

Ash Grove

THE ASH GROVE HOW GRACEFUL, HOW PLAINLY 'TIS SPEAKING
THE HARP THRU IT PLAYING HAS LANGUAGE FOR ME.
WHENEVER THE LIGHT THRU ITS BRANCHES IS BREAKING
A HOST OF KIND FACES IS GAZING ON ME.
THE FRIENDS OF MY CHILDHOOD AGAIN ARE BEFORE ME
EACH STEP WAKES A MEM'RY AS FREELY I ROAM
WITH SOFT WHISPERS LADEN, ITS LEAVES RUSTLE O'ER ME
THE ASH GROVE, THE ASH GROVE ALONE IS MY HOME.

MY LAUGHTER IS OVER, MY STEP LOSES LIGHTNESS
OLD COUNTRYSIDE MEASURES STEAL SOFT ON MY EAR
I ONLY REMEMBER THE PAST AND ITS BRIGHTNESS
THE DEAR ONES I MOURN FOR AGAIN GATHER HERE
FROM OUT OF THE SHADOWS THEIR LOVING LOOKS GREET ME
AND WISTFULLY SEARCHING THE LEAFY GREEN DOME
I FIND OTHER FACES FOND BENDING TO GREET ME
THE ASH GROVE, THE ASH GROVE, ALONE IS MY HOME.

DOWN YONDER GREEN VALLEY WHERE STREAMLETS MEANDER
WHEN TWILIGHT IS FADING, I PENSIVELY ROAM,
OR AT THE BRIGHT NOONTIDE IN SOLITUDE WANDER
AMID THE DARK SHADES OF THE LONELY ASH GROVE
'T WAS THERE WHILE THE BLACKBIRD WAS CHEERFULLY SINGING
I FIRST MET THAT DEAR ONE, THE JOY OF MY HEART
AROUND AS FOR GLADNESS, THE BLUEBELLS WERE RINGING
THEN LITTLE THOUGHT I OF HOW SOON WE SHOULD PART

STILL GLOWS THE BRIGHT SUNSHINE O'ER VALLEY AND MOUNTAIN
STILL WARBLER THE BLACKBIRD, ITS NOTES FROM THE TREE
STILL TREMBLES THE MOONBEAM ON STREAMLET AND FOUNTAIN
BUT WHAT ARE THE BEAUTIES OF NATURE TO ME?
WITH SORROW, DEEP SORROW MY HEART IT IS LADEN
ALL DAY I GO MOURNING IN SEARCH OF MY LOVE
YE ECHOES! OH TELL ME, WHERE IS THE SWEET LOVED ONE
HE SLEEPS 'NEATH THE GREEN TURF DOWN BY THE ASH GROVE.

Ash Grove

D: / AABA / $\text{♩} = 52$

A D A^7

0 3 5 7 6 5 3 3 4 6 5 4 3 2 0 0

Bm G D A^7 D Fine D

3 5 4 3 2 1 1 0 3 2 3 3 3 5 6

B D A^7 Bm

7 5 6 7 8 7 6 5 6 4 5 6 7 6 5 3 4 5 3 4 5 6

A E A A^7 D.S. al Fine

5 4 3 2 7 8 7 0

Aura Lee

D:/A/ ♩ = 92

D				A ⁷				A ⁷				D			
As the black-bird				in the spring,				by the wil-low				tree -			
D	2			3		3		1				2		2	
A	0			1	1	1		0				0		0	
A	0	3	2	3	4		4	3	2	1	2	3		0	

A ⁷				D											
Sat and piped I				heard him sing,				sing of Au-ra				Lee -			
D	2			3		3		1				2		2	
A	0			1	1	1		0				0		0	
A	0	3	2	3	4		4	3	2	1	2	3		0	

D				Bm				D							
Au-ra Lee,				Au-ra Lee,				maid of gold-en				hair,			
D	4		4	5		5		4		2		4			
A	3		3	3		3		3		0		3			
A	5	5	5	5	5	5		5	4	3	4	5			

G				Em				A ⁷				D				D			
sun-shine came a -				long with thee, and				swal-lows filled the				air.							
D	4		5	4	3		3	1		4	3	2							
A	3		3	3	1	1	1	0		0	0	0							
A	5	5	6	5	4		4	3	3	2	5	4	3						

Autumn Voices

Dm:/ABA/ ♩ = 92

A

Dm Gm Dm

Voices of the au-tumn winds, thru the mists are call-ing. Sing fare-well to a Sum-mers go-ing

D	0 0 0 0	0 0 0	0 0 0 0	0 0	0 0 0 0 0	0 0 0 0
A	0 0 0 0	0 0 0	0 0 0 0	0 0	6 0 0 0 0	0 0 0 0
C	1 2 3 4	5 5 5	8 8 10 9	8 5	6 5 4 3 4	5 3 1 2

when the leaves are fall-ing. Mur-mur of the crick-ets wings, in the mead-ow grass-es,

D	0 0 0 0	0 0	0 0 0 0	0 0 0	0 0 0 0	0 0
A	0 0 0 0	0 0	0 0 0 0	0 0 0	0 0 0 0	0 0
C	3 1 5 5	1 1	1 2 3 4	5 5 5	8 8 10 9	8 5

B

Gm Dm Fine Dm Gm

Hum fare-well to a fad-ing flow-er as the sum-mer pass-es. Rest un-til the dark clouds lighten

D	0 0 0 0 0	0 0 0 0	0 0 0 0	0 0	0 0 0 0	0 0 0 0
A	6 0 0 0 0	0 0 0 0	0 0 0 0	0 0	0 0 0 0	6 6 0 0
C	6 5 4 3 4	5 3 1 2	3 1 5 5	1 1	5 5 8 5	6 6 5 4

D.C. al Fine

Dm A Dm Gm Dm A Dm

Rest un-til the dawn-ing. Win-ter goes and greyskies brighten on a clear spring morn-ing.

D	0 0 6+6+	0 0	0 0 0 0	0 0 0 0	0 0 0 0	6+ 7
A	0 0 0 0	0 0	0 0 0 0	6 6 0 0	0 0 0 0	0 0
C	3 3 5 5	1 1	5 5 8 5	6 6 5 4	3 5 8 5	5 5

Babylon

Em:/A/ ♩ = 112

Capo 1

Em	D	C	Em
By	- - the	wa - ters, the	wa - - ters of Ba - by - lon.
D			
A			
D	8 7 6 5 6	7 6 5 4 3	6 5 4 3 4 5 5 1

Em	D	C	Em
We lay down and	we - pt and	we - pt for	thee Zi - on.
D			
A			
D	10 10 10 10	10 9 9	9 8 8 8 9 8

Em	D	C	Em
We re - member,	we re-mem- ber,	we re mem- ber	thee Zi - on.
D			
A			
D	5 6 7 8	4 5 6 7	3 4 5 6 5 5 1

Banks Of The Ohio

-D-
-A-
-A-

Handwritten: D A⁷

Handwritten: D

Handwritten: G D A⁷ D

I ASKED MY LOVE TO GO WITH ME,
TO TAKE A WALK A LITTLE WAY
AND AS WE WALKED, AND AS WE TALKED
ABOUT OUR GOLDEN WEDDING DAY.

CHORUS: THEN ONLY SAY THAT YOU'LL BE MINE,
AND IN NO OTHERS ARMS ENTWINE
DOWN BESIDE WHERE THE WATERS FLOW,
ON THE BANKS OF THE OHIO.

I ASKED YOUR MOTHER FOR YOU DEAR
AND SHE SAID YOU WERE TOO YOUNG
ONLY SAY THAT YOU'LL BE MINE
HAPPINESS IN MY HOME YOU'LL FIND.

I HELD A KNIFE AGAINST HER BREAST
AND GENTLY IN MY ARMS SHE PRESSED
CRYING, PLEASE, DON'T MURDER ME
I'M UNPREPARED FOR ETERNITY.

I TOOK HER BY HER LITTLE WHITE HAND
LED HER DOWN WHERE THE WATERS STAND,
I PICKED HER UP AND I PITCHED HER IN
AND WATCHED HER AS SHE FLOATED DOWN.

I WENT BACK HOME TWIXT TWELVE AND ONE
CRYING MY GOD WHAT HAVE I DONE?
I'VE DROWNED THE ONLY WOMAN I LOVE,
BECAUSE SHE WOULD NOT BE MY BRIDE.

Banks of the Ohio

I ASKED MY LOVE TO GO WITH ME,
TO TAKE A WALK A LITTLE WAY
AND AS WE WALKED, AND AS WE TALKED
ABOUT OUR GOLDEN WEDDING DAY.

THEN ONLY SAY THAT YOU'LL BE MINE,
AND IN NO OTHERS ARMS ENTWINE.
DOWN BESIDE WHERE THE WATERS FLOW,
ON THE BANKS OF THE OHIO.

I ASKED YOUR MOTHER FOR YOU DEAR
AND SHE SAID YOU WERE TOO YOUNG
ONLY SAY THAT YOU'LL BE MINE
HAPPINESS IN MY HOME YOU'LL FIND.

I HELD A KNIFE AGAINST HER BREAST
AND GENTLY IN MY ARMS SHE PRESSED
CRYING, PLEASE, DON'T MURDER ME
I'M UNPREPARED FOR ETERNITY.

I TOOK HER BY HER LITTLE WHITE HAND
LED HER DOWN WHERE THE WATERS STAND,
I PICKED HER UP AND I PITCHED HER IN
AND WATCHED HER AS SHE FLOATED DOWN.

I WENT BACK HOME TWIXT TWELVE AND ONE
CRYING MY GOD WHAT HAVE I DONE?
I'VE DROWNED THE ONLY WOMAN I LOVE,
BECAUSE SHE WOULD NOT BE MY BRIDE.

Banks Of The Ohio

-D-

-A-

-D-

Sheet music for the first system of "Banks Of The Ohio". The music is in G major (one sharp) and 4/4 time. The melody is written on a treble clef staff. The bass line is written on a bass clef staff. The bass line includes fingerings: 1, 2, 2, 3, 2, 1, 1, 1, 1, 2.

Sheet music for the second system of "Banks Of The Ohio". The music is in G major (one sharp) and 4/4 time. The melody is written on a treble clef staff. The bass line is written on a bass clef staff. The bass line includes fingerings: 1, 1, 1, 1, 2, 2, 2, 4, 4, 4, 5, 4.

Sheet music for the third system of "Banks Of The Ohio". The music is in G major (one sharp) and 4/4 time. The melody is written on a treble clef staff. The bass line is written on a bass clef staff. The bass line includes fingerings: 1, 1, 1, 1, 2, 2, 2, 4, 4, 4, 5, 4.

I ASKED MY LOVE TO GO WITH ME,
TO TAKE A WALK A LITTLE WAY
AND AS WE WALKED, AND AS WE TALKED
ABOUT OUR GOLDEN WEDDING DAY.

CHORUS: THEN ONLY SAY THAT YOU'LL BE MINE,
AND IN NO OTHERS ARMS ENTWINE.
DOWN BESIDE WHERE THE WATERS FLOW,
ON THE BANKS OF THE OHIO.

I ASKED YOUR MOTHER FOR YOU DEAR
AND SHE SAID YOU WERE TOO YOUNG
ONLY SAY THAT YOU'LL BE MINE
HAPPINESS IN MY HOME YOU'LL FIND.

I HELD A KNIFE AGAINST HER BREAST
AND GENTLY IN MY ARMS SHE PRESSED
CRYING, PLEASE, DON'T MURDER ME
I'M UNPREPARED FOR ETERNITY.

I TOOK HER BY HER LITTLE WHITE HAND
LED HER DOWN WHERE THE WATERS STAND,
I PICKED HER UP AND I PITCHED HER IN
AND WATCHED HER AS SHE FLOATED DOWN.

I WENT BACK HOME TWIXT TWELVE AND ONE
CRYING MY GOD WHAT HAVE I DONE?
I'VE DROWNED THE ONLY WOMAN I LOVE,
BECAUSE SHE WOULD NOT BE MY BRIDE.

Banks Of The Ohio *Backup*

-D-

-A-

-A-

D
A
A

Banks of the Ohio

D:/A/ ♩ = 104

D D G A

I asked my love to go with me.

D	0	0	1	0	0	0	0	1
A	0	0	0	0	0	1	0	0
D	0	0	1	2	2	3	2	1

D G D

To take a walk, a lit - tle way.

1	1	0	0	0	0	0	0
0	0	0	1	1	1	1	0
1	1	2	3	3	4	3	2

G G

And as we walked, and as we talked,

0	0	0	0	0	3	0	0
0	0	1	3	3	3	3	1
2	2	3	4	4	5	4	3

D A D A D

a - bout our gold en wed - ding day.

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

Key of G

Barlow Knife

arr. by Rich Carty

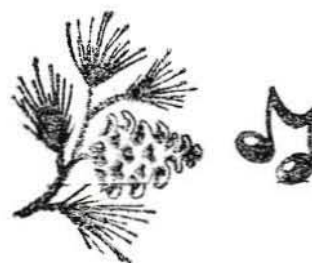
DAD

Musical staff 1 (Treble clef, Key of G, 2/4 time). Notes: G4, A4, B4, A4, G4, F#4, E4, D4, C#4, B3, A3, G3. Fingering: 10 10 | 9 10 11 9 | 10 10 | 7 | 10 10 10 | 9 9 9

Musical staff 2 (Treble clef, Key of G). Notes: G4, A4, B4, A4, G4, F#4, E4, D4, C#4, B3, A3, G3. Fingering: 6 6 | 8 8 | 7 | :|| 8 7 | 5 4 3 | 8 7 | 5 | 8 7

Musical staff 3 (Treble clef, Key of G). Notes: G4, A4, B4, A4, G4, F#4, E4, D4, C#4, B3, A3, G3. Fingering: 5 4 3 | 4 4 | 3 3 | :|| 4 4 4 | 5 4 3 | 4 4 | 7 4

Musical staff 4 (Treble clef, Key of G). Notes: G4, A4, B4, A4, G4, F#4, E4, D4, C#4, B3, A3, G3. Fingering: 5 | 4 4 4 | 4 4 4 | 5 4 3 | 4 3 3 | :



mao alternate

Musical staff 5 (Treble clef, Key of G). Notes: G4, A4, B4, A4, G4, F#4, E4, D4, C#4, B3, A3, G3. Fingering: 5 | 4 4 4 | 4 4 4 | 5 4 3 | 4 3 3 | :

Key of G

Barlow Knife

arr. by Rich Carty

Strum across all strings

Handwritten musical notation for the first system. The treble clef staff is in G major (one sharp) and 4/4 time. The bass clef staff contains fret numbers: 3 3 | 2 3 4 2 | 3 3 0 | 3 3 3 | 2 2 2.

Handwritten musical notation for the second system. The treble clef staff continues the melody. The bass clef staff contains fret numbers: 1 1 | 0 :|| 1 0 | 2 1 0 | 1 0 | 2 | 1 0.

Handwritten musical notation for the third system. The treble clef staff continues the melody. The bass clef staff contains fret numbers: 2 1 0 | 1 0 0 :|| 1 4 1 | 2 1 0 | 1 4.

Handwritten musical notation for the fourth system. The treble clef staff continues the melody. The bass clef staff contains fret numbers: 2 | 1 4 1 | 2 1 0 | 1 0 0 :||

Handwritten musical notation for the fifth system. The treble clef staff continues the melody. The bass clef staff contains fret numbers: 2 3 3 | 1 0 0 | 0 0 0. Above the staff, the text "Last Time Option" is written.

Bheir Me O

Pronounced: Vair Me O

BHEIR ME O, HORO VAN-OH
BHEIR ME O, HORO VAN-EE
BHEIR ME O, HOORA HA,
SAD AM I WITHOUT THEE.

THOU'RT THE MUSIC OF MY HEART
HARP OF JOY, O CRUIT MO CHRUIDH*
MOON OF GUIDANCE BY NIGHT,
STRENGTH AND LIGHT THOU'RT TO ME.

IN THE MORNING WHEN I GO,
TO THE WHITE AND SHINING SEA;
IN THE CALLING OF THE SEAL,
THY SOFTLY CALLING TO ME.


WHEN I'M LONELY, DEAR WHITE HEART
BLACK THE NIGHT AND WILD THE SEA;
BY LOVE'S LIGHT MY FOOT FINDS
THE OLD PATHWAY TO THEE.

Pronunciation: Cruit Mo Chruidh==Kroosh Mo Kree


Bheir Me O

G:/A/ ♩ = 84

Guitar Chord: G




Guitar Chord: Em




D	0					1
A	1					1
D	3	5	7	8	7	5


Guitar Chord: Bm



Guitar Chord: Am



Guitar Chord: D



D	5			4		0
A	5			0		0
D	7	8	7	5	4	0

Guitar Chord: G



Guitar Chord: G



D				3		3
A				1		3
D	4	7	1	1	0	1

Boatmen

D:/A/ ♩ = 112

Harmony

D				A				D				A			
D				A				D				A			
2 2 3 4 2				4 4 3 4				2 2 3 4 2				4 2 3 2			

D				A				D							
D				A				D							
2 2 3 4 2				4 4 3 4				2 2 3 4 2				3 3 0			

G				D				G				A				G				D				A			
D				A				D				A				D				A							
0 0 0 0				0 0 0				0 0 0 0				3 3 0				0 0 0											

G				D				G				A				G				D				A			
D				A				D				A				D				A							
0 0 0 0				0 0 0				0 0 0 0				3 0				0 0											

Boatmen

D:/A/ ♩ = 112

Melody

D	A	D	A
D			
A			1 0
D 0 0 1 2 0	4 4 5 4	0 0 1 2 0	2 0

D	A	D	A	D
D				
A				
D 0 0 1 2 0	4 4 5 4	0 0 1 2 0	2 1 0	

G	D	G	A	G	D	A	D
D	3 3	3 3	3 3	3 3			
A	3 3	3 3	3 3	3 3			
D	5 5 4 0	5 5 4	5 5 4 0	2 1 0			

G	D	G	A	G	D	A	D
D	3 3	3 3					
A	3 3	3 3					
D	5 5 4 0	5 5 4	7 5 4 2	1 2 1 0			

BOIL THEM CABBAGE DOWN

BOIL THEM CABBAGE DOWN BOYS
TURN THEM HOECAKES 'ROUND
ONLY SONG THAT I CAN SING IS
BOIL THEM CABBAGE DOWN

WENT UP ON THE MOUNTAIN
TO GIVE MY HORN A BLOW
I THOUGHT I HEARD MY TRUE LOVE SAY
'YONDER COMES MY BEAU

TOOK MY GAL TO THE BLACKSMITH SHOP
TO HAVE HER MOUTH MADE SMALL
SHE TURNED AROUND A TIME OR TWO
AND SWALLOWED SHOP AND ALL.

'POSSOM IN THE 'SIMMON TREE
RACCOON ON THE GROUND
RACCOON SAYS, YOU SON OF A GUN
SHAKE SOME 'SIMMONS DOWN.

MET A 'POSSOM IN THE ROAD
BLIND AS HE COULD BE
JUMPED THE FENCE AND WHIPPED MY DOG
AND BRISTLED UP AT ME.

SOMEONE STOLE MY OLD COON DOG
WISH THEY'D BRING HIM BACK
HE CHASED THE BIG HOGS THRU THE FENCE
AND THE LI'L ONES THROUGH THE CRACKS.

ONCE I HAD AN OLD GREY MULE
HIS NAME WAS SIMON SLICK
HE'D ROLL HIS EYES AND BACK HIS EARS
AND HOW THAT MULE WOULD KICK.

HOW THAT MULE WOULD KICK
HE KICKED WITH HIS DYING BREATH
HE SHOVED HIS HIND FEET DOWN HIS THROAT
AND KICKED HIMSELF TO DEATH.

Boil Them Cabbage Down

D:/A/ ♩ = 160

	D						G					D					A				
	Boil them cab - bage down boys,											turn them hoe - cakes 'round									
D	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0			
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0			
A	5	5	5	5	6	6	5	5	5	5	5	4	5	5	5	5	5	4			

	D							G							D					A					D				
	On - ly song that I can sing is,														Boil them cab - bage down.														
D	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	0	
A	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	0	
A	5	5	5	3	6	6	6	5	5	5	3	6	6	6	6	5	5	4	4	4	4	3	5	5	4	4	3	3	

	D						G						D						A					
	Went up on the moun - tain,												to give my horn a blow.											
D	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0						
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0						
A	5	5	5	5	6	6	5	5	5	5	5	4	5	5	5	5	5	4						

	D							G							D					A					D				
	I thought I heard my true love say,														"Yon - der comes my beau."														
D	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		
A	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		
A	5	5	5	3	6	6	6	5	5	5	3	6	6	6	5	5	4	4	4	4	3	5	5	4	4	3	3		

Boil Them Cabbage Down

D:/A/ ♩ = 160

D	0	0	0	0	0	0	0	0	0	0	1												
A	0	0	0	0	1	1	0	0	0	0	0												
D	2	2	2	2	3	3	2	2	2	2	1												

D	0	0	0	0	0	0	0	0	0	1	1	0											
A	0	0	0	0	1	1	1	0	0	0	0	0											
D	2	2	2	0	3	3	3	2	2	1	1	0											

D	0	0	0	0	0	0	0	0	0	0	1												
A	0	0	0	0	1	1	0	0	0	0	0												
D	2	2	2	2	3	3	2	2	2	2	1												

D	0	0	0	0	0	0	0	0	0	1	1	0											
A	0	0	0	0	1	1	1	0	0	0	0	0											
D	2	2	2	0	3	3	3	2	2	1	1	0											

Cat On A Hot Tin Roof

D:/AAB/ ♩ = 152

First system of musical notation. The treble clef staff is in D major (two sharps) and 4/4 time. It contains two measures. The first measure has a D note on the first line, followed by a G note on the second line, and then two quarter notes on the second line. The second measure has a D note on the first line, followed by three quarter notes on the second line. Below the staff are three lines: the first line has 'D' and 'A' written vertically; the second line has 'D' and '4' written vertically; the third line has '4 5 7 7' for the first measure and '4 5 7 7' for the second measure.

Second system of musical notation. The treble clef staff contains two measures. The first measure has a D note on the first line, followed by a G note on the second line, and then a half note on the second line. The second measure has a G note on the second line, followed by an eighth note on the second line, a quarter note on the second line, an A note on the third line, and a D note on the first line. Below the staff are three lines: the first line has 'D' and 'A' written vertically; the second line has 'D' and '4' written vertically; the third line has '4 5 7' for the first measure and '5 4 2 1 0' for the second measure.

Third system of musical notation. The treble clef staff contains two measures. The first measure has a D note on the first line, followed by a quarter note on the second line, a quarter note on the second line, a quarter note on the second line, and an A note on the third line. The second measure has a D note on the first line, followed by a quarter note on the second line, a quarter note on the second line, a quarter note on the second line, and an A note on the third line. Below the staff are three lines: the first line has 'D' and 'A' written vertically; the second line has 'D' and '4' written vertically; the third line has '4 2 4 2 1 1 0' for the first measure and '4 2 4 2 1 1 0' for the second measure.

Fourth system of musical notation. The treble clef staff contains two measures. The first measure has a D note on the first line, followed by a quarter note on the second line, a quarter note on the second line, a quarter note on the second line, and an A note on the third line. The second measure has a D note on the first line, followed by a quarter note on the second line, a quarter note on the second line, a quarter note on the second line, and an A note on the third line. Below the staff are three lines: the first line has 'D' and 'A' written vertically; the second line has 'D' and '4' written vertically; the third line has '4 4 2 2 1 1 0' for the first measure and '4 2 4 2 1 1 0' for the second measure.

Cindy

(Alternate Verses & Chorus)

I WISH I WAS AN APPLE
JUST HANGING' ON A TREE
AND EVERY TIME MY CINDY PASSED
SHE'D TAKE A BITE OF ME.

(Chorus) GET ALONG HOME, CINDY, CINDY
GET ALONG HOME, CINDY, CINDY
GET ALONG HOME C, CINDY, CINDY
I'LL MARRY YOU SOME DAY.

YOU OUGHT TO SEE MY CINDY
SHE LIVES AWAY DOWN SOUTH
SHE'S SO SWEET THE HONEY BEES
SWARM AROUND HER MOUTH

THE FIRST TIME I SAW CINDY
SHE WAS STANDING AT THE DOOR
HER SHOES AND STOCKINGS IN HER HAND
HER FEET ALL OVER THE FLOOR.

SHE TOOK ME TO HER PARLOR
SHE COOLED ME WITH HER FAN
SHE SAID I WAS THE PRETTIEST THING
IN THE SHAPE OF MORTAL MAN.

SHE KISSED ME AND SHE HUGGED ME
SHE CALLED ME SUGAR PLUM
SHE THREW HER ARMS AROUND ME
I THOUGHT MY TIME HAD COME.

OH, CINDY IS A PRETTY GIRL
CINDY IS A PEACH
SHE THREW HER ARMS AROUND MY NECK
AND HUNG ON LIKE A LEECH.

AND IF I WAS A SUGAR TREE
STANDING IN THE TOWN
EVERY TIME MY CINDY PASSED
I'D SHAKE SOME SUGAR DOWN.

IT'S CINDY IN THE SPRINGTIME
AND CINDY IN THE FALL
IF I CAN'T HAVE MY CINDY
I'LL HAVE NO GAL AT ALL

Cindy

D:/AB/ ♩ = 200

Melody

A

D A

D					1 1 1 1
A	3	3 3 3 3	3 3 3 3 3	3 3 3 3	0 0 0 0
D	4	5 4 2 4	2 2 2 2 4	5 4 2 4	1 1 1 1

D G D A D

D					
A	3	3 3 3 3	3 3 3 3	3 3	
D	4	5 4 2 4	2 2 2 2 0	2 2 1 1	0

P

B

D G D

D		3 3 3	3 3		
A		1 1 1	1 1	5 5 5	5 5
D	2 1 0		2 1 0	4 4 4	4 4 2 1 0

P P P

G D A D

D	3 3 3	3 3			
A	1 1 1	1 1			
D		1	2 2 1 1	0	

P

Cluck Old Hen

D-G-D

capo 1

Basic Version - goes with Join the Jam,
singing, or noter

A minor

8 11 10 10 10 8 11 7 7 7 8 11 10 8 8 7 6 4

5
4 4 6 6 6 4 4 3 4 4 6 7 8 7 6 4

Cluck Old Hen

D-G-D

capo 1

Advanced Version - instrumental
with more "clucking" arr. by Rich Carty

D G D
c a p o 1
8 11 8 10 11 8 11 8 7 8 11 8 10 10 11 8 7 6 4

5
4 4 4 6 4 4 4 3 4 4 5 6 5 6 7 8 7 6 4

Cluck Old Hen

D-G-D capo 1

harmony arr. by Stephen Seifert

6 8 7 7 7 6 8 5 5 5 6 8 7 6 6 5 4 0

5
0 0 4 4 4 0 0 3 0 0 4 5 6 5 4 0

Columbus Stockade

D:/A/ ♩ = 112

D A7

Way down in Columbus Georgia want to be back in Ten-nes

D A A

5 4 3 0 3 5 7 6 5 7 7 6 5 6 5 4

D A7

see. Way down in Columbus stockade, friends have turned their backs on me.

D A A

3 5 4 3 0 3 5 7 6 5 7 6 5 6 5 4 3

G D G A7

Go & leave me if you wish to. Nev - er let me cross your mind in your

G D G A7

8 8 6 6 7 8 7 6 5 8 7 6 6 7 8 7 5 4

D A7 D

heart, you love an - oth - er, Leave me dar-ling I don't mind.

D A7 D

3 3 0 3 5 7 6 5 7 6 5 6 5 4 3

Cotton Mill Girls

D:/AB/ ♩ = 208

A

	D	G	D	A
I've	worked in a cot-ton mill	all my life & I	ain't got no thing but a	
D	0 0 0 0 1 0	0 0 0 0 0	0 0 0 0 0 1	
A	0 0 0 0 0 0	1 1 1 1 1	0 0 0 0 0 0	
D	4	2 2 2 2 1 0	3 3 3 3 3	2 2 2 2 0 1

D	G	D	A	D
Barlow	knife, its	hard	times	cotton mill girls, its
0 1 1	0 0	0 0 0 0 0	0 0 1 1	0
0 0 0	0 0	1 1 1 1 1	0 0 0 0	0
2 1 1 0	2 2	3 3 3 3 3	2 2 1 1	0

B

G	D
Its	hard times
0 0	0 0 0 0 0
0 0	1 1 1 1 1
4	2 2

D	G	D	A	D
cot - tonmill girls, its	hard times	cotton mill girls, its	hard times	ev'ry - where.
1 1 1 1 0	0 0	0 0 0 0 0	0 0 1 1	0
0 0 0 0 0	0 0	1 1 1 1 1	0 0 0 0	0
1 1 1 1 0	2 2	3 3 3 3 3	2 2 1 1	0

Cotton Mill Girls

I'VE WORKED IN A COTTON MILL ALL MY LIFE
AND I AIN'T GOT NOTHING BUT A BARLOW KNIFE
IT'S HARD TIMES COTTON MILL GIRLS
IT'S HARD TIMES EVERYWHERE

IT'S HARD TIMES COTTON MILL GIRLS
IT'S HARD TIMES COTTON MILL GIRLS
IT'S HARD TIMES COTTON MILL GIRLS
IT'S HARD TIMES EVERYWHERE

IN 1915 WE HEARD IT SAID
MOVE TO THE COUNTRY AND GET AHEAD
IT'S HARD TIMES COTTON MILL GIRLS
IT'S HARD TIMES EVERYWHERE

IT'S HARD TIMES COTTON MILL GIRLS
IT'S HARD TIMES COTTON MILL GIRLS
IT'S HARD TIMES COTTON MILL GIRLS
IT'S HARD TIMES EVERYWHERE

US KIDS WE WORKED TWELVE HOURS A DAY
FOR FOURTEEN CENTS OF MEASLY PAY
IT'S HARD TIMES COTTON MILL GIRLS
IT'S HARD TIMES EVERYWHERE

IT'S HARD TIMES COTTON MILL GIRLS
IT'S HARD TIMES COTTON MILL GIRLS
IT'S HARD TIMES COTTON MILL GIRLS
IT'S HARD TIMES EVERYWHERE

WHEN I DIE DON'T BURY ME AT ALL
JUST HANG ME ON THE SPINNING ROOM WALL
PICKLE MY BONES IN ALCOHOL
IT'S HARD TIMES EVERYWHERE

IT'S HARD TIMES COTTON MILL GIRLS
IT'S HARD TIMES COTTON MILL GIRLS
IT'S HARD TIMES COTTON MILL GIRLS
IT'S HARD TIMES EVERYWHERE

Emma's Pride

Arr. by Rich Carty

-D-
-A-
-A-

The first system of musical notation for 'Emma's Pride' is in G major (one sharp) and 4/4 time. It consists of a treble clef staff with a key signature of one sharp and a 4/4 time signature. The melody is written in eighth and quarter notes. Below the staff is a three-line fretboard diagram for the D, A, and A strings, with fingerings indicated by numbers 0-3 and a '2-1' fingering at the end.

The second system of musical notation continues the melody. It includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The fretboard diagram below shows fingerings for the D, A, and A strings, including a '3 2 1' fingering for the A string in the first ending.

The third system of musical notation continues the melody. The fretboard diagram below shows fingerings for the D, A, and A strings, including a '5 6.' fingering for the A string.

The fourth system of musical notation concludes the piece. It includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The fretboard diagram below shows fingerings for the D, A, and A strings, including a '5 6' fingering for the A string.

Emma's Pride

Arr. by Rich Carty

-D-
-A-
-D-

Musical notation system 1 (Measures 1-4). Treble clef, key of D major (two sharps), 4/4 time. Bass line with fret numbers: D, A, D, 2 1, 0 1 2 4, 5 4 4 5 6+, 7 4 3 2, 1., 0., 1., 2 1, 0 1 2 4.

Musical notation system 2 (Measures 5-8). Treble clef, key of D major. Bass line with fret numbers: 5 4 4 5 6+, 7 4 3 2 1, 0., 0, 0, 2, 0., 1., 3., 2. Includes first and second endings.

Musical notation system 3 (Measures 9-12). Treble clef, key of D major. Bass line with fret numbers: 1, 1, 0, 1, 1, 0., 1, 0, 2 1, 2 2 3 2, 1, 1, 2, 3., 2, 2, 1, 2 3.

Musical notation system 4 (Measures 13-16). Treble clef, key of D major. Bass line with fret numbers: 4 2 3 2 1, 0, 0, 1, 0. Includes first and second endings.

Emma's Pride

D:/AABB/ ♩ = 192

Hammered Dulcimer
Right Hand Lead

A



B



Frere Jacques

D:A/ ♩ = 138

Fre - re Jacq-ues,	Fre - re Jacq-ues,	dor - mes vous,	dor - mes vous
D			
A			
D 0 1 2 0	0 1 2 0	2 3 4	2 3 4

Sonnez les ma-tin - es,	Sonnez les ma-tin - es.	Din dan don,	din, dan, don.
		7 4 7	7 4 7
		7 4 7	7 4 7
4 5 4 3 2 0	4 5 4 3 2 0	7 4 7	7 4 7

Goddesses

MELODY

D: AABB / ♩ = 120

A

Dm Am Dm Am

D
A
C

1 1 3 2 1 2 2 4 3 2 1 1 3 2 1 5 5 5

B

Am Dm C Dm Am Dm

7 5 3 5 4 2 0 2 3 1 0 2 1 1 1

HARMONY

A

Dm Am Dm Am

3 3 5 4 3 4 4 7 5 4 3 3 5 4 3 7 7 7

B

Am Dm C Dm Am Dm

9 7 5 7 4 2 5 5 3 3 4 4 3 3 3

Grandfather's Clock

D:/AABC/ ♩ = 126

A

D A D G D A D

D
A
A 0 0 3 2 3 4 3 4 5 6 5 1 4 4 3 3 3 2 1 2 3 3 3

B

D A D A

5 6 7 5 4 3 2 3 4 5 4 2 0 5 6 7 5 4 3 2 3 4 4 4 0 0

D A D G D A D

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

C

D G D D G D

0 0 3 0 0 1 1 0 7 } HARMONIC 0 0 3 0 0 1 1 0 7 } HARMONIC 0 0

D A D G D A D

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

Grandfather's Clock

MY GRANDFATHER'S CLOCK WAS TOO LARGE FOR THE SHELF
SO IT STOOD NINETY YEARS ON THE FLOOR
IT WAS TALLER BY HALF THAN THE OLD MAN HIMSELF
THOUGH IT WEIGHED NOT A PENNYWEIGHT MORE
IT WAS BOUGHT ON THE MORN OF THE DAY THAT HE WAS BORN.
AND WAS ALWAYS HIS TREASURE AND PRIDE
BUT IT STOPPED SHORT, NEVER TO GO AGAIN
WHEN THE OLD MAN DIED

CHORUS: NINETY YEARS WITHOUT SLUMBERING, TICK, TOCK, TICK, TOCK
HIS LIFE SECONDS NUMBERING, TICK, TOCK, TICK, TOCK
IT STOPPED SHORT, NEVER TO GO AGAIN
WHEN THE OLD MAN DIED

IN WATCHING ITS PENDULUM SWING TO AND FRO
MANY HOURS HAD HE SPENT WHILE A BOY
AND IN CHILDHOOD AND MANHOOD THE CLOCK SEEMED TO KNOW
AND TO SHARE BOTH HIS GRIEF AND HIS JOY
FOR IT STRUCK TWENTY-FOUR WHEN HE ENTERED AT THE DOOR
WITH A BLOOMING AND BEAUTIFUL BRIDE
BUT IT STOPPED SHORT, NEVER TO GO AGAIN
WHEN THE OLD MAN DIED CHORUS:

MY GRANDFATHER SAID THAT OF THOSE HE COULD HIRE
NOT A SERVANT SO FAITHFUL HE FOUND
FOR IT WASTED NO TIME, AND HAD BUT ON DESIRE
AT THE CLOSE OF EACH WEEK TO BE WOUND
AND IT KEPT IN ITS PLACE, NOT A FROWN UPON ITS FACE
AND ITS HANDS NEVER HUNG BY ITS SIDE
BUT IT STOPPED SHORT, NEVER TO GO AGAIN
WHEN THE OLD MAN DIED CHORUS:

IT RANG AN ALARM IN THE DEAD OF THE NIGHT
AN ALARM THAT FOR YEARS HAD BEEN DUMB
AND WE KNEW THAT HIS SPIRIT WAS PLUMING ITS FLIGHT
THAT HIS HOUR OF DEPARTURE HAD COME
STILL THE CLOCK KEPT THE TIME, WITH A SOFT AND MUFFLED CHIME
AS WE SILENTLY STOOD BY HIS SIDE
BUT IT STOPPED SHORT, NEVER TO GO AGAIN
WHEN THE OLD MAN DIED CHORUS:

Harrison Town

G:/A/ ♩ = 92

Mixolydian Mode

A

D C D

Come all you ramblin gamblin boys where ev-er you may be, And

D A D

2 1 0 0 2 3 4 4 4 2 4 4 6 5 4 2

P

C D

lis - ten to this stor - y and shun bad com- pa - ny. I

0 0 2 3 4 4 2 4 4 6 5 4 4

C D C D

know I've been a cu - rious lad I know I broke the law, but

7 7 7 4 6 6 6 5 4 5 6 5 4 2

I'll step out and hear them shout for me in Ar - kan - sas.

0 0 2 3 4 4 4 3 2 3 2 1 0

Harrison Town

COME ALL YOU RAMBLIN' GAMBLIN' BOYS WHEREVER YOU MAY BE,
AND LISTEN TO MY STORY AND SHUN BAD COMPANY,
I KNOW I'VE BEEN A CURIOUS LAD, I KNOW I BROKE THE LAW;
BUT I'LL STEP OUT AND HEAR THEM SHOUT FOR ME IN ARKANSAS.

AS I RODE DOWN TO HARRISON TOWN A COUPLE DAYS AGO,
I TURNED MY FACE TOWARD THE WEST, TO EUREKA I DID GO
THAT HARRISON CROWD THAT FOLLOWED ME, I KNEW THEY'D HAVE NO DOUBT
THAT I WOULD LIE IN THE BERRYVILLE JAIL BEFORE THE WEEK WAS OUT.

THEY TOOK ME DOWN TO BERRYVILLE BOYS, I STOOD BEFORE THE LAW
I TOOK MY RIDE BY THE MARSHALL'S SIDE TO LITTLE ROCK ARKANSAS
OH, LISTEN ALL YOU GAMBLIN' BOYS, AT WHAT STANDS O'ER MY CASE
IT'S THE BIG GREY HORSE, A STOLEN HORSE, THAT I RODE IN THE RACE.

Hativah

D:/AABB/ ♩ = 96

A Dm Gm Dm Gm Dm

D
A
C 1 2 3 4 5 5 5 6 5 6 8 5 4 4 4 3 3

1. A7 Dm **2.** A7 Dm **B.** B \flat

C7 F B \flat C7 F

7 8 7 6 5 1 8 8 8 7 8 7 6 5

Gm Dm Gm Dm Gm Dm A7 Dm

4 4 4 3 3 4 5 6 7 5 4 3 4 4 4 3 3 2 1 2 3 1

Hush, My Babe

Em:/A/ ♩ = 92

Em D Em

Hush,	thy	babe,	lie	still	and	slum -	- ber
D	1	1	1	0	1	1	1
A	1	1	1	0	1	1	1
D	1	3	1	0	3	3	1 0

p

D Em G Em

Ho -	ly	an -	gels	guard	thy	bed.	Heav'n	ly	bless -	ings
0	0	1		3			3			
0	0	1		1	3		4			
0	1	0		3	4	5	5	7	5 4	3

p

D G D Em Bm Em

with -	out	num -	ber	gent -	ly	steal -	ing	on	thy	head.
0				1	1	1		2	2	1
0				1	1	1		1	1	1
4	5 4	3 1	0	1	2	3		0	1	

p s

I'll Fly Away

D:/AB/ ♩ = 112

A

D G D

Some glad morn- ing when this life is o ver I'll fly a way.

D
A
A

5 3 0 3 5 4 5 6 5 4 3 1 1 0

D D A D

To a home on God's ce les tial shore I'll fly a way.

5 3 0 3 5 4 5 6 5 4 5 3 4 4 3

B

G D

I'll fly a - way to glo - ry, I'll fly a way.

7 5 7 7 5 4 3 3 1 3 0

D A7 D

When I die hal- le - lu - yah, by & by I'll fly a way.

5 3 0 3 2 5 4 5 6 5 5 3 4 4 3

I'll Fly Away

SOME GLAD MORNING WHEN THIS LIFE IS OVER, I'LL FLY AWAY
TO A HOME ON GOD'S CELESTIAL SHORE, I'LL FLY AWAY

CHORUS: I'LL FLY AWAY TO GLORY, I'LL FLY AWAY
WHEN I DIE, HALLELUJAH, BY AND BY, I'LL FLY AWAY

WHEN THE SHADOWS OF THIS LIFE HAVE GROWN, I'LL FLY AWAY
LIKE A BIRD FROM PRISON BARS HAVE FLOWN, I'LL FLY AWAY

CHORUS:

JUST A FEW MORE WEARY DAYS AND THEN, I'LL FLY AWAY
TO A LAND WHERE JOYS SHALL NEVER END, I'LL FLY AWAY

CHORUS: I'LL FLY AWAY TO GLORY, I'LL FLY AWAY
WHEN I DIE HALLELUJAH BY AND BY, I'LL FLY AWAY

I'll Tell Me Ma

D:/A/ ♩ = 176 -

A

A7 D A D

I'll tell me ma when I get home, the boys won't leave the girls a - lone

D									
A									
A	0	0 3 5 5	6 5 5 6	5 4 4 5	4 3 3				

A D

Pulled my hair and stole me comb. but that's al - right 'til I go home.

	0 3 5 5	6 5 5 6	5 4 4 5	4 3 3					

B

F#m Em D A

She is hand-some she is pret - ty she is the belle of Dub - lin Ci - ty.

	7 7 7 5	6 6 6 4	5 5 5 5 3	4 2 1 0					

D G D A D

She is a court - in' one, two, three, pray can you tell me who is she?

	7 7 7 7 5	6 6 6	5 5 5 4 4	4 3 3					

I'll Tell Me Ma

ALBERT MOONEY SAYS HE LOVES HER
ALL THE BOYS ARE FIGHTIN' FOR HER
KNOCK AT THE DOOR, RING THE BELL
AND OH, ME TRUE LOVE, ARE YOU WELL?

CHORUS: SHE IS HANDSOME SHE IS PRETTY
SHE IS THE BELLE OF DUBLIN CITY
SHE IS A COURTIN' ONE, TWO, THREE
PRAY CAN YOU TELL ME WHO IS SHE?

OUT SHE COMES WHITE AS SNOW
RINGS ON HER FINGERS, BELLS ON HER TOES
OLD JOHNNY MORRISSEY SAYS SHE'LL DIE, IF
SHE DOESN'T CATCH THE GUY WITH THE ROVING EYE

CHORUS

LET THE WIND AND THE RAIN AND THE HAIL BLOW HIGH
AND THE SNOW COME TRAVELIN' THROUGH THE SKY
SHE'S AS NICE AS APPLE PIE
SHE'LL GET HER OWN LAD BY AND BY

CHORUS

WHEN SHE GETS A LAD OF HER OWN
SHE WON'T TELL HER MA WHEN SHE GETS HOME
LET THEM ALL COME AS THEY WILL
IT'S ALBERT MOONEY SHE LOVES STILL.

CHORUS

Joys of Love

D:/A/ ♩ = 54

A

D		A		D		G	
THE		JOYS		OF		LOVE ARE BUT A	
D	0	0	1	0	0	0	
A	0	0	0	0		1	
D	0	0	1	2	2	3	3

D		A		G		A		D	
MO - MENT		LONG,		THE		PAIN		OF LOVE WILL	
0		1			0	1	0		
0		0		0	1	0	0		
2	0 2	1			3	1	2	2	

G		D		A		D	
LAST YOU YOUR		WHOLE		LIFE		LONG	
0		0		1	0		
1	1	0		0	0		
3	3	2		1	0		

Liza Jane

Harmony Part for 2nd Dulcimer

-D-

-A-

-D-

D

Got a gal in Bal-ti-more, lil' Li - za Jane;

4 2 3 2 | 4 2 3 2 | 4 7 8 | 9

A D

Street car runs right by her door, lil' Li - za Jane

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

G D

Oh, lil' Li - za, lil' Li - za Jane,

9 9 | 8 7 | 7 9 | 7 9

G D A D

Oh, lil' Li - za, lil' Li - za Jane.

11 11 | 8 7 | 7 7 | 4 4

Liza Jane

D:/AABB

A *D* *G* *D*

D A D

Got a gal in Bal - ti - more Lil' Li - za Jane;

2 0 1 0 2 0 1 0 2 4 5 4

5 *A* *D*

Street car runs right by her door Lil' Li - za Jane.

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

9 **B** *D* *G* *D* *G* *D*

Oh, Lil' Li - za, Lil' Li - za Jane,

7 4 5 4 2 4 5 4

13 *G* *D* *A* *D*

Oh, Lil' Li - za, Lil' Li - za Jane.

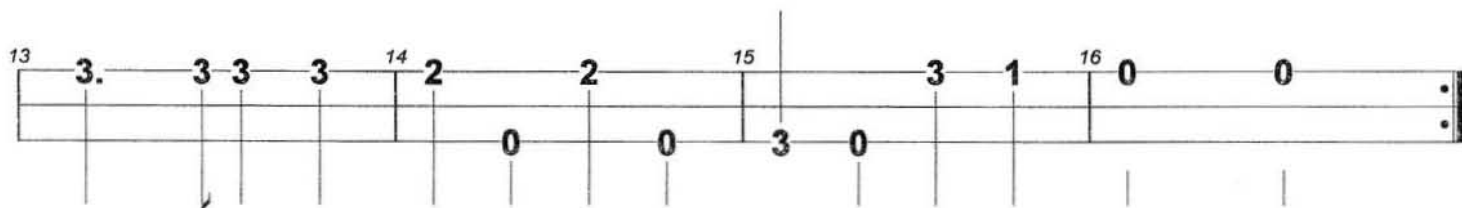
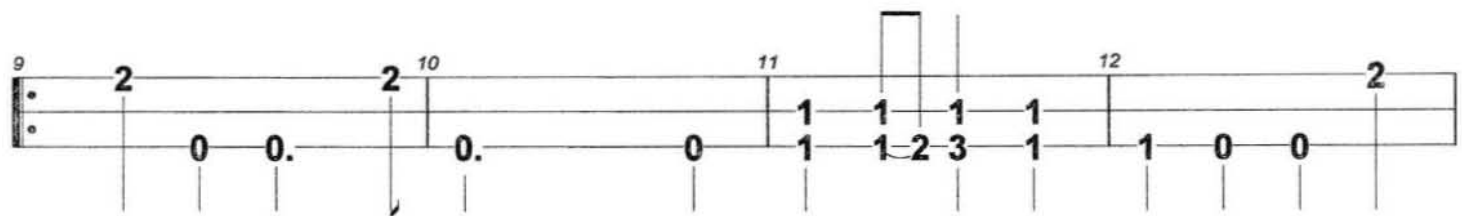
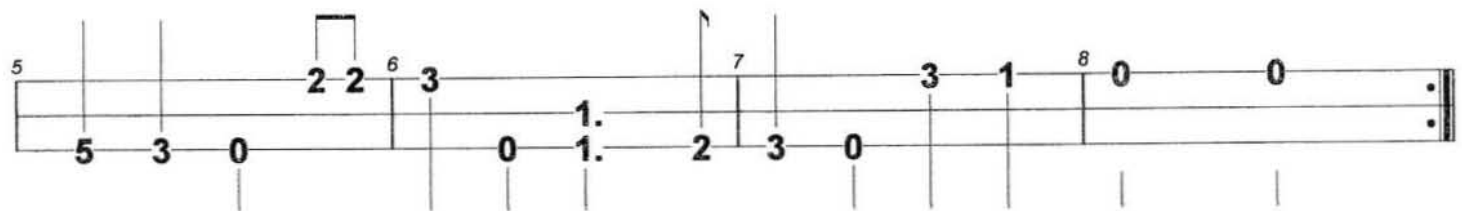
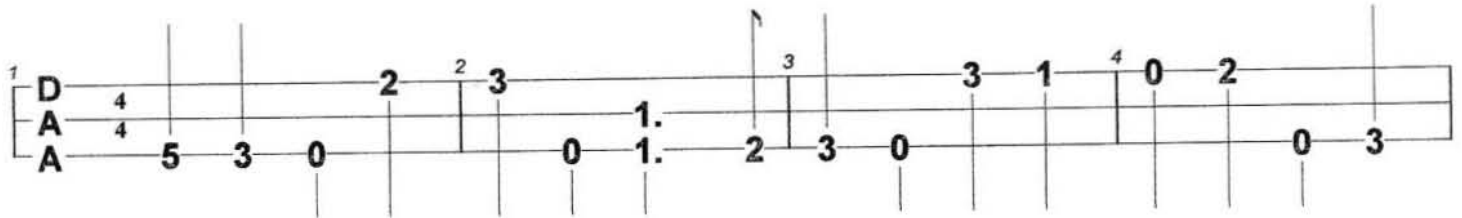
7 4 5 4 2 2 1 0

2. You got a gal and I got none, lil' Liza Jane;
Come my love, and be my hon, lil' Liza Jane.
Oh, lil' Liza, lil' Liza Jane,
Oh, lil' Liza, lil' Liza Jane.

3. Come my love, and live with me, lil' Liza Jane;
I will take good care of thee, lil' Liza Jane.
Oh, lil' Liza, lil' Liza Jane,
Oh, lil' Liza, lil' Liza Jane.

Maggots in the Sheep's Hide

arr. by Rich Carty



Maggots in the Sheep Hide

Mountain Dulcimer: D-A-dd

A

Notes	F# -	D -	A -	F# -	G -	A -	B -	C#	D -	A -	G -	E -	D -	F# -	A -	D -
D	0	0	0	0	3	3	3		0	0	1	1	0	0	0	0
A	0	0	0	0	3	3	3		0	0	0	0	0	0	0	0
dd	9 -	7 -	4 -	2 -	3 -	4 -	5 -	6 +	7 -	4 -	3 -	1 -	0 -	2 -	4 -	7 -

F# -	D -	A -	F# F#	G -	A -	B -	C#	D -	A -	G -	E -	D -	D -	D -	D -	:
0	0	0	0 0	3	3	3		0	0	1	1	0	0	0	0	:
0	0	0	0 0	3	3	3		0	0	0	0	0	0	0	0	:
9 -	7 -	4 -	2 2	3 -	4 -	5 -	6 +	7 -	4 -	3 -	1 -	0 -	0 -	0 -	0 -	:

B

F# -	A -	A -	F#	A -	A -	B -	B C#	D -	B -	B -	A -	A -	F# -
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	0
2 -	4 -	4 -	2	4 -	4 -	4 -	4 -	5 -	5	6 +	7 -	5 -	5 -

G -	G G	G -	G -	F# -	A -	F# -	A -	D -	A -	G -	E -	D -	D -
3	3 3	3	3	0	0	0	0	0	0	1	1	0	0
3	3 3	3	3	0	0	0	0	0	0	0	0	0	0
3 -	3 3	3 -	3 -	2 -	4 -	2 -	4 -	7 -	4 -	3 -	1 -	0 -	0 -

Old Joe Clark

key of A

arr. by Rich Carty

1 D A D 4 4 8 9 10 9 9 2 8 7 6+ 3 8 9 10 10 9 4 5. 0. 8 8

capo 4

5 8 9 10 9 6 8 7 6+ 7 0 6+ 5 5 8 0 0 5 5 0

9 0 0 0 6+ 6+6+ 10 8 7 6+ 11 0 0 0 6+ 0 12 0 6 5 0 0 7 6 6 6 5 5 5

13 0 0 0 6+ 6+6+ 14 8 7 6+ 15 0 6+ 5 5 16 0 0 5 5 0

On The Road to Boston

(General Greene's March)

Arr. by Rich Carty

-D-
-A-
-A-

Musical notation system 1 (Measures 1-4). Treble clef, key of D major (two sharps), 2/4 time. The melody consists of eighth and quarter notes. The bass line is a three-part setting with notes D, A, and A.

5 5 4 5 6 5 4 3 2 3 4 5 3 0 2 0

Musical notation system 2 (Measures 5-8). Treble clef, key of D major (two sharps), 2/4 time. The melody continues with eighth and quarter notes. The bass line is a three-part setting with notes D, A, and A.

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

Musical notation system 3 (Measures 9-12). Treble clef, key of D major (two sharps), 2/4 time. The melody continues with eighth and quarter notes. The bass line is a three-part setting with notes D, A, and A.

7 7 6 7 8 7 6 5 6 6 5 6 7 6 5 4

Musical notation system 4 (Measures 13-16). Treble clef, key of D major (two sharps), 2/4 time. The melody concludes with a repeat sign. The bass line is a three-part setting with notes D, A, and A.

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

On The Road To Boston

Harmony

Arr. by Rich Carty

-D-
-A-
-D-

First system of music. The treble clef staff is in D major (two sharps) and 2/4 time. The melody consists of eighth and quarter notes. The bass staff shows a DAD strum pattern and fret numbers: 4, 4, 3, 4, 5, 4, 3, 2, 1, 0, 1, 0, 1, 0, 1, 0, 2, 0, 0.

Second system of music. The treble clef staff continues the melody. The bass staff shows a DAD strum pattern and fret numbers: 4, 4, 3, 4, 5, 4, 3, 2, 1, 0, 1, 0, 1, 0, 1, 0, 2, 2.

Third system of music. The treble clef staff continues the melody. The bass staff shows a DAD strum pattern and fret numbers: 9, 9, 8, 9, 10, 9, 8, 7, 8, 8, 7, 8, 9, 8, 7, 6+.

Fourth system of music. The treble clef staff continues the melody. The bass staff shows a DAD strum pattern and fret numbers: 7, 7, 6+, 7, 5, 4, 3, 2, 1, 0, 1, 0, 1, 0, 1, 0, 2, 2.

Over The Waterfall

-D-
-A-
-D-

First system of musical notation. The treble clef staff is in G major (one sharp) and 4/4 time. The bass staff shows a DAD string configuration. The fretboard diagram includes fingerings: 7 8, 9 11 10 9 8, 7 5 4 7 8, 9 11 10 9 8, 7 7 7 8, 9 11 10 9 8.

Second system of musical notation. The treble clef staff includes first and second endings. The bass staff shows a DAD string configuration. The fretboard diagram includes fingerings: 7 5 4 5, 6 6 6 5 4, 3 3 7 8, 3 3 2 3, 4 4 4 5 5.

Third system of musical notation. The treble clef staff continues the melody. The bass staff shows a DAD string configuration. The fretboard diagram includes fingerings: 4 5 4 3 2 2 3, 4 7 6+7 8, 7 7 2 3, 4 4 4 5 5, 4 5 4 3 2 2 3.

Fourth system of musical notation. The treble clef staff includes first and second endings. The bass staff shows a DAD string configuration. The fretboard diagram includes fingerings: 4 4 3 2 1, 0 0 2 3, 0.

Scotland the Brave

Ideally played with a noter

D:/AAB

D-A-D
or
D-D-D
Galax

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

5 3 5 3 2 4 2 0 1 4 4 4 3 2 1

9 1 0 0 0 7 8 8 8 8 6+ 5 4

13 7 9 8 7 5 4 7 7 7 6+ 6+ 7 6+

17 5 7 6+ 5 4 3 2 1 0 0 1

20 2 0 2 4 7 7 7 7 4 2 0 3 5 3

24 2 4 2 0 1 0 0 0

Seneca Square Dance

G:AABB

-D- -D-
-G- or -D-
-D- -D-

A *G* *Em*

Sl *H*

C *G* *D*

Sl

G *G* *G* **B**

1. 2.

Em *C* *G*

text

D *G* *G*

1. 2.

This tune was used in the movie "The Long Riders" during a dance scene. In keeping with the graceful lift & swing of the the dancers,the notes will get just one strum apiece. This arrangement is by Rich Carty,who learned it from Fred Meyer in the mid eighties. The tempo sounds right at about m.m.144

Shepherd's Hey

D:/AABB

strum across all strings

Melody

D G D A D G A7 D

D G D A D G A7 D

5

*
*Try to strum only
middle & bass*

D:/AA

Soldier's Joy

Strum across all strings

Low Octave

8va

8va

Soldier's Joy

B part Harmony

The musical score for "Soldier's Joy" B part Harmony is presented in two systems. The first system contains four measures of music. The second system also contains four measures, ending with a double bar line and repeat dots. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The bass staff is a guitar tablature with strings D, A, and D. It includes various fret numbers (4, 5, 7, 3, 4, 5, 6, 7) and techniques like bends (b), trills (T), and slides (R).

Soldier's Joy

B parts

Low Octave

8va

8va

8va

High Octave

8va

Southwind

D:/AAB

A

D A D A

D	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	1	0
D	4	3	2	1	0	2	3	4	1

B

D D G D

0	0	0	0	0	0	0	0	0
0	0	0	5	5	6	6	5	4
0	0	4	7	7	7	6+5	4	5

Bm A D G D

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

Bm A7 D

0	0	1	0	1	1	2	2
5	0	0	0	0	2	0	0
4	4	3	2	1	0	0	0

Southwind

Noter Style

D:/AAB

A

-D-
 -A-
 -A-----

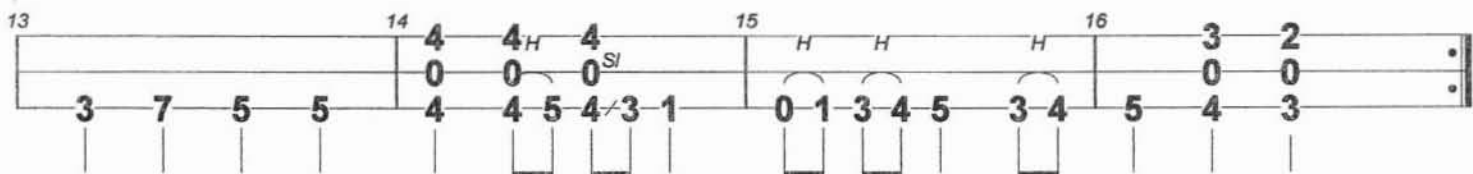
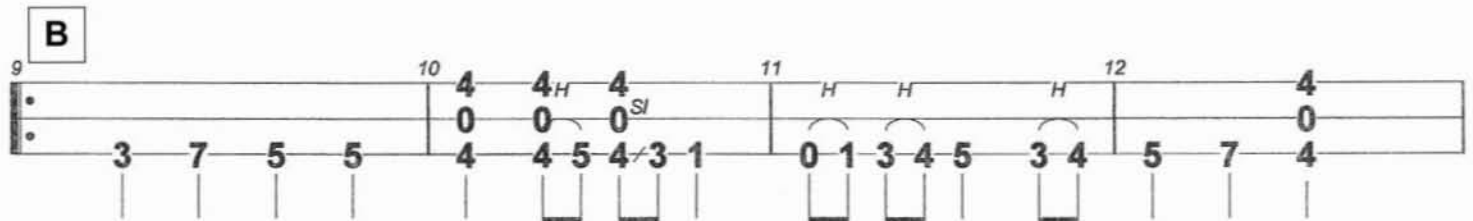
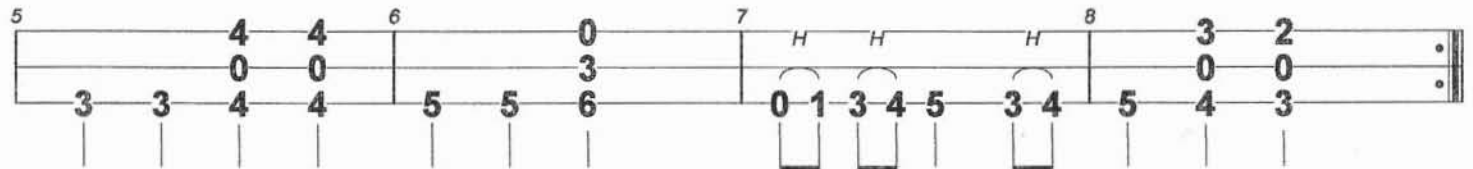
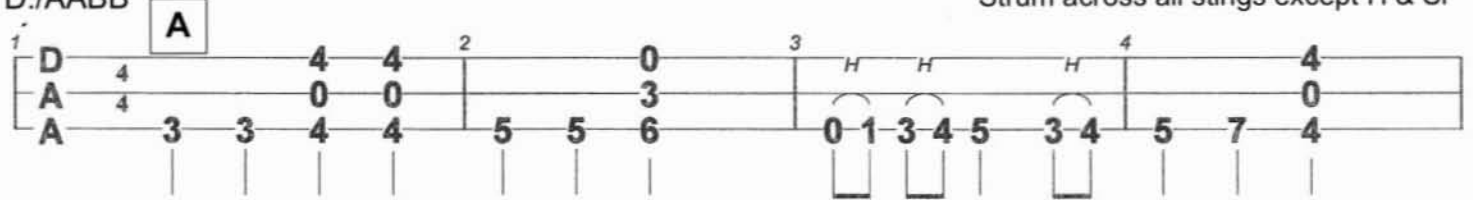
5
 10
 15
 20

B

Spotted Pony

D:/AABB

Strum across all strings except H & SI



Spotted Pony

w/o pull offs

J.T.J. supplement

D:/AABB

strum across all strings except Hammer-ons

A

1 D 1 1 2 0 3 H 0 1 H 0 1 2 0 1 2 4 1

5 T 1 1 6 0 7 H 0 1 H 0 1 2 0 1 2 1 0

B

9 T 10 1 1 H 1 11 H 0 1 H 0 1 2 0 1 2 4 1

13 T 14 1 1 H 1 15 H 0 1 H 0 1 2 0 1 2 1 0

Spotted Pony

Violin & Galax Dulcimer

D:/AABB

A D A D G D A

7 7 8 8 9 8 9 10 4 5 7 8 9 8 7 8 9 11 8

5 D A D G D A D

7 7 8 8 9 8 9 10 4 5 7 8 9 8 7 8 9 8 7

9 **B** D A D A

7 11 9 9 8 7 8 9 8 7 5 4 5 7 8 9 8 7 8 9 11 8

13 D A D A D

7 11 9 9 8 7 8 9 8 7 5 4 5 7 8 9 8 7 8 9 8 7

Spotted Pony

D:/AABB

Hammered dulcimer
Left hand lead



(‘A’ notes are played softly on the R/S of the bridge as drones)



(Fly Around My Pretty Little Miss)

Fast

D

[illegible]

The first staff of music is in treble clef with a key signature of two sharps (F# and C#). It consists of four measures. The first measure contains a quarter note D4, an eighth note E4, a quarter note F#4, and a quarter note G4. The second measure contains a half note A4. The third measure contains a quarter note G4, an eighth note F#4, a quarter note E4, and a quarter note D4. The fourth measure contains a half note C#5. Above the staff, the notes are labeled with their letter names: D, G, D, A, and D. Below the staff, the fingering is indicated by numbers: 2, 2, 2, 4, 4 for the first measure; 5 for the second measure; 4, 5, 4, 3, 2, 1 for the third measure; and 0 for the fourth measure.

Life's Railway To Heaven

A

D G

Life is like a moun - tain rail - road With an En - gi - neer that's
hills the curves & tun - nels nev - er fal - ter nev - er

D A A

5 5 5 3 4 4 4 3 3 3 3 4 3 1

D 1. E7

brave. You can make the run suc - cess - ful from the cra - die to the
fail Keep your hands up - on the throt - tie and your

3 0 1 3 3 4 3 5 5 3 3 4 4 4 5

B

A7 D D G

grave. Watch the eyes up - on the rail, Oh, bless - ed Sav - ior thou will

4 3 4 5 3 4 3 3 3 4 5 6 6 3 6

D A7 D

guide us, Un - til we reach that dis - tant shore, Where kind an - gels come - to

5 5 7 7 7 7 5 4 3 4 7 7 7 5 4 3

G D A7 D

join us, In that great for - ev - - er more.

3 3 3 4 5 3 5 4 3 3

Life's Railway To Heaven

LIFE IS LIKE A MOUNTAIN RAILROAD
WITH AN ENGINEER THAT'S BRAVE
YOU CAN MAKE THE RUN SUCCESSFUL
FROM THE CRADLE TO THE GRAVE
WATCH THE HILLS, THE CURVES, AND TUNNELS
NEVER FALTER, NEVER FAIL
KEEP YOUR HAND UPON THE THROTTLE
AND YOUR EYES UPON THE RAIL.

OH, BLESSED SAVIOR THOU WILL GUIDE US
UNTIL WE REACH THAT DISTANT SHORE
WHERE KIND ANGELS COME TO JOIN US
IN THAT GREAT FOREVER MORE.

AS YOU ROLL ACROSS THE TRESTLE
SPANNING JORDAN'S SWELLING TIDE
YOU BEHOLD THE UNION DEPOT
INTO WHICH YOUR TRAIN WILL GLIDE
THERE YOU'LL MEET THE SUPERINTENDENT
GOD THE FATHER, GOD THE SON
WITH A HEARTY JOYOUS GREETING
WEARY PILGRIM, WELCOME HOME.

OH, BLESSED SAVIOR THOU WILL GUIDE US
UNTIL WE REACH THAT DISTANT SHORE
WHERE KIND ANGELS COME TO JOIN US
IN THAT GREAT FOREVER MORE.

Little Moses

D:/ABB/d=154

A

D A D

A - way by the riv - er so clear. The la - dies were

D
A
A 0 3 3 3 4 5 4 3 1 0 3 3 3

A D A

wind - ing their way. When Pha-roah's lit-tle daugh - ter stepped in - to the

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

D A D **B** D

wa - ter to bathe in the cool of the day. Be - fore it was dark she

2 0 3 3 3 4 5 4 3 5 7 7 5 8 7 7

D G D A D 1. D 2. D

o - pened the Ark, and found the sweet in - fant was there.

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

Little Moses

AWAY BY THE WATERS SO BLUE
THE INFANT WAS LONELY AND SAD
SHE TOOK HIM IN PITY AND THOUGHT HIM SO PRETTY
AND IT MADE LITTLE MOSES SO GLAD
SHE CALLED HIM HER OWN, HER BEAUTIFUL SON
AND SENT FOR A NURSE THAT WAS NEAR

AND AWAY BY THE RIVER SO CLEAR
THEY CARRIED THE BEAUTIFUL CHILD
TO HIS OWN TENDER MOTHER, HIS SISTER AND BROTHER
LITTLE MOSES LOOKED HAPPY AND SMILED
HIS MOTHER SO GOOD, DID ALL THAT SHE COULD
TO REAR HIM AND TEACH HIM WITH CARE

AND AWAY BY THE SEA THAT WAS RED
LITTLE MOSES THE SERVANT OF GOD
WHILE IN HIM CONFIDED, THE SEA WAS DIVIDED
AND UPWARD HE LIFTED HIS ROD
THE JEWS STEPPED ACROSS, WHILE PHARAOH'S HOST
WAS DROWNED IN THE WATERS AND LOST

AND AWAY ON THE MOUNTAIN SO HIGH
THE LAST ONE HE EVER MIGHT SEE
WHILE IN HIM VICTORIOUS, HIS HOPE WAS MOST GLORIOUS
HE WOULD SOON OVER JORDAN BE FREE
WHEN HIS LABOR DID CEASE, HE DEPARTED IN PEACE
AND RESTED IN THE HEAVENS ABOVE

Mississippi Sawyer

D:/AABB/d=180

[A]

D G

5 6 7 7 5 7 7 5 7 5 7 8 7 6 4 5 6 4 5 6 5 6 7 6

H

D A7 1. D 2. D

5 5 6 5 4 3 3 4 5 6 7 4 5 6 5 4 3 2 0 1 2 3 5 3 5 6 3 5 3 5 4

H S P

[B] D A D

3 1 1 1 1 1 1 1

0 0 0 0 0 0 0 0

3 5 4 3 5 4 3 4 5 6 7 4 2 0 2 0 1 2 3 4 3 5 4 3 5 4

S S H S S S

A7 1. D 2. D

3 4 5 6 7 4 5 6 5 4 3 2 0 1 2 3 5 3 5 4 3 5 3

H S

Nonesuch

Dm:/A/d=140

A Dm

D					
A					
C	5	5 3 4 5	3 2 1 5	5 3 4 5	3 1

	5 3 4 5	3 2 1 5	5 3 4 5	3 1

Am Dm Am Dm

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

Am Dm Am Dm

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

Nonesuch

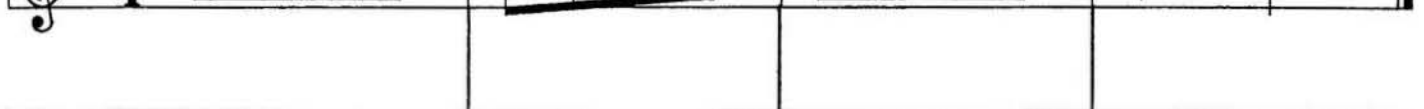
Dm:/AAB/d=140

Hammered Dulcimer

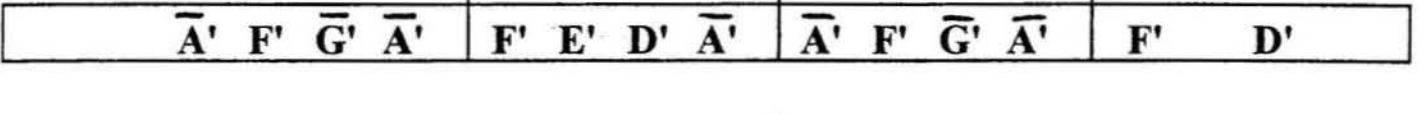
[A] Dm



A' F' G' A'



F' E' D' A'



A' F' G' A'



F' D'

[B]

Am

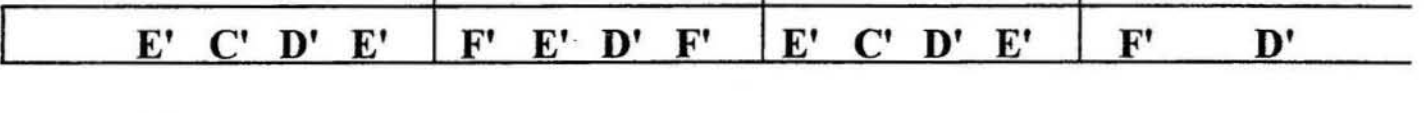
Dm

Am

Dm



E' C' D' E'



F' E' D' F'



E' C' D' E'



F' D'

Am

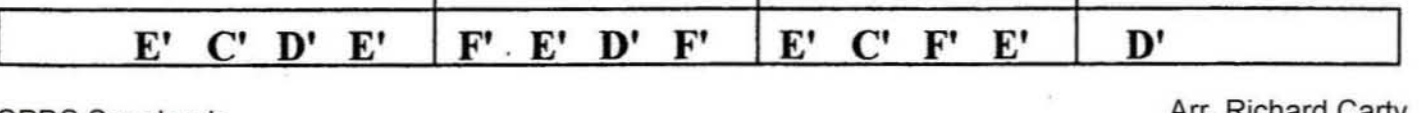
Dm

Am

Dm



E' C' D' E'



F' E' D' F'



E' C' F' E'



D'

Old Joe Clark

D:/AABB/♩=120

Mixolydian Mode

A D A

Old Joe Clark, he had a mule, name was Mor-gan Brown.

D A D

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

D A D

Ev-ry tooth in that mule's head was six-teen in-ches 'round.

D A D

4 5 6 5 4 3 2 2 0 2 1 1 0

B D A

Fare thee well old JOe Clark, Fare thee well I say.

D A D

0 0 2 4 3 2 0 2 1 0 1

D A D

fare thee well old Joe Clark I am going a -way.

D A D

0 0 2 4 3 2 0 2 1 1 0

Old Joe Clark

OLD JOE CLARK HAD A YELLOW CAT
SHE'D NEITHER SING NOR PRAY
STUCK HER HEAD IN A BUTTERMILK JAR
AND WASHED HER SINS AWAY

ROUND AND ROUND OLD JOE CLARK
ROUND AND ROUND I SAY
ROUND AND ROUND OLD JOE CLARK
AIN'T GOT TIME TO STAY.

OLD JOE CLARK HE HAD A HOUSE
FIFTEEN STORIES HIGH
AND EVERY STORY IN THAT HOUSE
WAS FILLED WITH CHICKEN PIE

ROUND AND ROUND OLD JOE CLARK
ROUND AND ROUND I SAY
ROUND AND ROUND OLD JOE CLARK
AIN'T GOT TIME TO STAY.

I WENT DOWN TO OLD JOE'S HOUSE
HE INVITED ME TO SUPPER
STUBBED MY TOE ON THE TABLE LEG
AND STUCK MY NOSE IN THE BUTTER

ROUND AND ROUND OLD JOE CLARK
ROUND AND ROUND I SAY
ROUND AND ROUND OLD JOE CLARK
AIN'T GOT TIME TO STAY.

I NEVER CARED FOR OLD JOE CLARK
TELL YOU THE REASON WHY
HE GOES ABOUT THE COUNTRY SIDE
STEALIN' GOOD MEN'S WIVES

ROUND AND ROUND OLD JOE CLARK
ROUND AND ROUND I SAY
ROUND AND ROUND OLD JOE CLARK
AIN'T GOT TIME TO STAY.

OLD JOE CLARK, THE PREACHER'S SON
PREACHED ALL OVER THE PLAIN
THE ONLY TEXT HE EVER KNEW
WAS HIGH, LOW, JACK AND GAME

ROUND AND ROUND OLD JOE CLARK
ROUND AND ROUND I SAY
ROUND AND ROUND OLD JOE CLARK
AIN'T GOT TIME TO STAY.

One Hundred Pipers

A:/AABB/d.=112

A

Mixolydian Mode

The first system of musical notation for 'One Hundred Pipers' is in Mixolydian mode (A major with a flat 7). It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 6/8 time signature. The melody begins with a half note A, followed by a quarter note D, and then a series of eighth notes. The first measure is marked with a box 'A'. The second measure is marked with 'A' and 'D'. The third measure is marked with 'A'. The fourth measure is marked with 'E'. Below the staff, the fingering is indicated as 7 8, with a breath mark 'H' under the 7. The bottom staff shows the following sequence of notes: 9 4 4 2 4 | 5 7 7 12 | 11 9 9 8 7 | 9 8 8 7 8.

The second system of musical notation continues the melody. It features a treble clef staff with a key signature of two sharps (F# and C#) and a 6/8 time signature. The melody begins with a half note A, followed by a quarter note D, and then a series of eighth notes. The first measure is marked with a box 'A'. The second measure is marked with 'D'. The third measure is marked with 'A'. The fourth measure is marked with 'G'. The fifth measure is marked with '1. A'. The sixth measure is marked with '2. A'. Below the staff, the fingering is indicated as 9 4 4 2 4 | 5 7 7 12 | 11 9 8 6 8 | 7 7 8 | 7 9 10. There are breath marks 'H' under the 7 in the fifth measure and the 7 in the sixth measure.

B

The third system of musical notation continues the melody. It features a treble clef staff with a key signature of two sharps (F# and C#) and a 6/8 time signature. The melody begins with a half note A, followed by a quarter note D, and then a series of eighth notes. The first measure is marked with a box 'B'. The second measure is marked with 'A'. The third measure is marked with 'D'. The fourth measure is marked with 'A'. The fifth measure is marked with 'E'. The sixth measure is marked with 'A'. Below the staff, the fingering is indicated as 11 11 11 9 11 | 12 14 14 12 | 11 9 9 8 7 | 9 8 8 9 10 | 11 11 11 9 11. There is a breath mark 'H' under the 9 in the fifth measure.

The fourth system of musical notation continues the melody. It features a treble clef staff with a key signature of two sharps (F# and C#) and a 6/8 time signature. The melody begins with a half note D, followed by a quarter note A, and then a series of eighth notes. The first measure is marked with 'D'. The second measure is marked with 'A'. The third measure is marked with 'G'. The fourth measure is marked with '1. A'. The fifth measure is marked with '2. A'. Below the staff, the fingering is indicated as 12 14 14 12 | 11 9 8 6 8 | 7 7 9 10 | 7. There is a breath mark 'H' under the 9 in the fifth measure.

Over The Waterfall

D:/AABB/♩=180

Low Octave

A

D A D A D

D
A
D

0 1 2 4 3 2 1 0 1 0 2 4 3 2 1 0 0 0 1

D A D C G

D
A
D

2 4 3 2 1 0 1 0 0 6 6 5 4 3

B

D G D A

D
A
D

2 3 4 5 4 5 4 2 2 3 4

D G D A D

D
A
D

4 2 3 4 5 4 5 4 2 2 3 4 0 2 1 0

D:/AB/d.=64

Railroading On The Great Divide

A

D G D

Rail - roading on - the Great Div - ide, no - thing a - round me but Rock - ies &

D 3 3 0

A 1 1 0

D 4 2 1 0 2 1 0 0 0 0 0 0 2 4 4 4 2 0

A D G D

sky. There you'll find me as years go by, Rail - roading on the

1 3

0 1 1 0 0

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

A D **B** D G D

Great Di - vide. In nine teen and six - teen I left my old home,

1

0 2 1 0

2 1 0 2 4 4 4 2 0 0 0

D A D G

out in the West no mo - ney no home. I went drift - ing a - long the

1 3

0 1 1

0 0 0 2 4 4 4 2 0 1 4 3 2 2 1 0

D D A D

ride and land - ed on the Great Di - vide.

0 0 0

0 0 1 2 2 1 0

Railroading On the Great Divide

D:/B/d.=64

Hammered Dulcimer
Right Hand Lead

B

R R R R R R R

In nine-teen and six-teen I left my old home.

D A

R R R R R R R

Out in the West, no mon-ey no home.

D G D

R R R R R R

I went drift-ing a-long the ride and

A D

R R R

Land-ed on the Great Di-vide.

Railroading On The Great Divide

IN NINETEEN AND SIXTEEN I LEFT MY OLD HOME
OUT IN THE WEST, NO MONEY NO HOME
I WENT DRIFTING ALONG WITH THE RIDE
AND LANDED ON THE GREAT DIVIDE

RAILROADING ON THE GREAT DIVIDE
NOTHING AROUND ME BUT ROCKIES AND SKY
THERE YOU'LL FIND ME AS THE YEARS ROLL BY
RAILROADING ON THE GREAT DIVIDE

ASK ANY OLD TIMER IN OLD CHEYENNE
WYOMING RAILROADING'S THE BEST IN THE LAND
A LONG STEEL RAIL AND A SHORT CROSSTIE
I LAID ALONG THE GREAT DIVIDE

RAILROADING ON THE GREAT DIVIDE
NOTHING AROUND ME BUT ROCKIES AND SKY
THERE YOU'LL FIND ME AS THE YEARS ROLL BY
RAILROADING ON THE GREAT DIVIDE

AS I LOOKED OUT ACROSS THE TREES
NUMBER THREE COMING THE FASTEST ON WHEELS
THROUGH OLD LARAMIE SHE GLIDES WITH PRIDE
AND ROLLS ALONG THE GREAT DIVIDE

Red River Valley

D:/A/d=160

A

D $\frac{c}{3/2}$ **A** $\frac{o}{1}$

Come and sit by my side if you love me.

D **A** **D**

0 3 H 2 2 2 2 1 2 1 0 P

D $\frac{o}{c/2}$ **D** $\frac{o}{5/4}$ **A** $\frac{3}{2/4}$

Do not has - ten to bid me a - dieu;

3 0 0 0 0 0 0 3

1 0 0 0 0 0 0 0 2 4 6

0 2 0 2 4 3 2 1

D $\frac{c}{2}$ **G** $\frac{3}{1/3}$

But re - mem - ber the red riv - er val - ley

3 0 0 0 0 0 0 3

6 2 0 0 0 0 0 0 1

4 3 2 2 1 0 1 2 4 3

A $\frac{o}{2/2}$ **D** $\frac{2}{c}$

And the one who loves you so true.

3 0 0 0 0

1 1 1 0 2 0 0 0

3 P H 0 1 2 1 0

Red River Valley

D:/A/d=160

A

Chorus (A)

Chords: D, A

Lyrics: Come and sit by my side if you love me.

Rhythm: R L R/L R R R' L R L R L R

Verse 1

Chords: D, A⁷

Lyrics: Do not has - ten to bid me a - dieu;

Rhythm: L/R R L R/L L R R/L R L L/R R L

Verse 2

Chords: D, G

Lyrics: But re - mem - ber the red riv - er val - ley

Rhythm: L L/R L R L R L R R L L/R

Verse 3

Chords: A', D

Lyrics: And the one who - loves you so true.

Rhythm: R R R L/R L R L R L

Rosin The Beau/Acres Of Clams

D:/A/d.=66

A

D G D Bm A

D	0	0	0	0	0	0	0	0 0	1
A	0	0	0	6	0	0	1	1 1	0
A	0	3 3 3	5 4 3	5 7	8 8	7 5 4	3 4 5	1 1 1	0 0

D G D A D

0	0	0	0	0	4	0	0
0	0	0	6	0	0	0	0
3 3 3	5 4 3	5 7	8 8	7 5 3	4 5 4	3	3

s

D G D Bm A

	0	0	0	0	0	0	0 0 0	1
	0	0	8	8	0	0	1 1 1	0
7	7 5 7	7 8 9	10 8	10 8	7 5 4	3 4 5	1 1 1	0 0

D G D A D

0	0		0	0	4	0	0
0	0		6	0	0	0	0
3 3 3	5 4 3	5 7	8 8	7 5 3	4 5 4	3	3

Rosin The Beau/Acres Of Clams

D:/A/d.=66

A D G D Bm A

D
A 0
D 0 0 0 2 1 0 2 4 5 5 4 2 1 0 1 2 1

D G D A D

0 0 0 2 1 0 2 4 5 5 4 2 0 1 2 1 0 0

D G D Bm A

4 4 2 4 4 5 6 7 5 7 5 4 2 1 0 1 2 1 1 1 0 0

D G D A D

0 0 0 2 1 0 2 4 5 5 4 2 0 1 2 1 0 0

Rosin The Beau/Acres Of Clams

I LIVE FOR THE GOOD OF MY NATION
AND MY SONS ARE ALL GROWING LOW
BUT I HOPE THE NEXT GENERATION
WILL RESEMBLE OLD ROSIN THE BEAU
RESEMBLE OLD ROSIN THE BEAU
RESEMBLE OLD ROSIN THE BEAU
I HOPE THAT THE NEXT GENERATION
RESEMBLES OLD ROSIN THE BEAU

I'VE TRAVELED THIS COUNTRY ALL OVER
AND NOW TO THE NEXT I WILL GO
FOR I KNOW THAT GOOD QUARTERS AWAIT ME
TO WELCOME OLD ROSIN THE BEAU
WELCOME OLD ROSIN THE BEAU
WELCOME OLD ROSIN THE BEAU
I KNOW THAT GOOD QUARTERS AWAIT ME
TO WELCOME OLD ROSIN THE BEAU

IN THE GAY ROUND OF PLEASURES I'VE TRAVELED
NOR WILL I BEHIND LEAVE A FOE
AND WHEN MY COMPANIONS ARE JOVIAL
THEY'LL DRINK TO OLD ROSIN THE BEAU
DRINK TO OLD ROSIN THE BEAU
DRINK TO OLD ROSIN THE BEAU
AND WHEN MY COMPANIONS ARE JOVIAL
THEY'LL DRINK TO OLD ROSIN THE BEAU

BUT MY LIFE IS NOW DRAWN TO A CLOSING
AS ALL WILL AT LAST BE SO
WE'LL TAKE A FULL BUMPER AT PARTING
TO THE NAME OF OLD ROSIN THE BEAU
TO THE NAME OF OLD ROSIN THE BEAU
TO THE NAME OF OLD ROSIN THE BEAU
WE'LL TAKE A FULL BUMPER AT PARTING
TO THE NAME OF OLD ROSIN THE BEAU

WHEN I'M DEAD AND LAID OUT ON THE COUNTER
THE PEOPLE ALL MAKING A SHOW
JUST SPRINKLE PLAIN WHISKEY AND WATER
ON THE CORPSE OF OLD ROSIN THE BEAU
ON THE CORPSE OF OLD ROSIN THE BEAU
ON THE CORPSE OF OLD ROSIN THE BEAU
JUST SPRINKLE PLAIN WHISKEY AND WATER
ON THE CORPSE OF OLD ROSIN THE BEAU

THEN PICK ME OUT SIX TRUSTY FELLOWS
AND LET THEM ALL STAND IN A ROW
AND DIG A BIG HOLE IN THE MEADOW
AND IN IT TOSS ROSIN THE BEAU
AND IN IT TOSS ROSIN THE BEAU
AND IN IT TOSS ROSIN THE BEAU
DIG A BIG HOLE IN THE MEADOW
AND IN IT TOSS ROSIN THE BEAU

THEN BRING OUT TWO LITTLE BROWN BOTTLES
PLACE ONE AT MY HEAD AND MY TOE
AND DO NOT FORGET TO SCRATCH ON THEM
THE NAME OF OLD ROSIN THE BEAU.
THE NAME OF OLD ROSIN THE BEAU
THE NAME OF OLD ROSIN THE BEAU
AND DO NOT FORGET TO SCRATCH ON THEM
THE NAME OF OLD ROSIN THE BEAU

Sandy River Belle

D:/AABB/♩=170

Hammered Dulcimer
Right Hand Lead

Sheet music for "Sandy River Belle" (Hammered Dulcimer Right Hand Lead). The music is in D major (two sharps) and 4/4 time. It consists of two main sections, A and B, each with two staves of music. The notes are marked with letters D, A, G, and R (likely representing a specific fingering or technique). The tempo is indicated as 170 beats per minute.

Section A:

Staff 1: D A G D A G A

Staff 2: D A G D G D A D

Section B:

Staff 3: D G D A D G D A

Staff 4: D G D A D G D A

GPDS Songbook

Arr. Guy Banks

Sandy River Belle

D:/AABB/♩=170

A

D A G D A G A

0 1 0 1 2 1 0 5 4 0 1 2 1 0

D A G D G D A D

0 1 0 1 2 1 0 5 4 4 7 7 4 5 4 2 4 2 1 0

B

D G D A D G D G D A

4 7 7 4 5 4 4 9 9 7 8 7 4 7 7 4 5 4 4 5 4 2 1

D G D A D G D A D

4 7 7 4 5 4 4 9 9 7 8 7 4 7 7 4 5 4 2 4 2 1 0

Scotland The Brave

HARK, WHERE THE NIGHT IS FALLING
HARK, HEAR THE PIPES A CALLING
LOUDLY AND PROUDLY CALLING DOWN THROUGH THE GLEN
THERE WHERE THE HILLS ARE SLEEPING
NOW FEEL THE BLOOD A LEAPING
HIGH AS THE SPIRITS OF THE OLD HIGHLAND MEN.

TOWERING IN GALLANT FAME
SCOTLAND MY MOUNTAIN HAME
HIGH MAY YOUR PROUD STANDARD GLORIOUSLY WAVE
LAND OF MY HIGH ENDEAVOR
LAND OF THE SHINING RIVER
LAND OF MY HEART FOREVER, SCOTLAND THE BRAVE.

HIGH ON THE MISTY MOUNTAINS
OUT BY THE PURPLE HIGHLANDS
BRAVE ARE THE HEARTS THAT BEAT BENEATH SCOTTISH SKIES
WILD ARE THE WINDS TO MEET YOU
STAUNCH ARE THE FRIENDS THAT GREET YOU
KIND AS THE LOVE THAT SHINES FROM FAIR MAIDENS EYES.

Southwind

D:AAB/d.=56

Hammered Dulcimer
Right Hand Lead

[A]

Measures 1-4 of section A. Chords: D, A, D. Rhythmic notation: R, R L R R, R L R R, R L R.

[B]

Measures 1-4 of section B. Chords: G, D, D, G, D, G. Rhythmic notation: R R R R R, R, R L R R L R, R R L.

Measures 5-8. Chords: D, A, D. Rhythmic notation: R R R, R R R, R L R, R L R R R, R L R L.

Measures 9-12. Chords: G, D, G, D, A7, D. Rhythmic notation: R R L R, R L R L, R R R, R L R, R L R, R.

Southwind

SOUTHWIND OF THE GENTLE RAIN
YOU BANISH WINTER WEATHER
BRING SALMON TO THE POOL AGAIN
THE BEES AMONG THE HEATHER

IF NORTHWINDS NOW YOU MEAN TO BLOW
AS YOU RUSTLE SOFT ABOVE ME
GODSPEED BE WITH YOU AS YOU GO
WITH A KISS FOR THOSE THAT LOVE ME

FROM SOUTH I COME WITH VELVET BREEZE
MY WIND ALL NATURE BLESSES
I MELT THE SNOW AND STREW THE LEAVES
WITH FLOWERS AND SOFT CARESSES

I'LL HELP YOU TO DISPEL YOUR WOES
WITH JOY I'LL TAKE YOUR GREETING
AND BEAR IT TO YOUR LOVED MAYO
UPON MY WINGS SO FLEETING

MY CONNECT FAMED FOR WINE AND PLAY
SO LEAL, SO GAY, SO LOVING
HERE'S MY FOND KISS I SEND TODAY
BORNE ON THE WIND IN ITS ROVING

THESE MUNSTER FOLK ARE GOOD AND KIND
RIGHT ROYALTY THEY TREAT ME
THIS LAND I'LL GLADLY LEAVE BEHIND
WITH YOUR CONNECT PIPES TO GREET ME.

Sugar Hill

D:/AABB/d=192

A

	D	A	D	A	Bm
Melody					
Bass					
Chords	D	A	D	A	Bm
GPDS	0 2 1 0	2 1 0 0 0	0 2 1 0	2 2 2 2	1 1 1 1
Fingering	0 2 1 0	2 1 0 0 0	0 2 1 0	0 0 0 0	0 0 0 0

	D	A	D	G	A	D
Melody						
Bass						
Chords	D	A	D	G	A	D
GPDS	0 2 1 0	2 1 0 0 0	0 1 0 1	0 0 0 0	0 0 0 0	0 0 0 0
Fingering	0 2 1 0	2 1 0 0 0	0	1 0 1	0 0 0 0	0 0 0 0

B

	D	A	D	Bm
Melody				
Bass				
Chords	D	A	D	Bm
GPDS	4 5 4 3	2 1 0 0 0	4 4 4 2 0	2 2 2 2 (5)
Fingering	4 5 4 3	2 1 0 0 0	4 4 4 2 0	1 1 1 1 (5)
GPDS	4 5 4 3	2 1 0 0 0	4 4 4 2 0	0 0 0 0 (5)

	D	A	D	A	D
Melody					
Bass					
Chords	D	A	D	A	D
GPDS	4 5 4 3	2 1 0 0 0	0 1 0 1	0 0 0 0	0 0 0 0
Fingering	4 5 4 3	2 1 0 0 0	0	1 0 1	0 0 0 0

Sugar Hill

D:/AABB/d=192

High Octave

A

D A D A Bm

D				5	5	5	5
A				5	5	5	5
D	7	9	8	7	9	8	7

D A D A D

				0	0	0	0
				6	6	5	6
	7	9	8	7	9	8	7

B

D A D Bm

				2	2	2	2
				1	1	1	1
	4	5	4	3	2	1	0

OR
↓

				(5)			
				(5)			
	4	4	4	2	0	0	0

D A D A D

				1	0	1	
	4	5	4	3	2	1	0
	4	5	4	3	2	1	0

Waterbound

D:/AABB/d=106

[A]

D A D G D

Wa - ter bound & I can't go home. Wa - ter bound & I can't go home.

D A A

5 4 3 3 4 5 4 3 4 5 4 4 3 1 0

D G A D

wa - ter bound & I can't go home. Way down in North Caro - li - na.

0 1 3 3 3 5 7 7 7 8 7 5 4 3 3

[B] D G D G D

10 7 8 7 7 5 5 4 5 8 7 7

G D G A7 D

10 7 8 7 7 8 7 5 4 3 3

Waterbound

D:/AA/d=106

High
Harmony

[A]

D A D G D

D
A
A 7 6 5 5 6 7 6 5 6 7 6 6 5 6 5

D G A7 D

5 6 5 5 5 7 5 5 5 6 5 7 6 5 5

[B]

D G D G D

10 7 8 7 7 5 5 4 5 8 7 7

G D G A7 D

10 7 8 7 7 8 7 5 4 3 3

Waterbound

WATERBOUND AND I CAN'T GO HOME
WATERBOUND AND I CAN'T GO HOME
WATERBOUND AND I CAN'T GO HOME
WAY DOWN IN NORTH CAROLINA.

CHICKENS A CROWING IN THE OLD PLOWED FIELD
CHICKENS A CROWING IN THE OLD PLOWED FIELD
CHICKENS A CROWING IN THE OLD PLOWED FIELD
WAY DOWN IN NORTH CAROLINA.

WATER'S UP AND I CAN'T GET ACROSS
WATER'S UP AND I CAN'T GET ACROSS
WATER'S UP AND I CAN'T GET ACROSS
GONNA RIDE MY OLD WHITE HORSE.

OLD MAN'S MAD AND I DON'T CARE
OLD MAN'S MAD AND I DON'T CARE
OLD MAN'S MAD AND I DON'T CARE
AS LONG AS I GET HIS DAUGHTER.

IF HE DONT GIVE HER UP WE'RE GONNA RUN AWAY
IF HE DONT GIVE HER UP WE'RE GONNA RUN AWAY
IF HE DONT GIVE HER UP WE'RE GONNA RUN AWAY
WAY DOWN IN NORTH CAROLINA.

Will The Circle Be Unbroken

D:/AB/♩=118

A

D G

I was stand- ing by the win - dow on a cold & cloud- y

D			
A			
A	0 1	3 3	5 4

D A D

day, when I saw the hearse come roll - ing for to car - ry my moth - er a - way.

10	0 1	3 3	5 7
			7 5
			3 4

B

D D G

Oh, will the cir - cle be un - bro - ken by & by Lord, by &

0 1 3	3 3	5 4	3 5
			5 4
			3 4

D A D

by. There's a bet - ter home a - wait - ing in the sky Lord, in the sky.

10	0 1	3 3	5 7
			7 5
			3 4

Will The Circle Be Unbroken

I WAS STANDING BY THE WINDOW ON A COLD & CLOUDY DAY
WHEN I SAW THE HEARSE COME ROLLING FOR TO CARRY MY MOTHER AWAY

WILL THE CIRCLE BE UNBROKEN BY & BY LORD BY & BY
THERE'S A BETTER HOME AWAITING IN THE SKY LORD IN THE SKY

LORD, I TOLD THAT UNDERTAKER, "UNDERTAKER, PLEASE DRIVE SLOW
FOR THIS BODY YOU'RE A HAULING, LORD, I HATE TO SEE HER GO"

WILL THE CIRCLE BE UNBROKEN BY & BY LORD BY & BY
THERE'S A BETTER HOME AWAITING IN THE SKY LORD IN THE SKY

I FOLLOWED CLOSE BEHIND HER, TRIED TO HOLD UP AND BE BRAVE
BUT I COULD NOT HIDE MY SORROW WHEN THEY LAID HER IN THE GRAVE.

WENT BACK HOME LORD, MY HOME WAS LONESOME, 'CAUSE MY MOTHER SHE WAS GONE
ALL MY BROTHER'S, SISTER'S CRYING', WHAT A HOME SO SAD AND LONE

WILL THE CIRCLE BE UNBROKEN BY & BY LORD BY & BY
THERE'S A BETTER HOME AWAITING IN THE SKY LORD IN THE SKY

ONE BY ONE THE SEATS WERE EMPTIED, ONE BY ONE THEY WENT AWAY
NOW THAT FAMILY THEY ARE PARTED, WILL THEY MEET AGAIN SOMEDAY?

WILL THE CIRCLE BE UNBROKEN BY & BY LORD BY & BY
THERE'S A BETTER HOME AWAITING IN THE SKY LORD IN THE SKY