



Photograph by Katy Rose

The Second Tune Book

Phoenix Old Time Music Society

August, 2022

*“We’re not long here
So let there be song here...”*

-Victoria Parks

“Sure Feels Like Home”

*Changes made:
Added Forked Deer*

List of Tunes

All Through the Night	5	Little Saint Anne	28
Appaloosa	6	On the Carpenter's Porch	29
Arthur McBride	7	Pleasure House Rag	30
Blackberry Blossom	8	Pleasure House Rag Alt. Ending	31
Blarney Pilgrim (The)	9	Ragtime Annie Simple Version	32
Boil Them Cabbage Down Simplified Version	10	Ragtime Annie Advanced Version 1	33
Boil Them Cabbage Down Advanced Version	11	Ragtime Annie Advanced Version 2	34
Boston Boy	12	Saint Patrick's Day	35
Cal the Yowes	13	Sal's Got Mud Between Her Toes	36
Cripple Creek in A and in D	14	San Antonio Rose (on 1 Page)	37
Dan O'Keefe's Slide aka O'Keefe's Double Jig	15	San Antonio Rose (on 2 Pages)	38
Danny Boy inf D	16	Shenandoah	41
Danny Boy in G	17	Skye Boat Song in D	42
Foggy Dew	18	Skye Boat Song in G	43
Forked Deer	19	Sourwood Mountain	44
Frank Mors	20	Spencil Hill	45
Garyowen aka Gary Owen	21	Spinning Jenny	46
Golden Slippers (Dem)	22	State Anthem of Ukraine	47
Harvest Home	23	Swinging on a Gate	48
Hava Nagila	24	Three Little Boats Went Out to Sea	49
I'll Tell Me Ma	25	Valley Forge	50
Jenny Lynn	26	Water is Wide (The)	51
Leather Britches	27	Wayfaring Stranger	52

About this Tune Book

The Phoenix Old Time Music Society is a non-profit organization that has been hosting free community jams around the Phoenix Arizona metro area since 2000.

This collection of tunes includes most of the tunes that are played at our jams. They are original tablatures based on how we play them in the jam.

Many of these tunes are old traditional tunes where the composer is unknown. Where we were able to find the composer's name, we have included that in the tablature.

This book is free. It is meant to aid musicians in playing in our jams. We also hope it sparks interest to learn more about this traditional music.

Please enjoy and help 'pass the music on'.

-Phoenix Old Time Music Society

August, 2022

All Through The Night
 aka: "Ar Hyd Y Nos"
 Edward Jones, 1784

[Return to List of Tunes](#)

D Bm Em A G A D

Sleep my child and peace at - tend thee, All through the night

D Bm Em A G A D

Guard - ian an - gels God will send thee, All through the night

G D G Em G F#m Em D Em E7 A7

Soft the drows- y hours are creep- ing, Hill and dale in slum - ber sleep- ing

D Bm Em A G A D

I my loved ones' watch am keep - ing, All through the night

Lyrics:

Sleep my child and peace attend thee,
 All through the night
 Guardian angels God will send thee,
 All through the night
 Soft the drowsy hours are creeping,
 Hill and dale in slumber sleeping
 I my loved ones' watch am keeping,
 All through the night**

Angels watching, e'er around thee,
 All through the night
 Midnight slumber close surround thee,
 All through the night
 Soft the drowsy hours are creeping,
 Hill and dale in slumber sleeping
 I my loved ones' watch am keeping,
 All through the night**

While the moon her watch is keeping
 All through the night
 While the weary world is sleeping
 All through the night
 O'er thy spirit gently stealing
 Visions of delight revealing
 Breathes a pure and holy feeling
 All through the night**

Angels watching ever round thee

All through the night
 In thy slumbers close surround thee
 All through the night
 They will of all fears disarm thee,
 No forebodings should alarm thee,
 They will let no peril harm thee
 All through the night.**

Though I roam a minstrel lonely
 All through the night
 My true harp shall praise sing only
 All through the night
 Love's young dream, alas, is over
 Yet my strains of love shall hover
 Near the presence of my lover
 All through the night**

Hark, a solemn bell is ringing
 Clear through the night
 Thou, my love, art heavenward winging
 Home through the night
 Earthly dust from off thee shaken
 Soul immortal shalt thou awaken
 With thy last dim journey taken
 Home through the night**

**Alternative ending: God His loving vigil keeping
 All through the night.

Appaloosa

Neal Hellman & Joe Weed

[Return to List of Tunes](#)

The musical score for "Appaloosa" is written in G major (one sharp) and 4/4 time. It consists of seven staves of music. The chords and first/second endings are as follows:

- Staff 1: Chords D, Bm, D, A.
- Staff 2: Chords D, BmD, 1. A, D.
- Staff 3: Chords 2. A, D, D.
- Staff 4: Chords A, D, Bm G, D.
- Staff 5: Chords 1. A, D, 2. A, D, D, A.
- Staff 6: Chords D, D, A, D.
- Staff 7: Chords A, D.

Arthur McBride
Irish Traditional

Return to List of Tunes

G **C**

I had a first cou - sin called Ar - thur Mc Bride He and I took a

G **Am** **G**

stroll down by the sea side A seek - ing good for - tune and

C **D**

what might be tide 'Twas just as the day was a dawn ing Then

G **C** **D** **C**

af - ter rest - ing we both took a tramp We met Sergeant

G **Am** **G**

Har - per and Cor - por - ra - al Cramp Be sides the wee drum - mer who

D **G**

beat up for camp With his a row - dy dow dow in the mor - ning

Lyrics:

I had a first cousin called Arthur McBride
He and I took a stroll down by the by the sea side
A seeking good fortune and what might be tide
'Twas just as the day was a dawning
After resting we both took a tramp
We met Sergeant Harper and Corporal Cramp
Besides the wee drummer who beat up for camp
With his rowdy dow dow in the morning

Says he me young fellows if you will enlist
A guinea you quickly have in your fist
Likewise the crown for to kick the dust
And drink the king's health in the morning
From a soldier he leads a very fine life
He always is blessed with a charming young wife
And he pays all his debts without sorrow or strife
And always lives happy and charming

Ah now me bold sergeant we are not for sale
We'll make no such bargain, your bribe won't avail
We're not tried of our country we don't care to sail

Although that your offer is charming
And if we were such fools as to take the advance
This right bloody slander would be our poor chance
For the Queen wouldn't scruple to send us to France
Where we would be shot with out warning

He says me young fellows if I hear but one word
I instantly now will out with my sword
And into your body as strength will afford
So now my gay devils take warning
But Arthur and I we took in the odds
We gave them no chance for to launch out their swords
Our whacking shillelaghs came over their heads
And paid them right smart in the morning

As for the wee drummer we rifled his pouch
And we made a foot - ball of his rowdy dow dow
And into the ocean to rock and to roll
And bade it a tedious returning
As for the old rapier that hung by his side
We flung it as far as we could in tide
To devil I pitch you sez Arthur McBride
To temper your steel in the morning

Blackberry Blossom

American Traditional

[Return to List of Tunes](#)

5

G D7 C G C G A7 D7

9

G D7 C G C G 1. D7 G

13

2. D7 G Em

17

B7 Em C G

21

1. D7 G 2. D7 G

Blarney Pilgrim

Irish Traditional

[Return to List of Tunes](#)

5

G D C

9

G D C D

13

G D Em G D G

17

G D Em C

21

D G D G C

25

D Em C D

Boil The Cabbage Down Simplified Version

[Return to List of Tunes](#)

Lyrics:

Went up on the mountain
Just to give my horn a blow
Thought I heard my true love say
Yonder comes my beau

<Chorus>

Bile them Cabbage down
Turn them hoecakes round
The only song that I can sing
Is bile them cabbage down

Took my gal to the blacksmith shop
To have her mouth made small
She turned around a time or two
And swallowd shop and all

Possum in a Simmon tree
Raccoon on the ground
Raccoon says you son-of-a-gun
Shake some Simmon's down

Someone stole my old 'coon dog
Wish they'd bring him back
He chased the big hogs through the fence
And the little ones through the crack

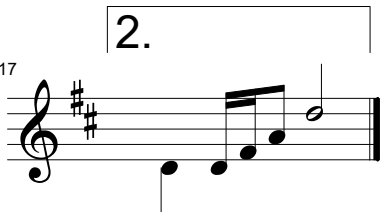
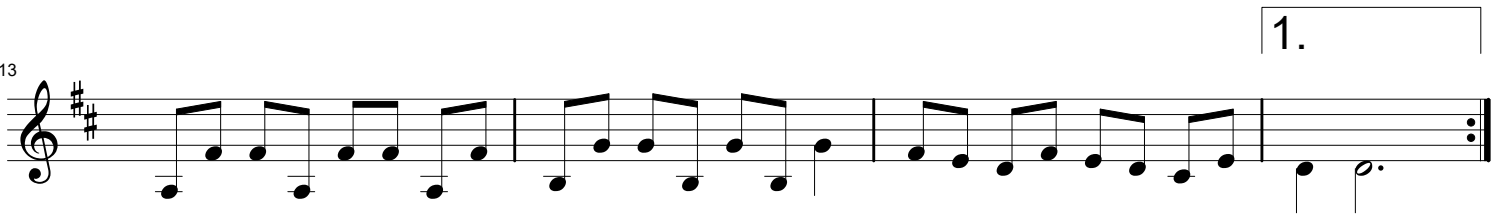
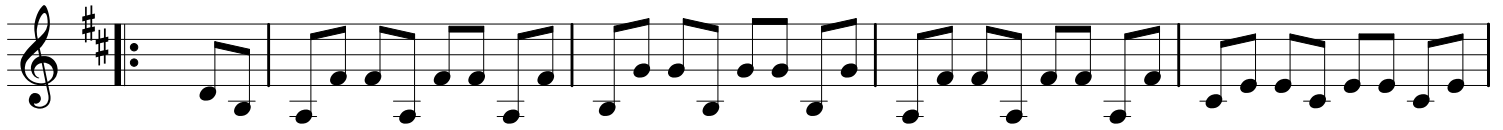
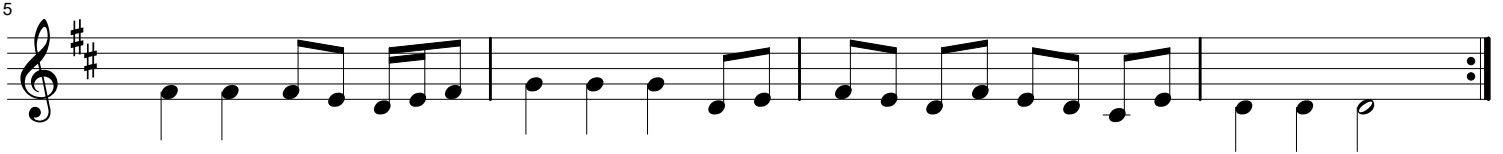
Met a possum in the road
Blind as he could be
Jumped the fence and whipped my dog
And bristled up at me

Once I had an old gray mule
His name was Simon Slick
He'd roll his eyes and back his ears
And how that mule would kick

How that mule would kick
He kicked with his dying breath
He shoved his hind feet down his throat
And kicked himself to death

Boil The Cabbage Down Advanced Version

[Return to List of Tunes](#)



Boston Boy in D
James Pendleton (Uncle Pen) Vandiver (1869 - 1932)

[Return to List of Tunes](#)

The musical score is written in treble clef with a key signature of two sharps (D major) and a 4/4 time signature. It consists of seven staves of music. Chord symbols are placed above the notes: D, G, A, D, G, A, D, A, D, D, A, D, A, D, D. A repeat sign is present at the beginning of the first staff and at the end of the sixth staff. The sixth staff includes a first ending marked '1. D' and a second ending marked '2. D' with the instruction '2. If repeating back to A Part'. The seventh staff is marked '19' and includes a circled cross symbol with the text 'Outro / Ending'.

Ca' the Yowes aka My Bonnie Dearie

[Return to List of Tunes](#)

Scottish Traditional
Words by Robert Burns

Ca' the yowes to the knowes, Ca' them where the heather grows
 Ca' them where the burnie rows, My bonnie dearie.
 Hark! the mavis' evening sang Sounding Cluden's woods among,
 Then a-faulding let us gang, My bonnie dearie.

Chorus

Ca' the yowes to the knowes,
 Ca' them where the heather grows
 Ca' them where the burnie rows,
 My bonnie dearie.

Hark! the mavis' evening sang
 Sounding Cluden's woods among,
 Then a-fauldin let us gang,
 My bonnie dearie.

We'll gae down by Cluden side,
 Thro' the hazels spreading wide,
 O'er the waves that sweetly glide
 To the moon sae clearly.

Yonder Cluden's silent towers,

Where at moonshine midnight hours,
 O'er the dewy-bending flowers,
 Fairies dance sae cheery.

Ghaist nor bogle shalt thou fear;
 Thou 'rt to love and Heaven sae dear,
 Nocht of ill may come thee near,
 My bonnie dearie.

Fair and lovely as thou art,
 Thou hast stown my very heart;
 I can die—but canna part,
 My bonnie dearie.

Cripple Creek in A

Traditional

[Return to List of Tunes](#)

Musical notation for the first staff of 'Cripple Creek in A'. The key signature is A major (three sharps) and the time signature is 4/4. The staff contains four measures of music. Above the staff, the chords A, D, E, and A are indicated above the first, second, third, and fourth measures respectively. The notation includes a repeat sign at the beginning and end of the staff.

Musical notation for the second staff of 'Cripple Creek in A', starting at measure 5. The key signature is A major and the time signature is 4/4. The staff contains four measures of music. Above the staff, the chords A, E, and A are indicated above the first, third, and fourth measures respectively. The notation includes a repeat sign at the beginning and end of the staff.

Cripple Creek in D

Traditional

Musical notation for the first staff of 'Cripple Creek in D'. The key signature is D major (two sharps) and the time signature is 4/4. The staff contains four measures of music. Above the staff, the chords D, G, D, A, and D are indicated above the first, second, third, and fourth measures respectively. The notation includes a repeat sign at the beginning and end of the staff.

Musical notation for the second staff of 'Cripple Creek in D', starting at measure 5. The key signature is D major and the time signature is 4/4. The staff contains four measures of music. Above the staff, the chords D, A, and D are indicated above the first, third, and fourth measures respectively. The notation includes a repeat sign at the beginning and end of the staff.

Dan O'Keefe's Slide
aka: O'Keefe's Double Jig

[Return to List of Tunes](#)

Am G Am G

3 Am G Em G Am

5 Am G Am G

7 Em Em G Am

Danny Boy in D

Fred E. Weatherly (1848–1929)

[Return to List of Tunes](#)

D **G**

Oh, Dan - ny boy, the pipes, the pipes are call - ing From glen to

D **Em**

glen, and down the moun - tain side. The sum - mer's

D **G** **D**

gone, and all the are leaves fal - ling, It's you, it's

A7 **D** **D** **A7**

you must go and I must bide. But come ye back when sum - mer's in the

D **D** **G** **A7**

mea - dow, Or when the val - ley's hushed and white with snow, It's I'll be

D **G** **D**

here in sun - shine or in sha - dow, Oh, Dan - ny boy,

D **Em** **A7** 1. **D** 2. **D**

oh Dan - ny boy, I love you so!

Danny Boy in G

Fred E. Weatherly (1848–1929)

[Return to List of Tunes](#)

Oh, Dan - ny boy, the pipes, the pipes are call - ing From glen to

3 glen, and down the moun - tain side. The sum - mer's

5 gone, and all the are leaves fal - ling, It's you, it's

7 you must go and I must bide. But come ye back when sum - mer's in the

10 mea - dow, Or when the val - ley's hushed and white with snow, It's I'll be

13 here in sun - shine or in sha - dow, Oh, Dan - ny boy,

15 oh Dan - ny boy, I love you so!

1.G 2.G

Foggy Dew (The) Canon Charles O'Neill, 1919

[Return to List of Tunes](#)

Lyrics:

It was down the glen one Easter morn to a city fair rode I.
Their armoured lines of marching men in squadrons passed me by.
No fife did hum nor battle drum did sound it's dread tattoo.
But the Angelus bell o'er the Liffey swell
Rang out through the foggy dew.

Right proudly high over Dublin Town they hung out the flag of war.
'Twas better to die 'neath an Irish sky than at Sulva or Sud El Bar.
And from the plains of royal Meath strong men came hurrying through.
While Britannia's Huns, with their long range guns sailed in by the foggy dew.

'Twas England bade our Wild Geese go
That small nations might be free.
But their lonely graves are by Silva's waves
Or the fringe of the Great North Sea.
Oh, had they died by Pearse's side or fought with Cathal Brugh.
Their names we will keep where the fenians sleep 'neath the shroud of the foggy dew.

But the bravest fell, and the solemn bell
Rang mournfully and clear.
For those who died that Eastertide in the springing of the year.
And the world did gaze, in deep amaze, at those stout hearted men, but few.
Who bore the fight that freedom's light
Might shine through the foggy dew.

Back to the glen I rode again and my heart with grief was sore.
For I parted with those valiant men whom I never would see no more.
And to and fro in my dreams I will go
And I'd kneel and I'd pray for you,
For slavery fled, O glorious dead,
When you fell in the foggy dew.

Forked Deer
Traditional
George P. Knauff 1839

[Return to List of Tunes](#)

D G D A (or A7)

5 D G D G 1 A (or A7) D

9 2. A (or A7) D A A

13 D A D

17 A or A7 D

Pronounced: "FORK-ed" Deer

There are numerous explanations for the title, including the fact that there is a Forked Deer River in Tennessee and a Fauquier County in Virginia, where it is often thought to have originated.

Frank Mors
Charlie Hall's version
Manus Lunny

[Return to List of Tunes](#)

The musical score is written in D major (two sharps) and 4/4 time. It consists of six staves of music. The first staff begins with a repeat sign. The chords for each staff are as follows:

- Staff 1: D, Em7, D/F#, G, D, Bm
- Staff 2: Em, A, D, Em7, D/F#, G
- Staff 3: D/F#, Bm, 1 Em7 A D, 2 Em7 A D
- Staff 4: G, Bm7, G, D/F#
- Staff 5: Em, A, D, Em7, D/F#, G
- Staff 6: D/F#, Bm, 1 Em A D, 2 Em A D

The score includes a repeat sign at the beginning of the first staff and at the end of the sixth staff. There are also first and second endings indicated by '1' and '2' above the notes in the third and sixth staves. A triplet of eighth notes is marked with a '3' above the notes in the second and fifth staves.

Garyowen
aka: Gary Owen
Traditional Irish Folk Song

[Return to List of Tunes](#)

Musical notation for the first line of the song, measures 1-4. The key signature is D major (two sharps) and the time signature is 6/8. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Chords are indicated above the staff: D (measures 1-2), A (measures 3-4).

Musical notation for the second line of the song, measures 5-8. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Chords are indicated above the staff: D (measures 5-6), Bm (measure 7), D (measure 8). The word "Chorus" is written above the final measure.

Musical notation for the third line of the song, measures 9-12. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Chords are indicated above the staff: D (measures 9-10), G (measures 11-12).

Musical notation for the fourth line of the song, measures 13-16. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Chords are indicated above the staff: D (measures 13-14), Bm (measure 15), D (measure 16), A7 (measure 17), D (measure 18).

"Garryowen" is a compounded word composed of two Irish words, which means "Garden of Eoin (John)".

Adopted by the 7th US Cavalry Regiment as the official Air (tune) of the Regiment, and the historical nickname given to the 7th Cavalry Regiment and Troopers.

Source: 1st Cavalry Division Alumni Association
<https://1cda.org/history/garryowen/>

Dem Golden Slippers in G
James A. Bland, 1879

[Return to List of Tunes](#)

1. G

2. G

1. D

2. D

G

D

G

Composer James Bland was born in Flushing, New York, to a free, fairly well-to-do African American family. The family lived in Philadelphia for a while when James was young and it was here that he purportedly first fell in love with the banjo after hearing an elderly Black street musician playing one. Bland wrote "Oh, Dem Golden Slippers," as a parody of the spiritual tune "Golden Slippers."

"Oh, Dem Golden Slippers," is considered the unofficial theme song for the Philadelphia Mummers. Many of the Mummers wear golden "slippers" during their performances.

<https://philadelphiaencyclopedia.org/essays/oh-dem-golden-slippers/?msckid=816004dcafa211ec8b3f95da1fe01717#essay>

Hava Nagila
"Let us rejoice"
Moshe Nathanson

[Return to List of Tunes](#)

D G 1. D Cm D

5 2. D Cm D D Cm

9 1. D Cm D 2. D Cm D Gm

13 Gm Cm

17 Cm D Cm D D7 G

**I'll Tell Me Ma
When I Get Home**
Irish Traditional

Return to List of Tunes

D A D

5 A G D

9 G D A

13 D G D A D

Chorus:

I'll tell me ma when I get home
The boys won't leave the girls alone
They pull my hair, they steal my comb
But that's all right till I get home
She is handsome, she is pretty
She is the belle of Belfast city
She is courting one, two, three
Hey, won't you tell me, who is he?

Albert Mooney says he loves her
All the boys are fighting for her
Knock at the door and ring the bell
Hey, my true love, are you well

<Chorus>

Out she comes as white as snow
Rings on her fingers, bells on her toes
Our Jenny Murry says she'll die
If she doesn't get the fellow with the roving eye

<Chorus>

Let the wind and the rain and the hail go high
Snow come tumbling from the sky
She's as nice as apple pie
She'll get a fellow by and by

<Chorus>

When she gets a lad of her own
She won't tell her ma when she gets home
Let them all come as they will
It's Albert Mooney she loves still

Leather Britches

Traditional

[Return to List of Tunes](#)

5

G D G

9

G C D G

13

G D G

D G

Little St. Anne
Neal Hellman - Joe Weed

[Return to List of Tunes](#)

D

6 **A** **D**

11 **Bm** **D** **Bm** **F#m** **Bm** **F#m** **A**

16 **D** **G** **D** **Bm** **G** **D**

21 **Bm** **G** **A** **E** **A**

26 **Bm** **G** **D** **A** **Bm** **D** **Bm**

31 **F#m** **Bm** **F#m** **A** **D** **G** **D**

Pleasure House Rag

Traditional

[Return to List of Tunes](#)

Some Jams Play The A Part First (AA/BB) ;
Others Play The B Part First (BB/AA)

5

D G

9

A D

13

D G

A D

Pleasure House Rag
Traditional
Alternate Ending

Return to List of Tunes

Some Jams Play The A Part First (AA/BB) ;
Others Play The B Part First (BB/AA)

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a sequence of notes starting with a repeat sign. Chords 'D' and 'G' are indicated above the staff.

Musical staff 2: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a sequence of notes with a first ending bracket labeled '1.' and a chord 'D' indicated above.

Musical staff 3: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a sequence of notes with a second ending bracket labeled '2.' and chords 'A', 'D', and 'D' indicated above.

Musical staff 4: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a sequence of notes with chords 'G' and 'A' indicated above.

Musical staff 5: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a sequence of notes with first and second ending brackets labeled '1.' and '2.' and chords 'D' and 'D' indicated above.

Ragtime Annie

Traditional

[Return to List of Tunes](#)

Simplified Version

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The notes are as follows:

- Measure 1: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord: D.
- Measure 2: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord: D.
- Measure 3: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord: D.
- Measure 4: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord: A.
- Measure 5: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord: D.
- Measure 6: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord: D.
- Measure 7: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord: D.
- Measure 8: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord: D.
- Measure 9: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord: D.
- Measure 10: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord: D.
- Measure 11: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord: D.
- Measure 12: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord: D.
- Measure 13: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord: G.
- Measure 14: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord: A.
- Measure 15: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord: A.
- Measure 16: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord: A.
- Measure 17: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord: D.
- Measure 18: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord: D.
- Measure 19: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord: D.
- Measure 20: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord: D.
- Measure 21: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord: G.
- Measure 22: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord: D.
- Measure 23: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord: D.
- Measure 24: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord: A.

Ragtime Annie
Traditional

[Return to List of Tunes](#)

Advanced Version 1

D A

5 1. D

9 2. D D

13 G A

17 D D D7

21 G D A

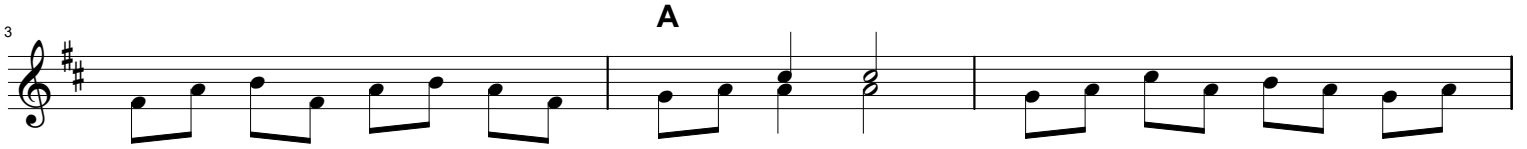
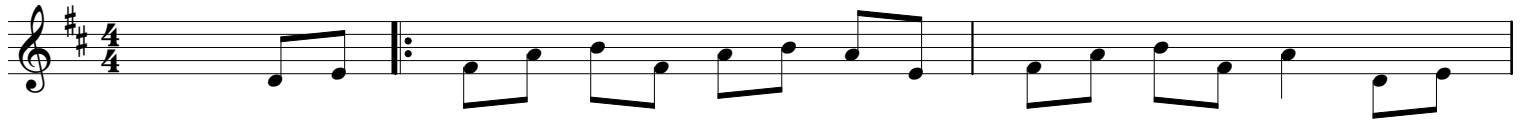
D

Ragtime Annie
Traditional

[Return to List of Tunes](#)

Advanced Version 2

D



Saint Patricks Day

Irish Traditional

[Return to List of Tunes](#)

The musical score is written in G major (one sharp) and 6/8 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music starts with a repeat sign. Chords are indicated above the notes: G, D, G, and Em. The second staff starts at measure 5 and includes a first ending bracket labeled '1. Em'. The third staff starts at measure 9 and includes a second ending bracket labeled '2. Em'. The fourth staff starts at measure 13. The fifth staff starts at measure 17. The sixth staff starts at measure 21 and includes a first ending bracket labeled '1. Em G' and a second ending bracket labeled '2.'. The score concludes with a double bar line.

Sal's Got Mud Between Her Toes

[Return to List of Tunes](#)

The musical score is written in D major (two sharps) and 4/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody starts with a quarter rest, followed by a quarter note D, and then a series of eighth and quarter notes. Above the staff, the chord 'D' is indicated for the first measure, and 'A' is indicated for the final measure. The second staff starts at measure 5 and includes a first ending bracket labeled '1. A D' above measures 10-11. The third staff starts at measure 9 and includes a second ending bracket labeled '2. A D' above measures 9-10, and a triplet of eighth notes marked with a '3' below measure 11. The fourth staff starts at measure 13 and includes chords 'A', 'D', 'G', and 'D' above measures 13, 14, 15, and 16 respectively. The fifth staff starts at measure 17 and includes first and second ending brackets labeled '1. A D' and '2. A D' above measures 17-18, and a triplet of eighth notes marked with a '3' above measure 20. The sixth staff starts at measure 21 and includes a triplet of eighth notes marked with a '3' above measure 23. The seventh staff starts at measure 25 and includes first and second ending brackets labeled '1. G D' and '2. G D' above measures 25-26. The score concludes with a double bar line at the end of the final measure.

San Antonio Rose
 aka: New San Antonio Rose
 by Bob Wills, 1938, 1940

[Return to List of Tunes](#)

Deep with in my heart lies a mel - o dy A song of old San An

tone Where in dreams I live with a mem - o ry Be neath the

stars all a lone - It was there I found be side the Al - a

mo En chant - ment strange as the blue up a bove A moon - lit pass that

on - ly she would know Still hears my bro - ken song of love - - -

Moon in all your splend - or know on - ly my heart --- Call back my rose, rose of

San An tone Lips so sweet and ten - der like pe - tals fall - ing a part-- Speak once a

gain of my love, my own --- Brok - en song, emp - ty words I know Still

live in my heart all a lone For that moon - lit pass by the Al - a

mo And Rose my Rose of San An tone ---

San Antonio Rose

[Return to List of Tunes](#)

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

Deep with in my heart lies a mel - o dy A song of

D

old San An tone Where in dreams I live with a

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

mem - o ry Be neath the stars all a lone -

G **E**

It was there I found be side the Al - a mo En

A **D**

chant - ment strange as the blue up a bove A moon - lit

G **E** **A**

pass that on - ly she would know Still hears my bro - ken song of

D **A** **E**

love - -- Moon in all your splend - or know on - ly my heart

36 **A**

--- Call back my rose, rose of San An tone

41 **E**

Lips so sweet and ten - der like pe - tals falling a -part-- Speak once a

46 **A A7 D**

gain of my love, my own --- Brok - en song, emp - ty

51 **G E A D**

words I know Still live in my heart all a lone

56 **D7 G E**

For that moon - lit pass by the Al - a mo And

61 **A D**

Rose my Rose of San An tone ---

Lyrics:
 Deep within my heart lies a melody
 A song of old San Antone
 Where in dreams I live with a memory
 Beneath the stars all alone
 It was there I found beside the Alamo
 Enchantment strange as the blue up above
 A moonlit pass that only she would know
 Still hears my broken song of love
 Moon in all your splendor know only my heart
 Call back my rose, rose of San Antone

Lips so sweet and tender like petals falling apart
 Speak once again of my love, my own.
 Broken song, empty words I know
 Still live in my heart all alone
 For that moonlit pass by the Alamo
 And Rose, my Rose of San Antone

New San Antonio Rose

By Bob Wills

Deep within my heart lies a melody
A song of old San Antone
Where in dreams I live with a memory
Beneath the stars, all alone

Well, it was there I found, beside the
Alamo
Enchantments strange as the blue up
above
For that moonlit pass, that only he
would know
Still hears my broken song of love

Moon in all your splendor, known only to
my heart

Call back my rose, rose of San Antone
Lips so sweet and tender, like petals
falling apart

Speak once again of my love, my own

Broken song, empty words I know
Still live in my heart all alone
For that moonlit pass by the Alamo
And rose, my rose of San Antone

History of the tune:

"San Antonio Rose" was initially an instrumental/dance tune designed for a big band to play in a dance hall. During their 1939 Dallas recording session, the band's A&R manager, the English-born Art Satherly, asked Bob Wills if he had other songs like his instrumental fiddle number "Spanish Two Step." On the song, Wills drew inspiration from his Southwest upbringing to incorporate Spanish elements into his music. Bob Wills reworked some of the melody lines from "Spanish Two Step" into a new song. Satherly had a fondness for Texas place names and gave the song its original title: "San Antonio Rose." The song became a regional hit and received a lot of radio airplay. In 1940, Irving Berlin's publishing company in New York heard it and wanted to publish it. But, they requested that Wills add lyrics to the tune. The band returned with what we know now as "The New San Antonio Rose." It became a national hit. After eighty years, it's still very popular and has been covered by a number of musicians. As a side note: Inspired by this success, Bob Wills re-did "Spanish Two-Step" a few years later, again adding lyrics and called it the "New Spanish Two-Step."

Shenandoah

[Return to List of Tunes](#)

American Traditional

The image shows a musical score for the song "Shenandoah" in G major (one sharp) and 4/4 time. The score is written on a single treble clef staff and consists of five lines of music, each starting with a measure number (1, 4, 8, 12, 16). Chords are indicated by letters above the staff: D, G, D, G, D, Bm, and A7. The melody is simple and characteristic of the traditional folk song.

Line 1 (Measures 1-3): Chords: D, G, D. Notes: G4, A4, B4, C5, B4, A4, G4.

Line 2 (Measures 4-6): Chords: G, D. Notes: A4, B4, C5, B4, A4, G4.

Line 3 (Measures 7-9): Chords: G, Bm. Notes: A4, B4, C5, B4, A4, G4.

Line 4 (Measures 10-12): Chord: D. Notes: A4, B4, C5, B4, A4, G4.

Line 5 (Measures 13-15): Chords: Bm, A7, D. Notes: A4, B4, C5, B4, A4, G4.

Skye Boat Song in D

Irish Traditional

[Return to List of Tunes](#)

This can be played either AA/BB
or A/B (Verse/Chorus)

A Part

Speed, bon-nie boat, like a bird on the wing . On ward, the sail ors

5 cry! Car- ry the lad that's born to be King O - ver the sea to Skye.

B Part

9 Loud the winds howls, loud the waves roar, Thun- der -claps rend the air.

13 Baf - fled our foes stand on the shore. Fol - low they will not dare - .

Outro (repeat of A)

17 Speed, bon-nie boat, like a bird on the wing. On - ward, the sail - ors cry!

21 Car - ry the lad that's- born to be King O - ver the sea to Skye.

Skye Boat Song in G

Irish Traditional

[Return to List of Tunes](#)

This can be played either AA/BB
or A/B (Verse/Chorus)

A Part

G Em D G Am G

Speed, bon-nie boat, like a bird on the wing - . On - ward, the sail - ors cry!

G Em D G Am G

Car - ry the lad that's - born to be King O - ver the sea to Skye.

B Part

Em Am Em C Em

Loud the winds howls, loud the waves roar, Thun - der - claps rend the air.

Em Am Em Am7 Em D7

Baf - fled our foes stand on the shore. Fol - low they will not dare - .

Outro (Repeat of A)

G Em D G Am G

Speed, bon-nie boat, like a bird on the wing. On - ward, the sail - ors cry!

G Em D G Am G

Car - ry the lad that's born to be King O - ver the sea to Skye.

Sourwood Mountain Traditional

[Return to List of Tunes](#)

1 D G A D A D

5 D G A D A

9 D G D A D

13 G D A D

Spancil Hill
Michael Considine, 1872

[Return to List of Tunes](#)

Em D Em

5 G D

9 Em G D

13 Em D Bm Em

Lyrics:

Last night as I lay dreaming of pleasant days gone by
Me mind being bent on rambling, to Ireland I did fly
I stepped on board a vision, and I followed with a will
'Til next I came to anchor at the cross at Spancil Hill

It being on the 23rd of June, the day before the fair
When Ireland's sons and daughters and friends assembled there
The young, the old, the brave and the bold came, their duty to fulfill
At the parish church in Clooney, a mile from Spancil Hill

I went to see me neighbors, to see what they might say
The old ones were all dead and gone, the young ones turning gray
But I met the tailor Quigley, he's as bold as ever still
Ah, he used to mend me britches when I lived in Spancil Hill

I paid a flying visit to my first and only love
She's as white as any lily, gentle as a dove
And she threw her arms around me saying, "Johnny, I love you still"
As she's Nell the farmer's daughter and the pride of Spancil Hill

I dreamed I held and kissed her as in the days of yore
Ah Johnny, you're only jokin', as many's the time before
Then the cock, he crew in the morning, he crew both loud and shrill
I awoke in California, many miles from Spancil Hill

Spinning Jenny

Traditional

[Return to List of Tunes](#)

5

G

5

C G D Am D

D G D G

13

C G D Am D

State Anthem of Ukraine
Mykhailo Verbytsky

[Return to List of Tunes](#)

The image displays a musical score for the State Anthem of Ukraine, composed by Mykhailo Verbytsky. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of six staves of music, each with guitar chords indicated above the notes. The chords are: G, D, Em, B, and D7. The first staff (measures 1-4) has chords G, D, Em, B, Em, D. The second staff (measures 5-8) has chords G, D, Em, B, Em. The third staff (measures 9-12) has chords B, Em, B, Em, D7, G. The fourth staff (measures 13-16) has chords B, Em, B, Em, B, Em. The fifth staff (measures 17-20) has chords G, D, Em, D, G, D7. The sixth staff (measures 21-24) has chords G, D, Em, B, Em. The score ends with a double bar line and repeat dots.

Swinging on a Gate

Irish Traditional

[Return to List of Tunes](#)

The musical score is written in G major (one sharp) and 4/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a repeat sign. Chords G and Am are indicated above the staff. The second staff starts at measure 3 and includes chords G, D, and G. The third staff starts at measure 6 and includes chords Am, D, and G. The fourth staff starts at measure 9 and includes chords G, Em, and Am. The fifth staff starts at measure 12 and includes chords D, G, and Em. The sixth staff starts at measure 15 and includes chords C, Am, and a first ending (1. D G) followed by a second ending (2. D G). The score concludes with a double bar line.

Three Little Boats Went Out To Sea Traditional

[Return to List of Tunes](#)

5

Bm A Bm F#m7

9

Bm D Em7 F#m7 Bm

13

Bm Em Bm Em Bm

D Em F#m7 Bm

Valley Forge

Traditional Fiddle Tune

[Return to List of Tunes](#)

1

D C D

5

D C D

9

D C

13

D C D

17

C D

Water is Wide
aka: "Oh, Waly, Waly, Gin Love Be Bonny"
 Traditional Scottish Folk Song
 Published in 1906 by Cecil Sharp

Return to List of Tunes

The wa - ter is wide, I can - not cross o'er

And nei - ther have I the wings to fly

Build me a boat that can car - ry two

And both shall row, my love and I

The water is wide, I cannot cross over
 And neither have I the wings to fly
 Build me a boat that can carry two
 And both shall row, my love and I

A ship there is and she sails the sea
 She's loaded deep as deep can be
 But not so deep as the love I'm in
 I know not if I sink or swim

I leaned my back against an oak
 Thinking it was a trusty tree
 But first it bent and then it broke
 So did my love prove false to me

I reached my finger into some soft bush
 Thinking the fairest flower to find

I pricked my finger to the bone
 And left the fairest flower behind

Oh love be handsome and love be kind
 Gay as a jewel when first it is new
 But love grows old and waxes cold
 And fades away like the morning dew

Must I go bound while you go free
 Must I love a man who doesn't love me
 Must I be born with so little art
 As to love a man who'll break my heart

When cockle shells turn silver bells
 Then will my love come back to me
 When roses bloom in winter's gloom
 Then will my love return to me

Wayfaring Stranger
American Traditional

[Return to List of Tunes](#)

Em
I am a poor way-far-ing stran-ger

Am **Em**
I'm trav-ellin' through this world of woe There is no

Am
sick-ness, toil, nor dan-ger In that world

Em **C**
to which I go I'm go-ing there to see my

G **C** **B7**
Fath-er I'm go-ing there, no more to roam

Em
I'm on-ly going o-ver to Jor-dan

Am **Em**
I'm on-ly go-ing o-ver home