

LA MALAGUENA

Salteje ie witty & charming
Salerosa

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

Moderately fast

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 ra -

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

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

dear.
bre - za. } Ma - la -

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

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

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 -

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 -

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

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

Handwritten notes: 1. A, 2. N.C., N.C.

La Paloma

(no more)

Rumba

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

©Sebastian Yradier
(1806-1865)

The musical score is written for a single melodic line in treble clef, 4/4 time. It begins with a key signature of one flat (B-flat) and a common time signature of 4/4. The piece is in Rumba style. The score is divided into several sections:

- Section A:** Starts with a double bar line and a repeat sign. The first measure contains a whole note chord of C major. The melody consists of eighth notes and quarter notes, with several triplet markings.
- Section B:** Marked with a double bar line and a repeat sign. It features a similar melodic pattern to Section A, with a G7 chord appearing in the final measure.
- Section C:** Another section marked with a double bar line and a repeat sign, continuing the melodic development.
- To Coda:** A section marked with a double bar line and the text "To Coda".
- Coda:** A section marked with a double bar line and a cross symbol, containing a final melodic phrase.

The score includes various musical notations such as chords (A, C, G7), triplets, and dynamic markings. The piece concludes with a final chord of C major.

52

418. INSTRUMENTS - "LA VIEN ROSE"

MOD. ♩ = 120

The musical score consists of two staves. The upper staff is a treble clef melody line with a 4/4 time signature. The lower staff is a guitar accompaniment line. The score is divided into two measures by a double bar line. The first measure contains the following chords: C, C4, C6, D-, G7, D-, G7, D-, G7, A°, D-7, G7, C, C4. The second measure contains: C6, F, F6, F-6, C4(9), F6, Eb6, D-7, FØ, G7, C, C4, F, D-7, FØ. The guitar line ends with a double bar line and a repeat sign.

Two empty musical staves, one above the other, consisting of five lines each.

52

Rest

LAGRIMA

lean forward
Andante

D. C. al Fine

3x, each time a new voice

claw

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.

The image shows a handwritten musical score for the guitar, consisting of five staves of music in treble clef, 3/4 time, and the key of D major (indicated by two sharps). The score is heavily annotated with handwritten notes and symbols:

- Staff 1:** Starts with a treble clef, key signature of two sharps, and a 3/4 time signature. It features a series of notes with fingerings (0, 1, 2, 3, 4) and includes a circled '3' below the staff. Handwritten annotations include 'vib.' with arrows pointing to notes, and '1(+)(2) + 3 +'. A circled '0' is also present below the staff.
- Staff 2:** Continues the melody with fingerings and includes a circled '0' below the staff. Handwritten annotations include 'vib.' and '1(+)(2) + 3 +'. A circled '0' is also present below the staff.
- Staff 3:** Features a sequence of notes with fingerings and includes a circled '0' below the staff. Handwritten annotations include 'vib.' and '1 2 1 3 +'. A circled '0' is also present below the staff.
- Staff 4:** Includes a sequence of notes with fingerings and includes a circled '0' below the staff. Handwritten annotations include '3', '1 2 + 3 +', '1/2 I +', '2 3', and '1 2 + 3 +'. A circled '0' is also present below the staff.
- Staff 5:** Concludes the piece with notes and fingerings, including a circled '0' below the staff. Handwritten annotations include '1/2 II', '3 +', and '1 2 3 1'.

Throughout the score, there are numerous handwritten annotations including 'vib.' (vibrato) with arrows, circled numbers (0, 3, 4), and various rhythmic or fingering notations. The right margin of the page shows fragments of other musical staves, likely from the adjacent page.

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

1 of 5

ISAAC ALBENIZ
(1860-1909)

Trans. by Albert Valdes Blain

Allegro

Breathe!

1

55

Musical staff with treble clef, key signature of one sharp (F#), and a series of eighth notes. A wavy line below the staff indicates a tremolo effect.

Musical staff with treble clef, key signature of one sharp, and eighth notes. Includes handwritten annotations: "res. closer to bridge" with an arrow pointing to the right, and "Fingering!" with arrows pointing to specific notes. Chords are labeled "C VII".

Musical staff with treble clef, key signature of one sharp, and eighth notes. Chords are labeled "C VII".

Musical staff with treble clef, key signature of one sharp, and eighth notes. Includes handwritten annotations: circled numbers 1, 3, 4, 5, and a dotted line with a vertical bar. Chords are labeled "C VII".

Musical staff with treble clef, key signature of one sharp, and eighth notes. Chords are labeled "C VII".

Musical staff with treble clef, key signature of one sharp, and eighth notes. Includes handwritten annotations: circled numbers 4, 5, 1, 2, 5, 4, 5 and a downward arrow labeled "Fingering". Chords are labeled "C VII".

Musical staff with treble clef, key signature of one sharp, and eighth notes. Chords are labeled "C VII".

Musical staff with treble clef, key signature of one sharp, and eighth notes. Includes handwritten annotations: circled numbers 1, 2, 3, 4, 5, 6 and a circled "3". Chords are labeled "C VIII".

Musical staff with treble clef, key signature of one sharp, and eighth notes. Chords are labeled "C VIII".

C VII

C VIII

C VII

C VII

C VII

C VII

1/2 C VII

pizzicato

19th fret
1st string

① (12) 3 + | (12) 3 + | (1234) 3 + | 2(34) 4 of 5

C III Harm. 8

C II Harm. 8

C VII

C III Harm. 8

C II

C V

rit.

slide rit.

BREATH

COUNT

rit.

Connect

④

LOVE STORY

Theme from the Paramount Picture *LOVE STORY*

TENOR SAX

Music by FRANCIS LAI

Em

Em
G@II
Slowly

B7
D@II

The musical score is written on four staves in treble clef with a 4/4 time signature. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of eighth and quarter notes. The second staff continues the melody and includes a first ending bracket labeled '1.' above it. The third staff includes a second ending bracket labeled '12.' above it, with a double bar line and repeat sign at the end. The fourth staff continues the melody. Handwritten annotations include 'Em' on the left margin, 'Em G@II Slowly' above the first staff, and 'B7 D@II' above the second staff.

MALAGUEÑA

The musical score for 'MALAGUEÑA' is written in treble clef, 3/4 time, and G major. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts on a G4 and moves through various intervals, with fingerings (0, 1, 2) and dynamics (p, m) indicated. The second staff continues the melody, ending with a double bar line and a repeat sign. The third staff features a sequence of notes with fingerings (3, 4) and dynamics (p, m). The fourth staff includes a triplet of eighth notes and a quarter note, with fingerings (3, 4) and dynamics (p). The fifth staff continues with a triplet and a quarter note, with fingerings (3, 4) and dynamics (p). The sixth staff shows a sequence of notes with fingerings (3, 4) and dynamics (p). The seventh staff continues the melody. The eighth staff concludes the piece with a final cadence, marked with a double bar line and a repeat sign.

Maria Elena

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

Or like the shore to the sea;
 mi mis ba - ña al mar - cén.

Like min - utes are to an hour,
 Porque - res ni mi que - rer.

Dar - ling, so you are to me,
 reina na de mi ca - ra - zón.

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

Here in my heart or my eyes,
 que - res no - do mi que - rer. Ma - ri - a E - le - na,
 (Tu - yo es mi ca - ra - zón)

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

Handwritten: Mar. 2

Handwritten: N.C.

Maria Elena 2

Handwritten notes: *1/4 6/8 3*

can't you see how much I care? To

me your voice is like the ebb-o of a sigh and

when you're near my heart can't speak a - bove a sigh. Ma - ri - a E - le - na,

say that we will nev - er part. Ma - ri - a E - le - na,

take me to your heart; A

love like mine is great e-nough for two, To share this

love is real-ly all I ask of you. Ma - ri - a E - le - na,

you, my love.

Handwritten notes: *1/4 6/8 4*

Handwritten note: *58*

G7B5

C

G7B5

can't you see how much I care? To

me your voice is like the ebb-o of a sigh and

when you're near my heart can't speak a - bove a sigh. Ma - ri - a E - le - na,

say that we will nev - er part. Ma - ri - a E - le - na,

take me to your heart; A

love like mine is great e-nough for two, To share this

love is real-ly all I ask of you. Ma - ri - a E - le - na,

you, my love.

C

C/E

Ebdim7

Dm7

G7

Cmaj7

Cdim7

C

N.C.

C

Dm7

G7

E7

Am

Fm6/Ab

Ab7

C/G

C6

D7

G7

C

Edim7

G7

N.C.

C

Fm6

C

C6/G

277.

INSTRUMENTS "MATILDA"

CALYPSO

BRIGHT $\text{♩} = 144$

The musical score consists of six staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The music is written in a rhythmic style characteristic of calypso, with eighth and sixteenth notes. Chords are indicated by circled letters: Bb, Bb7, Eb, F7, and F. A 'FINE' box is placed above the fourth staff. The fifth staff continues the melodic line with chords Bb, Bb7, Eb, F7, and Bb. The sixth staff concludes the piece with a final chord of F7 and a double bar line. Below the sixth staff are three empty staves.



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Mexican Hat Dance

Trad.

Presto



Please select your favorite color and get a surprise!

PAGE : 2

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14

18

21

24

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

[VERSE]

C	Em/D	Am	G7
1 2 3	1 2 3	1 2 3	1 2 3
e	0-0-0	0-0-0	0-0-0
B	3-3-3	3-3-3	3-1-1
G	0-0-0	0-0-0	2-2-2
D	2-2-2	0-0-0	2-2-2
A	3-3-3	2-2-2	0-0-2
E			3-3-3

Fmaj7	G7
1 2 3	1 2 3
e	1-5-3
B	1-5-3
G	5-4-4
D	3-3-3
A	3-3-3
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	0-0-0	0-0-0
B	3-3-3	3-3-3	3-1-1
G	0-0-0	0-0-0	2-2-2
D	2-2-2	0-0-0	2-2-2
A	3-3-3	2-2-2	0-0-2
E			3-3-3

Fmaj7	G7
1 2 3	1 2 3
e	1-5-3
B	1-5-3
G	5-4-4
D	3-3-3
A	3-3-3
E	1-3-3

Fmaj7	Em	E
1 2 3	1 2 3	1 2 3
e	5-5-5	5-5-5
B	6-6-6	8-8-8
G	4-4-4	9-9-9
D	7-7-7	9-9-6
A	8-8-8	8-8-8
E		0-0-0

Am	Am/G	D7/F#
1 2 3	1 2 3	1 2 3
e	0-0-0	0-0-0
B	1-1-1	1-1-1
G	2-2-2	2-2-2
D	2-2-2	0-0-0
A	0-0-0	0-0-0
E	3-3-3	2-2-2



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

Fmaj7	G7
1 2 3	1 2 3
1 2 3	1 2 3
e	1-5-3
B	1-5-3
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	0-0-0	0-0-0
B	3-3-3	3-3-3	3-1-1
G	0-0-0	0-0-0	2-2-2
D	2-2-2	0-2-2	0-0-0
A	3-3-3	2-2-2	0-0-2
E			3

Fmaj7	G7
1 2 3	1 2 3
1 2 3	1 2 3
e	1-5-3
B	1-5-3
G	5-4
D	3-3
A	3-0-2
E	1-3-3

Fmaj7	Em	E
1 2 3	1 2 3	1 2 3
1 2 3	1 2 3	1 2 3
e	5-5	
B	6-8	5-3
G	4-9	4-4
D	7-9	6-6
A	8-8	
E		0

Am	Am/G	D7/F#
1 2 3	1 2 3	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	2-2-2
D	2-2-2	0-0-0
A	0-0-0	
E	3-3-3	2

Col

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-----0-----
 A -0-----0-----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-----0-----
 A -0-----0-----0-----0-----0-----2-----
 E -----3-----3-----0-----

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

[CODA]

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

#-----#
#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

I knew a man Bojangles and he danced for you
D F#m Am Bm G7

In worn out shoes
GF AG7
with silver hair a ragged shirt and baggy pants
D F#m Bm

The old soft shoe
G A
He jumped so high, jumped so high
GF F#m Em F#m7 Em1 Bm Am
Then he'd lightly touch down.
E7 D1 A7 G7

(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.

Sixteenth

Free Sheet Music
by Music and You

Nearer my God to Thee

Arranged by
Alana LaGrange

Handwritten guitar chords for the first system:

C G Am F C G C G Am F
F C Dm Bb F C

Handwritten guitar chords for the second system:

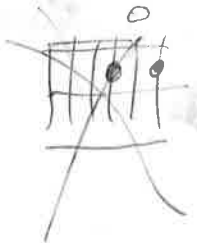
C G C C F C C C F C G
F C F F Bb F F F Bb F C

Handwritten guitar chords for the third system:

C G Am F C G C
F C Dm Bb F C F

NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT

CD



A sophisticated blues of the 1920's.

A7 D s s F#7 B7
Once I lived the life of a mil - lion - aire, —

G s s B7 Em. G s s C#7
Spend - ing my mon - ey and I did - n't care. — Tak - ing my friends out for a

D s B7 s s E7 A7
night - y fine time. — Drink - ing high - price liq - uor, cham - pagne, and wine. —

D s s F#7 s B7 s G s s B7
When I be - gan — to fall so low, — I did - n't have a friend and

Em. G C#7
no place to go. If I ev - er get my hands on a

D B7 s s E7 A7
dol - lar a - gain, — I'm gon - na hold on to it till the ea - gle grins. —

Refrain

D F#7 B7 G B7 Em.
No - bo - dy knows you — when you're down and out. —
(2nd time hum to measure 15)

G C#7 D B7 s E7
In your pock - et, not one pen - ny. — And your friends, — you

A7 D s s F#7 B7
have - n't an - y. But as soon as you get on your feet a - gain, —

G s s B7 s Em.
Ev - 'ry - bo - dy wants to be your long - lost friend. — It's

G C#7 s D [F7b5] B7 s E7 s s s
might - y strange, — with - out a doubt — No - bo - dy knows you when you're
No gal can use you when you're

A7 s D Final ending D D7
down and out. — down — and out, I mean. —

B7 E7 s A7 s D
When — you're down — and — out. —

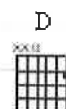
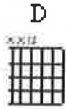
64

PARADISE

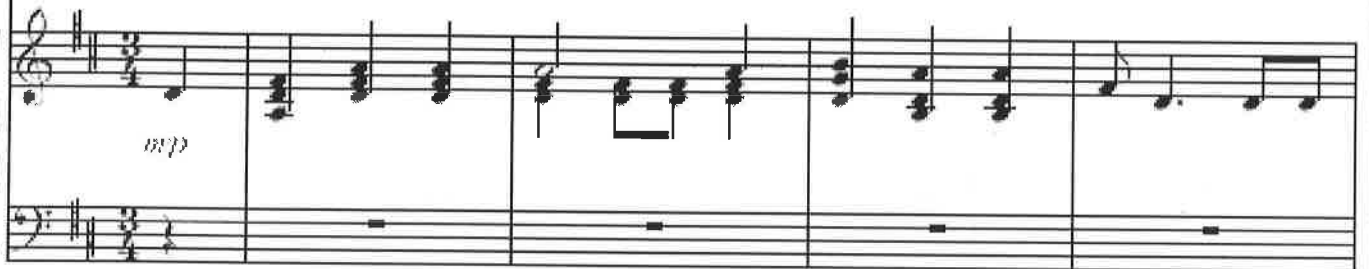
Moderately, not too slow

Words and Music by
JOHN PRINE

Verse



1. When I was a child, my fam - 'ly would trav - el down to



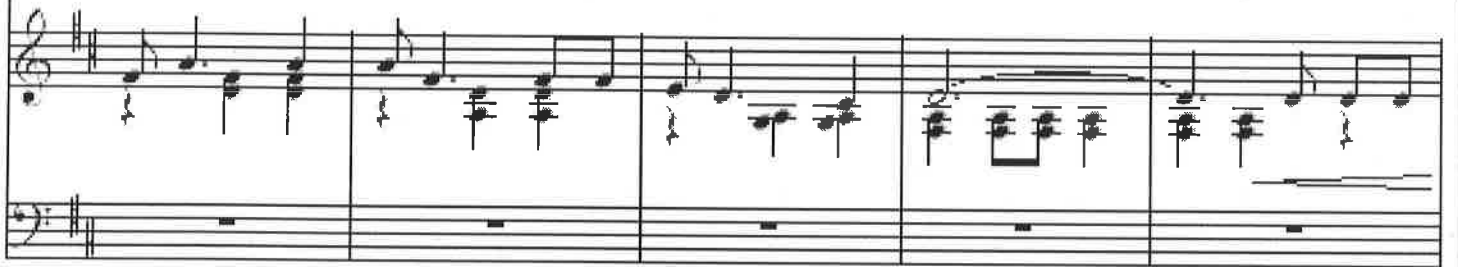
A7



D



West-ern Ken - tuck-y, where my par-ents were born, and there's a



G



D



back - wards old town that's of - ten re - mem - bered _____ so man - y

PLAISIR D'AMOUR

GIOVANNI MARTINI

Slowly

BI BIII BVI BIII

BI BIII BIII

BIII BI BIII BIII

BI BI BIII BI BI BIII BI BI BIII

BI BI BIII BI BI BIII BII BIV

molto rit.

Leb

First line of musical notation. It features a treble clef and a key signature of three sharps (F#, C#, G#). The music is written on a single staff. Above the staff, there are two chord markings: 'BV' and 'BII', each with a horizontal line underneath it. The notation includes eighth notes, quarter notes, and half notes, with some notes beamed together. Fingerings are indicated by numbers 1, 2, 3, and 4. There are also some lower notes on the staff, possibly indicating a bass line or a specific voicing.

Second line of musical notation. It continues from the first line. Above the staff, there are two chord markings: 'BII' and 'BII', each with a horizontal line underneath it. The notation includes eighth notes, quarter notes, and half notes, with some notes beamed together. Fingerings are indicated by numbers 1, 2, 3, and 4. There are also some lower notes on the staff.

Third line of musical notation. It continues from the second line. Above the staff, there is a chord marking: 'BII' with a horizontal line underneath it. The notation includes eighth notes, quarter notes, and half notes, with some notes beamed together. Fingerings are indicated by numbers 1, 2, 3, and 4. The instruction 'rit.' (ritardando) is written below the staff. There are also some lower notes on the staff.

Fourth line of musical notation. It continues from the third line. Above the staff, there is a chord marking: 'BIX' with a horizontal line underneath it. The notation includes eighth notes, quarter notes, and half notes, with some notes beamed together. Fingerings are indicated by numbers 1, 2, 3, and 4. The instruction 'a tempo' is written below the staff. There are also some lower notes on the staff.

Fifth line of musical notation. It continues from the fourth line. Above the staff, there are three chord markings: 'BII', 'BVII', and 'BIV', each with a horizontal line underneath it. The notation includes eighth notes, quarter notes, and half notes, with some notes beamed together. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. There are also some lower notes on the staff.

Sixth line of musical notation. It continues from the fifth line. Above the staff, there are two chord markings: 'BVI' and 'BIX', each with a horizontal line underneath it. The notation includes eighth notes, quarter notes, and half notes, with some notes beamed together. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. There are also some lower notes on the staff.

leb

BVII — BIV — BVII

rit.

BII — BIV

a tempo

BV — BII

BII — BII

BII

BII

BII

rit.

SBMP 28

Poor Wayfarin' Stranger

S.A.I.B.

Freely

arr. Randall Gill

Piano

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) with a piano (p) dynamic marking.

Musical notation for the first line of lyrics, including a vocal line and piano accompaniment. Handwritten annotations include "Finger p" above the vocal line and "Am", "Dm", and "Am" above the piano line. The lyrics are: "I am a poor way-far-in' stran-ger a trav'-lin'".

Musical notation for the second line of lyrics, including a vocal line and piano accompaniment. Handwritten annotations include "D", "Dm", "Am", "Dm", and "Am" above the vocal line. The lyrics are: "through this world of woe. But there's no sick-ness toil nor".

Musical notation for the third line of lyrics, including a vocal line and piano accompaniment. Handwritten annotations include "D", "Dm", and "Am" above the vocal line. The lyrics are: "dan-ger, in that bright world to which".

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67

Poor Wayfarin Stranger

4

F is G7 C Dm F

mf

Rassey *mf*

I'm go - in' there to see my fath - er, I'm go - in'

I'm go - in' there to see my fath - er, I'm go - in'

G7 E7 Am Dm Am

there no more to roam, I'm just a - go - in' o - ver

there no more to roam.

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D Dm Am

p

Jor-dan, I'm just a - go - in' o - ver home.

p

67

18/4
152

F = 112

consistent sound/clarity

TWO CONCERT MASTERPIECES

RECUERDOS DE LA ALHAMBRA

Francisco Tárrega (1852-1909)

1. chords

2. $\frac{1}{16}$ ths

3. $\frac{1}{32}$ ths

Andante (♩ = 72)
a m i

NO BUZZING

Sunday 11/15

$\frac{1}{2}$ IX

69

Handwritten musical notation at the top right of the page.

Play this! 2/4

First line of musical notation with a treble clef, a key signature of one flat, and a 2/4 time signature. It includes a circled 'a m3' and a 'C' chord symbol above the staff.

Tuesday
← 11-17

Second line of musical notation, starting with a 'D' chord symbol above the staff. It features a circled 'I' and a circled '3'.

wait
for
open E

Third line of musical notation, starting with an 'E' chord symbol above the staff. It includes circled '1' and '2' fingerings.

STOP

Fourth line of musical notation, starting with a circled 'II' above the staff. It includes circled '0', '1', '2', and '3' fingerings.

! DON'T SKIP

Fifth line of musical notation, continuing the piece with various fingerings.

Sixth line of musical notation, starting with an 'E' chord symbol above the staff. It includes circled '1', '2', '3', and '4' fingerings.

← transition →

Seventh line of musical notation, ending with a circled '3' and '4'.

Handwritten notes at the bottom left of the page.

get the whole thing! 3 of 4

← draws ✓

II

p

IV

IV

p

DON'T SKIP

p

count

STOP

II

p

3

IV

Return to start of piece ✓

2.

p

D.C.

3.

II

p

II

IV

p

II

IV

return to start of A major section

4/4

TWO CONCERT MASTERPIECES

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a series of sixteenth-note chords. Fingering numbers 2, 4, 1, and 2 are visible. A circled '2' is at the beginning.

mf

Musical staff 2: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a series of sixteenth-note chords. Fingering numbers 1, 2, 3, and 2 are visible. A double bar line with a repeat sign is above the staff.

Musical staff 3: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a series of sixteenth-note chords. Fingering numbers 0, 3, 2, and 0 are visible.

Musical staff 4: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a series of sixteenth-note chords. Fingering numbers 0, 1, 2, and 0 are visible.

Musical staff 5: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a series of sixteenth-note chords. Fingering numbers 3, 2, 1, 2, 0, 1, 2, 0, 1 are visible. A circled '3' is at the beginning. A circled '2' is in the middle. A circled '0' is at the end. A circled '1' is at the very end.

Handwritten mark

Musical staff 6: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a series of sixteenth-note chords. Fingering numbers 0, 2, 3 are visible. A double bar line with a repeat sign is above the staff.

Musical staff 7: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a series of sixteenth-note chords. Fingering numbers 1, 2, 0, 2, 4, 2, 0, 2 are visible. A double bar line with a repeat sign is above the staff. The word 'ritard.' is written above the staff. The word 'diminuendo' is written below the staff. The letter 'p' is written below the staff.

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.

Vigorously

Traditional

Musical notation for the first two lines of the song. The first line is marked 'A' and 'E'. The second line is marked 'A', 'D', 'E', and 'A'. The key signature is one sharp (F#) and the time signature is 2/4.

1. Ain't gon - na work on the rail - road, _____ Ain't gon - na work on the farm, _____
 Chorus: Roll in my sweet ba - by's arms _____ Roll in my sweet ba - by's arms _____

Lay a - round the shack 'til the mail - train comes back And I'll roll in my sweet ba - by's arms. _____
 Lay a - round the shack 'til the mail - train comes back And I'll roll in my sweet ba - by's arms. _____

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.

Wide open

Traditional

Musical notation for the first two lines of the song. The first line is marked 'G' and 'C'. The second line is marked 'C', 'G', 'D', and 'G'. The key signature is one sharp (F#) and the time signature is 2/4.

1. I'm go - in' down the road feel - in' bad _____ I'm go - in' down the road feel - in' bad _____ I'm
 go - in' down the road feel - in' bad Lord, _____ Lord, And I ain't a - gon - na be treat - ed this a - way. _____

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.

Stand-ing on the cor-ner with the low down blues great big hole in the bot-tom of my shoes

ho-ney let me be your Sal - ty Dog Let me be your Sal - ty Dog or

I won't be your man at all hon-ey let me be your Sal - ty Dog.

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.

Wish that I was on old Rock-y Top down in the Ten-nes-see hills Ain't no smog-gy

smoke on Rock-y Top ain't no tel-e-phone bills Rock-y Top you'll al-ways be

home sweet home to me Good old Rock - y Top

Rock - y Top Ten - nes - see Rock - y Top Ten - nes - see.

649 71

Sequirias (cont'd)

CV *m i m i*

1 2 3 4 5 6

1 2 3 4 5 6

CV CV *a m i*

$\frac{1}{2}$ CVI $\frac{1}{2}$ CVIII

$\frac{1}{2}$ CVI

D.C. al Fine
72

The musical score consists of ten staves of guitar notation. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation is dense and technical, featuring numerous triplets, sixteenth notes, and slurs. Fingerings are indicated by numbers 1, 2, 3, and 4. Dynamics such as 'p' (piano) and 'f' (forte) are used throughout. There are also circled numbers 1, 2, 3, and 4, and circled 'd' characters scattered throughout the score, likely indicating specific techniques or fingerings.

Arr. Fredrick Noad

Signiriyas

Playing Flamenco Music

SILVER SAND RAG

Trad.

$\frac{1}{2}$ BII

$\frac{1}{2}$ BII

$\frac{1}{2}$ BI

$\frac{1}{2}$ BI $\frac{1}{2}$ BII

D.C.
al Signe

Coda $\frac{1}{2}$ BI



Simple Gifts

An Appalachian Shaker Song

Joseph Brackett

(47)

'Tis the gift to be sim-ple, 'tis the gift to be free. 'Tis the
gift to come down where we ought to be. And when we find our-selves in the
place just right, 'Twill be in the val - ley of love and de-light.
When true sim-pli-ci-ty is gained. To bow and to bend we shan't be a sham'd. To
turn, turn will be our de-light, Till by tur-ning, tur-ing we come round right.



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

Moderato

The musical score for 'SOLEARES DE MONTES' is presented in a single system of ten staves. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato'. The score begins with a treble clef and a key signature of one sharp. The first staff starts with a power chord (C-1) and a circled '3' indicating a triplet. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and triplets. Fingerings are indicated by letters 'a', 'm', and 'i'. The score includes repeat signs and a 'ritardando' (rit.) marking towards the end. The final staff is marked 'anular' with an arrow pointing to a circled note. Chord changes are noted as 'C-1 F' and 'C-3 G'. The piece concludes with a final power chord (C-3).

SOLEARES

JUAN SERRANO

SOLEARES (CONT.)

JUAN SERRANO

The first system of the musical score for 'SOLEARES' consists of five staves. The top staff is the vocal line, featuring a melody with various ornaments and slurs. The lower staves are for guitar accompaniment, showing chord diagrams and rhythmic patterns. Chords such as E, Mi, E7, Fmaj7, Fa, E(b9), and C7 are indicated. The system is marked with a 'p' (piano) dynamic and includes measures 3, 6, 8, 10, and 12.

The second system of the musical score continues the piece. It features five staves with a vocal line and guitar accompaniment. Chords like F, E, E7, Am, Am sus, G6, G6 sus, G6 sol, C, CDo, C7, G7, G7(b6), and F7(b6) are shown. The system includes measures 3, 6, 8, 10, and 12, with a 'p' dynamic marking.

Moderately

Sound of Silence

Hel - lo dark - ness my old



friend, I've come to talk with you a - gain,



Be-cause a vi - sion soft - ly creep - ing, left its seeds while I was



sleep - ing, And the vi - sion that was plant - ed in my brain



still re - mains with - in The Sound Of Si - lence.

SPANISH EYES

Words by CHARLES SINGLETON and EDDIE SNYDER
 Music by BERT KAEMPFFERT

Moderately



mf

Blue
Blue

Span - ish
Span - ish

eyes,
eyes,

tear-drops are fall - ing
pret - ti - est eyes in

D7



from your Span - ish eyes.
all of Mex - i - co.

Please,
True

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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. There are triplets of eighth notes in the vocal line at the end of the system.

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

The second system continues the vocal line and piano accompaniment. A guitar chord diagram for G major is shown above the vocal staff. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with similar patterns. A fermata is placed over the final note of the vocal line.

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

The third system shows the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with eighth-note patterns. The vocal line ends with a half note G4.

love your heart can hold. Please

The fourth system features a guitar chord diagram for G7 above the vocal staff, a guitar chord diagram for C major above the piano staff, and a guitar chord diagram for Cm (3fr) above the vocal staff. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with eighth-note patterns. A fermata is placed over the final note of the vocal line.

Spanish eyes 3

Cm6

G

say Si Si. Say

D7

G

you and your Span - ish eyes will wait for me.

Ab

4fr

Span-ish eyes, wait for me, say Si

G

Ab

4fr

G

Si!

INSTRUMENTS

"STAR DUST"

113.

BALLAD J = 96

Handwritten musical score for "Star Dust" in G major, 4/4 time, ballad tempo (96 bpm). The score consists of ten staves of music with various guitar chords and melodic lines. The chords are circled and include: C, C7, C+, F6, F#6, E-7, A7, Dm7, G7, G9, G7, F6, G7, G+, C, C6, D9, C, D7, G7, Dm7, G7, G9, G7, C+, F6, F#6, C, E-7, A7, Dm7, A7, Dm7, F#6, D7(b9), F#6, Ab+, F#7, C, G, A-7, C, B7, B7(b9), E7, E7, F6, A7, A9, G7, C, Ab7, F#6, G7, C+, C, C6, E-7, C+6, E-7, C6. The score concludes with a double bar line and the instruction "D.C." (Da Capo).

Summertime

(opera: Porgy and Bess) (1935)

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

©George Gershwin

— songs —

(1898-1937)

arr.: Guy Bergeron

♩ = 78
♪ = 78

Intro

voice
(flute)
(violin)

The musical score is written in 4/4 time and consists of 11 staves. The first staff is the vocal line, and the subsequent staves are for piano accompaniment. The score includes various chords such as Am⁶, E⁷/B, Dm, B⁷(⁹), E, Em⁶/B B⁷, C/G, Am, D, G⁹sus⁴, Fmaj⁷, E/G[#], B⁷(⁹), Am, E⁷/B, D, G⁹sus⁴, C, F⁷, B^b, E¹³, Am, and Am⁶/9. The score also features musical notations such as slurs, accents, and dynamic markings like *staccato* and *p*.

Sway

When ma-ri-m-ba rhy-thms start to play, dance with me,
 make me sway. Like the la-zy a-cean hugs the shore,
 hold me close, away me more, Like a flow-er bend-ing
 in the breeze, bend with me, sway with ease.
 When we dance you have a way with me, stay with me,
 sway with me. Oh-er dan-ers may be on the floor, dear, but my eyes will
 see on-ly you. On-ly you have that mag-ic tech-nique, when we sway I grow
 weak, I can hear the sound of vi-o-lins, long do-fore
 it be-gins. Make me thrill as on-ly you know how,
 sway me smooth, sway me now, When ma-ri-m-ba rhy-thms
 sway me now. Sway me smooth, sway me now.

Chorus
 When we dance you have a way with me, stay with me,
 sway with me.

Chorus
 Oh-er dan-ers may be on the floor, dear, but my eyes will
 see on-ly you. On-ly you have that mag-ic tech-nique, when we sway I grow
 weak, I can hear the sound of vi-o-lins, long do-fore
 it be-gins. Make me thrill as on-ly you know how,
 sway me smooth, sway me now, When ma-ri-m-ba rhy-thms
 sway me now.

Swing Low, Sweet Chariot

Spiritual
Arranged William Wallace
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Handwritten musical score for the first system of 'Swing Low, Sweet Chariot'. It consists of five staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat (Bb). The bottom four staves are for piano accompaniment, with a bass clef on the left and a treble clef on the right. Chord symbols are written above the piano staves: F, Dm, F7, Bb, F, Dm, Cm, and G. The word 'Verse' is written below the piano staves. The word 'Verse' is also written below the vocal staff. The word 'Verse' is written below the piano staff. The word 'Verse' is written below the piano staff.

Handwritten musical score for the second system of 'Swing Low, Sweet Chariot'. It consists of seven staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat (Bb). The bottom six staves are for piano accompaniment, with a bass clef on the left and a treble clef on the right. Chord symbols are written above the piano staves: F, Dm, F7, Bb, F, Dm, Cm, and G. The word 'Verse' is written below the piano staves. The word 'Verse' is written below the piano staff. The word 'Verse' is written below the piano staff. The word 'Verse' is written below the piano staff.

83

Take five

Paul Desmond

II II VII

TAB: 5 5 3 | 5 5 3 | 5 5 0 8 10

V II II II

TAB: 6 7 6 5 8-0 3 | 5 2-3-2 5 3 | 5 4 3-5 3 4-2

VII V II II

TAB: 0 0 0 8-10 | 6 7 6 5 8-0 3 | 5 4 3-5 3 4-2

II II ✳

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

II 1. III

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

2. VII Coda repeat and fade

TAB: 1 0 1 2 2 3-1 | 0 0 0 8-10 | 5 5 3 4 4 2 2 4 5 5 4

♯ to ♯ then coda

Take five

Paul Desmond

II II VII

V II II II

VII V II II

II II ✂

II 1. III

2. VII Coda repeat and fade

⊕ to ✂ then coda

84

Temperance Reel

Key of G

Arr. Rick Williams

Part I

G Em

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

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

B 2 2 0 2 0 2 0 2 0 2 0 2 0

G Em D G

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

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

B 2 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

Part II

Em D

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

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

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

Em D G

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

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

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

85

m (Bose to treble)

TEMPESTAD (RUMBA)

up (treble to base) *

JUAN SERRANO

G = golpe

The musical score is written on ten staves. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The first staff contains a series of chords: Em, Mim, G, G, G. The second staff has Em, Mim, B7sus., and Si. The third staff has Am, Em, Mim, B7sus., and Si. The fourth staff has Am, La, Em, Mim. The fifth staff has B7sus., Si, Em, Mim. The sixth staff has B7sus., Si, Em, Mim, Am, Lam. The seventh staff has B7sus., Si, Em, Mim, Am, Lam, and CV. The eighth staff has CV, VII, CVII, B, Si. The ninth staff has CV, Am, Lam, and Em, Mim. The tenth staff has Em, Mim, and G, G, G. Handwritten notes include 'G = golpe' at the top and 'up (treble to base) *' at the top right. Dynamics like 'p' are used throughout.

THE BLUE DANUBE WALTZ

By JOHANN STRAUSS
Arranged by MICHAEL SCOTT

Delicate and flowing

mp *legato* *a tempo* *gva* *l.h. simile* *loco*

Ped. (hold) *Ped. (hold)* *Ped. (hold)* *Ped. (hold)*

The Blue Danube Waltz - 3 - 1
AF9758

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The Godfather (Love Theme)

Nino Rota

Slowly

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 3/4. The tempo marking 'Slowly' is positioned above the treble staff. The dynamics marking 'mp' is placed in the lower left of the grand staff. The first measure of the treble staff contains a melodic line starting on G4. The second measure is marked with a vertical bar line and contains the chord 'A7'. The third measure contains the chord 'F'. The fourth measure is marked with a vertical bar line and contains the chord 'A7'. The bass staff provides a harmonic accompaniment with chords corresponding to the treble staff.

The second system of musical notation continues the piece. The treble staff features a melodic line with a trill in the second measure. The bass staff continues with a steady accompaniment. The chord 'Dm' is indicated above the second measure of the treble staff.

The third system of musical notation shows further development of the theme. The treble staff has a melodic line with a trill in the second measure. The bass staff continues with a steady accompaniment. Chords 'A7', 'A7/E', 'E7', and 'A7' are indicated above the treble staff.

The fourth system of musical notation concludes the piece. The treble staff has a melodic line with a trill in the second measure. The bass staff continues with a steady accompaniment. Chords 'G', 'C', 'Dm', and 'B7/D' are indicated above the treble staff.

"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-----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-----

8-6-5-8-6-6-5-5-----
 -5-----4-5-----

7-----

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

PART THREE

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

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

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

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

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

7-9-8-9-9-8-8-----
 -8-----7-8-----

10-----

(ends.)

The Peanut Vendor

Words by L. Wolfe Gilbert & Marion Sunshine

Music by Moises Simons

Piano introduction in 2/4 time, featuring a rhythmic melody in the right hand and a steady accompaniment in the left hand.

C

G7

C

G7

It Cu - be, each mar - ry maid wakes us with this se - ren - ade:

C

G7

C

G7

Pea - nuts! They're nice and hot, pea - nuts! I sell a lot,

C

D7

G

G7

C

if you hav - n't got be - na - nas, don't be blue, pea - nuts in a lit - tle

G

G7

C

G7

C

bag are call - ing you. Don't waste them, no rum - my ache, you'll taste them

G7

C

Dm

G7

C

Dm

when you a - wake, for at the ver - y break of day, the pea - nut ven

G7

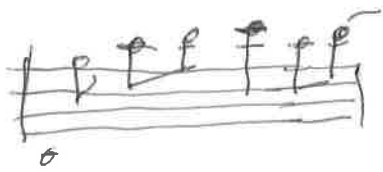
C

G7

C

G7

- dor's on his way. At dawn - ing that whis - tle blows, through ev - 'ry cit - y, town.



Peanut Vendor

and coun - try lane, you'll hear him sing his plain ol - tive lit - tle strain,

C Dm G⁷ C

and as he goes by to you he'll say: Big Jum - bos,

G⁷ C G⁷ C

big dou - ble ones, come buy those pea - nuts roast - ed to - day,

C Dm G⁷ C D⁷

come try those fresh - ly roast - ed to - day! If you're look - ing for a

G G⁷ C D⁷ C Bodim F G⁷ C

mod - el to his song, fif - ty mil - lion lit - tle mon - keys can't be wrong.

C G⁷ C

Pea - nuts! We'll meet a - gain, pea - nuts!

G⁷ C G⁷ C

I'll sing a - gain, pea - nuts! You'll eat a - gain,

G⁷ C

rall.
di your pea - nut man, that pea - nut man's gone.

C

in Gm

Theme from Romeo & Juliet

Slowly and Very Expressively

A Time For

Us some day there'll be when chains are torn by cour-age born of a love that's

free, a time when dreams so long de-sired can flour-ish

we un-veil the love we now must hide. A time for

us at last to see a life worth

while for you and me, and with our love through tears and

thorns we will en-dure as we pass sure-ly through ev-'ry storm. A Time For

Us some-day there'll be a new world,

world of shin-ing hope for you and me. A Time For me.

Handwritten guitar chords: Dm, Eb, Bb, Cm, Gm, Dm, Eb, Cm, Dm, Gm, Dm, Bb, Cm, Gm, F, Cm, Gm, Ab, Eb, Dm, Gm, Dm, Eb, Bb, Cm, Gm, Dm, Eb, Cm, Dm, Gm, Dm, Gm, Dm, Gm, Gm.

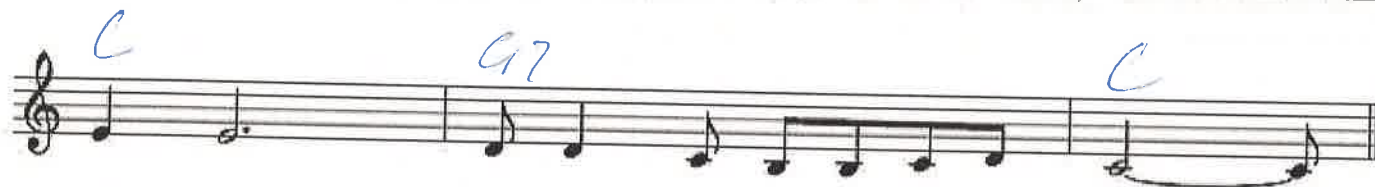
This Land Is Your Land



This land is your land, This land is my land. From Ca- li-

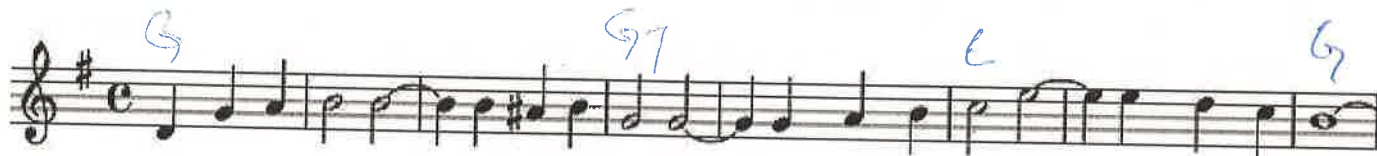


for- nia, To the New York is- land, From the red- wood fo- rests, To the Gulf Stream



wa- ters, This land was made for you and me.

You Are My Sunshine



You are my sun- shine, my on- ly sun- shine. You make me hap- py when skies are gray,



You'll ne- ver know, dear, how much I love you, Please don't take my sun- shine a- way.

THOSE WERE THE DAYS

Words & Music by GENE RASKIN

Slowly

Am

Am6

Am7

Am6

Once up - on a time there was a ta - vern
 Then the bu - sy years went rush - ing by us. We
 Just to - night I stood be - fore the ta - vern. I
 Through the door there came fa - mi - liar laugh - ter.

mp

mp

A7

Dm

Dm7

Where we used to raise a glass or two. Re - mem - ber how we' laughed a - way the
 lost our star - ry no - tions on the way. If by chance I'd see you in the
 No - thing seemed the way it used to be. In the glass I saw a strange re -
 "saw your face and heard you call my name. Oh my friends we're old - er - but no

Am7

Am6

B7

E7

hours. And dreamed of all the great things we would do. Those Were The
 ta - vern, We'd smile at one an - oth - er and we'd say - Those Were The
 flec - tion, Was that lone - ly fel - low real - ly me? Those Were The
 wis - er, For in our hearts the dreams are still the same. Those Were The

mf

Warmly *18 Night*



To - night, To - night, won't be just an - y



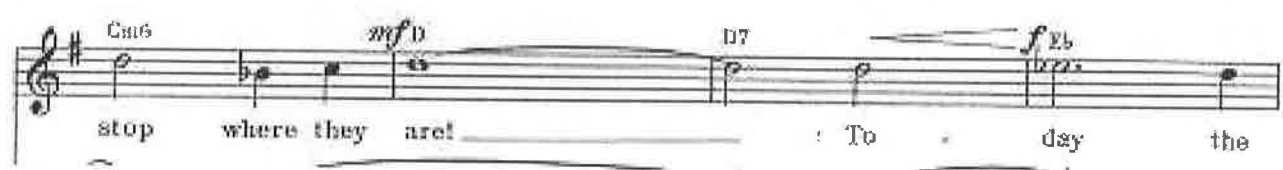
night. To - night there will be no morn - ing



star, To - night, To - night, I'll

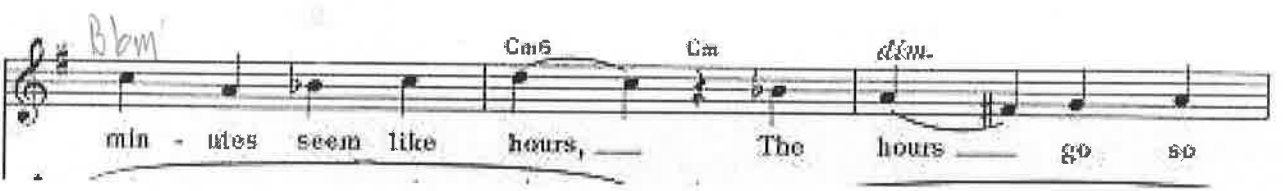


see my love to - night, And for us stars will



stop where they are! To - day the

Bbm



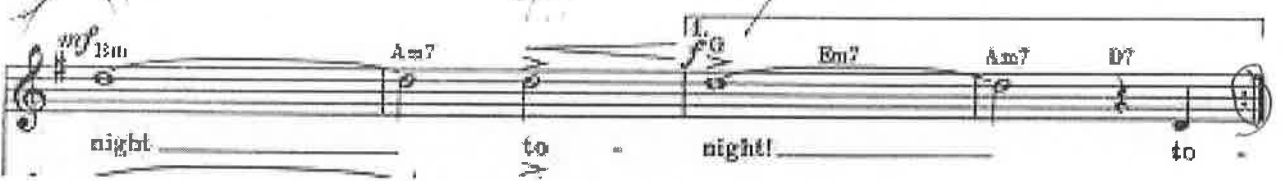
min - utes seem like hours, The hours go so



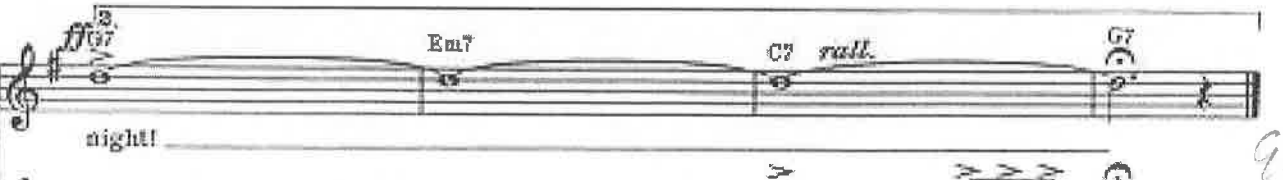
slow - ly And still the sky is light.



moon, burn bright, And make this end-less day end-less



night to - night! to



night!

♪ ♪ = ♪ ♪

TURKEY RAG

Trad.

Capo fret 1



TZENA TZENA

I. MIRON
and J. GROSSMAN
Arranged by ROBERT SCHULTZ

Fast and lively

5 *mf* *non legato*

1

Tze - na tze - na tze - na tze - na
al na al na al na al na

ha - ba - not ur' - e - na cha - ya - lim ba - mo - sha -
al na tit - cha - be - na mi - ben cha - yil ish ta -

va - tze - na tze - na
va - al na al na

3
1

ha - ba - not ur' - e - na cha - ya lim ba - mo - sha -
al na tit - cha - be - na mi - ben chi - yil ish tza -

2 4

Tzena Tzena - 2 - 1

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95

Moderate Waltz Tempo

Vega on Discs

Now the

ha - ci - on - da's dark the town is sleep - ing - ing. Now the time has come to part -

the time for weep - ing - ing. Va - ya Con Di - os may

dar - ing. May God be with you my love -

Now the vil - lage miss - ion bells are soft - ly ring - ing - ing.

If you list - en with your heart you'll hear them sing - ing - ing.

Va - ya Con Di - os my dar - ling -

May God be with you my love - Where -

ev - er you may be fill be be - side you. Al -

though you remain - y mil - lion dreams a way. Each

night I'll say a pray'r a pray'r to guide you to

best - en ev - 'y hour - ly hour of ev - 'y hour - ly day Now the

dawn is break - ing through a gray to - mor - row But the

men - o - rus we share are there to bor - row

Va - ya Con Di - os my dar - ling -

with you my love - Now the love -

96

~~song was about~~

Villa Lobos (Ante)

Musical staff with treble clef, key signature of one sharp (F#), and time signature of 3/4. It features a melodic line with eighth and sixteenth notes. Above the staff, Roman numerals VII and VI are written with horizontal lines indicating the measure range for each. The staff ends with a double bar line and repeat dots.

Musical staff with treble clef, key signature of one sharp (F#), and time signature of 3/4. It features a melodic line with eighth and sixteenth notes. Above the staff, Roman numerals V and IV are written with horizontal lines indicating the measure range for each. The staff ends with a double bar line and repeat dots.

Musical staff with treble clef, key signature of one sharp (F#), and time signature of 3/4. It features a melodic line with eighth and sixteenth notes. Above the staff, Roman numerals III and II are written with horizontal lines indicating the measure range for each. The staff ends with a double bar line and repeat dots.

Musical staff with treble clef, key signature of one sharp (F#), and time signature of 3/4. It features a melodic line with eighth and sixteenth notes. Above the staff, Roman numeral I is written with a horizontal line indicating the measure range. The staff begins with a piano dynamic marking 'p.' and ends with a double bar line and repeat dots.

Musical staff with treble clef, key signature of one sharp (F#), and time signature of 3/4. It features a melodic line with eighth and sixteenth notes. Above the staff, Roman numeral VII is written with a horizontal line indicating the measure range. The staff begins with a piano dynamic marking 'p.' and includes handwritten annotations: 'No Repeat' with a circled measure and a star symbol.

Musical staff with treble clef, key signature of one sharp (F#), and time signature of 3/4. It features a melodic line with eighth and sixteenth notes. Above the staff, Roman numeral II is written with a horizontal line indicating the measure range. The staff includes handwritten annotations: 'No Repeat' with a circled measure and 'F# 7' above it.

Musical staff with treble clef, key signature of one sharp (F#), and time signature of 3/4. It features a melodic line with eighth and sixteenth notes. Above the staff, Roman numeral II is written with a horizontal line indicating the measure range. The staff begins with a piano dynamic marking 'p.' and includes a circled measure.

Musical staff with treble clef, key signature of one sharp (F#), and time signature of 3/4. It features a melodic line with eighth and sixteenth notes. Above the staff, Roman numeral VII is written with a horizontal line indicating the measure range. The staff includes handwritten annotations: 'B7' above a measure and 'C7' above another measure. The staff ends with a piano dynamic marking 'p.' and a double bar line.

Musical staff with treble clef, key signature of one sharp (F#), and time signature of 3/4. It features a melodic line with eighth and sixteenth notes. Above the staff, Roman numerals VII and IX are written with horizontal lines indicating the measure range. The staff includes handwritten annotations: 'rall.' at the beginning, 'harm.' above a section of notes, 'rall.' above another section, and 'Lento' above a circled measure. The staff ends with a piano dynamic marking 'p.' and a double bar line.

G A B G E B G E A G E
12 7 12 12 12 12 5 12 7 5 5
M.F. 6679/11

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

mf mf

3 2 1 4

mf mf

3 2 1 4

E | | 0 | 7 | 12 | 11h12 | |
 B | | 0 | 8 | 9 | 11h12 | |
 G | | 0 | 9 | 11h12 | 8h9 | |
 D | | 2 | 2 | 9 | 8h9 | |
 A | | 2 | 2 | 9 | 9h10 | 6h7 | |
 E | | 0 | 0 | 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

E | | 2 | 2 | 2 | 2 | |
 B | | 2 | 2 | 2 | 2 | |
 G | | 3 | 3 | 3 | 3 | |
 D | | 2 | 2 | 2 | 2 | |
 A | | 4 | 4 | 4 | 4 | |
 E | | 2 | 2 | 2 | 2 | |

1 1 3 2

2 1 3 4

E | | 2 | 2 | | 7 | 7 | |
 B | | 4 | 4 | 4 | 7 | 7 | |
 G | | 2 | 2 | 2 | 8 | 8 | |
 D | | 4 | 4 | 4 | 7 | 7 | |
 A | | 3 | 3 | 3 | 9 | 9 | |
 E | | 2 | 2 | 2 | 7 | 7 | |

1 3 2 4

1 1 3 2

E | | 0 | 0 | | 0 | 0 | |
 B | | 0 | 0 | 0 | 0 | 0 | |
 G | | 0 | 0 | 0 | 0 | 0 | |
 D | | 2 | 2 | 2 | 2 | 2 | |
 A | | 2 | 2 | 2 | 2 | 2 | |
 E | | 0 | 0 | 0 | 0 | 0 | |

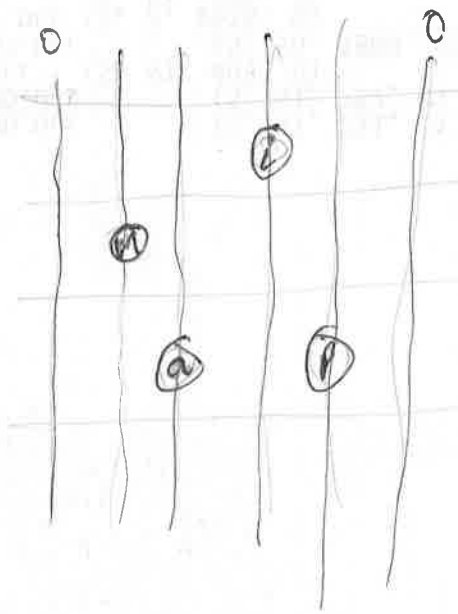
2 1

2 3 4

E | | 0 | 0 | | <12> | |
 B | | 0 | 0 | | <12> | |
 G | | 0 | 0 | | <12> | |
 D | | 2 | 2 | | <12> | |
 A | | 2 | 2 | | <12> | |
 E | | 0 | 0 | | <12> | |

2 1

E | | <12> | | <5> | |
 B | | <5> | | 8 | |
 G | | <5> | | 9 | |
 D | | 10 | | 11 | |
 A | | 8 | | 11 | |
 E | | 0 | | 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.

Musical score for 'Wayfarin' Stranger' in 4/4 time. The score consists of three staves. The first staff contains the melody with notes and rests. The second and third staves contain the accompaniment, primarily using chords. Chord symbols are placed above the notes: Am, Dm, Am, Dm, Am, Dm, E7, Am. The piece ends with a double bar line and a repeat sign.

32

Shenandoah

Arr. by W. Bay

Musical score for 'Shenandoah' in 4/4 time. The score consists of four staves. The first staff contains the melody with notes and rests. The second, third, and fourth staves contain the accompaniment, primarily using chords. Chord symbols are placed above the notes: C, Am, F, C, F, C, F, Am, G, C, Am, Em, Am, G7, C, C, Am, F, C, F, C, F, Am, G, C, Am, Em, Am, G7, C. The piece ends with a double bar line and a repeat sign.

The Blue Bells of Scotland

Arr. by Mel Bay

Guitar Solo

Moderato

Musical score for 'The Blue Bells of Scotland' in 4/4 time. The score consists of two staves. The first staff contains the melody with notes and rests. The second staff contains the accompaniment, primarily using chords. Chord symbols are placed above the notes: C, G, F, C, F, C, G7, C, C, G, F, C, F, C, G7, C. Below the second staff, a count is provided: Count: 4 1 2 3 4 1 2 3 4 &. Chord symbols are placed below the count: C, Am, G, D7, G7, C, G, F, C, F, C, G7, C. The piece ends with a double bar line and a repeat sign.

26

98

We shall Overcome

1. We Shall O - ver - come,
 2. We'll walk hand in hand,

We Shall O - ver - come,
 We'll walk hand in hand,

We Shall O - ver - come some
 We'll walk hand in hand some

day.
 day.

Oh, deep in my
 Oh, deep in my

heart I do be - lieve
 heart I do be - lieve

We Shall O - ver come some
 We Shall O - ver come some

1. day.