

THE **HUGE BOOK** OF
REALLY EASY MELODIES FOR GUITAR IN TAB

THE **HUGE**
BOOK OF
REALLY EASY
MELODIES FOR
GUITAR
—IN TAB—

OVER
280
PAGES

The Most Famous Melodies of All Time
Arranged for Easy Guitar



Contents printed on
environmentally responsible paper.

THE **HUGE BOOK** OF REALLY EASY MELODIES FOR GUITAR IN TAB

The Most Famous Melodies of All Time Arranged for Easy Guitar

ARRANGEMENTS BY
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6 — INTRODUCTION —

Welcome to *The Huge Book of Really Easy Melodies for Guitar in TAB*, an unparalleled collection of easy guitar melodies in styles including folk, classical, holiday, patriotic, sacred, spiritual, international, and children's songs. This enormous collection includes over 140 of the most famous melodies of all time. The easy arrangements are in standard music notation and TAB to make learning them as easy as possible.

Every song includes an easy arrangement in standard music notation and TAB. Lyrics are included for singing, and chords are shown so you can play duets with a teacher, friend, or for sing-along fun. Learn both the melodies and chords so you can switch off playing duets.

The book starts out with a review of how to read music notation and TAB, and then jumps right into the songs. Getting familiar with the great melodies of all time will improve your listening skills and give you a broad knowledge of music that will enhance your performing and songwriting.

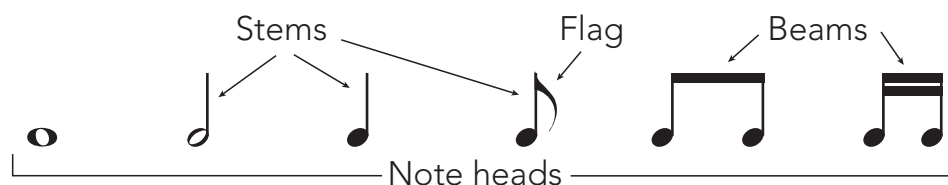
The first table of contents lets you search all the songs in alphabetical order, and the second has the songs grouped by style. Jump around or play the book in order. How you use it is up to you—just make sure to enjoy yourself!

Pitch

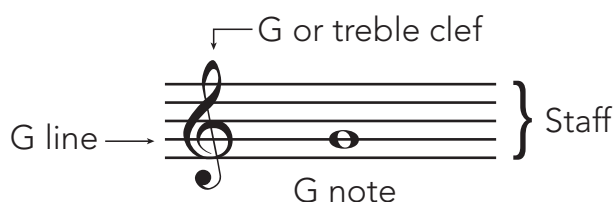
Pitch refers to the highness or lowness of a musical tone.

Notes

Music is written by placing *notes* on a *staff*. Notes appear various ways.

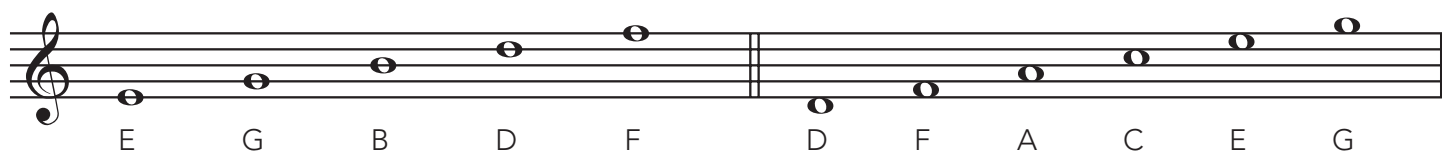


The Staff and Clef



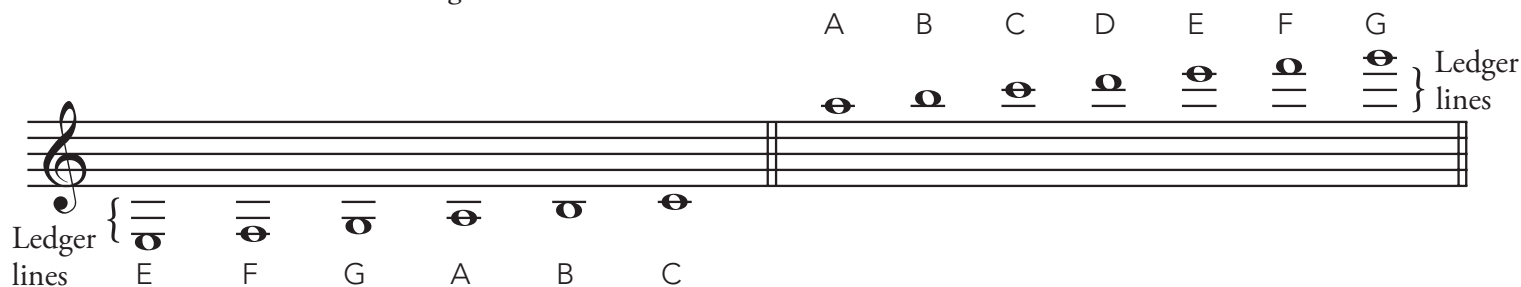
The staff has five lines and four spaces that are read from left to right. At the beginning of the staff is a *clef*. The clef dictates what notes correspond to a particular line or space on the staff. Guitar music is written in *treble clef* , which is sometimes called the *G clef*. The ending curl of the clef encircles the G line on the staff.

Here are the notes on the staff using the G clef:



Ledger Lines

The higher a note appears on the staff, the higher it sounds. When a note is too high or too low to be written on the staff, *ledger lines* are used.

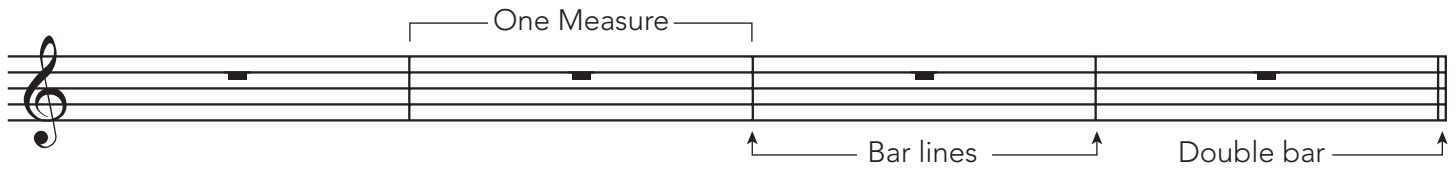


Guitar music is traditionally written one octave higher than it actually sounds. This allows us to write and read music on one clef, instead of using two clefs as with keyboard instruments.

Time

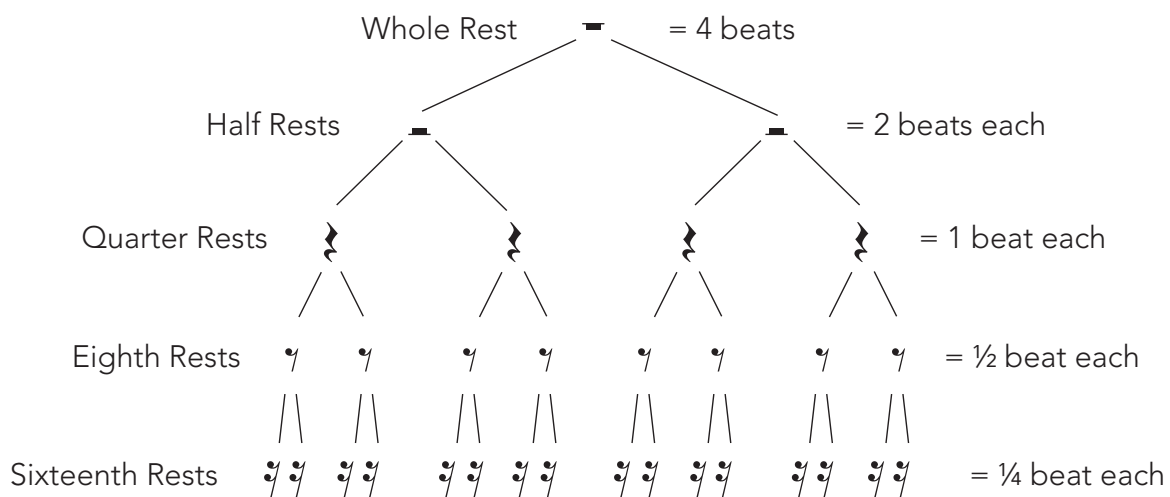
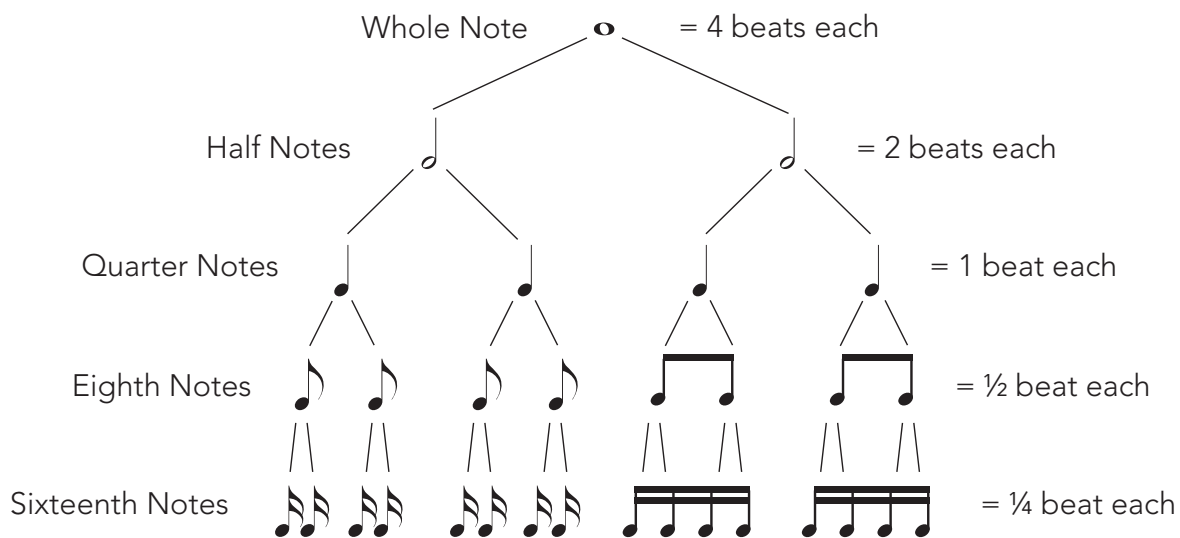
Measures and Bar Lines

The staff is divided by vertical lines called *bar lines*. The space between two bar lines is called a *measure*. Measures divide music into groups of *beats*. A beat is an equal division of time. Beats are the basic pulse behind music. A *double bar* marks the end of a section or example.



Note Values

As you know, the location of a note relative to the staff tells us its pitch (how high or how low it is). The duration, or *value*, is indicated by its shape.



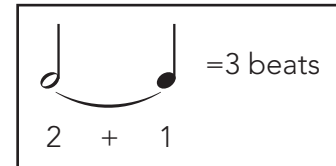
Time Signatures

At the beginning of every piece of music is a *time signature*, which tells us how to count time. A time signature consists of one number on top of another. The top number represents the number of beats per measure. The bottom number represents the type of note receiving one count.

$\frac{4}{4}$	4 beats per measure Quarter note ♩ = one beat	$\frac{6}{8}$	6 beats per measure Eighth note ♩ = one beat	Sometimes a C is used in place of $\frac{4}{4}$. This is called <i>common time</i> .
$\frac{3}{4}$	3 beats per measure Quarter note ♩ = one beat	$\frac{2}{2}$	2 beats per measure Half note ♩ = one beat	Sometimes a C is used in place of $\frac{2}{2}$. This is called <i>cut time</i> .

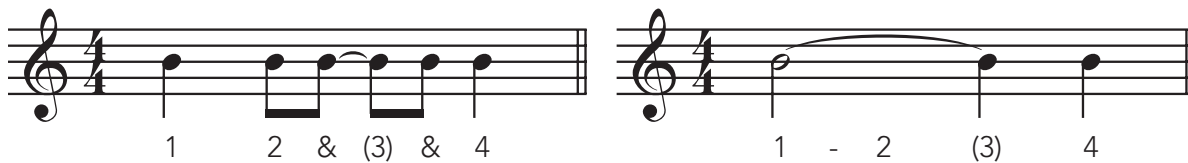
Ties

When notes are *tied*, the second note is not struck. Rather, its value is added to that of the first note. So, a half note tied to a quarter note would equal three beats.



Notice the numbers under the staff in the examples below. They indicate how to count. Both of these examples are in $\frac{4}{4}$ time, so we count four beats in each measure. When there are eighth notes, which are only $\frac{1}{2}$ beat each, we count "&" ("and") to show the division of the beats into two parts. When a counting number is in parentheses, a note is being held rather than struck.

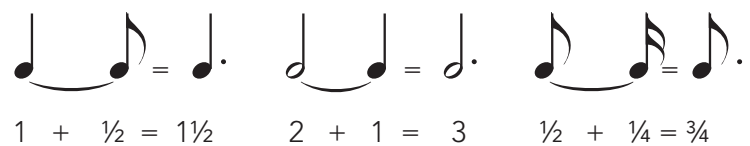
Ties are a convenient way to notate notes that begin off the beat (on an "&").



Consecutive eighth notes are *beamed* together. See page 10.

Dots

A *dot* increases the length of a note by one half of its original value. For instance, a half note equals two beats. Half of its value is one beat (a quarter note). So a dotted half note equals three beats ($2 + 1 = 3$). A dotted half note is equal to a half note tied to a quarter note.



Dotted notes are especially important when the time signature is $\frac{3}{4}$ time, because the longest note value that will fit in a measure is a dotted half note. Also, dotted notes are very important in $\frac{6}{8}$ time, because not only is a dotted half note the longest possible note value, but a dotted quarter note is exactly half of a measure (counted 1 & ah 2 & ah).



Triplets

A *triplet* is a group of three notes that divides a beat (or beats) into three equal parts.

1 3 2 3
Eighth-note triplet
(evenly divides one beat)

1 2 3 4
Quarter-note triplet
(evenly divides two beats)

Beaming

Notes that are less than one beat in duration are often beamed together. Notice the counting numbers: Since there are four sixteenth notes in a beat, they are counted “1 e & ah 2 e & ah,” etc.

Beamed sixteenth notes
1 e & a 2 e & a

Beamed quarter notes
1 & 2 & 3 & 4 &

Repeat Signs

Repeat signs are used to indicate a section of music that should be repeated.

Go back to the beginning and play these measures one more time.

Play the music between these signs twice.

T
A
B

3 0 2 0 3 0 2 0 1 0 2 0 0 3 1 0 2 3

1st and 2nd Endings

Play 1st ending first time, repeat to the beginning or the repeat sign, then skip 1st ending and play 2nd ending.

First time only Second time only

1. 2.

D.C. al Fine = *Da capo al fine*. Go back to the beginning of the piece and play to the **Fine**, which is the end of the piece.

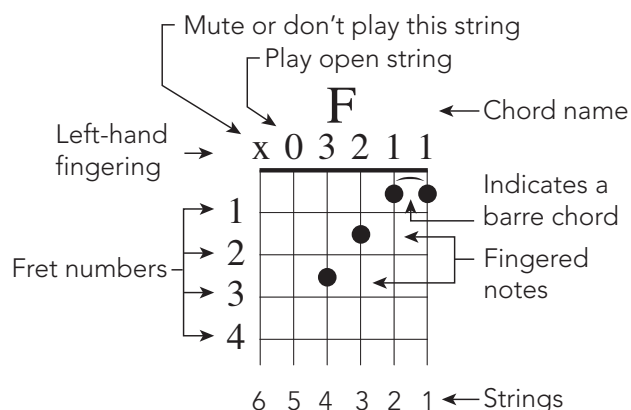
D.C. al Coda = *Da capo al coda*. Repeat from beginning of the piece to the **To Coda** Φ and then skip to Φ **Coda** and play to the end.

D.S. al Fine = *Dal segno al fine*. Repeat back to the symbol S and end the piece at the measure marked **Fine**.

D.S. al Coda = *Dal segno al coda*. Go back to the symbol S and play to the **To Coda** Φ , then jump to Φ **Coda** and play to the end.

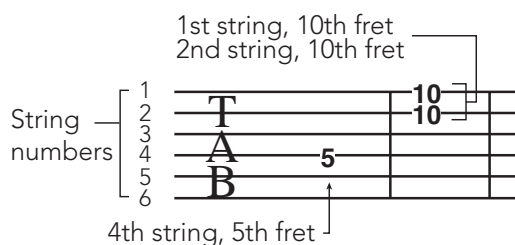
Chord Diagrams

Chord diagrams depict the guitar fretboard oriented vertically. Vertical lines represent strings, and horizontal lines represent frets. The frets are numbered to the left of the diagram.



Reading Tablature

Tablature, or TAB, is a purely graphic way of showing what to play on the guitar. There are six lines, each representing one of the strings. Numbers placed on the lines indicate what fret to play on that string.



In this book, the tablature is always written parallel to the standard music notation, which already contains all the rhythmic information, so the tablature only indicates the fret numbers and strings.

Tempo Marks

allegro = Fast.

andante = A moderate, graceful tempo.

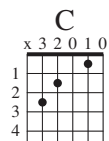
moderato = A moderate tempo.

1812 Overture

This music is from Peter Illych Tchaikovsky's overture that musically describes the Russian defeat of Napoleon in 1812. At the end of the piece, the composer has actual cannons firing in time with the music!

Peter Illych Tchaikovsky

Allegro



▣ = Strum down

Strum:



Musical notation for the first system of the 1812 Overture. The top staff is a treble clef with a C-clef, showing a melody. The bottom staves are labeled T, A, and B, representing the guitar strings. The fret numbers are: T (0, 1, 3, 0, 3, 1, 3, 0, 1, 1), A (0, 1, 3, 0, 3, 1, 3, 0, 1, 1), and B (0, 1, 3, 0, 3, 1, 3, 0, 1, 1).

Musical notation for the second system of the 1812 Overture, starting with a measure number 5 in a box. The top staff is a treble clef with a C-clef, showing a melody. The bottom staves are labeled T, A, and B, representing the guitar strings. The fret numbers are: T (0, 1, 3, 0, 3, 1, 3, 0, 1, 1), A (0, 1, 3, 0, 3, 1, 3, 0, 1, 1), and B (0, 1, 3, 0, 3, 1, 3, 0, 1, 1).

Dmin
x x 0 2 3 1

9

2 3 0 3 2 3 2 3 2 3 2 3

C
x 3 2 0 1 0

13

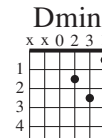
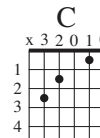
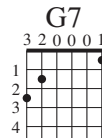
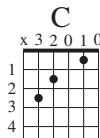
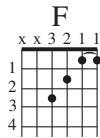
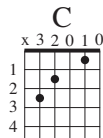
0 1 3 1 0 2 0 1 0 2 0 1

Aloha Oe (Farewell to Thee)

This Hawaiian favorite is one of many compositions written by the last queen of the Kingdom of Hawaii.

Words and music by
Queen Liliuokalani

Slowly



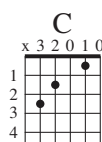
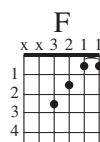
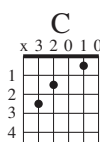
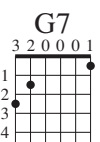
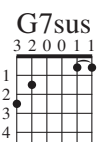
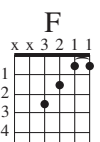
Strum:

Proud-ly glides the rain cloud o'er the cliffs, _____ Blown on - ward

T 0 1 0 3 1 0 1 2 0 0 3 2

A 0 1 0 3 1 0 1 2 0 0 3 2

B 0 1 0 3 1 0 1 2 0 0 3 2

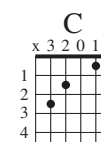
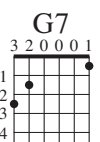
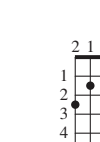
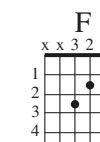
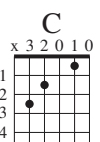


by the gen-tle breeze; _____ How the scene re - calls the dis-tant past, _____

T 3 0 1 0 3 (3) 0 1 0 3 1 0 1 2 0

A 3 0 1 0 3 (3) 0 1 0 3 1 0 1 2 0

B 3 0 1 0 3 (3) 0 1 0 3 1 0 1 2 0



And I live once a - gain my mem - o - ries. _____ Fare -

T 0 1 0 2 3 1 0 0 0 3 1 (1) 0

A 0 1 0 2 3 1 0 0 0 3 1 (1) 0

B 0 1 0 2 3 1 0 0 0 3 1 (1) 0

17

F C G7

well to thee, fare - well to thee, O beau-t'ous one who

T 2 1 1 2 0 1 0 1 0 2 0 1

A 2 1 1 2 0 1 0 1 0 2 0 1

B 2 1 1 2 0 1 0 1 0 2 0 1

22

Dmin G7 C F C

lives a-mong the flow - ers, One fond em - brace be - fore I

T 3 0 1 1 0 1 0 2 1 1 2 0 1

A 3 0 1 1 0 1 0 2 1 1 2 0 1

B 3 0 1 1 0 1 0 2 1 1 2 0 1

28

G7 F G7 C Dmin C

leave, un - til we meet a - gain.

T 0 1 0 1 0 3 0 1 (f)

A 0 1 0 1 0 3 0 1

B 0 1 0 1 0 3 0 1

2. Thoughts of you will fill the lonely hours,
I'll see you standing by the shore
Of this lonely island of my dreams
Till the day I return to you once more.
Chorus

(Hawaiian)
Haaheo eka ua ina pali Ke nihi ae la i kanahale
E uhai ana paha i ka liko Pua ahihilehua o uka.
Aloha oe, aloha oe, E ke ona ona noho i ka lipo;
One fond embrace a hoi ae au, Until we meet again.
O ka halia aloha kai hiki mai Ke hone ae nei i kuu manawa,
O oe no ka'u ipo aloha A loko e hana nei.
Aloha oe, aloha oe, E ke ona ona noho i ka lipo;
One fond embrace a hoi ae au, Until we meet again.

7

G 2 1 0 0 0 3
1 2 3 4

G7 3 2 0 0 0 1
1 2 3 4

C x 3 2 0 1 0
1 2 3 4

me. _____ I once _____ was _____

T 3 (3) 0 3 0 3 0

A

B 3 0 3 0 3 0

10

C7 x 3 2 4 1 0
1 2 3 4

F x x 3 2 1 1
1 2 3 4

C x 3 2 0 1 0
1 2 3 4

G 2 1 0 0 0 3
1 2 3 4

lost, but now _____ I'm _____ found, was

T 1 0 2 1 1 2 0 0

A

B 1 0 2 1 1 2 0 0

13

Amin x 0 2 3 1 0
1 2 3 4

G 2 1 0 0 0 3
1 2 3 4

G7 3 2 0 0 0 1
1 2 3 4

C x 3 2 0 1 0
1 2 3 4

blind, but _____ now I see. _____

T 1 0 1 0 3 1 (1)

A

B 1 0 1 0 3 1 (1)

2. 'Twas grace that taught my heart to fear
And grace my fears relieved;
How precious did that grace appear,
The hour I first believed.

3. Through many dangers, toils, and snares,
I have already come;
'Tis grace hath brought me safe thus far,
And grace will lead me home.

America (My Country, 'Tis of Thee)

In 1832, Reverend Samuel F. Smith wrote the lyrics to “America,” setting them to the melody of the English anthem, “God Save the King.” Legend has it that he was so inspired to write a stirring national poem, that he wrote the lyrics in 30 minutes. The first performance was by the children’s choir of Park Street Congregational Church in Boston, July 4th, 1832.

Words by Samuel Francis Smith

Music by Henry Carey

Moderately

5

of thee I sing. Land where my fa - thers died,

T
A
B

2 0 4 0 3 3 3 3 1 0

1 0 3 0 3 3 3 3 1 0

9

D7

G

land of the Pilgrim's pride. From ev'ry

T 1 1 1 1 0 2 0 1 0 2 0

A 1 1 1 1 0 2 0 1 0 2 0

B 1 1 1 1 0 2 0 1 0 2 0

12

G

C

G

D7

G

moun - tain side, let free - dom ring!

T 0 1 3 0 1 0 2 0

A 0 1 3 0 1 0 2 0

B 0 1 3 0 1 0 2 0

2. My native country thee,
Land of the noble free,
Thy name I love.
I love thy rocks and rills,
They woods and templed hills;
My heart with rapture fills
Like that above.

3. Let music swell the breeze,
And ring from all the trees
Sweet freedom's song.
Let mortal tongues awake;
Let all that breathe partake;
Let rocks their silence break,
The sound prolong.

America the Beautiful

Katharine Lee Bates was born in Falmouth, Massachusetts in 1859. After college, she became a teacher of English. In 1893, Bates took a summer job at Colorado College in Colorado Springs, Colorado. The inspiration for this song came from a trip to the top of Pikes Peak. After writing the lyrics, it was two years before it was published on July 4, 1895. Shortly after its publication, composer Samuel Augustus Ward set the text to music.

Words by Katharine Lee Bates
Music by Samuel Augustus Ward

Moderately

∨ = Strum up

Chord diagrams for the first system:

- C**: x 3 2 0 1 0
- G**: 2 1 0 0 0 3
- F**: x x 3 2 1 1
- C**: x 3 2 0 1 0

Strum: ∨ ∨ ∨ ∨

Oh beau - ti - ful for spa - cious skies, for am - ber waves of grain, for

Tablature for the first system:

String	1	2	3	4	5	6	7	8	9	10	11	12
T	0	0	2	2	0	0	0	0	2	3	0	2
A	0	0	1	1	0	0	0	0	1	2	0	1
B	0	0	1	1	0	0	0	0	1	2	0	1

Chord diagrams for the second system:

- C**: x 3 2 0 1 0
- G**: 2 1 0 0 0 3
- A7**: x 0 2 0 3 0
- D**: x x 0 1 3 2
- G7**: 3 2 0 0 0 1

5

pur - ple moun - tain ma - jes - ties, a - bove the fruit - ed plain. A -

Tablature for the second system:

String	1	2	3	4	5	6	7	8	9	10	11	12
T	0	2	2	0	0	0	0	3	2	3	0	2
A	0	1	1	0	0	0	0	2	1	2	0	1
B	0	1	1	0	0	0	0	2	1	2	0	1

9

C G C

mer - i-ca! A - mer - i-ca! God shed His grace on thee, and

T 0 0 3 1 1 0 0 1 3 0 2 0 1 1

A 0 0 3 1 1 0 0 1 3 0 2 0 1 1

B 0 0 3 1 1 0 0 1 3 0 2 0 1 1

13

F C F G7 C

crown thy good with broth - er-hood from sea to shin - ing sea.

T 1 2 2 1 1 0 0 0 2 1 0 3 1

A 2 2 1 1 0 0 0 2 1 0 3 1

B 1 2 2 1 1 0 0 0 2 1 0 3 1

2. Oh beautiful for pilgrim feet
Whose stern impassion'd stress
A thoroughfare for freedom beat
Across the wilderness.
America! America!
God mend thine ev'ry flaw,
Confirm thy soul in self-control,
They liberty in law.

3. Oh beautiful for heroes prov'd
In libertating strife,
Who more than self their country loved,
And mercy more than life.
America! America!
May God thy gold refine
Till all success be nobleness,
And ev'ry gain divine.

4. Oh beautiful for patriot dream
That sees beyond the years
Thine alabaster cities gleam
Undimmed by human tears.
America! America!
God shed his grace on thee,
And crown thy good with brotherhood
From sea to shining sea.

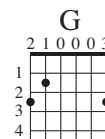
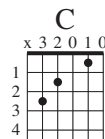
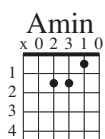
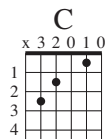
Anchors Aweigh

This is the service song of the U. S. Navy. It was originally written in 1906 as an inspirational piece that would be suitable as a football marching song. To “weigh” is a term that means to raise. When the anchor has been pulled from the bottom, it is considered “aweight.”

Words by Captain Alfred H. Miles

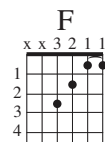
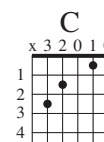
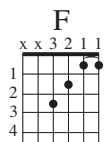
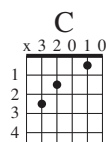
Music by Charles A. Zimmerman

March-like



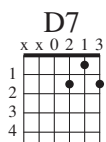
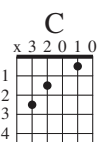
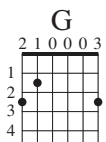
Stand Na - vy out to sea, Fight our bat - tle

T: 1 1 3 0
A: 2 0 2 2 1 1 3 0
B: 3 2 0 2 1 2 1 1 3 0



7 cry: _____ We'll nev - er change our

T: 1 (1) 1 2 0 2
A: 1 2 0 2
B: 1 2 0 2



12 course, So vi - cious foes steer shy - y - y - y.

T: 0 1 3 1 0 0 3 0
A: 4 2 3 1 0 0 3 0
B: 0 1 4 2 3 1 0 0 3 0

17

C x 3 2 0 1 0

Amin x 0 2 3 1 0

C x 3 2 0 1 0

Roll out the T. - N. - T. An - -

T 3 2 0 2 2 1

A 3 2 0 2 2 1

B 3 2 0 2 2 1

22

G 2 1 0 0 3

C x 3 2 0 1 0

F x x 3 2 1 1

C x 3 2 0 1 0

G 2 1 0 0 3

chors A - weigh. _____ Sail on to vic - to -

T 3 0 1 (1) 2 1 2 0 2

A 3 0 1 (1) 2 1 2 0 2

B 3 0 1 (1) 2 1 2 0 2

28

G 2 1 0 0 3

C x 3 2 0 1 0

G 2 1 0 0 3

C x 3 2 0 1 0

ry And sink their bones to Dav-y Jones, Hoo - ray! _____

T 0 1 0 3 3 1 (1) 1

A 0 1 0 3 3 1 (1) 1

B 0 1 0 3 3 1 (1) 1

The Ardelean Woman

The strange melodic twists and turns and the exotic flavor of Romanian music are clearly illustrated in this song of jealous love.

Romanian

Quickly

Chord diagrams for the first system:

- Amin: $x 0 2 3 1 0$
- E: $0 2 3 1 0 0$
- Amin: $x 0 2 3 1 0$
- Dmin: $x x 0 2 3 1$
- Amin/E: $0 0 2 3 1 0$
- E7: $0 2 0 1 0 0$
- Amin: $x 0 2 3 1 0$

Strum: $\downarrow \quad \downarrow \quad \downarrow \quad \downarrow$

Melody:

With my tears that free - ly spill, Tra la la la la la la la,

TAB:

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

2 2 0 0 1 1 3 1 0 2 1 0 2 1 0 2

Chord diagrams for the second system:

- Emin: $0 2 3 0 0 0$
- B7: $x 2 1 3 0 4$
- Emin: $0 2 3 0 0 0$
- Amin: $x 0 2 3 1 0$
- Emin: $0 2 3 0 0 0$
- B7: $x 2 1 3 0 4$
- Emin: $0 2 3 0 0 0$

5

Melody:

I could turn the vil - lage mill, Tra la la la la la la la;

TAB:

T	0	0	2	2	3	3	5	3	2	0	3	2	0	2	0
A															
B															

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

9

B7 Amin B7 Amin B7 Amin B7 Amin

With my tears for him I per-ish, I no long-er true love cher-ish,

T 2 3 5 3 2 0 4 1 4 0 2 0 4 1 0 2

A 2 3 4 2 1 0 4 1 4 0 2 0 4 1 0 2

B 1 2 4 2 1 0 4 1 4 0 2 0 4 1 0 2

13

Amin E Amin Dmin Amin E7 Amin

Tra la la, la la la, Tra la la la la la la la.

T 2 2 0 1 1 3 1 0 2 1 0 2 1 0 2 5

A 2 2 0 1 1 3 1 0 2 1 0 2 1 0 2 5

B 2 2 0 1 1 3 1 0 2 1 0 2 1 0 2 5

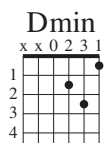
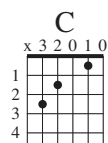
2. Let my rival quench her thirst,
 Tra la la la, la la la la,
 Let my rival drink and burst,
 Tra la la la, la la la la,
 If she tries to steal my love, then
 May she fall into her oven,
 Tra la la, la la la la la,
 Tra la la la, la la la la la

Aria from Don Giovanni

This is one of the most beautiful melodies by Austrian composer Wolfgang Amadeus Mozart. It is from his opera about the scheming knight, Don Juan.

Moderato

Wolfgang Amadeus Mozart



Strum:



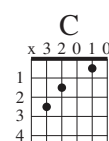
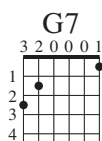
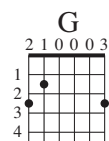
Musical notation for the first system (4/4 time):

T 1 1 3 0 1 2 3 (3) 1

A

B

1 1 3 0 1 2 3 1



Musical notation for the second system (4/4 time):

T 0 0 1 3 0 (0)

A

B

0 0 1 3 0

C
x 3 2 0 1 0

Dmin
x x 0 2 3 1

9

T 1 — 1 — 3 — 0 — 1 — 2 — 3 — (3) — 1 —

A

B

1 1 3 0 1 2 3 1

G7
3 2 0 0 0 1

C
x 3 2 0 1 0

G
2 1 0 0 0 3

13

T 1 — 0 — 2 — 0 — 0 — 2 — 0 — 1 — 0 — 3 — (3) — 1 —

A

B

1 0 2 0 0 2 0 1 0 3 1

C
x 3 2 0 1 0

G
2 1 0 0 0 3

C
x 3 2 0 1 0

17

T 1 — 0 — 3 — 1 — 1 — 0 — 3 — 1 — 0 — 1 —

A

B

1 0 3 1 1 0 3 1 0 1

9

Ma chan-delle est mor - te, Je n'ai plus de feu.
My can - dle is dead now, I don't have a fire.

T
A 2 2 2 2
B 2 2 2 2

2 2 2 2 1 1 2 0 3 1 0

13

Ou - vre - moi ta por - te, Pour l'a - mour de Dieu."
O - pen up your door now, For God's love on high."

T
A 0 0 0 2
B 0 0 2 2

0 0 0 2 0 2 0 0 2 2 0

2. Pierrot yelled his answer,
By the pale moonlight,
"In my bed I'm lying,
Dark and cold's the night;
Go down to my neighbor's,
She is sure a stir,
And she's built a fire so,
Get a light from her."
3. To my neighbor's house then,
By the pale moonlight,
Goes our little friend to
Beg a pen to write.
"Who knocks at this late hour?"
Cries a voice above.
"Open wide your door now.
'Tis the God of love."

4. They seek pen and candle,
By the pale moonlight;
They can see so little,
So dark is the night,
What they found while searching
We will never know;
Once behind her door the
Curtains quickly closed.

9

G 2 1 0 0 0 3
1 2 3 4

D x x 0 1 3 2
1 2 3 4

G 2 1 0 0 0 3
1 2 3 4

Emin 0 2 3 0 0 0
1 2 3 4

auld — lang — syne, my jo, for auld — lang — syne. We'll

T 3 0 0 0 2 0 2 3 0 0

A 3 0 0 0 2 0 2 3 0 0

B 2 0 0 0 1 0 1 0 2 0 0 2 0 0

13

G 2 1 0 0 0 3
1 2 3 4

D x x 0 1 3 2
1 2 3 4

C x 3 2 0 1 0
1 2 3 4

G 2 1 0 0 0 3
1 2 3 4

tak a cup o' kind - ness yet, for — auld — lang — syne.

T 3 0 0 0 2 0 2 0 2 0 2 2 0 0

A 3 0 0 0 2 0 2 0 2 0 2 2 0 0

B 2 0 0 0 1 0 1 0 1 0 1 1 0 0

2. And surely ye'll be your pint-stowp!
And surely I'll be mine!
And we'll tak a cup o' kindness yet,
For auld lang syne.
(Chorus) For auld lang syne, etc.
3. We twa hae run about the braes
And pou'd the gowans fine,
But we've wander'd monie a weary fit
Sin auld lang syne.
(Chorus) Sin auld lang syne, etc.
4. We twa hae paidl'd in the burn
Frae morning sun till dine
But seas between us braid hae roar'd
Sin auld lang syne.
(Chorus) Sin auld lang syne, etc.
5. And there's a hand my trusty fiere,
And gie's a hand o' thine
And we'll tak a right-guid-willie waught,
For auld lang syne.
(Chorus) For auld lang syne, etc.

Chorus:

For auld lang syne, my jo,
For auld lang syne,
We'll tak a cup o' kindness yet,
For auld lang syne!

TRANSLATION

2. And surely you will pay for your pint-vessel!
And surely I will pay for mine!
And we'll take a cup of kindness yet,
For old long past.
(Chorus) For old long past, etc.
3. We have run about the hills
And pulled the daisies fine
But we've wandered many a weary foot
Since old long past.
(Chorus) Since old long past, etc.
4. We two have paddled in the stream
From morning sun (noon) until dinner-time
But seas between us broad have roared
Since old long past.
(Chorus) Since old long past, etc.
5. And there is a hand my trusted friend,
And give me a hand of yours
And we will take of a good drink/toast
For old long past.
(Chorus) For old long past, etc.

Chorus:

For old long past, my dear
For old long past,
We will take a cup of kindness yet,
For old long past.

Aura Lee

The melody of this traditional nineteenth-century parlor song was used in a very popular twentieth-century love song by Elvis Presley ("Love Me Tender").

Traditional

Medium Tempo

Chord diagrams for the first system:

- C**: x 3 2 0 1 0
- D**: x x 0 1 3 2
- G7**: 3 2 0 0 0 1
- C**: x 3 2 0 1 0
- G7**: 3 2 0 0 0 1

Strum:

As the black-bird in the spring, be-neath the wil-low tree,

T: 0 1 0 1 3 2 3 1 1 0 2 0 1 0
A: 0 1 0 1 3 2 3 1 1 0 2 0 1 0
B: 0 1 0 1 3 2 3 1 1 0 2 0 1 0

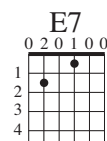
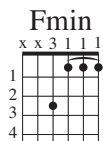
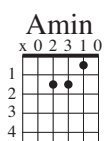
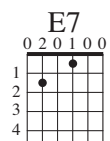
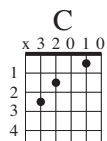
Chord diagrams for the second system:

- C**: x 3 2 0 1 0
- D**: x x 0 1 3 2
- G7**: 3 2 0 0 0 1
- C**: x 3 2 0 1 0

5

Sat and piped I heard him sing, Sing of Au-ra Lee.

T: 0 1 0 1 3 2 3 1 0 2 0 1
A: 0 1 0 1 3 2 3 1 0 2 0 1
B: 0 1 0 1 3 2 3 1 0 2 0 1



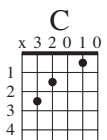
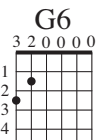
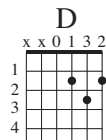
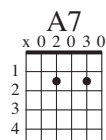
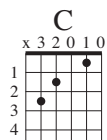
9

Chorus:

Musical notation for the Chorus (measures 9-12). The melody is in treble clef. The lyrics are: Au - ra Lee, Au - ra Lee, Maid of gold - en hair,

Tablature for Treble (T), Alto (A), and Bass (B) staves:

Measure	T	A	B
9	0		0
10	0		0
11	0		0
12	3	1	3



13

Musical notation for the continuation (measures 13-16). The melody is in treble clef. The lyrics are: Sun-shine came a - long with thee, And swal-lows in the air.

Tablature for Treble (T), Alto (A), and Bass (B) staves:

Measure	T	A	B
13	0		0
14	0		1
15	3	2	3
16	1	0	0

2. On her cheek the rose was born,
 'Twas music when she spake,
 In her eyes, the rays of morn,
 With sudden splendor break.
Chorus

3. Take my heart and take my ring,
 I give my love to thee,
 Take me for eternity,
 Dearest Aura Lee.
Chorus

2. 'Twas in the merry month of May,
When the green buds were swellin'
Sweet William on his deathbed lay,
For the love of Barb'ra Allen.
3. He sent his servant to the town,
To the place where she was dwellin'.
"My master's sick and bids you come,
If your name be Barb'ra Allen."
4. Then slowly, slowly she arose,
She went and soon came nigh him.
And all she said when she arrived,
Was, "Young man, I think your dyin'."
5. "An' sure," he says, "my end is near,
And death is on my dwellin'.
And I cannot hold my own life dear,
Without you, my Barb'ra Allen."
6. He turned his face unto the wall,
And death was in him wellin'.
"Adieu, my dear, my dear friends all,
Be kind to Barb'ra Allen."
7. And as she crossed the verdant fields,
She heard his death bell knellin'.
And every stroke did seem to say,
"Hard-hearted Barb'ra Allen."
8. When he was gone and in his grave,
Her heart was struck with sorrow,
"Oh, mother, mother, make my bed,
For I shall die tomorrow."
9. And on her deathbed as she lay,
She begged be buried by him.
And sore repented of the day,
That she did e'er deny him.
10. They buried her in the churchyard,
They buried him beside her,
And from his heart grew a red, red rose,
And from her heart a briar.
11. They climb'd right up the old church wall,
Till they could climb no higher,
They tied themselves in a lovers' knot,
The red rose 'round the briar.

Barcarolle

A *barcarolle* is music in the style of songs sung by gondoliers (people who drive small boats called *gondolas*) in Venice, Italy. This barcarolle was written by German composer Jacques Offenbach for his opera *The Tales of Hoffman*.

Jacques Offenbach

Andante

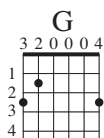
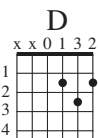


Strum:



The first system of musical notation for the Barcarolle. It features a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody consists of four measures. Below the staff is a guitar tablature with three staves labeled T, A, and B. The tablature shows the fret numbers for each string across the four measures.

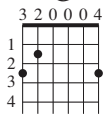
Measure	T	A	B
1	0	1	0
2	1	0	1
3	0	2	1
4	0	1	0



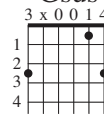
The second system of musical notation for the Barcarolle. It features a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody consists of four measures, with the final measure containing a fermata. Below the staff is a guitar tablature with three staves labeled T, A, and B. The tablature shows the fret numbers for each string across the four measures.

Measure	T	A	B
1	0	2	0
2	1	1	0
3	0	0	0
4	(0)		

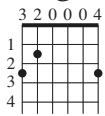
G



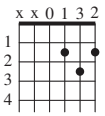
Gsus



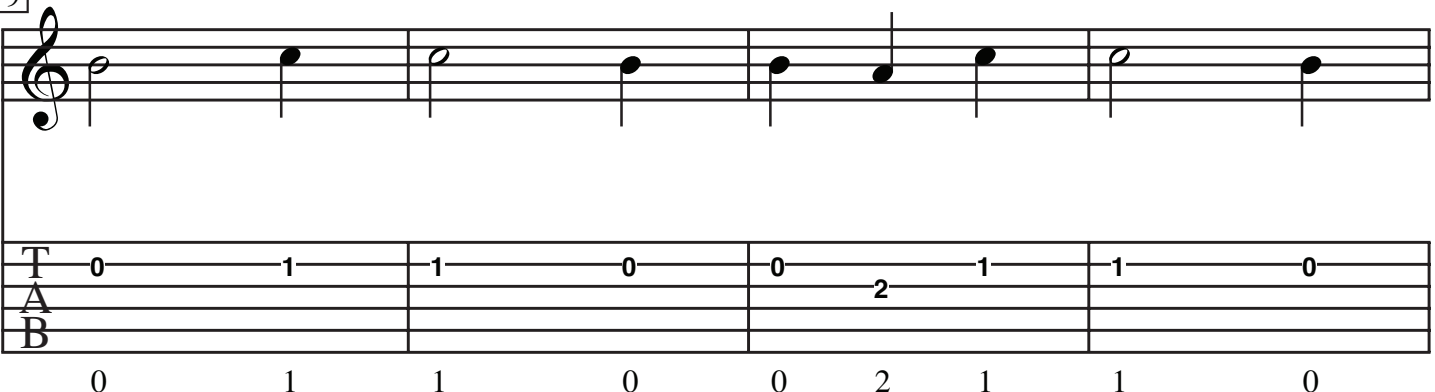
G



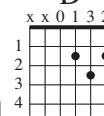
D



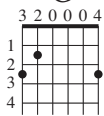
9



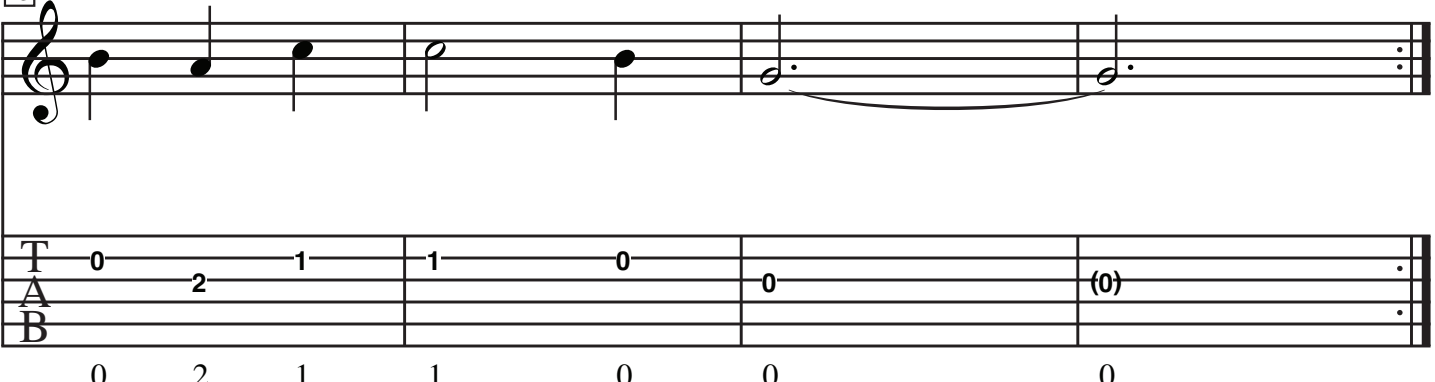
D



G



13



Battle Cry of Freedom

This song was popular on both sides fighting in the Civil War. The lyrics popular today are the Northern lyrics. This is the chorus of the Southern version:

Our rights forever!

Hurrah boys hurrah!

Down with the tyrants, raise the Southern star,

And we'll rally 'round the flag boys,

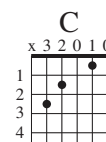
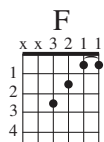
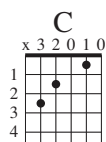
We'll rally once again

Shouting the battle cry of freedom!

Words and Music by
George F. Root

f = Forte. Loud.

March-like



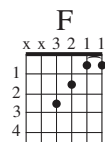
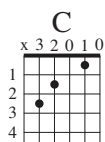
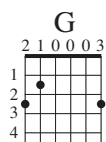
f Strum:

Yes we'll ral-ly 'round the flag, boys, we'll ral-ly once a - gain, Shout - ing the

T 1 3 0 0 0 3 1 2 0 1 1 1 0 2 0 0 3

A

B

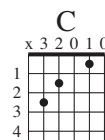
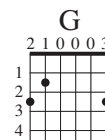
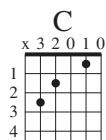


6 bat-tle cry of free - dom, We will ral-ly from the hill-side, we'll gath-er from the

T 0 1 3 0 3 1 3 0 0 0 3 1 2 0 1 1 1 0

A 2 0 2 0 1 3 0 3 1 3 0 0 0 3 1 2 0 1 1 1 0

B



Chorus:

12 plain, Shout - ing the bat-tle cry of free - dom! The Un - ion for -

T 2 0 0 3 2 0 1 0 3 1 0 0 2 3

A 2 0 0 3 2 0 1 0 3 1 0 0 2 3

B

18

F C F

ev - er! Hur - rah, boys, hur - rah! Down with the trai - tor,

T A B

0 2 0 0 2 3 0 0 2 3 0 2

23

G C F

up with the star; While we ral - ly 'round the flag, boys, ral - ly once a -

T A B

0 2 3 0 1 3 0 0 0 3 1 2 1 1 1 0

28

C G C

gain, Shout - ing the bat - tle cry of free - dom!

T A B

2 0 0 3 2 0 1 0 3 1

2. We are springing to the call
 For three hundred thousand more
 Shouting the battle cry of freedom
 And we'll fill the vacant ranks
 Of our brothers gone before
 Shouting the battle cry of freedom
Chorus

3. We will welcome to our numbers
 The loyal, true, and brave
 Shouting the battle cry of freedom
 And although he may be poor
 He shall never be a slave
 Shouting the battle cry of freedom
Chorus

4. So we're springing to the call
 From the East and from the West
 Shouting the battle cry of freedom
 And we'll hurl the rebel crew
 From the land we love the best
 Shouting the battle cry of freedom
Chorus

Battle Hymn of the Republic

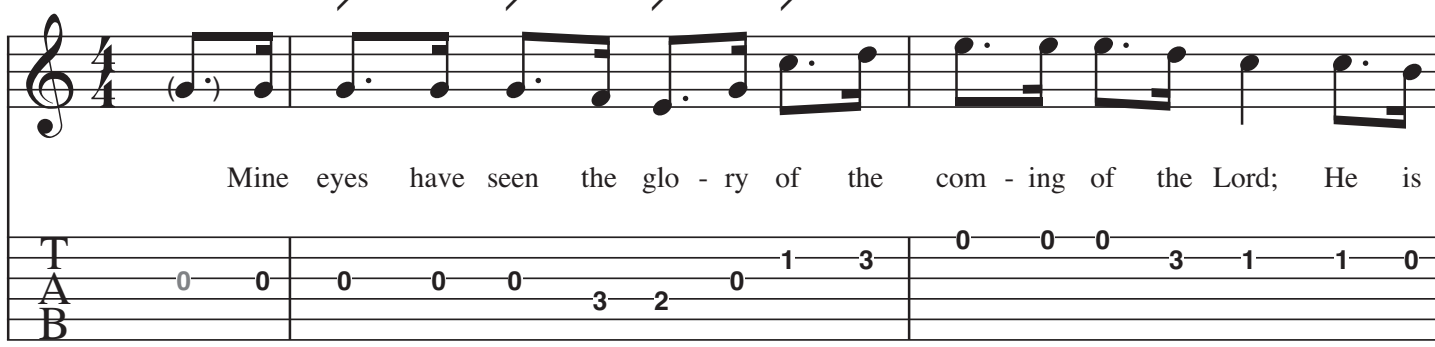
This song was written on July 4, 1861 by Julia Ward Howe. In response to a friend's challenge, she wrote new, more uplifting lyrics to the popular Union Army song "John Brown's Body." Since then it has become a well-loved patriotic anthem sung often at Independence Day celebrations.

Words and music by
Julia Ward Howe

March-like

C
x 3 2 0 1 0
1 2 3 4

Strum:    



Mine eyes have seen the glo - ry of the com - ing of the Lord; He is

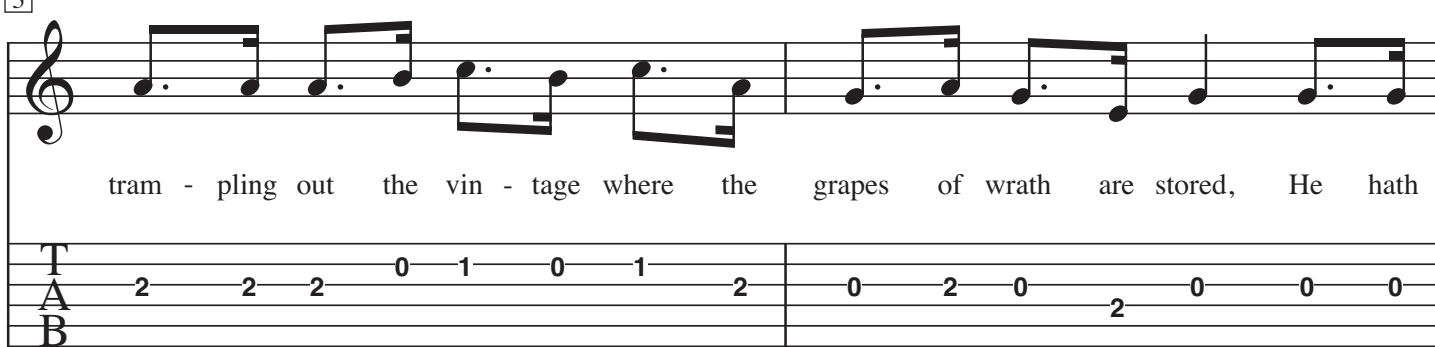
T
A
B

0 0 0 0 0 3 2 0 1 0 0 0 0 3 1 1 0

F
x x 3 2 1 1
1 2 3 4

C
x 3 2 0 1 0
1 2 3 4

[3]



tram - pling out the vin - tage where the grapes of wrath are stored, He hath

T
A
B

2 2 2 0 1 0 1 2 0 2 0 2 0 0 0

C
x 3 2 0 1 0
1 2 3 4

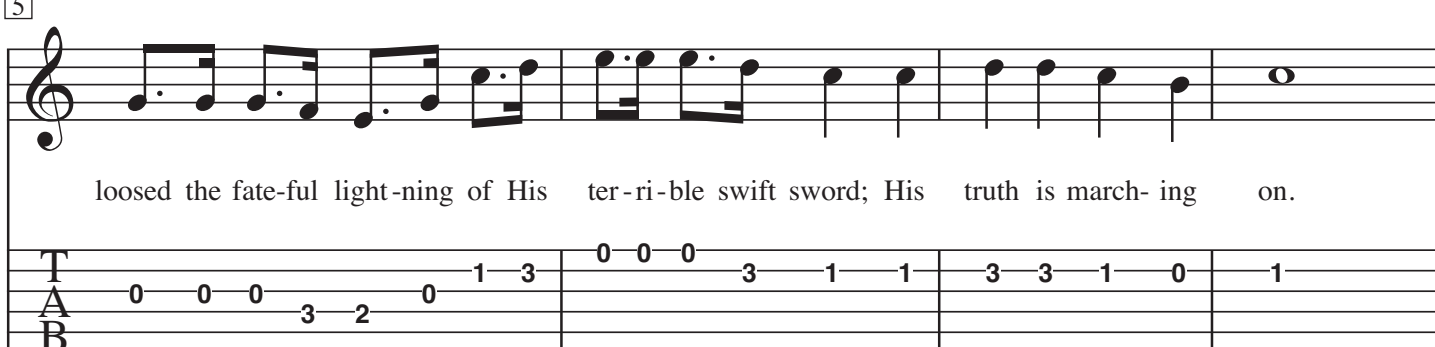
E7
0 2 0 1 0 0
1 2 3 4

Amin
x 0 2 3 1 0
1 2 3 4

G7
3 2 0 0 0 1
1 2 3 4

C
x 3 2 0 1 0
1 2 3 4

[5]



loosed the fate-ful light-ning of His ter-ri-ble swift sword; His truth is march- ing on.

T
A
B

0 0 0 3 2 0 1 0 0 0 0 3 1 1 3 3 1 0 1

[9] Chorus:

Glo - ry, glo - ry, hal - le - lu - jah! Glo - ry, glo - ry, hal - le - lu - jah!

[13]

Glo - ry, glo - ry, hal - le - lu - jah! His truth is march - ing on.

Chord diagrams for guitar:

- C**: x 3 2 0 1 0
- F**: x x 3 2 1 1
- C**: x 3 2 0 1 0
- C**: x 3 2 0 1 0
- E7**: 0 2 0 1 0 0
- Amin**: x 0 2 3 1 0
- G7**: 3 2 0 0 0 1
- C**: x 3 2 0 1 0

2. I have seen Him in the watch-fires of a hundred circling camps,
They have builded Him an altar in the evening dews and damps;
I can read His righteous sentence by the dim and flaring lamps:
His day is marching on.

Chorus

3. I have read a fiery gospel writ in burnished rows of steel:
"As ye deal with My contemners, so with you My grace shall deal;
Let the hero, born of woman, crush the serpent with His heel,
Since God is marching on."

Chorus

4. He has sounded forth the trumpet that shall never call retreat;
He is sifting out the hearts of men before His judgment-seat:
Oh, be swift, my soul, to answer Him! Be jubilant, my feet!
Our God is marching on.

Chorus

5. In the beauty of the lilies Christ was born across the sea,
With a glory in His bosom that transfigures you and me:
As He died to make men holy, let us die to make men free,
While God is marching on.

Chorus

Beautiful Dreamer

This beautiful serenade was written late in the career of the prolific American composer Stephen Foster. The song wasn't published until after Foster's death and is sometimes claimed to be the last song he ever completed.

*Words and music by
Stephen Foster*

Slowly

Chord diagrams: C (x 3 2 0 1 0), Dmin (x x 0 2 3 1), G7 (3 2 0 0 0 1). Strum:

Beau-ti-ful dream - er Wake un-to me. Star-light and

T 1 0 1 0 2 0 4 0 2 0 0 2

A 1 0 1 0 2 0 4 0 2 0 0 2

B 1 0 1 0 2 0 4 0 2 0 0 2

Chord diagrams: Dmin7 (x x 0 2 1 1), G7 (3 2 0 0 0 1), C (x 3 2 0 1 0).

8

dew-drop are wait-ing for thee. Sounds of the rude world

T 2 0 3 3 2 0 2 1 0 1 0 2

A 2 0 3 3 2 0 2 (2) 1 0 1 0 2

B 2 0 3 3 2 0 2 (2) 1 0 1 0 2

Chord diagrams: Dmin (x x 0 2 3 1), G7 (3 2 0 0 0 1), Dmin7 (x x 0 2 1 1), G7 (3 2 0 0 0 1), C (x 3 2 0 1 0).

15

heard in the day, Lull'd by the moonlight are all passed a - way.

T 0 4 0 2 0 0 2 2 0 3 3 2 0 3

A 0 4 0 2 0 0 2 2 0 3 3 2 0 3

B 0 4 0 2 0 0 2 2 0 3 3 2 0 3

23

G7 C D

Beau-ti-ful dream - er Queen of my song, — List while I woo thee with

T A B

0 3 0 2 2 2 0 2 3 1 0 1 2 3 1

32

D7 G C Dmin

soft mel-o - dy. — Gone are the cares of life's bus-y throng, —

T A B

0 1 2 0 1 0 1 0 2 0 4 0 2

41

G7 Dmin7 G7 C C7 F C G7 C

Beau-ti-ful dreamer A-wake un-to me — Beau-ti-ful dreamer A-wake un-to me

T A B

0 0 2 2 0 3 3 2 0 2 2 0 1 1 0 2 3 2 0 3

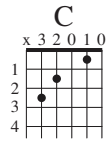
= *Fermata*. Hold this note longer than its normal value.

Bill Bailey

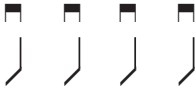
Also known as "Won't You Come Home Bill Bailey," this song was written in 1902 by Hughie Cannon and is still hugely popular with Dixieland bands.

*Words and Music by
Hughie Cannon*

Fast



Strum:

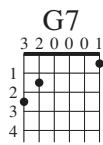
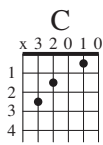


Won't you come home, Bill Bai-ley, Won't you come home? She moans the

T 0 2 1 0 4 0 3 0 2 1 0 0 2 1

A 0 2 1 0 4 0 3 0 2 1 0 0 2 1

B 0 2 1 0 4 0 3 0 2 1 0 0 2 1

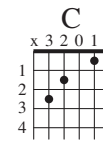
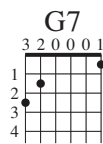


6 whole day long, I'll do the cook-ing dar-ling,

T 0 3 3 0 (0) 0 0 3 1 0 1 3

A 0 3 3 0 (0) 0 0 3 1 0 1 3

B 0 3 3 0 (0) 0 0 3 1 0 1 3



11 I'll pay the rent, I know I've done you wrong.

T 0 0 1 1 0 0 3 3 5 5 0

A 0 0 1 1 0 0 3 3 5 5 0

B 0 0 1 1 0 0 3 3 5 5 0

C
x 3 2 0 1 0

16

'Mem-ber that rain-y eve that I drove you out With noth-ing but a

T (0) 0 2 1 0 4 0 3 0 2 1 0 0 0 2 1 0

A 0 2 1 0 4 0 3 0 2 1 0 0 0 2 1 0

B 0 2 1 0 4 0 3 0 2 1 0 0 0 2 1 0

C7
x 3 2 4 1 0

F
x x 3 2 1 1

F#dim
x x 4 2 1 x

C
x 3 2 0 1 0

22

fine tooth comb? I know I'm to blame, Well ain't that a

T 3 6 5 (5) 1 1 1 1 3 1 3 3 5

A 3 6 5 (5) 1 1 1 1 3 1 3 3 5

B 3 6 5 (5) 1 1 1 1 3 1 3 3 5

A7
x 0 2 0 3 0

D7
x x 0 2 1 3

G7
3 2 0 0 0 1

C
x 3 2 0 1 0

28

shame? Bill Bai-ley won't you please come home?

T 0 0 0 3 2 3 1 0 1 (1)

A 0 0 0 3 2 3 1 0 1 (1)

B 0 0 0 3 2 3 1 0 1 (1)

Black Is the Color of My True Love's Hair

47

John Jacob Niles, a musicologist and performer, spent his life collecting the many folk songs of Appalachia. This song is one of the best known and most beautiful that he found.

Appalachian Folk Song

Slowly

Chord diagrams for guitar:

- Amin**: x 0 2 3 1 0
- G**: 2 1 0 0 0 3
- F**: x x 3 2 1 1
- Dmin**: x x 0 2 3 1

Strum: [Diagram showing a downward strum]

3

6

Black, black, black is the col - or of my true love's hair, her

lips — are some-thing ro - sy fair, the — sweet - est — smile and the

kin - dest hands, I love — the ground where - on she stands.

2. I love my love and well she knows,
I love the grass whereon she goes;
If she on earth no more I see,
My life will quickly fade from me.

3. I go to Troublesome to mourn, to weep,
But satisfied I ne'er can sleep,
I'll write her a note in a few little lines,
I'll suffer death ten thousand times.

4. Black, black, black is the color
of my true love's hair,
Her lips are something rosy fair,
The sweetest smile and the kindest hands,
I love the ground whereon she stands.

The Blue Bell of Scotland

Though generally considered a folk song whose origins are lost in history, this tune is possibly the work of a Mrs. Jordan, a London stage performer, who claimed she wrote it in 1800.

Scotland

Medium Tempo

Chord diagrams for the first system:

- C: x 3 2 0 1 0
- G7: 3 2 0 0 0 1
- C: x 3 2 0 1 0
- F: x x 3 2 1 1
- C: x 3 2 0 1 0
- G7: 3 2 0 0 0 1
- C: x 3 2 0 1 0

Strum:

Musical notation (treble clef, 4/4 time):

Oh where, tell me where is your — High-land lad - die gone? Oh

Tablature (T, A, B strings):

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

Chord diagrams for the second system:

- C: x 3 2 0 1 0
- G7: 3 2 0 0 0 1
- C: x 3 2 0 1 0
- F: x x 3 2 1 1
- C: x 3 2 0 1 0
- G7: 3 2 0 0 0 1
- C: x 3 2 0 1 0

Musical notation (treble clef, 4/4 time):

where, tell me where is your — High-land lad - die gone? He's

Tablature (T, A, B strings):

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

9

C Emin Amin D7 G D7 G G7

gone with stream - ing ban - ners where — no - ble deeds are done, And it's

T 1 0 1 0 0 2 0 0 1 3 0 2 0

A 2 3 2 0 2 0 2 4 0 2 0

B 2 3 2 0 1 2 0 1 0 0 1 3 0 2 0

13

C G7 C F C G7 C

oh, in my heart that I — wish him safe at home.

T 1 0 2 0 2 0 1 2 2 3 0 3

A 2 0 2 0 2 2 3 0 3

B 1 0 2 0 2 0 1 2 2 3 0 3

2. Oh where, tell me where did your Highland laddie dwell?
 Oh where, tell me where did your Highland laddie dwell?
 He dwelt in bonnie Scotland, where blooms the sweet blue bell,
 And it's oh, in my heart that I love my laddie well.

3. Oh what, tell me what if your Highland laddie's slain?
 Oh what, tell me what if your Highland laddie's slain?
 Oh, no, true love will guard him and bring him safe again,
 For it's oh, my heart would break if my Highland lad were slain.

Botany Bay

This is an Australian song about English convicts shipped off to the “land down under.”

Australia

Waltz Tempo

Chord diagrams for C, G7, and C are shown above the staff. The strumming pattern is indicated as "Strum: Bass".

Verse: Fare - well to old Eng - land for - ev - er, _____ Fare -
 Chorus: Sing - ing too - ra, li - oo - ral, li - ad - di - ty. _____ Sing - ing

TAB: T, A, B strings with fret numbers (3, 0, 2, 0, 0, 0, 0, 3, 3, 2, 0, 3, (3), 0, 0).

Chord diagrams for C, F, and C are shown above the staff. The strumming pattern is indicated as "Strum: Bass".

well to my rum culls as well. _____ Fare -
 too - ral, li - oo - ral, li - ay, _____ Sing - ing

TAB: T, A, B strings with fret numbers (2, 0, 1, 3, 2, 1, 0, (0), 2, 0).

9

F C Amin

well to the well known Old Bai - ley, Where
too - ral, li - oo - ral, li - ad - di - ty, For we're

T 1 0 1 3 1 2 0 2 3 (3) 3 0
A 1 0 1 3 1 2 0 2 3 (3) 3 0
B 1 0 1 3 1 2 0 2 3 (3) 3 0

13

C G7 C

I used to cut such a swell.
bound for the Bot - a - ny Bay.

T 2 0 0 0 3 2 3 (3)
A 2 0 0 0 3 2 3 (3)
B 2 0 0 0 3 2 3 (3)

2. There's the captain he is our commander,
There's the bosun and all the ship's crew.
There's the first and the second class passengers,
That knows what we poor convicts go through.
Chorus

3. These seven long years I've been serving now,
And seven long more I've to stay.
All for bashing a bloke down our alley,
And for taking his ticker away.
Chorus

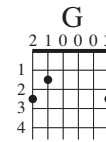
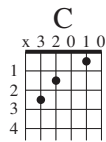
4. Listen all my young Dookies and Dutchesses,
Take warning from what I've to say.
Mind all is your own that you touchesses,
Or you'll meet us in Botany Bay.
Chorus

Brahms's Lullaby

A *lullaby* is a song that is meant to be sung to a baby in a cradle. The German composer Johannes Brahms originally wrote this melody for singer with piano.

Words and music by
Johannes Brahms

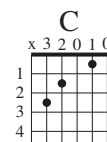
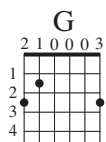
Andante



Strum:

Musical notation for the first system of Brahms's Lullaby, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody is written on a single staff. Below the staff, the lyrics are: "Lul-la - by and good - night With__ ro - ses be - deight__ With__".

Below the lyrics, there are three staves labeled T, A, and B, representing the guitar fretboard positions for the left hand. The fret numbers are: T: 0 0 0 1 0 2 2 0 0 2; A: 2 2 0 2 2 0 0 2 0 2; B: 2 2 0 2 2 0 1 0 2 2 0 0 2.



Musical notation for the second system of Brahms's Lullaby, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody is written on a single staff. Below the staff, the lyrics are: "lil - ies o' - er spread Is____ ba - by's wee bed Lay thee".

Below the lyrics, there are three staves labeled T, A, and B, representing the guitar fretboard positions for the left hand. The fret numbers are: T: 0 0 0 0 0 1 0 0 0 1; A: 3 0 0 2 3 0 3 0 0 0 1 3 3; B: 3 0 0 2 3 0 3 0 0 0 1 3 3.

9

F C F C

down now and rest, May thy slum - ber be blessed. Lay thee

T 1 2 3 0 2 3 3 0 2 0

A 2 3 0 2 3 0 2 0

B 3 3 0 2 3 3 3 3

1 2 3 0 2 3 3 0 2 0 3 3

13

F C G7 C

down now and rest, May thy slum - ber be blessed.

T 1 2 3 0 2 3 3 2 0 3

A 2 3 0 2 3 3 2 0 3

B 3 3 0 2 3 3 2 0 3

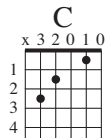
1 2 3 0 2 3 3 2 0 3

Buffalo Gals

“Buffalo Gals” is an old traditional tune that was popular in several different versions in nineteenth-century minstrel shows. The Buffalo in the title refers to Buffalo, New York, and not to the animal we call a buffalo or bison.

*Words and music by
“Cool White” (John Hodges)*

Lively

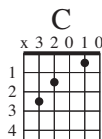
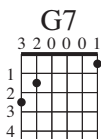


Strum:



Buff - fa - lo gals won't you come out to - night, Won't you

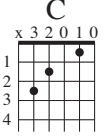
T												
A												
B	3	3	3	2	0	0	2	0	0	2	2	2
	3	3	3	2	0	0	2	0	0	2	2	2



come out to - night, won't you come out to - night;

T												
A	0	3	3	0	3	3	2	0	0	2		
B	0	3	3	0	3	3	2	0	0	2		

C
x 3 2 0 1 0



5



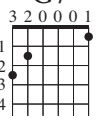
Buf - fa - lo gals won't you come out to - night, And

T
A
B

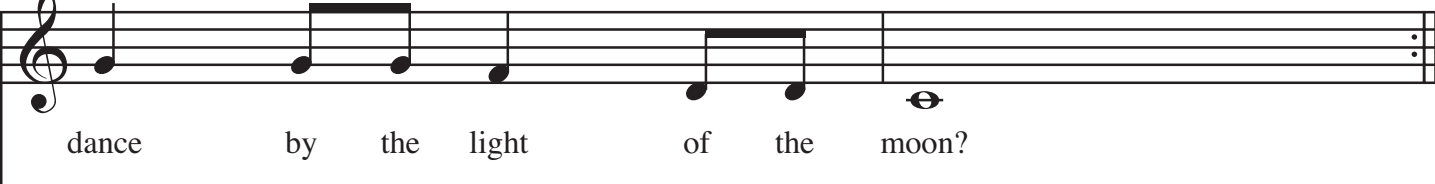
3 3 3 2 0 0 2 0 0 2 2

3 3 3 2 0 0 2 0 0 2 2

G7
3 2 0 0 0 1



7



dance by the light of the moon?

T
A
B

0 0 0 3 0 0 3

0 0 0 3 0 0 3

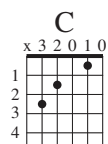
2. Oh, I danced with a gal with a hole in her stocking,
And her hip kept a-rockin' and her toe kept a-knockin';
Oh, I danced with a gal with a hole in her stocking,
And we danced by the light of the moon.

The Caisson Song

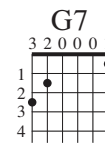
This song, written by a first lieutenant, is about the every-day activities of a horse-drawn field artillery unit. During World War I, John Philip Sousa used the tune for a march. After World War II, the lyrics were changed and the song was renamed "The Army Song." With the new lyrics, it is the official music march of the U. S. Field Artillery. The version below is the original version.

March Tempo

Words and Music by
Edmund L. Gruber



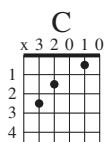
Strum:



f

O-ver hill, o-ver dale, As we hit the dust-y trail, And those cais-sons go

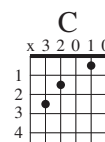
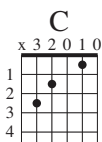
T											
A	0	2	0	0	2	0	0	2	0	2	0
B	0	2	0	0	2	0	0	2	0	2	0



6

roll-ing a - long. In and out, hear them shout, Coun-ter

T											
A	0	3	0	3	(3)	0	2	0	0	2	0
B	0	3	0	3	(3)	0	2	0	0	2	0



11

march and right a - bout, And those cais-sons go roll-ing a - long.

T											
A	0	2	0	2	0	2	3	0	3	0	3
B	0	2	0	2	0	2	3	0	3	0	3

16

C

x 3 2 0 1 0

1 2 3 4

F

x x 3 2 1 1

1 2 3 4

C

x 3 2 0 1 0

1 2 3 4

Then it's high high he, In the field ar-til - ler - y,

T 1 1 0 1 0 2 0 1 2 0

A 0 0 1 1 0 0 0 2 0 0

B (3) 0 0 1 1 0 0 0 2 0 1 2 0

21

Amin

x 0 2 3 1 0

1 2 3 4

D

x x 0 1 3 2

1 2 3 4

G

2 1 0 0 0 3

1 2 3 4

C

x 3 2 0 1 0

1 2 3 4

E

0 2 3 1 0 0

1 2 3 4

Shout out your num-bers loud and strong, _____ For where - e'er you go,

T 1 1 0 2 0 1 2 3 (3) 0 0 1 1 0

A 2 0 1 2 3 0 0 1 1 0

B 1 1 0 2 0 1 2 3 0 0 1 1 0

27

F

x x 3 2 1 1

1 2 3 4

C

x 3 2 0 1 0

1 2 3 4

G7

3 2 0 0 0 1

1 2 3 4

C

x 3 2 0 1 0

1 2 3 4

You will al-ways know, That those cais-sons go roll-ing a - long. _____

T 2 0 1 2 0 2 3 0 3 0 0 3 0 3

A 2 0 1 2 0 2 3 0 3 0 0 3 0 3

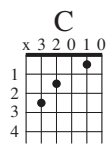
B 2 0 1 2 0 2 3 0 3 0 0 3 0 3 (3)

Camptown Races

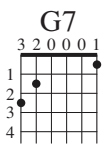
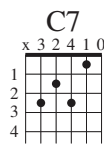
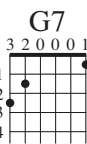
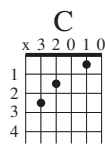
Originally entitled "Gwine to Run All Night" or "De Camptown Races," this minstrel song was written by Stephen Foster in 1850. The song describes a frolicking day at the horse races.

*Words and music by
Stephen Foster*

Lively



Strum:



Camp-town la - dies sing this song! Doo dah! Doo dah! The

T: 0 0 2 0 2 0 2 2 0 0 2 0 0
 A: 0 0 2 0 2 0 2 0 0 0
 B: 0 0 2 0 2 0 2 0 0

Camp-town race - track's five miles long! Oh, doo - dah day!

T: 0 0 2 0 2 0 2 0 0 2 0 3
 A: 0 0 2 0 2 0 2 0 0
 B: 0 0 2 0 2 0 2 0 3

Gwine to run all night, Gwine to run all day! I

T: 3 3 2 0 1 2 2 1 2 0 0
 A: 3 3 2 0 1 2 2 1 2 0 0
 B: 3 3 2 0 1 2 2 1 2 0 0

13

C x 3 2 0 1 0

Dmin x x 0 2 3 1

G7 3 2 0 0 0 1

C x 3 2 0 1 0

bet my mon-ey on the bob - tail nag, Some-bod - y bet on the bay!

T
A
B

0 0 2 2 0 0 2 0 2 0 2 3 2 0 0 3

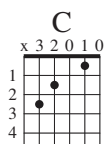
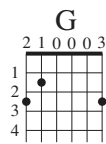
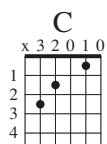
2. The long-tail filly and the big black horse, doo-dah, doo-dah,
They flew the track, and both cut across, sing, oh, doo-dah day!
Chorus
3. The blind horse sticking in a big mud hole, doo-dah, doo-dah,
Couldn't touch bottom with a ten-foot pole, sing, oh, doo-dah day!
Chorus
4. See them fly on a ten-mile heat, doo-dah, doo-dah,
Around the track, and then repeat, sing, oh doo-dah day!
Chorus
5. I win my money on the bob-tail nag, doo-dah, doo-dah,
I keep my money in an old towbag, sing, oh doo-dah day!
Chorus
6. Old muley cow came on the track, doo-dah, doo-dah,
The bob-tail threw her over his back, sing, oh doo-dah day!
Chorus
7. Then flew along like a railroad car, doo-dah, doo-dah,
Like running a race with a shooting star, sing, oh doo-dah day!
Chorus

Can-Can

A *can-can* is a French dance that was popular in the nineteenth century. The German composer Jacques Offenbach included this can-can in his operetta *Orpheus in the Underworld*.

Jacques Offenbach

Allegro



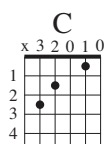
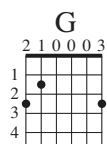
Strum:



Musical notation for the first system of the Can-Can piece, featuring a treble clef, 4/4 time signature, and a key signature of one sharp (F#). The notation includes a melody line and a guitar accompaniment line with fret numbers (0, 1, 2, 3) and a strumming pattern.

Guitar accompaniment fret numbers (TAB):

T							
A							
B	3	0	3	2	0	0	0
	3	0	3	2	0	0	0



Musical notation for the second system of the Can-Can piece, featuring a treble clef, 4/4 time signature, and a key signature of one sharp (F#). The notation includes a melody line and a guitar accompaniment line with fret numbers (0, 1, 2, 3) and a strumming pattern.

Guitar accompaniment fret numbers (TAB):

T							
A	0	0	0	3	2	0	0
B	0	0	0	3	2	0	0
	0	0	0	3	2	0	0

C

x 3 2 0 1 0

1

2

3

4

G

2 1 0 0 0 3

1

2

3

4

C

x 3 2 0 1 0

1

2

3

4

9



T

A

B

3

0

3

2

0

0

0

0

2

2

3

3

0

3

2

0

0

0

0

2

1

3

G

2 1 0 0 0 3

1

2

3

4

C

x 3 2 0 1 0

1

2

3

4

G

2 1 0 0 0 3

1

2

3

4

C

x 3 2 0 1 0

1

2

3

4

13



T

A

B

0

0

0

3

2

0

3

0

0

2

3

1

0

3

2

0

3

0

0

2

3

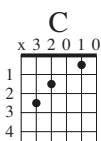
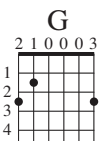
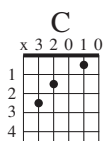
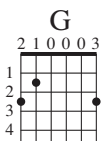
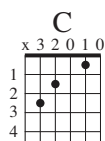
1

Cielito Lindo (Beautiful Heaven)

Written in 1882, the title of this popular Mexican song is roughly translated as “Lovely Sweet One.”

Words and music by
Quirino Mendoza y Cortés

Fast



Strum:

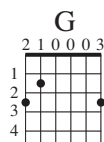
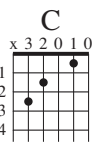


From Si - er - ra Mo - re - no, Cie - li - to Lin - do comes -

T 1 1 2 (2) 0 0 1 1 2 (2) 0 0 1 1 2

A 2 (2) 0 3 0 (0)

B

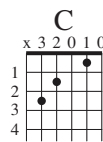
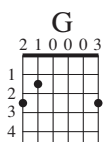
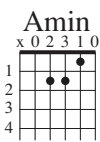


6 soft - ly steal - ing, Laugh - ing eyes, black and

T (2) 0 0 3 0 (0) 0 0 0 (0) 2 0

A (2) 0 3 0 (0)

B



11 ro-guish, Cie - li - to Lin - do, beau - ty re - veal - ing.

T 3 2 0 (0) 2 3 0 0 0 (0) 0 3 0 1 (1)

A 3 2 0 (0) 2 3 0 0 0 (0)

B

17

C x 3 2 0 1 0
1 2 3 4

F x x 3 2 1 1
1 2 3 4

Dmin7 x x 0 2 1 1
1 2 3 4

Maid - en di - vine, Beau -

T 0 3 1 2 (2) 3

A

B

22

G 2 1 0 0 3
1 2 3 4

C x 3 2 0 1 0
1 2 3 4

ti - ful Heav - en, Your gold - en voice makes

T 3 1 0 1 (1) 0 2 0 2 0

A

B

27

G 2 1 0 0 3
1 2 3 4

F x x 3 2 1 1
1 2 3 4

G7 3 2 0 0 1
1 2 3 4

C x 3 2 0 1 0
1 2 3 4

my heart re - joice. O heav-en - ly choice, Cie - li - to.

T 0 0 3 0 3 1 (1)

A 3 3 0 0 2 2 0

B 3 3 0 2

2. In the air brightly flashing, Cielito Lindo,
flies Cupid's feather
My heart it is striking, Cielito Lindo,
wounding forever.
Chorus

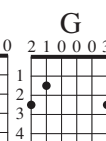
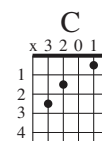
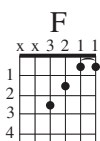
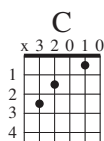
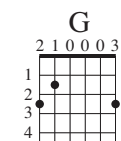
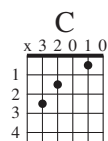
(Spanish)
De la Sierra Morena, Cielito Lindo, vienen bajando;
Un par de ojitos negros, Cielito Lindo, de contrabando.
Ay, ay, ay, ay! Canta y no llores,
Porque cantando se alegran, Cielito Lindo los corazones.
Una flecha en aire, Cielito Lindo, lanzo Cupido.
Y como fue jugando, Cielito Lindo, yo fui el herido.
Ay, ay, ay, ay! Canta y no llores,
Porque cantando se alegran, Cielito Lindo los corazones.

Columbia, the Gem of the Ocean

This song was written in 1843 and was very popular during the administration of Abraham Lincoln.

Words by Thomas A. Becket

Music by David T. Shaw



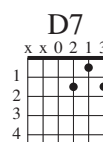
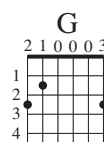
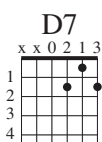
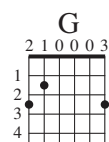
Strum:

O Co-lum-bia, the gem of the o-cean, The home of the brave and the free, — The

T 0 0 1 1 1 3 3 1 0 1 0 2 4 2 1 0 3 1 1 0 3

A 0 0 1 1 1 3 3 1 0 1 0 2 4 2 1 0 3 1 1 0 3

B 0 0 1 1 1 3 3 1 0 1 0 2 4 2 1 0 3 1 1 0 3

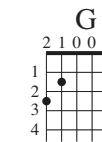
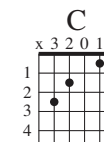


5 shrine of each pa-triot's de - vo-tion, A world-of-fers hom-age to thee. Thy —

T 3 3 3 3 0 2 3 3 3 2 0 3 1 4 2 3 4 0 0 3

A 3 3 3 3 0 2 3 3 3 2 0 3 1 4 2 3 4 0 0 3

B 3 3 3 3 0 2 3 3 3 2 0 3 1 4 2 3 4 0 0 3

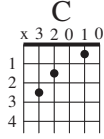
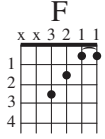
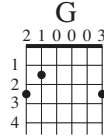
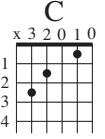


9 man-dates make he - roes as - sem-ble, When Lib-er-ty's form stands in view; Thy —

T 3 3 3 1 0 2 0 0 1 1 3 0 0 0 1 0 3 1 3 1 5

A 3 3 3 1 0 2 0 0 1 1 3 0 0 0 1 0 3 1 3 1 5

B 3 3 3 1 0 2 0 0 1 1 3 0 0 0 1 0 3 1 3 1 5

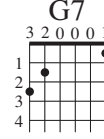
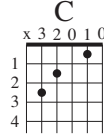
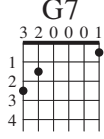
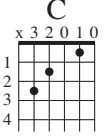





13

ban-ners make tyr - an-ny trem-ble! When_ borne_by the red, white, and blue! When_

T 3 3 3 1 0 3 1 0 5 3 1 0 3 1 0 2 0 1 0 1
 A 3 1 0 2 3 1 0 2 0 1 0 1
 B

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

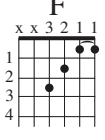
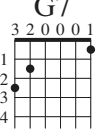
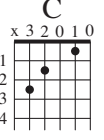





17

borne by the red, white, and blue! When_ borne by the red, white, and blue! Thy_

T 3 3 3 3 3 1 0 0 1 3 3 3 3 3 1 0 1 0
 A 3 3 3 3 3 1 0 0 1 3 3 3 3 3 1 0 1 0
 B

3 3 3 3 3 1 0 0 1 3 3 3 3 3 1 0 1 0

21

ban-ners make tyr - an-ny trem-ble, When_ borne_by the red, white, and blue!

T 3 3 3 1 0 3 1 0 5 3 1 0 3 1 0 2 0 1
 A 3 1 0 2 3 1 0 2 0 1 0 1
 B

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

Coventry Carol

Written in the sixteenth century, this Christmas carol describes the biblical Massacre of the Innocents in which King Herod orders all male infants to be killed. The carol is told from the perspective of the mother of a baby son.

English

Slowly

Dmin: x x 0 2 3 1
 A7: x 0 2 0 3 0
 Dmin: x x 0 2 3 1
 Edim: 0 1 2 0 x x
 A7: x 0 2 0 3 0

Strum:

Lu - ly, lul - lay, Thou lit - tle, ti - ny Child,
 O sis - ters too, how may we do,

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

0 0 3 0 2 1 1 1 0 3

Dmin: x x 0 2 3 1
 A7: x 0 2 0 3 0
 Dmin: x x 0 2 3 1
 Gmin: x x 0 2 3 4
 A7: x 0 2 0 3 0
 Dmin: x x 0 2 3 1
 Dmin: x x 0 2 3 1

5. By, by, lul - ly lul - lay. day. This
 For to pre - serve this

T
A
B 0 2 3 0 2 0 0 2

0 1 2 0 1 0 0 1

9

C F C F Edim A7

poor young - ling for whom we do sing,

T A B

0 3 2 3 2 2 0 4

0 2 1 2 1 1 0 3

13

Dmin A7 Dmin Gmin Asus A D

By, by, lul - ly lul - - - lay.

T A B

0 4 0 0 2 4

0 3 0 0 1 3

The Crawdad Song

The crawdad (or crawfish or crayfish) is a small shellfish that looks like a tiny lobster. They live in holes in the banks of rivers, streams, and bayous.

Traditional

Moderately

[illegible]

5

G

2 1 0 0 3

1

2

3

4

D7

x x 0 2 1 3

1

2

3

4

You get a line and I'll get a pole, — Babe. —————

T

0 3 3 3 3 0 3 3 0 3 3 2 (2)

A

B

0 3 3 3 3 0 3 3 0 3 3 2

9

You get a line and I'll get a pole, We'll go down to the craw-dad hole,

T 0 3 3 3 3 0 3 3 0 2 0 0 0 0 3 2 0
A
B

13

Hon - ey, oh, ba - by mine. _____

T 0 3 0 0 2 0 0 (0)
A
B

2. Yonder comes a man with a sack on his back, honey
Yonder comes a man with a sack on his back, babe.
Yonder comes a man with a sack on his back,
Got more crawdads than he can pack,
Honey, oh baby mine.
3. What you gonna do when the well runs dry, honey?
What you gonna do when the well runs dry, babe?
What you gonna do when the well runs dry?
Sit on the porch and watch the crawdads die.
Honey, oh baby mine.
4. Stuck my hook in a crawdad hole, honey.
Stuck my hook in a crawdad hole, babe.
Stuck my hook in a crawdad hole,
Couldn't get it out to save my soul,
Honey, oh baby mine.

Cumberland Gap

The Cumberland Gap, at the joint boundary of Virginia, Tennessee, and Kentucky, is a pass through the Cumberland Mountains. It was the most important gateway in the tide of westward settlement, and through it traveled such legendary figures as Daniel Boone.

American

Very Lively

Me an' my — wife an' my wife's pap, we

5

The musical score is for the hymn "All Hail The Power of Jesus Name". It includes three parts: guitar, vocal, and a three-part harmony (Tenor, Alto, Bass). The guitar part features two chord diagrams: a G major chord (2 1 0 0 0 3) and a C major chord (x 3 2 0 1 0). The vocal part is in treble clef with a key signature of one sharp (F#). The lyrics are: "all live down in Cum - ber - land Gap." The three-part harmony is written on a grand staff with Treble, Alto, and Bass staves. The lyrics are aligned with the vocal part.

G

2 1 0 0 0 3

1
2
3
4

C

x 3 2 0 1 0

1
2
3
4

G

2 1 0 0 0 3

1
2
3
4

all live down in Cum - ber - land Gap.

T 3 0 2 0 0 0 0

A 0 2 0 0 0

B 2 0 1 0 0 0 0

9

G
2 1 0 0 0 3
1
2
3
4

Emin
0 2 3 0 0 0
1
2
3
4

Chorus:

Cum-ber-land Gap, Cum-ber-land Gap, _____

T 3 0 2 0 0 0 3 0 (0) (0)
A 2 0 1 0 0 0 2 0
B 2 0 1 0 0 0 2 0

15

G
2 1 0 0 0 3
1
2
3
4

Emin
0 2 3 0 0 0
1
2
3
4

G
2 1 0 0 0 3
1
2
3
4

C
x 3 2 0 1 0
1
2
3
4

G
2 1 0 0 0 3
1
2
3
4

Mmm _____ 'way down yon-der in Cum-ber-land Gap.

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

2. Cumberland Gap is a noted place,
Three kinds of water to wash your face.
Chorus

3. The first white man in Cumberland Gap,
Was Doctor Walker, an English Chap.
Chorus

4. Daniel Boone on Pinnacle Rock,
He killed grizzlies with his old flintlock.
Chorus

5. Lay down, boys, and take a little nap,
Fo'teen miles to the Cumberland Gap.
Chorus

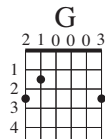
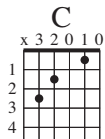
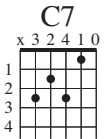
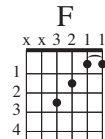
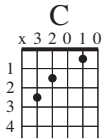
Danny Boy

"Danny Boy" is one of the most requested Irish songs on St. Patrick's Day. The lyrics were penned by Frederic Edward Weatherly in 1910 and set to the tune of the "Londonderry Air" in 1912.

*Words and music by
Frederic Edward Weatherly*

Slowly

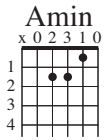
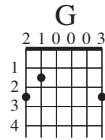
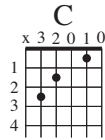
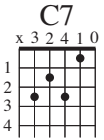
Strum: 

G  **C**  **C7**  **F**  **C** 

Oh, Dan - ny boy, the pipes, the pipes are cal - ling, _____ from glen to glen, and

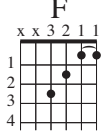
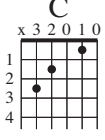
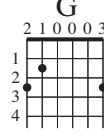
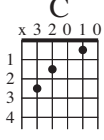
T _____
A _____
B 2 3 0 2 0 2 2 0 2 0 3 0 (0) 3 2 3 0 2

1 2 0 1 0 1 2 0 1 0 2 0 2 1 2 0 1

Amin  **G**  **C**  **C7** 

7 down the mount-ain side, _____ the sum-mer's gone, and all the flow'rs are

T _____
A 0 2 3 2 0 (0) 2 3 0 2 0 2 2 0 2
B 0 1 2 1 0 1 2 0 1 0 1 2 0 1

F  **C**  **G**  **C** 

12 dy - ing, _____ 'tis you, 'tis you must go and I must bide. _____

T _____
A 0 3 0 (0) 2 3 0 2 3 2 0 3 0 3
B 0 2 0 1 2 0 1 2 1 0 2 0 2

17

G 2 1 0 0 3
C x 3 2 0 1 0
F x x 3 2 1 1
C x 3 2 0 1 0
G 2 1 0 0 3

But come you back when sum-mer's in the mead-ow, or when the

T 0 2 0 1 0 0 2 0 2 0 2 3 0 2 0

A (3) 0 2 0 1 0 0 2 0 2 0 2 3 0 2 0

B (3) 0 2 0 1 0 0 2 0 2 0 2 3 0 2 0

22

Amin x 0 2 3 1 0
F x x 3 2 1 1
C x 3 2 0 1 0
D x x 0 1 3 2
G 2 1 0 0 3
C7 x 3 2 4 1 0

val-ley's hushed and white with snow, 'tis I'll be there in

T 1 0 0 2 0 2 0 0 0 0 0 0 3

A 1 0 0 2 0 2 0 0 0 0 0 0 3

B 1 0 0 2 0 2 0 0 0 0 0 0 3

27

F x x 3 2 1 1
Amin x 0 2 3 1 0
G 2 1 0 0 3
C x 3 2 0 1 0
F x x 3 2 1 1
G 2 1 0 0 3
C x 3 2 0 1 0

sun-shine or in shad-ow, Oh, Dan-ny boy, oh, Dan-ny boy, I love you so.

T 3 1 2 1 2 2 3 (3) 2 3 0 2 2 0 2 0 3 0 2 3

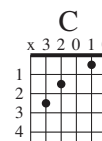
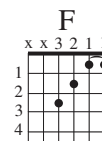
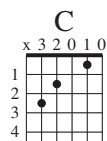
A 3 1 2 1 2 2 3 (3) 2 3 0 2 2 0 2 0 3 0 2 3

B 3 1 2 1 2 2 3 (3) 2 3 0 2 2 0 2 0 3 0 2 3

Deck the Halls

The melody of this traditional carol dates back to the sixteenth century, and the familiar English words were added in the 1860s. The infectious “fa la la” lyrics date back to the original medieval version. Originally, the title of this carol was “Deck the Hall.”

Welsh



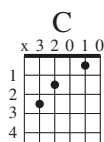
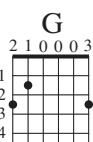
Strum:



Deck the halls with boughs of hol - ly, Fa la la la la la

T A B

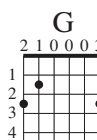
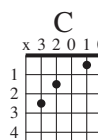
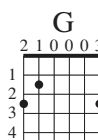
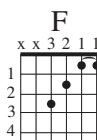
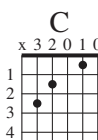
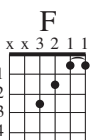
0 3 2 0 3 0 2 3 0 2 3 0 2 0



la la la, 'Tis the sea - son to be jol - ly,

T A B

3 2 3 0 3 2 0 3 0 2 3



Fa la la la la la la la la; Don we now our

T A B

0 2 3 0 2 0 3 2 3 0 2 3 0

10

C
x 3 2 0 1 0
1 2 3 4

F
x x 3 2 1 1
1 2 3 4

G
2 1 0 0 0 3
1 2 3 4

D7
x x 0 2 1 3
1 2 3 4

G
2 1 0 0 0 3
1 2 3 4

gay ap - par - el, Fa la la la la la la la la,

T
A
B

2 3 0 0 2 3 0 2 0 1 0 2 0

13

C
x 3 2 0 1 0
1 2 3 4

Troll the an - cient Yule - tide car - ol,

T
A
B

0 3 2 0 3 0 2 3

15

F
x x 3 2 1 1
1 2 3 4

C
x 3 2 0 1 0
1 2 3 4

F
x x 3 2 1 1
1 2 3 4

G
2 1 0 0 0 3
1 2 3 4

C
x 3 2 0 1 0
1 2 3 4

Fa la la la la la la la.

T
A
B

2 2 2 2 0 3 2 0 3

Down by the Salley Gardens

In 1889, the poet William Butler Yeats published the words of this song as a poem. These words were later set to the melody of an old traditional Irish tune. A “salley garden” is a garden with a lot of willow trees.

Moderately and Wistfully

Ireland

The image displays a musical score for the song "Down by the Salley Gardens." It includes guitar chords (G, D, C, G, C, D7, G), a melody line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature, and a guitar tablature line with fret numbers (0-3) and strumming patterns. The lyrics are: "Down _ by the _ sal - ley _ gar - dens my_ love and_ I did meet; She".

5

The musical score is for the song "The Snow-White Song" and is divided into two systems. The first system includes a guitar part with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Below the staff, the lyrics are: "passed the — sal - ley — gar - dens with lit - tle — snow - white feet. She". Above the staff, seven guitar chords are indicated: G, D, Emin, G, C, D7, and G. Each chord is accompanied by a fretboard diagram showing the fingerings for the strings. The second system features a three-part vocal harmony for Tenor (T), Alto (A), and Bass (B) voices. The notes are represented by numbers on a three-staff system. The lyrics "passed the — sal - ley — gar - dens with lit - tle — snow - white feet. She" are aligned with the vocal parts. The notes for the Tenor part are: 0, 2, 0, 2, 0, 3, 0, 3, 3, 3, 0, 3, 0, 2, 0, 0, 3. The notes for the Alto part are: 0, 2, 0, 2, 0, 3, 0, 3, 3, 3, 0, 3, 0, 2, 0, 0, 3. The notes for the Bass part are: 0, 2, 0, 2, 0, 3, 0, 3, 3, 3, 0, 3, 0, 2, 0, 0, 3.

passed the — sal - ley — gar - dens with lit - tle — snow - white feet. She

T
A
B

0 2 0 2 0 3 0 3 3 3 0 3 0 2 0 0 3

9

Emin 0 2 3 0 0 0
Bmin x 1 3 4 2 1
Emin 0 2 3 0 0 0
D7 x x 0 2 1 3
G 2 1 0 0 0 3

bid me_ take love eas - y, as the leaves grow _ on _ the _ tree; but _

T 3 2 0 3 2 3 0 3 0 3 0 3 5 3
A 3 2 3 0 3 2 3 0 3 0 1 0 1 0 1 3 1
B 3 2 3 0 3 2 3 0 3 0 1 0 1 0 1 3 1

13

G 2 1 0 0 0 3
D7 x x 0 2 1 3
C x 3 2 0 1 0
G 2 1 0 0 0 3
C x 3 2 0 1 0
D7 x x 0 2 1 3
G 2 1 0 0 0 3

I, be-ing young and _ fool - ish, with _ her would not a - gree.

T 0 2 0 2 0 3 0 3 3 0 3 0 2 0 0
A 0 2 0 2 0 3 0 3 3 0 3 0 2 0 0
B 0 2 0 2 0 3 0 3 3 0 3 0 2 0 0

2. In a field by the river my love and I did stand,
And on my leaning shoulder she laid her snow-white hand.
She bid me take life easy, as the grass grows on the weirs;
But I was young and foolish, and now am full of tears.

Du, Du Liegst mir im Herzen

The author of this popular German folk song is unknown, but it is believed to have been written around 1820.

C
x 3 2 0 1 0

G7
3 2 0 0 1

Strum:   

Home, home, can I for - get thee?

T
A 2 2 2 0 2 0 3
B 2 2 2 0 2 0 3

G7
3 2 0 0 1

G7
3 2 0 0 1

C
x 3 2 0 1 0

5 Dear, dear, dear - ly loved home.

T
A 0 0 0 0 3 2
B 0 0 0 0 3 2

C
x 3 2 0 1 0

G7
3 2 0 0 1

9 No, no, still I re - gret thee

T
A 2 2 2 0 2 0 3
B 2 2 2 0 2 0 3

G7 3 2 0 0 1
1 2 3 4

C x 3 2 0 1 0
1 2 3 4

13

Though I may far from thee roam.

F x x 3 2 1 1
1 2 3 4

C x 3 2 0 1 0
1 2 3 4

G 2 1 0 0 3
1 2 3 4

G7 3 2 0 0 1
1 2 3 4

Amin x 0 2 3 1 0
1 2 3 4

17

Home, home, home, home,

F x x 3 2 1 1
1 2 3 4

G7 3 2 0 0 1
1 2 3 4

C x 3 2 0 1 0
1 2 3 4

21

Dear - est and hap - pi - est home.

2. Home, home, why did I leave thee?
Dear, dear friends, do not mourn.
Home, home once more receive me,
Quickly to thee I'll return.
Home, home, home, home,
Dearest and happiest home.

(German)
Du du liegst mir im Herzen,
Du, du liegst mir im Sinn;
Du, du machst mir viel Schmerzen
Weihst nicht wie gut ich dir bin.
Ja ja, ja, ja,
Fuhl' ich allein nur für dich.

So, so, wie ich dich liebe,
So, so liebe auch mich,
Die, die zartlichsten Triebe
Fuhl' ich allein nur für dich.
Ja ja, ja, ja,
Fuhl' ich allein nur für dich.

Early One Morning

In this popular folk song, a young maid laments the betrayal of her intended.

Moderately

England

Chord diagrams for the first system:

- G: 3 2 0 0 0 4
- Amin7: x 0 2 0 1 4
- G/B: x 1 0 0 3 4
- G: 2 1 0 0 3 4
- C: x 3 2 0 1 0
- A: x 0 2 1 3 0
- D: x x 0 1 3 2
- D7: x x 0 2 1 3

Strum: Bass Bass

Ear - ly one morn - ing, just as the sun was ris - ing, I

TAB: 0 0 0 0 0 3 3 0 1 2 0 4 2 0 0

Chord diagrams for the second system:

- G: 3 2 0 0 0 4
- Amin7: x 0 2 0 1 4
- G/B: x 1 0 0 3 4
- G: 2 1 0 0 3 4
- C: x 3 2 0 1 0
- D7: x x 0 2 1 3
- G: 3 2 0 0 0 4

5

heard a maid sing — in the val - ley be - low.

TAB: 0 0 0 0 0 3 3 0 1 2 4 0

9

Chords: D, D7, G/B, G, D, D7, G/B, G

Lyrics: "Oh, don't de - ceive me, oh, ne - ver leave me,"

Tablature (T, A, B):

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

13

Chords: G, C, Amin, D7, G

Lyrics: "How could you use a poor maid - en so?"

Tablature (T, A, B):

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

2. "Remember, remember the vows that you made to me,
Remember, remember you promised to be true.
Oh, don't deceive me, oh, never leave me,
How could you use a poor maiden so?"
3. "Oh, gay is the garland and fresh are the roses,
I've culled from the garden to bind upon thy brow.
Oh, don't deceive me, oh, never leave me,
How could you use a poor maiden so?"
4. "Thus sang the maiden, her sorrows bewailing,
Thus sang the maiden in the valley below.
Oh, don't deceive me, oh, never leave me,
How could you use a poor maiden so?"

14

Dmin E Amin E7 Amin G C

inch of the way from Al - ban - y to Buf - fa - lo, Low bridge,

T 3 1 3 0 0 0 3 0 0 2 0 1 2 0 2 0 0 0

A

B

18

C G C G C

ev - 'ry bod - y down! Low bridge, for we're go - in' thro' a town, and you'll

T 0 3 0 1 3 0 0 1 3 0 1 3 0 1 0 1

A

B

21

C G7 C G7

al - ways know your neigh - bor, you'll al - ways know your pal, if you

T 3 0 3 0 1 1 3 3 0 3 0 1 1 1

A

B

23

Amin Dmin Amin E7 Amin

ev - er nav - i - gat - ed on the Er - ie Can - al.

T 0 3 0 1 1 0 1 3 1 2 0 2

A

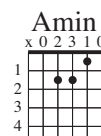
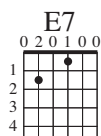
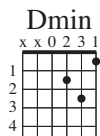
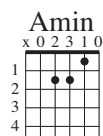
B

Evenings Near Moscow

One of the most popular of all Russian songs, its dreamy strains show how deeply the Russian people are moved by the beauty of their land.

Russia

Slowly with sentiment

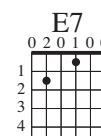
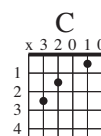
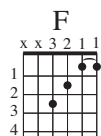
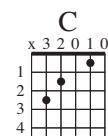


Ne slysh - ny v'sa - du daz - he sho - ro - hi,
Not a sound is heard as the twi - light falls,

T A B

0 3 2 3 0 3 2 2 0 0

0 3 2 3 0 3 2 2 0 0

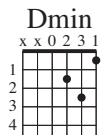
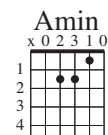


3 vsjo zdes' za - mer - lo do ut - ra. Es - li
all a - round is hushed un - til dawn. If you

T A B

2 0 0 2 0 3 2 4 1

3 2 0 0 2 0 3 2 4 1



5 b'zha - li - vy, kak m - ne do - ro - gi, pod - mos -
on - ly knew how dear they are to me, the sweet

T A B

0 2 2 3 2 0 2 0 3 0 3

0 2 2 3 2 0 2 0 3 0 3

7

Amin x 0 2 3 1 0

E 0 2 3 1 0 0

E7 0 2 0 1 0 0

Amin x 0 2 3 1 0

E7 0 2 0 1 0 0

kov - nye ve - tcher - a. Es - li
e - ven - ings near Mos - cow. If you

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

9

Amin x 0 2 3 1 0

Dmin x x 0 2 3 1

b'zha - li - vy, kak m - ne do - ro - gi, Pod - mos -
on - ly knew how dear they are to me, The sweet

T 0 2 2 3 2 0 2 0 3 0 3
A 0 2 2 3 2 0 2 0 3 0 3
B 0 2 2 3 2 0 2 0 3 0 3

11

Amin x 0 2 3 1 0

E7 0 2 0 1 0 0

Amin x 0 2 3 1 0

E 0 2 3 1 0 0

Amin x 0 2 3 1 0

kov - nye ve - tcher - a. a.
e - ven - ings near Mos - cow. cow.

T 2 0 3 2 0 0 2
A 2 0 3 2 0 0 2
B 2 0 3 2 0 0 2

2. The river moves swiftly, then seems to slow,
Moonlight's streaming through fir tree boughs,
Songs sound but are not heard, lost in the early snow,
In those evenings near Moscow.

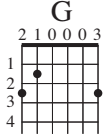
The Farmer in the Dell

This is a game song that is usually done this way: Pick someone to be the farmer, and then have everyone stand in a circle with the farmer in the middle. When the farmer takes a wife, a girl should go in the circle, too. After that, different kids should go in the circle and act out the action of the song.

Traditional

A Happy March

G



Strum:  

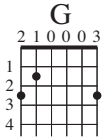


The farm - er in the dell, ——— The farm - er in the dell,

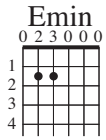
T													
A	0	0	0	0	0	(0)	2	0	0	0	0	0	
B													

0 0 0 0 0 0 2 0 0 0 0 0

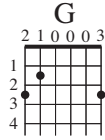
G



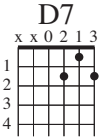
Emin



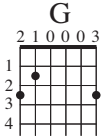
G



D7



G



5



Hi - ho, the der - ry - o, The farm - er in the dell.

T	3	3	0	3	0	0	2	0	0	2	2	0	.
A													.
B													.

3 3 0 3 0 0 2 0 0 2 2 0

2. The farmer takes a wife,
The farmer takes a wife,
Hi-ho, the derry-o,
The farmer takes a wife.
3. The wife takes a child,
The wife takes a child,
Hi-ho, the derry-o,
The wife takes a child.
4. The child takes a nurse,
The child takes a nurse,
Hi-ho, the derry-o,
The child takes a nurse.
5. The nurse takes a dog,
The nurse takes a dog,
Hi-ho, the derry-o,
The nurse takes a dog.
6. The dog takes a cat,
The dog takes a cat,
Hi-ho, the derry-o,
The dog takes a cat.
7. The cat takes a rat,
The cat takes a rat,
Hi-ho, the derry-o,
The cat takes a rat.
8. The rat takes the cheese,
The rat takes the cheese,
Hi-ho, the derry-o,
The rat takes the cheese.
9. The farmer runs away,
The farmer runs away,
Hi-ho, the derry-o,
The farmer runs away.
10. The wife runs away,
The wife runs away,
Hi-ho, the derry-o,
The wife runs away.
11. The child runs away,
The child runs away,
Hi-ho, the derry-o,
The child runs away.
12. The nurse runs away,
The nurse runs away,
Hi-ho, the derry-o,
The nurse runs away.
13. The dog runs away,
The dog runs away,
Hi-ho, the derry-o,
The dog runs away.
14. The cat runs away,
The cat runs away,
Hi-ho, the derry-o,
The cat runs away.
15. The rat runs away,
The rat runs away,
Hi-ho, the derry-o,
The rat runs away.
16. The cheese stands alone,
The cheese stands alone,
Hi-ho, the derry-o,
The cheese stands alone.

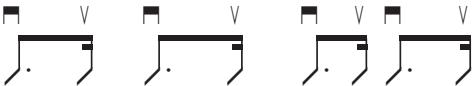
The Farmer Is the Man

This song is representative of the sentiments of the Populist movement of the 1870s—especially those of the Midwestern farmers whose property had been foreclosed.

Cheerfully

American

G
2 1 0 0 0 3
1
2
3
4

Strum: 



When the farm - er comes to town, with his wag - on brok - en down, Oh, the
If you'll on - ly look and see, I am sure you will a - gree, that the

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

C
x 3 2 0 1 0
1
2
3
4

D7
x x 0 2 1 3
1
2
3
4

G
2 1 0 0 0 3
1
2
3
4

Chorus:

3



farm - er is the man who feeds them all. The farm - er is the man, the
farm - er is the man who feeds them all.

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

6

farm-er is the man, Lives on cred-it till the fall; Then they take him by the hand, and they

T 0 3 3 0 3 | 3 3 0 3 1 0 | 2 0 1 | 3 0 3 0 0 1

A 0 3 3 0 3 | 3 3 0 3 1 0 | 2 0 1 | 3 0 3 0 0 1

B 0 3 3 0 3 | 3 3 0 3 1 0 | 2 0 1 | 3 0 3 0 0 1

10

lead him from the land, And the mid-dle man's the man who gets it all.

T 3 0 3 0 0 0 2 | 0 2 0 2 0 0 4 | 0

A 3 0 3 0 0 0 2 | 0 2 0 2 0 0 4 | 0

B 3 0 3 0 0 0 2 | 0 2 0 2 0 0 4 | 0

2. When the lawyer hangs around,
While the butcher cuts a pound,
Oh, the farmer is the man who feeds them all.
And the preacher and the cook
Go a-strolling by the brook,
Oh, the farmer is the man who feeds them all.

Chorus

The farmer is the man,
The farmer is the man,
Lives on credit till the fall.
With the interest rate so high,
It's a wonder he don't die,
For the mortgage man's the man who gets it all.

3. When the banker says he's broke,
And the merchant's up in smoke,
They forget it's the farmer feeds them all.
It would put them to the test
If the farmer took a rest,
They'd know that it's the farmer feeds them all.

Chorus

The farmer is the man,
The farmer is the man,
Lives on credit till the fall,
And his pants are wearing thin,
His condition, it's a sin,
He's forgot that he's the man who feeds them all.

Finlandia

Finnish composer Jean Sibelius wrote his symphonic poem *Finlandia* in 1899. Near the end of the piece, the “Finlandia Hymn” is heard. Many incorrectly believe this melody is a folk song, but it was actually written by Sibelius and later became an important national song of Finland.

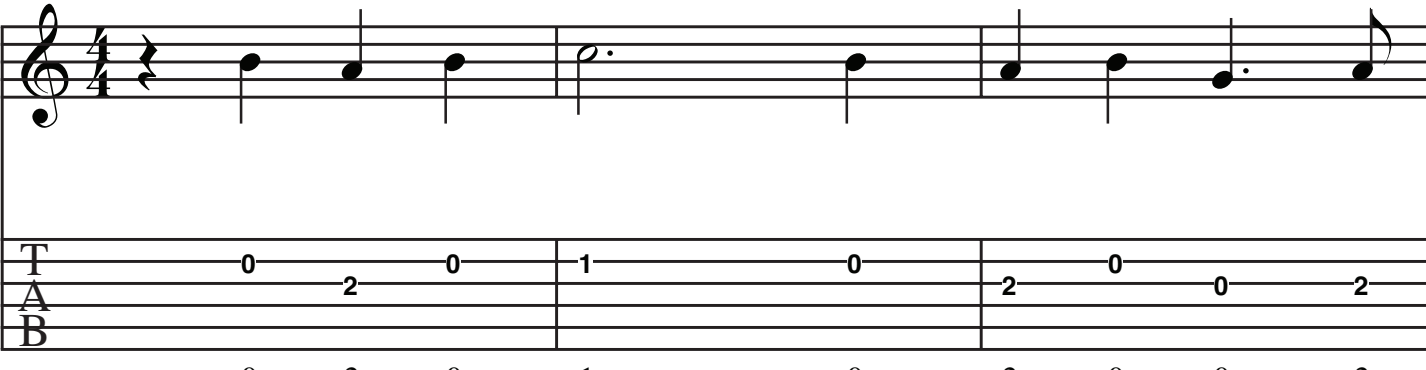
Jean Sibelius

March-like

Chord diagrams for the first system:

- G: 2 1 0 0 0 3
- D: x x 0 1 3 2
- G: 2 1 0 0 0 3
- D7: x x 0 2 1 3
- G: 2 1 0 0 0 3
- D: x x 0 1 3 2
- G: 2 1 0 0 0 3
- Emin: 0 2 3 0 0 0
- D: x x 0 1 3 2

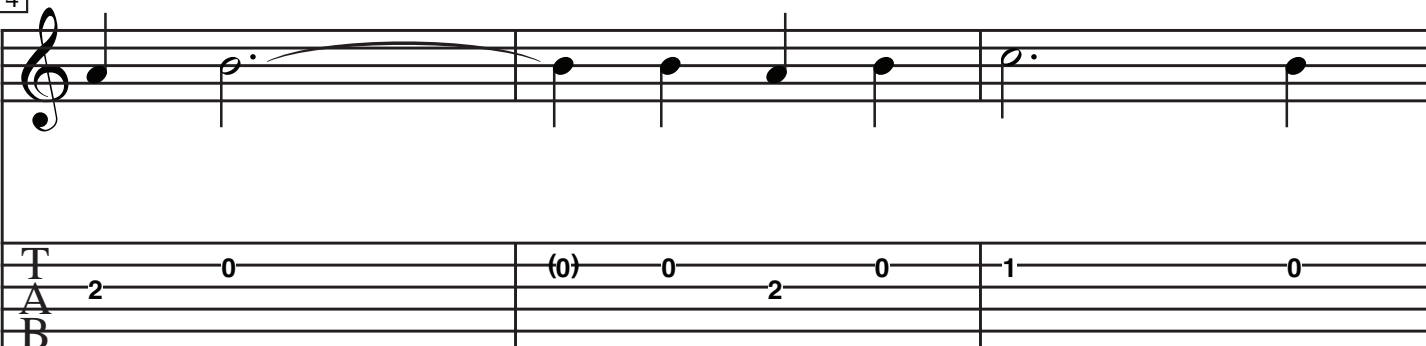
Strum:    



T: 0 2 0 1 0 2 0 0 0 2
A: 0 2 0 1 0 2 0 0 0 2
B: 0 2 0 1 0 2 0 0 0 2

Chord diagrams for the second system:

- D: x x 0 1 3 2
- G: 2 1 0 0 0 3
- D: x x 0 1 3 2
- G: 2 1 0 0 0 3
- D7: x x 0 2 1 3
- G: 2 1 0 0 0 3

4 

T: 2 0 (0) 0 2 0 1 0
A: 2 0 (0) 0 2 0 1 0
B: 2 0 (0) 0 2 0 1 0

7

D G Emin D G

xx0132 210003 023000 xx0132 210003

T 2 0 0 2 0

A 2 0 0 2 0

B 2 0 0 2 0

2 0 0 2 0

10

Emin Bmin D Amin Emin Amin

023000 x13421 xx0132 x02310 023000 x02310

T 0 0 0 3 3 2 2 1 1 0 2

A 0 0 0 3 3 2 2 1 1 0 2

B 0 0 0 3 3 2 2 1 1 0 2

0 0 0 3 3 2 2 1 1 0 2

14

G D G

210003 xx0132 210003 210003

T 0 0 0 2 0 0

A 0 0 0 2 0 0

B 0 0 0 2 0 0

0 0 0 2 0 0

13

G D G D

2 1 0 0 3 x x 0 1 3 2 2 1 0 0 3 x x 0 1 3 2

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

cold win - ter's night — that was — so deep. No -

Chorus:

3 2 0 2 0 2 3 2 0 4 4 2

2 1 0 1 0 1 2 1 0 3 3 1

17

D A G D

x x 0 1 3 2 x 0 2 1 3 0 2 1 0 0 3 x x 0 1 3 2

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

el, — no - el, no - el, no - el.

0 2 4 0 2 3 2 0 0 2

0 1 3 0 1 2 1 0 0 1

21

G A G D

2 1 0 0 3 x 0 2 1 3 0 2 1 0 0 3 x x 0 1 3 2

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Born is the king — of Is - ra - el.

3 2 0 2 0 2 3 2 0 4

2 1 0 1 0 1 2 1 0 3

2. They looked up and saw a star
Shining in the East, beyond them far,
And to the Earth it gave great light,
And so it continued, both day and night.
Chorus

4. This star drew nigh to the northwest;
O'er Bethlehem it took its rest.
And there it did both stop and stay,
Right over the place where Jesus lay.
Chorus

3. And by the light of that same star
Three wise men came from country far,
To seek for a King was their intent,
And to follow the star wherever it went.
Chorus

Frère Jacques

This is one of the most famous folk songs from France, and you can learn to sing it in both English and French. Just like “Three Blind Mice” and “Row, Row, Row Your Boat,” it’s a round, and you can sing it in the same way as those songs. To sing it as a round, have each new voice begin when the first voice reaches each circled number in the music.

Moderately

① Strum:

Frère Jacques, Frère Jacques, Dormez vous?

T 0 2 0 0 0 2 0 0 0 1 3

A 0 2 0 0 0 2 0 0 0 1 3

B 0 2 0 0 0 2 0 0 0 1 3

④ ③

Dormez vous? Sonnez les matines, sonnez les matines,

T 0 1 3 3 0 3 1 0 0 3 0 3 1 0 0

A 3 0 3 1 0 0 3 0 3 1 0 0 3 0 3 1 0 0

B 3 0 3 1 0 0 3 0 3 1 0 0 3 0 3 1 0 0

④ 7

The musical score is written on a grand staff with three systems. The first system has a treble clef and a key signature of one sharp (F#). Above the staff are six guitar chord diagrams: G (2 1 0 0 0 3), D7 (x x 0 2 1 3), G (2 1 0 0 0 3), G (2 1 0 0 0 3), D7 (x x 0 2 1 3), and G (2 1 0 0 0 3). The notes on the staff are: D4 (quarter), D4 (quarter), D4 (half), D4 (quarter), D4 (quarter), and D4 (half). Below the staff are the lyrics: "Din, din, don; din, din, don." The second system shows a three-part vocal harmony for Tenor (T), Alto (A), and Bass (B) parts. The notes are: T (D4), A (C4), B (B3) for "Din,"; T (D4), A (C4), B (B3) for "din,"; and T (D4), A (C4), B (B3) for "don." The third system continues the harmony with the same notes for "din, din, don." The final measure of the third system has a double bar line.

Din, din, don; din, din, don.

T
A
B

0 0 0 0 0 0

English Translation:

Are you sleeping? Are you sleeping,
 Brother John, Brother John?
 Morning bells are ringing, morning bells are ringing,
 Ding, ding, dong; ding, ding, dong.

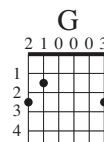
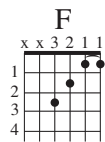
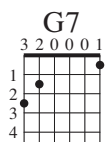
Funiculì, Funiculà

This Neapolitan song was written to commemorate the opening of the first funicular cable car on Mount Vesuvius in 1880. Although the cable car was destroyed in the eruption of Vesuvius in 1944, the song lives on and is often mistaken for a traditional Italian folk song.

Words by Peppino Turco

Music by Luigi Denza

Fast



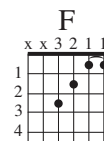
Strum:



Musical notation for the first system of "Funiculì, Funiculà". The melody is in 6/8 time, featuring dotted eighth and sixteenth notes. The lyrics are: Hark - en! Hark - en! Mu - sic sounds a - far!

Below the melody is a guitar tablature for the first system, showing fret numbers for the Treble (T), Alto (A), and Bass (B) staves.

Measure	T	A	B
1	0	2	0
2	0	2	2
3	1	0	2
4	1	0	2
5	0	2	1
6	0	2	0



Musical notation for the second system of "Funiculì, Funiculà". The melody continues with the lyrics: Hark - en! Hark - en! Mu - sic sounds a -

Below the melody is a guitar tablature for the second system, showing fret numbers for the Treble (T), Alto (A), and Bass (B) staves.

Measure	T	A	B
1	0	2	0
2	0	2	2
3	1	0	2
4	1	0	2
5	0	2	1
6	0	2	1

8

C

x 3 2 0 1 0

Emin

0 2 3 0 0 0

Amin

x 0 2 3 1 0

far! Tra - la - la - la, tra - la - la - la, tra - la - la -

0 0 0 0 0 0 0 0 0 0 0 0

11

E7

0 2 0 1 0 0

Amin

x 0 2 3 1 0

F

x x 3 2 1 1

la, tra - la - la - la! Joy is ev' - ry -

0 0 0 0 1 3 1 2 1

14

C

x 3 2 0 1 0

G

2 1 0 0 3

C

x 3 2 0 1 0

where, Tra - la - la - la, tra - la - la - la.

0 0 0 1 3 1 0 3 1

Go, Tell It on the Mountain

“Go, Tell It on the Mountain” is an exuberant African-American spiritual. The song was written by John Wesley Work, Jr. and published in 1907 in a collection entitled *Folk Songs of the American Negro*. Play this song with a bit of a swing (make the first eighth note of every beat a little longer than the second eighth note of each beat) and accent the second and fourth beats.

Words and music by
John Wesley Work, Jr.

With Energy

Chorus:

Swing 8ths

Go, tell it on the moun - tain, o-ver the fields and ev - 'ry - where. _

Guitar Chords: G (2 1 0 0 3 4), D (x x 0 1 3 2), G (2 1 0 0 3 4)

Strum: [Diagram showing strumming pattern: down, up, down, up, down, up]

TAB: T 0 0 2 0 2, A 0 0 2 2 2 0 2, B 0 0 1 0 1 0 0 1 1 0 1 0 2 0 2

5

Go, tell it on the moun - tain that Je - sus Christ - is born. *Fine*

Guitar Chords: G (2 1 0 0 3 4), Cadd9 (x 2 1 0 3 4), G (2 1 0 0 3 4), D (x x 0 1 3 2), G (2 1 0 0 3 4)

TAB: T 0 0 2 0 2, A 0 0 1 0 0 2 0 2, B 0 0 1 0 0 1 0 1 0 0

9

Verse:

When I was a learn - er, I sought both day and night. — I

G 2 1 0 0 3 4
1 2 3 4

D x x 0 1 3 2
1 2 3 4

G 2 1 0 0 3 4
1 2 3 4

T 0 3 3 0 3 0 2 2 0 2 0 3 0

A 0 2 2 0 2 0 1 1 0 1 0 2 0

B 0 2 2 0 2 0 1 1 0 1 0 2 0

13

asked the Lord to help me, and He showed me the way. — last time *D.C. al Fine*

G 2 1 0 0 3 4
1 2 3 4

D x x 0 1 3 2
1 2 3 4

D7 x x 0 2 1 3
1 2 3 4

T 0 3 3 0 3 0 2 2 0 2 0 1 .

A 0 2 2 0 2 0 1 1 0 1 0 1 .

B 0 2 2 0 2 0 1 1 0 1 0 1 .

Chorus

2. While shepherds kept their watching
O'er silent flocks by night,
Behold throughout the heavens
There shone a holy light

Chorus

3. He made me a watchman
Upon the city wall
And if I am a Christian
I am the least of all.

Chorus

4. And lo when they had seen it
They all bowed down and prayed
Then traveled together
To where the babe was laid.

Chorus

God Rest Ye Merry Gentlemen

“God Rest Ye Merry Gentlemen” originally came from England, where it was a very popular Christmas carol. During the Victorian era, when the Protestant churches of England and the United States were very much in alignment with each other, this carol made its way across the Atlantic.

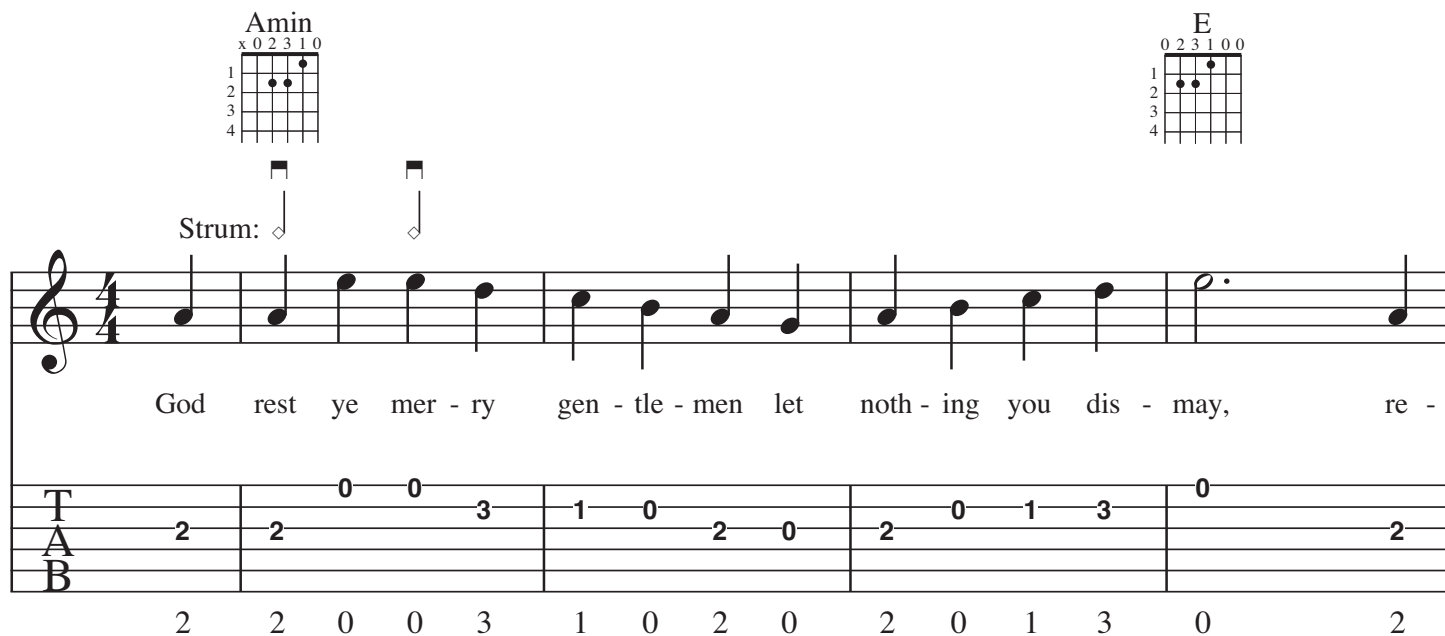
Traditional

Moderately

Amin
x 0 2 3 1 0

E
0 2 3 1 0 0

Strum:  



God rest ye mer - ry gen - tle - men let noth - ing you dis - may, re -

T 2 2 0 0 3 1 0 2 0 2 0 1 3 0 2

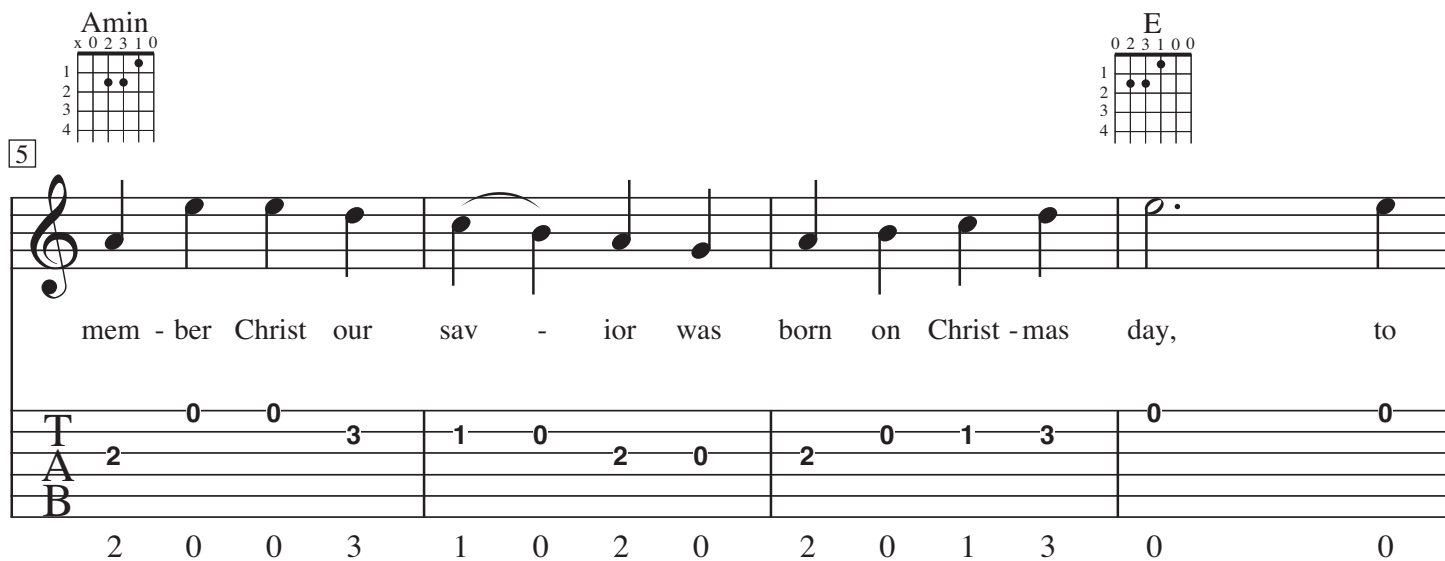
A 2 2 0 0 3 1 0 2 0 2 0 1 3 0 2

B 2 2 0 0 3 1 0 2 0 2 0 1 3 0 2

Amin
x 0 2 3 1 0

E
0 2 3 1 0 0

5



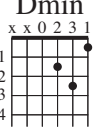
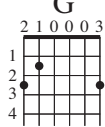
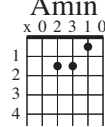
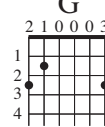
mem - ber Christ our sav - ior was born on Christ - mas day, to

T 2 2 0 0 3 1 0 2 0 2 0 1 3 0 0

A 2 2 0 0 3 1 0 2 0 2 0 1 3 0 0

B 2 2 0 0 3 1 0 2 0 2 0 1 3 0 0

9

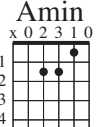
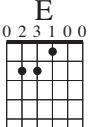
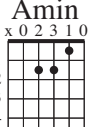
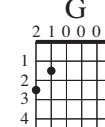
Dmin  G  Amin  G 

save us all from Sa - tan's pow'r when we had gone a - stray. Oh___

T 1 3 0 1 3 5 0 3 1 2 0 1 3 1 3
A
B

1 3 0 1 1 3 0 3 1 2 0 1 3 1 3

13

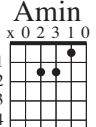
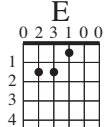
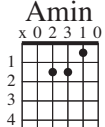
Amin  E  Amin  G 

ti - dings of com - fort and joy, com - fort and joy, Oh___

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

0 1 0 0 3 1 0 2 1 0 2 3 1 3

17

Amin  E  Amin 

tid - ings of com - fort and joy.

T 0 1 3 5 0 3 1 0 2
A
B

0 1 1 3 0 3 1 0 2

2. From God our heavenly Father
The blessed angel came,
And unto certain shepherds
Brought tidings of the same,
How that in Bethlehem was born
The Son of God by name.
Chorus

3. Fear not said the angel
Let nothing you affright,
This day is born a savior
Of the pure virgin bright,
To free all those who trust in Him
From Satan's power and might.
Chorus

4. And when they came to Bethlehem
Where our dear savior lay,
They found Him in the manger
Where oxen feed on hay,
His mother Mary kneeled down
And to the Lord did pray.
Chorus

Greensleeves

The earliest written reference to this famous lover's complaint was in 1580. The song survives with many different versions of the lyrics and is equally well-known as "What Child Is This?"

English

Moderately

Amin

2 1 0 0 3

Amin

0 2 3 1 0

E

0 2 3 1 0

Strum:

A - las, my love, _ you do me wrong, _ to cast me off ___ dis - court - eous - ly, when

T

A

B

2 1 3 0 1 0 3 0 0 2 0 1 2 2 1 2 0 1 2 2

5

Amin G Amin E Amin

I have lov - ed you so long, __ de - light - ing in ____ your com - pa - ny.

T
A
B

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

Chorus:

Green - sleeves ___ was my de - light, ___ oh Green - sleeves was my heart of gold,

T 3 3 2 0 3 0 0 2 0 1 2 2 1 2 0 1 2

A 3 3 2 0 3 0 0 2 0 1 2 2 1 2 0 1 2

B 3 3 2 0 3 0 0 2 0 1 2 2 1 2 0 1 2

Green - sleeves was my la - dy love _ and who but my la - dy Green - sleeves.

T 3 3 2 0 3 0 0 2 0 1 0 2 1 4 1 2 2

A 3 3 2 0 3 0 0 2 0 1 0 2 1 4 1 2 2

B 3 3 2 0 3 0 0 2 0 1 0 2 1 4 1 2 2

2. I have been ready at your hand,
To grant whatever you would crave;
I have both wagered life and land,
Your love and good will for to have.

Chorus

3. I bought thee kerchiefs for thy head,
That were wrought most fine and gallantly;
I kept thee both at board and bed,
Which cost my purse well favouredly.

Chorus

4. Thy smock of gold so crimson red,
With pearls bedecked most sumptuously;
The like no other ladies had,
And yet thou would'st not love me.

Chorus

5. Thy gown was of the grassy green,
Thy sleeves of satin hanging by;
Which made thee be our harvest queen,
And yet thou would'st not love me.

Chorus

6. Well, I will pray to God on high,
That thou my constancy may see;
And that yet once before I die,
Thou wilt vouchsafe to love me.

Chorus

7. Greensleeves, now farewell, adieu!
God I pray to prosper thee;
For I am still thy lover true,
Come once again and love me.

Chorus

Hail to the Chief

Traditionally, this song is played as the President of the United States enters a room. It was first performed for a celebration of George Washington's birthday in 1815. It is said that the first president to use this march while entering a room was President John Tyler.

Words by Thomas Ellis
Music by James Sanderson

Chord diagrams for guitar:

- C**: x 3 2 0 1 0
- G**: 2 1 0 0 0 3
- F**: x x 3 2 1 1

Strum:  

First System:

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

Second System:

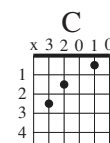
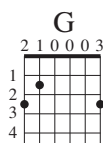
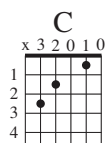
T 0 3 1 3 1 3 0 3 0 2 0 1 0 2
A 0 3 1 3 1 3 0 3 0 2 0 1 0 2
B 0 3 1 3 1 3 0 3 0 2 0 1 0 2

Third System:

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

6 Chief! we sa - lute him, one and all. Hail to the Chief, as we

11 pledge co - op - er - a - tion In proud ful - fill - ment of a great, no - ble call.



17 *p*

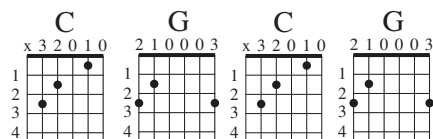
Yours is the aim to make this grand coun-try grand - er, This you will

T 0 0 0 0 0 1 0 3 3 0 3 0 0 0 0

A

B

0 0 0 0 0 1 0 3 3 0 3 0 0 0 0



22

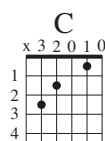
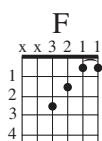
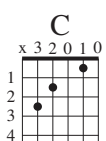
do, that's our strong, firm be - lief. Hail to the one we se -

T 0 3 1 3 0 0 0 1 1 0 2 1 2

A

B

0 3 1 3 0 0 0 1 1 0 2 1 2



27

lect-ed as com-mand - er, Hail to the Pres - i - dent! Hail to the Chief!

T 0 1 1 3 0 1 2 1 2 0 2 0 0 1 3 1

A

B

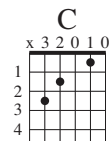
0 1 1 3 0 1 2 1 2 0 2 0 0 1 3 1

Hail, Columbia

As soon as it was first heard, "Hail Columbia" was stirring American independence and patriotism. In 1798, Joseph Hopkinson set these words to the music of the then-popular march "The President's March" by Philip Phile. It only took a short time before "Hail, Columbia" was popular across the United States.

*Words by Joseph Hopkinson
Music by Philip Phile*

March-like



Strum:

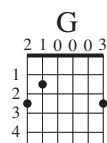
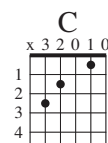
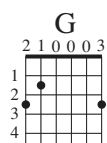
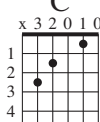
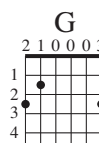


Hail, Col-um-bia hap-py land! Hail, ye he-roes, heav'n-born band! Who fought and bled in

T 1 1 0 3 1 0 1 0 1 3 1 0 1 0 1 1 1 1 0

A

B

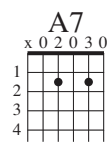
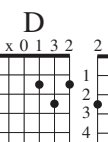
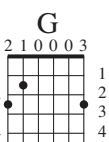
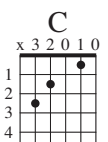
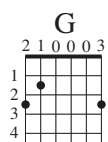
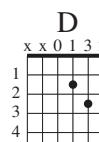


Free - dom's cause. Who fought and bled in Free - dom's cause, And when the storm of

T 3 1 3 0 1 0 0 0 0 3 1 0 1 3 0 1 3 3 3 3

A

B



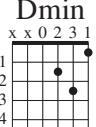
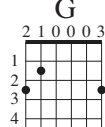
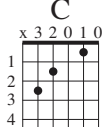
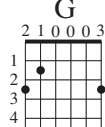
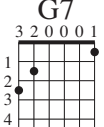
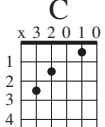
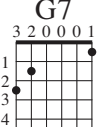
war_ was_gone En - joyed_the_peace your val - or won. Let in - de-pend-ence

T 3 2 2 0 3 1 0 3 0 1 0 2 0 0 0 3 3 3 1 0

A

B

14

Dmin  G  C  G  G7  C  G7 

be__ our__boast, Ev - er mind - ful what it cost; Ev - er__grate - ful

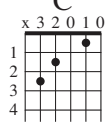
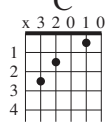
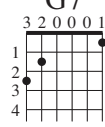
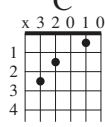
T 1-3-5-1 3 3 0 0 3 3 3 1-3-1-0 3

A

B

1 3 4 1 3 3 3 0 0 3 3 3 1 3 1 0 3

18

C  C  G7  C 

for__ the__prize, Let its al - tar reach the skies. Firm, u-nit - ed,

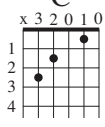
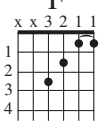
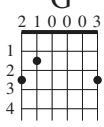
T 0-1-3-0 1 1 1-3-3 1 1-1-1 1 1-1-1 0

A

B

0 1 3 0 1 1 1 3 3 1 1 1 1 1 1 0

22

C  F  G 

let__ us__ be, Ral - lying round our lib - er - ty! As a band of__

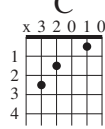
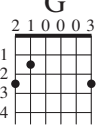
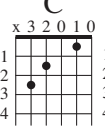
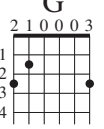
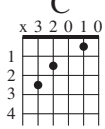
T 3-1-3-0 1 0 0 0 0 3 1-0-1-3-0 1 3-0

A

B

3 1 3 0 1 0 0 0 0 3 1 0 1 3 0 2 2 1 3 0

26

C  G  C  G  C 

broth - ers__ joined, Peace__ and__ safe - ty we shall find.

T 1-3-0-1-3 1-3-3 3-1-0 1-1-1

A

B

1 3 0 1 3 1 3 4 3 1 0 1 1 1

Hark! The Herald Angels Sing

In 1739, Charles Wesley's original version of this song was published in a collection of *Hymns and Poems*. Later, the lyrics were adapted by others, including the influential colonial American preacher George Whitefield. In 1855, English musician William H. Cummings adapted the music from a Felix Mendelssohn cantata to create the version we know today.

Words by Charles Wesley
Music by Felix Mendelssohn

Moderato

Chord diagrams for guitar:

- C: x 3 2 0 1 0
- G: 2 1 0 0 0 3
- C: x 3 2 0 1 0
- F: x x 3 2 1 1
- C: x 3 2 0 1 0
- G: 2 1 0 0 0 3
- C: x 3 2 0 1 0

Strum:

5

9

Lyrics:

Hark! The her - ald an - gels sing, — "Glo - ry to the new-born King;

Peace on earth and mer - cy mild, — God and sin - ners rec - on-ciled."

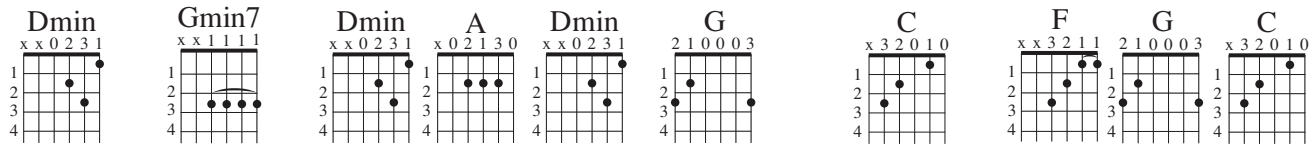
Joy - ful, all ye na - tions, rise, — Join the tri - umph of the skies; —

TAB notation:

0 1 1 0 1 0 0 3 3 3 3 1 0 3 0

0 1 1 0 1 0 0 3 3 3 3 1 0 2 0

3 3 3 1 1 0 0 3 3 3 3 1 1 0 0 3



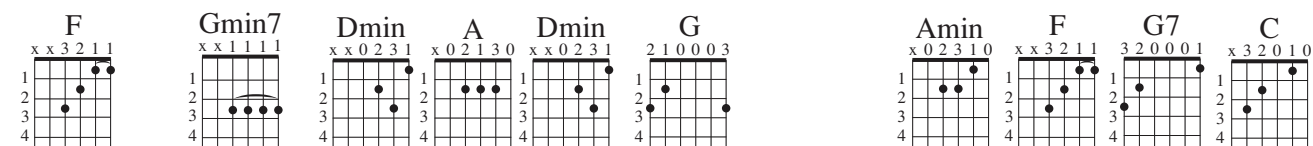
13

With th'an - gel - ic host pro-claim, "Christ is__ born in Beth - le - hem."

T 5 5 5 3 1 0 1 3 0 1 3 1 3 0

A

B 4 4 4 3 1 0 1 3 0 1 3 1 1 3 0



17

Refrain:

Hark! The her - ald an - gels sing, "Glo - ry__ to the new-born King!"

T 5 5 5 3 1 0 1 3 0 1 3 1 3 1

A

B 4 4 4 3 1 0 1 3 0 1 3 1 1 3 1

2. Christ, by highest heav'n adored,
 Christ, the everlasting Lord;
 Late in time behind Him come,
 Offspring of the Virgin's womb.
 Veiled in flesh the Godhead see;
 Haid th'Incarnate Deity,
 Pleased as man with man to dwell,
 Jesus our Emmanuel!

Refrain

3. Hail, the heav'n born Prince of Peace!
 Hail, the Sun of Righteousness!
 Light and life to all He brings,
 Ris'n with healing His wings,
 Mild He lays His glory by,
 Born that man no more may die,
 Born to raise the songs of earth,
 Born to give them second birth.

Refrain

Hatikva

The National Anthem of Israel has a majestic melody, beginning with a simple ascending minor scale. “Hatikvah” means “The Hope” and describes “the hope of a people for two thousand years to live in freedom.” This version reflects the way it is sung in Israel. One always stands when “Hatikva” is played, usually at the end of an evening’s program.

Traditional

Moderately

Chord diagrams for the first system:

- Amin: x 0 2 3 1 0
- A7: x 0 2 0 3 0
- Dmin: x x 0 2 3 1
- Amin: x 0 2 3 1 0
- Dmin: x x 0 2 3 1
- Amin: x 0 2 3 1 0
- E: 0 2 3 1 0 0
- E7: 0 2 0 1 4 0
- Amin: x 0 2 3 1 0

Strum: Bass

0 2 3 0 2 2 3 2 3 2 2 0 0 0 3 3 2 0 2 3 0 0

Kol __ od ba-lei-vav p'ni ____ ma ne-fesh Y'-hu-di ho-mi-ya Ul-

Chord diagrams for the second system:

- Amin: x 0 2 3 1 0
- A7: x 0 2 0 3 0
- Dmin: x x 0 2 3 1
- Amin: x 0 2 3 1 0
- Dmin: x x 0 2 3 1
- F: x x 3 2 1 1
- E7: 0 2 0 1 4 0
- Amin: x 0 2 3 1 0

5

0 2 3 0 2 2 3 2 3 2 2 0 0 0 3 3 2 0 2 3 0

fa-a-tei __ miz-rach ka-di-ma a-yin l'-tzi-yon tso-fi-ya

9

F G C F Dmin7 G C

Od lo av - da tik - va - tei - nu, ha - tik - va bat sh'not al - pa - yim

T 2 2 2 0 2 0 2 2 2 0 2 0 3 2

A 0 2 2 2 0 2 0 3 2 0 2 2 2 0 2 0 3 2

B 0 2 2 2 0 2 0 3 2 0 2 2 2 0 2 0 3 2

13

G Amin Dmin Amin Dmin Amin E Amin

Lih' - yot am chof - shi b' - ar - tsei - nu, E - retz Tzi - yon, vi - ru - sha - la - yim

T 0 0 0 0 2 3 0 2 0 3 0 0 3 3 3 2 0 2 3 0

A 0 0 0 3 3 0 2 3 0 2 0 3 0 0 3 3 3 2 0 2 3 0

B 0 0 0 3 3 0 2 3 0 2 0 3 0 0 3 3 3 2 0 2 3 0

ritard = *ritardando*. Slow down.

17

Dmin Amin Dmin C D F E7 Amin

Lih' - yot am chof - shi b' - ar - tsei - nu, E - retz Tzi - yon, vi - ru - sha - la - yim

T 0 0 0 0 2 3 0 2 0 3 0 0 3 3 3 2 0 2 3 0

A 0 0 0 3 3 0 2 3 0 2 0 3 0 0 3 3 3 2 0 2 3 0

B 0 0 0 3 3 0 2 3 0 2 0 3 0 0 3 3 3 2 0 2 3 0

ritard.

Translation:

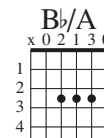
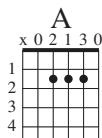
So long as still within the inmost heart a Jewish spirit sings, so long as the eye looks eastward, gazing toward Zion, our hope is not lost — that hope of two millennia, to be a free people in our land, the land of Zion and Jerusalem.

Hava Nagila

This might be the most recognized Jewish song in the world. A staple of every wedding party, it inspires the guests to rise and dance around the bride and groom. The tune is from an old Chassidic nigun. The words say, "Be happy!"

Traditional

Lively

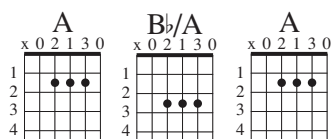


Strum: 

Musical notation for the first system of "Hava Nagila". The treble clef staff shows the melody in 4/4 time. The lyrics are: Ha - va na - gi - la, ha - va na - gi - la, ha - va na - gi - la.

Tablature for the first system:

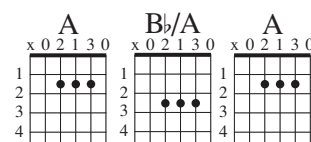
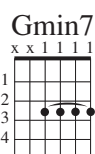
0	0	4	1	0	4	4	2	0	4	0	0	3	2	0
0	0	4	1	0	4	4	2	0	4	0	0	3	2	0



Musical notation for the second system of "Hava Nagila". The treble clef staff shows the melody. The lyrics are: v' - nis-m'cha. v' - nis-m'cha. Ha - va n' - ra - n' - na.

Tablature for the second system:

4	1	0	1	4	4	1	0	1	0	4	4	1	0	0	0
4	1	0	1	4	4	1	0	1	0	4	4	1	0	0	0



Musical notation for the third system of "Hava Nagila". The treble clef staff shows the melody. The lyrics are: ha - va n' - ra - n' - na, ha - va n' ra - n' - na, v' - nis-m'cha.

Tablature for the third system:

1	1	0	3	3	3	3	1	0	3	3	0	4	1	0	1	4	
1	1	0	3	3	3	3	3	1	0	3	3	0	4	1	0	1	4

2.

Dmin
x x 0 2 3 1

10

v' - nis - m' - cha. U - ru, u - ru a - chim,

TAB: 4 1 0 1 0 0 0 0 0 0 0 0

A
x 0 2 1 3 0

13

u - ru a - chim b'leiv sa - mei - ach, u - ru a - chim b'leiv sa - mei - ach,

TAB: 0 0 0 3 2 0 3 2 0 2 2 2 0 3 2 0 3 2

A
x 0 2 1 3 0

A7
x 0 2 0 3 0

Dmin
x x 0 2 3 1

A7
x 0 2 0 3 0

Dmin
x x 0 2 3 1

15

u - ru a - chim, u - ru a - chim, b' - leiv sa - mei - ach.

TAB: 2 2 2 2 2 2 2 0 0 0 3 2 0 4 0

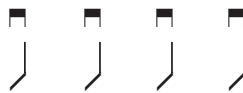
Translation:

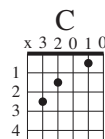
Come let us be glad and rejoice. Arise, brothers, with a joyful heart.

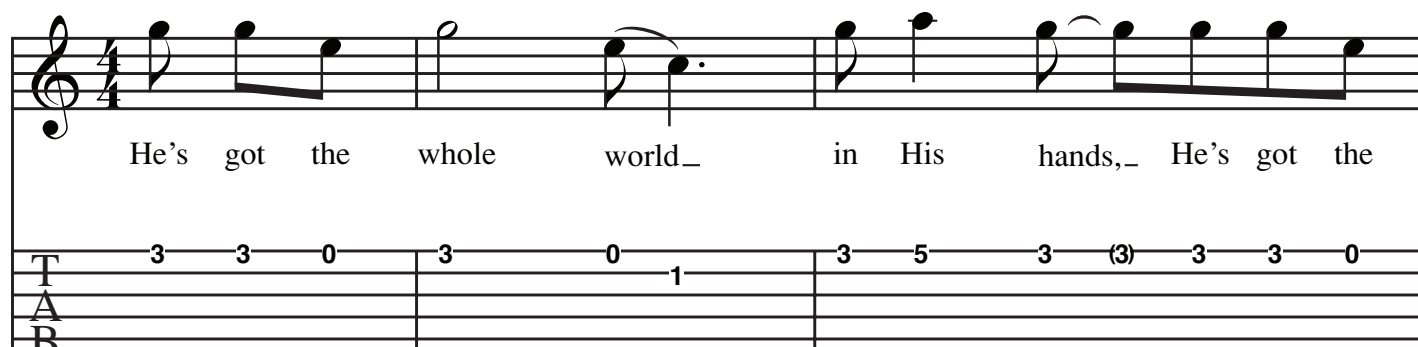
He's Got the Whole World in His Hands

This traditional American spiritual has brought a smile to generations of children and adults alike.

American

Strum: 



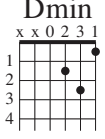
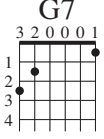
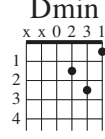
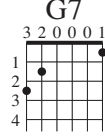


He's got the whole world_ in His hands,_ He's got the

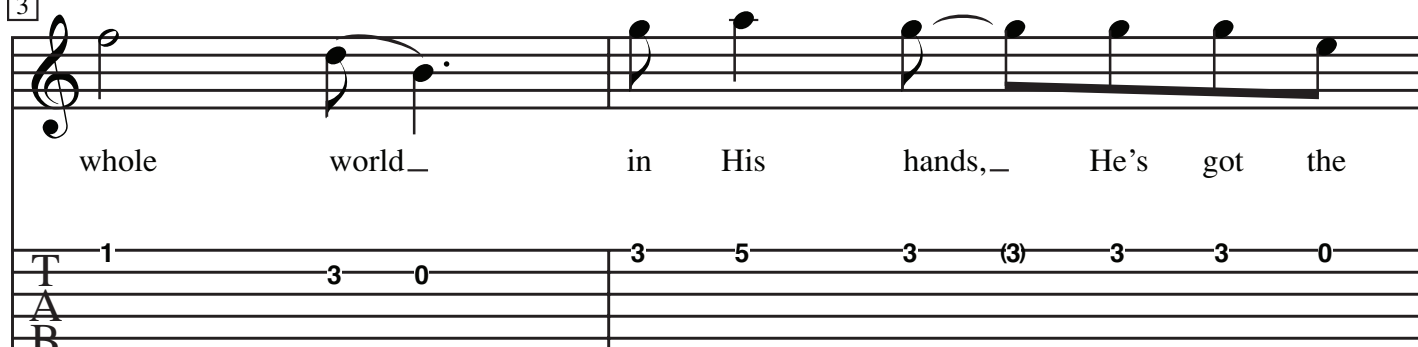
T 3 3 0 3 0 1 3 5 3 (3) 3 3 0

A

B 3 3 0 3 0 1 1 3 1 1 1 0

3



whole world_ in His hands,_ He's got the

T 1 3 0 3 5 3 (3) 3 3 0

A

B 1 3 0 1 3 1 1 1 0

5

C

x 3 2 0 1 0

1 2 3 4

C

x 3 2 0 1 0

1 2 3 4

whole world_ in His hands,_ He's got the

T 3 0 1 3 5 3 (3) 3 3 0

A

B

3 0 1 1 3 1 1 1 0

7

Dmin

x x 0 2 3 1

1 2 3 4

G7

3 2 0 0 0 1

1 2 3 4

C

x 3 2 0 1 0

1 2 3 4

whole world in His hands._____

T 3 3 1 3 1 (1) .

A

B

3 3 1 3 1

2. He's got you and me brother in His hands,
 He's got you and me brother in His hands,
 He's got you and me brother in His hands,
 He's got the whole world in His hands.

3. He's got you and me, sister...etc.
 He's got the little bitty baby...etc.
 He's got the drinker and the gambler...etc.
 He's got the whole world...etc.

Home on the Range

Brewster M. Higley wrote the original lyrics for this song in the early 1870s and music was added soon after. This unofficial "anthem of the American West" was adopted as the state song of Kansas in 1947.

*Words by Brewster M. Higley
Music by Daniel E. Kelley*

Chord diagrams for the first system:

- C**: x 3 2 0 1 0
- F**: x x 3 2 1 1
- C**: x 3 2 0 1 0

Strum:

6/8

O give me a home where the buf - fa - lo roam, Where the deer and the

Chord diagrams for the second system:

- C**: x 3 2 0 1 0
- G**: 3 2 0 0 0 4
- C**: x 3 2 0 1 0
- G**: 3 2 0 0 0 4
- G7**: 3 2 0 0 0 1
- C**: x 3 2 0 1 0

6

an - te - lope play; _____ Where sel - dom is heard a dis -

Chord diagrams for the third system:

- F**: x x 3 2 1 1
- C**: x 3 2 0 1 0
- G7**: 3 2 0 0 0 1
- C**: x 3 2 0 1 0

11

cour - ag - ing word, And the skies are not cloud - y all day. _____

T
A
B

3 3 3 0 2 3 2 0 3 3 3 2 3 0 3 3

3 2 3 0 (0) 3 3 3 0 2 3 2

0 3 3 3 3 3 2 0 3 2 3 0 3

16

C G7 C

_____ Home, home on the range, _____ Where the deer and the

T
A
B (3) 0 3 2 0 2 (2) 3 3 3 3 3

0 3 2 0 2 3 3 3 3 3

22

C G G7 C

an - te - lope play; _____ Where sel - dom is heard a dis -

T
A
B 3 2 3 0 (0) 3 3 3 0 2 3 2

3 2 3 0 3 3 3 3 0 2 3 2

27

F C G7 C

cour - ag - ing word, And the skies are not cloud - y all day. _____

T
A
B 0 3 3 3 3 3 2 0 3 2 3 0 3 (3)

0 3 3 3 3 3 2 0 3 2 3 0 3

2. How often at night when the heavens are bright
From the light of the glittering stars,
Have I stood there, amazed, and asked as I gazed
If their glory exceeds that of ours.

Chorus

3. Where the air is so pure and the zephyrs so free,
And the breezes so balmy and light,
Oh, I would not exchange my home on the range
For the glittering cities so bright

Chorus

4. Oh, give me land where the bright diamond sand
Flows leisurely down with the stream,
Where the graceful, white swan glides slowly along
Like a maid in the heavenly dream.

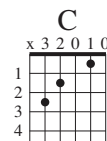
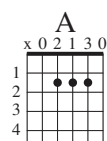
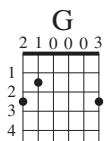
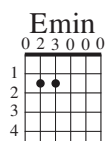
Chorus

House of the Rising Sun

Perhaps the most famous version of this traditional folk song was recorded by the English group The Animals in 1964.

Traditional

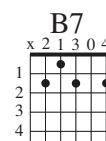
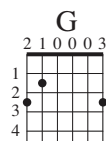
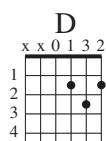
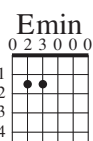
Moderately Slow



Strum:



Musical notation for the first system, measures 1-4. The treble clef staff shows the melody in G major (one sharp). The bass staff shows the bass line with fret numbers (0, 2, 4, 0, 2, 0, 0).



Musical notation for the second system, measures 5-8. Measure 5 is marked with a box containing the number 5. The treble clef staff shows the melody. The bass staff shows the bass line with fret numbers (0, 3, 3, 3, 0, 0, 0).

9

Emin 0 2 3 0 0 0
1 2 3 4

G 2 1 0 0 0 3
1 2 3 4

A x 0 2 1 3 0
1 2 3 4

C x 3 2 0 1 0
1 2 3 4

T
A
B

2 (2) 4 0 (0) 0 2 2 0 (0) 2

2 4 0 0 2 2 0 2

13

Emin 0 2 3 0 0 0
1 2 3 4

B7 x 2 1 3 0 4
1 2 3 4

Emin 0 2 3 0 0 0
1 2 3 4

T
A
B

2 2 2 2 2 (2)

2 2 2 2 2

Hush, Little Baby

Try singing or playing this lullaby softly to your little brother or sister at bedtime.

Gently

Traditional

[illegible]

3

D7

x x 0 2 1 3

1

2

3

4

G

2 1 0 0 3

1

2

3

4

Ma - ma's gon - na buy you a mock - in' bird. 2. An'

Ma - ma's gon - na buy you a look - in' glass. 4. An'

T

A

B

0 0 2 2 2 2 0 2 0 2 0 0 0

5

G 2 1 0 0 0 3

D x x 0 1 3 2

if that mock - in' bird don' sing,
if that look - in' glass gets broke,

T 0 0 0 1 0 2 2
A 0
B 0

0 0 0 1 0 2 2

7

D7 x x 0 2 1 3

G 2 1 0 0 0 3

Ma - ma's gon - na buy you a dia - mond ring. 3.An'
Ma - ma's gon - na buy you a bil - ly goat. 5.An'

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

0 0 2 2 2 2 0 2 0 0 0 0

5. An' if that billy goat won't pull,
Mama's gonna buy you a cart and bull.
6. An' if that cart an' bull turn over,
Mama's gonna buy you a dog name Rover.
7. An' if that dog name Rover don't bark,
Mama's gonna buy you a horse and cart.
8. An' if that horse and cart falls down,
You'll still be the sweetest baby around.

I Have a Little Dreidle

One of the oldest Hanukkah traditions is the dreidle. A dreidle is a four-sided top with a different Hebrew character inscribed on each side. The four letters are nun, gimel, heh, and shin. They form an acronym, “Neis gadol hayah sham,” which means, “A great miracle happened here.” “I Have a Little Dreidle” is a song about this age-old game.

Traditional

Quickly

Chord diagrams for C and G are shown above the first staff. The C chord diagram shows fingerings: 1 (index), 2 (middle), 3 (ring), 4 (pinky) for the first four strings, and 0 (open) for the fifth and sixth strings. The G chord diagram shows fingerings: 1 (index), 2 (middle), 3 (ring), 4 (pinky) for the first four strings, and 0 (open) for the fifth and sixth strings.

Strum:  

I have a lit - tle drei - dle, I made it out of clay, and

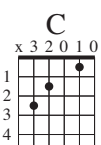
TAB: 0 3 3 0 0 2 3 2 0 0 3 2 0 0

Chord diagrams for G7 and C are shown above the second staff. The G7 chord diagram shows fingerings: 1 (index), 2 (middle), 3 (ring), 4 (pinky) for the first four strings, and 0 (open) for the fifth and sixth strings. The C chord diagram shows fingerings: 1 (index), 2 (middle), 3 (ring), 4 (pinky) for the first four strings, and 0 (open) for the fifth and sixth strings.

5 when it's dry and read - y, Oh, drei - dle I shall play! Oh!

Chorus:

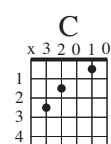
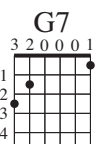
TAB: 0 0 1 1 2 0 0 0 2 1 0 2 1



9

drei - dle, drei - dle, drei - dle, I made it out of clay, Oh

T: 0 2 0 2 0 2 0 0 3 2 0 0
 A: 0 1 0 1 0 1 1 0 0 2 1 0
 B: 0 1 0 1 0 1 1 0 0 2 1 0



13

drei - dle, drei - dle, drei - dle, now drei - dle I shall play.

T: 3 0 3 0 3 0 0 0 3 2 0 3
 A: 2 0 2 0 2 0 0 0 2 1 0 2
 B: 2 0 2 0 2 0 0 0 2 1 0 2

I Wonder as I Wander

Here's another beautiful song from Appalachia collected by John Jacob Niles. It is often performed seasonally as a Christmas carol.

Moderately with expression

American

Chord diagrams for the first system:

- Amin**: x 0 2 3 1 0
- F**: x x 3 2 1 1
- C**: x 3 2 0 1 0
- Dmin**: x x 0 2 3 1

Strum:

Musical notation (Treble clef, 6/8 time):

I won - der as I wan - der out un - der the sky, how

Tablature (T, A, B strings):

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

Chord diagrams for the second system:

- Amin**: x 0 2 3 1 0
- F**: x x 3 2 1 1
- Dmin7**: x x 0 2 1 1
- Amin**: x 0 2 3 1 0
- F**: x x 3 2 1 1

3

Musical notation (Treble clef, 6/8 time):

Je - sus the Sav - ior did come for to die, For poor ord - 'nry peo - ple like

Tablature (T, A, B strings):

T	2						1 0						1 0						2 2						2						2 2						1 0						2					
A	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2													
B	2	2	2	2	2	2	1	0	2	2	2	2	1	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	1	0	2	2	2	2													

6

Dmin7 $\begin{array}{c} x \ x \ 0 \ 2 \ 1 \ 1 \\ 1 \\ 2 \\ 3 \\ 4 \end{array}$ C $\begin{array}{c} x \ 3 \ 2 \ 0 \ 1 \ 0 \\ 1 \\ 2 \\ 3 \\ 4 \end{array}$ Amin $\begin{array}{c} x \ 0 \ 2 \ 3 \ 1 \ 0 \\ 1 \\ 2 \\ 3 \\ 4 \end{array}$ Dmin $\begin{array}{c} x \ x \ 0 \ 2 \ 3 \ 1 \\ 1 \\ 2 \\ 3 \\ 4 \end{array}$

you and like I. I won - der as I wan - der, out un - der the sky

T 1 0 2 0 2 A 2 2 2 2 1 0 2 B 1 2 2 0

2. When Mary birthed Jesus, 'twas in a cow's stall,
With wise men and farmers and shepherds and all.
But high from God's heaven a star's light did fall,
And the promise of ages it then did recall.
3. If Jesus had wanted for any wee thing,
A star in the sky, or a bird on the wing,
Or all of God's angels in heaven for to sing,
He surely could have it, 'cause he was the King.
4. I wonder as I wander out under the sky,
How Jesus the Savior did come for to die,
For poor ord'nry people like you and like I,
I wonder as I wander, out under the sky.

In Good Old Colony Times

This merry drinking song comes to us from the eighteenth century. Like many songs of this type, the words are somewhat nonsensical.

English

Cheerfully

Chord diagrams for C and G7 are provided above the staff.

Strum: 

In good old col - o - ny times, when we lived un-der the

T 0 1 1 3 3 0 1 0 0 0 1 1 3

A 0 1 1 3 3 0 1 0 0 0 1 1 3

B 0 1 1 3 3 0 1 0 0 0 1 1 3

Chord diagrams for C, G7, F, and G are provided above the staff.

King, three — rogu - ish chaps fell in - to mis - haps be -

T 0 1 3 0 0 3 3 1 1 1 0 0

A 0 1 3 0 0 3 3 1 1 1 0 0

B 0 1 3 0 0 3 3 1 1 1 0 0

7

Chorus:

cause they could not sing, be - cause they could not

10

sing, be - cause they could not sing, three —

13

rogu - ish chaps fell in - to mis - haps be - cause they could not sing.

Chorus:

2. Oh, the first, he was a miller,
And the second, he was a weaver,
And the third, he was a little tailor,
Three roguish chaps together.
Chorus

3. Oh, the miller, he stole corn,
And the weaver, he stole yarn,
And the little tailor ran right away,
With the broadcloth under his arm.
Chorus

4. The miller was drowned in his dam,
And the weaver got hung in his yard,
And the Devil clapped his claws on the little tailor,
With the broadcloth under his arm.
Chorus

9

C

x 3 2 0 1 0

G

2 1 0 0 0 3

C

x 3 2 0 1 0

Up came the sun and dried up all the rain, And the

T 1 1 3 0 0 3 1 3 0 1 0 0

A

B

1 1 3 0 0 3 1 3 0 1 0 0

13

C

x 3 2 0 1 0

G7

3 2 0 0 0 1

C

x 3 2 0 1 0

it - sy bit - sy spi - der went up the spout a - gain.

T 1 0 1 3 0 0 0 3 1 3 0 1

A

B

1 0 1 3 0 0 0 3 1 3 0 1

American

Medium Tempo

C

x 3 2 0 1 0

1
2
3
4

D7

x x 0 2 1 3

1
2
3
4

G

2 1 0 0 0 3

1
2
3
4

5

I've been work-in' on the rail-road just to pass the time away.

TAB

1 0 1 0 1 3 | 0 1 0 0 | 0 3 3 0 | 3

1 0 1 0 1 3 | 0 1 0 0 | 0 3 3 0 | 3

9

G7 3 2 0 0 0 1
C x 3 2 0 1 0
F x x 3 2 1 1
E 0 2 3 1 0 0

Can't ya' hear the whis-tle blow - in'? Rise up so ear-ly in the morn'.

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

3 3 2 3 0 3 1 0 1 1 1 1 1 3 3 0

13

F x x 3 2 1 1
C x 3 2 0 1 0
Amin x 0 2 3 1 0
G7 3 2 0 0 0 1
C x 3 2 0 1 0

Can't ya' hear the Cap-tain shout - ing, "Di - nah, blow your horn."

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

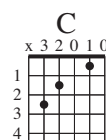
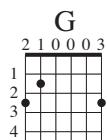
2 0 1 0 1 2 0 1 0 1 0 3 1

Jingle Bells

"Jingle Bells" was written in 1857 by James Lord Pierpont. The song was inspired by the annual sleigh races between Medford and Malden, Massachusetts. Though not written as a Christmas song, "Jingle Bells" is a holiday hit.

*Words and music by
James Lord Pierpont*

With Energy

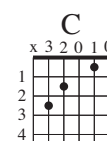
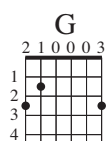
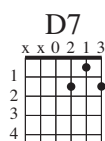


Strum:



Dash-ing through the snow in a one-horse o-pen sleigh o'er the fields we go

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



4 laugh-ing all the way. Bells on bob-tail ring mak-ing spir-its bright, what

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

7

C D D7 G

Chorus:

fun it is to ride and sing a sleigh-ing song to-night. Jin-gle bells, jin-gle bells, jin-gle all the way.

T 1 0 3 3 3 3 0 3 1 2 0 0 0 0 0 0 0 3 0 2 0

A 2 2 2 0

B 2 1 0 2 3 3 3 3 0 3 1 2 0 0 0 0 0 0 0 2 0 1 0

11

C G D7 G

Oh, what fun it is to ride in a one-horse o - pen sleigh, hey! Jin - gle bells, jin - gle bells,

T 1 1 1 1 1 0 0 0 0 0 2 2 0 2 3 0 0 0 0 0 0 0

A 2 2 2 3

B 1 1 1 1 1 0 0 0 0 0 1 1 0 1 2 0 0 0 0 0 0 0

14

G C G D7 G

jin - gle all the way. Oh, what fun it is to ride in a one-horse o - pen sleigh.

T 0 3 0 2 0 1 1 1 1 1 0 0 0 0 3 3 1 2 0 .

A 0 2 0 1 0

B 0 2 0 1 0 1 1 1 1 1 0 0 0 0 3 3 1 2 0

2. A day or two ago I thought I'd take a ride,
 And soon Miss Fanny Bright was seated by my side.
 The horse was lean and lank, misfortune seemed his lot
 We ran into a drifted bank and there we got upstot.
Chorus

American

5

The musical score is presented in three systems. The first system shows the guitar chords: Amin (x 0 2 3 1 0), G (2 1 0 0 0 3), Amin (x 0 2 3 1 0), F (x x 3 2 1 1), Amin (x 0 2 3 1 0), G (2 1 0 0 0 3), and Amin (x 0 2 3 1 0). The second system shows the vocal melody in treble clef with the lyrics: "ev - 'ry tear would turn a mill, John-ny has gone for a sol - dier." The third system shows the piano accompaniment for Tenor (T), Alto (A), and Bass (B) voices, with fingerings indicated below the notes.

2. Me oh me, I loved him so,
Broke my heart to see him go,
And only time will heal my woe,
Johnny has gone for a soldier.
3. I'll sell my clock, I'll sell my reel,
I'll sell my flax and spinning wheel,
To buy my love a sword of steel,
Johnny has gone for a soldier.

Traditional

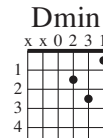
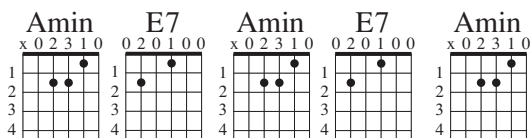
2. When the clock is striking twelve, When I'm fast asleep,
Down the chimney broad and black with your pack you'll creep;
All the stockings you will find hanging in a row,
Mine will be the shortest one, You'll be sure to know.
3. Johnny wants a pair of skates; Susy wants a dolly;
Nellie wants a story book, she thinks dolls are folly;
As for me, my little brain isn't very bright;
Choose for me, Dear Santa Claus, what you think is right.

Joshua Fit the Battle of Jericho

This American spiritual is believed to have been written in the early 1800s, and tells the story of the biblical battle of Joshua and the Israelites against the Canaanites. The song is sometimes called "Joshua Fought the Battle of Jericho."

American

Fast



Strum:

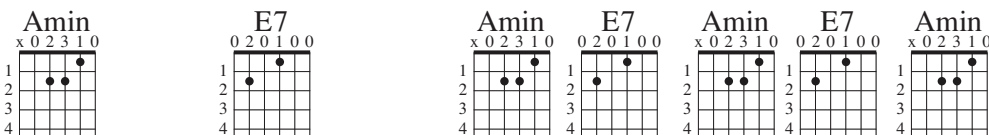
Chorus:

Josh-ua fit the bat-tle of Jer-i - cho,____ Jer-i - cho,____

T 2 2 0 0 1 1 3 0 0 0 (0) 3 3 3 (3)

A 2 2 0 0 1 1 3 0 0 0 3 3 3

B 2 2 0 0 1 1 3 0 0 0 3 3 3

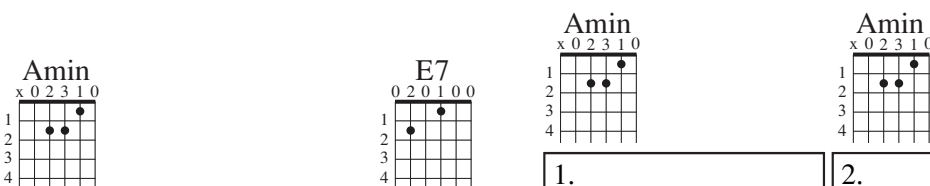


Jer-i - cho;____ Josh-ua fit the bat-tle of Jer-i - cho,____ and the__

T 0 0 0 (0) 2 2 0 0 1 1 3 0 0 0 (0) 1 3

A 0 0 0 2 2 0 0 1 1 3 0 0 0 1 3

B 0 0 0 2 2 0 0 1 1 3 0 0 0 1 3

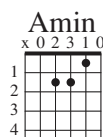
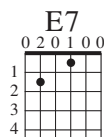
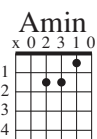


walls came a - tum - bling down. down.____ You may

T 0 3 3 1 0 2 2 (2) 2 2

A 0 3 3 1 0 2 2 (2) 2 2

B 0 3 3 1 0 2 2 (2) 2 2



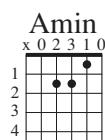
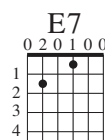
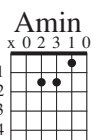
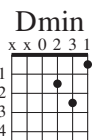
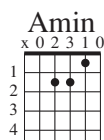
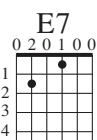
[18] Verse:

talk a - bout your king of Gid - e - on, _____ You may talk a - bout your

T 0 0 0 0 0 1 0 0 0 2 2 2 0 0 0

A 2 1 2 2 2

B



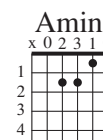
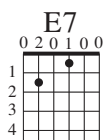
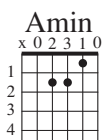
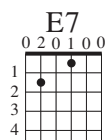
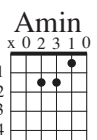
[23]

man__ of__ Saul. _____ But there's none like good old Josh - u -

T 0 3 1 3 0 0 2 2 2 0 0 0 0 0

A 3 1 3 2 2 2

B



[29]

a At the bat - tle of Jer - i - cho. _____ last time *D.C. al Fine*

T 0 1 3 0 0 3 1 0 2 (2)

A 1 3 3 3 0 2

B

2. Now the Lord commanded Joshua:
 "I command you, and obey you must;
 You just march straight to those city walls
 And the walls will turn to dust."
Chorus

Joy to the World

Isaac Watts wrote the words to “Joy to the World” when he was 15 years old as a result of a complaint he made to his father that church hymns were boring and meaningless. His father responded with a challenge to compose better hymns, and in 1689, this song, set to a tune composed by Lowell Mason, spread across England along with 600 other hymns penned by Watts. Today, “Joy to the World” is still a Christmas favorite.

*Words by Isaac Watts
Music by Lowell Mason*

Quickly

C
x 3 2 0 1 0

F
x x 3 2 1 1

Strum:

Joy to the world, the Lord is come, let Earth re -

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

G
2 1 0 0 3

C
x 3 2 0 1 0

6

ceive her king. Let ev - 'ry heart pre - pare Him

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

11

room, _____ and Heav'n and na - ture _ sing, and Heav'n and na - ture _ sing, and

T
A 0 3 2 2 2 2 2 2 3 0 3 2 0 0 0 0 2 3 2 0
B 0 3 2 2 2 2 2 2 3 0 3 2 0 0 0 0 2 3 2 0

16

Heav'n, _____ and Heav'n _____ and na - ture sing.

T 1 (1) 2 0 3 2 3 2 0 3
A 3 1 2 0 3 2 3 2 0 3
B 3 1 2 0 3 2 3 2 0 3

2. Joy to the Earth, the Savior reigns
Let men their songs employ.
While fields and floods, rocks, hills, and plains
Repeat their sounding joy,
Repeat their sounding joy,
Repeat, repeat their sounding joy.
3. No more let sins and sorrows grow
Nor thorns infest the ground.
He comes to make His blessings flow
Far as the curse is found,
Far as the curse is found,
Far as, far as the curse is found.
4. He rules the world with truth and grace,
And makes the nations prove.
The glories of His righteousness,
And wonders of His love,
And wonders of His love,
And wonders, wonders of His love.

American

Moderately

5

C
x 3 2 0 1 0

G7
3 2 0 0 1

C
x 3 2 0 1 0

yah, my Lord, _____ Kum ba yah! _____ Kum ba
 cry - ing, Lord, _____ Kum ba yah! _____ Some - one's
 pray - ing, Lord, _____ Kum ba yah! _____ Some - one's
 sing - ing, Lord, _____ Kum ba yah! _____ Some - one's

T
A 0 0 0 (0) 3 2 0 (0) 3 2
B

0 0 0 3 2 0 3 2

9

C F C G7

x 3 2 0 1 0 x x 3 2 1 1 x 3 2 0 1 0 3 2 0 0 1

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

yah, my Lord, _____ Kum ba yah! _____ Oh,
 cry - ing, Lord, _____ Kum ba yah! _____ Oh,
 pray - ing, Lord, _____ Kum ba yah! _____ Oh,
 sing - ing, Lord, _____ Kum ba yah! _____ Oh,

T
A 0 0 0 (0) 2 2 0 (0)
B 0 0 0 2 2 0 3

0 0 0 2 2 0 3

13

C G7 C

x 3 2 0 1 0 3 2 0 0 1 x 3 2 0 1 0

1 2 3 4 1 2 3 4 1 2 3 4

Lord! _____ Kum ba yah! _____
 Lord! _____ Kum ba yah! _____
 Lord! _____ Kum ba yah! _____
 Lord! _____ Kum ba yah! _____

T
A 2 3 (3) 0 0 3
B 2 3 (3) 0 0 3

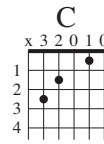
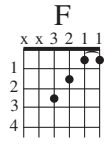
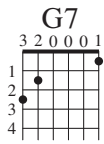
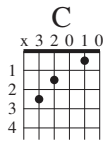
2 3 0 0 3

Lavender's Blue

The earliest version of this English folk song dates back to the late seventeenth century. Over the years, the lyrics have changed many times, with as many as 30 verses existing today.

English

Moderately

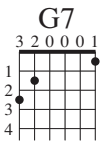
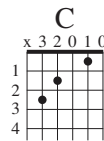
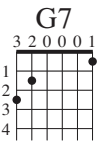
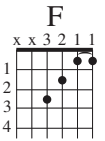
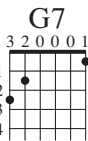


Strum:

Musical notation for the first system of "Lavender's Blue". The melody is in 4/4 time. The lyrics are: "Lav - en-der's blue, dil-ly, dil-ly, lav - en-der's green, When I am". Below the melody is a guitar tablature for the bass line.

Tablature (T, A, B strings):

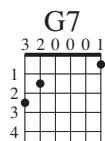
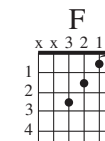
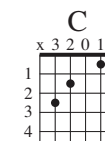
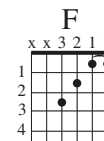
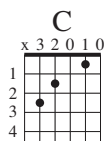
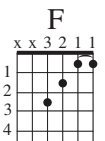
T	0	2	2	0	1	0	2	0	1	0	2
A	3	2	2	0	3	2	0	3	1	0	2
B	3	2	2	0	3	2	0	3	1	0	2



Musical notation for the second system of "Lavender's Blue". The melody continues. The lyrics are: "king, dil-ly, dil-ly, you shall be queen. Who told you so, dil-ly, dil-ly,". Below the melody is a guitar tablature for the bass line.

Tablature (T, A, B strings):

T	0	3	2	0	2	0	2	0	3	2	2	0	3	2	0	3
A	0	3	2	0	2	0	2	0	3	2	2	0	3	2	0	3
B	0	3	2	0	2	0	2	0	3	2	2	0	3	2	0	3



Musical notation for the third system of "Lavender's Blue". The melody concludes. The lyrics are: "who told you so? 'Twas mine own heart, dil-ly, dil-ly, that told me so." Below the melody is a guitar tablature for the bass line.

Tablature (T, A, B strings):

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

- Call up your men, dilly, dilly, set them to work.
Some with a hoe, dilly, dilly, some with a fork;
Some to pitch hay, dilly, dilly, some to hoe corn,
While you and I, dilly, dilly, keep ourselves warm.

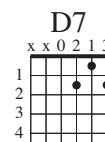
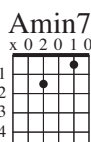
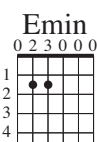
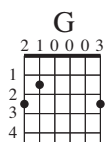
Lazy Mary

143

Sing this song in the morning when you first wake up, or sing it to somebody else you're trying to wake up.

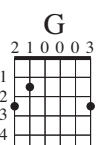
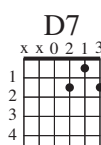
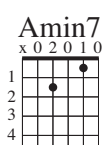
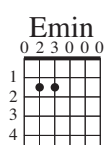
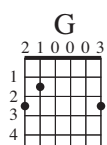
Traditional

Lively



La - zy Ma-ry, will you get up, Will you get up, will you get up?
No, no, mo-ther, I won't get up, I won't get up, I won't get up,

T	0	0	0	0	0	3	0	0	0	0	2	2	2	0	2	4	0
A	0	0	0	0	0	3	0	0	0	0	2	2	2	0	2	4	0
B	0	0	0	0	0	3	0	0	0	0	2	2	2	0	2	4	0



La - zy Ma-ry, will you get up, Will you get up to - day? _____
No, no, mo-ther, I won't get up, I won't get up to - day. _____

T	0	0	0	0	0	3	0	0	0	0	2	2	0	0	0	(0)	.
A	0	0	0	0	0	3	0	0	0	0	2	2	0	0	0	(0)	.
B	0	0	0	0	0	3	0	0	0	0	2	2	0	0	0	(0)	.

Moderately fast

E

	0	2	3	1	0
1				●	
2		●	●		
3					
4					

Strum:

E

	0	2	3	1	0	0
1						
2						
3						
4						

E7

0 2 0 1 0 0

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

Amin

	x	0	2	3	1	0
1						●
2			●		●	
3						
4						

E

	0	2	3	1	0	0
1						
2						
3						
4						

E7

	0	2	0	1	0	0
1				●		
2		●				
3						
4						

Amin

x	0	2	3	1	0
1					
2					
3					
4					

4

shtey - stu bay der tir?
stand there by the door?

Vos shtey - stu bay der tir?
Why stand there by the door?

0 0 3 1 2 2 0 0 3 1 2

8

Lo - mir zich i - ber - be - ten, Kum a - rayn tsu mir,
Let's make up once a - gain, And then we'll fight no more,

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

12

lo mir zich i - ber - be - ten, Kum a - rayn tsu mir.
Let's make up once a - gain, And then we'll fight no more.

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

YIDDISH

2. Lomir zich iberbeten, iberbeten,
Vos sheteystu bay mayn fenster?
Vos sheteystu bay mayn fenster?
Lomir zich iberbeten,
Bist bay mir der shenster.
3. Lomir zich iberbeten, iberbeten,
Shtel dem samovar,
Shtel dem samovar,
Lomir zich iberbeten,
Zay-she night kayn nar.
4. Lomir zich iberbeten, iberbeten,
Lomir night zayn vi geyrim,
Lomir night zayn vi geyrim,
Lomir zich iberbeten,
Lomir zayn chaverim.

ENGLISH

2. Let's make up once again, love, once again, love,
Why stand you there outside?
Why stand you there outside?
Let's make up once again,
For you are my sweet bride.
3. Let's make up once again, love, once again, love,
Place the samovar,
Place the samovar,
Let's make up once again,
How foolish we both are.
4. Let's make up once again love, once again, love,
And let's not fight again,
And let's not fight again,
Let's make up once again,
And let us stay dear friends.

London Bridge

The London Bridge was built a very long time ago, but in the 1970s it was taken apart and rebuilt in, of all places, Arizona!

Moderately

English

Chord diagrams for G and D7 are provided above the staff.

Strum:

Lon - don Bridge is fall - ing down, Fall - ing down, fall - ing down,

TAB: 3 0 3 1 0 1 3 2 0 1 0 1 3

Chord diagrams for G and D7 are provided above the staff.

5 Lon - don Bridge is fall - ing down, My fair la - dy.

TAB: 3 0 3 1 0 1 3 2 3 0 0

2. Take a key and lock her up,
Lock her up, lock her up,
Take a key and lock her up,
My fair lady.
3. How are we to build it up,
Build it up, build it up?
How are we to build it up,
My fair lady?
4. Build it up with silver and gold,
Silver and gold, silver and gold,
Build it up with silver and gold,
My fair lady.
5. Gold and silver I have none,
I have none, I have none,
Gold and silver I have none,
My fair lady.
6. Build it up with needles and pins,
Needles and pins, needles and pins,
Build it up with needles and pins,
My fair lady.
7. Pins and needles bend and break,
Bend and break, bend and break,
Pins and needles bend and break,
My fair lady.
8. Build it up with wood and clay,
Wood and clay, wood and clay,
Build it up with wood and clay,
My fair lady.
9. Wood and clay will wash away,
Wash away, wash away,
Wood and clay will wash away,
My fair lady.
10. Build it up with stone so strong,
Stone so strong, stone so strong,
Build it up with stone so strong,
My fair lady.
11. Stone so strong will last so long,
Last so long, last so long,
Stone so strong will last so long,
My fair lady.

Londonderry Air

The music for this Irish folk song dates back to at least 1850, but these lyrics were added by Katharine T. Hinkson in 1894. There are many other versions of this song including a very popular one from 1913 called "Danny Boy."

Irish

Chord diagrams for the first system:

- C: x 3 2 0 1 0
- F: x x 3 2 1 1
- C: x 3 2 0 1 0

6/8

Would God I were the ten-der ap-ple blos - som — That floats and falls from

Chord diagrams for the second system:

- C: x 3 2 0 1 0
- D7: x x 0 2 1 3
- G: 2 1 0 0 0 3
- C: x 3 2 0 1 0
- F: x x 3 2 1 1

6

off the twist-ed bough, — To lie and faint with - in your silk-en bos - om, With-

Chord diagrams for the third system:

- F: x x 3 2 1 1
- C: x 3 2 0 1 0
- F: x x 3 2 1 1
- C: x 3 2 0 1 0
- F: x x 3 2 1 1
- C: x 3 2 0 1 0
- G7: 3 2 0 0 0 1

12

in your silk-en bos - om As that does now. Or would I

17

C F G C Amin C G7

were a lit - tle bur - nish'd ap - ple For you to

T 1 0 0 2 0 2 0 2 3 0 2 0

A 0 2 0 2 0 2 3 (3) 0 2 0

B 1 0 0 2 0 2 0 2 3 (3) 0 2 0

21

Amin C F C D7 G C F

pluck me, glid-ing by so cold While sun and shade you robe of lawn with

T 1 0 0 2 0 2 0 0 0 0 0 3 3 1 1

A 2 0 2 0 (0) 0 0 0 3 3 1 2 1

B 1 0 0 2 0 2 0 0 0 0 0 3 3 1 2 1

27

C F G C

dap - ple, Your robe of lawn and your hair's spun gold.

T 0 2 0 2 0 2 0 3 0 2 3

A 2 3 (3) 2 3 0 2 2 0 2 0 3 0 2 3

B 0 2 3 2 3 0 2 2 0 2 0 3 0 2 3

Marines' Hymn

This, the official hymn of the U. S. Marine Corps, is also the oldest official song in the United States Armed Forces. It is not known who wrote the lyrics, but it is said they were written by a Marine on duty in Mexico during the Mexican war. The tune is very similar to one found in the opera *Geneviève de Brabant* by the French composer Jacques Offenbach.

U. S. Marines

Chord diagrams for C and G7 are provided above the first system of music.

Strum:  

From the Halls of Mon - te - zu - ma, To the shores of

6 Trip - o - li; We fight our coun - try's

11 bat - tles In the air, on land, and sea;

The guitar tablature is shown below the staff, with fret numbers 0-5 and bar lines indicating the rhythm.

16

C F C

First to fight for right and free - dom And to

T 1 0 2 2 0 1 0

A 2 3 2 3 0 2 0

B (3) 1 0 2 3 2 3 0 2 0 1 0

21

F G C G7

keep our hon - or clean: _____ We are proud to claim the

T 2 2 0 (0) 0 0 0

A 3 1 0 3 2 0 0

B 2 3 2 1 0 3 2 0 0 0 0

27

C G7 C

ti - tle Of U - nit - ed States Ma - rines. _____

T 0 0 0 3 0 3

A 5 2 3 0 0 3

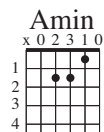
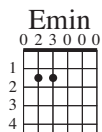
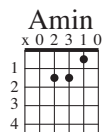
B 0 4 0 2 3 0 0 3 (3)

Meadowlands

Although “Meadowlands” is a very old Russian folk song, it became especially popular during World War II, as it embodied the heroic struggle of the Russian people against the invading foe.

Russian

With motion

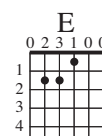
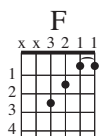
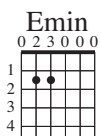


Mea - dow-lands, mea - dow-lands, Ver - dant mea - dows of our

T 1 2 1 0 0 2 1 0 2 0 2 0

A 2 0 2 0 2 0 2 0 2 0 2 0

B 1 2 1 0 0 2 1 0 2 0 2 0



4 Rus - sia, Mea - dows where our he - roes brave - ly fought for free - dom,

T 0 2 2 2 0 3 2 0 2 3 0 1 2

A 2 2 2 0 3 2 0 2 3 2 0 1 2

B 0 2 2 2 0 3 2 0 2 3 2 0 1 2

7

F Dmin 1.,2.,3. 4.

x x 3 2 1 1 x x 0 2 3 1 0 2 3 1 0 0 0 2 3 1 0 0

Mea - dows green but red with Rus - sian blood. Oh, slaved! Ah!

T 2 2 0 3 2 0 2 3 2 0 2 0

A 2 2 0 3 2 0 2 3 2 0 2 0

B 2 2 0 3 2 0 2 3 2 0 2 0

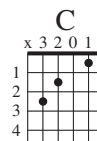
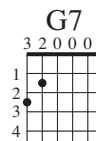
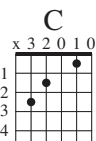
2. Meadowlands, meadowlands, now the women are downhearted,
Their dear sons and brothers have left for the battle,
Pray they'll live to fight another day! Oh,
3. Meadowlands, meadowlands, look there girls far down the roadway,
See how in the distance looms a threat'ning storm cloud,
Our brave men will make the evil pay! Oh,
4. Meadowlands, meadowlands, glory to our Mother Russia,
Now the people of our land are all rejoicing,
Russia lives and shall not be enslaved! Ah!

Merry Widow Waltz

A waltz is a dance with three beats to each measure. This waltz is from the opera *The Merry Widow*, by Hungarian composer Franz Lehár.

Franz Lehar

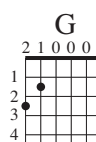
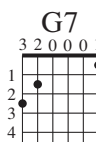
Moderato



Strum:  

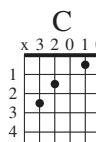
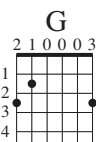
Musical notation for measures 1-6. Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half).

Bass clef, fretboard notation: 0, 1, 3, 0, 0, 1, 3, 0, 1, 0.



Musical notation for measures 7-11. Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half).

Bass clef, fretboard notation: 3, (3), 0, 3, 0, 1, 0, 3.



Musical notation for measures 12-16. Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half).

Bass clef, fretboard notation: 0, 1, 3, 1, 0, (0).

17

F C F

1 5 5 7 5 3 1 1

1 1 3 1 3 1 1 1

T A B

22

F Amin G

3 1 0 (0) 3 3 0 3

3 1 0 3 3 0 3

T A B

27

C Amin G7 C

3 0 1 2 1 3 1 (1)

3 0 1 2 1 3 1

T A B

Michael, Row the Boat Ashore

During the American Civil War, freed slaves sang this African-American spiritual while rowing across Station Creek in South Carolina. It was then transcribed by abolitionist Charles Pickard Ware, which allowed future generations to enjoy this popular song.

American



Strum:



Mich ael, row the boat a - shore, al - le - lu - - - ia. Mich - ael,

T											
A		2	0	2	0	2	0	2	0	2	0
B	3	2	0	2	0	2	0	2	0	2	0



row the boat a - shore, al - le - lu - - - ia. *Sis - ter,

T										
A	0	2	3	2	0	3	0	2	0	3
B	0	2	3	2	0	3	0	2	0	3

9

C F C F C

help to trim the sail, al - le - lu - - - ia. Sis - ter,

T
A
B

0 2 0 2 0 2 0 2 0 2 0 2 0

13

F Dmin G7 C

help to trim the sail, al - le - lu - - - ia.

T
A
B

0 2 3 2 0 3 0 2 0 3

* On repeats, these measures change lyrics:

Then you'll hear the tumpet blow, alleluia. (2 x)

Trumpet sound for you and me, alleluia. (2 x)

A Mighty Fortress Is Our God

This famous hymn was written by the founder of the Lutheran Church, Martin Luther. Because of its memorable melody and universal lyrics, today it is found in hymnals of many denominations.

Words and music by
Martin Luther

Moderato

Chord diagrams for guitar:

- C**: x 3 2 0 1 0
- G**: 2 1 0 0 0 3
- Amin**: x 0 2 3 1 0
- D7**: x x 0 2 1 3
- G**: 2 1 0 0 0 3
- C**: x 3 2 0 1 0
- G**: 2 1 0 0 0 3
- D**: x x 0 1 3 2
- Emin**: 0 2 3 0 0 0
- F**: x x 3 2 1 1
- G**: 2 1 0 0 0 3
- C**: x 3 2 0 1 0
- Emin**: 0 2 3 0 0 0
- Amin**: x 0 2 3 1 0
- D7**: x x 0 2 1 3
- G**: 2 1 0 0 0 3
- C**: x 3 2 0 1 0
- G**: 2 1 0 0 0 3
- D**: x x 0 1 3 2
- Emin**: 0 2 3 0 0 0
- F**: x x 3 2 1 1
- G**: 2 1 0 0 0 3
- C**: x 3 2 0 1 0

Strum:     

1 A might - y for - tress is — our God, A

1 1 1 0 2 0 1 0 2 0 1

3 bul - wark nev - er fail - ing. One help - er He — a -

0 2 0 2 3 2 0 3 1 1 1 0 2 0

6 mid — the flood Of mor - tal ills pre - vail - ing. For

1 0 2 0 1 0 2 0 2 3 2 0 3 3

9

Emin 0 2 3 0 0 0
Dsus x x 0 1 3 2
D7 x x 0 2 1 3
G 2 1 0 0 0 3
C x 3 2 0 1 0
F x x 3 2 1 1
E 0 2 3 1 0 0

still our an - cient foe Doth seek to work us

T 0 2 0 4 0 3 0 0 2 0
A 0 2 0 4 0 3 0 0 2 0
B 0 2 0 4 0 3 0 0 2 0

12

Amin x 0 2 3 1 0
E 0 2 3 1 0 0
Amin x 0 2 3 1 0
D x x 0 1 3 2
G 2 1 0 0 0 3
F x x 3 2 1 1
Dmin x x 0 2 3 1

woe. His craft and pow'r are great, And armed with cru - el

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

16

E 0 2 3 1 0 0
Amin x 0 2 3 1 0
G 2 1 0 0 0 3
G7 3 2 0 0 0 1
C x 3 2 0 1 0
A x 0 2 1 3 0
Dmin x x 0 2 3 1
G7 3 2 0 0 0 1
C x 3 2 0 1 0

hate. On earth is not His e - - - qual.

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

2. Did we in our own strength confide,
Our striving would be losing;
Were not the right man on our side,
The man of God's own choosing;
Dost ask who that may be?
Christ Jesus, it is He;
Lord Sabaoth His name,
From age to age the same,
And He must win the battle.

3. That word above all earthly powers,
No thanks to them, abideth;
The Spirit and the gifts are ours
Through him who with us sideth;
Let goods and kindred go,
This mortal life also;
The body they may kill,
God's truth abideth still,
His kingdom is forever.

The Minstrel Boy

The lyrics to this song are by Thomas Moore (1779–1852) and the music is an ancient Irish song “The Moreen.” Friends of Moore’s died in the rebellion of the United Irishmen, inspiring this song.

Moderately

Irish

Chord diagrams for the first system:

- C: x 3 2 0 1 0
- F: x x 3 2 1 1
- C: x 3 2 0 1 0
- Amin: x 0 2 3 1 0
- F: x x 3 2 1 1
- C: x 3 2 0 1 0

Strum:

The min - strel boy — to the war is gone, in the ranks of death — you’ll —

TAB: T A B

3 3 0 3 2 0 3 2 0 1 0 1 2 0 2 3 0 2

Chord diagrams for the second system:

- G7: 3 2 0 0 0 1
- C: x 3 2 0 1 0
- F: x x 3 2 1 1
- C: x 3 2 0 1 0
- Amin: x 0 2 3 1 0
- F: x x 3 2 1 1
- C: x 3 2 0 1 0

4 find him; His fa - ther’s sword — he has gir-ded on, and his wild harp slung — be -

TAB: T A B

0 3 3 3 0 3 2 0 3 2 0 1 0 1 2 0 2 3 0 2

8

G7 C Amin E7 Amin G Emin E7

hind him. "Land of song!" said the war - rior bard, "Though

T A B

0 3 0 1 0 2 0 1 0 2 0 1

11

Amin E7 Amin E7 Amin E7 Amin C F

all the world be - trays — thee, One sword at least, — thy —

T A B

2 2 2 1 2 0 1 1 3 0 3 2 0 3

14

C Amin F C G7 C

rights shall guard, One — faith - ful harp — shall — praise thee."

T A B

2 0 1 0 1 2 0 2 3 0 2 0 3

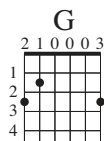
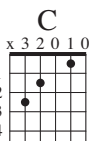
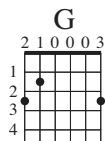
2. The minstrel fell but the foreman's chain could not bring his proud soul under;
 The harp he lov'd never spoke again, for he tore its chords asunder;
 And said "No chains shall sally thee, thou soul of love and bravery,
 Thy songs were made for the pure and free, they shall never sound in slav'ry!"

Mister Frog Went A-Courtin'

Also known as "Froggy Went A-Courtin'," this humorous song dates back to sixteenth century Scotland.

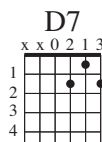
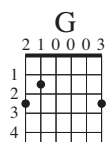
Lively

Traditional



Mis-ter Frog went a-court-in' and he did ride, Uh - huh, uh - huh. Mis-ter

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



5 Frog went a-court-in' and he did ride, Uh - huh, uh - huh. Mis-ter

T	0						3		0		3		3		0		0	
A	0						3		0		3		2		3		0	
B	0						3		0		3		2		3		0	

9

Frog went a-court-in' and he did ride, A sword and a pis-tol by his side, Uh-

T 3 3 3 3 3 3

A 0 3 0 0

B 2 0 0 0 0 2 0

13

huh, uh - huh, Uh - huh, uh - huh, uh - huh.

T 0

A 0

B 0

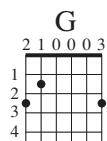
2. Mister Frog rode up to Miss Mousie's door,
Uh-huh, uh-huh,
Mister Frog rode up to Miss Mousie's door,
Uh-huh, uh-huh,
Mister Frog rode up to Miss Mousie's door,
Where he'd often been before.
Uh-huh, uh-huh, uh-huh, uh-huh, uh-huh.
3. He took Miss Mousie on his knee,
Uh-huh, uh-huh,
He took Miss Mousie on his knee,
Uh-huh, uh-huh,
He took Miss Mousie on his knee,
And said, "Miss Mousie, will you marry me?"
Uh-huh, uh-huh, uh-huh, uh-huh, uh-huh.
4. "Without my Uncle Rat's consent,"
Uh-huh, uh-huh,
"Without my Uncle Rat's consent,"
Uh-huh, uh-huh,
"Without my Uncle Rat's consent,"
I could not marry the President."
Uh-huh, uh-huh, uh-huh, uh-huh, uh-huh
5. Uncle Rat laughed till he bust his side,
Uh-huh, uh-huh,
Uncle Rat laughed till he bust his side,
Uh-huh, uh-huh,
Uncle Rat laughed till he bust his side,
To think his niece would be a bride,
Uh-huh, uh-huh, uh-huh, uh-huh, uh-huh.
6. The first guest there was a bumble bee,
Uh-huh, uh-huh,
The first guest there was a bumble bee,
Uh-huh, uh-huh,
The first guest there was a bumble bee,
He played the fiddle right on his knee,
Uh-huh, uh-huh, uh-huh, uh-huh, uh-huh.
7. The next guest there was a big grey cat,
Uh-huh, uh-huh,
The next guest there was a big grey cat,
Uh-huh, uh-huh,
The next guest there was a big grey cat,
The party didn't last long after that,
Uh-huh, uh-huh, uh-huh, uh-huh, uh-huh.
8. There's bread and cheese upon the shelf,
Uh-huh, uh-huh,
There's bread and cheese upon the shelf,
Uh-huh, uh-huh,
There's bread and cheese upon the shelf,
So if you're hungry please help yourself,
Uh-huh, uh-huh, uh-huh, uh-huh, uh-huh.

Musette

A *musette* is a dance that imitates the sound of a bagpipe. The famous German composer Johann Sebastian Bach wrote this musette for a keyboard instrument.

Johann Sebastian Bach

Allegro



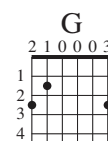
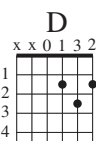
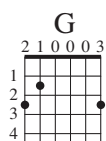
Strum:



Musical notation for the first system of the Musette, featuring a treble clef, 4/4 time signature, and a key signature of one sharp (F#). The notation includes a melody line and a guitar accompaniment line with fret numbers (T, A, B) and fingerings (0-3).

Guitar accompaniment fret numbers (T, A, B):

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



Musical notation for the second system of the Musette, featuring a treble clef, 4/4 time signature, and a key signature of one sharp (F#). The notation includes a melody line and a guitar accompaniment line with fret numbers (T, A, B) and fingerings (0-3).

Guitar accompaniment fret numbers (T, A, B):

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

5

G
2 1 0 0 0 3
1 2 3 4

T 3 1 0 2 0 3 1 0 2 0

A 3 1 0 2 0

B 3 1 0 2 0

7

G
2 1 0 0 0 3
1 2 3 4

D
x x 0 1 3 2
1 2 3 4

G
2 1 0 0 0 3
1 2 3 4

T 0 1 3 1 0 2 3 0

A 0 1 3 1 0

B 0 1 3 1 0

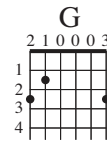
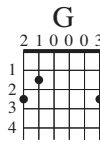
Muss I Denn

This nineteenth-century folk song conjures up the familiar sound of a German village band.

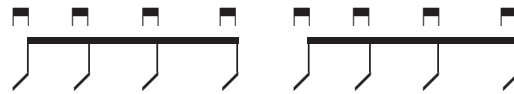
Germany

With motion

Lively

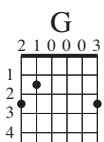
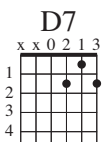
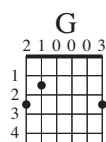
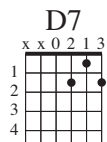


Strum:



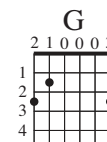
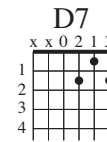
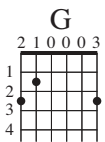
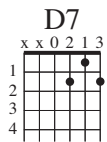
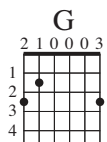
Muss i denn, muss i denn zum städt - le hin - aus,
Must I then, must I then to the ci - ty a - way,

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



3 Städt - le hin - aus, und du mein Schatz, bleibst hier! Wenn i
Ci - ty a - way, and you, my love, stay here! When I

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

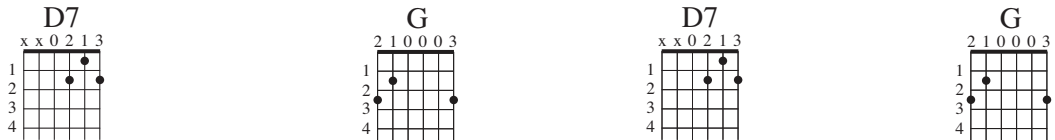


6 komm, wenn i komm, wenn i wie - drum komm, wie - drum komm, kehr i
come, when I come, when I come back a - gain, Come back a - gain, I'll re-

T 0 0 3 1 1 0 3 3 1 0 3 3 1 0 0 3
A 0 0 3 1 1 0 3 3 1 0 3 3 1 0 0 3
B 0 0 3 1 1 0 3 3 1 0 3 3 1 0 0 3

9

D7 G D7 G



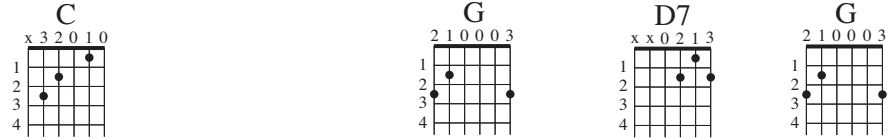
ein, mein Schatz, bei dir! Kann ich gleich nicht all-zeit bei dir sein, habe ich
 turn to you my dear! Oh I can - not al-ways be with you, still you

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

1 1 2 3 0 0 0 2 0 1 2 0 1 3 3 3

13

C G D7 G



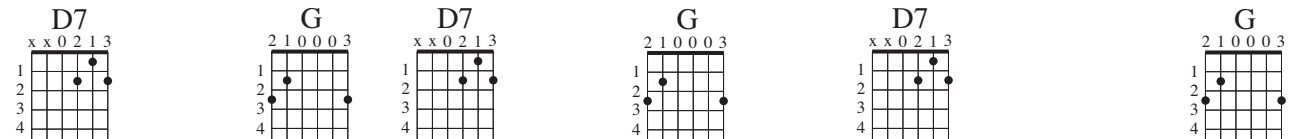
doch mein Freude an dir. Wenn ich komme, wenn ich komme, wenn ich
 are my on - ly joy. When I come, when I come, when I

T 0 0 3 2 0 3 0 0 3 3 0 3 3 3
 A
 B

0 0 3 2 0 3 0 0 3 3 0 3 3 3

16

D7 G D7 G D7 G



wie - drum komme, wie - drum komme, Kehre ich ein, mein Schatz, bei dir!
 come back a - gain, come back a - gain, I'll re - turn to you, my dear!

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

3 3 1 0 3 3 1 0 0 3 1 1 2 3 0

My Bonnie

This traditional Scottish folk song was first published in 1881 and it remains popular today. The Beatles even recorded this song in 1961 with singer Tony Sheridan.

Scottish

Moderately

Chord diagrams for the first system:

- C**: x 3 2 0 1 0
- Dmin**: x x 0 2 3 1
- C**: x 3 2 0 1 0

Strum:   

My Bon - nie lies o - ver the o - cean, _____ My Bon - nie lies

Chord diagrams for the second system:

- D7**: x x 0 2 1 3
- G7**: 3 2 0 0 0 1
- C**: x 3 2 0 1 0
- Dmin**: x x 0 2 3 1

6 o - ver the sea. _____ My Bon - nie lies o - ver the

Chord diagrams for the third system:

- C**: x 3 2 0 1 0
- F**: x x 3 2 1 1
- G7**: 3 2 0 0 0 1
- C**: x 3 2 0 1 0

11 o - cean, _____ Oh, bring back my Bon - nie to me. _____

Chord diagrams: C (x 3 2 0 1 0), F (x x 3 2 1 1), Dmin (x x 0 2 3 1), G7 (3 2 0 0 0 1).

17

Bring back, Bring back, Oh, bring back my

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

Chord diagrams: C (x 3 2 0 1 0), Amin (x 0 2 3 1 0).

22

Bon-nie to me, to me; Bring back, Bring

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

Chord diagrams: Dmin (x x 0 2 3 1), G7 (3 2 0 0 0 1), C (x 3 2 0 1 0).

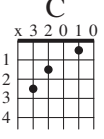
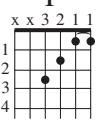
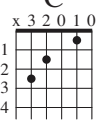
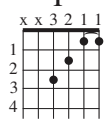
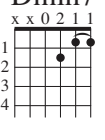
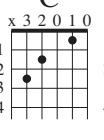
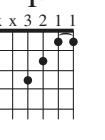
28

back, Oh bring back my Bon-nie to me.

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

2. O blow, ye wind, over the ocean,
And blow, ye winds, over the sea,
O blow, ye winds, over the ocean,
And bring back my Bonnie to me.
Chorus

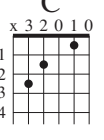
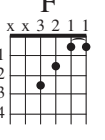
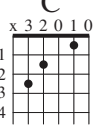
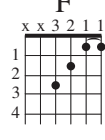
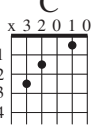
3. Last night as I lay on my pillow,
Last night as I lay on my bed,
Last night as I lay on my pillow,
I dreamed that my Bonnie was dead.
Chorus

9  2.       Chorus:

night. Weep no more, my la - dy, O weep no more to - day. We will

T
A
B 3 0 2 3 2 0 2 0 3 0 3 0 3 3 0

3 0 2 3 2 0 2 0 3 0 3 0 3 3 0

14     

sing one song for the old Ken-tuck-y home For the old Ken-tuck-y home, far a - way.

T
A
B 2 2 3 0 2 3 2 3 2 0 3 0 2 3 3 2 0 0 2 3

2 2 3 0 2 3 2 3 2 0 3 0 2 3 3 2 0 0 2 3

2. They hunt no more for the 'possum and the coon
on meadow, the hill, and the shore.
They sing no more by the glimmer of the moon
on the beach by that old cabin door.
3. The day goes by like a shadow o'er the heart
with sorrow where all was delight.
The time has come when the people have to part
then my old Kentucky home, good night.
Chorus

The Navy Hymn

This hymn gets its name because it concludes the services at the United States Naval Academy in Annapolis, Maryland. It was sung at the funerals of President Franklin Delano Roosevelt and President John F. Kennedy.

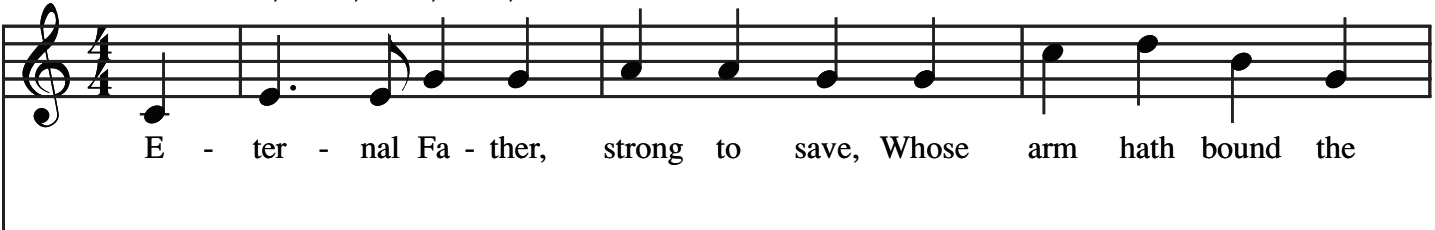
Words by Rev. William Whiting

Music by Rev. John B. Dykes

Chord diagrams for the first system:

- C**: x 3 2 0 1 0
- F**: x x 3 2 1 1
- C**: x 3 2 0 1 0
- D7**: x x 0 2 1 3
- G**: 3 2 0 0 0 4

Strum: 



E - ter - nal Fa - ther, strong to save, Whose arm hath bound the

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

Chord diagrams for the second system:

- D**: x x 0 1 3 2
- G**: 3 2 0 0 0 4
- G7**: 3 2 0 0 0 1
- C**: x 3 2 0 1 0
- A7**: x 0 2 0 3 0
- D**: x x 0 1 3 2
- B**: x x x 1 2 3

4 

rest - less wave, Who bidd'st the might - y o - cean deep, Its

T																			
A	0	4	0	0		3	3	2	2		0	0	4	0					
B	0	4	0	0		3	3	2	2		0	0	4	0					

7

own ap - point - ed lim - its keep; O hear us when we

T
A
B

0 4 2 2 0 4 2 2 2 2 3 3

10

cry to Thee, For those in per - il on the sea.

T
A
B

4 4 0 0 0 2 0 2 0 3 3

2. O Christ! Whose voice the waters heard
And hushed their raging at Thy word,
Who walked'st on the foaming deep,
And calm amidst its rage didst sleep;
Oh hear us when we cry to Thee
For those in peril on the sea!
3. Most Holy spirit! Who didst brood
Upon the chaos dark and rude,
And big its angry tumult cease,
And give, for wild confusion, peace;
Oh, head us when we cry to Thee
For those in peril on the sea!
4. Oh Trinity of love and power!
Our brethren shield in danger's hour;
From rock and tempest, fire and foe,
Protect them where soe'er they go;
Thus evermore shall rise to Thee,
Glad hymns of praise from land and sea!

Nobody Knows the Trouble I've Seen

Some of the greatest recording artists of the twentieth century, including Louis Armstrong and Lena Horne, recorded this African-American spiritual. It is sometimes called "Nobody Knows the Trouble I've Had."

American

Chord diagrams for the first system:

- C: x 3 2 0 1 0
- F: x x 3 2 1 1
- G: 2 1 0 0 0 3
- C: x 3 2 0 1 0
- FMaj7: x x 3 2 1 0
- C: x 3 2 0 1 0

Strum:

First system of music (measures 1-5):

Melody: No - bod - y knows the trou - ble I've seen, No - bod - y

Bass: 0 0 2 1 3 0 0 0 0 0 0 0 2

Chord diagrams for the second system:

- Amin: x 0 2 3 1 0
- Dmin7: x x 0 2 1 1
- G7: 3 2 0 0 0 1
- C: x 3 2 0 1 0
- F: x x 3 2 1 1
- G: 2 1 0 0 0 3

Second system of music (measures 6-10):

Melody: know but Je - sus. No - bod - y knows the

Bass: 1 1 2 0 0 0 2 1 3

Chord diagrams for the third system:

- C: x 3 2 0 1 0
- A7: x 0 2 0 3 0
- Dmin7: x x 0 2 1 1
- G7: 3 2 0 0 0 1
- F: x x 3 2 1 1
- Dmin7: x x 0 2 1 1

Third system of music (measures 11-15):

Melody: trou - ble I've seen, Glo - ry Hal - le - lu -

Bass: 0 0 0 0 3 0 3 0 1

1. - 5.

16 jah. *Some - times I'm up some - times I'm down,

T 1 0 3 3 3 0 3 3 0
A
B

21 Oh, yes, Lord. _____ Some - times I'm al - most to the

T 3 0 3 (3) 0 3 3 3 0 3 3
A
B

28 ground, Oh, yes, Lord. _____

T 0 0 3 1 (1)
A
B

0 0 3 1

D.C. al Coda

jah.

T 1
A
B

1

* On repeats, these measures change lyrics:
Although you see me going along slow,
Oh, yes, Lord.
I have great trials here below,
Oh, yes, Lord.

One day when I was walking along,
Oh, yes, Lord.
Heaven opened wide, and love came down,
Oh, yes, Lord.

Why does Old Satan hate me so?
Oh, yes, Lord.
He had me once, then let me go,
Oh, yes, Lord.

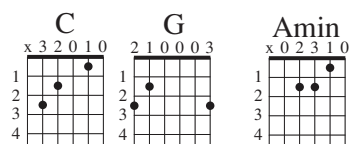
I never will forget the day,
Oh, yes, Lord.
When Jesus washed my sins away,
Oh, yes, Lord.

O Canada

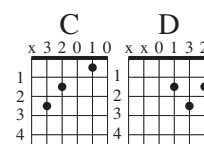
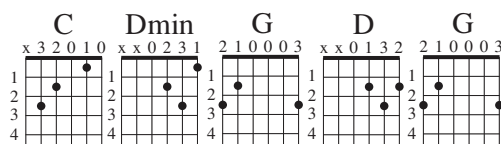
Although it was written in 1880, "O Canada" was not made the official national anthem of Canada until 1980.

*Words by Robert Stanley Weir
Music by Adolphe-Basile Routhier*

Stately



Strum:



O Can - a - da! Our home and na - tive land! True pa - tri't

T
A
B

2 0 0 3 0 2 3 0 2 0 2 4 4

love In all thy sons com - mand. With glow - ing hearts We__

T
A
B

0 2 0 0 2 2 0 0 2 3 2 0 2 3

see thee rise, The__ True North, Strong and free, From__ far and wide, O__

T
A
B

0 3 2 3 0 2 0 3 2 0 0 2 3 2 0 2 3

14

C Amin G D7 G C Amin

Can - a - da, We stand on guard_for_ thee. God keep our land

T A B

0 3 2 2 0 0 0 4 2 4 0 2 0 0 3

19

Dmin G C E7 F Amin Dmin C G

Glo - ri'us and free! We stand on guard, We stand on guard for

T A B

3 2 2 0 0 1 1 2 3 2 0 3 0

24

E C Amin F Dmin A Dmin C G7 C

thee. O Can - a - da, We stand on guard for thee!

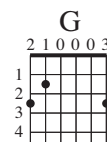
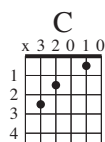
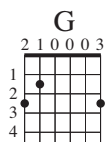
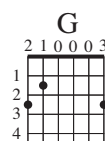
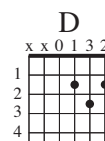
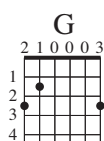
T A B

2 0 1 1 2 3 2 0 0 0 1

*Words and music by
John Francis Wade*

C

	x	3	2	0	1	0
1					●	
2			●			
3		●				
4						

[illegible]

5

come ye, o come — ye to Beth - le - hem.

TAB

1 0 2 0 1 3 0 0 2 0 0

9

C x 3 2 0 1 0
Dmin7 x x 0 2 1 1
C x 3 2 0 1 0
G 2 1 0 0 0 3
Amin x 0 2 3 1 0
G 2 1 0 0 0 3

Chorus:

Come and be - hold Him, born the king of an - gels. O

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

13

C x 3 2 0 1 0

come let us a - dore Him, O come let us a - dore Him, O

T 1 0 1 3 1 0 0 0 3 0 1 0 3 0
A
B 1 0 1 3 1 0 0 0 3 0 1 0 3 0

17

C x 3 2 0 1 0
G7 3 2 0 0 0 1
C x 3 2 0 1 0
G 2 1 0 0 0 3
C x 3 2 0 1 0

come let us a - dore Him, — Christ — the Lord.

T 1 0 3 1 0 1 1 0 3 1 1
A
B 1 0 3 1 0 1 1 0 3 1 1

2. Sing choirs of angels
Sing in exaltation
Sing all ye citizens of Heav'n above
Glory to God
Glory in the highest.
Chorus

3. Yea, Lord we greet Thee
Born this happy morning
Jesus to Thee be all glory given
Word of the Father
Now in flesh appearing.
Chorus

(Latin)
Adeste fideles, laeti triumphantes,
Venite, venite in Bethlehem,
Natum videte, Regem angelrum,
Venite, adoremus, Venite, adoremus
Venite, adoremus Dominum.

O Come, O Come, Emmanuel

“O Come, O Come, Emmanuel” is a Latin *plainchant* (a single melodic line for voice without accompaniment) from the twelfth century. It was translated into English by John M. Neale in the mid-nineteenth century.

French

Moderately with Feeling

Chord diagrams for the first system:

- Emin**: 0 2 3 0 0 0
- Amin**: x 0 2 3 1 0
- Emin**: 0 2 3 0 0 0

Strum:

O come, o come, Em - man - u - el, and

TAB: T 0 0 0 0 2 1 0 2 0 2

B 2 0 0 0 0 2 1 0 2 0 2

Chord diagrams for the second system:

- G**: 2 1 0 0 0 3
- Emin**: 0 2 3 0 0 0
- Amin**: x 0 2 3 1 0
- D**: x x 0 1 3 2
- Emin**: 0 2 3 0 0 0
- Amin**: x 0 2 3 1 0

4

ran - som cap - tive Is - ra - el. That mourns in lone - ly

TAB: T 0 0 2 0 2 4 2 0 2 2 2 2 4

B 0 0 2 0 1 3 1 0 2 2 2 1 1 3

8

Emin 0 2 3 0 0 0
1 2 3 4

D x x 0 1 3 2
1 2 3 4

Emin 0 1 2 0 0 4
1 2 3 4

Amin x 0 2 3 1 0
1 2 3 4

ex - ile _____ here, un - til the Son of God _____ ap -

T 0 4 2 0 2 0 0 0 2 1 0 2

A 0 3 1 0 0 1 0 0 0 2 1 0 2

B 0 3 1 0 0 1 0 0 0 2 1 0 2

12

Emin 0 2 3 0 0 0
1 2 3 4

D x x 0 1 3 2
1 2 3 4

Emin 0 2 3 0 0 0
1 2 3 4

Amin x 0 2 3 1 0
1 2 3 4

pears. Re - joice! Re - joice! Em - man - u -

T 0 3 3 0 0 0 2 1 0 2

A 0 3 3 0 0 0 2 1 0 2

B 0 3 3 0 0 0 2 1 0 2

16

Emin 0 2 3 0 0 0
1 2 3 4

G 2 1 0 0 0 3
1 2 3 4

Emin 0 2 3 0 0 0
1 2 3 4

Amin x 0 2 3 1 0
1 2 3 4

D x x 0 1 3 2
1 2 3 4

Emin 0 2 3 0 0 0
1 2 3 4

el shall come to thee, o, Is - ra - el.

T 0 0 0 0 2 0 2 4 2 0 2

A 0 0 0 0 2 0 2 4 2 0 2

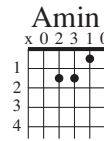
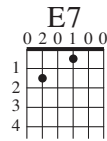
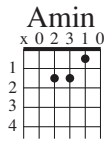
B 0 0 0 0 2 0 2 4 2 0 2

O Hanukah

This is the English version of the old Yiddish song Oy, Chanukah. Although the English version is most popular, Yiddish and Hebrew versions are also frequently performed.

Traditional

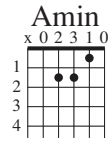
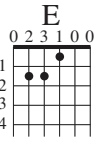
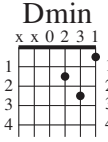
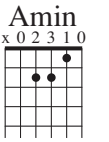
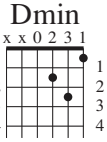
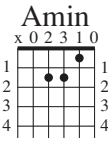
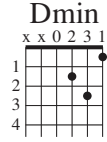
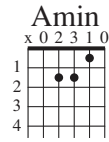
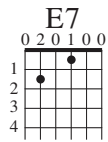
Fast



Strum:

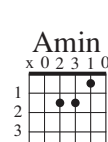
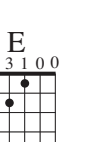
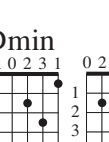
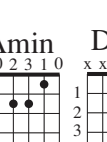
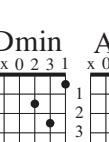
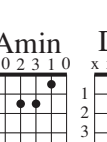
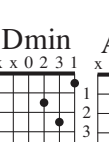
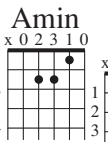
O Ha-nu-kah, O Ha-nu-kah, Come light the me - nor - ah, Let's have a par-ty, We'll

TAB: 0 2 2 2 2 2 2 2 2 2 0 3 0 3 2 2 2 0 2 2



all dance the ho - rah, Gath-er 'round the ta - ble, we'll give you a treat,

TAB: 2 0 3 0 3 3 0 2 0 3 3 3 0 3 2 3



S'vi-vo-nim* to play with and le-vi-vot+ to eat, And while we are

TAB: 3 0 2 0 3 3 3 0 0 3 2 0 0 2 2 (2) 0

19

Amin x 0 2 3 1 0 Dmin x x 0 2 3 1 Amin x 0 2 3 1 0 Dmin x x 0 2 3 1 Amin x 0 2 3 1 0

play - ing, — The can - dles are burn - ing — low. —

T					
A	2	2	(2)	0	
B					

2 2 0 2 2 2 3 2 0 2

25

Amin x 0 2 3 1 0 Dmin x x 0 2 3 1 Amin x 0 2 3 1 0 Dmin x x 0 2 3 1 Amin x 0 2 3 1 0 Dmin x x 0 2 3 1 E 0 2 3 1 0 0 E7 0 2 0 1 0 0

One for each night, they shed a sweet light, To re - mind us of days long a - go, —

T							
A	2	2	2	3	2	0	
B							

2 2 2 3 2 0 2 2 2 3 2 0 3 3 3 0 3 0 2

33

Amin x 0 2 3 1 0 Dmin x x 0 2 3 1 Amin x 0 2 3 1 0 Dmin x x 0 2 3 1 Amin x 0 2 3 1 0 Dmin x x 0 2 3 1 E 0 2 3 1 0 0 Amin x 0 2 3 1 0

One for each night, they shed a sweet light, To re - mind us of days long a - go.

T							
A	2	2	2	3	2	0	
B							

2 2 2 3 2 0 2 2 2 3 2 0 3 3 3 0 3 2 0

* S'vivonim is a spinning top children play with during this holiday.

+ Levivot is a type of holiday cake.

O Little Town of Bethlehem

The distinguished American clergyman Phillip Brooks wrote the lyrics for this song in the late 1860s. His church organist Lewis Redner wrote the music, but sometimes, most notably in the United Kingdom, the words are set to the hymn tune “Forest Green.”

Words by Philip Brooks
Music by Lewis Redner

Slowly

The image displays a musical score for the hymn "O Little Town of Bethlehem". It includes guitar chords, a melody line, and a bass line.

Guitar Chords:

- C:** x 3 2 0 1 0
- Cdim:** x x 1 3 2 4
- C#dim:** x x 1 3 2 4
- C:** x 3 2 0 1 0
- G7:** 3 2 0 0 0 1
- C:** x 3 2 0 1 0

Strumming: The strumming pattern is indicated by four downward strokes.

Melody Line: The melody is written in 4/4 time. The notes are: O (G4), lit - tle (A4), town (B4) of (C#5), Beth - (D5) le - (E5) hem, (F#5) how (G5) still (A5) we__ (B5) see (C6) thee (D6) lie, (E6) A - (F6).

Bass Line: The bass line is written in 4/4 time. The notes are: 0, 0, 0, 4, 0, 3, 1, 2, 3, 1, 0, 1, 3, 0, 0, 0.

5

mong the deep and dream-less sleep, the si - lent_ stars go by; Yet

T
A
B

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

9

C Dmin D[#]dim E E7 Amin Dmin E E7

in thy dark streets shin - eth, the ev - er - last - ing Light; The

T 0 0 3 1 0 0 0 2 0 1 3 0 0

A 0 0 3 1 0 0 0 2 0 1 3 0 0

B 0 0 3 1 0 0 0 2 0 1 3 0 0

13

C Cdim C[#]dim Dmin Dmin7 C F G7 C

hopes and fears of all the years, are met in thee to - night.

T 0 0 4 0 3 1 5 3 1 0 3 1

A 0 0 4 0 3 1 2 3 1 0 3 1

B 0 0 4 0 3 1 2 3 1 0 3 1

2. For Christ is born of Mary and gathered all above
While mortals sleep, the angels keep their watch of wondering love.
O morning stars, together proclaim the holy birth,
And praises sing to God the King and peace to men on earth.
3. How silently, how silently the wondrous gift is given,
So God imparts to human hearts the blessings of this heaven.
No ear may hear his coming, but in this world of sin,
Where meek souls will receive Him, still the dear Christ enters in.
4. O holy Child of Bethlehem descend to us, we pray,
Cast out our sin and enter in, be born in us today.
We hear the Christmas angels the great glad tidings tell,
O come to us, abide with us our Lord Emmanuel!

Ode to Joy

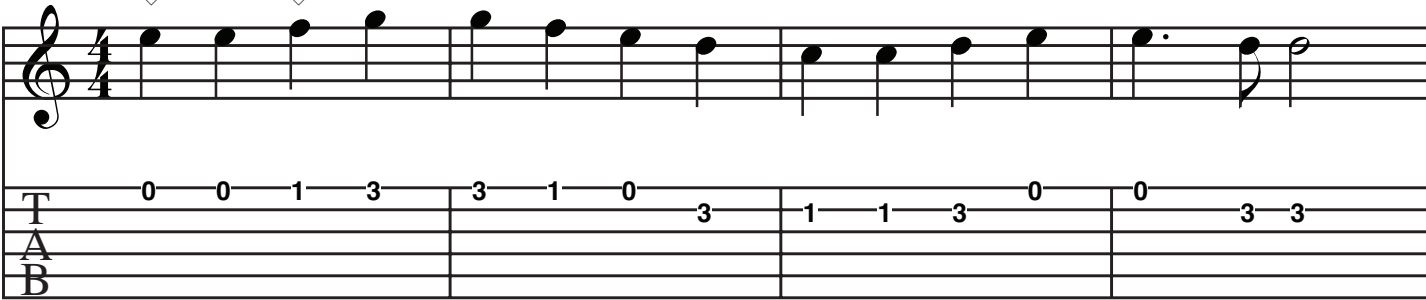
This may be the most popular piece of classical music ever written. Beethoven composed this melody for his ninth symphony, which was the first symphony ever to include a large choir as part of the orchestra.

Ludwig van Beethoven

Moderato

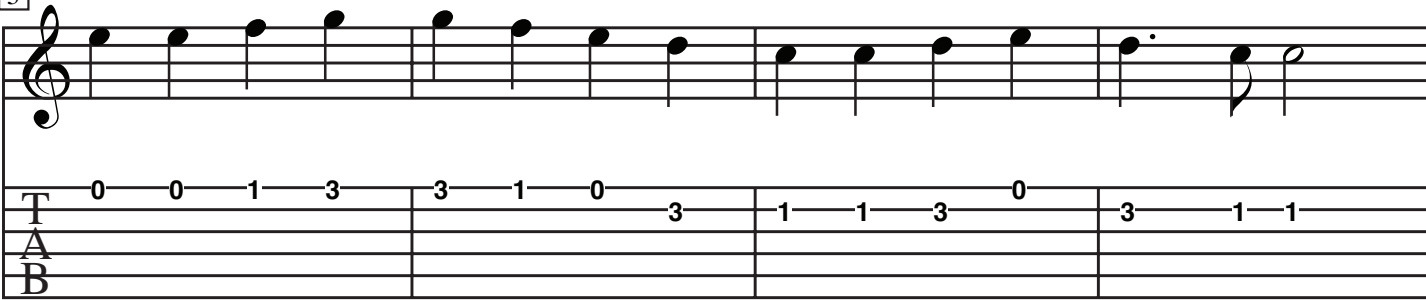
Chord diagrams for C and G are provided above the staff.

Strum:  



0 0 1 3 3 1 0 3 1 1 3 0 0 3 3

Chord diagrams for C and G are provided above the staff.

5 

0 0 1 3 3 1 0 3 1 1 3 0 3 1 1

9

G C G C G E Amin G

T 3 3 0 1 | 3 0 1 0 | 3 0 1 0 | 1 3 0

A

B

3 3 0 1 | 3 0 1 0 | 3 0 1 0 | 1 3 0

13

C G C G C

T 0 0 1 3 | 3 1 0 3 | 1 1 3 0 | 3 1 1

A

B

0 0 1 3 | 3 1 0 3 | 1 1 3 0 | 3 1 1

Verse 2:

Light she was and like a fairy,
And her shoes were number nine,
Herring boxes, without topses,
Sandals were for Clementine.

Chorus:

Oh my darlin', oh my darlin',
Oh my darlin' Clementine!
You art lost and gone forever
Dreadful sorry, Clementine.

Verse 3:

Drove she ducklings to the water
Every morning just at nine,
Hit her foot against a splinter,
Fell into the foaming brine.

Chorus:

Oh my darlin', oh my darlin',
Oh my darlin' Clementine!
You art lost and gone forever
Dreadful sorry, Clementine.

Verse 4:

Ruby lips above the water,
Blowing bubbles soft and fine,
But, alas, I was no swimmer,
So I lost my Clementine.

Chorus:

Oh my darlin', oh my darlin',
Oh my darlin' Clementine!
You art lost and gone forever
Dreadful sorry, Clementine.

Oh! Susanna

This song was Stephen Foster's first songwriting success, and it is also one of the most successful American songs ever written. When it was published in 1848, no song had ever sold over 5,000 copies, but "Oh Susanna" sold over 100,000! Even with all the success of this song, Foster only earned \$100.00 from it.

Lively

Words and music by
Stephen Foster

G
2 1 0 0 0 3
1
2
3
4

D7
x x 0 2 1 3
1
2
3
4

Strum:

I — come from A - la - ba - ma with my ban - jo on my knee, I'm —

T
A
B

0 2 0 3 3 0 3 0 0 2 0 0 2 0 2 0 2

G
2 1 0 0 0 3
1
2
3
4

D7
x x 0 2 1 3
1
2
3
4

G
2 1 0 0 0 3
1
2
3
4

5

gwine' to Lou' - si - a - na, My true love for to see.

T
A
B

0 3 3 0 3 0 0 2 0 0 2 2 0

Chorus:

Oh, Su - san - na! Oh, don't you cry for me, For I

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

1 1 0 0 0 3 3 0 0 2 0 2

come from A - la - ba - ma with my ban - jo on my knee.

T 0 3 3 0 3 0 0 2 0 0 2 2 0
A
B

0 3 3 0 3 0 0 2 0 0 2 2 0

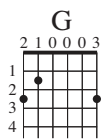
2. It rained all night the day I left,
The weather it was dry,
And the sun so hot I froze to death,
Susanna don't you cry.
Chorus
3. Now I had a dream the other night,
When everything was still,
I thought I saw Susanna,
She was comin' down the hill.
Chorus
4. Now the buckwheat cake was in her mouth,
A tear was in her eye,
Says I, "I's comin' from the South,
Susanna, don't you cry."
Chorus

Old Joe Clark

This “breakdown” song from the Blue Ridge Mountains has long been a favorite of country fiddlers. There are many variations to these verses about Old Joe Clark, who was, reputedly, a notorious moonshiner.

Quickly

Blue Ridge Mountains



Strum:

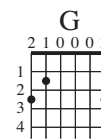
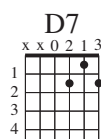
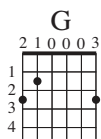


Old Joe Clark the preach-er's son, preached all o-ver the plain, the

T 3 0 1 0 3 1 0 3 0 1 1 0 3 3

A

B 3 0 1 0 3 1 0 3 0 1 1 0 3 3



5 on - ly text he ev - er knew was “high low jack and the game.”

T 3 0 1 0 3 1 0 2 0 0 2 2 2 0

A

B 3 0 1 0 3 1 0 2 0 0 2 2 2 0

G
2 1 0 0 0 3
1
2
3
4

F
x x 3 2 1 1
1
2
3
4

D7
x x 0 2 1 3
1
2
3
4

9 Chorus:

Fare thee well, Old Joe Clark, fare thee well I say, He'll

T
A
B

0 0 0 3 1 0 0 0 1 0 2 2

0 0 0 3 1 0 0 0 1 0 2 2

G
2 1 0 0 0 3
1
2
3
4

D7
x x 0 2 1 3
1
2
3
4

G
2 1 0 0 0 3
1
2
3
4

13

fol - ler me ten thou - sand miles, To hear my fid - dle play.

T
A
B

0 0 0 0 3 1 0 2 0 0 2 2 0

0 0 0 0 3 1 0 2 0 0 2 2 0

2. Old Joe Clark he had a mule,
His name was Morgan Brown,
And every tooth in that mule's head
Was sixteen inches around.

Chorus

3. Old Joe Clark he had a cat,
She would not sing or pray,
She stuck her head in the buttermilk jar,
And washed her sins away.

Chorus

4. Old Joe Clark he had a cow,
She was muley born,
It takes a jaybird a week an' a half
To fly from horn to horn.

Chorus

5. Old Joe Clark he had a dog,
As blind as he could be,
Ran a redbug round a stump
And a coon up a holler tree.

Chorus

6. Old Joe Clark he had a house,
Fifteen stories high,
And every story in that house
Was filled with chicken pie.

Chorus

7. I went down to Old Joe's house,
To join him at his supper,
I stumped my toe on the table leg
And stuck my nose in the butter.

Chorus

8. I won't go down to Old Joe's house,
Tell you the reason why,
Can't get around his garden spot
Without tearin' down all his rye.

Chorus

9. I won't go down to Old Joe's house,
I've told you here before,
He fed me from his old hog trough
And I won't go there no more.

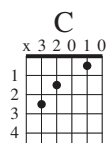
Chorus

On the Beautiful Blue Danube

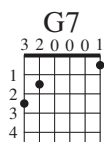
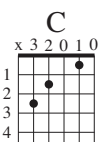
This is the melody from the popular waltz by Austrian composer Johann Strauss Jr. The Danube is a great river that runs through Germany and France.

Moderato

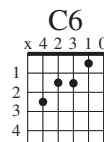
Johann Strauss Jr.



Musical notation for the first system (measures 1-5). The treble clef staff shows the melody in 3/4 time. The bass staff shows the guitar accompaniment with fret numbers (0-3) and strumming patterns.



Musical notation for the second system (measures 6-10). The treble clef staff shows the melody. The bass staff shows the guitar accompaniment with fret numbers (0-3) and strumming patterns.



Musical notation for the third system (measures 11-15). The treble clef staff shows the melody. The bass staff shows the guitar accompaniment with fret numbers (0-3) and strumming patterns.

C6
x 4 2 3 1 0

C
x 3 2 0 1 0

16

T A B

2 3 3 2 0 1 1 1 0 0 3 3 2 0

F
x x 3 2 1 1

Dmin
x x 0 2 3 1

22

T A B

1 1 1 2 2 0 0 3 2 2 (2) 4 0

C
x 3 2 0 1 0

G
3 2 0 0 0 4

G7
3 2 0 0 0 1

C
x 3 2 0 1 0

28

T A B

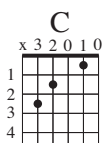
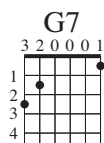
0 (0) 1 0 2 0 2 0 3 3 3 3

On Top of Old Smokey

The “Smoky” in this popular old song about love and loss is probably one of the Great Smoky Mountains in North Carolina and Tennessee.

Traditional

Waltz Tempo



Strum:

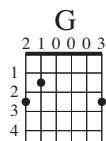
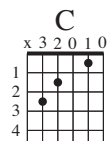
Bass

On top of old Smok - - - y, _____ All

T 0 0 0 3 3 0 (0) 0

A 0 0 0 3 4 0 0

B 0 0 0 3 4 0 0



5 cov - er'd with snow, _____ I

T 1 3 0 3 (3) 0

A 1 3 0 3 0 0

B 1 3 0 3 0 0

9

G 2 1 0 0 0 3
1 2 3 4

D x x 0 1 3 2
1 2 3 4

lost my true lov - - - er, _____ Come a

T 0 0 3 3 (2) 2 0

A 0 0 3 3 2 0

B 0 0 3 3 2 0

13

D7 x x 0 2 1 3
1 2 3 4

G 2 1 0 0 0 3
1 2 3 4

C x 3 2 0 1 0
1 2 3 4

G 2 1 0 0 0 3
1 2 3 4

court - in' too slow. _____

T 1 0 2 0 (0)

A 1 0 2 0 (0)

B 1 0 2 0 (0)

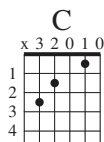
2. For courtin's a pleasure,
And partin's grief,
But a false-hearted lover,
Is worse than a thief.
3. For a thief, he will rob you,
And take what you own,
But a false-hearted lover,
Leave's your heart with no home.
4. On top of old Smoky,
All cover'd with snow,
I lost my true lover,
Come a-courtin' too slow.

Over There

Just after the United States entered World War I, George M. Cohan wrote what was to become his greatest hit, "Over There." It is said that while traveling on a train into New York City, everyone on the train was talking about the headline of the day, which was that the United States had entered the war. Cohan reportedly had written the entire song by the time he reached New York. This is the memorable verse from the song.

March Tempo

Words and music by
George M. Cohan

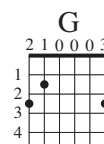
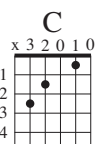


O-ver there, _____ o-ver there, _____ Send the word, send the

T 0 1 (1) 0 1 (1) 0 1 0

A 0 0 0 0 0 0 0 0

B 0 0 1 0 0 1 0 0

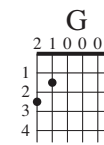
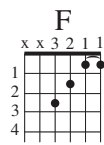
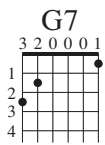
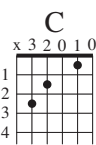


word, o-ver there. _____ That the Yanks are com-ing, the

T 1 0 1 (1) 3 0 1 0 3 3 1

A 0 0 0 0 0 0 0 0

B 1 0 0 1 3 0 1 0 3 3 1

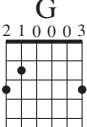
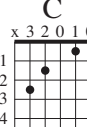


Yanks are com-ing, The drums rum - tum-ming ev - 'ry - where. _____

T 0 3 1 0 1 0 3 1 0 1 2 3

A 0 0 0 0 0 0 0 0

B 0 3 1 0 1 0 3 1 0 1 2 3

16

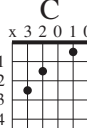


So pre - pare, _____ say a prayer, _____ send the

T (3) 0 1 (1) 0 1 (1) 0

A 0 0 0 0 0 0

B 0 0 1 0 0 1 0 0



21

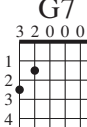
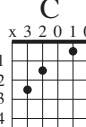
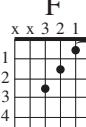
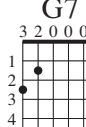
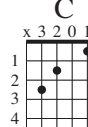


word, send the word to be - ware. _____ We'll be o - ver, we're com-ing

T 1 0 1 0 1 (1) 0 3 1 0 3 1

A 0 0 0 0 0 0 3 1 0 3 1

B 1 0 0 1 0 0 1 0 3 1 0 0 3 1

27



o - ver, And we won't come back till it's o-ver, o-ver there!

T 3 0 2 0 1 1 1 1 1 1 0 2 0 1

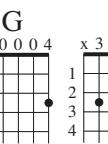
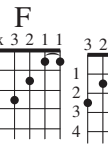
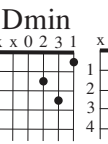
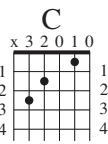
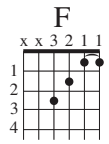
A 0 2 0 1 1 1 1 1 1 0 2 0 1

B 3 0 2 0 1 1 1 1 1 1 0 2 0 1

Dutch

C

	x	3	2	0	1	0
1						●
2			●			
3		●				
4						



3/4

We gath - er to - geth - er to ask the Lord's bless - ing; He

TAB

0 0 2 0 2 3 0 3 2 0 2 3 0

5

chas - tens and has - tens His will to make known; The

T
A
B

0 2 0 1 3 0 2 0 2 0 0

9

G7 C Dmin G7 C

wick - ed op - press - ing cease them from dis - tress - ing; Sing

T 0 2 0 1 0 0 0 2 3 0 2 3 3

A 0 2 0 1 0 0 0 2 3 0 2 3 3

B 0 2 0 1 0 0 0 2 3 0 2 3 3

13

Amin F G Amin Dmin G G7 C

prais - es to His name, He for - gets not His own.

T 3 0 2 3 0 3 2 3 0 3 3

A 3 0 2 3 0 3 2 3 0 3 3

B 3 0 2 3 0 3 2 3 0 3 3

2. Beside us to guide us, our God with us joining,
Ordaining, maintaining His kingdom divine;
So from the beginning the fight we were winning,
Thou, Lord, was at our side, let the glory be Thine.
3. We all do extol Thee, Thou leader in battle,
And pray that Thou still our Defender will be.
Let thy congregation escape tribulation,
Thy name be ever praised, and Thy people be free.

Traditional

C
x 3 2 0 1 0

G
2 1 0 0 3

C
x 3 2 0 1 0

Strum:

Guitar Chords:

- C (Capo 5):** x 3 2 0 1 0
- G (Capo 5):** 2 1 0 0 0 3

Vocal Lines:

- Tenor (T):** 0 — 1 — 0 | 3 — 1 — 0 | 3 | (3) — 3 — 1
- Alto (A):** (Empty staff)
- Bass (B):** (Empty staff)

Lyrics: miss your bright eyes and sweet smile, _____ For they

9

C x 3 2 0 1 0

F x x 3 2 1 1

say you are tak - ing the sun - shine, _____ That has

T 0 0 3 1 3 0 3 1 (1)

A 0 0 3 1 3 0 3 1

B 0 0 3 1 3 0 3 1

13

C x 3 2 0 1 0

G 2 1 0 0 0 3

C x 3 2 0 1 0

bright - ened our path - way a - while. _____

T 0 0 1 3 0 3 1 (1)

A 0 0 1 3 0 3 1

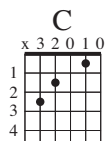
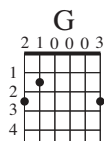
B 0 0 1 3 0 3 1

2. Won't you think of the valley you're leaving?
Oh, how lonely and sad it will be;
Oh, think of the fond heart you're breaking
And the grief you are causing me.
3. I have promised you darling that never
Will a word from my lips cause you pain,
And my life, it shall be yours forever
If you only will be mine again.
4. As you go to your home by the ocean,
May you never forget those sweet hours
That we spent in the Red River Valley
And the love that was ours 'mid the flowers.

The Riddle Song

This old folk song has its roots long ago in Merry Old England. Many songs still sung today are hundreds of years old.

Moderately



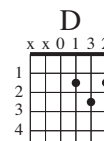
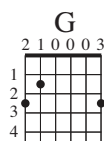
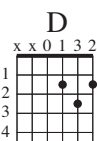
Strum:



Musical notation for the first line of the song, starting with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The lyrics are: "I gave my love a cher - ry that has no stone, I".

Below the melody is a three-part guitar accompaniment system labeled T (Treble), A (Acoustic), and B (Bass). The notes are represented by numbers 0, 2, and 3.

Measure	T	A	B
1	0	0	0
2	0	0	0
3	0	0	0
4	0	0	0
5	2	2	2
6	0	0	0
7	2	2	2
8	0	0	0
9	2	2	2
10	0	0	0

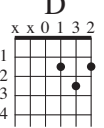
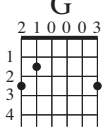
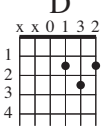


Musical notation for the second line of the song, starting with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The lyrics are: "gave my love a chick - en that has no bone, I".

Below the melody is a three-part guitar accompaniment system labeled T (Treble), A (Acoustic), and B (Bass). The notes are represented by numbers 0, 2, 3, and 3.

Measure	T	A	B
1	2	2	2
2	2	2	2
3	2	2	2
4	2	2	2
5	0	0	0
6	3	3	3
7	0	0	0
8	3	3	3
9	3	3	3
10	0	0	0

5

D  G  D 

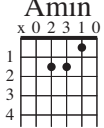
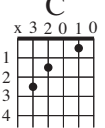
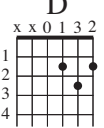
gave my love a ring — that has no end, I

T 2 2 2 2 0 3 0 3 0 2 0

A 2 2 2 2 0 3 0 3 0 2 0

B 2 2 2 2 0 3 0 3 0 2 0

7

Amin  C  D 

gave my love a ba - by with no cry - in'.

T 2 0 2 0 2 0 2 0 2 0

A 2 0 2 0 2 0 2 0 2 0

B 2 0 2 0 2 0 2 0 2 0

2. How can there be a cherry that has no stone?
How can there be a chicken that has no bone?
How can there be a ring that has no end?
How can there be a baby with no cryin'?
3. A cherry, when it's blooming, it has no stone,
A chicken when it's pipping, it has no bone,
A ring when its rolling, it has no end,
A baby when it's sleeping, has no cryin'.

*Words and music by
Augustus Montague Toplady*

Strum:

Rock of a - ges cleft for me, Let me hide my-self in Thee. Let the

5

wa - ter and the blood from Thy wound - ed side which flowed, Be of

9

sin the dou-ble cure, Save from wrath and make me pure.

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

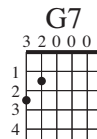
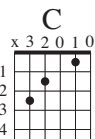
2. Kindling new the holy lamps, Priests approved in suffering,
Purified the nation's shrine, brought to God their offering.
And his courts surrounding hear, in joy abounding.
Happy throngs singing songs with a mighty sounding.
3. Children of the martyr race, whether free or fettered,
Wake the echoes of the songs where ye may be scattered.
Yours the message cheering that the time is nearing
Which will see all men free, tyrants disappearing.
4. (Hebrew)
Mooz tzur y'shuoi l'ho noe l'shabeyah,
Tikon bes t'filosi v'shom tod n'zabeyah,
L'es tohin matbeyah mitzor ham'nabeah,
Oz egmor b'shir mizmor, hanukas hamizbeyah.

Rock-A-Bye Baby

This song is a lullaby that parents often sing to their kids at naptime or bedtime. Try singing and playing it really gently and softly.

Traditional (1765)

Gently

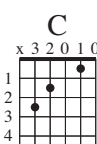
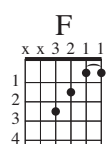
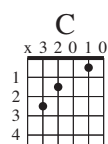
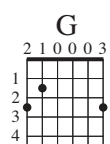


Strum:



Rock - a - bye ba - by in the tree - top,

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



When the wind blows the cra - dle will rock,

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

9

C

x 3 2 0 1 0

1 2 3 4

Dmin

x x 0 2 3 1

1 2 3 4

When the bough breaks the cra - dle will fall, And

T 0 3 1 0

A 2 0 2 0 1 2

B 2 0 3 1 2 0 1 0 2

13

C

x 3 2 0 1 0

1 2 3 4

F

x x 3 2 1 1

1 2 3 4

C

x 3 2 0 1 0

1 2 3 4

Amin

x 0 2 3 1 0

1 2 3 4

Dmin

x x 0 2 3 1

1 2 3 4

G7

3 2 0 0 0 1

1 2 3 4

C

x 3 2 0 1 0

1 2 3 4

down will come ba - by, cra - dle and all.

T 1 1 0 1 3 2 0 1

A 0 1 1 0 2 0 1

B 0 1 1 0 3 2 0 1

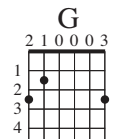
Row, Row, Row Your Boat

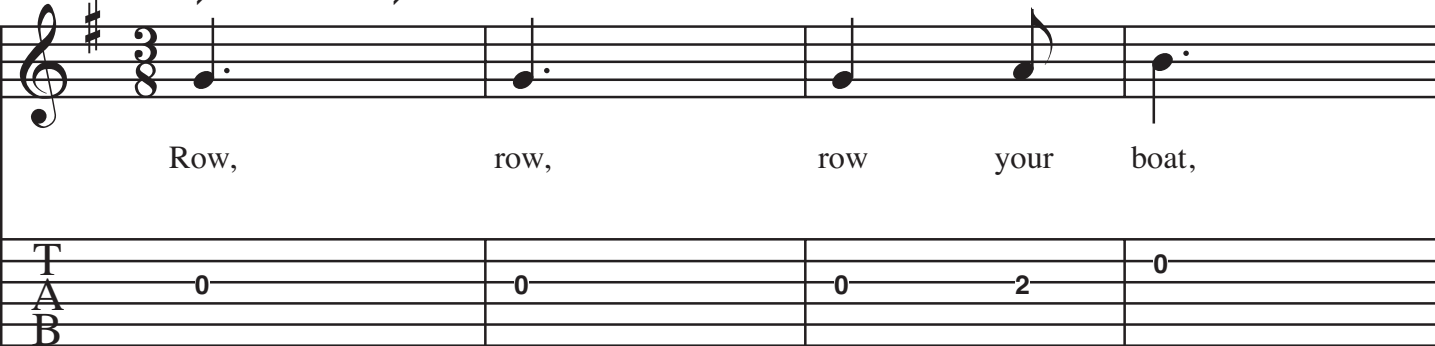
Here's another song that's great for any kind of trip. It's also a round, and can be sung in the same way as "Three Blind Mice." To sing it as a round, have each new voice begin when the first voice reaches each circled number in the music.

Traditional

Rhythmically

① Strum:  

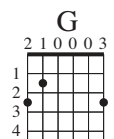


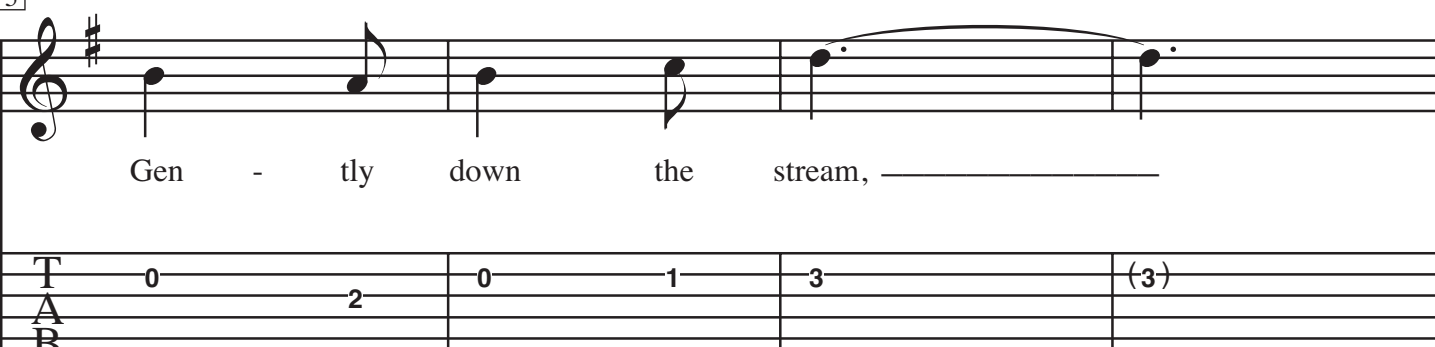


Row, row, row your boat,

T A B

0 0 0 2 0

② 

5 

Gen - tly down the stream, _____

T A B

0 2 0 1 3 (3)

0 2 0 1 3

③

9

G

2 1 0 0 0 3

1 2 3 4

Mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly,

T 3 3 3 3 3 3 0 0 0 0 0 0

A

B

3 3 3 3 3 3 0 0 0 0 0 0

④

13

D7

x x 0 2 1 3

1 2 3 4

G

2 1 0 0 0 3

1 2 3 4

Life is but a dream. _____

T 3 1 0 2 0 (0)

A

B

3 1 0 2 0

Sakura

This delicate and poetic song about cherry blossoms beautifully illustrates the formal charm of Japanese culture.

Japan

Slowly

Chord diagrams for the first system:

- Amin: $x 0 2 3 1 0$
- Dmin6: $x x 0 2 0 1$
- Amin: $x 0 2 3 1 0$
- Dmin6: $x x 0 2 0 1$
- Amin: $x 0 2 3 1 0$
- Dmin7: $x x 0 2 1 1$

Strum:

Musical notation (4/4 time):

Sa - ku - ra, Sa - ku - ra, No - ya - ma - mo
Sa - ku - ra, Sa - ku - ra, On the moun - tains

TAB: T 2 2 0 2 2 0 2 0 1 0

B 2 2 0 2 2 0 2 0 1 0

Chord diagrams for the second system:

- Amin: $x 0 2 3 1 0$
- Dmin7: $x x 0 2 1 1$
- Amin: $x 0 2 3 1 0$
- FMaj7: $x x 3 2 1 0$
- Amin: $x 0 2 3 1 0$
- E: $0 2 3 1 0 0$

Musical notation (4/4 time):

sa - to - mo, Mi - wa - ta - su ka - gi - ri.
by the sea, As far as the eye can see.

TAB: T 2 0 2 2 3 2 3 2 2 3 2

B 2 0 2 3 2 3 2 3 2 2 3 2

7

Ka - su - mi - ka ku mo - ka, A - sa - hi - ni ni - ou.
Like the fog or like the clouds, Fra - grant in the mor - ning sun.

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

11

Sa - ku - ra, Sa - ku - ra, Ha ____ ha ____ za - ka - ri.
Sa - ku - ra, Sa - ku - ra, Fra - grant blos - soms of the spring.

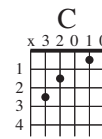
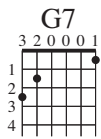
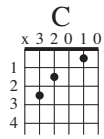
T	2	2	0	2	2	0	3	2	3	2	0	2	3	2
A	2	2	0	2	2	0	3	2	3	2	0	2	3	2
B	2	2	0	2	2	0	3	2	3	2	0	2	3	2

Santa Lucia

No country has produced more songs of great beauty than Italy. This lovely old song from Naples is very representative of the Italian gift for flowing lyrical melody.

Italy

Expressively

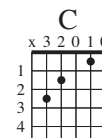
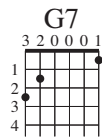
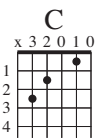


Strum:   

Now 'neath the sil-ver moon O - cean is glow - ing,
When o'er the wa - ters Light winds are play - ing,

T	0				0				1				1				0				0			
A	0				0				1				1				0				0			
B	0				0				1				1				0				0			

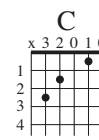
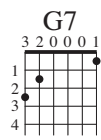
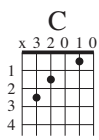
0 0 1 1 0 0 3 3 2 2 0 0



O'er the calm bil - lows Soft winds are blow - ing.
Thy spell can soothe us, All care al - lay - ing.

T	2				2				0				0				4				3			
A	2				2				0				0				4				3			
B	2				2				0				0				4				3			

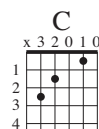
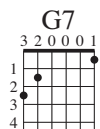
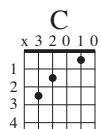
2 2 0 0 3 2 3 2 0 2 0



Here bal - my breez - es blow, pure joys in - vite us,
To thee, sweet Na - po - li, what charms are giv - en,

T	0				0				1				1				0				0			
A	0				0				1				1				0				0			
B	0				0				1				1				0				0			

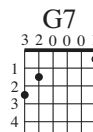
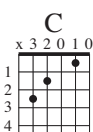
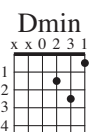
0 0 1 1 0 0 3 3 2 2 0 0



13

and as we gent-ly row, all things de - light us. Hark, how the
where smiles cre - a - tion, toil blest by Hea - ven. Home of fair

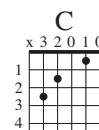
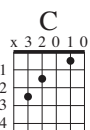
T 0 2 0 0 4 3 3 2 0 2 0 0 3 1
A 2 2 0 0 4 3 3 2 0 2 0 0 3 1
B 2 2 0 0 3 2 3 2 0 2 0 0 0 3 1



18

sail-or's cry joy - ous - ly ech - oes nigh; San - ta Lu - ci - a,
po - e - try, realm of pure har - mon - y, San - ta Lu - ci - a,

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



(Repeat entire song)

23

San - ta Lu - ci - a! San - ta Lu - ci - a!

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

England

Moderately and Tenderly

5

Par - sley, sage, rose - ma - ry and thyme. Re -

T
A
B

2 1 3 1 2 0 0 2 3

2 1 3 1 2 0 0 2 3

2 1 3 1 2 0 0 2 3

9

Dmin F C

mem - ber me to one who lives there for

T 3 3 1 2 2 0 3 2 3 3

A 3 3 1 2 2 0 3 2 3 3

B 3 3 1 2 2 0 3 2 3 3

13

Dmin C Dmin

she once was a true love of mine.

T 0 2 0 3 2 0 3 0

A 0 2 0 3 2 0 3 0

B 0 2 0 3 2 0 3 0

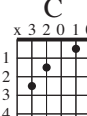
2. Tell her to make me a cambric shirt,
Parsley, sage, rosemary and thyme.
Without a seam or fine needlework,
For she once was a true love of mine.
3. Tell her to wash it in yonder dry well,
Parsely, sage, rosemary and thyme.
Where water ne'er sprang, nor drop of rain fell,
For she once was a true love of mine.
4. Tell her to dry it on yonder thorn,
Parsley, sage, rosemary and thyme.
Which never bore blossom since Adam was born,
For she once was a true love of mine.
5. When you've done and finished your work,
Parsley, sage, rosemary and thyme.
Then come to me for your cambric shirt,
And you shall be a true love of mine.

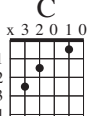
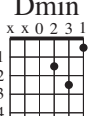
Shady Grove

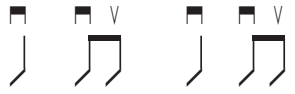
Enjoying popularity as both a song to be sung and as a fast dance fiddle tune, “Shady Grove” is one of the catchiest melodies to come out of Appalachia.

Quickly

Appalachian Traditional

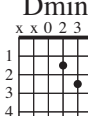
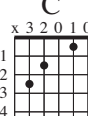
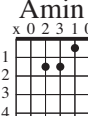
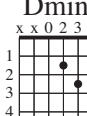



Strum: 



Chorus: Sha - dy grove, my true love, Sha - dy grove I sing,
 Verse 1: Pea - ches in the sum - mer - time, Ap - ples in the fall, if

T											
A	0	0	0	0	2	0	3	0	0	2	0
B	0	0	0	0	2	0	3	0	0	2	0

5



Sha - dy grove, my - true - love, I'm bound for the sha - dy grove.
 I can't have the girl - I - love, I won't have none at all.

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

2. Once I was a little boy,
Playin' in the sand,
Now I am a great big boy,
An' I think myself a man.
Chorus

3. When I was a little boy,
I wanted a whittlin' knife,
Now I am a great big boy,
An' I want a little wife.
Chorus

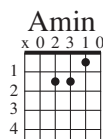
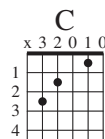
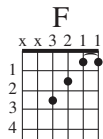
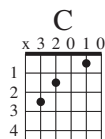
4. Wish I had a banjo string,
Made of golden twine,
And everytime I'd pick on it—
Is' I wish that girl were mine.
Chorus

Shall We Gather at the River

Sometimes called "At the River," this Christian hymn was written in 1864 by Robert Lowry. This song is frequently used in the soundtracks of Western movies.

*Words and music by
Robert Lowry*

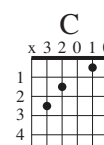
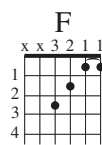
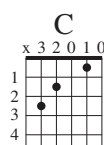
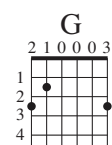
Fast



Strum:

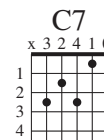
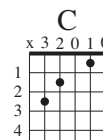
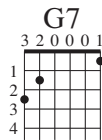
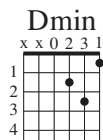
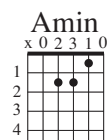
Shall we gath-er at the riv - er, Where bright an-gel feet have

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



trod; With its crys-tal tide for - ev -

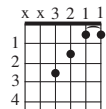
T				
A	0	0	2	2
B	0	0	2	2



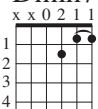
er, Flow - ing by the throne of God?

T				
A	2	0	0	2
B	2	0	0	2

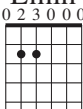
F



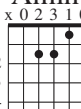
Dmin7



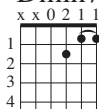
Emin



Amin



Dmin7

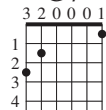


17 Chorus

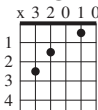
Yes, we'll gath-er at the riv - - er, The beau-ti - ful, the

T									
A	2	2	1	0	1	2	0	2	2
B									
	2	2	1	0	1	2	0	2	2

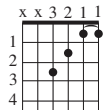
G7



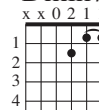
C



F



Dmin7

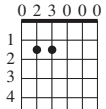


22

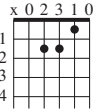
beau-ti - ful__ riv - - er, Gath-er with the saints__ at the

T									
A	3	2	3	0	2			2	2
B									
	3	2	3	0	2			2	2

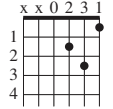
Emin



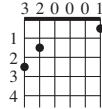
Amin



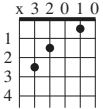
Dmin



G7



C



27

riv - er, That__ flows by the throne of__ God.__

T									
A	0	2	2	3	0	0	2	3	2
B									
	0	2	2	3	0	0	2	3	2

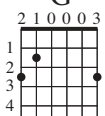
She'll Be Comin' 'Round the Mountain

This upbeat American children's song was written in the late 1800s, and the melody is based on the African-American spiritual "When the Chariot Comes."

Traditional

With Spirit

G
2 1 0 0 0 3



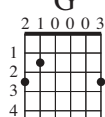
Strum: 



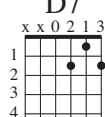
She'll be com - in' 'round the moun - tain when she comes,

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

G
2 1 0 0 0 3



D7
x x 0 2 1 3



4



She'll be com - in' 'round the moun - tain when she comes,

T	A	B
0	2	0
0	0	0
0	0	0
3	0	2
0	0	0

8

D7 G G7 C

She'll be com - in' 'round the moun - tain, She'll be com - in' 'round the

T 3 1 0 0 0 0 2 0 0 0 2 2 2 2

A 3 1 0 0 0 0 2 0 0 0 2 2 2 2

B 3 1 0 0 0 0 2 0 0 0 2 2 2 2

12

A7 D7 G

moun-tain, She'll be com - in' 'round the moun-tain when she comes.

T 2 0 4 2 0 0 0 0 0 2 2 4 0 (0)

A 2 0 4 2 0 0 0 0 0 2 2 4 0 (0)

B 1 0 3 1 0 0 0 0 0 0 2 1 3 0

2. She'll be drivin' six white horses when she comes,
 She'll be drivin' six white horses when she comes,
 She'll be drivin' six white horses,
 She'll be drivin' six white horses,
 She'll be drivin' six white horses when she comes.
3. Oh, we'll all go out to meet her when she comes,
 Oh, we'll all go out to meet her when she comes,
 Oh, we'll all go out to meet her,
 Oh, we'll all go out to meet her,
 Oh, we'll all go out to meet her when she comes.
4. Oh, we'll all have chicken an' dumplings when she comes,
 Oh, we'll all have chicken an' dumplings when she comes,
 Oh, we'll all have chicken an' dumplings,
 Oh, we'll all have chicken an' dumplings,
 Oh, we'll all have chicken an' dumplings when she comes.

Shenandoah

The melody of this song is probably that of an old sea shanty, but the lyrics reflect life among the fur trappers and riverboat workers of the early 1800s.

American

Broad and Stately

D
x x 0 1 3 2

1
2
3
4

Strum:

Oh Shen - an - doah, I long to hear you, A -

T
A
B

0 0 0 0 1 3 0 0 1 2 1

G
2 1 0 0 0 3

1
2
3
4

D
x x 0 1 3 2

1
2
3
4

G
2 1 0 0 0 3

1
2
3
4

D
x x 0 1 3 2

1
2
3
4

3

way you roll - ing riv - er Oh Shen - an - doah, I long to

T
A
B

0 1 0 1 3 1 1 0 0 0 3 0 3

6

Bmin A D G

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

hear you, A - way, I'm bound a -

T 2 0 2 4 (4) 0 4 0

A 1 0 1 3 0 3 0

B 1 0 1 3 0 3 0

8

D Bmin D A7 D

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

way, a - cross the wide Mis - sour - i. —

T 2 (2) 0 0 2 4 (4) 0 2 0 (0)

A 1 0 0 1 3 0 0 1 0

B 1 0 0 1 3 0 0 1 0

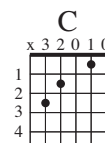
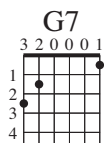
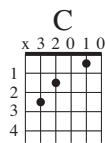
2. This white man loves your Indian Maiden,
 Away you rolling river,
 In my canoe with notions laden,
 Away, I'm bound away,
 'Cross the wide Missouri.
3. Oh Shenandoah, I'm bound to leave you,
 Away, you rolling river,
 Oh Shenandoah, I'll not deceive you,
 Away, I'm bound away,
 'Cross the wide Missouri.
4. Oh Shenandoah, I long to hear you,
 Away, you rolling river,
 Oh Shenandoah, I long to hear you,
 Away, I'm bound away,
 'Cross the wide Missouri.

Shoo Fly

The marching soldiers of the Civil War used to sing this song; today it might best be sung at a picnic.

American

Medium Tempo

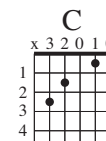
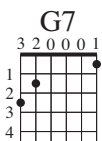
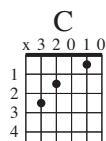


Chorus:

Shoo-fly, don't both - er me, Shoo-fly, don't both - er me,

T	0	1	3	0	1	3	3	0	1	3	0	1
A												
B												

0 1 3 0 1 3 3 0 1 3 0 1



Shoo-fly, don't both - er me, For I be - long to some - bod - y. I

T	0	1	3	0	1	3	3	3	3	1	0	3	1	0
A														
B														

0 1 3 0 1 3 3 3 3 3 1 0 3 1 0

Fine Verse:

9 Verse:

feel, I feel, I feel like a morn - ing star. I

T 0 0 0 0 0 0 0 0 1 3 0

A 0 0 0 0 0 0 0 0 1 3 0

B 0 0 0 0 0 0 0 0 1 3 0

C x 3 2 0 1 0

G7 3 2 0 0 1

13

feel, I feel, I feel like a morn - ing star. I flow'r

T 3 0 3 0 3 3 3 3 0 1 0 1

A 0 0 0 0 0 0 0 0 1 0 1

B 3 0 3 0 3 3 3 3 0 1 0 1

G7 3 2 0 0 1

C x 3 2 0 1 0

C x 3 2 0 1 0

1., 2., 3. 4.

D.C. al Fine

Chorus

2. Verse:

I feel, I feel, I feel like a singing bird,
I feel, I feel, I feel like a singing bird.

Chorus

3. Verse:

I feel, I feel, I feel like a bubbling brook,
I feel, I feel, I feel like a bubbling brook.

Chorus

4. Verse:

I feel, I feel, I feel like a big sunflower,
I feel, I feel, I feel like a big sunflower.

Shortnin' Bread

This is an actual slave song from the plantations of the pre-Civil War South. Nevertheless, it is lively, cheery, and a great little tune.

Gaily

American

Chord diagrams: C (x 3 2 0 1 0), F (x x 3 2 1 1), C (x 3 2 0 1 0), F (x x 3 2 1 1), C (x 3 2 0 1 0).

Strum:

1. { Three lit - tle chil - lun ly - in' in bed, two was sick and the
Sent for the doc - tor, the doc - tor said, "Feed those chil - un on

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

Chord diagrams: G7 (3 2 0 0 0 1), C (x 3 2 0 1 0).

4 Chorus:

oth - er 'most dead! Ma-ma's lit - tle ba - by loves short' - nin', short' - nin',
short' - nin' bread."

T 2 2 0 3 3 3 2 2 0 0 2 3 2 0 2
A 2 2 0 3 3 3 2 2 0 0 2 3 2 0 2
B 2 2 0 3 3 3 2 2 0 0 2 3 2 0 2

7

C G7 C

Ma-ma's lit - tle ba - by loves short'nin' bread Ma-ma's lit - tle ba - by loves

T A B

2 2 0 0 2 2 0 3 3 2 2 0 0 2

3 3 2 2 0 0 2 2 0 3 3 3 2 2 0 0 2

10

C F C G7 C

short' - nin', short' - nin', Ma-ma's lit - tle ba - by loves short' - nin' bread.

T A B

2 0 2 1 1 2 2 0 0 2 2 0 3

3 2 0 2 1 1 2 2 0 0 2 2 0 3

2. When them chillun sick in the bed,
 Heard that talk about short'nin' bread,
 Popped up well and dance and sing,
 Skippin' roun', cut the pigeon wing.

Chorus

3. So put on the skillet, slip on the led,
 Mammy gwine make us some short'nin' bread,
 And that ain't all our mama gwine do,
 She gwine cook us some coffee, too.

Chorus

Silent Night

On Christmas Eve of the year 1818, Franz Gruber quickly composed a melody and accompanying guitar chords to a poem written by his friend, Joseph Mohr. The poem contained the words to the Christmas favorite, "Silent Night," first sung at Midnight Mass in the St. Nicholas Church in Oberndorf, Austria.

*Words by Joseph Mohr
Music by Franz Xaver Gruber*

Slowly

Chord diagrams for C and G are provided above the first staff. Chord diagrams for G, C, and F are provided above the second staff.

6

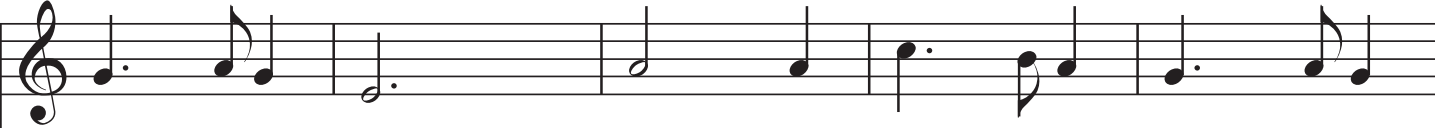
Si - lent night, ho - ly night, all is

calm, all is bright. Round yon vir - gin

TAB notation for guitar accompaniment is provided below the melody.

Chord diagrams: C (x 3 2 0 1 0), F (x x 3 2 1 1), C (x 3 2 0 1 0)

11



moth - er and child, ho - ly in - fant so ten - der and

T A B

0 2 0 2 1 0 2 0 2 0

0 1 0 1 2 2 1 0 1 0

Chord diagrams: C (x 3 2 0 1 0), G (2 1 0 0 3), G7 (3 2 0 0 1), C (x 3 2 0 1 0)

16



mild, sleep in heav - en - ly peace, _____

T A B

3 3 1 3 0 1

1 3 3 1 3 0 1

Chord diagrams: C (x 3 2 0 1 0), G7 (3 2 0 0 1), C (x 3 2 0 1 0)

20



_____ sleep in heav - en - ly peace.

T A B

0 1 0 0 3 0

0 1 0 2 0 2

2. Silent Night, Holy Night,
Shepherds quake at the sight.
Glories stream from Heaven afar,
Heavenly hosts sing Alleluia,
Christ the savior is born,
Christ the savior is born.

3. Silent Night, Holy Night,
Son of God, love's pure light.
Radiant beams from thy holy face,
With the dawn of redeeming grace,
Jesus, Lord of thy birth,
Jesus, Lord of thy birth.

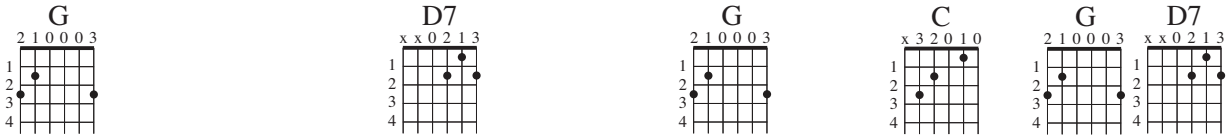
Skye Boat Song

This song celebrates the escape of Bonnie Prince Charlie from the Scottish mainland to the island of Skye after the defeat of his forces on Culloden Moor in 1745. The first half of the melody was originally an old sea shanty.

Scotland

Moderately but Boldly

Chorus: Strum: 



Speed, bon-nie boat, like a bird on the wing, "On-ward!" the sail - ors cry. —

T A B

0 2 0 0 0 0 2 0 2 3 0 2 0 2 2 0 (0)

0 2 0 0 0 0 2 0 2 3 0 2 0 2 2 0

5



Car - ry the lad that's born to be king, O - ver the sea to Skye. —

T A B

0 2 0 0 0 2 0 2 3 0 2 0 2 2 0 (0)

0 2 0 0 0 2 0 2 3 0 2 0 2 2 0

Fine

9 Verse:

Emin 0 2 3 0 0 0
Amin x 0 2 3 1 0
Emin 0 1 2 0 0 4
Amin7 x 0 2 0 1 4
Emin 0 2 3 0 0 0
Amin7 x 0 2 0 1 0

Loud the winds howl, loud the waves roar, Thun-der clouds rend the air; —

T 0 0 0 0 2 2 2 2 0 0 0 0 2 (2)
A 0 0 0 0 2 2 2 2 0 2 0 0 0 2
B 0 0 0 0 2 2 2 2 0 2 0 0 0 2

13

Emin 0 2 3 0 0 0
Amin x 0 2 3 1 0
Emin 0 2 3 0 0 0
Amin7 x 0 2 0 1 4
Emin 0 2 3 0 0 0
D7 x x 0 2 1 3

Baf - fled our foes stand on the shore, Fol - low they will not dare. —
rit.

T 0 0 0 0 2 2 2 2 0 0 0 0 2 (2)
A 0 0 0 0 2 2 2 2 0 2 0 0 0 2
B 0 0 0 0 2 2 2 2 0 2 0 0 0 2

D.C. al Fine

Chorus

2. Though the waves leap, soft shall ye sleep,
Ocean's a royal bed;
Rock'd in the deep, Flora will keep
Watch by your weary head.

Chorus

3. Many's the lad fought on that day,
Well the claymore could wield,
When the night came, silently lay
Dead on Culloden's field.

Chorus

4. Burned are our homes, exile and death
Scatter the loyal men;
Yet, e'er the sword cool in the sheath,
Charlie will come again.

Traditional

G

	2	1	0	0	0	3
1						
2		●				
3	●					●
4						

[illegible]

5

G

2 1 0 0 0 3

1
2
3
4

D7

x x 0 2 1 3

1
2
3
4

me, We left Nas - sau Town one morn - ing at dawn.

T 0 0 0 0 1 3 3 3 (3) 1 0 2

A 0

B 0

0 0 0 0 1 3 3 3 1 0 2

9

D7 G C

I want to go home, _____ I want to go home, _____

T (2) 0 0 (0) 2 4 0 (0) 0 0 (0) 2 0 1

A 0 0 (0) 2 4 0 0 0 (0) 2 0 1

B 0 0 2 4 0 0 0 2 0 1

13

C G D7 G

_____ oh, I feel so break up I want to go home. _____

T (1) 1 1 0 0 0 0 2 2 (2) 0 0 (0) .

A 0 0 0 0 0 0 4 0 0 (0) .

B 1 1 0 0 0 0 2 2 0 4 0 .

2. We sailed on the sloop "John B.," my grand fa-ther and me,
 We left the Nassau town one morning at dawn.
 I want to go home, I want to go home,
 Oh, I feel so break up, I want to go home.

Sometimes I Feel Like a Motherless Child

The spirituals of African Americans represent some of the most beautiful and heartfelt of all American music. This famous and plaintive song is one of the most beautiful of all spirituals.

American

Slowly with feeling

Chord diagrams for the first system:

- Amin**: x 0 2 3 1 0
- E7**: 0 2 0 1 0 0
- Amin**: x 0 2 3 1 0
- Dmin**: x x 0 2 3 1
- G7**: 3 2 0 0 0 1

Strum:

Musical notation (Treble clef, 4/4 time):

Some - times I feel like a moth - er - less child, some - times I feel like a

Tablature (T, A, B strings):

0 0 0 0 1 3 | 0 3 1 2 | 3 3 1 3 1 3

Chord diagrams for the second system:

- C**: x 3 2 0 1 0
- F**: x x 3 2 1 1
- Amin**: x 0 2 3 1 0
- E7**: 0 2 0 1 0 0
- Amin**: x 0 2 3 1 0

Musical notation (Treble clef, 4/4 time):

moth - er - less child, some - times I feel like a moth - er - less child, a

Tablature (T, A, B strings):

0 3 1 2 | 0 0 0 0 1 3 | 0 3 1 2 2

7

F Amin Dmin6 Amin F E7sus4

long ways — from home, — a long ways — from

T 1 2 2 2 0 2 1 2 1 2 2 0

A 2 2 2 2 2 2 2 2 2 2 2 0

B 1 2 2 2 0 2 1 2 1 2 2 0

10

Amin F E7sus4 Amin

home, Oh, — Law - dy, a long ways — from home.

T 5 3 0 3 1 1 2 2 0 2

A 2 2 2 2 2 2 2 2 2 2

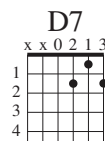
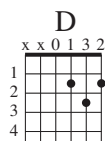
B 2 3 1 0 3 1 2 1 2 2 0 2

2. Sometimes I feel like I never been borned,
Sometimes I feel like I never been borned,
Sometimes I feel like I never been borned,
A long ways from home, a long ways from home,
Oh, Lawdy, a long ways from home.
3. Sometimes I feel like a feather in the air,
Sometimes I feel like a feather in the air,
Sometimes I feel like a feather in the air,
A long ways from home, a long ways from home.
Oh, Lawdy, a long ways from home.
3. Sometimes I feel like I'm almost gone,
Sometimes I feel like I'm almost gone,
Sometimes I feel like I'm almost gone,
A long ways from home, a long ways from home.
Oh, Lawdy, a long ways from home.

Wolfgang Amadeus Mozart

G

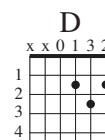
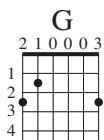
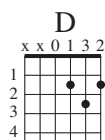
	2	1	0	0	0	3
1						
2	•					
3	•					•
4						



0 1 0 3 3 2 0 2 1 1

Emin

	0	2	3	0	0	0
1						
2		•	•			
3						
4						



5

9

G

D

D7

T 0 1 0 3 3 2 0 2 1 1

A 0 1 0 3 3 2 0 2 1 1

B 0 1 0 3 3 2 0 2 1 1

0 1 0 3 3 2 0 2 1 1

13

Emin

D

G

D

G

D7

G

T 0 2 0 3 1 0 2 0

A 0 2 0 3 1 0 2 0

B 0 2 0 3 1 0 2 0

0 2 0 3 1 0 2 0

The Star-Spangled Banner

The national anthem of the United States is a firsthand account of the bombardment of Ft. McHenry during the War of 1812. Francis Scott Key was held overnight on a British ship and forced to watch the attack before being released the next morning. He was so touched by the sight of the American flag still flying that he wrote these verses on the spot.

Words by Francis Scott Key
Music by John Stafford Smith

Solemnly

Chord diagrams for guitar:

- C**: x 3 2 0 1 0
- Amin**: x 0 2 3 1 0
- D7**: x x 0 2 1 3
- G**: 2 1 0 0 0 3
- C**: x 3 2 0 1 0
- G**: 2 1 0 0 0 3
- C**: x 3 2 0 1 0
- Amin**: x 0 2 3 1 0
- Amin**: x 0 2 3 1 0
- D7**: x x 0 2 1 3
- G**: 2 1 0 0 0 3
- C**: x 3 2 0 1 0
- G**: 2 1 0 0 0 3
- C**: x 3 2 0 1 0

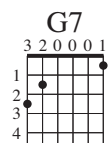
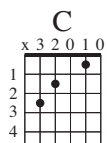
Strum:   

Oh! say can you see, by the dawn's ear - ly light, what so proud - ly we

hail'd at the twi - light's last gleam - ing? Whose broad stripes and bright stars thro' the

per - il - ous fight, o'er the ram - parts we watch'd were so gal - lant - ly

6 11



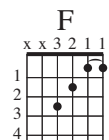
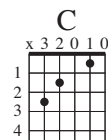
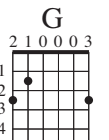
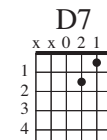
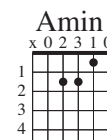
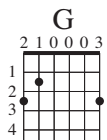
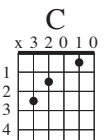
16

stream-ing. And the rock - ets' red glare, the bombs burst - ing in air, gave

T 0 0 0 1 3 3 1 0 3 0 1 1 1

A 2 3

B 2 3 0 0 0 1 3 3 1 0 3 0 1 1 1



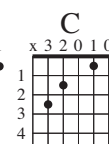
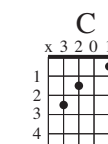
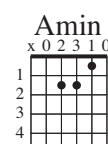
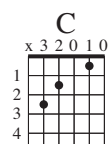
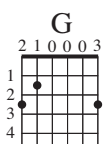
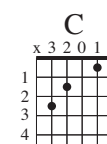
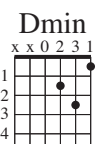
21

proof thro' the night that our flag was still there. Oh say does that star - span - gled

T 0 3 1 0 2 0 1 0 0 1 1 1 0 2 2 2

A 2 4

B 0 3 1 0 2 0 1 2 4 0 0 1 1 1 0 2 2 2



27

rit. ban-ner yet wave o'er the land of the free and the home of the brave?

T 3 1 0 3 1 1 0 0 0 1 3 0 1 3 1 3 0 1 3 1

A 3 1 3 0 1 3 0 1 3 0 1 3 1

B 3 1 0 3 1 1 0 0 0 1 3 0 1 3 1 3 0 1 3 1

American

5

I walked out in La - re - do one day, I

T
A
B

0 0 2 0 1 0 2 0 2 3

0 0 2 0 1 0 2 0 2 3

9

spied a dear cow-boy all wrapped in white lin-en, all

T 3 1 0 1 3 1 0 2 0 4 0 0

A 3 1 0 1 3 1 0 2 0 4 0 0

B 3 1 0 1 3 1 0 2 0 4 0 0

13

wrapped in white lin-en, as cold as the clay.

T 0 0 0 2 0 1 0 0 2 0

A 0 0 0 2 0 1 0 0 2 0

B 0 0 0 2 0 1 0 0 2 0

2. "I see by your outfit that you are a cowboy,"
These words he did say as I boldly stepped by,
"Come sit down beside me and hear my sad story;
For I'm shot in the breast and I know I must die."
3. "It was once in the saddle I used to go dashing,
It was once in the saddle I used to go gay;
First to the dram-house and then to the card-house;
Got shot in the breast and I'm dying today."
4. "Oh, beat the drum slowly and play the fife lowly;
Play the dead march as you carry me along;
And take me to the green valley, there lay sod o'er me,
For I'm a young cowboy and I know I've done wrong."
5. "Get six jolly cowboys to carry my coffin,
Get six pretty maidens to bear up my pall;
Put bunches of roses all over my coffin,
Put roses to deaden the sods as they fall."
6. We beat the drum slowly and played the fife lowly,
And bitterly wept as we bore him along;
For we all loved our comrade, so brave, young, and handsome,
We all loved our comrade although he'd done wrong.

Sweet Betsy from Pike

Recorded in this famous song are a couple's trials and travails while traveling cross country to the California Gold Rush of 1849.

Traditional

Moderately

Chord diagrams for guitar:

- G**: 2 1 0 0 0 3
- D**: x x 0 1 3 2
- G**: 2 1 0 0 0 3
- A7**: x 0 1 1 1 2
- D**: x x 0 1 3 2
- Emin**: 0 2 3 0 0 0
- Bmin7**: x 1 0 2 4 3
- C**: x 3 2 0 1 0
- G**: 2 1 0 0 0 3

Strum:                  

5

10

Did you ev - er hear tell of sweet Bet - sy from Pike, Who

crossed the wide prai - ries with her lov - er Ike, With two yoke of

cat - tle, and one spot - ted hog, a tall Shang - hai roost - er and an

15

D7 G D7

old yal - ler dog. Sing - ing good - bye, Pike Coun - ty fare thee well for a
Hoo - dle dang fol - di dye - do hoo - dle dang fol - di

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

20

G D7 G

while, We'll come back a - gain when we've a panned out our pile.
day. Hoo - dle dang fol - di dye - do hoo - dle dang fol - di day

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

2. They camped the first night at the edge of big Platte,
Down by the road on a green shady flat;
Where Betsy, quite tired, lay down to repose,
While with wonder Ike gazed on his Pike County Rose.

Chorus

3. They soon reached the desert, where Betsy gave out,
And down in the sand she lay rolling about;
While Ike in great tears looked on in surprise,
Saying, "Betsy get up, you'll get sand in your eyes."

Chorus

4. The Shanghai ran off and the cattle all died,
The last piece of bacon that morning was fried;
Poor Ike got discouraged, and Betsy got mad,
The dog wagged his tail and looked wonderfully sad.

Chorus

5. One morning they climbed up a very high hill,
And with wonder looked down into old Placerville;
Ike shouted and said, as he cast his eyes down,
"Sweet Betsy, my darlin', we've got to Hangtown."

Chorus

6. Long Ike and Sweet Betsy got married, of course,
But Ike getting jealous obtained a divorce;
And Betsy, well satisfied, said with a shout,
"Goodbye, you big lummo, I'm glad you backed out."

Chorus

Sweet Genevieve

After the death of his wife Genevieve, George Cooper penned the lyrics that he later sold to composer Henry Tucker, who wrote the music to this American ballad. This became one of the best-selling songs following the Civil War.

Words by George Cooper
Music by Henry Tucker

Chord diagrams for the first system:

- C**: x 3 2 0 1 0
- F**: x x 3 2 1 1
- G**: 2 1 0 0 3
- C**: x 3 2 0 1 0

Strum:   

O, Gen-e-vieve I'd give the world To live a-gain the love-ly past! The

Chord diagrams for the second system:

- C**: x 3 2 0 1 0
- C7**: x 3 2 4 1 0
- F**: x x 3 2 1 1
- Fmin**: x x 3 1 1 1
- C**: x 3 2 0 1 0
- G**: 2 1 0 0 3
- C**: x 3 2 0 1 0

5 rose of youth was dew im-pearled; But now it with - ers in the blast. I

Chord diagrams for the third system:

- G**: 2 1 0 0 3
- C**: x 3 2 0 1 0
- Dmin**: x x 0 2 3 1
- A**: x 0 2 1 3 0
- Dmin**: x x 0 2 3 1
- C**: x 3 2 0 1 0
- E**: 0 2 3 1 0 0

9 see thy face in ev - 'ry dream, My wak - ing thoughts are full of thee; Thy

Chorus:

glance is in the star-ry beam That falls a-long the Sum-mer sea. Oh

Gen-e-vieve, sweet Gen-e-vieve, The days may come, the days may go, But

still the hands of mem-'ry weave The bliss-ful dreams of long a-go.

Fair Genevieve, my early love,
 The years but make thee dearer far!
 My heart shall never, never rove:
 Thou art my only guiding star.
Chorus

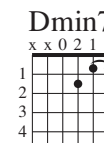
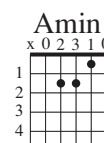
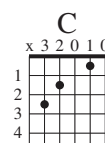
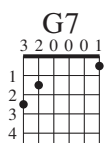
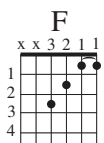
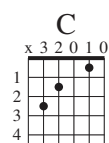
For me, the past has no regret
 Whate'er the years may bring to me;
 I bless the hour when first we met,
 The hour that gave me love and thee!
Chorus

Swing Low, Sweet Chariot

Freed slave Wallis Wills wrote this African-American spiritual around 1862. The song describes the prophet Elijah's journey to heaven in a chariot.

Words and music by
Wallis Wills

Moderately



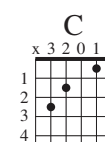
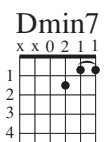
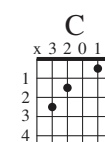
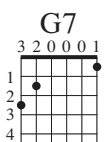
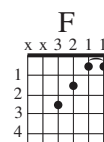
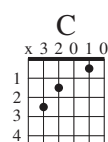
Strum:

Swing low, sweet char - i - ot, — com-ing for to car-ry me home,

T

A 2 3 2 3 3 0 3 3 3 3 2 2 0 0

B 2 3 2 3 3 0 3 3 3 3 2 2 0 0

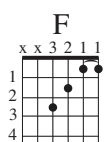
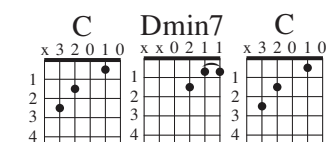


Swing low, sweet char - i - ot, — com-ing for to car - ry me

T

A 2 0 2 0 3 3 0 3 3 3 3 2 2 0

B 2 0 2 0 3 3 0 3 3 3 3 2 2 0



home, I look'd o - ver Jor - dan and what did I see, —

T

A 3 2 0 3 0 3 3 0 3 3 3 0 3

B 3 2 0 3 0 3 3 0 3 3 3 0 3

11

C x 3 2 0 1 0
Amin x 0 2 3 1 0
Dmin x x 0 2 3 1
G7 3 2 0 0 0 1
C x 3 2 0 1 0

com - ing for to car - ry me home? A band_ of an - gels

T
A
B

3 3 3 3 2 2 0 0 0 2 0 2 2 3

14

F x x 3 2 1 1
G7 3 2 0 0 0 1
C x 3 2 0 1 0
Dmin7 x x 0 2 1 1
C x 3 2 0 1 0
G7 3 2 0 0 0 1
C x 3 2 0 1 0
F x x 3 2 1 1
C x 3 2 0 1 0

com-ing af - ter me,— com-ing for to car - ry me home.

T
A
B

3 3 3 3 0 3 3 3 3 3 2 2 0 3

17

C x 3 2 0 1 0
F x x 3 2 1 1
G7 3 2 0 0 0 1
C x 3 2 0 1 0
Amin x 0 2 3 1 0
Dmin7 x x 0 2 1 1
G7 3 2 0 0 0 1

Swing low, sweet char - i - ot,— com-ing for to car-ry me home,

T
A
B

2 3 2 3 3 0 3 3 3 3 2 2 0 0

21

C x 3 2 0 1 0
F x x 3 2 1 1
G7 3 2 0 0 0 1
C x 3 2 0 1 0
Dmin7 x x 0 2 1 1
C x 3 2 0 1 0
G7 3 2 0 0 0 1
C x 3 2 0 1 0

Swing low, sweet char - i - ot,— com-ing for to car-ry me home.

T
A
B

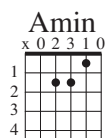
2 0 2 0 3 3 0 3 3 3 3 2 2 0 3

Theme from Swan Lake

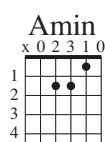
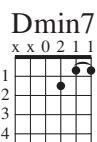
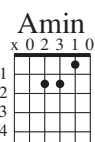
The Russian composer Peter Illyich Tchaikovsky composed two of the world's most popular ballets: *The Nutcracker* and *Swan Lake*. *Swan Lake* tells the story of a princess who is changed into a swan by an evil sorcerer.

Peter Illyich Tchaikovsky

Moderato



Strum:

5

Amin
x 0 2 3 1 0



9



T 0 2 0 1 3 0 1 0 1

A 2

B

0 2 0 1 3 0 1 0 1

Amin
x 0 2 3 1 0



Dmin7
x x 0 2 1 1



Amin
x 0 2 3 1 0



13



T 0 1 2 1 2 2 (2)

A 2 2 3 2

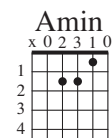
B 0 2 3 1 2

Theme from Beethoven's Fifth Symphony

Beethoven is probably best known for his fifth and ninth symphonies. This theme is from the opening of his fifth symphony. It is amazing how Beethoven created an entire movement of a symphony out of the first four notes.

Allegro

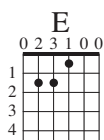
Ludwig van Beethoven



Strum:  

N.C.*

0 0 0 1 3 3 3 0 2 2 2 3 3 3 3



[7]

2 1 1 1 2 2 2 2 3 3 3 3 2 3 3 3 0

* N.C. = No Chord

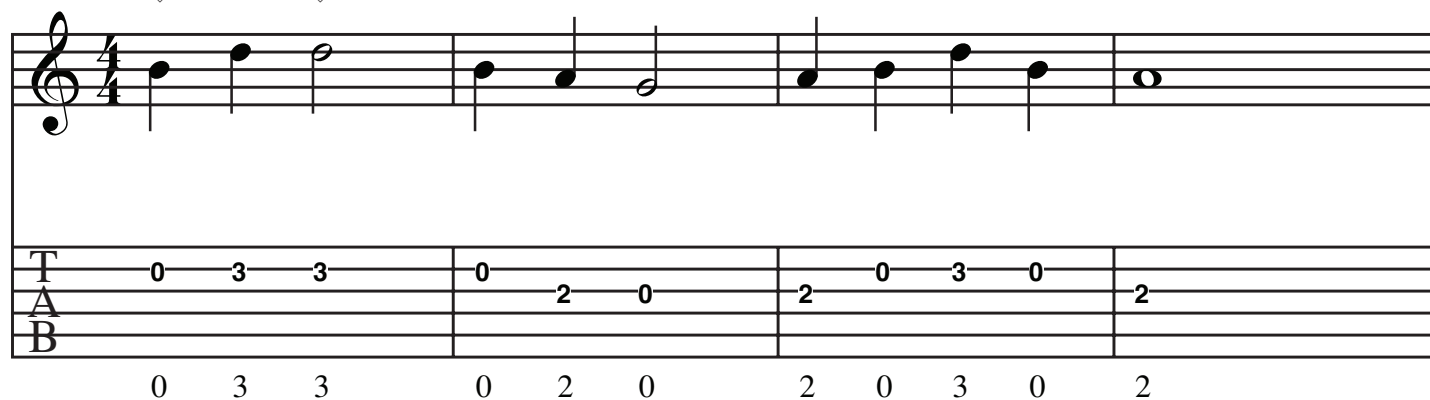
Theme from the New World Symphony

Antonin Dvořák was from Bohemia. He visited the United States in 1892 to teach music—this was just six years after the Statue of Liberty was assembled in New York. He was so inspired by American music that he wrote his “From the New World” symphony, and this melody is from the second movement.

Antonin Dvořák

Chord diagrams for G and D are shown above the first system.

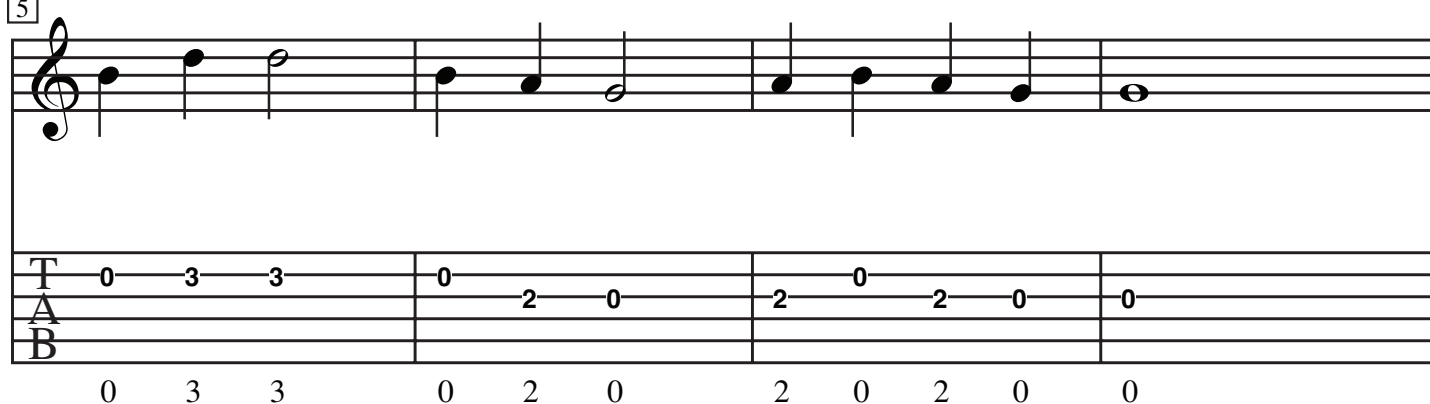
Strum:  



Tablature for the first system:

T	A	B
0 3 3		
0 2 0		
2 0 3 0 2		

Chord diagrams for G, Emin, D, and G are shown above the second system.



Tablature for the second system:

T	A	B
0 3 3		
0 2 0		
2 0 2 0 0		

[illegible]

13

G

Emin

D

G

T

A

B

0 3 3 0 2 0 2 0 2 2 0

Traditional Children's Song

Gaily

5

G

2 1 0 0 3

1 2 3 4

D

x x 0 1 3 2

1 2 3 4

D7

x x 0 2 1 3

1 2 3 4

G

2 1 0 0 3

1 2 3 4

knick-knack, pad-dy-whack, Give the dog a bone; This old man came rol-ling home.

T

3 0 0 0 0 0 2 0 1 3 3 2 2 1 0 2 0

A

3 0 0 0 0 0 2 0 1 3 3 2 2 1 0 2 0

B

3 0 0 0 0 0 2 0 1 3 3 2 2 1 0 2 0

2. This old man, he played two,
He played knick-knack on his shoe.
Chorus
3. This old man, he played three,
He played knick-knack on his knee.
Chorus
4. This old man, he played four,
He played knick-knack on his door.
Chorus
5. This old man, he played five,
He played knick-knack on his thigh.
Chorus
6. This old man, he played six,
He played knick-knack on his sticks.
Chorus
7. This old man, he played seven,
He played knick-knack up to heaven.
Chorus
8. This old man, he played eight,
He played knick-knack on his gate.
Chorus
9. This old man, he played nine,
He played knick-knack on his line.
Chorus
10. This old man, he played ten, He played knick-knack
once again.
Chorus

Traditional

Medium with a bounce

Tramp! Tramp! Tramp!

Like the “Battle Cry of Freedom” (p. 38), this song was popular with both sides of the Civil War. The lyrics popular today are the Northern lyrics. Among many other lyric changes, the Southern version substituted “the stars and bars” for “the starry flag” in the chorus. “Stars and Bars” was the nickname for the flag of the Confederate States of America.

Words and Music by George F. Root

Chord diagrams for C and F are shown above the first system. The C chord diagram shows the following fingerings: 1 (index), 2 (middle), 3 (ring), 4 (pinky). The F chord diagram shows the following fingerings: 1 (index), 2 (middle), 3 (ring), 4 (pinky). The C chord diagram shows the following fingerings: 1 (index), 2 (middle), 3 (ring), 4 (pinky).

Strum:

In the pris - on cell I sit, Think - ing Moth - er dear, of you, And our

TAB: T 0 3 2 0 1 3 1 1 0 2 1 1 2 0 0 3

Chord diagrams for C, G, and C are shown above the second system. The C chord diagram shows the following fingerings: 1 (index), 2 (middle), 3 (ring), 4 (pinky). The G chord diagram shows the following fingerings: 1 (index), 2 (middle), 3 (ring), 4 (pinky). The C chord diagram shows the following fingerings: 1 (index), 2 (middle), 3 (ring), 4 (pinky).

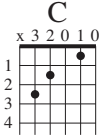
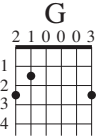
5 bright and hap-py home so far a - way, _____ And the tears they fill my eyes Spite of

TAB: T 2 0 1 3 0 0 3 1 3 (3) 0 3 2 0 1 3 1 1 0

Chord diagrams for F, C, G, and C are shown above the third system. The F chord diagram shows the following fingerings: 1 (index), 2 (middle), 3 (ring), 4 (pinky). The C chord diagram shows the following fingerings: 1 (index), 2 (middle), 3 (ring), 4 (pinky). The G chord diagram shows the following fingerings: 1 (index), 2 (middle), 3 (ring), 4 (pinky). The C chord diagram shows the following fingerings: 1 (index), 2 (middle), 3 (ring), 4 (pinky).

11 all that I can do, Tho' I try to cheer my com-rades and be gay. _____

TAB: T 2 1 1 2 0 0 3 1 0 1 2 0 0 0 3 1 (1)

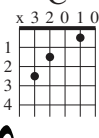
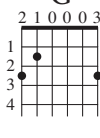
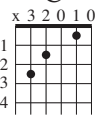
C  **G** 

17 Tramp, tramp, tramp, the boys are march - ing, Cheer up

T 0 0 0 3 1 2 0 1 3 3

A 0 0 0 3 1 2 0 1 3 3

B 0 0 0 3 1 2 0 1 3 3

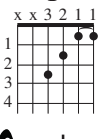
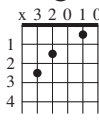
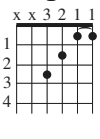
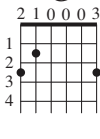
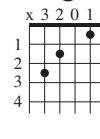
C  **G**  **C** 

22 com-rades they will come, _____ And be - neath the star - ry flag We shall

T 0 3 1 0 3 (3) 0 1 3 1 1 0

A 0 3 1 0 3 0 3 2 0 1 3 1 1 0

B 0 3 1 0 3 0 3 2 0 1 3 1 1 0

F  **C**  **F**  **G**  **C** 

27 breathe the air a - gain, Of the free-land in our own be-lov-ed home. _____

T 2 1 1 2 0 0 3 1 0 1 2 0 0 0 3 1 (1)

A 2 1 1 2 0 0 3 1 0 1 2 0 0 0 3 1

B 2 1 1 2 0 0 3 1 0 1 2 0 0 0 3 1

2. In the battle front we stood
 When their fiercest charge they made,
 And they swept us off a hundred men or more;
 But before we reached their lines
 They were beaten back, dismayed,
 And we heard the cry of vict'ry o'er.
Chorus

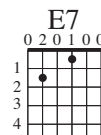
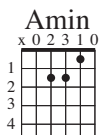
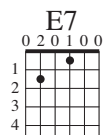
3. So within the prison cell
 We are waiting for the day
 That shall come to open wide the iron door;
 And the hollow eye grows bright
 And the poor heart almost gay
 As we think of seeing home and friends once more.
Chorus

Vidalita

This is a popular *gaucho* (Spanish cowboy) song from Argentina, but it is also well known in Chile, Uruguay, and other neighboring countries.

Argentina

Slowly with expression

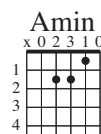
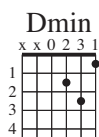
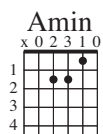


Strum:



En el al - ma mí - a só - lo hay do - lor des - de que te fuis -
 Deep with-in my soul, I know on - ly pain, since you went far a -

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



te;
 way;

Des - de que te fuis - te, vi-da - li - ta
 Since you went a - way, my vi-da - li - ta,

T	1	1	0	1	3	5	0	3	1	3	0
A											
B											
	1	1	0	1	2	4	0	3	1	3	0

7

E7
0 2 0 1 0 0

Amin
x 0 2 3 1 0

Dmin
x x 0 2 3 1

só - lo hay do lor, Des - de que te fuis -
I know on - ly dark pain, My vi - da - li - ta,

T 0 1 3 2 3 1 1 0 1 3 5
A
B

0 1 3 2 3 1 1 0 1 2 4

10

Amin
x 0 2 3 1 0

E7
0 2 0 1 0 0

Amin
x 0 2 3 1 0

te, vi - da - li - ta só - lo hay do lor.
pre - cious lit - tle dove, I've but sor - row and shame.

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

0 3 1 3 0 0 1 3 2 3 1

SPANISH

2. Densa noche umbria cubrió mi amor cuando tú partiste;
Cuando tú partiste, vidalita, densa noche umbria,
Cuando tú partiste, vidalita, densa noche umbria.

ENGLISH

2. In my soul such pain, wretchedness, and shame,
Since you went away, Love;
Since you went away, my vidalita,
I know only dark pain,
My vidalita, precious little dove,
I've but sorrow and shame.

Wade in the Water

African-American spirituals include some of our most beautiful and moving songs. Some, however, such as "Wade in the Water," are among our most rousing and spirited. Other, more recent settings of this song exist, but the one given here is an older, more traditional version.

American

With a slow rock

Chord diagrams for the first system:

- Emin**: 0 2 3 0 0 0
- C**: x 3 2 0 1 0
- Emin**: 0 2 3 0 0 0
- B7**: x 2 1 3 0 4
- Emin**: 0 2 3 0 0 0

Strum:  

Wade in the wa - ter, Wade in the wat - er chil - dren,

TAB: T A B

2 0 2 0 2 0 0 3 0 0 3 0 2 0

Chord diagrams for the second system:

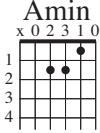
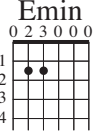
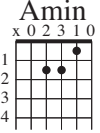
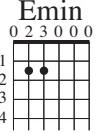
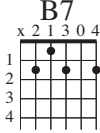
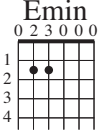
- Emin**: 0 2 3 0 0 0
- C**: x 3 2 0 1 0
- Amin**: x 0 2 3 1 0
- Emin**: 0 2 3 0 0 0
- B7**: x 2 1 3 0 4
- Emin**: 0 2 3 0 0 0

5 Wade in the wa - ter, God's gon-na trou-ble the wa - ter. *Fine*

TAB: T A B

2 0 2 0 2 0 0 2 2 0 2 2 1 2

9

Amin  Emin  Amin  Emin  B7  Emin 

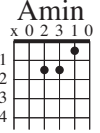
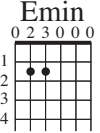
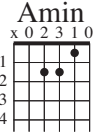
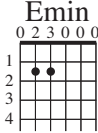
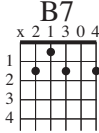
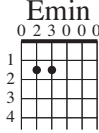
'Mem-ber one thing an' it's cer-tain-ly sho', — Wade in the wa - ter,

T 0 0 2 0 2 2 0 0 2 0 0 2 2 2 1 2

A 0 0 2 0 2 2 0 0 2 0 0 2 2 2 1 2

B 0 0 2 0 2 2 0 0 2 0 0 2 2 2 1 2

13

Amin  Emin  Amin  Emin  B7  Emin 

Judge-ment com-in' an' I don' — know, — Wade in the wa - ter.

T 0 2 0 0 2 0 2 0 0 2 2 2 1 2

A 0 2 0 0 2 0 2 0 0 2 2 2 1 2

B 0 2 0 0 2 0 2 0 0 2 2 2 1 2

D.C. al Fine

Waltzing Matilda

The most popular song from Australia, “Waltzing Matilda,” is about a traveling apprentice. “Waltzing” means to travel from one place to another in search of work. “Matilda” is a euphemism for a blanket roll wrapped around one’s belongings.

Australia

Slowly

Chord diagrams for the first system:

- G**: 2 1 0 0 0 3
- D**: x x 0 1 3 2
- Emin**: 0 2 3 0 0 0
- C**: x 3 2 0 1 0
- G**: 2 1 0 0 0 3
- D7**: x x 0 2 1 3

Strum:

Once a jol - ly swag - man sat be - side a bill - a - bong, un - der the shade of a

TAB: T 0 0 0 0 2 2 0 2 0 0 1 3 0 0 0 0 3 3 3

B 0 0 0 0 2 2 0 2 0 0 1 3 0 0 0 0 3 3 3

Chord diagrams for the second system:

- G**: 2 1 0 0 0 3
- D**: x x 0 1 3 2
- G**: 2 1 0 0 0 3
- D**: x x 0 1 3 2
- Emin**: 0 2 3 0 0 0
- C**: x 3 2 0 1 0

4

cool - i - bah tree, And he sang as he sat and wait - ed while his bil - ly boiled,

TAB: T 3 3 3 3 0 2 0 0 0 2 2 0 2 0 0 0 1 3 0

B 3 3 3 3 0 2 0 0 0 2 2 0 2 0 0 0 1 3 0

7

G 2 1 0 0 3 Emin 0 2 3 0 0 0 Amin x 0 2 3 1 0 D7 x x 0 2 1 3 G 2 1 0 0 0 3 C x 3 2 0 1 0

Chorus:

you'll come a waltz-ing Ma - til - da with me. Waltz-ing Ma-til-da, waltz-ing Ma-til-da,

T 0 0 0 3 1 0 2 2 2 0 3 3 3 3 3 0 3 3 3 2 0

A 0 0 0 3 1 0 2 2 2 0 3 3 3 3 3 0 3 3 3 2 0

B 0 0 0 3 1 0 2 2 2 0 3 3 3 3 3 0 3 3 3 2 0

11

G 2 1 0 0 3 Amin x 0 2 3 1 0 D7 x x 0 2 1 3 G 2 1 0 0 3 D7 x x 0 2 1 3

You'll come a waltz - ing Ma - til - da with me, And he sang as he sat and

T 3 3 3 0 3 3 3 1 0 2 0 2 0 0 0 2 2

A 3 3 3 0 3 3 3 1 0 2 0 2 0 0 0 2 2

B 3 3 3 0 3 3 3 1 0 2 0 2 0 0 0 2 2

14

Emin 0 2 3 0 0 0 C x 3 2 0 1 0 G 2 1 0 0 0 3 Emin 0 2 3 0 0 0 Amin x 0 2 3 1 0 D7 x x 0 2 1 3 G 2 1 0 0 0 3

wait-ed while his bil - ly boiled, You'll come a waltz - ing Ma - til - da with me.

T 0 2 0 0 1 3 0 0 0 0 3 1 0 2 2 2 0

A 0 2 0 0 1 3 0 0 0 0 3 1 0 2 2 2 0

B 0 2 0 0 1 3 0 0 0 0 3 1 0 2 2 2 0

2. Down came a jumpbuck to drink beside the billabong,
Up jumped the swagman and grabbed him with glee,
And he sang as he tucked the jumpbuck in his tuckerbag,
You'll come a waltzing Matilda with me.
Chorus
3. Down came the stockman, riding on his thoroughbred,
Down came the troopers, one, two, three.
"Where's the jolly jumpbuck you've got in your tuckerbag?"
You'll come a waltzing Matilda with me.
Chorus
4. Up jumped the swagman and leapt into the billabong,
"You'll never catch me alive," said he.
And his ghost may be heard as you pass beside that billabong,
You'll come a waltzing Matilda with me.
Chorus

We Three Kings

The words and music for this American carol were written in 1863 by John Henry Hopkins as part of a Christmas pageant for the General Theological Seminary in New York City. It is still a very popular Christmas carol in America today.

*Words and music by
John Henry Hopkins*

Moderately

Chord diagrams for guitar:

- Emin**: 0 2 3 0 0 0
- D**: x x 0 1 3 2
- Emin**: 0 2 3 0 0 0
- D**: x x 0 1 3 2
- Emin**: 0 2 3 0 0 0
- D**: x x 0 1 3 2
- G**: 2 1 0 0 0 3
- Emin**: 0 2 3 0 0 0
- G**: 2 1 0 0 0 3
- Amin**: x 0 2 3 1 0
- G**: 2 1 0 0 0 3
- Emin**: 0 2 3 0 0 0
- D**: x x 0 1 3 2
- G**: 2 1 0 0 0 3

Strum: [downstroke] [upstroke] [downstroke] [upstroke]

Verse:

We three kings of o - ri - ent are, bear - ing gifts we

Chorus:

fol - low - ing yon - der star. Oh, star of won - der,

Tablature:

0 2 0 2 4 0 4 2 0 2 0 2

0 1 0 1 3 0 3 1 0 1 0 1

3 0 3 1 0 0 1 1 0 0 3 1 0

2 0 2 0 4 2 4 0 0 0 0 0

1 0 1 0 3 1 3 1 0 0 0 0

10

C x 3 2 0 1 0 G 2 1 0 0 3 C x 3 2 0 1 0 G 2 1 0 0 3

star of might, star with roy - al beau - ty bright.

T 0 0 0 0 0 0 0 0
A 0 2 0 0 0 0 0 0
B 0 1 0 0 0 0 0 0

13

G 2 1 0 0 3 D x 0 1 3 2 Amin x 0 2 3 1 0 D x x 0 1 3 2 G 2 1 0 0 3 C x 3 2 0 1 0 G 2 1 0 0 3

West - ward lead - ing, still pro-ceed - ing, guide us to thy per - fect light.

T 0 0 2 0 1 0 2 0
A 0 0 0 0 0 0 0 0
B 0 0 1 0 1 0 2 0

2. Born a babe on Bethlehem's plain;
Gold we bring to crown Him again;
King forever, ceasing never,
Over us all to reign.

Chorus

3. Frankincense to offer have I;
Incense owns a deity nigh;
Prayer and praising, all me rising,
Worship Him, God on high.

Chorus

4. Myrrh is mine; it's bitter perfume,
Breathes a life of gathering gloom;
Sorrowing, sighing, bleeding, dying,
Seal'd in the stone-cold tomb.

Chorus

5. Glorious now behold Him arise,
King and God and sacrifice,
Heaven sings, "Hallelujah!"
"Hallelujah!" Earth replies.

We Wish You a Merry Christmas

This is a traditional carol from England. The second and third verses speak of a “figgy pudding” which was somewhat like a fruitcake made from figs, orange peel, and other dried fruits.

English

Quickly

Chord diagrams for C, F, D, and G are shown above the first staff. The first staff shows the melody in 3/4 time, starting with a strum pattern. The lyrics are: We wish you a mer-ry Christ - mas, we wish you a mer-ry Christ - mas, we

TAB: 0 1 1 3 1 0 2 2 2 3 3 0 3 1 0 0 0

Chord diagrams for Emin, Amin, G, and C are shown above the second staff. The second staff shows the melody in 3/4 time, starting with a strum pattern. The lyrics are: wish you a mer-ry Christ - mas and a hap - py New Year. Good

5

Chorus:

TAB: 0 0 1 0 3 1 2 0 0 2 3 0 1 0

9

C G F G

x 3 2 0 1 0 2 1 0 0 0 3 x x 3 2 1 1 2 1 0 0 0 3

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

tid - ings we bring to you and your kin. Good

T 1 1 1 0 0 1 0 2 0 3

A

B 1 1 1 0 0 1 0 2 0 3

13

C G C

x 3 2 0 1 0 2 1 0 0 0 3 x 3 2 0 1 0

1 2 3 4 1 2 3 4 1 2 3 4

tid - ings of Christ - mas and a hap - py New Year.

T 0 3 1 3 0 0 0 2 3 0 1

A

B 0 3 1 3 0 0 0 2 3 0 1

2. O, bring us some figgy pudding,
O, bring us some figgy pudding,
O, bring us some figgy pudding,
And a cup of good cheer.

Chorus

3. We won't go until we get some,
We won't go until we get some,
We won't go until we get some,
So bring some out here.

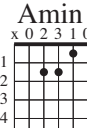
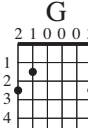
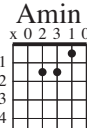
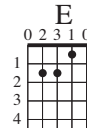
Chorus

What Child Is This?

Originally entitled "Greensleeves," the music for this song came from England. New lyrics were penned by William Chatterton Dix in the mid 1800s. This is still a big Christmas favorite in England and the United States.

*Words and music by
William Chatterton Dix*

Slowly

Amin  G  Amin  E 

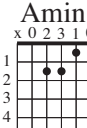
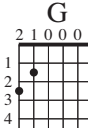
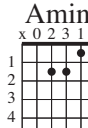
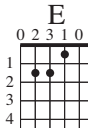
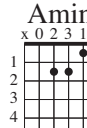
Strum: 



What child is this — who laid to rest — on Ma-ry's lap — is sleep - ing? Whom

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

2 1 3 0 1 0 3 0 0 2 0 1 2 2 1 2 0 1 2 2

Amin  G  Amin  E  Amin 

5



an - gels greet — with an - thems sweet — while shep - herds watch — are keep - ing.

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

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

9

G 2 1 0 0 0 3
1 2 3 4

Amin x 0 2 3 1 0
1 2 3 4

E 0 2 3 1 0 0
1 2 3 4

This, this ___ is Christ the king ___ whom shep - herds guard ___ and an - gels sing.

T 3 3 2 0 | 3 0 0 2 0 | 1 2 2 1 2 | 0 1 2

A

B

3 3 2 0 | 3 0 0 2 0 | 1 2 2 1 2 | 0 1 2

13

G 2 1 0 0 0 3
1 2 3 4

Amin x 0 2 3 1 0
1 2 3 4

E 0 2 3 1 0 0
1 2 3 4

Amin x 0 2 3 1 0
1 2 3 4

Haste! Haste! ___ to bring Him laud, ___ the babe ___ the son ___ of Ma - ry.

T 3 3 2 0 | 3 0 0 2 0 | 1 0 2 1 4 1 | 2 2

A

B

3 3 2 0 | 3 0 0 2 0 | 1 0 2 1 4 1 | 2 2

2. Why lies He in such mean estate
Where ox and ass are feeding?
Good Christian fear, for sinners here
The silent word is pleading,
Nails, spear, shall pierce Him through,
The cross He bore for me, for you
Hail, hail the word made flesh,
The babe the son of Mary.
3. So bring Him incense, gold, and myrrh
Come peasant king to own Him
The king of kings, salvation brings
Let loving hearts enthrone Him
Raise, raise the song on high
The virgin sings her lullaby
Joy, joy for Christ is born
The babe the son of Mary.

When Johnny Comes Marching Home

This is one of most famous songs of the Civil War. There are some versions extant that alternately express the thoughts and feelings of the Union soldiers and the Confederate soldiers.

American

March tempo

Emin 0 2 3 0 0 0

G 2 1 0 0 0 3

D x x 0 1 3 2

Strum:  

When John-ny comes march-ing home a - gain, Hur - rah, hur - rah, when

T
A
B

1 1 1 1 1 3 0 3 0 1 0 1 0 1

Emin 0 2 3 0 0 0

G 2 1 0 0 0 3

B7 x 2 1 3 0 4

5

John - ny comes march - ing home a - gain, Hur - rah, hur - rah, the

T
A
B

1 1 1 1 3 0 3 0 1 0 0 3 0 1

9

G D C B7

men will cheer, the boys will shout, The la - dies they will all turn out, And we'll

T 0 0 0 0 2 2 2 4 0 0 0 4 2 4 4 4 0 2

A 0 0 0 0 1 1 1 3 0 0 0 3 1 3 3 3 0 1

B 0 0 0 0 1 1 1 3 0 0 0 3 1 3 3 3 0 1

13

G D C B7 Emin D Emin

all feel glad when John - ny comes march - ing home.

T 0 2 0 4 2 2 2 2 0 2

A 0 1 0 3 1 1 1 1 0 1

B 0 1 0 3 1 1 1 1 0 1

2. In eighteen hundred and sixty-one, Hurrah, hurrah,
 In eighteen hundred and sixty-one, Hurrah, hurrah,
 In eighteen hundred and sixty-one,
 The cruel rebellion had just begun,
 And we'll all feel glad when Johnny comes marching home.

3. In eighteen hundred and sixty-five, Hurrah, hurrah,
 In eighteen hundred and sixty-five, Hurrah, hurrah,
 In eighteen hundred and sixty-five,
 We all thanked God we were alive,
 And we'll all feel glad when Johnny comes marching home.

American

Lively

5

ro - ses so red an' the li - lies so fair. An' the

T
A
B

0 2 1 2 3 2 0 2 0 3 0 1

9

C F C

myr - tle so bright with the em - er - ald dew, an' the

T 0 0 3 1 0 0 2 1 2 0 2 3

A 0 0 3 1 0 0 2 1 2 0 2 3

B 0 0 3 1 0 0 2 1 2 0 2 3

13

C G7 C

pale an' the lea - der an' eyes look like blue.

T 0 2 0 2 3 2 0 2 0 3 (3)

A 0 2 0 2 3 2 0 2 0 3 (3)

B 0 2 0 2 3 2 0 2 0 3 (3)

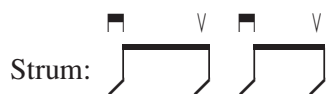
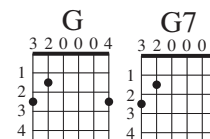
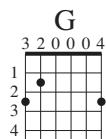
2. I will dance, I will sing an' my life shall be gay,
I will charm every heart in this crowd I will sway,
When I woke from my dream, and the idols was clay,
And all portions of lovin' had all flown away.
3. He taught me to love him an' promised to love,
And to cherish me over all others above,
My poor heart is wandering, no misery can tell,
He has left me no warning, no words of farewell.
4. He taught me to love him an' called me his flower,
That is blooming to cheer him through life's weary hour,
How I long to see him and regret the dark hour,
He's gone and neglected his frail wildwood flower.

Worried Man Blues

This “hard times” song comes from the Blue Ridge Mountains (where there were always plenty of hard times). It has long been a favorite among folk musicians.

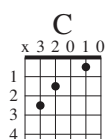
Traditional

Lively



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

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



5 takes a wor-ried man to sing a wor-ried song, it takes a wor-ried

T							
A	2	2	2	3	0	2	0
B	2	2	2	3	0	2	0

10

G B7 Emin D

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

T A B

0 2 0 0 0 2 0 0 3 0 2

14

D D7 G

but I won't be wor-ried long.

T A B

(2) 0 0 0 0 0 2 0 (0)

0 0 0 0 0 2 0

Yankee Doodle

It is commonly held that the words of this song were penned in 1755 by British Army surgeon Dr. Richard Shuckburgh in mockery of colonial military dress. Though meant as an insult, the Americans took the song as their own. To this day, "Yankee Doodle" is sung at July 4th celebrations across America.

*Words and music by
Richard Shuckburgh*

With Energy

C
x 3 2 0 1 0
1
2
3
4

G7
3 2 0 0 1
1
2
3
4

Strum:

Yan - kee Doo - dle went to town, rid - ing on a po - ny,

T 1 1 3 0 1 0 3 1 1 3 0 1 0

A

B 1 1 3 0 1 0 3 1 1 3 0 1 0

C
x 3 2 0 1 0
1
2
3
4

F
x x 3 2 1 1
1
2
3
4

G7
3 2 0 0 1
1
2
3
4

C
x 3 2 0 1 0
1
2
3
4

5

stuck a feath - er in his hat and called it mac - a - ro - ni.

T 1 1 3 0 1 0 3 1 0 0 2 0 1 1

A

B 1 1 3 0 1 0 3 1 0 0 2 0 1 1

9 Chorus:

Yan - kee Doo - dle keep it up, Yan - kee Doo - dle dan - dy,

T 2 0 2 0 2 0 1 0 2 0 3 2 0

A 2 0 2 0 2 0 1 0 2 0 3 2 0

B 2 0 2 0 2 0 1 0 2 0 3 2 0

13

mind the mu - sic and the step, and with the girls be hand - y.

T 2 0 2 0 2 0 1 2 0 1 0 3 1 1

A 2 0 2 0 2 0 1 2 0 1 0 3 1 1

B 2 0 2 0 2 0 1 2 0 1 0 3 1 1

2. Father and I went down to camp
Along with Captain Gooding
And there we saw the men and boys
As thick as hasty pudding.

Chorus

3. There was Captain Washington
Upon a slapping stallion
A-giving orders to his men
I guess there was a million.

Chorus

4. And then the feathers on his hat
They looked so' tarnal fin-a
I wanted pockily to get
To give to my Jemima.

Chorus

5. And then we saw a swamping gun
Large as a log of maple
Upon a deuced little cart
A load for father's cattle.

Chorus

6. And every time they shoot it off
It takes a horn of powder
It makes a noise like father's gun
Only a nation louder.

Chorus

7. I went as nigh to one myself
As' Siah's underpinning
And father went as nigh agin
I thought the deuce was in him.

Chorus

8. We saw a little barrel, too
The heads were made of leather,
They knocked upon it with little clubs
And called the folks together.

Chorus

9. And there they'd fife away like fun
And play on cornstalk fiddles
And some had ribbons red as blood
All bound around their middles.

Chorus

Chorus:

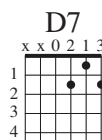
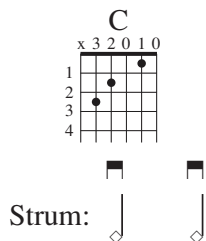
Yankee Doodle, keep it up
Yankee Doodle dandy
Mind the music and the step
And with the girls be handy.

Yankee Doodle Boy

This is the only song from the 1904 musical *Little Johnny Jones* that is still popular today. It was in this musical that George M. Cohan played his first leading role. Cohan considered himself the Yankee Doodle Boy even though his birthday was really on July 3rd.

Words and Music by
George M. Cohan

March Tempo



I'm a Yan-kee Doo-dle Dan - dy A Yan - kee

T 0 3 3 1 0 1 3 2 3 3 0

A

B 0 3 3 1 0 1 3 2 3 3 0

Doo-dle, do or die; A real live neph-ew of my

T 3 0 2 0 1 (1) 0 0 0 2 3 0 3

A

B 3 0 2 0 1 0 0 0 2 3 0 3

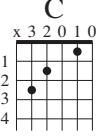
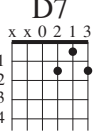
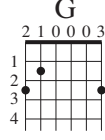
Un - cle Sam, Born on the Fourth of Ju - ly. I've

T 1 0 3 0 3 1 2 1 0 3 (3) 3

A

B 1 0 3 0 3 1 2 1 0 3 3

17

C  D7  G 

got a Yan-kee Doo-dle sweet - heart, She's my

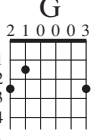
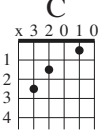
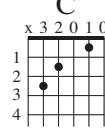
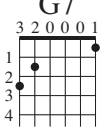
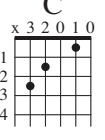
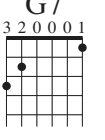
T 0 3 3 1 0 1 3 2 3 0

A

B

0 3 3 1 0 1 3 2 3 0

22

G  C  C  G7  C  G7 

Yan-kee Doo-dle joy. _____ Yan-kee Doo-dle came to Lon-don,

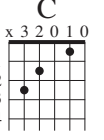
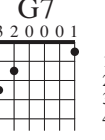
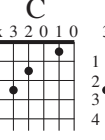
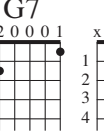
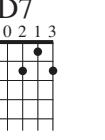
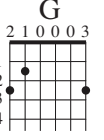
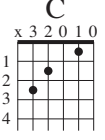
T 3 0 2 0 1 (1) 1 1 3 0 1 0 3 0

A

B

3 0 2 0 1 1 1 3 0 1 0 3 0

27

C  G7  C  G7  D7  G  C 

Just to ride the po - nies; I am the Yan-kee Doo-dle boy. _____

T 1 1 3 0 1 0 2 3 2 0 1 3 0 1 (1)

A

B

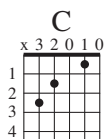
1 1 3 0 1 0 2 3 2 0 1 3 0 1

The Yellow Rose of Texas

Legend has it this American folk song describes how Emily West, a prisoner of Mexican general Santa Anna, helped American General Sam Houston win the 1836 Battle of San Jacinto during the Texas War of Independence.

American

Fast

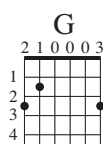
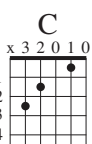


Strum:



She's my Rose-bud she's my Dar-lin'! My love is sweet and true! I

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



5 still can hear her laugh-ter 'neath Tex-as skies of blue; I'm

T	0	0	0	0	0	3	1	0	1	3	0	3	0
A	0	0	0	0	0	3	1	0	1	3	0	3	0
B	0	0	0	0	0	3	1	0	1	3	0	3	0

C
x 3 2 0 1 0

1
2
3
4

9

get - tin' set to hur - ry back and I know there she'll be, My sweet

T 2 0 0 0 2 0 0 3 2 0 1 3 0 0 0

A 2 0 0 0 2 0 0 3 2 0 1 3 0 0 0

B 2 0 0 0 2 0 0 3 2 0 1 3 0 0 0

G7
3 2 0 0 0 1

1
2
3
4

C
x 3 2 0 1 0

1
2
3
4

G7
3 2 0 0 0 1

1
2
3
4

C
x 3 2 0 1 0

1
2
3
4

13

Yel - low rose of Tex - as there a - wait - in' faith - ful - ly.

T 1 1 1 1 0 3 1 1 0 0 3 1

A 0 0 0 0 3 1 0 0 3 1

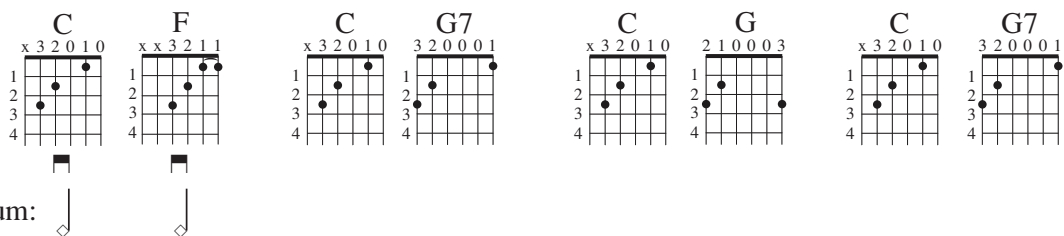
B 0 0 0 0 3 1 0 0 3 1

You're a Grand Old Flag

This was the hit song from the 1906 musical *George Washington Jr.*, written by George M. Cohan. Few songs express such a warm sense of patriotism toward the American national symbol.

Words and Music by
George M. Cohan

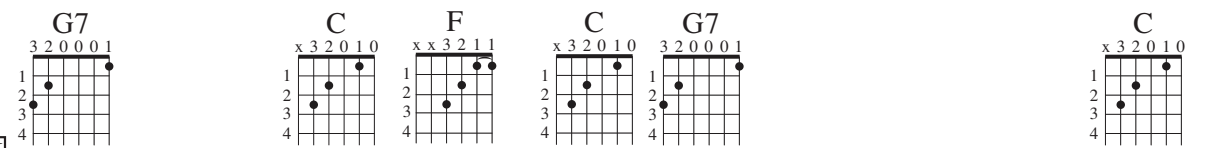
March Tempo



Musical notation for the first system (measures 1-4). The melody is in 4/4 time, starting with a treble clef. The lyrics are: "You're a grand old flag. You're a high fly - ing flag And for -". Below the melody is a guitar tablature with strings T, A, B and fret numbers 0, 2, 3, 3, 3, 0, 3, 3, 0, 2, 3, 0, 3.

Musical notation for the second system (measures 5-8). The melody continues with the lyrics: "ev - er in peace may you wave. You're the em - blem". Above the melody are chord diagrams for C, G7, C, G7, Dmin7, G7, and Dmin. Below the melody is a guitar tablature with strings T, A, B and fret numbers 3, 0, 3, 3, 0, 3, 2, (2), 3, 0, 2, 3.

Musical notation for the third system (measures 9-12). The melody continues with the lyrics: "of The land I love The home of the free and the brave.". Above the melody are chord diagrams for G7, C, E7, Amin, D7, and G. Below the melody is a guitar tablature with strings T, A, B and fret numbers 0, 3, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0.



16

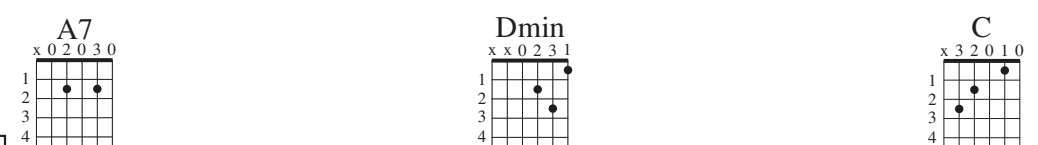
Ev - 'ry heart beats true 'neath the Red, White, and Blue, Where there's

T

A

B

0 2 3 3 3 0 3 3 0 2 3 2 1



21

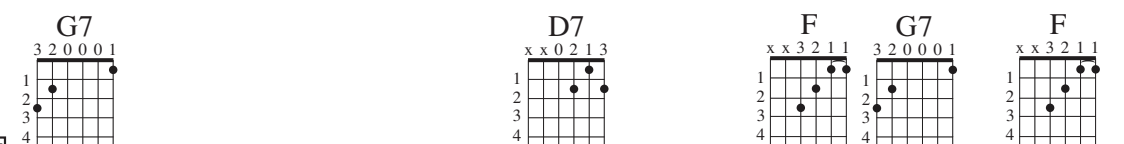
nev - er a boast or brag. Should auld ac - quaint - ance

T

A

B

0 4 2 2 2 0 3 3 3 3 2



27

be for - got, Keep your eye on the grand old flag.

T

A

B

0 4 0 2 3 0 3 0 3 2 3 (3)



GUITAR FRETBOARD CHART

Frets 1-12

STRINGS						FRET						STRINGS						
6th	5th	4th	3rd	2nd	1st	6th	5th	4th	3rd	2nd	1st	6th	5th	4th	3rd	2nd	1st	
E	A	D	G	B	E	← Open →	E	A	D	G	B	E	A	D	G	B	E	
F	B $\flat$	E $\flat$	A $\flat$	C	F	← 1st Fret →	F	A $\sharp$ /B $\flat$	D $\sharp$ /E $\flat$	G $\sharp$ /A $\flat$	C	F	A $\sharp$ /B $\flat$	D $\sharp$ /E $\flat$	G $\sharp$ /A $\flat$	C	F	
F $\sharp$	G $\flat$	B	E	A	D $\flat$	← 2nd Fret →	F $\sharp$ /G $\flat$	B	E	A	C $\sharp$ /D $\flat$	F $\sharp$ /G $\flat$	A $\sharp$ /B $\flat$	D $\sharp$ /E $\flat$	G $\sharp$ /A $\flat$	C	F	
G	C	F	B $\flat$	D	G	← 3rd Fret →	G	C	F	A $\sharp$ /B $\flat$	D	G	A $\sharp$ /B $\flat$	D	G	A $\sharp$ /B $\flat$	D	
G $\sharp$	A $\flat$	D $\flat$	G $\flat$	B	E $\flat$	← 4th Fret →	G $\sharp$ /A $\flat$	C $\sharp$ /D $\flat$	F $\sharp$ /G $\flat$	B	D $\sharp$ /E $\flat$	G $\sharp$ /A $\flat$	A $\sharp$ /B $\flat$	D $\sharp$ /E $\flat$	G $\sharp$ /A $\flat$	C $\sharp$ /D $\flat$	F $\sharp$ /G $\flat$	
A	D	G	C	E	A	← 5th Fret →	A	D	G	C	E	A	A	D	G	C	E	A
A $\sharp$	B $\flat$	E $\flat$	A $\flat$	D $\flat$	F	← 6th Fret →	A $\sharp$ /B $\flat$	D $\sharp$ /E $\flat$	G $\sharp$ /A $\flat$	C $\sharp$ /D $\flat$	F	A $\sharp$ /B $\flat$	A $\sharp$ /B $\flat$	D $\sharp$ /E $\flat$	G $\sharp$ /A $\flat$	C $\sharp$ /D $\flat$	F	
B	E	A	D	G $\flat$	B	← 7th Fret →	B	E	A	D	F $\sharp$ /G $\flat$	B	B	E	A	D	G $\flat$	
C	F	B $\flat$	E $\flat$	G	C	← 8th Fret →	C	F	A $\sharp$ /B $\flat$	D $\sharp$ /E $\flat$	G	C	C	F	B $\flat$	E $\flat$	G	
C $\sharp$	D $\flat$	G $\flat$	B	E	A $\flat$	← 9th Fret →	C $\sharp$ /D $\flat$	F $\sharp$ /G $\flat$	B	E	G $\sharp$ /A $\flat$	C $\sharp$ /D $\flat$	C $\sharp$ /D $\flat$	F $\sharp$ /G $\flat$	B	E	A $\flat$	
D	G	C	F	A	D	← 10th Fret →	D	G	C	F	A	D	D	G	C	F	A	D
D $\sharp$	E $\flat$	A $\flat$	D $\flat$	G $\flat$	B $\flat$	← 11th Fret →	D $\sharp$ /E $\flat$	G $\sharp$ /A $\flat$	C $\sharp$ /D $\flat$	F $\sharp$ /G $\flat$	A $\sharp$ /B $\flat$	D $\sharp$ /E $\flat$	D $\sharp$ /E $\flat$	A $\sharp$ /B $\flat$	C $\sharp$ /D $\flat$	F $\sharp$ /G $\flat$	B $\flat$	
E	A	D	G	B	E	← 12th Fret →	E	A	D	G	B	E	E	A	D	G	B	E

THE **HUGE BOOK** OF REALLY EASY MELODIES FOR GUITAR IN TAB

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Aloha Oe	Funiculi, Funicula	The Minstrel Boy	Shenandoah
Amazing Grace	Go Tell It on the Mountain	My Bonnie	Silent Night
America (My Country, 'Tis of Thee)	God Rest Ye Merry Gentlemen	My Old Kentucky Home	The Sloop John B.
America the Beautiful	Greensleeves	The Navy Hymn	The Star-Spangled Banner
Aria from <i>Don Giovanni</i>	Hark! The Herald Angels Sing	Nobody Knows the Trouble I've Seen	The Streets of Laredo
Au Claire de la Lune	Hava Nagila	O Canada	Swing Low, Sweet Chariot
Auld Lang Syne	He's Got the Whole World in His Hands	O Come, All Ye Faithful (Adeste Fideles)	Theme from <i>Swan Lake</i>
Aura Lee	Home on the Range	O Come, O Come, Emmanuel	Theme from <i>Beethoven's 5th Symphony</i>
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