

Boil Them Cabbage Down

Chorus:

Boil them cabbage down boys
Bake that hoecake brown
The only song that I can sing is
Boil them cabbage down.

Raccoon has a bushy tail
Possum's tail is bare
Rabbit's got no tail at all
But a little bunch of hair. Ch.

Raccoon and the possum
Coming cross the prairie
Raccoon said to the possum
Did you want to marry me? Ch.

Raccoon up a simmon tree
Possum on the ground
Possum say to the raccoon
Won't you shake them simmons down? Ch.

Jaybird died with the whooping cough
Sparrow died with the colic
Along came the frog with a fiddle on his back
Inquiring his way to the frolic. Ch.

Boil Them Cabbage Down

The musical notation consists of two staves. The first staff is in G major (one sharp) and 4/4 time. It contains the melody for the first line of the chorus: "Boil them cabbage down boys". The notes are G4, A4, B4, C5, G4, G4, A4, B4, C5, G4, G4, A4, B4, C5, G4. Chords G, C, G, D, G are written above the notes. The second staff contains the melody for the second line: "Bake that hoecake brown". The notes are G4, G4, A4, B4, C5, G4, G4, A4, B4, C5, G4. Chords C, G, D, G are written above the notes. The piece ends with a double bar line.

Coloured Aristocracy

Handwritten musical score for "Coloured Aristocracy" in G major, 4/4 time. The score consists of six staves of music with various chords and melodic lines.

Staff 1: G, Em, C

Staff 2: G, Am, D, G

Staff 3: Em, C, G, D, G

Staff 4: Em, Bm, C

Staff 5: G, A, D, G, Em

Staff 6: Bm, C, G, D, G, last G

Cindy (start with chorus)

^G
I wish I was an apple
A-hanging on a tree
And every time that Cindy passed
She'd take a bite of ^Dme ^G

Chorus:

^C
Get along home Cindy, Cindy
^G
Get along home Cindy, Cindy
^C
Get along home Cindy, Cindy
^G ^D ^G
I'll marry you some day

She told me that she loved me,
She called me sugar plum
She threw her arms around me,
I thought my time had come. Ch.

She took me to the parlor,
She cooled me with her fan
She swore that I was the prettiest little thing
In the shape of mortal man. Ch.

Oh where did you get your liquor,
Where did you get your dram?
From an old moon-shiner
Down in Rockingham. Ch.

Cindy got religion
She had it once before ^{banjo}
And when she heard my old guitar,
She danced all over the floor. Ch.

I wish I had a needle
As fine as I could sew
I'd sew my sweetheart to my back
And down the road I'd go. Ch.

Cindy

Handwritten musical notation on a single staff. The key signature is one sharp (F#) and the time signature is 2/4. A chord symbol 'G' is written above the first measure. The melody consists of eighth and quarter notes.

Handwritten musical notation on a single staff. The key signature is one sharp (F#). Chord symbols 'D' and 'G' are written above the second and third measures respectively. The staff ends with a double bar line.

Handwritten musical notation on a single staff. The key signature is one sharp (F#). The word 'Chorus' is written above the first measure. Chord symbols 'C', 'G', and 'C' are written above the first, fourth, and seventh measures respectively. The melody includes eighth notes and a half note.

Handwritten musical notation on a single staff. The key signature is one sharp (F#). Chord symbols 'G', 'D', and 'G' are written above the second, third, and fourth measures respectively. The staff ends with a double bar line.

Rain And Snow

^{Am} Well, I married ^G me a wife
^{Am} She gave me ^G trouble all my life
^{Am} She ran me out in the cold rain and snow;
^G Rain and snow, rain and snow...
^{Am} She ran me out in the cold rain and snow. } x2
 Lead

^{Am} She came a running on down the stairs
^G Combing back her long yellow hair
^{Am} And her cheeks were as red as a rose;
^G As a rose, as a rose...
^{Am} And her cheeks were as red as a rose. } x2
 Lead

^{Am} Well, I ain't got no use
^G For your red apple juice
^{Am} And I'm not gonna be treated this a way;
^G This a way, this a way...
^{Am} And I'm not gonna be treated this way. } x2
 Lead

^{Am} I see you sittin' in the shade
^G Counting every dime I've made
^{Am} I'm so broke and I'm hungry too;
^G Hungry too, hungry too
^{Am} I'm so broke and I'm hungry too. } x2
 Lead

Repeat verse 1

Rain + Snow

Am G Am G
 Am G Am Rain and
 G Am
 Lead after verses

Barlow Knife

^G I've been working all my life
^D And all I've got is a Barlow knife (tune)
^G *Buckhorn handle and a Barlow blade*
^D *Best damned knife that was ever made. (tune)*

Tune: Cx2

I've been a whittling all my life
And all I've got is a Barlow knife (tune)
Buckhorn handle and a Barlow blade
Best damned knife that was ever made. (tune)

Tune: Cx2

I've been married all my life
And all I've got is a Barlow knife (tune)
Take my wife, take my life
Just don't take my barlow knife. (tune)

Tune: Cx2

Barlow Knife

The musical notation is written on three staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a sequence of chords: G, D, G, D, G, D, G, D. The second staff is a treble clef with a key signature of one sharp (F#) and contains a sequence of chords: C, G, C, G, C, G, C, G. The third staff is a treble clef with a key signature of one sharp (F#) and contains a sequence of chords: D, G, D, G, D, G, D, G. Each staff ends with a double bar line and repeat dots.

Cripple Creek

I got a girl at the head of the creek,
Go up to see her 'bout the middle of the week,
Kiss her on the mouth just as sweet as any wine,
Wraps herself around me like a sweet potato vine.

Chorus:

Goin' up Cripple Creek, goin' on a run,
Goin' up Cripple Creek to have a little fun
Goin' up Cripple Creek goin' in a whirl,
Goin' up Cripple Creek to see my girl.

Girls on the Cripple Creek really have grown,
Jump on a boy like a dog on a bone
Roll my britches up to my knee,
I'll wade old Cripple Creek when I please. Ch.

LEAD: VERSE / CHORUS

Cripple Creek's wide and Cripple Creek's deep,
I'll wade old Cripple Creek afore I sleep
Roads are rocky and the hillsides muddy
And I'm so drunk I can't stand steady. Ch

I got a girl and she loves me,
She's as sweet as sweet can be
She's got eyes of baby blue,
Makes my gun shoot straight and true. Ch.

LEAD: VERSE / CHORUS

I got a girl and a hound dog too,
If the gal don't love me, then the hound dog do
Grab your gal and kiss her on the head,
If she don't like biscuits give her corn bread. Ch. x 2

Cripple Creek

G C G D G

SLOW DOWN AT E

Up to A

A D A E A

Grandfather's Clock

^G My ^{D7} grandfather's ^G clock was too large for the ^C shelf
^G So it stood ^{D7} ninety years on the ^G floor
It was taller by ^{D7} half than the ^G old man himself ^C
Though it ^G weighed not a ^{D7} penny weight ^G more.
It was bought on the morn of the ^{D7} day that he was born
It was ^G always his pleasure and ^{D7} pride
But it ^G stopped, ^{D7} short, ^G never to go ^C again
When the ^G old man ^{D7} died. ^G

Chorus:

^C ^G
Ninety years without slumbering
Tick tock, tick tock,
^C ^G
His life seconds numbering
Tick tock, tick tock,
^{D7} ^G ^C
But it stopped, short, never to go again
^G ^{D7} ^G
When the old man died.

Grandfather's Clock

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The musical score is written on six staves in G major (one sharp) and 4/4 time. The first four staves contain the main melody with the following chords: G, D7, G, C, G, D7, G; D7, G, C, G, D7, G; D7, G, D7; G, D7, G, C, G, D7, G. The fifth staff is labeled 'Chorus' and contains the chords C, G, C, G. The sixth staff continues the melody with chords D7, G, C, G, D7, G.

Capo 2 Barjo

WOODSTOCK
Gold Rush

Handwritten musical notation for the first system of 'Gold Rush'. It consists of four staves of music in G major (one sharp). The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic style with eighth and sixteenth notes. Chord symbols G, D, and G are placed above the notes. The second staff ends with a double bar line and repeat dots. The third and fourth staves continue the melody with chord symbols C, G, C, G, D, and G.

Gold Rush

Handwritten musical notation for the second system of 'Gold Rush'. It consists of four staves of music in A major (two sharps). The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music continues with eighth and sixteenth notes. Chord symbols A, E, and A are placed above the notes. The second staff ends with a double bar line and repeat dots. The third and fourth staves continue the melody with chord symbols D, A, D, A, E, and A.

Wabash Cannonball

From the ^Ggreat Atlantic ocean to the wide ^CPacific shore
 The ^Dgreen old flowing mountains to the south down by the ^Gmoor
 She's mighty tall and handsome, she's known quite well by ^Call
 A ^DRegular combination on the Wabash Cannonball.

Chorus:

*Listen to the ^Cjingle, the rumble and the roar
 As she ^Dglides along the woodland, o'er the hills and by the ^Gshore
 She ^Dclimbs the flowery mountain, hear the lonesome hobo's ^Ccall
 As you ^Dtravel across the country on the Wabash Cannonball.*

Oh the eastern states are dandy so the western people ^Csay
 From ^DNew York to St. Louis and Chicago by the way ^G
 To the hills of Minnesota where them rippling waters fall ^C
 No ^Dchanges can be taken on the Wabash Cannonball. Ch. ^G

Here's to ^DDaddy Claxton, may his name forever stand ^C
 In the ^Dhills of Tennessee, in the courts throughout the land ^G
 When his earthly race is over and them curtains round him fall ^C
 We'd ^Dtake him home to Dixie on the Wabash Cannonball. Ch ^G

I went down from Birmingham one cold ^CDecember day
 She ^Dpulled into that station you could hear them people say ^G
 There's a fellow from Tennessee, boys, he's long and he's tall ^C
 He ^Dcame down from Alabam on the Wabash Cannonball. Ch. ^G

Oh listen to that ^Cjingle, the rumble and the roar
 As she ^Dglides along the woodland o'er hills and by the ^Gshore
 She ^Dclimbs the flowery mountain, hear the lonesome hobo's ^Ccall
 As you ^Dtravel across the country on the Wabash Cannonball. Ch. ^G

Banjo Capo 2 Wabash Cannonball

Handwritten musical notation for Banjo Capo 2, Wabash Cannonball. It consists of two staves in G major (one sharp) and 4/4 time. The first staff has a G chord above the first measure and a C chord above the eighth measure. The second staff has a D chord above the first measure and a G chord above the eighth measure. The notation includes eighth and quarter notes, with a dotted quarter note at the end of the second staff.

Mandolin

Handwritten musical notation for Mandolin, Wabash Cannonball. It consists of four staves in A major (two sharps) and 4/4 time. The first staff has an A chord above the first measure and a D chord above the eighth measure. The second staff has an E chord above the first measure and an A chord above the eighth measure. The third staff has a D chord above the eighth measure. The fourth staff has an E chord above the first measure and an A chord above the eighth measure. The notation includes eighth and quarter notes, with a double bar line at the end of the fourth staff.

June Apple

G
 I wish I was a June Apple,
 Hanging on that tree
 Every time my true love passed,
 She'd take a little bite out of me x 2

G
 Peaches in the summer time
 And apples in the Fall
 If I can't have my pretty gal,
 I'll have nobody at all x 2

I'm going across the mountain,
 I'm going in the spring
 It's when I get on the other side
 I'll hear my true love sing. x 2

Train on the island
 Heard that whistle blow
 Thought I heard my true love say
 Yonder comes my beau x 2

Don't you hear the banjo sing
 I wish that girl was mine?
 Can't you hear the banjo sing
 I wish that girl was mine? x 2

VERSE 1

Banjo Capo 2 June Apple

Handwritten musical notation for "June Apple" on a Banjo with a Capo at fret 2. The piece is in G major and 4/4 time. It consists of four staves of music. The first staff has a G chord above the first measure. The second staff has G, F, and G chords above the first, second, and third measures respectively. The third staff has F and C chords above the second and third measures. The fourth staff has G, F, and G chords above the first, second, and third measures. The piece ends with a double bar line and repeat dots.

Song June Apple

Handwritten musical notation for "June Apple" on a Song. The piece is in A major and 4/4 time. It consists of four staves of music. The first staff has A, G, and D chords above the first, second, and third measures respectively. The second staff has A, G, and two A chords above the first, second, and third measures. The third staff has G and D chords above the second and third measures. The fourth staff has A, G, and A chords above the first, second, and third measures. The piece ends with a double bar line and repeat dots.

Nine Pound Hammer

Well this nine pound hammer, it's a little too heavy
Yes for my size, buddy for my size.

I went up into the mountain just to see my honey,
And I ain't coming back, Lord I ain't coming back.

Chorus:

*Well roll on buddy, don't you roll so slow,
How can I roll, when my wheels won't roll?
Well roll on buddy, with your load of coal,
How can I pull, when my wheels won't roll?*

It's a long way to Harlen, and a long way to Hazard,
Just to get a little brew, just to get a little brew.

Well an eight pound hammer that's in this tunnel,
Got a ring like mine, got a ring like mine. Ch

Well this old hammer, it killed John Henry
Ain't gonna kill me, buddy, ain't gonna kill me
Buddy when I'm gone, won't you make my tombstone
Out of Number 9 coal, out of number 9 coal. Ch.

I'm going down the mountain, now to see my baby,
And I ain't coming back, No, I ain't coming back.
Well the nine pound hammer, it's a little too heavy,
Yes for my size, honey for my size. Ch

Nine Pound Hammer



Salty Dog

SLOW

^G Standin' on the corner with the ^E low-down blues
A ^{A7} great big hole in the bottom of my shoes
Honey, let me be your salty ^G dog

Chorus:

^E Let me be your salty dog
Or I ^{A7} won't be your man at all
Honey, let me be your salty ^G dog

Now look-a hear, Sal, I ^E know you
A ^{A7} run-down stocking and ~~æ~~ worn-out shoes
Honey, let me be your salty ^G dog

I was down in the wildwood sitting ^E on a log
Finger ^{A7} on the trigger and an eye on the hog
Honey let me be your salty ^G dog

I pulled the trigger and the ^E gun said go
Shot ^{A7} fell over in Mexico
Honey let me be your salty ^G dog

SLOW

Salty Dog

The musical notation is handwritten on two staves. The key signature is one sharp (F#) and the time signature is 4/4. The first staff shows the melody with notes and rests, with chords G, E, and A7 indicated above. The second staff shows the bass line with notes and rests, with chords D, G, and G indicated below. A double bar line with first and second endings is shown at the end of the piece.

Cabri Waltz

The musical score for "Cabri Waltz" is written in G major (one sharp) and 3/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is primarily composed of eighth and sixteenth notes. Chords are indicated above the staff: G' (G major) and C' (C major). The second staff continues the melody with chords D7' (D7 major), G' (G major), and G' (G major). The third staff features chords C' (C major), D7' (D7 major), and G' (G major). The fourth staff includes a piano (p) dynamic marking, a triplet of eighth notes, and chords Bm (B minor), C (C major), G (G major), and D7 (D7 major). The fifth staff contains chords C (C major), G (G major), G' (G major), a triplet of eighth notes, and Bm (B minor). The sixth staff concludes with chords C (C major), G (G major), D7 (D7 major), and G' (G major). The piece ends with a double bar line and a final chord of G' (G major).

Nine hundred miles

^{Em}
Well I'm walking down this track,
I've got tears in my eyes,
Tryin' to read a letter from my home.

Chorus:

And if this train runs me right
I'll be home tomorrow night
'Cause I'm nine hundred miles from my home
And I hate to hear that lonesome whistle blow.

I will pawn you my watch;
I will pawn you my chain;
Pawn you my gold diamond ring. Ch.

If my woman tells me so,
I will railroad no more;
I'll hang around her shanty all the time. Ch.

Now this train I ride on
Is a hundred coaches long;
Travels back a hundred miles or more. Ch.

Nine Hundred Miles

Em

Ch D Em

D Em

D Em

Banks Of The Ohio

^G
I asked my love to take a walk, ^D
Just a walk a little way ^{D7} ^G ^C
As as we walked along we talked
All about our wedding day. ^G ^D ^G

Chorus

And only say that you'll be mine; ^D
In no other's arms entwine ^{D7} ^G
Down beside where the waters flow, ^C
Down by the banks of the Ohio. ^G ^D ^G

^G
I held a knife against her breast ^D
As into my arms she pressed ^{D7} ^G
She said Willie, don't you murder me ^C
I'm not prepared for eternity ^G ^D ^G
Ch.

^G
I took her by her lily white hand, ^D
I led her down where the waters stand, ^{D7} ^G
There I pushed her in to drown, ^C
And watched her as she floated down. ^G ^D ^G
Ch.

^G
Returning home between twelve and one, ^D
Thinking, Lord, what have I've done; ^{D7} ^G
I'd killed the only girl I loved, you see, ^C
Because she would not marry me. ^G ^D ^G
Ch.

^G
The very next day, at half past four, ^D
The sheriff walked right to my door; ^{D7} ^G ^C
He says, "Young man, don't try to run. ^G
You'll pay for this awful crime you've done". ^D ^G
Ch.

WOODSTOCK
Banks of the Ohio

Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes. Chords G, D, and D7 are indicated above the staff.

Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes. A chord G is indicated above the staff.

Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes. Chords C, G, D, and G are indicated above the staff. The piece concludes with a double bar line.

MEDIUM SPEED

Leather Britches

Handwritten musical score for the piece "Leather Britches". The score is written on four staves in G major (one sharp) and 4/4 time. The tempo is marked "MEDIUM SPEED".

- Staff 1:** Melody line starting with a G chord. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3.
- Staff 2:** Continuation of the melody. Notes include D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Chords D7 and G are indicated above the staff.
- Staff 3:** Bass line starting with a G' chord. Notes include G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1.
- Staff 4:** Continuation of the bass line. Notes include G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1. Chords D7 and G are indicated above the staff.

Georgia Railroad

^G
Peter and I we went a-fishing
^{A_m}
Georgia Railroad I am bound;
^G
Catch a big mud-cat, put him in the kitchen,
Georgia Railroad, ^{D₇} ^G ~~I~~ am bound. x2 Verse
Georgia

Walked down the road, but the road's all muddy,
^{A_m}
Georgia Railroad I am bound;
*But I'm so drunk I can't stand steady,
Georgia Railroad, ^{D₇} ^G Georgia bound. x2

I got drunk and fell in a gully
Georgia Railroad I am bound;
I got drunk but I never got muddy.
Georgia Railroad, Georgia bound. x2

Walked down the road, but the road's all muddy,
Georgia Railroad I am bound;
Talk to the girls, I ain't got money
Georgia Railroad, Georgia bound. x2

Georgia Railroad

The musical score for "Georgia Railroad" is written in G major (one sharp) and 4/4 time. It consists of six staves of music. The first four staves contain the main melody and accompaniment. The fifth staff is labeled "SONG" and contains a vocal line. The sixth staff contains a bass line. Chord annotations are placed above the notes: G, Am, G, D7, G, Am, G, D7, G, Am, G, D7, G, D7, G, D7, G, G, D7, G.

Battle of New Orleans

^D
In 1814 we ^Gtook a little trip
Along with ^AColonel Jackson down the ^Dmighty Mississip.
We took a little bacon and we ^Gtook a little beans
And we ^Acaught the bloody British in the ^Dtown of New Orleans.
Ch.

*We fired our guns and the British kept a'coming.
There wasn't nigh as many as there ^Awas a while ^Dago.
We fired once more and they began a running
Down the Mississippi to the ^AGulf of ^DMexico.*

We looked down the river and we see'd the British come.
There must have been a hundred of 'em beating on the drum.
They stepped so high and they made the bugles ring.
We stood by our cotton bales and didn't say a thing. Ch.

Yeah, they ran through the briars and they ran through the brambles
And they ran through the bushes where a rabbit couldn't go.
They ran so fast that the hounds couldn't catch 'em
Down the Mississippi to the Gulf of Mexico. Ch.

We fired our cannon 'til the barrel melted down.
So we grabbed an alligator and we fought another round.
We filled his head with cannon balls and powdered his behind
And when we touched the powder off, the gator lost his mind. Ch.

Eighth of January

A handwritten musical score for the piece "Eighth of January". The score is written on five staves, each beginning with a treble clef and a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes, often beamed together. Chord symbols are placed above the notes: D, G, and A on the first staff; D and G on the second staff; A and D on the third staff; and A and D on the fourth and fifth staves. A double bar line is present at the end of the third staff, and another at the end of the fifth staff. A diagonal slash is drawn through the second staff, indicating a section break or a specific performance instruction.

Sail Away Ladies

^D
Ain't no use to sit and cry,
^{A7} ^D
Sail away, ladies, sail away,
^{A7} ^D
You'll be an angel by and by,
Sail away, ladies, sail away,

Chorus:

^G
Don't you rock 'em dad-dy-o,
^D
Don't you rock 'em dad-dy-o,
^{A7}
Don't you rock 'em dad-dy-o,
^D
Don't you rock 'em dad-dy-o.

**I've got a home in Tennessee, Sail away, ladies, sail away.
That's the place I wanna be, Sail away, ladies, sail away.**

**If ever I get my new house done, sail...
I'll give the old one to my son, sail...**

**Come along, boys, and go with me, sail...
We'll go down to Tennessee, sail...**

**Ever I get my new house done, sail...
Love you, pretty girls, one by one, sail...**

**Hush, little baby, don't you cry, sail
You'll be an angel by and by, sail...**

Sail Away

D A7 D

A7 D

Chorus

G D

A7 D

Chinese Breakdown

The musical score is written on six staves in D major (two sharps) and 2/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Chords are indicated by letters above the staff: D, A7, G, and A7. There are also some markings that look like 'D' with a dot or a slash, possibly indicating specific articulation or dynamics. The piece concludes with a double bar line on the final staff.

My home's across

Blue Ridge mountains

CHORUS

D

My home's across the Blue Ridge mountains

My home's across the Blue Ridge mountains

My home's across the Blue Ridge mountains

For I never expect to see you any more.

How can I keep from crying x3 CH.

Oh how I hate to leave you. x3 CH.

Goodbye my dearest darling x3 CH.

Blue Ridge Mountains

D A7 D

A7 D

(PLAY TUNE NOT CHORDS) Gaspé Reel

Handwritten musical notation on a five-line staff. The key signature is two sharps (F# and C#). The first measure has a 'D' chord above it. The melody consists of eighth and quarter notes.

Handwritten musical notation on a five-line staff. The key signature is two sharps. The first measure has a 'D' chord above it, and the fourth measure has an 'A' chord above it. The piece ends with a double bar line and repeat dots.

Handwritten musical notation on a five-line staff. The key signature is two sharps. The first measure has an 'A' chord above it, the second has a 'D' chord, and the third has an 'A' chord. The melody continues with eighth and quarter notes.

Handwritten musical notation on a five-line staff. The key signature is two sharps. The first measure has a 'D' chord above it, the second has an 'A' chord, and the fourth has a 'D' chord. The piece ends with a double bar line and repeat dots.

Li'l Liza Jane

I know a gal that you don't know, Li'l Liza Jane
Way down south in Baltimore, Li'l Liza Jane x 2
Chorus: *O Eliza, Li'l Liza Jane*
O Eliza, Li'l Liza Jane x 2

Liza Jane looks good to me, Li'l Liza Jane
Sweetest one I ever see, Li'l Liza Jane. x 2 Chorus

Where she lives the posies grow, Li'l Liza Jane
Chickens round the kitchen door, Li'l Liza Jane. Ch

I wouldn't care how far we roam, Li'l Liza Jane
Where she's at is home, sweet home, Li'l Liza Jane.

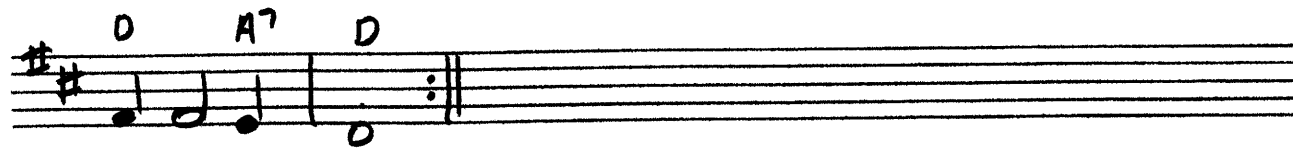
There's a house in Baltimore, 16 storeys high
And every storey in that house was full of chicken pie.

I went up on the mountain to give my horn a blow
And every girl in the countryside said yonder comes my beau.

When I was a little boy I liked to go in swimming
Now I am a bigger boy I like to go with women.

I wish I had a candy box to put my sweetheart in
I'd take her out and kiss her twice and put her back again.

Eliza Jane WOODSTOCK



This land is your land

Chorus

*This land is your land, this land is my land
From California to the New York Island
From the red wood forests to the Gulf Stream waters
This land was made for you and me.*

As I went a-walking that ribbon of highway
I saw above me an endless skyway
I saw below me that golden valley
This land was made for you and me. Chorus

I roamed and rambled and I followed my footsteps
To the sparkling sands of diamond deserts
All around me a voice was sounding
This land was made for you and me. Chorus

When the sun comes shining and I was strolling
And the wheat fields waving and the dust clouds rolling
A voice was chanting as the fog was lifting
This land was made for you and me. Chorus.

This land is ~~your~~ land

Handwritten musical notation for the chorus of "This Land is Your Land". The music is written on three staves in G major (one sharp) and 4/4 time. The first staff contains the melody for the first line of the chorus: "This land is your land, this land is my land". The second staff contains the melody for the second line: "From California to the New York Island". The third staff contains the melody for the third line: "From the red wood forests to the Gulf Stream waters". The notation includes various note values (quarter, eighth, and half notes), rests, and slurs. Chord symbols (G, C, D7) are written above the notes to indicate the harmonic accompaniment.

Crooked Storepipe

Handwritten musical score for "Crooked Storepipe" in G major, 4/4 time. The score consists of four staves. The first staff is the melody, starting with a G chord. The second staff is a more active melodic line. The third and fourth staves are accompaniment, with the fourth staff featuring a D7 chord. The piece ends with a double bar line.

Five Hundred Miles

^G
If you miss the train I'm on, you will know that I am gone,
You can hear ^{D7} the whistle blow a hundred ^G miles.
A hundred miles, a hundred miles,
A hundred ^{Am} miles, a hundred miles,
You can hear ^{D7} the whistle blow a hundred ^G miles.

Lord I'm one; Lord I'm ^{Em} two; Lord I'm ^{Am} three; Lord I'm four,
Lord, I'm ^{D7} five hundred miles a way from ^G home.
Away from home, away from ^{Em} home,
Away from ^{Am} home, away from home,
Lord, I'm ^{D7} five hundred miles away from ^G home.

Not a shirt on my ^{Em} back, not a penny to my name. Lord,
I can't go back home this-a way. ^{Am}
This-a way, this-a way, ^{Em}
This-a way, this-a way, ^{Am}
Lord, I can't go back home this-a way. ^G

First Verse

The musical notation consists of three staves in 4/4 time with a key signature of one sharp (F#). The notes and chords are as follows:

- Staff 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), G4 (half).
- Staff 2: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), G4 (half).
- Staff 3: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), G3 (half), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), G2 (half).

Five hundred Miles

Don't Let Your Deal Go Down

^G (I've) ^E been all around this whole ^A wide world
Way down in Memphis Tennessee.
Any old place I hang my hat
Seems like home to me. / Oh honey

Chorus

^E Don't let your deal go down. ^A
^D Don't let your deal go down. / Oh honey
^E Don't let your deal go down (sweet mama)
Till your last gold dollar is gone.

^E When I left my love ^A behind,
She's standin' in the door, ^G
She threwed her little arms around my neck / and said,
'Sweet daddy please don't ^G go.'

^E (Now it's) who's gonna shoe your ^A pretty little feet?
Who's gonna glove your hand?
And who's gonna kiss your ruby lips
Honey, who's gonna be your man?

^E (She says) papa will shoe my pretty little feet,
Mama will glove my hand,
You can kiss my ^A rosy lips
When you get back again.

^E Where did you get them high-heel shoes ^A
And that dress you wear so fine?
Got my shoes from a railroad man
Dress from a driver in the mine.

Don't Let Your Deal Go Down

Handwritten musical notation on a single staff. The key signature is one sharp (F#). The melody consists of quarter and eighth notes. Chords E, A, D, and G are indicated above the staff.

Handwritten musical notation on a single staff. The key signature is one sharp (F#). The melody consists of quarter and eighth notes. Chords E, A, D, and G are indicated above the staff.

Handwritten musical notation on a single staff. The key signature is one sharp (F#). The melody consists of quarter and eighth notes. Chords C# (with E below it), A, D, G, and E are indicated above the staff.

Handwritten musical notation on a single staff. The key signature is one sharp (F#). The melody consists of quarter and eighth notes. Chords A, D, and G are indicated above the staff.

Frosty Morning

Handwritten musical score for "Frosty Morning" in G major, 4/4 time. The score consists of four staves:

- Staff 1 (Melody):** Starts with an Am chord. The melody consists of quarter and eighth notes, ending with a whole note.
- Staff 2 (Second Ending):** Starts with an Am chord. It features a melodic line with a repeat sign at the end. Chords G and Am are indicated.
- Staff 3 (Guitar Accompaniment):** Starts with an A' (F shape) chord. It features a rhythmic accompaniment with eighth notes and chords. Chords G and Am are indicated.
- Staff 4 (Bass Line):** Starts with an Am chord. It features a simple bass line with quarter notes. Chords G and Am are indicated.

Times are getting hard

Chorus:

*Times are gettin' hard, boys, money's gettin' scarce,
If things don't get much better boys, I'm gonna leave this place.*

*Take my true love by the hand, wandered through the town,
Say goodbye to everyone, I'm gonna leave this town.*

Ch.

**Take my pillow from the bed, shot gun from the wall,
Take old Sal and hitch her up, the wagon for to haul.**

Ch.

**Pile the chairs and beds up high, let nothing drag the ground,
Sal can pull and we can push, we're bound to leave the town.**

Chorus.

**Made a crop a year ago, it withered to the ground,
Tried to get some credit but the banker turned me down.**

Ch.

**Going to Californ-ia where everything is green,
Going to have the best old farm that you have ever seen.**

Ch.

Times Are Getting Hard

Handwritten musical notation on a single staff. The key signature is one sharp (F#) and the time signature is 4/4. The melody consists of eighth and quarter notes. Chords G, C, D7, and G are indicated above the staff.

Handwritten musical notation on a single staff. The melody continues with eighth and quarter notes. Chords C, D7, and G are indicated above the staff.

Handwritten musical notation on a single staff. The word "Harmony" is written above the staff. The melody consists of eighth and quarter notes. Chords C, D7, and G are indicated above the staff.

Handwritten musical notation on a single staff. The melody consists of eighth and quarter notes. Chords C, D7, and G are indicated above the staff.

Handwritten musical notation on a single staff. The melody consists of eighth and quarter notes. Chords C, D7, and G are indicated above the staff.

Handwritten musical notation on a single staff. The melody consists of eighth and quarter notes. Chords C, D7, and G are indicated above the staff.

Mama Don't Allow

^G
Mama don't allow no music played in here
Mama don't allow no music played in here ^{D7}
But I don't care what mama don't allow
I'm gonna play my music anyhow ^C
Mama don't allow no music played in here. ^{D7} ^G

FIDDLE
MANDOLIN

Mama don't allow no banjos played in here (2)
But I don't care what mama don't allow
I'm gonna pick my banjo anyhow
Mama don't allow no banjos played in here.

Mama don't allow no guitar players in here (2)
Makes no difference if you're flat or sharp
You're gonna wake up playing on a harp
Mama don't allow no guitar players in here.

Mama don't allow no hand clapping round here (2)
I don't care what mama don't allow
We're going to clap our hands anyhow.....

Mama don't allow no singers round here (2)
I don't care what mama don't allow
We're going to sing our head off anyhow.....

Mama don't allow no foot stomping in here (2)
I don't care what mama don't allow
We're going to stomp our feet anyhow.....

Mama don't allow no truckin' done in here (2)
After mama switches off the light
I like to do my truckin' e'vry night

Mama don't allow no accordion players in here (2)
It's only her that can push and pull
Dance all night with a great big bull....

Mama Don't Allow

Handwritten musical score for the song "Mama Don't Allow". The score is written on three staves in G major (one sharp) and 4/4 time. The first staff contains the melody, starting with a G chord. The second staff contains a bass line with chords D7, G, and C. The third staff contains a second bass line with chords G, D7, and G. The piece ends with a double bar line.

(WOODSTOCK)
Stoney Fork

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Chord A is indicated above the first measure. The staff contains a melodic line with eighth and quarter notes, ending with a whole note chord E.

Musical staff 2: Treble clef, key signature of two sharps. Chord A is indicated above the first measure, and chord E A is indicated above the final measure. The staff contains a melodic line with eighth and quarter notes, ending with a double bar line.

Musical staff 3: Treble clef, key signature of two sharps. Chords D, A, and E are indicated above the staff. The staff contains a melodic line with eighth and quarter notes, ending with a double bar line.

Musical staff 4: Treble clef, key signature of two sharps. Chords A, D, A, D, E, and A are indicated above the staff. The staff contains a melodic line with eighth and quarter notes, ending with a double bar line.

Musical staff 5: Treble clef, key signature of two sharps. Chords D and E are indicated above the staff. The staff contains a melodic line with quarter and eighth notes, ending with a double bar line.

Musical staff 6: Treble clef, key signature of two sharps. Chords A, D, E, and A are indicated above the staff. The staff contains a melodic line with quarter and eighth notes, ending with a double bar line.

Roll in my sweet baby's arms

(Capo 2 A)

^G
Ain't gonna live in the country,

Ain't gonna live on the farm ^{D7}

Well I'll lay 'round the shack 'till the mail train comes back, ^C

And I'll roll in my sweet baby's arms. ^G

Chorus:

Roll in my sweet baby's arms,

Roll in my sweet baby's arms. ^{D7}

Lay 'round the shack 'till the mail train comes back ^C

Then I'll roll in my sweet baby's arms. ^G

Sometimes there's a change in the ocean,

Sometimes there's a change in the sea.

Sometimes there's a change in my own true love,

But there's never a change in me. Ch.

Mama's a ginger-cake baker,

Sister can weave and spin.

Dad's got an interest in that old cotton mill,

Just watch that old money roll in. Ch.

They tell me your parents don't like me

They have drove me away from your door.

If I had all my time to do over again

I would never go there any more. Ch.

Roll in my Sweet Baby's Arms

Handwritten musical notation for the first staff. The key signature is one sharp (F#) and the time signature is 4/4. The staff contains a melody of quarter and eighth notes. Chords G and D7 are indicated above the staff. A 'LAY..' annotation is present at the end of the staff.

Handwritten musical notation for the second staff. The key signature is one sharp (F#) and the time signature is 4/4. The staff contains a melody of quarter and eighth notes. Chords G, C, D7, and G are indicated above the staff.

Handwritten musical notation for the third staff. The key signature is two sharps (F# and C#) and the time signature is 4/4. The staff contains a melody of quarter and eighth notes. Chords A and E7 are indicated above the staff. A guitar chord diagram for E7 is shown above the staff.

Handwritten musical notation for the fourth staff. The key signature is two sharps (F# and C#) and the time signature is 4/4. The staff contains a melody of quarter and eighth notes. Chords A, D, E7, and A are indicated above the staff.

Capo 2

Cherokee Shuffle

Handwritten musical notation for Cherokee Shuffle, Capo 2. The piece is in G major (one sharp) and 4/4 time. It consists of five staves of music. The first staff has a key signature of one sharp and a 4/4 time signature. Chords G, Em, G, and Em are written above the staff. The second staff has chords C', G, D7, and G. The third staff has chords C', G, C', and G. The fourth staff has chords C', G, and Em. The fifth staff has chords G, D7, G, and is marked "last".

Cherokee Shuffle

Handwritten musical notation for Cherokee Shuffle. The piece is in A major (two sharps) and 4/4 time. It consists of five staves of music. The first staff has a key signature of two sharps and a 4/4 time signature. Chords A and F#m are written above the staff. The second staff has chords D, A, E7, and A. The third staff has chords D, A, D, and A. The fourth staff has chords D, A, and F#m. The fifth staff has chords A, E7, and A.

The City of New Orleans

Capo 2

Riding on the City of New Orleans,
Illinois Central Monday morning rail
Fifteen cars and fifteen restless riders,
Three conductors and twenty-five sacks of mail.
All along the southbound odyssey the train pulls out at Kankakee
Rolls along past houses, farms and fields.
Passing trains that have no names, freight yards full of old black men
And the graveyards of the rusted automobiles.

Ch. Good morning America how are you?
Don't you know me I'm your native son,
I'm the train they call The City of New Orleans,
I'll be gone five hundred miles when the day is done.

Dealing card games with the old men in the club car.
Penny a point ain't no one keeping score.
Pass the paper bag that holds the bottle
Feel the wheels rumbling 'neath the floor.
And the sons of Pullman porters and the sons of engineers
Ride their father's magic carpets made of steel.
Mothers with their babes asleep, are rocking to the gentle beat
And the rhythm of the rails is all they feel. Ch.

Nighttime on The City of New Orleans,
Changing cars in Memphis, Tennessee.
Half way home, we'll be there by morning
Through the Mississippi darkness rolling down to the sea.
And all the towns and people seem to fade into a bad dream
And the steel rails still ain't heard the news.
The conductor sings his song again, the passengers will please refrain
This train's got the disappearing railroad blues. Ch.

City of New Orleans

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Chords: D, A, D. Notes: D4, E4, F#4, G4, A4, B4, C#5, D5.

Musical staff 2: Treble clef, key signature of two sharps. Chords: Bm, G, D. Notes: D4, E4, F#4, G4, A4, B4, C#5, D5.

Musical staff 3: Treble clef, key signature of two sharps. Chords: A, D, Bm, A. Notes: D4, E4, F#4, G4, A4, B4, C#5, D5.

Musical staff 4: Treble clef, key signature of two sharps. Chords: D, Bm, F#m. Notes: D4, E4, F#4, G4, A4, B4, C#5, D5.

Musical staff 5: Treble clef, key signature of two sharps. Chords: A, E, Bm. Notes: D4, E4, F#4, G4, A4, B4, C#5, D5.

Musical staff 6: Treble clef, key signature of two sharps. Chords: F#m, A, D. Notes: D4, E4, F#4, G4, A4, B4, C#5, D5.

Musical staff 7: Treble clef, key signature of two sharps. Chords: G, A7, D, Bm. Notes: D4, E4, F#4, G4, A4, B4, C#5, D5.

Musical staff 8: Treble clef, key signature of two sharps. Chords: (A7), G, D, A7, D, A. Notes: D4, E4, F#4, G4, A4, B4, C#5, D5.

Musical staff 9: Treble clef, key signature of two sharps. Chords: Bm, G, A, D. Notes: D4, E4, F#4, G4, A4, B4, C#5, D5.

Little Rabbit

G
Little Rabbit where's your mammy?
Little Rabbit where's your mammy?
I want to see your mammy,
Tell me rabbit where's your mammy?

Little Rabbit where's your mammy? (x2)
Dead and gone to glory,
Little rabbit where's your mammy?

Capo 2 Banjo Little Rabbit

Chords: G, D, G, C, G, D, G, C, G, D, G, D, G

Little Rabbit where's your mammy? (x2)
Gone to Alabammy
Little Rabbit, where's your mammy?

Little Rabbit where's your mammy? (x2)
Some day I'm going to see her
Little Rabbit where's your mammy?

Little Rabbit

The musical notation consists of seven staves of music in G major (one sharp) and 4/4 time. The first staff is labeled 'A' above the first measure. The second staff is labeled 'E' above the 10th measure and 'A' above the 11th measure. The third staff is labeled 'E' above the 10th measure and 'A' above the 11th measure. The fourth staff is labeled 'D' above the 1st measure, 'A' above the 2nd measure, 'D' above the 5th measure, and 'A' above the 6th measure. The fifth staff is labeled 'D' above the 1st measure, 'A' above the 2nd measure, 'E' above the 5th measure, and 'A' above the 6th measure. The sixth staff is labeled 'Song' above the 1st measure, 'E' above the 5th measure, and 'A' above the 6th measure. Each staff ends with a double bar line and repeat dots.