

Key of G:

Alberta
 All My Love's in Vain (SBW)
 All the Good Times
 Amazing Grace
 Bluebird or C
 Checkin Up On My Baby
 Corrina
 Crazy Mamma
 Crawdad Song
 Divin' Duck Blues
 Do Lord Remember Me
 Down to Tampa
 Eight More Miles
 Evangaline
 Fireball Mail
 Girl From the North Country
 Going Down the Road
 Good Night Irene
 Got Me a Woman
 Gravedigger Blues
 Helpless
 Hobo's Lullaby
 Hometown Blues
 How Long
 I Ain't Got No Home
 I Bid You Goodnight
 I'll Not Be a Stranger
 I Need You By Me Side
 In My Childish Days
 I Shall Be Released
 It Takes a Lot to Laugh
 Jolie Blon
 Kansas City (G or D)
 Long Journey Home
 Lula Mae
 Midnight Special
 Mighty Dark to Travel
 My Mind's Got a Mind
 Panhandle Rag [can be instrumental]
 Poor Boy
 Prescription for the Blues
 Rocky Road Blues
 Rollin' and Tumblin'
 Rolling in My Sweet Baby's Arms
 Route 66
 She Belongs to Me; A also ok
 Shotgun Blues
 Sitting on Top of the World
 Somehow Tonight
 Tappin' That Thing
 The Old Folks Started It
 The Next Time You See Me
 Trouble in Mind

Two Soldiers [5,4,1]
 Waterbound or F
 What Are The 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
You Gotta Sing Em or Am

F:

Banks of the Ohio
 Somebody Loves You Darling or C

Key of D:

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

Key of C:

As Long As I Can See You Smile
 Auld Lang Syne
 Candyman
 Careless Love
 Blue Ridge Mountain Blues
 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**
 Louis Collins
 More Pretty Girls Than One
 Papa's On the Housetop -C
 Ragtime Millionaire
 Railroad Bill
 San Francisco Bay Blues
 Shady Grove (Am or Em)
 Since I Met You Baby
 Somebody Loves You Darling C
 Sweet Rosyanne
 The Fiddler

Weeping Willow [C or G]
White Freightliner
Will the Circle (C or D)
She Belongs to Me; G also ok

Ernie Vega

Roll and Tumble - G
Two White Horses - C or G
You May Leave - C

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

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^b
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?
D⁷
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]

As Long As I Can See You Smile

Key/C; C2/D to cut mix; C4/E best; Memphis Minnie; Maria Muldaur

INTRO

Long as I can see you smile
Then I know there's hope in you and I
I'm just like a baby child
Wherever you go I want to be by your side,
(oh , that's what I'm talkin about, yeah)

I	IV/I/VII/I	V		
I	VI ⁷	II ⁷	V	I
I	IV/I/VII/I	V		
I	VI ⁷	II ⁷	V	I

BREAK

Ain't no one honey, but for me and you
Oh why you wanna' do me like you do
Please don't drive me away
Cause I may come to be a help to you some day
(Oh help me now, ah huh, oh beat it out)

BREAK

When you go, don't look me in the eye,
Cause if you do I'll never say goodbye.
But as long as I can see you smile
Oh, Then I know there's hope in you and I
Yeah

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.

I	IV	I
I		V
I	IV	I
VI_m	V	I

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)

Auld Lang Syne

Key of C; Play Capo 2/D to cut mix; Patterned from Burn's original

Should auld acquaintance be forgot	C	G
And never brought to mind?	C	F (use E shape F#dim can follow F in break)
Should auld acquaintance be forgot,	C	G
And auld lang syne!	G	Am F C

<i>For auld lang syne, my dear,</i>	C	G
<i>For auld lang syne,</i>	C	F
<i>We'll take a cup o' kindness yet</i>	C	G
<i>For auld lang syne</i>	G	Am F C

BREAK

First verse, fast G before First C
First word of CHORUS can start on F chord

And there's a hand, my trusty fiere!		
And gie's [gays] a hand o' thine!		
And we'll tak a right gude-willie waught,		
For days of auld lang syne	G	D
[<i>proun gad willie waucht</i>]	G	C

<i>For auld lang syne, my dear,</i>	G	D
<i>For auld lang syne,</i>	D	Em C G

<i>We'll take a cup o' kindness yet</i>		
<i>For auld lang syne</i>	G	D
	G	C
Close out with chorus instrumental	G	D
	D	Em C G

	D	A
	D	G
	D	A
	A	Bm G D

	D	A
	D	G
	D	A
	A	Bm G D

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

Checkin Up on My Baby

Key G (C Harp); Uptown shuffle

Sonny Boy Williamson II does in A with a D Harp

*[I'm] Checkin up on my baby
Find out what she's puttin down
[I'm] Checkin up on my baby
Find out what she's puttin down
So many nights and days
You know I been out of town*

Wouldn't write no letter
Wouldn't call her on the phone
Wouldn't write no letter
Wouldn't call her on the phone
Gonna hitch me a plane
Fly me right on home

I had me a little job,
playin' blues down the way
Yeah I had me a little job,
playin' blues down the way
Now I'm all run out
Need my baby right away

BREAK CHORUS

You know I didn't call home
I didn't even write
You know I didn't call home
I didn't even try to write
Gonna hop some train
Find my baby tonight

I was workin' down the road
Tryin' to deal it right
I was workin' down the road
Tryin' to deal it right
Gonna take the next train
See my baby tonight

CHORUS x 2

<i>[spoken]</i>	<i>I</i>
<i>[I'm] Checkin up on my baby</i>	
<i>I</i>	<i>I</i>
<i>Find out what she's puttin down</i>	
<i>I</i>	<i>IV</i>
<i>[I'm] Checkin up on my baby</i>	
<i>IV</i>	<i>I</i>
<i>Find out what she's puttin down</i>	
<i>I</i>	<i>V</i>
<i>So many nights and days</i>	
<i>V</i>	<i>I</i>
<i>I been rollin' out of town</i>	

Cold Frosty Morning

www.traditionalmusic.co.uk

Am G

2/4

2 4

Am Am G Am

Am G

Go to Fifth Fret

Seventh Fret then return to Fifth

Am C D E7 Am G Am

Cold Frosty Morning

Arr. Baron Collins-Hill

www.MandoLessons.com

Traditional

Am G

Am G

Musical notation for measures 1-3 in treble clef, key of D major. Chords: Am, G. TAB notation below with fret numbers: 2-5-0-0-2-3-5-0 | 2-0-5-0 | 5-0-2-3-5.

5 Am G Am

Am G Am

Musical notation for measures 4-6 in treble clef, key of D major. Chords: Am, G, Am. TAB notation below with fret numbers: 2-5-0-0-2-3-5-0 | 3-2-0-3-2-0-5 | 0-0-0-0.

9 Am G

Am G

Musical notation for measures 7-9 in treble clef, key of D major. Chords: Am, G. TAB notation below with fret numbers: 0-5-5 | 5-7-5-3-0 | 0-5-0-2-3-3 | 0-5-0-2-3.

13 Am G Am

Am G Am

Musical notation for measures 10-12 in treble clef, key of D major. Chords: Am, G, Am. TAB notation below with fret numbers: 0-0-3-3 | 5-5-0 | 3-2-0-3-2-0-5 | 0-0-0-0.

Cold Frosty Morning

www.traditionalmusic.co.uk

Am G

2/4

2 4

Am Am G Am

Am G

Go to Fifth Fret

Seventh Fret then return to Fifth

Am C D E7 Am G Am

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 ⁷
IV	I
	V ⁷ 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

G⁷

C

G

D⁷

G

Corinna, Corinna transposed across the strings to C

Swing Tempo

C

C⁷

Yonder comes a man with a sack on his back, babe
Yonder comes a man with a sack on his back,
Haulin' all the crawdads he can pack
Honey, sugar baby mine

Wake up daddy, you slept too late, honey
Wake up daddy, you slept too late, babe
Wake up daddy, you slept too late,
Crawdad girl done passed the gate
Honey, sugar baby mine

The man fell down and tore that sack, Honey,
The man fell down and tore that sack, Babe,
The man fell down and tore that sack,
See those crawdads racin' back,
Honey, sugar baby mine

What you going to do when the creek runs dry, honey
What you going to do when the creek runs dry, babe
What you going to do when the creek runs dry,
Sit on the banks and cry, cry, cry
Honey, sugar baby mine

What did the frog say to the drake, honey
What did the frog say to the drake, babe
What did the frog say to the drake,
Ain't no crawdads in that lake
Honey, sugar baby mine

Standing on the corner with a dollar in my hand, honey
Standing on the corner with a dollar in my hand, babe
Standing on the corner with a dollar in my hand,
Standing there waiting for the crawdad man
Honey, sugar baby mine

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 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

Guitar Articulation which I like to use:

inverted 6^{ths} - throughout tune

In C, the IV chord inversions are F, F⁷ and F

I (inverted 6 ^{ths})	V
V (inverted 6 ^{ths})	I
I (3 rd fr inv to IV)	IV (4 th and 10 th fr inv)
I	V
I	I

Mando Articulation which I like to use:

I			V
V	V ⁷	V ⁷⁺⁵	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]II 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

Em³ 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

Dm5 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^m
I V⁷ I

or

G
C G
C G [opt Em]
G D⁷ G

or Blues in E maj

E
A E
A E [C#m]
E B⁷ 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 D⁷
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.
A⁷ D [A⁷]
I'm going to German, I'll be back some old day.

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.

I	IV	I ⁷
	V ⁷	I
G	C	G ⁷
	D ⁷	G

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

Traditional

Musical notation for measures 1-4. Treble clef, key signature of one sharp (F#), common time. Chords: G, D. TAB: 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 signature of one sharp (F#), common time. Chords: G, G. TAB: 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 signature of one sharp (F#), common time. Chords: G, C. TAB: 0-5 | 2-0-5-4 | 2-5 | 3-2-0-5

Musical notation for measures 14-17. Treble clef, key signature of one sharp (F#), common time. Chords: D, G. TAB: 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 signature of one sharp (F#), common time. Chords: D, G, D, G. TAB: 4-4-4-5 | 0-3 | 2-0 | 5

Goodnight Irene

Traditional - Weavers; G

G D
Irene good night
D7 G
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

Gravedigger Blues

Inspired by Carl Martin

Intro/ Instrumental Verse

for mandolin lesson
by Rich DelGrosso

♩ = 82

Mandolin

Mandolin

0 2 0 2 | 3 2 3 2 0 3 2 3 2 0 | 0 2 5 0 1 2 5 0 | 5 1 0 5 2

Mdn.

Mdn.

5 1 2 5 0 3 0 5 1 0 | 5 2 0 5 2 5 0 4 5 7 5 6 7 5 3 2 0

Mdn.

Mdn.

6 7 6 7 6 7 6 7 3 1 2 3 5 3 2 3 5 3 2 0 | 6 7 6 7 6 7 6 4 5 4 5 4 5 4

Mdn.

Mdn.

7 3 0 5 2 3 | 5 0 5 3 5 7 12 6 5 3 | 2 2 2 2 2 2 3 2 2

Gravedigger Blues

vocal accomp.

Inspired by Carl Martin

Mando lesson by Rich DelGrosso

$\text{♩} = 82$

Mandolin

I woke up this morning blues all a round my bed

Mandolin

T	3	3	3	3	3	3	3	3	3	3	3	6	7	6	7	6	7	6
A	2	2	2	2	2	2	1	1	1	1	1	2	4	5	4	5	4	5
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Mdn.

I woke up this morning blues all a round my bed

Mdn.

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

Mdn.

I had a dream last night that the wo-man I love was dead

Mdn.

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

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	II ^m
V	I
I	II ^m
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*

Hometown Blues

by Steve Earle; G form; Key of A or B

Intro --- Play one verse cycle

[G] I wish I'd never come back home
It don't feel right since I've been [D] grown
[G] I can't find any of my [C] old friends hangin' round
Won't [G] nothing bring you [D] down like your home [G] town

I spent some time in New Orleans
I had to live on rice and beans
I hitched through Texas when the sun was beating down
Won't nothing bring you down like your hometown

[BREAK_optional]

CHORUS

[C] *Home is where the heart is*
Ain't that [G] what they always say
[A⁷] *My heart lies in broken pieces*
[D] *Scattered along the way*

So don't think about me when I'm gone
I don't mind traveling alone
You are the sweetest little thing I ever found
Won't nothing bring you down like your hometown

BREAK (verse, verse, chorus, verse)

CHORUS and final verse

close with

Repeat Last Line

I		
I		V
I	IV	
I	V	I
CHORUS		
IV		
	I	
II ⁷		

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 1st 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_b [VII] III_b
*I'm going there to meet my father;***
 VI_b 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

Traditional

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

Musical notation for measures 9-13. Treble clef, key signature of one sharp (F#), 8/8 time signature. 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 14-17. Treble clef, key signature of one sharp (F#), 8/8 time signature. Chords: C, G, C, G, C, D, G, G. 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 6th]
Well, I ride a mail train, baby,
I [pedal the 6th]
Can't buy me a thrill.
I [pedal the 6th]
Well, I've been up all night,
I [pedal the 6th]
Leanin' on the window sill.

I fr.3 b VII
Well, if I die
IV V
On top of the hill
I [pedal the 6th]
And if I don't make it,
I [pedal the 6th]
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

C⁽⁷⁾

T
A
B

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

F

T
A
B

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

F⁷ F F⁷ 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

C⁷ 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 C⁷ (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.

James Alley Blues

Song by Rabbit Brown; Key of D; Roger McGuinn, Willie Watson, Last Knife Fighter; lyrics updated

Times ain't now, nothing like they used to be,
Times ain't now, nothing like they used to be,
Well, I tell you the truth friends [friend],
won't you take my word from me.

<i>I</i>	<i>fill</i>
<i>IV</i>	<i>I</i>
<i>V</i>	
<i>V fill</i>	<i>I fill</i>

I've seen better days, so I ain't puttin' up with these.
I've seen better days, so I ain't puttin' up with these.
Had a lot better times,
with them gals [the women] down in New Orleans

'Cause I was born in the country, she thinks I'm easy to fool,
'Cause I was born in the country, she thinks I'm easy to fool.
She wants to hitch me to a wagon,
and ride [drive] me like a [doggone] mule

BREAK

I said if you don't want me, why don't you just tell me so
I said if you don't want me, why don't you just tell me so
Because it ain't like a man,
ain't got nowhere to go

I bought her groceries, and I paid the rent
I bought her groceries, and I paid the rent
She says , "Go wash my clothes,"
but Honey [I] got good[some] common sense

I gave you sugar for sugar, now you gettin' salt for salt.
I gave you sugar for sugar, now you gettin' salt for salt.
And if we can't get along, honey,
you know it's your own damn fault.

BREAK

Sometimes I think, you're just too sweet to die,
Sometimes I think, you're just too sweet to die,
And other times I think,
you ought to be buried alive.

Times ain't now, nothing like they used to be,
Times ain't now, nothing like they used to be,
Well, I tell you the truth friends [friend],
won't you take my word from me.

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 ⁷)		
IV (alternate with IV ⁷)		I
V (alternate with V ⁷)		
IV on "sun"	I	V
I		
I		
IV (alternate with IV ⁷)		I
I (play - no lyric this line)		
V (alternate with V ⁷)		
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 C⁹ or C⁷ two triplets plus 1
Notes D-E-D G chord four triplets plus 1
C⁷ - C^{#7} - D⁷

Straight Blues (Bump rhythm):

G
G
C
C G
D⁷
C⁷ G (Bump) then C⁷ - C^{#7} - D⁷

Optional Verses from Diving Duck Blues

Lazy John

Arr. Baron Collins-Hill

www.MandoLessons.com

Traditional

Musical notation for measures 1-4. Treble clef, key signature of two sharps (F# and C#), common time. Chords: E, A, E, A. TAB: 2-4-0, 2-4-2-0, 4-2-4-0, 2-4-2-0, 0-2-4-0. Includes rhythmic diagrams.

Musical notation for measures 5-8. Treble clef, key signature of two sharps (F# and C#), common time. Chords: E, A, E, A, A. Includes first and second endings. TAB: 2-4-2-0, 4-2-4-0, 2-4-2-0, 0-2-4-0, 0-2-4-0. Includes rhythmic diagrams.

Musical notation for measures 9-13. Treble clef, key signature of two sharps (F# and C#), common time. Chords: D, E, A. TAB: 2-0-2-0, 2-2-0-2, 2-4-2-0, 4-2-4-0. Includes rhythmic diagrams.

Musical notation for measures 14-17. Treble clef, key signature of two sharps (F# and C#), common time. Chords: D, E, A, A. Includes first and second endings. TAB: 2-0-2-0, 2-2-0-2, 2-4-2-0, 0-2-4-0, 0-2-4-0. Includes rhythmic diagrams.

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

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

Lula Mae

the music of Johnny Young

Solo Outro

Blue Horizon 1969: "Johnny Young Fat Mandolin"

lesson arr: Rich DelGrosso

$\bullet = 80$ G7

Mandolin

Mandolin

Mdn.

Mdn.

Mdn.

Mdn.

Mdn.

Mdn.

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

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 ⁷
I	IV	
I	V ⁷	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

Traditional

1

Musical notation for measures 1-4. The treble clef staff shows a melody in A major (one sharp) and 2/4 time. The notes are: A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The guitar tablature below shows the fretting: 0-2-3-2 | 0-5-4 | 0-2-3-2 | 0-0. Vertical bar lines are present below the tablature.

5

Musical notation for measures 5-8. The treble clef staff continues the melody. Notes for measures 5-8: A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half). Chords G and A are indicated above the staff. The guitar tablature shows: 0-2-3-2 | 0-5-4 | 0-4-2-5 | 0-0. Vertical bar lines are present below the tablature.

9

Musical notation for measures 9-12. The treble clef staff continues the melody. Notes for measures 9-12: A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half). Chords A and G are indicated above the staff. The guitar tablature shows: 0-0-0-0 | 0-5-4 | 0-0-0-0 | 2-2 | 5-5. Vertical bar lines are present below the tablature.

13

Musical notation for measures 13-16. The treble clef staff continues the melody. Notes for measures 13-16: A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half). Chords A, G, and A are indicated above the staff. The guitar tablature shows: 0-0-0-0 | 0-5-4 | 0-4-2-5 | 0-0. Vertical bar lines are present below the tablature.

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

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 ⁷	—	I	—	—	—
V ⁷	—	—	—	I	—	—	—

IV ⁷	—	—	—	I	—	—	—
IV ⁷	—	—	—	V ⁷	—	—	—

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.

Papa's On The House Top

Scrappier Blackwell, Leroy Carr; 8 bar E-blues; C3-G works best to cut mix; Jim Kweskin does in C

Mama made Papa be quiet as a mouse
So Papa climbed on top of the house
Made a lot of whoopee, made a lot of noise
Stood up and cheered with the rest of the boys

CHORUS

*Baby's in the cradle, brother's gone to town
Sister's in the parlor, trying on a gown
Mama's in the kitchen messing all around
Papa's on the house top, won't come down*

BREAK

The Blues they come, the Blues they come
Nobody knows where the Blues come from
The Blues they go, the Blues they go
And everybody's happy when the Blues be gone

CHORUS

BREAK

Papa saw a chicken out in the yard
Picked up a rock and hit him hard
Hit him hard, killed him dead
Now the chicken's in the gravy and the gravy's on the bread

CHORUS

Hush-a-little baby, don't you cry
Blues gonna leave you by and by
Papa came in, sure was cold
Put the baby in the cradle and the Blues out [the] door

CHORUS

<p>I⁷ [walk down the 7th] Mama made Papa be quiet as a mouse I⁷ [walk down the 7th] So Papa climbed on top of the house IV⁷ [walk down the 7th] Made a lot of whoopee, made a lot of noise V⁷ I Stood up and cheered with the rest of the boys</p>
--

Poor Boy's Blues

Bill Mc Cabe 2025; patterned on Bukka White (16 bars)
(D Maj/Vestapol; G or A in standard Guitar/Mandolin)

I'm a Poor Boy long way from home
I'm a Poor Boy long way from home
I'm a Poor Boy long way from home
Still got a long ways to go

Don't know why I left that life behind
Don't know why I left that life behind
Don't know why I left that life behind
Now I got it weighin' on my mind

BREAK

They got me down here on the farm
[They] got me down here on farm
I don't have no one ... my lonely heart is gettin on
I just want to be back home with you

Every night I hear that old lonesome train
Every night I hear that old lonesome train
It cries my name, it cries my name
And I'm still dreamin' just the same

BREAK

Someday soon, I'll see you all again
Someday soon, I'll see you all again
We'll laugh and be happy, like we were back then,
Back where my heart has always been.

I'm a Poor Boy long way from home
I'm a Poor Boy long way from home
I'm all alone ... my lonely heart is gettin on
I just want to be back home with you

Poor Boy Long Way From Home 2:21 Trk 21
Bukka White (Booker T. Washington White)
Recorded: 1963 Memphis, Tennessee
Album: Parchman Farm Blues - Roots RTS 33055

I	IV
I	V
I	IV
V	I

*Breaks lay out smoothly
right over the respective
chord tones.*

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

Traditional

Musical notation for measures 1-4. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Chords: A, D. TAB: 5-2 | 3-0 4-0-0-0 5-2 | 3-0 4-0-0-0 2-0 | 5-0-2-0-5-0-2-0 | 5-0-2-5-5-5-5-2

Musical notation for measures 5-8. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Chords: A, D. TAB: 3-0 4-0-0-0 5-2 | 3-0 4-0-0-0 2-0 | 5-0-2-0-5-0-2-0 | 5-0-2-5-5-5-4-3

Musical notation for measures 9-13. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Chords: G, D, A. TAB: 2-1-2-4-5-4-5 0 | 2-1-2-7-7-5-2 5 | 0 5 0 5-5-2-0 | 5 5-2 :| 5 4-2

Musical notation for measures 14-17. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Chords: A, D. TAB: 0-2-4-0-2-4-0-2 | 4-0-2-4-4-0-2-4 | 0-2-5-0-2-5-0-2 | 5-0-2-5-5-0-2-5

Musical notation for measures 18-21. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Chords: A, D. TAB: 0-2-4-0-2-4-0-2 | 4-0-2-4-4-0-2-4 | 0-2-5-0-2-5-0-2 | 5-0-2-5-5-5-4-3

The image shows a musical score for guitar or mandolin. It consists of three main parts: a treble clef staff with notes and accidentals, a guitar tablature staff with fret numbers, and a diagram of fretboard positions. The key signature has two sharps (F# and C#). The score is divided into four measures. The first measure is labeled with a G chord and contains notes G4, A4, B4, C#5, B4, A4, G4. The second measure is labeled with a D chord and contains notes D4, E4, F#4, G4, A4, B4, C#5, B4, A4, G4. The third measure is labeled with an A chord and contains notes A4, B4, C#5, B4, A4, G4, F#4, E4, D4. The fourth measure contains a whole note D4, followed by a repeat sign and a first ending (1. D) and a second ending (2. D). The tablature staff shows the corresponding fret numbers: 2-1-2-4-5-4-5-0 for the first measure, 2-1-2-7-7-5-2-5 for the second, 0-5-0-5-5-2-0 for the third, and 5-4-2-5 for the fourth. The diagram below the tablature shows the fretboard positions for each measure, with vertical lines representing frets and horizontal lines representing strings.

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

G *~~~~~* C7 *~~~~~*

T A B

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

G

T A B

6 6 6 6 5 2 2 2 5 7 5 1 2 5 5 2 5 3 2 3 4

D7 G

T A B

5 3 7 3/4 4 7 7 7 7 5 3 2 2 2 5 7 5 1 2 5

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'erybody 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

BREAKIII

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

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

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

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

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

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

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

BREAK

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

Repeat last line and close

BREAK

I		
I		quick/aug4
VI		quick/7th
IV		
I	V	I

Red Haired Boy

Arr. By Baron Collins-Hill

www.MandoLessons.com

Traditional

Musical notation for the first system, including a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a 4/4 time signature. The first four measures are: A, D, A, G. The guitar accompaniment is written on a six-string staff with fret numbers (0-2-0-4-5, 0-2-0-4-5-4-5, 0-0-0-2-4-0, 2-0-5-5) and includes a diagram of the fretboard for each measure.

Musical notation for the second system, including a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a 4/4 time signature. The first four measures are: A, D, A, G. The guitar accompaniment is written on a six-string staff with fret numbers (2-4-0-2-0-4-5, 0-2-0-4-5-4-5, 0-5-5-2-0-5, 4-0-0-0-2) and includes a diagram of the fretboard for each measure. A first ending bracket is shown above the staff: |1. E A | 2. E A |.

Musical notation for the third system, including a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a 4/4 time signature. The first four measures are: G, D, A, G. The guitar accompaniment is written on a six-string staff with fret numbers (3-2-0-2-3-2-0-2, 3-2-0-4-5-4-5, 0-0-0-2-4-0, 2-5-5) and includes a diagram of the fretboard for each measure.

Musical notation for the fourth system, including a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a 4/4 time signature. The first four measures are: A, D, A, G. The guitar accompaniment is written on a six-string staff with fret numbers (2-4-0-2-0-4-5, 0-2-0-4-5-4-5, 0-5-5-2-0-5, 4-0-0-0-2) and includes a diagram of the fretboard for each measure. A first ending bracket is shown above the staff: |1. E A | 2. E A |.

The Road To Boston

Arr. Baron Collins-Hill

www.MandoLessons.com

Traditional

Musical notation for measures 1-4. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The bottom staff is a guitar-style tablature with six lines. Chords are indicated above the staff: D, A, D.

Musical notation for measures 5-8. The top staff continues the melody. The bottom staff is a guitar-style tablature. Chords are indicated above the staff: A, D.

Musical notation for measures 9-12. The top staff continues the melody. The bottom staff is a guitar-style tablature. Chords are indicated above the staff: D, G.

Musical notation for measures 13-16. The top staff includes first and second endings. The bottom staff is a guitar-style tablature. Chords are indicated above the staff: D, A, D, D.

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 ⁷	
IV	I	
V ⁷		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 Bernardino.

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 Bernardino.

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.

Musical notation system 1: Treble clef, key signature of two sharps (F# and C#), common time. Chords: D, G, D. Fingering: 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.

Musical notation system 2: Treble clef, key signature of two sharps (F# and C#), common time. Chords: G, A, D. Fingering: 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.

Musical notation system 3: Treble clef, key signature of two sharps (F# and C#), common time. Chords: D, G, A, D. Fingering: 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.

Musical notation system 4: Treble clef, key signature of two sharps (F# and C#), common time. Chords: G, A, D. Fingering: 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.

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 7th 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 Mc Cabe 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]

IIm I

IIm

IIm [or IV] I

IIm I IIm

Complex Version

IIm I

IIm I IIm

IV I

VIIm IIIm

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 ⁷	
V ⁷	I-IV-I-[V ⁷]

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 D G
G Em
G

I
IV
I V I
I VIIm
I

Blues Sequence:

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

Somebody Loves You Darling

Key/C; Jim and Jesse like F [they go to IV in Refrain]

Written by Wiley Morris and Zake Morris - Updated Bill Mc Cabe 2021

I V⁷
There's going to be a wedding
IV V⁷ I
It's going to be in the fall
V⁷
So all you [good] folks get ready
IV V⁷ 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 Old Folks Started It

G form; C5-Key of C; Memphis Jug Band (w. Minnie Wallace); words updated 2026/Mc Cabe
Essentially a call and response song, lead sings verse; group sings refrain.

I

Talk about your melodies from shore to shore
I tell you the strut has taken the floor

IV

The old folks started it the young folks caught it

V I

Everybody's crazy about the downtown strut

Now girls don't you worry, get caught in a rut
You just walk on out, do your wicked strut

REFRAIN

A hundred dollar bill will make a poor man slobber

A women with a strut will make a rich man holler

REFRAIN

BREAK

Takes a greyhound to run; a round ball to roll

A woman with a strut to light up my soul

REFRAIN

Talk about the women wearing strapless skirts

Your grandma does the strut in your grandpa's shirt

REFRAIN

BREAK

Trouble with you men is you're gettin' too old

You done lost your strut too many years ago

REFRAIN

Just as sure as little fish can't swim on dry land

A women with a strut can always hook her man

REFRAIN (Song ends at conclusion of final refrain)

The Next Time You See Me

G; Earl Grant; Others favor A; Down town rhythm cycle

I IV I
Next time you see me, things won't be the same,

IV I
Next time you see me, things won't be the same,

V
(And) If it hurts you my darling,

IV I
you only got yourself to blame.

Well, it's a true true sayin;, all that shines is not gold
Yeah, it's a true true sayin;, all that shines is not gold
Like the good book says,
you gotta reap just what you sow

I I/I⁷
Well, you lied, cheated -- woh-oh! for so long,

IV I/I⁷
Well, you lied, cheated -- woh-oh! for so long,

V
You were wrong to do it woman,
IV I (V)
And a-nother queen is on your throne.

BREAK **CHORUS**

Next time you see me, things won't be the same,
Next time you see me, things won't be the same,
If it hurts you my darling,
you only got yourself to blame.

Well, it's a true true sayin;, all that shines is not gold
Yeah, it's a true true sayin;, all that shines is not gold
Like the good book says,
you gotta reap just what you sow *can close our with drum/solo over chorus*

Intro in A:

-----	-8b9-----	-5-7b9r5-5-----	-----5-----	-----
-----	-----5/7-	-----5-5-----	-----5---7-6-5---5-----	-----
-9-9-9-9-9-	-----	-----7---5b6-	-----5h6-----7---5b6-	-----
-----	-----	-----	-----7-----	-----7-5-----
-----	-----	-----	-----	-----7-7-----
-----	-----	-----	-----	-----

Intro in G:

-----	-6b7-----	-3-5b7r3-3-----	-----3-----	-----
-----	-----3/5-	-----3-3-----	-----3---5-4-3---3-----	-----
-7-7-7-7-7-	-----	-----5---3b4-	-----3h4-----5---3b4-	-----
-----	-----	-----	-----5-----	-----5-3-----
-----	-----	-----	-----	-----5-5-----
-----	-----	-----	-----	-----

The Spotted Pony

Arr. Baron Collins-Hill

www.MandoLessons.com

Traditional

Musical notation for measures 1-4. Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: D, G, D, A. Fingering: 0-0-0-2-2-2 | 4-4-4-5 | 0-2-5-0-2-0-5-0 | 2-5-0.

Musical notation for measures 5-8. Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: D, G, D, A, D, A, D. Fingering: 0-0-0-2-2-2 | 4-4-4-5 | 0-2-5-0-2-0-5-0 | 2-0-5.

Musical notation for measures 9-12. Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: D, G, D, A. Fingering: 2-5-2 | 0-2-0-5-2 | 0-2-5-0-2-0-5-0 | 2-5-0.

Musical notation for measures 13-16. Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: D, G, D, A, D, A, D. Fingering: 2-5-2 | 0-2-0-5-2 | 0-2-5-0-2-0-5-0 | 2-0-5.

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 ⁷
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

Star Of The County Down (March)

Arr. Baron Collins-Hill

www.MandoLessons.com

Traditional

Am F C G Am Em

Am F C G Am Em

2-5 | 0-0-0-5 | 3-3-5-3-5 | 0-5-3-0 | 2-5-5-5-5-2-5

6 Am F C G Am Am

Am F C G Am Am

0-0-0-5 | 3-3-5-3-5 | 0-5-3-0-5 | 0-0-0-0-3-0

10 C G Am Em

C G Am Em

3-0-0-5-3 | 5-5-5-3-5 | 0-5-3-0-2 | 5-5-5-5-3-2

14 Am F C G Am Am

Am F C G Am Am

0-0-0-5 | 3-3-5-3-5 | 0-5-3-0-0 | 0-0-0-0

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 ⁷			
I			
V	IV	I	
OR			
I			
I			
IV ⁷			
I			
V ⁷ [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 V⁷
I IV⁷
I VI⁷ [1,6,2,5,1]
II V⁷ I

several turn around options

VI⁷ (Play 5 note on bass string, then descend to e); or in the alternative

I I⁷ IV IVm I V⁷ or in the alternative
I IV I V⁷

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 ⁷
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 VI^m
V I

Some folks use this final line:

I V I

Sometimes I play it this way:

Verse:

I
IV
I VI^m
V I

Refrain:

IV
I
IV VI^m
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^b [VII] III^b

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

VI^b 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 G C/G G 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.

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 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

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 2nd, 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	Buy me a flute And a gun that shoots Tailgates and substitutes Strap yourself To the tree with roots 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!	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!
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	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!	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 F⁶
C C Some like C then C⁶
G G C C⁷

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 C⁷ (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 C⁷] 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