

# (MED. TO FAST) I'VE LIVED A LOT IN MY TIME

- JIM REEVES / DICK REYNOLDS / JACK RHODES

## VERSE

1. I once had a man - sion\_ and lived in my  
 been\_ a sol - dier\_ and I've been a  
 walked with our mas - ter\_ down in the dark

glo - ry, but now I'm down to my\_ last dime. I  
 ram - bler, I once thought ev - 'ry - thing was fine. I've  
 val - ley, and wonder - ful peace\_ I\_ did find. Some

once had a sweet - heart, but she proved un - faith - ful; oh,  
 hoed in the corn - fields, I've picked in the cot - ton; oh,  
 day\_ I'll jour - ney\_ to E - den's green pas - tures; yes,

## CHORUS

I've lived a lot in my\_ time. }  
 I've lived a lot in my\_ time. } I fought the grim  
 I've lived a lot in my\_ time. }

reap - er down in the dark val - ley and prayed when the sun would - n't

shine. I've looked through the bars of\_ a cold, lone - ly

pri - son; Yes, I've lived a lot in my\_ time. 2. I've  
 3. I've

time. Yes, I've lived a lot in my\_ time.

(MED.) I'VE GOT THAT OLD FEELING

- SYDNEY COX

INTRO (2ND HALF OF VERSE)

D D/C# D/B D/A G

F# A/E D

VERSE

No

D/C# D/B D/A

mat-ter what I say or do, I just can't seem to get in-side your  
morn-in' finds us face to face, I feel you star-ning through me while I'm talk -

G F# A/E D

heart. What have I done wrong?  
- in'. What's come over you?

D/C# D/B

Late-ly you're so far a-way, you just don't seem to hold  
Fa-mil-iar looks I rec-og-nize, the same old looks that said

D/A G F# A/E

me like you used to. Some-thing's go-in'  
good-bye the last time. Some-thing I'm used

CHORUS

D F# G

on. } I've got that old feel-in' you're  
to. }

D G A D

leav-in' I'm so tired of good-bye.

F#-

I can't wait on your love for -

A F#- A/E D (BEGIN SOLO)

ev - er, while you change your mind.

D/C# D/B D/A G

F#- A/E D D/C# D/B D/A G

F#- A/E 1. D 2. D

CHORUS

2. The

F#- G

I've got that old feel - in' you're

D G A D

leav - in'. I'm so tired of good - bye.

F#- G A

I can't wait on your love for - ev - er,

D.S. (SING 1ST VERSE)  
AL

F#- A/E D

while you change your mind. No

RIT. F#- A/E D

Some-thing's go - in' on.



# (MED. TO FAST) I'VE WAITED AS LONG AS I CAN

- FRANK BROWN, JR.

## VERSE

1. I've wait - ed for you and I've al - ways been true,  
 all I can do, \_\_\_\_\_ said all I can say,  
 I'll just say good - bye, \_\_\_\_\_ the tears fall from my eyes,  
 but this wait - ing no long - er I can stand.  
 oh, why can't I make you un - der - stand?  
 for you have made it plain that I can't win.  
 I know you've had time, dear, to make up your mind;  
 I want - ed you for mine but I've wast - ed my time.  
 No one will ev - er know the pain that I've been through.  
 I've wait - ed as long as I can. } I've wait - ed to  
 I've wait - ed as long as I can. }  
 I've wait - ed as long as I can. }

## CHORUS

hear \_\_\_\_\_ you say you love me, and  
 longed for the day you'd take my hand. I asked a - gain last  
 night for your love so di - vine. I've wait - ed as  
 long as I can. 2. Done can.  
 3. Now



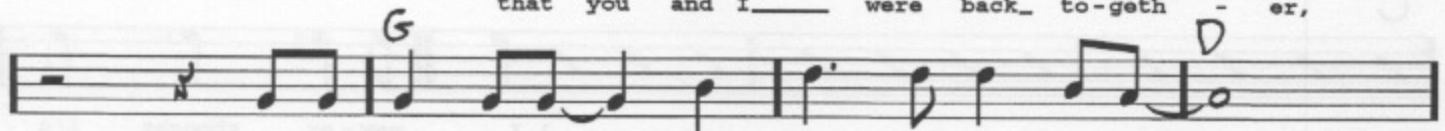
# (MED.) IF I SHOULD WANDER BACK TONIGHT

-LESTER FLATT/EARL SCRUGGS

## VERSE



1. For man - y years I've been a roll - ing stone my dar - ling,  
 ers lend their fra - grance in the spring - time,  
 that you and I were back to - geth - er,



like a gyp - sy I have roamed from place to place.  
 I re - call the ro - ses twin - ing 'round your door.  
 I held your hand so gent - ly in my own.

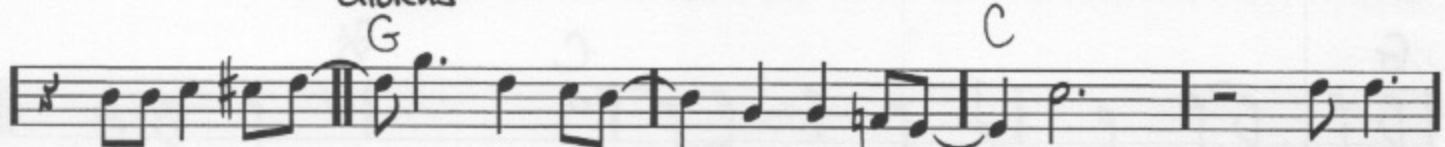


For - tune nev - er came to me, how hap - py I would  
 Fan - cy then I home - ward stray, I seem to hear you  
 Heard you say we'd nev - er part, as I pressed you to my

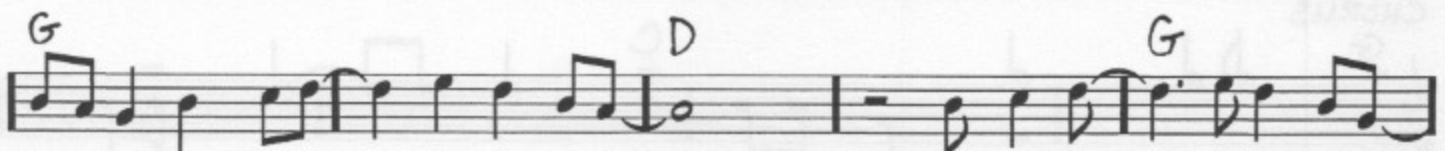


be just to look a - gain up - on your smil - ing face.  
 say that you love me as you did in days of yore.  
 heart, then I woke in tears to find my - self a - lone.

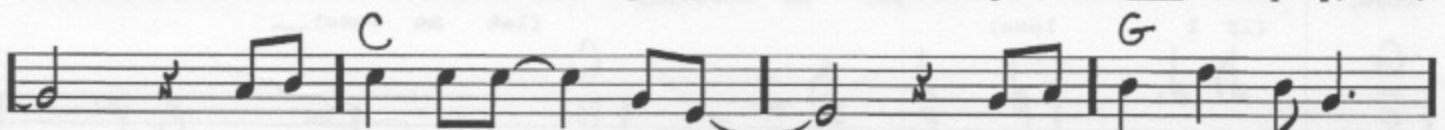
## CHORUS



Now if I should wan - der back to - night, would you be wait - ing? Would your



eyes be filled with love's own ten - der light? Would your arms be emp - ty, dear,



would you thrill to find me near, would you love me if I'd



wan - der back to - night.  
 2. When bud - ding flow -  
 3. Last night I dreamed

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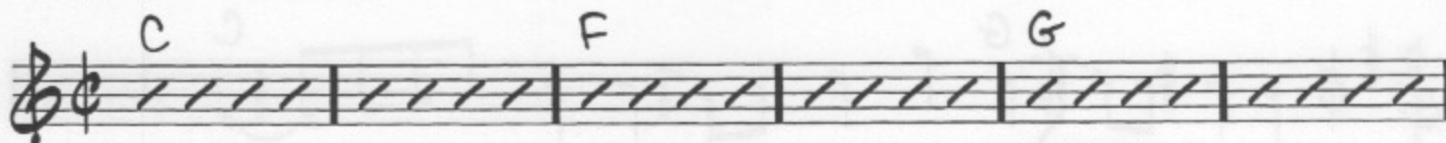
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# IF I LOSE

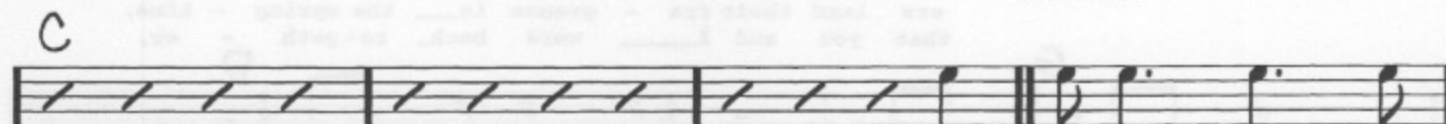
-RALPH STANLEY

(MED.)

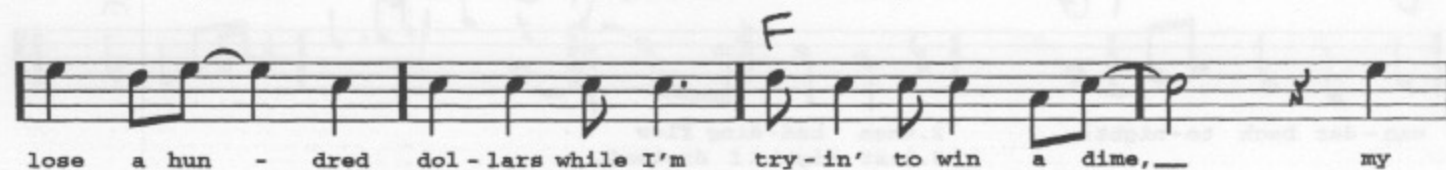
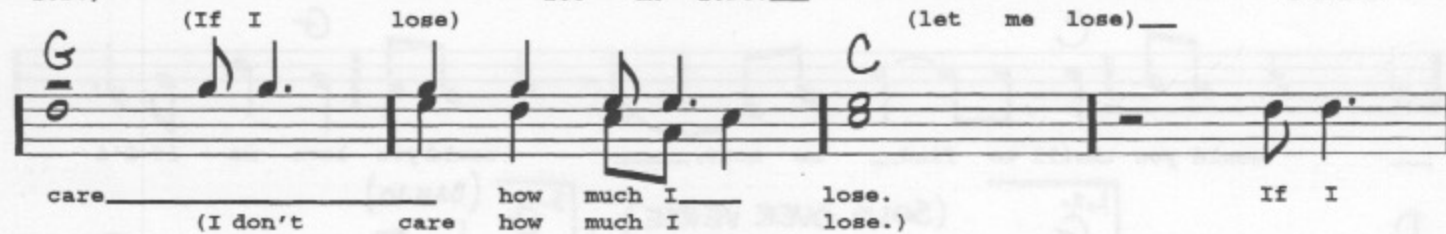
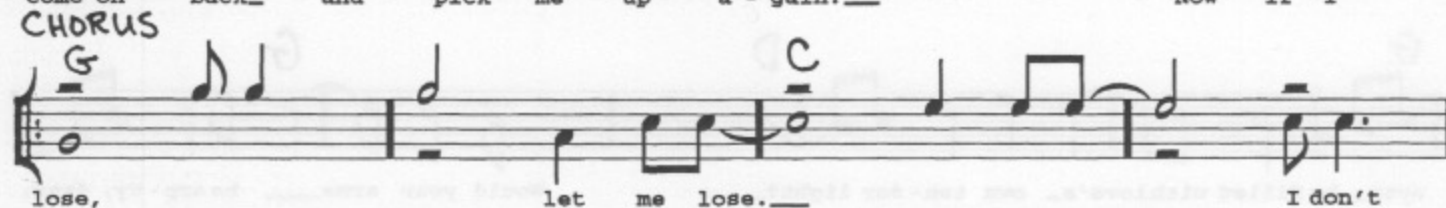
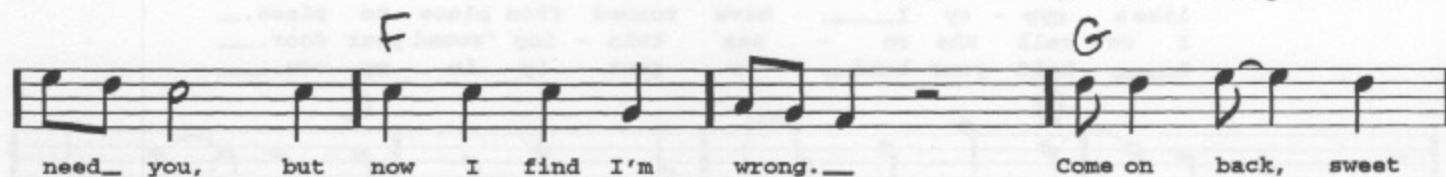
INTRO (END OF CHORUS)



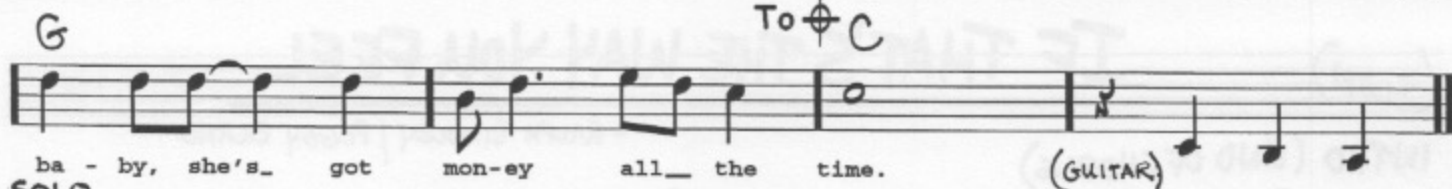
VERSE



1. I nev - er thought I'd

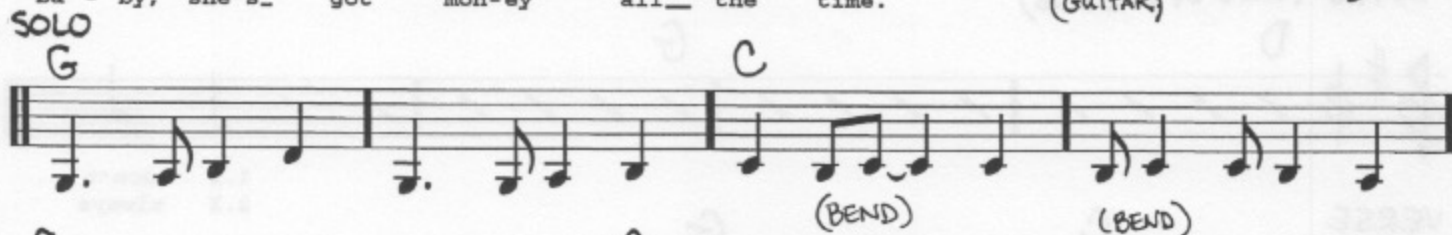


G To  $\oplus$  C



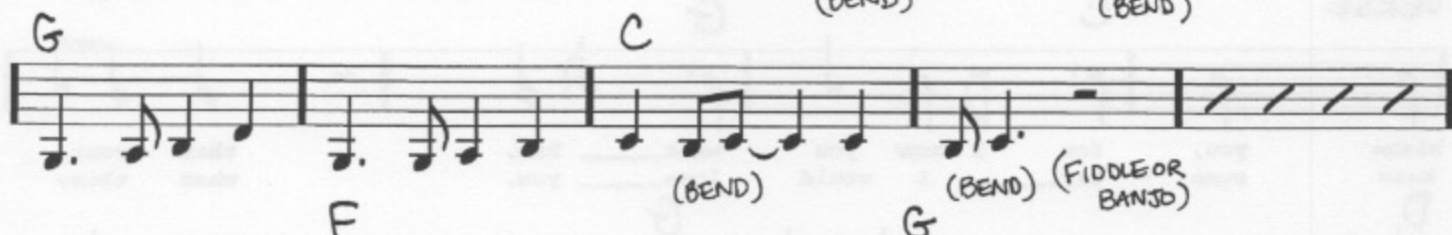
ba - by, she's\_ got mon-ey all\_ the time. (GUITAR)

SOLO G C



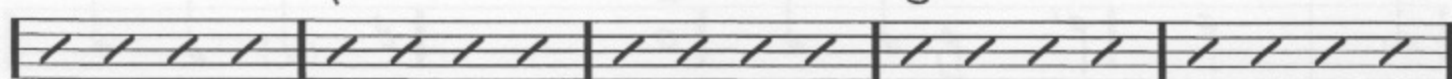
(BEND) (BEND)

G C



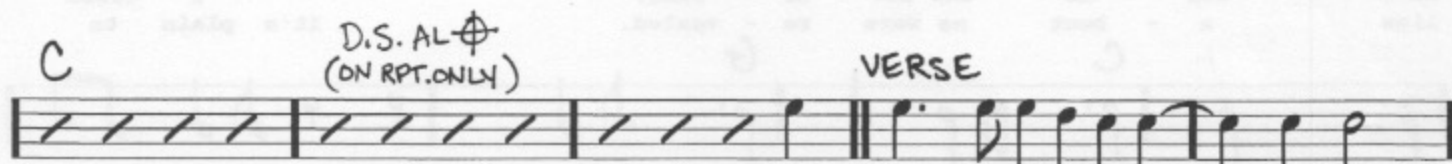
(BEND) (BEND) (FIDDLE OR BANJO)

F G



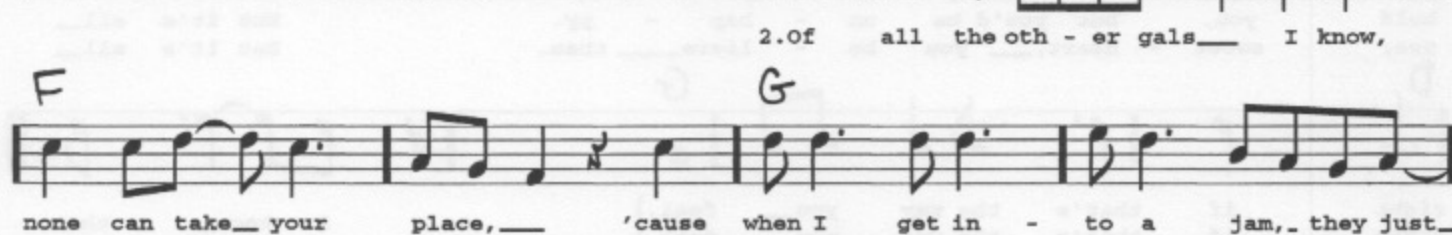
(BEND) (BEND) (FIDDLE OR BANJO)

C D.S. AL  $\oplus$  (ON RPT. ONLY) VERSE



2. Of all the oth - er gals\_ I know,

F G



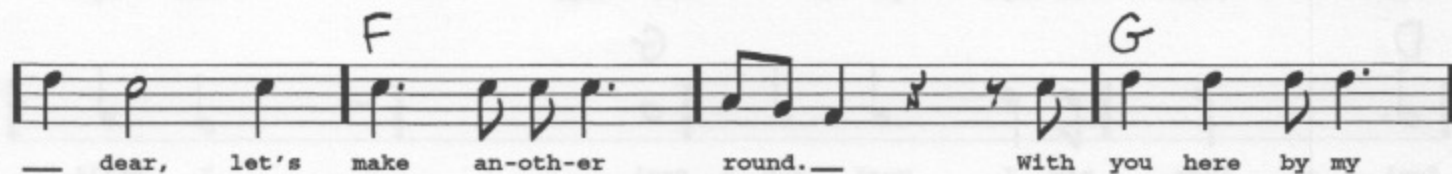
none can take\_ your place,\_ 'cause when I get in - to a jam,\_ they just\_

C



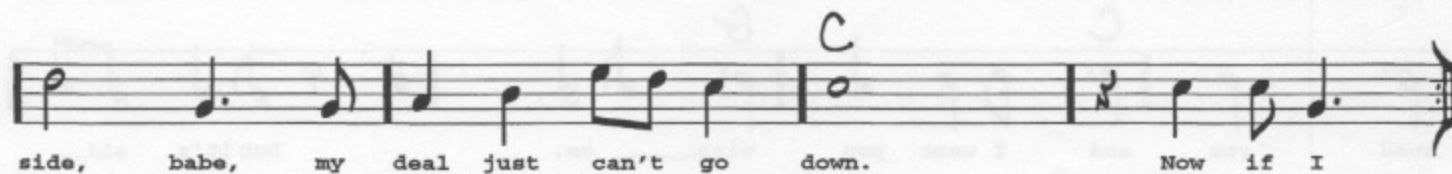
\_ ain't in the race. So now that you're back,\_

F G



\_ dear, let's make an-oth-er round.\_ With you here by my

C



side, babe, my deal just can't go down. Now if I

$\oplus$



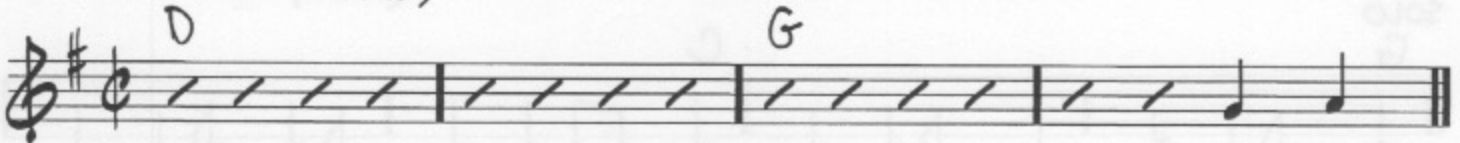
time.



# (SLOW) IF THAT'S THE WAY YOU FEEL

- RALPH STANLEY / PEGGY BLAND

## INTRO (END OF CHORUS)



## VERSE

blame you, for I know you want him, that your\_  
 knew some - day I would lose you, when those

love for me was nev - er real. I could  
 lies a - bout me were re - vealed. It's plain to

hold you, but you'd be un - hap - py. But it's all\_  
 see, sweet - heart, you be - lieve them. But it's all\_

right if that's the way you feel. } I know\_ that  
 right if that's the way you feel. }

## CHORUS

I will al - ways go on car - ing, and my  
 feel - ings now I must con - ceal. I still

need you and I want you with me, but it's all\_

right if that's the way you feel.

LAST x RIT. FINE D.C. AL FINE

(SLOW TO MED.)  
WALTZ

# IN THE PINES

- THOMAS BRYANT / JIMMIE DAVIS / CLAYTON McMICHAEL

## INTRO

1. The

## VERSE

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

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

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

## CHORUS

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

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

# (MED.) IF YOU'RE EVER GONNA LOVE ME

- LEROY MACK / BUCK GRAVES

B7 E

## CHORUS

B7

If you're ev-er gon-na love me, well, I want to know it.

E

There's just one way that you can show it.

A

If you don't start treat - ing me bet - ter, you see,

F# B7 E

I'm gon-na do a - way with me.

## SOLO

B7

E A F#

B7 E

1. I'm gon - na go
2. Oh, won't you please



VERSE

E B7

down tell me where the wa-ter's a little deep - er, I'm tak - ing no  
how you feel a - bout\_ it? You're run - ning me

E

chan ces now\_ you see.\_ If you don't start  
craz y, can't you see?\_ If you don't start

B7

treat - ing me a lit-tle bit bet - ter, I'm gon-na  
treat - ing me a lit-tle bit bet - ter, I'm gon-na

E

do a - way\_ with me. } If you're ev-er gon-na  
do a - way\_ with me. }

CHORUS

B7

love\_ me, well I\_ want to know\_ it. There's just one

E

way\_ that you can show\_ it.\_ If you don't start

A F#-

treat - ing me bet - ter, you\_ see, I'm gon-na

B7 E

do a - way\_ with\_ me.

2. E A E A E A E

me.

(MED. WALTZ)

## IN TALL BUILDINGS

- JOHN HARTFORD

## VERSE

Some day, my ba-by, when I am a man and

oth-ers have taught me the best that they can, they'll

sell me a suit and cut off my hair and

send me to work in tall build-ings. So it's

## CHORUS

good-bye to the sun-shine, good-bye to the dew.

Good-bye to the flow-ers and good-bye to you. I'm

off to the sub-way; I must not be late. I'm

go-ing to work in tall - build - ings.

(SOLO OVER VERSE)

E E/D# E/C# E7/B A B7 E B7

E E/D# E/C# E7/B A B7 E B7

VERSE

E E/D# E/C# E7/B A

When I re-tire, my life is my own; I've made all the

B7 E B7 E E/D#

pay-ments, it's time to go home and won-der what hap-pened be-

E/C# E7/B A B7 E B7

twixt and be-tween when I went to work in tall build-ings. So it's

CHORUS

E E/D# E/C# E7/B A B7

good-bye to the sunshine, good-bye to the dew. Good-bye to the flowers and

E B7 E E/D# E/C# E7/B

good-bye to you. I'm off to the sub-way; I must not be late. I'm

A B7 To E

go-ing to work in tall build-ings.

SOLO OVER VERSE,  
THEN D.S. (w/PICKUPS)  
B7 AL

E E/D# E/C# E7/B A B7 F#7 RIT. B7 E

build-ings.



# IN THE GRAVEL YARD

- MALCOLM PULLEY, JR.

(MED. FAST)

## CHORUS

In the grav - el yard, \_\_\_\_\_ with a num - ber for my name, \_\_\_\_\_ mak - in'

lit - tle rocks \_\_\_\_\_ out of big \_\_\_\_\_ rocks \_\_\_\_\_ all day. \_\_\_\_\_ Oh, the

work is might - y hard \_\_\_\_\_ in the grav - el yard. \_\_\_\_\_ I'll

nev - er be \_\_\_\_\_ a free \_\_\_\_\_ man so they say. \_\_\_\_\_

## SOLO (CHORUS)

SOLO (CHORUS)

## VERSE

1. War - den, hear my plea, \_\_\_\_\_ lis - ten \_\_\_\_\_ now to me. \_\_\_\_\_ I

2. In the driv - in' rain, \_\_\_\_\_ with \_\_\_\_\_ a ball and chain, \_\_\_\_\_ my

F# B

killed a man that I caught with my wife. You'd a  
ham-mer-rings a low, mourn-ful sound. It

E

prob-'bly done the same, so why am I to blame?  
sings a lit-tle song for the ones that done me wrong,

B F#

Sen-tenced to the rest of my  
that lie be-neath the cold, cold

CHORUS

B

life. } In the grav-el yard, with a  
ground. }

E B F#

num-ber for my name, mak-in' lit-tle rocks out of big rocks all

B

day. Oh, the work is migh-ty hard

E B

in the grav-el yard. I'll nev-er be a free-

F# B 2. B

man so they say. SOLD OVER CHORUS,  
THEN D.S. AL

B

(GUITAR)

(MED.)

IT'S A LONG, LONG ROAD

- JACK TOTTLE

(INTRO ON CHORUS) CHORUS

It's a long, long road to wan - der all a - lone..

It's a cold, cold wind, hear it moan..

Cryin' like a lost child out in the night..

Search-in' for the way,

and look-in' for the light..

VERSE

1. Back in the days when we were hap - py, our  
sun goes down be - hind the moun - tain, and the

love was the warmth and the light. But  
chilly wind is blowing through the pines, how



E A

now often the dark do I sha - dows think a - bout are fall - ing, my dar - lin', and the

E B7 E

day is quick - ly fad - ing un - to night. sun - ny gar - den where the ros - es twine. } It's a

CHORUS

long, long road to wan - der all a - lone. It's a

B7

cold, cold wind, hear it moan.

E

Cryin' like a lost child out in the night.

Searchin' for the way, and

B7 To E (SOLO OVER CHORUS) 2. E

look-in' for the light. 2. When the

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

Search-in' for the way,

B7 E

and look-in' for the light.

(FAST)

# IT'S MIGHTY DARK TO TRAVEL

- BILL MONROE

## CHORUS

G

It's might - y dark \_\_\_\_\_ for me to trav - el, \_\_\_\_\_

C G

for my sweet \_\_\_\_\_ heart, she is gone. \_\_\_\_\_

The road is rough \_\_\_\_\_ and filled with grav - el, \_\_\_\_\_

D G

but I \_\_\_\_\_ must jour - ney on \_\_\_\_\_ and on.

## SOLO

G C

G

D G

- 1. To me \_\_\_\_\_ she
- 2. Many a
- 3. Trav - 'lin'

VERSE

G



was \_\_\_\_\_ a lit - tle an - gel sent down \_\_\_\_\_ to  
night \_\_\_\_\_ we'd stroll to - geth - er talk - in'  
down \_\_\_\_\_ this lone - some high - way think - in'



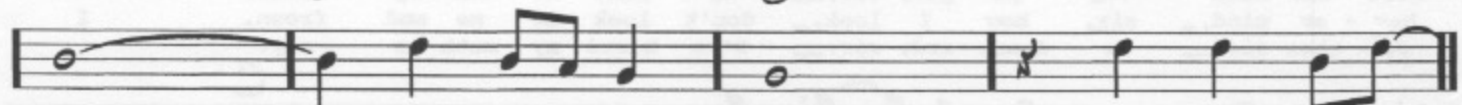
me \_\_\_\_\_ from God \_\_\_\_\_ a - bove. Was on \_\_\_\_\_ the  
of \_\_\_\_\_ our love \_\_\_\_\_ so fair. My love \_\_\_\_\_ for  
of \_\_\_\_\_ my love \_\_\_\_\_ that's gone. Know - ing



day \_\_\_\_\_ that I \_\_\_\_\_ first met her that I  
her \_\_\_\_\_ will \_\_\_\_\_ nev - er van - ish, for I  
soon \_\_\_\_\_ we'll \_\_\_\_\_ be to - geth - er, she's the

D

G

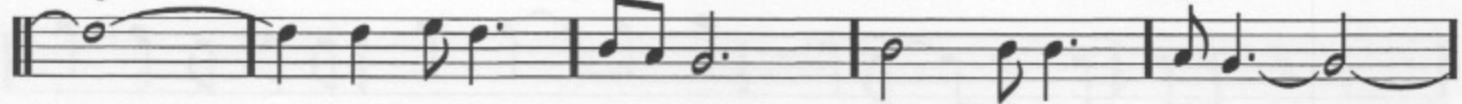


told \_\_\_\_\_ her of \_\_\_\_\_ my love. }  
know \_\_\_\_\_ I'll meet \_\_\_\_\_ her there. } It's might - y dark \_\_\_\_\_  
on \_\_\_\_\_ ly love \_\_\_\_\_ I've known. }

CHORUS

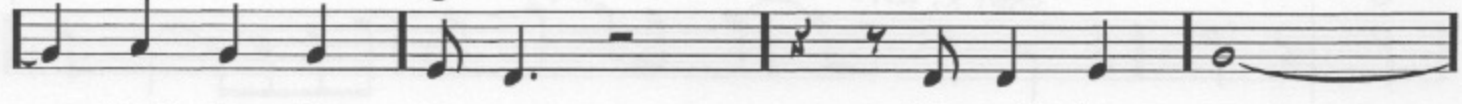
G

C



\_\_\_\_\_ for me to trav - el, \_\_\_\_\_ for my sweet -

G



heart she is gone. \_\_\_\_\_ The road is rough \_\_\_\_\_

D



\_\_\_\_\_ and filled with grav - el, but I \_\_\_\_\_ must jour - ney on \_\_\_\_\_ and

1., 2.  
G

3.  
G



on. \_\_\_\_\_ on.

# JIMMIE BROWN THE NEWSBOY

- A.P. CARTER

(MED.)

(GUITAR)

Musical notation for guitar introduction, starting with a treble clef and a common time signature. The melody is written on a single staff with various chords indicated above the notes.

Musical notation for the first line of the song, including a treble clef, a common time signature, and a key signature of one flat. The melody is written on a single staff.

- 1. I
- 2.
- 3. My

sell the morn - ing pa - per, sir, — my name is Jim - my Brown,  
 Nev - er mind, — sir, how I look, — don't look at me and frown. I  
 fa - ther died, — a drunk - ard, sir, — I've heard my moth - er say.

Musical notation for the second line of the song, continuing the melody from the first line.

ev - 'ry - bod - y knows that I'm — the news - boy of the town. —  
 sell the morn - ing pa - per, sir, — my name is Jim - my Brown. —  
 I am help - ing moth - er, sir, — as I jour - ney on my way. —

Musical notation for the third line of the song, continuing the melody.

You can hear me yell - in' "Morn - ing Star," — run - ning a - long the  
 I'm — aw - ful cold, — and hun - gry, sir, — my coat is — migh - ty  
 My — moth - er al - ways tells me sir, — I've nothing in the world to

LAST X, RIT.

Musical notation for the fourth line of the song, including a treble clef and a common time signature. The melody is written on a single staff.

street. Got no hat up - on — my head, — no shoes up - on — my  
 thin, I wander a - bout from place — to place, — my dai - ly bread, — to  
 lose, I'll get a place in Heav - en, sir, — to sell the gos - pel

D.S. AL I SE VERSE  
 AL ⊕

Musical notation for the fifth line of the song, including a treble clef and a common time signature. The melody is written on a single staff.

feet. news.

Musical notation for the sixth line of the song, including a treble clef and a common time signature. The melody is written on a single staff.

feet.



# JOHN HENRY

- WEST VIRGINIA FOLKSONG

(FAST)

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

hold him in the palm of your hand. His —

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

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

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

## Additional lyrics

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

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

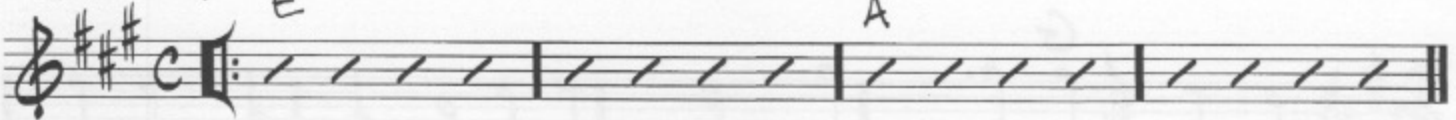
4. Talk about John Henry as much as you please  
Say of him all that you can  
There never was born in the United States  
Never such a steel drivin' man, Lord, Lord  
Never such a steel drivin' man.

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

(SLOW)

## JUST LIKE YOU

-PETER WERNICK

INTR.  
(LAST PHRASE  
OF CHORUS)

VERSE



1. Hec - tor Brown, he lives on a farm; he's been a far - mer all his  
 2. Eth - el Cline, she lives in the cit - y and her land - lord, he lives out of



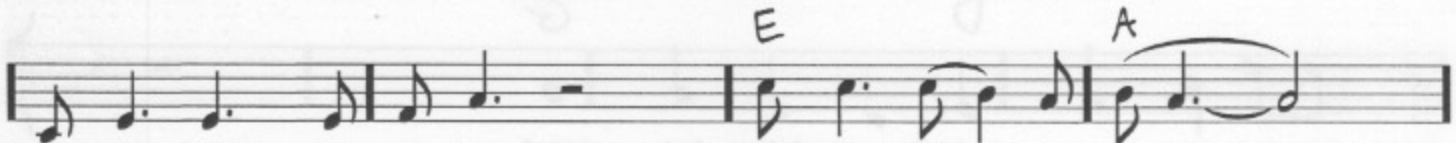
life. 'Til he had to slow down when his heart broke down; he went  
 town. When the cold wind blows, it chills her; her



un - der a sur - geon's knife. And the four kids that he  
 back - ache gets her down. So she reads by day and

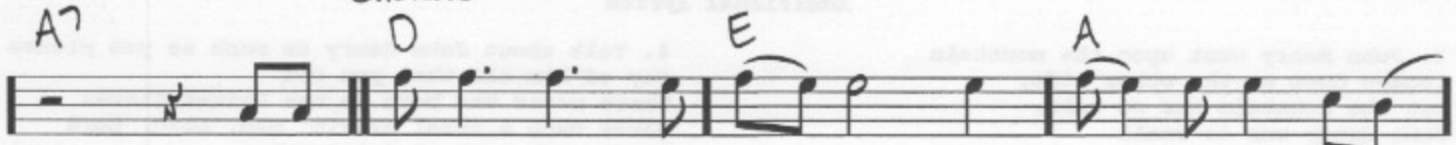


raised, they all live so far from home. Since his  
 sleeps by night and nev - er goes no - where.

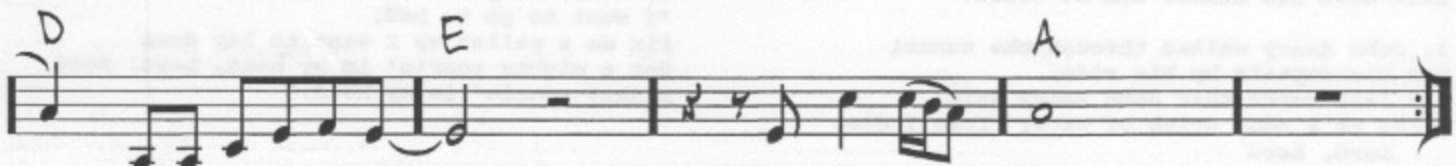


wife died last De - cem - ber, Hec - tor's all a - lone.  
 Scarce - ly a - ny - bod - y e - ven knows she's there.

CHORUS



And if you don't think an old man could be a - lone and blue,  
 And if you don't think that wom - an could be a - lone and blue.



let me tell you my friend, he's just like you.  
 let me tell you my friend, she's just like you.

TURNAROUND (SAME AS INTRO)

E A

3. And I

VERSE

D

know that it's not so long a-go that you were on - ly twen - ty -

A

one. But time moves on - ly one way; you

E A

won't al - ways be young. And if you don't think when

D A

you get old that you could be a - lone and blue, let me tell you my friend,

E A A7

you've got some think - ing to do. And if

CHORUS

D E A

you don't think an old man could be a - lone and blue,

D E A

let me tell you, my friend, he's just like you.

A7 D E A

And if you don't think an old man could be a - lone and blue,

D E RIT. A

let me tell you my friend, he's just like you.

(MED. SLOW)  
WALTZ

# JUST WONDERING WHY

-JESSE MCREYNOLDS/JIM MCREYNOLDS

G A D

## VERSE

1. To - night I'm a -  
2. Wher - ev - er you

A

lone, I'm think - ing of  
go in this world my

D 3

you, dear, for yes - ter - day,  
dar - ling, I'll nev - er think

G

you told me good -  
of no one but

D

bye. Oh, why did you  
you. When you went a -

A

leave, and where are you  
way you left me so

D 3

go - ing? I'm here all a -  
lone - ly, and that's why to -

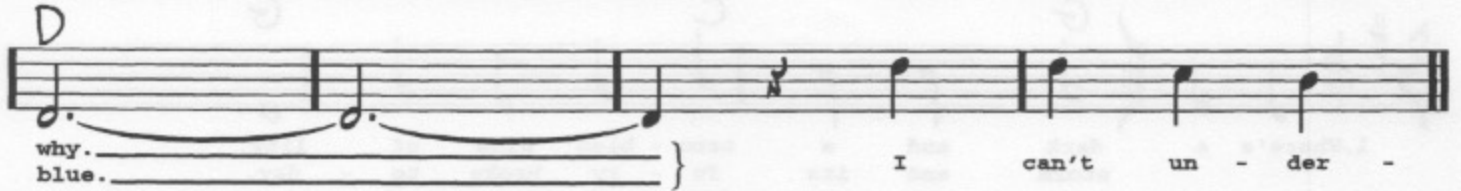


G A



lone, day just won - der - ing  
I'm feel - ing so

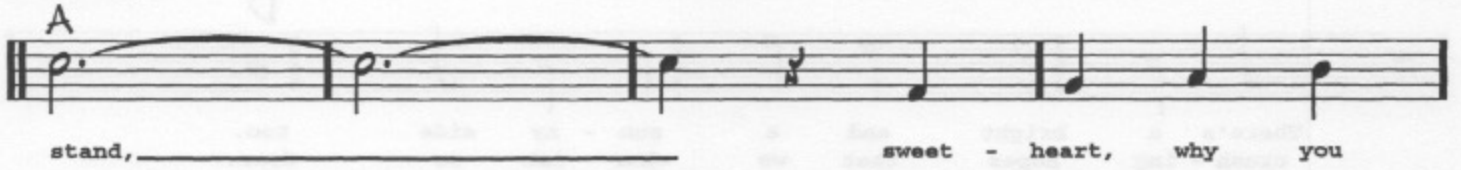
D



why. blue. } I can't un - der -

CHORUS

A



stand, sweet - heart, why you

D



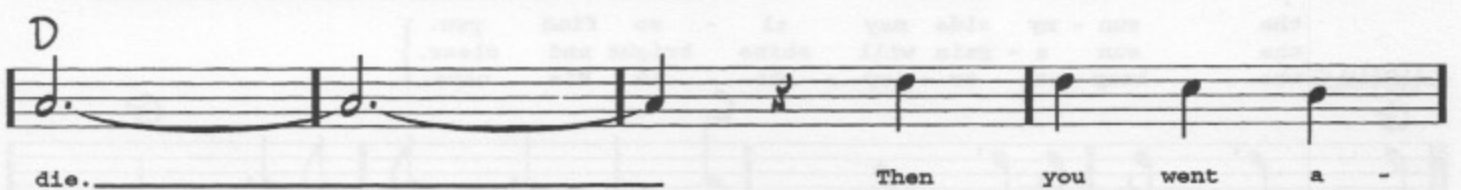
left me. You told me your

G



love would nev - er

D



die. Then you went a -

A



way, and left me so



lone - ly. Now, I'm all a -

G RIT. (LAST X ONLY) A



lone, just won - der - ing

D 2.  
R



why. why.

# KEEP ON THE SUNNY SIDE

- A.P. CARTER

(MED.)

VERSE

1. There's a dark and a trou - bled side of life.  
 storm and its fu - ry broke to - day,  
 greet with a song of hope each day,

There's a bright and a sun - ny side too.  
 crush - ing hopes that we cher - ish so dear.  
 though the mo - ment be cloud - y or fair.

Though you meet with the dark - ness and strife,  
 Clouds and storms will in time pass a - way;  
 Let us trust in our Sav - ior a way,

the sun - ny side may al - so find you.  
 the sun a - gain will shine bright and clear.  
 who keep - eth ev - 'ry - one in His care.

CHORUS

Keep on the sun - ny side, al - ways on the sun - ny side,

keep on the sun - ny side of life. It will help us ev - 'ry -

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

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

(MED. WALTZ) **KENTUCKY WALTZ**

-BILL MONROE

*D*

We were waltz - ing that night in Ken - tuck - y, —

*A*

be - neath the beau - ti - ful har - vest moon, And

*3*

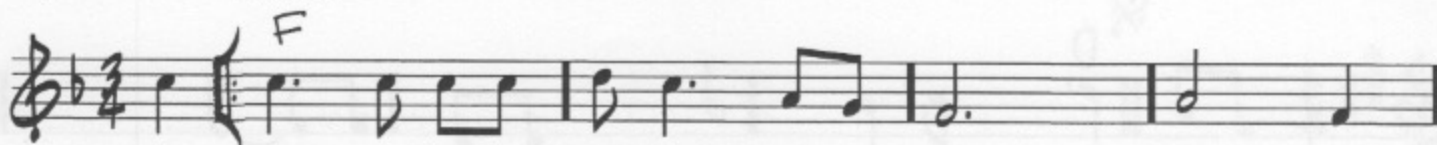
(MED. TO FAST)  
WALTZ

## KNOXVILLE GIRL

- TRADITIONAL

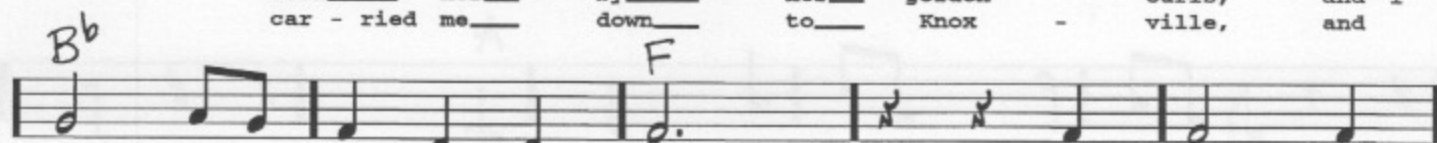
## VERSE

**F**



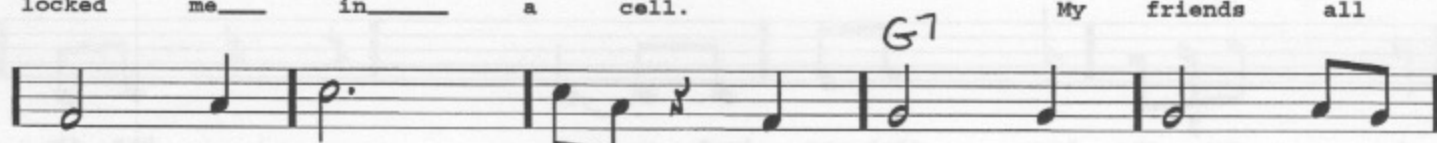
1. I met a little girl in Knoxville, a  
fell down on her bending knees, for  
took her by her golden curls, and I  
car-ried me down to Knoxville, and

**Bb**



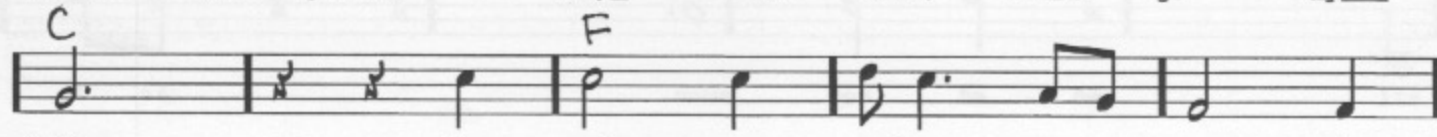
town we all know well. And ev-'ry  
mer-cy she did cry. Saying Wil-lie,  
dragged her 'round and 'round, throwing her  
locked me in a cell. My friends all

**G7**



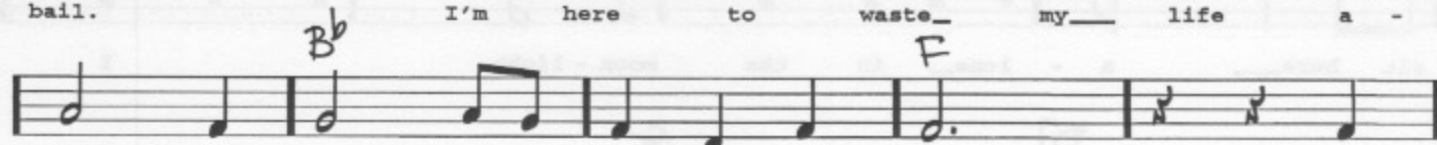
Sun-day eve-ning, out in her home I'd  
dear, don't kill me here, I'm not pre-pared to  
into the riv-er that flows through Knox-ville  
tried to get me out, but none could go my

**C**



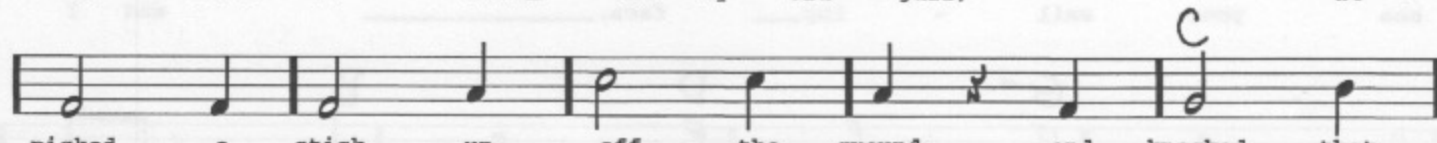
dwell. We went to take an eve-ning  
die. She nev-er spoke an-oth-er  
town. Go down, go down, you Knox-ville  
bail. I'm here to waste my life a

**Bb**



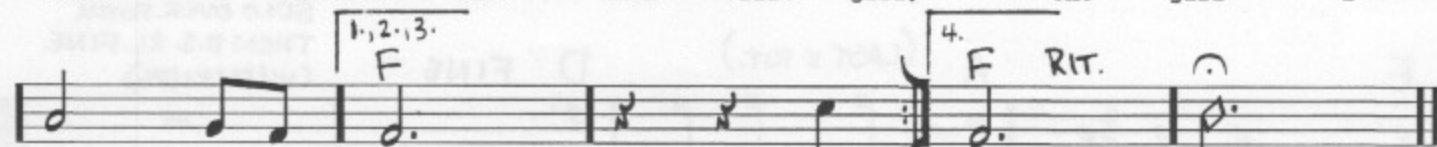
walk a-bout a mile from town. I  
word, I on-ly beat her more un-  
girl, with your dark and roll-ing eyes. Go  
way down in this dir-ty old jail, be

**C**



picked a stick up off the ground, and knocked that  
til the ground a-round me with-in her  
down, go down, you Knox-ville girl, you can nev-er  
cause I murdered that Knox-ville girl, the girl I

**F**



fair girl down. 2. She  
blood did flow. 3. I  
be my bride. 4. They  
loved so well.

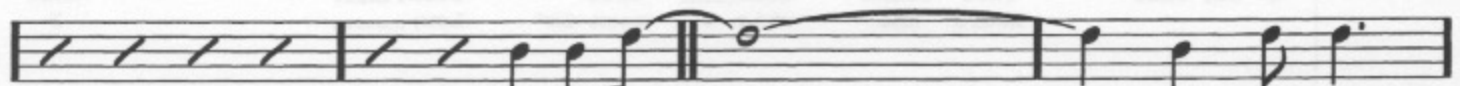
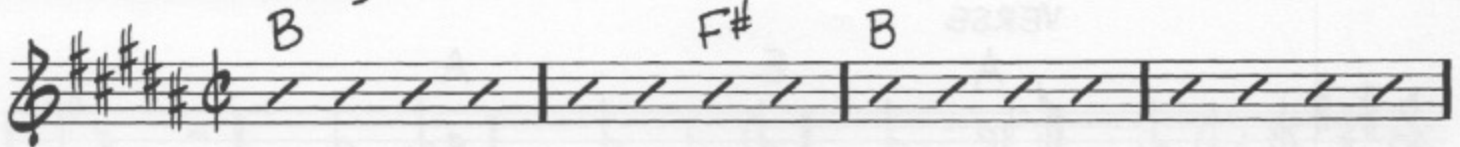


(MED.)

LITTLE BESSIE

-TRADITIONAL

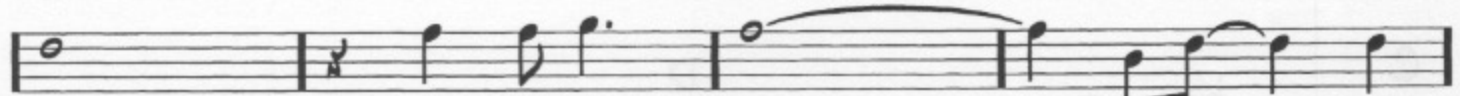
INTRO (END OF VERSE)



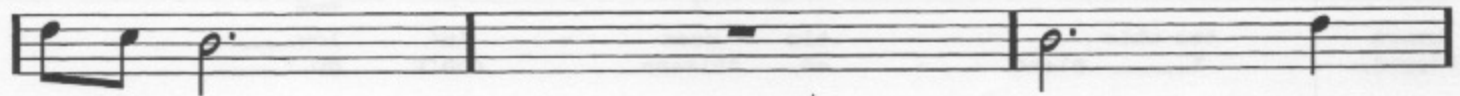
1. Hug me clos - er, moth - er,



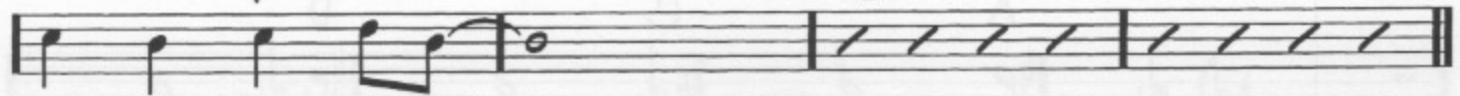
clos - er, put your arms a - round me



tight. For I'm cold and tired, dear



moth - er, and I



feel so strange to - night.



2. Something hurts me here, dear mother  
Like a stone upon my breast.  
And I wonder, mother, wonder  
Why it is I cannot rest.

SOLO OVER VERSE

3. All the day, while you were working,  
As I lay upon my bed.  
I was trying to be patient  
And to think of what you said.

4. Just before the lamps were lighted,  
Just before the children came,  
While the room was very quiet,  
I heard someone call my name.

SOLO OVER VERSE

5. Come up here, my little Bessie.  
Come up here and live with me,  
Where little children never suffer  
Through the long eternity.

6. In the silent hour of midnight,  
In the silence calm and deep,  
Lying on her mother's bosom,  
Little Bessie fell asleep.

SOLO OVER VERSE

7. Now up yonder at the portals  
That are shining very fair,  
Little Bessie now is tended  
By our Savior's loving care.

TO CODA

# (MED.) LAST TRAIN DONE GONE DOWN

- PETER ROWAN

VERSE

1. Oh, that last train done left town; that  
 heard the whis-tle moan-in' low; I

last train done left town. I  
 heard the whis-tle moan-in' low. I

heard the whis - tle moan - in' low, -  
 begged, I plead - ed, "Please don't go," -

but that last train done gone down. }  
 but that last train done gone down. }

Woo - hoo - hoo hoo hoo hoo.

VERSE

2. My sweet ba - by's on that train;  
 4. I'm sor - ry for what I have done;

Musical staff with notes and chords D and A.

my sweet ba - by's on that train.\_\_\_\_  
 I'm sor - ry\_\_\_\_\_ for what I've done.\_\_\_\_

Musical staff with notes and chords C and D.

I won - der\_\_\_\_\_ if I\_\_\_\_\_ will see her a - gain.\_\_\_\_  
 "Too late,\_\_\_\_\_ good - bye," my ba - by\_\_\_\_\_

Musical staff with notes and chords A and C.

cried.\_\_\_\_ Oh, that last train done gone  
 Oh, that last train done gone

Musical staff with notes and chords D, A, and C.

down.\_\_\_\_ } Woo - hoo - hoo\_\_\_\_\_ hoo hoo\_\_\_\_  
 down.\_\_\_\_ }

Musical staff with notes and chords A, including first and second endings.

hoo.\_\_\_\_ 3. I hoo.\_\_\_\_

SOLO OVER VERSE,  
 THEN SING 1st VERSE TO ♪

Musical staff with notes and chords A and C, labeled as OUTRO.

hoo.\_\_\_\_

Musical staff with notes and chords A.

A

# (MED.) LAST TRAIN FROM POOR VALLEY

- NORMAN BLAKE

## VERSE

1. It was good one time, ev-'ry-thing was might - y fine, the  
 3. It's been com-in' on, I knew you soon would be gone.

coal tip - ples roared day and night. But things,  
 Leavin' crossed your mind ev - 'ry day.

they got slow, for no rea - son that I know, and the  
 Then you said to me, things are bad at home, you see. I

ill winds, they hove in - to sight. 2. Now the  
 think I'd better be on my way.

mine's all closed down, ev-'ry - bod - y layin' a - round. There  
 4. I should blame you now, I nev - er could some - how. A

was - n't ver - y much that you could do, 'cept  
 min - er's wife you weren't cut - out to be. It

stand in the line, get your ra - tion script on time.  
 wasn't what you thought, just some dreams, Lord, you bought when you

Wom - an, I could see it kill - in' you. }  
 left your home and ran a - way with me. } Now the soft



CHORUS

new snows of Dec-em-ber

lightly fall my cab-in 'round. Saw that last-

train from Poor Val-ley tak-in'

brown haired Beck-y Rich-mond bound.

SOLO (ON CHORUS)

Saw that last train from Poor Val-ley

tak-in' brown haired Beck-y Rich-mond bound.

# LEGEND OF THE REBEL SOLDIER

- CHARLIE MOORE

(MED. SLOW) **G** CONT. SIM.

(GUITAR)

1. In a drear - y - Yan-keepri-

- son - where a Re - belsol - dier lay, - by his side.

**D**

there stood a preach - er, - 'ere his soul - should pass a-way.

**G**

And he faint - ly - whis-pered, Par - son, - as he clutched -

him by - the hand, - oh, Par - son, - tell me quick -

**D**

- ly, - will my soul - pass thru' the south - land? - (GUITAR)

**G**

**A**

2. Will my soul - pass thru' the South - land, thru' old -

Vir-gin - ia grand? - Will I see - the hills - of Geor -

**E**

- gia - and the green - fields - of Al - a-bam'? - Will I

**A**

see that \_\_\_\_\_ lit-tle church house\_ where I pledged \_\_\_\_\_ my heart\_ and hand?\_

E

Oh, Par - son, tell me quick - ly, \_\_\_\_\_ will my

A C CONT.

soul \_\_\_\_\_ pass thru' the South - land?\_

3. Was for lov-ing \_\_\_\_\_ dear old Dix - ie

G

in this drear - y cell\_ I lie. Was for lov - ing \_\_\_\_\_

C

dear old Dix - ie in this north - ern state I die.

Will you see \_\_\_\_\_ my \_\_\_\_\_ lit-tle daugh-ter? Will you make \_\_\_\_\_

G

\_\_\_\_\_ her un - der-stand?\_ Oh, Par - son, \_\_\_\_\_ tell me quick - ly, \_\_\_\_\_

C G

will my soul \_\_\_\_\_ pass thru' the South - land?\_ Then the Reb -

C RIT. (BANJO)

- el sol - dier died. \_\_\_\_\_

# (MED.) LET ME LOVE YOU ONE MORE TIME

- RALPH STANLEY

## CHORUS

C

Lay your head on my shoul - der,

G C

put your lit - tle hand\_ in mine. We'll

F

walk down\_ lov - er's lane to - geth - er,

G C

let me\_\_ love you one\_\_ more time. To - mor -

## VERSE

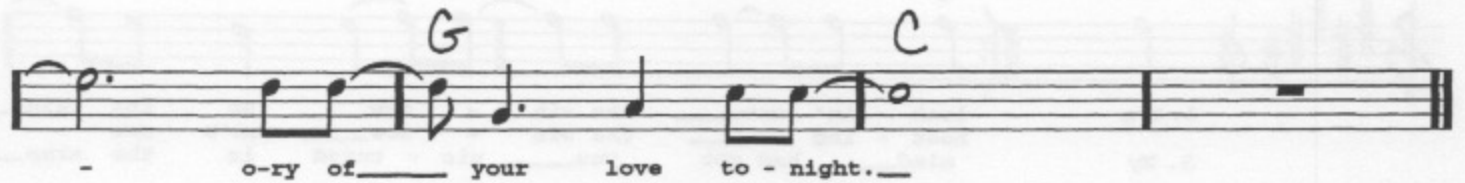
F C

- row you'll be with an - oth - er.

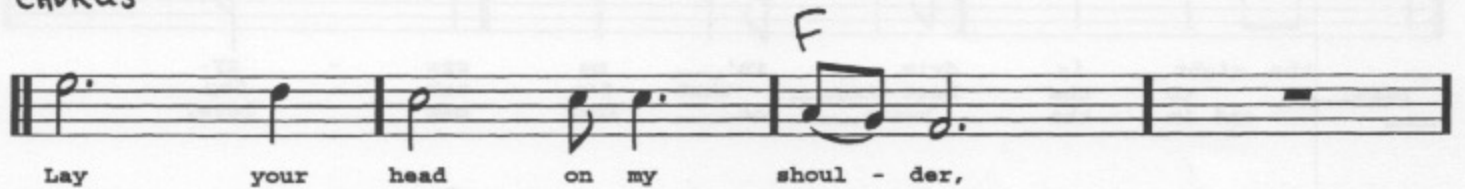
G

Things just\_ did - n't turn out right. But





## CHORUS



(MED. FAST)

## LISTENING TO THE RAIN

-DONALD DEVANNEY

VERSE

B

1. I'm look - in' out the win - dow at the rain,  
beat - ing on the win - dow can't com -  
3. My mind had got you pic - tured in the arms

E

the night is driv - in' me cra - zy.  
pare to the beat - ing that I'm tak - ing.  
and in the heart of some new love.

B

It's just as cold in -  
The win - dow's gon - na  
I'm try - ing to black it

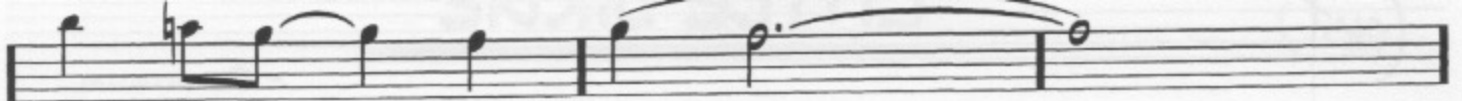
side; but all the warmth is gone with - out my  
hold, but look at me; I'm al - read - y  
out, but all my mind can see is him and

E

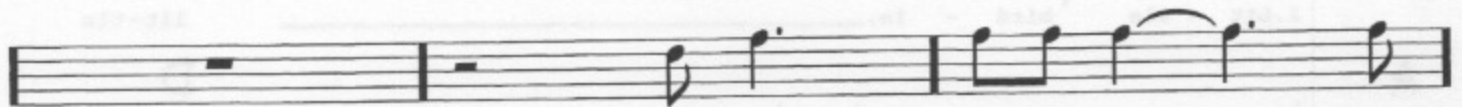
ba - by. And  
break - ing.  
you, love.

A

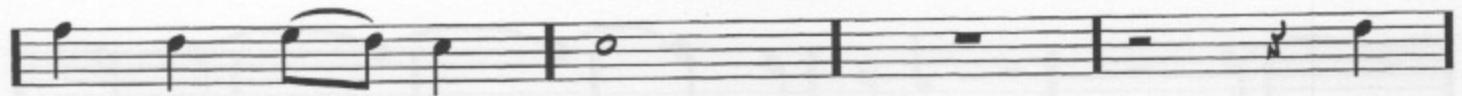
in my mind, some - thing stirs, and my lips start  
Mem - o - ries tug - gin' at my heart, and it's gon - na  
Know - ing that it might be true, that's the thing that's



cry - ing out \_\_\_\_\_ your name. \_\_\_\_\_  
 break be - neath \_\_\_\_\_ the strain. \_\_\_\_\_  
 caus - in' all \_\_\_\_\_ the pain. \_\_\_\_\_ }  
 }  
 }  
 }



While I'm sit-tin' here \_\_\_\_\_ a -



won - der-in' where \_\_\_\_\_ you are, and

To  $\oplus$  1. B



lis-ten-ing to the rain. \_\_\_\_\_

SOLD OVER FORM (VERSE),  
 THEN D.S. (W/ PICKUP)  
 AL 3<sup>RD</sup> VERSE AL  $\oplus$

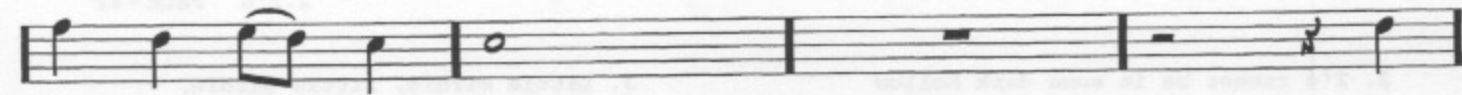
2. B



2. The rain. \_\_\_\_\_

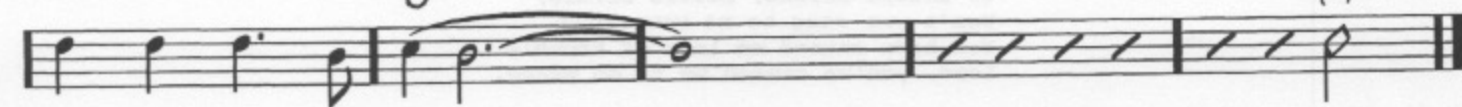


rain. \_\_\_\_\_ While I'm sit-tin' here \_\_\_\_\_ a -



won - der-in' where \_\_\_\_\_ you are, and

B



lis-ten-ing to the rain. \_\_\_\_\_

# LITTLE BIRDIE

(FAST)

-TRADITIONAL-

1. Lit - tle bird - ie, lit-tle

bird - ie, won't you sing to me your song.

Got a short time to

stay here and a long time to be gone.

SOLOS (VERSE W/OUT PAUSES)

2. I'd rath-er

2. I'd rather be in some dark hollow  
Where the sun don't ever shine  
Than for you to be another man's darling  
And to know that you'd never be mine.

3. Little birdie, little birdie,  
What makes you fly so high?  
When you know that my true lover  
Is a-waiting in the sky.

4. Little birdie, Little birdie,  
Won't you sing to me your song.  
You have caused me lots of trouble  
Lord, you've caused me to do wrong.



(MED.)

## LITTLE CABIN HOME ON THE HILL

- LESTER FLATT / BILL MONROE

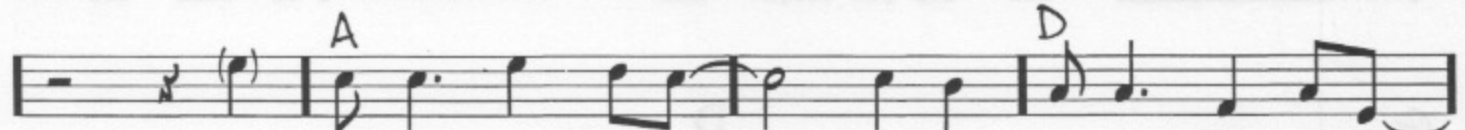
## VERSE



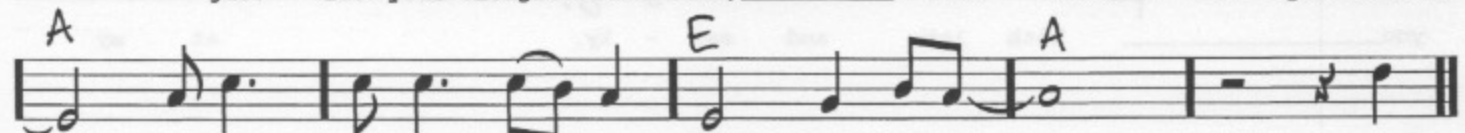
1. To - night I'm a - lone with - out you my  
 hope you are hap - py to - night as you  
 when you have come to the end of the



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

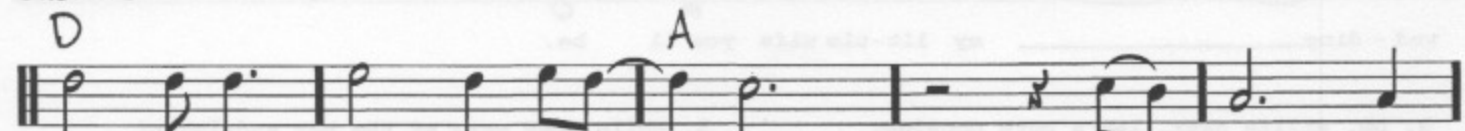


All I have to do now is sit a - lone and cry  
 I'll just keep it there so I won't be a - lone  
 just let your thoughts turn back, once more if you will,

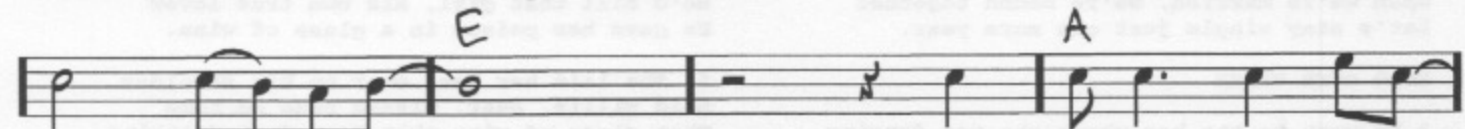


in our lit - tle cab - in home on the hill. } Oh,  
 in our lit - tle cab - in home on the hill. }  
 to our lit - tle cab - in home on the hill. }

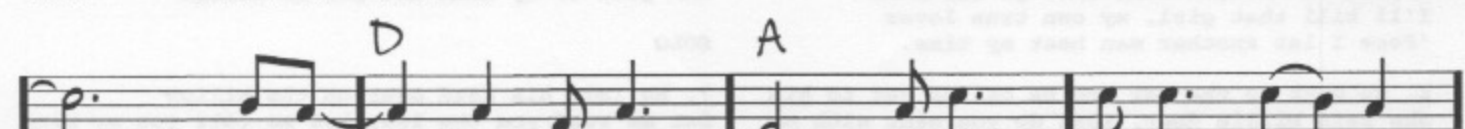
## CHORUS



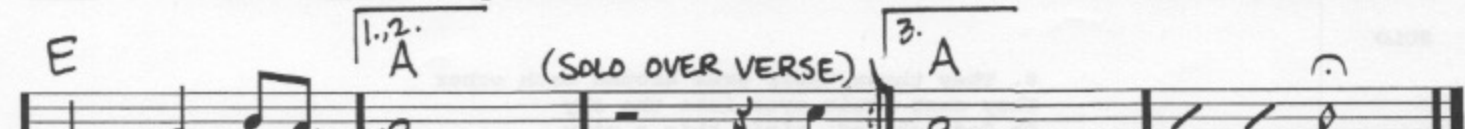
some - one has tak - en you from me, and left me



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



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



home on the hill.

2. I  
 3. Now



(MED. TO FAST)

## LITTLE MAGGIE

-TRADITIONAL

## VERSE

B

1. O - ver yon - der stands lit - tle

A F# B F#

Mag - gie, with a dram - glass in her

B

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

A F# B

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

F# B (SOLO OVER VERSE)

oth - er man.

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

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

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

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