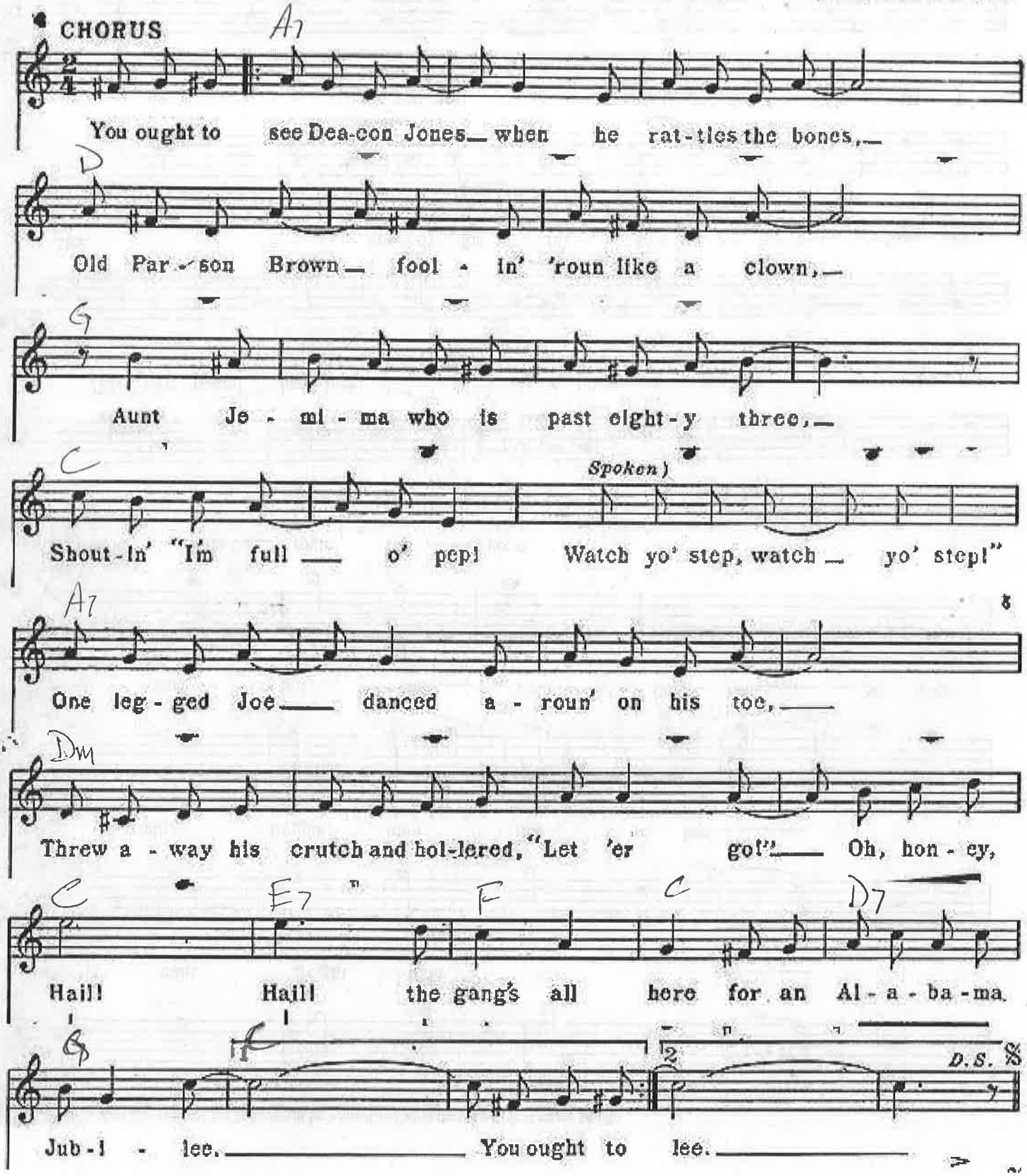
"ALABAMA JUBILEE"

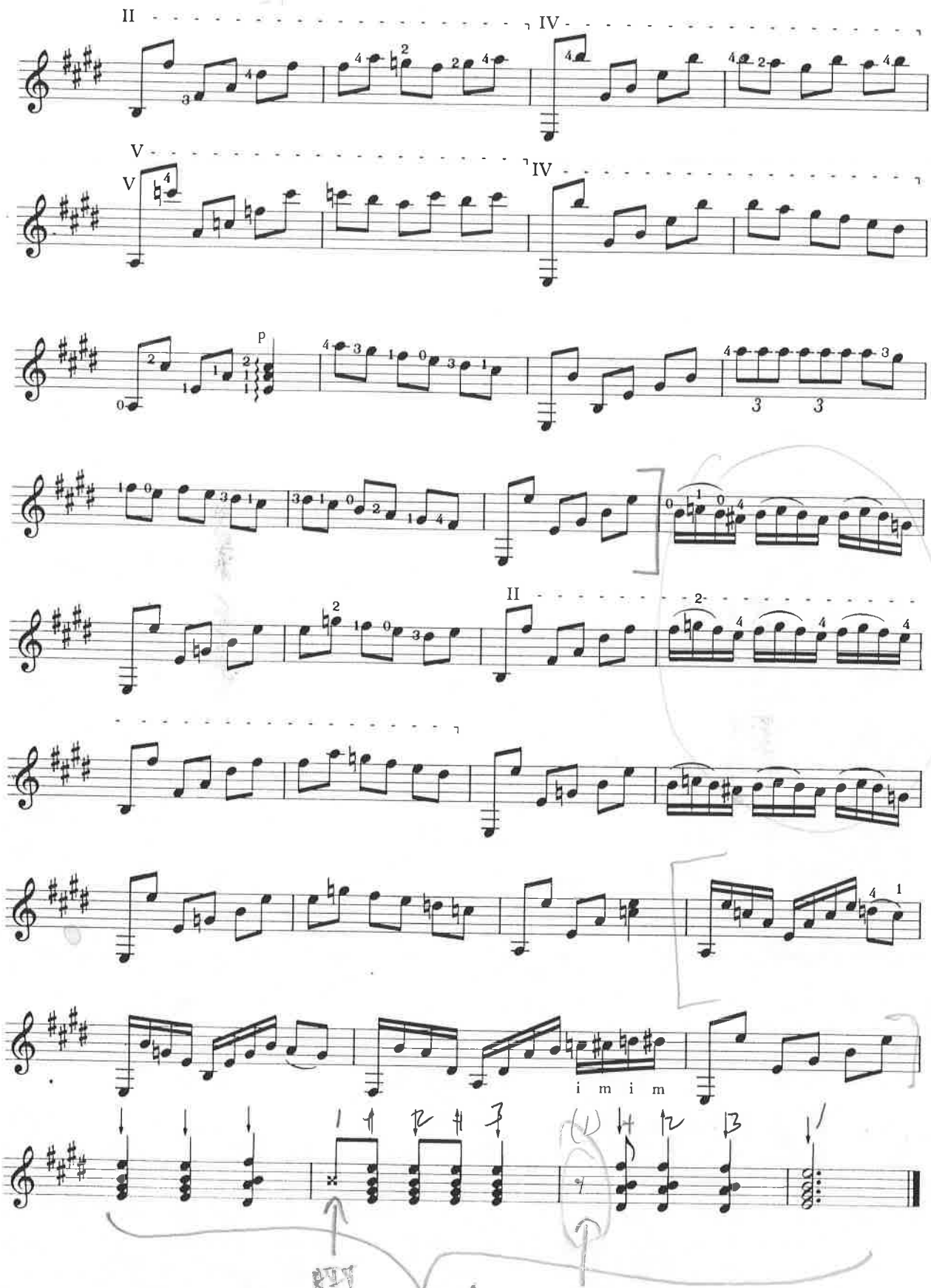
Words by
JACK YELLEN

Writers of "All Aboard for Dixieland"

Music by
GEORGE L. COBB

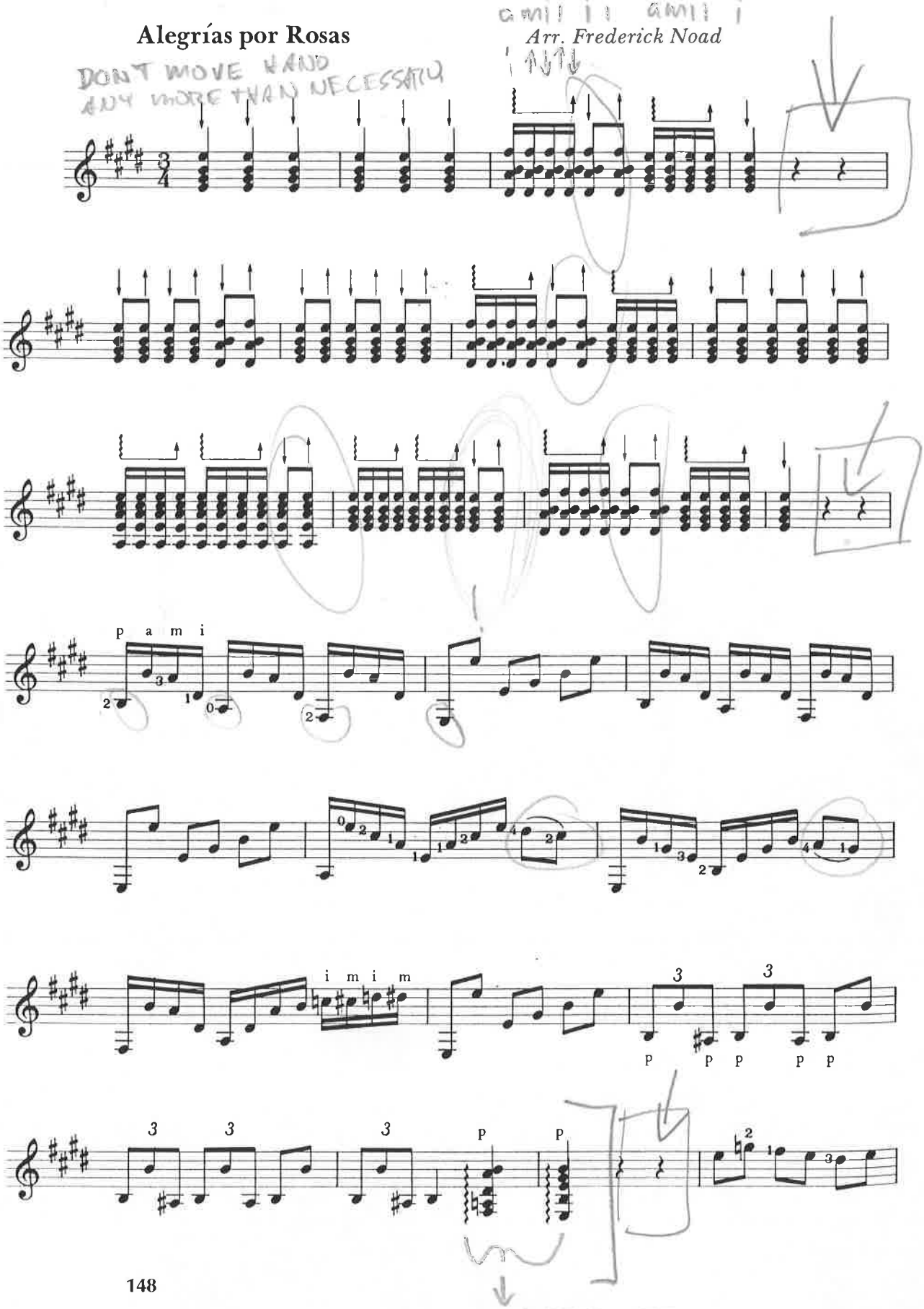
CHORUS



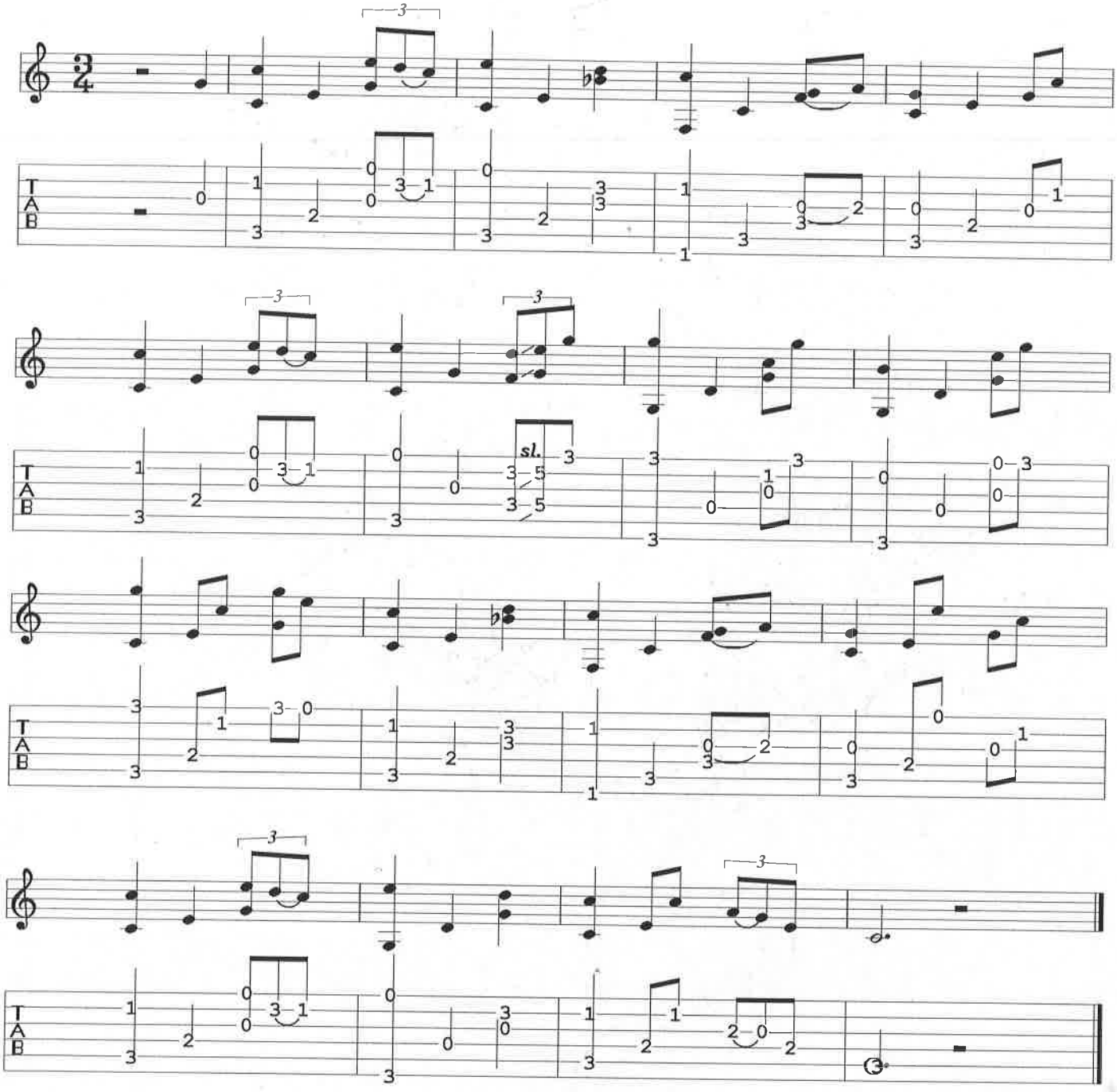

II
IV
V
V
IV
p
II
i m i m

Alegrías por Rosas

Arr. Frederick Noad

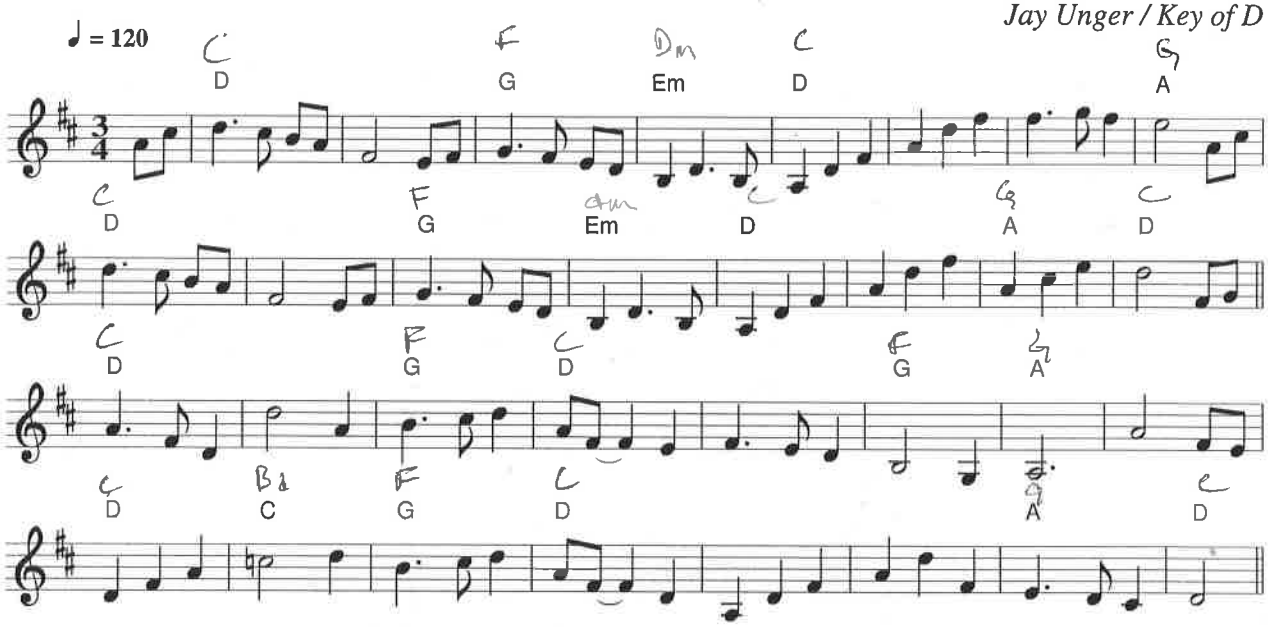


Amazing Grace

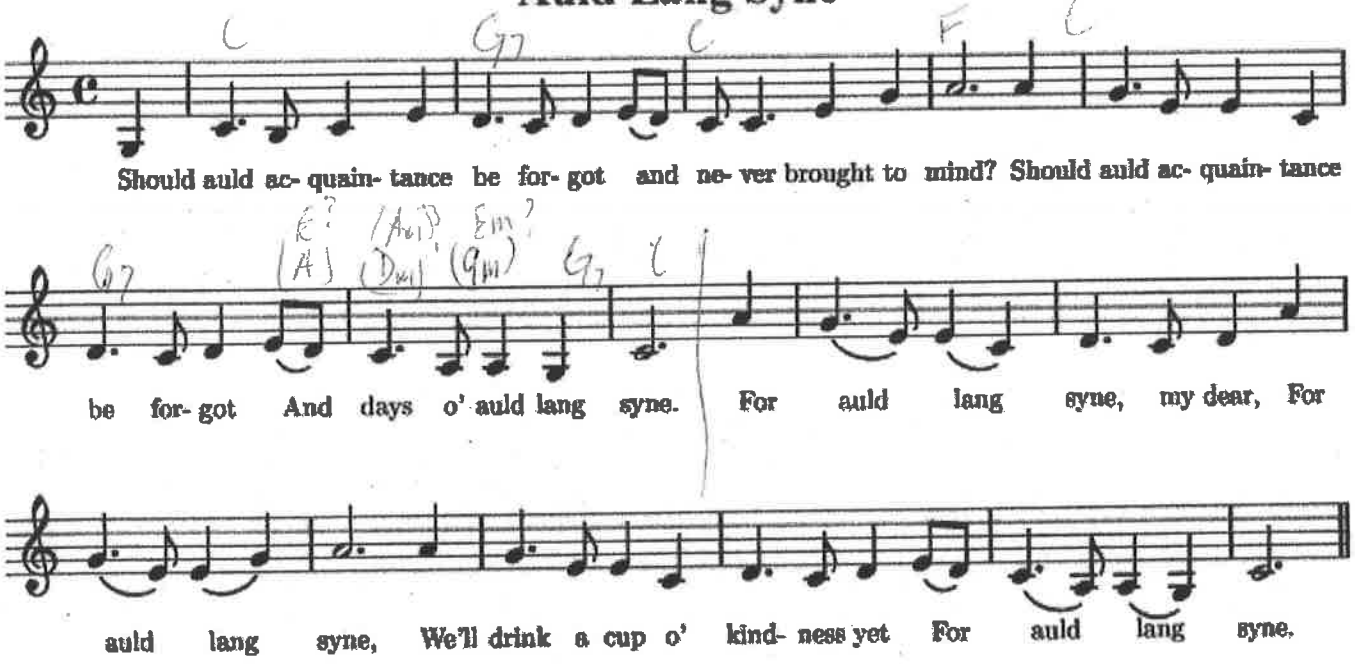


Ashokan Farewell

Jay Unger / Key of D



Auld Lang Syne



Here are lyrics to two versions we found.

Auld Lang Syne
==========

5

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.
```

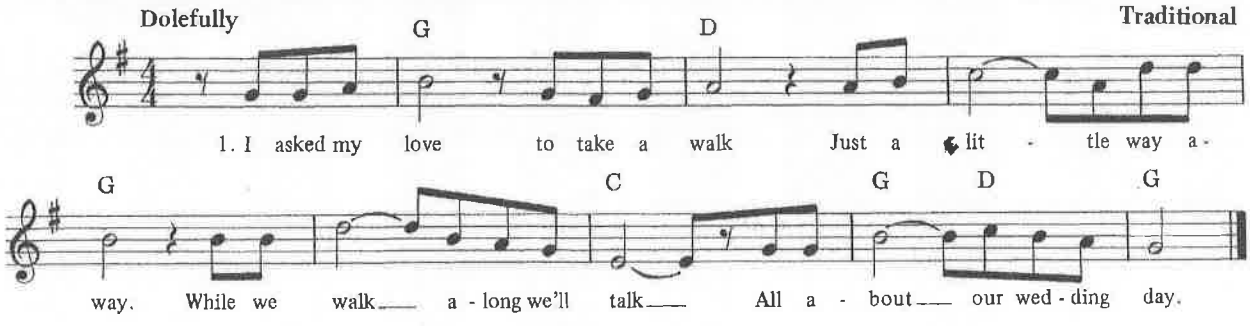
```
* Traditional : Aura Lee (Trad.)
  ----------------------

      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----|
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



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:*

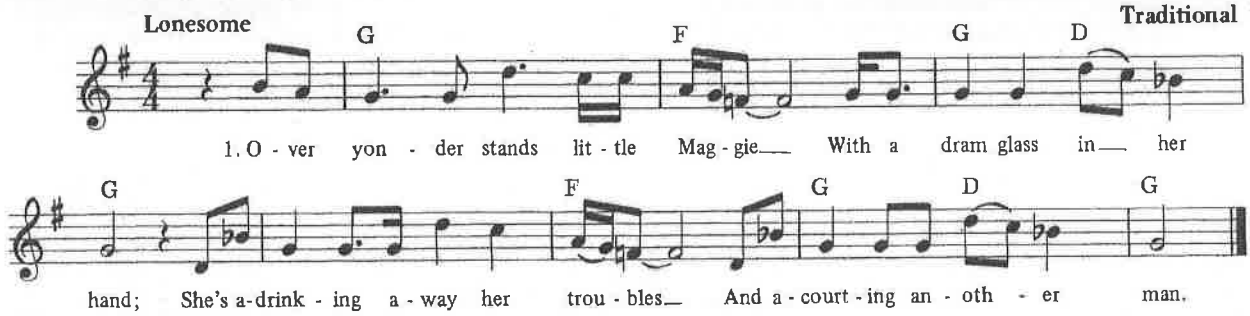
3. I took her by her lily white hand
I led her down and I made her stand
There I pushed her in to drown
And watched her as she floated down. *Chc*

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.

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



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.

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.

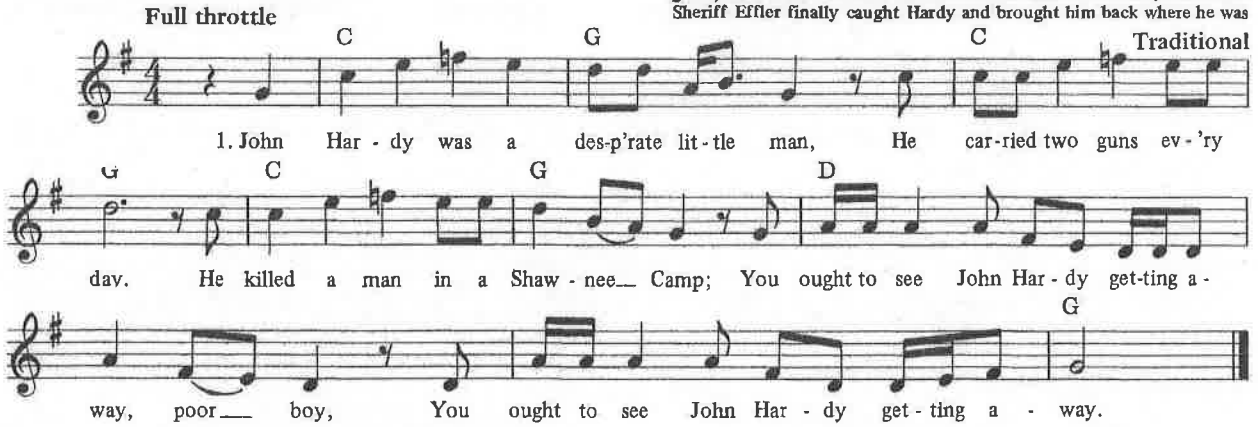
4. Oh, the last time I saw little Maggie,
She was sitting on the banks of the sea.
With her forty-four strapped around her
And a banjo on her knee.

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.

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.

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



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."

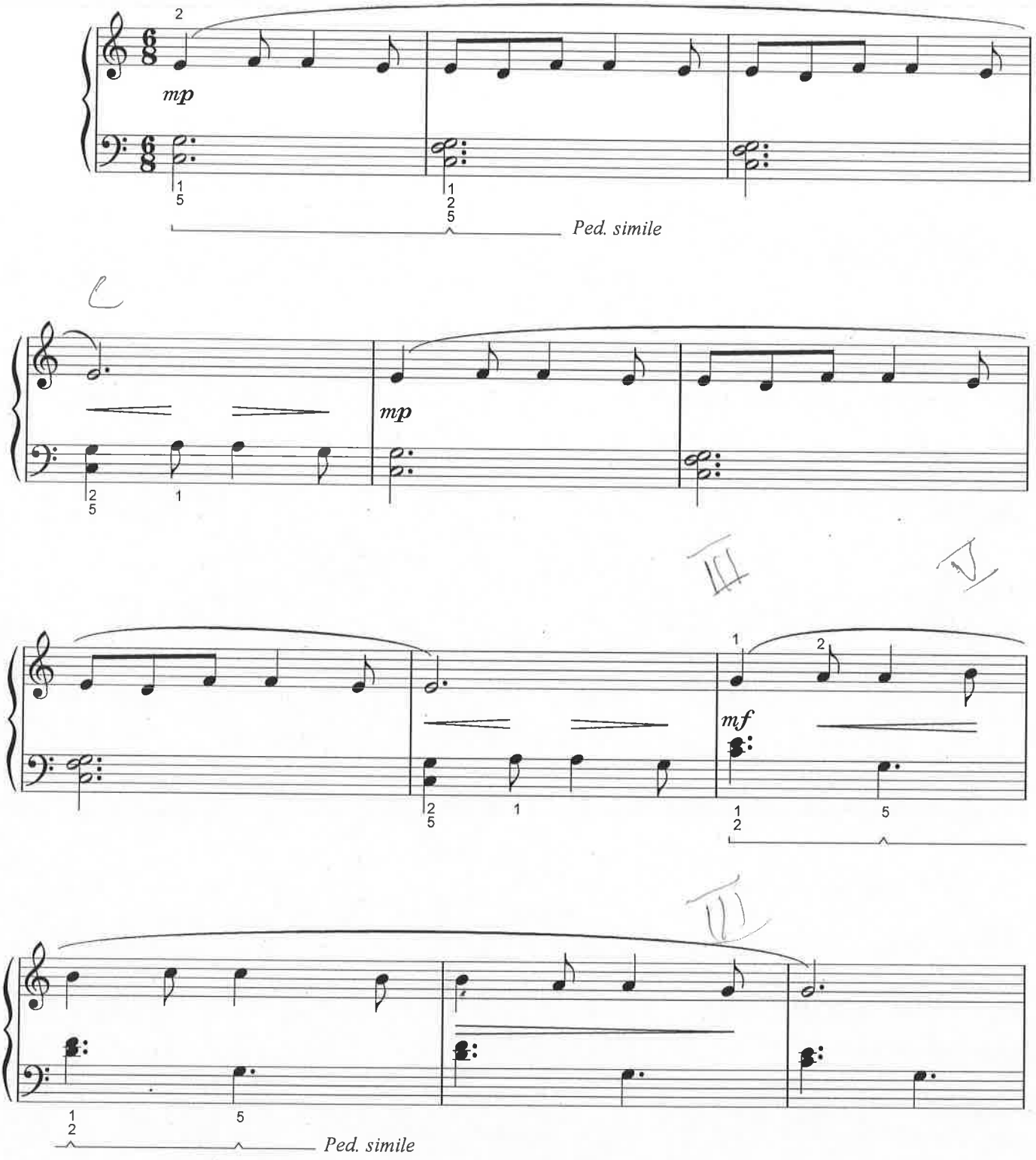
3. John Hardy took that yellow gal's money
And then began to play.
Saying "The man that wins my yellow gal's dollar;
John Hardy will blow him away, poor boy,
And lay him in his lonesome grave."

from "The Tales of Hoffman"

Barcarolle

JACQUES OFFENBACH
Arranged by DAVID CARR GLOVER

Moderately



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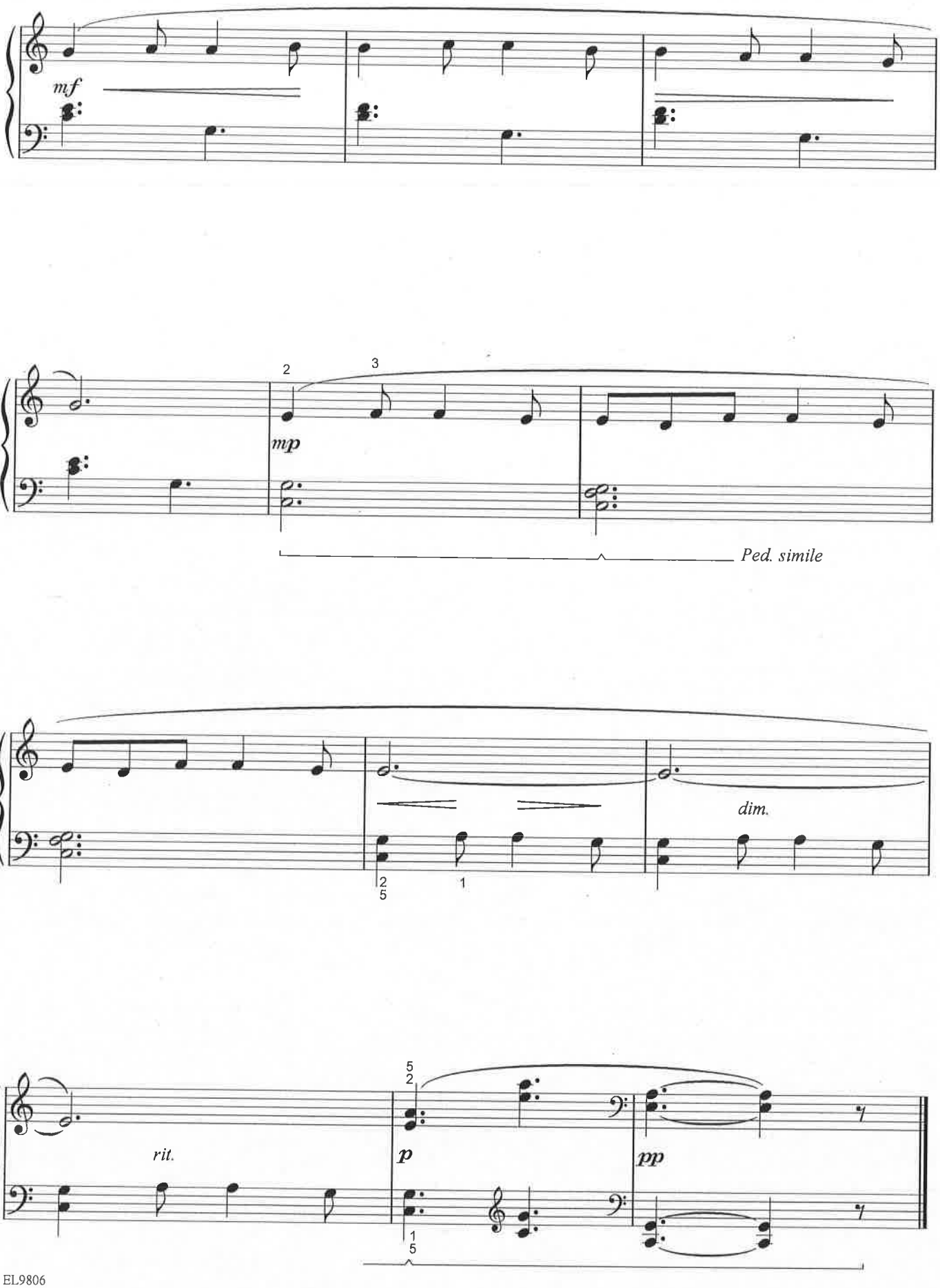
Barcarolle



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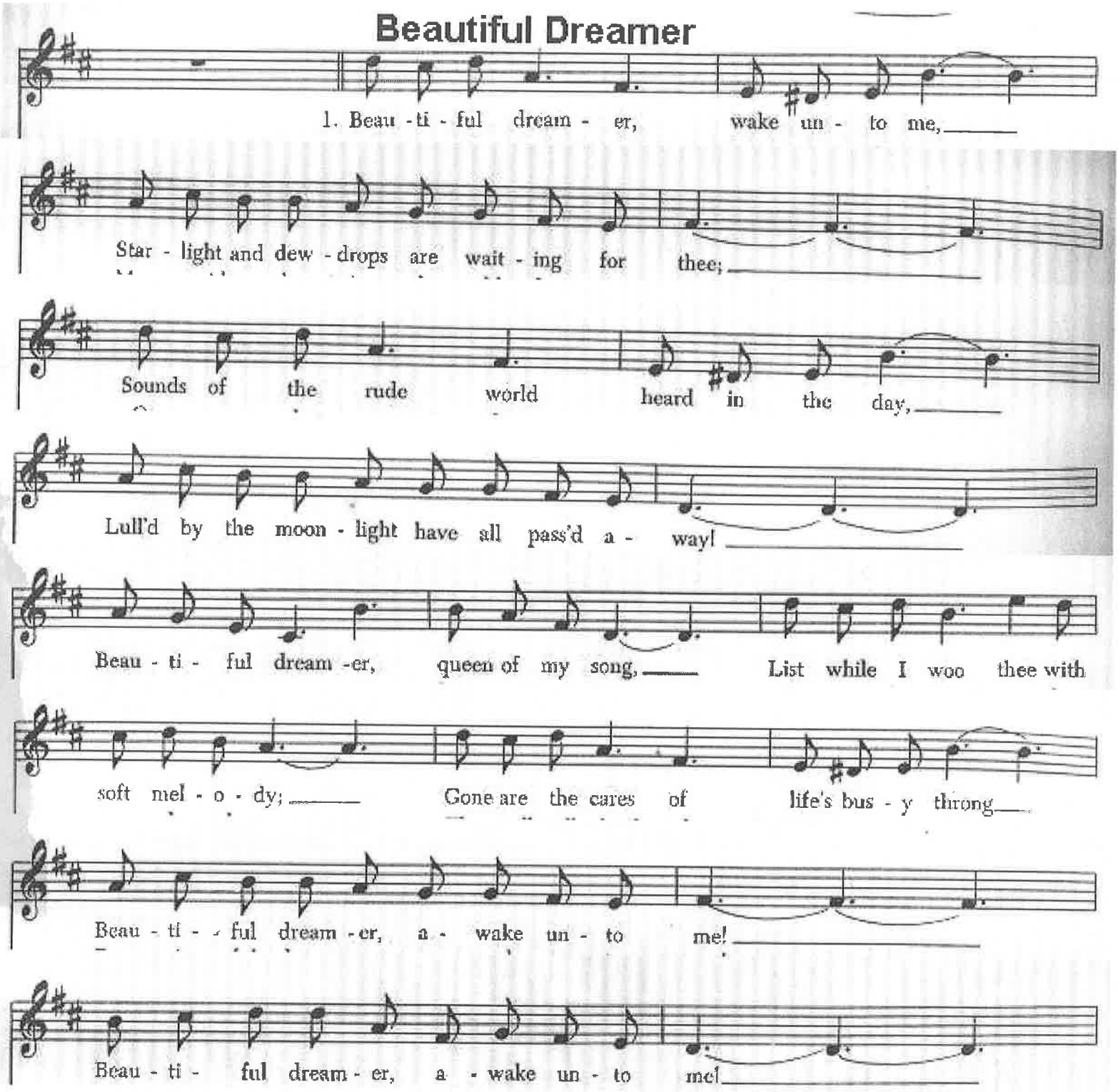
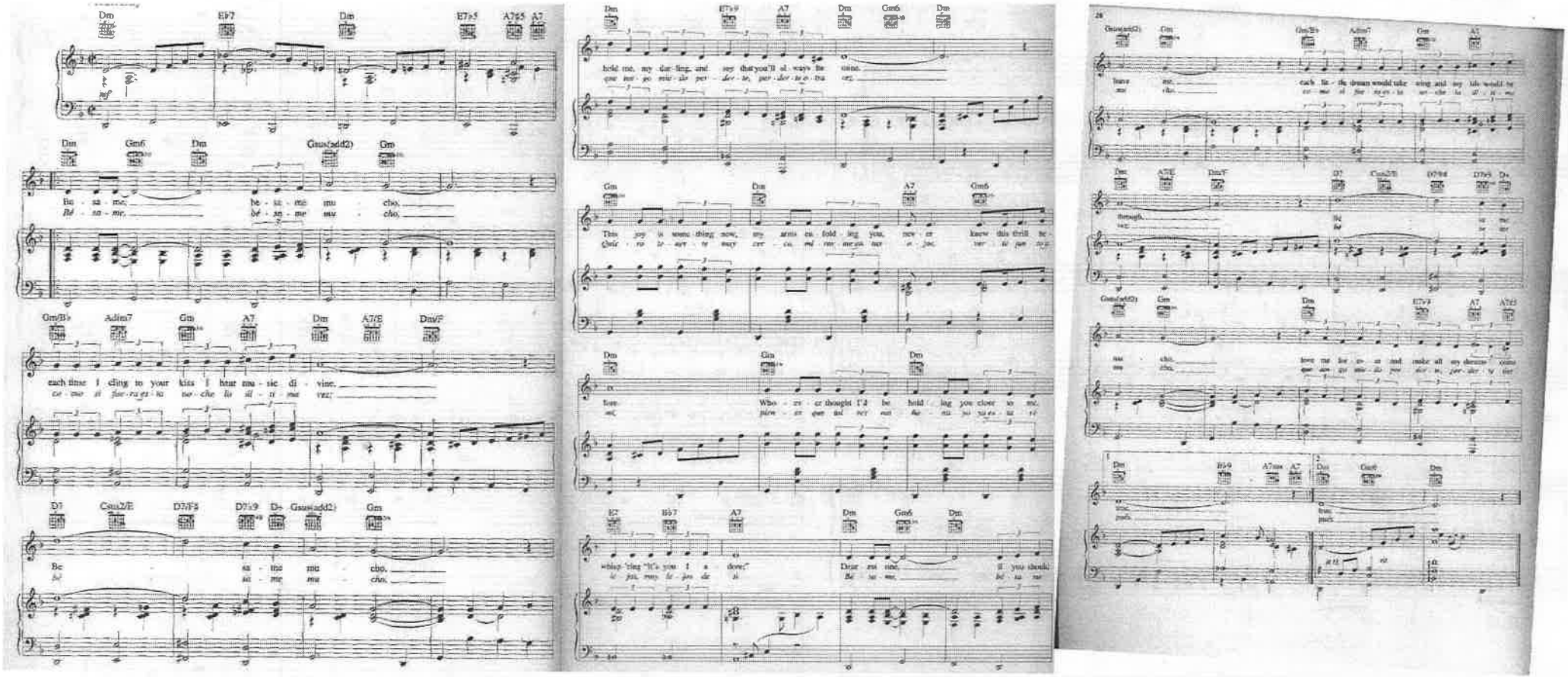
Beautiful Dreamer



Besame Mucho



BLUE TANGO

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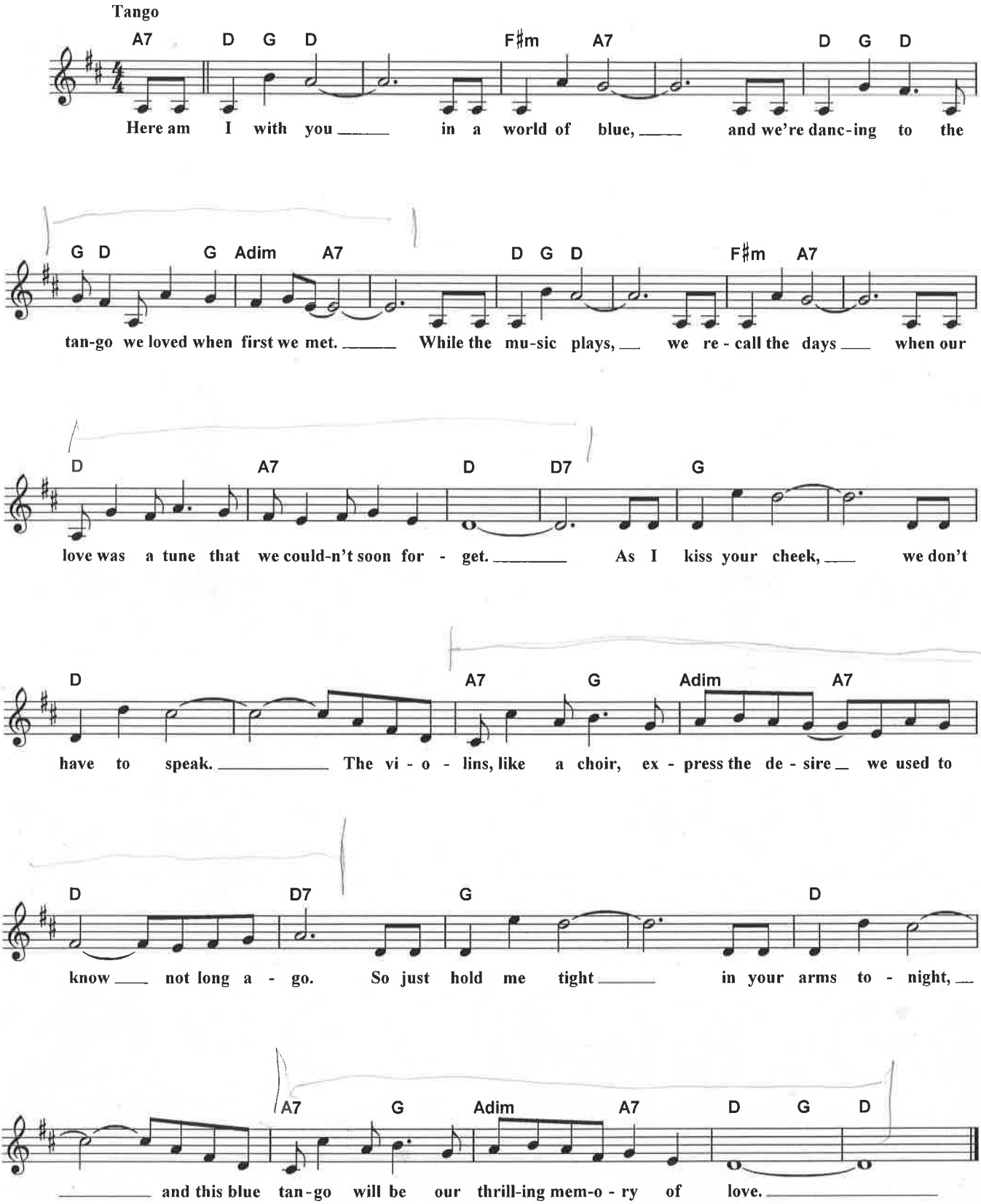
Music by LEROY ANDERSON



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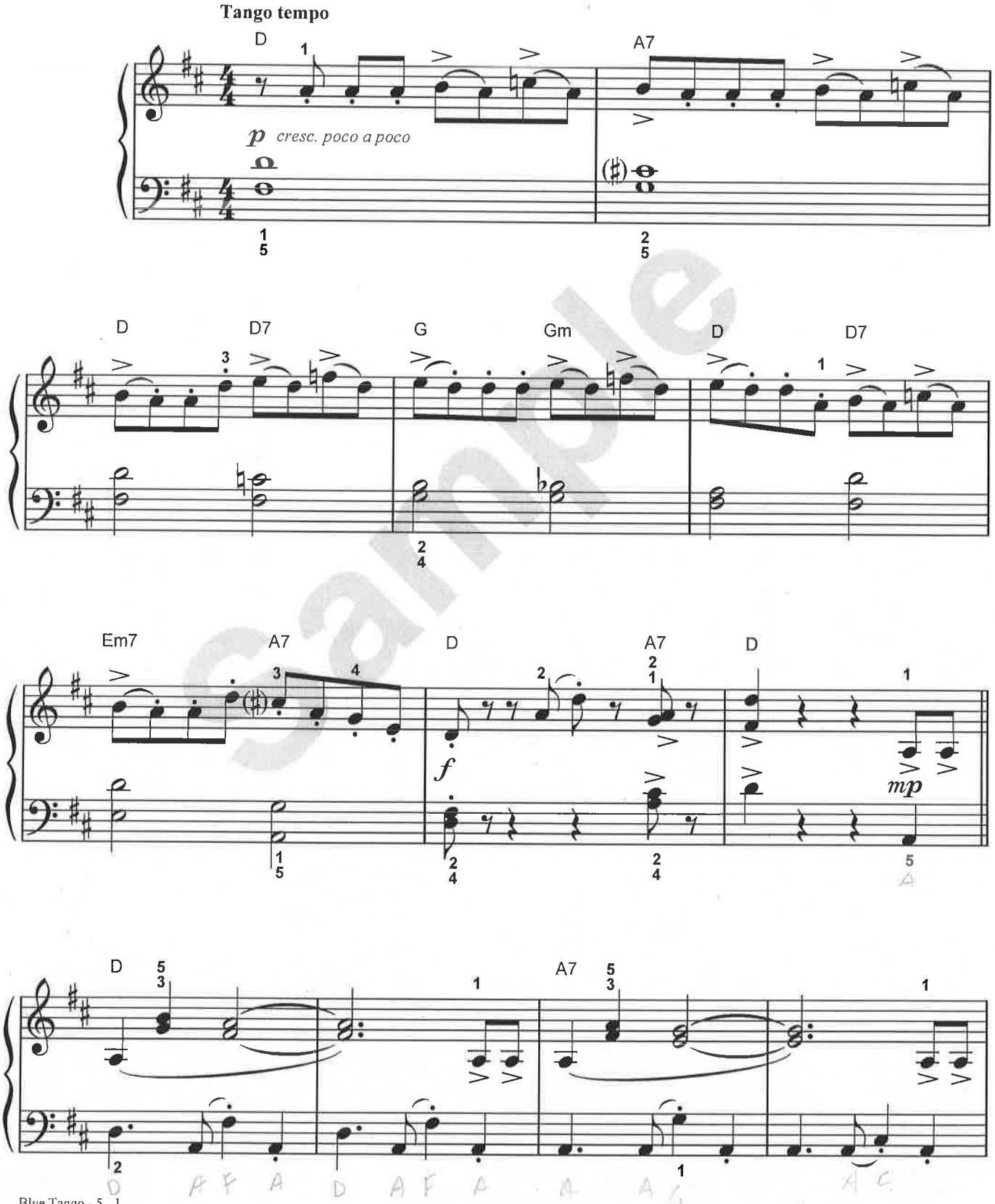
BLUE TANGO

Arranged by
JOHN BRIMHALL

Music by
LEROY ANDERSON



Sample

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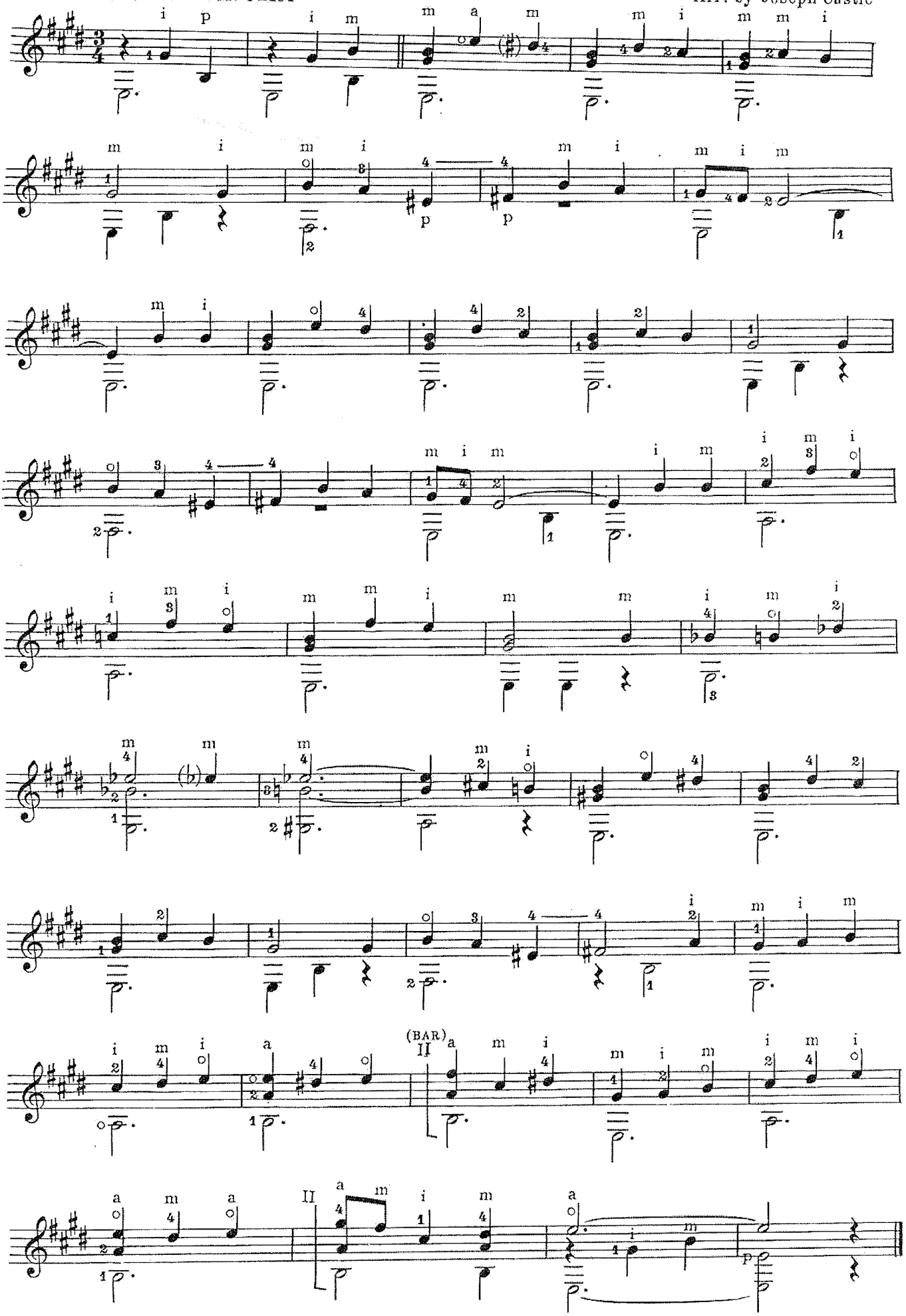
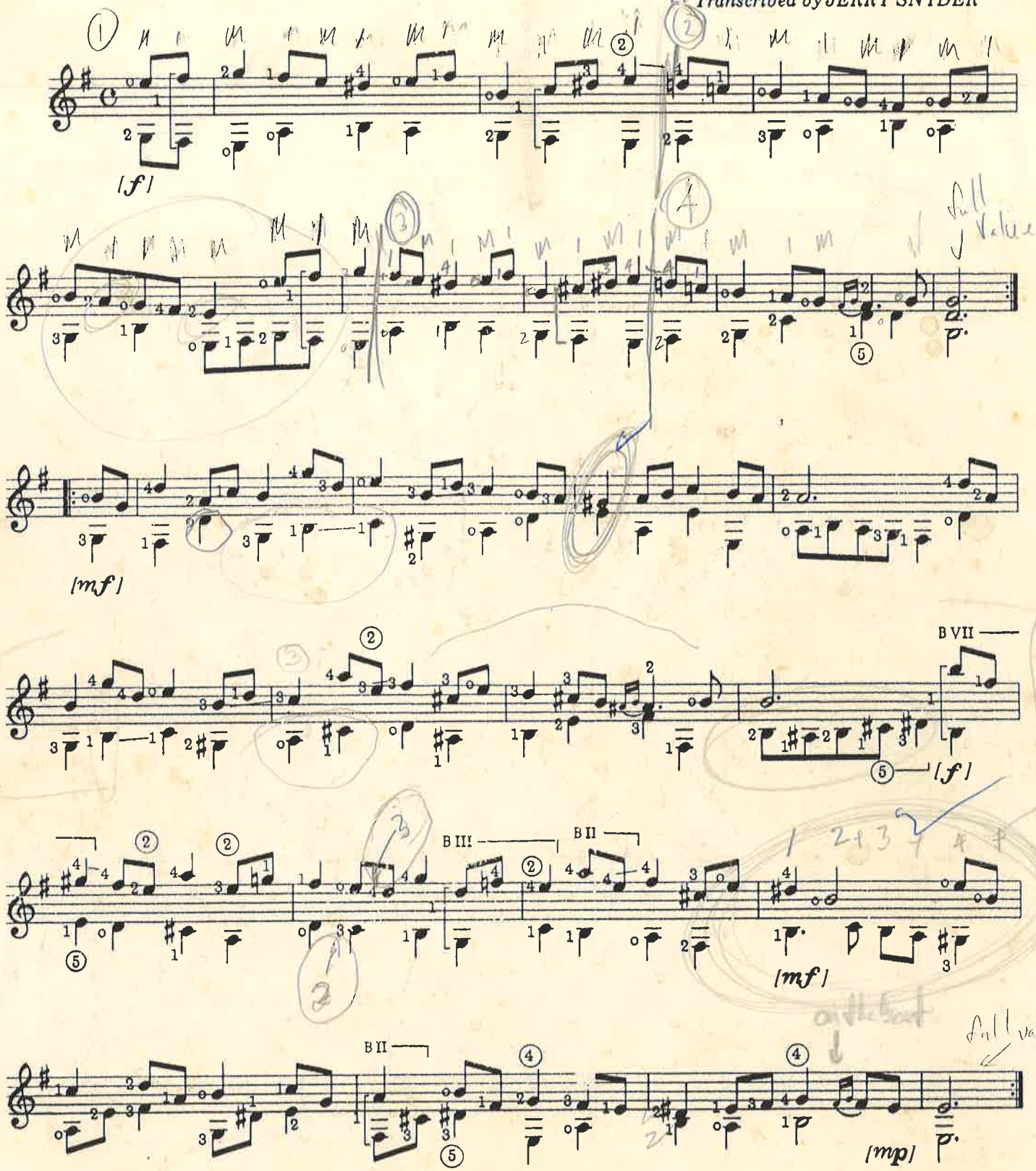
I Dreamt I Dwelt In Marble Halls

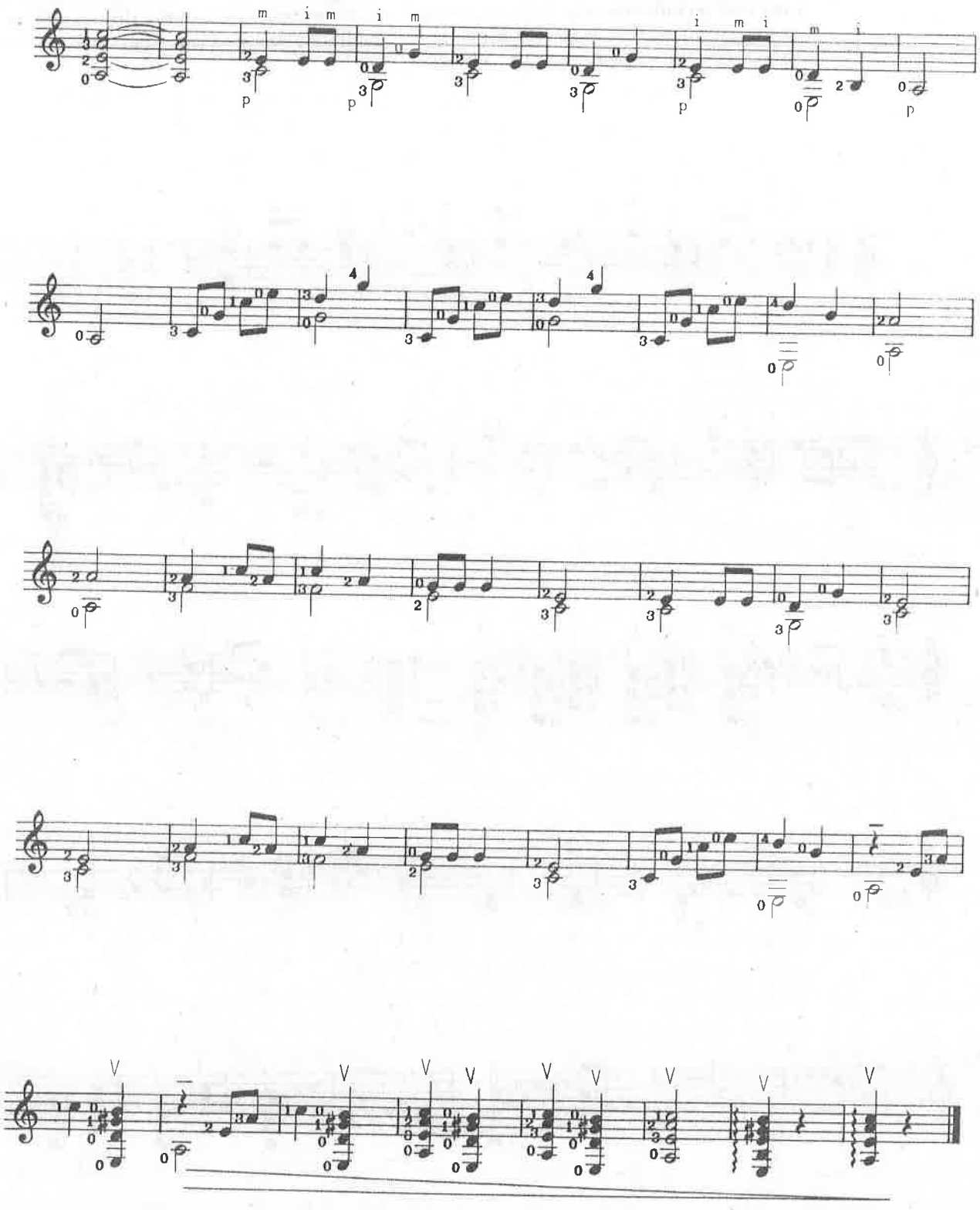
M. W. BALFE
Arr. by Joseph Castle



BOURRÉE

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



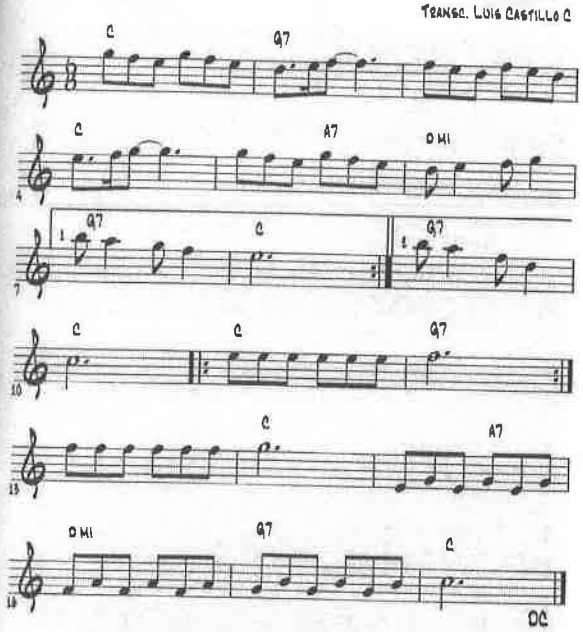


Charanga.

Producciones Musicales L. C.

Parrandera.

Anónimo.
Transc. Luis Castillo C



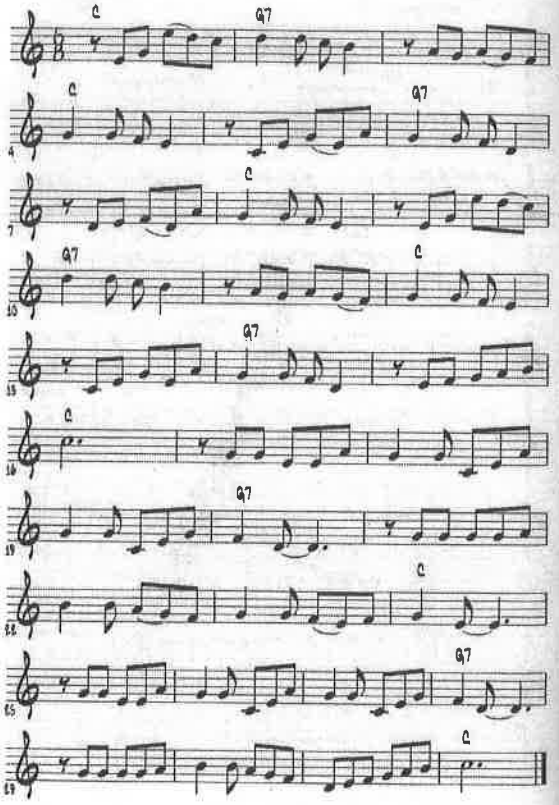
Recopilada en 1934, por Don José D. Zuñiga,
Don Julio Fonseca y Roberto Cantillano.

El Diablo Chingo.

Producciones Musicales L.C.

Parrandera.

Anónimo
Transc. Luis Castillo C.

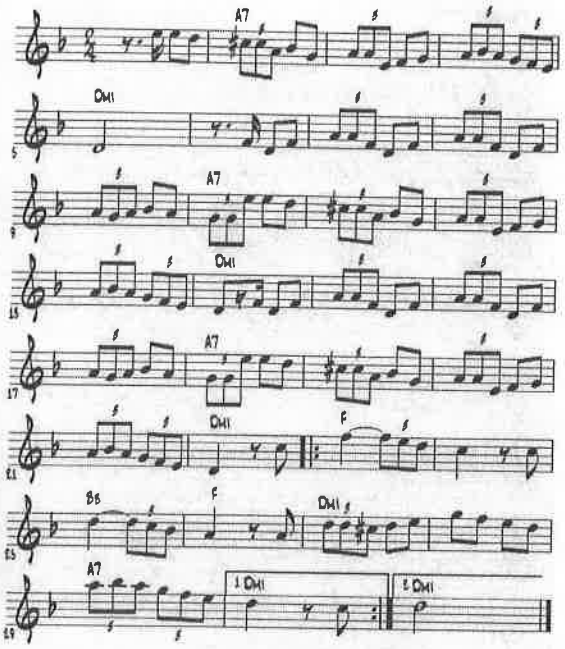


La Botijuela.

Producciones Musicales L.C.

Danza.

Anónimo
Transc. Luis Castillo C.



Los Cuatro Gatos.

Producciones Musicales L.C.

Parrandera

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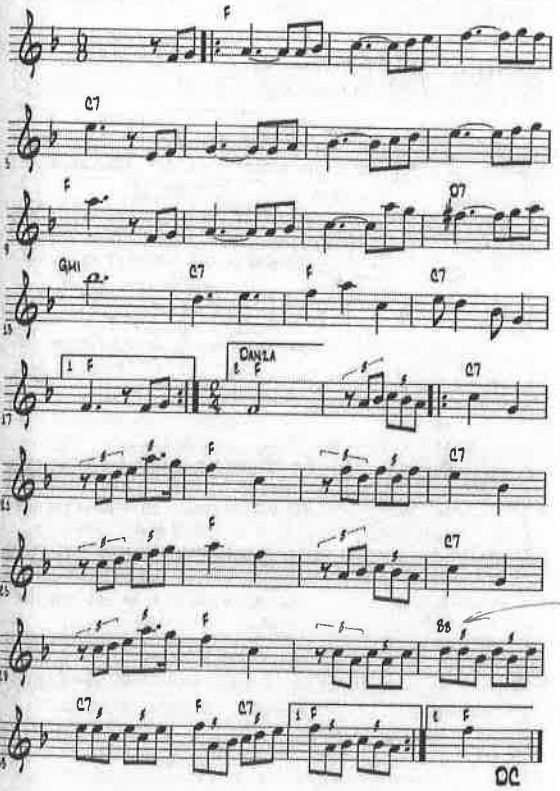
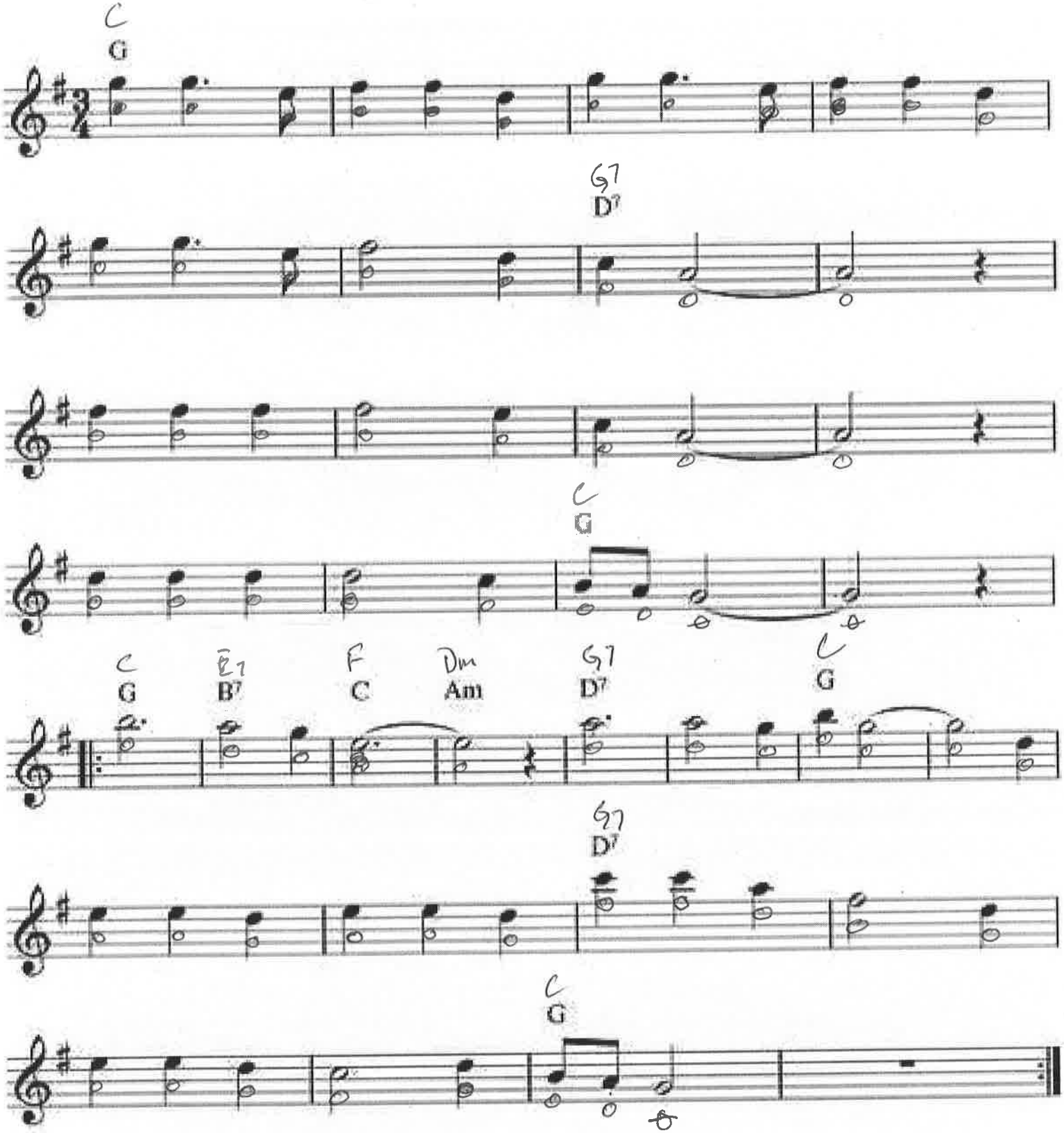


B♭

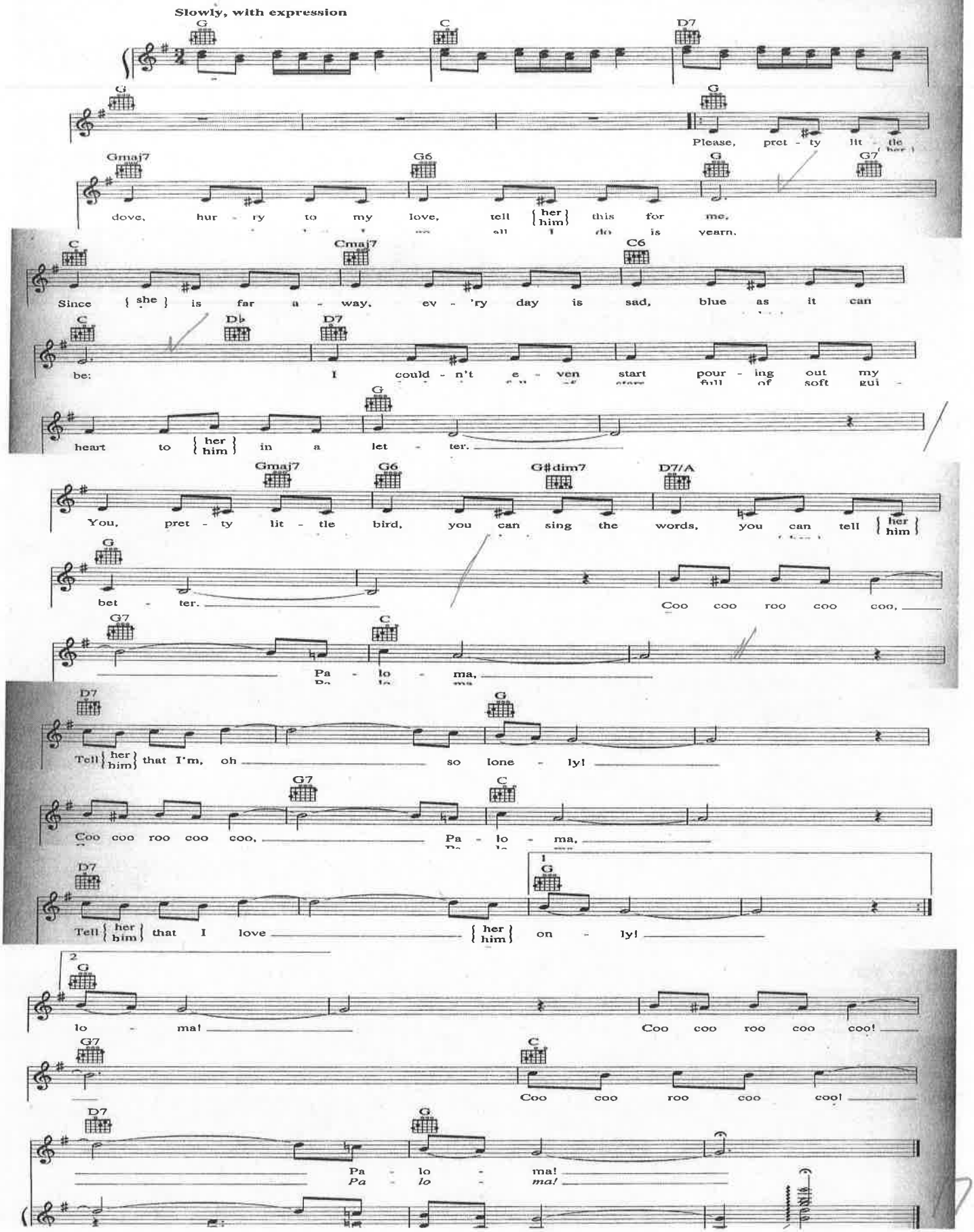
15

Cielito Lindo



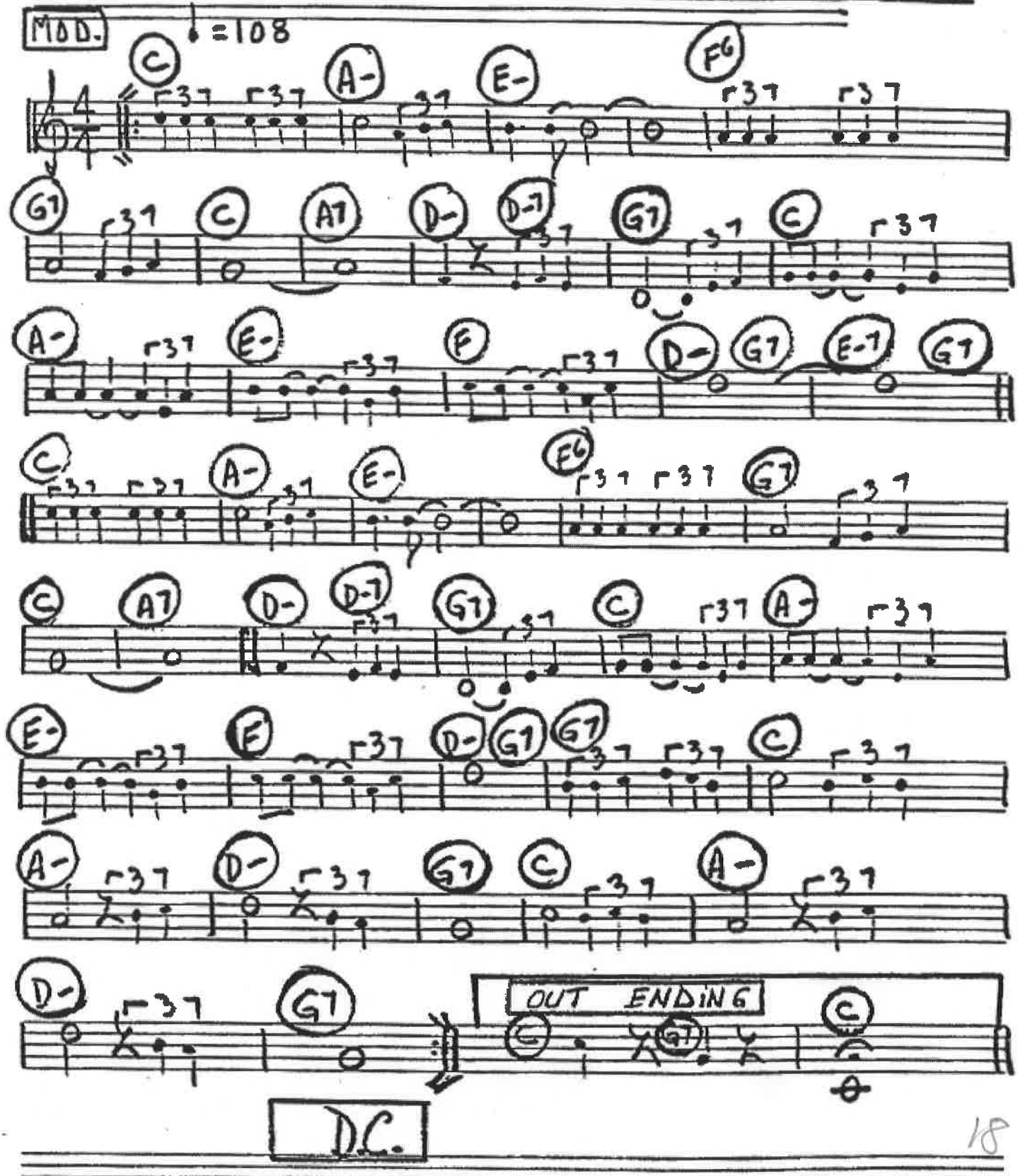
CU-CU-RRU-CU-CU, PALOMA

Words and Music by
THOMAS MENDEZ SOSA



252.

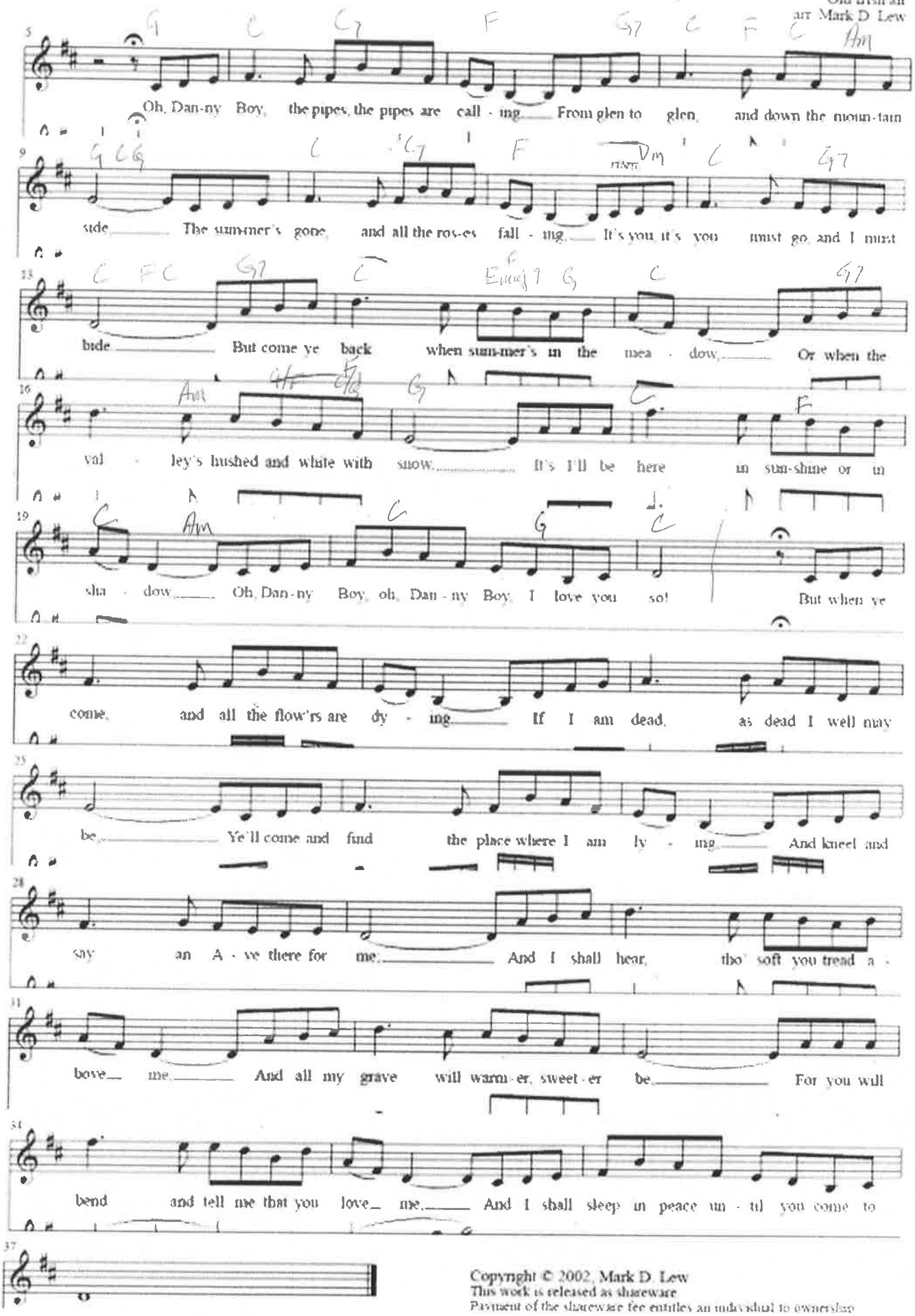
CINSTRUMENTS "CUANDO CALIENTA EL SOL" BOLERO



Danny Boy

Fred E. Weatherly

Old Irish air
arr. Mark D. Lew



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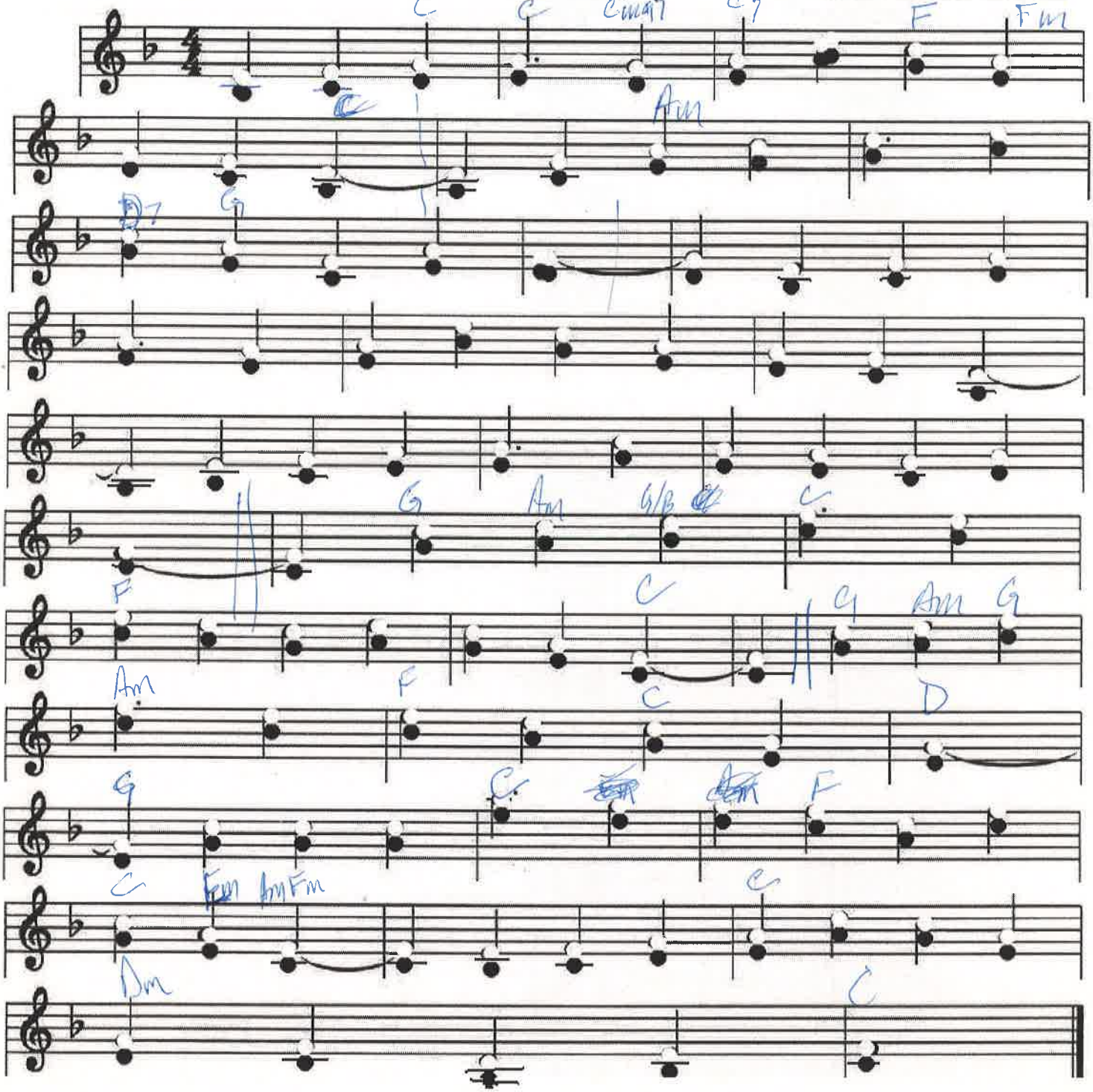
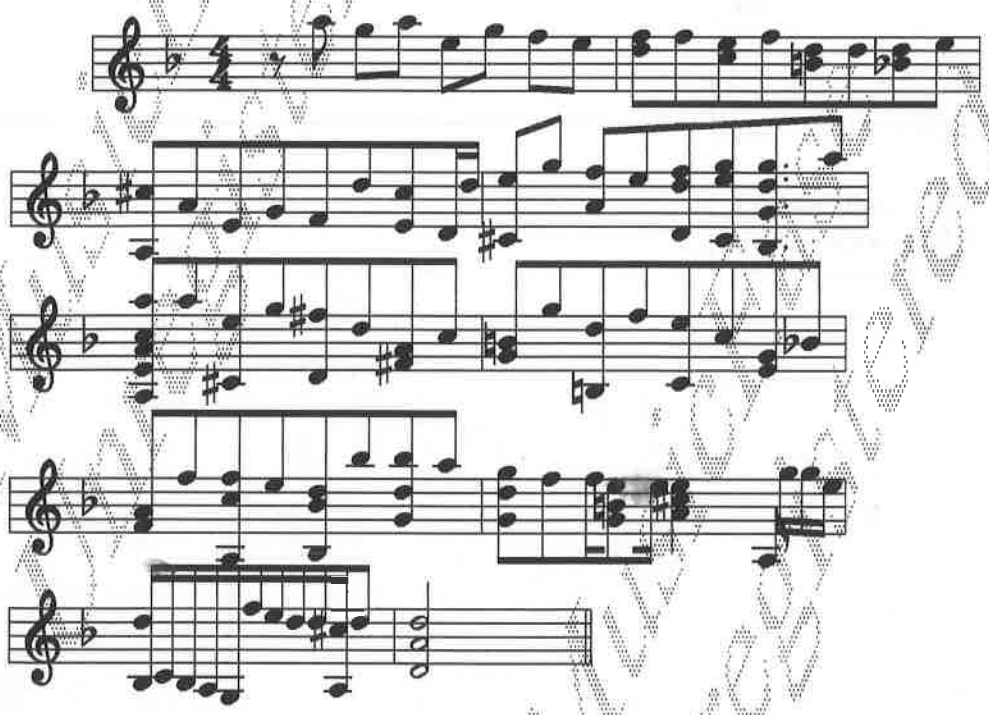
Transposed to C maj **Londonderry Air / Danny Boy**

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

1855 Irish Melody



DeVisé's Prelude

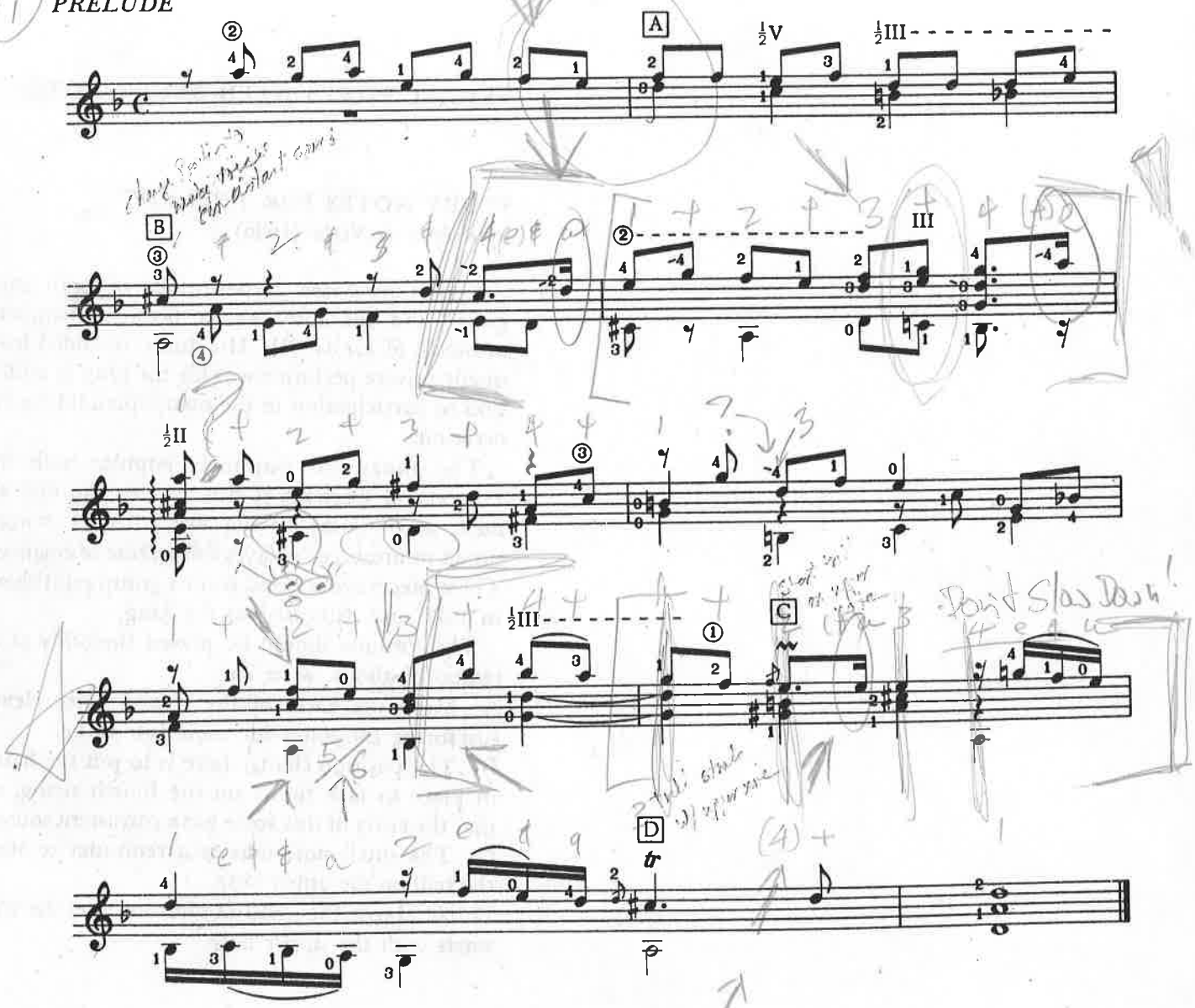


Musicaroo

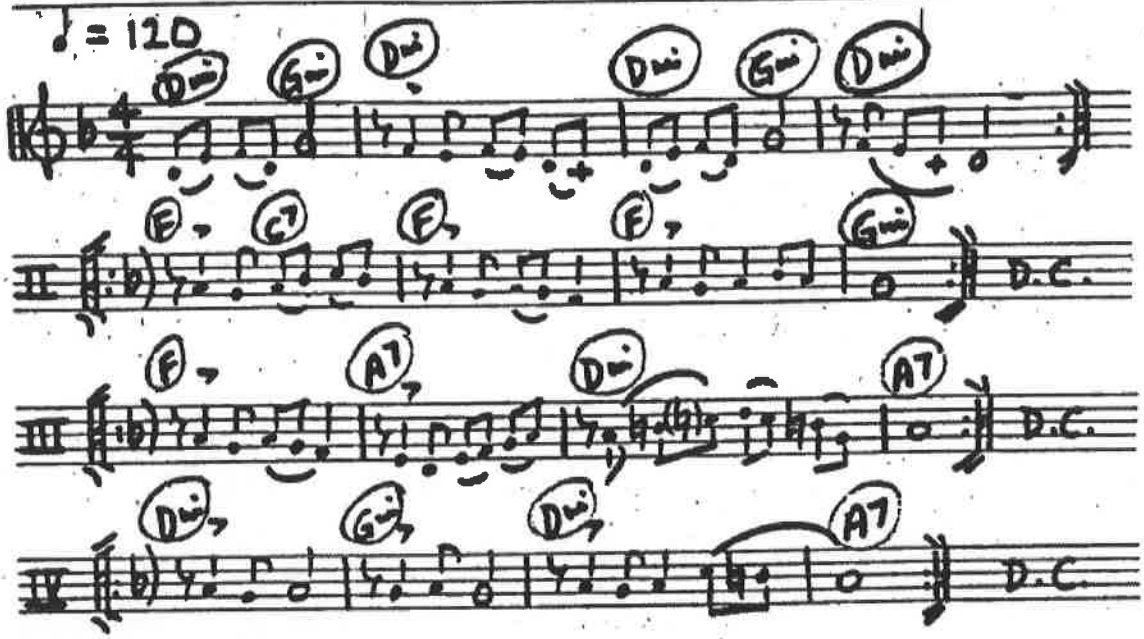
8/13/2000

20

1 PRELUDE



C INSTRUMENTS "DO-DI-LI" HORA



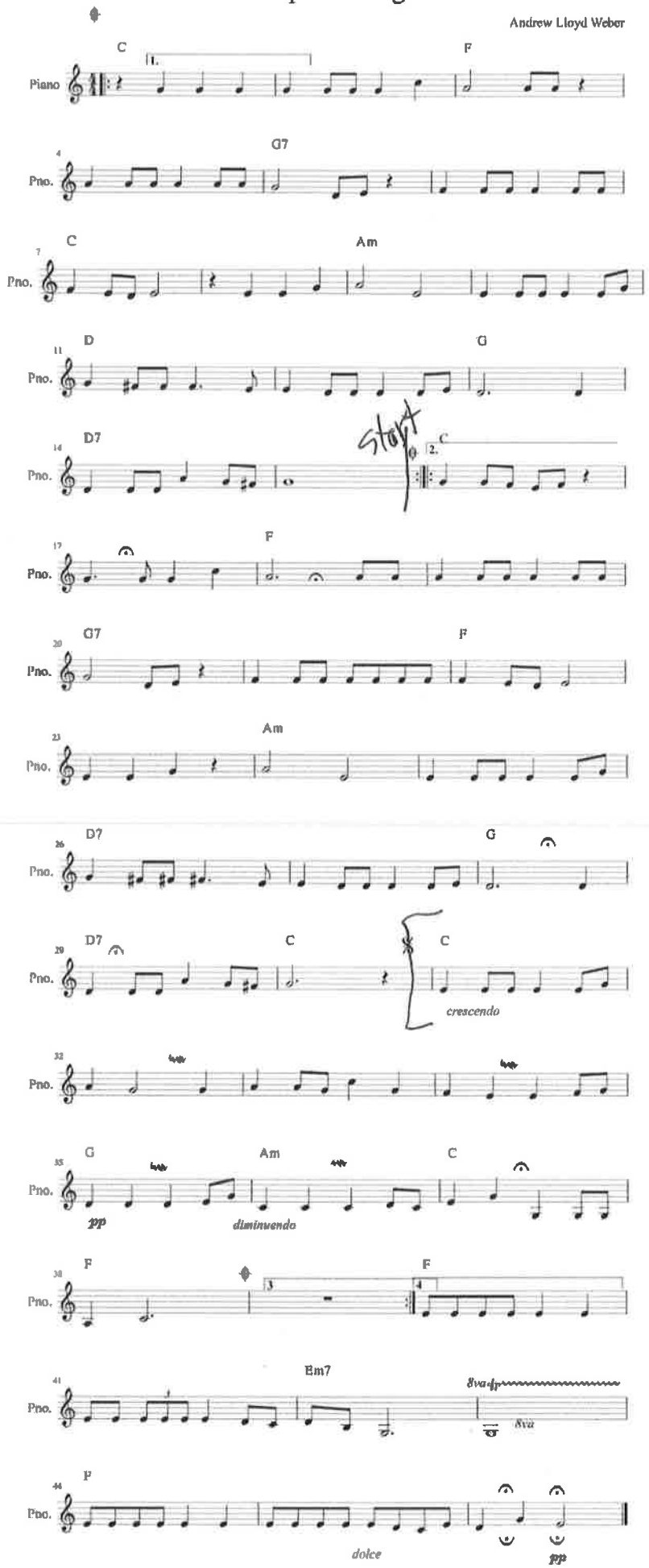
INSTRUCTIONS:

PLAY Ist STRAIN (REPEAT)
PLAY IInd STRAIN (REPEAT) –
GO BACK TO Ist STRAIN (REPEAT)
SEQUE TO IIIrd STRAIN (REPEAT)
GO BACK TO Ist STRAIN (REPEAT)
SEQUE TO IIIrd STRAIN (REPEAT)

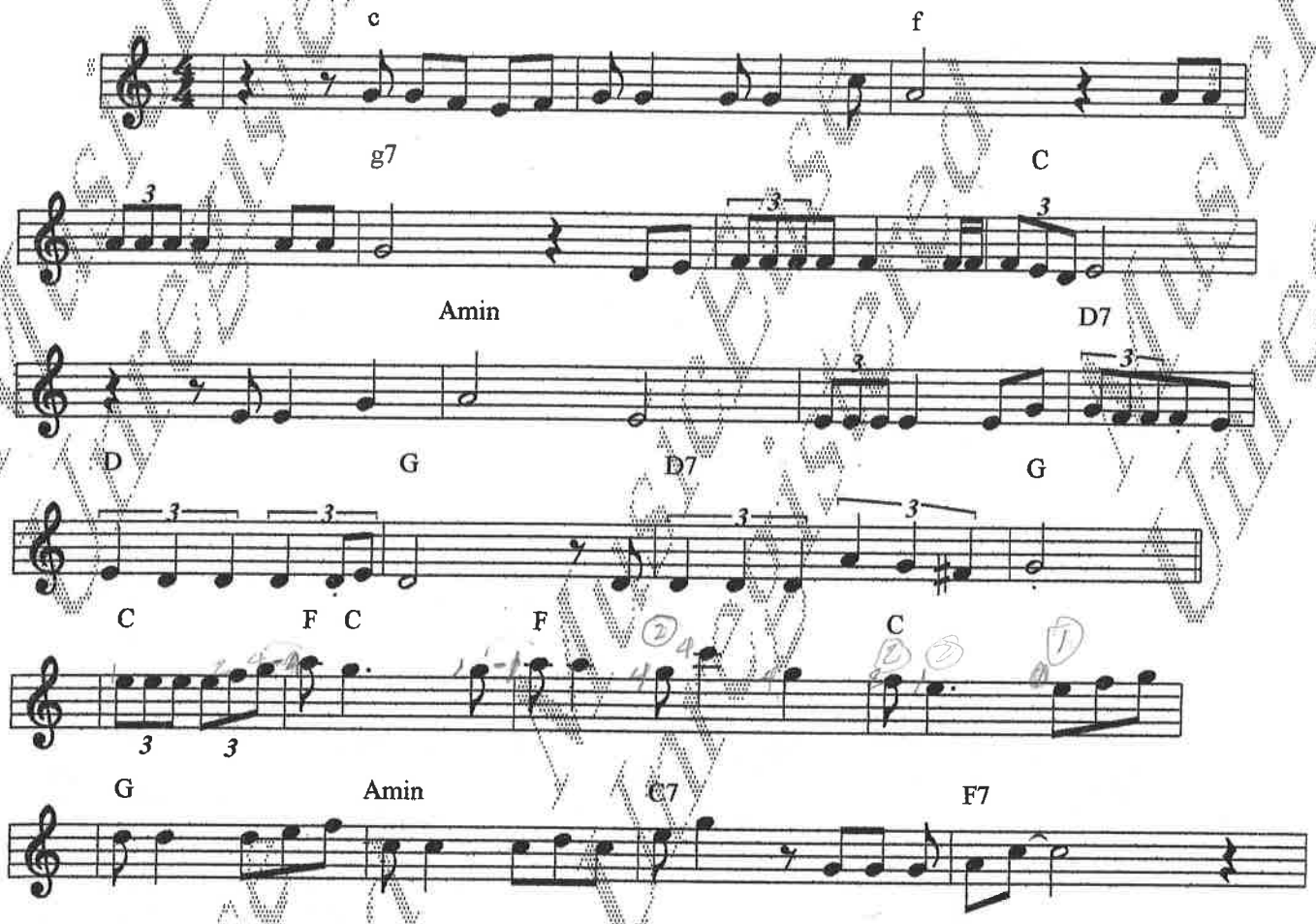
TO GO OUT: RITARD LAST TWO BARS OF ANY STRAIN AND G ON THE LAST NOTE.

No llores por mi Argentina

Andrew Lloyd Weber



Don't Cry For Me Argentina



MusicEase Registered

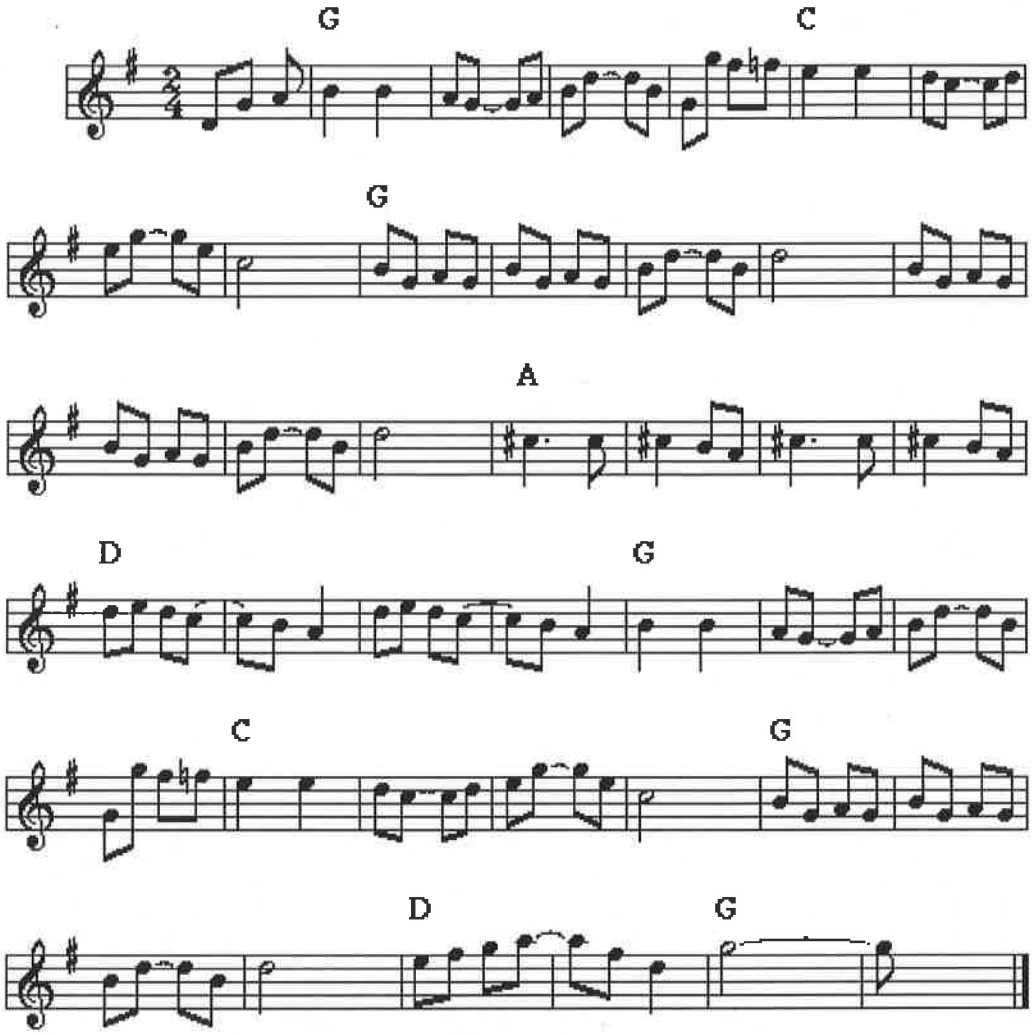
5/21/2000

22

Click here to hear "Down Yonder"

Down Yonder

Workshop



Return to Tune List

Return to Main Dulcimer Page

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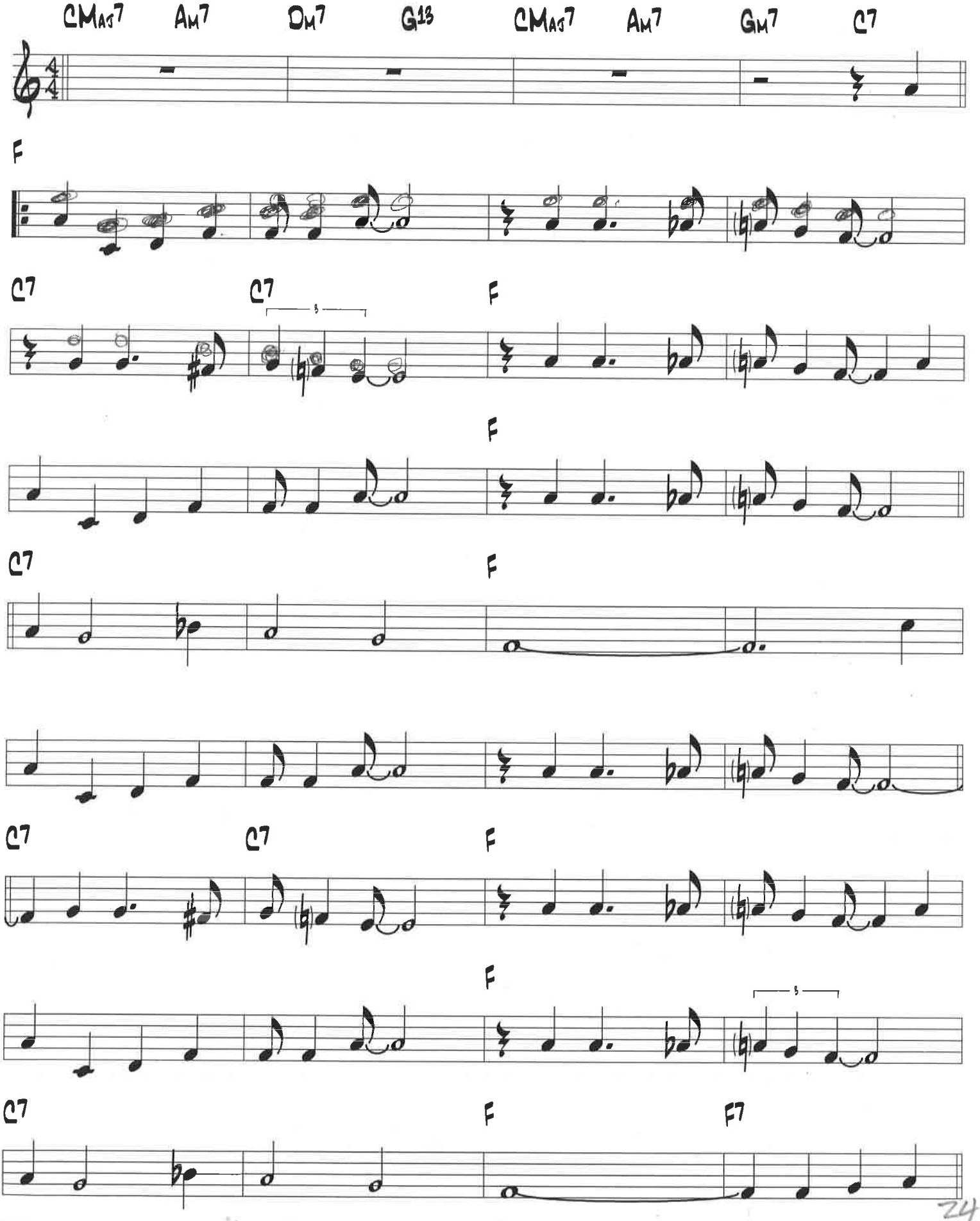
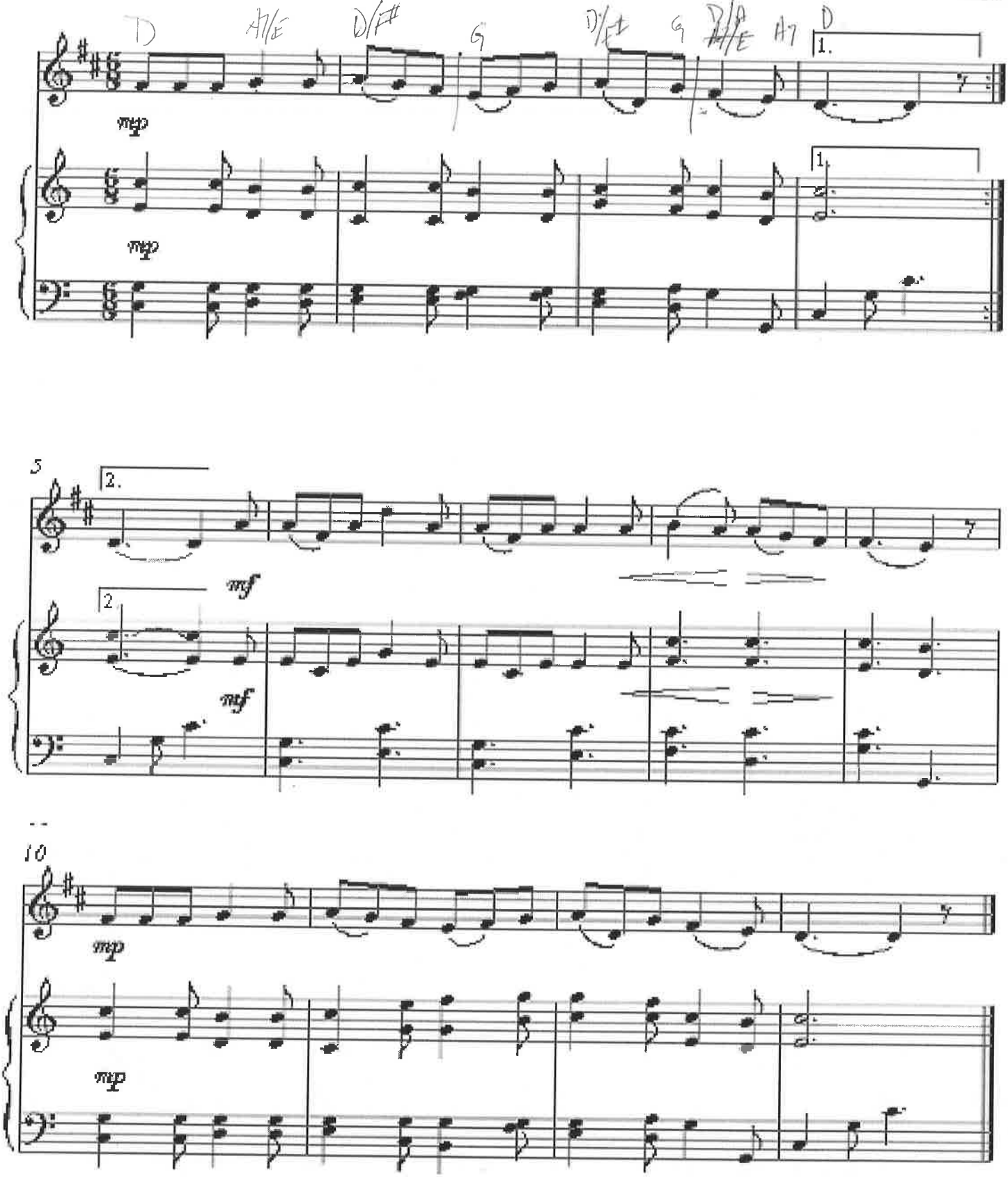
Down By The River Side



Drink To Me Only With Thine Eyes

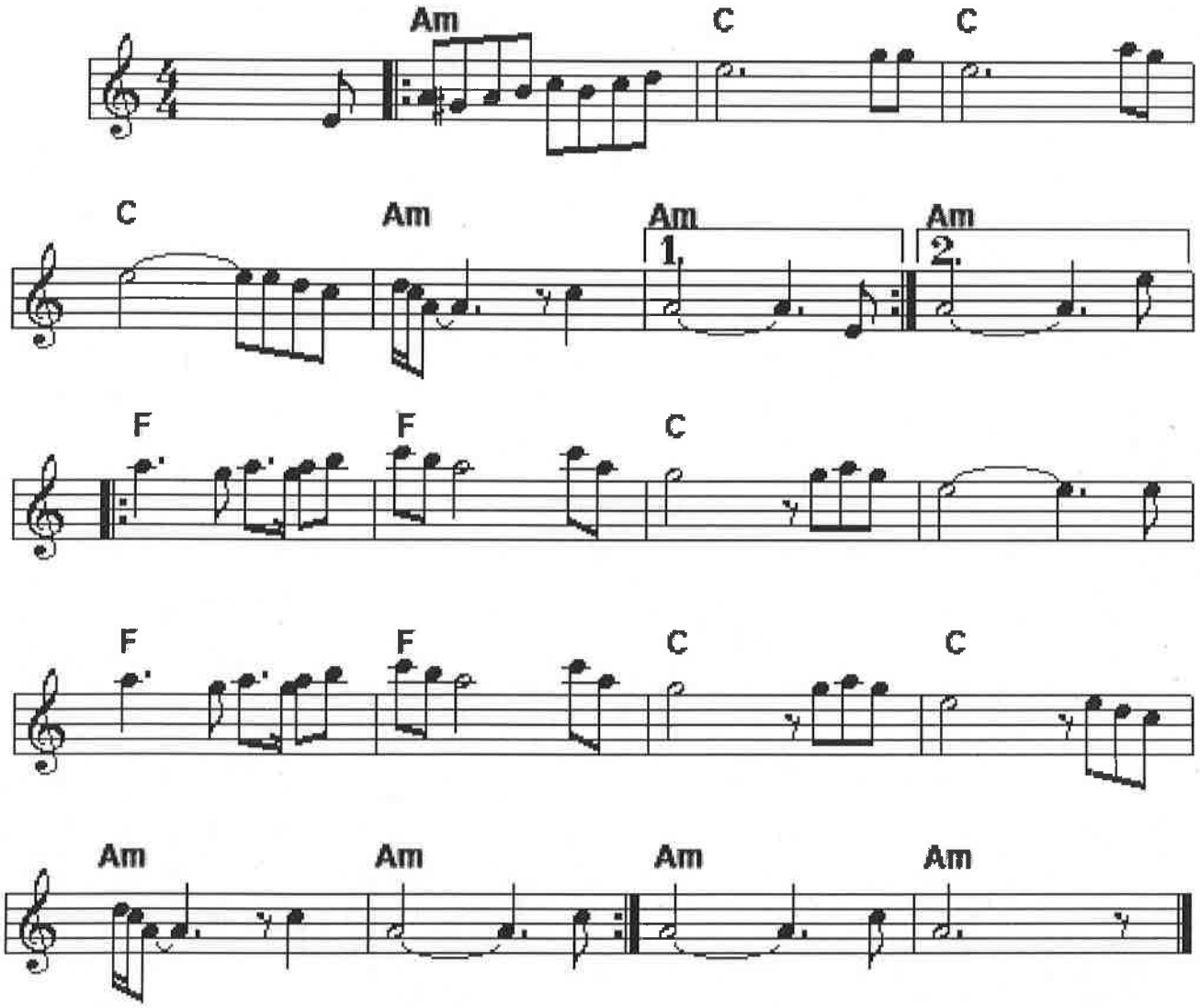
Trad.



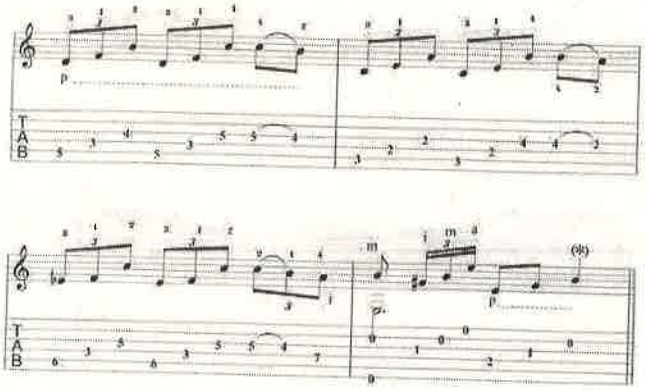
Example of Sheet Music

El Condor Pasa

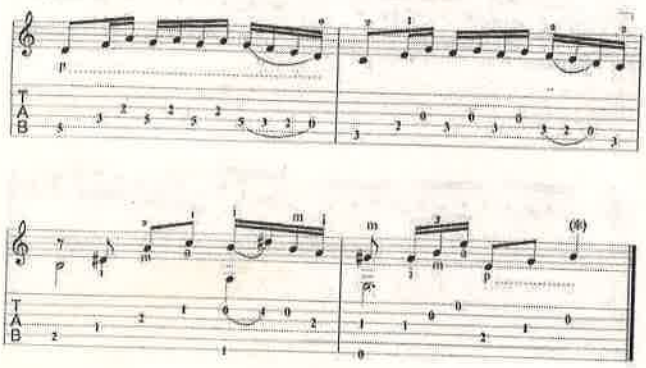
by Daniel Alomia Robles



FALSETAS (6)



Pos 2



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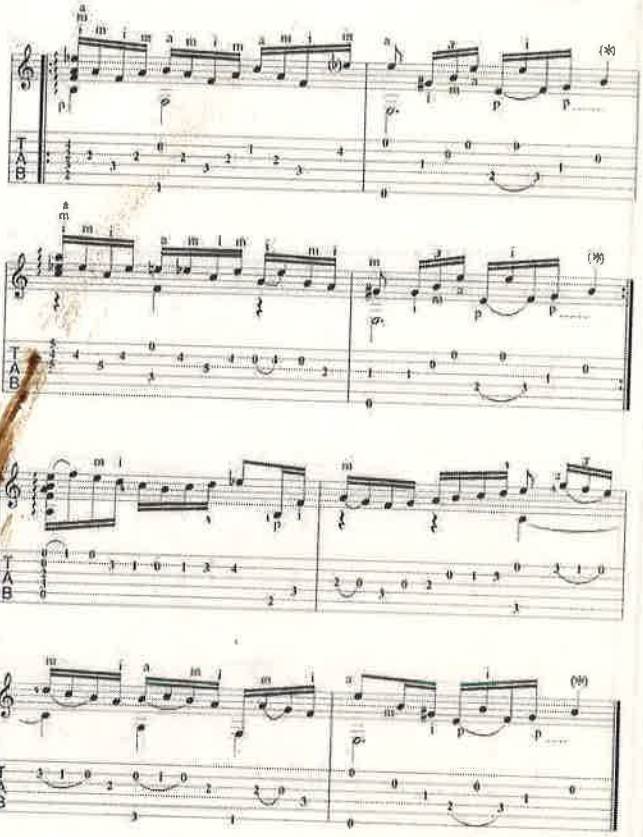

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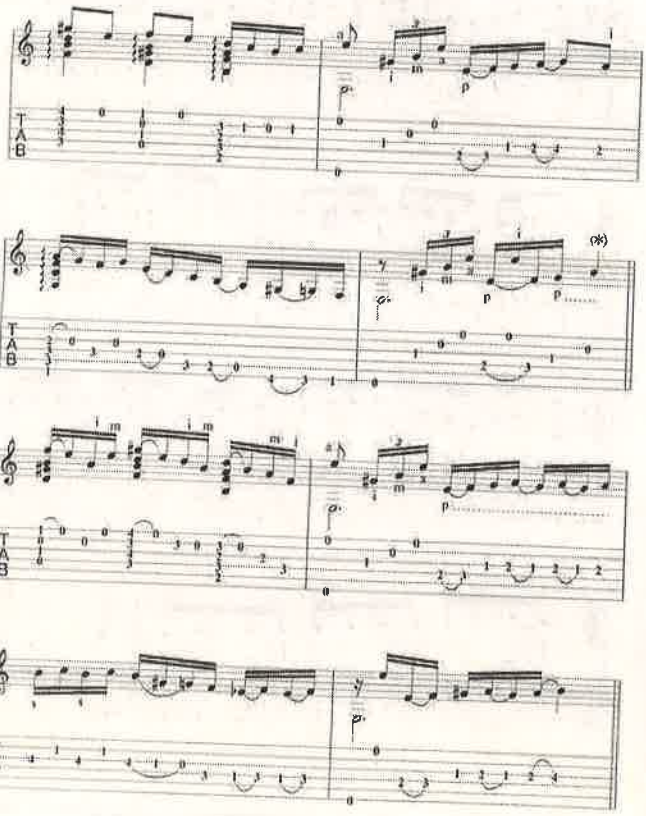
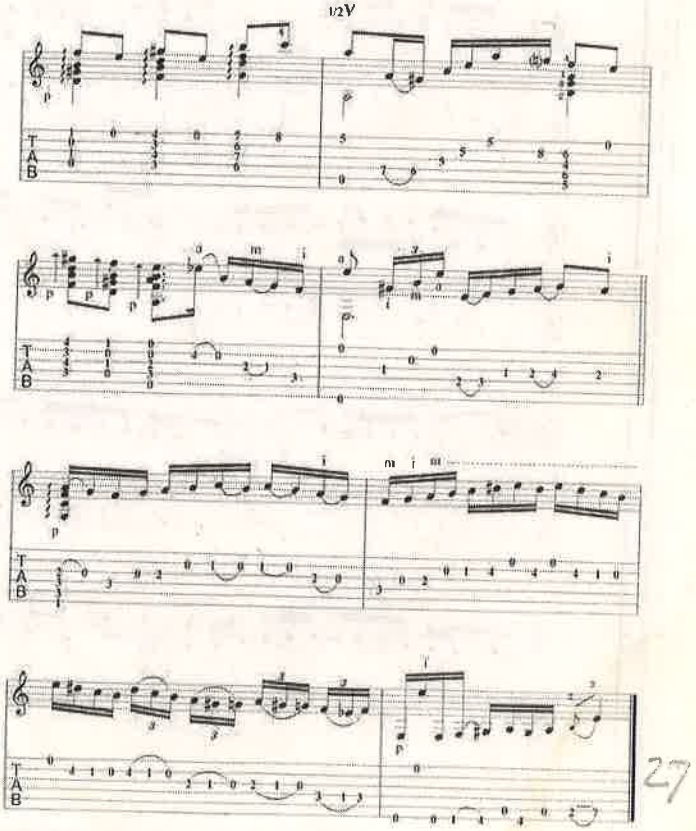


FALSETAS (8)

1/2V



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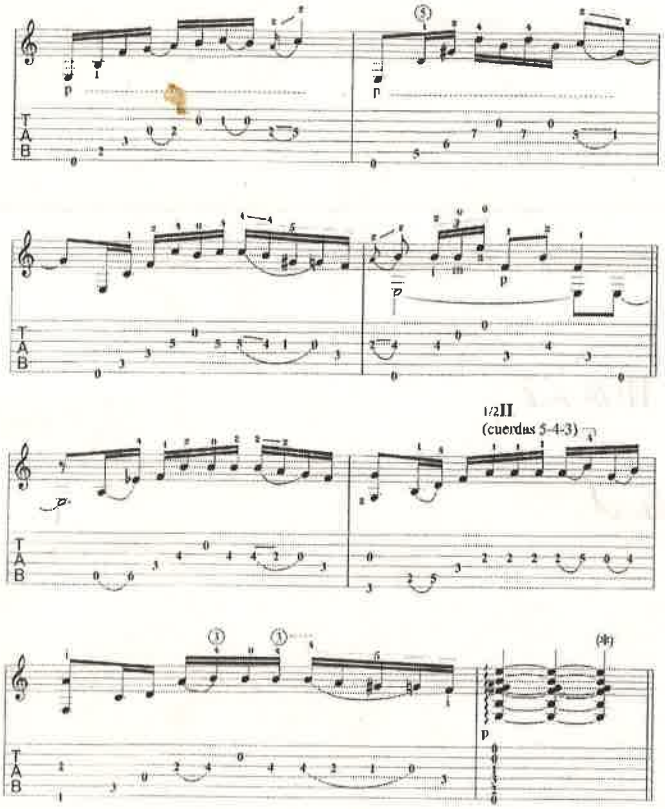

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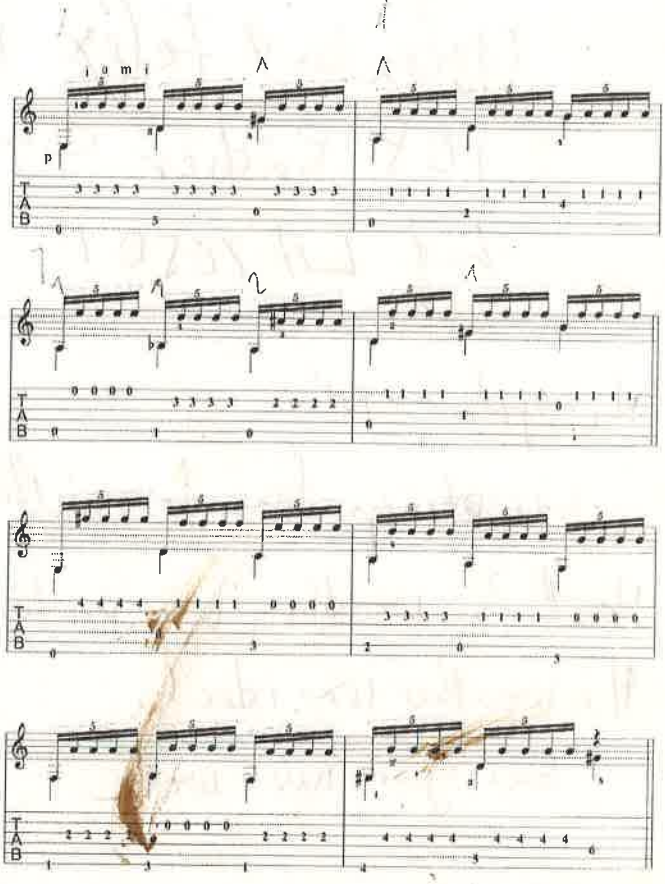

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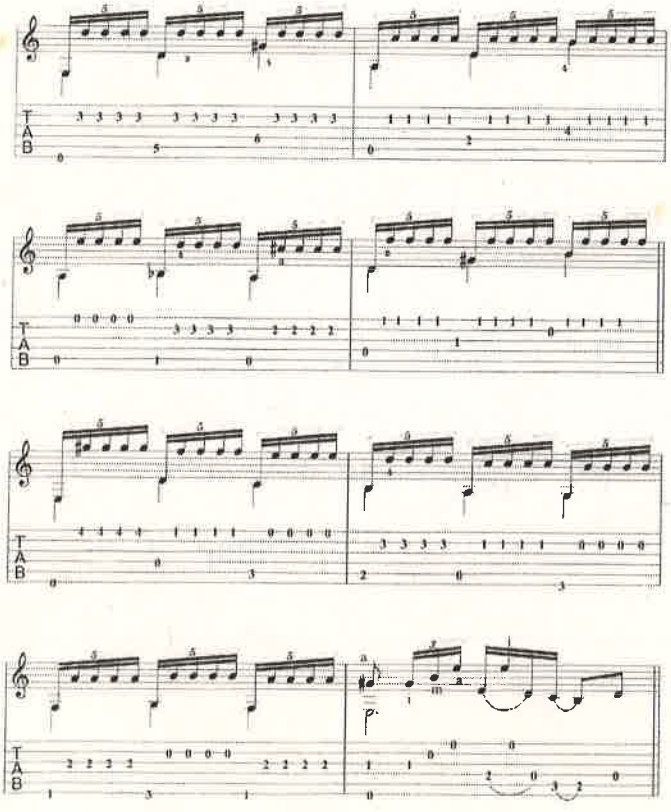

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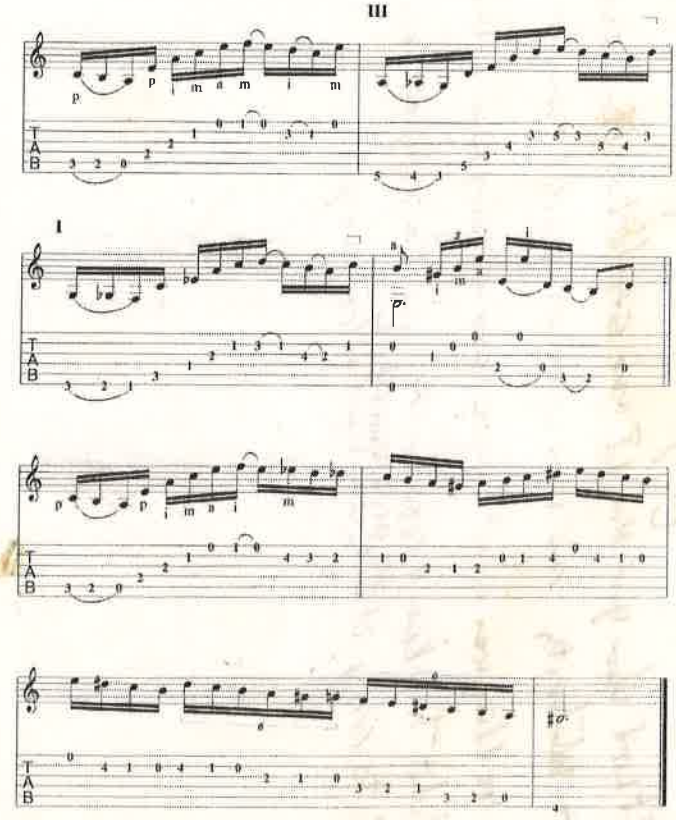
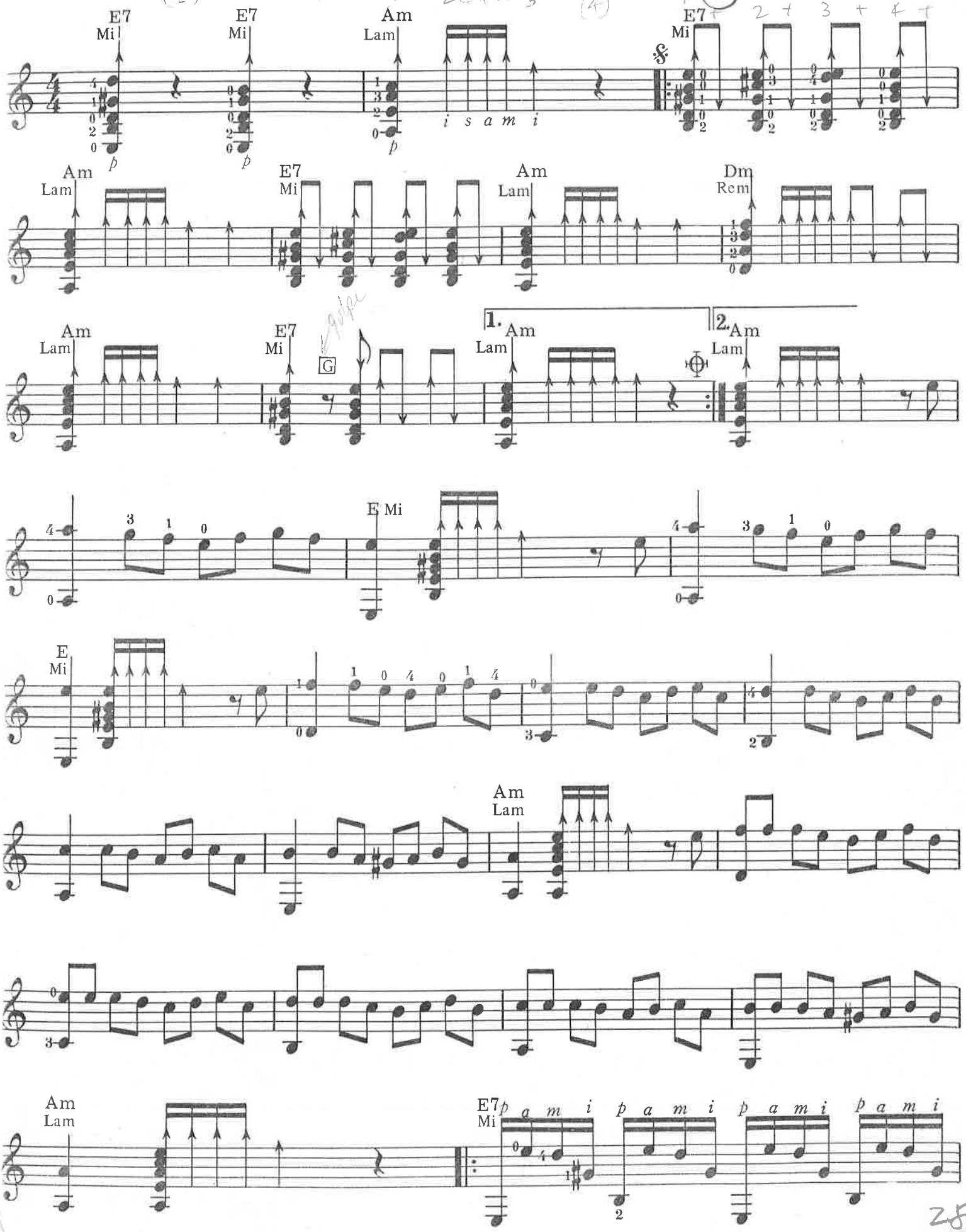


FARRUCAS

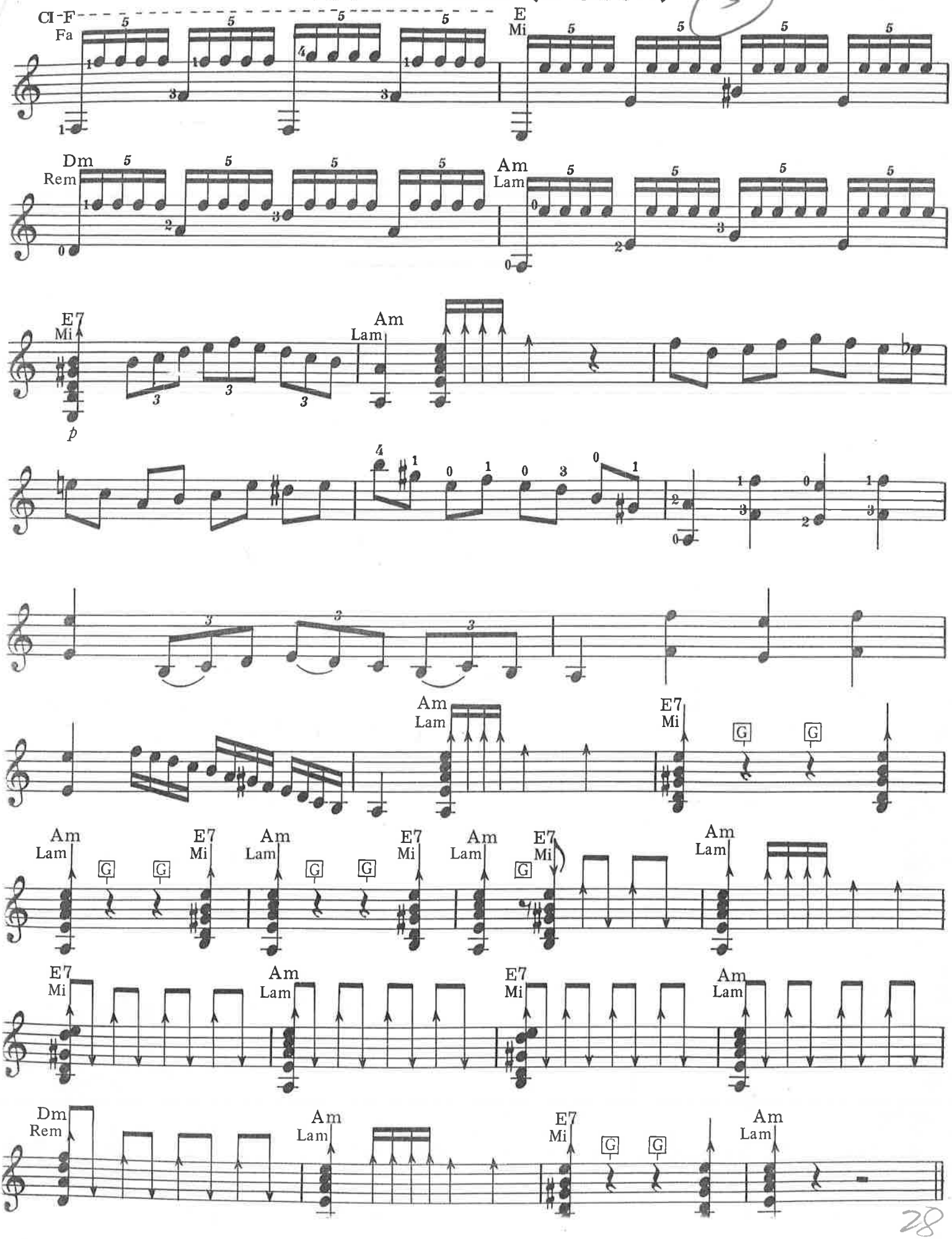
JUAN SERRANO



FARRUCAS (CONT.)

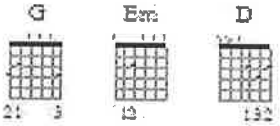
JUAN SERRANO

FARRUCAS (CONT.)



Foggy Mountain Breakdown

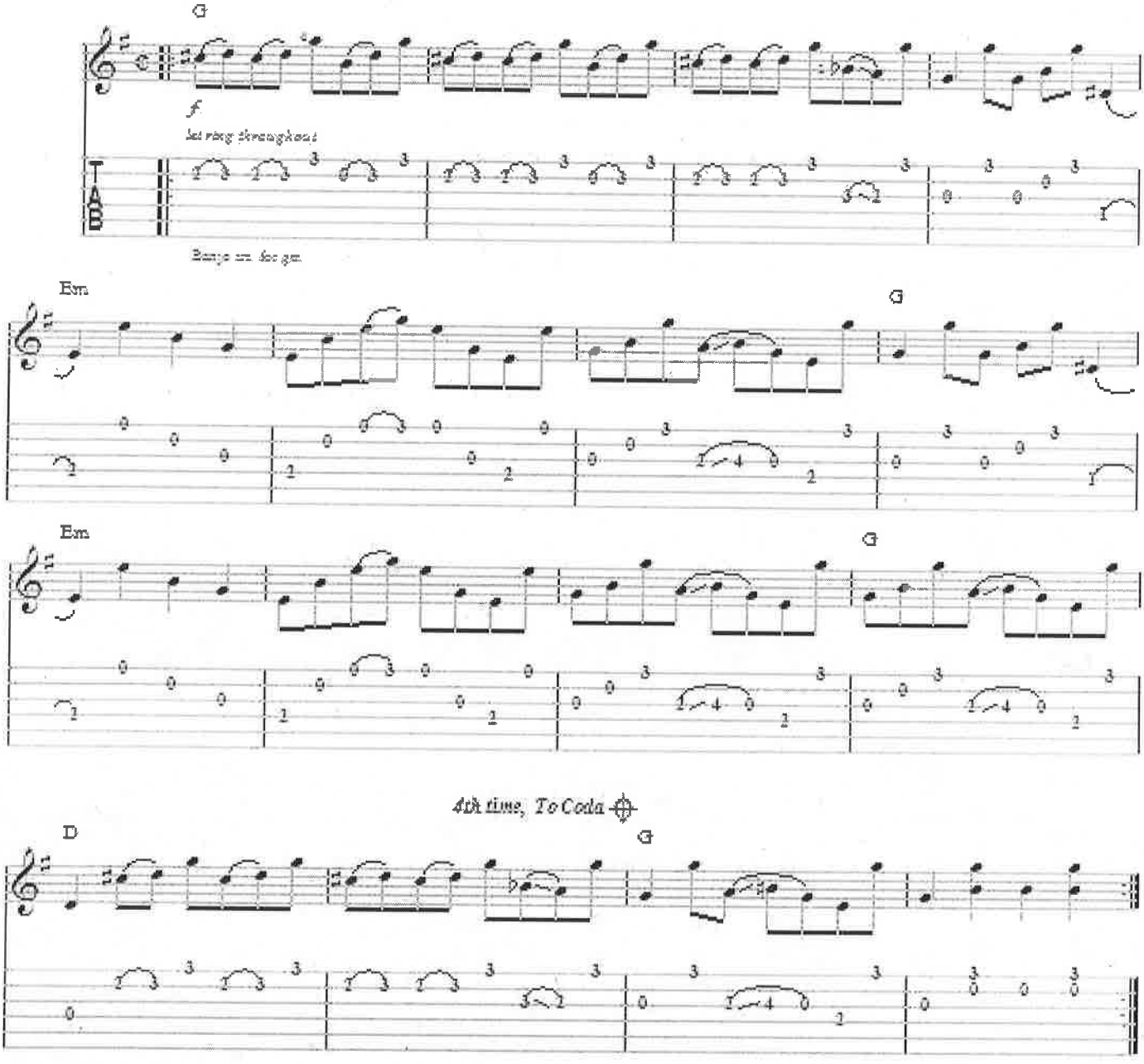
By Earl Scruggs



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

A

Fast Bluegrass



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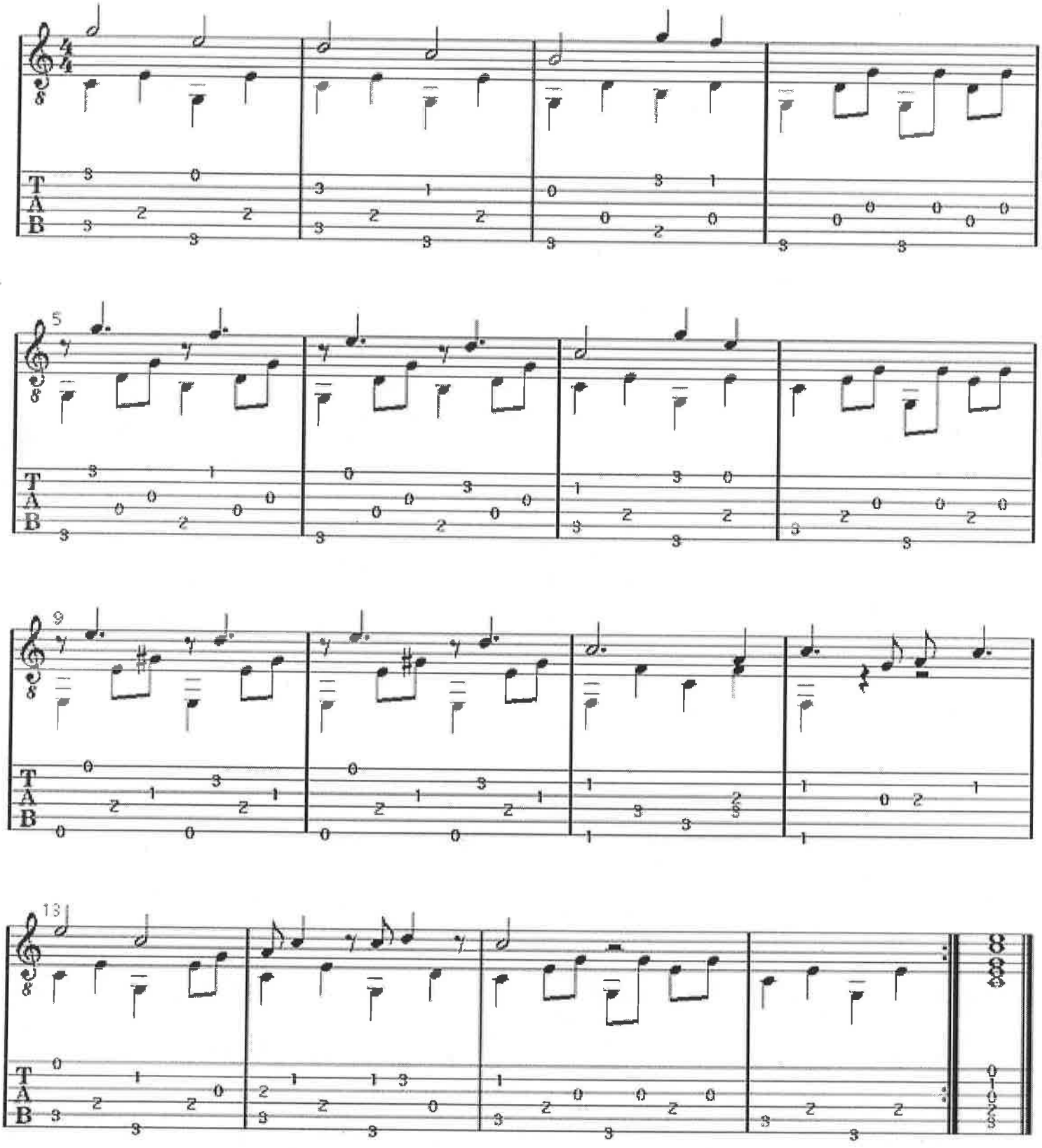
Click here to return to original key.

Freight Train

Arr. John Francis

Elizabeth Cotten
(1895 - 1987)



Freight Train
Arr.: Chet Atkins
Trans: Fríðrikur 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-------------------|--1------------3-------|
-----------------------|------------7---------|----------------------|
-------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----------------|------------------||
```

http://www.guitaren.dk

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


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


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


|-(0)-----------|------0--(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-------------|
|---------3-----|-0--------0------|-0-----0-------|--------3------|


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

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Going Home by Antonin Dvorak

Largo ♩ = 52

Eb A/C | Eb C Ab Fm C

p

G C 𝄋 C

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

G/C C Caug/E G7sus G C

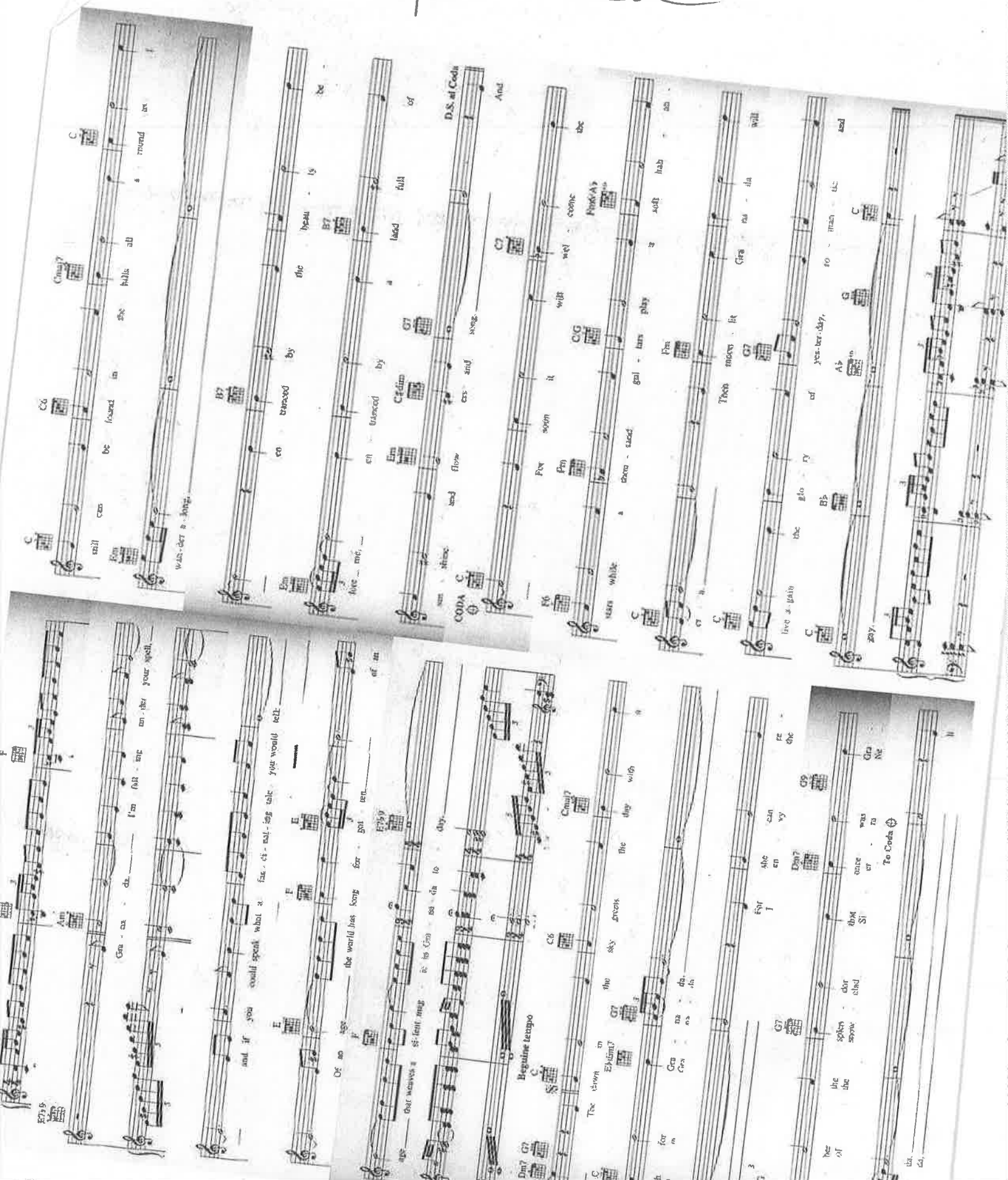
I'm a go - in' home; qui - et - like, some still day, I'm jes' go - in' home.
res' - less dream all done; shad - ows gone, break o' day, real life jes' be - gun.

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

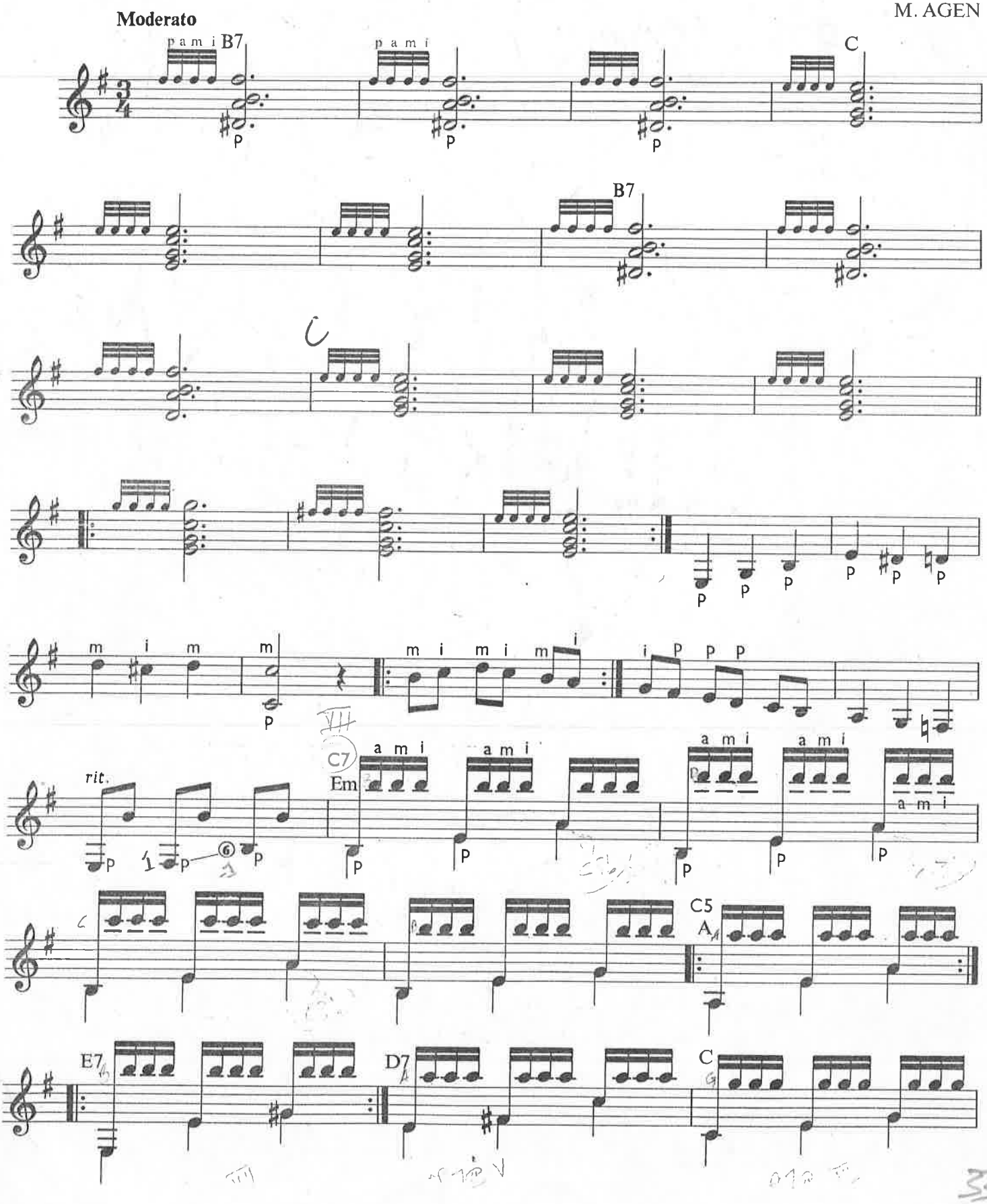
Granada



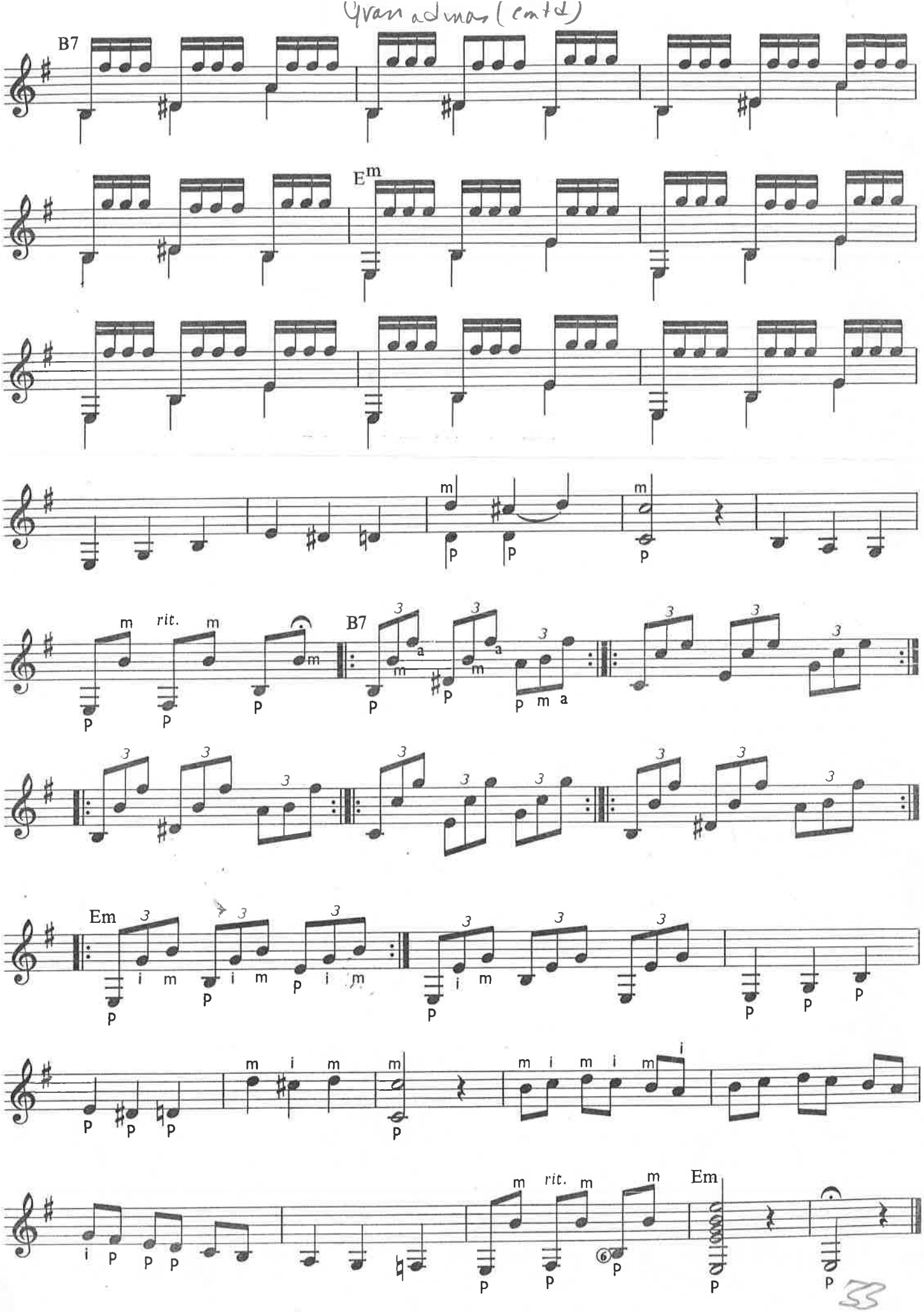
GRANADINAS

C7 (Barre 7th Fret)
C5 (Barre 5th Fret)

M. AGEN



Granadinas (cont'd)

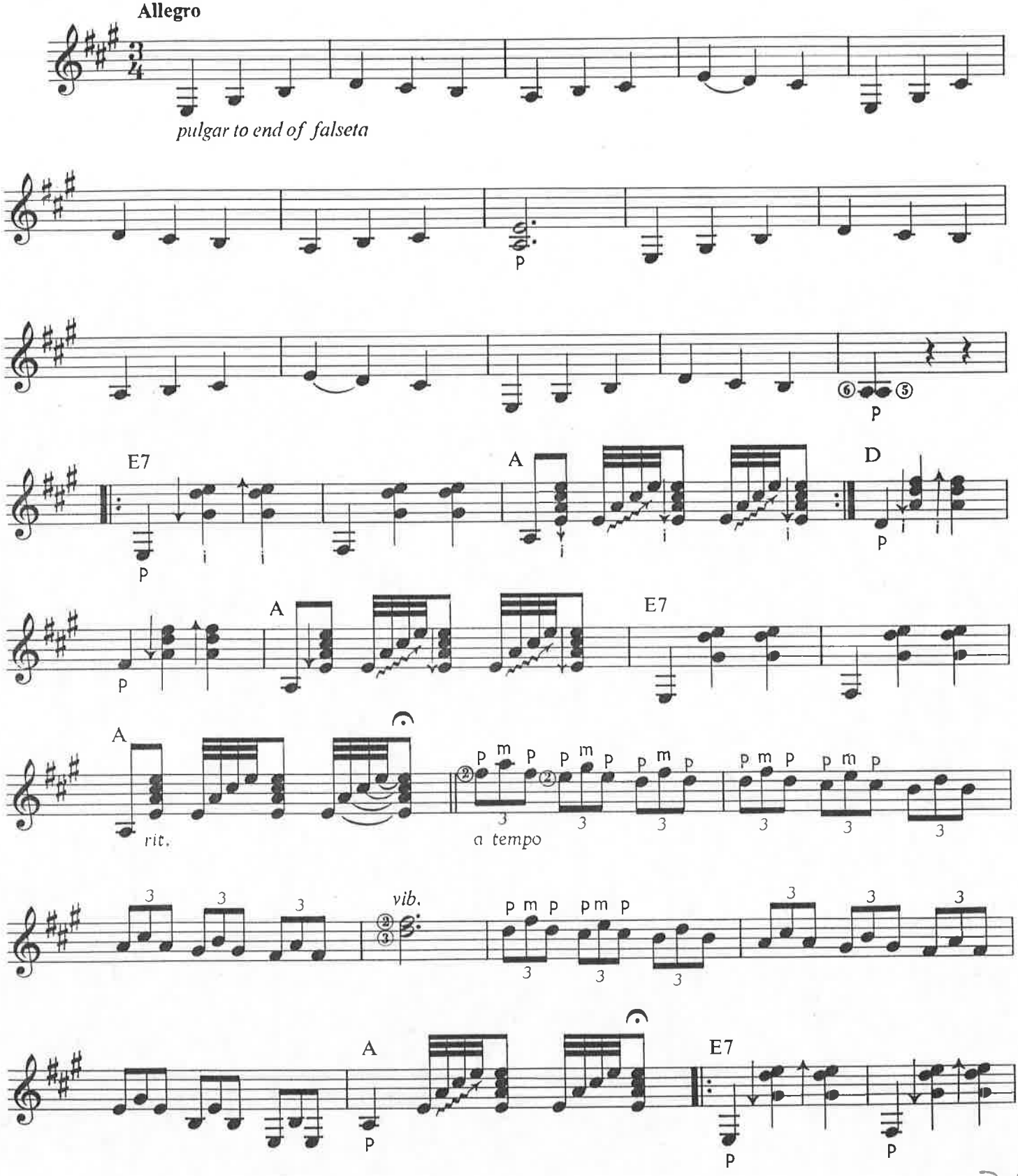


GUAJIRAS

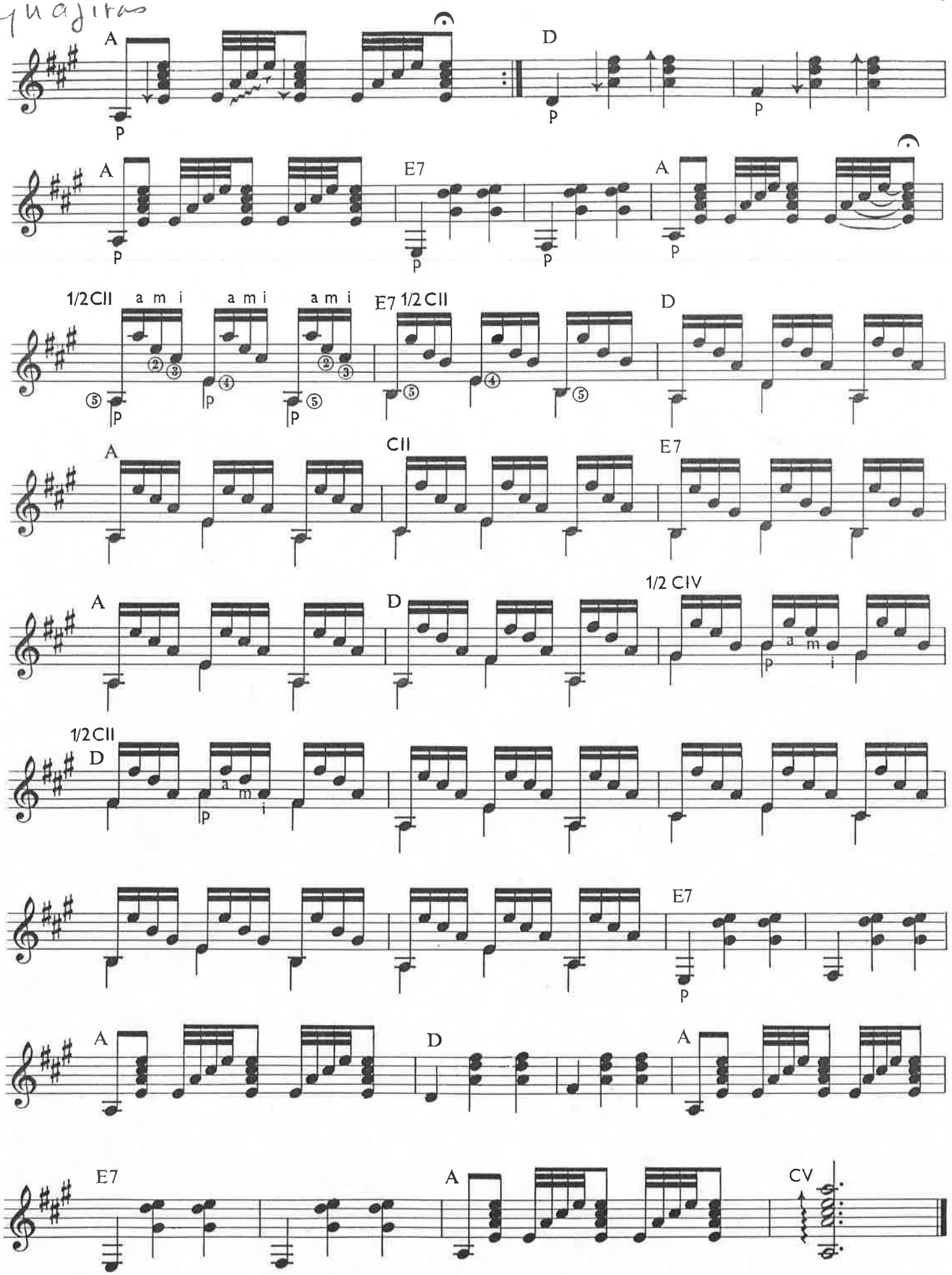
(This type of Flamenco composition frequently accompanies a dancer. Particular attention should be placed therefore on all tempo fluctuations.)

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

M. AGEN

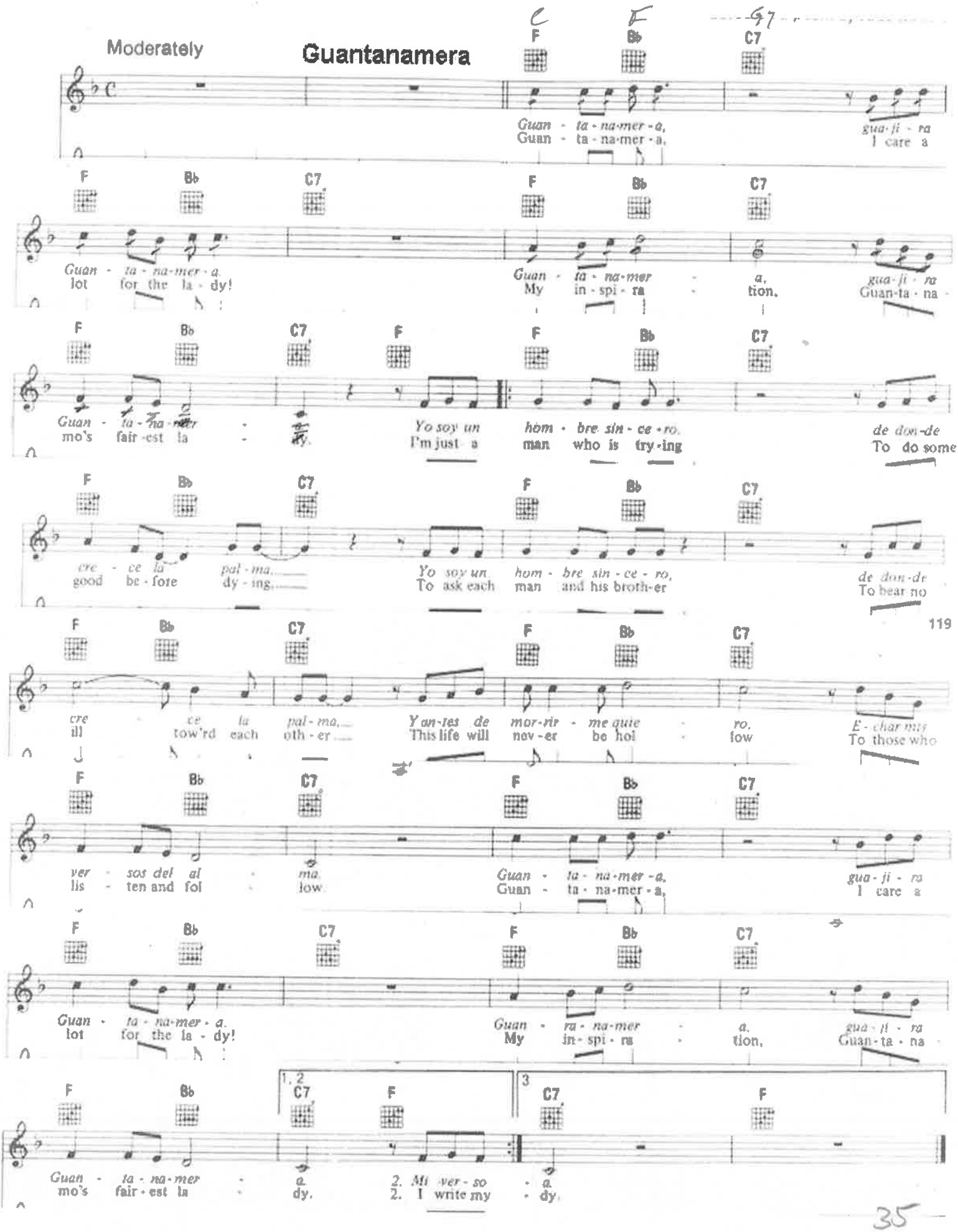


Guajiras



Moderately

Guantanamera



119

35

Happy Birthday To You

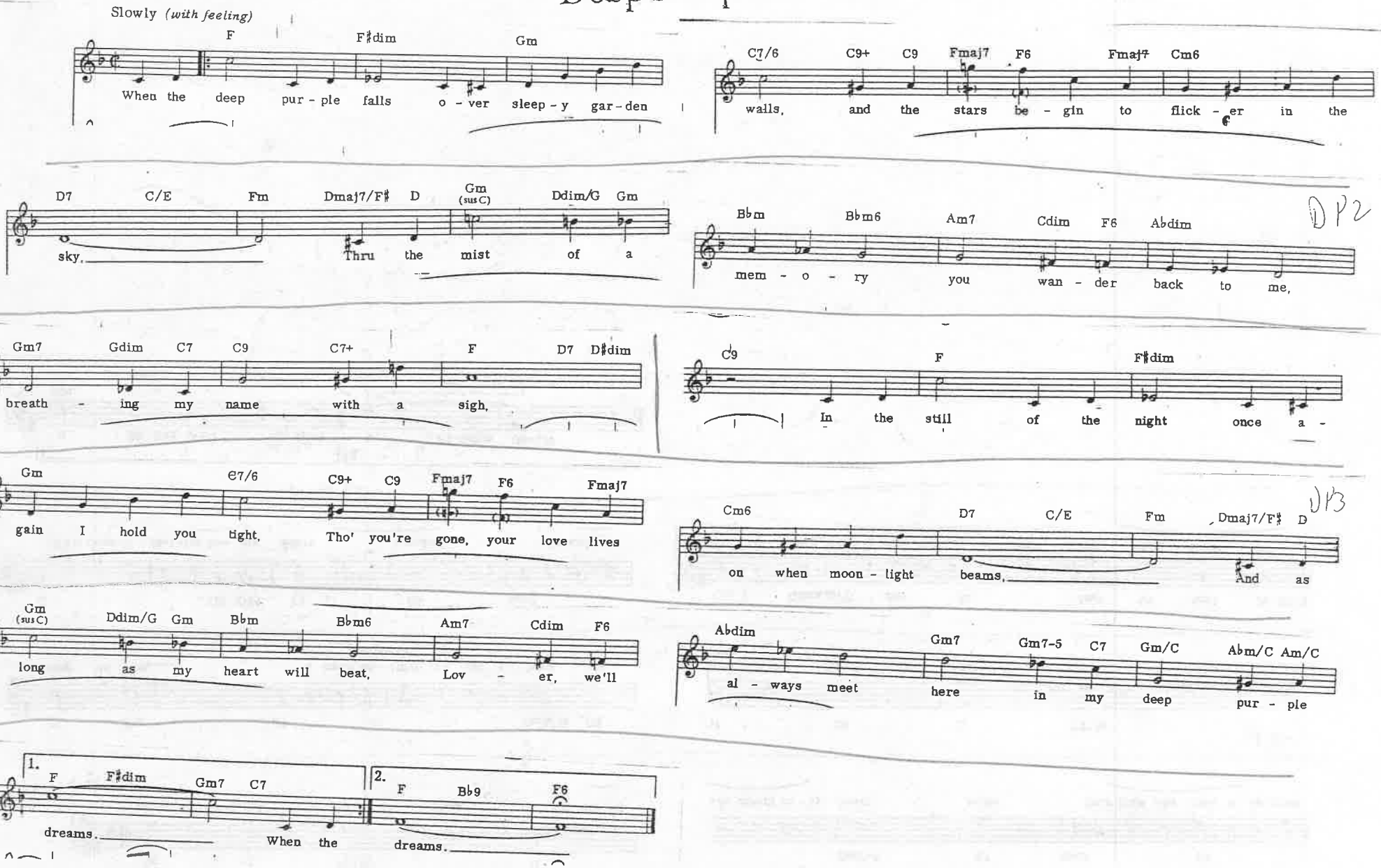
Arr. Ido Ronen

Piano

Ha-ppy birth-day to you Ha-ppy birth-day to you Ha-ppy

birth - day Ha - ppy birth - day Ha - ppy birth - day to you

Deep Purple


Slowly (with feeling)
F F♯dim Gm
When the deep pur - ple falls o - ver sleep - y gar - den
C7/6 C9+ C9 Fmaj7 F6 Fmaj7 Cm6
walls, and the stars be - gin to flick - er in the
D7 C/E Fm Dmaj7/F♯ D Gm (sus C) Ddim/G Gm
sky, Thru the mist of a
Bbm Bbm6 Am7 Cdim F6 Abdim
mem - o - ry you wan - der back to me,
Gm7 Gdim C7 C9 C7+ F D7 D♯dim
breath - ing my name with a sigh,
C9 F F♯dim
In the still of the night once a -
Gm C7/6 C9+ C9 Fmaj7 F6 Fmaj7
gain I hold you tight, Tho' you're gone, your love lives
Cm6 D7 C/E Fm Dmaj7/F♯ D
on when moon - light beams, And as
Gm (sus C) Ddim/G Gm Bbm Bbm6 Am7 Cdim F6
long as my heart will beat, Lov - er, we'll
Abdim Gm7 Gm7-5 C7 Gm/C Abm/C Am/C
al - ways meet here in my deep pur - ple
1. F F♯dim Gm7 C7
dreams. When the
2. F Bb9 F6
dreams.

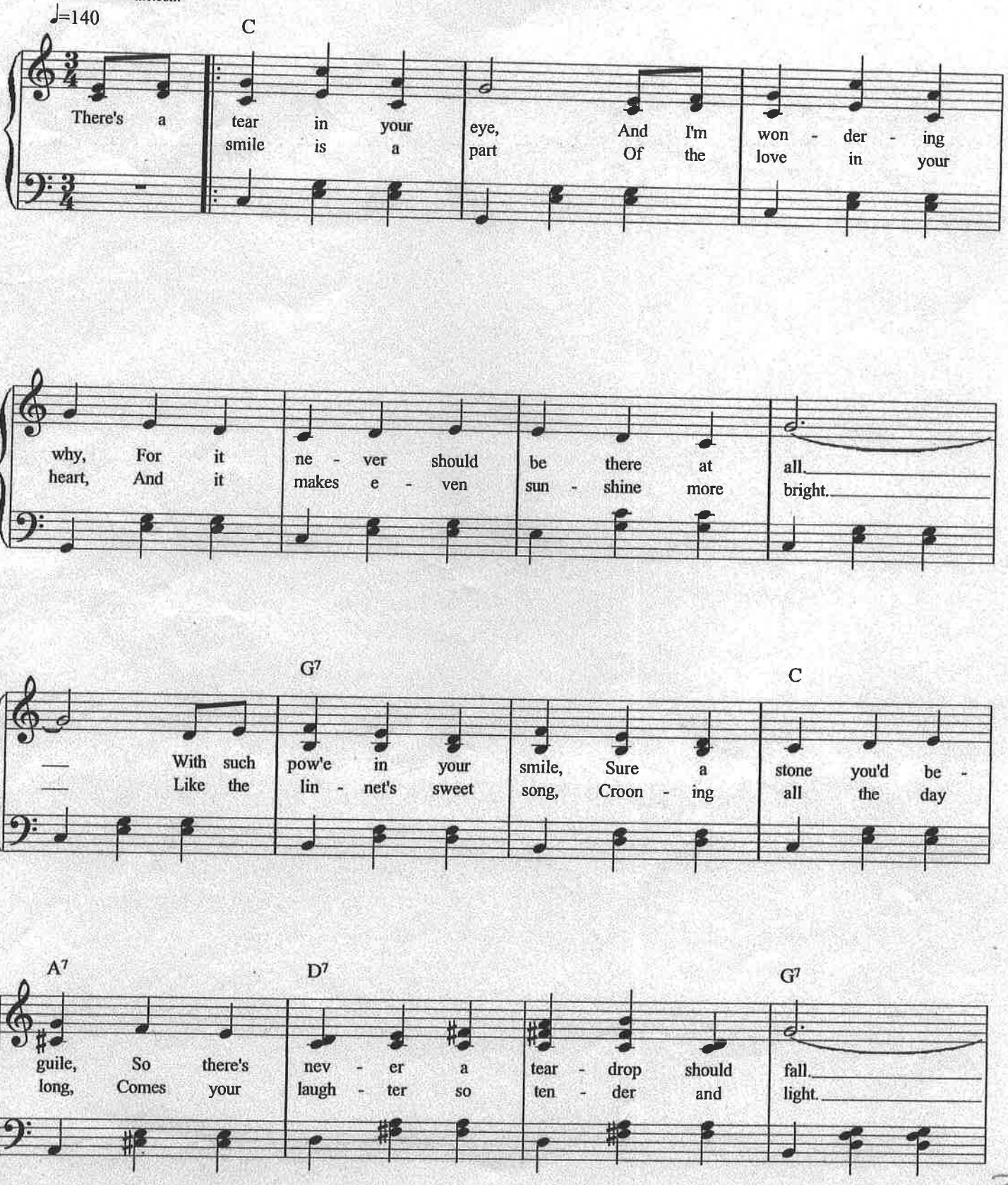
ANDANTE

www.andante.com

When Irish Eyes Are Smiling

http://www.mysheetmusic.com

♩=140



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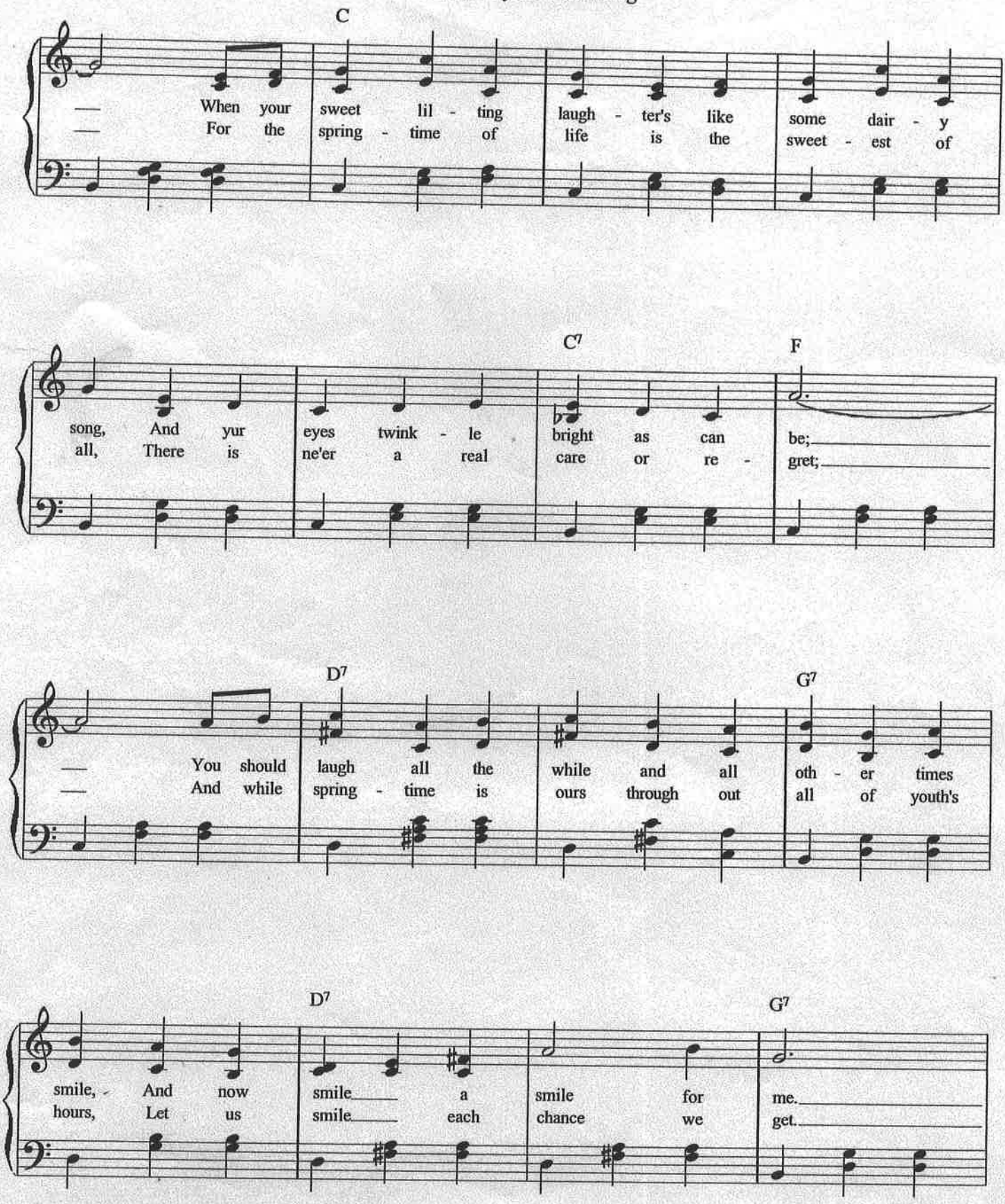
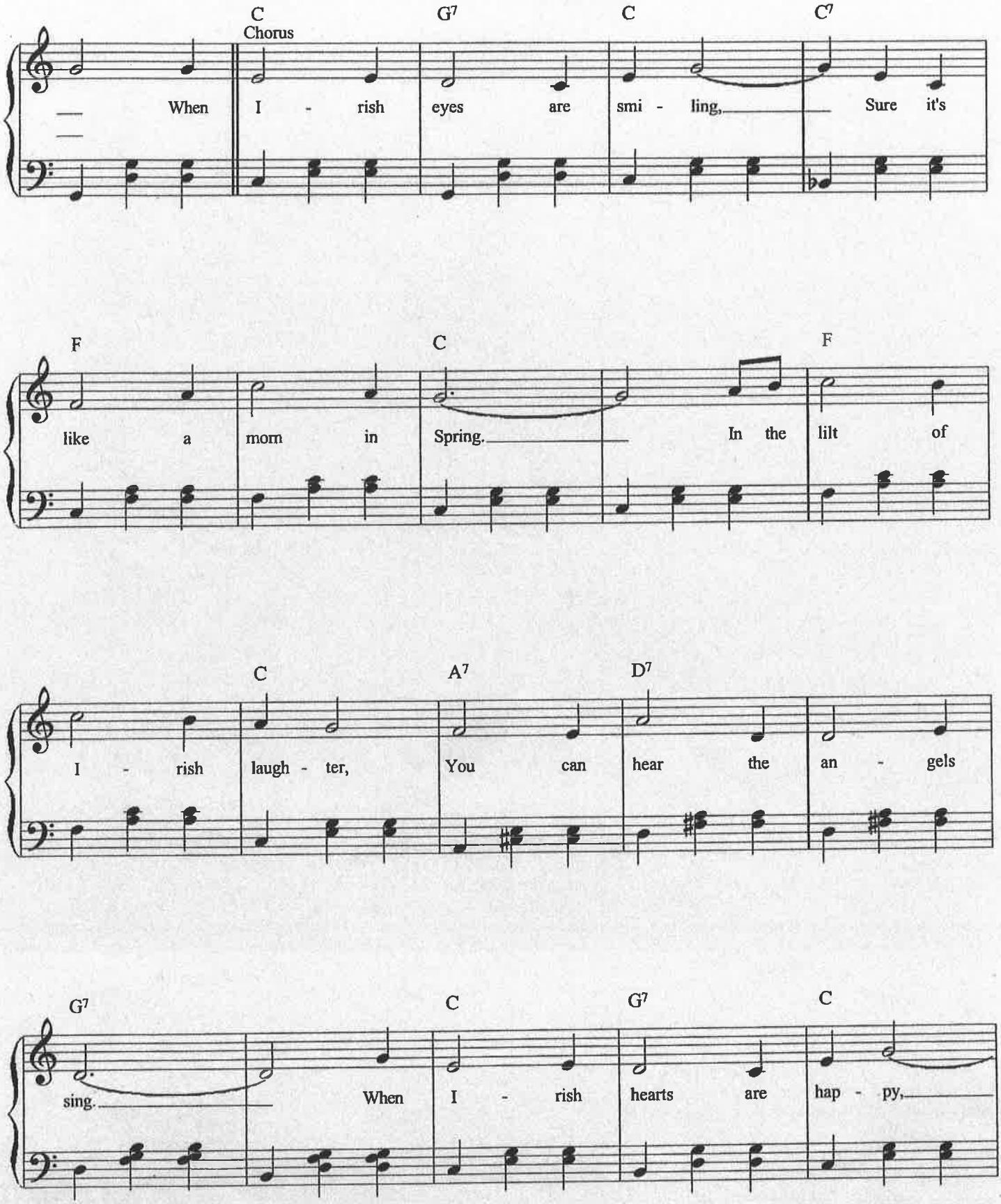
When Irish Eyes Are Smiling





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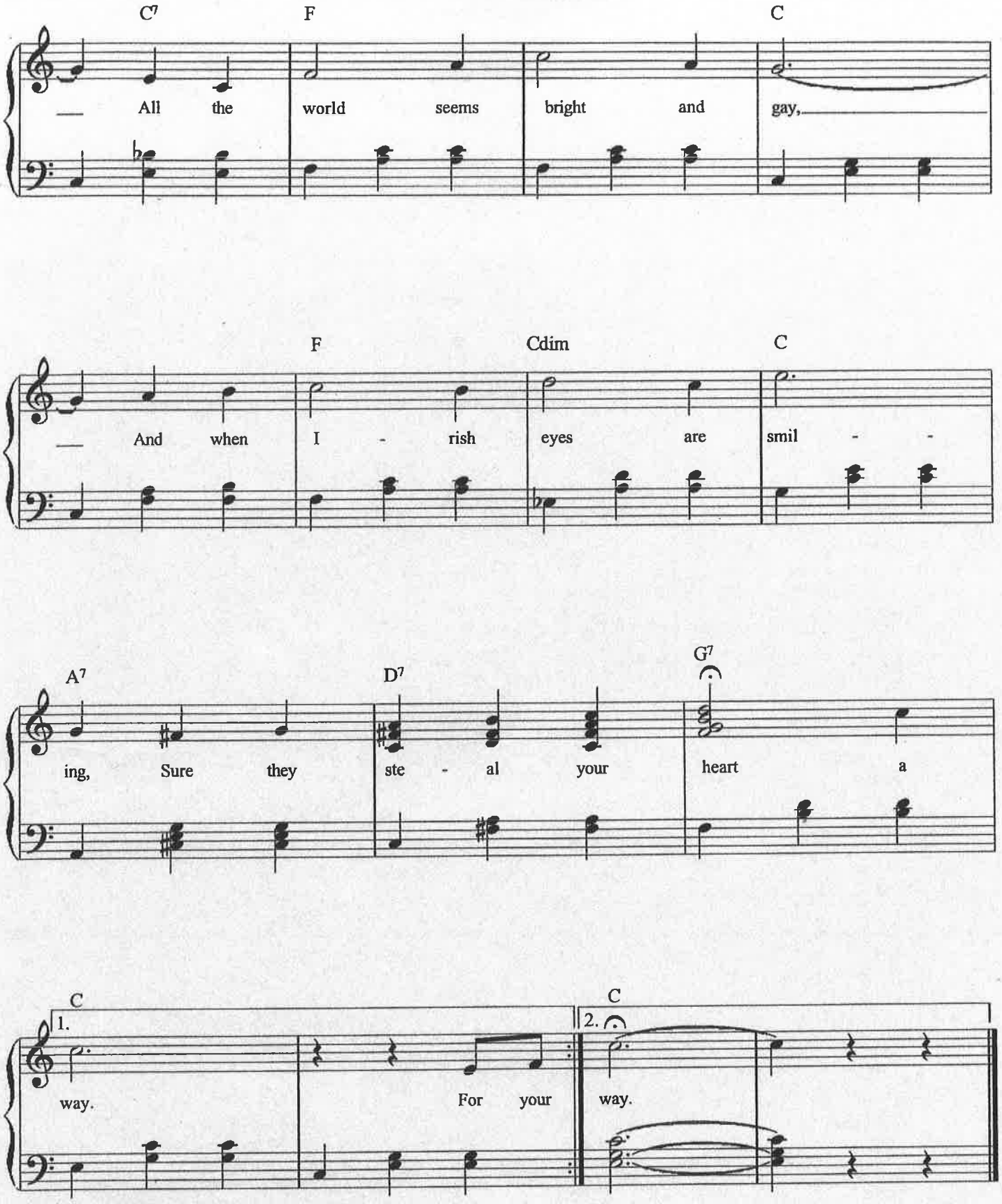

C7
F
C
All the world seems bright and gay,
F
Cdim
C
And when I - rish eyes are smil - -
A7
D7
G7
ing, Sure they ste - al your heart a
C
C
1.
2.
way.
For your way.

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 ♩ = 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.

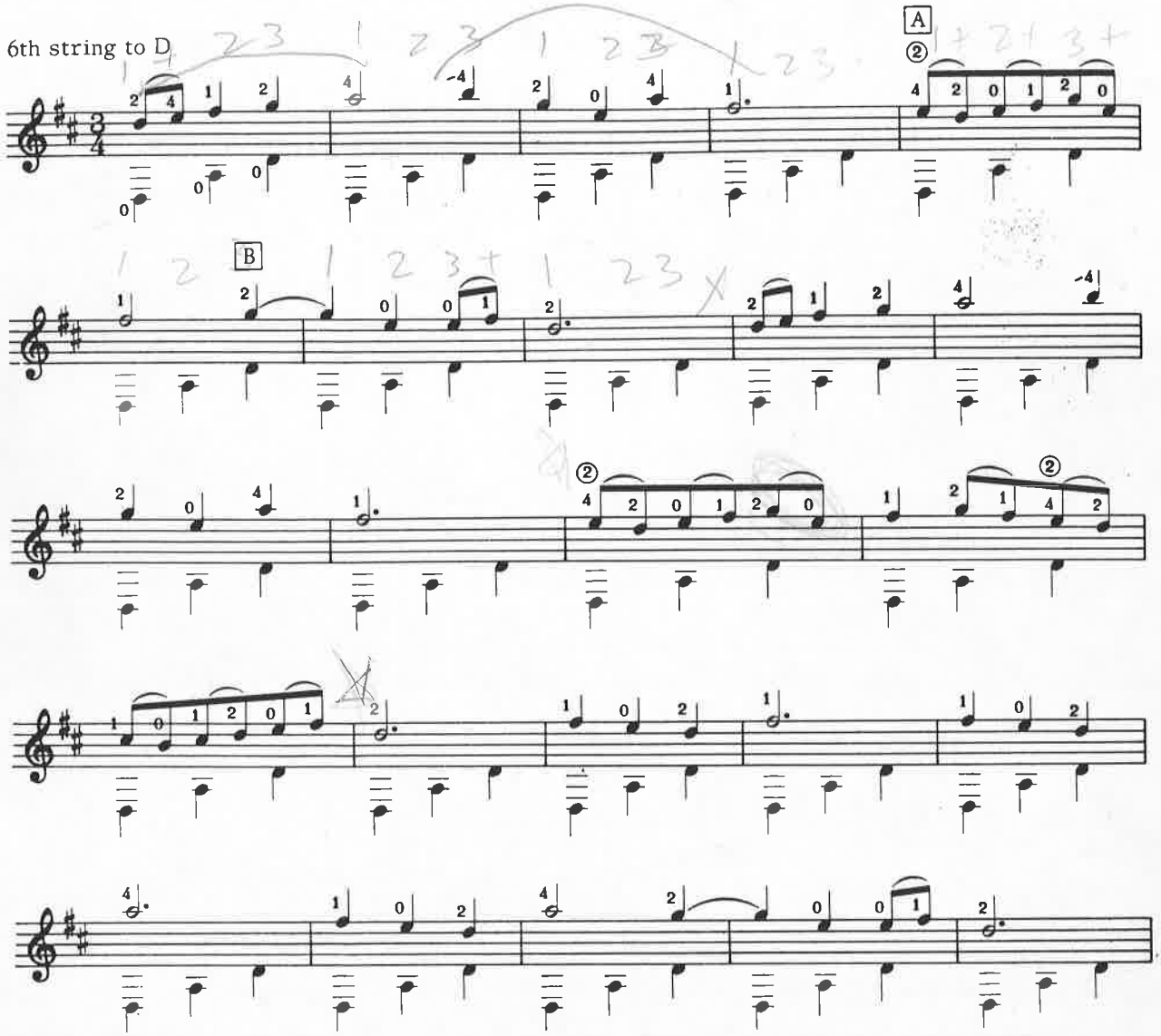
A The common tendency here and at similar points is to hurry the first note of each slurred pair. To counteract this, give a slight extra stress to the first notes. This will result in better ligados and more even tempo.

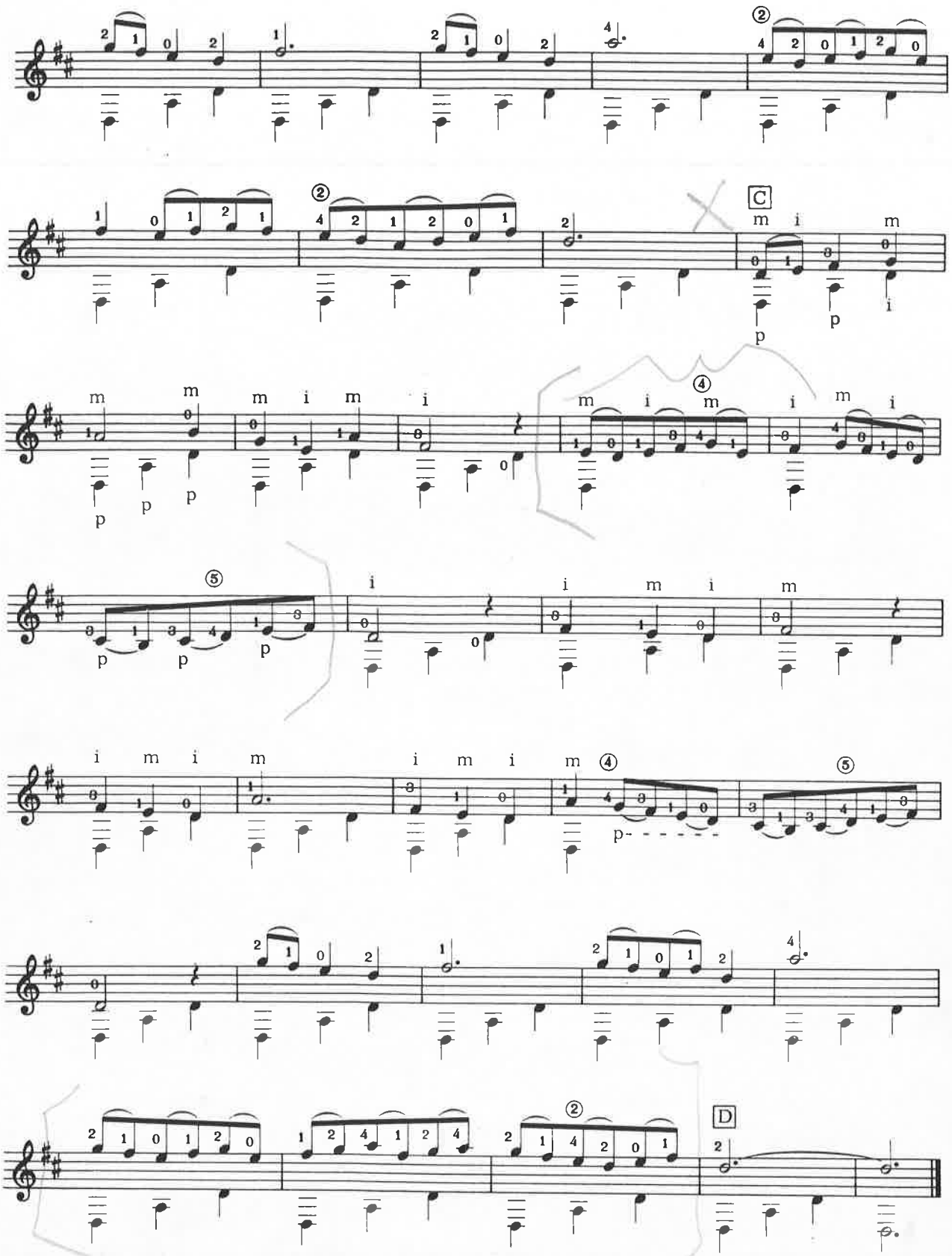
B Accent the G here, and be sure to hold it through to the next measure.

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

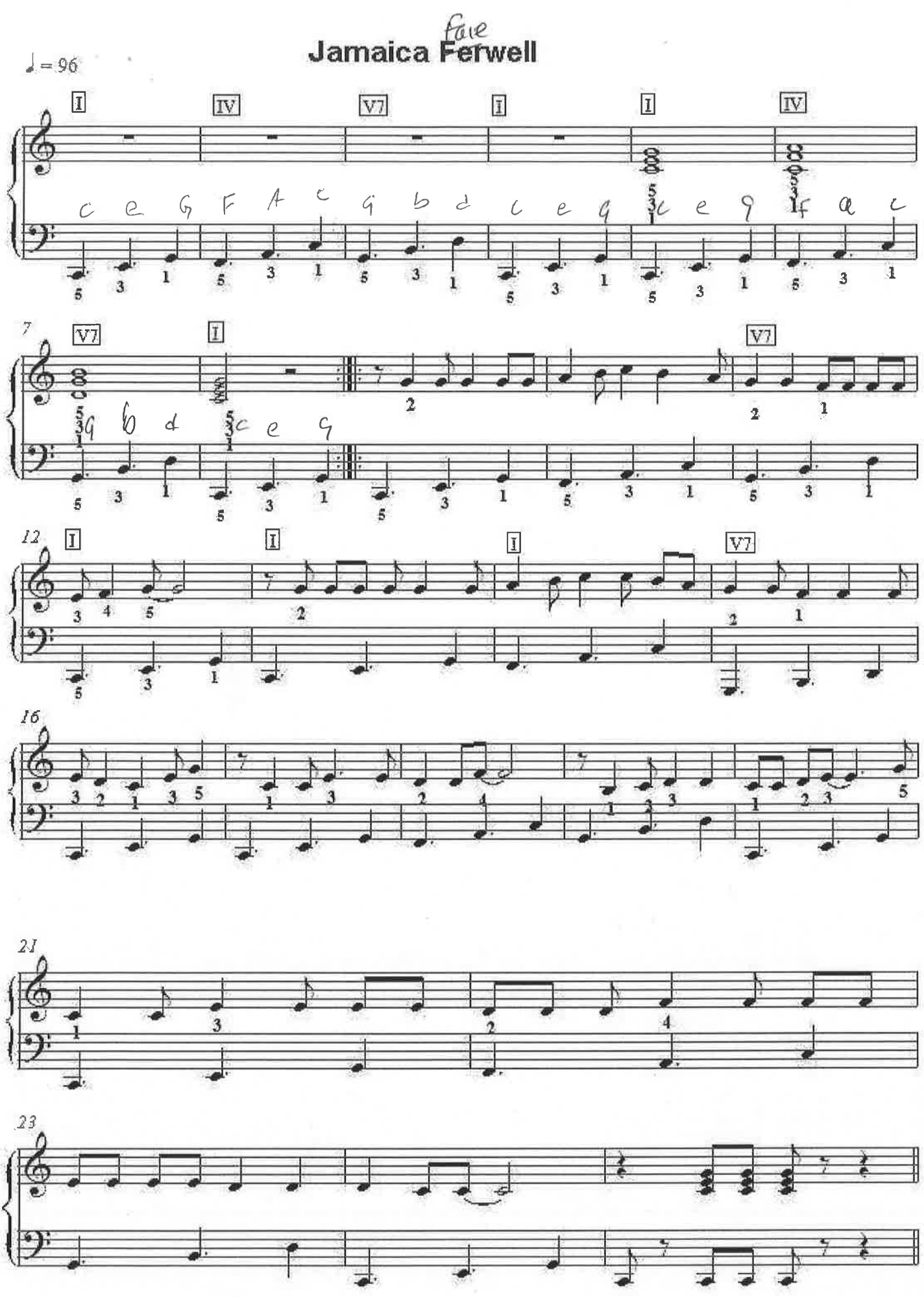
D Slow down the tempo here to make the ending decisive.

ITALIANA



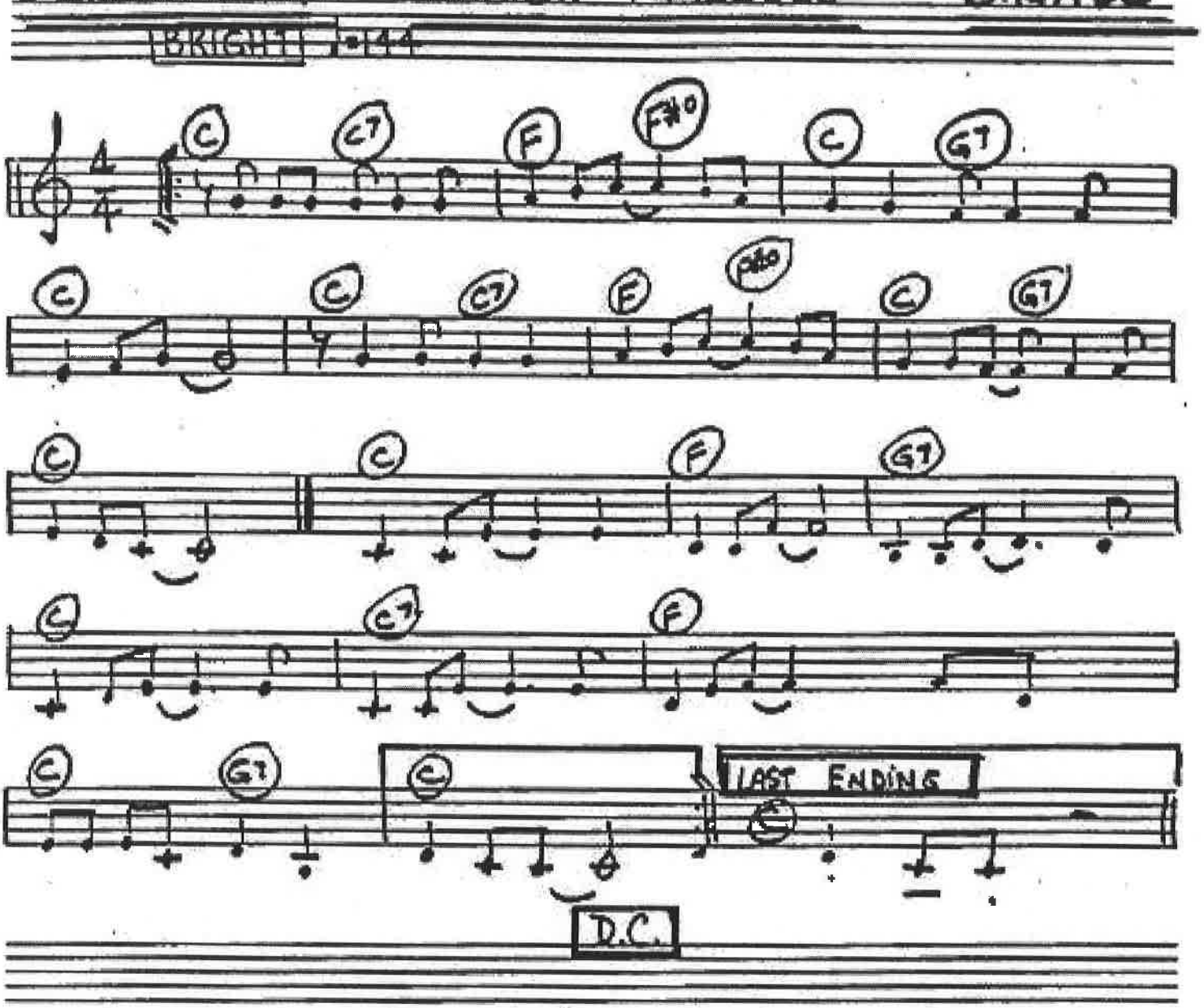

C
D

Jamaica Farewell



278.

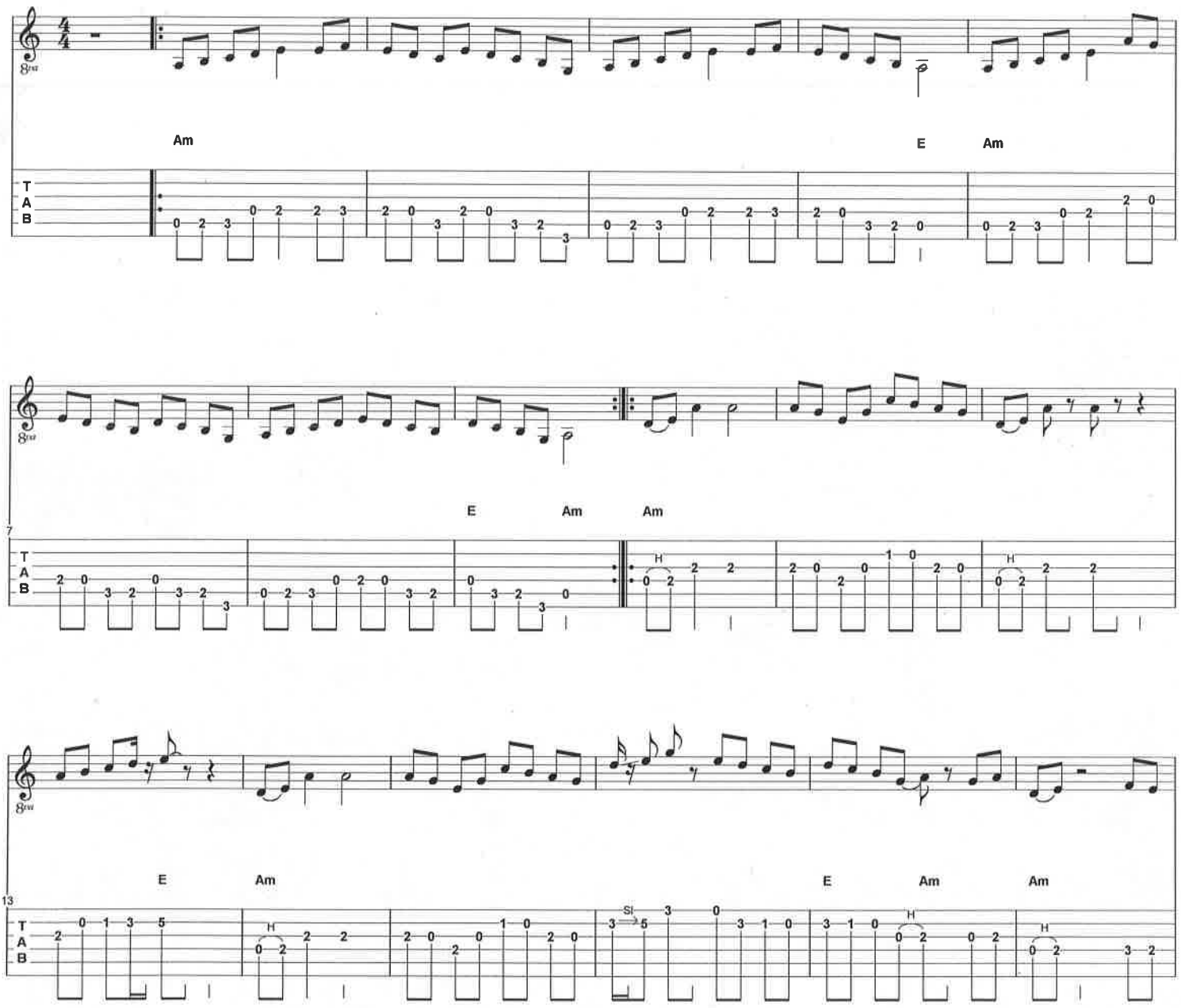
C INSTRUMENTS "JAMAICA FAREWELL" CALYPSO



Jerusalem's Ridge

Bill Monroe

Tab Edited by Richard A Taylor



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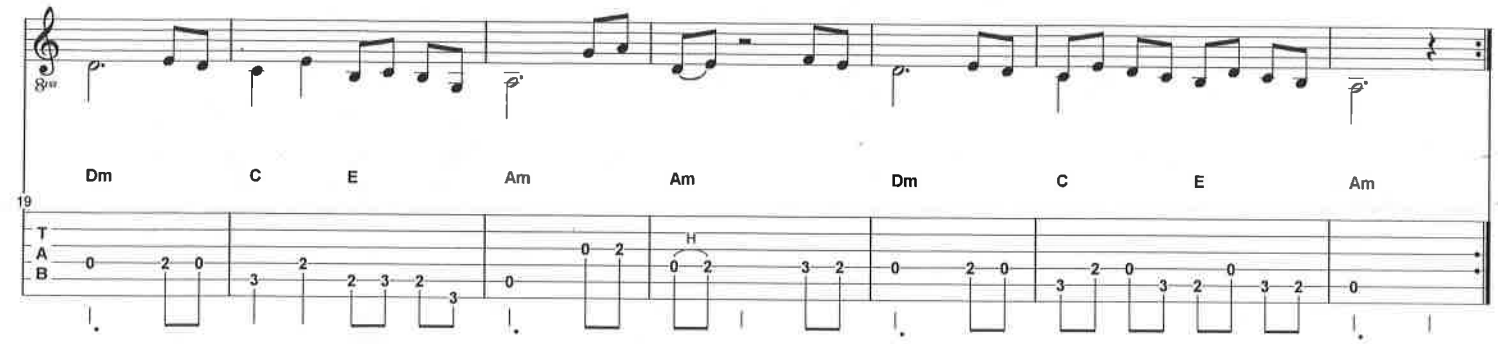

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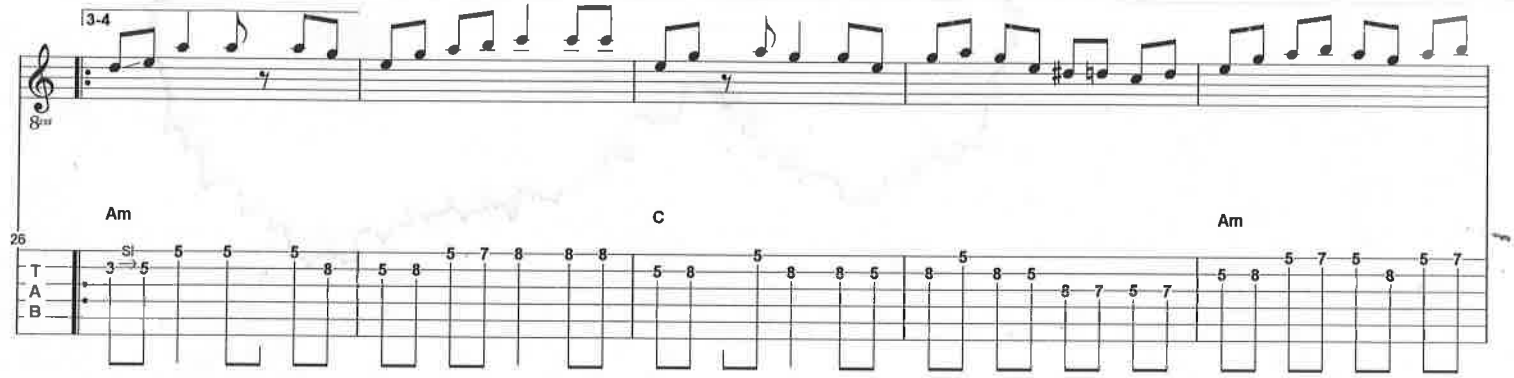
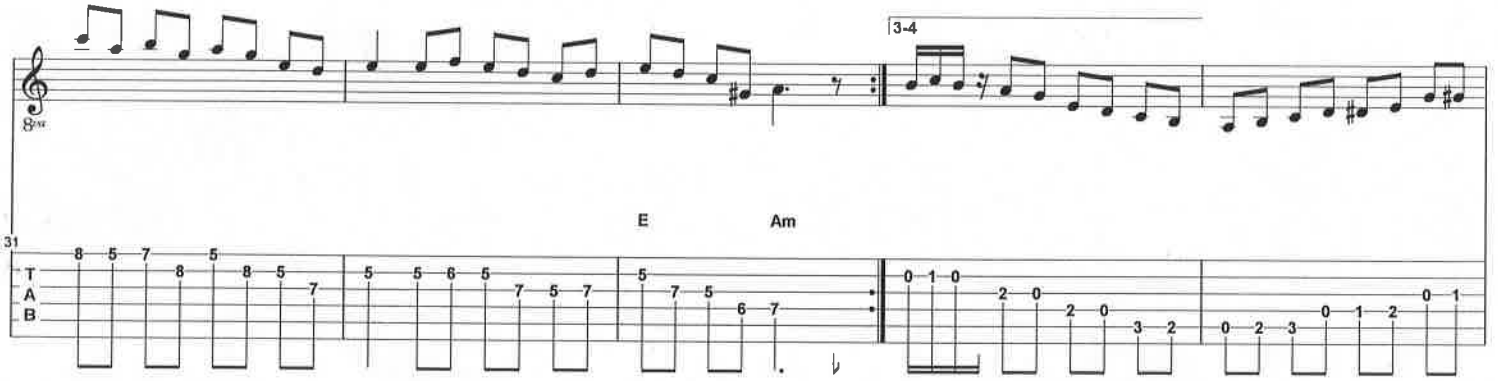
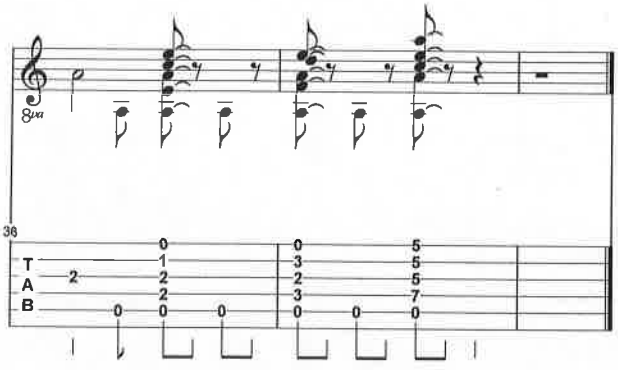


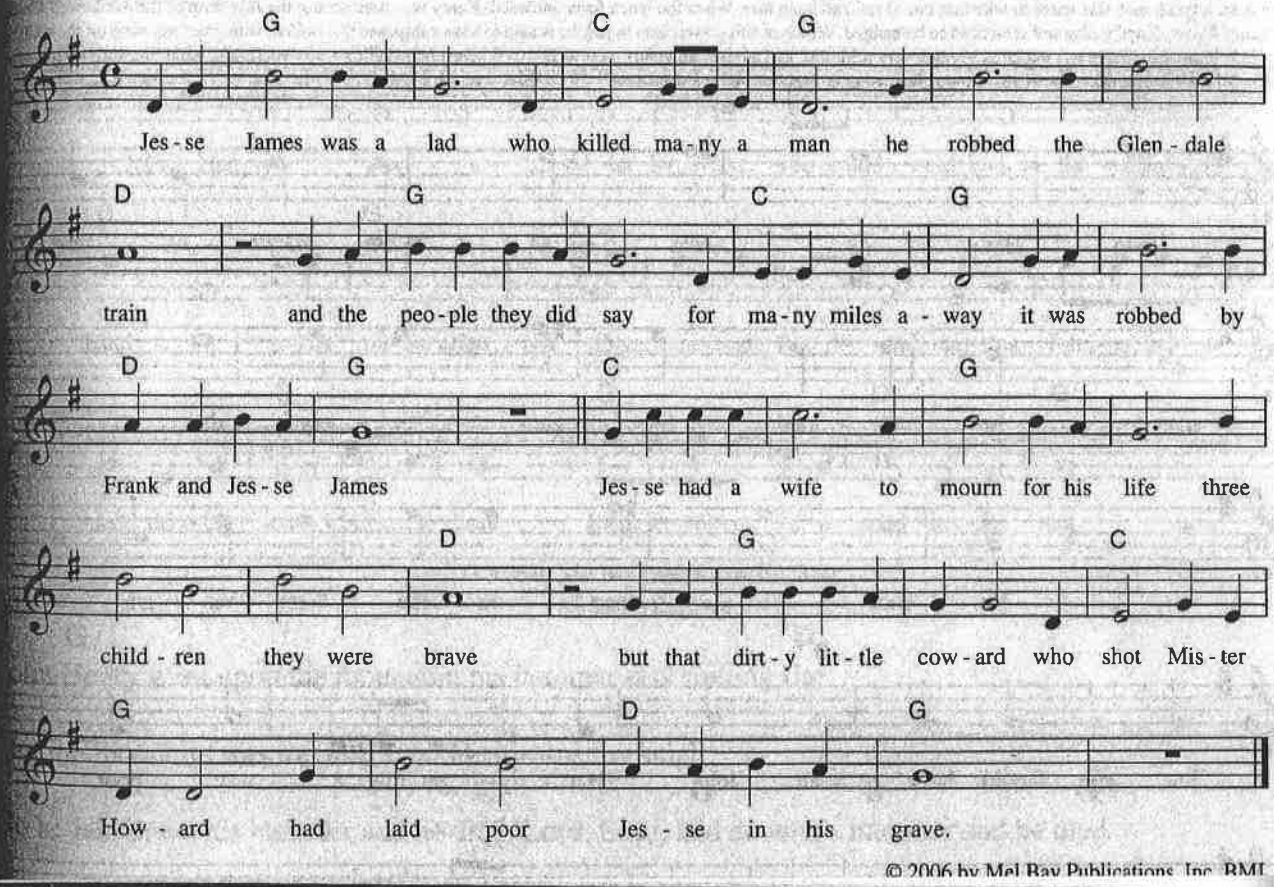




41

JESSE JAMES (LAWS E1)

Time Ballad and Bluegrass Song; **DATE:** Circa 1882; **CATEGORY:** Early Country and Bluegrass Songs; **RECORDINGS:** Bascom Lamar Lunsford 1924; Riley ett; Vernon Dalhart; Fiddlin' John Carson; Uncle Dave Macon; Bogtrotters; **NOTES:** Jesse James, living in St. Joseph, Missouri under his pseudonym "Thomas ard" 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 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 another member of Jesse's gang.



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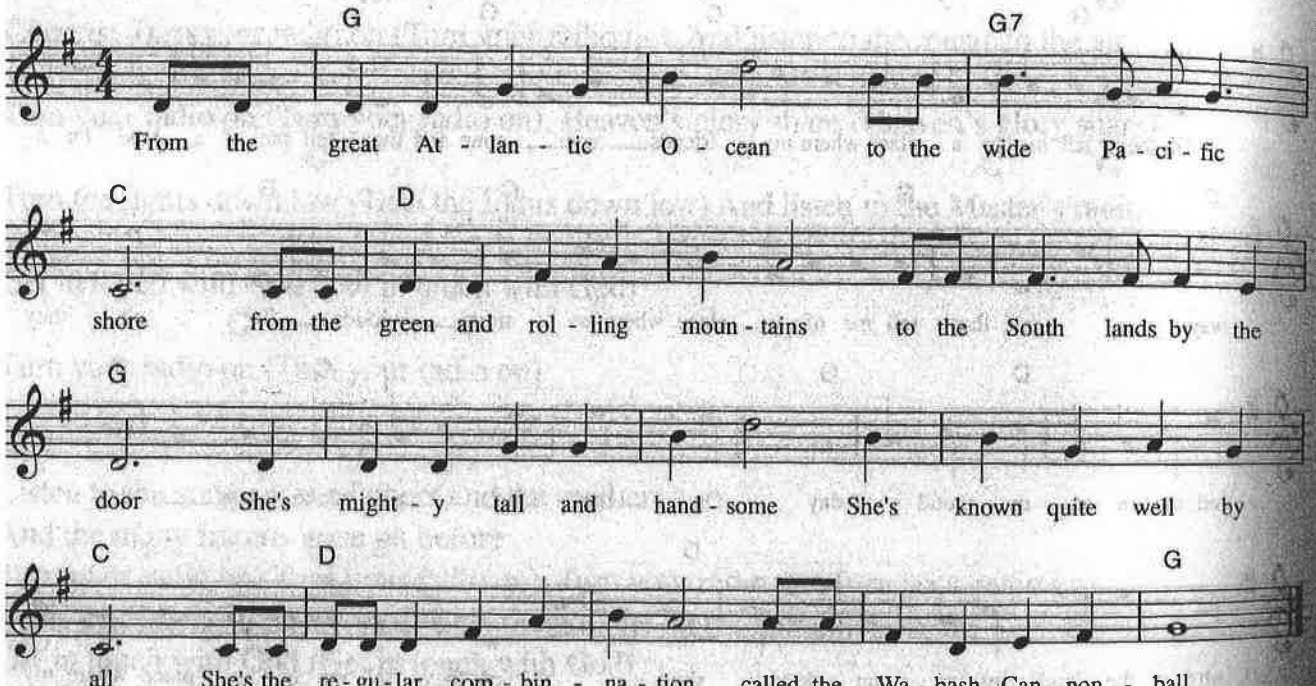
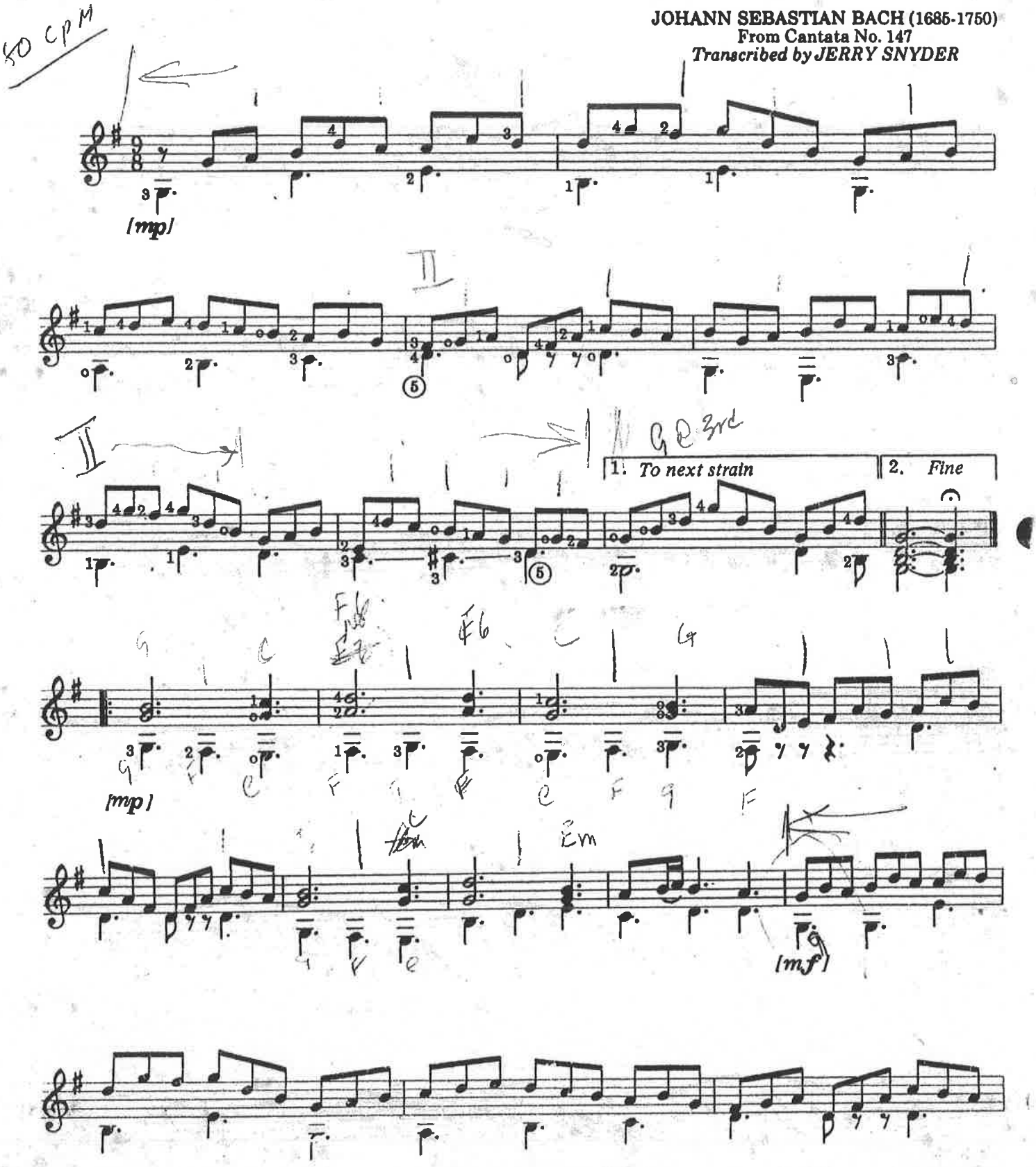
WABASH CANNONBALL

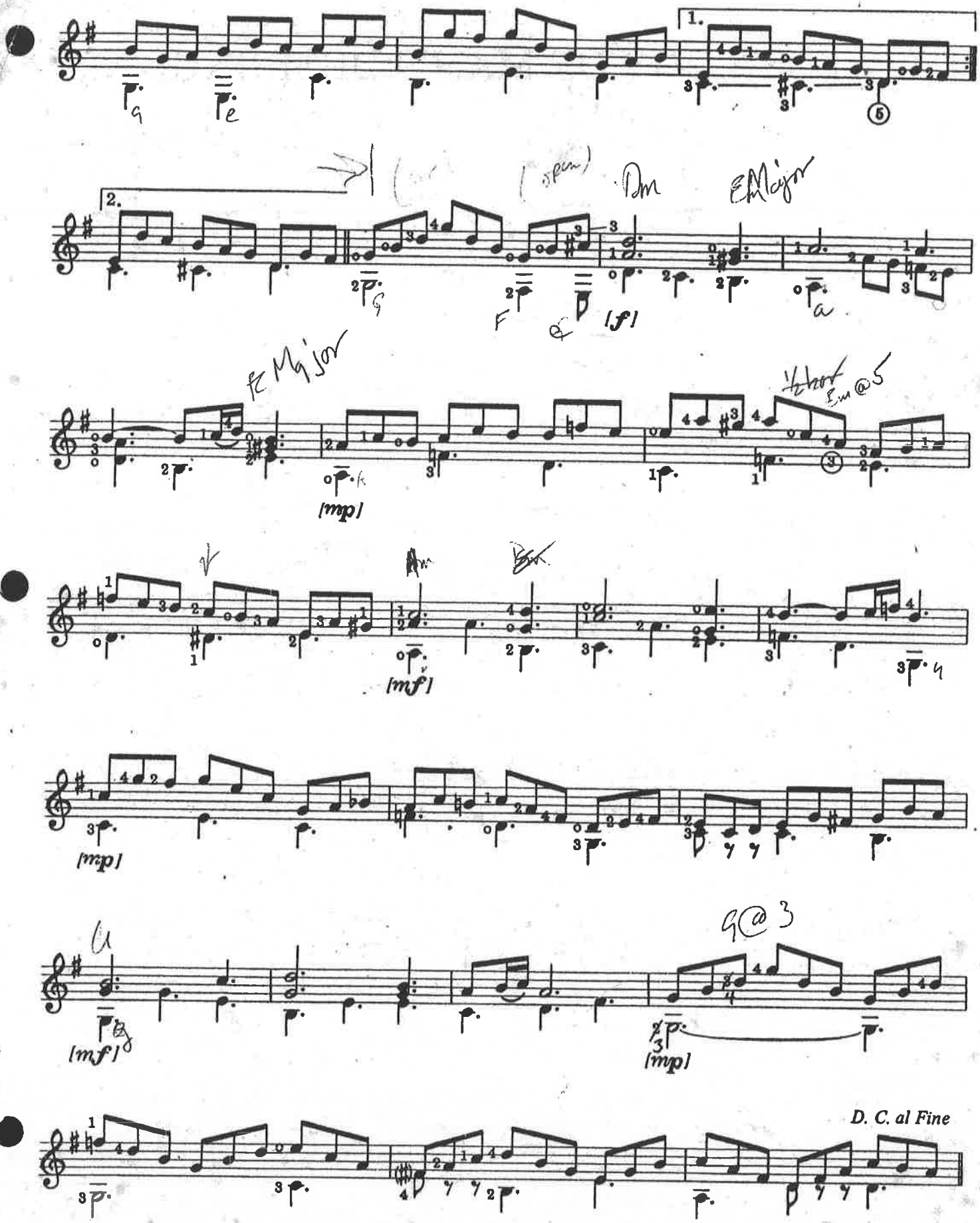
Traditional Old-Time and Bluegrass Song; **DATE:** 1800's; **CATEGORY:** Early Country and Bluegrass Songs; **RECORDING INFO:** Norman and Nancy Blake; Kimble Family; Doc Watson; **NOTES:** Wabash Cannonball first appeared in print in 1904 copyrighted by William Kindt and based on "Great Rock Island 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.



JESU, JOY OF MAN'S DESIRING

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




1.
2.
[f]
[mp]
[mf]
[mp]
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[mp]
D. C. al Fine

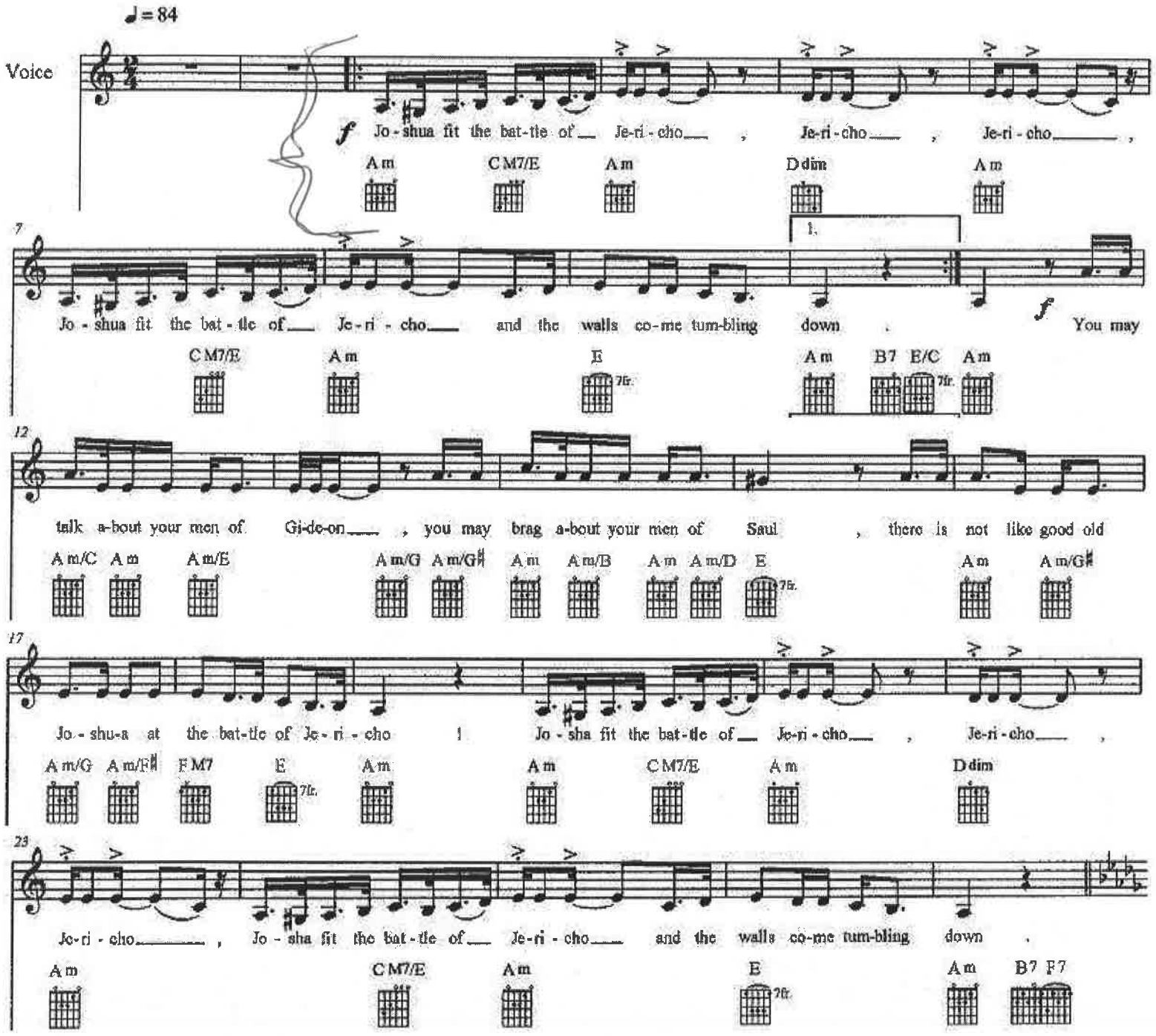
Jushua fit the battle of Jericho

Voice & piano

Traditional - Negro spiritual

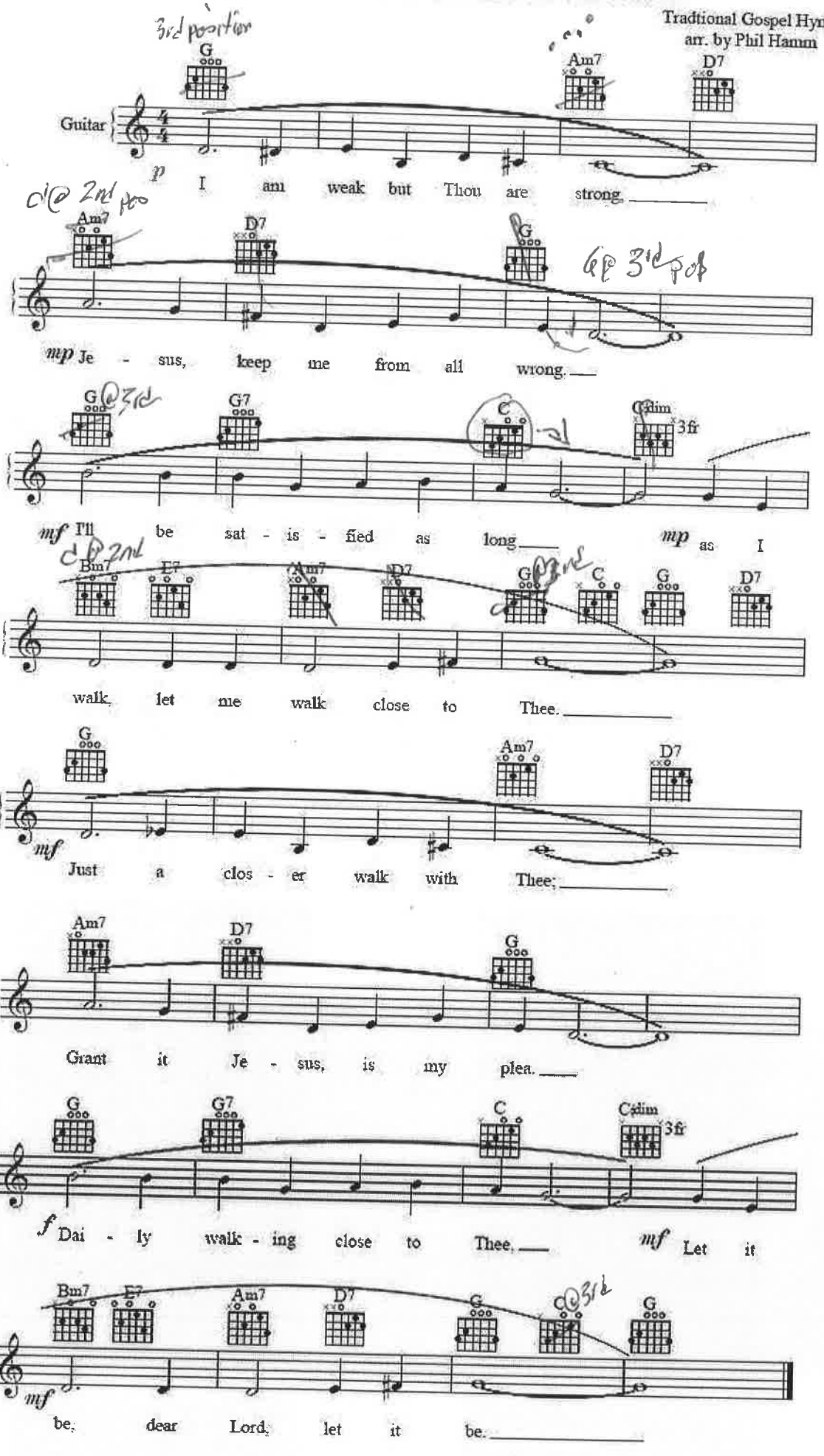
http://www.free-scores.com/download-sheet-music.php?pdf=22216

Arr. : Bernard Dewagtere (2010)

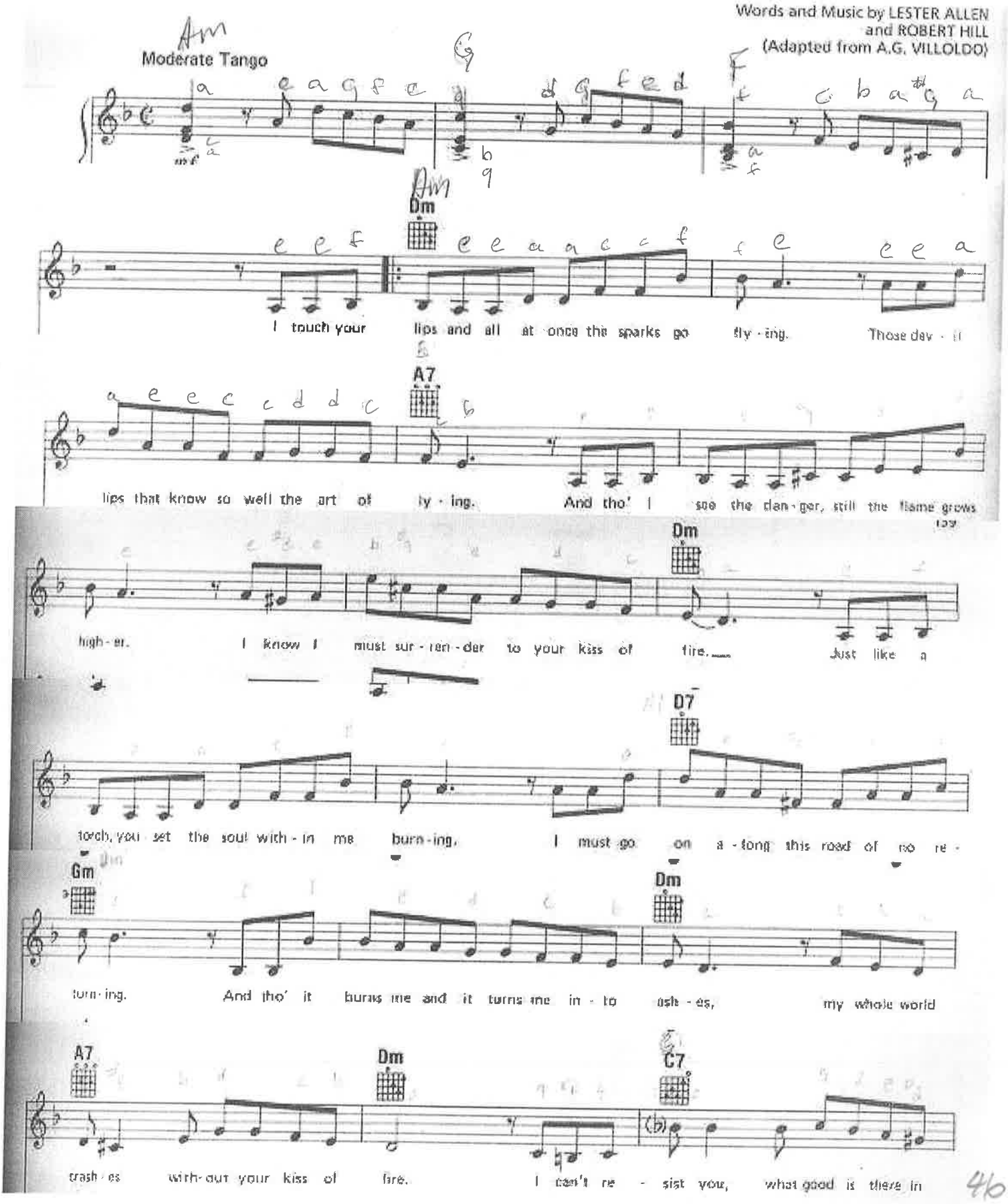


Just a Closer Walk With Thee

Tradtional Gospel Hymn
arr. by Phil Hamm



Kiss of Fire


Words and Music by LESTER ALLEN
and ROBERT HILL
(Adapted from A.G. VILLOLDO)
Am
Moderate Tango
Dm
I touch your lips and all at once the sparks go fly - ing. Those dev - il
A7
lips that know so well the art of ly - ing. And tho' I see the dan - ger, still the flame grows
Dm
high - er. I know I must sur - ren - der to your kiss of fire. Just like a
D7
torch, you set the soul with - in me burn - ing. I must go on a - long this road of no re -
Gm
Dm
turn - ing. And tho' it burns me and it turns me in - to ash - es, my whole world
A7
Dm
C7
trash - es with - out your kiss of fire. I can't re - sist you, what good is there in

Kiss of Fire

F Abdim 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

me! Don't pit - y me! 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

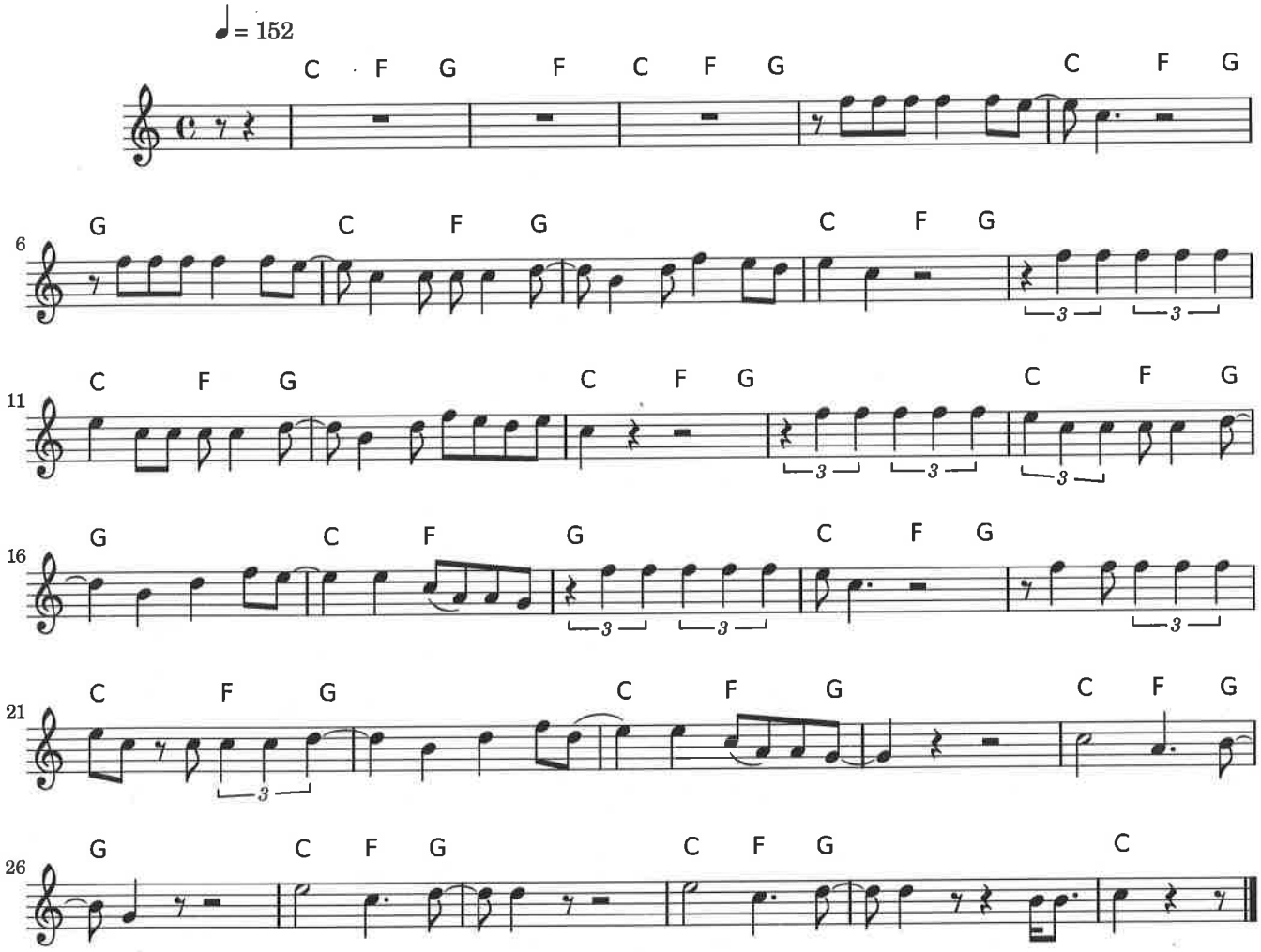
I must have your kiss al - though it dooms me, tho' it con -

A7 1 Dm 2 Dm

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

La Bamba

Traditional Mexican

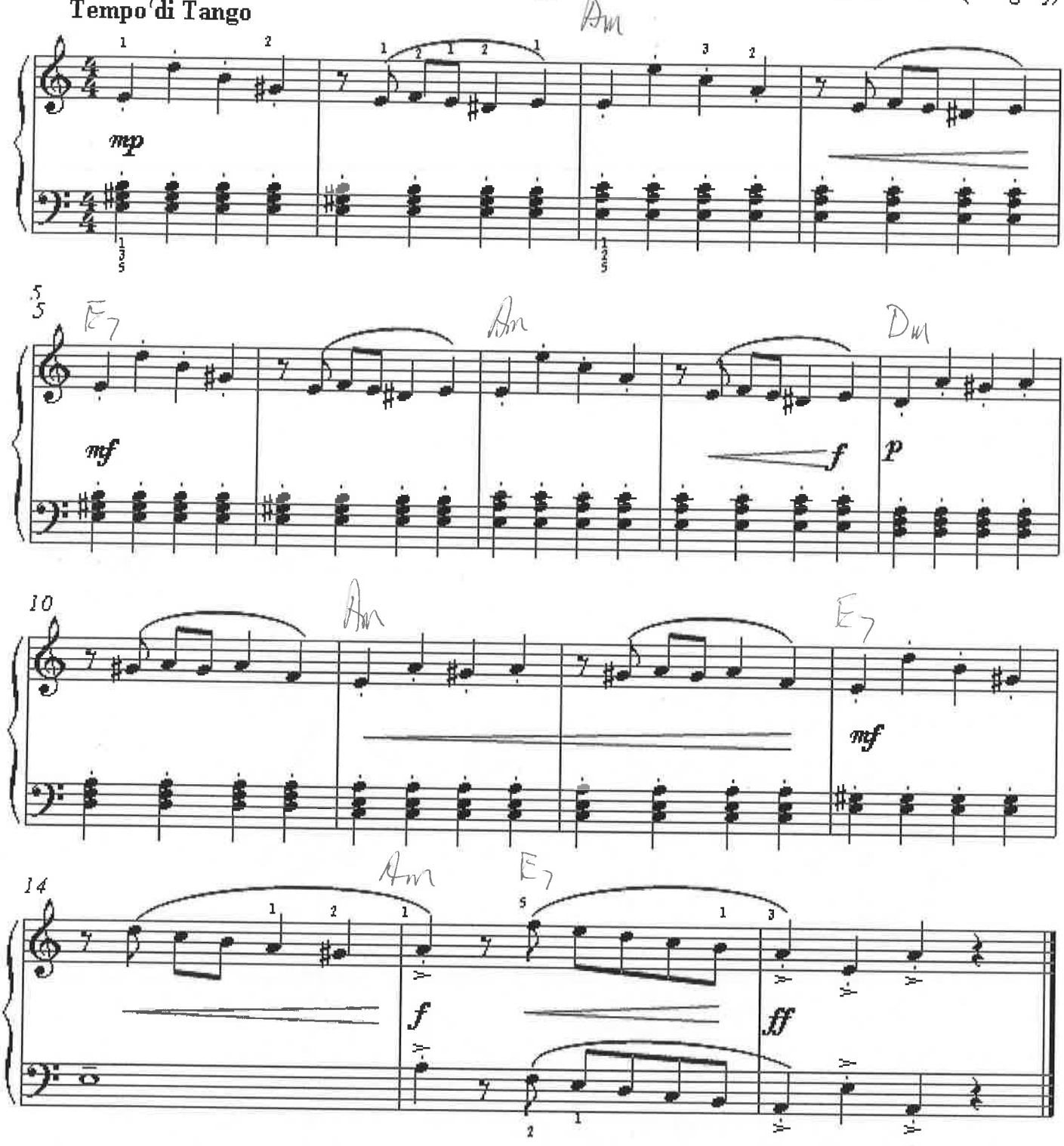


Free sheetmusic from www.8notes.com

La cumparsita

Gerardo Matos (Uruguay)

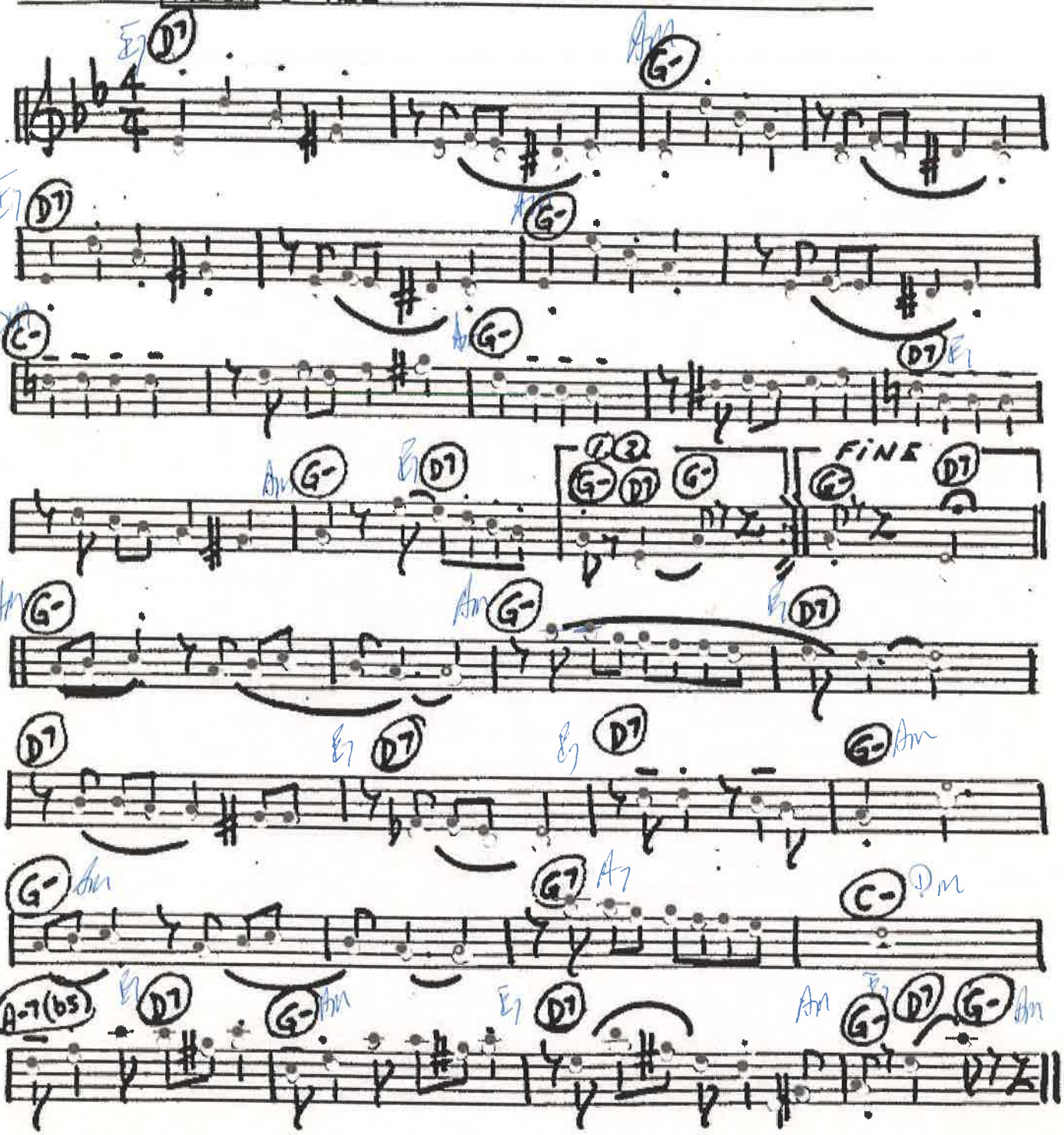
Tempo di Tango



280. Transposed to Aminor

C INSTRUMENTS LA COMPASITA

TANGO

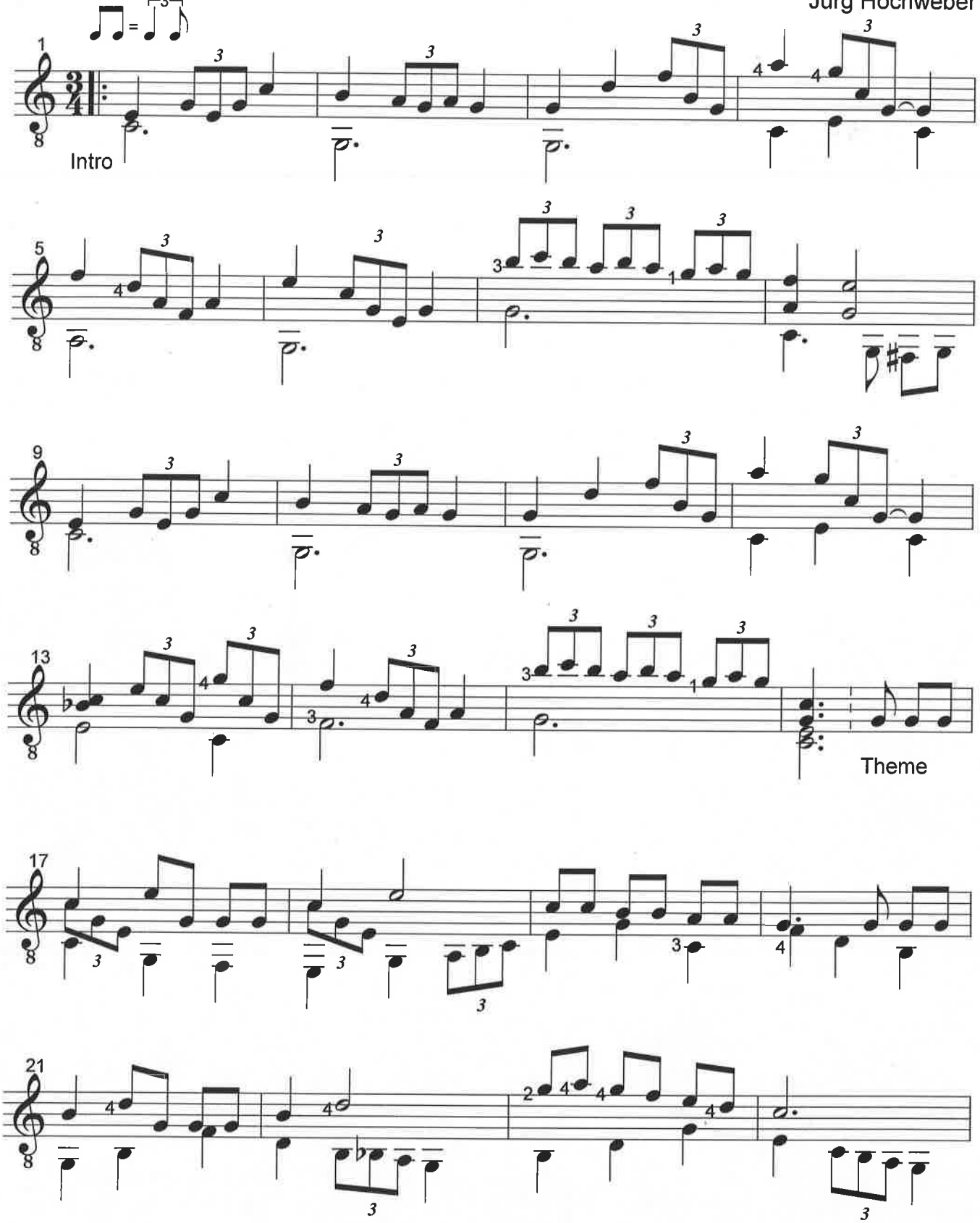


Downloadable Guitar Music: www.hochweber.ch

Capo = IV (recommended)

La Cucaracha

Trad. Mexico,
arranged by
Jürg Hochweber



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