

Mel Bay Presents

# 101 EASY

## Fingerstyle Guitar Solos

by *Larry McCabe*

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## INTRODUCTION

Welcome to Mel Bay's *101 Easy Fingerstyle Guitar Solos*. This book contains a wealth of time-honored songs that have been played and enjoyed by many generations of musicians. Many styles are covered here: children's songs, Christmas songs, American standards, hymns and spirituals, blues, calypso, train songs, Stephen Foster songs, patriotic songs, and more. The arrangements are designed for beginning to intermediate guitar players, and can be played on classical, electric, and steel-string acoustic guitars.

You are sure to find some of your old favorites here, and I am confident that you will discover some "new favorites" as well. We hope this book becomes a good friend and companion to you and your guitar in the years to come.

## HOW TO USE THIS BOOK

### The Written Music

Each example is written in both notation and tablature exactly as it is recorded.

### Fingerings

1. Suggested fretting-hand fingerings are provided in the notation staff. The recommended fingerings are not absolute, and you may modify a particular fingering if you have a better idea.

1 = First (index) finger   2 = Second (middle) finger   3 = Third (ring) finger   4 = Fourth (little) finger

2. Individual approaches to picking-hand fingering vary greatly; for instance, classical guitarists often use a different technique than a blues guitarist. Most of the arrangements in this book leave the picking-hand fingering up to the player.

### The Companion CD

1. An "A" tuning note is provided on the first track of the companion CD.

2. Most of the songs have their own CD track. Because the current technology allows only 99 tracks, a few tracks contain two songs. For your convenience, each doubled track contain short songs.

### Procedure

The songs are arranged in alphabetical order rather than by degree of difficulty (degree of difficulty is sometimes a subjective issue). Feel free to work through the songs in any order. If you encounter an arrangement that is too difficult, try another song, and then return to the more challenging arrangement later.

# Abilene

TRACK 2

American Folk Song

Chords: C, E7, F

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

A: | | 3 | 2 1 3 | 3 2 1 3 2

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

Chords: C, A7, D7, G7

T: 1 1 | 3 3 3 5 0 | 0 0 0 3 0

A: 2 0 | 4 5 4 5 4 | 3 0 0 3

B: 3 5 4 | 5 4 5 4 | 3 3

Chords: C, C7, F, Fm, C, A7, G7, C

T: 1 1 3 1 2 1 1 | 0 4 3 3 | 0 0 3 0 | 3

A: 3 3 2 1 1 | 0 4 5 4 | 3 3 | 3

B: 3 | 4 3 | 0 3 0 | 3

**Chorus**

|                                      |                                    |                                       |
|--------------------------------------|------------------------------------|---------------------------------------|
| Abilene, Abilene,                    | Crowded city, ain't nothin' free,  | Sit alone every night,                |
| Prettiest town I ever seen;          | Ain't nothin' in this town for me; | Watch the trains run out of sight;    |
| Folks out there don't treat you mean | Wish to the Lord that I could be   | Don't I wish they were carrying me to |
| In Abilene, my Abilene.              | In Abilene, my Abilene.            | Abilene, my Abilene.                  |

# Across the Western Ocean



TRACK 3

Irish Sea Chantey

Chord: C

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

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

B 3 3 | 3 3 3 2 0 1

Chords: G7, C

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

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

B 3 3 | 3 3 3 2 0 1

Chords: F, C, C, Am

T 5 6 5 3 | 3 3 1 0 | 3 3 1 0 3

A 5 6 5 3 | 0 1 0 3 | 0 1 0 3

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

Chords: C, G7, G7, C

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

A 3 2 0 3 | 0 3 | 0 3

B 3 3 | 2 3 | 2 3

# All the Good Times Are Past and Gone



TRACK 4

Old-time and Bluegrass Song

First system of musical notation for guitar. It consists of a treble clef staff with a 3/4 time signature and a guitar tablature staff below it. The first measure has a tremolo symbol. The second measure is marked with a C chord. The third measure has a 4-measure rest. The fourth measure is marked with an F chord. The fifth measure is marked with a C chord. The tablature shows fingerings for the Treble (T), Middle (A), and Bass (B) strings.

Second system of musical notation for guitar. It consists of a treble clef staff and a guitar tablature staff. The first measure is marked with a C chord. The second measure has a 4-measure rest. The third measure is marked with a G chord. The fourth measure has a 4-measure rest. The fifth measure has a 4-measure rest. The sixth measure has a 4-measure rest. The tablature shows fingerings for the Treble (T), Middle (A), and Bass (B) strings.

Third system of musical notation for guitar. It consists of a treble clef staff and a guitar tablature staff. The first measure is marked with a C chord. The second measure has a 4-measure rest. The third measure has a 4-measure rest. The fourth measure is marked with an F chord. The fifth measure is marked with a C chord. The sixth measure has a 4-measure rest. The tablature shows fingerings for the Treble (T), Middle (A), and Bass (B) strings.

Fourth system of musical notation for guitar. It consists of a treble clef staff and a guitar tablature staff. The first measure is marked with a C chord. The second measure has a 4-measure rest. The third measure is marked with a G chord. The fourth measure has a 4-measure rest. The fifth measure is marked with a C chord. The sixth measure is marked with a C chord. The seventh measure has a 4-measure rest. The eighth measure has a 4-measure rest. The tablature shows fingerings for the Treble (T), Middle (A), and Bass (B) strings.

# All the Pretty Little Horses



TRACK 5

African Lullaby

Em Am D Em

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

Em Am D Em

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

G C D Em

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

Em Am D Em

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

# Au Clair De La Lune



French Folksong

Shift to the third position for the D7 chord in measure 11

Chords: C, G, C, G, Am, G, C

First system of musical notation for 'Au Clair De La Lune'. It consists of a treble clef staff with a 4/4 time signature, a bass clef staff with fingerings, and a guitar fretboard diagram below. The fretboard diagram shows strings T, A, B from top to bottom. The first system covers measures 1 through 7.

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

Chords: C, G, C, G, Am, G, C

Second system of musical notation for 'Au Clair De La Lune', covering measures 8 through 14. It follows the same format as the first system with treble and bass staves and a guitar fretboard diagram.

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

Chords: Dm, D7, G

Third system of musical notation for 'Au Clair De La Lune', covering measures 15 through 17. This system includes a Dm chord in measure 15 and a D7 chord in measure 16. The fretboard diagram for the D7 chord shows a sharp on the F string (3rd fret) and a natural on the 4th string (2nd fret).

|   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 3 | 3 | 3 | 3 | 2 | 2 | 3 | 5 | 0 | 2 | 0 |
| A |   | 3 |   | 3 | 0 | 3 |   | 4 | 0 | 0 | 0 |
| B | 0 | 3 | 0 | 3 | 0 | 3 | 5 | 4 | 0 | 0 | 3 |

Chords: C, G, C, G, Am, G, C

Fourth system of musical notation for 'Au Clair De La Lune', covering measures 18 through 24. It follows the same format as the previous systems with treble and bass staves and a guitar fretboard diagram.

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



# Aura Lee



Minstrel Song, 1861

This melody was used for Elvis Presley's "Love Me Tender" in 1956.

Musical notation for the first system, measures 1-4. Chords: C, D, G, C. Notes: i m i m | a i m | i m i m | i. Dynamics: p.

TAB for the first system: T 0 1 0 1 | 3 2 3 | 1 0 2 0 | 1; A 0 1 0 1 | 0 2 3 | 1 0 2 0 | 1; B 3 3 | 0 | 3 3 | 3

Musical notation for the second system, measures 5-8. Chords: C, D, G, C. Notes: i m i m | a i m | i m i m | i. Dynamics: p.

TAB for the second system: T 0 1 0 1 | 3 2 3 | 1 0 2 0 | 1; A 0 1 0 1 | 0 2 3 | 1 0 2 0 | 1; B 3 3 | 0 | 3 3 | 3

Musical notation for the third system, measures 9-12. Chords: C, E7, Am, E7. Notes: a m i | a m i | a m i m | a. Dynamics: p.

TAB for the third system: T 0 0 0 | 0 0 0 | 0 3 1 3 | 0; A 0 0 0 | 0 0 0 | 0 3 1 3 | 0; B 3 3 | 0 | 0 3 1 3 | 0

Musical notation for the fourth system, measures 13-16. Chords: C, A7, D, G, C. Notes: m i m i | m i m | i m a m | i. Dynamics: p.

TAB for the fourth system: T 0 0 1 0 | 3 2 3 | 1 0 0 3 | 1; A 0 0 1 0 | 0 2 3 | 1 0 0 3 | 1; B 3 0 | 0 | 3 3 | 3

# The Banks of the Ohio

TRACK 8

American Folksong

Chords: C, G7

Melody: i m i m i m i m i m i m i m a

Lyrics: p p p p p p p p p p p p

T: 1 1 3 | 0 1 0 | 1 0 0 1 | 3 0 3 | 3 0 3 0

A: | 0 0 | 2 0 2 | 0 0 0 | 0 0 0 | 0 0 0

B: 3 3 3 2 3 2 | 3 0 3 0 | 3 3 3 3 | 3 3 3 3

Chords: G7, C

Melody: m i m i m i m i m i m a

Lyrics: p p p p p p p p p p p p

T: 1 1 | 3 3 1 | 0 1 0 | 3 1 3 5

A: 0 0 | 0 0 0 | 1 0 0 | 0 1 0 0

B: 3 3 3 3 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3

Chords: C, F

Melody: m i m i m i m i m i m i

Lyrics: p p p p p p p p p p p p

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

A: 0 0 0 | 0 0 2 0 | 3 2 3 2 | 0 3 2 0 3

B: 3 3 3 | 3 3 3 3 | 3 3 3 3 | 0 3 0 3

Chords: C, G7, C

Melody: m i m i m i m i m i m i

Lyrics: p p p p p p p p p p p p

T: 0 1 0 | 0 1 0 0 3 | 1 1 0 0

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

B: 3 3 3 | 3 3 3 3 | 3 2 3 0 3

# Big Ball in Boston



Traditional Country

Also known as "Big Ball in Nashville," "Big Ball in Cowtown," "Big Ball in Bristol," etc. Played by old-time country, bluegrass, and Western Swing musicians.

The first system of musical notation consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in G major. The guitar accompaniment is shown on a six-string staff with strings labeled T (Treble), A (Acoustic), and B (Bass). The first four measures are: Measure 1 (G chord): T (0), A (0), B (3); Measure 2 (G chord): T (0), A (0), B (3); Measure 3 (C chord): T (1), A (2), B (3); Measure 4 (G chord): T (3), A (0), B (3).

The second system of musical notation continues the melody and guitar accompaniment. The first four measures are: Measure 5 (G chord): T (0), A (0), B (3); Measure 6 (D chord): T (1), A (0), B (2); Measure 7 (G chord): T (0), A (0), B (3); Measure 8 (G chord): T (0), A (0), B (3).

Tip re: measure seven: Non-classical guitarists often fret the F# (6th string) with the thumb of the fretting hand.

*Chorus*

Big ball in Boston, big ball in town;  
Big ball in Boston, we'll dance around.

Let's have a party, let's have a time;  
Let's have a party, I won't need a dime.

Roll on the ground, boys, roll on the ground;  
Eat salty crackers, ten cents a pound.

My love's in jail, boys, my love's in jail;  
My love's in jail, boys, who'll go her bail?

# Boil Them Cabbage Down

Called "Boil Them Cabbage Down" by folks who are grammatically correct.

Comic Folk Song

**Chorus**

Musical notation for the first system of the Chorus. It includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The melody is written on a single staff with notes and rests. Below the melody are three guitar strings (T, A, B) with fret numbers. Chords A, D, A, and E are indicated above the staff.

|   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 2 | 2 | 2 | 2 | 3 | 3 | 2 | 2 | 2 | 2 | 0 | 0 |
| A |   |   | 2 |   | 0 | 0 | 0 | 2 | 2 |   | 2 |   |
| B | 0 |   |   |   | 0 |   | 0 |   |   |   |   | 2 |

Musical notation for the second system of the Chorus. It continues the melody and guitar accompaniment from the first system. Chords A, D, A, E, and A are indicated above the staff.

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 3 | 2 | 2 | 0 | 0 | 2 |
| A |   |   | 2 | 2 | 0 | 0 |   |   | 0 | 0 |   |   | 2 |
| B | 0 |   |   |   | 0 |   |   |   | 0 |   | 0 |   | 0 |

**Verse**

Musical notation for the first system of the Verse. It includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The melody is written on a single staff with notes and rests. Below the melody are three guitar strings (T, A, B) with fret numbers. Chords A and E are indicated above the staff.

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 0 | 0 | 0 | 2 | 0 | 0 | 0 | 2 | 0 | 0 | 0 | 2 | 0 |
| A |   |   | 2 |   |   |   | 2 |   |   | 2 |   |   | 2 |
| B | 0 |   |   | 2 | 0 |   | 2 |   | 0 |   | 2 |   | 0 |

Musical notation for the second system of the Verse. It continues the melody and guitar accompaniment from the first system. Chords A, D, A, E, and A are indicated above the staff.

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 0 | 0 | 0 | 2 | 3 | 3 | 3 | 2 | 2 | 0 | 0 | 2 | 2 |
| A |   |   | 2 |   | 0 | 0 |   | 0 | 0 |   |   |   | 2 |
| B | 0 |   |   | 2 | 0 |   |   | 0 |   | 0 |   |   | 0 |

# Blow the Wind Southerly



TRACK 11

Traditional English

First system of music notation. Chords: D, G, D, D, G, A, D.

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

Second system of music notation. Chords: D, G, D, D, G, A, D.

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

Third system of music notation. Chords: D, A, Bm, A, D, A, E, A.

T 7 7 5 5 5 5 3 0 3 2 0 2 7 7 5 5 5 5 4 7 4 5 5  
 A 0 4 2 0 2 0 0 0 0 6 0 0  
 B 0 4 2 0 0 0 0 0 0

Fourth system of music notation. Chords: G, B7, Em, D, G, Em, A7, D.

T 7 7 7 5 5 5 3 3 3 2 0 3 2 0 3 0 3 2 0 3 2 3  
 A 5 4 2 0 3 0 3 0 3 2 0 3 2 3  
 B 5 4 2 0 3 0 3 0 3 2 0 3 2 3

# The Blue Bell of Scotland



TRACK 12

Dorothea Bland Jordan  
Scotland ca. 1800

Chords: G, C, G, C, Am, G, D7, G

Chords: G, C, G, C, Am, G, D7, G

Chords: G, Em, D, A7, D, D7

Chords: G, C, G, C, Am, G, D7, G

# Bury Me Beneath the Willow



TRACK 13

American Folksong

First system of musical notation for guitar. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is written in eighth notes. Chord symbols D, D7, and G are placed above the staff. Below the staff are three guitar strings (T, A, B) with fret numbers: T (5, 7, 5, 7, 0, 3, 0, 3, 0), A (0, 0, 0, 0, 5, 0, 5, 0, 0, 0, 0), and B (0, 0, 0, 0, 0, 0, 0, 3, 3, 3, 3).

Second system of musical notation for guitar. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is written in eighth notes. Chord symbols D and A are placed above the staff. Below the staff are three guitar strings (T, A, B) with fret numbers: T (2, 3, 0, 2, 3, 2, 0, 2, 2, 0), A (0, 0, 0, 0, 2, 0, 2, 0, 2, 2, 0, 2), and B (0, 0, 0, 0, 0, 0, 0, 0, 2, 0, 2).

Third system of musical notation for guitar. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is written in eighth notes. Chord symbols D, D7, and G are placed above the staff. Below the staff are three guitar strings (T, A, B) with fret numbers: T (5, 7, 5, 7, 0, 3, 0, 3, 0), A (0, 0, 0, 0, 5, 0, 5, 0, 0, 0, 0), and B (0, 0, 0, 0, 0, 0, 0, 3, 3, 3, 3).

Fourth system of musical notation for guitar. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is written in eighth notes. Chord symbols D, A, and D are placed above the staff. A text instruction "Barre 4 strings at the second fret" is placed above the staff. Below the staff are three guitar strings (T, A, B) with fret numbers: T (2, 3, 2, 2, 5, 3, 2, 3, 0), A (0, 0, 0, 0, 2, 2, 0, 2, 0, 0, 0), and B (0, 0, 0, 0, 0, 2, 0, 2, 0, 0, 0).

# Bury Me Not on the Lone Prairie

 TRACK 14

Based on the poem "The Ocean Burial" by E.H. Chapin, 1839  
Music by George N. Allen, 1849

Musical notation for the first system, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is written on a single staff with a D chord above the first measure. The guitar accompaniment is shown on three staves labeled T (Treble), A (Acoustic), and B (Bass).

T: 2 3 3 2 | 5 | 7 5 7 | 2 | 2 0 3

A: 2 0 2 | 0 0 0 0 | 2 0 2 | 0 0 0

B: 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0

Musical notation for the second system, featuring a treble clef, key signature of two sharps, and a 4/4 time signature. The melody is written on a single staff with Em and D chords above the first and second measures respectively. The guitar accompaniment is shown on three staves labeled T, A, and B.

T: 0 | 2 0 3 0 | 3 2 0 2 | 2 3 3 2

A: 0 0 2 0 | 0 0 2 0 | 0 2 0 2 | 0 0 0 0

B: 0 | 0 | 0 | 0 0 0 0

Musical notation for the third system, featuring a treble clef, key signature of two sharps, and a 4/4 time signature. The melody is written on a single staff with a D chord above the first measure. The guitar accompaniment is shown on three staves labeled T, A, and B.

T: 5 | 7 5 7 | 2 | 2 0 3

A: 2 0 2 | 0 0 0 0 | 2 0 2 | 0 0 0

B: 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

Musical notation for the fourth system, featuring a treble clef, key signature of two sharps, and a 4/4 time signature. The melody is written on a single staff with Em, D, and D chords above the first, second, and third measures respectively. The guitar accompaniment is shown on three staves labeled T, A, and B. The lyrics "p i p m" are written below the melody in the third measure.

T: 0 | 2 0 3 0 | 3 | 2

A: 0 0 2 0 | 0 0 2 0 | 0 0 2 0 | 0

B: 0 | 0 | 0 | 2 0 0 0

p i p m p



# Camptown Races



TRACK 15

The original title of this well-known Foster song: "Gwine To Run All Night."

Stephen Foster  
Minstrel Song, 1850

Musical notation for the first system of "Camptown Races". It includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with a G chord above the first measure and a D7 chord above the fifth measure. Below the melody are three guitar strings (T, A, B) with fret numbers: T (3, 3, 0, 3), A (0, 0), B (3, 3) for the first measure; T (0, 3, 0), A (0, 0), B (3, 3) for the second measure; T (0, 2, 0), A (0, 0), B (2, 2) for the third measure; and T (0, 2, 0), A (0, 0), B (2, 2) for the fourth measure.

Musical notation for the second system of "Camptown Races". It includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with G, D7, and G chords above the first, second, and third measures respectively. Below the melody are three guitar strings (T, A, B) with fret numbers: T (3, 3, 0, 3), A (0, 0), B (3, 3) for the first measure; T (0, 3, 0), A (0, 0), B (3, 3) for the second measure; T (2, 0, 2), A (0, 2, 0), B (2, 2) for the third measure; and T (0, 0, 0), A (0, 0, 0), B (3, 3) for the fourth measure.

Musical notation for the third system of "Camptown Races". It includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with G, C, and G chords above the first, second, and third measures respectively. The second measure contains a four-fingered chord (4). Below the melody are three guitar strings (T, A, B) with fret numbers: T (0, 0, 0, 3), A (0, 0, 0), B (3, 3) for the first measure; T (3, 3, 0, 2), A (3, 3, 0, 2), B (3, 3, 0, 2) for the second measure; T (0, 1, 3, 0), A (1, 2, 3, 2), B (3, 2, 3, 2) for the third measure; and T (3, 0), A (0, 0, 0), B (3, 3) for the fourth measure.

Musical notation for the fourth system of "Camptown Races". It includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with G, D7, and G chords above the first, second, and third measures respectively. Below the melody are three guitar strings (T, A, B) with fret numbers: T (3, 3, 0, 3), A (0, 0), B (3, 3) for the first measure; T (0, 3, 0), A (0, 0), B (3, 3) for the second measure; T (2, 0, 1, 0), A (2, 0, 2, 0), B (2, 0, 2, 0) for the third measure; and T (0, 0, 0), A (0, 0, 0), B (3, 0, 3) for the fourth measure.

# Careless Love



TRACK 16

Folk Blues

One of the earliest blues songs, "Careless Love" first appeared in print in 1911 as "Kelly's Love."

Chords: C, G7, C

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

Chords: C, G7

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

Chords: C, C7, (C7+), F, F7, Dm13

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

Chords: C, G7, C, C

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

# Clementine



TRACK 17

Barker Bradford, c. 1884

First system of music for 'Clementine'. It consists of a treble clef staff with a 3/4 time signature and a guitar chord diagram below it. The chord diagram has three staves labeled T, A, and B. The music starts with a C chord and ends with a G7 chord. The guitar diagram shows fingerings for the strings: T (1 1), A (0 0), B (3 2 2) for the first two measures; T (0 0 0), A (1 1 0), B (3 2 2) for the next two measures; T (3 3 1 0), A (2 0), B (3 2 0) for the final two measures.

Second system of music for 'Clementine'. It consists of a treble clef staff with a 3/4 time signature and a guitar chord diagram below it. The chord diagram has three staves labeled T, A, and B. The music starts with a G7 chord and ends with a C chord. The guitar diagram shows fingerings: T (1 1 0 3), A (0 0), B (3) for the first two measures; T (0 1 1 0), A (3 2 2), B (3) for the next two measures; T (3 0 0 3), A (0 0), B (3) for the final two measures.

Third system of music for 'Clementine'. It consists of a treble clef staff with a 3/4 time signature and a guitar chord diagram below it. The chord diagram has three staves labeled T, A, and B. The music starts with a C chord and ends with a G7 chord. The guitar diagram shows fingerings: T (1 0 0 0), A (0 0), B (3) for the first two measures; T (0 1 1 0), A (3 2 2), B (3) for the next two measures; T (3 3 1 0), A (2 0), B (3) for the final two measures.

Fourth system of music for 'Clementine'. It consists of a treble clef staff with a 3/4 time signature and a guitar chord diagram below it. The chord diagram has three staves labeled T, A, and B. The music starts with a G7 chord and ends with a C chord. The guitar diagram shows fingerings: T (1 1 0 3), A (0 0), B (3) for the first two measures; T (0 1 1 0), A (3 2 2), B (3) for the next two measures; T (3 0 0 3), A (0 0), B (3) for the final two measures.

# Corrine, Corrina

 TRACK 18

Blues

This blues standard has been recorded by many diverse artists, including jazz trumpeter Red Nichols, Western Swing band leader Bob Wills, and blues guitarist Taj Mahal.

Chord: D

Chords: D7, G7

Chords: D, A7

Chords: A7, D

# Cripple Creek



Old-time Tune

The best version I have heard of this song was by the late David Akeman, the great singer and old-time banjo player whose stage name was "Stringbean."

## Verse

Musical notation for the Verse. The treble clef staff shows a melody in G major, 2/4 time. The chords are G, C, G, G, D7, G. The banjo staff shows fingerings: 3 3 3 0, 1 0 3, 3 3 3 0, 2 2 0, 3, 3, 3, 2 3.

## Chorus

Musical notation for the Chorus. The treble clef staff shows a melody in G major, 2/4 time. The chords are G, D7, G. The banjo staff shows fingerings: 0 0 2 0, 0 3 0 0, 0 0 2 0, 0 2 0, 3, 3, 3, 2 3.

Well, the easiest money that ever I made,  
I made up in Cripple Creek layin' in the shade;  
Girls up in Cripple Creek about half grown,  
Jump on a man like a dog on a bone.

I got a gal at the head of the creek,  
Goin' up to see her in the middle of the week;  
Goin' up Cripple Creek, goin' in a wiz,  
Goin' up Cripple Creek to see little Liz.

### Chorus

Goin' up Cripple Creek, goin' at a run;  
Goin' up Cripple Creek to have a little fun.  
Goin' up Cripple Creek, goin' at a run,  
Goin' up Cripple Creek to have a little fun.

Cripple Creek's wide and Cripple Creek's deep,  
I'll wade old Cripple Creek 'fore I sleep;  
Roll my britches up to my knees,  
I'll wade old Cripple Creek when I please.

# The Cruel War



Traditional

Peter, Paul and Mary sang a beautiful arrangement of "The Cruel War" back in the '60s. The song goes slowly, with lots of feeling.

Chords: C, Am, Dm, Em, E7

Treble clef, 4/4 time signature. The melody consists of eighth and quarter notes. The lyrics 'p i p i p p p i p p i p p i p p i p p p p p p p p p' are written below the notes.

Bass clef, guitar tablature. The strings are numbered 1-6. The tablature shows fret numbers for each string across the system.

Chords: Am, F, G, F/G, C

Treble clef, 4/4 time signature. The melody continues with eighth and quarter notes. The lyrics 'p i p i p p p i p p i p p i p p i p p i p p i p' are written below the notes.

Bass clef, guitar tablature. The strings are numbered 1-6. The tablature shows fret numbers for each string across the system.

|  |  |   |
|--|--|---|
| <p>The cruel war is raging,<br/>Johnny has to fight;<br/>I want to be with him<br/>From morning till night.</p>  | <p>Your captain will call you,<br/>It grieves my heart so;<br/>Won't you let me go with you?<br/>No, my love no.</p> | <p>Oh, Johnny, oh Johnny,<br/>I fear you are unkind;<br/>I love you far better<br/>Than all of mankind.</p>           |
| <p>I want to be with him,<br/>It grieves my heart so;<br/>Won't you let me go with you?<br/>No, my love no.</p>  | <p>I'll tie back my hair,<br/>Men's clothing I'll put on;<br/>I'll pass as your comrade<br/>As we march along.</p>   | <p>I love you far better<br/>Than words can e'er express;<br/>Won't you let me go with you?<br/>Yes, my love yes.</p> |
| <p>Tomorrow is Sunday,<br/>And Monday is the day<br/>When your captain will call you,<br/>And you must obey.</p> | <p>I'll pass as your comrade,<br/>No one will ever know;<br/>Won't you let me go with you?<br/>No, my love no.</p>   |   |

# Danville Girl



TRACK 21

American Folk Song

Chorus 1 (Measures 1-4)

Chord: C

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

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

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

Chorus 2 (Measures 5-8)

Chords: F, C

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

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

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

Chorus 3 (Measures 9-12)

Chords: F, C

T 2 1 1 3 0 0 0

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

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

Chorus 4 (Measures 13-16)

Chords: G7, C, C

T 3 3 3 0 1 0

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

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

# Down in the Valley



TRACK 22

American Folk Song

For an easier version, play only the first bass note in each measure.

Chords: C, G7

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

Chords: G7, C

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

# Drunken Sailor



TRACK 23

Sea Chantey

Chords: Am, G

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

Chords: Am, Em

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



# East Virginia

TRACK 24

Traditional

First system of music for 'East Virginia'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with a G chord above the first measure. The bass lines are shown for Treble (T), Alto (A), and Bass (B) positions. The bass line includes triplets and a fourth finger (4) in the final measure.

Second system of music. It continues the melody with C and G chords indicated above the staff. The bass lines for T, A, and B positions are provided, showing various fretting patterns and triplets.

Third system of music. It continues the melody with C and G chords indicated above the staff. The bass lines for T, A, and B positions are provided, showing various fretting patterns and triplets.

Fourth system of music. It continues the melody with D and G chords indicated above the staff. The bass lines for T, A, and B positions are provided, showing various fretting patterns and triplets.

# Fair Eleanor



TRACK 25

English Folk Song

A tragic romance in the English ballad tradition. Fair Eleanor's heart was pierced by a knife-wielding rival, who was in turn put to death by Eleanor's true love, Lord Thomas.

First system of musical notation for 'Fair Eleanor'. It consists of a treble clef staff with a key signature of two sharps (D major) and a 3/4 time signature. The melody is written in quarter notes. Chords are indicated above the staff: D, D, G, D. Below the staff are three guitar strings (T, A, B) with fret numbers. The T string has frets 0, 2, 3, 3, 0, 2. The A string has frets 0, 0, 0, 0, 0, 0. The B string has frets 0, 0, 3, 0, 0, 0.

Second system of musical notation for 'Fair Eleanor'. It consists of a treble clef staff with a key signature of two sharps (D major) and a 3/4 time signature. The melody is written in quarter notes. Chords are indicated above the staff: A, D, Bm, A. Below the staff are three guitar strings (T, A, B) with fret numbers. The T string has frets 0, 2, 7, 5, 5, 2, 0, 3, 0, 0. The A string has frets 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The B string has frets 0, 0, 2, 0, 0, 0, 0, 0, 0, 0.

Third system of musical notation for 'Fair Eleanor'. It consists of a treble clef staff with a key signature of two sharps (D major) and a 3/4 time signature. The melody is written in quarter notes. Chords are indicated above the staff: D, D, G, D. Below the staff are three guitar strings (T, A, B) with fret numbers. The T string has frets 7, 5, 7, 7, 0, 3, 3, 0, 2, 3, 3. The A string has frets 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The B string has frets 0, 0, 3, 0, 0, 0, 0, 0, 0, 0, 0.

Fourth system of musical notation for 'Fair Eleanor'. It consists of a treble clef staff with a key signature of two sharps (D major) and a 3/4 time signature. The melody is written in quarter notes. Chords are indicated above the staff: D, G, D, D. Below the staff are three guitar strings (T, A, B) with fret numbers. The T string has frets 2, 0, 3, 0, 2, 0. The A string has frets 0, 0, 0, 0, 0, 0. The B string has frets 0, 0, 3, 0, 0, 0.

# Faith of Our Fathers

TRACK 26

Words by Frederick Faber  
Music by H.F. Hemy, 1864

D A7sus4 D D A7 D Em A7 D G D

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

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

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

E7 A7 D A7sus4 D D A7 D Em A7 D

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

A 1 0 4 5 0 2 0 4 2 0 0 0 0 0 0

B 0 4 5 2 0 3 4 2 0 2 0 0 0 0 0

G D Bm Em A7 D G D

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

A 0 0 0 0 0 0 0 0 0 0 0 0 0

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

A D D A7sus4 D G A A7 D

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

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

B 0 0 0 0 3 0 0 3 0 0 0 0 0

# Frankie and Johnny

TRACK 27

American Blues Song

Barrelhouse piano style - "swing" the eighth notes.

C7

p i p i i p i p p p p i p i p i i p i

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

C7 F7

p p p i p i p i p i p i p i p i p i

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

F7 B7 C7 G7

m i a m i i p i p i p i p i

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

G7 C7 C7 C9

p i p i p i p i p i p i

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

# Freight Train

TRACK 28

Fingerpicking Standard

First system of musical notation for 'Freight Train'. It consists of a treble clef staff with a 4/4 time signature and a bass staff with fingerings. The treble staff shows a melody with notes on the 4th, 3rd, 2nd, and 1st strings. The bass staff shows fingerings for the 4th, 3rd, 2nd, and 1st strings. Chords C, G, and G7 are indicated above the staff.

Second system of musical notation for 'Freight Train'. It consists of a treble clef staff with a 4/4 time signature and a bass staff with fingerings. The treble staff shows a melody with notes on the 4th, 3rd, 2nd, and 1st strings. The bass staff shows fingerings for the 4th, 3rd, 2nd, and 1st strings. Chords G7 and C are indicated above the staff.

Third system of musical notation for 'Freight Train'. It consists of a treble clef staff with a 4/4 time signature and a bass staff with fingerings. The treble staff shows a melody with notes on the 4th, 3rd, 2nd, and 1st strings. The bass staff shows fingerings for the 4th, 3rd, 2nd, and 1st strings. Chords E7, Am, and F are indicated above the staff.

Fourth system of musical notation for 'Freight Train'. It consists of a treble clef staff with a 4/4 time signature and a bass staff with fingerings. The treble staff shows a melody with notes on the 4th, 3rd, 2nd, and 1st strings. The bass staff shows fingerings for the 4th, 3rd, 2nd, and 1st strings. Chords C, G7, and C are indicated above the staff.



TRACK 29

# God Is So Good

African Gospel Song

The melody is in the lower voice and is written with down stems. Notes with up stems are accompanying notes. Play the melody louder than the accompaniment.

Chords: C, G, C

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

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

Chords: C, F, C, G7, C

T 0 1 0 1 1 0 0 0 1 0 1 0 1

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

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



TRACK 30

# Good Night, Ladies

Words by E.P. Christie, 1847

Chords: C, G7

T 0 1 0 1 0 1 3 3

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

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

Chords: C, F, C, G7, C

T 0 1 1 1 0 0 3 3 1

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

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

# Green Grow the Lilacs



Traditional

Variation: Change the rhythm of some or all of the quarter-note melody measures to the following: dotted quarter, eighth, quarter note.

Chord: C

|   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|
| T | 0 | 0 | 0 | 3 | 1 | 0 | 1 | 1 |
| A | 0 |   |   |   |   |   | 0 |   |
| B | 3 |   |   | 3 |   | 3 |   | 3 |

Chords: C, G

|   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 3 | 0 | 0 | 0 | 3 | 1 | 0 | 0 | 3 | 3 | 3 |
| A |   |   |   |   |   |   | 0 |   |   |   |   |
| B | 3 |   |   | 3 |   |   | 3 |   |   |   | 3 |

Chords: C, F

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

Chords: C, Am7, G, C

|   |   |   |   |   |   |   |   |   |   |   |  |
|---|---|---|---|---|---|---|---|---|---|---|--|
| T | 0 | 3 | 3 | 3 | 0 | 1 | 3 | 0 | 0 | 1 |  |
| A |   |   |   |   |   |   |   |   |   |   |  |
| B | 3 |   |   | 0 |   |   | 3 |   |   | 3 |  |

# Groundhog



TRACK 32

Mountain Song

Arranged in bluegrass banjo style. Melody notes are indicated by accent marks.

Musical notation for the first system, featuring a treble clef, 2/4 time signature, and a key signature of one flat. The melody is written on a single staff with accents under the notes. Chords C and G7 are indicated above the staff.

Banjo tablature for the first system, showing strings T, A, and B with fret numbers (0, 1, 2, 3, 5) and rhythmic notation.

Musical notation for the second system, continuing the melody with accents and chord changes (C, G7, C, C, G7).

Banjo tablature for the second system, corresponding to the musical notation above.

Musical notation for the third system, including slurs and accents, with chords C and G7.

Banjo tablature for the third system, including slurs and fret numbers.

Musical notation for the fourth system, concluding the piece with a final chord C.

Banjo tablature for the fourth system, concluding the piece.



# Hand Me Down My Walking Cane



TRACK 33

American Folk Song

Chorus 1 (Measures 1-4)

Chord: C

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

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

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Chorus 2 (Measures 5-8)

Chords: G7, C

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

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

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Chorus 3 (Measures 9-12)

Chords: F, C

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

A 3 2 3 2 | 3 2 3 2 | 3 2 3 2 | 3 2 3 2

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Chorus 4 (Measures 13-16)

Chords: C, Gsus4, G7, C, C

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

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

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

# Handsome Molly



TRACK 34

Traditional

Musical notation for the first system, including a treble clef staff with a C chord and a guitar fretboard diagram below it.

Musical notation for the second system, including a treble clef staff with C, Dm7, and G7 chords and a guitar fretboard diagram below it.

Musical notation for the third system, including a treble clef staff with G7, F, Dm7, and G7 chords and a guitar fretboard diagram below it.

I wish I were in London  
Or some other seaport town;  
I'd set my foot in a steamboat,  
I'd sail the ocean 'round.

While sailing 'round the ocean,  
While sailing round the sea;  
I'd think of Handsome Molly  
Wherever she may be.

Don't you remember, Molly,  
You gave me your right hand?  
You said if ever you'd marry  
That I would be your man.

You rode to church last Sunday,  
You passed me right on by;  
I know your mind is changin'  
By the rovin' of your eye.

Her hair was black as a raven,  
Her eyes as black as coal;  
Her cheeks they was like lilies  
Out in the morning cold.

I'll go down to the river  
When everyone's asleep;  
I'll think of Handsome Molly  
Then lay me down to weep.

# The House of the Rising Sun

BV----- Symbol for *barre chord*. Cover three or more strings with the first finger at the fret indicated by the Roman numeral.

Allow the melody notes (stems down) to ring while softly playing the accompanying arpeggios.

Am i m C D F

T  
A  
B

BV Am C E7

T  
A  
B

Am C D F

T  
A  
B

Am E7 Am Am

T  
A  
B

# Hush, Little Baby



TRACK 36

Lullaby

This well-known children's song has been rearranged and recorded under the title "Mockingbird" by several rock singers.

Chord progression: C, G7, C

The first system of musical notation consists of a treble clef staff with a 4/4 time signature. The melody is written in eighth and quarter notes. Below the staff are three guitar strings (T, A, B) with fret numbers. The chords are C, G7, and C.

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

Chord progression: C, G7, C

The second system of musical notation is identical to the first system, showing the melody and guitar accompaniment for the second measure of the piece.

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

Hush, little baby, don't say a word,  
 Papa's gonna buy you a mockingbird;  
 And if that mockingbird don't sing,  
 Papa's gonna buy you a diamond ring.

And if that billy goat don't pull,  
 Papa's gonna buy you a cart and bull;  
 And if that cart and bull turn over,  
 Papa's gonna buy you a dog named Rover.

And if that diamond ring is brass,  
 Papa's gonna buy you a looking glass;  
 And if that looking glass gets broke,  
 Papa's gonna buy you a billy goat.

And if that dog named Rover won't bark,  
 Papa's gonna buy you a horse and cart;  
 And if that horse and cart break down,  
 You'll still be the prettiest girl in town.

# I Know Where I'm Going



TRACK 37

Traditional Irish

"I Know Where I'm Going" blends simplicity of form (an 8-bar verse) with the beautiful, misty sound that is typical of Irish airs.

Chords: C, G7, C, C, Am, G7

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

Chords: C, C/B, Am, Dm, G7

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

I know where I'm going,  
And I know who's going with me;  
I know who I love,  
But the Lord knows who I'll marry.

I have stockings of silk,  
Shoes of fine green leather;  
Combs to buckle my hair,  
And a ring on every finger.

Some say he's black,  
But I say he's bonnie;  
The fairest of them all  
Is my handsome, winsome Johnny.

Feather beds are soft,  
And painted rooms are bonnie;  
But I would trade them all  
For my handsome, winsome Johnny.

I know where I'm going,  
And I know who's going with me;  
I know who I love,  
And my dear knows who I'll marry.

# I'm on My Way

TRACK 38

Gospel Song

Chords: C, G7

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

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

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

Chords: G7, C

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

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

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

Chords: C, F

T 3 3 3 5 3 | 1 3 3 1 | 3 3 1

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

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

Chords: C, G7, C, C

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

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

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

# It Ain't Gonna Rain No More

TRACK 39

Traditional

Musical notation for the first system, featuring a treble clef, 4/4 time signature, and a key signature of one flat. The melody is written on a single staff, and the guitar accompaniment is shown on a six-string staff below. The first measure is marked with a C chord, and the final measure is marked with a G7 chord.

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

Musical notation for the second system, continuing the melody and guitar accompaniment. The first measure is marked with a G7 chord, and the final measure is marked with a C chord.

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



# I Wish I Was Single Again

TRACK 40

Minstrel Song

"... and if I were single, my pockets would jingle ..."

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Chord D is indicated above the first measure. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5. The bass line consists of dotted half notes: D3, G2, D3, G2.

|   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   | 3 | 3 | 3 | 3 | 2 | 0 |   |   |   |   |
| A | 2 |   |   |   |   |   |   | 2 | 2 | 2 | 2 |
| B |   | 0 |   |   | 0 |   |   | 0 |   | 0 |   |

Second system of musical notation. Chord D is indicated above the first measure, and chord A is indicated above the last measure. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5. The bass line consists of dotted half notes: D3, G2, D3, G2, A3, D4.

|   |   |   |   |   |   |   |   |  |   |   |   |
|---|---|---|---|---|---|---|---|--|---|---|---|
| T | 3 | 3 | 3 | 3 | 2 | 3 | 0 |  |   |   |   |
| A |   |   |   |   |   |   |   |  | 2 |   | 2 |
| B | 0 |   |   | 0 |   |   | 0 |  |   | 2 |   |

Third system of musical notation. Chords D, D7, and G are indicated above the measures. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5. The bass line consists of dotted half notes: D3, G2, D3, G2, F#2, D3.

|   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 2 | 2 | 2 | 2 | 0 | 3 | 0 | 0 | 0 | 0 | 3 | 0 |
| A |   |   |   |   |   |   |   |   |   |   |   |   |
| B | 0 |   |   | 0 |   |   |   |   |   |   |   |   |

Fourth system of musical notation. Chords A, D, and D are indicated above the measures. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5. The bass line consists of dotted half notes: D3, G2, D3, G2, A3, D4.

|   |   |   |   |   |   |   |   |   |  |   |  |  |
|---|---|---|---|---|---|---|---|---|--|---|--|--|
| T |   |   |   |   | 0 | 2 | 3 |   |  |   |  |  |
| A | 2 | 2 | 2 | 2 |   |   |   |   |  |   |  |  |
| B | 0 |   |   | 2 |   |   | 0 | 0 |  | 0 |  |  |



# J'ai Passe Devant ta Porte

TRACK 41

Cajun Waltz

Musical notation for the first system of 'J'ai Passe Devant ta Porte'. The piece is in 3/4 time with a key signature of one sharp (F#). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Chords D and A7 are indicated above the melody. The bass line includes fret numbers for the Treble (T), Middle (A), and Bass (B) strings.

Musical notation for the second system of 'J'ai Passe Devant ta Porte'. The piece continues in 3/4 time with a key signature of one sharp (F#). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Chords D, G, D, A, and D are indicated above the melody. The bass line includes fret numbers for the Treble (T), Middle (A), and Bass (B) strings.

# Johnny Get Your Haircut

TRACK 42

Traditional Folk Song

Musical notation for 'Johnny Get Your Haircut'. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Chords E, A, B, and E are indicated above the melody. The bass line includes fret numbers for the Treble (T), Middle (A), and Bass (B) strings. The melody includes fingerings (m, i, p, m) and dynamics (p).

Johnny get your haircut,  
Haircut, haircut;  
Johnny get your haircut,  
Just like me!

# Johnny Has Gone For a Soldier

TRACK 43

Song of the American Revolution

This lament describes the effects of war from a woman's point of view. Popular at the time of the Revolution—and revived during the Civil War—the melody is of Irish origin.

Gm Dm Gm Dm B $\flat$  Dm Gm F/A B $\flat$

Gm Dm Gm EbMaj7 Gm Dm Gm

Here I sit on Buttermilk Hill,  
Who could blame me, cry my fill;  
And every tear would turn a mill,  
Johnny has gone for a soldier.

I'll sell my flax, I'll sell my wheel,  
Buy my love a sword of steel;  
So it in battle he may wield,  
Johnny has gone for a soldier.

My oh my, I loved him so,  
Broke my heart to see him go;  
And only time will heal my woe,  
Johnny has gone for a soldier.

I'll dye my petticoat, I'll dye it red,  
And 'round the world I'll beg my bread;  
For the lad I love from me has fled,  
Johnny has gone for a soldier.



# Jolly Old Saint Nicholas

TRACK 44

Christmas Song

The thumb (Th.) is used to fret bass notes in measures 5, 8, 13, and 15.

Chords: C, E7, Am, Em

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

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

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

Chords: F, C, D7, G

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

A 2 2 3 2 | 3 2 3 2 | 5 5 4 5 | 0 0 2

B 1 1 | 3 3 2 | 5 4 5 4 | 3 0 2

Chords: C, E7, Am, Em

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

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

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

Chords: F, C, D7, G, C

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

A 2 2 3 2 | 3 2 3 2 | 5 5 4 5 | 0 3

B 1 1 | 3 3 2 | 5 4 5 4 | 3 3

# The Joys of Love

## (Plaisir D' Amour)

TRACK 45

John Paul Martini  
French Song

Chords: C, G, C

Chords: Dm, Am, G

Chords: F, G, C, Dm

Chords: Am7, G, C, C

# Just As I Am



TRACK 46

Words by Charlotte Elliot ca. 1835

Music ("Woodworth") by William Bradbury, 1849

Chords: G, G, (D7), G, D7, G

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

A: | | 0 | | | | | |

B: 3 | 0 | 2 0 3 | 2 0 0 | 3 0 0 3

Chords: D7, G

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

A: 2 0 0 | 0 | 0 | 4 5 3 | 0 0 0 7

B: 2 0 0 | 2 | 0 | 0 4 5 3 | 3 2 0 0 7

Chords: G, G, (D7), G, C

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

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

B: 3 0 0 | 2 0 3 | 3 2 0 | 2 0 3

Chords: G, G, (D7), G, D7, G, G

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

A: 0 0 3 | 2 0 3 | 2 3 | 0 0 0 3

B: 2 0 3 | 2 0 3 | 2 3 | 3 2 0 0 3

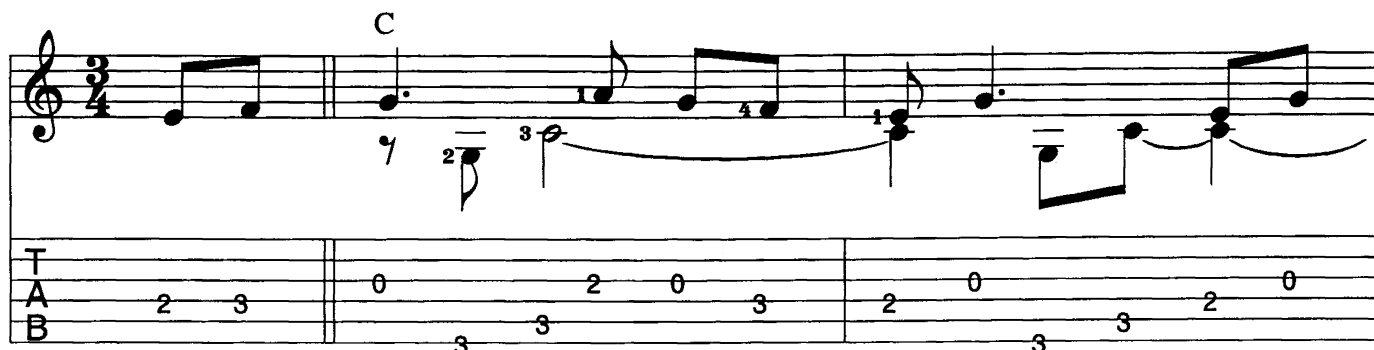
# Kevin Barry

 TRACK 47

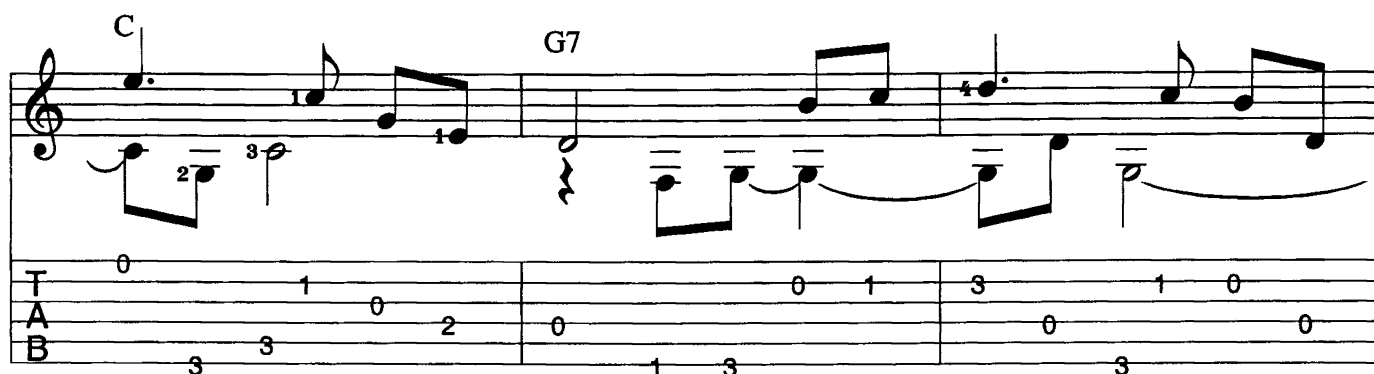
Ireland

Kevin Barry, an eighteen-year old Irish freedom fighter, was hanged by the British in the Mountjoy Jail, Dublin, on November 1, 1920.

C



C G7



G7 C



Early on a Monday morning,  
High upon a gallows tree;  
Kevin Barry gave his young life  
For the cause of liberty.

Just a lad of eighteen summers,  
Still there's no one can deny;  
As he walked to death that morning  
Nobly held his head up high.

### Chorus

"Shoot me like an Irish soldier,  
Do not hang me like a dog;  
For I fought to free old Ireland  
On that dark September morn."

"All around that little bakery  
Where we fought them hand to hand;  
Shoot me like an Irish soldier,  
For I fought to free Ireland."

Just before he faced the hangman  
In his lonely prison cell;  
British soldiers tortured Barry,  
Just because he wouldn't tell.

Another martyr for old Ireland,  
Another murder for the Crown;  
Brutal laws to crush the Irish  
Could not keep their spirits down.

# Little Rosewood Casket



TRACK 48

Traditional

First system of musical notation for 'Little Rosewood Casket'. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4 and B4, and a dotted quarter note C5. The bass line consists of quarter notes G2, A2, B2, and C3. Chord symbols A, E7, and A are placed above the staff. The guitar tablature below shows fingerings for the top three strings (T, A, B).

Second system of musical notation. The melody continues with a quarter note D4, followed by quarter notes E4 and F#4, and a dotted quarter note G4. The bass line consists of quarter notes G2, A2, B2, and C3. Chord symbols A, D, E7, and A are placed above the staff. The guitar tablature shows fingerings for the top three strings.

Barre the four top strings at the 2nd fret (EBGD) for two beats.

Third system of musical notation. The melody starts with a quarter note G4, followed by quarter notes A4 and B4, and a dotted quarter note C5. The bass line consists of quarter notes G2, A2, B2, and C3. Chord symbols A and D are placed above the staff. A bar line with a '4' indicates a barre on the 4th string at the 2nd fret. The guitar tablature shows fingerings for the top three strings.

Fourth system of musical notation. The melody continues with a quarter note D4, followed by quarter notes E4 and F#4, and a dotted quarter note G4. The bass line consists of quarter notes G2, A2, B2, and C3. Chord symbols E7, A, and A are placed above the staff. The guitar tablature shows fingerings for the top three strings.

# Liza Jane



TRACK 49

Traditional Folk Song

First system of musical notation for "Liza Jane". It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. Below the treble staff is a guitar tablature with three lines labeled T (Treble), A (Middle), and B (Bass). The tablature uses numbers 0, 2, 3, and 4 to indicate fret positions. A chord symbol 'G' is placed above the first measure. The system contains four measures of music.

Second system of musical notation. It continues the melody from the first system. The treble staff shows a melodic line with some grace notes. The guitar tablature continues with fret numbers. Chord symbols 'G', 'D7', and 'G' are placed above the staff. The system contains four measures of music.

Third system of musical notation. It continues the melody. The treble staff shows a melodic line with some grace notes. The guitar tablature continues with fret numbers. A chord symbol 'G' is placed above the first measure. The system contains four measures of music.

Fourth system of musical notation. It continues the melody and includes a double bar line with first and second endings. The treble staff shows a melodic line with some grace notes. The guitar tablature continues with fret numbers. Chord symbols 'G', 'D7', and 'G' are placed above the staff. The system contains four measures of music.



# Loch Lomond

## (You Take the High Road)

TRACK 50

Traditional Scottish

Chords: C, Am, Dm, G7

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

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

B 3 2 0 || 0 3 0 3 3

Chords: C, Am, F, Em

T 1 1 1 0 3 | 5 3 3

A 3 2 2 | 3 3 3 2 2

B 3 2 0 | 3 3 3 2 2

Chords: Am, Em, Dm, G7

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

A 5 0 | 0 2 2 3 0 0

B 0 | 0 2 3 3

Chords: C, Em, Am, Dm, G7, C

T 1 1 0 3 5 3 0 | 3 1

A 3 2 0 5 | 0 3

B 3 2 0 | 0 3

# Lonesome Valley

(You've Got to Walk That Lonesome Valley)

TRACK 51

Spiritual

Musical notation for the first system, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is written on a single staff with a 'D' chord symbol above the first measure. The bass lines are indicated by letters T, A, and B. The T line contains the numbers 2, 2, 0, 3, 2, 0, 3, 0, 2, 3, 2, 3. The A line contains 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The B line contains 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

Musical notation for the second system, continuing the melody with 'A' and 'D' chord symbols. The T line contains 0, 3, 0, 2, 2, 2, 0. The A line contains 0, 2, 0, 2, 0, 2, 0, 0, 0, 0, 0, 0. The B line contains 0, 2, 0, 2, 0, 2, 0, 0, 0, 0, 0, 0.

Musical notation for the third system, featuring 'G' and 'D' chord symbols. The T line contains 3, 2, 0, 3, 0, 2, 3, 0. The A line contains 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The B line contains 3, 3, 3, 3, 0, 0, 0, 0, 0, 0, 0, 0.

Musical notation for the fourth system, featuring 'D', 'A7', and 'D' chord symbols. The melody includes a dynamic marking 'p i p m' under the final notes. The T line contains 2, 2, 2, 2, 2, 0, 3, 0, 3, 2, 3, 0. The A line contains 0, 0, 0, 0, 0, 0, 2, 0, 0, 0, 3, 0. The B line contains 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

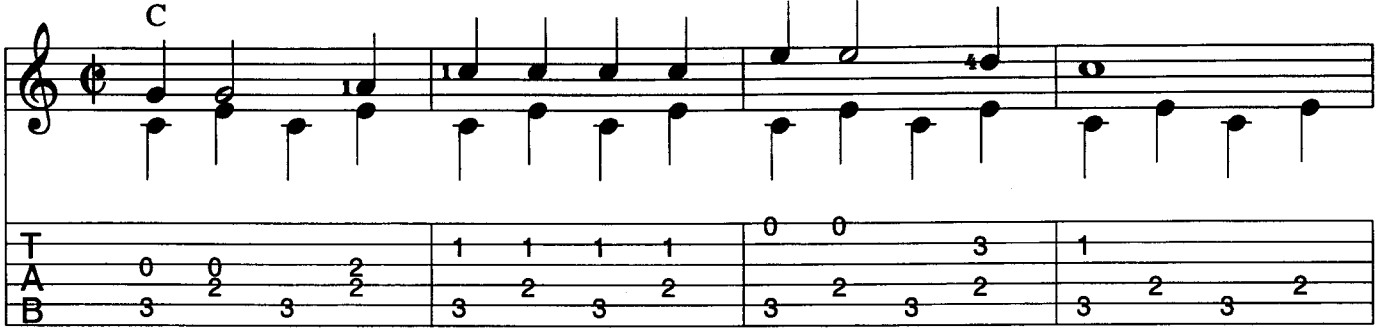
# Long Journey Home

 TRACK 52

Folk and Bluegrass Song

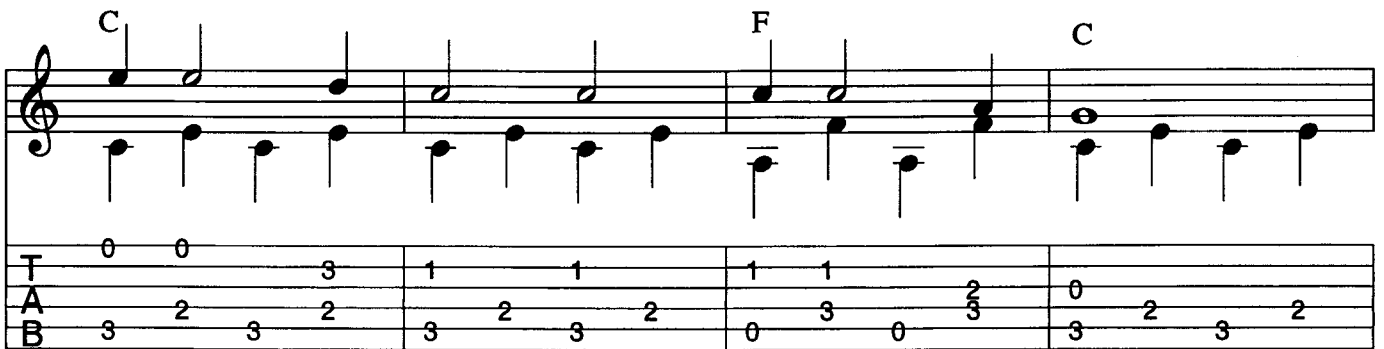
Also known as "Two Dollar Bill" ("Lost all my money but a two-dollar bill . . .").

C



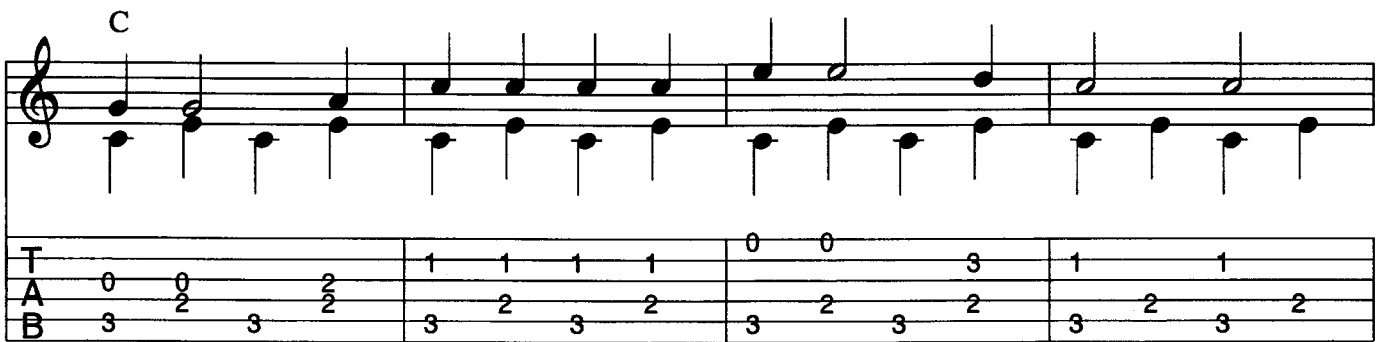
T 1 1 1 1 0 0 3 1  
 A 0 0 2 1 2 3 2 2  
 B 3 2 3 2 3 2 3 2

C F C



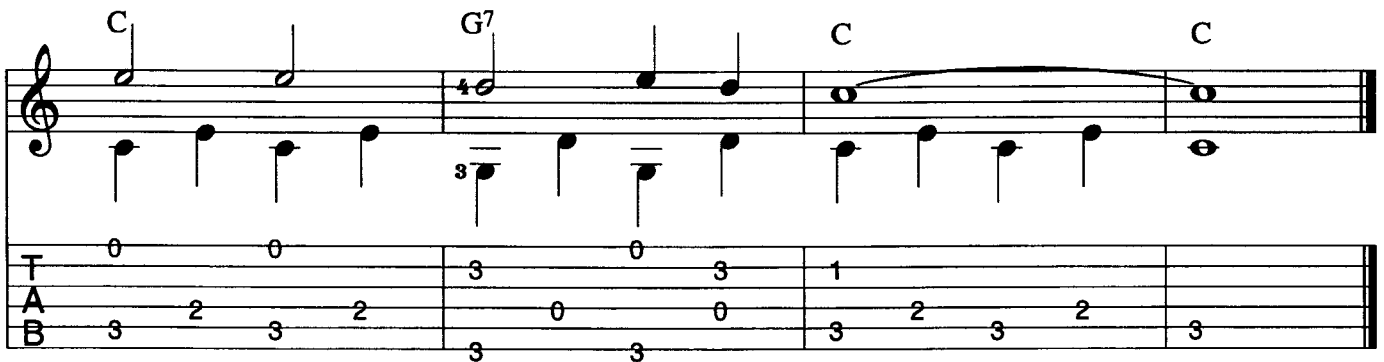
T 0 0 3 1 1 1 1 2 0 0 3 0  
 A 3 2 3 2 3 2 0 3 0 3 3 2  
 B 3 2 3 2 3 2 0 3 0 3 3 2

C



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

C G7 C C



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

# Look Down That Lonesome Road



TRACK 53

Spiritual, ca 1865

First system of musical notation for guitar. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is written in a simple, folk style. Below the staff are three guitar strings (T, A, B) with fret numbers. Chords are indicated above the staff: A, D, and Dm.

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

A 2 0 2 | 0 2 | 0 2 | 0 0 0 | 0 0 0

B 0 2 0 2 | 0 2 0 2 | 0 0 0 0 | 0 0 0 0

Second system of musical notation for guitar. It continues the melody from the first system. Chords are indicated above the staff: A, E7, and A.

T 0 2 | 0 2 | 2 2 | 2 2

A 0 2 0 2 | 0 0 0 0 | 0 2 0 2 | 0 2 0 2

B 0 2 0 2 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

Third system of musical notation for guitar. It continues the melody. Chords are indicated above the staff: A, D, and Dm.

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

A 2 0 2 | 0 2 | 0 0 0 | 0 0 0 0

B 0 2 0 2 | 0 2 0 2 | 0 0 0 0 | 0 0 0 0

Fourth system of musical notation for guitar. It concludes the melody. Chords are indicated above the staff: A, E7, A, and A.

T 0 2 | 0 2 | 2 2 | 2 2

A 0 2 0 2 | 0 0 0 0 | 0 2 0 2 | 0 2 0 2

B 0 2 0 2 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

# Lord Randall



TRACK 54

England

The traditional British ballad, "Lord Randall," ("Where have you been, Lord Randall, my son?") was almost certainly the foundation for Bob Dylan's "A Hard Rain's Gonna Fall."

First system of musical notation for "Lord Randall". It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is written in quarter notes. Chords are indicated above the staff: A (first measure), A (fourth measure), E7 (fifth measure), and A (sixth measure). Below the staff are three guitar strings (T, A, B) with fret numbers: T (6, 6, 6), A (6, 0, 7), B (0, 0, 0) for the first three measures; T (1, 6, 6), A (6, 6, 6), B (0, 0, 0) for the last two measures.

Second system of musical notation. Chords include A, B7, E7, and Am. The melody continues with quarter notes. Below the staff are guitar strings: T (6, 0, 7), A (6, 0, 7), B (0, 7, 0) for the first three measures; T (5, 5, 5), A (5, 5, 5), B (0, 0, 0) for the last two measures.

Third system of musical notation. Chords include E7 and Am. The melody features a slur over the first two measures of the system. Below the staff are guitar strings: T (4, 0, 0), A (2, 2, 2), B (0, 2, 2) for the first three measures; T (5, 5, 5), A (5, 5, 5), B (0, 0, 0) for the next three measures; T (4, 0, 0), A (2, 2, 2), B (0, 2, 2) for the final three measures.

Fourth system of musical notation. Chords include A, Dm, A, E7, and A. The melody concludes with quarter notes. Below the staff are guitar strings: T (2, 2, 2), A (2, 2, 2), B (0, 2, 2) for the first three measures; T (3, 3, 0), A (3, 3, 0), B (0, 3, 0) for the next three measures; T (2, 2, 2), A (2, 2, 2), B (0, 2, 2) for the final three measures.

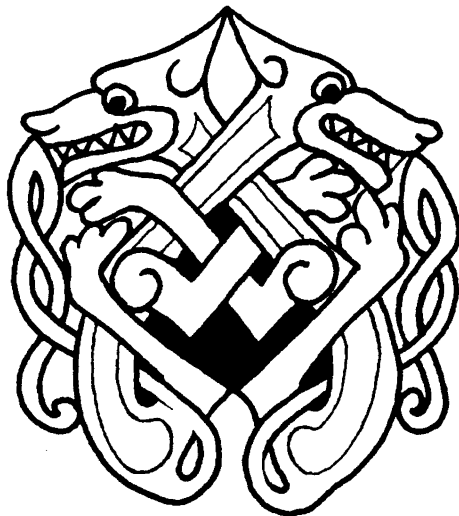
# Love Came Down at Christmas

TRACK 55

Irish Christmas Carol

First system of musical notation for 'Love Came Down at Christmas'. It features a treble clef and a 4/4 time signature. The melody is written on a single staff with notes and rests. Chords are indicated above the staff: C, F, G, C, C. Below the staff is a guitar tablature with three lines labeled T (Treble), A (Acoustic), and B (Bass). The tablature uses numbers 0-5 and '3' for triplets to indicate fingerings for the guitar.

Second system of musical notation for 'Love Came Down at Christmas'. It features a treble clef and a 4/4 time signature. The melody is written on a single staff with notes and rests. Chords are indicated above the staff: C, Dm, G, Em, G, C. Below the staff is a guitar tablature with three lines labeled T (Treble), A (Acoustic), and B (Bass). The tablature uses numbers 0-5 and '3' for triplets to indicate fingerings for the guitar.



# Mary Ann

TRACK 56

Traditional Calypso Song

First system of musical notation for 'Mary Ann'. The treble clef staff shows a melody with notes G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The guitar fretboard diagram below shows fingerings for strings T, A, and B. Chords C and G7 are indicated above the staff.

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

Second system of musical notation for 'Mary Ann'. The treble clef staff shows a melody with notes G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The guitar fretboard diagram below shows fingerings for strings T, A, and B. Chords G7 and C are indicated above the staff.

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

Third system of musical notation for 'Mary Ann'. The treble clef staff shows a melody with notes G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The guitar fretboard diagram below shows fingerings for strings T, A, and B. Chords C and G7 are indicated above the staff.

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

Fourth system of musical notation for 'Mary Ann'. The treble clef staff shows a melody with notes G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The guitar fretboard diagram below shows fingerings for strings T, A, and B. Chords G7, C, and C are indicated above the staff.

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

# Mary Hamilton

TRACK 57

English Ballad

First system of musical notation for 'Mary Hamilton'. It consists of a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in quarter notes. Below the staff are guitar fretboard diagrams for the Treble (T), Middle (A), and Bass (B) strings. Chords G, C, and G are indicated above the staff.

Second system of musical notation. The treble staff continues the melody. Chords G and D7 are indicated above the staff. The guitar fretboard diagrams show the corresponding fingerings for the T, A, and B strings.

Third system of musical notation. The treble staff continues the melody. Chords C, D7, G, and Em are indicated above the staff. The guitar fretboard diagrams show the corresponding fingerings for the T, A, and B strings.

Fourth system of musical notation. The treble staff continues the melody. Chords G, D7, G, and G are indicated above the staff. The guitar fretboard diagrams show the corresponding fingerings for the T, A, and B strings.



# Midnight Special



Blues

Huddie Ledbetter ("Leadbelly") first brought this old prison song to the attention of the general public back in 1941. Since then, "Midnight Special" has been recorded by many artists including Harry Belafonte, Johnny Rivers, and Creedence Clearwater Revival.

*Chorus*

Sing three times: Let the Midnight Special shine her light on me,  
 Let the Midnight Special shine her everlovin' light on me.

# Midst the Deep Silence

TRACK 59

Polish Christmas Carol

Chords: C G7 C G7 C G7 C

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

Chords: Am G7 C G7 Am G7 C

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

Chords: C G7 Am G7

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

Chords: C G7 Am F G7 C

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

# Mississippi Delta Blues

 TRACK 60

Blues

Play very slowly, with a blues shuffle feel.

First system of musical notation for Mississippi Delta Blues. It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is written in eighth notes with a blues shuffle feel. The first measure is marked with an E7 chord. Below the treble staff is a bass staff with fret numbers (0, 3, 0, 3, 0, 3, 0, 3) and a bass clef.

Second system of musical notation. The treble staff continues the melody, with an A7 chord marking the start of the second measure and an E7 chord marking the start of the fourth measure. The bass staff continues with fret numbers (0, 2, 0, 0, 2, 0, 0, 3, 0, 0, 3, 0).

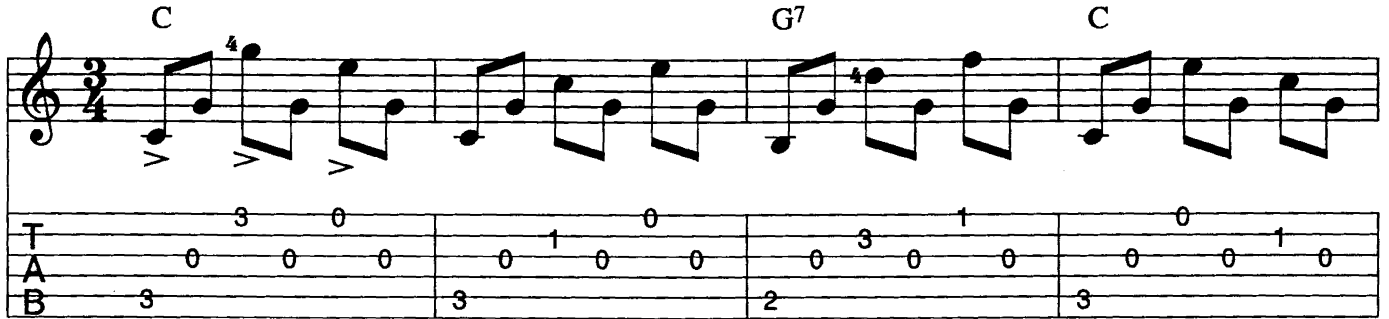
Third system of musical notation. The treble staff continues the melody, with a B7 chord marking the start of the first measure, an A7 chord marking the start of the second measure, and an E7 chord marking the start of the third measure. The final measure features a triplet of eighth notes and is marked with Bbdim, Bdim, Adim, and E. The bass staff continues with fret numbers (2, 0, 2, 0, 2, 0, 4, 3, 0, 3, 2, 0, 2, 1, 0, 0, 0).

# Moderato


 TRACK 61

Maurio Giuliani

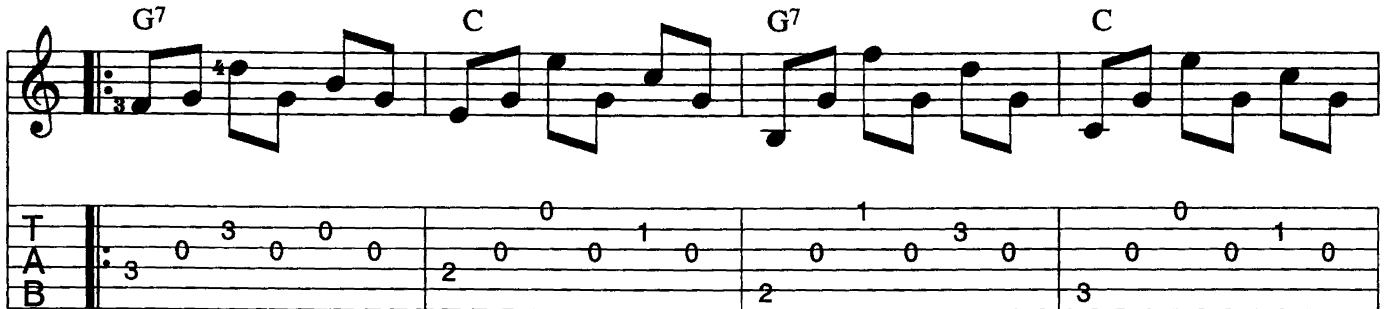
Ring finger plays first string. Middle finger plays second string.  
First finger plays third string. Thumb plays the bass strings (4-5-6).



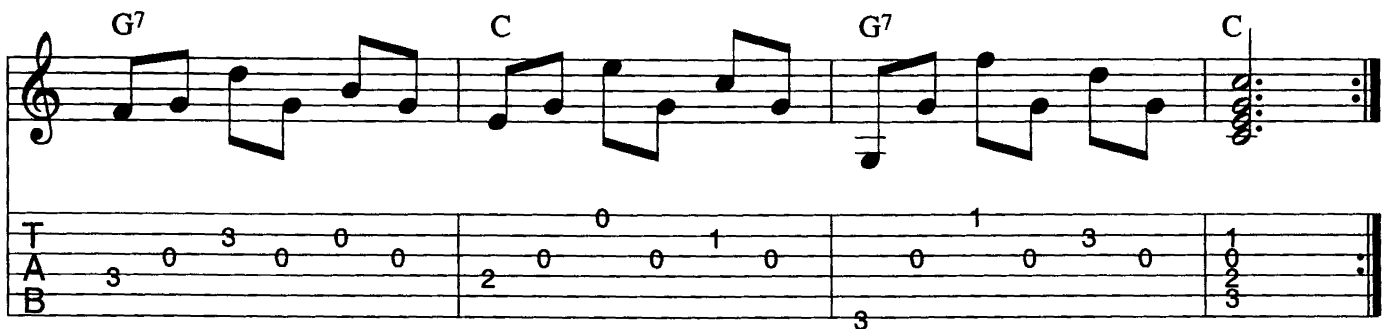
The first system of music consists of a treble clef staff with a 3/4 time signature and a guitar staff below it. The treble staff contains a melodic line with notes G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The guitar staff shows fingerings: T (3), A (0), B (3) for the first measure; T (0), A (0), B (0) for the second; T (0), A (1), B (0) for the third; T (0), A (0), B (0) for the fourth; T (0), A (3), B (1) for the fifth; T (0), A (0), B (0) for the sixth; T (0), A (0), B (1) for the seventh.



The second system of music continues the piece. It includes a treble clef staff and a guitar staff. The treble staff notes are G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The guitar staff fingerings are: T (3), A (0), B (3) for the first measure; T (0), A (0), B (0) for the second; T (0), A (1), B (0) for the third; T (0), A (0), B (0) for the fourth; T (0), A (1), B (0) for the fifth; T (0), A (0), B (3) for the sixth; T (1), A (0), B (3) for the seventh. A double bar line with repeat dots follows. A note in the treble staff is marked "Brush with thumb".



The third system of music continues the piece. It includes a treble clef staff and a guitar staff. The treble staff notes are G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The guitar staff fingerings are: T (3), A (0), B (3) for the first measure; T (0), A (0), B (0) for the second; T (0), A (0), B (1) for the third; T (0), A (0), B (0) for the fourth; T (0), A (1), B (0) for the fifth; T (0), A (0), B (3) for the sixth; T (0), A (0), B (1) for the seventh.



The fourth system of music concludes the piece. It includes a treble clef staff and a guitar staff. The treble staff notes are G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The guitar staff fingerings are: T (3), A (0), B (3) for the first measure; T (0), A (0), B (0) for the second; T (0), A (0), B (1) for the third; T (0), A (0), B (0) for the fourth; T (0), A (1), B (0) for the fifth; T (0), A (0), B (3) for the sixth; T (1), A (0), B (3) for the seventh. A double bar line with repeat dots follows.

## Carlo Mario Giuliani (1781-1828)

Self-taught guitar virtuoso; lived in Vienna 1807-1819; acquaintance of Beethoven; toured Russia and England, then settled in Naples. Composer of more than 200 tunes for the guitar.

# Molly Malone

TRACK 62

Traditional Irish Ballad

Chords: C, Am, Dm, G7

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

A 0 | | | |

B 3 | 0 | 0 | 3

Chords: C, Am, D7, G7

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

A 3 | 0 | 0 | 3

B 3 | 0 | 0 | 3

Chords: C, Am, Dm, G7

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

A 3 | 0 | 0 | 3

B 3 | 0 | 0 | 3

Chords: C, Am, Dm, G7, C

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

A 3 | 0 | 0 | 3

B 3 | 0 | 0 | 3

# New River Train

TRACK 63

Bluegrass

Musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, and the guitar accompaniment is written on a six-string staff below. The guitar part includes a 'p' (piano) dynamic marking and a 'i' (finger) marking. The guitar staff shows fret numbers (0, 3) and string numbers (T, A, B).

Musical notation for the second system, continuing the melody and guitar accompaniment. The guitar part includes a 'D' chord marking above the staff.

Musical notation for the third system, continuing the melody and guitar accompaniment. The guitar part includes 'G' and 'C' chord markings above the staff.

Musical notation for the fourth system, concluding the melody and guitar accompaniment. The guitar part includes 'D', 'G', and 'G' chord markings above the staff.

# Nine Hundred Miles

TRACK 64

Traditional Folk Song

Am E7 Am

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

A | | | | |

B 0 0 | 0 0 | 0 0 | 0 4 | 0 0

Am

T 5 5 5 3 | 0 3 0 3 | 5 | 0 3

A | | | | |

B 0 0 | 0 0 | 0 0 | 0 0 | 0 0

Am E7 Am

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

A | | | | |

B 0 0 | 0 0 | 0 4 | 0 0 | 0 0

E7 Dm G Gsus4 G Am Am

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

A 2 | 3 3 | 4 5 | | | 1 2 1 3 1 4

B | | | | | 0 0 | 0





# November

TRACK 66

Bohemian Folk Song

Am G Am Em Am

The first system of music for 'November' consists of a treble clef staff in 4/4 time and a guitar fretboard diagram below it. The treble staff shows a melody starting with a quarter rest, followed by a dotted quarter note on G4, an eighth note on A4, a quarter note on B4, a dotted quarter note on G4, and a quarter note on F4. The guitar diagram shows the following fret numbers for strings T, A, and B: T (0, 1, 0, 3, 0, 3), A (2, 0, 3), and B (0, 3, 0, 0, 0). Chord symbols Am, G, Am, Em, and Am are placed above the staff.

Am G Am Em Am

The second system of music is identical to the first system, featuring the same melody and guitar fretboard diagram. Chord symbols Am, G, Am, Em, and Am are placed above the staff.

Am G C Em G7 C

The third system of music begins with a double bar line and repeat dots. The treble staff shows a melody starting with a quarter rest, followed by a dotted quarter note on G4, an eighth note on A4, a quarter note on B4, a dotted quarter note on G4, a quarter note on F4, a dotted quarter note on E4, a quarter note on D4, a dotted quarter note on C4, and a quarter note on B3. The guitar diagram shows the following fret numbers for strings T, A, and B: T (1, 2, 3, 0, 0, 1), A (2, 0, 0, 1), and B (0, 2, 3, 2, 0, 1). Chord symbols Am, G, C, Em, G7, and C are placed above the staff.

Am G Am Em Am

The fourth system of music consists of a treble clef staff in 4/4 time and a guitar fretboard diagram below it. The treble staff shows a melody starting with a quarter rest, followed by a dotted quarter note on G4, an eighth note on A4, a quarter note on B4, a dotted quarter note on G4, and a quarter note on F4. The guitar diagram shows the following fret numbers for strings T, A, and B: T (0, 1, 0, 3, 0, 3), A (2, 0, 3), and B (0, 3, 0, 0, 0). Chord symbols Am, G, Am, Em, and Am are placed above the staff.

# Oh, Mary Don't You Weep

TRACK 67

Spiritual

First system of musical notation. The key signature is two sharps (F# and C#) and the time signature is 4/4. The system consists of a treble clef staff with a melody line and a bass staff with guitar tablature. The melody starts on a whole note D4, followed by a quarter note G4, and then a beamed eighth-note pair (A4, B4). The tablature for the first measure is 2 3 2 2 2. The second measure of the system has a whole note A7 chord and a melody of a quarter note A4, a quarter note G4, and a half note F#4. The tablature for the second measure is 2 0 0 0.

Second system of musical notation. The key signature is two sharps (F# and C#) and the time signature is 4/4. The system consists of a treble clef staff with a melody line and a bass staff with guitar tablature. The melody starts with a whole note A7 chord, followed by a quarter note G4, and then a beamed eighth-note pair (A4, B4). The tablature for the first measure is 0 2 0 0 0. The second measure of the system has a whole note D4 chord and a melody of a quarter note D4, a quarter note C#4, and a half note B3. The tablature for the second measure is 0 3 2 3 2.

Third system of musical notation. The key signature is two sharps (F# and C#) and the time signature is 4/4. The system consists of a treble clef staff with a melody line and a bass staff with guitar tablature. The melody starts with a whole note G4 chord, followed by a quarter note F#4, and then a beamed eighth-note pair (G4, A4). The tablature for the first measure is 0 3 0 3 0. The second measure of the system has a whole note D4 chord and a melody of a quarter note D4, a quarter note C#4, and a half note B3. The tablature for the second measure is 2 0 0 0.

Fourth system of musical notation. The key signature is two sharps (F# and C#) and the time signature is 4/4. The system consists of a treble clef staff with a melody line and a bass staff with guitar tablature. The melody starts with a whole note A7 chord, followed by a quarter note G4, and then a beamed eighth-note pair (A4, B4). The tablature for the first measure is 7 7 7 0 0. The second measure of the system has a whole note D4 chord and a melody of a quarter note D4, a quarter note C#4, and a half note B3. The tablature for the second measure is 3 0.

# Old Joe Clark



TRACK 68

Traditional Hoedown

First system of music for 'Old Joe Clark'. It consists of a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in G major. The first four measures are: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter); G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter); G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter); G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter). The bass line consists of single notes: G2, A2, B2, G2; G2, A2, B2, G2; G2, A2, B2, G2; G2, A2, B2, G2. Chord symbols G and D are placed above the first and fourth measures respectively. Below the staff is a three-line tablature for guitar, with strings labeled T, A, and B. The first four measures of the tablature are: T: 3 0 1 0 | 3 1 0 | 3 0 1 0 | 3 3; A: 0 | 0 | 0 | 0; B: 3 | 3 | 3 | 0.

Second system of music. The melody continues with: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter); G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter); G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter); G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter). The bass line continues: G2, A2, B2, G2; G2, A2, B2, G2; G2, A2, B2, G2; G2, A2, B2, G2. Chord symbols G, G, F, and G are placed above the first, second, third, and fourth measures respectively. The tablature for the second system is: T: 3 0 1 0 | 3 1 0 | 0 0 2 3 | 0 0; A: 0 | 0 | 0 3 | 0 0; B: 3 | 3 | 0 3 | 3.

Third system of music. The melody continues with: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter); G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter); G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter); G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter). The bass line continues: G2, A2, B2, G2; G2, A2, B2, G2; G2, A2, B2, G2; G2, A2, B2, G2. Chord symbols G and F are placed above the first and fourth measures respectively. The tablature for the third system is: T: 0 0 0 | 3 1 0 | 0 0 0 0 | 2 2; A: 0 0 0 | 0 | 0 0 0 | 0 3; B: 3 | 3 | 0 3 | 0 3.

Fourth system of music. The melody continues with: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter); G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter); G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter); G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter). The bass line continues: G2, A2, B2, G2; G2, A2, B2, G2; G2, A2, B2, G2; G2, A2, B2, G2. Chord symbols G, G, F, and G are placed above the first, second, third, and fourth measures respectively. The tablature for the fourth system is: T: 0 0 0 | 3 1 0 | 0 0 2 3 | 0 0; A: 0 0 0 | 0 | 0 3 | 0 0; B: 3 | 3 | 0 3 | 3.

# Pay Me My Money Down



TRACK 69

Calypso

Musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with a G chord above the first measure and a D7 chord above the fourth measure. The bass line is written on a three-staff system (T, A, B strings) with fret numbers indicated below each staff.

Musical notation for the second system, continuing the melody and bass line. It features a D7 chord above the first measure and a G chord above the fourth measure. The bass line continues on the three-staff system.

*Chorus*

Pay me, oh, pay me,  
 Pay me my money down;  
 Pay me or go to jail,  
 Pay me my money down.

I thought I heard the captain say,  
 Pay me my money down;  
 Tomorrow is our sailing day,  
 Pay me my money down. (Chorus)

The very next day we cleared the bar,  
 Pay me my money down;  
 He knocked me down with the end of a spar,  
 Pay me my money down. (Chorus)

I wish I was Mr. Howard's son,  
 Pay me my money down;  
 Sit in the house and drink good rum,  
 Pay me my money down. (Chorus)

I wish I was Mr. Steven's son,  
 Pay me my money down;  
 Sit on the bank and watch all the work done,  
 Pay me my money down. (Chorus)

# Poor Ellen Smith

TRACK 70

Traditional

Poor Ellen Smith,  
How she was found;  
Shot through the heart  
Lying cold on the ground.

Her clothes were all scattered  
And thrown on the ground;  
And blood marks the spot  
Where poor Ellen was found.

Saw her on a Monday  
Before that sad day;  
They found her poor body  
And took it away.

Who had the heart,  
Who had the face;  
To murder my sweetheart  
In this lonesome place?

I laid out six months  
And prayed all the time;  
They might find the one  
That committed the crime.

Now I'm in jail  
And God knows it's hard;  
While my sweet Ellen  
Sleeps in the graveyard.

The warden just told me  
That soon I'll be free;  
To go to her grave  
Near that old willow tree.

The jury will hang me,  
That is, if they can;  
But Lord knows I'll die  
As an innocent man.

# Prelude in C

TRACK 71

M. Carcassi

C Am Dm G7

The first system of music consists of a treble clef staff with a 4/4 time signature. It contains four measures of music. The first measure is marked with a C chord, the second with Am, the third with Dm, and the fourth with G7. Below the staff are three lines of guitar tablature for the Treble (T), Middle (A), and Bass (B) strings, with fret numbers 0, 1, 2, 3, and 4.

C A7 Dm G7 C G7

The second system of music consists of a treble clef staff with a 4/4 time signature. It contains four measures of music. The first measure is marked with a C chord, the second with A7, the third with Dm, the fourth with G7. The fifth measure is marked with a C chord and the sixth with a G7 chord. Below the staff are three lines of guitar tablature for the Treble (T), Middle (A), and Bass (B) strings, with fret numbers 0, 1, 2, 3, and 4.

C Am Dm G7

The third system of music consists of a treble clef staff with a 4/4 time signature. It contains four measures of music. The first measure is marked with a C chord, the second with Am, the third with Dm, and the fourth with G7. Below the staff are three lines of guitar tablature for the Treble (T), Middle (A), and Bass (B) strings, with fret numbers 0, 1, 2, 3, and 4.

C A7 Dm C/G G7 C

The fourth system of music consists of a treble clef staff with a 4/4 time signature. It contains four measures of music. The first measure is marked with a C chord, the second with A7, the third with Dm, the fourth with C/G. The fifth measure is marked with a G7 chord and the sixth with a C chord. Below the staff are three lines of guitar tablature for the Treble (T), Middle (A), and Bass (B) strings, with fret numbers 0, 1, 2, 3, and 4.

# Pretty Polly



TRACK 72

Appalachian Mountains

Em

T  
A  
B

T  
A  
B

T  
A  
B

Em

T  
A  
B

The melody is indicated by notes with down stems.  
Play slowly and mournfully.

# Railroad Bill



TRACK 73

Traditional

G

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

B7 C

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

G D G G

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

Railroad Bill, Railroad Bill,  
He never worked and he never will;  
And it's ride, old Railroad Bill.

Railroad Bill was a mighty bad man,  
Shot the light from the brakeman's hand;  
And it's ride, old Railroad Bill.

Railroad Bill goin' over the hill,  
Lightin' cigars with a ten-dollar bill;  
And it's ride, old Railroad Bill.

Railroad Bill was mighty bad,  
He shot his ma and beat up his dad;  
And it's ride, old Railroad Bill.

Four policemen dressed in blue,  
Come around the corner two by two;  
And it's ride, old Railroad Bill.

Railroad Bill, before he died,  
Said he'd build a train for all the hoboes to ride;  
And it's ride, old Railroad Bill.



# Rain

TRACK 74

French Folk Song

Chords: G D G G D G

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

A 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

B 3 3 0 0 | 0 3 0 0 | 3 3 0 0 | 0 3 0 0

Chords: G D G G D G

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

A 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

B 3 3 0 0 | 0 3 0 0 | 3 3 0 0 | 0 3 0 0

## FINGERPICKING TIPS

The bass patterns shown below can be used in many songs in this book. Some of these patterns are fairly challenging, but patience and persistence always yields results.

- Steel-string guitarists often fret the F bass note (Ex. 2-3) with the thumb.
- Likewise, steel-string guitarists commonly fret the F# bass note (Ex. 4-5) with the thumb.

|       |         |         |         |         |
|-------|---------|---------|---------|---------|
| Ex. 1 | Ex. 2   | Ex. 3   | Ex. 4   | Ex. 5   |
| C     | F or Fm | F or Fm | D or D7 | D or D7 |

T 3 3 3 3 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3

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

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

# The Riddle Song

TRACK 75

British Isles

Chords: C F F C

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

Chords: G C C Am7 G

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

Chords: G C C Am7 G

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

Chords: G F G7

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

# Ring the Banjo

TRACK 76

Stephen Foster  
Minstrel Song, 1851

The first system of music features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody begins with a repeat sign, followed by a G chord. The accompaniment consists of a steady eighth-note pattern. The system concludes with a D7 chord. Below the staff is a three-line tablature with fret numbers: T (3), A (0), B (3) for the first measure; T (3), A (0), B (3) for the second; T (0), A (0), B (2) for the third; T (0), A (3), B (3) for the fourth; T (0), A (3), B (0) for the fifth; and T (2), A (0), B (2) for the sixth.

The second system continues the melody and accompaniment. It includes a first ending (1.) and a second ending (2.), both marked with a G chord. The tablature for this system is: T (0), A (0), B (3) for the first measure; T (0), A (2), B (0) for the second; T (3), A (3), B (0) for the third; T (3), A (0), B (2) for the fourth; T (0), A (2), B (2) for the fifth; and T (0), A (0), B (0) for the sixth.

The third system continues the melody and accompaniment, ending with a D7 chord. The tablature for this system is: T (3), A (3), B (3) for the first measure; T (0), A (3), B (3) for the second; T (0), A (3), B (3) for the third; T (0), A (3), B (0) for the fourth; and T (2), A (0), B (0) for the fifth.

The fourth system concludes the piece with a first ending (1.) and a second ending (2.), both marked with a G chord. The tablature for this system is: T (0), A (0), B (3) for the first measure; T (0), A (2), B (0) for the second; T (3), A (3), B (0) for the third; T (3), A (0), B (2) for the fourth; T (0), A (2), B (2) for the fifth; and T (0), A (0), B (0) for the sixth.

# Rock My Soul

 TRACK 77

Spiritual ca.1830

"Rock My Soul" is one of the great rocking, rafter-shaking spirituals of the Antebellum era. The influence of this type of song can be heard on the recordings of Mahalia Jackson, Sam Cooke, Aretha Franklin, and many of today's leading gospel singers.

Musical notation for the first system of "Rock My Soul". It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written on the staff, with chords G and D7 indicated above it. Below the staff are three lines representing guitar fretting for the Treble (T), Alto (A), and Bass (B) strings.

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

Musical notation for the second system of "Rock My Soul". It continues the melody from the first system, with chords G, D7, and G indicated above it. Below the staff are three lines representing guitar fretting for the Treble (T), Alto (A), and Bass (B) strings.

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

Rock my soul in the bosom of Abraham,  
 Rock my soul in the bosom of Abraham,  
 Rock my soul in the bosom of Abraham,  
 Oh, rock-a my soul!

So high, I can't get over it,  
 So low, I can't get under it,  
 So wide, I can't get around it,  
 Oh, rock-a my soul!



# Roll in My Sweet Baby's Arms



TRACK 78

Bluegrass Song

Chord: C

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

Chords: C, G7

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

Chords: C, C7, F

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

Chords: G, G7, C, C

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

# Saint James' Infirmary

TRACK 79

Blues

I went down to Saint James' Infirmary,  
Saw my baby there;  
Stretched out on a cold white table,  
So sweet, so cold, so fair.

Went up to see the doctor,  
"Can't help you, son," he said;  
When I went back to see my woman  
She had left for another world.

Well, I tried to keep from cryin',  
My heart felt just like lead;  
She was all I had to live for,  
I wish it was me instead,

When I die, please dress me in the new look,  
With a fancy coat and a real-gone hat;  
Put a twenty-carat gold ring on my finger,  
And have a jazz band play the "Skit-Dee-Doo-Skat."

# Salty Dog



TRACK 80, PART 1

Bluegrass Song

Chords: C, A7

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

Chords: D7

T 3 5 4 3 0 5 4 0 5 4 3 0 4  
A 3 5 4 3 0 5 4 0 5 4 3 0 4  
B 3 5 4 3 0 5 4 0 5 4 3 0 4

Chords: G7

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

Chords: C

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

# Sandy Land

 TRACK 80, PART 2

Traditional

**C**

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

**G7**

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

**C**

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

**G7** **C**

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



# Scarborough Fair

TRACK 81

Traditional English Song

Am G Am

T  
A  
B

C Am C D D Am

T  
A  
B

Am C C G

T  
A  
B

Am G Em Am

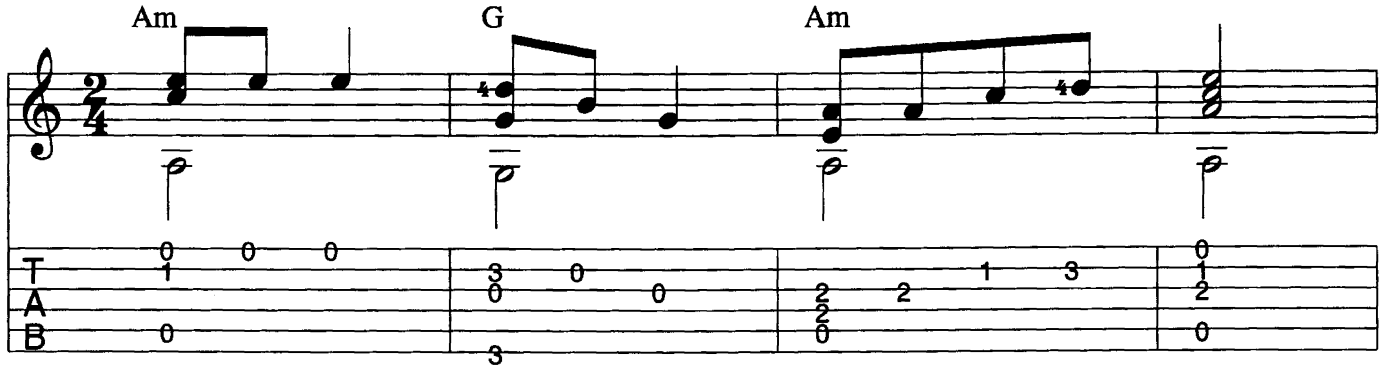
T  
A  
B

# Shady Grove

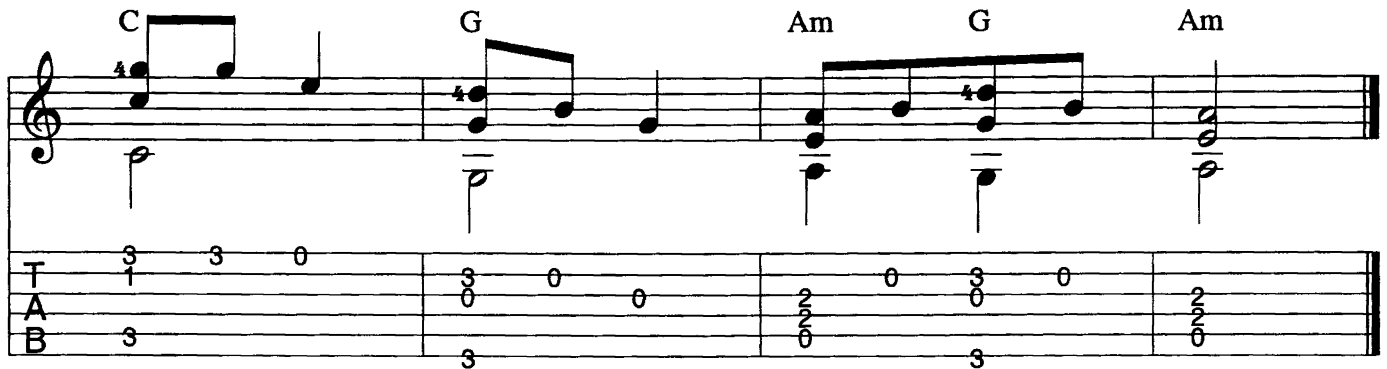
 TRACK 82

Traditional

Like all folk songs, "Shady Grove" has many variations. Usually the title refers to a place, but in some versions "Shady Grove" is the unusual name of an esteemed female companion.



Musical notation for the first system of "Shady Grove". It consists of a treble clef staff in 2/4 time, a bass clef staff, and a guitar fretboard diagram below. The treble staff shows a melody starting on G4, moving to A4, B4, and C5. The bass staff shows a simple accompaniment. The guitar fretboard diagram shows chords Am, G, and Am. The fretboard has strings T, A, and B labeled. Fingering is indicated by numbers 1, 2, 3, and 4.



Musical notation for the second system of "Shady Grove". It consists of a treble clef staff in 2/4 time, a bass clef staff, and a guitar fretboard diagram below. The treble staff shows a melody starting on C5, moving to B4, A4, and G4. The bass staff shows a simple accompaniment. The guitar fretboard diagram shows chords C, G, Am, G, and Am. The fretboard has strings T, A, and B labeled. Fingering is indicated by numbers 1, 2, 3, and 4.

## Chorus

Shady Grove, my little love,  
Shady Grove, I say;  
Shady Grove, my little love,  
Bound to go away.

I wish I had a big fine horse  
And corn to feed him on;  
And Shady Grove could stay at home  
And feed him when I'm away.

Went to see my Shady Grove,  
She was standin' in the door;  
Her shoes and stockings in her hand  
And her little bare feet on the floor.

When I was a little boy  
I wanted a Barlow knife;  
Now I want little Shady Grove  
To say she'll be my wife.

Kiss from little Shady Grove  
Is sweet as brandy wine;  
And there ain't no girl in this old world  
That's prettier than mine.

# Short'nin' Bread

TRACK 83

Southern Song

First system of musical notation for 'Short'nin' Bread'. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the treble clef, and the bass line is written in the bass clef. The bass line includes fret numbers (0, 2, 3) and a '3' indicating a triplet. Chords G, D7, and G are indicated above the staff. The system ends with a double bar line and repeat dots.

Second system of musical notation for 'Short'nin' Bread'. It continues the melody and bass line from the first system. Chords G, D7, and G are indicated above the staff. The system ends with a double bar line and repeat dots.

Third system of musical notation for 'Short'nin' Bread'. It continues the melody and bass line from the second system. Chords G, D7, and G are indicated above the staff. The system ends with a double bar line and repeat dots.

Three little babies lyin' in bed,  
Two was sick and the other 'most dead;  
Sent for the doctor, doctor said,  
"Give them babies short'nin' bread."

*Chorus*

Mammy's little baby loves short'nin, short'nin',  
Mammy's little baby loves short'nin' bread.  
Mammy's little baby loves short'nin', short'nin',  
Mammy's little baby loves short'nin' bread.

I slipped in the kitchen, raised up the lid,  
Stole me a mess of that short'nin' bread;  
I wunk at the pretty gal and I said,  
"Baby, how'd you like some short'nin' bread?"

They caught me with the skillet, caught me with the lid,  
Caught me with the gal makin' shortnin' bread;  
Six months for the skillet, six months for the lid,  
Now I'm doin' time for eatin' short'nin' bread.

# Sinner Man



TRACK 84, PART 1

Gospel Song

Am

The first system of music features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff with a treble clef. The accompaniment is written on a three-line staff with a bass clef. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The accompaniment consists of a steady bass line: G2, Bb2, D3, F3, G3, Bb3, D4, F4, G4. The system concludes with a measure containing a quarter note G4 and a quarter rest.

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

G

The second system of music continues the melody and accompaniment. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The accompaniment consists of a steady bass line: G2, Bb2, D3, F3, G3, Bb3, D4, F4, G4. The system concludes with a measure containing a quarter note G4 and a quarter rest.

|   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|
| T | 3 | 0 | 2 | 0 | 3 | 3 | 3 | 0 | 3 | 3 |
| A |   | 0 | 2 | 0 | 0 |   | 0 |   | 0 |   |
| B | 3 |   | 3 |   | 3 |   | 3 |   | 3 |   |

Am

The third system of music continues the melody and accompaniment. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The accompaniment consists of a steady bass line: G2, Bb2, D3, F3, G3, Bb3, D4, F4, G4. The system concludes with a measure containing a quarter note G4 and a quarter rest.

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

Am G Am

The fourth system of music concludes the piece. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The accompaniment consists of a steady bass line: G2, Bb2, D3, F3, G3, Bb3, D4, F4, G4. The system concludes with a measure containing a quarter note G4 and a quarter rest.

|   |   |   |   |   |   |   |   |  |  |
|---|---|---|---|---|---|---|---|--|--|
| T | 0 | 0 | 0 | 2 | 0 | 0 |   |  |  |
| A |   | 2 |   | 0 |   |   | 2 |  |  |
| B | 0 |   | 3 | 0 |   |   | 0 |  |  |

# Skip to My Lou



TRACK 84, PART 2

Folk Song

Chord: C

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

Chord: G7

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

Chord: C

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

Chord: G7

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

# The Skye Boat Song

TRACK 85

Scottish Air

Musical notation for the first system of "The Skye Boat Song". The system includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in eighth notes. Chords G, Em, Am, and Bm are indicated above the staff. Below the treble staff are three lines for guitar fretting, labeled T, A, and B, with fingerings such as 3, 0, 3, 0, 3, 0, 3, 0, 3, 5, 5, 7, 5, 10, 12, 11, 12, 10, 0.

Musical notation for the second system of "The Skye Boat Song". The system includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in eighth notes. Chords G, C, and D are indicated above the staff. Below the treble staff are three lines for guitar fretting, labeled T, A, and B, with fingerings such as 8, 7, 7, 8, 7, 0, 0, 2, 0, 1, 0, 3, 2, 4, 3, 2, 4, 3, 2, 4, 2, 3.

Musical notation for the third system of "The Skye Boat Song". The system includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in eighth notes. Chords Em and Am are indicated above the staff. Below the treble staff are three lines for guitar fretting, labeled T, A, and B, with fingerings such as 7, 8, 9, 8, 7, 7, 8, 9, 8, 7, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5.

Musical notation for the fourth system of "The Skye Boat Song". The system includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in eighth notes. Chords Em, C, Em, and Em are indicated above the staff. Below the treble staff are three lines for guitar fretting, labeled T, A, and B, with fingerings such as 3, 5, 4, 5, 3, 3, 1, 1, 3, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

# Sourwood Mountain



TRACK 86, PART 1

Appalachian Song

G

p i p i p p m i p m p i

T  
A  
B

G D G

p i p i m p i p i p

T  
A  
B

G

p i p i etc.

T  
A  
B

G D G

p i p i m p i p i p

T  
A  
B

# Spinning Wheel Song



TRACK 86, PART 2

Traditional Gaelic

Musical notation for the first system, including a treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody is written on a staff with notes and rests. Chords G, C, D7, and G are indicated above the staff. Below the staff are three lines for guitar fretting: T (Treble), A (Acoustic), and B (Bass).

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

Musical notation for the second system, including a treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody is written on a staff with notes and rests. Chords G, C, D7, and G are indicated above the staff. Below the staff are three lines for guitar fretting: T (Treble), A (Acoustic), and B (Bass).

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

Musical notation for the third system, including a treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody is written on a staff with notes and rests. Chords G, C, D7, and G are indicated above the staff. Below the staff are three lines for guitar fretting: T (Treble), A (Acoustic), and B (Bass).

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

Musical notation for the fourth system, including a treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody is written on a staff with notes and rests. Chords G, C, D7, and G are indicated above the staff. Below the staff are three lines for guitar fretting: T (Treble), A (Acoustic), and B (Bass).

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



# Steel Mill Blues



TRACK 87

**E**

T 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

A

B 0 4 2 4 | 4 2 4 0 | 5 4 2 4

**A7** **E**

T 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

A

B 0 4 2 4 | 5 4 2 4 | 2 4 2 4

**B7** **E**

T 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

A

B 2 4 5 4 | 2 0 3 2 | 0 4 2 4

**E**

T

A

B 0

# The Streets of Laredo

TRACK 88

Cowboy Song

Musical notation for the first system, including treble clef, key signature (two sharps), and 3/4 time signature. Chords: D, A7, D, A7.

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 5 | 5 | 3 | 2 | 3 | 5 | 3 | 2 | 0 | 3 | 2 | 2 | 2 |
| A |   | 0 |   |   |   |   |   |   | 0 |   |   |   |   |
| B |   |   |   |   | 4 |   |   |   |   |   | 0 |   |   |

Musical notation for the second system, including treble clef, key signature (two sharps), and 3/4 time signature. Chords: D, G, E7, A7.

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

Musical notation for the third system, including treble clef, key signature (two sharps), and 3/4 time signature. Chords: D, A7, D, A7.

|   |   |   |   |   |   |   |   |   |   |   |   |   |  |
|---|---|---|---|---|---|---|---|---|---|---|---|---|--|
| T | 5 | 3 | 2 | 3 | 5 | 3 | 2 | 0 | 3 | 2 | 2 | 2 |  |
| A | 0 |   |   |   |   |   | 0 |   |   |   |   |   |  |
| B |   |   |   | 4 |   |   |   |   | 0 |   |   |   |  |

Musical notation for the fourth system, including treble clef, key signature (two sharps), and 3/4 time signature. Chords: D, Em, A7, D.

|   |   |   |   |   |   |   |   |   |   |   |   |  |  |
|---|---|---|---|---|---|---|---|---|---|---|---|--|--|
| T | 3 | 3 | 3 | 0 | 2 | 3 | 2 | 2 | 0 | 3 |   |  |  |
| A | 0 |   |   | 2 |   |   |   |   |   |   | 4 |  |  |
| B |   |   |   |   |   |   | 0 |   |   |   | 5 |  |  |

# Sugar Babe

TRACK 89

Texas Blues

**E7**

TAB

|   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|
| T | 0 | 1 | 0 | 0 | 2 | 1 | 0 | 0 |
| A | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

**A7**

TAB

|   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|
| T | 1 | 2 | 0 | 0 | 2 | 2 | 0 | 0 |
| A | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

**E7**

TAB

|   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|
| T | 0 | 1 | 0 | 0 | 2 | 1 | 0 | 0 |
| A | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

**B7** **E7** **E7**

TAB

|   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|
| T | 0 | 2 | 0 | 0 | 0 | 1 | 0 | 0 |
| A | 2 | 1 | 2 | 1 | 0 | 0 | 0 | 0 |
| B | 2 | 1 | 2 | 1 | 0 | 0 | 0 | 0 |

# There's a River of Life

TRACK 90

L. Casebolt  
Hymn

Chords: C, F, C

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

Chords: C, G7

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

Chords: C, F, C

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

Chords: C, G7, C

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

# Tom Dooley

American Outlaw Ballad  
1866



"Tom Dooley" is a song based on a real crime that occurred in 1866, in the mountains of northwest North Carolina. Tom Dula, an ex-Confederate soldier who had fought with Zeb Vance's 26th regiment, was in love with both Laura Foster and her cousin Ann Melton. In 1866 Laura was stabbed to death and her body was placed in a shallow grave, where it was soon discovered. After two trials in which both Tom and Ann were tried for the crime, Dula was convicted and hanged on May 1, 1868.

At the second trial, Dula testified that Ann Melton was innocent and that he alone was guilty. Many years later, just before she died, Ann Melton confessed to being the one who had actually murdered her cousin.

This traditional folksong was popularly adapted and revived by the Kingston Trio in 1958, and the great success of the Trio's recording helped to launch the folk music revival that lasted until the mid 1960s.

Chorus 1 (C)

Chorus 2 (G7)

Chorus 3 (G7)

Chorus 4 (C)

I met her on the mountain,  
That's where I took her life;  
Met her upon the mountain,  
I stabbed her with my knife.

*Chorus*  
Hang down your head, Tom Dooley,  
Hang down your head and cry;  
Hang down your head, Tom Dooley,  
Poor boy you're bound to die.

They're going to try Ann Melton,  
Can't see no reason why;  
There's only one who's guilty  
And now I'm going to die.

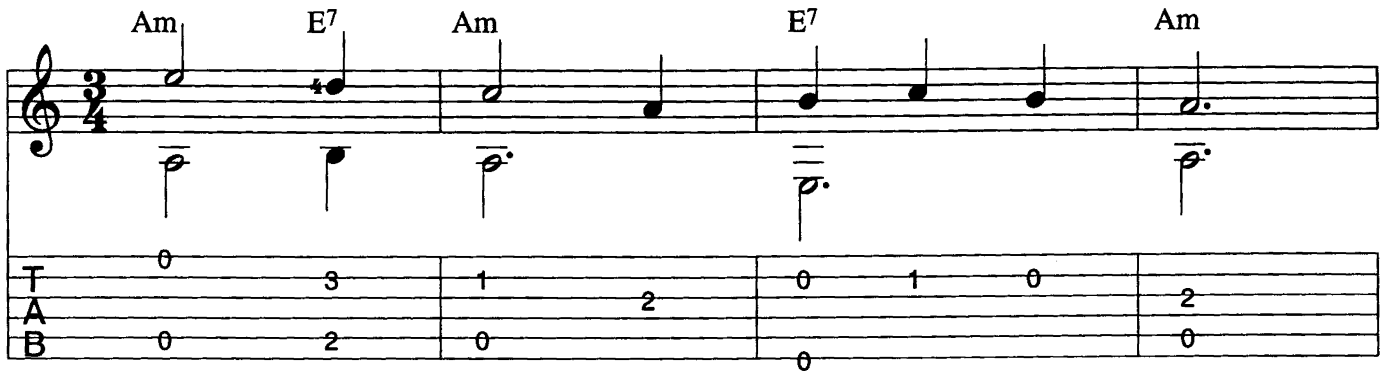
This time tomorrow morning  
This soldier boy will be  
Down in a lonesome valley  
Hangin' from a white oak tree.

# We Three Kings of Orient Are

J.H. Hopkins Jr.  
1857

 TRACK 92

Am E7 Am E7 Am



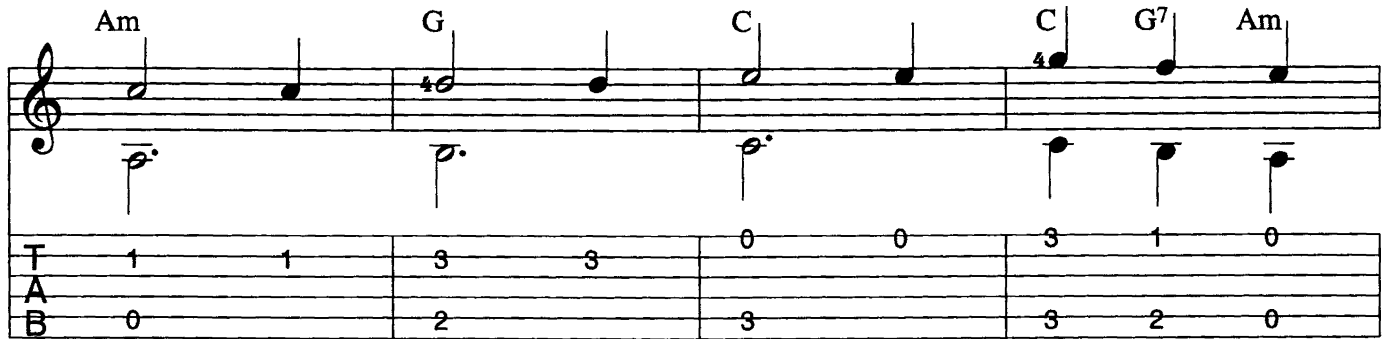
T 0 3 1 0 1 0 2  
A 0 2 0 0 0 0 2  
B 0 2 0 0 0 0 0

Am E7 Am E7 Am



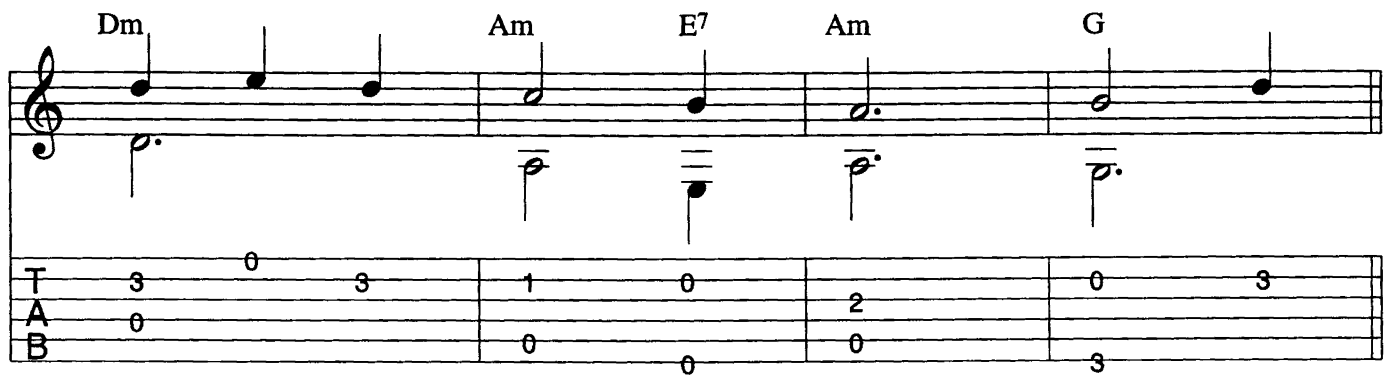
T 0 3 1 0 1 0 2  
A 0 2 0 0 0 0 2  
B 0 2 0 0 0 0 0

Am G C C G7 Am



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

Dm Am E7 Am G



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

Chord progression: C, F, C

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

Chord progression: C, F, C

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

Chord progression: Am, G, C, Dm, C, G

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

Chord progression: C, F, C

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

# What a Friend We Have in Jesus

TRACK 93

Words by Haratius Bonar  
 Music by Charles Converse  
 1876

Chords: C, C7, F, C

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

Chords: G, D7, G7, C, C7

T 3 0 3 5 3 0 3 3 5 3 0 3  
 A 2 0 4 2 0 3 2 0 5 3 0 3  
 B 2 3 2 3 3 3 2 0 5 3 0 3

Chords: F, C, G7, C

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



G7      Gdim      G7      C      F      Em      Dm

T 3 2 3 0 1 3 | 0 3 | 10 10 8 0 6 0  
 A 3 0 2 3 | 0 2 0 | 10 10 9 7  
 B 3 2 0 2 3 | 3 2 3 | 8 10 10 9 7

G7      D      G7      C      C7

T 3 3 5 3 0 3 | 3 3 5 3 0 3  
 A 3 0 4 2 0 | 2 0 5 3 0 3  
 B 3 5 3 2 2 | 3 2 0 5 3 0

F      F#dim7      C      G7      C      F      C

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

# When the Saints Go Marching In

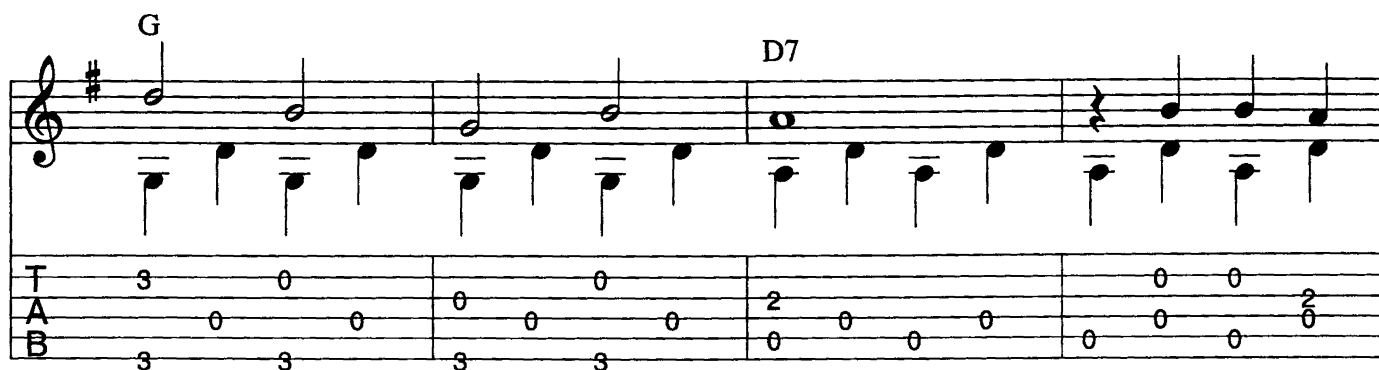
 TRACK 94

Words by Katherine E. Purvis  
Music by James M. Black  
New Orleans, 1896

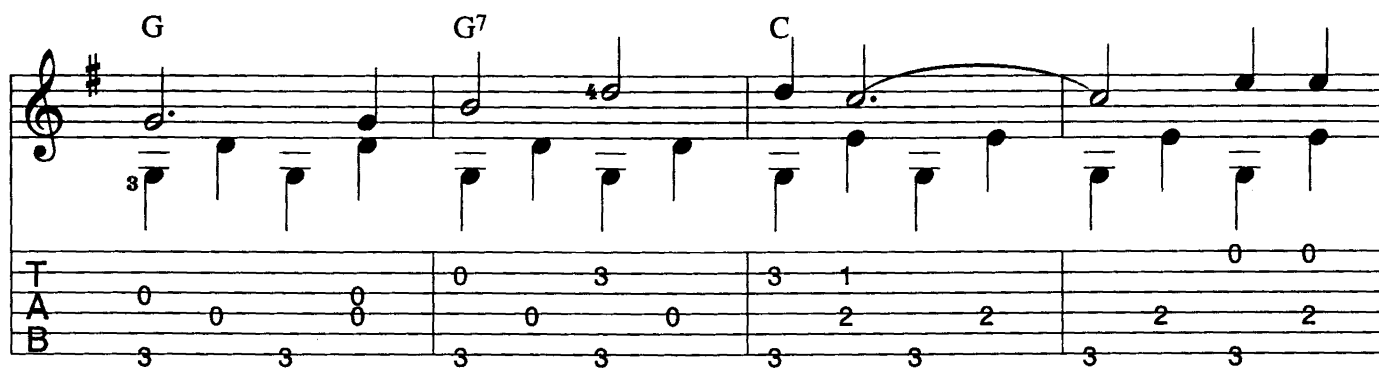
G



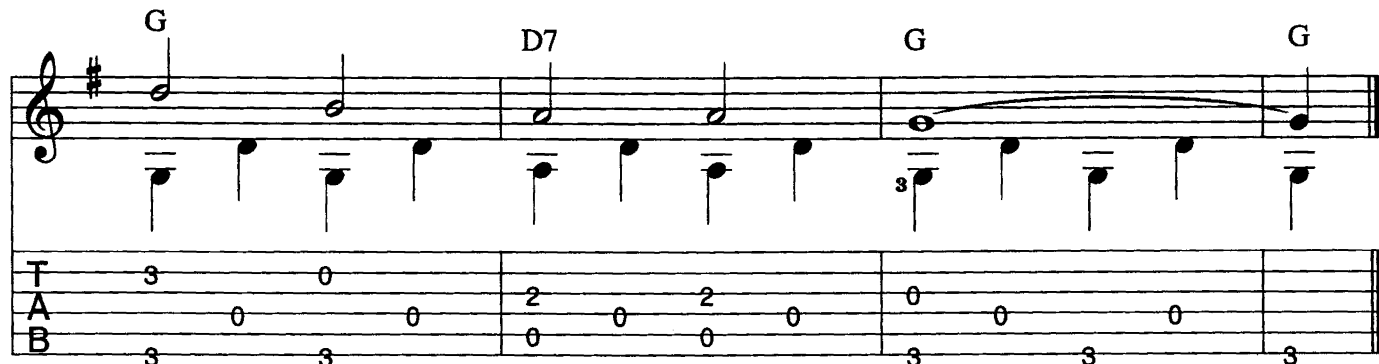
G D7



G G7 C



G D7 G G



# Wildwood Flower

TRACK 95

Traditional

First system of music for Wildwood Flower. It consists of a treble clef staff in 4/4 time and a three-string guitar staff. The treble staff shows a melody with four measures, each with a chord symbol above it: C, G7, and C. The guitar staff shows the corresponding fretting for the top three strings (T, A, B) with fingerings indicated by numbers 0-3.

Second system of music for Wildwood Flower. It consists of a treble clef staff in 4/4 time and a three-string guitar staff. The treble staff shows a melody with four measures, each with a chord symbol above it: C, G7, and C. The guitar staff shows the corresponding fretting for the top three strings (T, A, B) with fingerings indicated by numbers 0-3.

Third system of music for Wildwood Flower. It consists of a treble clef staff in 4/4 time and a three-string guitar staff. The treble staff shows a melody with four measures, each with a chord symbol above it: C, F, and C. The guitar staff shows the corresponding fretting for the top three strings (T, A, B) with fingerings indicated by numbers 0-3.

Fourth system of music for Wildwood Flower. It consists of a treble clef staff in 4/4 time and a three-string guitar staff. The treble staff shows a melody with four measures, each with a chord symbol above it: C, G7, and C. The guitar staff shows the corresponding fretting for the top three strings (T, A, B) with fingerings indicated by numbers 0-3.

# Will the Circle Be Unbroken



TRACK 96

Traditional

C

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

A 3 2 3 2 3 2 3 2 3 2 3 2

B 3 2 3 2 3 2 3 2 3 2 3 2

F C

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

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

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

C

T 1 1 1 0 3 3 0 1 3

A 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2

B 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2

C G7 C C

T 0 0 1 3 3 1 3

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

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

# William Taylor



TRACK 97

Traditional English Song

Chords: C, Dm, G7

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

Chords: C, G7

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

Chords: Em, Am, Dm, G7

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

Chords: C, Dm, F, G7

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

# Wreck of the Old '97

TRACK 98

Hillbilly Hit Record, 1924-25

First system of musical notation for 'Wreck of the Old '97'. The treble clef staff shows a melody in G major (one sharp) and 4/4 time. The guitar tablature staff shows fret numbers for strings T, A, and B. Chords G and C are indicated above the staff.

Second system of musical notation. The treble clef staff includes a 4-measure phrase with a slur and a 4-measure phrase with a slur and a 'p' (piano) marking. Chords G and D7 are indicated. The guitar tablature staff shows fret numbers for strings T, A, and B.

Third system of musical notation. The treble clef staff shows a melody with a 4-measure phrase. Chords G and C are indicated. The guitar tablature staff shows fret numbers for strings T, A, and B.

Fourth system of musical notation. The treble clef staff shows a melody with a 4-measure phrase. Chords G, D7, and G are indicated. The guitar tablature staff shows fret numbers for strings T, A, and B.

# Yankee Doodle



TRACK 99

Song of the American Revolution

Musical notation for the first system of 'Yankee Doodle'. It includes a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written on a single staff with notes and rests. Chord symbols D, A, and D are placed above the staff. Below the melody are three staves labeled T, A, and B, containing fret numbers for guitar. The first measure has fret numbers 3, 3, 0, 2. The second measure has 3, 2, 0. The third measure has 3, 3, 0, 2. The fourth measure has 3, 2, 2. The fifth measure has 0, 0. The sixth measure has 0, 2, 2. The seventh measure has 0, 0. The eighth measure has 0, 2, 2.

Musical notation for the second system of 'Yankee Doodle'. It includes a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written on a single staff with notes and rests. Chord symbols D, G, A, and D are placed above the staff. Below the melody are three staves labeled T, A, and B, containing fret numbers for guitar. The first measure has fret numbers 3, 3, 0, 2. The second measure has 3, 2, 0, 3. The third measure has 2, 2, 0, 2. The fourth measure has 3, 3. The fifth measure has 0, 0. The sixth measure has 0, 2, 2. The seventh measure has 0, 3. The eighth measure has 0, 3.

Musical notation for the third system of 'Yankee Doodle'. It includes a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written on a single staff with notes and rests. Chord symbols G and D are placed above the staff. Below the melody are three staves labeled T, A, and B, containing fret numbers for guitar. The first measure has fret numbers 0, 2, 0, 2. The second measure has 0, 2, 3. The third measure has 2, 4, 2, 0. The fourth measure has 4, 0. The fifth measure has 3, 0. The sixth measure has 3, 0. The seventh measure has 0, 0. The eighth measure has 0, 0.

Musical notation for the fourth system of 'Yankee Doodle'. It includes a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written on a single staff with notes and rests. Chord symbols G, D, A, and D are placed above the staff. Below the melody are three staves labeled T, A, and B, containing fret numbers for guitar. The first measure has fret numbers 0, 2, 0, 2. The second measure has 0, 2, 3, 0. The third measure has 2, 3, 2, 0. The fourth measure has 3, 3. The fifth measure has 0, 2. The sixth measure has 0, 0. The seventh measure has 0, 0. The eighth measure has 0, 0.

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