

# "ALABAMA JUBILEE"

Words by  
JACK YELLEN

Writers of "All Aboard for Dixieland"

Music by  
GEORGE L. COBB

## CHORUS



# FEEL LIKE MEASURES

## Playing Flamenco Music

The musical score consists of ten staves of music in G major (one sharp). The notation includes various flamenco guitar techniques and performance instructions:

- Staff 1:** Melodic line with fingering (3, 4, 2, 4, 4, 2, 4, 4) and a Roman numeral II above the staff.
- Staff 2:** Melodic line with fingering (4, 2, 4, 4) and Roman numerals V and IV above the staff.
- Staff 3:** Melodic line with a piano (P) dynamic marking and fingering (4, 3, 1, 0, 3, 1, 4, 3, 3).
- Staff 4:** Melodic line with a circled section containing a tremolo-like pattern with fingering (0, 1, 0, 4, 4, 4, 4, 4, 4).
- Staff 5:** Melodic line with a Roman numeral II above the staff and a circled section with a tremolo-like pattern and fingering (2, 4, 4, 4, 4, 4).
- Staff 6:** Melodic line with a circled section containing a tremolo-like pattern with fingering (4, 1).
- Staff 7:** Melodic line with a circled section containing a tremolo-like pattern with fingering (4, 1).
- Staff 8:** Melodic line with a circled section containing a tremolo-like pattern with fingering (4, 1).
- Staff 9:** Rhythmic accompaniment with notes and rests, including a circled section with notes and rests.
- Staff 10:** Rhythmic accompaniment with notes and rests, including a circled section with notes and rests.

play SLOW 1/2 met.

PIV

LOUD!

REST

# Alegrías por Rosas

ami i i ami i  
Arr. Frederick Noad

DON'T MOVE HAND  
ANY MORE THAN NECESSARY

PLAY THESE UNTIL  
BUNNY TELLS @ you

# Amazing Grace

The first system of music for 'Amazing Grace' consists of two staves. The top staff is in treble clef with a 3/4 time signature. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A triplet of eighth notes (G4, A4, B4) is marked with a bracket and the number '3'. This is followed by a quarter note G4, a quarter note F4, and a quarter note E4. The bottom staff is a guitar TAB with two lines, labeled 'T' (treble) and 'B' (bass). It shows fret numbers: 0, 1, 0, 3, 1, 0, 3, 2, 3, 1, 3, 0, 2, 0, 2, 0, 1.

The second system of music continues the piece. The top staff features a quarter note G4, a quarter note A4, and a quarter note B4, followed by a triplet of eighth notes (G4, A4, B4). This is followed by a quarter note G4, a quarter note F4, and a quarter note E4. The bottom staff shows fret numbers: 1, 0, 3, 1, 0, 0, 3, 5, 3, 3, 0, 1, 3, 0, 0, 0, 3.

The third system of music continues the piece. The top staff features a quarter note G4, a quarter note A4, and a quarter note B4, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The bottom staff shows fret numbers: 3, 1, 3, 0, 1, 2, 3, 1, 3, 0, 2, 0, 2, 0, 1.

The fourth system of music concludes the piece. The top staff features a quarter note G4, a quarter note A4, and a quarter note B4, followed by a triplet of eighth notes (G4, A4, B4). This is followed by a quarter note G4, a quarter note F4, and a quarter note E4. The bottom staff shows fret numbers: 1, 0, 3, 1, 0, 3, 0, 1, 2, 1, 2, 0, 2, 0, 1.

# Ashokan Farewell

Jay Unger / Key of D

$\text{♩} = 120$

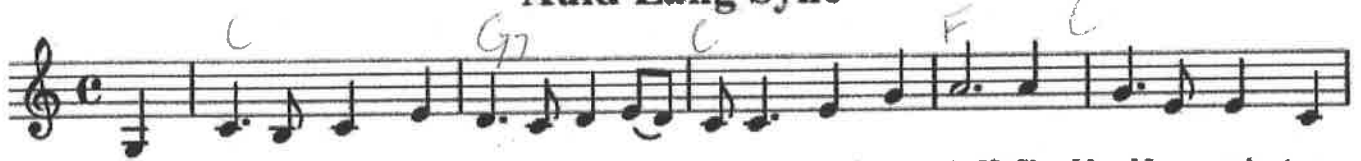
Chord progression for the first staff: C, D, F, G, Dm, Em, D, C, G, A, C, D.

Chord progression for the second staff: C, D, F, G, D, C, D, F, G, A, C, D.

Chord progression for the third staff: C, D, B $\flat$ , C, F, G, C, D, A, C, D.

Chord progression for the fourth staff: C, D, B $\flat$ , C, F, G, C, D, A, C, D.

# Auld Lang Syne



Here are lyrics to two versions we found.

## Auld Lang Syne

=====

# Aura Lee

Key: G ▲

G Gdim A7 Am7 D7 G D  
As the blackbird in the spring, 'neath the willow tree,

G Gdim A7 Am7 D7 G  
Sat and piped, I heard him sing, sing of Aura Lee.

chorus

G G/F# B7 C C/B Am7 Am7/G B7  
Aura Lee, Aura Lee, maid with gol - den hair,

E7 Bm7/5- A7 Am7 D7 G  
Sunshine came along with thee, and swallows in the air.

\* Traditional : Aura Lee (Trad.)

	C	Dm	G	C
E	-----	-----	-----	-----
B	---1--0--1--	---3---3---	---1--0---0--	---1---
G	---0---	---2---	---2---	
D	-----	-----	-----	-----
A	-----	-----	-----	-----
E	-----	-----	-----	-----

	C	E7	Am	C	F	Fm	C
E	---0--0--0--0--	---0--0--0--	---0--0--0--	---0--0--0--	---0--0--0--	---0--0--0--	---0--0--0--
B	-----	-----	-----	-----	---3--1--3--	-----	-----
G	-----	-----	-----	-----	-----	-----	-----
D	-----	-----	-----	-----	-----	-----	-----
A	-----	-----	-----	-----	-----	-----	-----
E	-----	-----	-----	-----	-----	-----	-----

	C	A	D	G	C
E	---0--0--1--0--	-----	-----	-----	-----
B	-----	---3---3---	---1--0---0--	---1---	
G	-----	---2---	---2---		
D	-----	-----	-----	-----	-----
A	-----	-----	-----	-----	-----
E	-----	-----	-----	-----	-----

# BANKS OF THE OHIO

*Dolefully* *Traditional*

1. I asked my love to take a walk Just a lit - tle way a -  
 way. While we walk a - long we'll talk All a - bout our wed - ding day.

*Chorus:*

Only say that you'll be mine  
 And in our home we'll happy be  
 Down beside where the waters flow,  
 On the banks of the Ohio.

2. I drew my knife across her breast  
 As into my arms she pressed  
 She cried "Oh, Willie, don't murder me  
 I'm not prepared for eternity." *Chorus:*

3. I took her by her lily white hand  
 I led her down and I made her stand  
 There I pushed her in to drown  
 And watched her as she floated down. *Chc*

4. Returning home 'tween twelve and one  
 Thinking of the deed I done  
 I murdered the only girl I loved  
 Because she would not marry me. *Chorus:*

5. Next day as I was returning hc  
 I met the sheriff standing in th  
 He said "young man come nov  
 Down on the banks of the Ohi

# LITTLE MAGGIE

*Lonesome* *Traditional*

1. O - ver yon - der stands lit - tle Mag - gie With a dram glass in her  
 hand; She's a - drink - ing a - way her trou - bles And a - court - ing an - oth - er man,

2. Oh how can I ever stand it  
 To see those two blue eyes;  
 They're shining in the moonlight  
 Like two diamonds in the sky.

4. Oh, the last time I saw little Maggie,  
 She was sitting on the banks of the sea.  
 With her forty-four strapped around her  
 And a banjo on her knee.

6. Go 'way, go 'way little Maggie,  
 Go and do the best you can.  
 I'll get me another woman  
 You can get you another man.

3. Pretty flowers were made for blooming  
 Pretty stars were made to shine;  
 Pretty women were made for loving  
 Little Maggie was made for mine.

5. I'm going down to the station  
 With my suitcase in my hand;  
 I'm going to leave this country  
 I'm going to some far and distant land.

# JOHN HARDY

When railroad men swap stories about the old days, someone always brings up the tale of John Hardy. A steel driver who could drink more whiskey and drive more steel than any two men in West Virginia, Hardy was also notorious for his luck in gambling. But one night during a crap game, his luck ran low and he killed a black man over twenty-five cents. Sheriff Effler finally caught Hardy and brought him back where he was

*Full throttle* *Traditional*

1. John Har - dy was a des - p'rate lit - tle man, He car - ried two guns ev - 'ry  
 dav. He killed a man in a Shaw - nee Camp; You ought to see John Har - dy get - ting a -  
 way, poor boy, You ought to see John Har - dy get - ting a - way.

2. John Hardy was standing at the bar-room door  
 Showing no interest in the game.  
 Up stepped a woman with a dollar in her hand;  
 Saying "Deal John Hardy in the game, poor boy,  
 Deal John Hardy in the game."

3. John Hardy took that yellow gal's money  
 And then began to play.  
 Saying "The man that wins my yellow gal's dollar;  
 John Hardy will blow him away, poor boy,  
 And lay him in his lonesome grave."



from "The Tales of Hoffman"

# Barcarolle

JACQUES OFFENBACH  
Arranged by DAVID CARR GLOVER

Moderately

Handwritten: *97*

*mp*

*Ped. simile*

Handwritten: *97*

*mp*

Handwritten: *III*

*mf*

Handwritten: *III*

*Ped. simile*

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EL9806

# Barcarolle

mf

2 3  
mp

Ped. simile

dim.

2 5 1

rit.  
p pp

5 2 1 5

# Beautiful Dreamer

1. Beau - ti - ful dream - er, wake un - to me, \_\_\_\_\_

Star - light and dew - drops are wait - ing for thee; \_\_\_\_\_

Sounds of the rude world heard in the day, \_\_\_\_\_

Lull'd by the moon - light have all pass'd a - way! \_\_\_\_\_

Beau - ti - ful dream - er, queen of my song, \_\_\_\_\_ List while I woo thee with

soft mel - o - dy; \_\_\_\_\_ Gone are the cares of life's bus - y throng \_\_\_\_\_

Beau - ti - ful dream - er, a - wake un - to me! \_\_\_\_\_

Beau - ti - ful dream - er, a - wake un - to me! \_\_\_\_\_



# BLUE TANGO

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Words by MITCHELL PARISH  
Music by LEROY ANDERSON

## Tango

A7 D G D F#m A7 D G D

Here am I with you \_\_\_\_\_ in a world of blue, \_\_\_\_\_ and we're danc-ing to the

G D G Adim A7 D G D F#m A7

tan-go we loved when first we met. \_\_\_\_\_ While the mu-sic plays, \_\_\_\_\_ we re - call the days \_\_\_\_\_ when our

D A7 D D7 G

love was a tune that we could-n't soon for - get. \_\_\_\_\_ As I kiss your cheek, \_\_\_\_\_ we don't

D A7 G Adim A7

have to speak. \_\_\_\_\_ The vi - o - lins, like a choir, ex - press the de - sire \_\_\_\_\_ we used to

D D7 G D

know \_\_\_\_\_ not long a - go. So just hold me tight \_\_\_\_\_ in your arms to - night, \_\_\_\_\_

A7 G Adim A7 D G D

\_\_\_\_\_ and this blue tan-go will be our thrill-ing mem-o - ry of love. \_\_\_\_\_

FB9705

# BLUE TANGO

Arranged by  
JOHN BRIMHALL

Music by  
LEROY ANDERSON

Tango tempo

*p cresc. poco a poco*

*mp*

*f*

*mp*

Blue Tango - 5 - 1

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# I Dreamt I Dwelt In Marble Halls

M. W. BALFE

Arr. by Joseph Castle

Andantino M. M.  $\text{♩} = 104$

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The tempo is marked 'Andantino M. M. ♩ = 104'. The music is written in a single staff with various notes, rests, and ornaments. Fingerings are indicated by numbers 1-4. Dynamics include piano (p) and accents (acc). The score includes a repeat sign with first and second endings, and a section marked (BAR) II. The piece concludes with a final cadence.



# BOURRÉE

JOHANN SEBASTIAN BACH (1685-1750)  
From Lute Suite I in E minor  
Transcribed by JERRY SNYDER

①

*[f]*

*p*

*[mf]*

*[f]*

*[mf]*

*[mp]*



Reading More Difficult Music

Musical staff 1: Treble clef, 3/4 time signature. The staff begins with a complex chordal structure. The melody consists of eighth notes with fingerings: m, i, m, i, m, i, m, i. The bass line features triplets and rests, with dynamics markings 'p' (piano) and 'p' (piano).

Musical staff 2: Treble clef, 3/4 time signature. The melody includes a triplet of eighth notes and a fourteenth note, with fingerings 3 and 4. The bass line has triplets and rests, with dynamics markings 'p' (piano) and 'p' (piano).

Musical staff 3: Treble clef, 3/4 time signature. The melody features eighth notes with fingerings 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1. The bass line has triplets and rests, with dynamics markings 'p' (piano) and 'p' (piano).

Musical staff 4: Treble clef, 3/4 time signature. The melody includes eighth notes with fingerings 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1. The bass line has triplets and rests, with dynamics markings 'p' (piano) and 'p' (piano).

Musical staff 5: Treble clef, 3/4 time signature. The staff features a series of chords marked with a 'V' (Vibrato) above them. The bass line has triplets and rests, with dynamics markings 'p' (piano) and 'p' (piano).

**CHARANGA.**  
PRODUCCIONES MUSICALES L. C.

PARANOEERA.

Anónimo.  
TRANSC. LUIS CASTILLO C

Musical score for 'Charanga' in 8/8 time. The score consists of six staves of music. Chords are indicated above the notes: C, G7, A7, DMI, G7, C, A7, DMI, G7, C. The piece ends with a double bar line and the letters 'DC'.

Recopilada en 1934, por Don José D. Zuñiga,  
Don Julio Fonseca y Roberto Cantillano.

**EL DIABLO CHINGO.**  
PRODUCCIONES MUSICALES L. C.

PARANOEERA.

Anónimo  
TRANSC. LUIS CASTILLO C.

Musical score for 'El Diablo Chingo' in 8/8 time. The score consists of ten staves of music. Chords are indicated above the notes: C, G7, G7, C, G7, C, G7, C, G7, C, G7, C, G7, C, G7, C. The piece ends with a double bar line and the letters 'DC'.

**LA BOTIQUENA.**  
PRODUCCIONES MUSICALES L. C.

DANZA.

Anónimo  
TRANSC. LUIS CASTILLO C.

Musical score for 'La Botiquena' in 2/4 time. The score consists of nine staves of music. Chords are indicated above the notes: A7, DMI, A7, DMI, A7, DMI, F, DMI, Bb, F, DMI, A7, DMI. The piece ends with a double bar line and the letters 'DC'.

**LOS CUATRO GATOS.**  
PRODUCCIONES MUSICALES L. C.

PARANOEERA

Anónimo  
TRANSC. LUIS CASTILLO C.

Musical score for 'Los Cuatro Gatos' in 8/8 time. The score consists of ten staves of music. Chords are indicated above the notes: F, C7, F, GMI, C7, F, C7, F, C7, F, C7, F, C7, F, C7, F, C7. The piece ends with a double bar line and the letters 'DC'. There is a handwritten '3' with an arrow pointing to a measure on the eighth staff.

15

# Cielito Lindo

The musical score for "Cielito Lindo" is written in G major (one sharp) and 2/4 time. It consists of seven staves of music. The chords are handwritten above the notes. The sequence of chords across the staves is as follows:

- Staff 1: C
- Staff 2: G7, D7
- Staff 3: C
- Staff 4: C
- Staff 5: C, E7, F, Dm, Am, G7, D7, C
- Staff 6: G7, D7
- Staff 7: C



252.

CINSTRUMENTS "CUANDO CALIENTA EL SOL" BOLERO

MOD.

♩ = 108

Handwritten musical score for guitar, consisting of nine staves. The music is in 4/4 time with a tempo of 108 beats per minute. The key signature is one flat (B-flat major). The score includes various guitar-specific notations such as 'r37' (fingerings for the right hand) and circled chord symbols. The chords used are: C, A-, E-, F6, G7, A7, D-, D-7, F, D-, G7, E-7, G7, C, A-, E-, F6, G7, C, A7, D-, D-7, G7, C, r37, A-, E-, F, D-, G7, G7, C, r37, A-, D-, G7, C, r37, A-, D-, G7, C, r37, A-.

OUT ENDING

D.C.





Transposed to C maj **Londonderry Air / Danny Boy**

<http://www.free-scores.com/download-sheet-music.php?pdf=8339>

1855 Irish Melody

The image shows a musical score for the 'Londonderry Air / Danny Boy' in C major, 4/4 time. The score consists of 12 staves of music. Handwritten blue ink chords are written above the notes on several staves. The chords include: C, C7, Cmaj7, F, Fm, Am, G, D7, G, F, Am, G/B, C, C, G, Am, G, Am, F, C, D, G, C, F, Am, Fm, Am, Fm, Dm, and C. The music is written in a single melodic line on a treble clef staff.

# De Visé's Prelude

The musical score for De Visé's Prelude is presented on five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody starts with a quarter rest, followed by a series of eighth and quarter notes. The second staff continues the melody with a key signature change to two sharps (F# and C#). The third and fourth staves provide harmonic accompaniment with chords and moving lines. The fifth staff concludes the piece with a final cadence.



① PRELUDE

$d = 76$

Handwritten note: *no. 2nd time last*

②

Handwritten note: *change position to make these consistent with*

③

④

Handwritten note: *Don't Slur Dash!*

⑤

Handwritten note: *2nd time last w/ appoggiatura*

⑥

# C INSTRUMENTS "Do-Di-Li"

307.  
HORA

♩ = 120

I: Dmi Gmi Dmi Gmi Dmi  
II: F C7 F F7 Gmi  
III: F A7 Dmi A7  
IV: Dmi Gmi Dmi A7  
D.C.

## INSTRUCTIONS:

PLAY I<sup>st</sup> STRAIN (REPEAT)

PLAY II<sup>nd</sup> STRAIN (REPEAT) -

GO BACK TO I<sup>st</sup> STRAIN (REPEAT)

SEQUE TO III<sup>rd</sup> STRAIN (REPEAT)

GO BACK TO I<sup>st</sup> STRAIN (REPEAT)

SEQUE TO IV<sup>th</sup> STRAIN (REPEAT)

TO GO OUT: RITARD LAST TWO BARS OF  
ANY STRAIN AND G ON  
THE LAST NOTE.

22

# No llores por mi Argentina

Andrew Lloyd Weber

Piano score for "No llores por mi Argentina" by Andrew Lloyd Weber. The score is written for piano and consists of 12 staves of music. The key signature is G major (one sharp). The score includes various chords and performance markings.

Chords and markings:

- Staff 1: C, F
- Staff 2: G7
- Staff 3: C, Am
- Staff 4: D, G
- Staff 5: D7, C (with handwritten "stop" and "2. C")
- Staff 6: F
- Staff 7: G7, F
- Staff 8: Am
- Staff 9: D7, G (with circled note)
- Staff 10: D7, C (with "crescendo" marking)
- Staff 11: G, Am, C (with "pp" and "diminuendo" markings)
- Staff 12: F, F (with "8va" markings)
- Staff 13: Em7, 8va (with "8va" markings)
- Staff 14: F, dolce (with "pp" and circled notes)

22

# Don't Cry For Me Argentina

The musical score consists of six staves of music. The first staff begins with a treble clef and a 3/4 time signature. It contains a melodic line with dynamics *c* and *f*. The second staff features a bass line with triplets and chords *g7* and *C*. The third staff continues the bass line with chords *Amin* and *D7*. The fourth staff shows a melodic line with triplets and chords *D*, *G*, *D7*, and *G*. The fifth staff contains a bass line with triplets and chords *C*, *F*, *C*, and *F*. The sixth staff concludes the piece with a bass line and chords *G*, *Amin*, *C7*, and *F7*. Handwritten annotations include circled numbers 1, 2, 3, 4, and 7, and a circled '1' with a slash, likely indicating fingerings or specific notes.

[Click here to hear "Down Yonder"](#)

# Down Yonder

Workshop

The musical score for "Down Yonder" is written in G major (one sharp) and 2/4 time. It consists of six staves of music. The chords indicated above the notes are: G, C, G, A, D, G, C, G, D, G.

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[Return to Main Dulcimer Page](#)

# Down by the River Side

CMas7

Am7

Dm7

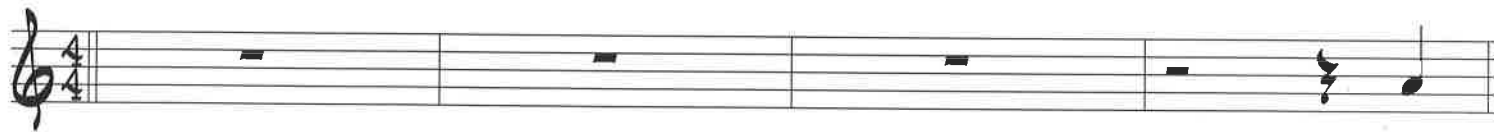
G13

CMas7

Am7

Gm7

C7



F



C7

C7

F



F



C7

F



C7

C7

F



F



C7

F

F7



# Drink To Me Only With Thine Eyes

Trad.

Handwritten guitar chords: D, A/E, D/F#, G, D/F#, G, D/A, A7, D

*mp*

5

*mf*

10

*mp*

Example of Sheet Music

# El Condor Pasa

by Daniel Alomia Robles

The sheet music is written in 4/4 time and consists of five staves of musical notation. The chords and structure are as follows:

- Staff 1:** Chords: Am, C, C. Includes a repeat sign.
- Staff 2:** Chords: C, Am, Am (1.), Am (2.). Includes a repeat sign.
- Staff 3:** Chords: F, F, C. Includes a repeat sign.
- Staff 4:** Chords: F, F, C, C. Includes a repeat sign.
- Staff 5:** Chords: Am, Am, Am, Am. Includes a repeat sign.



cap 7

### FALSETAS (6)

Musical notation for Falsetas (6) system 1, measures 1-2.

TAB: 5 3 4 5 3 5 5 4 | 3 2 2 3 4 4 2

Musical notation for Falsetas (6) system 2, measures 3-4.

TAB: 6 3 5 6 3 5 4 7 | 0 1 0 0 2 1 0

Pos 2

Musical notation for Falsetas (6) system 3, measures 5-6.

TAB: 5 3 2 5 2 5 3 2 0 | 3 2 0 3 0 3 2 0

Musical notation for Falsetas (6) system 4, measures 7-8.

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

cap 7

### FALSETAS (7)

Musical notation for Falsetas (7) system 1, measures 1-2.

TAB: 1 2 2 0 2 2 1 2 4 | 0 1 0 0 0 0 1 0

Musical notation for Falsetas (7) system 2, measures 3-4.

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

Musical notation for Falsetas (7) system 3, measures 5-6.

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

Musical notation for Falsetas (7) system 4, measures 7-8.

TAB: 3 1 0 0 1 0 2 3 | 0 0 1 2 0 3 1 0

cap 7

### FALSETAS (8)

Musical notation for Falsetas (8) system 1, measures 1-2.

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

Musical notation for Falsetas (8) system 2, measures 3-4.

TAB: 0 3 0 2 0 3 2 0 | 1 0 2 3 1 0

Musical notation for Falsetas (8) system 3, measures 5-6.

TAB: 0 0 0 0 3 0 3 3 | 0 1 0 0 2 3 2 2

Musical notation for Falsetas (8) system 4, measures 7-8.

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

### FALSETAS (8)

Musical notation for Falsetas (8) system 1, measures 1-2.

TAB: 1 0 0 1 0 1 | 0 7 3 5 8 4 5

Musical notation for Falsetas (8) system 2, measures 3-4.

TAB: 1 0 0 1 0 1 | 0 1 0 0 2 3 1 2

Musical notation for Falsetas (8) system 3, measures 5-6.

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

Musical notation for Falsetas (8) system 4, measures 7-8.

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

27

16/27

### FALSETAS (9)

Musical notation for Falseta 13, measures 1-2. Includes treble clef, notes, and guitar tablature (TAB) with fret numbers.

Musical notation for Falseta 13, measures 3-4. Includes treble clef, notes, and guitar tablature (TAB) with fret numbers.

Musical notation for Falseta 13, measures 5-6. Includes treble clef, notes, and guitar tablature (TAB) with fret numbers. A marking "1/2 II (cuerdas 5-4-3)" is present above the staff.

Musical notation for Falseta 13, measures 7-8. Includes treble clef, notes, and guitar tablature (TAB) with fret numbers. A marking "(9)" is present above the staff.

13

### FALSETAS (9)

Musical notation for Falseta 15, measures 1-2. Includes treble clef, notes, and guitar tablature (TAB) with fret numbers.

Musical notation for Falseta 15, measures 3-4. Includes treble clef, notes, and guitar tablature (TAB) with fret numbers.

Musical notation for Falseta 15, measures 5-6. Includes treble clef, notes, and guitar tablature (TAB) with fret numbers.

Musical notation for Falseta 15, measures 7-8. Includes treble clef, notes, and guitar tablature (TAB) with fret numbers.

15

### FALSETAS (9)

Musical notation for Falseta 14, measures 1-2. Includes treble clef, notes, and guitar tablature (TAB) with fret numbers. A marking "i o m i" is present above the staff.

Musical notation for Falseta 14, measures 3-4. Includes treble clef, notes, and guitar tablature (TAB) with fret numbers.

Musical notation for Falseta 14, measures 5-6. Includes treble clef, notes, and guitar tablature (TAB) with fret numbers.

Musical notation for Falseta 14, measures 7-8. Includes treble clef, notes, and guitar tablature (TAB) with fret numbers.

14

### FALSETAS (9)

Musical notation for Falseta 16, measures 1-2. Includes treble clef, notes, and guitar tablature (TAB) with fret numbers. A marking "III" is present above the staff.

Musical notation for Falseta 16, measures 3-4. Includes treble clef, notes, and guitar tablature (TAB) with fret numbers. A marking "I" is present above the staff.

Musical notation for Falseta 16, measures 5-6. Includes treble clef, notes, and guitar tablature (TAB) with fret numbers.

Musical notation for Falseta 16, measures 7-8. Includes treble clef, notes, and guitar tablature (TAB) with fret numbers.

16

27





# FARRUCAS (CONT.)

2

JUAN SERRANO

Am Lam

Dm Rem

*p* i m a m i m i

Am Lam

E7 Mi

Am Lam

*p* i m a

E7 Mi

Am Lam

E7 Mi

E7 Mi

*p*

Am Lam

2 e + a 3

4 + a

1 + a

2 + a

3

Am Lam

*p*

Am Lam

2 + a

3 + a

4 + a

1

Am Lam

2 e + a 3

4 + a

*p*

1 + a

2 + a

3 + a

4 + a

1 + a

2 + a

3 + a

4 + a

*p*

1

2 + 3 + 4 +

1 + 2 + 3 + 4 +

1

2

3

4

Am Lam

*p*

D.S. al

CV - Am -

Lam

CIII - G

Sol

5

5

5

Coda

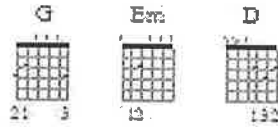
i a m i

*p*



# Foggy Mountain Breakdown

By Earl Scruggs



Strum Pattern: 3, 4  
Pick Pattern: 3, 4

**A**

Fast Bluegrass

**G**

*f*  
*let ring throughout*

**TAB**

*Bow up for gm.*

**Em**

**G**

**Em**

**G**

*4th time, To Coda*

**D**

**G**

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Freight Train

Arr.: Chet Atkins

Trans: Friðrikur Ellefsen

This is how I saw CA perform on an austrilian tv show.

He played it on his acoustic gibson.

The year was 1997. He was teaching the narrator how to play it.

E	-----	3-----0-----	-----
B	-----	-----	3-----1-----
G	-----	-----	-----
D	-----	-----2-----2-----	-----2-----2-----
A	-----0-----2-----	3-----	3-----
E	-----3-----	-----3-----	-----3-----

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

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

\*this part is worth studying - and yes it is accurate!

5-----6-----	5-----7-----	1-----3-----
-----	-----	-----
6-----6-----	6-----6-----	3-----3-----
-----7-----	-----	-----
0-----	0-----0-----	1-----1-----

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

-----	-----
1-----	-----
-----	-----
-----	-----
3-----	-----



```

|-----0-(0)-----|-----0-----|-----3-(3)-----|-----1-----|
|-(3)-1-----|-----1-3-----3-|-(3)-5-----5p3-----|-----1-----|
|-----2-----|-----2-----4-|-(4)-----|-----0h2-----|
|-----2-----|-----3-----3-----|-----3-----3-----|-----2-----3-----|
|-----0-----0-----|-----1-----1-----|-----3-----3-----|-----3-----3-----|

```

```

|-----3-----0-----|-----1-----|-----3-----|-----3-----|
|-----1-----|-----3-----1-----|(1)-----|-----6-----|
|-----0-----|-----2-----2-----|-----2-----2-----|-----3h4-----|
|-----3-----0-2-----|-----3-----3-----|-----3-----3-----|-----5-----3-----|
|-----3-----|-----3-----3-----|-----3-----3-----|-----3-----5-----|

```

```

|-----5-----|-----0-----|-----3-0-----| |
|-(6)-----|-----6-----|-----3--(3)-----|-----0h1-----|
|-----3-----3-----|-----7-----7-----|-----2-----|-----2-----2-----|
|-----5-----5-----|-----5-----|-----3-----0-2-----|-----3-----3-----|
|-----3-----|-----5-----3-----|-----3-----3-----|-----3-----3-----|

```

```

|-(0)-----|-----0--(0)--1--|-----0-----|-----1-----| |
|-----0-----|-----3--(3)-----|-----3-----|-----1-----|(1)--3--|
|-----0-----0-----|-----0h1--(1)-----|-----1-----|-----2-----|
|-----2-----2-----|-----2-----2-----|-----2-----2-----|-----2-----2-----|
|-----3-----|-----0-----0-----|-----0-----0-----|-----0-----3-----|

```

```

|-----0--(0)-----|-----0-----|-----3--(3)-----|-----1-----0-----|^1-----*|
|-----2-----2-----|-----0-----|-----2--(2)-----|-----0-----2-----|^0-----*|
|-----3-----1-----|-----2-----2-----|-----3-----3-----|-----2-3-3-----|^2-----*|
|-----1-----2-----|-----3-----3-----|-----3-----3-----|-----3-----3-----|^3-----*|

```

#### Tablature Legend

h - hammer-on  
p - pull-off  
b - bend  
pb - pre-bend  
r - bend release (if no number after the r, then release immediately)  
/\ - slide into or out of (from/to "nowhere")  
s - legato slide  
S - shift slide  
- - natural harmonic  
[n] - artificial harmonic  
n(n) - tapped harmonic  
~ - vibrato  
tr - trill  
T - tap  
TP - trem. picking  
PM - palm muting  
\n/ - tremolo bar dip; n = amount to dip  
\n - tremolo bar down  
n/ - tremolo bar up  
/n\ - tremolo bar inverted dip  
= - hold bend; also acts as connecting device for hammers/pulls  
<> - volume swell (louder/softer)  
x - on rhythm slash represents muted slash  
o - on rhythm slash represents single note slash

#### Misc Legend

| - bar  
|| - double bar  
||o - repeat start  
o|| - repeat end  
\*| - double bar (ending)  
: - bar (freetime)  
\$ - Segno  
& - Coda  
Tempo markers - = BPM(8/16=s8/s16), where s8 = swing 8ths, s16 = swing 16ths

# Going Home by Antonin Dvorak

Largo ♩ = 52

E♭ A/C | E♭ C A♭ Fm C

G C G C

1. Go - in' home, go - in' home,  
2. Mom - in' star lights the way,

G/C C Caug/E G7sus G C

I'm a go - in' home; qui - et - like, some still day, I'm jes' go - in' home.  
res' - less dream all done; shad - ows gone, break o' day, real life jes' be - gun.

F

It's not far, jes' close by, through an o - pen door; work all done, care laid by,  
There's no break, there's no end, jes' a liv - in' on; wide a - wake, with a smile,

C F C



# GRANADINAS

C7 (Barre 7th Fret)

C5 (Barre 5th Fret)

Moderato

M. AGEN

Gran admas (entd)

B7

Em

m rit. m B7

Em

m rit. m Em

# GUAJIRAS

( This type of Flamenco composition frequently accompanies a dancer. Particular attention should be placed therefore on all tempo fluctuations. )

1/2 CII (1/2 Barre 2nd Fret)  
CIV (Barre 4th Fret)  
CV (Barre 5th Fret)

M. AGEN

**Allegro**

*pulgara to end of falseta*

E7 A D

p

A E7

p

A E7

rit. a tempo

p m p p m p p m p p m p p m p

A E7

vib.

p m p p m p p m p p m p p m p

A E7

p

# Guajiras

The musical score is written on ten staves in the key of A major (three sharps). It includes guitar-specific notation such as bar lines, repeat signs, and fingerings. The chords and techniques used are:

- Staff 1:** Chords A and D. Dynamics: *p*.
- Staff 2:** Chords A, E7, and A. Dynamics: *p*.
- Staff 3:** Chords 1/2 CII, E7 1/2 CII, and D. Fingerings: 5, 2, 3, 4, 5, 3, 4, 5. Dynamics: *p*. Includes the word "a m i".
- Staff 4:** Chords A, CII, and E7.
- Staff 5:** Chords A, D, and 1/2 CIV. Dynamics: *p*. Includes the word "a m i".
- Staff 6:** Chords 1/2 CII and D. Dynamics: *p*. Includes the word "a m i".
- Staff 7:** Chords E7 and D. Dynamics: *p*.
- Staff 8:** Chords A and D.
- Staff 9:** Chords E7, A, and CV.



Moderately

# Guantanamera

F      B $\flat$       C7

Guan - ta - na - mer - a,      gua - ji - ra  
 Guan - ta - na - mer - a,      I care a

Guan - ta - na - mer - a,      Guan - ta - na - mer - a,      a,      gua - ji - ra  
 lot for the la - dy!      My in - spi - ra - tion,      Guan - ta - na

Guan - ta - na - mer - a,      Yo soy un      hem - bre sin - ce - ro,      de don - de  
 mo's fair - est la      I'm just - a      man who is try - ing      To do some

cre - ce la      pal - ma,      Yo soy un      hom - bre sin - ce - ro,      de don - de  
 good be - fore      dy - ing      To ask each      man and his broth - er      To bear no

cre      ce      lu      pal - ma,      Yan - tes de      mor - vir - me quite      ro,      E - char mis  
 ill      tow'rd      each      oth - er      This life will      nov - er      be hol - low      To those who

ver - sas del al      ma,      Guan - ta - na - mer - a,      gua - ji - ra  
 lis - ten and fol - low      Guan - ta - na - mer - a,      I care a

Guan - ta - na - mer - a,      Guan - ra - na - mer - a,      a,      gua - ji - ra  
 lot for the la - dy!      My in - spi - ra - tion,      Guan - ta - na

Guan - ta - na - mer - a,      a,      2. Mi ver - so - a,      2. I write my - dy,



# Happy Birthday To You

Arr. Ido Ronen



Piano

Musical notation for the first system of the piano accompaniment. It consists of a grand staff with a treble clef and a bass clef. The time signature is 3/4. The melody in the treble clef is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The bass line in the bass clef consists of chords: G2-B2-D2 (quarter), A2-C3-E3 (quarter), B2-D2-F#2 (quarter), G2-B2-D2 (quarter), A2-C3-E3 (quarter), B2-D2-F#2 (quarter), G2-B2-D2 (quarter), F#2-A2 (quarter), G2-B2-D2 (quarter), E2-G2 (quarter). Fingerings are indicated by numbers 1-5 above or below notes. The lyrics are: Happy birth-day to you Ha-ppy birth-day to you Ha-ppy

Musical notation for the second system of the piano accompaniment. It consists of a grand staff with a treble clef and a bass clef. The time signature is 3/4. The melody in the treble clef is: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). The bass line in the bass clef consists of chords: G2-B2-D2 (quarter), A2-C3-E3 (quarter), B2-D2-F#2 (quarter), G2-B2-D2 (quarter), A2-C3-E3 (quarter), B2-D2-F#2 (quarter), G2-B2-D2 (quarter), F#2-A2 (quarter), G2-B2-D2 (quarter), E2-G2 (quarter). Fingerings are indicated by numbers 1-5 above or below notes. The lyrics are: birth - day Ha - ppy birth - day Ha - ppy birth - day to you

# Deep Purple

Slowly (with feeling)

When the deep pur-ple falls o-ver sleep-y gar-den

Chords: F, F#dim, Gm, Gm

walls, and the stars be-gin to flick-er in the

Chords: C7/6, C9+, C9, F#maj7, F6, F#maj7, Cm6

sky, Thru the mist of a

Chords: D7, C/E, Fm, Dmaj7/F#, D, Gm (susC), Ddim/G, Gm

mem-o-ry you wan-der back to me,

Chords: Bbm, Bbm6, Am7, Cdim, F6, Abdim

breath-ing my name with a sigh,

Chords: Gm7, Cdim, C7, C9, C7+, F, D7, D#dim

In the still of the night once a-

Chords: C9, F, F#dim

gain I hold you tight, Tho' you're gone, your love lives

Chords: Gm, e7/6, C9+, C9, F#maj7, F6, F#maj7

on when moon-light beams, as

Chords: Cm6, D7, C/E, Fm, Dmaj7/F#, D

long as my heart will beat, Lov-et, we'll

Chords: Gm (susC), Ddim/G, Gm, Bbm, Bbm6, Am7, Cdim, F6

al-ways meet here in my deep pur-ple

Chords: Abdim, Gm7, Gm7-5, C7, Gm/C, Abm/C, Am/C

1. dreams. When the dreams.

Chords: F, F#dim, Gm7, C7, F, Bb9, F6

D P 2

D P 3

# When Irish Eyes Are Smiling

♩=140

C

There's a tear in your eye, And I'm wonder - ing  
smile is a part Of the love in your

why, heart, And it makes e - ven sun - shine more all - bright.

G<sup>7</sup>

C

With such pow'e in your smile, Sure a stone you'd be -  
Like the lin - net's sweet song, Croon - ing all the day

A<sup>7</sup>

D<sup>7</sup>

G<sup>7</sup>

guile, long, Comes your nev - er a laugh - ter so tear - drop should fall,  
ten - der and light.



## When Irish Eyes Are Smiling

C

When your sweet lil - ting of laugh - ter's like some dair - y of  
For the spring - time of life is the sweet - est of

C<sup>7</sup> F

song, And yur eyes twink - le bright as can be;  
all, There is ne'er a real care or re - gret;

D<sup>7</sup> G<sup>7</sup>

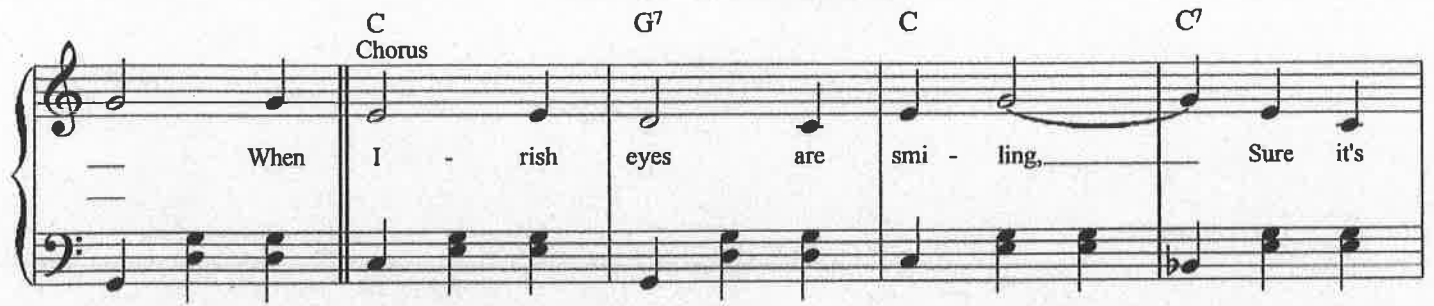
You should laugh all the while and all oth - er times  
And while spring - time is ours through out all of youth's

D<sup>7</sup> G<sup>7</sup>

smile, And now smile a smile chance for we me.  
hours, Let us smile each smile for we get.

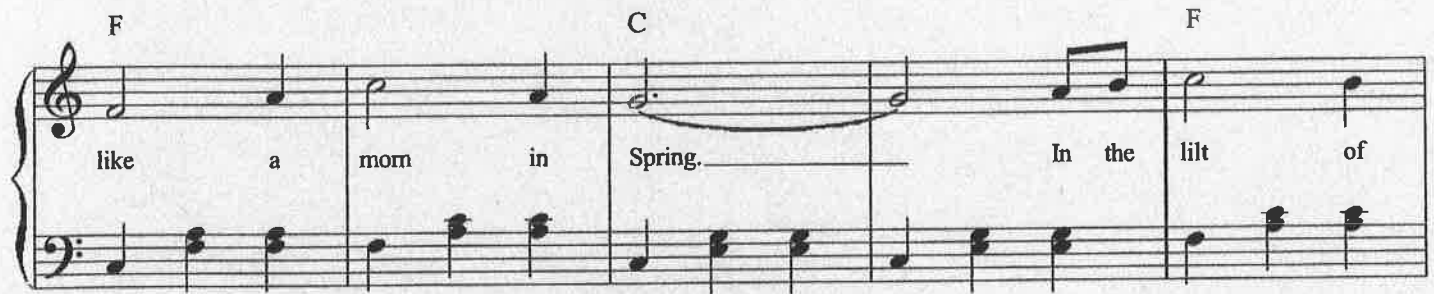
When Irish Eyes Are Smiling

C Chorus



When I - rish eyes are smi - ling, Sure it's

F C F



like a mom in Spring. In the lilt of

C A7 D7



I - rish laugh - ter, You can hear the an - gels

G7 C G7 C



sing. When I - rish hearts are hap - py,

# When Irish Eyes Are Smiling

C F C

All the world seems bright and gay,

F Cdim C

And when I - rish eyes are smil - -

A7 D7 G7

ing, Sure they ste - al your heart a

C C

1. way. For your way. 2.



### STUDY NOTES FOR *ITALIANA*

Anonymous

This was a very popular tune in the sixteenth century, and several different versions of it can be found. It should be played as a lively dance with strict rhythm and an eventual tempo of about  $\text{♩} = 176$ . The chords may be played with *p* and *m* until the bass section is reached. There is no particular purpose in alternating fingers on the upper notes.

A The common tendency here and at similar points is to hurry the first note of each slurred pair. To counteract this, give a slight extra stress to the first notes. This will result in better ligados and more even tempo.

B Accent the G here, and be sure to hold it through to the next measure.

C In the succeeding sixteen measures practice the right hand fingering as carefully as the left to take the difficulty out of this passage.

D Slow down the tempo here to make the ending decisive.

### *ITALIANA*

6th string to D

*Italiana*

The musical score is written for guitar in treble clef with a key signature of two sharps (F# and C#). It consists of eight staves of music. The notation includes various rhythmic values, fingerings (numbers 1-4), and articulation marks such as accents and slurs. The first staff begins with a circled '2' above the first measure. The second staff features a circled '2' above the second measure, a circled '4' above the third measure, and a circled 'C' above the final measure. The third staff has a circled '4' above the eighth measure. The fourth staff has a circled '5' above the first measure. The fifth staff has circled '4' and '5' above the eighth and ninth measures, respectively. The sixth staff has a circled '2' above the eighth measure. The seventh staff has a circled 'D' above the eighth measure. The eighth staff has a circled '2' above the eighth measure. The score concludes with a double bar line. There are some handwritten annotations, including a large 'X' and a bracket on the second staff, and a circled '39' in the bottom right corner of the page.

*fare*  
Jamaica Ferwell

♩ = 96

Musical notation system 1 (measures 1-6). Chord symbols: I, IV, V7, I, I, IV. Bass line notes: c, e, G, F, A, c, g, b, d, c, e, g, c, e, g, f, a, c. Fingerings: 5 3 1 5 3 1 5 3 1 5 3 1 5 3 1 5 3 1.

Musical notation system 2 (measures 7-11). Chord symbols: V7, I, V7. Bass line notes: g, b, d, c, e, g. Fingerings: 5 3 1 5 3 1 5 3 1 5 3 1 5 3 1.

Musical notation system 3 (measures 12-15). Chord symbols: I, I, I, V7. Bass line notes: 3 4 5 2 2 1. Fingerings: 5 3 1 5 3 1 5 3 1 5 3 1.

Musical notation system 4 (measures 16-20). Bass line notes: 3 2 1 3 5 1 3 2 4 1 3 1 2 3 5. Fingerings: 5 3 1 5 3 1 5 3 1 5 3 1 5 3 1.

Musical notation system 5 (measures 21-22). Bass line notes: 1 3 2 4. Fingerings: 5 3 1 5 3 1 5 3 1 5 3 1.

Musical notation system 6 (measures 23-24). Bass line notes: 1 3 2 4. Fingerings: 5 3 1 5 3 1 5 3 1 5 3 1.

278.

C INSTRUMENTS "JAMAICA FAREWELL" CALYPSO

BRIGHT 4/4

Handwritten musical score for five staves. The first staff is in treble clef with a 4/4 time signature. The music consists of eighth and quarter notes. Chords are circled above the notes: C, C7, F, F#0, C, G7. The second staff continues the melody with chords C, C, C7, F, F#0, C, G7. The third staff has chords C, C, F, G7. The fourth staff has chords C, C7, F. The fifth staff has chords C, G7, C, and a section labeled 'LAST ENDING' with a circled C chord.

D.C.

Jerusalem's Ridge  
Bill Monroe

TablEdled by Richard A Taylor

8<sup>vi</sup>

Am E Am

7

E Am Am

13

E Am E Am Am

41

Musical notation for measures 19-24. The top staff shows a melody in treble clef with a 2/4 time signature. The bottom staff shows guitar chords and fingerings for the Treble (T), Middle (A), and Bass (B) strings. Chords are: Dm, C, E, Am, Am, Dm, C, E, Am. Measure 20 includes a 'H' (hammer-on) marking over the second fret of the A string.

41

Musical notation for measures 25-30. The top staff shows a melody in treble clef with a 3-4 measure rest at the beginning. The bottom staff shows guitar chords and fingerings. Chords are: Am, C, Am. Measure 25 includes a 'Sl' (slide) marking over the first fret of the A string.

Musical notation for measures 31-35. The top staff shows a melody in treble clef with a 3-4 measure rest at the end. The bottom staff shows guitar chords and fingerings. Chords are: E, Am. Measure 34 includes a 3-4 measure rest.

Musical notation for measures 36-39. The top staff shows a melody in treble clef. The bottom staff shows guitar chords and fingerings. Chords are: Dm, C, E, Am, Am, Dm, C, E, Am.

41



# JESSE JAMES (LAWS E1)

Time Ballad and Bluegrass Song; **DATE:** Circa 1882; **CATEGORY:** Early Country and Bluegrass Songs; **RECORDINGS:** Bascom Lamar Lunsford 1924; Riley Keett; Vernon Dalhart; Fiddlin' John Carson; Uncle Dave Macon; Bogtrotters; **NOTES:** Jesse James, living in St. Joseph, Missouri under his pseudonym "Thomas Ward" was shot by Robert Ford on April 4, 1882. Robert Ford was a member of Jesse's gang whom Jesse regarded as a friend. Ford shot Jesse in the back while Jesse was hanging a picture. According to Randolph the song became popular throughout the Midwest almost immediately after Jesse's death. Ford himself was shot in 1892 by another member of Jesse's gang.

G C G

Jes - se James was a lad who killed ma - ny a man he robbed the Glen - dale

D G C G

train and the peo - ple they did say for ma - ny miles a - way it was robbed by

D G C G

Frank and Jes - se James Jes - se had a wife to mourn for his life three

D G C

child - ren they were brave but that dirt - y lit - tle cow - ard who shot Mis - ter

G D G

How - ard had laid poor Jes - se in his grave.

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# WABASH CANNONBALL

Traditional Old-Time and Bluegrass Song; **DATE:** 1800's; **CATEGORY:** Early Country and Bluegrass Songs; **RECORDING INFO:** Norman and Nancy Blake; Kimble Family; Doc Watson; **NOTES:** Wabash Cannonball first appeared in print in 1904 copyrighted by William Kindt and based on "Great Rock Island Route." Meade references an earlier version by J.A. Roff in 1882. Made popular by the Carter Family in 1930's it first became a hit in 1938 for Roy Acuff (Vocalion 4466). The Wabash Cannonball Trail runs on the two lines originally established by the Wabash Railroad. The southwestern leg was built in 1855, running from Fort Wayne, Indiana to Toledo, Ohio, making it one of the oldest rail lines in northwest Ohio.

G G7

From the great At - lan - tic O - cean to the wide Pa - ci - fic

C D

shore from the green and rol - ling moun - tains to the South lands by the

G

door She's might - y tall and hand - some She's known quite well by

C D G

all She's the re - gu - lar com - bin - na - tion called the Wa - bash Can - non - ball.

# JESU, JOY OF MAN'S DESIRING

JOHANN SEBASTIAN BACH (1685-1750)  
From Cantata No. 147  
Transcribed by JERRY SNYDER

50 CPM



# Jushua fit the battle of Jericho

Voice & piano

Traditional - Negro spiritual

<http://www.free-scores.com/download-sheet-music.php?pdf=22216>

Arr. : Bernard Dewagtere (2010)

♩ = 84

Voice

*f* Jo - shua fit the bat - tle of Je - ri - cho , Je - ri - cho , Je - ri - cho ,

7 Jo - shua fit the bat - tle of Je - ri - cho and the walls co - me tum - bling down . *f* You may

12 talk a - bout your men of Gi - de - on , you may brag a - bout your men of Saul , there is not like good old

17 Jo - shu - a at the bat - tle of Je - ri - cho | Jo - sha fit the bat - tle of Je - ri - cho , Je - ri - cho ,

23 Je - ri - cho , Jo - sha fit the bat - tle of Je - ri - cho and the walls co - me tum - bling down .

Chord diagrams for guitar:

- A m
- CM7/E
- A m
- D dim
- A m
- CM7/E
- A m
- E
- A m
- B7
- E/C
- A m
- A m/C
- A m
- A m/E
- A m/G
- A m/G#
- A m
- A m/B
- A m
- A m/D
- E
- A m
- A m/G#
- A m/G
- A m/F#
- F m7
- E
- A m
- A m
- CM7/E
- A m
- D dim
- A m
- CM7/E
- A m
- E
- A m
- B7
- F7



# Just a Closer Walk With Thee

Traditional Gospel Hymn  
arr. by Phil Hamm

*3rd position*

Guitar *p* I am weak but Thou are strong

*2nd pos* *6th 3rd pos*

*mp* Je - sus, keep me from all wrong

*G 3rd* *G7* *C* *Crim 3fr*

*mf* I'll be sat - is - fied as long *mp* as I

*Bm7* *E7* *Am7* *D7* *G* *C* *G* *D7*

walk let me walk close to Thee

*mf* Just a clos - er walk with Thee

*Am7* *D7* *G*

Grant it Je - sus, is my plea

*G* *G7* *C* *Crim 3fr*

*f* Dai - ly walk - ing close to Thee *mf* Let it

*Bm7* *E7* *Am7* *D7* *G* *C 3rd* *G*

*mf* be, dear Lord, let it be

# Kiss of Fire

Words and Music by LESTER ALLEN  
and ROBERT HILL  
(Adapted from A.G. VILLODO)

*Am*  
Moderate Tango

I touch your lips and all at once the sparks go fly-ing. Those dav - li

lips that know so well the art of ly - ing. And tho' I see the dan - ger, still the flame grows

high - er. I know I must sur - ren - der to your kiss of fire. Just like a

touch, you set the soul with - in me burn - ing. I must go on a - long this road of no re -

turn - ing. And tho' it burns me and it turns me in - to ash - es, my whole world

crash - es with - out your kiss of fire. I can't re - sist you, what good is there in



# Kiss of Fire

**F** **A<sup>b</sup>dim** **C7**

try - ing? What good is there de - ny - ing you're all that I de -

**F** **A7** **Dm**

sire. Since first I kissed you, my heart was yours com - plete - ly. If I'm a

**Bb7** **A** **Bb7**

slave, then it's a slave I want to be. Don't pit - y

**A7** **Bb7** **A7**

mel. Don't pit - y mel. Give me your

**Dm**

lips, the lips you on - ly let me bor - row. Love me to -

**D7** **Gm**

night and let the dev - il take to - mor - row. I know that

**Dm**

I must have your kiss al - though it dooms me, tha' it con -

**A7** **Dm** **Dm**

sumes me, your kiss of fire. I touch your fire.



*E7*  
Tempo di Tango

# La cumparsita

Gerardo Matos (Uruguay)

1 2 1 2 1 3 2

*mp*

5

*mf* *f* *p*

10

*mf*

14

*f* *ff*

280. Transposed to A minor

# INSTRUMENTS LA COMPASITA

PAGE ①  
**TANGO**

[MOD.] ♩ = 126

Handwritten musical score for "La Compasita" in A minor, 4/4 time, 126 bpm. The score consists of ten staves of music with various chord annotations in blue ink. The chords include D7, G-, Am, E7, C-, G7, A7, and A-7(b9). The piece ends with a "FINE" marking and a double bar line.

Capo = IV (recommended)

# La Cucaracha

1 Intro

5

9

13

17

21

Theme