

THE **BIG BOOK** OF

PIANO • VOCAL • GUITAR

FOLKSONGS

Beloved Melodies from Around the World

125 Selections, including

DOWN BY THE SALLEY GARDENS • HATIKVAH • MEXICAN HAT DANCE • SAKURA • SIMPLE GIFTS
SONG OF THE VOLGA BOATMAN • THE WATER IS WIDE



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PIANO • VOCAL • GUITAR

FOLKSONGS



9781458467126



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Ye Banks And Braes O' Bonnie Doon

Zum Gali Gali
The Wild Rover

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ALL NIGHT, ALL DAY

Traditional Spiritual

Moderately (♩ = ♩)

Chord Diagrams:

- G:
- Am7:
- B7:
- Em:
- G/D:
- Am7:
- D7:
- G:
- Am7:
- G/B:
- Em:
- C:
- C/D:
- G:
- C:
- G:
- A7:
- G/D:
- D7:
- G:
- C/D:

Lyrics:

Day is dy - in' in the west,
Now I lay me down to sleep,
an - gels watch - in' o - ver me, my Lord. Sleep, my child, and
an - gels watch - in' o - ver me, my Lord. Pray the Lord my
take your rest, an - gels watch - in' o - ver me.
soul to keep, an - gels watch - in' o - ver me.

G C/G G G7#5 C G/B Am7

All night, all day, an - gels watch - in' o - ver

C/D D7 G C B7 Em

me, my Lord. All night, all day,

G/D Am7 D7 | 1 G C/D D7 | 2 G D/E E7

an - gels watch - in' o - ver me. me. Thy

rit.

A Bm7 A/C# F#m D

love stay with me through the night, an - gels watch - in' o - ver

a tempo

me, my Lord. — And wake me with the morn - ing light,

an - gels watch - in' o - ver me. All — night, all — day,

an - gels watch - in' o - ver me, my Lord. — All — night, all — day,

an - gels watch - in' o - ver me, an - gels watch - in' o - ver me.

ALL THE PRETTY LITTLE HORSES

Southeastern American Folksong

Gently rocking

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and a melody in the right hand. Chord diagrams for guitar are provided above the vocal line. The tempo is marked 'Gently rocking' and the dynamics include 'mp' and 'rit.'.

Chord Diagrams:

- E5:
- Em7:
- A/E:
- C/E:
- Bm:
- C:
- Am:
- D:

Lyrics:

Hush - you - bye, don't you cry,
go to sleep - y, lit - tle ba - by. When you wake, you shall have
all the pret - ty lit - tle hors - es. Blacks and bays, dap - ples and greys, coach and six - a - lit - tle
hors - es. Hush - you - bye, don't you cry, go to sleep - y, lit - tle ba - by.

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AND THE GREEN GRASS GROWS ALL AROUND

Traditional

Brightly

mf

1. There was a

tree (there was a tree) all in the wood (all in the
 tree (and on that tree) there was a limb (there was a
 limb (and on that limb) there was a branch (there was a
 branch (and on that branch) there was a nest (there was a
 nest (and in that nest) there was an egg (there was an

wood) The pret - ti - est tree (the pret - ti - est tree) that you ev - er did
 limb) The pret - ti - est limb (the pret - ti - est limb) that you ev - er did
 branch) The pret - ti - est branch (the pret - ti - est branch) that you ev - er did
 nest) The pret - ti - est nest (the pret - ti - est nest) that you ev - er did
 egg) The pret - ti - est egg (the pret - ti - est egg) that you ev - er did

D7 G Repeat as necessary

see (that you ev - er did see) Now the tree in a hole and the
 see (that you ev - er did see) Now the limb on the tree and the
 see (that you ev - er did see) Now the branch on the limb and the
 see (that you ev - er did see) Now the nest on the branch and the
 see (that you ev - er did see) Now the egg in the nest and the

D G C

hole in the ground, and the green grass grows all a - round, all a - round, and the

G/D D7 1-9 G 10 G

green grass grows all a - round.
 2. And on that
 3. And on that
 4. And on that round.
 5. And in that
 6.-10. (See additional lyrics)

Additional Lyrics

6. And in that egg there was a bird
 The prettiest bird that you ever did see
 Now the bird in the egg...

7. And on that bird there was a wing
 The prettiest wing that you ever did see
 Now the wing on the bird...

8. And on that wing there was a feather
The prettiest feather that you ever did see
Now the feather on the wing...

9. And on that feather there was a bug
The prettiest bug that you ever did see
Now the bug on the feather...

10. And on that bug there was a germ
The prettiest germ that you ever did see
Now the germ on the bug...

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ANIMAL FAIR

American Folksong

Brightly, in 2
NC.

The piano introduction consists of three measures in 2/4 time. The bass clef contains a simple eighth-note accompaniment. The treble clef is empty. Dynamics include a forte (*f*) marking in the first measure and a decrescendo (*dim.*) marking in the second measure.

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a C major chord symbol above the first measure. The lyrics are: "I went to the an - i - mal fair, _____ the". The piano accompaniment includes a mezzo-piano (*mp*) dynamic marking.

The second system continues the song. The vocal line includes a G7 chord symbol above the final measure. The lyrics are: "birds and the beasts were there. _____ The big ha - boon by the".

The third system concludes the song. The vocal line includes a C major chord symbol above the first measure. The lyrics are: "light of the moon was comb - ing his au - burn hair. _____ You".

C(add9)

ought to have seen the monk, he jumped on the el - e - phant's

Em7 Fmaj7 Em7 Fmaj7

trunk. The el - e - phant sneezed and fell on his knees, and

Repeat ad lib.

G7 C G7 C G7 C G7 C G7

what be - came of the monk, the monk, the monk, the monk, the

C NC. G7 C

monk? The monk?

p sub.

ANNABEL LEE

Music Anonymous

Words based on a poem by EDGAR ALLAN POE

Flowing *mf*

1. It was man - y and a man - y a year she was a
(2.) I was a child and she was a
(3.-5.) (See additional lyrics)

Am Dm F G7 C
go child, In a king - dom by the sea.
In this king - dom by the sea.

F C
That a maid - en there lived whom you may know by
But we loved with a love that was great - er than

Am Dm G9 C

name, by the name of An - na - bel Lee.
 love, So loved I and my An - na - bel Lee.

Fm C

And this maid - en lived with no oth - er thought
 With a love so strong that the an - gels watched.

Fm Bb7 Eb

Than to love and be loved by me.
 E - ven cov - et - ed her and me.

G7 C F C

Oh, this maid - en she lived with no oth - er
 With a love so strong that the an - gels

The image shows a musical score for the song "Annabel Lee". It consists of two systems of music. The first system has four measures with guitar chords Am, Dm, G7 (1-4), and C. The lyrics are: "thought watched, Than to love cov - and be loved by me. E - ven her and me." The second system has two measures with guitar chords G7 (5) and C. The lyrics are: "2. For (5.) An - na - bel Lee. 3. And 4. But our 5. And the". The piano accompaniment is shown in the lower staves of both systems.

Additional Lyrics

3. And this is the reason that long, long ago,
 In this kingdom by the sea,
 There arose a strong wind blowing out of a cloud,
 Chilled and killed my dear Annabel Lee.
 And her highborn kinsmen, they quickly came,
 And they bore her away from me.
 And they sealed her remains in a sepulcher deep,
 In this kingdom by the sea.

4. But our love, it was stronger by far than the love
 Of the ones who were older than we,
 Of the many far older and wiser than we,
 Of those older and wiser than we.
 Ah, but neither angels in sky above,

Nor the demons beneath the sea,
Could sever my soul from the soul of my love
Of my beautiful Annabel Lee.

5. And the moon never beams without bringing me dreams
In this kingdom by the sea,
And the stars never rise but I feel the bright eyes
Of the beautiful Annabel Lee.
Through the night I lie by my dearest one,
By the side of my bride to be,
Though she lies in her sepulcher silent and cold.
Oh, my beautiful Annabel Lee.

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THE ASH GROVE

Old Welsh Air

Moderately

Chord symbols: G, C, G/D, D7, G

Down

mf

This system shows the beginning of the piece. It features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody starts with a quarter rest, followed by a quarter note G, a half note A, and a quarter note B. The piano accompaniment begins with a half note G in the right hand and a half note G in the left hand. The word 'Down' is written below the final note of the melody.

Chord symbols: Am, D7

yon - der green val - ley where stream - lets me - an - der, when
glows the bright sun - shine o'er val - ley and moun - tain, still

This system contains the first two lines of lyrics. The melody continues with a quarter note C, a quarter note D, a quarter note E, and a quarter note F#. The piano accompaniment continues with a half note G in the right hand and a half note G in the left hand. The word 'Am' is written above the melody for the first measure of the second line, and 'D7' is written above the melody for the second measure of the second line.

Chord symbols: G, C, G/D, D7, G

twi - light is fad - ing, I pen - sive - ly rove. Or
war - bles the black - bird its note from the tree. Still

This system contains the last two lines of lyrics. The melody continues with a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The piano accompaniment continues with a half note G in the right hand and a half note G in the left hand. The word 'G' is written above the melody for the first measure of the second line, 'C' for the second measure, 'G/D' for the third measure, 'D7' for the fourth measure, and 'G' for the fifth measure.

at the bright noon - tide, in sol - i - tude wan - der a -
 trem - bles the moon - beam on stream - let and foun - tain, but

mid the dark shades of the lone - ly ash grove, 'Twas
 what are the beau - ties of na - ture to me? With

there, while the black - bird was cheer - ful - ly sing - ing, I
 sor - row, deep sor - row, my bos - om is la - den. All

first met that dear one, the joy of my heart! A -
 day I go mourn - ing in search of my love. Ye

poco rit.

G Am

round us for glad - ness, the blue bells were
 ech - oes, oh, tell me: Where is the sweet

a tempo

D7 G C

ring - ing. Ah, then lit - tle thought I how
 maid - en? She sleeps 'neath the green turf down

G/D D7 1 G 2 G

soon by we should part. Still grove.

by the ash

C G/D D7 G

meno mosso *rit.*

AU CLAIR DE LA LUNE

French Folksong

Moderately slow

The musical score is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderately slow' and the dynamics are marked 'mp'.

System 1: The piano accompaniment begins with a G major chord. The vocal line starts with a half note G4. Chords G, Am7, and D7 are indicated above the vocal line.

System 2: The vocal line continues with notes A4, B4, C5, and B4. Chords G, Gsus, G, and Gsus are indicated above the vocal line. The lyrics are: "Au clair de la lune, mon ami Pier -".

System 3: The vocal line continues with notes A4, G4, and F#4. Chords G and D7 are indicated above the vocal line. The lyrics are: "rot, pre - te moi ta plu - me / friend, please lend me your pen - cil".

Em D7/F# G Am

pour é - crire un mot. Ma chan - delle est mor - te.
just to write a friend. Can - dle - light is fad - ing.

A7 D7 G

je n'ai plus de feu. Ou - vre moi ta
fire looks pale and odd. Please don't keep me

D7 Em D7/F# G

por - te pour l'a - mour de Dieu.
wait - ing, for the love of God.

AUPRÈS DE MA BLONDE

(Nearby to My Dear One)

French Folksong

Lively

mf

G **D7** **G**

1. Dans les jar - dins d' mon pè - re, Les
I. Now in my fa - ther's gar - den, The
2.-6. (See additional lyrics)

C **G**

li - las sont fleu - ris, Dans les jar - dins d' mon
li - lacs flow - er there, Now in my fa - ther's

C **G**

pè - re, Les li - las sont fleu - ris, Tous
gar - den, The li - lacs flow - er there, The

E7 Am

les oi - seaux du mon de Vienn't
birds from all the earth are en .

D7 G

y fai - re leurs nids, _____
chant ing in the air. _____

Refrain D7 G D7

Au - près de ma blon de, Ou'il fait bon, fait
Near - by to my dear one, How I love to

G D7 G

bon, fait bon, Au - près de ma blon de,
be, to be, Near - by to my dear one,

Ou'il fait bon dor - mir, _____ 2. La mir, _____
 How I love to be. _____ 2. The be. _____

Additional Lyrics

2. La caill', la tourterelle,
 Et la jolie perdrix
 La caill', la tourterelle,
 Et la jolie perdrix,
 Et ma jolie colombe
 Qui chante jour et nuit.

Refrain

3. Qui chante pour les filles
 Qui n'ont pas de mari,
 Qui chante pour les filles
 Qui n'ont pas de mari.
 Pour moir, ne chante guère,
 Car j'en ai un joli,

Refrain

4. Dites-nous donc, la belle,
 Oú donc est vot' mari?
 Dites-nous donc, la belle,
 Où donc est vot' mari?
 Il est dans la Hollande,
 Les Hollandais l'ont pris,

Refrain

5. Que donneriez-vous, belle,
Pour avoir votre ami?
Que donneriez-vous, belle,
Pour avoir votre ami?
Je donnerais Versailles,
Paris et Saint-Denis, *Refrain*

6. Je donnerais Versailles,
Paris et Saint-Denis,
Je donnerais Versailles,
Paris et Saint-Denis,
Les tours de Notre-Dame,
Et l'clocher d'mon pays;
Refrain

2. *The quail, the grey woodpigeon,
And speckled partridge come,
The quail, the grey woodpigeon,
And speckled partridge come.
My little dove, my dearest,
That night and day doth croon.
Refrain*

3. *It's comforting the maidens
Unmarried and alone,
It's comforting the maidens,
Unmarried and alone.
Sweet dove, don't sing for me then,
A man, I have my own.
Refrain*

4. *O tell us, tell us, lady,
Where is your husband gone?
O tell us, tell us, lady,*

*Where is your husband gone?
In Holland he's a prisoner,
The Dutch have taken him.
Refrain*

5. *What would you give, my beauty,
To have your husband home?
What would you give, my beauty,
To have your husband home?
Versailles I'd gladly give them
And Paris and Notre Dame.
Refrain*

6. *Versailles I'd gladly give them,
And Paris and Notre Dame,
Versailles I'd gladly give them,
And Paris and Notre Dame,
Saint Denis's Cathedral,
And our church-spire at home.
Refrain*

THE BAMBOO FLUTE

Chinese Folksong

Delicately

pp

mp

With pedal

Chord diagrams: G, Em, G, Em, G, Em, G, Em, D, Em, Bm, G, D, G, Em, Am, D, G, D, Em, Am, G.

dim. e rit.

pp

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AURA LEE

Words by W.W. FOSDICK
Music by GEORGE R. POULTON

Tenderly

mf

Bb **Cm** **C7**

F7 **Bb**

1. As the black - bird
2. Take my heart and
3. In her blush the
4. Au - ra Lee, the

Cm **C7** **F7** **Bb**

in the spring, 'neath the wil - low tree, _____
take my ring, I give my all to thee, _____
rose was born, 'twas mu - sic when she spake, _____
bird may flee the wil - low's gold - en hair, _____

Cm C7 F7
 sat and piped, I heard him sing, in praise of Au - ra
 Take me for e - ter - ni - ty, dear - est Au - ra
 In her eyes, the light of morn, spar - kling, seemed to
 then the win - try winds may be blow - ing ev - 'ry -

Bb D7
 Lee. } 1.-3. Au - ra Lee, Au - ra Lee,
 Lee! }
 break. } 4. Yet if thy blue eyes I see,
 where. }

Gm Cm/Eb D Bb Eb/Bb Bb
 maid with gold - en hair, sun - shine came a -
 gloom will soon de - part, for to me sweet

C7 F7 Bb
 long with thee, and swal - lows in the air,
 Au - ra Lee is sun - shine to the heart.

THE BANANA BOAT SONG

Jamaican Work Song

Moderate Calypso tempo

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music. Each system includes a piano accompaniment with a treble and bass clef, and a vocal line with lyrics. The piano part features a steady, rhythmic accompaniment with chords and moving bass lines. The vocal line is written in a simple, melodic style. The lyrics are: "Day - o, day - o, Day de light and I wan - na go home.. Day - o, day - o, Day de light and I wan - na go home..". The score includes guitar chord diagrams for F, C, Bb, and C9. The tempo is marked "Moderate Calypso tempo" and the dynamics are marked "mp".

mp

Day - o, day - o,

Day de light and I wan - na go home.. Day - o,

day - o, Day de light and I wan - na go home..

{ Well, I'm
Well, I
Well, I

load - in' de ba - na - na boats all night long... } Day de light and I
 sleep by sun and I work by moon... }
 pack up all my things and I'll go to sea... }

wan - na go home... { Hey! all of de work - men sing this song... }
 { When I get some mon - ey gon - na quit so soon... }
 { Den de ba - na - na's see the last of me... }

Day de light and I wan - na go home... wan - na go home...
 1, 2 C9 F 3 C9 F

THE BAND PLAYED ON

Words by JOHN E. PALMER
 Music by CHARLES B. WARD

March

A Bm E7

Lightly

A E7 A D

Matt Ca - sey formed a so - cial club that beat the town for
 Such kiss - ing in the cor - ner and such whis - p'ring in the
 Now when the dance was o - ver and the band played "Home Sweet

E7 A

style and hired for a meet - ing place a hall.
 hall, and tell - ing tales of love be - hind the stairs.
 Home," they played a tune at Ca - sey's own re - quest.

D

When pay - day came a - round each week, they greased the floor with
 As Ca - sey was the fa - vor - ite and he that ran the
 He thanked them ver - y kind - ly for the fa - vors they had

E7 A E7

wax and danced with noise and vig - or at the ball, _____
 ball, of kiss - ing and love - mak - ing did his share, _____
 shown. Then he'd waltz once with the girl that he loved best, _____

A F#m Bm/F# C#7

_____ Each Sat - ur - day you'd see them, dressed up in Sun - day
 _____ At twelve o' - clock ex - act - ly, they all would fall in
 _____ Most all the friends are mar - ried that Ca - sey used to

F#m B7 E B7/F# E7/G#

clothes. Each lad would have his sweet-heart by his side. _____ When
 line, then march down to the din - ing hall and eat. _____ But
 know, and Ca - sey, too, has tak - en him a wife. _____ The

A D

Ca - sey led the first grand march, they all would fall in line be -
 Ca - sey would not join them al - though ev - 'ry - thing was fine. But he
 blonde he used to waltz and glide with on the ball - room floor is

E7 A

hind the man who was their joy and pride.
 stayed up - stairs and ex - er - cised his feet.
 hap - py Mis - sus Ca - sey now for life.

E B7/E E7 A Waltz

For Ca - sey would waltz with a straw - ber - ry

E7

blonde, and the band played on. He'd

A

glide 'cross the floor with the girl he a - dored, and the band

E7/B

played on. _____ But his brain was so load - ed it

A7/C# D Bm

near - ly ex - plod - ed, the poor girl would shake with a - larm. _____

D#dim7 A/E F#m

— He'd ne'er leave the girl with the straw - ber - ry curls, and the

B7 E7 1 A 2 A

band played on. _____ on. _____

BARBARA ALLEN

Traditional English Folksong

Moderately

1. In Scar - let -

mp

D E5 A7

Detailed description: This system shows the first three measures of the song. The top staff is the vocal line in G major, 3/4 time, starting with a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bottom staff is the piano accompaniment, starting with a quarter rest followed by a quarter note G3, a quarter note A3, and a quarter note B3. Chord diagrams for D, E5, and A7 are shown above the vocal staff.

town where I was born there was a fair maid
mer - ry month of May, when green buds they were

3.-6. (See additional lyrics)

D Bm D Bm7 E7

Detailed description: This system shows measures 4-6. The vocal line continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. Chord diagrams for D, Bm, D, Bm7, and E7 are shown above the vocal staff.

dwell - in', made ev - 'ry youth cry — "Well - a - day!" Her
swell - in', young Jem - my Grove on his death - bed lay for

A A7 Bm Em A7 Bm

Detailed description: This system shows measures 7-8. The vocal line continues with a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment continues with a quarter note F#3, a quarter note E3, a quarter note D3, and a quarter note C3. Chord diagrams for A, A7, Bm, Em, A7, and Bm are shown above the vocal staff.

The image shows a musical score for the song "Barb'ra Allen". It consists of two systems of music. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment with additional lyrics.

Chords: D, Gmaj7, A7, D, E5

Lyrics:
 name was Bar - b'ra Al - len.
 love of Bar - b'ra Al - len.

Additional Lyrics:
 1-5 A7
 2. All in the
 3. Then slow - ly,
 6 A7 D
 rit.

Additional Lyrics

3. Then slowly, slowly she came up,
 And slowly she came nigh him,
 And all she said when there she came,
 "Young man, I think you're dying."

4. As she was walking o'er the fields,
 She heard the deadbell knellin',
 And every stroke the deadbell gave
 Cried, "Woe to Barb'ra Allen!"

5. When he was dead and laid in grave,
 Her heart was struck with sorrow,
 "O mother, mother, make my bed,
 For I shall die tomorrow."

6. "Farewell," she said, "ye virgins all,
And shun the fault I fell in.
Henceforth take warning by the fall
Of cruel Barb'ra Allen."

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BENDEMEER'S STREAM

Words by THOMAS MOORE
Traditional Irish Folk Melody

Moderately slow

p

D7

G G D7 G

There's a bow - er of ros - es by Ben - de-meer's stream, And the
ros - es soon with - ered that hung o'er the wave, But some

D7 G

night - in - gale sings round it all the day long; In the time of my
blos - soms were gath - ered while fresh - ly they shone, And the dew was dis -

D7 G D7

child - hood 'twas like a sweet dream To sit in the ros - es and
titled from their flow - ers that gave All the fra - grance of sum - mer, when

hear the bird's song. That bow'r and its mu - sic I nev - er for -
 sum - mer was gone; Thus mem - o - ry draws from de - light e'er it

get. But oft when a - lone in the bloom of the year, I
 dies An es - sence that breathes of it man - y a year; Thus

think, "Is the night - in - gale sing - ing there yet? Are the ros - es still
 bright to my soul as 'twas then to my eyes, Is that bow'r on the

1 bright by the calm Ben - de - meer?" No the
 banks of the calm Ben - de - meer!

BILLY BOY

Traditional

Moderately C



1. Oh — where have you been, Bil - ly Boy, Bil - ly Boy? Oh — where have you bid you come in, Bil - ly Boy, Bil - ly Boy? Did she bid you come 3., 4. (See additional lyrics)

been, charm - ing Bil - ly? in, tell me, Bil - ly. I have been to seek a wife, she's the joy — of my Yes, she bade me to come in, there's a dim - ple on her

life, } she's a young thing, and can - not leave her moth - er. { 2. Did she chin, } er. { 3. Did she er.

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Additional Lyrics

3. Did she set you a chair,
Billy Boy, Billy Boy?
Did she set you a chair,
Tell me, Billy.
Yes, she set for me a chair,
She has ringlets in her hair,
She's a young thing,
And cannot leave her mother.

4. Can she bake cherry pie,
Billy Boy, Billy Boy?
Can she bake cherry pie,
Tell me, Billy.
She can bake a cherry pie,
There's a twinkle in her eye,
She's a young thing,
And cannot leave her mother.

BLOW THE MAN DOWN

Traditional Sea Chantey

Moderately

Oh, — blow the man down, bul - lies, blow the man down!
I was a - walk - ing down Par - a - dise Street,
swung to the left and I swung to the right, } Wey!
dor - a - ble dame took the man by the arm,
sail - ors take warn - ing be - fore you set sail.

Hey! Blow the man down! { Oh, blow the man down, bul - lies, blow the man
A pret - ty young dam - sel I want - ed to
But he was a guy who sure knew how to
Took off with her he - ro with all of her
If he's strong as an ox and as big as a

down, give me some time to blow the man down. As —
meet, walked with a man, oh, blow the man down. I —
fight, none of my blows could blow the man down. The a -
charm, I on - ly lay just flat on the ground. All ye
whale, think twice be - fore you blow the man down.

Guitar Chords: Eb, C7, Fm, Bb7, Gm, Eb (1-4), Eb (5)

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BLOW THE CANDLES OUT

American Folksong

Moderately

The musical score is presented in three systems. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderately'. The piano part begins with a mezzo-forte (*mf*) dynamic.

System 1:

Guitar chords: Em, D, Em, Em, D

Vocal lyrics: When I was ap - prenticed in -
like your well be -
fa - ther and your -
if you prove suc -

System 2:

Guitar chords: Em, D, Em, D, Em, Bm

Vocal lyrics: Ply - mouth, I went to see my dear. The
hav - ior and thus of - ten say, I
moth - er in yon - der room do lie a -
cess - ful, love, pray name it af - ter me.

System 3:

Guitar chords: Em, D, Em, D, Em, D

Vocal lyrics: can - dles were all burn - ing, the moon shone bright and
can - not rest con - tent - ed whilst you are far a -
hug - gin' one an - oth - er, so why not you and
Keep it neat and kiss it sweet, and daff it on your

Em Bm Am G F#m Em D

clear. I knocked up - on her win - dow to ease her of her
 way. The roads they are so mud - dy, we can - not gang a -
 I? A - hug - gin' one an - oth - er with - out fear or
 knee. When my three years are end - ed, my time will be

Bm Em D Em D

pain. She rose to let me in, then she
 bout. so roll me in your arms, love, and
 doubt, so roll me in your arms, love, and
 out, then I will dou - ble my in - debt - ed - ness by

1-3 Em D Em 4 Em Bm7 E

barred the door a - gain, I blow - ing the can - dles out.
 blow the can - dles out. Your
 blow the can - dles out. And

BLOW THE WIND SOUTHERLY

Traditional English Folksong

Flowing gently

The musical score is written in 6/8 time with a key signature of three flats (B-flat major). It consists of three systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. The piano part features a steady bass line and a treble line with chords and melodic fragments. Chord diagrams are provided for the guitar part above the vocal line. Dynamics include *mp* and *mf*. The instruction "With pedal" is placed below the piano accompaniment in the first system.

Chord Diagrams:

- E \flat
- A \flat
- B \flat 7
- E \flat 7
- A \flat
- D \flat
- A \flat
- D \flat
- E \flat 7
- A \flat
- D \flat
- A \flat

Lyrics:

Blow the wind south - er - ly,
Blow the wind south - er - ly,

south - er - ly, south - er - ly, blow the wind south o'er the bon - nie blue sea;
south - er - ly, south - er - ly, blow, bon - nie breeze, o'er the bon - nie blue sea;

blow the wind south - er - ly, south - er - ly, south - er - ly; blow, bon - nie breeze, _ my
blow the wind south - er - ly, south - er - ly, south - er - ly; blow, bon - nie breeze, _ and

mp

mf

With pedal

D^b E^b7 A^b E^b F^m E^b

lov - er to me. They told me last night there were ships in the off - ing, and
 bring him to me. Oh, is it not sweet — to hear the breeze sing - ing, as

A^b E^b B^b7 E^b D^b A^b

I hur - ried down to the deep roll - ing sea; but my eye could not see it wher -
 light - ly it comes o'er the deep roll - ing sea? But — sweet - er and dear - er by

E^b7 A^b 1 D^b E^b7 A^b

ev - er might be it, the bark that is bear - ing my lov - er to me,
 far 'tis when bring - ing the

2 F^m D^b E^b7 A^b

bark of my true love in safe - ty to me.

rall. e dim.

BOIL THEM CABBAGE DOWN

American Folksong

Moderately fast Bluegrass

The musical score is written for piano and guitar. It consists of four systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo and style are indicated as 'Moderately fast Bluegrass'. The first measure of the treble staff is marked 'N.C.' and 'mf'. The guitar part starts with a G chord. The second system continues with G, D, and G chords. The third system features C, G, D, and G chords. The fourth system includes the vocal line with the lyrics 'Boil them cab - bage down,' and a C chord. The piano accompaniment is written in a simple, rhythmic style, often using chords and single notes.

G D G

turn them hoe — cakes round. The on - ly song that

C G D7 G

I can sing is bile them cab - bage down. { 1 1

went to see that the gal of mine, she said she loved me
Took my gal to the black - smith shop to have her mouth made
went to see my gal last night, I went there kind - a

D G C

some. She threw her arms a - round me like a
small. She turned a - round a time or two and
sneak - in'. I kissed those lips, but got her nose. The

bind - ing 'round a gun,
 swal - lowed shop and all,
 whole darn thing was leak - in'.

Bile them cab - bage down, turn them hoe — cakes

round. The on - ly song that

I can sing is bile them cab - bage down.

CA' THE YOWES

Words by ROBERT BURNS
Old Scottish Melody

Moderately slow

NC. *mp*

Am Dm Am

Am Em7 Am D7

1., 4. Ca' the yowes to the knowes, ca' them whaur the
2. Hark, the ma - vis eve - ning sang, sound - ing Clu - den's
3. Fair and love - ly as thou art, thou hast stol'n my

G G7 C Bdim7/D C/E Am

hea - ther grows, ca' them whaur the burn - ie rows,
woods a - mang; then them a fauld - ing let us gang,
ver - y heart; I can die but can - na part,

1-3 4

Dm Em Dm Dm7 Em Am

my bon - nie dear - ie, my bon - nie dear - ie,
my bon - nie dear - ie, my bon - nie dear - ie,
my bon - nie dear - ie, my bon - nie dear - ie,

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THE BOLL WEEVIL

Texas Folksong, c. 1890

Moderately fast

Oh, the boll weevil is a first time I saw that next thing I knew, that mad and I told the got on my knees. Boll mer-chants came 'round to

lit - tle black bug, comes from Mex - i - co, they say, Came
 lit - tle black bug, he was sit - tin' on a plant, I
 lit - tle black bug crawled a - round with - out a care, He was
 lit - tle black bug, gon - na spray you till y'all die, and the
 Wee - vil, said I, you're a - treat - in' me with scorn, You
 buy the cot - ton crop, I did - n't have a bale to sell, I

all the way to Tex - as, came a - look - in' for a place to
 said, hey there, boll weevil, if you think you're gon - na stay, you
 might - y well con - tent - ed, 'cause he had his fam - 'ly
 wee - vil said, if you do it, my pals will come and mul - ti -
 done et up my cot - ton, and you're start - in' on my field of
 could - n't pay the mort - gage, and heav - i - ly in debt I

D7

stay, came a - look - in' for a home,
 can't. Go a - look - in' for a home,
 there. He was mak - in' up a home,
 ply. 'cause we got - ta have a home,
 corn. Can't you find an - oth - er home,
 fell. Now I have - n't got a home,

G

1-5

— came a - look - in' for a home. Now the
 — go a - look - in' for a home. Well, the
 — he was mak - in' up a home. I got
 — 'cause we got - ta have a home. So I
 — can't you find an - oth - er home? When the
 — now I have - n't got a home.

6

D7

— now I have - n't got a home,

G

G6

— now I have - n't got a home.

CINDY

Southern Appalachian Folksong

Gaily

G



You ought to see my
wish I was an
wish I had a
wish I had a
Cin - dy in the

D7 **G7**



Cin - dy, she lives a way down South, and she's so sweet the
ap - ple a - hang - in' on a tree, and ev - 'ry time my
nee - dle, as fine as I could sew, I'd sew that gal to
nick - el, I wish I had a dime, I wish I had my
spring - time, it's Cin - dy in the fall, If I can't have my

C **Cm** **G** **C/D** **G**



hon - ey bees — swarm a - round her mouth.
Cin - dy passed, she'd take a bite of me.
my coat - tail, and down the road I'd go.
Cin - dy girl to love me all the time.
Cin - dy, then I'll have no girl at all. } Get a - long

C G

home, Cin - dy, Cin - dy, get a - long home, Cin - dy,

C

Cin - dy, get a - long home, Cin - dy, Cin - dy, I'll

1-4 5

G/D D7 G G/D D7

mar - ry you some - day, | 2.-4. 1 | 5. It's mar - ry you some -

G D7 G

day!

COME ALL YE FAIR AND TENDER MAIDENS

Kentucky Folksong

Sweetly

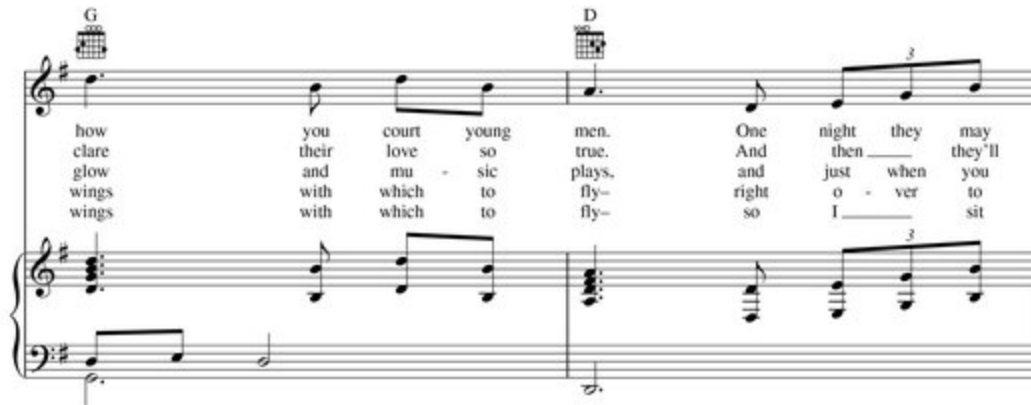
G C

mf

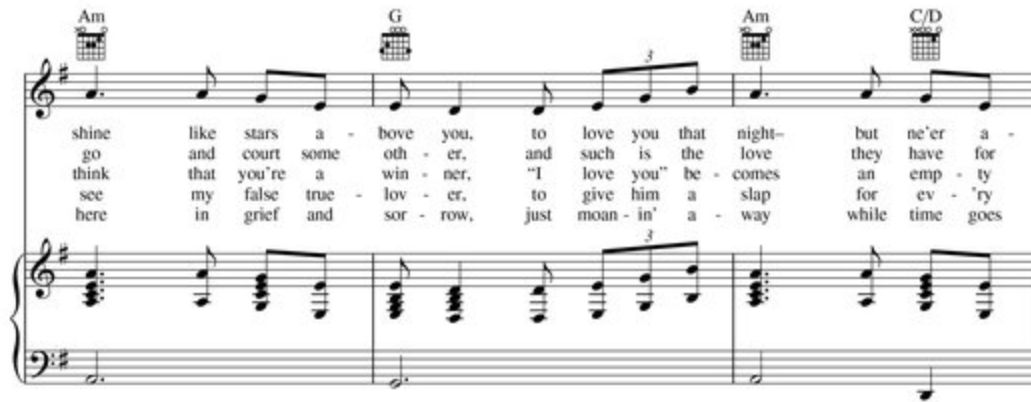
G C/D

1. Come all ye

fair and ten - der maid - ens, take warn - ing
(2.) heart with ten - der sto - ries, and they'll de -
(3.) out some night to din - ner, where can - dles
(4.) wish I was a spar - row, and I had
(5.) not a lit - tle spar - row, I have no



how you court young men. One night they may
 clare their love so true. And then they may
 glow and mu - sic plays, and just when they'll
 wings with which to fly- fly- o - ver to
 wings with which to fly- so I sit



shine like stars a - bove you, to love you that night- but ne'er a -
 go and court some oth - er, and such is the love they have for
 think that you're a win - ner, "I love you" be - comes an emp - ty
 see my false true - lov - er, to give him a slap for ev - 'ry
 here in grief and sor - row, just moan - in' a - way while time goes



gain. 2. They win your wing.
 you. 3. They'll ask you
 phrase. 4. Some - times I
 lie. 5. But no, I'm
 by. 6., 7. (See additional lyrics)

Additional Lyrics

6. Come all ye fair and tender maidens,
 Take warning how you court young men.
 One night they may shine like stars above you,
 To love you that night—but ne'er again.

7. If I had known, before he courted,
That love was such a killing thing,
I'd a-locked my heart in a chest of iron,
And tied it down so it couldn't take wing.

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COTTON EYED JOE

Tennessee Folksong

Wistfully

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. Chord diagrams are provided above the vocal line for each measure. The lyrics are: 'Where did you come from, where did you go? Where did you come from, Cot-ton Eyed Joe? Come for to see you, come for to sing, Come for to show you my dia-mond ring.'

Chords: C, C/D, D, G, Em, G, Bm, G, Em, C, G, Em, G, Bm, C, C/D, G.

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DIDN'T MY LORD DELIVER DANIEL?

African-American Spiritual

Rhythmically

Did - n't my Lord de - liv - er

Dan - iel, de - liv - er Dan - iel, de - liv - er Dan - iel? Did - n't

my Lord de - liv - er Dan - iel, an' why not - a ev - er - y

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems. The first system includes a vocal line with lyrics and guitar chord diagrams for Db7, C7, Fm, and Db7. The piano accompaniment is marked *mf*. The second system features a vocal line with lyrics and guitar chord diagrams for Ab, Eb7, and Ab. The piano accompaniment continues. The third system features a vocal line with lyrics and guitar chord diagrams for Db7, Ab, Db7, and C7. The piano accompaniment concludes the piece.

Fm Eb7

man? { He de - liv - ered Dan - iel from de li - on's den,
De moon run down in a pur - ple stream, de
De win' blow, eas' an' de win' blow wes', it

Ab Db

Jo - nah from de bel - ly of de whale, an' de He - brew chil - len from de
sun for - bear to shine, an' ev - 'ry star will
blow like de judg - a - ment day, an' ev - 'ry soul dat

C7 Db7 C7 1, 2 Fm

fire - y fur - nace, an' why not ev - er - y man? } Did - n't
dis - ap - pear, King Je - sus shall be mine. }
nev - er did pray will be glad to pray dat

3 Fm Eb7 Ab Db7

day. I set my foot on de Gos - pel ship, an' de ship be - gin for to

Ab Eb7 C7 Fm

sail, It land - ed me o - ver on Ca - naan's shore — an' I'll

Db7 C7 Fm Db7

nev - er come back — no more. Did - n't my Lord de - liv - er

Ab Eb7 Ab

Dan - iel, — de - liv - er Dan - iel, — de - liv - er Dan - iel? — Did - n't

Db7 Ab Db7 C7 Fm

my Lord de - liv - er Dan - iel, — an' why not - a ev - er - y man?

COUNTRY GARDENS

Traditional

Moderately

The musical score is written for guitar and piano. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately'. The piano part begins with a dynamic marking of 'mf'. Chord diagrams are provided above the vocal line for each measure.

System 1: Chords: D, G, A, D, F#dim, D7, Em, Edim.

System 2: Chords: A7, D, D, G, A7, D. Lyrics: How man - y kinds of sweet flow - ers grow in an
How man - y in - sects come here and go in an
How man - y song - birds fly to and fro in an

System 3: Chords: F#m, D7, Em, Edim, A7, D, D, G. Lyrics: Eng - lish coun - try gar - den? We'll tell you now of
Eng - lish coun - try gar - den? We'll tell you now of
Eng - lish coun - try gar - den? We'll tell you now of

System 4: Chords: A7, D, F#m, D7, Em, Edim, A7, D. Lyrics: some that we know, those we miss, you'll sure - ly par - don.
some that we know, those we miss, you'll sure - ly par - don.
some that we know, those we miss, you'll sure - ly par - don.

E7 A D E7 A

Daf - fo - dil, hearts-ease and phlox, mead - ow - sweet and la - dy smocks,
 Fire - flies, moths and gnats and bees, spi - ders climb - ing in the trees,
 Bob - o - link, cuck - oo and quail, tan - a - ger and night - in - gale,

D/F# E/G# A E A D

li - lacs, lil - ies and tall hol - ly - hocks, ros - es
 but - ter - flies drift in the gen - tle breeze. There are
 blue - bird, lark and thrush and car - di - nal. There is

G A7 D F#dim D7 Em Edim

fox - glove and snow - drops, blue for - get - me - nots, in an Eng - lish coun - try
 snakes, ants that sting and oth - er creep - ing things in an Eng - lish coun - try
 joy in the spring when the birds be - gin to sing in an Eng - lish coun - try

A7 D F#dim D7 Em Edim A7 D

gar - den.
 gar - den.
 gar - den.

(rit. last time)

THE CRUEL WAR IS RAGING

American Folksong

Moderately slow

The musical score is presented in three systems. Each system includes a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderately slow'. The piano part begins with a mezzo-forte (*mf*) dynamic. Chord diagrams are provided above the vocal line for each measure.

System 1: Chords: G, Em, Am, G. Lyrics: The

System 2: Chords: G, D7, G, B7. Lyrics: cruel war is rag - ing, John - ny has to fight, I
go to your cap - tain, get down on my knees, and
mor - row is Sun - day, Mon - day is the day that your
tie back my hair, men's cloth - ing I'll put on, and I'll
John - ny, oh, John - ny, I fear you are un - kind, for I

System 3: Chords: Em, C, Am7, G, C/G, G, D7. Lyrics: want to be with him from morn - ing till night, I
ten thou - sand gold gui - neas I'd give for your re - lease, Ten
cap - tain will call you, and you must o - bey, Your
pass as your com - rade as we march a - long, I'll
love you far bet - ter than all of man - kind, I

G D7 G B7

want to be with him. It grieves my heart so.
 thou - sand gold gui - neas, it grieves my heart so.
 cap - tain will call you, it grieves my heart so. Won't you
 pass as your com - rade, no one will ev - er know.
 love you far bet - ter than words can e'er ex - press.

Em C Am7 1-4 G Am/G G

let me go with you? No, my love, no. { I'd
 To -
 I'll
 Ob,

5 G/D C/D G

Yes, my love, yes.

88 . J

(I Wish I Was In)

DIXIE

Words and Music by
DAN DECATUR EMMETT

With spirit

The musical score is written in 2/4 time. It consists of three systems. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system concludes the piece with a final vocal line and piano accompaniment. Chord diagrams for C, F, Am, and G7 are provided above the vocal line.

I — wish I was — in the land of cot - ton; old times there are
Mis - sus mar - ry — Will the wea - ver; Wil - liam was a
buck - wheat cakes — and — In - jin bat - ter, makes you fat or a

not for - got - ten. Look a - way, look a - way, look a -
gay de - ceiv - er. Look a - way, look a - way, look a -
lit - tle fat - ter. Look a - way, look a - way, look a -

way, Dix - ie Land. In — Dix - ie Land — where —
way, Dix - ie Land. But — when he put — his —
way, Dix - ie Land. Then — hoe it down — and —

F

I was born in ear - ly on one frost - y morn - in', look a -
arm a - round her, he smiled as fierce as a for - ty pound - er, look a -
scratch your grab - ble, to Dix - ie's Land I'm bound to tra - vel, look a -

C Am G7

way, look a - way, look a - way, Dix - ie
way, look a - way, look a - way, Dix - ie
way, look a - way, look a - way, Dix - ie

C F

Land. }
Land. } Then I wish I was in Dix - ie, hoo -
Land. }

D7 G7 C

ray! Hoo - ray! In Dix - ie Land I'll

F C D7 G7

take my stand, to live and die in Dix - ie. A -

C G7 C

way, a - way, a - way down South in

G7 C G7

Dix - ie. A - way, a - way, a -

C 1, 2 3 G7 C G7 C

way down South in Dix - ie. Old There's Dix - ie.

EIN PROSIT DER GEMÜTLICHKEIT

German Drinking Song

With spirit

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems. The first system shows the beginning of the piece with a vocal line and piano accompaniment. The second system contains the first line of lyrics: 'Pro - sit, ein Pro - sit der Ge - müt - lich - keit, ein'. The third system contains the second line of lyrics: 'Pro - sit, ein Pro - sit der Ge - müt - lich - keit.' Chord diagrams are provided above the vocal line for each measure. The piano accompaniment is marked with a mezzo-forte (mf) dynamic.

Chord diagrams shown in the score:

- G:
- Am:
- G:
- D7:
- G:
- C:
- Am:
- G:
- D:
- G:
- G7:
- C:
- Am:
- G#dim:
- Am:
- G:
- D7:
- G:

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DOWN BY THE SALLEY GARDENS

Poem by WILLIAM BUTLER YEATS
 Music from Irish Air "The Maids of Mourne Shore"

Moderately

The musical score is written in 4/4 time with a key signature of two sharps (D major). It consists of three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). Chord diagrams for guitar are provided above the vocal line. The tempo is marked 'Moderately'. The first system includes the tempo marking and the first two lines of lyrics. The second system includes the tempo marking 'mp' (mezzo-piano) and the next two lines of lyrics. The third system includes the tempo marking 'simile' and the final two lines of lyrics. The piano accompaniment features a steady bass line and a more active treble line.

Chord diagrams shown above the vocal line:

- System 1: D, A7, D, A7
- System 2: G, D, G, Asus, A7, D
- System 3: A7, Bm, D, Gmaj7, A5(add2), A7

Lyrics:

Down by the salley field by the
 gar dens my love and I did meet; She
 riv er my love and I did stand, And
 passed the salley gar dens with lit tle snow white
 on my lean ing shoul der she laid her snow white

D Bm G F#m
 feet. She bid me take love eas - y, as the
 hand. She bid me take life eas - y, as the

Bm A7 D
 leaves grow on the tree; But
 grass grows on the weirs; But

A7 G D
 I, be - ing young and fool - ish, with
 I was young and fool - ish, and

G Asus A7 1 2
 her did not a - gree. In a
 now am full of tears.

rit. **pp**

DRILL, YE TARRIERS, DRILL

Words and Music by
THOMAS CASEY

With gusto

Bm A Bm

1. Ev - 'ry morn - ing at
2. Now, our fore - man was
3. Next time pay - day
4. Boss was a fine ___ man

f *mf*

F#7

sev - en o' - clock ___ there's a hun - dred tar - ri - ers a - work - ing at the rock. The
Gene - Mc - Cann; ___ by ___ God, he was ___ a ___ blame ___ mean ___ man. Last
come ___ a - round, ___ Jim ___ Goff a dol - lar ___ short ___ was found. When
down to the ground ___ and he mar - ried a la - dy ___ six ___ feet ___ 'round. She

Bm F#7

boss comes a - long and he says "Keep still! Come down heav - y on the
week a ___ pre - ma - ture ___ blast went off and a mile in the air ___ went ___
asked what ___ for, came ___ this re - ply. "You were docked for the time ___ you were
baked good ___ bread and she baked it well, but she baked it hard ___ as the

The musical score is written in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment. The piano part includes chords for Bm, A, and F#7. The lyrics are presented in four verses, with the first verse being a chorus and the following three being verses. The score includes dynamic markings like 'With gusto', 'f' (forte), and 'mf' (mezzo-forte). The piano accompaniment consists of a melody in the right hand and a bass line in the left hand.

cast - iron drill and (1.) drill, ye tar - ri - ers, drill.
 big Jim Goff. }
 up in the sky." } (2.-4.) Drill, ye tar - ri - ers, drill.
 holes of hell.

Drill, ye tar - ri - ers, drill, Oh, it's work all day for sug - ar in your tay,
 Drill, ye tar - ri - ers, drill, Oh it's work all day for sug - ar in your tay.

down be - hind the rail - way. And drill, ye tar - ri - ers,
 down be - hind the rail - way. And drill, ye tar - ri - ers,

drill, and blast and fire." 1-3 4
 drill, and blast and fire. fire.

EARLY ONE MORNING

Traditional English Folksong

Tenderly

mp

With pedal

1. Ear - ly one morn - ing just as the sun was
mem - ber the vows ____ that you made ____ to your

3., 4. (See additional lyrics)

ris - ing, I heard a young maid sing ____ in the
Mar - y, re - mem - ber the bow'r ____ where you

The musical score is written in D major and 2/4 time. It consists of three systems. The first system shows the piano introduction with chords D, G, A7, and D. The second system includes the first two lines of lyrics. The third system includes the final line of lyrics. The piano accompaniment is marked *mp* and *With pedal*.

Chorus

val - ley be - low; } Oh, don't de -

ceive - me. Oh, nev - er leave - me. How - could you

use - a - poor - maid - en so? { 2. Re - so?
3. Oh,
4. Thus

rit.

Additional Lyrics

3. Oh, gay is the garland and frewsh are the roses
I've culled from the garden to place upon thy brow.

Chorus

4. Thus sang the poor maiden, her sorrows bewailing,
Thus sang the poor maid in the valley below:

Chorus

OceanofPDF.com

EVERY NIGHT WHEN THE SUN GOES DOWN

Southern Appalachian Folksong

Tenderly, with sorrow

The musical score is presented in three systems. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The key signature is D major (two sharps) and the time signature is common time (C).

System 1: The guitar line features chords D, G, D, and G. The piano accompaniment is marked *mp* and includes the instruction *With pedal*. The vocal line begins with the lyrics "Ev - 'ry".

System 2: The guitar line features chords D, G, D, and G. The vocal line continues with the lyrics: "night when the sun goes down, ev - 'ry / weep, true love, don't mourn; true love, don't / Lord my train would come, I wish the / Lord my babe was born, a sit - ting".

System 3: The guitar line features chords F#m, Em, and A7. The vocal line continues with the lyrics: "night when the sun goes down, ev - 'ry / weep, true love, don't mourn; true love, don't / Lord my train would come, I wish the / on his dad - dy's knee, and me, poor".

D/F# Bm7 Bb D/A G
 night when the sun goes down, I hang my
 weep or mourn for me. I'm go - ing a -
 Lord my train would come, and take me
 girl, was dead and gone, with green - grass

D/A A7 1-3 D G
 head and mourn - ful cry. True love, don't
 way to Mar - ble town, I wish the
 back where I come from, I wish the
 grow - ing o - ver

4 Bm D/A G D/A A7
 me, with green - grass grow - ing o - ver

D G D
 me.
dim. e rit. **pp**

EVERY TIME I FEEL THE SPIRIT

African-American Spiritual

Joyfully

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of music. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment with treble and bass staves. The piano part begins with a mezzo-forte (*mf*) dynamic. The lyrics are: "Ev - 'ry time I feel the spir - it mov - in' in my heart, I will pray. Yes, ev - 'ry time I feel the spir - it mov - in' in my heart, I will pray. Up - on the Jor - dan". The guitar chords are: D/A, A#dim, Bm, A7, D, G/D, D, D7, G, D, D/A, A#dim, Bm, A7, D, A7, D7, G, D, G/D, D.

Ev - 'ry time I feel the

spir - it mov - in' in my heart, I will pray. Yes, ev - 'ry

time I feel the spir - it mov - in' in my heart, I will pray. Up - on the Jor - dan

G/D D G/D D G/D D A7

moun - tain my Lord spoke. Out his mouth came fire and
 Riv - er runs right cold, chills the bod - y, not the

D G/D D G/D D

smoke. All a - round me looks so fine, ask my
 soul. Ain't but one train on this track, runs to

D/A A7 1 D D7 2 D D7 D.S. al Coda

Lord if all was mine. Ev - 'ry back. Ev - 'ry
 heav - en and right

CODA D F#7 Bm G D/A A#dim Bm A7 D G/D D Em/D D

spir - it, Lord, mov - in' in my heart, I will pray.

EZEKIEL SAW THE WHEEL

African-American Spiritual

Lively, in 2

The musical score is written in G major and 2/4 time. It consists of three systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Chord diagrams for guitar are provided above the vocal line for each measure.

System 1: Chords: C#dim/E, D7, G, C/G, G. Lyrics: E - ze - kiel saw the wheel

System 2: Chords: D7, G, C/G, G. Lyrics: 'way up in the mid - dle of the air. E - ze - kiel saw the wheel

System 3: Chords: C#dim/E, D7, G, C/G, G, C#dim/E. Lyrics: 'way in the mid - dle of the air. The big wheel run by faith and the

G D7 G C/G G To Coda

lit - tle wheel run by the grace of God. A wheel in a wheel

C#dim/E D7 G Cmaj7 D G

'way in the mid-dle of the air.

1. Some go to church for to sing and shout,
 2. Nev - er can tell what a hyp - o - crite -'ll do,
 3. Don't pray for things that ... you don't need.

mf

C D7 G Cmaj7 D Em

'way in the mid - dle of the air, he - fore six months they're all turned out,
 'way in the mid - dle of the air, he'll lie a - bout me and he'll lie a - bout you,
 'way in the mid - dle of the air, the Lord don't like no sin and greed,

Cmaj7 D7 G D.S. al Coda (last time)

'way in the mid - dle of the air.
 'way in the mid - dle of the air.
 'way in the mid - dle of the air. } E -

f

CODA Cmaj7 D7 G

'way in the mid - dle of the air.

rall.

FLOW GENTLY, SWEET AFTON

Words by ROBERT BURNS
Music by ALEXANDER HUME

Moderately

The musical score is written for piano in 3/4 time, marked 'Moderately' and 'mf'. It consists of three systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. The first system is an instrumental introduction. The second system contains the first two lines of lyrics. The third system contains the final two lines of lyrics. Chord diagrams are provided above the vocal line for each system.

Chord diagrams: G, D7, G, C, G, D, G, A7/E, D7, G, C, G, G/B, C, D7.

Lyrics:
Flow gen - tly, sweet Af - ton, a - mong thy green braes. Flow
crys - tal stream, Af - ton, how love - ly it glides, and
gen - tly, I'll sing thee a song in thy praise. My Mar - y's a -
winds by the cot where my Ma - ry re - sides. How wan - ton thy
sleep by thy mur - mur - ing stream. Flow gen - tly, sweet Af - ton, dis - turb not her
wa - ters her snow - y feet lave, as, gath - 'ring sweet flow - 'rets, she stems thy clear

G D A7 D

dream. Thou - stock dove whose ech - o re - sounds through the glen, ye -
 wave. Flow - gen - tly, sweet Af - ton, a - mong thy green braes. Flow -

A7 D7

wild whis - tling black birds in yon thorn - y den, thou
 gen - tly, sweet riv - er, the theme of my lays. My

G C G

green crest - ed lap - wing, thy scream - ing for - bear, I
 Mar - y's a - sleep by thy mur - mur - ing stream. Flow

D G G/B C D7 1 G 2 G

charge you, dis - turb not the slum - ber - ing fair, Thy
 gen - tly, sweet Af - ton, dis - turb not her dream.

FOLLOW THE DRINKIN' GOURD

African-American Spiritual

Rhythmically

G Bm7 Am7 Bm Am7 Bm Em

When the

mf

C Em C Am7

sun comes back and the first quail calls, fol - low the
 riv - er bank makes a ver - y true road; dead trees will
 riv - er ends in be - tween two hills, fol - low the

Em G G/B Em Bm

drink - in' gourd, for the old man's wait - in' for to car - ry you to free - dom.
 mark the way. The left foot, peg - foot, trav - el - in' on
 drink - in' gourd. There's an - oth - er riv - er on the oth - er side.

Am7 Bm Em

Fol - low the drink - in' gourd. }
 Fol - low the drink - in' gourd. }
 Fol - low the drink - in' gourd. } Fol - low the

A7 Em A7

drink - in' gourd. _ Fol - low the drink - in' gourd, for the

Cmaj7 Bm7 Am7 Em 1, 2 Am7 Bm

old man is a - wait - in' for to car - ry you to free - dom. Fol - low the drink - in'

Em Am Em 3 Am7 Bm7 Em

gourd. { Oh, the Fol - low the drink - in' gourd.
 Where the

mf *rit. e cresc.* *ff*

8b.J

FRÈRE JACQUES

(Are You Sleeping?)

French Folksong

Moderately

Frè - re Jac - ques, Frè - re Jac - ques,
Are - you sleep - ing, are - you sleep - ing.

dor - mez vous, dor - mez vous? Son - nez les ma - ti - nes,
Broth - er John, Broth - er John? Morn - ing bells are ring - ing.

son - nez les ma - ti - nes, Din din don, din din don.
morn - ing bells are ring - ing, Ding ding dong, ding ding dong.

Repeat ad lib.

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GAUDEAMUS IGITUR

Words by C.W. KINDLEBEN, 1781

Traditional Melody

Moderately

1. Gau - de - a - mus i - gi - tur, ju - ve - nes dum su - mus;
 2. U - bi sunt qui an - te nos in mun - do fu - e - re?
 3. Vi - ta no - stra bre - vis est, bre - ve fi - ni - e - tur;
 4.-7. (See additional lyrics)

(1.) post ju - cun - dam ju - ven - tu - tem, post mo - le - stam se - nec - tu - tem
 (2.) Va - di - te ad su - pe - ros, tran - si - te in in - fe - ros,
 (3.) ve - nit mors ve - lo - ci - ter, ra - pit nos a - tro - ci - ter

nos ha - be - bit hu - mus, nos ha - be - bit hu - mus,
 hos si vis vi - de - re, hos si vis vi - de - re,
 ne - mi - ni par - ce - tur, ne - mi - ni par - ce - tur.

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Additional Lyrics

4. Vivat academia,
Vivant professores!
Vivat membrum quodlibet,
Vivat membra quælibet,
Semper sint in flore!

5. Vivant omnes virgines,
Faciles, formosæ!
Vivant et mulieres,
Teneræ, amabiles,
Bonæ laboriosæ!

6. Vivat et republica
Et qui illam regit!
Vivat nostra civitas,
Mæcenatum caritas,
Quæ nos hic protegit!

7. Pereat tristitia,
Pereant osores,
Pereat diabolus,
Quivis antiburschius
Atque irrisores!

FUNICULI, FUNICULA

Words and Music by
LUIGI DENZA

Marcato vivo

Chord diagrams: Fm/A^b, Eb/B^b, B^b7 Eb/B^b, B^b7 Eb/B^b, B^b, Eb

Stanza 1:
Sta - Some
se think - ra, Ni - na mia, io son mon - ta - to
the world is made for fun and frolic.

Stanza 2:
Te lo di - ró? Te lo di - ró?
and so do I! And so do I!

Co - la do - ve di - spet - ti un cor in -
 Some think it well to be all mel - an -

gra - to Più far non può Più far non
 chol - ic, to pine and sigh, to pine and

può Co - là co - cen - te è il
 sigh, But I, I love to

fo - co, ma se fug - gi Ti la - scia star
 spend my time in sing - ing some joy - ous song.

D7
Gm
Bb/F

Ti la - scia star. E non
some joy - ous song: to set

F7
Bb
F7
Bb
F7

ti cor - re ap - pres - so, e non ti strug - gi A ri - guar -
the air with mu - sic brave - ly ring - ing is far from

Bb
F7
Bb

dar. A ri - guar - dar.
wrong. is far from wrong!

Bb7

Le - sti, le - sti, via mon - tiam su - la
Lis - ten, lis - ten, ech - oes sound a - far!

le - sti, le - sti, via mon-tiam su là fu - ni - cu -
 Lis - ten, lis - ten, ech - oes sound a - far fu - ni - cu -

li, fu - ni - cu - la fu - ni - cu - li fu - ni - cu -
 li, fu - ni - cu - la fu - ni - cu - li fu - ni - cu -

là! Via, mon - tiam su là, fu - ni - cu -
 là! Ech - oes sound a - far fu - ni - cu -

1. li fu - ni - cu - là, li fu - ni - cu - là.
 li fu - ni - cu - là, li fu - ni - cu - là.

THE GALWAY PIPER

Irish Folksong

Lightly

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems. The first system shows the piano introduction with a dynamic marking of *mf* and guitar chord diagrams for D, A7, D, and D5. The second system contains the first vocal line with lyrics: "Ev - 'ry per - son in the na - tion / When the wed - ding bells are ring - ing. / When he walks the high - way peal - ing." The third system contains the second vocal line with lyrics: "or of great or hum - ble sta - tion / holds in high - est es - ti - ma - tion. / his the breath that stirs the sing - ing. / then in jigs the folks go swing - ing. / 'round his head the birds come wheel - ing. / Tim has car - ols worth the steal - ing." The piano accompaniment consists of a treble and bass clef with chords and melodic lines.

D

A7

D

D5

mf

Ev - 'ry per - son in the na - tion —
When the wed - ding bells are ring - ing. —
When he walks the high - way peal - ing. —

A7

D

or of great or hum - ble sta - tion — holds in high - est es - ti - ma - tion.
his the breath that stirs the sing - ing. — then in jigs the folks go swing - ing.
'round his head the birds come wheel - ing. — Tim has car - ols worth the steal - ing.

A7 D

Pip - ing — Tim — of — Gal - way. Loud - ly — he can play, or low.
 What — a — splen - did — pip - er! He will — blow from eve to morn,
 Pip - ing — Tim — of — Gal - way. Thrush and — lin - net, finch and lark

C D

He can — move you fast or slow, touch your — hearts or stir your toe,
 count - ing — sleep a thing of scorn. Old is — he, but not out - worn.
 to each — oth - er twit - ter "Hark!" Soon they — sing from light to dark

1, 2 3

A7 D A7 D

Pip - ing — Tim of Gal - way. pip - ings — learnt in Gal - way.
 Know — you — such a pip - er?

N.C. A7 D

GET ALONG, LITTLE DOGIES

Traditional American Cowboy Song

Ambling along

The musical score is written in 6/8 time with a key signature of one sharp (F#). It consists of four systems of music. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The piano part is marked with a mezzo-forte (*mf*) dynamic. The lyrics are: 'As I was out walk - ing one ear - ly in the spring - time when we ma - ma was raised up a - morn - ing for plea - sure, I spied a cow - punch - er a - rid - in' a - long. His round up the do - gies. We tag 'em and brand 'em and bob off their tails, way down in Tex - as, where the jim - son weed and the 'sand - ers grow, hat was thrown back, his spurs was a - jing - ling, and as he rode towards me he was Round up the hors - es, load up the chuck - wag - on, and then throw the do - gies out - We'll fill you up on prick - ly pear and - choy - a, un - til you are read - y for - sing - ing this song: } Whoop - ee tie yie yoe, get a - long, ya lit - tle do - gies. It's on the long trail, } I - da - ho. }

Chords: D, G, A7, D, G/B, A, D, G, A7, D, G/B, A, D, G, A7, D, G/D, D

A G D G/B

your mis - for - tune and none of my own. Whoop - ie tie yie yoe, get a -

A D G/B A7

long, ya lit - tle do - gies. You know that Wy - o - ming will be your new

1, 2 3

D G D A7 D G

home. It's home.
Your

D A G D

rit.

GO DOWN, MOSES

African-American Spiritual

Slowly, with fervor

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of three systems of music. The first system begins with a vocal line and piano accompaniment. The piano part starts with a mezzo-forte (*mf*) dynamic and includes a section marked *f* (forte). The second system continues the vocal line and piano accompaniment. The third system concludes the piece with a vocal line and piano accompaniment, including a mezzo-forte (*mf*) dynamic marking. Chord diagrams are provided above the vocal line for each measure.

System 1:
Vocal: Go down, Mo - ses,
Piano: *mf*, *f*

System 2:
Vocal: way down in E - gypt's land. — Tell — old Phar - aoh to
Piano: *f*

System 3:
Vocal: let my peo - ple go! { When Is - rael was in E - gypt's land,
Thus saith the Lord, bold Mo - ses said:
No more shall they in bond - age toil.
Piano: *mf*

D7
Gm
D7

let my peo - ple go! Op - pressed so hard they
 Let my peo - ple go! If not, I'll smite your
 Let my peo - ple go! Let them come out with

Gm
D7
1, 2
3

Gm
D7
Gm
Gm

could not stand, let my peo - ple go!
 first - born dead. Let my peo - ple go!
 E - gypt's spoil. Let my peo - ple go!

Cm
D
Gm
Cm
Gm

Go down, Mo - ses, way down in E - gypt's land.

E♭
Gm
D
D5
D7
Gm

Tell — old Phar - aoh to let my peo - ple go!

rall. *ff*

GOODBYE, OLD PAINT

Western American Cowboy Song

Moderately

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of three systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. The piano part features a steady bass line and chords that support the melody. Chord diagrams are provided above the vocal line for each measure. The lyrics are: "Good - bye, old Paint, I'm a - leav - in' Chey - enne. Good - bye, old Paint, and I'm sor - ry to go. Good - bye, old Paint, I'm a - leav - in' Chey - enne. I'm a - gon - na miss you, I know. But I'm leav - in' Chey - enne, I'm off to Mon - tan - a. Good - broke in Chey - enne, there's work in Mon - tan - a. Good - bye, old Paint, I'm a - leav - in' Chey - enne. Good - bye, old Paint, I'm a - leav - in' Chey - enne." The score concludes with a double bar line and a repeat sign.

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GREAT DAY

African-American Spiritual

With enthusiasm

The musical score is written in G major (one sharp) and 4/4 time. It begins with a piano introduction marked *mf*. The first system of piano accompaniment features chords D, A/C#, Bm7, D/A, Gmaj7, and D/F# above the treble clef. The vocal line starts with the lyrics "Oh, great day!". The second system of piano accompaniment features chords Em7, G6/A, D, A/C#, Bm7, and D/A above the treble clef. The vocal line continues with "Great day, the right-ous march-in'. Great day!". The third system of piano accompaniment features chords G, D/F#, Em7, A, A7, D, A/C#, Bm7, and D/A above the treble clef. The vocal line continues with "God's gon-na build up Zi-on's wall. Oh, Zi-on's wall. Char- When". The fourth system of piano accompaniment features chords Gmaj7, D/F#, and a first ending with Em7, G6/A, and D, followed by a second ending with Em7, G6/A, and D, and finally N.C. (No Chords). The vocal line concludes with "God's gon-na build up Zi-on's wall. Oh, Zi-on's wall. Char- When".

D A/C# Bm7 D/A G G6/A D N.C.

- lot moved on the moun-tain top; (God's gon-na build up Zi-on's wall.) My -
 I was a mourn-er just like you, (God's gon-na build up Zi-on's wall.) I

D D/F# Bm7 D/A G G6/A D N.C.

Lord spoke and the char-i-ot stopped, (God's gon-na build up Zi-on's wall.) This
 prayed and prayed till I came through. (God's gon-na build up Zi-on's wall.) We

D A/C# Bm7 D/A G G6/A D N.C.

is the year of Ju-bi-lee; (God's gon-na build up Zi-on's wall.) My
 want no cow-ards in our band; (God's gon-na build up Zi-on's wall.) We

To Coda ⊕ D.S. al Coda (with repeats)

D D/F# Bm7 D/A G G6/A D

Lord has set His peo-ple free. (God's gon-na build up Zi-on's wall.) Oh,
 call for val-iant-heart-ed men. (God's gon-na build up Zi-on's wall.)

CODA

G G6/A D A/C# Bm7 D/A

Zi - on's wall.) Oh, great day!

G D/F# Em7 A A7 D A/C# Bm7 D/A

Great day, the right - eous march - in'. Great day!

Gmaj7 D/A 1 Em7 G6/A D 2 Em7 G6/A D

God's gon - na build up Zi - on's wall. Oh, Zi - on's wall.

Gmaj7 D/F# Em7 G6/A D Gmaj7 D/F# Em7 G6/A D

God's gon-na build up Zi - on's wall. God's gon-na build up Zi - on's wall.

8b.J

THE GOSPEL TRAIN

African-American Spiritual

Moderately, in 2

The musical score is written in G major and 2/4 time. It begins with a piano introduction marked *mf*. The first system shows the piano accompaniment with chords D, B7, A/E, and E7. The second system introduces the vocal melody with the lyrics: "The gos - pel train is a - com - in', I hear the bell and whis - tle, she's fare is cheap and all can go; the near - ing now the sta - tion. Oh,". The third system continues the vocal melody with lyrics: "hear it just at hand. I hear the car wheels com - in' 'round the curve. She's play - in' all her rich and poor are there. No sec - ond class a sin - ner, don't be vain, but come and get your". The fourth system concludes the piece with lyrics: "mov - ing and rum - b'ling through the land, steam and pow'r and strain - in' ev - 'ry nerve. Oh, get on board, lit - le board this train, no dif - f'rence in the fare. tick - et and be read - y for the train." Chords D, A/E, E7, A, and D are indicated above the piano accompaniment.

chil - dren, get on board, lit - tle chil - dren, get on board, lit - tle

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line contains the lyrics "chil - dren, get on board, lit - tle chil - dren, get on board, lit - tle". Chord diagrams for A and D are shown above the vocal line.

chil - dren, there's room for man - y - a more. Oh, get on board, lit - tle

The second system continues the musical piece. The vocal line includes the lyrics "chil - dren, there's room for man - y - a more. Oh, get on board, lit - tle". Chord diagrams for B7, A/E, E7, A, and D are positioned above the vocal line.

chil - dren, get on board, lit - tle chil - dren, get on board, lit - tle

The third system repeats the first line of the song. The vocal line contains the lyrics "chil - dren, get on board, lit - tle chil - dren, get on board, lit - tle". Chord diagrams for A and D are shown above the vocal line.

chil - dren, there's room for man - y - a more. { The more. / She's

The fourth system concludes the piece. The vocal line has the lyrics "chil - dren, there's room for man - y - a more. { The more. / She's". Chord diagrams for B7, A/E, E7, and A are shown above the vocal line. A first ending bracket is present, with a double bar line and repeat sign at the end of the system.

HATIKVAH

(With Hope)

Words by N.H. IMBER
Traditional Hebrew Melody

Stately

mf

With pedal

rit.

a tempo

Dm Gm Dm Gm Dm

Kol — od ba — lei — vav pe — ni — ma, ne — fesh Ye — hu — di

Gm A7 Dm Gm Dm

ho — mi — ya. Uf' — fa — a — tei — miz — rach ka — di — ma,

Edim Dm Gm(add6) A7 Dm

a — yin le — tsi — yon tso — fi — ya, Od lo av — da

C7 F Bb C7 Am

tik - va - tei - nu, ha - tik - va bat sh'not al - pa - yim.

Dm Gm C7 F Gm A7 Dm

li - yot am chof - shi be - ar - tsei - nu, e - rets Tsi - yon Y' -

Gm A7 Dm Gm Dm C7 F

ru - sha - la - yim. Li - yot am chof - shi be - ar - tsei - nu,

Gm Dm Gm A7 Dm

e - rets Tsi - yon Y' - ru - sha - la - yim.

rit.

HE'S GONE AWAY

American Folksong

Moderately slow

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided above the vocal line for each measure. The piano part is marked *mp* (mezzo-piano).

System 1: Chords: E, C#m7, B7, E, C#m7, A/C#. Lyrics: He's gone a - way — for to

System 2: Chords: E, Amaj7, C#m, G#m, E. Lyrics: stay a lit - tle while, but he's com - in' back, if he

System 3: Chords: C#m, Am, Esus, E, C#m7, Amaj7. Lyrics: goes ten thou - sand miles. (Oh, who will tie my / Oh, pap - py will tie my

E C#m7 Bm7 E

shoes, and who will glove my hand, and
shoes, and mam - my will glove my hand, and

G# A C#m7 Am E

who will kiss my ru - by lips when he is gone? Oh, he's
you will kiss my ru - by lips when you come back. Look a -

A C#m B7 E

gone, Look a - way o - ver Yan - dro,
way, look a - way o - ver ver

C#m B7 E

He's Yan - dro.

dim. e rit.

HIGH BARBAREE

American Sea Chantey
sometimes attributed to CHARLES DIBDIN

Rollicking

mf

1. There were two loft - y ships from old Eng - land
 (2.) loft there, a - loft! our jol - ly boat - swain
 (3.) naught up - on the stern, there's naught up - on the
 (4.) hail her! O hail her!" our gal - lant cap - tain
 (5.) I am not a man - o' - war or a pri - va - teer," said
 6., 7. (See additional lyrics)

came,
 cries,
 lee,"
 cried,
 he,

Blow high! Blow low! An' so sailed

E5 Am G F
 we. { One was the Prince o' Luth - er an' the oth - er Prince o'
 "Look a - head, look a - stern, look a - weath - er and a -
 "But there's a loft - y ship wind - ward, and she's sail - ing fast and
 "Are you a man - o' - war or a pri - va - teer?" said
 "But I'm a salt - sea pi - rate a - look - ing for my

E5 Am G5
 Wales, } All a - cruiz - in' down the coasts of the High Bar - ba -
 lee, }
 free." }
 he, }
 fee." }

1-6 Am 7 Am Repeat and Fade
 ree! { 2. "A -
 3. "There's
 4. "O ree! the High Bar - ba - ree! the
 5. "O
 6. Oh,

Additional Lyrics

6. Oh, 'twas broadside to broadside a long time we lay,
 Blow high! Blow low! An' so sailed we.
 Until the Prince of Luther show the pirate's masts away.
 All a-cruisin' down the coasts of the High Barbaree!

7. "O quarter! O quarter!" those pirates then did cry,
 Blow high! Blow low! An' so sailed we.

But the quarter that we gave them—we sunk them in the sea.
All a-cruisin' down the coasts of the High Barbaree!

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HOW CAN I KEEP FROM SINGING

Words and Music by
REV. ROBERT LOWREY

Moderately

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The tempo is marked 'Moderately'. The score is divided into three systems, each with a vocal line and a piano accompaniment. Chord diagrams for guitar are provided above the vocal line for each system.

System 1: The vocal line begins with a whole rest, followed by the lyrics: "My life flows on in though the tem - pest ty - rants trem - ble,". The piano accompaniment starts with a *mf* dynamic. Chord diagrams for E major are shown above the vocal line.

System 2: The vocal line continues with: "end - less song a - bove earth's lam - en - ta - tion, I round me rears, I know the truth, it liv - eth. What sick with fear and hear their death knells ring - ing, when". Chord diagrams for A major, E major, and B7 are shown above the vocal line.

System 3: The vocal line concludes with: "hear the real though far - off hymn that hails a new cre - though the dark - ness round me close, songs in the nights it friends re - jice both far and near, how can I keep from". Chord diagrams for E major, A major, E/B, and B7 are shown above the vocal line.

E G#m C#m

a - tion. No storm can shake my in - most calm while
 giv - eth. No storm can shake my in - most calm while
 sing - ing? In pris - on cell and dun - geon vile our

Amaj7 A/B B7 E Emaj7 E7

to that rock I'm cling - ing. It sounds an ech - o
 to that rock I'm cling - ing. Since love is lord of
 thoughts to them are wing - ing. When friends by shame are

A F#m7 E/B B7 1, 2 E A/B

in my soul, } How can I keep from sing - ing? { What
 Heav'n and earth, } un - de - filed, } When

3 E E/B B7 E

sing - ing? How can I keep from sing - ing? —

THE HURON CAROL

Words by JESSE EDGAR MIDDLETON
16th Century French Melody

Moderately, with a steady beat

The musical score is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major/C minor) and the time signature is common time (C). The tempo/mood is 'Moderately, with a steady beat'. Chord diagrams are provided above the vocal line for each measure. The lyrics are written below the vocal line.

1. 'Twas in the moon of win - ter - time, when
in a lodge of bro - ken bark the
3., 4. (See additional lyrics)

all the birds had fled, that might - y Git - chi Man - i - tou sent
ten - der Babe was found. A rag - ged robe of rab - bit skin en -

an - gel choirs in - stead, Be - fore the light the stars grew dim, and
wrapped His beau - ty 'round. And as the hunt - er braves drew nigh, the

Ebmaj7 F7/E Cm7 Dm7 Gm Cm
 won - d'ring hunt - ers heard the hymn: _____ } "Je - sus, your
 an - gel song rang loud and high: _____ }

Dm7 Gm Dm7 Gm Cm Gm/D Dm7
 king, is born. Je - sus is born, In ex - cel - sis glo - ri -

1-3 4
 Gm Cm Gm Gm Cm Gm
 a!" { 2. With - a!
 3. The
 4. O

rit.

Additional Lyrics

3. The earliest moon of wintertime is not so round and fair
 As was the ring of glory or the helpless Infant there.
 The chiefs from far before Him knelt
 With gifts of fur and beaver pelt.
 Jesus, your king, is born.
 Jesus is born,
 In excelsis gloria!

4. O children of the forest free, O sons of Manitou,
The Holy Child of earth and heav'n is born today for you.
Come kneel before the radiant Boy
Who brings you beauty, peace, and joy.
Jesus, your king, is born.
Jesus is born,
In excelsis gloria!

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I GOT A ROBE

African-American Spiritual

Rhythmic, not too fast

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of three systems. The first system begins with a guitar chord diagram for F major. The vocal line starts with a whole rest, followed by the lyrics: "I got a robe, I got a shoes, I got a harp,". The piano accompaniment starts with a mezzo-forte (mf) dynamic and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The second system features a guitar chord diagram for Bb/C. The vocal line continues with: "you got a robe, you got a shoes, you got a harp, all of God's chil-dren got a chil-dren got a chil-dren got a". The piano accompaniment continues with the same rhythmic pattern. The third system features guitar chord diagrams for F and F+. The vocal line concludes with: "robe, shoes, harp. When I get to heav-en gon-na When I get to heav-en gon-na When I get to heav-en gon-na". The piano accompaniment continues with the same rhythmic pattern.

I got a robe,
I got a shoes,
I got a harp,

you got a robe,
you got a shoes,
you got a harp,
all of God's chil-dren got a
chil-dren got a
chil-dren got a

robe,
shoes,
harp.

When I get to heav-en gon-na
When I get to heav-en gon-na
When I get to heav-en gon-na

Gm Gm/F F Bb/F

put on my robe, — gon - na shout all o - ver God's
 put on my shoes, — gon - na walk all o - ver God's
 play on my harp, — gon - na play all o - ver God's

F C7 F6

heav - en, — } heav - en, — } heav - en, — }

A7 Dm G G7 F/C F

(Ev - 'ry - bod - y talk - in' 'bout heav - en ain't go - in' there!) Heav - en, —

C7 F/A Dm Gm7 C7 F

heav - en, — gon - na shout all o - ver God's heav - en, —

I KNOW WHERE I'M GOIN'

English Folksong

Gently

Chords: F, Bb/D, F, C7, F, F/E, Dm7, Dm7/C, F, Dm, Bb/D, C7, F, F/E, Dm7, Bb, C7, C7, F.

Vocal Lyrics:
I know where I'm go - ing, and
I'll wear stock-ings of silk, and
Feath - er beds are soft, and
Some say he's poor, but
I know who's go - ing with me, I know who I love, but the
shoes of bright green - leath - er, combs to buck - le my hair, and a
paint - ed rooms are bon - nie, but I would trade them all for my
I say he's bon - nie, fair - est of them all is my

Lyrics:
Lord knows who I'll mar - ry,
ring for ev - 'ry fin - ger,
hand - some, win - some John - ny,
hand - some, win - some John - ny.

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JOHN HENRY

West Virginia Folksong

Moderate Folk-Blues

N.C.

The piano introduction is in 2/4 time, marked 'Moderate Folk-Blues' and 'N.C.' (No Chords). It begins with a *mf* dynamic. The right hand plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a similar pattern: G3, A3, B3, C4, B3, A3, G3. The piece concludes with a D major chord in the right hand.

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics: "1. Well, _____ ev - 'ry Mon - day _____". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chords are marked as Bm and D. The piano part includes a double bar line after the first measure.

The second system continues the vocal and piano accompaniment. The vocal line has the lyrics: "morn - ing, _____ when the blue - birds be -". The piano accompaniment features a long, sustained chord in the right hand that spans across the first two measures of this system.

The third system concludes the vocal and piano accompaniment. The vocal line has the lyrics: "gin to sing, _____ you can". The piano accompaniment includes chords marked as C, G, and A. Similar to the previous system, there is a long, sustained chord in the right hand.

see John Hen - ry — out on the

line. You can hear John Hen - ry's ham - mer

ring. Lord, Lord, — you can hear John

Hen - ry's ham - mer ring. You can hear John Hen - ry's ham - mer

ring. Lord, Lord, you can hear John Hen - ry's ham - mer

ring. man.

Additional Lyrics

2. When John Henry was a little boy,
A-sitting on his papa's knee,
He picked up a hammer and a little
piece of steel,
Said, "Hammer's gonna be the death
of me"...

3. Well, the captain said to John Henry,
"Gonna bring me a steam drill 'round,
Gonna bring me a steam drill out on the job.
Gonna whup that steel on down"...

4. John Henry said to his captain,
"A man ain't nothin' but a man,
And before I let that steam drill beat
me down,
I'll die with a hammer in my hand"...

5. John Henry said to his shaker,
“Shaker, why don’t you pray?
’Cause if I miss this little piece of steel,
Tomorrow be your buryin’ day” ...

6. John Henry was driving on the mountain
And his hammer was flashing fire.
And the last words I heard that poor boy say,
“Gimme a cool drink of water ’fore I die” ...

7. John Henry, he drove fifteen feet,
The steam drill only made nine.
But he hammered so hard that he broke
his poor heart,
And he laid down his hammer and he died...

8. They took John Henry to the graveyard
And they buried him in the sand.
And every locomotive comes a-roaring by says,
“There lies a steel-driving man” ...

I NEVER WILL MARRY

Traditional Folksong

Moderately

1. I nev - er will mar -
 2. day as I ram -
 3. heard a poor maid -
 4., 5. (See additional lyrics)

ry. _____ I\'ll be no man\'s wife. _____
 bled _____ down by the sea - shore. _____
 en _____ make a pit - i - ful cry. _____

I in - tend to stay sin -
the wind it did whis -
She sound - ed so lone -

gle - for the rest of my
the and the wa - ters did
some at the wa - ters near -

life. One
roar. I
by. "My

Additional Lyrics

4. "My love's gone and left me, he's the one I adore.
I never will see him, no never, no more."

5. "The shells in the ocean will be my deathbed,
And the fish in the water swim over my head."

6. She plunged her fair body in the water so deep.
And she closed her pretty blue eyes in the water to sleep.

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I'S THE B'Y

Newfoundland Folksong

Moderate Swing (♩ = ♪♪)

The first system of piano accompaniment is in 4/4 time with a key signature of one flat (Bb). It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, with a triplet of eighth notes in the second measure. Chord symbols F, Bb, F, C, F, and Bb are placed above the staff. A dynamic marking of *mf* is present in the first measure.

The second system includes a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. It contains the lyrics: "I's the b'y that builds the boat, I's the b'y that sails her." The piano accompaniment continues with the same melody and bass line as the first system. Chord symbols C, F, Bb, C, F, Bb, and C are placed above the vocal staff.

The third system includes a vocal line and piano accompaniment. The vocal line has the lyrics: "I's the boy that catch-es the fish and takes them home to Li - zer. Hip your part - ner, Sal - ly Tib-bo,". The piano accompaniment continues with the same melody and bass line. Chord symbols F, Bb, C, F, Bb, and C are placed above the vocal staff.

F B♭ C F B♭ C F

Hip your part - ner, Sal - ly Brown, Fo - go, Twil - lin - gate, Mor - ton's Har - bour, all a - round the cir - cle.

B♭ F C F B♭

1, 2 C F B♭ C F B♭ C

Well, I took Liz - er to a dance and faith,³ but she could trav - el! And
 Now Su - san White, she's out of sight, her pet - ti - coat wants a bor - der. And

F B♭ C F C F

ev - 'ry step³ that she did take was up to her knees in grav - el.
 old Sir Ol - i - ver in the dark he kissed her in the cor - ner.

I'VE GOT PEACE LIKE A RIVER

Traditional

Moderately

Chord Diagrams:

- C7: $\begin{array}{|c|c|c|c|c|c|} \hline \times & & & & & \times \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- F: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Dm: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- G7: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \times \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Bb/F: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- A7: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Bb6: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Bdim: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- F/C: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$

Lyrics:

I've got peace love joy like like an a
 riv - er, I've got peace love joy like a riv - er in my
 o - cean, I've got love joy like an o - cean in my
 foun - tain, I've got joy like a foun - tain in my

Gm/C C7 F

soul. _____
 soul. _____
 soul. _____

I've got peace like a
 I've got love like an
 I've got joy like a

F7 Bb C7/G C7

riv - er, I've got peace like a riv - er, I've got
 o - cean, I've got love like an o - cean, I've got
 foun - tain, I've got joy like a foun - tain, I've got

F Dm G7 C7 1, 2 F Bb/F

peace like a riv - er in my soul. _____
 love like an o - cean in my soul. _____
 joy like a foun - tain in my

F C7 3 F Bb/F F

_____ I've got soul. _____
 _____ I've got

JENNY JENKINS

18th Century American Folksong

Lively

Musical notation for the first system, featuring a treble and bass clef with a 2/4 time signature. The key signature has one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. The dynamic marking is *mf*. Chord symbols F, C7, F, Bb, and F are placed above the staff.

Musical notation for the second system, including a vocal line with lyrics and a piano accompaniment. The piano part continues from the first system. Chord symbols C7 and F are placed above the staff.

1. Will you wear white, oh my dear, oh my dear? Oh, will you wear
 2. Will you wear green, oh my dear, oh my dear? Oh, will you wear
 3. Will you wear blue, oh my dear, oh my dear? Oh, will you wear
 4.-6. (See additional lyrics)

Musical notation for the third system, including a vocal line with lyrics and a piano accompaniment. Chord symbols C7 and F are placed above the staff.

white, Jen - ny Jen - kins? _____ No, I won't wear white, for the
 green, Jen - ny Jen - kins? _____ No, I won't wear green, it's the
 blue, Jen - ny Jen - kins? _____ No, I won't wear blue, for the

Chorus

col - or's too bright, } I'll buy me a fol - dy, rol - dy, til - dy, tol - dy,
 col - or of a bean. }
 col - or's too true. }

seek a dou - ble, use a co - zy roll to find me, _____

Roll, _____ Jen - ny Jen - kins, roll, _____

Additional Lyrics

4. Will you wear yellow, oh my dear, oh my dear?
 Oh, will you wear yellow, Jenny Jenkins?
 No, I won't wear yellow, for I'd never get a fellow.
Chorus

5. Will you wear brown, oh my dear, oh my dear?
 Oh, will you wear brown, Jenny Jenkins?
 No, I won't wear brown, for I'd never get around.
Chorus

6. Will you wear beige, oh my dear, oh my dear?
Oh, will you wear beige, Jenny Jenkins?
No, I won't wear beige, for it shows my age.
Chorus

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JESSE JAMES

Missouri Folksong

Deliberately

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The tempo is marked 'Deliberately'.

System 1: Chords: G/D, A7, D7, G, C/G, G, C/D, D7, G. Lyrics: Jes - se James was a lad who — James was a friend, and he James took a name, "Jim - my

System 2: Chords: C, G, G, Bm, Em7, D7sus, D7, C/D, D7. Lyrics: killed man - y a man. Once he robbed the Glen - dale — train. He would helped ev - 'ry - one out with a loot he stole from the bank. When a How - ard," and flew to a town where he was - n't known. But his

System 3: Chords: G, C, G, A7, D7. Lyrics: steal from the rich, he would give to the poor, had a hand and a heart and a rob - b'ry oc - curred, no one had — a doubt, it was he and his dear broth - er friend Rob - ert Ford, nei - ther faith - ful nor true, turned a - gainst him and caught him a -

G C/G G G7 C Cm G
 brain. Poor Jes - se had a wife to — mourn for his life; three
 Frank, Then one day Rob - ert Ford, for the sake of re - ward, his
 lone. Poor Jes - se, he was mourned, and his kill - er was scorned, how can

Em7 A7 D7 C/D D7 G
 chil - dren, they were brave, But the }
 word to the gov - 'nor gave, Oh, the } dirt - y lit - tle cow - ard — who
 friend - ship so be - have? Oh, the }

C G A7 D7 1, 2 G C/G G C/D D7
 shot Jim - my How - ard — has laid poor Jes - se in his grave. { Jes - se
 Jes - se

3 C Cm G/D A7 D7 G
 grave, has laid poor Jes - se in his grave.

rit.

JOHNNY HAS GONE FOR A SOLDIER

American Revolutionary War Song
Based on a 17th Century Irish Tune

Mournfully

Am Em Asus Am Em Am

1. There I sat on But-ter-milk Hill.
2. Me, oh my, I loved-a him so;
(3.) sell my rod, I'll sell my reel. Like-
(4.) dye my dress, I'll dye it red. and

C G/B Am Fmaj7 Em/G

Who could blame me, cry my fill? And ev-'ry tear would
broke my heart to see him go; and on-ly time will
wise, I'll sell my spin-ning wheel, and buy my love a
through the streets I'll beg for bread. The lad I love from

Am Dm7 Am/E Em 1-3 4
Asus Am Asus Am

turn a mill.)
heal my woe.
sword of steel.) John-ny has gone for a sol-dier! (3., 4) I'll sol-dier!
me has fled.)

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LA MARSEILLAISE

Words and Music by
CLAUDE ROUGET DE LISLE

Heroically

f

G/D D G/D

D G D G C Am D7

1. Al-lons, en - fants de la Pa - tri - e, Le jour de gloire est ar - ri -
2., 3. (See additional lyrics)

G G/D D

vé; Con - tre nous de la ty - ra - ni - e, L'é - ten -

D7 G N.C.

dard san - glant est la - vé, L'é - ten - dard — san - glant est le -

vé. En - ten - dez - vous, dans les cam - pa - gnes, Mu -

D7 G G7/B

gir ces fé - ro - ces sol - dats? Ils vien - nent jus - que dans nos

C A7/E D Gm

bras, É - gor - ger nos fils, nos com - pa - gnes, Aux

D/F# A7/E Eb7 Dsus D

ar - mes, ci - toy - ens! For - mez vos ba - tail -

G D G

D G D7 G G/F C/E G/B C

lons! Mar - chons, mar - chons! Qu'un sang im -

D7 G/D D7 1, 2 G 3 G

pur a - breu - ve nos sil - lons! A-mour Sa - lons!

Additional Lyrics

2. Amour Sacré de la Patrie,
 Conduis, soutiens, nos bras vengeurs.
 Liberté, liberté chérie
 Combats avec tes défenseurs!
 Combats avec tes défenseurs!
 Sous nos drapeaux, que la victoire
 Accours à tes mâles accents!
 Que tes ennemis expirants
 Voient ton triomphe et notre gloire.
 Aux armes, etc.

3. Nous enterons dans la carrière
 Quand nos aînés n'y seront plus.
 Nous y trouverons leur poussière
 Et la trace de leurs vertus,
 Et la trace de leurs vertus,
 Bien moins jaloux de leur survivre

Que de partager leur cercueil
Nous aurons le sublime orgueil
De les venger ou de les suivre.
Aux armes, etc.

English Translation

- 1. Arise you children of our Motherland,
Oh now is here our glorious day!
Over us the bloodstained banner
Of tyranny holds sway!
Of tyranny holds sway!
Oh, do you hear there in our fields
The roar of those fierce fighting men
Who came right here into our midst
To slaughter sons, wives and kin?
To arms, oh citizens!
Form up in serried ranks!
March on, march on!
And drench our fields
With their tainted blood!*
- 2. Supreme devotion to our Motherland,
Guides and sustains avenging hands.
Liberty, oh dearest Liberty,
Come fight with your shielding bands!
Come fight with your shielding bands!
Beneath our banner come, oh Victory,
Run at your soul-stirring cry.
Oh come, come see your foes now die,
Witness your pride and our glory.
To arms, etc.*

3. *Into the fight we too shall enter,
When our fathers are dead and gone,
We shall find their bones laid down to rest
With the fame of their glories won,
With the fame of their glories won!
Oh, to survive them care we not,
Glad are we to share their grave,
Great honor is to be our lot
To follow or to venge our brave.
To arms, etc.*

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THE JOLLY MILLER

English Folksong

Lively, with spirit

The musical score is written in 6/8 time and G minor. It consists of three systems of music. The first system is an instrumental introduction with a piano accompaniment. The second system includes the first line of lyrics. The third system includes the second line of lyrics. Chord diagrams are provided for Gm, Cm, D7, and F/A. The piano part is marked *mf*.

System 1: Instrumental Introduction

Chords: Gm, Cm, Gm, D7, Gm

System 2: First Line of Lyrics

There was a jol - ly mill - er once lived
love my mill, she is to me both
like the mill - er, bold and free, let

System 3: Second Line of Lyrics

on the Riv - er Dee. He danced and sang from
par - ent, child, and wife. I would not change my
us re - jice and sing. The days of youth were

Gm F/A Gm Adim/C D Gm

morn till night, no lark more blithe than he. And
sta tion for glee an oth er one in life. Then
made for glee and time is on the wing. This

Bb F D/F# Gm Cm/Eb Gm/D

this the bur den of his song for ev er used to
push, push, push the bowl, my boys, and pass it 'round to
song shall pass from me to thee a round this jo - vial

Cm7 D Eb Bb Gm D Adim/Eb

be: I care for no bod - y, no, not I, if
me. The long er we sit here and drink, the
ring: Let heart and voice and all a - gree the to

Gm D7 1, 2 3 Gm Gm

no bod - y cares for me. I
mer ri er we shall be. Thus
sing "Long live the King."

KRAKOWIAK

(Darling Maiden, Hark, I Ask Thee)

Polish Folksong

Sprightly

The musical score is written in 2/4 time with a key signature of two flats (B-flat major or D-flat minor). It consists of four systems, each with a piano accompaniment (treble and bass clefs) and a vocal line (treble clef). The piano part includes dynamic markings like *mf* and various chords such as E-flat major, B-flat dominant 7th, and A-flat major. The vocal line includes the following lyrics:

Dar - ling maid - en, hark, I ask thee, I would like to
Light - ly laughs the pret - ty wom - an. From her red lips
make a bar - gain. I'll sing you some love - songs if
comes no an - swer. With my pas - sion - lad - en sing - ing,
you will kiss - me - sweet - ly and gen - tly. Nev - er was there
I will cap - ture the heart of this wom - an. I will sing till

such a fine trade, songs of pas - sion for man - y kiss - es,
 her eyes dark - en, filled with love and sweet af - fec - tion.

May I claim my songs a - gain and sing them for more kiss - es
 So that we may share these pleas - ures, please, I ask thee,

from my sweet maid? -
 maid - en, hark - en,

rit.

LA VERA SORRENTINA

(The Fair Maid of Sorrento)

Neapolitan Folksong

Moderately

The musical score is written in 6/8 time and consists of four systems. The first system shows the piano introduction with a forte (*f*) dynamic. The second system begins the vocal entry with a mezzo-forte (*mf*) dynamic and includes the first two lines of lyrics. The third and fourth systems continue the vocal melody and piano accompaniment. Chord diagrams for C, F, and G7 are provided above the vocal line. The piano part features a steady accompaniment with eighth and sixteenth notes.

f

mf

1. La ve - det - te a Pie - di -
2., 3. (See additional lyrics)

grot - ta, Tu - t'af - fe - sta e - ra - pa - ra - ta, Pe - guar -

dar - la trop - pa n'frot - ta, Da la mam - ma ac - com - pa -

C F G7

C Am E7

gna - ta; 'Na - giac - chet - ta ag - gal - lo - na - ta, 'Na pet -

Am F7 E Am

ti - glia ri - ca - ma - ta, 'Na gon - nel - la, crem - me

E7 Am F7 E7

si - na, E du - je oc - chie da nean - tà, E la -

rit. *a tempo*

C F D

bel - la Sor - ren - ti - na la sen -

tèt - ta no - mi - nà. Da chel - gà!

Additional Lyrics

2. Da chell' ora nn'aggio pace,
 Stongo sempe a sospirare;
 Chiù la rezza non me piace,
 Chiù no ntenno lo ppescare.
 Co la misera barchetta
 A Sorriento 'nfretta, 'nfretta
 Ogne sera, ogne mattina
 Vace lagreme a jettà.
 Ma la sgrata Sorrentina
 Non ha maje de me pietà.

3. Se non cura chesti pene
 Quanto cana, tanto bella,
 Voto strada, e do lo bbene
 A quacc' altra nennella,
 Ma che vedo? che sventura,
 Lampa, e l'aria se fa scura.
 Aggio spersa la banchina
 La barchetta è p'affonnà!
 Pe tte sprata Sorrentina
 Io mi vado ad affogà!

LANDLORD, FILL THE FLOWING BOWL

Traditional

Lively

The musical score is written in G major and 2/4 time. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line and chords in the right hand. Chord diagrams for guitar are provided above the vocal line for each measure. The lyrics are: 'Land - lord, fill the flow - ing bowl un - til it doth run o - ver. Land - lord, fill the flow - ing bowl un - til it doth run o - ver. For to - night, we'll ver - y mer - ry be, for to - night, we'll ver - y mer - ry be, For to - night, we'll ver - y mer - ry be, to - mor - row we'll be so - ber.'

Chord diagrams shown: G, D7, G, D7, G, G7, C, D7, G, Em, Am, D7, C, D7, G.

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THE LARK IN THE CLEAR AIR

Words and Music by
SIR SAMUEL FERGUSON

Moderately

mf

C D G C D

G C G D

Dear — thoughts are — in my mind, and — my
tell her — all my love, and — my

G Am D G C

soul, — soars en - chant - ed, as I hear the — sweet lark
soul's — ad - o - ra - tion, and I think she — will bear

G D G C D7 G

sing in the clear air of the day. For a
me, and will not say me nay. It is

Em Bm C G Em

ten - der, beam - ing smile to my hope has been
this that gives my soul all its joy - ous e -

Am D G C Am G D

grant - ed, and to - mor - row she shall hear all my
la - tion, as I hear the sweet lark sing in the

G C D 1 G 2 G

fond heart would say, I shall
clear air of the day.

LET US BREAK BREAD TOGETHER

African-American Spiritual

Moderately slow

The musical score is written in a key signature of one flat (Bb) and a common time signature (C). It consists of four systems of music. The first system shows the piano introduction with a dynamic marking of *mf* and chords Fmaj7, Dm7, Gm7, and C7. The second system includes the first vocal line with lyrics: "Let us break bread wine to -" and piano accompaniment with chords F, Bb/F, F, C7sus, F, and Dm. The third system includes the second vocal line with lyrics: "geth - er on our knees, let us break bread to -" and piano accompaniment with chords Gm7, C7, F, Bb/F, F, and Am. The fourth system includes the third vocal line with lyrics: "geth - er on our knees, } When I fall on my" and piano accompaniment with chords Dm7, G7, Bb/C, C7, and Am.

D7 Gm Gm/F C7/E C7
 knees with my face to the ris - ing sun, oh, _____

Fmaj7 Dm7 Gm7 C7 1 F Bb/F
 Lord, have mer - cy on me, _____

F C7sus 2 F Bb/F F Bb/C
 _____ Let us me, _____ Let us

F F/A Bb Abdim7 F/A C7/G
 praise God to - geth - er on our knees, _____

F C/E Dm G7sus G7

let us praise God to - geth - er on our

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The vocal line has a melody with lyrics: "let us praise God to - geth - er on our". The piano accompaniment consists of chords and moving lines in both hands.

C7sus C13 Am D7

knees. When I fall on my knees with my

The second system continues the vocal line with lyrics: "knees. When I fall on my knees with my". The piano accompaniment provides harmonic support with chords and a steady bass line.

Gm Gm/F C7/E C7 Fmaj7 Dm7

face to the ris - ing sun, oh Lord, have

The third system features the vocal line with lyrics: "face to the ris - ing sun, oh Lord, have". The piano accompaniment includes chords and a melodic line in the right hand.

Gm7 C7 F Bb/F F

mer - cy on me.

The fourth system concludes the vocal line with lyrics: "mer - cy on me.". The piano accompaniment features a final chord and a melodic flourish in the right hand.

LIGHTLY ROW

Traditional

Moderately

The musical score is written in G major and 2/4 time. It consists of four systems of music. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment with treble and bass staves. The tempo is marked 'Moderately'. The lyrics are: 'Light - ly row, light - ly row, o'er the shin - ing waves we go. Smooth - ly glide, smooth - ly glide on the si - lent tide. Let the winds and wa - ters be min - gled with our mel - o - dy. Sing and float, sing and float in our lit - tle boat.'

Guitar chords: G, G#dim, Am, D7, G, D, G/B, D, G, D7/A, G/B, G, D, D7, G.

Piano dynamics: *mf*

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THE LONESOME ROAD

African-American Spiritual

Wistfully *mf*

The musical score is written in a key with one flat (B-flat) and a common time signature. It consists of three systems. The first system shows the piano introduction with a wistful mood and a mezzo-forte dynamic. The second system includes the first vocal entry with the lyrics 'Look down, look look down, look look down, look look'. The third system continues the vocal line with lyrics 'down that lone some road, hang down that lone some road, hang down that lone some road, where'. The piano accompaniment provides harmonic support throughout, with various chords and melodic lines in both hands.

F/C Gm7/C

F Bb/F F

Look down, look look
down, look look
down, look look

F6 Bb Bbm

down that lone - some road, hang
down that lone - some road, hang
down that lone - some road, where

F/C Gm/Bb F/A Gm7

down down your head and cry.
 down your your head and cry.
 love has come and gone.

F F7

Look up, look up, to
 I loved, I lost, my
 Look up, look up, you'll

Bb Bbm F/C

meet your Mak er. He looks for
 days are num bered. O Lord, I
 find a new love. Look up and

Gm7/C F Bb/F F F

1. 2 3

you from on high. Look
 want to on die. Look
 keep trav - 'lin' on.

LORD, I WANT TO BE A CHRISTIAN

African-American Spiritual

Warmly

mf

D Bm7 G G/A D G/D

NC. D

Lord, I want to be { a more Chris - tian } in my
 { more lov - ing }
 { more ho - ly }

G/D D Bm7

heart, in my heart. — Lord, I want to be { a more
 more }

G G/A D G/D D D/F#

Chris - tian } in my heart. — In my
 lov - ing }
 ho - ly }

G Em7 G/A D

heart, _____ in my heart, _____

Bm D Bm7 G G/A

— Lord, I want to be { a more Chris - tian
more lov - ing } in my
ho - ly

1, 2 D G/D D NC. 3 D G/D

heart, _____ Lord, I heart, _____

D D/F#

— Lord, I want to be like Je - sus in my

Gmaj7 A F#7/A# Bm D/A
 heart, in my heart. Lord, I want to be like

A7 Bm G D G/D D D/F#
 Je - sus in my heart. In my

G G#dim7 D/A Bm
 heart, in my heart, Lord, I

D/A A7 Bm G D G/D Gm/D D
 want to be like Je - sus in my heart.

rit.

LOVE SOMEBODY

Traditional

Lively

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four systems of music. Each system includes a vocal line with lyrics, a piano accompaniment with a *mf* dynamic marking, and guitar chord diagrams. The lyrics are: "Love some - bod - y, yes I do! Love some - bod - y, yes I do! Love some - bod - y, but I won't tell who. Love some - bod - y, yes I do! Love some - bod - y, yes I do! Love some - bod - y, could be you! And I hope some - bod - y loves me too!"

Chord Diagrams:

- System 1: Eb, Bb7, Gdim, Bb7, Eb, Bb7
- System 2: Eb, Fm, C7, Fm, Eb, Bb7, Eb, Fm7, Eb
- System 3: Bb7
- System 4: Eb, F7, Eb, Bb7, Eb

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MAN OF CONSTANT SORROW

Appalachian Folksong

Moderately slow

Dm Am Dm Am Dm Bb7

1. I'm a man
2. I'm a man
3.-6. (See additional lyrics)

mf

Detailed description: This system contains the first two measures of the piece. The vocal line is in 4/4 time, starting with a whole rest in the first measure and a half note in the second. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Dm, Am, and Bb7 are provided above the staff.

Dm Bb Gm7 Am Dm

of con - stant sor - row. I've
of con - stant sor - row. My

Detailed description: This system contains measures 3 and 4. The vocal line continues with a half note in measure 3 and a quarter note in measure 4. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Dm, Bb, Gm7, and Am are provided above the staff.

Bb7 Dm Gm7 A

seen trou - ble all my days.
pleas - ures on earth are few.

Detailed description: This system contains measures 5 and 6. The vocal line continues with a half note in measure 5 and a quarter note in measure 6. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Bb7, Dm, Gm7, and A are provided above the staff.

Chords: Gm, A7, Dm, Bb7, Dm, Bb, Gm7, Am

Lyrics: I Here left my home in old Ken -
in this world I'm just a

Chords: Dm, Gm6, Dm

Lyrics: tuck - y. where I was
ram - bler. un - til my

Chords: Gm6, F+, Dm, A, Gm, A7

Lyrics: born and raised.
jour - ney's through.

Rehearsal marks: 1-5, 6

Dynamic: *p*

Additional Lyrics

3. I'm a man of constant sorrow.
Farewell to the one I love.
I'm bound to take the lonely highway,
Till the Lord takes me above.

4. I'm a man of constant sorrow,
A stranger in every town.
Friends I have none to give me comfort
While I go roaming 'round.

5. I'm a man of constant sorrow.
My face you may see no more.
One thing I know I can be sure of:
We'll meet on one same shore.

6. I'm a man of constant sorrow.
I've seen trouble all my days.
I left my home in old Kentucky,
Where I was born and raised.

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MARY HAD A BABY

African-American Spiritual

Flowing

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems. The first system is an instrumental introduction for piano, marked *mf*, with a tempo marking of **Flowing**. The second system includes a vocal line with lyrics and a piano accompaniment. The third system also includes a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided above the vocal line for each measure.

Chord Diagrams:

- F:
- Dm7:
- C7:
- Bb:
- F7:
- Am:

Lyrics:

Mar - y had a ba - by,
She called _ him Je - sus,
Born in _ a sta - ble,
Laid him in a man - ger,

oh Lord; _

oh my _ Lord;
oh Lord; _ the

F Dm7 C7 F Dm7

peo - ple keep a - com - ing and the train — done gone.

C7 F Bb F

{ What did she name Him?
 Where was He born? —
 Where did they lay Him?
 Mar - y had a ba - by. } Oh Lord; —

Bb C7 F F7

{ What did she name Him?
 Where was He born? —
 Where did they lay Him?
 Mar - y had a ba - by. } Oh my — Lord; { What did she name Him?
 Where was He born? —
 Where did they lay Him?
 Mar - y had a ba - by. }

Bb Am F Dm7 C7 F

Oh Lord; — the peo - ple keep a - com - ing and the train — done gone.

MATILDA

Traditional Folksong

Calypso beat

N.C. C
Ma - til - da. —

F C G7
Ma - til - da, take me mon - ey and

C G7 C
run Ve - ne - zue - la. —

G7 C C7

Five thou - sand dol - lar, friend, I lost, — wom - an e - ven take me
 My mon - ey it was safe in bed, — stuck in - to a pil - low

F C G7 C

cart and horse. — Mon - ey was to buy me house and lot, —
 for me head. — Hid - ing from Ma - til - da was in vain, —

F G7 1 2

C G7 C C G7 C

mon - ey what was mine this wom - an got, — love a - gain, —
 nev - er will I ev - er

MEIN HUT, DER HAT DREI ECKEN

Words Anonymous
Melody by NICOLÒ PAGANINI

Waltz tempo

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of three systems, each with a vocal line and a piano accompaniment. The piano part features a waltz-like accompaniment with chords and moving lines in both hands. The vocal line includes lyrics and guitar chord diagrams for D, D#dim, and A7. The first system starts with a 'Waltz tempo' marking. The lyrics are: 'Mein Hut, der hat drei Ecken, drei Ecken hat mein Hut, und hat er nicht drei Ecken,'.

D

D[#]dim

A7

D

Mein Hut, der

mf

A7

hat drei Ecken, drei Ecken hat mein

D

A7

Hut, und hat er nicht drei Ecken,

D

dann ist es nicht mein Hut. Mein

A7

Hut. der hat drei Ec - ken; drei Ec - ken

D A7

hat mein Hut. und hat er nicht drei Ec - ken,

D

dann ist es auch nicht mein Hut.

MEXICAN HAT DANCE

(Jarabe Topatio)

By F.A. PARTICHELA

Quickly

F
ff

C7
p *mf*

1 **F** *f*
2 **F** *p*

G7 **C** **G7**

C **G7** **C**

System 1: Treble clef, key signature of two flats. Chords: G7, C. Dynamics: *f*. Includes a first ending marked '1'.

System 2: Treble clef, key signature of two flats. Chords: F, C7. Dynamics: *p*.

System 3: Treble clef, key signature of two flats. Chords: F. Dynamics: *mf*, *mp*. Tempo marking: *Slower*. Time signature change to 3/4.

System 4: Treble clef, key signature of two flats. Chords: C7, F, C7, F. Bass line consists of chords and single notes.

System 5: Treble clef, key signature of two flats. Chords: Bb, F7, Bb, F, C7, F. Bass line consists of chords and single notes.

First system of musical notation. The treble clef staff begins with a C7 chord symbol. The bass clef staff contains a rhythmic pattern of eighth notes. A first ending bracket labeled '1' and 'F' spans the final two measures of the system.

Second system of musical notation. The treble clef staff begins with a second ending bracket labeled '2' and 'F'. Dynamic markings include *sfz* (sforzando) and *mp* (mezzo-piano). The bass clef staff continues with a steady eighth-note accompaniment.

Third system of musical notation. The treble clef staff begins with a C7 chord symbol and a *V* marking. The bass clef staff continues with the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff begins with an F chord symbol and a *V* marking. The bass clef staff continues with the eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff begins with a C7 chord symbol and a *V* marking. The bass clef staff continues with the eighth-note accompaniment.

Tempo I

First system of musical notation. It features a treble and bass clef. Above the treble clef, guitar chord diagrams are provided for F, F7, C7, F, and G7. The music begins with a dynamic marking of *ff* (fortissimo) in the bass line.

Second system of musical notation. It features a treble and bass clef. Above the treble clef, guitar chord diagrams are provided for C and C7. The music continues with a melodic line in the treble and a bass line.

Third system of musical notation. It features a treble and bass clef. Above the treble clef, guitar chord diagrams are provided for F, C7, and F7. The music includes a first ending bracket and a dynamic marking of *p* (piano) in the bass line.

Fourth system of musical notation. It features a treble and bass clef. Above the treble clef, guitar chord diagrams are provided for B \flat , B \dim , C7, and F. The music includes a first ending bracket and a dynamic marking of *p* (piano) in the bass line.

Fifth system of musical notation. It features a treble and bass clef. Above the treble clef, a guitar chord diagram is provided for F. The music includes a dynamic marking of *ppp* (pianissimo) in the bass line and a *cresc.* (crescendo) marking in the treble line.

C7

p *cresc.*

F

mf *cresc.*

C7

f *cresc.*

F Dm G G7 C F

ff *allarg.* *ff* *strepitoso*

C7 F C7 F

ff *strepitoso*

First system of musical notation. The treble clef staff contains a melodic line with eighth notes. The bass clef staff contains a bass line with chords. Chord symbols C7 and F are placed above the staff. The system consists of four measures.

Second system of musical notation. The treble clef staff contains a melodic line with eighth notes. The bass clef staff contains a bass line with chords. Chord symbols G7 and C are placed above the staff. The system consists of four measures.

Third system of musical notation. The treble clef staff contains a melodic line with eighth notes. The bass clef staff contains a bass line with chords. Chord symbols G7, C, and F are placed above the staff. The system consists of four measures.

Fourth system of musical notation. The treble clef staff contains a melodic line with eighth notes. The bass clef staff contains a bass line with chords. Chord symbols C7 and F are placed above the staff. The system consists of four measures.

Fifth system of musical notation. The treble clef staff contains a melodic line with eighth notes. The bass clef staff contains a bass line with chords. Chord symbols C7 and F are placed above the staff. The system ends with a double bar line and a *sfz* marking. The system consists of four measures.

THE MINSTREL BOY

Words by THOMAS MOORE
Traditional Irish Air, "The Moreen"

Steadily

The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of three systems of music. Each system includes a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams. The first system starts with a piano dynamic marking (*mf*). The lyrics are: "The min-strel boy to the war is gone. In the min-strel fell but the foe-man's chain could not ranks of death you'll find him. His fa-ther's sword he has bring his proud soul un-der. The harp he loved nev-er gird-ed on, and his wild harp slung be-hind him, spoke a-gain, for he tore its cords a-sun-der and".

Chords: Cm, Eb, F, Bb, D7/A, Gm, Eb/G, Ab, Eb/G, Eb, Ab, Bb7, Eb, N.C., Bb/D, Cm, Eb/G, Ab, Eb/G, Eb, N.C., Eb, Bb/D, Cm, Eb/G, Ab, Eb/G, Eb, Ab, Bb7, Eb.

Cm G7/D Cm/Eb Cm7b5 Bb/F F7 Bb G7 Cm G7/F
 "Land of song," said the warrior bard, "Though all the world be -
 said, "No chains shall sul - ly thee, thou soul of love and

Cm/Eb G/D Cm Ab Eb Bb/D Cm Eb/G
 trays — thee, one sword songs at least — thy — rights shall guard, one —
 brav - er - y! Thy songs were made — for the pure and free, They shall

Ab Eb/G Eb Ab Bb7 Eb Eb/G
 faith - ful harp — shall praise — thee,"
 nev - er sound — in slav - er - y!"

Ab Eb/G Eb 1 Ab Bb7 Eb NC. 2 Ab Bb7 Eb
 The *molto rit.*

MRS. MURPHY'S CHOWDER

Irish Folksong

Moderately fast

Won't you

bring back, won't you bring back Mis - sus Mur - phy's chow - der? It was
bring back, won't you bring back Mis - sus Mur - phy's chow - der? From each
bring back, won't you bring back Mis - sus Mur - phy's chow - der? You can

tune - ful, ev - ry spoon - ful made you yo - del loud - er. And
help - ing, you'll be yelp - ing for a head - ache pow - der. The
pack it, you can stack it all a - round the lard - er. The

D7
G
D7

Af - ter din - ner, Un - cle Ben used to fill his foun - tain pen
 if they had it where you are, you might find an Aus - tin car
 plumb - er died the oth - er day; they em - balmed him right a - way

G
D7
G

from a plate of Mis - sus Mur - phy's chow - der.)
 in a plate of Mis - sus Mur - phy's chow - der.) It had
 in a bowl of Mis - sus Mur - phy's chow - der.)

ice cream, cold cream, ben - zine, gas - o - line, soup beans, string beans

D7
G

float - ing all a - round; sponge cake, beef steak, mis - take, stom - ach - ache,

cream puffs, ear - muffs, man - y to be found. Silk hats, door - mats,

bed slats, Dem - o - crats, co - co bells, door - bells beck - on you to dine;

meat - balls, fish balls, moth balls, can - non balls, come on in, the

chow - der's fine! Won't you chow - der's fine!

8b. J

OLD JOE CLARK

Tennessee Folksong

Square Dance tempo

N.C.

The piano introduction is in 2/4 time, marked *mf*. It begins with a non-chordal (N.C.) pattern of eighth notes in the right hand: G4, A4, B4, C5, G4, A4, B4, C5. The left hand plays a steady eighth-note accompaniment: G3, A3, B3, C4, G3, A3, B3, C4. The piece concludes with a D major chord in the right hand (D4, F#4, A4, C5) and a final eighth-note accompaniment in the left hand: G3, A3, B3, C4, G3, A3, B3, C4.

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with the lyrics: "1. Old Joe Clark, the preach-er's son, preached all o-ver the plain; the". Below the lyrics, it notes "3., 5. (See additional lyrics)". The piano accompaniment continues with the same eighth-note pattern as the introduction.

The second system continues the vocal and piano parts. The vocal line includes the lyrics: "on-ly text he ev-er used was high low jack and the game." Above the vocal line, guitar chord diagrams for C(add2) and D are provided. The piano accompaniment remains consistent.

The chorus system begins with the vocal line: "Chorus Round and a-round, Old Joe Clark, round and a-round, I say; he'd". The piano accompaniment continues with the eighth-note pattern. A guitar chord diagram for C(add2) is shown above the final measure of the chorus.

D C(add2) D

fol - low me ten thou - sand miles to hear my fid - dle play.

2. I used to live on moun - tain - top, but now I live in
4., 6., 7. (See additional lyrics)

C(add2)

town; I'm board - ing at the big ho - tel court - ing Bet - sy

D

Chorus

Brown. Round and a-round, Old Joe Clark, round and a-round, I

C(add2) D C(add2) To Coda

say; he'd fol - low me ten thou - sand miles to hear my fid - dle

rall. last time

1, 2 3 D5 D.S. al Coda (verse 7) CODA D5

play. play. play.

Additional Lyrics

3. When I was a little girl,
I used to play with toys;
Now I am a bigger girl,
I'd rather play with boys.
Chorus
4. When I was a little boy,
I used to want a knife;
Now I am a bigger boy,
I only want a wife.
Chorus
5. Wish I was a sugar tree,
Standin' in the middle of some town;
Ev'ry time a pretty girl passed,

I'd shake some sugar down.

Chorus

6. Old Joe had a yellow cat,
She would not sing or pray;
She stuck her head in a buttermilk jar
And washed her sins away.

Chorus

7. I wish I had a sweetheart;
I'd set her on the shelf,
And ev'ry time she'd smile at me
I'd get up there myself.

Chorus

NEVER SAID A MUMBLIN' WORD

African-American Spiritual

Mournfully

mf

Oh, they whipped Him up the hill, up the
 crowned Him with a thorn - y crown, thorn - y
 nailed Him to the cross, to the
 pierced Him in the side, in the
 blood came twink - lin' down, twink - lin'

hill, up the hill, Oh, they whipped Him up the
 crown, thorn - y crown, Oh, they crowned Him with a thorn - y
 cross, to the cross, Well, they nailed Him to the
 side, in the side, Well, they pierced Him in the
 down, twink - lin' down, Well, the blood came twink - lin'

Dm Am E7 Am
 hill, and He nev - er said a mum - bl - in' word. Oh, they
 crown, and He nev - er said a mum - bl - in' word. Oh, they
 cross, and He nev - er said a mum - bl - in' word. Well, they
 side, and He nev - er said a mum - bl - in' word. Well, they
 down, and He nev - er said a mum - bl - in' word. Well, the

A7 Dm Am E7
 whipped Him up the hill, }
 crowned Him with a thorn - y crown, }
 nailed Him to the cross, } and He nev - er said a mum - bl - in'
 pierced Him in the side, }
 blood came twink - lin' down, }

A7 Dm A7
 word. He just hung down His head and He

1-4 Dm Gm7/D Dm 5 Dm Gm6/D Dm
 cried. { Oh, they
 Oh, they
 Well, they cried.
 Well, the

O HAPPY DAY

Words by PHILIP DODDRIDGE
Music by EDWARD F. RIMBAULT

With spirit

The musical score is written in G major and 4/4 time. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. Chord symbols are placed above the vocal line. The lyrics are: "O hap-py day! (O hap-py day!) O hap-py day, — when Je-sus washed (the day he washed) my sins a - way! — O hap-py day, — o hap-py day, — when Je-sus washed — my sins a - way! — He taught me how —".

Chord symbols: N.C., G, C, G, C, Cm, G, Am/D, D7, G, D, G.

to watch and pray, and live re - joice

ing ev - 'ry day! Hap - py day! O hap - py

day, when Je - sus washed my sins a - way!

O hap - py day! O hap - py day!

rit. e dim.

mp

'O SOLE MIO

Words by GIOVANNI CAPURRO
Music by EDUARDO DI CAPUA

Andantino con espressione



The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of four systems of music. The first system is an instrumental introduction for piano, marked *mf*, with a tempo of *Andantino con espressione*. It features a treble clef with a key signature change to one flat and a bass clef. The second system begins the vocal melody in the treble clef, with lyrics in Italian and English. The piano accompaniment continues in the bass clef, marked *p*. The third system continues the vocal melody and piano accompaniment, with lyrics in Italian and English. The fourth system concludes the piece with the vocal melody and piano accompaniment, marked *p*.

mf

p

p

p

F **C7**

F

Bb **Gm** **C7**

F **Bb**

Che bel - la co - sa
While you are sleep - ing

'na iur - na - ta'e so - le, N'a - ria se - re - na dop - po 'na tem -
love's watch I am keep - ing, Bright stars are peep - ing down from a -

pe - sta! pe' ll'a - ria fre - sca pa - re già 'na fe - sta,
bove - you, Night shades are fall - ing, birds to mates are call - ing,

Gm C7 F

Che bel - la co - sa 'na iur - na - ta'e sole. Ma n'a - tu
 need I tell you a - gain how much I love you. So ope' your

mf con espressione

C7

so - le cchiù bel-lo ghi - ne'. 'o so - le mi - o
 lat - tice sweet - heart of mine. I'm watch - ing wait - ing

F Bbm

sta - 'nfron - te a te! 'O so - le 'o so - le
 at love's sweet shrine. For you for you I

f

F C7 F

mi - o sta - 'nfron - te a te. sta - 'nfron - te a te!
 long, dear. I love but you, my heart is yours.

p

O TANNENBAUM

Words by HEINRICH ZARNACK (v.1)
and ERNST ANSCHÜTZ (v. 2, 3)
18th Century German Melody

Moderately

mf

F C F Gm F#dim Gm C7

Fsus F C F

O Tan - nen - baum, O Tan - nen - baum, wie
Tan - nen - baum, O Tan - nen - baum, du
Tan - nen - baum, O Tan - nen - baum, dein

Gm F#dim Gm C7 Fsus F C F F#dim7

treu sind dei - ne Blät - ter, O Tan - nen - baum, O Tan - nen - baum, wie
kannst mir sehr ge - fal - len! O Tan - nen - baum, O Tan - nen - baum, du
Kleid will mich was leh - ren: O Tan - nen - baum, O Tan - nen - baum, dein

Gm F#dim Gm C7 Fsus F Bb/F F Gm

treu sind dei - ne Blüt - ter. Du grüsst nicht nur zur Som - mer - zeit, nein
kannst mir sehr ge - fal - len! Wie oft hat nicht zur Win - ters - zeit ein
Kleid will mich was leh - ren: Die Hoff - nung und Be - stän - dig - keit gibt

C9 F C F C F F#dim7

auch im Win - ter wenn es schneit. O Tan - nen - baum, O Tan - nen - baum, wie
Baum von dir mich hoch er - freut! O Tan - nen - baum, O Tan - nen - baum, du
Troost und Kraft zu je - der Zeit! O Tan - nen - baum, O Tan - nen - baum, dein

Gm F#dim Gm C7 1, 2 Fsus F 3 Fsus F C

treu sind dei - ne Blüt - ter. O
kannst mir sehr ge - fal - len! O
Kleid will mich was leh - ren.

Dm C/E F Cm6/Eb D7 F#dim7 Gm F#dim Gm C7 Fsus F

OH FREEDOM

African-American Spiritual

With feeling

G/D D7 G C/G

mf

Detailed description: This block shows the piano introduction for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music starts with a G/D chord in the treble and a bass line. The first measure has a G/D chord, the second a D7 chord, the third a G chord, and the fourth a C/G chord. The dynamics are marked 'mf'.

G G Am7 G/B Am7 G

Oh ————— free - dom, —————
 No ————— more ————— mourn - ing, —————
 No ————— more ————— weep - ing, —————
 No ————— more ————— fight - ing, —————
 There'll ————— be ————— sing - ing, —————

Detailed description: This block contains the first system of the vocal melody and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The key signature has one sharp. The chords above the vocal line are G, G, Am7, G/B, Am7, and G. The lyrics are: 'Oh ————— free - dom, ————— No ————— more ————— mourn - ing, ————— No ————— more ————— weep - ing, ————— No ————— more ————— fight - ing, ————— There'll ————— be ————— sing - ing, —————'. There is a triplet of eighth notes in the vocal line.

Am7 D7 G C/G G G/F#

oh ————— free - dom, ————— oh —————
 no ————— more ————— mourn - ing, ————— no ————— more —————
 no ————— more ————— weep - ing, ————— no ————— more —————
 no ————— more ————— fight - ing, ————— no ————— more —————
 there'll ————— be ————— sing - ing, ————— there'll ————— be

Detailed description: This block contains the second system of the vocal melody and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The key signature has one sharp. The chords above the vocal line are Am7, D7, G, C/G, G, and G/F#. The lyrics are: 'oh ————— free - dom, ————— oh ————— no ————— more ————— mourn - ing, ————— no ————— more ————— no ————— more ————— weep - ing, ————— no ————— more ————— no ————— more ————— fight - ing, ————— no ————— more ————— there'll ————— be ————— sing - ing, ————— there'll ————— be'. There is a triplet of eighth notes in the vocal line.

Em7 G/D Am7 D7 Em7 D7/F#

free - dom o - ver me.
 mourn - ing o - ver me.
 weep - ing o - ver me.
 fight - ing o - ver me.
 sing - ing o - ver me.

And be -

G G7 C

fore I'd be a slave, I'd be bur - ied in my grave, —

A7 G/D D7

— and go home to my Lord and be

G C/G 1-4 G C/D 5 G

free. —

ONCE I HAD A SWEETHEART

Southern Appalachian Folksong

Sadly

Am E7

mp

Am

Once I had a
He was such a
Once I had a

E7 Am

sweet - heart, now I have none. Once I had a
sweet - heart, oh! hap - py hours. When it was my
sweet - heart, what have I now? Twen - ty doz - en

Dm E7 Am Dm

sweet - heart, now I have none. } He's gone and
birth - day, he bought me flow'rs, }
mem - 'ries, one brok - en vow. }

Am Dm Am

left me, he's gone and left me, he's

Dm Am Dm Esus E7

gone and leaves me to sor - row and

1, 2 Am 3 Am

moan. moan. And

Am/E Dm7 Esus E7 Am

leaves me to sor - row and moan.

rit. e dim.

OVER THE WAVES

By JUVENTINO ROSAS

Waltz tempo

G



(R.H. 8va on repeat)

mf



POP GOES THE WEASEL

Traditional

Lively

The musical score is written in G major and 6/8 time. It consists of three systems of music. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The piano part features a steady bass line and a treble line with eighth-note patterns. The tempo is marked 'Lively' and the dynamics include 'mf'.

System 1:

Guitar chords: D, A7, D, G, D, A7

Vocal line: All a - round the cob - bler's bench the mon - key chased the

System 2:

Guitar chords: D, A7, D, A7, F#, Bm

Vocal line: wea - sel. The mon - key thought 'twas all _____ in fun.

System 3:

Guitar chords: G, A, D, Fdim7, A7

Vocal line: Pop! goes the wea - sel. I've pen - y for a spool_ of thread, a

Bm F#m G

pen - ny for a needle, that's the way the

Em Bm G A7 D

mon - ey goes. Pop! Goes the wea - sel.

2 Fdim7 A7 Bm F#m

got no time to wait — and sigh, no pa - tience to wait 'til by and by. So

G Em Bm G A7 D

kiss me quick; I'm off, good - bye. Pop! goes the wea - sel.

RAISINS AND ALMONDS

(Rozhinkes mit mandlen)

By ABRAHAM GOLDFADEN

Rather slowly

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of four systems, each with a vocal line and a piano accompaniment. The piano part includes a bass line and a right-hand line with chords. Chord symbols are placed above the vocal line: Cm, Fm, G7, and Cm. The lyrics are: "I was on - ly a ti - ny sleep - y - head, moth - er gen - tly would tuck me in - to bed and sing of rai - sins and al - monds, and of sweet years to be, sweet as rai - sins and al - monds. Oh, the dear mem - o - ry!"

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THE RED RIVER VALLEY

Traditional American Cowboy Song

Slowly

From this val - ley they say you are go - ing, you are chang - ing your range for a
sit here a while ere you leave us, do not has - ten to bid us a -

while. dieu. So you say you are wea - ry and ti - red; we shall
Come back soon to the Red Riv - er Val - ley, and the

miss your dear face and your smile. Then come
cow - boy who loves you so true.

G G7 C G

D7 G G7 C

G A7 D7 1 G 2 G

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THE RAMBLING SAILOR

English Sea Chantey

Moderately

D Am7 D

I am a sail - or
you should want to
king's per - mis - sion

C5 D5

stout and bold, long time I've ploughed the o - cean, I've
know my name, my name it is young John - son, I've
grant - ed me to range the coun - try o - ver, from

D

fought for king - and coun - try, too, won hon - our and pro -
got per - mis - sion / from the king to court - young - girls and
Bris - tol town / to Liv - er - pool, from Ply - mouth - Sound to

mo - tion, I said: My broth - er sail - or, I bid you a - dieu, no
 hand - some. I said: My dear, what will you do? Here's
 Do - ver. And in what - ev - er town I went, to

more to the sea will I go with you. I'll trav - el the coun - try
 ale and wine and bran - dy, too, be - sides a pair of
 court young maid - ens I was bent, and mar - ry none was

through and through, and I'll be a ram - bling sail - or.
 new silk shoes, to trav - el with a ram - bling sail - or.
 my in - tent, but live a ram - bling

If sail - or.
 The

rit.

RING AROUND THE ROSIE

Traditional

Brightly



Ring a - round the ros - ie, a pock - et full of po - - sies;
ash - es, ash - es, we all fall down.
Lit - tle Sal - ly Wa - - ters, sit - ting in a sau - - cer.

weep - ing and a - moan - ing like a tur - tle dove.

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of four measures with lyrics: "weep - ing and a - moan - ing like a tur - tle dove." The piano accompaniment is in a simple harmonic style. Chord symbols G7 and C are placed above the vocal line in the third and fourth measures respectively.

Rise, Sal - ly rise, _____ wipe your weep - ing eyes; _____

The second system of music continues the vocal line and piano accompaniment. The vocal line has four measures with lyrics: "Rise, Sal - ly rise, _____ wipe your weep - ing eyes; _____". The piano accompaniment continues with a steady eighth-note pattern. There are no chord symbols in this system.

fly to the east, fly to the west,

The third system of music features a vocal line and piano accompaniment. The vocal line has four measures with lyrics: "fly to the east, fly to the west,". The piano accompaniment continues with a steady eighth-note pattern. Chord symbols Dm, Em, Dm, C, Dm, Em, and Dm are placed above the vocal line in each measure respectively.

fly to the one that _____ you love best.

The fourth system of music features a vocal line and piano accompaniment. The vocal line has four measures with lyrics: "fly to the one that _____ you love best." The piano accompaniment concludes with a final chord. Chord symbols C, G7, and C are placed above the vocal line in the first, second, and third measures respectively.

ROCK-A-BYE, BABY

Traditional

Dreamily

Rock - a - bye,

ba - by, on the tree top, when the wind blows, the

cra - dle will rock. When the bough breaks, the cra - dle will

fall, and down will come ba - by, cra - dle and all.

Chord diagrams: Bb, F7, Bb, Eb, Bb, Eb/G, Bb/F, Gm, Cm, F7, Bb.

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RUE

English Folksong

Moderately slow

The musical score is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems of music. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system features a guitar line with chords and a piano accompaniment. The score includes various musical notations such as dynamics (mp, pp), articulation (sempre arpegg.), and performance instructions (dim. e rit.).

Chords: Fm, Ab, Eb, Cm, Fm, Ab, Eb, Fm, Eb

Lyrics:
Come all you fair and ten - der girls that
when your thyme is past and gone, he'll
wom - an is a branch - ed tree and
flour - ish in your prime, _ prime. Be - ware, be - ware, make your gar - den _ fair; let no man steal _ your
care no more for you. _ _ _ And ev - 'ry day that your gar - den is waste will spread all o - ver with
man a sing - ing wind. _ _ _ And from her branch - es _ _ _ care - less - ly he'll take what he _ _ can
thyme, _ thyme, }
rue, _ _ rue, } Let _ no man _ steal _ your _ thyme. { And no man _ steal _ your _ thyme.
find, _ _ find. } A

Performance Instructions: *mp*, *sempre arpegg.*, *dim. e rit.*, *pp*

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SAKURA

(Cherry Blossoms)

Japanese Folksong

Gently

Bm F#5 Bm F#m G A

Sa - ku - ra! Sa - ku - ra!
Sa - ku - ra! Sa - ku - ra!

mp

With pedal

Bm Em Bm D A

Ya yo - i no so ra - wa Mi wa - ta - su ka - gi - ri
Cher - ry blos - soms fill the - air, smell their fra - grance ev - 'ry - where.

G Em Bm F#

Ka - su - mi ka ku - mo - ka, Ni o - i - zo i - zu - ru.
Win - ter - time is fi - n'ly - past, now the spring is here at - last.

Bm F#m G A Em F#5 G5 Bm

I - za - ya! I - za - ya! Mi - ni - yu - kan.
Come with me! Come with me! Let us feel the sun - shine fair.

rit.

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of music. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system concludes the piece with a piano accompaniment ending in a ritardando. Chord diagrams are provided for various chords: Bm, F#5, F#m, G, A, Em, D, G5, and Bm.

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SCHNITZELBANK

German Folksong

Lively

1. Ei du schö - ne, ei du schö - ne,
2.-6. (See additional lyrics)

ei du schö - ne Schnit - zel - bank. Ist das nicht ei - ne Schnit - zel - bank?

Ja, das ist ei - ne Schnit - zel - bank. Ist das nicht ei - ne kurz und lang?

mf

1

G7 C G7 C D.S.

Ja, das ist ei - ne kurz und lang, Kurz und lang un - 'er Schnit - zel - bank.

2

F C F C F C F G7 C D.S.

Licht - putz - schere, Hin und Her, kurz und lang un - 'er Schnit - zel - bank.

3

F C F C F C F G7 C D.S.

Kurz und lang un - 'er Schnit - zel - bank.

4

F C F C Play 3 times F C F G7 C D.S.

Kurz und lang un - 'er Schnit - zel - bank.

5

F C F C Play 4 times F C F G7 C D.S.

Kurz und lang un - 'er Schnit - zel - bank.

6

F C F C Play 5 times F C F G7 C

Kurz und lang un - 'er Schnit - zel - bank.

Additional Lyrics

2. Ei du schöne, ei du schöne,
Ei du schöne Schnitzelbank.
Ist das nicht ein Hin und Her?
Ja, das ist ein Hin und Her.
Ist das nicht eine Lichtputzschere?
Ja, das ist eine Lichtputzschere.
Lichtputzschere, Hin und Her,
Kurz und lang un'er Schnitzelbank.

3. Ei du schöne, ei du schöne,
Ei du schöne Schnitzelbank.
Ist das nicht ein gold'ner Ring?
Ja, das ist ein gold'ner Ring.
Ist das nicht ein schönes Ding?
Ja, das ist ein schönes Ding.
Schönes Ding, gold'ner Ring, Lichtputzschere,
Hin und Her, Kurz und lang un'er Schnitzelbank.

4. Ei du schöne, ei du schöne,
Ei du schöne Schnitzelbank.
Ist das nicht ein Krum und Grad?
Ja, das ist ein Krum und Grad.
Ist das nicht ein Wagenrad?
Ja, das ist ein Wagenrad.
Wagenrad, Krum und Grad,
Schönes Ding, gold'ner Ring,
Lichtputzschere, Hin und Her,
Kurz und lang un'er Schnitzelbank.
5. Ei du schöne, ei du schöne,
Ei du schöne Schnitzelbank.
Ist das nicht ein Geisenbock?
Ja, das ist ein Geisenbock.
Ist das nicht ein Reifenrock?
Ja, das ist ein Reifenrock.
Reifenrock, Geisenbock, Wagenrad,
Krum und Grad, Schönes Ding,
Gold'ner Ring, Lichtputzschere, Hin und Her,
Kurz und lang un'er Schnitzelbank.
6. Ei du schöne, ei du schöne,
Ei du schöne Schnitzelbank.
Ist das nicht eine gute Wurst?
Ja, das ist eine gute Wurst.
Ist das nicht ein großer Durst?
Ja, das ist ein großer Durst.
Großer Durst, gute Wurst,
Reifenrock, Geisenbock, Wagenrad,
Krum und Grad, Schönes Ding,
Gold'ner Ring, Lichtputzschere, Hin und Her,
Kurz und lang un'er Schnitzelbank.

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SHALOM, CHAVERIM

(Shalom, Friends)

Traditional Hebrew Round

Moderately

Dm

Sha -

mf

C

lom, cha - ve - rim, sha - lom, cha - ve - rim, sha - lom, sha -

F A7/E Dm A7 Dm

lom; L - 'hit - ra - 'ot, l - 'hit - ra - 'ot, sha -

Bb Gm Dm

lom, sha - lom, Good - bye, dear friends, and

C F A7/E

peace, dear friends, good - bye and peace. Till

Dm A7 Dm

once more we meet, till once more we meet, good -

Bb Gm 1 Dm 2 Dm

bye and peace. Sha - peace.

SHE MOVED THROUGH THE FAIR

Words by PADRAIC COLUM
Traditional Irish Melody

Slow Ballad

C **D** **C** **D**

My —

p *mp*

With pedal

C **D** **C** **D**

young love said to me, "My — moth - er won't mind and my
stepped a - way from me and she moved through the fair, and —
peo - ple were say - ing, "No — two ev - er but —
night she came to me, my — dead love came in. So —

Am **D** **Am** **D**

fa - ther won't slight you for your lack of — *kine." And she
fond - ly I watched her move here and move — there. And —
one had a sor - row that nev - er was — said." And I
soft - ly she came that her feet made no — din. As she

* kine = money

Am D Am D

stepped a - way from me and this she did — say: "It —
 then she turned home - ward with one star a - wake, like a —
 smiled as she passed with her goods and her — gear, and —
 laid her hand on me and this she did — say: "It —

C D C 1-3 D C

will not be long, love, till — our wed - ding day."
 swan in the eve - ning moves — o - ver the lake,
 that was the last that I — saw of my dear.
 will not be long, love, till — our wed - ding

dim. *p*

D C D 4 D C D

She — day.
 The —
 Last —

mp *dim. e rit.* *pp*

SHOO FLY, DON'T BOTHER ME

Words by BILLY REEVES
Music by FRANK CAMPBELL

Moderately fast

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. The first system starts with a treble clef, a key signature of one flat, and a 2/4 time signature. It includes a first ending bracket. The second system continues the melody and accompaniment. The third system includes a 'To Coda' symbol and ends with a double bar line. Chord symbols (F, C7, C) are placed above the vocal line. Dynamics like 'mf' are indicated in the piano part.

F

Shoo, fly, don't

mf

C7

F

both - er me! Shoo, fly, don't both - er me! Shoo, fly, don't

To Coda

C7

F C F

both - er me, I be - long to Comp - 'ny G! { 1 1

feel, I feel, I feel, I feel, I feel like a morn - ing
 feel, I feel, I feel, that's what my — moth - er

C7
 star, I feel, I feel, I feel, I
 said, like an - gels pour - ing 'las - ses down, right

1 F 2 F D.S. al Coda
 feel like a morn - ing star, head.
 down up - on my

CODA F C F C7 F
 Comp - ny G!

SIMPLE GIFTS

Traditional Shaker Hymn

Warmly

The musical score is written in E major and 4/4 time. It begins with a piano introduction marked 'mf' and 'Warmly'. The piano part consists of a steady eighth-note accompaniment in the bass clef and a melody in the treble clef. The vocal line enters in the second measure with the lyrics: 'Tis the gift to be simple, 'tis the gift to be free, 'tis the gift to come down where we ought to be, and when we find ourselves in the

E

A B7 A/E E E

'Tis the gift to be sim - ple, 'tis the

A

gift to be free, 'tis the gift to come down

B7 E

where we ought to be, and when we find our - selves in the

A

place just right, 'twill be in the val - ley of

E A E/G# F#m7

love and de - light. When true sim - plic - i - ty is gained, to

E C#m7 F#m7 B7 E A/E

bow and to bend we — shan't be a - shamed. To turn, turn will

E A B7 A/E E

be our de - light till by turn - ing and turn - ing we come 'round right.

SIYAHAMBA

(We Are Marching in the Light of God)

South African Traditional

Moderately

Si - ya -

G

(1., 3.) hamb' e - ku - kha nye - ni kwen - khos', si - ya - hamb' e - ku - kha nye - ni kwen - khos', ...
(2.) march - ing in the light - of God, we are march - ing in the light - of God. ...

G D

Si - ya - hamb' e - ku - kha nye - ni kwen - khos', si - ya -
We are march - ing in the light - of God, we are

D G G7 C
 hamb' e - ku - kha nye - ni kwen - khos' . — Si - ya - ham - ba, —
 march - ing in the light _ of God. — We are march - ing, —

G D G G7
 oo, — si - ya - hamb' e - ku - kha nye - ni kwen - khos' . — Si - ya -
 oo, — we are march - ing in the light _ of God. — We are

C G D
 ham - ba, — oo, — si - ya - hamb' e - ku - kha nye - ni kwen - khos' . —
 march - ing, — oo, — we are march - ing in the light _ of God. —

1, 2 3
 G G
 — — We are —
 — — Si - ya - —

Pronunciation Guide

Siyahamba = see-yah-hahm-bah

Ekukha = eh-koo-kah

Nyeni = n_yeh-nee

Kwenkhos' = kwen-k s

SO LEBEN WIR

(Long Live the Man)

Words anonymous
"Dessau March," 1706

March tempo

G C G/D D7 G

So

le - ben wir, so le - ben wir, so leb'n wir al - le Ta - ge

bei der al - ler schön - sten Kneip Kom - pa - gnie. So

f *p*

G

le - ben wir, so le - ben wir, so leb'n wir al - le Ta - ge

D

bei der al - ler schön - sten — Kneip Kom - pa - gnie. Des

Mor - gens bei dem kla - ren Wein, des Mit - tags bei dem Bier, des

G C G/D D7 G

A - bends bei den Mäg - de - lein im Nacht - quar - tier.

SOLDIER, SOLDIER, WILL YOU MARRY ME?

American Folksong

Moderately, in 2

N.C.

The piano introduction is in 2/4 time, marked 'Moderately' and 'N.C.' (No Chords). It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of a series of quarter notes: G2, Bb2, C3, and D3.

Chords: F, Bb, C, F

Lyrics:
 "Sol - dier, sol - dier, will you mar - ry me with your mus - ket, fife and
 sol - dier, sol - dier, will you mar - ry me with your mus - ket, fife and
 sol - dier, sol - dier, will you mar - ry me with your mus - ket, fife and
 sol - dier, sol - dier, will you mar - ry me with your mus - ket, fife and

Chords: C, Gm, C, F, Bb, Gm7

Lyrics:
 drum?" "Oh, how can I mar - ry such a pret - ty lit - tle girl when I
 drum?" "Oh, how can I mar - ry such a pret - ty lit - tle girl when I
 drum?" "Oh, how can I mar - ry such a pret - ty lit - tle girl when I
 drum?" "Oh, how can I mar - ry such a pret - ty lit - tle girl with a

Chords: F, Bb, To Coda, F, Bb/F, F

Lyrics:
 have no shoes to put on?" Then off to the cob - bler ___
 have no coat to put on?" Then off to the tail - or ___
 have no hat to put on?" Then off to the hat - ter ___
 wife and ba - by at

she did go, just as fast as she could run. She
 she did go, just as fast as she could run. She
 she did go, just as fast as she could run. She

brought him back the fin - est that were there, and the sol - dier put them
 brought him back the fin - est that was there, and the sol - dier put it
 brought him back the fin - est that was there, and the sol - dier put it

on.
 on.
 on.

"Now,
 "Now,
 "Now,

CODA
 home?"

SOMEBODY'S KNOCKIN' AT YOUR DOOR

African-American Spiritual

Lively

mf

Some - bod - y's knock - in' at your door. Some - bod - y's knock - in' at your

door. Oh, _____ sin - ner, why don't you an - swer?

Some - bod - y's knock - in' at your door. _____

The musical score is written in 2/4 time with a key signature of two flats (Bb and Eb). It includes piano accompaniment in both hands and a vocal line. The tempo is marked 'Lively' and the dynamic is 'mf'. Chord diagrams are provided above the vocal line for various chords: Eb/Bb, Ab, Bb7, Eb, Ab/Eb, Eb, Ab, Bb, Ab/Eb, and Eb. The lyrics are: 'Some - bod - y's knock - in' at your door. Some - bod - y's knock - in' at your door. Oh, _____ sin - ner, why don't you an - swer? Some - bod - y's knock - in' at your door. _____'

NC. Eb Eb/G Ab

Knocks like — Je - sus. Some - bod - y's knock - in' at your
 Can't you — hear him? Some - bod - y's knock - in' at your
 Je - sus — calls you. Some - bod - y's knock - in' at your
 Can't you — trust him? Some - bod - y's knock - in' at your

Ab NC. Eb Eb/G Ab Eb

door. Knocks like — Je - sus. } Some - bod - y's knock - in' at your
 door. Can't you — hear him? }
 door. Je - sus — calls you. }
 door. Can't you — trust him? }

1-3 Bb 4 Bb Eb Ab/Eb Eb

door. door. Oh, — sin - ner, why don't you

Ab Eb/Bb Ab Eb Ab/Eb Eb

an - swer? Some - bod - y's knock - in' at your door. —

SONG OF THE VOLGA BOATMAN

Russian Folksong

Ponderously

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is marked 'Ponderously'. The piano accompaniment features a steady bass line and chords in the right hand. The vocal line includes the lyrics: 'Ei, oo - kyem!', 'Yeh - sho ra - zik, yeh - sho raz!', and 'Ei, oo - kyem! Ei, oo - kyem! Yeh - sho ra - zik,'.

Chord Progressions:

- System 1: Dm, Gm, Dm, Dm, Gm, Dm, Dm, Gm, Dm
- System 2: Gm, Dm, Gm, Dm, Edim, Dm, Gm, Dm
- System 3: Gm, Dm, Gm, Dm, Bb, F/A, Edim/G

Dm Gm/E Dm Dm Eb F Gm F/A Bb
 ye - sho - raz! Ra - zo - vyom - mi - ber - yo - zoh,

Dm Eb F Gm F/A Bb F/A Bb Gm D
 Ra - zo - vyom - mi - ber - yo - zoh, Ai da da ai da,

Gm Dm Eb F Bb Gm F/A Gm
 ai da da ai da, ra - zo - vyom - mi

Dm Gm Dm Bb F/A Gm Dm Gm Dm
 koo - dria - voh. Ra - zo - vyom - mi koo - dria - voh.

SOON AH WILL BE DONE

African-American Spiritual

Soulfully

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of three systems of music, each with a vocal line and a piano accompaniment. The piano accompaniment includes guitar chord diagrams and a dynamic marking of *mf* (mezzo-forte).

System 1: The vocal line begins with the lyrics "Soon ah will be done - ah with the". The piano accompaniment features a steady bass line and chords in the right hand. Chord diagrams are provided for $A\flat 7$, $G7\sharp 5$, $G7$, Cm , Cm , and $G7$.

System 2: The vocal line continues with "trou - ble of the world, the trou - ble of the world, — the trou - ble of — the world." The piano accompaniment maintains the same rhythmic pattern. Chord diagrams are provided for Cm , $A\flat 7$, Cm/G , $G7\sharp 5$, and Cm .

System 3: The vocal line concludes with "Soon ah will be done - ah with the trou - ble of the world. Goin' home to live with". The piano accompaniment ends with a final chord. Chord diagrams are provided for $G7$, Cm , Cm/G , and $G7$.

Cm B+ Eb/Bb Am7b5

God. { No more weep - in' and a - wail - in',
I want _____ to meet my moth - er,
I want _____ to meet my Je - sus,

Gm Cm Dm Ab7

no more weep - in' and a - wail - in', no more
I want _____ to meet my moth - er, I want _____ to
I want _____ to meet my Je - sus, I want _____ to

Cm Cm/Bb Ab7 G7#5 G7 1, 2 Cm 3 Cm

weep - in' and a - wail - in', I'm goin' to live with God.
meet my moth - er, I'm goin' to live with God.
meet my Je - sus, I'm goin' to live with God.

SOURWOOD MOUNTAIN

Southern Appalachian Folksong

Moderately fast

Chick - ens a - crow - in' on
I call my dar - ling a -
Ducks go a - swim - ming a -

Sour - wood Moun - tain,
blue - eyed dai - sy, } Hey! Hey! Dee - dee um day.
cross the riv - er, }

{ So man - y pret - ty girls, I can't count 'em,
{ If she won't have me, I'll sure go cra - zy, } Hey! Hey! Dee - dee um day.
{ And in the win - ter we sure do shiv - er, }

The musical score is written in E-flat major (three flats) and 4/4 time. It features a vocal line and a piano accompaniment. The tempo is marked 'Moderately fast'. The score is divided into three systems. The first system includes the tempo marking and the first two lines of the vocal melody. The second system includes the third and fourth lines of the vocal melody. The third system includes the fifth and sixth lines of the vocal melody. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Chord symbols Eb, Bb7, and Eb are provided above the vocal line.

A^b
E^b
B^b7
E^b

{ So man - y girls, I just can't count 'em, so man - y girls on Sour - wood Moun - tain,
 I got to have my blue - eyed dai - sy, If she re - fus - es, I'll go cra - zy.
 Ducks go a - swim - ming 'cross the riv - er, and in the win - ter, we sure shiv - er.

A^b
E^b
B^b7
E^b

so man - y girls on Sour - wood Moun - tain, } Hey! Hey! Dee - dee um day.
 I got to have my blue - eyed dai - sy, }
 I like liv - in' on Sour - wood Moun - tain, }

1, 2

B^b7
E^b

Dee - dee um day.

3

STANDIN' IN THE NEED OF PRAYER

African-American Spiritual

With spirit

The musical score is written in F major, 4/4 time, and consists of three systems. Each system includes a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. The first system begins with a vocal line that has a whole rest for the first two measures, followed by the lyrics 'It's'. The piano accompaniment starts with a mezzo-forte (mf) dynamic and ends with a forte (f) dynamic. The second system contains the lyrics 'me, it's me, O Lord, ... stand - in' in the need of'. The third system contains the lyrics 'prayer. It's me, it's me, O Lord, ...'. Chord diagrams are provided above the vocal line for various chords: F, Dm, Bb, C7, F, C7, F, Bb, C, F, C7, and Dm.

It's

me, it's me, O Lord, ... stand - in' in the need of

prayer. It's me, it's me, O Lord, ...

stand - in' in the need of prayer. } Not my fa - ther, not my moth - er, but it's
 Not the preach - er, not the dea - con, but it's
 Not my sis - ter, not my broth - er, but it's

me, O Lord, _ stand - in' in the need of prayer. Not my
 me, O Lord, _ stand - in' in the need of prayer. Not the
 me, O Lord, _ stand - in' in the need of prayer. Not my

fa - ther, not my moth - er, but it's me, O Lord, _
 preach - er, not the dea - con, but it's me, O Lord, _
 sis - ter, not my broth - er, but it's me, O Lord, _

stand - in' in the need of prayer.) It's
 stand - in' in the need of prayer.)
 stand - in' in the need of prayer. rit.

STAR OF COUNTY DOWN

Irish Folksong

Moderately

Em A

Near to Ban-bridge town in the Coun-ty Down on a
on-ward sped, I scratched my head and I
har-vest fair she'll sure-ly be there, so I'll

Em Bm Em Em A

morn-ing in Ju-ly, down a bo-reen green came a sweet cai-leen, and she
gazed with a feel-ing quare. There I said, said I to a pas-ser-by, "Who's the
dress in my Sun-day clothes. And I'll try sheep's eyes and de-lud-th'rin lies on the

Em A Bm Em Em/D C G/B A

smiled as she passed me by. Oh, she looked so neat from her two white feet to the
maid with the nut-brown hair?" Oh, he smiled at me, and with pride says he, "That's the
heart of the nut-brown Rose. No pipe I'll smoke, no horse I'll yoke, though my

Em A Em G D/F#

Em A Bm A Em A

sheen of her nut - brown - hair, Such a coax - ing elf, had to shake my - self to make
 gem of Ire - land's - crown, young Ros - ie Mc - Cann from the banks of Bann; she's the
 plough with - rust turn - brown, till a smil - ing bridge by my own fire - side sits the

Em A Em G D

sure I was real - ly there. } Oh, from Ban - try Bay up to Der - ry Quay, and from
 star of the Coun - ty Down, }
 star of the Coun - ty Down, }

Em C Bm C Em A

Gal - way to Dub - lin - town, no - maid I've seen like the brown cai - leen that I

1, 2 Em A Em 3 Em A Em

met in the Coun - ty Down, { As she met in the Coun - ty Down,
 { At the

STEAL AWAY

(Steal Away to Jesus)

African-American Spiritual

Moderately

Musical notation for the first system of the piece. It features a treble clef and a key signature of one flat (Bb). The tempo is marked 'Moderately' and the dynamic is 'mf'. The music is in 4/4 time. Above the staff, guitar chord diagrams are provided for each measure: F, Gm7, Am7, Dm7, G9, C7, F, C7sus, and C7. The notation includes a triplet of eighth notes in the second measure.

Musical notation for the second system, including the vocal line. The vocal line is on a treble clef staff with lyrics: "Steal a - way, steal a - way, steal a - way to Je - sus." The piano accompaniment is on a grand staff (treble and bass clefs). Chord diagrams above the vocal staff are: F, Dm, Am, Gm7, and F.

Musical notation for the third system, including the vocal line. The vocal line is on a treble clef staff with lyrics: "Steal a - way, steal a - way home. I ain't got long to stay here." The piano accompaniment is on a grand staff. Chord diagrams above the vocal staff are: F7, Bb, Am, Dm, G7, C7, and F. The notation includes a triplet of eighth notes in the second measure.

Dm Am F Am C7/G
 My Lord he calls me, he calls me by the thun - der.
 Green trees a - bend - ing, poor sin - ners stand a - trem - bling. } The
 My Lord he calls me, he calls me by the light - ning.

F Gm7 Am7 Dm7 G9 C7 F
 trum - pet sounds with - in - a my soul. I ain't got long to stay here.

F Dm Am Gm7 F F7
 Steal a - way, steal a - way, steal a - way to Je - sus. Steal a - way.

Bb Am Dm G7 1, 2 C7 F 3 Gm7/F F Gm7/F F
 steal a - way home. I ain't got long to stay here. stay here.

8b.1

THE STREETS OF LAREDO

American Cowboy Song

Moderately

1. As

mf *L.H.*

F C D6 C7

1. As I walked out on the streets of La - re - do, as
2. see by your out - fit that you are a cow - boy," these
3. once in the sad - dle I used to go dash - ing, with
4.-7. (See additional lyrics)

F C7 F C7

1 he walked out in La - re - do one day, I
words he did say as I calm - ly went by. "Come
no one as quick on the trig - ger as I. I

F6 C7 G7 C7

The image shows a musical score for the song 'The Ballad of John and Mary'. It consists of two systems of music. The first system has four measures with lyrics: 'spied a young cow boy all wrapped in white lin - en, all / sit down be - side - boy and hear my sad sto - ry, I'm / sat in a card game in back of the bar - room; got'. The second system has seven measures with lyrics: 'wrapped in white lin - en and cold as the clay, "I was dead. / shot in the breast, and I know I must die." "It was / shot in the back, and to - day I must die." "Get'. The score includes guitar chord diagrams for F, C7, Bb, Bbm6, and F7, and piano accompaniment for both systems.

Additional Lyrics

4. "Get six of my buddies to carry my coffin,
And six pretty maidens to sing a sad song,
Take me to the valley and lay the sod o'er me,
For I'm a young cowboy who played the game wrong."

5. "Oh, beat the drum slowly and play the fife lowly,
And play the dead march as they carry my pall.
Put bunches of roses all over my coffin,
The roses will deaden the clods as they fall."

6. "Go gather around you a crowd of young cowboys,
And tell them the story of this my sad fate.
Tell one and the other before they go farther,
To stop their wild roving before it's too late."

7. “Go fetch me a cup, just a cup of cold water,
To cool my parched lips,” the cowboy then said.
Before I returned, his brave spirit had left him,
And gone to his Maker, the cowboy was dead.

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THERE IS A BALM IN GILEAD

African-American Spiritual

Soulfully

The musical score is written in F major, 4/4 time, and consists of three systems. The first system begins with a 'Soulfully' dynamic marking. The vocal line starts with a whole rest, followed by a half note 'There', a quarter note 'is', a quarter note 'a', a quarter note 'balm', and a quarter note 'in'. The piano accompaniment features a steady bass line and chords in the right hand. Chord diagrams for guitar are provided above the vocal line: F/C, C7, F, Bb, C7, and F. The second system continues the vocal line with 'Gil - e - ad to make the wound - ed whole, _____ there _ is a'. The piano accompaniment continues with similar harmonic support. Chord diagrams for Bb/F, F, Gm, and C7 are shown above the vocal line. The third system concludes with 'balm in Gil - e - ad to heal the sin - sick soul.' followed by a coda: 'Some - Don't If you'. The piano accompaniment ends with a final chord. Chord diagrams for F, F7, Bbmaj7, Gm7, C7, Bb/F, and F are provided above the vocal line. A 'To Coda' symbol is placed above the final chord diagram.

There _ is a balm in

Gil - e - ad to make the wound - ed whole, _____ there _ is a

balm in Gil - e - ad to heal the sin - sick soul. { Some - Don't If you

Bb/F F Bb/F F

times I feel dis - cour - aged and think my work's in
 ev - er feel dis - cour - aged, for Je - sus is your
 can - not preach like Pe - ter, if you can - not pray like

Gm7/F F Gm7

vain, but then the Ho - ly Spir - it re -
 friend, who, if you ask for knowl - edge, will
 Paul, you can tell the love of Je - sus, and

F/A Bb F/C C#dim Dm Bb

1, 2 3 D.S. al Coda

C7 Bb/C C7

vives my soul a - gain, _____
 nev - er fail to lend, _____
 say He died for all, _____

There _ is a There _ is a

CODA Bbmaj7 Gm7 C7 Bb/F F Bb/F F

heal the sin - sick soul, _____

THERE IS A TAVERN IN THE TOWN

Traditional Drinking Song

Moderately

The musical score is written for voice and piano. It consists of three systems. The first system starts with a C major chord and a 'Moderately' tempo marking. The second system includes G7, C, and F chords. The third system includes G7, C, and G7 chords. The piano accompaniment features a steady bass line and chords in the right hand.

There is a tav - ern in the town, in the town, and there my dear love sits him
dig my grave both wide and deep, wide and deep, put tomb - stones at my head and

down, sits him down, and drinks his wine, 'mid laugh - ter free, and
feet, head and feet, and on my breast, carve a tur - tle - dove, to

nev - er, nev - er thinks of me. } Fare thee well, for I must leave thee, do not
sig - ni - fy I died for love. }

C G7 F C

let the part - ing grieve thee, and re - mem - ber that the best of friends must part, must part. A -

dieu, a - dieu, kind friends, a - dieu, a - dieu, a - dieu, I can no long - er stay with

G7 C F

you, stay with you. — I'll — hang my harp on a weep - ing wil - low tree, and

G7 C C

may the world go well with thee. Oh! thee.

THREE BLIND MICE

Traditional

Brightly

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The piano part consists of a right-hand treble clef and a left-hand bass clef. The key signature is one flat (F major/D minor) and the time signature is 3/4. The score includes guitar chord diagrams above the vocal line and a piano dynamic marking of *mf* at the beginning of the second system.

System 1: Chords: C, G7, C, G7, F/C, C. Lyrics: Three blind mice, three blind mice!

System 2: Chords: G7, C, C/E, Dm, G7/D, C, G7. Lyrics: See how they run, see how they run! They

System 3: Chords: C, G7, C, G7/B, C, G7/D, C/E, G7/D. Lyrics: all ran af - ter the farm - er's wife; she cut off their tails with a carv - ing knife. Did

System 4: Chords: C, G7, Am, G7/B, C, Dm/F, C/G, G7, C. Lyrics: ev - er you see such a sight in your life as three blind mice?

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VIVE LA COMPAGNIE!

Traditional

Lively

Let ev - 'ry good fel - low now join in a song: Vi - ve la com - pag -
nie! A toast to each oth - er and pass it a - long: Vi - ve la com - pag -
nie! — Vi - ve la vi - ve la vi - ve l'a - mour, vi - ve la vi - ve la
vi - ve l'a - mour, vi - ve la - mour, vi - ve l'a - mour, vi - ve la com - pag - nie! —

Chord diagrams: A, E7, A, D, E7, A, F#m, Bm, E7, A.

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THREE POOR MARINERS

English Folksong

With gusto
N.C.

f

mf

Bb7 **Ab** **Ab** **Gm** **Bb**

O we care be three poor those mar - i - ners new -
care not for those mar - tial men that

Cm **Gm** **Fm/Ab** **Eb** **Ab/G** **Ab** **B7**

ly — come from the seas. We live our lives in
do — our states dis - dain, but we care for those

Eb **Ab/C** **Eb/Bb** **Fm/Ab** **Bb7**

jeo - par - dy — while oth - ers live at
mer - chant men — who do our states main -

E♭ Ab E♭/G Fm/A♭ E♭

ease.)
tain.) So we'll go dance the round, the round, the round, so

Cm Gm Fm/A♭ E♭ E♭/G Ab B♭7

we'll go dance the round. And he that is a

E♭ Cm A♭maj7 E♭/G Fm7 E♭/G Fm/A♭ B♭7

bul - ly, bul - ly boy come pledge me on the ground, the ground, the ground.

A♭ E♭/G Fm7 B♭7 E♭

We ground, the ground, the ground.

mf *rit.*

'TIS THE LAST ROSE OF SUMMER

Words by THOMAS MOORE
 Music by RICHARD ALFRED MILLIKEN

Sweetly

mp

D G D G D/A Em/A

D N.C. D D/F# G A D

'Tis the last rose of sum - mer left
 leave thee, thou lone one to
 soon may I fol - low, when

D/A A7 D N.C. D Bm G A

bloom - ing a lone. All her love - ly com -
 pine on a stem. Since the love - ly are
 friend - ships de - cay and from love's shin - ing

D G/B Gm/Bb D/A A7 D N.C.

pan - ions are fad - ed and gone. No
 sleep - ing, go sleep, thou with them. Thus,
 cir - cle the gems drop a way. When

D D/F# G A D Bm Em Bm/F# F#7
 flow - er of her kin - dred, no rose bud is
 kind - ly I scat - ter thy leaves the
 true hearts lie with - ered and fond ones are

Bm N.C. D D/F# G A D G/B Gm/Bb
 nigh to re - flect back her blush - es or
 bed where thy mates of the gar - den lie
 flown, oh, who would in - hab - it this

D/A A7 D 1, 2 G
 give sigh for sigh, dead, lone?
 scent less world a - lone?
 bleak world a lone?

D N.C. 3 G D G Gm6 D
 I'll
 So,

rit.

TOM DOOLEY

Traditional Folksong

Moderately fast

Chord diagrams: G, D7, G, C, G

Hang down your head, Tom Doo - ley,

mf

The first system of musical notation for 'Tom Doolley'. It features a vocal line in G major, 4/4 time, with lyrics 'Hang down your head, Tom Doo - ley,'. The piano accompaniment is in the same key and time, starting with a mezzo-forte (*mf*) dynamic. Chord diagrams for G, D7, G, C, and G are provided above the vocal line. The piano part consists of a steady bass line and a treble line with chords.

Chord diagram: D7

hang down your head and cry. You killed poor Lau - ra Fos - ter.

The second system of musical notation. The vocal line continues with lyrics 'hang down your head and cry. You killed poor Lau - ra Fos - ter.' A D7 chord diagram is shown above the vocal line. The piano accompaniment continues with the same rhythmic pattern.

Chord diagrams: G, C, G

Poor boy, you're bound - to die. I met her on the moun - tain and
This time to - mor - row,

The third system of musical notation. The vocal line continues with lyrics 'Poor boy, you're bound - to die. I met her on the moun - tain and This time to - mor - row,'. Chord diagrams for G, C, and G are shown above the vocal line. The piano accompaniment continues with the same rhythmic pattern.

D7

there I took her life. I met her on the
reck - on where I'll be? Down in some lone - some

1 G 2 G

moun - tain, and I stabbed her with my knife.
val - ley, a - hang - in' on a white oak tree.

C G D7

Hang down your head, Tom Doo - ley, hang down your head and cry.

G

You killed poor Lau - ra Fos - ter. Poor boy, you're bound to die.

THE WATER IS WIDE

(O Waly, Waly)

English Folksong

Moderately slow

Introduction for piano. The music is in G major, 3/4 time, and marked *mp*. It consists of three measures. The first measure has a G chord. The second measure has Cmaj7 and C chords. The third measure has a G chord. The bass line is a simple eighth-note accompaniment. A pedal instruction is written below the first measure.

mp

With pedal

First line of the song. The vocal line has three phrases. The piano accompaniment is in G major, 3/4 time. The first measure has a C chord, and the second measure has a G chord. The lyrics are: "1. The wa - ter is wide, I can - not get o'er, and nei - ther (2.) mead - ows the oth - er day, a - gath - 'ring 3.-5. (See additional lyrics)".

1. The wa - ter is wide, I can - not get o'er, and nei - ther
(2.) mead - ows the oth - er day, a - gath - 'ring
3.-5. (See additional lyrics)

Second line of the song. The vocal line has three phrases. The piano accompaniment is in G major, 3/4 time. The first measure has an Em chord, the second has a Cmaj7 chord, the third has a Dsus chord, the fourth has a D chord, and the fifth has a G chord. The lyrics are: "have I wings to ___ fly. Give me a boat that will car - ry ___ flow'rs both fine and ___ gay. a - gath - 'ring flow'rs both ___ red and ___".

have I wings to ___ fly. Give me a boat that will car - ry ___
flow'rs both fine and ___ gay. a - gath - 'ring flow'rs both ___ red and ___

two, and both shall row, my love and I.
blue, I lit - tle thought what love can do.

2. Oh, down in the
3. I leaned my

dew.

rit. e dim.

Additional Lyrics

3. I leaned my back up against some oak
Thinking that she was a trusty tree;
But first she bended and then she broke;
And so did my false love to me.

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

5. Oh, love is handsome and love is fine,
And love's a jew'l while it is new;
But when it is old, it groweth cold,
And fades away like morning dew.

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WE ARE CLIMBING JACOB'S LADDER

African-American Spiritual

Soulfully (♩ = ♪♪)

D/A Em7/A A7 D

mf

Detailed description: This block shows the piano introduction for the first system. It consists of two staves (treble and bass clef) in the key of D major and 3/4 time. The tempo is 'Soulfully' with a metronome marking of ♩ = ♪♪. The music starts with a piano dynamic (mf). The first measure has a D/A chord, the second has an Em7/A chord, the third has an A7 chord, and the fourth has a D chord. The bass line features a simple rhythmic pattern of quarter notes.

A7 G/B A7/C# D Dmaj7 D6

We are ___ climb - ing ___ Ja - cob's ___
 Ev - 'ry ___ round goes ___ high - er, ___
 We are ___ climb - ing ___ high - er, ___
 If you ___ love Him, ___ why not ___

Detailed description: This block contains the first verse of the song. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clef). The key signature has two sharps (D major) and the time signature is 3/4. The lyrics are: 'We are ___ climb - ing ___ Ja - cob's ___', 'Ev - 'ry ___ round goes ___ high - er, ___', 'We are ___ climb - ing ___ high - er, ___', and 'If you ___ love Him, ___ why not ___'. The piano accompaniment provides harmonic support with chords indicated above the staff: A7, G/B, A7/C#, D, Dmaj7, and D6.

Dmaj7 Em7 A7 G/A A7

lad - der, ___ We are ___ climb - ing ___ Ja - cob's ___
 high - er, ___ Ev - 'ry ___ round goes ___ high - er, ___
 high - er, ___ We are ___ climb - ing ___ high - er, ___
 serve Him? ___ If you ___ love Him, ___ why not ___

Detailed description: This block contains the second verse of the song. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clef). The key signature has two sharps (D major) and the time signature is 3/4. The lyrics are: 'lad - der, ___ We are ___ climb - ing ___ Ja - cob's ___', 'high - er, ___ Ev - 'ry ___ round goes ___ high - er, ___', 'high - er, ___ We are ___ climb - ing ___ high - er, ___', and 'serve Him? ___ If you ___ love Him, ___ why not ___'. The piano accompaniment provides harmonic support with chords indicated above the staff: Dmaj7, Em7, A7, G/A, and A7.

G/D D D+

lad - der; _____ We are _____ climb - ing _____
 high - er; _____ Ev - 'ry _____ round goes _____
 high - er; _____ We are _____ climb - ing _____
 serve Him? _____ If you _____ love Him, _____

G G/D D D/A Em7/A A7

Ja - cob's _____ lad - der; _____ } Sol - diers _____ of the _____
 high - er; _____ high - er; _____ }
 high - er; _____ high - er; _____ }
 why not _____ serve Him? _____ }

1-3 4

D A7 G/B A7/C# D Bb7

cross, cross,

D/A Em7/A A7 G/D D Em/D D

Sol - diers _____ of the _____ cross.

WERE YOU THERE?

African-American Spiritual

Moderately

mp

F Gm C7 F Bb

The piano introduction consists of four measures. The first measure has a whole note F chord. The second measure has a half note F chord and a half note Gm chord. The third measure has a half note Gm chord and a half note C7 chord. The fourth measure has a whole note F chord. The fifth measure has a whole note Bb chord. The bass line starts with a whole rest in the first measure, followed by a half note F in the second, a half note G in the third, a half note C in the fourth, and a half note Bb in the fifth.

F Gm C7

Were you there when they cru - ci - fied to my
there there when they nailed Him in the
there there when they pierced Him in the

The first line of the vocal melody is a half note F, followed by a quarter note G, a quarter note A, and a quarter note Bb. The piano accompaniment consists of a half note F in the second measure, a half note G in the third, and a half note C in the fourth. The bass line has a whole rest in the first measure, followed by a half note F in the second, a half note G in the third, and a half note C in the fourth.

F Bb F

Lord? (Were you there?) Were you there when they
tree? (Were you there?) Were you there when they
side? (Were you there?) Were you there when they

The second line of the vocal melody is a half note F, followed by a quarter note G, a quarter note A, and a quarter note Bb. The piano accompaniment consists of a half note F in the second measure, a half note G in the third, and a half note C in the fourth. The bass line has a whole rest in the first measure, followed by a half note F in the second, a half note G in the third, and a half note C in the fourth.

G7 C7 F

cru - ci - fied my Lord? Oh, some - times it
 nailed Him to the tree? Oh, some - times it
 pierced Him in the side? Oh, some - times it

F7 Bb Bdim F Bb F

caus - es me to trem - ble, trem - ble, trem - ble. Were you there when they
 caus - es me to trem - ble, trem - ble, trem - ble. Were you there when they
 caus - es me to trem - ble, trem - ble, trem - ble. Were you there when they

Gm C7 1, 2 3 F Bb F F Bb

cru - ci - fied my Lord? (Were you there?) Were you
 nailed Him to the tree? (Were you there?) Were you
 pierced Him in the side? (Were you

F

Gm C7

there?) Were you there when they sun laid Him re - fused in to the

F Bb F

shine? (Were you there?) Were you there when the
tomb? (Were you there?) Were you there when they

G7 C7

sun re - fused to shine? Oh,
laid Him in the tomb? Oh,

F F7 Bb Bdim

some - times it caus - es me to trem - ble, trem - ble,
 some - times it caus - es me to trem - ble, trem - ble,

F Bb F Gm C7

trem - ble. Were you there when the sun re - fused to
 trem - ble. Were you there when they laid Him in the

1 F Bb F 2 F Bb F

shine? (Were you there?) Were you tomb? (Were you there?)

WILL THE CIRCLE BE UNBROKEN

Words by ADA R. HABERSHON
 Music by CHARLES H. GABRIEL

Moderately (♩ = ♩)

The musical score is written in 4/4 time with a key signature of three flats (B-flat major). It consists of three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'Moderately' with a note equal to a quarter note. The score includes lyrics and guitar chord diagrams for the vocal line.

System 1: The vocal line begins with a guitar chord diagram for A-flat major (x34321). The lyrics are: "I was stand - ing by my win - dow on one / told the un - der - tak - er, "Un - der - / fol - lowed close be - hind her, tried to".

System 2: The vocal line begins with a guitar chord diagram for D-flat major (x34321). The lyrics are: "cold and cloud - y day, when I saw the hearse come / tak - er, please drive slow, For this bod - y you are / hold up and be brave, but I could not hide my".

System 3: The vocal line features guitar chord diagrams for E-flat major (x34321), B-flat 7 (x34321), and E-flat major (x34321). The lyrics are: "roll - ing, for to take my moth - er a - way. } Will the / haul - ing, Lord, I hate to see her go." / sor - row when they laid her in her grave.)

Ab  Db 

cir - cle be un - bro - ken, by and by, Lord, by and



Ab  Db  Ab 

by? There's a bet - ter home a - wait - ing, in the



Eb  1, 2 Ab  3 Ab 

sky, in the sky. { Oh, I sky.



WONDROUS LOVE

Southern American Folk Hymn

Moderately

mf

Am Dm F Am Dm C Dm

Am Dm F Am Dm C Dm

Am Dm F Am Dm C Dm C

What won - drous love is this, O my soul, O my
God and to the Lamb, I will sing, I will
when from death I'm free, I'll sing on, I'll sing

soul! What won - drous love is this, O my soul! What
sing, on, and God when from death I'm free, I'll sing on, To
And

Dm F Dm F Am Dm
 won - drous love is this that caused the Lord of bliss to
 God and to the Lamb who is the great - I AM, while
 when from death I'm free, I'll sing and joy - ful be, and

Am Dm C Dm Am Dm
 bear the dread - ful curse for my soul, for my soul, to
 mil - lions join the theme, I will sing, I will sing, while
 through e - ter - ni - ty I'll sing on, I'll sing on, and

F Am Dm C 1, 2 3
 Dm Dm
 bear the dread - ful curse for my soul! To
 mil - lions join the theme, I will sing, And
 through e - ter - ni - ty I'll sing on.

YE BANKS AND BRAES O' BONNIE DOON

Words by ROBERT BURNS
Old Scottish Melody

Moderately

Chord diagrams for the first system: G, Em7, C, Am7, D7, G, Am7/G.

Lyrics for the first system:
Ye banks and braes o'
hae I rov'd by

Chord diagrams for the second system: G, Am7/G, G, G/B, C, G/B, C, Am7, Dsus, D.

Lyrics for the second system:
bon - nie Doon, how can ye bloom so fresh and fair? How
bon - nie Doon, to see the rose and wood - bine twine. And

Chord diagrams for the third system: G, D7, G/D, D7, G/D, G/B, C, D7/A.

Lyrics for the third system:
can ye chant, ye lit - tle birds, and I sae wea - ry,
il - ka bird sang o' its love, and fond - ly sae did

Performance markings: *mf*, *poco rit.*, *a tempo*

G/B C/E G Em G Em G/D C G/B Am G/B Em

fu' o' care? Thou'lt break my heart, thou war - bling bird that
 I o' mine. Wi' light - some heart I pu'd a rose, fu'

G/D G/B C Am9 D D7 G G/D D7

wan - tons through the flow - 'ry thorn. Thou minds me o' de -
 sweet up - on its thorn - y tree. But my fause lov - er

G/D D7 G7 C G/B 1 C G

part - ed joys, de - part - ed nev - er to re - turn.
 stole my rose, and ah! he left the

Em7 C Am7 D7 2 C G

Aft thom wi' me.

rit. *rit.*

ZUM GALI GALI

Israeli Folksong

With spirit

The musical score is written in G minor, 4/4 time. It begins with a piano introduction in the right hand with a G chord and a bass line in the left hand. The tempo is marked *mf*. The first system shows the piano accompaniment. The second system introduces the vocal melody with the lyrics "Zum ga - li, ga - li, ga - li, zum ga - li, ga - li." The piano accompaniment continues. The third system continues the vocal melody with the lyrics "Zum ga - li, ga - li, ga - li, zum ga - li, ga - li. He - cha - lutz le". The piano accompaniment includes a *poco meno mosso* marking. Chord diagrams for G, Gm, and Bb/F are provided above the staff.

G

Gm

mf

Zum ga - li, ga - li, ga - li, zum ga - li, ga - li.

Zum ga - li, ga - li, ga - li, zum ga - li, ga - li. He - cha - lutz le

poco meno mosso

B \flat /F

C/E Eb Gm/D Gm Bb/F C Eb7 D7 Gm

ma'n a - vo - dah; A - vo - dah le ma'n he - cha - lutz.

Bb/F F7 Bb D7/A Gm Bb/F

Ha sha - lom le ma'n ha a - min; Ha a - min le

C/E Eb7 D7 Gm

ma'n ha sha - lom. Zum ga - li, ga - li, ga - li, zum ga - li, ga - li.

a tempo

1 2

Zum ga - li, ga - li, ga - li, zum ga - li, ga - li. zum.

THE WILD ROVER

Irish Folksong

Moderately, with a lilt

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of three systems of music. The first system shows the piano introduction with a treble clef and a dynamic marking of *mf*. The second system continues the piano accompaniment with guitar chord diagrams for C, G, D7, and G. The third system introduces the vocal melody with lyrics. The lyrics are: "I've been a wild rover for many a year, / in to an ale-house I used to frequent, / out of my pocket I took sov' reigns bright, / back to my par-ents, con-fess what I've done, / and I've spent all my money on / and I told the land-lady my / and the land-lady's eyes o-pened / and ask them to par-don their".

G

whis - key and beer, _____ But now I'm re -
 mon - ey was spent. _____ I asked for a
 wide with de - light. _____ She said, "I have
 prod - i - gal son. _____ And if they ca -

C

turn - ing with gold in great store, _____ and I
 bot - tle; she an - swered me, "Nay, _____ such a
 whis - kies and wines of the best, _____ and the
 res - me as oft - times be - fore, _____ then I

G D7 G

nev - er will play the wild rov - er no more, }
 cus - tom as yours I can get an - y day." } And it's
 words that I said, sure, were on - ly in jest." }
 nev - er will play the wild rov - er no more. }

D

no, nay, nev - er;

G C

no, nay, nev - er no more will I

G C G

play the wild rov - er, no, nev - er

D7 1-3 G 4 G

no more. { I went Then I'll go more. }

Sub. J