

150

484.

G INSTRUMENTS - "RED SAILS IN THE SUNSET"

MOD. ♩ = 108

Handwritten musical score for guitar instruments. The score consists of six staves of music in G major, 4/4 time. The notation includes chords (G, C, C-6, G, D-, A-7, D7, A-7, D7, G, C, C-6, G, D7, G, C, C-6, G, G, D7, A-7, D7, G, A-7, D7, G, C, C-6, G, G, D7, A-7, D7), rhythmic patterns (r 3 7), and a double bar line with first and second endings. The first ending is a G chord, and the second ending is a C-6 chord. The piece concludes with a double bar line.

Three empty musical staves for guitar instruments.

150

ERES TÚ/TOUCH THE WIND

Fo-damí es pe - ran - za. e - res tú, e - res tú. Co-mo-lla-via fres-ca en mis
 ma nos. Co-mo fuer-te bri - su. e - res tú, e - res tú. e -
 sí a - sí. e - res tú. E - res tú. co mo el
 a - gua de mi fue - ra, e - res tú, el fue - go
 de mi ho - gar. E - res
 tú, co - mo el fue - go de mi ho - gar a
 e - res tú. el tri - go de mi
 pan. pan.

Chords: C, G, F, C, G, F, C, G, C/E, F, C/G, Dm7/G, C, F/G, C, G/B, Am, Am/G, Dm7/F, D/F#, C/G, G, G/F, C/E, F, C/G, G7, Am, Am/G, F, D/F#, C/G, G, C/G, G7, C, F, C, G7, C, F/G, C, C.

ERES TÚ/TOUCH THE WIND

Words and Music by
JUAN C. CALDERON

Slowly

The musical score is written in 4/4 time and includes guitar chords and piano accompaniment. The chords are: C, G/B, Am, C/G, Dm, G7sus, G7, C, Dm/G, C, Dm/G, C, G, F, C, Bb, B, C, G, F, G, C, G, F, C, Dm7/G, C, Bb, F.

Lyrics:
Como u na pro - me - sa, e - res tú, e - res tú.
Como u na ma - ña - na, de - ve - ra - no. Como u - na son - ri - sa, e - res
tú, e - res tú, A - sí, a - sí, e - res tú.

151a

C G F C G

To-da mi es pe - ran - za, e - res tú, e - res tú. Co-mo-llu-via fres - ca en mis
 Co-mo-mi po - em - a, e - res tú, e - res tú. Como u na gui - ta - rra en la

F G C G F C/E F

ma - nos. Co - mo fuer - te bri - sa, e - res tú, e - res tú, a -
 noch - e. Como mi ho - ri - zon - te, e - res tú, e - res tú, a -

C/G Dm7/G C F/G C G/B Am Am/G

sí, a - sí, e - res tú. E - res tú, como el
 sí, a - sí, e - res tú.

Dm/F D/F# C/G G G/F C/E F

a - gua de mi fuen - te, e - res tú, el fue - go

151 b

C/G G7 C F F/G C G/B

de mi ho - gar. E - res

Am Am/G F D/F# C/G G

tú, co - mo el fue - go de mi ho - gue - a.

G/F C/E F C/G G7

E - res tú, el tri - go de mi -

1 C F/G C Dm7/G Bb B 2 C F/G C

pan. pan.

151c

C Inst. "Climb Ev'ry Mountain" "THE SOUND OF MUSIC"

MAJOR 4/4 = 120

Chords: C, D, G, Gm7, C, Fm7, F#6, C, Dm7, G7, C, C, D, G, Gm7, C, Fm7, F#6, C, Dm7, G7, C, C7, F, Fm7, Dm, G, C, Cm7, A7, D7, G, Gm7, Em, A, D, D7, G, A7, D, Dm7, G, Cm7, A7, A7, A7, Dm, Dm7, C, E+C7, F6, G7, C, F, G, C.

153

240 4/4 1
C. INSTRUMENTS - "IPANEMA" - PAGE ①
BASSA NOVA

MOD. ♩ = 120

Handwritten musical score for guitar in 4/4 time, featuring various chords and melodic lines. The score consists of 12 staves. The key signature has one flat (Bb). The tempo is marked as MOD. ♩ = 120. The chords are circled and include: Fmaj7, G7, G-7, Gb7, Fmaj7, Gb9, Fmaj7, G7, Gb7, Fmaj7, *GbMaj7, Cb9, F#-7, Eb9, A-7, Dxb9, G7, C7(b9), Fmaj7, G7, Fmaj7, Gb9, Fmaj7, Gb7, Fmaj7, Gb7, Fmaj7, Gb7, Fmaj7.

Db

154

Georgia on My Mind

F → C (down)

27
 Geor- gia, Geor- gia, a song of you Comes as
 F A Dm Dm⁷ Bbm⁷ Gm⁷

33
 sweet and clear as moon- light through the pines.
 Am Dm^b Gm^b Am F^b B^b Am Dm^b Gm^b Am⁷ Dm⁷ G⁷

37
 Oth- er arms reach out to me; Oth- er eyes smile ten- der- ly;
 Am Dm^b Gm^b Am^b B⁷ E Am^b F[#]dim^b Cm^b Am^b G⁷

41
 Still in peace- ful dreams I see the road leads back to you.
 Am Dm^b Gm^b Am^b B⁷ E Am^b F[#]dim^b Cm^b Am^b G⁷

45
 Geor- gia, Geor- gia, no peace I find; Just an old sweet song keeps
 F A⁷ Dm Gm⁷ Bbm⁷ F D⁷

50
 Geor- gia on my mind.
 Gm⁷ C¹³ F Dm Gm⁷ C¹³ Caug⁷ F B^b 5th Caug⁷ F^b

154

Georgia on My Mind

The image shows a musical score for the song "Georgia on My Mind". It consists of six staves of music, all written in treble clef with a 4/4 time signature. The melody is written on the first staff, and the accompaniment is written on the subsequent five staves. The music features a mix of eighth and quarter notes, with some phrases being beamed together. There are several measures with rests, particularly in the second and fourth staves. The score concludes with a double bar line on the sixth staff.

HE MRP 2014/063

BY GEORGE W. HARRIS

C INSTRUMENTS - "SUICIDE IS PAINLESS" - M.A.S.H.

101.

BRIGHT J=138

Handwritten musical score for guitar in C major, 4/4 time. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a simple, rhythmic style with various chords and melodic lines. Chords are indicated by circled letters: E-7, A7, D, B-, E-, A7(3rd 4), A7, D, B-7, F#-7, B7, E-7, A7, D, B-7, GA, D/F#, E-, A7, B-7, B7, B-7, GA, D/F#, E-, A7, B-7. The score includes a section labeled "OUT ENDING" and another labeled "LAST X". The notation includes eighth and quarter notes, rests, and bar lines.

4. *Transpose to C*
C INSTRUMENTS

"TOMORROW"

ANNIE

MOD. ♩ = 126

The musical score consists of seven staves of music. The key signature has one flat (Bb), and the time signature is 4/4. The tempo is marked 'MOD.' with a quarter note equal to 126 beats per minute. The score is annotated with numerous chords, many of which are circled in red. The chords are as follows:

- Staff 1: F, F**7**, B**b**7, A-7, D-, D/C
- Staff 2: B**b**, C**7**, F, F**7**, B**b**7, A-7, D-, D/C
- Staff 3: B**b**7, C**7**, C, F-, F-/E**b**, D**b**, E**b**, A**b**
- Staff 4: A**b**7, C**7**, C**7**, F, F**7**, B**b**7, A-7
- Staff 5: D-, D/C, G**b**7, C**7**, C**7**, F, F**7**, F**7**
- Staff 6: B**b**, F, C**7**, C**7**, F**7**, B**b**7, C**7**
- Staff 7: F, C**7**, F

The final staff includes a boxed section labeled "FOR TAG - BACK TO *".

Imagine

John Lennon

Arranged & tabbed by Nicola Mandorino

C F C F C

GuitarNick.com

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

3 2-2 3 2 3 2 3 2 3 2 3 2 3 2 3

③ ② ② ③ ② ③ ② ③ ② ③ ② ③ ② ③

F C F F C Dm

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

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

② ③ ② ③ ① ② ③ ③ ① ① ④ ① ③

G F G C E

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

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

0 0 0 ① ② ③ ① ② ① ② ① ② ① ④

F G C E F G C E F G

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

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

3 0 3 2 3 3 0 2 2 2 2 3 2 2 0 0 3

① ② ③ ② ① ④ ① ② ③ ④ ① ④ ① ② ③

0
1-3-1
0
2

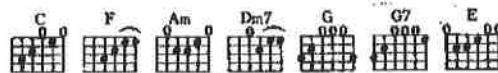
①
②

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IMAGINE

157

Guitar chords used in this composition



Words and Music by
JOHN LENNON

20 bars per minute

First system of musical notation, including treble and bass staves. Chords C and F are indicated below the bass staff.

I - ma-gine there's no heav - en — It's eas - y if you

Second system of musical notation, including treble and bass staves. Chords C, F, and C are indicated below the bass staff.

try — No hell — be - low — us —

Third system of musical notation, including treble and bass staves. Chords F, C, and F are indicated below the bass staff.

A - bove us on - ly sky I - ma-gine all the peo -

Fourth system of musical notation, including treble and bass staves. Chords C, F, F, and Am/E are indicated below the bass staff.

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157

HALLELUJAH

WORDS AND MUSIC BY
LEONARD COHEN

♩. = 56
C G C AM

1. NOW I'VE HEARD THERE WAS A SEC-RET CHORUS THAT
 (2.) FAITH WAS STRONG BUT YOU NEED-ED PROOF YOU
 (3.) SAY I TOOK THE NAME IN VAIN
 (4.) DID MY BEST IT WAS-N'T MUCH I

C AM F G

DAV - ID PLAYED AND IT PLEASE THE LORD BUT YOU DON'T REAL - LY CARE FOR MUS - IC,
 SAW HER BAT - LING ON THE ROOF HER BEAU - TY AND THE MOON - LIGHT O - VER -
 I DON'T E - VEN KNOW THE NAME BUT IF I DID, WELL REAL - LY, WHAT' IT
 COUL - N'T FEEL SO I TRIED TO TOUCH I'VE TOLD THE TRUTH I DIDN'T COME TO

C G C F G

DO YOU? IT GOES LIKE THIS THE FOURTH THE FIFTH THE
 THREE YOU SHE TIE YOU TO A KIT - CHEN CHAIR SHE
 TO YOU? THERE' A BLAZE OF LIGHT IN EV - 'RY WORD IT
 FOOT YOU AND E - VEN THOUGH IT ALL WENT WRONG I'LL

AM F G E

MIN - OR FALL THE MAJ - OR LIFT THE BAF - FLEET KING COM - POS - ING HAL - LE -
 BROKE YOUR THRON AND SHE CUT YOUR HAIR AND FROM YOUR LIPS SHE DREW THE HAL - LE -
 DOES - N'T MAT - TER WHICH YOU HEARD THE HOLY OR THE BRO - KEN HAL - LE -
 STAND BE - FORE THE LORD OF SONG WITH NOTH - ING ON MY TONGUE BUT HAL - LE -

AM N.C. AM F

LU - JAH
 LU - JAH
 LU - JAH
 LU - JAH

HAL - LE - LU - JAH,

HAL - LE -

Note Bass notes are melody

AM F

LU - JAH, HAL - LE - LU - JAH, HAL - LE -

1.-3.

C G C G

LU - JAH

2. You
3. You
4. I

4.

C G F N.C

LU - JAH HAL - LE - LU - JAH, HAL - LE -

AM F

LU - JAH, HAL - LE - LU - JAH, HAL - LE -

C G F N.C

- LU - JAH HAL - LE - LU - JAH, HAL - LE -

AM F C G REPEAT AND FADE

LU - JAH, HAL-LE - LU - JAH, HAL - LE - LU - JAH HAL-LE -

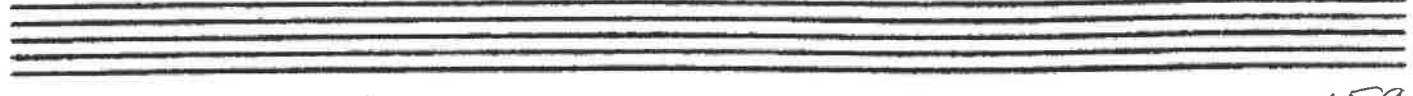
158

Transpose + 2
(up 2 semitones)

INSTRUMENTS - "PEG O' MY HEART"

Mod. J=120

Handwritten musical score for the instrument part of "Peg O' My Heart". The score is written on five staves. The first staff is in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The music consists of eighth and quarter notes. Chords are indicated by circled letters: Bb, C7, F7, G7, Bb, C, F#, G, A, F7, G7, Bb, C7, F7, G7, Bb, G-, C-, F7. There are also handwritten annotations: "e" above the first Bb, "F#" above the C chord, "G7" above the G chord, "F" above the F7 chord, "e" above the second Bb, "D" above the C7 chord, "G7" above the G chord, "F" above the F7 chord, "e" above the G7 chord, and "D" above the Bb chord. The second staff continues the melody with similar chords and annotations. The third staff continues the melody. The fourth staff continues the melody. The fifth staff shows a few chords (Bb, C7, Bb) and ends with a double bar line and a repeat sign.



WALTZ 360

C. Inst.

"Matchmaker"

"FIDDLER"

Mod. ♩ = 126

Handwritten musical score for 'Matchmaker' (Waltz 360) in 3/4 time, marked 'Mod.' with a tempo of 126. The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The music is written in a simple, rhythmic style. Chord symbols are written above the notes, including F, F7, Bb, C, C7, Bb7, Ab, Gm7, C7, Bb, C, C7b9, and F. There are several handwritten annotations: 'Ab' on the left margin, 'Eb' and 'F' with arrows pointing to notes on the fourth staff, and 'D.C.' at the end of the eighth staff. The score concludes with a double bar line and a repeat sign.

161

La Cucaracha

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Tablited by
Nicola Mandorino (2012)

C G

8va

1. C 2. C

C

8va

G C

8va

161

162
Transpose to C (from G)
446. 5 left tones

C-INSTRUMENTS - "ARRIVEDERCI ROMA"

MA D. | ♩ = 120

Handwritten musical score for guitar in C major, 4/4 time, 120 bpm. The score consists of six staves. The first staff is the treble clef with a key signature of one sharp (F#). The second and fourth staves contain "TACET" markings. The score is heavily annotated with circled chord symbols: G, C-, D7, G, C, E7, A-, D7, A-7, D7, G7, D7, E7, A-7, D7, C-, D7, G, B7, A-7, D7, G, C-, D7, G, B7, B7+, C, E7, A-, D7, D7, A-7, D7, D7, A-7, D7, A-7, D7, G, E-7, A-7, D7, G, Eb7, G. The piece concludes with a double bar line on the sixth staff.

Jap

162

163

L'ÉTRANGER AU PARADIS

(Stranger In Paradise)

de la Production « KISMET »

Basée sur des themes de

A. BORODINE

ROBERT WRIGHT &
GEORGE FORREST

Moderato

*Transposed to G (from F)
(up 2 half tones)*

The musical score consists of ten staves of music in G major, 4/4 time, marked 'Moderato'. The key signature has one sharp (F#). The notation includes treble clefs, a common time signature, and various rhythmic values. Chord symbols are placed above the notes. The chords are: Am, Gm7, D9, C9, F7M, F6, G6, Bb7M, Gm7, Bbm(7M), C9, D9, F6, Em, G6, Am, F6, Gm7, D9, C9, G7M, F7M, G6, F6, C7, Bb7M, Am, Gm7, Cm, Bbm(7M), C9, D9, F6, Db7, Db9, Db7, Abm7, Db7, Bbm7, Gb6, Ebm6, F7, Bbm, A9, F#m, C#, A7, Em7, A7, D9(7M), D6#C, Gm7, C9, F7M, D9b, Gm7, C9, F7M, F6, Bb7M, Gm7, Bbm7, C9, F6, Am, Dm7, A7, Dm7, G7, C9, Am, F, D7, D9b, Bb7M, Gm7, Bbm(7M), C9, F6, Eb9, Db6, F6.

9 D C D E# D C Fb (E) Bb (A#) A D (163)

Transposed C (from Eb) 9 half tones down

AIN'T MISBEHAVIN'

C^{\flat}
Eb6
 E^{\flat}
Gm7
 D^{\flat}
Fm7
 G^{\flat}
Bb9+5
 E^{\flat}
Eb9
 F^{\flat}
G9+5
 F^{\flat}
Ab6
 B^{\flat}
Db9

C^{\flat}
Eb6
 E^{\flat}
Gm7
 D^{\flat}
Fm7
 G^{\flat}
Bb9

 E^{\flat}
G7
 A^{\flat}
C7
 D^{\flat}
F7
 G^{\flat}
Bb7

2. C^{\flat}
Eb6

 B^{\flat}
Db9
 E^{\flat}
Eb6
 E^{\flat}
G7+5

A^{\flat}
Cm/C
 C^{\flat}
Cm/B
 C^{\flat}
Cm/Bb
 C^{\flat}
C7

F^{\flat}
F6
 A^{\flat}
Cm7
 D^{\flat}
F9
 B^{\flat}
Bb13
 A^{\flat}
C13
 F^{\flat}
F9
 G^{\flat}
Bb7

3. C^{\flat}
Eb6

 B^{\flat}
Db9
 C^{\flat}
Eb6/9

Unchained Melody

Arr. Annie Checkalski

G->C (down 2 spaces)

Handwritten guitar tablature for "Unchained Melody" in G major, transposed to C major. The piece is in 4/4 time and consists of 12 measures. The notation includes a treble clef with a sharp sign, a common time signature, and a key signature of one sharp (F#). The guitar part is written on a six-line staff with fret numbers and chord diagrams. Chords are labeled as G, Em, CM7, D7, G, Em, D, D2, G, Em, CM7, D7, G, Bm, D, D7, G, D6, Em7, GM7, Am, D7, G, G, C, D, C, Bb, C, D, G, G, G, G. The piece ends with a double bar line and the instruction "D.C. al Fine".

D.C. al Fine

244.

WILL HUDSON
EDDIE DELANGE
IRVING MILLS

(SLOWLY)

MOONGLOW

Handwritten musical score for 'MOONGLOW' in G major, 4/4 time, marked '(SLOWLY)'. The score consists of ten staves of music with various chords and melodic lines. The chords are: C, C minor, G, A7, C, D7, G, Eb7, G, C, C minor, G, A7, C, D7, G, Eb7, G, G7, F#7, F7, E7, A7, D7, Eb7, D7, C, C minor, G, A7, C, D7, G, Eb7, 1. G D7, 2. G.

167 in e^b drop 4 half steps to C
 or
 drop raise 5 half steps to G

BLUE MOON

Chords: E^b , Cmi , Dmi , Fmi , $Bb7$, E^b , Cmi , Fmi , $Bb7$, E^b , Cmi , Fmi , $Bb7$, E^b , Ab , E^b , $Bb7$, E^b , Cmi , Fmi , $Bb7$, E^b , Cmi , Fmi , E^b , Fmi , E^b , Fmi , $Bb7$, E^b , Fmi , $Bb7$, E^b , $Abmi$, $Db7$, Gb , Bb , $F7$, Fmi , $Bb7$, E^b , Cmi , Fmi , $Bb7$, E^b , Cmi , Fmi , $Bb7$, E^b , Cmi , Fmi , $Bb7$, E^b , Fmi , E^b , $Bb7$, E^b , Fmi , E^b .

Play A^o in 3rd position
168

342.

C INSTRUMENTS "MOOD INDIGO" ELLINGTON
BALLAD ♩ = 100

A

B

D.C. AL FINE

BLUE BAYOU

CONCERTINA ARR.
W. A. M.

7 1 2 6 5/8 - 7 6 5/8 - 6 2 6 5/8 7 6 2 2 10

1 2 8 9 1/2 = = = = 5 2 7 8 10 = =

F C7

6 2 6 2 6 5 7 - 2 5 2 6 5/8 7 5/8 - 6 3 2 6 3

5 2 7 8 10 = = 1 2 8 9 1/2 = = 5 2 7 8 10 = = 5 2 7 8 10 = =

C7 F C7 F C7

6 2 6 2 5 2 6 3 2 6 2 6 2 6 7 - - 14 8 - -

5 2 7 8 10 = = = = 1 2 7 8 9 1/2 = = 14 8 - -

C7 F C7

14 13 - 14 13 - 15 9 12 4 14 - - 9 12 9 14 9 12 4

1 2 7 8 9 1/2 = = = = 5 2 7 8 10 = = = = = =

C7

13 15 8 13 14 16 14 - 13 14 16 14 - - 13 14 12 4 2 4 8

1 2 7 8 9 1/2 = = = = = = 1 2 7 8 9 1/2 = = = =

F Bb

15 12 15 12 15 12 8 5/8 4 7 - - 2. 4 7 - -

1 2 7 8 9 1/2 = = 5 2 7 8 10 = = 1 2 7 8 9 1/2 = = 1 2 7 8 9 1/2 = =

F C7 F F

15 12 8 12 8 12 8 8 12 8 12 8 14 8

1 2 7 8 9 1/2 = = 5 2 7 8 10 = = = = 1 2 7 8 9 1/2 = = 5 2 7 8 10 = = 1 2 7 8 9 1/2 = =

F C7 Bb C7 F

MOON RIVER

Henry Mancini

C Am F C/E F7

Moon Ri-ver, wi-der than a mile, I'm cras-sing you in

C/E Bm5dim E7 Am C/B

style some day. Oh, dream ma-ker, you

F Bb Am F#m B7 Em A7

heart bree-ker, whe-re-ver you're go-ing I'm go-ing your

Dm B7 C Am F C/E

way. Two drif-ters off to see the world. There's

F C/E Bm5dim E7 Am

such a lot of world to see. We're af-

Am/B F#m7(b9) F7 C/E F7

ter the same rain-bow's end wai-ting 'round the

C/E F7 C/E Am

bend, my huc-kle-bor-ry friend, Moon

Dm B9 C

Ri-ver and me.

$\downarrow \rightarrow \downarrow$ down 4 $\frac{1}{2}$ -steps

90.

INSTRUMENTS - "AS TIME GOES BY" CASABLANCA

MOD. $\text{♩} = 120$

Chords: $F-7$, $Bb7$, $Bb-$, $Bb7$, Eb , $Bb7$, Eb , $G-$, $F7$, $Bb7$, $F-7$, $Bb7$, Eb , $Bb7$, $F-7$, Eb , $Eb7$, Ab , $C7$, $F-$, A^0 , $C-$, $Ab7$, $F7$, $Bb7$, Eb , $Bb7$, $Bb7$, Eb , $Bb7$, Eb , $G-$, $F7$, Eb , Eb , $F-7$, $Bb7$, $Bb7$, Eb .

End: $D.C.$

172
S. 109-110
E B C

That Old Black Magic

enor

5

9

13

17

21

25

29

33

37

41

45

49

53

57

61

65

69

73

81

Chords: Eb, Eb6, EbM, Eb6, F-, F-+/Bb, F-6, F-7/Bb, C-/A, C-+/Eb, /Ab, C-6/G, C-+, C-/F, C-/Bb, C-/Eb, Bb-/Eb, C-/Eb, Bb-/Eb, C-/Eb, C-, C-/Bb, F7/A, Ab-6, G-7, C7+, F-7, Bb7, F-, F-/Eb, F-/Db, C7, F-7, EM/C#, Eb6, Eb6, Eb6, CM9/D, Dalt, D-7, D-7, D-7, D-7, A7, F-, F-7, Db9, Db9, Ab-, Db9, AbM/Bb, Bb7, Eb, Eb6, EbM, Eb6, Bb-, B-+, Bb-6/Eb, AbM, Ab6, Db13, Db13, C-7/F, Ab0, G-7, F#0, F-7, Eb7sus, Eb blues, Eb, Fine, C-, C-/Bb, Ab0, Ab0, G7, G7, C6, C6, F-, F-, B0, B0, F-, F-, Bb7b9, Bb7b9

INSTRUMENTS "MORE"

MOD. ♩ = 120

The musical score consists of ten staves of music in 4/4 time, with a tempo of 120 beats per minute. The key signature has one sharp (F#). The notes and chords are as follows:

- Staff 1: G4, G4, E-7, A-7, D9, G4, G4
- Staff 2: E-7, A-7, D9, D9-9, D7, F#7(add4), B7
- Staff 3: E-, E-(#7), E-7, E-6, A-7
- Staff 4: A9, A-9, A7, B7/D, D7, D9, D7-9, G4, G4
- Staff 5: E-7, A-7, D7, G4, G4, E-7, A-7
- Staff 6: F#7, B7, E-, E-(#7), E-7, E-6
- Staff 7: A-7, A-7, D7, G4, A-7, D-9
- Staff 8: G, Ebd, Abd, G2

G INSTRUMENTS - "THE WAY WE WERE" 105.

M.C.D. 1=116

4/4

Chords: C, D-, G7, A-, A-/G, D-/F, E-, E7, A-, D-, G7, C, D-7, G7, C, C9, C7, F, D-7, E-, A9, D-7, G7, C, D-7, G7, C, D-, G7, A-, A-/G, D-/F, E-, E7, A-, D-7, E7, A-, A-/G, F#, E-7, F#, E-7, F#, E-7, D-7, G7, C#, D-7, G7, C#, D-7, G7, C#

Padre

Words & Music by Alain Romans, Paul Francis Webster (Eng.)

E♭ - play in C (down 2 spaces)

C
E♭
Verse

G7
E♭⁷ E♭ E♭⁷ E♭⁷



1...The day that we wed you blessed us and said, "May Heav-en be-stow you
2...(Then) she came a-long and sang him her song And won him with hon-eyed

Ab F *Fm* *Abm* E♭ E♭⁷



grace." There in that ho-ly place We shared our first em-
lies, She of the gold-en eyes, Now it's my heart that

E♭ E♭⁷ E♭ E♭⁷ E♭⁷ E♭⁷



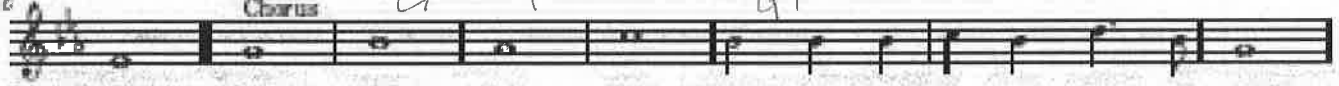
brace. Our cot-tage was small but rich-er than all the pal-a-ces of a
cries. So I kneel and pray the hours a-way and wear-y my heart has

Ab *Abm* E♭ E♭⁷



king. All day the birds would sing, our hearts were full of
gown, Wind-ring where love has flown, coun-ting my tears a-

E♭ E♭ E♭⁷ *G7* *Ab F* E♭⁷ *G7* E♭



Spring Pa-dre, Pa-dre, What hap-pened to our love so true?
long. Pa-dre, Pa-dre, Please tell me how such things can be.

E♭ E♭⁷ *Ab* E♭⁷ E♭ *Ab* E♭



Pa-dre, Pa-dre, In my grief I turn to you 2...Then
Pa-dre Pa-

Ab E♭⁷ *Fm*⁷ E♭⁷ E♭



dre Pray for my love and me.

Play in C (am) (up to sus 1 tones) 176

MY FAVORITE THINGS

- RICHARD RODG

Handwritten musical score for guitar, featuring 14 staves of music. The score includes various guitar chords and rhythmic markings. The chords are: E-7, F#-7, E-7, F#-7, Cmaj7, Cmaj7, Gmaj7, Cmaj7, Gmaj7, Cmaj7, F#-7b5, B7, Emaj7, F#-7, Emaj7, F#-7, Amaj7, Amaj7, A-7, D7, Gmaj7, Cmaj7, Gmaj7, Cmaj7, F#-7b5, B7b9, E-7, F#-7b5, B7, E-7, Cmaj7, Cmaj7, A7, Gmaj7, Cmaj7, D7, G6, Cmaj7, G6, Cmaj7, Gmaj7, Cmaj7, F#-7b5, B7.

CONTRABASS - V Live AT BINDLAND //

Play in C (Am)

AUTUMN LEAVES

JOHNNY MERCER

(Bb) MED. JAZZ

Handwritten musical score for "Autumn Leaves" in C major (Am). The score consists of eight staves of music with various chord annotations above them.

Staff 1: Chords: B-7, E7, AMAS7, DMAS7

Staff 2: Chords: G#-7(b5), C#7, F#-7

Staff 3: Chords: B-7, E7, AMAS7, DMAS7

Staff 4: Chords: G#-7(b5), C#7, F#-7

Staff 5: Chords: G#-7(b5), C#7(b9), F#-

Staff 6: Chords: B-7, E7, AMAS7

Staff 7: Chords: G#-7(b5), C#7(b9), F#-, F7, E-7, Eb7

Staff 8: Chords: DMAS7, C#7(b9), F#-

BILL EVANS "PORTRAIT IN JAZZ"

Shall we gather at the River



Shall we ga-ther at the ri- ver, Where bright an- gel feet have trod;



With its cry- stal tide for- e- ver Flo- wing by the throne of God.



Yes, we'll ga-ther by the ri- ver, The beau- ti- ful, the beau- ti- ful ri- ver,



Ga-ther with the saints at the ri- ver that flows by the throne of God.

Turn! Turn! Turn!

(To Everything There is a Season)

Words from the Book of Ecclesiastes
Adaptation and Music by Pete Seeger

Moderately (*Not too fast*)

Chorus

To ev - 'ry - thing (Turn, Turn, Turn) There
is a sea - son (Turn, Turn, Turn) And a
time for ev - 'ry pur - pose un - der heav - en.
A time to be born, a time to die; A time to
plant, a time to reap; A time to kill, a time to
heal; a time to laugh, a time to weep. To ev - 'ry -

Fine *D.S. al Fine* $\text{\textcircled{X}}$

18
179

180

So Long, It's Been Good to Know Yuh



I've sung this song and I'll sing it a- gain, Of the place that I lived on the wild win- dy



plain, Of the month called A- pril and the coun- ty called Gray, Here's what all of the



peo- ple there say, "Well it's So long, it's been good to know yuh, So long, it's



been good to know yuh. So long, it's been good to know you But this dus- ty old



dust is a- get- tin' my home, And it's time to be drif- tin' a- long.

180

He's Got the Whole World in his Hands

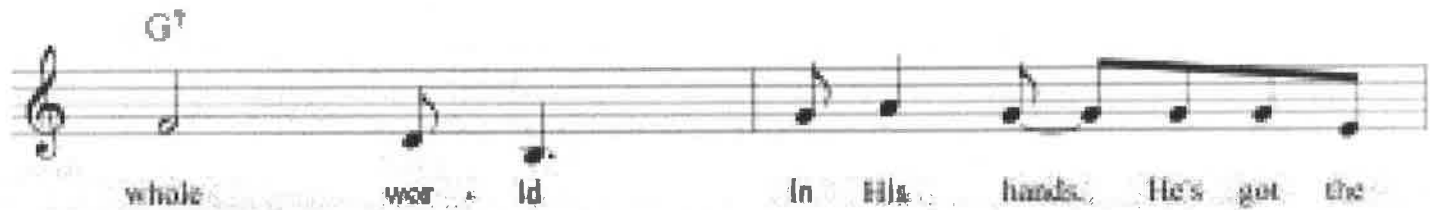
Traditional

C



He's got the whole wor - ld in His hands. He's got the

G7



whole wor - ld in His hands. He's got the

C



whole wor - ld in His hands. He's got the

G7 C



whole world in His hands.

I'll Fly Away

American hymn



1. Some bright mor - ning when this life is o'er I'll fly a - way.
2. When the sha - dows of this life have gone I'll fly a - way.
3. Oh, how glad and hap - py when we meet I'll fly a - way.
4. Just a few more wea - ry days and then I'll fly a - way.

Guitar

T	0	0	0	3	0	1	0	2	0	2	0	2	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0



- To that home on God's ce - le - stial shore I'll fly a - way.
- Like a bird from pri - son bars has flown I'll fly a - way.
- No more cold iron shack - les on my feet I'll fly a - way.
- Just a few more wea - ry days and then I'll fly a - way.

Ger.

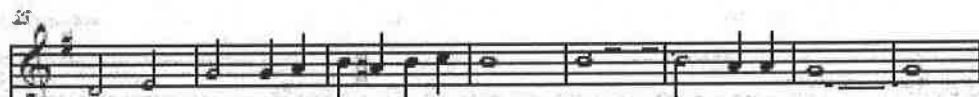
0	0	0	0	3	0	1	0	0	0	2	2	0
0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0



Chorus: I'll fly a - way (O glo - ry) I'll fly a - way (in the morning)

Ger.

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



When I die, Hal - le - lu - jah by and by I'll fly a - way.

Ger.

0	1	0	0	2	2	0	1	0	0	2	2	0
0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0

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Wimoweh

Popular Africana

5

9 *D.C. al Fine*

13 *Fine*

184

Sailor's Hornpipe

Irish trad.

The musical score for "Sailor's Hornpipe" is written in treble clef with a 2/4 time signature. It consists of four staves of music. The first staff begins with a treble clef and a common time signature, which changes to 2/4. The second staff starts with a measure rest labeled '3'. The third staff starts with a measure rest labeled '5'. The fourth staff starts with a measure rest labeled '7'. Chord markings are placed above the notes: C, G, C, F, G, C, C, F, D, G, C, F, G, C. A first ending bracket spans measures 10-11, and a second ending bracket spans measures 12-13. The piece concludes with a double bar line.

184

185

Irene, goodnight

Amerikanisches Volkslied

C G⁷ C

Last Saturday night I got married, me and my wife settled down. Now me and my

10 C F G⁷ C G⁷

wife are parted, I'm gonna take another stroll down-town. I - rene, good night,

21 G⁷ C C⁷ F G⁷ C

I - rene, good night, goodnight I-rene, good night, I-rene, I see you in my dreams.

Last Saturday night I got married,
 me and my wife settled down.
 Now me and my wife are parted,
 I'm gonna take another stroll downtown.
 Irene, good night, Irene, good night,
 goodnight Irene, good night, Irene,
 I see you in my dreams.

185

186

Come, Missa Tallyman

Jamaica trad

The musical score is written on a single treble clef staff in common time (C). It consists of four lines of music. The first line (measures 1-4) has a C chord above the first measure and a first ending bracket over measures 3-4 with G and C chords. The second line (measures 5-8) has a second ending bracket over measures 5-6 with G and C chords, and a G chord above measure 8. The third line (measures 9-10) has C chords above measures 9 and 10, and first and second ending brackets over measures 9-10 with G and C chords. The fourth line (measures 11-14) has a C chord above measure 11 and G and C chords above measures 13-14.

Day O! Day O! Day, dah light break, me wan-na go home.

wan-na go home. Come, Mis-sa Tal-ly-man, tal-ly me Ba-na - na.

Day, dah light break, me wan-na go home. wan-na go home. Heave

six foot, se-ven foot, eight foot, bunch. Day, dah light break, me wan-na go home.

Day O! Day O! Day, dah light break,
me wanna go home.
Day O! Day O! Day, dah light break,
me wanna go home.
Come, Missa Tallyman, tally me Banana.
Day, dah light break, me wanna go home.
Heave six foot, seven foot,
eight foot, bunch.
Day, dah light break, me wanna go home.

Day O! Day O! ...
A clerk man a check,
but him a check with caution.
Day, dah light break, me wanna go home.

Day O! Day O!
My back just broke
with bare exhaustion.
Day, dah light break, me wanna go home.

186

C G⁷ C G⁷

Love, oh love oh careless love. Love, oh love, oh careless love. Oh, it's

C C⁷ F Fm C G⁷ C

Love, oh love oh care-less love, you see, what love has done to me.

Love, oh love oh careless love.
 Love, oh love, oh careless love.
 Oh, it's Love, oh love oh careless love,
 You see, what love has done to me.

I love mam and daddy too,
 I love mam and daddy too,
 Oh, it's I love mam and daddy too.
 I'd leave them both to go with you.

Once I wore my apron low.
 Once I wore my apron low.
 Oh, it's once I wore my apron low
 you'd follow me through the rain and snow.

Now my apron strings don't pin.
 Now my apron strings don't pin.
 Oh, it's now my apron strings don't pin.
 You pass my door and you don't come in.

Now my money's spent and gone.
 Now my money's spent and gone.
 Oh, it's now my money's spent and gone.
 You passed my door singin' a song.

How I wish that train would come.
 How I wish that train would come.
 Oh, it's how I wish that train would come.
 To take me back where I come from.

Sorrow, sorrow to my heart.
 Sorrow, sorrow to my heart.
 Oh, it's sorrow, sorrow to my heart.
 Me and my true love have to part.

Am Em C D Am Em Am Em

When first I came to Louis-ville some pleasure there to find, a dam-sel fair from

C G Am Em Am Em C G

Lexing-ton was plea-sing to my mind. Her cher-ry cheeks and ru - by lips, like

Am Em C D Am Em Am

arrows pierced my breast, they called her Handsome Ma - ry, the Li-ly of the West.

When first I came to Louisville
 some pleasure there to find,
 A damsel fair from Lexington
 was pleasing to my mind.
 Her cherry cheeks and ruby lips,
 like arrows pierced my breast,
 They called her Handsome Mary,
 the Lily of the West.

I courted her awhile,
 in hopes her love to gain,
 But she proved false to me
 which caused me much pain.
 She robbed me of my liberty,
 deprived me of my rest,
 They called her Handsome Mary,
 the Lily of the West.

One evening as I rambled,
 down by a shady grove,
 I saw a man of low degree
 conversing with my love.
 They were singing songs of melody,
 while I was sore distressed,
 O faithless, faithless Mary,
 the Lily of the West!

I stepped up to my rival,
 my dagger in my hand.
 I caught him by the collar,
 and boldly bade him stand ;
 Being driven to desperation,
 I stabbed him in the breast,
 But was betrayed by Mary,
 the Lily of the West!

At length the day of trial came,
 I boldly made my plea,
 But the judge and jury
 they soon convicted me.
 To deceive both judge and jury
 so modestly she dressed,
 And there she swore my life away,
 the Lily of the West.

189

C F G⁷ C

When I was a ba-che-lor, I liv'd all a-lone I worked at the wea-ver's trade; and the

5 C F G⁷ C

on-ly, on-ly thing that I did that was wrong was to woo a fair young maid. I

9 G⁷ C G⁷ C

wooded her in the win-ter - time, and part of the sum-mer, too, and the

13 C F G⁷ C

only, only thing that I did that was wrong was to keep her from the foggy, foggy dew.

When I was a bachelor,
I liv'd all alone
I worked at the weaver's trade;
and the only, only thing
that I did that was wrong
was to woo a fair young maid.
I wooed her in the wintertime,
and part of the summer, too,
and the only, only thing
that I did that was wrong
was to keep her from the
foggy, foggy dew.

One night she knelt down by my side
When I was fast asleep
She threw her arms around my neck
And then began to weep

She wept, she cried, she tore her hair
Ah me, what could I do
So all night long I held her in my arms
To keep her from the foggy, foggy dew

Again I am a bachelor
and I live with my son
We work at the weaver's trade
And every single time
that I look into his eyes
He reminds me of the fair young maid.

189

SMILE

SMILE, tho' your heart is ach-ing, SMILE, e - ven tho' it's break-ing,
 When there are clouds in the sky, you'll get by, If you
 SMILE through your fear and sor - row, SMILE and may - be to - mor - row,
 SMILE through your fear and sor - row, SMILE and may - be to - mor - row,
 You'll see the sun come shin - ing thru for you.
 Light up your face with glad-ness, Hide ev - 'ry trace of sad-ness,
 Al - tho' a tear may be ev - er so near, That's the
 time you must keep on try - ing, SMILE, what's the use of cry - ing.
 You'll find that life is still worth while, If you'll just
 SMILE. SMILE.

The musical score is written for guitar in G major, 4/4 time. It consists of 11 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written on a single staff with lyrics underneath. Chords are indicated by letters above the staff: F, F#m, Gm, Adim, Gm, D7-9, Gm, D7. The second staff continues the melody with lyrics: 'When there are clouds in the sky, you'll get by, If you'. Chords: Gm, Bbm, E-9. The third staff: 'SMILE through your fear and sor - row, SMILE and may - be to - mor - row,'. Chords: Gm, Bbm, E-9. The fourth staff: 'SMILE through your fear and sor - row, SMILE and may - be to - mor - row,'. Chords: Gm, Bbm, E-9. The fifth staff: 'You'll see the sun come shin - ing thru for you.' Chords: F, Gm, C7. The sixth staff: 'Light up your face with glad-ness, Hide ev - 'ry trace of sad-ness,'. Chords: F, F#m, Gm, Adim, Gm, D7-9, Gm, D7. The seventh staff: 'Al - tho' a tear may be ev - er so near, That's the'. Chords: Gm, Bbm, E-9. The eighth staff: 'time you must keep on try - ing, SMILE, what's the use of cry - ing.' Chords: Gm, Bbm, E-9. The ninth staff: 'You'll find that life is still worth while, If you'll just'. Chords: F, Gm, C7. The tenth staff: 'SMILE. SMILE.' Chords: F, Gm, C7, C7-9, F, Fmaj7, C7. The score ends with a double bar line and a repeat sign.

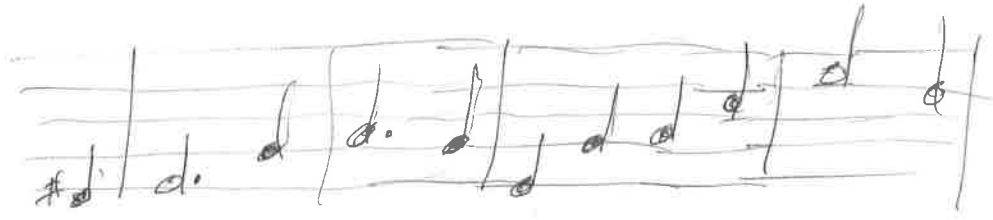
Exodus

Track 2

♩ = 60

A musical score for a track titled 'Exodus', Track 2. The tempo is marked as 60 beats per minute (♩ = 60). The score is written in a single system with eight staves of music. The first staff starts with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The piece begins with a whole rest followed by a quarter note G4, then a quarter note A4, and another quarter note G4. The melody continues with quarter and eighth notes, including some chromatic descents. The score is divided into measures, with measure numbers 5, 9, 14, 18, 22, 26, and 31 indicated at the start of their respective staves. The piece concludes with a series of sixteenth-note chords in the final staff.

C E7 F



Play in C

451

(MED.) THE WORLD IS WAITING FOR THE SUNRISE

- ERNEST SCITE / EUGENE LOUWERY

Musical score for guitar with four staves. The key signature is two sharps (F# and C#) and the time signature is 4/4. The score includes a treble clef and a common time signature. The notes are written on a single staff, and the guitar chords are indicated above and below the staff.

Staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Notes: F#4, D4, D4, D4, C4, C4, C4, G4, F#4. Chords: A6, E7#5, A6, C#7.

Staff 2: Notes: F#4, D4, D4, D4, C4, C4, C4, G4, F#4. Chords: D, D#07, C#7, F#7, B7, B-7, E7.

Staff 3: Notes: F#4, D4, D4, D4, C4, C4, C4, G4, F#4. Chords: A6, E7#5, A6, C#7.

Staff 4: Notes: F#4, D4, D4, D4, C4, C4, C4, G4, F#4. Chords: D, D#07, C#7, F#7, B-7, E7, A6.

Nobody knows the trouble I've seen

Spiritual

C F C F G C F

Nobo-dy knows the trouble I've seen. Nobo-dy knows but Je-sus Nobo-dy knows the

6 C Am C G F C

trouble I've seen, glo - ry ha - lle - lu - jah! Some-times I'm up, some-times I'm down,

11 C G C G C

oh, yes, Lord! Some-times I'm al-most down to the ground, oh, yes, Lord!

Nobody knows the trouble I've seen
 Nobody knows but Jesus
 Nobody knows the trouble I've seen,
 Glory Hallelujah!
 Sometimes I'm up, sometimes I'm down
 Oh, yes, Lord!
 Sometimes I'm almost down to the ground,
 Oh, yes, Lord!


Nobody knows ...
 Now you may think that I don't know,
 Oh, yes, Lord!
 But I've had my troubles here below.
 Oh, yes, Lord!

Nobody knows ...
 One day when I was walkin' along
 Oh, yes, Lord!
 The sky opened up and love came down
 Oh, yes, Lord!

Nobody knows ...
 What makes old Satan hate me so?
 Oh, yes, Lord!
 He had me once and had to let me go
 Oh, yes, Lord!


Nobody knows ...
 I never shall forget that day,
 Oh, yes, Lord!
 When Jesus washed my sins away
 Oh, yes, Lord!

C F C Am F Am Dm



The water is wide, I cannot get o'er, and neither have I wings to fly.

G Em Am F Dm C G C



Give me a boat that can carry two, and both shall cross, my true love and I.

The water is wide, I cannot get o'er,
 And neither have I wings to fly.
 Give me a boat that can carry two,
 And both shall cross,
 my true love and I.

I put my hand into some soft bush,
 Thinking the sweetest flower to find,
 I pricked my fingers to the bone
 And left the sweetest flower behind.

I leaned my back against an oak,
 Thinking it was a trusty tree,
 But first it bent and then it broke,
 So did my love prove false to me.

A ship there is and she sails the sea,
 She's loaded deep as deep can be,
 But not so deep as the love I'm in,
 I know not if I sink or swim.

Oh, love be handsome and love be kind,
 Gay as a jewel when first it is new;
 But love grows old and waxes cold,
 And fades away like the morning dew.

G⁷ C G⁷ C

Give me that old- time re - ligious, give me that old- time re - ligious, Give me that

5 C⁷ F C G⁷ C G⁷ C G⁷

old- time re - li - gion, It's good e - nough for me. Just give me that me. It was

10 C G⁷ C

good for the He-brew child-ren, it was good for the He-brew child-ren, it was

14 C⁷ F C G⁷ C G⁷ C

good for the He-brew child-ren, and it's good e - nough for me. It was me.

Give me that old- time religion,
 give me that old- time religion,
 Give me that old- time religion,
 It's good enough for me.
 Just give me that old- time religion,
 give me that old- time religion,
 Give me that old- time religion,
 It's good enough for me.
 It was good for the Hebrew children,
 it was good for the Hebrew children,
 it was good for the Hebrew children,
 and it's good enough for me.
 It was good for the Hebrew children,
 it was good for the Hebrew children,
 it was good for the Hebrew children,
 and it's good enough for me.

Give me that old- time religion, ...
 It will do,
 when the world's on fire ...
 and it's good enough for me.

C G C G⁷ C F
 Yan-kee Doo-dle came to town, rid-ing on a po - ny; stuck a feath-er in his cap and
 7 G C F G⁷
 called it Mac-a - ro - ni. Yan - kee Doo - dle keep it up, Yan - kee Doo - dle
 12 C F C G⁷ C
 dan - dy, mind the mu-sic and the step. And with the girls be hand - y.

Yankee Doodle came to town,
 Riding on a pony;
 Stuck a feather in his cap
 And called it Macaroni.
 Yankee Doodle keep it up,
 Yankee Doodle dandy,
 Mind the music and the step
 And with the girls be handy.

Fathr and I went down to camp,
 Along with Captain Goodwin,
 There we saw the men and boys,
 as thick as hasty pudding.
 Yankee Doodle keep it up ...

There was Captain Washington,
 Upon a slapping stallion,
 Agiving orders to his men;
 I guess there was a million.
 Yankee Doodle keep it up ...

Am G Am C Am D Am

Are you go-ing to Scar-borough fair? Pars-ley, sage, rose-ma-ry and thyme. Re-

F C G Am D G Am

9 mem-ber me to one who lives there, for once she was a true love of mine.

Are you going to Scarborough Fair?
Parsley, sage, rosemary and thyme,
Remember me to one who lives there,
For once she was a true love of mine.

Tell her to find me an acre of land,
Parsley, sage, rosemary and thyme,
Between the salt water
and the sea strand,
Then she'll be a true love of mine.

Tell her to make me a cambric shirt,
Parsley, sage, rosemary and thyme,
Without no seam nor needle work,
Then she'll be a true love of mine.

Tell her to reap it
with a sickle of leather,
Parsley, sage, rosemary and thyme,
And to gather it all
in a bunch of heather,
Then she'll be a true love of mine.

Are you going to Scarborough fair?
Parsley, sage, rosemary and thyme,
Remember me to one who lives there,
For once she was a true love of mine.

C Am F

As I was going o-ver the Kilmagenny mountain, I met with Captain Farrell and his

C Am

mo-ney he was counting, I first produced me pis-tol, and then I drew my rap-ier, saying

F C G⁷

'Stand and de-li-ver for you are a bold de-cei-ver!' With me ring dum a doodle um dah,

G⁷ C⁷ C G⁷ C

whack fol the dad-dy o, whack fol the dad-dy o, there's whis-key in the jar!

As I was going over
the Kilmagenny mountain,
I met with Captain Farrell
and his money he was counting,
I first produced me pistol,
and then I drew my rapier, saying
'Stand and deliver for you are
a bold deceiver!'
With me ring dum a doodle um dah,
whack fol the daddy o,
whack fol the daddy o,
there's whiskey in the jar!

I went into my chamber
all for to take a slumber,
I dreamt of gold and jewels
and for sure it was no wonder.
But Jenny drew me charges,
and she filled them up with water,
and she sent for captain Farrell
to be ready for the slaughter!

He counted out his money,
and it made a pretty penny,
I put it in me pocket
and I took it home to Jenny.
She sighed and she swore
that she never would betray me,
but the Devil take the women
for they never can be easy!

And it was early in the mornin
before I rose to travel,
up comes a band of footmen
and likewise Captain Farrell.
I then produced my pistol,
for she'd stolen away my rapier,
but I couldn't shoot the water,
so a prisoner I was taken!

Am Em

Well I'm ridin' on this train, I've got tears in my eyes. I'm tryin' to read a letter from my

Am Em Am

home. If this train runs me right, I'll be home Sa-tur-day night 'cause I'm

Em Am E⁷

nine hund-red miles from my home. And I hate to hear that lone-some whis-tle

Am E⁷ Am

blow, it's that long lone - some train whist - ling down.

Well I'm ridin' on this train,
 I've got tears in my eyes.
 I'm tryin' to read a letter
 from my home.
 If this train runs me right,
 I'll be home Saturday night
 'cause I'm nine hundred
 miles from my home.
 And I hate to hear
 that lonesome whistle blow,
 it's that long lonesome train
 whistling down.

Well this train I ride on
 is a hundred coaches long
 You can hear the whistle blow
 a hundred miles
 If this train runs me right, ...

Now if you say so,
 I will railroad no more
 Sidetrack my train and go home
 If this train runs me right, ...