

# Guitar Blues Book

Ur-Vogel  
Jeholopterus  
spielt den  
Ur-Blues



13. November 2019

## Vorwort

Dies ist das persönliche Guitar Blues Buch von Hans Ulrich Stalder,  
CH 5425 Schneisingen.

Die zur Webseite [www.quantophon.com](http://www.quantophon.com) verlinkten Videos und  
Musikdateien sind persönliche Arbeitskopien. Ausser wenn speziell  
erwähnt sind alles MP3- oder MP4-Files.

## Hier vorkommende Blues-Musiker sind:

### **Big Bill Broonzy**

geboren als Lee Conley Bradley am 26. Juni 1903 in Jefferson  
County (Arkansas), †15. August 1958 in Chicago, Illinois, war ein  
US-amerikanischer Blues-Musiker und Blues-Komponist.

### **Lightnin' Hopkins**

geboren als Sam Hopkinsan am 15. März 1912 in Centerville,  
Texas, † 30. Januar 1982 in Houston, Texas, war ein US-  
amerikanischer Blues-Sänger und Blues-Gitarrist. Er gilt als  
einflussreicher Vertreter des Texas Blues.

## **Champion Jack Dupree**

William Thomas "Champion Jack" Dupree, geboren am 23. Oktober 1909 in New Orleans, † 21. Januar 1992 in Hannover, war ein amerikanischer Blues-Sänger und Blues-Pianist.

## **Sam Chatmon**

geboren am 10. Januar 1897 in Bolton, Mississippi, † 2. Februar 1983 in Hollandale, Mississippi, war ein US-amerikanischer Blues-Musiker. Er stammte aus der musikalischen Chatmon-Familie und begann – wie auch seine Brüder Bo und Lonnie – bereits als Kind, Musik zu machen.

## **Leroy Carr**

geboren am 27. März 1905 in Nashville, Tennessee, † 29. April 1935 in Indianapolis, war ein US-amerikanischer Blues-Pianist und Sänger. Bekannt war er vor allem zusammen mit seinem langjährigen Partner, dem Gitarristen Francis "Scrapper" Blackwell, mit dem er als Duo auftrat und Aufnahmen machte.

## **Elmore James**

geboren am 27. Januar 1918 in Mississippi, † 24. Mai 1963 in Chicago, Illinois, war ein US-amerikanischer Bluesmusiker. Er gehört neben Muddy Waters zu den einflussreichsten Slide-Gitarristen des Chicago Blues, dessen Stil viele Bluesrock- und Rock-Musiker geprägt hat.

## **Cab Calloway**

eigentlich Cabell Calloway III, geboren am 25. Dezember 1907 in Rochester, New York, † 18. November 1994 in Cokebury Village, Delaware, war ein amerikanischer Jazz-Sänger, Saxophonist und Bandleader.

**Jim Jam (Walter Taylor)**  
keine weiteren Informationen gefunden

**Tampa Red**

geboren am 8. Januar 1904 in Smithville, Georgia, † 19. März 1981 in Chicago, Illinois; eigentlich Hudson Whittaker, geboren als Hudson Woodbridge) war ein US-amerikanischer Sänger und Gitarrist. Er gehörte zu den herausragenden Slide-Gitarristen und war auch als The Guitar Wizard bekannt. Das Besondere an seinem Gitarrenspiel war, dass er einen kurzen Bottleneck benutzte.

**Muddy Waters**

Geboren am 4. April 1913 in Rolling Fork, Mississippi, † 30. April 1983 in Westmont, Illinois; eigentlich McKinley Morganfield war einer der einflussreichsten US-amerikanischen Bluesmusiker.

**Mississippi John Hurt**

mit richtigem Name John Smith Hurt,  
geboren am 8. März 1892 in Teoc, Carroll County, Mississippi, † 2. November 1966 in Grenada, Mississippi) war ein einflussreicher Blues-Sänger und Gitarrist. Aufgewachsen in Avalon, Mississippi, lernte John Hurt mit etwa 10 Jahren Gitarre zu spielen. Seinen Lebensunterhalt verdiente Hurt als Farmarbeiter.

**Scrapper Blackwell**

geboren als Francis Hillman, am 21. Februar 1903 in Syracuse, North Carolina, † 7. Oktober 1962 in Indianapolis, Indiana), war ein US-amerikanischer Blues-Gitarrist, der vor allem als Partner von Leroy Carr bekannt wurde. Nach eigenen Angaben hatte Scrapper Blackwell Cherokee-Vorfahren. Als Kind kam er mit seiner Familie nach Indianapolis. Er brachte sich das Gitarrespielen selbst bei, beeinflusst von Blues-Aufnahmen vor allem von Blind Lemon Jefferson.

### **Blind Lemon Jefferson**

geboren als Lemon Henry Jefferson am 24. September 1893 in Couston, Texas, † 19. Dezember 1929 in Chicago, Illinois, war ein in den 1920er Jahren sehr populärer und einflussreicher US-amerikanischer Bluessänger und -gitarrist. Er gilt als bedeutendster Vertreter und einer der Väter des Texas Blues und war der erste Country-Blues-Musiker, dessen Aufnahmen kommerziell erfolgreich waren.

### **R. L. Burnside**

geboren als Robert Lee Burnside, am 23. November 1926 bei Oxford, Mississippi, USA; † 1. September 2005 in Memphis, Tennessee) war ein US-amerikanischer Bluessänger, der durch seinen einfachen, rauen Blues bekannt wurde. Burnside wurde im nördlichen Mississippi-Delta geboren.

### **Son House**

Son House (eigentlich Eddie James House, Jr.; geboren am 21. März 1902 in Riverton, Mississippi; † 19. Oktober 1988 in Detroit, Michigan) war ein bedeutender Blues-Sänger und -Gitarrist und beeinflusste Blues-Größen wie Robert Johnson und Muddy Waters. House wurde auf einer Plantage geboren. Bereits als Jugendlicher wandte er sich der Religion zu, mit Anfang Zwanzig war er als baptistischer Pastor aktiv. Den moralischen Anforderungen des Amtes konnte er jedoch nicht gerecht werden, er trank viel und hatte Affären mit Frauen. Anfang der 1920er verbrachte er einige Zeit in Louisiana, kehrte jedoch 1926 nach Mississippi zurück, entdeckte den Blues, erlernte das Gitarrenspiel und spielte in Juke Joints und auf House parties, sein Amt gab er auf.

## **Skip James**

Nehemiah Curtis "Skip" James (\* 21. Juni 1902 in Yazoo City, Mississippi; † 3. Oktober 1969 in Philadelphia, Pennsylvania) war ein US-amerikanischer Bluesmusiker.

Nehemiah Curtis James wuchs auf der Woodbine plantation nahe Bentonia auf. Als Kind erhielt er den Spitznamen "Skippy", der erst anlässlich seiner ersten Plattenaufnahmen im Jahre 1931 zu "Skip" verkürzt wurde. Er lernte zunächst Klavier und Orgel in der Sonntagsschule, später Gitarre bei Henry Stuckey, den er später als wichtigen Einfluss auf seine Musik angab.[1] Um 1918 begann er in Memphis (Tennessee) als Musiker zu arbeiten.

## **Mance Lipscomb**

Mance Lipscomb, eigentlich Bowdie Glenn Lipscomb (\* 9. April 1895 bei Navasota, Texas; † 30. Januar 1976 in Navasota, Texas), war ein einflussreicher Bluessänger und -gitarrist.

Geboren als Sohn eines Ex-Sklaven aus Alabama und einer Mutter halbindianischer Abstammung, gab Lipscomb sich bereits als Jugendlicher selbst den Namen „Mance“ (nach dem Freund seines ältesten Bruders Charlie), der als Abkürzung für „emancipation“ (aus lat. emancipare = einen Sklaven oder erwachsenen Sohn in die Eigenständigkeit entlassen) zu verstehen ist.

Mance Lipscomb wuchs in einem musikalischen Umfeld auf; sein Vater war Fiddler, ein Onkel spielte Banjo und seine Brüder Gitarre.

Mit elf Jahren bekam er selbst eine Gitarre geschenkt und begleitete bald seinen Vater. Später trat er allein als Unterhaltungsmusiker auf.

## **Quelle (Auszüge)**

<https://de.wikipedia.org/wiki>

# Liederverzeichnis

Vorwort .....	2
Hier vorkommende Blues-Musiker.....	2
1. Fingerstyle Warm-up.....	8
2. Fingerstyle Slow Delta Blues.....	10
3. Fingerstyle Percussive Blues.....	12
4. Fingerstyle Blues in A minor.....	14
5. Fingerstyle Blues Composition.....	16
6. Hey, Hey.....	18
7. St. James Infirmary.....	20
8. Diamond Ring .....	22
9. Lonesome Road Blues .....	24
10. Captain, Captain .....	26
11. When Did You Leave Heaven .....	30
12. Suzie Q .....	34
13. Stump Blues .....	36
14. Bring me flowers while I'm living .....	38
15. Alberta .....	40
16. Baby Please Don't Go .....	42
17. Key to the Highway.....	44
18. It hurts me too.....	46
19. Willie Mae.....	48
20. Trouble in mind.....	49
21. C C Rider.....	52
22. Blues before sunrise.....	54
23. In the evening (When The Sun Goes Down).....	56
24. That's alright.....	60
25. Some Men .....	62
26. Son House "Death Letter Blues" .....	64
27. Fingerstyle Acoustic Ragtime Blues.....	66

Druck: A5 hoch

# 1. Fingerstyle Warm-up

According to Stefan Grossmann

<https://www.youtube.com/watch?v=NwUEHBmrWkc>

## SLOW BLUES IN E

The sheet music consists of four staves of guitar tablature. Each staff includes a treble clef, a key signature of two sharps (E major), and a common time signature. The first three staves begin with an E7 chord. The fourth staff begins with an A7 chord. The first three staves have a tempo of 120 BPM, while the fourth staff has a tempo of 100 BPM. The tablature shows the left hand's fretting and the right hand's picking pattern. Above each staff is a musical staff showing the corresponding notes and rests. The first three staves end with a repeat sign and a 'D' (Django) symbol, indicating a return to the beginning. The fourth staff ends with a final chord and a rest.

Page 1 only

# Leerseite

## 2. Fingerstyle Slow Delta Blues

EP177 – [www.ActiveMelody.com](http://www.ActiveMelody.com)

Standard tuning

$\text{♩} = 75$

( $\text{♩} = \frac{3}{8}$ )

The tablature consists of six horizontal staves, each representing a string (T, A, E, B, G, D) from top to bottom. The first staff starts with a B7 chord. The second staff begins with an A chord. The third staff starts with an E chord. The fourth staff begins with a B chord. The fifth staff begins with an A chord. The sixth staff begins with an E chord. Various chords are indicated by Roman numerals above the staves. Techniques such as hammer-ons (x), pull-offs (z), grace notes (with arrows), and slurs are used throughout the piece.

B

22

T 4 4 7 7 A 3 2 3 0 2 0 E 3 0 2 0 1 0  
B 2 2 2 2 0 0 0 0 0 0 0 0

E7

25

T 0-0-2-0-3 A 1-1-1-1 B 0 2-2-2-2

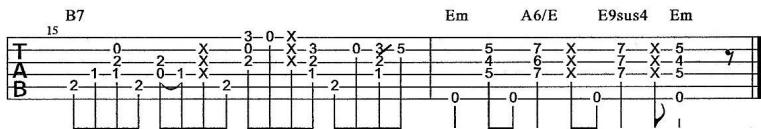
### 3. Fingerstyle Percussive Blues

EP187 – [www.ActiveMelody.com](http://www.ActiveMelody.com)

Standard tuning

$\text{♩} = 70$

The tablature consists of six staves of guitar notation. Each staff begins with a time signature of  $\frac{4}{4}$ . The first staff starts with Em, followed by Am. The second staff starts with B7, followed by Em, A6/E, Em, and A6/E. The third staff starts with Em, followed by Am. The fourth staff starts with B7, followed by Em, A6/E, and Em. The fifth staff starts with Am, followed by Em, E9sus4, and Em. The sixth staff starts with Am, followed by F#7, B7, Em, Am, and ends with Em. The notation includes standard guitar strings (T, A, G, D, B, E) and fret positions (0, 1, 2, 3, 4, 5, 6). Fingerings are indicated above the strings, and strumming patterns are shown below the strings. Dynamic markings like accents and slurs are also present.



## 4. Fingerstyle Blues in A minor

EP283 – [www.ActiveMelody.com](http://www.ActiveMelody.com)

Standard tuning  
 $\text{♩} = 80$

s guitar

# Leerseite

# 5. Fingerstyle Blues Composition

EP257 – [www.ActiveMelody.com](http://www.ActiveMelody.com)

Standard tuning  
 $\text{J} = 70$   
 (downstroke = upstroke =

1 B7 2 A7 3 E 4 H 5 B7 6 E 7 A 8 E 9 Bdim7 10 E 11 B6 12 Baug 13 E 14 B7 15 E 16 H 17 E6 18 A7

s.guit.

**E6**

19 4 5 6 7 7 7  
T A B  
0 0 0 0 0 0 0

st.  
20 0 0 0 0 0 0  
T A B  
0 0 0 0 0 0 0

21 0 2 0 0 0 0 0  
T A B  
0 0 0 0 0 0 0

**Bdim7**

22 5 2 0 2 0 0  
T A B  
1 2 1 1 1 0 0

st.  
23 0 0 0 0 0 0  
T A B  
0 0 0 0 0 0 0

**E**

23 (0) 0 0 0 0 0  
T A B  
0 0 0 0 0 0 0

24 0 0 2 0 0 0 0  
T A B  
0 0 0 0 0 0 0

**B9**

25 4 2 5 4 4 4 4  
T A B  
2 1 2 1 2 1 2

26 (7) 6 5 5 4 2 0 0  
T A B  
7 6 5 4 3 2 1 0

**E**

27 0 0 0 0 0 0 0  
T A B  
0 0 0 0 0 0 0

**H**

28 H  
T A B  
0 1 -  
2 -

## 6. Hey, Hey

Big Bill Broonzy  
JustinGuitar Songs

Hey Hey – Version Eric Clapton - Guitar Lesson Tutorial Acoustic Blues

<https://www.youtube.com/watch?v=oC7yFGkELUw>

Hey, hey, hey, hey, baby, hey  
Hey, hey, hey, hey, baby, hey  
I love you, baby  
Sure there is not going to be your dog

Hey, hey, hey, hey, baby, hey  
Hey, hey, hey, hey, baby, hey  
My arms around you baby  
All I can say is, "Hey"

Hey, hey, you lost your good thing now  
Hey, hey, you lost your good thing now  
You had me fooled  
I found it out somehow

# Leerseite

## 7. St. James Infirmary

Jim Jam (Walter Taylor) 1991  
oder Cab Calloway

Anlehnung: Joe Cocker, Online-Link zum Video (in Am):



Am            E7            Am  
I went down to the St. James Infirmary

Dm            E7  
to see my baby there

Am            E7            Am  
She was stretched out on a long white table

E7  
so sweet, so cool and so fair

1. I went down to the St. James Infirmary  
to see my baby there  
She was stretched out on a long white table  
so sweet, so cool and so fair
2. It was down at old Joe's bar room  
At the corner by the square  
All the boys where drinking whiskey  
And the usual crowd was there
3. On my left stood my friend Joe Kenny  
With his eyes all bloodshot red  
Soon he gazed at the crowd all around him  
Looking sad this words he said

4. I went down to St. James Infirmary  
And I saw my baby there  
She was stretched out on long, long white table  
Looked so sweet, so lean, so fair
5. Let her go, let her go, God bless her  
Yes, wherever she may be  
She may search all country's over  
But she won't find a man as sweet as me
6. When I die you bury me in a petal suit  
Stetson with a twenty dollar hat  
and put there a twenty dollar gold piece on my watch chain  
and let the fellas know that I died standing pat
7. I went down to the St. James Infirmary  
and I saw my baby there  
She was stretched out on a long white table  
so sweet, so cool and so fair
8. Yes, sixteen coal black horses  
To pull that rubber tied hack  
Well, it's seventeen miles to the graveyard  
But my baby's never comin' back.
9. Well, now you've heard my story  
Well, have another round of booze  
And if anyone should ever, ever ask you -  
I've got the St. James infirmary blues!

## 8. Diamond Ring

John Byrd & Walter Taylor - (1929 - 1931) Complete Recordings

Anlehnung: Traditional, Online-Link zum Video (in A):

1. E                    A                    E  
My sweet heart told me, she wanted a diamond ring

E                    E  
My sweet heart told me, she wanted a diamond ring

B                    A                    E  
Oh, yes my love, I get most anything

2. I got myself a pistol, it was a forty-four  
I got myself a pistol, it was a forty-four  
To get that diamond ring, I had to rub a jewelers store

3. The police caught me, dragged me to the country jail  
The police caught me, dragged me to the country jail  
I had to send for my lover, Please come and pay my bail

4. She was there to see me, but she couldn't see my face  
She was there to see me, but she couldn't see my face  
She said, please Mister Jailer, give him this note for me

[spoken:] "And this is how it read"

5. I was there to see you, but I couldn't see your face  
I was there to see you, but I couldn't see your face  
Although I love you, I just can't take your play

# Leerseite

## 9. Lonesome Road Blues

Lightnin' Hopkins

"Lonesome Road Blues" taught by Ernie Hawkins:

<https://www.youtube.com/watch?v=5B86-dPX-yM>

E

You know I hate to go down, I hate to go down this lonesome road

A                           E

I hate to go down this lonesome by myself

A

You know I hate to go down this lonesome road

A                           E

I hate to go down this lonesome by myself

B7

Yes you might guess it

A                           E

but I don't have nobody else

You know it's lonesome, it's lonesome,  
when a man's traveling by his self  
you know, he just has to keep going,  
when he don't have nobody else

Lord I'm gonna keep on traveling,  
'til I find me some place to go

You know it's lonesome when you're traveling,  
down this road by yourself

Lonesome Road Blues taught by Ernie Hawkins  
(Tab Seite 1):

INTRO (BREAK 1)

Music notation for the Intro (Break 1) of Lonesome Road Blues. The top staff shows a treble clef and a key signature of two sharps (F# and C#). The bottom staff shows a bass clef. The first measure consists of eighth-note patterns on the treble staff and sixteenth-note patterns on the bass staff. The second measure continues with eighth-note patterns on the treble staff and sixteenth-note patterns on the bass staff. The third measure begins with a bass note at position 7, followed by a series of eighth-note patterns on the treble staff and sixteenth-note patterns on the bass staff. The fourth measure concludes with a bass note at position 0, followed by a series of eighth-note patterns on the treble staff and sixteenth-note patterns on the bass staff.

Music notation for the beginning of Verse 1 of Lonesome Road Blues. The top staff shows a treble clef and a key signature of two sharps (F# and C#). The bottom staff shows a bass clef. The first measure consists of eighth-note patterns on the treble staff and sixteenth-note patterns on the bass staff. The second measure continues with eighth-note patterns on the treble staff and sixteenth-note patterns on the bass staff. The third measure begins with a bass note at position 0, followed by a series of eighth-note patterns on the treble staff and sixteenth-note patterns on the bass staff. The fourth measure concludes with a bass note at position 0, followed by a series of eighth-note patterns on the treble staff and sixteenth-note patterns on the bass staff.

VERSE 1

E

Music notation for the continuation of Verse 1 of Lonesome Road Blues. The top staff shows a treble clef and a key signature of two sharps (F# and C#). The bottom staff shows a bass clef. The first measure consists of eighth-note patterns on the treble staff and sixteenth-note patterns on the bass staff. The second measure continues with eighth-note patterns on the treble staff and sixteenth-note patterns on the bass staff. The third measure begins with a bass note at position 0, followed by a series of eighth-note patterns on the treble staff and sixteenth-note patterns on the bass staff. The fourth measure concludes with a bass note at position 0, followed by a series of eighth-note patterns on the treble staff and sixteenth-note patterns on the bass staff. The lyrics "Well I hate to go down..." are written below the staff.

A<sup>7</sup>

E<sup>7</sup>

Music notation for the end of Verse 1 and the start of the next section of Lonesome Road Blues. The top staff shows a treble clef and a key signature of two sharps (F# and C#). The bottom staff shows a bass clef. The first measure consists of eighth-note patterns on the treble staff and sixteenth-note patterns on the bass staff. The second measure continues with eighth-note patterns on the treble staff and sixteenth-note patterns on the bass staff. The third measure begins with a bass note at position 0, followed by a series of eighth-note patterns on the treble staff and sixteenth-note patterns on the bass staff. The fourth measure concludes with a bass note at position 0, followed by a series of eighth-note patterns on the treble staff and sixteenth-note patterns on the bass staff.

## 10. Captain, Captain

Mance Lipscomb

"Captain, Captain" taught by Ernie Hawkins:

Well I asked my Captain  
Tell me what time a day (2x)  
He looked at his watch  
And he walked away

Well I wouldn't mind Captain  
Working from sun to sun (2x)  
If you pay me my money  
Captain when pay do come

I work so hard and my captain  
he pays so slow (2x)  
So times it just don't matter  
if I work or no

Asked my Captain  
Captain what time a day (2x)  
Well he looked at his watch  
And he walked away

I told my captain  
Old Maude, the mule was dead (2x)  
He said never mind old Maude  
Just put that harness on

I've been all around, man  
During my whole long career (2x)  
I couldn't find a mule with his shoulder well  
thats why I ended up here

Wake up in the morning  
Captain is seldom seen (2x)  
You can let somebody  
Captain catch my bean

# CAPTAIN, CAPTAIN

Standard Tuning

Shuffle beat

## Intro

A

B

5 3 0 1-2 2 3 3 3

0 0 0 0 0 0 0 0

D

A

B

1-2 3 1-2 3 5 3 4 0 1-2 2

0 0 0 0 0 0 0 0

A

B

2 3 HP 2 3 H 0 1-2 2 2 3 3 3

0 0 0 0 0 0 0 0 2

*snuffie veue* A

VERSE 1

A

D

E

A

B

# 11. When Did You Leave Heaven

Big Bill Broonzy

Written in 1936 by Richard A. Whiting and W. Bullock.

Play with Capo on 4th fret for playing with Big Bill Broonzy in A-minor and 3<sup>rd</sup> fret to play in C-minor like in A-minor.

Big Bill Broonzy: [https://www.youtube.com/watch?v=TuM\\_wimHj6c](https://www.youtube.com/watch?v=TuM_wimHj6c)

C-Dur Variante ist in Klammern gesetztzt.

Intro: **A** (C → G7)

**A** (C) (C7)

When did you leave heaven?

**D** (F) **Dm**

How could they let you go?

**A** (C) **F#** (A7)

How's ev'ry thing up in Heaven? - *solo*

**B7** (D7) **E** (G7) (G)

I'd like to know

**A** (C)

Why did you trade Heaven

**D** (F) **Dm** (E)

just for these earthly things

**A** (Fmaj7) **F#** (A7)

Where did you leave your little Halo?

**B7** (D7) **E** (G7) **A** (C) (G7)

Baby, where did you lose your wings? - *solo*

**A7** (F)

Have they missed you?

**D** (D7)

Can you get back in?

**B7** (G7)      **E** (F)      (D7)

If I kissed you - would it be a sin ?

**A** (C)

I am only human

**D** (F)      **Dm** (E)

but you are so divine

**A** (F)      **F#** (Fmaj7)

When did you leave Heaven

**B7** (A7)    **E** (C)    **A** (G7)

Baby, little angel mine? - *solo*

**B7** (G7)      **E** (F)      (D7)

If I kissed you - would it be a sin ?

**A** (C)

I am only human

**D** (F)      **Dm** (E)

but you are so divine

**A** (F)      **F#** (Fmaj7)

When did you leave Heaven

**B7** (A7)    **E** (C)    **A** (G7) (C)

Baby, little angel mine? - *solo*

INTRO

To VERSE

HIT

FILL AFTER VERSE

To BRIDGE

FILL IN BRIDGE

BACK IN

IF I KISSED

FILL AFTER BRIDGE

To BRIDGE  
ONCE MORE

END TMC

etc

# Leerseite

## 12. Suzie Q

Creedence Clearwater Revival (abgekürzt als CCR) war eine US-amerikanische Rockband aus Berkeley, Kalifornien, die zwischen 1967 und 1972 aktiv war.

Erfinder von Suzie Q war Dale Hawkins, geboren als Delmar Allen Hawkins, (\* 22. August 1936 in Goldmine, Louisiana; † 13. Februar 2010 in Little Rock, Arkansas) war ein US-amerikanischer Rock-'n'-Roll-Sänger und Gitarrist, der oftmals als der Erfinder des Swamp Rock bezeichnet wird.

In Anlehnung an folgende Youtube-Videos:

“Susie Q” Riff Tab:

<https://www.youtube.com/watch?v=ozpyjBcq6Y4>

Suzy Q (Lesson):

<https://www.youtube.com/watch?v=3jSuOuSbVBC>

CCR Susie-Q:

<https://www.youtube.com/watch?v=N3XIPUchQ5w>

The image shows two staves of guitar tablature for the 'Susie Q' riff. The top staff is labeled 'Riff' and has a tempo of '♩ = 126'. It is in E major (three sharps) and uses the E minor pentatonic scale (notes A, C, D, G, B). The bottom staff is labeled 'T' (Treble) and 'B' (Bass). Both staves show a repeating pattern of eighth-note chords and eighth-note bass lines. The first staff starts with a G note, and the second staff starts with a C note. Arrows at the end of each staff indicate the pattern repeats.

Text und Chords sind unbekannter Herkunft (Internet):

### Suzie Q - Creedence Clearwater Revival

E

Oh Suzie Q, Oh Suzie Q,  
A7 C B7 E

Oh Suzie Q baby I love you, Suzie Q.  
E

I like the way you walk, I like the way you talk,  
A7 C B7 E  
I like the way you walk I like the way you talk, Suzie Q.

E

Well, say that you'll be true, say that you'll be true,  
A7 C B7 E

Say that you'll be true and never leave me blue, Suzie Q.

E

Well say that you'll be mine, say that you'll be mine,  
A7 C B7 E

Say that you'll be mine baby all the time, Suzie Q.

## 13. Stump Blues

Big Bill Broonzy

Stump Blues (Big Bill Broonzy) - Tom Feldmann Lesson Trailer:

<https://www.youtube.com/watch?v=iIRN6XSVQnA>

E      A      A6      B7      ->      C#7      E

Yes, I'm sitting on this old stump babe, got a worried mind  
Yes, I'm sitting on this stump baby, I've got a worried mind  
Yeah I'm gunna find my baby, Lord I lose my life of trying

Yeah I shot five dollars, caught a point black nine  
Yes, I shot five dollars, even caught a point black nine  
Yeah I stopped that six bar baby, and that tre come flying

Yeah, I hear my hamstring a-popping and my collar crying  
Lord, I hear my hamstring a-popping and I hear my collar crying  
Now I can not stay a-happy, Lord, when my baby's down the line

Yeah, you never get to do me like you did my buddy Shine  
No, you'll never get to do me like you done my buddy Shine  
You know you worked him down the levee until he went real stone blind

Standard tuning

Big Bill Broonzy

**Intro/E Lick**



*lick w/trill*

*lick w/hammer-on*

*mf*

A

**Back to E Lick**



3 2 5      3 2 5      2 3 2  
3 2 5      3 2 5      2 3 2

Use this pattern for E - 1st line of verse - then back to E Lick



8 8 8 8 8 8 8 8

## 14. Bring me flowers while I'm living

Anlehnung: Champion Jack Dupree, Online-Link zur Musik:



G

Well, well, bring me flowers while I'm living

G

Well, don't bring them when I'm dead

C

Well, well, bring me flowers while I'm living

C

Please don't bring them when I'm dead

D

Bring me a cool drink of water to, hoo-hoo

C

G

Lord, Lord, will cool my achin' head

1. Well, well, bring me flowers while I'm living  
Well, don't bring them when I'm dead  
Well, well, bring me flowers while I'm living  
Please don't bring them when I'm dead  
Bring me a cool drink of water, hoo-hoo  
Lord, Lord, will cool my achin' head

2. When I'm sick and bad  
Lord, please come to my rescue  
Well, when I'm sick and bad  
Lord, please come to my rescue  
Cause when the man is dead, hoo-hoo  
Lord, Lord, how he know that what to do
  
3. Bring me a cool drink of water  
Lord, I know will keep me cool  
Bring me a cool drink of water, Lord  
I know it will keep me cool  
So when I'm gone hoo-hoo  
Lord, Lord, you'll say "I tried to help that fool"
  
4. I stay here as long as I can  
I'll leave when I cannot help myself  
I stay here as long as I can  
I'll leave when I cannot help myself  
Well we all got to go hoo-hoo  
Lord, and I ain't better than nobody else
  
5. Don't bring me flowers when I'm dead  
Flowers that I can't smell  
Don't bring me flowers when I'm dead  
Well, well, flowers I can't smell  
Well, if I don't go to heaven, hoo-hoo  
Lord, Lord, I can't smell no flowers in hell

## 15. Alberta

Anlehnung: Champion Jack Dupree, Online-Link zum Video:



**F**

1. Alberta, lord Alberta

**Bb**

Don't you hear me callin' you

**C**

You 3 by 7, know what you want to do

2. Alberta, lord Alberta

Don't you hear me callin' you

You 3 by 7, know what you want to do

3. Well run ya, run ya baby

Lord and put your hand in mine

Say glad you love me, love me all the time

4. Alberta, lord Alberta

Tell me what you want to do

If you don't love me, why don't say it true

Ti na, na ni na

Ti na na, na ni na

Ti na, na na na, ti na, na ni na

Wou wou wou, wou wou wou

Wou wou wou, wou wou wou

Wou wou wou, wou wou wou <Solo>

5. Bye, bye, bye bye Alberta

Lord, if you call that train

You know I'm gon miss you, cause I been your man

Wou wou wou, wou wou wou

# Leerseite

## 16. Baby Please Don't Go

Songwriter: Mc Kinley Morganfield (Muddy Waters)  
Anlehnung: Lightnin' Hopkins

Em G Gaug5 Em  
Baby Please Don't Go

Em G Gaug5 Em  
Baby Please Don't Go

D                  G6  
Baby Please Don't Go, down to New Orleans

Em G Gaug5 Em  
You Know I Love You So

Baby, please don't go  
Baby, please don't go  
Baby, please don't go  
Down to New Orleans, you know I love you so

Before I be your dog  
Before I be your dog  
Before I be your dog  
I get you way'd out here, and let you walk alone

Turn your lamp down low  
Turn your lamp down low  
Turn your lamp down low  
I beg you all night long, baby, please don't go

You know your man down gone  
You know your man down gone  
You know your man down gone  
Down the country farm, with all the shackles on

You brought me way down here  
You brought me way down here  
You brought me way down here  
'Bout to Rolling Forks, you treat me like a do  
g  
Baby, please don't go  
Baby, please don't go  
Baby, please don't go  
Down to New Orleans, I beg you all night long

## 17. Key to the Highway

Big Big Broonzy

<https://www.youtube.com/watch?v=XY4wnTjnguk>

[Intro]

| A7 // / | E7 // / | D7 // / | D7 // / |

| A7 // / | E7 // / | A7 // / | A7 / E7 / |

A            E            D                      D7            A

I got the key to the highway, I'm booked out and bound to go, I'm gonna leave

E                    A    E

here running, ain't coming back no more

I'm going back to the border, where I'm better known, I'm gonna ride this old

highway, ain't coming back no more

Give me one more kiss, mama, just before I go, I'm gonna leave here running,

ain't coming back no more

Now, when the moon peeks over the mountain, yeah.. You know I'll be on my way

I'm gonna walk, walk this ol' highway, deep until the break of day

So long and good-bye, yes, I had to say good-bye,

'Cause I'm gonna walk, walk this ol' highway, deep 'til the day I die

# Leerseite

## 18. It hurts me too

Tampa Red (1912), arr. by Elmore James



Anlehnung: Elmore James, Traditional, Online-Link zur Musik:

C C7  
So run here baby, put your little hands in mine

F Fm F  
I got something to tell you, I know you're gonna change your mind

F/d+c|F#/d->d#|G/e->g G G C  
When things go wrong, so wrong with you It hurts me too



1. So run here baby, put your little hands in mine  
I got something to tell you, I know you're gonna change your mind  
When things go wrong, so wrong with you  
It hurts me too
2. You love him more, when you should love him less  
I pick up behind him, and take his mess  
'Cause when things go wrong, so wrong with you  
It hurts me too
3. He love another woman, and I love you  
But you love him, and stick to him like glue  
When things go wrong, so wrong with you  
It hurts me too
4. Now you better leave him or you put him down  
Oh, I wont stand to see, you'all pushed around  
'Cause when things go wrong, so wrong with you  
It hurts me too

## 19. Willie Mae

Big Bill Broonzy

<https://www.youtube.com/watch?v=-UKi0lg994c>

Guitar solo

Stefan Grossman

<https://www.youtube.com/watch?v=4dUxNDYSJWg>

Acoustic Guitar (nylon) Lesson:

<https://www.songsterr.com/a/wsa/big-bill-broonzy-willie-mae-tab-s26703t0>

## 20. Trouble in mind

Big Bill Broonzy

<https://www.youtube.com/watch?v=Ftkzo-otEyo>

Lesson:

[https://tabs.ultimate-guitar.com/tab/nina\\_simone/trouble\\_in\\_mind\\_chords\\_998024](https://tabs.ultimate-guitar.com/tab/nina_simone/trouble_in_mind_chords_998024)

[Verse 1]

C              G7              C              F

Trouble in mind I'm blue but I won't be blue always

C              G7              C

Cause the sun's gonna shine in my back-door someday

G7              C              F

I'm gonna lay my head on some lonesome railroad line

C              G7      C

And let that 2:19 train pacify mind

[Verse 2]

G7              C              F

Trouble in mind I'm blue I have almost lost my mind

C              G7      C

Sometimes I feel like living sometimes I feel like dying

G7              C      F

I'm going down to the river gonna take me a rocking chair

C              G7      C

And if the blues don't leave me I'll rock away from here

[Verse 3]

G7            C            F

Trouble in mind I'm blue my old heart is beating slow

C            G7            C

I ain't had so such trouble in my life before

G7            C            F

My good gal she done quit me and it sure does leave my mind

C            G7            C

When you see me laughing it's laughing to keep from crying

# Leerseite

## 21. C C Rider

Mississippi John Hurt

<https://www.youtube.com/watch?v=tFGuXoorp6k>

C                   C7

CC Rider, see what you gone done

F                   C

CC Rider, see what you gone done

F                   C

CC Rider, see what you gone done

G                F    C

Well hey, hey, hey, hey

I said see, see, see rider

Oh, see what you have done

I said see, see, see rider

Oh, see what you have done

Oh girl, you made me love you

Now, now, now your lovin` man has gone

hear what I say

Well, I`m going away, baby

And I won`t be back to fall

Well, I`m going away baby

And I won`t be back to fall

And if I find me a good girl

I won`t, I won`t be back at all

Hear what I say, I said

See see rider,

Oh see what you have done

Yeah, yeah, yeah

# Leerseite

## 22. Blues before sunrise

Anlehnung: Leroy Carr and Scrapper Blackwell,  
Online-Link zur Musik (Akkorde: Gis, Dis, Cis):



**Anlehnung: Leroy Carr and Scrapper Blackwell,**  
**Online-Link zur Musik (Akkorde: F, C, Bb):**



Anlehnung: Champion Jack Dupree,  
Online-Link zur Musik (Akkorde: F, C, Bb):



### Intro und Solo

LH durchgehender Beat gemäss Akkord.



C→D→D#

RH:C+F+A

LH:F+A+C+F

I have the blues before sunrise, tears standing in my eyes c+d#

C→D→D#

RH:C+F+G#

C+F+A

LH:F+Bb+C+F

F+A+C+F

I have the blues before sunrise, tears standing in my eyes c+d#

F→G#→A

RH:G+Bb+C

F+G#+C

F+A+C

LH:F+Bb+C+F

F+Bb+C+F

F+A+C+F

It was a miserable feeling, now babe, a feeling I do despise c+d#

1. I have the blues before sunrise - tears standing in my eyes

I have the blues before sunrise - tears standing in my eyes

It's such a miserable feeling, a feeling I do despise

2. Seems like everybody, everybody's down on me

Seems like everybody, everybody's down on me

I'm gonna cast my problems, down in the deep blue sea

3. Today's been, such a long, lone - lonesome day  
Today's been, such a long lonesome day  
I've been just sitting here thinking, with my mind a million miles away
4. The blue starts rollin' and they stopped in the front door  
Blues are rollin' and they stopped at my front door  
I'm gonna change my way of livin' and I ain't gonna worry no more
5. I love you baby, but you know you done me wrong  
I love you baby, but you know you done me wrong  
I'm gonna pack up and leave you, I break up my happy home
6. I have to leave, leave you baby, I'm gonna leave you all alone  
I have to leave, leave you baby, I'm gonna leave you all alone  
I'm gonna pack up and leave you, because you know you done me wrong
7. Goodbye, goodbye baby, I'll see you on some rainy day  
Goodbye baby, I'll see you on some rainy day  
I'm gonna leave you baby, I'm gonna leave you all alone
8. Well now goodbye, goodbye baby, I'll see you on some rainy day  
Well now goodbye baby, I'll see you on some rainy day  
You can go ahead now little darling, 'cause I want you to have your way

## 23. In the evening (When The Sun Goes Down)

Big Big Broonzy

<https://www.youtube.com/watch?v=Zveyr3gT9WE>

E

In the evening, baby, when the sun goes down

A E

In the evening, when the sun goes down

B7 A E

Sure gets lonesome when your baby's not around.

E

Sure gets lonesome, sleepin' all by yourself

A E

Sure gets lonesome, baby, sleepin' all by yourself

B7 A E

When you're lovin' somebody, and she's sleepin' with somebody else

. B7 . |

when the sun goes down

E(m) . . . | . . . | . . | A . . . E

In the evening, mama, when the sun goes down (Oooh Lord)

A E

In the evening, when the sun goes down

B7 A E

Sure gets lonesome when your baby's not around,

E /a /a# B7

when the sun goes down.

In the evening, in the evening, mama, when the sun goes down

In the evening, mama, when the sun goes down

Sure gets lonesome when your baby's not around, when the sun goes down.

Anlehnung: Big Bill Broonzy, Online-Link zur Musik:  
Akkorde: A, E7, F7



A    A7  
In the evening, in the evening, Mama, when the sun go down

D7                                      A7  
In the evening darling, I declare when the sun go down

E                                      E7  
Yeah, it's so lonesome, it's so lonesome,

A7                              D7                              E7  
I declare when the one you love is not around

D7                                      A  
When the sun go down

1. In the evening, in the evening, Mama, when the sun go down  
In the evening darling, I declare when the sun go down  
Yeah, it's so lonesome, it's so lonesome,  
I declare when the one you love is not around  
When the sun go down
  
2. Last night I were layin' sleepin', and I declare I was sleepin' all by myself  
Last night I were layin' sleepin' darling, and I declare I was sleepin' all by myself  
Yeah, but the one, the one that I was really in love with,  
I declare she was sleepin' someplace else  
When the sun go down
  
3. Yeah, ooh ooh ooh wee  
Yeah, ooh ooh ooh wee  
Yes, the one that I was in love with,  
I declare she was sleepin' someplace else  
When the sun go down
  
4. The sun rises in the east, and I declare it sets way over in the west  
Sun rises in the east darling, and I declare it sets way over in the west  
Yes, it's so hard, it's so hard to tell  
I declare which one that'll treat you the best  
When the sun go down
  
5. Now goodbye, old sweethearts and pals, yes,  
I declare I'm goin' away  
I may be back to see you again, little girl some old rainy day  
Yes, in the evening in the evening,  
I declare when the sun go down  
  
When the sun go down  
When the sun go down

# Leerseite

## 24. That's alright

Anlehnung: Sam Chatmon

Online-Link Titel: Who's Gonna Love You Tonight (short)

Akkorde: F, A#, C

(Video)



F

You told me, woman, once upon a time

A#

If I'd be yours, you should be mine, but that's alright

F

I know you love another man, but that's alright

C

A#

F

Well, sometimes, I wonder who's lovin' you tonight

1. You told me, woman, once upon a time  
If I'd be yours, you should be mine, but that's alright  
I know you love another man, but that's alright  
Well, sometimes, I wonder who's lovin' you tonight
  
2. You told me, your love for me was strong  
But today all your big words had gone, but that's alright  
I know you love another man, but that's alright  
Sometimes, I wonder who's lovin' you tonight
  
3. When I was lovin' you, you just couldn't understand  
You left me here without a woman, but that's alright  
I know you love another man but that's alright  
Sometimes, I wonder who's lovin' you tonight
  
4. You told me, woman, once upon a time  
If I'd be yours, you should be mine, but that's alright  
I know you love another man, but that's alright  
Sometimes, I wonder who's lovin' you tonight, oh yeah

## 25. Some Men

Words & Music by Darren Watson

Now some men lie  
some men cheat  
don't you know darling  
that ain't me (x2)

Oh baby  
hooo darling  
that ain't me

Now some men do  
some men don't  
know about everything  
a woman wants  
some men do  
some men don't  
darling I know what you want

Oh baby  
hooo darling  
I know what you want  
what you want

Guitar solo

Now some men know  
and some men don't  
some men will  
and baby some men won't  
some men cry  
and some men weep  
darling some men try to put a girl to sleep  
Oh baby  
Oh darling that ain't me  
Ad lib

# Leerseite

## 26. Son House "Death Letter Blues"

Delta blues great Eddie "Son" House performs his classic "Death Letter Blues."

<https://www.youtube.com/watch?v=NdgrQoZHnNY>

Son House - Full Live Performance (November 15, 1969):

<https://www.youtube.com/watch?v=qzdMj7V2xXs>

I got a letter this mornin, how do you reckon it read?

It said, "Hurry, hurry, yeah, your love is dead."

I got a letter this mornin, I say how do you reckon it read?  
You know, it said, "Hurry, hurry, how come the gal you love is  
dead?"

So, I grabbed up my suitcase, and took off down the road.

When I got there she was layin on a coolin board.

I grabbed up my suitcase, and I said and I took off down the road.  
I said, but when I got there she was already layin on a coolin board.

Well, I walked up right close, looked down in her face.

Said, the good ole gal got to lay here til the Judgement Day.

I walked up right close, and I said I looked down in her face.  
I said the good ole gal, she got to lay here til the Judgement Day.

Looked like there was 10, 000 people standin round the buryin  
ground.

I didn't know I loved her til they laid her down.

Looked like 10, 000 were standin round the buryin ground.  
You know I didn't know I loved her til they damn laid her down.

Lord, have mercy on my wicked soul.  
I wouldn't mistreat you baby, for my weight in gold.  
I said, Lord, have mercy on my wicked soul.  
You know I wouldn't mistreat nobody, baby, not for my weight in  
gold.

Well, I folded up my arms and I slowly walked away.  
I said, "Farewell honey, I'll see you on Judgement Day."  
Ah, yeah, oh, yes, I slowly walked away.  
I said, "Farewell, farewell, I'll see you on the Judgement Day."

You know I went in my room, I bowed down to pray.  
The blues came along and drove my spirit away.  
I went in my room, I said I bowed down to pray.  
I said the blues came along and drove my spirit away.

You know I didn't feel so bad, til the good ole sun went down.  
I didn't have a soul to throw my arms around.

# 27. Fingerstyle Acoustic Ragtime Blues

EP296 – [www.ActiveMelody.com](http://www.ActiveMelody.com)

Standard tuning

$\downarrow = 55$

( $\text{BPM} = \frac{3}{4}$ )

s.guit.

1 2 3 4 5 6 7 8 9 10 11 12

**C** **D7**

**Dm7** **G6** **C** **C**

**D7** **Dm7** **G6** **C**

**E7** **Am** **D7**

**G7** **G9#5** **C** **D7**

**Dm7** **G6** **C** **A7** **D7** **G6**

**C** **A7** **D7** **G6** **C** **C7**

\*\*\*

### Haftungsausschluss / Disclaimer / Hyperlinks

Für fehlerhafte Angaben und deren Folgen kann weder eine juristische Verantwortung noch irgendeine Haftung übernommen werden. Änderungen vorbehalten. Ich distanziere mich hiermit ausdrücklich von allen Inhalten aller verlinkten Seiten und mache mir diese Inhalte nicht zu eigen.

\* \* \* \* \*