

(MED.)

CHILDISH LOVE

- CHARLES LOUVIN/IRA LOUVIN

CHORUS
A

Oh child-ish love_____ that I could_ not hold. I thought_ your

E B7

love_____ was a line_ of gold._ But you could write_____ a few_ short_

E B7 To E (SOLD OVER CHORUS)

lines, and tell your love_____ ten thou-sand times.

1. You left_ me_
2. When _____ you have_
3. There's _ just one_

VERSE

B7

in_____ this world a - lone, your child-ish heart_____

wed_____ an - oth - er man, I hope he'll give_____

thing_____ that I have_ not told: your pic-ture's framed_____

A

— I could not win. You tore a - part_____ our lit - tle

— his life to you. I hope he'll al - ways treat you

— in a ring of gold. I'll al - ways wear_____ it on my

E B7

home, a child - ish love_____ will al - ways

kind, just_ like I did_____ when you_ were

hand, a dia - mond sealed_____ in a gold-en_____

1., 2. E 3. E D.S. AL ⊕ ⊕ E

end. } Oh, child-ish times.

mine. } band. Oh, child-ish

(MED.) CARRY ME ACROSS THE MOUNTAIN

INTRO (1ST HALF OF VERSE)

- BILLY SMITH / JEFFREY T. WHITE / JOHN PENNELL

G C G F

G C G D G

VERSE

G C G

1. Ev - 'ry day_ is a gam - ble_ if you're e - ven gon - na make it through, -
 2. Dad - dy warned_ a - gainst it, _ said you may not_ make it through. -

F G C

when you live on the side_ of the moun - tain_ and the
 Mom - ma wrapped_ me_ in her arms, cry - in'

G D G G

ba - bies_ all need food. I was the young - est one_ a - mong.
 what else_ can I do? There is a place a - ross_ the moun -

C G F

us;_ I got sick and_ would not eat. _
 - tain top, _ a - cross the_ moun - tain side. _ They

G C G D

Dad - dy prayed ac - cept_ his fate, _ but_ mom - ma_ would not
 say there_ is a doc - tor there, might_ save our_ ba - by's

G C G

heed. _ }
 life. _ }

CHORUS

Car - ry me a - cross the moun - tain, _ be -

fore it is too late. Heal my bro - ken bod - y;

death might be my fate. Car-ry me a-cross the moun-tain,

don't give up on me. I am but a help-less child;

life de - pends on me.

VERSE

3. Now I

stand up - on the moun - tain top be - fore my moth - er's

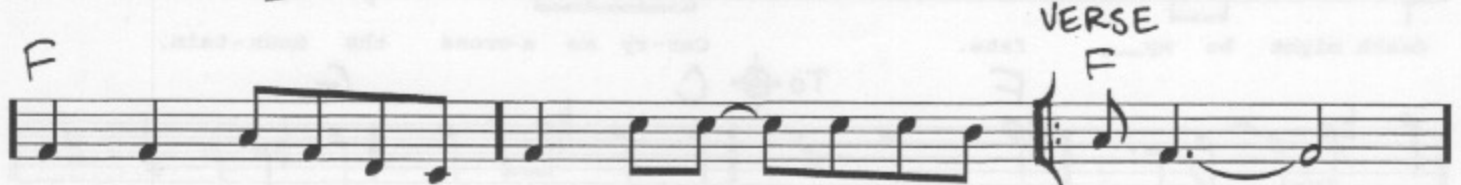
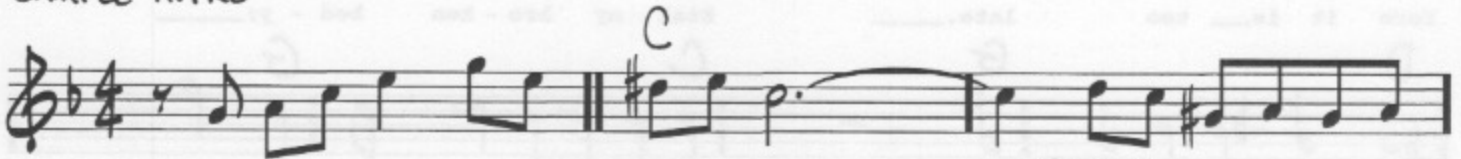
grave, and ev - 'ry year I vis - it here to thank

her for that day.

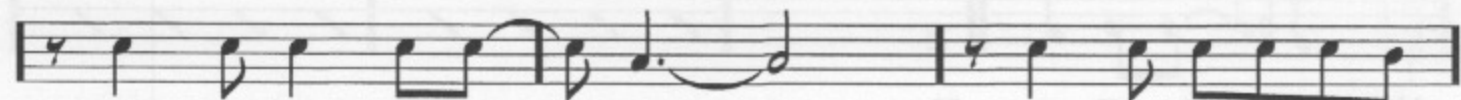
(MED. SHUFFLE) **CASH ON THE BARRELHEAD**

- CHARLES LOUVIN | IRA LOUVIN

SAMPLE INTRO



1. Got in a lit-tle trou-ble
num-ber
jail-house



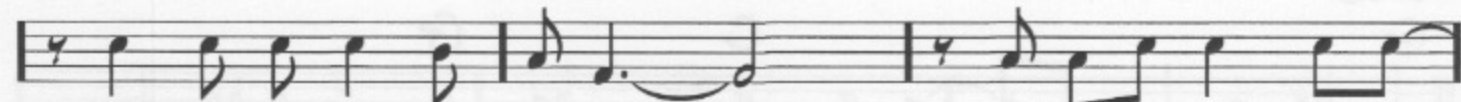
at the coun-ty seat.
on a laun-dry slip.
four days on the road.

Lord, they put me in the
I had a good heart-ed
I was feel-in' migh-ty



jail-house
jail-er
hun-gry,

for loaf-ing on the street.
with a six-gun hip.
my feet a heav-y load.



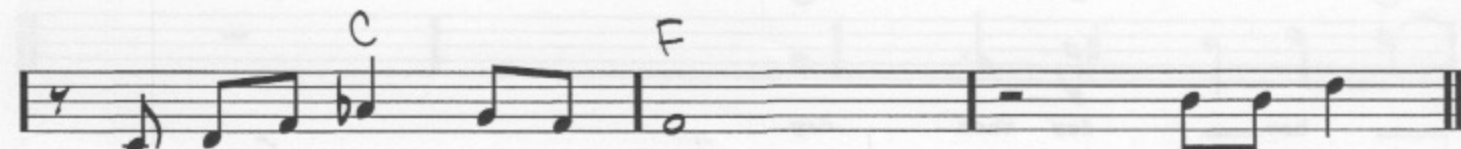
When the judge heard the ver-dict,
He let me call long dis-tance;
I saw a Grey-hound a-com-in',

I was a guil-ty man.
she said "Num-ber,
stuck up my



please."
thumb.

He said for-ty five dol-lars.
No soon-er had I told her,
Just as I was be-ing seat-ed,



or thir-ty day in the can.
she shout-ed out at me:
the driv-er caught my arm.

That-'ll be
That-'ll be
That-'ll be

CHORUS

Bb F

cash _____ on the bar - rel - head, son.
 cash _____ on the bar - rel - head, son.
 cash _____ on the bar - rel - head, son.

C

You can take your choice, _____ you're twen - ty -
 Not _____ part, not half, _____ but the en - tire -
 This old _____ grey dog _____ gets paid to

F Bb

one. No mon - ey down, _____
 sum. No mon - ey down, _____
 run. When the engine starts _____

F

_____ no cred - it plan. No time to
 _____ no cred - it plan, 'cause the little bird
 _____ and the wheels won't roll, give me cash on the

C F

chase you, _____ 'cause I'm a bus - y man.
 tells me _____ that you're a trav - el - in' man.
 barrel - head, _____ I'll take you down the

(SOLO OVER VERSE AND CHORUS)

3. F

2. Found a tel - e - phone _____
 3. Thir - ty day in _____ the road.

(FAST) CHEEK TO CHEEK WITH THE BLUES

- ROY DRUSKY / VIC MCALPIN

1. Oh, the blues came ear - ly this morn - in'.
looked into her eyes so in - vit - ing.

My ba - by has gone with - out warn - in'.
Her cheeks were warm and so ex - cit - ing.

Now I've got noth - ing left to lose,
Last night I thought of love so true;

'cause I'm cheek to cheek with the blues.
to - day I'm cheek to cheek with the blues.

CHORUS

The pil - low's still warm where she lay,
Her lip - stick's still warm on the cup;

and I reach to hold my dream of yes - ter - day.
she must have left just as I woke up.

Mmm, the blues have such an ear - ly hour.
Yeah, the blues have such an ear - ly hour.

My will now stripped of all its pow - er.
My will now stripped of all its pow - er.

C Bb F

No fu - ture now left_ for me_ to do;_
 No fu - ture now left_ for me_ to do;_

C G To C

I'm cheek to cheek_ with the blues._
 I'm cheek to cheek_ with the blues._

(SOLO OVER VERSE)

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

2. I 2. C

C

No fu - ture now

Bb F C

left_ for me_ to do;_ I'm cheek to cheek_

G C

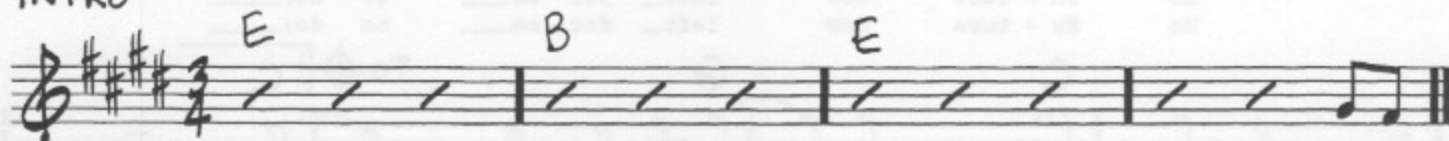
with the blues._

(SLOW TO MED.)
WALTZ

COLD AND WINDY NIGHT

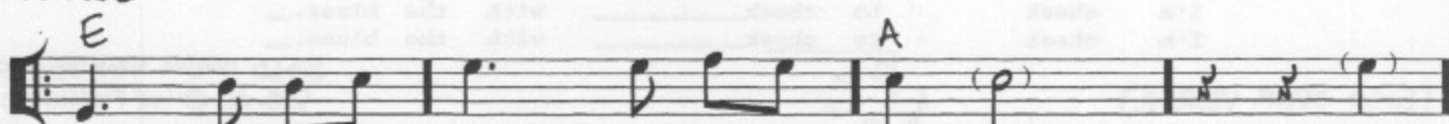
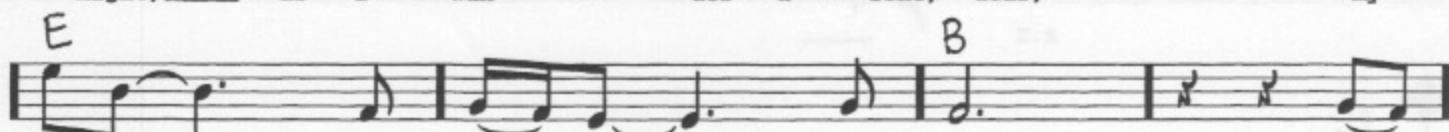
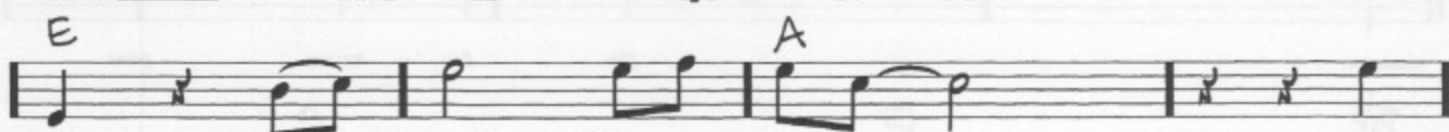
- BUZZ BUSBY / HOPE HARLOW

INTRO

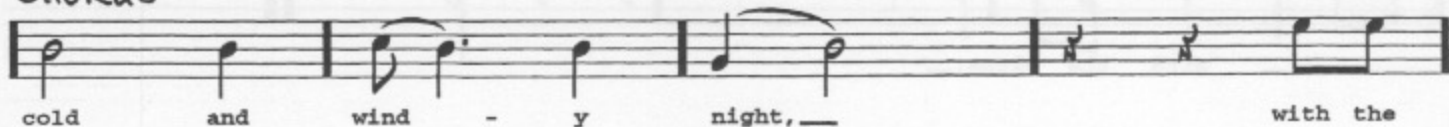


VERSE

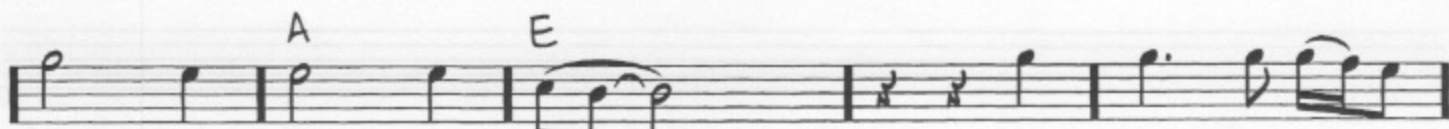
1. Was a

cold and wind - y night when I left you, —
night, — as I wan - der a - lone, dear, myaf - ter — the first — fall — of snow. We —
heart — will al - ways be true. Al -said good - bye and we par - ted; — I'll
though we are man - y miles a - way, — dear, I'llal - ways think of you, — I — know. }
al - ways — be - think - ing of — you. } On a

CHORUS



cold and wind - y night, — with the



stars that shine so bright, — I gaze in - to — the



skies a - bove. — I'll al - ways think of



you and our — love.

2. To — you and our — love.

(MED.)

COLUMBUS STOCKADE BLUES

- JIMMIE DAVIS / EVA SARGENT

VERSE

1. Way down night, in Col-um - bus Geor - gia, I
as I lay sleep - ing,

want - ed back in Ten - nes - see. When I a -
dreamed I held you in my arms.

down in Col - um - bus Stock - ade, friends have
woke, I was mis - tak - en.

turned their back on me. }
peek - ing through the bars. }

leave me if you wish to. Nev - er

let me cross your mind. In your heart,

you love an - oth - er. Leave me,

dar - lin', I don't mind. 2. Last mind.

mind.

CHORUS

(SOLO OVER VERSE)

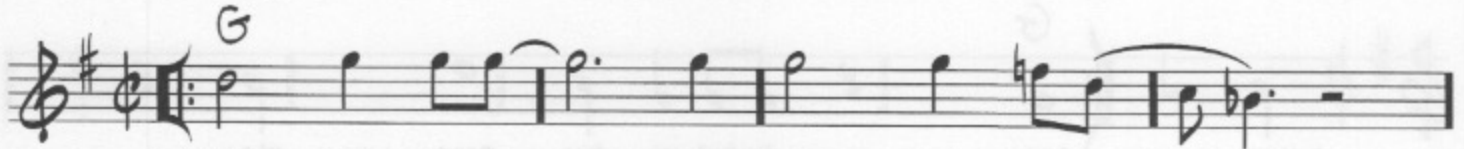
SOLO OVER VERSE,
THEN D.S. AL

(MED. FAST)

THE COLD HARD FACTS

- JEFFREY T. WHITE / RONNIE McCOURY

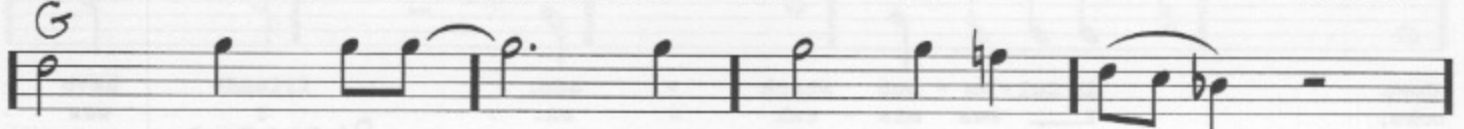
VERSE



1. Don't run to me when he's not a - round;
 2. Day af - ter day of liv - ing this way
 3. Fools like me, they nev - er see



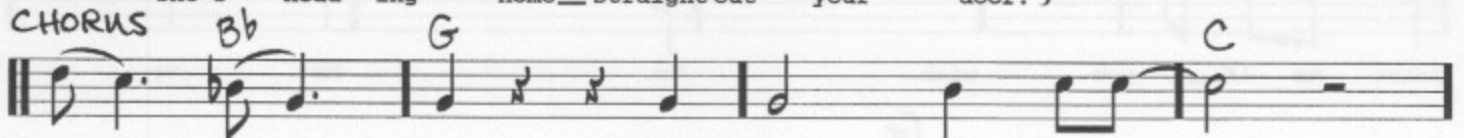
don't come slip - pin' 'round my door. I
 will take a toll on a man. And
 that emp - ty feel - in' that's in store when the



tried not to see how you're us - ing me;
 night af - ter night, lie af - ter lie,
 bit - ter truth sneaks up on you,



I can't play that lit - tle game no more. }
 string - ing me a - long must be your plan. }
 she's head - ing home straight out your door. } You



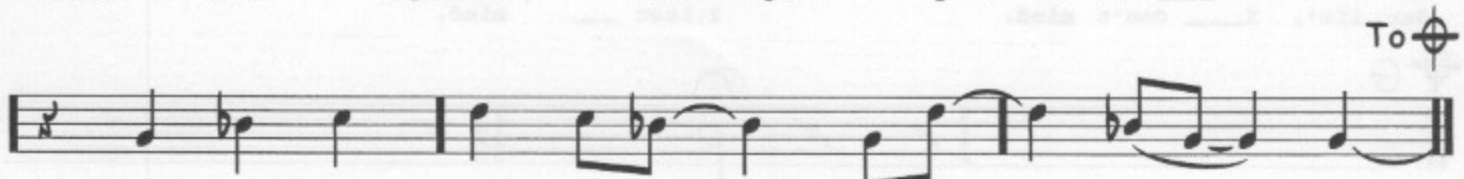
call me up when he's out of town,



the next day you treat me like I'm just some hand me down. Is



that an - y way for a good girl to act?



I guess I'll have to face the cold hard facts.

C D G

C D

SOLO (2nd HALF OF CHORUS):

D B^b G

C

1. G 2. G

D.C. AL $\text{\textcircled{C}}$

3. Well,

$\text{\textcircled{C}}$ INSTRUMENTAL INTRO

G C

G

(MED. WALTZ)

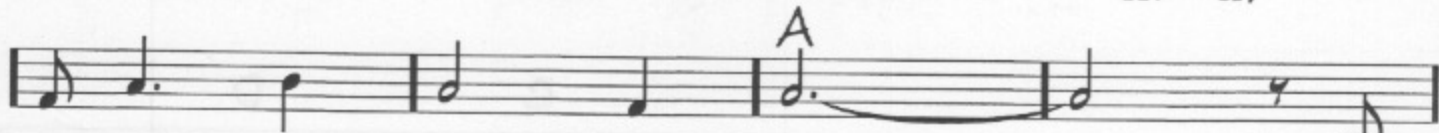
CORA IS GONE

- ODELL MCLEOD

VERSE



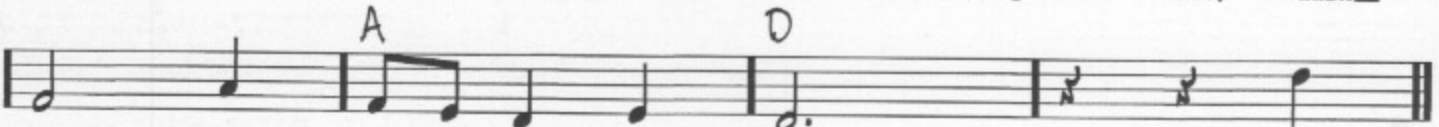
1. Winds through the night, _____ blow - in' so lone - some,
 ring that she wears, _____ I bought for her fin - ger,
 3. Drift - ing a - long, _____ like brush on a riv - er,



sing - in' to me a song. _____ The
 pur - chased her raiment so fine. _____
 car - ing not where I roam. _____



whip - poor - whill's call _____ is just a re - mind - er pretty
 Gave her my last _____ green - back _____ dol - lar, and
 Go - ing to live _____ in the deep for - est, dark _____



girls have hearts made of stone. }
 now she's left me be - hind. } I
 hollow will be my new home. }

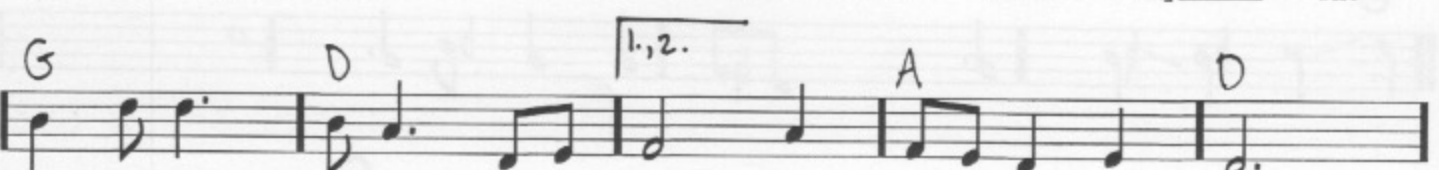
CHORUS



wake with the blues _____ at dawn. _____ My dar - lin'

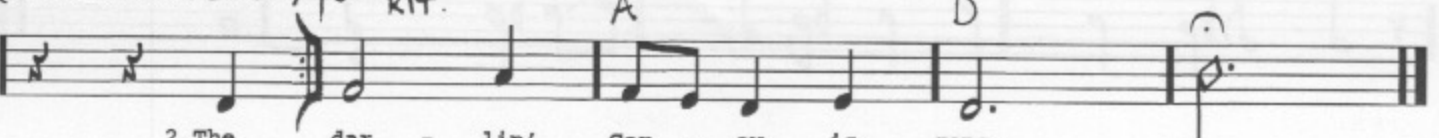


Cor - ey is gone. _____ I _____ don't know why _____ she



told me good - bye, _____ but my dar - lin' Cor - ey is gone.

(SOLO OVER VERSE)



2. The dar - lin' Cor - ey is gone.

DARLIN' COREY

(MED.)

-TRADITIONAL

CHORUS

C

Dig a hole, dig a hole in the mea-dow, dig a hole in the cold, cold

C G

ground. Dig a hole, dig a hole in the mea-dow, gon-na lay dar-ling Cor - ey

VERSE

C

down. 1. Wake up, wake up, dar-lin' Cor - ey, what
last time I seen dar-lin' Cor - ey on the
wake up, dar-lin' Cor - ey, and

makes you sleep so sound? The high - way rob - bers are
banks of the deep blue sea. She had a forty - four buck - le a -
go get me my gun. I ain't no man for

G C

com - ing, they're gon-na tear your play - house down.
round her, and a ban - jo on her knee.
trou - ble, but I'll die be - fore I run.

CHORUS

C

Dig a hole, dig a hole in the mea-dow, dig a hole in the cold, cold

C G

ground. Dig a hole, dig a hole in the mea-dow, gon-na lay dar-lin' Cor - ey

(SOLO OVER VERSE)

1, 2, 3. C

down. 2. Well, the down.
3. Wake up

(MED. TO FAST)
WALTZ

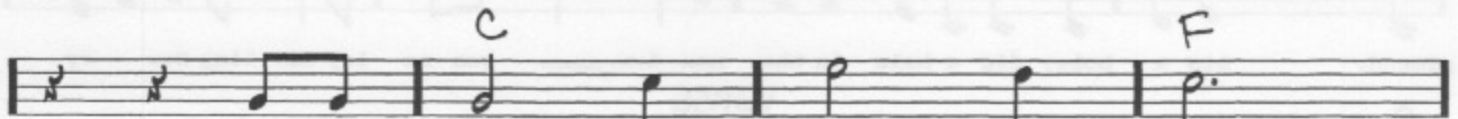
COWBOY JACK

-TRADITIONAL

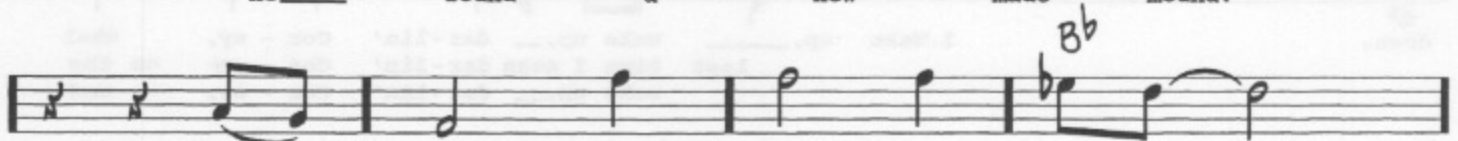
VERSE



1. Jack, he was a cow - boy
 joined a band of cow - boys,
 when he reached the prai - rie,



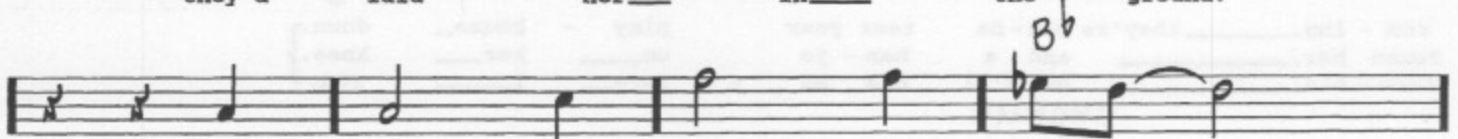
with a heart so brave and true.
 and he tried to for-get her name.
 he found a new - made mound.



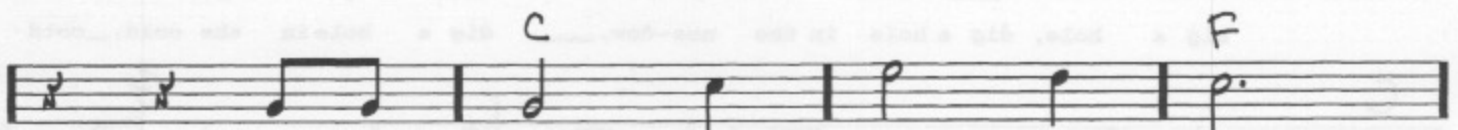
He learned to love a maid - en
 But out on the lone - ly prai - rie,
 And his friends then sad - ly told him



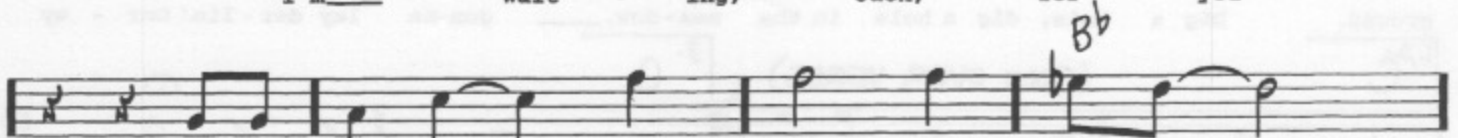
with eyes of heav - en - ly blue.
 she waits for him in vain.
 they'd laid her in the ground.



They learned to love each oth - er
 Jack dreamed of a fair young maid - en
 She said as she was dy - ing,



and they planned their wed - ding day.
 who was wait - ing far a - way.
 "I'm wait - ing, Jack, for you

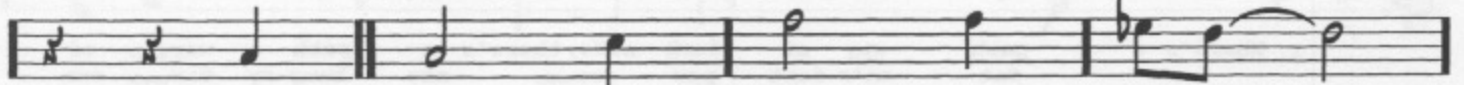


But a quar - rel came be - tween them
 He left the camp next morn - ing,
 out on the lone - ly prai - rie

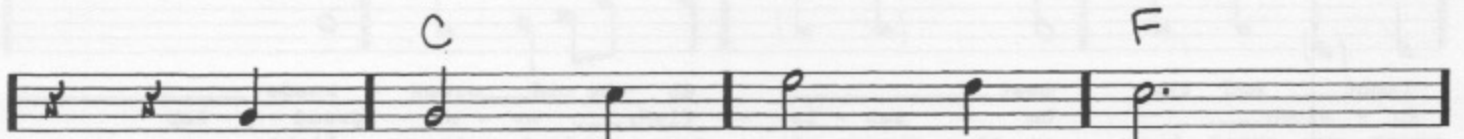


and Jack, he rode a way.
say - ing "Boys, I can - not stay."
where the skies are al - ways blue." }

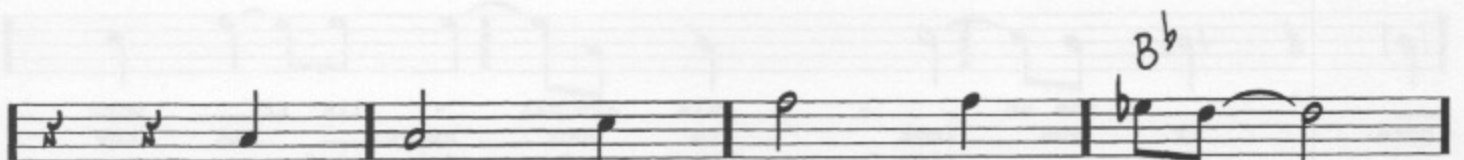
CHORUS



Your sweet - heart waits for you, Jack; _____



your sweet - heart waits for you.



Out on the lone - ly prai - rie, _____



your sweet - heart _____ waits _____ for

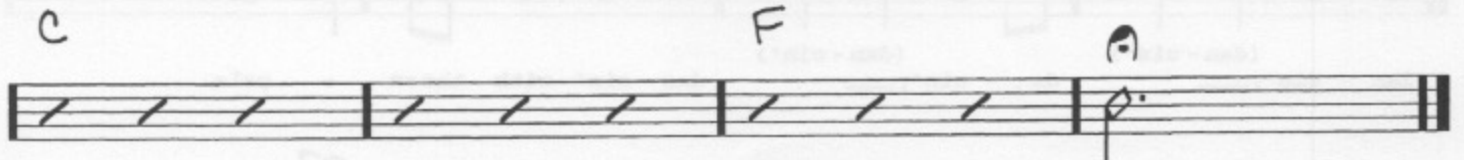


1., 2. SOLD OVER 2nd HALF OF CHORUS

3. TAG (LAST PHRASE OF CHORUS):

you.

2. He
3. But
you.



(MED. FAST) DANCIN' WITH THE ANGELS

- PETER ROWAN

VERSE

1. There's a path - way of dark - ness, there's a path - way of
 Sat - an's dark pow - ers are hung - ry for con -
 an - gels of mer - cy are wait - ing there to

light and they meet at the old cross - roads.
 fu - sion; Un - sat - is - fied, ev - er greed - y for
 greet you stand - ing on the shore of ev - er - last - ing light.

more. The an - gels are cal - lin' if your
 If you look to your heart at the
 They sing "Come and join us" a -

spir - it will hear - en. All is for -
 spir - it there a - bloom - in', if it's bright and
 cross the shin - ing wa - ter. Our lan - terns of

giv - en, lay down your wea - ry load. } You'll be
 shin - ing, sin can harm you no more. }
 love will guide us through the night. }

CHORUS (HARMONY VOCAL ECHO)

(dan - cin') (dan - cin')
 dan - cin', dan - cin', dan - cin' with the an - gels.

Just like old Dan - iel in the li - on's

E A

den. The door will be o - pen and the feast

D A

spread out be-fore you. Dan-cin' with the an

F#- E

gels, while the li- ons

A TO ⊕ A D A

SOLD (BASED ON 1st HALF OF CHORUS THEN 2nd HALF OF VERSE)

roar.

B E A

D A E A

1., 2. 3. D.S. AL ⊕

2. Old 3. Kind You'll be

⊕ A F#- RIT.

Dan-cin' with the an gels,

SLOW, RUBATO: E A

(GUITAR) while the li - ons roar.

DANIEL PRAYED

- G.T. SPEER

SAMPLE INTRO

(MANDOLIN)

VERSE

Bb

1. I heard a - bout a man - one day who wast - ed
 2. They cast him in the li - on's den be - cause he
 3. Now, broth - er let us - watch and pray like Dan - iel

not his time a - way. He
 would not hon - or men, but he } prayed to God (He prayed to
 did from day to day He

God) eve - ry morn - ing, noon and night.

{ He cared not for the things a - vail, but trust - ed one who nev - er fails.
 The jaws were locked and made him shout, but God soon brought him safe - ly out.
 We too can glad - ly dare and do the things that God will take us through.

Oh, Dan - iel prayed eve - ry morn - ing,
 (Oh, Dan - iel prayed)

CHORUS

F Bb

noon _____ and night.

Oh, Dan - iel (Dan - iel served his liv - ing God _____

served, _____ He prayed to God _____
while here up - on here this earth_ he trod.) trod.

(he prayed to God) eve - ry morn - ing,

C F

noon _____ and night. _____

He cared not

Bb

(Cared for the king's _____ not de - cree, for but trust - ed God _____ king's de -
free. would set_ him

Oh, Dan - iel prayed_ (Oh, Dan - iel prayed) _____ eve - ry

1., 2. F Bb

morn - ing, noon and night.

(MANDOLIN) 3. RIT. F Bb

morn - ing, noon and night.

(MED. SLOW) **DARK AS THE NIGHT, BLUE AS THE DAY**

- BILL MONROE

INTRO (2nd HALF OF CHORUS)

E

VERSE

B⁷ E

Dark as the night, _____

and blue as the day. _____ I'm lone-some, my dar - lin',

B⁷ E

since you went a - way. _____ Some-times I won - der _____

what made you stray. _____ Dark as the night, _____

B⁷ E

and blue as the day. _____ Blue as the sky, _____

CHORUS

A

there's blues in my heart.

It's dark out - side since we've been a - part.

E

Oh, tell me please tell me why you be - tray.

Dark as the night,

B7

To E

and blue as the day.

SOLD OVER FORM (VERSE-CHORUS)
THEN D.S. AL (W/PICKUPS)

E

day.

(MED.)

DARK HOLLOW

- BILL BROWNING

VERSE

1. I'd rath - er be in some dark hol - low
be in some dark hol - low

where the sun _____ don't ev - er shine,
where the sun _____ don't ev - er shine,

than to be _____ in some big cit - y _____
than to be at home a - lone _____ know - ing that you're

_____ in a small room with you on my _____ mind. }
gone, it would cause me _____ to lose _____ my _____ mind. }

CHORUS

So blow your whis - tle freight train,

car - ry me far - ther on _____ down the track. _____

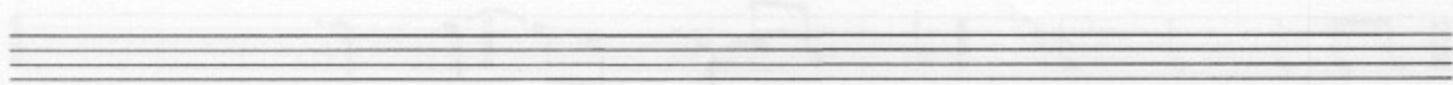
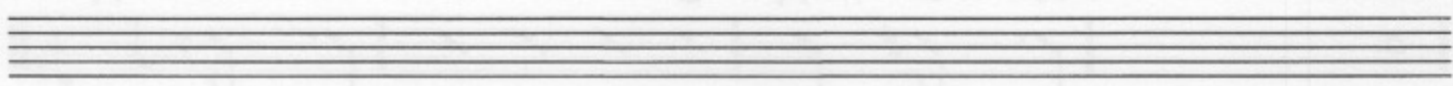
I'm go - ing a - way, I'm leav - ing to - day.

I'm go - ing but I ain't com - ing back.

(SOLO OVER VERSE)
2. I'd rath - er back. I'm go - ing a - way,

I'm leav - ing to - day, I'm go - ing but I

ain't com - ing back.



(MED. FAST)

DEVIL IN DISGUISE

- CHRISTOPHER HILL / GRAM PARSONS

INTRO

B \flat A \flat E \flat B \flat /F B \flat A \flat E \flat B \flat /F

B \flat A \flat E \flat B \flat /F B \flat

She's a

CHORUS

A \flat B \flat A \flat

dev - il in dis - guise; you can see it in her

E \flat B \flat

eyes. She's tel - lin' dirt - y lies; —

A \flat E \flat To

she's a dev - il in dis - guise, in dis -

B \flat A \flat E \flat B \flat /F B \flat A \flat E \flat B \flat /F

guise. (SOLO OVER VERSE)

1. Well, a
2. Un -
3. Her —

VERSE

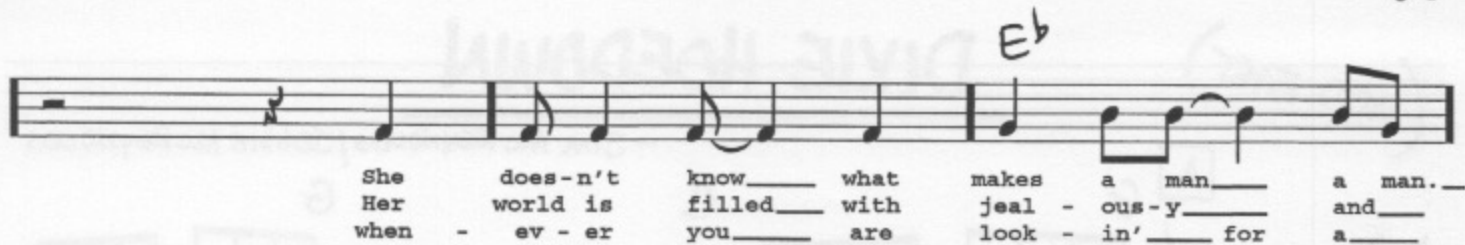
B \flat E \flat B \flat

wom - an like that, — all she does — is hate — you.

hap - pi - ness has been her close — com - pan - ion.

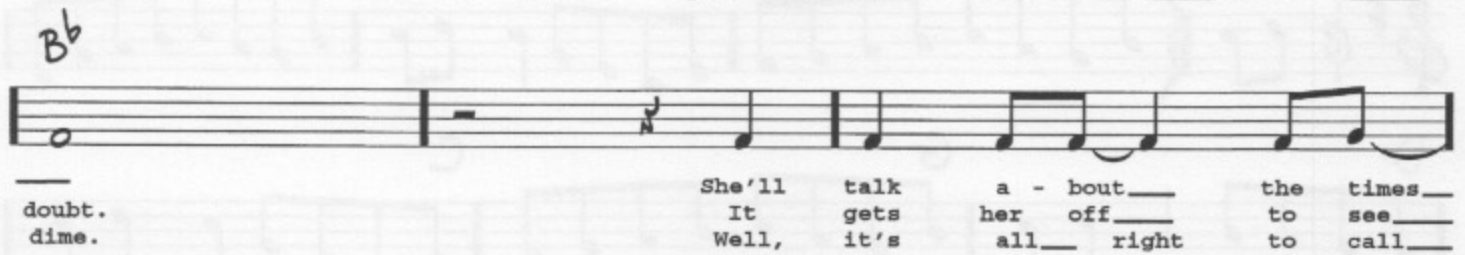
num - ber al - ways turns up — in your — pock - et

Eb



She does-n't know what makes a man a man.
Her world is filled with jealous-y and
when - ev - er you are look - in' for a

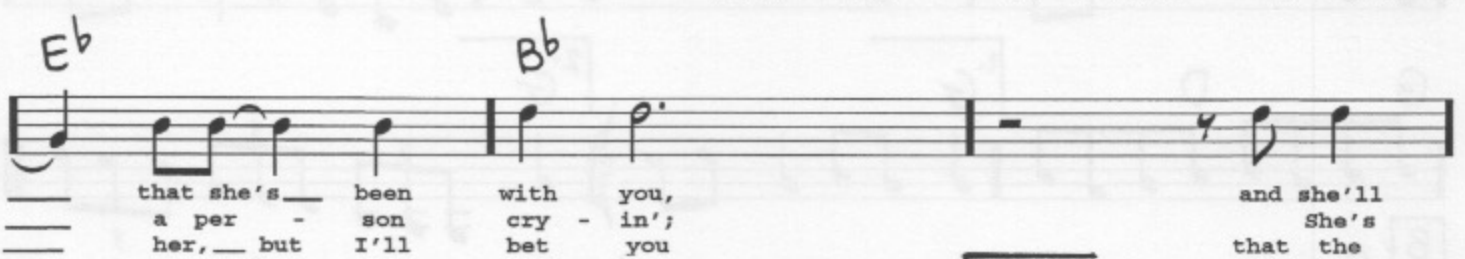
Bb



doubt. dime. She'll talk a - bout the times.
It gets her off to see.
Well, it's all right to call

Eb

Bb

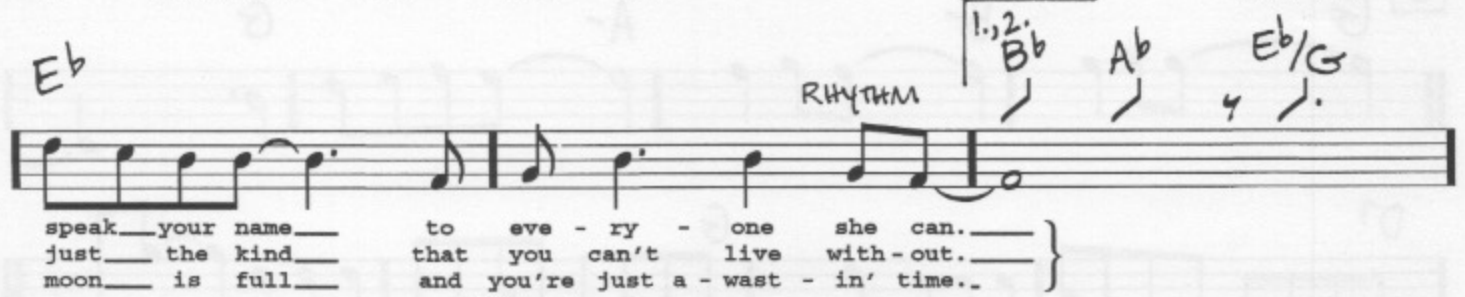


that she's been with you, and she'll
a per - son cry - in'; She's
her, but I'll bet you that the

Eb

RHYTHM

1., 2. Bb Ab Eb/G
4 .

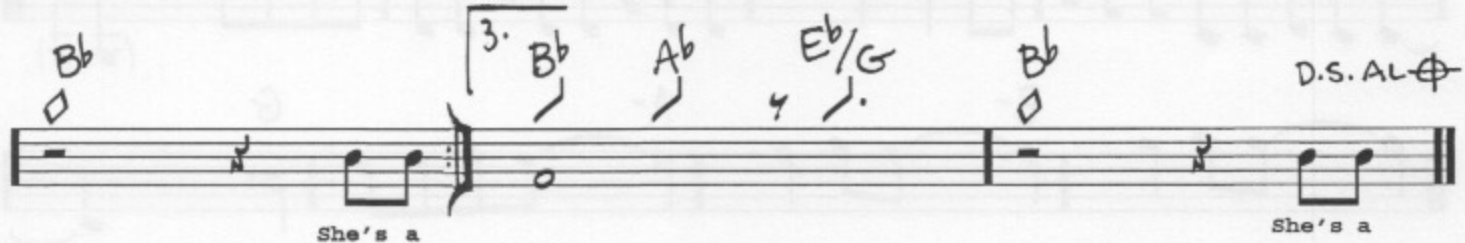


speak your name to eve - ry - one she can.
just the kind that you can't live with-out.
moon is full and you're just a - wast - in' time.

Bb

3. Bb Ab Eb/G Bb

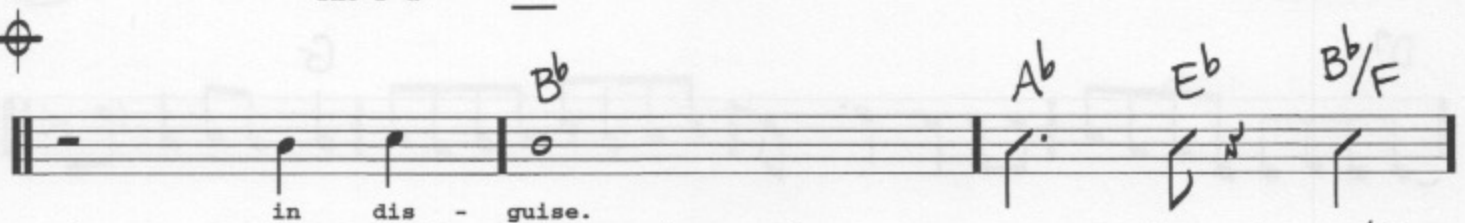
D.S. ALΦ



She's a She's a

Bb

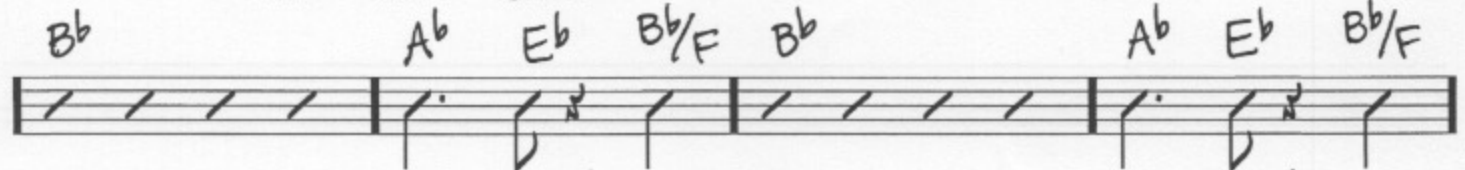
Bb Ab Eb Bb/F



in dis - guise.

Bb

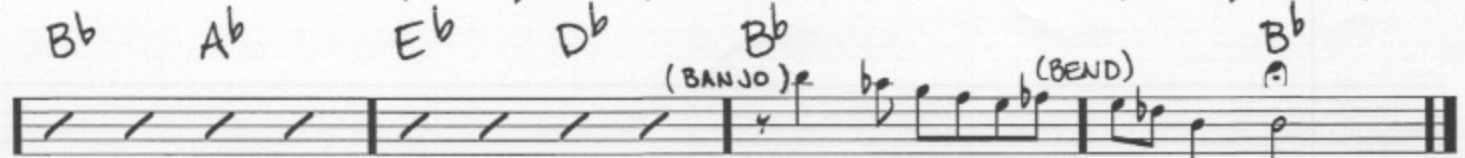
Ab Eb Bb/F Bb Ab Eb Bb/F



in dis - guise.

Bb

Ab Eb Db Bb (BANJO) Bb (BEND)



in dis - guise.

(MED. FAST)

DIXIE HOEDOWN

- JIM McREYNOLDS / JESSIE McREYNOLDS

The musical score is written for guitar in G major and 2/4 time. It consists of three systems of two staves each. The first system starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure of the first system is marked with a boxed 'A'. The second system contains a first ending bracket over the final two measures, with a '2.' marking above the second measure. The third system begins with a boxed 'B'. The score includes various guitar-specific notations such as slurs, ties, and triplets. Chord symbols are placed above the notes: G, C, D, B-, A-, and D7. The piece concludes with a final double bar line.

(MED.) DON'T GET ABOVE YOUR RAISING

- LESTER PLATT / EARL SCRUGGS

SAMPLE INTRO

VERSE

1. Now, I got a gal that's sweet to me, she just ain't what she

used to be, just a little high head-ed, that's plain to see.

Don't get a - bove your rais - in', stay down to

earth with me.

SOLO (VERSE W/OUT PAUSES)

2. Now, look here, gal,
 don't you high head me
 I ain't forgot what you used to be
 When you didn't have nothing
 That was plain to see.
 Don't get above your raisin',
 Stay down to earth with me.

3. Well, you need not
 hold your head so high
 Every time you pass me by
 For it don't mean nothing
 To me, you see.
 Don't get above your raisin',
 stay down to earth with me.

4. Now, look here, gal,
 you better be yourself
 and leave that other
 stuff on the shelf
 You're a country baby
 to me, you see.
 Don't get above your raisin',
 stay down to earth with me.
 (TAKE CODA)

DOIN' MY TIME

- JIMMIE SKINNER

SOLO (BASED ON VERSE)

(MED.)

(BANJO)

VERSE

1. On this old rock pile,
 2. When that old judge
 3. You can hear my ham-mer,
 4. It won't be long,

with a ball and chain,
 looked down and smiled,
 you can hear my song.
 just a few more days.

he said, "I'll call me by a num-ber, not a name,
 I'm gon-na put you on that good road for a while,"
 I'll set-tle down and quit my row-dy ways,
 I'll set-tle down and quit my row-dy ways,

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G | 1, 2, 3.

lord,
lord,
lord,
lord,
lord.

Got - ta do my

CHORUS
C

time, got - ta do my

G

time, with an ach - ing

D

heart and a wor - ried

G (BANJO) 4.

mind. With that gal of mine,

CHORUS
C

G

with that gal of mine.

Rit. D

She'll be wait - ing for me

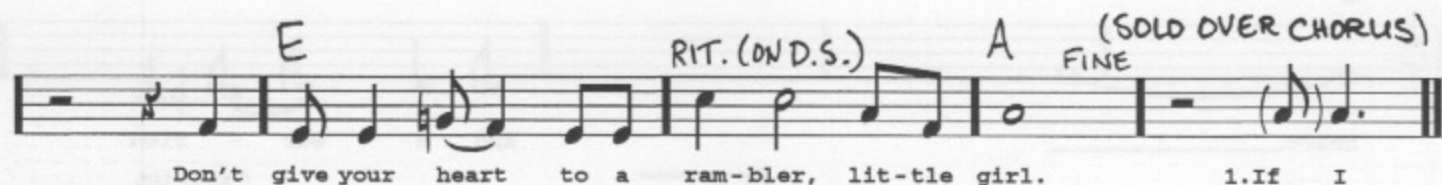
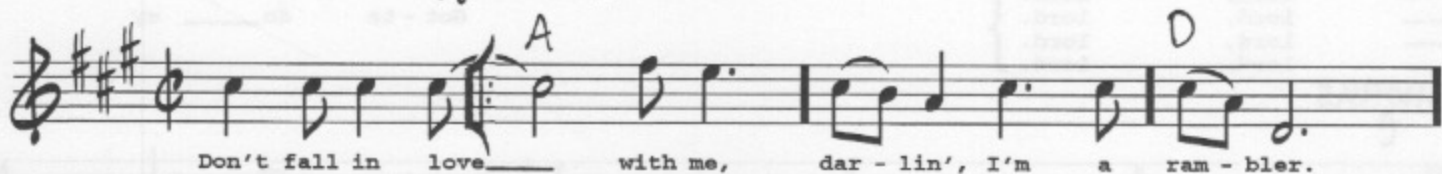
(FREELY) G

when I've done my time.

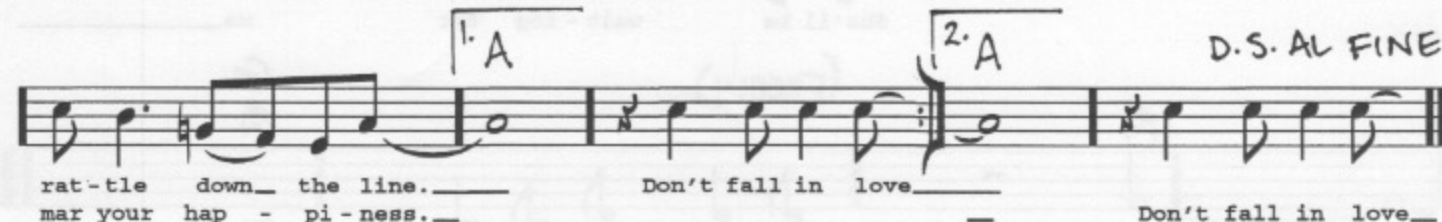
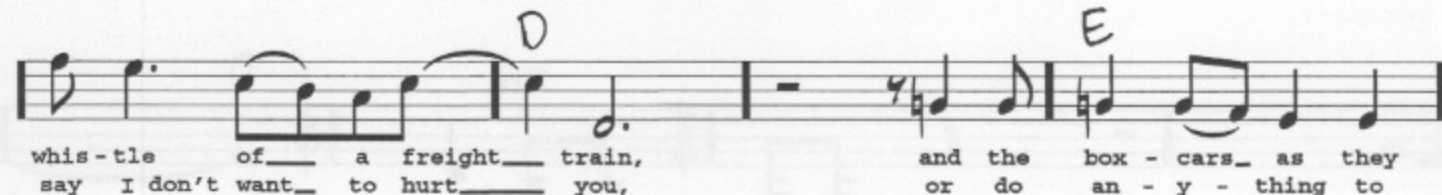
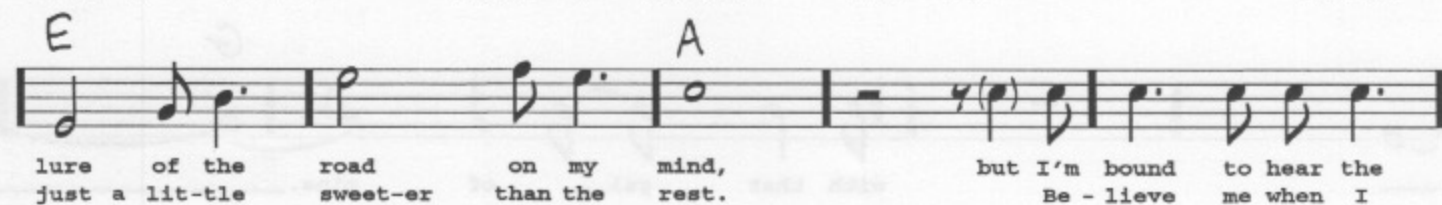
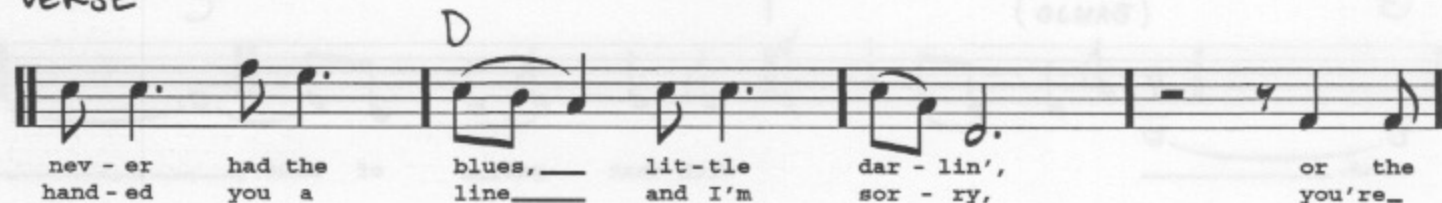
(MED.) DON'T GIVE YOUR HEART TO A RAMBLER

- JIMMIE SKINNER

CHORUS



VERSE



(MED.)

DON'T GO OUT TONIGHT

- WILLIAM YORK

CHORUS

G

Now, don't go out to-night, lit-tle dar-lin'.

D G

Do not leave me here a-lone. Stay at home with me, my

D To G (SOLD OVER CHORUS)

dar-lin'. I'm so lone-some while you're gone. 1. I'.

VERSE

hear a knock-in' at my door and a foot-

2. Now he's dy-in', yes, he's dy-in'. Soon I'll

D G

- step on the floor. be left all a-lone. I Now pray they're bring-in' home my

that God's own ten-der

D

dar-lin'. mer-cy Here he will save him drunk up-on the

from a drunk-ard's

1. G 2. G D.S. AL G

floor Now, doom. Now, gone.

(MED. SLOW) DON'T THIS ROAD LOOK ROUGH AND ROCKY

- LESTER FLATT / EARL SCRUGGS

SAMPLE INTRO

VERSE

1. Dar - ling, I have come to tell_ you, though it al -
 2. Can't you hear the night birds cry - ing, far a -
 3. One more kiss be - fore I leave you, one more_

- most breaks my heart, but be - fore the morn - ing,
 cross the deep blue sea? While of oth - ers you are
 kiss be - fore we part. You have caused me lots of

dar - ling, we'll be man - y miles a - part. }
 think - ing, won't you some - times think of me? }
 trou - ble, dar - lin', you have broke my heart. }

CHORUS

Don't this road look rough and rock - y,

don't that sea look wide and deep, don't my

ba - by look the sweet - est when she's

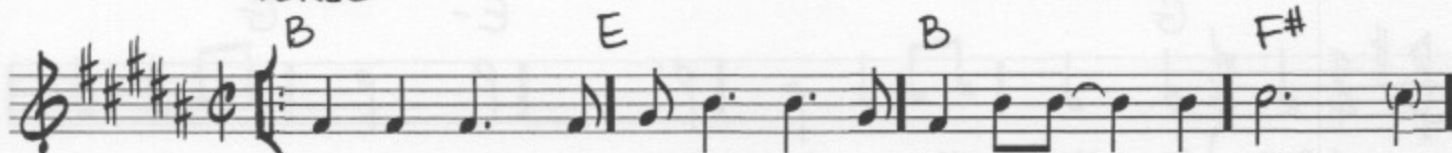
in my arms a - sleep? sleep?

DOOLEY

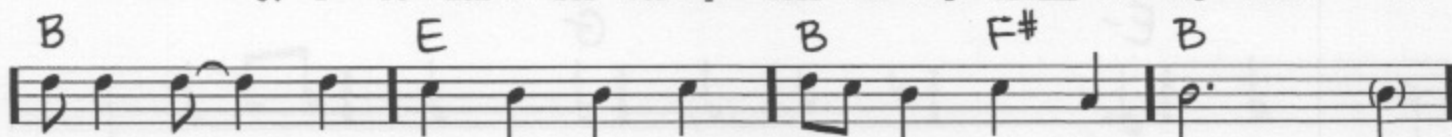
- MITCHELL F. JAYNE / RODNEY DILLARD

(MED. TO FAST)

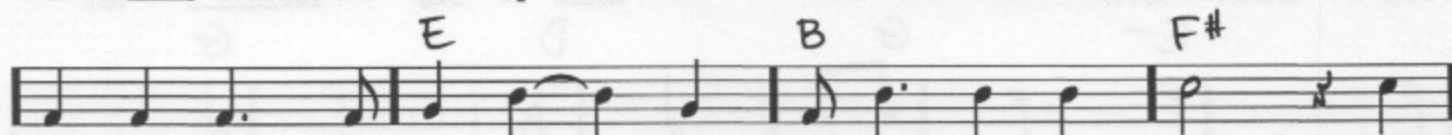
VERSE



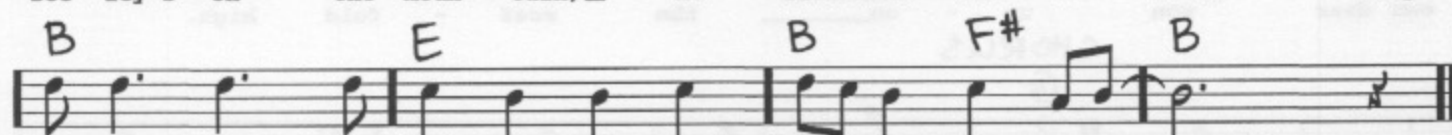
1. Doo-ley was a good old man; he lived be-low the mill. _____
 rev-e-nu-ers came for him, slip-pin' through the woods, but
 3. I re-mem-ber ver-y well the day old Doo-ley died. The



Doo-ley had two daugh-ters and a for-ty gal-lon still. _____
 Doo-ley kept be-hind them all and nev-er lost his goods. _____
 wom-en folk looked sor-ry and the men stood 'round and cried. Now

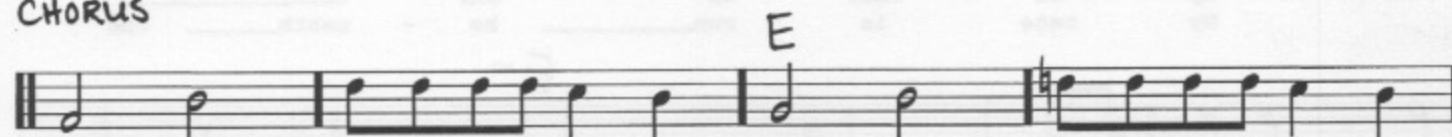


One gal watched the boil-er, the oth-er watched the spout, and
 Doo-ley was a trad-er when in to town he'd come.
 Doo-ley's on the moun-tain; he lies there all a-lone. They

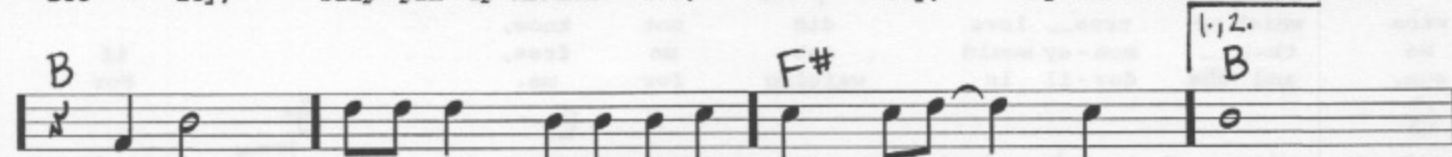


mam-ma caught the bot-tles when old Doo-ley fetched them out. _____
 Sug-ar by the bush-el and mo-las-ses by the drum. _____
 put a jug be-side him and a bar-rel for his stone. }

CHORUS



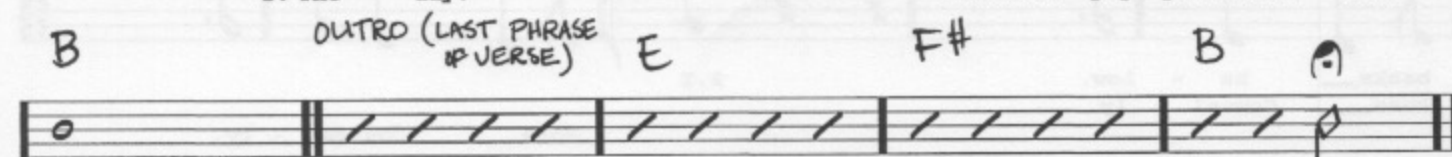
Doo-ley, slip-pin' up the hol-ler, Doo-ley, try-in' to make a dol-lar.



Doo-ley, give me a swal-ler and I'll pay you back some day.



2. The day. And I'll pay you back some



day.

(MED. TO FAST WALTZ)

DOWN IN THE WILLOW GARDEN

-TRADITIONAL

VERSE

1. Down in the willow garden, where me and my
 drew a sabbler through her, which was a
 3. Now he sits in his cabin door, a wip-ing his

love did meet, there we sat a
 blood y knife. I threw her in the
 tear dimmed eyes, mourn - ing for his

court - ing, my love dropped off to sleep.
 riv - er, which was a dread - ful sight.
 own dear son up - on the scaf - fold high.

CHORUS

I had a bot - tle of bur - gun - dy
 My fa - ther of - ten told
 My race is run - neath the

wine which my true love did not know,
 me that mon - ey would set me free, if
 sun, and the dev - il is waiting for me. For

there I poi - soned that dear lit - tle girl down on the
 I would mur - der that dear lit - tle girl whose name was
 I did mur - der that dear lit - tle girl whose name was

banks be - low.
 Rose Connel - ly.
 2. I
 Rose Connel - ly.

(MED.)

DOWN THE ROAD

- LESTER FLATT / EARL SCRUGGS

1. Now down the road_ just a mile or two_ lives a lit-tle girl named

Pear - ly Blue.. A - bout so high_ and her hair_ was brown, the

pret-ti - est thing, boys, in this town.

SOLOS OVER FORM

town.

(BANJO)

2. Now any time you want to know
Where I'm going down the road
Get my girl on the line
You'll find me there most any old time.

SOLO

3. Now every day and Sunday too
I go to see my Pearly Blue
Before you hear that rooster crow
You'll see me headed down the road.

SOLO

4. Now old man Flatt he owned the farm
From the hog lot to the barn
From the barn to the rail
He made his living by carrying the mail.

SOLO

5. Now every time I get the blues
I walk the soles right off my shoes
I don't know why I love her so
That gal of mine lives down the road.

SOLO, then D.S. al 1st verse al Coda (w/pickup)

(SLOW TO MED.) **DOWN TO THE RIVER TO PRAY**

-TRADITIONAL

CHORUS

E B7

As I went down in the riv-er to pray,

E B7 A

stud-y-in' a-bout that
good old way and who shall wear the star-ry crown, good Lord, show me the
(robe and)

VERSE

E B7 A

way. Oh, sis-ters, let's go down, let's go down,

E B7 E A

come on down. Oh, sis-ters, let's go down, down in the riv-er to

1., 2., 3., 4. E 5. E

pray. As pray.

2. Oh, brothers, etc.
3. Oh, fathers,
4. Oh, mothers,
5. Oh, sinners,

(MED. SLOW)

DOWN WHERE THE RIVER BENDS

-JOHNNIE WRIGHT / GEORGE PECK / JACK ANGLIN

SAMPLE INTRO

(MANDOLIN)

VERSE

1. It's hard to keep tears out of my eyes,
 2. I'll go down to the ocean blue,
 3. If the worst should hap - pen and the pop-pies should wave

for this may be our last good-bye.
 and be as close as I can to you.
 o - ver your far and lone - ly grave,

Your coun - try calls you to de - fend this land;
 Though this old o - cean may keep us a - part,
 all the rest of my life I'll spend in prayer.

you'll do your part just like a man.
 it can't keep you, dear, out of my heart.
 I'll meet you in heav - en; there's no wars there.

CHORUS

Down where the riv - er bends, with God's help, we'll meet a -

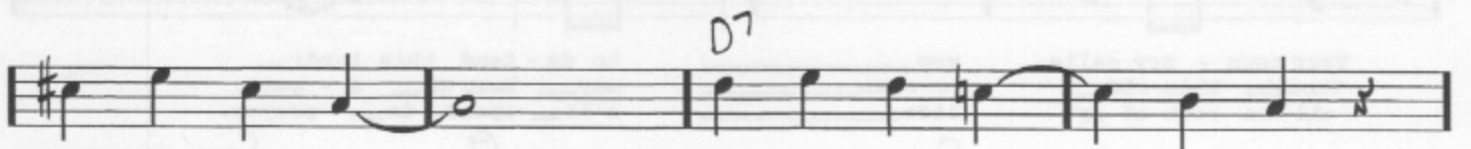
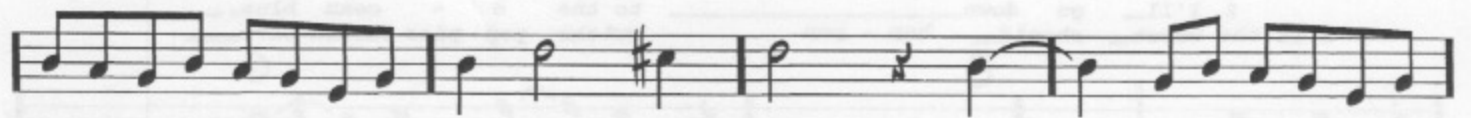
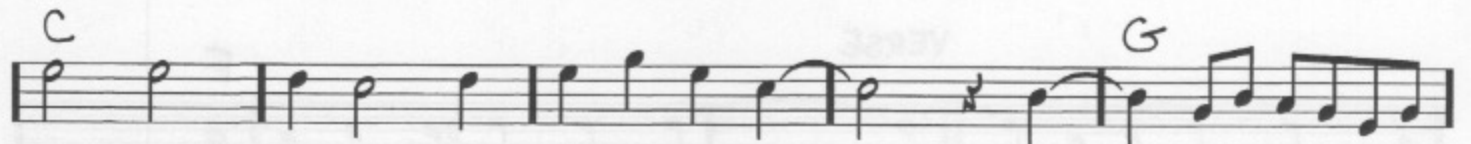
gain un - der the same old syc - a - more tree, proud of each oth - er

and the land of the free. oth - er and the land of the free.

(MED. TO FAST)

DOWN YONDER

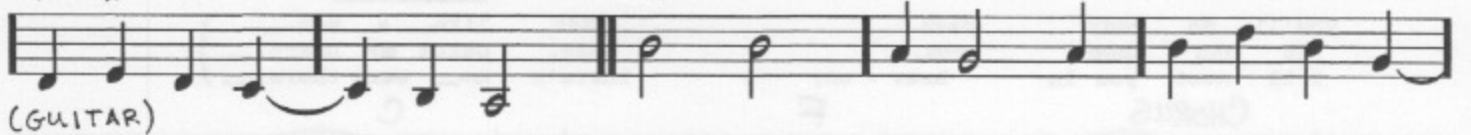
- L. WOLFE GILBERT



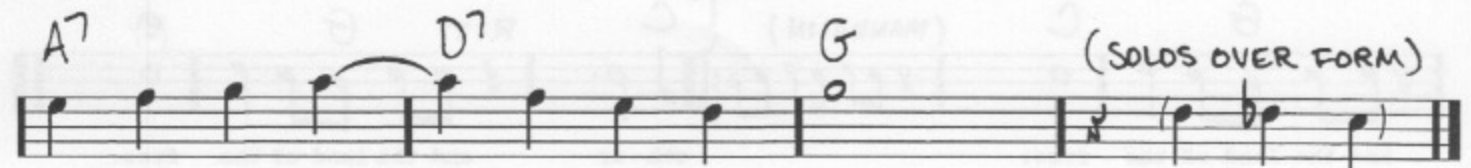
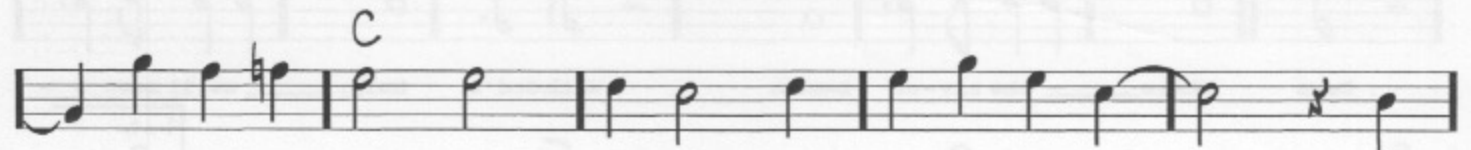
RHYTHM STOP:

**B** (RESUME RHYTHM)

G



(GUITAR)



(SLOW TO MED.)

DREAM OF A MINER'S CHILD

-TRADITIONAL

VERSE

1. A min - er was leav - ing his home for his work.
 dreamed that the mines were a - blaz - ing with fire.
 down to the vil - lage and tell all your friends,

He heard his lit - tle child scream. He
 The work - ers fought for their lives. But
 as sure as the bright sun does shine, there's

went to the side of the lit - tle one's bed;
 then the scene changed and the mouth of the mine
 some - thing a - go - ing to hap - pen there to - day.

"Oh, dad - dy I've had such a dream. Oh,
 was cov - ered with sweet - hearts and wives. }
 CHORUS Please, dad - dy, don't go to that mine. }

dad - dy don't go to the mines to - day, for

dreams have go of - ten come true. Oh, dad - dy, dear

dad - dy, please don't go a - way; I nev - er could

live with - out you. 2. I you.
 3. Go

(MED. TO FAST)

DUNCAN AND BRADY

- TRADITIONAL

INTRO

(A CAPELLA)

He's been on the job___ too long. 1. Well,___

VERSE

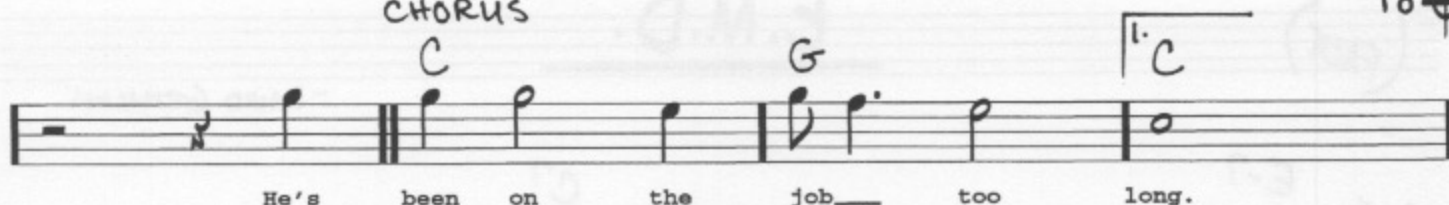
twin - kle___ twin - kle, lit - tle___ star,___ a -
Dun - can,___ Duncan was 'a tend - ing the bar,___ a -

long came Brad - y in his 'lec - tric car. ___ He's
long comes Brad - y with his shin - ing star. ___ And

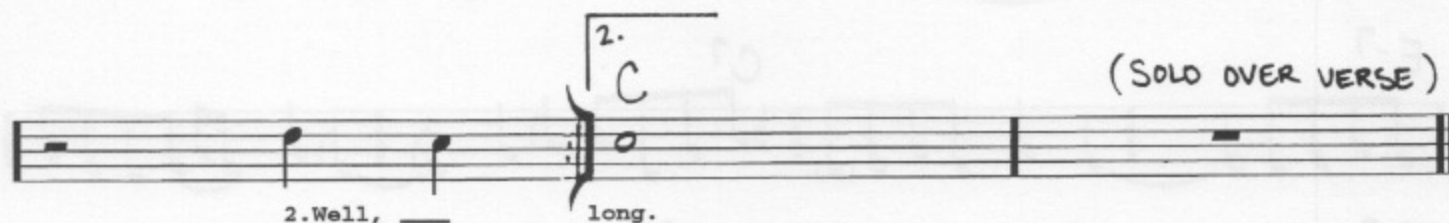
got a mean look___ right in his___ eye;___ he's gon - na
Brad - y says, "Dun-can, you're un - der ar - rest,"___ and then___

shoot___ some - bod - y just to see___ him die. ___ }
Dun - can shot a hole___ right in Brad - y's chest. ___ }

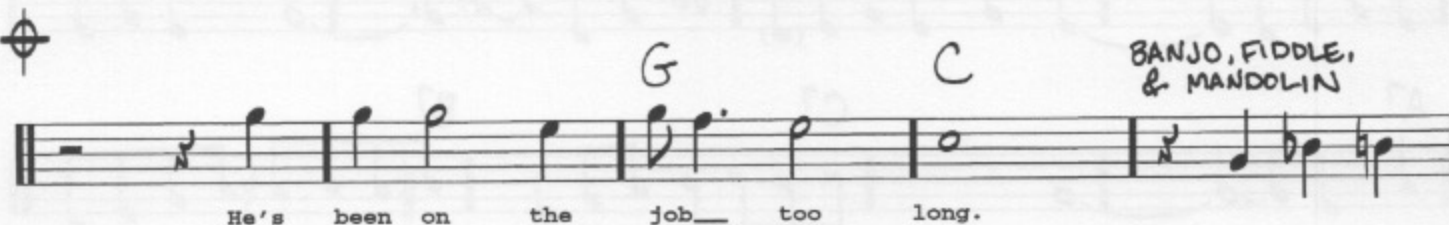
CHORUS



He's been on the job__ too long.



2. Well, __ long. (SOLO OVER VERSE)



He's been on the job__ too long. BANJO, FIDDLE, & MANDOLIN



3. Brady, Brady, Brady well you
know you've done wrong
You're breaking in here
while the game's going on.
You come a-breaking down the windows
and knocking down the door
And now you're lying dead on the
barroom floor.
He's been on the job too long.

4. Well, old King Brady was a big fat man
The doctor reached out,
grabbed a hold of his hand
He felt for his pulse, then shook his head
Said, "I believe unto my soul
King Brady's dead."
He's been on the job too long.
(SOLO over Verse)

5. High-tailed carriages a-standing around
To carry King Brady to the burying ground
Them rubber-tired buggies,
them rubber-tired hacks,
They took him to the graveyard,
never brung him back.
He's been on the job too long.

6. When the women all heard
that King Brady was dead
They went right home and they re-ragged in red
They come a-slippin' and a-slidin',
and shuffin' down the street
Them big mother hubbards in their stocking feet.
He's been on the job too long.
(SOLO over Verse)

Repeat third verse to Coda

E.M.D.

- DAVID GRISMAN

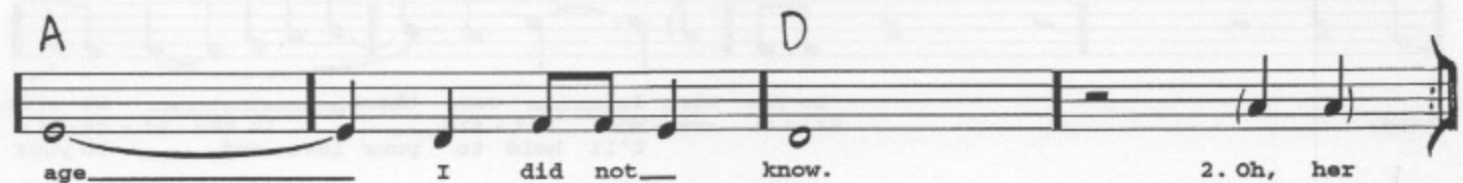
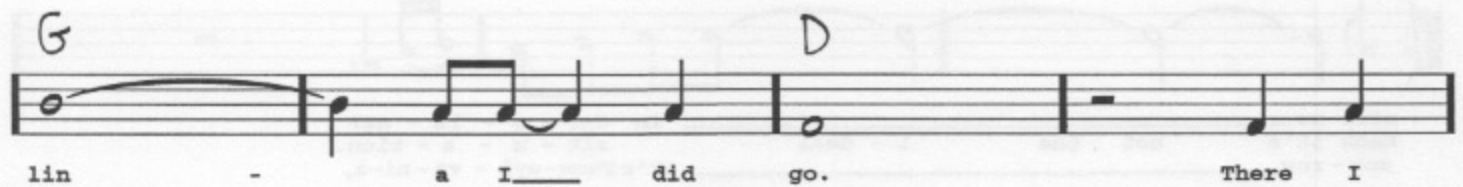
(FAST)

Handwritten musical score for "E.M.D." by David Grisman. The score is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of 11 staves of music. The first four staves are melodic lines with various chords (E-7, C7, A7, B7) written above. The fifth and sixth staves show a sequence of chords: E-7, E-7/D#, E-7/D, E-7/C#, and C7. The seventh and eighth staves continue this sequence. The ninth staff has a measure with a double bar line and a circled '10' above it, followed by a measure with a circled 'C7'. The tenth staff has a circled 'B7' above it. The eleventh staff has a circled 'E-' above it. There are also some handwritten notes and symbols like "SOLOS OVER FORM; AFTER LAST SOLO, D.C. AL" and "TO C7".

(MED.)

EAST VIRGINIA BLUES

- A.P. CARTER



2. Oh, her hair was dark and curly
And her cheeks were rosy red.
On her breast she wore a lily
Where I longed to lay my head.

3. Molly, dear, go ask your mother
If you my bride might ever be.
If she says no, come back and tell me
And I'll run away with you.

4. No, I'll not go ask my mother;
She lies on her bed at rest.
In her hand she holds a dagger
To kill the man that I love best.

5. I'll go back to East Virginia,
North Carolina ain't my home.
I'll go back to East Virginia,
Leave old North Carolina alone.

6. Oh, you know I'd like to see you;
At my door you're welcome in.
At my gate I'll always greet you,
For you're the girl I tried to win.

ERASE THE MILES

- CARL JACKSON

(SLOW)

INTRO

F F/Eb Bb C F

1. Do you

VERSE

F/Eb Bb

miss me _____ in Car - o - li - na?
 know it's not the i - deal sit - u - a - tion.
 mor - row _____ it's Penn - syl - va - ni - a,

F

Well, I miss you _____ in Ten - nes - see.
 My heart's be - come a part of the
 then it's off _____ to _____ the ci - ty of sin.

C F F/Eb

band. Do you wish I _____ were there _____ be - side _____
 It's a com - mon haz - ard _____ in the oc - cu - pa -
 I'll hold to your love, and _____ to your

Bb F C

you? Well, I wish you _____ were here _____ with me.
 tion; you know I'll love you just as much _____ as I
 mem - o - ry un - til _____ I can _____ see you a -

1. F C 2., 3. F F/Eb

2. I

CHORUS

Bb C F

_____ 'til I hear _____ you love _____ me, _____ and I'll

hope 'til I see your smile.

Wish I could hold you for - ev - er

and
D.S. AL 3rd
VERSE AL $\text{\textcircled{C}}$

some - how e - rase all the miles.

(SOLO OVER VERSE)

3. Well, to -

Wish I could hold you for - ev - er

and some - how e - rase all the miles.

Wish I could hold you for - ev - er

and some - how e - rase all the miles.

F/E^b B^b C F RIT. $\text{\textcircled{C}}$

(MED.)

EVERY TIME YOU SAY GOODBYE

- JOHN PENNELL

VERSE

E B A B

1. Look at the sky, ba-by, what do you see?

A B C# B A B

Looks like the tears that I cry fall-ing down like

E A E B E

rain on the ground ev-'ry time you say good-bye.

VERSE

B A B

2. Take a look a-round, now. Why don't you feel

3. Look at the sky, ba-by; see how it cries?

A B C# B

the way that cold wind stings and bites?

Ain't it just like my tears

A B E A

And your words just are like ar-rows through my heart

fall-ing down like rain on the ground

E B E

ev-'ry time you say good-bye. There's a rest -

ev-'ry time you say good-bye. }

CHORUS

B A E

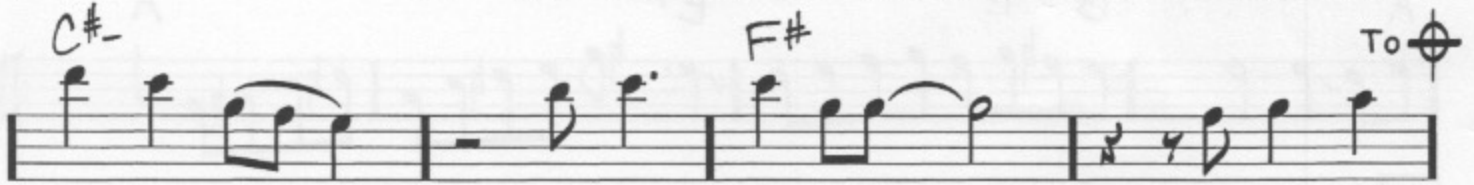
- less feel-ing knock-ing at my door to-day.



There's a shad - ow hang - ing 'round my gar - den gate.



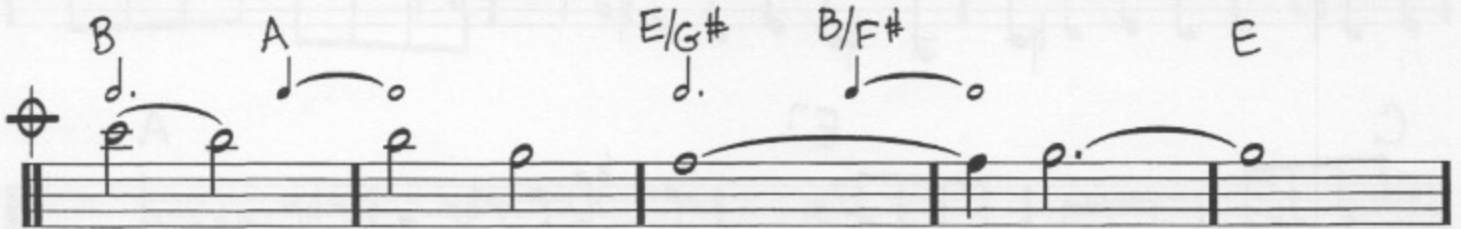
I read be - tween the lines of words you



can't dis - guise; love has gone a - way, and put these

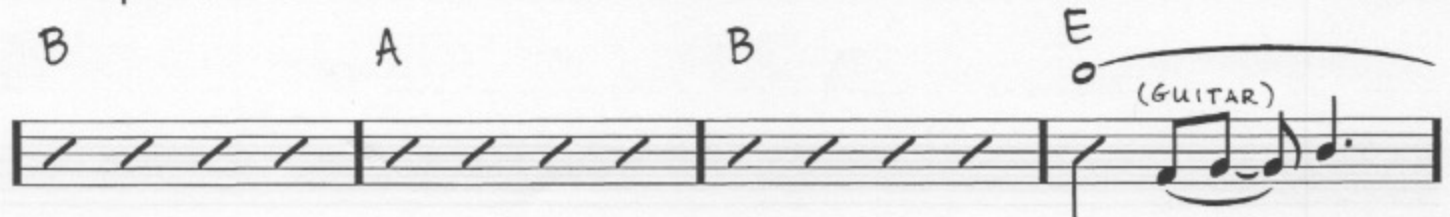
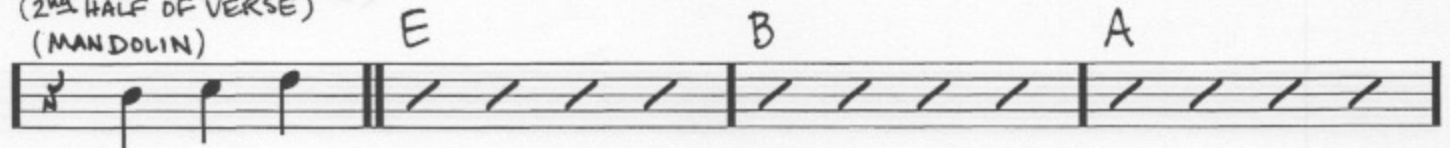


tears in my eyes. tears in my eyes. There's a rest-



tears in my eyes.

SOLO (2ND HALF OF VERSE) (MANDOLIN)



(FAST)

FANNY HILL

- DAVID GRISMAN

A A G A G

A G E7 A

B C

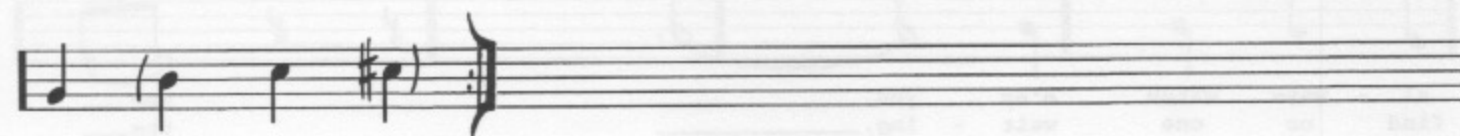
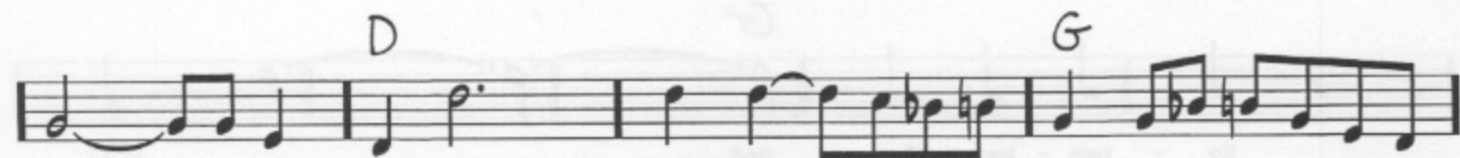
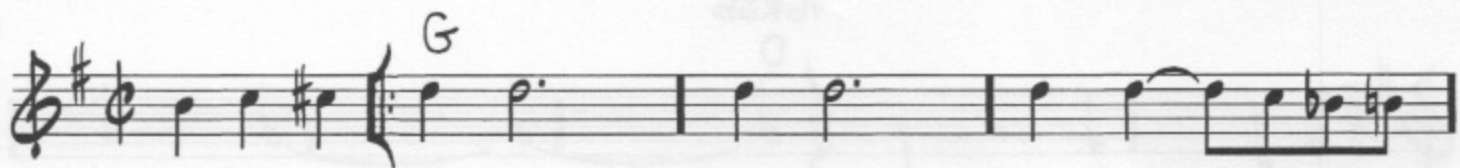
A

C E7 A

(SOLDS OVER FORM)

(FAST) FOGGY MOUNTAIN BREAKDOWN

- EARL SCRUGGS



NOTE: As with most banjo tunes, the melody is approximated here to make it more readable and playable for other instruments. Banjo players will want to consult the actual banjo tablature as played by Earl Scruggs.

(MED. WALTZ) **THE FIELDS HAVE TURNED BROWN**

-CARTER STANLEY

VERSE

1. I left my old home _____ to
years _____ I

ram - ble this coun - try; — my moth - er and
trav - eled in sor - row, — no thoughts of the

G D
dad _____ said, "son don't go wrong. _____
day _____ when I would re - turn. _____

G
Re - mem - ber that God _____ will
Now as I go home _____ to

D
al - ways watch o'er you, _____ and
find no one wait - ing, _____ the _____

A
we will be wait _____ ing for
price I have paid _____ to

D
you here at _____ home." _____ } Son don't go a -
live and _____ to learn. _____

CHORUS

G D

stray was what they both told me.

A

Re - mem - ber that love for

D

God can be found. But now they're both

G D

gone, this let-ter just told me.

A RIT. (LAST X ONLY)

For years they've been dead, the

1. D FINE

fields have turned brown.

(SOLO OVER CHORUS) 2. RIT.

2. For man - y long fields have turned brown.

FOGGY MOUNTAIN TOP

(MED. TO FAST)

- A.P. CARTER / MAYBELLE CARTER / SARA CARTER

CHORUS

E A

If I was on some fog - gy moun - tain

E B

top, I'd sail a - way to the west.

E A

I'd sail all a - round this whole wide

E B E

world to the girl I love the best.

(SLOW OVER CHORUS) VERSE

E A

1. Now, if I had lis - tened to what Ma - ma
2. When - ever you see that girl of

E B

said, mine, there's I would not be here to - day
some - thing you can tell her:

E A

that a - ly - ing a - round this old jail -
she need not to fool her time a -

E B E

house a weep - ing my sweet life a - way.
way just to court some oth - er

2.
E

If fell - er. 3. She

VERSE

A E

caused me to weep and she caused me to mourn; she ev - er you go 'a - court - in', boys, let me

B

caused tell me you to leave how my to home. do: To them pull

E A E

lone - some off that pines and them good old times I'm off that long - tail about; put

B E

on on my way back home. on your na - vy blue. } If

CHORUS

A E

I was on some fog - gy moun - tain top, I'd

B E

sail a - way to the west. I'd sail all a -

A E

round this whole wide world to the girl I

B 1.
E (SOLD OVER CHORUS) 2.
E

love the best. 4. When best.

(MED.)

FOOTPRINTS IN THE SNOW

- RUPERT JONES

VERSE

E

1. Some folks like the sum - mer - time when they can walk a -
 2. I dropped in to see her, there was a big round
 3. Now she's up in Heav - en, she's with the an - gel

A B7

bout, stroll - ing through the mea - dow green is
 moon, her moth - er said she just stepped out but'd
 band, I know I'm going to meet her

E

pleas - ant there's no doubt. But give me the
 be re - turn - ing soon. I found her lit - tle
 in that prom - ised land. But ev - 'ry time the

A

win - ter time when the snow is on the ground, for I
 foot - prints, and I traced them through the snow, and I
 snow falls, it brings back mem - o - ries, for I

B7 E

found her when the snow was on the ground.
 found her when the snow was on the ground.
 found her when the snow was on the ground.

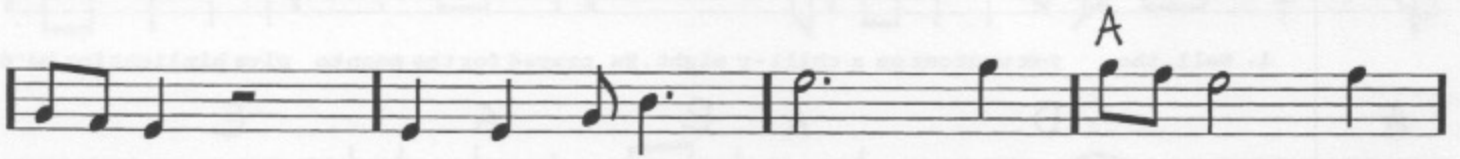
CHORUS

E B7

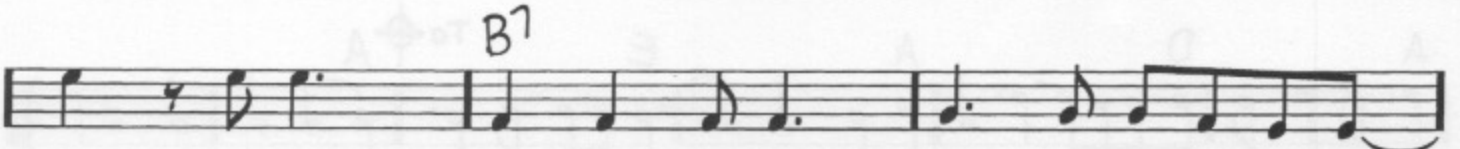
I traced her lit - tle foot - prints in the snow,



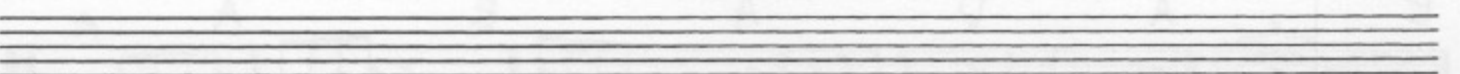
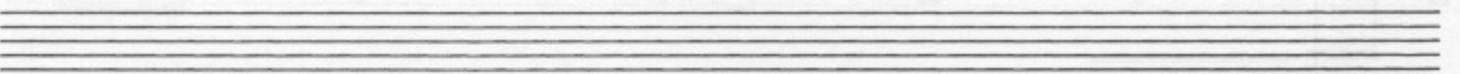
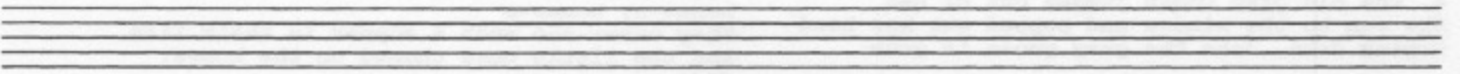
I found her lit-tle foot-prints in the snow,



Lord. Bless that hap-py day that Nel-lie lost her



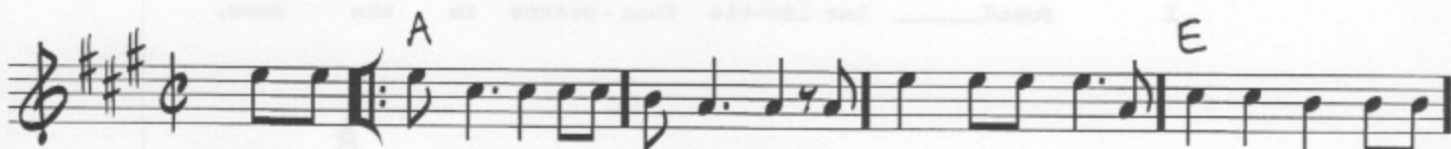
way, for I found her when the snow was on the ground..



(MED. FAST)

THE FOX

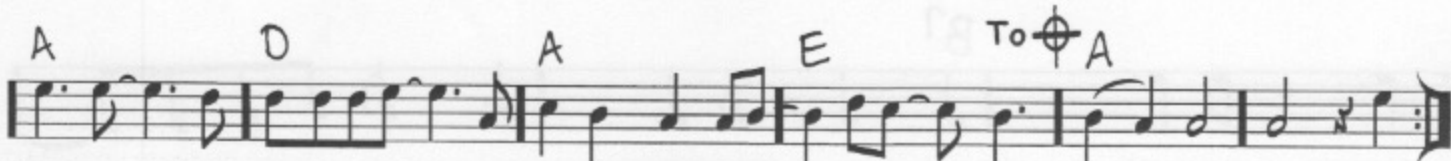
-TRADITIONAL



1. Well, the fox went out on a chill-y night. He prayed for the moon to give him light for he'd



man-y a mile_ to go_ that night be-fore he reached_ the town - o, _ town - o, _



town-o. _ He'd man-y a mile_ to go that night be-fore_ he reached_ the town - o. _ 2. He

Additional lyrics

2. He ran 'til he came to the farmer's pen
The ducks and the geese were kept therein
He said "A couple of you are gonna grease my chin
Before I leave this town-o, town-o, town-o
A couple of you are gonna grease my chin
Before I leave this town-o."

And the fox is on the town-o, town-o, town-o
John, John, the grey goose is gone
And the fox is on the town-o.

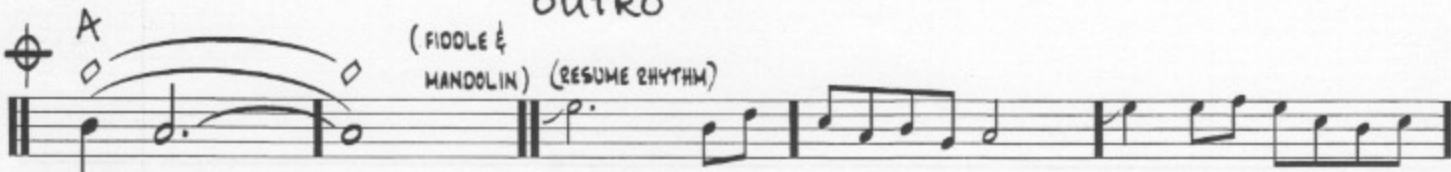
SOLO OVER VERSE**SOLO OVER VERSE**

3. He grabbed the grey goose by the neck
And he threw a duck across his back
And he didn't mind the quack, quack
And the legs all dangling down-o, down-o, down-o
He didn't mind the quack, quack
And the legs all dangling down-o.

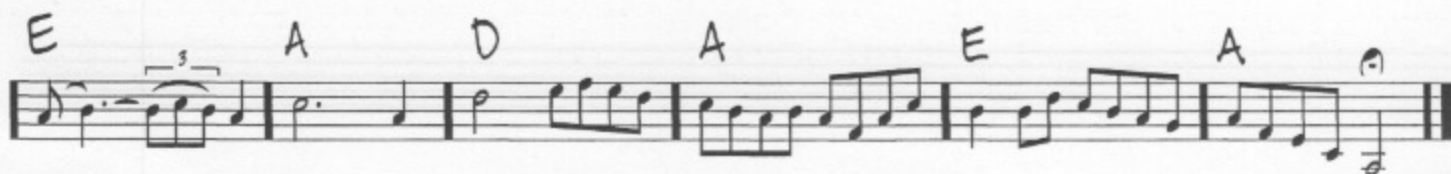
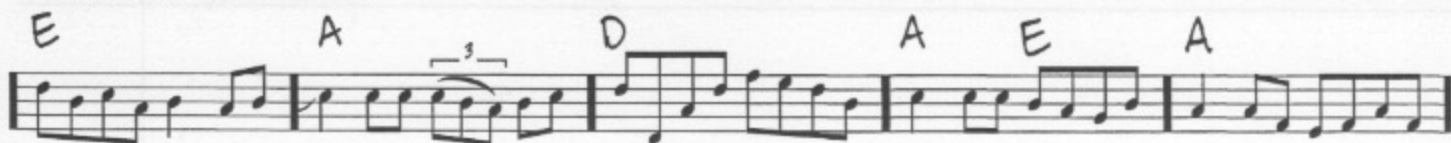
5. He ran 'til he came to his nice warm den
And there were the little ones eight, nine, ten
Sayin' Daddy, Daddy, better go back again
For it must be a mighty fine town-o, town-o, town-o
Daddy, Daddy, go back again
For it must be a might fine town-o.

4. The old grey woman jumped out of bed
She ran to the window and popped out her head
Crying John, John the grey goose is gone

6. The fox and his wife, without any strife
Cut up the goose with a fork and a knife
They never had such a supper in their life
And the little ones chewed on the bones-o,
bones-o, bones-o
They never had such a supper in their life
And the little ones chewed on the bones.

CODA**RHYTHM STOP****OUTRO**

bones. _____



(MED. FAST)

GET IN LINE BROTHER

- LESTER FLATT

VERSE

1. Oh, lis - ten to me, sin - ners, don't you want to go,
 lis - ten to me, Sa - tan, I have rightened that wrong.
 I could tell you, broth - er just how I feel,

for some - day He's com - ing back a - gain, you know.
 Got a one - way tick - et and I'm go - ing on.
 then I'm sure you'd know the love of God is real.

If the wrong ain't right - ened you'll be lost in sin.
 I've got no wor - ries as I sing this song.
 Then you'd be pray - ing while I sing this song.

(Get in line, broth - er), He will take you in.
 (Get in line, broth - er), if you want to go home.
 (Get in line, broth - er), if you want to go home.

CHORUS

Get in line, broth - er, if you want to go home. Get on your

knees and right - en that wrong. Then you'll be

sing - ing this old time song. (Get in line, broth - er) if you

want to go home. 2. Oh, home.
 3. If

(MED.)

FOX ON THE RUN

- TONY HAZZARD

INTRO

(BANJO) B F# E B FILL

CHORUS

B F#

She walks through the corn lead-ing

C#- E C#- F#

down to the riv-er. Her hair shone like gold in the

E B

hot morn - ing sun. She took all the

F# C#- E C#-

love that a poor boy could give her, and left me to

F# E B

die like a fox on the run.

(HIGH BARITONE) (Like a fox _____ on the run.)
 (TENOR) (Like a fox _____ on the run.)
 (BARITONE) (LEAD) (Like a fox _____ on the run.)
 Like a fox _____ on the run.

VERSE

B F# B

1. Now, ev - 'ry-bod - y knows the rea-son for the fall when
 pour a glass of wine to for-ti-fy our souls. We'll

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E B C#7 F#

wom-an tempt-ed man down in pa-ra-di-se's hall. This
 talk a-bout the world and friends we used to know. I

E B F# B E

wom-an tempt-ed me, and took me for a ride. Now like a lone-ly
 see a string of girls who'll put me on the floor, the game is near-ly

CHORUS

B F# B

fox, I need a place to hide. She walks through the
 o-ver and the hounds are at my door.

F# C#- E C#- F#

corn lead-ing down to the riv-er. Her hair shone like gold in the

E B F#

hot morn-ing sun. She took all the love that a

C#- E C#- F# E B

poor boy could give her, and left me to die like a fox on the run.

E B

| | | | | |
|-------------|--------|---------|------------------|--------------------------------|
| (BARI-TONE) | (LEAD) | (TENOR) | (HIGH BARI-TONE) | (Like a fox _____ on the run.) |
| | | | | (Like a fox _____ on the run.) |
| | | | | (Like a fox _____ on the run.) |
| | | | | (Like a fox _____ on the run.) |

(SOLO OVER VERSE) B (BANJO)

2. We'll
 run.)
 run.)
 run.)
 run.)

FREEBORN MAN

- KEITH ALLISON / MARK LINDSAY

(MED. FAST)
VERSE

(GUITAR) A

FREELY INSTRUMENTAL FILL

1. I was born in the south-land, twen - ty

INSTRUMENTAL FILL

some odd years a - go. I ran a - way for the first

(BEGIN RHYTHM)

time when I was four years old. I'm a free-born

CHORUS

D A

man; my home is on my back.

E

I know eve - ry inch of high - way,

A

and eve - ry foot of back road, eve - ry mile of

2/4

rail-road track. 2. I got a

VERSE

gal in Cin - cinat - i, got a
got me a worn out gui - tar. I
may not like my ap - pear - ance, and you