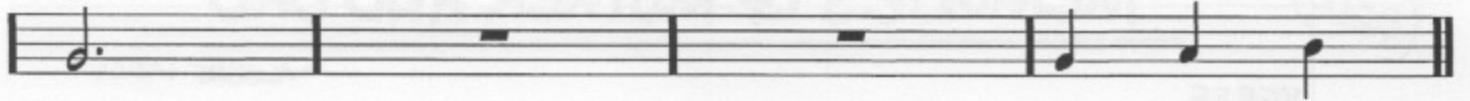


G



me.
bove.
day. }

Man - sion for

CHORUS

(TENOR)

(Man - sion for me).



me, a man - sion for

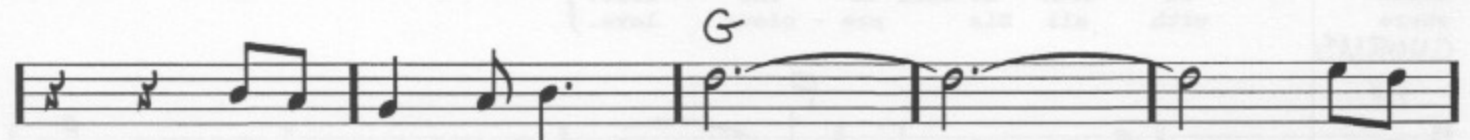
(a man - sion for me).



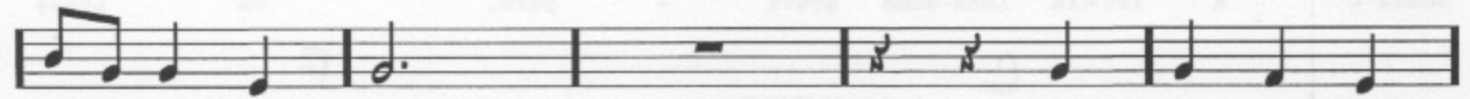
me. Built by my Lord,



be - yond Cal - va - ry.



But my lit - tle hut, I'll



just let it be. For Je - sus is

D

RIT. (LAST X ONLY)



build - ing a man - sion for me.



2. Each day I am me.
3. To you who have me.

(MED.)

MEMORIES OF MOTHER AND DAD

- ALBERT PRICE

VERSE

Musical notation for the first line of the verse, including a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody starts with a half note on G4, followed by quarter notes on A4, Bb4, and C5. A fermata is placed over the C5 note. The lyrics are: "1. Moth - er left this world of sor - row our of - ten go out to the grave - yard souls have gone up to heav - en,"

Musical notation for the second line of the verse, including a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody starts with a half note on G4, followed by quarter notes on A4, Bb4, and C5. A fermata is placed over the C5 note. The lyrics are: "home was si - lent and so sad. where they laid them down to rest. where they'll dwell with God a - bove."

Musical notation for the third line of the verse, including a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody starts with a half note on G4, followed by quarter notes on A4, Bb4, and C5. A fermata is placed over the C5 note. The lyrics are: "Dad took sick and had to leave us. I can al - most hear them whis - per, There they'll meet with friends and loved ones, and

Musical notation for the fourth line of the verse, including a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody starts with a half note on G4, followed by quarter notes on A4, Bb4, and C5. A fermata is placed over the C5 note. The lyrics are: "have no home, no moth - er nor dad. trust in God, He'll do the rest. share with all His pre - cious love." A closing brace is placed over the final two phrases.

CHORUS

Musical notation for the first line of the chorus, including a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody starts with a half note on G4, followed by quarter notes on A4, Bb4, and C5. A fermata is placed over the C5 note. The lyrics are: "There's a lit - tle lone - some grave - yard. On these

Musical notation for the second line of the chorus, including a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody starts with a half note on G4, followed by quarter notes on A4, Bb4, and C5. A fermata is placed over the C5 note. The lyrics are: "tomb - stones it did say, on moth - er's

Musical notation for the third line of the chorus, including a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody starts with a half note on G4, followed by quarter notes on A4, Bb4, and C5. A fermata is placed over the C5 note. The lyrics are: "gone but not for - got - ten," on dad's "we'll

Musical notation for the fourth line of the chorus, including a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody starts with a half note on G4, followed by quarter notes on A4, Bb4, and C5. A fermata is placed over the C5 note. The lyrics are: "meet a - gain some day." 2. I'd day." 3. Their

(MED. FAST)

MEMORY OF YOU

- LENA ANN ROLL

VERSE

1. I turned the key in the lock to - night, and
 2. Death came too soon to the one that I love, and
 3. I'll trav - el on through this world of des - pair, I'll just

walked slow - ly in - to the room.
 now I must trav - el a - lone.
 force my - self to go on.

Your pre - sence hung like a heav - y mist, and I
 Just a wan - d'ring boy with a bro - ken heart, whose
 I find my - self wish - ing ev - 'ry day I could

knew death had come too soon. }
 sweet - heart and pal is now gone. } The
 be with her in the be - yond. }

CHORUS

stars may be shin - ing for some - bod - y else, the

moon may be giv - ing its light. But all that I

have is a mem - 'ry of you, and I'm lost in a

world black as night. night.

MIDNIGHT MOONLIGHT

- PETER ROWAN

(MED.)

INTRO

(BANJO) $\frac{3}{4}$ A (RPT. TO CUE) FILL ----- 1

VERSE

1. If you ev - er feel lone - some
2. If you ev - er feel sor - row

E

and you're down in San An - ton',
for the deeds you have done,

B-

E

beg, steal or bor - row two nick - els or a dime
with no hope for to - mor - row,

D

G

A

and call me on the phone. I'll
in the set - ting of the sun. And the

E

meet you at Al - a - mo Mis - sion, where
o - cean is howl - ing for

B-

we can say our prayers. The
things that might have been That

E

Ho - ly Ghost and the Vir - gin Moth - er will heal us will be the
lost good - morn - ing sun - rise

F# E D

bright - est as we kneel there. } In the
 you've ev - er seen. }

CHORUS

G D G D G

moon - light, in the mid - night, in the moon - light

D A G D

mid - night_ moon - light. In the moon - light, in the

G D G D To A

mid - night, in the moon - light mid - night_ moon - light.

D.S. AL 2ND VERSE A (BANJO) A (RPT. TO CUE)

light.

(BANJO)
 SOLO (OPEN)

C A

RPT. TO CUE
 THEN D.C. (w/ PICKUPS)
 SING 1ST VERSE & CHORUS
 THEN GO TO

A G D G D

light. In the moon - light, in the mid - night, in the

G D A G

moon - light mid - night_ moon - light. In the moon - light,

D G D G D

in the mid - night, In the moon - light, mid - night_ moon -

A (BANJO) A (RPT. TO CUE) A

light.

(MED. FAST)

MIS'RY RIVER

- GLENN WOLF

(MANDOLIN) C PEDAL

(PLAY 3x)

CHORUS

F C F

Oh, Mis' - ry Riv - er, won't you

C F C

take me a - long? Oh, Mis' - ry Riv - er,

A- TO F G C (SLOW OVER CHORUS)

car - ry me back home where I be-long.

- 1. Well,
- 2. She

VERSE

G C F C

I was a fool to have let that girl lead me so far from my
left me in a land full of stran - gers who don't care if I live or

G C

home. She stole all the love in my heart,
die. And ev - en the man in the moon don't

D G

smile and all she left me was a - lone. So Mis' - ry Riv -
as he did in that old South - ern sky. So Mis' - ry Riv -

F C F

er, I'll come back to you. It's strange, you're
er, have a lit-tlemer - cy. My heart has been

my on - ly friend. To - night she'll be
bro - ken and torn. Let me wash my

drift - ing down to Dix - ie, so please take me
wounds in your wa - ters; take me back to the

back home a - gain. D.S. AL
land where I was born.

car - ry me back home where I be - long.

Oh, Mis' - ry Riv - er, why don't you

take me a - long? Oh, Mis' - ry

Riv - er, car - ry me back home where I be - long;

car ry me back home where I be long.

OUTRO
(2ND HALF OF CHORUS)

F C A- F G C

MOLLY AND TEN BROOKS

(MED. TO FAST)

- BILL MONROE

Run old Mol - ly run, — run old Mol - ly run, —
 3.-9. See additional lyrics

Ten-brooks gon - na beat you to the bright shin - in' sun. To the

bright — shin - in' sun. oh Lord, to the bright shin - in' sun.

To
 (ON LAST VERSE)

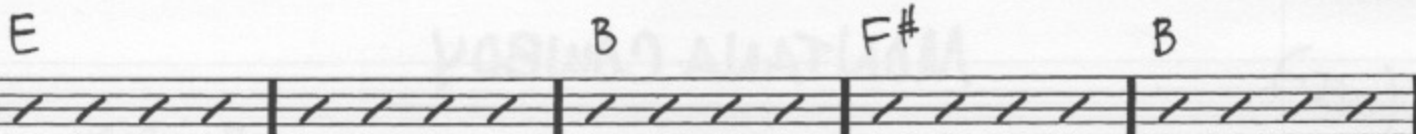
Ten-brooks was a Big Bay horse, he wore a shag - gy mane..

He run all a-round Mem - phis, he

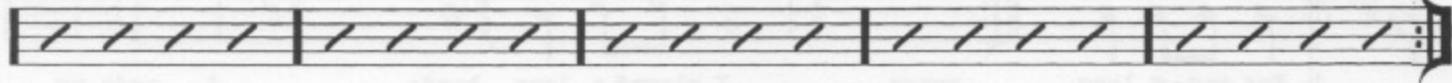
beat the Mem - phis train. Beat the Mem - phis

train, oh Lord, beat the Mem - phis train.

Solo



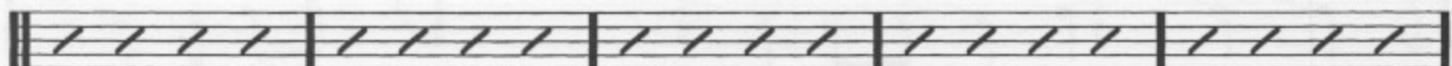
F# B



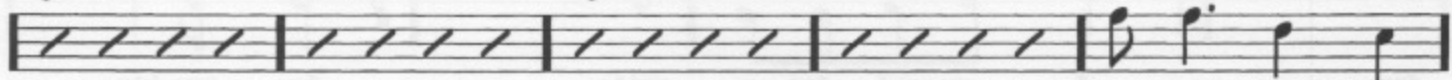
♩ SOLO (BANJO)

B

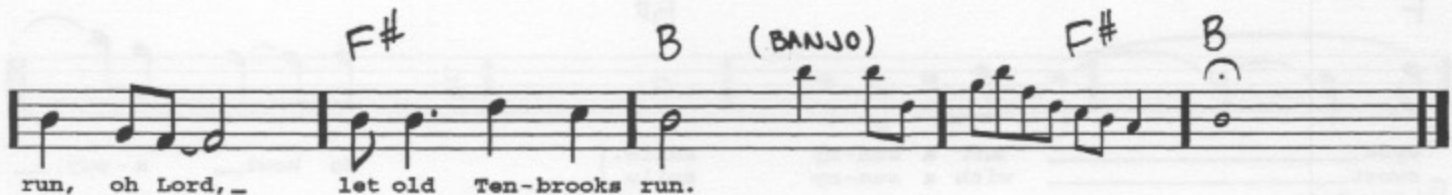
E



B F# B



Let old Ten - brooks



run, oh Lord, _ let old Ten-brooks run.

Additional lyrics

3. Tenbrooks said to Molly,
What makes your head so red?
Runnin' in the hot sun
With a fever in my head.
Fever in my head, oh Lord,
Fever in my head.

4. Molly said to Tenbrooks
You're looking mighty squirrel
Tenbrooks said to Molly
I'm leaving this old world.
Leaving this old world, etc.

(Solo)

5. Out in California
Where Molly done as she pleased
She came back to old Kentucky
Got beat with all ease.
Beat with all ease, etc.

6. Women's all a-laughin'
Children's all a-cryin'
Men's all a-hollerin'
Old Tenbrooks is flyin'
Old Tenbrooks is flyin', etc.

(Solo)

7. Kaiper, Kaiper,
You're not ridin' right
Molly's a-beatin' old Tenbrooks
Clear out of sight.
Clear out of sight, etc.

8. Kaiper, Kaiper,
Kaiper my son
Give old Tenbrooks the bridle
And let old Tenbrooks run.
Let old Tenbrooks run, etc.

(Solo)

9. Go and fetch old Tenbrooks
And hitch him in the shade
We're gonna bury old Molly
In a coffin ready-made.
Coffin ready-made, etc.

(Go to CODA)

MONTANA COWBOY

(MED.)

- RAY PARK

VERSE

B \flat

1. For man-y long years I played a lone hand; I rode my horse
rode a - way from home, but I'm trav-el-in'

F B \flat

back in man - y a land. And then one
and I won't be long. I'll see you a -

day I stopped for a while for two blue
gain in a lit - tle while; you're my dar - lin'

F B \flat

eyes and a sun-ny smile. } So howl a-way,
sweet with a sun-ny smile. }

CHORUS
E \flat B \flat F

you old coy - o - te; I hear your sad and lone - some

B \flat E \flat B \flat

song. It calls me back to old Mon - ta - na,

F

back to those hills where I be-long. 2. One day I

To ♩ 1. B \flat (SOLO OVER VERSE) 2. B \flat SOLO OVER VERSE THEN D.S. (W/ PICKUPS) AL ♩

B \flat TAG: F B \flat

(MED.)

MORE PRETTY GIRLS THAN ONE

- AMERICAN FOLK SONG

CHORUS

There's more pret-ty girls than one, more pret-ty

girls than one. An - y old town that I

ram-ble all a-round in there's more pret-ty girls than one. 2. Hon - ey,

1. Ma - ma talked to me last night; she gave to me some
look down that old lone - some road; hang down your pret - ty

good ad - vice. She said, "Son, you ought to quit -
head and cry. 'Cause I'm think - ing all a - bout -

this old ram - bling all a - round and mar - ry you a sweet -
them pret - ty lit - tle girls, and hop - ing that I'll

lov - ing wife. There's die. There's
nev - er

one.

(MED. TO FAST WALTZ)

MOTHER'S ONLY SLEEPING

- BILL MONROE

CHORUS

E

Moth - er's not dead, she's

B

on - ly a - sleep - ing, just pa - tient - ly

E

wait - ing for Je - sus to come.

The birds will be sing - ing while

B

moth - er is sleep - ing, they will sing

To

LAST X RIT.

E

FINE

'er as the grave sinks a - way.

SOLO

E

B

E

VERSE

E

1. Well I left my old home way
2. Oh how we miss her

B

back in the moun - tains, while
'round the old home place, every -

moth - er and fath - er had both passed a -
thing seems so lone - some since she went a -

E

way. We fol - lowed our moth -
way. Moth - er is sleep -

B

ing er up to the grave - yard,
way back in the moun - tains,

our mother was called to
yes mother is sleep - ing way

1. E

heav - en that day. Moth - er's not
back in the hills.

2. E

day. Moth - er's not
hills.

D.S. Al

E

grave sinks a - way.

MOUNTAIN DEW

- SCOTT WISEMAN / BASCOMB LUNSFORD

VERSE

(MED. TO FAST)

Down the road here from me there's an old hol - low
 Mis-ter Roos - e - velt told 'em just how he
 preach - er rode by with his head hoist - ed
 my un - cle Snort, he's sawed off and

tree where you lay down a dol - lar or two.
 felt when he heard that the dry law'd gone through.
 high, said his wife had been down with the flu.
 short, he mea - sures four feet two.

Go on a - round the bend, come back a -
 If your li - quor's too red, it'll swell up your
 He thought that I ort to sell him a
 But he feels like a giant when you give him a

gain there's a jug full of that good old moun - tain dew.
 head bet - ter stick to that good old moun - tain dew.
 quart of that good old moun - tain dew.
 pint of that good old moun - tain dew.

CHORUS

Oh, they call it that good old moun - tain dew. and them that re -

fuse it are few. I'll hush up my mug if you'll fill up my

jug with that good old moun - tain dew.

1., 2., 3. (SOLD OVER VERSE) 4.

2. Now,
 3. The
 4. Well,

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(SLOW TO MED.)
WALTZ

MR. ENGINEER

- JIMMY MARTIN

CHORUS

En-gi - neer, reach up and pull the whis-tle. Let me hear that_ lone - some_ sound. For it blends with the feel - ing that's in_ me.

To C

(SOLO OVER VERSE)

The one I loved has_ turned_ me_ down. 1. I'm gon - na 2. There's _

catch_ me a freight_ train. Lord, I'm six - teen cars be-hind each en - gine. I'll ride the leav - in' this lone - some_ town. The one I last one to the end_ of the line. I don't know

loved_ and gave my heart_ to, that's the where_ I'm go-ing or where I'll wind_ up, just an - y -

one_ has turned_ me_ down. En-gi- thing_ to ease my wor - ried_

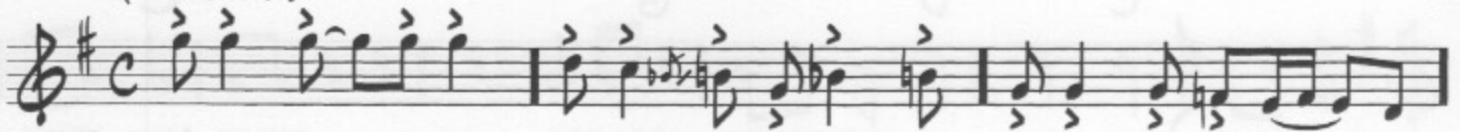
mind. En-gi- loved has_ turned_ me_ down.

MULE SKINNER BLUES

- TRADITIONAL

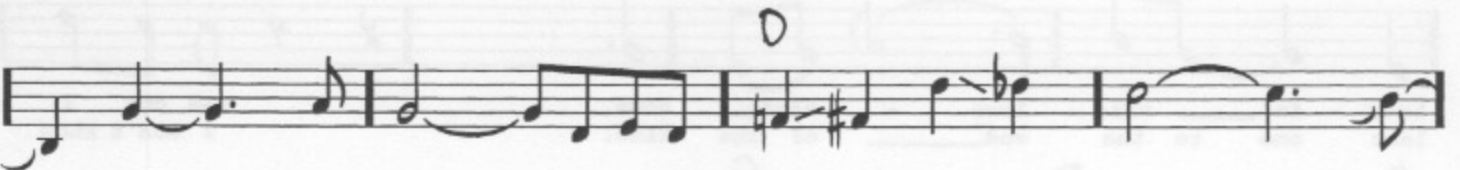
INTRO

(MANDOLIN)



G
(BEGIN RHYTHM)

SOLO
FIDDLE:

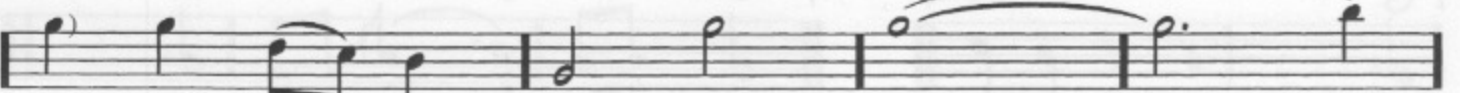


- 1. Good
- 3. I'm an

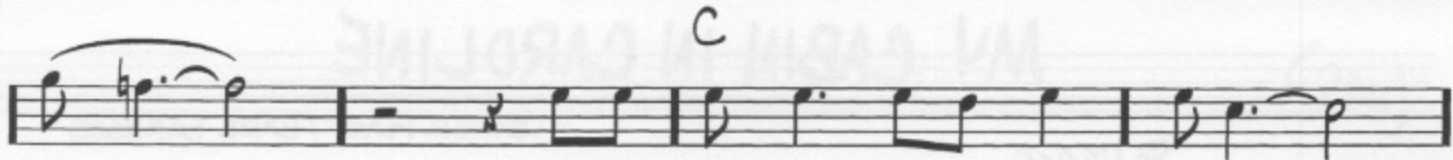
VERSE



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



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

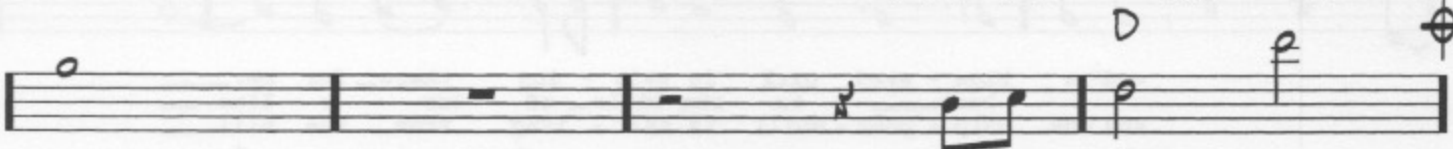


haw. _____

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

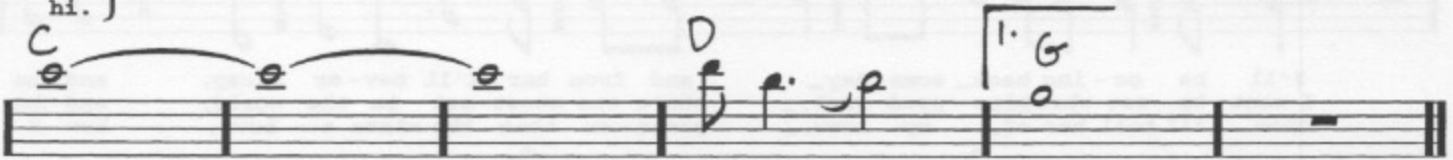


with a black - snake whip to toss, haw,
and I want to keep her glad. _____
or I won't ac - cept your pay, hi,



haw. }
hi. }

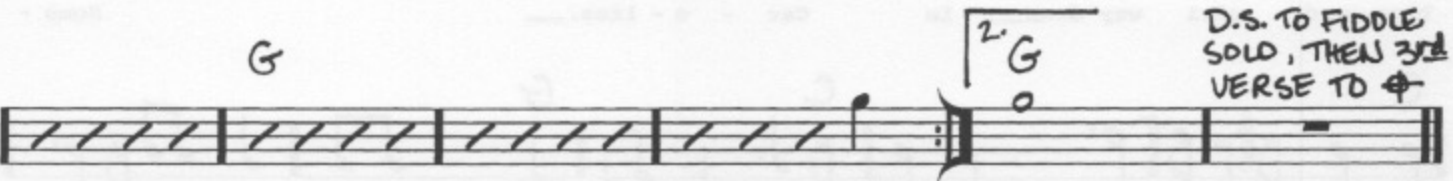
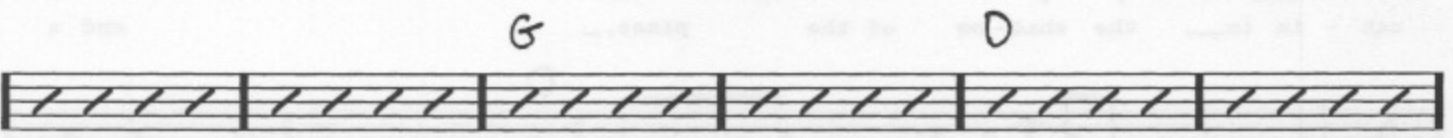
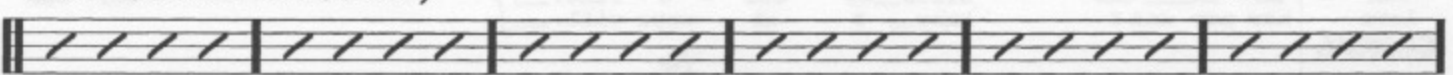
Yo - del ay - hee



hee, _____

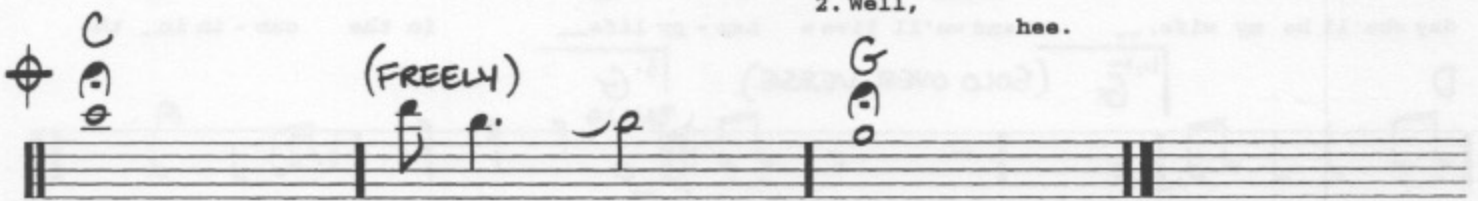
hee hee hee hee.

SOLO (BASED ON VERSE)



D.S. TO FIDDLE
SOLO, THEN 3rd
VERSE TO ♪

2. Well, hee.



hee, hee hee hee hee.

MY CABIN IN CAROLINE

(MED.)

- LESTER FLATT / EARL SCRUGGS

VERSE

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

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

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

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

CHORUS

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

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

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

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

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

- A.P. CARTER

CHORUS

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

VERSE

(SOLO OVER CHORUS)

1. How _____ can I keep_ from cry - ing,
 2. Oh, _____ how I hate_ to leave_ you,

how oh, can I keep_ from cry_ - ing, how
 oh, how I hate_ to leave_ you, oh,

can I keep_ from cry_ - ing, when I nev-er ex - pect to
 how I hate_ to leave_ you when I nev-er ex - pect to

see you an - y - more? My more. My
 see you an - y -

nev-er ex - pect to see you an - y - more.

2/4

(FAST)

MY LITTLE GIRL IN TENNESSEE

- LESTER FLATT

CHORUS

Oh, the lit-tle girl of mine in Ten-nes - see, I know she's

wait-ing there for me. Some day I'll set-tle down in that lit-tle coun-try

town with that lit-tle girl of mine in Ten-nes - see. (SOLO OVER VERSE)

1. Oh, a
2. Oh, she
3. Oh, some

long, long time a - go when I left my home to roam,
begged me not to go; "you'll be sor - ry dear I know,
day I'll wan - der back to that lit - tle cab - in shack,

down in the hills of Ten - nes - see, lived the
for the way that you are treat - ing me." So I
little girl is wait - ing there for me. I can

sweet-est lit - tle girl that was ev - er in this world,
ram-bled all a - round and noth-ing could be found,
see her smil - ing face wait - ing for me at the gate, that

down in the hills of Ten-nes - see. } Oh, the
take the place of her in Ten-nes - see. } see. Oh, the
little girl of mine in Ten-nes -

lit-tle girl of mine in Ten-nes - see.

(MED.)

MY ROSE OF OLD KENTUCKY

-BILL MONROE

VERSE

1. She bloomed for me near a lit-tle vil-lage,
 dreams I see my dar-lin',
 know you oft - en won-der,
 in a cab in on the hill.
 in a ging-ham dress she looked so sweet.
 so I'll tell you the rea - son why.
 We made our vows we'd love each oth - er,
 Oh, I long for old Ken - tuck - y,
 She's my rose of Old Ken - tuck - y,
 and I know we al - ways will.
 and my darling worth more to me.
 and I know she'll nev - er lie.

CHORUS

She's my rose of old Ken - tuck - y. I watched her
 bloom as the years roll by. And to me there'll nev -
 er be an - oth - er, I'll love her 'til
 the day I die. 2. Oh, in die.
 3. Oh, I die.

(MED. FAST)

MY WALKING SHOES

- JIMMY MARTIN / PAUL WILLIAMS

CHORUS

My walk - ing shoes_ don't fit me an - y - more,
 my walk - ing shoes_ don't fit me an - y - more.
 Stay on your side of town, hon - ey, I_ won't be a - round_
 My walk - ing shoes_ don't fit me an - y - more.

(SOLO OVER CHORUS)

1. It's a long_
 2. I'll be a

VERSE

— way from here to o - ver you - der. My feet, they're
 long_ time gone_ from you, ba - by. You'll nev - er hear me
 get - tin' might - y sore. I ain't com - in' back, _ you've
 knock up - on your door. I thought you were worth_ it
 made your mind_ to wan - der. My walk - ing shoes_ don't fit me an - y -
 once, but I_ was cra - zy. My walk - ing shoes_ don't fit me an - y -
 more. My (GUITAR) more.
 more.

(MED. TO FAST)

NEW CAMPTOWN RACES

- FRANK WAKEFIELD

A B \flat E \flat B \flat
 G- C F B \flat
 E \flat B \flat G-
 C F ^{1.} B \flat ^{2.} B \flat **B** G-
 C
 F B \flat E \flat
 B \flat G- C F B \flat (SOLDS OVER FORM)
 OUTRO (AFTER LAST CHORUS):
 G- C F B \flat

(MED.)

NELLIE KANE

-TIM O'BRIEN

VERSE

E

1. As a young man I went rid - in' to
took me on to work that day to

out on the West - ern plain. In the state of North Da - ko -
help her till the land. In the af - ter - noon we

C#-

ta I met my Nel - lie Kane; I
plant-ed seeds; in the eve - ning we held hands, in the

B E

met my Nel - lie Kane. 2. She was
eve - ning we held hands. 4. Her

liv - in' in a lone - ly cab - in with a son by an - oth - er man.
blue eyes told me eve - ry - thing a man could want to know,

Five years she had wait - ed for him, as long
and it was then I re - al - ized

C#- B E

as a wom - an can, long as a wom - an can. } I don't
I would nev - er go, I would nev - er go. }

CHORUS

A E

know _____ what changed my mind; _____ 'til then I

B E

was _____ the ram - blin' kind. A kind of

A E

love _____ I can't ex - plain _____ that I

B To E (SOLO OVER VERSE) 2. E

have _____ for Nel - lie Kane. 3. She

VERSE

(SOLO OVER VERSE)

E

5. Now man - y years have gone by and the son has grown up

tall. I be - came a fath - er to him and she be - came my

C# B E D.S. Al

all; she be - came my all. I don't

E B E

that I have _____ for Nel - lie Kane.

(MED. TO FAST) NEW RIVER TRAIN

- TRADITIONAL

VERSE

1. Dar - lin', you can't love one, dar - lin', you
2., 3., 4., 5., 6. See additional lyrics

can't love one. You can't love one and
have an - y fun, no, dar - lin', you can't love one.

CHORUS

Rid - in' on that New Riv - er Train, rid - in' on that
New Riv - er Train. That same old train that brought me
here's gon - na car - ry me a - way a - gain.

Additional Lyrics

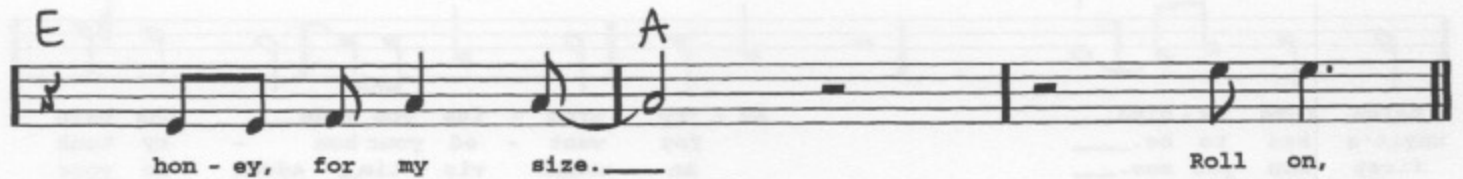
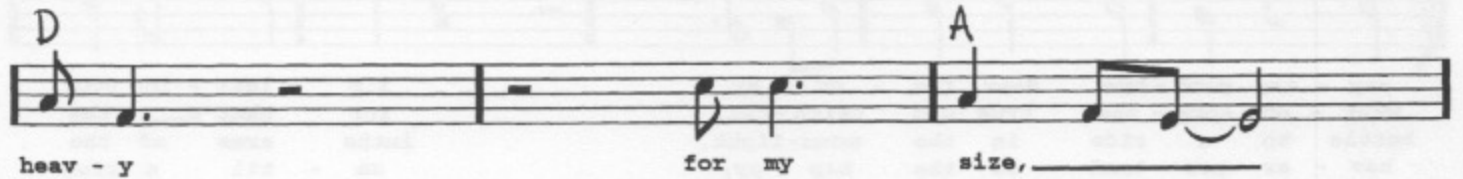
- | | |
|---|--|
| 2. Darling, you can't love two,
Darling, you can't love two.
You can't love two and still be true, oh,
Darling you can't love two.
CHORUS | 5. Darling, you can't love five (rpt).
You can't love five and get
honey from my beehive, oh,
Darling, you can't love five.
CHORUS |
| 3. Darling, you can't love three (rpt).
You can't love three and love me, oh,
Darling, you can't love three.
CHORUS | 6. Darling, you can't love six (rpt).
You can't love six,
that kind of love won't mix, oh,
Darling, you can't love six
CHORUS |
| 4. Darling, you can't love four (rpt).
You can't love four and love me anymore, oh,
Darling, you can't love four.
CHORUS | |

(MED. TO FAST)

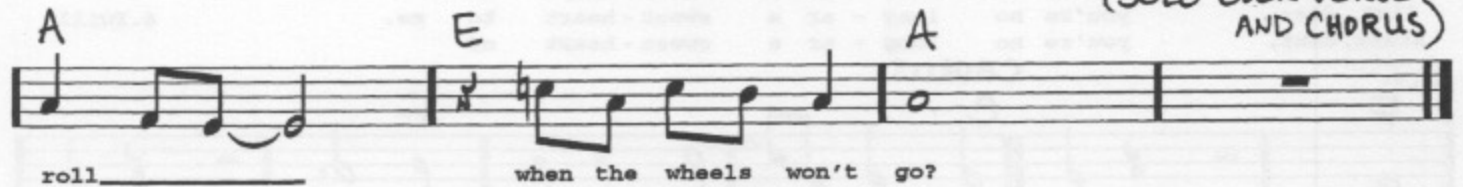
NINE POUND HAMMER

-MERLE TRAVIS

VERSE



CHORUS



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

CHORUS

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

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

CHORUS

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

CHORUS

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

CHORUS

(MED.)

NO LONGER A SWEETHEART OF MINE

-DON RENO / ARTHUR SMILEY / FRED SWIFT

INTRO (END OF CHORUS)

C F

VERSE

1. We are

C

say - ing good - bye, dear, for - ev - er, I'm leav - ing your
 want - ed some - one true and faith - ful, for that's the
 bottle to a ride in the moon - light, in the arms of the
 nev - er pre - tend to the hap - py, un - til a true

F

false love be - hind. Ev - 'ry prom - ise you made has been
 way it's had to be. You want - ed your hon - ky tonk
 first man you see. An - other vic - tim added to your
 love I shall find. For you lived a lie from the

Bb C F

bro - ken, you're no long - er a sweet - heart of mine. 2. I
 life, dear, you're no long - er a sweet - heart to
 list, dear, you're no long - er a sweet - heart to me. 4. I will
 start, dear, you're no long - er a sweet - heart of

CHORUS

2., 4. F C F

me. } Go back to the bar down the street, dear, and
 mine }

C F

stay with your hon - ky tonk kind. Go back to the life you've been

D.S. AL

Bb C To F (SOLO OVER VERSE)

liv - ing, you're no long - er a sweet - heart of mine. 3. From a

F

mine.

(MED.)

NO MOTHER OR DAD

- LESTER FLATT / JOHN RAY SECHLER

VERSE

G

1. Now, broth-er and I are all a - lone.
 was old, you know; dad
 home will tum - ble down

We have no place to call our home.
 it hurt us so to see them go.
 since moth-er and dad are not a - round.

G C

It will nev - er be like home no more
 It's not the same since they are gone
 What is a home with - out a friend?

G D G

'til we meet them on that oth - er shore.
 Oh, moth-er and dad, we're so a - lone.
 I can nev - er go back home a - gain.

CHORUS

C G

Oh, moth - er dear, and dad - dy too, we wish that

D G

we were there with you. It's not the same

C G D

since you're a - way; we'll see you moth - er and dad - dy some

1., 2. G 3. G

(SOLO OVER VERSE)

day. 2. Now, moth - er and day.
 3. Our lit - tle

(MED. WALTZ)

OCEAN OF DIAMONDS

-CLIFF CARNAHAN

VERSE

E

1. Some peo - ple drink cham - pagne out
cham - pagne, and I

A

un - der the stars, while
don't drink their wine, so

B7

oth - ers drink wine lean - ing o - ver a
if you re - fuse me, my poor heart will

E

bar. But all that I
pine. I'll be so

A

need, dear, to make me feel fine
lone - ly 'til the day that I die,

B7

is to know that your love will for -
and as long as I live, dear, you'll

E

ev - er be mine. } I'd give an
still hear me cry.

CHORUS

A

o - cean of dia - monds, a world filled with

E

flow - ers, to hold you

B7 E

close - ly for just a few hours.

Dear, you whisper soft - ly that

A

you love me too, would

1. B7

change all the dark clouds to the blu - est of

E (SOLO OVER VERSE)

blue. 2. I don't drink their

2. B7 RIT. F#C

clouds to the blu - est of blue.

THE OLD CROSSROAD

- BILL MONROE

(MED. SLOW)

SAMPLE INTRO

(MANDOLIN)

VERSE

1. Oh, my broth-er, take this warn-ing. Don't let old_
 2. One road leads up to heav-en, the oth - er_
 3. Soon this life will be o - ver. You'll have to_

Sa - tan hold your hand. You'll be lost in sin for -
 goes down be - low. Jesus our Sav - ior will pro -
 face the old cross - road. Will you be read - y then, my

ev - er. You'll nev - er reach the prom - ised
 tect you. He'll guide you by the old cross -
 broth - er, to shun the one goes down be -

CHORUS

land. }
 road. } The old cross - road now is wait-ing.
 low. }

Which one are you going to take?

One leads down to de - struc - tion, the

LAST x RIT.

oth - er to the pear - ly gates. gates.

ON & ON

-BILL MONROE

(MED.)

VERSE

1. Trav - elin' down this long, lone - some high - way, I'm so
cried, I've cried for you, lit - tle dar - lin', It
had I fol - low you, my dar - lin', I can't

lone - some I could cry. My
breaks my heart to hear your name.
sleep when the sun goes down,

Mem - ries of how we once loved each oth - er, and
friends, they all so loved you my dar - lin', and they
By your side is my des - tin - a - tion, the road is

now you are say - ing good - bye. }
think that I am to blame. }
clear and that's where I'm bound. }

CHORUS

On and on, I fol - low my dar - lin', and I

won - der where she can be. On and

on, I fol - low my dar - lin', and I won - der if she

ev - er thinks of me. 2. I've me. 3. I

OLD DEVIL'S DREAM

- THOMAS GOLDSMITH

VERSE

1. Young dev-ils find love___ most ev - ery night;___ they
 lie with their dreams___ in their arms 'til day -
 light. They use love___ like whis - key,___ their
 cares to dis - solve,___ to charm them and
 warm___ them___ but not to in - volve.

VERSE

2. I was a young dev - il, stur - dy and grow
 3. Young dev - ils find ev - en they must grow
 proud. I used love to laugh of - ten; I
 old; that was al - ways I so
 used warm to laugh loud. I laughed when you
 has grown cold. Their sweet things have

Bb



told van - ished, - their good - bye sweet that last time. I did-n't and

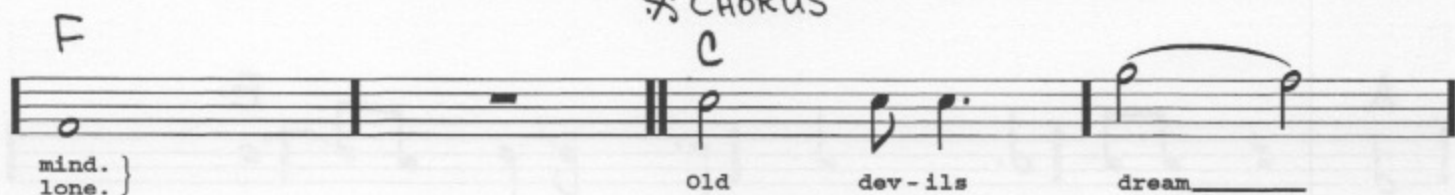
C



know sleep, how you'd when it lin - comes, - ger - finds on them this old dev - il's sleep - ing a -

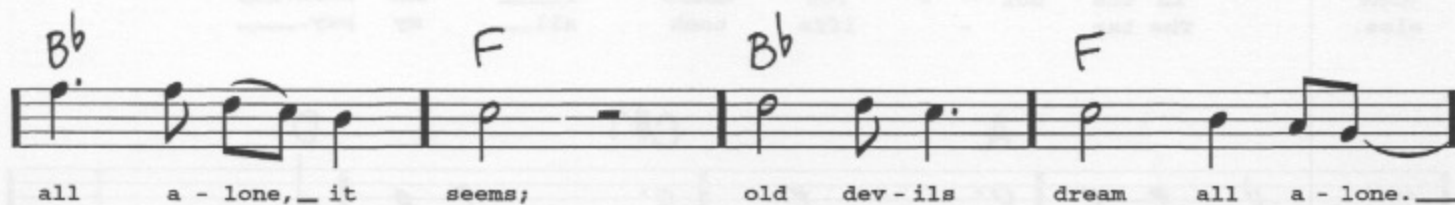
CHORUS

F C



mind. lone. } old dev-ils dream

Bb F Bb F



all a - lone, - it seems; old dev - ils dream all a - lone. -

C F



When their dev - il - ment - is done, all - their

Bb To C F C




wild - est rac - es run, old dev - ils dream all - a - lone. -

1. F (SOLO OVER VERSE) 2. F SOLO OVER VERSE, THEN D.S. AL



old dev - ils dream all - a - lone. -

F C F A



old dev - ils dream all - a - lone. -

(MED FAST)

OLD HOME PLACE

- MITCHELL F. JAYNE / RODNEY DILLARD

VERSE

1. It's been ten long years since I left my
girl ran off with some body

A C#7 D

home in the hol - low where I was born.
else. The tar -iffs took all my pay.

A E

Where the cool fall nights made the wood smoke
And here I stand where the old home

A C#7 D

rise, and the fox hunt-er blew his horn. 2. I
stood, be - fore they took it a - way. 4. Now the

A E A

fell in love with a girl in the town. I
geese fly south and the wind grows cold as I

C#7 D A

thought that she would be true. I
stand here and hang my head. I've

E

A C#7 D A

went lost a way love, to Char lottes ville, and I've lost my home, and

E A

worked in a saw mill crew. I wish that I was dead.

CHORUS

E A

What have they done with the old home place?

B7 E

Why did they tear it down? And

A C#7 D A

why did I leave the plow in the fields and

E A (SOLO OVER VERSE)

look for a job in the town? 3.The

2. A (BANJO)

2. A (BANJO)

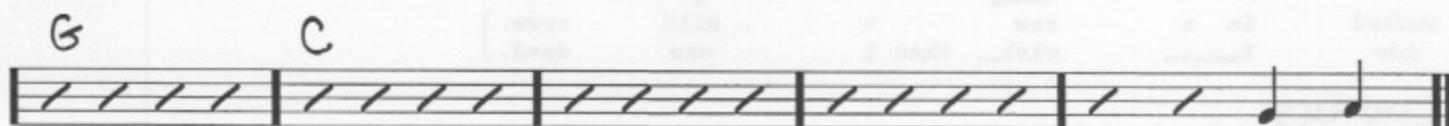
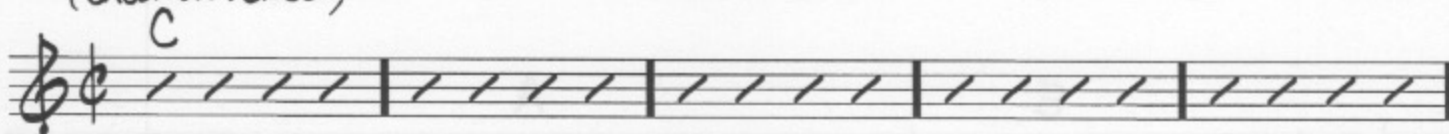
(MED.)

ON THE SEA OF LIFE

- BOB ANGEL / T.S. SLOAN

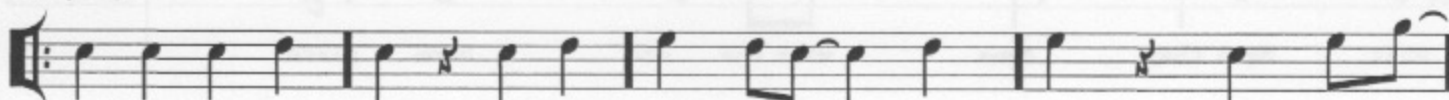
INTRO

(BASED ON VERSE)



1. We are

VERSE



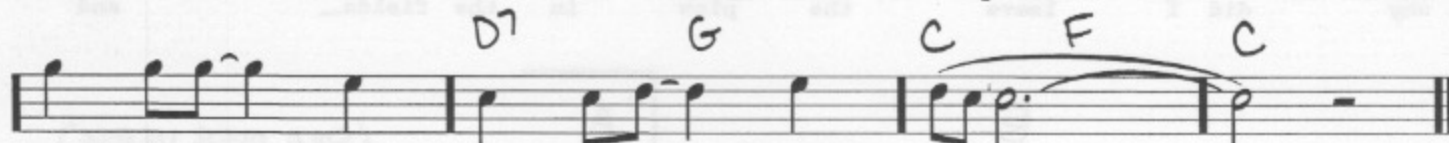
on the sea of life sail-ing to a bet - ter home where the saved -
 mil-lions now a - bide in that home be-yond_ the tide where the ran-



— of all_ the earth shall a - bide. — Leav - ing all_
 - some pil - grims wait free from care. There is —



our tri - als here; man - y pleas - ures wait us there when we
 room on board for all who will_ heed the cap-tain's call and take



cross the foam_ and reach the oth - er side. — }
 ship for Heav - en's coun - try bright_ and fair. — }

♩ CHORUS



Sail
 (We are sail - ing on - ward, sail - ing, sail - ing o'er the foam;_ ing we are



on, —
 talk - ing to the cap - tain as the an - gry bil-lows hum. — Soon, yes,

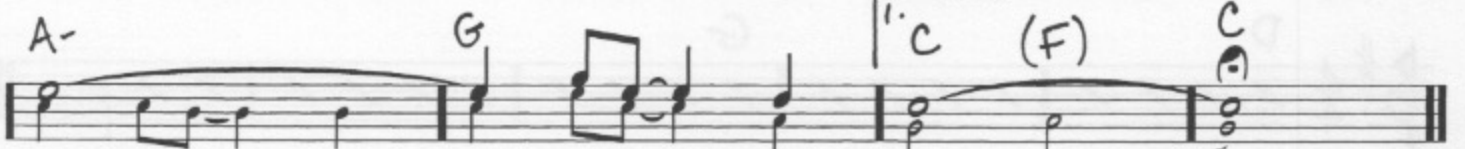
To 

C



sail soon we'll reach the har - bor and be safe - ly o'er the tide; ^{ing} we are

A- G C (F) C

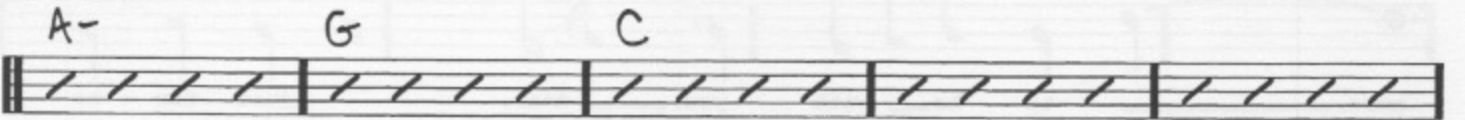


to go - ing on - ward to the oth - er side. the oth - er side.

SOLD (END OF CHORUS)

(A TEMPO)

A- G C



2. C (F) C



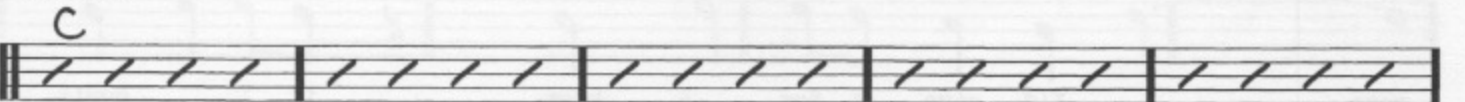
SOLD (BASED ON VERSE)


(A TEMPO)

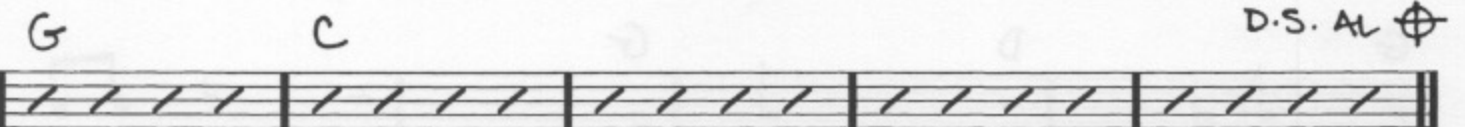
2. Man - y

side. side.

C



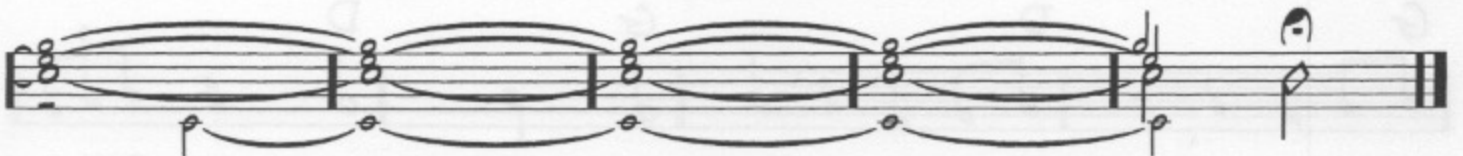
G C D.S. AL 



A- G C



to go - ing on - ward to the oth - er side. the oth - er side. side.



side. side.

(MED. SLOW)

ONCE MORE

- ROBERT OWENS

INTRO

Once

CHORUS

more, _____ to be with you, dear, just for to -

night, _____ to hold you tight. _____

Once

more, _____ I'd give a for - tune, if I _____ could

see _____ you once _____ more. For -

get the past, _____ this hurt can't last, oh I _____ don't

want it to keep us a - part. _____ Your _____

G D G C

love I'll crave, I'll be your slave if you'll just

G D G

give me all of your heart. Once

CHORUS

more, to be with you, dear, just for to -

D

night, to hold you tight. Once

G C

more, I'd give a fortune, if I could

G D G (SOLD OVER CHORUS)

see you once more. For

2. G FREELY (A CAPPELLA) G

more. Once more.

(MED.)

ONE MORE DOLLAR

-GILLIAN WELCH/DAVID RAWLINGS

INTRO (LAST HALF OF CHORUS)

C#- F# B G#- E

F# B

VERSE

1. A long time a - go I

F# B E B

left my home for a job in the fruit trees.

F# B

But I missed those hills with wind - y pines, - for their

E B

song seemed to suit me. 2. I

VERSE

F# B E

sent my wag - es to my home; said we'd soon
work said the boss at the bunk - house door; there's a freeze
long time a - go I left my home, just a boy

B

be to - geth - er. For the next good crop would
on the branch - es. When the dice came out at the
pass - ing twen - ty. Could you spare a coin and a

F# B E B

pay my way; I'd be com - ing home for - ev - er.
bar down - town, I rolled and I took my chanc - es.
Christ - ian prayer, for my luck has turned a - gainst me.

CHORUS

G#- E F# B

One more_ dime to_ show for my day,.

G#- F# B

one more_ dol - lar and I'm on my way. When I

C#- F# B

reach those hills, boys, I'll nev - er roam.

G#- E F# To B

one more_ dol - lar and I'm go - ing home.

SOLD (LAST HALF OF CHORUS)

C#- F# B G#- E F#

B (SOLD OVER VERSE) 2. B D.S. AL 4th VERSE AL

3. No home. 4. A

OUTRO C#- F#

home. _

B G#- E F# B

ONE TEAR

- JUDY OSBOURNE

(MED. FAST)

CHORUS

One tear won't make a heart-break, one tear won't

make a heart-ache, if the tear I shed to-day is all I'll have to pay.

One tear is all I'll cry for you.

1. I
2. I'll

VERSE

thought I'd nev-er live with-out the ten-der love we shared, but

live a hap-py life a-gain and have my dreams come true, my

ab-sence on-ly showed my heart I nev-er real-ly cared.

heart will bounce right back a-gain and nev-er think of you.

I'm glad that it's all o-ver now, I'm glad that we are through.

Then when you come ask-ing me to take you back a-gain,

One tear is all I'll cry for you.

one tear is all I'll cry for you.


One tear is all I'll cry for you.

POOR ELLEN SMITH

-TRADITIONAL

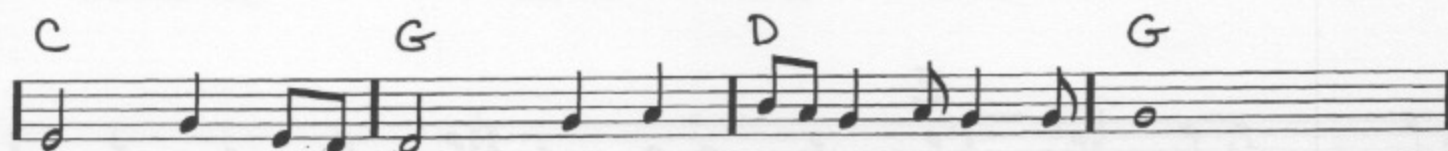
(MED.)

G



1. Poor El-len Smith, how was she found?

C G D G



Shot through the heart, ly-ing cold on the ground.

2. Her clothes were all rag-ged, and her curls on the



C G D



found.

SOLO OVER FORM

G



3. They picked up their rifles
And hunted me down
They found me loafing
All around the town

4. They picked up her body
And carried it away
And now she is sleeping
In some lonesome old grave

SOLO

5. I got a letter yesterday
I read it today
The flowers on her grave
Are all faded away

6. Someday I'll go home
And I'll stay when I go
On poor Ellen's grave
Pretty flowers I'll scow

SOLO

7. I've been in this prison
For twenty long years
Each night I see Ellen
Through my bitter tears

8. The warden just told me
That soon I'll be free
To go to her grave
'Neath that old oak tree

SOLO

9. My days in this prison
Are ending at last
I'll never be free
From the sins of my past

(MED. FAST)

ONE WAY TRACK

- RICK SKAGGS / WESLEY GOLDING

CHORUS

B **D**

My heart's break - in';

lone - li - ness

E

tak - in' me on a one way trip

B

on down the track. My soul is

D

burn - in'; the wheels are turn - in'.

E **B**

Hey, mis - ter en - gi - neer, won't you bring my ba - by back?

To ♩ (SOLO OVER CHORUS)

VERSE

1. Well,
2. Well,

she left me this
I'm head-in' down a

E

morn one way - ing; track. my One head's a - hang - in' low. come back,

B E

Don't you hear that whis - tle_ blow?
they just keep go - in' on and on.

B E

I don't_ know_ what I've done; I must have had too_
It's_ down_ in my soul; I'm a - bout to lose_

B

much fun. Lord, I hate to see_ her
con - trol, and there's just one thing_you must

E 2. E D.C. AL

go. know.

♩ Solo

B D

E A B

PANAMA RED

- PETER ROWAN

INTRO (LAST 8 BARS OF CHORUS):

F#7 G

A D

CHORUS

B- A Pan - a - ma

G E7

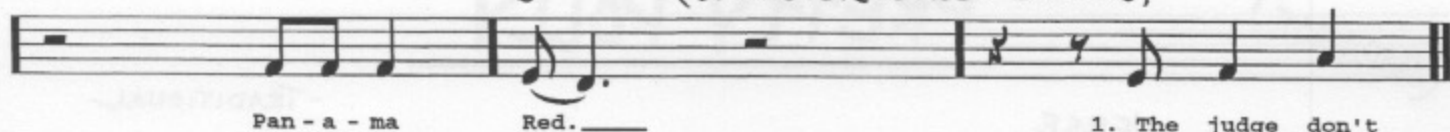
A B-

A

F#7 G

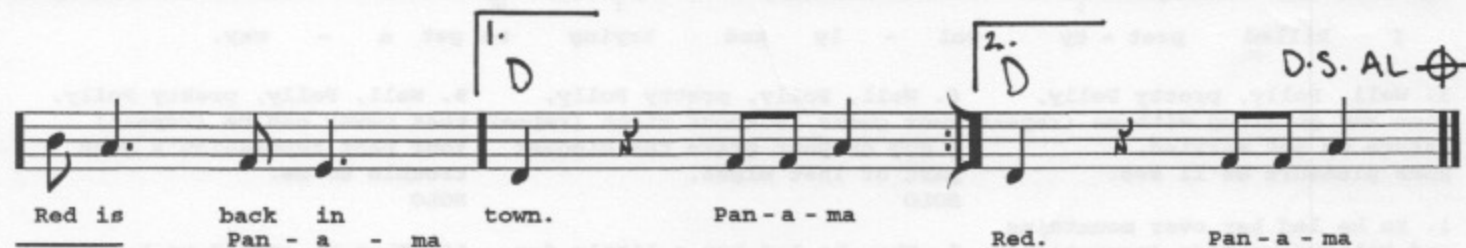
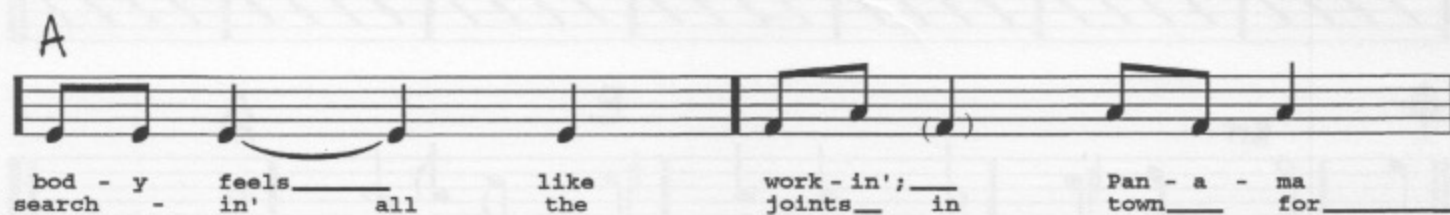
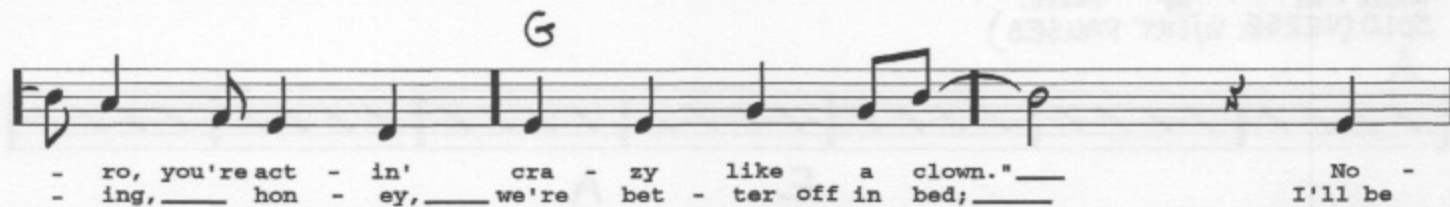
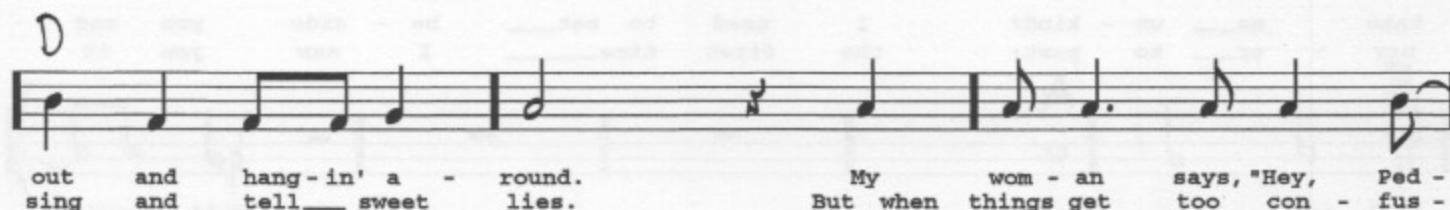
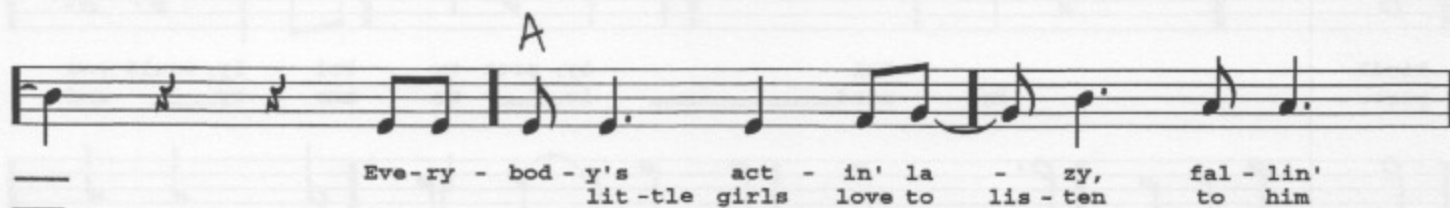
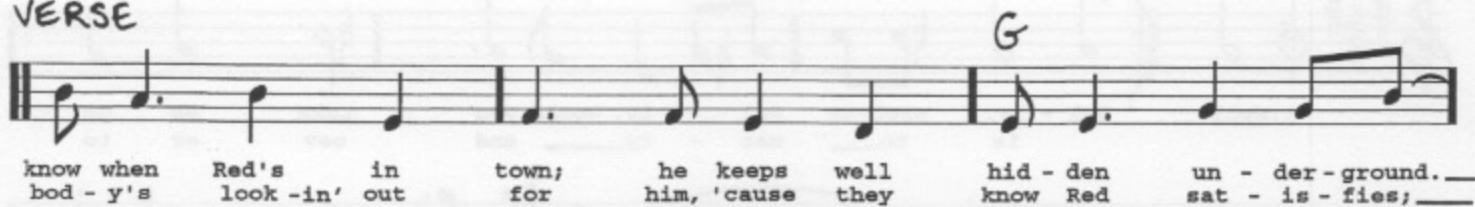
A To

D (SOLD OVER VERSE + CHORUS)



1. The judge don't
2. Well, eve - ry

VERSE



(MED. FAST)

PRETTY POLLY

-TRADITIONAL

VERSE

1. Well, Pol - ly, pret - ty Pol - ly, would you take me un -
is to mar - ry and nev - er to

kind? My Pol - ly, pret - ty Pol - ly, would you
part. mind is to mar - ry and

take me un - kind? I need to set be - side you and
nev - er to part; the first time I saw you it

tell you my mind. 2. Well, my mind
wound - ed my heart.

SOLO (VERSE W/OUT PAUSES)

I killed pret - ty Pol - ly and trying to get a - way.

3. Well, Polly, pretty Polly,
come and go along with me (repeat)
Before we get married,
some pleasure we'll see.

4. So he led her over mountains
and valleys so deep (repeat)
Polly mistrusted and
then began to weep.
SOLO

5. Saying "Willie, little Willie,
I'm afraid of your way (repeat)
The way you've been rambling,
you'll lead me astray."

6. Well, Polly, pretty Polly,
your guess is about right (repeat)
I dug on your grave the biggest
part of last night.
SOLO

7. Then he led her a little far -
ther and what did she spy?
(repeat)
A new dug grave with a
spade lying by.

8. Then she knelt down before him
a-pleading for her life (repeat)
"Let me be a single girl if I
can't be your wife."

9. Well, Polly, pretty Polly,
that never can be (repeat)
Your past reputation's been
trouble to me.
SOLO

10. Then he opened up her bosom
as white as any snow (repeat)
He stabbed her to the heart and
the blood did overflow.

11. Then he went down to the
jailhouse and what did he say?
(repeat)
TO CODA

(MED.)

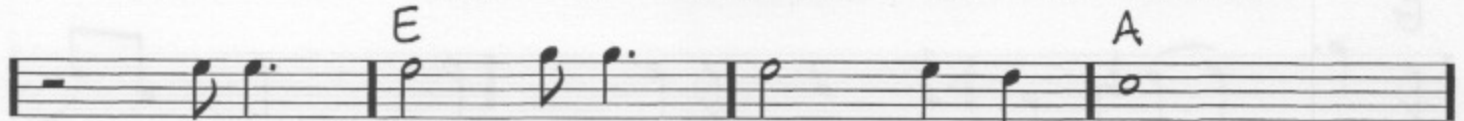
THE PRISONER'S SONG

- GUY MASSEY

VERSE



1. Oh, if I had the wings of an an - gel,
I have a great ship on the o - cean,
wish I had some - one to love me;



o - ver these pris - on walls I would fly.
all mount - ed with sil - ver and gold.
some - one who would call me their own.



I'd fly to the arms of my dar - lin',
But be - fore my lit - tle dar - lin' would suf - fer,
Oh, I wish I had some - one to live with;



and there I'd be will - ing to die.
that ship would be an - chored and sold.
I'm tired of liv - in' a - lone.

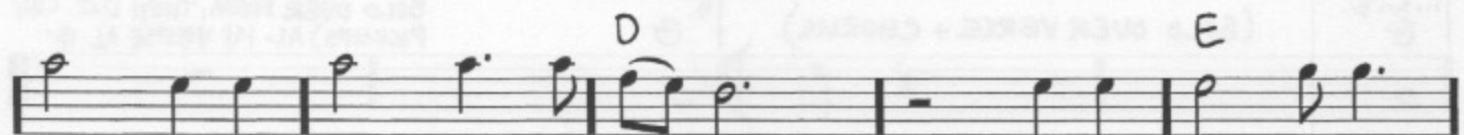
CHORUS



So meet me to - night, love, meet me;



meet me out in that moon - light a - lone. For I



have a sad sto - ry to tell you; must be told in that



moon - light, a - lone.

2. Oh, I lone.
3. Oh, I

(SLOW TO MED.)

RAIN AND SNOW

-TRADITIONAL

VERSE

1. I mar-ried me a wife; she gave me
 2. She came down the stairs, comb - ing back.
 done all I can do where she to
 came in - to the room where she

troub - le all my life. Left me out in the cold
 her long yel - low hair, and her cheeks were as red
 try to get a - long with you, and I ain't gon - na be
 met her fin - al doom, and I ain't gon - na be

rain and snow. Rain and
 treat-ed as a rose. As a
 treat-ed this a - way. This a -
 this a - way. This a -

CHORUS

snow, oh,
 rose, oh,
 way, oh,
 way, oh,

lord; left me out in the cold rain and
 lord; and her cheeks were as red as a
 lord; and I ain't gon-na be treat-ed this a -
 lord; and I ain't gon-na be treat-ed this - a -

snow. 3. I've
 rose. 4. She
 way. way.

out in the cold rain and snow.

(MED.)

RAIN PLEASE GO AWAY

- DEL McCOURY

1. Rain, _____ please go a - way. _____
 live _____ the whole day _____ through; _____
 time _____ would-n't drag so slow, _____

Leave me a - lone, _____ come an - o - ther day. -
 think - in' of her _____ is all I do. -
 I could find a new love _____ and let it _____

My love is gone _____
 She's hap - py now _____
 grow. But I'm kid-din' my _____ self; _____

_____ this time _____ to stay. _____
 _____ and I'm _____ so blue. _____
 _____ it don't hap - pen that _____ way. _____ Cold

Rain, _____ please go _____ a - way. _____
 Rain, _____ she's cold _____ like _____ you.
 rain, _____ please go _____ a - way. _____

(SOLO OVER VERSE)

2. It's tough to _____
 3. If on-ly the _____

SOLO OVER VERSE, THEN D.C.;
SING FIRST VERSE TO ♪

Cold rain,

please go _____ a - way. _____

RAISED BY THE RAILROAD LINE

(MED.)

- PAUL CRAFT

INTRO (VAMP)

F

1. The click-et - y

VERSE

F B \flat F

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

C

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

F

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

D- A-

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

C F

by the rail - road_ line. _____
by the rail - road_ line. _____

2. The sound of the

CHORUS B \flat A-

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

G- C F

rails and the wheels_ mash flat, and the glimpse of the