Introduction to Charley Patton’s Music

Charley Patton is considered by many to be the father of the American Delta Blues. The famed musician was equally a great entertainer; his wild antics as a performer truly evoked the spirit of Rock n’ Roll at its most infant stage. Patton displayed great versatility on the guitar with compositions based in both standard and Spanish tuning. Patton covered many musical styles ranging from gospel, folk, ragtime, minstrel all the way down to the Blues. The songs illustrated in this E-book cover his most essential works based in standard tuning across various keys such as ‘C’, ‘E’ and ‘F’.
**Poor Me**

*Standard ‘F#’ Tuning (F#-B-E-A-C#-F#)*

*Poor Me* is a folksy tune played in standard tuning while pitched at ‘F#’. Place a capo over the 2\(^{nd}\) fret to be in tune with the original recording. The song is played in the key of ‘C’ (The capo on the 2\(^{nd}\) fret will bring you up to the key of ‘D’ in terms of pitch).

The introduction begins with soft strums of the ‘C’ major chord.

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C
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Patton transitions into this lick below on the 1\(^{st}\) and 2\(^{nd}\) strings. An extended pause appears after the lick before picking back up with strums of the ‘C’ major chord again. He starts to sing at this point of the song.

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Yes on me

it's poor me
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Repeat the lick and chord combination.

Patton then locks in the ‘V’ chord position early on in the song. Play a ‘G7’ or ‘G’ major chord while holding down the 3\textsuperscript{rd} fret/1\textsuperscript{st} string with the pinkie always.

Strum a ‘G7’ or ‘G’ major chord (your preference), and play a chromatic run up and down the 1\textsuperscript{st} string covering the 1\textsuperscript{st}, 2\textsuperscript{nd} and 3\textsuperscript{rd} frets while holding the ‘G’ shape the entire time.
Patton plays these next four unnamed chords shown below to represent the ‘IV’ chord position of the song. To keep things simple, they are transposed as ‘9’ chords based on their peculiar structure. Hold down a ‘C’ chord over the 6th, 7th, and 8th frets while holding the pinkie down on the first string. He maintains this fingering as he moves up and down the fretboard. These unique chords appear in some of his other compositions in ‘C’ as well.

Play the bass note first followed by two strums of the chord itself. He tends to sing in between the chord strums. Patton begins the measure off with singing “You may go” over a whole note rest before the first chord is even struck.

A lick on the 1st and 2nd strings in ‘C’ follows afterward. This all concludes over a ‘G’ major chord. Play the ‘C’ major chord after the whole note rest following the ‘G’ chord progression.
The lick below represents the main turnaround in the song. There is a lot of action going on the first string; continue to hold down the ‘C’ chord as you strike the corresponding melody. This is followed up by a more complex lick based on the ‘C’ major scale.

Finish with strums of the ‘C’ major chord after the lick concludes.

Back to these chords again over the ‘IV’ position. Patton begins the measure off by singing, “Don’t the moon” over a whole note rest before the first chord is even struck.

Sit on these licks over the 1\textsuperscript{st} and 2\textsuperscript{nd} strings in ‘C’. Note the pause in between the series of licks.
Back to the ‘IV’ chords again. They will reappear throughout the remainder of the song. Begin with singing, “You may go” over a whole note rest preceding the chord progression.

Followed by...

And then back to the main turnaround followed by strums of the ‘C’ chord.

Repeat the concepts demonstrated thus far against the remaining portions of the song.
Lyrics

Yes, on me, it's poor me, you must take pity on poor me
I ain't got nobody, take pity on poor me

You may go, you may stay,
But she'll come back some sweet day
By and by, sweet mama, by and by
Don't the moon look pretty shinin' down through the tree?

Oh, I can see Bertha Lee,
Lord, but she can't see me

You may go, you may stay,
But she'll come back some sweet day
By and by, sweet mama,
Baby won't you, by and by

You may go, you may stay,
But she'll come back some sweet day
By and by, sweet mama, by and by

Yes, on me, it's poor me,
You must have pity on poor me
I ain't got nobody,

Take pity on poor me

Don't the moon look pretty shinin' down through the tree?

Oh, I can see Bertha Lee,

But she can't see me

You may go, you may stay,

But she'll come back some sweet day

By and by, sweet mama,

Oh baby, won't you, by and by
Jim Lee Blues Pt. 1

Standard ‘F#’ Tuning (F#-B-E-A-C#-F#)

Jim Lee Blues Pt. 1 is played in standard tuning while pitched at ‘F#’. Additionally, tune the guitar a semitone up so the tone is right in between an ‘F#’ and a ‘G’ pitch. The semitone adjustment and placement of the capo over the 2nd fret will match you with the exact tone heard from the original recording. The song is played in the key of ‘E’ (The capo on the 2nd fret will bring you up to the key of ‘F#’ in terms of pitch).

The introduction begins with an alternating finger-style pattern played over an ‘E’ major chord. A pull-off lick on the open third string is integrated simultaneously into the chord progression.

The opening verse will feature a chord progression based on these chords in succession below.
Patton plays an alternate version of the ‘E’ major chord in the opening stanza. Finger a ‘D’ major chord over the 4th and 5th frets to play it accordingly. This is followed up with a long ‘B’ and ‘B7’ chord before concluding with a natural ‘A7’ chord. Be sure to utilize an alternating finger-style pattern when playing the ‘A7’ chord.

Patton continues with chord progressions of ‘E’ major and ‘B7’ to wrap up the first stanza. Fingerpick the 3rd and 4th strings carefully while playing these two chords.

A lick and chord combination alternating between an ‘E’ major and ‘Em’ chord follows.
The second stanza continues with the same sequence of chords stated in the beginning. This structure will continue across the remaining stanzas for the most part.

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Continue with the ‘E’ and ‘B7’ chords.

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The pull-off lick combination on the ‘E’ major and ‘Em’ chords get extended out even more this time around. Again, carefully play the pull-off on the 3rd string while holding down the ‘E’ and ‘Em’ chords for proper execution.
The next or third stanza starts off with the same chord progression, but differs slightly in structure further on in the measure.

Rather than continuing with the 'A7' chord, Patton chooses to suddenly integrate an elongated mini-arpeggiated pull-off lick on the 'E' major chord to break up the chord sequence.

He stays longer on the 'B7' chord at this juncture before eventually concluding with the 'E' major chord.

Back to the pull-off lick and chord combinations over the 'E' style chords to end the stanza.
The fourth stanza reverts back to the structures stated in the first and second stanzas. Repeat the concepts illustrated thus far against the remaining portions of the song accordingly.

The conclusion of the song features a key slide featuring long ‘E’ and ‘E7’ chords around the 9th, 10th, 11th, and 12th frets and mini-chord progressions of ‘E’, ‘A’ and ‘B7’ chords.

**Lyrics**

*I went away up the river down forty mile or mo’*

*I think I heard that big Jim Lee it blow*

*She blow so lonesome, like she wadin’ gon blow no mo’*

*It blowed just like my baby gettin’ on boa’*

*I’m a po’ ol’ boy an’ a long way from home*

*And you callin’ me to leave my plumb good heart*
My momma is dead an’ my father well to be
I ain’t got nobody to feel and care for me

If you don’ want me just give me your han’
‘N’ I’ll get a woman quick’s you can a man (snork)

I got a kid on a wheeler, got a bouncer on the plow
Got a plumb good man bringin’ down the Johnson bayou

I lay my head in a ‘ceitful woman’s arm
And she lay her nappy head in mine

When I got ‘rrested, what you reckon was my fine
They give all coons ‘leven twenty nine

Big (boys) ‘n’ shines, don’t pay me no min’
‘Because I do not let no coons in mine

Well that big Jim Lee keeps a backin’ up an’ down
She’s sand bar struck, man is she water boun’
**34 Blues**

*Standard ‘F+’ Tuning (F-Bb-D#-G#-C-F)*

34 Blues is a folksy tune played in standard tuning while pitched at ‘F+’. Additionally, tune the guitar a semitone up so the tone is right in between an ‘F’ and an ‘F#’ pitch. The semitone adjustment and placement of the capo over the 1st fret will match you with the exact tone heard from the original recording. The song is played in the key of ‘C’ (The capo on the 1st fret will bring you up to the key of ‘C#’ in terms of pitch).

*The introduction begins with soft strums of the ‘C’ major chord.*

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\text{C}
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In the opening verse, Patton plays individual notes in repeated succession on the 1st string for the 8th, 6th and 3rd frets. Stamp your feet on the offbeat to keep in timing.

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8 8 8 8 8 8 6 6 6 6 6 6
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I ain't gonna tell nobody '34 have done for me
Patton plays a solo lick based on the ‘C’ major scale immediately after the melody run on the first string. Pick out the strings carefully as the notes jump from string to string.

Followed by more strums of the ‘C’ major chord.

Here is an overview of the previous two parts combined with the bass interval circled. The pause in between these two bass notes (root of the ‘C’ major chord) strategically resets the timing upon its execution.
Patton then plays two unnamed chords shown below to represent the ‘IV’ chord position of the song. To keep things simple, they are transposed as ‘9’ chords based on their peculiar structure. Hold down a ‘C’ chord over the 6th, 7th, and 8th frets while holding the pinkie down on the first string. He maintains this fingering as he shifts two frets to the left over the 4th, 5th and 6th frets before finally concluding the sequence on a ‘C’ major chord.

![F9 and D#9 chords](image)

Followed by this reoccurring lick based on the ‘C’ major scale. End the sequence with strums of the ‘C’ major chord.

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0 0 0 1 1 1 1 0 0 0 0 0
1 1 1 0 0 0 0 0 0 0 0
2 3 3 2 2 2 2 2 2 2 2
3 3 3 3 3 3 3 3 3 3 3
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Patton then incorporates the ‘V’ chord position into the song with a brief bass run in ‘C’. Follow this up with strums of the ‘G’ major and ‘G7’ chord immediately afterwards.

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Trock my roller (Cause when I rolled up),
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I ain’t gonna tell nobody what ‘34 have done for me
Patton then softly pinches these two-string combination notes together in the background while he sings.

I was broke as I could be

Follow this up by playing a lick based on the ‘C’ major scale comparable to the reoccurring licks from the previous segments.

Another lick on the ‘C’ major scale occurs immediately after. It features a chromatic succession of notes situated on the 3rd, 2nd, and 1st frets over the 1st string. The pull-offs must be timed right. The lick then concludes with strums of the ‘C’ major chord once again.

The next stanza starts off with the same structure as the first one.
Strums of the ‘C’ major chord follow.

Back to the ‘F9’ and ‘D#9’ ‘C-shaped’ chords in the ‘IV’ position.

This is followed by the reoccurring lick and strums of the ‘C’ major chord.

The same repeats for the ‘V’ chord position.
There is a more pronounced pause before the series of pinched licks that follows. Patton starts signing over this pronounced pause.

Continue with the same structure to close out the stanza. Repeat the concepts demonstrated thus far for the remainder of the song.

The conclusion of the song pairs licks in ‘C’ on the 1st and 2nd strings with a progression of double stop half-chords. Slide from the 3rd fret/1st string to the 8th fret/1st string to wrap up the song.
Lyrics

I ain't gonna tell nobody, '34 have done for me

I ain't gonna tell nobody what '34 have done for me

Took my roller (Cause when I rolled up), I was broke as I could be

They run me from Will Dockery's, Willie Brown how 'bout' you job

They run me from Will Dockery's, Willie Brown I want your job (Buddy what's the matter?)

I went out and told Papa Charlie, I don't want you hanging 'round on my job no more

Further down in (the) country, it'll almost make you cry

Further down in (the) country, it'll almost make you cry (My God, chillun?)

Women & children flagging freight trains for rides

Herman got a little six Buick, big six Chevrolet car

Herman got a little six Buick, little six Chevrolet car

('My God what sort of power)

And it don't do nothing but follow behind Harvey Parker's plow

Ah it may bring sorrow Lord and it may bring tears

Ah it may bring sorrow Lord and it may bring tears

Oh Lord Oh Lord, 'happy to/let me see a brand new year
**Down That Dirt Road**

*Standard ‘F’ Tuning (F-Bb-D#-G#-C-F)*

*Down That Dirt Road* is played in standard tuning while pitched at ‘F’. Place a capo over the 1st fret to be in tune with the original recording. The song is played in the key of ‘C’ (The capo on the 1st fret will bring you up to the key of ‘C#’ in terms of pitch). *Down That Dirt Road* is very similar to 34 blues in structure; the difference being in tempo mainly.

*The introduction begins with soft strums of the ‘C’ major chord.*

![Chord Diagram](image)

Patton plays individual notes in repeated succession on the 1st string for the 8th, 6th and 3rd frets to begin the stanza. He incorporates percussive techniques to his playing by either stamping his foot or hitting the guitar on the offbeat.

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I'm goin' away to a world unknown
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888888888666666663
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     |     |     |
---|---|---|
F1 | E1 | D1 |
F2 | E2 | D2 |
F3 | E3 | D3 |
F4 | E4 | D4 |
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Patton plays a solo lick based on the ‘C’ major scale immediately after the melody run on the first string. Pick out the strings carefully as the notes jump from string to string.

Followed by more strums of the ‘C’ major chord.

Here is an overview of the previous two parts combined with the bass interval circled. The pause in between these two bass notes (root of the ‘C’ major chord) strategically resets the timing upon its execution.
Patton plays two unnamed chords shown below to represent the ‘IV’ chord position of the song. To keep things simple, they are transposed as ‘9’ chords based on their peculiar structure. Hold down a ‘C’ chord covering the 6th, 7th, and 8th frets while holding the pinkie down on the first string. He maintains this fingering as he shifts two frets to the left over the 4th, 5th and 6th frets before finally concluding the sequence on a ‘C’ major chord.

Followed by the lick in ‘C’ and strums of the ‘C’ major chord.

Patton begins with a bass riff in ‘C’ to kick in the ‘V’ chord position for the song. This is followed immediately by strums of the ‘G’ and ‘G7’ chord. The ‘G7’ chord will need to ring out over a whole note rest.

I'm worried now
The remaining portion of the stanza utilizes another lick in ‘C’. At this stage, Patton is playing this portion lightly in the background and letting his voice carry the melody.

A more elaborate and complex lick in ‘C’ features right afterwards. This is based around the same bottom three strings covering the 4th, 3rd, 2nd and 1st frets. These triplet combinations are executed as fast hammer-on/pull-offs. The lick combinations conclude with strums of the ‘C’ major chord.

Begin the next stanza with the same single-note run techniques covering the 8th fret/1st string and 6th fret/1st string. He repeats this structure throughout the remainder of the song sans the third stanza.

Then back to this lick in ‘C’ followed by strums of the ‘C’ major chord...
Continue with the same techniques over the ‘IV’ chord position with the ‘F9’ and ‘D#9’ ‘C-shaped chords.

The lick in ‘C’ followed by strums of the ‘C’ major chord.

Continue with the ‘V’ chord position and the consecutive licks in ‘C’.

Followed by...
In the third stanza, Patton jumps from the 8th fret/1st string to the 11th fret/1st string followed by a brief break in between notes. This is played differently from the previous stanzas. It is the only time in the song where Patton plays it as such.

The lick in ‘C’ followed by strums of the ‘C’ major chord.

Continue applying the concepts demonstrated thus far against other remaining stanzas.

The conclusion of the song features a chromatic run up the fretboard on the first string in ‘C’ as shown below.

**Lyrics**

I'm goin' away, to a world unknown

I'm goin' away, to a world unknown

I'm worried now, but I won't be worried long
My rider got somethin', she's tryin'a keep it hid
My rider got somethin', she's tryin'a keep it hid
Lord, I got somethin' to find that somethin' with

I feel like choppin', chips flyin' everywhere
I feel like choppin', chips flyin' everywhere
I been to the Nation, oh Lord, but I couldn't stay there

Some people say them oversea blues ain't bad
(Why, of course they are)
Some people say them oversea blues ain't bad
(What was a-matter with 'em?!)  
It must not a-been them oversea blues I had

Every day seem like murder here
(My God, I'm no sheriff)
Every day seem like murder here
I'm gonna leave tomorrow, I know you don't bid my care

Can't go down any dirt road by myself
Can't go down any dirt road by myself
(My Lord, who ya gonna carry?)
I don't carry my, gonna carry me someone else
Green River

Standard ‘F#’ Tuning (F#-B-E-A-C#-F#)

Green River is played in standard tuning while pitched at ‘F#’. Place a capo over the 2\textsuperscript{nd} fret to be in tune with the original recording. The song is played in the key of ‘E’ (The capo on the 2\textsuperscript{nd} fret will bring you up to the key of ‘F#’ in terms of pitch).

The introduction begins with the first of two predominant riffs found throughout the song. The key signature of the opening first riff or lick appears over the 2\textsuperscript{nd} fret/5\textsuperscript{th} string (the root of ‘B7’). The hammer-on combination on this string alone must be exercised carefully while simultaneously playing an ‘E’ major chord progression. Play it as a loop for the first few measures. Let’s refer to this riff as \{RIFF 1\}.

\{RIFF 1\} as demonstrated below

The introduction begins with \{RIFF 1\} playing on loop across two and a half measures.
You could also play this variation of the lick below; the key difference being the 6th note in the sequence played over the 4th string open.

Patton begins the first verse with licks based in ‘E’. Achieve this by pinching the 9th fret/3rd string, 8th fret/2nd string, and the open 1st string together for around eight notes in succession. He briefly shifts the fingering to the 6th fret/3rd string and 5th fret/2nd string to phase out the lick.

Then back to the {RIFF 1} loop stated in the introduction.
The ‘A’ major chord soon appears to lock in the ‘IV’ position of the song. The ‘A’ chord is strummed once and then it’s followed up immediately by a bass combination of notes predominantly involving the 4th fret/4th string. This appears like a built-in ‘boogie woogie’ style turnaround, and is placed strategically in conjunction with the timing of the song. This sequence can be characterized by two major pauses in its execution. Conclude with the ‘E’ major chord.

You can also include more strums of the ‘A’ major chord for an easier alternative.
Patton comes back to the ‘I’ position (‘E’ major chord) and incorporates the second predominant riff or lick to feature in the song at this juncture. The emphasis this time being situated on the 2\textsuperscript{nd} and 3\textsuperscript{rd} strings while simultaneously playing an ‘E’ major chord progression. The key bend on the 2\textsuperscript{nd} fret/3\textsuperscript{rd} string highlights the most important characteristic of this riff. Let’s refer to this riff as \{RIFF 2\}.

A closer look at \{RIFF 2\} below.

Here is \{RIFF 2\} in its extended application. Play the lick on loop across two and a half measures.

The ‘B7’ chord then comes into play representing the ‘V’ position of the song. Play an alternating finger-style pattern over this chord to finish out the stanza.

I wade up Green River, Lord, rollin’ like a log
Followed by {RIFF 1}.

The next stanza begins again with the lick based over the 8th and 9th frets in ‘E’.

Patton then reverts to {RIFF 2}.

Continue in ‘A’.

I think I heard that Marion whistle blow
Followed by \{RIFF 2\}.

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0 0 0
0 0 0
1 1 1 2 0 1 1 1 2 0 1 1 1 1
0 2 2 2 0 2 2 2 2 2 2 2 2 2
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Then by ‘B7’.

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2 2 2 2 2 2 2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0 0 0 0 0 0 0
2 2 2 2 2 2 2 2 2 2 2 2 2 2
1 1 1 1 1 1 1 1 1 1 1 1 1 1
2 2 2 2 2 2 2 2 2 2 2 2 2 2
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And it blew just like my baby gettin' on board.

Back to \{RIFF 1\} this time.

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2
0 0 0
0 0 0
1 1 1 1 1 1 1 1 1 1 1 1 1 1
0 2 2 2 2 2 2 2 2 2 2 2 2 2
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Revert to the pinched lick over the 8th and 9th frets followed by a mini-arpeggiated turnaround over the 2nd and 3rd strings moving left up the fretboard and ending on the 5th and 6th frets for the second measure.

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0 0 0
8 8 8 8 8 7 6 5 5 5 5
9 9 9 9 9 7 6 6 6 6 6
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I'm goin' where the Southern cross the Dog.
What follows next is a combination of \{RIFF 1\} and \{RIFF 2\}. Patton will fluctuate between these two riffs throughout the remainder of the song.

Continue in ‘A’ over the ‘IV’ position.

Followed by \{RIFF 2\}.

The ‘B7’ chord.
Back to {RIFF 1}.

Continue applying the concepts demonstrated thus far against the remaining stanzas.

 Lyrics

I see a river rollin' like a log

I wade up Green River, rollin' like a log

I wade up Green River, Lord, rollin' like a log

Think I heard the Marion whistle blow

I dreamed I heard the Marion whistle blow,

And it blew just like my baby gettin' on board

I'm goin' where the Southern cross the Dog

I'm goin' where the Southern cross the Dog

I'm goin' where the Southern cross the Dog

Some people say the Green River blues ain't bad

Some people say the Green River blues ain't bad

Then it must-a not been the Green River blues I had
It was late one night, everything was still
It was late one night, baby, everything was still
I could see my baby up on a lonesome hill

How long evenin' train been gone?
How long, baby, that evenin' train been gone?
You know I'm worried now but I won't be worried long

I'm goin' away, but may get lonesome here
I'm goin' away, baby, you may get lonesome here
Yes, I'm goin' away, baby, it may get lonesome here
Circle Round the Moon

Standard ‘F’ Tuning (F-Bb-D#-G#-C-F)

Circle Round the Moon is played in standard tuning while pitched at ‘F’. Place a capo over the 1st fret to be in tune with the original recording. The song is played in the key of ‘E’ (The capo on the 1st fret will bring you up to the key of ‘F’ in terms of pitch)

The song has no true introduction and briefly fades in with strums of the ‘E’ major chord.

Patton begins the first verse with licks centered in ‘E’. Achieve this by pinching the 9th fret/3rd string, 8th fret/2nd string, and the open first string together for around eight notes. He briefly shifts the fingering to the 6th fret/3rd string and 5th fret/2nd string to phase out the lick.
Patton then integrates \{RIFF 2\} from \textit{Green River Blues} into the following sequence and throughout the remainder of the song as the signature riff. The emphasis will always be on the 2\textsuperscript{nd} and 3\textsuperscript{rd} strings while simultaneously playing an ‘E’ major chord progression. The key bend on the 2\textsuperscript{nd} fret/3\textsuperscript{rd} string highlights the most important characteristic of this riff. Let’s continue to refer to this riff as \{RIFF 2\}.

A closer look at \{RIFF 2\} below.

The ‘A7’ major chord subsequently appears to lock in the ‘IV’ position of the song; it should be played loosely as an alternate finger-style pattern. Conclude with the ‘E’ major chord.

\textbf{A7}
Followed by \{RIFF 2\}.

The ‘B7’ chord then comes into play representing the ‘V’ position of the song. Play an alternating finger-style pattern over this chord to finish out the stanza.

Then back to \{RIFF 2\}.
The third stanza continues with more of the same.

Then back to {RIFF 2}.

Repeat the concepts illustrated thus far against the remaining stanzas.

**Lyrics**

*Out on the road, servin' out my time*

*Out on the road, servin' out my time*

*And the Delta women was tryin' to run me down*

*How long, pray God, how long?*

*How long, how long, pray God how long?*

*Can I be here rollin' when your man is gone*

*I'm goin' away, may get lonesome here*

*I'm goin' away, may get lonesome here*

*I'm goin' away, babe, may get lonesome here*
I got up this morning, blues all around my bed

Got up this morning, blues all around my bed

I read a letter that shorty Bower was dead

Eagle been here, built a nest and gone

Eagle been here, built a nest and gone

And you know by that I ain't gon' be here long

Throw your arms round like, circle round the moon

Throw your arms round like, circle round the moon

Throw your arms round me like a circle round the moon
Frankie and Albert

Standard ‘F#’ Tuning (F#-B-E-A-C#-F#)

Frankie and Albert is played in standard tuning while pitched at ‘F#’. Place a capo over the 2\textsuperscript{nd} fret to be in tune with the original recording. The song is played in the key of ‘E’ (The capo on the 2\textsuperscript{nd} fret will bring you up to the key of ‘F#’ in terms of pitch).

The introduction begins with two strums of the ‘E’ major chord. This is then followed up with brief pull-off combinations intertwined within the ‘E’ major chord as well. Hold the ‘E’ chord down and extract the notes out carefully on the 3\textsuperscript{rd} and 4\textsuperscript{th} strings for proper execution.

Patton starts off the first verse with the predominant riff presented throughout the entire song. It’s another pull-off lick intertwined within the ‘E’ major chord yet again. The execution on the 3\textsuperscript{rd} string is especially important. The verse concludes with key two-note combinations centered around the ‘E7’ and ‘E’ major chord.

Weil Frankie went down to Albert’s house how late Albert’s been here?
The ‘IV’ position will feature strums of the ‘A’ and ‘A7’ chord with different notes alternating back and forth all on the first string. Pay attention to where the notes lie on the first string in coordination with Patton’s singing. He concludes the segment on an ‘E’ major chord.

Patton then incorporates the ‘V’ position of the song with consecutive strums of the ‘E’ and ‘B7’ chord. Utilize the alternating finger-style pattern over these chords to include the alternating bass line.
A bass riff centered around consecutive double stops appears afterwards. The ‘E’ chord is then played as a mini-arpeggio and concludes on a single strum of the chord as well. This effectively wraps up the first stanza.

The next stanza continues with more of the same pull-off combinations over the ‘E’ major chord.

Continue in ‘A’ over the ‘IV’ position then back to ‘E’.

Repeat the concepts illustrated thus far against the remaining stanzas of the song apart from the 4th stanza which is a little different.

In the 4th stanza, the ‘V’ position incorporates a combination of strums going back and forth between the ‘B7’ and ‘E’ major chord instead of just ‘B7’. It’s a tiny difference but still worthy of note.
Back to the bass line riff and arpeggio on the ‘E’ major chord.

The conclusion of the song appears like below; a bass line riff followed by strums of ‘E’ and ‘B7’ half-chords.

Lyrics

Well Frankie went down to Albert’s house, “how late Albert’s been here?”

Oh Albert’s sittin’ down in some cheap gal’s lap, buyin’ some cheap gal beer

"Say, he was my man but he done me wrong"

Well Frankie, she called Albert, she called him some two or three times

Look down the road ‘bout a [quarter block], you mighta seen little Albert flyin’

“Say, he was my man but he done me wrong”

Well Frankie she was good ol’ gal and everybody knows

She would pay one half a hundred for the makin’ of her man’s clothes

“Say, he was my man but he done me wrong”
Well Frankie went down to the courthouse to hear little Albert cry

Oh, Albert was convicted, Frankie hung her head and cried

“Say, he was my man but he done me wrong”

“Say you remember all last Sunday, twenty-fifth day of May

You ‘buked me and you cursed me, oh baby all that day

Say, he was my man but he done me wrong

“Tell you, some folks give you a nickel, and it’s some gonna give you a dime

But I’m [goin’ give you a smile instead] for I know you was a man of mine”

Kill her man, go kill her man

Well Frankie went to the cemetery, fell down on her knees

Oh Lord, will you forgive me and give my poor heart ease

Say, he was my man but you done me wrong”

Well, Frankie’s mother come runnin’, come a-whoopin’, screamin’ and cryin’

“Oh Lord, oh Lord, my only son is dyin’

She kill her man, yes she kill her man”
Stone Pony Blues

Standard ‘F’ Tuning (F-Bb-D#-G#-C-F)

Stone Pony Blues is played in standard tuning while pitched at ‘F’. Additionally, tune the guitar a semitone up so the tone is right in between an ‘F’ and a ‘F#’ pitch. The semitone adjustment and placement of the capo over the 1\textsuperscript{st} fret will match you with the exact tone heard from the original recording. The song is played in the key of ‘E’ (The capo on the 1\textsuperscript{st} fret will bring you up to the key of ‘F’ in terms of pitch)

The introduction begins with soft strums of the ‘E’ major chord with an important bass note combination of notes centering around the 2\textsuperscript{nd} fret/5\textsuperscript{th} string to break up the series of strums

The opening verse features a common lick found in Blues music played in ‘E’. First strike the 2\textsuperscript{nd} fret/5\textsuperscript{th} string and slide your finger to the 10\textsuperscript{th} fret/5\textsuperscript{th} string before pulling off to the open top string. Next, pinch the 7\textsuperscript{th} fret/1\textsuperscript{st} string and 8\textsuperscript{th} fret/2\textsuperscript{nd} string together and play the notes as shown. He repeats the process in the second measure somewhat.

I got meeeeee a stone pony And I don’t ride Sheland no more
What follows next is a combination of double stops commonly found in Blues music written for the key of ‘E’. The bass note on the open top string keeps the timing on pace. Conclude the sequence with strums of the ‘E’ major chord.

Patton then plays a mini-arpeggiated sequence on the 2nd and 3rd strings over an unnamed chord covering the 5th, 6th, and 8th frets before continuing with more of the pinched licks played on the 7th and 8th frets.

Mini half-chord combinations centered around the ‘E’ major chord then appear followed by a strategic bass note combination centered around the 2nd fret/5th string that resets the timing and bridges the next sequence more smoothly.

The execution of these bass notes (portion circled below) serves as a vital function to the composition of the song in general.
More series of strums of the ‘E’ major chord follow. This is broken up by the same bass line combination centering around the 2\textsuperscript{nd} fret/5\textsuperscript{th} string.

The ‘V’ position of the song begins with an extended bass run on the 1\textsuperscript{st} and 2\textsuperscript{nd} frets over the 5\textsuperscript{th} string (the root of a ‘B7’ chord). This is immediately followed up by a series of double stops played on the 1\textsuperscript{st} and 3\textsuperscript{rd} strings covering the 2\textsuperscript{nd}, 3\textsuperscript{rd} and 4\textsuperscript{th} frets. Ensure the bass note on the 2\textsuperscript{nd} fret/5\textsuperscript{th} string rings out while the double stops are being played.

The portions that define the endings of the stanzas are broken down in two distinctive parts.

The first part begins with a ‘boogie woogie’ style bass run constructed over the 4\textsuperscript{th} and 5\textsuperscript{th} strings on the 2\textsuperscript{nd} and 4\textsuperscript{th} frets. An open string either on the 4\textsuperscript{th} or 5\textsuperscript{th} string is paired with the corresponding bass note to capture more of a harmonic rendering. The appearance of this run resembles a more classic turnaround found in Blues music for the key of ‘E’.
The other or second part (that features after the ‘boogie woogie’ run) is centered around double stop two-note combinations in ‘E’ accompanied by the continues bass note played on the open top string.

The series of endings continue with the key bass note combination found on the 2nd fret/5th string followed by strums of the ‘E’ major chord.

The next stanza begins with individual notes being played all on the first string starting with the 12th fret. Strike the notes in conjunction with the singing; the 9th and 7th frets will continue descending up the fretboard.

Partial strums of the ‘Em’ and ‘E’ major chord subsequently appear. Continue holding the ‘E’ chord shape and play the pull-off licks on the 3rd and 4th strings over the lyrics “Vicksburg’s” and “my pony”.

Vicksburg’s my pony Greenville is my grey mare
Back to the ‘boogie woogie’ and double stop turnarounds.

The series of endings continues with the key bass note combination on the 2\textsuperscript{nd} fret/5\textsuperscript{th} string followed by strums of the ‘E’ major chord.

To the ‘V’ position chord.

Back again to the ‘boogie woogie’ and double stop turnarounds.
Back to the bass note combination and ‘E’ major chord progression.

---

Patton begins the next stanza with unique arpeggios of an unnamed chord covering the 6th fret/3rd string, 8th fret/2nd string and the bottom open string. Play the open top string twice in between the arpeggiated portions to facilitate the continuous pace of timing.

---

The arpeggiated parts continues for another measure. The last measure features the ‘pinched’ licks over the 7th and 8th frets from the first stanza.

---

The next verse continues with an even more defined arpeggio over the unnamed chord centering around the 5th, 6th and 8th frets. This is immediately followed up with the pinched lick over the 7th and 8th frets on the bottom two strings.
This next sequence begins with a combination of mini ‘E’ and ‘A’ major chords. The transitioning bass run then appears followed up by more strums of the ‘E’ major chord.

Then back to the ‘V’ chord sequence.

Back again to the ‘boogie woogie’ and double stop turnarounds.

Back to the bass note combination and ‘E’ major chord progression.
Continue the next stanza with the same unique arpeggios based on the unnamed chord centering on the 6th fret/3rd string, 8th fret/2nd string and the open first string.

The mini-arpeggio on the unnamed chord followed by the pinched lick.

The more defined mini arpeggio followed by the pinched lick.

Back to the ‘E’ and ‘A’ mini-chord progression followed by more strums of the ‘E’ major chord.
To the ‘V’ chord position.

Back again to the ‘boogie woogie’ and double stop turnarounds.

Back to the bass note combination and ‘E’ major chord progression.

The next stanza reverts to the individual notes on the first string starting at the 12th fret.
Back to the combination of mini ‘E’ and ‘A’ major chords, the transitioning bass run, and strums of the ‘E’ major chord.

Back again to the ‘boogie woogie’ and double stop turnarounds.

Back to the bass note combination and ‘E’ major chord progression.

To the ‘V’ chord position.
Back again to the ‘boogie woogie’ and double stop turnarounds.

Back to the bass note combination and ‘E’ major chord progression.

The final stanza reverts to the individual notes on the first string starting at the 12th fret yet again.

Back to the combination of mini ‘E’ and ‘A’ major chords, the transitioning bass run, and strums of the ‘E’ major chord.
Back again to the ‘boogie woogie’ and double stop turnarounds.

```
0 3 4 | 0 2 0
2 0 4 | 0 2 2
0 0 0 | 0 0
```

Back to the bass note combination and ‘E’ major chord progression.

```
| 1 1 1 1
| 2 2 2 2
| 0 0 0 0
```

To the ‘V’ chord position.

```
2 3 4 4 4 4
```

```
0 0 0 0
```

Come a sto-rm at night

Back again to the ‘boogie woogie’ and double stop turnarounds.

```
0 3 4 | 0 2 0
2 0 4 | 0 2 2
0 0 0 | 0 0
```

and tore the wiii - eee dooowwrrnn

Slide on the 3rd fret/1st string into the 12th fret/1st string to conclude the song.

```
3\^12 - 12
```

2
**Lyrics**

I got me a stone pony and I don't ride Shetland no more

I got me a stone pony, don't ride Shetland no more

You can find my stone pony hooked to my rider's door

Vicksburg's my pony, Greenville is my grey mare

Vicksburg's my pony, Greenville lordy is my grey mare

You can find my stone pony down in Lula town somewhere

And I got me a stone pony, don't ride Shetland no more

And I got a stone pony, don't ride Shetland no more

And I can't feel welcome rider nowhere I go

Vicksburg's on a high hill and Natchez just below

Vicksburg's on a high hill, Natchez just below

And I can't feel welcome rider nowhere I go

Well, I didn't come here, steal nobody's brown

I didn't come here, steal nobody's brown

I just stopped by here, well, to keep you from stealing mine

Hello, Central, what's the matter with your line

Hello, Central, matter, now, with your line

Come a storm at night and tore the wire down
Rattlesnake Blues

Standard ‘G’ Tuning (G-C-F-Bb-D-G)

Rattlesnake Blues is played in standard tuning while pitched at ‘G’. Place a capo over the 3rd fret to be in tune with the original recording. The song is played in the key of ‘E’ (The capo on the 3rd fret will bring you up to the key of ‘G’ in terms of pitch)

The introduction begins with soft strums of the ‘E’ major chord.

```
G | 0 0 0 0
D | 1 1 1 1
Bb| 1 1 1 1
F | 2 2 2 2
C | 2 2 2 2
G | 2 2 2 2

The opening verse features a common lick found in Blues music played in ‘E’. First strike the 2nd fret/5th string and slide your finger to the 10th fret/5th string before pulling off to the open top string. Next, pinch the 7th fret/1st string and 8th fret/2nd string together and play the notes as shown. The second measure incorporates a reversal of the opening bass lick starting at the 10th fret and moving back to the 2nd fret. The pinched lick is then played at a less frequent rate.

Patton reverts to the reverse bass lick starting from the 10th fret to kick in the next sequence. This is followed by a brief chord progression utilizing mini ‘E’ and ‘A’ major chords. The bass note combination centering on the 2nd fret/5th string returns to bridge the series of strums on the ‘E’ major chord that follow.
The execution of these bass notes (as circled below) serves as a vital function to the composition of the song in general.

I say I'm just like a rattlesnake baby I say in the middle of his coil

Patton then plays a mini-arpeggiated sequence over an unnamed chord. Play this on the 2nd and 3rd strings covering the 5th, 6th, and 8th frets before continuing with more pinched licks over the 7th and 8th frets.

Back to the mini ‘E’ and ‘A’ major chord progression, the bass note combination, and strums of the ‘E’ major chord.

The ‘V’ position begins with an extended bass run on the 1st and 2nd frets over the 5th string (the root of a ‘B7’ chord). This is immediately followed up by a series of double stops played on the 1st and 3rd strings over the 2nd, 3rd and 4th frets. Ensure the bass note on the 2nd fret/5th string rings out while the double stops are being played.

I ain't goin' to have no hard time mama
The portions that define the endings of the stanzas are broken down in two distinctive parts.

The first part begins with a ‘boogie woogie’ style bass run constructed over the 4th and 5th strings on the 2nd and 4th frets. The appearance of this run resembles a more classic turnaround found in Blues music for the key of ‘E’.

The other or second part (that features after the ‘boogie woogie’ run) is centered around double stop combinations in ‘E’.

This is followed by the key bass two-note combination and strums of the ‘E’ major chord.

Continue with more pinched licks for the next stanza.
Back to the mini ‘E’ and ‘A’ major chord progression, the bass note combination, and strums of the ‘E’ major chord.

Back to the mini arpeggiated sequence over the unnamed chord. Play this on the 2nd and 3rd strings covering the 5th, 6th, and 8th frets before continuing with more pinched licks on the 7th and 8th frets.

Back to the mini ‘E’ and ‘A’ major chord progression, the bass note combination, and the strums of the ‘E’ major.

To the ‘V’ chord position.

So if I meet him up there I’m goin back to that
Followed by the two endings...

Patton begins the 5th stanza with more unique arpeggios over another unnamed chord covering the 6th fret/3rd string, 8th fret/2nd string and bottom the open string. Play the open top string twice in between the arpeggiated portions to facilitate the continuous pace of timing.

More arpeggios over the unnamed chord...

The arpeggiated parts continue for yet another measure. The last measure features the ‘pinched’ licks over the 7th and 8th frets from the first stanza.
He continues...

Back to the mini ‘E’ and ‘A’ major chord progression, the bass note combination, and the strums of the ‘E’ major chord.

The song concludes on a slide into the long ‘E’ chord covering the 9th, 10th, 11th and 12th frets.

**Lyrics**

*Just like a rattlesnake I say mama lordy in the middle of his coil*

*I say I'm just like a rattlesnake baby I say in the middle of his coil*

*I ain't goin to have no hard time mama rollin through this world*
When I leave here mama I'm goin further down the road
I say when I leave here mama I'm goin further down the road
So if I meet him up there I'm goin back to that Gulf of Mexico

I'm goin to shake glad hands mama I say Lord you loving boy
I'm goin shake glad hands I say with you loving boy
Fixin to eat my supper in Shelby Illinois

Vicksburg on a high hill and Louisiana Lord it's just below
Vicksburg on a high hill mama you know Louisiana just below
If I get back there I ain't goin to never be bad no more

And my baby's got a heart like a piece of railroad steel
Baby's got a heart like a piece of railroad steel
If I leave here this morning never say daddy how do you feel
Mean Black Moan

Standard ‘G’ Tuning (G-C-F-Bb-D-G)

Mean Black Moan is played in standard tuning while pitched at ‘G’. Place a capo over the 3rd fret to be in tune with the original recording. The song is played in the key of ‘E’ (The capo on the 3rd fret will bring you up to the key of ‘G’ in terms of pitch)

The introduction begins strums of the ‘E’ major chord utilizing an alternating finger-style. The signature bass riff of the song appears in the second measure. It will be played continuously throughout the song moving forward.

Here is a closer look at the signature bass riff.
Patton locks in the ‘IV’ position with another alternating finger-style pattern over the ‘A7’ chord. This is followed up by a series of strums of the ‘E’ major chord which again features the main bass riff in between strums.

Strums of the ‘B7’ chord follow in the same finger-style manner.
These chords are then interrupted by a quick sliding bass run. Strike the 2nd fret/5th string and slide your finger to the 10th fret/5th string before pulling off into the open top string. Let the open top string ring out and play a ‘G#dim’ chord briefly. This is all immediately followed up by a series of ‘A’ major chords before finally concluding on the ‘E’ major chord.

The main riff in between strums of the ‘E’ major chord features again.

The next verse begins with more alternating finger-style strums of the ‘E’ major chord followed by the main riff.

Lord I ain’t coming back no more

Ninety men were laid off at the rail road shop
Back to the ‘IV’ position or the ‘A’ major chord followed by the main riff.

Followed by...

The next stanza begins with more of the same on the alternating finger-style pattern using the ‘E’ major chord.

Repeat the concepts demonstrated thus far against the remaining stanzas.
There is a slight variation at the end of the 6th stanza that appears like below.

The song appears to have no special ending and concludes at the end of the stanza.

**Lyrics**

It's a mean black moan: and it's lying front of my door

When I leave Chicago: Lord I ain't coming back no more

Ninety men were laid off: at the railroad shop

And the strike in Chicago: Lordy Lord it just won't stop

I'm tired of mean black moans: friends lying front of my door

But when I leave Chicago Lord: I ain't coming back here no more

There are a hundred men Lordy: [standing] all around my bed

I wish somebody: might be able to kill the black moan dead
Every morning: Lord rent man is at my door
And my man hasn’t worked Lord: in two or three weeks or more

It's all I can do Lord: ah fight for my life
But when the strike is over: Lord I will be all right

Ninety men were laid off: at the railroad shop
And the strike in Chicago: Lordy Lord it just won’t stop
Hang It on the Wall

Standard ‘F#’ Tuning (F#-B-E-A-C#-F#)

Hang It on the Wall is a folksy tune played in standard tuning while pitched at ‘F#’. Place a capo over the 2\textsuperscript{nd} fret to be in tune with the original recording. The song is played in the key of ‘F’ (The capo on the 2\textsuperscript{nd} fret will bring you up to the key of ‘G’ in terms of pitch)

For the introduction, play the ‘F’ chord while utilizing an alternating finger-style pattern. Do not barre the ‘F’ chord in this situation. He then continues with the same finger-style pattern over the ‘C7’ chord. Patton starts off his singing over the chord change interval.

Continue with ‘F’ and ‘C7’.

Just shake it, you can break it, you can hang it on the wall

Out the window, catch it 'fore it falls
You can break it, you can hang it on the wall
Back to ‘F’ before the major break.

There is sudden pause and stop to the playing after the ‘F’ chord is struck. In the short pause that follows, he picks the song back up with a quick stroke of the ‘Bb’ major chord without the 1st fret/4th string being played. Just barre the bottom 1st, 2nd and 3rd strings over the 3rd fret to execute the chord properly. The rest of the sequence continues with more pauses and two-chord combinations; apply them accordingly.

Sweet jelly my roll sweet mama, won’t you let it fall
Continue with the ‘C7’ chord and then the ‘F’ chord. The song comes back on loop using the same chord progression. This will continue across the remaining stanzas as well.

‘C7’ to ‘F’.

Back to the major break featuring the ‘Bb’ chord.

Continue the loop progression starting with the ‘C7’ chord.
Towards the middle of the song, Patton resorts to physically hitting the guitar in between chord strums on the offbeat (as indicated by the ‘palm muted’ notes shown below). Strike the guitar with the open palm of your hand around the area above the guitar hole. Move the hands from side to side as if you were ‘dusting off’ something all while physically smacking the proposed area.

The percussive strums continue through the stanza.

Continue in ‘C7’ and ‘F’.

Out the window, catch it, for it falls
The percussive strums are then phased out by the break featuring the ‘Bb’ chord.

Then back to the loop progression.

Lyrics

Just shake it, you can break it, you can hang it on the wall
Out the window, catch it ‘fore it falls
You can break it, you can hang it on the wall
Out the window, catch it ‘fore it falls
Sweet Jelly, my roll, sweet mama, won’t you let it fall
I, I ain’t got nobody now, I

It goes around on me, when the sun goes down

I and my brown

Bout the jelly, my roll, sweet mama, don’t you let it fall

Just set it, you can grab it, you can break it, you can put it in a weave

Then I tuck and begin this, and I

Had my right mind, and I

I, stay blue all the time about

The jelly, my roll, sweet mama, won’t you let it fall

Jus’ shake it, you can break it, you can hang it on the wall

Out the window, catch it ’fore it falls

Shake it, hang it on the wall

Out the window, catch it ’fore it

Sweet jelly, my roll, sweet mama, don’t let it fall

(Look a here baby)

Getting good to get down, that how you’re supposed to shake it

I...

I...

I, me and my brown, I...

When the sun goes down about

The jelly, my roll, sweet mama, won’t you let it fall
Just set it, you can grab it, you can break it, you can put it in a weave

Then I tuck and begin this, and I

I ain’t had my right mind, and I

I, stay blue this time about

The jelly, my roll, sweet mama, won’t you let it fall

Jus' shake it, you can break it, you can hang it on the wall

Out the window, catch it 'fore it falls

You can break it, you can hang it on the wall

Out the window, catch it 'fore it

Sweet jelly, my roll, sweet mama, won’t you let it fall

Everybody got a jelly roll like mine,

It’s going around on me

When the sun went down and I

I and my brown

Bout the jelly, my roll, sweet mama, won’t you let it fall

Jus' shake it, you can break it, you can hang it on the wall

Out the window, catch it 'fore it falls

You can break it, you can hang it on the wall

Out the window, catch it 'fore it fall

Sweet jelly, my roll, sweet mama, won’t you let it fall

Everybody got a jelly roll like mine,
It’s going around on me

When the sun went down and I

I and my brown

Bout the jelly, my roll, sweet mama, won’t you let it fall

Jus' shake it, you can break it, you can hang it on the wall

Out the window, catch it 'fore it falls

You can break it, you can hang it on the wall

Out the window, catch it 'fore it fall

Sweet jelly, my roll, sweet mama, won’t you let it fall

Everybody...

(Ah sure baby keep on a-lookin’ here)

I...

I kept on when, I...

Back in town again

Bout the jelly, my roll, sweet mama, won’t you let it fall
Runnin’ Wild Blues

Standard ‘F#’ Tuning (F#-B-E-A-C#-F#)

Runnin’ Wild Blues is a folksy tune played in standard tuning while pitched at ‘F#’. Place a capo over the 2nd fret to be in tune with the original recording. The song is played in the key of ‘F’ (The capo on the 2nd fret will bring you up to the key of ‘G’ in terms of pitch). This song is in the same family of songs as Hang It on the Wall and Shake It and Break It.

For the introduction, play the ‘F’ chord while utilizing an alternating finger-style pattern. Do not barre the ‘F’ chord in this situation.

Patton continues with the same finger style picking pattern over the ‘C7’ chord after staying on the ‘F’ major chord for some time.
Patton incorporates a ‘Bb’ major chord into the composition at this point. It is also played using the same finger style discipline emphasized from the previous chord progressions. Continue afterwards with strums of the ‘F’ and ‘C7’ chords.
‘C7’, then back to ‘F’.

Back to ‘Bb’, then ‘F’ and finally ‘C7’.

The stanzas continue on loop starting with the ‘F’ chord. Repeat the concepts illustrated thus far against the remaining stanzas.

Lyrics

I’m running wild, that mighty boy

That mighty boy, he’s running wild
I'm running wild, that mighty boy
That mighty boy, he's running wild

He's on my knee, oh, how I grieve
That mighty boy, he's running wild

I'm running wild, I'm running wild
That mighty boy that mighty boy
He's running wild

He's on my knee, He's on my knee
That mighty boy he's running wild
He's running wild, that mighty boy
That mighty girl, girl, she's running wild

He's all night long, she's on my mind
That girl of mine, that girl of mine
She's on his mind

I'm running wild, I'm running wild
That mighty boy, he's running wild

All night long, she's on my mind
That girl of mine, she's on my mind
Some These Days I’ll Be Gone

Standard ‘F#’ Tuning (F#-B-E-A-C#-F#)

Some These Days I’ll Be Gone is played in standard tuning while pitched at ‘F#’. Place a capo over the 2nd fret to be in tune with the original recording. The song is played in the key of ‘E’ (The capo on the 2nd fret will bring you up to the key of ‘F#’ in terms of pitch)

The introduction begins with soft strums of the ‘E’ major chord.

The main riff throughout the song features a pull-off combination happening around the 3rd string while integrated simultaneously with an ‘E’ major chord progression. He transitions into the ‘IV’ chord position or ‘A’ chord earlier than expected.
Patton locks in the ‘IV’ position of the song at this juncture. He sits on an ‘A’ major chord throughout the sequence for the most part. There’s only one instance where in the middle of the measure Patton incorporates a strategic lick over the series of chords by holding down the 2nd fret/1st string.

Revert to the main riff over the ‘E’ major chord.
The ‘B7’ chord or the ‘V’ chord position soon appears. Patton utilizes the same finger-style techniques over the ‘B7’ chord as well. He comes back to the main riff or ‘E’ major chord after the series in ‘B7’ is played out.

The main riff in ‘E’, then back to the ‘IV’ position.

I'll be goin' away

Some of these days

gonna miss your honey
There is a brief pause after playing the ‘A’ major chord where Patton plays an arpeggio of the ‘E’ major chord. Another pause occurs which then is immediately followed up by two percussive strikes in the area right above the guitar hole (these strikes are indicated by the palm muted notes as shown below). Feel free to strike the guitar anywhere you deem fit. The overall result will produce another pronounced pause as well.

The song picks back up with a ‘B7’ and ‘E’ major chord progression to end the stanza.

Here is the layout of the entire sequence featuring the percussive strikes and pauses.
The second stanza continues back up with the main riff on the ‘E’ major chord followed by the progression in ‘A’.

Towards the middle of the song, Patton incorporates an alternate rendering of an ‘E’ major chord played over the 5th and 7th frets. The chord progression feels choppy in its execution. He sits on this chord for a measure and a half before continuing back up with the ‘B7’ chord.

To the main riff in ‘E’ and then the ‘A’ major chord.
‘E’, then ‘B7’.

The sequence with the pauses and percussive strikes reoccur. Followed by ‘B7’ and ‘E’.

The next stanza continues with the same riff.
The conclusion of the song appears as below; slide and barre the chords that terminate on the 9\textsuperscript{th} and 12\textsuperscript{th} frets.

\begin{verbatim}
SL 3-12 12-12 12-12-12
3-9 9-9 9-9-9
3-9 9-9 9-9-9
\end{verbatim}

**Lyrics**

Some of these days, gonna miss your honey

Some of these days, I'll be goin away

Some of these days, gonna miss your honey

You know you gonna miss me, by my goin away

Some of these days, you’re gonna be sorry

Some of these days, I'll be goin away

Some of these days, gonna miss your honey

Know you gonna miss me, by my goin away

You will never know, what your friend will do

When he's goin away, you will miss him or return him

You will miss him, by me goin away

You will miss him, oh honey

Know you're gonna miss me, by my goin away
You will never know, what your friend will do

When he's goin away, you will miss him or return him

You will miss him, by my goin away

You will miss him, oh, honey

You know you gonna miss me, by my goin away.
Elder Green Blues

Standard ‘F’ Tuning (F-Bb-D#-G#-C-F)

Elder Green Blues is played in standard tuning while pitched at ‘F’. Place a capo over the 1st fret to be in tune with the original recording. The song is played in the key of ‘E’ (The capo on the 1st fret will bring you up to the key of ‘F’ in terms of pitch)

The song has no true introduction and begins right away in the ‘I’ chord position. Patton plays an ‘E’ major chord progression to start. He later integrates a lick predominantly situated on the 4th string over the 2nd and 4th frets while simultaneously playing the ‘E’ chord.

The main riff at a closer look.
The main lick as it appears in the first two measures. Patton transitions into the ‘IV’ chord position or ‘A’ major chord in the second measure.

Continuing in ‘A’, Patton plays a built-in melody on the bottom string over the 2nd and 3rd frets while holding an ‘A’ and ‘A7’ chord in the process. The sequence in ‘A’ immediately shifts into a ‘B7’ chord to lock in the ‘V’ position earlier than expected. Come back to the sequence in ‘E’ over the lyric, “Long coat on”.
Here is another look at when the ‘B7’ chord transitions back to the ‘E’ chord. Patton sits on the ‘E’ chord or ‘I’ position a little longer this time before he kicks off the next stanza.

Continue into the ‘IV’ position or ‘A’ chord sequence.

To the ‘V’ position or ‘B7’ chord and then back to coda. Repeat the concepts illustrated thus far against the remaining stanzas.

Lyrics

Green is, Elder Greene is gone
Gone way down the country with his long coat on

With his long coat on, with his long coat on
Gone way down the country with his long coat on
Elder Greene told the deacon, let's go down in prayer.

It's a big 'ssociation in New Orleans, come and let's go there.

Come and let's go there, come and let's go there,

It's a big 'ssociation in New Orleans, come and let's go there.

I like to fuss and fight, I like to fuss and fight

Lord and get sloppy drunk off a bottled in bond and walk the streets all night

And walk the streets all night, and walk the streets all night

Lord and get sloppy drunk off a bottled in bond and walk the streets all night

Elder Greene told the deacon, settle down in prayer

You can take uhh thing I've got but settle down in ...

Ah most anywhere, yeah most anywhere

You can take all summer and walk anywhere

Elder Greene is gone, Elder Greene is gone

Gone way down the country with his long coat on

If you've got a woman, fall easy to your hand,

Keep her away from mama walkin', my empty arms is lonesome, Molly Cunningham.
Molly Cunningham, Molly Cunningham.

Keep her away from mama walkin’, my empty arms is lonesome, Molly

I like to fuss and fight, I like to fuss and fight,

Lord and get sloppy drunk off a bottled in bond and walk the streets all night
Conclusion

The songs presented in this E-book will most undoubtedly solidify your foundation in understanding and playing Early Roots & Blues music. Mastery of the songs will prove dividends when you move on to study other artists from the genre. Thank you for your purchase of this book, and I hope you continue to love and play the Blues forever.

Best wishes,

-Delta Lou

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