Salty ie witty & charming
Salerosa

LA MALAGUENA

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Spanish Words by PEDRO GALINDO and
ELPIDIO RAMIREZ
Music by ELPIDIO RAMIREZ

Moderately fast

Dm Gm

Que bo - ni - tos o - jos tie - nes de - ba - jo de e - sas dos ce - jas, de ba - jos de e - sas dos
po - bre me des - pre - cias, yo te con - ce - do ra - zón, yo te con - ce - do rá -

C7 B♭ F A7 A7 Dm

ce - jas, qué bo - ni - tos o - jos tie - nes!
zón si por po - bre me des - pre - cias.
E - llos me quie - ren mi - rar, pe -
Yo no te o - frez - co ri - que - zas te o -

Gm C7 B♭

ro si tú no los de - jas, pe - ro si tú no los de - jas ni si - quie - ra pàr - pa -
frez - co mi co - ra - zón, te o - frez - co mi co - ra - zón a cam - bio de mi po -

A

dear,
bre - za.
Ma - la -

A7 Dm C

gue - ña sa - le - ro - sa, be - sar tus la - bios qui - sie - ra, be

Dm A7

sar tus la - bios qui - sie - ra, ma - la - gue - ña sa - le - ro - sa y de -

Dm C7 Dm

cir - te, ni - ña her - mo - sa, e - res lin - da y he - chi - ce - ra, e - res lin - da y he - chi - ce - ra, co -

A A7 Dm C

mo el can - dor de u - na ro - sa. Y de - cir - te, ni - ña her - mo - sa, e - res lin - da y he - chi - ce - ra, e -

C7 1. A A7 Dm

res lin - da y he - chi - ce - ra co - mo el can - dor de u - na ro - sa.

D.S. 𝄋 2. Dm N.C. A7 N.C. Dm

Si por ce - ra co mo el can - dor de u - na ro - sa.

50

Authorized for use by *Bruce Snow*

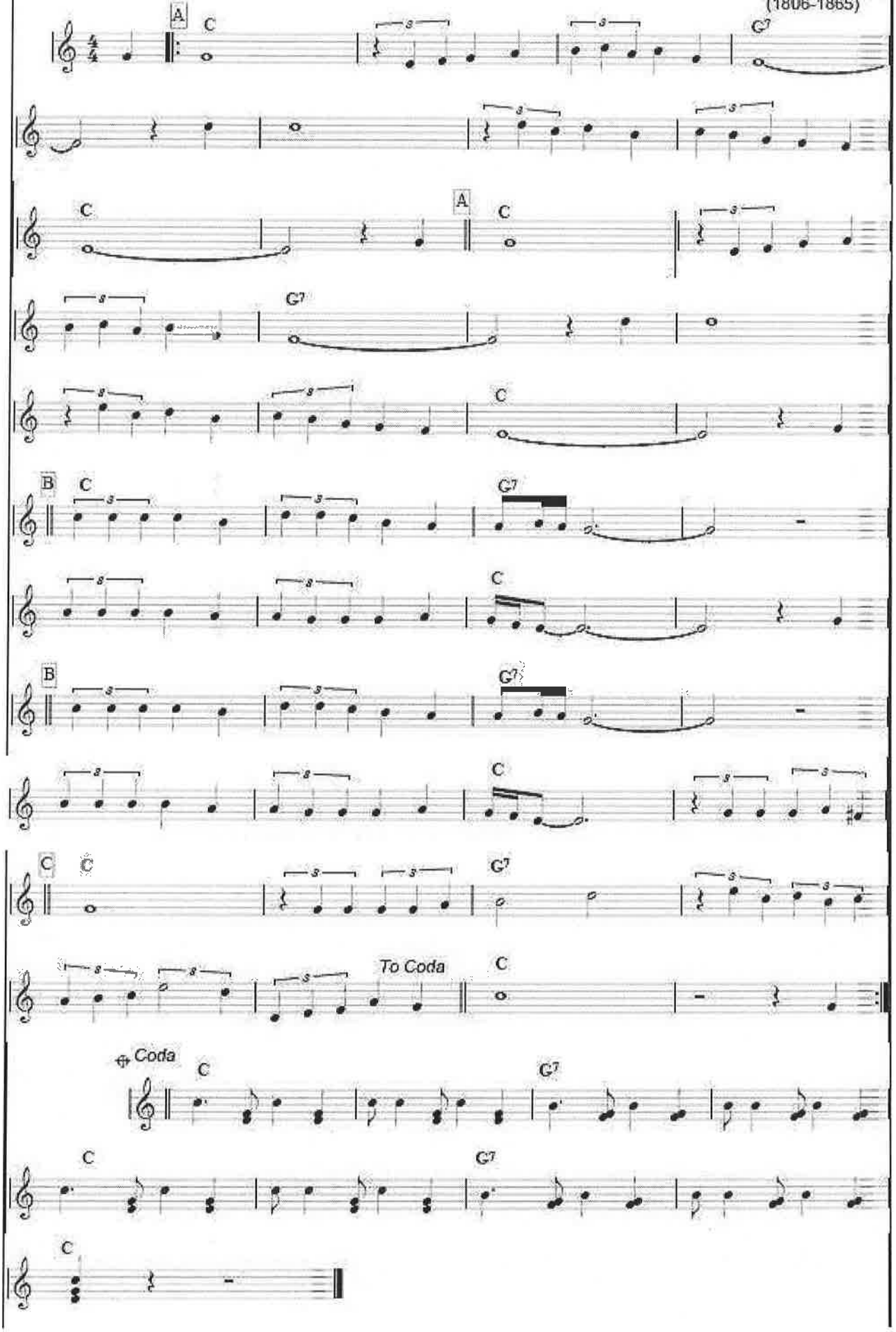
La Paloma

(no more)

Rumba

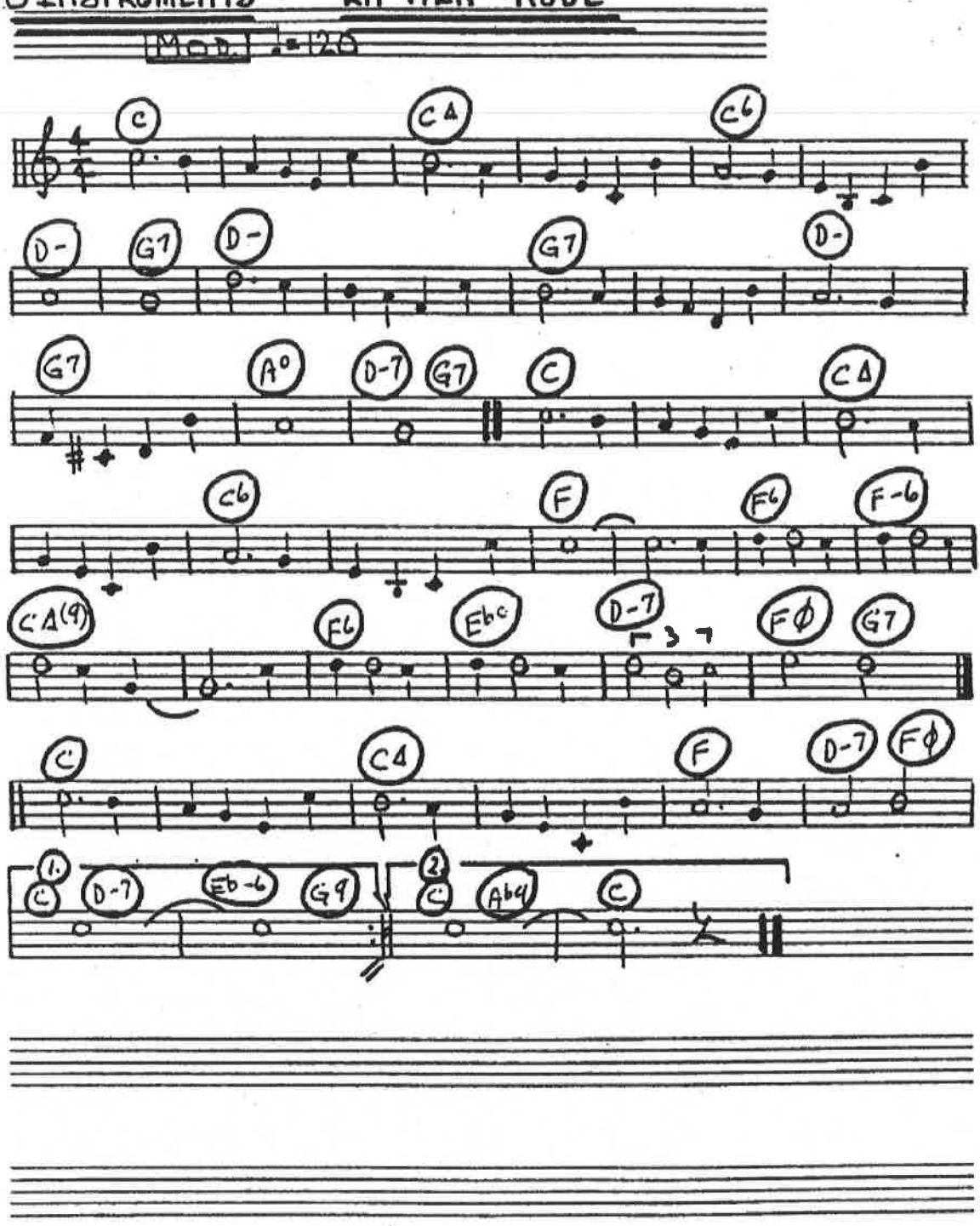
http://www.free-scores.com/partitions_telecharger.php

©Sebastian Yradier
(1806-1865)



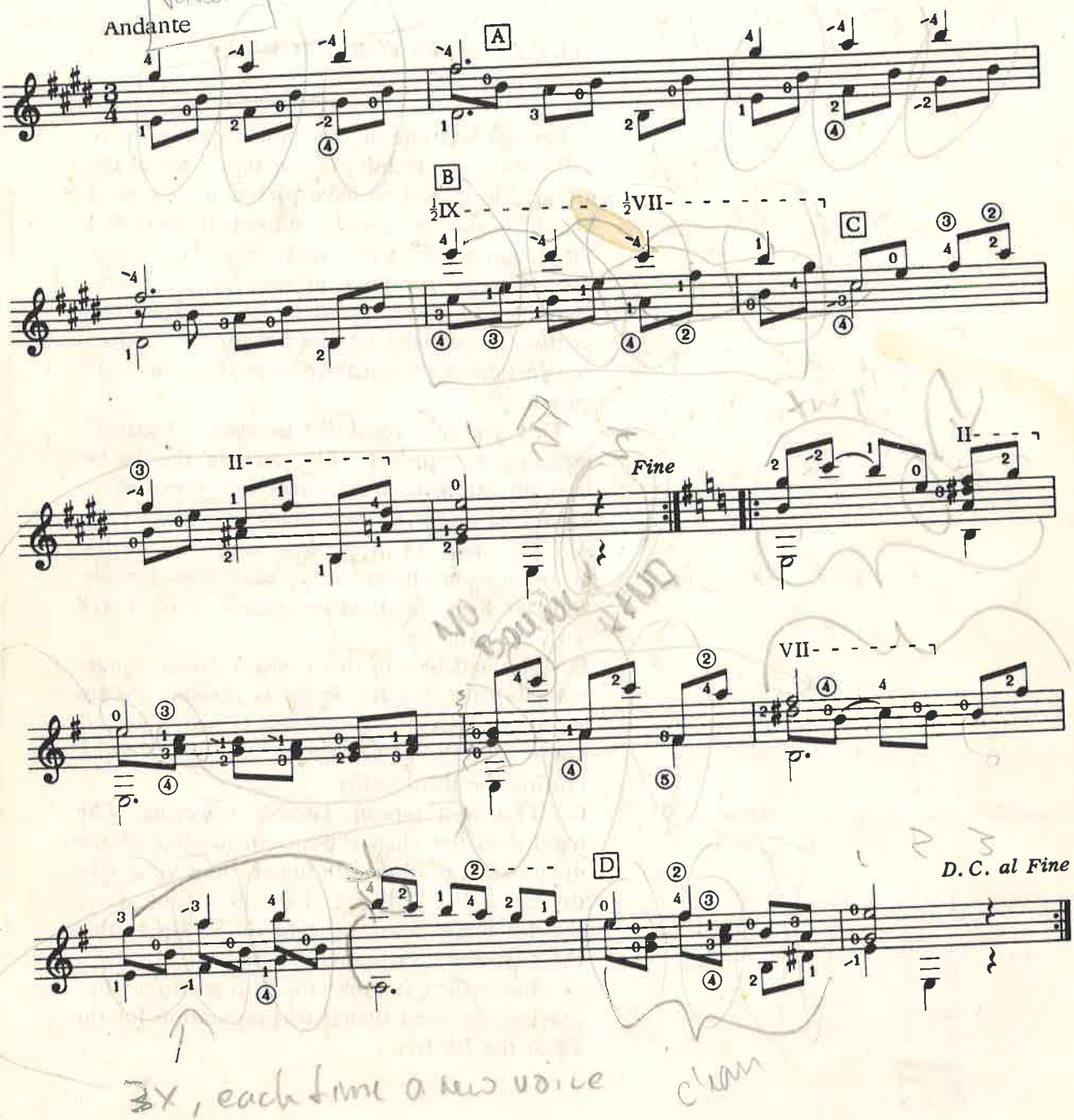
418.

C INSTRUMENTS - "LA VIEN ROSE"



LAGRIMA

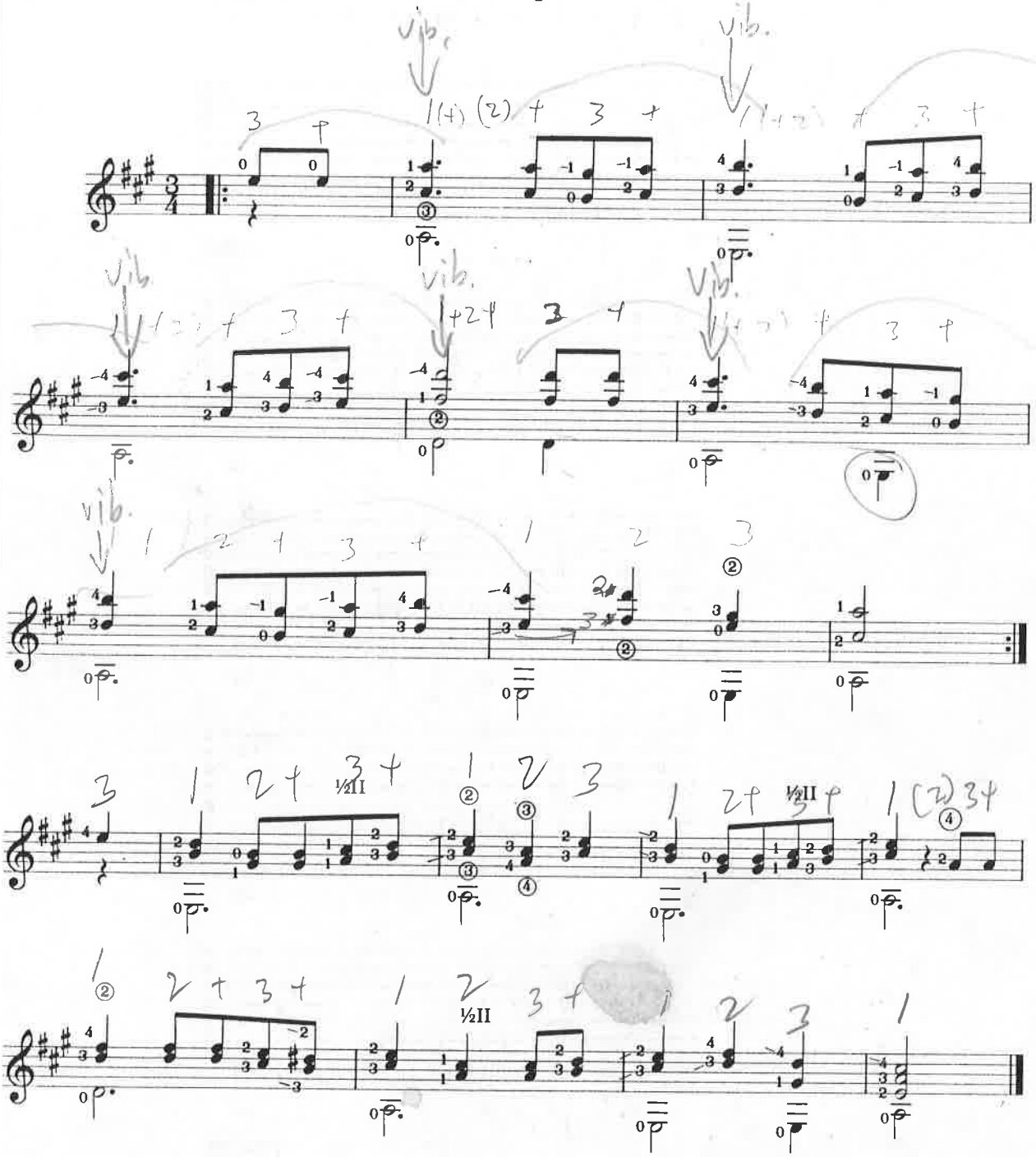
Andante



Mañanitas

Mexican Folk Song
Arr. Frederick Noad

This famous Mexican Christmas song serves to introduce the higher reaches of the guitar and also to provide practice in handling sixths (intervals embracing six diatonic degrees) and thirds. The upper part should be made to sing, and the tempo should be moderate and not too strict.



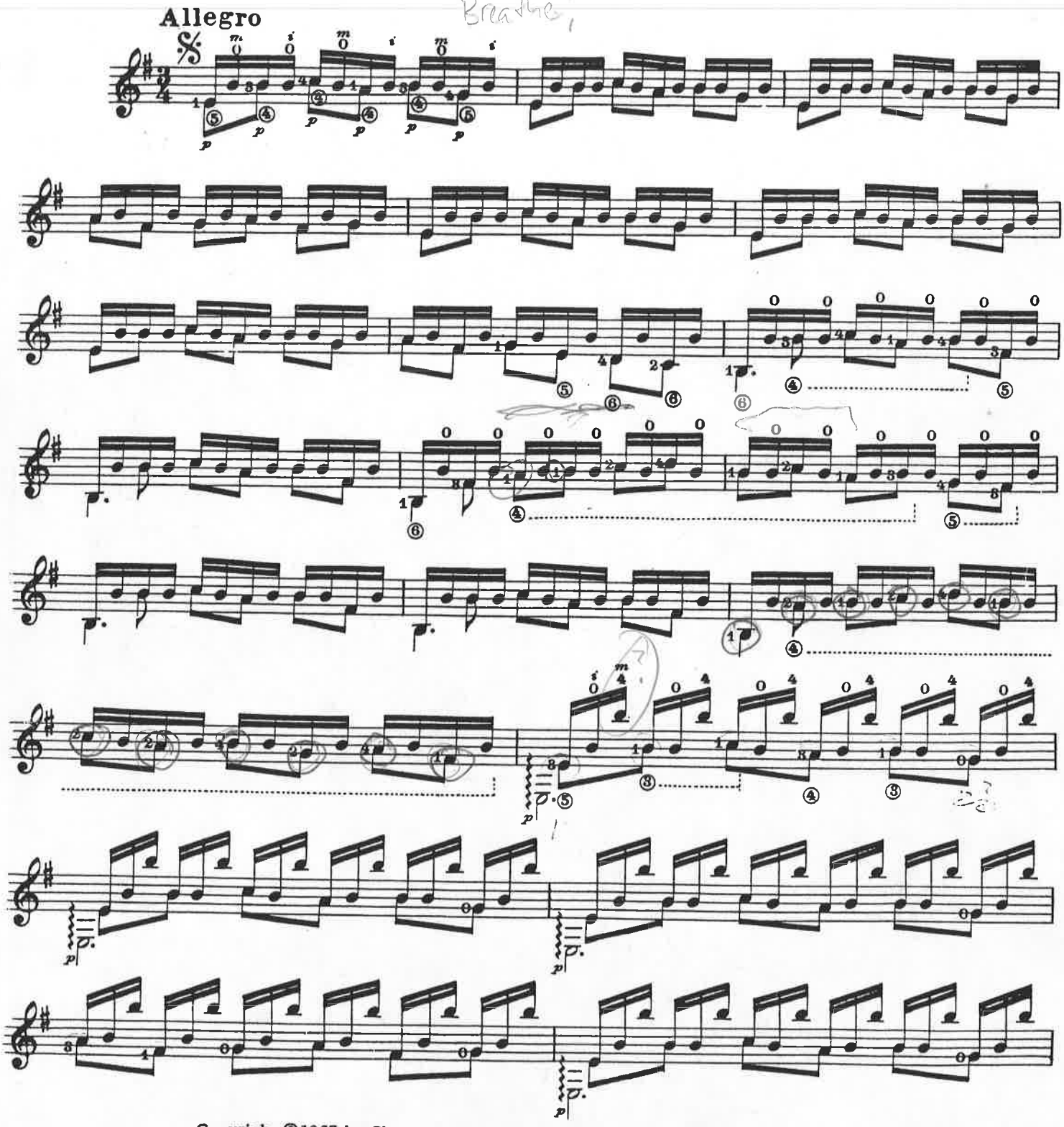
Like Granados, Albeniz was born in Catalonia, both were famed as virtuoso pianists and as interpreters of their compositions for piano, and both drew their great inspiration from Andalusian folk music. Taking the guitar as his instrumental model, Albeniz achieved a stylization of the Spanish traditional idiom which gives the impression of spontaneous improvisation, the basic emotional ingredient of Flamenco music. Leyenda is a part of a suite Espagnole for piano.

Leyenda

Trans. by Albert Valdes Blain

ISAAC ALBENIZ
(1860-1909)

Allegro



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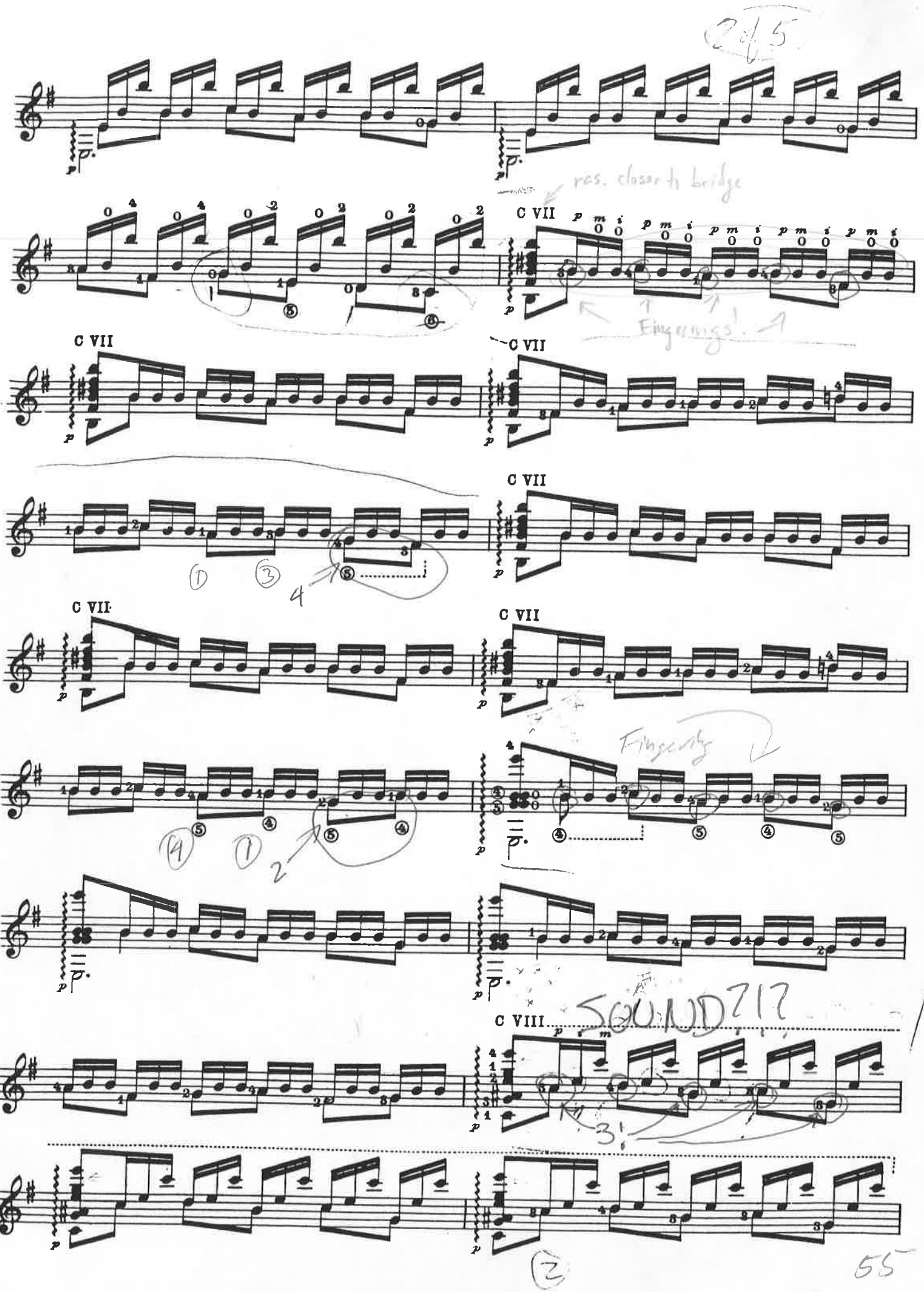
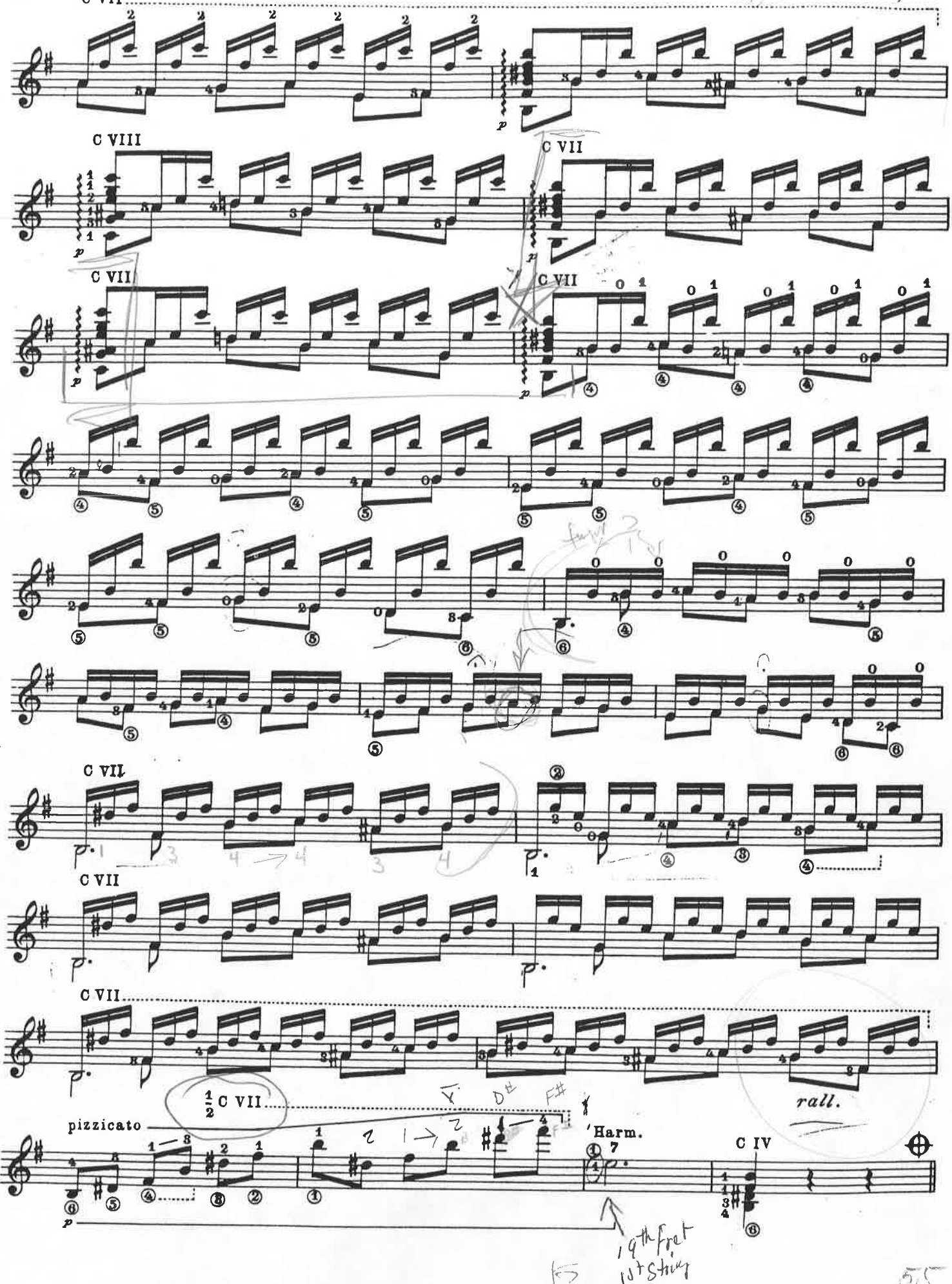
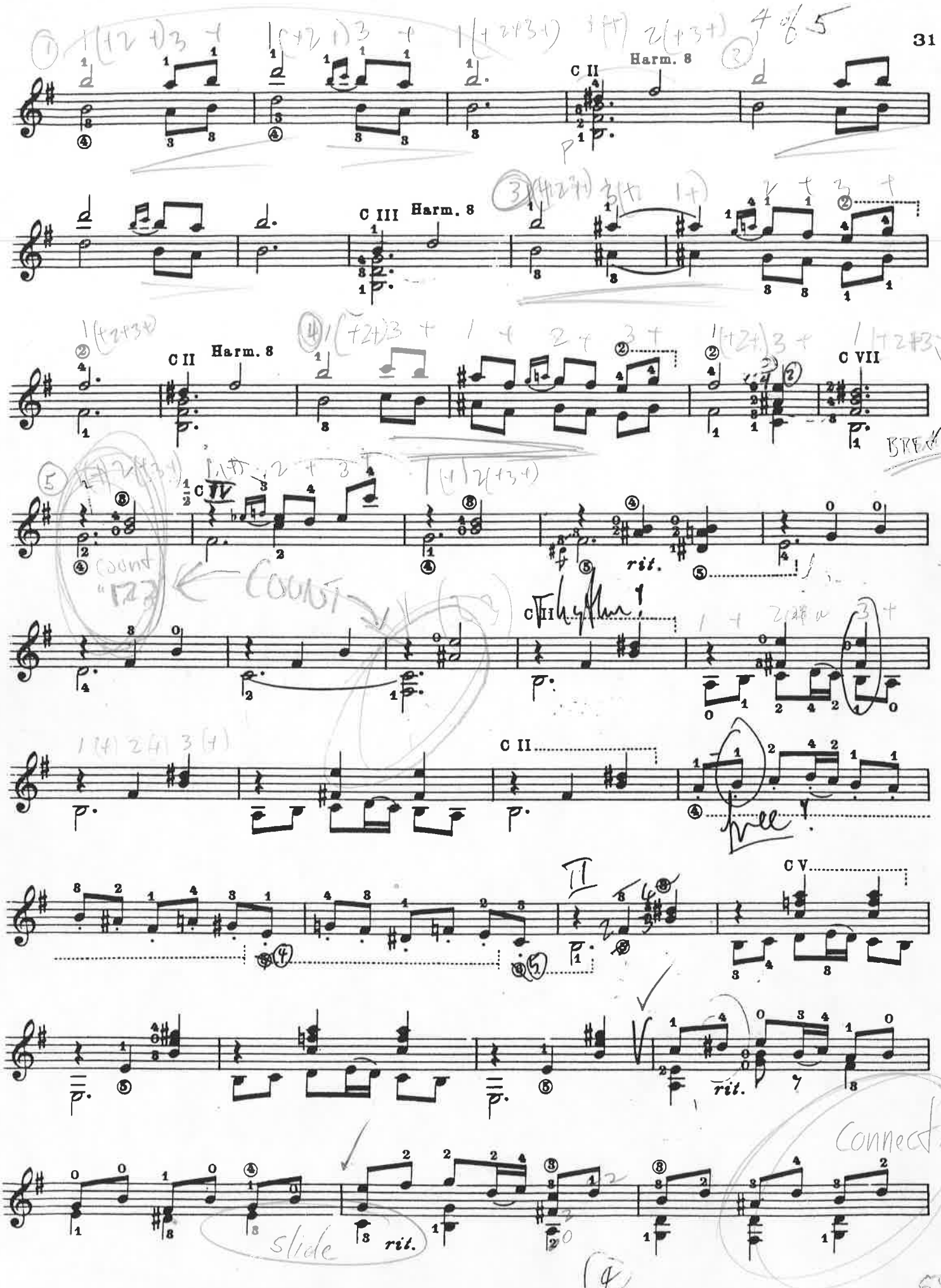
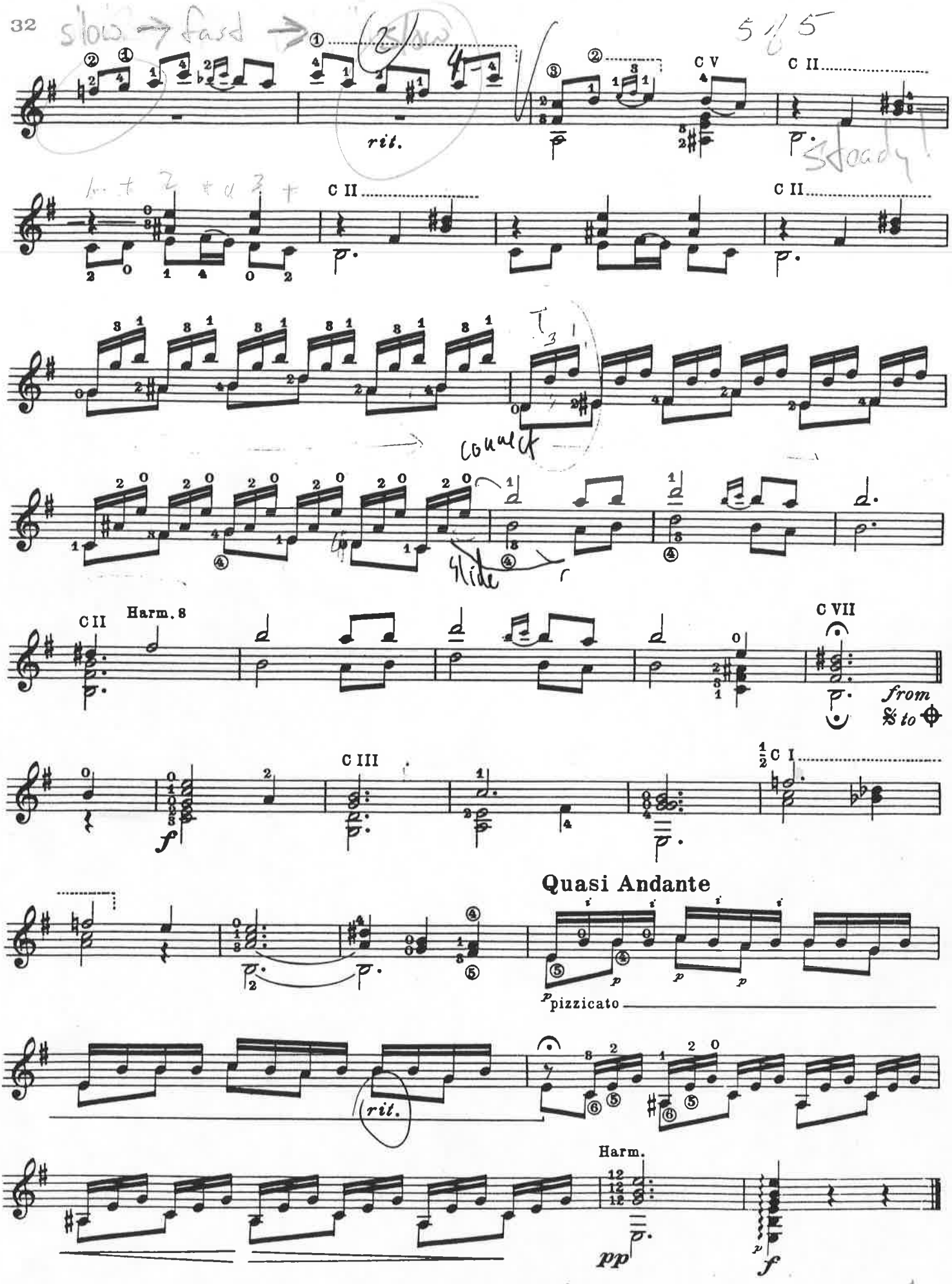

C VII
C VII
C VII
C VII
C VII
C VII
C VIII
ras. closer to bridge
Fingerings!
Fingering
SOUND?!?


C VII
C VIII
C VII
C VII
C VII
C VII
C VII
C VII
½ C VII
pizzicato
Harm.
C IV
rall.
19th fret
1st String


C II
Harm. 8
C III
Harm. 8
C II
Harm. 8
C VII
C IV
rit.
C II
C II
C V
rit.
slide
rit.
Connect

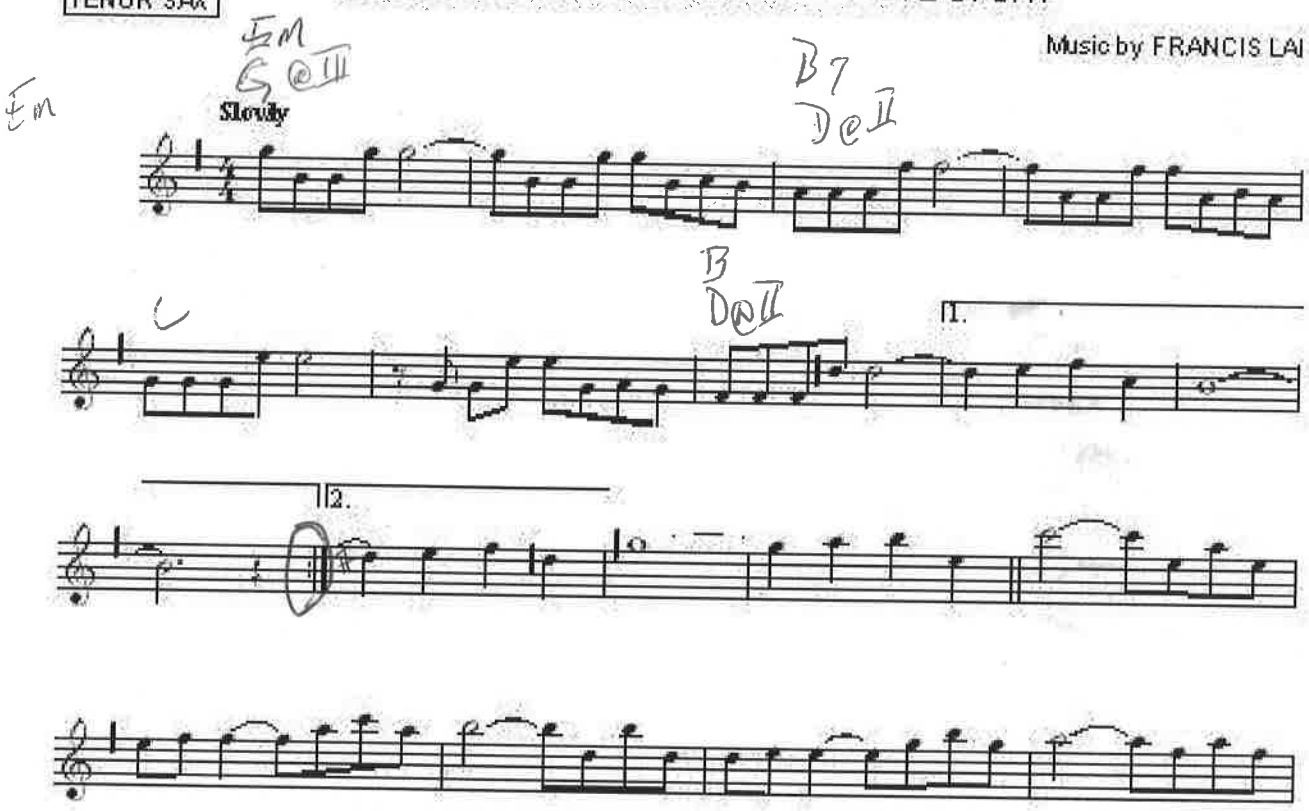

C II
rit.
C V
C II
C II
C II
Harm. 8
C VII
from 𝄋 to ⊕
C III
½C I
Quasi Andante
pizzicato
rit.
Harm.
pp
f

LOVE STORY

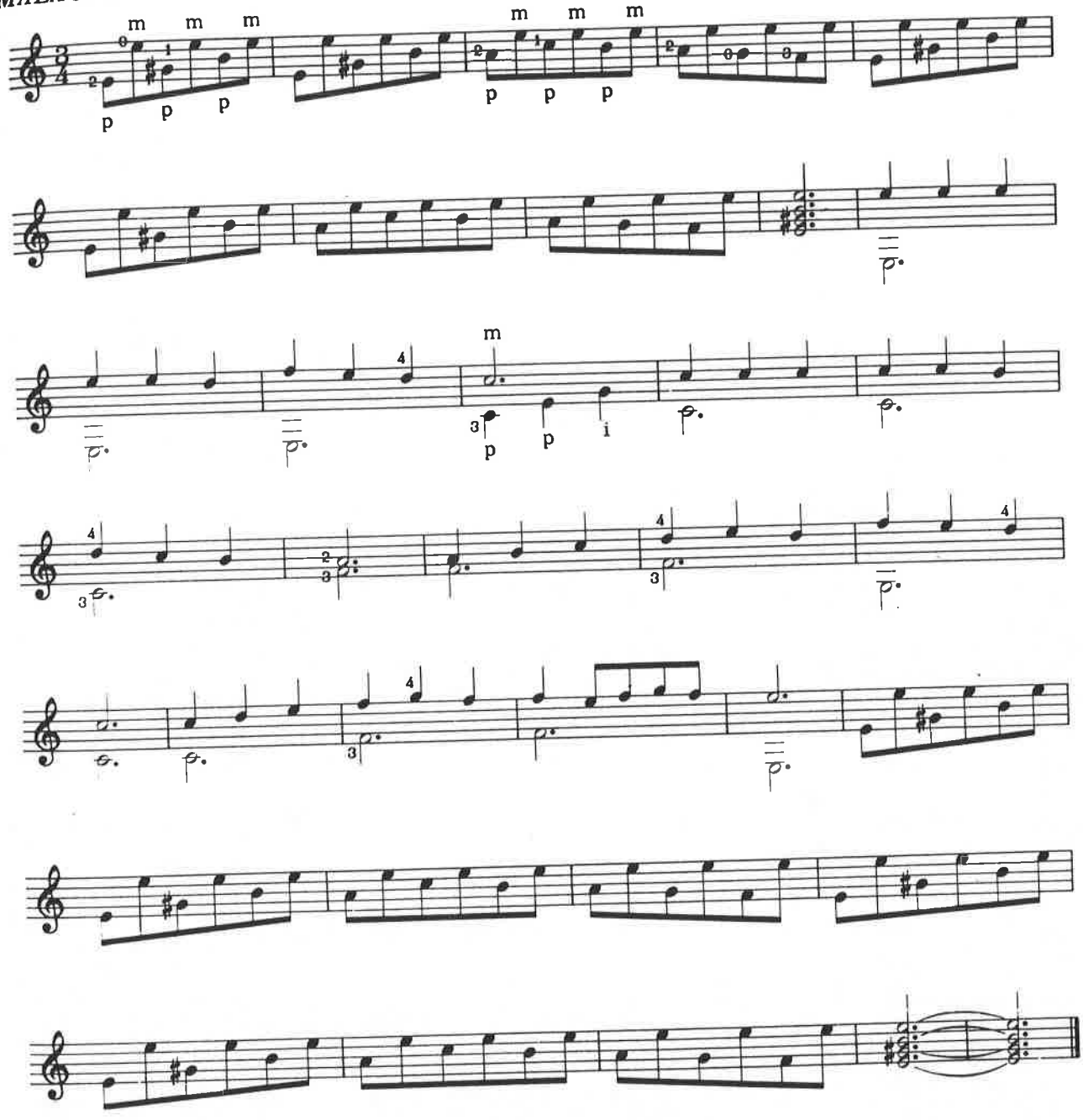
Theme from the Paramount Picture *LOVE STORY*

TENOR SAX

Music by FRANCIS LAI



MALAGUEÑA



Maria Elena

C F6 C

Like fall - ing rain to a flow'r,
Quie - ro can - tar - te, mu - jer,

Dm7 C♯dim7 Dm7 G7 C F7

Or like the shore to the sea;
mi más bo - ni - to can - ción.

C F6 C

Like min - utes are to an hour,
Por - que e - res tú mi que - rer,

Dm7 G7 C

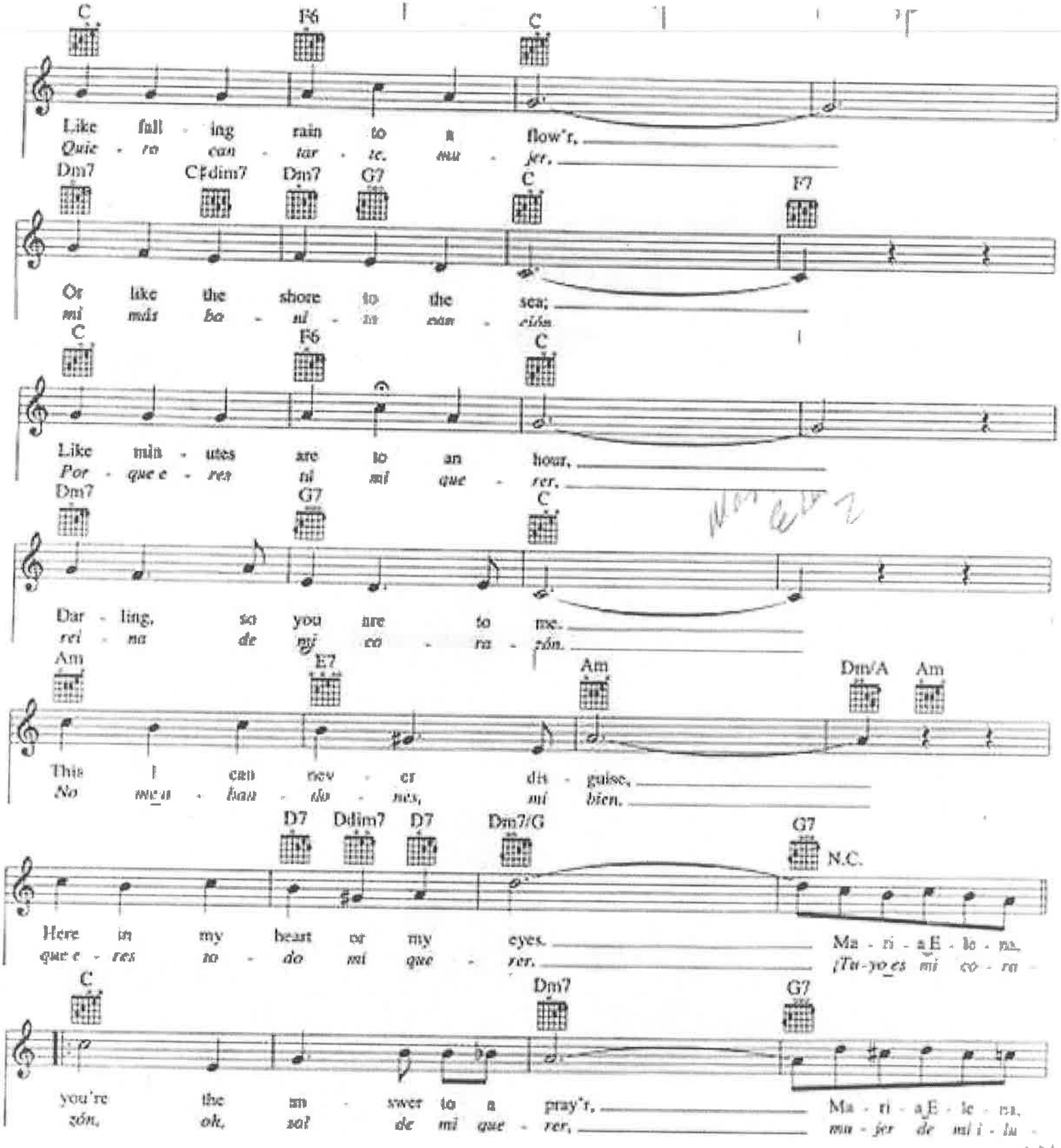
Dar - ling, so you are to me.
rei - na de mi co - ra - zón.

Am E7 Am Dm/A Am

This I can nev - er dis - guise,
No me a - ban - do - nes, mi bien.

D7 Ddim7 D7 Dm7/G G7 N.C.

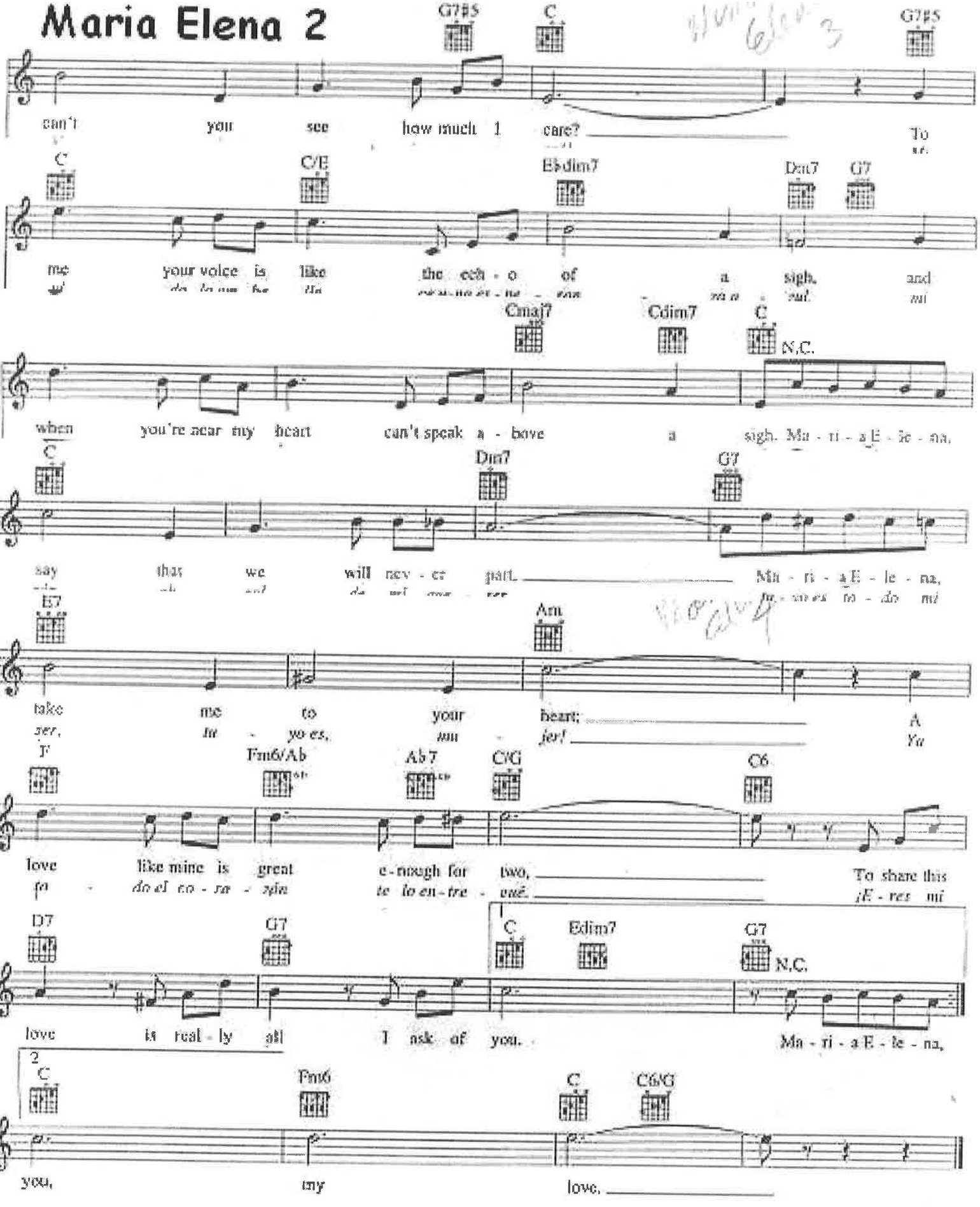
Here in my heart or my eyes. Ma - ri - a E - le - na,
que e - res to - do mi que - rer. ¡Tu - yo es mi co - ra -



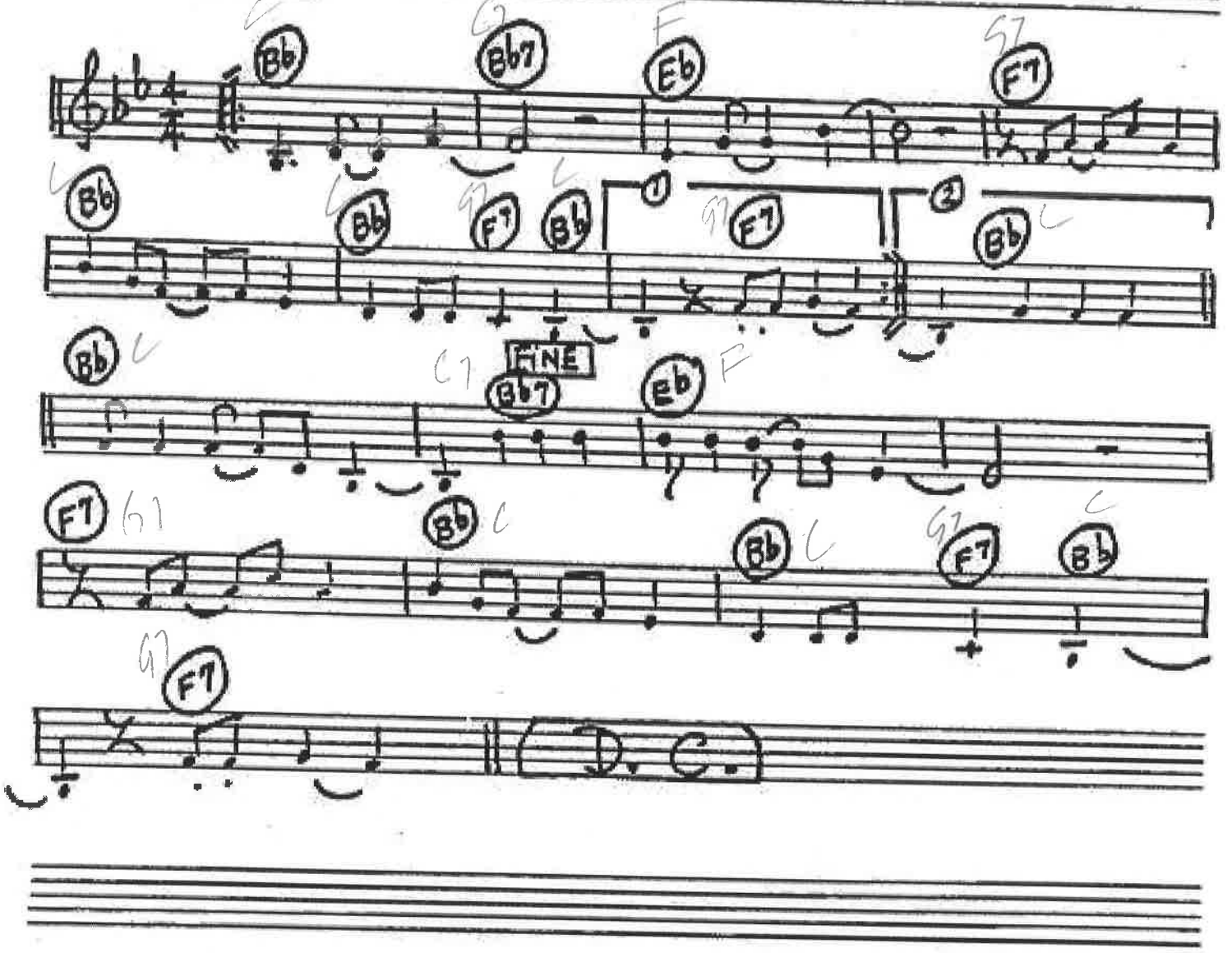
C Dm7 G7

you're the an - swer to a pray'r, Ma - ri - a E - le - na,
zón, oh, sol de mi que - rer, mu - jer de mi i - lu -

Maria Elena 2



G INSTRUMENTS "MATILDA" CALYPSO



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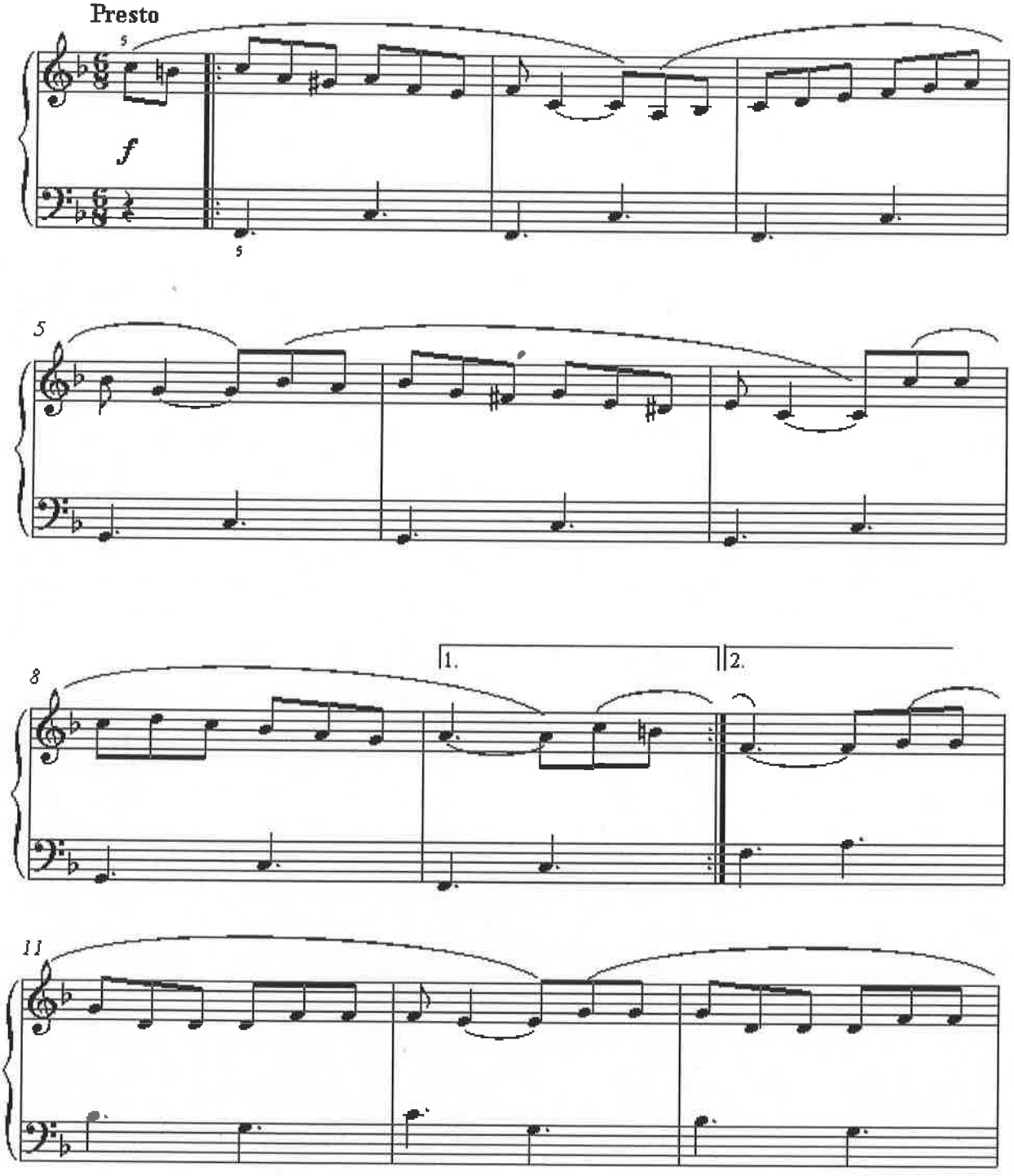
Mexican Hat Dance

Trad.

Presto



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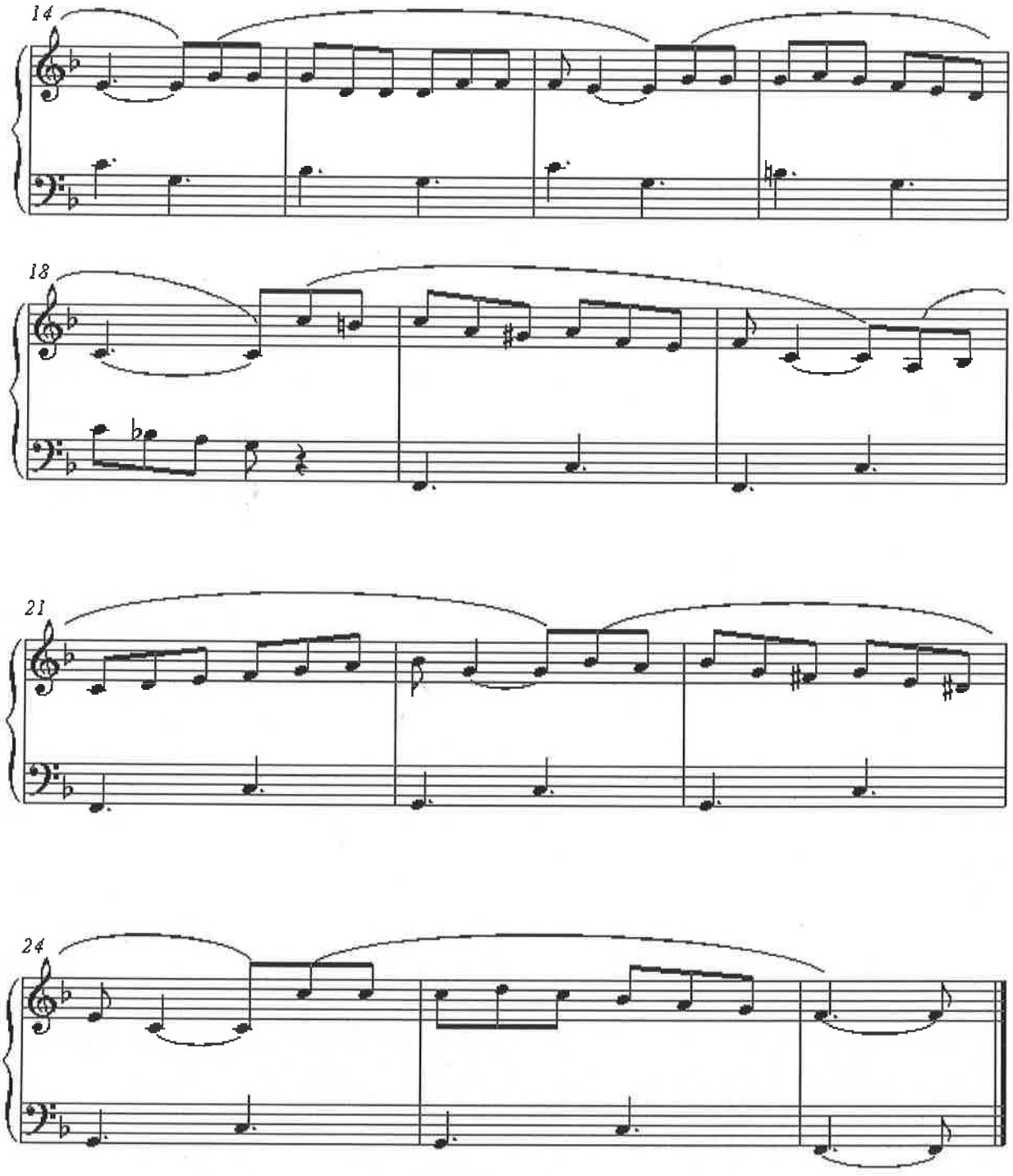


Mister Bojangles
by Jerry Jeff Walker

Tablature by Jonathan Byrd, from an arrangement by Chet Atkins)

[INTRO]

```
   C              Em/B          Am            G7

   1   2   3   1   2   3   1   2   3   1   2   3

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

[VERSE]

```
   C              Em/D          Am            G7

   1   2   3   1   2   3   1   2   3   1   2   3

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

```
   Fmaj7                         G7

   1   2   3   1   2   3   1   2   3   1   2   3

e ---------1---5-------3---3-----------------------
D         1---5-----------3-----------0---1---3-
G -----------------5-----------------4-----------
D -------------3-----------------3-------------
A -----3-------------------------------------0---2-
E -1-----------------------3-----------3---------
```

```
   C              Em/B          Am            G7

   1   2   3   1   2   3   1   2   3   1   2   3

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

```
   Fmaj7                         G7

   1   2   3   1   2   3   1   2   3   1   2   3

e ---------1---5-------3---3-----------------------
B ---------1---5-----------3-----------0---------
G -----------------5-----------------4-------4-----
D -------------3-----------------3---------------5-
A -----3-------------------------------------------
E -1-----------------------3-----------------------
```

```
   Fmaj7                         Em            E

   1   2   3   1   2   3   1   2   3   1   2   3

e -------------5-------5-------------------------
B -----------------6-------8-----------5-------3-
G ---------4-------------------9-----------4-----
D -----7-------------------------9---6---------
A -8-----------8-----------------------------------
E -------------------------0-----------------------
```

```
   Am             Am/G          D7/F#

   1   2   3   1   2   3   1   2   3   1   2   3

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

Mister Bojangles
by Jerry Jeff Walker

Tablature by Jonathan Byrd, from an arrangement by Chet Atkins)

[INTRO]

```
   C            Em/B         Am           G7

   1   2   3   1   2   3   1   2   3   1   2   3

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

[VERSE]

```
   C            Em/B         Am           G7

   1   2   3   1   2   3   1   2   3   1   2   3

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

```
   Fmaj7                    G7

   1   2   3   1   2   3   1   2   3   1   2   3

e ---------1---5-------3---3-----------------------
B ---------1---5-----------3-----------0---1---3-
G -----------------5-----------------4-------------
D -------------3-----------------3-------------------
A -----3-------------------------------------0---2-
E -1-----------------------3-----------3---------
```

```
   C            Em/B         Am           G7

   1   2   3   1   2   3   1   2   3   1   2   3

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

```
   Fmaj7                    G7

   1   2   3   1   2   3   1   2   3   1   2   3

e ---------1---5-------3---3-----------------------
B ---------1---5-----------3-----------0---------
G -----------------5---------------4-------4-----
D -------------3---------------3---------------5-
A -----3-------------------------------------------
E -1-----------------------3---------------------
```

```
   Fmaj7                    Em           E

   1   2   3   1   2   3   1   2   3   1   2   3

e -------------5-------5-------------------------
B -----------------6-------8-----------5-------3-
G ---------4-------------------9-----------4-----
D -----7---------------------------9---6---------
A -8-----------8---------------------------------
E -------------------------0---------------------
```

```
   Am           Am/G         D7/F#

   1   2   3   1   2   3   1   2   3   1   2   3

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

```
   G7

   1   2   3   1   2   3   1   2   3   1   2   3

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

[CHORUS]

```
   Am                       G7

   1   2   3   1   2   3   1   2   3   1   2   3

e -------------5-3-5---5---3-0-------------------
B ---------1---------------------3-----------------
G -----2-----------3---------------0-----0---0---
D ---------------------------------0-----0---0---
A -0-----------0-----------------------------0-----
E ------------------------3-----------3-------0-

   Am                       G7

   1   2   3   1   2   3   1   2   3   1   2   3

e -------------5-3-5---5---3-0-------------------
B ---------1---------------------3-----------------
G -----2-----------3---------------0-----0---0---
D ---------------------------------0-----0---0---
A -0-----------0-----------------------------0---2-
E ------------------------3-----------3---------

   Am                       G7

   1   2   3   1   2   3   1   2   3   1   2   3

e -------------5-3-5---7---3-0-------------------
B ---------1---------------------3-------0---1---3-
G -----2-----------------------------0-------------
D ---------------------------------0-------------
A -0-----------0-----------------------------0---2-
E ------------------------3-----------3---------

   C

   1   2   3   1   2   3   1   2   3   1   2   3

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

[CODA]

```
   1   2   3   1   2   3   1   2   3   1   2   3

e -0---0-----0-----0-------0-----------------------
B ---3-----3-----3-----3-------3---1-------3---1--
G ---------0-----------0-------------------4---2--
D -----2-----------0-------------------------------
A -3-----------2-----------1-----------0----------
E ------------------------------------------------


   1   2   3   1   2   3   1   2   3   1   2   3

e -0-----------0-----------------------------------
B -----3-----------3---1---1-----------------------
G ---------5---------------0-----------------------
D -------------------------2-----------------------
A -------------------------3-----------------------
E -4-----------3-----------3-----------------------
```

--
jonathan byrd
jon@apollo.med.utah.edu

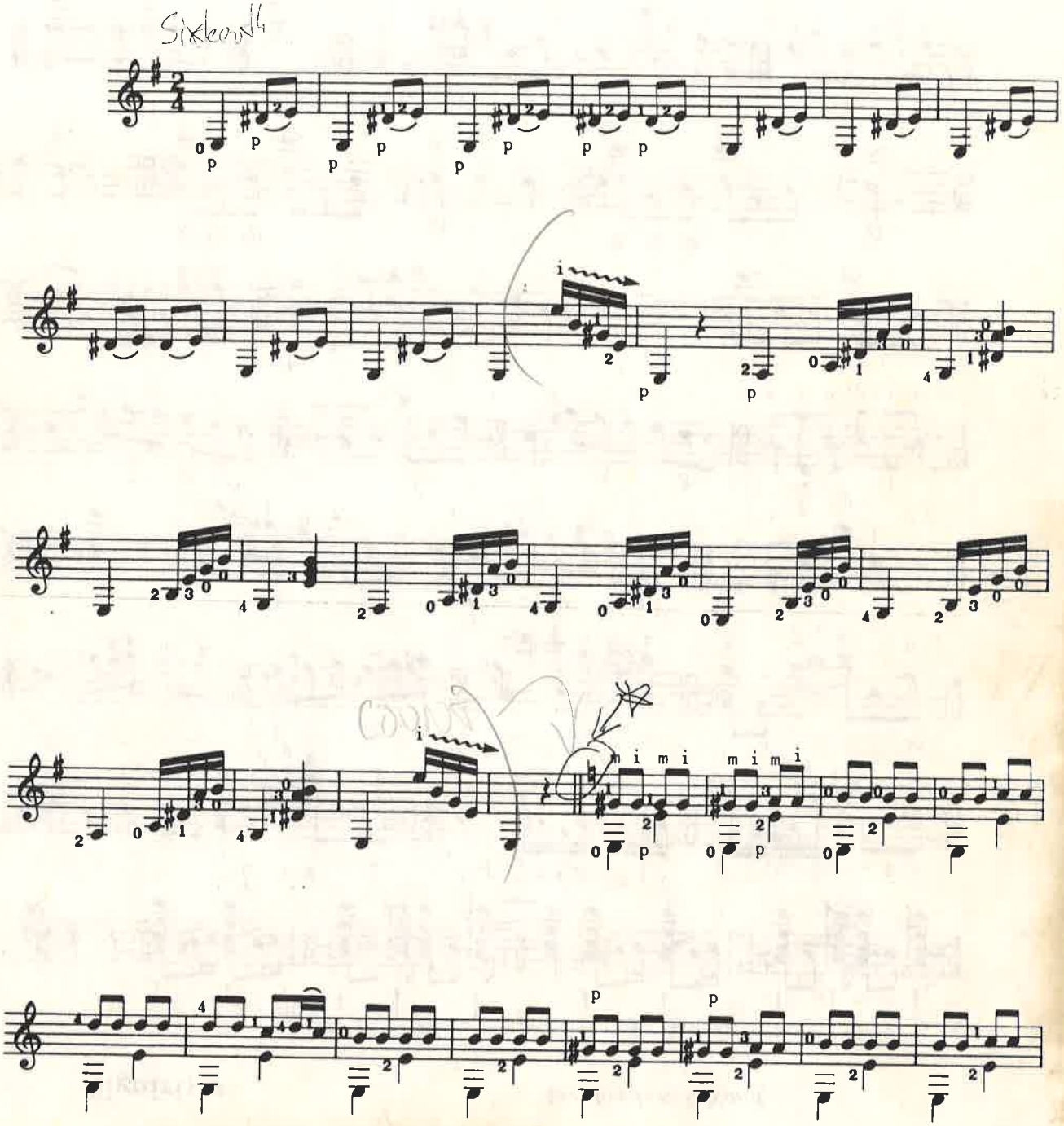
```
#-----------------------------------PLEASE NOTE-----------------------------------#
#This file is the author's own work and represents their interpretation of the #
#song. You may only use this file for private study, scholarship, or research. #
#-----------------------------------------------------------------------------------#
#
Mr. Bojangles
-------------
written by Jerry Jeff Walker
as performed by the Nitty Gritty Dirt Band

   E          Em            Am      G7
   D          F#m           Bm
I knew a man Bojangles and he danced for you
    GF      AG7
In worn out shoes
      D              F#m                Bm
With silver hair a ragged shirt and baggy pants
     G        A
The old soft shoe
G F          F#m Em F#m7 Em7  Bm Am
He jumped so high, jumped so high
             E7 D7      A7 G7
Then he'd lightly touch down.

(CHORUS)
Bm     A       Bm     A       Bm     A        D
Mr. Bojangles  Mr. Bojangles  Mr. Bojangles  dance


I met him in a cell in New Orleans I was down and out
He looked to me to be the eyes of age as he spoke right out
He talked of life, talked of life, he laughed, slapped his leg a step
(CHORUS)

He said his name Bojangles then he danced a licked across the cell
He grabbed his pants, a better stance, o he jumped so hi, & he clicked his heels
He let go a laugh, let go a laugh, shook back his clothes all around
(CHORUS)

He danced for those at minstrel shows & county fairs, throughout the south
He spoke with tears of 15 years how his dog and him traveled about
His dog up and died, up and died, after 20 years he still grieves
(CHORUS)

He said I dance now at every chance in honky tonks for drinks and tips
But most the time I spend behind these county bars cause I drinks a bit
He shook his head, and as he shook his head I heard someone ask him please
(CHORUS)

I know hammer-on and pull-off and bass run embellishments, but it'll be
difficult to notate.  If there's interest, I'll work on it and upload it
separately.
```

Greg Vaughn
gvaughn@olga.net

Moorish Dance

Spanish Traditional
Arr. Frederick Noad

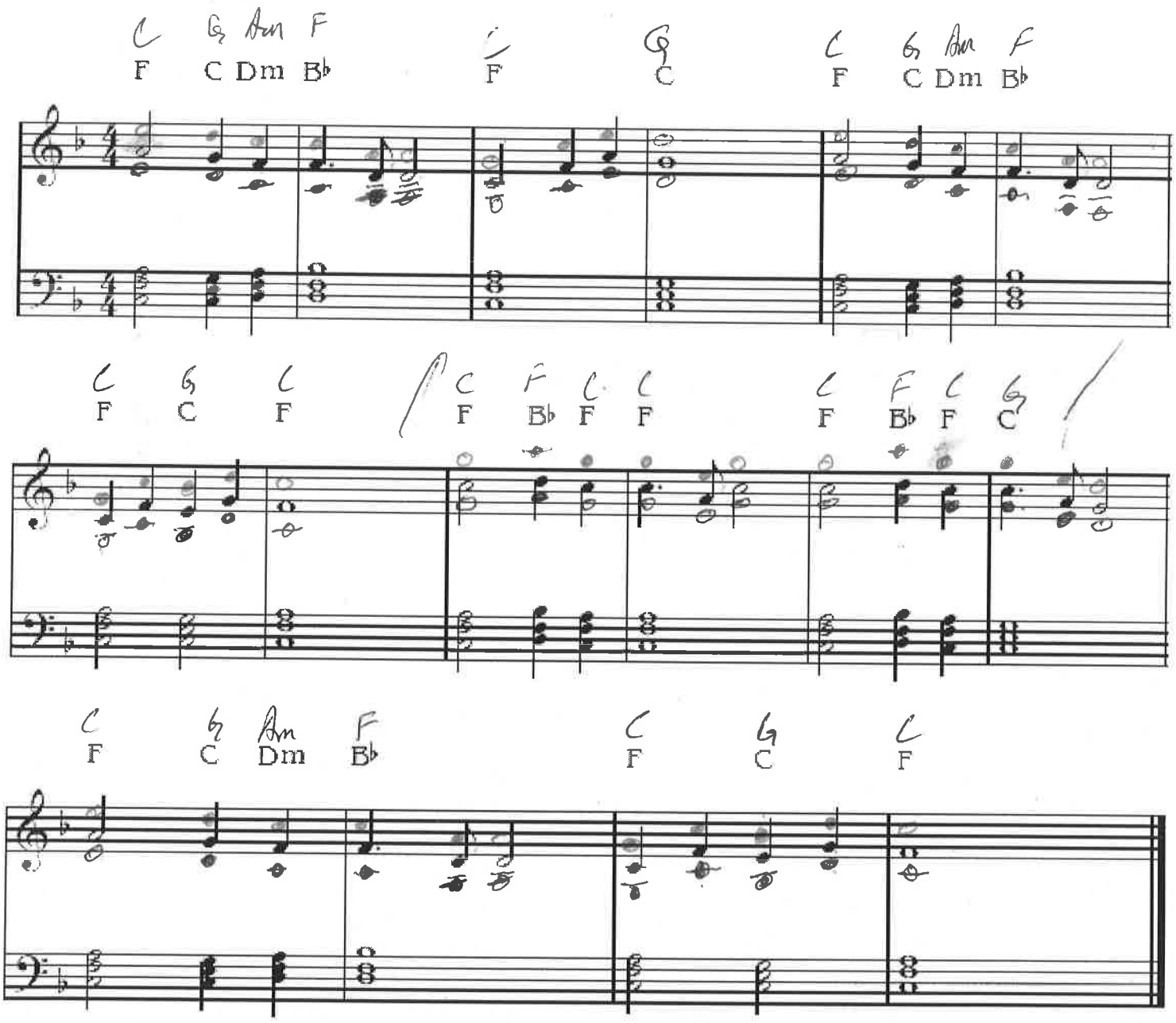
Most flamenco players have in their repertoire some form of Moorish dance, this being handed down from the time when the Moors occupied Spain. This piece should be played at a moderate speed. Feel the heavy two-beat rhythm. Remember to alternate the RH fingers when you come to the repeated notes. The *ligados* at the beginning and end of the piece are good practice for the deliberate hammer-stroke. The mood should be dramatic and mysterious.



Free Sheet Music
by Music and You

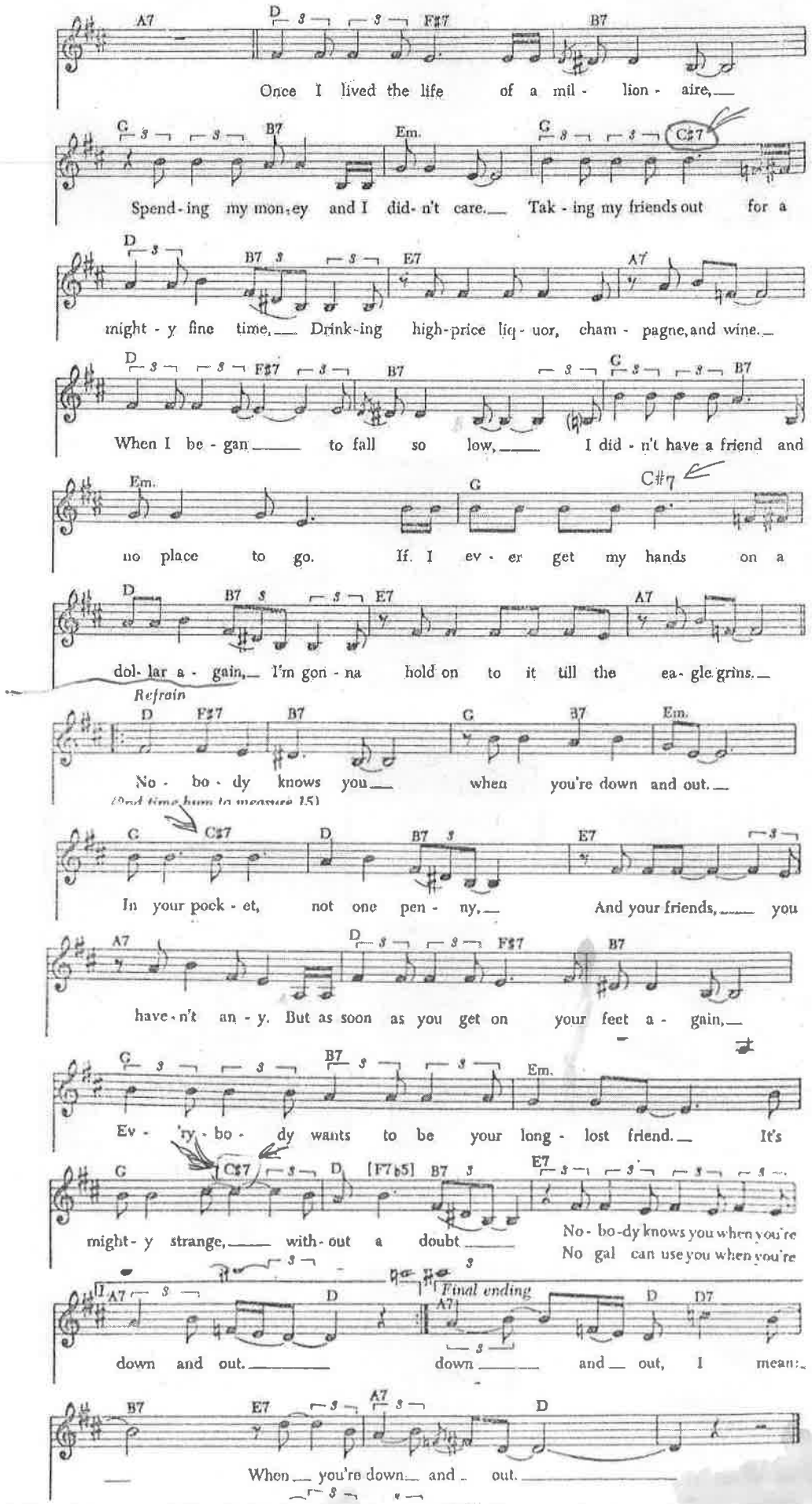
Nearer my God to Thee

Arranged by
Alana LaGrange



NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT

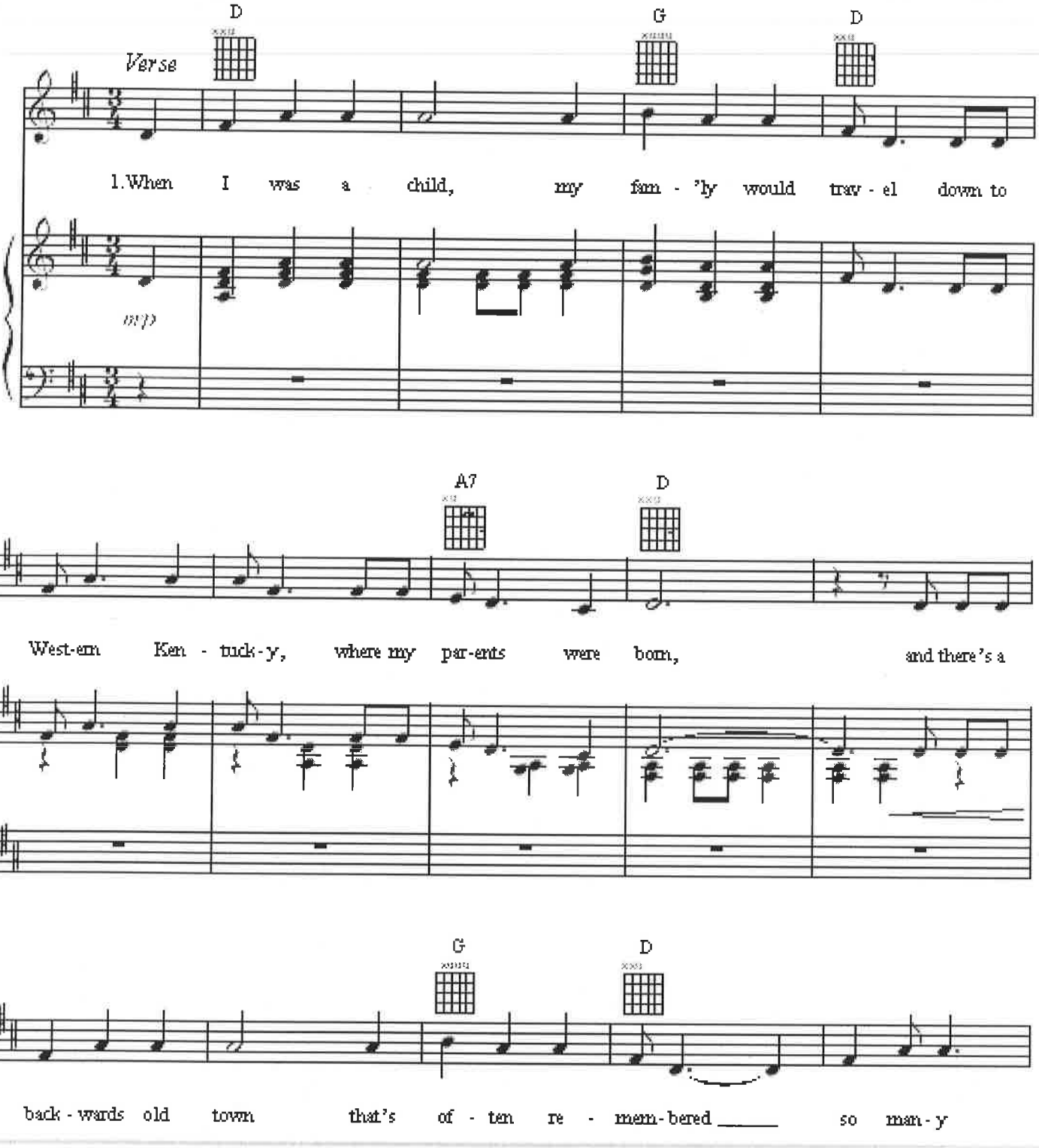
A sophisticated blues of the 1920's.



PARADISE

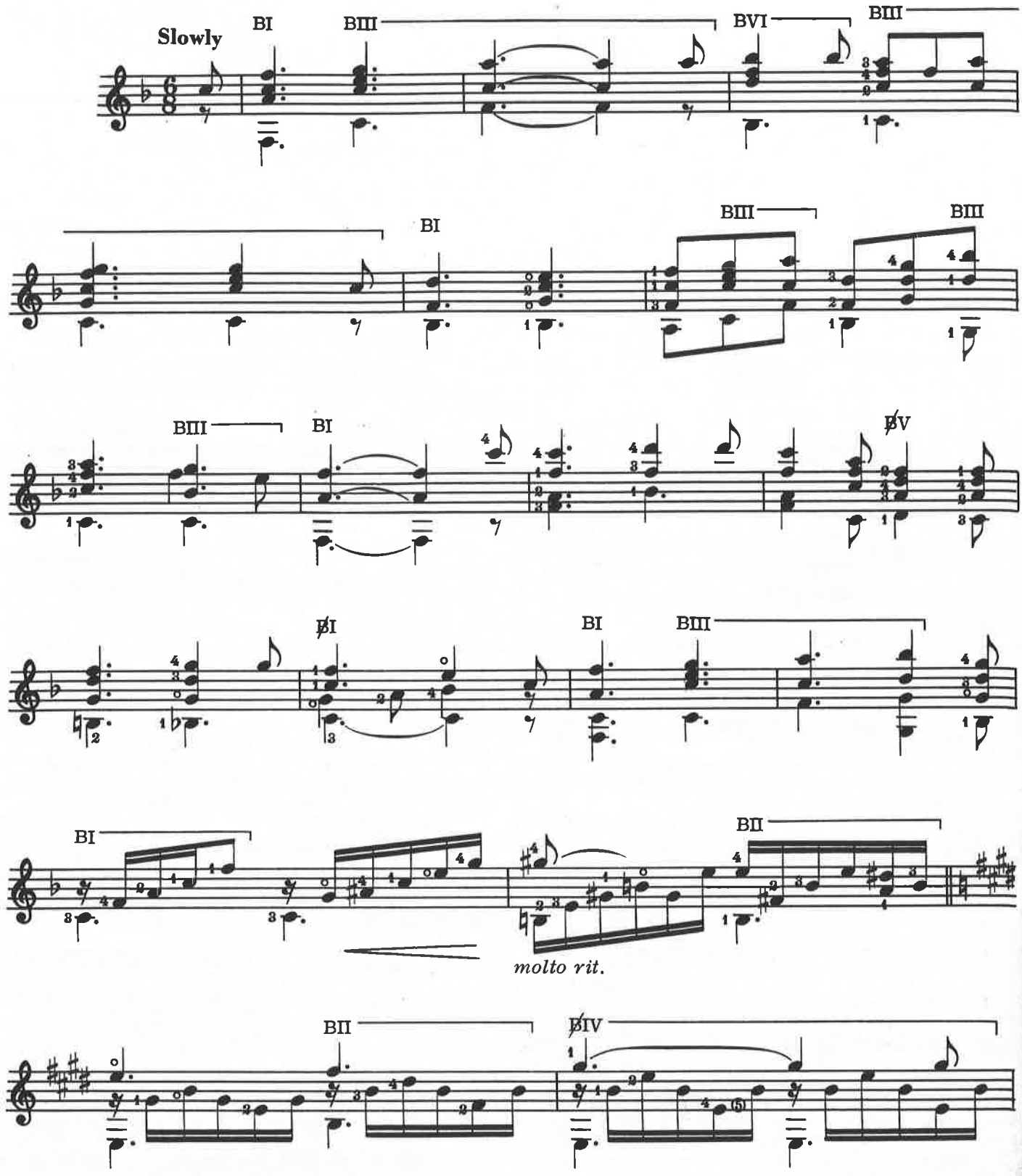
Words and Music by
JOHN PRINE

Moderately, not too slow



PLAISIR D'AMOUR

GIOVANNI MARTINI



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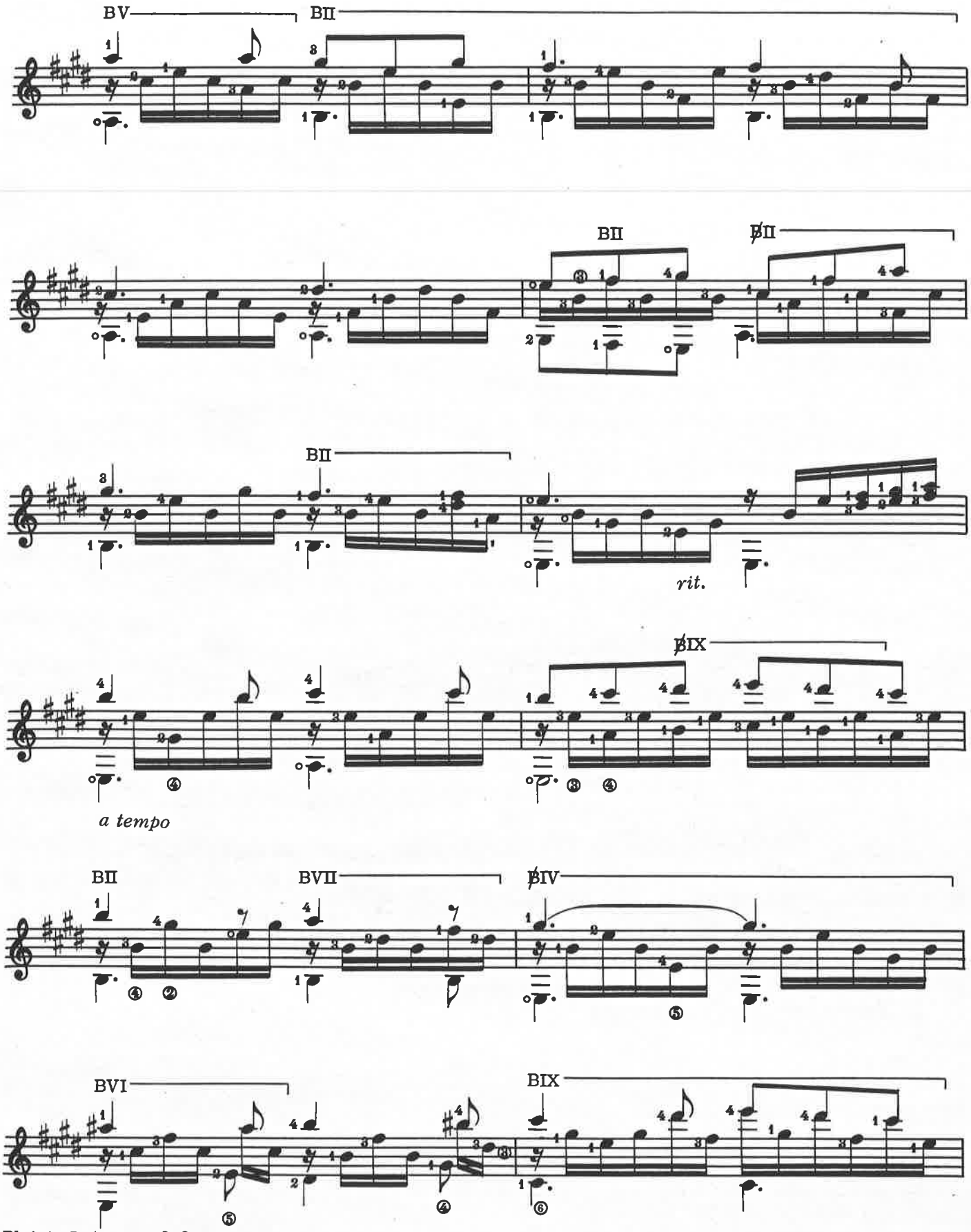
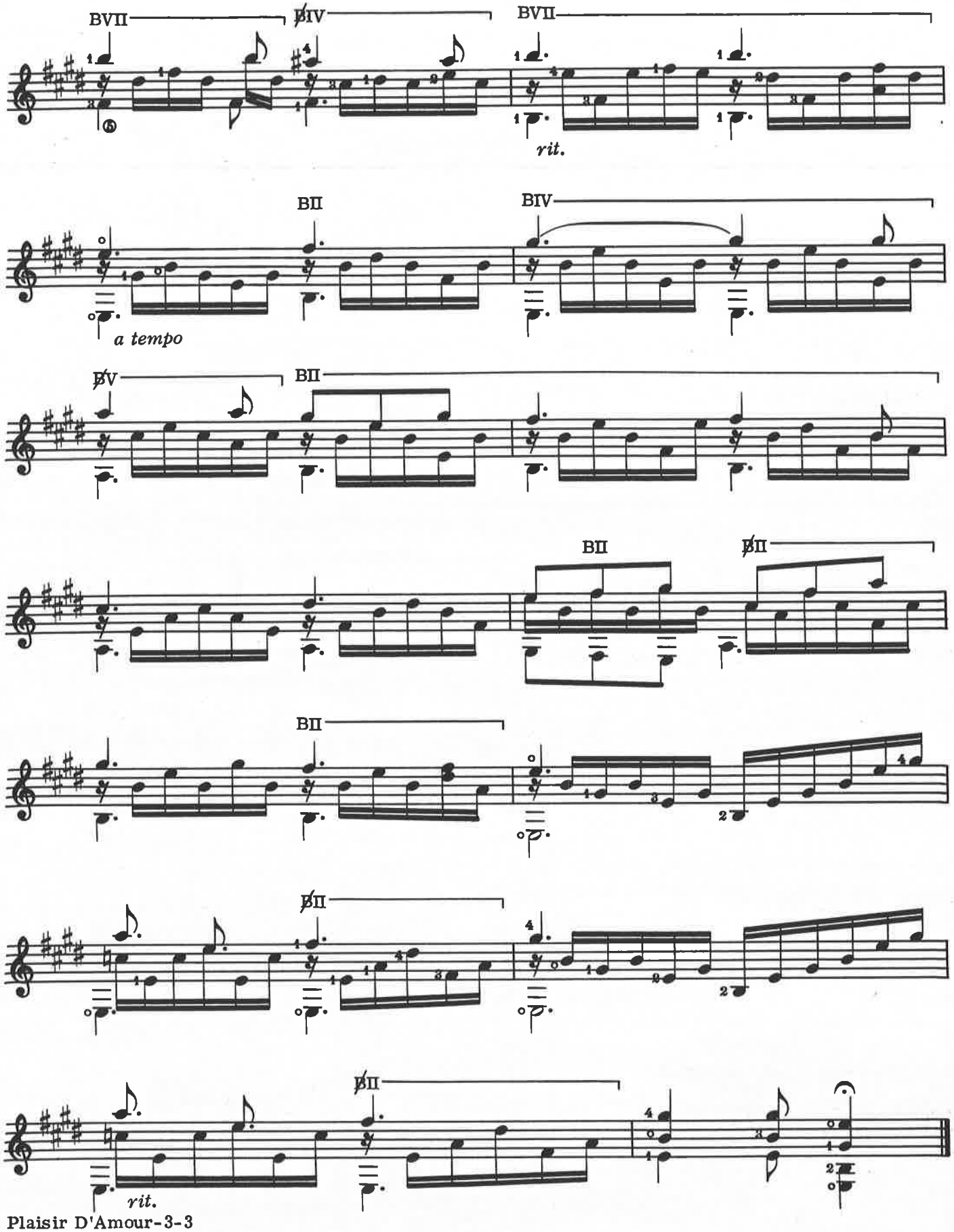

BV
BII
BII
BII
rit.
BII
a tempo
BII
BVII
BIV
BVI
BIX

Plaisir D'Amour

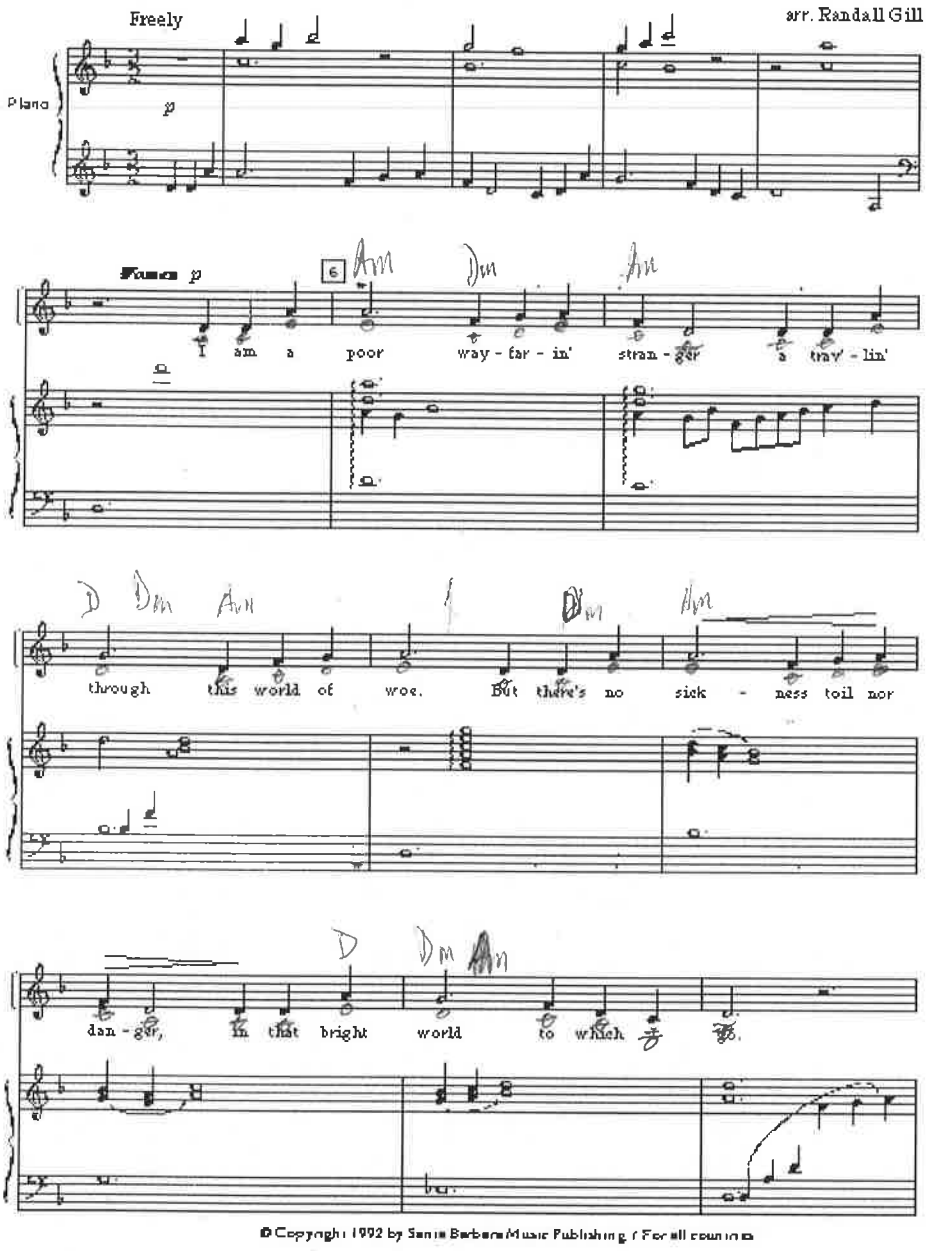


46

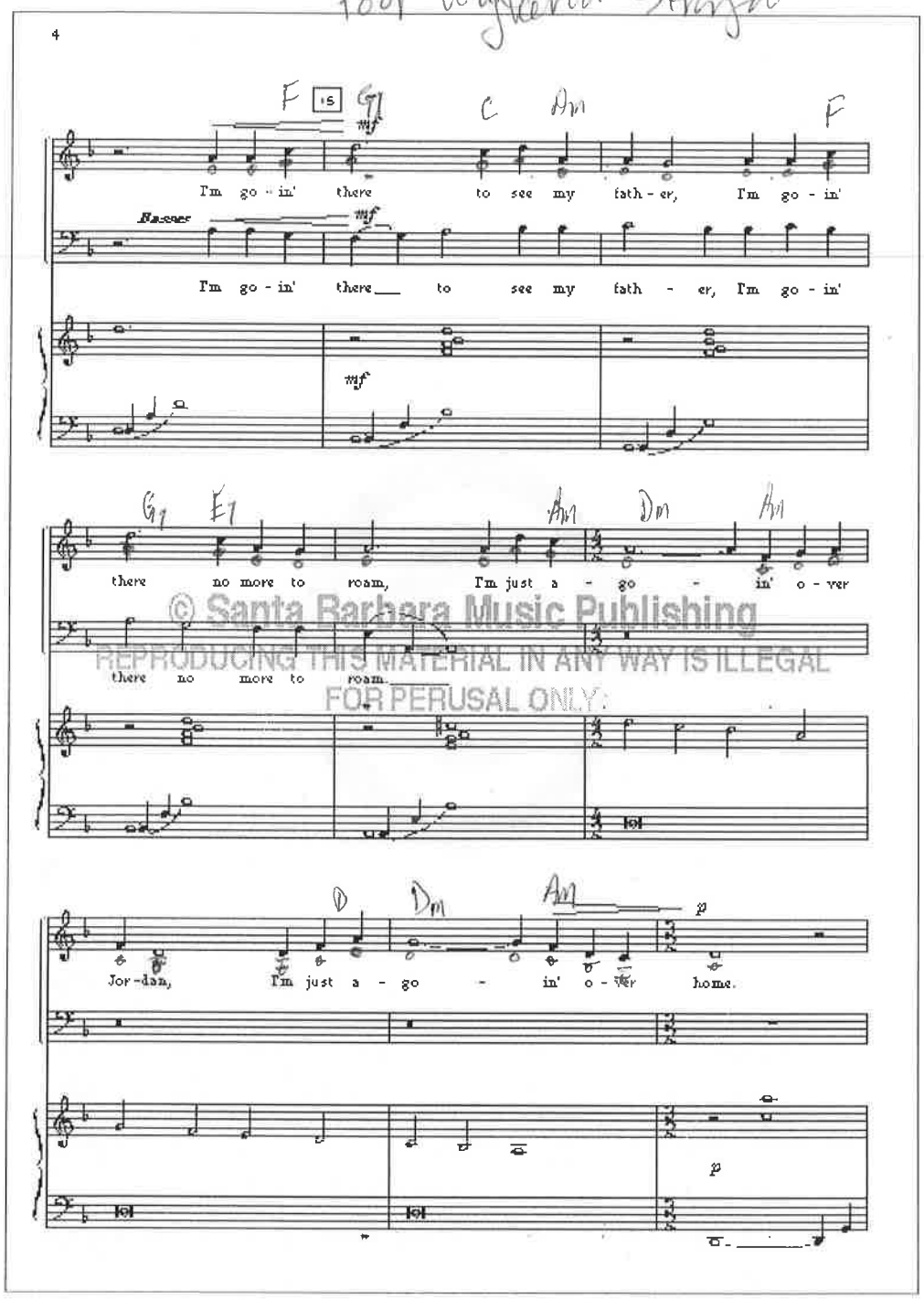
SBMP 28

Poor Wayfarin' Stranger

S.A.T.B.



Poor Wayfarin Stranger



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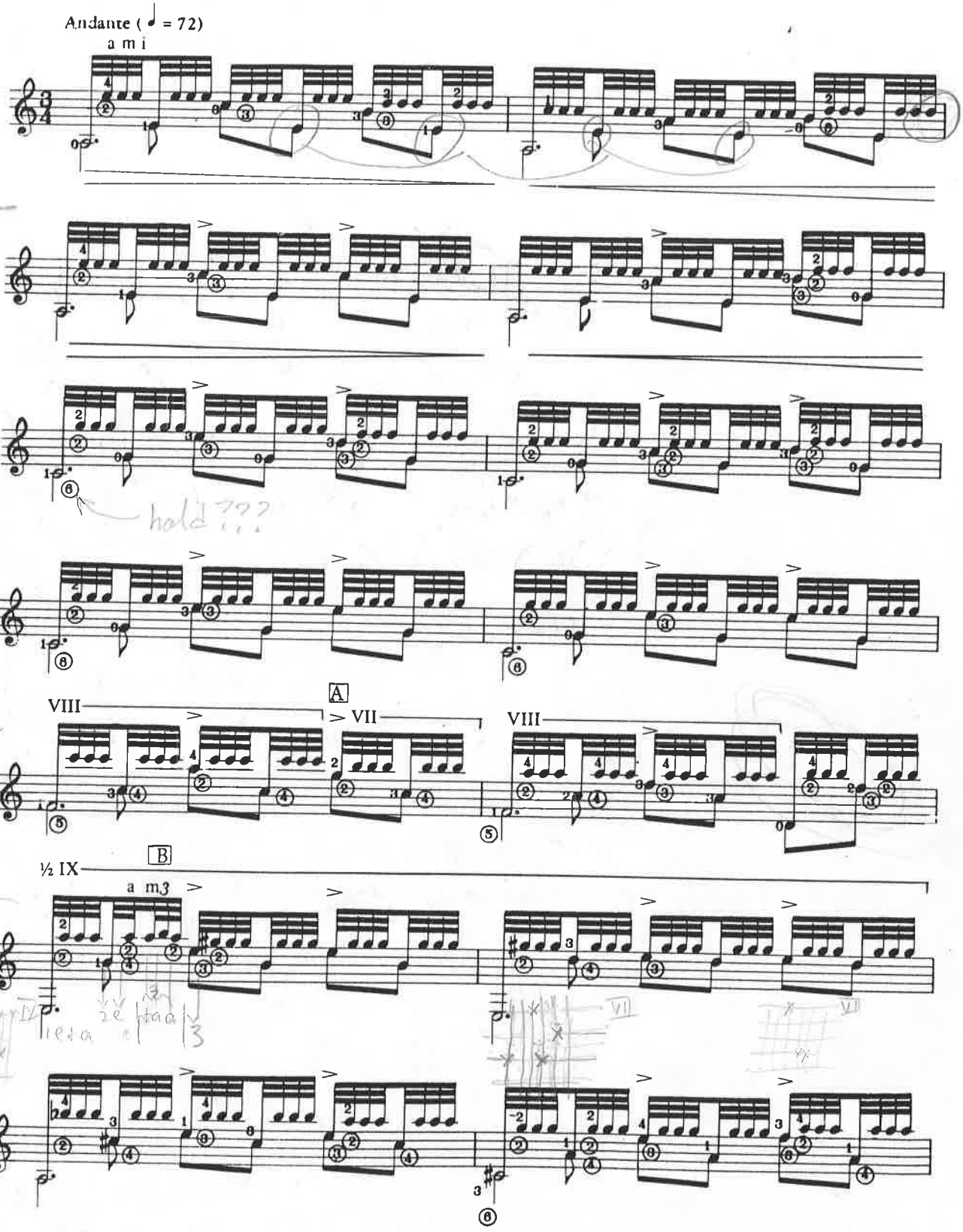
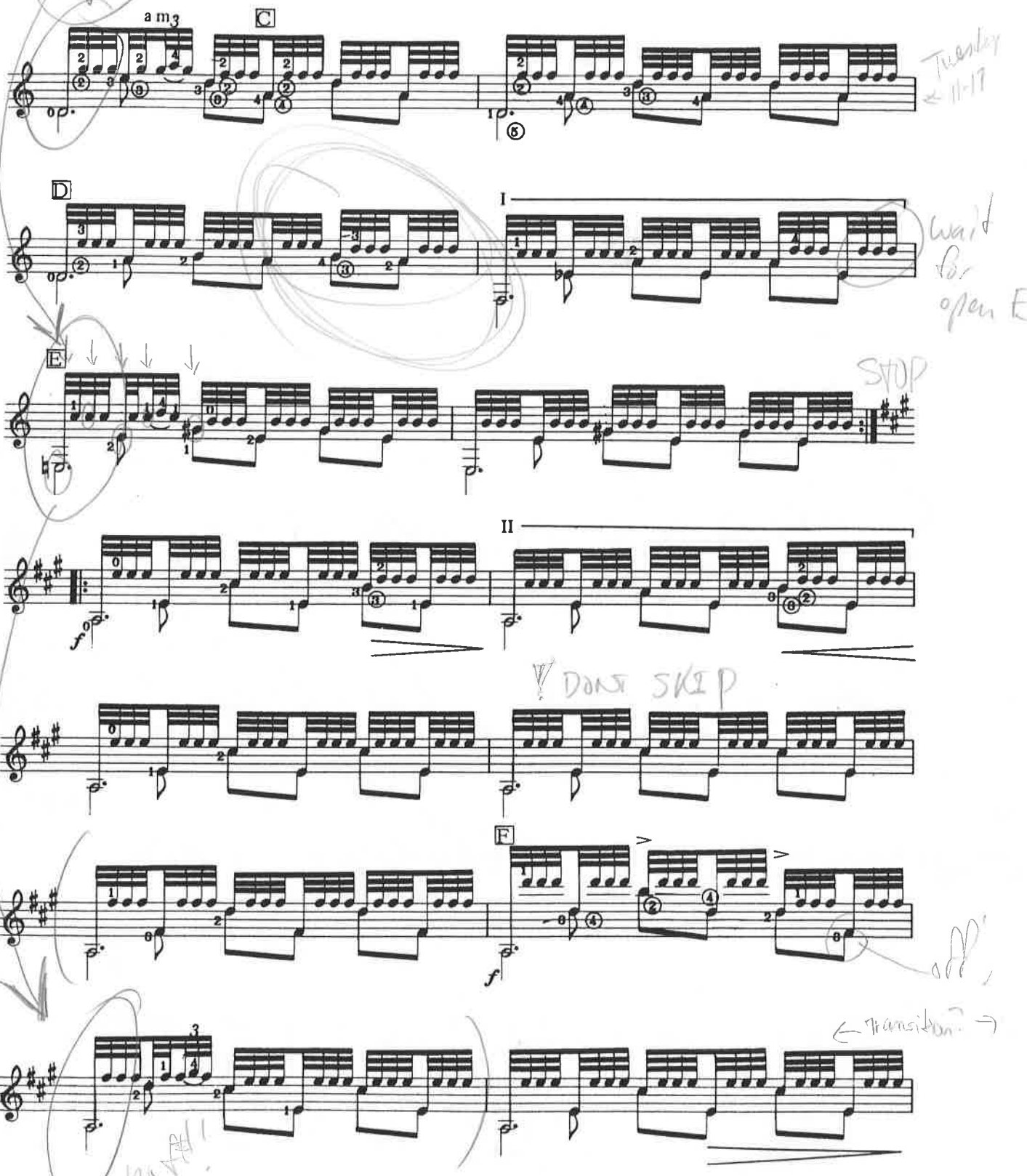
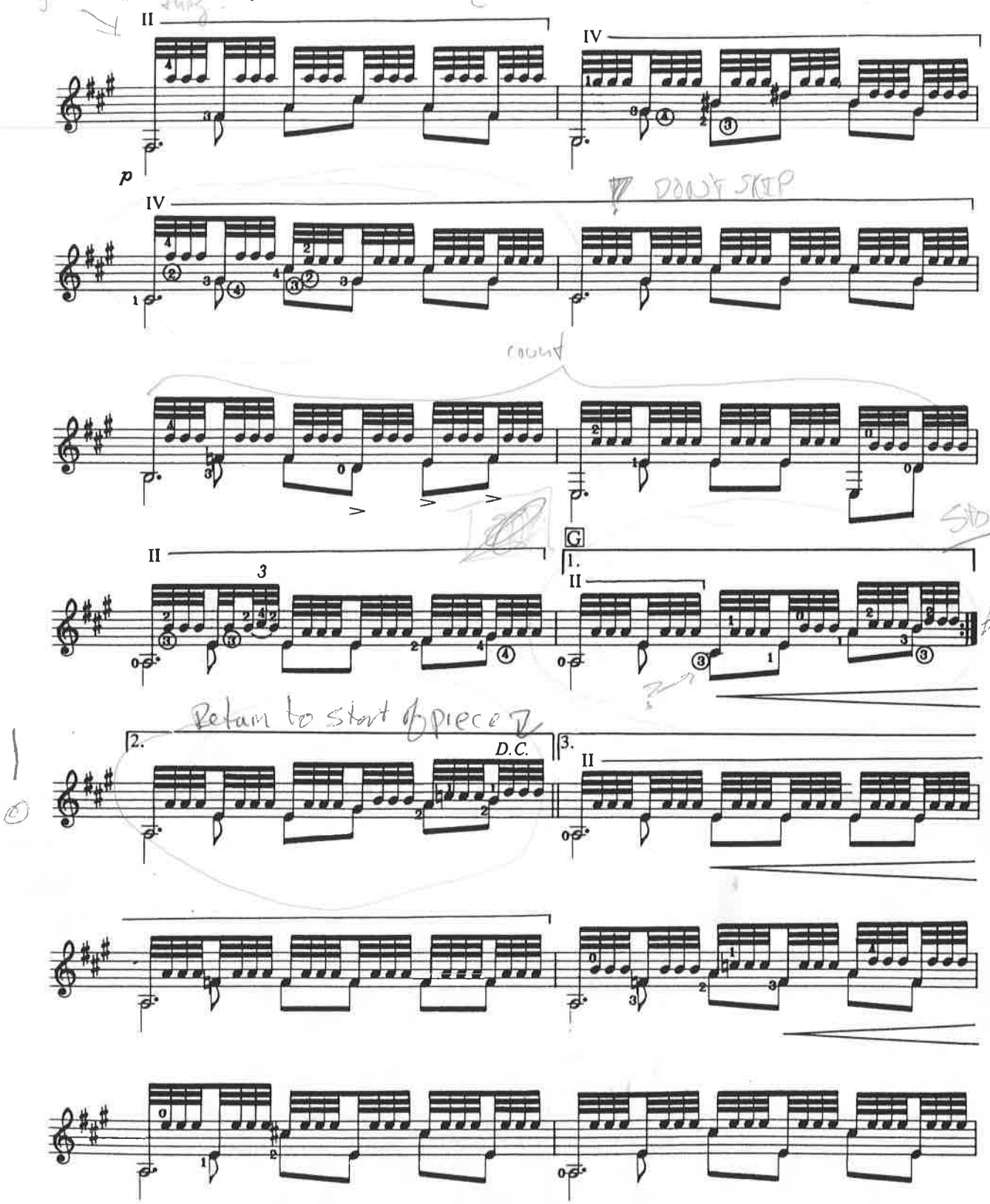
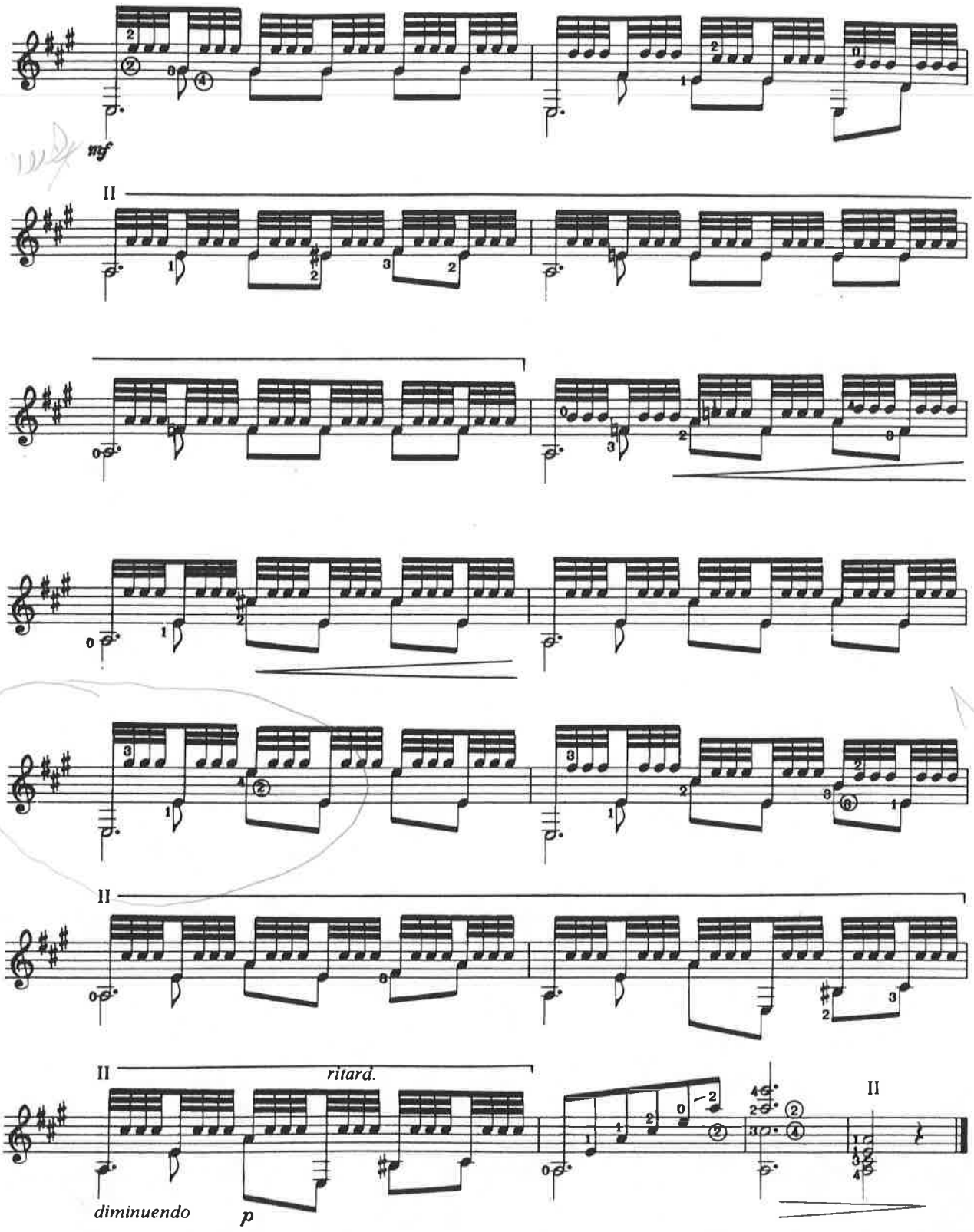
RECUERDOS DE LA ALHAMBRA

Francisco Tárrega (1852–1909)



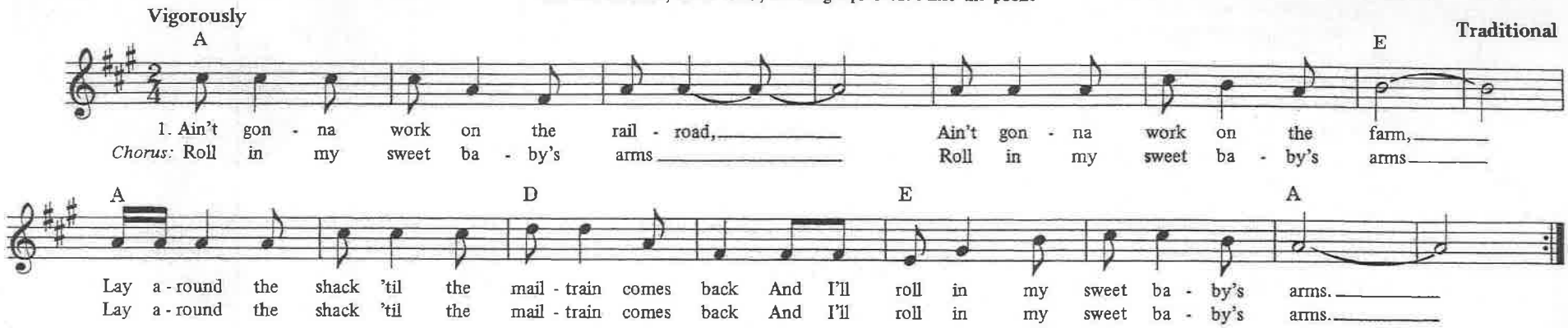

a m3
C
D
I
E
STOP
II
DON'T SKIP
F
f


II
IV
p
IV
II
3
G
1.
II
2.
D.C.
3.
II


mf
II
II
II
ritard.
II
diminuendo
p

ROLL IN MY SWEET BABY'S ARMS

Roll in My Sweet Baby's Arms, a standard in bluegrass music, is a traditional song made up of fragments of older songs. The fourth verse, below, was collected as early as 1914 and is found in some versions of *The Prisoner's Song*. Buster Carter and Preston Young first recorded *Roll in My Sweet Baby's Arms* in 1931 for Columbia. Their copyright was not renewed, so in 1959, the song lapsed back into the public domain. The most brilliant recording of it was done in 1951 by Lester Flatt, Earl Scruggs, and the Foggy Mountain Boys in Tampa, Florida. They credited Charlie Monroe with the copyright, but on reissues of the same recording, William York was given composer credit. Even with these tangled legal questions, it is still a good song.



2. Can't see what's the matter with my own true love
She done quit writing to me;
She must think I don't love her like I used to
Ain't that a foolish idea. *Chorus:*

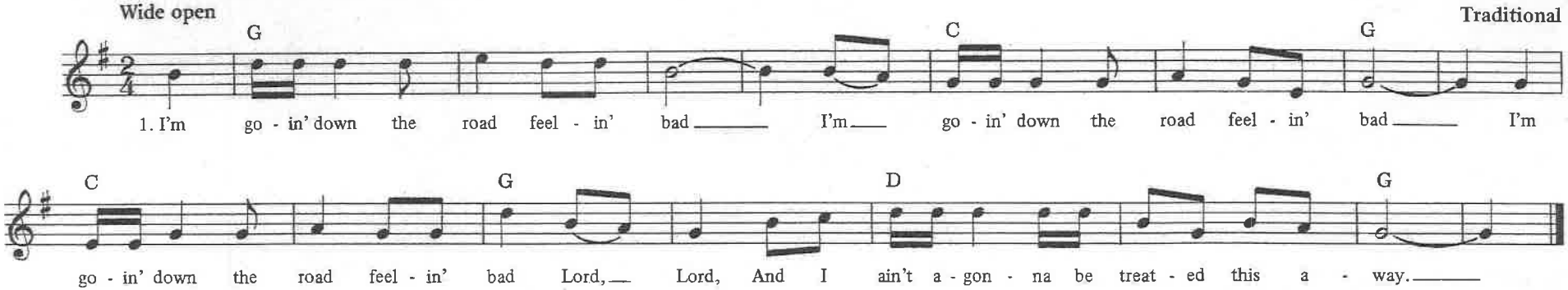
3. Mama's a ginger cake baker,
Sister can weave and can spin,
Dad's got an interest in that old cotton mill,
Just to watch that old money roll in. *Chorus:*

4. They tell me your parents do not like me,
They have drove me away from your door;
If I had my time to do over
I would never go there any more. *Chorus:*

5. Now where were you last Friday night
While I was locked up in jail?
Walking the streets with another man,
Wouldn't even go my bail. *Chorus:*

LONESOME ROAD BLUES

The town of Fries is a tiny mill town located on the New River in the Blue Ridge mountains of Virginia. There lived Henry Whitter, who fancied himself a singer, guitarist, and harmonica player. In March of 1923, Whitter journeyed uninvited to New York to make records. Somehow, he managed to persuade the Okeh record company to record *Lonesome Road Blues* and *The Wreck of the Southern Old '97*. The songs were not released, however, until January of 1924, when the success of Fiddlin' John Carson's *Little Log Cabin in the Lane* convinced Okeh record producer Ralph Peer of the commercial potential of hillbilly records.



1. I'm goin' down the road feelin' bad
I'm goin' down the road feelin' bad
I'm goin' down the road feelin' bad Lord, Lord
And I ain't gonna be treated this a-way.

2. I'm way down in jail on my knees. . .

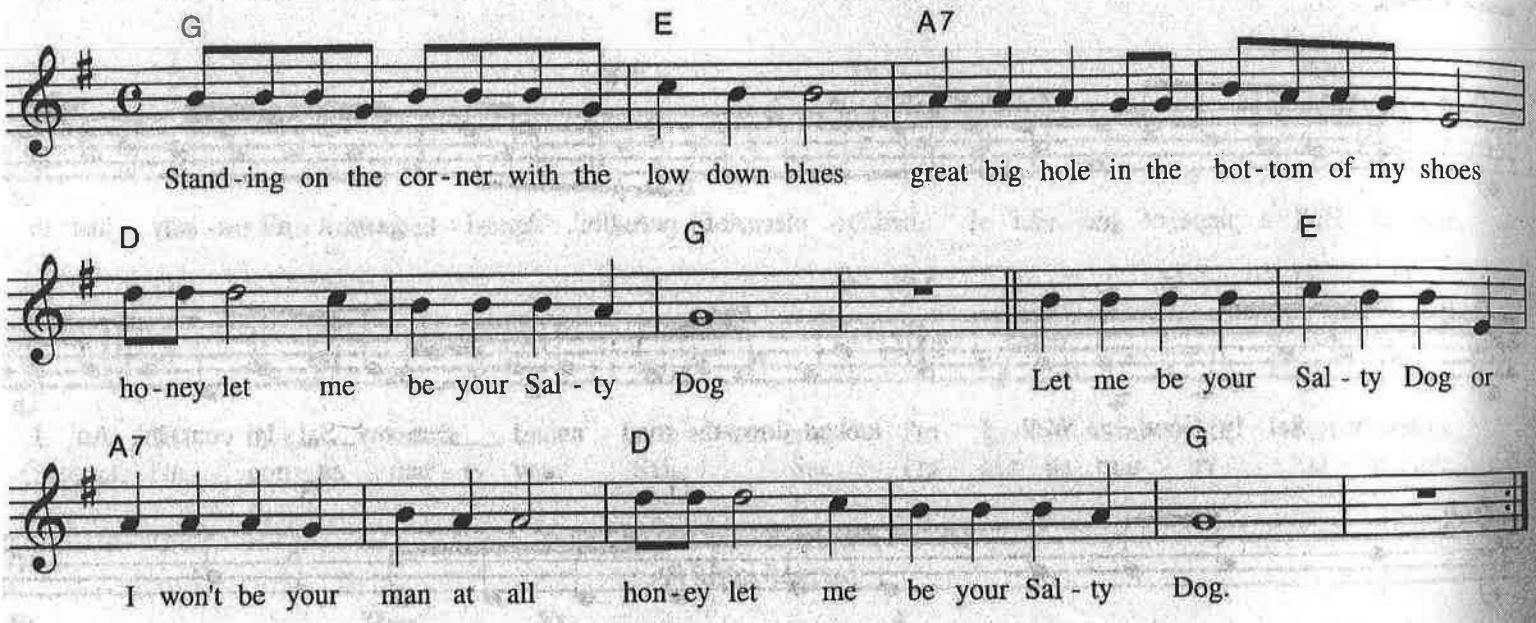
3. Oh they feed me on cornbread and peas. . .

4. Oh I'm goin' where the climate suits my clothes. . .

5. Oh I'm goin' if I never come back. . .

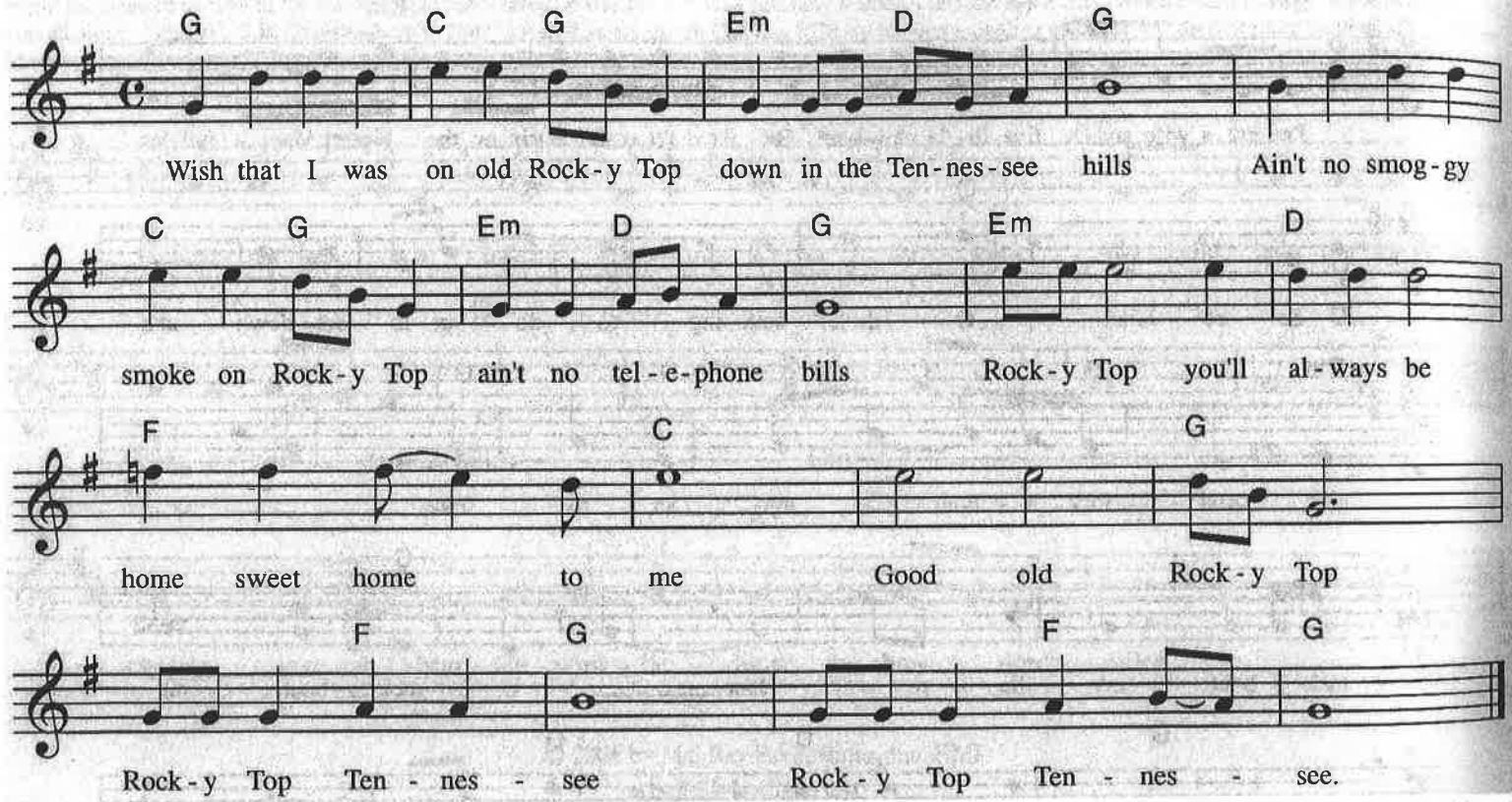
Salty Dog Blues

Traditional Old-Time and Bluegrass Song; **DATE:** Early 1900's; **CATEGORY:** Early Country and Bluegrass Songs; **RECORDING INFO:** Allen Brothers 1927; Flatt & Scruggs & the Foggy Mountain Boys; Erik Darling; Mississippi John Hurt; Osborne Brothers; Morris Brothers; Don Reno and Bill Harrell; **OTHER NAMES:** Salty Dog Blues; Old Salty Dog Blues; **NOTES:** The first commercially successful self-accompanied artist in the "race field" was African-American Papa Charlie Jackson, who played a banjo strung like a guitar. The classic Morris Brothers recording "Let me Be Salty Dog" in 1938 was based on Papa Charlie Jackson's 1924 recording. Flatt & Scruggs based their version on the earlier Morris Brothers version. The term 'salty dog' suggests an off-color meaning for the chorus.



Rocky Top

Old-Time and Bluegrass Song by B. & F. Bryant; **DATE:** Copyright 1967; **CATEGORY:** Early Country and Bluegrass Songs; **RECORDING INFO:** Lynn Anderson; Osborne Brothers; Dillard & Clark; Jim and Jesse; Rose Maddox and the Vern Williams Band; **NOTES:** Written by Boudleaux Bryant and Felice Bryant in 1967, this is a country song written to be a bluegrass song. A classic version is by the Osborne Brothers on Yesterday and Today, Decca DL-74993.



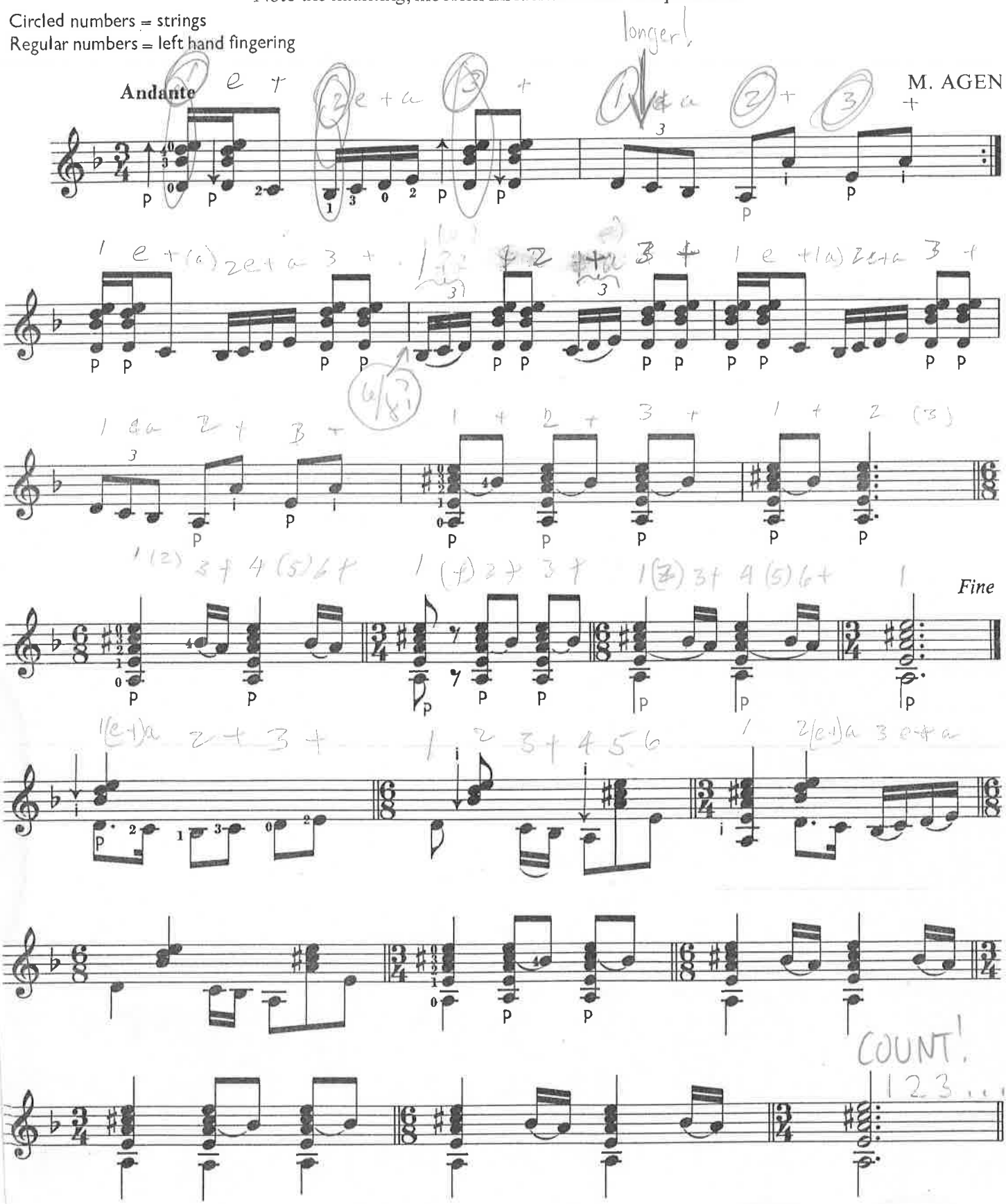
SEGUIRIYAS

In this highly dramatic Flamenco song form pay close attention to the alternating measures of 3/4 and 6/8 time.

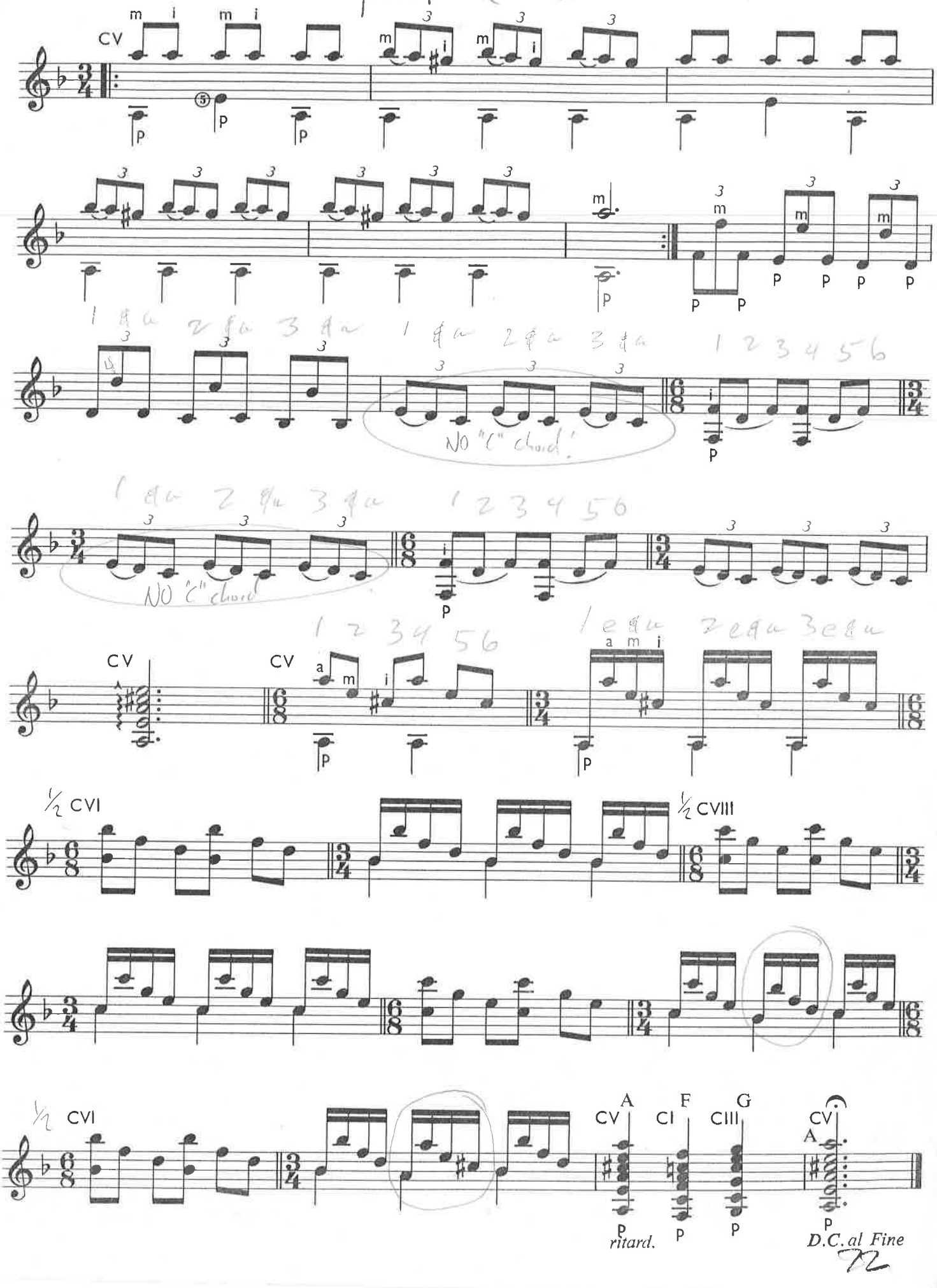
The feeling should be: etc.

Note the haunting, moorish influence in this composition.

Circled numbers = strings
Regular numbers = left hand fingering

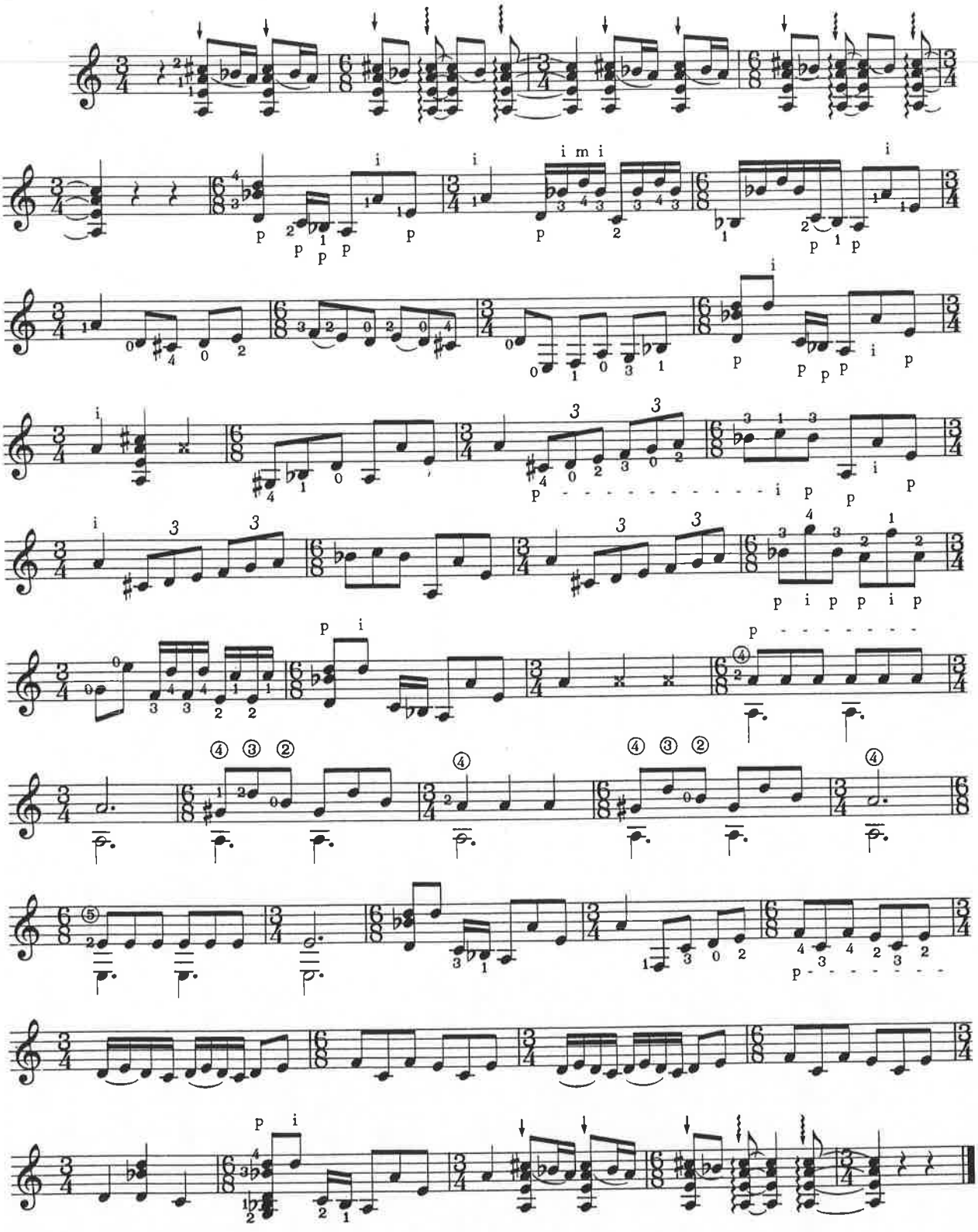


Seguirigas (cont'd)

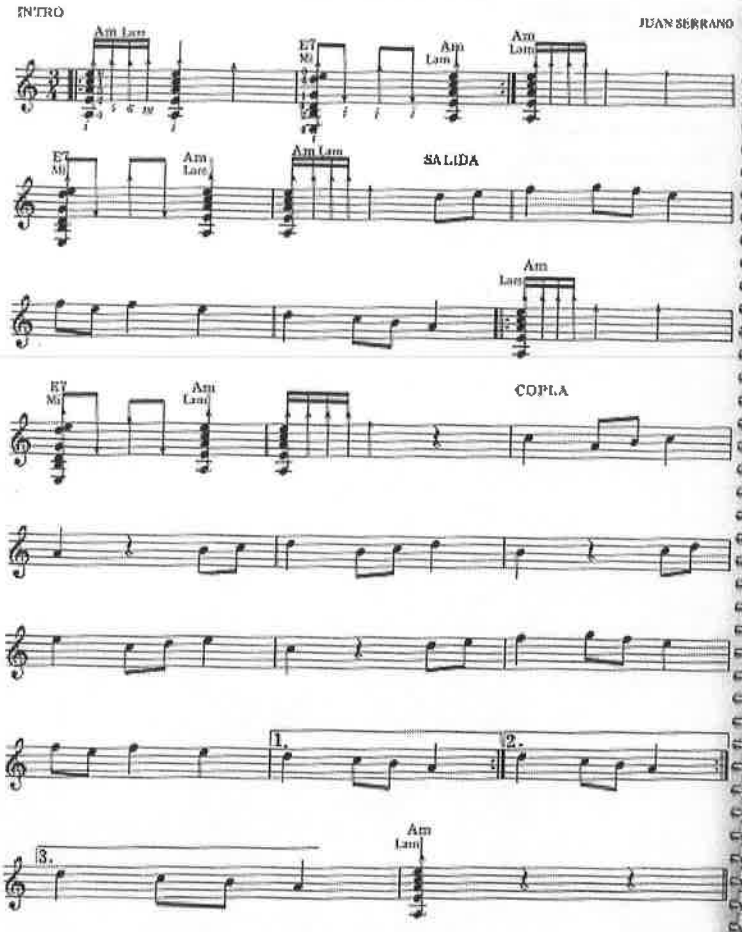


Siguiriyas

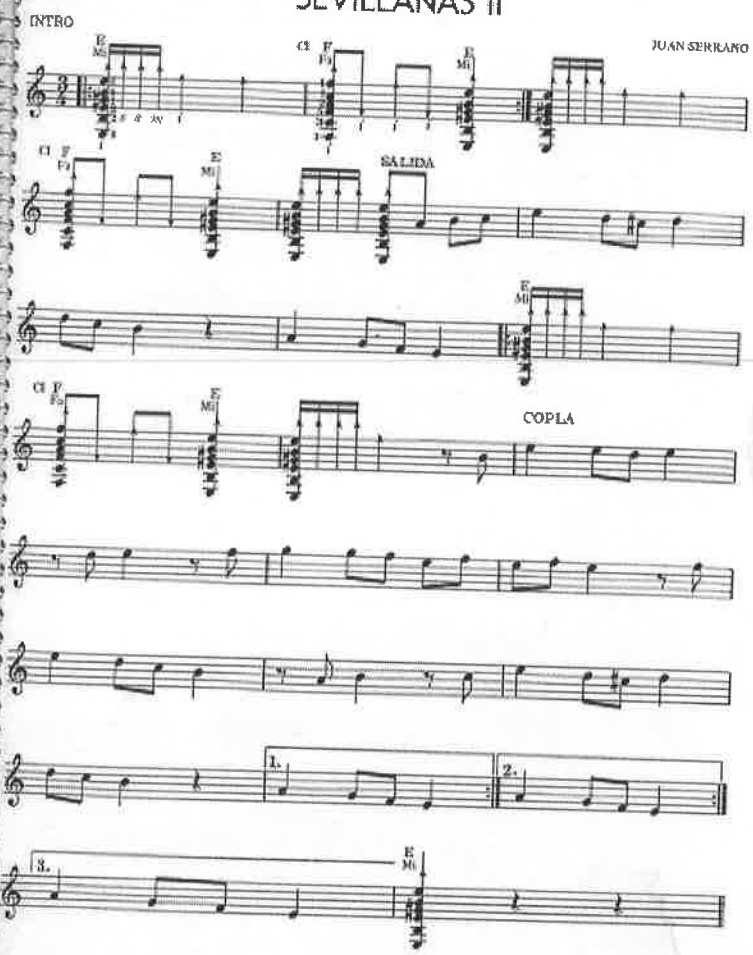
Arr. Frederick Noad



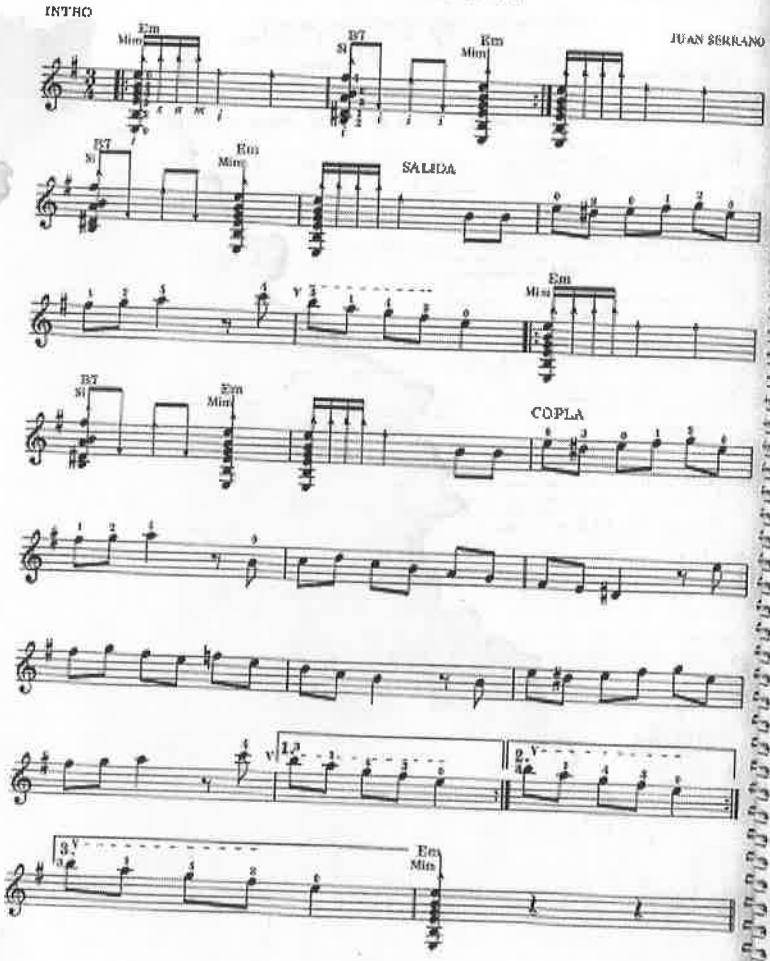
SEVILLANAS I



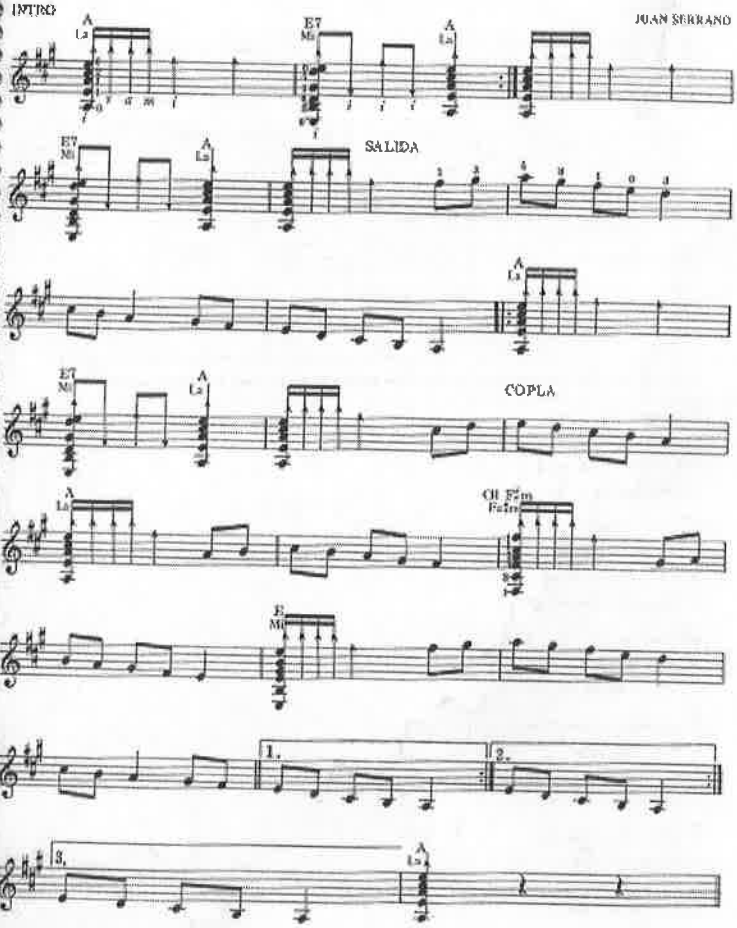
SEVILLANAS II



SEVILLANAS III



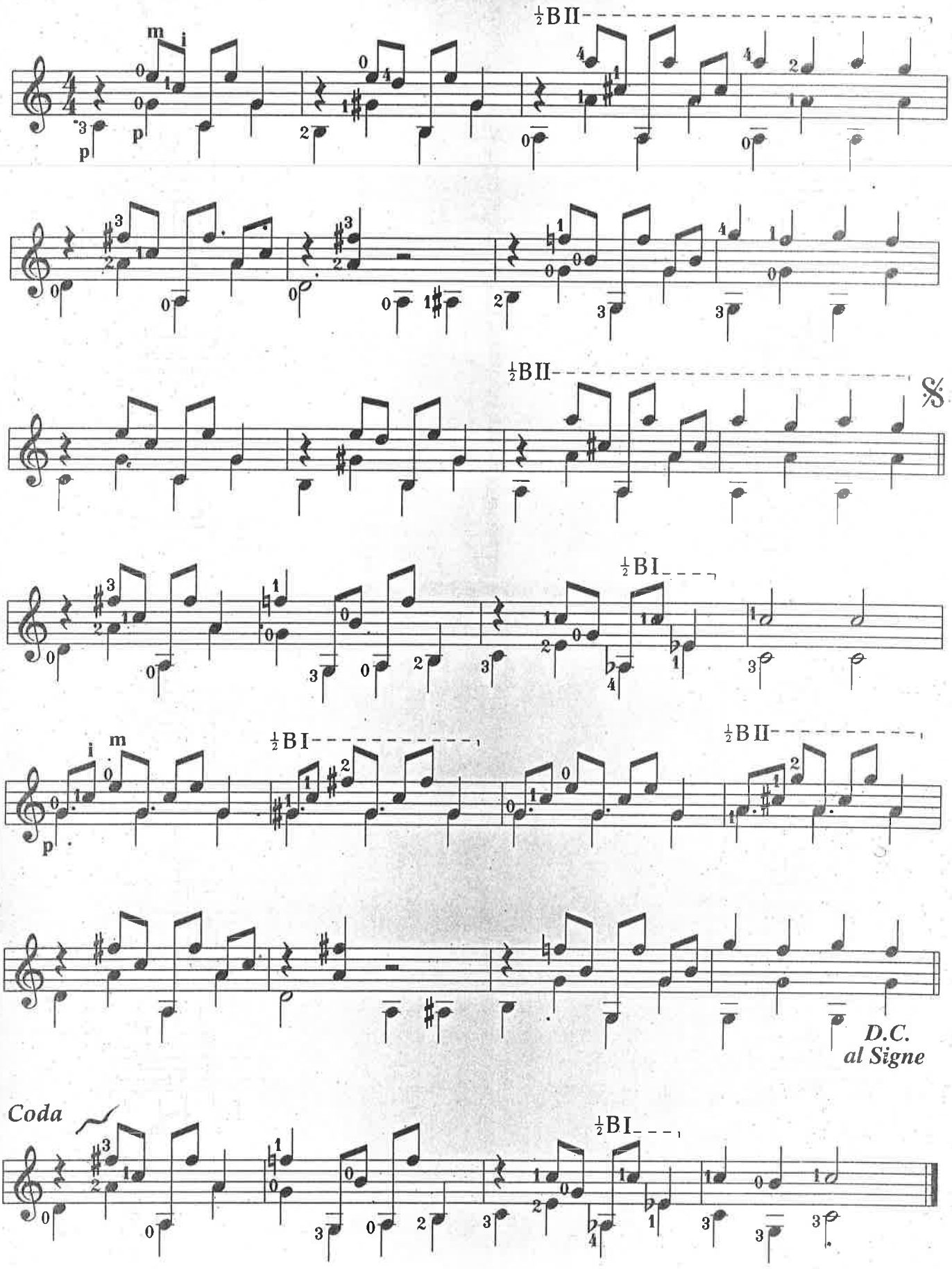
SEVILLANAS IV



73

SILVER SAND RAG

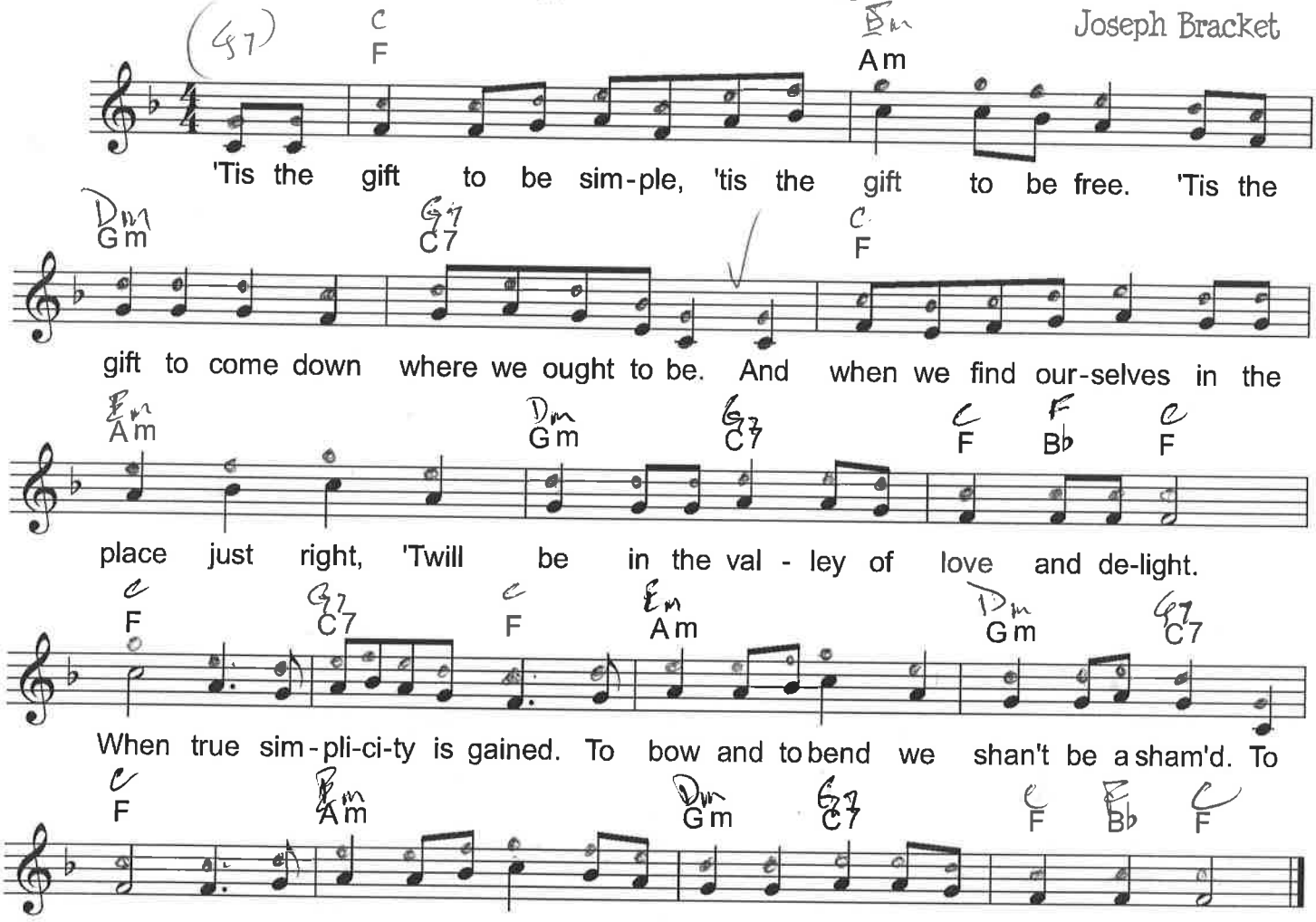
Trad.



Simple Gifts

An Appalachian Shaker Song

Joseph Bracket



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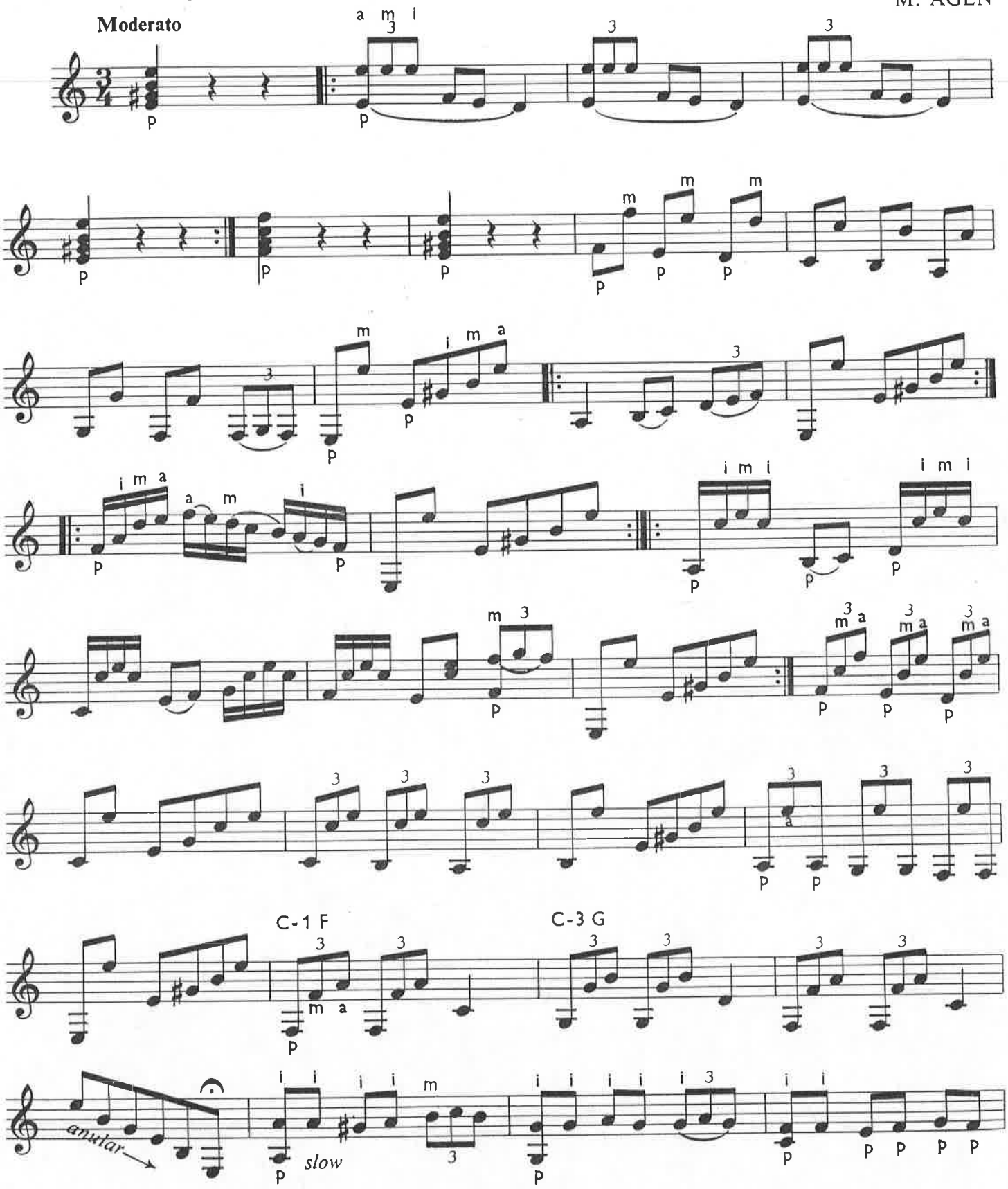
SOLEARES

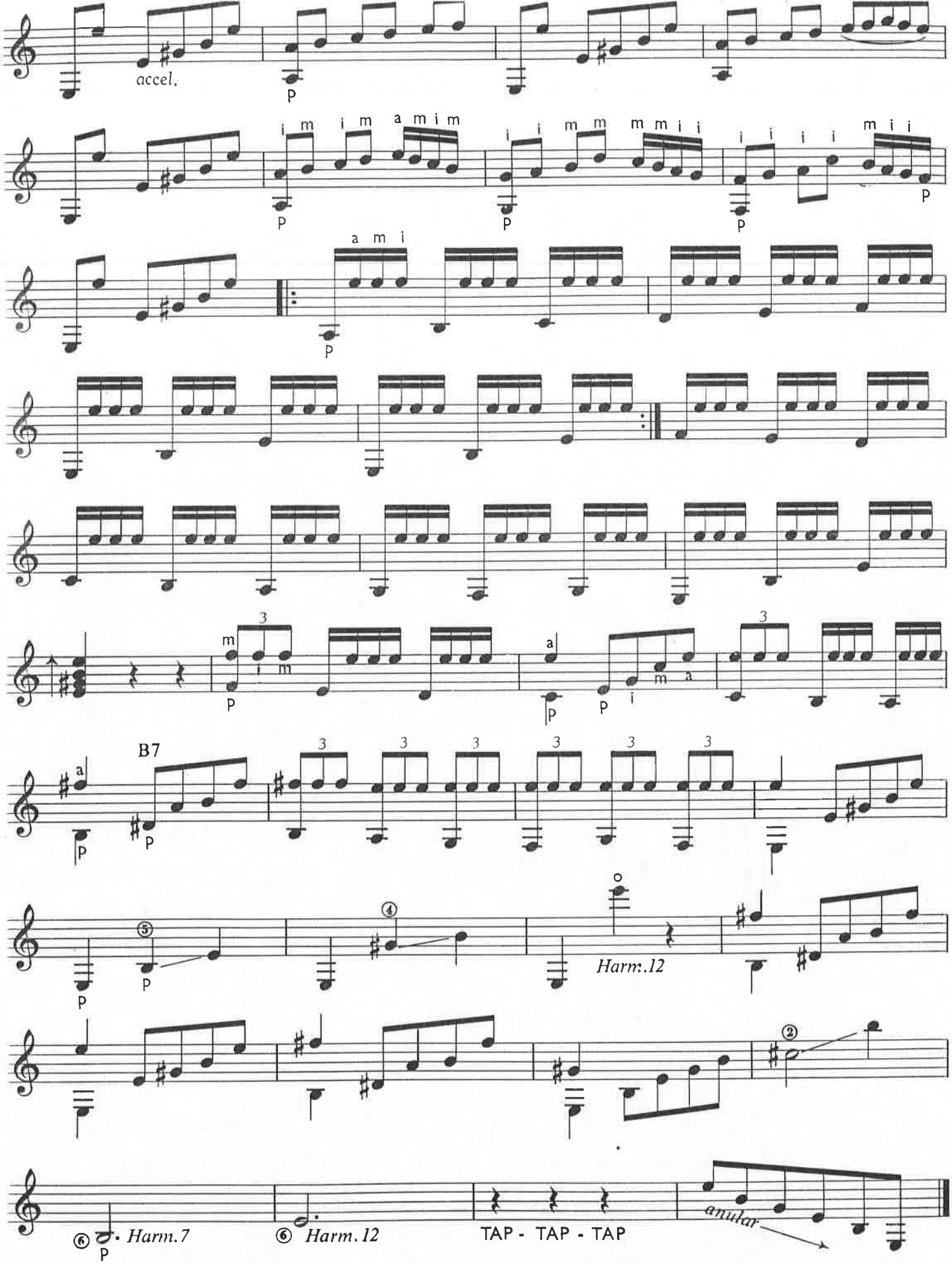
DE MONTES

(In this ancient song form notice how the rhythmic feeling varies from strain to strain.)

C-1 (Barre 1st. Fret)
C-3 (Barre 3rd. Fret)
Circled numbers = strings

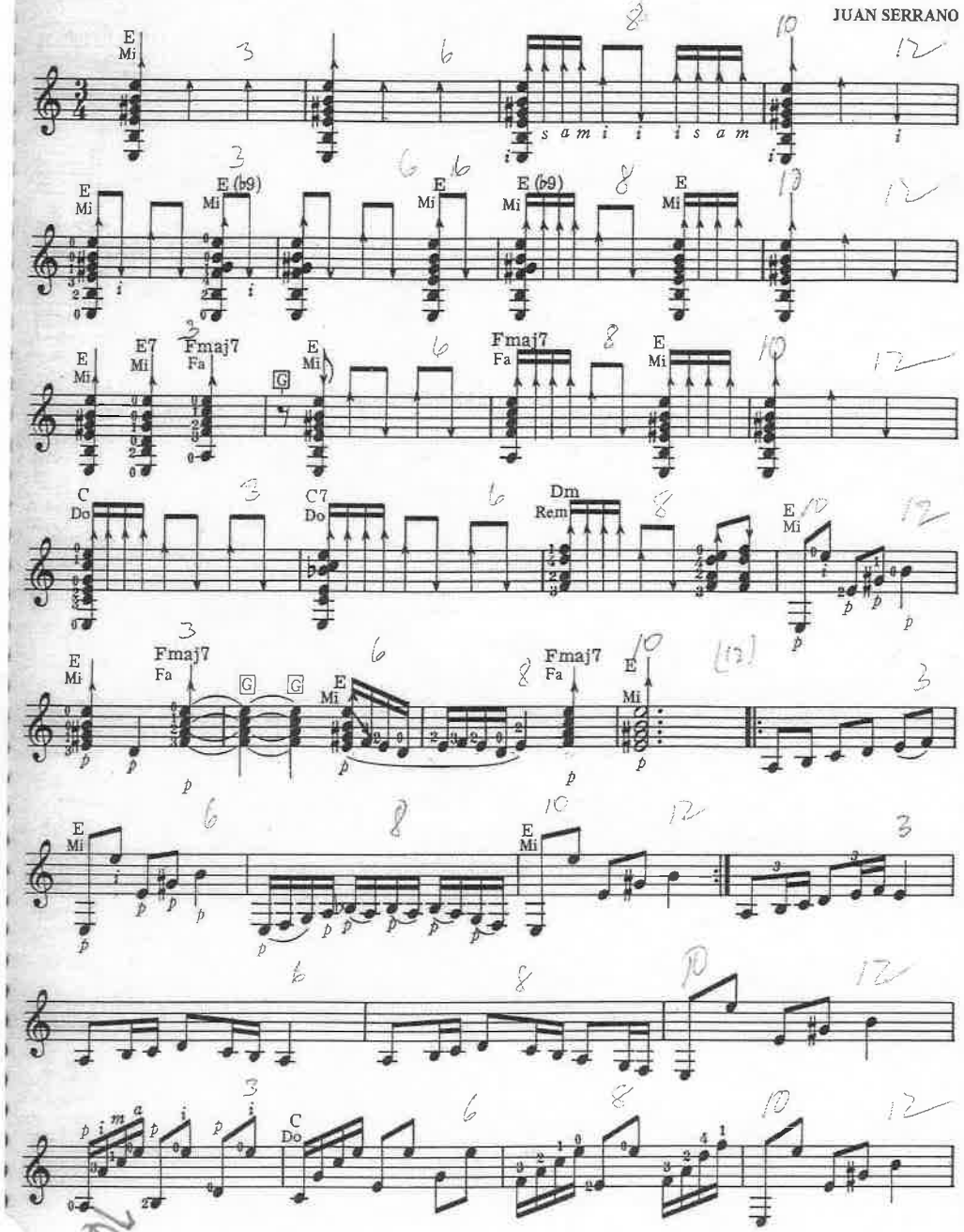
M. AGEN




accel.
B7
Harm.12
Harm.7
Harm.12
TAP - TAP - TAP
anular

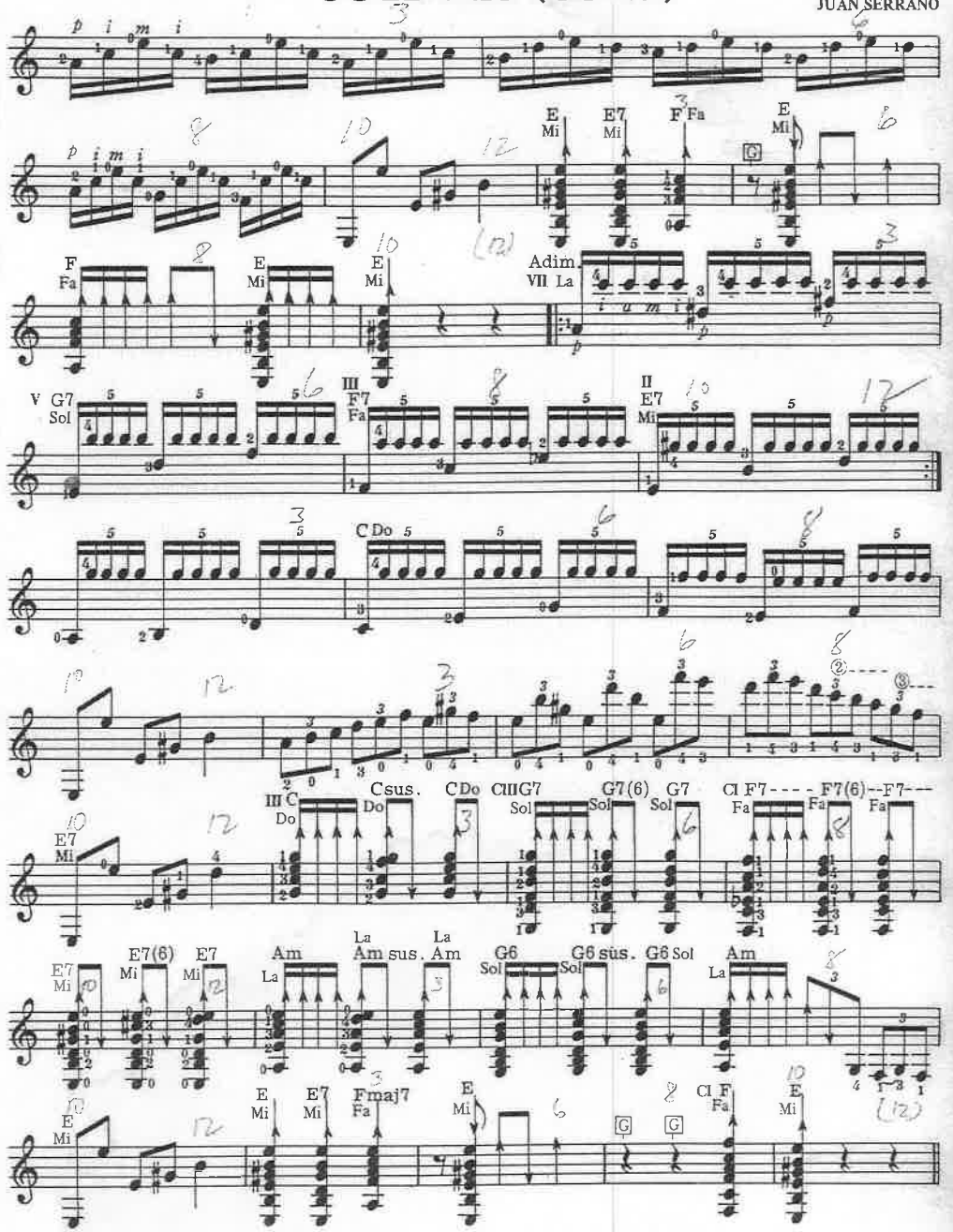
SOLEARES

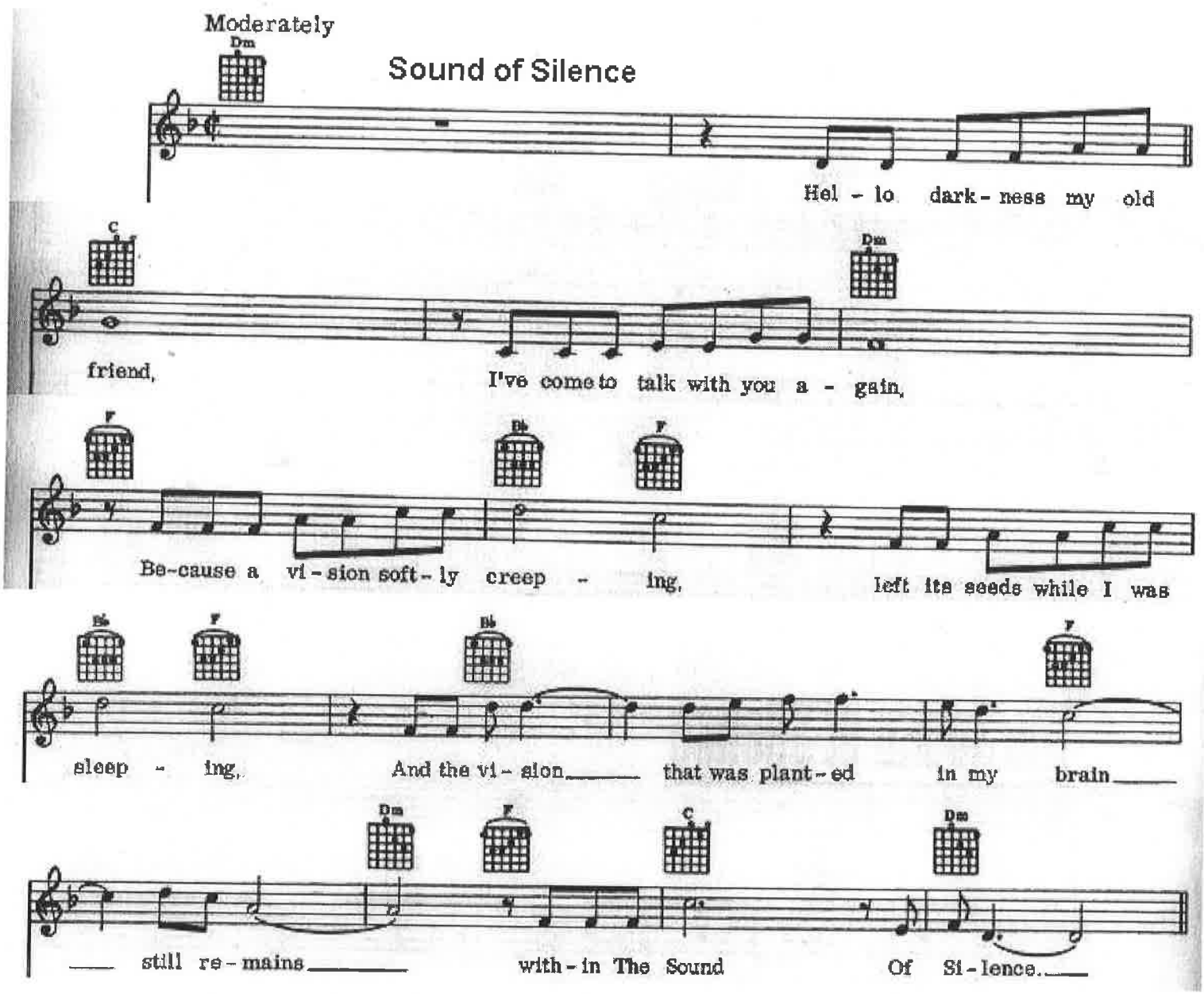
JUAN SERRANO



SOLEARES (CONT.)

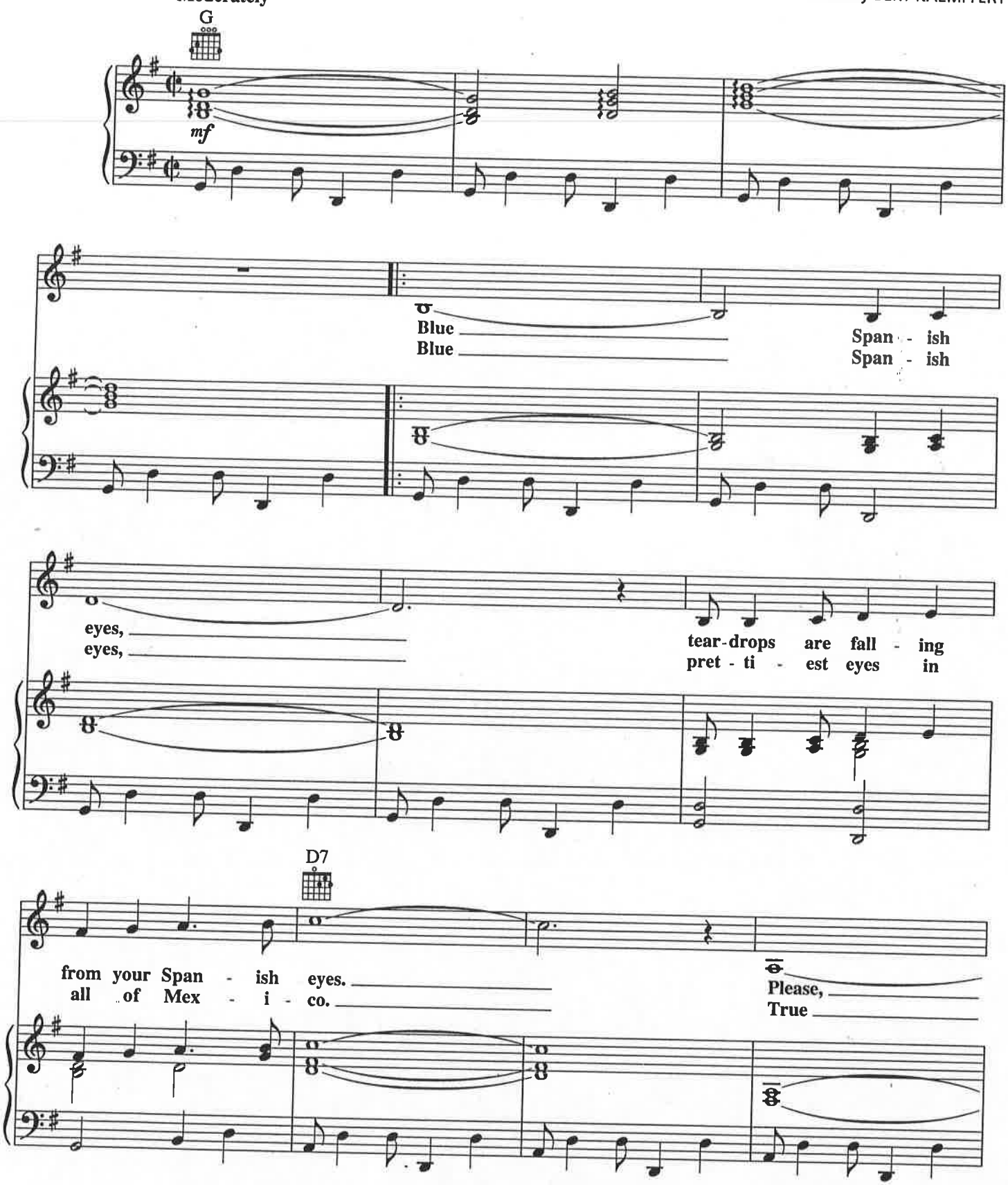
JUAN SERRANO




Moderately
Sound of Silence
Dm
Hel - lo dark - ness my old
C
Dm
friend, I've come to talk with you a - gain,
F
B♭
F
Be-cause a vi - sion soft - ly creep - ing, left its seeds while I was
B♭
F
B♭
F
sleep - ing, And the vi - sion that was plant - ed in my brain
Dm
F
C
Dm
still re - mains with - in The Sound Of Si - lence.

SPANISH EYES

Words by CHARLES SINGLETON and EDDIE SNYDER
Music by BERT KAEMPFERT



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Spanish Eyes 2

please don't cry. This is just a -
Span - ish eyes, please smile for me once

G

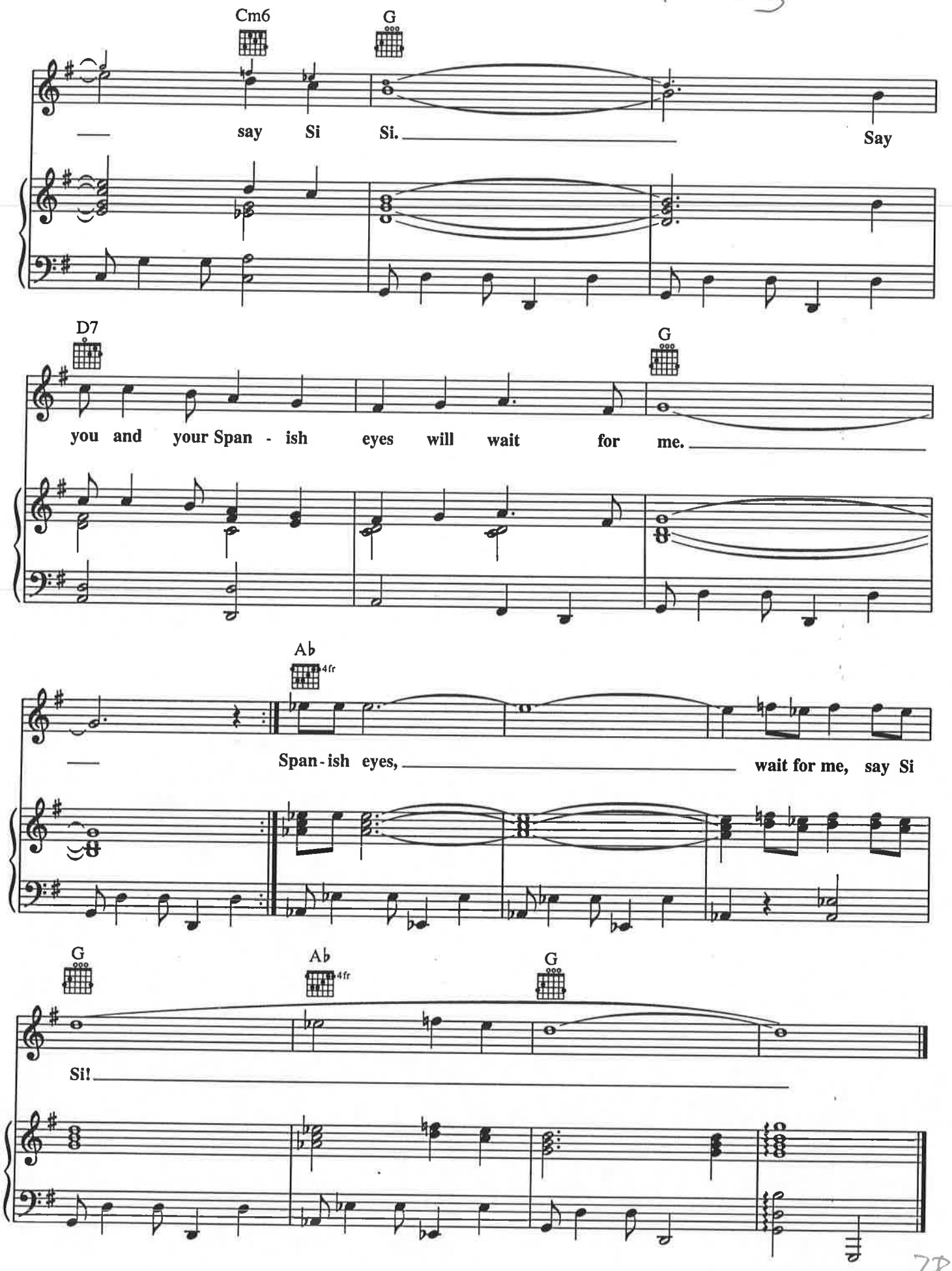
dios and not good - bye. Soon
more be - fore I go.

I'll re - turn, bring-ing you all the

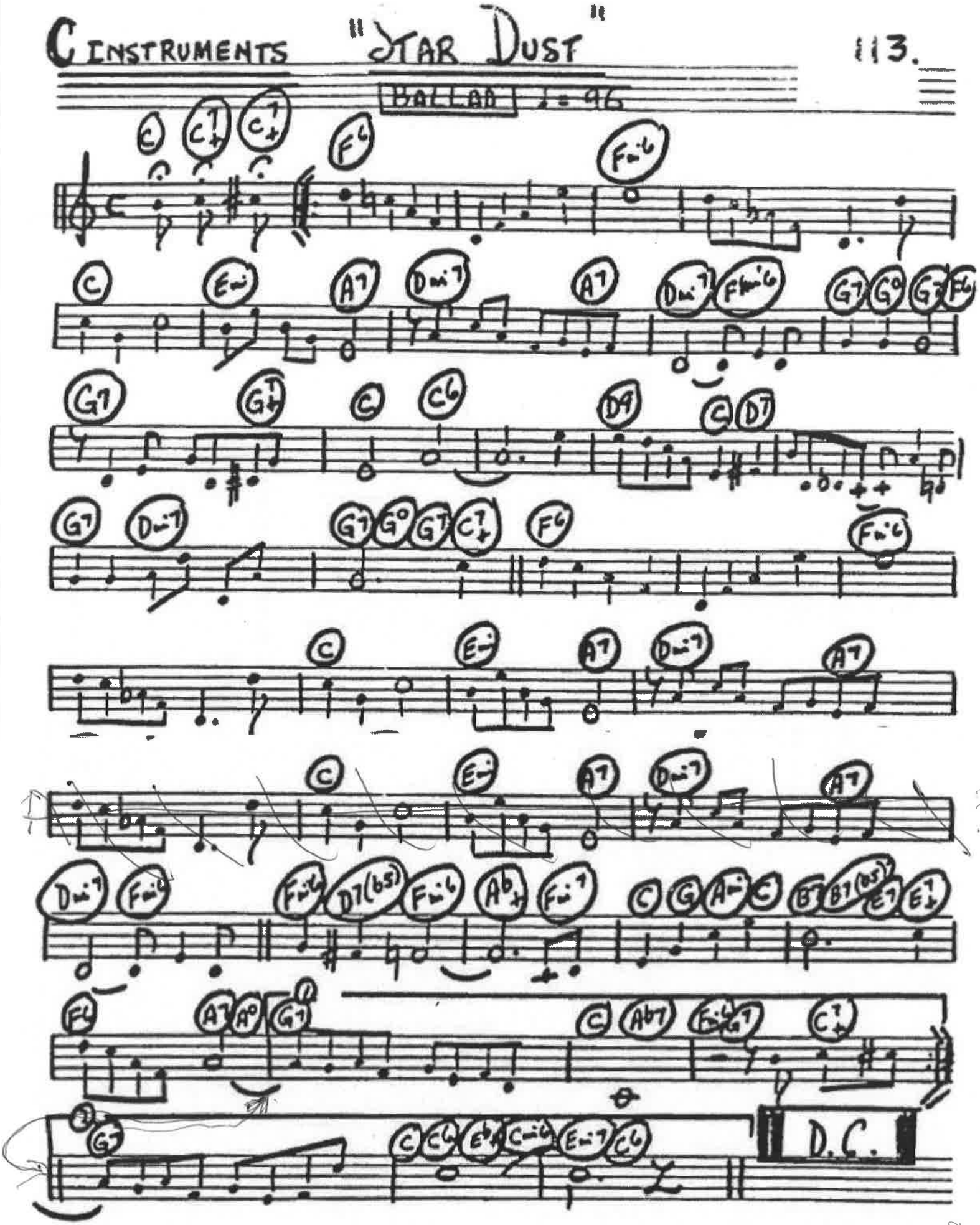
G7 C Cm 3fr

love your heart can hold. Please

Spanish eyes 3



C INSTRUMENTS "STAR DUST"



Summertime

(opera : Porgy and Bess) (1935)

http://www.free-scores.com/

©George Gershwin

(1898-1937)

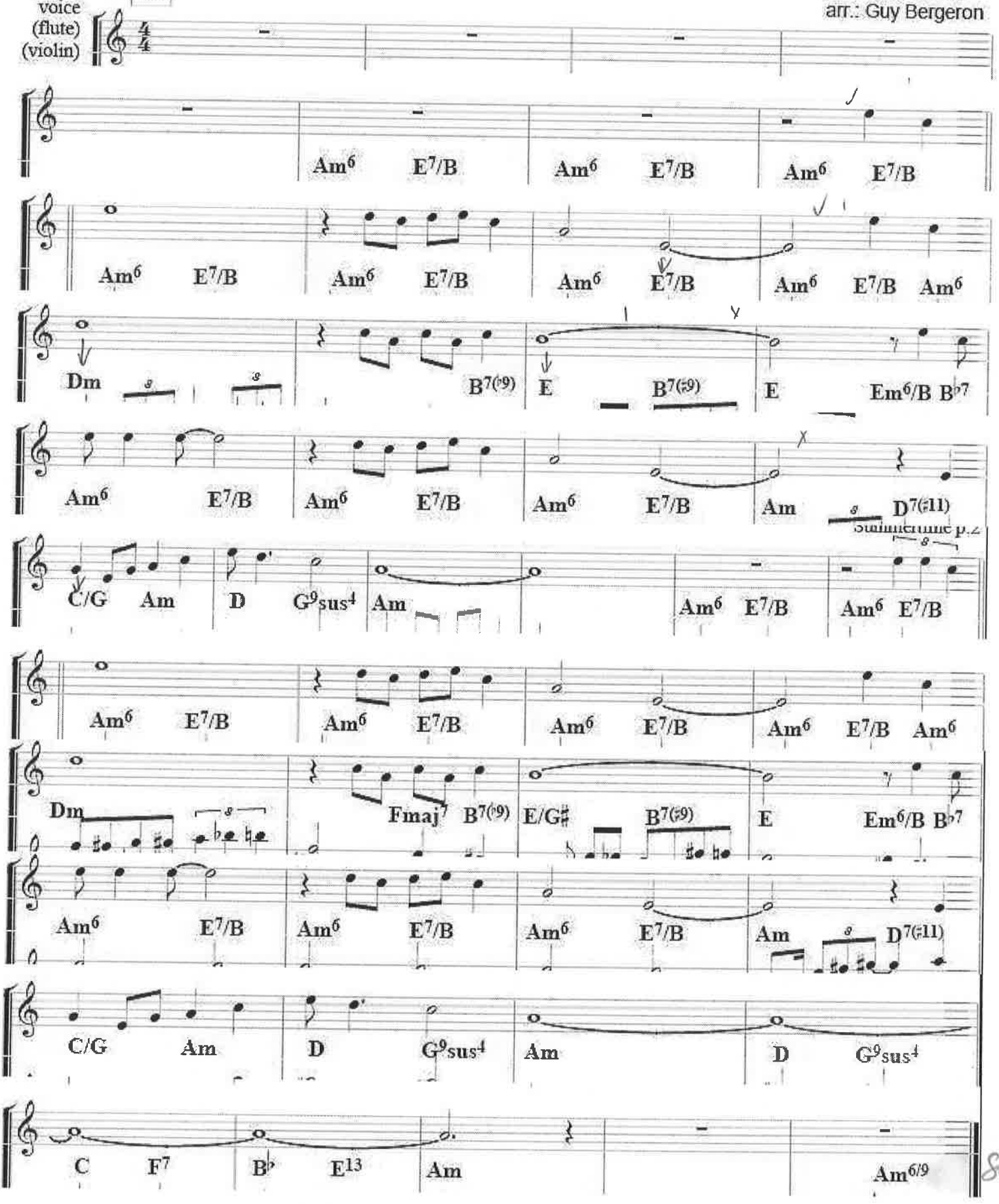
arr.: Guy Bergeron

♩ = 76

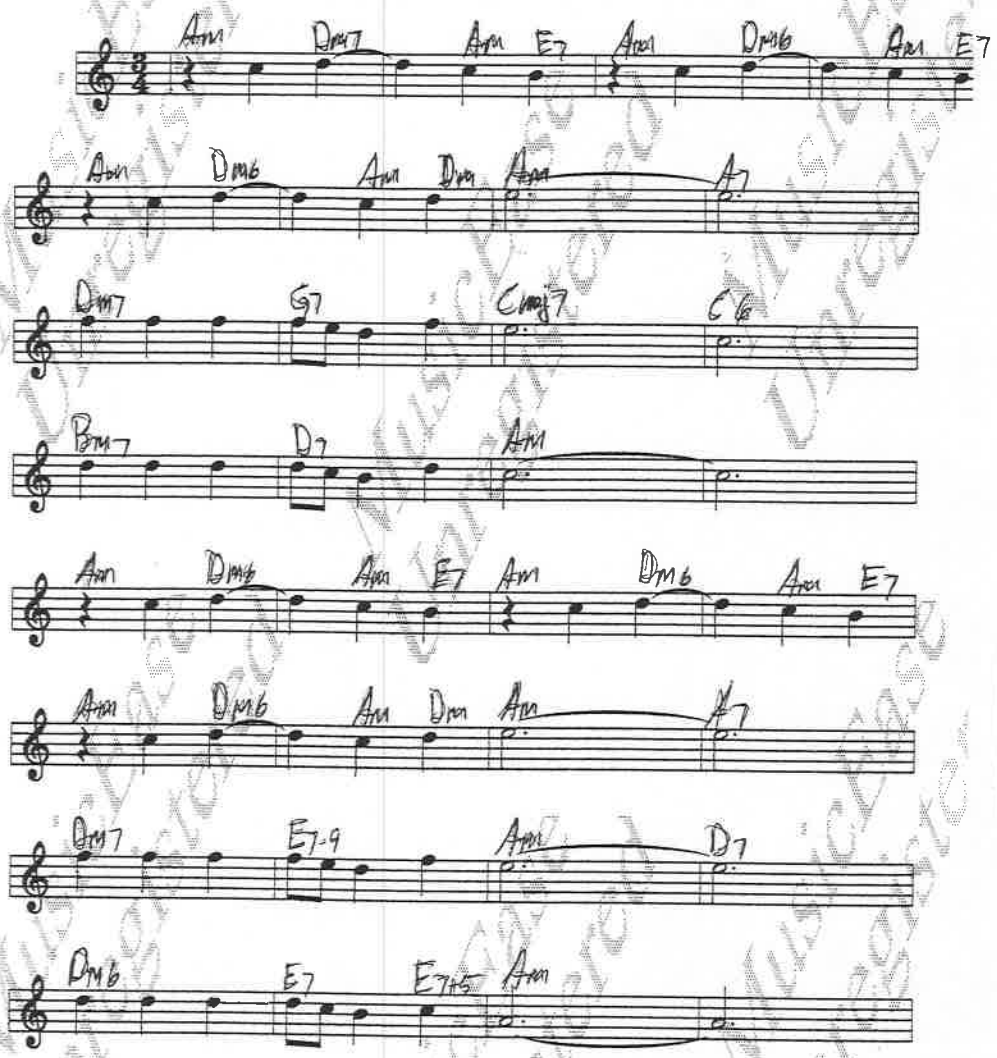
♩ = 76

Intro

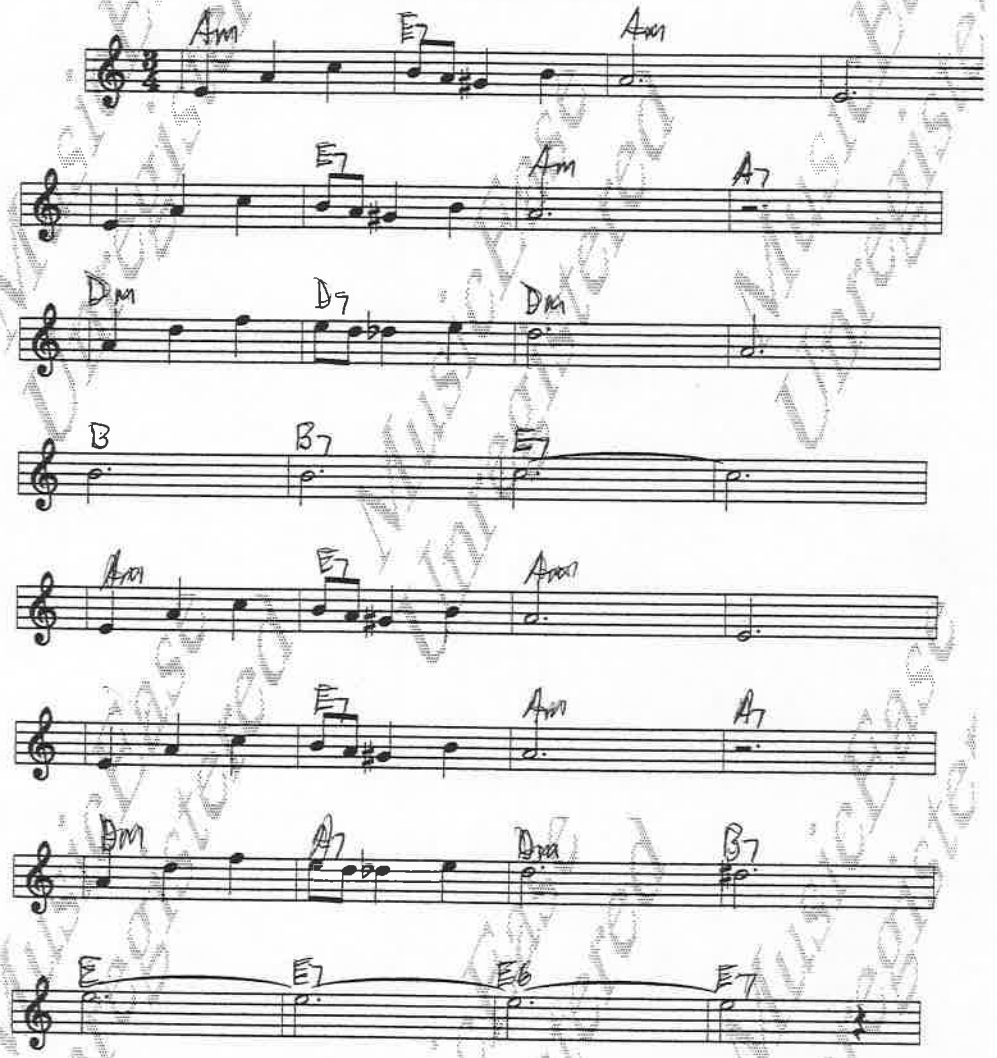
voice
(flute)
(violin)

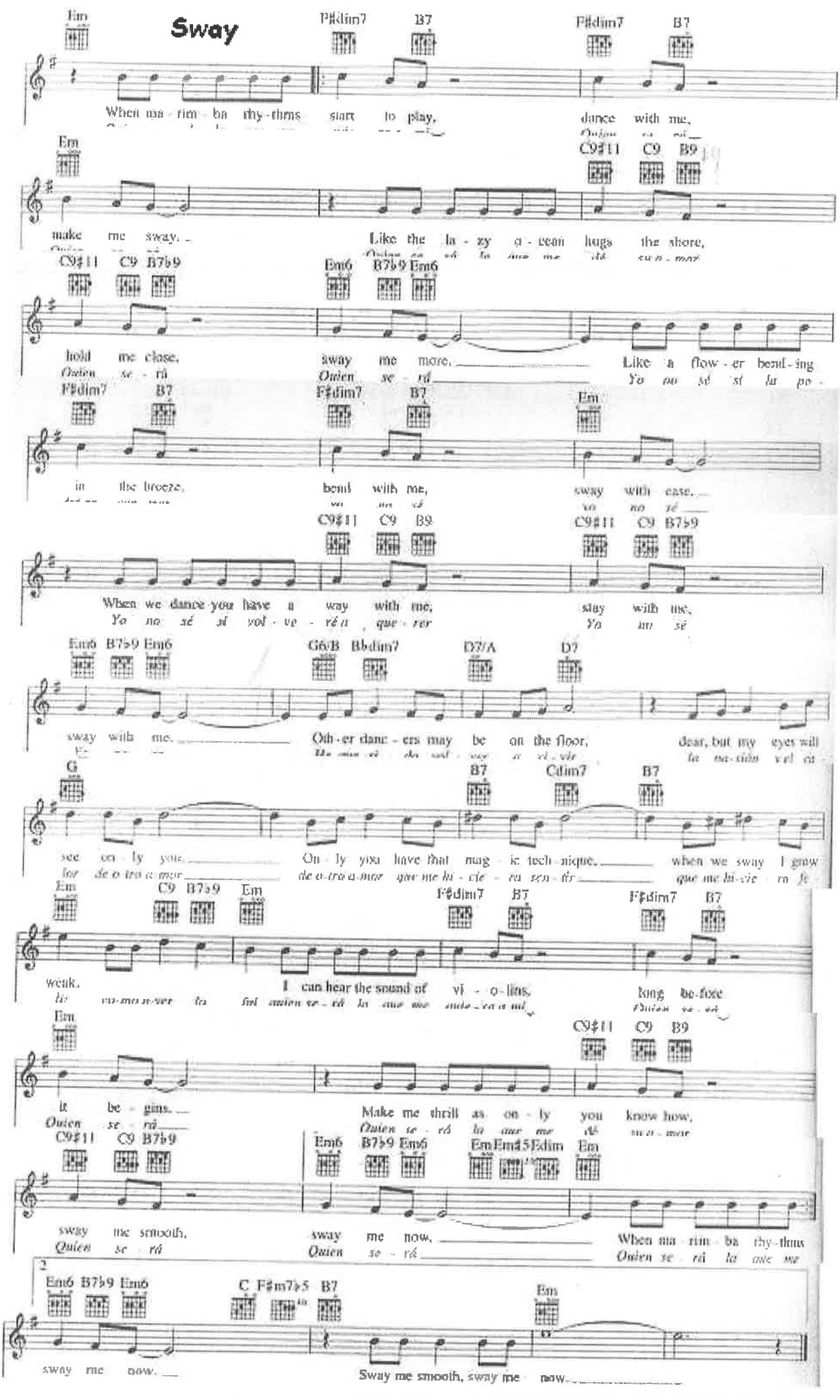


Sunrise Sunset (2)



Sunrise Sunset (1)




Sway
Em F♯dim7 B7 F♯dim7 B7
When ma - rim - ba rhy - thms start to play, dance with me,
Em C9♯11 C9 B9
make me sway. Like the la - zy o - cean hugs the shore,
C9♯11 C9 B7♭9 Em6 B7♭9 Em6
hold me close, sway me more. Like a flow - er bend - ing
F♯dim7 B7 F♯dim7 B7 Em
in the breeze, bend with me, sway with ease.
C9♯11 C9 B9 C9♯11 C9 B7♭9
When we dance you have a way with me, stay with me,
Em6 B7♭9 Em6 G6/B B♭dim7 D7/A D7
sway with me. Oth - er danc - ers may be on the floor, dear, but my eyes will
G B7 Cdim7 B7
see on - ly you. On - ly you have that mag - ic tech - nique, when we sway I grow
Em C9 B7♭9 Em F♯dim7 B7 F♯dim7 B7
weak. I can hear the sound of vi - o - lins, long be - fore
Em C9♯11 C9 B9
it be - gins. Make me thrill as on - ly you know how,
C9♯11 C9 B7♭9 Em6 B7♭9 Em6 Em Em♯5 Edim Em
sway me smooth, sway me now. When ma - rim - ba rhy - thms
Em6 B7♭9 Em6 C F♯m7♭5 B7 Em
sway me now. Sway me smooth, sway me now.

Swing Low, Sweet Chariot

Spiritual
Arranged William Wallace
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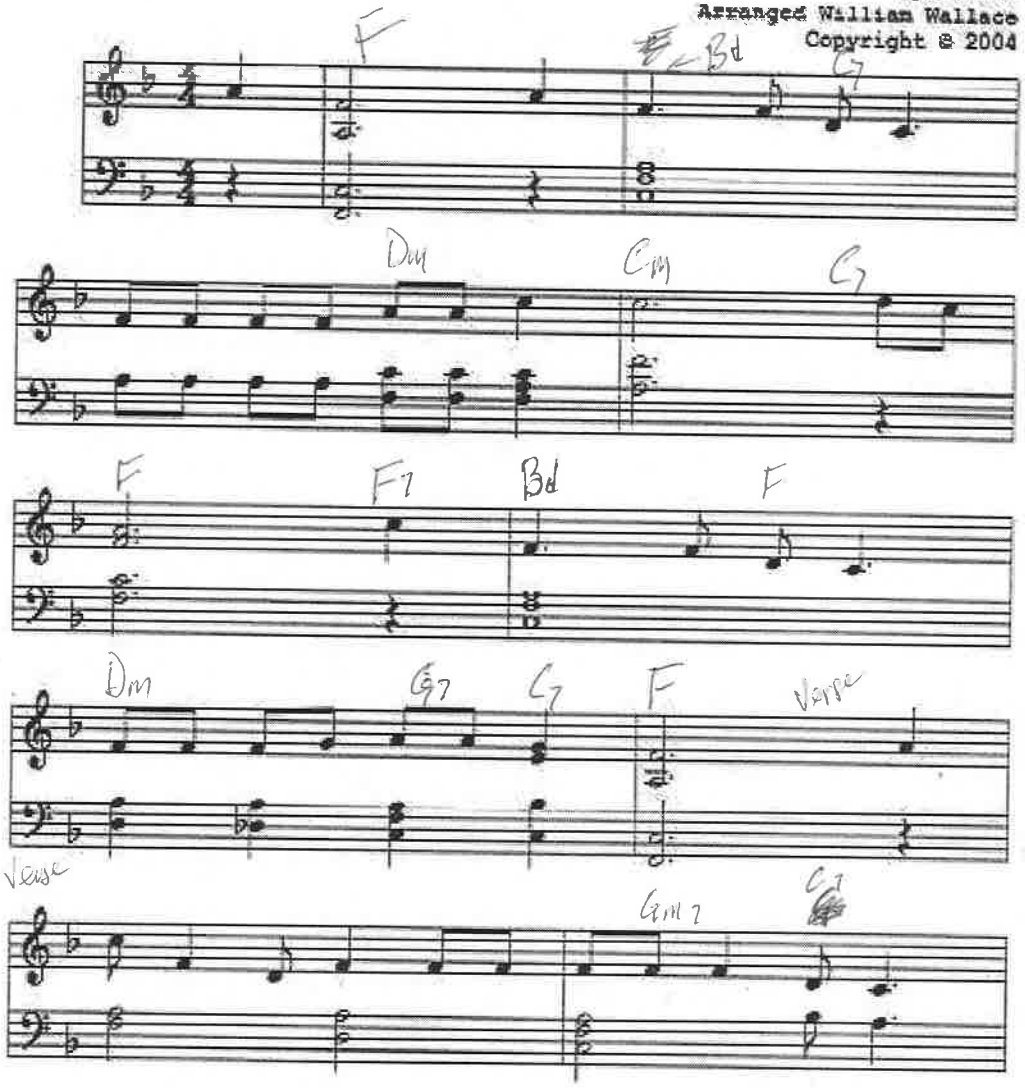
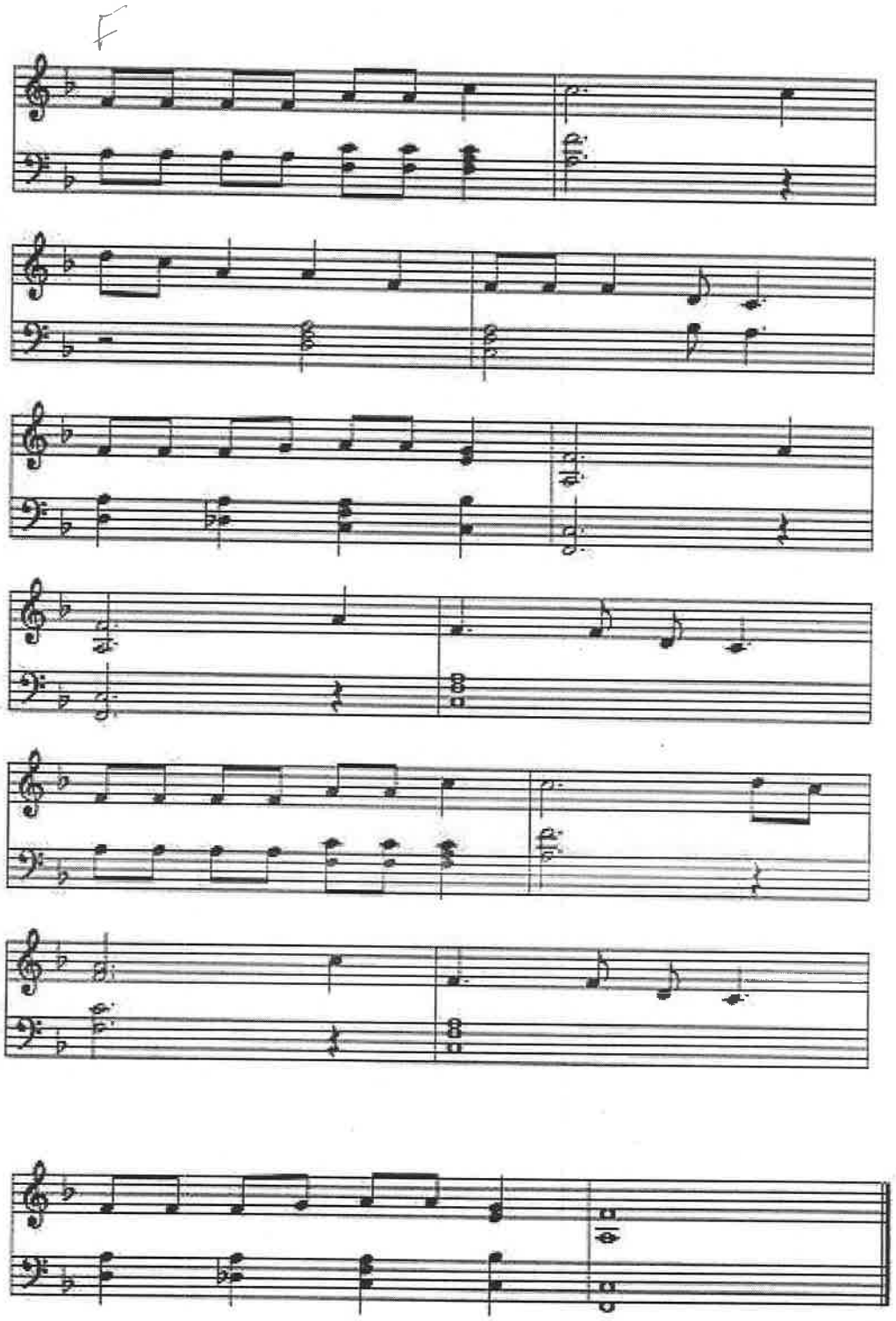
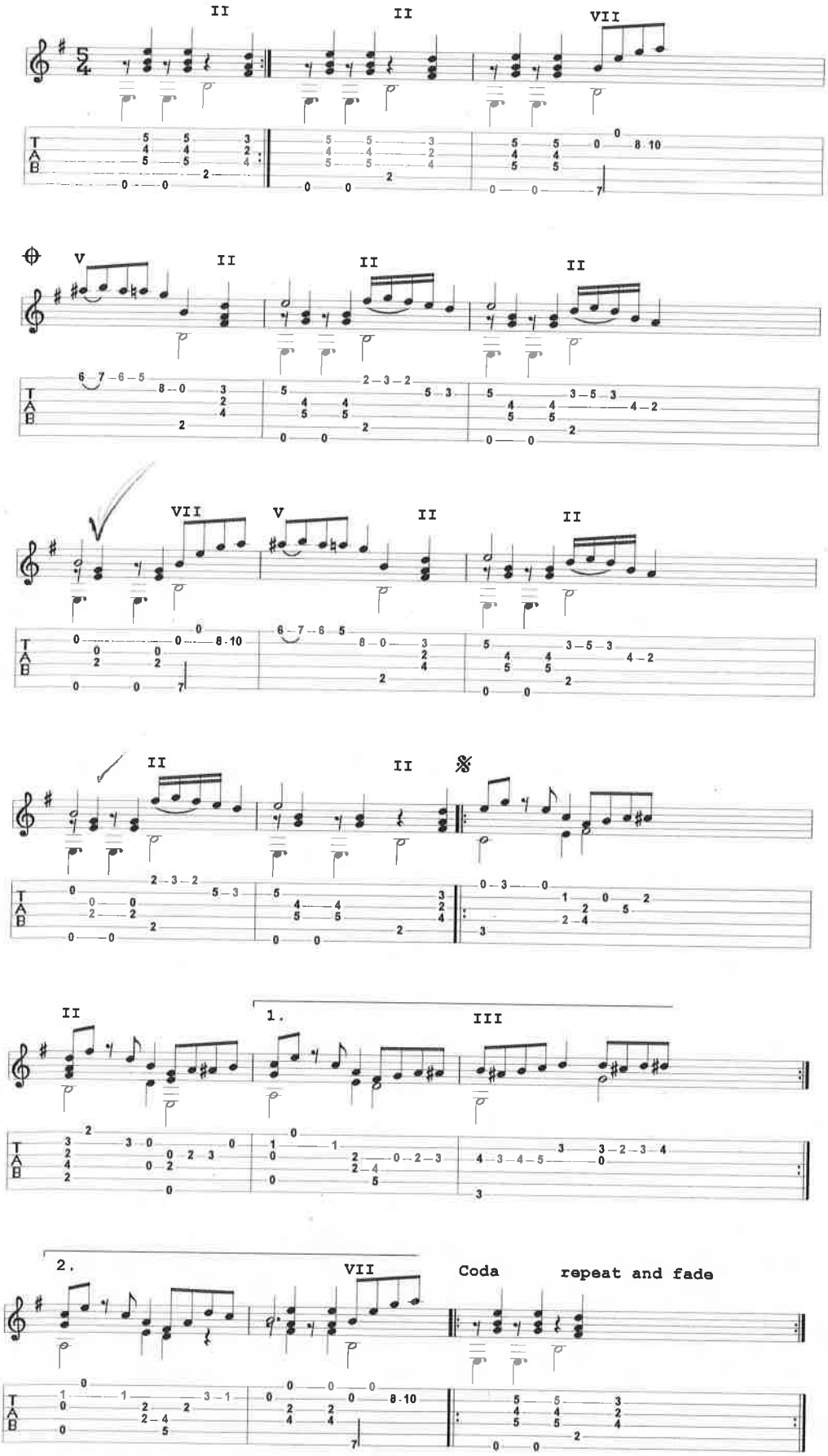




Take five

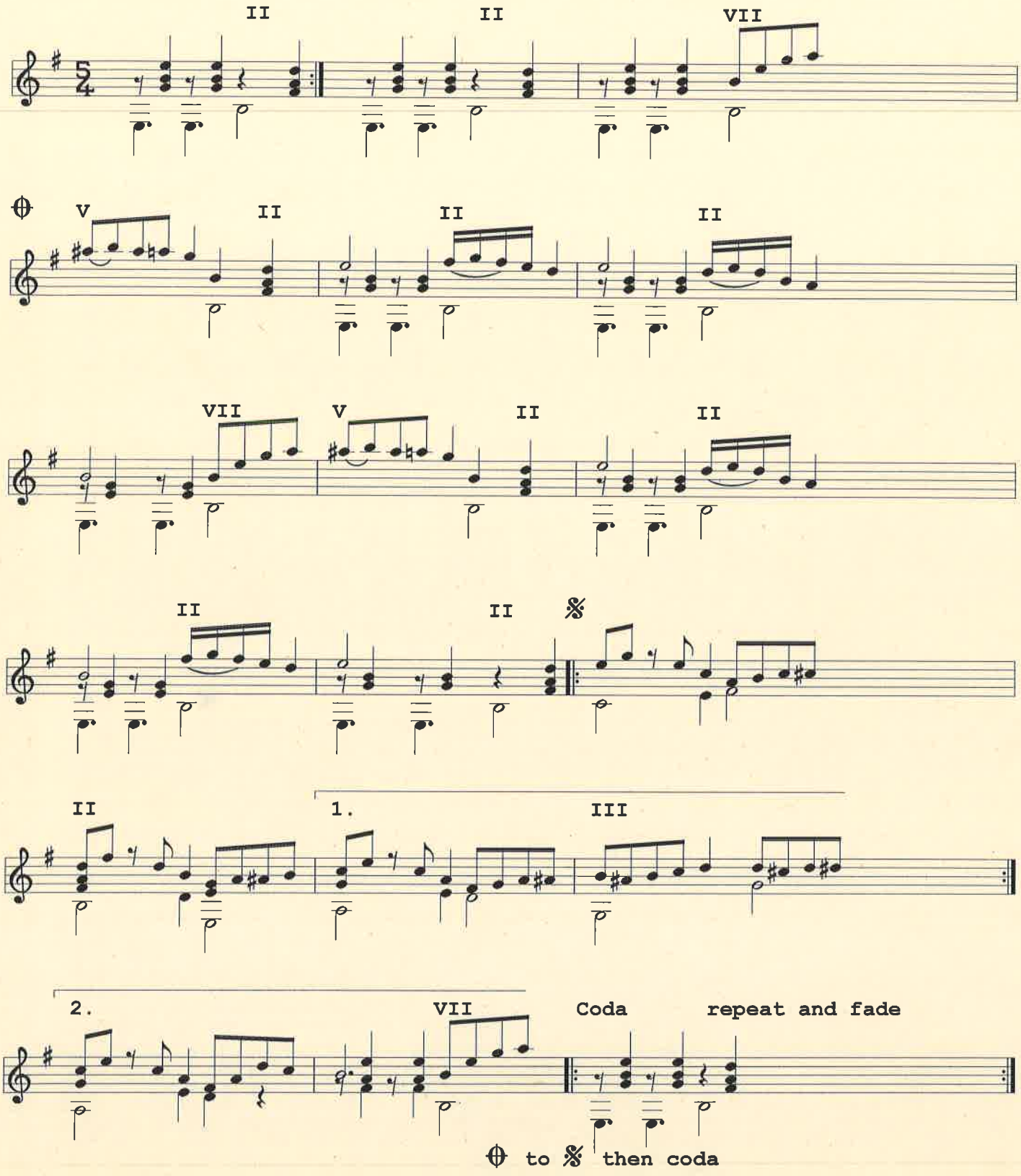
Paul Desmond



⊕ to 𝄋 then coda

84

Take five — Paul Desmond



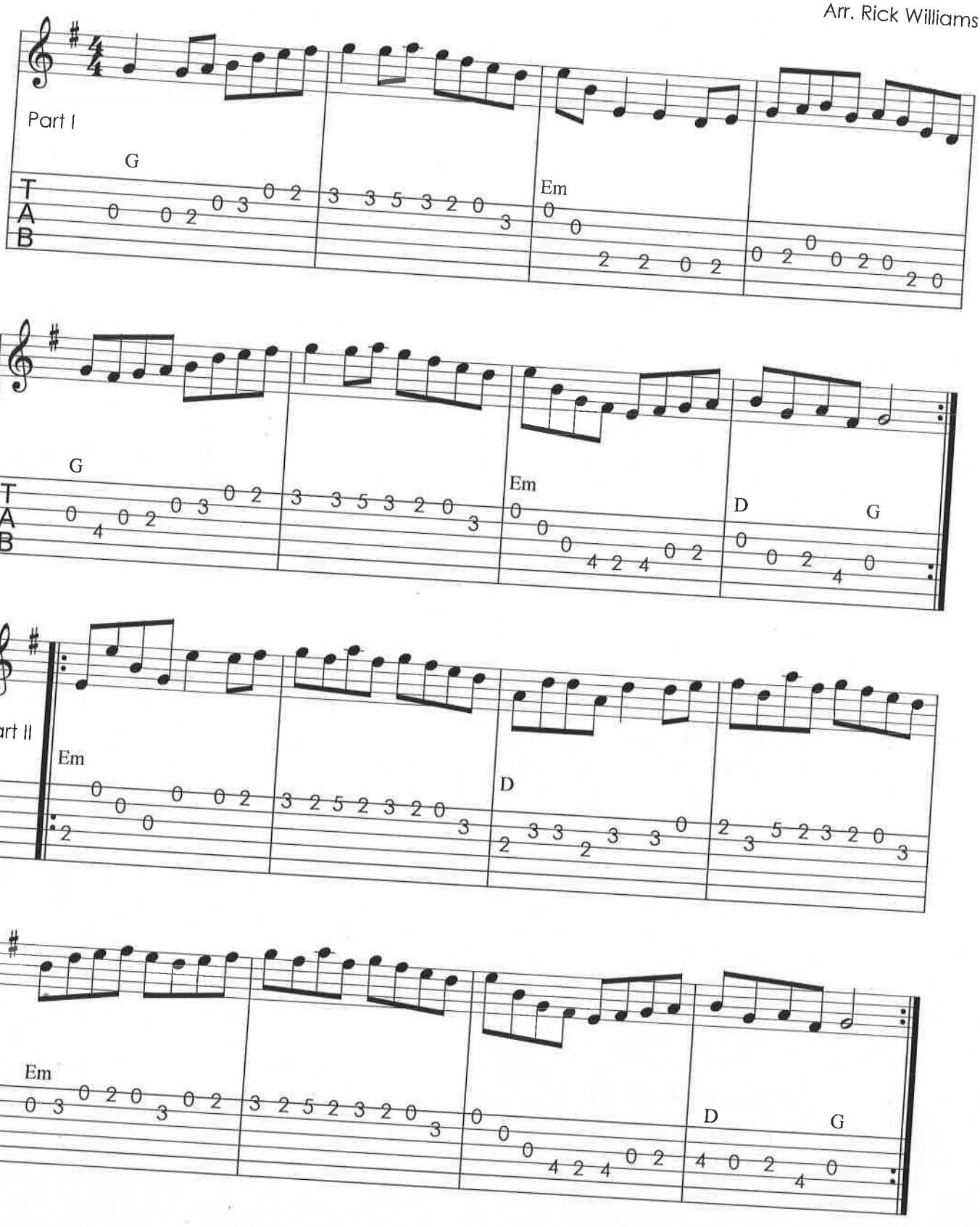
84

Disc 2
Tracks 22, 23, 24

Temperance Reel

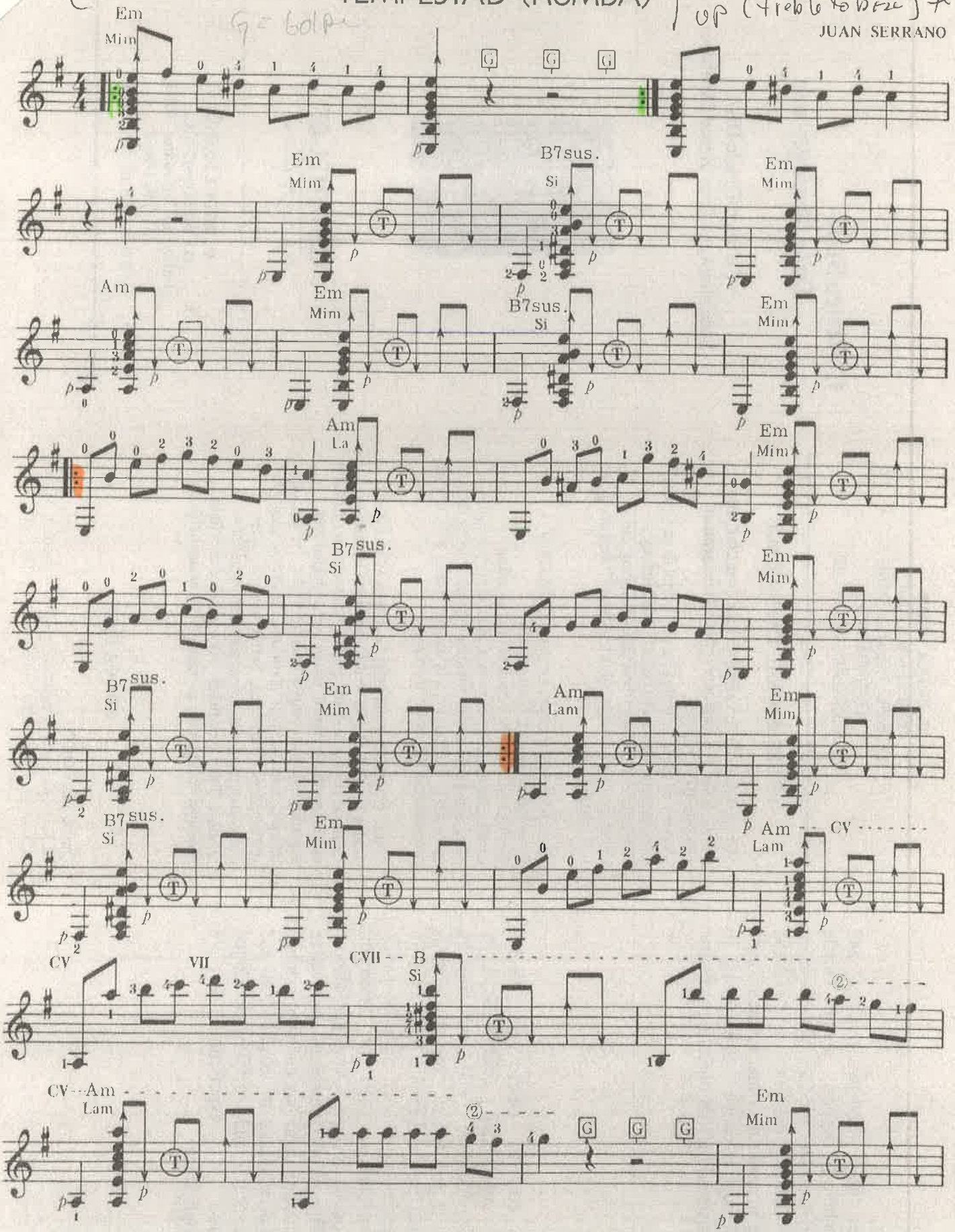
Key of G

Arr. Rick Williams



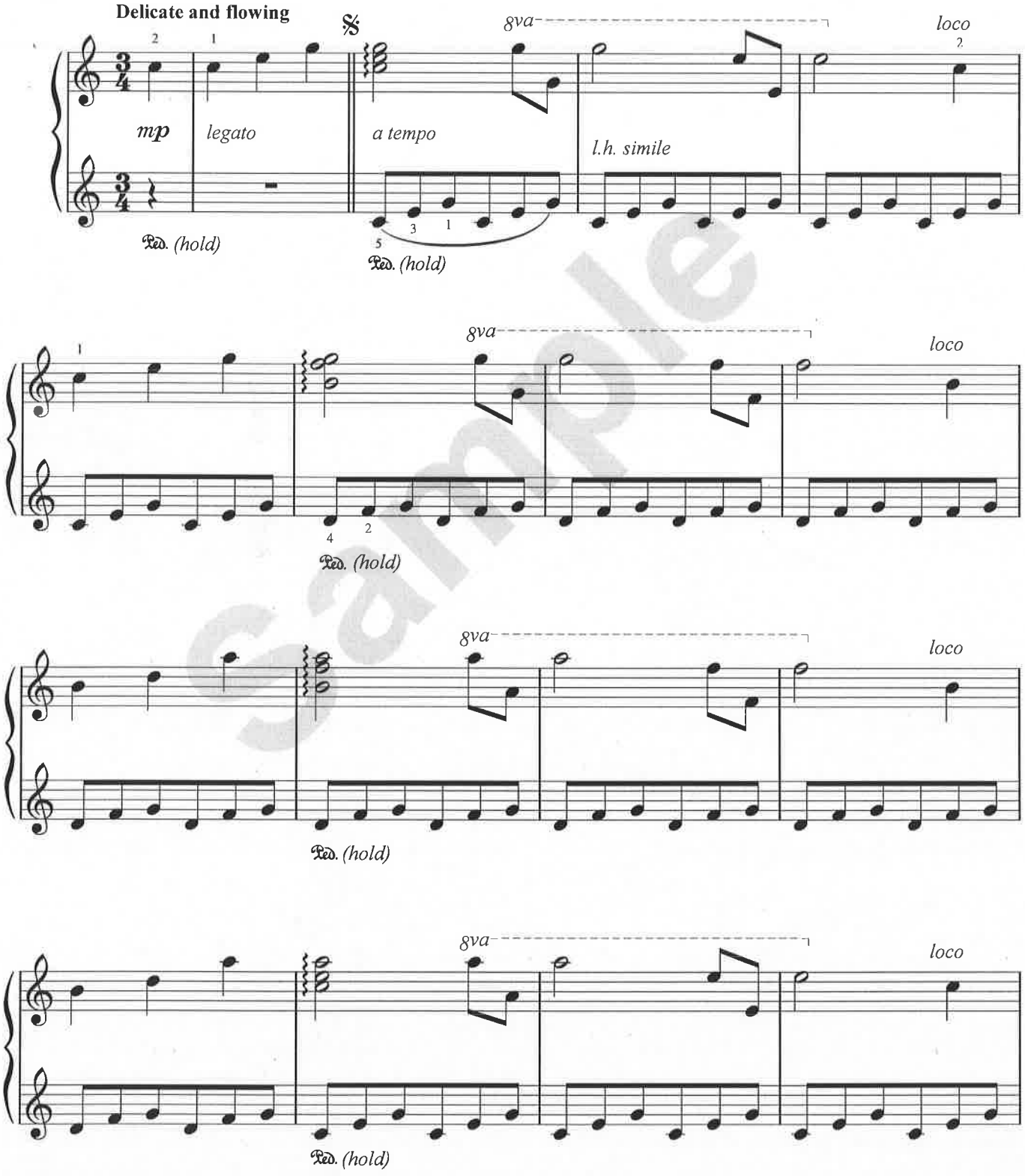
TEMPESTAD (RUMBA)

JUAN SERRANO



THE BLUE DANUBE WALTZ

By JOHANN STRAUSS
Arranged by MICHAEL SCOTT



Sample

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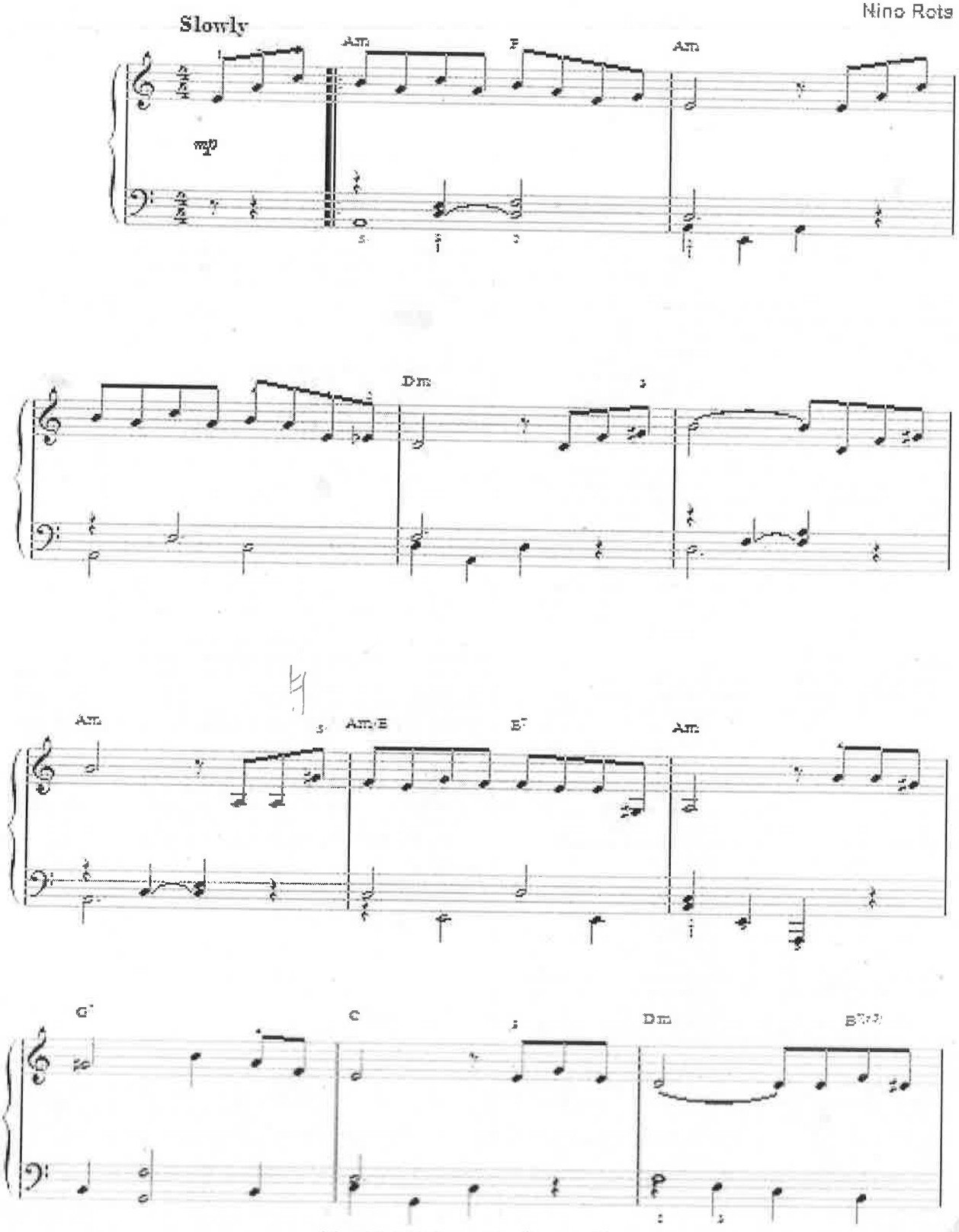
The Godfather (Love Theme)

Nino Rota



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"Love Theme from The Godfather"
composed by Nino Rota

in Am

This piece is repetitive so I generally break it into four parts,with a short "interlude" which appears twice throughout the piece.

PART ONE

```
----5--8--7--5--8--5--7--5-----------------------
-5-------------------------------6--8--5------------
-----------------------------------------------------
-----------------------------------------------------
-----------------------------------------------------
-----------------------------------------------------

----5--8--7--5--8--5--7--5-----------------------
-5-------------------------------5--4--3--------------
-----------------------------------------------------
-----------------------------------------------------
-----------------------------------------------------
-----------------------------------------------------

--------4--7.......-|---------4--5--------------------
-3--6--------------|--3--6--------------------------
--------------------|-----------------------------------
--------------------|-----------------------------------
--------------------|-----------------------------------
--------------------|-----------------------------------

-----------------------------------------------------
--------8--6--5--8--6--6--5--5-------------------
-----5-----------------------------------------------
-7-----------------------------------6--7----------
-----------------------------------------------------
-----------------------------------------------------
```

INTERLUDE

```
-5--5--4--3-----|--7--7--5--------------------------
----------------|-------------6--5-------------------
----------------|-----------------------------------
----------------|-----------------------------------
----------------|-----------------------------------
----------------|-----------------------------------

----------------|-----------------------------------
-5--8--5--3----|--3--6--4--5-----------------------
----------------|-----------------------------------
----------------|-----------------------------------
----------------|-----------------------------------
----------------|-----------------------------------
```

PART TWO

```
----5--8--7--5--8--5--7--5-----------------------
-5-------------------------------6--8--5------------
-----------------------------------------------------
-----------------------------------------------------
-----------------------------------------------------
-----------------------------------------------------

----5--8--7--5--8--5--7--5-----------------------
-5-------------------------------5--4--3--------------
-----------------------------------------------------
-----------------------------------------------------
-----------------------------------------------------
-----------------------------------------------------

--------4--7-------|---------4--5--------------------
-3--6--------------|--3--6--------------------------
--------------------|-----------------------------------
--------------------|-----------------------------------
--------------------|-----------------------------------
--------------------|-----------------------------------

-----------------------------------4--5-------------
--------8--6--5--8--6--6--5--5-------------------
-----5-----------------------------------------------
-7-----------------------------------------------------
-----------------------------------------------------
-----------------------------------------------------
```

(Now play the INTERLUDE again, then add a 8 on the 2nd string onto:)

PART THREE

```
-----8--7--10--8--7--8--10--8-------------------
-8-------------------------------9--7--8------
-----------------------------------------------------
-----------------------------------------------------
-----------------------------------------------------
-----------------------------------------------------

-----8--7--10--8--7--8--10--8-------------------
-8-----------------------------------8--7--6------
-----------------------------------------------------
-----------------------------------------------------
-----------------------------------------------------
-----------------------------------------------------

---------7--10----|----------7--8------------------
-6--9------------|--6--8-------------------------
-------------------|-----------------------------------
-------------------|-----------------------------------
-------------------|-----------------------------------
-------------------|-----------------------------------

-----------------------------------------------------
--------7--9--8--7--9--9--8--8--7--8-------
-----8-----------------------------------------------
-10----------------------------------------------------
-----------------------------------------------------
-----------------------------------------------------
```

(No INTERLUDE. Move on to:)

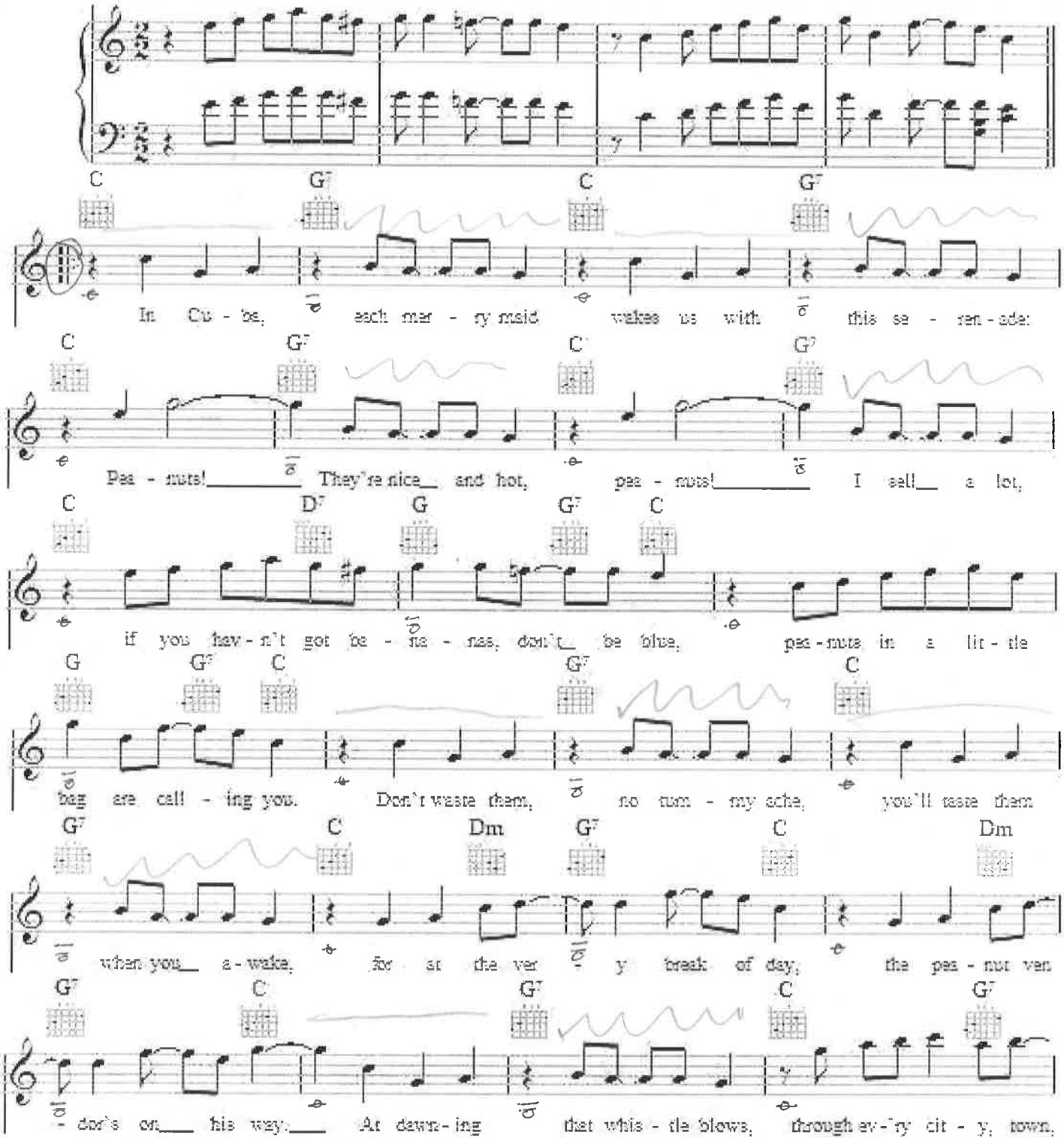
FOURTH SECTION

```
-----8--7--10--8--7--8--10--8-------------------
-8-----------------------------------9--7--8-------
-----------------------------------------------------
-----------------------------------------------------
-----------------------------------------------------
-----------------------------------------------------

-----8--7--10--8--7--8--10--8-------------------
-8-----------------------------------8--7--6-------
-----------------------------------------------------
-----------------------------------------------------
-----------------------------------------------------
-----------------------------------------------------

---------7--10------|----------7--8------------------
-6--9--------------|--6--8-------------------------
---------------------|-----------------------------------
---------------------|-----------------------------------
---------------------|-----------------------------------
---------------------|-----------------------------------

-----------------------------------------7--8-------
--------7--9--8--7--9--9--8--8---------------
-----8-----------------------------------------------
-10----------------------------------------------------
-----------------------------------------------------
-----------------------------------------------------
```

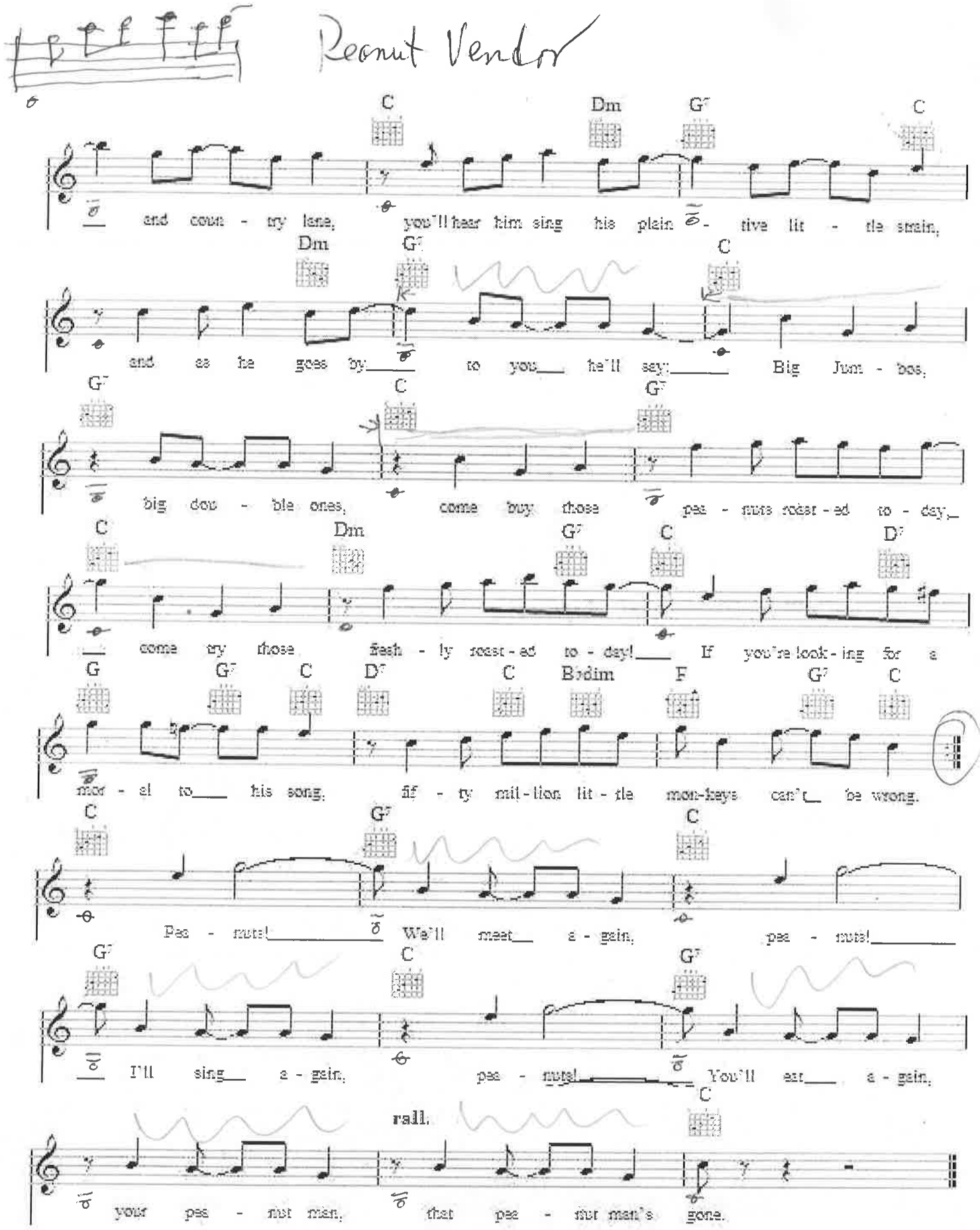
(ends.)

The Peanut Vendor

Words by L.Wolfe Gilbert & Marion Sunshine
Music by Moisés Simons

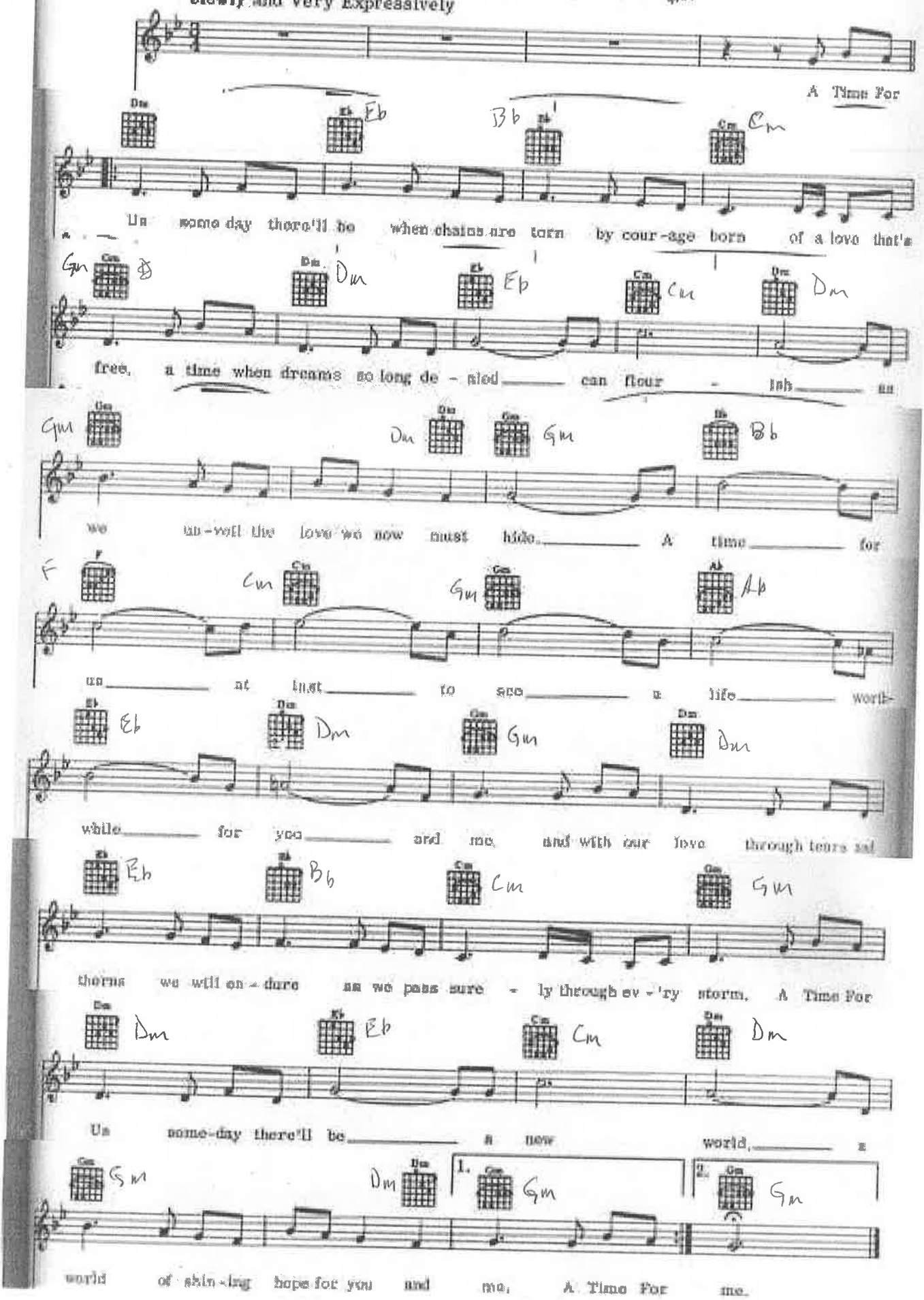


Peanut Vendor

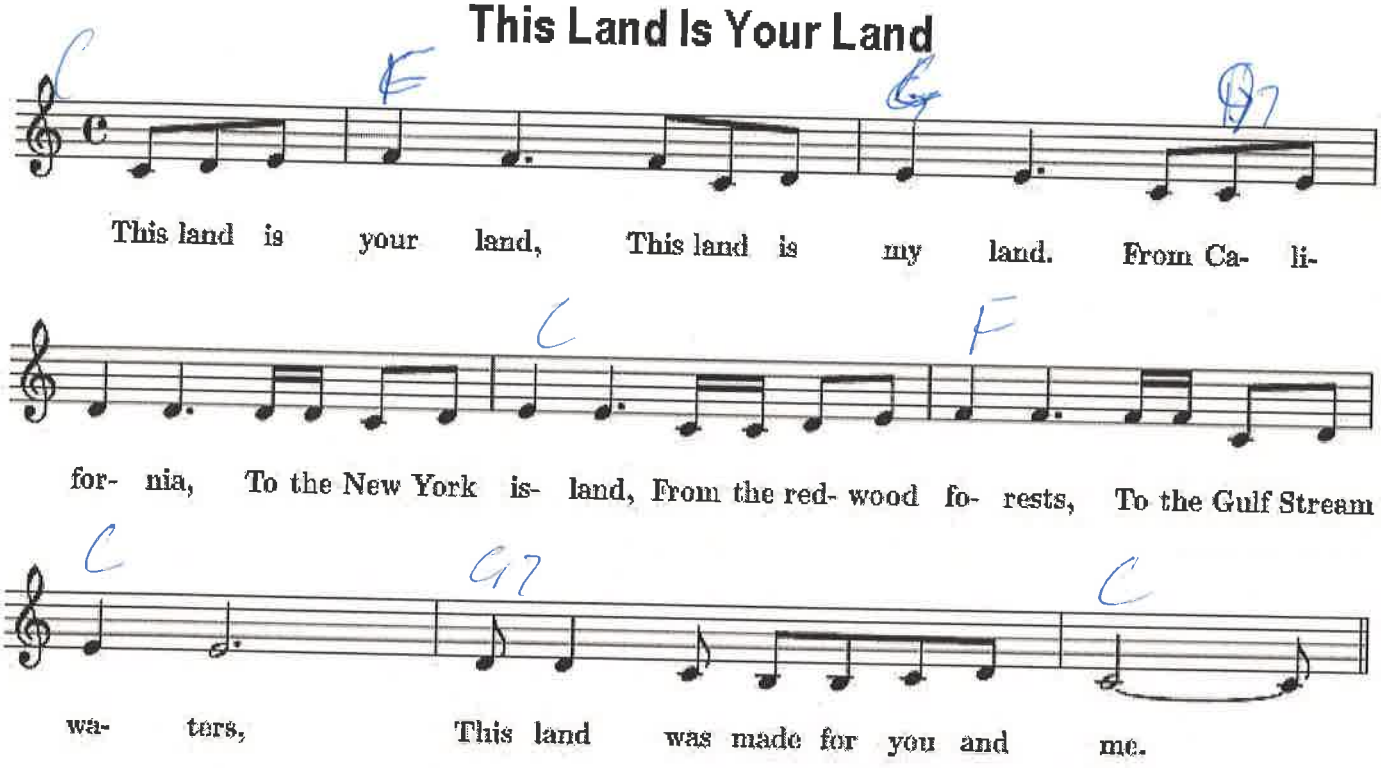


Theme from Romeo & Juliet

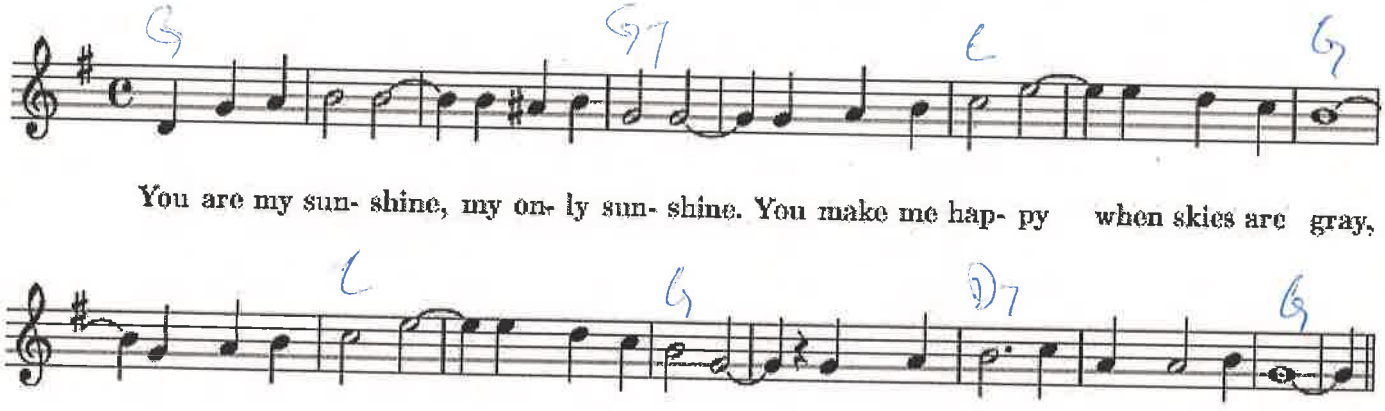
Slowly and Very Expressively



This Land Is Your Land

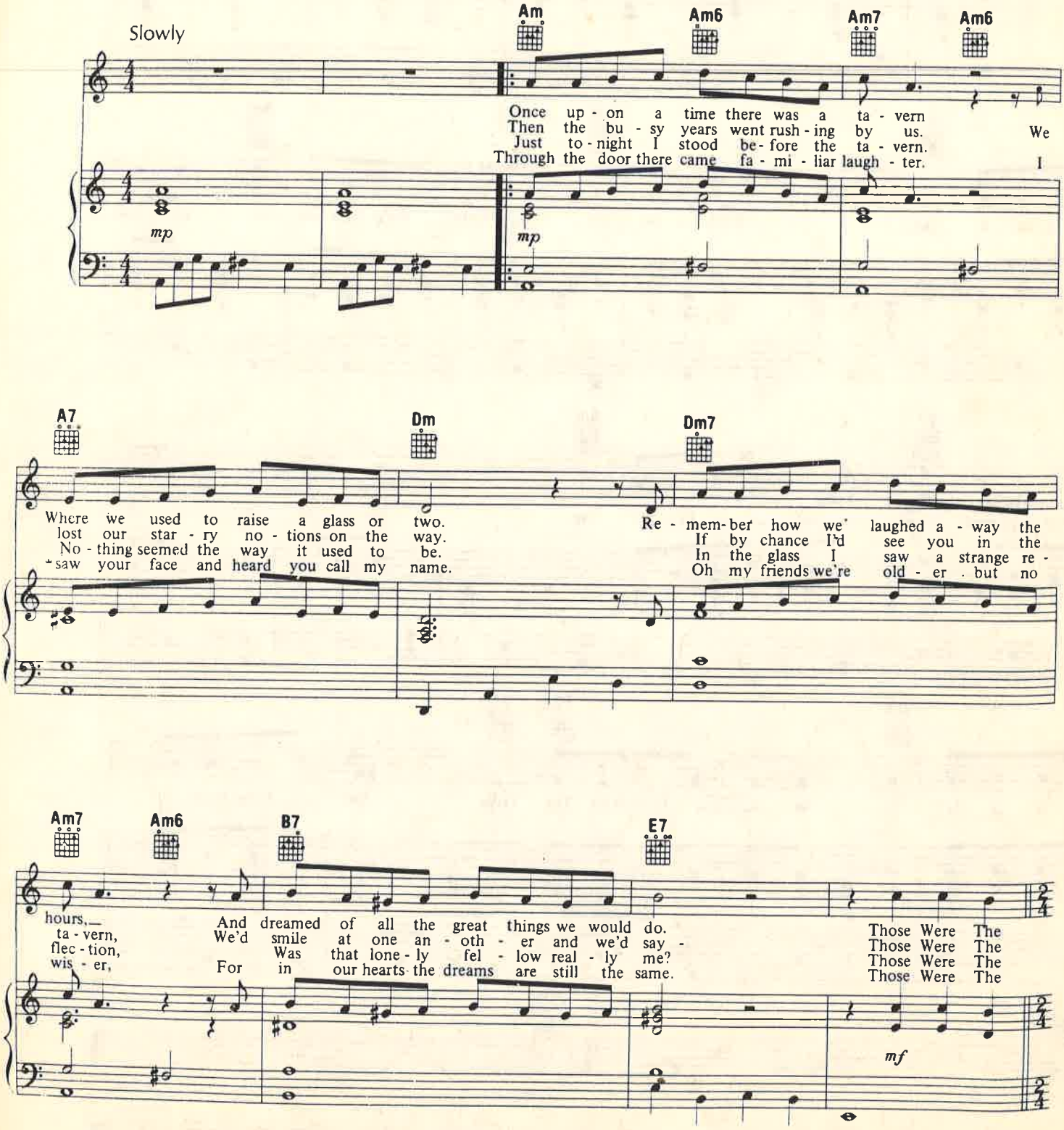


You Are My Sunshine



THOSE WERE THE DAYS

Words & Music by GENE RASKIN



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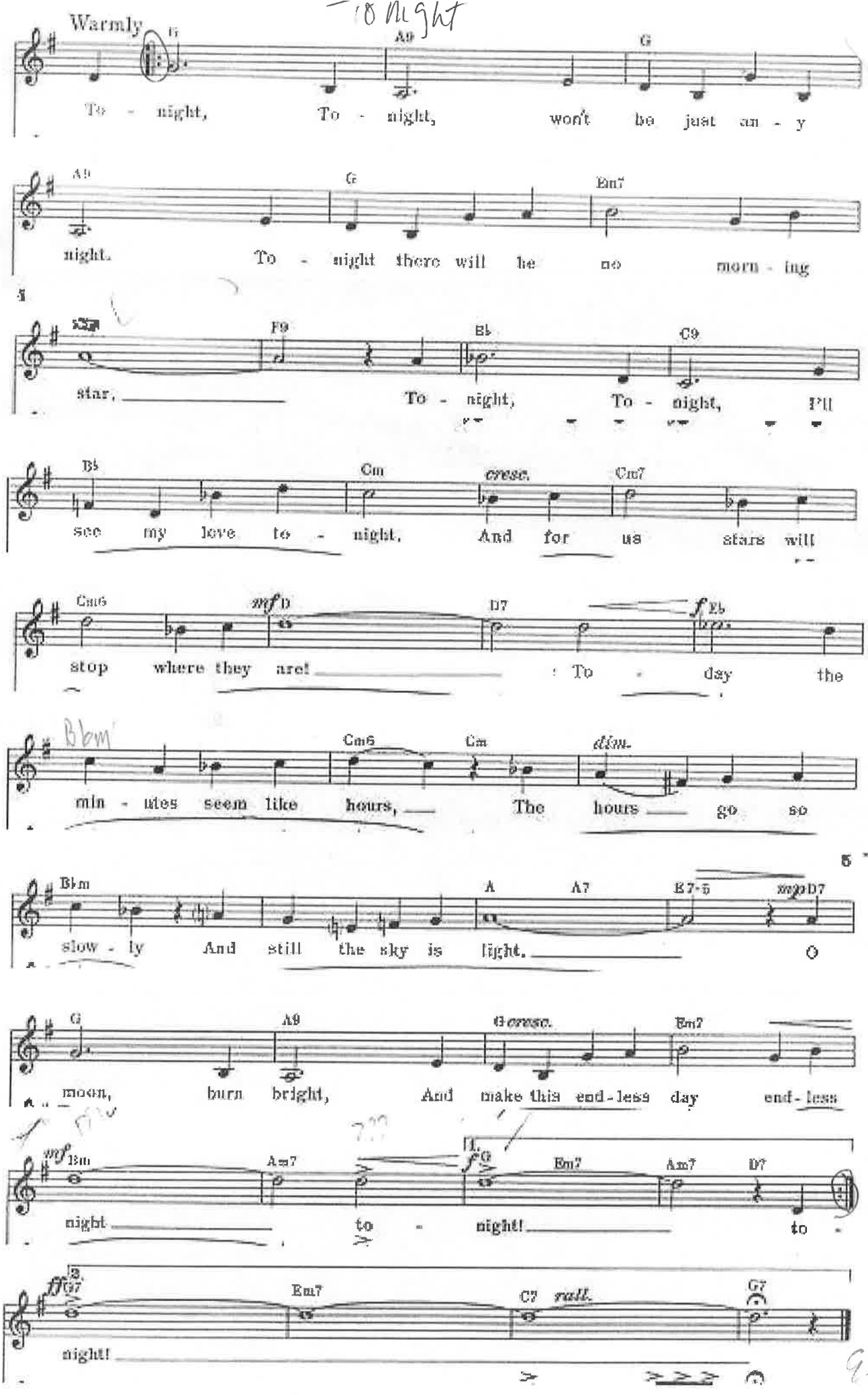
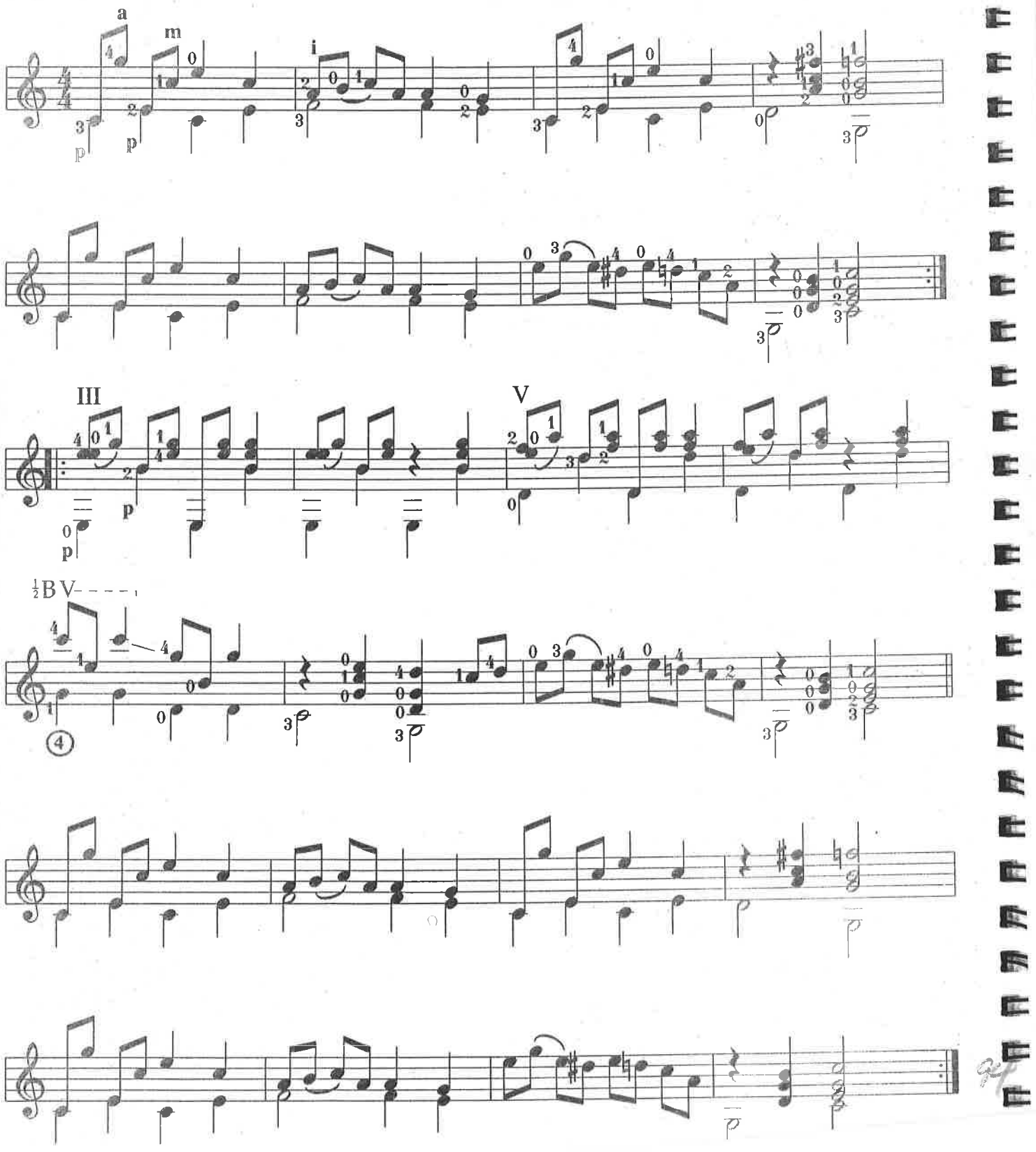

Tonight
Warmly
To - night, To - night, won't be just an - y
night. To - night there will be no morn - ing
star, To - night, To - night, I'll
see my love to - night, And for us stars will
stop where they are! To - day the
min - utes seem like hours, The hours go so
slow - ly And still the sky is light.
moon, burn bright, And make this end - less day end - less
night to - night! to -
night!
93

TURKEY RAG

Trad.

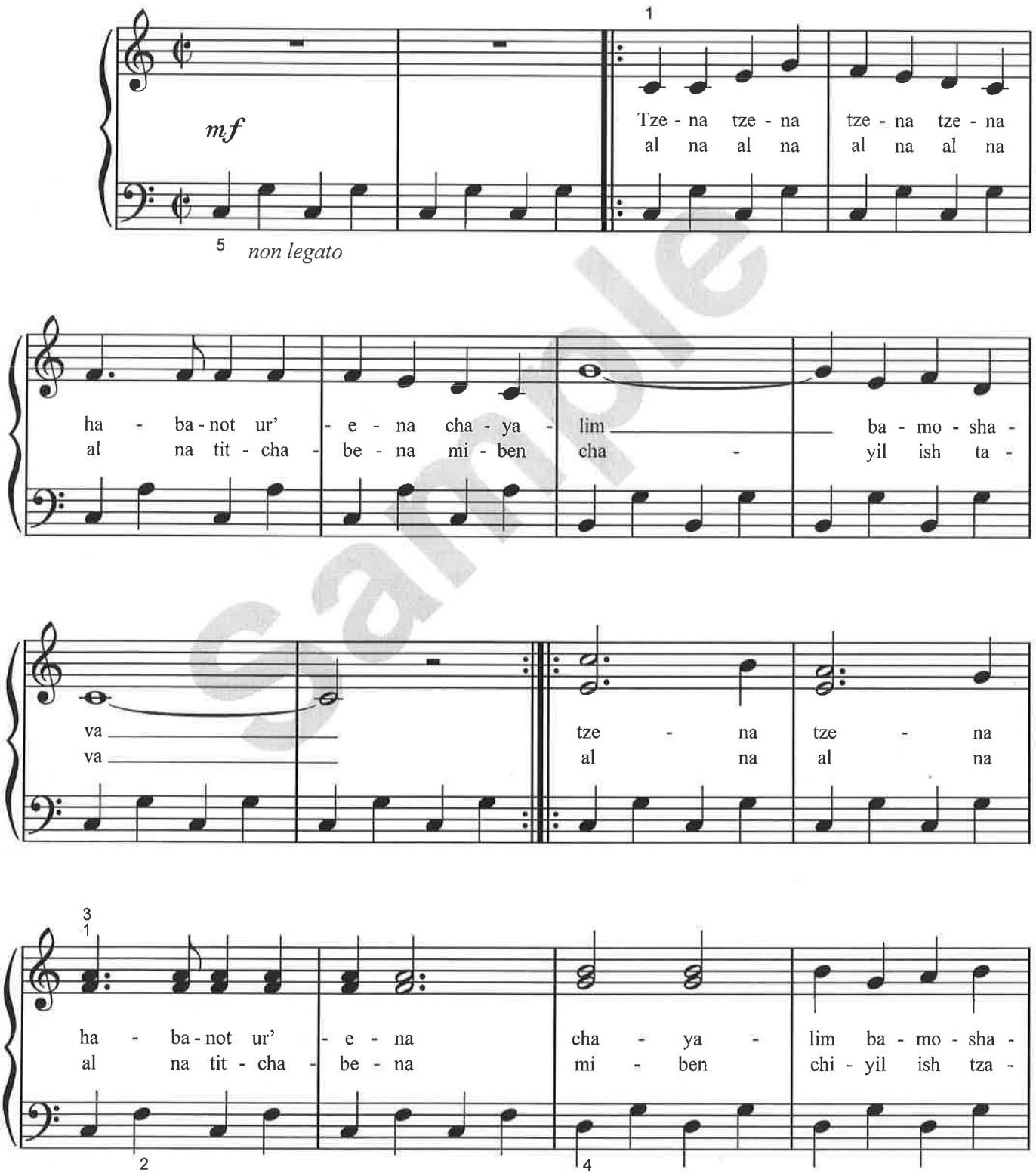
Capo fret 1



TZENA TZENA

I. MIRON
and J. GROSSMAN
Arranged by ROBERT SCHULTZ

Fast and lively



sample

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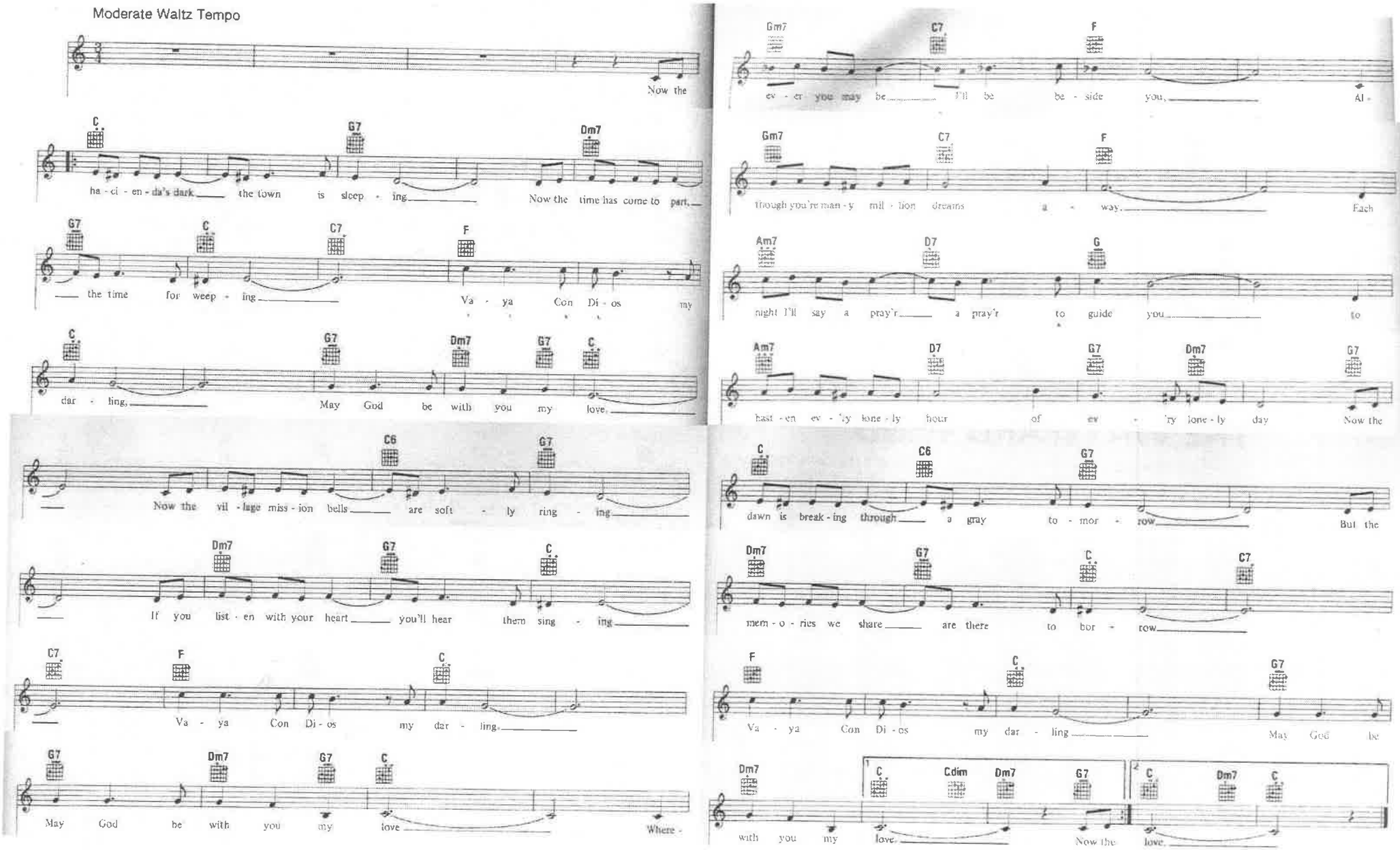
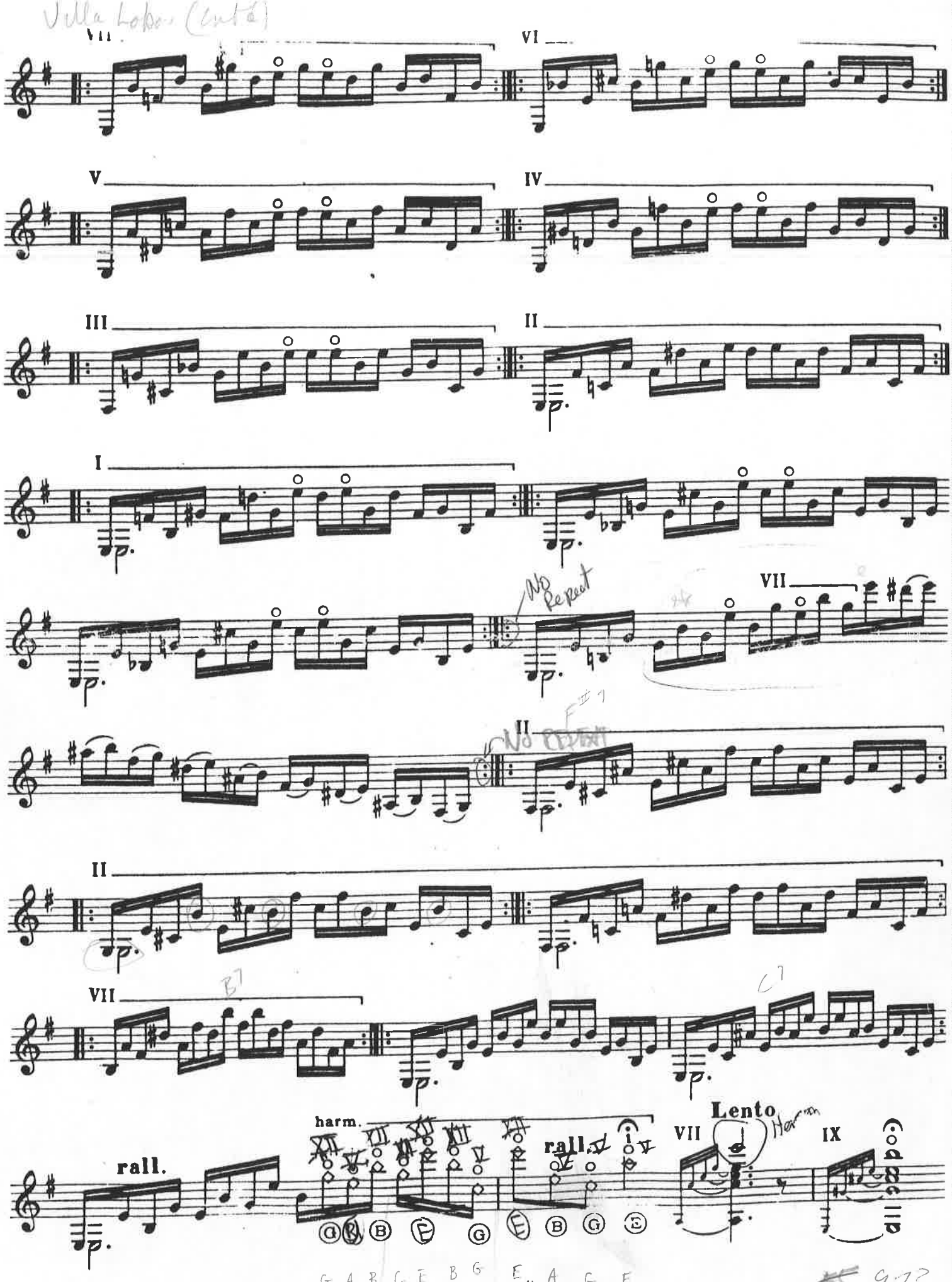
Vaya con Dios




VII
VI
V
IV
III
II
I
No Repeat
VII
II
No Repeat
II
VII
harm.
rall.
rall.
VII
Lento
IX

Estudio nº1 - H. Villa-Lobos
http://www.geocities.com/Vienna/6619/tabs/etude1.txt

```
     |       |       |       |
E||---------------0---0-------------||
B||-----------3-----3-----3---------||
G||--------1-----1------1------1-----||
D||----3-----3---------------3-----3--||
A||------2-----------------------2----||
E||--0-------------------------------||
                    mf  mf
      3 2 1   4
```

```
     |       |       |       |           |       |       |       |
E||---------------0---0-------------|---------------0---0-------------||
B||-----------2-----2-----2---------|-----------2-----2-----2---------||
G||--------0-----0-------0-----0-----|--------0-----0-------0-----0-----||
D||----2-----2---------------2-----2--|----2-----2---------------2-----2--||
A||------1-----------------------1----|------1-----------------------1----||
E||--0-------------------------------|--0-------------------------------||
                    mf  mf                                mf  mf
      3 2 1   4                             3 2 1   4
```

```
     |       |       |       |           |           |       |       |
E||---------------0-------7---12-11h12-|-----------------------------------||
B||-----------0-------8-----8---------|--11h12-----------------------------||
G||--------0-----0-------9-------------|--------11h12-8h9-------------------||
D||---2-----2-------9-----------------|-------------------8h9-------------||
A||-----2-----------------------------|-----------------------9h10-6h7-----||
E||-0-------------------------------|-------------------------------6h7-2h3-||
                    mf
      3 2           3 2 4 1   2  1  2     1  2  1  2  1 2 1 2 1 2  1 2 1 2 1 2
```

```
CII-----------------------------------------------------------------------
     |       |       |       |           |       |       |       |
E||---------------2---2-------------||---------------2---2-------------||
B||-----------2-----2-----2---------||-----------2-----2-----2---------||
G||--------3-----3-------3-----3-----||--------4-----4-------4-----4-----||
D||----2-----2---------------2-----2-||----2-----2---------------2-----2-||
A||------4-----------------------4---||------4-----------------------4---||
E||--2-------------------------------||--3-------------------------------||
      1 1 3 2                             2 1 3 4
```

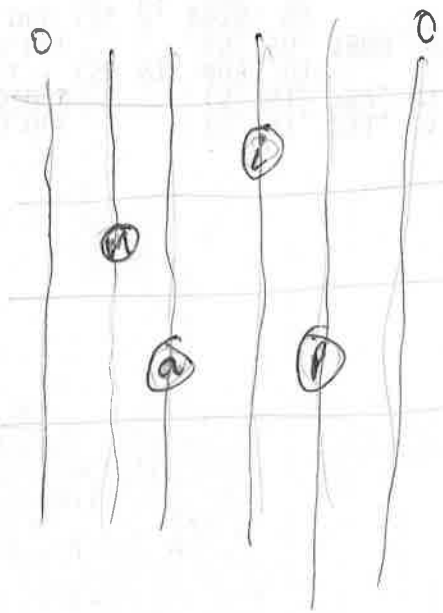
```
CII-----------------------------------  CVII-----------------------------
     |       |       |       |           |       |       |       |
E||---------------2---2-------------||---------------7---7-------------||
B||-----------4-----4-----4---------||-----------7-----7-----7---------||
G||--------2-----2-------2-----2-----||--------8-----8-------8-----8-----||
D||----4-----4---------------4-----4-||----7-----7---------------7-----7-||
A||------3-----------------------3---||------9-----------------------9---||
E||--2-------------------------------||--7-------------------------------||
      1 3 2   4                           1 1 3 2
```

```
     |       |       |       |           |       |       |       |
E||---------------0---0-------------|---------------0---0-------------||
B||-----------0-----0-----0---------|-----------0-----0-----0---------||
G||--------0-----0-------0-----0-----|--------3-----3-------3-----3-----||
D||----2-----2---------------2-----2-|----2-----2---------------2-----2-||
A||------2-----------------------2---|------3-----------------------3---||
E||--0-------------------------------|--0-------------------------------||
      2 1                                 2 3 4
```

```
     |       |       |               |
E|---------------0-------------------<12>----------|
B|-----------0-----0---------<12>----------<12>-----|
G|--------0-----0-----<12>---------<12>----------<5>-|
D|----2-----2-------------------------------------|
A|------2-----------------------------------------|
E|--0-------------------<12>---------------------|
      2 1
```

```
     |                 |     |     |       |       |       |       |
E|--<12>---------<5>-(12---------------|-----------------------------|
B|-------<5>---------)-8---------------|--(12-------------------------|
G|-----------<5>-----(-9---------------|--)-9-------------------------|
D|-------------------)10---------------|--(11-------------------------|
A|-------------------(-0---------------|--)11-------------------------|
E|-----------------------------------|--(-0-------------------------|
```

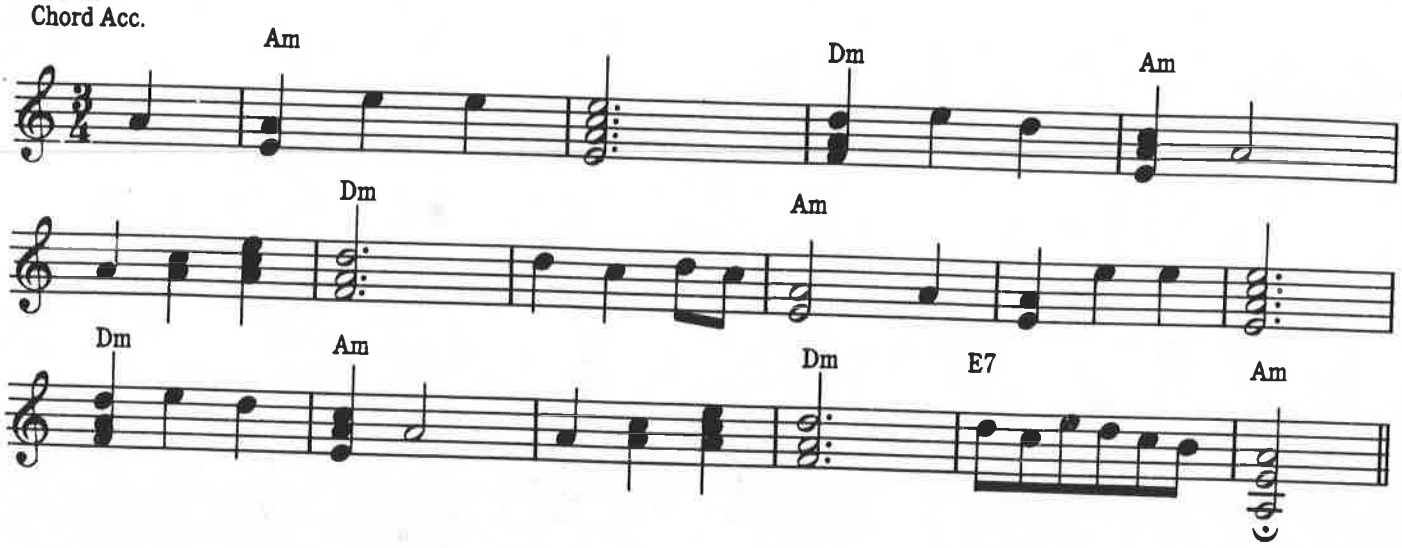
End.
(*)Play first ("mf") notes stronger than second ("mf") notes, like an "echo".



Hold Sign: 𝄐 This sign placed over or under a note or rest indicates the prolonging of its time value.

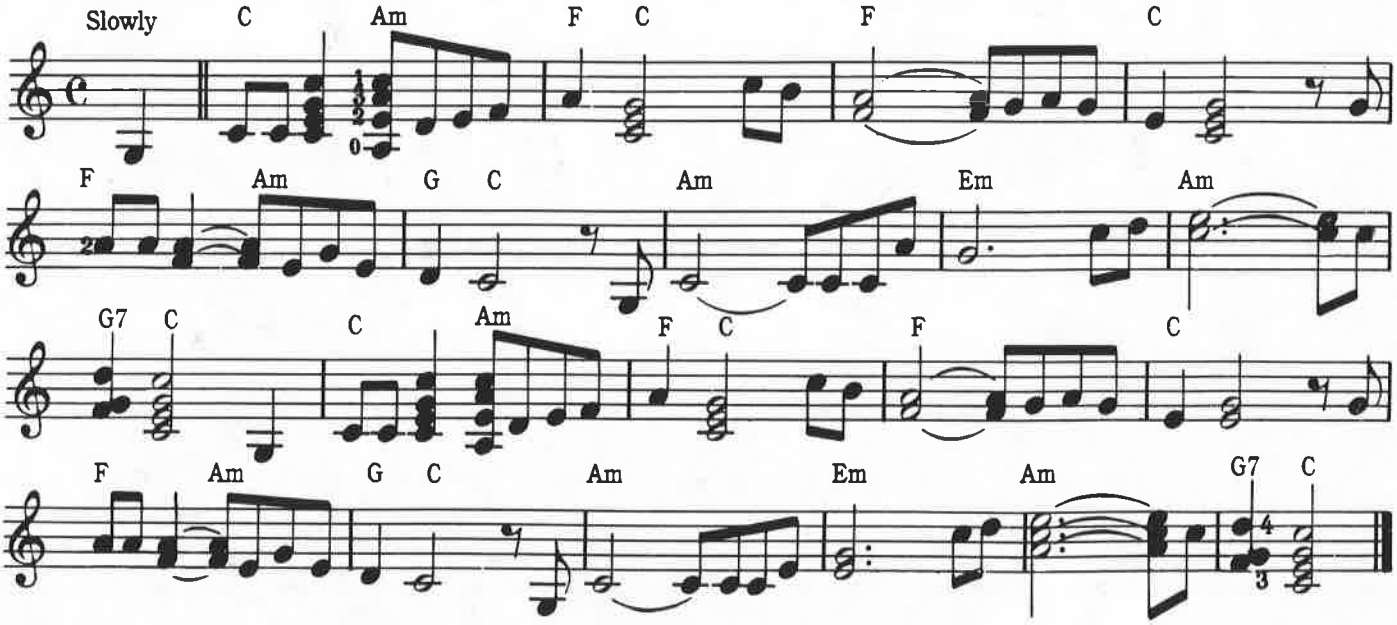
Wayfarin' Stranger

Slowly
Chord Acc.



Shenandoah

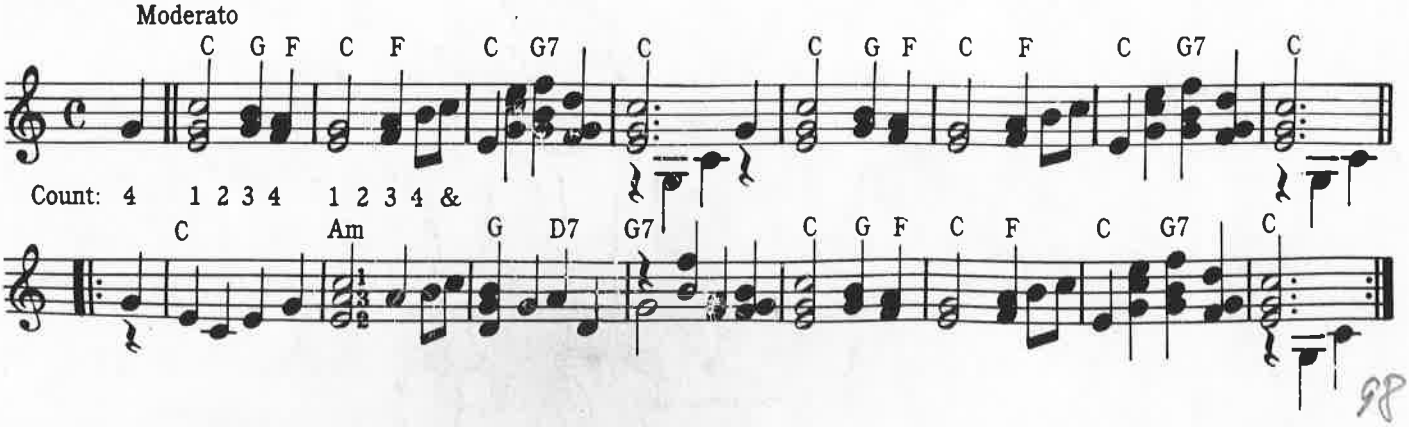
Arr. by W. Bay

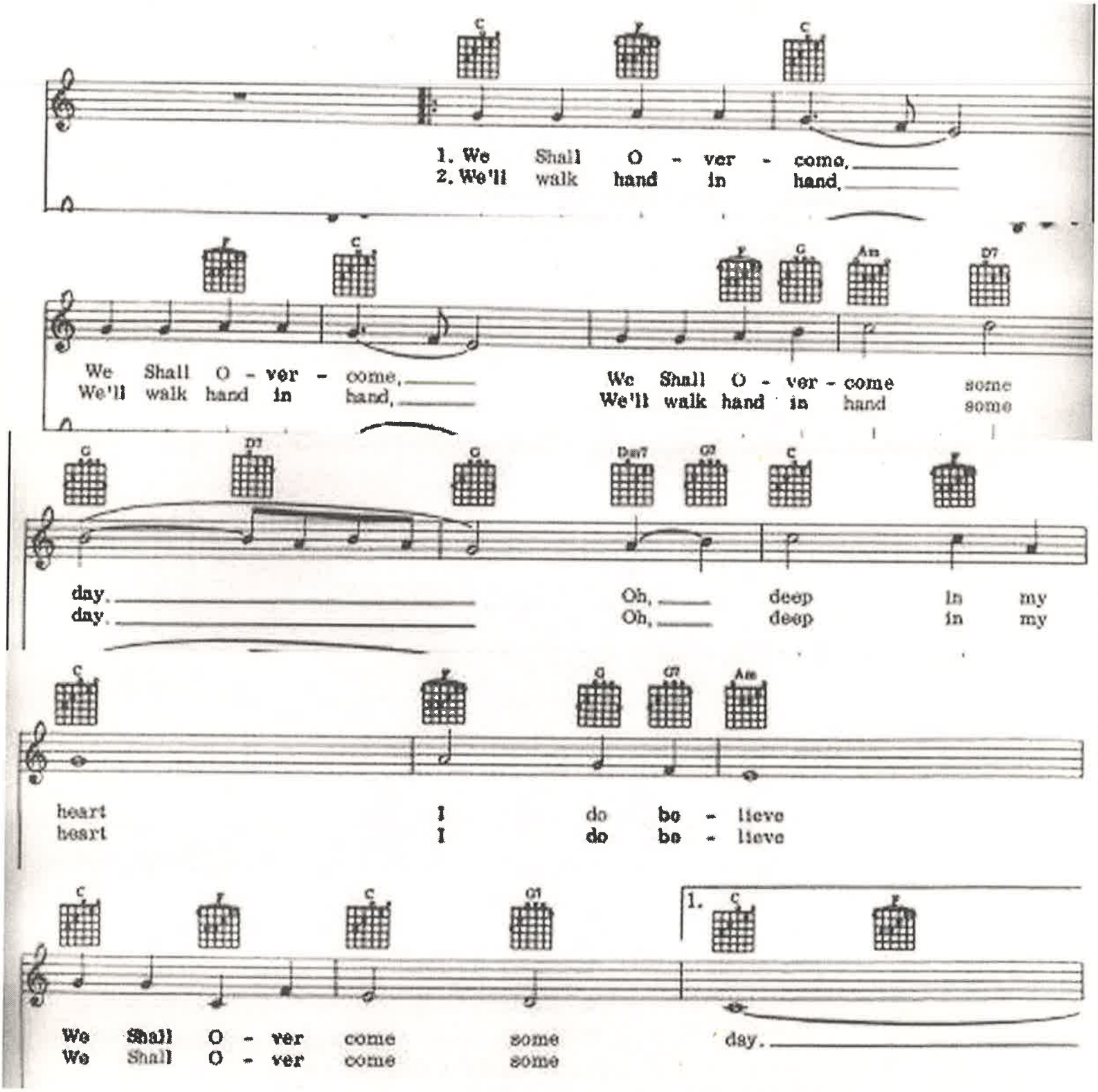


The Blue Bells of Scotland

Arr. by Mel Bay

Guitar Solo



98

We Shall Overcome