

John Renbourn

BOOK TWO

Songs for Guitar



An outstanding collection of
songs with the accompaniments
fully set out by one of the
leading guitarists of the day
Arranged for tablature
and standard notation.





John Renbourn

Songs for Guitar



Edited and arranged by
John Renbourn

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Contents

This is a little collection of songs for people who like to play the guitar, and are interested in having the accompaniments set out in full. The songs themselves are simply ones that I enjoy playing from time to time, some are my own, and some are folk tunes that I have mostly learned from other guitar players.

The accompaniments are set out in tablature as well as standard notation, and where any different tunings are used these are marked at the top of the page by the song titles. All the tunes are played in a kind of folk-fingerstyle, and probably sound best on a steel strung guitar. I hope you will find some things here that will be of use to you.

John Renbourn



Notation/4

GROUP I

White House Blues/5

White House Blues is a song about William McKinley, the twenty-fifth President of the United States. He was shot down on September 6th, 1901, on a visit to the town of Buffalo, New York, leaving Roosevelt to move into the White House. I play this one with a fairly fast picking accompaniment and sing the song slowly over the top. There is an old-timey version of this song that is far happier-sounding, and reflects the dislike for McKinley amongst the farmers in the Southern States.

If You Can't/8

If You Can't is a poem by e. e. cummings. I learned this from a twelve-string player in Paris several years ago. It sounds fairly good on a twelve-string played fairly slow, with an even-plodding bass pattern.

Candyman/10

Candyman was a sort of guitar-picker's anthem at one time. I don't remember where I first learned the tune and this set of words, but it was some time before I actually heard the Reverend Gary Davis playing it as it should be played. This way is three fingers picking with the thumbs starting on the third string rather than the fifth.

So Clear/12

So Clear is life through the eyes of Too-Loose, circus rider who never went further than a canvas propped against the wall of a New York hotel room. I used to play this on an old Martin that was lent to me for a while, which really made the most of the bass notes.

Rainy Day Song/15

Rainy Day Song is more of a guitar pattern than a song. It started off like this and ended up as a guitar duet with Bert Jansch, called Lucky 13.



GROUP 2

Sleepy John/16

It's been said that the only trouble with playing music is that it keeps you awake. This isn't always true. This should be sung with a sleepy delivery, and played in a gentle rocking fashion.

Riverboat Song/18

Riverboat Song comes from a time I spent attempting to live on a converted Thames sailing barge down by the Albert Bridge. It wasn't a pleasant experience, and I wrote this song to make up for how bad it was. I play this in a very straight $\frac{3}{4}$ with the accent on the first beat.

Green Willow/21

Green Willow is a song to fit a new tuning. The guitar pattern should have a three against two feel about it. A nice effect is to pick with the thumb and first finger, and lightly tap the strings with the tips of the second and third fingers, damping the strings as you strike them, and then allowing them to ring afterwards.

Just Like Me/24

Just Like Me is another sad-sounding song. The accompaniment is quite fast, in a straightforward picking style, with a dropped D in the bass.

GROUP 3

Lord Franklin/28

Also known as Lady Franklin's Lament, this tells the story of the Arctic expedition of 1845 headed by Sir John Franklin. The expedition was successful in discovering the North West Passage, but Franklin and his crew lost their lives in the attempt. The tune is similar to that of 'McCaferity', which itself is a variant of the 'Croppy Boy'.

Willy O' Winsbury/31

This is a version of the traditional song, Number 100 in the Child Ballads. It has been suggested that it is based on the story of James V of Scotland, who disguised himself on a visit to France so that he might inspect his future wife, the Duke of Vendôme's daughter, without being recognised. He apparently did not care for that lady, and fell in love instead with a French princess, daughter of Francis I, whom he met during a hunting party. The name may have been taken, by ballad-makers, from William of Wynnesbury, a Yeoman of the Guard to Henry VIII, who acted as Lord of Misrule from 1508 to 1519.

Joseph and Mary/34

This is a combination of the traditional carol tune 'Joseph and Mary', and the words of two separate versions of the carol 'Cherry Tree'. The conversation between Joseph and Mary takes place on their way to Bethlehem, and is recorded in a fifteenth century mystery play called 'The Miraculous Birth and the Midwives'. The guitar part should flow easily under the tune through the uneven bar lengths.

Reynardine/36

The story of Reynard the fox was a popular one in the Middle Ages, and the English printer Caxton used the German version as a basis for his 'Hysterie of Reynarde the Foxe' in 1481. This song still has traces of the old character of Reynard, but it makes him rather more mysterious than the blatant scoundrel of the popular stories. I use a guitar tuning E G# C# F# B E which is handy for playing in the key of B.

Scarborough Fair/38

Scarborough Fair is thought to have been derived from the old ballad 'The Elfin Knight'. It's a song that has become so well-known that nobody bothers to play it any more. There are a number of quite different tunes to this set of words, but the one here is probably the best-known.



GROUP 4

Song/40

This is one of the best-known poems of John Donne. It appeared in a collection 'Songs and Sonets' published in 1633, but he is thought to have written it some time in his early twenties. The accompaniment I use is a simple clawhammer style, and the key changes from D to E and back to D again.

To Glastonbury/44

To Glastonbury and the next three songs are all based loosely on the story of the Grail. Tradition has it that the Grail, in the form of the cup that Christ drank from at the Last Supper, was brought to Glastonbury by Joseph of Arimathea some years after the Crucifixion, and that it remains hidden there to this day. I play this with the bass dropped to D.

Floating Stone/47

The story of the Grail is older than Christianity, and in the earlier stories it was a stone with miraculous properties. This song is about the appearance of a stone floating in the river at Camelot, where the King's court was together for the last time. The key changes between G and D minor.

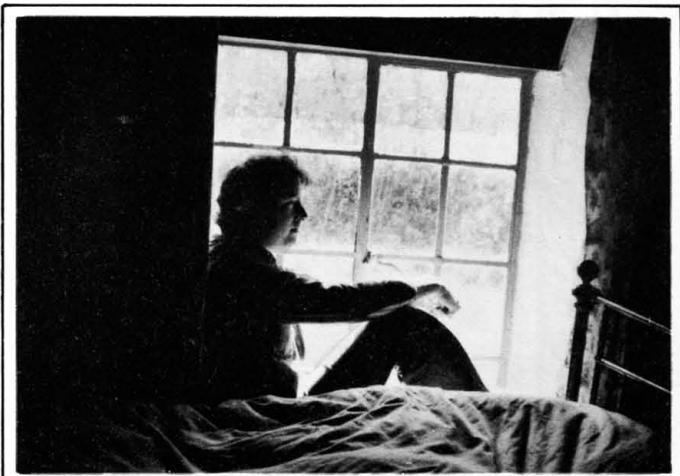
O Death/54

The figure of death in this song is the traditional grim reaper, the thirteenth-century trump card in the tarot pack. The verses are in C minor and there is a change to G minor towards the end of the song.

The Young Man's Song/58

The early stories depict the youth, whose task is to discover the use of the stone, as being totally unworldly to the point of appearing a fool. This song is about his arrival at court. The bass string is dropped to D for this one, and the key changes briefly to A minor and G before going back to D.

Tablature Section/61



Notation

The accompaniments are written out in standard guitar notation, and also in tablature. In guitar notation the instrument sounds an octave lower than the written notes. Notes with stems downwards are usually played by the right-hand thumb, and those with stems upwards with the three fingers of the right hand. Left-hand fingerings are marked as I play them, but as there can be several ways of fingering the same thing, you may choose to alter some of these.

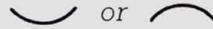
Barré and position markings occur as usual, eg : 3P means that the first finger of the left hand plays notes at the *third* fret, and the second, third and fourth fingers fall into place at the correspondingly higher frets. 3PB means that the first finger of the left hand stops *all* six strings at the third fret. A line above the stave shows how long the position is to be held.

A number in a small circle indicates the numbers of a string, eg :



The note C is to be played on the *fourth* string at the tenth fret.

Slurs and ties are marked with the same signs.



A tie between two notes of the same pitch means that their time values are added together and they are played as one note. A slur between two or more notes of different pitch means that the first note only is picked, and the rest are played by the left hand only.

Occasional grace notes occur, eg :



These have no time value and are played by hammering-on, or pulling-off with the left hand. The box diagrams are easy enough. O means open string, and X means don't play that string. The tablature, too, is quite straightforward. The lines represent the six strings of the guitar, and the numbers are the fret positions. It is barred in the same way as the guitar notation, and the rhythm is indicated below the stave.



White House Blues

Trad. Arr. J.Renbourn

The musical score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The tempo is indicated as $\text{♩} = 84$.

Staff 1: Features chords Am, D(sus4), and Am9. The melody consists of eighth-note patterns.

Staff 2: Features chords D(sus4), A9, and D9. The melody continues with eighth-note patterns.

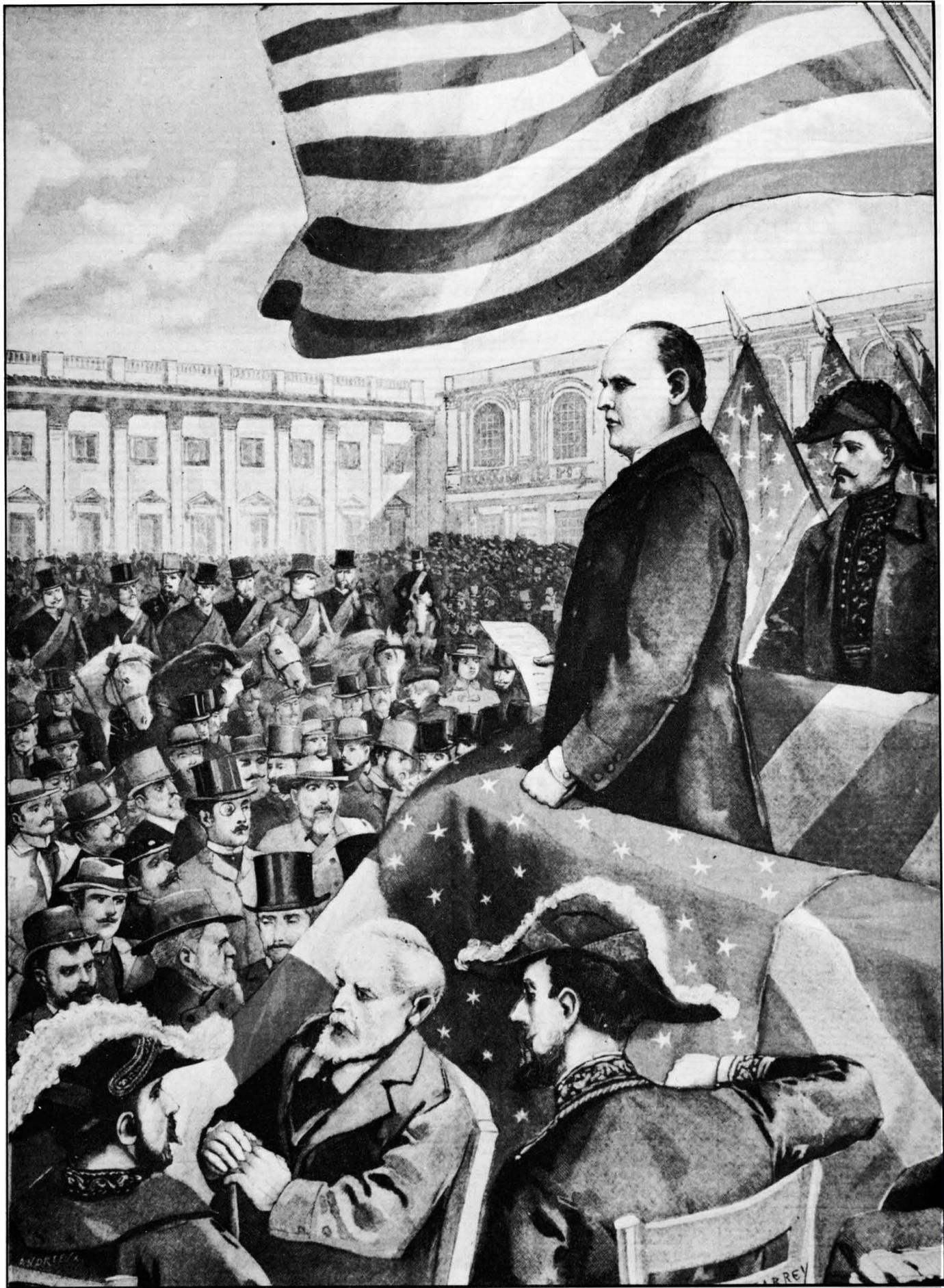
Staff 3: Features chords Em, Am, and Am. The melody includes lyrics: "Mis - ter Mc -".

Staff 4: Features chords D(sus4), G, and Am. The melody includes lyrics: "kin - ley he did - n't do no wrong".

Staff 5: Features chords Am, C, and D9. The melody includes lyrics: "He just rode on down to Buf - fa - lo But".

The sheet music consists of six staves of musical notation, likely for a solo instrument like guitar. The first staff starts in F major and includes lyrics: "he did - n't stay too long". The second staff begins in C major. The third staff starts in G major and includes the word "hard". The fourth staff starts in A minor (Am) and includes "times". The fifth staff starts in D major and includes "hard times". The sixth staff starts in A minor (Am) and includes "times". The seventh staff starts in D9. The eighth staff starts in E minor (Em) and includes "hard times". The ninth staff continues from the eighth staff. The tenth staff starts with a fermata over a note and includes "har. 12". The eleventh staff continues from the tenth staff.

2. Now the people they came running around
To see what had been done
And you have shot the President down
With your Ivor Johnson gun
Hard times, hard times, hard times.
 3. The train oh the train
Rolling on down the line
Blowing at every station
McKinley is a-dying
Hard times, hard times, hard times.
 4. Now Roosevelt he's in the White House
He's doing his best
And McKinley he's in the graveyard now
A-taking his rest
Hard times, hard times, hard times.
 5. Yes Roosevelt he's in the White House
Drinking out of a silver cup
And McKinley he's in the graveyard
And he'll never wake up
Hard times, hard times, hard times.



If You Can't

Lyrics by e.e. cummings Music by J.Renbourn

J = 100

B7 E7 F# Bdim F#7

If _____
you can't eat you've got to smo ke
We ain't got noth - ing to smoke



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F#7

Come on kid — let's — go to bed — m m m

E7

5P

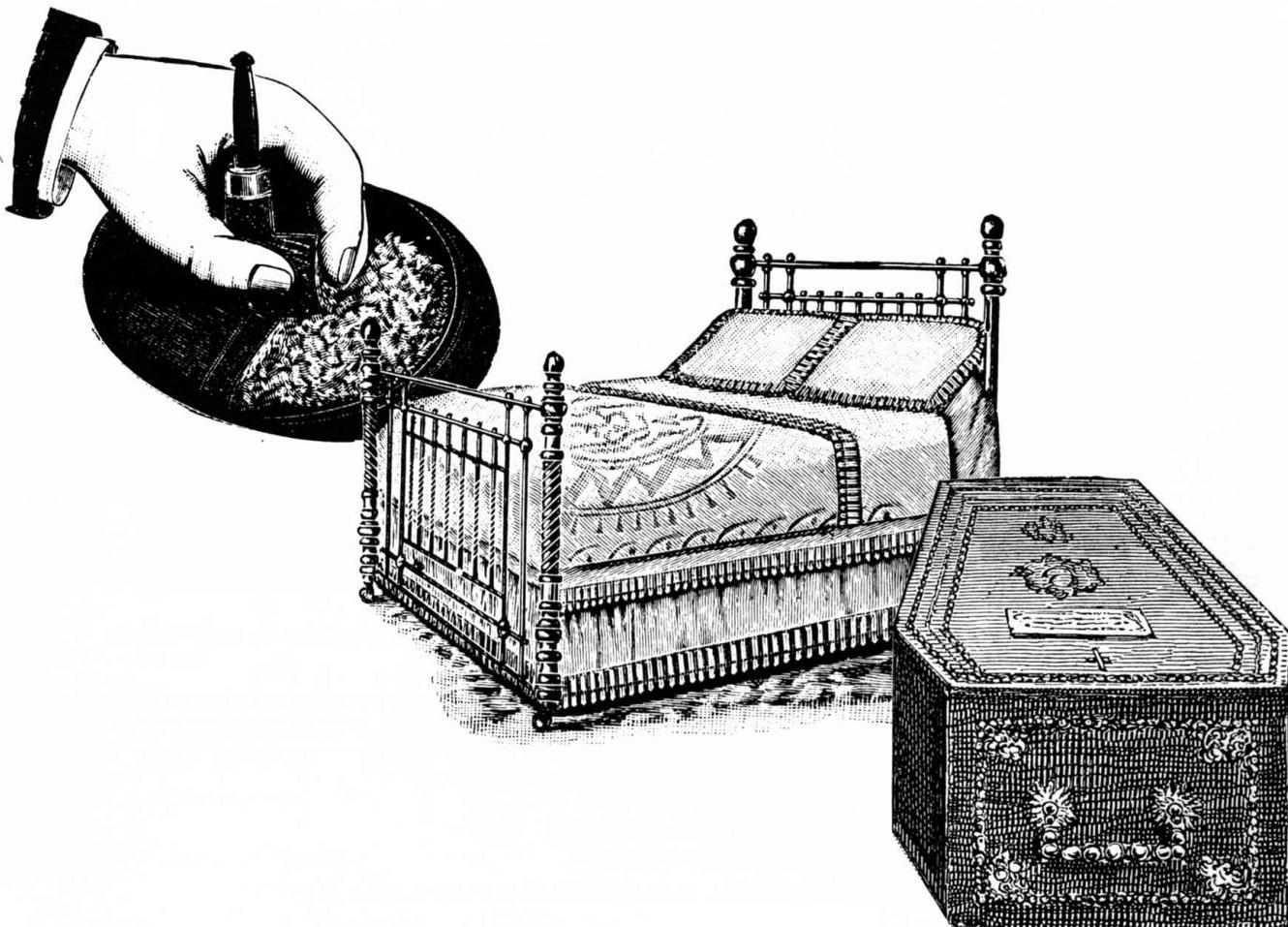
Last time

Bb10

2. If you can't smoke
You've got to sing
We ain't got nothing to sing
Come on kid let's go to bed.

3. If you can't sing
You've got to dream
We ain't got nothing to dream
Come on kid let's go to bed.

4. If you can't dream
You've got to die
We ain't got nothing to die
Come on kid let's go to bed.



Candyman

Trad. Arr. J.Renbourn

Candyman

Can - dy man can - dy man

can - dy man beenhere and gone

Can - dy man San - ta Cla - us

I'd do an - y thing in this God Almighty world to get my Can - dy man home.



2. Big leg Ida (6 Times)
I love that big leg girl
God knows I do.
3. Little red light (3 Times)
Little green light
You gotta stop on the red light
Go on the green
Don't mess with mister in between.
4. Run and get the pitcher get the baby some beer (6 Times)
Why I'd do any thing in this God Almighty world
To get my candyman home.
5. Peppermint stick (3 Times)
Little brass band
I wish I was in New Orleans
Sitting on a candy stand.

So Clear

Words & Music by J.Renbourn/B.Jansch/T.Cox/J.McShee/D.Thompson

$\text{♩} = 100$

The musical score consists of six staves of music. The top staff is for the piano, showing chords D, A/C# (with a 7P dynamic), Bm7, E9, Gmaj7, and D. The second staff is for the vocal part, starting with a piano introduction. The third staff continues the vocal line with lyrics: "It was in the rainy seas - on wait - ing for the". The fourth staff continues with "train leav - ing in the af - ter - noon all". The fifth staff shows "C#(sus4)" and "F#(sus4)" chords, with lyrics "on your own a - gain do you real - ly un - der -". The sixth staff concludes with "Bm7", "E", and "Bm7" chords, with lyrics "stand it can you tell me why it is this way sad". The piano part includes various dynamics like 7P, 4P, and 2P, and specific hand positions indicated by numbers (e.g., 1, 2, 3, 4).

A D A G D Bm
 la - dy — and her port - man - teau with no words — left to
 Em A7(sus4) A7 Gmaj7
 say. Sav - ing that it's on - ly
 D A/C# Bm E
 some - thing — that — can hap - pen — a - ny day.
 G D A/C# Bm7 E9
 Gmaj7 D 1-2. 4.
 Em A7(sus4) Gmaj7
 —
 —
 —

D

A

Fine | 3

Would I could hear a

song so clear the words could touch the air and

G Dmaj7 A/C# Bm

F#m Bm7 E

catch the moon's re - flec - tion in the col - our of her ha -

G A G

ir To ease this ache of lone - li - ness and

Dmaj7 A/C# Bm E

blind the fish - es stare.

2. Tooloose, circus rider
 Turn on your childish grin
 Shine on through the long black night
 Go ride the dawn again
 Your eyes are stars that sweetly twinkle
 Aureola 'round your head of flame
 Sad story that you cannot tell
 Where no one is to blame
 And any how it's only something
 Sure to come down with the rain.

3. Even now I do remember
 One thing more that is not told
 A slightly twisted crystal heart
 To keep you from the cold
 On up the coast along the highway
 Nobody there will know your name
 So strange how things should work out now
 Yet still remain the same
 And even so you know there's nothing
 That can ever really change.

Rainy Day

Words & Music by J.Renbourn

The sheet music consists of four staves of musical notation for a solo instrument, likely a guitar or mandolin, with lyrics integrated into the melody. The key signature is A major (one sharp). The tempo is indicated as 108 BPM.

Staff 1: Time signature common time (C). Key signature one sharp. Chords Am7, D, 9. Lyric: Sum-mer's come— and gone—

Staff 2: Time signature common time (C). Key signature one sharp. Chords Am9, Em. Lyric: cold win - ter weaves its way

Staff 3: Time signature common time (C). Key signature one sharp. Chords Am7, D, 9. Lyric: Just one more rain - y day.

Staff 4: Time signature common time (C). Key signature one sharp. Chords Am. Lyric: Last time

Technical markings: Fingerings (e.g., 1, 2, 3, 4) and performance instructions (e.g., 5P, 7P, 4P) are present throughout the staves.

2. Cold wind chills my bones
Melts my mind with dreams
Just sitting here all alone.

3. You got me way down here
Still calling out your name
And listening to the rain.

Sleepy John

Words & Music by J.Renbourn/B.Jansch/T.Cox/J.McShee/D.Thompson

The sheet music consists of two staves of musical notation. The top staff uses a treble clef and has a key signature of E major (no sharps or flats). The bottom staff also uses a treble clef and has a key signature of E major. The tempo is marked as 104 BPM. The lyrics are integrated into the music, appearing below the notes. The first few measures show chords E, A, and E. The lyrics "Sing a song of" appear at the beginning of the second staff. The next section includes chords A7, F#7, A, and E, with lyrics "sleep - y John" and "with a twinkle in his eye". The following section includes chords E♭10, F#7, and A, with lyrics "He nev - er did" and "just watched the world go". The final section includes chords E, A, and E, with lyrics "by" and "And late on in the". Various fingerings are indicated above the notes, such as (3), (4), (2), and (5).

A musical score for "Rock-a-Bye Sleepy John" in G major (two sharps). The score consists of eight staves of music with lyrics underneath. The piano accompaniment includes chords and bass notes. The vocal part includes several melodic phrases and a section where the singer counts "1 2 3". The lyrics describe a man named John who lives in a house made of wood, has a porch that tumbles down, and is visited by ladies. He is also mentioned as being sleepy and having a tear-drop in his eye.

2. Sleepy John lived way 'cross town
In a house made out of wood
With a raggy porch all tumble down
Beneath the hill it stood
And sometimes when the wind would blow
He heard the words it said
'Now get up John and mend the fence
Don't you lay back down in bed'
Oh rock-a-bye sleepy John.

3. Remember when you found a friend
Asleep amongst the flowers
At the piney woods end, by the river's bend
In the gentle April showers
And not a single word was said
To pass the time of day
And John just smiled and shook his head
And slowly walked away.
Oh rock-a-bye sleepy John.

4. Now time moves on, for sleepy John
With a tear-drop in his eye
He never did nobody wrong
Just watched the world slip by
So maybe if you're passing through
You might stop by for a while
For the sweetest thing he ever knew
Was to see his woman smile
Oh rock-a-bye sleepy John.

Riverboat Song

Words & Music by J.Renbourn

$\text{♩} = 108$

Em7 A9 C9

The musical score consists of six staves of music. The first staff starts with Em7, followed by two measures of rest. The second staff begins with A9, indicated by a treble clef and a 3/4 time signature. The third staff begins with C9, also in 3/4 time. The lyrics "Life on the river boat" are written below the notes. The fourth staff continues in G major, with chords C, G/D, G, and Am. The lyrics "can be so kind" and "It lev - els your" are written. The fifth staff continues in G major, with chords D/A, F, C, and G. The lyrics "head ea - ses your mind so just like the" are written. The sixth staff begins with Bm7, followed by C and D. The lyrics "lit - tle fish - es fol - low the tide" are written.

G

Life on the ri - ver boat

C G/D G Am

can be so kind It lev - els your

D/A F C G

head ea - ses your mind so just like the

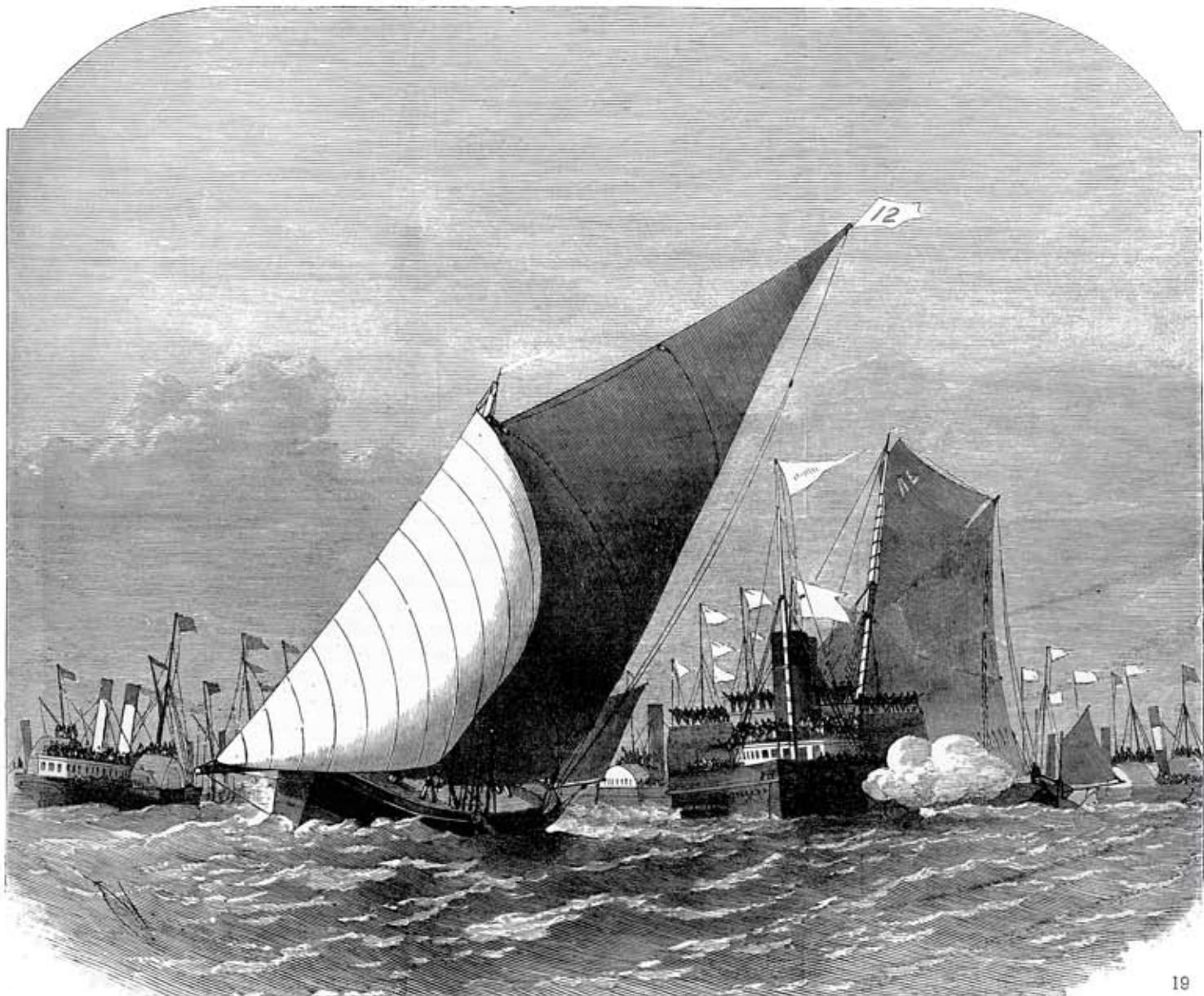
Bm7 C D

lit - tle fish - es fol - low the tide

G Em 7 C9 G
 Come on a - long for a sweet wa-ter ride
 D C9 G

1.3.
 Oh oh don't the time go so

This block contains two staves of musical notation. The top staff is for a treble clef instrument, showing chords G, Em, 7, C9, and G, followed by lyrics. The bottom staff is for a bass clef instrument, showing chords D, C9, and G, followed by lyrics. Measure numbers 5 and 6 are indicated above the bass staff.



D Em7 A9 C9

slow here on the river where the green waters flow
Sad eyed lady won't you
take me by the hand Let me be your
river boat man.

2. My love my lady
She's easy she's free
We two together keep fine company
We two together can be just like one
On the green river road
We go follow the sun.

Chorus: Sad eyed lady etc.,

3. If I was a merchant
And could write a fine hand
I would send her a letter she'd understand
I would say that I loved her in a few simple lines
In the cold hours of night
While the silver moon shines.

Chorus: Oh, oh, etc.,

4. Now it's goodbye green river
I've found a new home
So far from the city lights so all alone
With no one around me to share my sad song
Just the wind on the water
And the pretty white swan.

Chorus: Sad eyed lady etc.,
Let me be your country man.

Green Willow

Words & Music by J.Renbourn

TUNING: E B B F# B E

Intro
B

The musical score consists of two staves of music. The top staff begins with an intro in 12/8 time, tuning E B B F# B E. The lyrics for the intro are "Green Willow won't you". The bottom staff begins with a verse in 12/8 time, tuning E B B F# B E. The lyrics for the verse are "bend your branches down Tell a poor man and a dreamer how to". The music includes various note heads, rests, and dynamic markings. Fingerings such as (5) (4) (5), (2), (3), and (4) are indicated above the notes. The tempo is marked as 104.

E

keep this love he's found

B

Green green wil - low

E B

Green wil - low tree.

E ⑤ ⑤ B Last time E B

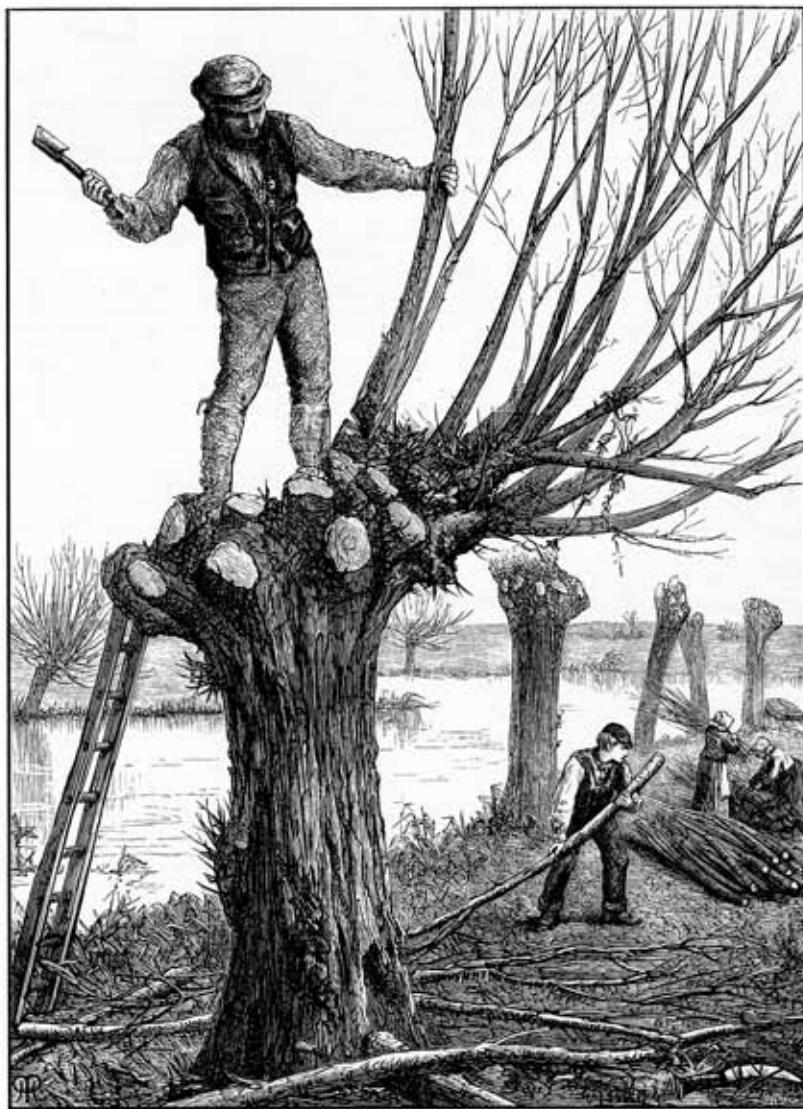
Break after verses 2 & 4

9P 4 9P 10P 9P ② ③ ④ ⑤ ④ ③ ⑤ ④ ⑥ ④ ⑤ ④ ⑤

har. 12

22

2. For I have been a traveller
More strange sights yet to see
But to walk inside the garden
When may that ever be?
Green, green willow
Green willow tree.
3. There's winds out on the ocean
White gulls don't ever ride
And there's fish down in deep waters
Don't feel the shifting tide
Green, green willow
Green willow tree.
4. Sweet joy is born of sorrow
Like flowers from desert sand
Call me and I will follow
Tell me you understand
Green, green willow
Green willow tree.
5. Green willow pale moonlight in your hair
With your roots down in clear water
Is my soul sleeping there
Green, green willow
Green willow tree.



Just Like Me

Words & Music by J.Renbourn

BASS TO D

= 92

D(sus4)

G

D



D7

G

G7(sus4)

Where are you now that I do

D

G

need you most

And want you close

G7

D

so close to me

Do you

D

7

G

G7(sus4)

whis -tle down the wind

And are you

A D C G

I might take the high-way and go rid-ing on down the

D A D

road to see the smil-ing

C G D

fa-ces of the friends I once have knowned

Sheet music for a solo instrument (likely fiddle) and piano. The music is in common time, key of G major (two sharps). The vocal part is provided for reference. Fingerings are indicated above the notes: 1, 2, 3, 4.



Em A7
 But it's such a lone - some feel - ing
 to be
 G D
 tra - vel - ling — a - lone — Yes it's
 Em G
 such a lone - some feel-ing — to be without a
 D(sus4) G D *
 home.

2. All summer long our love came shining
Bright like the sun upon the sea
Now the summer time is gone
But it leaves a memory
That fades away like a dream
Like a dream just like a dream.

Chorus: For I might take the highway etc.,

3. As strangers meet
So our words falter now
Upon the streets we once did stroll
And crazy fortune spins the wheel
And I must see it turn
And watch it roll round and round
Down and down, round and round.

Chorus: For I might take the highway etc.,

4. And so be happy now
As you were once so sad
Laugh and be glad that life goes on
And pretty children dance and sing
Without this strange deceit
And grow so free just like us
Just like you just like me.

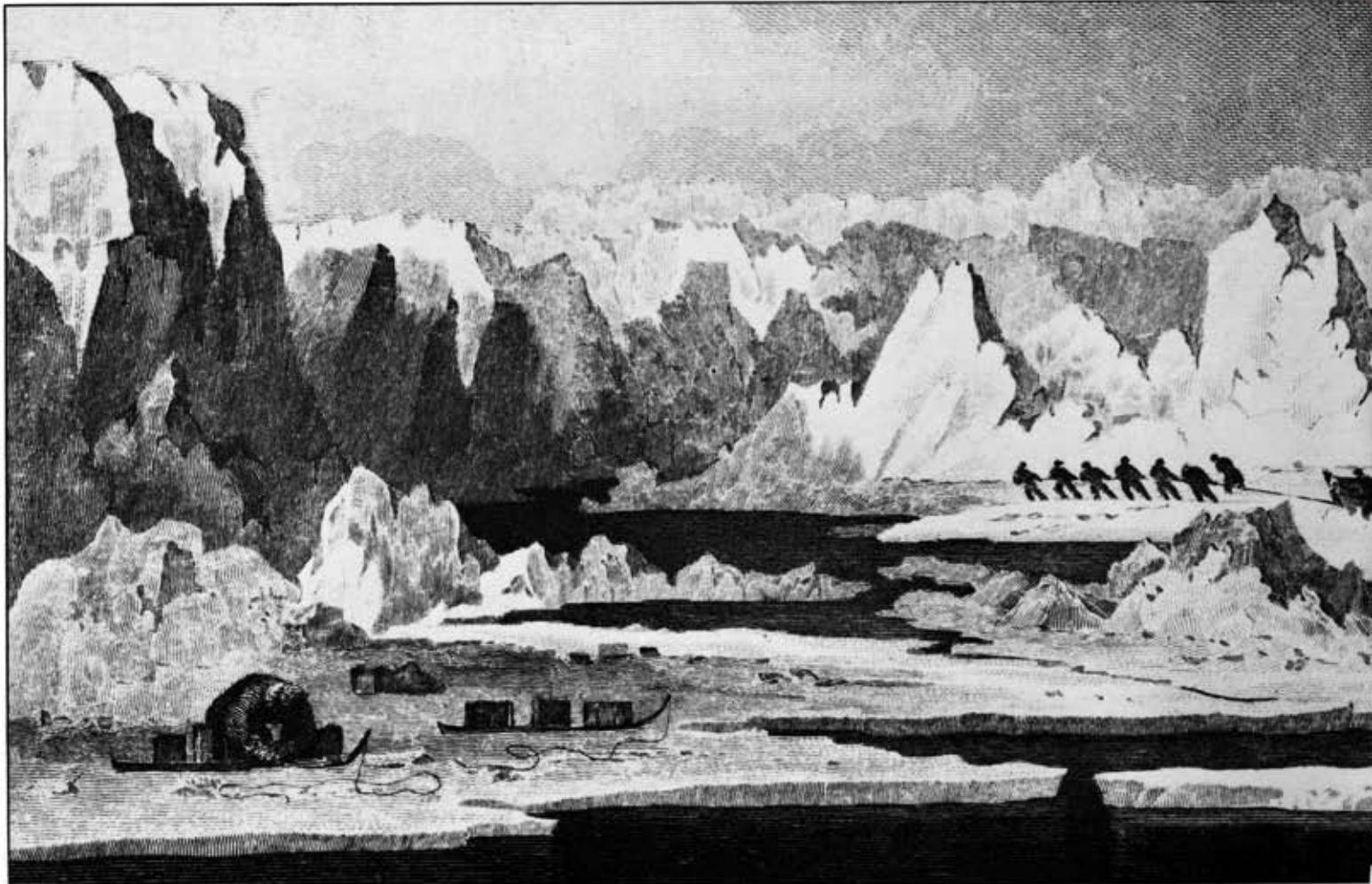
Lord Franklin

Trad. Arr. J.Renbourn

$\text{♩} = 144$ E

I was home - ward bound one night on the deep

A9



F♯m

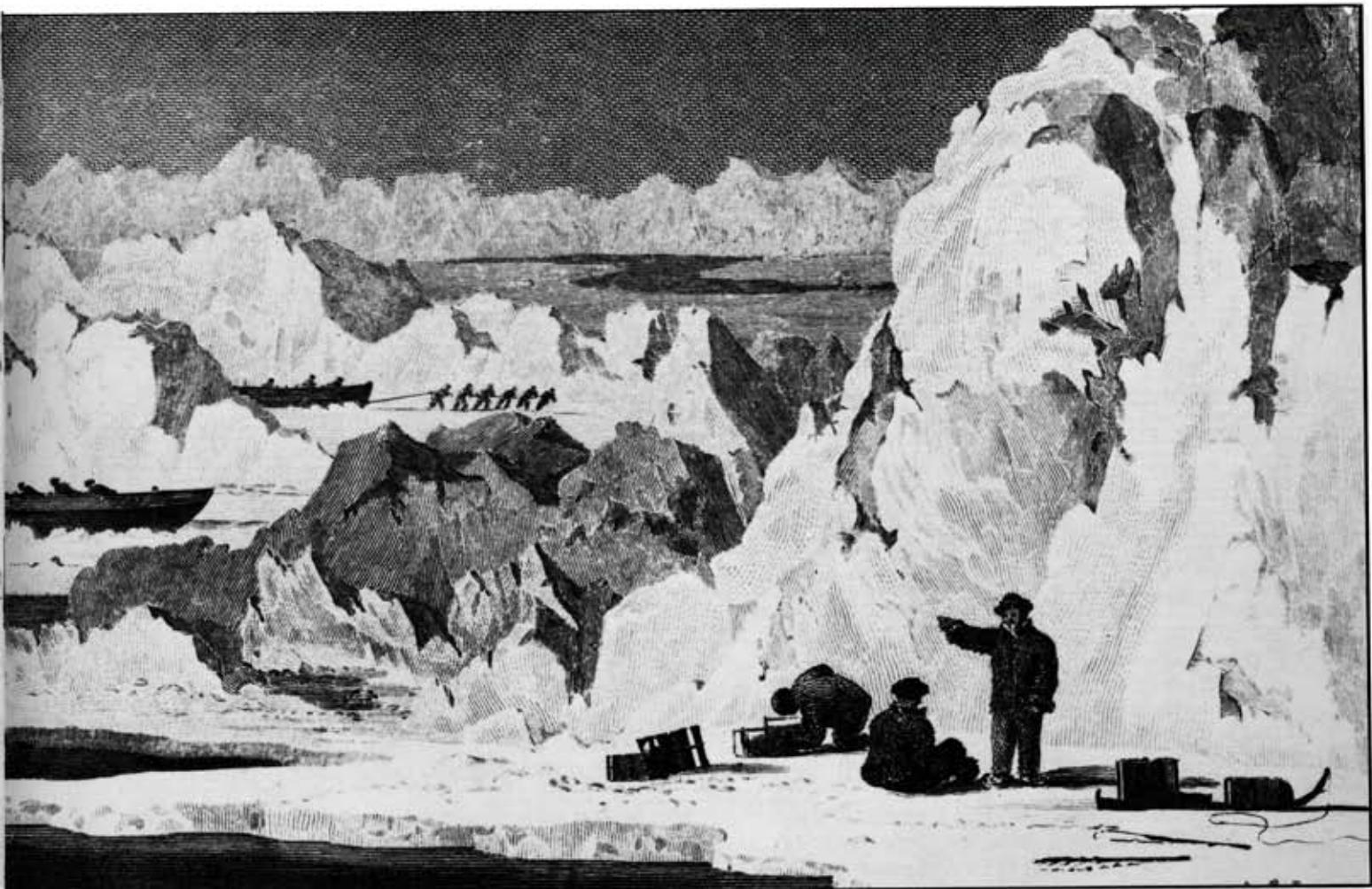
Swing-ing in my ham - mock I

2P

B E

fell a - sleep 7P I dreamed a

12P



dream and I thought it true
 7P 1 0 0 0
 5P 2 0 0 0
 F#m9
 B
 con - cer - ning Frank - lin
 1 3 3 4 ④ 1 4 3
 A9/C#
 E
 and his gall - ant crew.
 1 4 2 1 3 4 2 1
 A E6/G# Fm7
 ③ 4 0 3 1 1 4 0
 E 1 1 1 1
 B11 1.2.3.4 Last time
 3 2 4 1 3 2 1 2 1

2. With a hundred seamen he sailed away
To the frozen ocean in the month of May
To seek a passage around the Pole
Where we poor seamen do sometimes go.
 3. Through cruel hardships they mainly strove
Their ships on mountains of ice was drove
Only the Eskimo in his skin canoe
Was the only one to ever come through.
 4. In Baffin Bay where the whale fishes blow
The fate of Franklin no man may know
The fate of Franklin no tongue can tell
Lord Franklin along with his sailors do dwell.
 5. And now my burden it gives me pain
For my lost Franklin I would cross the main
Ten thousand pounds would I freely give
To say on earth that my Franklin do live.

Willy O'Winsbury

Trad. Arr. J.Renbourn

The sheet music consists of six staves of musical notation for a solo instrument, likely a guitar or mandolin, with lyrics. The key signature is G major (one sharp). The time signature varies between common time (4/4) and 3/4.

Staff 1: Key of G. Chords: G, D/F#(sus4), Em. Fingerings: (4), 3, 1, 3.

Staff 2: Key of Am9/C. Chords: Am9/C, D, C. Fingerings: 2, 0, 0, 2, 1.

Staff 3: Key of G. Chords: G, C, G. Fingerings: 2, 1, 2, 0, 1, 3.

Staff 4: Key of G. Chords: D/F#(sus4), D. Fingerings: 1, 2, 3, 4, 3, 2, 1, 4.

Staff 5: Key of Am9. Chords: Am9, C. Fingerings: 4, 3, 4, 3, 2, 1, 0, 1, 2, 3, 4.

Staff 6: Key of G. Chords: G, 7, 6, Spain. Fingerings: 3, 4, 3, 2, 1, 0, 0, 5, 4, 3, 2, 1.

Lyrics:

The king has been a
pri - son - er And a
pri - son - er long in Spain
in Spain

And Will y of the
 Wins bur y has lain
 7PB Bm7
 Em7 Gmaj7/D C
 long with his daugh ter at home
 5P ③ 3P
 what ails thee what.
 Last time

2. What ails thee what ails thee my daughter Janet?
Why you look so pale and wan
Oh have you had any sore sickness
Or yet been sleeping with a man?
3. I have not had any sore sickness
Nor yet been sleeping with a man
It is for you my father dear
For biding so long in Spain.
4. Cast off, cast off your berry brown gown
You stand naked upon the stone
That I may know you by your shape
Whether you be a maiden or no.
5. And she's cast off her berry brown gown
She's stood naked upon the stone
And her apron was low and her haunches were round
And her face was pale and wan.
6. Oh was it with a lord or a duke or a knight
Or a man of birth and fame
Or was it with one of my serving men
That's lately come out of Spain.
7. No it wasn't with a lord or a duke or a knight
Or a man of birth and fame
But it was with Willy O' Winsbury
I could bide no longer alone.
8. And the king has called on his merry men all
By thirty and by three
Saying fetch me this Willy O' Winsbury
For hanged he shall be.
9. But when he came the king before
He was clad all in the red silk
His hair was like the strands of gold
His skin was as white as the milk.



10. And it is no wonder said the king
That my daughter's love you did win
For if I was a woman as I am a man
My bed fellow you would have been.
11. And will you marry my daughter Janet
By the truth of your right hand
Oh will you marry my daughter Janet
I will make you the lord of my land.
12. Why yes I will marry your daughter Janet
By the truth of my right hand
Oh yes I will marry your daughter Janet
But I'll not be the lord of your land.
13. And he's mounted her on a milk white steed
And himself on a dapple gray
And he's made her the lady of as much land
As she shall ride on a long summers day.

Joseph and Mary

Trad. Arr. J.Renbourn

$\text{J} = 104$

Gm Dm7 Gm C9 D/A Gm Dm7

As

Gm Dm C Gm

Jo - seph and Ma - ry walked through an or - chard green
3PB

they saw

Gm C Dm Am Gm/B \flat F Dm Gm Dm7 Gm/B \flat

ber - ries and saw cher - ries fair to be seen As Jo - seph and Ma - ry walked



Am Gm Am/C D7 Gm Dm C
 in a wood they saw cher - ries and berries red as an - y
 Gm Dm7 Gm C9 D/A G
 blood.
 3PB

Last time

2. Oh then bespoke Mary
 So meek and so mild
 Saying 'Pluck me one cherry
 For I am with child'
 Oh then bespoke Joseph
 With words unkind
 'Let him pluck thee a cherry
 That brought you with child'.

4. Then Mary plucked a cherry
 As red as the blood
 She went home with
 Her heavy load
 Then Mary took her babe
 All on her knee
 Saying 'Dear son tell me
 What this world will be.'

3. Oh then bespoke the babe
 Within his mother's womb
 'Bow down you tall tree
 And give my mother some'
 Then bowed down the cherry tree
 To his mother's hand
 Then she cried 'See Joseph I have
 Cherries at command'.

5. 'Oh I shall be as dead
 As the stones in the wall
 And the stones in the street
 Shall mourn me all
 Upon Easter day
 Uprisen I'll be
 And the sun and the moon
 Shall bow down to me.



Reynardine

Trad. Arr. J.Renbourn

TUNING E G# C# F# B E

The music is arranged for a six-string guitar in common time. The tuning is E G# C# F# B E. The tempo is indicated as 100 BPM. The first staff begins with a B chord, followed by an F#m7 chord, then a B chord again. The second staff begins with a B chord, followed by an E chord, then a B chord again. The lyrics are:

One eve - ning as I ram - bled
mongst the spring - ing thyme I ov - er heard a young
w - o - man con - verse with Rey - nar - dine

Performance markings include fingerings (e.g., 3, 2, 1, 4) and dynamic markings like B, F#m7, E, and A. The music concludes with a final section labeled "Last time".



2. Her hair so black
And her eyes so blue
Her lips like ruby wine
And he smiled and gazed upon her
Did the sly bold Reynardine.
3. She said, young man be civil
My company forsake
For to my good opinion
I fear you are a rake.
4. Oh no my dear I am no rake
Brought up in Venus' train
But I'm searching for concealment
All from the judge's men.
5. He kissed her once
And he kissed her twice
Till she came to again
Then modestly she begged him,
Pray tell to me your name.
6. He said, my dear if you look for me
Perhaps you'll not me find
For I'll be in my castle
Enquire for Reynardine.
7. Sun and dark she followed him
His eyes so bright did shine
And he led her over the mountains
Did the sly bold Reynardine.

Scarborough Fair

Trad. Arr. J. Renbourn

$\text{♩} = 116$

Dm C Dm C



The musical score consists of three staves of music. The top staff shows a single melodic line with chords Dm, C, Dm, and C indicated above the notes. The middle staff shows a bass line with chords Dm, C, Am, and Dm indicated above the notes. The bottom staff shows a vocal line with lyrics: "Are you go-ing to Scar - bor - ough Fair?". The vocal line includes a measure where the first note is a dotted half note followed by a quarter note, and the second note is a dotted half note followed by a quarter note. The lyrics are aligned with the vocal line.



Dm/F C D G Dm Am
 Parsley sage rosemary and thyme Re -
 Dm C F C Dm C(F)
 mem - ber me to one who lives there For
 Dm G Am7 Dm
 she was once a true love of mine.
 5P
 1-7 G(C) Dm Am Last time G(C) Am D
 ③ ③

2. Tell her to make me a cambric shirt
Parsley, sage, rosemary and thyme
Without any seam or needlework
And then she'll be a true love of mine.
3. Tell her to wash it in yonder dry well
Parsley, sage, rosemary and thyme
Where water ne'er sprung nor drop of rain fell
And then she'll be a true love of mine.
4. Tell her to dry it on yonder thorn
Parsley, sage, rosemary and thyme
Which never bore blossom since Adam was born
And then she'll be a true love of mine.
5. O, will you find me an acre of land
Parsley, sage, rosemary and thyme
Between the sea foam and the sea sand
Or never be a true love of mine.
6. O, will you plough it with a lamb's horn
Parsley, sage, rosemary and thyme
And sow it all over with one pepper corn
Or never be a true love of mine.
7. O, will you reap it with a sickle of leather
Parsley, sage, rosemary and thyme
And tie it up with Peacock's feather
Or never be a true love of mine.
8. And when you have done and finished your work
Parsley, sage, rosemary and thyme
Then come to me for your cambric shirt
And you shall be a true love of mine.

Song

Words by J.Donne Music by J.Renbourn

A musical score for 'Song' featuring two staves of music. The top staff uses a treble clef and a key signature of two sharps. The bottom staff also uses a treble clef and a key signature of two sharps. The tempo is marked as 88. The lyrics are integrated into the music, appearing below the notes. Chords are indicated above the notes: D, C, D, C, D, C, D, C.

The lyrics are:

Go and catch a falling star
Get with child a mandrake root
Tell me where all past years are

or who cleft the devil's
foot Teach me to he -

ar mer - maids sing-ing

Am7 D

5P or to fend off en - vies sting-ing

And find what

C Am9

wind - serves to ad-vance

E

an hon - est mind.

2P

1

$\frac{3}{8}$

4P

har. 7 ⑤

D

If thou be'est born____ to str - ange sights

E

Things in vi - si - ble to see

Ride _ ten thou - sand days _ and

D

nights till __ age snow white hairs on

F#m

thee
2P

Bm

wilt tell me

Bm7 E

7P all strange won-ders that be - fell thee

D

And — swear no — where

Gmaj7 D

lives — a wo - man true — and fair.

C D 2^hP C

3. If thou findst one, Let me know
Such a pilgrimage were sweet,
Yet do not I would not go
Though at next door we might meet
Though she were true when you met her
And last until you write this letter
Yet she will be false,
Ere I come, to two, or three.

To Glastonbury

Words & Music by J.Renbourn

BASS TO D

$\text{♩} = 104$

D G D $\frac{2}{3}$ D G

D D9 C D C G

If you should find your way to Glas-ton - bu - ry

D7 G D Am G

rise be - fore it's day and sing See the sun come shin-ing a -

D Em G D A

cross the hills and watch the world a - wak - en once a - gain Just

D9 C D C G D7 G

take your time and stay in Glas-ton - bu - ry Stay - and you - may find its

1.2.4

Last time

D

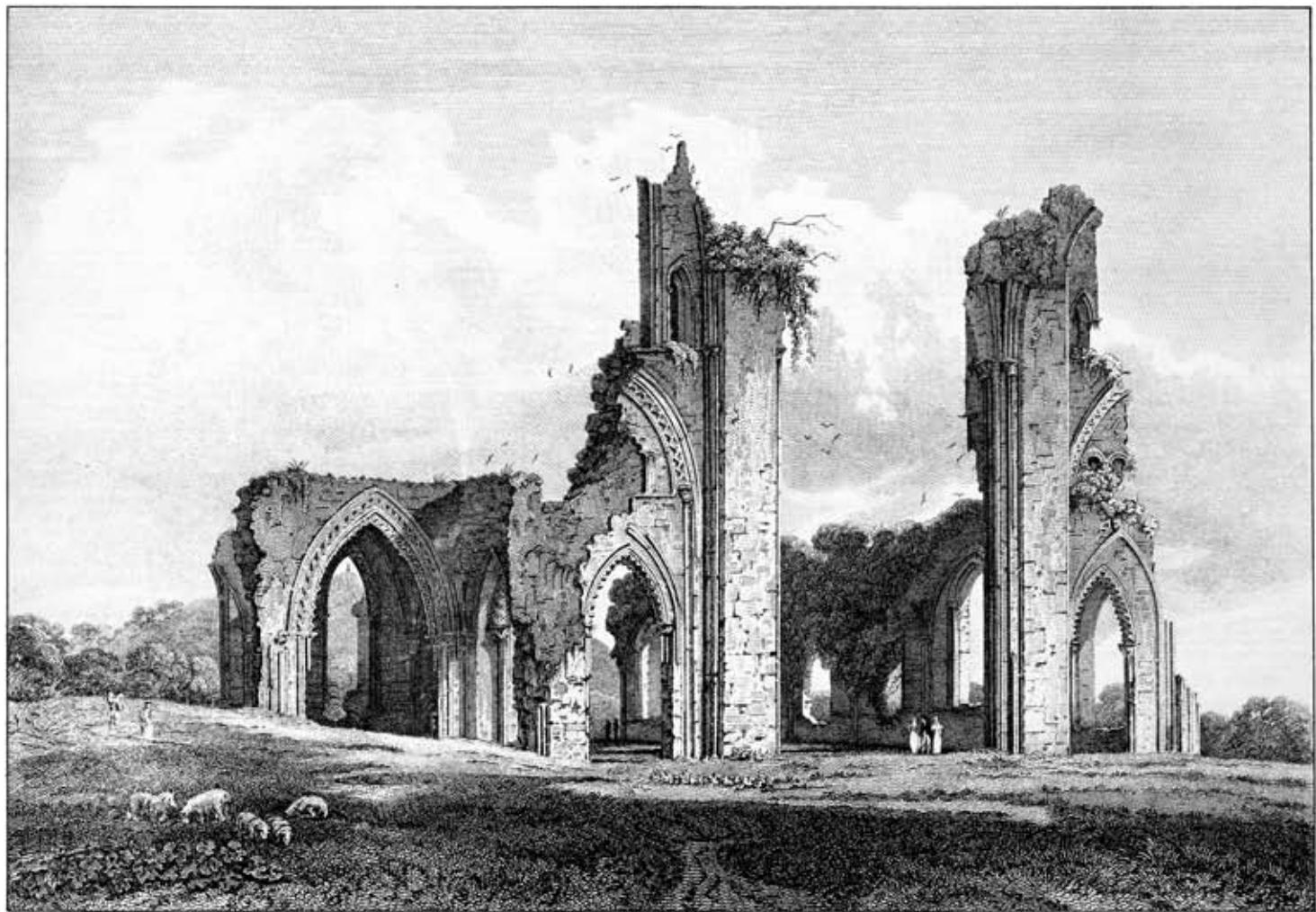
spring

rall.

3.5

D G D G D

Fol - low down the



G D A7 G7
 green and an - cient w - ays 5P where si-lence stays and
 F#7 Bm7 E
 sleep - ing lies the sec-ret While church bells ring and
 2P
 G D A G D
 child-ren play so catch it if you can so fleet - ing-ly runs and sweet-ly does it
 3P G D
 shine the sun.
 4 0 0 4 4 0 0 4 4 0 3 P

2. Look for our lady there
And you may find her
So white and wondrous fair is she
From high above the sleeping town
Our lady smiles
And through the arched windows
She looks down
Sweet peace borne by the dove
Could be no kinder
Than our fair lady's love for thee.
 3. Follow down the green and ancient ways
Where silence stays and sleeping lies the secret
While church bells ring and children play
So catch it if you can
So fleetingly runs and sweetly does it shine, the sun.
 4. So gently falls the rain
Upon the island
Where once the cold sea waves did spray
To pick the sweetest apples
The children run to gather grain
And bring the harvest home
And still the circle shines
Around the island
Strange patterns mark the land today.
 5. Star-bright blossoms grace the Holy thorn
This Christmas morn and sparkling spring the waters
Whence sorrow heals and joy is born
So drink the evening down
Rest easy through the night to catch the morning's new-born light.

Floating Stone

Words & Music by J.Renbourn

d=84

G F9 C/G(sus4) G

G Dm/F C F G

1. Fire _ on the riv - er— a strange thing I — saw
2. Cold _ is the chapel _ where the fisher king does _ lie

Dm/F G Dm

wat - er a gol-den cloak _ with spark - ling je - wels _ wore
watch-ing the win-dow where _ the hawk of light shall _ fly

5P

G Em Am9

Flow - er of the twelfth hour in springtime weaves _ its
Tall - ow is the candle and cry - stal is _ the

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D G Dm7/F

spell ring Fire on the riv - er such a
ring Cold is the stone brought to

C F G C

strange heal thing the fisher tell king

G C/G(sus4) G

Dm C B♭

And there did pass a float - ing stone all col - ours

F C G

shin-ing new So bright and clear

Dm B♭maj7 C G(sus4)

And I did won - der where would be its jour - neys end and

Am9 Em7(sus4) Am7 D7 Fmaj7
 who was there— to draw the brand— and dry our lady's— tear
 5P 3P
 G Dm C D

- To say the word— that ev-ery man might — hear
 G Dm C/G(sus4)

5P
 G Dm C/G(sus4)

G/D Dm C/G(sus4) G7
 3P 5P
 G Dm7 C/Gsus4

5P

D

§ Dm

Gold for sil - ver your

C Dm Bbmaj7 G

wish - es will come true — Follow down a rain - bow

Dm Am9 Em(sus4) Am9

see what be-comes of you To loose the sev - en

Dm G Bb

riv - ers — and set the wat - ers free. To

C F G F C D

wake a - gain the slum - bering earth and plant a star light tree

G Dm C/G(sus4)

5P



G G Dm
 C/G(sus4) G/D Dm
 C/G(sus4) G7
 G Dm C/Gsus4
 D G

reed in wa - ter I have been a swan

Dm wed - ded with the moon's bright daughter I did learn her

A7 song from the hub of the wheel be -

13P

Dm Am Dm G D

yond the sky to the cit - y of light fly

G F Dm

I was there when the word was whis - pered

C F G

soft - er than a sigh.

C G G Dm/F G

O Death

Words & Music by J.Renbourn

The sheet music consists of five staves of musical notation. The first staff uses a treble clef and a key signature of one flat. It includes chords Fm, G, and Fm. The second staff uses a bass clef and a key signature of one flat. The third staff uses a treble clef and a key signature of one flat. The fourth staff uses a bass clef and a key signature of one flat. The fifth staff uses a treble clef and a key signature of one flat. The lyrics are as follows:

 death death pray bear stay your hand a - while fair in for -

 sha - dows hide your face a - way that none may see your to
 sake the re aper's bit - ter task for ours is yours your to
 1PB 3P

G Cm 1.2. Fm
 smile spare For that one year and - a day 1PB
 on we might on - ly
 1 3 1

Bb 3.5. Fm Cm
 ask and it be grant - ed
 3 5 4 1 2 4 1

Bb G 3 Fm6
 there. -

D 5 Fm6 D
 Fine

Gm D Cm/E♭
 In-to the gar - den of de - lights we float we
 3PB 2 3 4

D7 Gm D
 fly tumb-ling clowns of a thou - sand nights we

crow we cry Long for got - ten mem - or - ies of
 Gm B_b C Gm

child - hood sing so sweet - ly and so clear
 3P 8P

F9 Gm/B_b Cm9/E_b Fm6

love be - got - ten child of the cry - stal spring would wish you wel - come

G7sus4 G Fm G

here 3P ④

Fm G Fm

G Fm G

2. And should you hear
The night owls cry so shrill
Stay sleeping in your castle cold
Be silent and be still
And let their tales be told
3. Into the garden of delights
We float, we fly
Tumbling clowns of a thousand nights
We crow, we cry
Long forgotten memories of childhood
Sing so sweetly and so clear
Love begotten child of the crystal spring
Would wish you welcome here.
4. O Oh death pray
Stay your hand awhile
In shadows hide your face away
That none may see your smile
For one year and a day.



The Young Man's Song

Words & Music by J.Renbourn

BASS TO D

Piano Part (Top Staff):

- Key signature: F# major (one sharp).
- Tempo: J=108.
- Time signature: 4/4.
- Notes: D, A, D.

Vocal Part (Bottom Staff):

- Key signature: F# major (one sharp).
- Time signature: 4/4.
- Notes: Young man, of, the, wood-land, groves, born, of, a, moth-er, kind.
- Chords: Am, G, D9, G.
- Performance instructions: 3P, 5P, 3P.

Piano Part (Second Staff):

- Key signature: F# major (one sharp).
- Time signature: 3/4.
- Notes: Could you, but know, that, when, you grow, strange.
- Chords: 7P, Am7, D, C, G.
- Performance instructions: 3P, 3P.

Piano Part (Third Staff):

- Key signature: F# major (one sharp).
- Time signature: 4/4.
- Notes: won - ders you, shall, find.
- Chords: D, Am7, D, Am.

Piano Part (Fourth Staff):

- Key signature: F# major (one sharp).
- Time signature: 4/4.
- Notes: Go, while, the, sun, is, still shin - ing, go.
- Chords: G, D, G, D.
- Performance instructions: 3P.

C G D A D
 fol-low the An - gels home

Am E D Am
 Out ③ of iron burn the tree ③

C/G G Am C G
 take a bright jew - el from a fair la - dy

Am E D Am
 O - pen your heart that your eyes may see

C/G G Am D
 Ask and it shall be told to thee

G D
 La la

The music consists of two staves of musical notation in G major. The top staff starts with a forte dynamic (G) and includes fingerings (4, 1, 3, 4) and a grace note. The bottom staff begins with a piano dynamic (D) and includes fingerings (4, 1, 3, 4) and a grace note. The music continues with various dynamics (7P, 10P, 8P, 5P), letter labels (A, D, 1G, 2D), and fingerings (1, 2, 3, 4). The piece concludes with a 'Last time' instruction and a final section starting with a forte dynamic (D).

2. Dressed all in a fool's attire
With a holly branch at your side
And a peddler's pack across your back
To the king's court you shall ride
So fly 'cross a meadow of flowers
To see a fair maiden smile.

3. Some day you may follow down
The pathways of the sun
The stars in the sky shall be your guide
On a journey scarce begun
Go run like a deer through the forest
So far from the hunter's sound.

4. It's naked you were born to be
And naked you must stand
To break again the serpent's chain
'Round this enchanted land
But stay for your mother is sighing
Sad words for a wanton child.

Refrain

Refrain

Tablature



If You Can't

Lyrics by E.E.Cummings Music by J.Renbourn

L. = 100

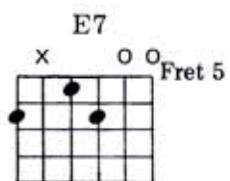
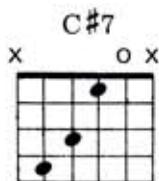
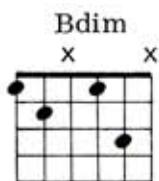
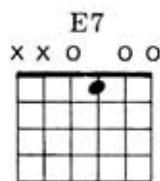
B7 E7 F# B dim F#7

B7 E7

B E C#7

F#7 E7

B7 E7 F# B7 E7 F# Bb10



Candyman

Trad. Arr. J. Renbourn

d=88

Intro.

F

c

Am

G7/B

Fretboard diagram for the first measure of the C major scale. The strings are labeled T, A, C, E, G, B from left to right. The notes are: T (open), A (0), C (2), E (0), G (0), B (0). Fret markers are shown above the strings.

C
Verse

Fretboard diagram for the first measure of the C major scale. The strings are labeled T (Top), A, and B. The first string (T) has a note at fret 0. The second string (A) has notes at frets 0, 2, and 0. The third string (B) has notes at frets 0, 2, and 0. A vertical bar is positioned at the 0th fret.

Fretboard diagram for the C major scale on a guitar neck. The strings are labeled T (Thick), A, B, G, D, and E (Thin). The diagram shows the scale starting on the 6th string (E) at the 0th fret, moving up to the 1st fret, then down to the 2nd fret (with a curved arrow indicating a skip), up to the 3rd fret, then down to the 4th fret (with a curved arrow indicating a skip), up to the 5th fret, then down to the 6th fret (with a curved arrow indicating a skip), up to the 7th fret, then down to the 8th fret (with a curved arrow indicating a skip), up to the 9th fret, then down to the 10th fret (with a curved arrow indicating a skip), and finally up to the 11th fret.

Fretboard diagram for the A major scale. The neck shows six strings and twelve frets. Fingerings are indicated above the strings: T (thumb) at the 6th string 6th fret, A (index) at the 5th string 0th fret, B (middle) at the 4th string 3rd fret, and G (ring) at the 3rd string 0th fret. The 6th string is muted. The 5th string has a hammer-on from the 0th fret to the 2nd fret. The 4th string has a hammer-on from the 0th fret to the 2nd fret. The 3rd string has a hammer-on from the 0th fret to the 2nd fret. The 2nd string has a hammer-on from the 0th fret to the 1st fret. The 1st string has a hammer-on from the 0th fret to the 1st fret. The 0th string is muted.

So Clear

Words & Music by J.Renbourn/B.Jansch/T.Cox/J.McShee/D.Thompson

•=100

Guitar tablature for the D section of the song 'I'm Gonna Be (500 Miles)'. The tab shows a 6-string guitar with the strings labeled T (top), A, and B (bottom). The tuning is D-A-D-G-B-E. The tab includes fingerings (e.g., 2, 3, 0), string muting (e.g., ||), and rests (e.g., :). The section starts in D major, transitions to A/C# (with a key change indicator ||), and ends in Bm.

Guitar tablature for the verse section. The key signature changes from F# to Bm to E. The tab shows a 6-string guitar with fret numbers 1-6. The first measure (F#) has notes at the 1st, 4th, and 5th frets. The second measure (Bm) has notes at the 2nd, 4th, and 5th frets. The third measure (E) has notes at the 3rd, 4th, and 5th frets. The fourth measure (E) has a note at the 6th fret.

Guitar tablature for a blues progression in E major. The tabs show chords C#7(sus 4), F#(sus 4), F#, E, and Bm7, with specific fingerings and picking patterns indicated by numbers above the strings.

A7(sus 4) A7 Gmaj7 D A/C#

Bm E7 G

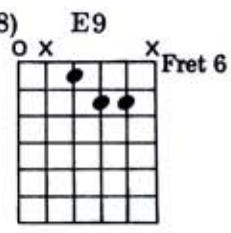
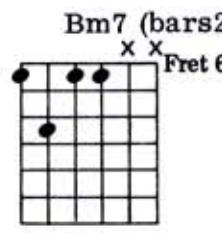
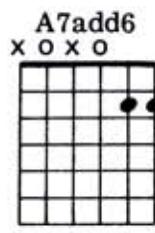
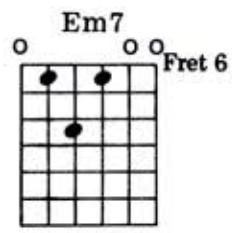
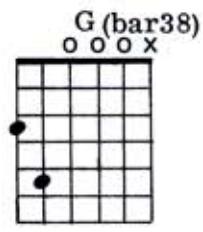
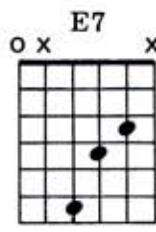
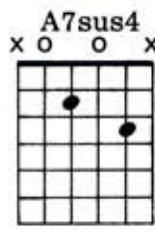
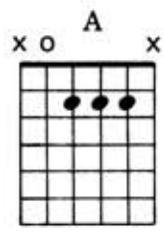
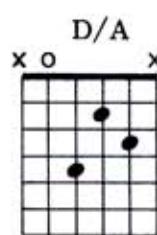
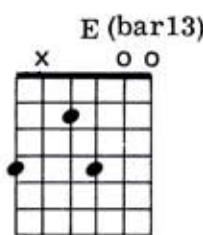
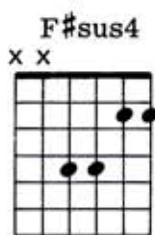
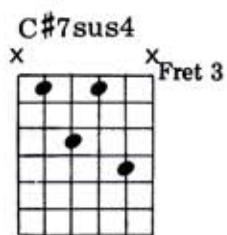
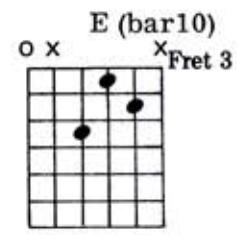
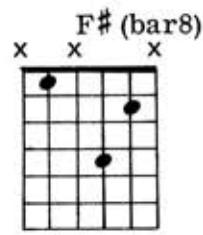
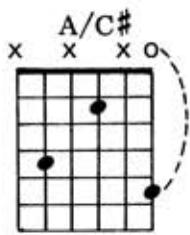
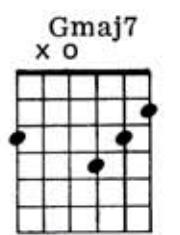
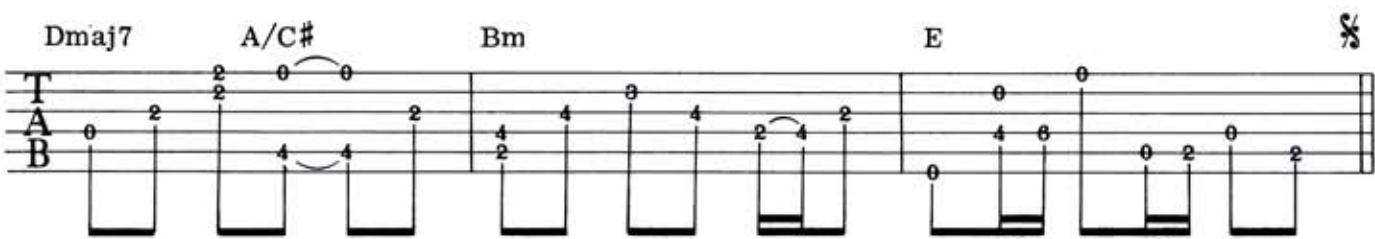
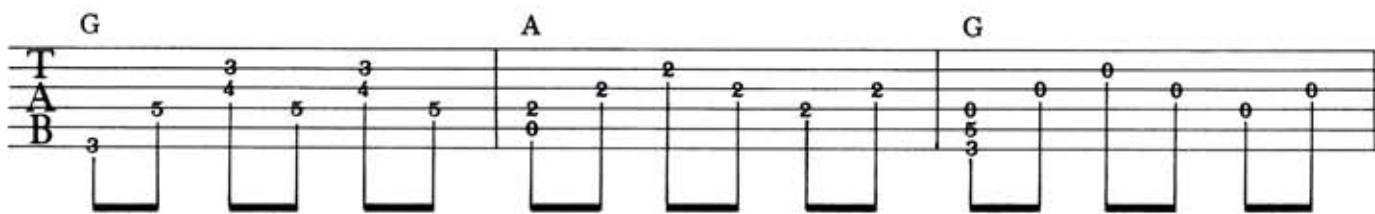
D A/C# Bm7 E9 Gmaj7

D D Em 7

A7(sus 4) A7 Gmaj7 D

A G Dmaj7 A/C#

Bm F#m Bm E



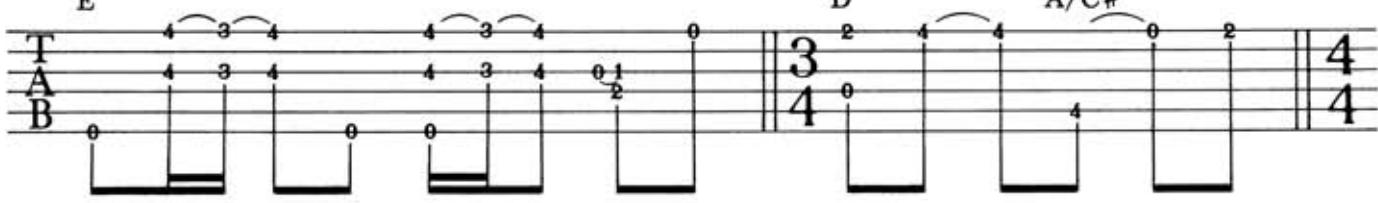
Sleepy John

Words & Music by J.Renbourn

$\text{♩} = 104$

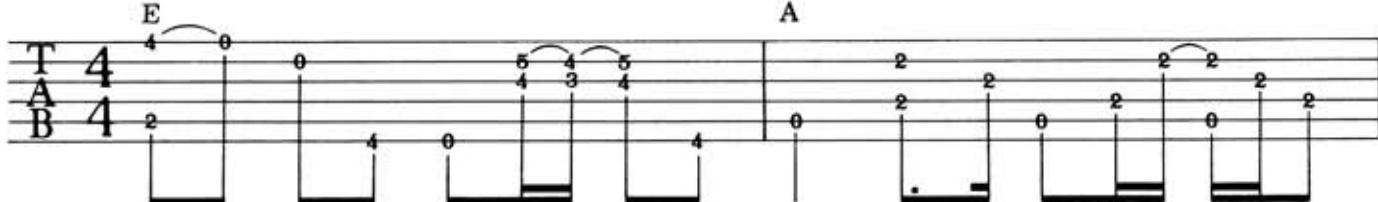
<img alt="A multi-line guitar tablature for 'Sleepy John' showing ten staves of chords and fingerings. The staves are labeled T, A, and B for the top, middle, and bottom strings respectively. Chords shown include E, A, E, E, A7, F#7, A, E, Eb10, F#7, A, E, bend, G#, and A. Fingerings like 0, 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 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E

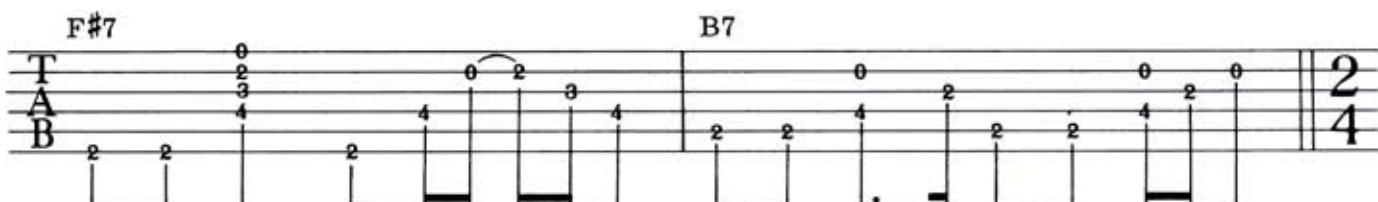


T A B

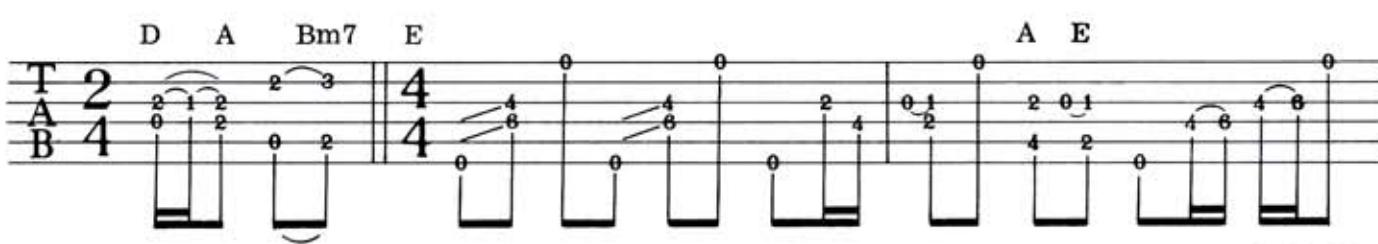
A



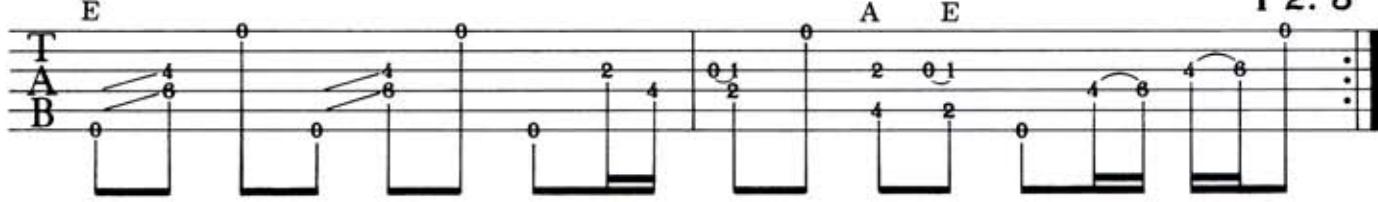
F#7



D A Bm7 E

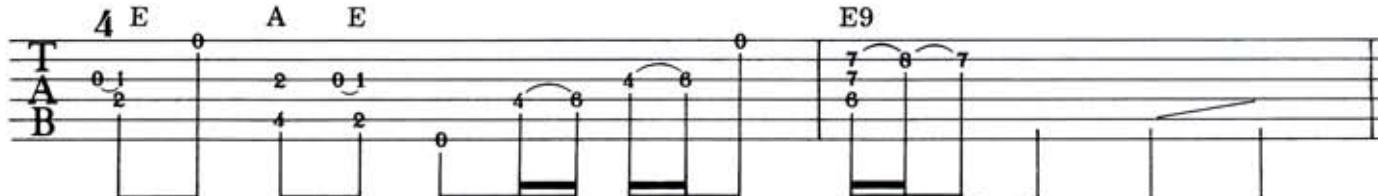
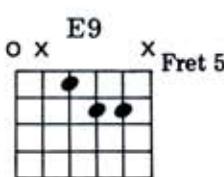
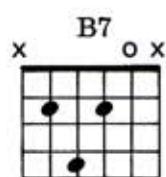
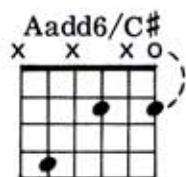
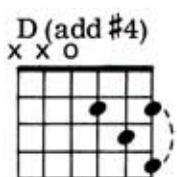
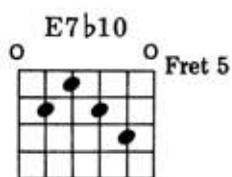
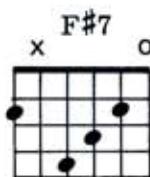
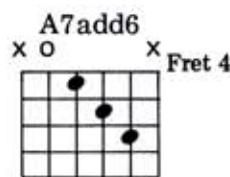
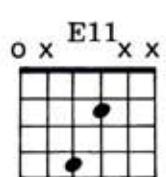
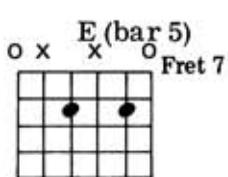
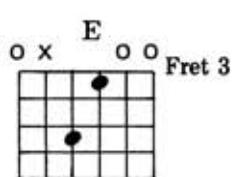


E



A E

1 2. 3

Riverboat Song

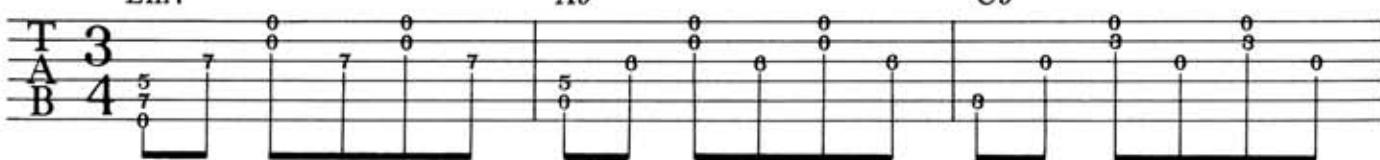
Words & Music by J.Renbourn

$\text{♩} = 108$

Em7

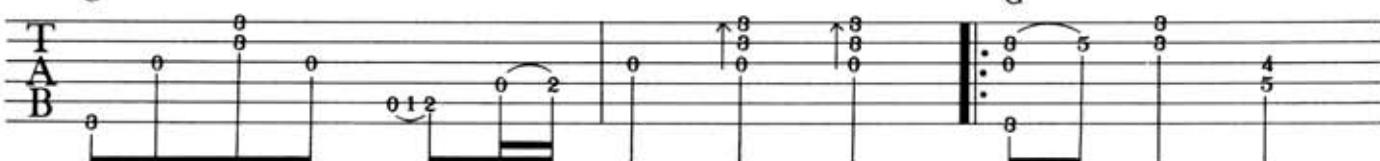
A9

C9



G

G

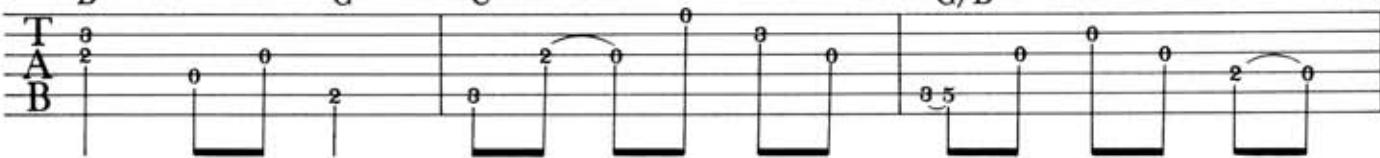


D

G

C

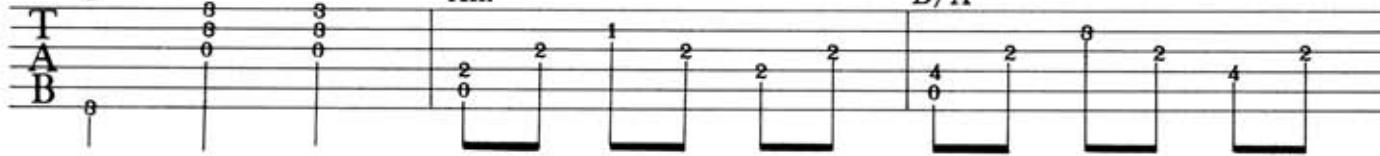
G/D



G

Am

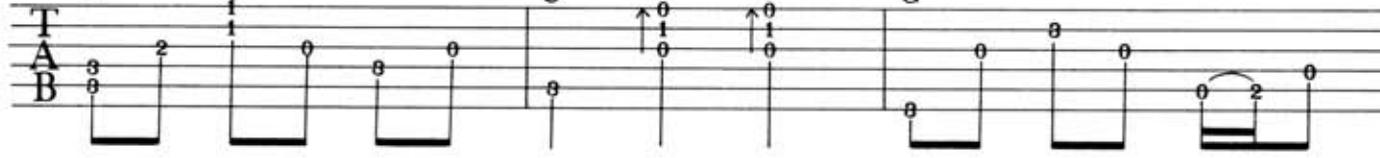
D/A



F

C

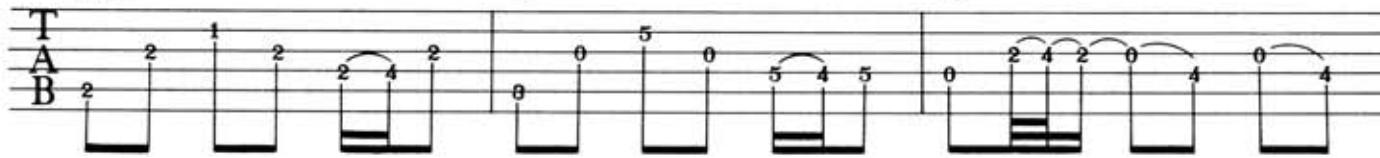
G



Bm7

C

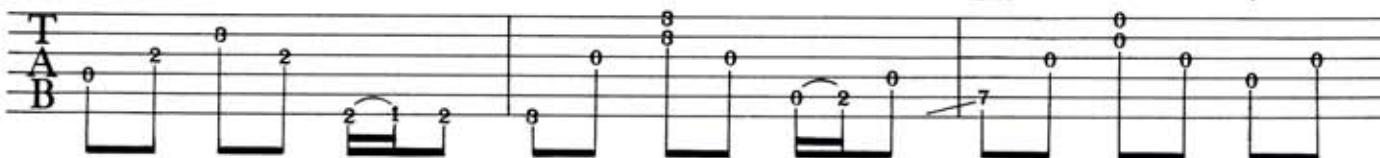
D



G

Em

7



C9 G

1.3 D C9 G

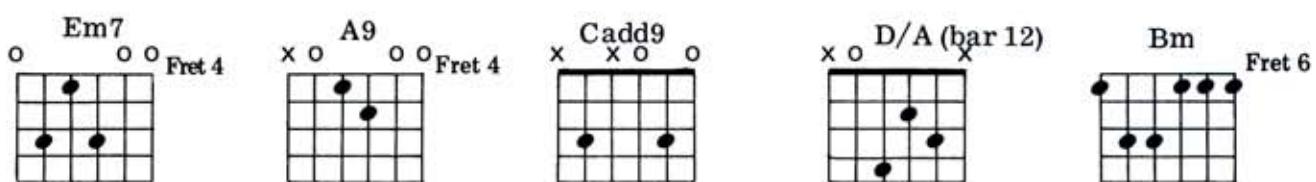
D Em7 A9

C9 G

2.4 Am Em Bm

D Em7 A9

C9 G



Green Willow

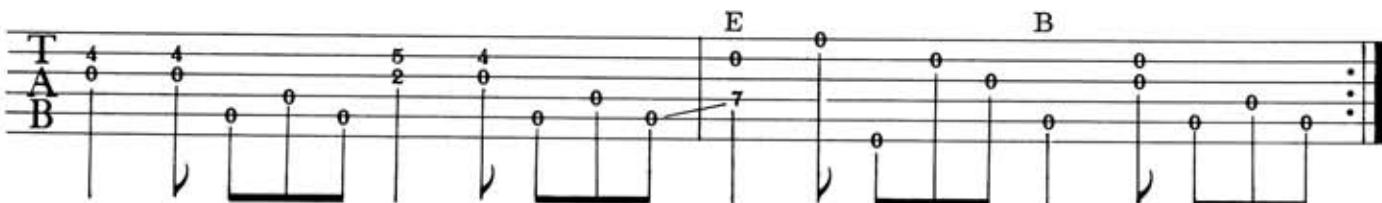
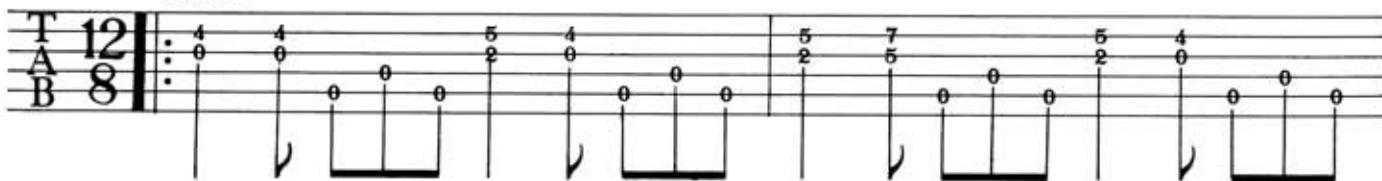
Words & Music by J.Renbourn

TUNING: E B B F# B E

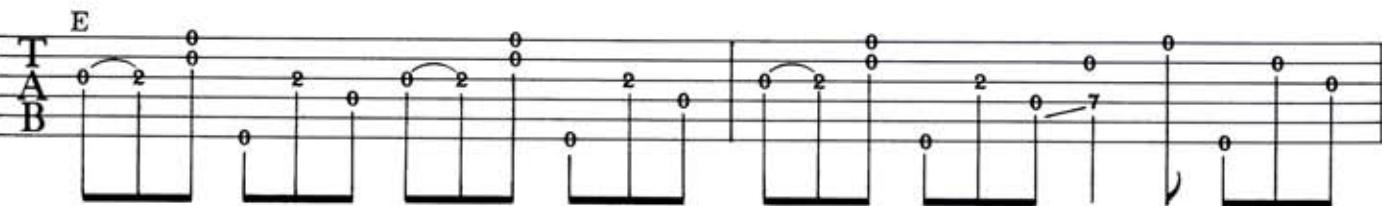
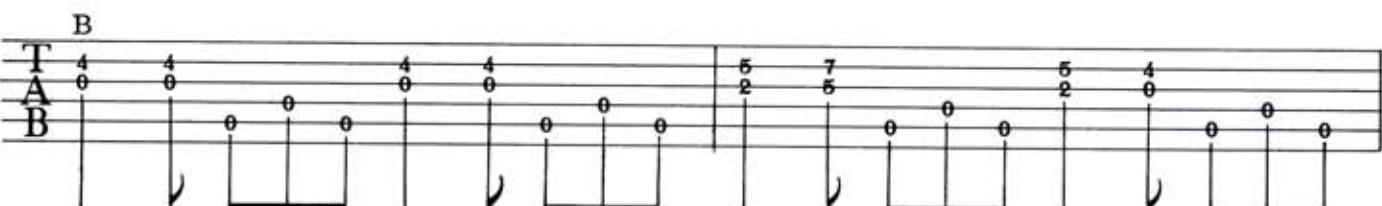
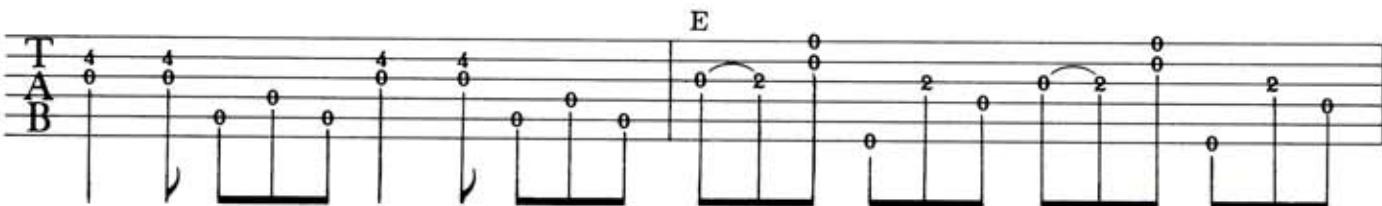
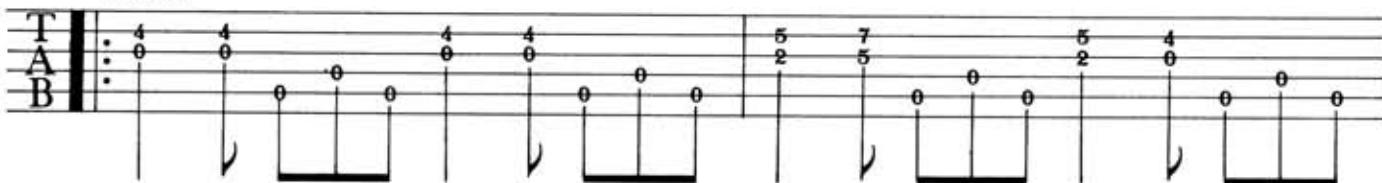
$\text{♩} = 164$

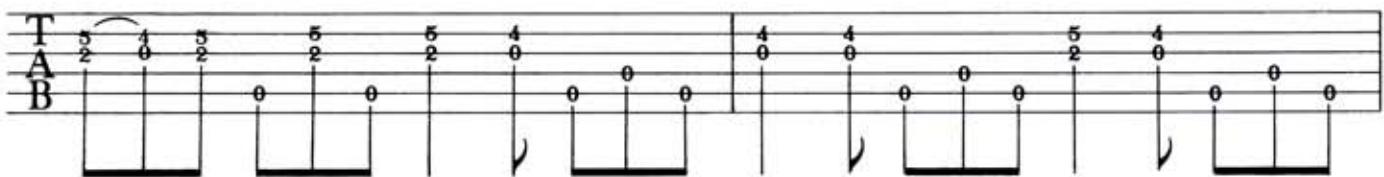
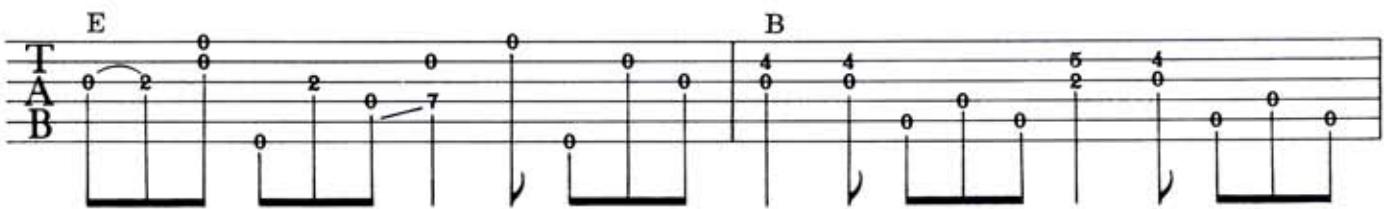
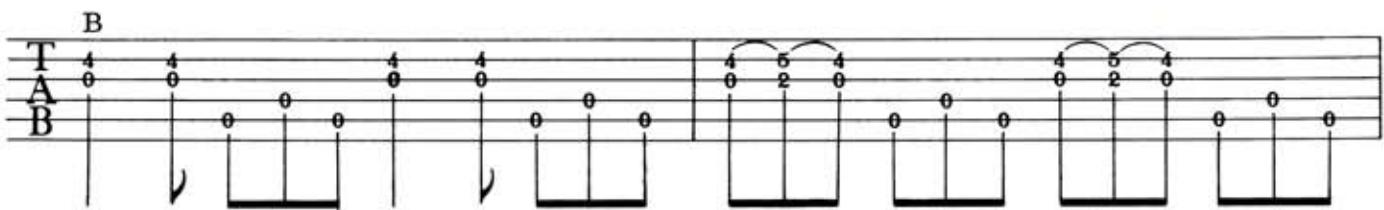
B

Intro.

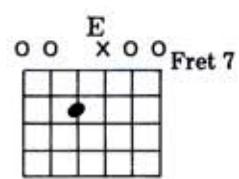
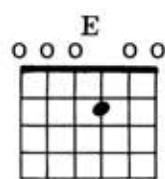
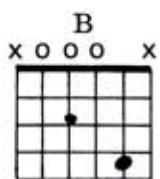


B
Verse





TUNING: E B B F# B E



Just Like Me

Words & Music by J.Renbourn

BASS to D

d=92

D(sus 4)

G D Har. | 2.3

A D C G D | 2.3

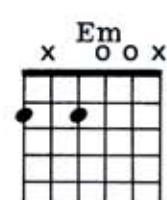
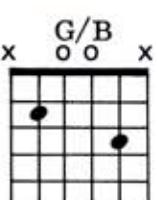
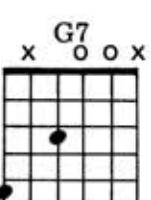
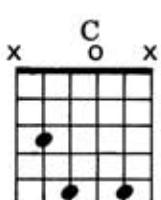
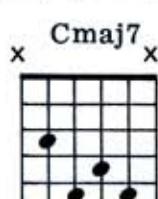
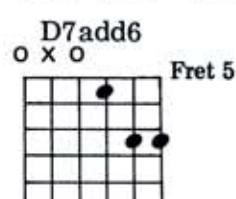
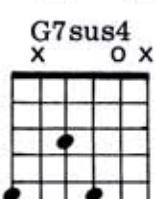
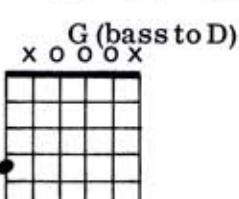
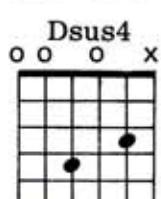
A A D C G | 2.3

D Em A7 | 2.3

G D | 2.3

Em G | 2.3

D(sus 4) G D | 2.3

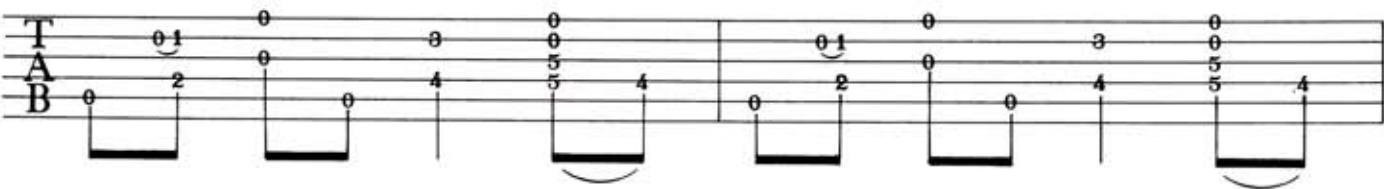
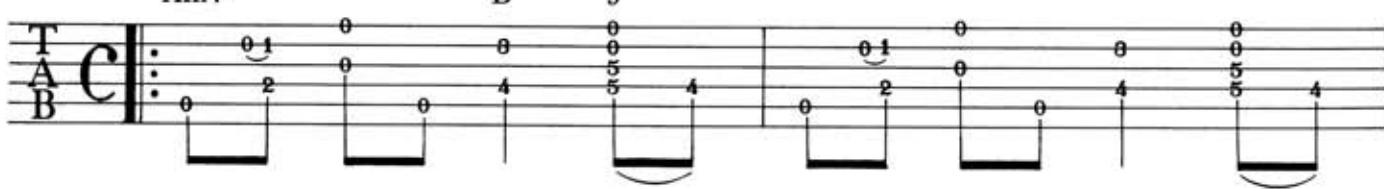


Rainy Day

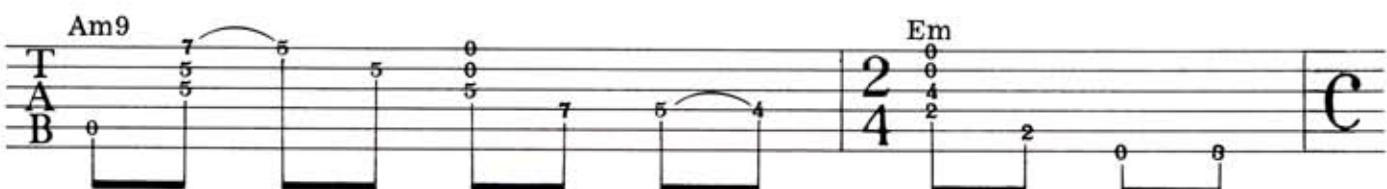
Words & Music by J.Renbourn

$\text{♩} = 108$

Am7

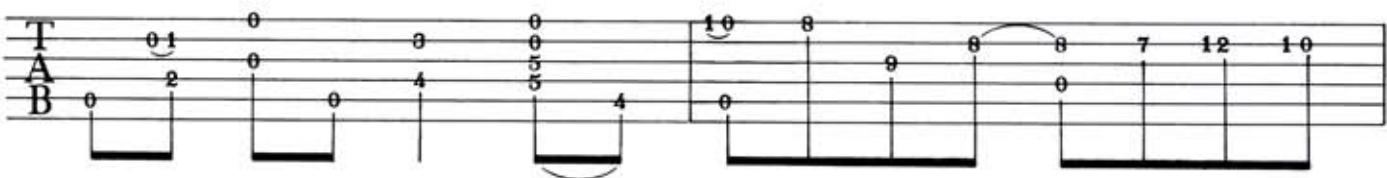
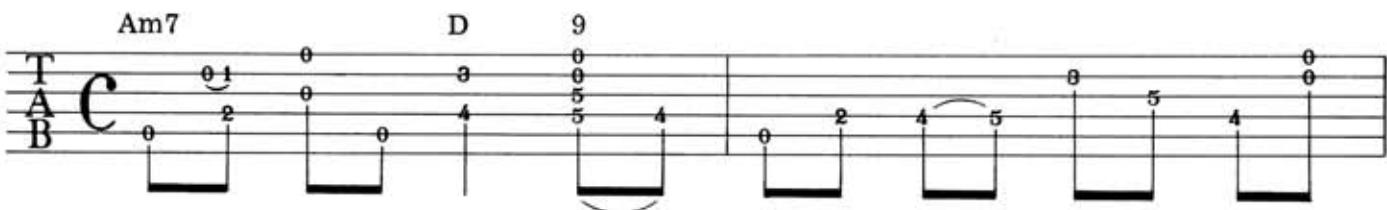


Am9

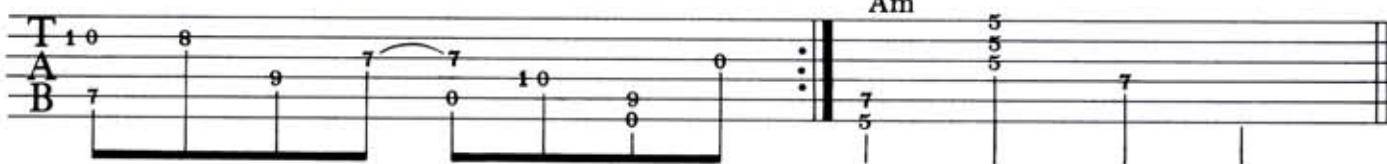


Em

2
4



Am



Lord Franklin

Trad. Arr. J. Renbourn



E

A9

F#m

B

E

E7

A9

E

F#m9

B

A9/C#

E

A

E6/G#

F#m7

B11

E 1234

Last time

A9

x o o o

A9

x o o o Fret 5

A9/C#

x x o o

B

x o x Fret 6

B11

x o o o Fret 5

Fm9

x x x x

o x o o

Willy O'Winsbury

Trad. Arr. J.Renbourn

J=112

Intro. G

D/F#(sus 4) Em
Am9/C D C G D/F#(sus 4)

Verse

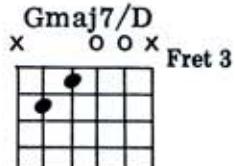
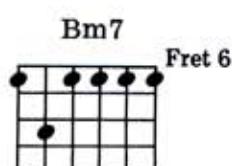
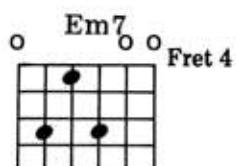
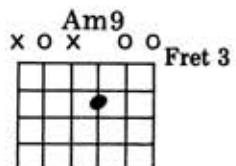
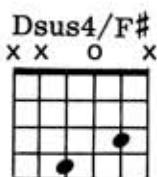
D Am9 G C D Am9 G C G G

Bm7 Em7 Gmaj7/D

Bm7 Em7 Gmaj7/D

C

Last time



Reynardine

TUNING: E G# C# F# B E

Trad. Arr. J.Renbourn

$\text{♩}=100$

The tablature consists of six staves, each representing a string (T, A, B) from top to bottom. The first staff starts with a measure in B major (F#m7). The second staff begins with a measure in B major, followed by a section in common time (indicated by a '3'). The third staff starts with a measure in E major. The fourth staff begins with a measure in B major, followed by a section in common time (indicated by a '3'). The fifth staff starts with a measure in E major. The sixth staff begins with a measure in B major, followed by a section in common time (indicated by a '3'). Measures are numbered 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 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Song

Words by J.Donne Music by J.Renbourn

d=88

The tablature consists of six horizontal staves, each representing a string from bottom (B) to top (T). Chords are indicated above the staves, and specific fingers (1, 2, 3) are numbered on the strings where they are used. Fingerings include open (0), index (1), middle (2), and ring (3) fingers. Chord changes are marked with letters (D, C, D, C, Em, Am, Em7, Am7, D) above the staves. The music concludes with a double bar line and repeat dots.

D C D C

D

C

D

C

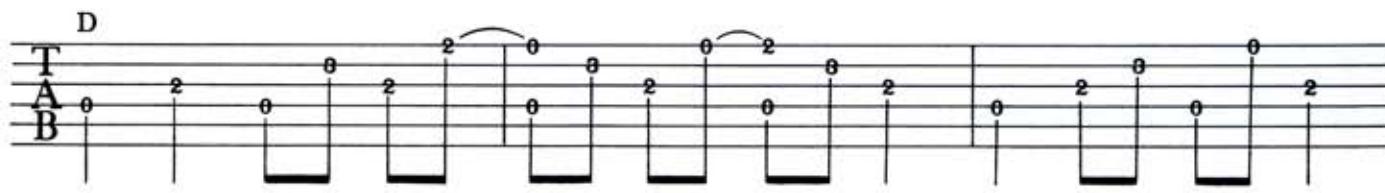
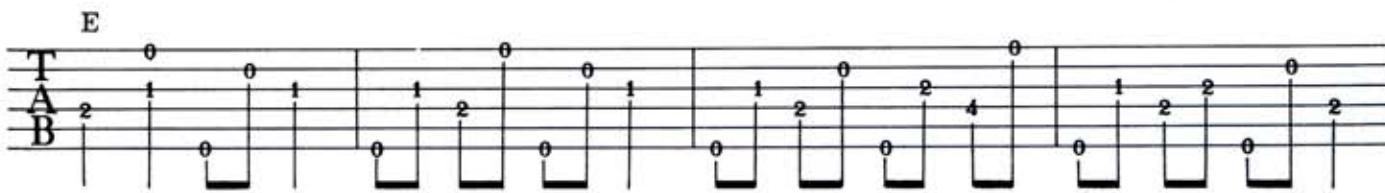
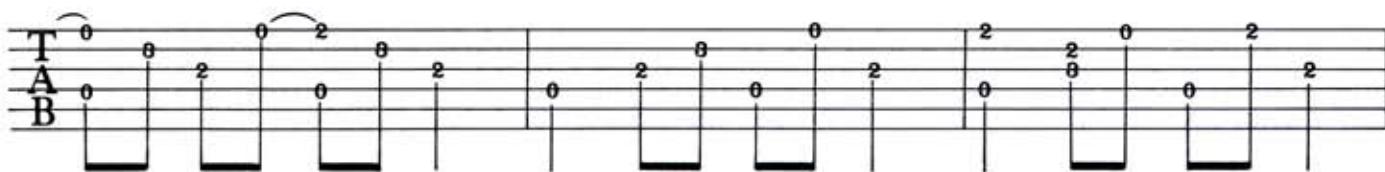
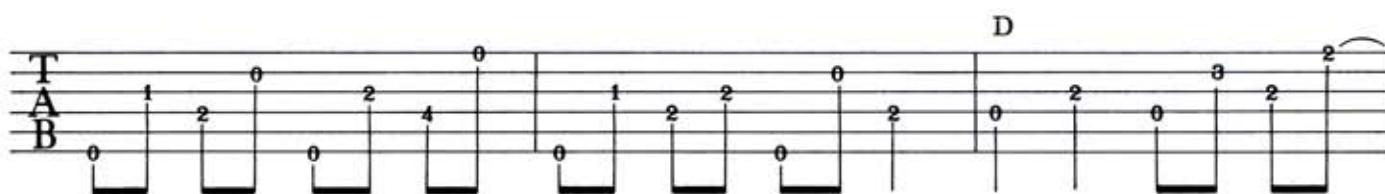
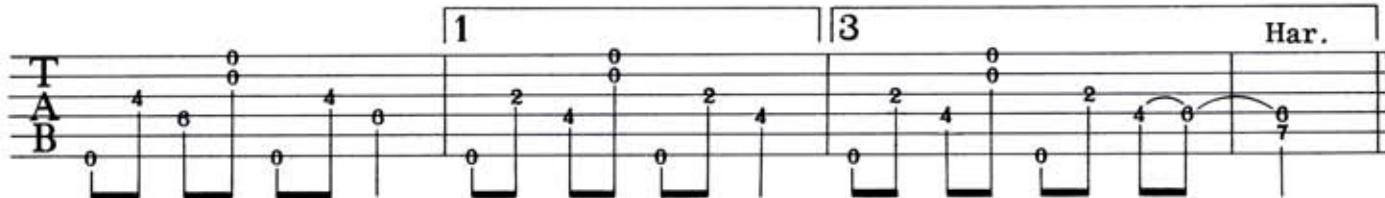
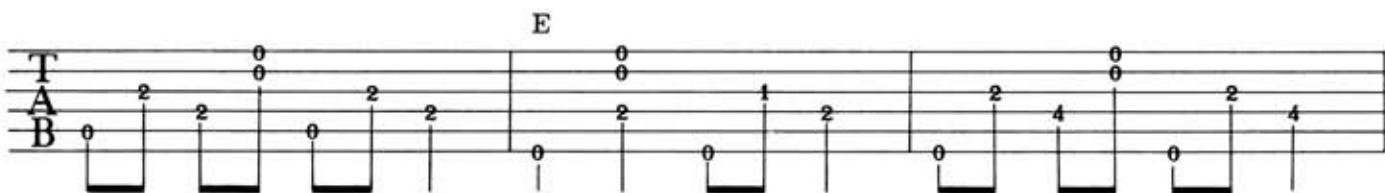
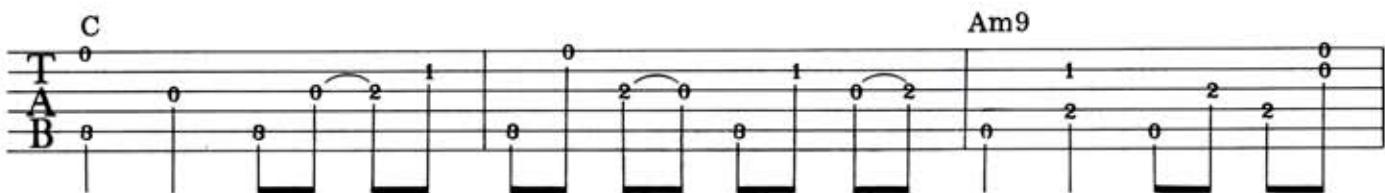
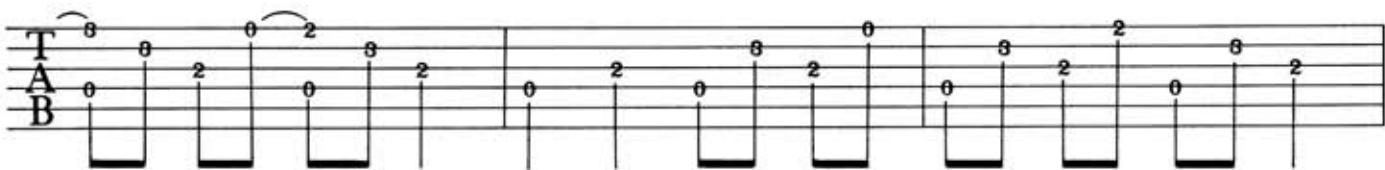
Em

Am

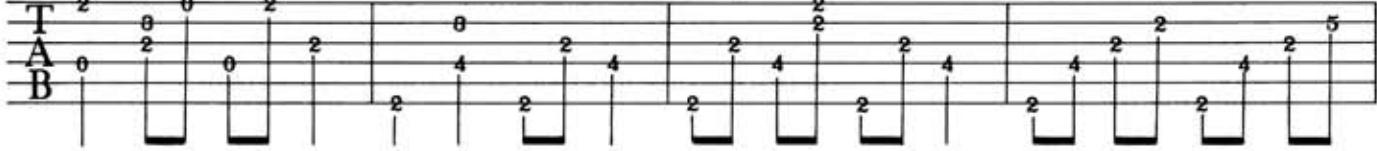
Em7

Am7

D



F#m

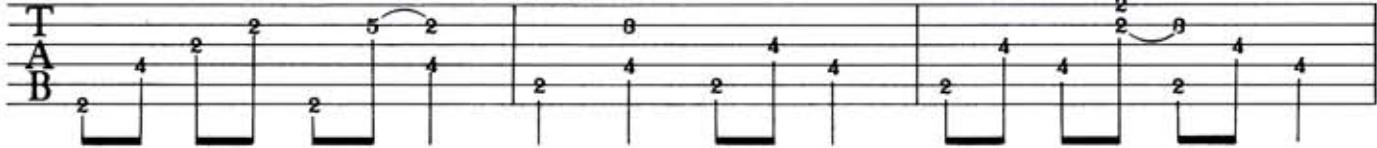


T 2 0 2 | 0 2 2 | 0 4 2 4 | 2 4 2 4 | 2 4 2 4 | 2 4 2 5

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

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

Bm



T 2 2 2 5 2 | 0 4 2 4 | 2 4 4 4 | 2 4 4 4 | 2 4 4 4 | 2 4 4 4

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

B 2 2 2 2 | 2 4 2 4 | 2 4 4 4 | 2 4 4 4 | 2 4 4 4 | 2 4 4 4

Bm7 E

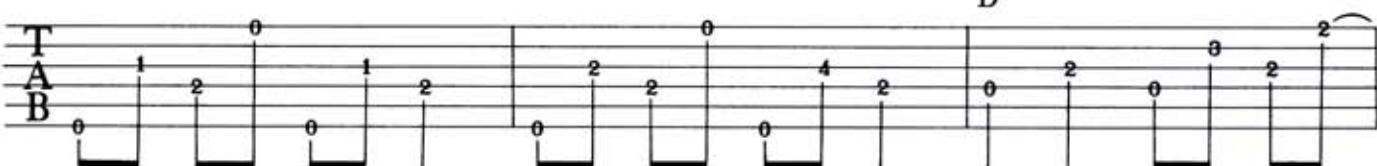


T 7 7 7 7 0 | 7 7 7 0 | 0 0 0 0 | 0 4 2 0 | 0 2 4 0 | 0 2 4 0

A 9 7 9 7 | 9 7 9 7 | 7 0 7 0 | 7 0 7 0 | 0 6 4 0 | 0 2 4 0

B 7 7 7 7 | 7 7 7 7 | 0 7 0 7 | 0 7 0 7 | 0 0 6 0 | 0 0 4 0

D



T 0 2 0 1 | 2 0 1 2 | 0 2 2 2 | 0 4 2 0 | 0 2 0 2 | 0 2 2 2

A 1 2 1 2 | 0 2 1 2 | 0 2 2 2 | 0 4 2 0 | 0 2 0 2 | 0 2 2 2

B 0 0 0 0 | 0 2 0 0 | 0 2 2 0 | 0 4 2 0 | 0 2 0 2 | 0 2 2 2

Gmaj7 D

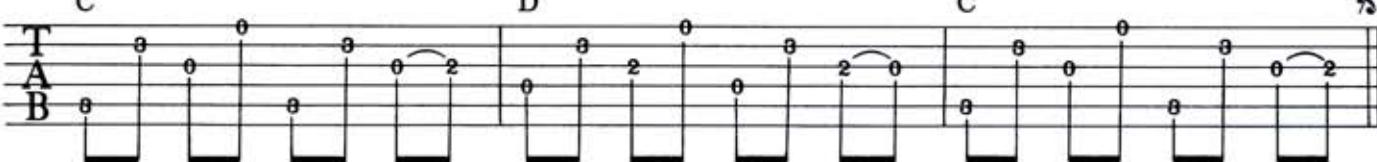


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A 0 2 0 2 | 0 2 0 2 | 0 2 0 2 | 0 0 0 0 | 0 2 0 2 | 0 2 0 2

B 0 0 0 0 | 0 2 0 0 | 0 2 0 0 | 0 0 0 0 | 0 2 0 0 | 0 2 0 0

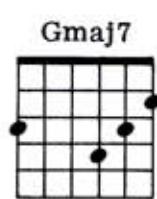
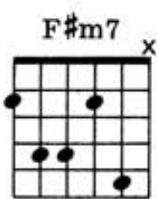
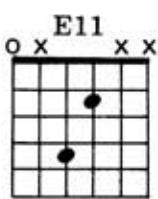
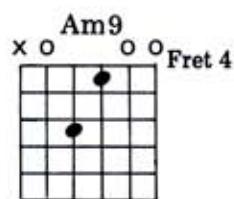
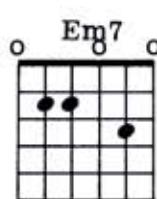
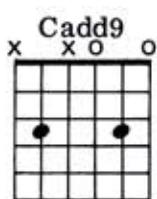
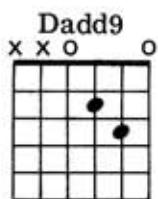
C D C 



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

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

B 0 0 0 0 | 0 0 0 0 | 0 2 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

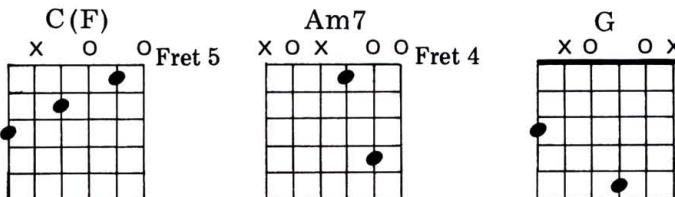


Scarborough Fair

Trad. Arr. J. Renbourn

$\text{J}=116$

The tablature consists of six horizontal staves, each representing a string of a six-string guitar. The strings are labeled T (top), A, and B on the left side of each staff. The tablature shows fingerings (e.g., 0, 1, 2, 3) and slurs indicating note duration and pitch. Chords are indicated above the staves: Dm, C, Dm, C, Dm, Am, Dm, Dm/F, C, Dm, G, Dm, Am, Dm, C, F, C, Dm, C(F), Dm, G, Am7, Dm, G, Last time, Am, D, Dm, Am, G.



The Young Man's Song

J=108

Intro.

Words & Music by J.Renbourn

D
Verse

D9

G

D

Am7

D

C

G

D

C

D

Am7

D

Am

G

D

G

D

C

G

Guitar tablature for the intro of "Hotel California". The strings are labeled T (Top), A, and B (Bottom). The tab shows the following sequence of chords and notes:

- Am**: T string 0, A string 0, B string 0.
- E**: T string 0, A string 0, B string 0.
- D**: T string 1, A string 2, B string 0.
- Am**: T string 0, A string 0, B string 0.

Notes are indicated by vertical stems with numbers above them. For example, in the Am chord, there is a note at the 4th fret on the T string and a note at the 5th fret on the A string. There are also notes at the 2nd fret on the T string and the 1st fret on the A string. In the D chord, there is a note at the 1st fret on the T string and a note at the 2nd fret on the A string. In the final Am chord, there is a note at the 4th fret on the T string and a note at the 5th fret on the A string.

Guitar tablature for the first section of the song. The tab shows five measures across six strings. Measures 1-4 are in common time, and measure 5 starts with a 2/4 time signature. The chords are C/G, G, Am, C, and G. Fingerings and picking patterns are indicated.

Guitar tablature for the intro of "Hotel California". The tab shows four measures: Am (T-A-B), E (0-0-0), D (1-2-0), and Am (0-0-0). Fret numbers are indicated above the strings, and muting is shown as horizontal dashes below the strings.

G

D

G

D

A

G

1

D

2

A

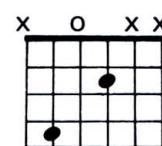
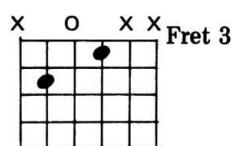
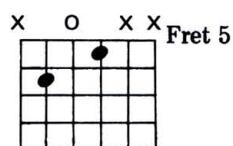
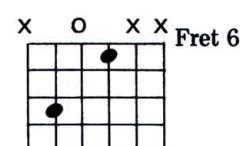
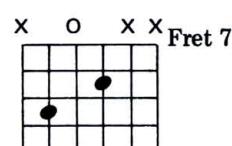
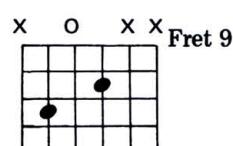
D

Da Capo

Last time

A

D



To Glastonbury

Words & Music by J.Renbourn

BASS to D

D=104

The tablature consists of six staves, each representing a different part of the band:

- Top Staff:** Bass guitar (BASS to D) in D major. It shows two measures of D, followed by G and D.
- Second Staff:** Bass guitar (BASS to D) in D major. It shows measures of D, G, D, D9, C, and a final measure ending with a 3/4 time signature.
- Third Staff:** Bass guitar (BASS to D) in D major. It shows measures of D, C9, D7, G, and D.
- Fourth Staff:** Bass guitar (BASS to D) in D major. It shows measures of Am, G, D, Em, and G.
- Fifth Staff:** Bass guitar (BASS to D) in D major. It shows measures of D, A, D9, and C.
- Bottom Staff:** Bass guitar (BASS to D) in D major. It shows measures of D, G, D7, and G.

Chords are indicated above the staff, and bass notes are shown as vertical strokes on the strings. Measures are separated by vertical bar lines, and specific notes are marked with numbers (e.g., 3, 4, 5, 6, 7, 8, 9) or dots.

Last time

D

G

D

G

II

Fretboard diagram for the first measure of the C major scale. The diagram shows a six-string guitar neck with the following fingerings: T (index), A (middle), B (ring). The strings are muted (0) at the 1st, 3rd, and 5th frets. The 2nd string is muted at the 1st fret and played at the 2nd fret. The 3rd string is muted at the 1st and 3rd frets and played at the 4th fret. The 4th string is muted at the 1st and 3rd frets and played at the 5th fret. The 5th string is muted at the 1st and 3rd frets and played at the 4th fret. The 6th string is muted at the 1st and 3rd frets and played at the 5th fret.

A7

G7

F#7

Bm7

E

G

Fretboard diagram for the first measure of the C major scale. The strings are labeled T (Top), A, and B (Bottom). The fingerings are: T (0), A (1), B (2). The 0 on the A string indicates a muted note.

D

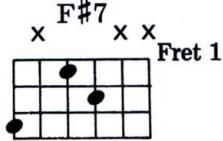
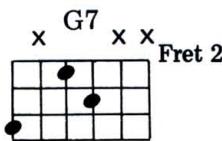
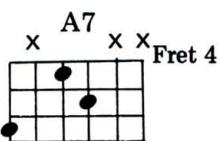
A

G

D

Guitar tablature for the first measure of the C major scale. The strings are labeled T (Top), A, and B from left to right. The tab shows the following notes: T string 0, A string 2, B string 0, T string 2, A string 2, B string 0, T string 0, A string 0, B string 0, T string 0, A string 4, B string 0. The measure ends with a vertical bar line.

Fretboard diagram for the first measure of the C major scale. The diagram shows a six-string guitar neck with the following fingerings: T (index) on the 2nd string at the 2nd fret, A (middle) on the 1st string at the 2nd fret, and B (ring) on the 3rd string at the 4th fret. The 2nd string is muted with a vertical bar. The 4th string is muted with a horizontal bar.



Fm6
5

D
Gm
D

Cm/E♭
D7(sus 4)
D7
Gm
D

Cm/E♭
D7(sus 4)
D7
Cm7
Gm

B♭
C
Gm
F9
Gm/B♭

T
A
B

Cm9/E♭
Fm6
G7(sus 4)
G
Fm
G

T
A
B

F
G
Fm
G

T
A
B

G
Fm
G

T
A
B

G
Fm6
Gm6
Cm/E♭

x x o o x
G

x B♭6 x
B♭6

x x Fm6
Fm6

x x o o x
Cm/E♭

x x o x x
Fadd9

x x o x x
Gm/B♭

x x x x
G7sus4

Floating Stone

Words & Music by J.Renbourn

$\text{♩} = 84$

G

F9

C/G(sus4)

G

A guitar tablature for the first section of the song. The tuning is G (T-A-B). The chords are G, F9, C/G(sus4), and G. The tab shows a repeating pattern of notes and rests across six strings and five frets.

A guitar tablature for the second section of the song. The tuning is G (T-A-B). The chords are G, F9, C/G(sus4), and G. The tab shows a repeating pattern of notes and rests across six strings and five frets.

Verse

G

Dm/F

C

F

G

A guitar tablature for the verse section of the song. The tuning is G (T-A-B). The chords are G, Dm/F, C, F, and G. The tab shows a repeating pattern of notes and rests across six strings and five frets.

Dm/F

G

Dm

C

A guitar tablature for the Dm/F section of the song. The tuning is G (T-A-B). The chords are Dm/F, G, Dm, and C. The tab shows a repeating pattern of notes and rests across six strings and five frets.

G

Em

Am9

A guitar tablature for the Em-Am9 section of the song. The tuning is G (T-A-B). The chords are G, Em, Am9, and G. The tab shows a repeating pattern of notes and rests across six strings and five frets.

D

G

Dm/F

A guitar tablature for the Dm/F section of the song. The tuning is G (T-A-B). The chords are D, G, Dm, and F. The tab shows a repeating pattern of notes and rests across six strings and five frets.

C F G C

G C/Gsus4 G 2nd time to signe Dm

C B♭ F

C G Dm

B♭maj7 C G(sus 4) Am9

Em7(sus 4) Am7 D7 Fmaj7

G Dm C D

Inst. G Dm C/G(sus4) G

Dm C/G(sus4) G/D

Dm C/G(sus4) G

Dm C/G(sus4) D

§ Dm C

Dm Bbmaj7 G Dm

Am9 Em(sus 4) Am9 Dm

G B_b C

F G F C D

Inst. G Dm C/G(sus4) G

Dm C/G(sus4) G/D

Dm C/G(sus4) G

Dm C/G(sus4) D

Verse G Dm/F C F

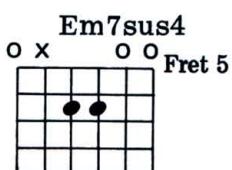
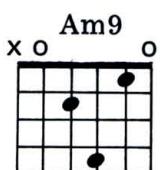
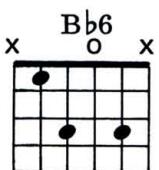
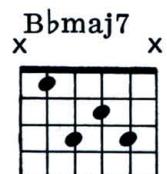
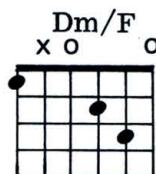
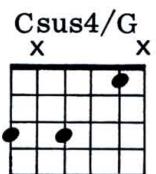
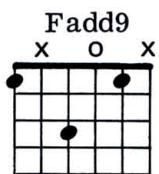
G Dm C Dm G

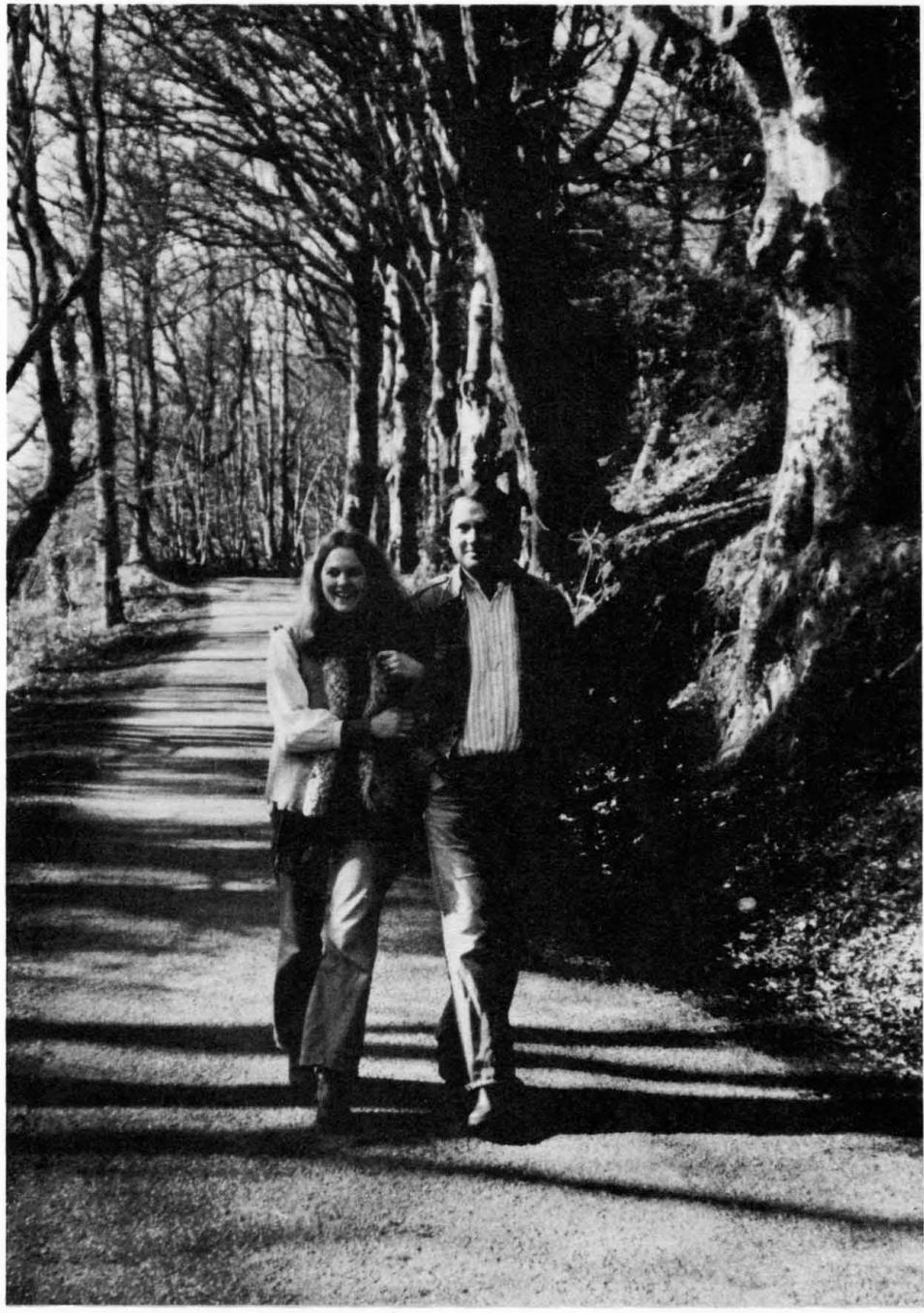
A7 Bb6 C Dm Am

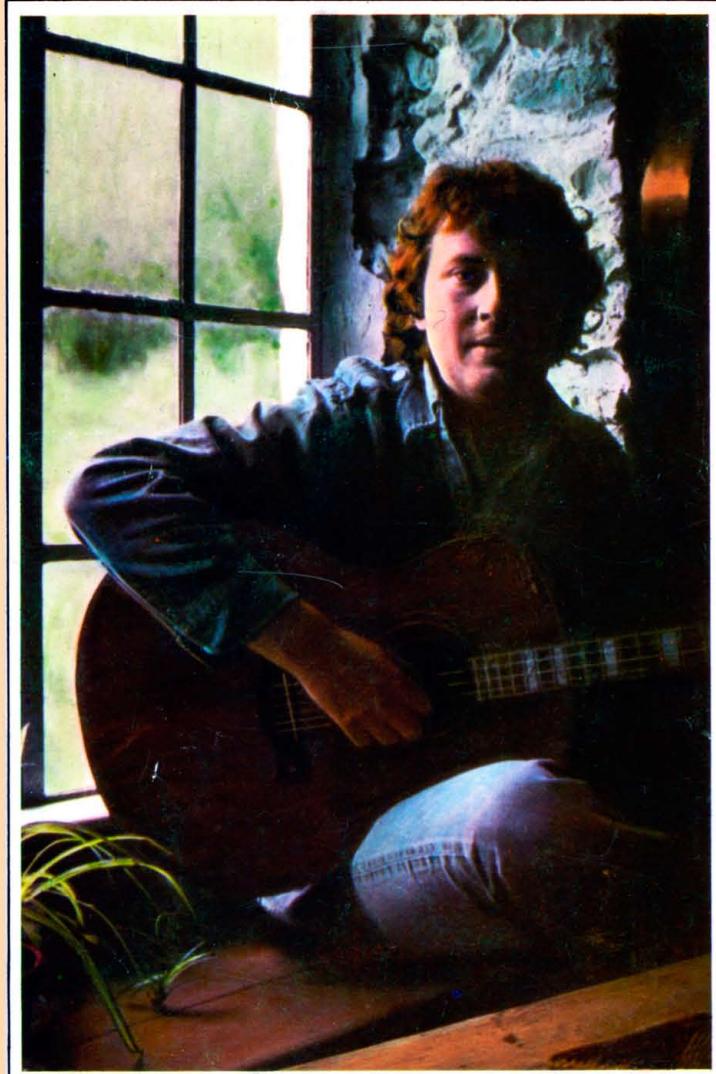
Dm G D G

F Dm C F G

C G Dm/F G







It's over ten years now since John Renbourn recorded his first album, and since then he has firmly established himself as one of the most influential, as well as one of the most skilful, of the myriad guitarists produced by the British folk revival. Along with Davy Graham and Bert Jansch, John has been one of the pioneers of the 'folk-baroque' style - the highly decorated form of playing that could be applied to blues or traditional songs, and which (along with Jansch) he demonstrated so well in the years he spent with Pentangle. The recorded output of Pentangle, and (better still) his own string of solo albums, show the quality and range of his work: from the blues of the Rev. Gary Davis and Blind Boy Fuller on the first solo album, through to his fascination with early English and medieval music, and the steady development of his own writing abilities.

This is the second selection of songs from John's repertoire to be published, and it differs from the first only in that 'it's more for the guitar player who wants to play the pieces exactly as I do'. There's a more comprehensive guitar guide this time, but the range of the songs is typically varied: 'they are a random selection, but I've chosen them because they are all interesting guitar-wise'. There are Renbourn's versions of five traditional songs, from *Reynardine* to *Scarborough Fair*. There are bluesy, American pieces, from the well-known *Candyman* to

the downright obscure *If you can't eat* (a poem by e. e. cummins given a guitar arrangement). And for the rest, there are a selection of Renbourn's own songs, some already well-known to his audiences, some not yet even recorded.

The only facet of his playing not represented here is early English and medieval music ('and that's because this is a book of songs - and my medieval pieces are instrumentals').

The fact that the book includes some of Renbourn's as-yet unrecorded songs (at the time of going to press, that is) gives guitarists an unusual chance to perform pieces that have not yet reached the ears of the album-buying public. The fact that John had no recent album in the shops, by the late summer of '75, must have annoyed and surprised his admirers, particularly in view of his relatively few concert appearances. The reason, he says, is that he's in the process of forming a new band, while tying up the last legal loose ends from Pentangle. The new band will hopefully contain Tony Roberts, the man who played flutes and recorder on 'The Lady and the Unicorn', and Sue Draheim, whose fiddle-playing was the most impressive thing about the Albion Country Band. John Renbourn has been organising all this from the secluded cottage in Devon where he now lives and works. The newer songs here are the first indication of where his music will be moving next. *Robin Denselow*