

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
'TWAS 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 WARBLERS 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.

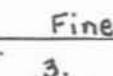
Ash Grove

D:/AABA/ $\text{♩} = 52$

A  D A⁷



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

Bm G D A⁷  Fine
1. 3. 2.



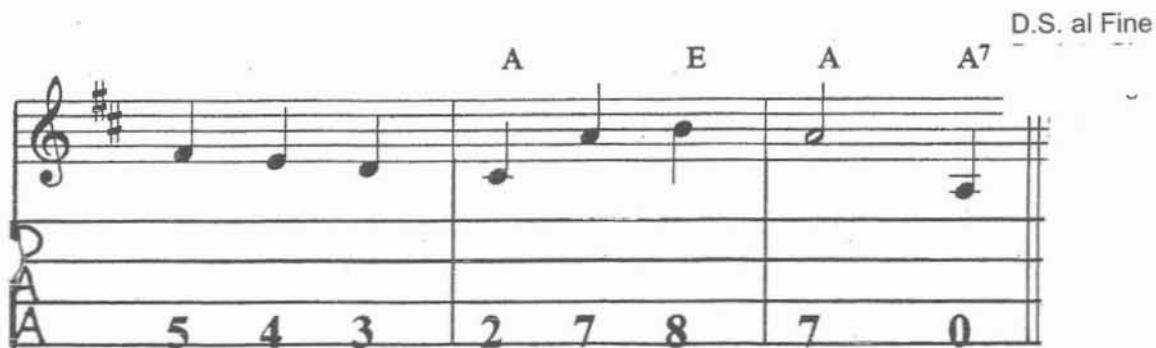
3 5 4 3 2 1 1 0 3 2 3 : 3 5 6

B D A⁷ 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 A⁷ D.S. al Fine



5 4 3 2 7 8 7 0

Aura Lee

D:/A/ ♩ = 92

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

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

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

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/ $\text{♩} = 92$

A

Dm

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

Hum fare well to a fading flower as the summer 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 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

B

Gm

Dm

Fine

Dm

Gm

Rest un - til the dawn - ing. Winter 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

D.C. al Fine

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 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-

D

A⁷

I ASKED MY LOVE TO GO WITH ME

TO TAKE A WALK A LITTLE WAY

AND AS WE WALKED, AND AS WE TALKED

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

Sheet music for the first line of 'Banks Of The Ohio' in G major, 4/4 time. The melody is on the top staff, and the chords are on the bottom staff. The chords are D, A, and D. The lyrics are: '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.'

Sheet music for the second line of 'Banks Of The Ohio' in G major, 4/4 time. The melody is on the top staff, and the chords are on the bottom staff. The chords are 1, 1, 1, 0. The lyrics are: '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.'

Sheet music for the third line of 'Banks Of The Ohio' in G major, 4/4 time. The melody is on the top staff, and the chords are on the bottom staff. The chords are 1, 1, 0. The lyrics are: '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 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-

Handwritten musical notation for the first line of "Banks Of The Ohio". The notation is in common time (indicated by a '4') and G major (indicated by a G clef and a sharp sign). The melody consists of eighth and sixteenth notes. Below the staff, a tablature for a three-string instrument (likely a banjo) is provided, showing fingerings for each note. The tablature is divided into measures by vertical bar lines.

4

0 0 x 2 0 x 2 1 1 1

0 0 x 0 3 3 3 2 2 2

Handwritten musical notation for the second line of "Banks Of The Ohio". The notation is in common time (indicated by a '4') and G major (indicated by a G clef and a sharp sign). The melody consists of eighth and sixteenth notes. Below the staff, a tablature for a three-string instrument (likely a banjo) is provided, showing fingerings for each note. The tablature is divided into measures by vertical bar lines.

3 3 3 2 2 2 4 4 x 4

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

Handwritten musical notation for the third line of "Banks Of The Ohio". The notation is in common time (indicated by a '4') and G major (indicated by a G clef and a sharp sign). The melody consists of eighth and sixteenth notes. Below the staff, a tablature for a three-string instrument (likely a banjo) is provided, showing fingerings for each note. The tablature is divided into measures by vertical bar lines.

3 0 1 1 2

1 0 0 x 0 0 2 0

Handwritten musical notation for the fourth line of "Banks Of The Ohio". The notation is in common time (indicated by a '4') and G major (indicated by a G clef and a sharp sign). The melody consists of eighth and sixteenth notes. Below the staff, a tablature for a three-string instrument (likely a banjo) is provided, showing fingerings for each note. The tablature is divided into measures by vertical bar lines.

Handwritten musical notation for the fifth line of "Banks Of The Ohio". The notation is in common time (indicated by a '4') and G major (indicated by a G clef and a sharp sign). The melody consists of eighth and sixteenth notes. Below the staff, a tablature for a three-string instrument (likely a banjo) is provided, showing fingerings for each note. The tablature is divided into measures by vertical bar lines.

Banks of the Ohio

D:/A/  = 104

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.

D	D	D	A	D	D	A	D	D
about	our	gold	-	en	wed - ding	day.		
0 0 1	0	0	-	0 1 1	0	0		
0 0 0	0	0	-	0 0 0	0	0		
0 0 1	2	0	-	0 1 1	0	0		

Key of G

Barlow Knife

arr. by Rich Carty

8# 2

D G D D

10 10 9 10 11 9 10 10 7 10 10 10, 9 9 9

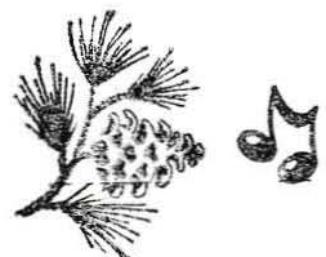
6 6

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

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

20

5 | 4 4 4 | 5 4 3 | 4 3 3 | :



M20 alternate

Key of G

Barlow Knife

arr. by Rich Carty

Strum across all strings

8# 2
9 4

D G D

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

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

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

8#

1 1 0 :: 1 0 2 1 0 1 0 2 1 0

8#

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

8#

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

8#

Last
Time
OPTION

2 3 3
1 0 0
0 0 0

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'RRT THE MUSIC OF MY HEART
HARP OF JOY, O CRUIT MO CHRUIDH*
MOON OF GUIDANCE BY NIGHT,
STRENGTH AND LIGHT THOU'RRT 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/ $\text{♩} = 84$

3

D A D

0 1 3 5 | 7 8 7 5 | 3 3 5

3/4 time signature, G major key signature. Chords: G, Em. Fingerings: 0, 1, 3, 5. String numbers: 3, 4, 5.

5

D A D

5 5 7 8 7 5 | 4 0 4 0 1 | 2 3

3/4 time signature, G major key signature. Chords: Bm, Am, D. Fingerings: 5, 5, 7, 8, 7, 5. String numbers: 3, 4, 5.

3

D A D

3 1 0 1 1 | 3 1 3 3

3/4 time signature, G major key signature. Chords: G, G. Fingerings: 3, 1, 0, 1, 1. String numbers: 3, 4, 5.

Boatmen

D:/A/ = 112

Harmony

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

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

Boatmen

D:/A/ ♩ = 112

Melody

Music staff: Treble clef, 4/4 time, D major.
Chords: D, A, D, A.
Fingerings: D (0 0 1 2 0), A (4 4 5 4), D (0 0 1 2 0), A (1 0).

Music staff: Treble clef, 4/4 time, D major.
Chords: D, A, D, A.
Fingerings: D (0 0 1 2 0), A (4 4 5 4), D (0 0 1 2 0), A (2 1 0).

Music staff: Treble clef, 4/4 time, D major.
Chords: G, D, G, A, G, D, A, D.
Fingerings: D (3 3), A (3 3), D (5 5 4 0), G (3 3), A (3 3), D (5 5 4), A (5 5 4 0), A (2 1 0).

Music staff: Treble clef, 4/4 time, D major.
Chords: G, D, G, A, G, D, A, D.
Fingerings: D (3 3), A (3 3), D (5 5 4 0), G (3 3), A (3 3), D (5 5 4), G (7 5 4 2), A (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/ $\text{♩} = 160$

Boil them cab - bage down boys, turn them hoe - cakes 'round

D A A

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

On - ly song that I can sing is, Boil them cab - bage down.

D A D

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

Went up on the moun - tain, to give my horn a blow.

D A

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

I thought I heard my true love say, "Yon - der comes my beau."

D A D

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

Boil Them Cabbage Down

$$D/A = 160$$

Boil them cabbage down boys,
Turn them hoe-cakes 'round.

D 0 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 G D A

Went up on the moun - tain,
 to give my horn a blow

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

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

Cat On A Hot Tin Roof

D:/AAB/ = 152

D G D
A A
D 4 5 7 7 4 5 7 7

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

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

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

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/ $\text{♩} = 200$

Melody

A

D A

D 1 1 1 1

A 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 2 2 1 1 0

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

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

B

D G D

D 3 3 3 3 3

A 1 1 1 1 1 1 1 1 1 5 5 5 5 5

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

G D A D

D 3 3 3 3 3

A 1 1 1 1 1 1 1 1 1 2 2 1 1 1 0

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

Cluck Old Hen

D-G-D
capo 1

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

A minor

Cluck Old Hen

D-G-D
capo 1

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

Cluck Old Hen

D-G-D capo 1

harmony arr. by Stephen Seifert

Columbus Stockade

D:/A/ $\text{♩} = 112$

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

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 darling I don't mind.

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

D

G

D

A

D

Barlow knife, its hard times cotton mill girls, its hard times ev'ry - where.

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 cotton mill girls, its hard times

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

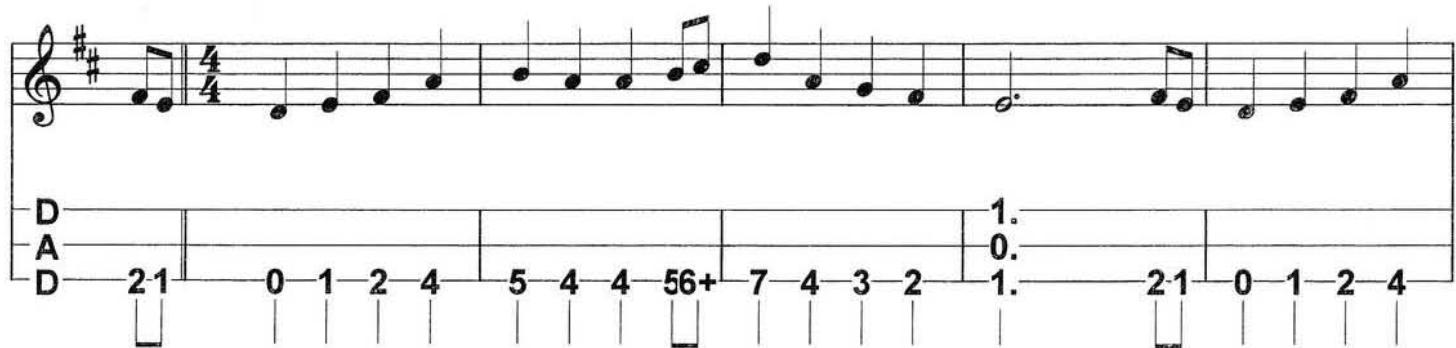
Arr. by Rich Carty

-D-
-A-
-A-

Emma's Pride

Arr. by Rich Carty

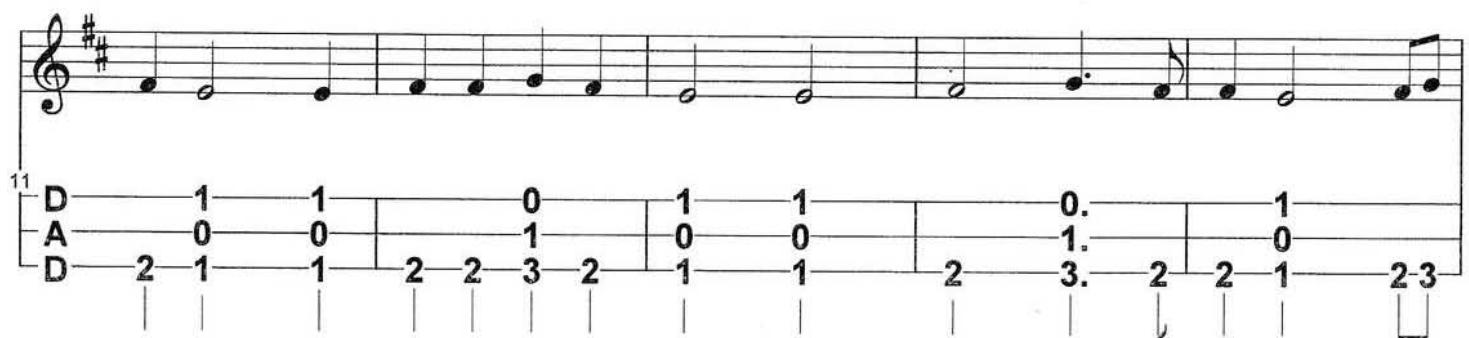
-D-
-A-
-D-



1. 2.



1. 2.



1. 2.



1. 2.

Emma's Pride

D:/AABB/ $\text{♩} = 192$

Hammered Dulcimer
Right Hand Lead

A

R L R R R L R R L R L

R R R L R R L R R L

B

Sim

(R) L R, R L R R L, (R) L R, (R) L R, L R R L R L

R (R) L R, R L R R L R R L R R L R

Frere Jacques

Goddesses

MELODY

D: AABB / $\text{♩} = 120$

A

Dm Am Dm Am

D
A
C 1 1 3 2 1 2 2 4 3 2 1 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 3 .

Grandfather's Clock

D:/AABC/ $\text{♩} = 126$

A

B

C

D

E

F

G

H

I

J

K

L

M

N

O

P

Q

R

S

T

U

V

W

X

Y

Z

AA

BB

CC

DD

EE

FF

GG

HH

II

JJ

KK

LL

MM

NN

OO

PP

QQ

RR

SS

TT

UU

VV

WW

XX

YY

ZZ

AA

BB

CC

DD

EE

FF

GG

HH

II

JJ

KK

LL

MM

NN

OO

PP

<img alt="Sheet music for the七十th line of Grandfather's Clock. The treble clef is on the first line, and the key signature is one sharp. The time signature is 4/4. The melody consists of eighth and sixteenth notes. The notes are labeled with letters: D, A, D, G, D, A, D. The bass line is labeled with letters: D, G, D. The notes are numbered below the staff: 0 0, 3 0 0 1 1 0, 7 0 0, 3 0 0 1 1 0, 7 0 0. The melody line ends with

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:

G:/A/ ♩ = 92

Harrison Town

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

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/ $\text{♩} = 96$

Staff 1: Treble clef, 4/4 time, key signature of one flat. Chords: Dm, Gm, Dm, Gm, Dm. Fingerings: A (boxed), 1 2 3 4 5 5 5, 6 5 6 8 5, 4 4 4 3 3.

Staff 2: Bass clef, 4/4 time, key signature of one flat. Chords: A7, Dm, A7, Dm. Fingerings: 1. 2 1 2 3 1 0, 2 1 2 3 1, B (boxed), 1 8 8 8.

Staff 3: Treble clef, 4/4 time, key signature of one flat. Chords: C7, F, B♭, C7, F. Fingerings: 7 8 7 6 5, 1 8 8 8, 7 8 7 6 5.

Staff 4: Bass clef, 4/4 time, key signature of one flat. Chords: Gm, Dm, Gm, Dm, Gm, Dm, A7, Dm. Fingerings: 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 1
A 1 1 1 0 1 1 1 1
D 1 3 1 0 3 3 1 0

D Em G Em

Ho - ly an - gels guard thy bed. Heav'nly bless - - ings

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

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
4 5 4 3 1 0 1 0 1

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/ $\text{♩} = 176$ -

A

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

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

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

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/ $\text{♩} = 54$

A

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

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

LAST	YOU	YOUR	WHOLE	LIFE	LONG	
0	0	1	0		0	
1	1	0	0	0	0	
3	3	2	1	1	0	

Liza Jane

Harmony Part for 2nd Dulcimer

D



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

D
A
D

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

A

D

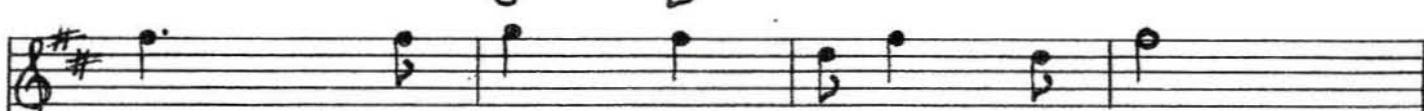


STreetcar runs right by her door, lil' Li - za Jane

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

G

D



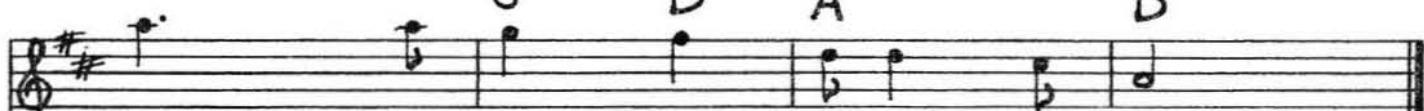
Oh, lil' Li - za, lil' Li - za Jane,

9 9 | 10 7 | 7 9 7 | 9

G

D A

D



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

11

8

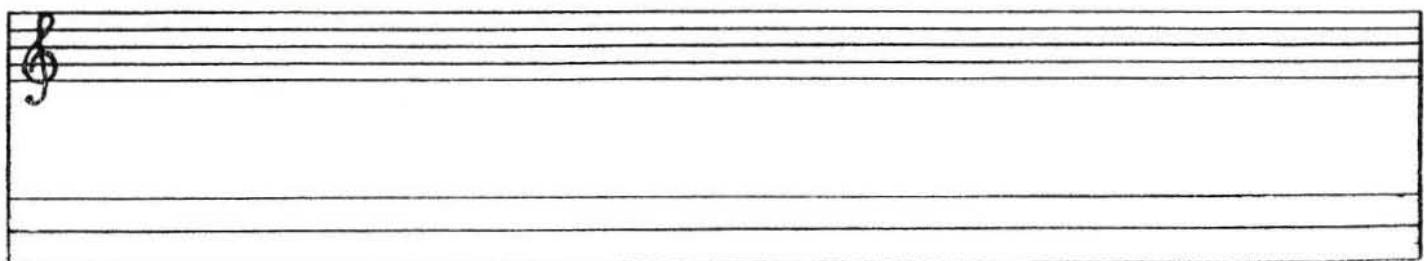
7

7

4

6½

4



Liza Jane

D:/AABB

The musical score consists of four staves of music for a single instrument, likely a banjo or guitar, in common time with a key signature of one sharp (F#). The music is arranged in four sections: A, B, A, and B. The lyrics are provided below each staff, with some words written in full and others in musical notation (e.g., 'Lil' for 'little'). The lyrics describe a girl named Liza Jane and a streetcar running right by her door.

Section A:

D Got a gal in Bal - ti - more
A 2 0 1 0 2 0 1 0
D Dashed line 2 0 1 0 2 0 1 0
Jane; 4 4

5 Street car runs right by her door
2 0 1 0 2 0 1 0
Jane. 4 0

Section B:

9 Oh, Lil' Li - za, Lil' Li - za, Jane,
7 4 5 4 2 4 5 4

13 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

Fretboard diagram for the first line of the song. The strings are labeled D, A, A. The first line of the tab shows the following notes: D (5), A (3), A (0), D (2), A (3), A (0), D (1), A (1), D (2), A (3), A (0), D (3), A (1), D (4), A (0), D (2), A (0), A (3). The tab includes vertical bar markers and a vertical line with an arrow pointing up.

Fretboard diagram for the second line of the song. The strings are labeled D, A, A. The second line of the tab shows the following notes: D (5), A (3), A (0), D (2), A (2), A (6), D (3), A (0), D (1), A (1), D (2), A (3), A (0), D (3), A (1), D (8), A (0), D (0), A (0). The tab includes vertical bar markers and a vertical line with an arrow pointing up.

Fretboard diagram for the third line of the song. The strings are labeled D, A, A. The third line of the tab shows the following notes: D (9), A (2), A (0), D (0), A (0), D (2), A (10), A (0), D (0), A (1), D (11), A (1), D (1), A (1), D (12), A (1), D (1), A (0), D (0). The tab includes vertical bar markers and a vertical line with an arrow pointing up.

Fretboard diagram for the fourth line of the song. The strings are labeled D, A, A. The fourth line of the tab shows the following notes: D (13), A (3), A (3), A (3), D (2), A (14), A (2), A (0), D (2), A (0), D (15), A (3), A (0), D (3), A (1), D (16), A (0), D (0), A (0). The tab includes vertical bar markers and a vertical line with an arrow pointing up.

Maggots in the Sheep Hide

Mountain Dulcimer: D-A-dd

A	D	G	D	A	D
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 -	

D G D A D
 F#- D - A - F#F# G - A - B - C# D - A - G - E - 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 - - - :

B D G D

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

Old Joe Clark

arr. by Rich Carty

On The Road to Boston

(General Greene's March)

Arr. by Rich Carty

-D-
-A-
-A-

9
D
A
A

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

-D-
-A-
-D-
On The Road To Boston

Harmony

Arr. by Rich Carty

The music is arranged in four staves. The top staff is a treble clef staff with a key signature of two sharps. The second staff is a guitar neck tablature with strings D, A, and D. The third staff is a treble clef staff with a key signature of two sharps. The fourth staff is a guitar neck tablature with strings D, A, and D. The music consists of four lines of music, each starting with a single note followed by a six-note melodic line. The tablature includes fret numbers and picking patterns indicated by vertical lines under the strings.

1

5

9

13

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

Over The Waterfall

-D-
-A-
-D-

4/4

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

1. 2.

7 5 4 5 6 6 6 5 4 3 3 3 7 8 3 3 3 2 3 4 4 4 5 5

11

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

16

4 4 3 2 1 0 0 2 3 0

Scotland the Brave

D:/AAB

Ideally played with a noter

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



A D

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



G D 1¹A7

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



2A7 D B A7

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



D G D Bm A

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



G A D

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



G

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



D A7 D

2 4 2 0 1 0 0 0

Seneca Square Dance

G:AABB

The music is arranged in six staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 4/4 throughout. Fingerings are indicated below the notes: '3 4' and '5' for staff 1, '3 4' and '5' for staff 2, '3 4' and '5' for staff 3, '10' and '9' for staff 4, '10' and '9' for staff 5, and '4 5' and '3' for staff 6. The letter labels are placed above specific notes: 'A' above the first note of staff 1, 'B' above the first note of staff 3, 'C' above the first note of staff 2, 'D' above the first note of staff 4, 'Em' above the first note of staff 5, and 'G' above the first note of staff 1, 2, 3, 4, 5, and 6. The first staff (A) starts with a dotted half note followed by a quarter note. The second staff (C) starts with a quarter note followed by a dotted half note. The third staff (B) starts with a dotted half note followed by a quarter note. The fourth staff (D) starts with a quarter note followed by a dotted half note. The fifth staff (Em) starts with a quarter note followed by a dotted half note. The sixth staff (G) starts with a dotted half note followed by a quarter note.

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

The music is arranged in two staves. The top staff is for the melody, featuring a treble clef, a key signature of two sharps, and a time signature of 2/2. It consists of eight measures of music, with the eighth measure ending on an asterisk (*). The bottom staff shows a strumming pattern with a bass clef, a key signature of two sharps, and a time signature of 2/2. It includes tablature for the strings (D, G, B, E) and a corresponding rhythm pattern below it. The melody staff begins with a D, followed by a G, then a D, A, D, G, A7, and a final D. The strumming staff follows a similar sequence of notes and rests.

1. **Melody:**

D G D A D G A7 * D

2. **Strumming Pattern:**

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

5. **Melody:**

D G D A D G A7 * D

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

*
*Try to strum only
middle & bass*

D:/AA

Soldier's Joy

Strum across all strings

D A D 4 2 0 2 | 4 7 7 | 4 2 0 2 | 3 1 1 |

5 D
A
D 4 2 0 2 4 7 7 7 8 9 7 8 6+ 7 7

Low Octave

Sheet music for 'Row, Row, Row Your Boat' in G major, 4/4 time. The melody is in soprano (8va) and the bass line is in D major. Fingerings and strumming patterns are indicated below the bass line.

Soldier's Joy

B part Harmony

The musical score consists of two staves. The top staff is a treble clef staff with eight measures of music. The bottom staff is a guitar tab staff with six measures of music. The guitar tab staff includes fingerings (e.g., 3, 4, 5, 6, 7, 8, 9, 10) and strumming patterns (e.g., T, R, M, i). A circled 'R' is shown above the 6th measure of the tab staff.

5

Soldier's Joy

B parts

Low Octave

8^{va}

D A D

2 2 3 4 2 1 1-2 3 2 2 3 4 2 1 1 1

5 D A D

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

High Octave

9 D A D

9 9-10 11 9 8 8-9 10 9 9-10 11 9 8 6+ 4

13 D A D

9 9-10 11 9 8 8-9 10 9 7 8 6+ 7

Southwind

D:/AAB

A

Music staff: Treble clef, key signature of D major (two sharps), 3/4 time. Notes: D, A, D, A.

Tablature (3 strings):

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

B

Music staff: Treble clef, key signature of D major (two sharps), 3/4 time. Notes: D, D, G, D.

Tablature (3 strings):

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

Bm

Music staff: Treble clef, key signature of D major (two sharps), 3/4 time. Notes: Bm, A, D, G, D.

Tablature (3 strings):

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

Bm

Music staff: Treble clef, key signature of D major (two sharps), 3/4 time. Notes: Bm, A7, D.

Tablature (3 strings):

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

Southwind

D:/AAB

Noter Style

A

1. 2.

B

Spotted Pony

D:/AABB

A

Strum across all strings except H & Sl

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

5 4 4 6 0 3 3 3 4 4 5 5 6 7 H H H 8 3 2 0 0 0 3 3 3 4 4 5 3 4 5 4 3

9 10 4 4 H 4 4 0 0 0 0 4 5 4 3 1 11 H H H 12 4 0 0 0 0 3 4 5 3 4 5 7 4

13 14 4 4 H 4 4 0 0 0 0 4 5 4 3 1 15 H H H 16 3 2 0 0 0 0 3 4 5 3 4 5 4 3

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

5 T 1 1 6 0 7 H 8 1
A 0 0 1 1 2 2 3 0 1 2 0 1 2 1 0
B 0 0 1 1 2 2 3 0 1 2 0 1 2 1 0

B

9 T 10 1 1 H 1 11 H 12 1
A 0 0 0 1 0 1 0 1 2 0 1 2 0 1 2 4 1
B 0 4 2 2 1 1 2 1 1 2 1 0 1 2 0 1 2 4 1

13 T 14 1 1 H 1 15 H 16 1
A 0 0 0 1 0 1 0 1 2 0 1 2 0 1 2 1 0
B 0 4 2 2 1 1 2 1 1 2 1 0 1 2 0 1 2 1 0

Spotted Pony

D:/AABB

Violin & Galax Dulcimer

Spotted Pony

D:/AABB

Hammered dulcimer Left hand lead

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

The image shows three staves of musical notation for a solo instrument, likely trumpet, in G major (one sharp) and common time. The first staff (measures 5-8) consists of eighth-note patterns with dynamic markings. The second staff (measures 9-12) starts with a boxed 'B' dynamic, followed by a 'L' dynamic, and then a 'R' dynamic. The third staff (measures 13-16) begins with a 'L' dynamic, followed by a 'R' dynamic, and then a 'L' dynamic. The music is divided by vertical bar lines, and each measure is numbered at the beginning.

Suzannah Gal

(Fly Around My Pretty Little Miss)

D:/AABB

Fast

D

D

A

D 9 8 7 5 4 5 4 3 2 2 2 4 4 4 7 8 9

A7 *D*

9 8 7 5 4 5 4 3 2 2 3 4 4 4 2 1 0

D *G* *D* *A*

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

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

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

D:/AAB/d=114

Life's Railway To Heaven

A

D

G

D

1. E7

A7

2. A7

D

B

G

D

A7

D

G

D

A7

D

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

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

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

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

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

Treble staff: A, D, G
Bass staff: D, A, A
Fingerings: 5 6, 7 7 5 7 7 5, 7 5 7 8 7, 6 4 5 6 4 5, 6 5 6 7 6
Rests: H

B

Treble staff: D, A, D
Bass staff: 3 1 1 1, 0 0 0 0, 1 1 1
Fingerings: 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
Rests: s, H, s, H, s, s

Arrangement

Treble staff: A7, 1.D, 2.D
Bass staff: 3 4 5 6 7, 4 5, 6 5 4 3 2 0 1 2, 3 5 3 5 4, 3 5 3
Fingerings: H, s, s

Nonesuch

Dm:/A/d=140

Staff 1 (Treble Clef):

Chord: Dm

Fingerings: 5, 5 3 4 5, 3 2 1 5, 5 3 4 5, 3 1

Staff 2 (Bass Clef):

Chord: A

Fingerings: 5 3 4 5, 3 2 1 5, 5 3 4 5, 3 1

Staff 3 (Bass Clef):

Chord: Am

Fingerings: 1 1 1 1, 0 0 0 0, 1 1 1 1, 0 0

Staff 4 (Bass Clef):

Chord: Dm

Fingerings: 0 0 0 0, 0 0 0 0, 0 0 0 0, 0 0 1 2, 3 2 1 3, 2 0 1 2, 3 1

Staff 5 (Bass Clef):

Chord: Am

Fingerings: 1 1 1 1, 0 0 0 0, 1 1 1 1, 0

Staff 6 (Bass Clef):

Chord: Dm

Fingerings: 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/♩=140

Hammered Dulcimer

A Dm



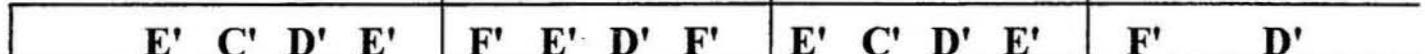
A' F' G' A' | F' E' D' A' | A' F' G' A' | F' D'

B Am

Dm

Am

Dm



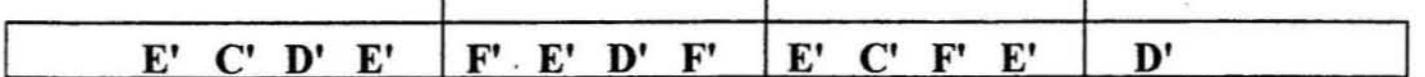
E' C' D' E' | F' E' D' F' | E' C' D' E' | F' D'

Am

Dm

Am

Dm



E' C' D' E' | F' E' D' F' | E' C' F' E' | D'

Old Joe Clark

D:/AABB/d=120

Mixolydian Mode

A D A

Old Joe Clark, he had a mule, name was Morgan 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.

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.

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.

0 0 2 4 3 2 0 2 1 1 0

Old Joe Clark

OLD JOE CLARK HAD A YELLOW CAT
SHED 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

Musical score for section A in Mixolydian mode (A major). The key signature is two sharps. The time signature is 6/8. The melody is in the treble clef. The lyrics are: A, D, A, E. The notes are: A (two eighth notes), D (two eighth notes), A (two eighth notes), E (two eighth notes). The bass line is in the bass clef. The lyrics are: E, A, A. The notes are: E (two eighth notes), A (two eighth notes), A (two eighth notes). The tablature is: 7 8 | 9 4 4 2 4 5 7 7 12 11 9 9 8 7 9 8 8 7 8. The tablature is marked with a circled 'H' at the end of the first measure.

Musical score for section A continuation. The key signature is two sharps. The time signature is 6/8. The melody is in the treble clef. The lyrics are: A, D, A, G, 1. A, 2. A. The notes are: A (two eighth notes), D (two eighth notes), A (two eighth notes), G (two eighth notes), 1. A (two eighth notes), 2. A (two eighth notes). The bass line is in the bass clef. The lyrics are: 9 4 4 2 4 5 7 7 12 11 9 8 6 8 7 7 7 8 7 9 10. The tablature is marked with a circled 'H' at the end of the first measure.

B

Musical score for section B. The key signature is two sharps. The time signature is 6/8. The melody is in the treble clef. The lyrics are: A, D, A, E, A. The notes are: A (two eighth notes), D (two eighth notes), A (two eighth notes), E (two eighth notes), A (two eighth notes). The bass line is in the bass clef. The lyrics are: 11 11 11 9 11 12 14 14 12 11 9 9 8 7 9 8 8 9 10 11 11 11 9 11. The tablature is marked with a circled 'H' at the end of the first measure.

Musical score for section B continuation. The key signature is two sharps. The time signature is 6/8. The melody is in the treble clef. The lyrics are: D, A, G, 1. A, 2. A. The notes are: D (two eighth notes), A (two eighth notes), G (two eighth notes), 1. A (two eighth notes), 2. A (two eighth notes). The bass line is in the bass clef. The lyrics are: 12 14 14 12 11 9 8 6 8 7 7 7 9 10 7. The tablature is marked with a circled 'H' at the end of the first measure.

Over The Waterfall

D:/AABB/♩=180

Low Octave

A

Low Octave

D A D A D

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

D A D C G

6 6 5 4 3

1 0 0 3

2 4 3 2 1 0 0 3

B

D G D A

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

D G D A D

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

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

D A D G

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

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

D A D

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

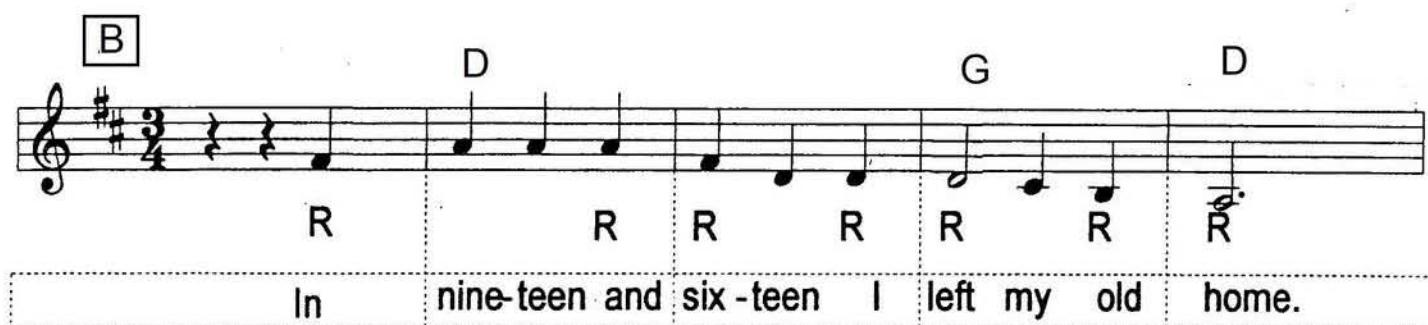
0 0 0 1 2 0 2 1 0

Railroading On the Great Divide

D:/B/d.=64

Hammered Dulcimer
Right Hand Lead

B



D G D

R R R R R R

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

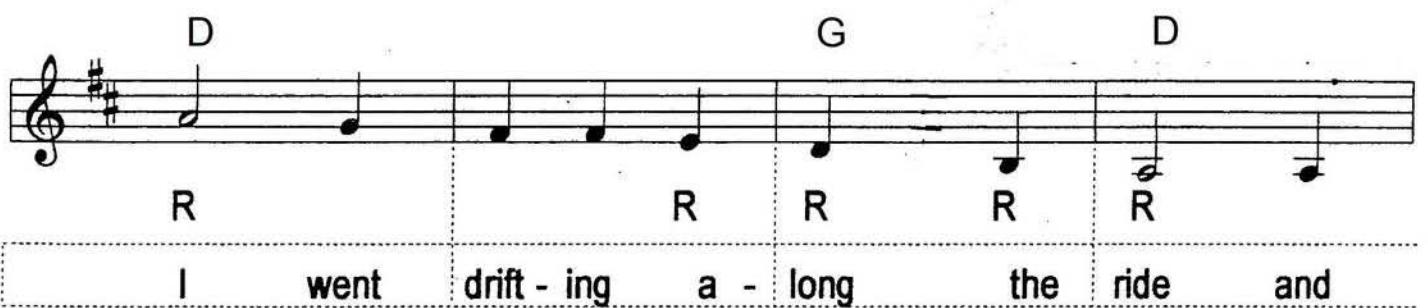
D A



R R R R R R

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 $\frac{3}{2}$

A $\frac{5}{4}$

Come and sit by my side if you love me.

D	0	0	0	0	0	0	0			
A	0	3	0	0	0	0	2	1		
D	H	2	2	2	2	1	2	1	0	P

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

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

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	1
4	3	2	2	1	0	1	4

D₂⁵ *G₃³*

A $\frac{0}{2}$

D $\frac{2}{0}$

And the one who loves you so true.

3 1 1 0 2 0 0 0 0

P H 0 1 2 1 0

Red River Valley

D:/A/d=160

A

D

A

Come and sit by my side if you love me.

R L R/L R R R L R L R

D

A⁷

Do not hasten to bid me a - dieu;

L/R R L R/L L R R/L R L L/R R L

D

G

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

L L/R L R L R L R R L L/R

A'

D

And the one who - loves you so true.

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 1
 A 0 0 0 6 0 0 1 11 0
 A 0 3 33 543 57 8 8 754 345 111 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 3 543 57 8 8 753 454 3 3

D G D Bm A

0 0 0 0 0 0 0 0 1
 0 0 8 8 0 0 1 11 0
 7 757 789 10 8 10 8 754 345 111 0 0

D G D A D

0 0 0 0 0 4 0 0
 0 0 6 0 0 0 0 0
 3 3 3 543 57 8 8 753 454 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 0 1 2 1 0 0 1

D G D A D

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

D G D Bm A

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

D G D A D

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

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 AWAITS ME
TO WELCOME OLD ROSIN THE BEAU
WELCOME OLD ROSIN THE BEAU
WELCOME OLD ROSIN THE BEAU
I KNOW THAT GOOD QUARTERS AWAITS 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 JOYAL
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 JOYAL
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

The musical score for "Sandy River Belle" is arranged for Hammered Dulcimer Right Hand Lead. The music is in common time (♩=170) and has a key signature of one sharp. The score is divided into two sections, A and B, each consisting of two staves. The first staff of section A starts with a D note, followed by an A, a G, and another D. The second staff of section A starts with a D, followed by an A, a G, and a D. The first staff of section B starts with a D, followed by a G and a D. The second staff of section B starts with a D, followed by a G, a D, and an A. Each staff contains a melody with note heads labeled with letters (A, D, G) and rhythmic values. Below each note head is a letter 'R', indicating a hammer-on technique. The music is divided into measures by vertical bar lines.

GPDS Songbook

Arr. Guy Banks

Sandy River Belle

D:/AABB/d=170

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

Right Hand Lead

A

D A D

R RL RL R R RL RR RL RL RR RL RR RL

B

G D D G D G

R RL R R R R R R RL R R RL R R RL R R RL

D

D A D

R RL R R R R R R RL R R RL R R RL R R RL

G D G D A7 D

R RL R R RL R RL

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 CONNACT 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 CONNACT PIPES TO GREET ME.

Sugar Hill

D:/AABB/d=192

A

Sheet music for section A in D major (4/4 time). The melody consists of eighth and sixteenth notes. The lyrics are: D A D A Bm. The tablature below shows the notes for each string (D, A, D) across four measures. The first measure has notes 0 2 1 0. The second measure has notes 2 1 0 0 0. The third measure has notes 0 2 1 0. The fourth measure has notes 0 0 0 0.

Sheet music for a continuation of section A in D major (4/4 time). The melody consists of eighth and sixteenth notes. The lyrics are: D A D G A D. The tablature below shows the notes for each string (D, A, D) across four measures. The first measure has notes 0 2 1 0. The second measure has notes 2 1 0 0 0. The third measure has notes 0 1 0 1. The fourth measure has notes 0 0 0 0.

B

Sheet music for section B in D major (4/4 time). The melody consists of eighth and sixteenth notes. The lyrics are: D A D Bm. The tablature below shows the notes for each string (D, A, D) across four measures. The first measure has notes 4 5 4 3. The second measure has notes 2 1 0 0 0. The third measure has notes 4 4 2 0. The fourth measure has notes 0 0 0 0 (5).

Sheet music for a continuation of section B in D major (4/4 time). The melody consists of eighth and sixteenth notes. The lyrics are: D A D A D. The tablature below shows the notes for each string (D, A, D) across four measures. The first measure has notes 4 5 4 3. The second measure has notes 2 1 0 0 0. The third measure has notes 1 0 1. The fourth measure has notes 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 7 7 | 7 9 8 7 | 5 5 5 5

D A D A

0 0 0 0

6 6 5 6

7 5 4 5 | 7 7 7 7

B

D A D Bm

2 2 2 2 (5)

1 1 1 1 5

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

D A D A D

1 0 1

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

B

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

B

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
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 DON'T GIVE HER UP WE'RE GONNA RUN AWAY
IF HE DON'T GIVE HER UP WE'RE GONNA RUN AWAY
IF HE DON'T GIVE HER UP WE'RE GONNA RUN AWAY
WAY DOWN IN NORTH CAROLINA.

Will The Circle Be Unbroken

D:/AB/d=118

A

Music for the first line: A D G. The lyrics are: I was stand-ing by the win-dow on a cold & cloud-y. The chords are: D A A. The fingering is: 0 1 3 3 5 4 3 5 5 4 3 4 3 1.

D

A D

Music for the second line: D A D. The lyrics are: day, when I saw the hearse come roll-ing for to car-ry my moth-er a-way. The chords are: D A D. The fingering is: 1 0 0 1 3 3 5 7 7 5 3 4 5 5 3 4 5 4 3.

B

D

D

G

Music for the third line: D D G. The lyrics are: Oh, will the cir-cle be un-bro-ken by & by Lord, by &. The chords are: D D G. The fingering is: 0 1 3 3 5 4 3 5 5 4 3 4 3 1.

D

A D

Music for the fourth line: D A D. The lyrics are: by. There's a bet-ter home a-wait-ing in the sky Lord, in the sky. The chords are: D A D. The fingering is: 1 0 0 1 3 3 5 7 7 5 3 4 5 5 3 4 5 4 3.

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