

*2kool4skool's*  
*Guitar 101*

LEARN TO PLAY.....



.....THE EASY WAY

# **Playing Guitar: A Beginner's Guide**

**by Darrin Koltow**  
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# Contents

Contents .....	2
Acknowledgements .....	4
Also on MaximumMusician.com .....	5
Also at MaximumMusician.com .....	5
Introduction.....	6
About the Author .....	6
Practicing .....	7
How to Hold the Guitar .....	8
Tablature and Chord Diagrams.....	9
Tablature.....	9
Resources .....	10
Chord Diagrams.....	11
Resources .....	11
Tuning .....	12
Resources .....	13
The First Song.....	14
The Song .....	14
How the Song Works (Basic Music Theory) .....	14
Resources .....	15
Basic Chords.....	16
Resources .....	16
Barre Chords.....	17
Minor, Root on String 6.....	17
Minor, Root on String 5.....	18
Major, Root on String 6.....	19
Major, Root on String 5.....	19
Dominant 7, Root on String 6.....	19
Dominant 7, Root on String 5.....	19
Resources .....	20
The Right Hand .....	21
Strumming .....	21
Resources .....	21
Melody: Alternate Picking.....	22
Resources .....	22
Chords: Bass Note Picking .....	23
Improvising .....	24
Resources .....	25
Closing Note.....	26
Appendix .....	27
The Major Scale.....	27
Major Scale Pattern 1: E Major .....	28
Major Scale Pattern 2: D Major .....	29
Major Scale Pattern 3: C Major .....	30
Major Scale Pattern 4: A Major .....	31
Major Scale Pattern 5: G Major .....	32
Resources .....	32
Playing by Ear.....	33

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The Short Version .....	34
The Long Version .....	34
Resources .....	35
Introduction to Reading Music.....	36
Common open Position Chords .....	37
Chords for C Major .....	37
Chords for E Major .....	37
Chords for A Major .....	37
Chords for G Major .....	38
Chords for D Major .....	38
Chords for F Major.....	38
Resources .....	38
Notes on the Fretboard .....	39
Index .....	40
The Next Step .....	41

## Acknowledgements

This ebook is more than just one person wanting to help others play guitar more effectively. The inspiration and knowledge gained from other resources has helped make this ebook helpful for you. One of those resources is GuitarNoise.com. GuitarNoise.com has lessons for guitarists of every skill level, covering many, many aspects of playing guitar. This includes advice on careers, "Scary Stories," detailed lessons on playing popular songs, songwriting, forums and much more. It's hard to imagine a guitarist who would not benefit from GuitarNoise.com materials. Visit them often, at [www.GuitarNoise.com](http://www.GuitarNoise.com).



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The articles on MaximumMusician.com can help you. You can learn to Play by Ear at [www.MaximumMusician.com/PlayGuitarByEarIntro.htm](http://www.MaximumMusician.com/PlayGuitarByEarIntro.htm). Learn All About Chords at [www.MaximumMusician.com/ChordsIntro.htm](http://www.MaximumMusician.com/ChordsIntro.htm). Other articles help you turn scales and chords into music, and sort through the glut of guitar info on the web.

## Also at MaximumMusician.com

[Blues Grooves for Beginners and Beyond](#)

### Downloadable eGuide

© 2003 Darrin Koltow Egide for Windows 95, 98, 2000, NT, Macintosh in WinZipped PDF format

**Blues Grooves for Beginners and Beyond** shows you how to play blues shuffles, boogies, riffs and progressions. Playing blues rhythms is one of the easiest, quickest ways of getting great sounds from your guitar. This guide shows you how to get those sounds.

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- how to jazz up your blues with the dominant 9 sound and appoggiatura chords
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## Introduction

This book is for all beginning guitarists, especially those who don't yet believe they can play the guitar.

It was written because beginning guitarists need guidance. They need to know which chords and concepts to begin with, and which ones to ignore. There's a lot of information available today to the beginning guitarist. In fact, there's too much information: it's easy to become overwhelmed with all the different exercises and songs to play. This book cuts through the clutter to get you started playing songs as quickly as possible. It also gives you tips on where to go for more information.

I believe the most important things about playing guitar are to have fun and to grow as a musician. When you can do these things, I believe you also grow as a person, no matter what style of music you want to play.

## About the Author

Hi, I'm Darrin Koltow. I've been playing guitar since 1985. I've studied music theory and history at Rutgers College, and guitar with a number of teachers, including Bill Hart, who has taught at the Atlanta Institute of Music. I've also studied the strategies for success and motivation from other disciplines and adapted them to musicianship. I'm now applying this training to my mission: to be the best player I can be, to enjoy the journey to becoming such a player, and to help others achieve their musical goals.

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## Practicing

Here are a few notes about how to approach practicing with the best frame of mind. First, don't hurt yourself, especially when you're just starting. You may be 100% motivated to learn, but you won't learn anything if you damage your hand from overplaying. It's easy to do that when you start, because your hands simply haven't built up the muscles they need to play yet. This is more of a problem with acoustic steel string guitarists than electric guitarists, because steel string guitars are generally harder to play. Give it a little time; the hand strength will come.

You'll want to get some essential tools besides the guitar. Get a metronome, and a journal. The metronome helps you play in time, but does more than just that. It forces you to play music, and not rambling notes and chords. Keeping time with the metronome **makes you push yourself beyond your comfort zone**, so you can grow as a player.

You say you're not a writer. That's okay, but **get a journal** anyway, and use it to write down how well you think you're doing. You don't need to write in it every day. But when you've spent three weeks working on a song or scale or arpeggio exercise, write down how it felt to complete it. Also, write down the things you can't yet do. A year from now, you'll look at what you wrote, and feel great pride at how far you've come.

Good attitude is crucial to your sense of achievement. Putting yourself down because you can't yet make a particular chord shape is not nearly as helpful to you as moving on to another chord shape, or reviewing the chords you do know. The technique will come, trust me. Stay motivated by writing your goals down, and rewriting them regularly. Read how others grew from having no skill, to being *players*.

Play for others, maybe a little before you believe you're ready. Smooth your playing on a song or two, and play them for someone. You'll get a whole new perspective on your playing, and what you need to work on. Besides that, any compliments you get will motivate you in a powerful way.



## How to Hold the Guitar

Remember to breathe. It's easy for your body to get tense when you do something as awkward as playing guitar for the first time. This tenseness builds up without your even realizing it. Take a break every so often, and just breathe.

Even if you do everything right, playing might seem uncomfortable at first. **It should not be painful, though.** If you sense any pain at any time, stop immediately. Before long, your desire to play will make **not** holding the guitar feel uncomfortable.

Choose a chair or seat with the right height. You'll know it's the right height because, when you sit, your thigh will be angled just slightly upward. Some players pick any chair and raise their guitar knee by putting their guitar foot on a stool or stack of phone books. The point is to raise the guitar high enough so your hand can get to the frets. It gets real tiring to play by putting your guitar foot on tiptoe all the time. It also gets tiring when you hunch your entire upper body over so you can see the frets.

If you're right-handed, put the guitar on your right knee. Note: classical guitarists would use their left knee. It's tempting to tilt the guitar so you can see the frets, but don't do it. Keep the guitar straight. The neck of the guitar should be angled slightly upward as it extends away from your body.

Now for the fretting hand. Practice making what I call "the claw" with your left hand. This means putting your left thumb halfway between the bottom of the guitar's neck, and the top of the neck. It's tempting to grab the guitar like you were grabbing a hammer, with the thumb wrapping over the top, but you won't be able to hit all the notes that way. To make the claw, keep the thumb at that halfway point on the neck, and crook your wrist as if you were trying to make your finger tips hook over the top of the neck.

If all of this seems too complicated, go for these simplified instructions: look at pictures of how other guitarists hold their guitar, and do what feels comfortable for you. By the way, some great guitarists, such as Jeff Healy, hold their guitar flat on their lap.

# Tablature and Chord Diagrams

## Tablature

Tablature is a way of expressing music on paper. A page of tablature tells you what notes to play to make the song happen. Standard music notation is another way of communicating songs on paper. Classical musicians usually have to know this kind of notation. We'll stick to the basics and just describe tablature in this section. You can read an intro to standard notation in the Appendix.

Let's look at a piece of tablature:

str. 1 0 ————— 1 ————— 0 (rest)

str. 2 ————— ————— ————— (rest...)

str. 3 ————— ————— ————— 0

str. 4 ————— ————— ————— (rest...)

str. 5 ————— ————— ————— 0

str. 6 ————— ————— —————

**Tablature One**

**Standard notation**

(Notice that the standard notation is included here, just in case you're interested in how it matches with the tablature.)

Look at figure Tablature One. Each of the long lines going from left to right represents a guitar string. The top line is the high E string (the thinnest string), the next line down is the B string, and so on. The numbers represent frets that you play, not the fingers you use.

The first group of notes is played one at a time. The second group of notes shows the notes stacked on top of each other, which means you play them at the same time. This group of notes played together is called a *chord*. The first group of notes is called an *arpeggio*. Think of arpeggios as a busted up chord.

The numbers tell you which frets to press. A "0" means you play the string open, or unfretted.

Some tablature, or "tab" for short, also tells you which fingers to use. Keep an eye out for finger indicators in the tabs shown in this book. Knowing which fingers to use is important to prevent confusion.

There's not much else to learning tablature. You can learn more about it through these resources:

### ***Resources***

**OLGA**, the On-Line Guitar Archive. OLGA ([www.olga.net/](http://www.olga.net/)) is a library of files, including those for tab, that shows you how to play songs on guitar.

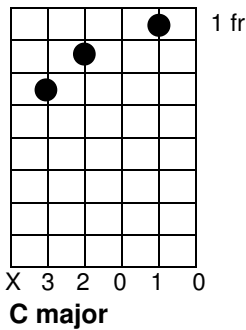
**How to Read and Write Tab**, [www.olga.net/faq/tabling.php](http://www.olga.net/faq/tabling.php)

**Newsgroups:** rec.music.makers.guitar.tablature and alt.guitar.tab.

**Free software:** Tablature 2.1 is a set of tools that allows easy publication and playback of bass and guitar tablature. Available at download.com.

## Chord Diagrams

Chord diagrams are used to show you where to put your fingers to make chords. Let's take a look at a chord diagram.



The "1 fr" means the first fret. **The numbers at the bottom tell you which fingers to use**, not which frets to play. The vertical lines represent the strings, and the horizontal lines separate the frets. You can probably guess that the circles tell you where to put your fingers. Zero (0) means you don't use a finger; let the string ring open.

Where would you see a figure like this? A lot of sheet music in standard (not tablature) notation will have chord diagrams like this one above the music. So, even though you might not be able to read standard notation, you can still read the chord diagrams, and play along on the song.

3 2 0 1      3 2 0 1

**Chord diagrams with sheet music**

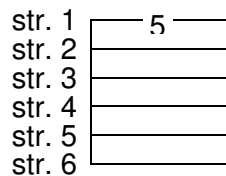
### Resources

**How to Read Chord Diagrams:** [www.daddydoodle.com/chordex.html](http://www.daddydoodle.com/chordex.html). This site also covers other topics for beginners, such as How to Hold a Guitar Pick, How to String a Guitar and How to Tune a Guitar.

## Tuning

Just like the other aspects of learning the guitar, tuning is something you'll get better at the more you do it. The first time you tune, it may be difficult to separate in-tune pitches from those out of tune. Electronic tuners are available to help with this, but all you need to start is a set of pitch pipes, or some other source that can emit the pitch called "Concert A." You can even use your computer to output this pitch, if you have the right software.

Let's tune. Once you have your Concert A source, turn it on or do what you need to do to make it sound. Holding your guitar as though you were playing it, press your finger onto the fifth fret of the first string. (The first string is the thinnest one.) You don't need to press too hard.

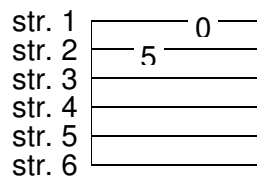


### Tuning the First String

With your other hand, pluck the first string. If the note won't sound, move your fretting finger a bit closer to toward the soundhole, while still staying on the fifth fret.

Compare the pitch from your tuner with the note you played. If they sound different, adjust the first string's tuning knob until the notes sound the same. It's best to watch carefully as someone else does this, for the first couple of times. Your ear can trick you when you're just starting, and make you think a certain pitch sounds like another pitch. Singing the pitch will help you here.

Let's tune the second string. Play the note on string 2, fret 5. Then play the string 1 "open," which means without any fretting fingers on it. If the two pitches sound different, adjust the tuning peg for string 2 until the pitches are equal.



### Tuning the Second String

Let's tune string three. By now, you might think this step is the same as for tuning string 2. The process is similar, but with one important difference. Instead of playing string 3, fret 5, play string 3, fret 4. While that note is still ringing, play string 2 open. Adjust string 3's tuning peg until the pitches match.

str. 1	
str. 2	0
str. 3	4
str. 4	
str. 5	
str. 6	

### **Tuning the Third String**

String 4 returns us to the original procedure: play string 4, fret 5, and adjust the tuning peg until the pitch matches string 3 open.

Continue this procedure for strings 5 and 6. To check your work, play the open string 6 and the open string 1. Although they have different pitches, they're both E notes. If you play both of these strings at the same time and they're tuned properly, they should sound as if you were playing one string.

More help on tuning is available here:

### ***Resources***

How to Tune the Guitar: [www.daddydoodle.com/chordex.html](http://www.daddydoodle.com/chordex.html)

# The First Song

## The Song

As promised in the introduction, we covered just the basics needed to begin playing a song. Now, let's play the song!

Here's some tablature for a common chord progression that many popular songs are based on. Once you feel a little comfortable with it, you may begin to hear some of these songs pop into your head.

A note on strumming: at this point, do whatever feels natural. However, the song will sound best if you just play the first three strings. Focus on keeping a steady rhythm. You don't even have to use a pick. Your fingers or thumb can strum. If you can't get all the notes to sound this time, don't worry. Practice and desire will work that out.

	C maj		A min		F maj		G7									
str. 1	0	—	0	—	0	—	0	—	1	—	1	—	1	—	1	
str. 2	1	—	1	—	1	—	1	—	1	—	1	—	0	—	0	
str. 3	0	—	0	—	2	—	2	—	0	—	0	—	0	—	0	
str. 4																
str. 5																
str. 6																

This double line means "repeat."

Avoid playing these three strings.

Here's the standard notation version of this tune:



You can skip this next part if you want. It tells you a bit more about what you were playing. Reading this part isn't as much fun as playing, but it can help you understand how to have more fun playing.

## How the Song Works (Basic Music Theory)

What you played is known as a I-vi-IV-V-I progression in the key of C major. Just what does that mean?

There is one major scale, and twelve keys you can play it in, including C major. The major scale has seven different notes in it. You can make a chord from each one of those notes. Each chord is given a Roman numeral based on where it falls in the scale. Here are those numerals for the chords in C major:

I	ii	iii	IV	V <sup>7</sup>	vi	vii <sup>o</sup>
C	D	E	F	G	A	B

The chord built on C is the I chord. The chord built on D is the ii chord. The rest of the chords are named in the same way. The song you played used only four of the seven chords in C major, and that's all it needed to sound good. (See the Appendix for more about the major scale.)

Notice that some of the numerals in the figure are in upper case, and some are lower case. The *quality* of the chord determines the case. Chord quality doesn't mean how good or valuable the chord is, but how it feels. The major scale has four different qualities: major, minor, dominant and half-diminished. The major chords, I and IV, are indicated with upper case letters, the minor chords, ii, iii, and vi, with lower case. In general, major chords sound happy and restful. Minor chords sound sad or ominous or dark, and dominant chords sound bluesy, unstable, and happy in an anxious way. Half-diminished chords sound like an even more anxious version of dominant chords.

The way you mix these different chords and chord qualities gives a song character and flavor. The more you know about how to mix them, and the more songs you can play by heart, the better you will be as a musician.

### **Resources**

[www.GuitarNoise.com](http://www.GuitarNoise.com): simply one of the best sites for beginners. Huge volume of articles, and catchy beginner's songs with precise instructions for playing them.

**OLGA song archive:** [www.olga.net](http://www.olga.net)



## Basic Chords

Here is a song similar to the first one you played. It shows more chords that you will use often when you first start learning songs. This song is in G major. For another view of the chords in this song, turn to the Appendix and look at the chords for G major.

	G mai	E min	C mai	D7
str. 1	3 — 3	0 — 0	0 — 0	2 — 2
str. 2	0 — 0	0 — 0	1 — 1	1 — 1
str. 3	0 — 0	0 — 0	0 — 0	2 — 2
str. 4	0 — 0	2 — 2	2 — 2	0 — 0
str. 5	2 — 2	2 — 2	3 — 3	0 — 0
str. 6	3 — 3	0 — 0	X — X	X — X

Here's the standard notation version of this tune:



Practice this song to get familiar with the chords.

### Resources

**Dan Smith's home page** ([www.people.fas.harvard.edu/~desmith/guitar](http://www.people.fas.harvard.edu/~desmith/guitar)) has many basic chords to learn, and explains where to use them.

**Cyberfret.com** has many basic chords with helpful diagrams.

([www.cyberfret.com/chords/index.php](http://www.cyberfret.com/chords/index.php))

**Guitar Chords Crash Course** (free software). Available at [download.com](http://download.com)

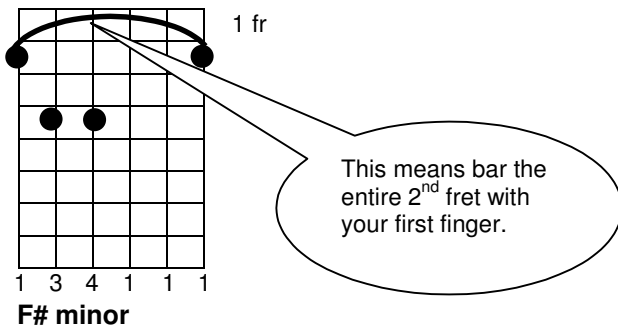
## Barre Chords

We're going to use our I-vi-IV-V-I song to introduce some new chords that are a bit different from the chords in C and G major. These new chords introduce you to movable chords, which means you can move chords to different places on the fretboard.

### Minor, Root on String 6

These new chords are called barre chords. How do you form barre chords? Before we go into that, keep in mind a couple of points: you may not get all the notes to sound when you first start making these shapes. Your hand may become tired easily. To minimize this, keep your thumb planted dead center in the back of the neck, between the bottom edge of the fretboard and top edge. This will give your hand the strength it needs to make the barre chord shape.

Let's make the shape for the F# minor barre chord, which is in the key of A major. This is what you're aiming for:



Lay your index finger across the second fret, and pluck each note separately to test its sound. Remember, it's okay if not all notes sound at first.

The shape isn't done quite yet. Add these two fingers. Add your third/ring finger, and your fourth finger as shown in the figure. Now strum this chord. Experiment with small adjustments to your hand until all notes sound.

What you just played was a minor barre with the chord's *root* on string 6. The root is the bottom most note of the chord. The F# minor chord lets us play our song in A. Here it is:

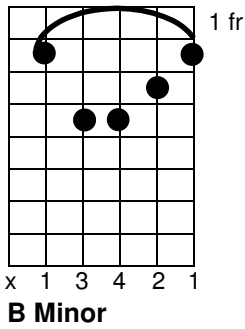
	A mai	F# min	D mai	E7
str. 1	0 — 0	2 — 2	2 — 2	0 — 0
str. 2	2 — 2	2 — 2	3 — 3	3 — 3
str. 3	2 — 2	2 — 2	2 — 2	1 — 1
str. 4	2 — 2	4 — 4	0 — 0	0 — 0
str. 5	0 — 0	4 — 4	0 — 0	2 — 2
str. 6	X — X	2 — 2	x — x	0 — 0



Here is the standard notation version of this tune:

## Minor, Root on String 5

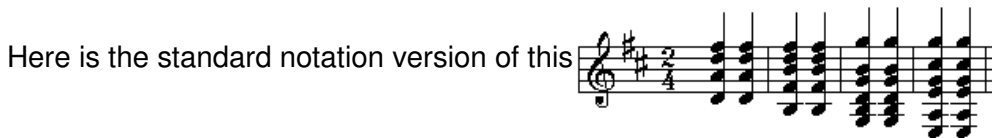
Here's another barre chord. This one's root is on string 5.



This one is formed almost like the F# minor, except you don't need to fret the bottom E string for the B minor. Practice the B minor barre form until you can hear most of the notes.

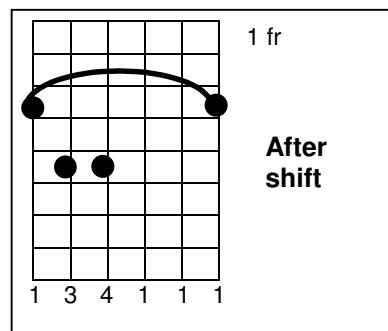
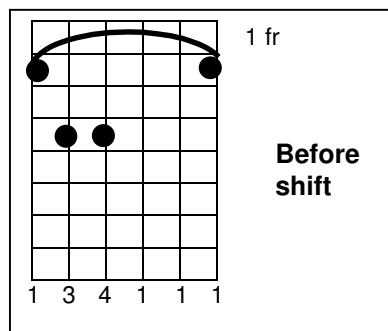
We can now play a song in D major.

	D mai	B min	G mai	A7
str. 1	2 — 2	2 — 2	3 — 3	3 — 3
str. 2	3 — 3	3 — 3	0 — 0	2 — 2
str. 3	2 — 2	4 — 4	0 — 0	0 — 0
str. 4	0 — 0	4 — 4	0 — 0	2 — 2
str. 5	0 — 0	2 — 2	2 — 2	0 — 0
str. 6	X — X	x — x	3 — 3	0 — 0



Here's the attractive feature about barre chords: Unlike the G, C and other open position chords you've learned, these barre chords can be played anywhere on the fretboard. Take your time now and try this. **Stop when your hand gets tired.** Make the F# minor shape. Now, slide that entire shape up one fret (away from the tuning pegs). Use this figure to help you work this out:

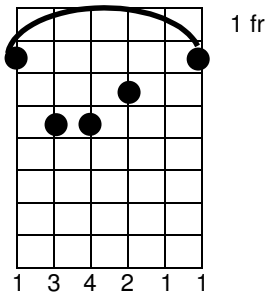
**Figure F# Minor to G Minor**



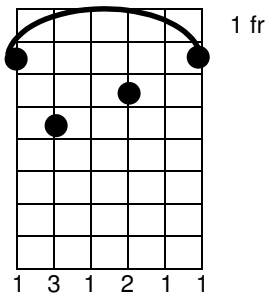
When you've completed the shift, you still have the same chord shape, but now the chord is a G minor chord, not an F# minor chord. If you were to go up one more fret, you'd get an Ab or G# minor chord. If you were to make this same shape with your first finger barred on the eighth fret, you would have a C minor chord.

Let's introduce the remaining basic barre chords.

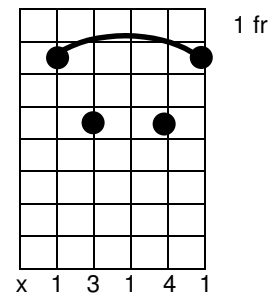
### Major, Root on String 6



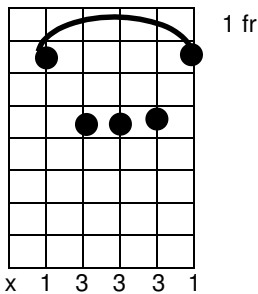
### Dominant 7, Root on String 6



### Dominant 7, Root on String 5

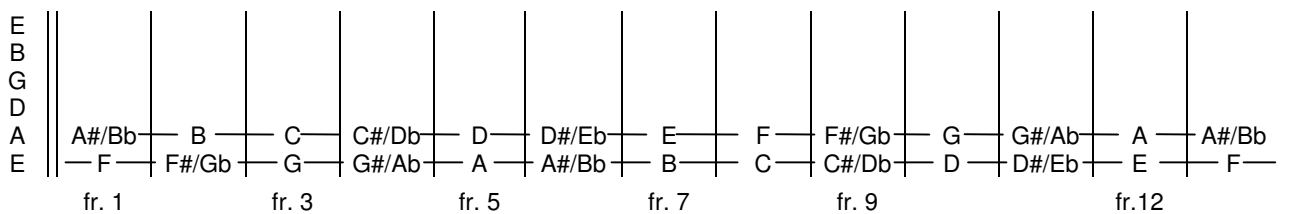


### Major, Root on String 5



Bear in mind to take those frequent breaks when you're working on the string 5 major form. It's almost like you have a "mini-barre," with your 3<sup>rd</sup> finger covering three notes. For extra credit, adjust your third finger so that the note on the first string sounds.

Before we start using barre chords in our song, let's notice the note names on strings 5 and 6.



### Notes on Strings 5 and 6

Knowing the notes on strings 5 and 6 will help you figure out where to play barre chords. For example, here's how you locate where to play a B7 chord on string 5: Use the diagram above to find the B on string 5. It's on the second fret. You search the barre chord diagrams for this one: "Dominant 7, root on string 5." You make that chord shape, making sure your first finger barre is at the second fret.

Let's play a song with no open chords, just barre chords. Here it is in A major.

**A Major with Barre Chords Only**

Let's do one last song to make use of that dominant 7 barre with root on string 6. This tune is in D major.

	D mai	B min	G mai	A7
str. 1	5 — 5	2 — 2	3 — 3	5 — 5
str. 2	7 — 7	3 — 3	3 — 3	5 — 5
str. 3	7 — 7	4 — 4	4 — 4	6 — 6
str. 4	7 — 7	4 — 4	5 — 5	5 — 5
str. 5	5 — 5	2 — 2	5 — 5	7 — 7
str. 6	x — x	x — x	3 — 3	5 — 5

Now that you know the basic barre chord forms, **you can now play in any key.** For example, if you wanted to play the I-vi-IV-V-I song in B major after playing it in A major, you only need to move each of the chords in A major up two frets. That shows how important barre chords are. Once you can make chord changes among the barre chords smoothly, you'll no longer be trapped into using just the open chord forms presented earlier. In other words, you're significantly closer to being a skilled guitarist.

**Resources**

**Dansm's Guide to Barre Chords**

[www.people.fas.harvard.edu/~desmith/guitar/chguide/barre.htm](http://www.people.fas.harvard.edu/~desmith/guitar/chguide/barre.htm)

# The Right Hand

## Strumming

Up until now, we haven't paid attention to the right hand. When you played songs in this book, you worked out for yourself what the right hand was supposed to be doing. We're going to pay closer attention to the right hand in this section, by showing you some different strumming and picking patterns.

When you do these exercises, it might be helpful to hold the pick just at its edge, between your thumb and your forefinger, with your whole hand making a loose fist. You don't need to make the fist tight, or put a lot of pressure on the pick. The pointy end of the pick should be free to wobble up and down a bit.

Here's the most basic strumming pattern. It's a series of all downstrokes, no upstrokes. The downstrokes are shown with a down arrow.

G mai

str. 1		3		3		3		3	
str. 2		0		0		0		0	
str. 3		0		0		0		0	
str. 4		0		0		0		0	
str. 5		2		2		2		2	
str. 6		3		3		3		3	

↓   ↓   ↓   ↓

Here's another strumming pattern. It alternates downstrokes with upstrokes. The upstrokes are shown with an up arrow. Note: play the same chords on the upstrokes, even though they're not illustrated in the tablature.

G mai

str. 1		3		3		3		3	
str. 2		0		0		0		0	
str. 3		0		0		0		0	
str. 4		0		0		0		0	
str. 5		2		2		2		2	
str. 6		3		3		3		3	

↓   ↑   ↓   ↑   ↓   ↑   ↓   ↑

You may see possibilities for mixing up the pattern even more, with different combinations of up and downstrokes. Experiment and have fun.

### Resources

Chord Strumming 101 from Cyberfret.com

[www.cyberfret.com/techniques/strumming/101/index.php](http://www.cyberfret.com/techniques/strumming/101/index.php)

## Melody: Alternate Picking

Let's take a break from strumming chords, and learn an important tool for playing single, melodic notes. This will be an important skill when we begin improvising.

We're going to learn a picking technique called alternating picking, and we're going to apply this technique to a scale that's heard in most forms of popular music: the pentatonic scale.

Here's a melodic line to play that uses alternating picking with the pentatonic scale. To play this correctly, follow the up and downstroke markings on the tablature. It will feel difficult at first to continue alternating your strokes when you move from one string to another, but you'll get the hang of it with practice.

**Fingering note:** play this scale with your first finger on fret 5 and your pinky (finger 4) on fret 8.

str. 1			5 — 5 — 8
str. 2		5 — 8	8
str. 3	5 — 7 — 5	5 — 7	
str. 4	5 — 7		
str. 5	5 — 7		
str. 6	8		

↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑  
 "One and Two and One and Two and One and Two and One and Two and"

str. 1	8 — 5		
str. 2	8 — 5		
str. 3	7 — 5 — 5	5 — 5	
str. 4	7	7 — 5	
str. 5		7	5
str. 6			8 — 5 — 8

↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑  
 "One and Two and One and Two and One and Two and One and Two and"

The pentatonic scale is based on the major scale, which you can learn more about in the Appendix. It has the same notes as the major scale, except for two of them: the fourth and the seventh.

Continue to review this run every so often. It will come in handy when we introduce improvising.

### Resources

**Guitar Picking Technique from Chris Smith:**  
[www.indiana.edu/~smithcj/cisnet34.html](http://www.indiana.edu/~smithcj/cisnet34.html)

## Chords: Bass Note Picking

We have a new version of the I-vi-IV-V-I song that uses Bass Note Picking. Play this song, giving special attention to what's happening on strings 5 and 6. When you play this with feeling, it's almost as if two different instruments are playing.

	C maj		A min		F maj		G7	
str. 1	0	0	0	0	1	1	1	1
str. 2	1	1	1	1	1	1	0	0
str. 3	0	0	2	2	2	2	0	0
str. 4	2	2	2	2	3	3	0	0
str. 5	3	x	0	x	3	3	2	2
str. 6	x	x	x	x	1	x	3	x

↓      ↓      ↓      ↓      ↓      ↓      ↓      ↓  
 "One    and    Two    and    Three    and    Four    and"

### Bass Picking

Practice smoothing the Bass Picking song out before you try this one, which introduces alternating bass picking.

	C maj		A min		F maj		G7	
str. 1	0	0	0	0	1	1	1	1
str. 2	1	1	1	1	1	1	0	0
str. 3	0	0	2	2	2	2	0	0
str. 4	2	2	2	2	3	3	0	0
str. 5	3	x	0	x	x	3	x	2
str. 6	x	3	x	0	1	x	3	x

↓ ↓ ↓ ↓    ↓ ↓ ↓ ↓    ↓ ↓ ↓ ↓    ↓ ↓ ↓ ↓    ↓ ↓ ↓ ↓  
 "One and Two and One and Two and One and Two and One and Two and"

### Alternating Bass Picking



# Improvising

There's nothing magical about improvising, except the great feeling you get when you hit the right notes. In this section we show you how to hit those notes.

Here are the steps we're going to approach improvising with:

- Record yourself playing chord changes.
- Play back the recording, while you play the pentatonic scale over it.
- Play with the pentatonic scale: pick any notes from the scale you want.
- Change to a minor pentatonic scale to add a blues feeling.

Before you begin doing these steps, you'll want to practice this set of chord changes until you're fairly smooth at it. In fact, using a metronome while you practice would be helpful to you. Here are the chord changes you'll improvise over. Play these changes slowly, with a blues feeling.

	C 7				F7				C7							
str. 1	0	0	0	0	0	0	0	0	1	1	1	1	0	0	0	0
str. 2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
str. 3	3	3	3	3	3	3	3	3	2	2	2	2	3	3	3	3
str. 4	2	2	2	2	2	2	2	2	1	1	1	1	2	2	2	2
str. 5	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
str. 6	x	x	x	x	x	x	x	x	1	1	1	1	x	x	x	x

	G7				C7			
str. 1	1	1	1	1	0	0	0	0
str. 2	0	0	0	0	1	1	1	1
str. 3	0	0	0	0	3	3	3	3
str. 4	0	0	0	0	2	2	2	2
str. 5	2	2	2	2	3	3	3	3
str. 6	3	3	3	3	x	x	x	x

## Blues Changes

Once you can play this piece with a metronome, it's time for you to become just as comfortable with the pentatonic scale. We'll use the same scale pattern used in the section Alternate Picking. The tablature is included again here for your convenience. Practice the scale until you can play it with a metronome.

str. 1  
str. 2  
str. 3  
str. 4  
str. 5  
str. 6

			5 — 8 — 5
		5 — 7 — 5	5 — 7 — 5 — 8
	5 — 7	7	
8			

↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

“One and Two and One and Two and One and Two and One and Two and”

str. 1  
str. 2  
str. 3  
str. 4  
str. 5  
str. 6

8 — 5			
8 — 5			
	7 — 5	5 — 5	
	7	7 — 5	
		7 — 5	8 — 5 — 8

↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

“One and Two and One and Two and One and Two and One and Two and”

**Pentatonic Scale**

Once you can play the pentatonic scale with confidence, it's time to record the changes and play over them. Using a tape recorder, computer, or some other device that lets you record and play back several minutes of music, record the chord changes.

Now for the fun. Once you're satisfied with the recording, rewind it, or do what you need to do to begin playing it from the beginning. Play the recording, and play the pentatonic scale.

How does it sound? If it sounds a little stiff to you, it's time to play with the scale a bit. Rewind the recording, and begin playing it again. This time, instead of playing a strict up and down pentatonic scale, play whatever pentatonic notes you want.

Continue doing this, finding new ways to play the pentatonic scale. To improvise truly means to *play*. Let yourself have fun. Alternate the melodic patterns you use. Re-record the chord changes with a different rhythm. There are endless ways of getting the music to sound better than before.

When you take a break from your experiments, try this new variation: Play exactly the same pentatonic scale, except move it up the neck by exactly three frets so that your first finger is on the eighth fret instead of the fifth.

In this new position, continue playing over the changes. How does it sound? Welcome to playing the Blues.

**Resources**

Book: **Creativity in Improvisation**, by Chris Azzara.

**Marc Sabatella's Jazz Improvisation Primer** at [www.outsideshore.com](http://www.outsideshore.com)

**Aebersold's play along CDs:**

[www.jazzbooks.com/playalongs/greatstarts/Default.htm](http://www.jazzbooks.com/playalongs/greatstarts/Default.htm)

## Closing Note

Dear Fellow Guitarist:

Thank you for reading this ebook. I hope you enjoyed it and learned something from it. Maybe the most important thing is that it has given you fuel to pursue more guitar goals. If that's true, I'd like to hear about it. Also, if there's something you don't see in this book that you'd like to see, let me know that, too. I want to know about any musical successes that this book has helped you achieve. This information gives me fuel to write more, write better, and to become a better guitarist myself.

For more support in achieving your musical goals, read the articles posted on the Maximum Musician web site, at [www.MaximumMusician.com](http://www.MaximumMusician.com). Thank you again for reading Playing Guitar: A Beginner's Guide. Keep playing and learning, and discovering new paths to musical fulfillment.

Darrin Koltow  
MaximumMusician.com  
(407) 292 0871  
2812 North Powers Drive, #69  
Orlando, FL 32818

## Appendix

### The Major Scale

The major scale is the basic building block of Western music. This section contains tablature to show you where to play the major scale on the guitar.

Like the barre chords, these major scale forms are movable. In other words, you can move them from one place on the fretboard to another, and the pattern stays the same. For example, if you wanted to play a D major scale instead of a C major scale, shift a pattern up two frets, so its root note is D instead of C. Use the section called Notes on the Fretboard in this Appendix if you're having trouble identifying starting notes for the scale patterns.

## Major Scale Pattern 1: E Major

Here's the first pattern for the major scale. Figuring out which finger to use for which note is generally pretty easy once you apply this one guideline: one finger goes to one fret. For example, in the following tab, the pinky will play notes only on the 7th fret, for any string. The third finger will play notes on the sixth fret for any string, and so on. To help you understand this, numbers are placed under the first few bars of each scale pattern, to show you which finger to use.

T 7 5 4

A 7 5 4 4 5 5 4 6 4

B 7 6 4 6 7

Fingering: 4 2 1 4 2 1 3 1 2

T 4 5 5

A 4 6 7

B 7 6 4 7 5 4 5 7 7 4 6 7

## Major Scale Pattern 2: D Major

Here's the second pattern for the major scale. Watch out for the first finger stretch to the 3rd fret on the high E string. Don't move your hand when you do this stretch. Merely stretch your finger. It might seem unnatural at first, but you'll grow into it.

**Fingering: 4 3 1 4 2 4 3 4 4**

Fingering for Major Scale Pattern 2

## Major Scale Pattern 3: C Major

AS with the previous scale pattern, this one involves a stretch. This time, the stretch is by the pinky (finger 4) and it's on the D string. As before, stretch your finger, but don't move your hand.

Fingering: 4 3 1 4 2 1 3 1 1 1 4 2 1 4 3 1 4 4

Scales, caged 3  
 Fingering for Major Scale Pattern 3

### Major Scale Pattern 4: A Major

7 5 4  
 T  
 A 7 5 7 6 4  
 B 7 7 6 4 7 5 4 7 4 5

Fingering: 4 2 1 4 2 4 3 1 4

T  
 A 4 6 7 4 6 7 5 7 4 5  
 B 5 7 4 5 7 4 6 7 7



## Major Scale Pattern 5: G Major

This pattern has another stretch -- two, actually. They're both pinky stretches. One is on the D string, and other is on the A string.

8 7 5  
 T 8 7 5 7 8 8 8 7 5  
 A 7 5 9 7 5 5  
 B

Fingering: 4 3 1 4 3 1 3 4 4

T 5 7 8 8  
 A 5 5 7 9 5 7  
 B 9 7 5 8 7 5 7

### Resources

Modern Method for Guitar, volumes 1, 2 and 3 by William Leavitt

Scale primer from Cyberfret: [www.cyberfret.com/scales](http://www.cyberfret.com/scales)

Lesson on Major Scales from Gary Ewer's Easy Music Theory:

[www.musictheory.halifax.ns.ca/8major\\_scales.html](http://www.musictheory.halifax.ns.ca/8major_scales.html)

## Playing by Ear

I was tempted to put this chapter in the main body of the book, except that the major scales are covered in the Appendix, and playing by ear depends on you knowing the major scale. So, before you tackle this chapter, work through at least one major scale form in the Appendix.

In this section you're going to learn to play simple melodies by ear. There's a lot of mystique surrounding this ability, but almost anyone can learn how to do it, just as most everyone can learn how to speak.

First of all, you may want to know how playing by ear helps you. What's the purpose of playing by ear? First and foremost, it just feels good when you can hear a piece of music and play it back. You feel like you are truly connecting with Music itself, and that time slips away. Also, playing by ear helps you correct mistakes and memory problems when you go to play a tune. For example, after playing through a new song a couple of times, your hands might not feel they totally understand the song. But your "ear" may understand it perfectly. When that happens, your playing smooths out the hitches and hesitations your hand has.

Those are just some of the reasons to play by ear. Now, let's figure out what to play. Chances are, you know dozens and dozens of songs already. You know pop tunes from the radio and TV. You know nursery rhymes, and maybe some hymns from church or the synagogue. And you likely also know some tunes for certain holidays. Christmas songs are especially good for learning how to play by ear, because so many people know them so well. I want you to have the freedom to choose any song you want, but I also want to ensure you choose a song with an easy melody. For that reason, I recommend you choose one of the following Christmas songs:

- Silent night
- O Christmas Tree
- Rudolf the red-nosed reindeer
- Jingle Bells
- God Rest You Merry, Gentlemen (Comfort and Joy)
- The First Noel
- Joy to the World

Also, Amazing Grace

This list will give you a good start with some simple melodies. Choose one of the songs, and let's learn to play it by ear.

There's a long version and short version to explain how to pick out the melody. I recommend starting with the short version first. It's lacking in the details of how to find the melody, but your determination will supply you with those details. The longer version is the same basic procedure, but contains more detail. If you have a hard time following either version, consult the resources listed at the end of this section.

**The Short Version**

Sing the melody, and search one of the major scale forms until you hit a correct note. Do this for all the notes in the song.

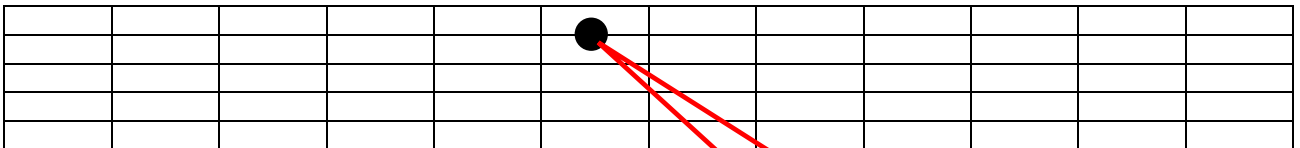
**The Long Version**

Once you've chosen a song and your guitar is in tune, the next thing to do is sing.

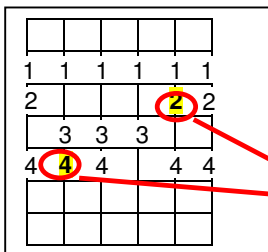
- Sing the song several times to get familiar with it. Sing it slowly.
- Slow down your singing even further. But, make sure you can still detect the melody.
- Choose a note that sounds like the most final or restful or stationary note. This may be a note that sustains for a moment, without other notes to follow it. Here's an example of the most restful note, from Joy to the World. I sing the first phrase slowly: "Joy to the World, the Lord is Come." I hear that last word, "Come," as the most restful note. I choose that as the key.

**It's important to correctly identify the key.** If you don't, you may not have much success with this procedure. The key note is not necessarily the first or last note of a song, though it is sometimes. Here's another example of a key note: in the Christmas tune "Silent Night," the note that you sing "peace" on - "...sleep in heavenly peace" - is the key note. Sing this tune and notice how that note is the most restful or final.

- Find this key note on the guitar. Keep choosing notes until you find it.
- Match up a major scale form with this note. This means you use the key note to find one of the major scale forms. See the figures below.
- Next, sing the note that comes before the key note.
- Is it higher or lower than the key note? I play notes from the scale pattern until I find it.
- Once I've found it, I now have two notes. I find the third from the last note in the same way. I ask, "Does it sound higher or lower than the second to last note?" I play notes from the scale pattern until I find it.
- Continue this process until you've found all the notes in the melody



**Locate the note on the fretboard  
Major Scale Pattern 1**



Roots on strings 2 and 5

I find the root here, string 2

There are some variations and details on this process that may make things easier for you. Instead of working backward through the notes, you can work forward through the notes, one after the other. Also, you want to constantly be using your voice to test the notes you find. It's much easier to play by ear when you sing as well as listen. Last, constant repetition of the notes you learn is important. Play what you know over and over.

### ***Resources***

**Playing by Ear**, from MaximumMusician.com:

[www.maximummusician.com/PlayGuitarByEarIntro.htm](http://www.maximummusician.com/PlayGuitarByEarIntro.htm)

**Figuring out songs by ear**, by Ron Lukiv. [web.cuuq.ab.ca/~lukivr/Ear.html](http://web.cuuq.ab.ca/~lukivr/Ear.html)

## Introduction to Reading Music

You don't need to learn how to read standard music notation to play guitar. In fact, many guitarists can't read music. They rely on other forms of notation, and they also learn songs by ear. If you do want to read music, start on this page. What follows is a crash course in standard notation.

Here's how to count the rhythm of a simple piece:

“One Two Three Four One & Two & Three Four”

### How long does each note last?

One **whole note** equals 2 **half notes** equals 4 **quarter notes** equals 8 **eighth notes**:

### Where are the notes on the guitar?

C1 D1 E1 F1 G1 A1 B1 C2 D2 E2 F2 E2

E2	F2	G2
B1	C2	D2
G1	A1	F1
D1	E1	C1
Fr. 1	Fr. 3	

**Frets 1 through 3**

Note: For many notes, there is more than one place to play the note. For example C1 is found in these places:

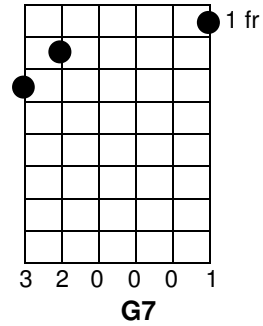
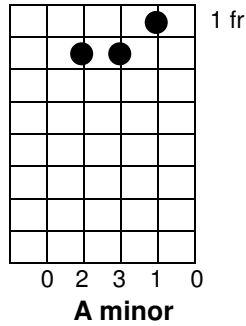
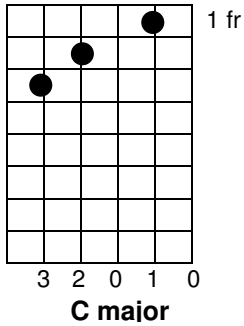
- fret 3, string 5
- fret 8, string 6

Learn more about reading standard notation at The Introduction to Reading Music, at [www.datadragon.com/education/reading](http://www.datadragon.com/education/reading), is an effective primer. Learn treble and bass clefs, how to count rhythms, types of rests, and other elements of standard notation.

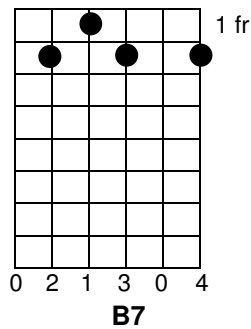
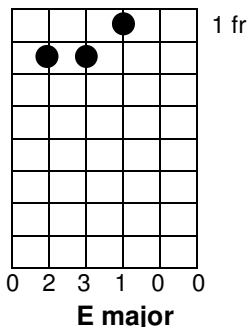
## Common open Position Chords

Here are chords for the keys C, E, A, G, D and F. I recommend learning these after you learn the I-vi-IV-V-I song earlier in the book. If you don't, learning these chords by themselves may not make much sense to you.

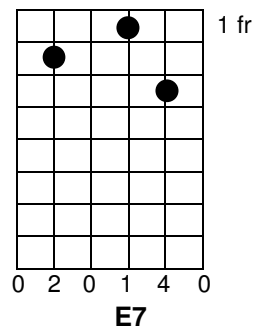
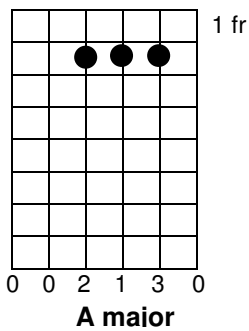
### Chords for C Major



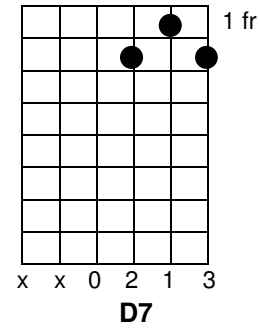
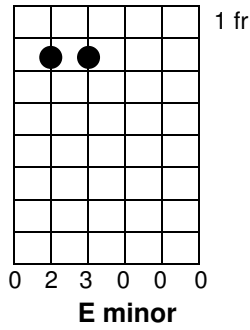
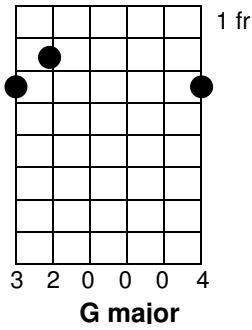
### Chords for E Major



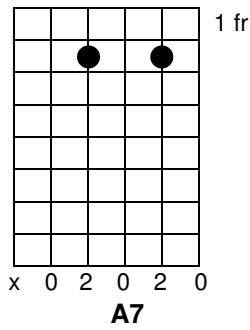
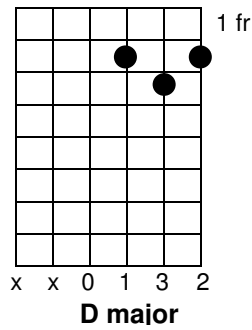
### Chords for A Major



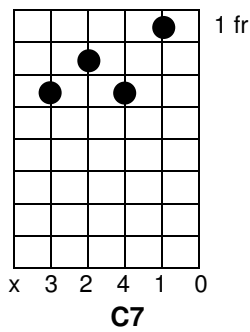
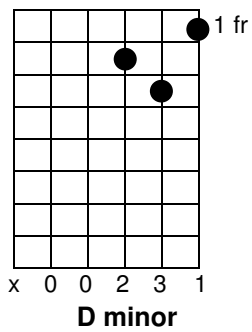
**Chords for G Major**



**Chords for D Major**



**Chords for F Major**



**Resources**

All About Chords: [www.MaximumMusician.com/ChordsIntro.htm](http://www.MaximumMusician.com/ChordsIntro.htm)

GuitarNoise.com on open position chords:

[www.guitarnoise.com/columns/beginner1.html](http://www.guitarnoise.com/columns/beginner1.html)

Chord dictionary with sound files: [hatbox.lib.virginia.edu/text/gtrchord](http://hatbox.lib.virginia.edu/text/gtrchord)

## Notes on the Fretboard

E	—F—	F#/Gb	—G—	G#/Ab	—A—	A#/Bb	—B—	C	C#/Db	—D—	D#/Eb	—E—	F—
B	—C—	C#/Db	—D—	D#/Eb	—E—	F—	F#/Gb	—G—	G#/Ab	—A—	A#/Bb	—B—	C—
G	G#/Ab	—A—	A#/Bb	—B—	C	C#/Db	—D—	D#/Eb	—E—	F—	F#/Gb	—G—	G#/Ab
D	D#/Eb	—E—	F—	F#/Gb	—G—	G#/Ab	—A—	A#/Bb	—B—	C	C#/Db	—D—	D#/Eb
A	A#/Bb	—B—	C	C#/Db	—D—	D#/Eb	—E—	F—	F#/Gb	—G—	G#/Ab	—A—	A#/Bb
E	—F—	F#/Gb	—G—	G#/Ab	—A—	A#/Bb	—B—	C	C#/Db	—D—	D#/Eb	—E—	F—
	fr. 1		fr. 3		fr. 5		fr. 7		fr. 9		fr. 12		



## Index

- A simple song, 14
  - How it works, 14
  - Resources, 15
- About the author, 6
- Acknowledgements, 4
- Alternate picking, 22
- Appendix, 27
- attitude, 7
- Bass Note Picking, 23
- Chord Diagrams, 11
  - Defined, 11
  - Resources, 11
- Chords
  - Barre, 17
  - Basic, 16
  - Minor, 17
  - Resources, 16
- Claw, 8
- comfort zone**, 7
- Holding the guitar, 8
- Improvisation Resources, 25
- Improvising, 24
- Introduction, 6
- journal**, 7
- metronome, 7
- Open position chords, 37
- Pentatonic scale, 25
- Playing by ear, 33
- Practicing, 7
- Reading music, 36
- Resources for playing by ear, 35
- Strumming, 21
- Tablature, 9
  - Defined, 9
  - Example, 9
  - Resources, 10
- The major scale, 27, 28, 29, 30, 31, 32
- The right hand, 21
- Tuning, 12

## The Next Step

Congratulations on completing Playing Guitar: a Beginner's Guide. I hope this book has helped you begin to make the sounds you want to make, and has helped you build your skills as a musician and guitarist.

**The next step** in growing as a player is to get **more free music tips**. Where to get 'em? [www.MaximumMusician.com](http://www.MaximumMusician.com), your source for turning practicing into playing, scales into music, and frogs into princes.

The articles on MaximumMusician.com show you which sites, newsgroups, discussion lists and other web resources are the best for learning to play guitar. And they show you how to make practicing those isolated chords and scales **fun**.

Put more passion in your practicing, and cut through the guitar info glut by visiting [www.MaximumMusician.com](http://www.MaximumMusician.com).

# 100 SONGS for KIDS

STRUM AND PICK PATTERNS .....	4	Frog Went A-Courtin' .....	38
A-Hunting We Will Go .....	5	Git Along, Little Dogies .....	40
A-Tisket A-Tasket .....	6	Go Tell Aunt Rhody .....	39
All Night, All Day .....	7	Goober Peas .....	42
Alouette .....	8	Goosey, Goosey Gander .....	44
Alphabet Song .....	10	Grandfather's Clock .....	46
America, the Beautiful .....	11	Hail, Hail, the Gang's All Here .....	45
Animal Fair .....	12	He's Got the Whole World in His Hands ..	48
Baa Baa Black Sheep .....	13	Hey Diddle Diddle .....	49
Barnyard Song .....	14	Hey, Ho! Nobody Home .....	50
Be Kind to Your Web-Footed Friends .....	17	Hickory Dickory Dock .....	51
The Bear Went Over the Mountain .....	18	Home on the Range .....	52
Bingo .....	20	Hot Cross Buns .....	54
The Blue Tail Fly (Jimmy Crack Corn) .....	19	Humpty Dumpty .....	55
Bye, Baby Bunting .....	22	Hush, Little Baby .....	56
(Oh, My Darling) Clementine .....	23	I've Been Working on the Railroad .....	58
Cock-a-Doodle-Do .....	24	If You're Happy and You Know It .....	57
Do Your Ears Hang Low? .....	25	It's Raining, It's Pouring .....	60
Down by the Station .....	26	Jack and Jill .....	61
Down in My Heart .....	30	Jesus Loves Me .....	62
Dry Bones .....	27	John Jacob Jingleheimer Schmidt .....	63
Eensy Weensy Spider .....	32	Kum Ba Yah .....	64
Evening Prayer .....	33	Lavender's Blue .....	65
The Farmer in the Dell .....	34	Lazy Mary, Will You Get Up? .....	66
For He's a Jolly Good Fellow .....	36	Little Bo-Peep .....	67
Frère Jacques (Are You Sleeping?) .....	35	Little Boy Blue .....	68

Little Jack Horner .....	.69	Pop Goes the Weasel .....	.98
Little Miss Muffet .....	.70	Ring Around the Rosie .....	.100
London Bridge .....	.71	Rock-a-Bye, Baby .....	.99
The Man on the Flying Trapeze .....	.72	Row, Row, Row Your Boat .....	.102
Mary Had a Little Lamb .....	.75	She'll Be Comin' 'Round the Mountain ..	.103
Michael Row the Boat Ashore .....	.76	Shoo Fly, Don't Bother Me .....	.104
Mister Rabbit .....	.77	Simple Gifts .....	.105
The Monkey Song .....	.78	Simple Simon .....	.106
The Muffin Man .....	.79	Skip to My Lou .....	.107
The Mulberry Bush .....	.80	Sweet Betsy from Pike .....	.108
My Bonnie Lies Over the Ocean .....	.82	Take Me Out to the Ball Game .....	.109
My Country 'Tis of Thee (America) .....	.84	There Was an Old Woman Who Lived in a Shoe .....	.110
Oats, Peas, Beans and Barley Grow .....	.85	There's a Hole in the Bottom of the Sea ..	.112
Oh! Susanna .....	.86	There's a Hole in the Bucket .....	.111
Oh Where, Oh Where Has My Little Dog Gone .....	.87	This Little Light of Mine .....	.114
The Old Gray Mare .....	.88	This Old Man .....	.116
Old King Cole .....	.89	Three Blind Mice .....	.117
Old MacDonald .....	.90	Three Little Kittens .....	.118
On Top of Old Smoky .....	.91	Tom, Tom, the Piper's Son .....	.120
Over the River and Through the Woods ..	.92	Twinkle, Twinkle Little Star .....	.121
The Paw Paw Patch .....	.93	When the Saints Go Marching In .....	.122
Peanut Sat on a Railroad Track .....	.94	Yankee Doodle .....	.123
Pease Porridge Hot .....	.95	You're a Grand Old Flag .....	.124
Peter, Peter, Pumpkin Eater .....	.96	Zacchaeus .....	.125
Polly Put the Kettle On .....	.97		

# STRUM AND PICK PATTERNS

This chart contains the suggested strum and pick patterns that are referred to by number at the beginning of each song in this book. The symbols  $\sqcap$  and  $\vee$  in the strum patterns refer to down and up strokes, respectively. The letters in the pick patterns indicate which right-hand fingers plays which strings.

p = thumb  
i = index finger  
m = middle finger  
a = ring finger

For example; Pick Pattern 2  
is played: thumb - index - middle - ring

## Strum Patterns

1	$\frac{4}{4}$	$\sqcap$ $\vee$ $\sqcap$ $\vee$ $\sqcap$ $\vee$ $\sqcap$ $\vee$
2	$\frac{4}{4}$	$\sqcap$ $\vee$ $\sqcap$ $\vee$ $\sqcap$ $\vee$ $\sqcap$ $\vee$
3	$\frac{4}{4}$	$\sqcap$ $\vee$ $\sqcap$ $\vee$ $\sqcap$ $\vee$ $\sqcap$ $\vee$
4	$\frac{4}{4}$	$\sqcap$ $\vee$ $\sqcap$ $\vee$ $\sqcap$ $\vee$ $\sqcap$ $\vee$
5	$\frac{4}{4}$	$\sqcap$ $\vee$ $\sqcap$ $\vee$ $\sqcap$ $\vee$ $\sqcap$ $\vee$
6	$\frac{4}{4}$	$\sqcap$ $\vee$ $\sqcap$ $\vee$ $\sqcap$ $\vee$ $\sqcap$ $\vee$
7	$\frac{3}{4}$	$\sqcap$ $\vee$ $\sqcap$ $\vee$ $\sqcap$ $\vee$
8	$\frac{3}{4}$	$\sqcap$ $\vee$ $\sqcap$ $\vee$ $\sqcap$ $\vee$
9	$\frac{3}{4}$	$\sqcap$ $\vee$ $\sqcap$ $\vee$ $\sqcap$ $\vee$
10	$\frac{2}{4}$	$\sqcap$ $\vee$ $\sqcap$ $\vee$ $\sqcap$ $\vee$

## Pick Patterns

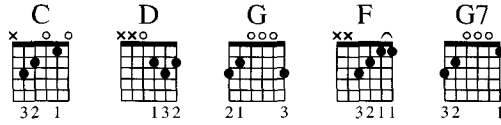
1	$\frac{4}{4}$	T A B p a m i a m
2	$\frac{4}{4}$	T A B p i m a i m a
3	$\frac{4}{4}$	T A B p i a m i a m
4	$\frac{4}{4}$	T A B p i a i m a
5	$\frac{4}{4}$	T A B p i a m i a m i
6	$\frac{4}{4}$	T A B p i a m i a m
7	$\frac{3}{4}$	T A B p i a m i
8	$\frac{3}{4}$	T A B p i a m
9	$\frac{3}{4}$	T A B p i m a m i
10	$\frac{2}{4}$	T A B p i a

You can use the 3/4 Strum or Pick Patterns in songs written in compound meter (6/8, 9/8, 12/8, etc.). For example, you can accompany a song in 6/8 by playing the 3/4 pattern twice in each measure.

The 4/4 Strum and Pick Patterns can be used for any meter by doubling the note

# A-Hunting We Will Go

Traditional



Strum Pattern: 4

Pick Pattern: 5

Moderately

mf

C D G

A - hunt - ing we will go! A - hunt - ing we will go! We'll

T 0 3 1 0 2 0 1 1 3 3 3 3 3 3

A

B

C F C G7 C

catch a fox and put him in a box! A - hunt - ing we will go! A -

0 0 0 0 1 1 1 1 1 1 0 0 3 3 1 0 3

D G

hunt - ing we will go! A - hunt - ing we will go! We'll

1 0 2 0 1 0 2 1 3 3 3 3 3 0 3

C F C G7 C

catch a fox and put him in a box! A - hunt - ing we will go!

0 0 0 0 1 1 1 1 1 1 0 0 3 3 1 0 3

# A-Ticket A-Tasket

Traditional



Strum Pattern: 10

Pick Pattern: 10

Moderately

C

*mf*  
A tis - ket, a tas - ket, a green and yel - low bas - ket, I

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

G7

wrote a let - ter to my love and on the way I dropped it, I

	3 3	0 0	3 3	0 0	0	3 2	0 2
							3 3

dropped it, I dropped it, and on the way I dropped, it, a

	0	2 2	0	2 2	0 0	2 2	0 2 2

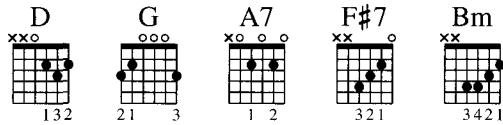
G7

lit - tle boy (girl) picked it up and put it in his (her) pock - et.

	3 3	0	3 3	0 0	0	3 2	0 2
							3 3

# All Night, All Day

Spiritual



Strum Pattern: 4

Pick Pattern: 3

Verse

Moderately slow (♩-♩-♩)

D G D G A7

*mf*

1., 2. Day is dy - in' in the west, an - gels watch-in' o - ver me my Lord. \_\_\_\_

TAB: 2 0 3 0 | 2 0 2 3 2 | 0 3 3 0 3 0 | 3 3 0 2

D G F#7 Bm D A7 D A7

Sleep my child and take your rest, an - gels watch-in' o - ver me.

TAB: 2 0 3 0 | 2 0 2 3 2 | 2 3 2 3 0 2 | 3 0 0 0 0 0

Chorus

D G D G A7 D G F#7 Bm

All night, all day, an - gels watch-in' o - ver me my Lord. All night, all day,

TAB: 2 3 2 3 | 0 3 3 0 3 0 | 3 3 0 2 | 2 3 2 3

1. 2.

D A7 D D A7 D A7 D

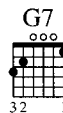
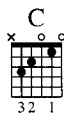
an - gels watch-in' o - ver me. me. An - gels watch-in' o - ver me. \_\_\_\_

TAB: 2 3 2 3 0 2 | 3 2 3 0 | 3 0 2 3 2 3 0 2 | 3 2 3 0 2 3



# Alouette

Traditional



Strum Pattern: 10

Pick Pattern: 10

Chorus  
Moderately

Chorus

*mf* A - lou - et - te, gen - tile A - lou - et - te,

T  
A  
B

A - lou - et - te, je te plu - me - rai.

1  
0  
2

Verse

1., 7. Je te plu - me - rai la tête, je te plu - me - rai la tête,  
2. - 6. See additional lyrics

1  
0  
2

G7

Et la tête, Et la tête, Et la tête, Et la tête,

*Play 7 times*

A - lou - ette, A - lou - ette, Oh!

**Outro-Chorus**

C G7 C

A - lou - et - te, gen - tille A - lou - et - te,

G7 C

A - lou - et - te je te plu - me rai.

*Additional Lyrics*

- 2) le bec
- 3) le cou
- 4) les jambes
- 5) les pieds
- 6) les pattes

# Alphabet Song

Traditional

Chord diagrams for the following chords:

- Bm**: x x 0 2 3 4
- E7**: 0 2 1 0 0 0
- A**: x 0 2 3 4 0
- A7**: x 0 2 3 4 0
- D**: x x 0 2 3 2
- E**: 0 2 3 1 0 0
- Bm/A**: x 0 2 3 4 2
- Dm6/A**: x 0 2 3 4 x
- Esus4**: 0 2 3 4 0 0
- A7/G**: x 0 2 3 4 0
- D/F#**: x 0 2 3 4 x
- A/E**: 0 2 3 1 2 3
- E7sus4**: 0 2 3 4 0 0

**Strum Pattern: 3, 4**  
**Pick Pattern: 3, 4**

**Intro**  
 Moderately

**Verse**

Intro: Bm E7 A A7 D E Bm A

*mf* 1., 2. A, B, C, D, E, F, G, H, I, J, K,

E7 A Bm/A A E7 A Dm6/A A Esus4 E

L, M, N, O, P, Q, R, S, T, U, V, W, X, Y and Z.

A A7/G D/F# A/E Bm A Esus4 E7 A

Now I know my A - B - C's. { Next time won't you play with me?  
 Tell me what you think of me. }

1. Bm A

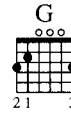
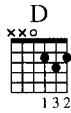
Esus4 E7 A Bm E7sus4 E7 Bm A Bm E7 A

2.

# America, the Beautiful

Words by Katherine Lee Bates

Music by Samuel A. Ward



Strum Pattern: 4

Pick Pattern: 3

Verse

Moderately slow

D A7 D

*mf*

1. O beau - ti - ful for spa - cious skies, for am - ber waves of grain, \_\_\_\_\_ for

2. See additional lyrics

A E7 A7

pur - ple moun - tain ma - jes - ties a - bove the fruit - ed plain. \_\_\_\_\_ A -

D A7 D

mer - i - ca! A - mer - i - ca! God shed His grace on thee, \_\_\_\_\_ and

G D G A7

1. D N.C. D

2. D

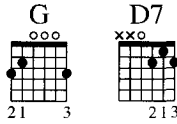
crown thy good with broth - er - hood from sea to shin - ing sea. \_\_\_\_\_ 2. O sea. \_\_\_\_\_

## Additional Lyrics

2. O beautiful for patriot dream  
That sees beyond the years,  
Thine alabaster cities gleam  
Undimmed by human tears.  
America! America!  
God shed His grace on thee,  
And crown thy good with brotherhood

# Animal Fair

American Folksong



Strum Pattern: 8

Pick Pattern: 8

Lively

G D7

*mf* I went to the an - i - mal fair, the birds and beasts were there. The

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

G

big ba - boon, by the light of the moon, was comb - ing his au - burn hair. The

2 2 2 2 2 2 2 2 0 3 3 3 0 0 3 0  
1 1 1 1 1 1 1 1 0 3 3 3 0 0 3 0  
2 2 2 2 2 2 2 2 0 3 3 3 0 0 3 0

D7

mon - key, he got drunk, and sat on the el - e - phant's trunk. The el - e - phant

3 3 0 0 3 0 0 3 3 0 0 0 1 3 2 2 2  
0 0 0 0 0 0 0 0 0 0 0 0 2 2 2  
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

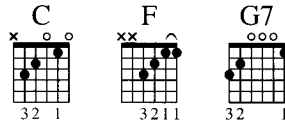
G

sneezed, and fell on his knees, and what be - came of the monk, the monk, the monk, the monk?

2 2 2 2 2 0 3 3 3 0 2 3 0 0 0 0 0 0  
1 1 1 1 1 0 3 3 3 0 2 3 0 0 0 0 0  
2 2 2 2 2 0 3 3 3 0 2 3 0 0 0 0 0

# Baa Baa Black Sheep

Traditional



**Strum Pattern: 10**  
**Pick Pattern: 10**  
 Moderately

C F C

*mf* Baa, baa, black sheep have you an - y wool?

T							
A							
B	3	3	0	0	2	2	2

F C G7 C

Yes, sir, yes, sir, three bags full.

3	3	2	2	0	0	3	0

F C

One for my mas - ter, one for my dame, but

3	3	3	0	0	2	2	0

G7 C G7 C

none for the lit - tle boy who cries in the lane.

3	3	3	2	2	2	2	0



Verse

C C/B Am C/G G7 C

2. I had a cat \_\_\_\_\_ and the cat pleased me. I fed \_\_\_\_\_ my

C/B D7 G7 C C/B

cat \_\_\_\_\_ on a green ber - ry tree. \_\_\_\_\_ The lit - tle cat \_\_\_\_\_ went

Am D7sus2 G7 C Am7 Dm7 G7

"meow, \_\_\_\_\_ meow," the lit - tle red roost - er went "cock - a - doo - dle

Am Fm6 C F G7 C

doo, dee doo - dle - dee, doo - dle - dee, doo - dle - dee doo." \_\_\_\_\_



**Verse**

C C/B Am C/G G7 C

3. I had a pig \_\_\_\_\_ and the pig pleased me. I fed \_\_\_\_\_ my  
 4., 5. See additional lyrics

C/B D7 G7 \* C Am

pig \_\_\_\_\_ on a green ber - ry tree. \_\_\_\_\_ The { lit - tle pig \_\_\_\_\_ went  
 lit - tle cat \_\_\_\_\_ went

\*Verses 4. and 5.: repeat as needed for each animal

Am D7sus2 G7 C Am7 Dm7 G7

"oink \_\_\_\_\_ oink," the } lit - tle red roost - er went "cock - a - doo - dle  
 "meow \_\_\_\_\_ meow," the } the

Am Fm6 C F G7 C D.S. C

doo, dee doo - dle - dee, doo - dle - dee, doo - dle - dee doo." \_\_\_\_\_ doo." \_\_\_\_\_

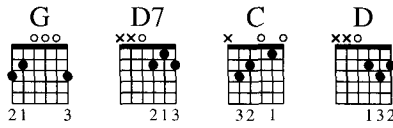
*Additional Lyrics*

4. I had a cow and the cow pleased me.  
 I fed my cow on a green berry tree.  
 The little cow went "moo, moo."  
 The little pig went "oink, oink."  
 The little cat went "meow, meow."  
 The little red rooster went "cock-a-doodle-doo,  
 Dee doodle-dee, doodle-dee, doodle-dee doo."

5. I had a baby and the baby pleased me.  
 I fed my baby on a green berry tree.  
 The little baby went "waah, waah."  
 The little cow went "moo, moo."  
 The little pig went "oink, oink."  
 The little cat went "meow, meow."  
 The little red rooster went "cock-a-doodle-doo,  
 Dee doodle-dee, doodle-dee, doodle-dee doo."

# Be Kind to Your Web-Footed Friends

Traditional



**Strum Pattern: 3, 4**  
**Pick Pattern: 1, 3**  
 Moderate March

G

*mf* Be kind to your web-footed friends, \_\_\_\_\_ for a duck may be

TAB

3	3	1	0	0	3	0	0	3	0	0	3	0
	0			0			0			0		0

D7

some-bod-y's moth-er. Be kind to your friends in the swamp, \_\_\_\_\_

TAB

3	0	3	1	2	2	1	2	2	1	2	1	2
			0	0	0	0	0	0	0	0	0	0

G C D

\_\_\_\_\_ where the weath-er is al-ways "domp." \_\_\_\_\_ Well, you

TAB

2	0	3	0	3	3	1	0	2	3	2	3	3
1						0		2	2	2		

G N.C.

may think that this is the end, \_\_\_\_\_ well, it is.

TAB

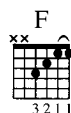
3	1	0	0	3	0	0	3	0	0
0			0			0		0	0



# The Bluetail Fly

## (Jimmy Crack Corn)

Words and Music by Daniel Decatur Emmett



Strum Pattern: 10

Pick Pattern: 10

Verse

Rubato

Dm Bb F C7 Dm

*mf*  
1. When I was young I used to wait on Mas-ter and hand him his plate, and pass the bot-tle when  
2.-5. See additional lyrics

TAB 2 | 3 2 0 3 | 0 0 3 | 3 3 3 | 2 2 3 2 2 | 3 2 0 0 3

Chorus

A tempo

Bb C7 F F C7

he got dry, and brush a-way the Blue-tail Fly! Jim-my crack corn, and I don't care, Jim-my crack corn, and

0 0 3 0 | 3 2 0 3 | 2 3 3 | 3 3 3 3 3 | 2 0 0 | 0 0 0

F Bb C7 F F

I don't care. Jim-my crack corn, and I don't care, my Mas-ter's gone a - way. 2. And way.

3 2 3 | 3 3 2 2 2 | 3 3 3 3 | 1 1 3 0 | 3 2 | 1 1

### Additional Lyrics

2. And when he'd ride in the afternoon,  
I'd follow after with a hickory broom;  
The pony being very shy,  
When bitten by the Bluetail Fly!

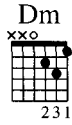
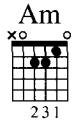
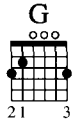
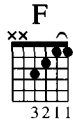
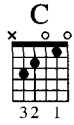
3. One day while riding round the farm,  
The flies so numerous they did swarm;  
One changed to bite him on the thigh,  
The devil take the Bluetail Fly!

4. The pony run, he jump, he kick,  
He threw my Master in the ditch;  
He died and the jury wondered why,  
The verdict was the Bluetail Fly!

5. They laid him under a 'simmon tree,  
His epitaph is there to see:  
"Beneath this stone Jim forced to lie,  
A victim of the Bluetail Fly!"

# Bingo

Traditional



Strum Pattern: 4, 3  
Pick Pattern: 2, 5

Intro  
Moderately fast  
N.C.

Verse

*mf*

1. There was a farm-er had a dog and  
3.-6. See additional lyrics

Bing - o was his name - o: B - I - N - G - O, B - I - N - G - O,

Verse

B - I - N - G - O and Bing-o was his name - o. 2. There was a farm-er had a dog and

G C F G C

Bing - o was his name - o: (Clap) I - N - G - O, (Clap) I - N - G - O,

Am Dm G C

2.-5.  
Interlude  
N.C.

(Clap) I - N - G - O and Bing - o was his name - o.

6.  
Outro  
N.C.

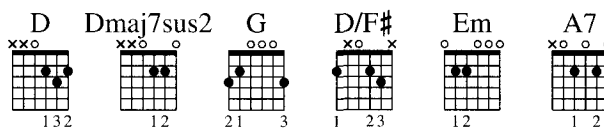
3. There

*Additional Lyrics*

- 3. There was a farmer had a dog and Bingo was his name-o:  
 - - N-G-O, - - N-G-O, - - N-G-O  
 And Bingo was his name-O:
- 4. There was a farmer had a dog and Bingo was his name-o:  
 - - - G-O, - - - G-O, - - - G-O  
 And Bingo was his name-O:
- 5. There was a farmer had a dog and Bingo was his name-o:  
 - - - - O, - - - - O, - - - - O
- 6. There was a farmer had a dog and Bingo was his name-o:  
 - - - - -  
 And Bingo was his name-O:

# Bye, Baby Bunting

Traditional



Strum Pattern: 7

Pick Pattern: 7

Verse

Quickly

D Dmaj7sus2 D Dmaj7sus2 D

*mf*  
1. Bye, bye, ba - by bunt - ing, dad - dy's gone a - hunt - ing, to

T												
A	4	2	2	0	4	2	2	4	2	2	0	4
B												

G D/F# Em A7 D

get a lit - tle rab - bit skin to wrap the ba - by bunt - ing in.

0	3	0	1	2	1	2	4	0	4	2	2	4

Verse

D Dmaj7sus2 D Dmaj7sus2 D

2. Bye, bye, ba - by bunt - ing, dad - dy's gone a - hunt - ing, to

4	2	2	0	4	2	2	0	4	2	2	0	4

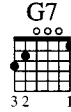
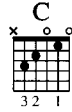
G D/F# Em A7 D

get a lit - tle rab - bit skin to wrap the ba - by bunt - ing in.

0	3	0	1	2	1	2	4	0	4	2	2	4
0		0		4		4	4	2	4	2	2	4

# (Oh, My Darling) Clementine

Words and Music by Percy Montrose



Strum Pattern: 9

Pick Pattern: 7

Verse

Moderately

C G7

*mf*

1. In a cav - ern, in a can - yon, ex - ca - vat - ing for a mine, dwelt a min - er for - ty  
 2.-5. See additional lyrics

TAB: 1 1 | 0 0 | 1 1 1 0 | 3 3 1 0 | 3 3 0 | 1 1 0 3

Chorus

C G7 C C

nin - er and his daugh - ter, Clem-en - tine. Oh, my dar - ling, oh, my dar - ling, oh my dar - ling Clem-en -

0 1 1 0 | 3 0 0 3 | 1 1 1 | 1 0 0 0 | 1 1 1 0 | 3 3 1 0

G7 C G7 C C

tine, you are lost and gone for - ev - er, dread - ful sor - ry Clem-en - tine. — 2. Light she tine. —

3 3 0 1 1 0 3 0 1 1 0 3 0 0 3 1 1 1 1 | 1 1 0 3

1. - 4. 5.

## Additional Lyrics

2. Light she was and like a fairy  
 And her shoes were number nine,  
 Herring boxes without topes  
 Sandals were for Clementine.

3. Drove she ducklings to the water  
 Ev'ry morning just at nine,  
 Stubbed her toe upon a splinter  
 Fell into the foaming brine

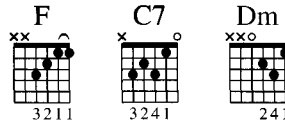
4. Ruby lips above the water  
 Blowing bubbles soft and fine,  
 But alas I was no swimmer  
 So I lost my Clementine.

5. There's a churchyard on the hillside  
 Where the flowers grow and twine,  
 There grow roses 'mongst the posies  
 Fertilized by Clementine



# Cock-a-Doodle-Do

Traditional



Strum Pattern: 7

Pick Pattern: 7

Verse

Moderately

F C7 F C7 F C7 F C7 F C7 F

*mf*  
1. Cock - a - doo - dle doo! My dame has lost her shoe, my mas-ter's lost his fid-ling  
2. See additional lyrics

Dm F C7 F C7 F C7 F C7 F G

stick and does-n't know what to do. — And does-n't know what to do, — and does-n't kow what to

F C7 F C7 F Dm F C7 F C7 F

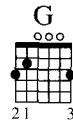
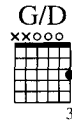
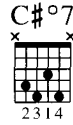
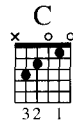
do. — My mas-ter's lost his fid-ling stick and does-n't know what to do. — shoe. —

### Additional Lyrics

- Cock-a-doodle doo!  
What is my dame to do?  
Till master finds his fiddling stick,  
She'll dance without her shoe.  
She'll dance without her shoe,  
She'll dance without her shoe,  
Till master finds his fiddling stick,  
She'll dance without her shoe.

# Do Your Ears Hang Low?

Traditional



Strum Pattern: 3, 2

Pick Pattern: 4

Intro

Moderately

Intro

*mf*

C C#°7

Verse

G/D G C

1. Do your (2.) ears hang low? Do they wobble to and fro? Can you tie 'em in a knot? Can you

G C

tie 'em in a bow? Can you throw 'em o'er your shoulder like a continental soldier? Do your

1. 2.

G C G C C

ears hang low? — 2. Do your low?





G

knee bone, the knee bone con - nect - ed to the thigh bone, the

A<sub>b</sub>

A

thigh bone con - nect - ed to the back bone, the back bone con - nect - ed to the

B<sub>b</sub>

F7

neck bone, the neck bone con - nect - ed to the head bone. Oh, hear the word of the

Chorus

B<sub>b</sub>

B<sub>b</sub>

F7

Lord! ——— Them bones, them bones gon - na walk a - roun', them bones, them bones gon - na

B<sub>b</sub>

F7

walk a - roun', them bones, them bones gon - na walk a - roun'. Oh, hear the word of the

Verse

Bb

Bb

A

Lord! \_\_\_\_\_ 2. The head bone con-ect-ed to the neck bone, the neck bone con-nect-ed to the

1  
3 3 3 3 3 3 3 3 3 3 2 2 2 2 2 2

Ab

back bone, the back bone con-nect-ed to the thigh bone, the

2 2 2 1 1 1 1 1 1 1 1 1

G

F#

thigh bone con-nect-ed to the knee bone, the knee bone con-nect-ed to the

0 0 0 0 0 0 0 0 0 4 4 4 4 4 4 4

F

leg bone, the leg bone con-nect-ed to the foot bone. Oh,

3 4 4 3 3 3 3 3 3 3 3 3 2 3 3 3

Bb

C7

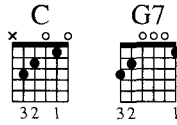
F

hear the word of the Lord! \_\_\_\_\_

1 1 3 1 0 1 1 1 1 1 1 1 1 1 1 1 2 2 2

# Down in My Heart

Traditional



Strum Pattern: 5, 4

Pick Pattern: 1, 3

Moderately Verse

*mf* C G7

1. I've got the (5.) joy, joy, joy, joy down in my heart, (Where?) down in my heart, (Where?)

*Shout:* Shout:

TAB: 0 2 0 | 1 0 2 0 | 2 2 0 3 | 0 1 3 3 0 0 3

C G7 C G7 To Coda ⊕

down in my heart. I've got the joy, joy, joy, joy down in my heart, *Shout:* (Where?) (There!) down in my heart to

TAB: 0 0 | 1 0 0 2 0 | 1 0 2 0 | 2 2 0 3 | 0 1 3 3 0 0 3

C Verse C

stay! 2. I've got the love of Je - sus, love of Je - sus } down in my heart, (Where?)  
 peace that pass - eth un - der - stand - ing }

TAB: 1 0 0 2 0 | 1 0 1 0 0 2 2 0 0 | 2 2 0 3 | 0 1 0

G7 C G7 C

down in my heart, (Where?) down in my heart. I've got the { love of Je - sus, love of Je - sus }  
 { peace that pass - eth un - der - stand - ing }

TAB: 3 3 0 0 3 | 0 0 1 0 0 2 0 | 1 1 0 0 2 2 0 0

1. **G7** **C** 2. **C**

*Shout:*  
down in my heart, (*Where?*) down in my heart to stay! 3. I've got the stay! 4. I've got the

0 1 3 3 0 0 3 1 0 2 0 1 0 0 2 0  
2 2 0 3 0 0 0 0 0 0 2 0 0 0 0 0

**Verse**  
**C**

won - der - ful love of my bless - ed Re - deem - er way down in the depths of my heart, *Shout:* (*Where?*)

1 1 1 0 0 0 2 2 2 0 0 0 2 2 2 2 2 0 3 0 1 0 0

**G7** **C** **G7**

*Shout:* (*Where?*) down in the depths of my heart. I've got the

3 3 3 3 3 0 0 3 0 0 0 0 0 1 0 0 2 0 0 0 0 0

**C**

won - der - ful love of my bless - ed Re - deem - er way down in the depths of my heart, *Shout:* (*Where?*)

1 1 1 0 0 0 2 2 2 0 0 0 2 2 2 2 2 0 3 0 1 0 0

**G7** **C** *D.S. al Coda*

down in the depths of my heart to stay! 5. I've got the

3 3 3 3 3 0 0 3 1 0 0 2 0 0 0 0 0

**Coda**  
**C**

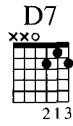
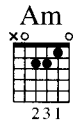
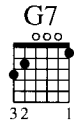
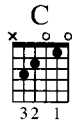
stay!

1 0 0 3



# Eensy Weensy Spider

Traditional



\*Strum Pattern: 10

\*Pick Pattern: 10

Playfully

C G7 C

*mf*  
The eensy weensy spider went up the water spout.

TAB: 0 1 1 1 3 | 0 0 0 | 3 1 3 0 | 1 0 2 3

\*  $\frac{2}{4}$   $\downarrow \uparrow \downarrow \uparrow$  =  $\frac{6}{8}$   $\downarrow \uparrow \downarrow \uparrow$

G7 C

Down came the rain and washed the spider out.

TAB: 0 0 1 3 3 | 1 0 1 3 | 0 1 0 3

G7 C

Out came the sun and dried up all the rain. Now the

TAB: 1 1 3 | 0 0 | 3 1 3 0 | 1 0 0

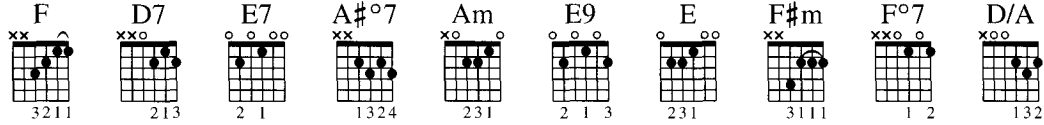
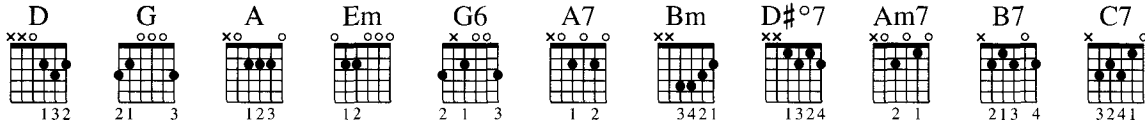
Am D7 G7 C

eensy weensy spider went up the spout again.

TAB: 1 1 1 3 | 0 0 0 | 3 1 3 0 | 1 0 2 3

# Evening Prayer

By Engelbert Humperdinck



**Strum Pattern: 4**

**Pick Pattern: 4**

Moderately

D G A D A D A Em D

mf When I rest my wea-ry head, an-gels gath-er 'round my bed, keep-ing me from

G6 A7 Bm D D#°7 G6 Am7 B7 Em C7 F D7 G

harm's way, guid-ing me through night and day. Some stay by my right side,

E7 A A#°7 Bm G D Am Em

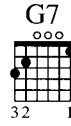
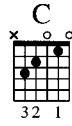
oth-ers by my left side. Ev-er may your watch be. Al-ways you will warm me.

Bm E9 E Bm E D F#m F°7 Em D/A A7 D

An-gels ev-er with your might, please bless and guard my soul to-night.

# The Farmer in the Dell

Traditional



Strum Pattern: 8

Pick Pattern: 8

Verse

Fast

C

*mf*  
1. The farmer in the dell, the farmer  
2. - 9. See additional lyrics

TAB: 0 | 1 0 2 | 1 | 1 | 1 | 1 | 1 0 2 | 3 | 1 0 0

in the dell. Heigh ho, the derry  
0 0 | 0 1 0 | 3 | 3 5 3 0

G7 C 1. - 8. 9.

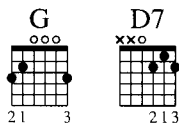
oh, the farmer in the dell. 2. The  
1 3 | 0 0 | 3 3 | 1 0 | 0 :| 3

## Additional Lyrics

- |  |                                   |
|--|-----------------------------------|
| 2. The farmer takes a wife,<br>The farmer takes a wife,<br>Heigh ho, the derry oh,<br>The farmer takes a wife. | 5. The nurse takes a dog, etc.    |
| 3. The wife takes a child, etc.  | 6. The dog takes a cat, etc.      |
| 4. The child takes a nurse, etc.   | 7. The cat takes a rat, etc.      |
|  | 8. The rat takes the cheese, etc. |
|  | 9. The cheese stands alone, etc.  |

# Frère Jacques (Are You Sleeping?)

Traditional



Strum Pattern: 5

Pick Pattern: 1

Verse

Moderately

G D7 G D7 G D7 G D7 G

*mf*

1. Are you sleep - ing, are you sleep - ing, broth - er John, broth - er John?  
 French: Frè - re Jac - ques, Frè - re Jac - ques, dor - mez vous, dor - mez vous?

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

D7 G D7 G D7 G D7 G

Morn - ing bells are ring - ing, morn - ing bells are ring - ing, ding ding dong, ding ding dong.  
 Son - nez les ma - ti - nes, son - nez les - ma - ti - nes, din din don, din din don.

3 0 3 1 0 0 3 0 3 1 0 0 0 0 0 0 0 0

Verse

G D7 G D7 G D7 G D7 G

2. Are you sleep - ing, are you sleep - ing, broth - er John, broth - er John?  
 Frè - re Jac - ques, Frè - re Jac - ques, dor - mez vous, dor - mez vous?

0 2 0 0 0 2 0 0 0 1 3 0 1 3  
 0 2 0

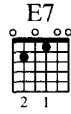
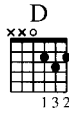
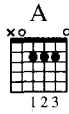
D7 G D7 G D7 G D7 G

Morn - ing bells are ring - ing, morn - ing bells are ring - ing, ding ding dong, ding ding dong.  
 Son - nez les ma - ti - nes, son - nez les - ma - ti - nes, din din don, din din don.

3 0 3 1 0 0 3 0 3 1 0 0 0 0 0 0 0 0

# For He's a Jolly Good Fellow

Traditional



Strum Pattern: 7, 8

Pick Pattern: 8

Moderately

A D A

*mf*  
For he's a jol - ly good fel - low, for

**TAB**

2	2/2	2	2 0 2	3/3	2/2	2
---	-----	---	-------	-----	-----	---

E7 A

he's a jol - ly good fel - low, for

0	0	0	2 0	2/2	2	2
---	---	---	-----	-----	---	---

D N.C.

he's a jol - ly good fel - low, which

2/2	2	2	0 2	3/3	2/2	2
-----	---	---	-----	-----	-----	---

A E7 A

no - bod - y can de - ny! Which

0	2	0	3	0	2	0	0	2
---	---	---	---	---	---	---	---	---

D A

no - bod - y can de - ny! Which

D A

no - bod - y can de - ny! For

D

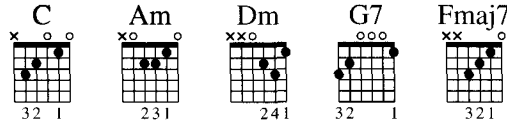
he's a jol - ly good fel - low, which

A E7 A

no - bod - y can de - ny!

# Frog Went A-Courtin'

Traditional



Strum Pattern: 4

Pick Pattern: 5

Verse

Happily

C Am Dm G7 C

*mf*  
1. Oh, frog went a - court - in' and he did ride, uh - huh, \_\_\_\_\_ uh -  
2. - 15. See additional lyrics

G7 C Am C

huh. Frog went a - court - in' and he did ride, \_\_\_\_\_ sword and pis - tol

Fmaj7 G7 C

by his side, uh - huh, \_\_\_\_\_ uh - huh. 2. Well, huh.

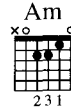
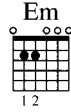
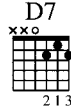
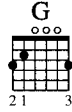
## Additional Lyrics

2. Well, he rode down to Miss Mousie's door, uh-huh, uh-huh, 3. He took Miss Mousie on his knee, uh-huh, uh-huh,  
Well, he rode down to Miss Mousie's door, He took Miss Mousie on his knee,  
Where he had often been before, uh-huh, uh-huh. Said, "Miss Mousie will you marry me?" Uh-huh, uh-huh.

- |  |  |  |
|--|--|--|
| 4. "I'll have to ask my Uncle Rat, etc. See what he will say to that." etc.              | 8. "Where will the wedding supper be?" "Way down yonder in a hollow tree."   | 12. Next to come in was a fat sassy lad, Thinks himself as big as his dad.                 |
| 5. "Without my Uncle Rat's consent, I would not marry the President."                    | 9. "What will the wedding supper be?" "A fried mosquito and a roasted flea." | 13. Thinks himself a man indeed, Because he chews the tobacco weed.                        |
| 6. Well, Uncle Rat laughed And shook his fat sides, To think his niece would be a bride. | 10. First to come in were two little ants, Fixing around to have a dance.    | 14. And next to come in was a big tomcat, He swallowed the frog And the mouse and the rat. |
| 7. Well, Uncle Rat rode off to town, To buy his niece a wedding gown.                    | 11. Next to come in was a bumble bee, Bouncing a fiddle on his knee.         | 15. Next to come in was a big old snake, He chased the party into the lake.                |

# Go Tell Aunt Rhody

Traditional



**Strum Pattern: 3**

**Pick Pattern: 3**

Verse  
Slowly

G D7 G

*mf*  
1. Go tell Aunt Rhody, go tell Aunt Rhody,  
2.-5. See additional lyrics

TAB

0	0	2	0	0	2	2	1	0	2	0
---	---	---	---	---	---	---	---	---	---	---

Em Am D7 1.-4. G 5. G

go tell Aunt Rhody the ole grey goose is dead. head.

TAB

3	3	1	0	1	0	2	2	0	3	3
---	---	---	---	---	---	---	---	---	---	---

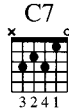
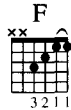
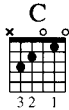
### Additional Lyrics

2. The one she was saving,  
The one she was saving,  
The one she was saving,  
To make a feather bed.
3. The gander is weeping,  
The gander is weeping,  
The gander is weeping,  
Because his wife is dead.
4. The goslings are crying,  
The goslings are crying,  
The goslings are crying,  
Because their mama's dead.
5. She died in the water,  
She died in the water,  
She died in the water,  
With her heels above her head.



# Git Along, Little Dogies

Western American Cowboy Song



Strum Pattern: 7

Pick Pattern: 8

Verse

Moderately

C F G7 C

1. As I was a - walk - in' one morn - ing for pleas - ure, I  
2.-7. See additional lyrics

TAB: 3 | 2 2 2 | 3 3 3 | 0 0 0 | 2 3 3

F G7 C F

spied a cow - punch - er a - stroll - in' a - long. His had was throwed back and his

TAB: 2 2 2 | 3 3 3 | 0 0 0 | 3 3 | 2 2 2 | 3 3 3

G7 C F G7 C

spurs were a - jin - glin', and as he ap - proached he was sing - ing this song. Whoop-ee

TAB: 0 0 0 | 2 3 3 | 2 2 2 | 3 3 3 | 0 0 0 | 0 0

Chorus

C7 F C7

ti - yi - yo, git a - long lit - tle do - gies; it's your \_\_\_\_ mis -

TAB: 3 0 | 3 0 0 | 1 1 1 | 0 3 3 | 3 0 0

F C G7

for - tune, and none of my own. Whoop-ee ti - yi - yo, git a - long lit - tle

C F G7 1.-6. 7.

C C

do - gies; you know that Wy - o - ming will be your new home. home.

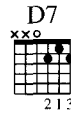
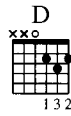
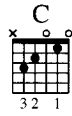
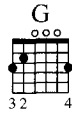
*Additional Lyrics*

2. Early in the springtime we'll round up the dogies,  
Slap on their brands and bob off their tails;  
Round up our horses, load up the chuck wagon,  
Then throw those dogies upon the trail.
3. It's whooping and yelling and driving the dogies,  
Oh, how I wish you would go on.  
It's whooping and punching and go on, little dogies,  
For you know Wyoming will be your new home.
4. Some of the boys goes up the trails for pleasure,  
But that's where they git it most awfully wrong;  
For you haven't any idea the trouble they give us,  
When we go driving them dogies along.
5. When the night comes on and we hold them on the bed-ground,  
These little dogies that roll on so slow;  
Roll up the herd and cut out the strays,  
And roll the little dogies that never rolled before.
6. Your mother she was raised way down in Texas,  
Where the jimson weed and sandburs grow;  
Now we'll fill you up on prickly pear and cholla,  
Till you are ready for the trail to Idaho.
7. Oh, you'll be soup for Uncle Sam's Injuns,  
"It's beef, heap beef," I hear them cry.  
Git along, git along, git along, little dogies,  
You're going to be beef steers by and by.

# Goober Peas

Words by P. Pindar

Music by P. Nutt



**Strum Pattern: 4**

**Pick Pattern: 3**

Verse

Moderately

G C G

*mf*  
1. Sit - ting by the road - side on a sum - mer day, \_\_\_\_\_  
2., 3., 4. See additional lyrics

**T**  
**A**  
**B**

C D G

chat - ting with my mess - mates, pass - ing time a - way, \_\_\_\_\_ ly - ing in the shad - ow

C G C G D7 G

un - der - neath the trees, \_\_\_\_\_ good - ness, how de - li - cious, eat - ing goo - ber peas! \_\_\_\_\_

Chorus

G C D7 G C

Peas! Peas! Peas! Peas! Eat - ing goo - ber peas! \_\_\_\_\_ Good - ness how de - li - cious,

1., 2., 3. 4.

G D7 G G D7 G

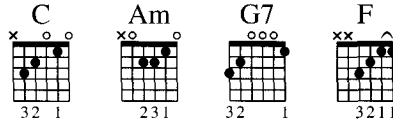
eat - ing goo - ber peas! \_\_\_\_\_ eat - ing goo - ber peas! \_\_\_\_\_

*Additional Lyrics*

2. When a horseman passes, the soldiers have a rule,  
To cry out at their loudest, "Mister, here's your mule!"  
But another pleasure enchanting than these,  
Is wearing out your grinders, eating goober peas!
3. Just before the battle the Gen'ral hears a row,  
He says, "The Yanks are coming, I hear their rifles now."  
He turns around in wonder, and what do you think he sees?  
The Georgia Militia—eating goober peas!
4. I think my song has lasted almost long enough,  
The subject's interesting, but rhymes are mighty rough,  
I wish this war was over, when free from rags and fleas,  
We'd kiss our wives and sweethearts and gobble goober peas!

# Goosey, Goosey Gander

Traditional



Strum Pattern: 10

Pick Pattern: 10

Moderately

Chords: C, Am, C, G7, C

*mf* Goose - y, goose - y gan - der, gan - der, gan - der,

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

Chords: Am, C, F, G7, C

goose - y, goos - ey gan - der, where do you go?

0	1	2	0	1	2	0	0	1
0			0			0	0	0
2			2			3	3	2

Chords: Am, C, G7, C

I am go - ing walk - ing, walk - ing, walk - ing,

0	1	2	0	1	3	0	1
0			0			0	
2			2		3	2	

Chords: Am, C, F, G7, C

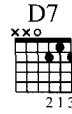
I am go - ing walk - ing if you must know.

0	1	2	0	1	2	0	0	1
0			0			0	0	0
2			2			3	3	2

# Hail, Hail, the Gang's All Here

Words by D.A. Esrom

Music by Theodore F. Morse and Arthur Sullivan



Strum Pattern: 7, 8

Pick Pattern: 7, 8

Moderately

G

*mf*  
Hail! \_\_\_\_\_ Hail! \_\_\_\_\_ The gang's all here. \_\_\_\_\_

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

D7

What the heck do we care? What the heck do we care?

0 2 4 0 2 0 0 2 4 0 2 0

G

Hail! \_\_\_\_\_ Hail! \_\_\_\_\_ The gang's all here. \_\_\_\_\_

0 3 3 0 3 2 2 0 0 3 3

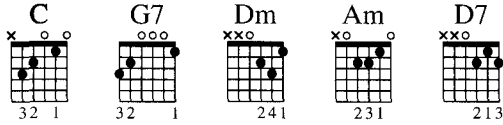
D7 G

What the heck do we care now? \_\_\_\_\_

0 2 4 0 2 3 0 3 3 3

# Grandfather's Clock

By Henry Clay Work



**Strum Pattern: 3**  
**Pick Pattern: 3**

Verse  
Moderately slow

*mf*

C G7 C Dm C G7

1. My grand - fath - er's clock was too large for the shelf so it stood nine - ty years on the  
2., 3., 4. See additional lyrics

TAB: 0 | 1 0 1 3 1 3 | 0 1 0 | 2 3 3 | 1 1 1 0 2 0

C G7 C G7 C Dm C G7

floor. \_\_\_\_ It was tall - er by half than the old man him-self though it weighed not a pen - ny-weight

1 0 1 3 1 3 | 0 1 0 | 2 3 3 | 1 1 1 0 2 0

2 3 | 2 3 | 0 2 3 3 | 0 2 0

C Am D7 G7 C Am

more. \_\_\_\_ It was bought on the morn of the day that he was born and was al - ways his trea - sure and

0 1 3 0 | 1 0 3 1 0 1 | 3 1 0 2 0 | 1 0 3 1 0 1

2 3 | 2 3 | 0 2 3 3 | 0 2 0

**Chorus**

D7                      G7                      C                      G7                      C                      Dm

pride. \_\_\_\_\_ But it stopped short nev-er to go a - gain when the

C                      G7                      C

old \_\_\_\_\_ man \_\_\_\_\_ died. Nine - ty years with - out slum - ber - ing, tick, tock, tick, tock, his

G7

life sec - onds num - ber - ing tick, tock, tick, tock. It stopped short

C                      Dm                      C                      G7                      C                      C

1., 2., 3.                      4.

ne-ver to go a - gain when the old man died. \_\_\_\_\_ 2. In died. \_\_\_\_\_

*Additional Lyrics*

2. In watching its pendulum swing to and fro,  
 Many hours had he spent while a boy;  
 And in childhood and manhood the clock seemed to know,  
 And to share both his grief and his joy.  
 For it struck twenty-four when he entered at the door,  
 With a blooming and beautiful bride.

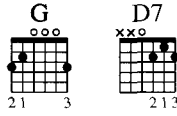
3. My grandfather said that of those he could hire,  
 Not a servant so faithful he found;  
 For it wasted no time, and had but one desire,  
 At the close of each week to be wound.  
 And it kept in its place, not a frown upon its face,  
 And its hands never hung by its side.

4. It rang an alarm in the dead of the night,  
 An alarm that for years had been dumb;  
 And we knew that his spirit was pluming its flight,  
 That his hour of departure had come.  
 Still the clock kept the time, with a soft and muffled chime,  
 As we silently stood by his side.



# He's Got the Whole World in His Hands

Traditional Spiritual



Strum Pattern: 3, 4  
Pick Pattern: 1, 3

Verse

Moderately (♩ = ♩)

**G** **D7**

*mf*

1. He's got the whole world \_ in His hands, \_ He's got the whole world \_  
2., 3., 4. See additional lyrics

TAB

3 3 0 | .3 0 0 | 3 0 3 3 3 | 1 2 4

**G**

in His hands, \_ He's got the whole world \_ in His hands, \_ He's got the

3 0 3 3 3 0 | 3 0 0 | 3 0 3 3 3

**D7** **G** **G**

1., 2., 3. 4.

whole world in His hands. 2. He's got the

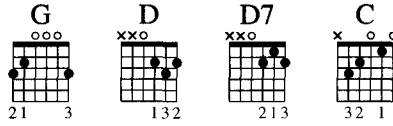
3 3 1 2 0 | 3 3 3 3 0 | (0) 0 0

## Additional Lyrics

2. He's got the wind and the rain in His hands,  
He's got the wind and the rain in His hands,  
He's got the wind and the rain in His hands,  
He's got the whole world in His hands.
3. He's got the tiny little baby in His hands,  
He's got the tiny little baby in His hands,  
He's got the tiny little baby in His hands,  
He's got the whole world in His hands.
4. He's got you and me, brother, in his hands,  
He's got you and me, sister, in his hands,  
He's got you and me, brother, in his hands,  
He's got the whole world in his hands.

# Hey Diddle Diddle

Traditional



Strum Pattern: 8

Pick Pattern: 8

Lively

G D

*mf* Hey, did - dle, did - dle! The cat and the fid - dle, the

TAB

The first system of music is in G major, 3/4 time. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The lyrics are: "Hey, did - dle, did - dle! The cat and the fid - dle, the". The guitar accompaniment is shown in TAB format below the staff, with fret numbers 0, 1, 2, 3, and 0. Chord changes from G to D are indicated above the staff.

G D7

cow jumped o - ver the moon. The

The second system of music continues the melody. The lyrics are: "cow jumped o - ver the moon. The". The guitar accompaniment includes a triplet of eighth notes (2 2 2) in the TAB. Chord changes from G to D7 are indicated above the staff.

C G

lit - tle dog laughed to see such sport and the

The third system of music continues the melody. The lyrics are: "lit - tle dog laughed to see such sport and the". The guitar accompaniment includes a triplet of eighth notes (1 1 1) in the TAB. Chord changes from C to G are indicated above the staff.

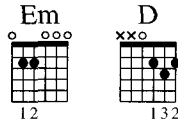
D7 G

dish ran a - way with the spoon.

The fourth system of music concludes the piece. The lyrics are: "dish ran a - way with the spoon.". The guitar accompaniment includes a triplet of eighth notes (3 3 3) in the TAB. Chord changes from D7 to G are indicated above the staff.

# Hey, Ho! Nobody Home

Traditional



Strum Pattern: 3  
Pick Pattern: 3, 4  
Moderately

①

Em D Em D

*mf*  
Hey, ho! No - bod - y home!

TAB: 0 0 2 | 3 2 0 | 0 0 2 | 0 2 0

\*This song may be sung as a 4-part round.

②

Em D Em D

Meat nor drink nor mon - ey have I none. Still I will be

TAB: 0 0 2 | 2 3 3 3 2 | 7 5 7 5

④

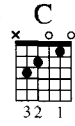
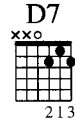
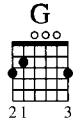
Em D Em D Em D

ver - y mer - ry. Hey, ho! No - bod - y home.

TAB: 7 5 7 5 3 2 | 0 0 3 | 0 0 0 | 0 2 0

# Hickory Dickory Dock

Traditional



Strum Pattern: 8, 7

Pick Pattern: 8

Lively

G D7 G

*mf* Hick - o - ry dick - o - ry dock, the

TAB: 0 1 3 | 1 0 2 | 0 0 0 | 3

D7 G

mouse ran up the clock. The

TAB: 0 3 | 1 2 0 | 0 0 0 | 3

C

clock struck one, the mouse ran down,

TAB: 0 0 3 | 3 3 1 | 0 1 0 | 3

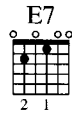
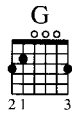
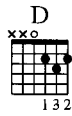
G D7 G

hick - o - ry dick - o - ry dock.

TAB: 3 0 3 | 1 0 2 | 0 0 0 | 3

# Home on the Range

Lyrics by Dr. Brewster Higley  
Music by Dan Kelly



Strum Pattern: 7  
Pick Pattern: 9

Verse  
Slowly

D G

*mf*  
Oh give me a home where the buf - fa - lo

Gm D E7 A7

roam where the deer and the an - te - lope play.

D G

Where sel - dom is heard a dis - cour - ag - ing

Gm D A7 D

word, and the skies are not cloud - y all day.

Chorus

D A7 D

Home, home on the range,

Bm E7 A7

where the deer and the an - te - lope play.

D G

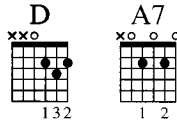
Where sel - dom is heard a dis - cour - ag - ing

Gm D A7 D

word, and the skies are not cloud - y all day.

# Hot Cross Buns

Traditional



Strum Pattern: 10

Pick Pattern: 10

Moderately

D A7 D A7 D

*mf*  
Hot cross buns! Hot cross buns!

TAB: 4 2 0 2 3 2 4 2 0 2 3 2

A7 D A7 D

One, a pen - ny, two, a pen - ny, hot cross buns!

TAB: 0 0 0 0 2 2 2 2 4 2 0 2 3 2

D A7 D A7 D

Hot cross buns! Hot cross buns!

TAB: 2 3 0 2 3 2 2 3 0 2 3 2 0 0

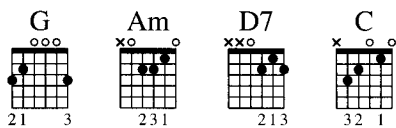
A7 D A7 D

One, a pen - ny, two, a pen - ny, hot cross buns!

TAB: 3 3 3 3 0 0 0 0 2 3 0 2 3 2 0

# Humpty Dumpty

Traditional



Strum Pattern: 8

Pick Pattern: 8

Brightly

G Am G

*mf*

Hump - ty Dump - ty sat on a wall.

TAB: 0 0 0 0 2 0 2 0 3

D7 G

Hump - ty Dump - ty had a great fall.

TAB: 0 0 3 3 1 3 1 0 3

C G C G

All the king's hors - es and all the king's men

TAB: 0 0 0 3 3 3 1 0 0 3

Am G D7 G

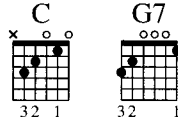
could not put Hump - ty to - geth - er a - gain.

TAB: 1 1 1 0 0 0 2 0 2 0 0 3



# Hush, Little Baby

Carolina Folk Lullaby



Strum Pattern: 3

Pick Pattern: 4

Verse

Moderately

*mf*

1. Hush, lit - tle ba - by, don't say a word, Pa - pa's gon - na buy you a

2., 3., 4. See additional lyrics

mock - ing bird, and if that mock - ing bird won't sing,

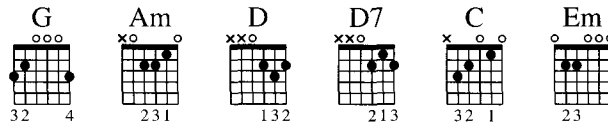
Pap - pa's gon - na buy you a dia - mond ring. 2. And ba - by in town.

## Additional Lyrics

- |  |   |
|--|---|
| 2. And if that diamond ring is brass,<br>Papa's gonna buy you a looking glass.<br>And if that looking glass gets broke,<br>Papa's gonna buy you a billy goat.                      | 3. And if that billy goat don't pull,<br>Papa's gonna buy you a cart and bull.<br>And if that cart and bull turn over,<br>Papa's gonna buy you a dog named Rover. |
| 4. And if that dog named Rover don't bark,<br>Papa's gonna buy you a horse and cart.<br>And if that horse and cart fall down,<br>You'll still be the sweetest little baby in town. |   |

# If You're Happy and You Know It

Words and Music by L. Smith



**Strum Pattern: 1, 4**

**Pick Pattern: 2, 5**

**Verse**

**Moderately fast** (♩ = ♪ = ♪ = ♪)

**G** **Am** **D**

*mf* 1. If you're hap - py and you know it, clap your hands. (clap, clap) If you're  
 2., 3. See additional lyrics

**Am** **D7** **G** **C** **Am**

hap - py and you know it, clap your hands. (clap, clap) If you're hap - py and you know it, then your

**G** **Em** **Am** **D7** **1., 2.** **G** **C** **G** **3.** **G** **C** **G**

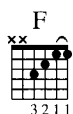
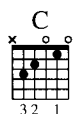
face will sure - ly show it, if you're hap - py and you know it clap your hands. (clap, clap) 2. If you're men." ("A - men.")

### Additional Lyrics

2. If you're happy and you know it, stomp your feet. (stomp, stomp)  
 If you're happy and you know it, stomp your feet. (stomp, stomp)  
 If you're happy and you know it, then your face will surely show it.  
 If you're happy and you know it, stomp your feet. (stomp, stomp)
3. If you're happy and you know it, say "Amen." ("Amen.")  
 If you're happy and you know it, say "Amen." ("Amen.")  
 If you're happy and you know it, then your face will surely show it.  
 If you're happy and you know it, say "Amen." ("Amen.")

# I've Been Working on the Railroad

American Folksong



Strum Pattern: 3

Pick Pattern: 3

Verse

Brightly (♩ = ♩<sup>3</sup>)

C F C

*mf*

I've been work-ing on the rail - road all the live long day. \_\_\_\_\_

T 1 0 1 0 1 3 | 0 1 | 1 1 1 3 | 0 0 0

A 0 0 0 0 0 0 | 0 1 | 2 1 1 3 | 1 0 0

B

D7 G

I've been work-ing on the rail - road just to pass the time a - way. \_\_\_\_\_ Can't you hear the whis-tle

1 0 1 0 1 3 | 1 1 0 0 | 0 3 3 0 | 3 3 3 0 | 3 3 2 3 0 3

C F E F

blow - in'? Rise up so ear - ly in the morn'. \_\_\_\_\_ Can't you hear the cap-tain

1 0 0 | 1 1 1 1 1 3 3 | 0 0 0 | 2 0 1 0 1 2

Pre-Chorus

C G C C F

shout - in', "Di - nah blow your horn?" \_\_\_\_\_ Di-nah won't you blow, Di-nah won't you blow,

0 1 0 | 0 1 0 3 | 1 0 0 | 0 0 0 1 | 2 2 2 2 3

G C F

Di - nah won't you blow your horn?" \_\_\_\_\_ Di - nah won't you blow, Di - nah won't you blow,

0 0 0 0 2 0 | 1 3 1 | 0 0 0 1 | 2 2 2 2 3

Chorus

G C C

Di - nah won't you blow your horn? \_\_\_\_\_ Some-one's in the kitch-en with Di - nah. Some-one's in the kitch-en I

0 0 0 0 2 0 | 1 0 0 | 0 0 0 1 1 1 | 0 1 | 0 0 0 1 1 1

G C F C G

know. \_\_\_\_\_ Some-one's in the kitch-en with Di - nah, strum-min' on the old ban -

3 0 2 0 | 0 0 0 1 1 1 | 1 5 | 3 3 3 3 1 3

C G

jo and sing - in' "Fee, fi, fid-lee - i - o, fee - fi - fid-lee - i - o. \_\_\_\_\_

1 0 2 0 | 0 1 | 0 0 0 1 | 0 0 1 1 1 | 3 0 2 0

C F C G C

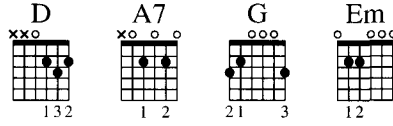
Fee, fi, fid - lee - i - o," strum-min' on the old ban - jo. \_\_\_\_\_

0 1 | 1 1 1 5 | 3 3 3 3 1 3 | 1 | 1 0 3



# Jack and Jill

Traditional



**Strum Pattern: 8**

**Pick Pattern: 8**

Verse

Moderately fast

D A7 D A7 D

*mf*  
1. Jack and Jill went up the hill to fetch a  
2., 3. See additional lyrics

TAB

G D A7 D

pail of wa - ter. Jack fell down and broke his

TAB

Em A7

crown and Jill came tum - bling af - ter. ter.

1., 2. D 3. D

TAB

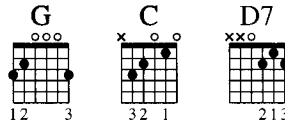
*Additional Lyrics*

2. Up Jack got and home did trot,  
As fast as he could caper.  
Went to bed to mend his head  
With vinegar and brown paper.

3. Jill came in and she did grin  
To see his paper plaster.  
Mother vexed, did whip her next  
For causing Jack's disaster.

# Jesus Loves Me

Words by Anna B. Warner  
Music By William B. Bradbury



Strum Pattern: 3

Pick Pattern: 3

Verse  
With expression

G C G

*mf*  
1. Je - sus loves me; this I know, for the Bi - ble tells me so.  
2., 3. See additional lyrics

C G D7 G

Lit - tle ones to Him be - long; they are weak, but He is strong.

Chorus

G C G D7

Yes, Je - sus loves me! Yes, Je - sus loves me!

G C G D7 G G

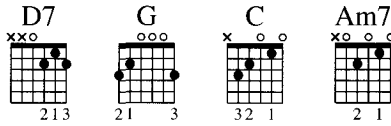
Yes, Je - sus loves me, the Bi - ble tells me so. so.

Additional Lyrics

- |   |  |
|---|--|
| <p>2. Jesus, take this heart of mine,<br/>Make it pure and wholly Thine.<br/>Thou hast bled and died for me,<br/>I will henceforth live for Thee.</p> | <p>3. Jesus loves me; He who died,<br/>Heaven's gate to open wide.<br/>He will wash away my sin,<br/>Let His little child come in.</p> |
|---|--|

# John Jacob Jingleheimer Schmidt

Traditional



Strum Pattern: 2  
Pick Pattern: 4

Intro  
Briskly

D7

mf

TAB: 3 3 0 3 1 0 2 | 0 0 2 0 3 2 0 | 3 3 0 3 1 0 2

Verse

G D7 G C Am7 D7

1., 2. John Ja - cob Jin - gle - hei - mer Schmidt, his name is my name

TAB: 0 3 0 0 2 0 | 0 2 0 1 1 1 1 0 2 | 2 1 1 1 3 2

G C D7

too. When - ev - er we go out, the peo - ple al - ways shout, "John, Ja - cob Jin - gle - hei - mer

TAB: 0 0 0 0 0 0 0 1 1 1 1 0 2 | 3 3 0 3 1 0 2

1. G D7 2. G D7 G

Schmidt." Dah, dah, dah, dah, dah, dah, dah. Schmidt." Dah, dah, dah, dah, dah, dah, dah.

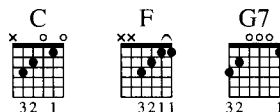
TAB: 0 3 3 3 3 1 0 2 | 0 3 3 3 3 1 0 2 | 0 3 3



# Kum Ba Yah

Traditional Spiritual

Strum Pattern: 4  
Pick Pattern: 1, 2



Verse  
Slowly

C F C

*mf* 1. Kum ba yah, my Lord, \_\_\_\_\_ Kum ba yah! \_\_\_\_\_ Kum ba yah, my Lord,  
2., 3., 4. See additional lyrics

TAB

3 2 0 0 0 0 2 2 0 0 0 0 3 2 0 0 0

F G7 C F C

\_\_\_\_\_ Kum ba yah! \_\_\_\_\_ Kum ba yah, my Lord, \_\_\_\_\_ Kum ba yah! \_\_\_\_\_

0 1 0 0 0 0 0 0 0 0 2 2 0 0 0

0 3 2 0 0 0 3 2 0 2 2 0 0

F C G7 C F C

\_\_\_\_\_ Oh Lord! \_\_\_\_\_ Kum ba yah! \_\_\_\_\_ 2. Hear me \_\_\_\_\_

1., 2., 3. 4.

0 1 0 1 0 3 3 1 1 1 0 2 2 1 0 2 2 3

0 2 0 1 0 0 0 0 2 0 2 3 2 0 2 3

## Additional Lyrics

2. Hear me crying, Lord, Kum ba yah!  
Hear me crying, Lord, Kum ba yah!  
Hear me crying, Lord, Kum ba yah!  
Oh Lord! Kum ba yah!
3. Hear me praying, Lord, Kum ba yah!  
Hear me praying, Lord, Kum ba yah!  
Hear me praying, Lord, Kum ba yah!  
O Lord! Kum ba yah!
4. Oh I need you, Lord, Kum ba yah!  
Oh I need you, Lord, Kum ba yah!  
Oh I need you, Lord, Kum ba yah!

# Lavender's Blue

English Folk Song



**Strum Pattern: 8**  
**Pick Pattern: 8**

Verse  
Moderately

G C G

*mf*  
1. Lav - en - der's blue, did-dle, did-dle, Lav - en - der's green, \_\_\_\_\_ when I am  
3. See additional lyrics

Am7 D7 G Verse G C

king, did-dle, did-dle, you shall be queen. \_\_\_\_\_ 2. Call up your men, did-dle, did-dle, set them to  
4. See additional lyrics

G Am7 D7 1. G 2. G

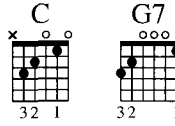
work, \_\_\_\_\_ some to the plow, did-dle, did-dle, some to the cart. \_\_\_\_\_ you. \_\_\_\_\_

### Additional Lyrics

3. Some to make hay, diddle, diddle,  
Some to cut corn,  
While you and I, diddle, diddle,  
Keep ourselves warm.
4. Lavender's green, diddle, diddle,  
Lavender's blue,  
If you love me, diddle, diddle,  
I will love you.

# Lazy Mary, Will You Get Up?

Traditional



\*Strum Pattern: 10

\*Pick Pattern: 10

Intro

Moderately

Intro

*mf*

C G7 C G7 C G7

\*  $\frac{2}{4}$   $\downarrow \uparrow \downarrow \uparrow$  =  $\frac{6}{8}$   $\downarrow \uparrow \downarrow \uparrow$

Verse

C G7

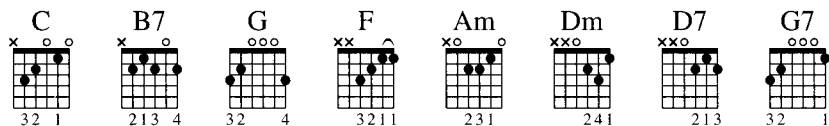
La - zy Ma - ry, will you get up? Will you get up? Will you get up?

C G7 C

La - zy Ma - ry, will you get up? Will you get up to - day? \_\_\_\_\_

# Little Bo-Peep

Traditional



**\*Strum Pattern: 10**

**\*Pick Pattern: 10**

Verse

Moderately

Chords: C, B7, G, C, F

*mf*

1. Lit - tle Bo - Peep has lost her sheep and can't tell where to

2. - 5. See additional lyrics

\*  $\frac{2}{4}$   $\begin{matrix} \downarrow \\ \uparrow \end{matrix}$   $\begin{matrix} \downarrow \\ \uparrow \end{matrix}$  =  $\frac{8}{8}$   $\begin{matrix} \downarrow \\ \uparrow \end{matrix}$   $\begin{matrix} \downarrow \\ \uparrow \end{matrix}$

Chords: C, Am, F, C, Dm

find them. Leave them a - lone and they'll come home,

Chords: D7, C, G7, C, G7, C

wag - ging their tails be - hind them. prop - er - ly placed.

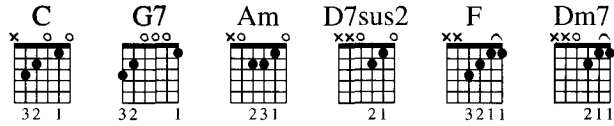
1. - 4. 5.

## Additional Lyrics

2. Little Bo Peep fell fast asleep,  
And dreamt she heard them bleating.  
But when she awoke, she found it a joke,  
For still they all were fleeing.
3. Then up she took her little crook,  
Determined for to find them.  
She found them indeed, but it made her heart bleed,  
For they'd left all their tails behind them!
4. It happened one day, as Bo Peep did stray  
Unto a meadow hard by.  
There she espied their tails, side by side,  
All hung on a tree to dry.
5. She heaved a sigh and wiped her eye,  
And over the hillocks she raced.  
And tried what she could, as a shepherdess should,  
That each tail should be properly placed.

# Little Boy Blue

Traditional



**Strum Pattern: 7**  
**Pick Pattern: 7**  
 Moderately

C G7 C G7

*mf* Lit - tle Boy Blue, come blow on your horn; there's

TAB: 0 1 2 | 0 2 | 0 1 2 | 0 2

C Am D7sus2 G7

sheep in the mea - dow and cows in the corn.

TAB: 0 1 3 | 0 3 1 | 0 3 1 | 3 0 3

C F G7 C

Where is the boy who looks af - ter the sheep? He

TAB: 3 0 1 | 2 2 2 | 1 3 0 | 0 1

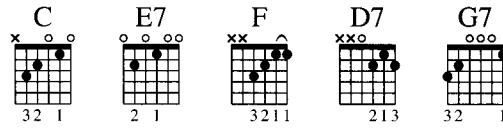
F Dm7 G7 C

lies in the hay - stack, fast a - sleep.

TAB: 2 0 1 | 3 1 | 0 3 | 1 0 2

# Little Jack Horner

Traditional



Strum Pattern: 8  
Pick Pattern: 8

Moderately

C E7 F D7

*mf*  
Lit - tle Jack Hor - ner sat in a cor - ner,

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

G7 C

eat - ing his Christ - mas pie. He

0	0	0	0	3	1	0	0	0
3				3		0		0
					3			

E7 F D7

stuck in his thumb, and pulled out a plum, and

0	0	0	1	0	2	2	2	3	1
2			0		3			2	
								0	

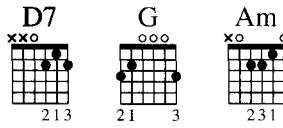
G7 C

said, "What a good boy am I."

0	5	3	1	0	1	0	0	0
3				2				1
					3			

# Little Miss Muffet

Traditional



Strum Pattern: 8

Pick Pattern: 8

Brightly

D7 G

*mf* Lit - tle Miss Muf - fet sat on a tuf - fet,

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

D7 G

eat - ing some curds and whey. There

1	0	1	2	2	3	3	3	0
2			2		0	0	0	0
0			0		0	0	0	0

D7 G

came a big spi - der and sat down be - side her, and

1	0	1	2	2	2	0	3	0	0	0	0
2			2		2	0					
0			0		0	0					

Am D7 G

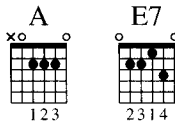
fright - ened Miss Muf - fet a - way.

2	1	0	2	0	4	0	3	3	3
			2		0	0	0	0	0
			0		0	0	0	0	0

3

# London Bridge

Traditional



**Strum Pattern: 3**

**Pick Pattern: 3**

Verse

Moderately fast

A E7

*mf*

1. Lon - don Bridge is fal - ling down, fal - ling down,  
2., 3., 4. See additional lyrics

**T**  
**A**  
**B**

A

fal - ling down. Lon - don Bridge is fal - ling down,

E7

my fair la - dy. la - dy.

1., 2., 3. 4.  
A A

*Additional Lyrics*

2. Build it up with iron bars,  
Iron bars, iron bars.  
Build it up with iron bars,  
My fair lady.

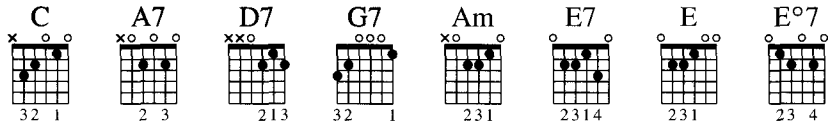
3. Iron bars will bend and break,  
Bend and break, bend and break.  
Iron bars will bend and break,  
My fair lady.

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



# The Man on the Flying Trapeze

Words by George Leybourne  
Music by Alfred Lee



Strum Pattern: 7

Pick Pattern: 8

Verse

Moderate Waltz

Chords: C, A7, D7

*mf*

1. Oh, once I was hap - py, but now I'm for - lorn, just  
2. - 5. See additional lyrics

TAB: 0 | 0 1 3 | 0 2 1 0 | 0 1 3 2 | 3 0 2

Chords: G7, C

like an old coat that is tat - tered and torn.

TAB: 0 0 1 3 | 0 3 3 1 2 | 0 1 1

Chords: A7, D7

Left in this wide world to fret and to mourn, be -

TAB: 0 1 3 | 0 2 1 0 | 0 1 3 2 | 3 0 1

Chords: G7, C

trayed by a maid in her teens.

1. Now this  
2. - 5. See additional lyrics

TAB: 0 0 1 3 | 0 3 1 0 0 | 0 0 2 0

**Bridge**

Am E7 Am

girl that I loved she was hand - some, \_\_\_\_\_ and I

E7 Am

tried all I knew her to please. \_\_\_\_\_ But I

E7 Am

nev - er could please her one quar - ter so well as the

E E°7 E7 G7

man on the fly - ing trap - eze. Oh! 1. - 4. He  
5. See additional lyrics

**Chorus**

C A7 D7

floats through the air with \_\_\_\_\_ the great - est of ease, \_\_\_\_\_ this

G7 C

dar - ing young man on \_\_\_\_\_ the fly - ing trap - eze. \_\_\_\_\_ His

A7 D7 G7

move - ments are grace - ful, \_\_\_\_\_ all girls he does please, and my love he \_\_\_\_\_ has

1. - 4. C 5. C

tak - en \_\_\_\_\_ a - way. \_\_\_\_\_ 2. Now the love. \_\_\_\_\_

*Additional Lyrics*

2. Now the young man by name was Señor Boni Slang,  
Tall, big and handsome, as well made as Chang.  
Where'er he appeared, how the hall loudly rang,  
With ovations from all people there.

4. One night I as usual went to her dear home,  
And found there her mother and father alone.  
I asked for my love, and soon 'twas made known,  
To my horror, that she'd run away.

*Bridge 2.* He'd smile from the bar on the people below  
And one night he smiled on my love,  
She winked back at him, and she shouted "Bravo!"  
As he hung by his nose from above.

*Bridge 4.* She packed up her boxes and eloped in the night,  
With him with the greatest of ease.  
From two stories high he had lowered her down  
To the ground on his flying trapeze.

3. Her father and mother were both on my side  
And tried very hard to make her my bride.  
Her father, he sighed, and her mother, she cried  
To see her throw herself away.

5. Some months after that I went into a hall;  
To my surprise I found there on the wall  
A bill in red letters which did my heart gall,  
That she was appearing with him.

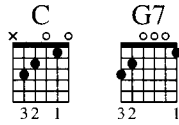
*Bridge 3.* 'Twas all no avail, she went there ev'ry night  
And threw her bouquets on the stage,  
Which caused him to meet her — how he ran me down,  
To tell it would take a whole page.

*Bridge 5.* He'd taught her gymnastics, and dressed her in tights  
To help him live at ease.  
He'd made her assume a masculine name,  
And now she goes on the trapeze.

*Chorus 5.* She floats through the air with the greatest of ease;  
You'd think her a man on the flying trapeze.  
She does all the work while he takes his ease,  
And that's what's become of my love.

# Mary Had a Little Lamb

Words by Sarah Josepha Hale  
Traditional Music



Strum Pattern: 4

Pick Pattern: 4

Verse

Moderately

C G7 C

*mf*  
1. Mar - y had a lit - tle lamb, lit - tle lamb, lit - tle lamb.  
3. See additional lyrics

T  
A  
B

G7 C

Mar - y had a lit - tle lamb it's fleece was white as snow. — 2. And  
4. See additional lyrics

Verse  
C G7 C

ev - 'ry-where that Mar - y went, Mar - y went, Mar - y went, ev - 'ry-where that

G7 1. C 2. C

Mar - y went the lamb was sure to go. — 3. He school. —

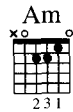
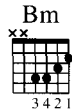
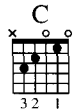
## Additional Lyrics

3. He followed her to school one day,  
School one day, school one day.  
He followed her to school one day,  
Which was against the rule.

4. It made the children laugh and play,  
Laugh and play, laugh and play.  
It made the children laugh and play,  
To see a lamb at school.

# Michael Row the Boat Ashore

Traditional Folksong



Strum Pattern: 3

Pick Pattern: 3

Chorus  
Slowly

G C G Bm

*mp*  
Mi-chael, row the boat a - shore, hal - le - lu - jah. Mi-chael, row the boat a -

Verse

Am G D7 G G C

shore, hal - le - lu - jah. 1. Sis - ter, help to trim the sail, hal - le - lu -  
2., 3. See additional lyrics

G Bm Am G D7 1., 2. 3.  
G G

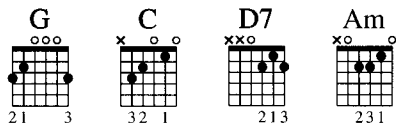
jah. Sis - ter, help to trim the sail, hal - le - lu - jah. Mi - chael, jah.

### Additional Lyrics

2. Jordan River is chilly and cold, hallelujah.  
Kills the body but not the soul, halleljah.
3. Jordan River is deep and wide, hallelujah.  
Milk and honey on the other side, hallelujah.

# Mister Rabbit

Traditional



Strum Pattern: 10

Pick Pattern: 10

Verse

Moderately

G

*mf*  
1. Mis - ter Rab - bit, Mis - ter Rab - bit, — your tail's might - y white. Yes, bless  
2., 3., 4. See additional lyrics

T  
A  
B

Chorus

C D7 G G Am

God, been get - tin' out - a sight. — Ev - 'ry lit - tle soul gon - na shine, —

G D7 G G

shine. — Ev - 'ry lit - tle soul gon - na shine — a - long. 2. Mis - ter long. —

1., 2., 3. 4.

## Additional Lyrics

2. Mister Rabbit, Mister Rabbit,  
Your coat's mighty gray.  
Yes, bless God,  
Been out all day.

3. Mister Rabbit, Mister Rabbit,  
Your ear's mighty long.  
Yes, bless God,  
Been put on wrong.

4. Mister Rabbit, Mister Rabbit,  
Your ear's mighty thin.  
Yes, bless God,  
Been splittin' the wind.

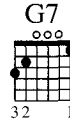
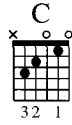






# The Mulberry Bush

Traditional



Strum Pattern: 8

Pick Pattern: 8

Chorus  
Lively

C

*mf*  
Here we go 'round the mul - ber - ry bush, the

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

G7

mul - ber - ry bush, the mul - ber - ry bush.

3 3 3 | 3 0 | 3 3 0 | 0 3

C

Here we go 'round the mul - ber - ry bush so

1 1 1 | 1 0 | 3 3 0 | 1 1  
0 2 | 0 | 3 3 0 | 0 1

G7 C

ear - ly in the morn - ing.

Verse C G7

This is the way we wash our clothes, we wash our

C

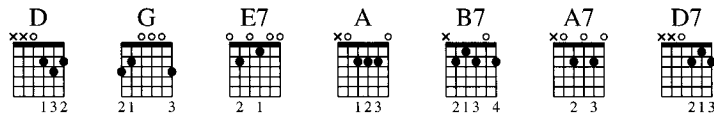
clothes, we wash our clothes. This is the way we

G7 C

wash our clothes so ear - ly Mon - day morn - ing.

# My Bonnie Lies Over the Ocean

Traditional



Strum Pattern: 7, 8  
Pick Pattern: 8, 9

Verse  
Moderately

Musical notation for the first line of the verse. Chords: D, G, D. Lyrics: *mf* My Bon - nie lies o - ver the o - cean.

Tablature for the first line:

		2	0	3	0	3	0	2	4
--	--	---	---	---	---	---	---	---	---

Musical notation for the second line of the verse. Chords: E7, A. Lyrics: My Bon - nie lies o - ver the sea.

Tablature for the second line:

0	2	0	3	3	2	3	0
---	---	---	---	---	---	---	---

Musical notation for the third line of the verse. Chords: D, G, D. Lyrics: My Bon - nie lies o - ver the o - cean.

Tablature for the third line:

0	2	0	3	0	3	0	2	4
---	---	---	---	---	---	---	---	---

B7 G A7 D

Oh, bring back my Bon - nie to me.

**Chorus**  
D D7 G E7

Bring back, bring back, oh

A D

bring back my Bon - nie to me, to me.

D7 G E7

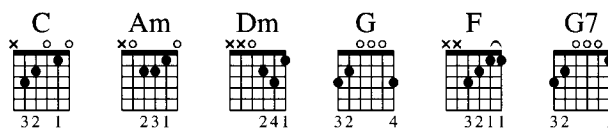
Bring back, bring back, oh

A A7 D

bring back my Bon - nie to me.

# My Country 'Tis of Thee (America)

Words by Samuel Francis Smith  
Music from Thesaurus Musicus



Strum Pattern: 7

Pick Pattern: 7

Verse

Moderately slow

Chords: C Am Dm G C Am F C Dm C G7

*mf*  
1. My coun - try, 'tis of thee, sweet land of lib - er - ty of thee I  
2., 3., 4. See additional lyrics

TAB: . 1 1 3 0 1 3 1 3 1 3 1 3 1 0 0 3

Chords: C G7

sing. Land where my fa - thers died! Land of the Pil - grims' pride!

TAB: 3 3 3 3 1 0 1 1 1 1 0 3

Chords: C F C G7 C F C G7 C

From ev - 'ry moun - tain side, let free - dom ring! Great - God, our King!

TAB: 0 1 0 3 1 0 1 3 5 1 0 1 3 1 0 5 1 0 3 1 0 3 1 0 3 1 0 3 2 3

### Additional Lyrics

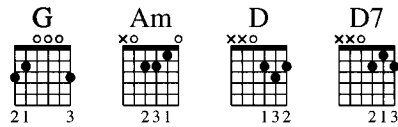
2. My native country, thee,  
Land of the noble free,  
Thy name I love.  
I love thy rocks and rills,  
Thy woods and templed hills.  
My heart with rapture thrills  
Like that above.

3. Let music swell the breeze  
And ring from all the trees  
Sweet freedom's song.  
Let mortal tongues awake;  
Let all that breathe partake;  
Let rocks their silence break,  
The sound prolong.

4. Our fathers' God, to Thee  
Author of liberty,  
To Thee we sing,  
Long may our land be bright  
With freedom's holy light;  
Protect us by Thy might,  
Great God, our King!

# Oats, Peas, Beans and Barley Grow

Traditional



\*Strum Pattern: 10  
\*Pick Pattern: 10

Verse  
Moderately fast

G Am D

*mf*  
1. Oats, peas, beans and bar - ley grow; oats, peas, beans and bar - ley grow. Do  
2., 3. See additional lyrics

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

\*  $\frac{2}{4}$   $\begin{matrix} \uparrow \\ \downarrow \end{matrix}$   $\begin{matrix} \uparrow \\ \downarrow \end{matrix}$  =  $\frac{6}{8}$   $\begin{matrix} \uparrow \\ \downarrow \end{matrix}$   $\begin{matrix} \uparrow \\ \downarrow \end{matrix}$   $\begin{matrix} \uparrow \\ \downarrow \end{matrix}$

G Am D7 G G

you or I or an - y - one know how oats, peas, beans and bar - ley grow? dance and sing.

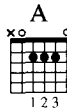
0	1	3	1	0	0	1	3	0	2	1	0	2	0	0	0	0
0	0	0	0	0	0	0	0	0	2	1	0	2	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

### Additional Lyrics

- First the farmer sows his seed,  
Then he stands and takes his ease;  
He stamps his foot and claps his hands,  
And turns around to view the land.
- Waiting for a partner,  
Waiting for a partner,  
Open the ring and take one in  
While we all gaily dance and sing.

# Oh! Susanna

Words and Music by Stephen C. Foster



**Strum Pattern: 3**  
**Pick Pattern: 4**

**Verse**

Moderately

A B7 E7 A

*mf*

1. I — come from Al - a - bam - a with a ban - jo on my knee. — I'm - goin' to Lou - si -  
2., 3., 4., See additional lyrics

**TAB**

1. 2. Chorus

E7 A A D A B7

an - a, my Su - san - na for to see. — 2. It — cry. — Oh Su - san - na, oh, don't you cry for

2nd time, To Coda ⊕ D.S. al Coda (take repeat) ⊕ Coda

E7 A E7 A

me, — for I come from Al - a - bam - a with a ban - jo on my knee. — 3. I —  
knee. —

## Additional Lyrics

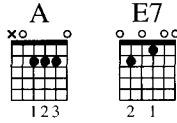
2. It rained all night the day I left,  
The weather it was dry,  
The sun so hot I froze to death,  
Susanna don't you cry.

3. I had a dream the other night  
When everything was still,  
I thought I saw Susanna  
A-coming down the hill.

4. The buckwheat cake was in her mouth  
The tear was in her eye.  
Says I, "I'm coming from the South,  
Susanna, don't you cry."

# Oh Where, Oh Where Has My Little Dog Gone

Words by Sep. Winner  
Traditional Melody



**Strum Pattern: 7**

**Pick Pattern: 8**

Verse

Moderately

A E7

*mf*

1. Oh where, oh where has my lit - tle dog gone? Oh where, oh where can he

2. See additional lyrics

TAB

2 | 0 2 2 | 2 1 2 | 0 0 1 | 0 2 0 | 3 2 0

A E7

be? \_\_\_\_\_ With his hair so short and his tail so long, oh

TAB

0 0 | 0 2 3 | 0 2 | 0 1 1 | 0

1. A 2. A

where, oh where can he be? \_\_\_\_\_ 2. Oh me? \_\_\_\_\_

TAB

2 0 | 3 2 0 | 2 | 2 | 0 0 | 0 0

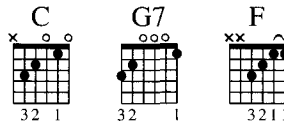
*Additional Lyrics*

2. Oh where, oh where has my little dog gone?  
Oh where, oh where can he be?  
If you see him anywhere, won't you please  
Bring back my doggie to me?



# The Old Gray Mare

Words and Music by J. Warner



**Strum Pattern: 4**  
**Pick Pattern: 3**  
 Moderately

C G7 C G7

*mf*

Oh, the Old Gray Mare, she ain't what she used to be, ain't what she used to be,

TAB: 0 3 1 1 1 3 | 0 0 4 0 3 1 | 3 3 2 3 1 0

C G7 C G7

ain't what she used to be. The Old Gray Mare, she ain't what she used to be, man-y long years a -

TAB: 0 0 4 0 3 1 | 0 1 1 1 3 | 0 0 4 0 3 1 | 3 3 3 0 3

C F C F C G7

go. Man-y long years a - go, man-y long years a - go. Oh, the

TAB: 1 1 3 3 3 5 5 3 | 0 0 0 1 1 | 0 0 0 3

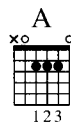
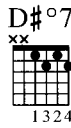
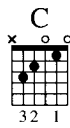
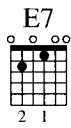
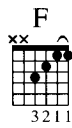
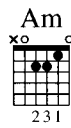
C G7 C G7 C

Old Gray Mare, she ain't what she used to be man - y long years a - go.

TAB: 1 1 1 3 | 0 0 4 0 3 1 | 3 3 3 0 3 | 1 1 0 0 3

# Old King Cole

Traditional



Strum Pattern: 3, 2

Pick Pattern: 3, 4

Moderately

Am F E7 Am C

*mf*  
Old King Cole was a mer-ry old \_ soul, and a mer-ry old soul was he. \_\_\_\_\_ He \_

TAB: 2 2 2 | 2 2 2 | 2 2 2 | 3 3

Am E7 Am E7 Am E7 Am

called for his pipe, and he called for his bowl, and he called for his fid - dlers \_ three. \_\_\_\_\_

TAB: 0 1 0 3 0 3 | 1 3 1 0 1 3 | 0 2 2 1 0 2 1 | 2 0 2

Dm E7 Am Dm E7

Ev - 'ry \_ fid - dler \_ had a fid-dle fine \_ and a ver - y fine \_ fid-dle had he. \_\_\_\_\_ Tweed-le

TAB: 2 1 2 0 1 0 1 | 3 1 0 2 1 0 2 2 | 2 1 2 0 1 1 3 | 0 1 3

Am E7 D#°7 E7 Am F Am E7 A

dum, twee-dle dee, went the fid - dlers \_ three, twee-dle dum - dee dum-dee-dee-dle dee! \_\_\_\_\_

TAB: 0 1 0 3 0 3 | 1 3 1 0 1 3 | 0 2 1 0 2 1 | 2 4 2 0

# Old MacDonald

Traditional Children's Song



Strum Pattern: 2

Pick Pattern: 4

Verse

Lively

G C G D7 G C G

*mf* Old Mac-Don-ald had a farm, E - I - E - I - O! And on this farm he had some sheep,  
2. - 6. See additional lyrics

D7 G

E - I - E - I - O. With a baa, baa here and a baa, baa there; here a baa, there a baa,

C G D7 1.-5. G D.C. 6. G

\* ev-'ry-where a baa, baa. Old Mac-don - ald had a farm, E - I - E - I - O. O. \_\_\_\_\_

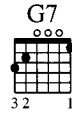
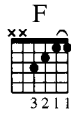
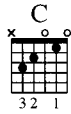
\*Repeat as needed for each animal.

### Additional Lyrics

2. Cows... moo, moo.
3. Pigs... oink, oink.
4. Ducks... quack, quack.
5. Chickens... cluck, cluck.
6. Turkeys... gobble, gobble.

# On Top of Old Smoky

Kentucky Mountain Folksong



**Strum Pattern: 8**  
**Pick Pattern: 8**

Verse

Moderately

C                      F                                      C

*mf*

1. On top of Old Smo - ky, \_\_\_\_\_ all cov - ered with snow, \_\_\_\_\_ I  
2. - 8. *See additional lyrics*

T		1	2	3	4	5	6	7	8
A		0	2	0	2	2	0	2	0
B		3	3	2	3	2	3	0	3

1. - 7.      8.

G7                                      C

lost my true lov - er, \_\_\_\_\_ by a - court - in' too slow. \_\_\_\_\_ 2. Well, a - \_\_\_\_\_

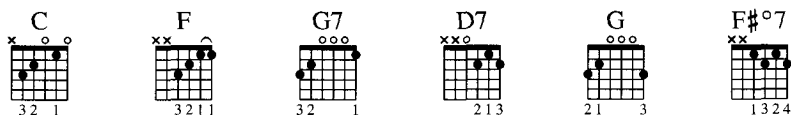
T		1	2	3	4	5	6	7	8
A		0	0	0	0	0	0	0	0
B		3	2	0	0	0	0	2	3

*Additional Lyrics*

- |  |  |  |
|--|--|--|
| <p>2. Well, a-courting's a pleasure,<br/>And parting is grief.<br/>But a false-hearted lover<br/>Is worse than a thief.</p>                      | <p>3. A thief he will rob you<br/>And take all you have,<br/>But a false-hearted lover<br/>Will send you to your grave.</p>                            | <p>4. And the grave will decay you<br/>And turn you to dust.<br/>And where is the young man<br/>A poor girl can trust?</p> |
| <p>5. They'll hug you and kiss you<br/>And tell you more lies<br/>Than the cross-ties on the railroad,<br/>Or the stars in the skies.</p>        | <p>6. They'll tell you they love you,<br/>Just to give your heart ease.<br/>But the minute your back's turned,<br/>They'll court whom they please.</p> | <p>7. So come all you young maidens<br/>And listen to me,<br/>Never place your affection<br/>On a green willow tree.</p>   |
| <p>8. For the leaves they will wither<br/>And the roots they will die.<br/>And your true love will leave you,<br/>And you'll never know why.</p> |  |  |

# Over the River and Through the Woods

Traditional



**Strum Pattern: 8**

**Pick Pattern: 8**

Verse

Briskly

C F C G7

*mf*

1. O-ver the riv-er and through the woods, to grand-fa-ther's house we go; — the horse knows the way to  
2., 3. See additional lyrics

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

C D7 G C F

car-ry the sleigh, through the white and drift-ed snow. — O-ver the riv-er and through the woods, oh how the wind does

											1	1	0	2				
2	2	2	2	2	2	0	0	0	2	0	0	0	0	2	3	0	0	0
3											2	3						

C F F#°7 C F C G7 C C

blow! — It stings the toes and bites the nose as o-ver the ground we go. — pie! —

0	0	0	1	1	0	2	0	2	3	0	2	2	3	2	0	3	0	0
			2	3														
			3															

## Additional Lyrics

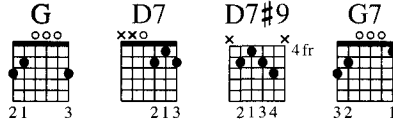
2. Over the river and through the woods,  
To have a first-rate play;  
Oh hear the bells ring, "Ting-a-ling-ling!"  
Hurrah for Thanksgiving Day!  
Over the river and through the woods,  
Trot fast my dapple gray!  
Spring over the ground like a hunting hound!  
For this is Thanksgiving Day.

3. Over the river and through the woods,  
And straight through the barnyard gate,  
We seem to go extremely slow;  
It is so hard to wait!  
Over the river and through the woods,  
Now grandmother's cap I spy!  
Hurrah for the fun! Is the pudding done?  
Hurrah for the pumpkin pie!



# Peanut Sat on a Railroad Track

Traditional



Strum Pattern: 3, 2  
Pick Pattern: 3, 4  
Moderately

G D7

*mf*  
A pea - nut sat on a rail - road track, his heart was all a - flut - ter. A -

TAB

The first system of music features 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 a guitar TAB line below it. The lyrics are "A pea - nut sat on a rail - road track, his heart was all a - flut - ter. A -". Chords G and D7 are indicated above the staff. The TAB line shows fingerings: 0 0 0 0 0 0 0 0 0 0 1 0 0 2 4.

\* D7#9

long came a choo - choo train.

TAB

The second system of music continues the melody. The lyrics are "long came a choo - choo train.". A D7#9 chord is indicated above the staff. The TAB line shows fingerings: 2 0 4 4 2 2 4 1 1 1 1 2 2 4 4.

\*train whistle

N.C. D7#9 G7

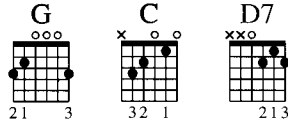
Pea - nut \_\_\_\_\_ but - ter.

TAB

The third system of music concludes the piece. The lyrics are "Pea - nut \_\_\_\_\_ but - ter.". Chords N.C., D7#9, and G7 are indicated above the staff. The TAB line shows fingerings: 0 3 2 0 2 3 0 1 1 1 1 2 2 3 3.

# Pease Porridge Hot

Traditional



Strum Pattern: 3, 4

Pick Pattern: 3, 4

Moderately

G C G

*mf*  
Pease por - ridge hot, pease por - ridge cold,

T  
A  
B

D7 G D7 G

pease por - ridge in the pot nine days old! Some like it hot,

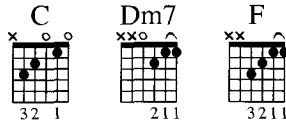
C G C G D7 G

some like it cold, pease por - ridge in the pot nine days old!



# Peter, Peter, Pumpkin Eater

Traditional



Strum Pattern: 4, 3

Pick Pattern: 3, 6

Moderately

C Dm7 F C

*mf* Pe - ter, Pe - ter pump - kin eat - er,

TAB: 0 1 3 1 | 2 1 0 1

C Dm7 F C C Dm7

had a wife and could - n't keep her, put her in a

TAB: 0 1 3 1 | 2 1 0 1 | 0 1 3 1

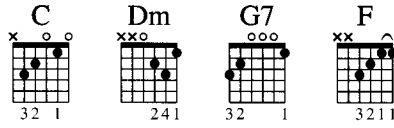
F C Dm7 C

pump - kin shell, and there he kept her ver - y well.

TAB: 2 1 0 1 | 1 1 2 0 | 3 3 0 0

# Polly Put the Kettle On

Traditional



Strum Pattern: 10

Pick Pattern: 10

Moderately

Chords: C, Dm, G7

*mf* Pol - ly, put the ket - tle on, Pol - ly, put the ket - tle on,

TAB: 3 5 3 1 | 0 1 1 | 3 0 3 1 | 0 0 0

Chords: C, F, G7, C

Pol - ly, put the ket - tle on, we'll all have tea. \_\_\_\_\_

TAB: 3 5 3 1 | 0 1 1 0 | 2 0 0 3 | 1 0 2 3

Chords: G7, C, Dm, G7

Su - key, take it off a - gain, Su - key, take it off a - gain,

TAB: 0 1 0 3 | 0 1 1 0 | 3 2 3 1 | 0 0 0

Chords: C, G7, C, F, G7, C

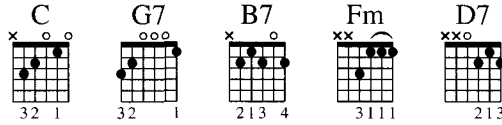
Su - key, take it off a - gain, they've all gone a - way. \_\_\_\_\_

TAB: 0 1 0 3 | 0 1 1 0 | 2 0 0 3 | 1 0 2 3



# Rock-a-Bye, Baby

Traditional



Strum Pattern: 7

Pick Pattern: 8

Moderately

C G7

*mf* Rock - a - bye, ba - by, on the tree top, \_\_\_\_\_

TAB: 0 1 | 3 0 1 | 2 0 1 | 0 0 3 3

C B7 C

When the wind blows \_\_\_\_\_ the cra - dle will rock; \_\_\_\_\_

TAB: 3 0 0 | 0 3 3 | 3 1 2 1 | 0 0 1 1

G7

when the bough breaks \_\_\_\_\_ the cra - dle will fall, \_\_\_\_\_ and

TAB: 0 1 | 3 0 1 | 2 0 1 | 0 0 2

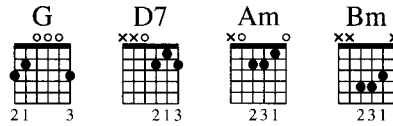
C Fm C D7 G7 C

down will come ba - by, cra - dle and all. \_\_\_\_\_

TAB: 0 1 1 | 0 1 | 3 2 0 2 | 0 0 3 | 1 0 3

# Ring Around the Rosie

Traditional



\*Strum Pattern: 10

\*Pick Pattern: 10

Brightly

G

*mf*  
Ring a - round the ros - ie, a pock - et full of po - sies;

T 3 3 0 0 | 3 0 1 | 3 3 0 0 | 3 0

A 0 0 | 0 | 0 | 0

B 0 0 | 0 | 0 | 0

\*  $\frac{2}{4}$   $\downarrow$   $\downarrow$   $\downarrow$  =  $\frac{3}{8}$   $\downarrow$   $\downarrow$   $\downarrow$

D7 G

ash - es, ash - es, we all fall down. \_\_\_\_\_

3 0 | 3 0 1 | 3 3 | 0 2 0 1

0 0 | 0 | 0 | 0

Lit - tle Sal - ly Wa - ters, sit - ting in a sau - cer,

3 3 0 0 | 3 0 | 3 3 0 0 | 3 0

0 0 | 0 | 0 | 0

D7 G

weep - ing and a - moan - ing like a tur - tle dove. \_\_\_\_

Rise, Sal - ly rise, \_\_\_\_ wipe your weep - ing eyes; \_\_\_\_

Am Bm Am G Am Bm Am

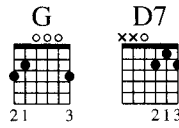
fly to the east, fly to the west,

G D7 G

fly to the one that \_\_\_\_ you love best.

# Row, Row, Row Your Boat

Traditional



\*Strum Pattern: 10

\*Pick Pattern: 10

Moderately

\*\* ①

G

*mf*  
Row, row, your boat,

T  
A  
B

\*  $\frac{2}{4}$   $\downarrow \downarrow \downarrow$  =  $\frac{8}{8}$   $\downarrow \downarrow \downarrow$

\*\*This song can be sung as a 4-part round.

②

gen - tly down the stream. Mer - ri - ly, mer - ri - ly,

④

D7

G

mer - ri - ly, mer - ri - ly, life is but a dream.

# She'll Be Comin' 'Round the Mountain

Traditional



Strum Pattern: 2  
Pick Pattern: 4

Fast Verse

D

1. She'll be com-in' 'round the moun-tain when she comes. She'll be com-in' 'round the

2. - 4. See additional lyrics

TAB

A7 D D7 G

moun-tain when she comes. She'll be com-in' 'round the moun-tain, she'll be com-in' 'round the

1., 2., 3. | 4.

D E7 A7 D G D D

moun-tain, she'll be com-in' 'round the moun-tain when she comes. 2. She'll be

## Additional Lyrics

2. She'll be drivin' six white horses when she comes.  
She'll be drivin' six white horses when she comes.  
She'll be drivin' six white horses,  
She'll be drivin' six white horses,  
She'll be drivin' six white horses when she comes.

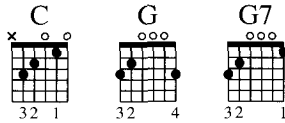
3. Oh, we'll all go out to meet her when she comes.  
Oh, we'll all go out to meet her when she comes.  
Oh, we'll all go out to meet her,  
Oh, we'll all go out to meet her,  
Yes, we'll all go out to meet her when she comes.

4. She'll be wearin' a blue bonnet when she comes.  
She'll be wearin' a blue bonnet when she comes.  
She'll be wearin' a blue bonnet,  
She'll be wearin' a blue bonnet,  
She'll be wearin' a blue bonnet when she comes.



# Shoo Fly, Don't Bother Me

Words by Billy Reeves  
Music by Frank Campbell



Strum Pattern: 10

Pick Pattern: 10

Chorus  
Moderately

C G C

*mf* Shoo, fly, — don't both - er me, — shoo, fly, — don't both - er me, —

TAB: 0 1 3 0 1 3 3 0 1 3 0 1 3

To Coda ⊕ Verse C

G C

shoo, fly, — don't both - er me, for I be-long to some - bod - y. 1. I feel, I feel, I  
2. See additional lyrics

TAB: 0 1 3 0 1 3 3 3 3 1 0 3 1 0 0 0 0 0

G7

feel, — I feel like a morn - in' star; — I feel, I feel, I

TAB: 0 0 0 1 0 3 0 3 3 3

1. C G7 2. D.C. al Coda C G7

feel, I feel, I feel like a morn - in' star. Oh, sing. Oh,

TAB: 3 3 3 3 3 3 1 3 1 3 0 3 1 3 0 3

⊕ Coda C

some - bod - y.

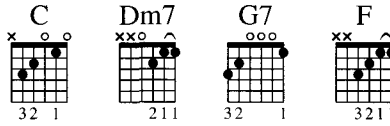
TAB: 0 3 1 0 3

## Additional Lyrics

- I hear, I hear, I hear,  
I hear all the angels sing;  
I hear, I hear, I hear,  
I hear all the angels sing. Oh,

# Simple Gifts

Traditional Shaker Hymn



Strum Pattern: 2, 3

Pick Pattern: 2, 3

Moderately

C Dm7 G7

*mf*

'Tis a gift to be sim-ple, 'tis a gift to be free, 'tis a gift to come down where you ought to be. And

TAB: 0 0 | 1 1 3 0 1 1 | 3 3 1 0 | 3 1 | 3 3 3 1 | 3 0 3 0 0 0

C F C Dm7 C

when we find our-selves in the place just right, 'twill be in the val-ley of love and de-light.

TAB: 1 0 1 3 | 0 3 3 | 0 1 3 3 | 3 3 0 3 3 1 | 3 1 2 1 0 2

G7

When true sim-plic-i-ty is gained, to bow and to bend we — won't be a-shamed. To

TAB: 3 0 3 | 0 1 0 3 1 3 | 0 0 1 3 1 0 | 3 3 3 3 0

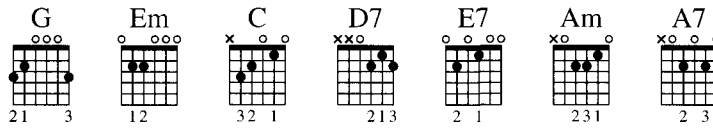
C Dm7 G7 C

turn, — turn will be our de-light till by turn-ing and turn-ing we come out right.

TAB: 1 1 3 | 0 0 1 3 1 0 | 3 3 3 0 0 3 | 1 1 1 0 2 2

# Simple Simon

Traditional



Strum Pattern: 10

Pick Pattern: 10

Moderately

**G** **Em** **G** **C** **D7** **G**  
*mf*  
 Sim - ple Si - mon met a pie - man go - ing to the fair. Said

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

**E7** **Am** **A7** **D7**  
 Sim - ple Si - mon to the pie - man, "Let me taste your ware."

0 0 3 0 | 3 3 1 2 | 2 4 0 0 | 2 2 2 2  
 1 0 | 2 | 0 | 0  
 0 0 | 2 | 0 | 0

**C** **G** **E7** **Am**  
 Said the man to Sim - ple Si - mon, "Show me first your pen - ny." Said

0 3 1 0 | 3 0 3 0 | 0 1 2 0 | 1 1 1  
 1 0 | 0 | 1 | 2  
 0 0 | 0 | 0 | 2

**D7** **G** **Am** **D7** **G**  
 Sim - ple Si - mon to the pie - man, "In - deed, I have not an - y."

1 3 0 1 | 0 1 3 0 0 | 2 1 0 2 | 0 0 0  
 2 0 | 0 | 2 | 0  
 0 0 | 0 | 0 | 0

# Skip to My Lou

Traditional



Strum Pattern: 10

Pick Pattern: 10

Chorus

Moderately fast

Chorus

**C** **G7** **C**

Skip, skip, skip to my lou, skip, skip, skip to my lou. Skip, skip, skip to my lou,

TAB: 0 1 0 0 0 3 | 3 0 3 3 3 1 | 0 1 0 0 0 3

Verse

**G7** **C** **C** **G7**

skip to my lou, my dar - lin'. 1. Flies in the but-ter-milk, shoo, shoo, shoo! Flies in the but-ter-milk  
2., 3., 4. See additional lyrics

TAB: 3 0 1 0 3 | 1 1 0 2 | 0 0 0 1 1 1 | 0 0 3 3 3 0 0 0

**C** **G7** **C** **C**

shoo, shoo, shoo! Flies in the but-ter-milk, shoo, shoo, shoo! Skip to my lou, my dar - lin'. dar - lin'.

TAB: 3 3 1 0 0 0 1 1 1 | 0 0 3 3 0 1 0 3 | 1 1 0 2 | 1 1 0 2

Additional Lyrics

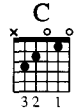
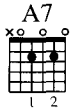
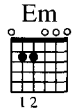
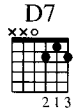
2. Lost my partner, what'll I do?  
Lost my partner, what'll I do?  
Lost my partner, what'll I do?  
Skip to my lou, my darlin'.

3. I'll get another one purtier than you,  
I'll get another one purtier than you,  
I'll get another one purtier than you,  
Skip to my lou, my darlin'.

4. Can't get a red bird, a blue bird'll do,  
Can't get a red bird, a blue bird'll do,  
Can't get a red bird, a blue bird'll do,  
Skip to my lou, my darlin'.

# Sweet Betsy from Pike

American Folksong



Strum Pattern: 7  
Pick Pattern: 9

Brightly Verse

G D7 G Em A7

1. Did you ev - er hear tell of sweet Bet - sy from Pike, who crossed the wide prair - ies with  
2., 3. See additional lyrics

TAB

D7 Em Bm C G

her lov - er like? With two yoke of ox - en and one spot - ted hog, a —

TAB

Chorus

D7 G G D7 G

tall shag - hai roos - ter, an old yel - low dog. Sing — "Too - ral - i, oo - ral - i, oo - ral - i -

TAB

D7 G

ay." Sing — "Too - ral - i, oo - ral - i, oo - ral - i - ay." 2. One — ay."

TAB

Additional Lyrics

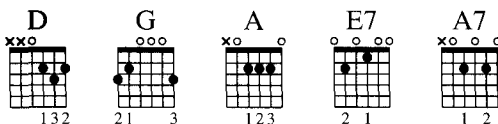
2. One evening quite early they camped on the Platte,  
'Twas near by the road on a green shady flat  
Where Betsy, quite tired, lay down to repose

3. They stopped at Salt Lake to inquire the way,  
Where Brigham declared that sweet Bets' should stay.  
But Betsy got frightened and ran like a deer,



# There Was an Old Woman Who Lived in a Shoe

Traditional



Strum Pattern: 7

Pick Pattern: 7

Moderately

D G D A

*mf* There \_ was an old wom - an who lived in a shoe; she had

TAB: 3 0 | 2 3 3 | 0 3 3 | 2 3 3 | 0 3 2

E7 A E7 A

so man - y chil - dren, she did - n't know what to do. She \_

TAB: 0 0 0 | 0 4 0 0 0 | 0 0 0 | 0 3 0

D A D A

gave them some broth \_ with - out an - y bread; \_ she \_

TAB: 2 3 3 5 | 0 2 3 | 2 3 3 5 | 0 2 3

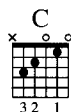
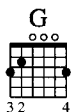
D G A7 D

whipped them all sound - ly and put them to bed.

TAB: 2 3 3 | 3 2 3 | 2 0 2 0 | 3 0

# There's a Hole in the Bucket

Traditional



Strum Pattern: 8

Pick Pattern: 8

Verse

Moderately

G C G C G C

*mf*

1. There's a hole in the buck - et, dear Li - za, dear Li - za. There's a  
 fix it, dear Hen - ry, dear Hen - ry, dear Hen - ry. Well, \_

3.-19. See additional lyrics

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

G C G C D7

1.-18. G 19. G

hole in the buck - et, dear Li - za, a hole! 2. Well, \_ hole!  
 fix it, dear Hen - ry, dear Hen - ry, fix it! 3. With \_

0	0	0	2	0	0	2	0	0	2	0	0	2

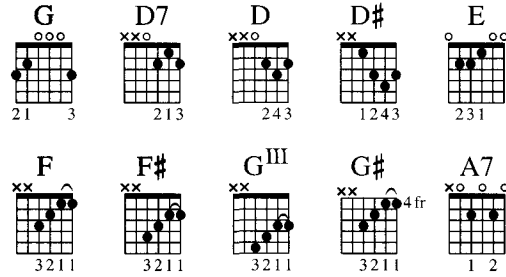
## Additional Lyrics

3. With what shall I fix it, dear Liza, etc.
4. With a straw, dear Henry, etc.
5. But the straw is too long, dear Liza, etc.
6. Then cut it, dear Henry, etc.
7. With what shall I cut it, dear Liza, etc.
8. With a knife, dear Henry, etc.
9. But the knife is too dull, dear Liza, etc.
10. Then sharpen it, dear Henry, etc.
11. With what shall I sharpen it, dear Liza, etc.
12. With a stone, dear Henry, etc.
13. But the stone is too dry, dear Liza, etc.
14. Then wet it, dear Henry, etc.
15. With what shall I wet it, dear Liza, etc.
16. With water, dear Henry, etc.
17. In what shall I carry it, dear Liza, etc.
18. In a bucket, dear Henry, etc.
19. There's a hole in the bucket, dear Liza, etc.



# There's a Hole in the Bottom of the Sea

Traditional



Strum Pattern: 3, 2  
Pick Pattern: 3, 4

Verse

Moderately

G D7

1. There's a hole in the bot-tom of the sea. There's a hole in the bot-tom of the

2. - 8. See additional lyrics

TAB: 0 0 | 0 0 0 0 4 0 | 2 2 | 2 2 | 0 0 0 0 | 2 2 2 2 0 2

G D7

sea. There's a hole, there's a hole. There's a hole in the bot-tom of the

TAB: 0 3 3 | 0 1 | 3 3 3 | 0 0 | 2 2 | 2 2 | 0 1 | 3 1 1 0 0 | 2 2

1. - 7. 8.

G G

sea. 2. There's a sea. There's an

TAB: 0 3 3 | 0 4 | 0 0 0 0 | 0 0 0 0 | 0 3 3 | 2 0 0 0 0 | 0 3 3 | 0 0

Outro

eye on the flea, there's a flea on the wing, there's a wing on the fly, there's a

fly on the frog, there's a frog on the bump, there's a bump on the log, there's a

log in the hole in the bot - tom of the sea.

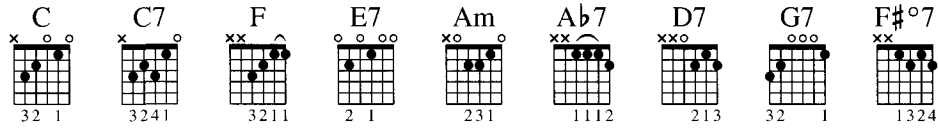
Additional Lyrics

\*For each new verse, add 2 extra beats (keep repeating the first 2 beats) to the measures that are marked with an asterisk. Extra beats are boldfaced italic below.

2. There's a ***log in the*** hole in the bottom of the sea.  
 There's a ***log in the*** hole in the bottom of the sea.  
 There's a log, there's a log.  
 There's a ***log in the*** hole in the bottom of the sea.
3. There's a ***bump on the log in the*** hole in the bottom of the sea.  
 There's a ***bump on the log in the*** hole in the bottom of the sea.  
 There's a bump, there's a bump.  
 There's a ***bump on the log in the*** hole in the bottom of the sea.
4. There's a ***frog on the bump on the log***  
***In the*** hole in the bottom of the sea.  
 There's a ***frog on the bump on the log***  
***In the*** hole in the bottom of the sea.  
 There's a frog, there's a frog.  
 There's a ***frog on the bump on the log***  
***In the*** hole in the bottom of the sea.
5. There's a ***fly on the frog on the bump on the log***  
***In the*** hole in the bottom of the sea.  
 There's a ***fly on the frog on the bump on the log***  
***In the*** hole in the bottom of the sea.  
 There's a fly, there's a fly.  
 There's a ***fly on the frog on the bump on the log***  
***In the*** hole in the bottom of the sea.
6. There's a ***wing on the fly on the frog***  
***On the bump on the log in the*** hole in the bottom of the sea.  
 There's a ***wing on the fly on the frog***  
***On the bump on the log in the*** hole in the bottom of the sea.  
 There's a wing, there's a wing.  
 There's a ***wing on the fly on the frog***  
***On the bump on the log in the*** hole in the bottom of the sea.
7. There's a ***flea on the wing on the fly on the frog***  
***On the bump on the log in the*** hole in the bottom of the sea.  
 There's a ***flea on the wing on the fly on the frog***  
***On the bump on the log in the*** hole in the bottom of the sea.  
 There's a flea, there's a flea.  
 There's a ***flea on the wing on the fly on the frog***  
***On the bump on the log in the*** hole in the bottom of the sea.
8. There's an ***eye on the flea on the wing on the fly on the frog***  
***On the bump on the log in the*** hole in the bottom of the sea.  
 There's an ***eye on the flea on the wing on the fly on the frog***  
***On the bump on the log in the*** hole in the bottom of the sea.  
 There's an eye, there's an eye.  
 There's an ***eye on the flea on the wing on the fly on the frog***  
***On the bump on the log in the*** hole in the bottom of the sea.

# This Little Light of Mine

African-American Spiritual



Strum Pattern: 2

Pick Pattern: 4

Chorus  
Lively

C

*mf*  
This lit - tle light of mine, I'm gon - na let it shine.

TAB: 0 2 0 0 3 1 | 0 0 0 | 0 0 4 0 3 1 | 0 0 0

B: 2 | 3 | 3 | 3

F

This lit - tle light of mine, I'm gon - na let it shine.

TAB: 2 1 1 1 3 1 | 1 1 1 | 1 1 2 1 2 0 | 0 0 0

B: 3 | 3 | 5 | 3

E7

Am

This lit - tle light of mine, I'm gon - na let it shine, ev - 'ry

TAB: 0 2 0 0 3 1 | 0 0 0 | 0 0 4 0 3 1 | 0 0 1 1

B: 2 | 3 | 0 | 0

C

Ab7

C

D7

C

G7

To Coda ⊕

day, ev - 'ry day, ev - 'ry day, ev - 'ry day, gon - na let my lit - tle light

TAB: 1 0 0 1 1 | 1 2 2 1 1 | 1 5 3 | 0 3 1 1 3 | 0 0 3 0 3

B: 0 | 1 | 0 | 0

Verse

C G7 C C C7

shine. On Mon-day He gave me the gift of love. On

F F#°7 C D7

Tues-day peace came from a-bove. On Wednes-day told me to have more faith. On Thurs-day gave me a

G7 C C7 F

lit-tle more grace. On Fri-day told me to watch and pray. On Sat-ur-day told me just

F#°7 C E7 Am D7 G7

what to say. On Sun-day gave me the pow-er di-vine, just to let my lit-tle light

*D.C. al Coda*

C

shine. Oh,

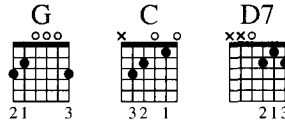
⊕ Coda

C G7 C

shine.

# This Old Man

Traditional



Strum Pattern: 4, 3

Pick Pattern: 3, 4

Verse

Lively

G C

*mf*  
1. This old man, he played one. He played nick - nack  
2., 3., 4. See additional lyrics

TAB

D7 G

on my drum with a nick - nack pad - dy whack, give your dog a bone.

TAB

D7

1., 2., 3. 4.

G D7 G G D7 G

This old man came roll - ing home. roll - ing home.

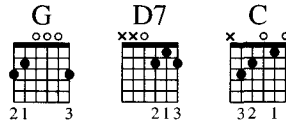
TAB

## Additional Lyrics

2. This old man, he played two.  
He played nicknack on my shoe with a  
Nicknack paddy whack, give your dog a bone.  
This old man came rolling home.
3. This old man, he played three.  
He played nicknack on my knee with a  
Nicknack paddy whack, give your dog a bone.  
This old man came rolling home.
4. This old man, he played four.  
He played nicknack on my door with a  
Nicknack paddy whack, give your dog a bone.  
This old man came rolling home.

# Three Blind Mice

Traditional



\*Strum Pattern: 10

\*Pick Pattern: 10

Moderately fast

G D7 G D7 G

*mf*

Three blind mice, three blind mice,

\*  $\frac{2}{4}$   $\uparrow \downarrow \uparrow \downarrow$  =  $\frac{3}{8}$   $\uparrow \downarrow \uparrow \downarrow$

D7 G D7 G D7

see how they run, see how they run. They all ran af - ter the

G D7 G D7

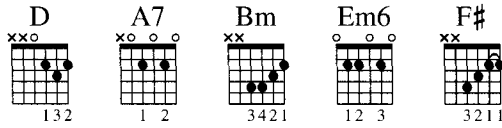
farm - er's wife; she cut off their tails with a carv - ing knife. Did you ev - er see such a

G C G D7 G D7 G

sight in your life as three blind mice, three blind mice?

# Three Little Kittens

Traditional



\*Strum Pattern: 10

\*Pick Pattern: 10

Verse

Moderately

D A7

*mf*

1. Once three lit - tle kit - tens, they lost their mit - tens, and they be - gan to

2., 3. See additional lyrics

TAB

\*  $\frac{2}{4}$   $\overset{\vee}{\downarrow}$   $\overset{\vee}{\downarrow}$  =  $\frac{6}{8}$   $\overset{\vee}{\downarrow}$   $\overset{\vee}{\downarrow}$

D

cry, \_\_\_\_\_ oh! Moth - er dear, we sad - ly fear, our

TAB

A7 D Bm

mit - tens we have lost. \_\_\_\_\_ What, lost your mit - tens, you

TAB

naugh - ty kit - tens, then you shall have no pie.

**Chorus**  
A7 D

Me - ow, me - ow, me - ow, me - ow,

A7 1., 2. 3.  
D D

me - ow, me - ow, me - ow. 2. The me - ow.

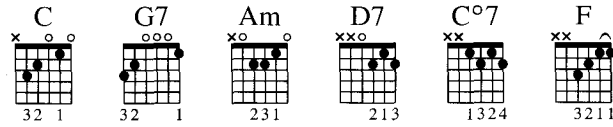
*Additional Lyrics*

2. The three little kittens  
They found their mittens,  
And they began to cry,  
Oh! Mother dear, see here, see here,  
Our mittens we have found.  
What, found your mittens, you darling kittens,  
Then you shall have some pie.
3. The three little kittens  
Put on their mittens,  
And soon ate up the pie,  
Oh! Mother dear, we greatly fear,  
Our mittens we have soil'd.  
What, soil'd your mittens, you naughty kittens,  
Then they began to cry.



# Tom, Tom, the Piper's Son

Traditional



Strum Pattern: 10

Pick Pattern: 10

Verse

Moderately

Chords: C G7 C G7 Am D7 G7

*mf*

Tom, Tom, the Pi - per's son, stole a pig and a - way he run! The

TAB: 1 0 2 | 0 3 3 | 1 0 3 | 1 1 2 2 0 1 | 1 3 0 | 3 3

Chords: C C°7 C C°7 C Am F C G7 C

pig was eat and Tom was beat and Tom went cry - ing down the street.

TAB: 3 5 3 | 0 0 2 0 0 | 1 0 2 3 | 1 0 1 | 3 3 2 3

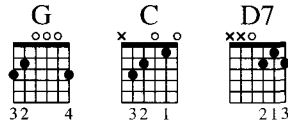
Outro

Chords: C C°7 C C°7 C Am F C G7 C

TAB: 3 5 3 | 0 2 0 2 0 | 1 2 3 | 1 0 1 | 3 3 2 3

# Twinkle, Twinkle Little Star

Traditional



Strum Pattern: 3  
Pick Pattern: 3, 4  
Moderately

G C G C G D7 G

*mf*  
Twink - le, twink - le lit - tle star, how I won - der what you are. \_\_\_\_\_

TAB: 0 0 3 3 | 0 0 3 0 | 1 1 0 0 | 2 2 0 0 | 3

C G D7 G C G D7

Up a - bove the world so high, like a dia - mond in the sky.

TAB: 3 3 1 1 | 0 0 2 0 | 3 3 1 1 | 0 0 2 0

G C G C G D7 G

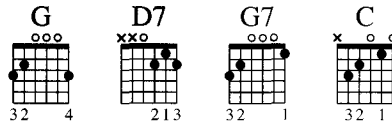
Twink - le, twink - le lit - tle star, how I won - der what you are. \_\_\_\_\_

TAB: 0 0 3 3 | 0 0 3 0 | 1 1 0 0 | 2 2 0 0 | 3

# When the Saints Go Marching In

Words by Katherine E. Purvis

Music by James M. Black



Strum Pattern: 1

Pick Pattern: 2

Moderately

Verse

G

*mf*  
1. Oh, when the saints go march - ing in, oh, when the  
2., 3., 4. See additional lyrics

T  
A  
B

D7 G

saints go march - ing in, oh Lord, I want to

G7 C G D7

be in that num - ber when the saints go march - ing

1., 2., 3. 4.

G G

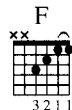
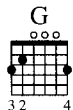
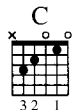
in. 2. Oh, when the throne.

## Additional Lyrics

- 2. Oh, when the sun refuse to shine,  
Oh, when the sun refuse to shine,  
Oh Lord, I want to be in that number,  
When the sun refuse to shine.
- 3. Oh, when they crown Him Lord of all,  
Oh, when they crown Him Lord of all,  
Oh Lord, I want to be in that number,  
When they crown Him Lord of all.
- 4. Oh, when they gather 'round the throne,  
Oh, when they gather 'round the throne,  
Oh Lord, I want to be in that number,  
When they gather 'round the throne.

# Yankee Doodle

Traditional



Strum Pattern: 10

Pick Pattern: 10

Verse

Moderately

C G C G C

1. Fath'r and I went down to camp a - long with Cap - tain Good - 'in and there we saw the  
2. - 10. See additional lyrics

T  
A  
B

Chorus

F G C F C

men and boys as thick as has - ty pud - din'. Yan - kee Doo - dle keep it up, Yan - kee Doo - dle

F C G C C

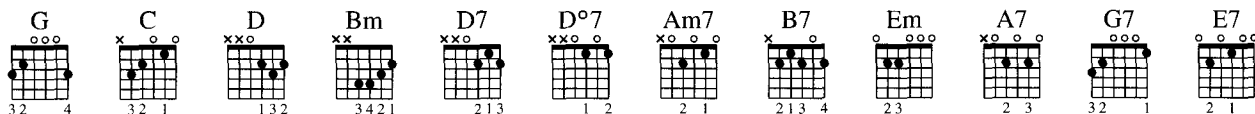
dan - dy. Mind the mu - sic and the step, and with the girls be han - dy. 2. And han - dy.

## Additional Lyrics

- |  |  |   |
|--|--|---|
| 2. And there we see a thousand men<br>As rich as Squire David.<br>And what they wasted ev'ry day<br>I wish it could be saved.  | 5. And there I see a swamping gun,<br>Large as a log of maple,<br>Upon a mighty little cart,<br>A load for father's cattle.                | 8. And Cap'n Davis had a gun,<br>He kind o'clapt his hand on't<br>And stuck a crooked stabbing-iron<br>Upon the little end on't.          |
| 3. And there was Captain Washington<br>Upon a slapping stallion<br>A-giving orders to his men,<br>I guess there was a million. | 6. And ev'ry time they fired it off,<br>It took a horn of powder.<br>It made a noise like father's gun,<br>Only a nation louder.           | 9. The troopers, too, would gallop up<br>And fire right in our faces.<br>It scared me almost half to death<br>To see them run such races. |
| 4. And then the feathers on his hat,<br>They looked so very fine, ah!<br>I wanted peskily to get<br>To give to mv Jemima.      | 7. An' there I see a little keg,<br>Its head all made of leather.<br>They knocked upon't with little sticks<br>To call the folks together. | 10. It scared me so I hooked it off<br>Nor stopped, as I remember,<br>Nor turned about till I got home,<br>Locked up in mother's chamber. |

# You're a Grand Old Flag

Words and Music by George M. Cohan



Strum Pattern: 10

Pick Pattern: 10

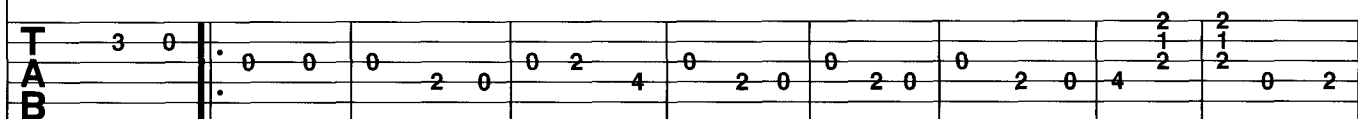
Verse

March

G C G D G Bm G D7 G D7 G D°7 D7 Am7



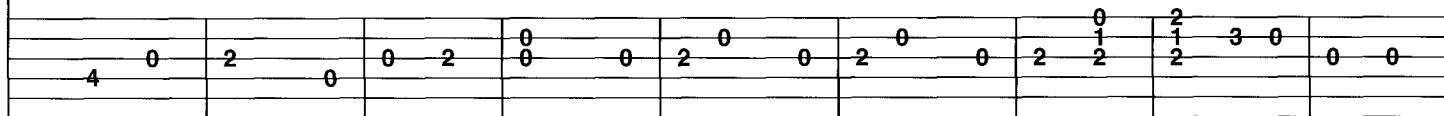
1. You're a (2.) grand old flag, you're a high fly - ing flag, and for - ev - er in peace may you wave. — You're the



D7 Am7 D7 G B7 Em A7 D7 Am D7 G C



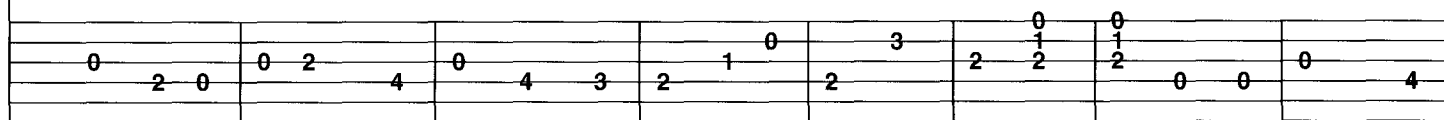
em - blem of — the land I love, — the home of — the free and — the brave. — — — — — Ev-'ry heart beats



G D7 G Bm G G7 E7 Am D7 G



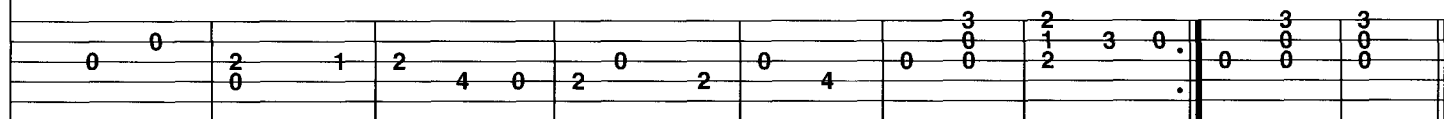
true un - der red, white — and blue, where there's nev - er a boast or brag. — — — — — But, should auld — ac -



D7 A7 C D7 1. G D7 2. G

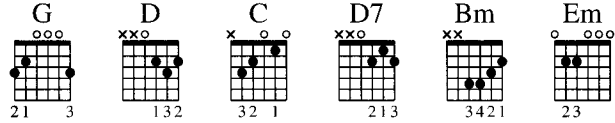


quain - tance be — for - got, keep your eye on — the grand old flag. — — — — — 2. You're a flag. — — — — —



# Zacchaeus

Traditional



Strum Pattern: 3, 4

Pick Pattern: 3, 5

Moderately

G D G D C D

*mf* Zac - chae - us was a wee lit - tle man, and a wee lit - tle man was

TAB: 0 0 0 4 0 0 0 0 4 0 0 0 0 0 2 2

G D7 G D G D C D7

he. He climbed up in a syc - a - more tree, for the Lord he want - ed to

TAB: 0 2 0 0 0 0 4 0 0 0 0 4 0 0 0 0 2 2 2

G Bm C D Em D

see; and as the Sav - ior passed that way, He looked up in the

TAB: 0 3 0 0 0 0 4 0 0 0 0 4 0 0 2 0 2 2

G N.C. A tempo D7 G D

tree, *Spoken: And He said, "Zacchaeus... you come down!"* For I'm go - ing to your house to -

TAB: 0 3 0 0 0 0 0 0 0 0 2 0 2

G D C D7 G

day; for I'm go - ing to your house to - day.

TAB: 0 3 0 0 0 0 2 0 0 2 0 0