

Mel Bay Presents

101 EASY Fingerstyle Guitar Solos

by Larry McCabe

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INTRODUCTION

Welcome to Mel Bay's *101 Easy Fingerstyle Guitar Solos*. This book contains a wealth of time-honored songs that have been played and enjoyed by many generations of musicians. Many styles are covered here: children's songs, Christmas songs, American standards, hymns and spirituals, blues, calypso, train songs, Stephen Foster songs, patriotic songs, and more. The arrangements are designed for beginning to intermediate guitar players, and can be played on classical, electric, and steel-string acoustic guitars.

You are sure to find some of your old favorites here, and I am confident that you will discover some "new favorites" as well. We hope this book becomes a good friend and companion to you and your guitar in the years to come.

HOW TO USE THIS BOOK

The Written Music

Each example is written in both notation and tablature exactly as it is recorded.

Fingerings

1. Suggested fretting-hand fingerings are provided in the notation staff. The recommended fingerings are not absolute, and you may modify a particular fingering if you have a better idea.

1 = First (index) finger 2 = Second (middle) finger 3 = Third (ring) finger 4 = Fourth (little) finger

2. Individual approaches to picking-hand fingering vary greatly; for instance, classical guitarists often use a different technique than a blues guitarist. Most of the arrangements in this book leave the picking-hand fingering up to the player.

The Companion CD

1. An "A" tuning note is provided on the first track of the companion CD.

2. Most of the songs have their own CD track. Because the current technology allows only 99 tracks, a few tracks contain two songs. For your convenience, each doubled track contain short songs.

Procedure

The songs are arranged in alphabetical order rather than by degree of difficulty (degree of difficulty is sometimes a subjective issue). Feel free to work through the songs in any order. If you encounter an arrangement that is too difficult, try another song, and then return to the more challenging arrangement later.

Abilene

TRACK 2

American Folk Song

Musical score and tablature for the first section of the song. The score includes a treble clef staff with a 4/4 time signature, and a guitar tablature below it. The chords are C, E⁷, and F. The tablature shows fingerings (0, 0, 0; 0, 0, 3; 1, 1, 1, 2, 1, 2) and string numbers (T, A, B).

Musical score and tablature for the second section of the song. The score includes a treble clef staff with a 4/4 time signature, and a guitar tablature below it. The chords are C, A⁷, D⁷, and G⁷. The tablature shows fingerings (1, 1; 3, 3, 3; 5, 4; 0; 0, 0, 3) and string numbers (T, A, B).

Musical score and tablature for the third section of the song. The score includes a treble clef staff with a 4/4 time signature, and a guitar tablature below it. The chords are C, C⁷, F, Fm, C, A^{b7}, G⁷, and C. The tablature shows fingerings (1, 1, 1, 2, 1, 1; 0, 4, 5, 3; 0, 0, 3, 0) and string numbers (T, A, B).

Chorus

Abilene, Abilene,
Prettiest town I ever seen;
Folks out there don't treat you mean
In Abilene, my Abilene.

Crowded city, ain't nothin' free, Sit alone every night,
Ain't nothin' in this town for me; Watch the trains run out of sight;
Wish to the Lord that I could be Don't I wish they were carrying me to
In Abilene, my Abilene. Abilene, my Abilene.

Across the Western Ocean



TRACK 3

Irish Sea Chantey

T A B

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

T A B

3 0 3 3	3 0 3	0 3	1 3
3	3	3	3

T A B

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

T A B

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

All the Good Times Are Past and Gone



TRACK 4

Old-time and Bluegrass Song

Musical notation for the first section of the song. The top staff shows a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The lyrics "All the Good Times Are Past and Gone" are written above the notes. The bottom staff shows a standard guitar tablature with three strings (T, A, B) and six frets. The notes correspond to the chords C, F, and C.

Guitar tablature for the first section of the song. The strings are labeled T (Top), A, and B. The tab shows the fingerings for the chords C, F, and C as indicated in the musical notation above.

Musical notation for the second section of the song. The top staff shows a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The lyrics "All the Good Times Are Past and Gone" are written above the notes. The bottom staff shows a standard guitar tablature with three strings (T, A, B) and six frets. The notes correspond to the chords C, G, and C.

Guitar tablature for the second section of the song. The strings are labeled T (Top), A, and B. The tab shows the fingerings for the chords C, G, and C as indicated in the musical notation above.

Musical notation for the third section of the song. The top staff shows a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The lyrics "All the Good Times Are Past and Gone" are written above the notes. The bottom staff shows a standard guitar tablature with three strings (T, A, B) and six frets. The notes correspond to the chords C, F, and C.

Guitar tablature for the third section of the song. The strings are labeled T (Top), A, and B. The tab shows the fingerings for the chords C, F, and C as indicated in the musical notation above.

Musical notation for the fourth section of the song. The top staff shows a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The lyrics "All the Good Times Are Past and Gone" are written above the notes. The bottom staff shows a standard guitar tablature with three strings (T, A, B) and six frets. The notes correspond to the chords C, G, C, and C.

Guitar tablature for the fourth section of the song. The strings are labeled T (Top), A, and B. The tab shows the fingerings for the chords C, G, C, and C as indicated in the musical notation above.

All the Pretty Little Horses



TRACK 5

African Lullaby

Musical score for the first section of "All the Pretty Little Horses". The score consists of two staves. The top staff is a treble clef staff with four measures. The first measure is in Em, the second in Am, the third in D, and the fourth in Em. The bottom staff is a guitar tab staff with six strings (T, A, B) and six frets. The tab shows chords and fingerings: 000, 212, 23, 000.

Guitar tab for the first section of the song. It shows the same four measures as the musical score above, with the same chords and fingerings: 000, 212, 23, 000.

Musical score for the second section of the song. The top staff has four measures in Em, Am, D, and Em. The bottom staff has the same tab notation as the first section: 000, 212, 23, 000.

Guitar tab for the second section of the song. It shows the same four measures as the musical score above, with the same chords and fingerings: 000, 212, 23, 000.

Musical score for the third section of the song. The top staff has four measures in G, C, D, and Em. The bottom staff has the same tab notation as the first section: 000, 2200, 1011, 000.

Guitar tab for the third section of the song. It shows the same four measures as the musical score above, with the same chords and fingerings: 000, 2200, 1011, 000.

Musical score for the fourth section of the song. The top staff has four measures in Em, Am, D, and Em. The bottom staff has the same tab notation as the first section: 000, 212, 23, 000.

Guitar tab for the fourth section of the song. It shows the same four measures as the musical score above, with the same chords and fingerings: 000, 212, 23, 000.

Au Clair De La Lune



French Folksong

Shift to the third position for the D7 chord in measure 11

Musical notation for the first section of "Au Clair De La Lune". The top staff shows a treble clef, a common time signature, and notes C, G, C, G, Am, G, C. The bottom staff shows a guitar tab with strings T, A, B and fret positions 1, 1, 1, 3; 0, 3; 1, 0, 3, 3; 1. The tab indicates a shift to the third position for the D7 chord.

Musical notation for the second section of "Au Clair De La Lune". The top staff shows a treble clef, a common time signature, and notes C, G, C, G, Am, G, C. The bottom staff shows a guitar tab with strings T, A, B and fret positions 1, 1, 1, 3; 0, 3; 1, 0, 3, 3; 1. The tab indicates a shift to the third position for the D7 chord.

Musical notation for the third section of "Au Clair De La Lune". The top staff shows a treble clef, a common time signature, and notes Dm, D7, G. The bottom staff shows a guitar tab with strings T, A, B and fret positions 3, 3, 3, 3; 2, 2; 3, 5, 0, 2; 0, 0, 0, 2. The tab indicates a shift to the third position for the D7 chord.

Musical notation for the fourth section of "Au Clair De La Lune". The top staff shows a treble clef, a common time signature, and notes C, G, C, G, Am, G, C. The bottom staff shows a guitar tab with strings T, A, B and fret positions 1, 1, 1, 3; 0, 3; 1, 0, 3, 3; 1. The tab indicates a shift to the third position for the D7 chord.

Aura Lee



TRACK 7

Minstrel Song, 1861

This melody was used for Elvis Presley's "Love Me Tender" in 1956.

1

C i m | i m | D a i m | G i m | i m | C i
 p o p | p o p |

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

2

C i m | i m | D a i m | G i m | i m | C i
 p o p | p o p |

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

3

C a m | i | E⁷ a m | i | Am a m | i m | E⁷ a
 p o | p | p o | p | p o | p |

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

4

C m | i | A⁷ m | i | D m | i m | G i m | a m | C i
 p o | p | p o | p | p o | p |

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

The Banks of the Ohio



TRACK 8

American Folksong

TRACK 8

C G⁷

i m i m i m m i m i m i m a

p p p p p p p p p p p p p p p p

4/4 time signature.

Fingerings: C major scale, G7 chord.

Dynamics: Dynamics: p (pianissimo) throughout.

Musical score for 'The Star-Spangled Banner' in G major. The first measure (G7) consists of three eighth notes followed by a half note. The second measure (C) consists of two eighth notes followed by a half note. The third measure (G7) consists of three eighth notes followed by a half note.

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings with the following fingerings: T (1, 1), A (0, 0), B (3, 3), E (3, 1), A (0, 1), D (0, 0). The 3rd string (A) is muted.

C
m i m

F
m i m i m i

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings with the following fingerings: T (3), A (1), B (3). The 3rd string has a 0 above it, indicating an open string. The 2nd string has a 1 above it, indicating a 1st-fret note. The 1st string has a 3 above it, indicating a 3rd-fret note.

Musical score for guitar. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. It features three chords: C major (m-i-m), G7 (m-i), and C major (i-i). Below the staff are sixteenth-note patterns with dynamics (p) and fingerings (i). The bottom staff shows the guitar's six strings with corresponding fingerings (T=thumb, A=index, B=middle) and string numbers (0, 1, 2, 3).

String	T	A	B
6	0	0	3
5	1	0	3
4	0	0	3
3	0	3	3
2	0	2	3
1	0	0	3

Big Ball in Boston



TRACK 9

Traditional Country

Also known as "Big Ball in Nashville," "Big Ball in Cowtown," "Big Ball in Bristol," etc. Played by old-time country, bluegrass, and Western Swing musicians.

The musical notation consists of two staves. The top staff is a treble clef staff with notes. The bottom staff is a bass staff with tablature for a 6-string guitar, labeled T, A, B from top to bottom. The tablature shows fingerings: 0, 0, 0; 3, 0, 0; 1, 1, 0; 3, 2, 3, 2; 3, 0, 0. The strings are numbered 1 through 6 from left to right.

The musical notation consists of two staves. The top staff is a treble clef staff with notes. The bottom staff is a bass staff with tablature for a 6-string guitar, labeled T, A, B from top to bottom. The tablature shows fingerings: 0, 0, 0; 3, 0, 0; 0, 0, 2; 0, 0, 3. The strings are numbered 1 through 6 from left to right.

Tip re: measure seven: Non-classical guitarists often fret the F# (6th string) with the thumb of the fretting hand.

Chorus

Big ball in Boston, big ball in town;
Big ball in Boston, we'll dance around.

Roll on the ground, boys, roll on the ground;
Eat salty crackers, ten cents a pound.

Let's have a party, let's have a time;
Let's have a party, I won't need a dime.

My love's in jail, boys, my love's in jail;
My love's in jail, boys, who'll go her bail?



TRACK 10

Bile Them Cabbage Down

Called "Boil Them Cabbage Down" by folks who are grammatically correct.

Comic Folk Song

Chorus

A D A E

T 2 2 2 | 3 3 | 2 2 2 | 0 0
A 0 2 | 0 0 | 0 2 | 0 0
B 0 | 0 | 0 | 0

A D A E A

T 2 2 2 | 3 3 3 | 2 2 0 0 | 2
A 0 2 | 0 0 | 0 2 | 0
B 0 | 0 | 0 | 0

Verse

A E

T 0 0 0 2 | 0 0 0 2 | 0 0 0 2 | 0 0
A 0 2 | 0 2 | 0 2 | 0
B 0 | 0 | 0 | 0

A D A E A

T 0 0 0 2 | 3 3 3 | 2 2 0 0 | 2
A 0 2 | 0 0 | 0 0 | 0
B 0 | 0 | 0 | 0

Blow the Wind Southerly



TRACK 11

Traditional English

G A D

Musical notation for the first section of "Blow the Wind Southerly". The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature (indicated by the number 8). The melody consists of eighth-note patterns. The bottom staff shows a standard six-string guitar tablature with the strings labeled T (top), A, and B (bottom). The tablature provides fingerings (e.g., 2, 0, 3) and includes a measure repeat sign.

Continuation of the musical notation for the first section. The treble clef, key signature, and common time remain. The melody continues with eighth-note patterns. The guitar tablature below shows the progression through the first four measures of the section.

Continuation of the musical notation for the first section. The treble clef, key signature, and common time remain. The melody continues with eighth-note patterns. The guitar tablature below shows the progression through the next four measures of the section.

Continuation of the musical notation for the first section. The treble clef, key signature, and common time remain. The melody continues with eighth-note patterns. The guitar tablature below shows the progression through the next four measures of the section.

Continuation of the musical notation for the first section. The treble clef, key signature, and common time remain. The melody continues with eighth-note patterns. The guitar tablature below shows the progression through the next four measures of the section.

Continuation of the musical notation for the first section. The treble clef, key signature, and common time remain. The melody continues with eighth-note patterns. The guitar tablature below shows the progression through the next four measures of the section.

The Blue Bell of Scotland

Dorothea Bland Jordan
Scotland ca. 1800



TRACK 12

The sheet music consists of four horizontal staves. The top two staves are standard musical notation with a treble clef, a key signature of one sharp (F#), and a common time (indicated by a '4'). The bottom two staves are guitar tablature, showing the strings T (top), A, and B. The first staff of musical notation begins with a G note. The second staff begins with a C note. The third staff begins with a G note. The fourth staff begins with a C note. The musical notation includes various notes and rests, with some notes having stems pointing up and others down. The tablature shows fingerings (e.g., '3', '2', '0') and string indications (e.g., 'T', 'A', 'B'). Chords are indicated above the musical notation: Am, D7, G, Em, D, A7, D, and D7. The tablature also includes numerical values (e.g., '3', '2', '0') under the strings to indicate specific frets or hammer-ons.

Bury Me Beneath the Willow



TRACK 13

American Folksong

Musical score and tablature for the first section of "Bury Me Beneath the Willow". The score includes a treble clef, a key signature of two sharps, and a time signature of common time. The tablature shows the strings T (top), A, and B. The music consists of three measures. The first measure starts with a D note, followed by a D7 chord, and ends with a G note. The second measure starts with a G note, followed by a D7 chord, and ends with a G note. The third measure starts with a G note, followed by a D7 chord, and ends with a G note.

T	5	7	5	0	3	0	3	0
A	0	0	0	0	5	0	5	0
B	0	0	0	0	3	3	3	3

Musical score and tablature for the second section of "Bury Me Beneath the Willow". The score includes a treble clef, a key signature of two sharps, and a time signature of common time. The tablature shows the strings T (top), A, and B. The music consists of four measures. The first measure starts with a D note, followed by a D7 chord, and ends with an A note. The second measure starts with an A note, followed by a D7 chord, and ends with a D note. The third measure starts with a D note, followed by a D7 chord, and ends with a D note. The fourth measure starts with a D note, followed by a D7 chord, and ends with a D note.

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

Musical score and tablature for the third section of "Bury Me Beneath the Willow". The score includes a treble clef, a key signature of two sharps, and a time signature of common time. The tablature shows the strings T (top), A, and B. The music consists of four measures. The first measure starts with a D note, followed by a D7 chord, and ends with a G note. The second measure starts with a G note, followed by a D7 chord, and ends with a G note. The third measure starts with a G note, followed by a D7 chord, and ends with a G note. The fourth measure starts with a G note, followed by a D7 chord, and ends with a G note.

T	5	7	5	0	3	0	3	0
A	0	0	0	0	5	0	5	0
B	0	0	0	0	3	3	3	3

Barre 4 strings at the second fret

Musical score and tablature for the final section of "Bury Me Beneath the Willow". The score includes a treble clef, a key signature of two sharps, and a time signature of common time. The tablature shows the strings T (top), A, and B. The music consists of three measures. The first measure starts with a D note, followed by an A note, and ends with a D note. The second measure starts with a D note, followed by a D7 chord, and ends with a D note. The third measure starts with a D note, followed by a D7 chord, and ends with a D note.

T	2	3	2	2	5	3	2	3	0
A	0	0	0	0	2	0	2	0	0
B	0	0	0	0	0	2	0	2	0

Bury Me Not on the Lone Prairie



TRACK 14

Based on the poem "The Ocean Burial" by E.H. Chapin, 1839
Music by George N. Allen, 1849

Musical notation and guitar tab for the first section of the song. The music is in 4/4 time with a key signature of one sharp (F#). The tab shows the strings T (top), A, and B. Fingerings are indicated above the strings: 2, 3, 3; 2, 5; 7, 5, 7; 2. Dynamic markings 'D' are placed above specific notes.

Continuation of the musical notation and guitar tab. The music remains in 4/4 time with a key signature of one sharp (F#). The tab shows the strings T, A, and B. Fingerings are indicated: 2, 3, 3; 2, 0, 2; 0, 0, 0; 0, 0, 0. Dynamic markings 'D' are placed above specific notes.

Continuation of the musical notation and guitar tab. The music remains in 4/4 time with a key signature of one sharp (F#). The tab shows the strings T, A, and B. Fingerings are indicated: 0, 2, 0; 0, 2, 3, 0; 3, 2, 0, 2; 0, 0, 0. Dynamic markings 'Em' and 'D' are placed above specific notes.

Continuation of the musical notation and guitar tab. The music remains in 4/4 time with a key signature of one sharp (F#). The tab shows the strings T, A, and B. Fingerings are indicated: 0, 2, 0; 0, 2, 3, 0; 3, 2, 0, 2; 0, 0, 0. Dynamic markings 'D' are placed above specific notes.

Continuation of the musical notation and guitar tab. The music remains in 4/4 time with a key signature of one sharp (F#). The tab shows the strings T, A, and B. Fingerings are indicated: 5, 2, 0, 2; 0, 0, 0, 0; 0, 0, 0, 0. Dynamic markings 'D' are placed above specific notes.

Continuation of the musical notation and guitar tab. The music remains in 4/4 time with a key signature of one sharp (F#). The tab shows the strings T, A, and B. Fingerings are indicated: 0, 2, 0; 0, 2, 3, 0; 3, 0, 0, 0; 2, 0, 0, 0. Dynamic markings 'Em', 'D', and 'D' are placed above specific notes. The tab includes a performance instruction 'p i p m' under the final measure.

Camptown Races



TRACK 15

The original title of this well-known Foster song: "Gwine To Run All Night."

Stephen Foster Minstrel Song, 1850

Careless Love



TRACK 16

Folk Blues

One of the earliest blues songs, "Careless Love" first appeared in print in 1911 as "Kelly's Love."

The sheet music consists of four horizontal staves. The top staff is a treble clef staff with note heads and stems. The second staff is a bass clef staff with note heads and stems. The third staff is a treble clef staff with note heads and stems. The bottom staff is a bass clef staff with note heads and stems. Above the first staff, there are three chords: C, G⁷, and C. Above the second staff, there are two chords: G⁷ and C. Above the third staff, there are three chords: (C7+), F, and F⁷. Above the fourth staff, there are two chords: F⁷ and Dm¹³. Below each staff is a corresponding guitar tablature. The tablature shows the strings (T, A, B) and the frets (0, 1, 2, 3). The first staff has a 2 over a bar line. The second staff has a 3 over a bar line. The third staff has a 3 over a bar line. The fourth staff has a 3 over a bar line.

Clementine



TRACK 17

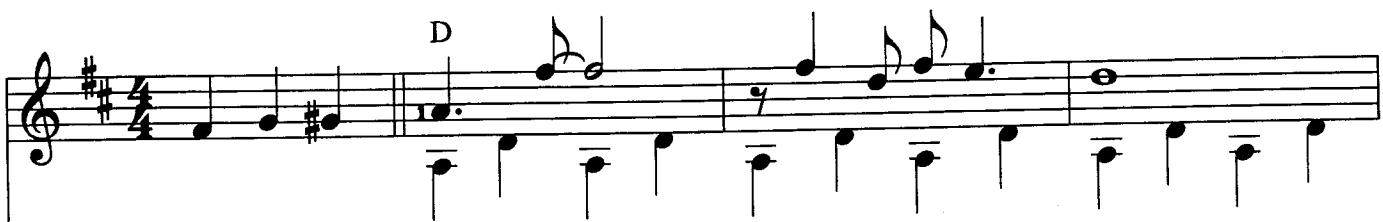
Barker Bradford, c. 1884

Corrine, Corrina

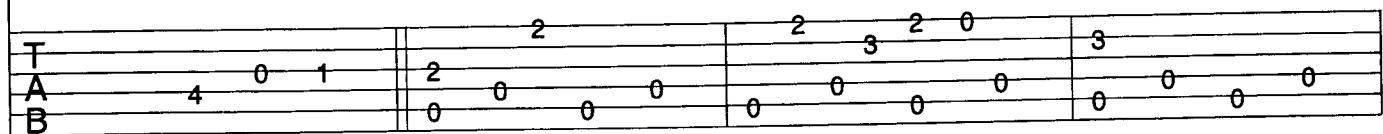
 TRACK 18

Blues

This blues standard has been recorded by many diverse artists, including jazz trumpeter Red Nichols, Western Swing band leader Bob Wills, and blues guitarist Taj Mahal.



Musical notation and guitar tab for the first section of "Corrine, Corrina". The music is in 4/4 time with a key signature of two sharps. The tab shows the strings T (Top), A, and B. The first measure starts with a quarter note on the B string (2). The second measure begins with a eighth note on the A string (2). The third measure starts with a eighth note on the B string (2). The fourth measure starts with a eighth note on the A string (2).



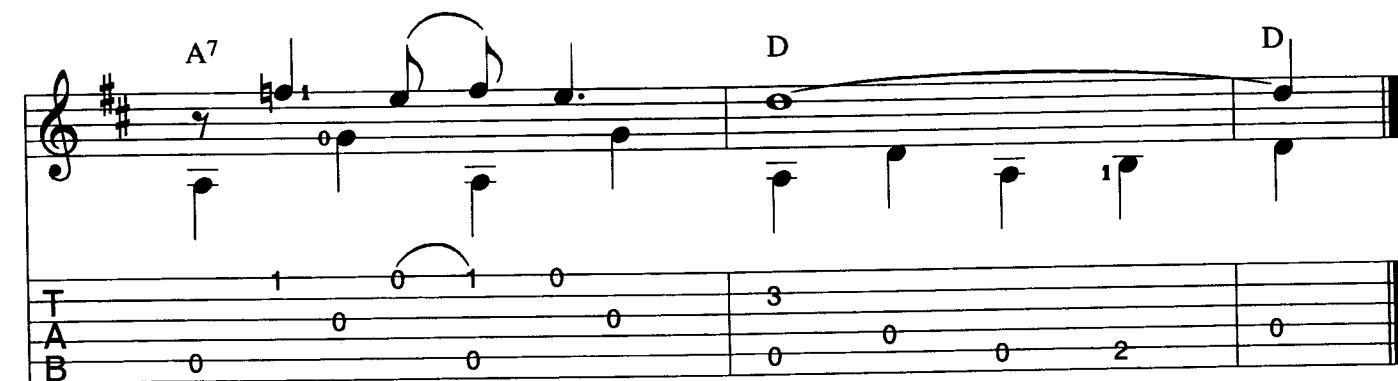
Continuation of the musical notation and guitar tab. The music continues in 4/4 time with a key signature of two sharps. The tab shows the strings T, A, and B. The first measure starts with a eighth note on the A string (2). The second measure starts with a eighth note on the B string (2). The third measure starts with a eighth note on the A string (2). The fourth measure starts with a eighth note on the B string (2).



Continuation of the musical notation and guitar tab. The music continues in 4/4 time with a key signature of two sharps. The tab shows the strings T, A, and B. The first measure starts with a eighth note on the A string (2). The second measure starts with a eighth note on the B string (2). The third measure starts with a eighth note on the A string (2). The fourth measure starts with a eighth note on the B string (2).



Continuation of the musical notation and guitar tab. The music continues in 4/4 time with a key signature of two sharps. The tab shows the strings T, A, and B. The first measure starts with a eighth note on the A string (2). The second measure starts with a eighth note on the B string (2). The third measure starts with a eighth note on the A string (2). The fourth measure starts with a eighth note on the B string (2).



Continuation of the musical notation and guitar tab. The music continues in 4/4 time with a key signature of two sharps. The tab shows the strings T, A, and B. The first measure starts with a eighth note on the A string (2). The second measure starts with a eighth note on the B string (2). The third measure starts with a eighth note on the A string (2). The fourth measure starts with a eighth note on the B string (2).

Cripple Creek



TRACK 19

Old-time Tune

The best version I have heard of this song was by the late David Akeman, the great singer and old-time banjo player whose stage name was "Stringbean."

Verse

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

Chorus

T 0 0 | 0 3 | 0 0 | 0 2 0 |
A 2 0 | 0 | 2 0 | 2 |
B 3 | 3 | 3 | 3 |

Well, the easiest money that ever I made,
I made up in Cripple Creek layin' in the shade;
Girls up in Cripple Creek about half grown,
Jump on a man like a dog on a bone.

Chorus

Goin' up Cripple Creek, goin' at a run;
Goin' up Cripple Creek to have a little fun.
Goin' up Cripple Creek, goin' at a run,
Goin' up Cripple Creek to have a little fun.

I got a gal at the head of the creek,
Goin' up to see her in the middle of the week;
Goin' up Cripple Creek, goin' in a wiz,
Goin' up Cripple Creek to see little Liz.

Cripple Creek's wide and Cripple Creek's deep,
I'll wade old Cripple Creek 'fore I sleep;
Roll my britches up to my knees,
I'll wade old Cripple Creek when I please.

The Cruel War



TRACK 20

Traditional

Peter, Paul and Mary sang a beautiful arrangement of "The Cruel War" back in the '60s.
The song goes slowly, with lots of feeling.

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

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

The cruel war is raging,
Johnny has to fight;
I want to be with him
From morning till night.

I want to be with him,
It grieves my heart so;
Won't you let me go with you?
No, my love no.

Tomorrow is Sunday,
And Monday is the day
When your captain will call you,
And you must obey.

Your captain will call you,
It grieves my heart so;
Won't you let me go with you?
No, my love no.

I'll tie back my hair,
Men's clothing I'll put on;
I'll pass as your comrade
As we march along.

I'll pass as your comrade,
No one will ever know;
Won't you let me go with you?
No, my love no.

Oh, Johnny, oh Johnny,
I fear you are unkind;
I love you far better
Than all of mankind.

I love you far better
Than words can e'er express;
Won't you let me go with you?
Yes, my love yes.

Danville Girl

TRACK 21

American Folk Song

Music for the first section:

Treble clef staff (C chord):

Guitar tab staff (T-A-B strings):

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

Music for the second section:

Treble clef staff (F chord):

Treble clef staff (C chord):

Guitar tab staff (T-A-B strings):

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

Music for the third section:

Treble clef staff (F chord):

Treble clef staff (C chord):

Guitar tab staff (T-A-B strings):

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

Music for the fourth section:

Treble clef staff (G7 chord):

Treble clef staff (C chord):

Treble clef staff (C chord):

Guitar tab staff (T-A-B strings):

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



TRACK 22

Down in the Valley

American Folk Song

For an easier version, play only the first bass note in each measure.

TABLATURE (BASS):
T: 0 1 3 0 1 3 1 0 3 1 3
A: 0 2 3 2 3 2 3 2 0 3 2 0
B: 3 2 3 2 3 2 3 2 0 3 2 0

TABLATURE (BASS):
T: 0 0 3 1 3 0 1 3 1 1
A: 0 2 0 3 2 0 3 2 0 3 0 2 3
B: 3 2 3 2 3 2 3 2 0 3 2 3



TRACK 23

Drunken Sailor

Sea Chantey

TABLATURE (BASS):
T: 0 0 0 0 0 0 0 2 1 0 3 3 3 3 3 3 3 0 0 3
A: 0 0 0 0 0 0 0 0 0 0 3 0 0 0 0 0 0 0 0 0 0
B: 0 0 0 0 0 0 0 0 0 0 3 0 0 0 0 0 0 0 0 0 0

TABLATURE (BASS):
T: 0 0 0 0 0 0 0 2 3 5 3 0 3 0 2 2 0 0
A: 0
B: 0

East Virginia



TRACK 24

Traditional

Music notation and tablature for the first section of "East Virginia". The music is in G major (indicated by a sharp sign) and common time (indicated by a '4'). The melody is shown above the tablature, which consists of three staves for the guitar strings (T, A, B). The tablature shows fingerings: 0, 3, 0, 0, 3, 0, 3, 3, 3, 3.

Music notation and tablature for the second section of "East Virginia". The melody begins on C and transitions to G. The tablature shows fingerings: 0, 0, 1, 3, 0, 3, 0, 3, 0, 3.

Music notation and tablature for the third section of "East Virginia". The melody begins on C and transitions to G. The tablature shows fingerings: 0, 0, 1, 3, 0, 3, 0, 0, 0, 0.

Music notation and tablature for the fourth section of "East Virginia". The melody begins on D and transitions to G. The tablature shows fingerings: 2, 0, 0, 0, 0, 0, 0, 0, 0, 0.

Fair Eleanor

 TRACK 25

English Folk Song

A tragic romance in the English ballad tradition. Fair Eleanor's heart was pierced by a knife-wielding rival, who was in turn put to death by Eleanor's true love, Lord Thomas.



The sheet music consists of four staves of musical notation and corresponding tablature for a three-string instrument (Tunings: D-A-B).

Staff 1: Treble clef, key signature of two sharps (F major), common time (3/4). Notes: D, A, G, D. Tab: T 2, A 0, B 0.

Staff 2: Treble clef, key signature of two sharps (F major), common time (3/4). Notes: D, A, G, D. Tab: T 0, A 2, B 0.

Staff 3: Treble clef, key signature of one sharp (G major), common time (3/4). Notes: A, D, Bm, A. Tab: T 2, A 0, B 2.

Staff 4: Treble clef, key signature of one sharp (G major), common time (3/4). Notes: D, A, G, D. Tab: T 7, A 0, B 3.

Staff 5: Treble clef, key signature of one sharp (G major), common time (3/4). Notes: D, G, D, D. Tab: T 2, A 0, B 3.

Faith of Our Fathers



TRACK 26

Words by Frederick Faber
Music by H.F. Hemy, 1864

D A^{7sus4} D D A⁷ D Em A⁷ D G D

Frankie and Johnny

American Blues Song



TRACK 27

Barrelhouse piano style - "swing" the eighth notes.

C⁷

F⁷

F⁷ B⁷ C⁷

G⁷

C⁷

C⁷ C⁹

Freight Train



TRACK 28

Fingerpicking Standard

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

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

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

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



TRACK 29

God Is So Good

African Gospel Song

The melody is in the lower voice and is written with down stems. Notes with up stems are accompanying notes. Play the melody louder than the accompaniment.

Chorus:

Top Line:

Bass Line:

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

Bridge:

Top Line:

Bass Line:

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



TRACK 30

Good Night, Ladies

Words by E.P. Christie, 1847

Green Grow the Lilacs



TRACK 31

Traditional

Variation: Change the rhythm of some or all of the quarter-note melody measures to the following:
dotted quarter, eighth, quarter note.

Musical staff showing a melody in 3/4 time. The key signature is C major. The melody consists of quarter notes, dotted half notes, eighth notes, and quarter notes. The staff is divided into measures by vertical bar lines.

T	0	0	0	0	3	1	2	0	1	1
A	0									
B	3				3		5			3

Musical staff showing a melody in 3/4 time. The key signature is C major. The melody consists of quarter notes, dotted half notes, eighth notes, and quarter notes. The staff is divided into measures by vertical bar lines.

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

Musical staff showing a melody in 3/4 time. The key signature is C major. The melody consists of quarter notes, dotted half notes, eighth notes, and quarter notes. The staff is divided into measures by vertical bar lines.

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

Musical staff showing a melody in 3/4 time. The key signature is C major. The melody consists of quarter notes, dotted half notes, eighth notes, and quarter notes. The staff is divided into measures by vertical bar lines. The melody includes a section in Am7.

Groundhog



TRACK 32

Mountain Song

Arranged in bluegrass banjo style. Melody notes are indicated by accent marks.

A musical score for a single melodic line. The key signature is C major (one sharp), and the time signature is 2/4. The melody consists of eighth-note patterns. The first four measures are in the key of C major, indicated by the letter 'C' above the staff. The fifth measure begins with a G7 chord, indicated by the letter 'G7' above the staff. The melody continues with eighth-note patterns, some ending with a fermata. Measure numbers 1 through 8 are written below the notes.

T	0 1 0 0 1 0	0 1 0	5 0 0 3 0 0	5 0 0 0
A				
B	3 2	3	3	

A single-line musical staff in common time (indicated by the number '1'). The key signature is C major (no sharps or flats). The melody consists of eighth-note chords: C major (two notes), G7 (one note), C major (two notes), C major (two notes), and G7 (one note). The bass line features sustained notes with vertical stems and arrows pointing downwards, indicating a harmonic bass line. Measure numbers 1 through 5 are placed above the staff.

Guitar tablature for the first measure of the C major scale. The strings are numbered 1 (thinnest) to 6 (thickest). The notes are as follows:

T					
A	2	0	0	0	0
B		3	0	2	

The musical score consists of two staves. The top staff is in 2/4 time, treble clef, and starts with a 'C' chord. It features a melodic line with eighth-note patterns and a bass line with quarter notes. The bottom staff is also in 2/4 time, bass clef, and starts with a 'G7' chord. It features a bass line with eighth-note patterns.

Fretboard diagram for the first measure of the C major scale. The strings are labeled T (Top), A, and B (Bottom). The 6th string (T) has a '0' at the 3rd fret. The 5th string (A) has '0' at the 1st fret and '2' at the 2nd fret, with a curved brace indicating a skip. The 4th string (B) has '0' at the 1st and 3rd frets, with a curved brace indicating a skip.

Musical score showing two measures of a melody. The first measure starts with a bass note 'C' on the bottom line, followed by a eighth note on the A-line, a sixteenth note on the G-line, and another eighth note on the A-line. The second measure starts with a bass note 'C' on the bottom line, followed by a eighth note on the A-line, a sixteenth note on the G-line, and another eighth note on the A-line. The notes are connected by horizontal stems and vertical stems.

Fretboard diagram for the A major scale. The neck shows six strings and five frets. Fingerings are indicated above the strings: T (string 6, open), A (string 5, open), B (string 4, 3), C (string 3, 0), D (string 2, 2), E (string 1, 0), and F# (string 0, 2). Slurs connect the notes from the 3rd to the 5th and 6th strings.

Hand Me Down My Walking Cane



TRACK 33

American Folk Song

Musical score and tablature for the first section of "Hand Me Down My Walking Cane". The score consists of a treble clef staff with a 4/4 time signature and a guitar tablature below it. The tablature shows three strings (T, A, B) with fingerings: T=0, 1, 3; A=0, 3, 2; B=3. The section ends with a C chord.

Musical score and tablature for the second section of the song. The score starts with a G7 chord. The tablature shows three strings (T, A, B) with fingerings: T=3, 3; A=0, 0; B=3, 3. The section ends with a C chord.

Musical score and tablature for the third section of the song. The score starts with an F chord. The tablature shows three strings (T, A, B) with fingerings: T=1, 1, 1; A=3, 2, 3; B=2. The section ends with a C chord.

Musical score and tablature for the fourth section of the song. The score includes chords Gsus⁴, G7, and C. The tablature shows three strings (T, A, B) with fingerings: T=1, 1, 3; A=2, 2, 3; B=3, 3. The section ends with a C chord.

Handsome Molly

 TRACK 34

Traditional



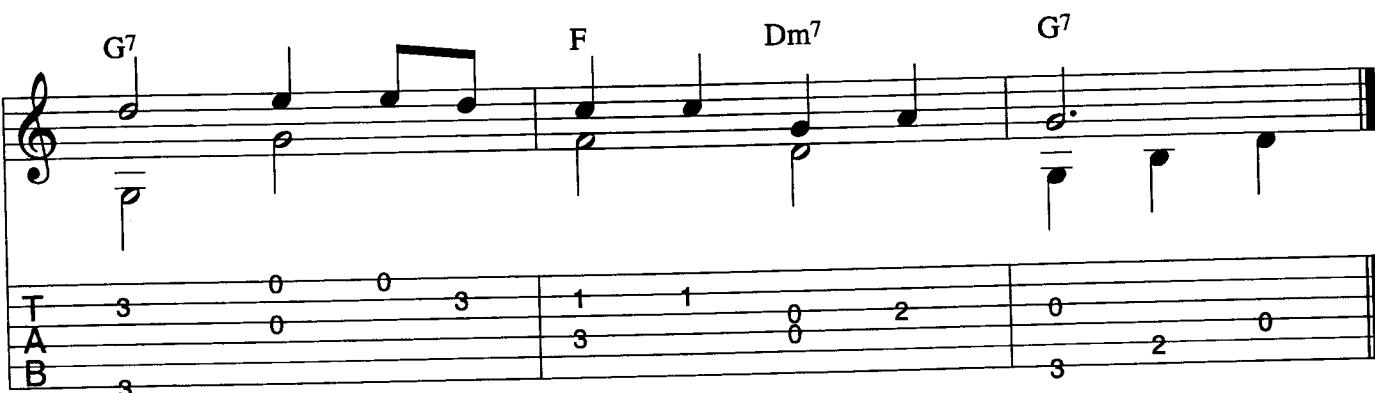
Music staff: Treble clef, key signature C, time signature common time.

Guitar tab staff: T (top), A (middle), B (bottom). Fret positions: 0, 0, 2, 1, 1, 1, 2, 2.



Music staff: Treble clef, key signature C, time signature common time.

Guitar tab staff: T (top), A (middle), B (bottom). Fret positions: 0, 0, 0, 2, 1, 3, 0, 1, 3, 3, 0, 3, 3.



Music staff: Treble clef, key signature G⁷, time signature common time.

Guitar tab staff: T (top), A (middle), B (bottom). Fret positions: 3, 0, 0, 3, 1, 1, 0, 2, 0, 2, 0.

I wish I were in London
Or some other seaport town;
I'd set my foot in a steamboat,
I'd sail the ocean 'round.

While sailing 'round the ocean,
While sailing round the sea;
I'd think of Handsome Molly
Wherever she may be.

Don't you remember, Molly,
You gave me your right hand?
You said if ever you'd marry
That I would be your man.

You rode to church last Sunday,
You passed me right on by;
I know your mind is changin'
By the rovin' of your eye.

Her hair was black as a raven,
Her eyes as black as coal;
Her cheeks they was like lilies
Out in the morning cold.

I'll go down to the river
When everyone's asleep;
I'll think of Handsome Molly
Then lay me down to weep.



TRACK 35

The House of the Rising Sun

Folk Blues

BV----- Symbol for *barre chord*. Cover three or more strings with the first finger at the fret indicated by the Roman numeral.

Allow the melody notes (stems down) to ring while softly playing the accompanying arpeggios.

Am i m a m C D F

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

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

B 0 0 2 3 0 0 2 3 0 0 2 3 0 0 2 3 0 0 2 3 0 0 2

BV BV

Am C E⁷

T 5 5 5 5 5 8 5 0 2 1 3 0 3 1 1 3 0 3 0

A 7 7 5 7 5 0 2 1 3 1 3 1 1 3 0 3 0 0

B 0 0 2 3 0 0 2 3 0 0 2 3 0 0 2 3 0 0 2 3 0 0 2

Am C D F

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

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

B 0 0 2 3 0 0 2 3 0 0 2 3 0 0 2 3 0 0 2 3 0 0 2 3 0 0 2

Am E⁷ Am Am

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

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

B 0 0 2 3 0 0 2 3 0 0 2 3 0 0 2 3 0 0 2 3 0 0 2

Hush, Little Baby



TRACK 36

Lullaby

This well-known children's song has been rearranged and recorded under the title "Mockingbird" by several rock singers.

Treble clef staff:
C G⁷ C

Guitar Tab:
T 0 0 0 1 | 0 3 3 3 | 0 0 0 3 3 0 | 3 1 1
A 0 2 0 | 0 0 0 | 0 0 0 | 3 2 3 2 0
B 3 3 | 3 3 | 3 3 | 3 3

Treble clef staff:
C G⁷ C

Guitar Tab:
T 0 0 1 | 0 3 3 | 0 0 0 3 3 0 | 3 1 1
A 0 2 0 | 0 0 0 | 0 0 0 | 3 2 3
B 3 3 | 3 3 | 3 3 | 3 3

Hush, little baby, don't say a word,
Papa's gonna buy you a mockingbird;
And if that mockingbird don't sing,
Papa's gonna buy you a diamond ring.

And if that diamond ring is brass,
Papa's gonna buy you a looking glass;
And if that looking glass gets broke,
Papa's gonna buy you a billy goat.

And if that billy goat don't pull,
Papa's gonna buy you a cart and bull;
And if that cart and bull turn over,
Papa's gonna buy you a dog named Rover.

And if that dog named Rover won't bark,
Papa's gonna buy you a horse and cart;
And if that horse and cart break down,
You'll still be the prettiest girl in town.

I Know Where I'm Going



TRACK 37

Traditional Irish

"I Know Where I'm Going" blends simplicity of form (an 8-bar verse) with the beautiful, misty sound that is typical of Irish airs.

I know where I'm going,
And I know who's going with me;
I know who I love,
But the Lord knows who I'll marry.

I have stockings of silk,
Shoes of fine green leather;
Combs to buckle my hair,
And a ring on every finger.

Some say he's black,
But I say he's bonnie;
The fairest of them all
Is my handsome, winsome Johnny.

Feather beds are soft,
And painted rooms are bonnie;
But I would trade them all
For my handsome, winsome Johnny.

I know where I'm going,
And I know who's going with me;
I know who I love,
And my dear knows who I'll marry.

I'm on My Way

TRACK 38

Gospel Song

Musical notation and tablature for the first section of the song. The music is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The first measure consists of eighth notes. The second measure starts with a bass note followed by eighth notes. The third measure begins with a bass note, followed by eighth notes and a sixteenth note. The fourth measure starts with a bass note, followed by eighth notes and a sixteenth note. The fifth measure starts with a bass note, followed by eighth notes and a sixteenth note.

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

Musical notation and tablature for the second section of the song. The music is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The first measure consists of eighth notes. The second measure starts with a bass note followed by eighth notes. The third measure begins with a bass note, followed by eighth notes and a sixteenth note. The fourth measure starts with a bass note, followed by eighth notes and a sixteenth note.

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

Musical notation and tablature for the third section of the song. The music is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The first measure consists of eighth notes. The second measure starts with a bass note followed by eighth notes. The third measure begins with a bass note, followed by eighth notes and a sixteenth note. The fourth measure starts with a bass note, followed by eighth notes and a sixteenth note.

T	3				3	3	5	3	1	3	3	1		
A	2	2			2	0	2	3	2	3	2	3	2	
B	3	3			3	2	3	3	3	3	2	3	2	

It Ain't Gonna Rain No More



TRACK 39

Traditional

C

G⁷

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

G⁷

C

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



I Wish I Was Single Again



TRACK 40

Minstrel Song

"... and if I were single, my pockets would jingle . . ."

Musical notation for the first line of "I Wish I Was Single Again". The top staff shows a melody in G major (two sharps) with a treble clef and a common time signature (indicated by a '4'). The bottom staff shows a guitar tablature with three strings labeled T (top), A (middle), and B (bottom). The tablature includes a 2-bar measure followed by a 4-note chordal pattern: 3 3 3 | 3 2 0 | 2 2 | 2 2.

Musical notation for the second line of "I Wish I Was Single Again". The top staff continues the melody in G major. The bottom staff continues the guitar tablature, showing a 3-note pattern: 3 3 3 | 3 2 3 | 0 | 2 2.

Musical notation for the third line of "I Wish I Was Single Again". The top staff introduces a D7 chord (G major 7th) indicated by a Roman numeral above the staff. The bottom staff continues the guitar tablature, showing a 4-note pattern: 2 2 2 | 2 0 3 | 0 0 0 | 0 3 0.

Musical notation for the fourth line of "I Wish I Was Single Again". The top staff begins with an A note. The bottom staff continues the guitar tablature, showing a 3-note pattern: 2 2 2 | 2 0 2 | 3 | 0 0.

J'ai Passe Devant ta Porte



TRACK 41

Cajun Waltz

Musical notation for J'ai Passe Devant ta Porte, Track 41, Cajun Waltz. The music is in 3/4 time with a key signature of two sharps. The melody is played on a treble clef staff with eighth and sixteenth notes. Below the staff is a tablature for a three-string instrument (T-B-A). Fingerings are indicated above the strings.

Tablature for J'ai Passe Devant ta Porte, Track 41, Cajun Waltz. The tablature shows the three-string instrument (T-B-A) with corresponding fingerings below each string.

Musical notation for J'ai Passe Devant ta Porte, Track 41, Cajun Waltz. The music is in 2/4 time with a key signature of one sharp. The melody is played on a treble clef staff with eighth and sixteenth notes. Below the staff is a tablature for a three-string instrument (T-B-A). Fingerings are indicated above the strings.

Tablature for J'ai Passe Devant ta Porte, Track 41, Cajun Waltz. The tablature shows the three-string instrument (T-B-A) with corresponding fingerings below each string.

Johnny Get Your Haircut



TRACK 42

Traditional Folk Song

Musical notation for Johnny Get Your Haircut, Track 42, Traditional Folk Song. The music is in 4/4 time with a key signature of four sharps. The melody is played on a treble clef staff with eighth and sixteenth notes. Below the staff is a tablature for a three-string instrument (T-B-A). Fingerings are indicated above the strings.

Tablature for Johnny Get Your Haircut, Track 42, Traditional Folk Song. The tablature shows the three-string instrument (T-B-A) with corresponding fingerings below each string.

Johnny get your haircut,
Haircut, haircut;
Johnny get your haircut,
Just like me!

Johnny Has Gone For a Soldier



TRACK 43

Song of the American Revolution

This lament describes the effects of war from a woman's point of view. Popular at the time of the Revolution—and revived during the Civil War—the melody is of Irish origin.

The musical score consists of two staves. The top staff is a treble clef staff with lyrics and chords: Gm, Dm, Gm, Dm, B♭, Dm, Gm, F/A, B♭. The bottom staff is a bass clef staff with lyrics and chords: E♭Maj7, Gm, Dm, Gm. Below the music are two sets of guitar tablature. The first set (T, A, B) corresponds to the first four measures. The second set (T, A, B) corresponds to the last five measures. Both sets show fingerings for each string.

Here I sit on Buttermilk Hill,
Who could blame me, cry my fill;
And every tear would turn a mill,
Johnny has gone for a soldier.

My oh my, I loved him so,
Broke my heart to see him go;
And only time will heal my woe,
Johnny has gone for a soldier.

I'll sell my flax, I'll sell my wheel,
Buy my love a sword of steel;
So it in battle he may wield,
Johnny has gone for a soldier.

I'll dye my petticoat, I'll dye it red,
And 'round the world I'll beg my bread;
For the lad I love from me has fled,
Johnny has gone for a soldier.





TRACK 44

Jolly Old Saint Nicholas

Christmas Song

The thumb (Th.) is used to fret bass notes in measures 5, 8, 13, and 15.

The sheet music consists of four staves of musical notation for a six-string guitar. Each staff includes a treble clef, a key signature of one sharp (F#), and a common time signature (indicated by a '4'). The first staff shows chords C, E7, Am, and Em. The second staff shows chords F, C, D7, and G. The third staff shows chords C, E7, Am, and Em. The fourth staff shows chords F, C, D7, G, and C. The tablature below each staff uses the letters T, A, and B to represent the three strings of the guitar. Numerical values below the tabs indicate specific fret positions. The first measure of each staff starts with a bass note (thumb) followed by a melody. Measures 5, 8, 13, and 15 feature bass notes from the thumb (Th.). Measures 16 and 17 conclude the piece.

The Joys of Love

(Plaisir D' Amour)



TRACK 45

John Paul Martini
French Song

The sheet music consists of four horizontal staves. The top staff is a treble clef staff with note heads and stems. The second staff is a guitar neck tablature with six horizontal lines representing strings, labeled T, A, and B at the left end. The third staff is another treble clef staff with note heads and stems. The bottom staff is another guitar neck tablature with six horizontal lines, labeled T, A, and B at the left end.

Chords and Key Signatures:

- Staff 1: C, G, C
- Staff 2: T (0), A (0), B (3)
- Staff 3: Dm, Am, G
- Staff 4: T (1), A (0), B (2)
- Staff 5: F, G, C, Dm
- Staff 6: T (2), A (5), B (3)
- Staff 7: Am⁷, G, C, C
- Staff 8: T (0), A (2), B (0)

Notes:

- Staff 1: Notes on the first, second, and fourth beats of each measure.
- Staff 2: Notes on the first, second, and fourth beats of each measure.
- Staff 3: Notes on the first, second, and fourth beats of each measure.
- Staff 4: Notes on the first, second, and fourth beats of each measure.
- Staff 5: Notes on the first, second, and fourth beats of each measure.
- Staff 6: Notes on the first, second, and fourth beats of each measure.
- Staff 7: Notes on the first, second, and fourth beats of each measure.
- Staff 8: Notes on the first, second, and fourth beats of each measure.

Just As I Am



TRACK 46

Words by Charlotte Elliot ca. 1835
Music ("Woodworth") by William Bradbury, 1849

Sheet music and tablature for the first section of "Just As I Am". The music is in 3/4 time, key of G major. The vocal line consists of eighth and sixteenth notes. The guitar tablature shows three strings (T, A, B) with corresponding fingerings below each string.

Music:

G (D7) G D7 G

Tablature:

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

Sheet music and tablature for the second section of "Just As I Am". The music is in 3/4 time, key of G major. The vocal line consists of eighth and sixteenth notes. The guitar tablature shows three strings (T, A, B) with corresponding fingerings below each string.

Music:

D7 G

Tablature:

T	3 0	1 0	0	0	0
A	2 0	0	0	4 5 3	0
B	2 0	2	0	2 0 0	7

Sheet music and tablature for the third section of "Just As I Am". The music is in 3/4 time, key of G major. The vocal line consists of eighth and sixteenth notes. The guitar tablature shows three strings (T, A, B) with corresponding fingerings below each string.

Music:

G (D7) G C 4

Tablature:

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

Sheet music and tablature for the fourth section of "Just As I Am". The music is in 3/4 time, key of G major. The vocal line consists of eighth and sixteenth notes. The guitar tablature shows three strings (T, A, B) with corresponding fingerings below each string.

Music:

G (D7) G D7 G

Tablature:

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

Kevin Barry



TRACK 47

Ireland

Kevin Barry, an eighteen-year old Irish freedom fighter, was hanged by the British in the Mountjoy Jail, Dublin, on November 1, 1920.

The image shows a musical score for guitar. The top part is a staff with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. It features a melodic line with various note values and rests. The bottom part is a tablature for a six-string guitar, showing the fingerings and string names (T, A, B) for each note. The tablature corresponds to the notes in the staff above it.

T A B

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

The image shows a musical score for a six-string guitar. The top staff is a treble clef staff with a 'C' key signature, featuring a melody composed of eighth and sixteenth notes. The bottom staff is a tablature staff, mapping the notes onto the six strings of the guitar. The tablature shows the following note positions across three measures:

String	Measure 1	Measure 2	Measure 3
6	0	0	0
5	1	0	1
4	0	2	3
3	3	2	1
2	3	0	0
1	0	1	0

Chords are indicated above the staff: 'C' at the beginning and 'G7' in the middle. The tablature also includes vertical bar lines and horizontal beams connecting notes on the same string.

Musical score for G7 and C chords. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The melody consists of eighth and sixteenth notes. The bottom staff shows a bass clef, a key signature of one sharp, and a time signature of common time. The bass line consists of quarter notes.

G⁷

C

T 2 0 0 2 0 2 0 2 3

A 0 0 2 0 2 0 2 3

B 3 0

Early on a Monday morning,
High upon a gallows tree;
Kevin Barry gave his young life
For the cause of liberty.

Just a lad of eighteen summers,
Still there's no one can deny;
As he walked to death that morning
Nobly held his head up high.

Chorus

**"Shoot me like an Irish soldier,
Do not hang me like a dog;
For I fought to free old Ireland
On that dark September morn."**

"All around that little bakery
Where we fought them hand to hand;
Shoot me like an Irish soldier,
For I fought to free Ireland."

Just before he faced the hangman
In his lonely prison cell;
British soldiers tortured Barry,
Just because he wouldn't tell

Another martyr for old Ireland,
Another murder for the Crown;
Brutal laws to crush the Irish
Could not keep their spirits down.

Little Rosewood Casket



TRACK 48

Traditional

Barre the four top strings at the
2nd fret (EBGD) for two beats.

Liza Jane



TRACK 49

Traditional Folk Song

Loch Lomond

(You Take the High Road)



TRACK 50

Traditional Scottish

The musical score consists of four staves. The top staff is a treble clef staff with note heads and stems. The second staff is a treble clef staff with note heads and stems. The third staff is a treble clef staff with note heads and stems. The bottom staff is a bass clef staff with note heads and stems. Below each staff is a corresponding guitar tablature staff. The tablature staff has six horizontal lines representing the strings, with vertical tick marks indicating the frets. The notes from the top staff are mapped to the tablature as follows:

- Staff 1: C, Am, Dm, G7
- Staff 2: C, Am, F, Em
- Staff 3: Am, Em, Dm, G7
- Staff 4: C, Em, Am, Dm, G7, C

The tablature shows the following fingerings:

- Staff 1: 0, 0 | 1, 1, 3, 0 | 3, 1 | 3, 3, 1, 2, 0, 0
- Staff 2: 1, 1, 2 | 0, 3 | 5 | 3, 3, 2, 2
- Staff 3: 5, 5, 3, 0, 0, 3 | 1, 0 | 3, 1, 2, 0, 0
- Staff 4: 1, 1 | 0, 3, 5 | 3, 0 | 5 | 3, 1 | 0, 3

Lonesome Valley (You've Got to Walk That Lonesome Valley)

Spiritual



TRACK 51

TRACK 51

D

T A B

A

D

T A B

G

D

T A B

D A⁷ D

p i p m

T A B

Long Journey Home



TRACK 52

Folk and Bluegrass Song

Also known as "Two Dollar Bill" ("Lost all my money but a two-dollar bill . . .").

C

This musical section starts with a treble clef and a common time signature. It consists of four measures of music followed by a blank measure. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns.

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

C F C

This section continues the melody in C major, featuring a change of key to F major indicated by a key signature change. The notes remain mostly quarter and eighth notes.

T A B 0 0 3 1 1 1 1 1 1 1 0 3 0 5 0 2 3 2
T A B 0 2 3 2 3 2 3 2 0 3 0 5 3 2 3 2

C

This section returns to the original key of C major. The notes are mostly quarter and eighth notes, with a slight variation in the rhythm.

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

C G⁷ C C

This section concludes the melody with a G7 chord, indicated by a Roman numeral and a small circle. The notes are mostly quarter and eighth notes.

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

Look Down That Lonesome Road

TRACK 53

Spiritual, ca 1865

Musical notation for the first line of "Look Down That Lonesome Road". The top staff shows a melody in A major (two sharps) with lyrics: "Look down that lonesome road". The bottom staff shows a guitar tablature for three strings (T, A, B) in the same key signature. The tab includes fret numbers (e.g., 0, 2, 3) and some open strings.

Musical notation for the second line of "Look Down That Lonesome Road". The top staff shows a melody in A major with lyrics: "I'm bound for the promised land". The bottom staff shows a guitar tablature for three strings (T, A, B) in the same key signature. The tab includes fret numbers (e.g., 0, 2, 3) and some open strings.

Musical notation for the third line of "Look Down That Lonesome Road". The top staff shows a melody in A major with lyrics: "I'm bound for the promised land". The bottom staff shows a guitar tablature for three strings (T, A, B) in the same key signature. The tab includes fret numbers (e.g., 0, 2, 3) and some open strings.

Musical notation for the fourth line of "Look Down That Lonesome Road". The top staff shows a melody in A major with lyrics: "I'm bound for the promised land". The bottom staff shows a guitar tablature for three strings (T, A, B) in the same key signature. The tab includes fret numbers (e.g., 0, 2, 3) and some open strings.

Lord Randall



TRACK 54

England

The traditional British ballad, "Lord Randall," ("Where have you been, Lord Randall, my son?") was almost certainly the foundation for Bob Dylan's "A Hard Rain's Gonna Fall."

The musical score consists of four staves of music for guitar and bass. The top staff shows the vocal melody with chords A, E⁷, and A. The second staff shows the bass line with notes 6, 0, 0, 0, 1, 6, 6, 6. The third staff shows the vocal melody with chords A, B⁷, E⁷, Am, and E⁷. The fourth staff shows the bass line with notes 0, 7, 0, 0, 5, 5, 5, 3, 0. The fifth staff shows the vocal melody with chords E⁷, Am, and E⁷. The sixth staff shows the bass line with notes 4, 0, 0, 5, 5, 5, 3, 0, 4, 0, 0, 2, 2, 2. The bottom staff shows the vocal melody with chords A, Dm, A, E⁷, and A. The eighth staff shows the bass line with notes 2, 2, 2, 2, 3, 3, 0, 2, 2, 3, 0, 1, 2, 0.

Love Came Down at Christmas



TRACK 55

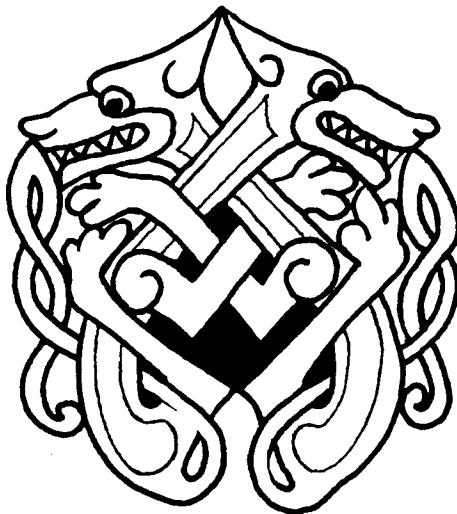
Irish Christmas Carol

Musical notation for the first section of "Love Came Down at Christmas". The top staff shows a treble clef, a common time signature, and chords C, F, G, C, C. The bottom staff shows a guitar tab with strings T, A, B. Fingerings are indicated above the notes and below the strings.

T	1	0	3	0	5	3	0	3	3	0	3	0	3	3	0	3
A	0	2	0	5	3	0	2	0	3	2	3	3	2	3	3	2
B	3	2	3	3	3	2	3	3	2	3	3	2	3	3	2	3

Musical notation for the second section of "Love Came Down at Christmas". The top staff shows a treble clef, a common time signature, and chords C, Dm, G, Em, G, C. The bottom staff shows a guitar tab with strings T, A, B. Fingerings are indicated above the notes and below the strings.

T	1	0	3	0	5	6	3	0	3	3	0	3	0	1	0	1	1
A	0	2	0	0	0	0	0	2	0	3	0	2	0	3	2	3	
B	3	2	3	3	3	3	3	2	3	3	2	3	3	2	3		



Mary Ann



TRACK 56

Traditional Calypso Song

Musical staff showing notes and chords C and G7.

Guitar tablature for the first line of the song:

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

Musical staff showing notes and chords G7 and C.

Guitar tablature for the second line of the song:

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

Musical staff showing notes and chords C and G7.

Guitar tablature for the third line of the song:

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

Musical staff showing notes and chords G7 and C.

Guitar tablature for the fourth line of the song:

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

Mary Hamilton

TRACK 57

English Ballad

Music Staff (Treble Clef, Key of G, 3/4 time):
 Notes: G, G, G, G, C, G, G
 Dynamics: P, P, P, P, P, P

TAB (String 6, 5, 4, 3, 2, 1):
 T: 0, 0, 0, 0, 3, 0
 A: 2, 0, 0, 3, 3, 0
 B: 3, 3, 3, 3, 3, 2

Music Staff (Treble Clef, Key of G, 3/4 time):
 Notes: G, G, G, G, D7, G, G
 Dynamics: P, P, P, P, P, P

TAB (String 6, 5, 4, 3, 2, 1):
 T: 0, 0, 3, 1, 0, 0
 A: 3, 3, 1, 0, 2, 0
 B: 3, 3, 3, 3, 0, 0

Music Staff (Treble Clef, Key of G, 3/4 time):
 Notes: C, D7, G, G, Em, G, G
 Dynamics: P, P, P, P, P, P

TAB (String 6, 5, 4, 3, 2, 1):
 T: 3, 3, 2, 2, 0, 0
 A: 3, 3, 0, 3, 3, 0
 B: 3, 3, 0, 0, 0, 2

Music Staff (Treble Clef, Key of G, 3/4 time):
 Notes: G, G, G, G, G, -
 Dynamics: P, P, P, P, P, P

TAB (String 6, 5, 4, 3, 2, 1):
 T: 0, 3, 1, 2, 0, 2
 A: 3, 1, 0, 2, 0, 0
 B: 3, 3, 3, 3, 3, 3

Midnight Special



TRACK 58

Blues

Huddie Ledbetter ("Leadbelly") first brought this old prison song to the attention of the general public back in 1941. Since then, "Midnight Special" has been recorded by many artists including Harry Belafonte, Johnny Rivers, and Creedence Clearwater Revival.

The musical score consists of three staves. The top staff is a treble clef staff with chords E⁷ and A⁷. The middle staff is a bass clef staff with chords E and B⁷. The bottom staff is a bass clef staff with chords B⁷, E, and E9. Below each staff is a corresponding guitar tablature staff with strings T (top), A, and B. The first staff starts with a 3-note grace note followed by a quarter note. The second staff starts with a half note. The third staff starts with a quarter note. The tablature shows fingerings and string indications.

Chorus

Sing three times: Let the Midnight Special shine her light on me,
Let the Midnight Special shine her everlovin' light on me.

Midst the Deep Silence

 TRACK 59

Polish Christmas Carol



The sheet music consists of four horizontal staves. The top two staves are for a treble clef instrument (likely a piano or organ), and the bottom two staves are for a guitar. Each staff has a 4/4 time signature.

Staff 1 (Treble Clef):

- Chords: C, G⁷, C, G⁷, C, G⁷, C
- Notes: D, E, F, G, A, B, C

Staff 2 (Treble Clef):

- Notes: D, E, F, G, A, B, C

Staff 3 (Guitar Tablature):

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

Staff 4 (Guitar Tablature):

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

Staff 5 (Treble Clef):

- Chords: Am, G⁷, C, G⁷, Am, G⁷, C
- Notes: D, E, F, G, A, B, C

Staff 6 (Guitar Tablature):

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

Staff 7 (Treble Clef):

- Chords: C, G⁷, Am, G⁷, C, G⁷, C
- Notes: D, E, F, G, A, B, C

Staff 8 (Guitar Tablature):

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

Staff 9 (Treble Clef):

- Chords: C, G⁷, Am, F, G⁷, C
- Notes: D, E, F, G, A, B, C

Staff 10 (Guitar Tablature):

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

Mississippi Delta Blues



TRACK 60

Blues

Play very slowly, with a blues shuffle feel.

Fretboard diagram for the first measure of the A major scale. The diagram shows six strings with the following fingerings: T (string 6) at 0, A (string 5) at 3, B (string 4) at 0, E (string 3) at 0, G (string 2) at 3, and B (string 1) at 0. The diagram consists of six horizontal lines representing the strings, with vertical tick marks indicating the frets. The letters T, A, and B are positioned to the left of the first three strings to indicate the starting notes.

Musical score for trumpet part, measures 11-12. The key signature is A major (no sharps or flats). The first measure starts with a half note followed by a eighth-note triplet (A, B, C) over a dotted half note. The second measure starts with a half note followed by a eighth-note triplet (B, C, D) over a dotted half note. The third measure starts with a half note followed by a eighth-note triplet (C, D, E) over a dotted half note. The fourth measure starts with a half note followed by a eighth-note triplet (D, E, F) over a dotted half note. The fifth measure starts with a half note followed by a eighth-note triplet (E, F, G) over a dotted half note. The sixth measure starts with a half note followed by a eighth-note triplet (F, G, A) over a dotted half note. The seventh measure starts with a half note followed by a eighth-note triplet (G, A, B) over a dotted half note. The eighth measure starts with a half note followed by a eighth-note triplet (A, B, C) over a dotted half note.

Fretboard diagram for the first measure of the C major scale. The strings are labeled T (Top), A, and B (Bottom). The diagram shows the following fingerings: T (0), A (2), B (0). The 6th string is muted (X). The 5th string has a vertical bar line above it, indicating a measure change.

A musical score for piano in G major (three sharps) and common time. The score consists of two staves. The top staff shows a melodic line with eighth and sixteenth notes, starting on B7, followed by A7, E7, Bbdim, Bdim, Adim, and ending on E. The bottom staff shows harmonic bass notes corresponding to the chords above, with a dynamic of 2 P. The harmonic progression is B7 - A7 - E7 - Bbdim - Bdim - Adim - E.

Fretboard diagram for the first measure of the 'T.A.B.' section. The diagram shows six strings with the following fingerings: T (2), A (0), B (2). The 6th string is muted (X). The 5th string has a vertical bar above it, indicating a muting or rest. The 4th string has a vertical bar below it.

Moderato



TRACK 61

Maurio Giuliani

Ring finger plays first string. Middle finger plays second string.
First finger plays third string. Thumb plays the bass strings (4-5-6).

First finger plays third string. Thumbe plays 1st string.

Carlo Mario Giuliani (1781-1828)

Carlo Mario Giulani (1781-1825)
Self-taught guitar virtuoso; lived in Vienna 1807-1819; acquaintance of Beethoven; toured Russia and England, then settled in Naples. Composer of more than 200 tunes for the guitar.

Molly Malone



TRACK 62

Traditional Irish Ballad

New River Train



TRACK 63

Bluegrass

Musical score and tablature for the first section of "New River Train". The music is in G major (indicated by a sharp symbol) and common time (indicated by a circle). The vocal part starts with a dotted quarter note followed by eighth notes. The guitar part has a bass line with a dynamic marking of **p** (piano) and **i** (indicates a pick). The tablature shows the strings T, A, and B with corresponding fingerings: 0, 3 3 3; 0 3 0; 0 0 0.

Musical score and tablature for the second section of "New River Train". The vocal part continues with eighth notes. The guitar part maintains the bass line. The tablature shows: 3 0 3 3; 0 3 0; 2 0 0 0; 0 0 0 0.

Musical score and tablature for the third section of "New River Train". The vocal part starts with a dotted quarter note followed by eighth notes. The guitar part provides harmonic support. The tablature shows: 0 0 2 0; 0 0 2 0; 1 1 1; 0 0 0.

Musical score and tablature for the fourth section of "New River Train". The vocal part starts with a dotted quarter note followed by eighth notes. The guitar part provides harmonic support. The tablature shows: 3 3 0; 0 0 2 0; 0 0 0; 3 3 3.

Nine Hundred Miles



TRACK 64

Traditional Folk Song

Am

E⁷

Am

T 2 1 || 0 3 1 0 2 1 0 3 5 2
A 0 0 0 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0 0 0 0

Am

T 5 5 5 3 0 3 0 3 5 0 3
A 0 0 0 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0 0 0 0

Am

E⁷

Am

T 5 5 3 0 2 1 0 0 3 5 2 2 1
A 0 0 0 0 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0 0 0 0 0

E⁷ **Dm** **G** **Gsus⁴** **G** **Am** **Am**

T 0 3 1 3 1 0 2 0 0 12
A 1 3 1 4 5 3 0 0 13
B 2 3 0 3 0 0 0 0 14

Nine-Pound Hammer



TRACK 65

Kentucky Coal Mining Song

TRACK 65

Musical score and tablature for guitar track 65. The score shows a treble clef, a key signature of four sharps, and a 4/4 time signature. It features two measures of eighth-note patterns followed by a measure of sixteenth-note patterns. The chords E and E7 are indicated above the staff. The tablature below shows the corresponding fingerings and string numbers for each note.

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of four sharps. The melody starts with an eighth note followed by a sixteenth note. Measures 1 and 2 continue with eighth notes and sixteenth notes, leading into a section starting with an eighth note. The bottom staff is a standard six-string guitar tablature. The strings are labeled T (top), A, and B from left to right. The tab shows the following notes: measure 1: T(0), A(2), B(0); measure 2: T(0), A(2), B(0). The transition begins with T(0), followed by a vertical bar line.

The image shows a musical score for guitar. The top half is a staff notation in E major (three sharps) with a treble clef. It features a melodic line starting on E, followed by a rest, then notes on F# (with a grace note), G, A, B, C, D, and E again. The bottom half is a tablature for a six-string guitar, showing the strings T (top), A, and B. The tab shows a sequence of notes across the strings, corresponding to the melody above. Fingerings are indicated above the tab: 0, 1, 0, 1, 2, 1, 2, 1.

The image shows a musical score and its corresponding tablature for a six-string guitar. The score is in E major (three sharps) with a common time signature. The tablature below shows the fingerings and string indications for each note. The melody begins with an open string (E), followed by a series of eighth-note chords and single notes, ending with another open string (E). The tablature uses vertical lines to indicate which string is being played, with 'T' at the top and 'B' at the bottom.

Sheet music and tablature for guitar, showing a melodic line. The score is in E major (three sharps) with a common time signature. The tablature shows the fingerings and string indications for each note. The melody begins with an open string (E), followed by a series of eighth-note chords and single notes, ending with another open string (E).

November



TRACK 66

Bohemian Folk Song

Treble clef, 4/4 time. Chords: Am, G, Em, Am. Fingerings: 0, 1, 0, 3, 0, 0, 3, 1, 0, 2, 0, 2.

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

Treble clef, 4/4 time. Chords: Am, G, Em, Am. Fingerings: 0, 1, 0, 3, 0, 0, 3, 1, 0, 2, 0, 2.

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

Treble clef, 4/4 time. Chords: Am, G, C, Em, G⁷, C. Fingerings: 1, 2, 3, 0, 0, 1, 3, 0, 1, 2, 0, 3.

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

Treble clef, 4/4 time. Chords: Am, G, Em, Am. Fingerings: 0, 1, 0, 3, 0, 0, 3, 1, 0, 2, 0, 2.

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

Oh, Mary Don't You Weep

Spiritual

TRACK 67

Musical notation for the first line of "Oh, Mary Don't You Weep". The key signature is F# major (one sharp). The melody starts on D, followed by a sixteenth-note grace note, then eighth notes A, G, F, E. The chord A7 follows, then D, C, B, A. The bass line (T-A-B) has notes 2, 3, 2, 2, 2, 2, 0, 0, 0, 0.

Musical notation for the second line of "Oh, Mary Don't You Weep". The key signature is F# major (one sharp). The melody starts on A7, then D, C, B, A. The bass line (T-A-B) has notes 0, 2, 0, 0, 0, 0, 3, 2, 3, 3, 2.

Musical notation for the third line of "Oh, Mary Don't You Weep". The key signature is F# major (one sharp). The melody starts on G, then D, C, B, A. The bass line (T-A-B) has notes 0, 3, 0, 3, 0, 2, 0, 0, 0.

Musical notation for the fourth line of "Oh, Mary Don't You Weep". The key signature is F# major (one sharp). The melody starts on A7, then D, C, B, A. The bass line (T-A-B) has notes 7, 6, 5, 0, 7, 0, 0, 0, 3, 0.

Musical notation for the fifth line of "Oh, Mary Don't You Weep". The key signature is F# major (one sharp). The melody starts on A7, then D, C, B, A. The bass line (T-A-B) has notes 7, 6, 5, 0, 7, 0, 0, 0, 3, 0.

Old Joe Clark



TRACK 68

Traditional Hoedown

Musical notation and tablature for the first section of "Old Joe Clark". The music is in G major (one sharp) and common time. The tablature shows three strings (T, A, B) with fingerings: 3, 0, 1, 0; 3, 1, 0; 3, 0, 1, 0; 3, 3.

Continuation of the musical notation and tablature for the first section. The music continues in G major. The tablature shows: 3, 0, 1, 0; 3, 1, 0; 0, 0, 2, 3; 0, 0, 3.

Continuation of the musical notation and tablature for the first section. The music continues in G major. The tablature shows: 3, 0, 0, 0; 3, 1, 0; 0, 0, 0, 0; 2, 3.

Continuation of the musical notation and tablature for the second section. The music changes key to F major (no sharps or flats). The tablature shows: 3, 0, 0, 0; 3, 1, 0; 0, 0, 2, 3; 0, 0, 3.

Pay Me My Money Down



TRACK 69

Calypso

Chorus

Pay me, oh, pay me,
Pay me my money down;
Pay me or go to jail,
Pay me my money down.

I thought I heard the captain say,
Pay me my money down;
Tomorrow is our sailing day,
Pay me my money down. (Chorus)

The very next day we cleared the bar,
Pay me my money down;
He knocked me down with the end of a spar,
Pay me my money down. (Chorus)

I wish I was Mr. Howard's son,
Pay me my money down;
Sit in the house and drink good rum,
Pay me my money down. (Chorus)

I wish I was Mr. Steven's son,
Pay me my money down;
Sit on the bank and watch all the work done,
Pay me my money down. (Chorus)

Poor Ellen Smith



TRACK 70

Traditional

Music notation for the first part of the song. The top staff shows a treble clef, a common time signature, and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The bottom staff shows a standard guitar tablature with three lines for the strings (T, A, B) and numbers indicating fingerings.

Guitar tablature for the first part of the song. The strings are labeled T (top), A, and B (bottom). Fingerings are indicated above the strings: 0, 3, 0; 1; 0, 0; 1; 2.

Music notation for the second part of the song, starting in G7. The melody continues with eighth and sixteenth notes. The bottom staff shows a standard guitar tablature with three lines for the strings (T, A, B) and numbers indicating fingerings.

Guitar tablature for the second part of the song. The strings are labeled T (top), A, and B (bottom). Fingerings are indicated above the strings: 1, 1; 2; 0, 2, 1; 0, 0; 3; 1.

Poor Ellen Smith,
How she was found;
Shot through the heart
Lying cold on the ground.

Her clothes were all scattered
And thrown on the ground;
And blood marks the spot
Where poor Ellen was found.

Saw her on a Monday
Before that sad day;
They found her poor body
And took it away.

Who had the heart,
Who had the face;
To murder my sweetheart
In this lonesome place?

I laid out six months
And prayed all the time;
They might find the one
That committed the crime.

Now I'm in jail
And God knows it's hard;
While my sweet Ellen
Sleeps in the graveyard.

The warden just told me
That soon I'll be free;
To go to her grave
Near that old willow tree.

The jury will hang me,
That is, if they can;
But Lord knows I'll die
As an innocent man.

Prelude in C



TRACK 71

M. Carcassi

The sheet music consists of four horizontal staves. The top staff is a treble clef staff with eighth-note patterns. The second staff is a bass clef staff with quarter-note patterns. The third staff is a treble clef staff with eighth-note patterns. The bottom staff is a bass clef staff with quarter-note patterns. Chords are indicated above the notes: C, Am, Dm, G⁷, A7, Dm, G⁷, C, Am, Dm, G⁷, C/G, G⁷, C, and A7. The guitar tablature below each staff shows the fingerings for each note or chord. The first staff has fingerings: 0, 0, 0, 0, 0, 0, 0, 0. The second staff has fingerings: 0, 0, 0, 0, 0, 0, 0, 0. The third staff has fingerings: 0, 0, 0, 0, 0, 0, 0, 0. The fourth staff has fingerings: 0, 0, 0, 0, 0, 0, 0, 0.

Pretty Polly



TRACK 72

Appalachian Mountains

Em

4

T 0 0 0 0 | 0 0 0 0 | 0 0 0 2 0 | 0 0 0 0 0

A 2 0 2 0 | 2 0 0 2 | 0 0 2 0 | 0 0 0 0

B 2 | 2 | 2 | 0

3 2 2 3 | 3 2 2 | 3 2 2 3 | 3 2 2

T 0 0 0 0 | 0 0 0 0 | 0 0 0 3 0 | 0 0 0 0

A 4 0 0 4 | 4 0 0 2 0 | 4 0 0 4 | 0 0 0 2 0

B | | | |

3 2 2 | 3 2 2 | 3 2 2 | 3 2 2 | 3 2 2 | 3 2 2

T 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

A 4 0 0 2 0 | 2 0 0 0 2 | 0 0 0 2 0 | 2 0 0 0 0

B | | | |

Em

4

—

T 0

The melody is indicated by notes with down stems.
Play slowly and mournfully.

Railroad Bill

TRACK 73

Traditional

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

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

T 0 0 | 0 2 | 0 0 | 0 0 |
A 0 0 | 0 0 | 0 0 | 0 0 |
B 3 3 | 3 3 | 3 3 | 3 3 |

Railroad Bill, Railroad Bill,
He never worked and he never will;
And it's ride, old Railroad Bill.

Railroad Bill was a mighty bad man,
Shot the light from the brakeman's hand;
And it's ride, old Railroad Bill.

Railroad Bill goin' over the hill,
Lightin' cigars with a ten-dollar bill;
And it's ride, old Railroad Bill.

Railroad Bill was mighty bad,
He shot his ma and beat up his dad;
And it's ride, old Railroad Bill.

Four policemen dressed in blue,
Come around the corner two by two;
And it's ride, old Railroad Bill.

Railroad Bill, before he died,
Said he'd build a train for all the hoboes to ride;
And it's ride, old Railroad Bill.

Rain



TRACK 74

French Folk Song

FINGERPICKING TIPS

The bass patterns shown below can be used in many songs in this book. Some of these patterns are fairly challenging, but patience and persistence always yields results.

- Steel-string guitarists often fret the F bass note (Ex. 2-3) with the thumb.
- Likewise, steel-string guitarists commonly fret the F# bass note (Ex. 4-5) with the thumb.

Ex. 1

C

Ex. 2

F or Fm

Ex. 3

F or Fm

Ex. 4

D or D7

Ex. 5

D or D7

The Riddle Song

British Isles

TRACK 75

Musical notation for the first section of "The Riddle Song". The top staff shows a melody in G major. The bottom staff shows a guitar tablature with three chords: C, F, and F. The lyrics "T A B" are written below the tab.

Musical notation for the second section of "The Riddle Song". The top staff shows a melody in G major. The bottom staff shows a guitar tablature with four chords: G, C, C, Am7, and G. The lyrics "T A B" are written below the tab.

Musical notation for the third section of "The Riddle Song". The top staff shows a melody in G major. The bottom staff shows a guitar tablature with four chords: G, C, C, Am7, and G. The lyrics "T A B" are written below the tab.

Musical notation for the fourth section of "The Riddle Song". The top staff shows a melody in G major. The bottom staff shows a guitar tablature with four chords: G, C, C, Am7, and G. The lyrics "T A B" are written below the tab.

Musical notation for the fifth section of "The Riddle Song". The top staff shows a melody in G major. The bottom staff shows a guitar tablature with three chords: G, F, and G7. The lyrics "T A B" are written below the tab.

Ring the Banjo



TRACK 76

Stephen Foster
Minstrel Song, 1851

The musical score consists of six horizontal rows. The top row features a treble clef staff with a key signature of one sharp (F#) and a time signature of 2/4. It includes a dynamic marking 'G' above the first measure and a dynamic marking 'D7' above the fifth measure. The bottom row features a bass staff with tablature for three strings (T, A, B). Measures are separated by vertical bar lines, and some notes have numerical or letter markings below them (e.g., '3', '0', '2', '0', '1', '3', '0', '0', '2', '0', '2', '2', '0', '0', '0'). The score is divided into two sections by a thick vertical bar line. The first section ends with a repeat sign and a double bar line. The second section begins with a 'G' dynamic, followed by measures for 'C', 'D7', '1. G', and '2. G'. The bass staff continues with tablature for the T, A, and B strings across both sections.

Rock My Soul



TRACK 77

Spiritual ca.1830

"Rock My Soul" is one of the great rocking, rafter-shaking spirituals of the Antebellum era. The influence of this type of song can be heard on the recordings of Mahalia Jackson, Sam Cooke, Aretha Franklin, and many of today's leading gospel singers.

G

D⁷

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

G

D⁷

G

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

Rock my soul in the bosom of Abraham,
Rock my soul in the bosom of Abraham,
Rock my soul in the bosom of Abraham,
Oh, rock-a my soul!

So high, I can't get over it,
So low, I can't get under it,
So wide, I can't get around it,
Oh, rock-a my soul!



Roll in My Sweet Baby's Arms



TRACK 78

Bluegrass Song

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

Musical score for guitar. The top staff shows a treble clef, a key signature of one sharp (F#), and three chords: C (two eighth notes), C7 (one eighth note followed by a four-note bass line), and F (one eighth note followed by a four-note bass line). The bottom staff shows the corresponding fingerings for each chord: T 1 1 1, A 0 0 0, B 1 1 1 for the C chord; T 3 2 2, A 3 2 2, B 0 3 0 for the C7 chord; and T 2 3 2, A 0 3 0, B 2 3 2 for the F chord.

The image shows a musical score for a six-string guitar. The top staff is a treble clef staff with notes and vertical stems. The bottom staff is a standard six-string guitar neck diagram with fret numbers (3, 2, 1, 0) and string names (T, A, B). The score consists of four measures. Measure 1 starts with a G chord (three notes on the top three strings). Measure 2 starts with a G7 chord (three notes on the top three strings), followed by an open string (G) and a C chord (two notes on the top two strings). Measure 3 starts with a C chord (two notes on the top two strings). Measure 4 starts with a C chord (two notes on the top two strings). A dynamic marking 'p' (piano) is placed above the first note of measure 4, and 'i' (indicated) is placed below the second note of measure 4.

Saint James' Infirmary



TRACK 79

Blues

Musical score for the first section of "Saint James' Infirmary". The top staff shows a treble clef, a 4/4 time signature, and chords Am, E⁷, and Am. The bottom staff shows a guitar tab with strings T, A, and B.

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

Musical score for the second section of "Saint James' Infirmary". The top staff shows a treble clef, a 4/4 time signature, and chords Am, F, E⁷, Am, and E⁷. The bottom staff shows a guitar tab with strings T, A, and B.

T	0	0	5	6	0	1	3	0	0	0	1	3	1	0
A	1	2	0	1	2	1	2	0	2	0	2	1	0	
B	0	2	0	1	0	3	0	3	0	0	0	1	0	

Musical score for the third section of "Saint James' Infirmary". The top staff shows a treble clef, a 4/4 time signature, and chords Am, E⁷, and Am. The bottom staff shows a guitar tab with strings T, A, and B.

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

I went down to Saint James' Infirmary,
Saw my baby there;
Stretched out on a cold white table,
So sweet, so cold, so fair.

Went up to see the doctor,
"Can't help you, son," he said;
When I went back to see my woman
She had left for another world.

Well, I tried to keep from cryin',
My heart felt just like lead;
She was all I had to live for,
I wish it was me instead,

When I die, please dress me in the new look,
With a fancy coat and a real-gone hat;
Put a twenty-caret gold ring on my finger,
And have a jazz band play the "Skit-Dee-Doo-Skat."

Salty Dog



TRACK 80, PART 1

Bluegrass Song

The sheet music consists of four staves, each with a treble clef and a '4' indicating common time.

- Staff 1:** Shows a melody line with notes and rests. It ends with a measure labeled 'C' followed by a measure labeled 'A⁷'.
- Staff 2:** Shows a guitar tablature with three lines for the strings T (Top), A (Middle), and B (Bottom). The tab includes numerical fret positions (e.g., 0, 1, 2, 3) and rests.
- Staff 3:** Shows a melody line with notes and rests. It ends with a measure labeled 'D⁷' followed by a measure labeled 'G⁷'.
- Staff 4:** Shows a guitar tablature with three lines for the strings T, A, and B. The tab includes numerical fret positions (e.g., 3, 5, 4, 0, 5, 4) and rests.
- Staff 5:** Shows a melody line with notes and rests. It ends with a measure labeled 'C' followed by a measure labeled 'C'.
- Staff 6:** Shows a guitar tablature with three lines for the strings T, A, and B. The tab includes numerical fret positions (e.g., 1, 2, 3, 0, 2, 1, 3).

Sandy Land



TRACK 80, PART 2

Traditional

C

4

T A B T A B

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

G⁷

T A B T A B

3 0 0 0 3 3 3
0 0 0 3 0 0 3

C

T A B T A B

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

G⁷

T A B T A B

3 3 1 3 1
0 0 3 3 3

C

Scarborough Fair



TRACK 81

Traditional English Song

The image shows a musical score for a six-string guitar. The top half features a staff with a treble clef, a key signature of one sharp (F#), and a time signature of common time (indicated by a 'C'). The melody consists of eighth-note chords and single notes. The chords are labeled with Roman numerals: Am, C, D, D, and Am. The bottom half provides a tablature for the guitar strings, numbered 6 through 1 from left to right. The tab shows the fret positions for each note or chord, corresponding to the music above.

A musical score for guitar. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. It features four measures: Am (two eighth notes), G (one eighth note followed by a half note), Em (one eighth note followed by a half note), and Am (two eighth notes). The bottom staff shows the corresponding fingerings for a standard tuning guitar: T (0), A (1), B (0), E (2), A (0), D (3), G (0), C (2), B (0), E (3).

Shady Grove

TRACK 82

Traditional

Like all folk songs, "Shady Grove" has many variations. Usually the title refers to a place, but in some versions "Shady Grove" is the unusual name of an esteemed female companion.

Musical notation for the first variation of "Shady Grove". The top staff shows a treble clef, a key signature of A major (two sharps), and a time signature of 2/4. The lyrics are: Am, G, Am. The bottom staff shows a guitar tab with four strings (T, A, G, B) and fingerings: 0, 0, 0; 3, 0, 0; 2, 2, 1, 3; 0. The tab also includes a 3 below the B string.

Musical notation for a second variation of "Shady Grove". The top staff shows a treble clef, a key signature of C major (no sharps or flats), and a time signature of 2/4. The lyrics are: C, G, Am, G, Am. The bottom staff shows a guitar tab with four strings (T, A, G, B) and fingerings: 3, 3, 0; 3, 0, 0; 2, 0, 0, 0; 3. The tab also includes a 3 below the B string.

Chorus

Shady Grove, my little love,
Shady Grove, I say;
Shady Grove, my little love,
Bound to go away.

I wish I had a big fine horse
And corn to feed him on;
And Shady Grove could stay at home
And feed him when I'm away.

Went to see my Shady Grove,
She was standin' in the door;
Her shoes and stockings in her hand
And her little bare feet on the floor.

When I was a little boy
I wanted a Barlow knife;
Now I want little Shady Grove
To say she'll be my wife.

Kiss from little Shady Grove
Is sweet as brandy wine;
And there ain't no girl in this old world
That's prettier than mine.

Short'nin' Bread



TRACK 83

Southern Song

The musical score consists of three identical measures of music. Each measure begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The first measure ends with a G chord (indicated by a 'G' above the staff) and a D7 chord (indicated by a 'D7' above the staff). The second measure ends with a G chord. The third measure ends with a D7 chord and a G chord.

The guitar tablature below each staff shows the strings T (top), A, and B. The first measure has notes at positions 4, 3, 0, 0, 3, 0, 3, 0, 0, 3, 0, 0, 0, 0, 2, 3. The second measure has notes at positions 3, 0, 0, 3, 3, 0, 0, 3, 0, 0, 0, 0, 3, 3, 0, 0, 2, 3. The third measure has notes at positions 0, 0, 3, 3, 0, 0, 3, 0, 0, 3, 3, 0, 0, 3, 3, 0, 0, 2, 3.

Three little babies lyin' in bed,
Two was sick and the other 'most dead;
Sent for the doctor, doctor said,
"Give them babies short'nin' bread."

Chorus

Mammy's little baby loves short'nin', short'nin',
Mammy's little baby loves short'nin' bread.
Mammy's little baby loves short'nin', short'nin',
Mammy's little baby loves short'nin' bread.

I slipped in the kitchen, raised up the lid,
Stole me a mess of that short'nin' bread;
I wunk at the pretty gal and I said,
"Baby, how'd you like some short'nin' bread?"

They caught me with the skillet, caught me with the lid,
Caught me with the gal makin' shortninin' bread;
Six months for the skillet, six months for the lid,
Now I'm doin' time for eatin' short'nin' bread.

Sinner Man

TRACK 84, PART 1

Gospel Song

The sheet music consists of four horizontal staves. The top staff is a treble clef staff with note heads and stems. The second staff is a bass clef staff with note heads and stems. The third staff is a treble clef staff with note heads and stems. The bottom staff is a bass clef staff with note heads and stems. Below each staff is a corresponding guitar tablature staff. The first tablature staff shows chords Am, G, and Am. The second tablature staff shows chords G and G. The third tablature staff shows chords Am, G, and Am. The fourth tablature staff shows chords Am, G, and Am.

Am

T A B

G

T A B

Am

T A B

Am G Am

T A B

Skip to My Lou



TRACK 84, PART 2

Folk Song

The sheet music consists of four horizontal staves. The top staff is a treble clef staff with a 'C' key signature. The second staff is a bass clef staff with a 'G7' key signature. The third and fourth staves are guitar tablatures with three strings labeled T (top), A (middle), and B (bottom). The first section of music (measures 1-4) starts with a 'C' chord. The second section (measures 5-8) starts with a 'G7' chord. The third section (measures 9-12) starts with a 'C' chord. The fourth section (measures 13-16) starts with a 'G7' chord. Measures 17-20 conclude with a 'C' chord.

Measures 1-4 (C Chord):

T	0	
A	1	
B	3	2

T	0	
A	3	2
B	3	2

Measures 5-8 (G7 Chord):

T	3	0
A	0	0
B	3	3

T	3	0
A	0	0
B	3	3

Measures 9-12 (C Chord):

T	0	
A	1	
B	3	2

T	0	
A	2	2
B	3	2

Measures 13-16 (G7 Chord):

T	3	0
A	0	1
B	3	0

T	3	0
A	0	1
B	3	0

Measures 17-20 (C Chord):

T	0	
A	1	
B	3	2

T	1	
A	2	2
B	3	2

The Skye Boat Song

Scottish Air

TRACK 85

G Em Am Bm

G C D

Em Am

Em C Em Em

Sourwood Mountain



TRACK 86, PART 1

Appalachian Song

G

T
A
B

p i p i p m i p m p i

0 8 7 7 7 0

Guitar tablature for the first section of the solo, starting in G major (one sharp). The top staff shows a melody with grace notes and slurs. The bottom staff shows the corresponding chords (T, A, B) and fingerings.

Top Staff:

- Measure 1: G major chord (three eighth-note strokes)
- Measure 2: D major chord (two eighth-note strokes)
- Measure 3: G major chord (two eighth-note strokes)

Bottom Staff:

- Measure 1: T (Thru), A (Fret 2), B (Fret 4)
- Measure 2: T (Thru), A (Fret 3), B (Fret 4)
- Measure 3: T (Thru), A (Fret 3), B (Fret 4)
- Measure 4: T (Thru), A (Fret 0), B (Fret 0)

G

The musical score consists of two staves. The top staff is for the guitar, starting with a treble clef and a key signature of one sharp. It shows a sequence of notes: a dotted half note followed by a quarter note, then a eighth note pair (two eighth notes), then a eighth note pair (two eighth notes), then a eighth note pair (two eighth notes), then a eighth note pair (two eighth notes). The bottom staff is a tablature for a six-string guitar, showing the fingerings for each note: 2, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 4-5, 0, 2, 0, 0.

p i p i etc.

T	3	0	0	0	0	0	0	0
A		0	0	0	0	0	4-5	0
B				2			2	0

The image shows a musical score for guitar. The top staff is in G major (one sharp) and features three chords: G, D, and G. The bottom staff is a tablature for the guitar's six strings, labeled T (top string), A, and B (bottom string). The tablature shows the fingerings for each note in the chords.

Chord G: The first measure shows the G chord. The tablature below shows the 2nd and 4th strings being played. Fingerings: p, i, p, i, m.

Chord D: The second measure shows the D chord. The tablature below shows the 3rd and 4th strings being played. Fingerings: p, i, p, i, p.

Chord G: The third measure shows the G chord again. The tablature below shows the 3rd and 4th strings being played. Fingerings: 0, 7, 0, 7, 0.

Spinning Wheel Song



TRACK 86, PART 2

Traditional Gaelic

Spinning Wheel Song

Traditional Gaelic

TRACK 86, PART 2

G C D⁷ G

4

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

G C D⁷ G

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

G C D⁷ G

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

G C D⁷ G

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

Steel Mill Blues



TRACK 87

The image shows a musical score for a six-string guitar. The top staff is a treble clef staff with a key signature of four sharps (F# G# A# C# D# E#) and a time signature of 4/4. The letter 'E' is written above the first note. The notes are eighth notes, grouped in pairs. Below the staff is a tablature staff with six horizontal lines representing the strings. The first string (top) has note heads with the numbers 3, 1, 3, 3, 3, 4. The second string has note heads with the numbers 3, 3, 3, 3, 3, 4. The third string has note heads with the numbers 3, 3, 3, 3, 3, 4. The fourth string has note heads with the numbers 3, 3, 3, 3, 3, 4. The fifth string has note heads with the numbers 3, 3, 3, 3, 3, 4. The sixth string (bottom) has note heads with the numbers 3, 3, 3, 3, 3, 4. The tablature below the staff shows the following fret positions: 0, 0, 0, 0 | 0, 0, 0, 0 | 0, 0, 0, 0 | 0, 0, 0, 0 | 0, 0, 0, 0 | 0, 0, 0, 0. The letters T, A, and B are written vertically on the left side of the tablature.

Musical score and tablature for guitar. The score shows a solo line starting in A7 (three eighth-note chords) followed by an E chord. The tablature below shows the corresponding fingerings: 0, 0, 0, 0 | 0, 0, 0, 0 | 0, 0, 0, 0 | 0, 0, 0, 0. The strings are labeled T, A, B.

B7

E

T 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 |

A 2 4 5 4 | 2 0 3 2 | 0 4 2 4 | 2 4 2 4 |

B 2 4 5 4 | 2 0 3 2 | 0 4 2 4 | 2 4 2 4 |

A musical staff for guitar tablature. The top half shows a treble clef, a key signature of E major (no sharps or flats), and a measure starting with an E note. The bottom half shows a tablature staff with six horizontal lines representing the strings, and the letter 'T' at the beginning of the staff.

The Streets of Laredo

TRACK 88

Cowboy Song

Staff 1:

Musical Notes: D, A7, D, A7

Tab Fingering: 5, 5 3 2, 3 5 3, 2 0 3, 2 2 2

Staff 2:

Musical Notes: D, G, E7, A7

Tab Fingering: 3 3, 0 2 3, 2 0 3, 0 5

Staff 3:

Musical Notes: D, A7, D, A7

Tab Fingering: 5 3 2, 3 5 3, 2 0 3, 2 2 2

Staff 4:

Musical Notes: D, Em, A7, D

Tab Fingering: 3 3 3, 0 2 3, 2 2 0, 3

Sugar Babe



TRACK 89

Texas Blues

Musical notation and tablature for the first section of "Sugar Babe". The music is in 4/4 time with a key signature of four sharps. The first measure shows a melodic line starting on E7. The second measure continues with eighth-note patterns. The third measure begins with a bass note. The fourth measure concludes with a bass note. The tablature below shows the strings T, A, and B, with fingerings 0, 1, 0, 0; 2, 1, 0, 0; and 0, 0, 0, 0 respectively.

Continuation of the musical notation and tablature for the first section. The melody continues with eighth-note patterns. The tablature shows the strings T, A, and B, with fingerings 0, 0, 0; 0, 0, 0; and 0, 0, 0 respectively.

Continuation of the musical notation and tablature for the first section. The melody continues with eighth-note patterns. The tablature shows the strings T, A, and B, with fingerings 1, 2, 0; 0, 0, 0; and 0, 0, 0 respectively.

Continuation of the musical notation and tablature for the first section. The melody continues with eighth-note patterns. The tablature shows the strings T, A, and B, with fingerings 0, 0, 0; 0, 0, 0; and 0, 0, 0 respectively.

Continuation of the musical notation and tablature for the first section. The melody continues with eighth-note patterns. The tablature shows the strings T, A, and B, with fingerings 0, 0, 0; 0, 0, 0; and 0, 0, 0 respectively.

Continuation of the musical notation and tablature for the first section. The melody continues with eighth-note patterns. The tablature shows the strings T, A, and B, with fingerings 0, 1, 0; 2, 1, 0; and 0, 0, 0 respectively.

Continuation of the musical notation and tablature for the final section of "Sugar Babe". The melody begins with a bass note. The second measure shows eighth-note patterns. The third measure begins with a bass note. The fourth measure concludes with a bass note. The tablature shows the strings T, A, and B, with fingerings 0, 2, 0; 0, 1, 0; and 0, 0, 0 respectively.

There's a River of Life

L. Casebolt
Hymn



C

F

C

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

C

G⁷

C

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

C

F

C

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

C

C

T	5	3	3	3	5	3	0	1	3	0	3
A										3	2
B										3	2

Tom Dooley



TRACK 91

American Outlaw Ballad
1866

"Tom Dooley" is a song based on a real crime that occurred in 1866, in the mountains of northwest North Carolina. Tom Dula, an ex-Confederate soldier who had fought with Zeb Vance's 26th regiment, was in love with both Laura Foster and her cousin Ann Melton. In 1866 Laura was stabbed to death and her body was placed in a shallow grave, where it was soon discovered. After two trials in which both Tom and Ann were tried for the crime, Dula was convicted and hanged on May 1, 1868.

At the second trial, Dula testified that Ann Melton was innocent and that he alone was guilty. Many years later, just before she died, Ann Melton confessed to being the one who had actually murdered her cousin.

This traditional folksong was popularly adapted and revived by the Kingston Trio in 1958, and the great success of the Trio's recording helped to launch the folk music revival that lasted until the mid 1960s.

The musical notation consists of two staves. The top staff is a treble clef staff with a key signature of C and a time signature of 4/4. It features a melody line with eighth and sixteenth notes. The bottom staff is a guitar tab staff with three strings labeled T (top), A (middle), and B (bottom). The tab shows fingerings and strumming patterns corresponding to the melody above. The section ends with a G⁷ chord.

The musical notation consists of two staves. The top staff continues the melody in C major. The bottom staff is a guitar tab staff showing a change in fingering and strumming pattern. The section ends with a C chord.

I met her on the mountain,
That's where I took her life;
Met her upon the mountain,
I stabbed her with my knife.

They're going to try Ann Melton,
Can't see no reason why;
There's only one who's guilty
And now I'm going to die.

Chorus

Hang down your head, Tom Dooley,
Hang down your head and cry;
Hang down your head, Tom Dooley,
Poor boy you're bound to die.

This time tomorrow morning
This soldier boy will be
Down in a lonesome valley
Hangin' from a white oak tree.

We Three Kings of Orient Are

J.H. Hopkins Jr.
1857

TRACK 92

Am E⁷ Am E⁷ Am

3/4 time signature, treble clef. Chords: Am, E⁷, Am, E⁷, Am. Tablature shows strings T, A, B with fingerings: 0, 3, 1, 2, 0, 1, 0, 2.

T A B

Am E⁷ Am E⁷ Am

Chords: Am, E⁷, Am, E⁷, Am. Tablature shows strings T, A, B with fingerings: 0, 3, 1, 2, 0, 1, 0, 2.

T A B

Am G C C G⁷ Am

Chords: Am, G, C, C, G⁷, Am. Tablature shows strings T, A, B with fingerings: 1, 1, 3, 3, 0, 0, 3, 1, 0.

T A B

Dm Am E⁷ Am G

Chords: Dm, Am, E⁷, Am, G. Tablature shows strings T, A, B with fingerings: 3, 0, 3, 1, 0, 2, 0, 3.

T A B

C F C

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

C F C

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

Am G C Dm C G

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

C F C

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

What a Friend We Have in Jesus

Words by Haratius Bonar
 Music by Charles Converse
 1876

TRACK 93

Music for the first section:

Chorus:

- Measure 1: C (4)
- Measure 2: C7 (4, 4, 1, 1, 1, 0)
- Measure 3: F (Bl) (dotted line, 1, 1, 1, 1, 1, 1)
- Measure 4: C (4, 4, 1, 1, 1, 0)

Bassoon part:

T	3	3	5	3	0	3	1	0	1	3	0
A	2	0	5	3	0	3	3	3	2	0	3
B	3	2				1	3	3	2	0	3

Music for the second section:

Chorus:

- Measure 1: G (1, 2)
- Measure 2: D7 (2, 3, 1, 1, 1, 0)
- Measure 3: G7 (1, 2, 3, 2, 1, 0)
- Measure 4: C (1, 2, 3, 2, 1, 0)
- Measure 5: C7 (4, 4, 1, 1, 1, 0)

Bassoon part:

T	3	0	4	2	0	3	3	2	0	5	3	0	3
A	2	3	2	2	3	3	3	2	0	5	3	0	3
B						3							

Music for the third section:

Chorus:

- Measure 1: F (Bl) (dotted line, 1, 1, 1, 1, 1, 1)
- Measure 2: C (1, 2, 3, 2, 1, 0)
- Measure 3: G7 (4, 4, 1, 1, 1, 0)
- Measure 4: C (4, 4, 1, 1, 1, 0)

Bassoon part:

T	1	0	1	0	3	1	0	1	0	3	0	2
A	3	3	3	2	3	2	3	3	2	3	0	3
B	1	3			3			3		5		

G⁷ Gdim G⁷ C F Em Dm

T 3 2 3 0 1 3 | 0 0 3 | 10 10 8 0 0
A 3 0 3 4 0 2 3 | 0 2 0 | 8 10 9 7
B 3 2 3 3 2 3 | 3 2 3 | 8 10 9 7

G⁷ D G⁷ C C7

T 3 0 3 5 2 0 | 3 5 3 0 3
A 3 4 2 3 2 0 | 5 3 0 3
B 5 2 3 2 3 0 | 3 2 3 0 3

F Bl F#dim⁷ C G⁷ C F C

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

When the Saints Go Marching In

TRACK 94

Words by Katherine E. Purvis
Music by James M. Black
New Orleans, 1896

The sheet music consists of four horizontal staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a time signature of 4/4. The second staff is a bass clef staff. The third and fourth staves are guitar tablatures, showing fingerings (0, 1, 2, 3) and string names (T, A, B).

Staff 1 (Treble Clef):

Staff 2 (Bass Clef):

Staff 3 (Guitar Tablature):

Staff 4 (Guitar Tablature):

Staff 5 (Treble Clef):

Staff 6 (Bass Clef):

Staff 7 (Guitar Tablature):

Staff 8 (Guitar Tablature):

Chords: G, D7, C, G, G7, G

Wildwood Flower

TRACK 95

Traditional

Musical notation for the first line of "Wildwood Flower". The top staff shows a treble clef, a 4/4 time signature, and three chords: C, G⁷, and C. The bottom staff is a guitar tablature (T-A-B) showing the strings T, A, and B with corresponding fingerings: 2-3, 0-1-2-0, 2-3-2, 0-2-0, and 3-2-3.

Musical notation for the second line of "Wildwood Flower". The top staff shows a treble clef, a 4/4 time signature, and three chords: C, G⁷, and C. The bottom staff is a guitar tablature (T-A-B) showing the strings T, A, and B with corresponding fingerings: 0-1-2-0, 2-3-2, 0-2-0, and 3-1-0-1.

Musical notation for the third line of "Wildwood Flower". The top staff shows a treble clef, a 4/4 time signature, and three chords: C, F, and C. The bottom staff is a guitar tablature (T-A-B) showing the strings T, A, and B with corresponding fingerings: 0-0-3, 1-0-1-0, 2-3-1-2, and 0-3-3-0.

Musical notation for the fourth line of "Wildwood Flower". The top staff shows a treble clef, a 4/4 time signature, and three chords: C, G⁷, and C. The bottom staff is a guitar tablature (T-A-B) showing the strings T, A, and B with corresponding fingerings: 1-0, 2-2, 2-1-0, 0-2, 0-0-2-0, and 3.

Will the Circle Be Unbroken



TRACK 96

Traditional

4/4 time signature, Treble clef. The melody starts on C. The guitar tab shows chords T (0,2), A (3,2), B (3,3,2) followed by a progression of three chords: 0, 3, 1; 2, 3, 2; 3, 2, 3, 2.

The melody continues on F. The guitar tab shows chords T (1,3,0,5), A (0,3,0,5), B (0,3,0,5) followed by a progression of four chords: 0, 2, 3, 2; 3, 2, 3, 2; 3, 2, 0, 2.

The melody continues on C. The guitar tab shows chords T (1,1), A (3,2,3,2), B (3,3,2) followed by a progression of four chords: 1, 0, 3, 3; 0, 2, 3, 2; 3, 2, 1, 3.

The melody continues on C. The guitar tab shows chords T (0,0,1,3), A (3,0,0,3), B (3,3,2) followed by a progression of four chords: 1, 2, 3, 2; 3, 2, 3, 2; 3, 2, 3.

William Taylor

 TRACK 97

Traditional English Song

C Dm G⁷

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

C C G⁷

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

Em Am Dm G⁷

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

C Dm F G⁷

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

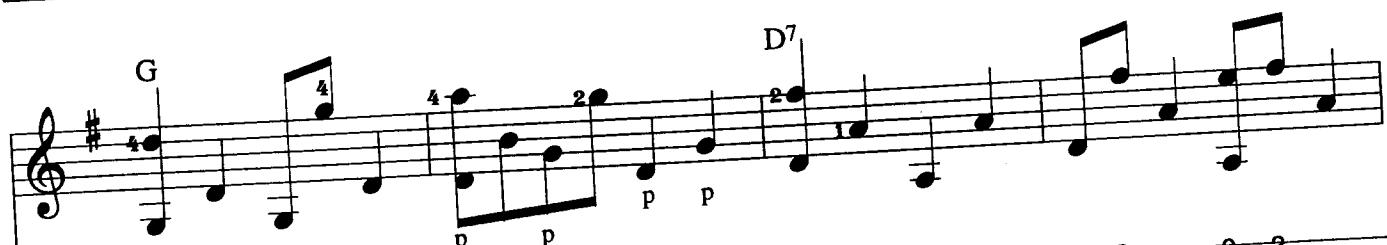
Wreck of the Old '97

Hillbilly Hit Record, 1924-25

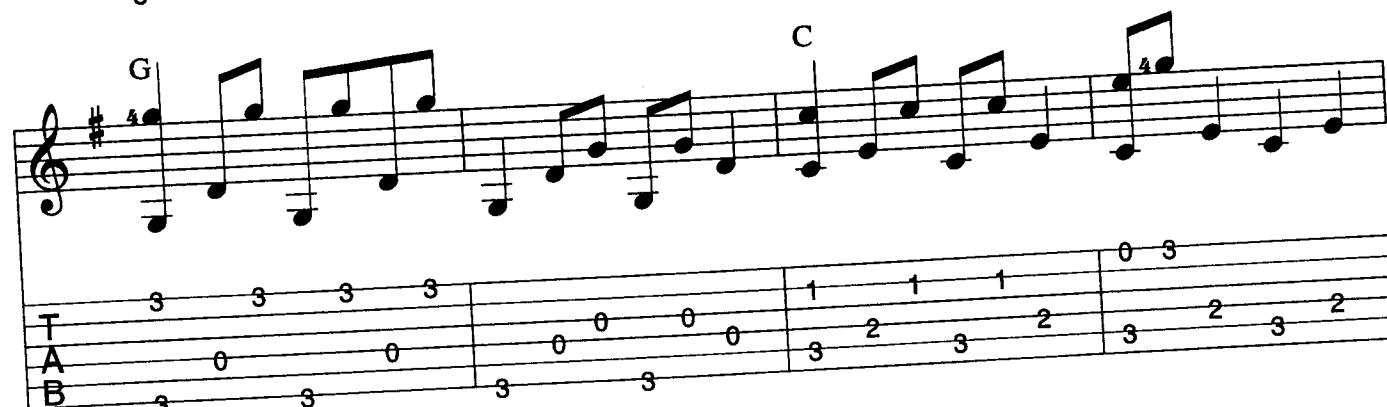
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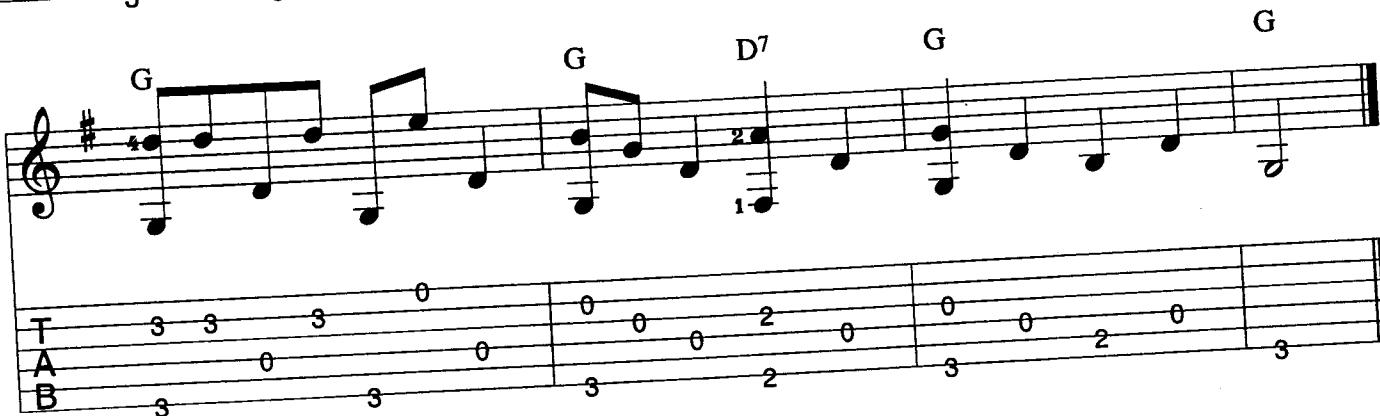
Musical score for the first section of "Wreck of the Old '97". The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature (4/4). The melody consists of eighth and sixteenth notes. The bottom staff shows a guitar tablature with three strings labeled T (Top), A (Middle), and B (Bottom). The tablature includes note heads and numerical fret numbers (0, 1, 2, 3) indicating the fingerings for each note.



Musical score for the second section of "Wreck of the Old '97". The top staff continues the melody in treble clef, F# key signature, and 4/4 time. The bottom staff shows a guitar tablature with fingerings (0, 1, 2, 3) and dynamic markings (p) for piano.



Musical score for the third section of "Wreck of the Old '97". The top staff shows a treble clef, F# key signature, and 4/4 time. The bottom staff shows a guitar tablature with fingerings (0, 1, 2, 3).



Musical score for the fourth section of "Wreck of the Old '97". The top staff shows a treble clef, F# key signature, and 4/4 time. The bottom staff shows a guitar tablature with fingerings (0, 1, 2, 3).

Yankee Doodle

TRACK 99

Song of the American Revolution

The sheet music consists of four horizontal staves, each divided into four measures by vertical bar lines. The top staff is a treble clef staff with a key signature of two sharps (F# and C#) and a time signature of 2/4. The second staff is a bass clef staff. The third and fourth staves are tablatures for a three-string instrument, likely a banjo or fiddle, with the strings labeled T (top), A (middle), and B (bottom). The tablature shows fingerings (e.g., 0, 1, 2, 3) and rests. Above the staff, each measure is labeled with a letter: D, A, D, A, G, A, D, G, D, A, G, D, G, A, D, G. Measures 1-4 are in treble clef, measures 5-8 are in bass clef, and measures 9-12 return to treble clef.

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