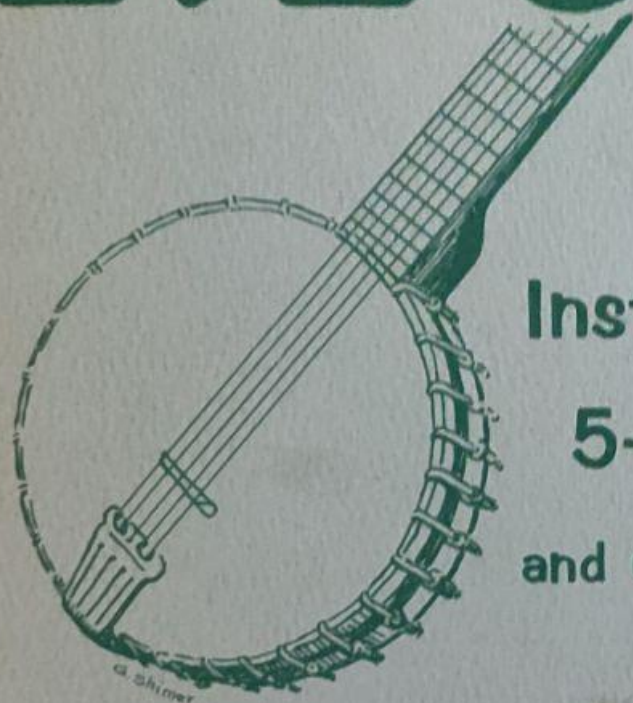


**"THE
GOOFING-OFF
SUITE"**
PETE SEEGER



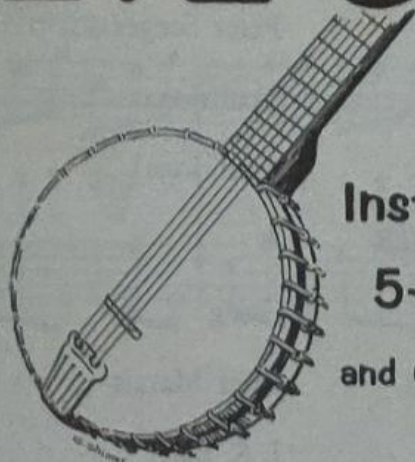
**Instrumental Pieces for
5-STRING BANJO
and GUITAR and MANDOLIN**

*Arranged by Peter Seeger
Transcribed by Billy Faier*

H 606

\$1.50

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Introduction

In 1955 I found a number of odds and ends of music lying around the house in dusty corners of memory. Not knowing exactly what to do with them, I gathered them up and put them in a Folkways LP called "The Goofing Off Suite." About two thirds of the selections in this folio are from that record. If any person has the perseverance to decipher the music notation and tablature that Billy Faier has so excellently put down, I hope that he or she will also use inspiration and initiative to change and improve upon the music as the years go by. For we are in the process of building up a new musical tradition out of the many old ones, and the creative musicianship of many people is needed. Here's wishing you luck.

PETER SEEGER

There is not space in this folio to fully explain the meanings of the various terms, techniques, and symbols used in the notation and tablature. 'Hammering On' means to sound a string by bringing a finger of the left hand sharply down on the fingerboard. 'Pulling Off' means to sound a string by plucking it with the left hand (violinists call this 'Left Hand Pizzicato'). 'Frailing' is the type of banjo picking when all the strings (except the thumb string) are sounded by the back of the first or second finger of the right hand. For more details, see manual 'How To Play The Five String Banjo' (72 pp. \$2.00, available from the author, P. Seeger, Beacon, N. Y. or Hargail Music.)

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**Collected By John & Alan Lomax*

1. Opening Theme

This melody and it's Scruggs-like accompaniment are so absurdly simple that it seems presumptuous to call it a song. Yet it lingers in the memory, (and if anyone gets a good idea for words to go with it, please let me know).

Music by
PETE SEEGER

C tuning $G^{\flat}CGBD$

Banjo

1 1 2 T 1 2 T 1 2 T 1 2 T 1 2 T 2 T 1 2 T 1 2 T 2 T 1 2 T 1

Tablature

Whistle

Whistle

1.

2.

After 2nd playing $\$$

T T 1 2 T 1 2 T 1 2 T 1 2 T 1 T 1 2 T 1 2 T

Fine

2. Cindy

Naturally, everyone has his own favorite selection of verses for this famous song. Fred Hellerman and I once sang it for half an hour without repeating a verse. At the rate of four verses and choruses per minute. Here are a few standard verses. Who knows the anonymous geniuses who thought them up?

Traditional Folk Tune
Banjo Accompaniment by P. S.

Traditional Folk Tune
Banjo Accompaniment by P. S.

G tuning G D G B D
8va

Banjo

Tablature

3rd time

Clawhammer

The musical score is written for guitar and bass. The guitar part is in treble clef with a key signature of one sharp (F#). The bass part is in bass clef. The score consists of three systems of music. The first system has five measures, the second has five measures, and the third has three measures. Each measure contains a guitar line with a melody and a bass line with a harmonic accompaniment. Fret numbers are indicated below the notes in the bass line. Some measures include guitar-specific notation like 'BT' (bend and tremolo) or 'HBT' (hammer-on bend and tremolo). The score ends with a 'Fine' marking.

1. Oh, Cindy is a pretty girl
 She lives way down south
 She's so sweet the honey bees
 Swarm around her mouth.

2. Oh, Cindy is a pretty girl
 Cindy is a peach
 She threw her arms about my neck
 And hung on like a leech.

Chorus: (after each verse)
 Get along home, Cindy Cindy
 Get along home, Cindy Cindy
 Get along home, Cindy Cindy
 I'll marry you some day.

3. Oh, Cindy got religion
 You know just what she done
 She went up to the minister
 And chawed her chewing gum.

4. She took me to her parlour
 She cooled me with her fan
 She swore I was the prettiest thing
 In the shape of mortal man.

5. She kissed me and she hugged me
 She called me sugar plum
 She threw her arms around me
 I thought my time had come.


6. I wish I was an apple
 A-hanging on a tree
 And every time my Cindy passed
 She'd take a little bite of me.

7. And if I was a sugar tree
 Standing in the town
 Every time my Cindy passed
 I'd shake some sugar down.

8. And if I had a thread and needle
 Fine as I could sew
 I'd sew that gal to my coattails
 And down the road I'd go.

3. The Girl I Left Behind Me

This arrangement uses three fingers of the right hand, but is not a Scruggs-style. A good jazz musician would go a lot further in improvising new variations. Perhaps the test of a really good melody is its ability to withstand man-handling in many different ways.

Capo up 3 to 5 frets for easier Fingering
G tuning 

Traditional Folk Tune
Arrangement by P. S.

Banjo
 Tablature

G tuning
 2/4
 T 1 2 P 2 1 T T T 1 2 T T H T 2 1 T H 1 H 1 T 1 T 1 2

Musical score for "The Rose Tree" in G major (one sharp). The score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment is on a grand staff (treble and bass clefs). The key signature is one sharp (F#). The time signature is 3/4. The score is divided into two systems. The first system contains the first two measures of the piece. The second system contains the third measure, which is marked with a first ending bracket (1.) and a double bar line, followed by a second ending bracket (2. & 3.) and a double bar line. The piano part includes fingerings (1-2, 2-1, 2-1, 2-1) and pedaling markings (P, 2, 1, T). The lyrics "The Rose Tree" are written below the voice staff.

1. The bird song is the song of the heart.

2. The bird song is the song of the heart.

[illegible]

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first five measures of the melody and the first five measures of the accompaniment. The second system contains the next five measures of the melody and the next five measures of the accompaniment. The third system contains the final five measures of the melody and the final five measures of the accompaniment. The melody is written in treble clef with a key signature of one sharp (F#). The accompaniment is written in treble clef with a key signature of one sharp (F#). The melody features a mix of eighth and sixteenth notes, while the accompaniment consists of chords and single notes. The lyrics 'The Rose Tree' are written below the melody. The tempo 'Moderato' is indicated at the beginning of the score. The time signature is 2/4.

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first two staves, the second system contains the next two staves, and the third system contains the final two staves. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on the upper staff of each system, and the accompaniment is written on the lower staff. The accompaniment includes fingerings (e.g., 1, 2, 3, 4, 5) and bowing or breath markings (e.g., BT, PBT, T12). The piece concludes with a double bar line and a repeat sign.

T 1 T 1 T 1 P P T 1 2 T H T T T B

5 5 3 2 3 2 1 2 1

Fine

4. All The Pretty Little Horses

The strum I worked out for this song back in 1946 proved so effective that I've since used it on many other songs. My sister Peggy has nicknamed it the "lullaby lick", an apt term. In effect what is happening here is that the third string becomes a drone, (the 5th string usually is) and is plucked between every other note. Try to maintain an even, sustained effect.

The song is one variant of a widely known lullaby. At first glance the words seem to make no sense. But think back to slavery days when it was made up. Many a mother had to work all day up in the Big House, taking care of the master's children, while her own were unattended down in the slave cabins. The verses now are seen as a tragic comparison on the fortunes of two different babies. The imagination is stimulated, as it always is by good poetry, to see many similar contrasts: the song takes on new layers of meaning, as one learns more of life.

Banjo Tuning GDGBbD

Capo up several frets to sing comfortably

Banjo

Tablature

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

5 4 3 2 5 4 3 2 5 4 3 2 5 4 3 2 5 4 3 2 5 4 3 2 5 4 3 2 5 4 3 2

Voice one octave lower
Hush - a - bye, hush - a - bye, Go to sleep - y lit - tle ba - by. —

The score includes fingerings (e.g., T 1 2 3 1, T 1 2 3 1, T 1 2 3 1, T 1 2 3 1, T 1 2 3 1, T 1 2 3 1, T 1 2 3 1, T 1 2 3 1) and pedaling markings (e.g., 3 2 2 2, 3 2 2 2, 3 2 2 2, 3 2 2 2, 3 2 2 2, 3 2 2 2, 3 2 2 2, 3 2 2 2).

When you a-wake you shall have cake and all the pret-ty lit-tle hors-es.

The score consists of three staves. The top staff is for the voice, the middle for the piano (right hand), and the bottom for the piano (left hand). The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are written under the voice staff. The piano part features chords and arpeggiated figures, with fingerings and pedaling markings. The piece ends with a 'Fine only' marking.

Blacks and bays, dap'l and greys, Coach and six - a lit - tle hors - es.

T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1

Banjo Interlude

T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1

Way down yon-der down in the mea-der There's a poor lit - tle lamb - ie. The

T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1

Bees and the but-ter-flies peck-in' out its eyes, The poor lit - tle thing cried "Mam-mie!"

T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1 T 1 2 1

To ♯

5. Anitra's Dance & Brandy Leave Me Alone

It is well known that the greatest European composers borrowed liberally from the folk traditions of their own country. There is no reason that folk musicians should not return the compliment and borrow back.

The second of these two melodies is a Boer song from South Africa, brought here by Josef Marais.

C tuning GCGBD

GRIEG

Voice

Banjo

Tablature

Play three times

Dum dum dum dum dum dum dum dum dum dum dum dum

T 1 3 1 3 1 T 1 3 1 3 1 T 1 3 1 3 1 T 1 3 1 3 1

T T T T T T T T

5 4 3 3 5 4 3 3 5 4 3 3 5 4 3 3

dum dum dum dum dummm

T 1 3 1 3 1 T 1 3 1 3 1 T 1 3 1 3 1 T 1 3 1 3 1 T 1 3 1 3 1 T 1 3 1 3 1

T T T T T T T T

5 4 3 3 5 4 3 3 5 4 3 3 5 4 3 3

T 1 3 1 3 1 T 1 3 1 3 1 T 1 3 1 3 1 T 1 3 1 3 1 T 1 3 1 3 1 T 1 3 1 3 1

T T T T T T T T

5 4 3 3 5 4 3 3 5 4 3 3 5 4 3 3

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

T T T T T T T T

5 4 3 3 5 4 3 3 5 4 3 3 5 4 3 3

First system of musical notation. It consists of a treble staff with a melody and a bass staff with a piano accompaniment. The melody is marked with 'm m m m m m' above it. The piano part features a series of chords with fingerings: T 1 2 1 3 2 1, T 1 3 2 1 3 2 1, T 1 2 1 3 2 1, T 1 3 2 1 3 2 1, T 1 3 2 1 3 2 1, and T 1 3 2 1 3 2 1. The piano part also includes a series of chords with fingerings: T 1 3 2 1 3 2 1, T 1 3 2 1 3 2 1, T 1 3 2 1 3 2 1, T 1 3 2 1 3 2 1, T 1 3 2 1 3 2 1, and T 1 3 2 1 3 2 1.

Second system of musical notation. It consists of a treble staff with a melody and a bass staff with a piano accompaniment. The melody is marked with 'm m m m' above it. The piano part features a series of chords with fingerings: T 1 3 2 1 3 2 1, T 1 3 2 1 3 2 1, T 1 3 2 1 3 2 1, T 1 3 2 1 3 2 1, T 1 3 2 1 3 2 1, and T 1 3 2 1 3 2 1. The piano part also includes a series of chords with fingerings: T 1 3 2 1 3 2 1, T 1 3 2 1 3 2 1, T 1 3 2 1 3 2 1, T 1 3 2 1 3 2 1, T 1 3 2 1 3 2 1, and T 1 3 2 1 3 2 1.

Third system of musical notation. It consists of a treble staff with a melody and a bass staff with a piano accompaniment. The melody is marked with 'm m m m' above it. The piano part features a series of chords with fingerings: T 1 3 2 1 3 2 1, T 1 3 2 1 3 2 1, T 1 3 2 1 3 2 1, T 1 3 2 1 3 2 1, and T 1 3 2 1 3 2 1. The piano part also includes a series of chords with fingerings: T 1 3 2 1 3 2 1, T 1 3 2 1 3 2 1, T 1 3 2 1 3 2 1, T 1 3 2 1 3 2 1, and T 1 3 2 1 3 2 1.

Fourth system of musical notation. It consists of a treble staff with a melody and a bass staff with a piano accompaniment. The melody is marked with 'm m m m' above it. The piano part features a series of chords with fingerings: T 1 3 2 1 3 2 1, T 1 3 2 1 3 2 1, and T 1 3 2 1 3 2 1. The piano part also includes a series of chords with fingerings: T 1 3 2 1 3 2 1, T 1 3 2 1 3 2 1, and T 1 3 2 1 3 2 1.

Fifth system of musical notation. It consists of a treble staff with a melody and a bass staff with a piano accompaniment. The melody is marked with 'm m m m' above it. The piano part features a series of chords with fingerings: T 1 3 2 1 3 2 1, T 1 3 2 1 3 2 1, and T 1 3 2 1 3 2 1. The piano part also includes a series of chords with fingerings: T 1 3 2 1 3 2 1, T 1 3 2 1 3 2 1, and T 1 3 2 1 3 2 1.

6. Jesu, Joy Of Man's Desiring

I believe that Bach would have delighted in the banjo, because of its precise, needle-like tones. This particular arrangement (of the organ obligato to one of his chorales) sounds best when played rather softly, and not too fast.

Banjo tuning GDGBD 5 7 C 6 8 7 7 Adapted from J. S. Bach by P. S.

Banjo

Tablature

Voice unaccompanied

Je - sus blei - bet mei - ne

(Jesus) (remains)

(my) no

Freu - de,
(Joy)

0 1 2 4 3 4 6 5

3 2 1 T T T 1 1 1 3 2 P

3 2 1 T T H 1 3 2 P 1

mei
(my)

5 3 4

3 2 T H 1 T 3 1 1 T 3 3

nes

5 7 6 8 7

Her
(heart's)

7 10 9 - 10 7 5

3 1 T 3 2 1 T 3 2 1 H 2

zens

3 4 5

Trost
(consolation)

6

T 3 2

und
(and)

5 4 3 0 3 2

1 2 T 1 1 T 1 T

Saft.
(life blood)

7

1 2 3 T 3 2 1 2 1

3 5 7 10 7 5 3 6 7

1 T 2 3 T 3 2 1 T 2 3

10 7 6 5 4 3 0 3 2 3 5 7 10 7 5 3

T 3 2 2 T 1 T 1 T

1 T 2 3 T 3 2 1 T

7. O, Liza, Poor Gal

Here's another square dance tune capable of taking on innumerable verses.
The ones given here are only a starter.

Traditional Folk Tune
Arranged by P. S.

G tuning GDGBD

Banjo

Tablature

1 H 1 1 T 1 P 1 B T 1 B T T 1 2 T 1 T T 1 2 T 1 H

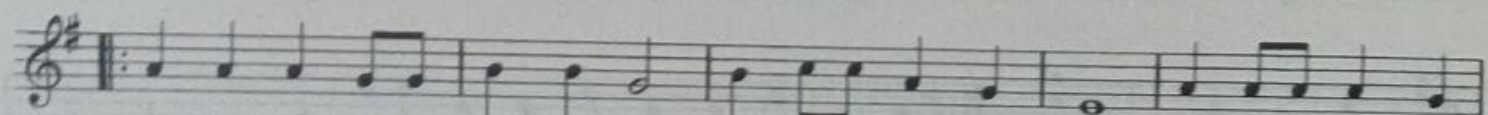
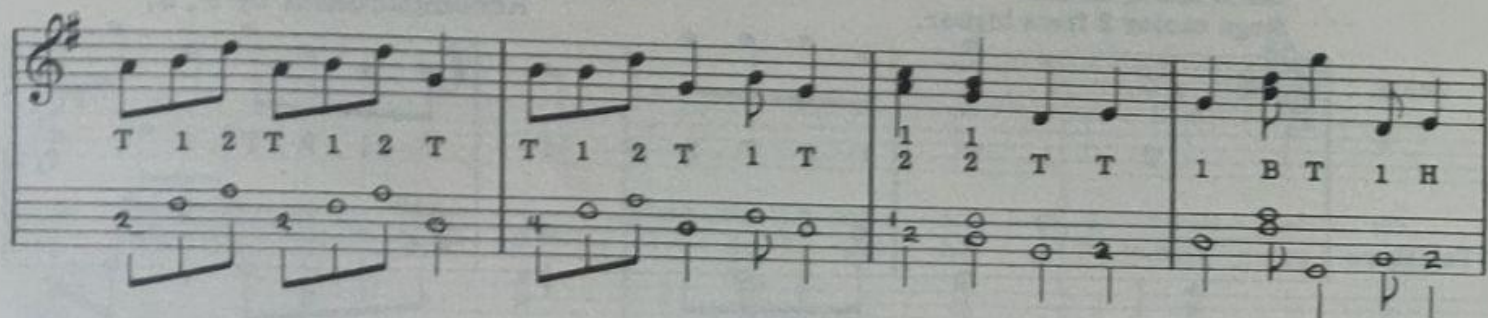
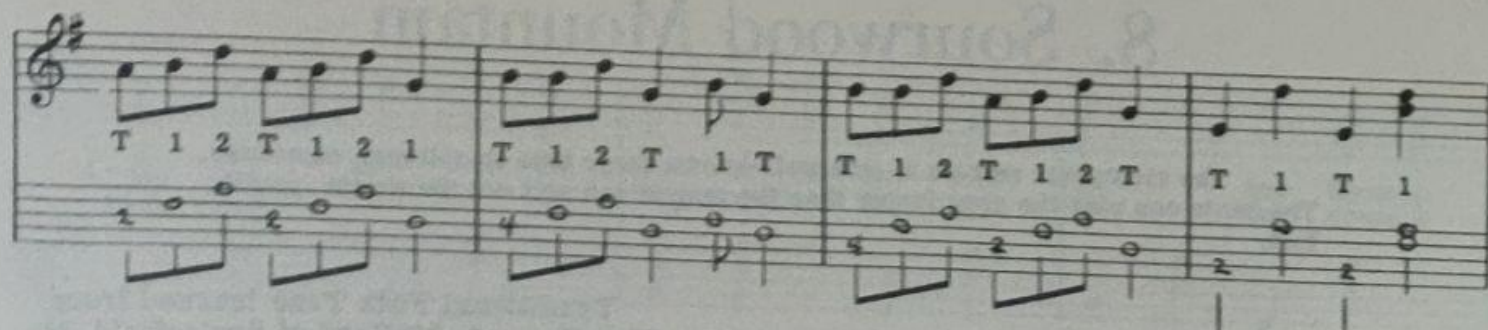
1 1 T 1 P 1 B T 1 B T 1 P B T 1 1 1 B T 1 B T

1 B T 1 P B T 1 2 T 1 T T 1 2 T 1 2 T T B T 1 B T

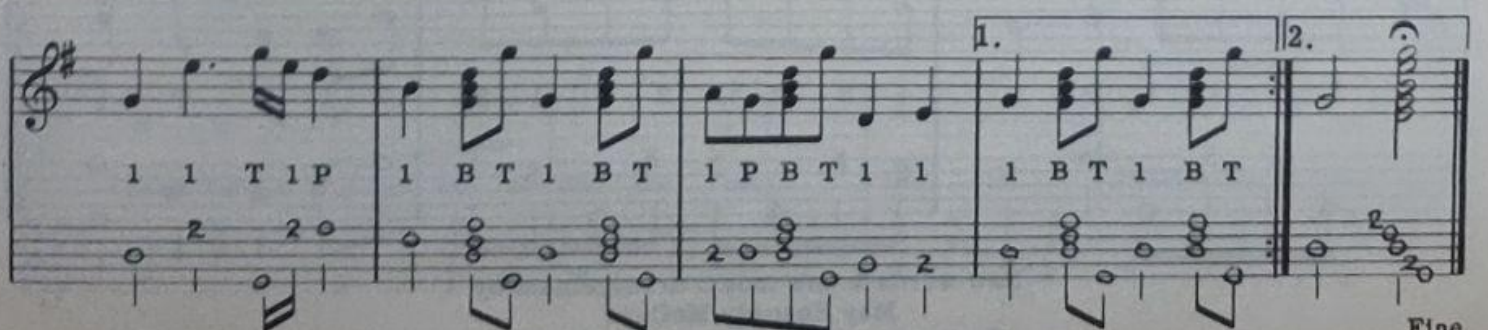
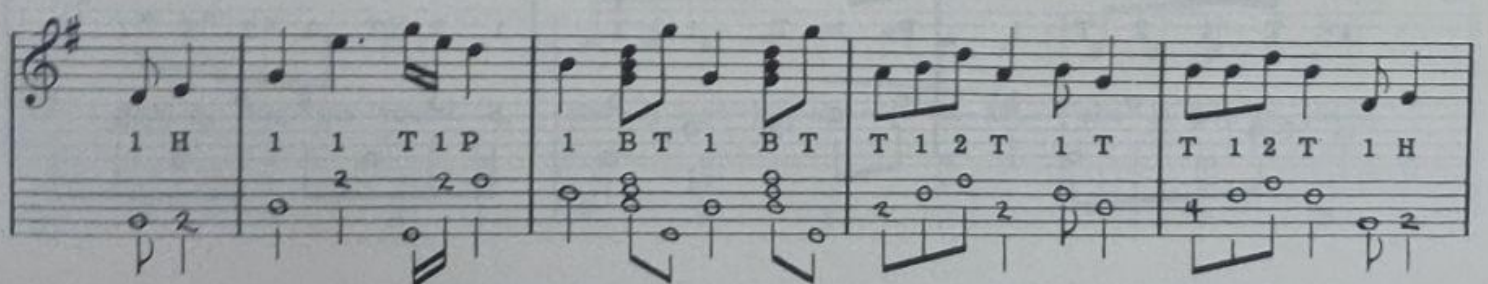
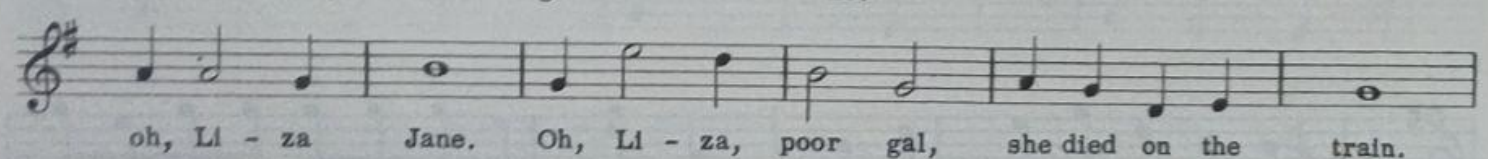
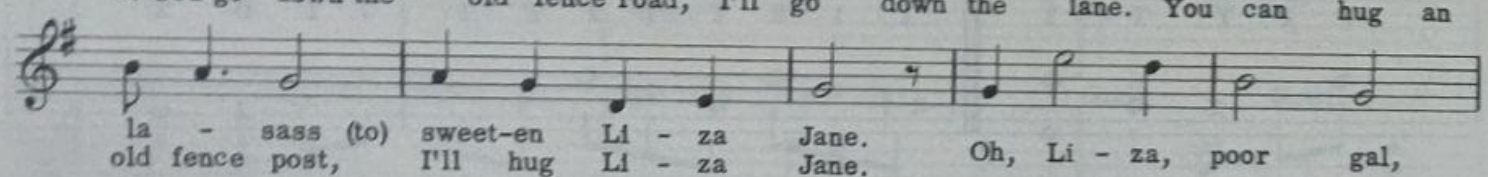
1 B T 1 P B T 1 B T 1 B T 1 B T 1 P B T 1 1 1 B T 1 B T

Voice

Oh, Li - za, poor gal, oh, Li - za Jane, Oh, Li - za, poor gal, she died on the train.



1. I'm goin' up on the moun-tain top, plant me a patch of cane. I'm gon-na make mo-
 2. You go down the old fence road, I'll go down the lane. You can hug an



8. Sourwood Mountain

The ridiculous refrain to this well-known banjo tune is optional, of course. The banjo can play the song faster than the tongue can spit out the words, you'll find.

Traditional Folk Tune learned from
May Kennedy McCord of Springfield, Mo.
Accompaniment by P. S.

Banjo tuning GDGBD
Sings easier 2 frets higher.

Banjo

Tablature

T 1 T 1 2 T 2 P 1 T 1 2 T 1 T 1

2-4 5 5 5 2-4 2

P 1 T T T 1 T 1 2 T 1 2 T 1 2 T H T 1

2 2-4 4 4 2 2

1 T 1 2 T 1 P 1 T 1 1 1 2 T 1 2 T 1 2

2-4 2 2 5 5 5 5

T 1 2 T P 1 1 2 T 1 2 T 1 2 P 1 T T T

5 5 5 5 5 5 2 2 2

New words & new music arrangement by
May Kennedy McCord
Copyright 1958 by Melody Trails, Inc.

Voice

1. I got a gal at the head of the hol - ler, Ho hay come a
 2. My true love's a blue-eyed dai - sy, Ho hay come a
 Banjo Vamp

did - dle um day. She won't come and I won't fol - ler,
 did - dle um day. If I don't get her I'll go cra - zy,

Ho hay come a did - dle um day. Shall, shall,

D7 G

shal-ly wig-gle 'round. Sho-ly - an - ka, sho-ly - an - ka, sho-la pop-pa queve.

C G D7 G

cross cut a wig-gle and a hoo jaw long. Hi ho dee-dle um a day.

9. Coal Creek March

In the 1890's a bitter struggle was waged between the eastern Tennessee coal miners and the mine owners, over the issue of using state convicts as scabs in the mines. Pitched battles were fought involving several thousand men. A famous banjo solo was composed at that time, a program piece, which included imitations of bugle calls, barking dogs and rifle shots. One high section of the piece was taken over by Pete Steele, a carpenter and fine banjo picker now living in Hamilton, Ohio. The rather pretentious virtuoso sound effects he abandoned, leaving this fine folk fragment, clean and high, reminding one of the waters of an icy mountain brook.

Pete Steele plays the piece using almost nothing but double thumbing. I have been unable to master this, and worked out a variation of it using three fingers of the right hand from time to time. His own unbeatable rendition of the piece can be heard on a record issued by the Folklore Archives of The Library of Congress.

Banjo tuning F#DF#AD

Capo up 3 frets for more sparkling tone

Adapted from the playing of Pete Steele

Banjo

Tablature

(A)

1 1 1 T 1 T 1 T 1 T 2 1 T 1

(B)

T 1 2 T 1 2 T 1 2 T 2 T 2 1 T 1

Barre 5

(C)

T 1 2 T 1 2 T 1 2 T 2 T 2 1 T 1

Barre 7

(D)

2 2 2 1 T 1

(E)

T 1 2 1 T 1 T T 1 T

Play sections in following order: AAA CC BC DEE BC AAAA CC BC DEEE BC, etc.

10. Darlin' Cory

Surely this must have been one of Kentucky's most popular songs fifty or sixty years ago. I can't ever remember meeting a good old time banjo picker who did not know it. The particular version I give here is still my favorite. I learned it from a 12" Victor record performed by B. F. Shelton which was issued during the late 1920's. In those days the big recording companies used to send some recording engineers down to set up shop in some city like Lexington, Kentucky or Ashville, North Carolina. They would put notices in the newspapers saying that they would pay \$25 for any song they accepted. A stream of folk musicians would come out of the hills to get some of that "easy" money and thus (long before the Library of Congress collection got started) some of America's finest folk music was recorded by the leading commercial companies. Unfortunately, the country music field later became more and more commercialized and the recording companies themselves lost or destroyed the original masters. These records are now, for the most part, completely unobtainable.

I have never heard a version of the song "Darling Cory" that was not in some way vague. Cory is obviously colloquial for the woman's name "Cora". The song may have been especially popular during the prohibition period but I am pretty sure was composed before that. Altogether it is a fine, wild tribute to a type of rough and ready gal which the American frontier produced from time to time.

Darlin' Cory

Banjo tuning F#DF#AD

Capo down, if you have an extended neck, to play in B or C

Banjo

Tablature

T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1

Very free meter but regular rhythm

Voice

Banjo

Wake up, wake up, _____ Dar - lin' Co - ry, —

What makes you — sleep so — sound? — Them

re - ve - nue of - fi - cers are — com - in', —

T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1

Gon - na tear your still house

T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1

down.

T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1

T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1

T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1

T 1 T 1 T 1 T 1 T H T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1

T H T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1 T 1 T T 1 T

Fine

11. Mexican Blues

This piece is not truly Mexican nor a blues. It was composed in 1942, one evening after a long session with Woody Guthrie, playing Mexican popular folk music. I then sat down and tried to pick out the blues on a guitar, and everything that came out sounded Mexican. As with the first selection in this folio, it is a good tune wanting lyrics.

I - Index Finger
T - Thumb; M - Middle Finger
R - Ring Finger; L - Little Finger
H - Hammering -
LH frets a string so sharply
as to make it heard.

PETER SEEGER

Guitar

Tablature

The musical score for "Mexican Blues" is presented in three systems. Each system consists of a guitar staff and a tablature staff. The guitar staff uses a treble clef and a key signature of two sharps (F# and C#). The tablature staff uses numbers 1-6 to indicate frets. Fingerings are indicated by letters: I (Index), T (Thumb), M (Middle), R (Ring), L (Little), and H (Hammering). The piece is composed of 12 measures in total, with four measures per system. The first system includes a hammering (H) in the first measure. The second system includes a triplet of eighth notes in the first measure. The third system includes a triplet of eighth notes in the first measure. The piece ends with a final measure in the third system.

First system of guitar notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with whole and half notes. Fingering numbers (1-5) are written below the bass line. Fingerings for the right hand are indicated by letters I, R, and T above the treble staff.

Second system of guitar notation. It begins with a double bar line and the word "Fine" below the bass staff. The treble staff has a melodic line with eighth notes. The bass staff has a bass line with whole and half notes. Fingerings for the right hand are indicated by letters I, R, and T above the treble staff.

Third system of guitar notation. The treble staff has a melodic line with eighth notes. The bass staff has a bass line with whole and half notes. Fingerings for the right hand are indicated by letters I, R, and T above the treble staff.

Fourth system of guitar notation. The treble staff has a melodic line with eighth notes. The bass staff has a bass line with whole and half notes. Fingerings for the right hand are indicated by letters I, R, and T above the treble staff.

Fifth system of guitar notation. The treble staff has a melodic line with eighth notes. The bass staff has a bass line with whole and half notes. Fingerings for the right hand are indicated by letters I, R, and T above the treble staff. The system ends with a double bar line and the text "to beginning" above the treble staff.

*The tremolo here is played by the right index finger, bringing it back and forth lightly over the top two strings. The little finger and ring finger are braced against the guitar and the thumb is pressed against the active index finger to give it support.

12. Times Are Getting Hard, Boys

The melody and first three lines of this song are from "The American Songbag" by Carl Sandburg. Lee Hays, with succinct poetry, added the fourth line. Note that the guitar is in the D Tuning (sixth string lowered a whole tone, to D) which permits certain very rich chords.

Folk Tune
Accompaniment by P. S.

Tune guitar DADGBE

Voice

Guitar

Tablature

Times are get-ting hard, boys. Mon-ey's get-ting scarce. If times don't get no

bet-ter, boys, I'm goin' to leave this place, take my true love by the hand,

lead her through the town, Say good-bye to ev'-ry one, good-bye to ev'-ry one.

ritard in tempo

New words & new music arranged by Lee Hays
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13. Sally Ann

25

If you can get hold of a fiddler, or a mandolin player, have him play the melody of this along with you. It gives out a fine high whine. The piercing first half is balanced by the jocular second half.

G tuning GDGBD Frailing
Capo up 5 frets for easier singing

Traditional Folk Tune
Arranged by P. S.

Banjo

Tablature

The tablature is written on a six-line staff. It includes fret numbers (0-5) and letters (m, T, P) indicating fingerings. The music is in G major (one sharp) and 2/4 time. The first four systems of tablature correspond to the first four systems of the melody above. The fifth system of tablature is for the chorus and includes a double bar line with repeat signs.

G Em G

1. Did you ey-er see a musk-rat, Sal-ly Ann, pick-in' a ban-jo, Sal-ly Ann,
2. Make my livin' in sand-y land, make my liv-in' in sand-y land,

drag-gin' his slick tail through the sand? I'm gon-na mar-ry Miss Sal-ly Ann,
make my liv-in' in sand-y land.

I'm gon-na mar-ry Miss Sal, Sal, I'm gon-na mar-ry Miss Sal-ly Ann.

The vocal melody is written on a single staff in G major. It includes the lyrics for two verses. The first verse ends with a double bar line. The second verse continues the melody. The key signature is one sharp (F#) and the time signature is 2/4.

14. The Water Is Wide

Cecil Sharpe, the great collector of English folk songs, learned this half a century ago, and yet since then it was not sung much except by art singers. This arrangement, I confess, at times seems too lush. The chords of the D tuning seem almost too rich. It's like having too much fat in the gravy. Perhaps in the playing of the piece, this aspect can be underemphasized, so that the words and the melody, which are, after all, the most important things, are not overshadowed.

With free meter
Guitar tuning DADGBE

English Folk Song
Guitar accompaniment by P. S.

Voice

The wat - er is wide, I can-not get o'er

Guitar

Tablature

and neith - er have I wings to fly.

Give me a boat that can car - ry two and both shall row,

my love and

1. 2, 3, 4, & 5. 2. A

The water is wide; I cannot get over
And neither have I wings to fly
Give me a boat that can carry two
And both shall row, my love and I.

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

I leaned my back up against some young oak
Thinking it was a trusty tree
But first it bended and it broke
And thus did my false love to me.

I put my hand into some soft bush
Thinking the sweetest flower to find
I pricked my finger to the bone
And left the sweetest flower alone.

O love is handsome and love is fine
Gay as a jewel when first it is new
But love grows old and waxes cold
And fades away like summer dew.

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

15. Woody's Rag

Woody Guthrie, like many country musicians, played a little on different stringed instruments. He knew a dozen or so tunes on the mandolin. His method of playing it, of course, is quite different from the Italian style of playing mandolin. The right hand moves up and down extremely rhythmically, and thus syncopations are performed with an upbeat instead of a downbeat. Fine for square dancing!

Music by
WOODY GUTHRIE

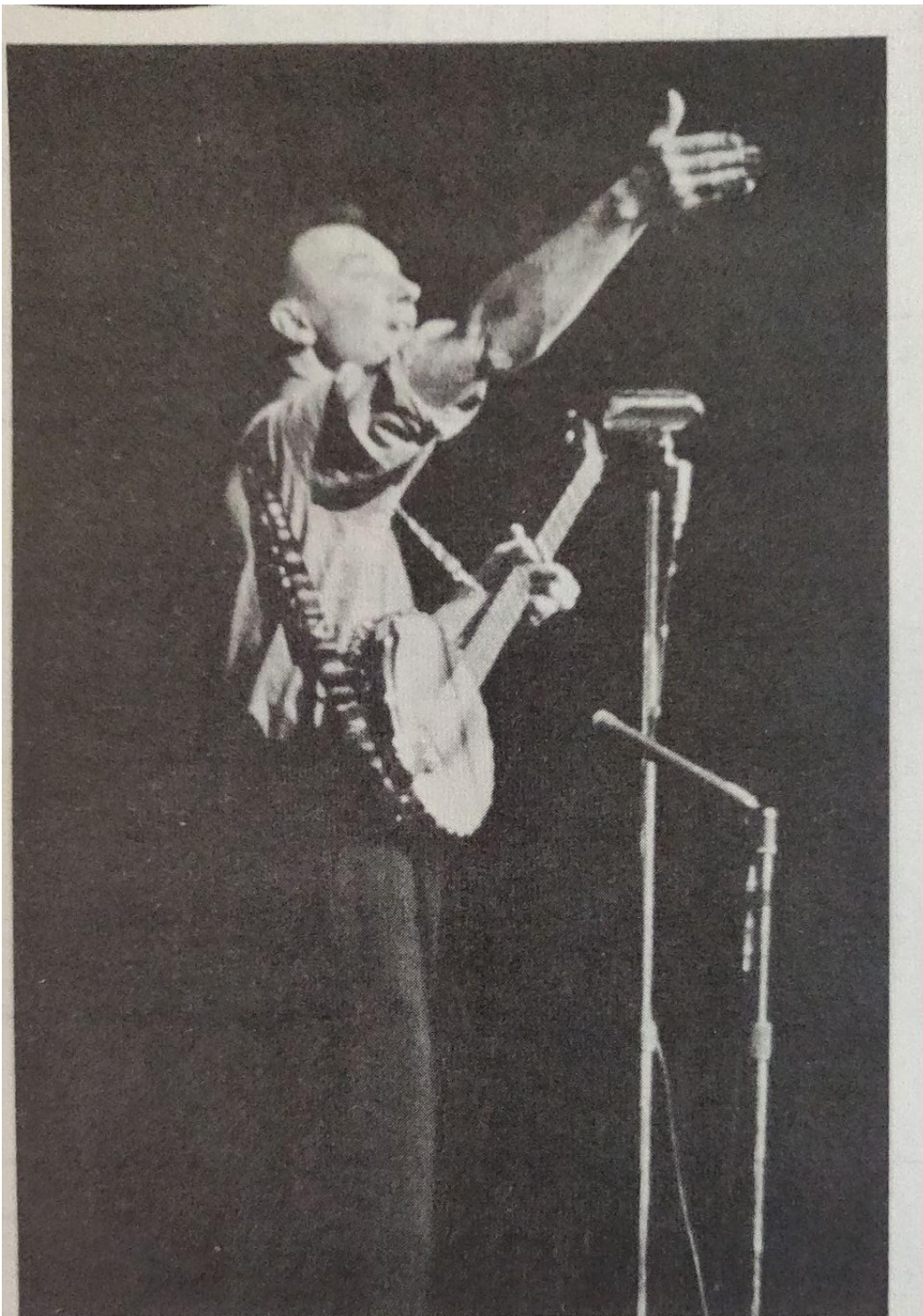
Mandolin GDAE

same for all measures except as noted

Mandolin

Tablature

3rd time * ————— 2nd time ♦



FA2045 (FP43/2) GOOFING-OFF SUITE, arranged and played by Pete Seeger on the 5-string banjo, mandolin, choli guitar. Incidental vocals by Pete Seeger. Music composed by Bach, Irving Berlin, Beethoven, and many others. Cindy Blue Skies, The Girl I Left Behind Me, Jesu, Joy of Man Desiring, Duet from Beethoven's 7th, Chorale from Beethoven's 9th, Anitra's Dance, Brandy Leave Me Alone, The Mexican Blues, Time's A-Getting Hard, Barrel of Mone Blues, Sally My Dear, Oh! Liza Ann, Woody's Rag (Multiple Dub.) Notes.

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