

**Key of G:**

Alberta  
 All My Love's in Vain (SBW)  
 All the Good Times  
 Amazing Grace  
 Bluebird or C  
 In My Childish Days  
 Corrina  
 Crazy Mamma  
 Divin' Duck Blues  
 Do Lord Remember Me  
 Down to Tampa  
 Eight More Miles  
 Fireball Mail  
 Girl From the North Country  
 Going Down the Road  
 Good Night Irene  
 Got Me a Woman  
 Helpless  
 Hobo's Lullaby  
 How Long  
 I Bid You Goodnight  
 I'll Not Be a Stranger  
 I Need You By My Side  
 In My Childish Days  
 I Shall Be Released  
 It Takes a Lot to Laugh  
 Kansas City (G or D)  
 Long Journey Home  
 Louis Collins  
 Midnight Special  
 Mighty Dark to Travel  
 Panhandle Rag [can be instrumental]  
 Prescription for the Blues  
 Ragtime Millionaire  
 Rocky Road Blues  
 Rolling in My Sweet Baby's Arms  
 Route 66  
 Sitting on Top of the World  
 Somehow Tonight  
 Tappin' That Thing  
 Trouble in Mind  
 Two Soldiers [5,4,1]  
 Waterbound or F  
 What Are They Doing In Heaven  
 When He Calls Me  
 When I Paint My Masterpiece  
 Wish We Had Our Time Again  
 You Ain't Goin' Nowhere

**E:**

Buckets of Rain  
 Please Baby

**Em:**

Don't Cry Sister Cry  
 God's Gonna Ease My Troublin' Mind  
 St. James Infirmary  
 When the Levee Breaks  
 Wayfaring Stranger

**F:**

Banks of the Ohio  
 Somebody Loves You Darling or C

**Key of D:**

All Around the Mountain  
 Deep Elm Blues  
 New River Train (or G)  
 You're Gonna Need Somebody

**Key of C:**

Candyman  
 Careless Love  
 Blue Ridge Mountain Blues  
 Do Lord Remember Me  
 Down in the Valley  
 Goin' to German  
 I Wonder Where You Are [C or D]  
 Jambalaya  
 Just Like Tom Thumb's Blues [C or G]  
 Liza Jane [or C or D] - **start on Tonic**  
 More Pretty Girls Than One  
 Papa's On the Housetop -C  
 Railroad Bill  
 San Francisco Bay Blues  
 Shady Grove (Am or Em)  
 Since I Met You Baby  
 Sweet Rosyane  
 The Fiddler  
 Weeping Willow [C or G]  
 White Freightliner  
 Will the Circle (C or D)

**Key of A:**

She Belongs to Me; G also ok

**Steve James:**

As Long As I Can See You Smile - C

Corrina - D

Divin' Duck Blues - G

Jackson Stomp -D or G or C

Juanita Stomp -A

Prater Blues - G

Saturday Night in Jail - G

Shotgun Blues - G

The Lonesome Train (G or D)

Texas Tommy - G

**Ernie Vega**

Roll and Tumble - G

Two White Horses - C or G

You May Leave - C

**Instrumentals:**

Arkansas Traveler -D *D F# E D B B*

Banish Misfortune -G[D-Mixolydian] *E F# E D C A G 3 parts*

Beaver Slide Rag - B

Clinch Mountain Backstep -A - *G A G E G E D C A*

Cluck Old Hen G[A-Dorian] *E A G A* (A-Aeolian?)

Cold Frosty Morning G[A Dorian] *E G A - A B C - D E*

Cooleys -D[E-Dorian] *E B B A B*

Corona Blues -G

Drowning at Bruckles -G *G F# E D E F# G D E D*

[The]Fair Wind - G *D G G F# G G A B*; 3P

Fingering With Your Fingers -B<sup>b</sup>

Golden Slippers -G *G A B B C B A*

[The]Irish Washerwoman -G *DorB D C B G G*

Lazy John -A[E-Mixolydian] *E F# A B C# B A C#*

Liberty -D *D E F# A F# A*

Old Joe Clark -G *3D E F*

Pig Ankle Rag D[A-Mixolydian] *A F# G E*

Red Haired Boy D[A-Mixolydian] *A F# E F# A B A*

Road to Boston -D *F# F# E F# G*

[The] Road to Picton - G

Saint Anne's Reel -D *D E 2F#*

Shove the Pig's Foot -G *B C B A G*

[The] Spotted Pony -D *D/DD EE 3F# G*

Star of the County Down-C[A-Aeol] *E G AAA G A CC D*

Swallowtail Jig D[E dorian] *G E E B E E*

Tater Roll -D *F# F# \_ F# E D B Drone A in B Part*

June Apple - D [A-Mixolydian] *[E G A]X3*

Red Wing - G *D G GGG B D*

Willow on the Lake - G

## Alberta (Clapton/Leadbelly)

G maj blues; C2/A is Good; C3/Bf is Best; Clapton plays it as C maj blues

Alberta, Alberta,  
Where you been so long?  
Alberta, Alberta,  
Where you been so long?  
Ain't had no loving  
Since you've been gone.

Alberta, Alberta,  
Where'd you stay last night?  
Alberta, Alberta  
Where'd you stay last night?  
Come home this morning,  
Clothes don't fit you right

Alberta, Alberta,  
Girl, you're on my mind.  
Alberta, Alberta,  
Girl, you're on my mind.  
Ain't had no loving  
Such a great long time.

Alberta, Alberta,  
Where you been so long?  
Alberta, Alberta,  
Where you been so long?  
Ain't had no loving  
Since you've been gone.

*Alt Ending:*

*Farewell Alberta,  
gotta say goodbye  
Farewell Alberta,  
gotta say goodbye  
I know you don't love me,  
but I don't know why*

*Got a bird can whistle  
Got a bird can sing  
Got a bird can whistle  
Got a bird can sing  
Without my Alberta  
Don't mean a natural  
thing*

B-run      G  
Alberta, Alberta,  
D\*                      G  
Where you been so long?  
                    C  
Alberta, Alberta,  
                                    G  
Where you been so long?  
                            D<sup>7</sup>  
Ain't had no loving  
                                    G  
Since you've been gone.

\*Some folks don't use this chord,  
preferring to stay on the G and  
pedaling the D.

# All Around The Mountain

D form; C2/E/ok to do dropped E; Two chord song

All around the mountain and it was so cold, honey,  
All around the mountain and it was so cold, hey, hey,  
All around the mountain and it was so cold,  
Can't hear nothing' but the train wheels roll, hey.

I	
IV	I
IV	
I	

Standin' on a corner with a dollar'n my hand, honey  
Standin' on a corner with a buck in my hand, hey, hey,  
Standin' on a corner with a buck in my hand,  
Lookin' for a woman ain't got no man, hey.

## ***BREAK***

One of these days and it won't be long, honey,  
One of these days and it won't be long, hey, hey,  
One of these days and it won't be long,  
You'll call my name, I'll be gone, hey.

When you're crying, in your bed at night, honey,  
When you're crying in your bed at night, hey, hey,  
When you're crying in your bed at night,  
You'll wish to the Lord you done me right, hey.

## ***BREAK***

Standin' on the corner at the edge of town, honey  
Standin' on the corner at the edge of town, hey, hey,  
Standin' on the corner at the edge of town,  
[My]hands in my pocket, and my head bowed down, hey.

Long cold night in a cardboard shack, honey,  
Long cold night in a cardboard shack, hey, hey,  
Long cold night in a cardboard shack,  
Icy cold wind blowin' through the cracks, hey.

All around the mountain and it was so cold, honey,  
All around the mountain and it was so cold, hey, hey,  
All around the mountain and it was so cold,  
You couldn't hear nothin' but the train wheels roll , hey.

***END*** [options: repeat prior verse; or hold I-chord and percussion to silence]

# All My Love in Vain

Sonny Boy Williamson II; Key of G

My heart has been broken  
And all of my love's in vain  
Heart have been broken  
And all my love's in vain  
But the people's always told me  
That woman was the glory of a man

You whip her when she need it  
The judge will not let you explain  
Whip her when she need it  
The judge will not let you explain  
Because he believe in justice  
and a woman is the glory of a man

## **BREAK**

I'd rather be tied out on the desert  
Right out in the falling rain  
Tied out on the desert  
Right out in the falling rain  
Than to lose my baby  
She is the glory of a man

## ***CAN CLOSE WITH REPEAT OF FIRST VERSE***

### **Chords:**

G	
C7	G
C7	
C7	G
D7	
C7	G D7

I	
IV7	I
IV7	
IV7	I
V7	
IV7	I IV7

# All The Good Times Are Past And Gone

Bill Monroe  
G maj 3/4; C/II-A

*All the good times are past and gone*  
*All the good times are o'er*  
*All the good times are past and gone*  
*Little darling don't weep no more*

I wish to the lord I'd never been born  
Or died when I was young  
I'd never have seen your sparkling blue eyes  
Or heard your lying tongue

*All the good times are past and gone*  
*All the good times are o'er*  
*All the good times are past and gone*  
*Little darling don't weep no more*

Don't you see that lonely old bird [turtle dove]  
That flies from pine to pine  
He's mourning for his own true love  
Just like I mourn for mine

*All the good times are past and gone*  
*All the good times are o'er*  
*All the good times are past and gone*  
*Little darling don't weep no more*

[Extra Verse]  
Come back, come back my own true love  
And stay awhile with me  
For if ever I've had a friend in this world  
You've been that friend to me

G[I]	C[IV]	G[I]
G[I]	D7[V7]	
G[I]	C[IV]	G[I]
G[I]	D7[V7]	G[I]

# The Lyrics to Amazing Grace

G Major form; I like C4/B or C5/C

Amazing Grace, how sweet the sound,  
That saved a wretch like me....  
I once was lost but now am found,  
Was blind [**opt: Em**], but now, I see.

<b>I</b>	<b>IV</b>	<b>I</b>
<b>I</b>		<b>V</b>
<b>I</b>	<b>IV</b>	<b>I</b>
<b>VI<sup>m</sup></b>	<b>V</b>	<b>I</b>

T'was Grace that taught...  
my heart to fear.  
And Grace, my fears relieved.  
How precious did that Grace appear...  
the hour I first believed.

Through many dangers, toils and snares...  
we have already come.  
T'was Grace that brought us safe thus far...  
and Grace will lead us home.

The Lord has promised good to me...  
His word my hope secures.  
He will my shield and portion be...  
as long as life endures.

When we've been here a thousand years...  
bright shining as the sun.  
We've no less days to sing God's praise...  
then when we've first begun.

"Amazing Grace, how sweet the sound,  
That saved a wretch like me....  
I once was lost but now am found,  
Was blind, but now, I see.

(End)

# Banks of the Ohio

Traditional Song - I like the version done by Doc Watson (modified by Bill Mc Cabe 2012)

Capo V/F is good (esp for Mando); Capo II/D OK; **Prefer Capo IV/E**

(break)

I asked my love to take a walk  
Just a little ways with me  
And as we walked and we would talk  
All about our wedding day

C	G	
G	C	
C	F	
C	G	C
1	5	
5	1	
1	4	
1	5	1

(chorus)

*Darling say that you'll be mine  
In our home we'll happy be  
Down beside where the waters flow  
On the banks of the Ohio*

I took her by her virgin hand  
I led her down that bank of sand  
I pushed her in where she would drown  
Lord, I watched as she floated down

(break)

I went home, when the day had run  
[Thinking] "Lord, what a deed I've done?"  
I killed the girl I love, you see  
Because she would not marry me ['Cause she would not say she'd marry me]

The [very] next day as I paced the floor  
The sheriff walked right to my door  
He said "Young man, it won't do to run  
You'll have to pay, for this awful deed [crime] you've done"

(break) optional

(chorus)

EXTRA VERSE:

Billy please, come take my hand  
If you will, I'll make amends  
I'm not prepared for eternity  
Oh Billy please, don't take my life away from me.



# Bluebird

G, or C shape - C5/F; G shape - C5/C; 3/4 time

I got a bluebird,  
sings a blue song.  
Sings after midnight.  
Sings until dawn.

I got a bluebird,  
blue as you find.  
When I hear him singing,  
clouds pass me by.

***Well it just keeps on rainin,' (forte)***  
rains all night long.  
Everything's left me,  
My bluebird is gone. [Everything's gone]

## ***BREAK***

Well I'm eating potatoes,  
and I'm drinking cheap wine.  
If I weren't so hungry,  
I'd drink all the time.

I said I lost my tobacco,  
in a crowded saloon.  
Now I can't blow smoke rings,  
around the full moon.

***Well it just keep on rainin'***  
and I don't know why.  
The streets are like rivers.  
I just want to die. [My throat is so dry]

## ***BREAK***

Last night I was dreamin',  
that you would come home.  
So I went to the kitchen,  
I picked up the phone.

But you didn't answer,  
each time that I tried.  
I got me a feelin' [And I get a feelin']  
You're tryin' to hide.

***But dreamin' is dreamin,'***  
and it's gonna take more,  
than a long distance phone call,  
I'll knock on your door. [a knock]

## ***BREAK(optional)***

I got a bluebird,  
sings a blue song.  
Sings after midnight.  
Sings until dawn.

Yeah I got a bluebird,  
blue as you find.  
When I hear him singing,  
I know you'll be mine.

I	IV
Said I lost my tobacco	
	I
In a crowded saloon	
	V
Now I can't blow smoke rings	
IV	I
Around the full moon	

# Blue Ridge Mountain Blues

Recorded by Jim & Jesse McReynolds; SOURCE: Jim & Jesse "LIVE IN JAPAN"  
C; C/2-D or C/4-E; F is perfect to cut mix; Cliff Hess-4/28/24

[I] When I was young and in my [V] prime  
I left my home in Caro-[I] line  
Now all I do is sit and [V] pine  
For all those folks I left be-[I] hind.

## **REFRAIN**

*[I] I've got the Blue Ridge Mountain [V] Blues  
And I stand right here to [I] say  
My grip is packed to travel, and I'm [IV] scratchin' gravel  
To that [V] Blue Ridge far A-[I] way.*

## **BREAK**

I see a window with a light  
I see two heads of snowy white  
It seems I hear them both recite  
"Where is our wandering boy tonight?"

## **REFRAIN**

## **BREAK**

I'm gonna stay right by my Pa  
I'm gonna do right by my Ma  
I'll hang right by the cabin door  
No wanderin' ever any more  
[No work, nor worry any more]

## **REFRAIN X 2 AND CLOSE**

Optional Refrain Verses:

*I've got the Blue Ridge Mountain Blues,  
Gonna see my old dog Tray  
Gonna hunt some 'possum, where the corn-tops blossom  
On the Blue Ridge far away.*

*I've got the Blue Ridge Mountain Blues  
And I stand right here to say  
Ev'ry day I'm countin', 'til I climb that mountain  
On the Blue Ridge far away.*

# Buckets Of Rain

Words and music Bob Dylan  
Released on Blood on the Tracks (1975)

Intro: Interlude [*Harmonic descent from B to E*]

E

Buckets of rain; buckets of tears

E

Got all them buckets, comin' out of my ears.

A

Buckets of moonbeams, in my hand,

B7 [*Harmonic descent from B to E*]

You got all the love, a honey baby, I can stand.

Interlude [*Harmonic descent from B to E*]

I been meek; and hard like an oak

I seen pretty people, disappear like smoke.

Friends will arise, friends will disappear,

If you want me, honey baby, I'll be here.

[Interlude 2: replace the first line to include D to E in high register]

I like your smile; and your fingertips

I like the way, that you move your lips.

I like the cool, way you look at me,

Everything about you, is bringing me misery.

Interlude [*Harmonic descent from B to E*]

Little red wagon; little red bike

I ain't no monkey, but I know what I like.

I like the way, you love me strong and slow,

I'm takin' you with me, honey baby, when I go.

[Interlude 2]

Life is sad; life is a bust

All ya can do is do what you must.

You do what you must do, and ya do it well,

I'll do it for you, honey baby, can't you tell?

[Interlude 1 + 2 to close]

# Candyman

Key of C; Village style/informed by Elijah Wald/Jerron Paxton

Well candyman; [said] Salty dog  
Well candyman; salty dog  
Well candyman; salty dog  
If you won't be my candyman, you can't be that salty dog.

And big legged Ida, big legged Ida  
big legged Ida, big legged Ida  
big legged Ida, big legged Ida  
Ah I love that big legged girl, god knows for sure I do

Run and get the bucket get your baby some beer, x2  
Run and get the bucket get your baby some beer, Aaawwww just get on out of here  
Run and get the bucket get your baby some beer; x2  
Aaawww I'd do anything in this god almighty world, just to keep my candyman here

## *Break*

Well Little red light, little green light  
Little red light, little green light  
Little red light, little green light  
You just stop on the red, go on the green, don't mess with mister in between.

And gingerbread man, Santa Claus  
gingerbread man, hawh Santa Claus  
gingerbread man, Santa Claus  
got that gingerbread man with raisins for his eyes, I'm gonna eat him just as quick as I can

Well candyman, he's been here and gone  
Well candyman he's been here and gone  
Candyman, he's been here and gone  
Wish I was in New Orleans sittin' on a candy stand

**C**

**G**                      **C**

**C**

**F**      **C**      **G**      **C**

# Careless love

Capo II/D; **Capo IV/E (Cut Mix)**; C - St Harp (or OK in D; Capo on 2 with D harp)

Words updated Bill Mc Cabe 2017

## **CHORUS**

*I V I*  
*Oh love, Oh love, careless love*  
*I V-V*  
*Oh love, Oh love, Oh careless love*  
*I IV*  
*Oh love, Oh love, old mean old love*  
*I V I*  
*Can you see what careless love has done*

Never drive a stranger from your door  
Never drive a stranger from your door  
Never drive a stranger from your door  
He may be your friend you never know

Well you can pass my door, you can pass my gate  
You can pass my door, you can pass my gate  
You can pass my door, you can pass my gate  
But you can not pass my 38

***Break 1 (Harp if available)***

## **CHORUS**

Lord I'm in this valley and I'm on my knees  
Lord I'm in this valley and I'm on my knees  
Lord I'm in this valley and I'm on my knees  
No true love do I see

It will make you kill yourself and your best friend too  
It'll make you kill yourself and your best friend too  
It'll make you kill yourself and your best friend too  
That's what careless love will do to you.

***Break 2 (Harp if available)***

Lord I'm down in this valley and I'm on my knees  
Lord I'm down in this valley and I'm on my knees  
Lord I'm down in this valley and I'm on my knees  
No true love do I see

## **CHORUS**

# Cold Frosty Morning

[www.traditionalmusic.co.uk](http://www.traditionalmusic.co.uk)

Am G

2/4

2 0 2 0 2 2 2 1 2 1 3 0 2 0 0 0 0 0 2 0 1 3

Am Am G Am

2 0 2 0 2 2 2 1 2 1 3 0 0 3 1 0 2 1 0 2 0 0 2 2

Am G

0 5 5 7 5 3 0 3 0 3 0 2 3 7 3 2 0 3 2 3 0

Go to Fifth Fret

Seventh Fret then return to Fifth

Am C D E7 Am G Am

2 2 2 1 1 1 3 1 3 0 0 3 1 0 2 1 0 2 0 0 2 2

# Cold Frosty Morning

Arr. Baron Collins-Hill

[www.MandoLessons.com](http://www.MandoLessons.com)

Traditional

Am G

Am G

TAB

2 5 0 0 2 3 5 0 2 0 5 0 5 0 2 3 5

Diagram showing fret positions for measures 1-4.

5 Am G Am

Am G Am

TAB

2 5 0 0 2 3 5 0 3 2 0 3 2 0 5 0 0 0 0 0

Diagram showing fret positions for measures 5-8.

9 Am G

Am G

TAB

0 5 5 5 7 5 3 0 0 5 0 2 3 3 0 5 0 2 3

Diagram showing fret positions for measures 9-12.

13 Am G Am

Am G Am

TAB

0 0 3 3 5 5 0 3 2 0 3 2 0 5 0 0 0 0

Diagram showing fret positions for measures 13-16.

# Corrina, Corrina

Muddy - Gmaj; Capo 2/A; Best Capo 4/B

Corrina, Corrina, where ya been so long?  
Tell me Corrina, where ya been so long?  
I haven't had no lovin', since you been gone

I	I <sup>7</sup>
IV	I
	V <sup>7</sup> I

I love Corrina, I tell the world I do  
Well I love Corrina, I tell the world I do  
Well I hope some day she will, come to love me too

Corrina, Corrina, where you stay last night?  
Tell me Corrina, where you stayed last night?  
You came home this mornin', the sun was shinin' bright

## ***BREAK***

Bye-bye Corrina, I got to leave ya now  
Bye-bye Corrina, I got to leave ya now  
Now I know you didn't mean me, no good, no how!

I left Corrina, went across the sea  
Yeah I left Corrina, went across the sea  
Didn't write her no letter, she don't hear from me

## ***OPTIONAL SECOND BREAK***

Farewell Corrina, gotta say goodbye  
Farewell Corrina, gotta say goodbye  
I know you didn't love me, but I don't know why



# Corinna, Corinna

*Swing Tempo*

G

First system of musical notation for 'Corinna, Corinna' in G major, 4/4 time. The system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody starts with a quarter rest, followed by a half note G, a quarter note A, a quarter note B, and a quarter note C. The bass staff shows the fretting for the strings: 2, 3, 4, 5, 7, 6, 5, 4, 5, 5, 3, 2, 2.

G<sup>7</sup>

C

G

Second system of musical notation for 'Corinna, Corinna' in G major, 4/4 time. The system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody starts with a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The bass staff shows the fretting for the strings: 2, 3, 5, 5, 3, 2, 5, 7, 5, 6, 5, 3, 3, 3, 2, 5, 7, 7, 7.

D<sup>7</sup>

G

Third system of musical notation for 'Corinna, Corinna' in G major, 4/4 time. The system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody starts with a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The bass staff shows the fretting for the strings: 5, 5, 4, 6, 7, 6, 7, 5, 3, 2, 1, 5, 1, 2, 5, 2, 2, 5.

## Corinna, Corinna transposed across the strings to C

*Swing Tempo*

C

C<sup>7</sup>

First system of musical notation for 'Corinna, Corinna' transposed to C major, 4/4 time. The system includes a treble clef staff with a key signature of no sharps or flats and a 4/4 time signature. The melody starts with a quarter rest, followed by a half note C, a quarter note D, a quarter note E, and a quarter note F. The bass staff shows the fretting for the strings: 2, 3, 4, 5, 7, 6, 5, 4, 5, 5, 3, 2, 2.

# Crazy Mama

JJ Cale; E; he also does it in Gf(C/2)

INTRO

E A/G E

E

Crazy mama, where you been so long?

Crazy mama, where you been so long?

Lord have mercy, I can not see, crazy mama, come on back to me

Crazy mama, where you been so long?

D A E 4x (one person holds chords, everyone else free to lead,)  
(pause before next verse, drummer taps off 4 beats for effect)

E

Standing on the corner, looking for you, babe

Standing on the corner, looking for you, babe

Lord have mercy, I can not see, crazy mama coming back to me

Crazy mama, where you been so long?

D A E 4x (one person holds chords, everyone else free to lead,)  
(pause before next verse, drummer taps off 4 beats for effect)

***BREAK***

E

Standing on the corner, looking for you, babe

[I said] Standing on the corner, looking for you, babe

Lord have mercy, I can not see, crazy mama coming back to me

Crazy mama, where you been so long? x 3 and close

OUTRO - can play same as intro and taper to silence.

E A/G E

Playing Note (Optional effect): First two lines each verse, cycle through E/A/G/E for effect. Final two lines emphasize bump rhythm. Leads in E-major pentatonic.

# Deep Elem Blues

Levon favors key of D for this; mando; Jerry likes E  
Lyrics updated Bill Mc Cabe 2016-9

If you go down to Deep Elem  
Just to have a little fun,  
[You'd] better have your fifty bucks [fifteen dollars]  
When the police[man] come.

## **AFTER EVERY VERSE**

*Oh, sweet mama, daddy's got the Deep Elem Blues;  
Oh, sweet mama, daddy's got the Deep Elem Blues.*

If you go down to Deep Elem,  
Keep your money in your shoes;  
Them women in Deep Elem  
Got those Deep Elem blues.

If you go down to Deep Elem,  
Take your money in your pants;  
Them folks down in Deep Elem  
Never give the boys [men] a chance.

## **BREAK 1**

Now once I knew a preacher,  
Preached the Bible through and through,  
He preached down in Deep Elem,  
Now his Bible days are through.

Now once I had a sweet gal,  
Lord, she meant the world to me;  
She went down to Deep Elem;  
Turned away and said she's free.  
[Now she ain't what she used to be.]

## **BREAK 2 (optional)**

Yeah I went down to Deep Elem  
Just to have a little fun,  
Now I'm on the chain gang,  
And my sportin' days is done.

[Her daddy [poppa] was a policeman  
And her mama walked the street;  
Her daddy [papa] met her mama  
When they both were on the beat]  
[While cruisin' on the beat.]

# Divin' Duck Blues (Sleepy John Estes w. Yank Rachell)

Key G; Standard or Spanish tuning. Revised/Update by Bill Mc Cabe

*G*

*If the river was whiskey*

*G*

*G7*

*I'd be a divin' duck*

*C7*

*If the river was whiskey*

*G*

*I'd be a divin' duck*

*D7*

*I'd drink down to the bottom*

*C7*

*G*

*Ain't ever comin' back up*

Now, don't never take  
A married woman to be your friend  
Now, don't never take  
A married woman to be your friend  
She'll get all your money  
And leave you in the end

Now, [those] married women  
Sure can be my crave  
Now, those married women  
Sure can be my crave  
Some married woman  
Gonna love me to the grave

**CHORUS**

**BREAK**

Now, you know that it's hard  
To love love somebody like that?  
Now, you know that it's hard  
To love love somebody like that?  
Not there when you need her  
Gone when you want her back

Now, the sun gonna shine  
On [In] my back door someday  
Now, the sun gonna shine  
On [In] my back door someday  
[And] that old [fresh] North wind  
Gonna blow my blues [troubles] away

**CHORUS**

**BREAK**

I went to the station  
Looked up at the sun  
I went to the station  
Looked up at the sun  
If the train don't hurry  
Gonna be some walkin' done.

**CHORUS and end**

Chords (Nashville):

I

I/I7

IV7

I/I7

V7

IV7 - I

# **Do Lord Remember Me**

(Style of Mississippi John Hurt/modified by Bill Mc Cabe 2017 - key of G; Drop D also OK; C form also gives clean/tight melody lines)

Credited to Julia Ward Howe (1819-1910) who was also author of "The Battle Hymn of the Republic"

## ***CHORUS***

*I I*  
*Do Lord do Lord, do remember me*  
*IV I*  
*Do Lord do Lord, do remember me*  
*I I*  
*Do Lord do Lord, do remember me*  
*I V I*  
*Do Lord remember me*

When I disappoint you Lord, do remember me  
When I disappoint you Lord, do remember me  
When I disappoint you Lord, do remember me  
Do Lord remember me

## ***CHORUS***

## ***BREAK***

Remember those who cry lord, then remember me  
Remember those who cry lord, then remember me  
Remember those who cry lord, then remember me  
Do Lord remember me

## ***CHORUS***

And should I ever falter Lord, do remember me  
Should I ever falter Lord, do remember me  
Should I ever falter Lord, do remember me  
Do Lord remember me

## ***END***

## ***Optional Verse:***

And when there be troubles Lord, do remember me  
When there be troubles Lord, do remember me  
When there be troubles Lord, do remember me  
Do Lord remember me

# Don't Cry Sister Cry

J.J. Cale

Dm C Dm 4x

## ***OPEN WITH CHORUS***

*Dm C Dm*  
*Don't cry sister cry, it'll be alright in the morning*  
*C Dm*  
*Don't cry sister cry, everything will be just fine*  
*C Dm*  
*Don't cry sister cry, it'll be alright, I tell you no lie*  
*C Dm*  
*Don't cry sister cry, don't do it, don't do it*

*Dm C Bf C*  
When Old Man Trouble knocks on your door  
*Dm C Bf A*  
Don't give him no key, he just wants more  
*Dm C Bf C*  
He'll turn your life to misery  
*Dm A*  
Kick you down, just like me

Don't cry sister cry, it'll be alright in the morning  
Don't cry sister cry, everything will be just fine

## **BREAK 1 (Chorus and Verse)**

### ***CHORUS VOCAL***

Woke downhearted and you feel so bad  
Somebody wants something of nothing you had  
Love don't come too easy, you see  
A little bit of you and a little bit of me

Don't cry sister cry, it'll be alright in the morning  
Don't cry sister cry, everything will be just fine

## **BREAK 2 (Chorus and Verse)**

Don't cry sister cry, it'll be alright in the morning  
Don't cry sister cry, everything will be just fine  
Don't cry sister cry, it'll be alright, I tell you no lie  
Don't cry sister cry, everything will be just fine  
everything will be just fine  
everything will be just fine

**END WITH:** Dm C Dm 4x

# Down in the Valley

Traditional; most play C or D

Down in the valley, the valley so low  
Hang your head over, hear the wind blow  
Hear the wind blow, dear, hear the wind blow  
Hang your head over, hear the wind blow

Roses love sunshine, violets love dew  
Angels in heaven, know I love you  
Know I love you, dear, know I love you  
Angels in heaven, know I love you

*[Optional Verse]*

*Writing this letter containing three lines*  
*Answer my question "Will you be mine?"*  
*Will you be mine, dear, will you be mine*  
*Answer my question "Will you be mine?"*

If you don't love me, love whom you please  
Throw your arms 'round me, give my heart ease  
Give my heart ease, dear, give my heart ease  
Throw your arms 'round me, give my heart ease

Build me a castle 40 feet high  
So I can see you as you ride by  
As you ride by, dear, as you ride by  
So I can see you as you ride by

Write me a letter, send it by mail  
Send it in care of the Birmingham jail  
Birmingham jail, dear, the Birmingham jail  
Send it in care of the Birmingham jail

I	V
V	I
I	V
V	I

-----  
Articulations which I like to use:

I			V
V	V <sup>7</sup>	V <sup>7+5</sup>	I
I		IV--vi--I(in high register)	
I		V	I

# Down to Tampa

G; (E also OK); Seth Richards, Skoodle Dum Doo and Sheffield; sometimes credited to Mike Seeger, perhaps an updated version-Lyrics modified Bill Mc Cabe 2021

## ***INSTRUMENTAL LEAD IN***

[My] mama, oh she told me when I was nine years old,  
Can't be around you son, gosh darn your hard luck soul  
[So] I bought my [me a] ticket and I tell you what I think I'll do  
goin' down to Tampa, settle down

## ***CHORUS***

settle down, settle down, settle down  
settle down, settle down, settle down  
I've got my ticket, and I tell you what I think I'll do  
goin' down to Tampa, settle down

## ***BREAK***

Oh conductor, oh conductor, won't you let me ride your line  
You gotta buy a ticket son, don't you know this train ain't mine?  
Now [so] I've got my ticket and I tell you what I think I'll do  
goin' down to Tampa, settle down

## ***CHORUS***

## ***BREAK***

Oh Sugar Babe, Oh Sugar Babe what change come over you  
You don't wanna treat me the way you used to do  
Now [so] I've got my ticket and I tell you what I think I'll do  
goin' down to Tampa, settle down

## ***CHORUS***

## ***BREAK***

***CHORUS and end, verse below is optional***

[Well] Lulu you may cry, but it ain't gonna turn my mind  
You may think I'm on your hook, but I done cut the line  
Now [so] I've got my ticket and I tell you what I think I'll do  
goin' down to Tampa, settle down

G	C	G
G	A	D
G	C	G
G	D	G

## ***CHORUS***

G	C	D
G	C	D
G	C	G
G	D	G

I	IV	I
I	II	V
I	IV	I
I	V	I

## ***CHORUS***

I	IV	V
I	IV	V
I	IV	I
I	V	I



## Eight More Miles to Louisville

Words and music by Louis "Grandpa" Jones - G; Thile-E; Kweskin\*-C; **My key- Capo5-F; or Capo2 - D**; Most use Chorus pattern on the breaks

I [V] I IV I V I  
I've traveled o'er this country wide seeking fortune fair  
I V  
Up and down the two coast lines I've traveled everywhere  
IV I V  
From Portland East to Portland West back along the line  
I V I IV I V I  
I'm going now to the place that's best that old hometown of mine

**CHORUS**

**I** **IV** **I**  
*Eight more miles and Louisville will come into my view*  
**I** **II** **V**  
*Eight more miles on this old road and I'll never more be blue*  
**IV** **I** **V**  
*I knew some day that I'd come back I knew it from the start*  
**I** **V** **I** **IV** **I** **V** **I**  
*Eight more miles to Louisville the hometown of my heart*

There's sure to be a gal somewhere that you like best of all  
 Mine lives down in Louisville she's long and she is tall  
 But she's the kind that you can't find a ramblin' through the land  
 I'm on my way this very day to win her heart and hand

**CHORUS**

Now I can picture in my mind a place we'll call our home  
A humble little hut for two we'll never want to roam  
The place that's right for that love site is in those bluegrass hills  
Where gently flows the Ohio by a place called Louisville

**CHORUS**

\*Jim Kweskin likes to run the I-V-I-IV on lines 1 and 4 in the verses and line 4 in the Chorus. It's a very nice effect.  
I often play the 1-2-3-4-3-V chord run high or low and pedal the open string below. Same effect.

# Fireball Mail

G form; C2-A; Recorded by Roy Acuff; Written by Floyd Jenkins (aka Fred Rose)

## *Intro*

G

Here she comes - look at her roll

D7

There she goes - eatin' that coal

G[3rd Fr.] G

Watch her fly - look at her sail

D7

G

let her by, by, by - it's the Fireball Mail.

## *BREAK*

Let her go - look at her steam

Hear her blow - whistle and scream

Like a hound - waggin' his tail

Dallas bound, bound, bound - the Fireball Mail.

## *BREAK*

Engineer - makin' up time

Tracks are clear - look at her climb

See that freight - clearin' the rail

Bet she's late, late, late - the Fireball Mail.

## *BREAK*

Watch her swerve - look at her sway

Get that curve - out of the way

Watch her fly - look at her sail

Let her by, by, by - the Fireball Mail.

# Girl of the North Country

Lyrics updated - Bill Mc Cabe 2017; chords played on the back beat for effect

G                Bm            C                G  
If you're travelin' in the north country fair,  
G                                Bm            C            G  
Where the wind[s] hit[s] heavy on the borderline,  
G            Bm    C                    G  
Remember me to one who lives there.  
G                Bm    C                G  
For she once was a true love of mine.

Well, if you get there when the snowflakes storm,  
And the rivers freeze and summer ends,  
See for me, she's got a coat so warm,  
To keep her from the howlin' wind[s].

See for me if her hair hangs long,  
And flows and curls all down her breast.  
See for me if her hair hangs long,  
That's the way I remember her best.

Sometimes I wonder, if she remembers me at all.  
Many times, I fell to my knees and I've prayed  
In the darkness of my night,  
In the brightness of my day.

So if you're travelin' to the north country fair,  
Where the winds hit heavy on the borderline,  
Remember me to the one who lives there.  
(For) She once was a true love of mine.

# God's Gonna Ease My Troublin' Mind

Em form; Em or C5/Am; Clarence Ashley; NCR do Dm; Illinois Blues pattern

Em

*Troublin' mind, troublin' mind*

*D Em*

*Troublin' mind, troublin' mind*

*Em<sup>3</sup> Em*

*Troublin' mind, troublin' mind*

*B7 Em*

*God's ... a gonna ease my troublin' mind*

Mary and Martha, Peter and John

Mary and Martha, Peter and John

Mary and Martha, Peter and John

They ... had trouble all night long

## **CHORUS**

### **BREAK**

Down by the graveyard stood and tall

Down by the graveyard stood and tall

Down by the graveyard stood and tall

There ... laid the long rail as well as the short

## **CHORUS**

If you get there before I do

If you get there before I do

If you get there before I do

You can tell my friends ... I'm a comin' too

## **CHORUS**

----- Key of D -----

Dm

*Troublin' mind, troublin' mind*

*C Dm*

*Troublin' mind, troublin' mind*

*Dm<sup>5</sup> Dm*

*Troublin' mind, troublin' mind*

*A7 Dm*

*God's ... a gonna ease my troublin' mind*

# Going Down the Road Feeling Bad

aka: Lonesome Road Blues

Artist: Guthrie/Monroe/Hurt; modified by Bill Mc Cabe 2012

Can also be played in Honky Tonk Style, key of E or G

I'm going down this road feeling bad  
I'm going down this road feeling bad  
I'm going down this road feeling bad lawd lawd  
And I ain't a-gonna be treated this a-way

I'm down at the jailhouse on my knees  
I'm down at the jailhouse on my knees  
I'm down at the jailhouse on my knees lawd  
lawd  
And I ain't a-gonna be treated this away

They feeding me on corn bread and beans  
They feeding me on corn bread and beans  
They feeding me on corn bread and beans O lord  
And I ain't a-gonna be treated this a-way

*Break*

I  
IV I  
IV I VI<sup>m</sup>  
I V<sup>7</sup> I

or

G  
C G  
C G [opt Em]  
G D<sup>7</sup> G

or Blues in E maj

E  
A E  
A E [C#m]  
E B<sup>7</sup> E

I'm going where the water tastes like wine  
I'm going where the water tastes like wine  
I'm going where the water tastes like wine Oh  
lawd  
And I ain't a-gonna be treated this a-way

Honey where I'm goin' I can't tell  
Honey where I'm goin' I can't tell  
Honey where I'm goin' I can't tell, lawd lawd  
So I'll just have to say fare the well

*Break*

You told me that you loved me but you lied  
You told me that you loved me but you lied  
You told me that you loved me but you lied  
And I ain't gonna be treated this a-way

They say times are tough and it's true  
They say times are tough and it's true  
They say times are tough and it's true  
And I ain't a-gonna be treated this a-way

# Going to German

D D<sup>7</sup>  
 I'm going to German, I'll be back some old day.  
 G  
 I'm going to German, I'll be back some old day.  
 A<sup>7</sup> D [A<sup>7</sup>]  
 I'm going to German, I'll be back some old day.

I	IV	I <sup>7</sup>
	V <sup>7</sup>	I
G	C	G <sup>7</sup>
	D <sup>7</sup>	G

Please tell me, mama, what more can I do?  
 Please tell me, mama, what more can I do?  
 'Bout all I know, I can't get along with you.

**BREAK** - Spoken: Aw play it, Mr. Lewis, play it, play it, play it

When youse in trouble, I worked and paid your  
 I worked and paid your fine. (twice)  
 When youse in trouble, I worked and paid your fine.  
 Now I'm in trouble, you don't pay me no mind.

Stay 'way from my window, stop knocking on my  
 stop knocking on my door (twice)  
 Go 'way from my window, stop knocking on my door.  
 I got no woman, can't use you any[never no] more.

**BREAK** - Spoken: Aw play it, Mr. Lewis, play it, play it, play it

Please tell me, mama, what more can I do?  
 Please tell me, mama, what more can I do?  
 When somebody, treats me like the way you do

I'm going to German, I'll be back some old day.  
 I'm going to German, I'll be back some old day.  
 I'm going to German, I'll be back some old day.  
*It is a 1929 classic by Gus Cannon and Noah Lewis for their band, Cannon's Jug Stompers. Arguably, "German" refers to going to Germantown, TN, about 30 miles from Cannon's hometown of Red Banks, MS (or to the German immigrant town Gluckstadt, MS, much farther away, near Jackson, MS). Not "Germany."*

# Golden Slippers

Arr: Baron Collins-Hill

[www.MandoLessons.com](http://www.MandoLessons.com)

Traditional

Musical notation for measures 1-4. Treble clef, key of D major (F#), common time. Chords: G, D, G, D.

Tablature for measures 1-4. Fingering: 5, 0, 2, 2, 3, 2, 0, 5, 0, 2, 2, 3, 2, 0, 5, 0, 2, 2, 3, 2, 2, 0, 0, 4, 5.

Musical notation for measures 5-8. Treble clef, key of D major (F#), common time. Chords: G, G, G, G.

Tablature for measures 5-8. Fingering: 0, 0, 2, 0, 5, 4, 5, 0, 0, 2, 0, 5, 4, 5, 0, 3, 2, 0, 0, 5, 5, 0, 5, 5, 2.

Musical notation for measures 9-13. Treble clef, key of D major (F#), common time. Chords: G, C, G, C.

Tablature for measures 9-13. Fingering: 0, 5, 2, 0, 5, 4, 2, 5, 3, 2, 0, 5.

Musical notation for measures 14-17. Treble clef, key of D major (F#), common time. Chords: D, G, D, G.

Tablature for measures 14-17. Fingering: 4, 4, 4, 5, 0, 0, 0, 4, 5, 5, 5, 0, 2, 2, 2, 2.

Musical notation for measures 18-21. Treble clef, key of D major (F#), common time. Chords: D, G, D, G.

Tablature for measures 18-21. Fingering: 4, 4, 4, 5, 0, 3, 2, 0, 5.

# Goodnight Irene

Traditional - Weavers; G

*G D*  
*Irene good night*  
*D7*  
*Irene good night*  
*G C*  
*Good night Irene, good night Irene*  
*[G] D G*  
*I'll see you in my dreams*

Last Saturday night I got married  
Me and my wife settled down  
Now me and my wife are parted  
I'm gonna take another stroll downtown

*Irene good night*  
*Irene good night*  
*Good night Irene, good night Irene*  
*I'll see you in my dreams*

Sometimes I live in the country  
Sometimes I live in town  
Sometimes I take a great notion  
To jump into the river and drown

*Well Irene good night*  
*Irene good night*  
*Good night Irene, good night Irene*  
*I'll see you in my dreams*

Stop ramblin', stop your gamblin'  
Stop stayin' out late at night  
Go home to your wife and family  
Stay there by your fireside bright

*Well Irene good night*  
*Irene good night*  
*Good night Irene, good night Irene*  
*I'll see you in my dreams*

Repeat and close



# Got Me a Woman

Levon Helms; Waylin Jennings; **G form**; ; **C/5-C**; **C4/B**; C/2-A  
or **C form**; or C/2-D or G form C/7-D; 1986 Paul Kennerly

I IV I  
Oh, I got me a woman she's a pretty good woman at that  
IV I  
We live with a monkey and a Chinese acrobat  
IV I  
She calls me 'Tex,' makes me wear a cowboy hat  
V I  
But I don't care she's a pretty good woman at that

Nothing in the world make me treat that woman mean  
She shaves my beard and she keeps my tractor clean  
She burns my bread, makes me eat turnip greens  
But I don't care she's the best little woman I've seen

## **CHORUS**

IV I  
*Some folks they move out to California*  
IV I  
*And some folks they stay in Tennessee*  
I IV  
*And I - don't care where I'm a headed*  
I V I  
*Just as long as that woman stands by me*

## **BREAK**

## **CHORUS**

I like nothin' better than to spend [all] my nights at home  
Listen to my baby when she plays on my slide trombone  
She talks in tongues, oh,[boy] she really turns me on  
With a woman like that, a man need never to roam

## **CHORUS**

Just as long as that woman stands by me  
Just as long as that woman stands by me

# Helpless

(Neil Young, can do in either Gmaj or Cmaj, no Capo necessary)

## **INTRO**

I            V                            IV  
There is a town in North Ontario  
I            V                            IV  
Dream comfort memory to spare  
I            V                            IV  
And in my mind I still need a place to go  
I            V                            IV  
All my changes were there

Blue, blue windows behind the stars  
Yellow moon on the rise  
Big birds flying across the sky  
Throwing shadows on our eyes

Leave us ...

## **CHORUS** [*can do as 2 voice harmony over helpless*]

I            V                            IV  
Helpless, helpless, help less  
Baby can you hear me now?  
The chains are locked and tied across the door  
Baby, sing with me somehow

## **BREAK**

Blue, blue windows behind the stars  
Yellow moon on the rise  
Big birds flying across the sky  
Throwing shadows on our eyes

Leave us

## **CHORUS**

Repeat and fade  
Helpless, helpless, helpless, helpless

# Hobo's Lullaby

Goebel Reeves; Key of G or C/2-A

to the tune of Just Before The Battle Mother by George Frederick Root/Civil War Union song

## **CHORUS**

*Go to sleep you weary hobo  
Let the towns drift slowly by  
Can't you hear the [steel] rails humming  
That's the hobo's lullaby\**

I	IIIm
V	I
I	IIIm
V	I

I know your clothes are torn and ragged  
And your hair is turning gray  
Lift you head and smile at trouble  
You'll find peace and love [rest] some day.

Don't you worry about tomorrow  
Let tomorrow come and go  
Tonight you're in a nice warm boxcar  
Safe from all that wind and snow

## **BREAK**

## **CHORUS**

I know the yard bulls cause you trouble [police]  
They bring trouble everywhere  
But when you ride the line to heaven  
You'll find no yard bulls up there [policemen]

Now do not let your heart be troubled  
Should they all call you a bum  
If you mother lived she'd tell you  
You are still her darling son

## **CHORUS**

That's the hobo's lullaby

*\*You can hear the rails humming  
To the hobo's lullaby*

# How Long Blues

Key of G; G-St Harp; or **Capo 2/A**; using G form like Art prefers

Blind Lemon Jefferson (taught to me by John Cephas); also Leroy Carr, modified by Bill Mc Cabe 2019

How long, how long,  
has that train been gone  
How long, won't you tell me,  
baby how long

About your decision to be leaving town  
I am so disgusted, no peace can be found  
How long, won't you tell me,  
baby how long

I can hear that train whistle blow[ing]  
Can't see no train my heart is in pain  
How long, won't you tell me,  
baby how long

## ***BREAK***

I'm so disgusted and I'm so blue  
What in the world is a good man to do  
How long, won't you tell me,  
baby how long

If I could holler like a mountain jack  
I'd go to the mountain and call for by baby to come back  
How long, won't you tell me,  
baby how long

Some day you'll be sorry you done me wrong  
It'll be too late, your man will be gone  
How long, won't you tell me,  
baby how long  
[Alt: So long, you won't see me baby, so long]

G      G7  
C      C#dim  
G      D  
G C G D

-----  
A      A7  
D      D#dim  
A      E  
A D A E

# I Bid You Goodnight

G or C2/A; Dead prefer A; Neville is Bb

**I** **IV** **I**  
 Lay down my dear brother lay down and take your rest  
**I** **V**  
 Won't you lay your head upon your Savior's breast  
**I** **IV** **I**  
 I love you, oh but you know who loves you the best  
**I** **V** **I**  
 And I bid you goodnight, goodnight, goodnight  
**I** **V** **I**  
 And I bid you goodnight, goodnight, goodnight

## **BREAK**

Lay down my dear brother lay down and take your rest  
 Won't you lay your head upon your Savior's breast  
 I love you, oh but who loves you the best  
**I** **V** **I**  
 And I bid you goodnight, goodnight, goodnight  
**I** **V** **I**  
 And I bid you goodnight, goodnight, goodnight  
**IV** **V** **I**  
 And I bid you goodnight, goodnight, goodnight

**Bid you goodnight, goodnight, goodnight after each line below**

**I** **IV** **V** **I**  
 I'll be walkin' in Jerusalem with Peter and John, **goodnight x3**  
 I remember right well, I remember right well **goodnight x3**  
 Hold fast to the truth till there's no time left. **goodnight x3**  
 Tell "A" for the Ark our wonderful boat Bid you **goodnight x3**  
 Now pray for the beast at the ending of the world **goodnight x3**  
 Who know'd all the children that wouldn't see good **goodnight x3**  
 Walking in the valley of the shadow of death **goodnight x3**

**Return to same chord pattern as first verse**

Lay down my dear brother lay down and take your rest  
 Won't you lay your head upon your Savior's breast  
 I love you, oh but Jesus loves you the best  
 And I bid you goodnight, goodnight, goodnight  
 And I bid you goodnight, goodnight, goodnight  
 And I bid you goodnight, goodnight, goodnight

*Sung a capella by the Grateful Dead to close many of their  
 concerts in the late sixties and the beginning of the seventies -  
 and then revived again in 1989-91. The lyrics varied a bit from  
 performance to performance.*

## **Neville Chords:**

**I** **IV** **I**  
**I** **V**  
**I** **IV** **I**  
**IV** **V** **I** **x2 1<sup>st</sup> v**  
**x3 ltr v**  
**B**  
**I**  
**IV** **V** **I**

# I'll Not Be A Stranger

3/4 time; A or G; Played by Bob Dylan late 1997; Stanley Brothers; Words updated 2021

I\* IV  
I'll not be a stranger when I get to that city;  
I V  
I'm acquainted with folks over there.  
I  
There'll be friends there to greet me,  
IV  
There'll be loved ones to meet me  
I V I  
At the gates of that city four square. [When I get?]

V  
*Through the years, through the tears,*  
I  
*They've gone one by one. [all come and gone?]*  
V  
*But they'll wait at the gate*  
I  
*Until my race is run. [when they see my]*  
I IV  
*I'll not be a stranger when I get to that city*  
I V I  
*I'm acquainted with folks over there.*

## **BREAK**

I'll not be a stranger when I get to that city;  
I've a home in the light shining gold.  
I'll find my place there  
In that beautiful nowhere  
With the loved ones whose memory I hold.

## **CHORUS**

### **BREAK**

I'll not be a stranger when I get to that city;  
There'll be no lonely days over there.  
There'll be no floods or heat waves  
Just good times and great days  
On the streets of that city four square. [so fair?]

## **CHORUS**

Optional: Repeat of First Verse and Chorus

\*Sometimes I say "be not"

# I'm a Poor Wayfaring Stranger

Emmy Lou Style; She likes C3/Cm; or C2/Bm; **Prefer C/5 Dm** ; Dropped D w C2/Bm

Words Updated 2016 - Bill Mc Cabe

Am

I am a poor wayfaring stranger,

Dm

Am

Traveling through this world of woe;

Am

Ain't there's no sickness, toil or danger

Dm

Em\*

Am

in that fair land to which I go.

*Chorus*

[Am] F [G] C

*I'm going there to meet my father;\*\**

F

G

E7

*I'm going there no more to roam;*

Am

*I'm only going over Jordan,*

Dm Em Am

*I'm only going to my [over] home.*

I know dark clouds will come upon me

On my road, so rough and steep

Golden fields [spread] wide before me,

My tired eyes no more do keep

*I'm going there to find my mother,*

*Said she'd meet me if I come;*

*I'm only going over Jordan,*

*I'm only going to my [over] home.*

**BREAK**

Soon I'll be free, of endless trials

No longer will I have to run

No more lies, no more denials

When my lonesome journey's done

*I'm going back to meet my maker*

*I'm going there no more to roam*

*I'm only going over Jordan*

*[With open arms, he's waiting for me]*

*With open arms, he'll bring me home*

*With open arms, he'll bring me home*

*With open arms, he'll take me in [home].*

\*Em can be played E7

\*\**(If repeated, later Chorus verses can be  
, brothers, sisters)*

Im

I am a poor wayfaring stranger,

IVm

Im

Traveling through this world of woe;

Im

Ain't there's no sickness, toil or danger

IVm

Vm\*

Im

in that fair land to which I go.

*Chorus*

[Im] VI $\flat$  [VII] III $\flat$

*I'm going there to meet my father;\*\**

VI $\flat$

VII

V7

*I'm going there no more to roam;*

Im

*I'm only going over Jordan,*

IVm Vm Im

*I'm only going over home.*

# I Need You by My Side

Tampa Red; Play in G; C2/A to cut mix; Words updated Bill Mc Cabe 2019

**OPTIONAL: Play one cycle for intro**

G G7  
Although it **seems** - that we must **part**  
C C7 [or C#dim]  
You will for **ever**, - be **in** my heart  
G Em  
Though I shall **never** - think of **why**  
D7 Ef7 D7  
we **had** to part - [we] had to **start**

G G7  
And if you say **now**; - that we are **through**  
C C7 [or C#dim]  
My love **remains** for **only** you  
G  
Because I love **you**  
D7 G  
And I need **you** by my **side** [turnaround optional]

***BREAK***

Before you leave **me**; come take my **hand**  
I hope someday you will **understand**  
Home much I need **you**  
How much I love **you** in my **heart**; with my heart

And if you **ever** should need a **friend**  
I will be **yours** until the very **end**  
Because I love **you**  
[Yes], and I **need** you by my **side**

***BREAK***

*Repeat Previous Verse and Close*

Tampa Red Moaning Break or ending (Hey, Hey ... Who, Who):

C G  
C G [D7]  
G G7  
C C7 [or C#dim]  
G D7 G [turnaround optional]  
Vocalize last line: You Know I need you, forever by my side



# In My Childish Days

Key of G; Inspired by Memphis Minnie's "In My Girlish Ways" - Bill Mc Cabe 2014

Out late at night, playin' with the boys  
All them girls, spinnin' 'round like toys  
I didn't know no better back then, my  
friends, in my childish days

My mama, she loved me let me run free  
Papa said son you just gonna have learn to see  
I didn't know no better back then, my  
friends, in my childish days

Walked out the door, left that life behind  
Went down the road to find what I could find  
I didn't know no better back then, my  
friends, in my childish days

## ***BREAK***

Hey now baby, you know [that] it's true  
Yeah you love me, ain't but one thing you can do  
Don't hang on, live sure can be  
hard, with my childish ways

Old Paul he tell you how it should be  
give up the kid, be a man, you'll see  
But friends you know this boy knew  
better [pause] Still got my childish ways

G	G7
Out late at night, playin' with the boys	
C	C#dim[or C7] can run dim up fretboard
All them girls, spinnin' 'round like toys	
G	
I didn't know no better back then, my	
D7	G/C/G/D7 or G - G7 - C - Cm - G - D7
friends, in my childish days	

# Irish Washerwoman

Arr. Baron Collins-Hill

[www.MandoLessons.com](http://www.MandoLessons.com)

Traditional

Musical notation for measures 1-4. Treble clef, key of G major (one sharp), 8/8 time signature. Chords: G, Am.

TAB: 2 5 5 0 5 5 | 2 5 2 5 3 2 | 3 0 0 2 0 0 | 3 0 3 0 5 3

Musical notation for measures 5-8. Treble clef, key of G major. Chords: G, C, D, G. First and second endings are indicated.

TAB: 2 5 5 0 5 5 | 2 5 2 5 3 2 | 3 2 3 0 5 3 | 2 5 5 5 :|| 2 5 5 5 3

Musical notation for measures 9-13. Treble clef, key of G major. Chords: G, D.

TAB: 3 5 3 3 5 3 | 3 5 3 7 5 3 | 2 5 2 2 5 2 | 2 5 2 5 3 2

Musical notation for measures 14-18. Treble clef, key of G major. Chords: C, G, D, G. First and second endings are indicated.

TAB: 0 3 3 5 3 3 | 3 3 3 2 3 3 | 3 2 3 0 5 3 | 2 5 5 5 :|| 2 5 5 5

# I Shall Be Released

Dylan - Greatest Hits vol. 2 version  
 Capo 2nd fret (sounding key A major)  
 Optional Intro (with a triple-time feel)

They say ev'ry man must need  
 protection,  
 They say ev'ry man must fall.  
 Yet I swear I see my reflection  
 Some place so high above the wall.

G	Am		
Bm	Am[D]	G	C/g
G	Am		
Bm	Am[D]	G	C/g G
G	Am		
Bm	Am[D]	G	
G	Am		
Bm	Am[D]	G	

*I see my light come shining  
 From the west down to the east.  
 Any day now, any day now,  
 I shall be released.*

They say ev'rything can be replaced,  
 Yet ev'ry distance is not near.  
 So I remember ev'ry face  
 Of ev'ry man who put me here.

## Intro:

```

: . . . : . . . : . . . : . . .
|-----|-----|-----|-----|
|--3--3--|--2--2--|--1--1--|--0--(0)--1--
|--3--3--|--0--0--|--0--0--|--0--(0)--0--
|--3--3--3--|--2--2--2--|--1--1--0--|--0--(0)--2-- etc
|-----|-----|-----|-----|
|-----|-----|-----|-----|
|-----|-----|-----|-----|

```

*I see my light come shining  
 From the west unto the east.  
 Any day now, any day now,  
 I shall be released.*

Down here next to me in this lonely  
 crowd,  
 there's a man who swears he's not to  
 blame.  
 All day long I hear him cry so loud,  
 Callin' out that he's been framed.

*I see my light come shining  
 From the west down to the east.  
 Any day now, any day now,  
 I shall be released.*

# It Takes a Lot to Laugh, It Takes a Train to Cry

(aka Phantom Engineer)

Words and music Bob Dylan; Released on Highway 61 Revisited (1965); Key of G

*G [Play as a shuffle alt G/C]*  
Well, I ride a mailtrain, baby,  
*[Continue shuffle; opt: desc E7 run to G]*  
Can't buy me a thrill.

*G*  
Well, I've been up all night,  
*[Continue shuffle; opt: desc E7 run to G]*  
Leanin' on the window sill.

*G F*  
Well, if I die  
*C walk up D*  
On top of the hill  
*G*  
And if I don't make it,  
*G/3 desc E7 run to G*  
You know my baby will.

Don't the moon look good, mama,  
Shinin' through them [the] trees?  
Don't the brakeman look good, mama,  
Flagging down the "Jubilee [Double E]"?  
Don't the sun look good  
Goin' down on [over] the sea?  
Don't my gal look fine  
When she's comin' for [after] me?

Now the wintertime is coming,  
Windows filled with frost [The windows are filled with frost]  
I went to tell everybody,  
But I could not get *it* across.  
Well, I wanna be your lover, baby,  
I don't wanna be your boss.  
Don't say I never warned you  
When your train gets lost.

*I [pedal the 6<sup>th</sup>]*  
Well, I ride a mail train, baby,  
*I [pedal the 6<sup>th</sup>]*  
Can't buy me a thrill.  
*I [pedal the 6<sup>th</sup>]*  
Well, I've been up all night,  
*I [pedal the 6<sup>th</sup>]*  
Leanin' on the window sill.

*I fr.3 b VII*  
Well, if I die  
*IV V*  
On top of the hill  
*I [pedal the 6<sup>th</sup>]*  
And if I don't make it,  
*I [pedal the 6<sup>th</sup>]*  
You know my baby will.

# I Wonder Where You Are Tonight

Generally I play in C or D, using the C or D forms.

Johnny Bond; I play in style of Jim and Jesse - G or John Hartford - D;

Hank Williams Junior does in E; Words updated Bill Mc Cabe 2019

I IV  
Tonight I'm sad, my heart is weary  
V I  
[I'm] wond'ring if I'm wrong or right  
I IV  
To dream about you though you've left me  
V I  
I wonder where you are tonight

*(Chorus)*

IV I  
*That old rain is cold and slowly fallin'*  
I V  
*Upon my window pane tonight*  
I IV  
*And tho' your love has gotten colder*  
V I  
*I wonder where you are tonight*

## ***BREAK 1***

Your heart was cold, you never loved me  
Although you often said you cared  
But now you've gone and found another  
Someone who knows the love we shared

*(Repeat Chorus)*

## ***BREAK 2***

Then came the dawn the day you left me  
I tried to smile with all my might  
Oh you could see the pain within me  
Which lingers in my heavy heart tonight

*(Repeat Chorus, end with repeat of last line)*

# Jackson Stomp

First system of music for "Jackson Stomp". The system includes a treble clef staff with a 4/4 time signature and a guitar staff. The guitar staff has a low E string (labeled E, A, D, G) and a high E string (labeled B). The first measure of the guitar staff shows a C chord (C-E-G) on the low E string. The second measure shows a C chord (C-E-G) on the low E string. The third measure shows a C chord (C-E-G) on the low E string. The fourth measure shows a C chord (C-E-G) on the low E string. The fifth measure shows a C chord (C-E-G) on the low E string. The sixth measure shows a C chord (C-E-G) on the low E string. The seventh measure shows a C chord (C-E-G) on the low E string. The eighth measure shows a C chord (C-E-G) on the low E string.

Second system of music for "Jackson Stomp". The system includes a treble clef staff with a 4/4 time signature and a guitar staff. The guitar staff has a low E string (labeled E, A, D, G) and a high E string (labeled B). The first measure of the guitar staff shows a G chord (G-B-D) on the low E string. The second measure shows a G chord (G-B-D) on the low E string. The third measure shows a C chord (C-E-G) on the low E string. The fourth measure shows a C chord (C-E-G) on the low E string. The fifth measure shows a C chord (C-E-G) on the low E string. The sixth measure shows a C chord (C-E-G) on the low E string. The seventh measure shows a C chord (C-E-G) on the low E string. The eighth measure shows a C chord (C-E-G) on the low E string.

Third system of music for "Jackson Stomp". The system includes a treble clef staff with a 4/4 time signature and a guitar staff. The guitar staff has a low E string (labeled E, A, D, G) and a high E string (labeled B). The first measure of the guitar staff shows a F7 chord (F-A-C-E) on the low E string. The second measure shows a F7 chord (F-A-C-E) on the low E string. The third measure shows a F7 chord (F-A-C-E) on the low E string. The fourth measure shows a F7 chord (F-A-C-E) on the low E string. The fifth measure shows a F7 chord (F-A-C-E) on the low E string. The sixth measure shows a F7 chord (F-A-C-E) on the low E string. The seventh measure shows a F7 chord (F-A-C-E) on the low E string. The eighth measure shows a F7 chord (F-A-C-E) on the low E string.

Fourth system of music for "Jackson Stomp". The system includes a treble clef staff with a 4/4 time signature and a guitar staff. The guitar staff has a low E string (labeled E, A, D, G) and a high E string (labeled B). The first measure of the guitar staff shows a C7 chord (C-E-G-Bb) on the low E string. The second measure shows a C7 chord (C-E-G-Bb) on the low E string. The third measure shows a C7 chord (C-E-G-Bb) on the low E string. The fourth measure shows a C7 chord (C-E-G-Bb) on the low E string. The fifth measure shows a C7 chord (C-E-G-Bb) on the low E string. The sixth measure shows a C7 chord (C-E-G-Bb) on the low E string. The seventh measure shows a C7 chord (C-E-G-Bb) on the low E string. The eighth measure shows a C7 chord (C-E-G-Bb) on the low E string.

Fifth system of music for "Jackson Stomp". The system includes a treble clef staff with a 4/4 time signature and a guitar staff. The guitar staff has a low E string (labeled E, A, D, G) and a high E string (labeled B). The first measure of the guitar staff shows a C chord (C-E-G) on the low E string. The second measure shows a C chord (C-E-G) on the low E string. The third measure shows a C chord (C-E-G) on the low E string. The fourth measure shows a C chord (C-E-G) on the low E string. The fifth measure shows a C chord (C-E-G) on the low E string. The sixth measure shows a C chord (C-E-G) on the low E string. The seventh measure shows a C chord (C-E-G) on the low E string. The eighth measure shows a C chord (C-E-G) on the low E string.

**C<sup>(7)</sup>**

T  
A  
B

1 0 5 | 1 2 5 | 1 0 5 | 1 2 5 | 1 0 5

**F**

T  
A  
B

1 2 5 | 3 7 3 7 | 3 7 3 3 7 | 3 7 3 5 3

**F<sup>7</sup>** **F** **F<sup>7</sup>** **C**

T  
A  
B

6 5 3 6 5 3 | 3 3 7 7 3 3 5 3 | 6 5 3 6 5 3 | 7 3 5 3 7 3

**C<sup>7</sup>** **G**

T  
A  
B

5 3 7 3 5 3 7 | 5 5 0 5 | 1 0 5 5 5 | 5 6 0 1

**C** **C<sup>7</sup> (trem.)**

T  
A  
B

2 5 5 0 | 3 3 7 6 | 5 3 7 5 | 3 | 1 2

# Jambalaya On the Bayou

Key - C; by Hank Williams 1952

Goodbye, Joe, me gotta go, me oh my oh.  
Me gotta go, pole pirogue down the bayou.  
My Yvonne, the sweetest one, me oh my oh.  
Son of a gun, we'll have big fun on the bayou.

## **REFRAIN**

*Jambalaya and a crawfish pie and fillet gumbo  
Cause tonight I'm gonna see my ma chaz ami-o.  
Pick guitar, fill fruit jar and be gayo,  
Son of a gun, we'll have big fun on the bayou.*

## **Break #1**

Thibodaux, Fontaineaux, the place is buzzin',  
Kinfolk come to see Yvonne by the dozen.  
We dress in style and go hog wild, me oh my oh.  
Son of a gun, we'll have big fun on the bayou.

## **REFRAIN**

## **Break #2**

## **REFRAIN.**

*Repeat last line and end.*

## **Optional Verse:**

Settle down far from town get me a pirogue  
And I'll catch all the fish in the bayou  
Swap my mon to buy Yvonne what she need-o  
Son of a gun we'll have big fun on the bayou.

I	V
Goodbye, Joe, me gotta go, me oh my oh.	
V	I
Me gotta go, pole the pirogue down the bayou.	
I	V
My Yvonne, the sweetest one, me oh my oh.	
V	I
Son of a gun, we'll have big fun on the bayou.	



# Juanita Stomp

Big Joe Williams and Sleepy John Estes; Steve James; Key of A

Juanita ... [Oh] honey where'd you stay last night?  
Juanita ... [Oh] honey where'd you stay last night?  
Didn't come home this morning,  
Till the sun was shining bright.

Well somebody been fishin' babe, fishin in my pond.  
Catchin up my goggle eyed perches and dryin up the bone.  
Juanita ... baby what you tryin to do?  
You know that you can't love me,  
and my partner too.

## ***BREAK***

### ***Strum Emphasis***

Yeah well the big boats up the river babe, and it won't come down.  
I believe Juanita boys, is somewhere water bound.  
Juanita ... oh what on earth you tryin to do?  
You know that you can't love me,  
and my partner too.

## ***BREAK 2***

Juanita ... tell me where'd you stay last night  
Juanita ... hey baby where'd you stay last night?  
Didn't come home this morning,  
till the sun was shining bright.

I (alternate with I <sup>7</sup> )		
IV (alternate with IV <sup>7</sup> )		I
V (alternate with V <sup>7</sup> )		
IV on "sun"	I	V
I		
I		
IV (alternate with IV <sup>7</sup> )		I
I (play - no lyric this line)		
V (alternate with V <sup>7</sup> )		
IV on "sun"	I	V

## Just Like Tom Thumb's Blues

Intro (more or less):

The "Em/d" at the beginning could be played xx0453 as well

```

Em/d D      DC      C/g G
| . . . | . . . | . . . | . . .
G Harp, much like Helpless
|-02-----|-20-----|-----|-3-----
|-03-----|-31-----|-10-----|-1p0-----
|-02-----|-20-----|-00-----|-0----- twice
|-00-----|-02-----|-20-----|-2p0-----
|-----|---3-----|-x2-----|-x-----
|-----|-----|-33-----|-33-----

```

G C(/g)  
 When you're lost in the rain in Juarez  
 G  
 And it's Eastertime too  
 G  
 And your gravity fails  
 C(/g) G (/g-a-b)  
 And negativity don't pull you through  
 C  
 Don't put on any airs  
 G  
 When you're down on Rue Morgue Avenue  
 D  
 They got some hungry women there  
 C G  
 And they really make a mess outa you  
  
 Now if you see Saint Annie  
 Please tell her thanks a lot  
 I cannot move  
 My fingers are all in a knot  
 I don't have the strength  
 To get up and take another shot  
 And my best friend, my doctor  
 Won't even say what it is I've got  
  
 Sweet Melinda  
 The peasants call her the goddess of gloom  
 She speaks good English  
 And she invites you up into her room  
 And you're so kind  
 And careful not to go to her too soon

And she takes your voice  
 And leaves you howling at the moon  
  
 Up on Housing Project Hill  
 It's either fortune or fame  
 You must pick up one or the other  
 Though neither of them are to be what they claim  
 If you're lookin' to get silly  
 You better go back to from where you came  
 Because the cops don't need you  
 And man they expect the same  
  
 Now all the authorities  
 They just stand around and boast  
 How they blackmailed the sergeant-at-arms  
 Into leaving his post  
 And picking up Angel who  
 Just arrived here from the coast  
 Who looked so fine at first  
 But left looking just like a ghost  
  
 I started out on burgundy  
 But soon hit the harder stuff  
 Everybody said they'd stand behind me  
 When the game got rough  
 But the joke was on me  
 There was nobody even there to call my bluff  
 I'm going back to New York City  
 I do believe I've had enough

# Kansas City

Key of G, or C2-A; Muddy likes C (C3-using A form)

more than 300 versions, including Muddy Waters, Fats Domino, the Beatles, etc. (Lieber and Stoller -1952)

I'm going to Kansas City  
Kansas City here I come  
I'm going to Kansas City  
Kansas City here I come  
They got some crazy little women there  
and one day I'm gonna get me one

I'm gonna be standing on the corner  
the corner of 12th Street and Vine  
I'm gonna be standing on the corner  
12th Street and Vine  
With my Kansas City Baby  
and a bottle of Kansas City wine

## ***REFRAIN (play in stop time)***

*Well I might take a plane I might take a train  
But if I have to walk I'm going just the same  
I'm going to Kansas City  
Kansas City here I come  
They got some crazy little women  
There and I'm gonna get me one*

## ***BREAK***

Repeat above

They got some crazy lil' women there and I'm gonna get me one  
They got some crazy lil' women there and I'm gonna get me one  
They got some crazy lil' women there and I'm gonna get me one

## ***Optional (from Wilbert Harrison version)***

Now if I stay with that woman,  
I know I'm gonna die  
Gotta find a brand new baby  
That's the reason why  
I'm going to Kansas City,  
Kansas City here I come

### The Intro:

Notes D-E-D    G chord two triplets plus 1  
Notes D-E-D    C<sup>9</sup> or C<sup>7</sup> two triplets plus 1  
Notes D-E-D    G chord four triplets plus 1  
C<sup>7</sup> - C<sup>#7</sup> - D<sup>7</sup>

### Straight Blues (Bump rhythm):

G  
G  
C  
C        G  
D<sup>7</sup>  
C<sup>7</sup>        G (Bump) then C<sup>7</sup> - C<sup>#7</sup> - D<sup>7</sup>

### Optional Verses from Diving Duck Blues

# Lazy John

Arr. Baron Collins-Hill

www.MandoLessons.com

Traditional

First system of music (measures 1-4). The treble staff shows the melody with a key signature of two sharps (F# and C#) and a common time signature. Chords E, A, E, and A are indicated above the staff. The bass staff shows the fretboard with fingerings (2-4, 0, 2-4, 2-0, 4-2-0, 2-4-2-0, 0-2-4-0) and a TAB staff with corresponding fret numbers and a rhythmic notation below.

Second system of music (measures 5-8). The treble staff shows the melody with a key signature of two sharps (F# and C#) and a common time signature. Chords E, A, E, and A are indicated above the staff. The bass staff shows the fretboard with fingerings (2-4-2-0, 4-2-4-0, 2-4-2-0, 0-2-4-0, 0-2-4-0) and a TAB staff with corresponding fret numbers and a rhythmic notation below. The system concludes with a double bar line and a repeat sign.

Third system of music (measures 9-12). The treble staff shows the melody with a key signature of two sharps (F# and C#) and a common time signature. Chords D, E, and A are indicated above the staff. The bass staff shows the fretboard with fingerings (2-0-2-0, 2-2-0-2, 2-4-2-0, 4-2-4-0) and a TAB staff with corresponding fret numbers and a rhythmic notation below.

Fourth system of music (measures 13-16). The treble staff shows the melody with a key signature of two sharps (F# and C#) and a common time signature. Chords D, E, and A are indicated above the staff. The bass staff shows the fretboard with fingerings (2-0-2-0, 2-2-0-2, 2-4-2-0, 0-2-4-0, 0-2-4-0) and a TAB staff with corresponding fret numbers and a rhythmic notation below. The system concludes with a double bar line and a repeat sign.

# Little Liza Jane

New Words Bill Mc Cabe 2014; Key of G; Sounds good Capo5/C

I had a girl in Philly town, little Liza Jane	G	G@3
Made my heart go round and round, little Liza Jane	G	D/G
One late night I tried to kiss her, little Liza Jane	G	G@3
She threw me out and now I miss her, little Liza Jane	G	D/G

Oh little Liza, little Liza Jane	G	G@3
Oh little Liza, little Liza Jane	G	D/G
Oh little Liza, little Liza Jane	G	G@3
Oh little Liza, little Liza Jane	G	D/G

I know that girl, it's in the stars, little Liza Jane  
I'll win her heart and we'll go far, little Liza Jane  
Today I got me a brand new car, little Liza Jane  
I'll find that girl no matter how hard, little Liza Jane

Oh little Liza, little Liza Jane  
Oh little Liza, little Liza Jane  
Oh little Liza, little Liza Jane  
Oh little Liza, little Liza Jane

*Hey/Break all play*

Call My Liza come to me, Little Liza Jane  
Sit right here girl on my knee, Little Liza Jane  
Wait by the water, moon so clear, Little Liza Jane  
Way past time but she ain't here, Little Liza Jane

Oh little Liza, little Liza Jane  
Oh little Liza, little Liza Jane  
Oh little Liza, little Liza Jane  
Oh little Liza, little Liza Jane

*Hit it Boys/Break 2 all play*

Call to her mamma, talk to her Pa, Little Liza Jane  
She's runnin' way to Omaha, Little Liza Jane  
Gonna get me a tractor, plant me some corn, Little Liza Jane  
She'll be mine before the morn, Little Liza Jane

Oh little Liza, little Liza Jane  
Oh little Liza, little Liza Jane  
Oh little Liza, little Liza Jane  
Oh little Liza, little Liza Jane

# That Lonesome Train Took My Baby Away

Guitar Key G; C/2-A; or D; Mando Key D or G. Papa Charlie McCoy; The Best of Charlie McCoy 1929-1936 (1982).

Woke up this morning, found something wrong  
My loving babe, she caught that train and gone  
Now won't you starch my jumper, iron my overhauls  
I'm going to ride that train, one they call the cannonball

## **CHORUS**

*Now Mr. depot agent, shut your depot down  
The gal I'm loving, she's fixing to leave this town  
Now that mean old fireman, that cruel old engineer  
They gonna take my baby, [and] leave poor me standing here*

## **BREAK**

Well there ain't no telling, what that train might do  
It'll steal your honey [baby], and run [roll] right over you  
Now mean Mr. engineer man, you oughta be ashamed of yourself  
You take women from their husbands, babies from their mother's breast

You know I walked on down the track, start to scream and cry  
Looked like any minute, I's gonna lose my mind  
Now my knees was weak, and my footsteps all I heard  
Looked like every minute, I was stepping to another world

## **BREAK 2**

*Mr. depot agent shut your depot down  
The girl I'm loving she's fixing to blow this town  
Now that mean old fireman, cruel old engineer  
[They] Going to take my baby, and leave me lonesome standing here*

## **CLOSE**

I (alternate with I <sup>7</sup> )	
I	
IV (alternate with IV <sup>7</sup> )	I
I (play - no lyric this line)	
I	V I
<b>Steve James Key (D)</b>	
D/I (alternate with I <sup>7</sup> )	
D/I	
G/IV (alternate with IV <sup>7</sup> )	D/I
I (play - no lyric this line)	
D/I	A/V D/I

# Long Journey Home

Watson; Stanley; Flatt & Scruggs; Monroe; Traditional?  
**G; Most Capo 2/A ; Words Updated - Bill Mc Cabe 2015**

## **Chorus:**

**G** (insert G riff for color)

*Lost all my money but a two-dollar bill*

**G** **C** **G**

*Two-dollar bill, boys, two-dollar bill*

**G** (insert G riff then return to G 3<sup>rd</sup> fret)

*Lost all my money but a two-dollar bill*

(G riff) **D7** **G**

*I'm on my long journey home*

It's cloudy in the east, and the rain's blowin' hard  
Rain's blowin' hard, boys, the rain's blowin' hard  
It's cloudy in the east, and the rain's blowin' hard  
I'm on my long journey home

Well, black smoke's a-risin' [and] it must be a train  
Surely is a train, boys, surely is a train  
Black smoke's a-risin' [and] it must be a train  
I'm on my long journey home

## **Break #1:**

## **Chorus:**

There's a pretty girl a-waiting [for me] on down the line  
On down the line, boys, on down the line  
There's a pretty girl a-waiting [for me] on down the line  
I'm on my long journey home

I did not find my fortune, and I could not make my fame  
Got no money [fortune] boys, what I got's my name  
Did not find my fortune, and I could not make my fame  
I'm on my long journey home - **OK TO OMIT THIS VERSE**

Well I'm homesick and lonesome and feeling kind of blue  
Feeling kind of blue, boys, feeling kind of blue  
Homesick and lonesome and I'm feeling kind of blue  
I'm on my long journey home

## **Break #2:**

## **Chorus (and Close Out)**

# Louis Collins

Key of C (start on G; can use F instead of G7) by Mississippi John Hurt; C2/D to cut mix.

Note: according to Hurt this song, his own composition, was based on a true event

G [G7]\* C  
Ms. Collins weeped, Ms. Collins moaned,  
C F  
to see her son Louis leavin' [her]home

C G C  
The angels laid him away  
*\* Some folks play the F chord for one beat, rather than the quick G7*

## CHORUS

G \* [G7] C  
The angels laid him away,  
C F  
they laid him six feet under the clay  
C G C  
The angels laid him away  
*\*Some like to slide two frets up to a quick "A"*  
**BREAK 1**

Oh, Bob shot one, and Louis shot two,  
shot poor Collins, shot him through and through  
The angels laid him away

## CHORUS

### BREAK 2

Oh, when they heard, that Louis was dead  
all the lady folk [people] they dressed out in red  
The angels laid him away

## CHORUS

### BREAK 3

Oh, kind friends, now [oh], ain't it hard?,  
to see poor Louis in a tired [new] graveyard  
The angels laid him away

## CHORUS/END

## OPTIONAL VERSE

Ms. Collins weeped, Ms. Collins moaned,  
Her boy Louis he's comin' on home  
The angels laid him away

## CHORUS/END



# The Midnight Special

Key of C or G, prefer Capo II/A- modified by Bill Mc Cabe 2012

Well, you wake up in the mornin'  
You hear the work bell ring  
And they march you to the table  
You see the same old thing  
Ain't no food upon the table  
And no fork up in the pan  
But you'd better not complain, boy  
You'll get in trouble with the man

*Chorus:*

*Let the midnight special  
Shine the light on me  
Let the midnight special  
Shine the light on me*

*Let the midnight special  
Shine the light on me  
Let the midnight special  
Shine the ever-lovin' light on me*

Verse 2:

Yonder come Miss Rosie  
How in the world did you know  
By the way she wears her apron  
And the clothes she wore  
Umbrella on her shoulder  
Piece of paper in her hand  
She come to see the gov'nor  
She wanna free her man

*(chorus)*

If you're ever in Houston  
Man you'd better do right  
You'd better not gamble  
And you'd better not fight  
Or the sheriff will grab ya  
And his boys'll bring you down  
The next thing you know, son  
Ooh, you're jail bound

*(chorus)*

Well early in the morning  
till late at night  
I been workin' for the man  
till they turn down [out] the light  
Well I look out the window  
and what do I see  
it's the Midnight Special  
Come to set me free  
[or: Shine its light on me]

C/F	G/C
C	G
G	D
C	G
C/F	G/C
C	G
G	D
C	G

# Mighty Dark To Travel

Monroe; G or A; Style of Monroe w Jim and Jesse

To me she **was** a little angel  
Sent down to **me** from God above  
And on the **day** that I first met her  
Then I **told** her of my love

## **CHORUS:**

*It's mighty **dark** for me to travel  
For my **sweetheart** she is gone  
The road is **rough** and filled with gravel  
But I must **journey** on and on*

## **BREAK 1**

Many a **night** we strolled together  
Talking **of** our love so fair  
My love for **her** will never vanish  
Oh I **know** I will [I'll] meet her there

## **CHORUS**

## **BREAK 2**

Traveling **down** this lonesome highway  
Thinking **of** my love who's gone  
Knowing **soon** we'll be together  
She's the **only** love I've known

**CHORUS** and end or follow with break/chorus and end

---

G  
It's mighty dark for me to travel  
C G  
For my sweetheart she has gone  
  
The road is rough and filled with gravel  
G@3 D7 G  
But I must journey on alone

# More Pretty Girls Than One

Weavers; Watson; Skaggs; C2/D  
lyrics update by Bill Mc Cabe 2015

*C* *G7* *C(7)*  
*There's more pretty girls than one*  
*F* *C*  
*There's more pretty girls than one*  
*F* *C run to Am*  
*Every ole town that I ramble around*  
*C* *G7* *C*  
*There's more pretty girls than one*

Mama came to me in a dream last night  
Said Billy boy you oughta' do right.  
Son you gotta' quite this [old] ramblin' around  
And find yourself a sweet loving wife

*CHORUS*

*BREAK*

Honey look on down that lonesome road  
Hang your pretty little head and cry  
Cause I'm chasin' down all them pretty little gals  
Lord help me, please don't let me die

*CHORUS AND CLOSE*

**KEY OF D:**

**D** **A7** **D(7)**  
**There's more pretty girls than one**  
**G** **D**  
**There's more pretty girls than one**  
**G** **D run to Bm**  
**Every ole town that I ramble around**  
**D** **A7** **D**  
**There's more pretty girls than one**

# New River Train

Most play in C or D; use C, G or D shapes, depending in key called.  
Recorded by Charlie Monroe and Bill Monroe and others; Traditional

## **INTRO**

## **CHORUS**

*Riding on that new river train  
Riding on that new river train  
That same old train that brought me here  
It's gonna roll [carry] me away [once] again*

I		
I		V <sup>7</sup>
I	IV	
I	V <sup>7</sup>	I

Darling you can't love one  
Darling you can't love but one  
You can't love one and have any fun  
Oh darling you can't love one

## **CHORUS**

## **BREAK**

Darling you can't love two  
Darling you can't love two  
You can't love two and your little heart be true  
Darling you can't love two

## **CHORUS**

## **BREAK**

Darling you can't love three  
Darling you can't love three  
You can't love three and still have me [be true to me]  
Oh darling you can't love three

## **CHORUS**

## **BREAK**

Darling you can't love four  
Darling you can't love four  
You can't love four and have me at your door [love me anymore]  
Oh darling you can't love four

## **CHORUS**

**BREAK** and close

# Old Joe Clark

Arr. Baron Collins-Hill

[www.MandoLessons.com](http://www.MandoLessons.com)

Traditional

1

A

Tab: 0 2 3 2 | 0 5 4 | 0 2 3 2 | 0 0

Vertical bar lines: | | | |

Detailed description: This system contains measures 1 through 4 of the piece. The treble clef staff is in A major (two sharps) and 2/4 time. Measure 1 has a repeat sign. The notes are A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Measure 2 has notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Measure 3 has notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Measure 4 has notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff shows fret numbers: 0, 2, 3, 2 for measure 1; 0, 5, 4 for measure 2; 0, 2, 3, 2 for measure 3; and 0, 0 for measure 4. Vertical bar lines are placed below the fret numbers at measure boundaries.

5

G A

Tab: 0 2 3 2 | 0 5 4 | 0 4 2 5 | 0 0

Vertical bar lines: | | | |

Detailed description: This system contains measures 5 through 8. Measure 5 has a repeat sign. Measure 6 has notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Measure 7 has notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Measure 8 has notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff shows fret numbers: 0, 2, 3, 2 for measure 5; 0, 5, 4 for measure 6; 0, 4, 2, 5 for measure 7; and 0, 0 for measure 8. Vertical bar lines are placed below the fret numbers at measure boundaries.

9

A G

Tab: 0 0 0 0 | 0 5 4 | 0 0 0 0 | 2 2 | 5 5

Vertical bar lines: | | | |

Detailed description: This system contains measures 9 through 12. Measure 9 has a repeat sign. Measure 10 has notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Measure 11 has notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Measure 12 has notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff shows fret numbers: 0, 0, 0, 0 for measure 9; 0, 5, 4 for measure 10; 0, 0, 0, 0 for measure 11; and 2, 2, 5, 5 for measure 12. Vertical bar lines are placed below the fret numbers at measure boundaries.

13

A G A

Tab: 0 0 0 0 | 0 5 4 | 0 4 2 5 | 0 0

Vertical bar lines: | | | |

Detailed description: This system contains measures 13 through 16. Measure 13 has a repeat sign. Measure 14 has notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Measure 15 has notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Measure 16 has notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff shows fret numbers: 0, 0, 0, 0 for measure 13; 0, 5, 4 for measure 14; 0, 4, 2, 5 for measure 15; and 0, 0 for measure 16. Vertical bar lines are placed below the fret numbers at measure boundaries.

# Old Joe Clark

Preferred Chords

The chords go like this:

| A | A | A | E | A | A | A E | A | (x2)  
| A | A | A | G | A | A | A E | A | (x2)

or with a capo on the 2nd fret:

| G | G | G | D | G | G | G D | G | (x2)  
| G | G | G | F | G | G | G D | G | (x2)

Capo on the 2nd Fret

Play Part A Twice followed by Part B Twice and then play until  
your  
fingers are soar

Part A

E-----0-1-0-----0-1-0-----0-1-0-----|  
B--0-1-3-----3-1-0--0-1-3-----3-333-0-1-3-----3-1-0--|  
G-----|  
D-----|  
A-----|  
E-----|

E-----|  
B-----|  
G---0-2-4-0-2---0-----|  
D-----4-----|  
A-----|  
E-----|

Part B

E-----|  
B-----333-1-0-----333-1-0-----|  
G---0-000-----0-000-----0-000-----|  
D--0-----0-----0-3-333---0-----|  
A-----|  
E-----|

E-----|  
B-----|  
G---0-2-4-0-2---0-----|  
D-----4-----|  
A-----|  
E-----|

Music resources from [www.traditionalmusic.co.uk](http://www.traditionalmusic.co.uk)

Old Joe Clark

Old Joe Clark

Traditional American

CHORUS:

Fare ye well, Old Joe Clark! Fare ye well, I say.

Fare ye well, Old Joe Clark! I'm a-goin' away.

ALT. CHORUS

Fare thee well, Old Joe Clark. Goodbye, Betsy Brown.

Fare thee well, Old Joe Clark. I'm gonna leave this town.

-----

Start with CHORUS:

Old Joe Clark, the preacher's son, preached all over the plain.

The only text he ever knew was high, low, Jack and the game.

CHORUS:

Old Joe Clark had a mule, his name was Morgan Brown.

And every tooth in that mule's head was sixteen inches 'round.

CHORUS:

Old Joe Clark had a yellow cat, she would neither sing or pray.

She stuck her head in the buttermilk jar & washed her sins away.

CHORUS:

Old Joe Clark, he had a house, fifteen stories high.

And every story in that house was filled with chicken pie.

OPT VERSE

Old Joe Clark's a fine old man, tell you the reason why.

He keeps good likker 'round his house, good old Rock & Rye.

Old Joe Clark used to clean the bar. Liquor was his pay.

Never saved a golden eagle. Drank it all away.

# Panhandle Rag

(Play AABA - Most play this in G - Webb Pierce lyrics; on guitar C/5 to play in C is best)

I	—	IV <sup>7</sup>	—	I	—	—	—
V <sup>7</sup>	—	—	—	I	—	—	—

IV <sup>7</sup>	—	—	—	I	—	—	—
IV <sup>7</sup>	—	—	—	V <sup>7</sup>	—	—	—

I was ramblin' round a Texas border town,  
Just another guy with plenty of time,  
She was wanderin' too, when her eye caught mine,  
In the Panhandle town, along the border line.

## BRIDGE

Well the night was cold and dreary and the rain was a-fallin' sure and fast,  
And I was gettin' leery, for I'd found/left another dearie, in a town I'd  
passed;  
But I'll never roam, from this border town, cause I married that gal and  
settled down.

## BREAK

## REPEAT FROM THE TOP

Repeat final line to close.



# Prescription For The Blues

by Porter Grainger; recording of October 15, 1924  
from Complete Recorded Works, Vol. 2 (1924) (Document 5365), copyright notice

G                    E7        Am        D7        G    D7

All day long I'm worried, all night long I'm blue

G                    E7                A7                                D7

I'm so awfully lonesome, I don't know what to do

G                                G7

So I ask you doctor, see if you can't find

C    C#dim

Something in your satchel to satisfy my mind

G        E7        Am7 [or A7] D7                                G

Doctor, doctor, write me a prescription for the blues

G7 C    Cm G        D7

The wearied blues

Let me tell you doctor, why I'm in misery

Once I had a lover, he went away from me

Sent to see the gypsy, voodoo doctors too

Shook their heads and told me, nothing they could do

Doctor, doctor, write me a prescription for the blues

The mean old blues

Like a little baby, all day long I cry

And if you can't cure me, I just am sure to die

Give me something, poison, doctor won't you please

Then I'll sign a paper: died with the heart's disease

Doctor, doctor, write me a prescription for the blues

The plain old blues

# Pig Ankle Rag

Arr. Baron Collins-Hill

[www.MandoLessons.com](http://www.MandoLessons.com)

Traditional

Sheet music for "Pig Ankle Rag" in 4/4 time, featuring a treble clef, key signature of two sharps (F# and C#), and a mandolin tablature system.

The music is divided into four systems, each with a treble staff and a mandolin tablature staff. The tablature staff includes fret numbers (0-5) and a rhythmic notation system using vertical lines and dots.

**System 1 (Measures 1-4):** Treble staff shows a melody starting with a repeat sign. Chords A and D are indicated above the staff. The tablature staff shows the corresponding fretting and rhythm.

**System 2 (Measures 5-8):** Treble staff continues the melody. Chords A and D are indicated. The tablature staff shows the fretting and rhythm.

**System 3 (Measures 9-13):** Treble staff includes a key signature change to one sharp (F#) in measure 10. Chords G, D, and A are indicated. The tablature staff shows the fretting and rhythm, including a double bar line and repeat sign in measure 13.

**System 4 (Measures 14-17):** Treble staff returns to the key signature of two sharps. Chords A and D are indicated. The tablature staff shows the fretting and rhythm.

**System 5 (Measures 18-21):** Treble staff continues the melody. Chords A and D are indicated. The tablature staff shows the fretting and rhythm.

22

G D A 1. D 2. D

G D A 1. D 2. D

TAB

2-1-2-4-5-4-5-0 2-1-2-7-7-5-2-5 0 0-5-5-2-0 5 4-2-5

22

# Please Baby

Key D; Mississippi Sheiks (they play Ef/C1); G Burns does in E

*I*  
*Please baby – pleeaassseeee baby*  
*I* *V* *I*  
*Won't you come back to your daddy one more time*  
*I*  
*Please baby – pleeaassseeee baby*  
*I* *V* *I*  
*When I get my money I will give you my last dime*

*IV* *I*  
*When you left me babe, made me feel so blue*  
*IV* *I* *V*  
*You know babe don't love nobody but you*

*I*  
*Please baby – pleeaassseeee baby*  
*I* *V* *I*  
*Won't you come back to your daddy one more time*

## **BREAK 1**

*I'm so blue, baby, [I'm] so blue baby*  
*I can't sleep at night, I can hardly keep from cryin*  
*You know baby, you know baby*  
*You're all ways and forever on my mind*

*Since you've been gone babe, things don't seem right*  
*I go to take my meals, I can't eat a bite*  
*Please baby – pleeaassseeee baby*  
*Won't you come back to your daddy one more time*

## **BREAK 2**

*Please baby – pleeaassseeee baby*  
*Won't you come back and leave that other man*  
*alone*

*Please baby – pleeaassseeee baby*  
*I need you here, to help me carry my lovin' on*

*I know babe, I didn't treat you right*  
*But you know I need your lovin' both day and*  
*night*  
*Please baby – pleeaassseeee baby*  
*Won't you come back to your daddy one more*  
*time. END*

## **REPEAT VERSE OPTIONAL:**

*When you left me babe you left me feeling so*  
*blue*  
*You know babe don't love nobody but you*  
*Please baby – pleeaassseeee baby*  
*Won't you come back to your daddy one more*  
*time*

# Prater Blues

*Slow Swing*

First system of musical notation for "Prater Blues". The system includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. The bass line is written on a single staff with a double bass clef. The bass line includes a fretboard diagram for the first measure, showing a G note on the 3rd fret of the 5th string. The system is marked with a "G" chord and a "C7" chord. The bass line includes a "3" indicating a triplet.

Second system of musical notation for "Prater Blues". The system includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. The bass line is written on a single staff with a double bass clef. The system is marked with a "G" chord. The bass line includes a "3" indicating a triplet.

Third system of musical notation for "Prater Blues". The system includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. The bass line is written on a single staff with a double bass clef. The system is marked with a "D7" chord and a "G" chord. The bass line includes a "4fr." indicating a 4-fret bend. The system ends with a double bar line.

# Ragtime Millionaire

Key C (starts on V); William Moore Recorded 1928; words updated Bill Mc Cabe 2020  
possibly lifted from old minstrel number "My Money Never Runs Out"

## CHORUS

*I'm a rag, said I'm a rag  
Well I'm a rag, said I'm a ragtime millionaire  
Hey all you people take your hat off to me  
[Because] I'm a ragtime millionaire*

Mr Henry's gonna send me a Ford, he must  
Ev'rybody else is gonna take my dust  
Gonna put a little sign on: "In God We Trust"  
I don't mean to make no fuss  
All you little people take your hat off to me  
[Because] I'm a ragtime millionaire

## CHORUS

Some of the boys think I'm runnin' late  
If you please, I got a [Ford] V-eight  
They might think [they] gonna catch me at last  
All I gotta do is hit the gas  
All you little people take your hat off to me  
[Because] I'm a ragtime millionaire

## CHORUS

### BREAK III

I'm gonna take my woman to a show tonight  
Make them boys treat her right  
Gonna keep her out 'bout half midnight  
I don't mean to cause no fight  
All you little people take your hat off to me  
[Because] I'm a ragtime millionaire

## CHORUS

Every tooth in my head is solid gold  
I make those boys turn icy cold  
I brush my teeth with diamond dust  
And I don't care if the banks go bust  
All you little people take your hat off to me  
[Because] I'm a ragtime millionaire

## CHORUS

### BREAK

### CHORUS/END

G	C
<i>I'm a rag, said I'm a rag</i>	
G	C
<i>Well I'm a rag, said I'm a ragtime millionaire</i>	
F	C
<i>Hey all you people take your hat off to me</i>	
G	C
<i>Because I'm a ragtime millionaire</i>	

V	I
<i>I'm a rag, said I'm a rag</i>	
V	I
<i>Well I'm a rag, said I'm a ragtime millionaire</i>	
IV	I
<i>Hey all you people take your hat off to me</i>	
V	I
<i>Because I'm a ragtime millionaire</i>	

# Railroad Bill

(Composite from several sources including Jeffrey Scott; Cephas & Wiggins; Colter Wall **Key of C**; Capo II/D)

## ***INTRO BREAK/LEAD IN***

Railroad Bill  
Railroad Bill  
You never worked  
And you never will  
Ride, ride, ride

Railroad Bill  
He's a mighty mean man  
Shot that lantern  
Right outta the brakeman's hand  
Ride, ride, ride

## ***BREAK***

Early one mornin'  
Standin' in the rain  
Roundin' the curve  
Comes a long freight train  
He gonna ride, ride, ride

Two big policemen  
Dressed out in blue  
Walkin' down the street  
They be lookin' for you  
You gotta ride, ride Railroad Bill

## ***BREAK***

Gonna buy me a pistol  
As long as my arm  
Gonna take down/shoot everybody  
Ever done me any harm  
Ride, ride, ride

You can rush me a chicken  
Rush me a goose  
You might think I'm workin' boys  
I say what's the use, I'm gonna  
Ride, ride, ride

## ***BREAK***

Railroad Bill  
Strollin' down the hill  
Lightin' his cigars  
With a ten dollar bill  
Ride, ride, ride

Repeat last line and close

<b>I</b>		
<b>I</b>		<b>quick/aug4</b>
<b>VI</b>		<b>quick/7th</b>
<b>IV</b>		
<b>I</b>	<b>V</b>	<b>I</b>

First system of music notation. Treble clef, key signature of two sharps (F# and C#), and common time (C). The melody consists of four measures. Chords A, D, A, and G are indicated above the staff. The bass line is shown with fret numbers (0, 2, 4, 5) and a diagram of the fretboard below.

Second system of music notation. Treble clef, key signature of two sharps (F# and C#), and common time (C). The melody consists of four measures. Chords A, D, A, and G are indicated above the staff. The bass line is shown with fret numbers (0, 2, 4, 5) and a diagram of the fretboard below. A first ending bracket labeled "1. E A" and a second ending bracket labeled "2. E A" are shown above the staff.

Third system of music notation. Treble clef, key signature of two sharps (F# and C#), and common time (C). The melody consists of four measures. Chords G, D, A, and G are indicated above the staff. The bass line is shown with fret numbers (0, 2, 4, 5) and a diagram of the fretboard below.

Fourth system of music notation. Treble clef, key signature of two sharps (F# and C#), and common time (C). The melody consists of four measures. Chords A, D, A, and G are indicated above the staff. The bass line is shown with fret numbers (0, 2, 4, 5) and a diagram of the fretboard below. A first ending bracket labeled "1. E A" and a second ending bracket labeled "2. E A" are shown above the staff.



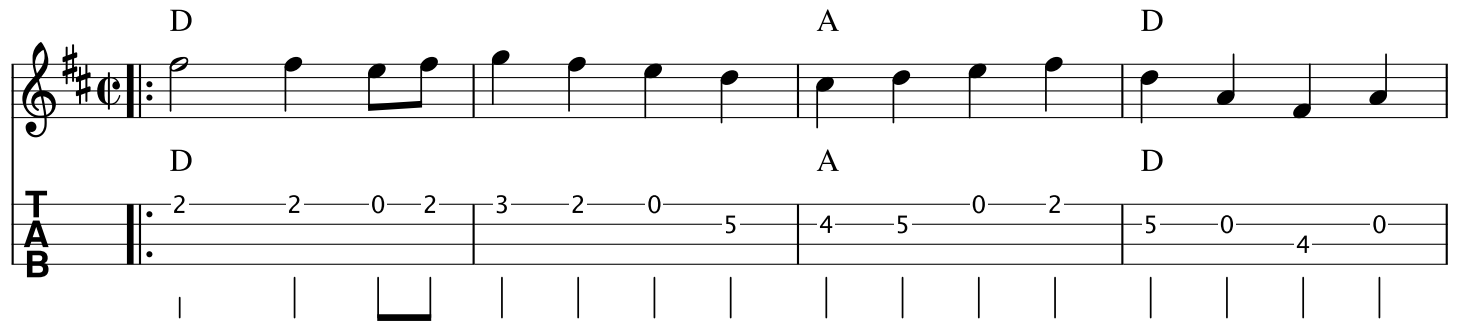
# The Road To Boston

Arr. Baron Collins-Hill

[www.MandoLessons.com](http://www.MandoLessons.com)

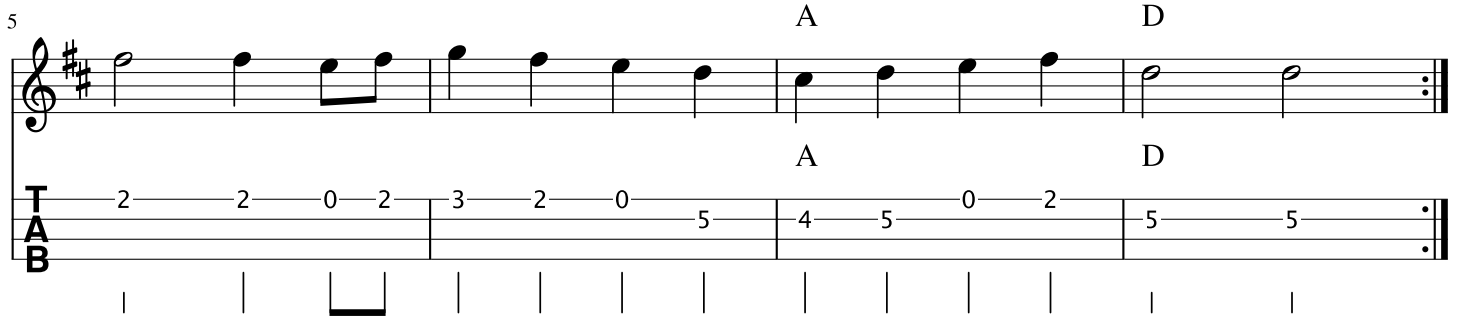
Traditional

Musical notation for measures 1-4. The key signature is D major (two sharps). The melody is in treble clef, and the accompaniment is in mandolin tablature (TAB). Chords are indicated above the staff: D, A, D.



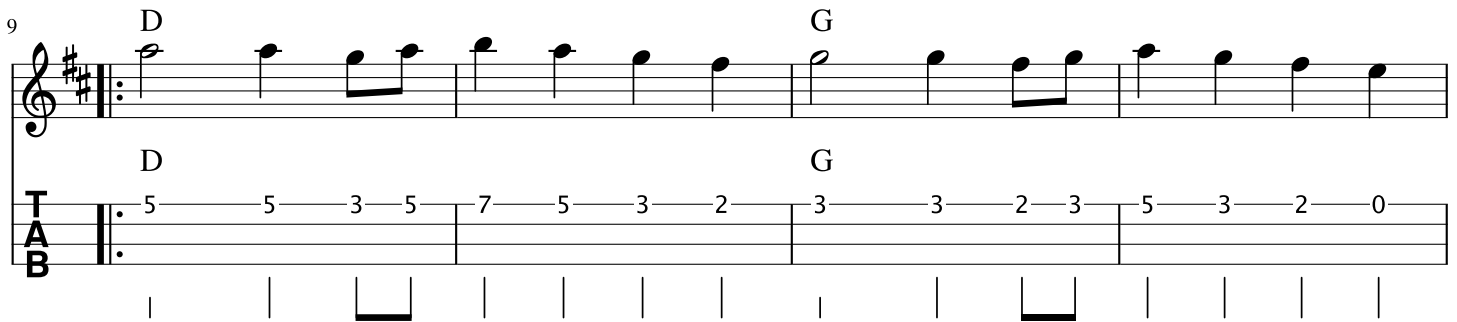
Measures 1-4: Melody (treble clef) and Mandolin Tablature (TAB). Chords: D, A, D.

Musical notation for measures 5-8. The key signature is D major (two sharps). The melody is in treble clef, and the accompaniment is in mandolin tablature (TAB). Chords are indicated above the staff: A, D.



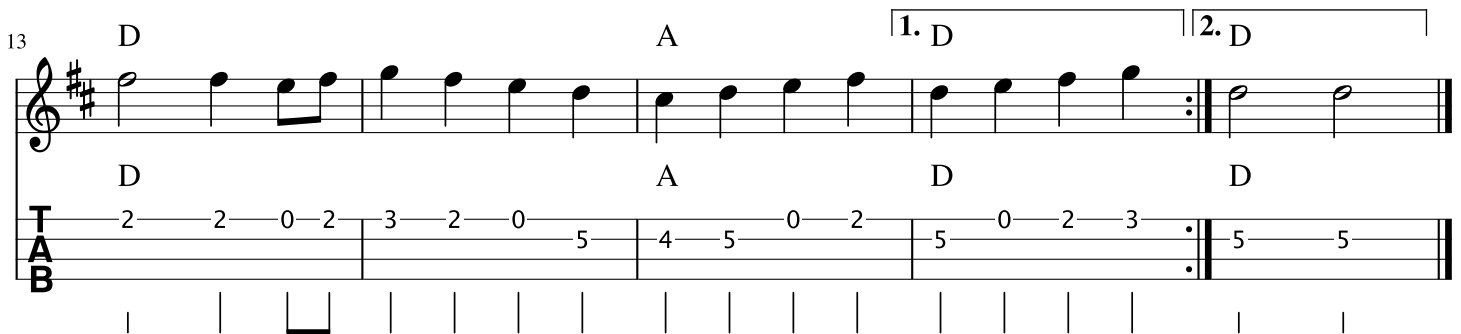
Measures 5-8: Melody (treble clef) and Mandolin Tablature (TAB). Chords: A, D.

Musical notation for measures 9-12. The key signature is D major (two sharps). The melody is in treble clef, and the accompaniment is in mandolin tablature (TAB). Chords are indicated above the staff: D, G.



Measures 9-12: Melody (treble clef) and Mandolin Tablature (TAB). Chords: D, G.

Musical notation for measures 13-16. The key signature is D major (two sharps). The melody is in treble clef, and the accompaniment is in mandolin tablature (TAB). Chords are indicated above the staff: D, A, D, D. A first ending (1. D) and second ending (2. D) are shown for measures 15-16.



Measures 13-16: Melody (treble clef) and Mandolin Tablature (TAB). Chords: D, A, D, D. First ending (1. D) and second ending (2. D) are shown for measures 15-16.

# The Road to Picton

Key of G; **most play C2/A**; John Showman

## A Section:

G		C
G		D
G		C
G	D	G

## B Section:

Am		Em
Am		D
Am		Em
Am	C	D

# Rocky Road Blues

Key: G; Bill Monroe/1946 a variant of a tune by Kokomo Arnold tune from 1937

## **INTRO**

### **CHORUS**

*Lord the road is rocky, but it won't be rocky long  
Lord the road is rocky, but it won't be rocky long  
[Cause] another man, has got my woman and gone*

### **BREAK**

Hey I got those blues, I'm wearing out the soles of my shoes  
Yeah I've got those blues, I'm wearing out the soles of my shoes  
My gal went away [or, done left me] - gave me the doggone blues

### **CHORUS**

### **BREAK**

You'll never miss your water, until the well runs dry  
You'll never miss your water, until the well runs dry  
You'll never miss your woman, - until she says goodbye

### **CHORUS**

### **BREAK**

Oh I wish the Lord, you'd bring my woman back home  
Yeah I wish Lord, you'd bring my woman back home  
I'm so so lonesome, - [I] just can't be alone

**CHORUS** *and close out.*

I	I <sup>7</sup>	
IV	I	
V <sup>7</sup>		I

Monroe's key: A  
Skaggs/Setzer/Stuart: A  
Gene Vincent: E  
Caleb and Reeb: D,  
shift  
into Big Boss  
Man

# Rollin & Tumblin

Muddy Waters & many others; Spanish Turning/G; Great Mando Tune; Words updated Bill Mc Cabe 2018

## **CHORUS**

*Well, I rolled and I tumbled,  
Cried the whole night long.  
Well, I rolled and I tumbled,  
Cried the whole night long.  
When I woke up this morning,  
all I had was gone.*

Well now run here momma,  
Come sit on daddy's knee.  
Well now run here momma,  
Come sit on daddy's knee.  
I want to tell you all about the way they treated me.

## **BREAK**

If the river was whiskey  
I'd be a divin' duck  
If the river was whiskey  
I'd be a divin' duck  
I'd go down/deep to the bottom  
Lord I'd never come back up

Well I went up on the mountain  
Looked as far as I could see  
Well I went up on the mountain  
Looked as far as I could see  
Another man got my woman,  
The lonesome blues got me

## **CHORUS**

## **BREAK 2**

If I had possession  
Over judgement day.  
If I had possession  
Over judgement day.  
I would speak to the Lord  
You'd have no right to pray

## **CHORUS /END**

# Rolling In My Sweet Baby's Arms

G maj

*Rollin' in my sweet baby's arms,  
Rollin' in my sweet baby's arms,  
I'll be layin' round the shack  
Till the mail train comes back  
Rollin' in my sweet baby's arms.*

Ain't gonna work on the railroad  
Ain't gonna work on daddy's farm,  
Gonna lay 'round the shack  
Till the mail train comes back  
I'll be rollin' in my sweet baby's arms.

*Chorus*

Now where were you last Saturday night  
While I was laid up in jail?  
Walkin' down the street  
with another man,  
Would not even go my bail.

*Chorus*

Your mamma and daddy don't like me  
They drive me away from your door  
If I had another mind,  
I'd leave you behind  
Never come back no more.

G  
G                    D  
G  
C  
G                    D                    G

## Route 66

Nate King Cole; The Rolling Stones; A - Blues (12 Bar)

If you ever plan to motor west,  
Travel my way, take the highway that is best.  
Get your kicks on Route 66.

It winds from Chicago to LA,  
More than two thousand miles all the way.  
Get your kicks on Route 66.

Now you go [it goes] thru St. Louie, Joplin Missouri,  
And oklahoma city. [looks] oh so pretty.  
You'll see Amarillo and Gallup, New Mexico  
Flagstaff, Arizona, don't forget Winona,  
Kingman, Barstow, San Bernandino.

Would you get hip to this kindly tip,  
Go take that California trip  
Get your kicks on Route 66.

Solo

Now you go [it goes] thru St. Louie, Joplin Missouri,  
And oklahoma city. [looks] oh so pretty.  
You'll see Amarillo and Gallup, New Mexico  
Flagstaff, Arizona, don't forget Winona,  
Kingman, Barstow, San Bernandino.

Would you get hip to this kindly tip,  
Go take that California trip  
Get your kicks on Route 66.  
Get your kicks on Route 66.  
Get your kicks on Route 66.

# St. Anne's Reel

Arr. By Baron Collins-Hill

www.MandoLessons.com

Traditional

First system of music notation for St. Anne's Reel. The staff shows a melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is divided into four measures. Above the staff, the chords D, G, and D are indicated. Below the staff, the fretboard notation shows fingerings: 5-0, 2-2-3-2-0, 5-2, 0-4-0-0-4-0, 2-5-2-0-2-5, 2, 0-2-0-5-4, 5-0. The fretboard notation is divided into four measures corresponding to the melody.

Second system of music notation for St. Anne's Reel. The staff shows a melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is divided into four measures. Above the staff, the chords G, A, and D are indicated. Below the staff, the fretboard notation shows fingerings: 2-2-3-2-0, 5-2, 0-4-0-0-4-0, 2-5-2-5-4-0-4-0, 5-5-4-5-5-0. The fretboard notation is divided into four measures corresponding to the melody.

Third system of music notation for St. Anne's Reel. The staff shows a melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is divided into four measures. Above the staff, the chords D, G, A, and D are indicated. Below the staff, the fretboard notation shows fingerings: 2-2-3-2-0, 5-2, 5-3-3-3-2, 0-5-4-2-0-4-0-3, 7-5-5-5-3. The fretboard notation is divided into four measures corresponding to the melody.

Fourth system of music notation for St. Anne's Reel. The staff shows a melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is divided into four measures. Above the staff, the chords G, A, and D are indicated. Below the staff, the fretboard notation shows fingerings: 2-3-2-0, 5-0-2-3, 5-3-3-3-2, 0-5-4-2-0-4-0-3, 2-5-5-5-0. The fretboard notation is divided into four measures corresponding to the melody.

# St. James Infirmary

(amended by Bill Mc Cabe) - Em Blues see note below)

I went down to old Joe's barroom,  
On the corner by the square  
They were serving the drinks as usual,  
And the usual crowd was there.

On my left stood old Joe Mc Henry  
And his eyes were bloodshot red;  
He turned to the crowd around him, [As he  
turned his face to the people]  
These are the words he said

*Let her go, let her go, God bless her;  
Wherever she may be  
She may search the wide world over  
And never find a better man than me*

I went down to St. James Infirmary  
To see my baby there,  
She was lyin' on a long white table,  
So cool, so soft, so fair.

Went up to see the doctor,  
"She's very low," he said;  
Went back to see my baby  
Good God! She's settin there dead.

*Let her go, let her go, God bless her;  
Wherever she may be  
She may search the wide world over  
And never find a better man than me*

Oh, when I die, please bury me  
In my big brimmed Stetson hat;  
Put a gold piece on my watch chain  
So they'll [my friends'll ]know I left  
standin' pat.

Get six gamblers to carry my coffin  
Six ladies to sing me a song  
Put a jazz band on my tail gate  
To raise Hell as we roll/move along

*Let her go, let her go, God bless her;  
Wherever she may be  
She may search the wide world over  
And never find a better man than me*

Now that's the end of my story  
Let's have another round of booze  
Me and my boys ... wez pallin around  
with them St. James Infirmary blues

## Verse Chords:

**Em B7 Em**

**Em Cmaj 7<sup>th</sup> G B7 [alt: Am Em ]**

**Em Am Em**

**C7 slide to B7 Em [alt: Am sl 2 Bm7]**

*Art's Version [Can use this on the chorus for  
variation]:*

*(Em)( Am) (Em) (Am with a color note on and  
off the 3rd fret g on the E string) (Em)*

*(Em) (Am) (Em) (Am then slide up 2 frets to  
Bm7) (Em) [Can use this on the chorus for  
variation]*



# San Francisco Bay Blues

Key C; Jesse Fuller; Words updated Bill McCabe 2019

C F C C7  
I got the blues from my baby livin' by the San Francisco Bay  
F C C7  
Ocean liner took that girl away  
F F7 C A/A7  
I didn't mean to treat her so bad; she was the best girl I ever did have  
D7 G(pause)  
She said goodbye, I can take a cry, just wanna lay down and die

C F C C7  
I ain't got a nickle and I ain't got a lousy dime  
F E E7  
If she don't come back, I'll surely lose my mind  
F F7 C A/A7  
If she ever back to stay, for me a brand new day  
D7 G C  
Walkin'\* with my baby down by the San Francisco Bay

## ***BREAK***

C F C C F C  
Lookin out my back door, wondrin' which way to go  
F C  
Lady [woman] I'm so crazy 'bout she don't love me no more  
F F7 C A/A7  
Think I'll catch me a freight train cause I'm feelin' so blue  
D7 G(opt. pause)  
Ride all the way to the end of the line thinkin' only [of] you

C F C C F C  
Meanwhile back in the city - just about to go insane  
F E E7  
All I hear, my baby's voice, the way she used to call my name  
F F7 C A/A7  
If she ever comes back to stay, for me a brand new day  
D7 G C A7  
Walkin' with my baby down by the San Francisco Bay  
REPEAT LAST LINE 2X AND CLOSE

\*Walkin' is usually sung more smoothly as "Walk|"

# Saturday Night in Jail

Key of G; Steve James

## ***Intro lick***

### ***Refrain***

*It's Saturday night in jail  
You got no one to go your bail  
You call your friends on the telephone  
You leave a message when you hear the tone*

*And if you ever get back outside  
You ain't never gonna take that ride  
You mighta been down there before  
But you ain't goin back no more*

### ***Intro lick***

### ***OPTIONAL BREAK***

Now the officer tells you son  
You've been havin too much fun  
You was out just messin around  
When they give you a ride down town

They may offer you personal bond  
But you don't stand a chance  
It's all just talk, don't you believe you're gonna  
walk  
Till they give you back your money/wallet and  
your pants

### ***Intro lick***

### ***BREAK***

### ***Refrain***

### ***Intro lick***

### ***OPTIONAL BREAK***

Now this jail house sure is a pain  
But you ought in not complain  
They got boys in section nine  
That's doin serious time

You ain't gonna get much sleep  
And when they give you somethin to eat  
You look down in the bag, brother what a drag  
You wishin you was back on the street

### ***Intro lick***

### ***OPTIONAL BREAK***

### ***Refrain***

### ***Intro lick***

### ***EXTENDED BREAK***

Intro chords are G - - D G

G	G7
C	C7
G	
A	D
G	G7
C	C7
G	
D	C7/Cmaj7

# Shady Grove

Key of C [D dorian minor]; can Capo 2/ Em; words updated Bill Mc Cabe 2017

On Mando; I usually do in Am or Em; two chord version

*Can do Chorus or Break or both after each verse, lots of leeway here*

Cheeks as red as the blooming rose  
Eyes of the deepest brown  
You are the darling of my heart  
Stay til the moon goes down

***Chorus*** (insert at will)

*Shady Grove my little love*

*Shady Grove I say*

*Shady grove my little love*

*I'm bound to go away*

or

*Shady Grove my little love*

*Shady Grove I know*

*You're the one I truly love*

*I'm bound for Shady Grove*

Peaches in the Summer time  
Apples in the Fall  
If I can't have the one I love  
I'll have no one at all

Shady Grove my little love  
Standing in the door  
Shoes and stockings in her hand  
Bare feet on the floor

***BREAK***

Wish I had a banjo string  
Made of golden twine  
Every time I play on it  
[I] know that she be mine

Wish I had a needle and thread  
Fine as I could sew  
I'd sew that lady [pretty girl] to my side  
And down the road we'd go

Some come here to fiddle and dance  
Some come here to tarry  
Some come here to fiddle and dance  
[They] don't come here to marry

Every night when I go home  
My wife, I try to please her  
The more I try, the worse she gets  
You know I'm gonna leave her

Fly around, my pretty little miss  
Fly around, my Daisy  
Fly around, my pretty little miss  
Surely make me crazy

Shady Grove my little love  
Shady Grove my darlin'  
Shady Grove my little love  
Drove me back to Harlan

***Two Chord Version [Simple/Clean]***

**II<sup>m</sup>                      I**

**II<sup>m</sup>**

**II<sup>m</sup> [or IV]    I**

**II<sup>m</sup>    I       II<sup>m</sup>**

***Complex Version***

**II<sup>m</sup>                      I**

**II<sup>m</sup>    I       II<sup>m</sup>**

**IV                      I**

**VI<sup>m</sup>                      II<sup>m</sup>**

# She Belongs To Me

Bob Dylan; Bringing It All Back Home (1965) and Greatest Hits II (1971), and in live versions on Self Portrait (1970) and Live 1966 (1998)  
Capo 2nd fret (sounding key A major)

G  
She's got everything she needs,  
C G C/g G  
She's an artist, she don't look back.  
C  
She's got everything she needs,  
G C/g G  
She's an artist, she don't look back.

A  
She can take the dark out of the  
nighttime  
C G C/g G  
And paint the daytime black.

You will start out standing  
Proud to steal her anything she sees.  
You will start out standing  
Proud to steal her anything she sees.  
But you will wind up peeking through  
her keyhole  
Down upon your knees.

She never stumbles,  
She's got no place to fall.  
She never stumbles,  
She's got no place to fall.  
She's nobody's child,  
The Law can't touch her at all.

She wears an Egyptian ring  
That sparkles before she speaks.  
She wears an Egyptian ring  
That sparkles before she speaks.  
She's a hypnotist collector,  
You are a walking antique.

Bow down to her on Sunday,  
Salute her when her birthday comes.  
Bow down to her on Sunday,  
Salute her when her birthday comes.  
For Halloween give her a trumpet  
And for Christmas, buy her a drum.

Garcia/Weir like simple D  
arrangement:

D  
She's got everything she needs,  
G D G/d  
She's an artist, she don't look back.  
G  
She's got everything she needs,  
D G/g D  
She's an artist, she don't look back.  
E  
She can take the dark out of the  
nighttime  
G D G/g D  
And paint the daytime black.

# Shotgun Blues

Key of G, straight blues; Yank Rachell

## ***INTRO***

Hand me my shotgun baby, my pistol and some shells  
Oh hand me my shotgun baby, my pistol and some shells  
You know me and my partner  
Gonna start something else

Well just as sure as the grass baby now, on God's earth grows free  
Well just as sure as the grass, on God's earth grows free  
I ain't too crazy 'bout no  
Body I've ever seen

I told that big legged woman, get your big leg off of me  
I told my big legged woman, get your big leg off of me  
That may be mighty good for you baby, but I  
Swear you're mashin' me

## ***BREAK***

Well I may leave here walkin' or takin' chances I may ride  
You know I may leave here walkin' [or] takin' chances I may ride  
Ah baby but if I don't love you  
Momma I hope [that] I die

You must hand me my shotgun baby, my pistol and some shells  
Hand me my shotgun, my pistol and some shells  
Cause you know me and my partner here  
Gonna start something else

## ***CLOSE***

# Since I Met You Baby

Ivory Joe Hunter 1957 Key: E♭; Fender Key: F; Solomon Burke Key: E♭

*1-4-1 turnaround 5-4-1 Harmonic C riff:*

Since I met you, baby  
My whole life have changed  
Since I met you, baby  
My whole life have changed  
And everybody tells me  
That I'm not the same

I	
IV	I
IV	
IV	I
V <sup>7</sup>	
V <sup>7</sup>	I-IV-I-[V <sup>7</sup> ]

I don't need nobody  
To tell my troubles to  
Oh, I don't need nobody  
To tell my troubles to  
'Cause since I met you, baby  
All I need is you

## ***BREAK***

Since I met you, baby  
I'm a happy man  
Since I met you, baby  
I'm a happy man  
I'm gonna try to please you  
In every way I can

Since I met you, baby  
I'm a happy man  
Since I met you, baby  
I'm a happy man  
'Cause since I met you, baby  
All I need is you  
*Since I met you, baby*  
*All I need is you*

## ***BREAK2***

### ***SPOKEN RHYTHMICALLY***

I	
From the first day you stepped into my life	
IV	I
You lit me up like I was some kinda Christmas tree	
I	
That was just one of the good things you done for me	
IV	
It changed all my thoughts to good thoughts	
	I
And showed me just how sweet life/love can really be	
	V
And darlin' you made a king out of me	
V	I
And you will always be my queen	

# Sittin on Top of the World

G; or C2/A; Dropped D best; or Taj/Corey in E

It was in the spring one sunny day  
My good gal left me Lord she went away  
And now she's gone but I don't worry  
'Cause I'm sitting on top of the world

She called me up from down in El Paso  
Said come here baby, Lord I need you so  
And now she's gone but I don't worry  
'Cause I'm sitting on top of the world

Ashes to ashes, dust to dust  
Show me a woman can share my trust  
And now she's gone but I don't worry  
'Cause I'm sitting on top of the world

You don't like my peaches, don't you shake my tree  
Leave [Get out of] my orchard, let my peaches be  
And now she's gone but I don't worry  
'Cause I'm sitting on top of the world

Mississippi River, long, deep and wide  
She's gone over to the other side  
And now she's gone but I don't worry  
'Cause I'm sitting on top of the world

Don't you come running, poundin' on my door  
You know you're gone, outta my mind forever more  
And now she's gone but I don't worry  
'Cause I'm sitting on top of the world

G  
C  
G  
G     D     G  
-----

I  
IV  
I  
I     V     I  
VIIm

## Blues Sequence:

E     E7  
A     A7  
E     B7  
A     E (turnaround) B7

# Somebody Loves You Darling

Key/F; Recorded by Jim and Jesse [they go to IV in Refrain]  
Written by Wiley Morris and Zake Morris - Updated Bill Mc Cabe 2021

I V<sup>7</sup>  
There's going to be a wedding  
IV V<sup>7</sup> I  
It's going to be in the fall  
V<sup>7</sup>  
So all you [good] folks get ready  
IV V<sup>7</sup> I  
She's sure to invite you all

## **REFRAIN**

*[Oh]Somebody loves you darling  
Somebody loves you I know  
Somebody loves you dearly  
Why did you let them go*

## **BREAK**

I can see the postman coming  
He's coming down the street  
He's holdin' out a letter  
He's comin' straight for me

Well I broke the seal and I read it  
It said I love you you know  
So why did you ever leave me  
Why did you let me go

## **REFRAIN**

## **BREAK**

**REPEAT FIRST VERSE/END**

**Jim and Jesse chords on the Refrain. They play C form C/2. They also start with Refrain:**

IV		I
VII	I	IV
IV		I
VII	I	IV



# Somehow Tonight

Recorded by Ricky Skaggs; Written by Earl Scruggs; Many play this in Bf or B;  
almost everyone ignores the IV/C chord except when closing.

## **INTRO**

G [C] G  
Somehow tonight I feel lonely my darling  
D7  
Somehow tonight I feel blue  
G [C] G  
Somehow tonight these tears of mine keep falling  
D7 G  
Come back sweetheart and be true

[C] G  
I thought you're love was something I could treasure  
D7  
To brighten my pathway through the years  
G [C] G  
Now all I can see is darkness in the future  
D7 G  
That's why I long to have you near

## **REPEAT #1**

## **BREAK**

[C] G  
I never knew what loneliness meant darling  
D7  
Until I watched you walk away  
G [C] G  
I long to hear you whisper that you love me  
D7 G  
I can't forget our happy days

## **REPEAT #1**

## **BREAK(optional)**

## **REPEAT #1**

## **CLOSE**

# The Spotted Pony

Arr. Baron Collins-Hill

www.MandoLessons.com

Traditional

First system of music (measures 1-4). The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in treble clef. Chords D, G, and A are indicated above the staff. The bass line is written in a simplified notation below the staff, with fret numbers (0, 2, 4, 5) and a diagram showing the fretting hand positions.

Second system of music (measures 5-8). The melody continues with a repeat sign at the end. Chords D, G, and A are indicated above the staff. The bass line continues with fret numbers and a fretting hand diagram.

Third system of music (measures 9-12). The melody continues with a repeat sign at the end. Chords D, G, and A are indicated above the staff. The bass line continues with fret numbers and a fretting hand diagram.

Fourth system of music (measures 13-16). The melody continues with a repeat sign at the end. Chords D, G, and A are indicated above the staff. The bass line continues with fret numbers and a fretting hand diagram.

# Star Of The County Down (March)

Arr. Baron Collins-Hill

[www.MandoLessons.com](http://www.MandoLessons.com)

Traditional

Am F C G Am Em

Am F C G Am Em

TAB

2 5 0 0 0 5 3 3 5 3 5 0 5 3 0 2 5 5 5 5 2 5

Diagram showing fret positions for measures 1-5.

6 Am F C G Am Am

Am F C G Am Am

TAB

0 0 0 5 0 3 3 5 3 5 0 5 3 0 5 0 0 0 0 3 0

Diagram showing fret positions for measures 6-9.

10 C G Am Em

C G Am Em

TAB

3 0 0 5 3 5 5 5 5 3 5 0 5 3 0 2 5 5 5 5 3 2

Diagram showing fret positions for measures 10-13.

14 Am F C G Am Am

Am F C G Am Am

TAB

0 0 0 5 0 3 3 5 3 5 0 5 3 0 0 0 0

Diagram showing fret positions for measures 14-17.

# Swallowtail Jig

Arr. Baron Collins-Hill

www.MandoLessons.com

Traditional

Em D

Em D

Em D Em

Em D Em

Em D

Em D

Em D Em

Em D Em

# Sweet Rosyanne

C; or C2/D; or G; Coastal Sea Shanty discovered by A. Lomax

[Verse 1: Voice 1]

Oh, Rosyanne, sweet Rosyanne

Bye-bye my Rosyanna

I'm going away but not to stay

And I won't be home tomorrow

[**optional Chorus:** Voice 1]

*Bye-bye, bye-bye, bye-bye, bye-bye*

*Bye-bye my Rosyanna*

*Bye-bye, bye-bye, bye-bye, bye-bye*

*I won't be home tomorrow*

[Verse 2: Voice 2]

I thought I heard the sea-wind say

Bye-bye my Rosyanna

"Don't you wanna go home on your next pay day?"

You won't be home tomorrow

[**Chorus:** Voice 1 & Voice 2]

[Verse 3: Voice 1]

I'm sailing today on the rising tide

Bye-bye my Rosyanna!

The sea can be a fickle/jealous bride--

No, I won't be home tomorrow

[**optional Chorus:** Voice 1 & Voice 2]

[Verse 4: Voice 2]

The boat is coming around the bend

Bye-bye my Rosyanna

She's a-loaded down with harvest men

And I won't be home tomorrow

[**Chorus:** Voice 1 & Voice 2]

## **BREAK**

[Verse 5: Voice 1 & Voice 2]

A dollar a day is a seaman's pay

Bye-bye my Rosyanna

Easy come, easy float away

I Won't be home tomorrow

[**optional Chorus;** Voice 1 & Voice 2]

[Verse 6: Voice 1]

It's dark and the vessel's rounding the bend

Bye-bye my Rosyanna

She's full of singers and freedom loving men

And I won't be home tomorrow

[Verse 7: Voice 1 or a cappella]

Sweet Rosyanne, My Rosyanne

Bye-bye my Rosyanna!

I'll come to you another day

But I won't see you/be home tomorrow

[**Chorus:** Voice 1 & Voice 2]

C

Oh, Rosyanne, sweet Rosyanne

C                      F      G

Bye-bye my Rosyanna

G

I don't know when I'll see you again,

G

C

But I won't be home tomorrow

I

*Bye-bye, bye-bye, bye-bye, bye-bye*

I                      IV      V

*Bye-bye my Rosyanna*

V

*Bye-bye, bye-bye, bye-bye, bye-bye*

V

I

*I won't be home tomorrow*

-----

# Tappin' That Thing

Yank Rachell, standard tuning (8 bar); Key of E or G  
Sonny Boy, harmonica; Washboard Sam; words updated 2021 Bill Mc Cabe  
Some prefer to Hold the V on the turnaround, or augment the V  
Picaninny Jug Band/Memphis Jug Band

## **INTRO SOLO**

Look here friends, I won't deal you wrong  
Sit right down and hear my song

**REFRAIN** (*this can vary to suit the lead line of the verse*):

*I been tappin' that thing, Great God Almighty,  
been tappin' that thing, Great God Almighty  
Every mornin' at eight, you can hear me tappin' that thing*

I can tap in the kitchen, tap it in the car  
I can tap till you tell me I'm goin' too far

**REFRAIN**

Yeah I can tap it in the morning, I can tap it at night  
If you say I got it wrong, I will tap it just right

**REFRAIN**

**BREAK** (Spoken: Let's hear yah tap it down, boys!)

When folks pass by, they won't understand  
[Say] what's goin' down with that old man

**REFRAIN**

When you need some tappin' it's easy to do,  
You just call on me, I'll come tappin' for you

**REFRAIN**

Well I wake every morning, what's that sound  
All my neighbors, tryin' to tap it down

**REFRAIN**

**BREAK** (Spoken: Let's tap it one more time boys!)

So listen friends, bear this in mind  
You don't tap that thing, you just wastin' time

**REFRAIN**

I		
I		
IV <sup>7</sup>		
I		
V	IV	I
OR		
I		
I		
IV <sup>7</sup>		
I		
V <sup>7</sup> [½ st sl]		I

Texas Tommy-Yank Rachell

Yank Rachell, mandolin and vocal, Sonny Boy Williamson, harmonica, Joe Williams, guitar in G position, standard tuning; 1/4/5

## INTRO SOLO

Texas Tommy, I can ball the, jack, indeed, my Lord,  
Texas Tommy, I can ball the jack  
I'd do anything, oh Lord, sure thing, to get my woman back

Mama, mama, sure, I am your, child, indeed, oh Lord,  
Mama, mama, I know I am your child  
My good work kill me, mama, sure thing, poor mama, let me die

If I could holler, like that Streamline, sure indeed, my Lord,  
If I could holler, like that Streamline blow  
I'd holler so loud, oh Lord, sure thing, fall on the killin' floor

Shoutin', brother, cried the whole night, Lord, indeed, my Lord,  
Shoutin', brother, I cried the whole night long  
I tried so hard, oh Lord, sure thing, to teach him from right from wrong

Bring my shotgun, pistol and some, shell, indeed, my Lord,  
Bring my pistol, shotgun and some shell  
Me and my woman, oh Lord, sure thing, we gon' try something now

SOLO (Spoken: Ah, let me go now, boys!)

Texas Tommy, I can ball the, jack, indeed, oh Lord,  
Texas Tommy, I can ball the jack  
I'd do anything, oh Lord, sure thing, to get that woman back

Mama, mama, know I am your, child, indeed, my Lord,  
Mama, mama, I know I am your child  
My good work kill me, mama, oh Lord, just let this poor boy die

Hear that rumblin', way down in the, ground, indeed, my Lord,  
Hear that rumblin', way down in the ground  
Musta been my woman, oh Lord, sure thing, she sure is jumpin' down

# The Fiddler Has Played His Last Tune

Key B, C or D; Others like G or A

When the fiddler has played his last tune for the night  
The singer has sung his last song  
The mandolins and guitars and banjos are quiet  
The loud noisy crowd has gone on

IV	I
V	I
IV	I
V	I

## **CHORUS**

*There's nothing as quiet as a night without music  
As dark as a night with no stars  
There's nothing as lonesome as a cold lonely room  
And wonderin' all night where you are*

## **BREAK**

As we walked together the music was playing  
Whispering, soft, through the trees  
With my arms around you I whispered "I love you"  
The words seemed to float on the breeze

## **CHORUS**

## **BREAK**

Now the fiddler has played his last tune for the night  
The singer has sung his last song  
The mandolins and guitars and banjos are quiet  
And the music, for us, is all gone  
[Like the music, sweetheart, you are gone]

**CHORUS** (*Close out with repeat of last two lines*)



# Trouble In Mind

Derived from Big Bill Broonzy; written by jazz pianist Richard M. Jones 1924?; Bill Mc Cabe version

**G D7**  
**G7 C Opt: C#dim**  
**G Em** [can skip the Em and Am7 to simplify]  
**Am7 D7 G (C G) D**

## CHORUS

*Trouble in mind, I'm blue,  
but I won't be blue always  
'Cause the sun's gonna shine,  
on my back door again some day*

You've been a hardheaded woman,  
Yeah you sure treated me unkind  
You're gonna lose your daddy,  
Then you're gonna lose your mind

I'm gonna lay my head,  
on some sad old railroad iron,  
and let the 2:19  
pacify my mind

## BREAK

I'm going down to the river,  
take along my old rocking chair  
And if the blues don't leave me,  
I'll be rockin' away from here

I'm all alone at midnight,  
and my lamp is burning low  
Never had so much trouble  
in my life before

## CLOSE WITH CHORUS AND CYCLE LAST TWO LINES

## OPTIONAL CLOSING VERSE

I'm gonna lay my head,  
on some lonesome railroad track  
But when I hear that whistle,  
Lord, I'm gonna pull it back

Jazz Accompany (use E form);C/3-G:

I V<sup>7</sup>  
I IV<sup>7</sup>  
I VI<sup>7</sup> [1,6,2,5,1]  
II V<sup>7</sup> I

several turn around options

VI<sup>7</sup> (Play 5 note on bass string, then descend to e); or in the alternative

I I<sup>7</sup> IV IVm I V<sup>7</sup> or in the alternative  
I IV I V<sup>7</sup>

# Two Soldiers

Key of G; starts on V; Traditional; Words updated Bill Mc Cabe 2021

D C  
He was a blue-eyed curly haired Boston boy  
G  
His voice was riddled with pain  
D C  
I'll do your bidding comrade mine  
G  
Should I come back again  
D G  
But if you ride back and I am lost  
D [D7 @3rd or G, dep on vocal]  
You do the same for me  
D C  
Mother, you know, must learn the cost  
G

You tell her what happened to me

## ***D RIFF***

She's waiting at home like a patient saint  
Her fond face pale with woe  
Her heart will be broken when I am gone  
She'll see me never no more.  
Just then the call for all to go  
For an instant hand touched hand  
They said "aye"; [and]away they rode  
That brave and determined band

## ***BREAK***

Straight was the ride to the top of the hill  
The rebels they shot and they shelled  
Ploughed furrows of death through the onrushing ranks  
And pinned them down as they fell  
There soon came a horrible dying yell  
From heights that would not be gained  
And those that doom and death had spared  
Rode slowly down again

But among them what was left on the hill  
Was the boy with the curly hair  
The tall dark man that kept by his side  
Lay dead beside him there  
There's no one to write to the blue-eyed girl  
The words her lover had said  
Mom, you know, still awaits the news  
She'll come to know he's dead

## ***CLOSE OUT WITH FINAL BREAK***

# Two White Horses

The Two Poor Boys; Key G or C; I prefer mandolin for this

There's two white horses in a line  
There's two white horses in a line  
There's two white horses in a line  
Gonna carry me to my burying ground

I	I <sup>7</sup>
IV	I
IV	I
I	[III] I

My heart stopped beating and my hands got cold  
My heart stopped beating and my hands got cold  
My hear stopped beating and my hands got cold  
It's a long old lane I had to go

Did you ever hear the church bell toll?  
Did you ever hear the church bell toll?  
Did you ever hear, church bell toll?  
Then you know that the poor boy's dead and gone

It's a long old lane, ain't got no end  
It's a long old lane, ain't got no end  
It's a long old lane, ain't got no end  
It's a bad old wind don't never change

Go dig my grave with a silver spade  
Go dig my grave with a silver spade  
Go dig my grave silver spade  
You can lower me down with a golden chain

Did you ever hear the coffin sound?  
Did you ever hear the coffin sound?  
Did you ever hear, coffin sound?  
Then you know that the poor boy is in the ground

# Water Bound

Key of G or C; C2 to cut mix; Traditional Tune; Chorus after each verse  
C form and G form work equally well for this

Chickens crowin' in the old pine tree  
Chickens crowin' in the old pine tree  
Chickens crowin' in the old pine tree  
Way down in North Carolina

*Water bound and I can't get home  
Water bound and I can't get home  
Water bound and I can't get home  
Way down in North Carolina.*

## **Break**

Say old man I want your daughter  
Say old man I want your daughter  
Say old man I want your daughter  
Way down in North Carolina.

Tell me boy what you want her for  
Tell me boy what you want her for  
Tell me boy what you want her for  
Way down in North Carolina.

To break my bread and share my water  
To break my bread and share my water  
To break my bread and share my water  
Way down in North Carolina.

## **Chorus**

## **Break**

If you don't let her go we're gonna run away  
If you don't let her go we're gonna run away  
If you don't let her go we're gonna run away  
On back to North Carolina.

Well the old man's mad and I don't care  
The old man's mad and I don't care  
The old man's mad and I don't care  
As long as I gets his daughter

## **Chorus**

## **Break**

Get up Jennie and let's go home  
Get up Jennie and let's go home  
Get up Jennie and let's go home  
Before the water rises.

## **Chorus x 2 and close**

### **Most play same chords verse/refrain**

I  
IV  
I                  VIm  
V                  I

Some folks use this final line:

I      V      I

### **Sometimes I play it this way:**

#### **Verse:**

I  
IV  
I                  VIm  
V                  I

#### **Refrain:**

IV  
I  
IV                  Vim  
V                  I

# I'm a Poor Wayfaring Stranger

Emmy Lou Style; She likes C3/Cm; or C2/Bm; **Prefer C/5 Dm** ; Dropped D w C2/Bm

Words Updated 2016 - Bill Mc Cabe

Am

I am a poor wayfaring stranger,

Dm

Am

Traveling through this world of woe;

Am

Ain't there's no sickness, toil or danger

Dm

Em\*

Am

in that fair land to which I go.

*Chorus*

[Am] F [G] C

*I'm going there to meet my father;\*\**

F

G

E7

*I'm going there no more to roam;*

Am

*I'm only going over Jordan,*

Dm Em Am

*I'm only going to my [over] home.*

I know dark clouds will come upon me

On my road, so rough and steep

Golden fields [spread] wide before me,

My tired eyes no more do keep

*I'm going there to find my mother,*

*Said she'd meet me if I come;*

*I'm only going over Jordan,*

*I'm only going to my [over] home.*

**BREAK**

Soon I'll be free, of endless trials

No longer will I have to run

No more lies, no more denials

When my lonesome journey's done

*I'm going back to meet my maker*

*I'm going there no more to roam*

*I'm only going over Jordan*

*[With open arms, he's waiting for me]*

*With open arms, he'll bring me home*

*With open arms, he'll bring me home*

*With open arms, he'll take me in [home].*

\*Em can be played E7

\*\**(If repeated, later Chorus verses can be  
, brothers, sisters)*

-----

Im

I am a poor wayfaring stranger,

IVm

Im

Traveling through this world of woe;

Im

Ain't there's no sickness, toil or danger

IVm

Vm\*

Im

in that fair land to which I go.

*Chorus*

[Im] VI $\flat$  [VII] III $\flat$

*I'm going there to meet my father;\*\**

VI $\flat$

VII

V7

*I'm going there no more to roam;*

Im

*I'm only going over Jordan,*

IVm Vm Im

*I'm only going over home.*

# Weeping Willow

by John Cephas; A; Perform with Capo V/D; or Capo IV (Df)

Weeping willow  
in the morning dew  
weeping willow  
in the morning dew  
I got a girl up country  
man I sure do love.

If you see my woman  
tell her hurry home  
If you see my woman  
tell her hurry home  
I ain't had no loving  
since my good gal's been gone.

Well they ain't no loving  
ain't no getting a long  
Well they ain't no loving  
ain't no getting a long  
my girl treat me so mean and dirty  
I don't know right from wrong.

## ***BREAK 1***

I laid down last night  
tried to get my rest  
I laid down last night  
tried to get my rest  
my mind was rambling  
like a wild wind in the west.  
or [wild geese]

I'm going to buy me a bulldog  
just watch me while I sleep  
I'm going to buy me a bulldog  
just watch me while I sleep  
Just to keep me in  
and mind me while I weep.

## ***BREAK 2***

Your going to miss my loving  
one of these lonesome days  
Your going to miss my loving  
one of these lonesome days  
it's going to be too late  
I'll be gone away.

Weeping willow  
in the morning dew  
weeping willow  
in the morning dew  
I got a girl up country  
man I sure do love.

## ***END***

# What Are They Doing in Heaven Today

Washington Phillips 1901. Washington Phillips (January 11, 1880 – September 20, 1954) was a Texan gospel singer and musician. First heard from Andy Cohen

I'm thinking today of folks I used to know  
Who lived and suffered in this world of woe  
They're gone off to heaven, but I want to know  
What are they doing there now?

*Oh, what are they doing in heaven today  
Where sin and sorrow are all gone away  
Peace abounds like a river they say  
Oh, what are they doing there now*

There's some whose minds were burdened with care  
They paid for their moment with fighting and tears  
and [But they] clung to their hopes [the cross] in trembling and fear  
Oh, what are they doing there now?

*(chorus)*

And there's some whose bodies were full of disease  
Physicians and doctors couldn't give them much ease  
They suffered 'til death brought a final release  
Oh, what are they doing there now?

*(chorus)*

There's some who were poor and often despised  
They looked up to heaven with tear-blinded eyes  
While others were heedless and deaf to their cries  
Oh, what are they [all] doing there now?

*(chorus & close)*

G C G  
G A D  
G C G  
G D G

C G  
G A D  
G C G  
G D G

# When He Calls Me

Gospel Tune; Style of Howard Armstrong; G ; (2015 Lyrics revised/updated by Bill Mc Cabe)

$$G \quad G \quad C/G \quad G \quad C/G$$

# When He calls me, I will answer

G	D7	G	C/G
---	----	---	-----

When He calls me, yes I will answer

G                      G                      C/G                      G                      C/G

# When He calls me, I will answer

G D7
G C/G

I'll be somewhere listening for my name

Optional: For added color on main

verse; after D7 insert C/D7

***Chorus:***

$$C$$

*I'll be somewhere, listening*

$$G$$

*Some where, listening*

 $D7$ 
$$G$$

*[I'll be] somewhere listening for my name.*

$$C$$

*I'll be somewhere, listening*

$$G$$

*Some where, listening*

 $D7$ 
$$G$$

*[I'll be] somewhere listening for my name.*

When my work here, is finally over  
and I've sung my [final song] last refrain

When my work here, is finally over

I'll be somewhere listening for my name

***Chorus:***

**BREAK**

If my heart's right, He will call me

And when my heart's right, I'll hear my name

If my heart's right, He will call me

I'll be listening for my name

***Chorus:***

When my work here, is finally over

And my earthly deeds, I do proclaim

When my work here, is finally over

I'll be somewhere listening for my name

***Chorus:***

If my heart's right, I will answer.

If my heart's right, I will obey.

If my heart's right, I will answer.

With open arms, he'll meet me on that day

***Chorus and close (optional: 2x)***



# When the Levee Breaks

Memphis Minnie - D; C2/E to cut mix. Words updated Bill Mc Cabe (2019)  
Long Gone Lonesome pattern

Mando - Play in E

D

If it keeps on rainin', levee's goin' to break

G

D

If it keeps on rainin', levee's goin' to break

A[Am]

D

And the water gonna come, won't have no place to stay.

Well all last night I sat on the levee and moan

Well all last night I sat on the levee and moan

Thinkin' 'bout my baby and my happy home.

If it keeps on rainin', levee's goin' to break

If it keeps on rainin', levee's goin' to break

And all these people have no place to stay.

*Now look here mama what am I to do*

*Now look here mama what am I to do*

*I ain't got nobody to tell my troubles to.*

I works on the levee mama both night and day

I works on the levee mama both night and day

I ain't got nobody, keep the water away.

I had me a woman, she wouldn't do for me

I had me a woman, she wouldn't do for me

I'm goin' back to my used to be.

*Oh cryin' won't help you, prayin' won't do no good*

*Oh cryin' won't help you, prayin' won't do no good*

*When the levee breaks mama, you got to lose.*

I works on the levee mama both night and day

I works on the levee mama both night and day

That mean old water gonna float/drown/wash my life away

*It's a mean old levee, cause me to weep and moan*

*It's a mean old levee, cause me to weep and moan*

*Gonna leave my baby, and my happy home.*

# White Freightliner Blues

Townes Van Zandt; style of Lyle Lovett; Patterned off of Roll and Tumble; Key of C  
best with second guitar C/5-G shape; simple 1-4-5 progression

## **REFRAIN**

*I'm going out on the highway  
And listen to them big trucks whine  
I'm going out on the highway  
And listen to them big trucks whine  
Oh, white freightliner, won't you steal away my mind*

Well, it's bad news from Houston  
Half my friends are dying  
Well, it's bad news from Houston  
Half my friends are dying  
Oh, white freightliner, won't you steal away my mind

Break

Well, New Mexico ain't bad, Lord  
The people here, they treat you kind  
Well, New Mexico ain't bad, Lord  
The people here, they treat you kind  
Oh, white freightliner, won't you steal away my mind

Oh Lord I'm gonna ramble  
Till I get back to where I came  
Oh Lord I'm gonna ramble  
Till I get back to where I came  
Till that white freightliner's gonna steal away my brain

Break 2

If you see Miss Caroline  
Tell her that I'm doin' fine  
If you see Miss Caroline  
Tell her that I'm doin' fine  
White freight liner  
Won't you steal away my mind

## **REFRAIN X 2**

Oh, white freightliner, won't you steal away my mind **2X AND CLOSE**

Begin with turnaround and run  
C chord up to F, then:

V	IV	I
run from the I up to the		
IV		
IV	I	I
IV	I	I
V	IV	I

Pattern repeats

## **Will the Circle Be Unbroken**

C; IV/E; (D Maj/Vestapol) ; or Straight G

I was standing by my window  
On a dark and dreary day  
When I saw that hearse come rolling  
For to carry my mother away

*(chorus)*

*Will the circle be unbroken  
By and by, Lord, by and by  
There's a better home awaiting  
In the sky, Lord, in the sky*

Well I told the undertaker  
Undertaker please drive slow  
For the body that you are hauling  
Lord, I hate to see her go

*(chorus)*

Well I followed close behind her  
Tried to hold up and be brave  
But I could not hide my sorrow  
When they laid her in her grave

*(break)*

Went back home, Lord, oh so lonesome  
Since my mother she's been gone  
All my brothers, sisters crying  
What a home so sad and lorn

*(break)*

Now my mother, she's crossed over  
Where so many have gone before  
And I know, that I will see her  
Standin' at glory's door

*(chorus)*

# Wish We Had Our Time Again

C form C2/D, or G form C2/A; C4/B John Hartford does in D

Oh the roads we ran and the folks we knew.  
The risky things that we used to do.  
Now it's over and I know we're through.  
And I wish we had our time again  
I wish we had our time again  
I wish we had our time again  
I wish we had our time

[Well, I] Couldn't go to sleep, got up and made a light.  
Trying to write/run it down, in the middle of the night.  
Lookin' for the words, but it won't come right.  
And I wish we had our time again  
I wish we had our time again  
I wish we had our time again  
I wish we had our time.

## **BREAK**

Oh me-oh my how the years do fly.  
It makes no difference and we all know why.  
Dear old friends have to turn their eye.  
And I wish we had our time again  
I wish we had our time again  
I wish we had our time again  
I wish we had our time.

## **BREAK**

Everything that I knew you'd say  
Was a thing you told me yesterday  
It was what you meant, it was just your way  
And I wish we had our time again  
I wish we had our time again  
I wish we had our time again  
I wish we had our time.

## **BREAK**

If not for love I can hardly see. *SOMETIMES VERSE 3*  
I looked at you and you looked at me.  
Oh memory love won't let me be,  
And I wish we had our time again  
I wish we had our time again  
I wish we had our time again  
I wish we had our time.

## **CLOSE**

I  
Oh the roads we ran and the folks we knew.  
IV  
The risky things that we used to do.  
I  
Now it's over and I know we're through.  
I ii\*  
And I wish we had our time again  
iii I  
I wish we had our time again  
I ii  
I wish we had our time again  
iii I  
I wish we had our time

C  
Oh the roads we ran and the folks we knew.  
F  
The risky things that we used to do.  
C  
Now it's over and I know we're through.  
C Dm  
And I wish we had our time again  
Em C  
I wish we had our time again  
C Dm  
I wish we had our time again  
Em C  
I wish we had our time

\*When I use the minor 2<sup>nd</sup>, I will  
sometimes follow with the V chord.

# You Ain't Goin' Nowhere

Words and music Bob Dylan; G; CII/A

Released on The Basement Tapes (1967/1975) and in a different version on Greatest Hits, vol 2 (1971); Official Version

G  
Clouds so swift  
Am  
Rain won't lift  
C  
Gate won't close  
G  
Railings froze  
G Am  
Get your mind off wintertime  
C G  
You ain't goin' nowhere  
  
G Am  
Whoo-ee! Ride me high  
C  
Tomorrow's the day  
G  
My bride's gonna come  
G Am  
Oh, oh, are we gonna fly  
C G  
Down in the easy chair!  
  
I don't care  
How many letters they sent  
Morning came and morning went  
Pick up your money  
And pack up your tent  
You ain't goin' nowhere

Whoo-ee! Ride me high  
Tomorrow's the day  
My bride's gonna come  
Oh, oh, are we gonna fly  
Down in the easy chair!

Buy me a flute  
And a gun that shoots  
Tailgates and substitutes  
Strap yourself  
To the tree with roots  
You ain't goin' nowhere

Whoo-ee! Ride me high  
Tomorrow's the day  
My bride's gonna come  
Oh, oh, are we gonna fly  
Down in the easy chair!

Genghis Khan  
He could not keep  
All his kings  
Supplied with sleep  
We'll climb that hill no matter how  
steep  
When we get up to it

Whoo-ee! Ride me high  
Tomorrow's the day  
My bride's gonna come  
Oh, oh, are we gonna fly  
Down in the easy chair!

# You May Leave, But This Will Bring You Back

Memphis Jug Band; Key of C (starts on the 4/F)

## **INTRO** (*and lyrics*)

F	F	Some like	F	Fm/or F <sup>6</sup>
C	C	Some like	C then	C <sup>6</sup>
G	G	C	C <sup>7</sup>	

My father was a jockey, learned me to ride behind  
You know by that, I got a job any time  
You may leave, but this'll bring you back

I walked around the corner to the peanut stand  
My gal got stuck on the peanut man  
You may leave, but this'll bring you back

You quit me, pretty mama, 'cause you couldn't be my boss  
But a rolling stone don't gather no moss  
You may leave, but this'll bring you back

## **BREAK**

F	F		
C	C		
G	G	C	C <sup>7</sup> (3-5-or 7 cycles, C solo riff at end of even cycles )

The signature riff is a C-major scale played from low to high, ending on the F chord. It is normally played in place of [C C<sup>7</sup>] in the third line. Best on Mandolin, OK on guitar.

Just a nickel's worth of meal, a dime's worth of lard  
Will feed ever' Jane in Jeff Burt's yard  
You may leave, but this'll bring you back

I'm built like a tadpole, and shaped like a frog  
When I go with your women she'll hollar "hot dog"  
You may leave, but this'll bring you back

I'm satisfied, satisfied  
My todalo [tote-load] shaker by my side  
You may leave, but this'll bring you back, back, bring you back

# You're Gonna Need Somebody on Your Bond

D/Drop D tuning; Blind Willie Johnson in style of Durham County Poets

**INTRO: Play one cycle through the melody**

Well...

*D                    A                    D*  
*You're gonna need somebody on your bond*  
*D    A*  
*You're gonna need somebody on your bond*  
*D    G    Em*  
*Lord just wait in the evening when death comes slippin' in your room*  
*D                    A                    D*  
*You're gonna need, ah, somebody on your bond*

D (Hold the D chord over the verse)  
I heard the voice of Jesus saying he told me he had risen  
Now in the waning midnight hour, I don't hold my breath

*You're gonna need somebody on your bond*  
*You're gonna need somebody on your bond*  
*I cry, late in the evening when death comes slippin' in your room*  
*You're gonna need, somebody on your bond*

When I was gambler, had nobody to take my stand [stake my hand]  
I fell to my knees and began to pray, Lord Jesus he gave me a plan [took my hand]

**CHORUS**

**DRONE (WHOOOOO .... WHOOO ... HOOO ... HOOO)**

**BREAK**

I came to Jesus, as I was...weary, wounded, sad  
He had found me a restin' place, he had done me glad

*You're gonna need somebody on your bond*  
*You're gonna need somebody on your bond*  
*I cry, late in the evening when death comes slippin' in your room*  
*You're gonna need, ah, somebody on your bond*

*All voices join in, are you with me now :*  
*You're gonna need somebody on your bond*  
*You're gonna need somebody on your bond*  
*I cry, late in the evening when death comes slippin' in your room*  
*You're gonna need, ah, somebody on your bond*

**DRONE AND END**

# Willow on the Lake

Key of G; Old Style Fiddle Song; credited to Rayna Gellert

## A Section:

Stay on the G chord.

Improvise riffs to match the general theme of the tune

## B Section:

D	C	G
D	C	G
D	C	G
D	C	G