

C#- E/B A

high, I'll catch you when you come back down, fall.

E

I'll catch you when you come back down.

SOLO C#- A B C#-

A B C#- E/G#

2. I keep

2. E BRIDGE C#-

fall. Your mem-o-ry's the sun shine that

G#- A

eve-ry new day brings. I know the sky is call-ing, so

D.S. AL 1st CHORUS AL

B

an-gel, let me help you with your wings.

A E E/D# C#-

Take eve-ry chance you dare; I'll still be there

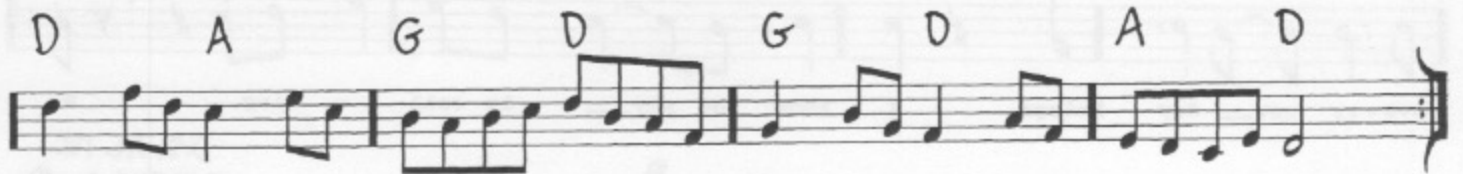
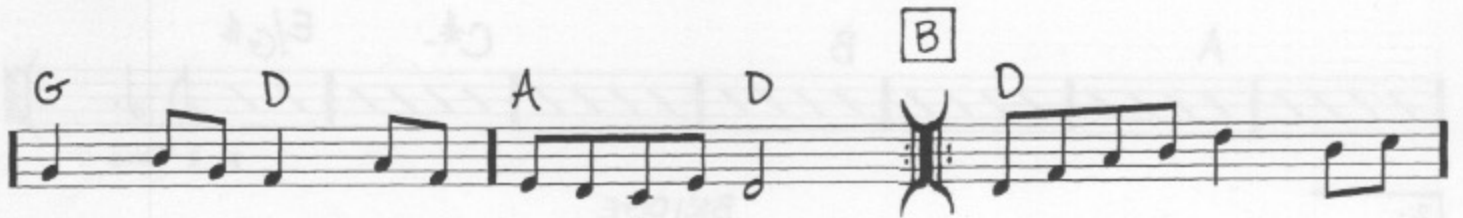
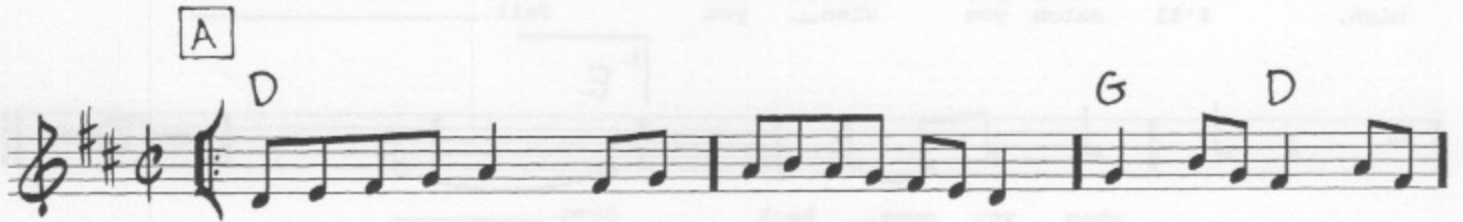
E/B A E

when you come back down, when you come back down.

(MED.)

WHISKEY BEFORE BREAKFAST

-TRADITIONAL



(SLOW WALTZ)

WHITE DOVE

- CARTER STANLEY

SAMPLE INTRO

VERSE (MANDOLIN)

- 1. In the
- 2. We were
- 3. As the

deep roll-ing hills of old Vir - gin - ia, there's a
 all so hap - py there to - geth - er, in our
 years roll by I of - ten won - der, well we

place I love so well, where I
 peaceful little moun - tain home. But the
 all beto - gether some day? And each

spent man - y days of my child - hood in a
 Sav - ior needs an - gels in heav - en. Now they
 night as I wan - der through the grave - yard dark - ness

cab - in where we loved to dwell. }
 sing a - round that great white throne. } White
 finds me where I kneel to pray. }

CHORUS

doves will mourn in sor - row, the wil - lows will hang their

heads. I live my life in sor - row

since moth - er and dad - dy are dead. (MANDOLIN) dead.

(MED. TO FAST)

WHITE FREIGHT LINER BLUES

- TOWNES VAN ZANDT

1. I'm go - ing out on the high way, _____
 Mex-i - on co ain't bad, Lord; the
 bad news from Hous ton; _____
 Lord, I'm gon - na ram - ble 'til I

lis - ten to _____ them big trucks whine.
 peo - ple here, they treat you kind.
 get half my friends are dy - ing.
 back to where I came.

I'm go - ing out on the high way, _____
 Well, New Mex-i - on co ain't bad, Lord; the
 Well, it's bad bad news from Hous ton; _____
 Lord, Lord, I'm gon - na ram - ble 'til I

lis - ten to _____ them big trucks whine.
 peo - ple here, they treat you kind.
 get half my friends are dy
 back to where I came.

Oh, white freight - lin - er, won't you
 Oh, white freight - lin - er, won't you
 Oh, white freight - lin - er, won't you
 Oh, white freight - lin - er, won't you

steal a - way my mind?
 steal a - way my mind?
 steal a - way my mind?
 haul a - way my

2. Well, New
 3. Well, it's
 4. Lord, brain?

E D B

(FAST)

WHITE HOUSE BLUES

- TRADITIONAL

G

1. Mc - Kin - ley holl - ered, Mc - Kin - ley

C

squalled. Doc - tor said, "Mc-Kin - ley, I can't find the

G D

ball. You're bound to die, you're bound to

G

die."

2. He jumped on his horse
Tore down through Maine
Said to the horse
You've got to outrun this train
From Buffalo to Washington.

3. Now look here, you rascal,
See what you've done
You shot my husband
With an Ivey Johnson gun
I'm carrying you back to Washington

4. The Doc came a-runnin'
Took off his specs
Said, "Mr. McKinley,
Better cash in your checks
You're bound to die, you're bound to die."

5. Now yonder comes the train
Comin' down the line
Blowin' to every station
Mr. McKinley's a-dyin'
It's hard times, it's hard times.

6. Now Roosevelt's in the White House
Doing his best
McKinley's in the graveyard
He's taking his rest
He's gone, he's gone.

(SLOW TO MED.) **WHO WILL SING FOR ME?**

- RALPH STANLEY / CARTER STANLEY

VERSE

1. Oft I sing sing for my friends, when and death's cold hand I see. But when help - ful try to be. As - sured I am called, who will sing one song for me? that some friend will_ sing one song for me. }

CHORUS

I_ won (I - won - der who will_ sing_ (will sing for for me. When I'm (will sing for me.)

C RIT.

called to cross_ that si - lent sea, Who will sing_ for me? (Who will sing for me?)

(SOLO OVER VERSE)

2. So I'll sing_ for me? (Who will sing for me?)

(SLOW) **WHO WILL WATCH THE HOMEPLACE**

-KATE LONG

INTRO

FIDDLE (TOP VOICE) C
 & MANDOLIN (BOTTOM VOICE):

F C/G G C

1. Leaves are

VERSE

C F

fall-ing and turn-ing in show - ers of gold _____ as the

C G

post - man climbs up our long hill. And there's

C F

sym - path - y writ - ten _____ all o - ver his face as he

D- G RIT.

hands me a coup - le more bills. _____

CHORUS

C D- C

Who will watch the home - place?

F C D- G

Who will tend my heart's dear space?

C D- C F

Who will fill my em - pty place when

C G To C

I am gone from here? 2. There's a

C D-

FIDDLE (TOP VOICE)
& MANDOLIN (BOTTOM VOICE):

here?

C/E F C/G G C

RIT.

Additional lyrics

2. There's a lovely green knoll
By a clear running stream
It was my place
When I was quite small
And its creatures and sounds
Could soothe my worst pain
But today they don't ease me at all.

3. In my grandfather's shed
There are hundreds of tools
I know them by feel and by name
And like parts of my body
They've patched this old place
When I move them
They won't be the same.

4. Now I wander around
Touching each blessed thing
The chimney, the table, the trees
And my memories swirl around me
Like birds on the wing
When I leave here,
Oh who will I be?

CHORUS

CHORUS to CODA

SOLO OVER VERSE,
THEN INTRO

(MED.)

WHO'S THAT KNOCKIN' AT MY DOOR

- PATRICK ENRIGHT

CHORUS
F

Who's that knock - in' at my door? Have I

heard that knock be - fore; is it e - vil try - in' to

C F

get in - to my room? Who's that

tap - pin' at my win - dow? Who's call - in' me to go

To $\text{\textcircled{C}}$

to a place that is filled with dark and

F (SLOW OVER CHORUS) **VERSE**

gloom?

1. Oh, this	life	that I'm
2. But the	wat - ers	are
3. Oh, I've	been	down that



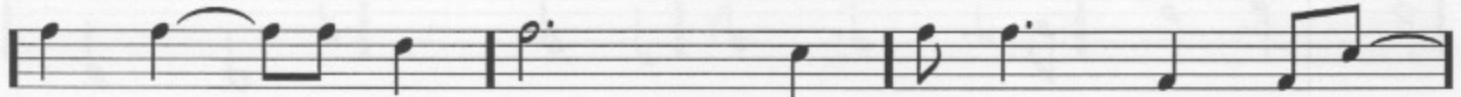
liv - in', it seems so un - for - giv - in'; I find
oh, so deep; what you sow you must reap, and
path - way that al - ways leads the wrong way, but



trou - ble eve - ry - where that I go.
now I hear you knock - in' at my door.
this time I don't think I'll be back.



I al - ways seek it first just to
It's e - vil stand - in' out - side; there's
It's like a freight train pull - in' me; there's a dark

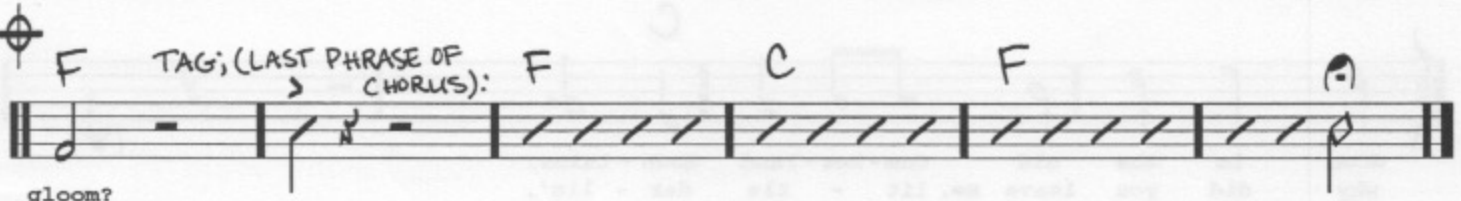


quench my burn - in' thirst in wa - ters that are cool
no place to run and hide. It crushed my soul and pressed
tun - nel a - head I'll see. This train's go - ing down



as fal - len snow. } Who's that
me to the floor. } track.
a one - way Who's that

D.S. AL



gloom?

TAG; (LAST PHRASE OF CHORUS):

WHY DID YOU WANDER?

(FAST)

- LESTER FLATT / BILL MONROE

CHORUS

G C

Oh why, oh why did you wan-der? Oh

G D

why did you ev - er roam, when you

G C

know that we al - ways were hap - py all a -

G D G

lone in our old moun - tain home? 1. It was

VERSE

C

down in the old Cum-ber-land Moun-tains,
why did you leave me, lit - tle dar - lin',
hope you will al - ways be hap - py, no

G D

down in the hills of Ten-nes - see, as she
why did you leave me a - lone, when you
mat - ter where you may roam, and I

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G C

wait - ed a - lone in the moon - light, it was
know I'd be lone - ly with - out you, all a -
hope to be with you up in Heav - en, as we

G D G

there that she wait - ed for me. Oh
lone in our old moun - tain home. }
were in our old moun - tain home. }

CHORUS

C

why, oh why did you wan - der? Oh

G D

why did you ev - er roam, when you

G C

know that we al - ways were hap - py all a -

G D G (SLOW OVER CHORUS)

lone in our old moun - tain home? 2. Oh,
3. Now, I

3. G

home?

(MED. FAST) **WHY DON'T YOU TELL ME SO** - LESTER FLATT

VERSE

1. I can tell by the look in your eye
 night there's tears up on my pillow. They're
 there'll come a time, lit-tle darlin',

that you still care for me. But
 all be - cause of you, I know. Dear,
 when you will want me, I know. But

some - how you just won't ad - mit, that's
 I can't go on this way.
 dear, it will then be too late.

why it's so lone - ly, you see. }
 Why don't you tell me so? }
 for you to tell me so. } Now,

CHORUS

if you have made up your mind, and

if you still want me, you know, why do you

keep me in doubt? Why don't you tell me

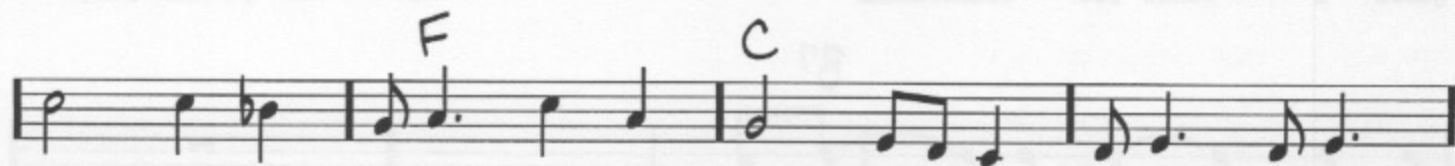
so? 2. Each 3. Now, so?

(MED.)

WILDWOOD FLOWER

- A.P. CARTER

A



(MED.) WHY YOU BEEN GONE SO LONG

- MICKEY NEWBURY

VERSE

E

1. Eve - ry time it rains, lord, I
2. Some - bod - y said they thought they saw you
3. Ain't noth - in' I want to do, so I

A E

run to my win - dow. All I do is just
roar - ing down in Re - no with a big old man
guess I could get stoned. and let the past paint

B7

wring my hands and moan.
from San An - ton'.
pictures in my head.

E A

Lis - ten to that thun - der roll; can't you hear that lone - some wind
They tell me I'm a fool to pine for you, but what do they
Kill a fifth of Thun - der - bird and try to write a sad,

E B7

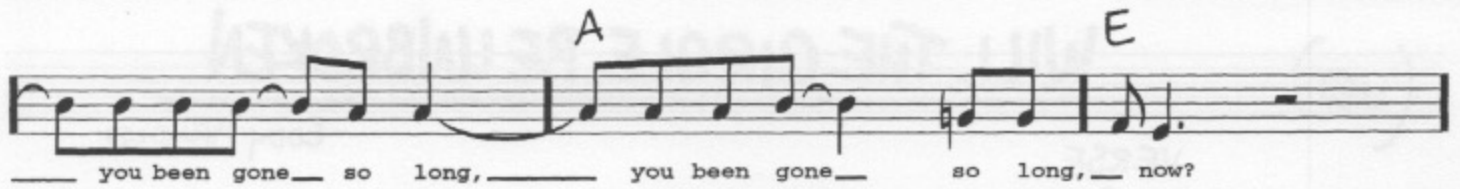
— moan? Tell me, ba - by, now why you been gone so long? —
— know? Tell me, ba - by, now why you been gone so long? —
sad song. Tell me, ba - by, now why you been gone so long? —

CHORUS

E

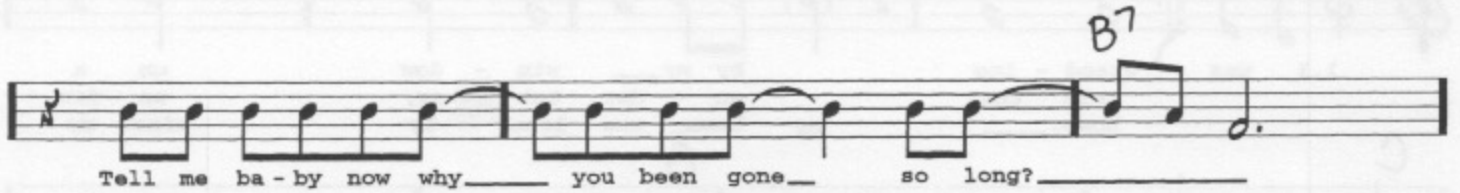
Tell me ba - by now why —

A E



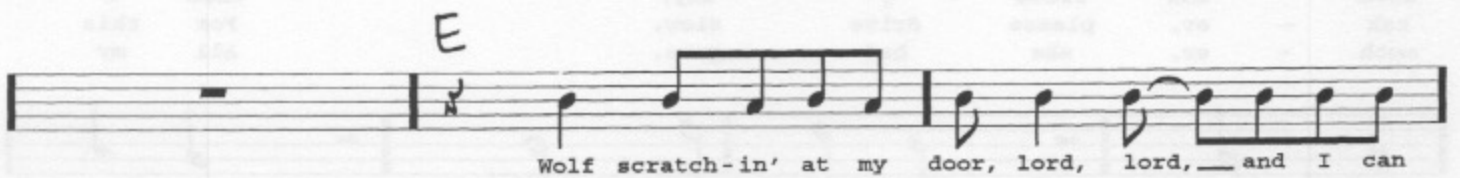
— you been gone — so long, — you been gone — so long, — now?

B7



Tell me ba-by now why — you been gone — so long? —

E



Wolf scratch-in' at my door, lord, lord, — and I can

A E



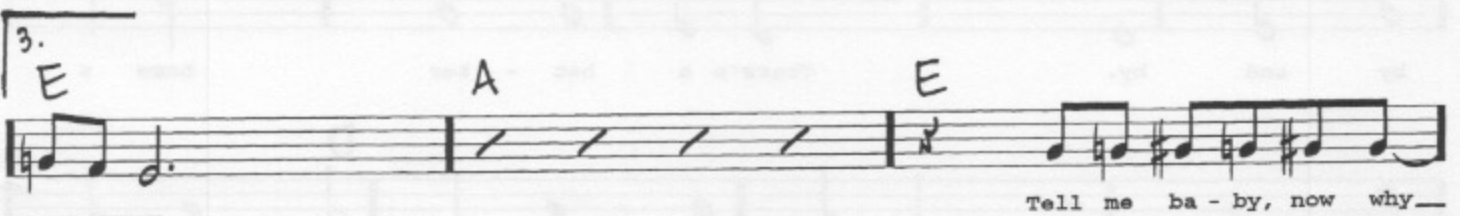
hear that lone - some wind — moan. Tell me ba-by, now why —

B7 E



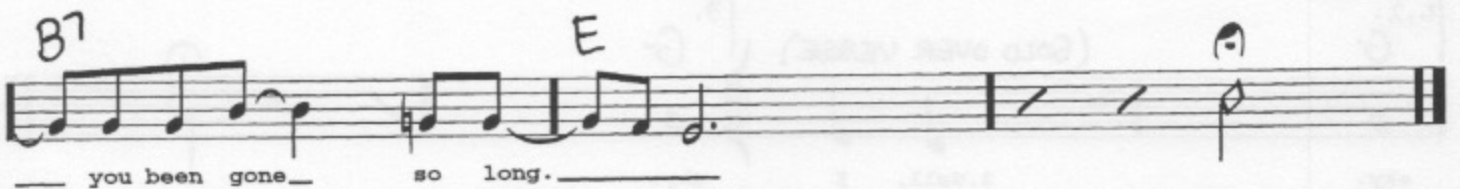
— you been gone — so long? — (SOLO OVER VERSE)

3. E A E



Tell me ba-by, now why —

B7 E



— you been gone — so long. —

WILL THE CIRCLE BE UNBROKEN

(MED.)

- EDDY ARNOLD

VERSE

1. I was stand - ing by my win - dow on a
told that un - der tak - er, un - der -
home, my home was lone - ly since my
cold and cloud - y day, when I
tak - er, please drive slow. For this
moth - er, she had gone. All my
saw that hearse come roll - ing for to
bod - y you are haul - ing, Lord, I
broth - ers, sis - ters cry - ing, what a
car - ry my moth - er a - way. } Will the
hate to see her go. }
home so sad and a lone.

CHORUS

cir - cle be un - bro - ken, by and by, Lord,
by and by. There's a bet - ter home a -
wait - ing in the sky, Lord, in the
sky. (SOLO OVER VERSE) sky.
2. Well, I
3. I went

(MED. TO FAST)

WILL YOU BE LOVING ANOTHER MAN

- BILL MONROE / LESTER FLATT

VERSE

1. Now will you love me lit-tle dar-lin', and
 don't be cry-ing on my shoul-der I
 if I find this to be true dear, I

when I'm in some oth-er land, when
 tell - in' me that love is grand,
 want you to please un-der-stand,

and you know I can't_ be with you or will
 and be - fore I'm out_ of sight, dear,
 I re - turn don't say_ you're sor - ry, just

you be lov-in' an-oth - er man? } Will
 then be lov-in' an-oth - er man. }
 keep on lov-in' an-oth - er man. }

CHORUS

you be lov-ing an-oth - er man? Will you be

lov-ing an-oth - er man? When I re -

turn will you_ be wait - ing, or will you be

lov-ing an-oth - er man? 2. Now, man?
 3. Now,

(MED.)

WITH A VAMP IN THE MIDDLE

- JOHN HARTFORD

VERSE

E-

1. Make my bed with a crease in the mid-dle,
got me gal while play-ing on the fid-dle,

B7

and the make my home in the Hol-ly-wood-ish
hard-er that I fid-dle the hard-er that she

E-

hills. And I make my liv-ing
comes a-long. But we got to get hap-py

D

with a hill - bill - y fid - dle,
with a wig-gle in the mid - dle;

B7

play-ing lit - tle runs and the fun - ny lit-tle fills.
that's how I know that we got to get

2. E-

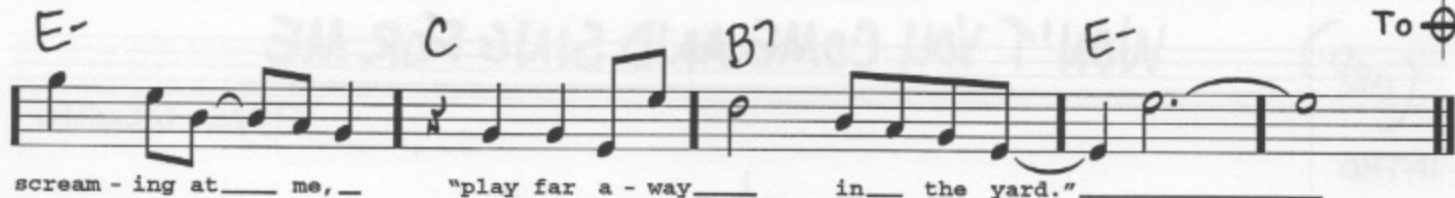
2. Well, I home.

CHORUS

D G D/F#

Play the fid-dle, play it all day long; I hear you

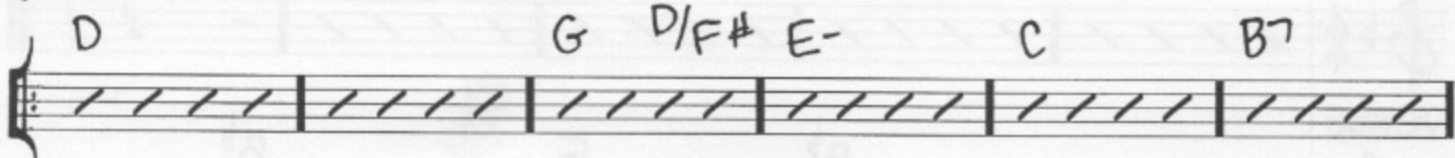
E- C B7 E-



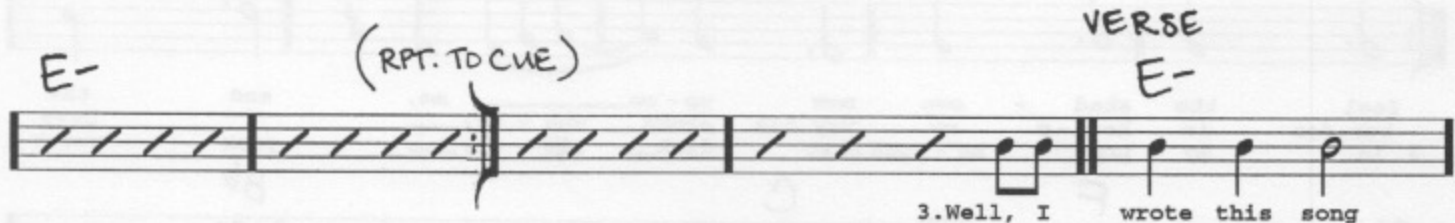
scream - ing at me, "play far a - way in the yard."

SOLO

D G D/F# E- C B7



E- (RPT. TO CUE) VERSE E-



3. Well, I wrote this song

D B7 INSTRUMENTAL FILL E-



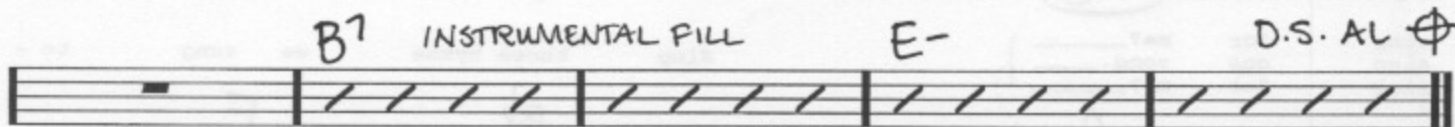
with a vamp in the mid-dle

D

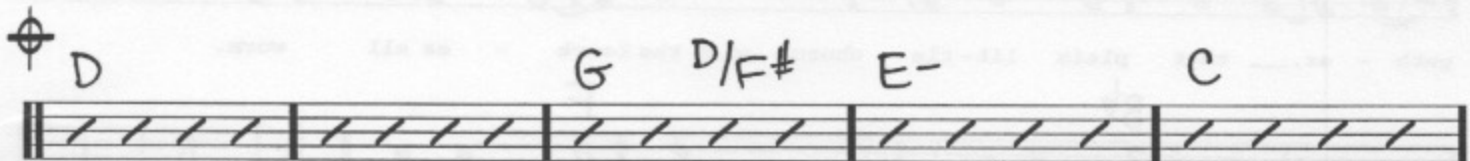


'cause I knew when I wrote it that I'd writ-ten it for the fid-dle.

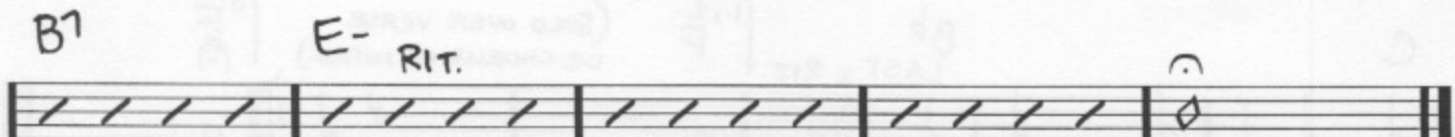
B7 INSTRUMENTAL FILL E- D.S. AL \oplus



\oplus D G D/F# E- C



B7 E- RIT.



WON'T YOU COME AND SING FOR ME

- HAZEL DICKENS

(MED.)

INTRO

C B^b F

VERSE

C B^b F B^b 1. I

feel the shad - ows now up - on me, and the
bur - den is heav - y my way has grown wea - ry; I have
3. In my home be - yond that dark riv - er, your sweet

F C B^b

an - gels beck - on me. Be - fore I
trav - eled a road that is long. And it would
fac - es no more I will see. Un - til we

F C

go, dear sis - ters and broth - ers, won't you come and
warm this old heart, my broth - er, if you'd come and
meet where there's no more sad part - ing, won't you come and

CHORUS

B^b F B^b F

sing for me? } Sing those hymns we sang to -
sing one song. }
sing for me? }

C B^b F

geth - er, that plain lit - tle church with the bench - es all worn.

B^b F

How dear to my heart, how pre - cious the mo - ments we

C B^b F (SOLD OVER VERSE OR CHORUS OR INTRO)

stood shak - ing hands and sing - ing a song. 2. My song.

(MED.) THE WRECK OF THE OLD '97

- HENRY WHITTER | CHARLES NOELL | FRED LEWEY

1. Well, they gave him his or - ders in Mon - roe, Vir -
 might - y rough road from Lynch - burg to
 tel - e - gram came to Wash - ing - ton

gin - ia say - ing Steve, you're way be - hind time.
 Dan - ville, and lined on a three mile grade.
 ci - ty, and this is how is is read:

This is not thir - ty - eight, but it's old nine - ty -
 It's on that grade that he lost his
 The brave en - gin - eer that that run old nine - ty -

sev - en, you must put her in - to Spen - cer on time.
 air - brakes, you see what a jump he made.
 sev - en is ly - ing in old Dan - ville dead.

2. Well, he turned a - round, and said to his
 4. They were going down grade mak - ing ninety miles an
 6. Now all you la - dies need take

fire - man, shov - el in a lit - tle more coal. And
 hour when his whist - le broke in - to a scream. He was
 warn - ing from the time now and learn, nev - er

when we cross this big wide moun - tain, we'll watch old
 found in a wreck with his hand on the throt - tle, was scal - ded to
 speak harsh words to your true loving hus - band, he may leave you and

1., 2. A (SOLO OVER SINGLE VERSE) 3. A BANJO:
 nine - ty - sev - en roll. 3. It's a
 death by the steam. 5. Then a
 nev - er re - turn.

(MED.) WORKING ON A BUILDING - TRADITIONAL

SAMPLE INTRO

(MANDOLIN) A E A

VERSE

1. If I was a gam - bler, I
 I was a drunk - ard, I
 I was a preach - er, I

tell you what I would do, I'd quit my
 tell you what I would do, I'd quit my
 tell you what I would do, I'd keep on

E A

gam - blin' and I'd work on the build - ing too. } I'm work-ing on a
 drink - in' and I'd work on the build - ing too. }
 preach - in' and I'd work on the build - ing too. }

CHORUS

build - ing, I'm work-ing on a build - ing. I'm work-ing on a

E A

build - ing for my Lord, for my Lord.

It's a hol - y ghost build - ing, it's a hol - y ghost.

build - ing. It's a ho - ly ghost build - ing,

for my Lord, for my Lord.

To E A

SOLO

E A

E A

1. 2. D.S. AL

2. If 3. If

Lord, for my Lord.

E A RIT.

(MED.)

YOU DON'T KNOW MY MIND

- JIMMIE SKINNER

INTRO (2ND HALF OF VERSE)

A D E A

VERSE

1. Hon - ey, you don't know_ my mind, I'm lone - some all_ the time.
 mu - sic of_ the rail, slept in ev - 'ry dirt - y jail.
 ho - bo and_ a tramp, my soul has done_ been stamped.
 you don't know_ my mind, I'm lone - some all_ the time.

E A

Born to lose, a drift - er, that's me. You can
 Life's too short_ for_ you to wor - ry me. When I
 Things I know_ I've_ learned the hard, hard way. When I
 I've trav - eled fast_ on this hard road, you see. I'm not

D To

trav - el for_ so long, then a ram - bler's heart_ goes wrong.
 find that I_ can't win, I'll be check - in' out_ a - gain.
 find that I_ can't win, I'll be check - in' out_ a - gain.
 here to judge_ or plead, just to give my poor_ heart ease.

E A

Ba - by, you don't know my mind_ tod - day.

SOLO (VERSE W/OUT PAUSES)

D E A

D E A

1., 2. 3. D.S. AL. E RIT. A

2. I've heard the
 3. I've been a

4. Hon - ey,

Ba - by, you don't know my mind_ to - day.

(MED.) YOU WON'T BE SATISFIED THAT WAY

- JIMMIE DAVIS / LLOYD ELLIS

E

1. I'll leave you now if you don't want me,
 tried to tell you how I love you;

B7

I'll leave you an - y - time you say. But
 I tried to prove it night and day. But

E

when I'm gone no more to see you, you won't be
 when I'm gone no more to see you, you won't be

B7

To ϕ 1. E

sat - is - fied that way. 2. I way.
 sat - is - fied that way.

2. E

SOLD OVER VERSE,
 THEN SING BOTH VERSES
 TO ϕ

ϕ E (SOLD OVER VERSE) B7

way. You won't be sat - is - fied that

E

way.

(MED.)

YOU'LL GET NO MORE OF ME

- HAZEL DICKENS

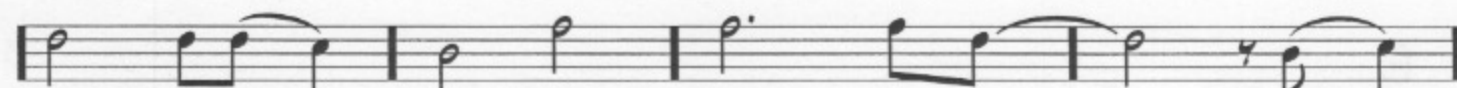
VERSE

B \flat 

1. As you go from me, you want all that's left; the
wrecked my heart like a cruel win-ter storm,
take back my heart from the wil- low bough; I'll



last thread of pride in my heart. 'Til you've
bend- ing my branch- es so low. Oh, your
hang my tears out to dry. I'll

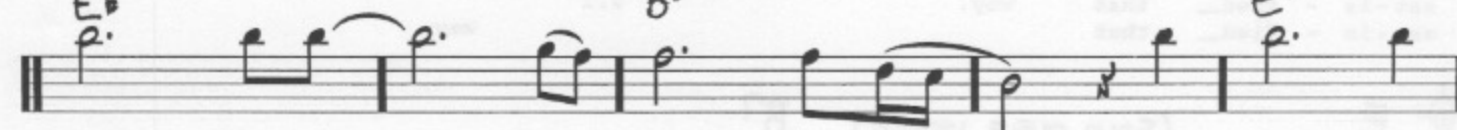


wrong the last tear- drop from my eye, you
wrung way- ward heart and your tor- tured soul leave no
hang my head in sor- row no more, and



won't be sat is fied.) mem- o- ry worth y to hold.) no more tears will I cry.) So

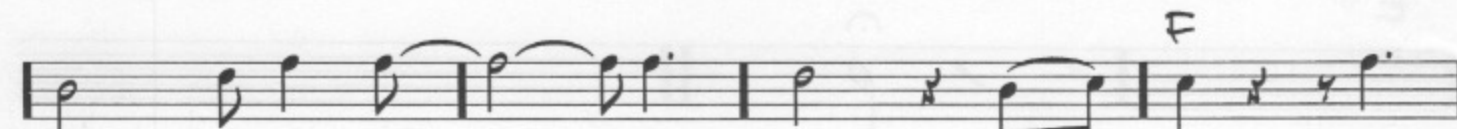
CHORUS

E \flat B \flat E \flat 

take your cold un- lov- in' heart, your eyes too



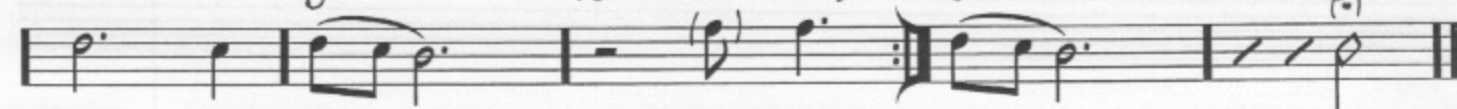
blind- ed to see. You nev- er found the



door to this heart of mine; you'll get no

1., 2.
B \flat

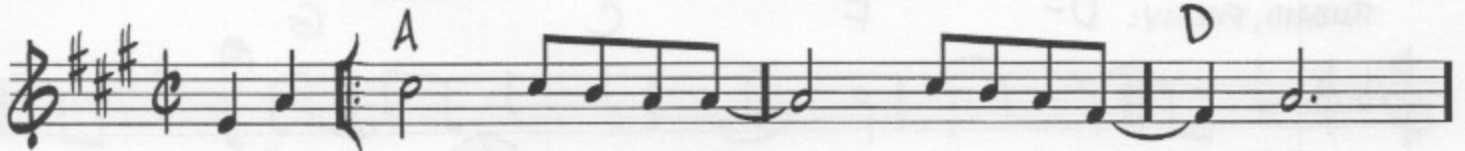
(SOLO OVER VERSE)

3.
B \flat 

more of me.

2. You
3. So I'll

VERSE



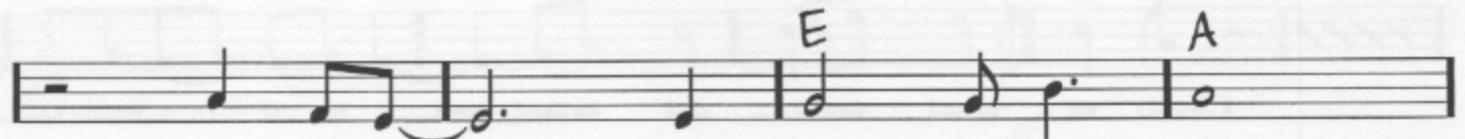
1. It was long, long a - go in the moon - light,
mem - ber the night lit - tle dar - lin',
spring when you whis - pered those words, dear,



we were sit - ting on the banks of the stream,
we were talk - ing of days gone by,
the flow - ers were all bloom - ing so fair.



when you whis - pered so sweet - ly I love you,
when you told me you al - ways would love me,
But to - day as the snow falls a - round us,

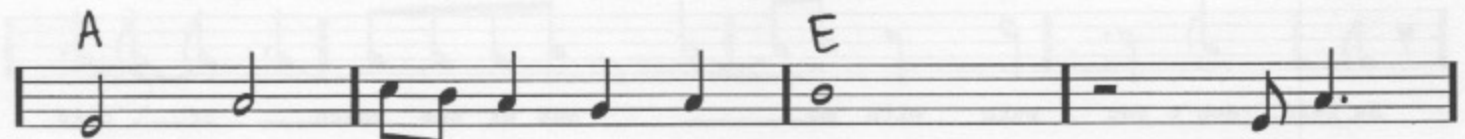


as the wa - ters mur - mured a tune. }
that your love for me would never die. }
I can see that your love is not there. }

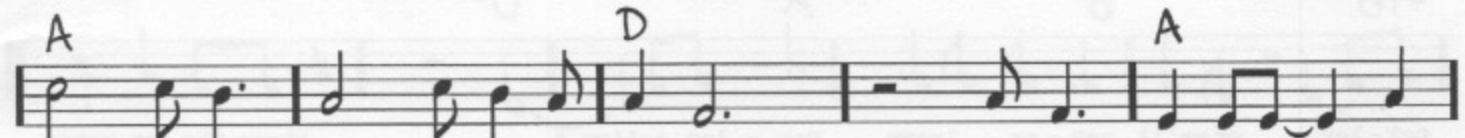
CHORUS



Oh, they tell me your love is like a flow - er, in the



spring - time blos - soms so fair. In the



fall when it with - ers a - way dear, and they tell me that's the



way of your love.

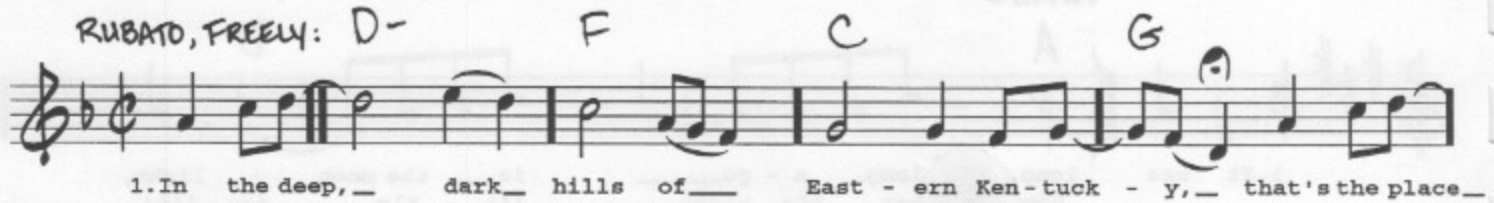
2. I re - love.
3. It was

(MED.)

YOU'LL NEVER LEAVE HARLAN ALIVE

-DARRELL SCOTT

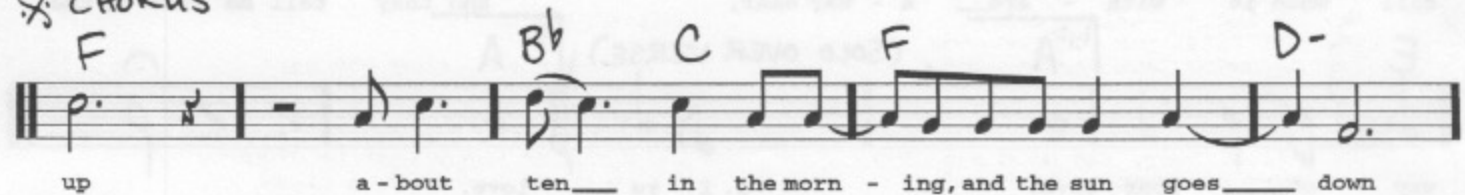
RUBATO, FREELY:

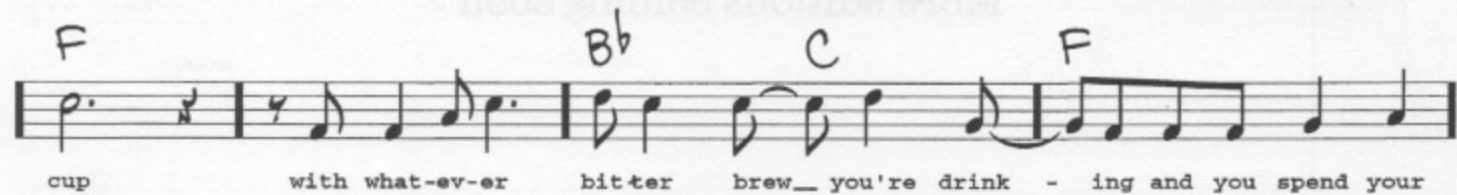
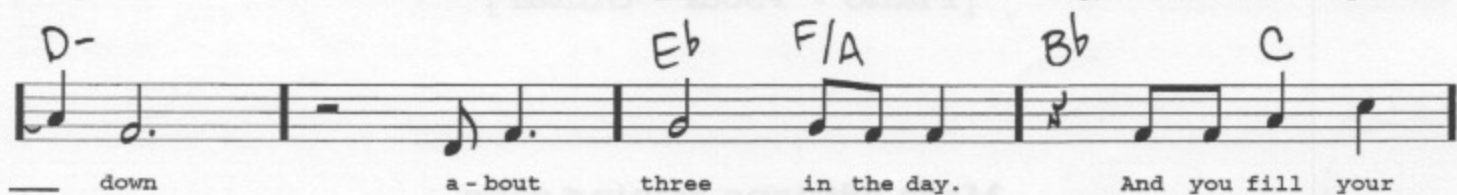
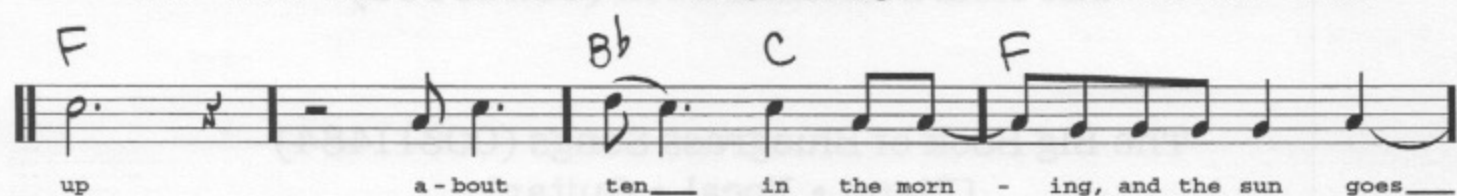
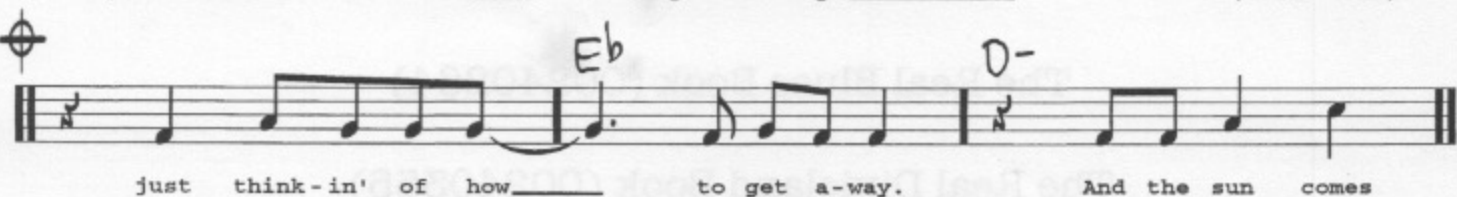
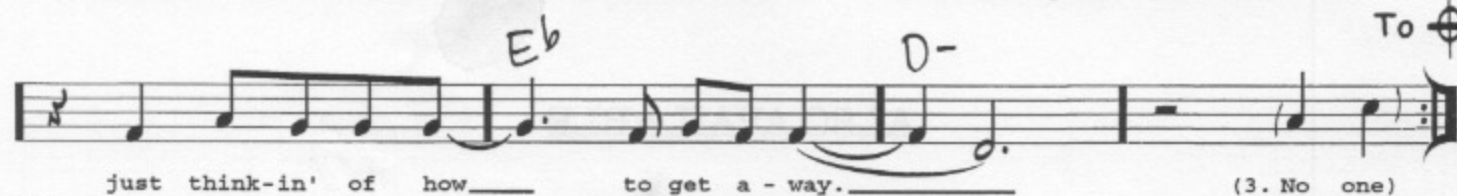
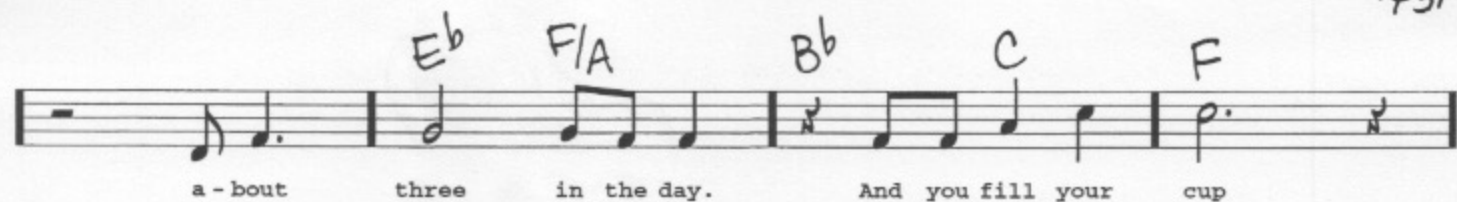


VERSE



CHORUS





Additional lyrics

3. No one ever knew
There was coal in them mountains
'Til a man from the northeast arrived.
Waving hundred dollar bills,
He said "I'll pay you for your minerals,"
But he never left Harlan alive.

SOLO (Last 4 bars of verse)

4. Well, Granny, she sold out cheap
And they out west to Pineville
To a farm where Big Richland River winds.
And I'll bet they danced them a jig

And they laughed and sang a new song
"Who said we'd never leave Harlan alive?"

SOLO OVER VERSE

5. But the times, they got hard
And tobacco wasn't selling
And old Granddad knew what he'd do to survive.
He went and dug for Harlan coal
And sent the money back to Granny
But he never left Harlan alive.

D.S. (w/pickups) al Coda

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