

GUITAR TABLATURE VOCAL

*The Eva Cassidy*  
SONGBOOK FOR GUITAR

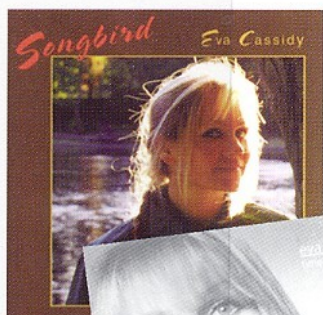


introduction by  
HUGH CASSIDY  
guitar tablature by  
CHRISTINA DAVIDSON

INTERNATIONAL MUSIC PUBLICATIONS LTD



The songs in this book are from the following Eva Cassidy albums



## Songbird

Autumn Leaves, Fields of Gold, Over the Rainbow, Songbird, Wade in the Water, and Wayfaring Stranger



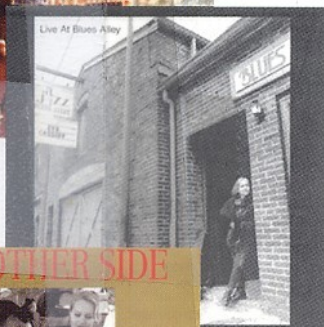
## Time After Time

Ain't No Sunshine, Anniversary Song, At Last, I Wandered by a Brookside, Penny to my Name, Time After Time, and Way Beyond the Blue



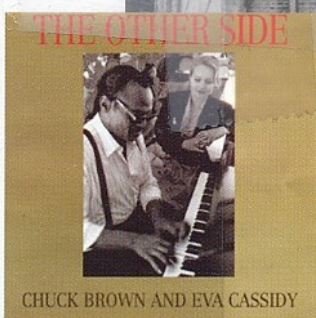
## Eva By Heart

Nightbird, Say Goodbye, Songbird, Wade in the Water, and Wayfaring Stranger



## Eva Cassidy: Live at Blues Alley

Autumn Leaves, Fields of Gold and What a Wonderful World



## The Other Side

Over the Rainbow

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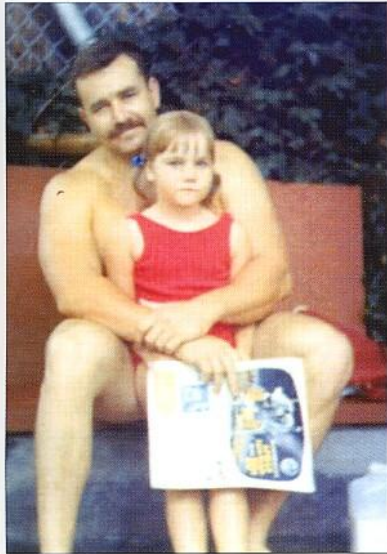
Music transcription, copying & calligraphy: Christina Davidson / Music Editing: Carolyn West

All artwork: Eva Cassidy / Photos: Hugh & Barbara Cassidy, family & friends



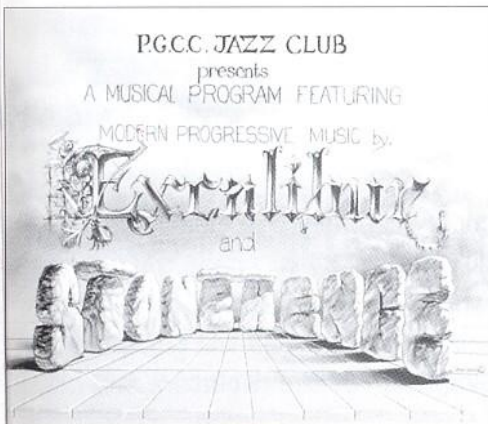
# Introduction

by Hugh Cassidy, Eva's father



There are several Eva Cassidy songbooks on the market, but this one was created especially for guitar and voice. Each guitar arrangement in this book has been transcribed from the Eva Cassidy CDs. Eva left us no musical notation or even sheet music from which she learned. In addition, we have added some of Eva's drawings to create a very personalized songbook.

The guitar was Eva's constant companion from an early age. I first taught her guitar chords when she was barely nine years old. I was at that time working as a bass player in order to supplement the family income.



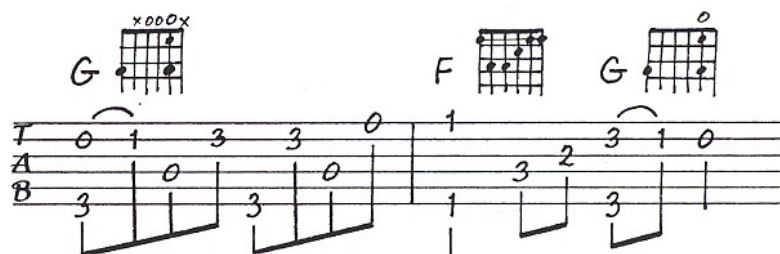
Once Eva perfected her guitar chords, she was anxious to play her favourite folk and jazz tunes. Eva probably spent a great deal more time in her room teaching herself guitar techniques than she spent on her homework. Eva spent countless hours absorbing the unique talents of artists in her own eclectic record collection and then she worked out her own arrangements in her head.

In high school, and later at community college, Eva sang and played with various groups including Stonehenge and Excaliber. She also performed as a soloist, singing her wonderful arrangements and accompanying herself on guitar.





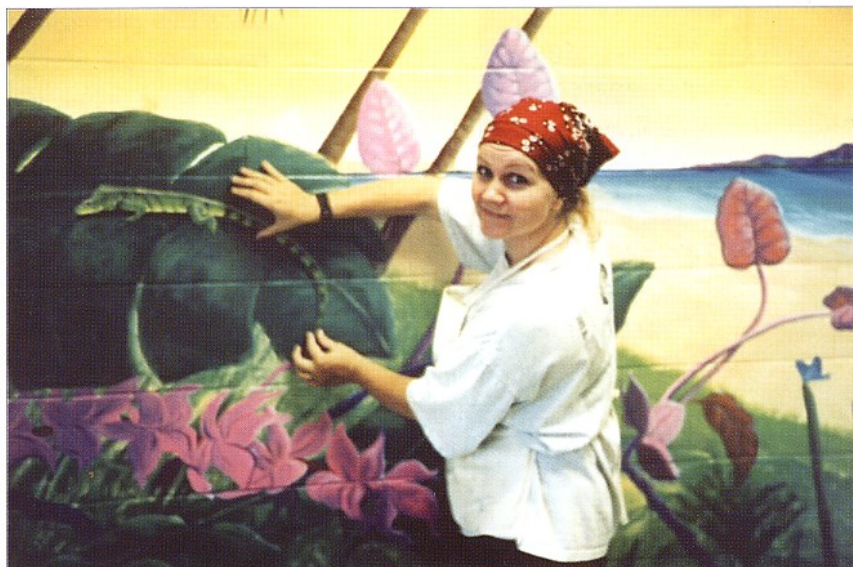
When we were approached initially about Eva songbooks, I immediately thought that there should be a book specifically designed for guitar players. We were fortunate in finding Christina Davidson and we were able to work closely with her in creating this book. Christina is a music copyist and calligrapher with years of experience creating music for various publications. She also turned out to be a big fan of Eva's work. This guitar songbook is a testament to Christina Davidson's talents and also her appreciation for Eva's style and arrangements.



The guitar arrangements are very simple and playable. Eva used basic first-position chords and Christina has provided instruction as to where the capo should be placed in order to play each song, in key, along with Eva on her CDs.

Eva loved suspensions and employed a finger-picking style which is very pleasing. You will experience her simple, yet effective arpeggios and folk patterns when you work with the tablature portion of each song. Make sure that you read the glossary at the end of the book for an explanation of the tablature and other notes from Christina.

Eva would have liked the look of the hand-copied music – she was a very gifted artist as well as a musician. The illustrations in this book were all done by Eva and include many of her whimsical sketches, caricatures and beautiful pictures.

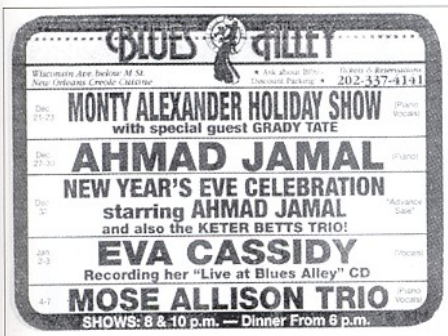




The selection of songs  
was carefully considered. . . .

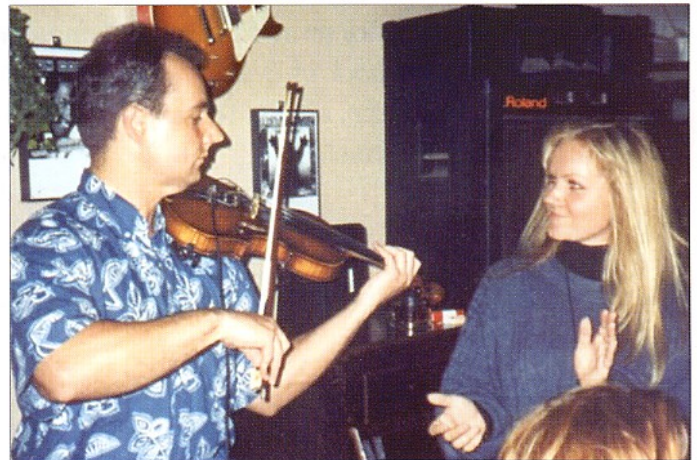
Of course, we wanted to include  
Over the Rainbow as first heard on  
"The Other Side" and released in 1992.  
This now famous arrangement by Eva is  
also on the later CD entitled "Songbird."

Fields of Gold was recorded in 1996 on  
Eva's first solo record entitled "Live at  
Blues Alley." It was also later released on  
"Songbird." Eva's version of this song is  
the one of the most requested tunes for  
compilation albums.



Eva grew up in the 60s and 70s. As a  
youngster, her mother and I were playing  
LP's by Pete Seeger, Buffy St. Marie and  
Ray Charles, just to name a few. I was  
working with Eva and her brother Dan and  
sisters Anette and Margaret to create  
a family group to perform at holiday and  
family functions. During this period of  
time, Eva gained appreciation and love for  
spirituals and folk melodies such as  
Wade in the Water, Do Lord (retitled  
Way Beyond the Blue) and  
Wayfaring Stranger.

At the time Eva's illness was diagnosed,  
she was planning a solo tour of Eastern  
Canada, Iceland and Europe and I know that  
her repertoire included these selections.





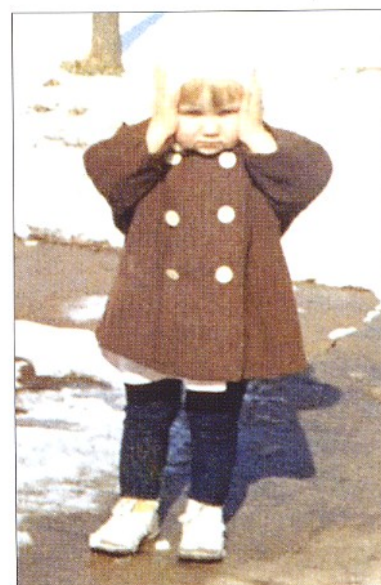
The Cassidy family record collection also included LPs by Louis Armstrong, Ella Fitzgerald and Aretha Franklin. Many people have remarked at Eva's wide-ranging selection of material, but I know exactly which artists and which LPs piqued her interest. From this genre of music, we include: What a Wonderful World, Autumn Leaves and At Last.

Eva had an attraction to several tunes written by Christine McVie. Songbird, the tune, is included in this book and the arrangement is absolutely true to Eva's recording of it.

I personally like the tenderness and message of Steve Digman's Anniversary Song. Steve hired Eva to do a demonstration recording of his original material, and we were most delighted, after Eva's passing, when we heard that this tune would be made available for Eva's CD entitled "Time After Time."

I have always felt that the simplicity of guitar and voice is one of God's many gifts. Whether one plays guitar at home, alone, for the sheer joy of making music -- or whether you join with others around a campfire or at family gatherings, it's food for the soul. I hope that this book of Eva's special material will become dog-eared over the years, as you too enjoy the wondrous experience of "making music."

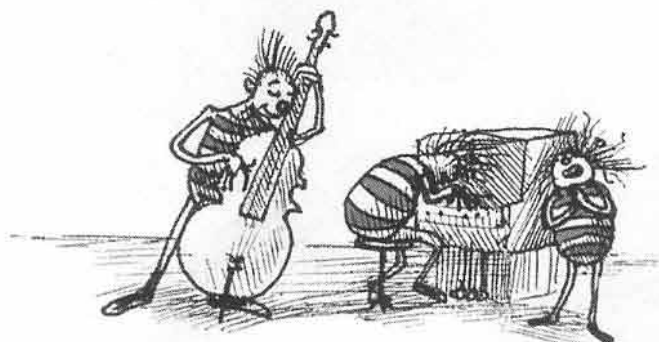
Best regards,  
Hugh Cassidy





The Eva Cassidy  
SONGBOOK for GUITAR

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All artwork is by Eva Cassidy  
Photos are from the Cassidy Family & friends  
Music & verses are hand-lettered by  
Christina Davidson



# Autumn Leaves

as sung by Eva Cassidy

The falling leaves drift by my window, the falling leaves of red and gold.  
I see your lips, the summer kisses, the sunburned hands I used to hold.

Since you went away the days grow long, and soon I'll hear old winter's song.  
But I miss you most of all, my darling, when autumn leaves start to fall.



Since you went away the days grow long,  
and soon I'll hear old winter's song.  
But I miss you most of all, my darling,  
when autumn leaves start to fall.

I miss you most of all, my darling,  
when autumn leaves start to fall.



# Autumn Leaves



Slowly, with expression  
[Capo 1st fret]

Words by Jacques Prevert  
Music by Joseph Kosma  
English Translation by Johnny Mercer

Chord diagrams and musical notation for "Autumn Leaves". The notation is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The guitar part is written in standard notation with fret numbers and chord diagrams. The vocal part is written in treble clef with a key signature of one flat and a common time signature, featuring a melodic line with a triplet and the lyrics "The fall-ing —".

**Chord Diagrams:**

- Dm:** Fret 1, 2, 3, 4, 5, 6 (x, x, o, o, o, x)
- G:** Fret 2, 3, 4, 5, 6, 7 (x, o, o, o, o, x)
- Am:** Fret 1, 2, 3, 4, 5, 6 (x, o, o, o, o, x)
- G/B:** Fret 2, 3, 4, 5, 6, 7 (x, o, o, o, o, x)
- C:** Fret 1, 2, 3, 4, 5, 6 (x, o, o, o, o, x)
- G/B:** Fret 2, 3, 4, 5, 6, 7 (x, o, o, o, o, x)
- Am:** Fret 1, 2, 3, 4, 5, 6 (x, o, o, o, o, x)
- G:** Fret 2, 3, 4, 5, 6, 7 (x, o, o, o, o, x)
- F:** Fret 1, 2, 3, 4, 5, 6 (x, o, o, o, o, x)
- E:** Fret 1, 2, 3, 4, 5, 6 (x, o, o, o, o, x)
- Am:** Fret 1, 2, 3, 4, 5, 6 (x, o, o, o, o, x)
- Bm6:** Fret 1, 2, 3, 4, 5, 6 (x, x, o, o, o, x)
- Am9:** Fret 1, 2, 3, 4, 5, 6 (x, o, o, o, o, x)

**Musical Notation:**

The guitar part consists of three systems of notation. Each system has a treble clef staff with a key signature of one flat and a common time signature. The notation includes fret numbers and chord diagrams. The vocal part is written in treble clef with a key signature of one flat and a common time signature, featuring a melodic line with a triplet and the lyrics "The fall-ing —".



1)2) leaves \_\_\_\_\_ drift by my win-dow, \_\_\_\_\_

Chords: Dm7, G, G, G, Csus<sup>2</sup>

Fingerings: 1 2 1 2, 1 2 1 2, 0 0 0 0, 1 0 3 0, 3 0 3 0, 0 3 2 3

\_\_\_\_\_ the fall-ing leaves \_\_\_\_\_ of \_\_\_\_\_

Chords: Fmaj7, Dm7, E

Fingerings: 3 2 1 2, 3 2 1 2, 0 2 1 2, 0 2 1 2, 0 2 2 1, 0 2 2 1

red and gold. \_\_\_\_\_ I see your lips, \_\_\_\_\_

Chords: Am, Bm6, Am7, Am9, Dm7

Fingerings: 1 0 1 3, 0 2 0 2, 0 2 0 2, 0 2 1 2, 1 0 2 1

\_\_\_\_\_ the sum-mer kis-ses, \_\_\_\_\_ the \_\_\_\_\_ sun-burned hands \_\_\_\_\_

Chords: G, Csus<sup>2</sup>, Fmaj7, Dm7

\_\_\_\_\_ I \_\_\_\_\_ used to hold. \_\_\_\_\_ Since you

Chords: E, Am, Bm6, Am9

Fingerings: 3



Esus  E  D/F#  E/G#  Am7 Bm6 Am9


went a-way \_\_\_\_\_ the days grow long, \_\_\_\_\_ and

Dm7 G C Fmaj7


soon I'll hear \_\_\_\_\_ old \_\_\_\_\_ win-ter's song. \_\_\_\_\_ But I

Dm7 E7  Am  Am/G 

miss you \_\_\_\_\_ most \_\_\_\_\_ of all, \_\_\_\_\_ my

Am/F#  F7  E

dar - ling, \_\_\_\_\_ when \_\_\_\_\_ au-tumn leaves \_\_\_\_\_ start to

1. Am7 Bm6 Am9 D.S.  2. Am7 Bm6 Am9

fall. \_\_\_\_\_ 2) (Inst.) fall. \_\_\_\_\_ I \_\_\_\_\_

Dm7 E7 Am Am/G Am/F#

miss you \_\_\_\_\_ most \_\_\_\_\_ of all, \_\_\_\_\_ my \_\_\_\_\_ dar - ling, \_\_\_\_\_

F7 E  Am7 Bm6 Am9

\_\_\_\_\_ when au-tumn leaves \_\_\_\_\_ start to fall. \_\_\_\_\_



# At Last

as sung by Eva Cassidy

At last, my love has come along,  
my lonely days are over  
and life is like a song.  
Oh, yeah.

At last, the skies above are blue,  
and my heart was wrapped in clover  
the night I looked at you.

I found a dream that I could speak to,  
a dream that I could call my own.  
I found a thrill to press my cheek to,  
a thrill that I have never known,  
oh, yeah.

You smiled, oh, and then the spell was cast,  
and here we are in heaven  
for you are mine at last,  
for you are mine at last.



# At Last

Slow blues, in 2  
[Open - no capo]

Words by Mack Gordon,  
Music by Harry Warren

The musical score is written for guitar and voice. The guitar part is in 2/4 time and uses a key signature of one sharp (F#). The vocal part is in the same key and time. The score includes guitar chords (G, Em, Am7, Eb7, D7) and fingerings for the guitar. The lyrics are: "At last, my love has come a-long, my lone-ly days are o-ver and life is like a song. Oh".

**Guitar Chords and Fingerings:**

- G:** 3 (F#4), 3 (F#5), 3 (F#6)
- Em:** 0 (E), 2 (D), 2 (C), 2 (B)
- Am7:** 5 (A), 5 (G), 5 (F#), 5 (E)
- Eb7:** 4 (Eb), 4 (D), 4 (C), 4 (B)
- D7:** 3 (D), 3 (C), 3 (B), 3 (A)

**Vocal Line:**

At last, my love has come a-long, my lone-ly days are o-ver and life is like a song. Oh



(Oh) \_\_\_\_\_ yeah. \_\_\_\_\_ At \_\_\_\_\_ last, \_\_\_\_\_

The skies a - bove \_\_\_\_\_ are blue, \_\_\_\_\_

and my heart \_\_\_\_\_ was wrapped in clo - ver \_\_\_\_\_

the night I \_\_\_\_\_ looked at you. \_\_\_\_\_

I found a dream \_\_\_\_\_ that I could

speak to, \_\_\_\_\_ a dream that I \_\_\_\_\_

could call \_\_\_\_\_ my \_\_\_\_\_ own. I found a thrill \_\_\_\_\_ to press my


  
 D  F#dim7  Em  A7

cheek to, \_\_\_\_\_ a thrill that I \_\_\_\_\_ have \_\_\_\_\_ nev-er


  
 Am7  D7  G Em


known, \_\_\_\_\_ oh \_\_\_\_\_ yeah. \_\_\_\_\_ you smiled, \_\_\_\_\_


  
 Am7  Eb7  D7  G  Em

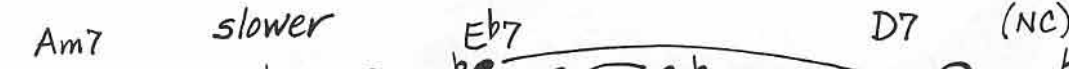



oh, and then \_\_\_\_\_ the spell was cast, \_\_\_\_\_


  
 Am7  D7  G  Em






\_\_\_\_\_ and here we are \_\_\_\_\_ in hea-ven \_\_\_\_\_


  
 Eb7  D7  G  Em

for you are mine \_\_\_\_\_ at last, \_\_\_\_\_


  
 Am7 *slower*  Eb7  D7 (NC)  Em

\_\_\_\_\_ for you are mine \_\_\_\_\_ at \_\_\_\_\_ last. \_\_\_\_\_


  
 G  Em  Am7  Eb7  D7  Gsus4

\_\_\_\_\_



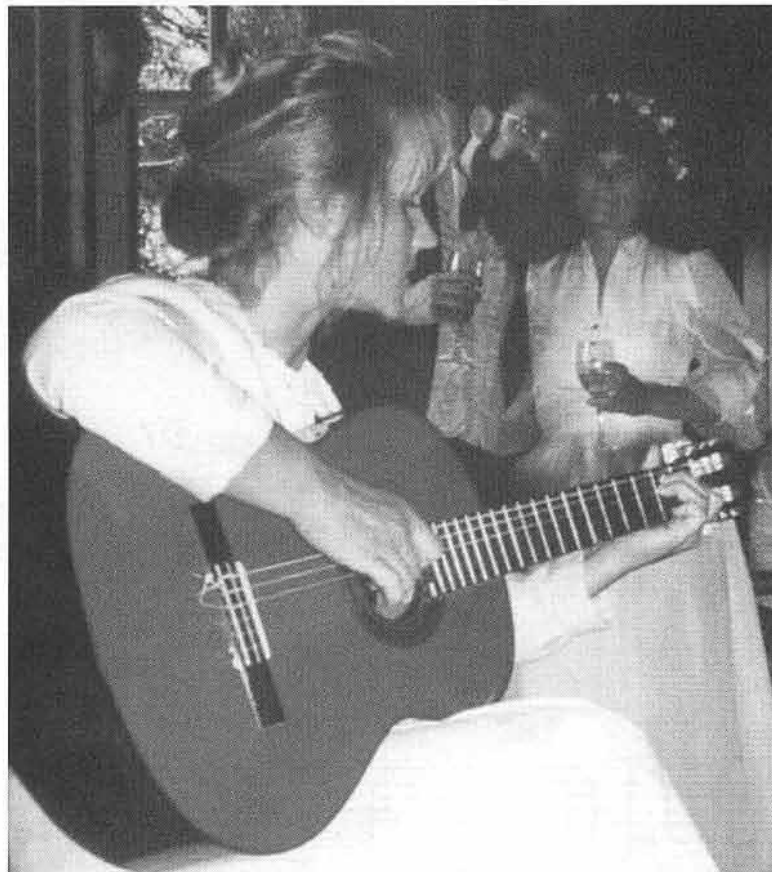
# Anniversary Song

as sung by Eva Cassidy

Today has been a special day, an anniversary, a request,  
that you play your piano as the evening sun slowly sets.  
I never thought I'd get this old dear, never had a reason to live so long,  
and the Lord's been like my shadow, even when I was wrong.  
No, I never thought it would turn out this way.

A birthday with apologies for all the tears and regrets,  
and I've always saved your poetry for these years when you forget.  
I never thought I'd get this old dear, never had a reason to live so long,  
and the Lord's been like my shadow, even when I was wrong.  
No, I never thought it would turn out this way.

So sing with me softly as the day turns to night,  
and later I'll dream of paradise with you.  
I love you and goodnight.





# Anniversary Song

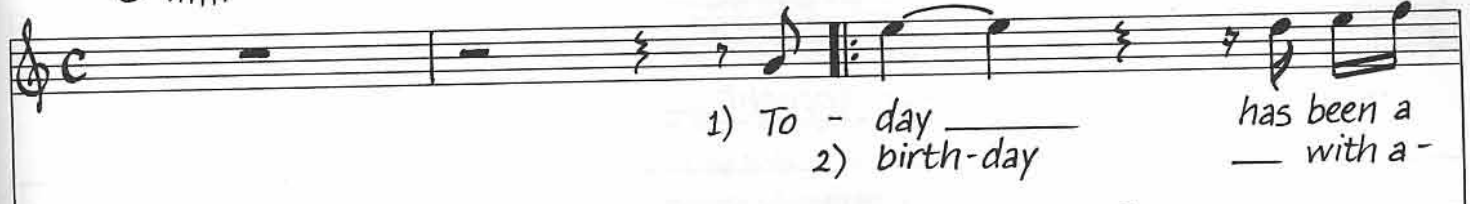
Words & Music by Steven Digman

Slowly & gently

[Open - no capo]

**C** 

**VERSE:** **C** 



1) To - day \_\_\_\_\_ has been a  
2) birth-day \_\_\_\_\_ with a -



**G/B** 

**Am** 

**G** 



spe-cial day, \_\_\_\_\_ an an-ni-ver-sa-ry, a re-quest, that you  
pol-o-gies \_\_\_\_\_ for all the tears \_\_\_\_\_ and re-grets, and I've


**C** 


**G/B** 


**Am** 




play \_\_\_\_\_ your pi - an-o \_\_\_\_\_ as the eve-ning sun  
al-ways \_\_\_\_\_ saved your po-et-ry \_\_\_\_\_ for these years \_\_\_\_\_ when

**G** 

**CHORUS:** **Dm** 

**G** 



slow-ly sets. } I nev-er thought I'd get this old \_\_\_\_\_ dear, \_\_\_\_\_  
you for-get. }

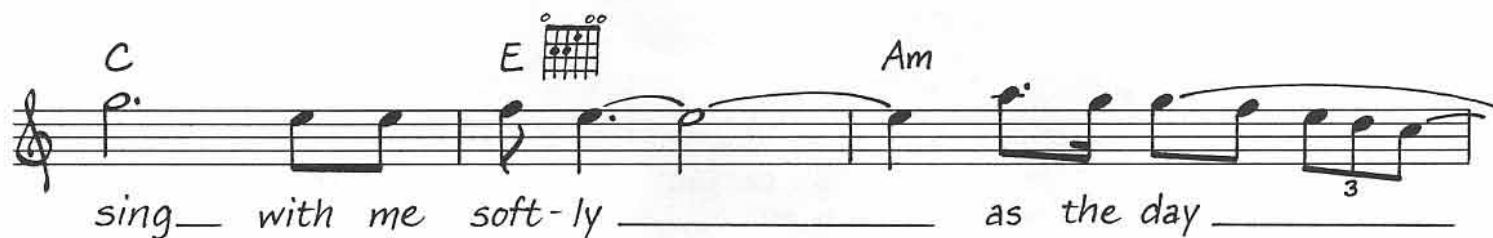
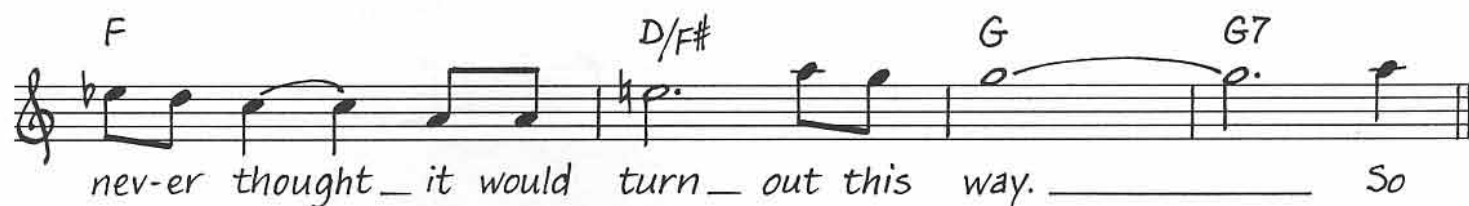
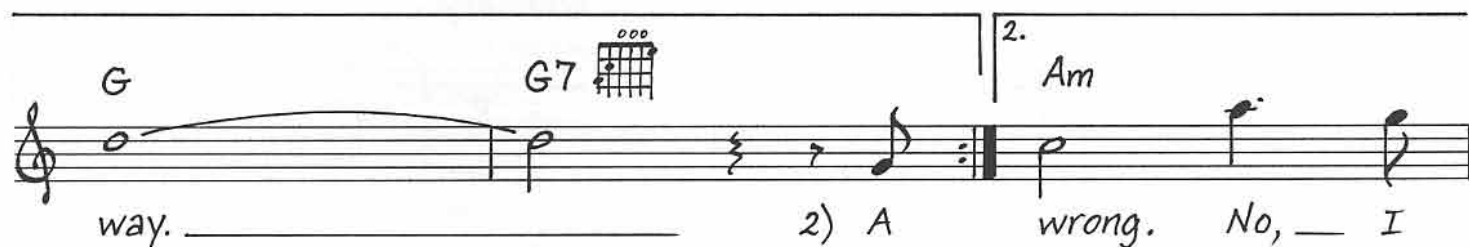
**Em** 

**Am** 



nev-er had a rea-son to live so long, \_\_\_\_\_ and the





# Ain't No Sunshine

as sung by Eva Cassidy

Ain't no sunshine when he's gone,  
it's not warm when he's away.  
Ain't no sunshine when he's gone,  
and he's always gone too long  
anytime he goes away.

I wonder this time where he's gone,  
wonder how long he's gonna stay.  
Ain't no sunshine when he's gone,  
and this house just ain't no home  
anytime he goes away.

Well, I know, I know, I know, I know,  
I know, I know, I know, I know, I know,  
I know, I know, I know, I know, I know,  
I know, I know, I know, I know, when he's gone,  
always gone too long  
anytime he goes away,  
anytime he goes away,  
anytime he goes.











# Ain't No Sunshine

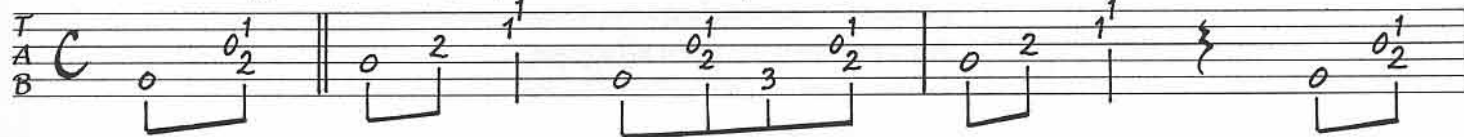
Moderate Blues


[Open - no capo]

This arrangement does not include the guitar solos played by Eva's band members.



Words & Music by Bill Withers

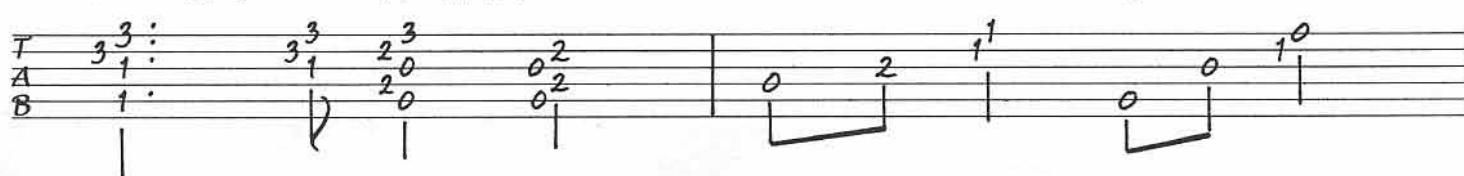
Am7  Dm7  Am7  C  Dm7  Am7 



Dm7 Am7 C Dm7 Am7   B13 



Bb13  A7  Dm7 Am7




Dm7 (No chord) Dm7 Am7 C



Ain't no sun-shine — when he's gone, —

Dm7 Am7 C Dm7 Am7 C



it's not warm — when — he's — a - way. —

Dm7 Am7 B13

Ain't no sun-shine when he's gone, and he's al - ways gone \_ too

Bb13 A7 Dm7 Am7 C

long \_ an - y - time \_ he goes a - way. \_

Dm7 (N.C.) Am7 Dm7 Am7 C

I won-der this time \_ where he's gone, \_

Dm7 Am7 C Dm7 Am7 C

won-der how long \_ he's gon-na stay. \_

Dm7 Am7 B13

Ain't no sun-shine when he's gone, and this house \_ just ain't \_ no \_

Bb13 A7 Dm7 Am7 C

\_ home an - y - time \_ he goes a - way. \_

1. Dm7 (N.C.) D.S. S: 2. Dm7 (N.C.)

(to Instrumental verse) Well, I know, I know, I know, \_ I know, \_



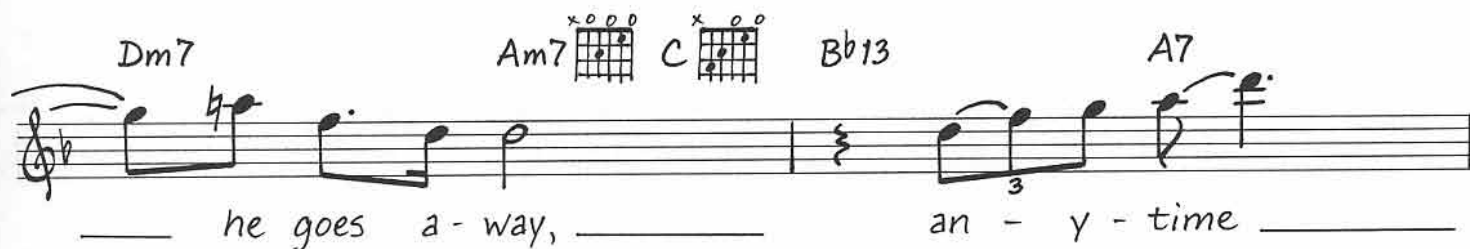
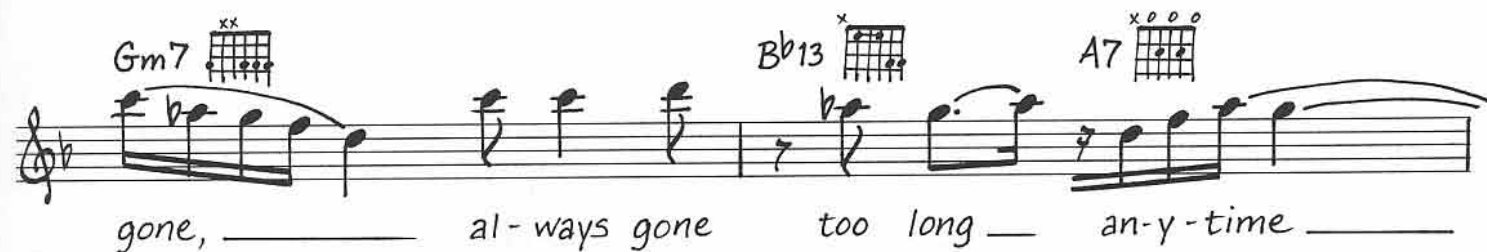
(N.C.)



(N.C.)



(N.C.)



# I Wandered by a Brookside

as sung by Eva Cassidy

I wandered by a brookside, I wandered by a mill.  
I could not hear the water, the murmuring it was still.  
Not a sound of any grasshopper nor the chirp of any bird.  
But the beating of my own heart, was the only sound I heard.  
The beating of my own heart, was the only sound I heard.

Then silent tears fast growing, when someone stood beside.  
A hand upon my shoulder, I knew the touch was kind.  
He drew me near the mirror, we neither spoke one word.  
But the beating of our own two hearts, was the only sound I heard.  
The beating of our own two hearts, was the only sound I heard.



# I Wandered By A Brookside

Words Traditional, Music by Barbara Berry

Slow ballad  
[Capo 3rd fret]

Chord diagrams: G, A7, (D), G

Chord diagrams: A7, D, D/F#, G, G

1) I wan-dered by \_\_\_\_\_ a  
2) si-lent tears \_\_\_\_\_ fast

Chord diagrams: D, D/F#, Gsus2

brook-side, \_\_\_\_\_ I wan-dered by \_\_\_\_\_ a  
grow-ing, \_\_\_\_\_ when some-one stood \_\_\_\_\_ be-



mill. \_\_\_\_\_ I could not \_\_\_\_\_ hear \_\_\_\_\_ the  
side. \_\_\_\_\_ A hand up - on \_\_\_\_\_ my

Chords: A, A7, D, D/F#, G

T: 2 2 2 2 0 2 2 0 | 3 2 2 3 0 0 0  
A: 0 2 2 2 0 2 0 2 | 0 2 2 3 0 0 0  
B: 0 2 2 2 0 2 0 2 | 0 2 2 3 0 0 0

wa-ter, \_\_\_\_\_ the mur-muring it was \_\_\_\_\_  
shoul-der, \_\_\_\_\_ I knew the touch was \_\_\_\_\_

Chords: D, Em, Em/D#

T: 0 2 3 2 0 2 1 2 | 2 0 0 0 1 0 0 0  
A: 0 2 3 2 0 2 1 2 | 2 0 0 0 1 0 0 0  
B: 0 2 3 2 0 2 1 2 | 2 0 0 0 1 0 0 0

still. \_\_\_\_\_ Not a sound of \_\_\_\_\_ an - y  
kind. \_\_\_\_\_ He drew me \_\_\_\_\_ near \_\_\_\_\_ the

Chords: A, G/B, A7/C#, D, D/F#, Gsus2

T: 0 2 2 2 3 0 0 0 | 3 2 2 3 0 2 0  
A: 0 2 2 2 2 0 4 0 | 0 2 2 3 0 2 0  
B: 0 2 2 2 2 0 4 0 | 0 2 2 3 0 2 0

grass-hop - per \_\_\_\_\_ nor the chirp of an - y  
mir - ror, \_\_\_\_\_ we nei - ther spoke \_\_\_\_\_ one

Chords: D, D/F#, Gsus2

T: 0 2 3 2 0 2 3 2 | 3 2 2 3 0 2 0  
A: 0 2 3 2 0 2 3 2 | 0 2 2 3 0 2 0  
B: 0 2 3 2 0 2 3 2 | 0 2 2 3 0 2 0

bird. \_\_\_\_\_ But the beat - ing \_\_\_\_\_ of \_\_\_\_\_ my  
word. \_\_\_\_\_ But the beat - ing \_\_\_\_\_ of \_\_\_\_\_ our

to CODA

own \_\_\_\_\_ heart, \_\_\_\_\_ was the on - ly sound \_\_\_\_\_ I

heard. \_\_\_\_\_ The beat - ing \_\_\_\_\_ of \_\_\_\_\_ my

own \_\_\_\_\_ heart \_\_\_\_\_ was the on - ly sound I heard. \_\_\_\_\_

D Dsus<sup>2</sup> A D D Em D

Mm na na na na — na na na, — do do do do —

T 2 2 3 2 0 2 3 2 2 2 0 2 1 2 2 0 2 1 0 0 0  
 A 0 2 3 2 0 2 3 2 0 2 2 0 2 1 2 2 0 2 1 0 0 0  
 B 0 2 3 2 0 2 3 2 0 2 2 0 2 1 2 2 0 2 1 0 0 0

A7 Em/A D A D

do. — Da da da — da da — da da da — da. —

T 0 2 0 2 0 2 0 2 2 2 3 2 2 2 3 2 2 2 2 2 0 2  
 A 0 2 0 2 0 2 0 2 0 2 3 2 0 2 3 2 2 2 2 2 0 2  
 B 0 2 0 2 0 2 0 2 0 2 3 2 0 2 3 2 2 2 2 2 0 2

Em Em/D# Em7/D A7 G D/F#

Do do do — do — do — do do do, da da —

T 2 0 0 2 1 0 0 0 0 0 0 2 2 0 2 0 0 0 3 0 2 0  
 A 0 2 0 2 0 2 0 2 0 2 3 2 0 2 3 2 2 2 2 0 2 0  
 B 0 2 0 2 0 2 0 2 0 2 3 2 0 2 3 2 2 2 2 0 2 0

F#7 Bm7 G A7

la da da, — la da da da da da — da. — 2) Then

T 2 3 2 3 3 2 3 2 0 2 3 2 3 2 0 2 2 0 2 0 2 0  
 A 0 2 2 3 2 2 3 2 0 2 3 2 3 2 0 2 2 0 2 0 2 0  
 B 0 2 2 3 2 2 3 2 0 2 3 2 3 2 0 2 2 0 2 0 2 0

1. D.S. al Coda



 CODA

own two hearts was the

Handwritten musical notation for the song "The Sound of Silence" by Simon & Garfunkel. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, and the lyrics are written below it. Chord diagrams are provided for the following chords: Gsus2, A7, Bm, Bm/A, and E7. The lyrics are: "on - ly sound \_\_\_\_\_ I heard. \_\_\_\_\_ The".

beat - ing of our own two hearts was the

Handwritten musical notation for the guitar solo in "Only Sound I Heard". The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, with lyrics "on - ly sound \_ I heard. \_" underneath. The guitar solo is written on a separate staff below the melody, using a tablature system with numbers 0-7. The solo is divided into measures, with some measures containing multiple notes (e.g., 0 2 0, 0 2 0, 0 2 0) and others containing a single note (e.g., 7). The solo ends with a double bar line and a final note (0 2 0). The notation is handwritten and includes some corrections and annotations.

# Over the Rainbow

as sung by Eva Cassidy

Somewhere over the rainbow way up high,  
in a land that I heard of once,  
once in a lullaby.

Somewhere over the rainbow skies are blue,  
and the dreams that you dared to dream  
really do come true.

Someday I'll wish upon a star  
and wake up where the clouds are far behind me.  
Where troubles melt like lemon drops  
away above the chimney tops,  
that's where you'll find me.

Somewhere over the rainbow skies are blue,  
and the dreams that you dared to dream  
really do come true.

If happy little bluebirds fly  
above the rainbow,  
why, oh why can't I?



# Over the Rainbow

Words by E. Y. Harburg, Music by Harold Arlen



Slowly & Freely  
[Capo 1st fret]

Chord diagrams and guitar notation for "Over the Rainbow". The notation includes treble and bass staves with fingerings and chord diagrams for various chords.

**Chord Diagrams:**

- Gsus<sup>2</sup>**: Treble (x o o x), Bass (x o o x)
- Am<sup>7</sup>**: Treble (x o o x), Bass (x o o x)
- C/D**: Treble (x x o), Bass (o)
- D**: Treble (o)
- Gsus<sup>2</sup>**: Treble (x o o), Bass (o)
- Em**: Treble (o o o o), Bass (o o o o)
- Bm<sup>7</sup>**: Treble (x), Bass (o o o o)
- G7**: Treble (x), Bass (o o o o)
- C**: Treble (x o o), Bass (o)
- Cm**: Treble (x), Bass (o o o o)
- Gsus<sup>2</sup>**: Treble (x o o), Bass (o)
- G7**: Treble (o o o), Bass (o o o o)
- Am<sup>7</sup>**: Treble (x o o x), Bass (x o o x)
- G/B**: Treble (x o o x), Bass (x o o x)

**Lyrics:**

Some - where o - ver the rain - bow -  
way up high,



Chords: C, Cm7, Gsus<sup>2</sup>, Gsus<sup>2</sup>/F<sup>♯</sup>, Em

in \_\_\_\_\_ a \_\_\_\_\_ land \_\_\_\_\_ that I heard of

T: 0 1 0 1 3 3 4 3 0 2 0 2 0 0 0 0  
A: 3 2 0 1 3 5 3 3 3 0 2 0 2 0 0 0  
B: 3 2 0 1 3 5 3 3 3 0 2 0 2 0 0 0

Chords: Am, D7sus, D7/F<sup>♯</sup>, Gsus<sup>2</sup>, Am7, D/F<sup>♯</sup>

once, \_\_\_\_\_ once in a lul - la - by.

T: 3 1 1 0 1 2 3 3 1 2 2 1 2 0 0 2 3 0 2 1 0 3 0 2 0  
A: 0 2 1 0 1 2 3 0 2 1 2 1 2 0 0 2 2 0 2 0 2 0 2 0 0  
B: 0 2 1 0 1 2 3 0 2 1 2 1 2 0 0 2 2 0 2 0 2 0 2 0 0

Chords: Gsus<sup>2</sup>, Em, Bm7, G7

Some - where \_\_\_\_\_ o - ver \_\_\_\_\_ the rain - bow \_\_\_\_\_

T: 3 1 1 0 1 2 3 3 1 2 2 1 2 0 0 2 3 0 2 1 0 3 0 2 0  
A: 0 2 1 0 1 2 3 0 2 1 2 1 2 0 0 2 2 0 2 0 2 0 2 0 0  
B: 0 2 1 0 1 2 3 0 2 1 2 1 2 0 0 2 2 0 2 0 2 0 2 0 0

Chords: C, Cm7, Gsus<sup>2</sup>, G7, Am7, G/B, C

skies \_\_\_\_\_ are blue, \_\_\_\_\_ and \_\_\_\_\_

T: 3 1 1 0 1 2 3 3 1 2 2 1 2 0 0 2 3 0 2 1 0 3 0 2 0  
A: 0 2 1 0 1 2 3 0 2 1 2 1 2 0 0 2 2 0 2 0 2 0 2 0 0  
B: 0 2 1 0 1 2 3 0 2 1 2 1 2 0 0 2 2 0 2 0 2 0 2 0 0

Chords: Cm7, Gsus<sup>2</sup>, Gsus<sup>2</sup>/F<sup>♯</sup>, Em, Am

the \_\_\_\_\_ dreams \_\_\_\_\_ that you dared to dream \_\_\_\_\_

T: 3 1 1 0 1 2 3 3 1 2 2 1 2 0 0 2 3 0 2 1 0 3 0 2 0  
A: 0 2 1 0 1 2 3 0 2 1 2 1 2 0 0 2 2 0 2 0 2 0 2 0 0  
B: 0 2 1 0 1 2 3 0 2 1 2 1 2 0 0 2 2 0 2 0 2 0 2 0 0

D7sus D7/F# Gsus<sup>2</sup> Am7 D/F# Gsus<sup>2</sup> (like Intro.)

real-ly do \_\_\_ come true. \_\_\_ Some - day \_\_\_ I'll

Gsus<sup>2</sup> Am7 D/F#

wish up-on a star \_\_\_ and wake up \_\_\_ where the clouds are far \_\_\_ be-

Gsus<sup>2</sup> Em C/A 3 D7 5 Gsus<sup>2</sup>

hind \_\_\_ me. \_\_\_ where \_\_\_ trou-bles \_\_\_

Gsus<sup>2</sup> F#7

melt like le-mon drops a-way a-bove the chim-ney tops, \_\_\_ that's

Bm Bm/A# Am7 D7

where \_\_\_ you'll \_\_\_ find \_\_\_ me. \_\_\_

# GUITAR SOLO

G D Em Bm G7 Cmaj7 Cm 3

Handwritten guitar tablature for the first system, featuring chords and fingerings:

- Chords:** G, G, G7, Cmaj7, Cm, G, G6/F#, Em, D7/A, Am7/D, Bm, G5.
- Fingerings:** 7 8 7 8 7 8 8 7, 0 0 3 0 1 0 3 0, 0 0 0 0 2 3, 5 4 3 4 4 5 4, 3 0 3 0 0 0 2 0, 3 0 2 0 0 2 3, 3 1 2 1 0 1 2 3, 5 5 5 5 5 5 7 7, 3 0 3 0 3 0 3 0.

Handwritten guitar tablature for the second system, featuring chords and lyrics:

- Chords:** Am7, D/F#, Gsus<sup>2</sup> (like Intro.), Am7.
- Lyrics:** Some - day \_\_\_ I'll wish up-on a star \_\_\_ and wake up where the

Handwritten guitar tablature for the third system, featuring chords and lyrics:

- Chords:** D/F#, Gsus<sup>2</sup>, Em, C/A, D7.
- Lyrics:** clouds are far \_\_\_ be - hind \_\_\_ me. \_\_\_ where \_\_\_

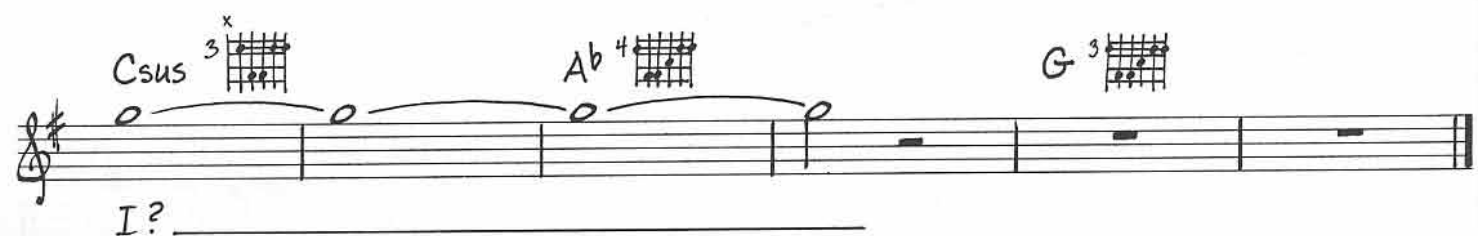
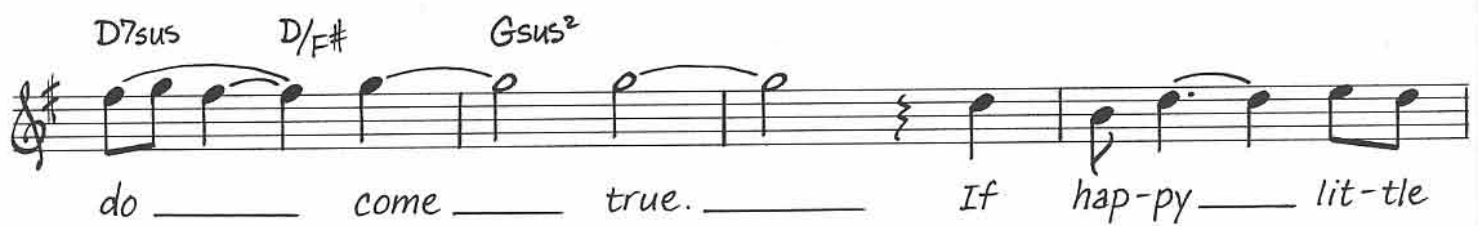
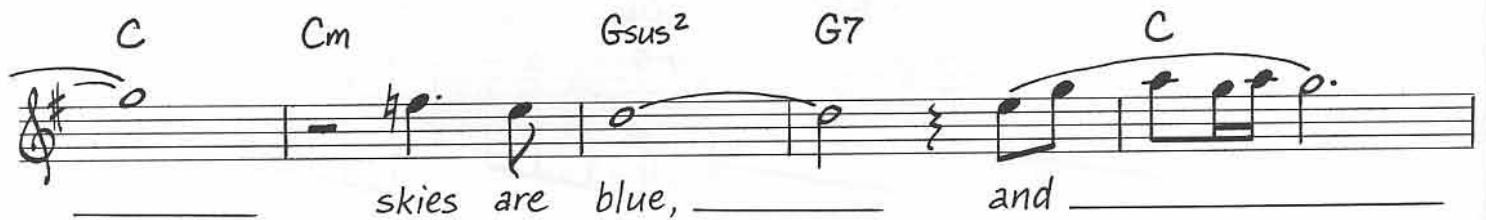
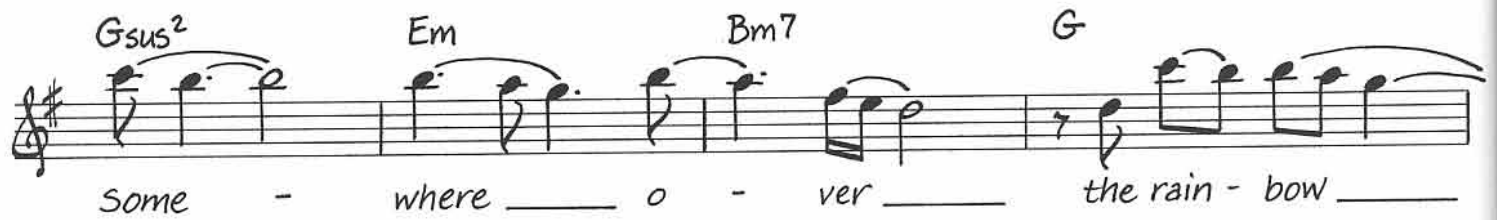
Handwritten guitar tablature for the fourth system, featuring chords and lyrics:

- Chords:** Gsus<sup>2</sup>, F#7.
- Lyrics:** \_\_\_ trou - bles \_\_\_ melt like le-mon drops a-way a-bove

Handwritten guitar tablature for the fifth system, featuring chords and lyrics:

- Chords:** F#7, Bm, Bm/A#, Am7, D7.
- Lyrics:** the chim-ney tops, that's where \_\_\_ you'll \_\_\_ find \_\_\_ me. \_\_\_





# Wayfaring Stranger

as sung by Eva Cassidy

I am a poor wayfaring stranger, while journeying through this world of woe.  
Yet there's no sickness toil or danger in that bright land to which I go.  
I'm going there to see my father, I'm going there no more to roam.  
I'm only going over Jordan, I'm only going over home.

I know dark clouds will gather o'er me, I know my way is rough and steep.  
Yet beautiful fields lie just before me that God's redeeming vigils keep.  
I'm going there to see my mother, I'm going there no more to roam.  
I'm only going over Jordan, I'm only going over home.

I'm going there to see my mother, I'm going there no more to roam.  
I'm only going over Jordan, I'm only going over home.

I want to wear that crown of glory, when I get home to that good land.  
I want to shout salvation's story in concert with the blood-washed band.  
I'm going there to see my Savior, I'm going there no more to roam.  
I'm only going over Jordan, I'm only going over home.

I'm only going over Jordan, I'm only going over home.



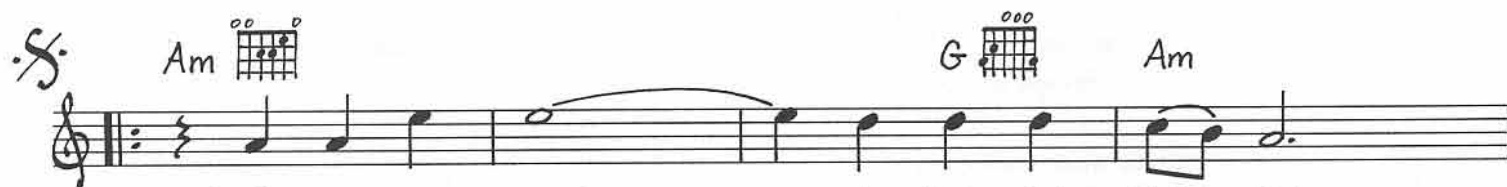
# Wayfaring Stranger

Traditional  
Arranged by Eva Cassidy

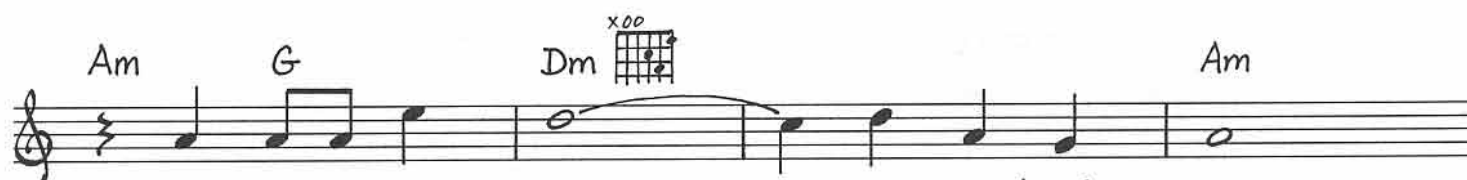
Moderate Folk (or Blues, ad lib)

[Capo 1st fret]

This arrangement is Eva's folk version that she played as a soloist.



1) I am a poor way-far-ing stran-ger, \_\_\_\_\_  
2) I know dark clouds will ga-ther o'er me, \_\_\_\_\_  
3) I want to wear that crown of glo-ry, \_\_\_\_\_



while jour-ney-ing through this world of woe. \_\_\_\_\_  
I know my way is rough and steep. \_\_\_\_\_  
when I get home to that good land. \_\_\_\_\_



yet there's no sick-ness, toil or dan-ger \_\_\_\_\_  
yet beauti-ful fields lie just be-fore me \_\_\_\_\_  
I want to shout sal-va-tion's sto-ry \_\_\_\_\_



in that bright land to which I go. \_\_\_\_\_  
that God's re-deem-ing vi-gils keep. \_\_\_\_\_  
in con-cert with the blood-washed band. \_\_\_\_\_

Am G F C

I'm go - ing there \_\_\_\_\_ to see my fa - ther, \_\_\_\_\_  
 I'm go - ing there \_\_\_\_\_ to see my mo - ther, \_\_\_\_\_  
 I'm go - ing there \_\_\_\_\_ to see my Sa - vior, \_\_\_\_\_

C F Esus

\_\_\_\_\_ I'm go - ing there \_\_\_\_\_ no more \_\_\_\_\_ to roam. \_\_\_\_\_

E F Am

I'm on - ly go - ing \_\_\_\_\_ o - ver Jor - dan, \_\_\_\_\_

Am G F

I'm on - ly go - ing o - ver home. \_\_\_\_\_

1., 2. Am D.S.

3. Am F E Am

home. I'm on - ly go - ing \_\_\_\_\_ o - ver Jor - dan \_\_\_\_\_

Am F E Am

I'm on - ly go - ing o - ver home. \_\_\_\_\_



# Fields of Gold

as sung by Eva Cassidy

Ooh, you'll remember me when the west wind moves among the fields of barley.  
You can tell the sun in his jealous sky when we walked in fields of gold.

So she took her love for to gaze awhile among the fields of barley.  
In his arms she fell as her hair came down among the fields of gold.  
Will you stay with me, will you be my love among the fields of barley?  
And you can tell the sun in his jealous sky when we walked in fields of gold.

I never made promises lightly and there have been some that I've broken.  
But I swear in the days still left we will walk in fields of gold,  
We'll walk in fields of gold.

Many years have passed since those summer days among the fields of barley.  
See the children run as the sun goes down as you lie in fields of gold.  
You'll remember me when the west wind moves among the fields of barley.  
You can tell the sun in his jealous sky when we walked in fields of gold.  
When we walked in fields of gold,  
when we walked in fields of gold.



# Fields of Gold

Moderate ballad

[Capo 7th fret]

Words & Music by Gordon Sumner

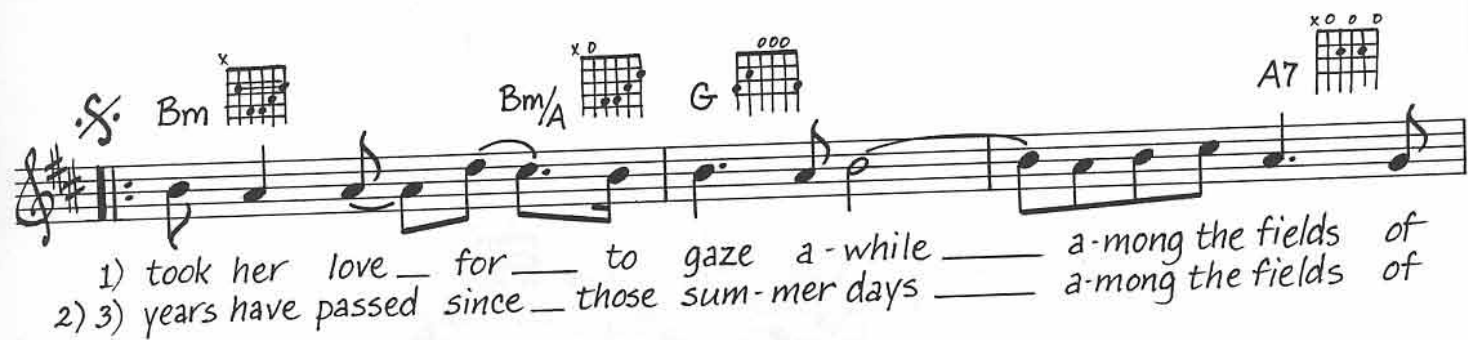
Chord diagrams: Bm, Bm/A, Gsus<sup>2</sup>, D/F#, D, D, D, Bm, Bm/A, G, Gsus<sup>2</sup>, G, A7, D, A/C#, Bm, Bm/A, G, D/F#, Em, A7, D.

Ooh \_\_\_\_\_

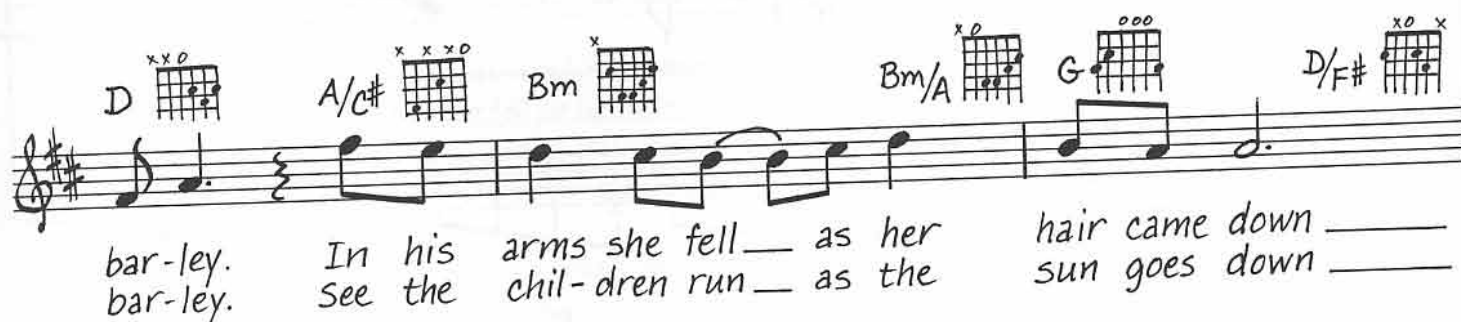
you'll re-mem-ber me \_\_\_\_\_ when the west wind moves \_\_\_\_\_

a-mong the fields of bar-ley. \_\_\_\_\_ you can tell \_\_\_\_\_ the sun in his

jea-lous sky \_\_\_\_\_ when we walked \_\_\_\_\_ in fields \_\_\_\_\_ of gold. \_\_\_\_\_ So she



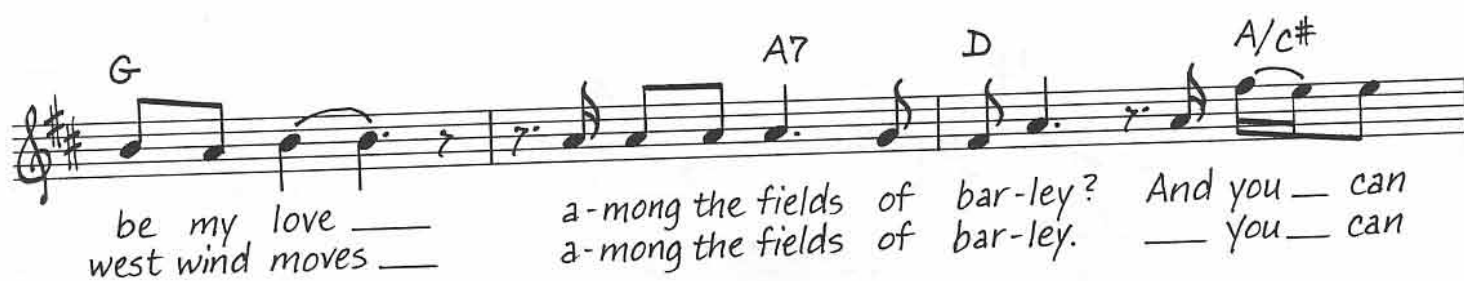
1) took her love for to gaze a-while a-mong the fields of  
 2) 3) years have passed since those sum-mer days a-mong the fields of



bar-ley. In his arms she fell as her hair came down  
 bar-ley. See the chil-dren run as the sun goes down



a-mong the fields of gold. Will you stay with me, will you  
 as you lie in fields of gold. You'll re-mem-ber me when the



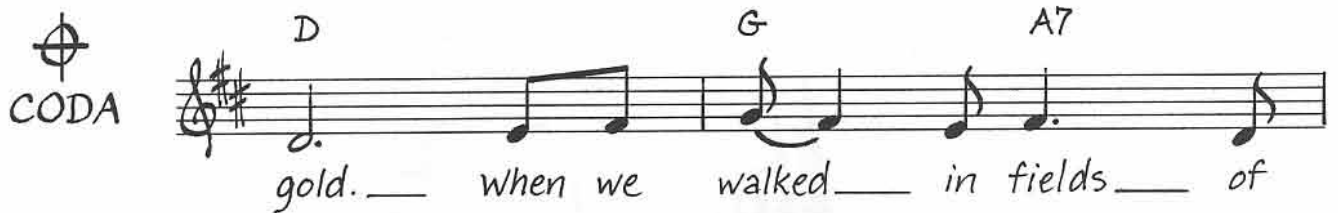
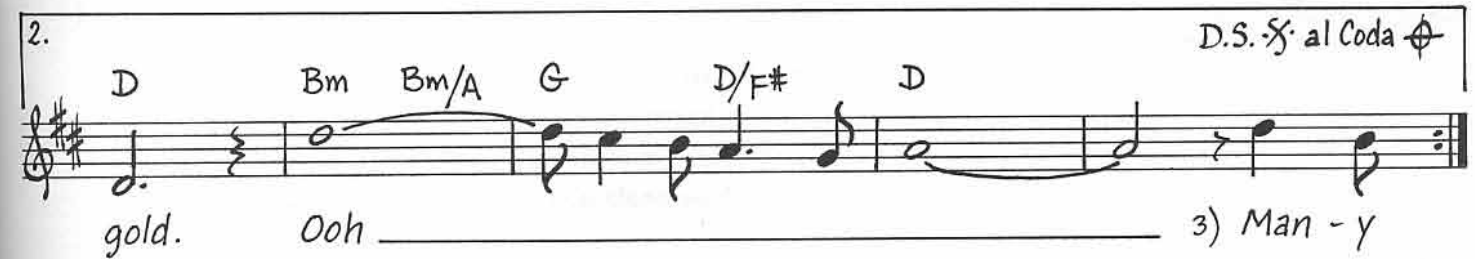
be my love west wind moves a-mong the fields of bar-ley? And you can  
 a-mong the fields of bar-ley. You can



tell the sun in his jea-lous sky when we walked in fields of



gold. I nev-er made pro-mi-ses light-ly





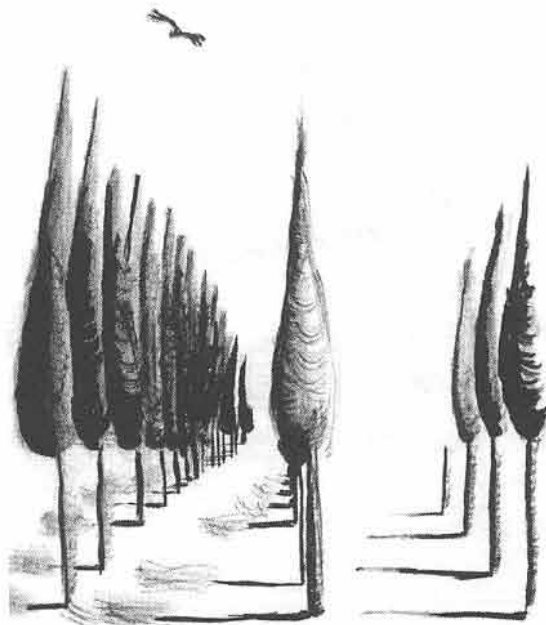
# Nightbird

as sung by Eva Cassidy

Some old hotel room in Memphis, I see the city through the rain.  
 I'm just chasing me my time and remembering some pain.  
 You see there once was a boy, and on the streets he'd surely die.  
 So the nightbird took him in, and she taught him how to fly.  
 See the nightbird softly fly. Why does she fly alone?  
 Is the moonlight just a flame for her memory? Now she's gone.

Two bit bars and honkytonks, any pleasure can be found.  
 You can get just what you want if you lay your money down.  
 And lonely sailors do their drinking, my, my, my, how the brave men do die.  
 And the nightbird sells her pleasures, bringing tears to my eyes.  
 See the nightbird softly fly. Why does she fly alone?  
 Is the moonlight just a flame for her memory? Now she's gone.

So I guess I'll go out walking, Lord, let the rain keep fallin' down.  
 I guess I'll go and chase some memories, in the dark side of town.  
 See the nightbird softly fly. Why does she fly alone?  
 Is the moonlight just a flame for her memory? Now she's gone,  
 For her memory? Now she's gone.  
 For her memory? Now she's gone.









Bm  A  G 

you see there once — was — a boy, —  
 And lone - ly sail - ors do their drink - ing, —  
 3)4) So I guess I'll — go out walk - ing, —

Bm  A  G 

and on the streets he'd sure - ly die. —  
 — my, my, my, how the brave men do die. —  
 — Lord, — let the rain keep — fallin' down. —



Bm  A  G  D/F# 

So the night-bird — took him in, — mm, —  
 And the night-bird — sells her plea-sures, — mm, —  
 I guess I'll go and — chase some mem-o-ries, — mm, —


Em  A 

— and she taught him how — to fly. —  
 — bring-ing tears — to — my eyes. —  
 — in the dark - side — of town. —

## CHORUS:

A  G 

See the night-bird — soft - ly — fly. — why does she fly a -

D  E 

lone? — Is the moon - light — just a flame —

1. To beginning

C G D C#m

for \_ her mem-ory? Now she's \_ gone. \_

2.(3. Instrumental) D.S. S.

D C#m D

\_ gone. \_ gone, \_ mm \_

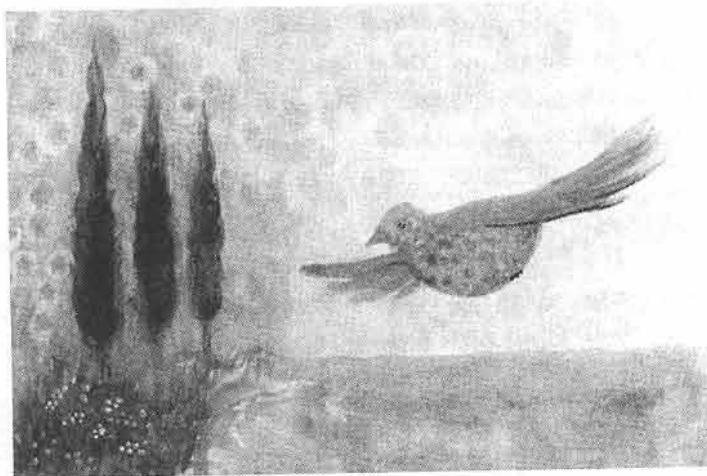
C G D

for \_ her mem-ory? Now \_ she's gone. \_ Mm \_

Slower

C G D

for \_ her mem-ory? Now \_ she's \_ gone. \_





# Penny To My Name

as sung by Eva Cassidy



Bill and I got married following our firstborn,  
Daddy left his gas and convenience store just before he died.  
And I was only nineteen when I had my third baby.  
Sometimes I think maybe I should have left here long ago.

Travelers are stoppin' by, check their oil and their P.S.I.  
Gas up and away they fly, movin' down the line.  
But this beat-up truck and worn out shoes,  
always givin' me the blues.  
Billy suckin' down the booze, nearly ev'ry night.

I've never seen the city lights, how they must shine so bright.  
Not unlike this country night, the sky's black as coal.  
And this gas station mountain home, not a thing to call my own.  
How I wish I was alone with a penny to my name.

Strangers see this mountain here is beautiful beyond compare,  
but it's just a dumb old mountain there, I see it ev'ry day.  
If I could see a sunset sky, over fields of grain or ocean tides.  
City skyline in the night, I'll be dancin' 'til the dawn.

I've never seen the city lights, how they must shine so bright.  
Not unlike this country night, the sky's black as coal.  
And this gas station mountain home, not a thing to call my own.  
How I wish I was alone with a penny to my name.

Bill and I got married following our firstborn,  
Daddy left his gas and convenience store just before he died.  
Maybe Bill and I someday will find a chance to get away.  
Until then it's here I'll stay, wishin' on a star.

I've never seen the city lights, how they must shine so bright.  
Not unlike this country night, the sky's black as coal.  
And this gas station mountain home, not a thing to call my own.  
How I wish I was alone with a penny to my name, penny to my name.

# Penny To My Name

Moderate Country

[Open – no capo]




Words & Music by Roger Henderson

Bill and I — got mar - ried — fol - low - ing — our

first - born, — Dad - dy left his gas — and con - ve - nience store —

just be - fore he died. — And I was on - ly

nine - teen when I had — my third ba - by. — Some - times — I think

may-be I — should have left — here long — a - go. —

## VERSE:






1) Trav - elers are stop-pin' by, — check their oil and their  
 2) Stran-gers see this moun-tain here is beau-ti - ful — be -  
 3) Bill and I got mar-ried — fol - low - ing — our






P. S. I. — Gas up and a - way — they fly, —  
 yond com - pare, — but it's just a dumb old moun - tain there, —  
 first-born, — Dad-dy left his gas and con - venience store —




mov-in' down the line. — But this beat-up truck and  
 (I) see it ev - 'ry day. — If I could see a  
 just be-fore he died. — May-be Bill and

worn out shoes, — al - ways — giv-in' me the blues. —  
 sun-set sky, — o-ver fields of grain — or o - cean tides. —  
 I some-day — will — find a chance to — get a - way. —

Bill-y suck-in' — down the booze, near-ly ev - 'ry night. —  
 Cit-y sky-line — in the night, I'll be danc-in' 'til the dawn. —  
 Un-til then it's — here I'll stay, — wish-in' on a star. —

## CHORUS:

F G C F

I've nev-er seen the cit-y lights, how they must shine so bright. —

C F Em Dm

Not un-like — this coun-try night, — the sky's — black as

G7 F G

coal. — And this gas sta - tion moun-tain — home, —

C F C

not a thing — to call my own. — How I wish — I

F Em 1. Dm G7 C (like INTRO.) Fmaj7 G

was a - lone — with a pen-ny — to my name. —

F G C D.S. 2. Dm G7 C D.S.

pen-ny to — my name. —

3. Dm G C

pen-ny — to — my name. —



# Say Goodbye

as sung by Eva Cassidy

It's funny how the distance can make you feel close,  
of the things you lost are the things you want most.  
The weather's fine here, a perfect shade of blue.  
I guess that's why I've been thinking of you.

So I'll call you up just to tell you why, why I left you and said goodbye.  
Oh it must be the mood I'm in, I'm thinking of you again.  
I call you up just to tell you why, why I left you and said goodbye.

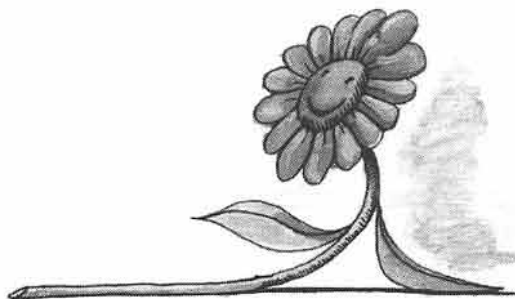
I know you're different now and I guess I've changed too,  
and I thought what once was right, was so wrong for you.  
Yesterday I was talking and I heard your name.  
The weather's fine here, with a slight chance of rain.

So I'll call you up just to tell you why, why I left you and said goodbye.  
Oh it must be the mood I'm in, I'm thinking of you again.  
I call you up just to tell you why, why I left you and said goodbye.

Time makes you sorry for the things that you've done.  
Sometimes you walk away and sometimes you run.  
The weather's fine here, I can feel a slight chill.  
Some things change babe, and some never will.

So I'll call you up just to tell you why, why I left you and said goodbye.  
Oh it must be the mood I'm in, I'm thinking of you again.  
I call you up just to tell you why, why I left you and said goodbye.

I call you up just to tell you why, why I left you and said goodbye.  
I call you up just to tell you why, to say I love you and to say goodbye.



# Say Goodbye

Moderate, in 2  
[Open - no capo]

Words & Music by  
Steven Digman & Andrew Hernandez

Dm C G F Dm C G F

## VERSE:

Dm C G F

- 1) It's fun-ny how the dis-tance can make you feel close, \_\_\_\_\_  
 2) I know you're different now and I guess I've changed too, \_\_\_\_\_  
 3) Time makes you sor-ry for the things that you've done. \_\_\_\_\_

Dm C G F

of the things you lost are the things you want most. \_\_\_\_\_  
 and I thought what once was right, was so wrong for you. \_\_\_\_\_  
 Some-times you walk a-way and some-times you run. \_\_\_\_\_

Dm C G F

The wea-ther's fine here, a per-fect shade of blue.  
 Yes-ter-day I was talk-ing and I heard your name.  
 The wea-ther's fine here, I can feel a slight chill.

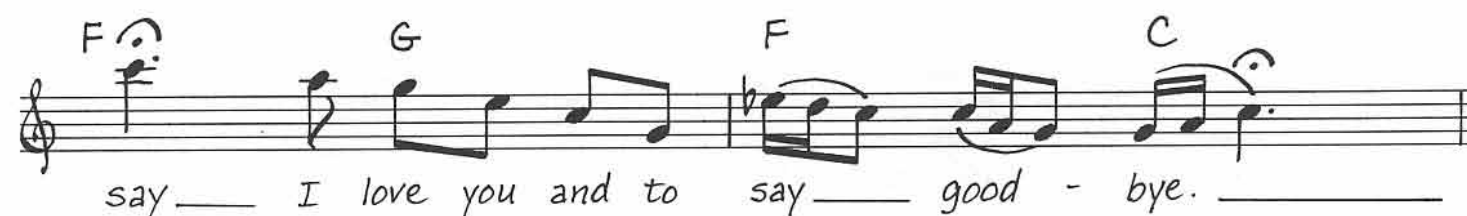
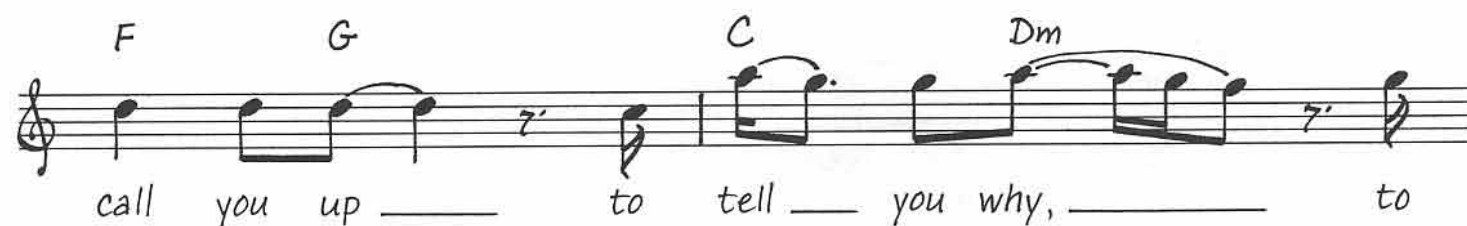
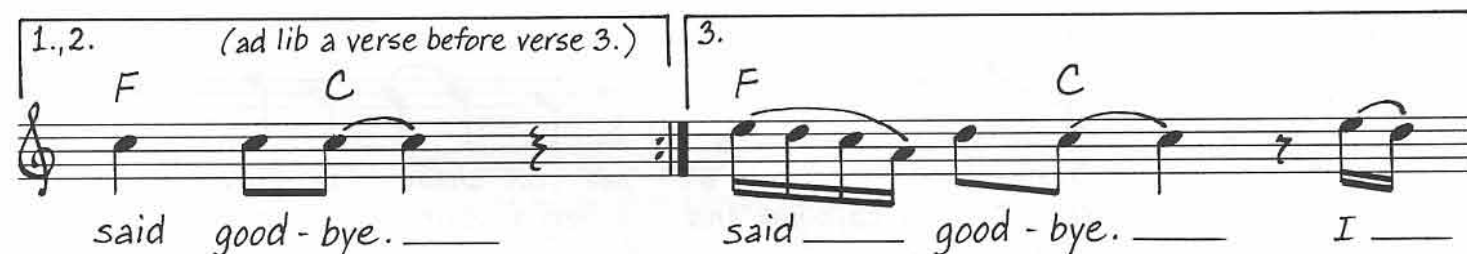
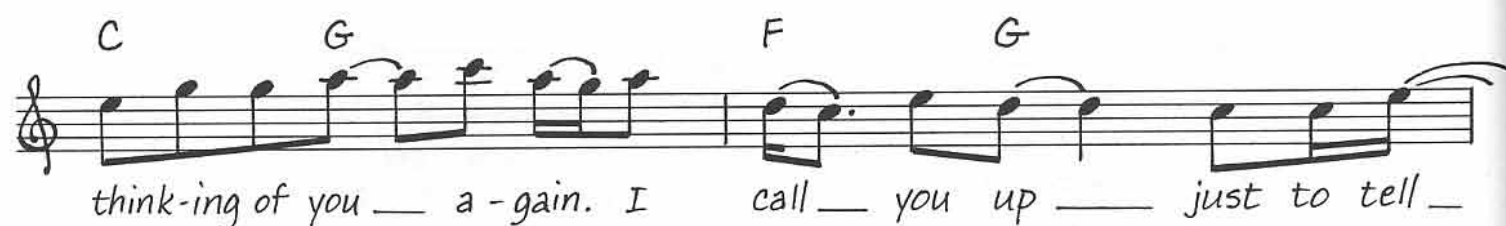
Dm C G F

I guess that's why I've been think-ing of you. So I'll  
 The wea-ther's fine here, with a slight chance of rain. So I'll  
 Some things change babe, and some never will. So I'll

## CHORUS:

F G C Dm

call you up just to tell you why, \_\_\_\_\_

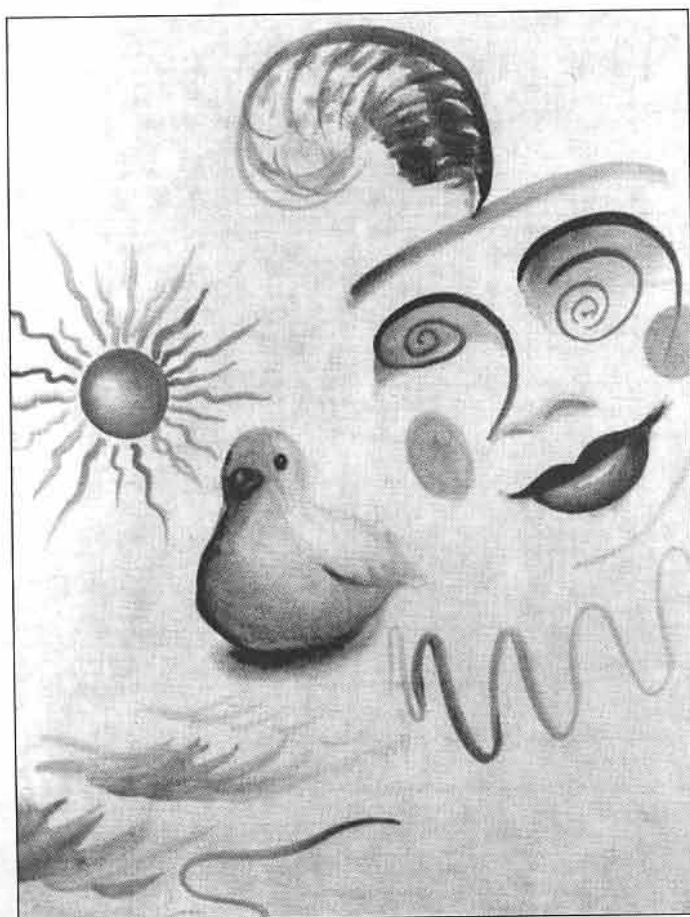


# Songbird

as sung by Eva Cassidy

For you, there'll be no cryin'.  
For you, the sun will be shining.  
'Cause I feel that when I'm with you,  
it's alright. I know it's right.  
And the songbirds keep singing like they know the score.  
And I love you, I love you, I love you like never before.

To you, I would give the world.  
To you, I'd never be cold.  
'Cause I feel that when I'm with you,  
it's alright. I know it's right.  
And the songbirds keep singing like they know the score.  
And I love you, I love you, I love you like never before,  
like never before, like never before.





# Songbird

Slowly, with feeling

[Open - no capo]

Words & Music by Christine McVie

Guitar Chords:

- G:  $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Csus<sup>2</sup>:  $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- D:  $\begin{array}{|c|c|c|c|c|c|} \hline x & x & 0 & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- G/B:  $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & x & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- C:  $\begin{array}{|c|c|c|c|c|c|} \hline x & x & 0 & x & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$


Vocal Lyrics:

For \_\_\_\_\_ you, \_\_\_\_\_ there'll be no cry-in'. \_\_\_\_\_

For \_\_\_\_\_ you, \_\_\_\_\_

G C G Am 

the sun\_ will be shin - ing. — 'Cause I feel that when I'm

Em  Csus<sup>2</sup> G

with you, it's al - right. \_\_\_\_\_ I\_ know it's right. \_\_\_\_\_

G D Csus<sup>2</sup>

And the song - birds \_\_\_\_\_ keep sing-ing like they know the

Em Csus<sup>2</sup>

score. \_\_\_\_\_ And I love\_ you, I love\_ you, I

D D7  1. G C G D.S. 




love\_ you, like nev-er be - fore. \_\_\_\_\_ (ad lib guitar solo)

2. G C G Csus<sup>2</sup>

fore. \_\_\_\_\_ To \_\_\_\_\_ you, \_\_\_\_\_

Csus<sup>2</sup> G C G

I \_\_\_\_\_ would give the world. \_\_\_\_\_ To \_\_\_\_\_

you, \_\_\_\_\_ I'd nev-er be cold. \_\_\_\_\_






\_\_\_\_\_ 'Cause I feel that when I'm with you, it's al - right. \_\_\_\_\_






\_\_\_\_\_ I know \_\_\_\_\_ it's right. \_\_\_\_\_ And the song -


\_\_\_\_\_ birds \_\_\_\_\_ keep sing-ing like they \_\_\_\_\_ know the score. \_\_\_\_\_





\_\_\_\_\_ And I love you, I love you, I love you, like nev-er be-





fore, \_\_\_\_\_ like nev-er be - fore, \_\_\_\_\_




like nev-er be - fore. \_\_\_\_\_

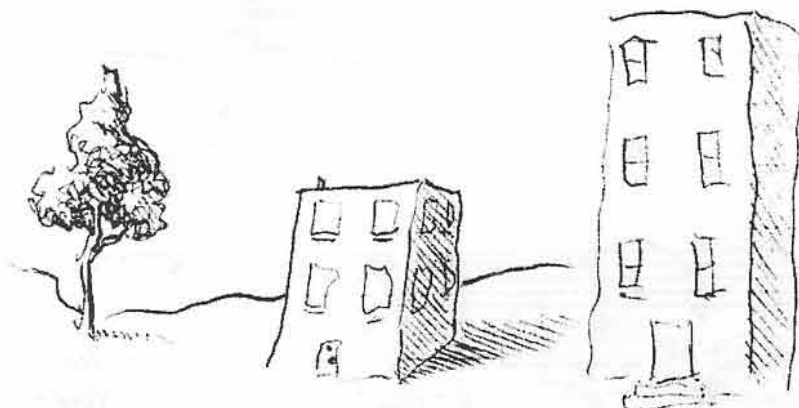
# Time After Time

as sung by Eva Cassidy

Lying in my bed I hear the clock tick and think of you.  
Turning in circles, confusion is nothing new.  
Flashback to warm nights, almost left behind,  
a suitcase of memories, time after. . .

Sometimes you picture me, I'm walking too far ahead.  
You're calling to me, I can't hear what you have said.  
You say, "Go slow," I've fallen behind. The second hand unwinds.  
If you're lost you can look and you will find me, time after time.  
If you fall I will catch you, I'll be waiting, time after time.  
If you fall I will catch you, I will be waiting,  
time after time, time after time.

After your picture fades and darkness has turned to grey,  
watching through windows I'm wondering if you're OK  
And you say "Go slow," I've fallen behind. The drum beats out of time.  
If you're lost you can look and you will find me, time after time.  
If you fall I will catch you, I'll be waiting, time after time.  
If you fall I will catch you, I will be waiting,  
time after time, time after time.  
Time after time.  
Oh, time after time,  
time after time.





# Time After Time

Moderately, with a jazz feeling

[Capo 2nd fret]

Words & Music by  
Robert Hyman & Cyndi Lauper

Chords: Csus, C, C, C, C, G/B

Staff notation (Bass clef):

Measure 1: Csus (3/3), C (0 1), C (2 0), C (0 0)

Measure 2: C (3 0), C (2 0), C (2 0)

Measure 3: G/B (2 0)

Chords: Am, G, F

Staff notation (Bass clef):

Measure 4: Am (1 2 2 2), G (0 0 0 0)

Measure 5: F (3 2 1), F (1 3 2 1)

Chords: Csus, C, C (cont. pattern)

Staff notation (Treble clef):

Measure 6: Csus (1 2 2 2), C (0 0 0 0)

Measure 7: C (1 2 2 2), C (0 0 0 0)

Lyrics:

1) Ly - ing in my bed I hear the  
2) Some - times you pic - ture me, I'm  
3) Af - ter your pic - ture fades and

Chord: Csus

Staff notation (Treble clef):

Measure 8: Csus (1 2 2 2), Csus (0 0 0 0)

Lyrics:

clock tick and think of you. Turn - ing in  
walk - ing too far a - head. You're call - ing  
dark-ness has turned to grey, watch - ing through

Csus



cir - cles, — con - fu - sion is — noth - ing new. —  
 to me, — I can't — hear what you have said. And  
 win - dows — I'm won - dering if — you're O. K. And

F  Gsus<sup>2</sup>  Em  F 

Flash - back — to warm — nights, —  
 you say, — "Go — slow," —  
 you say, — "Go — slow," —

T  
A  
B



F Gsus<sup>2</sup> Em Em<sup>7</sup>  F Gsus<sup>2</sup>

al - most left be - hind, — a suit - case — of  
 I've fall - en be - hind. — The se - cond —  
 I've fall - en be - hind. — The drum beats —

1. Em F G D.S.  2.3. Em F

mem - or - ies, — time af - ter — 2) hand un - winds. If you're  
 3) out of time. If you're

Gsus<sup>2</sup> Am G

lost you can look and you will find me, —

F G C Gsus<sup>2</sup>

time af - ter time. \_\_\_\_\_ If you fall I will catch you, I'll be

Am G F G C

wait - ing, \_\_\_\_\_ time \_\_\_\_\_ af - ter time. \_\_\_\_\_ If you

Gsus<sup>2</sup> Am G

fall I will catch \_\_\_\_\_ you, I \_\_\_\_\_ will be wait - ing, \_\_\_\_\_

F Gsus<sup>2</sup> C F G

\_\_\_\_\_ time \_\_\_\_\_ af - ter time, \_\_\_\_\_ time \_\_\_\_\_ af - ter time. \_\_\_\_\_

1. to INTRO and verse 3.  
C

2. C F G C

\_\_\_\_\_ mm, \_\_\_\_\_ time af - ter time. \_\_\_\_\_ Ooh \_\_\_\_\_

F G Am G F G (NC) C

time af - ter time, \_\_\_\_\_ time af - ter time. \_\_\_\_\_

# What a Wonderful World

as sung by Eva Cassidy

I see trees that are green, red roses too.  
I'll watch them bloom for me and you.  
And I think to myself, what a wonderful world.

I hear babies cry, I watch them grow.  
And they'll learn much more than I'll ever know,  
and I think to myself, Oh, what a wonderful world.

The colors of the rainbow so pretty in the sky,  
are also on the faces of the people passing by.

I see friends shaking hands saying "How do you do?"  
But they're really saying "I love you."

I see trees that are green, red roses too.  
I'll watch them bloom for me and you.  
And I think to myself, what a wonderful world.

I think to myself,  
Oh, what a wonderful world.



# What a Wonderful World

Words & Music by George Weiss and Bob Thiele



Slowly, in 2

[Open – no capo]

I see trees \_\_\_\_\_ that are green, \_\_\_\_\_ red \_\_\_\_\_

ro - ses too. \_\_\_\_\_ I'll \_\_\_\_\_ watch them bloom \_\_\_\_\_

for \_\_\_\_\_ me and you. \_\_\_\_\_ And I think \_\_\_\_\_

\_\_\_\_\_ to my - self, \_\_\_\_\_ what a won - der - ful \_\_\_\_\_

to CODA



world. \_\_\_\_\_ I \_\_\_\_\_

Chords: D, Bm7, Em, A7

hear \_\_\_\_\_ ba-bies cry, \_\_\_\_\_ I \_\_\_\_\_ watch them grow. \_\_\_\_\_

Chords: D, D/C#, G, D

And they'll learn \_\_\_\_\_ much more \_\_\_\_\_ than I'll \_\_\_\_\_

Chords: Em, D, F#

ev-er know, and I think \_\_\_\_\_ to \_\_\_\_\_ my-self

Chords: Bm7, Bb6

Oh, \_\_\_\_\_ what a won - der-ful world. \_\_\_\_\_

Chords: Em, A7, D, D/F#

The co-lors \_\_\_\_\_

Chords: G, A7, D, D7, Em

\_\_\_\_\_ of the rain-bow so \_\_\_\_\_ pret-ty in the sky, \_\_\_\_\_

Chords: A7, D, Bm7

are al - so on the fa - ces of the peo - ple pass - ing





D Bm7 F#m

by. \_\_\_\_ I see friends \_\_\_\_ shak - ing hands \_\_\_\_

say-ing "How do you \_\_\_\_ do?" But they're \_\_\_\_ real - ly

say-ing "I love you." I see

**CODA**

D  D7  B  Em 

world. \_\_\_\_\_ I \_\_\_\_\_ think to my-

self, \_\_\_\_\_ Oh, \_\_\_\_\_ what a won - der - ful world. \_\_\_\_\_

a tempo

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff is in treble clef with a key signature of one sharp (F#). The tempo marking 'a tempo' is written above the staff. The melody consists of four measures, each containing a half note. The notes are D4, G4, A4, and D4, which are beamed together with a slur. Above the staff, the chords D, G, A7, and D are written. The staff ends with a double bar line.

# Wade in the Water

as sung by Eva Cassidy

Wade in the water, wade in the water children.  
Wade in the water. God's gonna trouble the water.

Who's that yonder dressed in red? Wade in the water.  
Must be the children that Moses led. God's gonna trouble the water.  
Oh, wade in the water, wade in the water children.  
Wade in the water. God's gonna trouble the water.

Who's that yonder dressed in white? Wade in the water.  
Must be the children of the Israelite. God's gonna trouble the water.  
Oh, wade in the water, wade in the water children.  
Wade in the water. God's gonna trouble the water.

Who's that yonder dressed in blue? Wade in the water.  
Must be the children that's coming through. God's gonna trouble the water.  
Oh, wade in the water, wade in the water children.  
Wade in the water. God's gonna trouble the water.

You don't believe I've been redeemed. Wade in the water.  
Must be the Holy Ghost lookin' for me. God's gonna trouble the water.  
Oh, wade in the water, wade in the water children.  
Wade in the water. God's gonna trouble the water.



# Wade in the Water

Traditional  
Arranged by Eva Cassidy



Moderate Blues  
[Capo 1st fret]

Am G F E repeat 3xs Am7 E7

Am G F E Am G

wade in the wa - ter, wade in the

F E Am G F 3 E

wa ter chil - dren. Wade \_\_\_\_\_ in the wa - ter. \_\_\_\_\_

Am7 (N.C.) E7

God's gon-na trou - ble the wa - ter. \_\_\_\_\_

## VERSE:



- 1) who's that yon - der \_\_\_\_\_ dressed in red? \_\_\_\_\_ Wade \_\_\_\_\_ in the  
 2) who's that yon - der \_\_\_\_\_ dressed in white? \_\_\_\_\_ wade \_\_\_\_\_ in the  
 3) 4) who's that yon - der \_\_\_\_\_ dressed in blue? \_\_\_\_\_ Wade \_\_\_\_\_ in the  
 5) you don't be - lieve I've been re - deemed. \_\_\_\_\_ Wade \_\_\_\_\_ in the



- wa - ter. \_\_\_\_\_ Must be the chil - dren that Mo - ses led. \_\_\_\_\_  
 wa - ter. \_\_\_\_\_ Must be the chil - dren of the Is - rae - lite. \_\_\_\_\_  
 wa - ter. \_\_\_\_\_ Must be the chil - dren that's com - ing through. \_\_\_\_\_  
 wa - ter. \_\_\_\_\_ Must be the Holy Ghost \_\_\_\_\_ look - in' for me. \_\_\_\_\_



- God's gon-na trou-ble the wa - ter. Oh, wade \_\_\_\_\_ in the



- wa - ter, \_\_\_\_\_ wade in the wa - ter chil - dren. Wade \_\_\_\_\_



- in the wa - ter. \_\_\_\_\_ God's gon-na trou-ble the wa - ter. \_\_\_\_\_

Last time: repeat  
CHORUS and fade

(3rd verse: inst. solo)



# Way Beyond the Blue

as sung by Eva Cassidy

Oh do Lord, oh do Lord, oh do you remember me?  
Oh do Lord, oh do Lord, oh do you remember me?  
Do Lord, oh do Lord, oh do you remember me,  
way beyond the blue.

Oh I got a home in Glory Land that outshines the sun,  
I've got a home in Glory Land that outshines the sun.  
I got a home in Glory Land that outshines the sun,  
way beyond the blue.

Oh do Lord, oh do Lord, oh do you remember me?  
Oh do Lord, oh do Lord, oh do you remember me?  
Oh do Lord, oh do Lord, oh do you remember me,  
way beyond the blue.



# Way Beyond the Blue

Gospel style, acappella

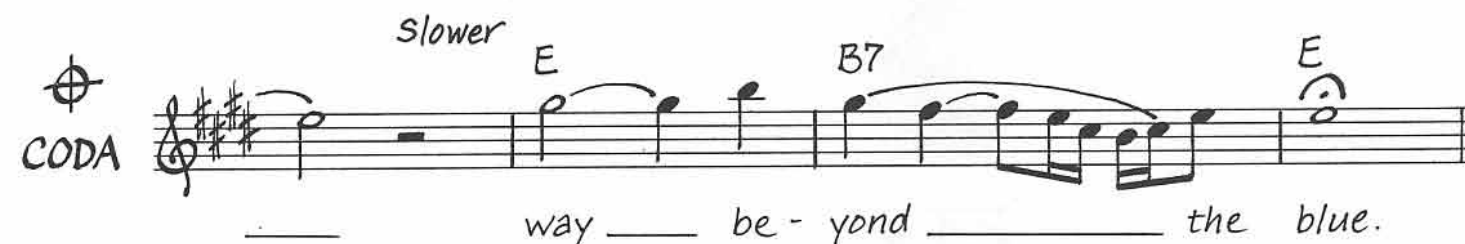
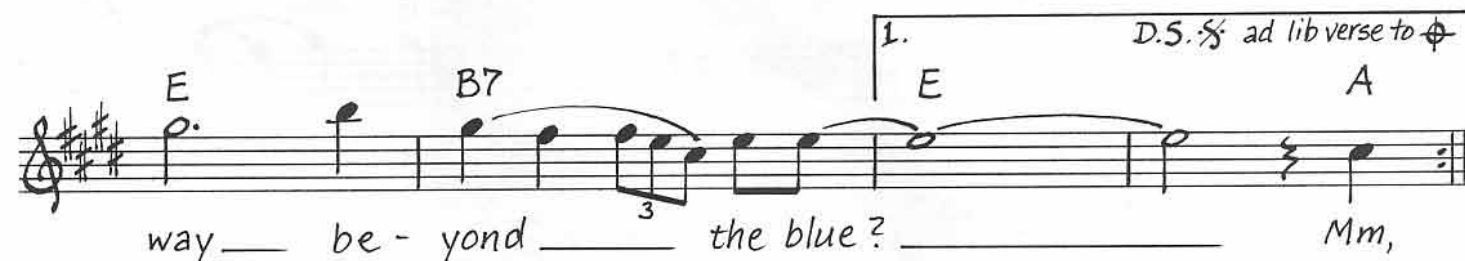
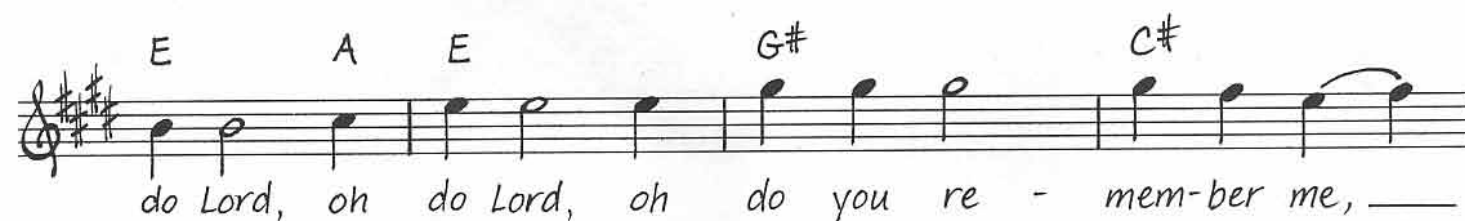
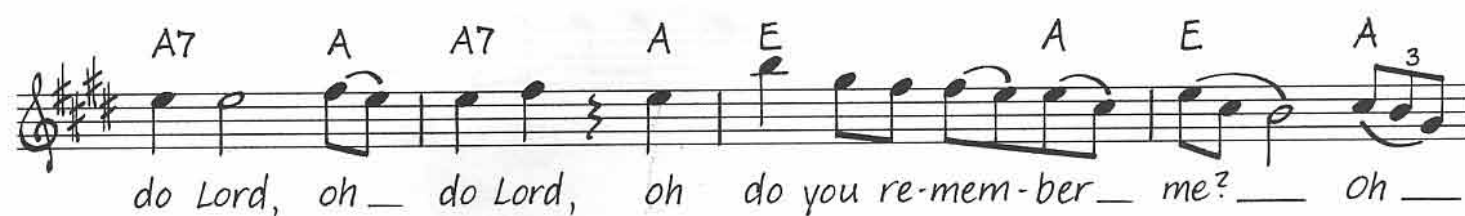
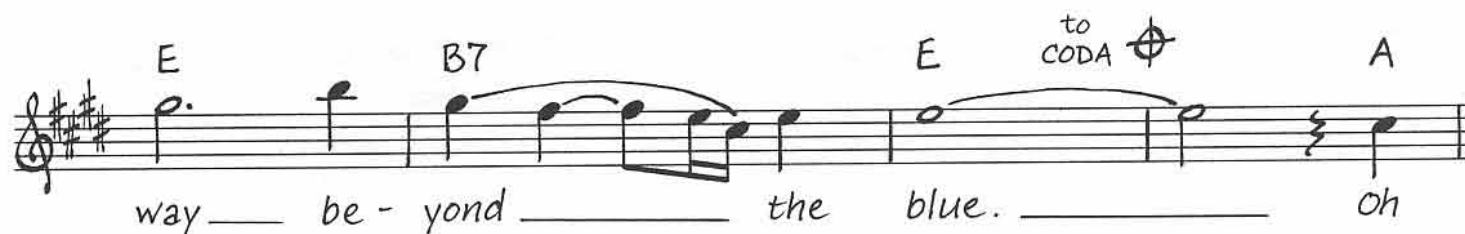
[Optional guitar: capo 2nd fret]

Traditional

Arranged by Eva Cassidy

The musical score is written in E major (three sharps) and common time. It includes guitar chord diagrams for various chords: E, A7, G#4, C#m4, B7, and A. The lyrics are as follows:

Oh do Lord, oh do Lord, oh do you re-mem-ber me? — Oh  
do Lord, oh do Lord, oh do you re-mem-ber me? —  
Do Lord, oh do Lord, oh — do you re-mem-ber me, —  
way — be - yond — the blue. — oh  
I got a home in Glo - ry Land that out-shines — the  
sun, — oh I've got a home in Glo - ry Land that  
out-shines — the — sun. — I got a home in



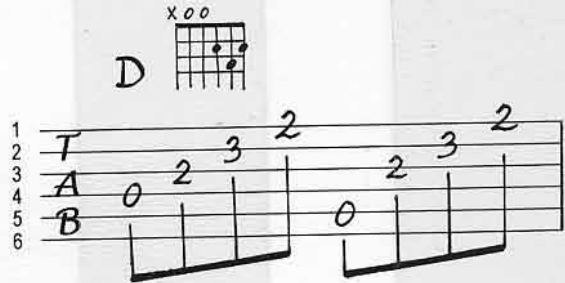
⌂  
CODA

1. D.S.  $\frac{3}{4}$  ad lib verse to ⌂  
E A

# Glossary

## Tablature:

The six lines on the tablature staff represent the six strings of the guitar – the first string (highest) is the top line and the 6th string (lowest) is the bottom line. The numbers represent the fret to be played on each string (1 = 1st fret, 2 = 2nd fret, O = open string, etc.) Rhythm is shown using standard music notation.

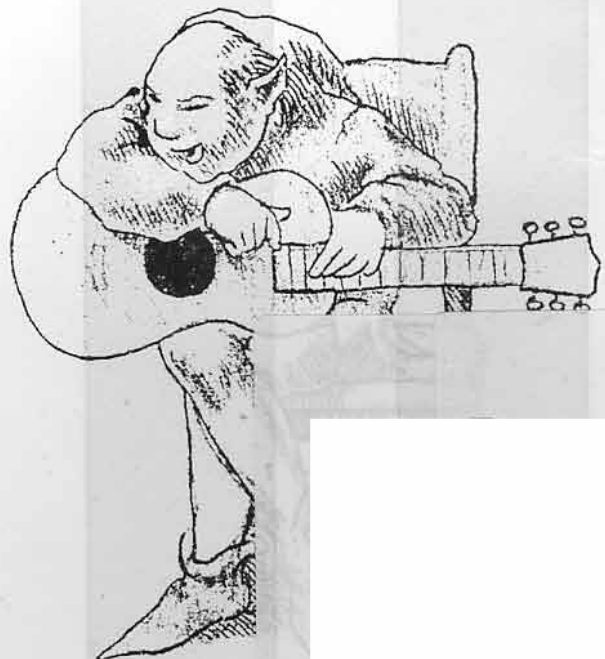
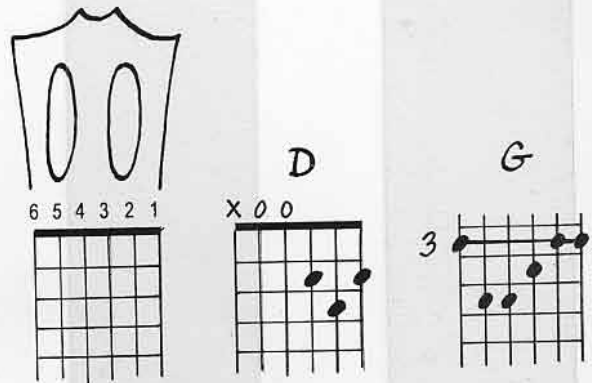


## Chord Diagrams:

Chord diagrams represent the six strings of the guitar (vertical lines) and the frets (horizontal lines). The dots indicate which frets are to be played with the left hand. Open strings (included in the chord) are shown with a "O" above the appropriate string. Strings that are not to be played have an "x" above the string.

The first row in the diagram represents the first fret – whether the strings are all open or with capo. If the chord is played in a higher position, the fret number is indicated on the left.

All songs have been transposed to the capoed-key, so that the notes and chord names correspond with what you are actually playing! The capo allows us to play songs using chords that are typical for the guitar, instead of trying to play in the key of Eb or Db in open position!!





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AIN'T NO SUNSHINE  
ANNIVERSARY SONG  
AT LAST  
AUTUMN LEAVES  
FIELDS OF GOLD  
I WANDERED BY A BROOKSIDE  
NIGHTBIRD  
OVER THE RAINBOW  
PENNY TO MY NAME  
SAY GOODBYE  
SONGBIRD  
TIME AFTER TIME  
WADE IN THE WATER  
WAY BEYOND THE BLUE  
WAYFARING STRANGER  
WHAT A WONDERFUL WORLD

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