

Northern Bluegrass Circle Music Society's



Jamming Song Book I



September 2003-2008, we hosted a facilitated jam (Slow-Pitch). This book is a combination of all the jamming tunes and songs that we did with a few new ones mixed in. Enjoy!!

Carolyn Hotte

You may find errors/discrepancies in spelling, lyrics and/or chord progressions. Please make any desired changes/corrections to your book.

www.bluegrassnorth.com

The NBCMS is a volunteer based
non-profit organization.

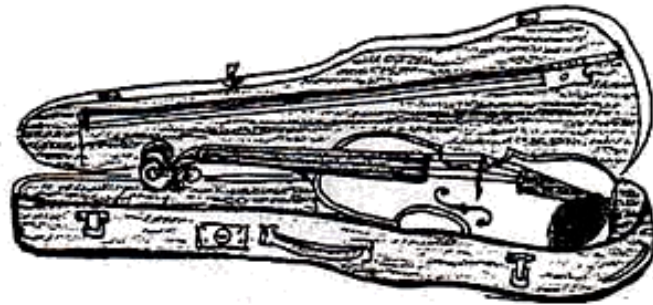
Our Mandate is to Promote, Preserve
and Present Bluegrass Music.



Bring an Instrument and Jam With Us!

Jamming Since '96!

NBCMS January 2009 (first printing)



WHAT IS THE DIFFERENCE BETWEEN A VIOLIN AND A FIDDLE?

IT SEEMS THE MYSTERY LIES IN THE
GLUE BLOCKS INSIDE THE INSTRUMENTS,
WHICH ARE CALLED "PINIONS".
THE FIDDLE HAS "1 EXTRA"
SO ITS A MATTER OF A PINION...

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Overview

I have been involved with the NBCMS since 1998, I have taken on almost every executive position including being President for 8 years. Over the years there have been many great musicians and wonderful people come through our door. It has been a pleasure to be involved with the NBCMS and I am extremely proud of the many great things the NBCMS has done to promote, preserve and present bluegrass and I thank you for your contributions what ever they may be.

This book contains my opinions, views, and information that I find interesting as well as the Jamming Songs and Tunes. I hope that you find it useful and informative. If you have an interest in this genre of music, there are many people with information to share. Ask questions, listen to recordings, read books, gather information and expand your knowledge. The NBCMS library has lots of great instructional materials, CD's and books. Make use of it. The internet and youtube.com another valuable recourse to hear the songs in this book and many other bluegrass songs.

I encourage you to consider taking lessons on any instrument vocals included. Lessons can provide you the information and motivation that will enhance your musical journey. Music can bring you joy, help with your spiritual self or work off stress. The main thing is to enjoy yourself - that is what music is all about.

Carolyn Hette

Keep on Jammin'



ABOUT NBCMS (a brief history)

In 1994, club founder George Bayard began contacting bluegrass musicians, fans and interested parties about forming an organization to play and promote bluegrass music in Edmonton. In December of 1994 he organized the first meeting followed by a Jam. The small group of dedicated individuals (George Bayard, Willy & Denise Arsenault, Carol Newlove, Jim Storey, Windi Scott, Jack Stout, Susan & Don Frank and Ian Van Dusen) at that first meeting put up some seed money and the Jam became a weekly event.

The Northern Bluegrass Circle Music Society was incorporated on January 25, 1996. Bylaws were set up and an executive was elected. They began a newsletter and started a house band to present bluegrass music to the community. In the fall of 1996 NBCMS promoted its first concert, other firsts are 1998 hosted our first Casino allowing us funds to purchase much of our sound equipment we still use today, August 2000 scholarships awarded to BCBW, October 2000 the first weekend workshop, sponsored the Blueberry Kids Tent in 2003 and February 2004 the Winter Jam Camp.

NBCMS now promotes 4-6 concerts per year, hosts a Winter Jam Camp, a fall weekend workshop, a Member & Volunteer Appreciation Night, a Christmas Party and a weekly jam. As well as promote itself and bluegrass regionally, nationally and internationally.

Other milestones include the biggest donation given August 2005 \$20,000 to Blueberry Bluegrass Festival. NBCMS became Lifetime members of the International Bluegrass Music Association (IBMA) in 2006, May 2006 the Libraries Grand Opening, along with the first Member & Volunteer Appreciation BBQ and a 10 year of jamming party. Our biggest concert April 2007 Rhonda Vincent & The Rage with 571 attending. June 2008 "Bluegrass Circle Showcase" to highlight members' bands, thirteen bands and nine tweener acts performed at the Shell Theatre in Fort Saskatchewan and a professional DVD of the event was recorded. One act Rhonda Withnells' performance of "Don't Kneel At My Graveside" (*Barry & Holly Tashian*) was aired internationally on BluegrassNow.com. 2011 Celebrating 15 years of Promoting, Presenting and Preserving. "Bluegrass Circle Showcase II" June 2011 with fifteen bands and twelve tweener acts. Homecoming Jam at the Fiddlers Roost the place where the NBCMS began.

The NBCMS has spawned many bluegrass bands. Such as Maple Creek, Grass Routes, Lonesome and Then Some, Critical Grass, Down To The Wood, Fret Knot, Hotte Family, Homefire, Blacklightning, Wildwood Flower, High Point, Short Grass, Riverdale, Woodbend, The Bix Mix Boys, Cabin Fever, Prairie Sky, Ida Red, Barley Bluegrass Long Way Home, Meridian Line, IGP Stringband, Crooked Creek, Back In Black, Here Again, New Fire Express, The Kayla & Erin Show, Mountain Spirit, Kayla Hotte & her Rodeo Pals, Whitemud Drive and the Hay City Rollers.

NBCMS Concert History

- 1996 Jerusalem Ridge, High Strung
- 1997 Warrior River Boys, Bailer Strings, Dry River Boys, John Reischman & the Jaybirds
- 1998 Grass Routes, String 'Em Up, Maple Creek, Chris Jones
- 1999 Rock Bottom, Blue Lonesome, Nitchi Creek, String 'Em Up, Grass Routes, Maple Creek
- 2000 Bluegrass Etc., Lonesome and Then Some, Maple Creek, Rock Bottom, Keystone Bluegrass
- 2001 Jenny Lester, Lonesome and Then Some, Maple Creek, John Reischman & the Jaybirds, Dry River Boys.
- 2002 Lynn Morris Band, Lonesome Brothers, Down To The Wood (*DTTW*), Vern Charlton & the Charlton Sisters, Frankie Rodgers, Canadian Whitewater
- 2003 Restless Lester, Dry Branch Fire Squad, Frontline, Fret Knot, *DTTW*
- 2004 Open Road, Blacklightning, Dale Ann Bradley, Homefire, Lost High way, Dry River Boys, Riverdale Bluegrass
- 2005 David Peterson & 1946, The Hotte Family Band, Maple Creek, David Parmely & Continental Divide, Northern Bluegrass Band (NBCMS House Band), Canadian Whitewater, James King Band, *DTTW*, Woodbend
- 2006 Mountain Bluebirds, David Davis & The Warrior River Boys, Wildwood Flower, Restless Lester, Four Chords of Wood, Short Grass, The Bix Mix Boys, Northern Bluegrass Band, Roland White Band, Foggy Hog Town Boys, Don Rigsby & Others
- 2007 Spinney Brothers, The Bix Mix Boys, Woodbend, *DTTW*, Cabin Fever, Rhonda Vincent & The Rage, Michael Cleveland & Flamekeeper, Back Porch Swing, Honi Deaton & Dream, Kanes River
- 2008 The Brakemen, The Infamous Stringdusters, High Point, Prairie Sky, The Charlie Sizemore Band, "Bluegrass Circle Showcase" (*Blacklightning, Sue Decker, Back Porch Swing, Cindy Pearce, Dicey, Long Way Home, Anna Somerville, High Point, Ida Red, Erin Kushniruk, Cabin Fever, Prairie Sky, BlueGrass Orphans, Alberta Clippers, Rhonda Withnell, The Real Humdingers, Donna Lee Randon, Allen Christie Band, Curtis Appleton, Woodbend*), Laurie Lewis and The Right Hands, *DTTW*, Chris Stuart & Back country, Rebecca Frazier and Hit & Run Bluegrass, Woodbend CD release party.
- 2009 Hungry Hill, Ida Red, Grasstowne. John Reischman & the Jaybirds, *DTTW*, Back Porch Swing, A Page In Time, DownTown Mountain Boys, Long Way Home, the Brakemen, Brother Mule, Blue Canyon Boys, The Stringband, Dale Ann Bradley, The Kayla & Erin Show.
- 2010 Lonesome River Band, Bix Mix Boys, Special Consensus, Cabin Fever, Spinney Brothers, Blue Grass Orphans, Four Chords of Wood, Long Way Home, Restless Lester, June Bugs.
- 2011 Chris Jones & the Night Drivers, The Kayla & Erin Show, Curtis Appleton & Friends, John Reischman & the Jaybirds, Lost & Found, Anna Somerville & Marc Ladouceur, "Bluegrass Circle Showcase II" (*Here Again, Jeff Reiter, Meridian Line, Linda Saboe, IGP Stringband, Sue Decker, Up the Creek, Rhonda Withnell, Hotte Family, Prairie Sky, Still Crooked, The Kayla & Erin Show, Genoa Porteous, Cabin Fever, Justin Whaling, Back In Black, New Fire Ex press, Blaine MacIntyre, The Plain Janes, Ian Johnston, Crooked Creek, Kayla Hotte, Woodbend, Anna Somerville, Long Way Home, Erin Kushniruk, Back Porch Swing*) IGP Stringband, Bill Monroe Tribute Band, Dan Crary & Thunderation, High Country.
- 2012 Bix Mix Boys, Spring Creek, Crooked Creek, The Chapmans, Cedar Hill.
- 2013 Spinney Brothers, Mountain Spirit, Whitemud Drive, Dale Ann Bradley
- 2014 Junior Sisk, Kayla Hotte & her Rodeo Pals, Mountain Spirit, Foggy Hog Town Boys
- 2015 Chris Jones & the Night Drivers, Slocan Ramblers
- 2016 Jeff Scroggins & Colorado

Bluegrass Music

From Wikipedia, the free encyclopaedia

Bluegrass Stylistic origins: Country music, Anglo-Celtic music, Appalachian folk music, Blues, Jazz. **Cultural origins:** Mid to late 1940s US **Typical instruments:** Fiddle, banjo, acoustic guitar, mandolin, resonator guitar, and upright bass

Bluegrass music is a form of American roots music, and is a sub-genre of country music. It has its own roots in Irish, Scottish and English traditional music. Bluegrass was inspired by the music of immigrants from the United Kingdom and Ireland (particularly the Scots-Irish immigrants in Appalachia), as well as jazz and blues. In bluegrass, as in jazz, each instrument takes a turn playing the melody and improvising around it, while the others perform accompaniment. This is in contrast to old-time music, in which all instruments play the melody together or one instrument carries the lead throughout while the others provide accompaniment. Traditional bluegrass is typically based around acoustic stringed instruments, such as mandolin, acoustic guitar, banjo, fiddle, and upright bass, with or without vocals.

Besides instrumentation, a distinguishing characteristic of bluegrass is vocal harmony featuring two, three, or four parts, often featuring a dissonant or modal sound in the highest voice. This vocal style has been characterized as the "high lonesome sound." There is also an emphasis on traditional songs, often with sentimental or religious themes.

History Creation of

Bluegrass as a style developed during the mid-1940s. Because of war rationing, recording was limited during that time, and it would be most accurate to say that bluegrass was played some time after World War II, but no earlier. As with any musical genre, no one person can claim to have "invented" it. Rather, bluegrass is an amalgam of old-time music, country, ragtime and jazz. Nevertheless, bluegrass's beginnings can be traced to one band. Today Bill Monroe is referred to as the "founding father" of bluegrass music; the bluegrass style was named for his band, the Blue Grass Boys, formed in 1939. The 1945 addition of banjo player Earl Scruggs, who played with a three-finger roll originally developed by Snuffy Jenkins, but now almost universally known as "Scruggs style", is considered the key moment in the development of this genre. (Jenkins, in interviews, has renounced his role as being the one who invented the three-finger roll, and has said he learned it from Rex Brooks and Smith Hammett in the 1920s.) **Monroe's 1946 to 1948 band, which featured Scruggs, singer-guitarist Lester Flatt, fiddler Chubby Wise and bassist Howard Watts, also known as "Cedric Rainwater,"- sometimes called "the original bluegrass band"- created the definitive sound and instrumental configuration that remains a model to this day.** By some arguments, as long as the Blue Grass Boys were the only band playing this music, it was just their unique style; it could not be considered a musical style until other bands began performing in similar fashion. In 1947, the Stanley Brothers recorded the traditional song "Molly and Tenbrooks" in the Blue Grass Boys' style, and this could also be pointed to as the beginning of bluegrass as a style. As Ralph Stanley himself says about the origins of the genre:

*"Oh, (Monroe) was the first. But it wasn't called bluegrass back then. It was just called old time mountain hillbilly music. When they started doing the bluegrass festivals in 1965, everybody got together and wanted to know what to call the show, y'know. It was decided that since Bill was the oldest man, and was from the Bluegrass state of Kentucky and he had the Blue Grass Boys, it would be called 'bluegrass.'" **Ralph Stanley***

First Generation

First generation bluegrass musicians dominated the genre from its beginnings in the mid-1940s through the mid-1960s. This group generally consists of those who were playing during the "Golden Age" in the 1950s, including Bill Monroe and his Blue Grass Boys, the Stanley Brothers, Lester Flatt & Earl Scruggs with the Foggy Mountain Boys, Ervin T. Rouse, who wrote the standard "Orange Blossom Special," Reno and Smiley, the Sauceman Brothers, Lonesome Pine Fiddlers, Jim & Jesse, Jimmy Martin and the Osborne Brothers, Mac Wiseman, Mac Martin and the Dixie Travelers, Carl Story and his Rambling Mountaineers, Buzz Busby, The Lilly Brothers, Jim Eanes and Earl Taylor.

Second Generation

Bluegrass's second generation came to prominence in the mid- to late 1960s, although many of the second-generation musicians were playing (often at young ages) in first generation bands prior to this. Among the most prominent second generation musicians are J. D. Crowe, Doyle Lawson, Sam Bush, John Hartford, Norman Blake, Frank Wakefield, Harley "Red" Allen, Bill Keith, Del McCoury and Tony Rice. With the second generation came a growth in progressive bluegrass, as exemplified by second generation bands such as the New Grass Revival, Seldom Scene, The Kentucky Colonels, The Dillards. In that vein, first-generation bluegrass fiddler Vassar Clements, progressive mandolin player David Grisman, Grateful Dead front man Jerry Garcia (on banjo) and Peter Rowan as lead vocalist collaborated in the band called *Old and in the Way*; the Garcia connection helped to expose progressive and traditional bluegrass to a rock music audience.

Third Generation

The third generation in bluegrass reached maturity in the mid-1980s. Third generation bluegrass saw a number of notable changes from the music played in previous years. In several regards, this generation saw a redefinition of "mainstream bluegrass." Increased availability of high-quality sound equipment led to each band member being miked independently, and a "wall of sound" style developed (exemplified by Tony Rice Unit and The Bluegrass Album Band). Following the example set by Tony Rice, lead guitar playing became more common (and more elaborate). An electric bass became a generally, but not universally, accepted alternative to the traditional acoustic bass, though electrification of other instruments continued to meet resistance outside progressive circles. Non-traditional chord progressions also became more widely accepted. On the other hand, this generation saw a renaissance of more traditional songs, played in the newer style. The Johnson Mountain Boys were one of the decade's most popular touring groups, and played strictly Traditional Bluegrass.

Recent Developments

In recent decades bluegrass music has increasingly reached a broader audience. Major mainstream country music performers have recorded bluegrass albums, including Dolly Parton and Patty Loveless, each having released several bluegrass albums. Since the late 1990s, Ricky Skaggs, who began as a bluegrass musician and crossed over to mainstream country in the 1980s, returned to bluegrass with his band Kentucky Thunder. The Coen Brothers' movie *O Brother, Where Art Thou?* (2000), and the resulting *Down from the Mountain* music tour and documentary, have contributed mightily to expanding the audience for bluegrass music. Meanwhile, bands such as the Rocky-Grass, Yonder Mountain String Band in the United States, and Druhá Tráva in the Czech Republic have attracted large audiences while pushing at the edges of progressive bluegrass in the college jam band atmospheres, often called "jamgrass." A crossover of bluegrass and jazz styles can be heard in the music of Bela Fleck and The Flecktones, Tony Rice, Sam Bush, Doc Watson, and others. An interesting and rather peculiar crossover of bluegrass and heavy metal has been popularised by John 5; this blends bluegrass with heavy distortion and shred-like techniques, such as sweep arpeggios, tapping and string-skipping.

Traditional Bluegrass

Traditional bluegrass, as the name implies, emphasizes the traditional elements. Traditional bluegrass musicians are likely to play folk songs, songs with simple traditional chord progressions, and use only acoustic instruments. They generally follow the pattern set by Bill Monroe and the Blue Grass Boys in the late 1940s. In the early years, traditional bluegrass sometimes included instruments no longer accepted in mainstream bluegrass, such as the accordion and harmonica. Traditional bands may use bluegrass instruments in slightly different ways (claw-hammer style of banjo playing, or multiple guitars or fiddles within a band). In this subgenre, the guitar rarely takes the lead (the notable exception being gospel songs), remaining a rhythm instrument. Melodies and lyrics tend to be simple, and a I-IV-V chord pattern is very common. Nationally popular traditional bluegrass bands include Ralph Stanley and the Clinch Mountain Boys, Larry Sparks and the Lonesome Ramblers, the Del McCoury Band, Ricky Skaggs and Kentucky Thunder, Doyle Lawson and Quicksilver, and Dan Paisley and the Southern Grass.

Progressive Bluegrass

Another major sub-genre is progressive bluegrass, roughly synonymous with "newgrass" (the latter term is attributed to New Grass Revival member Ebo Walker). Progressive bluegrass came to widespread attention in the late 1960s and 1970s, as some groups began using electric instruments and importing songs from other genres (particularly rock & roll). However, progressive bluegrass can be traced back to one of the earliest bluegrass bands. A brief listen to the banjo and bass duets Earl Scruggs played even in the earliest days of the Foggy Mountain Boys gives a hint of the wild chord progressions to come. The four key distinguishing elements

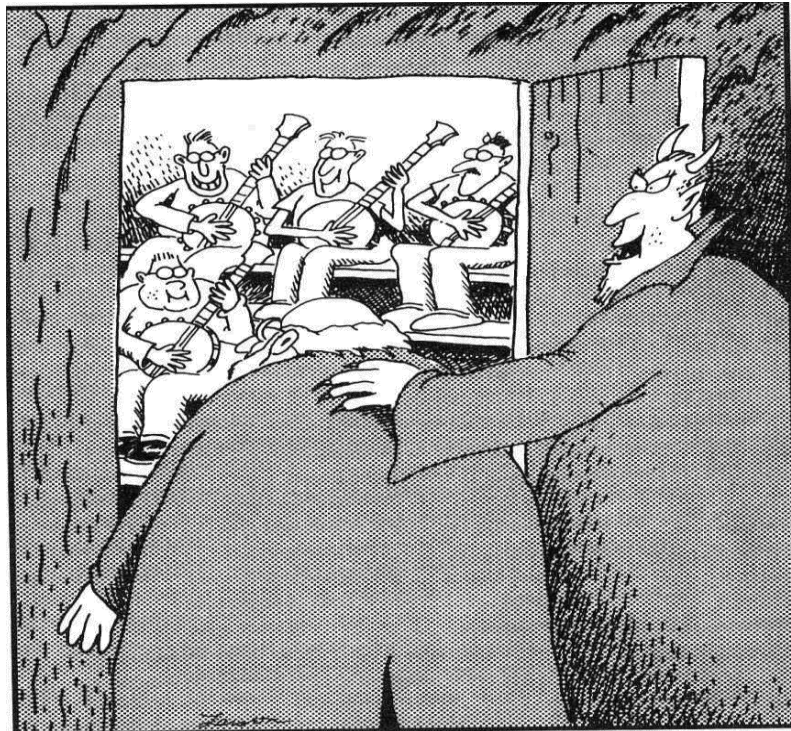
(not always all present) of progressive bluegrass are instrumentation (frequently including electric instruments, drums, piano, and more), songs imported (or styles imitated) from other genres, chord progressions, and lengthy "jam band"- style improvisation. String Cheese Incident is a good example of a band that occasionally coordinates a bluegrass tune mixed with a jam band feeling (especially original tunes like "Dudley's Kitchen"). A twist on this genre is the combining of elements that preceded bluegrass, such as old-time string band music, with bluegrass music.

Bluegrass Gospel

Although nearly all bluegrass artists regularly incorporate gospel music into their repertoire, "Bluegrass Gospel" has emerged as a third sub-genre. Distinctive elements of this style of bluegrass music include lyrics focused on Christian faith and theology, soulful three - or four - part harmony singing, and occasionally subdued instrumentals. A cappella choruses are popular with bluegrass gospel artists, though the harmony structure differs somewhat from standard barbershop or choir singing. Although some "mainstream" bluegrass artists such as Doyle Lawson & Quicksilver and Third Tyme Out have produced extraordinary bluegrass gospel music, others, such as The Issacs, Mount Zion and The Churchmen have chosen to focus on it exclusively.

Neo-Traditional Bluegrass

A newer development in the bluegrass world is Neo-Traditional Bluegrass. In the 1990s, most bluegrass bands were headed by a solo artist such as Doyle Lawson and Rhonda Vincent, with an accompanying band. Bands playing this sub-genre include The Grascals, Mountain Heart, The Infamous Stringdusters and Steep Canyon Rangers.



“Your room is right in here, Maestro.”

Harmony Singing (an overview)

Bluegrass is filled with harmony singing; duets, trios and quartets. The sound and blend of the harmony singing is as much part of the music as the sound and blend of the instruments.

Bluegrass harmony vocals are; a **Lead part**, the melody; a **Tenor part**, usually above the Lead but may be below. *A hint for finding the tenor; start by singing the same note as the Lead, and then try singing the notes in the chord above it, and see what you like best.* For trios, a **Baritone part**, usually just below or above the lead, The Baritone part is the most difficult of all the parts, you have to find the 'missing' note, which the lead and tenor are not singing. This means that the baritone part is often hopping all over the place, and really will sound completely unlike a proper tune on its own. And for quartets a **Bass part**, right at the bottom and is the 'name-note' of the chord. The bass part sticks mostly to the root (I) note of whatever chord is being sung.

The lead, tenor and baritone each take one of the three notes of a chord; A basic chord is made up of three notes, I + III + V of the scale – do + mi + so; a C chord is C + E + G, and a G chord is G + B + D. The three notes may be in any order. (See below) The bass uses two notes the I + V of the scale an octave lower. Another way to sing the bass part is to duplicate the melody (*simplify it to keep from changing notes often*) an octave below the lead. *Refer to the Nashville Numbering System (page 14) to help determine the I - III - V of the scale your song is in.*

Most of the principles of bluegrass harmony singing is fairly simple. The main parts of learning to sing harmony are listening to others do it and especially doing it yourself. So, start by listening closely to harmony singing. Usually the harmony line is similar to, but a little higher of lower pitched than the melody. Listen closely to the harmony line and get to recognize what it sounds like. Try singing along with it. Gradually you'll get better at doing it. Many of the early classic bluegrass songs are simple to harmonise to and a great place to start. Apart from the Lead (the basic tune) don't expect any of the other parts on their own to sound pretty; they'll only sound nice in combination with the lead.

G Chord

octave below

The notes can be in any order. The only absolute rule that really matters:

IF IT SOUNDS RIGHT, IT IS RIGHT!!

Bluegrass Greats (in my opinion)

These are a few of the outstanding pioneers, whom many have derived their style from. Some of their recordings are available in the club library and well worth a listen.

Bill Monroe, (the father of bluegrass music) had a long and impressive career as performer, recording artist and mentor to hundreds of musicians who played in his group, the *Blue Grass Boys*. Among them are many of the other all-time greats of bluegrass, including Lester Flatt, Earl Scruggs, Carter Stanley, Sonny Osborne, Don Reno and Jimmy Martin. Bill's band was built around his powerful tenor singing and mandolin playing. Bill died September 9, 1996.

Lester Flatt and Earl Scruggs, were a team from 1947 to 1969, and did a great deal to further the popularity of bluegrass music. They played together with Monroe for two years and after leaving formed their own group, the *Foggy Mountain Boys*, similar to Monroe's, but featured more of Lester's smooth stylish singing and Earl's clean, driving banjo. Lester died May 11, 1979 and Earl died March 28, 2012.

The Stanley Brothers, music has been a major influence in bluegrass from the early days. After Carter's death, December 1, 1966, Ralph carried on leading the band the *Clinch Mountain Boys* in the same traditional style, with the accent on soulful lead and harmony singing as well as his distinctive banjo playing. Ralph died June 23, 2016.

Jimmy Martin, made a major contribution to bluegrass, starting as lead singer in the *Blue Grass Boys* from 1949 to 1954, and after a short stint with the *Osborne Brothers*, became the leader of his own band the *Sunny Mountain Boys*. Jimmy's recording has a tight-knit sound and he was always a stand-out, high energy singer. Jimmy died May 14, 2005.

Jim and Jesse McReynolds, and the *Virginia Boys* shifted back and forth between bluegrass and electric modern country sounds, but when they played bluegrass they ranked among the greats. Their bluegrass sound was smooth and sure, built around duets and trios. Jim died December 31, 2002. Jesse still plays festivals.

The Osborne Brothers, led by Bobby Osborne's crystal clear tenor, provided some of the smoothest and prettiest singing around. However, their material and instrumentation (drums, pedal steel and so on, in addition to Sonny's banjo and Bobby's mandolin) led many bluegrassers to consider them "not bluegrass," even though they started as a strictly bluegrass group. Sonny retired in 2004. Bobby still plays festival. **The Country Gentlemen**, their sound was less "old-timey" than the original mountain-boy-style of bluegrass. One of their strengths was adapting music from other genres and making it bluegrass. Charlie Waller was a strong lead singer and their vocal harmonies had a distinctive type of tenor voice. Charlie died August 18, 2004. **Reno and Smiley and/or Harrell**. Don Reno and Red Smiley got together in the early 50's. Smiley left the band in the mid-60's because of poor health. Reno then teamed up with, Bill Harrell. In 1969, Smiley rejoined the band (after leading a band of his own, the *Bluegrass Cutups*). The band's sound featured more slow heart songs and sacred numbers with an accent on duets. Smiley died January 2, 1972, Reno died October 16, 1984. Bill Harrell received a distinguished achievement award from the IBMA in 2008. Bill died June 27, 2009.

Hazel Dickens and Alice Gerrard, During the early to mid-1960s, Hazel Dickens and Alice Gerrard, two friends living in the Baltimore/Washington DC area started to play bluegrass music together, an almost exclusively male genre. They created a style, a repertoire, and a consciousness all their own and in the process made history. They have creative song writing skills, and imaginative arrangements of well-chosen material. Their sound relies mainly on the two women' duet singing and their own instrumental skill with its sparser sound. *I love it!* Alice still tours today and was an instructor at our workshop in 2010. Hazel passed away April 22, 2011. Thanks for the Music!

Jamming Etiquette

- The “Circle” - staggers the players so there is balance and variety.
- Keep your eye out to make room for new players so they can enter the “Circle” at any time and feel “welcome” to do so.
- Announce the song or tune’s name and key you are playing before starting it.
- Breaks go around clock-wise. Each player, “regardless” of musical ability, gets **one** turn if they want one.
- Players should clearly signal the next player in the “Circle” when you want him/her to take a break.
- Players may skip their turn at a break or a song at their discretion not at the discretion of others. Single you pass by shaking your head.
- The tune or song is finished when it gets back to the originator. Lifting your leg is universal jamming language for ending your tune or song.
- Other players lower their volume while someone takes a break. If you can’t hear what is being played you are playing too loudly.
- When the player next to you does not know the chords and you do, tell them quietly.
- Everyone “regardless” of musical ability should be encouraged to join the “Circle”.
- Make sure not all songs are a hundred miles an hour, allow for a change of pace and pick a few slower and familiar ones to give everyone a breather.
- Tune your instrument before you enter the “Circle”. If your instrument is out of tune, ask someone to help you or buy an electronic tuner.
- Listen to the bass it will help you keep a steady tempo.

Remember to give the feature performer their turn. We often have lots of instruments playing at once, so be careful how loud you play along. If you cannot hear the vocalist or the lead instrument, please play softer. When taking a break, increase your volume. Try not to speed up during your break. If you add harmony, make sure you are in harmony and that you do not overpower the lead singer.

As you observe the “Circle” you may notice, not everyone follows **Jamming Etiquette**. If you do hopefully the others will follow.

Kindly keep it bluegrass and have fun!

Nashville Numbering System

Nashville session musicians developed a system that numbers the Chords by Roman Numerals this makes communication of chords easy in any key. It is an invaluable tool for any jammer. Here's how it works: Each major key is based on a scale that has seven (VII) notes - DO - RE - ME - FA - SO - LA - TI - (DO). In addition to the letter name each note has a number I through VII.

The G major scale would look like this.

DO	RE	ME	FA	SO	LA	TI	DO
G	A	B	C	D	E	F	G
I	ii	iii	IV	V	vi	VII	I

Think of a tune you're familiar with in the key of G. Chances are the song contains the chords G (I) C (iv) D (V). The chord progression would be I - IV - V. This helps determine the chords in any key. Even if a capo is used the numbers stay the same. If you need to raise or lower the key of a song to suit your vocal range, you can transpose to a different key using the Nashville Numbering System. Note that in a major key the I, IV, and V are most likely major chords, the I, ii and iii are most likely minor chords. In this document capital numerals mean play a major chord and small numerals mean play a minor chord. A number following the Roman Numeral usually 7 means a 7th chord. The DO or I note indicates the key. The following chart indicates the chord name by Nashville Number in some commonly played keys.

I	ii	iii	IV	V	vi	VII
A	B	C#	D	E	F#	G
Bb	C	D	Eb	F	G	Ab
B	C#	D#	E	F#	G#	A
C	D	E	F	G	A	Bb
D	E	F#	G	A	B	C
E	F#	G#	A	B	C#	D
F	G	A	Bb	C	D	E
G	A	B	C	D	E	F

= sharp b = flat. The more you listen the more you will be able to hear chord sounds and changes.

Using a Capo

Another way of raising or lowering the key of your song is to use a capo. This is a very useful tool for guitar and banjo players, it allows you to play easily in many different keys.

Bluegrass guitarists tend to play in the first position, in the keys that include open strings (G, A, C, D and E) because the sound of open strings ringing gives the music a fuller sound. The capo makes it possible to play this way in all keys. You can also use the capo to raise the pitch of a tune. Many fiddle tunes are played in D and A these tunes are easier to play in C and G. This is done by placing the capo on the second fret. Clamping a capo around the guitar/banjo neck raises the instruments pitch. Refer to chart below.

No Capo	Capo Fret 1	Capo Fret 2	Capo Fret 3	Capo Fret 4	Capo Fret 5
G	G#/Ab	A	A#/Bb	B	C
A	A#/Bb	B	C	C#/Db	D
C	C#/Db	D	D#/Eb	E	F
D	D#/Eb	E	F	F#/Gb	G
E	F	F#/Gb	G	G#/Ab	A

If you are playing a "G" chord with the capo on fret 2, what key are you playing in? (You are playing in "A").



"Listen, Listen, Listen, Play, Play, Play." Murphy Henry (Murphy Teaching Method)

Instrumentals Chord Charts

(Refer to page 12 Nashville Numbering System)

(D) after name = key most commonly played

Each Roman Numeral, = one measure

I/V = split chord in one measure

I = major chord i = minor chord

Angeline The Baker (D)

I, I, I, IV, I, I, I/IV, I

Ashokan's Farewell (D) 3/4 time

I, I, IV, ii, I, vi, ii, V7
I, I, IV, ii, I, vi, ii/V7, I,
I, I, IV, ii, I, vi, ii, V7,
I, VII, IV, I, I, vi, ii/V7.

Big Mon (A)

A: (I, VII, I, V/I) (2x's)
B: (I, I, I, I/V, I, I, I, V/I) (2x's)

Big Sandy River (A)

A: (I, I, V, V, I, I, V, I) (2x's)
B: (I, IV, V, I, I, IV, V, I) (2x's)

Bill Cheatham (A)

A: (I, I, IV, IV, I, I, IV, V/I) (2x's)
B: (I/IV, V/I, I/IV, I/V,
I/IV, V/I, I/IV, V/I) (2x's)

Billy In the Low Ground (C)

A: (I, I, vi, vi, I, I, vi, V/I) (2x's)
B: (I, I, IV, IV, I, I, vi, V/I) (2x's)

Blackberry Blossom (G)

A: (I/V, IV/I, VI/I, II/V,
I/V, IV/I, IV/I, V/I) (2x's)
B: (vi, vi, vi, III7, vi, vi, IV/I, V/I) (2x's)

Bluegrass Stomp (D)

I, I, I, I, IV, I, I, V, V, I, I.

Cherokee Shuffle (A)

A: (I, I, I, vi, IV, I, I/V, I) (2x's)
B: (IV, I, IV, I, IV, I, I, vi, IV/V, I) (2x's)

Clinch Mountain Backstep (A)

A: (I, I, I, V, I, I, I/V, I) (2x's)
B: (I, I, I, I/V, I, I, I/V, I) (2x's)

Cripple Creek (G)

A: (I, IV/I, I, V/I) (2x's)
B: (I, I, I, V/I) (2x's)

Down Yonder (G)

I, I, I, I, IV, IV, IV, IV,
I, I, I, I, I, I, I, I,
II, II, II, II, V, V, V, V,
I, I, I, I, IV, IV, IV, IV,
I, I, I, I, II, V, I, I.

Faded Love (D)

I, I, IV, IV, I, I, V, V,
I, I, IV, IV, I, V, I, I.

Fireball Mail (G)

I, I, I, I, I, I, V, V,
I, I, I, I, I, V, I, I.

Foggy Mountain Breakdown (G)

I, I, I, I, vi, vi, I, I, vi, vi,
I, I, V, V, I, I.

Gold Rush (A)

A: (I, I, I, I, I, I, V, I) (2x's)
B: (I, IV/I, I, I, I, IV/I, V, I) (2x's)

Instrumentals Chord Charts

(Refer to page 12 Nashville Numbering System)

(D) after name = key most commonly played

Each Roman Numeral, = one measure

I/V = split chord in one measure I =

major chord i = minor chord

Home Sweet Home (D)

A: (I, IV, I, I, V, V, I, I) (2x's)

B: (IV, IV, I, I, V, V, I, I) (2x's)

Liberty (D)

A: (I, I, IV, IV, I, I, V) (2x's)

B: (I, I, I, V, I, I, V, I) (2x's)

Old Joe Clark (A)

A: (I, I, I, V, I, I, V, I) (2x's)

B: (I, I, I, VII, I, I, I/V, I) (2x's)

Red Haired Boy (A)

A: (I, I/V, I, VII, I, I, IV, I/V, I) (2x's)

B: (VII, IV, I, VII, I, I/V, I/V, I) (2x's)

Red Wing (G)

A: (I, I, IV, I, V, I, II, V,

I, I, IV, I, V, I, II/V, I)

B: (IV, IV, I, I, V, V, I, I, IV,

IV, I, I, V, V, I, I)

Salt Creek (A)

A: (I, I/V, VII, VII/V,

I, I/V, VII, V/I) (2x's)

B: (I, I, VII, VII, I, I, VII, V/I. (2x's)

Soldiers Joy (D)

A: (I, I, I, V, I, I, I/V, I) (2x's)

B: (I, IV, I, V, I, IV, I/V, I) (2x's)

St. Anne's Reel (D)

A: (I, I, IV, I, I, I, V/I) (2x's)

B: (I, ii, V, vi, ii, V, I) (2x's)

Turkey In the Straw (G)

A: (I, I, I, V, I, I, I, V/I) (2x's)

B: (I, I, IV, IV, I, I/V, I, V/I) (2x's)

Watson's Blues (D) 3/4 time

A: (I, VII, I, IV, I, V, I, I) (2x's)

B: (IV, IV, I, I, I, I, V, V, I,

VII, I, IV, I, V, I, I)

Wildwood Flower (C)

A: (I, I, V, I, I) (2x's)

B: (I, I, IV, I, I, I, V, I, I)

Whiskey Before Breakfast (D)

A: (I, I, IV/I, V, I, I, IV/I, V/I) (2x's)

B: (I, I, ii, V, I/V, IV/I, IV/I, V/I) (2x's)

Blue Grass



All the Good Times Are Past and Gone 3/4 time (Bill Monroe version)

I IV I
Chorus All the good times are past and gone
V
All the good times are o'er
I IV I
All the good times are past and gone
V I
Little darling don't weep no more

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

Chorus

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

Chorus

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

Chorus



Amazing Grace *3/4 time (John Newman 1760)*

I IV I
Amazing grace how sweet the sound

V
That saved a wretch like me

I IV I
I once was lost but now I'm found

V I
Was blind but now I see

'Twas 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
I have already come
'Tis Grace that brought me safe thus far
And Grace will lead me home

When we've been here ten thousand years
Bright shining as the sun
We've no less days to sing God's praise
Than when we first begun

Amazing grace how sweet the sound
That saved a wretch like me
I once was lost but now I'm found
now I see.



Angel Band 3/4 time (Stanley Brothers Version)

I IV I
My latest sun is sinking fast
V I
My race is nearly run
IV I
My strongest trials now are passed
V I
My triumph has begun

Chorus V I
Oh come Angel Band
V I
Come and around me stand
IV I
Bear me away on your snow white wings
V I
To my immortal home
IV I
Bear me away on your snow white wings
V I
To my immortal home

Oh bear my loving heart to him
Who bled and died for me
Whose blood now cleanses from all sins And
gives me victory.

Chorus I've almost reached my
heavenly home
My spirit loudly sings The holy ones
behold they come I hear the noise of
wings.

Chorus



Banks Of The Ohio (Traditional)

I V
I asked my love to take a walk
I
Just to walk a little ways
IV
And as we walked along we talked
I V I
All about our wedding day

Chorus Only 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 lily white hand
Led her down where the waters stand
There I pushed her in to drown
And watched her as she floated down

Chorus.....*And*

I started home 'tween twelve and one
I cried my God what have I done
I murdered the only woman I loved
Because she would not marry me

Chorus.....*And*

The very next morn' about half passed four
The sheriff came knockin' at my door
He said young man come with me and go
Down to the banks of the Ohio

Chorus.....*And*



Blue Moon Of Kentucky (Bill Monroe)

I IV
Blue moon of Kentucky keep on shining
I V
Shine on the one that's gone and proved untrue
I IV
Blue moon of Kentucky keep on shining
I V I
Shine on the one that's gone and left me blue

IV
Chorus It was on a moonlight night
I
the stars were shining bright
IV
When they whispered from on high
I V
your love has said good-bye
I IV
Blue moon of Kentucky keep on shining
I V I
Shine on the one that's gone and said good-bye

Blue moon of Kentucky keep on shining
Shine on the one that's gone and proved untrue
Blue moon of Kentucky keep on shining
Shine on the one that's gone and left me
blue Chorus



Blue Night (Bill Monroe)

I
Blue night I got you on my mind
IV
Blue night I can't keep from crying
I IV
You met someone that was new
I
You quit someone that you knew was true
V I
Blue night I got you on my mind
Blue night blue as I can be
I don't know what'll become of me
Where we used to walk I walk alone
With an aching heart because my love is gone
Blue night blue as I can be
Blue night 'cause I'm all alone
I used to call you on the telephone
I used to call and it made you glad
Now I call and it makes you mad
Blue night 'cause I'm all alone
Blue night all by myself
Since you put me on that shelf
There's just one thing that you must know
You're gonna reap just what you sow
Blue night, all by myself
Blue night, all by myself



Blue Ridge Cabin Home *(Stacey & Certain, Flatt & Scruggs version)*

I IV
There's a well beaten path on this old mountainside
V I
Where I wandered when I was a lad
IV
And I wandered alone to the place I call home
V I
In those Blue Ridge hills far away

Chorus I IV
Oh I love those hills of old Virginia
V I
From those Blue Ridge hills I did roam
IV
When I die won't you bury me on that mountain
V I
Far away in my Blue Ridge mountain home

Now my thoughts wonder back to a ramshackle shack
In those Blue Ridge hills far away
Where my mother and dad they're laid there to rest
They are sleeping in peace together there

Chorus

I return to that old cabin home with a sigh
I've a longing for days gone by
When I die won't you bury me on that
mountain
Make my resting place upon the hill so high

Chorus



Bury Me Beneath The Willow (Traditional)

 I IV
Chorus Bury me beneath the willow
 I V
 Under the weeping willow tree
 I IV
 When she hears where I am sleeping
 I V I
 Maybe then she'll weep for me

My heart is sad and I'm in sorrow
Weeping for the one I love
When shall I see her oh no never
'Til we meet in heaven above

Chorus

Tomorrow was to be our wedding
Lord oh Lord where can she be
She's gone she's gone to find another
She no longer cares for me

Chorus

She told me that she did not love me
I couldn't believe it was true
Until an angel softly whispered
She no longer cares for you

Chorus

Place on my grave a snow-white lily
To prove my love for her was true
To show the world I died of grieving
For her love I could not win

Chorus



Can't you Hear Me Calling *(Bill Monroe)*

I
The days are long the nights are lonely
IV I
Since you left me all alone
IV I
I worried so my little darling
IV V I
I worried so since you've been gone

Chorus Sweetheart of mine can't you hear me calling
A million times that I love you Bess
I mistreated you, darling, I'm sorry
Come back to me is my request

I remember dear the night we parted
A big mistake had caused it all
If you come back sunshine will follow
If you stay away twill be my fall

Chorus

The nights are long my little darling
Oh how I need your sweet embrace
When I awoke the sun was shining
I looked up and I saw your face

Chorus



Bill Monroe
September 13, 1911 - September 9, 1996



Crying My Heart Out Over You (Flatt & Scruggs version)

I V
Somewhere the music's playing soft and low

I
And a stranger holds the one that I love so

IV
I was blind I could not see that you meant the world to me

V I
But like a fool I stood and watched you go

I V
Chorus Now I'm crying my heart out over you

I
Those blue eyes now they smile for someone new

IV
Ever since you went away I die a little more each day

V I
For now I'm crying my heart out over you

Each night I climb the stairs up to my room
It seems I hear you whisper in the gloom
I miss your picture on the wall and your footsteps in the hall
While I'm crying my heart out over you

Chorus



Dark Hallow (Bill Browning, Joe Val version)

I V I
I'd rather be in some dark hollow
IV I
Where the sun don't ever shine
I7 IV
Than to be home alone knowing that you're gone
I V I
Would cause me to lose my mind

Chorus So blow your whistle freight train
Carry me further on down the track
I'm going away I'm leaving today
I'm going but I ain't coming back

I'd rather be in some dark hollow
Where the sun don't ever shine
Than to be in some big city
In a small room with you love on my mind

Chorus



Don't This Road Look Rough And Rocky *(Flatt & Scruggs version)*

I IV I
Darling, I have come to tell you
V
Though it almost breaks my heart
I IV I
That before the morning darling
V I
We'll be many miles apart

Chorus IV I
Don't this road look rough and rocky
V
Don't that sea look wide and deep
I IV I
Don't my baby look the sweetest
V I
When she's in my arms asleep

Can't you hear the night birds crying
Far across the deep blue sea
While of others you are thinking
Won't you sometimes think of me

Chorus

One more kiss before I leave you
One more kiss before we part
You have caused me lots of trouble
Darling you have broke my heart

Chorus



Fireball Mail (Lonesome River Band version)

I
Here she comes, look at her go
V
There she goes, eaten that coal
I
Watch her fly, look at her sail,
V I
Let her by, by, by, the Fireball Mail

Let her go, look at her steam,
Here the low, whistle and scream
Like a hound dog wagging its tail,
Let her by, by, by, the Fireball Mail

Engineer, making up time,
Tracks are clear, look at her climb
See that freight, clear the rail,
I'll bet she's late, late, late, the Fireball Mail

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



Foot Prints In the Snow *(Bill Monroe version)*

I IV
Now some folks like the summertime when the they can walk about
V I
Strolling through the meadow green it's pleasant there no doubt
IV
But give me the wintertime when the snow is on the ground
V I
For I found her when the snow on the ground

Chorus V
I traced her little footprints in the snow
I
I found her little footprints in the snow
IV
I bless that happy day when Nellie lost her way
V I
For I found her when the snow was on the ground

I dropped in to see her there was a big round moon
Her mother said she just stepped out but would be returning soon
I found her little footprints and I traced them in the snow
I found her when the snow was on the ground

Chorus

Now she's up in heaven she's with the angel band
I know I'm going to meet her in that promised land
But every time the snow falls it brings back memories
For I found her when the snow was on the ground

Chorus



Gold Watch And Chain (A.P. Carter)

IV I
Chorus Oh I'll pawn you my gold watch and chain, love
V I
And I'll pawn you my gold wedding ring
IV I
I will pawn you this heart in my bosom
V I
Only say that you'll love me again

IV I
Darling, how can I stay here without you
V I
I have nothing to cheer my poor heart
IV I
This old world would seem sad, love, without you
V I
Tell me now that we're never to part

Chorus

Take back all the gifts you have given
But a ring and a lock of your hair
And a card with your picture upon it
It's a face that is false, but is fair

Chorus

Tell me why that you do not love me
Tell me why that your smile is not bright
Tell me why you have grown so cold-hearted
Is there no kiss for me, love, tonight

Chorus



Green Pastures *3/4 time (Stanley Brothers version)*

I V I IV
Troubles and trials often betray those
 I V
Causing the weary body to stray
 I V I IV
But we shall walk beside the still water
 I V I
With the Good Shepherd leading the way

Chorus Going up home to live in green pastures
 Where we shall live and die never more
 Even the Lord will be in that number
 When we have reached that heavenly shore

Those who have strayed were sought by the master
He who once gave his life for the sheep
Out on the mountain still He is searching
Bringing them in forever to keep

Chorus

We will not heed the voice of the stranger
For he would lead us on to despair
Following home with Jesus our Savior
We shall all reach that country so fair

Chorus



Handsome Molly (Traditional)

I

Well I wish was in London

V

Or some other seaport town

Step my foot in a steamboat

I

And sail the ocean round

Chorus Sailing round the ocean
Sailing round the sea
I'd think of Handsome Molly
Wherever she may be

I saw her at church last Sunday
She passed me on by
I knew her mind was changing
By the roving of her eye
Chorus

Her hair as black as a Raven's
Her eyes were black as coal
Her teeth shown like lilies
Out in the morning cold
Chorus

Now do you remember Molly
When you give me your right hand
Said if you ever married
I'd be your man
Chorus

Now you've broke your promise
Go marry whom you please
My heart is broken
'Til I get some ease
Chorus



Head Over Heals (Flatt & Scruggs version)

I
I think I'll go across the ocean
I
If I don't change my notion
V I
I've just got to forget you if I can

IV
Chorus Oh, I'm feeling so blue
I
I don't know what to do
V I
For I'm head over heels in love with you

Every day is sad and lonely
For I'm thinking of you only
I just can't sleep when I lay down

Chorus

Oh I'd like to be forgiven
But this life ain't worth living
If have to sit and worry over you

Chorus

Oh the nights are long and dreary
All I do is sit and worry
I just can't bear the thought
of losing you

Chorus



I am Weary Let Me Rest (*Cox Family version*)

I IV I
Kiss me mother kiss your darling

V
Lay my head upon your breast

I IV I
Throw your loving arms around me

V I
I am weary let me rest

V I
Seems the light is swiftly fading

V
Brighter scenes they do now show

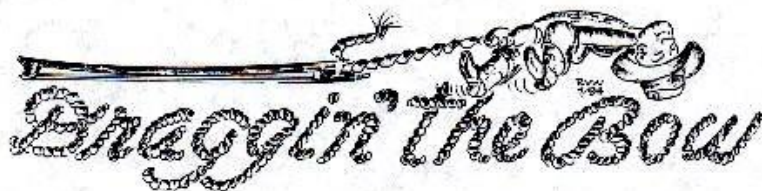
IV I
I am standing by the river

V I
Angels wait to take me home

Kiss me mother kiss your darling
See the pain upon my brow
While I'll soon be with the angels
Fate has doomed my future now

Through the years you've always loved me
And my life you've tried to save
But now I shall slumber sweetly
In a deep and lonely grave

Kiss me mother kiss your darling
Lay my head upon your breast
Throw your loving arms around me
I am weary let me rest



I'll Fly Away

(Albert E Brumley)

I
Some bright morning when this life is over
IV I
I'll fly away
I
To that home on God's celestial shore
I V I
I'll fly away

Chorus I
I'll fly away oh glory
IV I
I'll fly away (in the morning)
I
When I die hallelujah by and by
I V I
I'll fly away

When the shadows of this life have gone
I'll fly away
Like a bird from these prison walls I'll fly
I'll fly away

Chorus

Oh how glad and happy when we meet
I'll fly away
No more cold iron shackles on my feet
I'll fly away

Chorus

Just a few more weary days and
then
I'll fly away
To a land where joys will never end
I'll fly away



I'll Never Love Nobody But You *(Jim & Jesse McReynolds version)*

I IV V
I'll never love anybody but you, baby, baby
I IV V I
I'll never love anybody but you if you'll be my girl
IV I V I
Oh yes believe me it's true
IV I V I
Oh yes, I'll love nobody but you

I'll always be true to you, baby, baby
I'll always be true to you if you'll be my girl
Oh yes believe me it's true
Oh yes, I'll love nobody but you

I'll take you out every night, baby, baby
I'll take you out if you'll be my girl
Oh yes believe me it's true
Oh yes, I'll love nobody but you



I'm Using My Bible For A Roadmap (Don Reno & C. Schroeder)

I IV
I'm using my Bible for a roadmap
V I
The ten commandments tell me what to do.
IV
The twelve disciples are my road signs
V I
And Jesus will see me safely through

CHORUS V I
There'll be no detours in Heaven
II V
No rough roads along the way
I IV
I'm using my Bible for a roadmap
V I
My last stop is Heaven some sweet day.

I'm using my Bible for a roadmap
The children of Israel used it, too.
They crossed the Red Sea of destruction
For God was there to see them through

CHORUS

Repeat first verse and chorus.



I'm Working On A Building

(Carter Family version)

I
Chorus I'm a working on building
I'm a working on building
I'm a working on building

 V I
For my Lord for my Lord

It's a holy ghost building
It's a holy ghost building
It's a holy ghost building

 V I
For my Lord for my Lord



I
If I was a liar I tell you what I would do
 V I
I'd quit my lying and work on a building too

Chorus

If I was a drunkard I tell you what I would do
I'd quit my drinking and work on a building too

Chorus

If I was a gambler I tell you what I would do
I'd quit my gambling and work on a building too

Chorus

If I was a preacher I tell you what I would do
I would keep on preaching and work on a building too

Chorus

In The Pines *3/4 time (Bill Monroe version)*

Chorus I
 In the pines, in the pines
 IV I
 Where the sun never shines
 I V I
 And we shiver when the cold wind blows
 I IV I V I
 Hoo-hoo, hoo-hoo, hoo, hoo, hoo

The longest train I ever saw
 Went down that Georgia line
 The engine passed at six o'clock
 And the cab passed by at nine

Chorus

Little girl, little girl, what have I done
 That makes you treat me so
 You caused me to weep, you caused me to mourn
 You caused me to leave my home

Chorus

I asked my captain for the time of day
 He said he threwed his watch away
 A long steel rail and a short cross tie
 I'm on my way back home

Chorus



It's A Beautiful Life (Traditional)

I IV I
Each day I do (*each day I do*) a golden deed (*a golden deed*)
V I
By helping those (*by helping those*) who are in need
IV I
My life on earth (*my life on earth*) is but a span (*is but a span*)
V I
And so I'll do (*and so I'll do*) the best I can

Chorus

IV
Life's evening sun (*life's evening sun*) is sinking low (*is sinking low*)
V I
A few more days (*a few more days*) and I must go
IV
To meet the deeds (*to meet the deeds*) that I have done (*that I have done*)
V I
Where there will be (*where there will be*) no setting sun

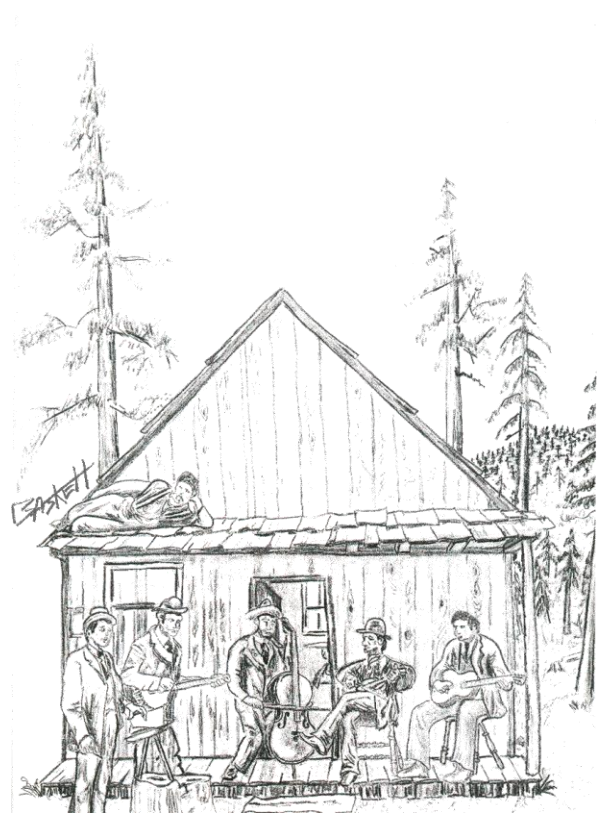
To be a child of God each day
My light must shine along the way
I'll sing His praise while the ages roll
And strive to help some troubled soul

Chorus

While going down life's weary road
I'll try to lift some traveler's load
I'll try to turn the night to day
Make flowers bloom along the way

Chorus

The only life that will endure
Is one that's kind and good and pure
And so for God I'll take my stand
Each day I'll lend a helping hand
Chorus



I Wonder Where You Are Tonight (Flatt & Scruggs version)

I IV
Tonight I'm sad my heart is weary

V I
Wondering if I'm wrong or right

IV
To think about you though you left me

V I
I wonder where you are tonight

IV I
Chorus The rain is cold and slowly falling

V
Upon my window pane tonight

I IV
And though your love seems even colder

V I
I wonder where you are tonight

Your heart was cold you never loved me
Though you often said you cared
And now you've gone to find another
Someone who knows the love I shared

Chorus

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

Chorus



Keep on The Sunny Side (A.P. Carter & Gary Garrett)

I IV I
There's a dark and a troubled side of life
V
There's a bright and a sunny side too
I
Though we meet with the darkness and strife
V I
The sunny side we also may view

I IV I
Chorus Keep on the sunny side always on the sunny side
V
Keep on the sunny side of life
I IV I
It will help us every day it will brighten all our way
IV I V I
If we keep on the sunny side of life

Oh the storm and its fury broke today
Crushing hopes that we cherish so dear
The clouds and storm will in time pass away
The sun again will shine bright and clear

Chorus

Let us greet with a song of hope each day
Though the moment be cloudy or fair
Let us trust in our Savior always
To keep us every one in His care

Chorus



Life is Like A Mountain Railroad (Charlie Tilmann 1893)

I
Life is like a mountain railroad,
 IV I
With an engineer that's brave;

We must make the run successful,
 II V
From the cradle to the grave;
 I
Watch the curves, the fills, the tunnels;
IV I
Never falter, never fail;

Keep your hand upon the throttle,
 V I
And your eye upon the rail.

Chorus IV I
 Blessed Savior, Thou wilt guide us,
 V
 'Til we reach that blissful shore;
 I IV
 Where the angels wait to join us
 I V I
 In God's grace forever more.

As you roll across the trestle,
Spanning Jordan's swelling tide.
You behold the Union depot Into
which your train will glide.
There you'll meet the
Superintendent,
God the father, God the son
With a hearty, joyous greeting,
"Weary pilgrim, welcome Home!"



Chorus

Little Cabin Home On The Hill (Monroe & Flatt)

I IV I
Tonight I'm alone without you my dear

V
It seems there's a longing for you still

I IV I
All I have to do now is sit alone and cry

V I
In our little cabin home on the hill

Chorus IV I
Oh, someone has taken you from me

V
And left me here all alone

I IV I
Just to listen to the rain beat on my window pane

V I
In our little cabin home on the hill

I hope you are happy tonight as you are
But in my heart there's a longing for you still
I just keep it there so I won't be alone
In our little cabin home on the hill

Chorus

Now when you have come to the end of the way
And find there's no more happiness for you
Just let you thoughts turn back once more if you will
To our little cabin home on the
hill

Chorus



Long Journey Home

Traditional (Stanley Brothers version)

I

Chorus Lost all my money but a two-dollar bill

IV

I

Two-dollar bill boys, two-dollar bill

Lost all my money but a two-dollar bill

V

I

I'm on my long journey home

Cloudy in the West and it looks like rain

Looks like rain, boys, looks like rain

Cloudy in the West and it looks like rain

I'm on my long journey home

Chorus

It's dark and a raining and I want to go home

Want to go home, boys, want to go home

Its dark and a raining and I want to go home

I'm on my long journey home

Chorus

Homesick and lonesome and I'm feeling kind of blue

Feeling kind of blue, boys, feeling kind of blue

Homesick and lonesome and I'm feeling kind of blue

I'm on my long journey home

Chorus

I hear a train a coming and I'll soon be gone

I'll soon be gone boys I'll soon be gone

I hear a train a coming and I'll soon be gone

I'm on my long journey home

Chorus

There's black smoke a rising and it surely is a train

Surely is a train boys, surely is a train

There's black smoke a rising and it surely is a train

I'm on my long journey home

Chorus



Nine Pound Hammer (Traditional)

I IV
This nine-pound hammer is a little too heavy
I V I
For my size, buddy for my size

Chorus 1 I IV
Roll on buddy, don't you roll so slow
I V I
How can I roll, when the wheels won't go

I'm going to the mountain, just to see my baby
And I ain't coming back, no I ain't coming back

Chorus 1

It's a long way to Harlan, and a long way to Hazard
Just to get a little booze, just to get a little booze

Chorus 1

There ain't one hammer, down in this tunnel
That can ring like mine, that can ring like mine

Chorus 2 Rings like silver, shines like gold
Rings like silver, shines like gold

Oh the nine pound hammer, that killed John Henry
Ain't gonna kill me, ain't gonna kill me

Chorus 1

Buddy when I'm long gone, won't you make my tombstone
Out of number nine coal, out of number nine coal

Chorus 1



Ocean Of Diamonds 3/4 time (Jimmy Martin)

I IV
 Some people drink champagne out under the stars
 V I
 While others drink wine leaning over a bar
 IV
 All that I need, dear, to make me feel fine
 V I
 Is to know that your love will forever be mine

Chorus I IV I
 I'd give an ocean of diamonds a world filled with flowers
 V I
 To hold you closely for just a few hours
 IV
 Hear you whisper softly that you love me too
 V I
 Would change all the dark clouds to the bluest of blue

Well I don't drink their champagne and I don't drink their wine
 And if you refuse me, my poor heart will pine
 I'll be so lonely till the day that I die
 And as long as I live, dear, you'll still hear me cry

Chorus

*Jimmy Martin
 "The King Of Bluegrass"*



August 10, 1927 - May 14, 2005



Pretending I Don't Care 3/4 time (Jimmy Martin & Paul Williams)

IV I
Chorus The days are so lonely the nights are so blue
V I
Though my heart is broken it belongs to you
IV I
The misery and sorrow well I've had my share
V I
Like you I'm pretending that I don't care

I V
You pretend to be happy gay and carefree
I
But I know that somehow you still think of me
V
Just being without you I can't hardly bear
I
Like you I'm pretending that I don't care

Chorus

I pray for the power to forget and forgive
That you ever hurt me the way that you did
Oh I shouldn't want you but the feeling's still there
And like you I'm pretending that I don't care

Chorus



Rank Strangers *3/4 time (Stanley Brothers version)*

I V I
 I wandered again to my home in the mountains
 V
 Where in youth's early dawn I was happy and free
 I V I
 I looked for my friends but I never could find them
 V I (IV I)
 I found they were all rank strangers to me

I
 Chorus Everybody I met seemed to be a rank stranger
 V
 No mother or dad not a friend could I see
 I V I
 They knew not my name and I knew not their faces
 V I (IV I)
 I found they were all rank strangers to me.

Now they've all moved away said the voice of a stranger
 To a beautiful home by a bright crystal sea
 And some day I'll meet them all up in Heaven
 Where no one will be a rank stranger to me.

Chorus



Hazel Dickens
 June 1, 1935 – April 22, 2011

Woodrow J. Hinton

Roll In My Sweet Baby's Arms (Flatt & Scruggs)

I
Chorus Roll in my sweet baby's arms
V
Roll in my sweet baby's arms
I IV
Lay around the shack 'til the mail comes back
V I
And I'll roll in my sweet baby's arms

I ain't gonna work on the railroad
I ain't gonna work on the farm
Lay down the shack 'til the mail train comes back
And I'll roll in my sweet baby's arms

Chorus

Now where were you last Friday night
While I was lying in jail
Walking the streets with another man
Wouldn't even go my bail

Chorus

I know you parents don't like me
They drove me away from your door
If I had my life to live over
I'd never go there any more

Chorus



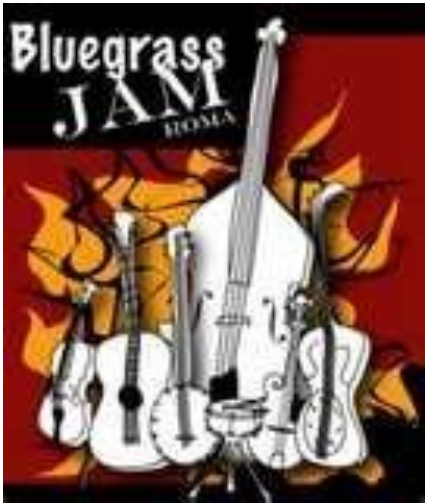
Satins Jeweled Crown 3/4 time (Louvin Brothers version)

I V I
If I could be king or a ruler of nations
IV I
With diamonds and jewels profound
I V I
I'd rather know that I had salvation
V I
Than to know my reward was Satan's jeweled crown

Chorus V I
Satan's jeweled crown I've worn it so long
IV I
But God for my soul has reached down
V I
His love set me free he made me his own
V I
And helped me cast off Satan's jeweled crown

This life that I've lived so sinful and evil
Drinking and running around
All the things that I do, for the love of the devil
I know my reward is Satan's jeweled crown

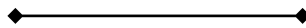
Chorus



Sitting Alone In The Moonlight

3/4 time (Bill Monroe version)

I #VII I
Sitting alone in the moonlight
IV V I
Thinking of the days gone by
#VII I
Wondering about my darling
IV V I
I can still hear her saying goodbye
IV V I
Oh the moon grows pale as I sit here
IV V I
Each little star seems to whisper and say
IV V I
Your sweetheart has found another
IV V I
And now she's far [far] away



Somehow Tonight

(Flatt & Scruggs)

I
Chorus Somehow tonight I feel lonely my darling
V
Somehow tonight I feel blue
I
Somehow tonight these tears of mine keep falling
V I
Come back sweetheart and be true

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

I never new what loneliness meant darling
Until I watched you walk away
I long to hear you whisper that you love me
I can't forget our happy days
Chorus



Some Old Day

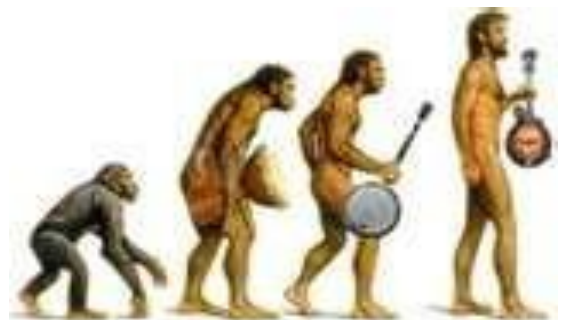
(Certain & Stacey, Flatt & Scruggs version)

I
I've been workin' out in the rain
IV I
Tied to the dirty old ball and chain
II I
Oh dear mother I'll come home some old day
I
Some sweet day they'll turn me loose
IV I
From this dirty old calaboose
V I
Oh dear mother I'll come home some old day

IV
Chorus Some old day
I
You'll wait for me and pray
II V
Oh dear mother I'll come home some old day
I
Some sweet day they'll turn me loose
IV I
From this dirty old calaboose
V I
Oh dear mother I'll come home some old day

Oh dear mother I've hurt you so
I've been cruel to you I know
Oh dear mother I'll come home some old day
Tell my brother My sister and dad
Tell the dear friends that I've had
Oh dear mother I'll come home
some old day

Chorus



Sweetheart, You Done Me Wrong

(Bill Monroe & Lester Flatt)

I IV
You told me that your love was true
V I
Sweetheart, I thought the world of you
IV
But now you left me all alone
V I
I have no one to call my own

Chorus I IV
Now sweetheart, you've done me wrong
V I
You have left me all alone
IV
Maybe there will come a time
V I
Sweetheart, when you will change your mind

I never shall forget the day
When you said you were going away
I couldn't believe that it was true
After all the love I had for you

Chorus

This road is rough and rocky too
As I travel on, dear, without you But I'm still
praying for the time
Sweetheart when you will change your mind

Chorus



The Bluebirds Are Singing

(Mac Wiseman & Lester Flatt)

I IV
There was a girl I loved so dearly

V I
She lived away back in the hills

IV
When the bluebird sings I miss my darling

V I
She loved me I know she always will

I
Chorus There's a bluebird singing (bluebird singing)

IV
In the Blue Ridge Mountains (Blue Ridge Mountains)

V I
Calling me back to my home

I
Oh I can hear (I can hear)

IV
Those bluebirds calling (bluebirds calling)

V I
Calling me back to my home

When I reached my home I was oh so lonely
The one I loved had gone away
That sad news came from her mother
She's sleeping there beneath the clay

Now tonight I'm far from the Blue
Ridge Mountains
Far from my home back in the hills
I'm going back to the Blue Ridge
Mountains
These memories they haunt me
still

Chorus



Those Memories

(Bill Monroe version)

Chorus I VII I
 Those memories of you still haunt me
 VII V
 Every night when I lay down
 IV I
 I'll always love you little darling
 IV V I
 Until the day they lay me down

In dreams of you my body trembles
I wake up and call your name
But you're not there and I'm so lonely
Without your love I'll go insane

Chorus

I close my eyes and you're there with me
Your kiss I feel your face I see
It's not your lips now that drive me crazy
It's just your haunting memory

Chorus



Walls Of Time

(Bill Monroe)

I

The wind is blowing 'cross the mountains

IV IV7

And down on the valley way below

I

It sweeps the grave of my darling

IV

IV7

I

When I die that's where I want to go

Chorus Lord send the angels for my darling
 And take her to that home on high
 I'll wait my time out here on earth love
 And come to you when I die

I hear a voice out in the darkness
It moans and whispers through the pines
I know it's my sweetheart a calling
I hear her through the walls of time

Chorus

Our names are carved upon the tombstone
I promised you before you died
Our love will bloom forever darling
When we rest side

Chorus



Wayfaring Stanger

i = minor (Doc Watson version)

i
I am a poor wayfaring stranger
iv *V7*
While traveling through this world of woe
i
Yet there's no sickness, toil or danger
iv *V7* *i*
In that bright world to which I go

Chorus 1: *VI* *III*
I'm going there to see my father
VI *V7*
I'm going there no more to roam
i
I'm only going over Jordan
iv *V7* *i*
I'm only going over home

I know dark clouds will gather 'round me
I know my way is rough and steep
Yet beautiful fields lie just before me
Where God's redeemed their vigils keep

Chorus 2 I'm going there to see my mother
She said she'd meet me when I come
I'm only going over Jordan
I'm only going over home

I'll soon be free from every trial
My body asleep in the old grave
yard
I'll drop the cross of self denial
And enter on my great reward

Chorus 1



Where The Soul Of Man Never Dies (Skaggs & Rice version)

I V
 To Canaan's land I'm on my way, where the soul (of man) never dies
 I V I
 My darkest night will turn to day, where the soul (of man) never dies

I V
 Chorus (lead) No sad farewells, No tear dimmed eyes
 I V I
 Where all is love, And the soul never dies

I
 Chorus (tenor) *Dear friends there'll be no sad farewells*
 V
There'll be no tear-dimmed eyes
 I
Where all is peace and joy and love
 V I
And the soul of man never dies

The rose is blooming there for me, where the soul (of man) never dies
 And I will spend eternity, where the soul (of man) never dies

Chorus

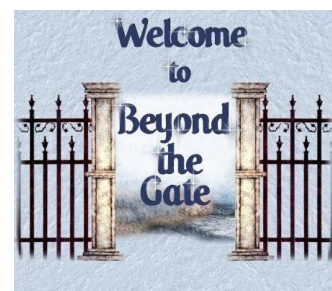
The love light beams across the foam, where the soul (of man) never dies
 It shines and lights the way to home, where the soul (of man) never dies

My life will end in deathless sleep, where the soul (of man) never dies
 And everlasting joys I'll reap, where the soul (of man) never dies

Chorus

I'm on my way to that fair land, where the soul (of man) never dies
 Where there will be no parting hand, where the soul (of man) never dies

Chorus



White Dove

3/4 time (Stanley Brothers)

I IV
In the deep rolling hills of old Virginia

I V
There's a place that I love so well

I IV
Where I spent many days of my childhood

I V I
In the cabin where we loved to dwell

I IV
Chorus White doves will mourn in sorrow

I V I
The willows will hang their heads

IV
I'll live my life in sorrow

I V I
Since mother and daddy are dead

We were all so happy there together
In our peaceful little mountain home
But the Savior needs angels up in heaven
Now they sing around the great white throne

Chorus

As the years roll by I often wonder
If we will all be together someday
And each night as I wander through the graveyard
Darkness finds me as I kneel to pray

Chorus



Will The Circle Be Unbroken (A.P. Carter, Stanley Brothers version)

I
I was standing by the window
IV I
On a cold and cloudy day
[vi]
When I saw the hearse come rolling
[I] V I
To carry my mother away

Chorus Will the circle be unbroken
Bye and bye Lord bye and bye
There's a better home a waiting
In the sky Lord in the sky

I said to the undertaker
Undertaker please drive slow
For that body you are carrying
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 that grave

Chorus

I went back home Lord my home was lonesome
Since my mother, she was gone
All my brothers and sisters crying
What a home so sad and alone

Chorus



Worried Man Blues

Traditional (Stanley Brothers version)

I
Chorus It takes a worried man to sing a worried song
IV I
It takes a worried man to sing a worried song
I
It takes a worried man to sing a worried song
V I
I'm worried now but I won't be worried long

I went across the river and I laid down to sleep
I went across the river and I laid down to sleep
I went across the river and I laid down to sleep
When I woke up, there were shackles on my feet

Chorus

Twenty one links of chain around my leg
Twenty one links of chain around my leg
Twenty one links of chain around my leg
And on each link, the initials of my name

Chorus

I asked the judge what's gonna be my fine
I asked the judge what's gonna be my fine
I asked the judge what's gonna be my fine
Twenty one years on the Rocky Mountain Line

Chorus

If anyone should ask you who composed this song
If anyone should ask you who composed this song
If anyone should ask you who composed this song
Say it was me and I sing it all day long

Chorus



Y'all Come

(Bill Monroe version)

I IV
When you live in the country everybody is your neighbour
I V
On this one thing you can rely
I IV
They'll all come to see you and they'll never ever leave you
I V I
Sayin' you all come to see us bye and bye

I IV
Chorus Y'all come! (y'all come!) y'all come! (y'all come!)
I V
Oh you all come to see us now and then
I IV
Y'all come! (y'all come!) y'all come! (y'all come!)
I V I
Well you all come to see us when you can

Kinfolks are a comin' they're comin' by the dozen
Bringin' everything from soup to hays
And right after dinner they ain't looking any thinner
And here's what you'll hear 'em say

Chorus

Grandma's a wishin' they'd come to kitchen
And help do the dishes right away
But they all start a leavin' even though she's grievin'
You can still hear grandma say

Chorus



Your Love Is Like A Flower

(Flatt, Scruggs & Lily)

I IV
It was long, long ago in the moonlight
I V
We were sitting on the banks of the stream
I IV
When you whispered so sweetly, I love you
I V I
As the waters murmured a tune

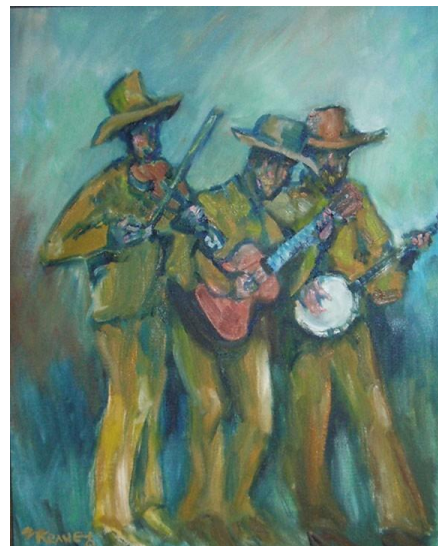
Chorus Oh they tell me your love is like a flower
In the springtime blossoms so fair
In the fall then they wither away dear
And they tell me that's the way of your love

I remember the night, little darling
We were talking of days gone by
When you told me you always would love me
That for me your love would never die

Chorus

It was spring when you whispered these words dear
The flowers were all blooming so fair
But today as the snow falls around us
I can see that your love is not there

Chorus





Christmas Songs

Beautiful Star Of Bethlehem

Christmas Is Near

Christmas Time Is Coming

Frosty The Snowman

Jingle Bells

Silent Night

We Wish You A Merry Christmas

Merry 
 *Christmas*



Beautiful Star of Bethlehem *¾ time (A. L. Phipps)*

I

O beautiful star of Bethlehem

IV I
Shining afar through shadows dim

II V II V
Giving the light for those who long have gone

I
Guiding the wise men on their way

IV I
Unto the place where Jesus lay

II V I IV I
O beautiful star of Bethlehem shine on (shine on)

I IV I IV I
Chorus: O beautiful star..... of Bethlehem (of Bethlehem)

II V II V
Shine upon us until the glory dawns (glory dawns)

I
Give us a light to guide the way

IV I
Unto the land of perfect day

II V I IV I
O beautiful star of Bethlehem shine on (shine on)

O beautiful star the hope of life
Guiding the pilgrims through the night
Over the mountains 'til the break of dawn
Into the light of perfect day
It will give out a lovely ray
O beautiful star of Bethlehem shine on (shine on) *Chorus*

O beautiful star the hope of grace
For the redeemed, the good and the blessed
Yonder in glory when the crown is won
Jesus is now the star divine
Brighter and brighter He will shine
O beautiful star of Bethlehem Shine on (shine on) *Chorus*

O beautiful star of Bethlehem shine on (shine on)



Christmas Is Near *(Ralph Stanley)*

I V
Out in the country, about this time of year.

I
Everybody's happy, Christmas time is near.

V
Little children playing, running to and fro.

I
Santa Claus is coming, riding over the snow.

V I
I remember years ago, when just a lad at home.

II V
How I longed for Christmas time, nothing could go wrong.

I V
Now the days that I look back, seems just like a year.

I
Rolling back to see them all, Christmas time is near.

Holy in the window, fireplace burning bright, Candle
light a glowing on a Christmas night.

I'll see the smiling faces, once again this year.

Waiting for me at the door, Christmas time is near.

I can see the pine trees now, swaying here and there.

They seem to know it's Christmas time, with joy everywhere.

Icicles on the branches, water cool and clear. Snow
flakes a falling, Christmas time is near.



Christmas Time Is Coming (Tex Logan, Bill Monroe's version)

I V
Christmas times a' coming, Christmas times a' coming.

I V I
Christmas times a' coming and I know I'm going home.

I V
Snowflakes falling my old home is calling.

I V I
Tall pines are humming Christmas time is coming.



I IV
Can't you hear them bells ringin' ringin' joy to all here them singin'.

I V I
Let it snow and I'll be going back to my country home.

Christmas times a' coming, Christmas times a' coming.
Christmas times a' coming and I know I'm going home.

Holly's in the window home where the wind blows Can't
walk for running Christmas time is coming.

Can't you hear them bells ringin' ringin' joy to all here them singin'.
Let it snow and I'll be going back to my country home.

Christmas times a' coming, Christmas times a' coming.
Christmas times a' coming and I know I'm going home.

Home fires burning my heart's yearning
For the folks at home when Christmas time is coming.

Can't you hear them bells ringin' ringin' joy to all here them singin'.
Let it snow and I'll be going back to my country home.

Christmas times a' coming, Christmas times a' coming.
Christmas times a' coming and I know I'm going home.

Christmas times a' coming, Christmas times a' coming.
Christmas times a' coming and I know I'm going home.

Frosty the Snowman *(Jack Rollins & Steve Nelson)*

Released: Dec. 14, 1950 by Gene Autry & The Cass Country Boys

I IV I
Frosty the snow man, was a jolly happy soul,
IV I V I
With a corncob pipe and a button nose, and two eyes made out of coal.
I IV I
Frosty the snowman is a fairy tale, they say,
IV I V
He was made of snow but the children know how he came to life one
I
day.
IV I V I
There must have been some magic in that old silk hat they found.
V V II V
For when they placed it on his head, he began to dance around.
I IV I
Oh, Frosty the snowman, was alive as he could be,
IV I V
And the children say he could laugh and play just the same as you and
I
me.
I
Thumpety thump thump. Thunpety thump thump,
V
Look at Frosty go.
Thumpety, thump thump. Thunpety thump thump,
I
Over the hills of snow



Frosty the snowman knew, the sun was hot that day,
So, he said, "Let's run and we'll have some fun now before I melt away."
Down to the village, with a broomstick in his hand, running here and
there all around the square saying, "Catch me if you can." He led them
down the streets of town, right to the traffic cop.
And he paused a moment when he heard him holler, "STOP."
For Frosty the snowman, had to hurry on his way,
But he waved goodbye saying, "Don't you cry, I'll be back again
someday."
Thumpety thump thump. Thunpety thump thump, Look at Frosty go.
Thumpety, thump thump. Thunpety thump thump,
Over the hills of snow

Jingle Bells (One Horse Sleigh) James Lord Pierpont (1822–1893)
copyrighted under the title 'One Horse Open Sleigh' on Sept. 16, 1857.

I IV
Dashing through the snow, in a one-horse open sleigh
V I
Over the fields we go, laughing all the way.
IV
Bells on bob-tail ring, making spirits bright
I V I
What fun it is to ride and sing, a sleighing song tonight.

Chorus:

I
Jingle bells, jingle bells, jingle all the way!
IV I II V
Oh what fun it is to ride, in a one-horse open sleigh, Hey!
I
Jingle bells, jingle bells, jingle all the way!
IV I V I
Oh what fun it is to ride, in a one-horse open sleigh.

A day or two ago, I thought I'd take a ride
And soon Miss Fanny Bright, was seated by my side;
The horse was lean and lank, misfortune seemed his lot.
We ran into a drifted bank, and there we got upshot.

Chorus

A day or two ago, the story I must tell
I went out on the snow, and on my back I fell;
A gent was riding by, in a one-horse open sleigh
He laughed at me as there sprawling I lay, but quickly drove away.

Chorus

Now the ground is white, go it while you're young, Take
the girls along, and sing this sleighing song.
Just bet a bob-tailed bay, two-forty as his speed,
Hitch him to an open sleigh and crack! You'll take the lead.

Chorus



Santa Claus is Coming to Town (1934 J. Fred Coots, Haven Gillespie)

I IV

Oh! You better watch out, you better not cry

I IV

You better not pout, I'm telling you why

I V I
Santa Claus is coming to town!

I IV

He's making a list, he's checking it twice,

I IV

He's gonna find out who's naughty or nice,

I V I
Santa Claus is coming to town!

IV I IV

Bridge: He sees you when you're sleeping,

VII I IV

He knows when you're awake,

II V

He knows if you've been bad or good

II V

So be good for goodness sake!

Oh! You better watch out, you better
not cry You better not pout, I'm telling
you why Santa Claus is coming to
town.



Silent Night *3/4 time (1893 Franz Xaver Gruber)*

I
Silent night, holy night
V I
All is calm, all is bright
IV I
Round yon virgin, mother and child
IV I
Holy infant so tender and mild
V I
Sleep in heavenly peace
V I
Sleep in heavenly peace

Silent night, holy night
Shepherds quake at the sight
Glories stream from heaven afar
Heavenly hosts sing Alleluia
Christ the Savior is born
Christ the Savior is born

Silent night, holy night
Son of God, love's pure light
Radiant beams from thy holy face
With the dawn of redeeming grace
Jesus Lord, at thy birth
Jesus Lord, at thy birth

Silent night, holy night
Wondrous star, lend thy light
With the angels, let us sing Alleluia to
our King.
Christ the Savior is born
Christ the Savior is born



We Wish You A Merry Christmas 3/4 time (*England 16th century*)

I IV
We wish you a merry Christmas
II V
We wish you a merry Christmas
I IV
We wish you a merry Christmas
V I
And a happy new year

Chorus:

V IV I
Good tidings we bring, to you and your kin
IV V I
Good tidings for Christmas, and a happy new year

Oh, bring us a figgy pudding
Oh, bring us a figgy pudding
Oh, bring us a figgy pudding
And a cup of good cheer

Chorus

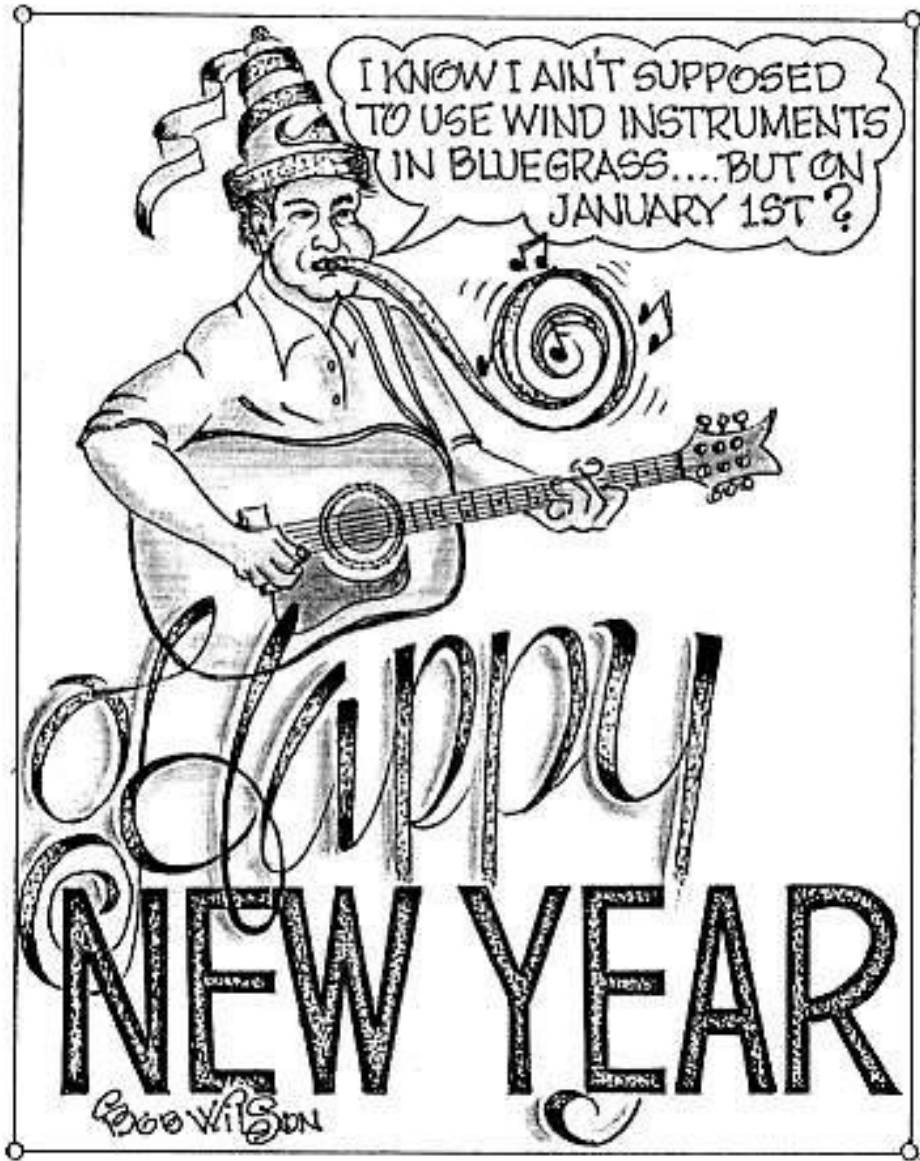
We won't go until we get some
We won't go until we get some
We won't go until we get some
So bring some out here

Chorus

We all know that Santa's coming
We all know that Santa's coming
We all know that Santa's coming
And soon will be hear

Chorus

MERRY CHRISTMAS



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