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Chord Melodies From Around The World

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By Richard Scott

MoneyChords.com

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Introduction

Guitarists usually play either chord accompaniment or melody (lead). Chord-melody, however, is an approach to guitar playing where the chord, bass, and melody are played at the same time creating a complete orchestration. Like most chord-melodies, these arrangements are designed to be played fingerstyle using open-string first position chords in the guitar-friendly keys of “C,” “G,” and “E” with most melody notes falling between the open-G and the third fret on the high-E strings. The chords by and large are played on the first and third beats in 4/4 time (on the first beat in $\frac{3}{4}$ waltz time) and whenever a chord change occurs. All the songs in this portfolio are notated in guitar tablature. If you are not familiar with tablature (or tab), it is a method of indicating the exact position of notes on a guitar’s fingerboard that dates back to the Renaissance. The six line staff, shown below, graphically represents a guitar fingerboard. The top line (string 1) indicates the highest sounding, thinnest string and the bottom line (string 6) is the lowest sounding, thickest string. The numbers refer to fret numbers on a given string. The “0” means the note is to be played as an open-string. The capital letters to the left indicate the tuning for each string. All the song arrangements presented here are in standard “EBDGBE” tuning. In the example below, the “C” chord is played then the individual scale notes followed by another “C” chord. Vertical lines indicate the end of a bar of music. We have provided lyrics to help you with approximate timing.

```
string 1  E-----|
string 2  B----1-----0---1----|
string 3  G----0-----0---2-----0----|
string 4  D----2-----0---2---3-----2----|
string 5  A----3---3-----3----|
string 6  E-----|
```

If you can move from one chord to another with reasonable speed, you can learn to play these great sounding chord-melody solo guitar arrangements with a little patience and practice. A trick I use to make chord changes a little easier to finger is to place a capo on the fourth fret. You may want to give this a try.

Amazing Grace



Amazing Grace is a well-known Christian hymn. The words were written c. 1772 by John Newton; they form a part of the Olney Hymns that he worked on, with William Cowper and other hymnodists.

History

John Newton (1725–1807) was the captain of a slave ship. On May 10th, 1748 returning home during a storm he experienced a "great deliverance." In his journal he wrote that the ship was in grave danger of sinking. He exclaimed "Lord, have mercy upon us!" He was converted, though he continued in the business of slave trading. However, he demanded that the slaves he transported be treated humanely.

Newton wrote the song *How Sweet the Name of Jesus Sounds* while waiting in an African harbor for a shipment of slaves. Later he renounced his profession, became a minister, and joined William Wilberforce in the fight against slavery.

It was suggested in a Bill Moyers PBS TV Special that Newton may have borrowed an old tune sung by the slaves themselves. The marked divergence of tempo, tone and instrumentality between African and Irish/Scottish/Celtic musical traditions cast doubt on this theory.

The now familiar and traditional melody of the hymn was not composed by Newton, and the words were sung to a number of tunes before the now inseparable melody was chanced upon.

There are two different tunes to the words. "New Britain" first appears in a shape note hymnal from 1831 called *Virginia Harmony*. Any original words sung to the tune are now lost. The melody is believed to be Scottish or Irish in origin; it is pentatonic and suggests a bagpipe tune; the hymn is frequently performed on bagpipes and has become associated with that instrument. The other tune is the so-called "Old Regular Baptist" tune. It was sung by the Congregation of the Little Zion Church, Jeff, Kentucky on the album *The Ritchie Family of Kentucky* on the Folkways label (1958).

Newton's lyrics have become a favorite for Christians of all denominations, largely because the hymn vividly and briefly sums up the Christian doctrine of Divine grace. The lyrics are based on 1 Chronicles

17:16, where King David marvels at God's choosing him and his house. (Newton entitled the piece "Faith's review and expectation".)

It has also become known as a favorite with supporters of freedom and human rights, both Christian and non-Christian, as it is believed by many to be a song against slavery, as Newton was once a slave trader. He continued to be a slave trader for several years after his experience, but later he became a clergyman. The song has been sung by many notable musical performers, such as iconic folk singer and human rights activist Joan Baez.

The hymn was quite popular among both sides in the American Civil War. While on the "trail of tears", the Cherokee were not always able to give their dead a full burial. Instead, the singing of "Amazing Grace" had to suffice. Since then, "Amazing Grace" is often considered the Cherokee National Anthem. For this reason, many contemporary Native American musicians have recorded this song.

In recent years, this song has also become popular with drug and alcohol recovery groups, particularly the Christian ones. However, unlike the usual funeral singings, it is usually played at celebrations of those who "once were lost, but now are found."

Bagpipes

The association with bagpipes is relatively modern; for over a century the tune was nearly forgotten in the British Isles until the folk revival of the 1960s began carrying traditional musicians both ways between the British Isles and the United States (where *Amazing Grace* had remained a very popular hymn). It was little known outside of church congregations or folk festivals until Arthur Penn's film *Alice's Restaurant* (1969). Lee Hays of The Weavers leads the worshippers in *Amazing Grace*.

Lyrics

Amazing grace! (how sweet the sound)
That saved a wretch like me!
I once was lost, but now I'm 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;
'Tis grace has brought me safe thus far,
And grace will lead me home.

The Lord has promised good to me,
His word my hope secures;
He will my shield and portion be,
As long as life endures.

Yes, when this flesh and heart shall fail,
And mortal life shall cease;
I shall possess, within the veil,
A life of joy and peace.

The earth shall soon dissolve like snow,
The sun forbear to shine;

But God, who call'd me here below,
Will be forever mine.

Some versions of the hymn include an additional verse:

When we've been there ten thousand years,
Bright shining as the sun,
We've no less days to sing God's praise
Than when we'd first begun.

This verse is not by Newton. It was added to a version of "Amazing Grace" by Harriet Beecher Stowe, as it appears in her novel Uncle Tom's Cabin. Uncle Tom has pieced the lyrics of several hymns together; those who learned the lyrics from the novel have assumed that it belongs.

Some versions include the verse:

Shall I be wafted through the skies,
on flowery beds of ease,
where others strive to win the prize,
and sail through bloody seas.

This verse has been recorded by Pete Seeger and Arlo Guthrie. The verse really belongs with the hymn, *Am I a Soldier of the Cross?* by Isaac Watts. (Courtesy of [Wikipedia](#))

Amazing Grace is a Christian hymn written by John Newton in 1772. A chord-melody arrangement is presented below in the key of C. The song is played moderately in 3/4 time.

	C		G7		Am	F		C
E	---	0	---	0	---			---
B	---	1	---	1	---	1	---	
G	---	0	---	0	---	0	---	0
D	---	2	---	2	---	3	---	2
A	---	3	---	3	---	2	---	3
E	---		---		---	1	---	
	1.		2.		3.		4.	

	C		G7		C			
E	---	0	---	0	---	3	---	0
B	---	1	---	1	---	3	---	1
G	---	0	---	0	---	0	---	0
D	---	2	---	2	---	3	---	2
A	---	3	---	3	---	2	---	3
E	---		---		---		---	
	5.		6.		7.		8.	

	C		F		C			
E	---	3	---	0	---	3	---	0
B	---	1	---	1	---	1	---	1
G	---	0	---	0	---	0	---	0
D	---	2	---	2	---	3	---	2
A	---	3	---	3	---	3	---	3
E	---		---		---	1	---	
	9.		10.		11.		12.	

	Am	C		G7		C	
E	-----0-----		----	0-----		-----	-----
B	--1--1--1--1--		----	1--3--		----1-----	---(1)-----
G	--2--0-----		----	0--0--		----0-----	---(0)--0--
D	--2--2-----		----	2--3--		----2-----	---(2)-----
A	--0--3-----		----	3--2--		----3-----	---(3)-----
E	-----		----	-----		-----	-----
13.			14.		15.		16.

Auld Lang Syne



"Auld Lang Syne" (Scots; lit., 'old long since', although might be better translated as 'old long ago', 'times gone by', or 'days gone by') is a poem by Robert Burns, and one of the best known songs in English-speaking countries. Yet, perhaps because it was originally written in the Scots language, often people can recall the melody easily but know only a fraction of the words. The song is commonly accompanied by a traditional dance. The group who are singing form a ring holding hands for the first verse. For the second verse, arms are crossed and again linked. For the third verse everyone moves in to the centre of the ring and then out again. It is one of the most well-known pentatonic songs.

Usage

Auld Lang Syne is usually sung each year on New Year's Eve (Hogmanay in Scotland) in the United Kingdom, The Republic of Ireland, the United States, Australia, and English speaking Canada at midnight and signifies the start of a new year. Also, in many Burns Clubs, it is sung to end the Burns supper. It is used as a graduation song and a funeral song in Taiwan, symbolizing an end or a goodbye. The latter almost certainly originates in Japan in the Japanese song "Hotaru No Hikari" ("Firefly's Light") which was explicitly created by the Meiji regime as a graduation song (from which the other uses flowed). In the Philippines, it is well known and sung at celebrations like graduations, New Year and Christmas Day. In Japan, many stores play it to usher customers out at the end of a business day, and the tune is sung at graduations. In the United Kingdom, it is played at the close of the annual Congress (conference) of the Trades Union Congress. Before the composition of Aegukga, the lyrics of Korea's national anthem was sung to the tune of this song. Also, before 1972, it was the tune for the Gaumii salaam anthem of The Maldives (with the current words). The University of Virginia's fight song (*The Good Old Song*) also carries the same tune. In Portugal, France, Spain and Germany this song is used to mark a farewell. It is also used in the Scout movement for the same purpose, but with lyrics that are a little different. It is also featured in the Animal Crossing game for Nintendo Gamecube every New Year's Eve.

It has also been used on other occasions as a farewell. One occasion that falls in this category was in October 2000, when the body of former Canadian prime minister Pierre Trudeau left Parliament Hill in Ottawa for the last time, going to Montreal for the state funeral.

Lyrics

In the Scots language, Syne is pronounced like the English word sign — IPA: [saj̥n]—not zine [zaj̥n] as many people pronounce it.

Burns' verse:

Should auld acquaintance be forgot,
and never brought to mind ?
Should auld acquaintance be forgot,
and auld lang syne ?

CHORUS:

For auld lang syne, my dear,
for auld lang syne,
we'll tak a cup o' kindness yet,
for auld lang syne.
And surely ye'll be your pint-stoup !
And surely I'll be mine !
And we'll tak a cup o' kindness yet,
for auld lang syne.

CHORUS

We twa hae run about the braes,
and pou'd the gowans fine ;
But we've wander'd mony a weary fit,
sin' auld lang syne.

CHORUS

We twa hae paidl'd in the burn,
frae morning sun till dine ;
But seas between us braid hae roar'd
sin' auld lang syne.

CHORUS

And there's a hand my trusty fiere !
And gies a hand o' thine !
And we'll tak a right gude-willie waught,
for auld lang syne.

CHORUS (Anglicized translation):

Should old acquaintance be forgot,
and never brought to mind ?
Should old acquaintance be forgot,
and auld lang syne ?

CHORUS:

For auld lang syne, my dear,
for auld lang syne,
we'll take a cup o' kindness yet,
for auld lang syne.
And surely you'll get your pint mug !
And surely I'll get mine !
And we'll take a cup o' kindness yet,
for auld lang syne.

CHORUS

We two have run about the hills,
and pulled the daisies fine ;
But we've wandered many a weary foot,
since auld lang syne.

CHORUS

We two have paddled in the stream,
from morning sun till dine ;
But seas between us broad have roared
since auld lang syne.

CHORUS

And there's a hand my trusty friend !
And give us a hand o' thine !
And we'll take a right good-friendly draught,
for auld lang syne.

CHORUS

Burns' verse above is taken exactly from *Songs from Robert Burns*, published in Great Britain by Collins Clear-Type Press in 1947, and sold at Burns' Cottage.

History

Auld Lang Syne was transcribed, had two new verses added to it, and was published by the Scottish poet Robert Burns, based on earlier Scots ballads. Robert Burns forwarded a copy of the original song to the Scots Musical Museum with the remark, "The following song, an old song, of the olden times, and which has never been in print, nor even in manuscript until I took it down from an old man's singing, is enough to recommend any air." The tune Burns suggested is not the tune we use today.

The first two lines of the lyrics bear a coincidental resemblance to Isaiah 65:17, which reads:

Behold, I will create
new heavens and a new earth.
The former things will not be remembered,
nor will they come to mind.

"The former things" equates to "auld acquaintance"; "will not be remembered" correlates to "be forgot"; and the rest is self-explanatory.

Singing the song on Hogmanay or New Year's Day is a Scottish custom. As Scots emigrated around the world, they took the song with them.

Bandleader Guy Lombardo popularized the association of the song with New Year's celebrations, through his annual broadcasts on radio and TV, beginning in 1929. However, he did not invent or first introduce the custom. The ProQuest newspaper archive has articles going back to 1896 that describe revellers on both sides of the Atlantic singing the song to usher in the New Year. Two examples:

HOLIDAY PARTIES AT LENOX [Mass.]... The company joined hands in the great music room at midnight and sang "Auld Lang Syne" as the last stroke of 12 sounded and the new year came in. — The New York Times, 1896-01-05, p. 10.

NEW YEAR'S EVE IN LONDON. Usual Customs Observed by People of All Classes... The passing of the old year was celebrated in London much as usual. The Scotch residents gathered outside of St. Paul's Church and sang "Auld Lang Syne" as the last stroke of 12 sounded from the great bell. — Washington Post, 1910-01-02, p. 12. (Courtesy of [Wikipedia](#))

Auld Lang Syne is a traditional Scottish melody with words adapted by Robert Burns in the late 18th century. A chord-melody arrangement is presented below in the key of C. The song is played moderately in 4/4 time.

G7	C	Am	Dm/F	G7	
E----- -----0----- -----0-----	B----- ---1---1---1----- ---3---1---3-----	G--0--- ---0-----2----- ---2-----0-----	D----- ---2-----2----- ---0-----3-----	A----- ---3-----0----- -----2-----	E----- ----- ---1-----3-----
	1.		2.		

C	F	C	Am		
E----- ---0---3--- ---5---5--- ---3---0---0-----	B--1---1---1----- ----- ---1-----1---1---	G--0---0----- ---5----- ---0-----2-----	D--2---2----- ---3----- ---2-----2-----	A--3---3----- ----- ---3-----0-----	E----- ----- -----
	3.	4.	5.		

Dm/F	G7	E7/G#	Am	F	G7	C	
E----- ----- ----- ----- -----	B--3--1--3--5-3-- ---1----- -----1-----	G--2---0--4--- ---2---2--2---0-- -----0-----	D--0---3--0--- ---2-----3---3--- -----2-----	A-----2----- ---0-----3---2-- -----3-----	E--1---3--4--- -----1---3-- -----		
	6.		7.		8.		

Chorus :

F	C	Am	Dm/F	G7	F
E--5--- ---3---0---0----- -----5-----	B----- ---1-----1---1--- ---3---1---3-----	G----- ---0-----2----- ---2-----0-----	D----- ---2-----2----- ---0-----3-----	A----- ---3-----0----- -----2-----	E----- ----- ---1-----3-----
	9.		10.		

C	F	C	Am
E---3---0---0---3---	---5---5---	---3---0---0---	---
B---1---1---1---	---	---1---1---1---	---
G---0---0---0---	---5---	---0---2---	---
D---2---2---2---	---3---	---2---2---	---
A---3---3---	---	---3---0---	---
E-----	-----	-----	-----
11.	12.	13.	

Dm/F	G7	E7/G#	Am	F	G7	C
E-----	-----	-----	-----	-----	-----	-----
B---3---1---3---5---3---	---1---	-----	-----	-----	-----	-----
G---2---0---0---4---	---2---2---2---0---	-----	-----	-----	-----	-----
D---0---3---0---	---2---3---3---	-----	-----	-----	-----	-----
A-----	---0---3---2---	-----	-----	-----	-----	-----
E---1---3---4---	-----	-----	-----	-----	-----	-----
14.	15.	16.				

Here is another way to play the opening two bars of this song.

G7	C	C/B	Am	Am/G	Dm/F	G7	G#o7
E-----	-----	-----	-----	-----	-----	-----	-----
B-----	---1---1---1---1---	-----	-----	-----	---3---1---3---5---	-----	-----
G---0---	---0---0---2---0---	-----	-----	-----	---2---0---4---	-----	-----
D---3---	---2---2---2---2---	-----	-----	-----	---0---3---3---	-----	-----
A---2---	---3---2---0---	-----	-----	-----	-----	---2---	-----
E---3---	-----	-----	-----	-----	---1---3---4---	-----	-----
	1.				2.		

Here is another way to play the last two bars of this song.

F6	G7	E7/G#	Am	Dm7	G9	G7	C
E-----	-----	-----	-----	-----	-----	-----	-----
B---3---1---3---3---3---	---1---	-----	-----	-----	-----	-----	-----
G---2---4---4---	---2---2---2---0---	-----	-----	-----	-----	-----	-----
D-----	---3---0---	-----	-----	---2---0---3---3---	-----	-----	-----
A---3---	---5---	-----	-----	---0---2---	-----	-----	-----
E---1---3---4---	-----	-----	-----	---3---3---	-----	-----	-----
14.			15.			16.	

Danny Boy

Danny Boy is a love song from a woman to a man, providing one of many lyrics set to the tune of the *Londonderry Air*. It was written in 1910 by Frederick Weatherly, an English lawyer, and set to the tune in 1913. The first recording was made by Ernestine Schumann-Heink in 1915. Weatherly gave the song to Elsie Griffin, who made it one of the most popular in the new century. Weatherly later suggested in 1928 that the second verse would provide a fitting requiem for the actress Ellen Terry.

The song is widely considered an Irish anthem, and the tune is used as the anthem of Northern Ireland at the Commonwealth Games, even though the song's writer was not Irish, and the song was and is more popular outside Ireland than within. It is none-the-less, widely considered by Irish Canadians/Americans, to be their unofficial signature tune. It is very frequently included in the organ presentation at Irish-American funerals. Though the song is supposed to be a message from a woman to a man, the song is actually sung by men as much as, or possibly more often than, women. It has also been interpreted by some listeners that the song is a message from a parent to a son, with the singer saddened that the son has gone to war, or left Ireland forever in the Irish diaspora.

The lyrics:

Oh Danny Boy, the pipes, the pipes are calling
From glen to glen, and down the mountain side
The summer's gone, and all the roses falling
'Tis you, 'tis you must go and I must bide
But come ye back when summer's in the meadow
Or when the valley's hushed and white with snow
'Tis I'll be here in sunshine or in shadow
Danny Boy, oh Danny Boy, I love you so

And when ye come, and all the flowers are dying
And I am dead, as dead I well may be
Ye'll come and find the place where I am lying
And kneel and say an Ave there for me
And I shall hear, though soft you tread above me
And all my grave shall warmer, sweeter be
For you shall bend and tell me that you love me
And I shall sleep in peace until you come to me

(Courtesy of [Wikipedia](#))

The 32-bar *Danny Boy* is an old Irish air. A chord-melody arrangement of this song is presented below in the key of C. The song is played slowly in 4/4 time.

	C	C7	F	Dm7 G7
E-----	--0-----	--0-5-3-0--	-----	----0-1--
B--0-1-3--	--1--3--	--1--1-----	--3-1-----	--1--0-----
G--0-2-4--	--0-----	--3--3-----	--2--2--	--2--0-----
D-----	--2-----	--2--2-----	-----3--	--0--3-----
A-----	--3-----	--3-----	--3--3--	-----2-----
E-----	-----	-----	--1--1--	-----3-----
	1.	2.	3.	4.

C	Am	Dm	G7
E---3--5----	---3--0----0----	-----	-----
B---1-----	---1-----1-----	---3----	---0--1--3----
G---0-----	---2-----2-----	---2----	---0-----
D---2-----	---2-----2-----	---3----	---3-----
A---3-----	---0-----	-----	---2-----
E-----	-----	-----	---3-----
5.	6.	7.	8.

C	C7	F
E--0-----	---0-5--3-0----	-----
B--1--3----	---1-----1-----	---3-1-----
G--0-----	---3-----3-----	---2-----2----
D--2-----	---2-----2-----	-----3----
A--3-----	---3-----	---3-----3----
E-----	-----	---1-----1----
9.	10.	11.

C	Dm	G7	C	Co	G7
E--0--1----	---0-----	-----	-----	---3--5--7----	
B--1-----	---1-3--1--3----	-----1----	-----	---1--4--6----	
G--0-----	---2-----2-----	---0-----	-----	---0--5--7----	
D--2-----	---0-----3-----	---2-----	-----	---2--4--5----	
A--3-----	-----	---3-----	-----	-----	
E-----	-----3-----	-----	-----	-----	
13.	14.	15.	16.		

C	Em	C	Co	G7
E--8--8----	---7-5--3-0----	---3-0-----	---3--5--7----	
B--5-----	---5-----0-----	---1-----1----	---1--4--6----	
G--5-----	---7-----0-----	---0-----0----	---0--5--7----	
D--5-----	---5-----2-----	---2-----2----	---2--4--5----	
A-----	-----	---3-----3----	-----	
E-----	-----	-----	-----	
17.	18.	19.	20.	

C	Em	F	Dm	G7
E--8--7----	---7-5--3--0----	-----	-----	---3--3--3----
B--5-----	---6-----0-----	-----3-----	-----	---0-----
G--5-----	---5-----0-----	---2-----	-----	---0-----
D--7-----	---7-----2-----	---3-----	-----	---3-----
A-----	-----	-----	-----	---2-----
E-----	-----	-----	-----	---3-----
21.	22.	23.	24.	

C	F	C	Am	Am/G	Am/F#	Fm
E--12--10--	---10-8-5-8--	---3-0-----	-----	-----	-----	-----
B--8-----	---10--6-----	---0--1--	---1--0--	---1-3--		
G--9-----	---10--5-----	---1--2--	---2--2--	---1--		
D--8-----	---10--7-----	---2--2--	---2--2--	---3--		
A-----	-----	-----0--	-----	---3--		
E-----	-----	-----	---3--2--	---1--		
25.	26.	27.	28.			

	C/E	Am	Dm7	G7	C	
E	0	5	3	0		
B	1	1	3	1	0	1
G	0	2	2	2	0	0
D	2	2	3	3	2	2
A	3	0	3		3	3
E	0		3			
29.			30.		31.	32.

Below is an example of a Backcycled substitution for the first eight bars of this song.

	G7	CM9	Bm7b5	Em7	Am7	Dm7/F	G7
E		0		0	5	3	0
B	0	1	3	3	0	1	1
G	2	2	0	4	2	0	2
D	3	3	3	2	3	0	3
A	2	2	2	0	0		
E	3	3	3	0		1	3
		1.		2.		3.	4.

	CM7	Bm7b5	Em7	Am7	D7	G7
E	3	5	3	0		
B	0	3	3	1	3	0
G	0	4	0	0	5	0
D	2	3	0	2	4	3
A	3		2	0	5	2
E			0			3
5.		6.			7.	8.

Here is another approach to the first eight bars.

	G	Am	G/B	C	G/B	C	C7/E	F6	Dm7	Dm7b5
E			0		0	5	3	0		0
B	0	1	3	1	3	1	1	3	1	1
G	0	2	0	0	0	0	3	2	2	1
D	0	2	0	2	0	2	2	3	0	0
A	0	2	3	2	3	3		3	3	
E	3						1	1		
				1.		2.		3.		4.

	C/E	Am7	Am7/F#	Fm6	G7b9	G11	G7
E	3	5	3	0			
B	1	1	1	3	0	1	3
G	0	0	2	1	1	2	0
D	2	2	2	1	3	3	3
A	3	0		3			2
E	0		2	1	3	3	3
5.		6.		7.		8.	

Here is a third approach to the first eight bars.

	CM7	C7 C9	FM7/6 FM7	
E	----- --0-----	--0-5-3-0--	-----	-----0-1--
B	--0-1-3--	--0--3--	--1--3--	--3-1--
G	-----	--0-----	--3--3--	--2--2--
D	-----	--2-----	--2--2--	--2-----
A	-----	--3-----	--3--3--	-----
E	-----	-----	-----	--1--1--
	1.	2.	3.	4.

	C6/9	Am7	Dm7	G7
E	----3--5-----	----3--0-----0--	-----	-----
B	----3-----	----1-----1-----	----3--	----0--1--3--
G	----2-----	----0-----	----5--	----0-----
D	----2-----	----2-----	----3--	----3-----
A	----3-----	----0-----	----5--	----2-----
E	-----	-----	-----	----3-----
	5.	6.	7.	8.

Here is a fourth approach to the first eight bars.

	G11	CM9	Gm7 Gm7/C	F6	Fm7 Bb+11
E	----- --0-----	-----5-3--	-----	-----0-1--	
B	--0-1-3--	--3--3--	--5--3-5--	--3-1--	--1--1--
G	----2--	--4--	--3--3--	--2--2--	--1--1--
D	----3--	--2--	--3--3--	-----3--	--1--
A	-----	--3--	--5--3--	--3--3--	--3--1--
E	----3--	-----	--3--	--1--1--	--1--
	1.	2.	3.	4.	

	Em7	Am7	Am11 Ab7b5 G7	G11
E	----3--5-----	----3--0-----0--	-----	-----
B	----3-----	----1-----1-----	--3-3--	--3--0--1--3--
G	----0-----	----0-----	--5-5--	--0-----2-----
D	----0-----	----2-----	--5-4--	--3-----3-----
A	----2-----	----0-----	-----	--2-----
E	----0-----	-----	--5-4--	--3-----3-----
	5.	6.	7.	8.

Frankie and Johnny



Frankie and Johnny (sometimes called *Frankie and Albert*) has become a traditional song. At least 256 different versions of it have been recorded since the early 20th century, many by jazz bands and also by artists including Lead Belly, Mississippi John Hurt, Charlie Poole, Taj Mahal, Dave Brubeck, and Bob Dylan. The story was also adapted into a several films, including "Her Man" (1930, starring Helen Twelvetrees), "Frankie and Johnnie" (1936, starring Helen Morgan), and "Frankie and Johnny" (1966, starring Elvis Presley), as well as a play by Terrence McNally, "Frankie and Johnny at the Clair de Lune."

The song tells the story of a woman, Frankie, who finds her man "making love to" another woman and shoots him dead, is arrested, and in most versions is executed. The refrain common to most versions is: "He was her man, but he was doing her wrong." Many versions open with the quatrain: "Frankie and Johnny were sweethearts/Lordy, how they could love/They vowed to love one another/Underneath the stars above." A common conclusion is: "This story has no moral/This story has no end/This story only goes to show/That there ain't no good in men." Hughie Cannon, the composer of *Won't You Come Home Bill Bailey*, obtained a copyright on the melody in 1904 under the title *He Done Me Wrong*, but the song seems to predate this.

The story apparently refers to a murder with took place in St. Louis, Missouri, on October 19, 1899. 22-year-old dancer Frankie Baker stabbed (or shot) her 17-year-old lover Allen "Al" Britt, who was having a relationship with a woman named Alice Pryor. Britt died of his wounds two days later. On trial, Baker claimed that Britt had attacked her with a knife and that she acted in self-defense; she was acquitted and died in a Portland mental institution in 1950. Some researchers claim that the song was in circulation before the Baker murder, and that it dates from roughly the time of the Civil War. It may have originally

referred to Frances Silver, who was executed in 1832 for the murder of her husband Charles Silver in Burke County, North Carolina.

The movie "A Prairie Home Companion" features a version of *Frankie and Johnny*. The last stanza is not sung in the movie, but it offers an excellent summary of the movie plot. (Courtesy of [Wikipedia](#))

Sam Cooke had a top twenty hit with his cover of the traditional *Frankie And Johnny* in 1963. Below is a basic chord-melody arrangement. The melody notes on the first and third beat (in 4/4 time) are harmonized using the chords provided in the sheet music or lead sheet. The sheet music was transposed from the usual key of C to the key of G that was further transposed up an octave. The song is essentially a twelve-bar blues progression played moderately in 4/4 time.

G

```

E-----0----- | ----- | -----0----- | ----- |
B-----0--0--3-0-- | ----- | -----0-0--3-0-- | ----- |
G--0--2-----0----- | --0--0-- | --0--2-----0----- | --0-- |
D--0-----0----- | --0----- | --0-----0----- | --0-- |
A--2----- | --2----- | --2----- | --2----- |
E--3-----3----- | --3----- | --3-----3----- | --3-- |
1.                2.        3.                4.
  
```

```

C                                G
E-----0-3-5-0-- | --3-3-0-2-- | --3-3-2-0- | ----- |
B--1-3---1----- | --1---1--- | --1---1--- | --3--0-0--- |
G--0-----0----- | --0---0--- | --0---0--- | --0--0---3-- |
D--2-----2----- | --2---2--- | --2---2--- | --0--0----- |
A--3-----3----- | --3---3--- | --3---3--- | --2----- |
E----- | ----- | ----- | --3--3----- |
5.                6.        7.                8.
  
```

```

D7                                G
E----- | ----- | ----- | ----- |
B----- | -----0---1---0--- | ----- | ----- |
G--2----- | ---2-----2----- | ---0----- | ---0----- |
D--0----- | ---0-----0----- | ---0----- | ---0----- |
A----- | ----- | ---2----- | ---2----- |
E----- | ----- | ---3----- | ---3----- |
9.        10.                11.        12.
  
```

The second chord-melody has several chord substitutions.

```

G          D7#5          G          D7#5          G G7
E-----0----- | ----- | -----0----- | ----- |
B-----0--1--3-0-- | ----- | -----0-1--3-0-- | ----- |
G--0--2-----3----- | --0--0-- | --0--2---3----- | --0--0-- |
D--0-----0----- | --0----- | --0-----0----- | --0--3-- |
A--2----- | --2----- | --2----- | --2--2-- |
E--3----- | --3----- | --3----- | --3--3-- |
1.                2.        3.                4.
  
```

	C	G7#5	C	C#o	G	E7
E	-----0-3-5-0--	-----3-3-0-2--	-----3-3-2-0-	-----	-----	-----
B	--1-3---4-----	--1---1-----	--1---2---	--3--0-0----	-----	-----
G	--0-----4-----	--0---0-----	--0---3---	--0--1---3--	-----	-----
D	--2-----3-----	--2---2-----	--2---2---	--0--0-----	-----	-----
A	--3-----	--3---3---	--3-----	--2--2-----	-----	-----
E	-----	-----	-----	--3--0-----	-----	-----
	5.	6.	7.	8.		

	A7	D7	G	Bb9	Am7	D7
E	----- -----	----- -----	----- -----	----- -----	----- -----	----- -----
B	----- -----0---1---0---	----- -----	----- -----1---	----- -----	----- -----1--1---	----- -----
G	---2--- ---2-----2-----	---2--- ---2-----	---0--- ---0---1---	---0--- ---0---2---	---0--- ---0---2---	---0--- ---0---2---
D	---2--- ---0-----0-----	---2--- ---0-----	---0--- ---0-----	---2--- ---2--0---	---0--- ---0-----	---0--- ---0-----
A	---0--- -----	---0--- -----	---2--- ---2---1---	---0--- ---0-----	---0--- ---0-----	---0--- ---0-----
E	----- ---2-----2-----	----- ---2-----	---3--- ---3-----	----- -----	----- -----2---	----- -----
	9.	10.	11.	12.		

Greensleeves



Greensleeves is a traditional English folk song and tune, basically a ground of the form called a *romanesca*.

The widely-believed legend is that it was composed by King Henry VIII of England (1491-1547) for his lover and future queen consort Anne Boleyn. Anne, the youngest daughter of Thomas Boleyn, 1st Earl of Wiltshire, rejected Henry's attempts to seduce her. This rejection is apparently referred to in the song, when the writer's love "cast me off discourteously." It is not known if the legend is true, but the song is still commonly associated with Boleyn in the public mind.

It likely circulated in manuscript, as most social music did, long before it was printed. A tune by this name was registered at the London Stationer's Company in 1580 as *A New Northern Ditty of the Lady Greene Sleeves*. No copy of that printing is known. It appears in the surviving "A Handful of Pleasant Delights" (1584) as *A New Courtly Sonnet of the Lady Green Sleeves. To the new tune of Green sleeves*. It remains debatable whether this suggests that an old tune of *Greensleeves* was in circulation, or which one our familiar tune is.

References

In Shakespeare's "The Merry Wives of Windsor," written around 1602, the character Mistress Ford refers twice without any explanation to the tune of *Green Sleeves*, and Falstaff later exclaims:

Let the sky rain potatoes! Let it thunder to the tune of 'Greensleeves'!
All of these allusions suggest that the song was well known at that time.

Versions

Leonard Cohen reworked *Greensleeves* into his 1974 song "Leaving Green Sleeves" (off the album "New Skin for the Old Ceremony").

The Smothers Brothers sang a modern version of *Greensleeves* with updated lyrics called "Where the Lilac Grows." It is found on their 1962 album "The Two Sides of the Smothers Brothers." The same year saw film composer Alfred Newman use the melody throughout the film "How the West Was Won."

Many other contemporary artists recorded versions of this tune, whether vocal or instrumental, in their own style, including Timo Tolkki, John Coltrane, Jethro Tull, Enya, The Scorpions, Neil Young, Slime, and others.

Greensleeves is also the authorized march of the Canadian Forces Dental Branch.

It also forms part of a contrapuntal section in the BBC Radio 4 *UK Theme* by Fritz Spiegl, in which it is played alongside *What Shall We Do With the Drunken Sailor?*.

A piano rendition of *Greensleeves* is heard at one point during the video game *Xenosaga: Der Wille zur Macht*, and it was also featured in the much older game "Punchy" (a "Hunchback" clone), released by Mr. Micro in 1984. The tune was also whistled by either Garcian or Con Smith near end of the Gamecube game *Killer 7*. There's some speculation that both characters actually whistle the song at different times in the finale of the game.

A refrain of the melody is heard at the very end of the Beatles song, *All you need is love*, amid the lyrics to *She loves you*, sung by Paul McCartney. In a cross-reference to Capcom's *Killer7*, one of the messages that pops up during gameplay when chaining critical hits is 'All you need is blood.' This may or may not be connected to the usage of the song *Greensleeves* near the climax of the game, as it's used near the end of *All you need is love*.

During a "Stump the Band" segment on *The Tonight Show Starring Johnny Carson*, an audience member sang a ditty called *Green Stamps*, about a grocery clerk, to that tune. The refrain began, Green Stamps were all she gave...

In HKCEE and HKALE, a version of Fantasia on *Greensleeves* performed by Sinfonia of London and conducted by Sir John Barbirolli is broadcast to ensure all candidates that they have turned to the correct channel before the English listening exam.

The adventure computer game series *King's Quest*, produced by Sierra, used the main theme from *Greensleeves* as title music for the first and second game.

Greensleeves is a popular refrain for ice cream vans. The whole final sequence of Capcom's game *Killer 7* has this song whistled by one of the game's characters.

A famous Christmas song, *What Child Is This?*, combines the melody of *Greensleeves* with lyrics hailing the newborn Christ, «whom angels greet with anthems sweet while shepherds watch are keeping».

Lyrics

There are many versions of the traditional lyrics of *Greensleeves* as a conventional lover's lament, often varying simply in the syllabic density. The first printed version begins:

```
Alas my loue, ye do me wrong,  
to cast me off discourteously:  
And I have loued you so long  
Delighting in your companie.
```

Many versions use updated grammar, or a mix. Here is the same verse in a sparser version:

Alas, my love, you do me wrong
To cast me out discourteously,
For I have loved you for so long,
Delighting in your company.

The full lyrics, with updated grammar, are listed as follows.

Alas, my love, you do me wrong,
To cast me off discourteously.
For I have loved you well and long,
Delighting in your company.

Chorus:

Greensleeves was all my joy
Greensleeves was my delight,
Greensleeves was my heart of gold,
And who but my lady greensleeves.

Your vows you've broken, like my heart,
Oh, why did you so enrapture me?
Now I remain in a world apart
But my heart remains in captivity.

(Chorus)

I have been ready at your hand,
To grant whatever you would crave,
I have both wagered life and land,
Your love and good-will for to have.

(Chorus)

If you intend thus to disdain,
It does the more enrapture me,
And even so, I still remain
A lover in captivity.

(Chorus)

My men were clothed all in green,
And they did ever wait on thee;
All this was gallant to be seen,
And yet thou wouldst not love me.

(Chorus)

Thou couldst desire no earthly thing,
but still thou hadst it readily.
Thy music still to play and sing;
And yet thou wouldst not love me.

(Chorus)

Well, I will pray to God on high,
that thou my constancy mayst see,
And that yet once before I die,
Thou wilt vouchsafe to love me.

(Chorus)

Ah, Greensleeves, now farewell, adieu,
To God I pray to prosper thee,
For I am still thy lover true,
Come once again and love me.

(Chorus)

Renaissance Lyrics

Alas my loue, ye do me wrong,
to cast me off discourteously:
And I haue loued you so long
Delighting in your companie.

Chorus:

Greensleeues was all my ioy,
Greensleeues was my delight:
Greensleeues was my heart of gold,
And who but Ladie Greensleeues.

I haue been readie at your hand,
to grant what euer you would craue.
I haue both waged life and land,
your loue and good will for to haue.

(Chorus)

I bought three kerchers to thy head,
that were wrought fine and gallantly:
I kept thee both boord and bed,
Which cost my purse wel fauouredly.

(Chorus)

I bought thee peticotes of the best,
the cloth so fine as might be:
I gaue thee iewels for thy chest,
and all this cost I spent on thee.

(Chorus)

Thy smock of silk, both faire and white,
with gold embrodered gorgeously:
Thy peticote of Sendall right:
and thus I bought thee gladly.

(Chorus)

Thy girdle of gold so red,
with pearles bedecked sumptuously:
The like no other lasses had,
and yet thou wouldst not loue me,

(Chorus)

Thy purse and eke thy gay guilt kniues,
thy pincase gallant to the eie:
No better wore the Burgesse wiues,
and yet thou wouldst not loue me.

(Chorus)

Thy crimson stockings all of silk,
with golde all wrought aboue the knee,
Thy pumps as white as was the milk,
and yet thou wouldst not loue me.

(Chorus)

Thy gown was of the grossie green,
thy sleeues of Satten hanging by:
Which made thee be our haruest Queen,
and yet thou wouldst not loue me.

(Chorus)

Thy garters fringed with the golde,
And siluer aglets hanging by,
Which made thee blithe for to beholde,
And yet thou wouldst not loue me.

(Chorus)

My gayest gelding I thee gaue,
To ride where euer liked thee,
No Ladie euer was so braue,
And yet thou wouldst not loue me.

(Chorus)

My men were clothed all in green,
And they did euer wait on thee:
Al this was gallant to be seen,
and yet thou wouldst not loue me.

(Chorus)

They set thee vp, they took thee downe,
they serued thee with humilitie,
Thy foote might not once touch the ground,
and yet thou wouldst not loue me.

(Chorus)

For euerie morning when thou rose,
I sent thee dainties orderly:
To cheare thy stomack from all woes,
and yet thou wouldst not loue me.

(Chorus)

Thou couldst desire no earthly thing.
But stil thou hadst it readily:
Thy musicke still to play and sing,
And yet thou wouldst not loue me.

(Chorus)

And who did pay for all this geare,
that thou didst spend when pleased thee?
Euen I that am reiected here,
and thou disdainst to loue me.

(Chorus)

Wel, I wil pray to God on hie,
that thou my constancie maist see:
And that yet once before I die,
thou wilt vouchsafe to loue me.

(Chorus)

Greensleeues now farewell adue,
God I pray to prosper thee:
For I am stil thy louer true,
come once againe and loue me.

Chorus:

Greensleeues was all my ioy,
Greensleeues was my delight:
Greensleeues was my heart of gold,
And who but Ladie Greensleeues.

(Courtesy of [Wikipedia](#))

What Child Is This? is a Christmas carol lyrically written in 1865 by William Chatterton Dix to the melody of *Greensleeves*. Although the chorus changes from verse to verse, many recorded versions simply use the first chorus throughout, in part due to the rather unfestive content of the second.

Lyrics

Verse 1:

What Child is this who, laid to rest
On Mary's lap is sleeping?
Whom angels greet with anthems sweet,
While shepherds watch are keeping?

Chorus 1:

This, this is Christ the King,
Whom shepherds guard and angels sing;
Haste, haste, to bring Him laud,
The Babe, the Son of Mary.

Verse 2:

Why lies He in such mean estate,
Where ox and ass are feeding?
Good Christians, fear, for sinners here
The silent Word is pleading.

Chorus 2:

Nails, spear shall pierce Him through,
The cross be borne for me, for you.
Hail, hail the Word made flesh,
The Babe, the Son of Mary.

Verse 3:

So bring Him incense, gold and myrrh,
Come peasant, king to own Him;
The King of kings salvation brings,
Let loving hearts enthrone Him.

Chorus 3:

Raise, raise a song on high,
The virgin sings her lullaby.
Joy, joy for Christ is born,
The Babe, the Son of Mary.

(Courtesy of [Wikipedia](#))

Greensleeves is a traditional English ballad that dates back to the 1500s. A chord-melody arrangement is presented below in the key of Am not the usual key of Em. The song is played slowly in 3/4 time.

	Am		G
E	----- ----- --0--2--0-- ----- -----		
B	----- --1--3-- --1----- --3--0-- -----0--		
G	--2-- --2----- --2----- --0----- --0--2--		
D	----- --2----- --2----- --0----- --0-----		
A	----- --0----- --0----- --2----- --2-----		
E	----- ----- ----- --3----- --3-----		
	1.	2.	3. 4.

	F		E
E	----- ----- ----- -----		
B	--1----- ----- --0----- -----0--		
G	--2--2-- --2--1--2-- --1--1-- -----		
D	--3----- --3----- --2----- --2-----		
A	--3----- --3----- --2----- --2-----		
E	--1----- --1----- --0----- --0-----		
	5.	6.	7. 8.

	Am		G
E	----- --0--2--0-- ----- -----		
B	--1--3-- --1----- --3--0-- -----0--		
G	--2-- --2----- --0----- --0--2--		
D	--2----- --2----- --0----- --0-----		
A	--0----- --0----- --2----- --2-----		
E	----- ----- --3----- --3-----		
	9.	10.	11. 12.

	F	E7	Am
E	----- ----- ----- -----		
B	--1--0-- ----- ----- -----		
G	--1-----2-- --1-----1-- --2----- --2-----		
D	--3----- --0--4-- --2----- --2-----		
A	--3----- --2----- --0----- --0-----		
E	--1----- --0----- ----- -----		
	13.	14.	15. 16.

	C		G
E	--3-- --3--2--0-- ----- -----		
B	--1-- --1----- --3--0-- -----0--		
G	--0-- --0----- --0----- --0--2--		
D	--2-- --2----- --0----- --0-----		
A	--3-- --3----- --2----- --2-----		
E	----- ----- --3----- --3-----		
	17.	18.	19. 20.

	Am		E7
E	----- ----- ----- -----		
B	--1----- ----- --0----- -----		
G	--2--2-- --2--1--2-- --1--1-- -----		
D	--2----- --2----- --0----- --2-----		
A	--0----- --0----- --2----- --2-----		
E	----- ----- --0----- --0-----		
	21.	22.	23. 24.

C		G									
E	3	3	2	0							
B	1	1				3	0				0
G	0	0				0		0	2		
D	2	2				0		0			
A	3	3				2		2			
E						3		3			
	25.	26.				27.		28.			

Am		E7		Am						
E										
B	1	0								
G	2	2		1	1		2	2		
D	2		0	4		2	2			
A	0		2		0	0		0		
E		0								
	29.		30.		31.		32.			

The second chord-melody uses a backcycled substitution using the Diatonic Cycle [A => D => G => C => F => B => E => A]

Am7		D7		GM7		CM7					
E			0	2	0						
B		1	3		1		3			0	
G	2		0		2		4	4		0	2
D		2		0		4		2			
A		0						3			
E						3					
		1.		2.		3.		4.			

FM7		Bm7		E							
E											
B	1				0		0				
G	2	2		2	1	2		1	1		
D	2		0		2		2	2			
A		2		2		2		2			
E	1				0		0				
	5.		6.		7.		8.				

Am7		D7		GM7		CM7					
E			0	2	0						
B	1	3		1		3				0	
G	0		2		4	4		0	2		
D	2		0		4		2				
A	0							3			
E						3					
	9.		10.		11.		12.				

	FM7	Bm7		E7		Am	
E	-----			-----			-----
B	1	0	-----		-----		
G	2	2	2	-----		1	1
D	2	0	-----		0	4	-----
A	2		-----		2		-----
E	1	-----			0		-----
	13.			14.		15.	16.

	Em7	Am7	Dm7	GM7	CM7
E	3	3	2	0	-----
B	0	1	1	3	0
G	0	0	2	4	0
D	0	2	0	4	2
A	2	0	-----	-----	3
E	0	-----	-----	3	-----
	17.	18.		19.	20.

	FM7	Bm7	E7		
E	-----			-----	
B	1	-----			
G	2	2	2	1	1
D	2	0	-----		
A	2		-----		
E	1	-----			
	21.	22.		23.	

	Em7	Am7	Dm7	GM7	CM7
E	3	3	2	0	-----
B	0	1	1	3	0
G	0	0	2	4	0
D	0	2	0	4	2
A	2	0	-----	-----	3
E	0	-----	-----	3	-----
	25.	26.		27.	28.

	FM7	Bm7	E7	Am
E	-----			-----
B	1	0	-----	
G	2	2	2	1
D	2	0	-----	
A	2		-----	
E	1	-----		
	29.		30.	31.

This chord-melody is an example of the use of several commonly encountered substitutions to create a more interesting bass line. The chord substitutions are as follows:

- Bar 1 & 9 => G/B for Am7 (two common tones)
- Bar 2 & 10 => C for Am (relative major/minor)
- Bar 3, 12, 20, & 28 => G/B for G (inversion)
- Bar 6, 13, & 23 => F for Am (mediant)
- Bar 7, 8, 14, 23, 24, & 30 => E for E7 (chord quality change)

	Am	G/B	C	G	G/B
E	-----		0-2-0	-----	-----
B	-----		1-3	-----	-----0
G	-----		2-0	-----	-----2
D	-----		2-0	-----	-----
A	-----		0-2	-----	-----2
E	-----		-----	-----3	-----
	1.		2.	3.	4.

	Am	F	E
E	-----	-----	-----
B	-----	-----	-----0
G	-----	-----	-----1-1
D	-----	-----	-----2
A	-----	-----	-----2
E	-----	-----	-----0
	5.	6.	7. 8.

	Am	G/B	C	G	G/B
E	-----		0-2-0	-----	-----
B	-----		1-3	-----	-----0
G	-----		2-0	-----	-----2
D	-----		2-0	-----	-----
A	-----		0-2	-----	-----2
E	-----		-----	-----3	-----
	9.		10.	11.	12.

	F	E	Am
E	-----	-----	-----
B	-----	-----	-----
G	-----	-----	-----2
D	-----	-----	-----2
A	-----	-----	-----0
E	-----	-----	-----
	13.	14.	15. 16.

	C	G	G/B
E	-----	-----	-----
B	-----	-----	-----0
G	-----	-----	-----2
D	-----	-----	-----
A	-----	-----	-----2
E	-----	-----	-----
	17.	18.	19. 20.

	Am	F	E
E	-----	-----	-----
B	-----	-----	-----0
G	-----	-----	-----1-1
D	-----	-----	-----2
A	-----	-----	-----2
E	-----	-----	-----0
	21.	22.	23. 24.

	C		G		G/B
E	3		3 2 0		-----
B	1		1		3 0
G	0		0		0 2
D	2		2		0
A	3		3		2
E	-----		-----		3
	25.		26.		27.
					28.

	Am		E		Am
E	-----		-----		-----
B	1 0		-----		-----
G	2 2		1 1		2 2
D	2		2 4		2 2
A	0		2		0 0
E	-----		0		-----
	29.		30.		31.
					32.

The House Of The Rising Sun



The House of the Rising Sun was originally introduced in 1937 with historian Alan Lomax's recording of Middlesboro, Kentucky's Georgia Turner Rising Sun Blues. Later, Lomax published the song in his 1941 "Our Singing Country" and it soon became a staple of 1940's New York City folk music.

The House Of The Rising Sun is an American Traditional song. A chord-melody arrangement is presented below in the key of Am. The song is played moderately in 3/4 time.

	Am	C/G	D/F#	FM7
E	-----	-----0---	-----	---5---
B	-----	-----0---	-----1---	-----3---
G	-----	---2-----	-----0-----	---2--2--2---
D	---2---	---2-----	---2-----	---0-----
A	-----	---0-----	-----	-----
E	-----	-----3---	-----2---	-----
	1.	2.	3.	4.

	Am7	C/G	E7	
E	---5---5---	---3---0---	---0---	-----5---5---
B	---5---	---1---	---0---	-----
G	---5---	---0---	---1---	-----
D	---5---	---2---	---0---	-----
A	---0---	-----	---2---	-----
E	-----	---3---	---0---	-----
	5.	6.	7.	8.

Am7	C/G	D/F#	FM7
E--5----- -----0----	-----0----	-----3----- -----2---2---2----	-----1-----
B--5--0--- ---1----- ---3----- ---1-----	-----1-----	-----2---2---2----	-----2---2---
G--5----- ---0----- ---2---2---2----	-----2-----	-----0-----	-----3-----
D--5----- ---2----- ---0----- ---3-----	-----3-----	-----2-----	-----1-----
A--0----- ----- ----- -----	-----	-----	-----
E----- ---3----- ---2----- ---1-----	-----	-----	-----
9.	10.	11.	12.

Am	E7	Am	(E7)
E----- ----- ----- -----	-----	-----	-----
B----- ----- ----- -----	-----	-----	-----
G--2---2--- ---1-----1----	-----2-----	-----1-----	-----0-----
D--2----- ---0---2----- ---2----- ---1-----	-----0-----	-----2-----	-----0-----
A--0----- ---2----- ---0----- ---2-----	-----2-----	-----0-----	-----2-----
E----- ---0----- ----- ---0-----	-----0-----	-----	-----0-----
13.	14.	15.	16.

Loch Lomond



Loch Lomond (IPA pronunciation: [ˈlɒmənd]), (Scottish Gaelic Loch Laomainn) is a Scottish loch (the Gaelic word for lake), located in both the western lowlands of Central Scotland and the southern Highlands. It is located in the council areas of Stirling, Argyll and Bute, and West Dunbartonshire, and its southern shores lie approximately 14 miles (23 km) north of Glasgow, the country's largest city.

This freshwater loch is approximately 37 kilometres long, and up to 8 kilometres wide, with an average depth of about 37 metres, and a maximum depth of about 190 metres. It has a surface area of approximately 71 square kilometres, and a volume of about 2.6 km³. Its surface area is the largest of the lochs, and is second biggest after Loch Ness in terms of water volume in Great Britain, although it is not the largest in the British Isles - this distinction belongs to Lough Neagh in Northern Ireland.

The loch (as of July 2002) is now part of Loch Lomond and the Trossachs National Park. The West Highland Way runs along the eastern bank of the loch.

The loch famously features in Andrew Lang's verse, "The Bonnie Banks O' Loch Lomond", published around 1876. The chorus is well known:

```
'Oh, ye'll tak the high road, and I'll tak the low road,  
'And I'll be in Scotland afore ye;  
'But me and my true love will never meet again  
'On the bonnie, bonnie banks o' Loch Lomond.
```

Lang's poetry became the basis for a famous song entitled "Loch Lomond", which has been recorded by many performers over the years, in styles ranging from traditional Scottish folk to barbershop to rock and roll, most notably by the Australian rock group AC/DC in the song "Bonny" in which the band plays the music while the crowd sings the verse, and in 1957 by Bill Haley & His Comets, who recorded a popular rock and roll version retitled "Rock Lomond".

Ben Lomond is on the eastern shore. It is 974 metres in height and is the most southerly of the Scottish Munro peaks.

The loch contains a large number of islands, several of them quite large by the standards of British lochs/lakes, including Inchmurrin, the largest island in a loch/lake in the British Isles. As with Loch Tay,

several of the islands appear to be Crannogs, artificial islands built in prehistoric periods. There is currently a project to build another island like it in Loch Ness. (Courtesy of [Wikipedia](#))

Loch Lomond is a traditional Scottish song. A chord-melody arrangement of the well known chorus is presented below in the key of C. The song is played moderately in 4/4 time.

	C	Am7	FM7	G7	
E	-----	-----0--0-----	-----	-----	-----
B	-----	---1--1-3---1---3---	---1--1-----	-----0---	-----
G	---0---	---0-----0-----	---2---2---0--0---	-----	-----
D	-----	---2-----2-----	---2-----3-----	-----	-----
A	-----	---3-----0-----	-----2-----	-----2-----	-----
E	-----	-----	---1-----3-----	-----	-----
		1.	2.		

	C	Am7	FM7	G7	FM7	Am7	
E	-----	-----0-3---	---5--3-3---	---5--5-3--0--0-3--	-----	-----	-----
B	---1--1-1--1-----	-----	---5--0---	---5-----1-----	-----	-----	-----
G	---0-----0-----	-----	---5--0---	---5-----0-----	-----	-----	-----
D	---2-----2-----	-----	---3--3---	---3-----2-----	-----	-----	-----
A	---3-----0-----	-----	-----2---	-----0-----	-----	-----	-----
E	-----	-----	-----3---	-----	-----	-----	-----
		3.	4.	5.			

	Dm7	Em7	FM7	G7	C	Am7	FM7	C	
E	---1--0-----	-----	-----	-----	-----0-3--5--3-0---	-----	-----	-----	-----
B	---1-----3--1-----	-----0---	-----	-----	---1-1--1---5--1-----	-----	-----	-----	-----
G	---2--1--0-----	---2--0-----	-----	-----	---0--0--0--5--0-----	-----	-----	-----	-----
D	---0-----0-----	---2--3-----	-----	-----	---2--2--3--2-----	-----	-----	-----	-----
A	-----2-----	---2-----	-----	-----	---3--0--3-----	-----	-----	-----	-----
E	-----0-----	---1--3-----	-----	-----	-----	-----	-----	-----	-----
		6.			7.				

	G7	C	
E	-----	-----	-----
B	---3---1---	-----	-----
G	---0---0---	-----	-----
D	---3---2---	-----	-----
A	---2---3---	-----	-----
E	---3-----	-----	-----
		8.	

London Bridge



London Bridge first appeared in Tommy Thumb's *Pretty Song Book* in 1744, however, it was likely already well-established by this time. *London Bridge* is a well-known traditional nursery rhyme. A chord-melody arrangement is presented below in the key of G. The song is played brightly in 4/4 time.

G		D7	G
E-----0----- ----- ----- -----			
B---3-----3--1--- --0--1--3-- -----0--1-- --0--1--3--			
G---0-----0----- --0-----0-- --2-----2-- --0-----0--			
D---0-----0----- --0-----0-- --0-----0-- --0-----0--			
A---2-----2----- -----2-- -----2-- -----2--			
E---3-----3----- --3-----3-- --2-----2-- --3-----3--			
1.	2.	3.	4.

G		D7	G
E-----0----- ----- ----- -----			
B---3-----3--1--- --0--1--3-- -----3--- ---0-----			
G---0-----0----- --0-----0-- ---2--5--- ---0--0---			
D---0-----0----- --0-----0-- ---0--4--- ---0-----			
A---2-----2----- -----2-- -----5--- -----			
E---3-----3----- --3-----3-- --2----- ---3-----			
5.	6.	7.	8.

Lyrics

London Bridge is falling down,
 Falling down, Falling down.
 London Bridge is falling down,
 My fair lady.

Take a key and lock her up,
 Lock her up, Lock her up.

Take a key and lock her up,
 My fair lady.

How will we build it up,
 Build it up, Build it up?

How will we build it up,
 My fair lady?

Build it up with silver and gold,
Silver and gold, Silver and gold.

Build it up with silver and gold,
My fair lady.

Gold and silver I have none,
I have none, I have none.

Gold and silver I have none,
My fair lady.

Build it up with needles and pins,
Needles and pins, Needles and pins.

Build it up with needles and pins,
My fair lady.

Pins and needles bend and break,
Bend and break, Bend and break.

Pins and needles bend and break,
My fair lady.

Build it up with wood and clay,
Wood and clay, Wood and clay.

Build it up with wood and clay,
My fair lady.

Wood and clay will wash away,
Wash away, Wash away.

Wood and clay will wash away,
My fair lady.

Build it up with stone so strong,
Stone so strong, Stone so strong.

Build it up with stone so strong,
My fair lady.

Stone so strong will last so long,
Last so long, Last so long.

Stone so strong will last so long,
My fair lady.

Mary Had A Little Lamb



Sarah Hale of Boston wrote this popular eight-bar children's song in 1830. The song is played moderately in 4/4 time. This is a basic chord-melody arrangement with the melody notes on the first and third beats are harmonized with the primary C and G7 chords.

C		G7		C
E--0-----	--0--0--0--	-----	--0--3--3--	
B--1--3--1--3--	--1-----1--	--3--3--3--	--1-----1--	
G--0-----0-----	--0-----0--	--0-----0--	--0-----0--	
D--2-----2-----	--2-----2--	--3-----3--	--2-----2--	
A--3-----3-----	--3-----3--	--2-----2--	--3-----3--	
E-----	-----	--3-----3--	-----	
1.	2.	3.	4.	

C		G7		C
E--0-----	--0--0--0--	-----0-----	-----	
B--1--3--1--3--	--1-----1--	--3--3--3--3--	--1-----	
G--0-----0-----	--0-----0--	--0-----0-----	--0-----	
D--2-----2-----	--2-----2--	--3-----3-----	--2-----	
A--3-----3-----	--3-----3--	--2-----2-----	--3-----	
E-----	-----	--3-----3-----	-----	
5.	6.	7.	8.	

Alternate Fingerings

(1) Alternating Bass Line:

C		G7		C
E--0-----	--0--0--0--	-----	--0--3--3--	
B--1--3--1--3--	--1-----1--	--3--3--3--	--1-----1--	
G--0-----0-----	--0-----0--	--0-----0--	--0-----0--	
D--2-----2-----	--2-----2--	--3-----3--	--2-----2--	
A--3-----3-----	--3-----3--	--2-----2--	--3-----3--	
E-----3-----	-----3--	--3-----3--	-----3--	
1.	2.	3.	4.	

C	G7	C
E--0----- --0--0--0-- -----0----- -----		
B--1--3--1--3-- --1-----1-- --3--3--3--3-- --1-----		
G--0-----0----- --0-----0----- --0-----0----- --0-----		
D--2-----2----- --2-----2----- --3-----3----- --2-----		
A--3-----3----- --3-----3----- --2-----2----- --3-----		
E-----3----- -----3----- -----3----- -----		
5.	6.	7.

(2) II-V Substitution:

C	D7	G7	C
E--0----- --0--0--0-- ----- --0--3--3--			
B--1--3--1--3-- --1-----1-- --3--3--3-- --1-----			
G--0-----0----- --2-----2-- --0-----0-- --0-----0--			
D--2-----2----- --0-----0-- --3-----3-- --2-----2--			
A--3-----3----- ----- --2-----2-- --3-----			
E-----3----- --2-----2-- --3----- -----3--			
1.	2.	3.	4.

C	D7	G7	C
E--0----- --0--0--0-- -----0----- -----			
B--1--3--1--3-- --1-----1-- --3--3--3--3-- --1-----			
G--0-----0----- --2-----2-- --0-----0----- --0-----			
D--2-----2----- --0-----0-- --3-----3----- --2-----			
A--3-----3----- ----- --2-----2----- --3-----			
E-----3----- --2-----2-- --3----- -----			
5.	6.	7.	8.

(3) Backcycled Substitutions:

CM7	Bo7	Em7	A7	Dm7	G7	CM7
E----- --0--0--0-- ----- -----3--3--						
B--5--3--1--3-- --0-----2-- --3--3--3-- --5-----5--						
G--4-----1----- --0-----0-- --5-----4-- --4-----4--						
D--5-----3----- --0-----2-- --3-----3-- --5-----5--						
A--3-----2----- --2-----0-- --5-----5-- --3-----3--						
E----- --0----- -----3-- -----						
1.	2.	3.	4.			

CM7	Bo7	Em7	A7	Dm7	G7	CM9
E----- --0--0--0-- ----- -----						
B--5--3--1--3-- --0-----2-- --3--3--5--3-- --1-----						
G--4-----1----- --0-----0-- --5-----4----- --0-----						
D--5-----3----- --0-----2-- --3----- --0-----						
A--3-----2----- --2-----0-- --5-----5----- --3-----						
E----- --0----- -----3-- -----						
5.	6.	7.	8.			

(4) Backcycled and Tritone Substitutions:

F#m7b5	Fm6	Em7	A7	Ab7b5	G7	CM7
E--0-----	-----	0--0--0--	-----	-----	-----	3--3--
B--1--3--1--3--	-----	0-----2--	-----	3--3--3--	-----	5-----5--
G--2-----1-----	-----	0-----0--	-----	5-----4--	-----	4-----4--
D--2-----1-----	-----	0-----2--	-----	4-----3--	-----	5-----5--
A-----3-----	-----	2-----0--	-----	-----5--	-----	3-----3--
E--2-----1-----	-----	0-----	-----	4-----3--	-----	-----
1.		2.		3.		4.

F#m7b5	Fm6	Em7	A7	Ab7b5	G13	G7	CM9	C6
E--0-----	-----	0--0--0--	-----	-----	-----	-----	-----	
B--1--3--1--3--	-----	0-----2--	-----	3--3--5--3--	-----	-----	1--1--	
G--2-----1-----	-----	0-----0--	-----	5-----4--4--	-----	0--2--		
D--2-----1-----	-----	0-----2--	-----	4-----3--3--	-----	0--2--		
A-----3-----	-----	2-----0--	-----	-----5--	-----	3--3--		
E--2-----1-----	-----	0-----	-----	4-----3--3--	-----	-----		
5.		6.		7.		8.		

Molly Malone



Molly Malone, or Cockles and Mussels, is the unofficial anthem of Dublin City in Ireland. It is sung by supporters of Dublin GAA teams and Irish international rugby team. The song tells the tale of a beautiful fishmonger who plies her trade on the streets of Dublin, but who tragically dies young of a fever.

Molly is commemorated in a statue designed by Jean Rynhart, placed at the bottom of Grafton Street in Dublin, erected to celebrate the city's first millennium in 1987; this statue is known colloquially as "The Tart with the Cart". The statue portrays Molly as a busty young woman in seventeenth-century dress, and is claimed to represent the real person on whom the song is based. Her low-cut dress and large breasts were justified on the grounds that as "women breastfed publicly in Molly's time, breasts were popped out all over the place".

An urban legend has grown up around the figure of the historical Molly who has been presented variously as a hawker by day and part-time prostitute by night, or, in contrast, as one of the few female street-hawkers of her day who was chaste.

However, there is no evidence that the song is based on a real woman who lived in the 17th century, or at any other time, despite claims that records of her birth and death have been located. Certainly, there were many Mary or Molly Malones born in Dublin over the centuries, but no evidence connects any of them to the events in the song, which is not recorded earlier than the early 1880s, when it was published as a work written and composed by James Yorkston of Edinburgh. The song is in a familiar tragi-comic

mode popular in this period, probably influenced by earlier songs with a similar theme, such as Percy Montross's *My Darling Clementine*, which was written circa 1880.

In Dublin's fair city,
where the girls are so pretty,
I first set my eyes on sweet Molly Malone,
As she wheeled her wheel-barrow,
Through streets broad and narrow,
Crying, "Cockles and mussels, alive alive oh!"

"Alive-a-live-oh,
Alive-a-live-oh",
Crying "Cockles and mussels, alive alive oh".

She was a fishmonger,
And sure 'twas no wonder,
For so were her mother and father before,
And they each wheeled their barrow,
Through streets broad and narrow,
Crying, "Cockles and mussels, alive, alive oh!"

(chorus)

Now I was a Rover,
And sailed the seas over,
So I bid my farewell to sweet Molly Malone.
And as I was sailing,
The wild wind was wailing,
Crying, "Cockles and mussels, alive, alive oh!"

(chorus)

She died of a fever,
And no one could save her,
And that was the end of sweet Molly Malone.
Now her ghost wheels her barrow,
Through streets broad and narrow,
Crying, "Cockles and mussels, alive, alive oh!"

(chorus)

Note on pronunciation: Before the Great Vowel Shift, /i:/ was pronounced as /e/. This pronunciation lingered in Ireland and Scotland (where the song was written) after it had virtually disappeared from England. The word "fever" would have been pronounced as "favour", rhyming with "save her" in the next line. That pronunciation is still sometimes used in this song, particularly in Ireland. (Courtesy of [Wikipedia](#))

Molly Malone is an Irish folk song. A chord-melody arrangement of Dublin's unofficial anthem is presented below in the key of G. The song is played gently in 3/4 time.

	G	Em	Am/C	D7
E	-----	-----	-----	-----
B	-----	-----0-----	-----	-----1-----
G	-----	---0---0-0---	---2---2-2---	---2-----2---
D	0-----	---0-----	---2-----	---0-----
A	-----	---2-----	---3-----	-----
E	-----	---0-----	-----	---2-----
	1.	2.	3.	4.

	G	Em	Am/C	D7
E	-----	-----	-----	-----
B	---0---3-3---	---3-3-1---	---0-----	-----
G	-----	---0-----	---2-2-2---	---2-----
D	0-----	-----	---2-----	---0-0---
A	---2-----	---2-----	---3-----	-----
E	---3-----	---0-----	-----	---2-----
	5.	6.	7.	8.

	G	Em7	Am/C	D7
E	-----	-----	-----	-----
B	-----	-----0-----	-----	-----1-0-----
G	0-0-0-0---	---0---0---	---2-2-2---	---2-----2---
D	0-----	---0-----	---2-----	---0-----
A	---2-----	---2-----	---3-----	-----
E	---3-----	---0-----	-----	---2-----
	9.	10.	11.	12.

	G	Em7	Am/C	D7	G
E	-----	-----	-----	-----	-----
B	---0---3-----	---0-3-----	-----	-----	-----
G	---0---0-0---	---0---0-0---	---2-0-2---	---0-----	-----
D	0-----	---0-----	---2-0-0---	---0-0---	-----
A	---2-----	---2-----	---3-----	---2-----	-----
E	---3-----	---0-----	-----	---2-----	---3-----
	13.	14.	15.	16.	

	G	Em	Am/C	D7
E	-----	-----	-----	-----
B	-----	-----0-----	-----	-----1-0-----
G	0-0-0-0---	---0---0---	---2-2-2---	---2-----2---
D	0-----	---2-----	---2-----	---0-----
A	---2-----	---2-----	---3-----	-----
E	---3-----	---0-----	-----	---2-----
	17.	18.	19.	20.

	G	Em7	Am/C	D7	G
E	-----	-----	-----	-----	-----
B	---3-0-----	---3-0-----	-----	-----	-----
G	---0---0-0---	---0---0-0---	---2-0-2---	---0-----	-----
D	0-----	---0-----	---2-0-0---	---0-----	-----
A	---2-----	---2-----	---3-----	---2-----	-----
E	---3-----	---0-----	-----	---2-----	---3-----
	21.	22.	23.	24.	

Morning Has Broken



Morning Has Broken was an obscure Christian hymn that became widely known when Cat Stevens included it on his 1971 best-selling album *Teaser and the Firecat*. It became a signature song for Stevens.

The lyrics were written by Eleanor Farjeon in 1931 and is found in the hymnals of many denominations. The tune to which it is normally sung is called *Bunessan*, based upon a Scottish Gaelic traditional melody. Before Farjeon's words, it was used as a Christmas carol which began "Child in the manger, Infant of Mary", translated from the Gaelic lyrics written by Mary MacDonal. The English-language Roman Catholic hymnal also uses the tune for the hymn *This Day God Gives Me*.

Writing credit for *Morning Has Broken* has often been erroneously attributed to Stevens because of his version of the song which brought it out of obscurity. The familiar piano arrangement on Stevens' album was performed by Rick Wakeman, a classically trained keyboardist with the English progressive rock band Yes. Wakeman was not credited with nor paid for his contribution at the time of the recording; years later Cat Stevens, now known as Yusuf Islam, acknowledged Wakeman's contribution and paid him. In 2000, Wakeman released an instrumental version of *Morning Has Broken* on an album of the same title.

Although Stevens is credited with the musical arrangement, the familiar piano intro and general structure of the piece was heard already on Floyd Cramer's 1961 album *Last Date*.

The song has been covered by numerous artists, including Judy Collins, Floyd Cramer (twice), Neil Diamond, Art Garfunkel, Nana Mouskouri, Aaron Neville, Kenny Rogers and the First Edition, and Roger Whittaker. (Courtesy of [Wikipedia](#))

Songfacts explains it tis way: "Stevens got the lyrics from a hymn book he found at a bookstore while looking for song ideas. It was a children's hymn by Eleanor Farjeon, who also wrote a lot of children's poetry. Children in England would have heard Farjeon's hymn in primary school. Scottish children sang the old Gaelic hymn, "Child in a manger, Infant of Mary" to this tune. This hymn predated "Morning" and was written in Gaelic by Mary MacDonald before being translated into English. For Scottish children it was a Christmas hymn."

Morning Has Broken is a Scottish Gaelic traditional melody. A chord-melody arrangement is presented below in the key of G. The song is played moderately in 3/4 time.

G		Am	D	C
E-----	---3---	---5---	---2-0---	---0-2-0---
B-----	0-3---	---0---	---5---	---3---3---
G---0---	---0---	---5---	---2---	---0---
D---0---	---0---	---2---	---0---	---2---
A---2---	---2---	---0---		---3---
E---3---	---3---			
1.	2.	3.	4.	5.

G		Bm	Em	A7sus
E-----			---0---	
B---3---		---0---	---0---	---3---
G---0---	---0-2---	---4---	---0---	---0-2-2---
D---0---	---0---	---4---	---2---	---2-2---
A---2---	---2---	---2---	---2---	---0-0---
E---3---	---3---		---0---	
6.	7.	8.	9.	10.

D/F#	G	C	G
E-----		---3---	---0---
B-----	---3-0-3---	---1---	---1---
G---2---	---0---	---0---	---0---
D---0---	---0---	---2---	---2---
A-----	---2---	---3---	---3---
E---2---	---3---		---3---
11.	12.	13.	14.

Em	A	D/F#	G	C	D/F#
E-----				---0---	
B-----		---0-0---	---3---	---1---	---0---
G---0---	---2---	---2-2---	---0---	---0---	---2-2---
D---2---	---2---	---0---	---0---	---2---	---0---
A---2---	---0---		---2---	---3---	
E---0---		---2---	---3---		---2---
16.	17.	18.	19.	20.	21.

G
E-----
B-----
G---0---
D---0---
A---2---
E---3---
22.

Cat Steven's Intro Chord Progression:

A //	D/A //	E //	C# //
F#m //	D7/F# //	G //	C/G //
G //			

Interlude Progression after bar 22:

|C/G // |D // |B // |Em // |
|D // |G/D // |D7sus // ||

My Bonnie



My Bonnie (Lies over the Ocean) is a traditional Scottish folk song. It may have its origin in the history of Charles Edward Stuart, commonly known as Bonny Prince Charlie, the grandson of the deposed Stuart monarch James II. Many Highland Scots supported Bonny Prince Charlie's attempt to restore the Stuarts to the English throne in 1745-46 by invading Scotland and England.

The song was famously arranged and recorded by Tony Sheridan with musical backing by a then little-known beat combo called The Beatles (originally credited as the 'Beat Brothers'). It has numerous parody versions. For more information on these parody versions, see *My Bonnie Has Tuberculosis*.

The lyrics are as follows:

My Bonnie lies over the ocean
My Bonnie lies over the sea
My Bonnie lies over the ocean
Oh bring back my Bonnie to me

Bring back, bring back
Bring back my Bonnie to me, to me
Bring back, bring back
Bring back my Bonnie to me

Last night as I lay on my pillow
Last night as I lay on my bed
Last night as I lay on my pillow
I dreamed that my Bonnie was dead

Bring back, bring back
Bring back my Bonnie to me, to me
Bring back, bring back
Bring back my Bonnie to me

Oh blow ye the winds o'er the ocean
And blow ye the winds o'er the sea
Oh blow ye the winds o'er the ocean
And bring back my Bonnie to me

Bring back, bring back
Bring back my Bonnie to me, to me
Bring back, bring back
Bring back my Bonnie to me

The winds have blown over the ocean
The winds have blown over the sea
The winds have blown over the ocean
And brought back my Bonnie to me

Bring back, bring back
Bring back my Bonnie to me, to me
Bring back, bring back
Bring back my Bonnie to me
(Courtesy of [Wikipedia](#))

My Bonnie is a traditional Scottish folk song. A chord-melody arrangement is presented below in the key of C. The song is played moderately in 3/4 time.

Oh, Susanna



Oh, Susanna is a song written by Stephen Foster in 1848. Popularly associated with the California Gold Rush, it is probably based on a Scottish marching song, as the melody can be carried on the chanter of most bagpipes. The lyrics include good examples of nonsense verse:

Oh I come from Alabama
with a banjo on my knee,
I'm a goin' ta Louisiana
mah true love for to see

It rained all night the day I left,
the weather it was dry
The sun so hot I froze to death;
Susanna, don't you cry...

Oh, Susanna,
Don't you cry for me
For I come from Alabama,
with my banjo on my knee.

I had a dream the other night
When everything was small,
I dreamt I saw Susanna
Coming up a hill,

The Buckwheat cake was in his mouth
The Tear were in his eye,
I said I'd come to take him home,
Susanna don't you cry.

Oh, Susanna,
 Oh don't you cry for me,
 For I come from Alabama
 With my banjo on my knee.

Instrumentation

Traditionally the song is sung by a tenor voice and accompanied by a guitar and a melody instrument, most often a harmonica. Other instruments used include piano, saxophone and other jazz and dixieland instruments. (Courtesy of [Wikipedia](#))

Stephen Foster wrote the sixteen-bar *Oh, Susanna* in 1849. This verse/chorus song is played gently in 4/4 time. You will want to listen to James Taylor's 1970 cover of this tune. Below is a basic chord-melody arrangement of this song. The melody notes on the first and third beat (in 4/4 time) are harmonized using the chords provided in the sheet music or lead sheet. The sheet music was transposed from the key of D to the key of C that was further transposed up an octave.

	C		G7
E-----	-0-3--3-5- -3-0----- -0-0----- -----		
B--1-3--	-1----1--- -1----1-3- -1----3-1- -3----3--		
G-----	-0----0--- -0----0--- -0----0--- -4--5----		
D-----	-2----2--- -2----2--- -2----2--- -3--3----		
A-----	-3----3--- -3----3--- -3----3--- -5--5----		
E-----	----- ----- ----- -3--3----		
	1.	2.	3.

	C		G7		C
E--0--3--3--5--	--3--0----- --0--0----- -----				
B--1-----1-----	--1-----1-3- --1-----3-3- --1-----				
G--0-----0-----	--0-----0--- --0-----4--- --0-----				
D--2-----2-----	--2-----2--- --2-----3--- --2-----				
A--3-----3-----	--3-----3--- --3-----5--- --3-----				
E-----	----- ----- -----				
	5.	6.	7.	8.	

	F		C		G7
E--1--1--	--5--5--5-- --3--3--0----- -----				
B--1--1--	----- --1-----1--1-- --3-----3--				
G--2--2--	--5-----5-- --0-----0--- --4--5----				
D--3--3--	--3-----3-- --2-----2--- --3--3----				
A--3--3--	----- --3-----3--- --5--5----				
E--1--1--	----- ----- --3--3----				
	9.	10.	11.	12.	

	C		G7		C
E--0--3--3--5--	--3--0----- --0--0----- -----				
B--1-----1-----	--1-----1-3- --1-----3-3- --1-----				
G--0-----0-----	--0-----0--- --0-----4--- --0-----				
D--2-----2-----	--2-----2--- --2-----3--- --2-----				
A--3-----3-----	--3-----3--- --3-----5--- --3-----				
E-----	----- ----- -----				
	13.	14.	15.	16.	

This chord-melody is a good example of substituting a “I-vi-II-V” standard progression for a “I-V” folk progression.

	C	Am7	D7	G7
E	----- -0-3--3-5-	-3-0-----	-0-0-----	-----
B	---1-3-- -1-----1---	-1-----1-3-	-1-----3-1-	-3-----3--
G	----- -0-----0---	-0-----0---	-2-----2---	-4--5-----
D	----- -2-----2---	-2-----2---	-0-----0---	-3--3-----
A	----- -3-----3---	-0-----0---	-----	-5--5-----
E	----- -----	-----	-2-----2---	-3--3-----
	1.	2.	3.	4.

	C	Am7	D7	G7	C
E	---0--3--3--5--	---3--0-----	---0--0-----	-----	-----
B	---1-----1-----	---1-----1--3-	---1-----3--3-	-----1-----	-----
G	---0-----0-----	---0-----0-----	---2-----4-----	-----0-----	-----
D	---2-----2-----	---2-----2-----	---0-----3-----	-----2-----	-----
A	---3-----3-----	---0-----0-----	-----5-----	-----3-----	-----
E	-----	-----	---2-----3-----	-----	-----
	5.	6.	7.	8.	

	F	Fmaj7	C	Am7	D7 G7
E	---1--1---	---5--5--5--	---3--3--0---	-----	-----
B	---2--2---	---5-----5--	---1-----1--1--	---3-----3---	-----
G	---2--2---	---5-----5--	---0-----0-----	---2--5-----	-----
D	---3--3---	---3-----3--	---2-----2-----	---0--3-----	-----
A	---3--3---	-----	---3-----0-----	-----5-----	-----
E	---1--1---	-----	-----	---2--3-----	-----
	9.	10.	11.	12.	

	C	Am7	D7	G7	C
E	---0--3--3--5--	---3--0-----	---0--0-----	-----	-----
B	---1-----1-----	---1-----1--3-	---1-----3--3-	-----1-----	-----
G	---0-----0-----	---0-----0-----	---2-----4-----	-----0-----	-----
D	---2-----2-----	---2-----2-----	---0-----3-----	-----2-----	-----
A	---3-----3-----	---0-----0-----	-----5-----	-----3-----	-----
E	-----	-----	---2-----3-----	-----	-----
	13.	14.	15.	16.	

This chord-melody is an example of a scalewise substitution.

	Cmaj7	Dm7	Em7	Fmaj7	Am7	D7	Dm7 G7
E	----- -0-3--3-5-	-3-0-----	-0-0-----	-----	-----	-----	-----
B	---1-3-- -0-----1---	-0-----1-3-	-1-----3-1-	-3-----3--	-----	-----	-----
G	----- -0-----2---	-0-----2---	-0-----2---	-2--5-----	-----	-----	-----
D	----- -2-----0---	-0-----2---	-2-----0---	-0--3-----	-----	-----	-----
A	----- -3-----	-2-----	-0-----	-5-----	-----	-----	-----
E	----- -----	-0-----1---	-----2---	-1--3-----	-----	-----	-----
	1.	2.	3.	4.			

	Cmaj7	Dm7	Em7	Am7	Dm7	G7	Cmaj9
E	0-3-3-5		3-0		0-0		
B	0-1		0-1-3		1-3-3		1
G	0-2		0-0		2-4		0
D	2-0		0-2		0-3		0
A	3		2-0		5		3
E			0		3		
	5.		6.		7.		8.

	F	Fmaj7	Cmaj7	Am7	D7	G7
E	1-1	5-5-5	3-3-0			
B	1-1	5-5	1-1-1		3-3	
G	2-2	5-5	0-0		2-5	
D	3-3	3-3	2-2		0-3	
A	3-3	0-0	3-0		5	
E	1-1				2-3	
	9.	10.	11.		12.	

	Cmaj7	Dm7	Em7	Am7	Dm7	G7	Cmaj9
E	0-3-3-5		3-0		0-0		
B	0-1		0-1-3		1-3-3		1
G	0-2		0-0		2-4		0
D	2-0		0-2		0-3		0
A	3		2-0		5		3
E			0		3		
	13.		14.		15.		16.

This chord-melody is an example of the use of common tone substitutions to create a descending bass line.

	C	G/B	Am7	C/G	Am7	D7	G7
E	0-3-3-5	3-5	3-0	3-0	0-0		
B	1-3	1-0	1-1-3	1-3	1-3-1	3-1	3-3
G	0	0	0-0	0	0-2	4	5
D	2	0	2-2	2	2-0	3	3
A	3	2	0			5	5
E			3		2	3	3
	1.		2.		3.		4.

	C	G/B	Am7	C/G	D7	G7	C
E	0-3-3-5	3-5	3-0	3-0	0-0		
B	1-3	1-0	1-1-3	1-3	1-3-1	3-1	3-3
G	0	0	0-0	0	0-2	4	5
D	2	0	2-2	2	2-0	3	3
A	3	2	0			5	5
E			3		2	3	3
	5.		6.		7.		8.

	F	F#o	C	D7	G7		
E	1-1	5-5-5	3-3-0				
B	1-1	4-4	1-1-1		3-3		
G	2-2	5-5	0-2		4-5		
D	3-3	4-4	2-0		3-3		
A	3	0-0	3		5-5		
E	1			2	3-3		
9.		10.	11.		12.		
	C	G/B	Am7	C/G	D7	G7	C
E	0-3-3-5		3-0		0-0		
B	1-0		1-1-3		1-3-3		1
G	0-0		0-0		2-4		0
D	2-0		2-2		0-3		2
A	3-2		0		5		3
E			3		2-3		
13.		14.		15.		16.	

Here is another approach for the first four bars.

	Cmaj7	B+7	Bb13b5	Am7	D13	Dm7	G7
E	0-3-3-5		3-0		0-0		
B	1-3		1-1-3		1-3-1		3-3
G	0-0		1-0		2-2		5-5
D	2-1		2-2		0-0		3-3
A	3-2		1-0				5-5
E						2	3
	1.		2.		3.		4.

Scarborough Fair



The song tells the tale of a young man, who tells the listener to ask his former lover to perform for him a series of impossible tasks, such as making him a shirt without a seam and then washing it in a dry well, adding that if she completes these tasks he will take her back. Often the song is sung as a duet, with the woman then giving her lover a series of equally impossible tasks, promising to give him his seamless shirt once he has finished.

As the versions of the ballad known under the title "Scarborough Fair" are usually limited to the exchange of these impossible tasks, many suggestions concerning the plot have been proposed, including the hypothesis that it is a song about the Plague. In fact, "Scarborough Fair" appears to derive from an older (and now obscure) Scottish ballad, *The Elfin Knight* (Child Ballad #2), which has been traced to 1670 and may well be earlier. In this ballad, an elf threatens to abduct a young woman to be his lover unless she can perform an impossible task ("For thou must shape a sark to me / Without any cut or heme, quoth he"); she responds with a list of tasks which he must first perform ("I have an aiker of good ley-land / Which lyeth low by yon sea-strand"), thus evading rape.

As the song spread, it was adapted, modified, and rewritten to the point that dozens of versions existed by the end of the 18th century, although only a few are typically sung nowadays. The references to "Scarborough Fair" and the refrain "parsley, sage, rosemary and thyme" date to nineteenth century versions, and the refrain may have been borrowed from the ballad *Riddles Wisely Expounded*, (Child Ballad #1), which has a similar plot.

Lyrics

Following is one (relatively recent) version of the song, arranged as a duet:

BOTH

Are you going to Scarborough Fair?
Parsley, sage, rosemary and thyme,
Remember me to one who lives there,
For she once was a true love of mine.

MAN

Tell her to make me a cambric shirt,
Parsley, sage, rosemary and thyme,
Without any seam nor needlework,
And then she'll be a true love of mine.

Tell her to wash it in yonder dry well,
Parsley, sage, rosemary and thyme,
Which never sprung water nor rain ever fell,
And then she'll be a true love of mine.

Tell her to dry it on yonder thorn,
Parsley, sage, rosemary and thyme,
Which never bore blossom since Adam was born,
And then she'll be a true love of mine.

Ask her to do me this courtesy,
Parsley, sage, rosemary and thyme,
And ask for a like favour from me,
And then she'll be a true love of mine.

BOTH

Have you been to Scarborough Fair?
Parsley, sage, rosemary and thyme,
Remember me from one who lives there,
For he once was a true love of mine.

WOMAN

Ask him to find me an acre of land,
Parsley, sage, rosemary and thyme,
Between the salt water and the sea-sand,
For then he'll be a true love of mine.

Ask him to plough it with a lamb's horn,
Parsley, sage, rosemary and thyme,
And sow it all over with one peppercorn,
For then he'll be a true love of mine.

Ask him to reap it with a sickle of leather,
Parsley, sage, rosemary and thyme,
And gather it up with a rope made of heather,
For then he'll be a true love of mine.

When he has done and finished his work,
Parsley, sage, rosemary and thyme,
Ask him to come for his cambric shirt,
For then he'll be a true love of mine.

BOTH

If you say that you can't, then I shall reply,
Parsley, sage, rosemary and thyme,
Oh, Let me know that at least you will try,
Or you'll never be a true love of mine.

Love imposes impossible tasks,
Parsley, sage, rosemary and thyme,
But none more than any heart would ask,
I must know you're a true love of mine.

Symbolism of the refrain

Much thought has gone into attempts to explain the refrain "parsley, sage, rosemary and thyme", although, as this is found only in relatively recent versions, there may not be much to explain. The oldest versions of "The Elfin Knight" contain the refrain "my plaid away, my plaid away, the wind shall not blow my plaid away" (or variations thereof), which may reflect the original emphasis on the lady's chastity. Slightly younger versions often contain one of a group of related refrains:

- Sober and grave grows merry in time
- Every rose grows merry with time
- There's never a rose grows fairer with time

These are usually paired with "Once she was a true love of mine" or some variant. "Parsley, sage, rosemary and thyme" may simply be the result of an attempt to fill in forgotten portions of one of the above.

On the other hand, elaborate theories have been proposed concerning the symbolism of these herbs. Parsley, used to this day as a digestive aid, was said to take away the bitterness, and medieval doctors took this in a spiritual sense as well. Sage has been known to symbolize strength for thousands of years. Rosemary represents faithfulness, love and remembrance, and the custom of a bride wearing twigs of rosemary in her hair is still practiced in England and several other European countries today. Thyme symbolizes courage, and during the mediaval era, knights would often wear images of thyme on their shields when they went to combat. The speaker in the song, by mentioning these four herbs, wishes his true love mildness to soothe the bitterness which is between them, strength to stand firm in the time of their being apart from each other, faithfulness to stay with him during this period of loneliness and paradoxically courage to fulfill her impossible tasks and to come back to him by the time she can.

Another theory considers the magical significance of the herbs. Parsley, sage, rosemary and thyme have all been closely associated with death and used as charms against the evil eye. In *The Elfin Knight* (of which *Scarborough Fair* is a version), an elf sets impossible tasks to a maid, and her replies determine whether she will fall into his clutches or not. Francis Child suggested that the elf was an interloper from another ballad, *Lady Isabel and the Elf-Knight*, and that he should rightly be a mortal man, but as Ann Gilchrist points out, "why the use of the herb refrain except as an indication of something more than mortal combat?". Sir Walter Scott in his notes on *Minstrelsy of the Scottish Border* recalled hearing a ballad of "a fiend... paying his addresses to a maid but being disconcerted by the holy herbs she wore in her bosom", and Lucy Broadwood goes so far as to suggest that the refrain might be the survival of an incantation against such a suitor (which would fit well with the plot of "The Elfin Knight"). (Courtesy of [Wikipedia](#))

Scarborough Fair is a traditional English ballad that dates back to medieval times. A chord-melody arrangement is presented below in the key of Am. The song is played gently in 3/4 time.

	Am	CM7	G	Am	CM7	Am7
E	-----	--0--0-0--	-----	-----	--0-3--	--5-3--
B	-----	--0-----	--0--1-0--	-----	--0-----	--5-----
G	-2--2--	--0-----	--0-----	--2--	--0-----	--5-----
D	-2-----	--2-----	--0-----	--2--	--2-----	--5-----
A	-0-----	--3-----	-----	--0--	--3-----	--0-----
E	-----	-----	--3-----	-----	-----	-----
	1.	2.	3.	4.	5.	6.

	CM7 D6	Am7	FM7/A	CM7	C G/B Am7
E	-0--2-----	--0--0--	--5--5--	--3--0--	--0-----
B	-0--0--3--	--1-----	--5-----	--0-----	--1--3--1--
G	-0--2-----	--0-----	--5-----	--0-----	--0--0--0--
D	-2--0-----	--2-----	--3-----	--2-----	--2--0--2--
A	-3-----	--0-----	--0-----	--3-----	--3--2--0--
E	-----	-----	-----	-----	-----
	7.	8.	9.	10.	11.

	G	Am	D/F#	G	Am
E	-----	-----0--	-----	-----	-----
B	-0-----	-----	--3--1--	--0-----	-----
G	-0--0-0--	--2-----	--2-----	--0--2-0--	--2-----
D	-0-----	--2-----	--0-----	--0-----	--2-----
A	-----	--0-----	-----	-----	--0-----
E	-3-----	-----	--2-----	--3-----	-----
	12.	13.	14.	15.	16.

When The Saints Go Marching In



When the Saints Go Marching In, so well-known that it is often referred to as *The Saints*, is a United States gospel hymn that has taken on certain aspects of folk music. Though it originated as a spiritual, today people are more likely to hear it played by a jazz band.

Uses

A traditional use of the song is as a funeral march. In the funeral music tradition of New Orleans, Louisiana, often called the "jazz funeral," while accompanying the coffin to the cemetery, a band would play the tune as a dirge. On the way back from the interment, it would switch to the familiar upbeat "hot" or "Dixieland" style. While the tune is still heard as a slow spiritual number on rare occasions, from the mid-20th century it has been massively more common as a "hot" number. The number remains particularly associated with the city of New Orleans, to the extent that New Orleans' professional football team was named the New Orleans Saints, after the song.

Both vocal and instrumental renditions of the song abound. Louis Armstrong was one of the first to make the tune into a nationally known pop-tune in the 1930s. Armstrong wrote that his sister told him she thought the secular performance style of the traditional church tune was inappropriate and irreligious. However Armstrong was in a New Orleans tradition of turning church numbers into brass band and dance numbers that went back at least to Buddy Bolden's band at the very start of the 20th century. Other pop versions include that by Judy Garland.

The tune was brought into the early rock and roll repertory by Fats Domino as one of the traditional New Orleans numbers he often played to rock audiences. Domino would usually use *The Saints* as his grand finale number, sometimes with his horn players leaving the stage to parade through the theater aisles or around the dance floor. Other early rock artists to follow Domino's lead included Jerry Lee Lewis, Bill Haley & His Comets (as *The Saint's Rock and Roll*), Bo Diddley and The Beatles. Elvis Presley performed the song during the Million Dollar Quartet jam session and also recorded a version for his film, *Frankie and Johnny*. This song is available in the compilation "Peace in the Valley: The Complete Gospel Recordings." It makes a current resurgence on the Bruce Springsteen with The Seeger Sessions Band

Tour, as an encore for some shows. A true jazz standard, it has been recorded by a great many other jazz and pop artists.

It is nicknamed "The Monster" by some jazz musicians, as it seems to be the only tune some people know to request when seeing a Dixieland band, and some musicians dread being asked to play it several times a night. The musicians at Preservation Hall in New Orleans got so tired of playing it that the sign announcing the fee schedule ran \$1 for standard requests, \$2 for unusual requests, and \$5 for *The Saints*. (This was in early 1960s dollars. By 2004 the price had gone up to \$10.)

Lyrics

As with many numbers with long traditional folk use, there is no one "official" version of the song or its lyrics. This extends so far as confusion as to its name, with it often being mistakenly called *When the Saints Come Marching In*. As for the lyrics themselves, their very simplicity makes it easy to generate new verses. Since the first, second, and fourth lines of a verse are exactly the same, and the third standard throughout, the creation of one suitable line in iambic tetrameter generates an entire verse.

It is impossible to list every version of the song, but a common standard version runs:

We are trav'ling in the footsteps Of those who've gone before, And we'll all be reunited, On a new and sunlit shore, Oh, when the saints go marching in Oh, when the saints go marching in Lord, how I want to be in that number When the saints go marching in And when the sun refuse to shine And when the sun refuse to shine Lord, how I want to be in that number When the sun refuse to shine And when the moon turns red with blood And when the moon turns red with blood Lord, how I want to be in that number When the moon turns red with blood Oh, when the trumpet sounds its call Oh, when the trumpet sounds its call Lord, how I want to be in that number When the trumpet sounds its call Some say this world of trouble, Is the only one we need, But I'm waiting for that morning, When the new world is revealed. Often the first two words of the common third verse line ("Lord, how") are sung as either "Oh, Lord" or even "Lord, Lord."

Arrangements vary considerably. The simplest is just an endless repetition of the chorus. Verses may be alternated with choruses, or put in the third of 4 repetitions to create an AABA form with the verse as the bridge.

One common verse in "hot" New Orleans versions runs (with considerable variation) like thus:

I used to have a playmate Who would walk and talk with me

But since she got religion She has turned her back on me.

Some traditional arrangements often have ensemble rather than individual vocals. It is also common as an audience sing-along number. Versions using call and response are often heard, eg:

Call: Oh when the Saints Response: Oh when the Saints!

Analysis of the traditional lyrics

The song is apocalyptic, taking much of its imagery from the Book of Revelation, but excluding its more horrific depictions of the Last Judgment. The verses about the Sun and Moon refer to Solar and Lunar eclipses; the trumpet is the way in which the end of times is announced. As the hymn expresses the wish to go to Heaven, picturing the saints going in (through the Pearly Gates), it is entirely appropriate for funerals.

The version performed by Haley (and others) removes most religious imagery in favor of references to musicians (i.e. "When that rhythm starts to go/I want to be in that number/When that rhythm starts to go."). (Courtesy of [Wikipedia](#))

A chord-melody arrangement of Katherine E. Purvis and James M. Black's *When the Saints Go Marching In* is presented below in the key of C. The song is played moderately bright in 4/4 time.

	CM7	FM7	Em7	Am7
E	0-1	3	0-1	3
B	1	0	1	1
G	2	0	2	0
D	3	2	0	2
A		3	2	0
E	3	1	0	
	1.	2.	3.	4.

	Dm7	Ab7b5	G7	G13
E	3-0			
B	1	5	3	5-5-3
G	2	5	4	4
D	0	4	3	3
A			5	
E		4	3	3
	5.	6.	7.	8.

	C	Gb7b5	F	Fm6
E		0-3-3	3-1	0-1
B	1-1	1	1	1
G	0	3	2	1
D	2	2	1	0
A	3		3	
E		2	1	1
	9.	10.	11.	12.

	CM7	Am7	FM7	G7	C	(G7)
E	3-0					
B	0-1		1-3		1	
G	0-0		2-4		0	
D	2-2		2-3		2	
A	3-0			5	3	
E			1-3			
	13.	14.	15.	16.		

Learn More About Chord-Melody

If you want to learn more about chord-melody playing, I recommend that you start by taking a look at the free lessons available at the Chord-Melody pages of the MoneyChords.com web site (www.moneychords.com). Several commercial books are available on chord-melody. I recommend the following:

- “New Techniques For Chord Melody Guitar” by Arnie Berle (CPP/Belwin - 1993)
- “Chord Chemistry” by Ted Greene (Warner Brothers Publications - 2000)

It is also a good idea to listen to some of the best chord-melody guitarists such as Johnny Smith, Joe Pass, Barney Kessel, Ted Greene, Wes Montgomery, Tony Mottola, Tal Farlow, Kenny Burrell, and Robert Conti.

About The Author

The arranger is Rich Scott, a guitarist/songwriter and author of *Chord Progressions For Songwriters* and *Money Chords - A Songwriters Sourcebook of Popular Chord Progressions* both published by Writers Club Press. He is also the owner/webmaster of MoneyChords.com, a popular guitar lessons website.

