

Guitar Orchestra Network

----- Book 1 -----

Fifth Edition

A Tiered Guitar Method for Chord-Melody “Fingerstyle” Music
Including Standard Notation and Tablature
as Preparation to Accompany Singers, Perform Solos,
and Join Multipart Instrumental Ensembles

Written and Arranged by Gary Jugert

guitarorchestra.com



Contents

Don't Skip Anything! Let's agree, these are kinda boring songs, but you'll need every skill taught in this book in the future to play the good stuff. Techniques built on simple songs will build a solid foundation in the fastest way.

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The Old Guitarist 1903 by Pablo Picasso

Important! If you've received a PDF version of this book, download it first. Next, print it double-sided. Next, three-hole punch it and put into a three-ring binder. Finally, play until you're famous. If you find the book helpful, consider sending the author \$20. He's hungry.

Published by Gary Jugert © 2025

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Sound files for all tunes are downloadable: <https://guitarorchestra.com>

What You'll Need for Success:

- **Guitar:** Any type will work, but we recommend an acoustic. Metal or nylon strings are fine.
- **Things to Throw Away:** You can lose your capo and pick ... no matter what Uncle Bob says.
- **Music Stand:** We recommend a sturdy yet collapsible portable stand. Those cheapies fall over.
- **Clip-on Tuner:** Tuners can be downloaded onto your phone, but Snark clip-ons are better.
- **Three Ring Binder:** Keep loose sheet music alphabetically. Don't use plastic sleeves. In the long run, a full-sized computer tablet running the ForScore app is going to make you the happiest.
- **Pencil and Highlighter:** As you're mastering these, you should be messing up this book.
- **Time at Home for Practice:** We recommend one-minute (at least) every day.
- **Positive Attitude:** This takes perseverance. Find a solution to your grumbles.
- **A Sense of Humor:** If you're too serious, you're not fun for others to be around.
- **Bravery:** This journey will be challenging. Be okay with making lots of mistakes.
- **Don't Skip Anything!** You'll need every skill and technique in here to play better music.

Philosophy: Traditional music education has strengths and weaknesses. Its greatest strength is the ability to find exceptionally talented performers and push them to the top and find them homes in front of appreciative audiences around the world. Its greatest weakness is its tendency to let less talented performers drop out of the bottom never to be heard again. Traditional music education has tended to expect regular people to be satisfied with being audience members.

We don't like that tendency. We think you should be playing and performing solos and in ensembles even with limited skills for the rest of your life. We use sound files, standard notation, chord diagrams, and tablature to create multiple ways to play the same song and help you be successful. We want you to play in whatever way makes sense to you even when you first get started.

You'll need to show up to rehearsal with other players. People who enjoy making music with others will quickly acquire the skills to play in a community guitar orchestra and become great solo players. If you practice (a little), if you show up to rehearsals or lessons (a lot), and if you get a bit of quality instruction from time to time, you'll have a pleasant lifetime of making great music on one of the world's greatest (and most aggravating) instruments.

This method was developed by the Rocky Mountain Ukulele Orchestra using community classroom instruction and ukuleles to build the largest orchestra of its type in the world. The same philosophy developed with ukuleles works with guitars.

Some believe it takes 10,000 hours to master a subject. For guitar it's probably true. If you do the math, you'll find practicing one hour every single day (and never missing a day) will take you more than 27 years to master this instrument. Even if you practiced 8 hours a day (don't do that by the way), it will still take you nearly four years to conquer the guitar. Be realistic. It's gonna take serious time to be a great guitar player so enjoy the journey.

Try not to compete with other musicians or compare yourself to others. The only question to ask is: Are you better than six months ago? If you are, you're on the right track.

Be patient with your progress. Building a solid foundation in skills, technique and theory will require more work than you might imagine. It's easiest and fastest by using these simple (kinda silly) songs.

For the complete program, please visit:
<https://guitarorchestra.com>



Here's what works for us: To create our orchestras, we ask each member to demonstrate or acquire a minimum skill level. We advise all students to complete (at least) Book 1 prior to beginning large ensemble work. The orchestra teaches speed, timing, and how to have fun in music. Books 2 and 3 are used primarily for solo skills. We have separate classes for classical, Christmas, and modern tunes. There are other levels in the program generally designed for those who are planning on teaching.

We use tablature, standard notation, and chord grids on sheet music so players can work in multiple pathways toward making music. Being willing to show up and work as a part of a team, to practice at home, to play in performance, and to be on a pathway of continual improvement are expected of all members.

This program will work if you're happy and brave, if you're willing to make mistakes in public, and if you want to meet other musicians doing the same thing. You'll end up with the ability to play at a high level for the rest of your life. There are lots of ways to fail in guitar, but if you keep showing up and growing with an open-minded attitude, you'll be able to play everything ever written, and you're gonna be writing some of it too.

If you are leading a group, you do not need to be a great guitarist. You need to be familiar with the scores. You need to be pretty good at email, very good at scheduling, a pleasant communicator, willing to do whatever it takes to make sure each member is progressing in their own lane. You'll probably need to get good at changing strings. You may end up being a bongo player to help keep time. You probably don't want to rewrite all of these materials as it'll consume all your time. And you need to stop worrying about what songs your team will "like." Just hand out the music. It's how orchestras work.

Certification Levels: We have material to test students in each level, but honestly, most musicians who like this kind of examination are probably paying to do one of the university programs because they think if it's expensive, it must be good. Should you want to work your way through the certification levels either as a student or teacher, the latest information is on our website:

<https://guitarorchestra.com>

- **Level 1 One Chord Songs:** This is the most important level by far. You will learn proper posture and tuning. You'll learn to strum chords, read tablature, and begin composing. Everything worth knowing about in guitar (almost) is in Level 1.
- **Level 2 Two-ish Chord Songs:** You will work on changing chords, and advance your ability to play "fingerstyle" or chord-melody arrangements. Once you've completed Level 2 you will be able to play most anything with practice.
- **Level 3 Multi-Chord Public Domain Songs:** You will build your complete toolbox using a wide array of delightful and aggravating old-school music. We'll round out your skills including more complex chording, percussive elements, arpeggios, practice skills, performance preparation, basslines, artistic choices, and musical decision-making. This is the good stuff.
- **Level 4 Iconic Songs (Probably) Worth Mastering:** This is where memorization, mastery, and storytelling enter your life. It's about playing well, rather than surviving a song. Access to this level of music requires you contact us at the website for the latest details.
- **Beyond Level Four:** We have certification levels for:
 - Ensembles
 - Classical Guitar
 - Holidays
 - Composing
 - Teacher Preparation

How to Tune Your Guitar

Guitar Orchestra Network
http://guitarorchestra.com

January 21, 2025
By Gary Jugert

Melody

Eddie
E

Ate
A

Dynamite.
D

Good
G

Bye
B

Eddie.
E

Guitar

T
A
B

0 0 0 0 0 0



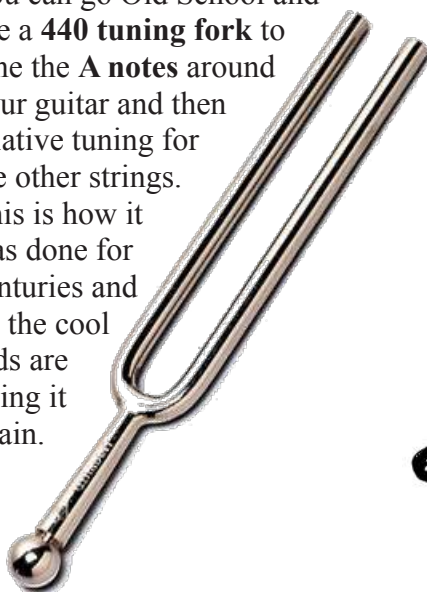
← These days it's considered essential for every guitarist to own a **digital clip-on tuner**. They come in different varieties and prices, but generally speaking they all work about the same. You can tune your guitar in noisy places without worry. Spend a few extra bucks for a good one ... the cheap ones break.

It's also a good idea to download a guitar **tuning app** onto your phone. There's a whole bunch of them, so try out a few until you find the one you like. Many guitar apps also include a handy chord-finder function. →



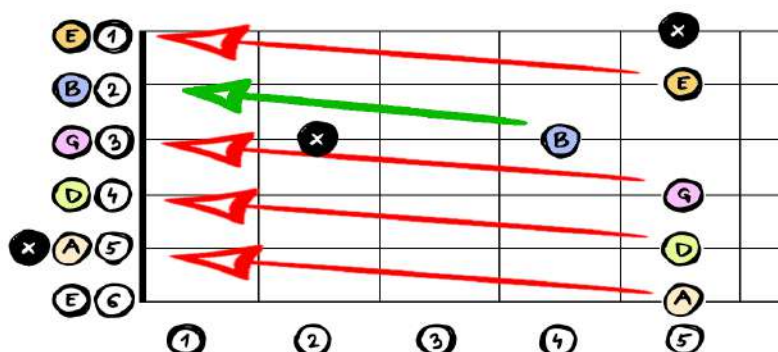
You can go Old School and use a **440 tuning fork** to tune the **A notes** around your guitar and then relative tuning for the other strings.

This is how it was done for centuries and all the cool kids are doing it again.



Relative Tuning

String 6 pressed at the 5th fret equals the 5th string open.
String 5 pressed at the 5th fret equals the 4th string open.
String 4 pressed at the 5th fret equals the 3rd string open.
String 3 pressed at the **4th** fret equals the 2nd string open.
String 2 pressed at the 5th fret equals the 1st string open.



Use a 440 tuning fork with the X's when you don't have a digital tuner....

Guitar Posture

Use an armless chair. Use something to raise your left foot up. You can hold the guitar lots of other ways, but it's likely your tone will suffer, and you'll tire out from practice more quickly. If you feel tension in your back, shoulders, legs, or arms, you're probably doing something silly. Have a qualified teacher check your posture. Yes, your hands and fingers will hurt in the beginning too. Stop practicing for the day so they can rest. You'll also need to have a music stand set up with your music binder ready to go at all times to make practicing easier. Getting life organized so you can easily get to the first minute of practice is brutal. Lefties: You're probably better off learning to play right handed since both hands have new talents to learn and almost all instructional material is written for right-handed play, but you can buy a left handed guitar and then the chords will be the mirror image. Everything else remains the same.



This is pretty good.



This is pretty bad.



This is probably what you're gonna do no matter what your teacher says. It helps if you have a cool bear pillow.



Your left-hand thumb should usually be more vertical than this. It should usually be perpendicular to the neck. Having good left-hand technique will make it easier and faster for you to change chords and play melodies.



This is awful posture! We should never see your thumb unless you're playing an electric guitar (and even then it's not necessary if you're good), and your pinky should be relaxed and ready to play. This hand is full of unhealthy tension and will make playing less fun.

Sheet Music and Brother John

[illegible]

Don't Freak Out! We know, your Uncle Bob is the greatest guitar player you know, and he doesn't read sheet music. Good for him! Luckily, learning to read sheet music will ***not*** make you a bad guitarist. It will make you a smarter musician and will allow you to play much more advanced material than Uncle Bob. When starting a new song, find a recording of exactly what you're going to play. Listen to the song as many times as possible so you'll know if your sound matches the original. We've posted sound files for every song in this book at <https://guitarorchestra.com>

Tempo marking ♩ = 80

This tells the computer how fast to play the song. You can go faster or slower ... probably slower ... a LOT slower ... would be best for learning the song. Seriously, go slow. The pros do too.

The **time signature is 4/4**. It means there will be four beats in each measure and a quarter note counts as one beat. Measures are divided up by

vertical lines. Don't worry about all those dots yet. Mostly they'll help you know how long to hold a note before hitting the next one.

Tab: The six lines on the Guitar Melody line represent the strings on your guitar. The numbers on each line indicate which fret to press down. Here's a crazy (and rather annoying) thing from history: The top line of the tablature is the bottom string on your guitar closest to the ground. The bottom line on the tab is the string closest to your face. It's upside down! Your brain will adjust quickly but be ready to hit some wrong notes. Once you grasp this system, you can play **all** fretted instruments. Tablature makes learning melodies fast and easy, but colleges expect you to read standard notation so it's a good idea to pay attention to both lines.

Which fingers should you use on your left hand when playing tablature?

0 = Open! Don't hold down anything.

1st Fret = Index Finger

2nd Fret = Middle Finger

3rd Fret = Ring Finger or Pinky

4th Fret = Pinky Finger

Anything above the 4th fret will require you to think through your best attack strategies. This will vary from player to player and song to song. Usually we try to span only four frets at any time.

Chord Grids: Those boxes above the notes tell you how to hold the chord. For every chord in this book, you'll find bigger diagrams on Page 20 to help you get your fingers onto the right locations. The four chord shapes you'll find in this book should all be memorized as you'll be playing them every day for the rest of your life.

Brother John

Guitar Orchestra Network
https://guitarorchestra.com

January 25, 2025
French (1780-ish)
Arranged by Gary Jugert
for Guitar

Left Hand
Open 0
Index 1
Middle 2
Ring 3
Pinky 4

Right Hand
P - Thumb
I - Index
M - Middle
A - Ring

Repeats:
0 thru 8
1 thru 7
9 to end

Chords
& Lyrics

Guitar
Melody

Chords & Lyrics

♩ = 80

Play all notes with your right hand thumb for now.

Fre - re Jac - ques, Fre - re Jac - ques, dor - mez vous?
Are you sleep - ing, are you sleep - ing, Bro - ther John?

Open Middle Pinkie Open Open Middle Pinkie Open Index Middle Pinkie

Guitar Melody

Slide your middle finger back.

Dor - mez vous? Son - nez les ma - ti - nes. Son - nez les ma - ti - nes.
Bro - ther John? Morn - ing bells are ring - ing. Morn - ing bells are ring - ing.

Index Middle Pinkie Middle Pinkie Middle Middle Index Open Middle Pinkie Middle Middle Index Open

On the first time through, play measure 8, on the second time through, skip 8!

Repeat to #1!

Tie these two notes together.

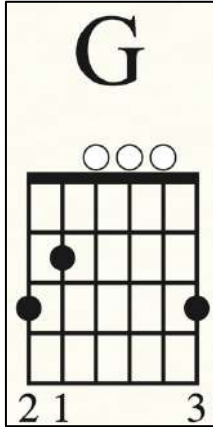
Hold the final tied note for six beats.

Teaching Points to Remember:

- Tempo Markings: Don't take them seriously in the beginning! You'll reach this speed eventually.
- Time Signature: How many beats in a measure (4!) and what type of note counts (Quarter Note). Measures are the vertical lines.
- Fingering Numbers: Left Hand 0, 1, 2, 3, 4 and Right Hand PIMA. This'll keep coming up, so memorize it.
- Tablature: Which string and which fret. Remember String #1 is on the top of the paper and on the bottom side of your guitar.
- Repeats: Handling first and second repeats. Make sure not to play Measure 8 the second time through.
- Note Values: Eighth notes, quarter notes, half notes, ties. Count the longer notes as you play or you'll come in too early.
- Reading Chord Grids: How to make the E chord based on the grid. Remember, String #1 is on the right.

Three Blind Mice Lesson

Review: Make sure you can play the guitar melody line in Brother John.



Let's dive into chords a little deeper. The G chord is going to stretch your fingers to their limits. Even if you can't do this easily at first, you'll find in time it gets easier. Every time you add a chord in the future, you'll find your hand tends to resist the new idea. Be patient and go slow. Your physiology will need to adjust to the new demands you're placing on it. In this case, your index finger is on string #5, your middle finger is on string #6, and your ring is on string #1. (It's perfectly acceptable to use your pinky on string 1 if you want and you will be doing it down the road.)

Pop Quiz: Which is String #1 and which is String #6? Note that on tablature, string #1 is on the top line, but on chord grids it's the right line.

Open Book Exam: How many frets do you have on your guitar and which ones have dots marked on the fretboard?

Note Lengths in Standard Notation



You'll find four different lengths of notes in Three Blind Mice, and you'll be playing them on lots of different strings. They are:

- Whole Notes = 4 beats
- Half Notes = 2 beats
- Quarter Notes = 1 beat
- Eighth Notes = 1/2 beat

If you are playing the tablature or the standard notation, you'll need to hold each note for the proper number of beats. You should count quietly to yourself as you play to make sure you don't come in too early or too late. Musicians normally count like this:

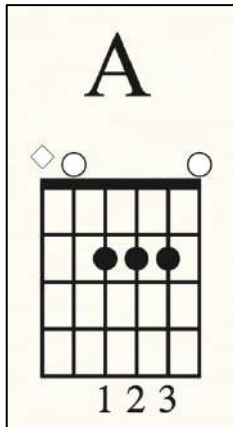
One And Two And Three And Four And (You will count this way for the entire song.)

TuffAxe and Rest Strokes

Drag your thumb slowly down any string that has a number on it until you hit the melody note. Make sure the last string you play sounds out clearly. **Make sure to rest your thumb on the string you're not going to play.** After you master the downstrum, go back and try picking each string simultaneously with a claw shape on your right hand. Most classical and fingerstyle players spend most of their time plucking rather than strumming.

Farmer in the Dell Lesson

Review: You know how to tune your guitar. You know how you're supposed to hold the guitar. You've mastered the E and G chords. You can play melodies from tablature. You're going to keep practicing the TuffAxe version of Three Blind Mice.



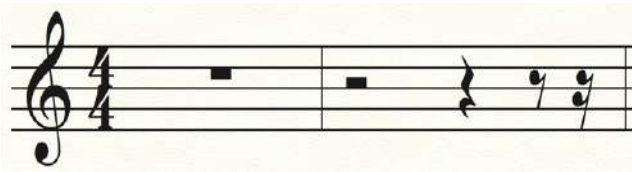
The A chord crams three fingers into the second fret. Double check that your thumb isn't developing a bad habit of sneaking up and being visible over the top of your guitar neck. Your thumb should always be behind the neck and lined up with your middle finger.

Strumming

Use your right-hand index finger and strum down hitting all the strings and then back up hitting all the strings. Pay attention to the sound and make sure you're hitting each string to make them sound out clearly. It's usually best to face your fingernail toward the floor and twist your forearm. Leave your pick in the case for now. You'll only need the pick if you're singing into a microphone with an audience of admirers.

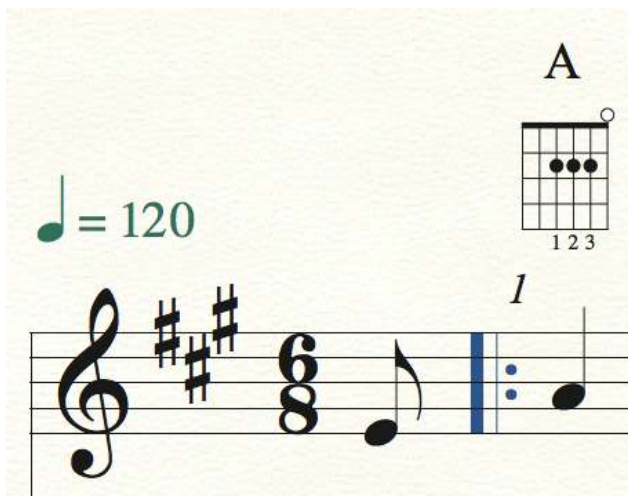
Rests in Standard Notation

In Farmer in the Dell, you'll get to play some eighth note rests. Here is what all the primary rests look like in music and a list of how long to hold them:



- Whole Rest = 4 beats (below the line)
- Half Rest = 2 beats (above the line)
- Quarter Rest = 1 beat
- Eighth Rest = $\frac{1}{2}$ beat
- Sixteenth Rest = $\frac{1}{4}$ beat

Pickup Notes and Other Measure Zero Information



Sharp signs (#) means all F's, C's, and G's in the piece will be sharps. Play the tablature line and it will magically turn those notes into F#, C#, or G#.

The **time signature** is 6/8. That means there will be six beats in each measure and each 1/8th note will count as one beat. We usually count this as 1-trip-let 2-trip-let.

There is a single 1/8th note on the measure BEFORE the first measure. This is called a **pickup note**. Pickup notes are a way to get the music started before the first beat.

Farmer in the Dell

Guitar Orchestra Network
https://guitarorchestra.com

March 14, 2025
Germany (1826)
Arranged by Gary Jugert
for Guitar

Repeats:

0 thru 8

1 thru 8 (a lot)

1 thru 7

9 to end

Chords & Lyrics

♩ = 90

The farm - er in the dell, the farm - er in the dell.
farm - er takes a wife, the farm - er takes a wife.
wife takes a child, the wife takes a child.
child takes a nurse, the child takes a nurse.
nurse takes a cow, the nurse takes a cow.
cow takes a dog, the cow takes a dog.
dog takes a cat, the dog takes a cat.
cat takes a rat, the cat takes a rat.
rat takes the cheese, the rat takes the cheese.
cheese stands a - lone, the cheese stands a - lone.

Guitar Melody

TuffAxe

5 6 7 8 9 10

Hi - Ho the der - ry - o, the farm - er in the dell. The dell.
(etc.)

Teaching Points to Know:

-Sharps in the Key Signature: Every C, F, and G note is sharpened in this piece. Tablature takes care of this for you.

-Rests: Take time to learn the shapes of the rests so you'll know what those squiggles mean down the road.

-Pickup Notes: That's the note all by itself in measure 0. It gets the song started before the first beat.

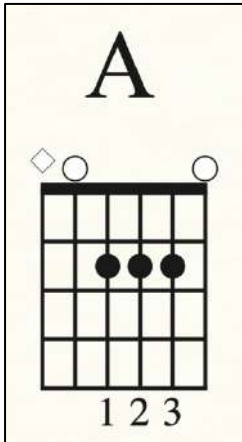
Time Signature: We are in 6/8 time and usually counted as 1-trip-let 2-trip-let, or more often simply as 1.. 2..

-Repeats: This piece is supposed to be played 10 times. That seems crazy, so decide in advance to skip a few verses.

-Chord: The A chord will be your friend in so many songs. Memorize it. Review E and G as well.

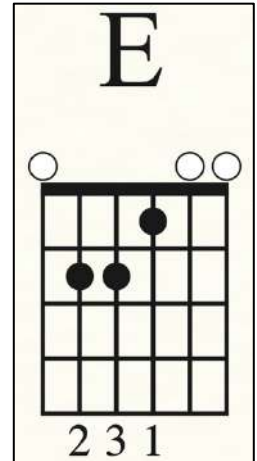
Frere Jacques Lesson

Review: You've already learned to play Brother John in the key of E. Go back and remind yourself how the melody sounded and now let's change the key and see what happens on the fret board.



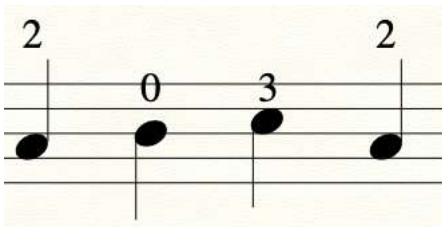
Changing the Key

You will notice when we played the melody in Brother John, we played in the key of E, and you used frets up the neck, and mainly on one string. Now, for Frère Jacques, we'll play the same song using lots of strings, and overall, the tonality of the guitar will ring a little lower making it easier to sing. After learning to pluck the melody using the tablature, make sure to take time and sing the song (even if you're a terrible singer) using both the A chord and then back to E chord. You'll find your voice likes one more than the other. In instrumental music, it is common for the key to change as you're playing. It is also common when working with singers to change the key to fit their voice.



Plucking Chords ... THE CLAW!

In the last lesson, we talked about strumming with your index finger. Now use your right hand thumb, index, middle, and ring to simultaneously pluck any four strings. We will call this **the claw**. It will sound terrible compared to strumming at first, but in the long run you'll be using the claw the most in fingerstyle and classical guitar. It will also prepare you to play arpeggios in Book 2. On the TuffAxe, first play it with your thumb, then go back and play it with your claw. You'll need to skip one of the inner strings if the tablature asks you to play five strings since you're only using four fingers. Don't use your right hand pinky ever, for any reason, except drinking tea.



Fingering Numbers

Pay attention to numbers that show up above the standard notation. These numbers give you advice on which left hand finger to use.

- Remember: 1=Index, 2=Middle, 3 = Ring, 4=Pinky

Your First Bar Chord

On the last measure of Frère Jacques, you'll see this nasty looking thing in the TuffAxe. It's your first bar chord. Let's have a short pep-talk. Most people who quit guitar don't suddenly start hating guitar music. The common struggle is bar chords. They sound terrible at first, and when you realize you'll be making lots of them, it can be demoralizing. Don't let this stop you. Place your **left-hand index finger** along the second fret of strings 1 thru 4 (leave strings 5 and 6 open) and then place your pinky up on string 1 in the 5th fret. It's a stretch, it hurts, it might sound terrible, but eventually you'll do this so much it won't be a problem. Have faith. Makes some klunky sounds. Keep going because you *will* conquer this beast. The wiggly mark means play a slow down-strum. ☺



Frère Jacques

Guitar Orchestra Network
<https://guitarorchestra.com>

January 17, 2025
French (1780-ish)
Arranged by Gary Jugert
for Guitar

Repeats:	Yup, the same song
0 thru 8	you've already learned,
1 thru 7	but this one is arranged
9 to end	in first position.

0 thru 8
1 thru 7
9 to end

you've already learned
but this one is arranged
in first position.

$\text{♩} = 80$

Chords
& Lyrics

Guitar
Melody

TuffAxe

A

Fre - re Jac - ques, Fre - re Jac - ques, dor - mez vous? Dor - mez vous?
Are you sleep - ing, are you sleep - ing, Bro - ther John? Bro - ther John?

A

Son - nez les ma - ti nes. Son - nez les ma - ti nes!
Morn - ing bells are ring - ing. Morn - ing bells are ring - ing.

A

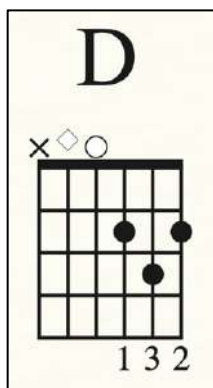
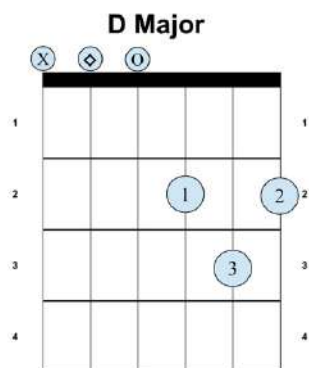
Ding. Dang. Dong. Ding. Dang. Dong. Ding. Dang. Dong.

Always let the last chord on any song
ring out until the guitar stops vibrating.

Bar chord challenge!

Row Row Row Your Boat Lesson

Review: Do you have all your chords memorized? A, E, G, and as of today, D. Can you play all the melodies in the book? Have you spent a little time on each TuffUke line? Have you been practicing strumming and plucking the chords? Then this is it. It's time to graduate, but first...



Chords and Singing

Let's meet the D chord. It's easy to get the fingering on this chord "upside-down." Make sure your index finger is on the third string and your middle finger is on the first string. And that disagreeable ring finger is up in the third fret 2nd string.

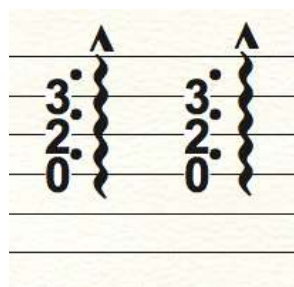
Once you've mastered this chord, make sure to go to the strumming section pages 23-31 and play them all until you can smoothly sing each one. Two of the songs will require a bar chord F# minor and that'll be fun (-ish). Even if you hate singing, do it anyway ... quietly ... in the basement.

Dotted Notes



When you see a note with a dot after it, you'll hold that note for 50% longer. (Basically, just a little extra long.) In this case, eighth notes get one beat, quarter notes get two beats, and dotted quarter notes get three beats. Treat 6/8 time as TWO beats per measure.

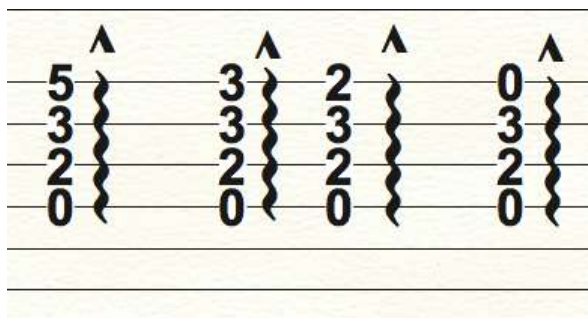
TuffAxe Review



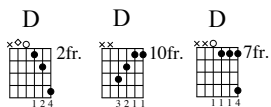
In this example, you'll hold the D chord as above, but you won't play the first string. In fact, as your thumb descends over the strings 4, then 3, then 2, and it will **stop and rest** on the 1st string so you don't accidentally pluck it. Go very slowly at first when playing the TuffAxe line to make sure the melody note (the highest pitched note) rings out clearly above the other supporting notes. By using rest strokes and a downward strum the melody will be obvious to your ear and will make you sound like a much better guitarist.

Moving Fingers in TuffAxe

In this example from measure 7, use your index finger on the 3rd string, your middle finger on the 2nd string, and your pinky up on the 1st string. Then for the next group of notes, change your pinky out for your ring finger. Make a normal D chord in the third group. And finally, remove your middle finger to do the final group. Holding part of the chord while moving your melody finger around will become the main thing you do in life.



You are about to be "finished" with Book 1. You should be able to read and make the four chords. You should be able to play melody from tablature. You should have a pretty good idea what TuffAxe is all about even if you're not very good at it yet. You're going to be great. Keep going.



Alternate D major
Chords for TuffAxe

Repeats:
0 thru 8
1 thru 8
1 thru 7
9 to end

$\text{♩} = 60$

Row Row Row Your Boat

Guitar Orchestra Network
<https://guitarorchestra.com>

January 20, 2025
America (1852)
Arranged by Gary Jugert
for Guitar

Chords & Lyrics

Row row row your boat gently down the stream.
Row row row your boat right across the lake.
Shred shred shred your axe. Rawk like yer a star.

Guitar Melody

TuffAxe

Pluck.

Down strum.

**Mer - ri - ly mer - ri - ly mer - ri - ly mer - ri - ly life is but a dream.
Don't stand up and rock the boat oh that's a big mis - take.
E A D G B E Don't you dare mess with me. Mas - ter of gui - tar.**

Teaching Points to Know:

Strumming vs. Plucking: Use each for the best overall sound.

The D Chord: Same chord but four different shapes.

The Joys of Bar Chords: Living through the really crummy sound and having faith in the future.

Repeats: First, second, and now a third ending.

All Through the Night

Guitar Orchestra Network
https://guitarorchestra.com

January 21, 2025
Sir Harold Boulton (1884)
Arranged for Guitar
by Gary Jugert

Repeats:
0 thru 16
1 thru 16
1 thru 15
17 to end

When chording and singing,
try using arpeggio plucking.

♩ = 80

Chords
& Lyrics

Chords: D, E, A, G, A

Lyrics: Sleep my child and peace at - tend thee all through the
While the moon her watch is keep - ing all through the
Though I roam a min - strel lone - ly all through the

Guitar
Melody

Guitar Melody: T, A, B

TuffAxe: T, A, B

Use the claw and pluck.

Chords: D, D, E, A, G, A, D

Lyrics: night. Guard - ian an - gels God will send thee all through the night.
night. While the wear - y world is sleep - ing all through the night.
night. My true harp shall praise thee on - ly all through the night.

All Through the Night

9

G G G D G D A

21 3 21 3 21 3 132 21 3 132 132 123

Soft the drow - sy hours are creep - ing, hill and vale in slumb - er steep - ing.
 O'er thy spir - it gent - ly steal - ing vis - ions of de - light re - veal - ing.
 Love's young dream a - las is o - ver, yet my strains of love shall hov - er

3 2 3 5 7 5 3 2 3 2 0 3 2 0 3 2

Down strum through this section. Fermata! Hold it.

3 2 3 5 7 5 3 2 3 2 0 3 2 0 3 2

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

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

13

D E A G A D D

231 123 21 3 123 132 132

a tempo To #1 twice

In my lov - ing vig - il keep - ing all through the night.
 Breathes a pure and ho - ly feel - ing all through the night.
 near the pre - sense of my lov - er all through the night.

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

Back to plucking.

3 2 0 3 0 3 2 2 0 2 2 2 3 2 0 10 7 7 7

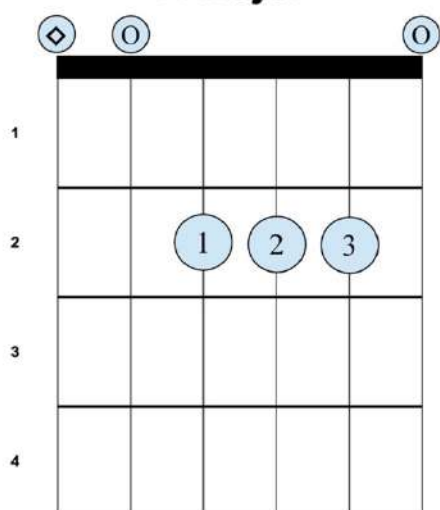
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

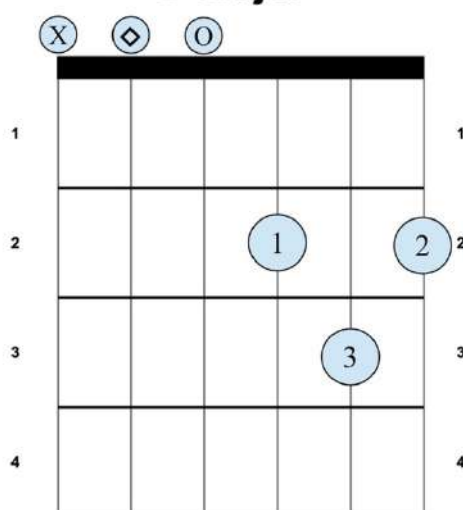
Essential Chords

- **Notice:** Don't hit the strings with an **X** (or an evil sound will commence). On strings marked with a diamond ◇ shape, it will sound okay, but isn't recommended.
- **Download:** Find a chord finder app you like and download it into your phone. You're gonna need it. There are lots and they're free.
- **Extra Credit:** Hit the internet and find some modern songs you'd like to play and then find their chord shapes. Play a few of them with steady right-hand rhythm. Some of the chords will be too difficult, but don't feel discouraged. You will get there soon. In Book 2, we'll add a whole bunch of essential chords to your skills.

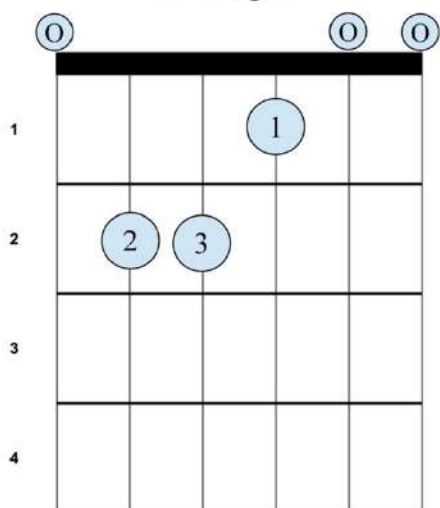
A Major



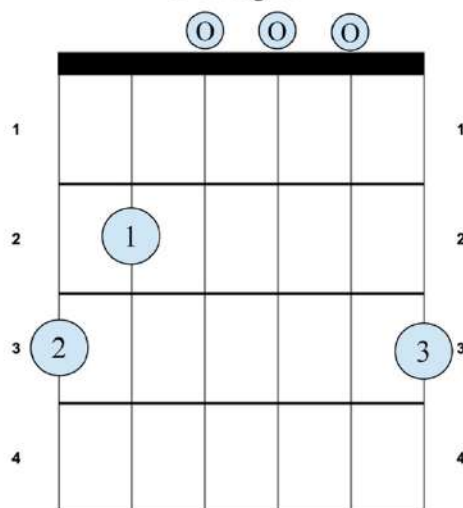
D Major



E Major

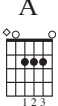
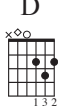


G Major



Composer's Blank

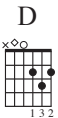
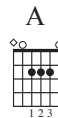
Song #1

1  2  3  4 

TAB

E
B
G
D
A
E

Song #2

1  2  3  4 

Song #3

1  2  3  4 

5  6  7  8 

Daily Practice Log: 10% on Technique, 60% on New Material, 30% on Repertoire

Name:

Month:

Personal Goal:

Day	Time Spent	Notes
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		
11		
12		
13		
14		
15		
16		
17		
18		
19		
20		
21		
22		
23		
24		
25		
26		
27		
28		
29		
30		
31		

P = Thumb
I = Index
M = Middle
A = Ring

Make a Better Bar

<https://guitarorchestra.com>

September 2, 2025
By Gary Jugert
for Guitar

Standard
Notation

Guitar
Tablature

The score is written in 6/8 time and consists of 26 measures. The first system (measures 1-4) includes a legend for fingerings: P = Thumb, I = Index, M = Middle, A = Ring. The notation shows a melodic line in the treble clef and a corresponding guitar tablature in the bass clef. The second system (measures 5-10) continues the melodic development. The third system (measures 11-16) introduces a new melodic phrase with a key signature change to one flat. The fourth system (measures 17-22) continues the melodic line. The fifth system (measures 23-26) concludes the piece with a final melodic phrase and a double bar line.

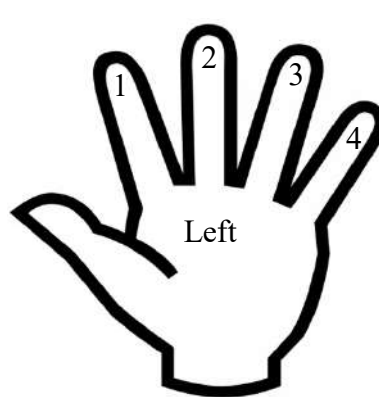
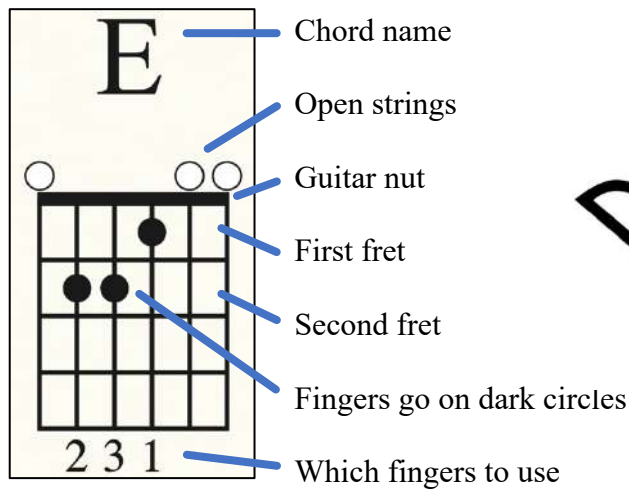
Standard Notation: Treble clef, 6/8 time signature. Measures 1-4: P P P I M A. Measures 5-10: Continuation of the melodic line. Measures 11-16: A M I P P P. Measures 17-22: Continuation of the melodic line. Measures 23-26: Continuation of the melodic line.

Guitar Tablature: Bass clef. Measures 1-4: 0 0 0 0 0 0. Measures 5-10: 4 4 4 4 4 4. Measures 11-16: 10 10 10 10 10 10. Measures 17-22: 9 9 9 9 9 9. Measures 23-26: 3 3 3 3 3 3.

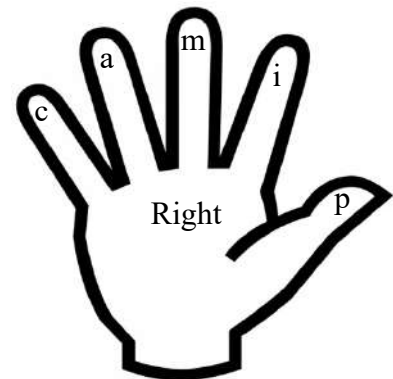
Chords and Rhythm

Review on all things chords.

Unlike tablature, the strings on a chord chart go up and down while the frets go left to right. String 6 is on the left. String 1 is on the right. Hold your guitar up to the chart to help you get oriented.



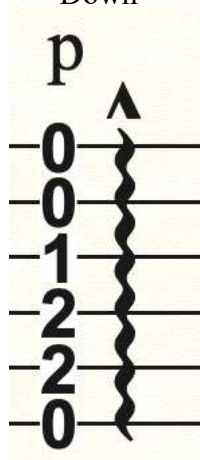
Index = 1
Middle = 2
Ring = 3
Pinky = 4



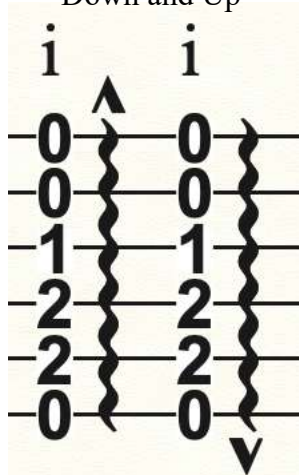
Thumb = p
Index = i
Middle = m
Ring = a
Pinky = c

Essential right hand attack patterns to memorize.

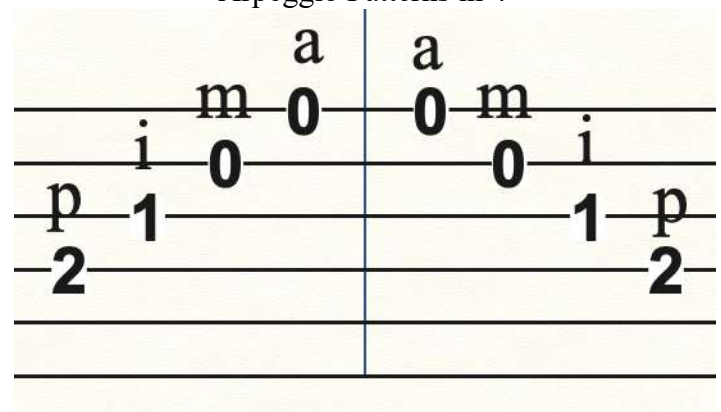
Thumb Strum
Down



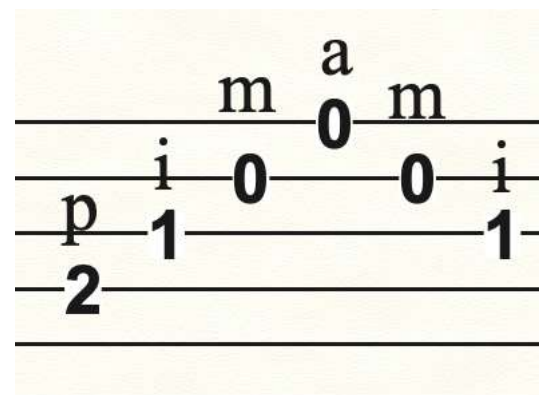
Index Strum
Down and Up



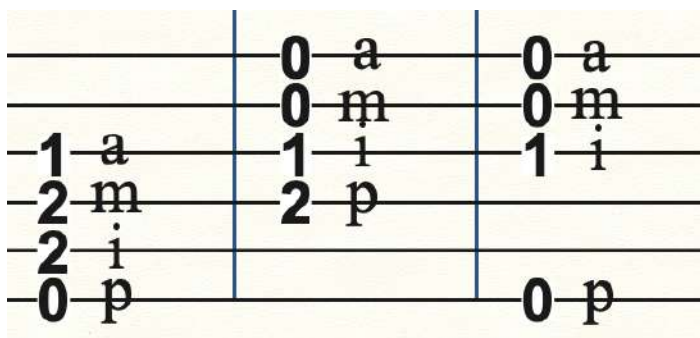
Arpeggio Patterns in 4



Arpeggio Pattern in 6

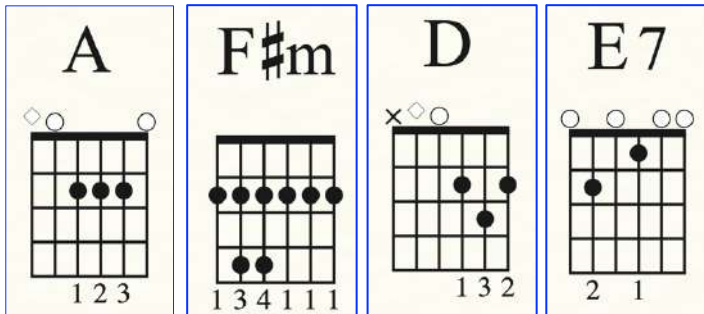


Claw plucking four strings at once.





<https://guitarorchestra.com>



One Chord Songs

Frere Jacques [4/4]

[A] Are you sleeping, are you sleeping, brother John, brother John? Morning bells are ringing. Morning bells are ringing. Ding, dang, dong. Ding, dang, dong. Frère Jacques, Frère Jacques, dormez-vous, dormez-vous? Sonnez les matines. Sonnez les matines. Ding, dang, dong. Ding, dang, dong.

Three Blind Mice [4/4]

[A] Three blind mice. Three blind mice. See how they run. See how they run. They all ran after the farmer's wife. She cut off their tails with a carving knife. Have you ever seen such a sight in your life as three blind mice?

Row Row Row Your Boat [6/8]

[D] Row row row your boat gently down the stream. Merrily merrily merrily merrily. Life is but a dream. Row, row, row your boat right across the lake. Don't stand up and rock the boat -- oh that's a big mistake. Row, row, row your boat underneath the stream. Ha ha fooled you. It's a submarine.

Farmer in the Dell [4/4]

The [D] farmer in the dell. The farmer in the dell. Hi-Ho the dairy-o. The farmer in the dell.

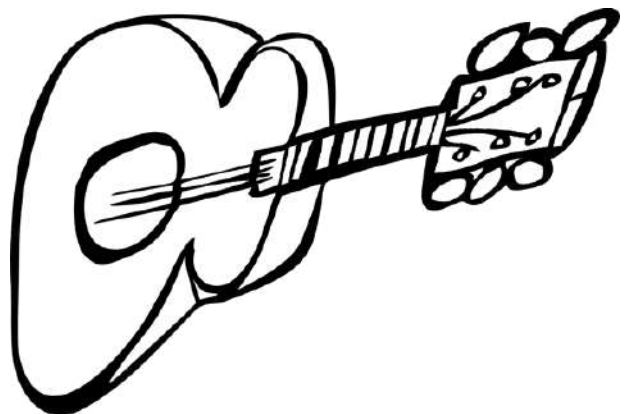
- The farmer takes the wife.
- The wife takes the child.
- The child takes the nurse.
- The nurse takes the bull.
- The bull takes the cow.
- The cow takes the dog.
- The dog takes the cat.
- The cat takes the rat.
- The rat takes the cheese.
- The cheese stands alone.

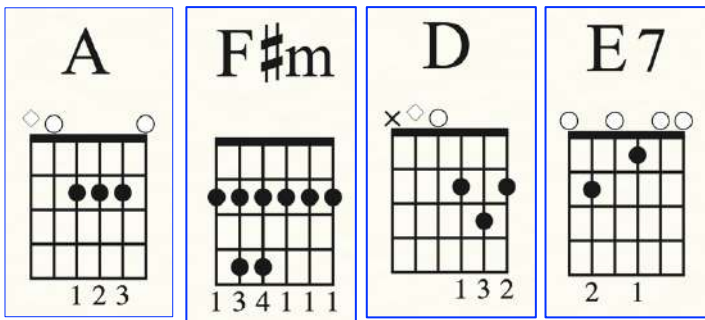
Lime in the Coconut Parody [4/4]

My [E7] brother bought a coconut. He bought it for a dime. My sister had another one and spent it on a lime. You put the lime in the coconut and shake it all up. You put the lime in the coconut and drink it all up. You put the lime in the coconut and then you'll perk on up. **Yum!**

Called the doctor woke him up and here is what I said. I said: **Doctor** ain't there nothin' I can take? I said: **Doctor** to relieve this bellyache. I said: **Doctor** ain't there nothin' I can take? You put the lime in the coconut and drink 'em both together. Put the lime in the coconut and then you feel much better. Put the lime in the coconut, and *{slow down!}* call me in the morning. *

(* Fast up and down dramatic wrist strum)





Two Chord Songs

Five Little Monkeys [4/4]

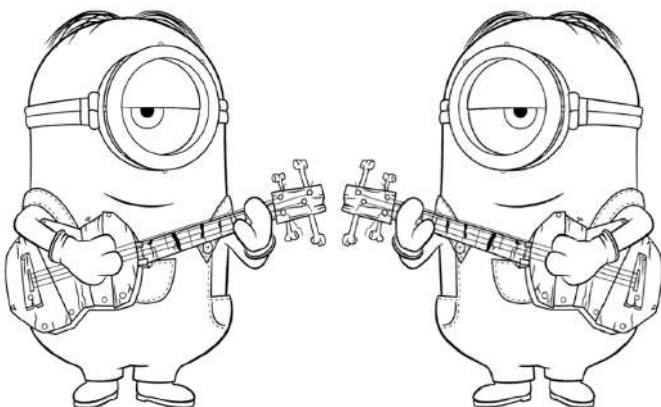
[A] Five little monkeys jumpin' on the bed.
One fell off and [E7] bumped his [A] head.
Sent for the doctah, doctah he said, no more
monkeys jumpin' [E7] on the [A] bed.

- Four little monkeys.
- Three little monkeys.
- Two little monkeys.
- One little monkeys.

Hokey Pokey [4/4]

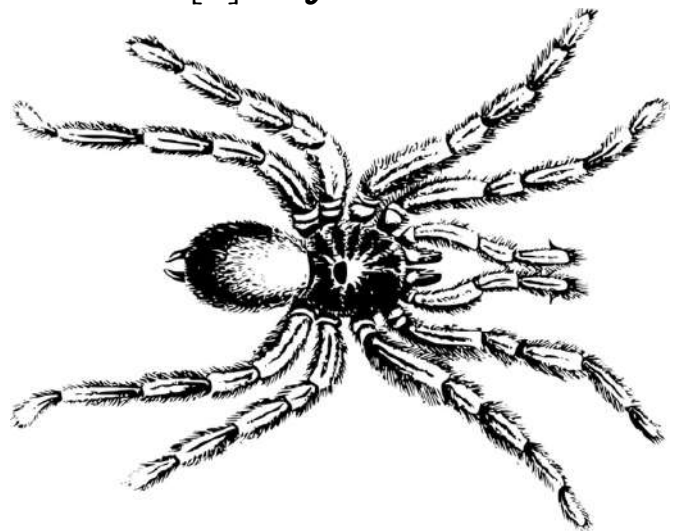
You put your [A] right foot in. You take your
right foot out. You put your right foot in and
you [E7] shake it all about. You do the hokey
pokey and you turn yourself around. That's
what it's all a- [A] bout.

- You put your left foot in/out.
- You put your right hand in/out.
- You put your left hand in/out.
- You put your noggin in/out.
- You put your bottom in/out.
- You put your whole self in/out.



Hush Little Baby [4/4]

[A] Hush, little baby, [E7] don't say a word,
papa's gonna buy you a [A] **mockingbird**. If
that mockin'- [E7] bird don't sing, papa's
gonna buy you a [A] **diamond ring**. And if
that diamond [E7] ring turns brass, papa's
gonna buy you a [A] **looking glass**. And if
that looking [E7] glass gets broke, papa's
gonna buy you a [A] **billy goat**. And if that
billy [E7] goat won't pull, papa's gonna buy
you a [A] **cart and bull**. And if that cart and
[E7] bull turns over, papa's gonna buy you a
[A] **dog named Rover**. And if that dog named
[E7] Rover won't bark, papa's gonna to buy
you and [A] **horse and cart**. And if that horse
and [E7] cart falls down, you're still gonna be
the sweetest [A] **baby in town**.

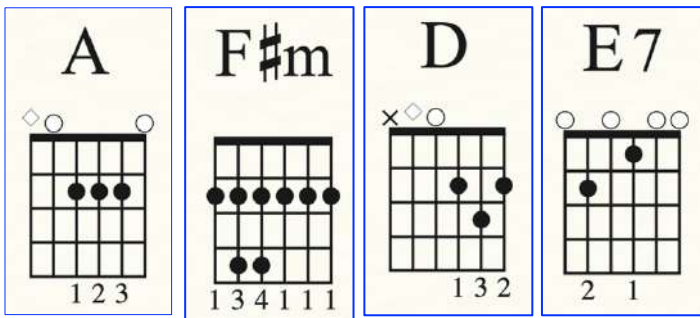


Itsy-Bitsy Spider [4/4]

The [A] itsy-bitsy spider went [E7] up the
water [A] spout. Down came the rain and
[E7] washed the spider [A] out. Out came the
sun and [E7] dried up all the [A] rain, and
the itsy-bitsy spider went [E7] up the spout
[A] again.

London Bridge is Falling Down [4/4]

[A] London Bridge is falling down,
[E7] falling down, [A] falling down. London
Bridge is falling down, [E7] my fair [A] lady.
Build it up with silver and gold, [E7] silver
and gold, [A] silver and gold. Build it up with
silver and gold, [E7] my fair [A] lady. Take
the key and have some tea, [E7] have some
tea, [A] have some tea. Take the key and
have some tea, [E7] my fair [A] lady.



Three Chord Songs

Clementine [3/4]

In a [A] cavern in a canyon excavating for a [E7] mine dwelt a [D] miner forty- [A] niner, and his [E7] daughter Clemen- [A] tine.

Oh my [A] darling, oh my darling, oh my darling Clemen- [E7] tine. You are [D] lost and gone for- [A] ever dreadful [E7] sorry Clemen- [A] tine.

Light she [A] was and like a fairy and her shoes were number [E7] nine. Herring [D] boxes without [A] topses, sandals [E7] were for Clemen- [A] tine.

Drove the [A] ducklings to the water ev'ry morning just at [E7] nine, hit her [D] foot against a [A] splinter, fell in- [E7] to the foaming [A] brine.

Ruby [A] lips above the water, blowing bubbles soft and [E7] fine, but [D] alas I was no [A] swimmer, neither [E7] was my Clemen- [A] tine.

In a [A] churchyard near the canyon, where the myrtle boughs en- [E7] twine, grow the [D] roses in their [A] posies, ferti- [E7] lized by Clemen- [A] tine.

Then, the [A] miner, forty-niner, soon began to fret and [E7] pine, thought he [D] oughter join his [A] daughter, so he's [E7] now with Clemen- [A] tine.

In my [A] dreams she still doth haunt me robed in garments soaked with [E7] brine. Then she [D] rises from the [A] waters, and I [E7] kiss my Clemen- [A] tine.

How I [A] missed her, how I missed her, how I missed my Clemen- [E7] tine, 'til I [D] kissed her little [A] sister then for- [E7] got my Clemen- [A] tine.

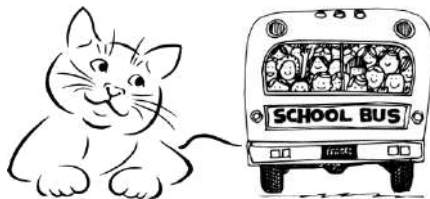
Simple Gifts [4/4]

'tis a [A] gift to be simple, 'tis a gift to be free, 'tis a [E7] gift to come down to where we ought to be, and [A] when we find ourselves in a place that is right, it will [E7] be in the valley of [A] love and delight.

When true simplicity is gained to bow and to bend we [E7] won't be ashamed. To [A] turn turn and turn it will be our delight 'til by [E7] turning and turning we [A] come round right.

Soft Kitty [4/4]

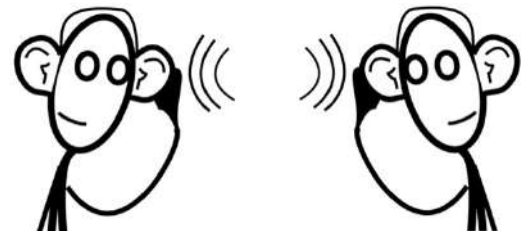
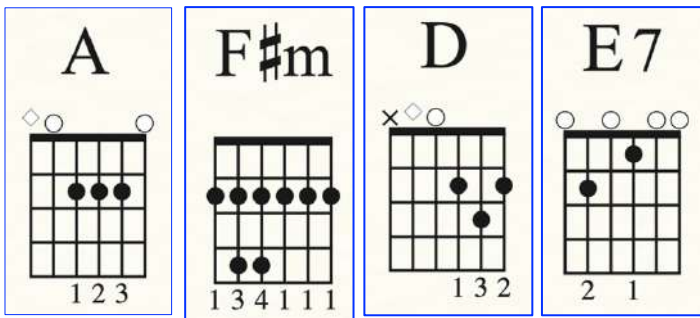
[A] Soft kitty [E7] warm kitty [A] little ball of fur. Happy kitty [E7] sleepy kitty. [A] Purr, [E7] purr, [A] purr.



Wheels on the Bus [4/4]

The [A] wheels on the bus go round and round, [E7] round and round, [A] round and round. The wheels on the bus go round and round [E7] all through the [A] town.

- People on the bus go up and down.
- Horn on the bus goes beep, beep, beep.
- Wipers on the bus go swish, swish, swish.
- Signals on the bus go blink, blink, blink.
- Motor on the bus goes zoom, zoom, zoom.
- Babies on the bus go waa, waa, waa.
- Parents on the bus go shh, shh, shh.
- Mummies on the bus say, "I love you."



Danny Boy [4/4]

Oh Danny [A] boy the pipes the pipes are
[D] calling from glen to [A] glen, and down
the mountain [E7] side. The summer's
[A] gone and all the roses [D] falling. It's you
it's [A] you must [E7] go and I must [A] bide.

But come ye [A] back when [D] summer's in
the [A] meadow, or when the valley's
[D] hushed and white with [E7] snow. Oh I'll
be [A] here in [D] sunshine or in [A] shadow.
Oh Danny boy oh Danny [E7] boy I love you
[A] so.

But if you [A] come and all the flowers
[D] dying, and I am [A] dead (and dead I well
may [E7] be), you'll come and [A] find the
place where I am [D] lying, and kneel and
[A] say an [E7] "Ave" for [A] me.

And I will [A] know though [D] soft you
tread a- [A] bove me, and in my grave will
[D] warm and sweeter [E7] be. And you'll
kneel [A] down and [D] whisper that you
[A] love me. And I will sleep in peace un-
[E7] til you come to [A] me.



Do Your Ears Hang Low? [4/4]

Do your [A] ears hang low? Do they
[D] wobble to and fro? Can you [A] tie them
in a knot? Can you [E7] tie them in a bow?
Can you [A] throw them o'er your shoulder
like a [D] continental soldier? Do your
[A] ears [E7] hang [A] low?

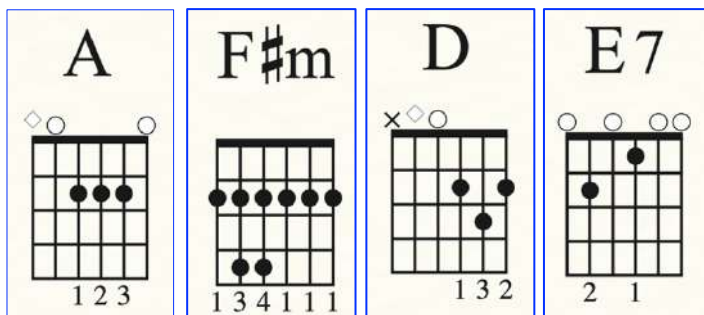
Do your [A] ears stand high? Do they
[D] reach up to the sky? Do they [A] droop
when they are wet? Do they [E7] stiffen
when they're dry? Can you [A] semaphore
your neighbor with a [D] minimum of labor?
Do your [A] ears [E7] stand [A] high?

Do your [A] ears fall off? Do they [D] dangle
when you cough? Can you [A] juggle them for
fun? And put them [E7] back when you are
done? Can you [A] do some origami? Can you
[D] chew them like salami? Do your [A] ears
[E7] fall [A] off?

Do your [A] ears flip-flop? Can you [D] use
them as a mop? Are they [A] stringy at the
bottom? Are they [E7] curly at the top? Can
you [A] use them for a swatter? [D] Can you
use them for a blotter? Do your [A] ears
[E7] flip- [A] flop?

Do your [A] ears stick out? Can you
[D] waggle them about? Can you [A] flap
them up and down as you [E7] fly around the
town? Can you [A] shut them like a door
when you [D] hear an awful bore? Do your
[A] ears [E7] stick [A] out?

Do your [A] ears give snacks? Are they
[D] filled up with some wax? Do you [A] eat
it in the morning? Do you [E7] eat it in the
bath? Do you [A] eat it with a scone or en-
[D] joy it on its own? Do your [A] ears
[E7] give [A] snacks?



For He's a Jolly Good Fellow! [6/8]

For [A] he's a jolly good [D] fel- [A] low.
 For [E7] he's a jolly good [A] fellow.
 For he's a jolly good [D] fellow *
 that [E7] nobody can de- [A] ny!

That nobody can deny!
 That nobody can deny!

For he's a jolly good [D] felloooooooooow *
 that [E7] nobody can de- [A] ny!

Happy Birthday Blinky Style [4/4]

Happy [A] birth-a-day to [E7] you.
 Shug-a-shug, shug-a-shug.

Happy [E7] birth-a-day to [A] you.
 Shug-a-shug, shug-a-shug.

Happy [A] birth-a-day dear [D] chil-a-dren.
 Happy [A] birth-a- [E7] day to [A] you.
 Shug-a-shug shug shug.

If You're Happy and You Know It [4/4]

If you're [A] happy and you know it, clap
 your [E7] hands. If you're happy and you
 know it, clap your [A] hands. If you're
 [D] happy and you know it, then your
 [A] face will surely show it. If you're
 [E7] happy and you know it, clap your
 [A] hands.

- Stomp your feet.
- Say hooray.
- Do all three!



I'm a Little Teapot [4/4]

[A] I'm a little teapot [D] short and [A] stout.
 [E7] Here is my [A] handle, [E7] here is my
 [A] spout. When I get all steamed up [D] hear
 me [A] shout. Tip me over and [E7] pour me
 [A] out.



Bringing Home a Baby Bumblebee [4/4]

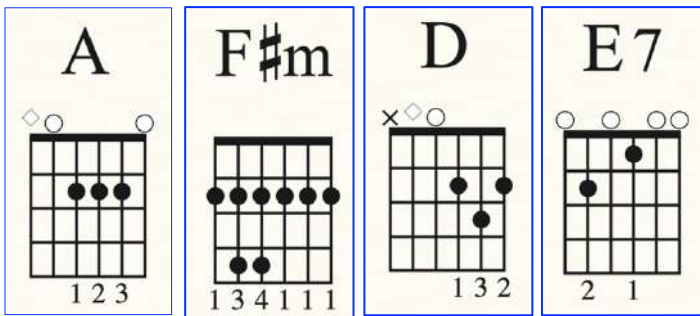
I'm [A] bringing home a [D] baby
 [A] bumblebee. [E7] Won't my [A] mommy
 [D] be so proud of [A] me? I'm bringing home
 a [D] baby [A] bumblebee. *Ouch! He bit me!*

I'm [A] squishing up my [D] baby
 [A] bumblebee. [E7] Won't my [A] mommy
 [D] be so proud of [A] me? I'm squishing up
 my [D] baby [A] bumblebee. *Eew! It's on me!*

I'm [A] licking off my [D] baby
 [A] bumblebee. [E7] Won't my [A] mommy
 [D] be so proud of [A] me? I'm licking off my
 [D] baby [A] bumblebee. *He's inside me!*

I'm [A] barfing up my [D] baby
 [A] bumblebee. [E7] Won't my [A] mommy
 [D] be so proud of [A] me? I'm barfing up my
 [D] baby [A] bumblebee. *Blaah! What a mess!*

I'm [A] wiping off my [D] baby
 [A] bumblebee. [E7] Won't my [A] mommy
 [D] be so proud of [A] me? I'm wiping off my
 [D] baby [A] bumblebee.
 [E7] *Look! All [A] clean!*



I've Been Working on the Railroad [4/4]

[A] I've been working on the railroad [D] all
the live-long [A] day. I've been working on
the railroad just to [E7] pass the time away.
Can't you hear the whistle [A] blowin'?
[D] Rise up so early in the [A] morn.
[D] Can't you hear the captain [A] shoutin'?
[E7] "Dinah, blow your [A] horn."

[A] Dinah, won't you blow, [D] Dinah, won't
you blow, [E7] Dinah, won't you blow your
[A] ho-o-rn? Dinah, won't you blow,
[D] Dinah, won't you blow, [E7] Dinah,
won't you blow your [A] horn?

[A] Someone's in the kitchen with Dinah.
Someone's in the kitchen I [E7] kno-o-o-ow.
[A] Someone's in the kitchen with
[D] Dinah * [E7] strummin' on the old ban-
[A] jo. Singin' fee, fie, fiddly-i-o. Fee, fie,
fiddly-i- [E7] o-o-o-o. [A] Fee, fie,
[D] fiddly-i-ooooooooooooo **

[E7] Strummin' on the old ban- [A] jo. *

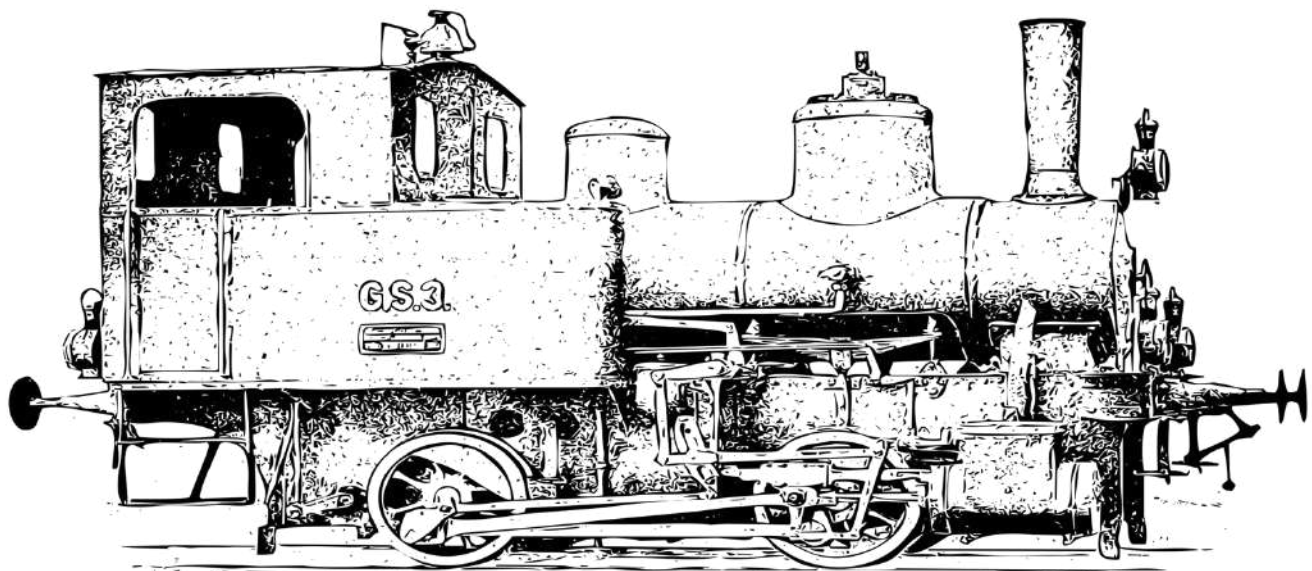
Old MacDonald [4/4]

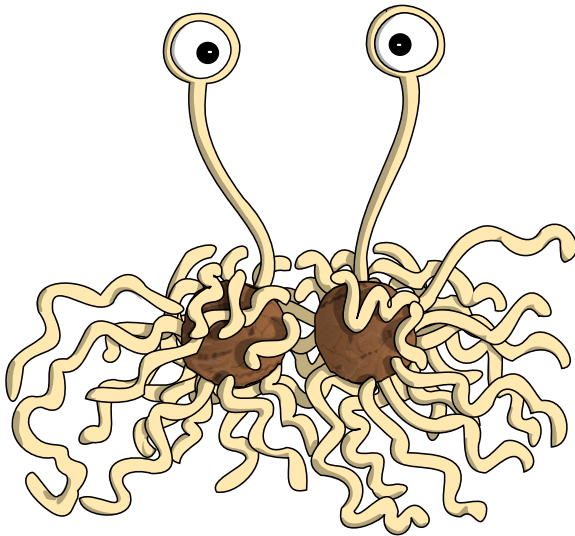
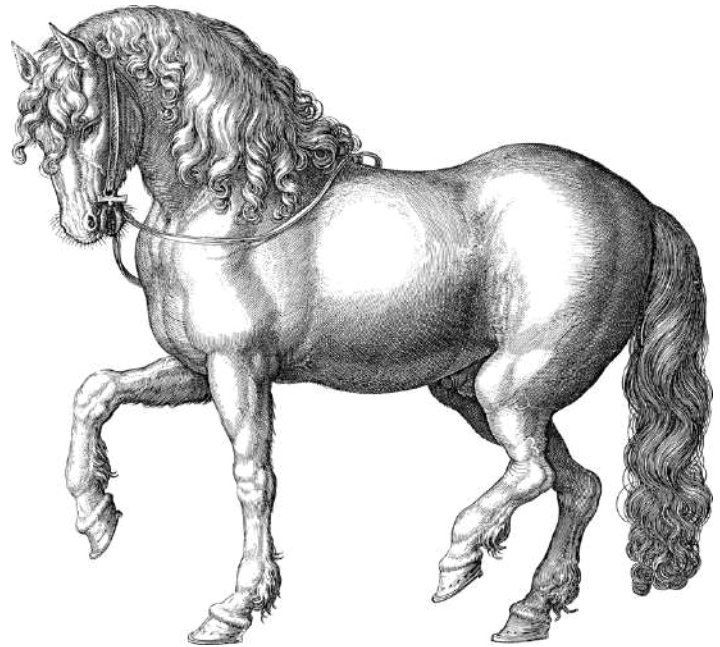
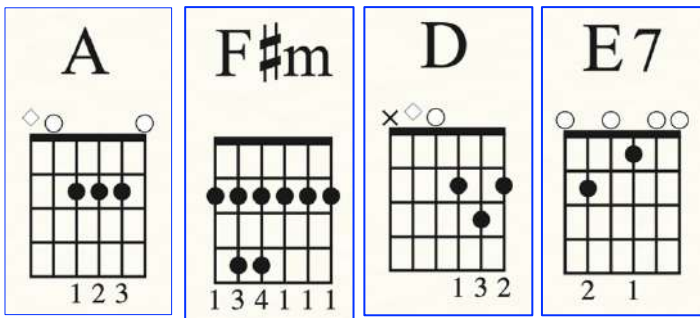
[A] Old MacDonald [D] had a [A] farm, E-I-
[E7] E-I- [A] O. And on his farm he [D] had a
[A] **COW**, E-I- [E7] E-I- [A] O.

[A] With a **moo moo** here and a moo moo
there. Here a moo, there a moo, everywhere a
moo moo.

[A] Old MacDonald [D] had a [A] farm, E-I-
[E7] E-I- [A] O

- **Pig** ... an oink-oink....
- **Duck** ... a quack-quack....
- **Dog** ... an arf-arf....
- **Cat** ... a meow-meow....
- **Chicken** ... a cluck-cluck....
- **Burro** ... a hee-haw....





On Top of Spaghetti [3/4]

On [A] top of spa- [D] ghetti, all covered with [A] cheese, I lost my poor [E7] meatball when somebody [A] sneezed.

It [A] rolled off the [D] table and onto the [A] floor. And then my poor [E7] meatball rolled right out the [A] door.

It [A] rolled down the [D] gutter, and under a [A] bush and now my poor [E7] meatball, is nothing but [A] mush.

The [A] rains came and [D] soaked it, as wet as can [A] be and early next [E7] summer it grew to a [A] tree.

The [A] tree was all [D] covered with beautiful [A] moss. It grew lovely [E7] meatballs all covered in [A] sauce.

If [A] you eat spa- [D] ghetti, all covered in [A] cheese, hang onto your [E7] meatball and don't ever [A] sneeze.

She'll Be Comin' Round the Mountain [4/4]

She'll be [A] coming 'round the mountain when she comes. (toot toot). She'll be [D] coming 'round the mountain when she [A] comes. (toot toot). She'll be [D] coming 'round the mountain, she'll be [A] coming 'round the mountain, she'll be [E7] coming 'round the mountain, when she [A] comes. (toot toot).

She'll be driving **six white horses** when she comes. (whoa there)

Oh we'll all **come out to meet her** when she comes. (hi there)

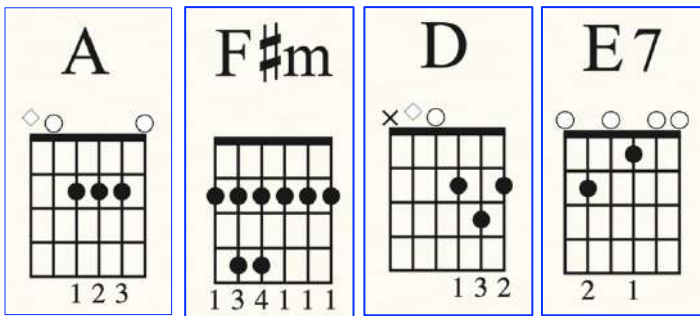
Oh we'll kill the **old red rooster** when she comes. (whack whack)

Oh we'll all have **chicken dumplings** when she comes. (yum yum)

Oh we'll all **drink apple cider** when she comes. (glug glug)

She'll have to **sleep with grandma** when she comes. (snore snore)

She'll wear a **woolen nightie** when she comes. (scratch scratch)



This Little Light of Mine [4/4]

[A] This little light of mine. I'm gonna let it shine. [D] This little light of mine. [A] I'm gonna let it shine. This little light of mine. I'm gonna let it shine. Let it [D] shine, let it [E7] shine, let it [A] shine.

This Old Man [4/4]

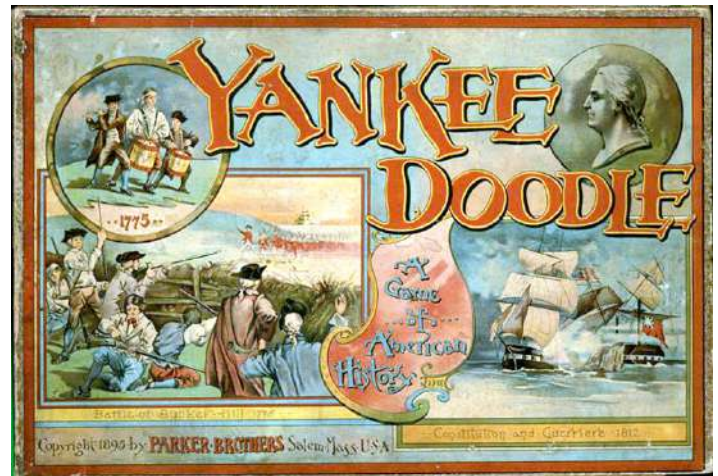
[A] This old man, he played one. [D] He played knick knack [E7] on my thumb with a [A] knick knack paddy whack give the dog a bone. [E7] This old man came rolling [A] home.

- Two...my shoe
- Three...my knee
- Four...the door
- Five...on a bee hive
- Six...the sticks
- Seven...up to heaven
- Eight...on the gate
- Nine...down the line
- Ten...in the den

Twinkle, Twinkle Little Star [4/4]

[A] Twinkle, twinkle [D] little [A] star. [E7] How I [A] wonder [E7] what you [A] are. Up a- [D] bove the [A] world so [E7] high, [A] like a [D] diamond [A] in the [E7] sky. [A] Twinkle, twinkle [D] little [A] star. [E7] How I [A] wonder [E7] what you [A] are.

[A] abcd [D] ef [A] g [E7] hi [A] jk [E7] lmno [A] p. Qr [D] s and [A] tu [E7] v [A] w [D] x and [A] y and [E7] z. [A] Now I know my [D] ab [A] c's [E7] next time [A] won't you [E7] sing with [A] me.



Yankee Doodle [4/4]

[A] Yankee Doodle went to town a-riding on a [E7] pony. [A] Stuck a feather [D] in his hat and [E7] called it maca- [A] roni. [D] Yankee Doodle, keep it up. [A] Yankee Doodle dandy. [D] Mind the music and the step, and [E7] with the girls be [A] handy.

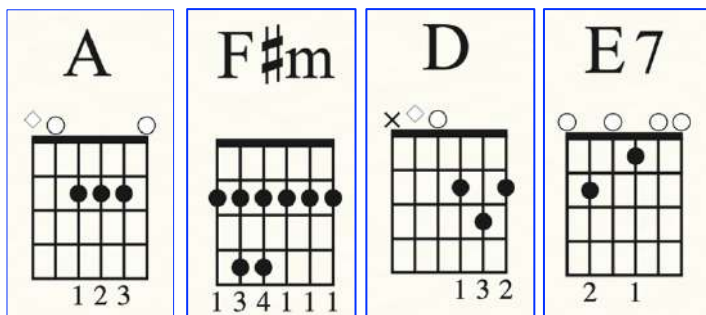


You are My Sunshine [4/4]

You are my [A] sunshine, my only sunshine. You make me [D] happy, when skies are [A] gray. You'll never [D] know dear, how much I [A] love you. Please don't [E7] take my sunshine a- [A] way.

I'll always [A] love you and be there for you. I will pro- [D] tect you and keep you [A] safe. You are my [D] dream dear. You are my [A] sunshine. Please don't [E7] take my sunshine a- [A] way.

The other [A] night, dear, as I lay sleeping, I dreamed I [D] held you in my [A] arms. When I a- [D] woke, dear, I was mis- [A] taken and I [E7] hung my head and I [A] cried.



Four Chord Songs

Kookaburra [4/4]

[A] Kookaburra [D] sits in the [A] old gum tree, merry, merry [D] king of the [A] bush is he. [D] Laugh kookaburra, [F#m] laugh kookaburra, [A] gay your [E7] life must [A] be.

[A] Kookaburra [D] sits in the [A] old gum tree, eating all the [D] gumdrops [A] he can see. [D] Stop, kookaburra, [F#m] stop kookaburra, [A] leave some [E7] there for [A] me

[A] Kookaburra [D] sits in the [A] old gum tree, chasing all the [D] monkeys [A] he can see. [D] Stop, kookaburra, [F#m] stop kookaburra, [A] that's not a [E7] monkey, that's [A] me!

[A] Kookaburra [D] sits on a [A] rusty nail. Gets a [D] boo-boo [A] on his tail. [D] Cry, kookaburra! [F#m] Cry, kookaburra! [A] Oh how [E7] life can [A] be.

[A] Kookaburra [D] sits in the [A] old gum tree, merry, merry [D] king of the [A] bush is he. [D] Laugh kookaburra, [F#m] laugh kookaburra, [A] gay your [E7] life must [A] be.



Vive la Compagnie [4/4]

Let [A] every good fellow now join in the song. Vive la [E7] compa- [A] nie. Success to each other and pass it along. Vive la [E7] compa- [A] nie.

[A] Vive la, vive la, [D] vive l'amour.
[A] Vive la, vive la, [E7] vive l'amour.
[F#m] Vive l'amour, [D] vive l'amour.
[E7] Vive la compa- [A] nie.

A [A] friend on your left and a friend on your right. Vive la [E7] compa- [A] nie. In love and good fellowship, let us unite. Vive la [E7] compa- [A] nie.

With [A] friends all around we'll sing out our song. Vive la [E7] compa- [A] nie. We'll banish our troubles, it won't take us long. Vive la [E7] compa- [A] nie.

Should [A] time or occasion compel us to part. Vive la [E7] compa- [A] nie. These days shall forever enliven our hearts. Vive la [E7] compa- [A] nie.

Guitar Circle of Fifths

