

WHAT A WONDERFUL WORLD

100

Arranged by
JOHN BRIMHALL

Words and Music by
GEORGE DAVID WEISS and BOB THIELE

Slowly *mp*

The musical score is written for piano and voice. It consists of five systems of music. Each system includes a vocal line and a piano accompaniment line. The piano part features various chords and fingerings indicated by numbers 1-5. The lyrics are: "I see trees of green, red roses too, I see them bloom for me and you, and I think to my-self What a won-der-ful world. I see skies of blue and clouds of white, the babies cry, and I watch them grow, they'll learn much more than I'll ever know, and I think to my-self bright bles-sed day, the dark sac-red night, and I think to my-self they'll learn much more than I'll ever know, and I think to my-self What a won-der-ful world. The col-ors of the rain-bow, so".

Chords and fingerings shown in the score include: F, Am, Bb, Gm7, A7, Dm, Db, C7, F+, Bbmaj7, F, Gm7, A7, Dm, Db, C7, F, Bb, F, C7.

100a



Chords: F, C7

pret - ty in the sky, are al - so on the fac - es of

1 2 4 3

Chords: F, Dm, C

peo - ple go - in' by, I see friends shak - in' hands, say - in',

2 1

Chords: Dm, C, Dm, F#dim, Gm7, F#dim, C7

"How do you do!" They're real - ly say - in' "I love you," I hear

5 1 1 5 2 1

D.S. al Coda

Coda

Chords: F, Am7(b5), B7, Gm7

world. Yes, I think to my - self

5 1 3 1 2

Chords: C9, F, Bb6, F

What a won - der - ful world.

3 5 1 2 1 3

Slowly

When I'm 64

When I get old er, los - ing my hair, - man - y years from now, -
 N.C. C

will you still be send - ing me a val - en - tine, - birth - day greet - ings, bot - tle of wine? -
 C7 F

If I'd been out - till quar - ter to three, - would you lock the door? -
 Fm6 C A7 D9 G13 C

Will you still need - me, will you still feed - me, when I'm six - ty - four?
 Am G Am

Oo. _____
 Am Dm

Ah, _____ and if you say the word, _____
 Am F G C G

I could stay with you.
 C G7

I could be hand - y mend - ing a fuse - when your lights have gone. -
 Send me a post - card, drop me a line - stat - ing point of view. -
 N.C. C

You can knit a sweat - er by the fire - side, - Sun - day morn - ing go for a ride. -
 In - di - cate pre - cise - ly what you mean to say. - Yours sin - cere - ly, Wast - ing A - way. -
 C7 F

Do - ing the gar - den, dig - ging the weeds, - who could ask for more? -
 Give me your an - swer, fill in a form: - mine for ev - er more. -
 Fm6 C A7 D9 G13 C

Will you still need - me, will you still feed - me, when I'm six - ty - four?
 Will you still need - me, will you still feed - me, when I'm six - ty - four?

When Irish Eyes Are Smiling

33 **Chorus** C G⁷ C C⁷
When I - rish eyes are smi - ling. Sure it's

38 F C F
like a morn in Spring. In the lilt of

43 C A⁷ D⁷
I - rish laugh - ter, You can hear the an - gels

48 G⁷ C G⁷ C
sing. When I - rish hearts are hap - py.

53 C⁷ F C
All the world seems bright and gay.

57 F Cdim C
And when I - rish eyes are smil -

61 A⁷ D⁷
ing. Sure they ste - al your heart a

64 C C
1. way. For your 2. way.



When Johnny Comes Marching Home



www.traditionalmusic.co.uk

Handwritten guitar notation for the first system of "When Johnny Comes Marching Home". The system includes a treble clef staff with a key signature of one flat and a 6/8 time signature. The melody is written in eighth notes. Chords are indicated by handwritten letters: Am, C, Am, C, and E7. Below the staff is a guitar tablature with two lines, 6 and 8, showing fret numbers and fingerings. The tablature includes a 7-fret barre at the beginning and various fret numbers (0, 1, 2, 3) and fingerings (1, 2, 3, 1) throughout.

Handwritten guitar notation for the second system of "When Johnny Comes Marching Home". The system includes a treble clef staff with a key signature of one flat and a 6/8 time signature. The melody continues with eighth notes. Chords are indicated by handwritten letters: Fmaj7, E7, Am, Dm, Am, E, Am, G, and Am. Below the staff is a guitar tablature with two lines, 6 and 8, showing fret numbers and fingerings. The tablature includes a 3-fret barre at the beginning and various fret numbers (0, 1, 2, 3) and fingerings (1, 2, 3, 1) throughout.

When The Saints Go Marching In ✕

Traditional

C

Oh when the saints _____ go march-ing in. _____

4 **G7**

— Oh when the saints go march - ing in. _____

8 **C** **F**

— Lord I want to be in that num - ber, _____

12 **C**

— when the saints go

14 **G7** **C**

march - ing in. _____

Where Have All the Flowers Gone?

Pete Seeger (1919—)

$\text{♩} = 120$

The musical score is written on a single treble clef staff in common time (C). It begins with a 4-measure rest. The melody consists of eighth and quarter notes, with some notes beamed together. Chord symbols are placed above the staff: C, Am, Dm, G, C, Am, F, G, C, Am, Dm, G, Dm, C, G, Dm, G, C. Measure numbers 9, 14, and 18 are indicated at the start of their respective lines. The piece concludes with a double bar line.

C Am Dm G

9 C Am F G C

14 Am Dm G Dm

18 C G Dm G C

WILDWOOD FLOWER

Wildwood Flower, written in 1860 by Maud Irving and J.P. Webster as *I'll Twine 'Mid the Ringlets*, has remained so popular in country music as to qualify for the title of the "Hillbilly National Anthem." It was first recorded by the Carter Family in Camden, New Jersey on May 10, 1928.

MAUD IRVING and
J. D. WEBSTER

Painfully

1. I'll — twine 'mid the ring - lets of ra - ven black hair; — The —
li - lies so pale and the ro - ses so fair. — The — myr - tle so bright with an
em - er - ald hue, And the pale a - ron - a - tus with eyes of bright blue.

EAST VIRGINIA

East Virginia goes back to the settlement of Virginia in the early seventeenth century. Cecil Sharp collected a version of it entitled *In Old Virginia* in Harlan County, Kentucky, in 1917, but it was first recorded by Clarence Ashley under the title *Dark Holler Blues* for

Traditional

Mournfully

1. I was born — in East Vir - gin - ia, — North Car - o - li - na I did go; There I
court - ed a fair young la - dy, — But her age — I did not know.

2. Her hair was dark in color
And her cheeks were rosy red;
On her breast she wore white lilies
And the tears for her I shed.

3. Papa says I must not marry
Mama says it'll never do
But little girl if you are willing,
I will run away with you.

4. I'd rather be in some dark hollar
Where the sun don't never shine,
For you to be some other man's darling
And to know you'll never be mine.

OLD JOE CLARK

Legend has it that Old Joe Clark was a crusty old timer who was always into some kind of tomfoolery. It is likely that he is the most well-known character in country music and there is scarcely a fiddler who can't saw out a rendition of it. The verses about the escapades of

Traditional

Full tilt

1. Wished I had a nick-el, Wished I had a dime. Wished I had a pret-ty girl to kiss and call her mine.

Chorus: G D G D G
Fare thee well, Old Joe Clark, fare thee well, I say. Fare thee well, Old Joe Clark, I'm a - goin' a - way.

2. I will not marry an old maid
I'll tell you the reason why.
Her neck is so long and stringy
I'm afraid she'll never die. *Chorus:*

3. I asked my girl to marry me
And what do you think she said.
Time enough to marry you
When all the rest are dead. *Chorus:*

4. Old Joe Clark did take sick
And what do you think ailed him.
He drank a churn of buttermilk
And then his stomach failed him. *Chorus:*

Will The Circle Be Unbroken

www.traditionalmusic.co.uk

D

G

D

1 A D 2 A D

276
C. INSTRUMENTS - "YELLOW BIRD".

BRIG 1-14A

The musical score is written for C instruments and consists of six staves. The key signature is one flat (Bb). The first staff is a whole staff with a treble clef and a 4/4 time signature. It contains a sequence of chords: F, Fb, F, Cb, G-7, C7, and F. The subsequent five staves are arranged in pairs, with the top staff of each pair containing a melodic line and the bottom staff containing a bass line. The chords are indicated by circled letters above the notes. The chords used are F, Fb, F, Cb, G-7, C7, and F. The score ends with a double bar line and a repeat sign.

YESTERDAY, WHEN I WAS YOUNG

(Hier Encore)

English Lyric by HERBERT KRETZMER
Original French Text and Music by CHARLES AZNAVOUR

Moderately

Gm7

Yes - ter - day when I was
day the moon was

mp

C7 Fmaj7 Bb Em7-5 A7

young, The taste of life was sweet as rain up - on my tongue, I teased at life as if it were a fool - ish game, The way the eve - ning blue, and ev - 'ry cra - zy day brought some - thing new to do, I used my mag - ic age as if it were a wand, an nev - er saw the

Dm Gm7 C7 Fmaj7

breezema tease a can - dle flame; Thethou - sand dreams I dreamed, The splen - did things I planned I al - ways built, a - las, onweak and shift - ing wastand emp - ti - ness be - yond; Thegame of love I played with ar - ro - gance and pride and ev - 'ry flame lit to quick - ly quick - ly

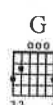
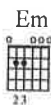
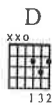
Bb Em7-5 A7 Dm To Coda Gm7

sand; I lived by night and shunned the na - ked light of day Andon - ly now I seehow the years ran a - way. Yes - ter - day. When Was died; The friends I made all seemed some - how to drift a - way Andon - ly I am left on stage to endthe

EL PASO

Words and Music by
MARTY ROBBINS

Fast ♩ = 176



Intro:

Gtr. 1 (Acoustic) D Em A7

Gtr. 2 (Acoustic)

open A 2fr B 4fr C# D

*Verses 1, 3, 6 and 7:

D Em A7

Cont. rhy. simile

1. Out in the west — Tex - as town of El Pa - so, I fell in love —
3. 6. 7. See additional lyrics.

*Gtr. 2 ad lib. on Verses 3 & 4

D

— with a Mex - i - can girl. —

§ Verses 2, 4, 5 and 7:

D Em A7

2. Night - time would find — me in Ro - sa's Can - tin - a, mu - sic would play, —
 4. 5. 7. See additional lyrics.

D

— and Fe - lin - a would whirl, —

Em

Black - er than night — were the eyes — of Fel - in - a,

A7 D

wick - ed and ev - il while cast - ing a spell. —

el Paso 2

My love was deep for this Mex - i - can maid -

TAB: 11 10 11 10 12

To Coda \oplus A7 D

- en, I was in love, but in vain I could tell.

TAB: 12 10 12 14 12 10 10 11 11

Chorus: D7 G

1. One night a wild, young
2. 3. 4. See additional lyrics.

TAB: 10 10 10 9 10 9 12 10 11 12

cow - boy came in, wild as the west Tex - as wind.

Dash - ing and dar - ing, a drink he was

El Paso 3

110

shar - ing with wick - ed Fel - in - a, the girl that I
 loved, so in an - ger, I as I here I

A7

1. 2. 3. D.S. al Coda

TAB: 3 5 7 8 10 10 10 10 10 10 10 10 10 10 10 10

rit.
 Coda A7

One fare - well kiss, and Fel - in - a good - bye.

rit.

TAB: 2 4 2 4 2

Verse 3:

So in anger, I challenged his right
 For the love of this maiden.
 Down went his hand for the gun that he wore.

Verse 4:

My challenge was answered in less than a heartbeat.
 The handsome young stranger lay dead on the floor.
 Just for a moment, I stood there in silence,
 Shocked by the foul, evil deed I had done.
 Many thoughts raced through my mind as I stood there,
 I had one chance, and that was to run.

Chorus 2:

Out through the back door of Rosa's I ran.
 Out where the horses were tied.
 I caught a good one, it looked like it could run.
 Up on its back, and away I did ride just as fast as I...

Verse 5:

Could from the west Texas town of El Paso,
 Out to the badlands of New Mexico.
 Back in El Paso my life would be worthless.
 Everything's gone in life, nothing is left.
 It's been so long since I've seen the young maiden.
 My love is stronger than my fear of death.

Chorus 3:

I saddled up and away I did go,
 Riding alone in the dark.
 Maybe tomorrow a bullet may find me,
 Tonight nothing's worse than the pain in my heart.
 And at last, here I...

Verse 6:

Am on the hill, overlooking El Paso.
 I can see Rosa's Cantina below.
 My love is strong and it pushes me onward,
 Down off the hill to Felina I go.
 Off to my right, I see five mounted cowboys.
 Off to my left ride a dozen more.
 Shouting and shooting, I can't let them catch me,
 I have to make it to Rosa's back door.
 (To Chorus 4:)

Chorus 4:

Something is dreadfully wrong, for I feel
 A deep burning pain in my side.
 Though I am trying to stay in the saddle,
 I'm getting weary, unable to ride.
 But my love for...
 (To Verse 7:)

Verse 7:

Felina is strong and I rise where I've fallen,
 Though I am weary, I can't stop to rest.
 I see the white puff of smoke from the rifle,
 I feel the bullet go deep in my chest.
 From out of nowhere, Felina has found me,
 Kissing my cheek as she kneels by my side.
 Cradled by two loving arms that I'll die for,
 One farewell kiss and Felina goodbye.

El Paso 4

Dim

Tetris Theme

Musical staff 1: Treble clef, common time (C), tempo marking $\text{♩} = 140$. The staff contains the first measure of the Tetris theme.

Musical staff 2: Treble clef, common time. The staff contains the second measure of the Tetris theme.

Musical staff 3: Treble clef, common time. The staff contains the third measure of the Tetris theme.

Musical staff 4: Treble clef, common time. The staff contains the fourth measure of the Tetris theme.

Musical staff 5: Treble clef, common time. The staff contains the fifth measure of the Tetris theme.

Musical staff 6: Treble clef, common time. The staff contains the sixth measure of the Tetris theme.

Musical staff 7: Treble clef, common time. The staff contains the seventh measure of the Tetris theme. Includes the word "Fine" at the end.

Musical staff 8: Treble clef, common time. The staff contains the eighth measure of the Tetris theme. Includes the word "D.C." at the end.

Handwritten fingering numbers for the eighth measure, corresponding to the notes in the staff above. The numbers are: 5 4 4 3 3 5 4 4 5 4 3 3 4.

Russian Folk Song

Tetris - Korobeiniki

PianoSquall.com

Traditional

Arranged by Piano Squall

♩ = 120

The musical score is written for piano and consists of 54 measures. It begins with a tempo marking of ♩ = 120. The score is divided into systems of five staves each. The first system (measures 1-5) starts with a **Piano** dynamic. The second system (measures 6-10) includes a **rit.** (ritardando) marking at measure 10 and an **a tempo** marking at measure 11. The third system (measures 11-15) includes a **mp** (mezzo-piano) dynamic marking at measure 11. The fourth system (measures 16-20) includes an **accel.** (accelerando) marking at measure 20. The fifth system (measures 21-26) includes a **f** (forte) dynamic marking at measure 26. The sixth system (measures 27-33) includes a **♩ = 160** tempo marking at measure 30. The seventh system (measures 34-37) includes a **mp** dynamic marking at measure 37. The eighth system (measures 38-41) includes a **f** dynamic marking at measure 41. The ninth system (measures 42-45) includes a **f** dynamic marking at measure 45. The tenth system (measures 46-49) includes a **f** dynamic marking at measure 49. The eleventh system (measures 50-54) includes an **8va** (octave) marking at measure 54. The score concludes with a double bar line at measure 54.

111

Moscow Nights (Midnight in Moscow)



Still-ness in the grove, not a rus- tling sound Soft- ly shines the moon, clear and bright;



Dear, if you could know how I trea- sure so This most beau- ti- ful Mos- cow night.



Dear if you could know how I trea- sure so This most beau- ti- ful Mos- cow night.

Moscow Nights

(M. Matusovskii and V. Solovyov-Sedoi)

TML #006987 Key C Major

Am Dm Em Am C F G7 C B7 E7



Am Dm Am E7 Am



Jambalaya



Good-bye Joe, me got- ta go, me oh my oh, Got- ta go, pole the pi- rogue down the



ba- you. My Y- vonne, the swee- test one, me oh my oh, Son of a



gun, we'll have big fun on the ba- you. Jam- ba- lay' 'n a craw- fish pie'n' fi- let



gum- bo, 'Cause to- night I'm gon- n a see my ma cher- ie mi- o Pick



gui- tar, fill fruit jar and be gay, o. Son of a gun, we'll have big fun on the ba-

Dayeinu

Folk Song

Voice

I - lu ho - tzi, ho - tzi - a - nu, ho - tzi - a - nu mi - mitz - ra - yim, ho - tzi - a - nu mi - mitz - ra - yim

da - yei - nu. Da, da - yei - nu, da, da - yei - nu - da, da - yei - nu, da -

yei - nu da - yei - nu da - yei - nu Da, da - yei - nu, da, da - yei - nu,

da, da - yei - nu, da - yei - nu da - yei - nu!

1. Ilu ho-tzi, hot-zi-anu, Ho-tzi-anu mi-mitz-ra-yim,
Ho-tzi-anu mi-mitzrayim, Dayeinu!

2. Ilu natan, natan lanu, Natan lanu et ha-shabbat,
Natan lanu et ha-shabbat, Dayeinu!

3. Ilu natan, natan lanu, Natan lanu et ha-torah,
Natan lanu et ha-torah, Dayeinu!

1. Had G-d brought us out of Egypt (x2)
Brought us from Egyptian bondage, Dayeinu!

2. Had G-d given us the Sabbath (x2)
Given us a day for worship, Dayeinu!

3. Had G-d given us the Torah (x2)
Given us the law to guide us, Dayeinu!

Battle Hymn of the Republic

WhistleAHappyTune.com



Mine eyes have seen the glo-ry of the com-ing of the Lord; He is



tramp - ling out the vint - age where the grapes of wrath are stor'd; He hath

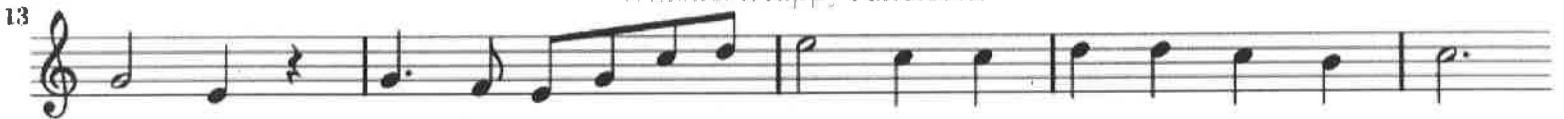


loosed the fate-ful light-ning of His ter-ri - ble swift sword; His truth is march-ing



on. Glo - ry, glo-ry, hal-le - lu - jah! Glo - ry, glo - ry, hal - le-

WhistleAHappyTune.com



lu - jah! Glo - ry, glo-ry, hal-le - lu - jah! His truth is march-ing on!

Flute

Song Of The Volga Boatmen

Russian folk song

Am Dm Am Am Dm Am

5 Dm Am Dm Am Dm Am

9 C7 F

13 Dm Am Dm Am Dm Am Dm

19 Am Dm Am Dm Am Dm Am

Free flute sheet music at
<http://www.capotastomusic.com>

G → C

Morning Has Broken

Handwritten musical score for "Morning Has Broken" in G major, 3/4 time. The score consists of four staves of music with corresponding guitar chords written above. The chords are:

- Staff 1: C, Dm, G7, F, C
- Staff 2: Em, Am, D7, G, G7
- Staff 3: G7, F, C, Am, D7
- Staff 4: G7, C, F, G7, C

WADE IN THE WATER

TRADITIONAL
AFRICAN-AMERICAN SPIRITUAL

MODERATELY

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four staves of music. Above the notes, guitar chords are indicated: Em, Em, Em, C, D, B, Em, Em, B, Em, C, G, C, Em, D, Em, C, G, B, C7, Em, C, Em, B, Em.

WADE IN THE WA - TER WADE IN THE WA - TER CHIL - DREN.
WADE IN THE WA - TER 'CAUSE GOD'S SON - NATHAN - BLE THE WA - TER
1. SEE THAT HOST ALL DRESSED IN WHITE, GOD'S SON - NATHAN - BLE THE WA - TER THE
2. SEE ADDITIONAL LYRICS
LEAD - ER LOOKS LIKE THE IS - RA - EL - ITE GOD'S SON - NATHAN - BLE THE WA - TER

Follow The Drinking Gourd

USA

Source: unknown / only in Digital Tradition ascribed to Paul Campbell /
 all other sources public domain / earliest date: 1928 (Ballad Index)
 adaption, arrangement and typesetting by Klaus Stezenbach (www.kstez.de)
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Fol-low the drink-ing gourd, fol-low the drink-ing gourd, for the
 old man is a-wait-in' for to ca-rry you to free-dom if you fol-low the drink-ing gourd. 1. When the
 sun goes back and the first quail calls, fol-low the drink-ing gourd, for the
 old man is a-wait-in' for to car-ry you to free-dom if you fol-low the drink-ing gourd.

Follow the drinking gourd...

1. The river bed makes a mighty fine road,
 dead trees to show you the way.
 And it's left foot, peg foot, traveling on,
 follow the drinking gourd.

Follow the drinking gourd...

2. The river ends between two hills,
 follow the drinking gourd.
 There's another river on the other side,
 follow the drinking gourd.

Follow the drinking gourd...

3. I thought I heard the angels say,
 "Follow the drinking gourd.
 The stars in the heavens gonna show you the way,
 follow the drinking gourd."

Follow the drinking gourd...

Sometimes I feel like a Motherless Child

Lamentoso

Voice

Some-times I feel like a moth-er-less chile,
Some-times I feel like a moth-er-less chile,
Some-times I feel like a moth-er-less chile, — A long
ways_ from home_ a long ways_ from
a tempo
home_ A long ways_ from home_
a long ways_ from home_

p

Some-times I feel like I'm
al - mos' gone — Some-times I feel like I'm al - mos' gone —
Some-times I feel like I'm al - mos' gone — A long
ways_ from home_ a long ways_ from
home_ A long ways_ from home_ a
rit. *e dia.* *a tempo*
long ways_ from home_

Swing Low, Sweet Chariot

Wallis Willis

♩ = 112

The musical score is written in G major (one sharp) and 2/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked as ♩ = 112. The first staff contains measures 1 through 6. The second staff begins with a measure rest for 7 measures, followed by measures 8 through 12. The third staff begins with a measure rest for 13 measures, followed by measures 14 through 18. The fourth staff begins with a measure rest for 19 measures, followed by measures 20 through 24. The piece concludes with a double bar line at the end of the fourth staff.

122

Over the Rainbow

from *The Wizard of Oz*

Harold Arlen (1905–1986)

$\text{♩} = 104$

7

13

19

Accordion

DARK EYES

Ochi Chyornye

Arranged by
NIKOLAI RYSKOV

Musical notation for the first system (measures 1-6). The key signature is one flat (Bb) and the time signature is 3/4. The notation includes a treble clef with a repeat sign and a bass clef with a sub-octave (S.B.) box. Chords are indicated as A7, Dm, and A7.

Musical notation for the second system (measures 7-12). The notation includes a treble clef and a bass clef. Chords are indicated as A7, Dm, Gm, and Dm.

Musical notation for the third system (measures 13-18). The notation includes a treble clef and a bass clef. It features two first endings, labeled '1.' and '2.'. Chords are indicated as Dm, A7, and Dm.

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Accordion

THE MOON IS SHINING *Brightly* (*Svetit Mesyats*)

Arranged by
NIKOLAI RYSKOV

Musical notation for the first system (measures 1-6). The score is in 2/4 time. The treble clef contains the melody, and the bass clef contains the accompaniment. Chords are indicated above the bass line: C, C, G, G, C, C. A circled 'S.B.' is written below the first measure.

Musical notation for the second system (measures 7-11). The treble clef contains the melody, and the bass clef contains the accompaniment. Chords are indicated above the bass line: G, G, #D7, #D7, G.

Musical notation for the third system (measures 12-16). The treble clef contains the melody, and the bass clef contains the accompaniment. Chords are indicated above the bass line: G, #D7, #D7, G, G.

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Handwritten musical notation on a staff, showing a melodic line with various notes and rests. Handwritten chords 'C' and 'G' are written above the staff at the end.

126

Do Not Forsake Me Oh My Darling

anon. (England?)

Chords: G, C, Am, D, G, Em, B, D, G, G7, C, E7, Am, C, Gdim, G, G7, C, G, C, G, C, G, C, G, C, G, C

Chords: G, Cm, G, Am, A+, D, G, G7, C, E7, Am, C, Gdim, G, G7, C, G, C, G, C, G, C, G, C

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126

WONDERFUL BABY

Words and Music by
DON McLEAN

Moderately

System 1: Chords: C, B7#5, D7, Ab7, G7. Dynamics: *f*.

System 2: Chords: C, B7#5. Dynamics: *mf*.

System 3: Chords: C, A7, D7.

System 4: Chords: Ab, C, Ab7, G7.

Lyrics:
Won - der - ful ba - by, liv - in' on love, — the
Won - der - ful ba - by, noth - in' but new, — the
sand-man says may - be he'll take you a - bove. — Up where the girls fly on
world has gone cra - zy, I'm glad I'm not you. — At the be - gin - ning or
rib - bons and bows, — where ba - bies float by — just count - ing their toes. —
is it the end? It goes in and comes out — and starts o - ver a - gain. —

Cavatina

Deer Hunter Theme
John Williams (1932-)

Music by Stanley Myers
Tabbed by ClassClef.com

Standard tuning

♩ = 90

S-Gt

mf

T
A
B

B VI -----

T
A
B

B VII -----

T
A
B

Da Coda

B II

Musical notation for measures 10-12. Treble clef, key signature of three sharps (F#, C#, G#). Measure 10 starts with a 7/8 time signature. The notation includes a guitar staff with a treble clef and a bass staff with a bass clef. The guitar staff contains a melodic line with slurs and accents. The bass staff contains a bass line with fret numbers. A dashed line labeled 'B II' spans measures 11 and 12.

Musical notation for measures 13-15. Treble clef, key signature of three sharps. Measure 13 starts with a 7/8 time signature. The notation includes a guitar staff and a bass staff. A dashed line labeled 'B II' spans measures 14 and 15.

B II

Musical notation for measures 16-18. Treble clef, key signature of three sharps. Measure 16 starts with a 7/8 time signature. The notation includes a guitar staff and a bass staff. A dashed line labeled 'B II' spans measures 17 and 18.

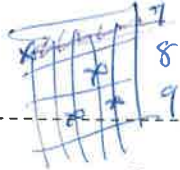
2

B IX

Musical notation for measures 19-21. Treble clef, key signature of three sharps. Measure 19 starts with a 7/8 time signature. The notation includes a guitar staff and a bass staff. A dashed line labeled 'B IX' spans measures 20 and 21.

B IX -----

B VII -----




Musical notation for measures 22-24. Treble clef, key signature of three sharps (F#, C#, G#). Measure 22 starts with a 4-dot quarter note. Measure 23 has a 3-dot quarter note. Measure 24 has a 2-dot quarter note. Bass clef tablature shows fret numbers for strings T, A, B.

TAB: 12 9 9 11 9 9 11 12 11 11 11 9 9 8 9 9 7

B II -----

B VII -----



Musical notation for measures 25-27. Measure 25 starts with a 4-dot quarter note. Measure 26 has a 1-dot quarter note. Measure 27 has a 4-dot quarter note. Bass clef tablature shows fret numbers for strings T, A, B.

TAB: 5 2 2 2 2 2 10 7 7 8 7 9 9 8 9 7 0 7 9 8 9 7

B II -----

B V -----

Musical notation for measures 28-30. Measure 28 starts with a 4-dot quarter note. Measure 29 has a 1-dot quarter note. Measure 30 has a 1-dot quarter note. Bass clef tablature shows fret numbers for strings T, A, B.

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

B VI -----

Musical notation for measures 31-33. Measure 31 starts with a 1-dot quarter note. Measure 32 has a 3-dot quarter note. Measure 33 has a 3-dot quarter note. Bass clef tablature shows fret numbers for strings T, A, B.

TAB: 6 7 6 6 8 7 0 7 8 8 0 7 0 7 7 0 7 8 6 8 6 0 7 7 0

34

T
A
B

12 0 0 9 0 0 | 12 8 8 10 10 7 | 7 8 8 10 7 8

37

T
A
B

12 9 5 5 7 7 4 | 4 5 7 4 2 3 | 2 0 3 2 3 0

40

B II -----| B III -----|

T
A
B

2 2 2 | 3 2 | 5 3 3 3 3

1 2 2 | 2 4 | 2 2 4 | 4 3 3 3 3

43

B I -----| B III -----| B VI -----|

T
A
B

3 1 1 3 | 5 3 4 3 4 3 | 8 6 6 6 6 8

2 1 2 1 3 | 4 4 4 3 | 7 6 6 6 6 8

46

T
A
B

4 0 0 0 | 0 0 0 2 | 0 2 1 2 1 2

4 2 2 | 2 2 | 2 2 1 1 2

49

T
A
B

52

B II

B II

B I

T
A
B

D.S. al Coda ⊕

55

B II

T
A
B

58

B II

T
A
B

B II -----|

61

T
A
B

2 4 2 4 2 4 2 4 0 1 1 2 1 0 1 0 0 4 7

B IX -----| **B II** -----| **B II** -----|

64

T
A
B

11 12 4 5 5 2 4 2 5 2 4 2 5

67

T
A
B

0 2 4 4 6 0

Caratina
(Deer Hunter)

S-Gtr

Musical notation for the first system of 'Caratina'. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody starts with a quarter rest followed by eighth notes. The guitar part is in standard tuning (EADGBE) and uses a capo on the 1st fret. The first measure has a capo sign and a dynamic marking of *mf*. The second system includes a first ending bracket labeled '1.'.

(Dir @ 6)

BVI

BIX BIX

Musical notation for the second system. It continues the melody and guitar part from the first system. The guitar part includes a second ending bracket labeled '2.' and a dynamic marking of *p*. The system concludes with a first ending bracket labeled '1.'

BVII

(E7@1)

Musical notation for the third system. The melody continues with a dynamic marking of *p*. The guitar part includes a dynamic marking of *p* and a first ending bracket labeled '1.'

Da Coda

BII

Musical notation for the fourth system. The melody continues with a dynamic marking of *p*. The guitar part includes a dynamic marking of *p* and a first ending bracket labeled '1.'

Musical notation for the fifth system. The melody continues with a dynamic marking of *p*. The guitar part includes a dynamic marking of *p*.

BII

1

Musical notation for the sixth system. The melody concludes with a double bar line. The guitar part includes a dynamic marking of *p* and a first ending bracket labeled '1.'

C INSTRUMENTS - "SENTIMENTAL JOURNEY"

MOD. ♩ = 116

The musical score consists of ten staves of music. The first staff begins with a treble clef and a 4/4 time signature. The music is written in a style typical of a guitar or piano accompaniment, with many notes marked with '+' signs. Chords are indicated by circled letters: C, F9, F-6, G7, and D7. The second staff continues the melody with similar chord markings. The third staff introduces a bass clef and features a circled 'F' chord. The fourth staff continues with a circled 'D7' chord. The fifth staff returns to a treble clef and includes circled 'C' and 'G7' chords. The sixth staff features a sequence of circled chords: C, F9, F-6, C, G7, and C. The seventh staff includes circled 'C' and 'G7' chords, along with a circled '2' indicating a double bar line. The eighth staff contains circled 'C' and 'G7' chords, and a circled '2' with a double bar line. The ninth staff includes circled 'C' and 'G7' chords, and a circled '2' with a double bar line. The tenth staff begins with a circled 'f' in a box, followed by circled 'C' and 'G7' chords, and ends with a circled '2' and a double bar line. There are also some boxed annotations: 'f.' and 'f.' in boxes, and '2' in a box.

SOMEONE TO WATCH OVER ME

Words and Music by
 GEORGE GERSHWIN and IRA GERSHWIN
 Arranged by ROBERT SCHULTZ

Easy swing (♩ = ♩̇) *espressivo*

C7 Emaj7 Fdim7 C6 Fdim7 G9 Cdim7

There 's a some-bod-y I'm longing to see. I hope that he turnsout to be

Dm7 A7(9) Dm Am6 Dm7/G Cmaj7(6) Am7 Dm7 G13

— some-one who'll watch o-ver me.

Cmaj7 C7 F6 Fdim7 C6/E Edim7 G9/D Cdim7

I'm a lit-tle lamb who's lost in the wood. I know I could always be good

Dm7 Am6 Dm7/G C6/9

— to one who'll watch o-ver me.

130

131

YOU ALWAYS HURT THE ONE YOU LOVE

Concertina Music, Com

Handwritten circled 'F#'

C $\overset{\wedge}{5}$ 7 $\overset{\wedge}{=}$ $\overset{\wedge}{5/10}$ 2 $\overset{\wedge}{5/10}$ - 6 + 1 2 1 ~~6~~ $\overset{\wedge}{5/10}$ 3 5

1 $\overset{\wedge}{2/9}$ $\overset{\wedge}{=}$	$\overset{\wedge}{1/2}$ $\overset{\wedge}{=}$ $\overset{\wedge}{=}$	1 $\overset{\wedge}{=}$ $\overset{\wedge}{=}$	$\overset{\wedge}{1/2}$ $\overset{\wedge}{=}$ $\overset{\wedge}{=}$	1 $\overset{\wedge}{=}$ $\overset{\wedge}{=}$	$\overset{\wedge}{1/10}$ $\overset{\wedge}{=}$	$\overset{\wedge}{9/10}$ $\overset{\wedge}{=}$	
D	$\overset{\wedge}{1/}$	$\overset{\wedge}{1/}$	$\overset{\wedge}{1/}$	$\overset{\wedge}{1/}$	$\overset{\wedge}{F\#}$	$\overset{\wedge}{F\#}$	

$\overset{\wedge}{2}$ 1 *1 Dm* $\overset{\wedge}{2}$ $\overset{\wedge}{7}$ $\overset{\wedge}{=}$ $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ $\overset{\wedge}{3}$ $\overset{\wedge}{2}$ $\overset{\wedge}{6}$ $\overset{\wedge}{3/10}$

10 $\overset{\wedge}{2/8}$ $\overset{\wedge}{=}$	5 $\overset{\wedge}{=}$ $\overset{\wedge}{=}$	10 $\overset{\wedge}{2/9}$ $\overset{\wedge}{=}$	10 $\overset{\wedge}{2/9}$ $\overset{\wedge}{=}$	10 $\overset{\wedge}{2/9}$ $\overset{\wedge}{=}$	5 $\overset{\wedge}{2/8}$ $\overset{\wedge}{=}$		
A-7	$\overset{\wedge}{1/}$	$\overset{\wedge}{E\#m}$	$\overset{\wedge}{1/}$	$\overset{\wedge}{1/}$	A-7		

$\overset{\wedge}{5}$ $\overset{\wedge}{3/10}$ $\overset{\wedge}{1/10}$ $\overset{\wedge}{3/10}$ $\overset{\wedge}{6}$ $\overset{\wedge}{5}$ $\overset{\wedge}{2}$ + 2 $\overset{\wedge}{1}$ $\overset{\wedge}{7}$ = 4 3 3

10 $\overset{\wedge}{2/8}$ $\overset{\wedge}{=}$	5 $\overset{\wedge}{2/8}$ $\overset{\wedge}{=}$	7 $\overset{\wedge}{8/8}$ $\overset{\wedge}{=}$	1 $\overset{\wedge}{2/9}$ $\overset{\wedge}{=}$	$\overset{\wedge}{1/2}$ $\overset{\wedge}{=}$ $\overset{\wedge}{=}$	1 $\overset{\wedge}{2/9}$ $\overset{\wedge}{=}$	1 $\overset{\wedge}{2/9}$ $\overset{\wedge}{=}$	
A-7	A-7	A#m	b	$\overset{\wedge}{1/}$	$\overset{\wedge}{1/}$	b-7	

$\overset{\wedge}{5/10}$ $\overset{\wedge}{2}$ $\overset{\wedge}{=}$ $\overset{\wedge}{7}$ $\overset{\wedge}{2}$ $\overset{\wedge}{10}$ $\overset{\wedge}{2}$ $\overset{\wedge}{8}$ $\overset{\wedge}{7}$ $\overset{\wedge}{5/10}$ $\overset{\wedge}{4}$ $\overset{\wedge}{5}$ $\overset{\wedge}{5/10}$ $\overset{\wedge}{2}$ $\overset{\wedge}{1}$ $\overset{\wedge}{5}$ $\overset{\wedge}{1}$

1 $\overset{\wedge}{2/4}$ $\overset{\wedge}{=}$	$\overset{\wedge}{1/2}$ $\overset{\wedge}{=}$ $\overset{\wedge}{=}$	10 $\overset{\wedge}{6/4}$ $\overset{\wedge}{=}$	5 $\overset{\wedge}{=}$ $\overset{\wedge}{=}$	5 $\overset{\wedge}{2/8}$ $\overset{\wedge}{=}$	10 $\overset{\wedge}{=}$ $\overset{\wedge}{=}$		
G	$\overset{\wedge}{1/}$	E-7	$\overset{\wedge}{1/}$	A-7	$\overset{\wedge}{1/}$		

7 $\overset{\wedge}{=}$ $\overset{\wedge}{5/10}$ 2 $\overset{\wedge}{5/10}$ $\overset{\wedge}{2}$ = 6 2 $\overset{\wedge}{3/10}$ 6 $\overset{\wedge}{8/5}$ $\overset{\wedge}{6}$ $\overset{\wedge}{2/10}$ 6 $\overset{\wedge}{5/10}$ $\overset{\wedge}{5/10}$ $\overset{\wedge}{5/10}$ $\overset{\wedge}{=}$ $\overset{\wedge}{11}$ $\overset{\wedge}{11}$

1 $\overset{\wedge}{2/9}$ $\overset{\wedge}{=}$	$\overset{\wedge}{1/2}$ $\overset{\wedge}{=}$ $\overset{\wedge}{=}$	10 $\overset{\wedge}{2/13}$ $\overset{\wedge}{=}$	10 $\overset{\wedge}{2/13}$ $\overset{\wedge}{=}$	10 $\overset{\wedge}{6/4}$ $\overset{\wedge}{=}$	5 $\overset{\wedge}{2/8}$ $\overset{\wedge}{=}$		
b	$\overset{\wedge}{1/}$	B-7	$\overset{\wedge}{1/}$	E-7	A-7		

7 2 $\overset{\wedge}{1}$ $\overset{\wedge}{2}$ *fine* $\overset{\wedge}{1}$

1 $\overset{\wedge}{2/9}$ $\overset{\wedge}{=}$	$\overset{\wedge}{=}$ $\overset{\wedge}{=}$ $\overset{\wedge}{=}$						
b	b						

131

Dream A Little Dream Of Me

Words by
GUS KAHN

Tune Ukulele
or Banjulele Banjo
A D F# B

Music by
W. SCHWAND
and F. ANDRE

CHORUS

The musical score consists of ten staves of music. Each staff includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The lyrics are written below the notes. Above the notes, guitar chords are indicated with letters and numbers (e.g., G, E7, D7, Cmin). Some chords are accompanied by a '3' and a slur, indicating a triplet. The score ends with a double bar line and repeat dots.

Stars shin-ing bright a - bove you, Night breez-es seem to whis-per, "I love you,"

Birds sing-ing in the ayc - a-more tree, "Dream a lit - tle dream of Me!"

Say "night-is-night" and kiss me, Just hold me tight and tell me you'll miss me;

While I'm a-lone and blue as can be, Dream a lit-tle dream of me, —

Stars fad-ing, but I lin-ger on, dear, Still crav-ing your kiss;

I'm long-ing to lin-ger till dawn, dear, Just say-ing this:

Sweet dreams till sun-beams find you, Sweet dreams that leave all wor-ries be-hind you,

But in your dreams what-ev-er they be, Dream a lit-tle dream of me. me. —

133

LAVENDER BLUE

(Dilly Dilly)
from Walt Disney's SO DEAR TO MY HEART

Words by LARRY MOREY
Music by ELIOT DANIEL

Moderately

Chord progression: C, G, Gm7, C9, F

Lyrics: Lav - en - der blue, dil - ly, dil - ly, lav - en - der

Chord progression: C, E, C/G, F/A, D7

Lyrics: green. if I were hang, dil - ly, dil - ly, I'd need a

Chord progression: G7, C, G, Gm7, C9, F

Lyrics: queen. Who told me so, dil - ly, dil - ly, who told me

Chord progression: C, F, C/G, F/A, D7

Lyrics: so? I told my self, dil - ly, dil - ly.

Chord progression: G/D, D9

Lyrics: pret - ty lit - tle church on a dil - ly, dil - ly day (you'll) be wed in it (I'll)

Chord progression: C7, C, G, Gm7, C9

Lyrics: dil - ly, dil - ly dress of lav - en - der blue, dil - ly, dil - ly.

Chord progression: C, F

Lyrics: king.

Chord progression: C, C9, F, D9/F#, Dm7/G, G7

Chord progression: C, F/C, Csus, C

Lyrics: queen. queen.

133

INSTRUMENTS "CABARET" "CABARET"

MOD. FAST ♩ = 168

The musical score consists of ten staves of music in 4/4 time, with a tempo of MOD. FAST and a metronome marking of ♩ = 168. The key signature has two flats (Bb and Eb). The score includes the following chord annotations:

- Staff 1: Eb, Bb9, Bb+, Eb, Bb7+, Eb
- Staff 2: Eb7, Ab, F#0, G-, C9
- Staff 3: F-7, Bb7¹, Eb, F-7, Bb7, Bb7², Eb
- Staff 4: Ab-, Eb, G-9, C-, C-7, F7
- Staff 5: Bb7, Eb, Bb7, Bb+, Eb, Bb7+
- Staff 6: Eb, Bb-7, Eb7, Last X To CODA (Ab), F#0, G-, C9
- Staff 7: C9, F-7, Bb7, Eb, D.C.
- Staff 8: CODA, Ab, F#0, G-, C9, F-7
- Staff 9: F-7, Bb7, Eb, Ab, Ab-7, Eb

135

Bridge Over Troubled Water

also include harmonica/pedal

Words and Music by
PAUL SIMON

Moderato, not too fast, like a spiritual

The musical score is written for guitar in the key of B-flat major (two flats) and 4/4 time. It features a vocal line with lyrics and a guitar accompaniment with chord diagrams. The score is divided into several systems, each containing a vocal line and a guitar line. The guitar line includes various chord diagrams and some performance markings like 'Rubato' and 'In tempo'. The lyrics are: 'When you're weary, feel in small, When you're on the street, When tears are in your eyes, I'll dry them all; When evening falls so hard, I will comfort you. I'm on your side, Oh, I'll take your part, Oh, when times get rough, And friends just can't be found, when dark-ness comes, And pain is all a-round, Like a Bridge Over Troubled Water I will lay me down, Like a Bridge Over Troubled Water I will lay me down.' The score ends with a 'Rubato' marking and the lyrics 'When you're'.

135 a

135

2, (Bb bass) Eb Cm Ab Cm (G bass) G Cm F7

Trou-bled Wa-ter I will lay me down.

Ab Eb Ab Eb Ab

Sail on

Eb Ab Db Ab

sail-ver girl, Sail on by. Your time has

Eb Ab Eb Ab Eb Ab

come to shine. All your dreams are on their way.

Eb Bb Cm Bb Eb Eb (D bass)

See how they shine. Oh, If you need a friend

In tempo

Eb7 Eb9 Ab F Bb Eb7 Eb9 Ab F#dim (A bass)

I'm sail-ing right be-hind. Like a Bridge O-ver

Eb (Bb bass) Cm Ab Cm G Cm Eb7 Eb9 Ab Abmaj7 (A bass) F7

Trou-bled Wa-ter I will ease your mind. Like a Bridge O-ver

Eb (Bb bass) Cm Ab G7 Cm F9 Fmaj9

Trou-bled Wa-ter I will ease your mind.

Eb (Bb bass) Ab m Eb

Trou-bled Wa-ter I will ease your mind.

135b

Long, Long Ago

Piano Collection for Beginners - Grade 1
Revision: RICARDO BOPPRÉ

T. H. BAYLY
(1797-1839)

Moderato ♩ = 112

piano *p*

legato

4

8

12

poco rit.

AVE MARIA

Franz Schubert

Très lent

G A7 G/D D7 Em Am D7

A - ve Ma - ri - - - a Gra - ti - a ple -

G Em F#sus4 F# B7 3 3

na Ma - ri - a Gra - ti - a ple - na Ma - ri - a Gra - ti - a ple -

Em D E7 3 D/A A7 3 3

na A - ve, a - ve Do - mi - nus te - -

D D7 G

cum Be - ne - di - cta tu in mu - lie - ri - bus Et

D7 3 3 Em D E 3 Am

be - ne - di - - ctus Et be - ne - di - ctus fru - ctus ven - tris Ven -

A7 3 3 D G A7 G/D D7 G

tris tui Je - - sus A - ve Ma - ri - - - a

Tennessee Waltz

1 2 **A** 3 5 1 2 3 5 1 2 3 1 2 1 1 2

I was

B C C7 F C

6 3 5 1 2 3 5 i 2 3 5 3 2 i 6 i 2 i 5 3

dancing her to with my darling to the tennessee waltz when an old friend I
 my loved one and while they were dancing my friend stole my

D7 G7 G7 C

6 5 3 2 1 2 6 4 2 1

happened to see introduced sweetheart from me

G7 C E7 F C

i 2 3 5 3 2 3 2 i 4 6 5 i i

I remember the night and the tennessee waltz now I

C G7 C

1 5 3 6 5 3 2 1 2 3 5 1 2

know just how much I have lost yes I lost my little

C C7 F C G7

3 5 i 2 3 5 3 2 i 6 i 2 i 5 3 6 4 2

darling the night they were playing the beautiful tennessee

C G7

1 1 2

waltz I was

D.S.

G7 C

4 3 2 i i

tennessee waltz

138

122.

G INSTRUMENTS "LAZY RIVER"

MOD. $\text{♩} = 116$

The musical score is written on six staves. The first five staves contain the main melody with various chords and a double bar line at the end of the fifth staff. The sixth staff is a separate line, possibly for a bass line or a second guitar part, starting with a circled '2' and containing a few notes. The chords are circled and include: D7, G, G9, C7, D7, Db7, C7, F#0, G7, C, C7, F, C7, D7, Db7, C7, G7, G, G9, Bb, B0, F, E7, C, D7, G9, C7, F, D7, G7, C7, F, F, Eb.

A B | A B | C D | A B | A B' | C D | A B' | C E

La chanson de Lara

Paul Francis Webster - Maurice Jarre

A^b (fm)
G major
Durr 1 fret

Un jour La - ra Quand le vent a tour - né Un jour La - ra

Ton a - mour t'a quit - té Tes yeux La - ra Re - voient tou - jours ce train

Ce der - nier train - Par - tant vers le cha - grin Le ciel é - tait cou - vert de nei - ge

Au loin dé - ja l'ho - ri - zon brû - lait Cet - te chan - son

Que chan - taient les sol - dats C'é - tait si bon, Ser - ré en - tre tes bras

Au bord des pleurs Tu sou - ri - ais La - ra Ou - bli - ant l'heure

La guerre, la peur, le froid Le ciel é - tait cou - vert de nei - ge

Au loin dé - ja le ca - non ton - nait Un jour La - ra Quand tour - ne - ra le vent

Un jour La - ra Ce se - ra comme a - vant A - lors cet air comme un ma - nè - ge

Pour toi se - ra ta chan - son La - ra

140

141

WALTZ 352.

C Inst. "Try To Remember"

"FANTASTICKS"

MOD. $\text{♩} = 112$

Handwritten musical score for guitar. The score is written on six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'MOD.' and the metronome setting is 112. The music consists of a series of chords and melodic lines. The chords are circled and labeled as follows: G, A⁷, D7, G, A⁷, D7, G, A⁷, D7, G, A⁷, D7, B⁷, E⁷, A⁷, D7, Gmaj7, Cmaj7, F, D7, G, A⁷, D7, G, G⁶, D7, G⁶. The notation includes eighth and quarter notes, rests, and bar lines. There are some handwritten annotations, such as a '6' above the G chord in the sixth measure of the fifth staff.

Three empty musical staves, each consisting of five lines, positioned below the main score.

141

(SLOW WALTZ)

EDELWEISS

- OSCAR HAMMERSTEIN II/RICHARD RODGERS

C G⁷/B C/E F/A

E - del - weiss, E - del - weiss,

C/G A⁻⁷ D⁻⁷ G⁷

Ev - 'ry morn - ing you greet me.

C G⁷/B C/E F/A

Small and white, Clean and bright,

C/G G⁷ C

You look hap - py to meet me.

G⁷/B G⁷ C

Bless - om of snow, may you bloom and grow,

F D/F# G G⁷

Bloom and grow for - ev - er.

C G⁻⁷/B^b F/A F⁻/A^b

E - del - weiss, E - del - weiss,

C/G G⁷ C (D⁻⁷) G⁷

Bless my home - land for - ev - er.

142

143

C INSTRUMENTS "VOLARE"

449.

MOD. BRIGHT ♩ = 144

up 2 1/2 steps
to C major

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The tempo is marked 'MOD. BRIGHT' with a quarter note equal to 144 beats per minute. The score is heavily annotated with handwritten chords in circles and letters. The chords include: G7-9, C-7, A7, G7-9, C-7, F7-9, Bb, BbA, Bb, F7, G-, C-7, F9, Bb, C-7, F9, Bb, G-7, G-6, D-, B, A+7, E7, D-7, D7, C-, D7, G-, Eb, G-, Eb-, Bb+, Eb-7, Ab7, Db, F7, G7-9, C-7, G7-9, C-7, F7-9, Bb, BbA, Bb, F7, G-, C-7, F9, Bb, C-7, F9, Bb, G7-9, Bb, F9, Bb, C-7, F9, Bb, and C-7. The final staff is labeled 'OUT ENDING' and ends with a double bar line. The bottom of the page shows two empty staves.

143

144

229.

INSTRUMENTS " YESTERDAY " THE BEATLES

MOD.

♩ = 96

Handwritten musical score for guitar, featuring a melody line and a series of chords. The score is written in treble clef with a 4/4 time signature. The tempo is marked as MOD. (Moderato) with a quarter note equal to 96 beats per minute. The key signature has one flat (Bb). The chords are written in circles above the staff. The notation includes eighth and quarter notes, rests, and a double bar line. A 'LAST X ENDING' section is marked with a box and an arrow, followed by a 'D.C.' (Da Capo) instruction and a 'Rit.' (Ritardando) instruction with a dotted line.

Chords: F, E-7, A7, D-, D-/C, Bb, C7, F, C, D-, G, Bb, F, E-7, A7, D-, C, Bb, D-, G-, C, F, E-7, A7, D-, C, Bb, D-, G-, C, F, F, E-7, A7, D-, D-/C, Bb, C, F, C, D-, G, Bb, F, F, G, Bb, F.

Annotations: LAST X ENDING, D.C., Rit.

Three empty musical staves, each consisting of five lines, provided for additional notation or accompaniment.

144

145

Banks of the Ohio

Traditional

C C G7

I asked my love to come with me,
I held a knife a - gainst his breast,

C

to take a walk, just a lit - tle walk,
as into my arms, he gent - ly pressed,

C7 F

down be - side where the wa - ters flow,
He cried my love don't you mur - der me,

C G7 C

a - long the banks of the O - hi - o. And on - ly
I'm un - pre - pared for e - ter - ni - ty. I started back

G7

say that you'll be mine, in no oth -
home tween twelf and one, Cry - ing my God

C C7 F

ers arms en twine, down be - side where the wa - ters flow,
what have I done? I've killed the on - ly man I love,

C G7 C

a - long the banks of the O - hi - o.
be - cause I couldn't be his wive.

145

Keep on the Sunny Side

Verse

C F C

There's a dark and a troub- led side of life.

G

There's a bright, and a sun- ny side, — too.

C

Tho' you meet with the dark- ness and strife, The

Chorus

G C C

sun- ny side you al- so may view. Keep on the

F C

sun- ny side, al- ways on the sun- ny side. —

G

Keep on the sun- ny side of life. It will

C F

help us ev- 'ry day. It will bright- en all the

C C F C G C

way, if we'll keep on the sun- ny side of life.

2. The storm and its furies rage today,
 Crushing hopes that we cherish so dear.
 The clouds and storms will, in time, pass away
 And the sun again will shine bright and clear.
 (Chorus)

3. Let us greet with the song of hope each day,
 Tho' the moment be cloudy or fair,
 And let us trust in our Saviour always
 Who keep us everyone in His care.
 (Chorus, 2x)

147

396. C. INSTRUMENTS "WAY DOWN YONDER IN N.O."

MED. FAST 144

Handwritten musical score for guitar, consisting of seven staves of music. The score includes various chord annotations in circles above the notes. The chords are: A-9, D7, G07, E-, A-9, D9, G, D7, G07, G7, C, A7, D7, G, C, G, Eb7, D7, G, Ab7, A-7, D7, G, Gb, G.

DRUM Solo 4 Jam Out A7 D7 G G ?

Handwritten musical notation for a drum solo section, consisting of a single staff with rhythmic markings and chord annotations: A7, D7, G, G, and a question mark.

Three empty musical staves, consisting of three sets of five-line staves.

147

(Beyond the Sea)

INSTRUMENTS - "LA MER"

419.

MOD. ♩ = 120

Handwritten musical score for guitar, consisting of seven staves. The music is written in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The score includes various chords and fingering indications:

- Staff 1: Chords C7, F, G-7, C7, F, C7, F. Fingering: 3 1, 3 1.
- Staff 2: Chords C7, F, Bb, C7, D-.
- Staff 3: Chords G7, C7, G7, C7, F, A, B-7, F7, A. Fingering: 1, 2, 3 1.
- Staff 4: Chords E7, A, G7, C, D-7, G7, C. Fingering: 3 1, 3 1.
- Staff 5: Chords G7, C7, F, G-7, C7, F.
- Staff 6: Chords C7, F, C7, F, Bb, C7. Fingering: 3 1, 3 1.
- Staff 7: Chords G-7, C7, F, C7, F.

Two empty musical staves, each consisting of five lines.

148

INSTRUMENTS - "M' LORD"

415.

MOD. FAST ♩ = 168

Handwritten musical score for instruments, featuring seven staves of music. The score includes various chords and a double bar line. The chords are circled and labeled as follows:

- Staff 1: C7, F, Bb
- Staff 2: F, C7
- Staff 3: F, F7, Bb
- Staff 4: Bb-, F, D-7, G9
- Staff 5: C7, F, Bb
- Staff 6: F, D-7, G7, C7
- Staff 7: ① F, ② F

149