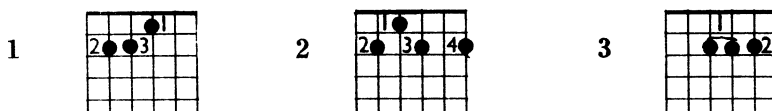


Early one morning

Three chords are necessary for this song; they should first be learned apart from the song. Play all six strings of the chord numbered 1, but only the top five strings with the other two chords.



In changing from chord 1 to chord 2 (or *vice versa*) it will be easier if you do not lift the 2nd. finger (5th string) but leave it in position as a sort of pivot. In chord 3, the index finger has to stop two strings at the same time; this will be easier if you allow the tip-joint of the finger to bend back a little.

Play firmly through each chord as shown on the music. The chords are shown in diagram form but without the fingerings, which should by now be familiar from their "shape" alone.

Capo at 3rd fret

Ear - ly one morn - ing, just as the sun was ri - sing, I heard a maid

6 6 5 6 6

G G C D7 G

sing - in the val - ley be - low: Oh! don't de - ceive me,

6 5 5 6 5 6

G C D7 G D7 G

Oh! nev - er leave me, how could you use a poor maiden so?

5 6 6 5 5 5 6

D7 G G C G D7 G

Bobby Shaftoe

Two different chords are needed here. Again, learn them apart before playing them to the song; this applies to *all* new chords introduced from here onwards.



Notice that chord 5 is an extension of chord 3, requiring only one extra finger.

In the last bars or measures of the song, “Bobby Shaftoe’s gone to sea . . .” a new form of notation is introduced. A number, placed under the word or syllable, but without an arrow, means that the string of that number shall be played *alone*. Thus, where this begins, the 4th. string alone is played (see (v) on page 6) on the syllable “Bob-” the thumb coming to rest on the 3rd. string; then, on “Shaf-”, the movement of the thumb continues across the remaining strings to complete the chord. It is important to pause with the thumb against the 3rd. string, before playing through the remainder of the chord, feeling that these are two separate and controlled actions.

The chord diagrams are given beneath the single bass-note numbers and it is assumed that the same chord continues to be used until a new diagram is shown; the diagram is changed at least once per measure of music, but it does not follow that the chord is changed. Throughout its duration, keep the whole of each chord depressed so that the sound of every note continues; do not relax your finger pressure. This type of accompaniment is sometimes termed “bass and chord”.

Capo at 5th fret

Bob - by Shaf - toe's bright and fair Combing down his yel - low hair,

G G D7 D7

He's my ain for ev - er mair, Bon - ny Bob - by Shaf - toe.

G G D7 G

Bob - by Shaf - toe's gone to sea, Sil - ver buck - les on his knee -

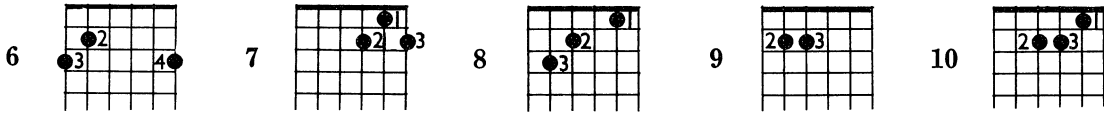
G G D7 D7

He'll come back and mar - ry me Bon - ny Bob - by Shaf - toe.

G G D7 G

The Ash Grove

Two familiar chords here (3 and 4), and five new ones to be learned :



Chord 6 involves a larger stretch than any before and those with small hands may prefer to finger the lowest notes with the 1st. and 2nd. fingers instead of the 2nd. and 3rd. as shown ; the fingering shown is, however, more convenient when changing to other chords.

All chords are to be played without any separate bass note but chord 6 appears twice (“lan-guage” and “shel-ter’d”) in a simpler form, to be played on the upper strings only. There is no need here to finger the lower notes but continue to play the 1st. string with the 4th. finger as this makes it easier in changing from the preceding chord (chord 8) and to the following one (chord 6) Leave the index finger in place when changing from chord 10 to chord 7 (“-gain are before me”).

friends of my child - hood, a - gain are be - fore me, Fond

↑ 6 ↑ 6 ↑ 5 ↑ 4

G G Am D7

me - mor - ies wa - ken as free - ly I roam, With

↑ 5 ↑ 6 ↑ 5 ↑ 5 ↑ 4

G Em D A D

soft whis - pers la - den its leaves rus - tle o'er me The

↑ 6 ↑ 6 ↑ 5 ↑ 4

G G D7 D7

Ash grove, the Ash grove that shel - ter'd my home.

↑ 6 ↑ 5 ↑ 4 ↑ 4 ↑ 6

G C G D7 G