

Mel Bay Presents

BLUES

fiddling classics

By Craig Duncan

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Introduction

The blues came to music as a natural expression of hard times. Originating in the Mississippi Valley and Delta country, the blues grew out of chants and work songs. The blues songs often spoke of loneliness, lost love, oppression of work masters and the law, traveling and poverty.

Originally a song was called a blues because of its emotion rather than its form. As more of the tunes were sung to the rhythm of the guitar, the patterns of 12 and 16 bar blues began to take shape. The earliest blues consisted of lines from work songs repeated four times to a steady beat on the guitar. The tunes were also influenced by traditional ballads such as *Careless Love* and *Stagolee* as they began to take on standard forms.

As the blues developed from its vocal roots, instruments commonly in use during the era were added to its performance. At the turn of the twentieth century, fiddles were used by both blacks and whites for their dance and folk music. Fiddles naturally suited the style of the blues, with their ability to “cry” and express many emotions. In fact, the first copyrighted blues tune, *Dallas Blues*, was written by a violinist band leader.

The music of the blues is characterized by use of a scale with a flat third and a flat seventh. The note between the fourth and fifth scale degrees is often added. When used in a major key, the third can alternate between being major and minor. Often, it is played as a *blue* note, somewhere between the two. Notes are often *bent* with slides going up to or falling down from the pitch.

The best way to understand the blues style is to listen. Recordings of many varieties of blues are available and could prove very valuable in understanding the style.

A cassette tape of the arrangements in this book is also available. The melody of each tune is played as written in the lead sheet followed by the written solos. This recording will give the listener a better understanding of the bowing style, rhythms and slides found in the arrangements.

The solos found in this book contain many of the standard blues licks and approaches used in blues violin or fiddle. They should give a solid foundation on which to develop solos on these and other tunes.

The Joe Turner Blues

Both Big Bill Broonzy and W. C. Handy said that the earliest blues tune was about a white prison official named Joe Turner. Joe Turney, brother of Governor Pete Turney, was the prison official who had the job of transporting convicts from Memphis to the state penitentiary in Nashville in the 1890s. "Turney" became "Turner" as the song was passed from singer to singer.

swing eighths C

They tell me Joe Tur-ner's come and gone, They

F C

tell me Joe Tur-ner's come and gone. Oh Lor - dy,

G7 C

Got my man and gone.

Detailed description: The image shows three staves of musical notation for the song 'The Joe Turner Blues'. The first staff is in 4/4 time, marked 'swing eighths', with a key signature of one flat (Bb) and a common time signature 'C'. The melody consists of eighth and quarter notes. The lyrics 'They tell me Joe Tur-ner's come and gone, They' are written below the staff. The second staff continues the melody with lyrics 'tell me Joe Tur-ner's come and gone. Oh Lor - dy,'. The third staff concludes the phrase with 'Got my man and gone.' The chords C, F, G7, and C are indicated above the staves.

He come with forty links of chain,
He come with forty links of chain. Oh, Lordy,
Got my man and gone.

They tell me Joe Turner's come and gone,
They tell me Joe Turner's come and gone. Oh, Lordy,
Done left me here to sing this song.

Come like he never come before,
Come like he never come before, Oh, Lordy,
Got my man and gone.

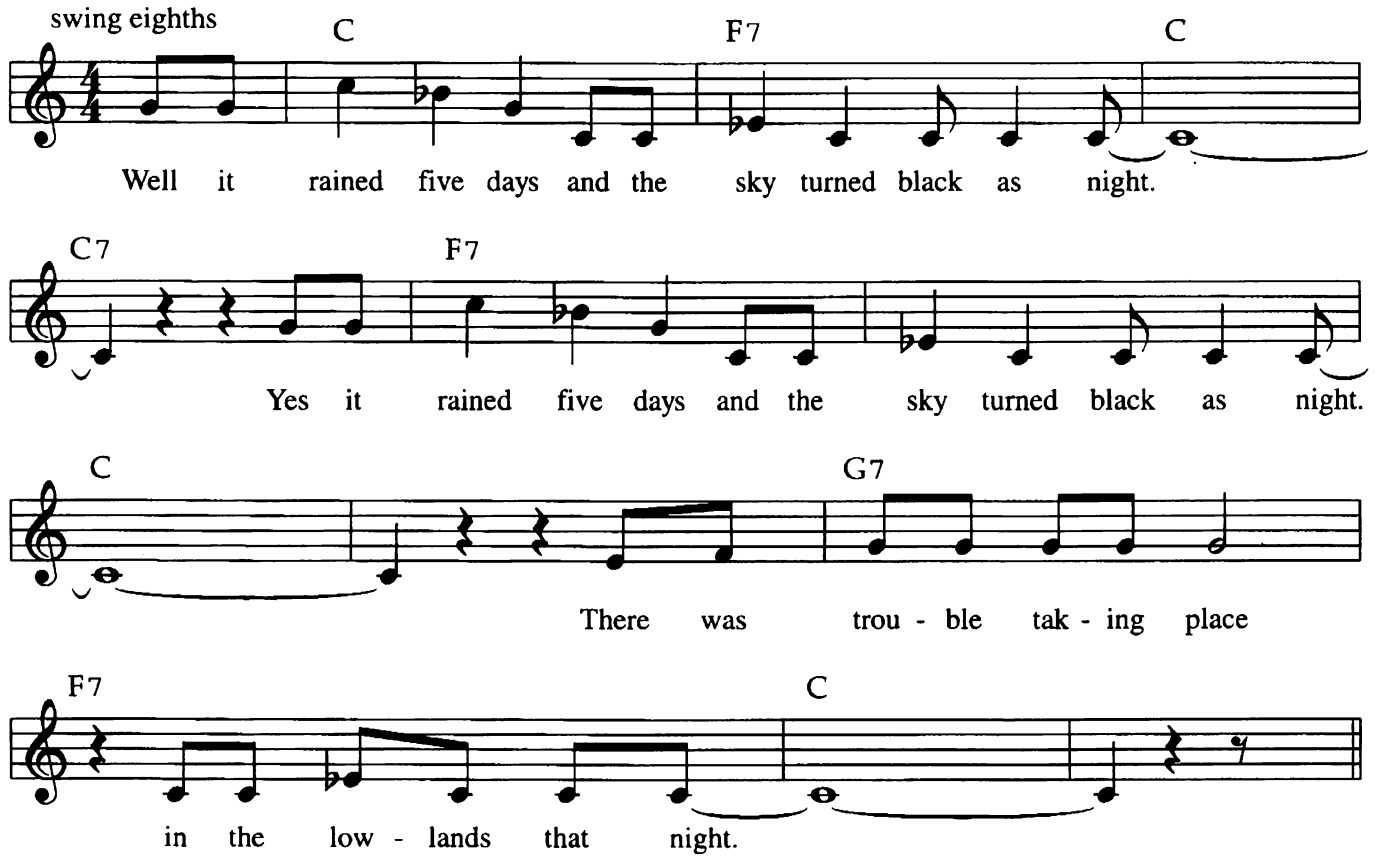
The first solo here stays very close to the melody. The third of the scale is constantly changing from E to E \flat . This is often played as a “blue” note, where the pitch is actually somewhere between the two. A repeated lick is used the second time through the chord structure. This is very typical of blues solos.

The musical score consists of seven staves of music, each representing a measure of the solo. The notes are written in treble clef. The first staff begins with a 'V' (Vibrato) marking over the first note. The second staff has a '3' (triple) marking over the first three notes. The third staff has a '3' (triple) marking over the first three notes. The fourth staff has a '3' (triple) marking over the first three notes. The fifth staff has a '3' (triple) marking over the first three notes. The sixth staff has a '3' (triple) marking over the first three notes. The seventh staff has a '3' (triple) marking over the first three notes. The chord structure is indicated by letters C, F, and G above the staves. The solo is characterized by its close adherence to the melody and the use of a 'blue' note (E to E-flat) and a repeated lick.

Backwater Blues

This is a very straight forward 12-bar blues about the hard times created by a backwater flood. Notice the rhythm of the lyrics of the second and third verses do not fit exactly with the rhythms of the first verse. This is very typical of blues lyrics.

swing eighths C F7 C



Well it rained five days and the sky turned black as night.

C7 F7

Yes it rained five days and the sky turned black as night.

C G7

There was trou - ble tak - ing place

F7 C

in the low - lands that night.

Well, it thundered and it lightened and the winds began to blow,
Well, it thundered and it lightened and the winds began to blow,
There were thousands of people didn't have no place to go.

I woke up this morning, couldn't even get out my door,
I woke up this morning, couldn't even get out my door,
Enough trouble to make a poor boy wonder where he gonna go.

A very common variation of the 12-bar blues pattern is for the harmonies to change to the “four chord” or subdominant in the second measure. This first solo stays close to the melody with added fills which tend to phrase across the barline. The second solo also implies the melody, although the feeling is much more free. The slides to the Eb’s should only be heard going up. This is done by moving the finger back at the exact instant of the bow change.

The musical score is written in treble clef and key of C major. It consists of seven staves of music. The chords indicated are C, F, and G. The melody is composed of eighth and sixteenth notes, often beamed together in groups of three (trios). There are several triplet markings (the number 3) and some notes with slurs. The piece ends with a double bar line at the end of the seventh staff.

Hesitation Blues

A type of chorus is found in this tune, as the last part of the lyric is the same for each verse. There is quite a bit of space open in the melodic line, which emphasizes the "hesitation." This tune is performed in a "down and dirty" boogie style.

swing eighths

G

Well, stand - ing on a cor - ner with a dol - lar in my hand,
Well, the ea - gle on the dol - lar say, "In God We Trust,"
Well, you hes - i - tate by ones and you hes - i - tate by twos.

look - ing for a wo - man who's look - ing for a man. Tell me,
wo - man wants a man, she wants to see a dol - lar first.
An - gels up in hea - ven sing - in' hes - i - ta - tin' blues.

C G

how long do I have to wait? Can I
get you now, or must I hes - i - tate?

D C G

The rests in the first solo give a lilt to the bowing. The rhythm should press forward, giving a drive to the solo. Notice the extensive use of the flat third (B \flat) throughout both solos.

The musical score is written on eight staves in G major (one sharp). The notation includes treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The melody is characterized by a driving rhythm and frequent use of the flat third (B \flat). Chord symbols (V, G, C, D) are placed above the staff at various points. Trills (tr) and triplets (3) are used for ornamentation. The melody is characterized by a driving rhythm and frequent use of the flat third (B \flat).

You Don't Know My Mind

This slow blues is played and sung with a lot of emotion as if the performer were crying. The melody is very repetitious and uses the flat 7th throughout the tune.

swing eighths

D D7

You don't know, you don't know, you don't know my mind.
You can't tell, you can't tell, can't tell how I feel.
You can't see, you can't see, you can't see me now.

G7 D

You don't know, you don't know my mind. When you
You can't tell, can't tell how I feel, With these
You can't see me, you can't see me now, 'Cause I'm

A7 G D A7

see me laugh-in', laugh-in' just to keep from cryin'.
cold iron shack-les, shack-les dig-gin' in my heel.
long time gone, gone and won't be back no - how.

There are many slides in this arrangement. The slides going up should start flat and go up to the notated pitch. The slides going down should start on the pitch and go flat. Smooth connected bows strokes should be used throughout to make the notes cry.

The musical score is written in treble clef with a key signature of two sharps (F# and C#). It consists of seven staves of music. The notation includes various chords and technical markings:

- Staff 1:** Starts with a D chord. The melody features several slides, indicated by a flat symbol before a note and a slur connecting it to the next note.
- Staff 2:** Includes D7, G7, and D chords. A triplet of eighth notes is marked with a '3' and a slur.
- Staff 3:** Includes A7, G, and D chords. A slide is marked with a 'V' above the note.
- Staff 4:** Includes A7 and D chords. A slide is marked with a 'V' above the note.
- Staff 5:** Includes D7, G7, and D chords. A triplet of eighth notes is marked with a '3' and a slur.
- Staff 6:** Includes D and A7 chords. A triplet of eighth notes is marked with a '3' and a slur.
- Staff 7:** Includes G and D chords. A triplet of eighth notes is marked with a '3' and a slur.

Corinna, Corinna

This song has been performed often in both the black blues tradition and in western swing. The names Alberta and Roberta have occasionally been substituted for Corinna. Two verses have been written out in this arrangement. The second verse (measures 13-24) may be used as a chorus.

swing eighths

A

Co-rin-na, Co - rin - na, where'd you stay last night?

D

Co-rin-na, Co - rin - na, where'd you stay last night?

E

A

You came in this morn - ing, the sun was shin - ing bright.

A

I love Co - rin - na, tell the world I do,

D

A

I love Co - rin - na, tell the world I do,

E

A

And I hope some - day she come to love me to.

Corinna, Corinna, where you been so long?
Corinna, Corinna, where you been so long?
Ain't had no loving since you been gone.

Corinna, Corinna, what's the matter now?
Corinna, Corinna, what's the matter now?
You done gone bad, babe, ain't no good no how.

Corinna, Corinna, way across the sea,
Corinna, Corinna, way across the sea,
Ain't done no good, babe, since you left me.

Corinna, Corinna, this is fare thee well,
Corinna, Corinna, this is fare thee well,
When you'll see me coming, no one can tell.

The western swing influence is found in this solo. It is to be played up-tempo with an emphasis on the melody.


A musical score for a solo in treble clef, key of D major (two sharps), and 2/4 time. The score consists of seven staves of music. Chord symbols A, D, and E are placed above the notes at various points. The melody is characterized by eighth and sixteenth notes, often beamed together, and includes triplets in the fifth and sixth staves. The piece concludes with a double bar line on the seventh staff.

The Long-Line Skinner Blues


At the turn of the twentieth century, the blues were found in the wild and melancholy cries of the mule skimmers and workers of the Mississippi Valley. Each skimmer had his own tune and verses. *Long-Line Skinner* comes from this tradition of singing the blues while working.

swing eighths

D




I've got a bel - ly full of whis - key and a
See, pret - ty ma - ma, pret - ty ma - ma, look
I'm way down in the bot - tom skin - ning mules for
When the wea - ther it gets chil - ly gon - na



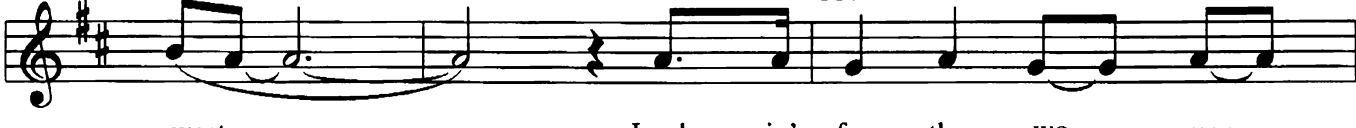
head full of gin, The doc - tor says 'twill kill me but he
what you done done, You made your dad - dy love you now your
John - ny Ryan, Puttin' my i - ni - tials, ho - ney, on a
pack up my line, 'Cause I ain't skin - nin' mules, Lord, in the

G



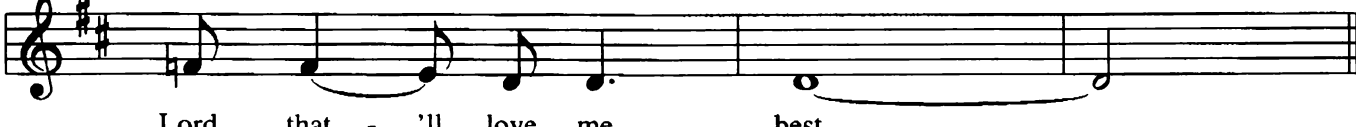
don't say when. I'm a long - line skin - ner and my home's out
man done come. I'm a long - line skin - ner and my home's out
mule's be - hind. With my long whip line, babe, with my long whip
win - ter - time. I'm a long - line skin - ner and my home's out

D A7



west. Look - in' for the wo - man,
west. Look - in' for the gal,
line, Look - in' for the wo - man who can
west, Look - in' for the wo - man,

G7 D



Lord, that - 'll love me best.
Lord, that - 'll love me best.
ease my wor - ried mind.
Lord, that - 'll love me best.

Both of these solos use repeated licks in the opening phrase. Follow the bowings as indicated in the seventh measure, lifting the bow during the rest. The repeated d's alternate between fourth finger on the G and open D.

The musical score is written for a violin in the key of D major (two sharps). It consists of eight staves of music. The notation includes eighth and sixteenth notes, rests, slurs, and triplets. Chord symbols are placed above the staves: D (first staff), G (second staff), D and A7 (third staff), G7 (fourth staff), D (fifth staff), G (sixth staff), D and A7 (seventh staff), and G7 (eighth staff). Bowing directions are indicated in the seventh measure of the first and fifth staves: 'v' for upbow and 'D' for downbow. Fingerings are indicated by numbers 0, 4, 0, 4, 0 below the notes in the fourth staff. The word 'simile' is written below the notes in the fourth staff. The piece concludes with a double bar line on the eighth staff.

White House Blues

President William McKinley was shot on September 6, 1901 in Buffalo, New York, by Leon Zolgotz. He died on September 14, and the presidency was assumed by Theodore Roosevelt. This tune is usually performed up-tempo with a straight eighths feel. Notice the chord changes come at different places from the typical 12-bar blues.

The first three lines of musical notation for 'White House Blues' are shown. The first line has a G chord above it. The second line has C and G chords above it. The third line has D and G chords above it. The lyrics are: Mc - Kin - ley hol - lered, Mc - Kin - ley squalled. The Doc said, "Mc - Kin - ley, I can't find the ball. You're bound to die, bound to die."

Now look here you rascal, see what you done,
You shot my husband, and I got your gun.
I'm taking you back to Washington.

Roosevelt in the White House, doin' his best,
McKinley in the graveyard, takin' a rest,
He's gone, long gone.

The doc came a-running, took off his specs,
Said, "Mr. McKinley better cash in your checks,
You're bound to die, bound to die."

Roosevelt in the White House, drinkin' out a silver cup,
McKinley in the graveyard, he'll never wake up,
He's long gone, long gone.

The engine, she whistled all down the line,
Blowin' at every station, "McKinley is dyin'."
From Buffalo, to Washington.

Because of the speed of this tune, the solos take on a different characteristic from the "swing" rhythms in the first several tunes. The runs are played evenly with bowings emphasizing the string crossings. There are many slides, often changing pitches with the same finger. Follow the suggested bowings and fingerings carefully. The four solos should be played in a "hot," driving manner.

The first two lines of musical notation for the solo section are shown. The first line has a V and G chord above it. The second line has a C and G chord above it. The notation includes various musical symbols such as slurs, ties, and accidentals.

Musical score in treble clef, key of D major (one sharp). The score consists of 10 staves. Chord symbols (D, G, C) are placed above the staff at specific points. The notation includes eighth, quarter, and half notes, often beamed together. There are dynamic markings like 'p' (piano) and 'f' (forte), and articulation marks like accents and slurs. Some notes are marked with '2' below them, possibly indicating fingerings or doublets. The piece concludes with a final chord symbol 'G'.

Careless Love

Tunes like this were used as a starting point in developing the blues style. Although it is claimed to be a very old mountain song, the topic of careless love and the repeating vocal lines place this tune in the mainstream of blues tradition.

Love. O love, O care - less love,

Love. O love, O care - less love,

Love, O love, O care - less love, You see what

care - less love can do.

When I wore my apron low,
 When I wore my apron low,
 When I wore my apron low,
 You followed me through frost and snow.

Now my apron strings won't pin,
 Now my apron strings won't pin,
 Now my apron strings won't pin,
 You pass my door and you won't come in.

How I wish that train would come,
 How I wish that train would come,
 How I wish that train would come,
 Take me back where I come from.

You see what careless love will do,
 You see what careless love will do,
 You see what careless love will do,
 Make you leave your mama and your papa too.

The solos here stay very close to the melody, the first in the high octave and the second in the low octave. Slides are used in both solos, often with one finger playing through two pitches. The sustained E's are to be played with second finger, third position or fourth finger, avoiding the open E.

The musical score is written in E major (four sharps: F#, C#, G#, D#) and consists of eight staves. The first four staves are for a solo in the high octave, and the last four staves are for a solo in the low octave. The notation includes various musical techniques and markings:

- Staff 1:** Starts with a quarter rest, followed by eighth notes. A slide is marked over a half note E. Chord markings B7 and E are present. A triplet of eighth notes is marked with a '3'.
- Staff 2:** Continues the melody with eighth notes and a triplet of eighth notes marked with a '3'. A B7 chord is marked.
- Staff 3:** Features a half note E, a triplet of eighth notes marked with a '3', and a slide over a half note A. A B7 chord is also marked.
- Staff 4:** Includes a half note E, a B7 chord, a triplet of eighth notes marked with a '3', and a slide over a half note E. Fingering numbers '2 2' are shown below the staff.
- Staff 5:** Starts with a half note E, followed by eighth notes. Chord markings B7 and E are present. A triplet of eighth notes is marked with a '3'.
- Staff 6:** Continues with eighth notes and a B7 chord marking.
- Staff 7:** Features a half note E, eighth notes, and a slide over a half note A. A B7 chord is also marked.
- Staff 8:** Includes a half note E, eighth notes, a triplet of eighth notes marked with a '3', a B7 chord, another triplet marked with a '3', and a half note E. A final fingering number '2' is shown at the end.

Worried Man Blues

This traditional tune starts with the chorus, followed by a verse. The chorus is then sung again before the instrumental solo. The tune is often performed as a 12-bar blues, omitting the third line of each section.

Chorus

G

It takes a wor-ried man to sing a wor-ried song, It

C G

takes a wor-ried man to sing a wor-ried song, It

G

takes a wor-ried man to sing a wor-ried song, I'm wor-ried

D G

now, but I won't be wor-ried long.

Verse

G

I went a - cross the ri - ver and laid me down to sleep, I

C G

went a - cross the ri - ver and laid me down to sleep, I

G

went a - cross the ri - ver and laid me down to sleep, when I a -

D G

woke there were shack - les on my feet.

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.

I asked the judge, "What might be my fine?"
 I asked the judge, "What might be my fine?"
 I asked the judge, "What might be my fine?"
 Twenty-one years on the Rocky Mountain line.

Here are three melodic solos which state the melody very clearly while embellishing it with typical fiddle licks.

The image displays ten staves of musical notation for fiddle solos in G major (one sharp). The notation includes various fiddle licks, such as triplets, grace notes, and slurs. Chord symbols (G, C, D) are placed above the staves to indicate the harmonic context. The first staff begins with a G chord and a quarter rest. The second staff has C and G chords. The third staff has a D chord. The fourth staff has G chords. The fifth staff has C and G chords, with a triplet of eighth notes. The sixth staff has a D chord. The seventh staff has G chords. The eighth staff has a C chord. The ninth staff has a G chord. The tenth staff has D and G chords, with triplets of eighth notes and a 0/4 fingering indication at the beginning.

Take This Hammer

Take This Hammer is an old work protest blues. The first verse is often repeated after the second and third verses as a chorus.

swing eighths

Take this ham - mer, carry it to the cap - tain,
 If he asks you, I was I run - nin',
 I don't want your cold iron sha - ckle,

Take this ham - mer, carry it to the cap - tain,
 If he asks you, I was I run - nin',
 I don't want your cold iron sha - ckle,

Take this ham - mer, carry it to the cap - tain,
 If he asks you, I was I run - nin',
 I don't want your cold iron sha - ckle,

Tell him I'm gone,
 Tell him I's flyin',
 It hurts my leg,

just tell him I'm gone.
 just tell him I's flyin'.
 it hurts my leg.

There are many instances in these two solos where the notes are tied across the barline. This is often caused by a blues and jazz technique called anticipating or “pushing” the beat. A “push” happens when the note is played one eighth note before the down beat. Blues solos are played with a rhythmic freedom which allows for stretching and playing across the bar.

The musical score is written in G major (one sharp) and consists of eight staves. The notation includes eighth notes, quarter notes, and ties across bar lines, illustrating the 'pushing' technique. Chord symbols are placed above the staff: G, D, C, and V (likely representing a V7 chord). The melody is characterized by a 'pushing' technique, where notes are often played slightly before the downbeat.

Pallet on Your Floor

Old timers from the Mississippi Delta country have named this tune as the oldest blues tune. It is unusual in that it starts on the four chord rather than on the one chord. The tune opens with a chorus, followed by verse and chorus for the rest of the song.

Chorus

C G

Make me a pal - let on your floor,

C G

Make me a pal - let on your floor,

G B7 C C#dim

When I reach At - lan - ta and have no place to go,

G D G

Make me a pal - let on your floor.

Verse

C G

These blues are ev - ry - where I see,

C G

These blues are ev - ry - where I see,

G B7 C C#dim

Blues all a - round me, ev - ry - where I see,

G D G

No - bo - dy's had these blues like me.

Come all you good time friends of mine,
Come all you good time friends of mine,
When I had a dollar you treated me so fine,
Where'd you go when I only had a dime.

I'd be more than satisfied,
If I could catch a train and ride,
When I reach Atlanta and have no place to go,
Make me a pallet on your floor.

Alternate Chorus
Make me a pallet on your floor,
Make me a pallet on your floor,
Make it long, make it low, so my
good time gal won't ever know,
Make me a pallet on your floor.

The first half of the first solo stays close to the melody with some embellishment. In the second half, a short lick is repeated and varied as the chords pass from C to C[♯]dim to G. This same lick is used and varied again to open the second solo. Blues solos are often built on the chord structure without trying to imply or state the melody at all. Such is the case with the second solo here.

The musical score is written for a blues solo in G major, consisting of eight staves. The key signature has one sharp (F#). The solo is divided into two halves. The first half (staves 1-4) features a melody that stays close to the original tune, with some embellishment. The second half (staves 5-8) features a short lick that is repeated and varied as the chords pass from C to C[♯]dim to G. The solo is built on the chord structure without trying to imply or state the melody at all. The score includes various musical notations such as eighth notes, quarter notes, half notes, and triplet markings. Chord symbols (C, G, B7, D, C[♯]dim) are placed above the staff to indicate the harmonic structure.

One Dime Blues

One of the earliest blues composers to make commercial recordings was Blind Lemon Jefferson from Dallas, Texas. This tune of his speaks of hard times. The rhythm of the lyrics changes with each verse to fit the melody.

swing eighths

I'm broke and I ain't got a dime, I'm

broke and I ain't got a dime, I'm

broke and I ain't got a dime, Ev- 'ry-

bo- dy gets in hard luck some- time.

I was standing on East Cairo Street one day,
I was standing on East Cairo Street one day,
Standing on East Cairo Street one day,
One dime was all I had.

Mama, don't treat your daughter mean,
Mama, don't treat your daughter mean,
Mama, don't treat your daughter mean,
That's the meanest woman a man most ever seen.

One dime was all I had,
One dime was all I had,
One dime was all I had,
That was meal before the last.

I bought that morning news,
I bought that morning news,
I bought that morning news,
Then I bought a nickel cigar too.

A motif opens the first solo and is repeated and varied until the chord changes. Both of these solos stretch over two octaves giving them quite a range of melodic freedom. When building a solo, it is important to keep the chord changes and the melody in mind. The use of repeated and varied motifs or licks gives a solo continuity.

The musical score is written for guitar in E major (three sharps). It consists of ten staves of music. The solo begins with a motif on the second line of the first staff, marked with an 'E' chord. This motif is repeated and varied throughout the piece. Chord changes are indicated by letters above the staff: E, A, B7, and E. Technical markings include triplets (3), a quintuplet (5), and various slurs and ties. The solo spans two octaves, starting from the second line of the staff and ending on the second line of the final staff.

Lonesome Road Blues


This is a one part tune; however, the second verse is often used as a chorus. The latter verses have been condensed from the usual form of singing the first line three times.

Verse



I'm goin' down that long lonesome road, I'm goin' down that long lone-some road, I'm goin' down that long lone-some road, Lord, Lord, and I ain't goin' to be treat-ed this a way.

Chorus



Goin' down that road feel-ing bad, I'm goin' down that road feel-ing bad, Goin' down that road feel-ing bad, Lord, Lord, and I ain't goin' to be treat-ed this a way.

I'm goin' where the climate suits my clothes, yeah,
I'm goin' where the climate suits my clothes,
Goin' where the climate suits my clothes, Lord, Lord,
And I ain't goin' to be treated this a way.

Way down in jail on my knees,
The jailor don't give me 'nough to eat.
He feeds me on cornbread and peas, Lord, Lord,
And I ain't gonna be treated this a way.

These two dollar shoes hurt my feet, oh,
These two dollar shoes hurt my feet.
Ten dollar shoes fit me fine, Lord, Lord,
But these two dollar shoes hurt my feet.

These three solos build independent ideas from the melody, based on the chord structure. They are very free and contain several licks which are useful in creating other solos.



This page of musical notation is for guitar, written in G major (one sharp). It consists of ten staves of music. The notation includes various chords (G, D, C, bG), melodic lines with slurs, and technical markings such as triplets, doublets, and sixteenth-note runs.

Staff 1: Melodic line with slurs, starting with a G chord. Chords: G, D.

Staff 2: Melodic line with slurs, starting with a G chord. Chords: G.

Staff 3: Melodic line with slurs, starting with a G chord. Chords: G, C.

Staff 4: Melodic line with slurs, starting with a G chord. Chords: G, C.

Staff 5: Melodic line with slurs, starting with a G chord. Chords: G, D.

Staff 6: Melodic line with slurs, starting with a G chord. Chords: G, C.

Staff 7: Melodic line with slurs, starting with a G chord. Chords: G, C.

Staff 8: Melodic line with slurs, starting with a G chord. Chords: G, C.

Staff 9: Melodic line with slurs, starting with a G chord. Chords: G, C.

Staff 10: Melodic line with slurs, starting with a G chord. Chords: G, C.

Dallas Blues

This tune was the first 12-bar blues to be published (March 1912). It was written by violinist/band leader, Hart Wand from Oklahoma. He named the tune *The Dallas Blues* after a porter at his hotel heard him practicing and said, "That gives me the blues to go back to Dallas."

swing eighths

A A7

When your mon-ey's gone, friends have turned you down,

D A

And you wan - der 'round just like a houn', a lone - some

E7

houn', Then you stop to say, "Let me go a-way from this old town,

A A

this aw - ful town." There's a place I know

A7 D

folks won't pass me by, Dal - las Tex - as, that's the town I

A E7

cry, oh hear me cry. And I'm go-ing back, go - ing

A

back to stay there till I die, un - til I die. I've got the

A E7 A

Dal - las Blues and the Main Street heart dis - ease, it's buz - zin'

round, I've got the Dal-las Blues and the Main Street heart dis -

ease, it's buz-zin' 'round. Buz-zin' 'round my head like a

swarm of lit-tle hon-ey bees, of hon-ey bees. I'm goin' to

put my-self on a San-ta Fe and go, I'm goin' to

go, I'm goin' to put my-self on a San-ta Fe and

go, I'm goin' to go, To that Tex-as town where you

ne-ver see the ice and snow, the ice and snow.

SECOND VERSE

When I got up north, clothes I had to spare,
 Sold 'em all to pay my railroad fare, my railroad fare.
 Just to come back there riding in a Pullman parlor chair, a parlor chair.
 Sent a telegram, this is what I said,
 "Baby, bring a cold towel for my head, my aching head.
 Got the Dallas Blues, and your loving man is almost dead, is almost dead."

Four 12-bar blues are used in these solos. The first two are based on the verse of *The Dallas Blues* and the third and fourth are based on the chorus. The solos imply the melody, but are also free with new melodic ideas and rhythms.

The image displays eight staves of musical notation, each representing a 12-bar blues solo in the key of A major (indicated by three sharps: F#, C#, G#). The notation is written in treble clef. The solos are characterized by various melodic lines, including eighth and sixteenth notes, and rests. Chord changes are indicated by letters above the staff: A, A7, D, and E7. Some staves include a triplet of eighth notes marked with a '3'. The solos are arranged in a sequence, with the first two based on the verse of *The Dallas Blues* and the last two based on the chorus. The notation is free, allowing for new melodic ideas and rhythms.

Sheet music for guitar, featuring eight staves of music in the key of A major (indicated by three sharps: F#, C#, G#). The music includes various chords and melodic lines.

Chords indicated above the staff:

- Staff 1: A, V, E7, A
- Staff 2: A7, D
- Staff 3: A, E7
- Staff 4: A, V
- Staff 5: A, E7, A
- Staff 6: A7, D
- Staff 7: A, E7
- Staff 8: A

The notation includes treble clefs, key signatures, and various musical symbols such as notes, rests, and accidentals. A triplet of eighth notes is marked with a '3' in the first and eighth staves.

The Memphis Blues

W. C. Handy published this tune in September 1912. It became extremely popular and entertainers began incorporating blues material into their acts.

swing eighths



A7 D

You want to be my man you got to give me for-ty dol- lars

G7

down. You want to be my man, you'll give me

D A7

for-ty dol - lars down. If you don't be my man, your

D

ba - by's gon - na shake this town. Mis - ter

A7 D

Crump don't 'low no ea - sy ri - ders here,
Crump don't 'low it, ain't goin' have it here,

A7 F# F#7

Crump don't 'low no ea - sy ri - ders here.
Crump don't 'low it, ain't goin' have it here.

B7 E7

We don't care what Mis-ter Crump don't 'low, We gon - na barr'll-house

A7

a - ny - how, Mis - ter Crump don't 'low no ea - sy ri - ders
Crump can go and catch his-self some

1 D 2 D

here. Mis - ter air.

A7 D D7

I'm go-in'

G

down the riv-er go-in' down to the ri - ver, goin' to take my rock-in' chair,
Mis - sis-sip-pi Ri-ver, Mis-sis - sis-sip - pi Ri - ver so deep and wide.

C

Goin' to the ri - ver, goin' to take my rock-in'
I said the Mis-sis - sip - pi Ri - ver so deep and

G D7

chair.
wide, Blues o - ver- take me goin' to rock a-way from
Man I love he is on the o - ther

1 G 2 G

there. Oh, the side.

Because the form of *The Memphis Blues* is so long, solos are presented here on the second and the last parts only. These are played during the repeat of the sections on the recording of this book. The solo on the second part is played with a lilt and uses string crossing licks to give the solo real fiddle style.

This musical notation represents a solo on the second part of the tune. It consists of four staves of music in the key of D major (two sharps). The notation includes various chords and melodic lines:

- Staff 1: Starts with an A7 chord, followed by a melodic line with a flat third (F#) and a major third (G#). It ends with a D chord.
- Staff 2: Continues with an A7 chord, followed by a melodic line with a flat third (F#) and a major third (G#). It ends with an F#7 chord.
- Staff 3: Continues with a B7 chord, followed by a melodic line with a flat third (F#) and a major third (G#). It ends with an E7 chord.
- Staff 4: Continues with an A7 chord, followed by a melodic line with a flat third (F#) and a major third (G#). It ends with a D chord.

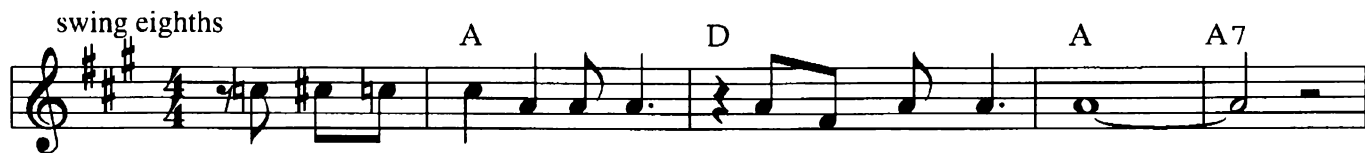
This solo on the last part of the tune makes extensive use of the flat third alternating with the major third. The last written note is correct. The A functions as the ninth of the final chord. It is very common for blues solos to end on chord tones other than the root.

This musical notation represents a solo on the last part of the tune. It consists of four staves of music in the key of D major (two sharps). The notation includes various chords and melodic lines:

- Staff 1: Starts with a G chord, followed by a melodic line with a flat third (F#) and a major third (G#). It ends with a G chord.
- Staff 2: Continues with a C chord, followed by a melodic line with a flat third (F#) and a major third (G#). It ends with a C chord.
- Staff 3: Continues with a G chord, followed by a melodic line with a flat third (F#) and a major third (G#). It ends with a D7 chord.
- Staff 4: Continues with a G chord, followed by a melodic line with a flat third (F#) and a major third (G#). It ends with a G chord.

W. C. Handy's Joe Turner Blues

W. C. Handy published this tune in 1915. It is not the same tune as the older *Joe Turner Blues*. This arrangement combines two 12-bar blues forms in the key of A for the verse, and two 12-bar blues forms in the key of D for the chorus. The E7 chord at the end is used to modulate back to the verse and should be omitted the last time through the tune.



You ne - ver miss the wa - ter till your well runs dry,
I bought a bull-dog for to watch you while you sleep,
Sometimes I feel like no-thin', some-thin'throwed a - way,



Till your well runs dry, You'll ne - ver
Guard you while you sleep. Spent all my
Some - thin' throwed a - way, And then I



miss Joe Tur - ner till he says, "good - bye "
mo - ney now you call Joe Tur - ner "cheap."
get my gui - tar, play the blues all day. Sweet babe, I'm
You ne - ver
Now if you



goin' to leave you, and the time ain't long.
'pre - ci - ate the lit - tle things I do.
heart beat like mine, it's not made of steel.



No, the time ain't long, If you don't
Not, the one thing I do, And that's the
No, 'tain't made of steel. And when you

E7 A

b'lieve I'm leav-in', count the days I'm gone. You will be
 ve - ry rea-son, why I'm leav - in' you. You will be
 learn I left you, this is how you'll feel. You will feel

D

sor - ry, be sor - ry from your heart, mmm mmm,

G D

Sor - ry to your heart, mmm mmm,

A7 D

Some - day when you and I must part. And ev - 'ry

D

time you hear a whis - tle blow,

G D

Hear a steam - boat blow,

A D E7 (omit last time)

You'll hate the day you lost your Joe.

This solo is based on the A section or verse of this tune. The melody is stretched and embellished over two octaves. On the recording the solo comes immediately after the first verse, before the key change.

The second part or chorus of the tune is the basis for this solo. It also stretches the melody over two octaves.

St. Louis Blues

One of the most popular of all blues tunes, *St. Louis Blues* was published in 1914. As is typical of Handy's writing, the tune is through composed, rather than having one part with many verses. The tune opens with two 12-bar blues having the same melody. This is followed by a minor 16-bar blues, with yet another 12-bar blues closing the tune.

swing eighths

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is composed of eighth and quarter notes, with some measures containing rests. Chord symbols are placed above the staff at various points. The lyrics are written below the staff, aligned with the notes. The score is divided into two systems of four staves each. The first system contains the first 12 bars of the song, and the second system contains the remaining 16 bars. The lyrics are: "I hate to see the eve-nin' sun go down, Hate to see the eve-nin' sun go down, Cause my ba-by he done left this town. Feel-in' to-mor-row like I feel to-day, Feel to-mor-row like I feel to-day. I'll pack my trunk make my get a-way. St. Lou-is wo-man, with her dia-mond rings, Pull that man 'round by her a-pron strings. 'Twan't for pow-der".

G C G

I hate to see the eve-nin' sun go down,

C G

Hate to see the eve-nin' sun go down,

D G

Cause my ba-by he done left this town.

G C G

Feel-in' to-mor-row like I feel to-day,

C G

Feel to-mor-row like I feel to-day.

D G

I'll pack my trunk make my get a-way. St. Lou-is

Gm Cm D7

wo-man, with her dia-mond rings, Pull that man 'round

Gm Eb7 D7 Gm

by her a-pron strings. 'Twan't for pow-der

and for store bought hair, The man I love
 would not gone no - where, no - where. Got the
 St. Lou- is blues just as blue as I can be, That
 man got a heart like a rock cast in the sea, Or
 else he would- n't have gone so far from me.

Chords: Cm, D7, Gm, A7, D7, G, C, G, D, G

St. Louis Blues is such a well-known tune that when it is played instrumentally the melody must be stated. If the tune is sung with interlude solos it is fine to create new melodic ideas. However, this solo was played and written as if the tune were an instrumental. Notice the melody is stated throughout the entire song, but ad libbing occurs throughout also. When playing a blues melody it is good to add licks at the ends of phrases and slightly alter the rhythms and phrasing of the tune. This not only makes the tune more fun to play, it also makes it more fun to listen to.

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

G C G C G
 C G 3
 D G 3 V
 Gm Cm D7
 Gm Eb7 D7 3
 Gm Cm D7
 Gm A7 D7
 G C G 3
 D G

San Francisco Bay Blues

Jesse Fuller

swing eighths

I got the blues when my ba-by left me by the San Fran-cis-co
Bay. O-cean lin-er gone so far a - way.
I did - n't mean to treat her so bad, she was the
best gal I e-ver have had. Said good- bye, made me cry,
gon-na lay down and die. I ain't got a nick-el and I ain't got a lous-y
dime. If she don't come back, I think I'm gon-na lose my mind.
If she e-ver comes back to stay, it's gon - na
be a - no-ther brand new day, walk - in' with my ba-by down
by the San Fran - cis - co Bay.

Chord symbols: G, C, G, C, G, C, C#dim, G, E7, A7, D7, G, C, B7, C, C#dim, G, E7, A7, D7, G.

G F#7 G

Sit - tin' down look - in' through my back door,

G F#7 G C

won - d'rin' which way to go. Gal that I'm so craz - y a - bout

G F#7 G C Cm 6

don't want me no more. Guess I'll take me a freight train,

G Dm6 E7 A7

'cause I'm feel - in' blue. Ride all the way to the end of the line,

D7 G F#7 G

think - in' on - ly of you. Mean - while in a - no - ther ci - ty,

G F#7 G C

just a - bout to go in - sane, thought I heard my ba - by the

B7 C

way she used to call my name. If she e - ver comes back to

C#dim G E7

stay, it's gon - na be a - no - ther brand new day,

A7 D7 G

walk - in' with my ba - by down by the San Fran - cis - co Bay.

The solo on this page corresponds with the verse found on the first page of the tune. It is written as a solo and makes no attempt to follow the melodic line. The chord changes in the last phrase allow a similar lick with slight variations to be played as they pass from C to C#dim to G and E7. Although the tune is played rather fast, the eighth notes are still in a swing rhythm.

The musical score consists of nine staves of music. The key signature is one sharp (F#). The solo is written in treble clef. The rhythm is primarily eighth notes in a swing feel. Chord changes are indicated by letters above the staff: V, G, C, G, C, C#dim, G, E7, A7, D7, G, C, G, C, B7, C, C#dim, G, E7, A7, D7, G. The solo includes various melodic patterns, including triplets and slurs, and ends with a final G chord.

St. James Infirmary

Many blues tunes come from ballads. This one tells the story of a man's lament over his deceased girl friend. It is an 8-bar blues to be played and sung in a mournful style.

swing eighths

Am E7 Am Am Dm

It was down in old Joe's bar - room, on the cor - ner by the

E7 Am E7 Am

square. The drinks were served as u - sual, and the

F E7 Am

u - su - al crowd was there.

On my left stood big Joe McKennedy,
His eyes were bloodshot red.
He turned to the crowd around him,
These were the very words he said.

"I went down to the St. James Infirmary,
To see my baby there.
She was stretched out on a long white table,
So pale, so cold and so fair."

Let her go, let her go, God bless her,
Wherever she may be.
She may search this whole world over,
Never find a man as sweet as me.

When I die, please bury me
In my high-top Stetson hat.
Put a twenty-dollar gold piece on my watch chain,
So the gang'll know I died standing pat.

I want six crap shooters for pall bearers,
Six pretty gals to sing me a song.
Put a jazz band on my hearse wagon
To raise hell as we stroll along.

And now that you've heard my story,
I'll have another shot of booze.
And if anybody happens to ask you,
I've got the St. James Infirmary blues.

The first solo here begins with the 4th finger bending the E note. There are several turns and slides throughout the three solos. These should be played evenly and smoothly. The second solo uses a high E harmonic two octaves above the open E string. This lick is played by quickly sliding the finger up the string while lightly touching the string until the high E sounds.

Am E7 Am Dm

E7 Am E7 Am F E7

Am E7 Am

Am Dm E7 Am E7

Am F E7 Am

Am E7 Am Dm E7

Am E7 Am F E7 Am

Darlin'

This is a very unusual tune in that it is fourteen measures long. It maintains the old format of three repeated vocal lines, in this case, complaining about hard times under a hard taskmaster.

swing eighths

Em B Em

If I'd a-known my cap-tain was blind, dar - lin',

B Em G

dar - lin', If I'd a-known my cap-tain was blind,

B7 Em

dar - lin', dar - lin', If I'd a-known my

A Em

cap-tain was blind, I would - n't have gone to work till half

C7 Em B Em B Em

past nine, dar - lin', dar - lin'.

Asked my captain for the time of day, darlin', darlin',
 Asked my captain for the time of day, darlin', darlin',
 Asked my captain for the time of day, He got so mad he threw his watch away, darlin', darlin'.

Fight my captain and I'll land in jail, darlin', darlin',
 Fight my captain and I'll land in jail, darlin', darlin',
 Fight my captain and I'll land in jail, Nobody 'round to go my bail, darlin', darlin'.

If I'd a had my weight in lime, darlin', darlin',
 If I'd a had my weight in lime, darlin', darlin',
 If I'd a had my weight in lime, I'd have whipped that captain till he went stone blind, darlin', darlin'.

If I'd a listened to what my mama said, darlin', darlin',
 If I'd a listened to what my mama said, darlin', darlin',
 If I'd a listened to what my mama said, I'd be home and in my mama's bed, darlin', darlin'.

Two solos are presented here exploring some of the possibilities in improvising on this minor blues. The melody acts as a backbone for the solos, but they are very free in adding new rhythms, slides and licks. One useful lick is found in the first measure of the second solo. This is done by playing the first two notes with a harmonic E in the regular position. The next note is played by lightly touching the E string only where the 4th finger is normally placed in first position. This should sound one octave higher than the B that is written. The next note is played by lightly touching the E string only where the 3rd finger is normally placed. This should sound two octaves above the open E string.

The musical score is written for guitar in E minor (one sharp, F#). It consists of two solos, each 8 measures long.

First Solo:

- Measure 1: Em, F#4 (harmonic), E5 (touching 4th finger), E7 (touching 3rd finger), G4, A4, B4, A4, G4, F#4, E4.
- Measure 2: B7, F#4 (harmonic), E5 (touching 4th finger), E7 (touching 3rd finger), G4, A4, B4, A4, G4, F#4, E4.
- Measure 3: Em, F#4 (harmonic), E5 (touching 4th finger), E7 (touching 3rd finger), G4, A4, B4, A4, G4, F#4, E4.
- Measure 4: Em, F#4 (harmonic), E5 (touching 4th finger), E7 (touching 3rd finger), G4, A4, B4, A4, G4, F#4, E4.
- Measure 5: Em, F#4 (harmonic), E5 (touching 4th finger), E7 (touching 3rd finger), G4, A4, B4, A4, G4, F#4, E4.
- Measure 6: Em, F#4 (harmonic), E5 (touching 4th finger), E7 (touching 3rd finger), G4, A4, B4, A4, G4, F#4, E4.
- Measure 7: Em, F#4 (harmonic), E5 (touching 4th finger), E7 (touching 3rd finger), G4, A4, B4, A4, G4, F#4, E4.
- Measure 8: Em, F#4 (harmonic), E5 (touching 4th finger), E7 (touching 3rd finger), G4, A4, B4, A4, G4, F#4, E4.

Second Solo:

- Measure 1: Em, F#4 (harmonic), E5 (touching 4th finger), E7 (touching 3rd finger), G4, A4, B4, A4, G4, F#4, E4.
- Measure 2: Em, F#4 (harmonic), E5 (touching 4th finger), E7 (touching 3rd finger), G4, A4, B4, A4, G4, F#4, E4.
- Measure 3: Em, F#4 (harmonic), E5 (touching 4th finger), E7 (touching 3rd finger), G4, A4, B4, A4, G4, F#4, E4.
- Measure 4: Em, F#4 (harmonic), E5 (touching 4th finger), E7 (touching 3rd finger), G4, A4, B4, A4, G4, F#4, E4.
- Measure 5: Em, F#4 (harmonic), E5 (touching 4th finger), E7 (touching 3rd finger), G4, A4, B4, A4, G4, F#4, E4.
- Measure 6: Em, F#4 (harmonic), E5 (touching 4th finger), E7 (touching 3rd finger), G4, A4, B4, A4, G4, F#4, E4.
- Measure 7: Em, F#4 (harmonic), E5 (touching 4th finger), E7 (touching 3rd finger), G4, A4, B4, A4, G4, F#4, E4.
- Measure 8: Em, F#4 (harmonic), E5 (touching 4th finger), E7 (touching 3rd finger), G4, A4, B4, A4, G4, F#4, E4.

The Rising Sun Blues

The House of the Rising Sun

This traditional tune was popularized as *The House of the Rising Sun* in the 1960s with slight lyric and melodic changes. The melody used in the popular version is found in measures 1-16. A more traditional melody is found in measures 17-32.

There is a house in New Or - leans, they call the
Ris - ing Sun. It's been the ru - in of ma - ny'a poor
boy, and God, I know I'm one.
Go tell my ba - by sis - ter, ne - ver do like
I have done. Tell her shun that house in New Or -
leans, they call the Ris - ing Sun.

The only thing that a drunkard wants,
Is a suitcase and a trunk,
The only thing that a rounder likes
Is to get on a great big drunk.

One foot is on the platform,
The other one on the train,
I'm going back to New Orleans
To wear that ball and chain.

I'm going back to New Orleans,
My race is almost run,
I'm going to spend the rest of my days
Beneath the Rising Sun.

These solos take on a gypsy quality because of the minor mode and the even eighths feel. They should be played with a very smooth bow stroke, stretching the beat here and there. A four-measure tag follows the second solo.

The musical score consists of seven staves of music in G major (one sharp). The notation includes various chord markings above the staff: Em, G, A, C, B, and F#. The music is characterized by a mix of eighth and sixteenth notes, often beamed together, and a 'gypsy' feel due to the minor mode and even eighth notes. The first staff begins with a 'v' marking. The second staff ends with a four-measure tag. The overall feel is described as 'gypsy' due to the minor mode and even eighth notes.

Stealin'

Three 8-bar blues make up this tune. The first and last are the same, providing a chorus, with an 8 bar contrasting verse in the middle.

swing eighths

The musical score for "Stealin'" is written in G major (one sharp) and 4/4 time. It features a swing eighth-note feel. The score is composed of three 8-bar blues structures. The first and last structures are identical, serving as a chorus, while the middle structure is a contrasting verse. Chord changes are indicated by letters above the staff: G, G7, C, Cm, D7, and G. The lyrics are written below the staff, with some words split across lines. The score includes triplet markings (3) over certain notes.

Steal- in', steal- in', Pret- ty ma- ma, don't you tell on me,
I'm steal - in' back to my same old used to be.
Now, put your arms a- round me like a cir- cle 'round the sun, I
The wo- man I'm a- lov - in', she's just my height and size,
want you to love me, ma- ma, like my ea- sy ri- der done. If you don't be -
She's a mar- ried wo- man, come to see me some - time
lieve I love you, look what a fool I've been. If you don't be -
lieve I'm sink - in', look what a hole I'm in. Steal - in',
steal - in', Pret - ty ma - ma, don't you tell on me, I'm
steal - in' back to my same old used to be.

This solo goes one time through the complete form of the song. It hints at the melody throughout, but also uses new melodic ideas. The typical slides and swing rhythm give this tune a real bluesy feel.

The musical score is written in G major (one sharp, F#) and 4/4 time. It consists of seven staves of music. The solo is characterized by a bluesy feel, featuring slides and swing rhythms. The key signature is G major (one sharp, F#). The solo is divided into measures by vertical bar lines. Chord symbols (G, D7, C, Cm) are placed above the staff to indicate the harmonic structure. Trills and triplets are marked with '3' and a bracket. The solo ends with a double bar line.

Staff 1: G, C, Cm

Staff 2: G, D7, G, D7

Staff 3: G, C

Staff 4: Cm, G, C, G

Staff 5: C, G, D7, G

Staff 6: C, Cm, G

Staff 7: D7, G

Deep River Blues

This tune has been a favorite of many artists, both in the blues field and in traditional music circles.

swing eighths E E dim E A 7

Let it rain, let it pour, let it rain a whole lot more, since
My old gal done me wrong, That is why I sing this song and
Give me back my old boat, I'm gon-na sail, if she'll float 'cause
If my boat sinks with me, I'll go down, don't you see, 'cause

E B 7

I've got them deep ri-ver blues.

E E dim E A 7

Let the rain, drive right on, let the waves sweep a-long, 'cause
Ain't no one to cry for me, that's why I'm blue, don't you see, and
I'm goin' back to Mus-cle Shoals, times are bet-ter there, I'm told 'cause
Now I'm goin' to say good bye, if I sink just let me die 'cause

E B 7 E

I've got them deep ri-ver blues.

These two solos on *Deep River Blues* offer a great opportunity to showcase alternating between the E chord and the E diminished chord. The C# is part of the diminished chord as well as the E, G, and Bb.

The musical score is written in E major (three sharps: F#, C#, G#). It consists of ten staves of music. The solo is characterized by its use of E major and E diminished chords. The E diminished chord is specifically noted as containing E, G, Bb, and C#. The notation includes various melodic lines, triplets, and slurs. The solo concludes with a final E major chord.

Chord symbols and other markings include:

- Staff 1: E, E dim, E, A7
- Staff 2: E, B7
- Staff 3: E, E dim, E
- Staff 4: A7, E, B7, E
- Staff 5: E, E dim
- Staff 6: E, A7, E
- Staff 7: B7, E, E dim
- Staff 8: E, A7, E
- Staff 9: B7, E

House of David Blues

Although this is a blues because of the lyric, the chord structure is more like a rag. This is an example of how the early blues tunes were not necessarily a standard blues form. Fiddler Arthur Smith recorded this tune as *Singing Those House of David Blues* on the Bluebird label.

swing eighths

G E7

Gee, but ain't it grand, don't you hear that band,

A7 D7 G

play those House of Da - vid Blues? All the folks in town are

E7 A7 D7

gath - rin' a - round, see the fun - ny things they do. When

G

ham was sell - in' for a dol - lar a pound,
Do - mi - neck - er roos - ter and a bow leg - ged hen,

C C#dim

eat so ma - ny rab - bits made me hop all a - round. Gee,
they go to - ge - ther but they ain't no kin.

G E7

but ain't it grand, don't you hear that band,

A7 D7 G

play those House of Da - vid Blues?

The two solos here are true solos based strictly on the chord structure of the tune. It is very common for blues soloists to completely ignore the melody when creating a solo.

The musical score is a blues solo in G major, consisting of 10 staves. The solo is based on the chord structure of the tune. The chords are: G, E7, A7, D7, G, E7, A7, D7, G, C, C#dim, G, E7, A7, D7, G, E7, A7, D7, G, C, C#dim, G, E7, A7, D7, G. The solo features various musical techniques including triplets, slurs, and ties. The key signature is one sharp (F#).

Brown's Ferry Blues

Although most blues are in 12- or 16-bar forms, it is not uncommon for a blues to be out of meter. This is caused by freedom of phrasing and the openness of the style to ad lib vocal lines.

swing eighths

E

E7

Hard luck pa - pa count - ing his toes, you can
Two old maids a - sit - ting in the sand, each one
Ear - ly to bed and ear - ly to rise, and your
Hard luck pa - pa stand - ing in the rain, if the

A7

E

smell his feet wher - e - ver he goes, Lord, Lord,
wish - ing that the o - ther was a man,
gal goes out with o - ther guys.
world was corn, he could - n't buy grain,

B7

got those Brown's Fer - ry blues.

E

E7

Hard luck pa - pa lost his stuff, the
Two old maids done lost their style, if you
If you don't be - lieve me, try it your - self,
Hard luck pa - pa stand - ing in the snow, his

A7

E

trou - ble is he's played to rough, Lord, Lord,
want to be luck - y you got to smile,
well I tried it and I got left.
knees knock to - ge - ther but he's raring to go,

B7

E

got those Brown's Fer - ry blues.

Very often when the vocal of a tune is out of meter, or has extra beats, the solos are played in meter. The extra beats may be left out and the chord changes made to follow a predictable pattern. The two solos here omit the 2/4 measures found in the vocal of *Brown's Ferry Blues*, making it a standard sixteen-measure form.

The musical score is a 16-measure guitar solo in E major. The key signature is four sharps (F#, C#, G#, D#). The melody is written in treble clef. The chords and their positions are as follows:

- Measure 1: E (above the staff)
- Measure 2: E7 (above the staff)
- Measure 3: A7 (above the staff)
- Measure 4: E (above the staff)
- Measure 5: E7 (above the staff)
- Measure 6: B7 (above the staff)
- Measure 7: E (above the staff)
- Measure 8: A7 (above the staff)
- Measure 9: E (above the staff)
- Measure 10: E7 (above the staff)
- Measure 11: E (above the staff)
- Measure 12: B7 (above the staff)
- Measure 13: A7 (above the staff)
- Measure 14: E (above the staff)
- Measure 15: B7 (above the staff)
- Measure 16: E (above the staff)

The score includes various musical notations: eighth notes, quarter notes, half notes, and full notes. There are triplets in measures 2, 5, 13, and 15. A double bar line is placed after measure 8. The final measure (16) ends with a whole note.