



Photograph by Katy Rose

# The Tune Book

Phoenix Old Time Music Society

August, 2022

*"I'm blessed to be with you tonight  
To pass the music on.."*

-Tom Chapin

*Corrections in this addition:*

*Elk River Blues: Two measures added*

*Kilt thy Coat Maggie: Chords added*

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## **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

June, 2022

# Amazing Grace in D

John Newton, 1773/ William Walker ,1835

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The musical score is written in treble clef, key of D major (one sharp), and 3/4 time. It consists of four staves of music. The lyrics are written below the notes. Chord symbols (D, G, A, A7) are placed above the notes. The lyrics are: "A maz - ing - Grace, how sweet the sound That saved a - wretch like me I once was - lost but now I am - found Was blind but - now I see".

Amazing Grace, how sweet the sound  
That saved a wretch like me  
I once was lost, but now am found  
Was blind but now I see

Twas Grace that taught my heart to fear  
And Grace, my fears relieved  
How precious did that Grace appear  
The hour I first believed

Through many dangers, toils and snares  
We have already come  
T'was Grace that brought us safe thus far  
And Grace will lead us home  
And Grace will lead us home

Amazing Grace, how sweet the sound  
That saved a wretch like me  
I once was lost but now am found  
Was blind but now I see

# Angeline the Baker

Traditional

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The musical score for "Angeline the Baker" is written in D major (two sharps) and 4/4 time. It consists of five 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 repeat sign. Chords are indicated by letters above the notes: D (D4) and G (G4). The second staff starts at measure 5 and includes a first ending bracket labeled "1 D" above it. The third staff starts at measure 9 and includes a second ending bracket labeled "2 D" above it. The fourth staff starts at measure 13 and includes chords G (G4), D (D4), and G (G4). The fifth staff starts at measure 17 and includes first and second endings labeled "1 D" and "2. D" above them.

# Apples in Winter

aka: Sunday is My Wedding Day  
Irish Traditional

Em D

5 Em (G) D Em

Em G D

13 Em G D Em



# Arkansas Traveler

by Col. Sanford C. 'Sandy' Faulkner  
(1806-1874)

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1 **D** **G** 2 **A** **D** 3 **A** **D** 4 **E7** **A**

5 **D** **G** 6 **A** **D** 7 **D** **G** 8 **A** **D**

9 **D** **G** **D** **A** **D** **G** **E7** **A**

13 **D** **G** **D** **A** **D** **G** 14 **A** **D** 15 **A** **D** 16 **A** **D**

"The Arkansas Traveler" was the state song of Arkansas from 1949 to 1963; it has been the state historical song since 1987. The current official lyrics were written by a committee in 1947 in preparation for its naming as the state song.

The Tale of the Arkansas Traveler:

The Arkansas-connected version of the —Traveler tale is said to have originated with Kentucky-born Sanford (or Sandford) Faulkner(1806-1874), a planter, banker and unsuccessful politician. During a political campaign of the early 1840s, Faulkner canvassed the outstate districts in company with several other politicians.

In one version of the back story, the group included Ambrose Sevier, William Fulton and Archibald Yell and was traveling through the Boston Mountains, while a variant paired Faulkner with Albert Pike, deep in the woods of Yell County.

In either version, the group lost its way and stopped for directions at a humble log home. What happened at the cabin is lost to history but Faulkner, a natural performer, turned the experience into an entertaining presentation for friends and acquaintances. In his recasting of the episode, a solitary Traveler is greeted by the Squatter at the log cabin with humorously evasive responses to his questions.

Finally, the Traveler offers to play the second half, or —turn, of the tune the Squatter has been playing on his fiddle; the tune is, of course, —Arkansas Traveler. The Squatter is delighted at hearing the completed tune and throws open his household to the Traveler.

Source: Arkansas Secretary of State web site

# Ash Grove (The) In D

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1 **D** 2 3 **Em** 4 **A**

5 **D** 6 **G** 7 **D** **A** 8 **1. D**

9 **2. D** 10 11 12 **Em**

13 **A** 14 **D** 15 16 **A**

17 18 **D** 19 **(Bm)** 20 **Em**

21 **A** 22 **D** 23 **G** 24 **D**

# Ash Grove (The) In D; Advanced Version

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1 D 2 (Bm) 3 Em 4 A

5 D 6 G 7 D A 8 D

9 D 10 (Bm) 11 Em 12 A

13 D 14 G 15 D A 16 D

17 D 18 19 Em 20 A

21 D 22 23 A E 24 A

25 D 26 (Bm) 27 Em 28 A

29 D 30 G 31 A D

Ashokan Farewell  
Jay Unger

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1 D  
2 D7  
3 G  
4 Em  
5 D  
6 F#m  
7 G  
8 A  
9 D  
10 D7  
11 G  
12 Em  
13 D  
14 (Bm)  
15 A  
16 D  
17 (Bm)  
18 G  
19 D  
20 G  
21 A  
22 A  
23  
24 D  
25 C  
26 G  
27 D  
28 (Bm)  
29 (Bm)  
30 A  
31 D

# Barlow Knife

Traditional

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

2 3 4

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

6 7 8

9 **D** **G** **D** **G**

10 11 12

Detailed description: The image shows a musical score for the tune 'Barlow Knife' in G major (one sharp) and 4/4 time. The score is written on a single treble clef staff and consists of 12 measures. The first measure is marked with a '1' and contains a G chord. The second measure is marked with a '2' and contains a D chord. The third measure is marked with a '3' and contains a G chord. The fourth measure is marked with a '4' and contains a D chord. The fifth measure is marked with a '5' and contains a C chord. The sixth measure is marked with a '6' and contains a G chord. The seventh measure is marked with a '7' and contains a C chord. The eighth measure is marked with an '8' and contains a G chord. The ninth measure is marked with a '9' and contains a D chord. The tenth measure is marked with a '10' and contains a G chord. The eleventh measure is marked with a '11' and contains a D chord. The twelfth measure is marked with a '12' and contains a G chord. The score begins with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a simple, folk-like style with quarter and eighth notes. The chords are indicated by letters G, D, and C above the notes.

# Big Scioty in G

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The musical score for "Big Scioty in G" is presented in a single system with six staves. The key signature is one sharp (F#) and the time signature is 4/4. The score includes measure numbers 1 through 18 and various chord annotations: G, D, C, and Em. It also features first and second endings, triplets, and repeat signs.

Staff 1: Measures 1-3. Chords: G (1), D (2), G (3). Includes a first ending bracket over measures 1-3.

Staff 2: Measures 4-6. Chords: G (4), G (5), C (6). Includes a triplet over measures 4-5.

Staff 3: Measures 7-9. Chords: D (7), G (8), G (9). Includes a first ending bracket over measures 7-9.

Staff 4: Measures 10-12. Chords: G (10), D (11), C (12). Includes a repeat sign at the start of measure 10.

Staff 5: Measures 13-15. Chords: C (13), Em (14), D (15).

Staff 6: Measures 16-18. Chords: D (16), G (17), G (18). Includes a first ending bracket over measures 16-18.



**Black Mountain Rag**  
**Lower Octave**  
Traditional

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1 **D** 2 3 4 **A D**

5 **D** 6 7 8 **G**

9 **D** 10 11 **G** 12

13 **D** 14 15 **A** 16

17 **D** 18 19 **G** 20

21 **D** 22 **A** 23 **D** 24

# Black Mountain Rag

## Simplified Doc Watson Version

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1 **D** 2 3 4 **A** **D**

5 **D** 6 7 8 **G**

9 **D** 10 11 **G** 12

13 **D** 14 15 **A** 16

17 **D** 18 19 **G** 20

21 **D** 22 **A** 23 **D** 24

# Blue River Waltz

Jay Ungar & Molly Mason

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1 **G** 2 **Am** 3 4 **C** 5 **G** 6 **Am**

7 **D7** 8 **G** 9 **1.** 10 **2.** **G** 11 **C** 12 **Am**

13 **D7** 14 **G** 15 **C** 16 **D7** 17 **1.** **G** 18

19 **2.** **G** 20 21 **C** 22 23 **Em** 24 **G**

25 **Am** 26 **D7** 27 **1.** **G** 28 **2.** **G** 29 **<Outro> Add after last time** 30 **C**

31 32 **Em** 33 34 **Am** 35 **D7** 36 **G**

37 38 **C** 39 40 **Em** 41 42 **Am**

43 **D7** 44 **G** 45

**Slow down towards ending**

# Buffalo Gals in D

Traditional

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The musical score for "Buffalo Gals in D" is presented in four staves. The key signature is D major (two sharps) and the time signature is 4/4. The melody is written in treble clef. Chord markings are placed above the notes: D, A, and D. The score is divided into four measures per staff, with measure numbers 1, 5, 9, and 13 indicated at the beginning of each staff.

Staff 1: Measure 1 (D), Measure 2 (D), Measure 3 (A), Measure 4 (D)

Staff 2: Measure 5 (D), Measure 6 (D), Measure 7 (A), Measure 8 (D)

Staff 3: Measure 9 (D), Measure 10 (D), Measure 11 (A), Measure 12 (D)

Staff 4: Measure 13 (D), Measure 14 (D), Measure 15 (A), Measure 16 (D)

**Calon Lan**  
Welsh traditional  
Daniel James (Gwyrsoydd)

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Musical score for 'Calon Lan' in G major, 3/4 time. The score consists of 14 numbered measures across four staves. Chord annotations are placed above the notes in each measure.

Measure 1: G  
Measure 2: C  
Measure 3: Em C  
Measure 4: G  
Measure 5: C  
Measure 6: G D7 G  
Measure 7: G  
Measure 8: D  
Measure 9: C  
Measure 10: G  
Measure 11: Em  
Measure 12: C  
Measure 13: G  
Measure 14: D7 G

**Calon Lan**  
**(Pure Heart)**  
Welsh traditional  
Daniel James (Gwrosydd)

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The musical score is written in treble clef with a 3/4 time signature. It consists of 14 measures of music. The melody is written on a single staff, and the chords are indicated by letters above the staff. The chords are: C (measures 1, 5, 8, 11, 13), F (measures 3, 6), G (measures 4, 9), G7 (measures 7, 10), and G (measures 12, 14). The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The first measure is marked with a '1' above the staff. The second measure is marked with a '2' above the staff. The third measure is marked with a '3' above the staff. The fourth measure is marked with a '4' above the staff. The fifth measure is marked with a '5' above the staff. The sixth measure is marked with a '6' above the staff. The seventh measure is marked with a '7' above the staff. The eighth measure is marked with an '8' above the staff. The ninth measure is marked with a '9' above the staff. The tenth measure is marked with a '10' above the staff. The eleventh measure is marked with a '11' above the staff. The twelfth measure is marked with a '12' above the staff. The thirteenth measure is marked with a '13' above the staff. The fourteenth measure is marked with a '14' above the staff. The score ends with a double bar line and a final chord of C.

This lovely Welsh melody, almost considered the national anthem of Wales, became associated with the Welsh Rugby Union and is sung before all rugby matches, much as The Star Spangled Banner is sung before sports events in the US.

# Camp Meeting on the Fourth of July

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1 **D** 2 3

4 **A** 5 **D** 6

7 **A** 8 **1. D** 9 **2. D** 3

10 **D** 11 **G** **D** 12

13 **G** 3 14 **D** 15 **G**

16 **A** 17 **1. D** 3 18 **2. D** Play last 2 notes if going back to A part

# Cherokee Shuffle 'Crooked Version'

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4

D D D Bm

5

G D Bm

Optional 2 Measures

9

A7 1. D 2. D G

13

D G Bm G

17

D D Bm A7

Optional 2 Measures

21

1. D 2. D

# Cold Frosty Morning

Traditional

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This version is how mountain dulcimer players typically perform the tune.

1 Am 2 3 G 4 5 Am 6 7 G 8 Am 9 Am 10 11 C 12 G 13 Am 14 D E 15 Am G 16 Am

## History of the tune:

Cold, Frosty Morning remembers the battle of Culloden Moor. On the morning of April 16, 1746 an English Army of 8,000 massacred a Scottish army of 7,000 ending the Jacobite Rebellion in Scotland.

George II gave the Duke of Cumberland instructions that the Scots had to be punished for supporting Charles Stuart. Many who had joined Stuart's army were executed and their land given to those who had remained loyal to King George.

After their victory the English were determined to make sure the highland clans did not rebel again. The English army killed any Highlander they could find. Even Highlanders who had not joined the rebellion were slaughtered. There were even cases of highland women and children being murdered. As a result of these atrocities the Duke of Cumberland was given the name Butcher.

Source: Community Guitar Resources

[http://communityguitar.com/students/Songs/cold\\_frosty\\_morning.htm](http://communityguitar.com/students/Songs/cold_frosty_morning.htm)

# Cold Frosty Morning

Traditional

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This version is how fiddlers typically perform the tune.

1 Am 2 3 G

4 Am 5 6

7 G 8 9 Am 10

11 C G 12 13 Am C

14 D E 15 Am G 16 Am

## History of the tune:

Cold, Frosty Morning remembers the battle of Culloden Moor. On the morning of April 16, 1746 an English Army of 8,000 massacred a Scottish army of 7,000 ending the Jacobite Rebellion in Scotland.

George II gave the Duke of Cumberland instructions that the Scots had to be punished for supporting Charles Stuart. Many who had joined Stuart's army were executed and their land given to those who had remained loyal to King George.

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Source: Community Guitar Resources

[http://communityguitar.com/students/Songs/cold\\_frosty\\_morning.htm](http://communityguitar.com/students/Songs/cold_frosty_morning.htm)

# Coleman's March

Traditional

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The musical score for Coleman's March is written in D major (two sharps) and 4/4 time. It consists of seven 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 G4, a quarter note A4, and a quarter note B4. A repeat sign follows. The first ending (1.) consists of a half note D4, a quarter note E4, and a quarter note F#4. The second ending (2.) consists of a half note D4, a quarter note E4, and a quarter note F#4. The third ending (3.) consists of a quarter note G4, a quarter note A4, and a quarter note B4. The score includes various chords: D, G, A, D, A, G, D, A7, and A. The piece concludes with a final D note on the seventh staff.

# Crested Hens by Gilles Chabenat

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1 **Em** 2 **G** 3 **Bm** 4 **D**

5 **Em** 6 **G** 7 **Bm** 8 **1. G**

9 **2. G** 10 11 **C** 12 **G**

13 **B7** 14 **G** 15 **C** 16 **G** **D**

17 **1. Em** 18 **2. Em**

Also known as Cockscomb Bouree, Como Poden Per Sas Culpas,  
The Crested Hen, Les Poules Huppees, Les Poules Huppés, Poules Huppées.

# The Cricket's March Over the Salt Box

Traditional

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1 **D** 2 **G** 3 **D** 4 **A** **G**

5 **D** 6 **G** 7 8 **A** **D**

9 **Bm** 10 11 12

13 **G** **D** **Bm** **D** 14 15 **1. G** 16 **A** **D**

17 **2. G** 18 **A** **D**

Also known as the Idlewild Jig and the New England Jig

# Crooked Ridge

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1. **D G D A D**

5. **D G D A D**

9. **G A Bm G A Bm**

13. **G A D F#m A**

17. **1. D 2. D**

# Crow Creek In A

Traditional

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Musical score for "Crow Creek In A" in 4/4 time, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a sequence of 25 numbered measures with chord markings (A, E, D) and repeat signs.

Measures 1-5: A, E, A

Measures 6-10: E

Measures 11-15: E, A, E

Measures 16-20: A, A, D, A, E

Measures 21-23: A, D, E

Measures 24-25: 1. A, 2.

# Crow Creek in D

Traditional

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1 D 2 3 4 A

5 D 6 7 A 8 1 D

9 2 D 10 11 G 12 D

13 A 14 D 15 G 16 D A

17 1 D 18 2. D

Da Slockit Light  
Tom Anderson 1963

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The musical score is written in D major (two sharps) and 4/4 time. It consists of ten staves of music. The chords are indicated above the notes. The first staff starts with a D chord. The second staff has chords Em, A7, D, F#, Bm, and D. The third staff has G, A7, and a repeat section with first and second endings, both marked with a D chord. The fourth staff has A7, Bm, D, A, and E7. The fifth staff has A, D, A7, and Bm. The sixth staff has G, A7, D, D, and A7. The seventh staff has Bm, G, D, Em, and A7. The eighth staff has F#, Bm, D, and G. The ninth staff has a D chord. The tenth staff is a final D chord.

Song by Shetland Fiddler Tom Anderson about the gradual trend of migration away from the Shetland Islands. 'Da Slockit Light' was inspired by the depopulation of the area of Eshanesness where he was born. The song reflects his impression that each time the occupants of another croft moved out, or died, another light was 'slockit' (Shetland for extinguished).

Source: Scots Language Center  
<https://www.scotslanguage.com/articles/node/id/485>

# Delbert's Tear Octave Lower

by Jay Unger

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## A part

Musical notation for the A part, measures 1-16. The key signature is one sharp (F#) and the time signature is 3/4. The notation is on a single treble clef staff. Chord changes are indicated by letters above the staff: Bm (measures 1-4), A (measure 3), Bm (measure 4), Em (measure 7), F#m (measure 8), Bm (measure 9), D (measure 10), Em (measure 11), G (measure 12), Bm (measure 13), E (measure 14), Em (measure 15), and G (measure 16).

## B part

Musical notation for the B part, measures 17-31. The key signature is one sharp (F#) and the time signature is 3/4. The notation is on a single treble clef staff. Chord changes are indicated by letters above the staff: Bm (measures 17-20), G (measure 20), Bm (measures 21-22), Em (measure 23), F#m (measure 24), Bm (measures 25-26), D (measure 26), Em (measure 27), G (measure 28), Bm (measures 29-30), E (measure 30), Em (measure 31), and G (measure 31).

**Delbert's Tear**  
**High Octave**  
By Jay Unger

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**A part**

1 **Bm** 2 3 **A** 4 **Bm**

5 6 7 **Em** 8 **F#m**

9 **Bm** 10 **D** 11 **Em** 12 **G**

13 **Bm** 14 **E** 15 **Em** 16 **G**

**B part**

**Bm** 17 18 19 20 **G**

21 **Bm** 22 23 **Em** 24 **F#m**

25 **Bm** 26 **D** 27 **Em** 28 **G**

29 **Bm** 30 **E** 31 **Em** **G**

# Down by the Salley Gardens

## Traditional

Based on a poem by William Butler Yeats, 1889

**D            A            G    D            G            A            D**

Twas down by the Sal - ley gar - dens, my love and I did meet She

**A            G    D            G            A            D**

5 passed the Sal - ley gar - dens on lit - tle - snow - white feet She

**Bm            F#m            G            D**

9 bid me take life eas - y as the leaves grow - on - the - trees But -

**A            G    D            G            A            D**

13 I, be - ing young and - fool - ish, with - her did - not a gree

Twas down by the Salley gardens, my love and I did meet  
 She passed the Salley gardens with little snow-white feet  
 She bid me take life easy, as the leaves grow on the trees  
 But I, being young and foolish, with her did not agree

In a field by the river, my love and I did stand  
 And on my leaning shoulder she placed her snow-white hand  
 She bid me take love easy, as the grass grows on the weirs  
 But I was young and foolish and now I am full of tears

Down by the Salley gardens, my love and I did meet  
 And she passed the Salley gardens with little snow-white feet  
 She bid me take life easy, as the grass grows on the weirs  
 But I was young and foolish and now I am full of tears

# Down Yonder

Traditional

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The musical score for "Down Yonder" is written in G major (one sharp) and 4/4 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 4/4 time signature. The melody starts with a quarter rest, followed by quarter notes G4, A4, B4, and A4. A repeat sign follows. The first ending (marked "1.") spans from measure 9 to 13. The second ending (marked "2.") spans from measure 25 to 28. The score includes several chords: G, G7, C, A7, D, and D7. The piece concludes with a final G note on the seventh staff.

**Eleanor Plunkett**  
Turlough O'Carolan

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Musical score for Eleanor Plunkett in G major, 3/4 time. The score consists of 15 numbered measures across four staves. The chords are: G (measures 1-2), G/B (measure 2), C (measures 3-4), Em (measures 4-5), Am7 (measures 5-6), D (measures 6-7), Em (measures 7-8), C (measures 8-9), Em (measures 9-10), D (measures 10-11), Em (measures 11-12), G (measures 12-13), C (measures 13-14), G (measures 14-15), Am7 (measures 15-16), and D (measures 16-17).

**Elk River Blues**  
in 4/4 & 2/4 timing  
Ernie Carpenter

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1 **G** 2 **C** 3 **G** 4

5 6 7 **C** 8

9 10 **Am** 11 **D7** 12 **Am**

13 14 **D7** 15 **G** 16 **D7**

17 **Am** 18 19 **D7** 20 **G**

# Faded Love

by Bob & John Wills

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1 **D** 2 3 **G** 4 5 **D**

6 7 **Em** 8 **A7** 9 **D** 10

11 **G** 12 13 **D** 14 15 **D**

16 17 18 19 **G** 20

21 **D** 22 23 **Em** 24 **A7** 25 **D**

26 27 **G** 28 29 **D** 30 **A7**

31 **1 D** 32 33 **2. D**

As I look at the letters that you wrote to me  
 It's you that I am thinking of  
 As I read the lines that to me were so sweet  
 I remember our faded love

I miss you darling more and more every day  
 As heaven would miss the stars above  
 With every heartbeat I still think of you  
 And remember our faded love

As I think of the past and all the pleasures we had  
 As I watch the mating of the dove  
 It was in the springtime when you said goodbye  
 I remember our faded love

I miss you darling more and more every day  
 As heaven would miss the stars above  
 With every heartbeat I still think of you  
 And remember our faded love

# Farewell to Tarwathie

Traditional

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1 Far- well to Tar wath- ie A dieu Mormond Hill Andthe dear land o'

7 Crimmond I bid you fare well I'm- bound off for Gree-land And read- y to

13 sail In hopes to find rich- es In hunt- ing the- whale

**Farewell to Tarwathie  
Adieu Mormond Hill  
And the dear land of Crimmond  
I bid you farewell  
I'm bound off for Greenland  
And ready to sail  
In hopes to find riches  
In hunting the whale**

**The cold coast of Greenland  
Is barren and bare  
No see time nor harvest  
Is ever known there  
And the birds here sing sweetly  
In mountain and dale  
But there's no bird in Greenland  
To sing to the whale**

**Farewell to my comrades  
For a while we must part  
And likewise the dear lass  
Who first won my heart  
The cold coast of Greenland  
My love will not chill  
And the longer my absence  
More loving she'll feel**

**Our ship is well rigged  
And she's ready to sail  
The crew they are anxious  
To follow the whale  
Where the icebergs do float  
And the stormy winds blow  
Where the land and the ocean  
Is covered with snow**

# Festival Rag in D

Bill Robinson

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1 **D** 2 3 **Em**

4 5 **A7** **Em** 6 **A7** **Em**

7 **1. A7** 8 **D** 9 **2. A7**

10 **D** 11 **D** 12

13 **G** **Bm** 14 **Em** 15 **A7** **Em**

16 **A7** **Em** 17 **1. A7** 18 **D**

19 **2. A7** 20 **D**

Fiddler Has Played His Last Tune  
for the Night (The)  
Traditional

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1 D 2 3 4

5 G 6 7 D 8 9 G 10

11 D 12 13 A 14 15 D 16

17 G 18 19 D 20 21 A

22 23 D 24 25 G 26 27 D

28 29 A 30 31 D 32

# Fisher's Hornpipe

Traditional

The musical score for "Fisher's Hornpipe" is written in D major (two sharps) and 4/4 time. It consists of seven 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 triplet of eighth notes (F#, G, A) followed by a repeat sign. The second staff continues the melody with a triplet of eighth notes (B, C, D) and includes a repeat sign. The third staff features a first ending bracket over the final two measures, which end with a double bar line and repeat dots. The fourth staff begins with a second ending bracket over the first two measures, which end with a double bar line and repeat dots. The fifth staff continues the melody with a triplet of eighth notes (F#, G, A). The sixth staff continues the melody with a triplet of eighth notes (B, C, D). The seventh staff concludes the piece with a final triplet of eighth notes (F#, G, A) and a double bar line.

Chords and ornaments are indicated above the notes:

- Staff 1: D, G, D, G
- Staff 2: D, G, E7, A7, D, G
- Staff 3: D, G, E7, A7, 1. D, 3
- Staff 4: 2. D, A7, D
- Staff 5: A7, E7, A7, G
- Staff 6: D, E7, A7, 1. D
- Staff 7: 2. D



Flowers Of Edinburgh  
Key of G  
Traditional

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The musical score for "Flowers Of Edinburgh" is written in G major (one sharp) and 4/4 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 4/4 time signature. The melody starts with a repeat sign. The second staff continues the melody with a repeat sign. The third staff features a D7 chord and a first ending marked "1. G" leading to a second ending marked "2.". The fourth staff has a repeat sign and includes G, D, and C chords. The fifth staff continues with Em, G, and C chords. The sixth staff has a D7 chord and a first ending marked "1. G" leading to a second ending marked "2. G". The seventh staff concludes the piece with a final chord.

# Girl I Left Behind Me (The)

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1. G

2. C

3. G

4. D7

5. G

6. C

7. D7

8. 1. G

9. 2. G

10. G

11. C

12. G

13. D7

14. G

15. C

16. D7

17. 1. G

18. 2. G

## English Lyrics:

The hours sad I left a maid  
 A lingering farewell taking  
 Whose sighs and tears my steps delayed  
 I thought her heart was breaking  
 In hurried words her name I blest  
 I breathed the vows that bind me  
 And to my heart in anguish pressed  
 The girl I left behind me

Then to the east we bore away  
 To win a name in story  
 And there where dawns the sun of day  
 There dawned our sun of glory  
 The place in my sight  
 When in the host assigned me  
 I shared the glory of that fight  
 Sweet girl I left behind me

Though many a name our banner bore  
 Of former deeds of daring  
 But they were of the day of yore  
 In which we had no sharing  
 But now our laurels freshly won  
 With the old one shall entwine me  
 Singing worthy of our size each son  
 Sweet girl I left behind me

The hope of final victory  
 Within my bosom burning  
 Is mingling with sweet thoughts of thee  
 And of my fond returning  
 But should I n'eer return again  
 Still with thy love i'll bind me  
 Dishonors breath shall never stain  
 The name I leave behind me

## American (Civil War) Lyrics:

The song was popular in the US regular army, who adopted it during the War of 1812 after they heard a British prisoner singing it. The song was used by the Army as a marching tune throughout the 19th century. These are the lyrics popular by them.

I'm lonesome since I crossed the hill  
 And over the moor that's sedgy  
 Such lonely thoughts my heart do fill  
 Since parting with my Betsey

I seek for one as fair and gay  
 But find none to remind me  
 How sweet the hours I passed away  
 With the girl I left behind me

**Grasshopper Sitting On A Sweet Potato Vine**

Luther Davis (1887-1986)

The musical score is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of four staves of music. The first staff begins with a 4/4 time signature and a key signature of two sharps. The melody starts with a quarter rest, followed by a quarter note D, a quarter note E, and a quarter note F. A repeat sign follows. The first measure of the first ending is marked with a 'D' chord. The second measure is marked with a 'G' chord. The second staff begins at measure 5. The first measure is marked with a 'D' chord. The second measure is marked with an 'A' chord. The third measure is marked with a '1 D' chord. The third staff begins at measure 9. The first measure is marked with a '2. D' chord. The second measure is marked with an 'A' chord. The third measure is marked with a 'D' chord. The fourth measure is marked with a 'G' chord. The fourth staff begins at measure 13. The first measure is marked with a 'D' chord. The second measure is marked with an 'A' chord. The third measure is marked with a 'D' chord.

**Lyrics:**

**Grasshopper a settin' on a sweet tater vine,  
'Long come a Blackbird an' nab him up behind.**

**Blackbird a-settin' in a sour apple tree,  
Hawk grab him up behind; he "Chee! Chee! Chee!"**

**Big hawk a-settin' in de top of dat oak,  
Start to eat dat Blackbird an' he git choke.**

# Green Eyes

G. Rogers

Key of D

D G D G Em A

5 D G D G A D

D A Bm G Em A

12 D G D G A D

# Honeysuckle Rose

Fats Waller

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Am D Am D Am D

G C G 1.

2. G C A

D Am D Am D

G C G

# I'll Fly Away

by Albert E. Brumley, 1932

1 **D** 2 3 4

Some bright mor - ning when this life is ov - er I'll fly a way

5 **G** 6 7 **D**

To that home on God's ce - les - tial shore I'll fly a way

8 9 10 11

I'll fly a way, oh glo - ry I'll fly a way,

12 13 14 **D** **G** **D**

When I die, Hal - le lu - jah by and by I'll fly a way

Some bright morning when this life is over  
I'll fly away  
To that home on God's celestial shore  
I'll fly away

Chorus:  
I'll fly away, oh glory  
I'll fly away, in the morning  
When I die, Hallelujah by and by  
I'll fly away

When the shadows of this life have gone  
I'll fly away  
Like a bird from these prison walls I'll fly  
I'll fly away  
<Chorus>

Oh, how glad and happy when we meet  
I'll fly away  
No more cold iron shackles on my feet  
I'll fly away

<Chorus>

Just a few more weary days and then  
I'll fly away  
To a land where joys will never end  
I'll fly away

<Chorus>

# I'll Fly Away

by Albert E. Brumley, 1932

1 **G** 2 3 **C** 4 **G**

Some bright mor - ning when this life is ov - er I'll fly a way

5 6 7 **D** **G**

To that home on God's ce - les - tial shore I'll fly a way

8 9 10 **C** 11 **G**

I'll fly a way, oh glo - ry I'll fly a way,

12 13 14 **D** **G**

When I die, Hal - le lu - jah by and by I'll fly a way

Some bright morning when this life is over  
I'll fly away  
To that home on God's celestial shore  
I'll fly away

Chorus:  
I'll fly away, oh glory  
I'll fly away, (in the morning)  
When I die, Hallelujah by and by  
I'll fly away

When the shadows of this life have gone  
I'll fly away  
Like a bird from these prison walls I'll fly  
I'll fly away  
<Chorus>

Oh, how glad and happy when we meet  
I'll fly away  
No more cold iron shackles on my feet  
I'll fly away

<Chorus>

Just a few more weary days and then  
I'll fly away  
To a land where joys will never end  
I'll fly away

<Chorus>

# I'll Remember You, Love, in My Prayers

Will S. Hays, 1877

9

D G D G D Em A7

9

D G D G A7 D

17

A G D G D Em A7

25

D D7 G F#m G A7 D

# Inisheer

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## Traditional

Musical score for the traditional tune "Inisheer". The score is written in G major (one sharp) and 3/4 time. It consists of 14 measures, numbered 1 through 14. The melody is written on a single treble clef staff. Chord annotations are placed above the staff at the beginning of each measure. The score begins with a repeat sign at the start of measure 1 and ends with a repeat sign at the end of measure 14.

Chord annotations:

- Measure 1: G
- Measure 2: Bm7
- Measure 3: C
- Measure 4: D
- Measure 5: G
- Measure 6: Bm7
- Measure 7: Am7 D
- Measure 8: G
- Measure 9: Bm7
- Measure 10: Em
- Measure 11: C
- Measure 12: Am7
- Measure 13: G
- Measure 14: C D G

# Inisheer Advanced Version

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1 G 2 Bm7 3 C 4 D

5 G 6 Bm7 7 Am7 D 8 1.

9 2G 10 C 11 Bm7 12 Em 3 C 3

13 Am7 14 G 15 C D 16 1.

17 2G

# Jambalaya

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1 2 **D** 3 4 **A7** 5  
Good - bye Joe, me got - ta go, me oh my oh Me got - ta

6 7 8 **D** 9 10  
go pole the pi - rogue down the bay - ou My Yvonne the sweet - est

11 12 **A7** 13 14 15  
one, me oh my oh Son of a gun, we'll have big fun on the

16 17 18 19 20 **A7**  
bay - ou Jam - ba la - ya and a craw - fish pie and fil - let gum - bo

21 22 23 24 **D** 25  
Cause to night, I'ma gon - na see my ma cher a mi - o Pick gui

26 27 28 **A7** 29 30  
tar, fill fruit jar and be gay - o Son of a gun, we'll have big

31 32 **1. D** 33 34 **2. D** 35  
fun on the bay - ou Thi - bo bay - ou

Thibodaux Fontaineaux the place is buzzin'  
Kinfolk come to see Yvonne by the dozen  
Dress in style and go hog wild me oh my oh  
Son of a gun we'll have big fun on the bayou  
<Chorus>

Settle down, far from town, get me a pirogue  
And I'll catch all the fish in the bayou  
Swap my mon to buy Yvonne what she need-o  
Son of a gun, we'll have big fun on the bayou  
<Chorus>

# Jerusalem Ridge

by Bill Monroe

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## "Fiddle Chop" intro (Optional)

The musical score is written in treble clef with a 4/4 time signature. It consists of 38 numbered measures. The key signature is one flat (A minor). The score includes various musical notations such as chords (Am, E, D, C), rests, and repeat signs. The first measure (1) is a whole note chord Am. Measures 2-4 are quarter notes with rests. Measures 5-8 are eighth notes. Measures 9-12 are eighth notes. Measures 13-16 are eighth notes. Measures 17-20 are eighth notes. Measures 21-24 are eighth notes. Measures 25-28 are eighth notes. Measures 29-32 are eighth notes. Measures 33-36 are eighth notes. Measures 37-38 are quarter notes. The score ends with a double bar line.

1 Am  
2  
3  
4  
5 Am  
6  
7  
8 E Am  
9  
10  
11  
12 E Am  
13 Am  
14  
15  
16 E  
17 Am  
18  
19  
20 1 E Am  
21 2. Am  
22 Am  
23 D C E  
24 1 Am  
25 2. Am  
26  
27  
28 C  
29  
30 Am  
31  
32  
33 E Am  
34  
35  
36 E Am  
37 1.  
38 2. Am

# John Ryan's Polka

Irish Traditional

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1 **D** **G** 2 **D** 3 **G** 4 **D** **A**

5 **D** **G** 6 **D** 7 **A** 8 **1. D**

9 **2. D** 10 **D** 11 **G** 12 **D**

13 **A** 14 **D** 15 **G** 16 **D** **A**

17 **1. D** 18 **2. D**

# June Apple in A

Traditional

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1 A 2 3 G

4 5 A 6 G

7 G 8 1.A 9 2.A

10 A 11 12 G

13 D 14 A 15 G

16 G 17 1.A 18 2.A

# June Apple in D

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1 D 2 3 C

4 5 D 6

7 C 8 1. D 9 2.

10 D 11 12 C

13 G 14 D 15

16 C 17 1. D 18 2.

# Keep on the Sunny Side of Life

A. P. Carter

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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 melody is accompanied by chords indicated by letters D, G, and A above the staff. The lyrics are written below the notes. The score is divided into measures, with measure numbers 4, 7, 10, 13, and 16 marked at the beginning of their respective lines. The word 'Chorus' is written above the staff at measure 7. The lyrics are: 'There's a dark and a troubled side of life There's a bright and a sunny side too Tho' we meet with the dark - ness and strife The sun - ny - side we al - so may view Keep on the sun - ny side, al - ways on the sun - ny side Keep on the sun - ny side of life It will help us ever - y day, it will bright - en all the way If we keep on the sun - ny side of life'.

There's a dark and a troubled side of life  
There's a bright and a sunny side too  
Though we meet with the darkness and strife  
The sunny side we also may view

Keep on the sunny side always on the sunny side  
Keep on the sunny side of life  
It will help us every day it will brighten all our way  
If we keep on the sunny side of life

Oh the storm and its fury broke today  
Crushing hopes that we cherish so dear  
The clouds and storm will in time pass away  
The sun again will shine bright and clear

Let us greet with a song of hope each day  
Though the moment be cloudy or fair  
Let us trust in our Savior always  
To keep us every one in His care

# Kilt Thy Coat, Maggie

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Transcribed from "One Hundred Songs" by James Ballantine  
Printed in 1866

Kilt thy coat, Maggie, Mag-gie, dear Maggie,  
Kilt thy coat, Maggie, an' dance thou wi' me  
Thy white genty feetie scarce bend the we gowan  
An' a' thy mo-tions are graceful' an' free

For hours they seem towmonds\* an' days they seem  
ages,  
Til I ha'e my Maggie, an' Maggie has me.

\*towmond: Scottish for twelve months (a year)

Ope thy mou', Maggie, Maggie, dear Maggie  
Ope thy mou', Maggie, an' lilt thou to me;  
Thy voice is as soft as the hill burnie rowin'  
An' sweet as the lintie that sings on the tree.

Lend thine ear, Maggie, Maggie, dear Maggie,  
Lend thine ear, Maggie, an' listen to me'  
Say meek an' sae modest, sae bashfu' an' bonnie  
My saul's dearest wishes a' centre in thee!

Name the day, Maggie, Maggie, dear Maggie  
Name the day, Maggie, our bridal may be;

# Lament for Owen Christy

Jim Stewart

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Chord annotations for the musical score:

- Measures 1-6: G, Em, C, G, Em, C
- Measures 7-12: A7, D, G, Em, C
- Measures 13-18: Bm, D, Em, G, Bm
- Measures 19-24: C, G, G, Bm, G, D
- Measures 25-30: G, Bm, C, G, Bm, D
- Measures 31-32: Em

During the potato famine, many Irish people emigrated to Canada, arriving at the port of Saint John, N.B.

Owen Christy was one of those, but he died in quarantine and was buried on Partridge Island.

The tune is Jim's lament for Owen

# Leaving Lismore (in D) aka: Fàgail Lios Mòr

This tune can be played AA/BB or A/B/A/B

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

Tears fill my eyes as swift the boat flies And speeds me a way so far from your shore

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

As quiet you sleep in dreams that are sweet My - dear is - land home Lis more.

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

Dawn- ing would bring the lilt and the ring Of laugh-ter at milking; mu - sic ga lore

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

And high on the wing the mavis would sing Oh joy be with you, Lis- more

Lyrics:

Tears fill my eyes as swift the boat flies  
And speeds me away so far from your shore  
As quiet you sleep in dreams that are sweet  
My dear island home Lismore.

Dawning would bring the lilt and the ring  
Of laughter at milking; music galore  
And high on the wing the mavis would sing  
Oh joy be with you, Lismore

Gone are the days along the green braes  
Gone the warm hearts behind every door  
Now sadly I gaze, but ever I'll praise  
The isle of my heart Lismore.

# Leaving Lismore (in G)

## aka: Fàgail Lios Mòr

This tune can be played AA/BB or A/B/A/B

**G** **C** **G** **Em** **Am7** **D7**

Tears fill my eyes as swift the boat flies And speeds me a way so far from your shore

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

As quiet you sleep in dreams that are sweet My - dear is - land home Lis more.

**Bm** **C** **D** **Em** **C** **A**

Dawn- ing would bring the lilt and the ring Of laugh-ter at milking; mu - sic ga lore

**G** **D** **D** **D** **G** **G**

And high on the wing the mavis would sing Oh joy be with you, Lis- more

### Lyrics:

Tears fill my eyes as swift the boat flies  
 And speeds me away so far from your shore  
 As quiet you sleep in dreams that are sweet  
 My dear island home Lismore.

Dawning would bring the lilt and the ring  
 Of laughter at milking; music galore  
 And high on the wing the mavis would sing  
 Oh joy be with you, Lismore

Gone are the days along the green braes  
 Gone the warm hearts behind every door  
 Now sadly I gaze, but ever I'll praise  
 The isle of my heart Lismore.

# Leaving of Liverpool (The)

Traditional

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D G D

Fare thee well to you , my own true love; I am go - ing

7 G A D G

far far a way I am bound for Ca - li for - ni -

13 D A D A

ay And I know that I'll re turn some day So fare thee

19 G D D G A

well, my own true love And when I re -turn, u ni - ted we will be

25 D G D

It's not the lea - ving of Liv - er -pool that griev - es me But, my

30 A D

dar - ling, when I think of thee

Farewell to you my own true love  
I'm going far far away  
I'm bound for California  
and I know that I'll return some day

CHORUS  
So fare thee well, my own true love  
When I return united we will be  
It's not the leaving of Liverpool that grieves me  
But my darling when I think of thee

Farewell to Prince's Landing Stage  
River Mersey, fare thee well  
I am bound for California  
A place I know right well

I'm bound off for California  
By the way of stormy Cape Horn  
And I'm bound to write you a letter, love  
When I am homeward bound

I have signed on a Yankee sailing ship  
Davy Crockett I do tell  
And the captain's name it is Burgess

And they say she's a floating Hell

I have shipped with Burgess once before  
And I think I know him well  
If a man's a seaman, he can get along  
If not, then he's sure in Hell

Farewell to lower Frederick Street  
Ensign Terrace and Park Lane  
For I think it will be a long, long time  
Before I see you again

Oh the sun is on the harbor, love  
And I wish I could remain  
For I know it will be a long, long time  
until I see you again

# Leaving of Liverpool

## Faster Version

### Traditional

Farethee well to you , my own true love; I am go - ing far far a way I am

bound for Ca - li for - ni - ay And I know that I'll re - turn some day So

fare thee well, my own true love And when I re - turn, u - ni - ted we will be It's not the

lea - ving of Liv - er - pool that griev - es me But, my dar - ling, when I think of thee

Farewell to you my own true love  
I'm going far far away  
I'm bound for California  
and I know that I'll return some day

#### CHORUS

So fare thee well, my own true love  
When I return united we will be  
It's not the leaving of Liverpool that grieves me  
But my darling when I think of thee

Farewell to Prince's Landing Stage  
River Mersey, fare thee well  
I am bound for California  
A place I know right well

I'm bound off for California  
By the way of stormy Cape Horn  
And I'm bound to write you a letter, love  
When I am homeward bound

I have signed on a Yankee sailing ship  
Davy Crockett I do tell

And the captian's name it is Burgess  
And they say she's a floating Hell

I have shipped with Burgess once before  
And I think I know him well  
If a man's a seaman, he can get along  
If not, then he's sure in Hell

Farewell to lower Frederick Street  
Ensign Terrace and Park Lane  
For I think it will be a long, long time  
Before I see you again

Oh the sun is on the harbor, love  
And I wish I could remain  
For I know it will be a long, long time  
until I see you again

# Liberty

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Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a sequence of notes with a repeat sign at the beginning. Chord symbols 'D', 'D7', and 'G' are placed above the notes.

Musical staff 2: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a sequence of notes with a chord symbol 'D' above the notes.

Musical staff 3: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a sequence of notes with a chord symbol 'A7' above the notes. It includes a first ending bracket labeled '1. D' and a second ending bracket labeled '2. D'.

Musical staff 4: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a sequence of notes with a chord symbol 'D' above the notes.

Musical staff 5: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a sequence of notes with chord symbols 'A7' and 'D' above the notes.

Musical staff 6: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a sequence of notes with chord symbols 'A7', '1. D', and '2. D' above the notes.

Also known as Liberty Hornpipe, The Liberty Hornpipe, Liberty Two-Step, The Liberty Two-Step, The Liberty, The Preacher And The Racoon, Racoon And Possum, Racoon And Preacher, The Racoon And The Parson, Racoon And The Possum, The Racoon And The Posum, Racoon And The Preacher, The Preacher, Reel De Ti-Jean, Ti-Jean, Topsy Parson, The Topsy Parson.

**Little Shoes**  
From "Dance to the Fiddle, March to the Fife"  
Samuel Bayard

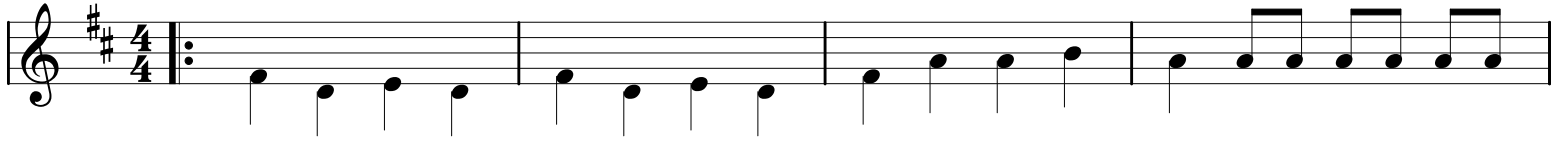
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The musical score for "Little Shoes" is written in G major (one sharp) and 4/4 time. It consists of five staves of music, with measures numbered 1 through 18. Chord markings are placed above the notes in various measures: C (measures 1, 5, 6), D (measures 3, 7, 12, 16), G (measures 8, 13), and A (measures 11, 15). The score includes repeat signs and first/second endings. The first ending (measures 17-18) has two versions: "1.G" and "2.G", both with a "3" above the notes, indicating a triplet. The piece concludes with a double bar line.

# Liza Jane

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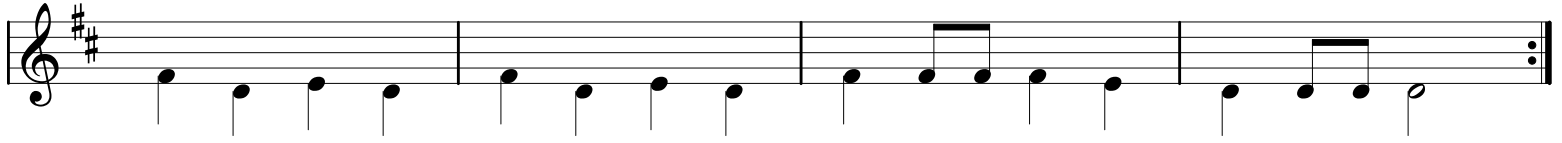
**D**



5

**A**

**D**

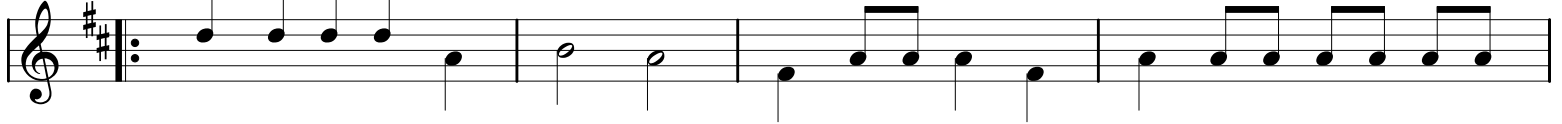


9

**D**

**G**

**D**



13

**G**

**D**

**A**

**D**



# The Lover's Waltz

Jay Ungar & Molly Mason

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Chord progression for the first system: G, C, G.

Chord progression for the second system: C, Am, D7, Am, C.

Chord progression for the third system: G, C, Am, D7sus4.

Chord progression for the fourth system: D7, G, Am, G, C.

Chord progression for the fifth system: G, Em, Am, D7, C.

Chord progression for the sixth system: D, Em, C, D7.

Chord progression for the seventh system: 1. G, D7; 2. G, A7, D.

35 **G** **D** **G**

40 **Em** **G** **D**

45 **G** **Em** **A7sus4** **A7**

50 **D** **Em** **D** **G** **D**

55 **Bm** **Em** **A7** **G** **A7**

60 **Bm** **G** 1. **A7** **G**

65 2. **A7** **Ritardando...** **D**

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features seven staves of music. The first staff (measures 35-39) has chords G and D. The second staff (measures 40-44) has chords Em, G, and D. The third staff (measures 45-49) has chords G, Em, A7sus4, and A7. The fourth staff (measures 50-54) has chords D, Em, D, G, and D. The fifth staff (measures 55-59) has chords Bm, Em, A7, G, and A7. The sixth staff (measures 60-64) has chords Bm, G, and A7, with a first ending bracket over measures 62-64. The seventh staff (measures 65-69) has chords A7 and D, with a second ending bracket over measures 65-68 and a Ritardando marking. The piece concludes with a 4/4 time signature change.

# MacPherson's Lament

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This tune can be played A,A,B,B or A,B,A,B  
When it's sung, it's typically done A,B,A,B  
(Verse, Chorus, Verse Chorus)

The musical score for MacPherson's Lament is written in D major (two sharps) and 4/4 time. It consists of five staves of music. The first staff begins with a repeat sign and a D chord. The second staff starts at measure 5 and includes a first ending marked '1. A'. The third staff starts at measure 9 and includes a second ending marked '2. A'. The fourth staff starts at measure 13. The fifth staff starts at measure 17 and includes two endings: '1. A' and '2. A'. Chords are indicated by letters above the notes: D, A, Bm, Em, and G.

# Maple Sugar

by Ward Allen

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1 G 2 3 D

4 G 5 6

7 D 8 1. G 9 2. G

10 D 11 12 A

13 D 14 15

16 A 17 1. D 18 2. D

19 G 20 D 21 G

22 This last section is a repeat of the "A" part 23 24

25 D 26 G

# Mairi's Wedding aka Mary's Wedding

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## Key of A in 2/4 time

by John Roderick Bannerman

Composed for Mary C. MacNiven on the occasion of her winning the gold medal at the National Mòd in 1934.

Some Jams play this A,A,B,B; some play A,A,B,A,A,B

1 **A** 2 3 **D**  
Step we gai - ly, on we go Heel for heel and  
4 **E** 5 **A** 6  
toe for to - e; Arm in arm and row on row  
7 **D** 8 **A** 9 **A**  
All for Ma - rie's wed - ding O - ver hill - ways  
10 11 **D** 12 **E**  
up and down Myr - tle green and brack - en brow - n  
13 **A** 14 15 **D**  
Past the shie - lings through the town All for sake of  
16 **E**  
Ma - rie

### Chorus:

Step we gaily, on we go  
Heel for heel and toe for toe  
Arm in arm and row on row  
All for Marie's wedding

Red her cheeks as rowans are  
Bright her eyes as any star  
Fairest of them all by far  
Is our darling Marie  
<Chorus>

Over hillways up and down  
Myrtle green and bracken brown  
Past the shielings through the town  
All for sake of Marie  
<Chorus>

Oh plenty herring, plenty meal  
Plenty peat to fill her creel  
Plenty bonny bairns as well  
That's the toast for Marie  
<Chorus>

# Mairi's Wedding aka Mary's Wedding

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## Key of G 4/4 time

by John Roderick Bannerman

Composed for Mary C. MacNiven on the occasion of her winning the gold medal at the National Mòd in 1934.

Some Jams play this A,A,B,B; some play A,A,B,A,A,B and others play it A,B,A,B.

1 **G** 2 **Am** 3 **D** 4  
Step wegai - ly, on we go Heel for heel and toe for to-e;  
5 **G** 6 **Am** 7 **D**  
Arm in arm and row on row All for Ma - rie's wed - ding  
8 **G** 9 **Am** 10 **D** 11  
O - verhill - ways up and down Myr - tle green and brac - ken brow-n  
12 **G** 13 **C** 14 **Am** **D**  
Past theshie - lings through the town All for sake of Ma - rie

### Chorus:

Step we gaily, on we go  
Heel for heel and toe for toe  
Arm in arm and row on row  
All for Marie's wedding

Oh plenty herring, plenty meal  
Plenty peat to fill her creel  
Plenty bonny bairns as well  
That's the toast for Marie  
<Chorus>

Over hillways up and down  
Myrtle green and bracken brown  
Past the shielings through the town  
All for sake of Marie  
<Chorus>

Red her cheeks as rowans are  
Bright her eyes as any star  
Fairest of them all by far  
Is our darling Marie  
<Chorus>

# Michael McClure

by Arlen Nelson  
2016

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1 D 2 A 3 D

4 A 5 D 6 A

7 D 8 1 A D 9 2.

10 D 11 A 12

13 D 14 15 A

16 17 1 D 18 2 D

# Midnight on the Water

Benny Thomasson

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1 **D** 2 3 4

5 6 7 **A** 8 **1. D** 9 **2. D** 3

10 **D** 11 12 **D** 13

14 **Em** 15 16 **Bm** 17 3

18 **G** 19 20 **D** 21

22 **G** 23 **D** 24 **A** 25 **1. D** 3 **2. D**

# Mississippi Sawyer

Traditional

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The musical score for "Mississippi Sawyer" is written in 4/4 time and the key of D major (two sharps). It consists of six 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 repeat sign at measure 1. Chord markings 'D' and 'G' are placed above the staff. Measure numbers 1, 2, and 3 are indicated. The second staff continues the melody with measure numbers 4, 5, and 6, and a 'D' chord marking. The third staff features a section with measure numbers 7, 8, and 9, with 'A' and '1.D' chord markings, followed by a repeat sign and a '2.D' chord marking. The fourth staff has measure numbers 10, 11, and 12, with 'D' and 'A' chord markings. The fifth staff has measure numbers 13, 14, and 15, with 'D' chord markings. The sixth staff has measure numbers 16 and 17, with 'A', '1.D', and '2.D' chord markings. The piece concludes with a final double bar line.

From the Library of Congress:

"Mississippi Sawyer" is one of the most widely distributed Southern fiddle tunes in America, being known today not just in the South but in all regions of the country.

It appears in Knauff, *Virginia Reels* (1839), vol. 4, #4, entitled "Love from the Heart." Curiously, the same collection has the earliest appearance of the title "Mississippi Sawyer," but it is to a quite different tune.

The title refers to a frightening phenomenon during floods on the Mississippi. Great trees would be wrenched from the bank by flood waters and would be dragged underwater in the raging torrent, only to impale themselves in the bottom and rise like monsters from the deep to threaten the paths of boats struggling to navigate the flood. This was the dread Mississippi sawyer.

Folklorist Roger Welsch once suggested that the rocking of the fiddle bow required to play this tune simulated bobbing along in a Mississippi river flood.

# Missouri

by Michael Dappert

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1

5

9

13

# Mull of Kintyre

by Paul McCartney

## Chorus

D

6

12

17

22

## Outro (Alternative ending after last chorus)

28

34

Chorus:  
Mull of Kintyre  
Oh mist rolling in from the sea,  
My desire is always to be here  
Oh mull of kintyre

Far have I traveled and much have I seen  
Dark distant mountains with valleys of green.  
Past painted deserts the sunsets on fire  
As he carries me home to the mull of kintyre.  
<Chorus>

Sweep through the heather like deer in the glen  
Carry me back to the days I knew then.  
Nights when we sang like a heavenly choir

Of the life and the time of the Mull of Kintyre.  
<Chorus>

Smiles in the sunshine  
And tears in the rain  
Still take me back to where my memories remain  
Flickering embers growing higher and higher  
As they carry me back to the Mull of Kintyre  
<Chorus> X2

Mull of Kintyre  
Oh mist rolling in from the sea,  
My desire is always to be here  
Oh Mull of Kintyre

**Mull of Kintyre**  
by Paul McCartney

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Complete version, written in A and D  
(Similar to the original recording of the tune)

**Strum Chords**

The musical score is written on a single staff in treble clef, 3/4 time, with a key signature of three sharps (F#, C#, G#). The score is divided into several sections:

- Measures 1-8:** Labeled "Strum Chords". Chords: A (measures 1-4), A (measure 5), D (measures 6-8).
- Measures 9-16:** Labeled "Strum Chords". Chords: A (measures 9-10), D (measure 11), A (measures 12-13), A (measures 14-16).
- Measures 17-24:** Labeled "Verse". Chords: A (measures 17-18), D (measures 19-20), A (measures 21-24).
- Measures 25-32:** Labeled "Chorus". Chords: D (measures 25-26), E (measure 27), A (measures 28-32).
- Measures 33-40:** Labeled "Strum Chords". Chords: A (measures 33-34), D (measures 35-36), A (measures 37-38), D (measures 39-40).
- Measures 41-48:** Labeled "Instrumental". Chords: A (measures 41-42), To Coda (measure 43), D (measures 44-48).
- Measures 49-56:** Labeled "Verse". Chords: G (measures 49-50), X3 (measures 51-52), D (measures 53-56).
- Measures 57-64:** Labeled "Instrumental". Chords: G (measures 57-58), D (measures 59-64).
- Measures 65-72:** Labeled "Instrumental". Chords: G (measures 65-66), A (measures 67-68), D (measures 69-72).

Chorus:  
Mull of Kintyre  
Oh mist rolling in from the sea,  
My desire is always to be here  
Oh mull of kintyre

Far have I traveled and much have I seen  
Dark distant mountains with valleys of green.  
Past painted deserts the sunsets on fire  
As he carries me home to the mull of kintyre.  
<Chorus>

Sweep through the heather like deer in the glen  
Carry me back to the days I knew then.  
Nights when we sang like a heavenly choir  
Of the life and the time of the Mull of Kintyre.

<Chorus>

Smiles in the sunshine  
And tears in the rain  
Still take me back to where my memories remain  
Flickering embers growing higher and higher  
As they carry me back to the Mull of Kintyre  
<Chorus> X2

Mull of Kintyre  
Oh mist rolling in from the sea,  
My desire is always to be here  
Oh Mull of Kintyre

# My Grandfather's Clock in the key of G

Henry C. Work (Henry Clay) -- 1876

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"Grandfather's Clock" is indisputably the greatest of furniture songs.  
Source: Library of Congress

Measure 35, 36, 39 & 40: To create a 'chimes' effect, pluck harmonics or pluck strings on the peg board.

Lyrics:  
My grandfather's clock was too large for the shelf,  
So it stood ninety years on the floor;  
It was taller by half than the old man himself,  
Though it weighed not a pennyweight more.

It was bought on the morn of the day that he was born,  
And was always his treasure and pride;  
But it stopped short — never to go again —  
When the old man died.

Chorus:  
Ninety years without slumbering  
(tick, tick, tick, tick),  
His life seconds numbering,  
(tick, tick, tick, tick),  
It stopped short never to go again when the old man died

In watching its pendulum swing to and fro,  
Many hours had he spent while a boy,  
And in childhood and manhood the clock seemed to know  
And to share both his grief and his joy.  
For it struck twenty-four when he entered at the door,  
With a blooming and beautiful bride;  
But it stopp'd short — never to go again —  
When the old man died.

<Chorus>

My grandfather said that of those he could hire,  
Not a servant so faithful he found;  
For it wasted no time, and had but one desire —  
At the close of each week to be wound.

And it kept in its place — not a frown upon its face,  
And its hands never hung by its side.  
But it stopped short — never to go again —  
When the old man died.

<Chorus>

It rang an alarm in the dead of the night —  
An alarm that for years had been dumb;  
And we knew that his spirit was pluming for flight —  
That his hour of departure had come.

Still the clock kept the time, with a soft and muffled chime,  
As we silently stood by his side;  
But it stopped short — never to go again —  
When the old man died.

<Chorus>

# Nail that Catfish to a Tree

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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 quarter rest, followed by a repeat sign. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). Above the first measure is a 'G' chord diagram. The second staff starts at measure 5. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). Above the first measure is a 'G' chord diagram. The third staff starts at measure 9. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). Above the first measure is a 'C' chord diagram. The fourth staff starts at measure 13. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). Above the first measure is a 'C' chord diagram. The fifth staff starts at measure 17. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). Above the first measure is a 'C' chord diagram. The sixth staff starts at measure 21. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). Above the first measure is a 'C' chord diagram. The final measure of the sixth staff has a 'G' chord diagram above it.

# Off to California Irish Traditional

AKA: Whiskey in the Jar or Whiskey you're the Devil

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains the first five measures of the melody. Chords G, D, G, C, G, Em, Am, C, D are indicated above the notes. A triplet of eighth notes is marked with a '3' above it in the first measure.

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains measures 6-8. Chords G, D, G, C, G, C, Am, D, G are indicated above the notes. A triplet of eighth notes is marked with a '3' above it in measure 7.

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains measures 9-11. Chords Em, D, C, Em, G, Em, Am, C, D are indicated above the notes. A triplet of eighth notes is marked with a '3' above it in measure 9.

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains measures 12-14. Chords G, D, G, C, G, C, Am, D, G are indicated above the notes. A triplet of eighth notes is marked with a '3' above it in measure 12.

**Off to California  
Irish Traditional**  
AKA: Whiskey in the Jar or Whiskey you're the Devil

The above tab is written primarily with eighth notes to make it easier to learn. However, when performing it, play it with a syncopated rhythm

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains measures 1-5 of the melody with syncopated rhythms. Chords G, D, G, C, G, Em, Am, C, D are indicated above the notes. A triplet of eighth notes is marked with a '3' above it in the first measure.

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains measures 6-8 of the melody with syncopated rhythms. Chords G, D, G, C, G, C, Am, D, G are indicated above the notes. A triplet of eighth notes is marked with a '3' above it in measure 7.

# Old Joe Clark

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The musical score for "Old Joe Clark" is written in D major (two sharps) and 4/4 time. It consists of five 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 repeat sign. Chord markings "D" and "A(C)" are placed above the first and fourth measures, respectively. The second staff starts at measure 5 and includes a first ending bracket labeled "1. D" above the final measure. The third staff starts at measure 9 and includes a second ending bracket labeled "2. D" above the first measure. The fourth staff starts at measure 13 and includes "A(C)" markings above the first and fourth measures. The fifth staff starts at measure 17 and includes first and second ending brackets labeled "1. D" and "2. D" above the first and second measures, respectively. The piece concludes with a double bar line.

Ookpik Waltz  
AKA: Canadian Waltz  
Frankie Rodgers, Mission, BC, Canada 1965

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3/4

1 G 2 D 3 C 4 G

5 Em 6 C 7 G 8

9 Em 10 C 11 G 12 Em

13 C 14 D 15 C 16 1. G

17 2. G 18 Em 19 20 Bm

21 Am 22 C 23 Em 24

25 Em 26 Bm 27 28

29 Am 30 C 31 Em 32

33 D

# Over the Waterfall

Traditional

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1 D G 2 D

3 D A7 4 D 5 D G

6 D 7 C 8 1. G

9 2. G 10 D G 11 D

12 D A7 13 D 14 D G

15 D 16 A7 17 D

**Palace Grand**  
aka: "The Sad Song" or 'Lady Mary'

**D** **G** **D** **A7**  
 He came from his pal - ace grand, And he came to my cot - tage  
**D** **G** **D**  
 door. His words, they were few, but his looks They will lin - ger  
**A7** **D** **G** **D**  
 for - ev - er more. With the look in his sad dark eyes  
**G** **D** **A7** **D**  
 More ten - der than words could be But I was  
**G** **D** **A7** **D**  
 noth - ing to him, Though he was the world to me.  
 31

## Lyrics:

He came from his palace grand,  
 And he came to my cottage door.  
 His words, they were few, but his looks  
 They will linger forevermore.  
 With the look in his sad dark eyes  
 More tender than words could be;  
 But I was nothing to him,  
 Though he was the world to me.

And there in his garden strolls,  
 All dressed in satins and lace,  
 Lady Mary so strange and cold,  
 Who has in his heart no place.  
 For I would have been his bride  
 With a kiss for a lifetime fee,  
 But I was nothing to him,  
 Though he was the world to me.

And now in his palace grand  
 On a flower-strewn bier he lies,  
 With his beautiful lids tight closed  
 On his beautiful sad dark eyes.  
 And among the mourners who mourn,  
 Why should I a mourner be?  
 For I was nothing to him,  
 Though he was the world to me.

And how will it be with our souls  
 When we meet in that spirit land?  
 What the human heart ne'er knows  
 Will the spirit still understand?  
 Or in some celestial form  
 Will our sorrows repeated be?  
 Will I still be nothing to him,  
 Though he is the world to me.

# The Parting Glass

Traditional Irish

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The musical score is written in treble clef, D major (two sharps), and 4/4 time. It consists of six staves of music. The chords indicated above the notes are: D, Bm, D, A7, D, A7, G, D, A7, D, G, D, Bm, D, G, Em, D, A, G, D, A7, D, G, A, Bm.

Of all the money that e'er I had  
I spent it in good company  
And all the harm I've ever done  
Alas, it was to none but me

And all I've done for want of wit  
To memory now I can't recall  
So fill to me the parting glass  
Good night and joy be to you all

So fill to me the parting glass  
And drink a health whate'er befalls  
Then gently rise and softly call  
Good night and joy be to you all

Of all the comrades that e'er I had  
They're sorry for my going away  
And all the sweethearts that e'er I had  
They'd wish me one more day to stay

But since it fell into my lot  
That I should rise and you should not  
I'll gently rise and softly call  
Good night and joy be to you all

So fill to me the parting glass  
And drink a health whate'er befalls  
Then gently rise and softly call  
Good night and joy be to you all

**Patty Ann**  
by Ron Wall

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The musical score for "Patty Ann" is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and quarter notes, often beamed in pairs. Chords are indicated by letters above the staff: G, D, Em, Bm, C, D7, and G. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, and 29 marking the beginning of new lines.

# Possum's Tail Is Bare, The

Melvin Wine

D G D A

5 D G D A D

D C G A 3

12 D G D A D

Squirrel's got a bushy tail  
 Puppy grows the hair;  
 The old coon's tail, has rings all around,  
 But the possum's tail is bare.

Oh the possum's tail is bare,  
 Oh the possum's tail is bare;  
 The old coon's tail, has rings all around,  
 But the possum's tail is bare.

Git your possum by the tail,  
 Then you'll skin him by the rail,  
 Never ever more will he be there,  
 Grinnin' at the moon.

# Pretty Saro

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Down in some lone valley, in a cold lone-some place Where the  
 wild birds do whistle and their notes do increase Fare well pret-ty  
 Sa-ro, I'll bid you a dieu And I'll dream of pret-ty Sa-ro whe-re  
 ev-er I go

Down in some lone valley, in some lonesome place  
 Where the wild birds do whistle and their notes do increase  
 Farewell pretty Saro, I'll bid you adieu  
 And I'll dream of pretty Saro where ever I go

When I first came to this country in 1849  
 I saw many fair lovers but I did not see mine  
 I viewed the world 'round me saw I was quite alone  
 And me a poor stranger and a long way from home

Oh my true love she don't want me and it's this I understand  
 She wants a freeholder and I have no land  
 But I could maintain her on silver and gold  
 And all of the other things that my love's house could hold

It's fair thee well to old mother and fare thee well to father too  
 I'm going for to ramble this wide world all through  
 And when I get weary I'll sit down and cry  
 And think of my Saro pretty Saro my bride

If I were a merchant and could writ a fine hand  
 I'd write my love a letter so she'd understand  
 But I'll wander by the river where the waters o'erflow  
 And I'll dream of pretty Saro where ever I go

# Ramblin Rover

in D

Irish Traditional

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1 D 2 3 4  
5 G D 6 G D 7 Em G  
8 D 9 10 G 11 D  
12 G D 13 D 14 Em A 15 D

### Chorus:

Oh, there are sober men and plenty, and drunkards barely twenty,  
There are men of over ninety that have never yet kissed a girl.  
But give me a ramblin' rover, from Orkney down to Dover.  
We will roam the country over and together we'll face the world.

### Verse 1:

There's many that feign enjoyment from merciless employment,  
Their ambition was this deployment from the minute they left the school.  
And they save and scrape and ponder, while the rest go out and squander,  
See the world and rove and wander and they're happier as a rule.

<Chorus>

### Verse 2:

Oh, they roamed through all the nations, taken delight in all creation,  
I've enjoyed a wee sensation where the company did prove kind.  
But when parting was no pleasure, I've drunk another measure  
To the good friends that we treasure, for they always are on our mind.

<Chorus>

### Verse 3:

If you're bent with arthritis, your bowels have got colitis,  
You have galloping bollockitis, and you're thinkin' it's time you died,  
If you been a man of action, though you're lying there in traction,  
You may gain some satisfaction thinkin', "Jesus, at least I tried!"

<Chorus>

# Red Haired Boy

## AKA: The Little Beggarman

The musical score for "Red Haired Boy" is written in 4/4 time and the key of D major (two sharps). The melody is as follows:

Staff 1 (Measures 1-4): A, D, A, G

Staff 2 (Measures 5-8): A, A, D, A, 1. E7, A

Staff 3 (Measures 9-12): 2. E7, A, G, D, A

Staff 4 (Measures 13-16): G, A, A, D, A

Staff 5 (Measures 17-18): 1. E7, A, 2. E7, A

This tune is a Key of D Mixolydian tune:

It has been written with two sharps (implying key of 'D'); but the chord progression implies that it's a key of 'A' tune. What makes this a D Mixolydian tune is all the G notes are 'natural' (not sharped). See Measures 4, 10 and 13

# Red Wing in G

The musical score for "Red Wing in G" is written in G major (one sharp) and 4/4 time. It consists of eight staves of music, each starting with a measure number. The chords and melodic lines are as follows:

- Staff 1 (Measures 1-4):** Chords: G, G7, C, G. Melody: G4, A4, B4, C5, B4, A4, G4.
- Staff 2 (Measures 5-8):** Chords: D7, G, A7, D7. Melody: G4, A4, B4, C5, B4, A4, G4.
- Staff 3 (Measures 9-12):** Chords: G, G7, C, G. Melody: G4, A4, B4, C5, B4, A4, G4.
- Staff 4 (Measures 13-16):** Chords: G7, G, A7, G7, G. Melody: G4, A4, B4, C5, B4, A4, G4.
- Staff 5 (Measures 17-20):** Chords: C, G. Melody: G4, A4, B4, C5, B4, A4, G4.
- Staff 6 (Measures 21-24):** Chords: D7, G, G7. Melody: G4, A4, B4, C5, B4, A4, G4.
- Staff 7 (Measures 25-28):** Chords: C, G. Melody: G4, A4, B4, C5, B4, A4, G4.
- Staff 8 (Measures 29-32):** Chords: D7, G. Melody: G4, A4, B4, C5, B4, A4, G4.

# River

by Bill Staines

D G D A

9 D G D A D 1.

17 2. F#m G A D F#m G

25 A G D G D G

33 D G A A7 D G D

I was born in the path of the winter wind,  
 I was raised where the mountains are old.  
 Their springtime waters came dancing down,  
 And I remember the tales they told.  
 The whistling ways of my younger days  
 Too quickly have faded on by,  
 But all of their memories linger on  
 Like the light in a fading sky.

Chorus:

River, take me along  
 In your sunshine, sing me a song  
 Ever moving, and winding and free;  
 You rolling old river, you changing old river,  
 Let's you and me, river, run down to the sea

I've been to the city and back again,  
 I've been moved by some things that I've learned  
 Met a lot of good people and I've called them friends  
 Felt the change when the seasons turned.

I've heard all the songs that the children sing,  
 And listened to love's melodies;  
 I've felt my own music within me rise  
 Like the wind in the autumn trees.

<Chorus>

Someday when the flowers are blooming still  
 Someday when the grass is still green  
 My rolling waters will round the bend  
 And flow into the open sea.

So here's to the rainbow that's followed me here,  
 And here's to the friends that I know;  
 And here's to the song that's within me now  
 I will sing it where'er I go.

# Road to Lisdoonvarna

Traditional Irish Jig

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1 **Em** 2 **(G)** 3 **D**

4 **Em** 6 **(G)**

7 **A** 8 **1. Em** 9 **2. Em**

10 **Em** 11 **Bm** 12 **A**

13 **G** 14 **Em** 15 **Bm**

16 **A** 17 **1. Em** **2. Em**

# Robertson's Reel

by Tom Anderson, 1938

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1 A 2 D A 3 4 E

5 A 6 D A 7 E 8 1.A

9 2A 10 A 11 D A 12 13 F#m

14 A 15 D A 16 E 17 1.A 2.A

# Rosin the Beau aka Rosin the Bow Irish Traditional

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1. D 2 3 4 5 G D

6 7 Bm 8 A 9 D 10

11 12 13 14 15 1. 2.

16 17 18 19 20 D G D

21 22 Bm 23 A 24 D 25

26 27 28 29 A 30 1. D

31 D 32 2.

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

**In measures 7 & 8; 22 & 23 30 & 31 and 32 & 33, the note is held for five beats. Some jams shorten this duration to just three beats. This version follows the way the Clancy Brothers recorded it back in the '60's.**

Rosin the Beau  
aka Rosin the Bow  
Irish Traditional

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1. D

2

3

4

5

6

7 Bm

8 A

9 D

10

11

12 G

13 D

14

15 1.

16

17

18 G

19

20 D

21

22 Bm

23 A

24 D

25

26

27 G

28 D

29 A

30 1. D

31

32 2.

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

In measures 7 & 8; 22 & 23 30 & 31 and 32 & 33, the note is held for five beats. Some jams shorten this duration to just three beats. This version follows the way the Clancy Brothers recorded it back in the '60's.

Rosin the Beau" (or "Rosin the Bow") is an American folk song made popular in the early 19th century. Its roots go back to Ireland (or possibly England). This melody has been used in numerous tunes and for numerous occasions and causes. Here are a few examples: [Return to List of Tunes](#)

### Old Rosin the Beau:

I've traveled all over this world,  
And now to another I go.  
And I know that good quarters are waiting  
To welcome old Rosin the Beau.  
    To welcome old Rosin the Beau. (x2)  
    And I know that good quarters are waiting  
    To welcome old Rosin the Beau.  
When I'm dead and laid out on the counter  
A voice you will hear from below,  
Saying "Send down a hogshead of whisky  
To drink with old Rosin the Beau.  
    To drink with old Rosin the Beau". (x2)  
    Saying "Send down a hogshead of whisky  
    To drink with old Rosin the Beau".  
Then get a half dozen stout fellows  
And stack them all up in a row  
Let them drink out of half gallon bottles  
To the memory of Rosin the Beau  
    To the memory of Rosin the Beau (x2)  
    Let them drink out of half gallon bottles  
    To the memory of Rosin the Beau

Then get a half dozen stout fellows  
And let them all stagger and go  
And dig a great hole in the meadow  
And in it put Rosin the Beau.  
    And in it put Rosin the Beau (x2)  
    And dig a great hole in the meadow  
    And in it put Rosin the Beau

Then get ye a couple of bottles.  
Put one at me head and me toe.  
With a diamond ring scratch upon 'em  
The name of old Rosin the Beau.  
    The name of old Rosin the Beau.(x2)  
    With a diamond ring scratch upon 'em  
    The name of old Rosin the Beau.

I feel that old tyrant approaching  
That cruel remorseless old foe  
And I lift up me glass in his honour  
    Take a drink with old Rosin the Beau. (x2)  
    And I lift up me glass in his honour.  
    Take a drink with old Rosin the Beau.

### Sawyer's Exit:

How bright is the day when the Christian  
Receives the sweet message to come,  
To rise to the mansions of glory,  
And be there forever at home.

<Chorus>

The angels stand ready and waiting,  
The moment the spirit is gone,  
To carry it upward to heaven,  
And welcome it safely home.

<Chorus>

The saints that have gone up before us,  
All raise a new shout as we come,  
And sing hallelujah the louder  
To welcome the travelers home.

<Chorus>

### Lincoln & Liberty by: Hutchinson Family Singers:

(This version was a rallying song during Abraham Lincoln's presidential campaign.)

Hurrah for the choice of the nation  
Our chieftain so brave and so true  
We'll go for the great reformation  
For Lincoln and liberty too!

We'll go for the son of Kentucky  
The hero of hoosierdom through  
The pride of the suckers so lucky  
For Lincoln and liberty too

Then up with the banner so glorious  
The star-spangled red, white and blue  
We'll fight 'till our banner's victorious  
For Lincoln and liberty, too

Come all you true friends of the nation  
Attend to humanity's call  
Come aid in the slaves' liberation  
And roll on the liberty ball!

We'll finish the temple of freedom  
And make it capacious within  
That all who seek shelter may find it  
Whatever the hue of their skin!

Success to the old-fashioned doctrine  
That men are created all free  
And down with the power of the despot  
Wherever his stronghold may be!

**Acres of Clams (Mining version)**

**aka: "Lay of the Old Settler"**

I've traveled all over this country  
Prospecting and digging for gold  
I've tunneled, hydraulicked and cradled  
And I have been frequently sold  
    And I have been frequently sold (x2)  
    I've tunneled, hydraulicked and cradled  
    And I have been frequently sold

For each man who got rich by mining  
Perceiving that hundreds grew poor  
I made up my mind to try farming  
The only pursuit that was sure  
    <Chorus>

So, rolling my grub in my blanket  
I left all my tools on the ground  
I started one morning to shank it  
For the country they call Puget Sound  
    <Chorus>

Arriving flat broke in midwinter  
I found it enveloped in fog  
And covered all over with timber  
Thick as hair on the back of a dog  
    <Chorus>

When I looked on the prospects so gloomy  
The tears trickled over my face  
And I thought that my travels had brought me  
To the end of the jumping-off place  
    <Chorus>

I staked me a claim in the forest  
And sat myself down to hard toil  
For two years I chopped and I struggled  
But I never got down to the soil  
    <Chorus>

I tried to get out of the country  
But poverty forced me to stay  
Until I became an old settler

Then nothing could drive me away  
    <Chorus>

And now that I'm used to the climate  
I think that if a man ever found  
A place to live easy and happy  
That Eden is on Puget Sound  
    <Chorus>

No longer the slave of ambition  
I laugh at the world and its shams  
As I think of my pleasant condition  
Surrounded by acres of clams  
    <Chorus>

**Acres of Clams (No Nuke version)**

(Sung by Pete Seeger in the 1970's protesting the building of  
the Seabrook, New Hampshire Nuclear Power Plant)

I've lived all my life in this country  
I love every flower and tree  
I expect to live here 'till I'm 90  
It's the nukes that must go and not me  
    Chorus:  
    It's the nukes that must go and not me (x2)  
    I expect to be here 'till I'm 90  
    It's the nukes that must go and not me

I've swallowed enough radiation  
It's time I must stand in my ground  
I'm joining that great occupation  
We're shutting that power plant down!  
    <Chorus>

Now Seabrook, New Hampshire's a swell town  
It's here that were taking our stand  
Why stay home and wait for a melt down?  
Come fight for your freedom and land  
    <Chorus>

We're seizing this land with a vision  
Exposing the PSC's sham (public service commission)  
So I think of my happy condition  
Surrounded by acres of clams  
    <Chorus>

# Sailor's Hornpipe Traditional

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains the first measure of the melody, starting with a repeat sign. Chord labels 'G' and 'A' are placed above the notes.

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains the second and third measures of the melody. Chord labels 'D', 'G', and 'C' are placed above the notes.

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains the fourth and fifth measures of the melody. The fifth measure is a repeat sign. Chord labels 'D', '1.G', and '2.G' are placed above the notes.

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains the sixth and seventh measures of the melody. Chord labels 'G', 'C', and 'A' are placed above the notes.

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains the eighth and ninth measures of the melody. Chord labels 'D', 'G', and 'C' are placed above the notes.

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains the tenth and eleventh measures of the melody. The eleventh measure is a repeat sign. Chord labels 'D', '1.G', and '2.G' are placed above the notes.

# Saint Anne's Reel

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Canadian Traditional

First recorded in 1929 in Montreal by fiddler, Joseph Allard

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains the first three measures of the melody. Chord symbols 'D', 'D7', and 'G' are placed above the notes in the second, third, and fourth measures respectively. A repeat sign is at the beginning of the first measure.

Musical staff 2: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains measures 4 and 5. Chord symbols 'D' and 'D7' are placed above the notes in measures 4 and 5 respectively.

Musical staff 3: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains measures 6 and 7. Measure 6 has chord symbols 'G' and 'A7' above it. Measure 7 is a first ending, marked '1. D'. Measure 8 is a second ending, marked '2. D'. Repeat signs are at the beginning and end of the first ending.

Musical staff 4: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains measures 9 and 10. Measure 9 has chord symbols 'D' and 'G (or Em)' above it. Measure 10 has chord symbols 'A7' and 'G (or Em)' above it. A repeat sign is at the beginning of measure 9.

Musical staff 5: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains measures 11 and 12. Measure 11 has chord symbols 'D' and 'G (or Em)' above it. Measure 12 has chord symbols 'A7' and 'G (or Em)' above it.

Musical staff 6: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains measures 13 and 14. Measure 13 has chord symbols 'A7' and 'G (or Em)' above it. Measure 14 is a first ending, marked '1. D'. Measure 15 is a second ending, marked '2. D'. Repeat signs are at the beginning and end of the first ending.

# Sandy River Belle

## Extended version

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Musical staff 1 (measures 1-4): Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Chords: D (measures 1-2), Bm (measures 3-4). Measure 1 starts with a repeat sign.

Musical staff 2 (measures 5-8): Treble clef, key signature of two sharps. Chords: D (measures 5-6), G (measure 7), A (measure 8), D (measure 8). Measure 5 starts with a measure rest.

Musical staff 3 (measures 9-12): Treble clef, key signature of two sharps. Chords: A (measures 9-10), D (measures 11-12), A (measures 11-12), A (measures 11-12). Measure 9 starts with a repeat sign.

Musical staff 4 (measures 13-16): Treble clef, key signature of two sharps. Chords: D (measures 13-14), G (measures 15-16), 1. A (measures 15-16), D (measures 15-16). Measure 13 starts with a measure rest. A first ending bracket covers measures 15-16.

### Outro (Optional)

Musical staff 5 (measures 17-20): Treble clef, key signature of two sharps. Chord: D (measures 17-20). Measure 17 starts with a measure rest and a second ending bracket.

Musical staff 6 (measures 21-24): Treble clef, key signature of two sharps. Chord: G (measures 21-24). Measure 21 starts with a measure rest.

Musical staff 7 (measures 25-26): Treble clef, key signature of two sharps. Chords: A (measures 25-26), D (measures 25-26). Measure 25 starts with a measure rest.

# Scotland the Brave The 'Unofficial' National Anthem of Scotland\*\*

Traditional

## Verse

Musical notation for the Verse section, measures 1-16. The key signature is D major (two sharps) and the time signature is 2/4. The notation includes a repeat sign at the beginning. Chord symbols are placed above the notes: D, G, D, D7, G, D, E7, A7, D, G, D, D7, G, D, Bm, E7, A7, D.

## Chorus

Musical notation for the Chorus section, measures 17-32. Chord symbols are placed above the notes: A7, D, Bm, F#m, E7, A7, D, E7, A7, D, D, Bm, Em, A7, D.

\*\* In a 2006 online vote hosted by the Royal Scottish National Orchestra, the Scottish people voted for one of four popular Scottish songs to become the national anthem. "The Flowers of Scotland" won with 41%; Scotland the Brave coming in second with 29% of the votes.

**Original Lyrics by Cliff Hanley, 1951:**

Hark when the night is falling  
Hear! hear the pipes are calling,  
Loudly and proudly calling,  
Down through the glen.  
There where the hills are sleeping,  
Now feel the blood a-leaping,  
High as the spirits  
Of the old Highland men.

Chorus:

Towering in gallant fame,  
Scotland my mountain hame,  
High may your proud standards,  
Gloriously wave,  
Land of my high endeavour,  
Land of the shining rivers,  
Land of my heart for ever,  
Scotland the brave.

High in the misty Highlands,  
Out by the purple islands,  
Brave are the hearts that beat  
Beneath Scottish skies.  
Wild are the winds to meet you,  
Staunch are the friends that greet you,  
Kind as the love that shines  
From fair maidens' eyes.

<Chorus>

Far off in sunlit places,  
Sad are the Scottish faces,  
Yearning to feel the kiss  
Of sweet Scottish rain.  
Where tropic skies are beaming,  
Love sets the heart a-dreaming,  
Longing and dreaming for the homeland  
again.

<Chorus>

**The Old Spice Commercial jingle:**

Yo-Ho! Yo-Ho!

Brushless or lather boys, whichever you've the notion.

Fifty cents for shaving cream, a dollar for the lotion.

"Old Spice means quality," said the captain to the boson.

So look for the package with the ship that sails the ocean.

Yo-Ho! Yo-Ho!

# Sean's Favorite

From the Goldmine Picker's Album Lonesome Gone

D

3

Bm G

6

D A

9

G A 1. D 2. G

12

D G

14

D G D

17

Bm G A

20

D

# Shady Grove in D

**Em**                      **D**                      **Em**  
 Shad - y Grove,      my lit - tle love      Shad - y Grove I      say  
 in      towm

**(G)**                      **D**                      **(Bm)**                      **Em**  
 Shad - y Grove,      my lit - tle love I'm      bound to go a      way

**D**                      **Em**  
 Cheeks as red      as a bloom - ing      rose And eyes are      the

**(G)**                      **D**                      **Em**  
 pret - ti - est      brown She's the darl - ing      of my heart Sweet - est      girl

Lyrics:

Chorus:

Shady Grove, my little love  
 Shady Grove I say  
 Shady Grove, my little love  
 I'm bound to go away

Cheeks as red a a blooming rose  
 And eyes are the prettiest brown  
 She's the darling of my heart  
 Sweetest girl in towm  
 <Chorus>

I wish I had a big fine horse  
 And corn to feed him on  
 And Shady Grove to stay at home  
 And feed him while I'm gone  
 <Chorus>

Went to see my Shady Grove  
 She was standing in the door  
 Her shoes and stockin's in her hand  
 And her little bare feet on the floor  
 <Chorus>

# Shirley's Quick Step

by Mike McClure

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In memory of Shirley Carpenter  
January, 2021

## A Part

D A D D A D D A D D A

D A D D A D D G D A D

## B Part

A G A G A G A G A A G A D A G

## Optional A part (High Octave)

D A D D A D D A D A D

D A D D A D D G A D A D

## Repeat A part one time thru

D A D D A D D A D D

(rit.) Slow down to a stop

D A D D A D D G D D A D

Notes about chords:

The tune is chorded to play melody on the autoharp (or dulcimer).

However, if playing just rhythm accompaniment, you can play the first chord in each measure.

**Si Beag Si Mhor**  
**aka Sheebeg & Sheemore or Little Fairy Hill & Big Fairy Hill**  
by Turlough O'Carolan

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The musical score is written in G major (one sharp) and 3/4 time. It consists of 34 numbered measures across ten staves. The notes are as follows:

- Staff 1: Measure 1 (D), Measure 2 (Bm), Measure 3 (G), Measure 4 (D)
- Staff 2: Measure 5 (G), Measure 6 (A), Measure 7 (D), Measure 8
- Staff 3: Measure 9 (G), Measure 10 (D), Measure 11, Measure 12
- Staff 4: Measure 13 (G), Measure 14, Measure 15 (D), Measure 16 (1. ending)
- Staff 5: Measure 17 (2. ending), Measure 18 (D), Measure 19 (Bm), Measure 20 (G)
- Staff 6: Measure 21 (D), Measure 22 (A), Measure 23 (D), Measure 24 (G)
- Staff 7: Measure 25 (D), Measure 26 (D), Measure 27, Measure 28 (G)
- Staff 8: Measure 29 (D), Measure 30 (G), Measure 31 (A), Measure 32
- Staff 9: Measure 33 (1. ending), Measure 34 (2. ending)

# Simple Gifts and Lord of the Dance in D (Lower Octave)

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Joseph Brackett (Simple Gifts), 1848  
Sydney Carter (Lord of the Dance), 1963

## Simple Gifts

Musical notation for the first piece, "Simple Gifts". It consists of five staves of music in D major (one sharp) and 4/4 time. The notes are in the lower octave. Chord symbols are placed above the staff at measure numbers 1, 3, 5, 7, 9, 11, 13, and 15. The sequence of chords is: D (measures 1-2), A7 (measures 3-4), D (measures 5-6), A7 (measures 7-8), D G D (measures 9-10), A7 (measures 11-12), D (measures 13-14), and A7 (measures 15-16). The piece ends with a double bar line at measure 16.

## Lord of the Dance

Musical notation for the second piece, "Lord of the Dance". It consists of four staves of music in D major (one sharp) and 4/4 time. The notes are in the lower octave. Chord symbols are placed above the staff at measure numbers 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, and 32. The sequence of chords is: D (measures 17-18), Bm (measures 19-20), D (measures 21-22), A (measures 23-24), D G D (measures 25-26), D (measures 27-28), Bm (measures 29-30), D (measures 31-32), and A (measures 33-34). The piece ends with a double bar line at measure 34.

# Simple Gifts and Lord of the Dance in D (Upper Octave)

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Joseph Brackett (Simple Gifts), 1848  
Sydney Carter (Lord of the Dance), 1963

## Simple Gifts

Musical notation for "Simple Gifts" in D major, 4/4 time. The piece consists of 16 measures. Chords are indicated above the staff: D (measures 1-2), A7 (measures 3-4), D (measures 5-6), A7 (measures 7-8), D G D (measures 9-10), D (measures 11-12), A7 (measures 13-14), D G D (measures 15-16).

## Lord of the Dance

Musical notation for "Lord of the Dance" in D major, 4/4 time. The piece consists of 32 measures. Chords are indicated above the staff: D (measures 17-18), Bm D (measures 19-20), A (measures 21-22), Bm (measures 23-24), D G D (measures 25-26), D (measures 27-28), Bm (measures 29-30), D (measures 31-32), A (measures 33-34), D G D (measures 35-36).

**Simple Gifts:**

'Tis the gift to be simple, 'tis the gift to be free  
'tis the gift to come down where you ought to  
be  
And when we find ourselves in the place just  
right  
'Twill be in the valley of love and delight.

When true simplicity is gained  
To bow and to bend we shan't be ashamed  
To turn, turn will be our delight  
'Till by turning, turning we come round right.

'Tis the gift to be simple, 'tis the gift to be free  
'tis the gift to come down where you ought to  
be  
And when we find ourselves in the place just  
right  
'Twill be in the valley of love and delight.

---

**Lord of the Dance:**

Verse:

I danced in the morning  
When the world was be-gun,  
I danced in the moon  
And the stars and the sun,  
I came down from heaven  
And I danced on Earth,  
At Bethlehem  
I had my birth.

Chorus:

Dance, then, wherever you may be,  
For I am the Lord of the Dance, said he,  
And I'll lead you all, wherever you may be,  
And I'll lead you all in the Dance, said he.

I danced for the scribe  
And the pharisee,  
But they would not dance  
And they wouldn't follow me.  
I danced for the fishermen,  
For James and John –

They came with me  
And the Dance went on.  
<Chorus>

I danced on the Sabbath  
And I cured the lame;  
The holy people  
Said it was a shame.  
They whipped and they stripped  
And they hung me on high,  
And they left me there  
On a Cross to die.  
<Chorus>

I danced on a Friday  
When the sky turned black –  
It's hard to dance  
With the devil on your back.  
They buried my body  
And they thought I'd gone,  
But I am the Dance,  
And I still go on.  
<Chorus>

They cut me down  
And I leapt up high;  
I am the life  
That'll never, never die;  
I'll live in you  
If you'll live in me –  
I am the Lord  
Of the Dance, said he.

# Smith's Reel in D

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1 D G D

4 A D G

7 D G 1. A D 2. A D

10 D G D Bm

13 Em A D G

16 D 1. A D 2. A D

**Snow Deer**  
Percy Wenrich, 1913

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5

9

13

17

21

Recorded by a number of artist, including Bob Wills and his Texas Cowboys and Woody Guthrie  
It was also recorded by Don Reno under the title of: "Nova Scotia Sleigh Ride"

# Soldier's Joy

Traditional Hornpipe

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The musical score for "Soldier's Joy" is presented in a single system with six staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes the following elements:

- Staff 1:** Measures 1-3. Measure 1 contains a treble clef, key signature, and time signature. Measure 2 has a chord of D above it. Measure 3 has a chord of D above it.
- Staff 2:** Measures 4-6. Measure 4 has a chord of A above it. Measure 5 has a chord of D above it. Measure 6 has a chord of D above it.
- Staff 3:** Measures 7-9. Measure 7 has a chord of A above it. Measure 8 has a first ending bracket labeled "1. D". Measure 9 has a second ending bracket labeled "2. D".
- Staff 4:** Measures 10-12. Measure 10 has a chord of D above it. Measure 11 has a chord of G above it. Measure 12 has a chord of D above it.
- Staff 5:** Measures 13-15. Measure 13 has a chord of A above it. Measure 14 has a chord of D above it. Measure 15 has a chord of G above it.
- Staff 6:** Measures 16-17. Measure 16 has a chord of D above it. Measure 17 has a first ending bracket labeled "1. D".

**Southwind**  
**In D**  
**Traditional**

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1 2 3

4 5 6

7 8 9

10 11 12

13 14 15

16 17 18

19 20 21

Chord symbols: D, A, G

Also known as A Ghaoth Andeas, An Gaoth Andheas, An Gaoth Aneas, An Gaoth Anneas, An Ghaoth Andheas, An Ghaoth Aneas, An Ghaoth Gaiot Ua N-Deas, The Martinmass Wind, The Southern Breeze, The Southwind, The Wind From The South

# Southwind in G Traditional

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The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of 25 numbered measures. Chords are indicated by letters above the notes: G, C, and D7. The score includes first and second endings, with the first ending leading back to the beginning of the piece and the second ending leading to the final measure. The piece concludes with a double bar line at measure 25.

Also known as A Ghaoth Andeas, An Gaoth Andheas, An Gaoth Aneas, An Gaoth Anneas, An Ghaoth Andheas, An Ghaoth Aneas, An Ghaoth Gaiot Ua N-Deas, The Martinmass Wind, The Southern Breeze, The Southwind, The Wind From The South

# Star of the County Down

Cathal MacGarvey  
(1866–1927)

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**Lyrics:**

Near Banbridge town in the County Down  
One evening last July  
Down a bóithrín green came a sweet cailín  
And she smiled as she passed me by

She looked so neat in her two bare feet  
And the sheen of her nut-brown hair  
Such a coaxing elf, I'd to shake myself  
To make sure I was standing there

**Chorus:**  
From Bantry Bay down to Derry Quay  
From Galway to Dublin town  
No maid I've seen like the fair cailín  
That I met in the County Down

As she onward sped, and I shook me head  
And I gazed with a feeling queer  
And I said, says I, to a passerby  
"Who's your one with the nut-brown hair?"

He smiled at me, and with pride says he  
"She's the gem of old Ireland's crown  
Young Rosie McCann from the banks of the Bann  
And the star of the County Down"  
<Chorus>

She'd a soft brown eye and a look so sly  
And a smile like a rose in June  
And you held each note from her auburn throat  
As she lilted lamenting tunes

At the pattern dance you'd be in a trance  
As she skipped through a jig or a reel  
When her eyes, she'd roll, ah she'd lift your soul

And your heart, she would likely steal  
<Chorus>

At the harvest fair she'll be surely there  
And I'll dress in me Sunday clothes  
With my hat cocked right and me shoes shone bright  
For a smile from the nut-brown Rose

No horse I'll yoke, or pipe I'll smoke  
'Til the rust in my plough turn brown  
And a smiling bride by my own fireside  
Sits the star of the County Down  
<Chorus>

She'd a soft brown eye and a look so sly  
And a smile like a rose in June  
And you held each note from her auburn throat  
As she lilted lamenting tunes

At the pattern dance you'd be in a trance  
As she skipped through a jig or a reel  
When her eyes she'd roll, ah she'd lift your soul  
And your heart, she would likely steal  
<Chorus>

Near Banbridge town, in the County Down  
One evening last July  
Down a bóithrín green came a sweet cailín  
And she smiled as she passed me by

She looked so neat in her two bare feet  
And the sheen of her nut-brown hair  
Such a coaxing elf, I'd to shake myself  
To make sure I was standing there  
<Chorus> 2X

# Stars for Leisbeth

Glenn McClure

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1 **D**

2 **D/F#**

3 **G**

4 **A**

5 **D**

6 **G**

7 **A**

8 **1. D**

9 **2. D**

10 **D**

11 **A/C#**

12 **Bm**

13 **F#m/A**

14 **G**

15 **1. D/F#**

16 **G**

17 **A**

18 **2. A**

19 **D**

## Stony Point Traditional Colonial Jig

The musical score for "Stony Point" is written in D major (one sharp) and 6/8 time. It consists of six staves of music. The chords indicated above the notes are: D, A, D, G, A, D, G, D, G, D, A, D, Em, A, D, A, D.

From the Library of Congress:

This is a widely circulated American fiddle tune, but, unlike most tunes that are widely known, it seems to go by many titles in various localities. Northern sets are often called "Pigtown Fling," but in the South there are many titles. Henry Reed's title "Stony Point" has been recorded from others as well in his region--but so have other titles such as "Wild Horse" or "Old Dad." The third strain that he inserts between the two usual strains is also known from others in the Upper South. "Stony Point" as a title may refer to any number of localities, and Henry Reed did not localize it. But it also happens to be the name of a well-known battle in the Revolutionary War, when Mad Anthony Wayne and his Pennsylvania troops surprised and defeated the British at Stony Point on the Hudson River in New York. This tune can be traced back to the early nineteenth century in America, and it resembles certain British instrumental tunes, but no clear derivation has been shown beyond American borders. The notes to "Old Dad" in *American Fiddle Tunes* (Library of Congress, AFS L62) contain additional notes and citations.

# Swallow Tail Jig

Traditional Irish Jig

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## A Part

The A Part of the Swallow Tail Jig is written in treble clef, key of D major (one sharp), and 6/8 time. It consists of 18 measures. The notation includes a repeat sign at the beginning of measure 2. Chord annotations are placed above the notes: Em (measures 1-2), D (measures 3-4), Bm (measures 5-6), Em (measures 7-8), D (measures 9-10), Bm (measures 11-12), Em (measures 13-14), D (measures 15-16), Bm (measures 17-18), and Em (measures 19-20). First and second endings are indicated by brackets and numbers 1 and 2.

## B Part

The B Part of the Swallow Tail Jig is written in treble clef, key of D major (one sharp), and 6/8 time. It consists of 10 measures. The notation includes a repeat sign at the beginning of measure 10. Chord annotations are placed above the notes: Em (measures 9-10), D (measures 11-12), Bm (measures 13-14), Em (measures 15-16), D (measures 17-18), Bm (measures 19-20), and Em (measures 21-22). First and second endings are indicated by brackets and numbers 1 and 2.

# Sweet Georgia Brown

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Ben Bernie and Maceo Pinkard, 1925

## Simplified Version

The musical score is written in 4/4 time and consists of 26 measures. The key signature has one flat (Bb). The melody is presented in a simplified version with guitar chords indicated above the staff. Measure numbers 1 through 26 are placed above the corresponding notes. The score includes a first ending bracket from measure 7 to 8 and a second ending bracket from measure 17 to 20. The chords used are D, G, C, F, A, Dm, and C.

1 D  
2  
3  
4  
5 G  
6  
7 1.  
8  
9 C  
10  
11  
12  
13 F  
14  
15  
16 A  
17 2. G  
18  
19 Dm  
20 A  
21 Dm  
22 A  
23 F  
24 D  
25 G C  
26 D

# Sweet Georgia Brown

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Ben Bernie and Maceo Pinkard, 1925

## Advanced Version

1 **D7**

2

3

4

5 **G7**

6

7 **G7**

8

9 **C**

10

11

12 **C7**

13 **F**

14

15

16 **A7**

17 **G7**

18 **G**

19 **Dm**

20 **A7**

21 **Dm**

22 **A7**

23 **F**

24 **D7**

25 **G7**

26 **C7**

**F**

# Tennessee Waltz

Henry Ellis "Redd" Stewart and Pee Wee King, 1946

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## A Part

## B Part

**Lyrics:**

I was dancing with my darling to the Tennessee Waltz  
 When an old friend I happened to see  
 Introduced her to my loved one and while they were dancing  
 My friend stole my sweetheart from me

I remember the night and the Tennessee Waltz  
 Now I know just how much I have lost  
 Yes, I lost my little darling on the night they were playing  
 The beautiful Tennessee Waltz

I was dancing with my darling to the Tennessee Waltz  
 When an old friend I happened to see

Introduced her to my loved one and while they were dancing  
 My friend stole my sweetheart from me

I remember the night and the Tennessee Waltz  
 Now I know just how much I have lost  
 Yes, I lost my little darling on the night they were playing  
 The beautiful Tennessee Waltz

# Turkey in the Straw in G

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1 **G**

2

3

4 **A7** **D7**

5 **G**

6

7

8 **1 D7** **G**

9 **2 D7** **G**

10 **G**

11

12 **C**

13

14 **G**

15 **D7**

16 **G**

17 **D7** **G**

# Walzing Matilda

## (Unofficial) Australian National Anthem

Andrew Barton 'Banjo' Peterson, 1895

### Verse

**D A Bm G D A**

Once a jol - ly swag-man cam - ed by a bill - a bong Un - der the shade of a coo - li - bah tree, And he

**D A Bm G D A D**

sang as he watched and wait - ed 'til his bil - ly boiled "You'll come a Waltz - ing Ma til - da, with me".

### Chorus

**D G A D Bm Em A**

Walt - zing Ma - til - da, Wal - tzing Ma - til - da "You'll come a -Walt - zing Ma til - da, with me" And he

**D A Bm G D A D**

sang as he watched and wait - ed 'til his bil - ly boiled, "You'll come a -Walt - zing Ma til - da, with me".

Once a jolly swagman camped by a billabong  
Under the shade of a coolibah tree,  
And he sang as he watched and waited 'til his billy boiled  
"You'll come a-Waltzing Matilda, with me".

Waltzing Matilda, Waltzing Matilda  
"You'll come a-Waltzing Matilda, with me"  
And he sang as he watched and waited 'til his billy boiled,  
"You'll come a-Waltzing Matilda, with me".

Down came a jumbuck to drink at that billabong,  
Up jumped the swagman and grabbed him with glee,  
And he sang as he shoved that jumbuck in his tucker bag,  
"You'll come a-Waltzing Matilda, with me".

Waltzing Matilda, Waltzing Matilda  
"You'll come a-Waltzing Matilda, with me"  
And he sang as he shoved that jumbuck in his tucker bag,  
"You'll come a-Waltzing Matilda, with me".

Up rode the squatter, mounted on his thoroughbred,

Down came the troopers, one, two, three,  
"Where's that jolly jumbuck you've got in your tucker bag?"  
"You'll come a-Waltzing Matilda, with me".

Waltzing Matilda, Waltzing Matilda  
"You'll come a-Waltzing Matilda, with me"  
"Where's that jolly jumbuck you've got in your tucker bag?"  
"You'll come a-Waltzing Matilda, with me".

Up jumped the swagman and sprang into the billabong,  
"You'll never catch me alive", said he,  
And his ghost may be heard as you pass by that billabong,  
"You'll come a-Waltzing Matilda, with me".

Waltzing Matilda, Waltzing Matilda  
"You'll come a-Waltzing Matilda, with me"  
And his ghost may be heard as you pass by that billabong,  
"You'll come a-Waltzing Matilda, with me."  
"Oh, You'll come a-Waltzing Matilda, with me."

# Walzing Matilda

(Unofficial) Australian National Anthem  
Andrew Barton 'Banjo' Peterson, 1895

## Verse

Once a jol - ly swag-man cam - ed by a bill - a bong Un - der the shade of a coo - li - bah tree, And he

sang as he watched and wait - ed 'til his bil - ly boiled "You'll come a Waltz - ing Ma til - da, with me".

## Chorus

Walt - zing Ma - til - da, Wal - tzing Ma - til - da "You'll come a -Walt - zing Ma til - da, with me" And he

sang as he watched and wait - ed 'til his bil - ly boiled, "You'll come a -Walt - zing Ma til - da, with me".

Once a jolly swagman camped by a billabong  
Under the shade of a coolibah tree,  
And he sang as he watched and waited 'til his billy boiled  
"You'll come a-Waltzing Matilda, with me".

Waltzing Matilda, Waltzing Matilda  
"You'll come a-Waltzing Matilda, with me"  
And he sang as he watched and waited 'til his billy boiled,  
"You'll come a-Waltzing Matilda, with me".

Down came a jumbuck to drink at that billabong,  
Up jumped the swagman and grabbed him with glee,  
And he sang as he shoved that jumbuck in his tucker bag,  
"You'll come a-Waltzing Matilda, with me".

Waltzing Matilda, Waltzing Matilda  
"You'll come a-Waltzing Matilda, with me"  
And he sang as he shoved that jumbuck in his tucker bag,  
"You'll come a-Waltzing Matilda, with me".

Up rode the squatter, mounted on his thoroughbred,

Down came the troopers, one, two, three,  
"Where's that jolly jumbuck you've got in your tucker bag?"  
"You'll come a-Waltzing Matilda, with me".

Waltzing Matilda, Waltzing Matilda  
"You'll come a-Waltzing Matilda, with me"  
"Where's that jolly jumbuck you've got in your tucker bag?"  
"You'll come a-Waltzing Matilda, with me".

Up jumped the swagman and sprang into the billabong,  
"You'll never catch me alive", said he,  
And his ghost may be heard as you pass by that billabong,  
"You'll come a-Waltzing Matilda, with me".

Waltzing Matilda, Waltzing Matilda  
"You'll come a-Waltzing Matilda, with me"  
And his ghost may be heard as you pass by that billabong,  
"You'll come a-Waltzing Matilda, with me."  
"Oh, You'll come a-Waltzing Matilda, with me."

# Washington Square

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Em B Em C G B

From Cape Cod Light to the Mis-sis - sip' to San Fran - cis - co Bay, They're

Em B Em C Bm7 Em

5 talk - in' 'bout this fa-mous place, down Green - wick Vil - lage way. They

G Em C G B

9 hoo - te - nan - ny all the time with folks from ev' - ry where, Come

G Em C Bm7 1. Em

13 Sun - day morn - ing, rain or shine, right in Wash - ing - ton Square. And

2. Em

17

Square

And so I got my banjo out, jes' sittin', catchin' dust,  
An' painted right across the case: "Greenwich Village or Bust!"  
My folks were sad to see me go, but I got no meanin' there.  
So I said, "Goodbye, Kansas, Mo. And hello, Washington Square!"

Near Tennessee, I met a guy who played 12-string guitar.  
He also had a mighty voice, not to mention a car.  
Each time he hit those bluegrass chords, you sure smelled mountain air,  
I said, "Don't waste it on the wind. C'mon to Washington Square."

In New Orleans, we saw a gal a-walkin' with no shoes,  
An' from her throat there comes a growl, she sure was singin' the blues.  
She sang for all humanity, this gal with raven hair.  
I said, "It's for the world to hear, C'mon to Washington Square."

We cannonballed into New York on good old US 1,  
Till up ahead we saw the arch, a-gleamin' bright in the sun.  
As far as all the eye could see, ten thousand folks was there,  
And singin' in sweet harmony right in Washington Square.

Say how's about a freedom song, or the ole' "Rock Island Line"!  
Or how's about the dust-bowl crop, or men who work in a mine?  
The songs and legends of our land is gold we all can share,  
So come and join us folks who stand and sing in Washington Square.



**Westphalia Waltz**  
by Cotton Collins  
(Fiddler with the Lone Star Playboys)

The musical score for "Westphalia Waltz" is written in G major (one sharp) and 3/4 time. It consists of five staves of music. The first staff (measures 1-8) has chords: G, Bm, Em, Bm, G, E, Am, D. The second staff (measures 9-16) has chords: Am, D, D7, G. The third staff (measures 17-24) has chords: G, G, Bm, Em, Bm, G. The fourth staff (measures 25-32) has chords: Am, D, Am, C, D. The fifth staff (measures 33-40) has chords: G, G. The score includes first and second endings for measures 16-17 and 32-33.

Melody is based on a Polish tune that went by several names including: "Pytata Si Pani" and "Wszystkie Rybk".

From The Traditional Tunes Archive:

This popular and oft-recorded waltz is widely held to have been composed by one Cotton Collins, a Texas fiddler and member of the Lone Star Playboys, although it was popularized by Hank Thompson in 1955 on a Capitol Records recording. Paul Wells (1978) finds evidence the waltz was composed by Vince Icadona, a member in the 1930's of the Crystal Springs Ramblers, out of Dallas Texas. Johnson and others report, however, that the melody was the vehicle for a ribald drinking song called "Pytala Sie Pani" (What the Woman Said), an old and well-known (and somewhat bawdy) Polish song, sometimes played at weddings by Polish-American bands. Documentary film producer Joe Weed has traced the vicissitudes of "Westphalia" from its Polish folk origins in the 1920's (where it was known also by the names "Wszystkie Rybki," and later "Dreamy Fish Waltz") to its circulation in the 1930's in the northern United States (see his well-researched DVD "Westphalia Waltz Story" [1]). "Pytala Sie Pani" was recorded several times in the 1930's in America for ethnic audiences, and Steve Okonski, a fiddler from Bremond, Texas's largest Polish settlement, brought the tune from Chicago to Bremond in the late 1930's. However, it was in Westphalia, just 35 miles west of Bremond, that Collins transformed the tune (which Weed says he learned in Germany during World War II) into an American country waltz, naming it after a small village about 35 miles south of Waco, where his group was from. "Westphalia Waltz" is one of the '100 essential Missouri fiddle tunes' according to Missouri fiddler Charlie Walden, and, according to Beisswenger & McCann, "likely gained much of its popularity in the Ozarks through fiddle contests." Indeed, note the authors, some Ozarks fiddlers believe it to be an indigenous regional tune. Around the Philadelphia, Pa., area it is known as the "West Philly Waltz" perhaps through folk-processing, but more likely from humor.

[https://tunearch.org/wiki/Annotation:Westphalia\\_Waltz](https://tunearch.org/wiki/Annotation:Westphalia_Waltz)

# Whiskey Before Breakfast

Irish Traditional

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1 **D** 2 3 **G** **D** 4 **A**

5 **D** 6 7 **G** **D** 8 **A** **D**

9 **D** 10 **A** 11 12 **G**

13 **D** **A** 14 **G** **D** 15 **G** **D** 16 **A** **D**

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 four staves of music. The first staff begins with a repeat sign. Chord markings (D, G, A) are placed above the notes in measures 1, 3, 4, 5, 7, 8, 10, 12, 13, 15, and 16. Measure numbers 1 through 16 are indicated at the start of each measure.

# The Wild Colonial Boy

Tommy Makem, Liam Clancy, Pat Clancy, Tom Clancy

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

There was a Wild Colonial Boy, Jack Duggan was his

**D** **Em**

name He was born and raised in Ireland, in a

**A7** **D**

place called Castlemain He was his father's

**A7** **D**

only son, his mother's pride and joy And

**G** **Em** **A7**

dearly did his parents love, the Wild Colonial

**D**

Boy

At the early age of eighteen years, he left his native home  
 And to Australia's sunny shore, he was inclined to roam  
 He robbed the rich, to help the poor, he shot Judge McEvoy  
 A terror to Australia was, the Wild Colonial Boy

One morning on the prairie, as Jack he rode along  
 A listening to the mocking bird, singing a cheerful song  
 Up rode three mounted troopers, Kelly, Davis and Fitzroy  
 They all set out to capture him, the Wild Colonial Boy

Surrender now, Jack Duggan, for you see we're three to one

Surrender in the Queen's high name, you are a plundering son  
 Jack drew two pistols from his belt and proudly waved them high  
 "I'll fight but not surrender, " said the Wild Colonial Boy

He fired a shot at Kelly, which brought him to the ground  
 And turning round to Davis, he received a mortal wound  
 A bullet pierced his proud young heart, from the pistol of Fitzroy  
 And that was how they captured him, the Wild Colonial Boy

# Wild Mountain Tyme

Traditional

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Lower Octave

The musical score for "Wild Mountain Tyme" is presented in a lower octave. It is written in D major (two sharps) and 4/4 time. The score consists of five staves of music. Chord markings are placed above the notes on each staff to indicate the harmonic structure. The chords used are D, G, F#m, A, and G.

Staff 1: D G

Staff 2: D G F#m D A G

Staff 3: D G D G

Staff 4: D G F#m A G

Staff 5: D G



# Wildwood Flower in D

AP Carter

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1 D 2 3 A 4 D

5 6 7 8 A

9 D 10 11 12

13 G 14 D 15 16

17 A 18 D 19

Lyrics:

Oh, I'll twine with my mingles and waving black hair  
With the roses so red and the lilies so fair  
And the myrtle so bright with the emerald hue  
The pale and the leader and eyes look like blue

Oh I'll dance, I will sing and my laugh shall be gay  
I will charm every heart, in his crown I will sway  
When I woke from my dreaming, my idol was clay  
All portion of love had all flown away

Oh he taught me to love him and promised to love  
And to cherish me over all others above  
How my heart is now wond'ring no mis'ry can tell  
He's left me no warning, no words of farewell

Oh, he taught me to love him and called me his flower  
That was blooming to cheer him through life's dreary hour  
Oh, I long to see him and regret the dark hour  
He's gone and neglected this pale wildwood flower

# Will the Circle Be Unbroken in G

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A. P. Carter

G

I was stand - ing by my win - dow On one  
Will the cir - cle be un bro - ken By and

C

G

cold by, and Lord, cloud - y and day by When I  
There's a

saw that hearse come roll - ing For to  
bet - ter home a' wait - ing In the

D

G

car - ry Lord my moth - er the a way  
sky, Lord in the sky

## Lyrics:

I was standing by my window  
On one cold and cloudy day  
When I saw that hearse come rolling  
For to carry my mother away

## Chorus:

Will the circle be unbroken  
By and by, Lord, by and by  
There's a better home a-waiting  
In the sky, Lord, in the sky

I said to that undertaker  
Undertaker please drive slow  
For this lady you are carrying  
Lord, I hate to see her go

## <Chorus>

Oh, I followed close behind her  
Tried to hold up and be brave  
But I could not hide my sorrow  
When they laid her in the grave

## <Chorus>

I went back home Lord, my home was lonesome  
Missed my mother, she was gone  
All of my brothers, sisters crying  
What a home so sad and lone

## <Chorus> 2X

**Willafjord Reel**  
**aka Wullafjord Reel**  
Shetland Islands Traditional

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1. **D**

2. **G**

3. **D**

4. **A**

5. **D**

6. **G**

7. **A**

8. 1. **D**

9. 2. **D**

10. **G**

11. **D**

12. **D**

13. **A**

14. **G**

15. **G**

16. **A**

17. 1. **D**

18. 2. **D**

# Wind that Shakes The Barley

Irish Traditional

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Most musicians playing this tune end on 'A' (AAB AAB AAB AAB A)

Musical notation for measures 1-4. The key signature is D major (two sharps) and the time signature is 4/4. Measure 1 starts with a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note D4, and then a series of eighth notes: E4, F#4, G4, A4, B4, A4, G4, F#4, E4. Chord symbols are placed above the staff: a D chord with a treble clef symbol above it in measure 1, G in measure 2, D in measure 3, and 1Em in measure 4. Measure 4 ends with a double bar line and repeat dots.

Musical notation for measures 5-8. The melody continues with eighth notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4. Chord symbols are placed above the staff: 2Em in measure 5, G in measure 6, D in measure 7, and Em in measure 8. Measure 8 ends with a double bar line and repeat dots.

Musical notation for measures 9-12. The melody continues with eighth notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4. Chord symbols are placed above the staff: A in measure 9, G in measure 10, D in measure 11, and G in measure 12. Measure 12 ends with a double bar line and repeat dots.

Musical notation for measures 13-14. The melody continues with eighth notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4. Chord symbols are placed above the staff: Em in measure 13, G in measure 14, and a D chord with a treble clef symbol above it in measure 14. Measure 14 ends with a double bar line and repeat dots.

# Yellow Rose of Texas

Key of G

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1 G

2

3 C G 4 D 5 G

6 7 C G 8 D G

Optional B Part

9 G 10 D7

11 G 12 D7 G