

B^b A- G- F C

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

RHYTHM STOP:

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

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

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

D- A-

mind_ of the boy_ who's raised

SOLD OVER VERSE, THEN D.S.; SING 2nd VERSE & FOLLOW FORM (RHYTHM STOP) To Φ

C To Φ F

by the rail - road_ line.

Φ F (RHYTHM STOP) A- (RESUME RHYTHM)

line, of the boy_ who's raised

C F

by the rail - road_ line.

(MED. WALTZ) RANK STRANGERS TO ME

- ALBERT E. BRUMLEY

INTRO

(MANDOLIN)

VERSE

1. I wan - dered a -
2. They've all moved a -

gain _____ to my home in the
way, _____ said the voice of a

moun - tains, _____ where in youth's ear - ly
stran - ger, _____ to a beau - ti - ful

dawn _____ I was hap - py and
dome _____ by the bright cry - stal

free. _____ I looked for my
sea. _____ Some beau - ti - ful

friends, _____ but I nev - er could
day _____ I'll meet them in

find them. _____ I found they were
heav - en, _____ where no one will

all _____ rank a stran - gers to _____
 be _____ a sran - ger to _____

me. _____ } Ev - 'ry - bod - y I
 me. _____ }

CHORUS

met _____ seemed to be a rank

stran - ger. _____ No

moth - er or dad, _____ not a friend could I _____

see. _____ They knew _____ not my

name, _____ and I knew not their

fac - es. _____ I found they were all _____

rank stran - gers to me. _____

(GUITAR) me. _____

RAWHIDE

- BILL MONROE

(FAST)

A C

F C

F C G

To C **B** E

A

D

G **A** C BEGIN NEXT SOLO

C SOLS OVER FORM (AAB); ON LAST SOLO TAKE

ENDING: 3

RED ROCKING CHAIR

(MED. TO FAST)

- TRADITIONAL

S. VERSE

G E-

1. Got no use for the red rock - ing chair.

G E- G

Ain't got no hon-ey ba - by now, Lord, Lord. I ain't got no

D To G (SOLO OVER VERSE)

hon-ey ba - by now. 2. Who'll rock the
3. I'll rock the
all I can
all I can

E- G

crad - le, who'll sing this song? Who'll rock the
crad - le, I'll sing this song. I'll rock the
do, done all I can say. I can't go
do, done all I can say. I'll sing it to your

E- G

crad-le when I'm gone, Lord, Lord? Who'll rock the
crad-le when you're gone, Lord, Lord. I'll rock the
on this a - way, Lord, Lord. I can't go
mom - ma next pay - day, Lord, Lord. I'll sing it to your

D 1., 2., 3. G (SOLO OVER VERSE) 4. G (SOLO OVER VERSE, THEN D.S. AL F)

crad-le when I'm gone? day. 4. I've done
crad-le when you're gone. 5. I've done
on this a - way.
mom - ma next pay

G

now.

REASONS WHY

- SEAN WATKINS/DAVID PUCKETT

(SLOW ROCK FEEL)

INTRO

GTR. F-7 Eb Dbadd9 Eb F-7 Eb

Bb7 Dbadd9 Eb VERSE F-7 (RHYTHM CONTINUES) Eb

1. Where am I to-day? I wish that I knew.

Dbadd9 Eb F-7 Eb Bb7

'Cause look-ing 'round, there's no sign of you.

Dbadd9 Eb F-7 Eb Dbadd9

(GTR.) I don't re-mem - ber one jump or one leap;

Eb F-7 Eb Bb7

just qui-et steps a-way from your lead.

Dbadd9 Eb F-7 Eb VERSE F-7 Eb

(GTR.) 2. I'm hold-ing my heart out but clutch-ing it too.

3. We get dis-tract-ed by the dreams of our own,

Dbadd9 Eb F-7 Eb Bb7

Feel-ing just short of a love that we once knew.

but no-bod-y's hap-py while feel-ing a-lone.

Dbadd9 Eb F-7 Eb Dbadd9 Eb

(GTR.) Call-ing this home when it's not ev - en close.

Know-ing how hard it hurts when we fall, we

F-7 Eb Bb7 Dbadd9

Play-ing the role_ with nerves left_ ex - posed_ Stand -
 lean an-oth - er lad - der a - gainst the_ wrong wall._ And

CHORUS Eb Dbadd9 Ab Eb

climb ing_ on a dark - ened_ stage,_ stum - bling_
 high_ to the high - est_ rung,_ to shake fists_

Dbadd9 Ab (RHYTHM STOPS) Bb/D Eb F-

through_ the lines. Oth - ers have_ ex - cus - es; I have_ my
 at_ the sky.

Ab Db Eb (SOLO OVER VERSE) Bb/D Eb

rea - sons_ why. Oth - ers have_ ex - cus - es;

F- Ab Db Eb BRIDGE (RESUME RHYTHM)

I have_ my rea - sons_ why. LEAD VOCAL: it's
 HARMONY VOCAL: With so much de - cep - tion,

Db F- Eb

hard not to wan - der_ a - way. It's
 (Hard not to wan - der a - way.)

Db F- Eb

hard not to wan - der_ a way

OUTRO F-7 Eb Dbadd9 Eb F-7 Eb Bb7 Dbadd9 Eb

REPEAT AND FADE

(GTR.)

RED WING

- THURLAND CHATTAWAY / KERRY MILLS

(MED.)

Musical score for "Red Wing" in G major, 2/4 time. The score consists of eight staves of music with various chords and a key signature of one sharp (F#).

Staff 1: Chords: A, G, C.

Staff 2: Chords: G, D7, G, A7.

Staff 3: Chords: D7, G, C, G.

Staff 4: Chords: D7, G, A7, D7, G.

Staff 5: Chords: B, C, G.

Staff 6: Chords: D7, G.

Staff 7: Chords: C, G.

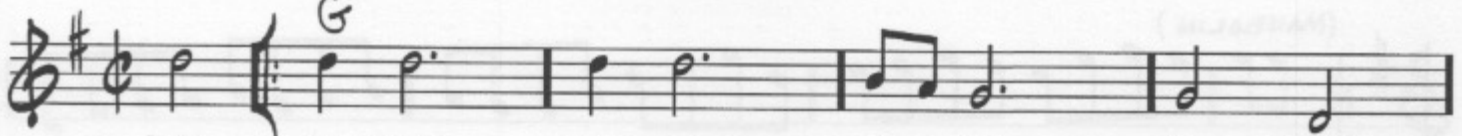
Staff 8: Chords: D7, G.

(FAST)

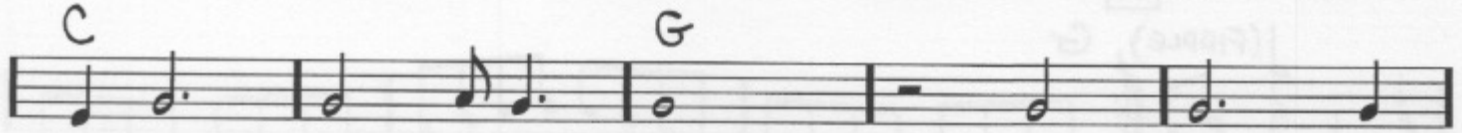
RIDIN' THAT MIDNIGHT TRAIN

- CARTER STANLEY

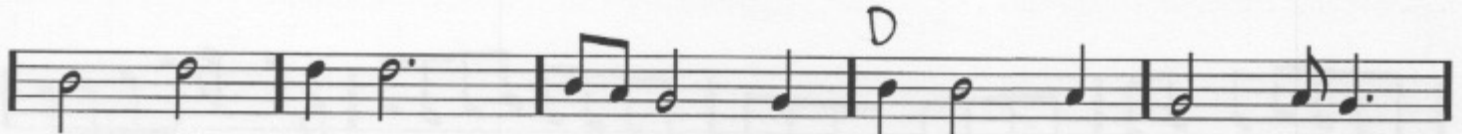
VERSE



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



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

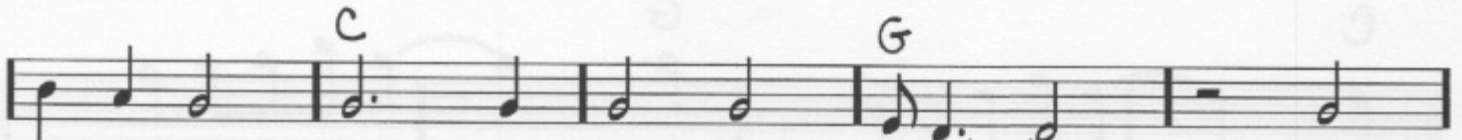


tried so man - y times, I'm leav - in' you now, good -
love with a woman like you_ in love with an - oth - er_
world_ black as night, yet I must travel a -

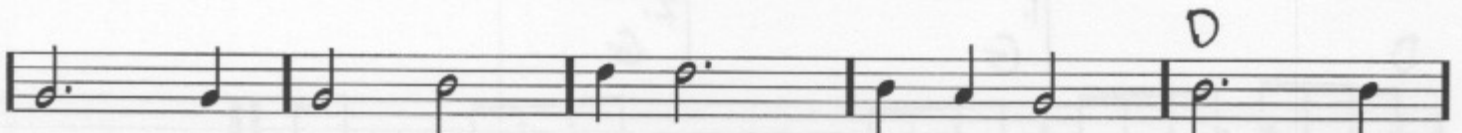
CHORUS



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



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



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



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

ROANOKE

- JOE AHR

INTRO

(FAST)

(MANDOLIN)

(FIDDLE)

A

G

1. D G 2. D G

B

C

G

D

1. G 2. G

SOLOS A A B B

ROLL IN MY SWEET BABY'S ARMS

(FAST)

- TRADITIONAL

CHORUS

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

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

To D G (SOLO OVER CHORUS)
 back, and roll in my sweet ba - by's arms.

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

VERSE

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

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

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

1. G 2. G D.C. AL
 sweet ba - by's arms.
 go my bail.
 there an - y- more.

D G
 roll in my sweet ba - by's arms.

(FIRST)

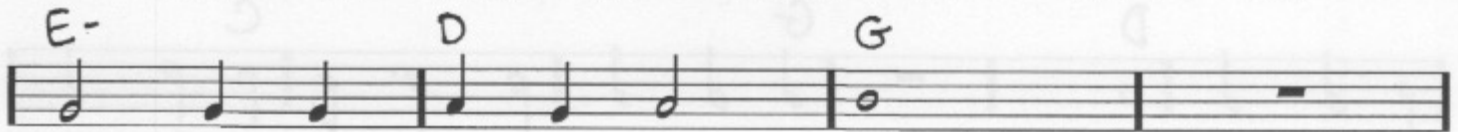
ROCKY TOP

- BOWLEAU BRYANT / FELICE BRYANT

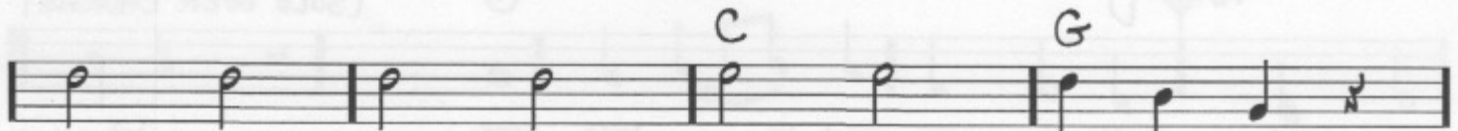
VERSE



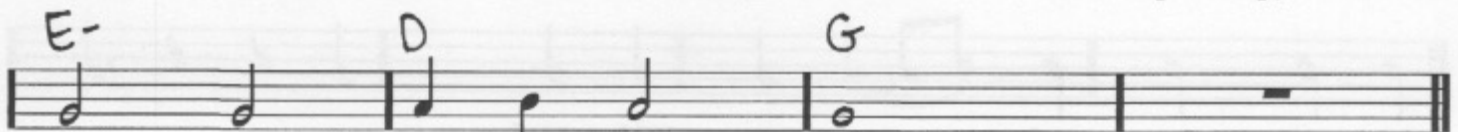
1. Wish that I was on old Rock - y Top
 3. Once two strang - ers climbed on Rock - y Top



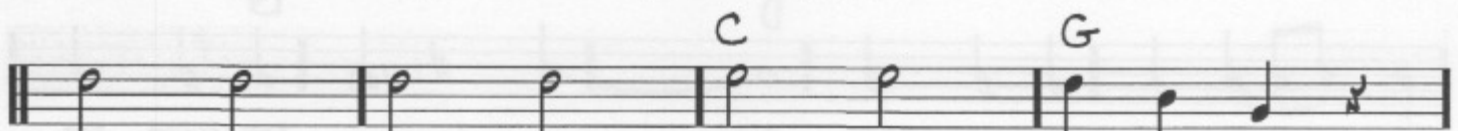
down in the Ten - nes - see hills.
 looking for a moon - shine still,



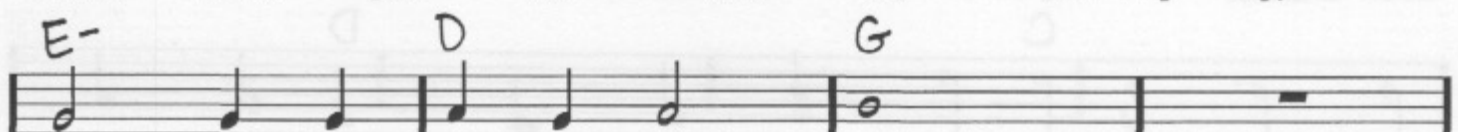
Ain't no smog - gy smoke on Rock - y Top,
 Strang - ers ain't come down from Rock - y Top,



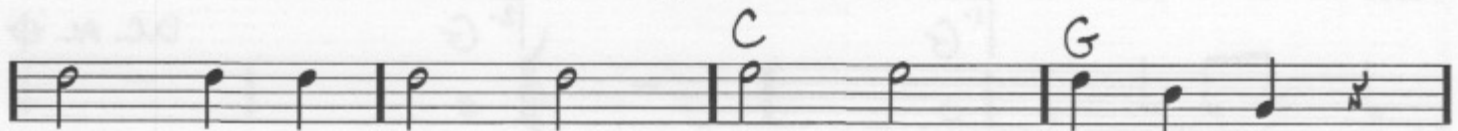
ain't no tel - e - phone bills.
 reckon they nev - er will.



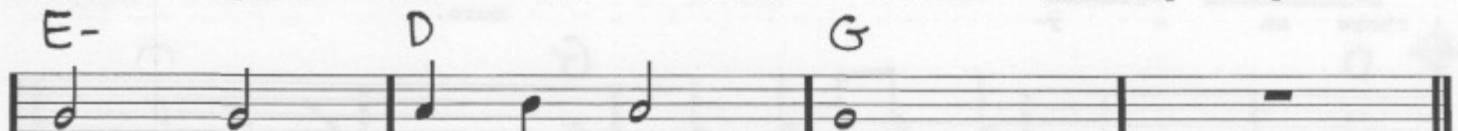
2. Once I had a girl on Rock - y Top,
 4. Corn won't grow at all on Rock - y Top,



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



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



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

CHORUS

E- D

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

F C

home, sweet home, to me. Good

G F G

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

D (SOLO OVER VERSE AND CHORUS) To G

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

C G E- D

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

G C

pen. All I know is it's a

G E- D G D.S. AL

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

Rock - y Top, Ten - nes - see.

F C G

(BANJO)

ROSES IN THE SNOW

(MED.)

- RUTH FRANKS

VERSE

1. I met my dar - lin' in the Spring - time when
 God has tak - en my dar - lin', and
 dar - lin's bur - ied on the hill - side where

all the flow - ers were in bloom. And
 left me with a mem - o - ry. One
 all the wild, sweet flow - ers grow. And

like the flow - ers our love blos - somed; we
 mem - o - ry I will al - ways cher - ish are
 when the win - ter snow starts fal - ling,

mar - ried in the month of June.
 these last words he said to me.
 on his grave I'll place a rose.

CHORUS

Our love was like a burn - ing em - ber;

it warmed us as the cold winds blow.

We had sun - shine in De - cem - ber, and grew our

1., 2. C (SOLO OVER VERSE) 3. C
 4. ro - ses in the snow. 2. Now snow. 3. My

ROVING GAMBLER

-TRADITIONAL

(MED. TO FAST)

G

1. I am a roving gambler, I've gambled all around.

When - ev - er I meet with a deck of cards I

C G

lay my mon - ey down. Lay my mon - ey

D G

down, lay my mon - ey down.

2. I had not been in 'Frisco
 Many more weeks than three
 I met up with a pretty little girl
 And she fell in love with me.
 Fell in love with me, fell in love with me.

3. She took me in her parlor,
 She cooled me with her fan.
 Whispered low in her mother's ear,
 I love this gambling man.
 Love the gambling man, love the gambling man.

4. Daughter, oh dear daughter,
 How can you treat me so
 Leave your dear old mother
 And with the gambler go.
 With the gambler go, with the gambler go.

5. Oh mother, oh dear mother,
 I'll tell you if I can
 If you ever see me coming back
 I'll with the gambling man.
 With the gambling man, with the gambling man.

6. I left her in 'Frisco
 I wound up in Maine
 I met up with a gambling man
 And we got in a poker game.
 Got in a poker game, got in a poker game.

7. He put his money in the pot
 And dealt the cards around
 I saw him dealing from the bottom of the deck
 So I shot the gambler down.
 Shot the gambler down, shot the gambler down.

8. Now I'm down in prison
 Got a number for my name
 The warden said as he locked the door
 You've gambled your last game.
 Gambled your last game, gambled your last game.

RUBY ARE YOU MAD

(FAST)

NOTE: LONG NOTES CAN BE SUNG FOR MORE OR FEWER BARS AS DESIRED, AND MORE OR LESS SPACE CAN BE USED BETWEEN VOCAL PHRASES; THE VOCALIST SHOULD INTERPRET PHRASING FREELY, AND THE BAND SHOULD FOLLOW.

- MAE CARVER

INTRO

FREELY: A TEMPO

Ru - by, Ru - by, (GUITAR) hon - ey, are you mad at your man?

SOLO

BANJO MELODY:

VERSE

1. I'll set you in the shade;
If you don't believe I'm right,

I'll shovel with a spade.
just follow me to night.

I'm
I'll

dig-ging in the brown gold mine. } Oh,
take you to my shan-ty so cold. }

To

Ru - by,

D.S. RPT. SOLO SECTION AS DESIRED, THEN SING 2ND VERSE TO

Ru - by, hon - ey, are you mad at your man?

Ru - by, hon - ey, are you mad at your man.

(MED. TO FAST)

SALLY GOODIN

- TRADITIONAL

A

Musical notation for section A, measures 1-4. Treble clef, key signature of two sharps (F# and C#), common time. Chords A and E are indicated above the staff.

B

Musical notation for section B, measures 1-4. Treble clef, key signature of two sharps (F# and C#), common time. Chords E and A are indicated above the staff.

Musical notation for section B, measures 5-8. Treble clef, key signature of two sharps (F# and C#), common time. Chords E and A are indicated above the staff.

VARIATIONS

Musical notation for Variation 1, measures 1-4. Treble clef, key signature of one flat (F), common time. Chords E and A are indicated above the staff.

Musical notation for Variation 2, measures 1-4. Treble clef, key signature of one flat (F), common time. Chords E and A are indicated above the staff.

Musical notation for Variation 3, measures 1-4. Treble clef, key signature of one flat (F), common time. Chords E and A are indicated above the staff.

Musical notation for Variation 4, measures 1-4. Bass clef, key signature of one flat (F), common time. Chords E and A are indicated above the staff.

(SLOW TO MED.)
WALTZ

SHACKLES AND CHAINS

- JIMMIE DAVIS

INTRO

Musical notation for the Intro, featuring a treble clef, key signature of two flats (Bb, Eb), and a 3/4 time signature. The melody consists of a series of eighth notes and quarter notes, ending with a double bar line. Chords F and Bb are indicated above the staff.

1. On a

VERSE

Musical notation for the first line of the verse. The melody is in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are: "long, lone - some jour - ney I'm go - ing. Oh, arms through these bars once my dar - ling, let me". Chords Eb and Bb are indicated above the staff.

Musical notation for the second line of the verse. The melody continues with lyrics: "dar - ling, please don't you cry. In these kiss those sweet lips I love best. For in". Chords F and Bb are indicated above the staff.

Musical notation for the third line of the verse. The melody continues with lyrics: "shack - les and chains they will take me to a heart - ache you're my con - sol - la - tion, in". Chords Eb and Bb are indicated above the staff.

CHORUS

Musical notation for the first line of the chorus. The melody is in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are: "pri - son to stay 'til I die. } And at night, through the sor - row my hav - en of rest.}". Chords F and Bb are indicated above the staff.

Musical notation for the second line of the chorus. The melody continues with lyrics: "bars I will gaze at the stars, and dream of your kiss - es in". Chords Eb and F are indicated above the staff.

Musical notation for the third line of the chorus. The melody continues with lyrics: "vain. A piece of stone, I will use for my pil - low, while I'm". Chords Bb and Eb are indicated above the staff.

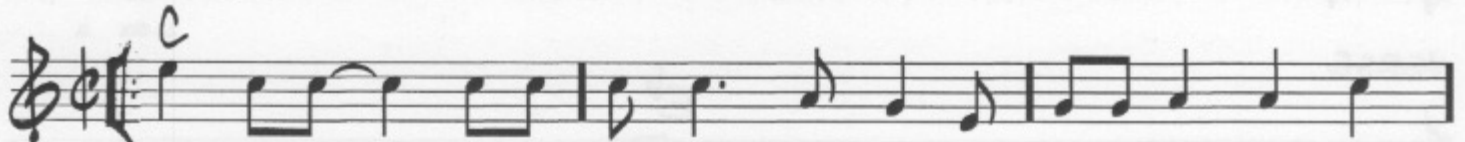
Musical notation for the fourth line of the chorus. The melody continues with lyrics: "sleep - ing in shack - les and chains. 2. Put your chains." Chords F and Bb are indicated above the staff. The word "LAST" is written above the first measure, and "RIT" is written above the second measure. A "SOLO OVER VERSE" instruction is written above the final measure.

(FAST)

SHADY GROVE

-TRADITIONAL

VERSE

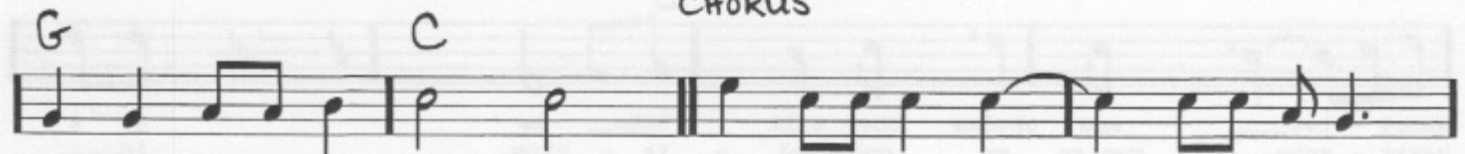


1. Cof - fee grows on the white oak trees, the riv - er flows with
 guess you think, my pretty little miss, I can't live with -
 3. Ev - 'ry time I go that road, it's al - ways dark and



brand - y, the rocks on the hill all cov - ered with gold and the
 out you; I'll let you know be - fore I go I
 cloud - y; ev - 'ry time I see that gal, I

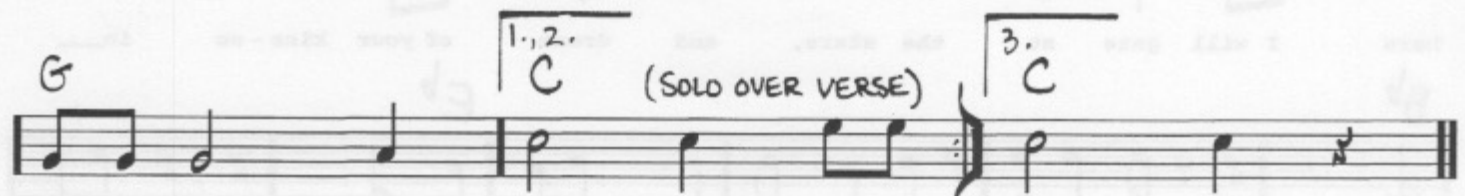
CHORUS



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



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



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



(MED. WALTZ 3-7)
 SWING 8-15 11-15

SITTIN' ALONE IN THE MOONLIGHT

- BILL MONROE

INTRO OVER VERSE
 VERSE

A G# A

sit-tin' a-lone in the moon-light,

D E A

think-in' of the days gone by.

G# A

Won-d'rin' a-bout my dar-lin', I can

D E A

still hear her say-ing good-bye. Oh, the

CHORUS

D E A

moon grows pale as I sit here. Each lit-tle

D E A

star seems to whis-per and say, "your

D E A

sweet-heart has found an-oth-er, and

D E LAST x RIT A FINE

now she's far, far a-way."

SOLO OVER VERSE THEN D.C. AL FINE

(MED. FAST)

SHE'S NO ANGEL

- WANDA BALLMAN / J. ARNOLD

VERSE

E

1. You'll see her there at the bar,
think you'd be hap - py if

B7

she a - cross the room,
were your own, she you'd

looks like an an - gel with her paint and per -
be more con - tent - ed than a king on his

E

fume. throne. You'd You'd like to meet her, your
bet - ter not trust her, it's

A B7

con - science says no. wrong if you do. She's o - bey your
bro - ken man - y

E (RHYTHM STOP)

con - science, turn a - round, boy, and go.
hearts and she'll break yours too. She's no

CHORUS

A (RESUME RHYTHM)

an - gel, no an - gel, her wings are not

real. She'll ru - in your

life if your heart she can steal.

She'll tell you tales to bring

tears to your eyes, but

don't you be - lieve them, for they're on - ly

lies. 2. You lies.

(SOLD OVER CHORUS)

(MED. TO FAST)

SITTING ON TOP OF THE WORLD

- WALTER JACOBS / LONNIE CARTER

VERSE



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



my good gal left me, _____ she went a - way. _____

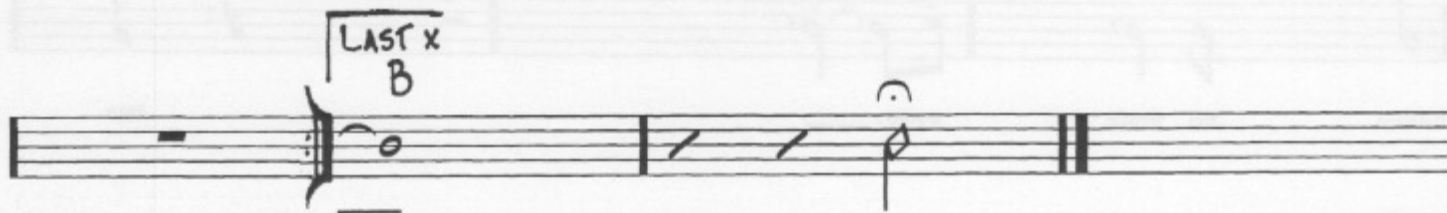
CHORUS



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



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



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

CHORUS

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

CHORUS

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

CHORUS

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

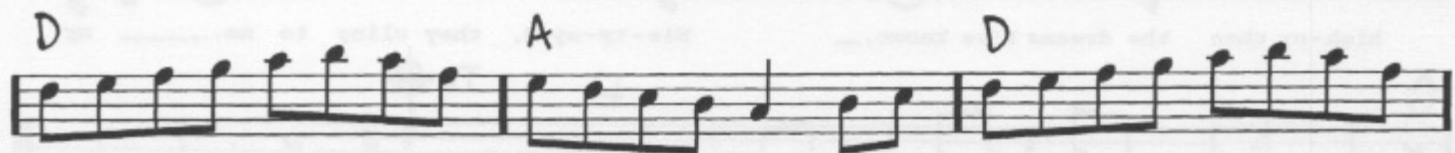
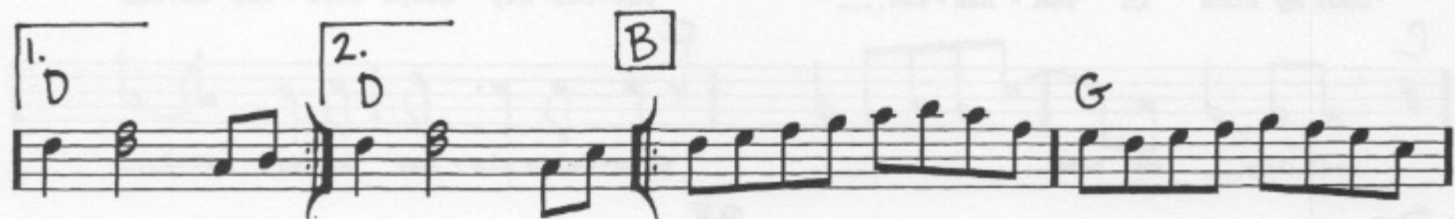
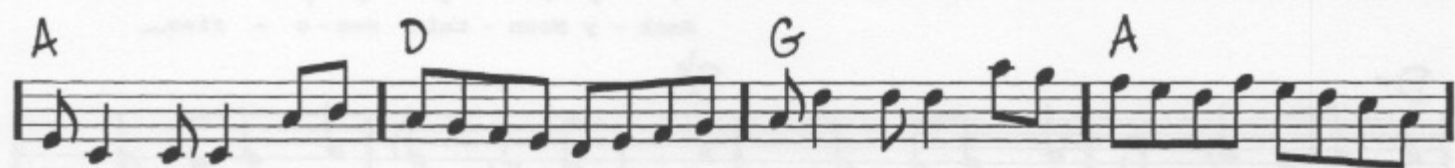
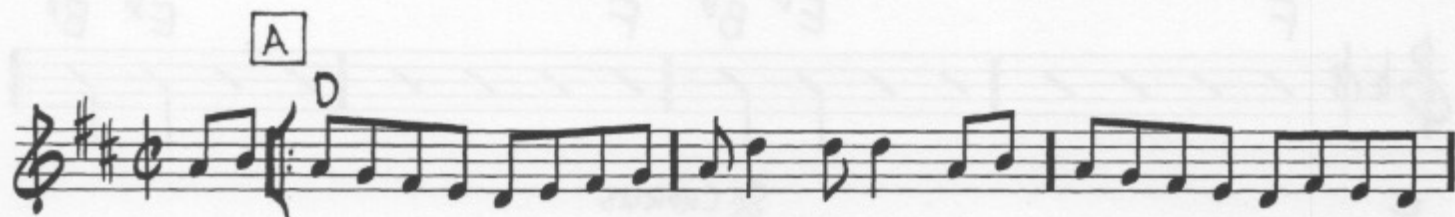
CHORUS

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

CHORUS

(MED. TO FAST) SOLDIER'S JOY

-TRADITIONAL



SMOKEY MOUNTAIN MEMORIES

-EARL CONLEY / RICHARD HEARD

(MED. SLOW)

INTRO

F Eb Bb F Eb Bb

CHORUS

F

Smok - y Moun - tain mem - o - ries_

D- Bb

'bout my home in Ten - nes - see, _ yes - ter - day keeps call - ing me, _

C F

call - ing _ me home. _ Moun - tains ris - ing in my soul, _

D- Bb

high - er than the dreams I've known. _ Mis - ty - eyed, they cling to me, _ my

C F To ⊕

Smok - y Moun - tain mem - o - ries. An old gray

BRIDGE

F D- Bb

man with a dog _ a - sleep at his feet _ plays a worn out fid - dle full of

D- F D-

mel - o - dies. _ He smiles with his eyes, _ but the lines on his face

Bb C F

told me a much _ as the tunes he played. Talk - in' 'bout my

VERSE

F **D-**

1. Smok - y Moun - tain mem - o - ries, - pret - ty girls in
 2. So mis - ter play your fid - dle, please. Play some moun - tain

Bb

Ten - nes - see. - I was - such a fool to leave,
 mem - o - ries. - I've been down - a lone - ly road, -

C **F**

leave her all a - lone. Think a - bout her
 so far from home. Noth - ing left to

D-

in my dreams, - won - der if she thinks of me. -
 hold on - to, - I made some plans, but they fell through. -

Bb **C**

I al - ways hold her close to me in my Smok - y Moun - tain mem -
 Now there's noth - ing left for me but my Smok - y Moun - tain mem -

F

ries.
 ries.

D.S. AL (DN RPT. ONLY)

F **D-** **Bb**

C **F**

OUTRO **D-**

Bb **C**

(RPT. TO FADE)

(MED. ROCK FEEL)

SMOOTHIE SONG

- CHRIS THILE

INTRO
D PEDAL

Musical notation for the first system of the intro, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of eighth and quarter notes with a sustained D pedal point.

Sx [A]
PEDAL
D

Musical notation for the second system of the intro, continuing the melody from the first system with a D pedal point.

Musical notation for the third system of the intro, including first and second endings. The first ending leads back to the start of the system, and the second ending concludes the intro.

Musical notation for the fourth system of the intro, continuing the melody with a D pedal point.

Musical notation for the fifth system of the intro, featuring a "RHYTHM STOP" instruction where the rhythm changes to a slower feel.

Musical notation for the sixth system of the intro, featuring a "(RESUME RHYTHM)" instruction where the original tempo is restored.

To \oplus

D C D

A SOLOS
D

A- C G D

2. B

Cadd9 SOLO FILL

D SOLO FILL

Cadd9 SOLO FILL D

(RHYTHM STOP) Cadd9 (RESUME RHYTHM) D

RPT. SOLO SECTION (AAB);
D AFTER LAST SOLO,
D.S. AL \oplus

Cadd9 D C

\oplus C F C A- D

(MED.)

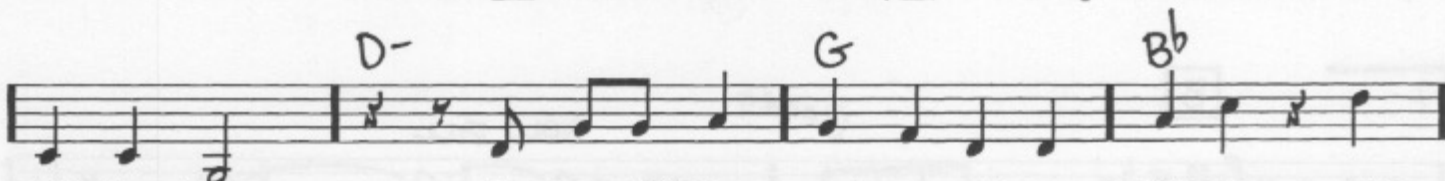
SO LONG, SO WRONG

- PATRICK BRAYER / WALDEN DAHL

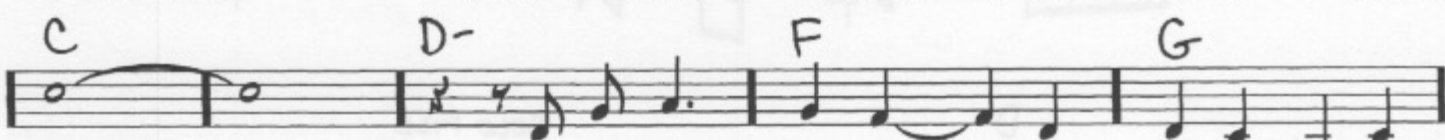
VERSE



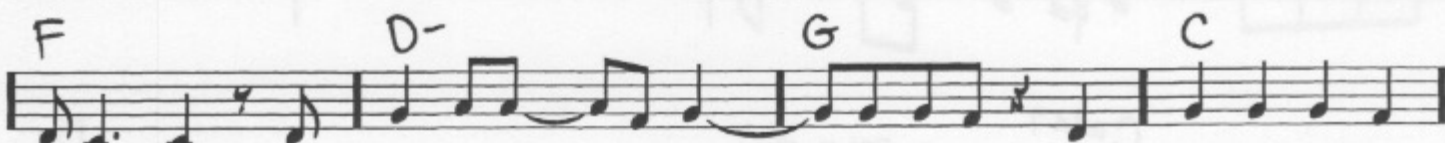
1. I know I'll be lone - some; that brings a bout a
 2. I have tried and cared; ba-by it was nev-er e -



lit-tle fear. I know I'll be sad and I'll be blue.
 nough 'cause in your mind I nev-er had a clue.

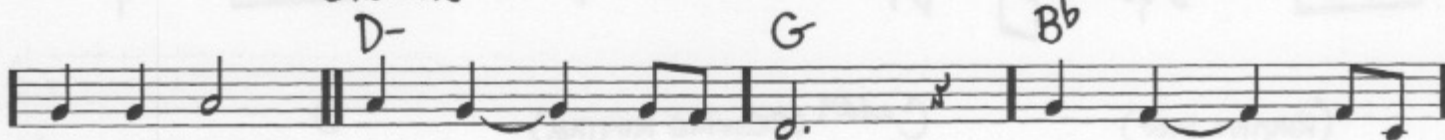


I have giv - en the best of
 So I'll re - pave the same old road I'm on

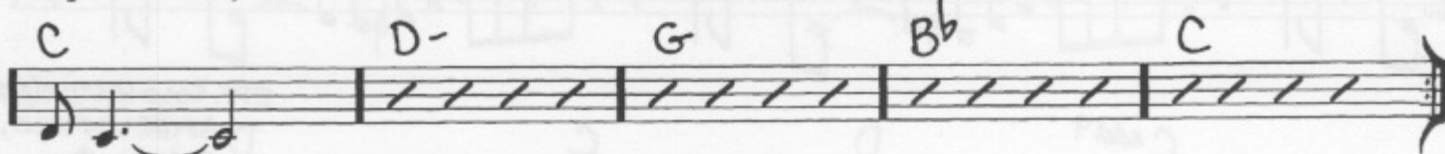


me when I for-got to say to you what you for-got to
 where I for-got to say to you what you for-got to

CHORUS



say to me. } So long, so wrong.
 say to me. }



BRIDGE



Did we take for - ev - er in vain



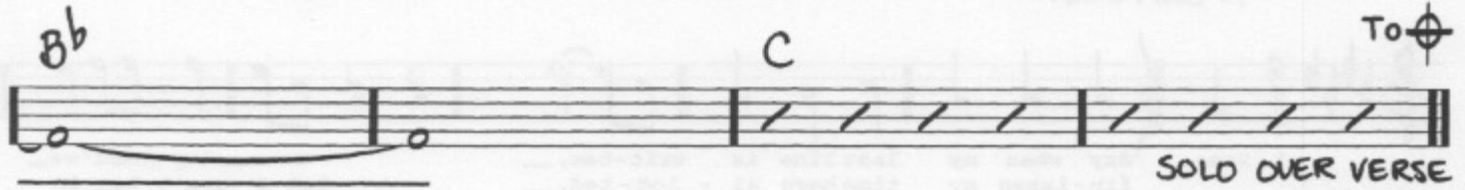
in - to the past?

B \flat C



Did we think for - ev - er was real - ly gon - na last?

B \flat C To \oplus



SOLO OVER VERSE

VERSE

D- G C



3. You have tired me with your want - ing ways.

D- G B \flat



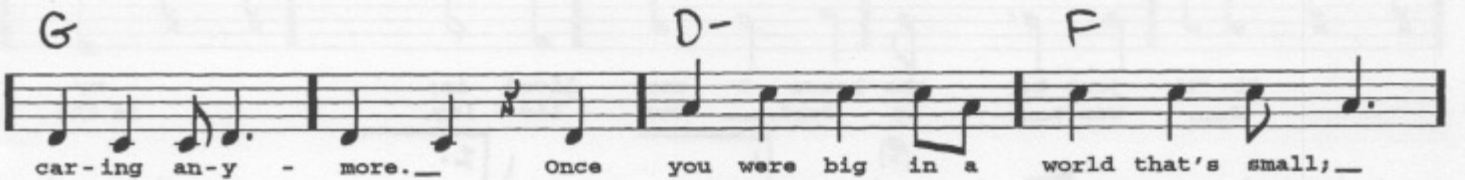
You can't, by your - self, get to be com - plete.

D- F



I have giv - en up

G D- F



car - ing an - y - more. Once you were big in a world that's small,

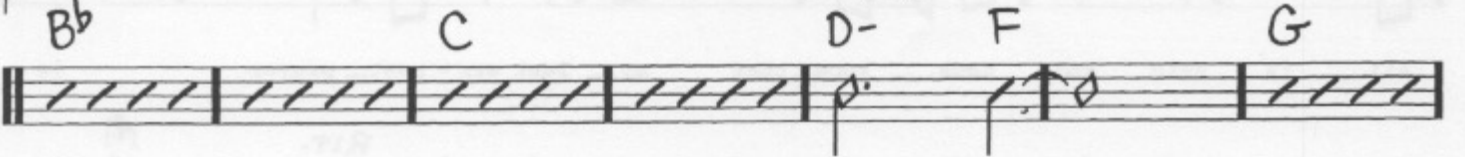
G B \flat C D.S. AL \oplus



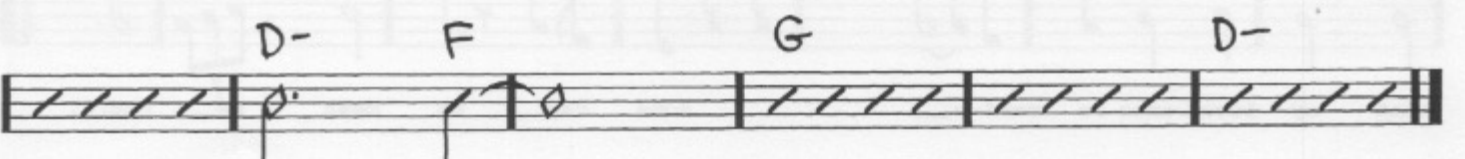
now you're all a - lone.

OUTRO

B \flat C D- F G



D- F G D-

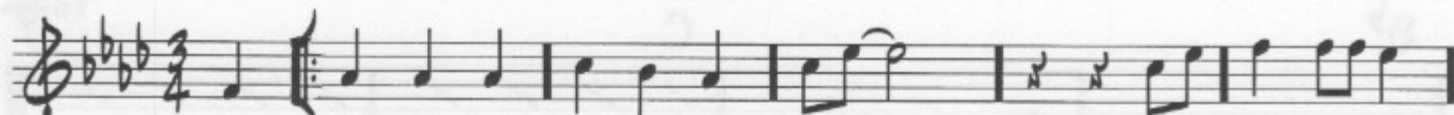


(MED.)

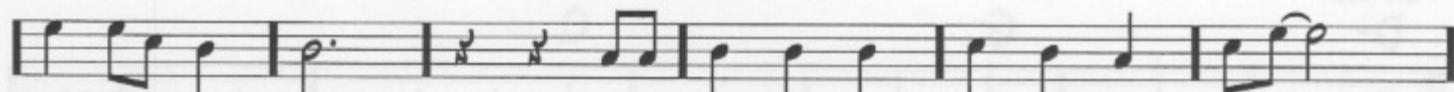
SOME DAY

- TIMOTHY STAFFORD

A CAPPELLA



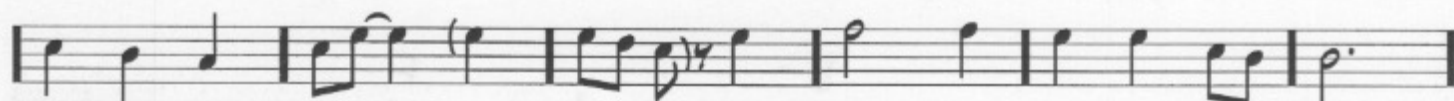
1. Some day when my last line is writ-ten, some day when I've
fin-ished my time here al - lot-ted, but I won't be in



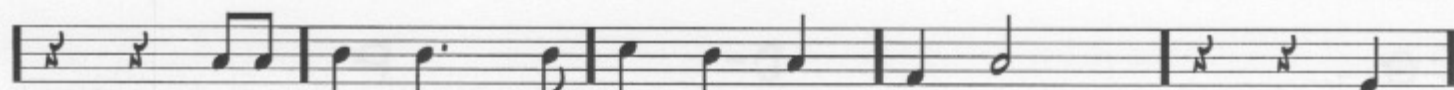
drawn my last breath; when my last words on Earth have been spo-ken,
dark-ness a - lone; I will have heard from Heav-en



and my lips are sealed in death, don't look on my
the sum-mons to come on home. And when my



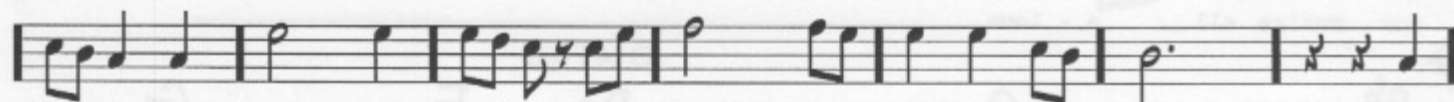
cold form in pit-y, don't think of me as one dead.
bod - y is in the grave, don't think that I'll be there;



It-'ll just be the house I once lived in; my
I won't be dead, but liv - ing, in the



spir - it by then will have fled. 2. I'll have 3. And af - ter
place Je - sus went to pre - pare.



all is said and done, know that my last ear - nest prayer is



that my loved ones be read-y some day to meet me there.

SOMEONE TOOK MY PLACE WITH YOU

- LESTER FLATT / EARL SCRUGGS / GURNEY THOMAS

(MED.)

VERSE

1. Now, some - one took my place with you. find,
 days to - come, I know you'll - find,
 Now you tell me we are through. Some day - one I'm
 when you've left me here be - hind,
 broke my heart in two when they took my place with you.
 sure that you will find you wrecked your life as well as mine.

CHORUS

Now, some - one left me here to cry.
 When it's too late to make a - mends,
 And with each day that pass - es by, now I'm
 I'm sure you'll pay the price and then now you'll
 found here a lone and blue, 'cause some - one took
 be there a - lone and blue, 'cause some - one took

my place with you. 2. In
 my place with you. (BAND) **SOLD OVER VERSE, THEN D.S. (W/ PICKUPS) AL 1st CHORUS AL**

(BAND) **(BAND)**

(SLOW TO MED.)

SOME OLD DAY

- LOUISE CERTAIN / GLADYS STACEY

VERSE

E

1. I've been work - ing all in the rain, tied to a
 - er I've hurt you so, I've been

A E

dirt - y old ball and chain. Oh, dear moth - er, I'll come
 cruel to you I know. Oh, dear moth - er, I'll come

F#7 B7 E

home some old day. Some sweet day they'll turn me loose.
 home some old day. Tell my broth - er my sis - ter and dad,

A E

from this dirt - y old cal - a - boose. Oh, dear moth -
 tell the dear friends that I had, Oh, dear moth -

F#7 B7 E

- er, I'll come home some old day.
 - er, I'll come home some old day. } Some old day,

CHORUS

A

you'll wait for me and pray.

E

F#7

B7

Oh, dear moth - er, I'll come home some old day.

E

Some sweet day they'll turn me loose from this.

A

E

LAST x RIT.

dirt - y old cal - a - boose. Oh, dear moth - er, I'll come

F#7

B7

1. E

(SOLO OVER VERSE)

2. E

home some old day. 2. Oh, dear moth - day.

SOMEHOW TONIGHT

- EARL SCRUGGS

(MED.)

CHORUS

G

Some - how to - night I feel lone - ly my dar - lin',

D

some - how to - night I feel blue. Some -

G

how to - night these tears of mine keep fall - in', come -

D To G

back, sweet - heart_ and_ be true.

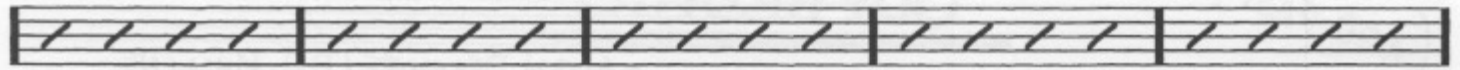
SOLO

D

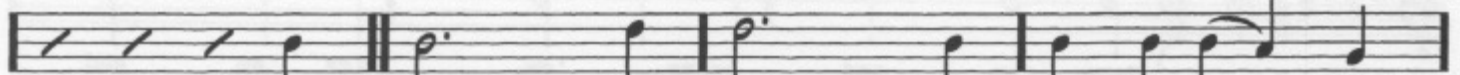
G

D

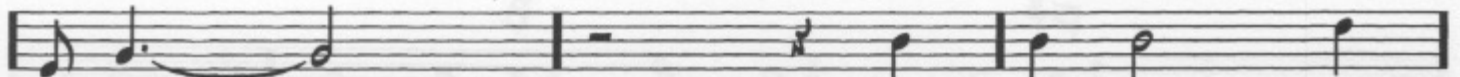
G



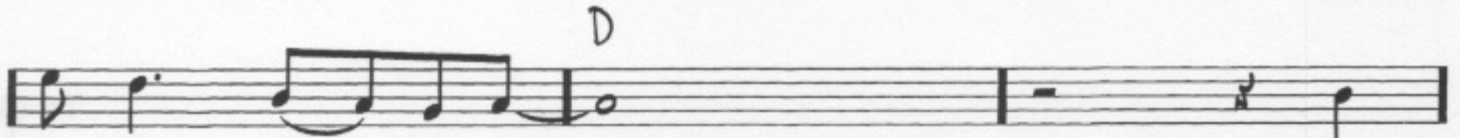
VERSE



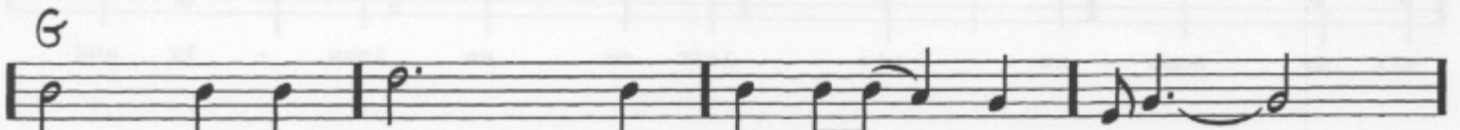
1. I thought your love was some-thing I could
 2. I nev - er knew what lone - li - ness meant,



trea - sure, to bright - en my
 dar - lin', un - til I



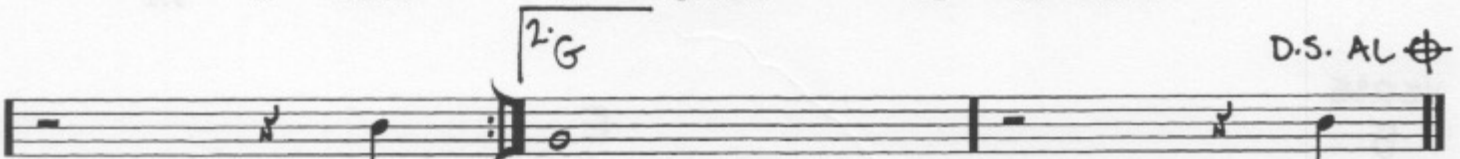
path - way through the years. I
 watched you walk a - way.



All I can see is dark-ness in the fu-ture,
 long to hear you whis - per that you love me,



that's why I long to have you near.
 I can't for - get our hap - py days..



Some - Some -

D.S. AL



true.

(MED. FAST)

SOPHRONIE

- ALTON DELMORE / D.C. MULLINS

CHORUS

B E

Love 'em and leave_ 'em, kiss 'em and

F# B

grieve_ 'em, that used to be my mot - to so high.

E To

'Til my Soph - ro - nie left me so lone - ly and

F# B (SOLD OVER CHORUS)

now there's a tear - drop in my eye.

1. My Soph -
2. 'Til
3. I

VERSE

B E

ro - nie from Ken - tuck - y, she's found an - other - er man,
Ga - bri - el blows his bu - gle, I'll be lov - in' that sweet girl;
used to slay the pret - ty girls_ from Maine to Al - a - bam', I

F#

B



I can't ev - en kiss her, can't ev - en hold her hand.
 she means more to me than the whole wide world.
 love them ve - ry much at first, then I let them down.

E



The moon we used to love be - neath is still up in the
 I used to be a kill - er with the wom - en, me oh
 I've seen so ma - ny pret - ty eyes been filled with bit - ter

F#



sky, so now I'm just a hot - shot with a tear-drop in my
 my, but now I'm just a hot - shot with a tear-drop in my
 tears, find them and for - get them, but now I have my

1., 2.
B

3.
B

D.C. AL

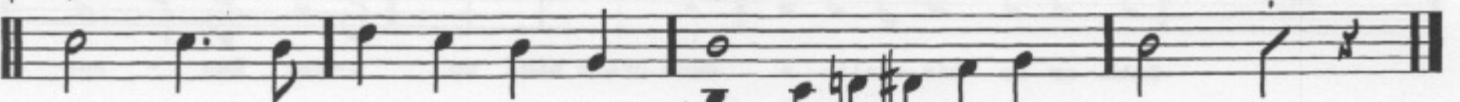


eye.
 eye. fears.

F#

B

?



(GUITAR)
 now there's a tear-drop in my eye.

(MED. TO FAST)

STEAM POWERED AEROPLANE

- JOHN HARTFORD



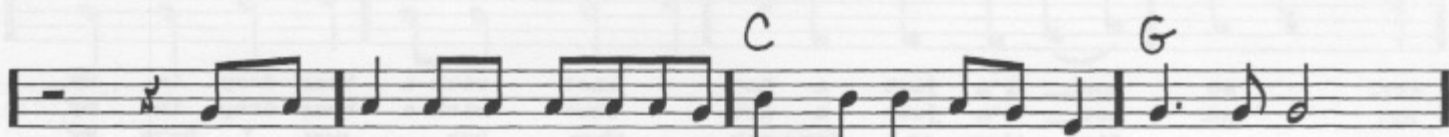
1. Well I dreamed I went a way on a steam pow-ered aer-e-o-plane.
pi-lot on a steam pow-ered aer-e-o-plane.



Well I went and I stayed and I damn near did-n't come back a-gain.
I'd pull that pi-lot's wheel a-round and then back a-gain.

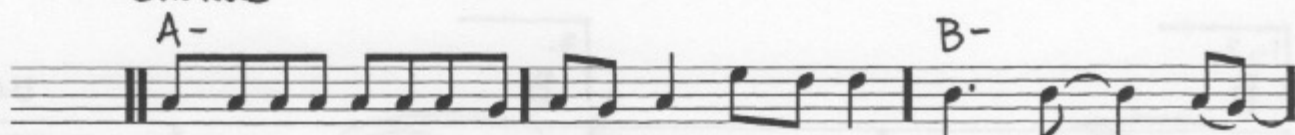


Did-n't go ver-y fast on a steam pow-ered aer-e-o-plane.
And I'd wear a blue hat, yeah, on a steam pow-ered aer-e-o-plane,

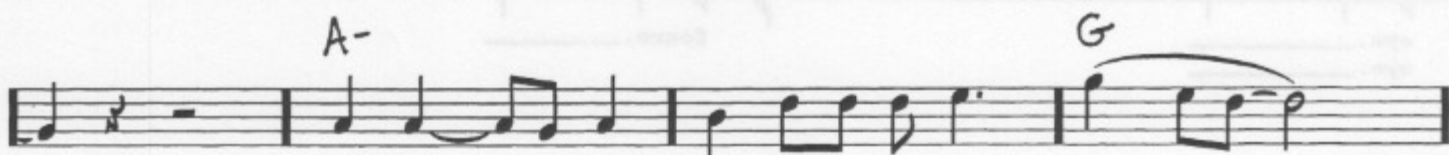


Oh, the wheel went a-round and up and down and in-side and then back a-gain.
with let-ters go a-round the rim and then back a-gain.

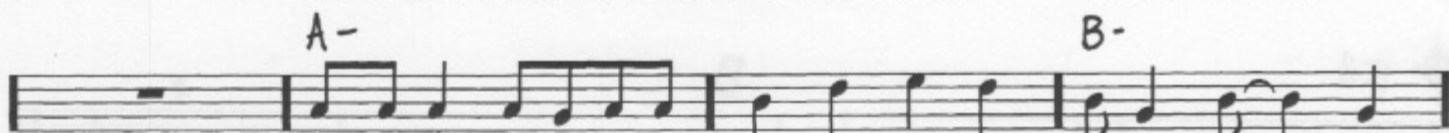
CHORUS



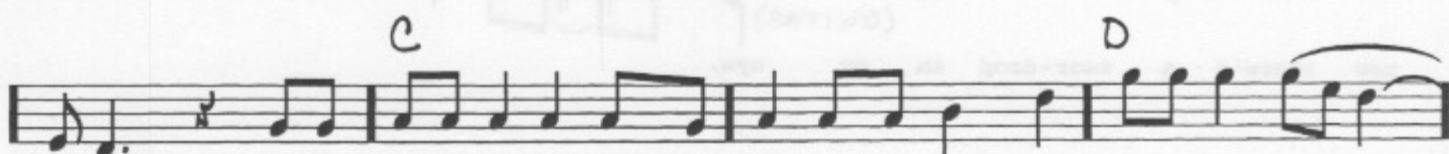
Sit-tin' in a sev-en-for-ty sev-en just watch-in'them clouds roll by



can't tell if it's sun-shine or if it's rain.



Rath-er be sit-tin' in a deck chair high up o-ver Kan-sas

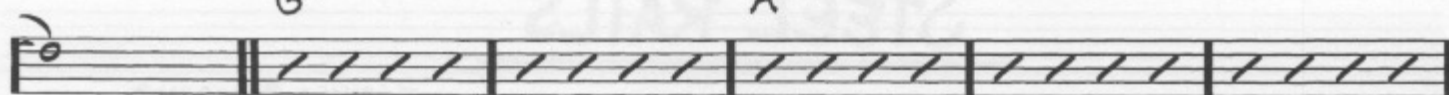


Cit-y on a gen-u-ine old fash-ioned au-then-tic steam powered aer-e-o-plane.

SOLO (VERSE)

G

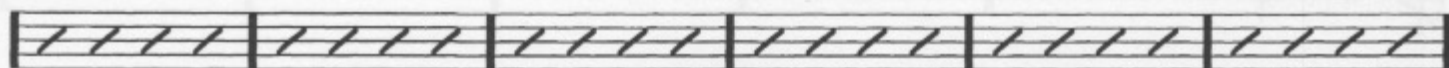
A-



C

G

A-

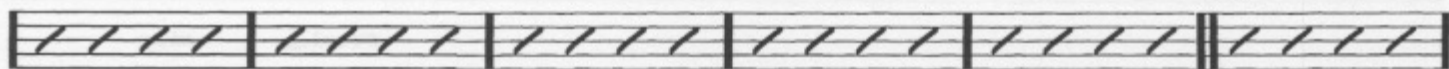


(CHORUS)

C

G

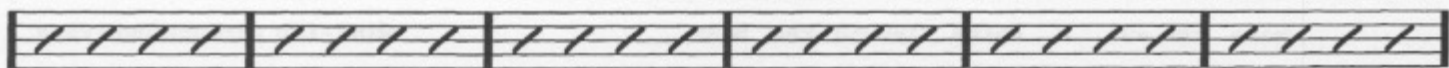
A-



B-

A-

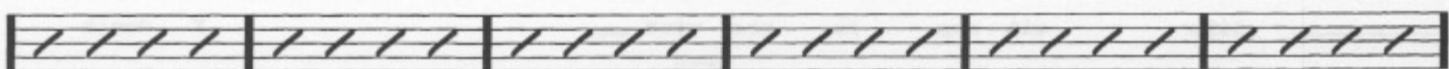
G



A-

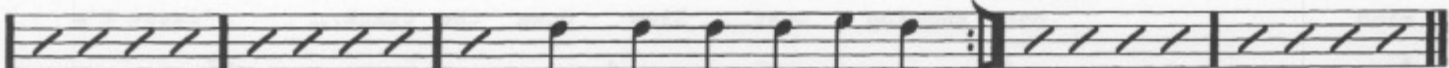
B-

C



1. D

2. D



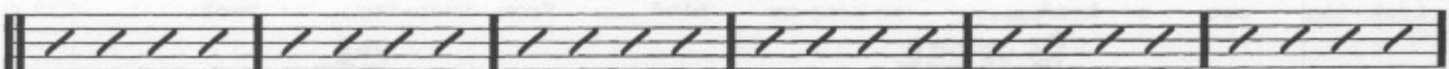
2. Well I'd like to be the

CONTINUE SOLO (VERSE)

G

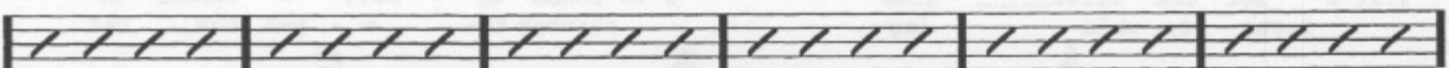
A-

C



G

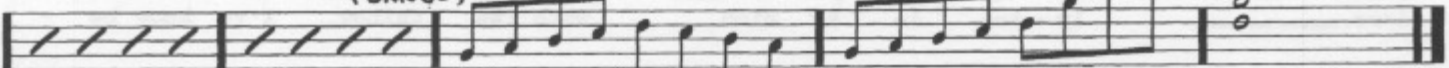
A-



C

(BANJO) G

RIT.



STEEL RAILS

- LOUISA BRASCOMB

INTRO (2ND HALF OF CHORUS)

E F#- A

B A E CHORUS

Steel_ rails

F#- A

chase the sun - shine 'round the bend, - wind-ing through the trees_

B A E

like a rib-bon in the wind. I don't

F#-

mind not knowing what_ lies down the track, 'cause I'm

A B A E

look-ing out a - head_ to keep my mind_ from turn-ing_ back.

VERSE

F#-

1. It's not the first_ time I've found my - self a - lone_ at

2. Sun is shin - ing through the o - pen box_ car

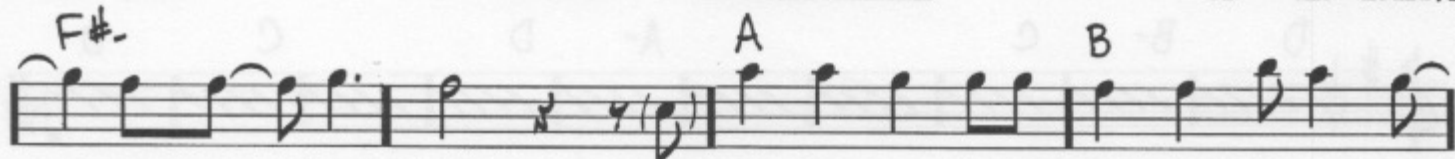
A B E

dawn. If I real-ly had you once_ then I'd have_ you when I'm

door, ly - ing in my mind_ with the things_ I've know be -



gone. _____ Whis-tle blow - ing, -
fore. _____ I've lost count _____ of the hours, -



some in _____ my mind, call - ing me a - long _____ that never end -
days, _____ and nights, the rhy - thm of the rails _____ keeps the _____ mo -

CHORUS



ing mead-ow _____ line. } Steel _____ rails chase the sun -
tion in my _____ mind. }



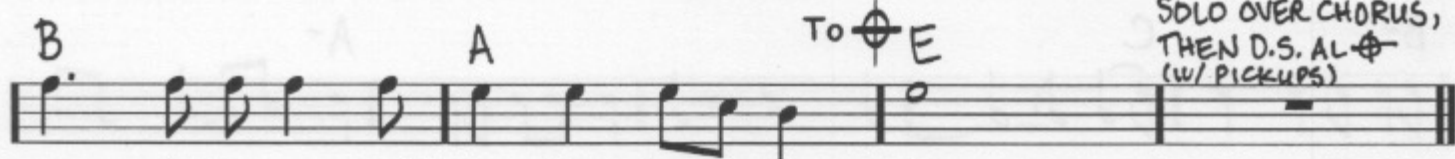
- shine 'round the bend, _____ wind - ing through the trees _____ like a



rib-bon in the wind. _____ I don't mind _____ not know-ing what -



_____ lies down the track, _____ 'cause I'm look-ing out a - head.



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

_____ to keep my mind _____ from turn-ing _____ back.



back. 'Cause I'm look-ing out a - head _____



_____ to keep _____ my mind from turn-ing _____ back.

(MED.)

STILL CLIMBING MOUNTAINS

-TIMOTHY STAFFORD/SHAWN LANE

INTRO (BASED ON CHORUS):

D B- C A A- D C D

1. I

VERSE

G C D G

real-ly thought this time, — It'd be an eas - y hill — to climb, — but
-oth-er Fri - day night, — the cit - y lights — are bright. — You'd

C D

noth - ing is — as eas - y as it seems. — I wish I —
think for once — that I'd — re-sist the call. — But it —

G D C A-

could stand — the heights, — and just en-joy — the sights; — there's
car - ries me — a - way, — al - way fails — to say, — "Re -

CHORUS

D

al - ways some - place else I want — to see. } I've been up and down — so
mem - ber just — how — much it hurts — to fall?" }

B- C A-

many times, who's count - in'? — But ev - en af - ter fall - ing down — from you, —

D C A- D B- C

SOLO (BASED ON CHORUS):

I'm still climb - ing moun - tains. —

A- B- C D C D

2. An - moun - tains. —

SOLO (VERSE)

G C D G C D

G D C A-

D (CHORUS) B- C

A- D C D

BRIDGE

Some -

E- G/D C

times I won - der why I keep on try - ing to fly a-way from one -

D G E-

I real - ly need. I know I'll nev - er make it back to Heav -

A F C/E D

- en; I guess I'd stand a bet - ter chance of find - ing wings.

CHORUS

F C/E D D/C D/B D/A D/C D

I've been up and down so-much

B- C A-

now, I've quit count - in'. But ev - en af - ter fall - ing eve - ry time,

D C D

I'm still climb - ing moun - tains. still climb - ing

C D SOLO C D

moun - tains.

STILL FEELING BLUE

- GRAM PARSONS

(MED.)

VERSE

A

1. Time can pass and time can heal, but it don't ever pass, the way I

E

feel. You went a way a long time ago,

E

A

and why you left I nev-er knew. The lone-

-ly days and lone-ly nights; guess the world knows I ain't feel-in'

E

D

right. And when you're gone the hours pass so slow,

E

A

and now I'm still feel-in' blue. LEAD: And

CHORUS

E

HARMONY

ba-by, (and ba-by,) since you walked out of my life, I've (since you walked out of my life,)

A

nev-er felt so low. Can't help but won-der (I've nev-er felt so low.)

D E

why _____ you had to go. _____ There are

VERSE

A

man y girls but I can't say_ they come and go, but still I feel this

E D

way. And ev - er since the day_ you said good - bye, _

E A

no one treats me like_ you used to do. _ I

E

hope you're out and hap - py now, _ do - in' up the town_ 'cause you know how.

D

Eve - ry time_ I hear your name_ I want to die, _

To ⊕ E A

and now I'm still feel - in' blue.

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

E A E A

now I'm still feel-in' blue. and now I'm still feel-in' blue.

(MED. TO FAST WALTZ)

STONE WALLS AND STEEL BARS

- RAY PENNINGTON / ROY MARCUM

INTRO

VAMP TO CUE

(GUITAR)

CHORUS

Stone walls and steel bars, a love on my mind. I'm a

three time los-er, I'm long-gone this time.

(GUITAR)

VERSE

1. Jeal - ous - y has took my young life all for the
 2. Gray haired war - den, deep Fris - co Bay. Guards all a -

love of an - oth - er man's wife. I've had it
 round me, lead-in' my way. I've had it

com-in', I've known all the time. No more stone walls and
 com-in', I'm at the end of the line. No more stone walls and

steel bars or you on my mind. D.S. Al
 steel bars or you on my mind.

three time los-er, I'm long-gone this time. I'm a

(MED. TO FAST)

TAKE ME IN THE LIFEBOAT

-FRANK SOUTHERN

CHORUS

G C

Take me in your life - boat, - take me in your life -

G D

boat. - It will stand therag - ing storm.

G C G

Take me in your life - boat, - take me in your life - boat. -

To D G (SOLD OVER VERSE)

It will bear my spir-it home. -

1. Now,
2. The

VERSE

C G

come, broth-ers, sis - ters, - and don't fall as - leep, but pray night and clouds are so heav - y, - the winds, they're so loud. The thun-der's a -

D G

day or you'll sink in the deep. - roll - ing, - burst - ing in - to clouds. - They Fa - thers and prayed to their

C G

moth - ers are cry - ing so loud, say - ing Lord, won't you ship - mate for what - they had done, they - took the dy - ing

1. D G 2. D G D.C. AL

take us in your life - boat. life - boat.

D G

home. -

(MED. TO FAST) **SWEET LITTLE MISS BLUE EYES**
 - DON HELMS / MERLE TAYLOR

VERSE

G

1. Who makes me for - get all the oth-er girls I've
 2. Who's gon - na start tak - ing care_ of_ my

D

met? Sweet_ lit - tle miss blue_ eyes_
 heart? She_ makes_ me re - al - ize_

Who's sweet - er_ to_ me than she real - ly ought_ to_
 it's luck - y_ for_ me, and I real - ly want_ to_

G

be? Sweet_ lit - tle miss blue_ eyes. }
 be with sweet_ lit - tle miss blue_ eyes. }

Lit - tle miss blue eyes looks so good, I'm

a - gon-na bring her to the neigh - bor - hood. I'm a - gon-na made ev - 'ry

G D

girl in town_ jeal-ous when she's a - round. I'm

G

walk - ing_ the line 'cause_ I'm glad that_ she's mine.

D

I'm_ liv-in' in par - a - dise. I

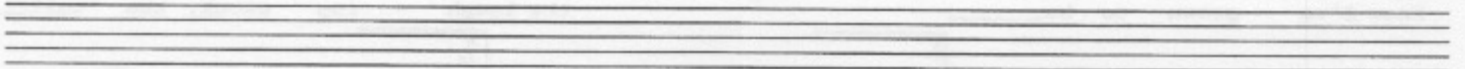
know I can't_ go wrong by just_ string - in' a - long with

1. G (SOLO OVER CHORUS) 2. G

sweet_ lit-tle miss blue_ eyes. blue_ eyes.

D G

With sweet_ lit-tle miss blue_ eyes.



(MED. SLOW)

TALK OF THE TOWN

- DON RENO

VERSE

D

1. Now, peo-ple seem to watch_ my foot-steps_ as I go
used to think this could - n't hap-pen_ to a guy like

G A

by. They shake their heads and say I'm rid-ing
me as night-fall finds me head-ing to your

D

high. But this thing has done drove me wild, and
door. Now you don't seem to want me since_ a

G A

now it's got me down_ and made me the
new love you have found, and now I am the

CHORUS

D A

talk_ of_ the town. } I'll go down to the riv - er and
talk_ of_ the town. }

D E7

slow-ly walk a - round, and if my thoughts don't change a lot, I'll

A D

jump right in and drown. For af - ter what_ you've done to me, I_

G A

know I've grown to be_ the laugh - ing stock, the talk_

D (SOLO OVER VERSE) D

of_ the town. }

(MED. FAST) **TEARDROPS IN MY EYES**

- TOMMY SUTTON / HARLEY ALLEN

VERSE

Musical notation for the first line of the verse, including a treble clef, a key signature of one sharp (F#), and a common time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. A handwritten 'C' chord is above the first measure, and an 'F' chord is above the fifth measure.

1. Those heart - aches now are on my way. What
 heard the rum - ors all a - round but
 nev - er thought you'd let me down,

Musical notation for the second line of the verse, continuing the melody from the first line. A handwritten 'G' chord is above the first measure, and a 'C' chord is above the fifth measure.

makes you want to be that way? You
 that some - day you'll let me down. I
 now at last I un - der - stand. You

Musical notation for the third line of the verse, continuing the melody. A handwritten 'F' chord is above the fifth measure.

cheat - ed on me and you've lied, 'cause
 turn my head when gos - sip flies, You'll
 wrecked my life and broke our vows.

Musical notation for the fourth line of the verse, continuing the melody. A handwritten 'G' chord is above the first measure, and a 'C' chord is above the fifth measure.

you put tear - drops in my eyes. I
 it puts tear - drops in my eyes. }
 have to pay for it some - how.

CHORUS

Musical notation for the first line of the chorus, including a treble clef, a key signature of one sharp (F#), and a common time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. A handwritten 'G' chord is above the first measure, a 'C' chord is above the fifth measure, and a 'D7' chord is above the eighth measure.

found that what they say is true. I hope some -

Musical notation for the second line of the chorus, continuing the melody. A handwritten 'G' chord is above the first measure, and a 'C' chord is above the fifth measure.

day that you'll be blue. And then you'll

Musical notation for the third line of the chorus, continuing the melody. A handwritten 'F' chord is above the first measure, and a 'G' chord is above the fifth measure.

know, dear, why I try, with these tear-drops in my

Musical notation for the fourth line of the chorus, including a treble clef, a key signature of one sharp (F#), and a common time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. A handwritten 'C' chord is above the first measure, and another 'C' chord is above the fifth measure. The line ends with a double bar line and repeat dots.

eyes. eyes.

2. I
 3. I

(SOLO OVER VERSE)

(MED. FAST)

TALL PINES

- DAMON BLACK

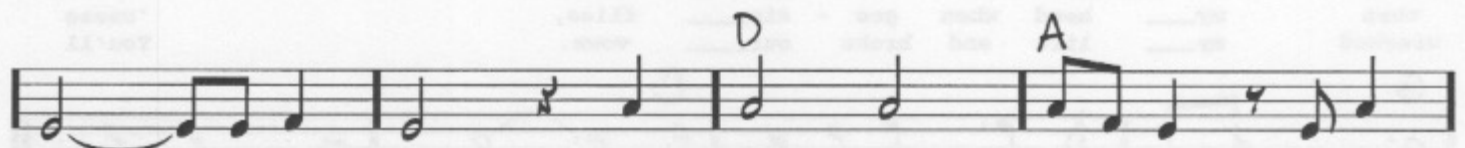
VERSE



1. Once in my youth, I stood on a moun-tain and
nev - er for - get, the morn - ing I left, the



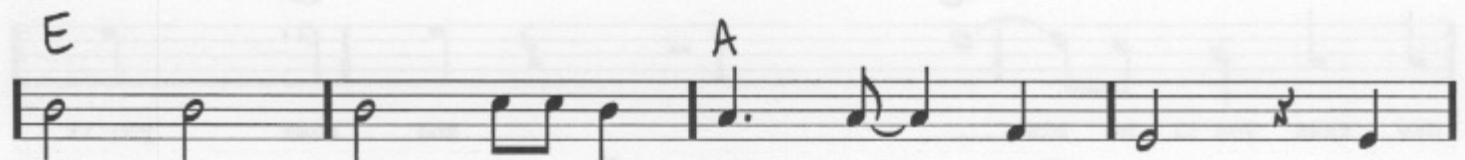
plant - ed some pines in the sand.
hum of the bees in the hay. The



Ev - er - y day I looked their way, but I
far - ther I walked, the louder they talked; how



just could-n't un - der - stand why they
si - lent it seems here to - day. There's the



nev - er rail grew like I want - ed them to, I
old rail fence we built inch by inch sur -



just could-n't un - der - stand why. Now I've
round - ing the old fam - i - ly grave. Now there's

A D A

ram - bled a - round this whole world through, and to - day,
one grave - stone standing all a - lone there

E A

waiting I to just meet me hap - pened in the shade. } Tall

CHORUS

D A

pines, tall pines, reach - ing

E A

up for the clouds. Tall pines, tall

D To A E

pines, I'll bet you would - n't know me

1. A (SOLO OVER VERSE) 2. A (SOLO OVER VERSE) THEN D.S. (w/ PICKUP) AL

now. 2. I'll now.

A E A

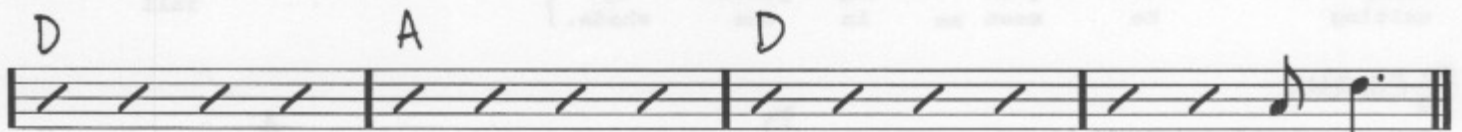
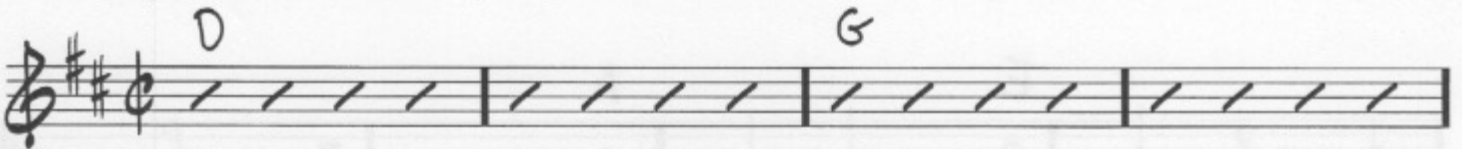
I've come home to sleep be - neath your boughs.

(MED.)

TEAR MY STILLHOUSE DOWN

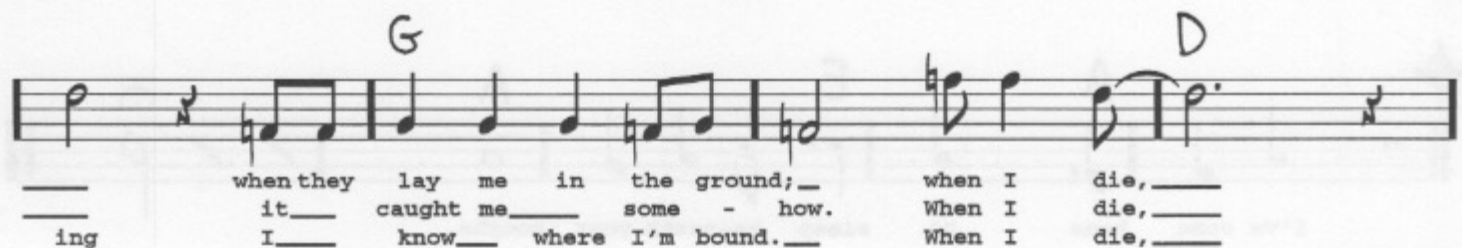
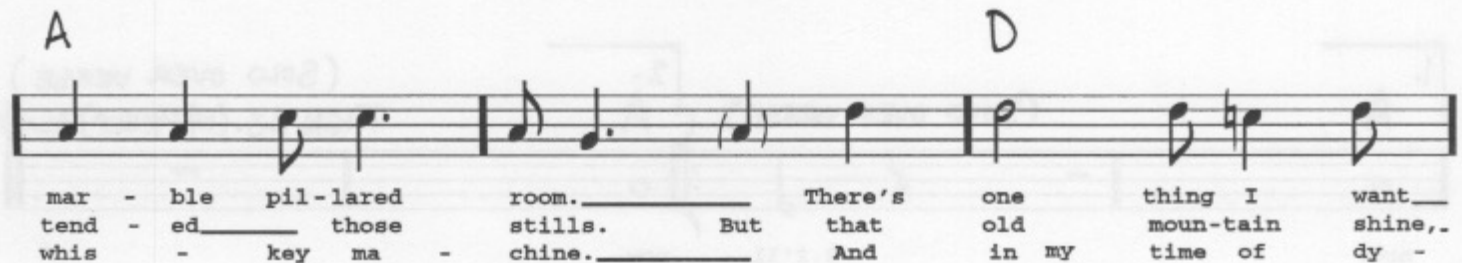
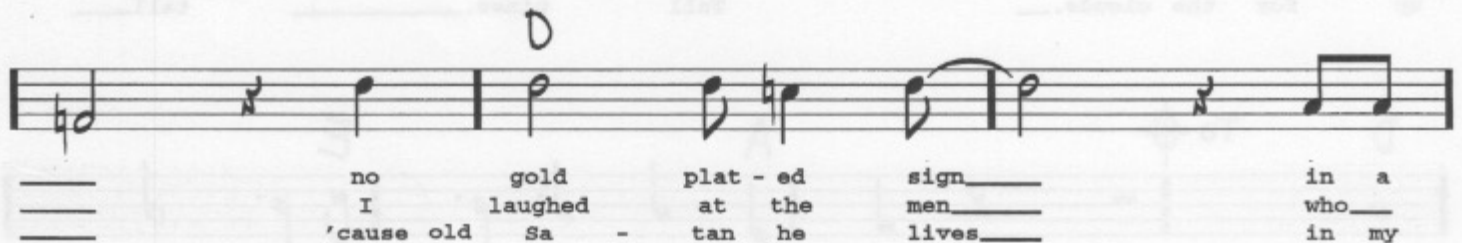
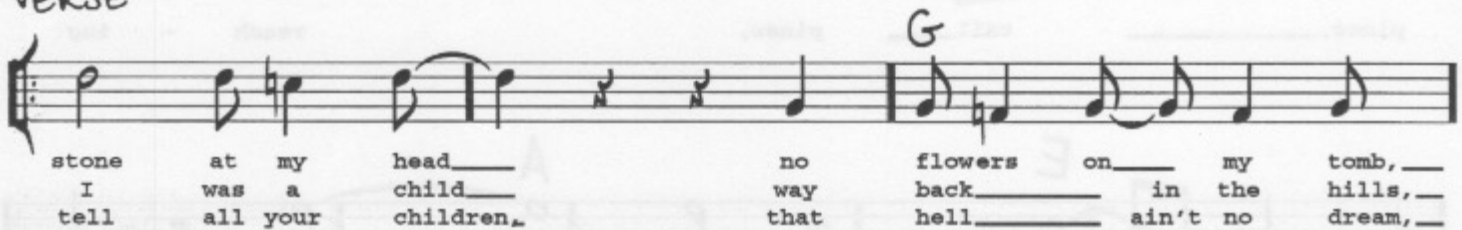
- GILLIAN WELCH

INTRO (2ND HALF OF VERSE)



1. Put no

VERSE



A D

tear my still - house down. }
 tear my still - house down. }
 tear my still - house down. } Oh,

CHORUS

G

tear my still - house down, let it go - to rust,

D

— don't leave no - trace of the hid - ing place - where I

G

made that e - vil stuff. For all - my time and

mon - ey, no pro - fit did I see; — that old -

D A

— cop - per ket - tle was the death - of -

1., 2. D 3. D

me. 2. When me. 3. Go

TENNESSEE STUD

- JIMMIE DRIFTWOOD

(MED.)

D
(GUITAR)

A- D A- D

1. A -

VERSE

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

C

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

D

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

A- D (GUITAR) A-

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

D 2. (GUITAR) A- D

2. I The

CHORUS

C D G

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

Bb A7 D

eyes were green. He had the nerve and

C D

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

To

(GUITAR)

A- D A- D TO NEXT VERSE

TO NEXT VERSE

D

Additional Lyrics

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

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

CHORUS

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

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

CHORUS

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

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

CHORUS TO CODA

(MED. FAST) **THERE AIN'T NOBODY GONNA MISS ME WHEN I'M GONE**

-BIG SLIM McAULIFFE

VERSE

1. Once I had a lov - ing_ sweet-heart I loved dear - ly.
 had a lov - ing_ moth - er dear and pa - pa,
 pa - tient, kind_ and_ true to me, oh, cop - per,

We planned the day_ that she_ would be_ my own.
 but now they're in_ the land_ where an - gels dwell.
 you're the on - ly one_ that's nev - er done_ me wrong.

Some oth - er man_ has_ stole my dar - lin' from_ me,
 They found e - ter - nal_ rest way up in heav - en;
 Come clos - er while_ I_ pat your head, oh, cop - per,

now there ain't no - bod - y gon - na miss me when I'm_ gone. }
 where I'll find my_ re - ward_ no one can_ tell. }
 now there ain't no - bod - y gon - na miss me when I'm_ gone. } There

ain't no - bod - y gon - na miss me when I'm_ gone, there

ain't no - bod - y gon - na mourn_ for me_ too long. Won't you write_ these

words up - on_ my head - stone: there ain't no - bod - y gon - na

miss me when I'm_ gone. 2. Once I gone.

3. You've been

miss me when I'm_ gone.

miss me when I'm_ gone.

2. Once I gone.
 3. You've been