

Bruce Watson

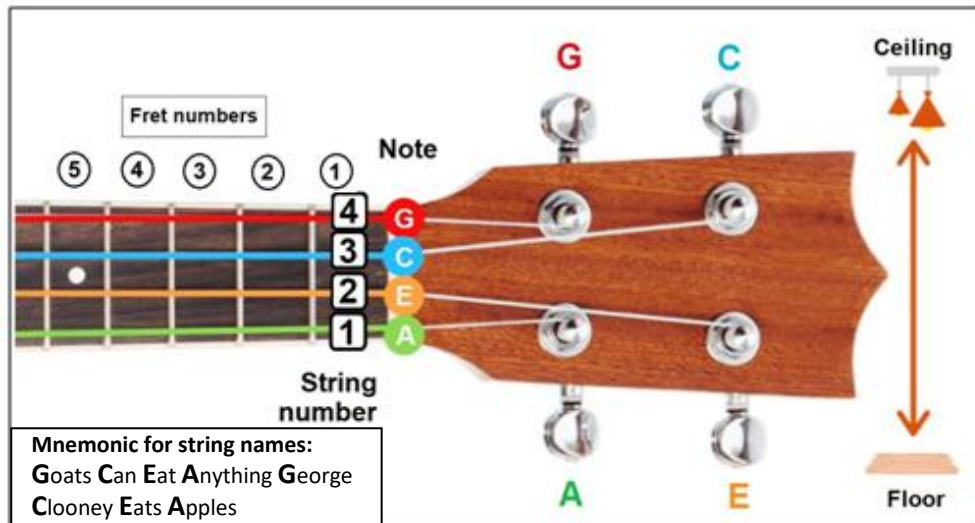


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Beginners' Ukulele

Naming & numbering the strings, notes



Think in terms of the fret wire, and the space between the fret wires as 'the fret' (so '1st fret' is *behind* the 1st fret wire!)

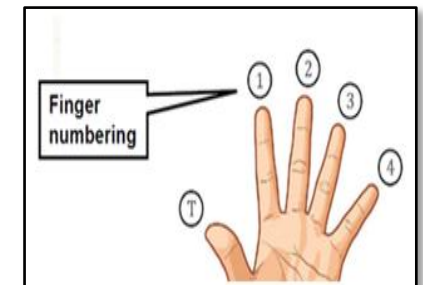
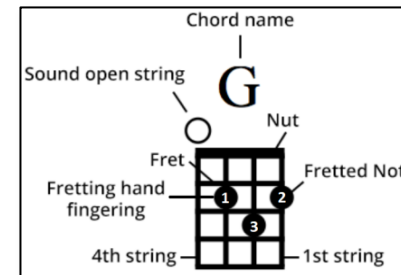
- Some say ukulele means *jumping flea* in Hawaiian. However, Queen Liliuokalani, the last queen of the Kingdom of Hawaii, said it means *gift from afar*.
- February 2 is World Ukulele Day!

Chord diagrams

- The horizontal lines represent the frets
- The vertical lines represent the strings, like holding the uke upright
- The dots represent where your fingers go. Sometimes fingering is numbered
- We number the fingers (.)
- The default fingering position is to use the 1st finger on the 1st fret, the 2nd finger on the 2nd fret & the 3rd finger on the 3rd fret. – but this is a guideline, not a rule, & often not possible.

Post Code system of describing chords

- Chords can be described verbally by saying the fret numbers for each string in the sequence **4 3 2 1** (G C E A). So a **G Chord** would be **0 2 3 2**. An **Am chord** is **2 0 0 0**, etc.



All songs arranged by Bruce Watson
For educational use only
Not for Sale

1.	We Will Rock You	<i>A (non-Celtic!) fun warm-up song with ONE 1-finger chord!</i>
2.	Mary Mack	<i>Introducing a second 1-finger chord</i>
3.	The Rattlin' Bog	<i>Introducing a 2-finger chord</i>
4.	I'll Tell Me Ma	<i>Another 2-finger chord song, and strumming variation</i>
5.	Mull of Kintyre	<i>3-4 time</i>
6.	Reading TABs	<i>Teaching (or refreshing) how to read TABs, which notate melodies, rather than chords. This adds richness to playing for those who are ready for it.</i>
7.	Ride On	<i>Adding an instrumental break to a song using TAB</i>
8.	I Still Haven't Found What I'm Looking For	<i>Introducing different strumming pattern, and possibly our first 3-finger chord</i>
9.	Fields of Athenry	<i>Consolidating the standard C Am F G7 chords, to which some fancy variations can be added, and introducing the idea of picking chords instead of strumming</i>
10.	500 Miles (I'm Gonna Be)	<i>Introducing D & A chords and a new (very simple) strum. Recognising a repetitive chord pattern</i>
11.	Mairi's Wedding	<i>Another strumming pattern, and a slightly more complex instrumental break. Repetitive chord pattern</i>
12.	Fields of Gold	<i>Easy but unusual chords. Ukestration with easy 3-string picking pattern and instrumental with melody & harmony</i>
13.	All I Want is You	<i>A different picking pattern. Introducing Em chord. Hammer-on technique</i>
14.	Wild Mountainside	<i>New picking pattern. Alternative fingering for Em chord, Instrumental with harmony</i>
15.	Arran Boat Song	<i>Ostinato pattern, Dm chord. Different 3-4 rhythm. B part (optional) uses different fretting hand positions.</i>

WE WILL ROCK YOU

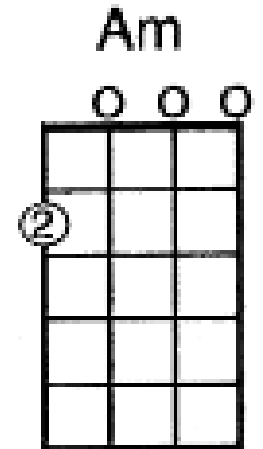
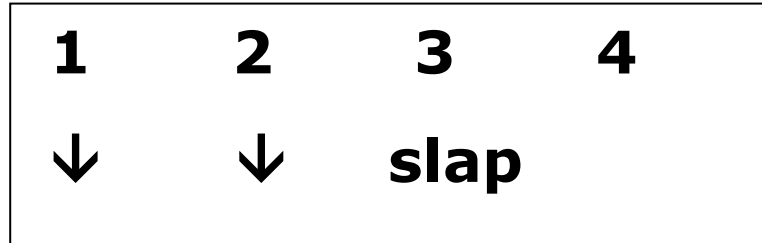
Queen

Am

**Paddy* you're a boy make a big noise
Playin' in the street gonna be a big man some day
You got mud on your face, you big disgrace
Kickin' your can all over the place
We will we will rock you
We will we will rock you**

**Paddy you're a young man hard man
Shouting in the street gonna take on the world some day
You got blood on your face, you big disgrace
Wavin' your banner all over the place
We will we will rock you
We will we will rock you**

**Paddy you're an old man poor man
Pleadin' with your eyes gonna make you some peace some day
You got mud on your face, you big disgrace
Somebody betta put you back into your place
We will we will rock you
We will we will rock you
We will we will rock you
We will we will rock you**



* Forgive me for Celtifying this song in such a corny way!



MARY MACK *Folk song*

CHORUS:

[Am] Mary Mack's mother's makin' Mary Mack marry me
[G] My mother's makin' me marry Mary Mack
I'm [Am] gonna marry Mary so my Mary's takin' care o' me
We'll [Am] all be makin' merry when I [G] marry Mary [Am] Mack

There's a [Am] nice wee lass an her name is Mary Mack
[G] Mak no mistake, she's the miss I'm gonna tak
There's [Am] lots o' other fellas who would get upon her track
But I'm [Am] thinking that they'll [G] have to get up [Am] early

CHORUS

Now the [Am] wedding day's on Wednesday, an' everything's arranged
Her [G] name will soon be changed to mine, unless her mind be changed
An we're [Am] makin' the arrangements, an' I'm just about deranged
For [Am] marriage is an [G] awful under[Am]-taking

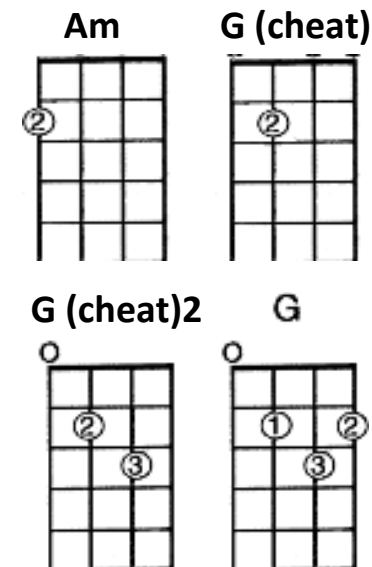
CHORUS

It's [Am] sure to be a grand affair, grander than a fair
A [G] coach and pair for rich an' poor an' every pair that's there
We'll [Am] dine upon the finest fare, I'm sure to get my share
If I [Am] don't we'll all be [G] very much mis[Am]-taken

CHORUS

Black words: F chord

Green words: G chord



THE RATTLIN' BOG

F C
Oh-ro, the rattlin' bog, the bog down in the valley-o
F C F
Oh-ro, the rattlin' bog, the bog down in the valley-o

F C
In that bog there was a tree, a rare tree, a rattlin' tree,
F C F
With a tree in the bog and the bog down in the valley-o
F C
Oh-ro, the rattlin' bog, the bog down in the valley-o
F C F
Oh-ro, the rattlin' bog, the bog down in the valley-o

F C
Now on that tree there was a LIMB, a rare limb, a rattlin' limb
F C F
With a limb on the tree, with the tree in the bog, with the bog down in the valley-o
Oh-Ro

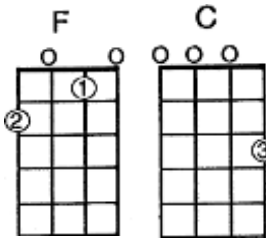
F C
Now on that limb there was a BRANCH, a rare branch, a rattlin' branch
F
With the branch on the limb, with the limb on the tree, with the tree in the bog,
C F
with the bog down in the valley-o

Same pattern for the rest of the song ...

Now on that branch there was a TWIG, a rare twig, a rattlin' twig
With the twig on the branch, with the branch on the limb, with the limb on the tree,
with the tree in the bog,
with the bog down in the valley-o ...

Black words: F chord

Blue words: C7 chord



Can leave out Finger 2
in F chord.

Now on that twig there was a NEST, a rare nest, a rattlin' nest

With the nest on the twig, with the twig on the branch, with the branch on the limb,
with the limb on the tree, with the tree in the bog,
with the bog down in the valley-o ...

Now on that nest there was a EGG, a rare egg, a rattlin' egg

With the egg in the nest, with the nest on the twig, with the twig on the branch,
with the branch on the limb, with the limb on the tree, with the tree in the bog,
with the bog down in the valley-o ...

Now on that egg there was a BIRD, a rare bird, a rattlin' bird

With the bird on the egg, with the egg in the nest, with the nest on the twig,
with the twig on the branch, with the branch on the limb,
with the limb on the tree, with the tree in the bog,
with the bog down in the valley-o ...

Now on that bird there was a FEATHER, a rare feather, a rattlin' feather

With the feather on the bird, with the bird on the egg, with the egg in the nest,
with the nest on the twig, with the twig on the branch,
with the branch on the limb, with the limb on the tree, with the tree in the bog,
with the bog down in the valley-o ...

Now on that feather there was a FLEA, a rare flea, a rattlin' flea

With a flea on the feather, with the feather on the bird, with the bird in the egg,
with the egg in the nest, with the nest on the twig, with the twig on the branch,
with the branch on the limb, with the limb on the tree, with the tree in the bog,
with the bog down in the valley-o ...

— END WITH TWO CHORUSES

I'LL TELL ME MA

I'll [F] tell me ma when I get home
The [C7] boys won't leave the [F] girls alone they
They [F] pulled my hair and stole my comb
But [C7] that's alright till [F] I go home
 [F] She is handsome [C7] she is pretty
 [F] She is the belle of [C7] Belfast city
 [F] She is a-courting [C7] ↓ ONE ↓ TWO ↓ THREE
 [F] Please won't you [C7] tell me [F] who is she

[F] Albert Mooney says he loves her
[C7] All the boys are [F] fightin' for her
They [F] knock at the door & ring at the bell
Sayin' [C7] "Oh my true love [F] are you well?"
 [F] Out she comes [C7] white as snow
 [F] Rings on her fingers and [C7] bells on her toes
 [F] Oi' Jenny Murray [C7] says she'll die
If she [F] doesn't get the [C7] fellow with the [F] roving eye

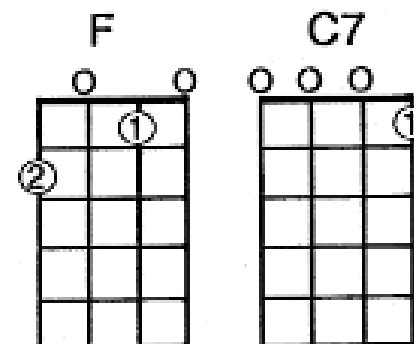
CHORUS

Let the [F] wind and the rain and the hail blow high
And the [C7] snow come tumbling [F] from the sky
 [F] She's as nice as apple pie
She'll [C7] get her own lad [F] by and by
 [F] When she gets a [C7] lad of her own
She [F] won't tell her ma when [C7] she gets home
 [F] Let the boys come [C7] as they will
For it's [F] Albert [C7] Mooney [F] she loves still

CHORUS

Black words: F chord

Blue words: C7 chord



Can leave out Finger 2 in F chord.

↓ = single down stum

This song started as a children's skipping song, sung all over the British Isles from the 19th Century.

In some areas, the game with the song involved children standing in a circle while they sang the song, with a girl in the centre of the circle. When it got to the line asking about who is being courted, the girl gives the name of one of the boys standing in the circle. The boy then moves into the centre and must name a girl when the question comes round again.



MULL OF KINTYRE

Paul McCartney

CHORUS:

C **F** **C**
Mull of Kintyre, oh mist rolling in from the sea

F **C**
My desire is always to be here, oh Mull of Kintyre

C
Far have I travelled and much have I seen
F **C**
Dark distant mountains with valleys of green

C
Past painted deserts the sunset's on fire
F **C**
As he carries me home to the Mull of Kintyre

CHORUS

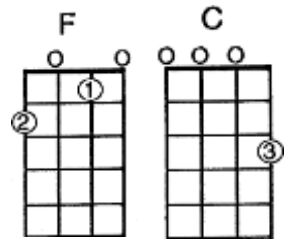
C
Sweep thou the heather like deer in the glen
F **C**
Carry me back to the days I knew then

C
Nights when we sang like a heavenly choir
F **C**
Of the life and the times of the Mull of Kintyre

CHORUS

Black words: F chord

Blue words: C7 chord



Can leave out Finger 2
in F chord.

C
Smiles in the sunshine and tears in the rain
F **C**
Still takes me back where my memories remain
C
Flickering embers grow higher and higher
F **C**
As they carry me back to the Mull of Kintyre

CHORUS (twice)



Reading Ukulele Tabs

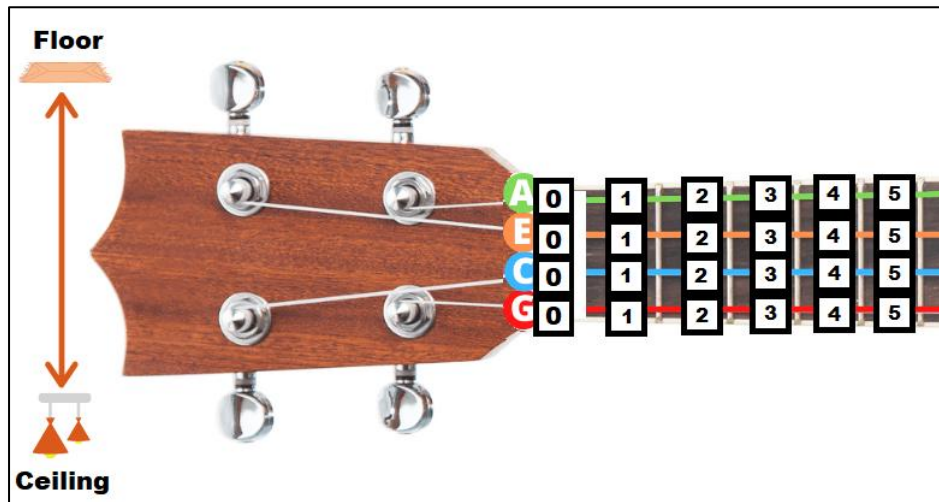
Tablature notation (TAB) represents individual notes. It's great for writing out melodies, rather than chords.

In TAB, the numbers represent the fret number, and the horizontal lines represent the strings.

The trick is that the TOP LINE is the A (No. 1) string and the bottom line is the G (No. 4) string!

This seems upside down – but it's the way it is! The reason is because it makes TAB notation more like normal sheet music, where the higher notes are higher up on the musical staves.

The open string TAB is 0 (on whatever string), the first fret is 1, the second fret is 2, etc.



This picture shows the strings and the numbers, so it's sort of like a TAB with a note on every string and fret.

Note that the FLOOR is at the top.

If you look down at your ukulele, and turn the face of the uke to your face, this is how the strings appear, with the A (No. 1) string on top.

This TAB notation below shows the relationship between TAB notation and regular music notation.

Can you pick the tune?

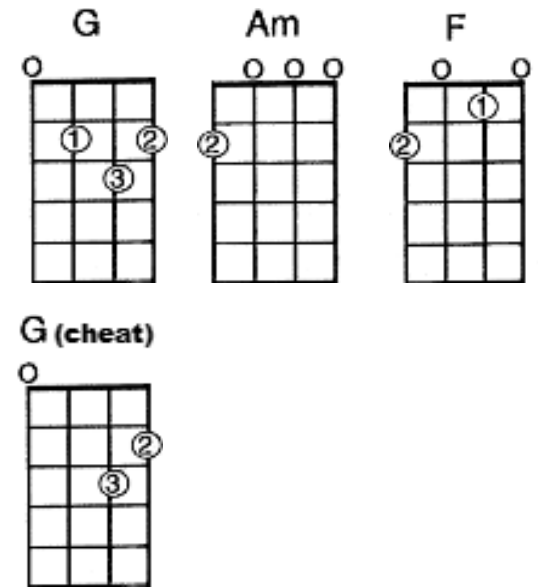
The image shows a musical staff in 4/4 time with a treble clef. The melody consists of the following notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Below the staff is the corresponding TAB notation for the same melody, with the strings labeled A, E, C, G from top to bottom. The TAB notation is: A: 0 0 3 3 0 0 3 1 1 0 0 2 2 0; E: 0 0 3 3 0 0 3 1 1 0 0 2 2 0; C: 0 0 3 3 0 0 3 1 1 0 0 2 2 0; G: 0 0 3 3 0 0 3 1 1 0 0 2 2 0.

RIDE ON

Jimmy MacCarthy

True **[Am]** you ride the finest horse **[F]** — I've ever seen
[G] Standing sixteen one or two with **[Am]** eyes wild and green
 And you ride the horse so well **[F]** hands light to the touch
[G] I could never go with you no matter how I **[Am]** wanted to
[Am] Ride on, **[F]** see you,
[G] I could never go with you no matter how I **[Am]** wanted to (x2)

[Am] When you ride into the night with-**[F]**out a trace behind
[G] Run your claw along my gut **[Am]** — one last time
 I turn to face an empty space **[F]** where you used to lie
 And **[G]** look for the spark to light the night through a **[Am]** teardrop in my eye
[Am] Ride on, **[F]** see you,
[G] I could never go with you no matter how I **[Am]** wanted to (x2)



Instrumental (Optional)

Note that the whole song goes: Am F G Am

Am F G Am

The musical notation is for a 2/4 time signature. The bass line (bottom staff) is as follows:

- Measure 1: Am chord (A2, C3, E3). Notes: 0, 3 (with a slur over the next two notes), 3, 0.
- Measure 2: F chord (F2, C3, G3). Notes: 3, 0.
- Measure 3: G chord (G2, B2, D3). Notes: 2 (with a dot), 0, 2 (with a dot), 0, 2 (with a dot), 0.
- Measure 4: Am chord (A2, C3, E3). Notes: 2-0, 2-3, 2-0, 0, 0 (with a slur over the next two notes), 0.

The treble line (top staff) is mostly rests, with some notes in the final measure.

I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR

U2

[C] I have climbed the highest mountain

I have run through the fields

Only to [F] be with you, only to [C] be with you

I have run, I have crawled, I have scaled these city walls

These city [F] walls, only to [C] be with you

But I [G7*] still haven't [F] found ... what I'm [C] looking for

But I [G7*] still haven't [F] found ... what I'm [C] looking for

[C] I have kissed honey lips, felt the healing in her fingertips

Burning like a [F] fire, this burning de[C]sire

I have spoke with the tongue of angels, I have held the hand of a devil

It was warm in the [F] night, was cold as a [C] stone

But I [G7*] still haven't [F] found ... what I'm [C] looking for

But I [G7*] still haven't [F] found ... what I'm [C] looking for

[C] I believe in the kingdom come, then all the colors will bleed into one

Bleed into [F] one, yes I'm still [C] running

You broke the bonds and you loosed the chains

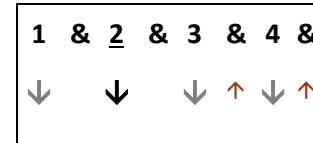
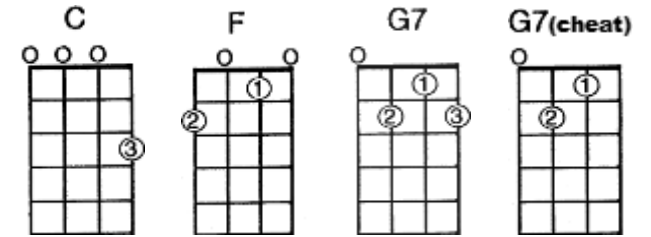
Carried the cross of my shame, of my [F] shame. You know I be[C]lieved it

But I [G7*] still haven't [F] found ... what I'm [C] looking for

But I [G7*] still haven't [F] found ... what I'm [C] looking for

But I [G7*] still haven't [F] found ... what I'm [C] looking for

But I [G7*] still haven't [F] found ... what I'm [C] looking for



[G7*] is optional.
Beginners can continue
with the [C] chord instead.
OR
You can do a 'cheat'
version of the chord using
only Fingers 1 & 2.



THE FIELDS OF ATHENRY

Pete St. John 1979

The 'Trevelyan' referred to is Charles Edward Trevelyan, a senior English civil servant, who famously said of the Great Potato Famine: "the judgement of God sent the calamity to teach the Irish a lesson"

This song can be done strumming or with several picking patterns, such as 4 3 2 1; 4 2 3 1; or 3 2 4 1 (Inside/Outside)



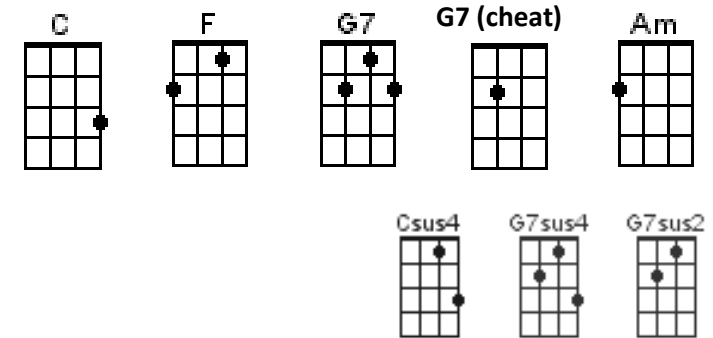
C F C G7
 By a lonely prison wall I heard a young girl calling
C F G7
 Michael they are sending you away
C F C G7
 For you stole Trevelan's corn so our young might see the morn
G7 C Csus4 C
 Now the prison ship lies waiting in the bay

CHORUS:

C F C Am
 Low lie the fields of Athenry
C G7 G7sus4 G7 G7sus2 G7
 Where first we watched the small free birds fly
C F C G7
 Our love was on the wing, we had dreams and songs to sing
G7 C Csus4 C
 It's so lonely round the fields of Athenry

C F C G7
 By a lonely prison wall I heard a young man calling
C F G7
 Nothing matters Mary when you're free
C F C G7
 Against the famine and the crown I rebelled, they ran me down
G7 C Csus4 C
 Now you must raise our child with dignity

CHORUS



Light blue chords = optional

C F C G7
 By a lonely harbour wall she watched the last star falling
C F G7
 As the prison ship sailed out against the sky
C F C G7
 But she'll wait and hope and pray for her love in Botany Bay
G7 C Csus4 C
 It's so lonely round the fields of Athenry

CHORUS

500 Miles (I'm Gonna Be) Charlie Reid, Craig Reid (The Proclaimers)

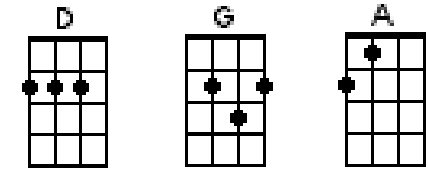
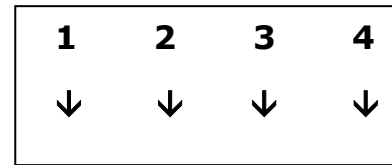
When I [D] wake up, yeah, I know I'm gonna be
 I'm gonna [G] be the man who [A] wakes up next to [D] you
 When I [D] go out, yeah, I know I'm gonna be
 I'm gonna [G] be the man who [A] goes along with [D] you
 If I [D] get drunk, well I know I'm gonna be
 I'm gonna [G] be the man who [A] gets drunk next to [D] you
 And if I [D] haver, yeah, I know I'm gonna be
 I'm gonna [G] be the man who's [A] havoring to [D] you

CHORUS:

[D] But I would walk 500 miles
 And [G] I would walk five [A] hundred more
 Just to [D] be the man who walked a thousand [G]
 Miles to fall down [A] at your door

When I'm [D] working, yeah, I know I'm gonna be
 I'm gonna [G] be the man who's [A] working hard for [D] you
 And when the [D] money, comes in for the work I do
 I'll pass [G] almost every [A] penny on to [D] you
 When I [D] come home (when I come home), well I know I'm gonna be
 I'm gonna [G] be the man who [A] comes back home to [D] you
 And if I [D] grow old, well, I know I'm gonna be
 I'm gonna [G] be the man who's [A] growing old with [D] you

CHORUS



Da-da [D] da-da (da-da da-da) Da-da da-da (da-da- da-da), la la la
 Da da [G] dun diddle dun diddle [A] dun diddle da-da [D]da
 Da-da [D] da-da (da-da da-da) Da-da da-da (da-da- da-da), la la la
 Da da [G] dun diddle dun diddle [A] dun diddle da-da [D]da

When I'm [D] lonely well, I know I'm gonna be
 I'm gonna [G] be the man who's [A] lonely without [D] you
 And when I'm [D] dreaming, well, I know I'm gonna dream
 I'm gonna [G] dream about the [A] time when I'm with [D] you
 When I [D] go out (*when I go out*), well I know I'm gonna be
 I'm gonna [G] be the man who [A] goes along with [D] you
 & when I [D] come home (*when I come home*), yes I know I'm gonna be
 I'm gonna [G] be the man who [A] comes back home to [D] you
 I'm gonna [Em] be the man who's [A] coming home to [D] you [D]

CHORUS

Da-da [D] da-da (da-da da-da) Da-da da-da (da-da- da-da), la la la
 Da da [G] dun diddle dun diddle [A] dun diddle da-da [D]da
 Da-da [D] da-da (da-da da-da) Da-da da-da (da-da- da-da), la la la
 Da da [G] dun diddle dun diddle [A] dun diddle da-da [D]da

CHORUS

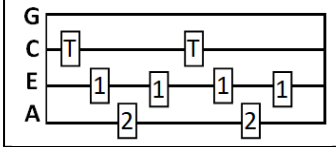
Note that the whole song goes: D G A (I IV V)

FIELDS OF GOLD Sting

Strumming pattern:

Single v slow strum where each chord, is written

Picking pattern:



Strums only at start (One slow single strum per chord)

(*tacit*) You'll [Am7] remember me
 When the [Fadd2] west wind moves
 Up[Fadd2]-on the fields of [C] barley
 You'll for[Am7]-get the sun in his [Fadd2] jealous sky
 As we [Fadd2] walk in [G6] fields of [C] gold

Picking commences (strummers continue strumming)

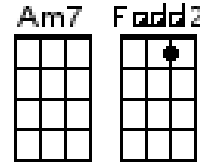
So she [Am7] took her love for to [Fadd2] gaze awhile
 Up[Fadd2]-on the fields of [C] barley
 In his [Am7] arms she fell as her [Fadd2] hair came down
 A[Fadd2]-mong the [G6] fields of [C] gold
 Will you [Am7] stay with me, will you [Fadd2] be my love
 A[Fadd2]-mong the fields of [C] barley
 We'll for[Am7]-get the sun in his [Fadd2] jealous sky
 As we [Fadd2] walk in [G6] fields of [C] gold

BRIDGE:

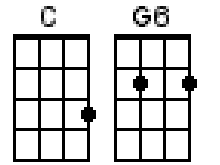
[Am7(alt)] — I never made [C] promises lightly
 [Am7(alt)] — And there have been [C] some that I've broken
 [Am7(alt)] — But I swear in the [C] days still left
 We'll [Fadd2] walk in [G6] fields of [C] gold
 We'll [Fadd2] walk in [G6] fields of [C] gold

INSTRUMENTAL

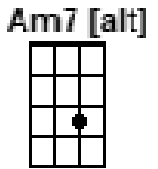
See the [Am7] west wind move
 Like a [Fadd2] lover so
 Up[Fadd2]-on the fields of [C] barley
 Feel her [Am7] body rise
 When you [Fadd2] kiss her mouth
 Among the [G6] fields of [C] gold



Many [Am7] years have passed
 Since those [Fadd2] summer days
 A[Fadd2]-mong the fields of [C] barley
 See the [Am7] children run
 As the [Fadd2] sun goes down
 Among the [G6] fields of [C] gold



You'll [Am7] remember me
 When the [Fadd2] west wind moves
 Up[Fadd2]-on the fields of [C] barley
 You can[Am7] tell the sun
 In his [Fadd2] jealous sky
 When we[Fadd2] walked in [G6] fields of [C] gold



Add riff When we [Fadd2] walked in [G6] fields of [C] gold
Add riff When we [Fadd2] walked in [G6] fields of [C] gold
Add riff [Fadd2] [G6] [C]
Add riff [Fadd2] [G6] (*slowing*) [C]↓

The instrumental notation consists of two staves. The top staff is for the guitar, with strings A, E, C, G from top to bottom. It shows a sequence of chords: Am7, F(add2), C, Am7, F(add2), G6, and C. The bottom staff is labeled 'Harmony' and shows the corresponding harmonic accompaniment. A separate diagram shows a riff: 0-1-0-0-2-0-0-0.

ALL I WANT IS YOU

U2

INTRO: G C G C

VERSE: G C G C

You say you want diamonds & a ring of gold

You say you want your stor-y to remain untold

CHORUS: Em C Em C

But all the promises we made from the cradle to the grave

RIFF: G C

When all I want is you

You [G] say you'll [C] give me
 A [G] highway with no-one [C] on it
 A [G] treasure just to look u[C]-pon it
 all the [G] riches in the [C] night
 You [G] say you'll [C] give me
 [G] Eyes in a moon of [C] blindness
 A [G] river in a time of [C] dryness
 A [G] harbour in the [C] tempest

CHORUS : But all the [Em] promises we [C] made
 from the [Em] cradle to the [C] grave
 When [G] all I [C] want is [G] you
RIFF [G] [C] [G] [C]

You [G] say you [C] want
 your [G] love to work out [C] right
 To [G] last with me through the [C] night
 You [G] say you [C] want
 [G] diamonds and a ring of [C] gold
 Your [G] story to remain un[C]-told
 your [G] love not to grow [C] cold

CHORUS (& RIFF)
 Repeat Chorus & Riff

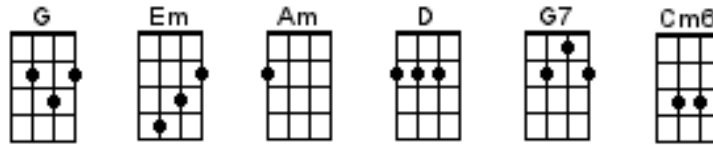
[G] You [C]-ou, all I want is [G] you [C]-ou,
 All I want is [G] you [C]-ou, all I want is [G] you [C]-ou

Note that every line in the verses goes: G C

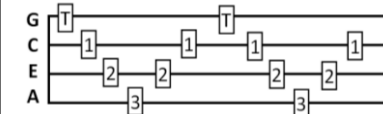
* Hammer on to the 2

WILD MOUNTAINSIDE

John Douglas (*Trash Can Sinatras, Eddi Reader*)



Optional: Picking pattern: ↘ = single, slow strum



[G] Beauty is within **[Em]** grasp
[Am] Hear the highlands **[D]** call
The **[G]** last mile is upon **[Em]** us
I'll **[Am]** carry you if you **[D]** fall
I **[G]** know the armour's **[G7]** heavy now
I **[Am]** know the heart is **[Cm6↘]** tired
It's **[G]** beautiful just **[Em]** over
The **[D]** wild mountain**[G]**side

[G] Snow is falling all **[Em]** over
[Am] Out of clear blue **[D]** sky
[G] Crow is flying high **[Em]** over
[Am] You and I are gonna **[D]** wander
[G] High up where the **[G7]** air is rare
[Am] Wild horses **[Cm6↘]** ride
It's **[G]** beautiful just **[Em]** roaming
The **[D]** wild mountain**[G]**side

[Am] Wild and free we **[G]** roam
[Am] Only a mile to **[G]** go

[G] Beauty is within **[Em]** grasp
[Am] Hear the highlands **[D]** call
The **[G]** last mile is upon **[Em]** us
I'll **[Am]** carry you if you **[D]** fall
I **[G]** know the armour's **[G7]** heavy now
I **[Am]** know the heart in**[Cm6↘]**-side
It's **[G]** beautiful just **[Em]** over
The **[D]** wild mountain**[G]**side
It's **[G]** beautiful. Let's go **[Em]** over
The **[D]** wild mountain**[G]**side

[Am] Wild and free we **[G]** roam
[Am] Only a mile to **[G]** go



ARRAN BOAT SONG *Traditional Scottish air*

This tune was first published as The Arran Boat Song around 1875 in James Kerr's first Merry Melodies volume.

It is named for the Scottish Arran Islands in the Firth of Clyde and not the Irish Aran Islands off Galway Bay.

It is played as an air. Although it is written in 3-4 it is not a waltz. Waltzes have the rhythm *strong/weak/weak*, The dotted rhythm of this tune cuts across this beat.

Ostinato For beginners: This simple part can be played throughout the tune. **Chords** are strummed to the same rhythm

Ostinato guitar part in 3/4 time. Chords: Dm, C or F, C, Dm, C, Dm. Rhythm: 2 dotted quarter, 2 eighth notes.

Melody

Melody line 1: Dm, C. Rhythm: 2 dotted quarter, 2 eighth notes.

Melody line 2: Dm, C, Dm. Rhythm: 2 dotted quarter, 2 eighth notes.

Melody line 3: Dm (5th position), F (1st position), C. Rhythm: 2 dotted quarter, 2 eighth notes.

Melody line 4: Dm (5th position), F* (3rd position), Dm (5th position). Rhythm: 2 dotted quarter, 2 eighth notes.

Melody line 5: Dm (5th position), F (1st position), C. Rhythm: 2 dotted quarter, 2 eighth notes.

Melody line 6: Dm, C*, Dm. Rhythm: 2 dotted quarter, 2 eighth notes.

Three guitar chord diagrams: C, F, and Dm.

1st position = first finger on 1st fret,
3rd position = first finger on 3rd fret,
5th position = first finger on 5th fret