

WORKSHOP MANUAL 15

22nd March 2021

Hi Folks

A turn around of songs so a good time for any new folk to join in.

These are pretty much suggestions from last week –

1. Roll in my Sweet Baby's Arms

Lots of suggestions to embellish this song from last week. They may have gone over the top but maybe not. A bit of a challenge but try to work out what **[F#]>[G]** and **[C#7]>[D7]** I am sure you will work it out.

2. Blackleg Miners

When we spoke about doing a few local songs Blackleg Miners was one of them suggested. I appreciate a number of others were but I have this one laid out so please forgive my laziness.

Norman and I are putting together a book of NE Songs for the uke – about 25 songs set out for uke together with YouTube link, optional tab and a bit of the back story. This is one of the early pages – what do you think.

3. San Francisco Bay Blues

Many of you will know this – it has an interesting selection of chords and a tab for the instrumental. This is taken straight from Songbook Three

4 Light My Fire

Norman has worked on this and I hope we can get the basic song and perhaps the introduction. This is a great version from Jose Feliciano's interpretation. If we get this under our belts I may bring along the Doors original for uke to show the differences.

The strumalongs for Kansas City are now on the website

Look forward to seeing you on the usual link – <https://us02web.zoom.us/j/89253098874>

All Workshop Manuals are on the website <https://www.lowfellukes.com/songbooks>

Have fun

Richard

Roll in My Sweet Baby's Arms - Traditional

Intro: As riff x2

Verse 1: [G] I ain't gonna work on the railroad
Single uke & Voice Ain't gonna work on the [D7] farm
[G] Lay around the [G7] shack
Till the [C] mail train comes [Gdim7] back
And [D7] roll in my sweet baby's [G] arms

Chorus: [F#]>[G] Roll in my sweet baby's arms **Riff**
All join in [F#]>[G] Roll in my sweet baby's [D7] arms [C#7]>[D7]
I [G] Lay round the [G7] shack
Till the [C] mail train comes [Gdim7] back
And [D7] roll in my sweet baby's [G] arms

Verse 2: [G] Now where were you last Friday night
Different While I was lying in [D7] jail
Single voice [G] Walking the [G7] streets
& uke (banjo) [C] With another man
[D7] Wouldn't even go my [G] bail

Chorus:

Verse 3: [G] I know your parents don't like me
All They turn me away from your [D7] door
If I [G] had my [G7] life
To [C] live over
[D7] Wouldn't go there any [G] more

Instrum: [F#]>[G] Roll in my sweet baby's arms **Riff**
Chords [F#]>[G] Roll in my sweet baby's [D7] arms [C#7]>[D7]
I [G] Lay [Gdim7] round the [G7] shack
Till the [C] mail train comes [Gdim7] back
And [D7] roll in my sweet baby's [G] arms [F#]>[G]
then
As picked instrumental

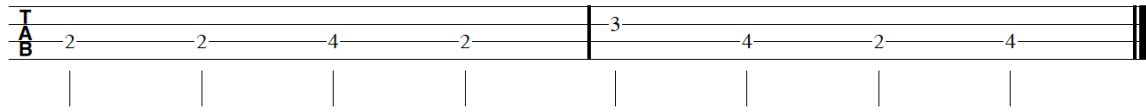
Verse 4: Well now [G] mama's a beauty operator
All Sister can wheel and can [D7] spin
Hey now [G] daddy owns an [G7] interest
In an [C] old cotton gin
Watch all that [D7] money rolling [G] in

Chorus:

Chorus: Roll in my sweet baby's arms
Accapella Roll in my sweet baby's arms
I Lay round the shack
Till the mail train comes back
And [slow] roll in my sweet baby's arms [harmony]

Intro and Riff

Traditional



Roll in my Sweet Baby's Arms

Instrumental

Traditional

Guitar score for "Roll in my Sweet Baby's Arms". The score is in 4/4 time, key of G major (one sharp), and consists of 16 measures. It includes a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The notation includes a treble staff with a treble clef and a guitar staff with a 'T' above and 'B' below. Chord symbols (G, D7, G7, C, G7, D7) are placed above the treble staff. Measure numbers (5, 9, 13) are placed at the start of their respective systems. The piece ends with a double bar line.

Measure 1: G (2, 2, 0)

Measure 2: G (3, 3, 0)

Measure 3: G (2, 2, 0)

Measure 4: G (0, 3, 0)

Measure 5: D7 (2, 2, 0)

Measure 6: D7 (3, 0, 2)

Measure 7: G (0, 2, 2)

Measure 8: G (0, 2, 2)

Measure 9: G7 (0, 3, 0)

Measure 10: C (2, 3, 0)

Measure 11: D7 (0, 3, 2)

Measure 12: D7 (2, 3, 0)

Measure 13: G (2, 3, 0)

Measure 14: G7 (2, 0, 0)

Measure 15: D7 (3, 2, 0)

Measure 16: D7 (2, 0, 0)

Blackleg Miners – Trad. Northumberland song

Intro: Instrumental as Chorus

Chorus: Oh, it's [Dm] ↓ in the evening, [C] ↓ after dark
A [Dm] ↓ blackleg miner [Am] ↓ goes to work
With his [Dm] ↓ moleskin pants and a [C] ↓ dirty shirt
There [Dm] ↓ goes the [C] ↓ blackleg [Dm] ↓ miner

[Dm] 4 bars

Verse 1: Oh, he takes his pick and [C] down he goes
To [Dm] hew the coal that [Am] lies below
There's [Dm] not a woman in [C] this town row
Would [Dm] look at a [C] blackleg [Dm] miner

Chorus:

Verse 2: Ah, [Dm] ↓ Deleval is a [C] ↓ terrible place
They [Dm] ↓ rub wet clay in a [Am] ↓ blackleg's face
[Dm] ↓ 'Round the pits they [C] ↓ run a footrace
To [Dm] catch the [C] blackleg [Dm] miner

Verse 3: Now don't go near the [C] Seghill mine
A [Dm] cross the top they've [Am] stretched a line
To [Dm] catch the throat and [C] break the spine
Of the [Dm] dirty [C] blackleg [Dm] miner

Chorus:

Verse 4: Now take his pick and [C] duds as well
And [Dm] hurl them down the [Am] pit of Hell
So [Dm] off you go and [C] fare you well
You [Dm] dirty [C] blackleg [Dm] miner

Verse 5: Now join the union [C] while you may
Don't [Dm] wait to your [Am] dying day
That [Dm] may not be so [C] far away
You [Dm] dirty [C] blackleg [Dm] miner

Chorus: Oh, it's [Dm] ↓ in the evening, [C] ↓ after dark
A [Dm] ↓ blackleg miner [Am] ↓ goes to work
With his [Dm] ↓ moleskin pants and a [C] ↓ dirty shirt
There [Dm] ↓ goes the [C] ↓ blackleg [Dm] ↓ miner

Chorus: Acapella until last line
Oh, it's in the evening, after dark
A blackleg miner goes to work
With his moleskin pants and a dirty shirt
You [Dm] ↓ dirty [C] ↓ blackleg [Dm tremolo] miner

Richard Thompson version <https://www.youtube.com/watch?v=FUpYgwvcek8>

Instrumental:

Can be used as introduction and / or instrumental

Blackleg Miners

Instrumental

Traditional

The musical score for 'Blackleg Miners' is presented in two systems. The first system contains four measures with chords Dm, C, Dm, and Am. The second system contains five measures with chords Dm, C, Dm, C, and Dm. The score includes a treble clef staff with a melody line and a bass staff with a bass line. The bass line includes fingerings (1, 2, 3, 0) and a fret indicator (5).

Background

"Blackleg Miners" is a 19th-century English folk song, originally from Northumberland. It is believed to originate from the miners' lockout of 1844, which lasted roughly 20 weeks. The lockout largely collapsed as a result of "blackleg" labour.

The village of Seghill, mentioned in the song, was the site of a mass eviction of striking miners during the 1844 lockout.

The song depicts the determined, uncompromising stance against strike breakers adopted by unionized strikers. The term *blackleg* for a strike breaker has its origins in coal mining, as strike breakers would return covered in black coal dust which would give away that they had been working whilst others had been on strike.

The strikes caused bitterness both within and between pit communities, but also gave rise to expressions of solidarity such as sympathy strikes, material assistance such as food, and a feeling of belonging to a proud and powerful community of workers.

The lyrics describe tactics common for attacking strikebreakers in the 19th century. *Across the way they stretch a line/ To catch the throat and break the spine/ Of the dirty blackleg miner* describes how a rope was often stretched across the entrance to a colliery to catch strike breakers by the throat and flick them backwards, often causing them to injure themselves through falling. Strike breakers were often stripped of their clothes and working tools once caught.

San Francisco Bay Blues – Jesse Fuller

Intro: [F] [E7] [C] [A7] [D7] [G7] [C] [G7]

Verse 1: I got the [C] blues from my baby down [F] by the San Francisco [C] Bay, [C7]
[F] Ocean liner took her so far a-[C] way. [C7]
I [F] didn't mean to treat her so [F#dim7] bad,
She was the [C] best gal I ever [A7] had,
She [D7] said goodbye, gonna make me cry,
[G7 stop] Guess I'm gonna lay down my head and die.

Verse 2: I [C] ain't got a nickel and I [F] ain't got a lousy [C] dime. [C7]
If she [F] don't come back, I think I'm gonna lose my [E7] mind.
If she [F] ever comes back to [F#dim7] stay,
It's going to [C] be another brand new [A7] day,
[D7] Walkin' with my baby down [G7] by the San Francisco [C] Bay.

Instr: *I [C] ain't got a nickel and I [F] ain't got a lousy [C] dime. [C7]
If she [F] don't come back, I think I'm gonna lose my [E7] mind.
If she [F] ever comes back to [F#dim7] stay,
It's going to [C] be another brand new [A7] day,
[D7] Walkin' with my baby down [G7] by the San Francisco [C] Bay.*

Uke instrumental or kazoo or both

Verse 3: [C] Sittin' down [F] looking through my [C] back door,
Wonderin' which [F] way to [C] go, [C7]
The [F] woman I'm so crazy about, she don't love me any[C]more. [C7]
[F] Think I'll take a [F#dim7] freight train,
[C] 'cause I'm feelin' [A7] blue,
[D7] Ride all the way to the end of the line, [G7 stop] thinkin' only of you.

Verse 4: [C] Meanwhile, [F] in another [C] city, just about to [F] go in-[C]sane, [C7]
Well, I [F] thought I heard my baby,
Lord, the way she used to call my [E7] name.
If she [F] ever comes back to [F#dim7] stay,
It's going to [C] be another brand new [A7] day,
[D7] Walkin' with my baby down [G7] by the San Francisco [C] Bay, [A7]
[D7] Walkin' with my baby down [G7] by the San Francisco [C] ↓ Bay,
San Fran-[F] cisco Bay [C9] (tremolo)

San Francisco Bay Blues

Jesse Fuller

C F C C7 F

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

5 **C C7 F F#dim7 C A7**

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

9 **D7 G7 C**

3-0-3-0-3-0 3-3-0-3-6-5 3

Light My Fire Jose Feliciano

//// / 11 //// / 22 // // // // // // // //

[Am7] [F#m] [Am7] [F#m] [G] [A] [D] [Bm] [G] [A] [D] [Bm] [G]

// //

[D] [Asus2] ↓

You [Am] know that it would be un [F#m] true

You [Am] know that I would be a [F#m] liar

[Am] If I was to say to [F#m] you

[Am] Girl, we couldn't get much [F#m] higher

Chorus:

[G] Come on baby, [A] light my [D] fire [Bm]

[G] Come on baby, [A] light my [D] fire [Bm]

[G] Try to set the [D] night on [E] fire 2 3 4 1 2 3 4

The [Am] time to hesitate is [F#m] through

No [Am] time to wallow in the [F#m] mire

[Am] Try now we can only [F#m] lose

[Am] And our love become a funeral [F#m] pyre

Chorus:

Solo :

AAAA //// BBBB //// CCCC //// DDDD //// // // //

[Am7] [F#m] [Am7] [F#m] [Am7] [F#m] [Am7] [F#m] [G] [A] [D]

// // // // // // // //

[Bm] [G] [A] [D] [Bm] [G] [D] [Asus2] ↓ 2 3 4 1 2 3 4

[Am] You know that it would be un [F#m] true

[Am] You know that I would be a [F#m] liar

[Am] If I was to say to [F#m] you

[Am] Girl, we couldn't get much [F#m] higher

Chorus/Outro:

[G] Come on baby, [A] light my [D] fire [Bm]

[G] Come on baby, [A] light my [D] fire [Bm]

[G] Try to set the [D] night on [E] fire 2 3 4 1 2 3 4

[G] Come on baby, [A] light my fire [D] light my fire [Bm]yea

[G] Come on baby, [A] light my [D] fire

[Am].....Light my fire, light my fire, light my [D] fire

[Am].....Light my fire, light my fire, [D] light my fire yea

[G] Come on baby, [A] light my [D] fire [Bm]

[G] Try to set the [A] night on [Fmaj7] fire ↓ ↑ (fff) x8

[A] ↓

Asus2



F#m



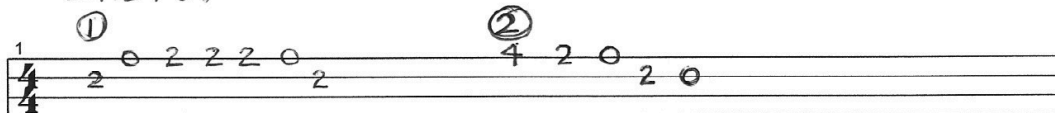
Bm



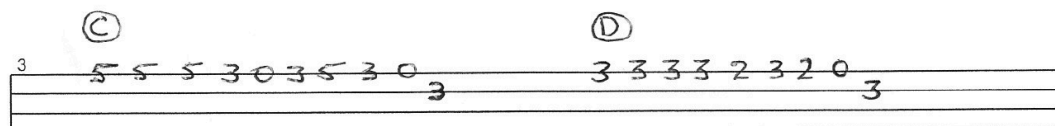
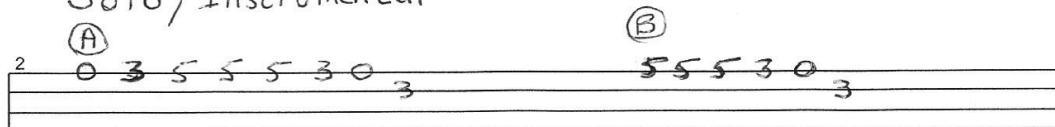
Fmaj7



Intro:



Solo/Instrumental



Click on the Speaker

