

207

Sweet Betsy From Pike

US traditional

C G⁷ C Am

Did you ever hear tell of Sweet Bet-sy from Pike, who crossed the wide moun-tains with

G Am Em F C G

her lov-er Ike, two yoke of cat-tle and a large yellow dog, a tall Shang-hai roos-ter, and a

C G C

one- spot - ted hog. Sing-ing too- ra- ly- oo- ra- li- oo- ra- li- ay.

Did you ever hear tell
Of Sweet Betsy from Pike,
Who crossed the wide mountains
With her lover Ike,
Two yoke of cattle
And a large yellow dog,
A tall Shanghai rooster,
And a one- spotted hog.
Singing too- ra- ly- oo- ra- li-
Oo- ra- li- ay.

They swam the wide rivers
And crossed the tall peaks,
And camped on the prairie
For weeks upon weeks.
Starvation and cholera,
Hard work and slaughter--
They reached California
'spite of hell and high water.

One evening quite early
They camped on the Platte,
Twas near by the road
On a green shady flat.
Betsy, sore-footed,
Lay down to repose--
With wonder Ike gazed
On that Pike County rose.

The Injuns came down
In a thundering horde,
And Betsy was scared
They would scalp her adored.
So under the wagon-bed
Betsy did crawl
And she fought off the
Injuns with musket and ball.

The wagon broke down
With a terrible crash,
And out on the prairie
Rolled all sorts of trash.
A few little baby-clothes,
Done up with care,
Looked rather suspicious,
But all on the square.

They stopped at Salt Lake
To inquire of the way,
When Brigham declared that
Sweet Betsy should stay.
Betsy got frightened
And ran like a deer,
While Brigham stood pawing
The ground like a steer.

207

C G⁷ Am F C G⁷ C G⁷

Way down up - on the Swa-nee River, far, far a - way. That's where my heart is
All up and down the whole cre - ation, sad - ly I roam, still long-ing for the

Am F C G⁷ C G C

6

turn-ing ev-er, that's where the old folks stay.
old plantation and for the old folks at home. All the world is sad and dreary

F G⁷ C G⁷ Am F C G⁷ C

11

ev'rywhere I roam. Oh dear ones, how my heart grows weary, far from the old folks at home.

Way down upon the Swanee River,
Far, far away.
That's where my heart is turning ever
That's where the old folks stay
All up and down the whole creation,
Sadly I roam,
Still longing for the old plantation
And for the old folks at home.
All the world is sad and dreary
ev'rywhere I roam.
Oh dear ones, how my heart grows weary
Far from the old folks at home.

All 'round the little farm I wandered,
When I was young
Then many happy days I squandered,
Many the songs I sung
When I was playing with my brother,
Happy was I
Oh, take me to my kind old mother,
There let me live and die
All the world ...

One little hut among the bushes,
One that I love
Still sadly to my mem'ry rushes,
No matter where I rove
When shall I see the bees a humming,
All 'round the comb
When shall I hear the banjo strumming,
Down by my good old home
All the world ...

This Little Light of Mine



This lit- tle light of mine I'm gon- na let it shine. This lit- tle light of mine



I'm gon- na let it shine. This lit- tle light of mine I'm gon- na let it shine.



Ev- 'ry day, ev- 'ry day ev- 'ry day Ev- ry day gon- na let my lit- tle light



shine - On Mon- day he gave me the gift of love On Tues- day peace came



from a- bove, On Wednes- day told me to have more faith On Thurs- day gave me a



lit- tle more grace On Fri- day told me to watch and pray; on Sa- tur- day told me just



what to say, On Sun- day gave me pow- er di- vine, Just to let my lit- tle light shine, Oh.

203

OH, WHAT A BEAUTIFUL MORNIN' ²⁹¹

from OKLAHOMA!

MUSIC BY RICHARD ROGERS

Moderate Waltz

The musical score is written for guitar and includes the following lyrics and chord progressions:

Lyrics:
 There's a bright gold-en haze on the mead-ow.
 There's a bright gold-en haze on the mead-ow.
 The corn don't is us high as an el-e-phant's
 eye. an' it looks like it's climb-in' clear
 up to the sky.
 mom-in'. Oh, what a beau-ti-ful
 day. I got a beau-ti-ful
 feel-in'. Ev-ry-thing's go-in' my
 way. All the way.
 Oh, what a beau-ti-ful day!

Chord Progressions:
 Eb, Edim7, Bb7, Eb, Bb7, Eb, Cm, Abm/Cb, Eb/Bb, Bb7/Ab, Eb/G, Ab, Eb, Bbdim, Bb7, Eb, Apsus, Ab, Aadm, Eb, Bb7, Eb, Bb7, Eb, Eb, Bb7, Eb, Bb7, Eb.

203

Sweet Georgia Brown

The musical score for "Sweet Georgia Brown" is written in G major (one sharp) and 4/4 time. It consists of seven staves of music. The chords indicated above the notes are: E7, A7, D7, G, D7, G, B7, E7, A7, A7, B7, Em, B7, Em, B7, G, B7, E7, A7, D7, G.

www.abcnotation.com/tunes

Ballad of Tom Joad



Tom Joad got out of the old Mac-a-les-ter pen, There he got his pa-



role, Af-ter four long years on a man-kil-ling charge, Tom Joad come a-



wal-kin' down the road, poor boy, Tom Joad come a- wal-kin' down the road.

Listen to the Mockingbird

Words by Septimia Winner, 1874. pen name Alice Hawthorne

Mus. by Richard Mills



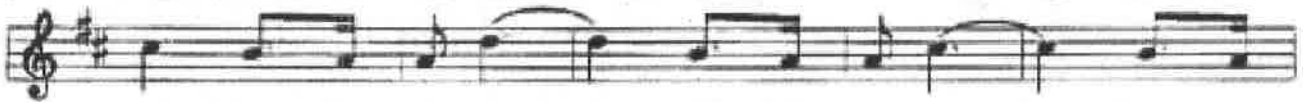
Last - night I dreamt of my Hal - ley, - Of my Hal - ley. My sweet
How - well do I yet re - mem - ber. - I re - mem - ber. I re -



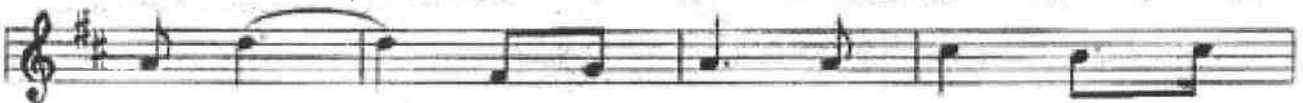
Hal - ley - Last - night I dreamt of my Hal - ley, - For the
mem - ber - How - well do I yet re - mem - ber, For the



thought of her is one that no - ver dies. She's - sleep - ing
thought of her is one that no - ver dies. She's - sleep - ing
thought of her is one that no - ver dies. She's - sleep - ing



new in the vil - ley, In the vil - ley, My sweet
sweet in the vil - ley, In the vil - ley, My sweet



Hal - ley. She's - sleep - ing that new sweet as the Sep -
mem - ber, She's - sleep - ing that new sweet as the Sep -



vil - ley. And the Mock - ing - bird is sing - ing where she lies -
mem - ber, And the Mock - ing - bird is sing - ing where she lies -

Chorus.



Li - sten to the Mock - ing - bird! Li - sten to the Mock - ing - bird! Oh, the



Mock - ing - bird is sing - ing over her grave. Li - sten to the Mock - ing - bird! Li - sten to the



Mock - ing - bird! Still - sing - ing where the sep - tuc - les are grave -

ANYWHERE I WANDER

From The Motion Picture 'HANS CHRISTIAN ANDERSEN'

By FRANK LOESSER

Moderato

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) with a key signature of one flat and a 4/4 time signature. The tempo is marked 'Moderato'.

Chorus

Am C F#m G Am C F#m G

(1) I've been here with a wish to find a love at last
 (2) I have been here with a wish to find a love at last
 (3) I have been here with a wish to find a love at last

Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef).

F#m G Am C G#m F#m G

night, and she is here that my life would be the
 end, and in the world with me she has a way
 eye, and she is here that my life would be the

Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef).

Am C G#m F#m G

in the world
 she is here
 that my life

Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef).

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(Moulin Rouge)
Where is your Heart

F Am Dm G C

6 Gm C F F Am

12 Dm G C Gm C

17 F ↓ Gm C F Gm A Dm

22 E Am Dm G C F

27 Am Dm G C

30 Gm C (F Bb) C F

Sous les ciels de Paris

Try
Fm → Am

Fm Bbm Bbm/Ab

7 Bbm/G Bbm/F C

13 Fm Bbm | 1. Fm Fine | 2. Fm

19 Bbm Fm

26 Bbm

31 C /Bb /Ab /G

35 Fm Bbm Bbm/Ab

41 Bbm/G Bbm/F C

2 46 F

52 F7

58 Bb Bbm

64 F A Dm

70 C F C F Gm

75 C /Bb /Ab /G D.C. al Fine

Fmaj → Amaj
Fmin → Amin

Bb or Gm
up 1 note (2 1/2 steps)

From the Musical Play "Men of La Mancha"

The Impossible Dream (The Quest)

Lyrics by Joe Darion
Music by Mitch Leigh

The musical score consists of five systems of music. Each system includes a vocal line with lyrics and a guitar accompaniment line with chord diagrams and chord names. The key signature has two flats (Bb and Eb).

System 1: Chords: Bbmaj9, Bb, Bbmaj9, Bb. Lyrics: 1. To dream The im-pos-si-ble Dream; (2. To) right the un-right-a-ble wrong.

System 2: Chords: Ebmaj9, Eb, Ebmaj9, Eb. Lyrics: fight the un-beat-a-ble foe; love pure and chaste from a-far.

System 3: Chords: Dm, Em, Dm7, Em, Eb, F. Lyrics: bear with un-bear-a-ble sor-row; try when your arms are too wea-ry.

System 4: Chords: Cm, Dm, F7, G, Cm, Dm. Lyrics: 1. run where the brave dare not go; 2. To reach the un-reach-a-ble

System 5: Chords: F7, G, Cm7, Dm, Bb, C. Lyrics: star! This is my quest to fol-low that

System 6: Chords: Cm, Am, Dm, Em. Lyrics: star. No mat-ter how hope-less, no mat-ter how

System 7: Chords: Eb, F, Gm, Am. Lyrics: far: To fight for the right with-out ques-tion or

D^b

The Impossible Dream

F

Am

Chords: G, Bb-5, Bb, Bb-5, Gm

pause. To be will - ing to march in - to hell for a heav - en - ly

Chords: Ab, G^b, Cm, Am

crave! And I know, if I'll on - ly be

Chords: Ab, G^b, D

true To this glo - ri - ous quest, that my

Chords: Eb9, A7

heart will lie peace - ful and calm, When I'm laid to rest

Chords: Dm, Bbmaj9, Bb

rest And the world will be bet - ter for

Chords: Bbmaj9, Bb, Ebmaj9, Eb9

this: That one man scorned and covered with

Chords: Ebmaj9, Eb6, Dm, Dm7, Eb6

scars. Still... strove with his last ounce of cour-age. To

Chords: Bb, F9, Cm7, Bb

rall. reach the un-reach-a - ble stars. *a tempo*

The Impossible Dream (The Quest)

Lyrics by Joe Darion
Music by Mitch Leigh

1. To dream the im - pos - si - ble Dream, the un - right - a - ble wrong,
 (2. To) right the un - bear - a - ble foe, fight the un - bear - a - ble foe,
 when your arms are too weak to try, bear try with un - bear - a - ble sor - row
 run where the brave dare not go, 2. To reach the un - reach - a - ble
 star! This is my quest, to fol - low that
 star! No mat - ter how low - less, no mat - ter how
 far! To fight for the right with - out ques - tion or
 pause, To be will - ing to march in - to hell for a heav - en - ly
 cause! And I know, if I'll an - ly be
 true To this glo - ri - ous quest, that my
 heart will be peace - ful and calm, When I'm laid to rest
 rest, And the world will be bet - ter for
 that one man scorned and cov - ered with
 scars, still strove with his last ounce of cour - age, To
 reach the un - reach - a - ble stars.

rit. *a tempo*

I Will Wait for You

English lyrics by Norman Gimbel

Moderate tempo

Dm → Am

1. If it takes for - ev - er I Will
 Wait For You, for a thou - sand sum - mers I Will
 Wait For You, 'Til you're back be - side me 'til I'm
 hold - ing you 'til I hear you sigh
 here in my arms. 2. An - y
 you. The love.
 clock will tick a - way the hours one by one and
 then the time will come when all the wait - ing's done. The
 time when you re - turn and find me here and run, Straight
 to my wait - ing arms. 3. If it

Am
Dmsus Dm Dmsus Dm D7
Gm7 G7 C7 Gm7 Dm C7 G7
Fsus F C Em7 Bm Bb7 A7 Dmsus Dm Dmsus Dm D7
Dm Gm Bm7 Em7-5 Am Dm
Bm Em7 E7 A7 1. Dm Am Gm6 Dm A+ A7 E7
2. Ahead to Interlude 3. Am Dm Gm6 Am Dm Gm6 Am Dm Fine
Bb F Gm Dm
F Bb Dm F Am Dm F Bb
Dm Gm6 E7 A7-9 F Bm7-5
B7 E7 A7sus A7 E7 A7 ril.

214

446. C-INSTRUMENTS - "ARRIVEDERCI ROMA"

MOD. ♩ = 120

Musical score for C-instruments, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The score consists of seven staves of music with various chords and dynamics. The chords are circled and include: G, C-, D7, G, G, B7, B7+, C, E7, A-, TACET, D7, A-7, D7, D7, A-7, D7, C-, D7, G, B7, A-7, D7, G, C-, D7, G, B7, B7+, C, E7, A-, TACET, D7, A-7, D7, D7, A-7, D7, A-7, D7, D7, A-7, D7, A-7, D7, G, E-7, A-7, D7, G, Eb7, G.

Two empty musical staves provided for accompaniment or additional notation.

214

A Man and a Woman (Un Homme Et Une Femme)

Moderately

When hearts are pass-ing in the night, In the lone-ly night
 Then they must hold each oth-er tight. Oh so vor-y tight
 And take a chance that in the light In to-mor-row's light
 They'll stay to-gether So much in love And in the
 we can build a new dream for you and me This close us
 feel is some-thing rare Some-thing real-ly rare So come and
 say you want to share want to real-ly share the beau-ty
 world - one for us there still - two for us there that on-ly
 could take the chance Real-ly take a chance Let your heart be-gin to dance

Chord diagrams are provided for various chords including Dmaj7, C7, F#m7, B7, Emaj7, G7, C6, Dm7, A7, and Dm7.

Performance directions include "1. Tacet", "2. Tacet", and "1. Emaj7", "2. Emaj7".

UNA PALOMA BLANCA

LEAD

3

E F G E C A G E E F

7 G E C A G E F G E C A G E E F

14 G A F D C E E G E C A G E E F

21 G G D G A

26 C C C C B A G G G G G A

27 A C C C C B A G G G F E D

34 D F E D C E F A Bb

35 C A F D C A A Bb C A F D C A Bb

39 C A F D C A A Bb C C Bb G F

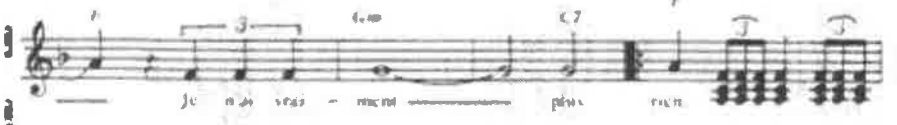
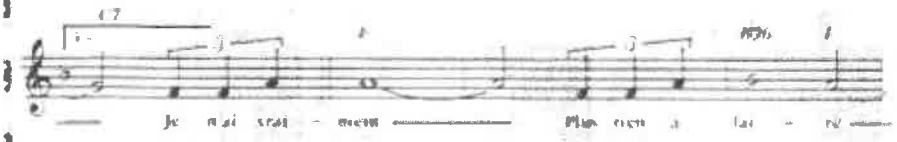
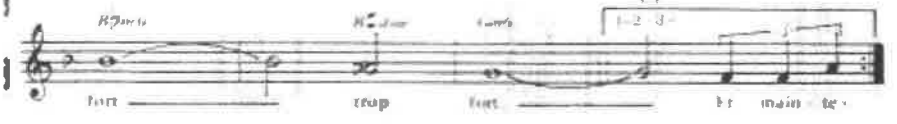
ET MAINTENANT

Paroles de
Pierre DELANOE

(What Now My Love)

Musique de
Gilbert BÉCAUD

BOLÉRO



- 2 -
Et maintenant que vais-je faire
Vers quel monde glissera ma vie
Tu m'as laissé la terre entière
Mais la terre sans toi c'est petite
Vous mes amis soyez gentils
Vous savez bien que l'am n'y peut rien
Même PARIS crève d'amour
Toutes ses rues meurent.

- 3 -
Et maintenant que vais-je faire
Je sais en rire pour ne plus pleurer
Je vais brûler des nuits entières
Au matin je te haïrai
Et puis un soir dans mon miroir
Je verrai bien la fin du chemin
Pas une fleur et pas de pleurs
Au moment de l'Adieu.
Je n'ai vraiment plus rien à faire
Je n'ai vraiment plus rien.

PUT YOUR HAND IN THE HAND

WORDS AND MUSIC BY GENE MACFELAN

Play in C

G **D7** **Am** **C** **Dm** **G7** **C#7** **Em**

MODERATELY

CHORUS

G **D7**

PUT YOUR HAND IN THE HAND OF THE MAN WHO STILLED THE WA-TER.

Am **D7**

PUT YOUR HAND IN THE HAND OF THE MAN WHO CALMED THE

G **C** **G** **Dm**

SEA. TAKE A LOOK AT YOUR-SELF, AND A

G7 **C** **C#7** **N.C.**

YOU CAN LOOK AT OTH-ERS DIF-FERENT - LY, BY PUT - TIN' YOUR

G **Em** **Am** **D7** **To COORD** **G** **C** **G**

HAND IN THE HAND OF THE MAN FROM GAL-I - LEE.

1. Ev - 'ry
2. SEE ADDITIONAL
TRICKS

VERSE

G **D7**

TIME I LOOK IN - TO THE HO - LY BOOK I MAN - NA TREE-BLE.

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City of New Orleans

<http://www.8notes.com/scores/3919.asp>

Musical staff 1 with handwritten chords: C, G, C, Am, F, C. The melody consists of eighth and quarter notes.

Ri- ding on the Ci- ty of New Or- leans, Illi- nois Cen- tral Mon- day mor- ning rail,

Musical staff 2 with handwritten chords: C, G, C, Am, G. The melody continues with eighth and quarter notes.

Fif- teen cars and fif- teen rest- less ri- ders, Three con- duc- tors twen- ty five sacks of

Musical staff 3 with handwritten chords: C, Am, Em. The melody continues with eighth and quarter notes.

mail. All a- long the south- bound Od- ys- sey the train pulls out of Kan- ka- kee and

Musical staff 4 with handwritten chords: G, D, Am. The melody continues with eighth and quarter notes.

rolls a- long the hou- ses farms and fields; Pas- sing towns that had no names and

Musical staff 5 with handwritten chords: Em, G, G7, C. The melody continues with eighth and quarter notes.

freight yards full of old black men and the grave- yards of the rus- ted au- to- mo- biles.

Musical staff 6 with handwritten chords: F, G, C, Am. The melody continues with eighth and quarter notes.

Good mor- nong A- me- ri- ca how are you, Say don't you know me,

Musical staff 7 with handwritten chords: F, C, G, C, G, Am. The melody continues with eighth and quarter notes.

I'm your na- tive son, I'm the train they call the Ci- ty of New Or- leans,

Musical staff 8 with handwritten chords: Eb, F, G, G7, C. The melody concludes with eighth and quarter notes.

I'll be gone five hun- dred miles when the day is done.

220

Romanza

Moderato ♩ = 120

Anon.

Guitar

mf *p.* *leggiero*

p. *CV* *CVII*

p.

p. *dolce*

p. *CVII* *1/2 CIX*

p. *1/2 CV* *CII*

p. *1.* *2.*

220

Play in C

All My Trials

(Gm) (C)
Am D



If re- li- gion was a thing that mo-ney could buy, The rich would live,



and the poor would die, All my tri- als Lord, Soon



be ov- er, Too late my bro- thers. Too late but ne- ver mind,



All my tri- als Lord, Soon be ov- er.

All Through The Night

Boulton/Wales trad.

4th octave

C Am Dm G⁷ F G⁷ C



Sleep my child and peace at - tend thee, all through the night.
 Guar - dian an - gels God will send thee, all through the night.

5th position

F Dm F A⁷ F Dm D⁷ G⁷



Soft the drow - sy hours are cree - ping, hill and vale in slum - ber slee - ping,

C Am Dm G⁷ F G⁷ C



I my lo - ving vi - gil kee - ping all through the night.

Sleep my child and peace attend thee,
 All through the night.
 Guardian angels God will send thee,
 All through the night.
 Soft the drowsy hours are creeping,
 Hill and vale in slumber sleeping,
 I my loving vigil keeping
 All through the night.

While the moon her watch is keeping
 All through the night
 While the weary world is sleeping
 All through the night
 O'er they spirit gently stealing
 Visions of delight revealing
 Breathes a pure and holy feeling
 All through the night.

Love, to thee my thoughts are turning
 All through the night
 All for thee my heart is yearning,
 All through the night.
 Though sad fate our lives may sever
 Parting will not last forever,
 There's a hope that leaves me never,
 All through the night.

Too-Ra-Loo-Ra-Loo-Ral

(That's an Irish Lullaby)

J.R. Shannon

C F C D G7 C

5 C Am C

O ver in Kil lar ney _____ man y years a go, _____ me

9 C D G

moth er sang a song to me in tones so sweet and low. Just a

13 C Am C

sim ple lit tle dit ty in her good old I rish way, and I'd

17 F C D G

give the world if she could sing that song to me to day. _____

21 C F F#dim

Too ra loo ra loo ral, _____ too ra loo ra li,

25 C F C D G

too ra loo ra loo ral, _____ hush, now don't you cry. _____

29 C F F#dim

Too ra loo ra loo ral, _____ too ra loo ra li,

33 C F C D G7 C

C⁷ F⁷ C C⁷ F

I hate to see that eve-nin' sun go down, Hate to see
 Fee-lin' to-morrow like -- I feel to - day. feel to-morrow

6 F⁷ C G⁷ C

that evenin' sun go down, 'cause my ba-by, he done left this town.
 like -- I feel to - day. I'll pack my trunk, make my get- a-

12 C || 2 Cm G⁷

-way. St. Louis wo-man, with her diamond rings, pulls that

19 G⁷ Cm G⁷ Cm G⁷

man round by her apron strings. 'Twas'nt for powder, and for storebought hair,

26 G⁷ Cm D⁷ G⁷ C

The man I love would not go nowhere, no - where, Got the St Louis Blues, just as

32 C C⁷ F F⁷

blue as I can be. That man got a heart like a rock cast in the sea.

37 C Dm⁷ G⁷ C F⁷ C

Or else he would'nt have gone so far from me.

225

Over in the Glory Land

US trad.

C F C F C Am D G

I've a home pre-paired, where the saints a-bide, just o-ver in the glo-ry land; and I

C F C F C Am C G⁷ C

long to be by my sav-ior's side, just o-ver in the glo-ry land; just o - ver in the

C C⁷ F C Am D G

glo-ry land; I'll join the hap-py an-gel band, just o-ver in the glo-ry land; just

C C⁷ F C Am C G⁷ C

o - ver in the glo-ry land; there with the mighty host I stand, just over in the glo-ry land;

I've a home prepared,
 where the saints abide,
 just over in the glory land;
 and I long to be
 by my savior's side,
 just over in the glory land;
 just over in the glory land,
 I'll join the happy angel band,
 just over in the glory land;
 just over in the glory land;
 there with the mighty host I stand,
 just over in the glory land;

225

226 Play in C up 1 octave

Waltzing Matilda

Australia, words widely attributed to "Banjo" Paterson / Melody from Scottish Regimental March "Craigielea"

earliest date: 1903 (Ballad Index)
adaption, arrangement and typesetting by Klaus Stezenbach ©2006 www.kstetz.de

1. Once a jol - ly swag-man camped_ by a bil-la-bong, un-der the shade of a coo-li-bah tree. And he
 sang as he sat and wait-ed while his bil-ly boiled, "You'll come a-waltz-ing Ma - til - da with me."
 Waltz-ing Ma-til - da, waltz-ing Ma-til - da, "You'll come a-waltz-ing Ma - til - da with me." And he
 sang as he sat and wait-ed while his bil-ly boiled, "You'll come a-waltz-ing Ma - til - da with me."

The musical score consists of four staves of music in G major (one sharp) and 4/4 time. The melody is written on a treble clef. Chord symbols are placed above the notes. The lyrics are written below the notes. The first staff has chords D, A, Bm, G, D, A7. The second staff has chords D, F#7, Bm, G, D, A7, D. The third staff has chords D, G, D, A7. The fourth staff has chords D, F#7, Bm, G, D, A7, D.

2. Down came a jumbuck to drink at the billabong, up jumped the swagman, grabbed him with glee.
 And he sang as he stowed that jumbuck in his tuckerbag, "You'll come a-waltzing Matilda with me."
Waltzing Matilda, waltzing Matilda, "You'll come a-waltzing Matilda with me."
 And he sang as he stowed that jumbuck in his tuckerbag, "You'll come a-waltzing Matilda with me."
3. Down came the squatter, mounted on his thoroughbred, up came the troopers one, two, three.
 Who'se that jolly jumbuck you've got in your tuckerbag? "You'll come awaltzing Matilda with me."
Waltzing Matilda, waltzing Matilda, "You'll come a-waltzing Matilda with me."
 Who'se that jolly jumbuck you've got in your tuckerbag? "You'll come awaltzing Matilda with me."
4. Up jumped the swagman, sprang into the billabong. "You'll never catch me alive," said he.
 And his ghost may be heard as you pass by that billabong. "You'll come awaltzing Matilda with me."
Waltzing Matilda, waltzing Matilda, "You'll come a-waltzing Matilda with me."
 And his ghost may be heard as you pass by that billabong. "You'll come awaltzing Matilda with me."

226

Dodi Li

Lyrics from Shir Hashirim (Song of Songs) Verses 2:16, 3:6, 4:9, 4:16
 Music by Nira Chen (born 1924 in Israel)

Source: unknown (internet)

Until now it was not possible to find out something about the copyright owners of this song. The German copyright company GEMA did list it as public domain. If there copyright owners of this song are existing, I would be extremely grateful if they would contact me as soon as possible at info@kstetz.de to clarify the publication of this song in this collection.

adaption, arrangement and typesetting by Klaus Stezenbach ©2010 www.kstetz.de

Am Dm Am Dm G Am

Do - di li, va 'a - ni lo, ha - ro - e ba - sho-sha - nim.
 My lov-er's mine, and I'm his, the shep - herd a-mong the flowers.

Am Dm

Mi zot 'o - la min ha - mid-bar, mi zot 'o - la?
 Me - ku - te - ret mor u le - vo - na, mor u le - vo - na.
 Who comes there from the de - sert, who comes there,
 who comes there scent - ed with myrrh and frank - in - cense?

Am Dm Am Dm G Am

Do - di li, va 'a - ni lo, ha - ro - e ba - sho-sha - nim.
 My lov-er's mine, and I'm his, the shep - herd a-mong the flowers.

Am G C D E

Li - bav - ti - ni, 'a - cho - ti, ka - la, li - bav - ti - ni, ka - la.
 A - wak - en, north wind! Come, south wind!

Am Dm Am Dm G Am

Do - di li, va 'a - ni lo, ha - ro - e ba - sho-sha - nim.
 My lov-er's mine, and I'm his, the shep - herd a-mong the flowers.

Play in C

Stephen Foster

Hard Times

C F C F C G

Let us pause in life's pleas- ures, and count its ma- ny tears, While we all sup

G7 C C F G

sor- row with the poor. There's a song that will lin- ger for- ev- er in our

A7 F C G G7 C C

ears, Oh hard times come a- gain no more. 'Tis a song, a sigh of the

F C C F C D9 D7 G G7 C

wear- y, Hard times, hard times, come a- gain no more. Man- y days you have

C7 Gm F G A7 F C G G7 C

ling- ered a- round my cab- in door, Oh, hard times, come a- gain no more.

Clarinet Bb

Lonesome Valley

Trad.

G → C

Handwritten annotations: C, F, C

4

Handwritten annotations: Gm7, C7, C

8

Handwritten annotations: F, Bb, C

12

Handwritten annotations: Dm, Gm7, F

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

230

John Henry

Play up 1 octave

Amerikanisches Volkslied

When John Hen-ry was a lit-tle ba-by, a - sit-tin' on his pa-pa's knee, he
 picked up a hammer and a little piece of steel and he said, "ham-mer's gonna be the death of
 me, Lord, Lord" and he said, "ham-mer's gon-na be the death of me."

When John Henry was a little baby,
 asittin' on his papa's knee,
 he picked up a hammer
 and a little piece of steel
 and he said, "hammer's gonna be
 the death of me, Lord, Lord"
 and he said,
 "hammer's gonna be the death of me."

Well, the Captain said to John Henry
 "I'm gonna bring my steam drill around
 Gonna bring my steam drill out
 on the job.
 Gonna whup that steel on down,
 down, down. Whup that steel on down"

John Henry said to his Shaker
 "Shaker, you had better pray
 If you miss your six feet of steel
 It'll be your buryin' day, day, day
 It'll be your buryin' day".

Some say he's born in Texas.
 Some say he's born up in Maine.
 I just say he was a Louisiana man.
 Leader of a steel-driving chain gang.
 Leader on a steel-driving gang.

John Henry said to the Captain:
 "You can bring your steam drill around.
 You can bring your steam drill out
 on the job
 I'll beat your steam drill down,
 down, down Beat your steam drill down".

Now, the Shaker said to John Henry
 "Man ain't nothing but a man.
 But before I'd let that
 steam drill beat me down
 I'd die with an hammer in my hand,
 hand, hand, I'd die
 with an hammer in my hand".

John Henry had a little woman,
 Her name was Polly Ann.
 John Henry took sick
 and was laid up in bed
 While Polly drove steel like a man,
 man, man.
 Polly drove steel like a man.

230

23

Comin' Thro' The Rye

Scotland (Robert Burns, 1759-1796)

earliest date: 1796 (Ballad Index)

adaption, arrangement and typesetting by Klaus Stezenbach ©2006 www.kstez.de

G → L

The musical score is written in G major (one sharp) and 4/4 time. It consists of four staves of music. The first staff has chords G, D, G, C, G. The second staff has chords G, D, G, C, G. The third staff has chords G, Em, Am, D, G, Em, C. The fourth staff has chords G, D7, G, D7, G, D7, G. The lyrics are: 'I. Gin a bo-dy meet a bo-dy, com-in' thro' the rye; gin a bo-dy kiss a bo-dy, need a bo-dy cry? Il - ka las-sie has her lad-die, nane, they say, ___ hae I. Yet ___ a' the lads they smile ___ at ___ me, when com-in' thro' the rye.'

2. Gin a body meet a body comin' frae the town;
gin a body greet a body, need a body frown?
Ilka lassie has her laddie, nane, they say, hae I.
But a' the lads they lo'e me weel, an' what the waur am I?
3. Gin a body meet a body comin' frae the well;
gin a body kiss a body, need a body tell?
Ilka lassie has her laddie, ne'er a ane hae I,
but a' the lads they smile on me when comin' thro' the rye.
4. Amang the train there is a swain, I dearly lo'e myself;
but what his name, or where his hame, I dinna care to tell.
Ilka lassie has her laddie, nane, they say, hae I,
yet a' the lads they smile on me when comin' thro' the rye.

232

Buttermilk Hill

USA

earliest date: 1892 (Ballad Index "Shule Agra")

adaption, arrangement and typesetting by Klaus Stezenbach ©2006 www.kstez.de

Am Em F Am C Em/B C7/Bb Am

1. Here I sit on But-ter-milk Hill, who can blame me, cry-in' my fill, and

C E7/B Am D7 F Em Am

ev - 'ry tear would___ turn a mill, John-ny has gone for a sol - dier.

2. Me, oh my, I loved him so, / broke my heart to see him go,
and only time will heal my woe, / Johnny has gone for a soldier.
3. I'll sell my rod, I'll sell my reel, / likewise I'll sell my spinning wheel,
and buy my love a sword of steel, / Johnny has gone for a soldier.
4. I'll dye my dress, I'll dye it red, / and through the streets I'll beg for bread,
for the lad that I love from me has fled, / Johnny has gone for a soldier.

232

233

The bluebells of Scotland

Scotland

Source: Corries LP / earliest date: ca. 1915 (Ballad Index)
 adaption, arrangement and typesetting by Klaus Stezenbach ©2006 www.kstetz.de

D → *C*

1. Oh where, tell me where, is your hee - land lad - die gone? Oh
 where, tell me where, is your hee - land lad - die gone? He's
 gone wi' stream - ing ban - ners where no - ble deeds are done, and it's
 oh, in my heart that I wish him safe at hame.

2. Oh where, tell me where, did your heeland laddie dwell?
 Oh where, tell me where, did your heeland laddie dwell?
 He dwelt in bonnie Scotland where blooms the sweet bluebell,
 and it's oh, in my heart that I love my laddie well.
3. Oh what, tell me what, did your heeland laddie wear?
 Oh what, tell me what, did your heeland laddie wear?
 A bonnet with a lofty plume and on his breast a plaid,
 and it's oh, in my heart that I love my heeland lad.
4. Oh what, tell me what, if your heeland lad is slain?
 Oh what, tell me what, if your heeland lad is slain?
 Oh no, true love will be his guard and bring him safe again,
 for it's oh, my heart would break if my heeland lad were slain.

233

Finnegan's Wake

Ireland

earliest date: before 1861 (Ballad Index)

adaptation, arrangement and typesetting by Klaus Stezenbach ©2006 www.kstetz.de

1. Tim Fin-ne-gan lived in Walk-er Street, a gent-le-man, I-rish, might-y odd. He'd a beau-ti-ful brogue so rich and sweet and to rise in the world he car-ried a hod. Now Tim had a sort of a tip-plin' way, with a love of the whis-key he was born, and to help him on his way each day, he'd a "drop of the cray-thur" ev-'ry morn. Whack fol the darn, o, dance to your part-ner, whirl the floor, your trot-ters shake. Was-n't it the truth I told you, lots of fun at Fin-ne-gan's wake!

2. One mornin' Tim was rather full, his head felt heavy which made him shake, he fell from the ladder and broke his skull, so they carried him home his corpse to wake. They wrapped him up in a nice clean sheet and laid him out upon the bed, a gallon of whiskey at his feet and a barrel of porter at his head.
Whack fol the darn, o, dance to your partner, whirl the floor, your trotters shake.
Wasn't it the truth I told you, lots of fun at Finnegan's wake!
3. His friends assembled at the wake and Mrs. Finnegan called for lunch, first they brought in tay and cakes, then pipes, tobacco and whiskey punch. Miss Biddy O'Brien began to cry, "Such a nice clean corpse, did you ever see?" "O Tim, mavourneen, why did you die?" "Arragh, hold your gob", said Paddy McGhee!
Whack fol the darn, o, dance to your partner, whirl the floor, your trotters shake.
Wasn't it the truth I told you, lots of fun at Finnegan's wake!
4. Then Maggie O'Connor took up the job: "O Biddy," says she, "you're wrong, I'm sure." Biddy she gave her a belt on the gob and left her sprawlin' on the floor. And then the war did soon engage, 'twas woman to woman and man to man, Shillelagh law was all the rage and a row and a ruction soon began.
Whack fol the darn, o, dance to your partner, whirl the floor, your trotters shake.
Wasn't it the truth I told you, lots of fun at Finnegan's wake!
5. Then Mickey Maloney ducked his head when a gallon of whiskey flew at him. It missed him, and falling on the bed, the liquor scattered over Tim! The corpse revives! See how he raises! Tim Finnegan jumping from the bed, says, "Whirl your whiskey around like blazes! Thanum an Dhul! Do you think I'm dead?"
Whack fol the darn, o, dance to your partner, whirl the floor, your trotters shake.
Wasn't it the truth I told you, lots of fun at Finnegan's wake!

234

Tonight we Love

Piano Concerto No.1 in B♭

Opus 23

Peter Ilyich Tchaikovsky

Allegro non troppo

The first system of musical notation, measures 1-4. It features a treble and bass clef with a 2/2 time signature. The music begins with a forte (ff) dynamic. The right hand plays a melodic line with eighth notes, while the left hand provides a rhythmic accompaniment of quarter notes.

The second system of musical notation, measures 5-8. The right hand continues the melodic line with some rests, while the left hand plays a steady accompaniment of quarter notes. A mezzo-forte (mf) dynamic is indicated.

The third system of musical notation, measures 9-12. The right hand features a series of eighth-note chords, while the left hand continues with quarter notes.

The fourth system of musical notation, measures 13-16. The right hand continues with eighth-note chords, and the left hand maintains the quarter-note accompaniment.

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The fifth system of musical notation, measures 17-20. It shows a continuation of the melodic and accompanimental lines. A common time signature (C) is indicated below the staff.

The sixth system of musical notation, measures 21-24. The right hand continues the melodic line, and the left hand provides accompaniment. A forte (f) dynamic is indicated at the start.

The seventh system of musical notation, measures 25-28. The right hand continues the melodic line, and the left hand provides accompaniment. A common time signature (C) is indicated above the staff.

235

G → C

Stormy Weather

Chords for the first staff: G, G#dim, Am7, D9

Chords for the second staff: G, E7, Am7, D9, G, E7

Chords for the third staff: Am7, D9, 1. Gmaj7, Bb7, A7, Ab7

Chords for the fourth staff: 2. Gmaj7, C9, Gmaj7, Bb7, Am7, D7

Chords for the fifth staff: Gmaj7, G7, Cmaj7, C6

Chords for the sixth staff: G/B, Am7, Db9/Ab, Cmaj7, C6

Chords for the seventh staff: G/B, Am7, G7, Cmaj7, C#dim

Chords for the eighth staff: G, E7, Am7, B7, Em7, A7, Am7, D7

Chords for the ninth staff: 3. Gmaj7, E7, Am7, D7, Gma7, C9, Gmaj7

Arkansas Traveller

USA

*Ballad Index: This was a popular minstrel-show sketch in the 1900s, earliest date 1847
adaption, arrangement and typesetting by Klaus Stezenbach ©2006 www.kstez.de*

1. Oh, once up-on a time in Ar-kan-sas an old man sat in his lit-tle cab-in door and
fid-dled at a tune that he liked to hear, a jol-ly old__ tune__ that he played__ by__ ear. It was
rain-ing__ hard,__ but the fid-dler did-n't care, he sawed a-way at the pop-u-lar air. Though his
roof-tree__ leaked__ like a wa-ter-fall, that did-n't seem to bo-ther that man__ at__ all.

2. A traveller was riding by that day, / and stopped to hear him a-practicing away.
The cabin was afloat and his feet were wet, / but still the old man didn't seem to fret.
So the stranger said: "Now the way it seems to me, / you'd better mend your roof," said he.
But the old man said, as he played away: / "I couldn't mend it now, it's a rainy day."
3. The traveller replied: "That's all quite true, / but this, I think, is the thing for you to do;
Get busy on a day that is fair and bright, / then pitch the old roof till it's good and tight."
But the old man kept on a-playing at his reel, / and tapped the ground with his leathery heel:
"Get along," said he, "for you give me a pain; / my cabin never leaks when it doesn't rain."

Hawa Nagila

Lyrics by Abraham Zwi Idelsohn (1882-1938) / Traditional melody from Ukraine & Romania
adaption, arrangement and typesetting by Klaus Stezenbach ©2010 www.kstez.de

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of ten staves of music. The lyrics are written below the notes, and guitar chords are indicated above the staff lines. The chords used are E, Am, Dm, and E. The score includes repeat signs and first/second ending markings.

Chords: E, Am, Dm, E

Lyrics:
Ha - wa na - gi - la, ha - wa na - gi - la,
ha - wa na - gi - la ve - nis - me - cha, - cha,
Ha - wa ne - ra - ne - na, ha - wa ne - ra - ne - na,
ha - wa ne - ra - ne - na ne - ra - ne - na. - na.
U - - - - ru, u - ru a - chim,
u - ru na a - chim be - lew ssa - mey - ach, u - ru na a - chim be - lew ssa - mey - ach,
u - ru na a - chim be - lew ssa - mey - ach, u - ru na a - chim be - lew ssa - mey - ach,
u - ru a - chim, u - ru a - chim
be - lew ssa - mey - - - - ach.

Come, we shall exult and rejoice!
Come, we shall sing!
Brothers, awake with lucky hearts!

NATURE BOY

CONCERT PITCH

EDEN ANBEZ

Handwritten musical score for 'Nature Boy' in concert pitch. The score consists of eight staves of music, each with guitar chords written above the notes. The chords are as follows:

- Staff 1: C-13, B7(#9), Bb07₆₅, A7(b9), Ab₁₃^{#11}/_{b9}, G-7, F#7(#9), F07#11, E7(b9#9)
- Staff 2: Eb07#11, Ab-11, Db+(07)/C, B/C, Bb-13, B-9, C#7(#9), /G
- Staff 3: Bb+(07), Ab+(07)/Bb, F+(07)/Bb, A/Bb (A7#9), Eb/B (B+07), A+(07)/B, C-07
- Staff 4: Db09#11, E/O (D07#11), G/F (F07#11), A/G (G07#11), F#-7
- Staff 5: Eb09#11, A-11, Ab7#11, G-9, Db7^{#11}/₉, C-13, B7(#9), Bb07₆₅, A7(b9)
- Staff 6: F#7(#9), B-09, B7(b9)/D#, E-07 (E HARMONIC MINOR), Db07#11 (Eb/D#), E-11(b5), F#7(#9)
- Staff 7: F/Eb, Eb/F, C/Bb, F/G, Eb/OB, Db/Eb, G/F
- Staff 8: B-11(b5)/E, Eb+(07)#11, Bb9, C7sus4, OLyo

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C

There's a yellow rose in Texas that I am gon-na see. No-body else could miss her not

7 G⁷ C G⁷

half as much as me. She cried so when I left her t'was like it broke her heart. And if I ever

14 C F C G⁷ C

find her we nev-er more will part. She's the sweet-est little rose bud that Tex-as ev-er

20 C G⁷ C

knew. Her eyes are bright as diamonds they sparkle like the dew. You may talk about your

26 C G⁷ C F C G⁷ C

Clementine and sing of Ro-sa Lee, but the yellow rose of Texas is the on-ly girl for me.

There's a yellow rose in Texas
 That I am gonna see.
 Nobody else could miss her
 Not half as much as me.
 She cried so when I left her
 T'was like it broke her heart.
 And if I ever find her
 We never more will part.
 She's the sweetest little rose bud
 That Texas ever knew.
 Her eyes are bright as diamonds,
 They sparkle like the dew.
 You may talk about your Clementine
 And sing of Rosa Lee,
 But the yellow rose of Texas
 Is the only girl for me.

Where the Rio Grande is flowing
 And the starry skies are bright,
 She walks along the river,
 In the quiet summer night.
 She thinks, if I remember,
 When we parted long ago,
 I promised to come back again,
 And not to leave her so.
 She's the sweetest little rose bud...

242

America the Beautiful

Andante

Samuel A. Ward

Piano

5

mp

1

5

Detailed description: This system contains the first four measures of the piano arrangement. The music is in G major and 4/4 time. The right hand starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, and G5. The left hand starts with a half note G2, followed by quarter notes F#2, E2, D2, C2, B1, A1, and G1. A fermata is placed over the first measure of the right hand, and a circled '1' is above the first measure of the right hand. A circled '5' is below the first measure of the left hand.

4

1

Detailed description: This system contains measures 5 through 8. The right hand continues the melody with quarter notes G4, A4, B4, C5, D5, E5, F#5, and G5. The left hand continues with quarter notes G1, F#1, E1, D1, C1, B0, A0, and G0. A circled '4' is above the fourth measure of the right hand, and a circled '1' is above the eighth measure of the right hand.

mf

3

Detailed description: This system contains measures 9 through 12. The right hand continues the melody with quarter notes G4, A4, B4, C5, D5, E5, F#5, and G5. The left hand continues with quarter notes G1, F#1, E1, D1, C1, B0, A0, and G0. A circled '3' is below the first measure of the left hand. The dynamic marking *mf* is in the first measure of the right hand.

rit.

Detailed description: This system contains measures 13 through 16. The right hand continues the melody with quarter notes G4, A4, B4, C5, D5, E5, F#5, and G5. The left hand continues with quarter notes G1, F#1, E1, D1, C1, B0, A0, and G0. The dynamic marking *rit.* is in the third measure of the right hand. The piece ends with a double bar line in the final measure.



242

G → C

Mockingbird Hill



When the sun in the mor-ning peeps o-ver the hill, And kis-ses the ro-ses 'round



my win-dow sill, Then my heart fills with glad-ness when I hear the trill Of the birds in the



tree-tops on Moc-kin' Bird Hill. Tra la la, Twee-dle-dee dee dee It gives me a thrill, To



wake up in the mor-ning to the moc-kin' bird's trill. Tra-la-la twee-dle-dee dee dee there's



peace and good will; You're wel-come as the flow-ers on Moc-kin' Bird Hill

242

D → C

Haiwian Sunset

HAWAIIAN SUNSET

↓ GOLF KOPY

all notes

2 - - 12 8 3 6 3 6 2 2 - - 4 7 7 6

1 - - 8 7 2 10 2 1 1 - - 7 6

D G D A7

5 4 8 8 2 - - 12 8 3 6 3 6 2

3 7 5 7 1 - - 8 7 2 10 2 1

D G D

2 - - 4 7 5 4 6 7 3 7 7 5 3 2 2 3

1 - - 7 6 3 6 1 1 1 1 6 3 2 1 2

A7 D G D G

2 - - 10 2 7 2 2 5 1 2 5 4 1 1

1 - - 1 1 1 3 1 5 4 1 +

D Em A7 D

7 5 3 2 3 2 - 10 2 7 2 2 5 1 2 5 4 1

6 3 2 1 2 1 - 1 1 1 3 1 5 4 1

G D Em A7

1 2 - - 12 8 3 6 3 6 2 2 - - 4 7 7 6

+ 1 - - 8 7 2 10 2 1 1 - - 7 6

D G D A7

5 4 8 8 2 - - 12 8 3 6 3 6 2 2 - -

3 7 5 7 1 - - 8 7 2 10 2 1 1 - -

D G

4 7 5 4 6 7 3 7 2 - - 7 3 7

2 1 5 2 1 1 1 1 - - 1 7 1

A7 D G D

Come Back To Sorrento

Ernesto DeCurtis

Medium slow

mf

Dm Gm⁷/D Dm

B^b Gm⁷ Dm A⁷ D

D/F[#] Em⁷ A⁷ D⁶

D Em⁷ A⁷ D

D/F[#] Em⁷ A⁷ B^b

B^{dim} Dm/A Em⁷/9 A⁷ D

244

D=C

You LIGHT UP MY LIFE

Handwritten musical score for guitar, featuring a treble clef and a key signature of one sharp (F#). The score is divided into six systems, each consisting of a musical staff, a fretboard diagram, and a chord diagram. The music is written in a style typical of guitar tablature, with numbers 1-10 indicating fret positions on the strings. Chord diagrams are shown as grids with numbers 1-7 indicating fingerings. The score includes various chord voicings and is annotated with handwritten notes such as "D", "G7", "Am", "Em", "A7", "E7", "F#7", "B", "D", "E", "G", and "D".

System 1: Treble clef, key signature of one sharp. Chords: D, G7, D, G7, D, G7. Fretboard diagrams show positions 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Chord diagrams are provided for each measure.

System 2: Chords: Em, A7, D, Em, D, Em. Fretboard diagrams show positions 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Chord diagrams are provided for each measure.

System 3: Chords: A7, D, Em, A7, F#7, Em. Fretboard diagrams show positions 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Chord diagrams are provided for each measure.

System 4: Chords: Am, E7, D, Am, D, Am. Fretboard diagrams show positions 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Chord diagrams are provided for each measure.

System 5: Chords: Em, G, G, G, G, D, D. Fretboard diagrams show positions 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Chord diagrams are provided for each measure.

YOUR CHEATIN' HEART

CONCERTINA

4 12 8 4

5 10 11 11 5 10 11 11 1 1/2 11

C C7 F

12 8 - 15 12 8 9 4 5 4 5 8 7 6 4 12 8 4

1 1/2 11 5 10 4 5 10 11 11 5 10 11 11 5 10 11 11

F G7 % C G7

5 10 11 11 5 10 11 11 1 1/2 11 12 8 - 15 12 8 9 4

C C7 F % G7

5/10 7 5 + 5 10 11 11 11 11 11 11 12 8 7

G7 C C7 F

12 8 11 11 11 11 11 11 11 11 12 10

F C % D7

8 9 12 4 12 8 4 5 10 11 11 5 10 11 11 5 10 11 11

10 13 1/10 2 7 13 5 6 8 4 10 6 8 4 % C C7

D7 G7 % C C7

7 12 8 - 15 8 9 4 5/10 7 5 +

1 1/2 11 5 10 11 11 5 10 11 11 % G7 %

1. 2. 4 8 12 8 5 10 11 11 5 10 11 11 5 10 11 11

C G7 C %

G → C

Whatever			Will		B ₂	Will		B ₂				
1	5	2	3	2	3	2	3	2	3	2	7	3
			2	1	2	1	2	1	2	1	7	2

The musical score is written on a grand staff with six staves. It includes rhythmic notation, fret numbers, and various musical symbols like slurs and accents. The tablature consists of numbers 0-4 on a six-line staff.

G7C

True Love

Handwritten musical score for guitar on a single system with six staves. The score includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a melody line with various note values and rests, and a bass line with chords and bass notes. The notation is dense with many handwritten annotations, including accidentals, dynamics, and fingering. The piece concludes with a double bar line and repeat signs.

892

249
D=C

September Song

arr. Annie Cheekalski

The musical score is written on five staves. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 4/4 time signature. The music is written in a simple, folk-like style with a mix of eighth and quarter notes. Above the notes are various fingering diagrams, including numbers 1-4 and symbols like '^', 'x', and '10'. Below the notes are guitar chords: D, Dm6, Bb7, D, D, E7. The second staff continues the melody with chords Gm7, A7, D, D, Dm, Bb7, D, D. The third staff has chords E7, A7, D, D, Gm6, Gm6, D. The fourth staff has chords D0, Gm7, Gm, D0, D, Dm6, Bb7. The fifth staff has chords D, D, E7, Gm, D, D. The score ends with a double bar line.