

CHILDREN'S SONGS FOR MUMS & DADS

UKULELE EDITION!



BY JUSTIN
SANDERCOE

LEARN TO PLAY ALL YOUR KID'S FAVOURITE SONGS

Strum along with Justin! 101 classic children's songs and Christmas favourites arranged using super-easy ukulele chords.

TRANSCRIPTION AND ARRANGEMENTS

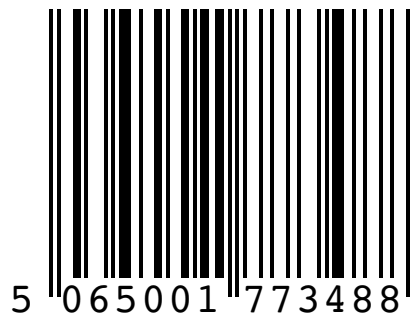
Dave Marks and Justin Sandercoe

DESIGN AND LAYOUT

Dave Marks

RESEARCH

Natalie Brewin and Dave Marks



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INTRODUCTION



Hey, how you doin'?

Justin Sandercoe here and welcome to the easiest and most fun children's songbook ever - Ukulele edition!

My daughter loves to sing and I couldn't find a reliable children's songbook which contained all the songs that she wanted to sing (and ones that I wanted her to enjoy) so I made one!

While I'm primarily a guitar teacher, I love playing the ukulele and think it's a wonderful, fun instrument for sing-alongs with children. There's no expectation for people to do anything fancy and it's dead easy to learn the basics.

If you find your child has enough interest, the ukulele is a perfect starter instrument for small hands. The strings are nylon and easy to press down and the chord shapes are easy enough for children to remember.

I really hope that playing music brings you many hours of fun with your child. If you film yourself playing any of these songs and upload them to social media, please tag me on the links shown below - use **#justinuke** and I'll make sure to check them out.

Please remember to keep music time **fun**. If I start a sing-along with my daughter and she loses interest, I know I have to get more creative with it next time. Forcing your child to participate might have the opposite effect and turn them off music, so try to keep it as enjoyable as you can. Encourage them to dress up for some songs - or use their favourite toys as props - whatever it takes to keep them entertained and enjoying it!

I'm sure you'll enjoy it too - music can help you form a magical and deep bond with children which you will both likely remember for the rest of your lives.

Wishing you much love and laughter,

Justin

(P.S. Big thanks to my friend Dave Marks who did all the design work and helped with the arrangements, - and helped to keep this a fun project!)

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GETTING STARTED

In this first section of the book, I'm going to give you a quick run-down on playing the ukulele and some cheats to make it crazy easy. I would also recommend you check out the **free ukulele lessons** on the website too - many of these basic skills are far more easily learned by watching and listening than they are through reading. Just visit justinguitar.com/uke and you'll hopefully find all you need to get going super fast.

WHICH UKE?

There are four common sizes of Ukulele; **Soprano, Concert, Tenor & Baritone**.



BUDGET OPTIONS?

I bought a super-cheap uke for my daughter to explore and it was surprisingly good. The most common problem I've found with very cheap ukuleles is that they don't stay in tune easily - and sometimes they refuse to get in tune at all!

HOLDING THE UKULELE

You can either use your forearm to hold the ukulele against your body, or rest it on your leg. I think resting it on your leg is the best option for beginners - trying to hold it against your body can make fretting the chords a little harder, as the hand playing the chords also needs to support the neck and that can feel tricky... but find what feels most comfortable for you.

The neck pokes out to the left and your left hand presses down the strings to form the chords (and eventually melody). The body of the uke sits on your right leg and your right hand strums the strings.



TUNING THE UKULELE

The tuning of most ukuleles is **G-C-E-A** and by far the best way to get in tune is to buy a tuner. The clip-on type are great, but you'll find free apps available for devices that will help too! Because tuning is a listening thing, it's not well suited to a book. Please check out [How to Tune Your Ukulele on the website](#) for more on this.

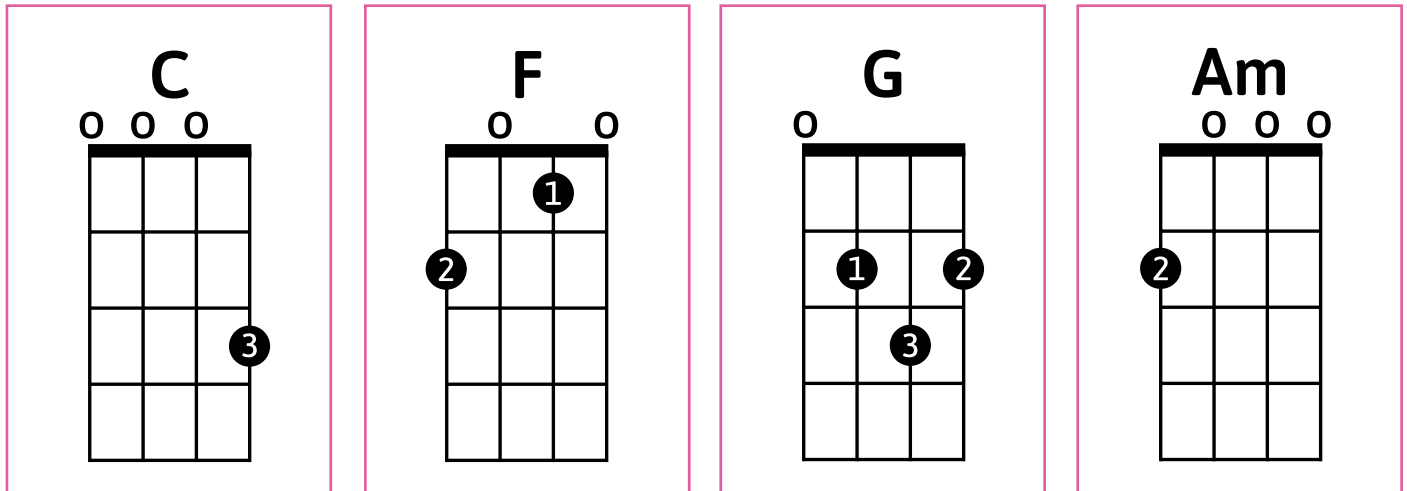
TUNING PROBLEMS

If the pegs (the things you turn to get them in tune) are too loose (the most common problem) there may be a screw that you can turn in the end of the peg that tightens it up. Some just rely on friction and might lock in place more with a light tap on the floor - others will have gears and are much more likely to stay in tune.

CHORDS

CHORD SHAPES

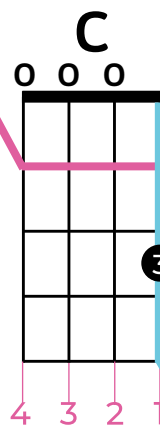
I've kept the vast majority of the songs in this book in the Key of C, which means that the shapes we'll use in most songs will be the same. For more info or lessons on these chords see my **Ukulele Basics For Parents** lesson (free on the website) which will explain all this in more detail than I can provide in a book. The four most common chords in the book are **C**, **F**, **G** and **Am** and I've written out the most common grips here:



READING CHORD DIAGRAMS

To learn new chords, you need to understand **Chord Boxes** - these are the standard way to read chords on ukulele and guitar.

The horizontal lines represent the frets (the metal bars on the fretboard of your uke). You should aim to place your finger just behind the fret, not in the middle between the frets - though with smaller ukes that will be about the same place!



The four vertical lines represent the strings. The line on the right is **STRING 1** and will be the string lowest to the ground if you play right-handed* and the line on the left is **STRING 4** - the string closest to your face.

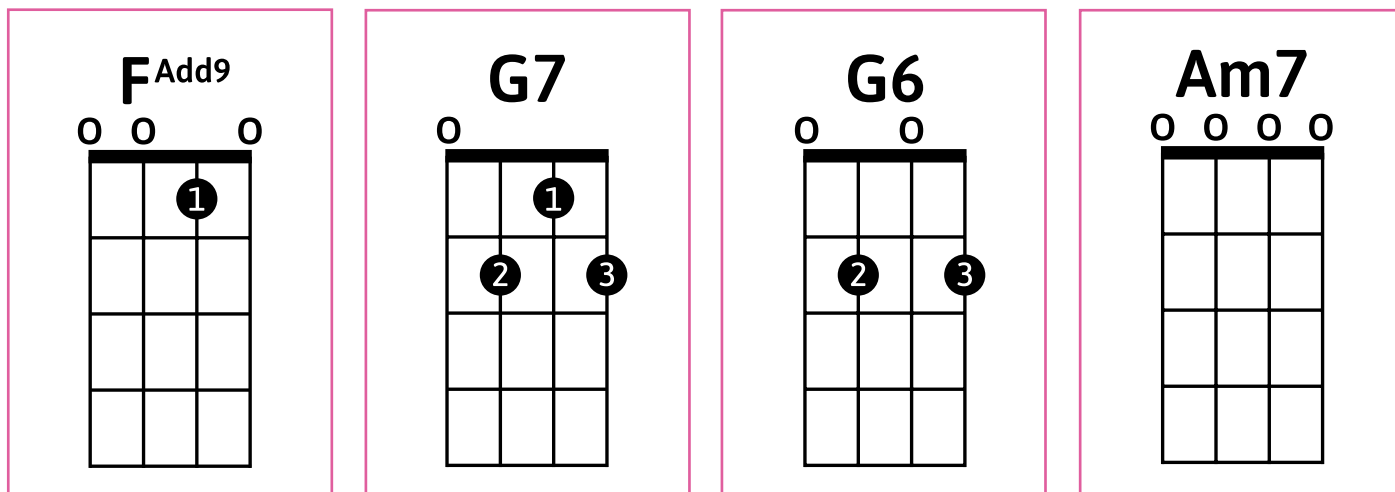
Numbers are shown inside each of the dots that tell you which finger to use where.



**I suggest left-handed people learn to play right-handed - purely because you can learn using either grip and right-handed instruments are far more common.*

CHORD CHEATS

Some of these 'cheats' sound better than the regular grips, but you need to listen to what they sound like and decide which you prefer for each song - some will work better than others in a particular song. It's up to you to decide - there are no hard and fast rules here - it's a fun instrument, so explore and do what you can!



C CHORD: doesn't really need a cheat - it's one finger on the thinnest string!

F CHORD: has a wonderful cheat that works nearly every time (and your ears will tell you if it doesn't). Start with the regular F and lift off your second finger, leaving just finger 1 in the first fret of **STRING 2**. The proper name for this chord is **F (add9)**, but you can play it whenever you see an F chord shown and it usually sounds great and is very, very easy!

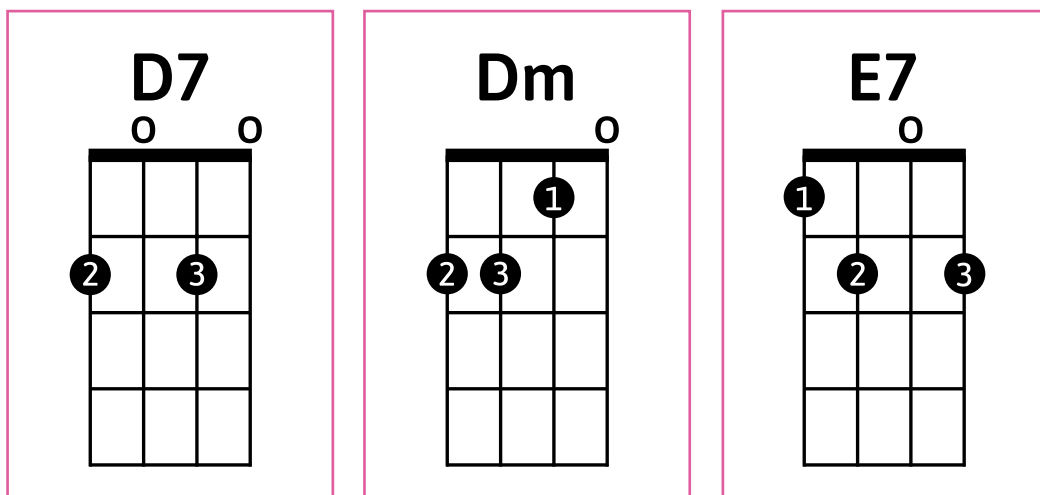
G CHORD: The G chord is probably the trickiest chord to get started on and there are a few variations you can explore to make it easier. Often, a G7 chord will work and be a little easier to get to - especially if you are coming from an F chord because **finger 1 stays in the same place and functions as an anchor** to help you place the other fingers.

You can also try substituting a G6 chord, where **STRING 2** is left OPEN (no finger on it). If you accidentally mute string 2, it doesn't make a big difference to the sound and is another option for simplifying the chord!

A MINOR CHORD: A minor is already easy - but can be simplified even more by removing finger 2, so you're left with no fingers pressing down at all. This is an A minor7 chord - a very common and useful substitute for regular A minor.

EXTRA CHORDS

There are some songs we couldn't arrange using just those four chords, so we've added some other grips to explore. As your ability and confidence grows, you might want to reach out and play songs with more complicated chords - I would recommend learning new chords as you need them, not just going all out and trying to learn as many as you can (a very common beginner mistake!).



STRUMMING

To start off, try just strumming once where a chord is shown, and then strum the same chord each time a “ / ” is shown. Keeping a solid rhythm is much more important than almost anything else, so try to keep the pulse strong, even if the chords get a bit wonky!

As you get better, you'll likely want to add in more strums and experiment with the patterns you play. These are much easier to learn in a video than in a book, so please check out the **Ukulele strumming lessons** on my website for more on that.

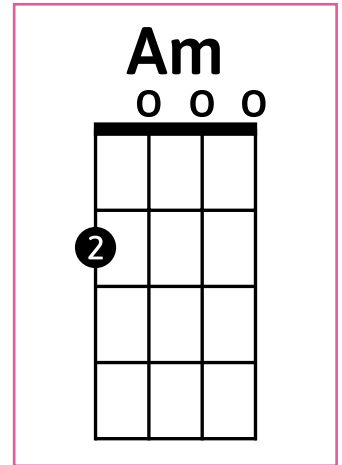
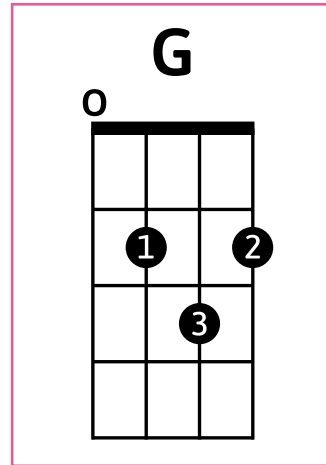
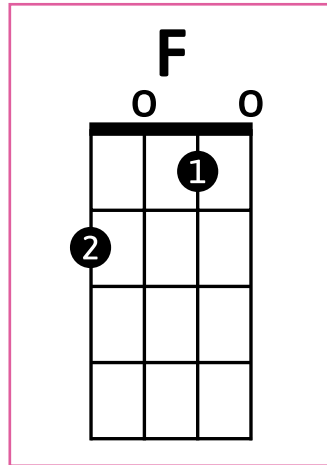
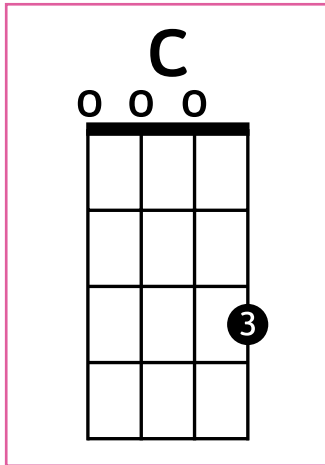
VAMPING

Many times in children songs you'll want to pause on one chord, either to chat to your child about the song (e.g. to decide on the next animal in Old McDonald's farm) or draw their attention to a suitable movement that accompanies a song - or just to give yourself time to think about the chord changes coming up!

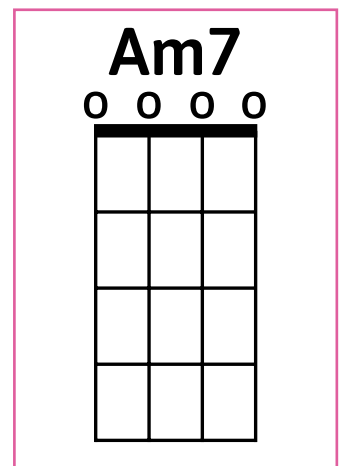
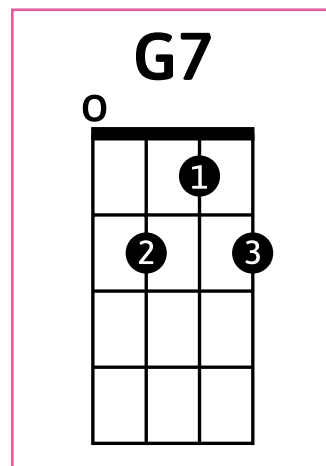
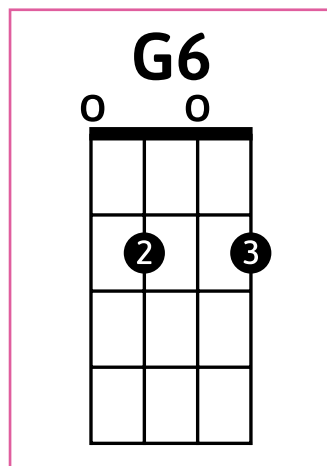
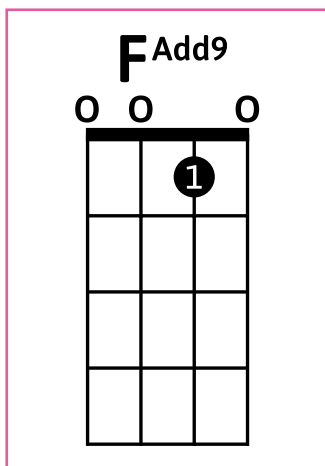
When you stay on one chord for a bit it's called “vamping” and it's something that works really well when having a sing-along with children. Just stay on the one chord, but **KEEP THE RHYTHM GOING**. If you stop, your child may think it's over - but if you keep the rhythm going, they're more likely to stay engaged and interested in the ‘game’.

CHORD VOCABULARY

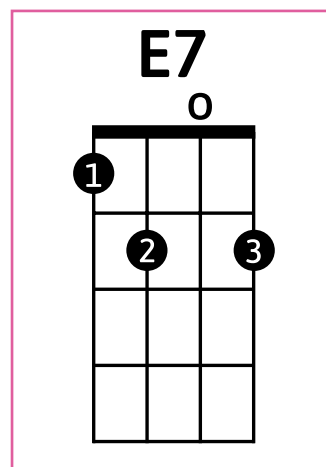
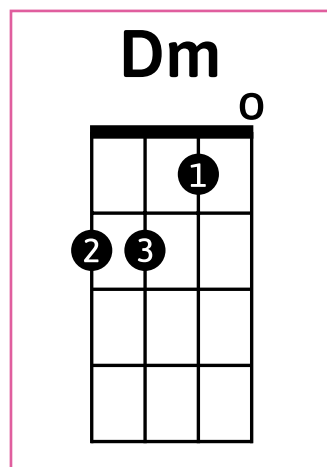
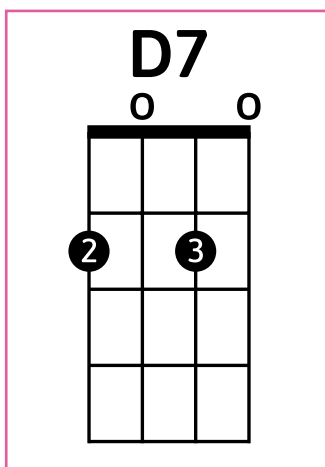
STANDARD SHAPES



CHEAT SHAPES



EXTRA CHORDS



A-HUNTING WE WILL GO!

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VERSE 1

| C / / / | C / / / |
A - hunting we will go, a - Hunting we will go,

| C F C / | C G C / |
Heigh ho, the dairy - o, a - Hunting we will go!

VERSE 2

A-hunting we will go, a-hunting we will go,
We'll catch a fox and put him in a box, and then we'll let him go!

VERSE 3

A-hunting we will go, a-hunting we will go,
We'll catch a fish and put him on a dish, and then we'll let him go!

VERSE 4

A-hunting we will go, a-hunting we will go,
We'll catch a bear and cut his hair, and then we'll let him go!

VERSE 5

A-hunting we will go, a-hunting we will go,
We'll catch a pig and dance a little jig, and then we'll let him go!

VERSE 6

A-hunting we will go, a-hunting we will go,
We'll catch a giraffe and make him laugh, and then we'll let him go!

PLAYING TIPS

The chords are the same under each of the verses, so keep strumming!

If you like, you can go back to the first verse each time for a big sing-a-long!

SONG FACTS

This song was written by the British Composer Thomas Arne (1710-1778) for the 1777 performance of 'The Beggar's Opera' in Covent Garden, London.

A SAILOR WENT TO SEA

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CHORUS

| C / C C C | F G C C C |
A sailor went to sea, sea, sea, to See what he could see, see, see,
| C / C C C | F G C C C |
But all that he could see, see, see, was the Bottom of the deep blue sea, sea, sea.

VERSE 1

A sailor went to chop, chop, chop,
To see what he could chop, chop, chop,
But all that he could chop, chop, chop,
Was the bottom of the deep blue chop, chop, chop.

VERSE 2

A sailor went to knee, knee, knee,
To see what he could knee, knee, knee,
But all that he could knee, knee, knee,
Was the bottom of the deep blue knee, knee, knee.

VERSE 3

A sailor went to sea, chop, knee,
To see what he see, chop, knee,
But all that he could see, chop, knee,
Was the bottom of the deep blue sea, chop, knee.

SONG FACTS

This is a popular clapping song with unknown origins.

You can enjoy this song with a big group of kids joining in - the actions include clapping your hands, then cross-clapping with a partner, then miming seeing, chopping with your hand and tapping your knees.



PLAYING TIPS

This is a great fun song to play and sing, and has actions that lots of kids can join in on. It only uses three chords, so it's great for beginners and little kids alike! You can place extra emphasis on the repeated G chords at the end of each bar (over sea, sea, sea etc.) and let kids sing loud or even shout those repeated sounds!

ABC SONG

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C	/	/	/	F	/	C	/	
A	B	C	D,	E	F	G,		
F	/	Am	/	G	/	C	/	
H	I	J	K,	L	M	N	O	P,
C	/	F	/	Am	/	G7	/	
Q	R	S,		T	U	V,		
C	/	F	/	Am	/	G7	/	
W,		X,		Y	and	Z,		
C	/	/	/	F	/	C	/	
Now	I	know	my	A	B	C's		
F	/	Am	/	G	/	C	/	
Next	time	won't	you	sing	with	me!!		

SONG FACTS

First copyrighted in 1835 by Boston-based music publisher Charles Bradlee, it was originally called 'The A.B.C., a German air with variations for the flute with an easy accompaniment for the piano forte'. The Melody is the same as 'Twinkle, Twinkle, Little Star' and 'Baa, Baa, Black Sheep'.

ALICE THE CAMEL

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VERSE 1

| C / / / | / / / |

Alice the camel has five humps,

| G7 / / / | C / / / |

Alice the camel has five humps,

| C / / / | / / / |

Alice the camel has five humps,

| G7 / / / | C / / / |

Go Al - ice, go!

VERSE 2

Alice the camel has four humps...

VERSE 3

Alice the camel has three humps...

VERSE 4

Alice the camel has two humps...

VERSE 5

Alice the camel has one hump...

VERSE 6

Alice the camel has **No** humps, Alice the camel has **No** humps,
Alice the camel has **No** humps, Because she is a HORSE of course!

SONG FACTS

The origins of this song are unknown however, for many years it has been a popular counting song for children, with a humorous twist at the end.

You can start with as many humps as you like and work your way down from there!

ALOUETTE

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CHORUS

| C / G C |
Alou - ette, gentille alou-ette,

| C / G C |
Alou - ette, je te plume - rai.

VERSE 1

| C G |
Je te plumerai la tête, Je te plume-rai la tête.

| G / / / | // // // // //
Et la tête! Et la tête! Alouette! Alouette! Ahhhhhhhhhhhh... (To the chorus...)

VERSE 2

Je te plumerai le bec, Je te plumerai le bec.

Et le bec! Et le bec! Et la tête! Et la tête!

Alouette! Alouette!

VERSE 3

Je te plumerai les yeux...

VERSE 4

Je te plumerai le cou...

VERSE 5

Je te plumerai les ailes...

VERSE 6

Je te plumerai les pattes...

VERSE 7

Je te plumerai les pattes...

VERSE 8

Je te plumerai la queue...

VERSE 9

Je te plumerai le dos...

SONG FACTS

This song was first published in *A Pocket Song Book for the Use of Students and Graduates of McGill College* (Montreal, 1879).

It's about plucking feathers from a lark, however many children thankfully remain blissfully ignorant to this fact as they happily sing this familiar song.

Each verse ends with a G7 and builds into the chorus for a big singalong!

Make sure to sing all of the previous body parts and then add one - so that each verse gets longer - and feel free to make the kids point at each body part as they sing it!



APPLES AND BANANAS

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REFRAIN

C	/	/	/	G	/	/	/	
Eat,	eat,	eat	apples and ba-na - nas				I like to	
G	/	/	/	C	/	/	/	
Eat,	eat,	eat	apples and ba-na - nas				I like to	

VERSE 1: A

A lake to ate, ate, ate ay-ples and ba-nay-nays,
A lake to ate, ate, ate ay-ples and ba-nay-nays.

VERSE 2: E

E leke to eat, eat, eat ee-ples and bee-nee-nees,
E leke to eat, eat, eat ee-ples and bee-nee-nees.

VERSE 3: I

I like to ite, ite, ite i-ples and by-ny-nys,
I like to ite, ite, ite i-ples and by-ny-nys.

VERSE 4: O

O loke to ote, ote, ote oh-ples and bo-no-nos,
O loke to ote, ote, ote oh-ples and bo-no-nos.

VERSE 5: U

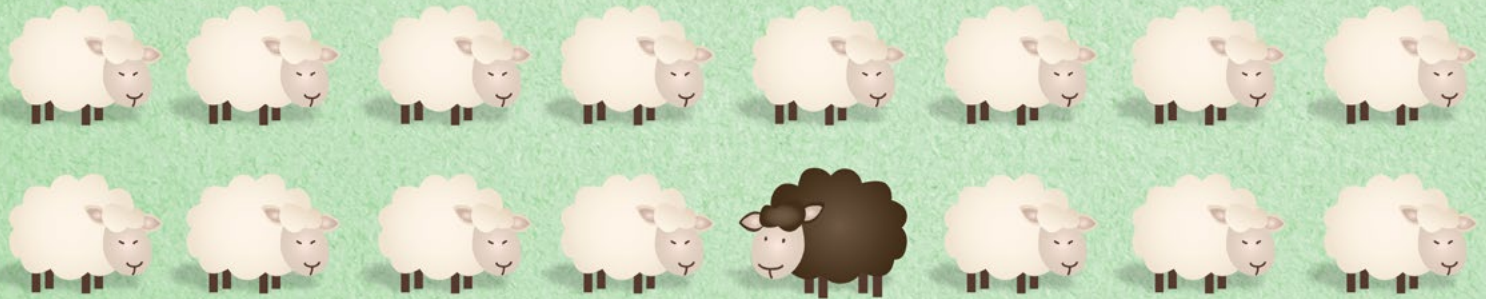
U luke to oot, oot, oot oo-ples and boo-noo-noos,
U luke to oot, oot, oot oo-ples and boo-noo-noos.

SONG FACTS

"Apples and Bananas" or "Oopples and Boo-noo-noos" is a traditional North American children's song that plays with the vowels of words. The song was sung on three early episodes of the children's television program *Barney & Friends*, as well as on *Rock with Barney*, although the Barney version only changed the stressed vowels.

BAA BAA BLACK SHEEP

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VERSE 1

C	/	/	/	F	/	C	/		
Baa,	baa,	black	sheep,	Have	you	a - ny	wool?		
F	/	C	/	G	/	C	/		
Yes	sir,	yes	sir,	Three	bags	full.			
C	/	F	/	C	/	G	/		
One	for	the	mas - ter,	and	One	for	the	dame,	
C	/	F	/	G	/	C	/		
One	for	the	lit - tle	boy	who	Lives	down	the	lane.

VERSE 2

Baa, baa, white sheep, have you any wool?
Yes sir, yes sir, three needles full.
One to mend a jumper, one to mend a frock,
And one for the little girl with holes in her socks.

VERSE 3

Baa, baa, grey sheep, have you any wool?
Yes sir, yes sir, three bags full.
One for the kitten, one for the cats,
And one for the guinea pigs to knit some woolly hats.

SONG FACTS

This English nursery rhyme was originally printed in 1744 in *Tommy Thumb's Pretty Song Book*, along with a whole host of other nursery rhymes which are still popular today.

BABY BUNTING

justinukulele.com



VERSE 1

	C	/	G7	/	
	Bye,		baby	Bun - ting,	
	C	/	G7	/	
	Daddy's		gone a - hun - ting,	to	
	C	/	G7	/	
	Get a		little rabbit skin,	to	
	C	/	G7	/	
	Wrap the baby		Bunting in.		

VERSE 2

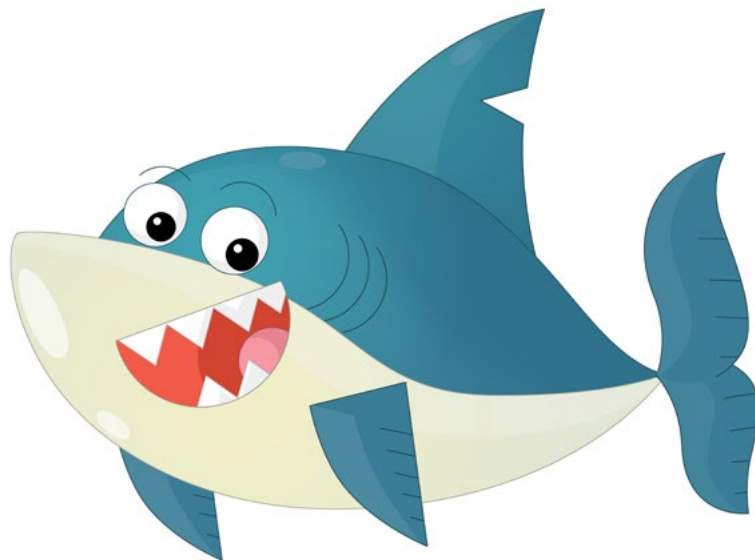
Bye, baby Bunting,
Father's gone a-hunting,
Mother's gone a-milking,
Sister's gone a-silking,
Brother's gone to buy a skin,
To wrap the baby Bunting in.

SONG FACTS

This is the original version first published in the 18th century. A slightly different extended version was published in 1805 in *Songs for the Nursery* - we've added these lyrics in as Verse 2.

BABY SHARK

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VERSE 1

One, Two, Ba - by

C	/	/	/	F	/	/	/	
Shark, doo, doo, do-do, doo, doo, ba - by				Shark, doo, doo, do-do, doo, doo, ba - by				
C	/	/	/	G7	/	/	/	
Shark, doo, doo, do-do, doo, doo, ba - by				Shark!		Mo - mmy...		

VERSE 2

Mommy shark, doo, doo, doo, doo, doo...

VERSE 3

Daddy shark, doo, doo, doo, doo, doo...

VERSE 4

Grandma shark, doo, doo, doo, doo, doo...

VERSE 5

Grandpa shark, doo, doo, doo, doo, doo

VERSE 6

Let's go hunt, doo, doo, doo, doo, doo

VERSE 7

Run away, doo, doo, doo, doo, doo

VERSE 8

Safe at last, doo, doo, doo, doo, doo

VERSE 9

It's the end, doo, doo, doo, doo, doo

SONG FACTS

'Baby Shark' is a popular children's song featuring a family of sharks. Originally a campfire song, it has taken off since 2016, when Pinkfong, a South Korean company, turned it into a viral video which spread through social media, online video and radio.

B-I-N-G-O

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VERSE 1

One, Two, Three, Four, There

C	/	F	C	C	G7	C	/	
Was a		farmer who had	a	dog and	Bingo	was his	name	oh!
C	/	F	/	G7	/	C	/	
B -	I	-	N - G -	O,	B -	I	-	N - G -
Am	/	F	/	G7	/	C	/	
B -	I	-	N - G -	O, and	Bingo	was	his name	oh!

VERSE 2

There was a farmer who had a dog, and Bingo was his name-o,
(clap)-I-N-G-O...

VERSE 3

There was a farmer who had a dog, and Bingo was his name-o,
(clap)-(clap)-N-G-O...

VERSE 4

There was a farmer who had a dog, and Bingo was his name-o,
(clap)-(clap)-(clap)-G-O...

VERSE 5

There was a farmer who had a dog, and Bingo was his name-o,
(clap)-(clap)-(clap)-(clap)-O...

VERSE 6

There was a farmer who had a dog, and Bingo was his name-o,
(clap)-(clap)-(clap)-(clap)-(clap)

SONG FACTS

The earliest reference to this song is from the title of a piece of sheet music published in 1780, which attributed the song to William Swords, an actor at the Haymarket Theatre of London. Early versions of the song had a variety of different titles, including 'The Farmer's Dog Leapt o'er the Stile', 'A Franklyn's Dogge', or 'Little Bingo'.

BOBBY SHAFTOE'S GONE TO SEA

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VERSE 1

C	/	/	/	
Bobby	Shaftoe's	gone to sea,		
G7	/	/	/	
Silver	buckles	on his	knees,	
C	/	/	/	
He'll come back and marry	me,			
G7	/	C	/	
Pretty	Bobby	Shaf -	toe!	

VERSE 2

Bobby Shaftoe's fine and fair,
Combing down his yellow hair,
He's my love for evermore,
Pretty Bobby Shaftoe!

SONG FACTS

This is an English nursery rhyme which was published in the 18th century with several alternative versions. This version remains the most common.

COCKLES AND MUSSELS

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VERSE 1

One, Two, Three, Four, Five In

| **C** / / / / / | **Dm** / / **G7** / / |
Dub - lin's fair ci - ty, where the Girls are so pre - tty, I
| **C** / / **Am** / / | **Dm** / / **G7** / / |
First set my eyes on sweet Molly Malone, as she
| **C** / / / // | **Dm** / / **G7** / / |
Wheeled her wheel - barrow, through the Streets broad and narrow, crying
| **C** / / **F** / / | **G7** / / **C** / / |
"Cockl - es and mus - sels, a - live, a - live, oh"

VERSE 2

She was a fishmonger, and sure, t'was no wonder,
For so were her mother and father before,
And they wheeled their barrow, through the streets broad and narrow,
Crying "Cockles and mussels, alive, alive, oh."

VERSE 3

She died of a fever, and sure, no one could save her,
And that was the end of sweet Molly Malone,
Now her ghost wheels her barrow, through the streets broad and narrow,
Crying "Cockles and mussels, alive, alive, oh."

SONG FACTS

'Cockles and Mussels' (also known as 'Molly Malone' or 'In Dublin's Fair City') is a popular song set in Dublin, Ireland, and has become the unofficial anthem of the city. There is no evidence that the song is based on a real woman, of the 17th century or any other time.

DAISY, DAISY

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VERSE 1

C	/	/	F	F	/	C	/	
Dai -	sy,	Dai -	sy,	Give me your answer	do,			
G7	/	C	/	D7	/	G	/	
I'm	half	cra -	zy	All for the	love of	you,	it	
G7	/	C	/	C	F	C	/	
Won't be a stylish	mar -	riage,	I	Can't af -	ford a	car -	riage,	but
C	G7	C	G7	C	G7	C	/	
You'll look sweet,	u -pon	the seat,	Of a	Bicycle	made for two.			

VERSE 2

Michael, Michael, here is your answer dear,
I won't cycle, it really does look so queer,
If you can't afford a carriage, then you can't afford a marriage,
And I'll be damned, if I'll be cramped,
On a bicycle made for two.

SONG FACTS

This is actually the chorus of a longer song titled 'Daisy Bell' (Bicycle Built for Two)' written in 1892 by British songwriter Harry Dacre, however, the chorus has been sung for many years almost as a short song in its own right.

DO YOU KNOW THE MUFFIN MAN?

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VERSE 1

| C / / / |
Do you know the muffin man, the

| F / G / |
Muffin man, the muffin man?

| C / / / |
Do you know the muffin man, who

| F G C / |
Lives on Drury Lane?

VERSE 2

Yes I know the muffin man,
The muffin man, the muffin man,
Yes, I know the muffin man,
Who lives on Drury Lane.

SONG FACTS

The Muffin Man is a traditional nursery rhyme and singing game dating back to early 19th-century, England. The rhyme, first recorded in 1820, tells the story of a muffin man from Drury Lane, in London.

A muffin man was the person who delivered fresh muffins from home to home, for the people living in the English cities of the 19th century.

DO YOUR EARS HANG LOW?

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VERSE 1

One, Two, Three, Do your

C / / /	/ / /
Ears hang low? Do they	Wobble to and fro? can you
C / / /	G7 / / /
Tie them in a knot? can you	Tie them in a bow? can you
C / / /	F7 / / /
Throw 'em o'er your shoulder like a	Conti - nental soldier? do your
C / G7 /	C / / /
Ears hang	Low?

VERSE 2

Do your ears stand high? Do they reach up to the sky?
Do they droop when they're wet? Do they stiffen when they're dry?
Can you wave them at your neighbour with an element of flavour?
Do your ears stand high?

VERSE 3

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

VERSE 4

Do your ears stick out? Can you waggle them about?
Can you flap them up and down? As you fly around the town?
Can you shut them up for sure? When you hear an awful bore?
Do your ears stick out?

SONG FACTS

This is the full length version of a song popular with young children all around the world, particularly with the Cubs and Brownies.

It is thought to have originated in the early 19th century, and a number of later versions have been penned.

FINGER FAMILY

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VERSE 1

C	/	F	C	
Daddy fin-ger,	daddy fin-ger	where	are	you?
C	/	G7	C	
Here I am,	here I am,	how	do	you do?

VERSE 2

C	/	F	C	
Mommy fin-ger,	mommy fin-ger	where	are	you ?
C	/	G7	C	
Here I am,	here I am,	how	do	you do?

VERSE 3

Brother finger, brother finger where are you ?
Here I am, here I am, how do you do?

VERSE 4

Sister finger, sister finger where are you?
Here I am, here I am, how do you do?

VERSE 5

Baby finger, baby finger where are you?
Here I am, here I am, how do you do?

SONG FACTS

'The Finger Family Song' is perfect to sing with babies and infants. You can touch their fingers while singing this rhyme to combine music with physical stimulation.

It can be great to do this to keep them occupied while they're lying on the changing table.

FIVE LITTLE DUCKS

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VERSE 1

C / / / **G7** / / /
Five li - ttle ducks went Swimming one day
G7 / / / **C** / / /
O - ver the hill and Far a - way
C / / / **G** / / /
Mother duck said, "Quack, quack, quack, quack!" and
F / **G** / **C** **C** **C** /
On - ly four little Ducks came back!

SONG FACTS

Very little is known about the origin of this very popular children's song.

It can be used as a great introduction to counting - and hand gestures can be used to animate the performance!

VERSE 2

Four little ducks went swimming one day, over the hill and far away,
Mother duck said, "Quack, quack, quack, quack!"
And only three little ducks came back!

VERSE 3

Three little ducks went swimming one day, over the hill and far away,
Mother duck said, "Quack, quack, quack, quack!"
And only two little ducks came back!

VERSE 4

Two little ducks went swimming one day, over the hill and far away,
Mother duck said, "Quack, quack, quack, quack!"
And only one little duck came back!

VERSE 5

One little duck went swimming one day, over the hill and far away,
Mother duck said, "Quack, quack, quack, quack!"
And not even one little duck came back!

VERSE 6

Sad mother duck went swimming one day, over the hill and far away,
Mother duck said, "Quack, quack, quack, quack!"
And all her five little ducks came back!

FIVE LITTLE MONKEYS JUMPING ON THE BED

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VERSE 1

C	/	G	/	C	/	/	/	
Five	little	mon	- keys	Jumping	on the	bed,		
C	/	/	/	F	/	C	/	
One	fell	off	and	Bumped	his	head.		
C	/	F	/	C	/	G	/	
Mummy	called the	doc - tor	and the	Doc - tor	said,			
F	/	G	/	C	G	C	/	
'No	more	mon	- keys	Jumping	on the	bed!'		

VERSE 2

Four little monkeys jumping on the bed....

VERSE 3

Three little monkeys jumping on the bed...

VERSE 4

Two little monkeys jumping on the bed...

VERSE 5

One little monkey jumping on the bed...

VERSE 6

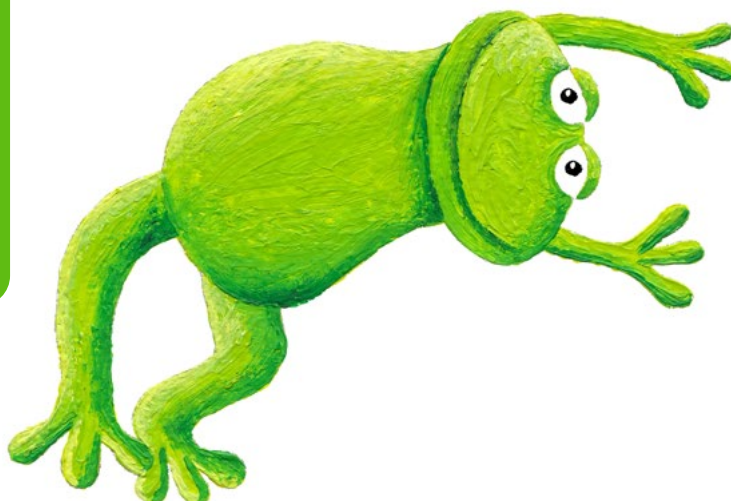
No little monkeys jumping on the bed,
None fell off and bumped their head.
Mummy called the doctor and the doctor said,
'That's what you get for jumping on the bed!'

SONG FACTS

This is another popular counting song with no known origin. When singing this song, hand gestures can be used to imitate the action of the monkeys and help count down from five to zero.

FIVE LITTLE SPECKLED FROGS

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VERSE 1

| C / / / | F / / / |
Five lit - tle spe-ckled frogs, Sat on a spe-ckled log,
| C / / / | G7 / / / |
Ea-ting some most de - licious Grubs yum, yum!
| C / / / | F / / / |
One jumped in-to the pool, Where it was nice and cool,
| C / G7 / | C G7 C / |
Now there are four green speckled frogs - glub, glub!

VERSE 2

Four little speckled frogs...

VERSE 3

Three little speckled frogs...

VERSE 4

Two little speckled frogs...

VERSE 5

One little speckled frog,
Sat on a speckled log,
Eating some most delicious grubs - yum, yum!
One jumped into the pool,
Where it was nice and cool,
Now there are no green speckled frogs - glub, glub!!

SONG FACTS

'Five Little Speckled Frogs' (also known as 'Five Green and Speckled Frogs' or 'Five Speckled Frogs') is one of the most popular counting songs and singing games.

Just like the popular sing-along 'Ten Green Bottles', each verse is repeated: one by one all of the little frogs jump in the pool until none remain.

It's a very entertaining song for kids and is sometimes used in conjunction with swimming lessons.

FOUND A PEANUT

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VERSE 1

One, two, Found a

C / / / / / **G** / /
Peanut, found a peanut, found a Pea-nut yester-day, found a
G7 / / **C** / / **G7** / **C** / /
Peanut, found a peanut, found a Pea-nut yester-day. Cracked it..

VERSE 2

Cracked it open, cracked it open...

VERSE 3

It was mouldy, it was mouldy...

VERSE 4

Still I ate it, still I ate it...

VERSE 5

Got a tummy ache, got a tummy ache...

VERSE 6

Called the doctor, called the doctor...

VERSE 7

Had surgery, had surgery...

VERSE 8

Died anyway, died anyway...

VERSE 9

Went to heaven, went to heaven...

VERSE 10

Didn't like it, didn't like it...

VERSE 11

Went to the other place, went to the other place...

VERSE 12

Found a peanut, found a peanut, found a peanut yesterday,
Found a peanut, found a peanut, threw it away!

SONG FACTS

This popular ditty has no known author, but it has been sung in many school yards around the world, there is even a version in Hebrew. Variations do exist, although this is the most common version.

FRÈRE JACQUES

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VERSE 1

C	/	/	/	/	/	/	/
Frè - re		Jacq - ues,		Frè - re		Jacq - ues,	
C	/	/	/	/	/	/	/
Dor - mez - vous?				Dor - mez - vous?			
C	/	/	/	/	/	/	/
Son - nez		les ma - tines,		Son - nez		les ma - tines,	
C	/	/	/	C	/	/	/
Ding dong ding,				Ding dong ding.			

VERSE 2

Are you sleeping, are you sleeping?
Brother John, brother John?
Morning bells are ringing, morning bells are ringing,
Ding dong ding, ding dong ding.

SONG FACTS

This is a popular children's song in either language and is commonly sung in a round.
The origins of the song are unknown, but it is thought to have originated in the 18th century.

FROGGIE WENT A-COURTIN'

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VERSE 1

| **C** / / / / **G** / / / /
Froggie went a-courting and he did ride, uh - Huh,

| **C** / / / / **G** / / / /
Froggie went a-courting and he did ride, uh - Huh,

| **C** / / / / **F** / / / /
Froggie went a-courting and he did ride, with a Sword and a pistol by his side,

| **C** / **G7** / / **C** / / / /
Froggie went a-courting and he did ride, uh - Huh.

VERSE 2

Rode right up to Miss Mousey's door, uh-huh,
He rode right up to Miss Mousey's door, uh-huh,
He rode right up to Miss Mousey's door, gave three loud raps and a very big roar,
Froggie went a-courting and he did ride, uh-huh.

VERSE 3

Said, "Miss Mouse, are you within?" uh-huh,
Said he, "Miss Mouse, are you within?" uh-huh,
Said, "Miss Mouse, are you within?", "yes, kind sir, I sit and spin,"
Froggie went a-courting and he did ride, uh-huh.

VERSE 4

He took Miss Mousey on his knee, uh-huh,
Took Miss Mousey on his knee, uh-huh,
Took Miss Mousey on his knee, said, "Miss Mousey, will you marry me?" uh-huh,
Froggie went a-courting and he did ride, uh-huh.

FROGGIE WENT A-COURTIN'

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(continued...)



VERSE 5

"Without my uncle Rat's consent, uh-huh,
Without my uncle Rat's consent, uh-huh,
Without my uncle Rat's consent, I wouldn't marry the president",
Froggie went a-courting and he did ride, uh-huh.

VERSE 6

Uncle Rat laughed and he shook his fat sides, uh-huh,
Uncle Rat laughed and he shook his fat sides, uh-huh,
Uncle Rat laughed and he shook his fat sides, to think his niece would be a bride,
Froggie went a-courting and he did ride, uh-huh.

VERSE 7

Uncle rat went running downtown, uh-huh,
Uncle rat went running downtown, uh-huh,
Uncle rat went running downtown, to buy his niece a wedding gown,
Froggie went a-courting and he did ride, uh-huh.

VERSE 8

Where shall the wedding supper be? Uh-huh,
Where shall the wedding supper be? Uh-huh,
Where shall the wedding supper be? Way down yonder in a hollow tree,
Froggie went a-courting and he did ride, uh-huh.

VERSE 9

What should the wedding supper be? uh-huh,
What should the wedding supper be? uh-huh,
What should the wedding supper be? Fried mosquito in a black-eyed pea,
Froggie went a-courting and he did ride, uh-huh.

FROGGIE WENT A-COURTIN'

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(continued...)



VERSE 10

Well, first to come in was a flyin' moth, uh-huh,
First to come in was a flyin' moth, uh-huh,
First to come in was a flyin' moth, she laid out the table cloth,
Froggie went a-courting and he did ride, uh-huh.

VERSE 11

Next to come in was a juney bug, uh-huh,
Next to come in was a juney bug, uh-huh,
Next to come in was a juney bug, she brought the water jug,
Froggie went a-courting and he did ride, uh-huh.

VERSE 12

Next to come in was a bumbley bee, uh-huh,
Next to come in was a bumbley bee, uh-huh,
Next to come in was a bumbley bee, sat mosquito on his knee,
Froggie went a-courting and he did ride, uh-huh.

VERSE 13

Next to come in was a broken black flea, uh-huh,
Next to come in was a broken black flea, uh-huh,
Next to come in was a broken black flea, danced a jig with the bumbley bee,
Froggie went a-courting and he did ride, uh-huh.

VERSE 14

Next to come in was Mrs. Cow, uh-huh,
Next to come in was Mrs. Cow, uh-huh,
Next to come in was Mrs. Cow, she tried to dance but she didn't know how,
Froggie went a-courting and he did ride, uh-huh.

SONG FACTS

This wonderfully long song dates from the 17th century and a number of different versions and titles have been published all over the world since then. This is one of the most popular versions.

FROGGIE WENT A-COURTIN'

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(continued...)



VERSE 15

Next to come in was a little black tick, uh-huh,
Next to come in was a little black tick, uh-huh,
Next to come in was a little black tick, she ate so much she made us sick,
Froggie went a-courting and he did ride, uh-huh.

VERSE 16

Next to come in was a big black snake, uh-huh,
Next to come in was a big black snake, uh-huh,
Next to come in was a big black snake, ate up all of the wedding cake,
Froggie went a-courting and he did ride, uh-huh.

VERSE 17

Next to come in was the old gray cat, uh-huh,
Next to come in was the old gray cat, uh-huh,
Next to come in was the old gray cat, swallowed the mouse and ate up the rat,
Froggie went a-courting and he did ride, uh-huh.

VERSE 18

Mr. Froggie went a-hopping up over the brook, uh-huh,
Mr. Froggie went a-hopping up over the brook, uh-huh,
Mr. Froggie went a-hopping up over the brook, a lily-white duck come & swallowed him up,
Froggie went a-courting and he did ride, uh-huh.

VERSE 19

A little piece of cornbread laying on a shelf, uh-huh,
A little piece of cornbread laying on a shelf, uh-huh,
A little piece of cornbread laying on a shelf, If you want any more, you can sing it yourself,
Froggie went a-courting and he did ride, uh-huh.

GIRLS AND BOYS COME OUT TO PLAY!

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REFRAIN

	C		G7		C		/	
	Girls	and	boys	come	out	to	play,	the
	G7		/		C		/	
	Moon	does	shine	as	bright	as	day,	
	C		G7		C		/	
	Leave	your	supper	and	leave	your	sleep,	and
	G7		/		C		/	
	Join	your	playfellows	in	the	street.		

VERSE

	G		D7		G		/	
	Come	with	a	whoop	and	come	with	a
	D7		/		G		/	
	Come	with	a	good	will	or	not	at
	G		D7		G		/	
	Up	the	ladder	and	down	the	wall,	
	D7		/		G		/	
	A	halfpenny	roll	will	serve	us	all,	
	G		D7		G		/	
	You'll	find	milk	and	I'll	find	flour,	and
	D7		/		G		/	
	We'll	have	a	pudding	in	half	an	hour!

SONG FACTS

This nursery rhyme has existed since at least 1708. The verse may date back to the time when children were expected to work during the daylight hours, and play was reserved for late in the evening.

It appeared in the earliest extant collection of nursery rhymes, *Tommy Thumb's Pretty Song Book* published in London around 1744. The 1744 version only included the first six lines.

GOOSEY GOOSEY GANDER

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| **C** / / / |
Goosey goosey gan - der,

| **F** / **C** / |
Whither shall I wan - der?

| **F** / **C** / |
Up - stairs and down - stairs and

| **G7** / **C** / |
In my lady's cham - ber.

| **C** / / / |
There I met an old man who

| **F** / **C** / |
Wouldn't say his prayers, So I

| **F** / **C** / |
Took him by his left leg and

| **G7** / **C** / |
Threw him down the stairs.

SONG FACTS

The earliest recorded version of this English rhyme was to be found in *Gammer Gurton's Garland* or *The Nursery Parnassus*, published in London in 1784.

HAPPY BIRTHDAY

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REFRAIN

			One	Two	Happy
C	/	/	G	/	/
Birth - day		to	You,		happy
G7	/	/	C	/	/
Birth - day		to	You,		happy
C	/	/	F	/	/
Birth - day,		happy	Birth - day,		happy
C	/	G7	C	/	/
Birth - day		to	You!		

PERSONAL

Happy Birthday to You,
 Happy Birthday to You!
 Happy Birthday dear **Justin!**
 Happy Birthday to You!

Add in the name of
the birthday person!

FUNNY!

Happy Birthday to you,
 You were born in the zoo,
 You look like a monkey....
 And you smell like one too!

SONG FACTS

Happy Birthday to You was originally composed in 1893 as 'Good Morning to All' by Patty Smith Hill, a kindergarten teacher and principal in Louisville, Kentucky, and her oldest sister, Mildred Jane Hill, a pianist and composer. Its lyrics went like this:

*Good morning to you,
 Good morning to you,
 Good morning, dear children,
 Good morning to all.*

HEAD, SHOULDERS, KNEES, & TOES

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VERSE 1

C	/	/	/	C	/	/	/	
Head,		shoulders,	knees, and Toes,	knees and	toes,			
C	/	/	/	G	/	/	/	
Head,		shoulders,	knees, and Toes,	knees and	toes,			
C	/	C7	/	F	/	F7	/	
Eyes,	and	ears	and	Mouth	and	nose,		
G	/	/	/	C	G	C	/	
Head,		shoulders,	knees, and Toes,	knees and	toes,			

VERSE 2

(Mime head), shoulders, knees, and toes, knees and toes...

VERSE 3

(Mime head, shoulders) knees, and toes, knees and toes...

VERSE 4

(Mime head, shoulders, knees) and toes, knees and toes...

VERSE 5

(Mime head, shoulders, knees and toes,) knees and toes...

VERSE 6

(Mime Head, shoulders, knees and toes, Knees) and toes...

VERSE 7

(Mime Head, shoulders, knees and toes, Knees and toes...)

SONG FACTS

The composer of this song is unknown, but it has been sung in schools for decades and is a great way to get children moving around.

A word is omitted in turn each time it is sung, with the actions still being performed, until the final verse, when all of the actions are mimed.

HERE WE GO LOOBY LOO

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CHORUS

C / /	/ / G /
Here we go Looby Loo,	Here we go Looby Light,
C / F /	G7 / C /
Here we go Looby Loo,	All on a Saturday night. you

VERSE 1

C / / /	/ / / /
Put your right hand in,	you Take your right hand out, you
C / F /	C G7 C /
Give your hand a	shake, shake, shake and Turn your - self a - bout

VERSE 2

You put your left foot in...

VERSE 3

You put your right hip in...

VERSE 4

You put your whole self in...

**DON'T FORGET
TO JUMP BACK
TO THE CHORUS
AT THE END OF
EACH VERSE!**

SONG FACTS

Just like 'The Hokey Cokey', this song encourages movement and can help with learning about parts of the body. It's another great song for getting kids to join in with singing and dancing!

HERE WE GO ROUND THE MULBERRY BUSH

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VERSE 1

C / / /
Here we go round the mulberry bush, the
G / / /
Mulberry bush, the mulberry bush
C / / /
Here we go round the mulberry bush, on a
F G C /
Cold and fros - ty mor - ning.

VERSE 2

This is the way I brush my teeth...

VERSE 3

This is the way I put on my clothes...

VERSE 4

This is the way I brush my hair...

VERSE 5

This is the way I go to school...

SONG FACTS

This English nursery rhyme, thought to have been recorded originally in the 19th century, has many variations and verses which can be added to reflect your own morning routine.

A game accompanies this song which involves holding hands and skipping around in a circle to the first verse. Subsequent verses can be acted out appropriately.

HEY DIDDLE DIDDLE

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C	/	G7	/	
Hey, diddle, diddle!	the	Cat and the fiddle,	the	
C	/	G7	/	
Cow jumped over the		Moon;	the	
F	/	C	/	
Little dog	laughed to	See such	fun, and the	
G7	/	C	/	
Dish ran a - way	with the	Spoon.		

SONG FACTS

This classic nursery rhyme dates from at least the 16th century, however some references place it as far older than that. The lyrics are pure nonsense and made for fun - although they did spawn the term 'over the moon', which we use to mean very happy or pleased about something.

HICKORY DICKORY DOCK

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C	G7	/	/	
Hickory	Dickory	Dock,		the
C	G7	/	/	
Mouse ran	up the	Clock,		the
C	G7	F	C	
Clock struck one,	The mouse ran down,			
G7	/	C	/	
Hickory	Dickory	Dock.		

PLAYING TIPS

You can pause on the chords
marked with a little box

for added dramatic effect!

SONG FACTS

The earliest recorded version of the rhyme is in *Tommy Thumb's Pretty Song Book*, published in London in about 1744. It is thought to have been based on the astronomical clock at Exeter Cathedral.

The clock has a small hole in the door below the face for the resident cat to hunt mice!

HOT CROSS BUNS

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CHORUS

C	/	/	/	C	/	/	/	
Hot	cross	buns,		Hot	cross	buns,		
C	/	F	/	G	/	C	/	
One a penny,	two a penny,	Hot	cross	buns.				

VERSE 1

C	/	F	/	C	/	G	/	
If you have no	daugh - ters,	If you have no	sons,					
C	/	F	/	G	/	C	/	
One a penny,	Two a penny,	Hot	cross	buns.				

VERSE 2

If your sons don't like them, they're the only ones,
One a penny, two a penny, hot cross buns.

VERSE 3

I don't tell jokes, and I don't tell puns,
One a penny, two a penny, hot cross buns.

VERSE 4

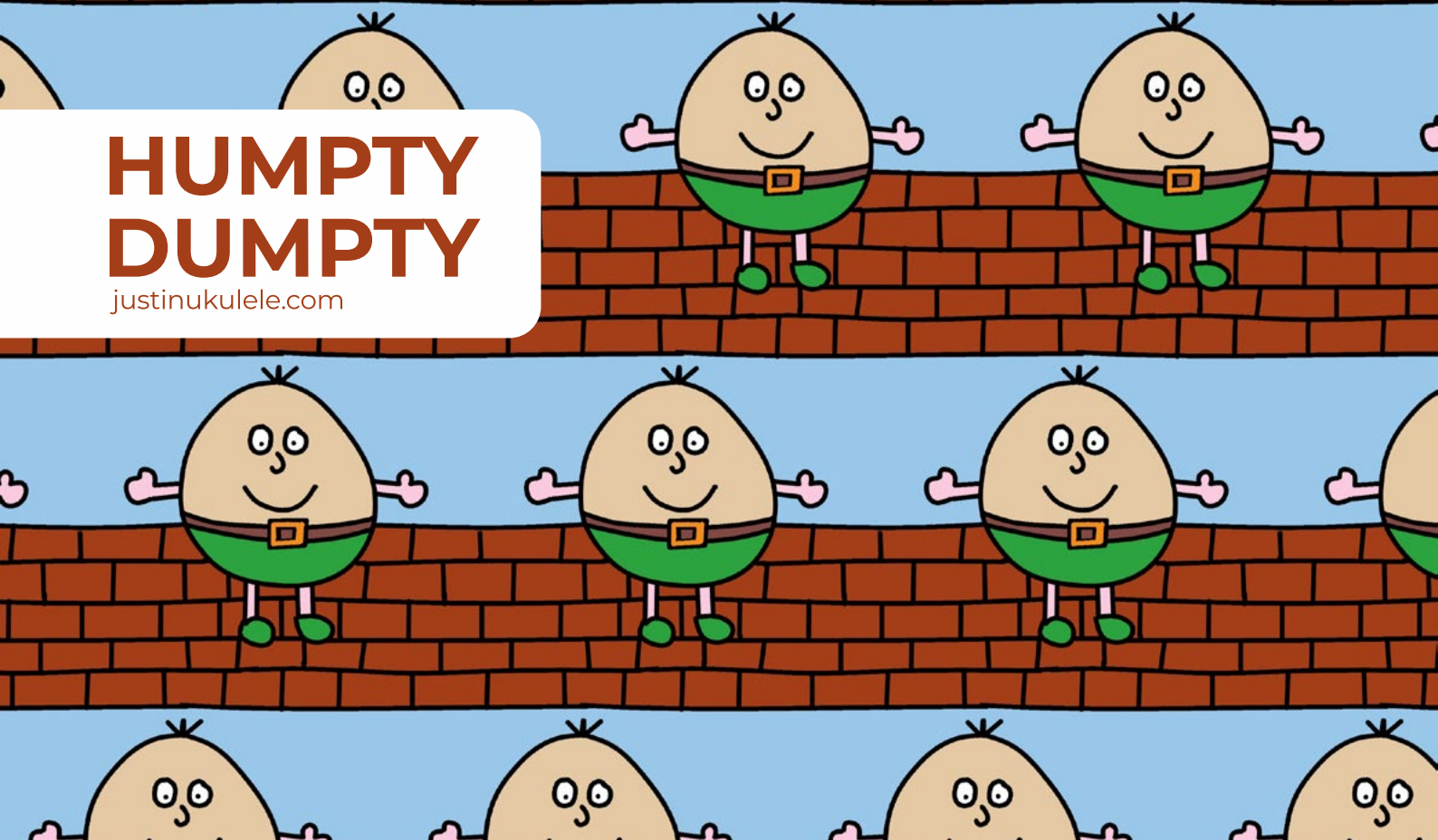
Get them while they're hot, and eat them by the ton,
One a penny, two a penny, hot cross buns.

SONG FACTS

'Hot Cross Buns' was an English language street cry, later perpetuated as a nursery rhyme and an aid in musical education. It refers to the popular spiced English confection known as the **Hot Cross Bun**, which is associated with the end of Lent and is eaten on Good Friday in various countries.

HUMPTY DUMPTY

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| C F G C |
Humpty Dumpty sat on a wall.

| C F C G |
Humpty Dumpty had a great fall.

| C F G C |
All the King's horses and all the King's men

| C F G C |
Couldn't put Humpty to - gether a - gain.

SONG FACTS

This popular nursery rhyme has been the topic of much debate over the years and the meaning behind it remains a mystery. Humpty Dumpty has been said to refer to royalty, politicians, a siege engine, a cannon and a drink. The real answer may have disappeared into obscurity, however the rhyme - it seems - will live on forever.

HUSH, LITTLE BABY, DON'T SAY A WORD

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VERSE 1

C	/	/	/	G	/	/	/	
Hush,	little	ba -	by,	Don't	say a	word,		
G	/	/	/	C	/	/	/	
Mama's gonna buy	you a	Moc -	king	bird,	and			
C	/	/	/	G	/	/	/	
If	that	moc -	king	Bird	don't	sing,		
G	/	/	/	C	/	/	/	
Mama's gonna buy	you a	Dia -	mond	ring.				

VERSE 2

And if that diamond ring turns to brass, mama's gonna buy you a looking glass,
And if that looking glass gets broke, mama's gonna buy you a billy-goat.

VERSE 3

And if that billy-goat won't pull, mama's gonna buy you a cart and bull,
And if that cart and bull turns over, mama's gonna buy you a dog named Rover.

VERSE 4

And if that dog named Rover won't bark, mama's gonna buy you a horse and cart,
And if that horse and cart falls down, you'll still be the sweetest little baby in town.

SONG FACTS

This popular lullaby is thought to have originated from the USA however, its author and exact origins remain unknown.

I'M A LITTLE TEAPOT

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VERSE 1

C / / /
I'm a li - ttle tea - pot,
F / **C** /
Here's my han - dle,
C / / /
When I get all steamed up,
F / **C** /
Tip me o - ver and

F / **C** /
Short and stout,
G7 / **C** /
Here's my spout.
F / **C** /
Hear me shout,
G7 / **C** /
Pour me out!

VERSE 2

C / / /
I'm a special tea - pot,
F / **C** /
Here's an ex - am - ple of
C / / /
I can turn my han - dle
F / **C** /
Tip me o - ver and

F / **C** /
Yes, it's true,
G7 / **C** /
What I can do,
F / **C** /
In - to a spout,
G7 / **C** /
Pour me out!

SONG FACTS

'I'm a Little Teapot' is an American song describing the heating and pouring of a teapot or a whistling tea kettle. The song was originally written by George Harold Sanders and Clarence Z. Kelley and published in 1939. By 1941, a Newsweek article referred to the song as "The next inane novelty song to sweep the country".

IF YOU'RE HAPPY AND YOU KNOW IT

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VERSE 1

One, Two, Three, If you're

C	/	/	/	G7	/	/	/
Happy	and you	know it,	clap your	Hands!			If you're
G7	/	/	/	C	/	/	/
Happy	and you	know it,	clap your	Hands!			If you're
F	/	/	/	C	/	/	/
Happy	and you	know it,	and you	Really	wanna	show it;	If you're
G7	/	/	/	C	/	/	/
Happy	and you	know it,	clap your	Hands!			

VERSE 2

If you're happy and you know it, stamp your feet!
 If you're happy and you know it, stamp your feet!
 If you're happy and you know it, and you really wanna show it;
 If you're happy and you know it, stamp your feet!

VERSE 3

If you're happy and you know it, shout hooray!
 If you're happy and you know it, shout hooray!
 If you're happy and you know it, and you really wanna show it;
 If you're happy and you know it, shout hooray!

VERSE 4

If you're happy and you know it, do all three!
 If you're happy and you know it, do all three!
 If you're happy and you know it, and you really wanna show it;
 If you're happy and you know it, do all three!

SONG FACTS

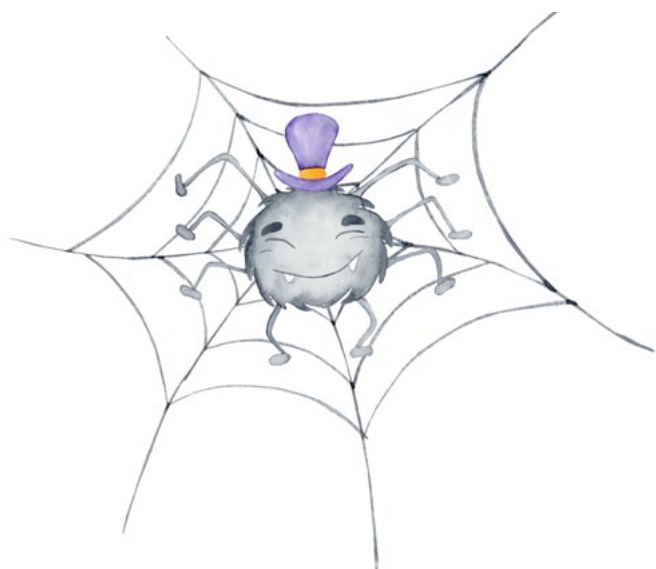
This song is great for linking movement to singing, and although we've included four verses, you can create as many variations as you like, by adding in new activities (touch your nose, slap your leg etc).



INCY WINCY SPIDER

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C / / /	G / C /
Incy Wincy spi - der climbed	Up the wa-ter spout,
C / / /	G / C /
Down came the rain and	Washed poor Incy out,
F / C /	G / F /
Out came the sun-shine and	Dried up all the rain, so
C / / /	G / C /
Incy Wincy spi - der climbed	Up the spout a-gain.



SONG FACTS

Also known as 'Itsy Bitsy Spider', this popular children's song can be found in publications from the beginning of the 20th century, although the author is unknown.

It's usually sung with accompanying hand actions which depict the spider's movements, the rain falling and the sun shining.

IT'S RAINING, IT'S POURING

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VERSE 1

One, Two, Three, Four, It's

| C / / / **| C** / / / **|**
Rai - ning, it's pou - ring; The Old man is sno - ring, he
| G7 / / / **| G7** / **C** / **|**
Went to bed and bumped his head, and couldn't get up in the mor - ning.

VERSE 2

It's snowing, it's blowing, the old man is growing,
He ate so much one day for lunch,
Every part of him was showing.

VERSE 3

It warm out and sunny, the old man loves honey,
He tried to seize, a batch from the bee's,
And they didn't find it funny.

SONG FACTS

The earliest known recording of the song was made in 1939 in New York. The first two lines of this rhyme can be found in *The Little Mother Goose*, published in the US in 1912. The melody most often associated with it is the same as "A Tisket, A Tasket".

JACK & JILL

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VERSE 1

	C	/		G7	/	
	Jack and Jill		went	up	the hill,	to
	C	/		/	G7	
	Fetch a pail		of	wa -	ter,	
	C	/		F	/	
	Jack fell		down and broke his crown,	and		
	G7	/		C	/	
	Jill came tumbling		a	-	fter.	

VERSE 2

Up Jack got, and home did trot,
As fast as he could caper,
He went to bed, and rubbed his head,
With vinegar and brown paper.

SONG FACTS

This 18th century nursery rhyme and its tune are virtually unchanged although the original meaning is subject to much debate and remains a mystery.

LAVENDER'S BLUE DILLY DILLY

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VERSE 1

C	/	/		/	/	/		F	/	/		/	/	/	
La	-	ven	-	der's	Blue,	dilly	dilly,	La	-	ven	-	der's	Green,		
C	/	/		Am	/	/		G7	/	/		C	/	/	
When	I	am	King,	dilly	dilly,	You	shall	be	Queen:						
C	/	/		/	/	/		F	/	/		/	/	/	
Who	told	you	So,	dilly	dilly,	Who	told	you	So?						
C	/	/		Am	/	/		G7	/	/		C	/	/	
'Twas	mine	own	Heart,	dilly	dilly,	That	told	me	So.						

VERSE 2

Call up your men, dilly dilly, set them to work,
Some with a rake, dilly dilly, some with a fork;
Some to make hay, dilly dilly, some to thresh corn,
Whilst you and I, dilly dilly, keep ourselves warm.

VERSE 3

If you should die, dilly dilly, as it may hap,
You shall be buried, dilly dilly, under the tap;
Who told you so, dilly dilly, pray tell me why?
That you might drink, dilly dilly, when you are dry.

SONG FACTS

This song dates back to the 17th century, and has many subsequent versions. We've used a popular 19th century version here. It was also featured in the 2015 Disney movie *Cinderella*.

LITTLE BO PEEP

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| **C** / **G7** / |
Little Bo Peep has lost her sheep, and
| **C** / **C** / **G7** |
Doesn't know where to find them.
| **C** / **F** / |
Leave them a-lone and they'll come home,
| **G7** / **C** / |
Wagging their tails be - hind them.

SONG FACTS

The earliest known version of this rhyme is in a manuscript from around 1805, which contains only the first verse. There are references to a children's game called 'Bo-Peep', from the 16th century, (including Shakespeare's *King Lear*), for which Bo-Peep is thought to refer to the children's game of 'Peek-a-Boo'.

LITTLE BOY BLUE

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VERSE 1

C	/	G7	/	
Little	Boy	Blue	come	blow your horn, the
C	/	G7	/	
Sheep's	in the	meadow the	cow's in the	corn. But
C	/	G7	/	
Where's	the	boy who looks	after the	sheep? He's
C	/	G7	/	
Under	a	hay - stack	Fast	a - sleep.
C	/	G7	/	
Will	you	wake him?	No,	not I
C	/	G7	C	
For	if I	do,	he's	Sure to cry.

SONG FACTS

The earliest printed version of the rhyme is in *Tommy Thumb's Little Song Book* (c.1744), but the rhyme may be much older. It has been argued that Little Boy Blue was intended to represent Cardinal Wolsey, the son of an Ipswich butcher, who may have acted as a hayward to his father's livestock, but there is no corroborative evidence to support this assertion.

LITTLE JACK HORNER

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Dm **G** **C** **Am**
Little Jack Hor - ner, Sat in the cor - ner,

Dm **G** **C** **Am**
Eating his Christ - mas Pie; he

Dm **G** **C** **Am**
Put in his thumb, and Pulled out a plum, and

Dm **G** **C** **Am**
Said, "What a good boy am I? Am I?" and

Dm **G** **C** **Am**
Said "What a good boy am I?"

SONG FACTS

This traditional English nursery rhyme was first seen in *Mother Goose's Melody* and dates from the late 18th century.

LITTLE MISS MUFFET

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C / /
Little Miss Mu - ffet Sat on her tu - ffet,

C / **G** /
Eating her curds and Whey; A -

F **G7** **C** **Am**
-long came a spider, who Sat down be - side her, and

F **G7** **C** /
Frightened Miss Muffet A - way.

SONG FACTS

A 19th century nursery rhyme with unknown origins and meaning, it first appeared in writing in *Songs for the Nursery* which was printed circa 1805.

LONDON BRIDGE

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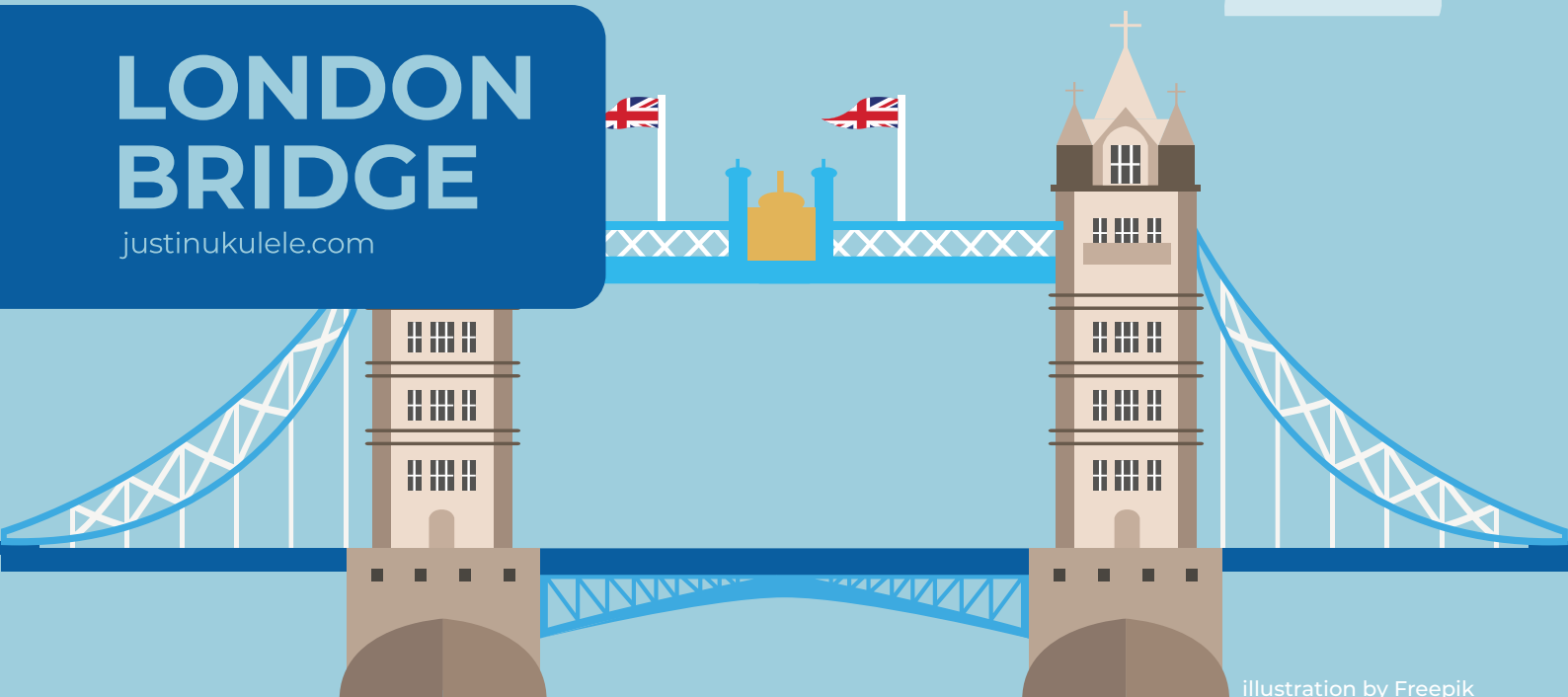


illustration by Freepik

VERSE 1

c	/	/	/	G	/	c	/	
London	Bridge	is	fall - ing	down,	Falling	down,	falling	down,
c	/	/	/	G	/	c	/	
London	Bridge	is	fall - ing	down,	My	fair	la - dy.	

VERSE 2

Build it up with bricks and stone,
Bricks and stone, bricks and stone,
Build it up with bricks and stone,
My fair lady.

SONG FACTS

'London Bridge Is Falling Down' (also known as 'My Fair Lady' or 'London Bridge') is a traditional English nursery rhyme and singing game, which is found in different versions all over the world. It may date back to bridge rhymes and games of the Late Middle Ages, but the earliest records of the rhyme in English are from the 17th century.

Several theories have been advanced to explain the meaning of the rhyme and the identity of the "fair lady" of the refrain. The rhyme is one of the best known in the world and has been referenced in a variety of works of literature and popular culture.

LONDON'S BURNING

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One, Two, London's

C	/	/	/	
Bur - ning,	London's	bur - ning:	Fetch the	
C	/	/	/	
en - gines,	fetch the	en - gines.	Fire,	
C	/	/	/	
Fire!	Fire,	fire!		
C	/	/	/	
Pour on	wa - ter!	Pour on	wa - ter!	

SONG FACTS

This is a traditional rhyme, often sung in a round, and known in many different countries where it is said to relate to different but significant fires. This includes the Great Fire of London in the 17th century, the burning of Edinburgh in the 16th century and the fire in Amsterdam from the 19th century.

MARY HAD A LITTLE LAMB

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VERSE 1

| C / / / | G / C / |
Mary had a Lit-tle Lamb, Little Lamb, little lamb
| C / / / | G / C / |
Mary had a Lit-tle Lamb, Its Fleece was white as snow.

VERSE 2

And everywhere that Mary went,
Mary went, Mary went,
Everywhere that Mary went,
The lamb was sure to go.

VERSE 3

It followed her to school one day,
School one day, school one day,
It followed her to school one day,
That was against the rule.

VERSE 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.

SONG FACTS

'Mary Had A Little Lamb' is a popular 19th-century nursery rhyme which originated in the United States.

It is still commonly sung today and many subsequent and humorous versions have been penned over the years.

MARY, MARY QUITE CONTRARY

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C	/	G7	/
Ma - ry,	Ma - ry,	Quite Con - trary	
C	/	G7	/
How does your gar - den	grow?	With	
F	/	C	/
Sil - ver	bells and	gol - den	shells, and
G7	/	C	/
Pretty maids all	in a	row.	

SONG FACTS

A traditional nursery rhyme dating from the 18th century. The meaning of this song, as with many nursery rhymes, remains subject to much debate.

MICHAEL FINNEGAN

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VERSE 1

One, Two, Three, There

C	/	/	/	
Was	an	old	man	named
Michael	Finn-egan,			
G7	/	/	/	
He	had	whiskers	on	his
chin-igan,				
C	/	/	/	
They	fell	out	and	grew
back	in - again,			
G7	/	C	/	
Poor	old	Michael	Finnegan,	Begin-again.

VERSE 2

There was an old man called Michael Finn-egan,
Climbed a tree and barked his shin-igan,
Took off several yards of skin-igan,
Poor old Michael Finnegan, begin-again.

VERSE 3

There was an old man called Michael Finn-egan,
Ran a race and tried to win again,
He fell down and bumped his shin again,
Poor old Michael Finnegan, begin-again.

VERSE 4

There was an old man called Michael Finn-egan,
he grew fat and then grew thin again,
Then he died and had to begin again,
And that's the end of Michael Finnegan.

SONG FACTS

A popular children's song with unknown origins and author, particularly famous in Ireland.

When sung as one verse the song is repeated until the singer is ready to stop! We've included some additional verses that were added on later.

MY BONNIE LIES OVER THE OCEAN

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VERSE 1

One, Two, Three, Four, Five, My

| **C** **F** **C** / | **C** / **G7** / |
Bonnie lies over the o - cean, my Bonnie lies over the sea, my

| **C** **F** **C** / | **G7** / **C** / |
Bonnie lies over the o - cean, oh Bring back my Bonnie to me.

CHORUS

Yeah,

| **C** / **F** / | **G7** / **C** / |
Bring back, bring back, oh Bring back my Bonnie to me, to me,

| **C** / **F** / | **G7** / **C** / |
Bring back, bring back, oh Bring back my Bonnie to me.

VERSE 2

O blow ye winds over the ocean, o blow ye winds over the sea,
O blow ye winds over the ocean, and bring back my Bonnie to me.

VERSE 3

Last night as I lay on my pillow, last night as I lay on my bed,
Last night as I lay on my pillow, I dreamt that my Bonnie was dead.

VERSE 4

The winds have blown over the ocean, the winds have blown over the sea,
The winds have blown over the ocean, and brought back my Bonnie to me.

SONG FACTS

This song is thought to be about Charles Edward Stuart (Bonnie Prince Charlie). After his defeat at the Battle of Culloden in 1746 and subsequent exile, his Jacobite supporters could have sung this song in his honour; and thanks to the ambiguity of the term "Bonnie", (which can refer to a woman or a man) they could pretend it was a love song.

OH DEAR WHAT CAN THE MATTER BE?

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VERSE 1

C / /	G / /	Am / / / / /
Oh	Dear,	What can the ma - tter be?
F / / / /	G7 / / / / /	
Oh	Dear,	What can the ma - tter be?
C / /	G / /	Am / / / / /
Oh	Dear,	What can the ma - tter be?
F / /	G7 / /	C / / / / /
John -ny's so	long at	the Fair.

VERSE 2

He

C / /	G / /	Am / / / / /
Pro - mised to	bring me a	Bunch of blue rib - bons, he
F / / / /	G7 / / / / /	
Pro - mised to	bring me a	Bunch of blue rib - bons, he
C / /	G / /	Am / / / / /
Pro - mised to	bring me a	Bunch of blue rib - bons, to
F / /	G7 / /	C / / / / /
Tie up my	bo - nny brown	Hair.

SONG FACTS

This nursery rhyme dates back to 18th century England, although there are several modern versions of the lyrics, with many humorous parodies, including one which mention 'Seven old ladies stuck in the lavatory'...

OH MY DARLING CLEMENTINE

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REFRAIN

			One,	two,	Oh	my	
C	/	/	/	/	/		
Dar	-	ling,	oh my	dar	-	ling,	oh my
C	/	/	G	/	/		
Dar	-	ling,	Clem-en-tine,			you were	
G7	/	/	C	/	/		
Lost		and	gone for-ev	-	er,	dreadful	
G7	/	/	C	/	/		
Sor	-	row,	Clem-en-tine.				

SONG FACTS

This 19th-century folk ballad from the United States is thought to be based on an earlier song entitled 'Down by the River Liv'd a Maiden' which was published in 1863.

PLAYING TIP: The verses have the same chords as the refrain - just loop them round twice and sing along!

VERSE 1

In a cavern, in a canyon, excavating for a mine,
Lived a miner forty-niner, and his daughter Clementine.
Yes I love her, how I love her, thought her shoes were number nine,
Herring boxes without topses, sandals were for Clementine.

VERSE 2

Drove the horses to the water, every morning just at nine,
Hit her foot against a splinter, fell into the foaming brine.
Ruby lips above the water, blowing bubbles soft and fine,
But at last, I was no swimmer, so I lost my Clementine.

OLD KING COLE

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REFRAIN

C	/	/	/	C	/	/	/	
Old	King	Cole	was a	Merry	old	soul,	and a	
F	/	G7	/	C	/	/	/	
Merry	old	soul	was	He.			He	
C	/	/	/	C	/	/	/	
Called	for his	pipe	and he	Called	for his	bowl,	and he	
F	/	G7	/	C	/	/	/	
Called	for his	fidd - l - ers		Three.				
F	/	/	/	C	/	/	/	
Eve - ry		fiddler	had a	Very	fine	fid - dle,	and a	
C	/	/	/	G7	/	/	/	
Very	fine	fiddle	had	He,			Oh there's	
C	/	G7	/	C	/	G7	/	
None	so	rare	as	Can	com -	pare,	with King	
F	/	G7	/	C	/	/	/	
Cole	and his	fiddl - ers		Three.				

SONG FACTS

This 18th-century nursery rhyme generated much speculation as to who the song refers to, suggestions have included a Welsh King from around the 4th century, a Cornish King from the Middle Ages and 12th century cloth merchant, to name but a few.

OLD MCDONALD

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VERSE 1

| C / F C | C G C / |
Old Mc Donald had a farm, e-i, e-i, oh, and
| C / F C | C G C / |
On that farm he had some **cows**, e-i, e-i, oh, with a
| C / / / | C / / / |
Moo-moo here, and a **moo-moo** there, Here a **moo**, there a **moo**, everywhere a **moo-moo**.
| C / F C | C G C / |
Old Mc Donald had a farm, e-i, e-i, oh!

VERSE 2

Old McDonald had a farm, e-i, e-i, oh,
And on that farm he had some **ducks**, e-i, e-i, oh,
With a **quack-quack** here, with a **quack-quack** there,
Here a **quack**, there a **quack**, everywhere a **quack-quack**!
Old McDonald had a farm, e-i, e-i, oh!

VERSE 3

Old McDonald had a farm, e-i, e-i, oh,
And on that farm he had a **Pig**, e-i, e-i, oh,
With a **oink-oink** here, with a **oink-oink** there,
Here a **oink**, there a **oink**, everywhere a **oink-oink**!
Old McDonald had a farm, e-i, e-i, oh!



SONG FACTS

There is evidence that this song was published at least as early as 1917, however the author remains unknown. 'Old McDonald' can be repeated to include as many animals as you like. The 1917 version included dogs, hens, ducks, cows, pigs, cats and a donkey, but you should feel free to include your child's favourite animal or introduce some new ones - you can go on almost indefinitely!

ONE MAN WENT TO MOW

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VERSE 1

C / / /	C /	G7 /	
One man went to mow,	Went to mow	a mea-dow,	
G7 / / /	G7 /	C /	
One man and his dog, (Woof!)	Went to mow	a mea-dow,	

VERSE 2

C / / /	C /	G7 /	
Two men went to mow,	Went to mow	a mea-dow,	
G7 / / / *	G7 /	C /	
Two men, One man and his dog, (Woof!)	Went to mow	a mea-dow,	

VERSES 3-10

Three men went to mow, went to mow a meadow...
Four men went to mow, went to mow a meadow...
Five men went to mow, went to mow a meadow...
Six men went to mow, went to mow a meadow...
Seven men went to mow, went to mow a meadow...
Eight men went to mow, went to mow a meadow...
Nine men went to mow, went to mow a meadow...
Ten men went to mow, went to mow a meadow...

SONG FACTS

This song is commonly used to teach children how to count. Although it usually ends with 'ten men went to mow', you could continue indefinitely. You can also add extra details, like giving the dog a name and including food that he brought to eat - to make the song more challenging to remember.

ONE, TWO, THREE, FOUR, FIVE

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F	/	/	/	
One,	two,	three,	four,	five
F	/	C7	/	
Once I	caught a fish	a -	live.	
C7	/	/	/	
Six,	se - ven,	eight,	nine,	ten
C7	/	F	/	
Then I	let it	go	a -	gain.
F	/	/	/	
Why	did you	let it	go?	Be-
F	/	C7	/	
-cause it bit my	fin -	ger	so.	
C7	/	/	/	
Which	fin -	ger did	it	bite?
C7	/	F	/	
This little fin-ger	on	the	right!	

SONG FACTS

This counting rhyme can be acted out by counting your child's fingers and indicating at the end the one that has been bitten.



ORANGES AND LEMONS

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VERSE 1

| **C** / / / / / | **F** / / **C** / / |
Oran - ges and le - mons, say the Bells of St Cle - ments, you

| **C** / / / / / | **F** / / **C** / / |
Owe me five farth - ings, say the Bells of St Mar - tins.

VERSE 2

| **G** / / / / / | **D7** / / **G** / / |
When will you pay me? say the Bells at Old Bai - ley.

| **G** / / / / / | **D7** / / **G** / / |
When I grow rich, say the Bells at Shore-ditch.

VERSE 3

| **C** / / / / / | **F** / / **C** / / |
When will that be? Say the Bells of Step- ney.

| **C** / / / / / | **F** / / **C** / / |
I do not know, says the Great bell at Bow.

SONG FACTS

Thought to have first been published in the 18th century, this nursery rhyme refers to the bells of several churches close to the original City of London. The song is also played as a game with pairs of children standing in a line and holding raised hands to form arches. Each pair disengages in turn to pass beneath the arched tunnel and must escape the other dropping or chopping arms.

PAT-A-CAKE

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C / **G7** /
Pat-a-cake, pat-a-cake, ba - ker's man,

G7 / **C** /
Bake me a cake as fast as you can.

C / **F** /
Pat it and prick it and mark it with B, and

C **F** **G7** **C**
Put it in the ov-en for Baby and me.

SONG FACTS

A version of this song first appears in the 17th century play *The Campaigners*, however, the first version set to music was not published until the late 18th century.

POLLY PUT THE KETTLE ON

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C / / /
Polly put the ket-tle on,

F / **G** /
Polly put the ket- tle on,

C / / /
Polly put the ket-tle on, we'll

F **G7** **C** /
All have tea.

C / / /
Suki take it off a - gain,

F / **G** /
Suki take it off a - gain,

C / / /
Suki take it off a - gain, they've All

F **G7** **C** /
gone a- way.

SONG FACTS

This nursery rhyme was published around the late 18th century, with several similar versions in existence. This is the most common version.

POP GOES THE WEASEL!

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VERSE 1

	C	G	C	/	
	Half	a	pound	of tuppenny	rice,
	C	G	C	/	
	Half	a	pound	of trea -	cle,
	C	G	C	/	
	That's the way the	mo -	ney	goes,	
	F	G	C	/	
	Pop!	Goes the	wea -	sel!	

VERSE 2

Every night when I go out,
The monkey's on the table,
Take a stick and knock it off,
Pop! Goes the weasel!

VERSE 3

Up and down the City road,
In and out the Eagle,
That's the way the money goes,
Pop! Goes the weasel!

SONG FACTS

This rhyme, thought to have originated in the 18th century, is still popular today. Recent versions have emerged that remove reference to the imperial system of measurement.

The reference to **The Eagle** is thought to relate to The Eagle tavern in London which is still in existence, although during the 18th century it was known as The Shepherd & Shepherdess.

It became The Eagle Music Hall in the early 19th century and is said to have been frequented by Charles Dickens.

PUSSYCAT, PUSSYCAT

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C	/	G7	/	
Pussy - cat	pussy - cat,	Where have you been?	I've	
G7	/	C	/	
Been up to	Lon - don to	Visit	the	Queen.
C	/	F	/	
Pussy - cat	pussy - cat,	What did you	there?	I
C	F	G7	C	
Frightened a	lit - tle	Un - der	her	chair!

“MEOWW!”

SONG FACTS

This is a popular 19th-century nursery rhyme. In illustrations of the song, Queen Elizabeth I is most commonly depicted.

RIDE A COCK-HORSE

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C	/	G7	/	
Ride	a	cock-horse	to Ban - bury	Cross, to
C	/	G7	/	
See	a	fine	lady	up - on a white horse;
C	/	G7	/	
Rings	on her	fin-gers	and bells	on her toes, and
C	F	G7	C	
She shall have	mu-sic	wher-ever	she	goes.

SONG FACTS

This 18th-century nursery rhyme has several alternative versions, although this remains the most common. There is speculation that the fine lady may have been Queen Elizabeth I, Lady Godiva, Lady Katherine Banbury or Celia Feinnes (sister to a local Viscount) however, there is no proof for any of these theories.

The cock-horse refers to the large stallion required to mount the steep hill leading to the erected cross. Bells on her toes may refer to the fashion of attaching bells to the end of pointed shoes.

RING-A-RING O' ROSES

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VERSE 1

C / / / **C** / / /
Ring-a-ring o' ro - ses, a Pocket full of po - sies, a-
C / / / **F** **G7** **C** /
Ti - shoo! A -ti - shoo! we All fall down.

VERSE 2

Cows in the meadows,
Eating buttercups,
A-tishoo! A-tishoo!
We all jump up!

VERSE 3

Ashes in the water,
Ashes in the sea,
We all jump up,
With a one, two, three!

SONG FACTS

A version of this song was common throughout Europe in the 18th century. Its meaning has been associated with the plague however, there is much conjecture about this theory. It is often acted out as a game with a ring of children holding hands and skipping round until they fall down at the end of the first verse, and jump back up at the end of the second.

ROCK-A BYE BABY

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VERSE 1

C	/	G7	/	
Rock-a-bye	ba - by,	on the	tree top,	
C	F	C	/	
When the wind	blows, the	cra - dle	will rock,	
C	/	G7	/	
If the bough	breaks, the	cra - dle	will fall,	
C	F	G7	C	
*Mother will	catch you,	cra - dle	and all.	

VERSE 2

Baby is drowsing, cosy and fair,
Mother sits near in her rocking chair,
Forward and back, the cradle she swings,
Though baby sleeps, he hears what she sings.

VERSE 3

Rock-a-bye baby, do not you fear,
Never mind, baby, mother is near,
Wee little fingers, eyes are shut tight,
Now sound asleep until morning light.

SONG FACTS

This popular nursery rhyme was written in the 18th century.

This is the full version, although most parents and children will only be familiar with the first verse, and are also likely to sing the alternative last line of 'Down will come baby, cradle and all'.

ROW, ROW, ROW YOUR BOAT

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VERSE 1

| **C** / / / |
Row, row, row, your boat,
| **C** / / / |
Gently down the stream,
| **C** / / / |
Merrily, merrily, merrily, merrily
| **G** / **C** / |
Life is but a dream.

VERSE 2

Row, row, row your boat,
Gently down the stream,
If you see a crocodile,
Don't forget to scream (scream)!

VERSE 3

Row, row, row your boat,
Gently to and fro,
Wibbledy, wobbly, wibbledy, wobbly,
Into the water we go (plunge)!

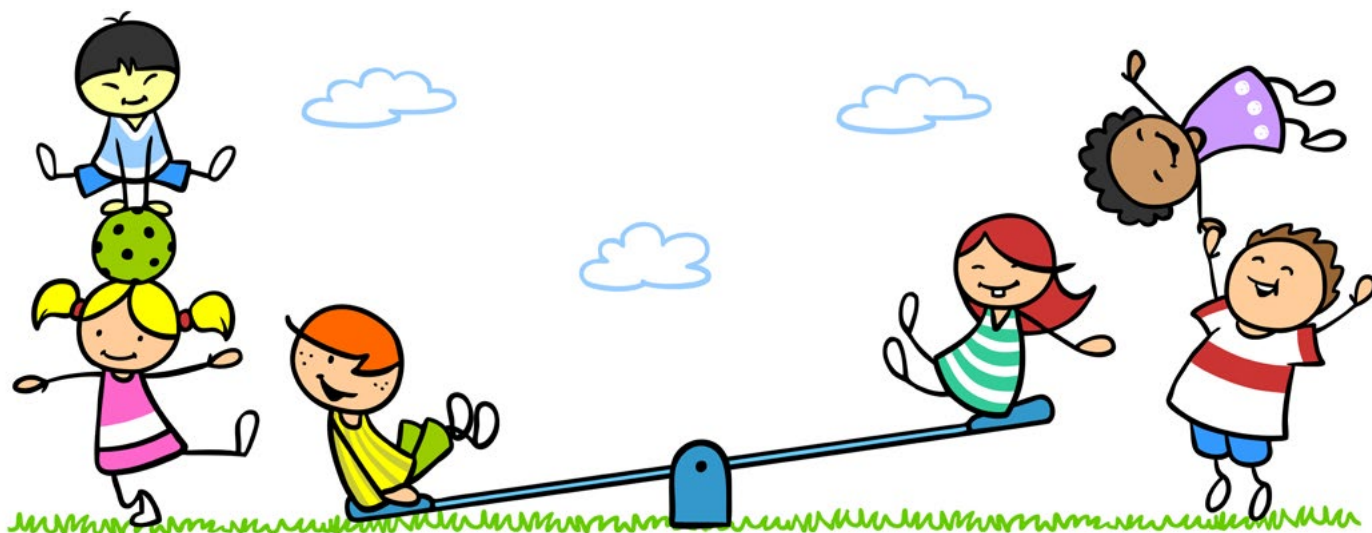
SONG FACTS

This song is commonly sung in a round and seems to have been printed originally in the mid-19th century.

Several verses have been added in later years and have given much merriment to children as they encourage more participation.

SEE SAW MARGERY DAW

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C / **F** /
See Saw Mar - gery Daw,

C / **G7** /
Johnny shall have a new mas - ter;

C / **F** /
He shall earn but a penny a day, Be-

C **G7** **C** /
-cause he can't work any fas - ter

SONG FACTS

This 18th-century nursery rhyme is thought to simply be a song sung by children when riding the see-saw, one of the oldest rides for children in Europe. However, it may originate from a work song developed by sawyers cutting wood and utilised to aid them in performing their work.

SHE'LL BE COMING ROUND THE MOUNTAIN

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VERSE 1

One, Two, Three, She'll be

C / / /	C / / /
Coming round the mountain	when she Comes,
C / / /	G7 / / /
Coming round the mountain	when she Comes,
C / C7 /	F / / /
Coming round the mountain,	Coming round the mountain,
C / G7 /	C / / /
Coming round the mountain,	when she Comes.

VERSE 2

Singin'

C / / /	C / / /
Aye Aye Yippee Yippee	Aye,
C / / /	G7 / / /
Aye Aye Yippee Yippee	Aye,
C / C7 /	F / / /
Aye Aye Yippee,	Aye Aye Yippee,
C / G7 /	C / / /
Aye Aye Yippee Yippee	Aye.

VERSE 3

She'll be driving six white horses when she comes...

VERSE 4

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

VERSE 5

She'll be wearing pink pyjamas when she comes...

SONG FACTS

This popular song is thought to be based on a Christian song titled 'When the Chariot Comes', however was first published in its current form in 1927 in Carl Sandburg's 'The American Songbag'.

SING A SONG OF SIXPENCE

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VERSE 1

C / / /	/ / / /
Sing a song of six	pence, a Pocket full of rye,
C / / /	Dm / G7 /
Four and twenty black birds,	Baked in a pie.
C / / /	/ / / /
When the pie was o - pened, the	Birds be - gan to sing, oh,
C / Am7 /	F G7 C /
Wasn't that a dainty dish, to	Set be - fore the king.

VERSE 2

									The
C / / /	/ / / /								
King was in his counting house,	Counting out his mon - ey, the								
C / / /	Dm / G7 /								
Queen was in the par - lour,	Eating bread and hon - ey, the								
C / / /	/ / / /								
Maid was in the gar - den,	Hanging out the clothes, when a -								
C / Am7 /	F G7 C /								
-Long came a black - bird, and	Snipped off her nose.								

SONG FACTS

This is an 18th century nursery rhyme. The blackbirds in the pie reference is associated with the 16th century when, for an amusement between courses, live birds were served in a pie. The guests would then be entertained when the birds escaped upon the pie being cut open.

SIX IN THE BED

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VERSE 1

One, Two, Three, There were

C	/	/	/	C	/	/	/		
Six	in	the	bed,	and	the	Little	one	said	'roll
C	/	/	/	C	/	/	/		
O	-	ver!		roll	O	-	ver!		So they
C	/	/	/	C	/	/	/		
All	rolled	o	-	ver,	and	One	fell	out!	(STOP!)

VERSE 2

FIVE: There were five in the bed, and the little one said...

VERSE 3

FOUR: There were four in the bed, and the little one said...

VERSE 4

THREE: There were three in the bed, and the little one said...

VERSE 5

TWO: There were two in the bed, and the little one said...

VERSE 6

ONE: There was one in the bed, and the little one said "I'm lonely...[sigh]."

SONG FACTS

'Six In The Bed' is a very popular nursery rhyme that is used in many preschools and schools for counting practice. This song can also perfectly well be used as a lullaby if you sing it gently. It's quite long, so the kids may fall asleep before you're done singing! Make sure not to drift off too!

SKIP TO MY LOU

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CHORUS

C	/	/	/		/	/	/	/	
Skip,		skip,		Skip	to my	Lou,			
G7	/	/	/		/	/	/	/	
Skip,		skip,		Skip	to my	Lou,			
C	/	/	/		/	/	/	/	
Skip,		skip,		Skip	to my	Lou,			
G7	/	/	/		C	/	/	/	
Skip to my	Lou,	my		Dar	-	lin'.			

VERSE 1

C	/	/	/		/	/	/	/	
Fly's in the butter-	milk,			Shoo, fly,		shoo,			
G7	/	/	/		/	/	/	/	
Fly's in the butter-	milk,			Shoo, fly,		shoo,			
C	/	/	/		/	/	/	/	
Fly's in the butter-	milk,			Shoo, fly,		shoo,			
G7	/	/	/		C	/	/	/	
Skip to my	Lou,	my		Dar	-	lin'.			

VERSE 2

Cows in the pasture two by two...

VERSE 3

There's a little red wagon, paint it blue...

VERSE 4

I lost my partner, what'll I do?...

VERSE 5

I'll get another, as pretty as you...

VERSE 6

Can't get a red bird, jay bird'll do...

VERSE 7

Cat's in the cream jar, ooh, ooh, ooh...

VERSE 8

Off to Texas, two by two...



SONG FACTS

This is a popular children's song and dance from the 19th century. It is often danced as square dancing permitting the frequent 'stealing' of partners. There are several versions with alternative verses.

SKYE BOAT SONG

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CHORUS

C / / Am7 / /	F / / G7 / /
Speed, bonnie boat,	like a Bird on the wing,
C / / F / /	C / / / /
On - ward, the sai -	lors Cry!
C / / Am7 / /	F / / G7 / /
Ca - rry the lad	that's Born to be King,
C / / F / /	C / / / /
O - ver the sea	to Skye.

VERSE 1

Am / / / /	G / / / /
Loud the winds howls,	Loud the waves roar,
Am / / / /	F / / G / /
Thun - der claps rend	the Air.
C / / Am7 / /	F / / G7 / /
Ba - ffled our foes	Stand on the shore,
C / / F / /	C / / / /
Fo - llow they will	not Dare.

VERSE 2

Many's the lad fought on that day, well the claymore did wield,
When the night came, silently lay, dead on Culloden's field.

VERSE 3

Though the waves leap, soft shall ye sleep, ocean's a royal bed,
Rocked in the deep, flora will keep, watch by your weary head.

SONG FACTS

This 19th-century song recalls the journey of Scottish Prince Charles Edward Stuart (Bonnie Prince Charlie) from Benbecula to the Isle of Skye as he evaded capture by government troops after his defeat at the Battle of Culloden in 1746.

TEN GREEN BOTTLES

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VERSE 1

C / / /	G7 / C /	
Ten green bottles,	Sitting on the wall,	
C / / /	G7 / C /	
Ten green bottles,	Sitting on the wall, and if	
F / C /	G7 / F /	
One green bottle, should	Acci-dentally fall, there'll be	
C / / /	G7 / C /	
Nine green bottles,	Sitting on the wall.	

VERSE 2-9

Nine green bottles, sitting on the wall...
Eight green bottles, sitting on the wall...
Seven green bottles, sitting on the wall...
Six green bottles, sitting on the wall...
Five green bottles, sitting on the wall...
Four green bottles, sitting on the wall...
Three green bottles, sitting on the wall...
Two green bottles, sitting on the wall...

VERSE 10

One green bottle, sitting on the wall,
One green bottle, sitting on the wall,
And if one green bottle, should accidentally fall...
There'll be no green bottles sitting on the wall!

SONG FACTS

This song has apparently been around in one form or another for centuries with several theories penned regarding its meaning. There is even some evidence that it was sung in France in the late 14th century.

It's a great counting song for children and can be acted out with children holding hands, walking round and dropping one by one as each bottle falls, until all children are laying on the ground.

TEN LITTLE DINOSAURS

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VERSE 1

C	/	/	/	G7	/	/	/	
1 little,	2 little,	3 little	dinosaurs,	4 little,	5 little,	6 little	dinosaurs,	
C	/	/	/	G7	/	C	/	
7 little,	8 little,	9 little	dinosaurs,	10 little	dinosaur	ba -	bies!	

VERSE 2

TRICERATOPS!

1 little, 2 little, 3 little dinosaurs, 4 little, 5 little, 6 little dinosaurs,
7 little, 8 little, 9 little dinosaurs, 10 little dinosaur babies!

VERSE 3

PTERODACTYL!

1 little, 2 little, 3 little dinosaurs, 4 little, 5 little, 6 little dinosaurs,
7 little, 8 little, 9 little dinosaurs, 10 little dinosaur babies!

VERSE 4

BRONTOSAURUS!

1 little, 2 little, 3 little dinosaurs, 4 little, 5 little, 6 little dinosaurs,
7 little, 8 little, 9 little dinosaurs, 10 little dinosaur babies!

VERSE 5

TYRANNOSAURUS REX!

1 little, 2 little, 3 little dinosaurs, 4 little, 5 little, 6 little dinosaurs,
7 little, 8 little, 9 little dinosaurs, 10 little dinosaur babies!

STEGOSAURUS!

SONG FACTS

This simple counting song introduces the numbers counting up from 1 to 10 and also contains some very cool dinosaur names! You can add your favourites to the song if you like!

THE ANIMALS WENT IN TWO BY TWO

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VERSE 1

One, Two, Three, Four, The

Am / / /	C / / /
Animals went in two by two, hu - rrah!	Hu - rrah! the
Am / / /	C / / /
Animals went in two by two, hu - rrah!	Hu - rrah! the
Am / E7 /	Am / E7 /
Animals went in two by two, the	Elephant and the kanga-roo, and they
Am E7 Am E7	Am / / /
All went into the ark,	For to get out of the rain.

VERSE 2

The animals went in three by three, hurrah! Hurrah!
 The animals went in three by three, hurrah! Hurrah!
 The animals went in three by three, the wasp, the ant and the bumble-bee,
 And they all went into the ark, for to get out of the rain.

VERSE 3

The animals went in four by four, hurrah! Hurrah!
 The animals went in four by four, hurrah! Hurrah!
 The animals went in four by four, the great hippopotamus stuck in the door,
 And they all went into the ark, for to get out of the rain.

THE ANIMALS WENT IN TWO BY TWO

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(continued...)



VERSE 4

The animals went in five by five, hurrah! Hurrah!
The animals went in five by five, hurrah! Hurrah!
The animals went in five by five, they warmed each other to keep alive,
And they all went into the ark, for to get out of the rain.

VERSE 5

The animals went in six by six, hurrah! Hurrah!
The animals went in six by six, hurrah! Hurrah!
The animals went in six by six, they turned out the monkey because of his tricks,
And they all went into the ark, for to get out of the rain.

VERSE 6

The animals went in seven by seven, hurrah! hurrah!
The animals went in seven by seven, hurrah! hurrah!
The animals went in seven by seven, the little pig thought he was going to heaven,
And they all went into the ark, For to get out of the rain.

SONG FACTS

The origins of this song remain unknown however it is sung to the tune of 'When Johnny Comes Marching Home', which is a song attributed to Patrick Gilmore about and during the American Civil War. It was published in 1863 under the pseudonym Louis Lambert.

THE GINGERBREAD MAN

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CHORUS

C	/	/	/	F	/	/	/
Run,	run,	run	as	Fast	as	you	can,
C	/	/	/	G7	/	/	/
Ne-ver	catch	me,	I'm the	Ginger - bread	man.		I
C	/	/	/	F	/	/	/
Ran	from	the	baker	and	His	wife	too,
C	/	/	/	G7	/	C	/
Never	catch	me,	not	Any	of	you.	

VERSE 1

The baker made a boy one day, who leapt from the oven ready to play,
He and his wife were ready to eat, the gingerbread man who had run down the street.

VERSE 2

Then came a pig and cow and hare, who joined in the chase around the square,
They were all hungry and ready to eat, but that gingerbread man was too quick on his feet.

VERSE 3

He came to a pond that blocked his path, and gingerbread men don't like to bath,
Out jumped a fox who said, "hop on, I will take you safely across the pond."

VERSE 4

He climbed up onto the fox's back, who licked his lips and wanted to snack,
He climbed onto the fox's head, who loved the taste of gingerbread.

VERSE 5

Run, run, run as fast as you can, you'll never catch me I'm the gingerbread man,
He trusted the fox to help his plan, and that was the end of the gingerbread man!

SONG FACTS

'The Gingerbread Boy' first appeared in the May, 1875, issue of St. Nicholas Magazine in a tale which, similar to 'The Little Red Hen', uses repetitious scenes featuring an ever-growing cast of characters for effect. The chorus is well-known, but we've included the verses in case you'd like to extend it.

THE GRAND OLD DUKE OF YORK

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REFRAIN

One, Two, Three, Four, Oh, the

	C	/	/	/	
	Grand	old	Duke	of	York, he
	C	/	/	/	
	Had	ten	thou - sand	men;	he
	C	F	C	/	
	Marched then	up to the	top of the hill,	and he	
	C	G7	C	/	
	Marched them	down a -	gain.	and	
	C	/	/	/	
	When they were up,	they were up,		and	
	C	/	/	/	
	When they were down,	they were down,		and	
	C	F	C	/	
	When they were only	halfway up,	they were		
	C	G7	C	/	
	Neither	up nor	down.		

SONG FACTS

This popular English nursery rhyme was first published in the 17th century and is usually acted out with marching movements, and standing or sitting to indicate going up or down the hill. There is some debate about which Duke of York it refers to - and several candidates have been proposed.

THE HOKEY COKEY

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VERSE 1

One, Two, Three You put your

| C / / / | / / / |
Right foot in, your Right foot out;
| C / / / | G / / / |
In out, in out, Shake it all a-bout! You
| G / / / | / / / |
Do the Hokey-Cokey, and you Turn a - round, and
| G / / / | C / G / |
That's what it's all a - bout!

CHORUS

| C / / / | C / / / |
Oh..... the Hokey - Cokey!
| C / / / | G / / / |
Oh..... the Hokey - Cokey!
| C / / / | F / / / |
Oh..... the Hokey - Cokey!
| G7 / / / | C C C / |
Knees bend, arms stretch, Ra Ra Ra!

VERSE 3

You put your left foot in...

VERSE 4

You put your right hand in...

VERSE 5

You put your left hand in...

VERSE 6

You put your right side in...

VERSE 7

You put your left side in...

VERSE 8

You put your whole self in...

SONG FACTS

This highly popular audience participation song originated in the 19th century, with a number of slightly different versions in existence.

It has become popular all over the world with both children and adults alike.



THE NORTH WIND DOTH BLOW

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One, Two, Three, Four, The

C /	G7 /	
North wind doth blow, and	we shall have snow, and	
C F	G7 /	
What will poor robin do	Then poor thing? He'll	
C /	G7 /	
sit in a barn, and	Keep himself warm, and	
C G7	C /	
Hide his head un-der his	Wing, poor thing.	

SONG FACTS

Believed to originate from as early as the 16th century, this popular nursery rhyme is still commonly sung today. It is also referred to as 'The Robin'.



THE WHEELS ON THE BUS

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VERSE 1

One, Two, Three, Four, The

C	/	/	/	
Wheels on the	bus go	round	and round,	
G7	/	C	/	
Round and	round,	round and	round, the	
C	/	/	/	
Wheels on the	bus go	round	and round,	
G7	/	C	/	
All	day	long.		

SONG FACTS

This is a great fun song to sing with kids, and you can basically add on as many verses as you like, pointing out different parts of the bus and adding what they do, or how they sound.

VERSE 2

The people on the bus go up and down, Up and down, up and down,
The people on the bus go up and down, All day long.

VERSE 3

The horn on the bus goes toot-toot-toot, Toot-toot-toot, toot-toot-toot,
The horn on the bus goes toot-toot-toot, All day long.

VERSE 4

The bell on the bus goes ding-ding-ding, Ding-ding-ding, ding-ding-ding,
The bell on the bus goes ding-ding-ding, All day long.

VERSE 5

The wiper on the bus goes swish-swish-swish, Swish-swish-swish, swish-swish-swish,
The wiper on the bus goes swish swish swish, All day long.

VERSE 6

The doors on the bus go open and shut, Open and shut, open and shut,
The doors on the bus go open and shut, All day long.

THERE WAS AN OLD WOMAN WHO LIVED IN A SHOE

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VERSE 1

One, Two, Three, Four, Five, There

C	/	G7	/	
Was an old	wo - man who	lived in a	shoe, had	
F	G7	C	/	
So many	children, didn't	know what to do,	she	
C	/	G7	/	
Gave them some broth	with - out	any	bread; then	
F	G7	C	/	
Whipped them all sound - ly	and	put them	to bed.	

VERSE 2

There was an old woman
Who lived in a shoe,
Had so many children,
And loved them all, too.
Said, "Thank you Lord Jesus,
For sending them bread."
Then kissed them all gladly
and sent them to bed.

SONG FACTS

This nursery rhyme is thought to originate from the 18th century, although some kinder versions exist from the 18th and 19th centuries, including this alternative verse two.

She lives in a shoe. And beats her kids to sleep. This whole song sounds like a cry for help from a woman on the edge. We've called Social Services.

THERE'S A HOLE IN MY BUCKET

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One, Two, Three, Four, Five, There's a

VERSE 1

C	/	/	F	/	/	F	/	/	/	/	/	
Hole	in	my	bu - cket,	dear	Li - za,	dear	Li - za,	there's a				
C	/	/	F	/	/	G	/	/	C	/	/	
Hole	in	my	bu - cket,	dear	Li - za,	a	hole.	Then				
C	/	/	F	/	/	F	/	/	/	/	/	
Mend it,	dear	Hen - ry,	dear	Hen - ry,	dear	Hen - ry,	then					
C	/	/	F	/	/	G	/	/	C	/	/	
Mend it,	dear	Hen - ry,	dear	Hen - ry,	mend it.							

VERSE 2

With what shall I mend it, dear Liza, dear Liza,
With what shall I mend it, dear Liza, with what?

VERSE 3

With straw, dear Henry, dear Henry, dear Henry,
With straw, dear Henry, dear Henry, with straw.

VERSE 4

The straw is too long, dear Liza, dear Liza,
The straw is too long, dear Liza, too long.

VERSE 5

Then cut it, dear Henry, dear Henry, dear Henry,
Then cut it, dear Henry, dear Henry, cut it.

VERSE 6

With what shall I cut it, dear Liza, dear Liza,
With what shall I cut it, dear Liza, with what?

THERE'S A HOLE IN MY BUCKET

justinukulele.com (continued...)



VERSE 7

With an axe, dear Henry, dear Henry, dear Henry,
With an axe, dear Henry, an axe.

VERSE 8

But the axe is too dull, dear Liza, dear Liza,
The axe is too dull, dear Liza, too dull.

VERSE 9

So, sharpen it, dear Henry, dear Henry, dear Henry,
So sharpen it dear Henry, dear Henry, sharpen it!

VERSE 10

With what should I sharpen it, dear Liza, dear Liza,
With what should I sharpen, dear Liza, with what?

VERSE 11

Use the stone, dear Henry, dear Henry, dear Henry,
Use the stone, dear Henry, dear Henry, the stone.

VERSE 12

But the stone is too dry, dear Liza, dear Liza,
The stone is too dry, dear Liza, too dry.

VERSE 13

So wet it, dear Henry, dear Henry, dear Henry,
So wet it dear Henry, dear Henry, wet it.

THERE'S A HOLE IN MY BUCKET

justinukulele.com (continued...)



VERSE 14

With what should I wet it, dear Liza, dear Liza,
With what should I wet it, dear Liza, with what?

VERSE 15

With water, dear Henry, dear Henry, dear Henry,
With water, dear Henry, dear Henry, water.

VERSE 16

With what should I carry it, dear Liza, dear Liza,
With what should I carry it dear Liza, with what?

VERSE 17

Use the bucket dear Henry, dear Henry, dear Henry,
Use the bucket, dear Henry, dear Henry, the bucket!

VERSE 18

There's a hole in the bucket, dear Liza, dear Liza,
There's a hole in the bucket, dear Liza, a hole.

SONG FACTS

The earliest known version of this song seems to be in the German collection of songs 'Bergliederbüchlein' (c 1700). It's set as a dialogue between a woman named Liese, and an unnamed man. The song was performed by Jim Henson as Henry and Rita Moreno as Liza on *Sesame Street* and was also featured in The Railway Series book *Tank Engine Thomas Again* in the story *Thomas Goes Fishing*.

THIS OLD MAN

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VERSE 1

C	/	/	/	
This old	man,	he played	one,	
F	/	G7	/	
He played	knick-knack	on his	thumb; With a	
C	/	/	/	
Knick-knack paddywhack,	Give a dog a bone,			
G7	/	C	/	
This old	man	came	ro - lling	home.

SONG FACTS

This song is thought to have been published in the early 20th century, but the author remains unknown and earlier alternative versions are known to exist.

VERSE 2

This old man, he played two, he played knick-knack on his shoe;

VERSE 3

This old man, he played three, he played knick-knack on his knee;

VERSE 4

This old man, he played four, he played knick-knack on his door;

VERSE 5

This old man, he played five, he played knick-knack on his hive;

VERSE 6

This old man, he played six, he played knick-knack on his sticks;

VERSE 7

This old man, he played seven, he played knick-knack up to heaven

VERSE 8

This old man, he played eight, he played knick-knack on his gate;

VERSE 9

This old man, he played nine, he played knick-knack on his spine;

VERSE 10

This old man, he played ten, he played knick-knack once again;

THREE BLIND MICE

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C	G7	C	/	
Three	blind	mice,		
C	G7	C	/	
Three	blind	mice,		
C	G7	C	/	
See	how they	run,		
C	G7	C	/	
See	how they	run,	they	
C	G7	C	/	
All ran	af - ter the	far - mer's	wife, she	
C	G7	C	/	
Cut off their tails with a	carv - ing	knife, have you		
C	G7	C	/	
Ev - er	seen such a	thing in your life, as		
C	G7	C	/	
Three	blind	mice?		

SONG FACTS

This English nursery rhyme dates from around the 17th century in a slightly different form. An illustrated children's book by John W. Ivimey entitled *The Complete Version of Ye Three Blind Mice*, fleshes the mice out into mischievous characters who seek adventure, eventually being taken in by a farmer, whose wife chases into a bramble bush, which blinds them.

THREE LITTLE KITTENS

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VERSE 1

C	/	/	/	F	G	C	/	
Three little kittens, they lost their mittens, and They be - gan to cry,								
C	/	/	/	F	G	C	/	
"Mother dear, we sad - ly fear, our Mittens we have lost."								
C	/	/	/	F	G	C	/	
"Lost your mittens, you naughty kittens! Then You shall have no pie".								
C	/	/	/	F	G	C	/	
Mee-ow, mee-ow, Mee-ow, mee-ow, "You shall have no pie."								

VERSE 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",
"Found your mittens, you darling kittens! Then you shall have some pie",
Mee-ow, mee-ow, mee-ow, mee-ow, "you shall have some pie".

VERSE 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 soiled",
"Soiled your mittens, you naughty kittens!" Then they began to sigh,
Mee-ow, mee-ow, mee-ow, mee-ow, they began to sigh.

VERSE 4

The three little kittens, they washed their mittens, and hung them out to dry;
"Oh mother dear, look here, look here, our mittens we have washed",
"Washed your mittens, you're such good kittens, but I smell a rat close by!"
Hush! Hush! Hush! Hush! I smell a rat close by."

SONG FACTS

'Three Little Kittens' is an English nursery rhyme, probably with roots in the British folk tradition. The modern version is attributed to American poet Eliza Lee Cabot Follen (1787–1860). Over time, it was absorbed into *The Mother Goose Collection*.

TWINKLE TWINKLE, LITTLE STAR

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CHORUS

| **C** / / / | **F** / **C** / | **F** / **C** / **G** / **C** / |
Twin - kle, Twin - kle, Li - ttle Star, How I won - der what you are,
| **C** / **F** / | **C** / **G** / | **C** / **F** / **C** / **G** / |
Up a - bove the world so high, Like a dia - mond in the sky,
| **C** / / / | **F** / **C** / | **F** / **C** / **G** / **C** / |
Twin - kle, Twin - kle, Li - ttle Star, How I won - der what you are.

VERSE 1

When this blazing sun is gone, when he nothing shines upon,
Then you show your little light, twinkle, twinkle, through the night.

VERSE 2

Then the traveller in the dark, thanks you for your tiny spark;
He could not see where to go, if you did not twinkle so.

VERSE 3

In the dark blue sky you keep, and often through my curtains peep,
For you never shut your eye, till the sun is in the sky.

VERSE 4

As your bright and tiny spark, lights the traveller in the dark,
Though I know not what you are, twinkle, twinkle, little star.

SONG FACTS

This is a popular lullaby from the 19th century, taken from a longer version entitled 'The Star', - a poem written by Jane Taylor in the 18th century. The full version has been included here.

WALTZING MATILDA

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VERSE 1

C /	G7 /	Am /	F /
Once a jolly	swag - man	Ca - mped by a	billa - bong,
C /	/ /	G7 /	/ /
Un - der the	shade of a	Cool - ibah	tree, and he
C /	G7 /	Am /	F /
Sang as he	watched and he	Waited 'til his	billy boiled,
C /	Am /	G7 /	C /
You'll come a -	Wal - tzing	Ma - til - da,	with me.

CHORUS

C /	/ /	F /	/ /
Wal - tzing	Ma - til - da,	Wal - tzing	Ma - til - da,
C /	/ /	G7 /	/ /
You'll come a -	Wal - tzing	Ma - til - da,	with me, and he
C /	G7 /	Am /	F /
Sang as he	watched and he	Waited 'til his	billy boiled,
C /	Am /	G7 /	C /
You'll come a -	Wal - tzing	Ma - til - da,	with me.

VERSE 2

Down came a jumbuck to drink at the billabong,
Up jumped the swagman and grabbed him with glee,
he sang as he shoved that jumbuck in his tucker bag,
you'll come a-Waltzing Matilda, with me.

WALTZING MATILDA

justinukulele.com (continued...)



CHORUS

Waltzing Matilda, Waltzing Matilda, you'll come a-Waltzing Matilda, with me,
He sang as he shoved that jumbuck in his tucker bag,
You'll come a-Waltzing Matilda, with me.

VERSE 3

Up rode the squatter, mounted on his thoroughbred,
Up rode the troopers, one, two, three,
With the jolly jumbuck you've got in your tucker bag?
You'll come a-Waltzing Matilda, with me.

CHORUS

Waltzing Matilda, Waltzing Matilda, You'll come a-Waltzing Matilda, with me,
With the jolly jumbuck you've got in your tucker bag?
You'll come a-Waltzing Matilda, you scoundrel with me.

VERSE 4

Up jumped the swagman and sprang into the billabong,
You'll never catch me alive, said he,
And his ghost may be heard as you pass by that billabong,
You'll come a-Waltzing Matilda, with me.

CHORUS

Waltzing Matilda, Waltzing Matilda, You'll come a-Waltzing Matilda, with me,
His ghost may be heard as you pass by that billabong,
You'll come a-Waltzing Matilda, with me, oh, you'll come a-Waltzing Matilda, with me.

SONG FACTS

Waltzing Matilda is widely considered to be Australia's best-known bush ballad, and has been described as the country's "unofficial national anthem".

The original lyrics were written in 1895 by Australian poet Banjo Paterson, and were first published as sheet music in 1903.

Extensive folklore surrounds both the song and the process of its creation, to the extent that it has its own museum, the Waltzing Matilda Centre in the Queensland outback, where Paterson wrote the lyrics.



WIND THE BOBBIN UP

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C	/	/	/	C	/	/	/
Wind		the	bob - bin up,	Wind		the	bob - bin up,
F	/	C	/	G	/	C	/
Pull,		pull,		Clap,	clap,	clap.	
C	/	/	/	C	/	/	/
Wind		it	back a - gain,	Wind		it	back a - gain,
F	/	C	/	G	/	C	/
Pull,		pull,		Clap,	clap,	clap.	
C	/	/	/	F	/	C	/
Point	to the	ceil - ing,		Point	to the	floor,	
F	/	C	/	G	/	C	/
Point	to the	window,		Point	to the	door,	
C	/	/	/	F	/	C	/
Clap your	hands to -	gether,		One,	Two,	Three,	and
F	/	C	/	G	/	C	/
Place	them	gent - ly	up - on		your	knee.	

SONG FACTS

This English language nursery rhyme has been traced back to Netherlands and was originally written in the 1890s. It can be sung and also danced, with specific actions related to words like **Pull**, **Point** and **Clap**.



YANKEE DOODLE

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VERSE 1

| **C** / / **G7** | | **C** / / **G7** |
Yan - kee Doo - dle went to town Riding on a po - ny,
| **C** / **F** / | | **G** / **C** / |
Stuck a fea - ther in his cap and Called it mac - a - ro - ni.

CHORUS

| **F** / / / | | **C** / / / |
Yan - kee Doo - dle keep it up, Yan - kee Doo - dle dan - dy,
| **F** / / / | | **C** **G7** **C** / |
Mind the mu - sic and the step, and With the girls be han - dy.

SONG FACTS

This 18th-century pre-revolutionary war song, was said to have been sung by British soldiers mocking the American soldiers they served with. Although it has many verse, these days we tend to sing only the first verse and chorus.



CHRISTMAS SONGS

AULD LANG SYNE

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VERSE 1

One, Two, Three, May

| C / / / | G7 / / / | C / / / | F / / / |
Old acquaintance Be for - got, and Ne - ver brought to mind? may
| C / / / | G7 / / / | F / G7 / | C / / / |
Old acquaintance Be for - got, for Auld la - ng syne!

CHORUS

For auld lang syne, my dear, for auld lang syne.
We'll take a cup o' kindness yet, for auld lang syne.

VERSE 2

And surely you'll get your pint cup, and surely I'll get mine!
And we'll take a cup o' kindness yet, for auld lang syne.

VERSE 3

We two have run about the slopes, and picked the daisies fine;
But we've wandered many a weary foot, since auld lang syne.

VERSE 4

We two have paddled in the stream, from morning sun 'till dine;
But seas between us broad have roared, since auld lang syne.

VERSE 5

And there's a hand my trusty friend, and give a hand o' thine!
And we'll take a right good-will draught, for auld lang syne.

SONG FACTS

This folk song, traditionally sung on New Years Eve, was written by Scottish legend Robert Burns in 1788. Auld Lang Syne loosely translates as 'old times'. As such the tune acknowledges days gone past, people from our past, and bids a farewell to the year gone before welcoming in the year to come.

AWAY IN A MANGER

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VERSE 1

C	/	/	C	/	/	C	/	/	F	/	/	
Away	in	a	Man - ger,	no	Crib	for	a	Bed,	the			
F	/	/	C	/	/	D7	/	/	G7	/	/	
Li - ttle	Lord	Je - sus	laid	Down	his	sweet	head,	the				
C	/	/	C	/	/	C	/	/	F	/	/	
Stars	in	the	Bright sky	looked	Down	where	he	Lay,	the			
F	/	/	C	/	/	G7	/	/	C	/	/	
Li - ttle	Lord	Je - sus	a -	sleep	on	the	hay.					

VERSE 2

The cattle are lowing, the baby awakes,
But little Lord Jesus, no crying he makes,
I love Thee, Lord Jesus, look down from the sky,
And stay by my side, 'til morning is nigh.

VERSE 3

Be near me, Lord Jesus, I ask thee to stay,
Close by me forever, and love me I pray,
Bless all the dear children, in thy tender care,
And lead us to Heaven to live with thee there.

SONG FACTS

The author of 'Away in a Manager' remains unknown, although it was originally published in the late 19th century. The music, composed around the same time, is attributed to William J. Kirkpatrick.

DECK THE HALLS

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VERSE 1

C / C /	F C G7 C
Deck the halls with boughs of ho - lly,	Fa la la la la, la la la la,
C / C /	F C G7 C
Tis the season to be jo - lly,	Fa la la la la, la la la la,
G7 / C /	C D7 G7 /
Don we now our gay a - pparel,	Fa la la la la la, la la la,
C / C /	F C G7 C
Troll the ancient Yule tide carol,	Fa la la la la, la la la la.

VERSE 2

See the blazing Yule before us, Fa la la la la, la la la la,
Strike the harp and join the chorus, Fa la la la la, la la la la,
Follow me in merry measure, Fa la la la la la, la la la,
While I tell of Yule tide treasure, Fa la la la la, la la la la.

VERSE 3

Fast away the old year passes, Fa la la la la, la la la la,
Hail the new, ye lads and lasses, Fa la la la la, la la la la,
Sing we joyous, all together, Fa la la la la la, la la la,
Heedless of the wind and weather, Fa la la la la, la la la la.

SONG FACTS

The lyrics for this traditional Christmas carol were first published in 1881 however the melody, possibly Welsh in origin, is believed to predate it and originate from the 16th century. It is thought to have been the original melody for a tune titled Nos Galan, which is Welsh for New Year's Eve.

DING DONG MERRILY ON HIGH

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VERSE 1

C	/	/	/	F	G7	C	/		
Ding	dong	merrily	on high,	in	Heav'n the	bells are ring	-	ing:	
C	/	/	/	F	G7	C	/		
Ding	dong!	verily	the sky,	is	Riv'n with	an - gel	sing	-	ing.
C	/	F	/	C	/	G7	/		
Glo -	o -	o -	o -	o -	o -	o -	o -	ria, Ho-	
F	G7	C	/						
-sanna	in ex -	cel	-	sis!					

VERSE 2

E'en so here below, below, let steeple bells be swungen,
And "io, io, io!" by priest and people sungen.
Glo - ria,
Hosanna in excelsis!

VERSE 3

Pray you, dutifully prime, your matin chime, ye ringers;
May you beautifully rime, your evetime song, ye singers.
Glo - ria,
Hosanna in excelsis!

SONG FACTS

This popular carol is thought to originate from 16th-century France, although the author remains unknown.

GOOD KING WENCESLAS

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VERSE 1

| C / / / | C / / / | F / G7 / | C / / / |
Good King Wences - las looked out, On the feast of Ste - phen

| C / / / | C / / / | F / G7 / | C / / / |
When the snow lay round a - bout, Deep and crisp and e - ven

| C / / / | C / / / | F / G7 / | C / / / |
Brightly shone the moon that night, Though the frost was cru - el

| C / / / | C / G7 / | F / G7 / | C F C / |
When a poor man came in sight, Gath'ring winter fu - - el

VERSE 2

'Hither, page, and stand by me, if thou know'st it, telling,
Yonder peasant, who is he? Where and what his dwelling?'
'Sire, he lives a good league hence, underneath the mountain,
Right against the forest fence, by Saint Agnes' fountain.'

VERSE 3

'Bring me flesh and bring me wine, bring me pine logs hither,
Thou and I will see him dine, when we bear him thither.'
Page and monarch forth they went, forth they went together,
Through the rude wind's wild lament, and the bitter weather.

GOOD KING WENCESLAS

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(continued...)

VERSE 4

“Sire, the night is darker now, and the wind blows stronger,
Fails my heart, I know not how, I can go no longer.”

“Mark my footsteps, my good page, tread thou in them boldly,
Thou shalt find the winter’s rage, also freeze thy blood less coldly.”

VERSE 5

In his master’s steps he trod, where the snow lay dinted,
Heat was in the very sod, which the Saint had printed,
Therefore, Christian men, be sure, wealth or rank possessing,
Ye who now will bless the poor, shall yourselves find blessing.

SONG FACTS

This carol was written by John Mason Neale in the 19th century although the melody predates the carol by 300 years and originates from Finland. Good King Wenceslas was the king of Bohemia in the 10th century. The Feast of Stephen is celebrated on 26th December, which is why this song is sung at Christmas time.

I SAW THREE SHIPS

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VERSE 1

I C / C / I
Saw three ships come sailing in on Christ-mas Day, on Christ-mas Day; I
I C / C / I G7 / C / I
Saw three ships come sailing in on Christ-mas Day in the mor - ning.

VERSE 2

And what was in those ships all three,
On Christmas Day, on Christmas Day?
And what was in those ships all three,
On Christmas Day in the morning?

VERSE 3

The Virgin Mary and Christ were there,
On Christmas Day, on Christmas Day;
The Virgin Mary and Christ were there,
On Christmas Day in the morning.

VERSE 4

Pray, wither sailed those ships all three,
On Christmas Day, on Christmas Day;
Pray, wither sailed those ships all three,
On Christmas Day in the morning?

SONG FACTS

This is a traditional and popular Christmas carol from England. The earliest printed version is from the 17th century, possibly Derbyshire, and was also published by William Sandys in 1833.



I SAW THREE SHIPS

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(continued...)

VERSE 5

O they sailed into Bethlehem,
On Christmas Day, on Christmas Day;
O they sailed into Bethlehem,
On Christmas Day in the morning.

VERSE 6

And all the bells on earth shall ring,
On Christmas Day, on Christmas Day;
And all the bells on earth shall ring,
On Christmas Day in the morning.

VERSE 7

And all the Angels in Heaven shall sing,
On Christmas Day, on Christmas Day;
And all the Angels in Heaven shall sing,
On Christmas Day in the morning.

VERSE 8

And all the souls on Earth shall sing,
On Christmas Day, on Christmas Day;
And all the souls on Earth shall sing,
On Christmas Day in the morning.

VERSE 9

Then let us all rejoice again,
On Christmas Day, on Christmas Day;
Then let us all rejoice again,
On Christmas Day in the morning.

JINGLE BELLS

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VERSE 1

C	/	/	/	C	/	F	/	
Dashing	through	the	snow,	In a	One-horse	o - pen	sleigh,	
F	/	G7	/	G7	/	C	/	
O'er the	fields	we	go,	Laughing	all the	way!		
C	/	/	/	C	/	F	/	
Bells	on	bob	tails	ring,	Making	spi - rits	bright,	Oh what
F	/	G7	/	G7	/	C	/	
Fun	it	is	to	laugh and	sing, a	Sleighing	song to - night,	Oh!

CHORUS

C	/	/	/	C	F	C	/	
Jingle,	bells,	jingle,	bells,	Jingle,	all the	way,		
F	/	C	/	D7	/	G7	/	
Oh, what	fun	it	is to	ride, In a	One-horse	o - pen	sleigh,	Oh,
C	/	/	/	C	F	/	/	
Jingle,	bells,	jingle,	bells,	Jingle,	all the	way,		
F	/	C	/	G7	/	C	/	
Oh, what	fun	it	is to	ride, In a	One-horse	o - pen	sleigh!	

VERSE 2

A day or two ago, I thought I'd take a ride,
And soon Miss Fanny Bright, was seated by my side,
The horse was lean and lank, misfortune seemed his lot,
We got into a drifted bank, and then we got upstot.

SONG FACTS

This American song was originally written to celebrate Thanksgiving however, as its popularity grew, it became a common carol at Christmas. The author and composer was a minister called James Pierpoint who composed the song in 1857.

JOY TO THE WORLD

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VERSE 1

C	/	/	/	G7	/	C	/	
Joy	to the	World,		the Lord	is	come!		let
F	/	G7	/	C	/	/	/	
Earth		re - ceive		her King;				let
C	/	G7	/	C	/	G7	/	
E - v - ery		Hea - rt,		pre - pare	him	Room,		and
C	/	C	/	F	/	G7	/	
Heaven & nature		Si - ng,		and Heaven and nature	si - ng,			and
C	/	F	G7	F	G7	C	/	
Hea - ven,	and	Hea - ven,	and	Na - ture	sing_____			

VERSE 2

Joy to the world, the Saviour reigns!
 Let men their songs employ;
 While fields and floods, rocks, hills and plains,
 Repeat the sounding joy, Repeat the sounding joy,
 Repeat, repeat, the sounding joy.

SONG FACTS

The words of this hymn are by English writer Isaac Watts, and the song was first published in 1719 in Watts' collection *The Psalms of David: Imitated in the language of the New Testament, and applied to the Christian state and worship*. As of the late 20th century, 'Joy to the World' was the most-published Christmas hymn in North America

JOY TO THE WORLD

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(continued...)



VERSE 3

No more let sins and sorrows grow,
Nor thorns infest the ground;
He comes to make, his blessings flow,
Far as the curse is found, Far as the curse is found,
Far as, far as, the curse is found.

VERSE 4

He rules the world with truth and grace,
And makes the nations prove,
The glories of, his righteousness,
And wonders of his love, and wonders of his love,
And wonders, wonders, of his love.

OH COME ALL YE FAITHFUL

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VERSE 1

One, Two, Three, O

| **C** / | **G7** / | **C** / **G7** | **C** **G7** |
Come all ye faith - ful, Joy - ful and tri - um - phant, O

| **Am** / | **D7** / | **G** **D7** | **G** / |
Come ye, O come ye to Be - - th - le-hem.

| **G** / | **F** **C** | **C** **D7** | **G7** / |
Come and be - hold him, born The king of an - gels; O

REFRAIN

| **C** / / | **G7** | **C** **G7** | **C** / / | **G7** | **C** **G7** |
Come, let us a - dore him, O Come, let us a - dore him,

| **F** **D7** | **G7** **F** | **C** **G7** | **C** / |
Come, let us a - dore him, Chri - st the Lord.

VERSE 2

O Sing, choirs of angels, sing in exultation,
Sing all that hear in heaven God's holy word.
Give to our father glory in the highest; (Refrain)

VERSE 2

All Hail, Lord, we greet thee, born this happy morning,
O Jesus, for evermore be thy name adored.
Word of the father, now in flesh appearing; (Refrain)

SONG FACTS

The lyrics for this carol were originally written in Latin and intended as a hymn. It originates from the 18th century, with the lyrics and music attributed to John Wade & John Reading respectively.

SILENT NIGHT

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VERSE 1

C	/	C	/	G7	/	C	/	
Si - lent	night,	ho - ly	night,	All is	calm,	all is	bright,	
F	/	C	/	F	/	C	/	
Round yon	Vir-gin	Mother and Child,		Ho - ly	Infant so tender and mild,			
G7	/	C	/	C	G7	C	/	
Sleep in	heavenly peace,			Sleep in	heavenly peace.			

VERSE 2

Silent night, holy night,
Shepherds quake, at the sight
Glories stream, from heaven afar,
Heavenly hosts, sing Allelujah,
Christ, the Saviour is born,
Christ, the Saviour is born.

VERSE 3

Silent night, holy night,
Son of God, love's pure light,
Radiant beams from thy holy face,
With the dawn of redeeming grace,
Jesus, Lord, at thy birth,
Jesus, Lord, at thy birth.

SONG FACTS

'Silent Night' was written as a poem in the early 19th century by an Austrian priest named Joseph Mohr. The melody was composed by his friend Franz Xavier Gruber. It is sometimes taught in English schools in German, the translation for which is provided on the next page.



SILENT NIGHT

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(continued...)

VERSE 1

Stille Nacht, heilige Nacht,
Alles schläft; einsam wacht,
Nur das traute hochheilige Paar.
Holder Knabe im lockigen Haar,
Schlaf in himmlischer Ruh!
Schlaf in himmlischer Ruh!

VERSE 2

Stille Nacht, heilige Nacht,
Hirten erst kundgemacht,
Durch der Engel Halleluja,
Tönt es laut von fern und nah:
Christ, der Retter ist da!
Christ, der Retter ist da!

VERSE 3

Stille Nacht, heilige Nacht,
Gottes Sohn, o wie lacht,
Lieb' aus deinem göttlichen Mund,
Da uns schlägt die rettende Stund'.
Christ, in deiner Geburt!
Christ, in deiner Geburt!

THE FIRST NOEL

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VERSE 1

One, Two, Three, Four Five, The

C	/	/	C	/	/	F	/	/	C	/	/	
Fir -	st		No -	el,		the	An -	gels	did	Say,		was to
F	/	/	C	/	/	G7	/	/	C	/	/	
Cer -	tain		poor	Shep -	herds	in	Fields	as	they	Lay		In
C	/	/	C	/	/	F	/	/	C	/	/	
Fields	where	they	Lay			Kee -	ping	their	Sheep,		on	a
F	/	/	C	/	/	G7	/	/	C	/	/	
Cold	win -	ter's	Ni -	ght	that	Wa -	s	so	Deep.		No -	
C	/	/	C	/	/	F	/	/	C	/	/	
el,		No -	el,		No -	el,		No -	el,			
F	/	/	C	/	/	G7	/	/	C	/	/	
Born	is	the	King		of	I -	s -	ra -	el!			

VERSE 2

They looked up, and saw a star,
Shining in the East, beyond them far,
And to the Earth, it gave great light,
And so it continued, both day and night.
Noel, Noel, Noel, Noel,
Born is the King of Israel!

SONG FACTS

'The First Noel' (The First Nowell) is a traditional English carol most likely from the 16th or 17th century, but possibly dating from as early as the 13th century. It appeared in *Some Ancient Christmas Carols* (1823) and *Christmas Carols, Ancient and Modern* (1833), edited by William Sandys.

THE FIRST NOEL

(continued...)

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VERSE 3

And by the light of that same star,
Three wise men came from country far,
To seek for a king was their intent,
And to follow the star wherever it went.
Noel, Noel, Noel, Noel, born is the King of Israel!

VERSE 4

This star drew nigh to the northwest,
O'er Bethlehem it took its rest,
And there it did both pause and stay,
Right o'er the place where Jesus lay.
Noel, Noel, Noel, Noel, Born is the King of Israel!

VERSE 5

Then entered in those wise men three,
Full reverently upon their knee,
And offered there in his presence,
Their gold and myrrh and frankincense.
Noel, Noel, Noel, Noel, Born is the King of Israel!

VERSE 6

Then let us all with one accord,
Sing praises to our heavenly lord,
That hath made Heaven and Earth of nought,
And with his blood mankind has bought.
Noel, Noel, Noel, Noel, Born is the King of Israel!

THE TWELVE DAYS OF CHRISTMAS

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VERSE 1

1, 2, 3 On the
 | C / | C / | F G7 | C / |
 First day of Christ - mas, my True love sent to me A
 | C F | Am7 G7 | C / | C / |
 Par - tridge in a pear tree. On the

VERSE 2

| C / | C / | F G7 | C / |
 Second day of Christ - mas, my True love sent to me
 | G7 / | / / | C F | Am7 G7 |
 Two turtle doves, and a Par - tridge in a pear
 | C / | / / |
 tree. On the....

VERSES 3 & 4

NB: For three french hens and four calling birds - stay on G7 then carry on from two turtle doves (as above).

On the third day of Christmas, my true love sent to me, Three French hens...

On the fourth day of Christmas, my true love sent to me, Four calling birds...

VERSE 5

NB: Line three has two extra beats (strums) to play - follow the vocal and you'll be fine!

1, 2, 3 On the
 | C / / / | F G7 C / |
 Fifth day of Christ - mas, my True love sent to me
 | C D7 | G7.... |
 FIVE GOLD RINGS!....
 | C / / | F / | G7 / / / |
 Four calling birds, three French hens, two turtle doves, & a
 | C F | Am7 G7 | C / / |
 Par - tridge in a pear tree. On the

THE TWELVE DAYS OF CHRISTMAS

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VERSE 6

C	/	C	/	F	G7	C	/	
Sixth	day of	Christ -	mas, my	true	love	sent to	me,	
G7	/	/	/	C	D7	G7...		
Six	geese	a -	laying,	FIVE	GOLD	RINGS...		
C	/	/	F	/	/	G7	/	
Four	calling	birds,	three	French	hens,	two	turtle doves, & a	
C	F	Am7	G7	C	/	/	/	
Par -	tridge	in	a pear	tree.				

ALL VERSES

12 drummers drumming...

11 pipers piping...

10 lords a-leaping...

9 ladies dancing...

8 maids a-milking...

7 swans a-swimming....

6 geese a-laying...

FIVE GOLD RINGS!!!

4 calling birds...

3 French hens...

2 turtle doves,

and a Partridge in a pear tree!

SONG FACTS

The Twelve days of Christmas has a very unusual song structure!

Although each verse adds on to the next, the melody and chord structure doesn't lock into place until verse 6!

- Start with verse 1.
- Add verses 2, 3 and 4 by staying on G7 for the extra lyrics.
- Once you get to **FIVE GOLD RINGS**, the melody and chords of verses 2, 3 & 4 change - watch out!
- From verse 6, you hold each of the later counts (7, 8, 9 etc.) over a G7 chord and then finish up with the same chords and lyrics as verse 6.

It's insane how complicated it is. I'm as surprised as you were.

THE TWELVE DAYS OF CHRISTMAS

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THE WHOLE THING!

Twelve drummers drumming,

Eleven pipers piping,

Ten lords a-leaping,

Nine ladies dancing,

Eight maids a-milking,

Seven swans a-swimming,

Six geese a-laying,

Five gold rings!

Four calling birds,

Three french hens,

Two turtle doves,

And a partridge in a pear tree!

WE WISH YOU A MERRY CHRISTMAS

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VERSE 1

One, Two, Three, One, Two, we

C	/	/	F	/	/	D7	/	/	G7	/	/		
Wish	you	a	Merry	Christ-	mas;	we	Wish	you	a	Merry	Christ-	mas;	We
Am	/	/	F	/	/	G7	/	/	C	/	/		
Wish	you	a	Merry	Christ-	mas;	and	a	Ha -	ppy	New	Year.	Good	
C	/	/	G7	/	/	F	/	/	C	/	/		
Ti -	dings	we	bring	to	you	and	your	kin;	We				
C	/	/	F	/	/	G7	/	/	C	/	/		
Wish	you	a	Merry	Christ-	mas;	and	a	Ha -	ppy	New	Year.		

VERSE 2

Oh, bring us a figgy pudding; Oh, bring us a figgy pudding;
Oh, bring us a figgy pudding and a cup of good cheer!
Good tidings we bring to you and your kin;
Good tidings for Christmas and a Happy New Year.

VERSE 3

We won't go until we get some; We won't go until we get some;
We won't go until we get some, so bring some out here!
Good tidings we bring to you and your kin;
Good tidings for Christmas and a Happy New Year.

SONG FACTS

The author of this traditional song is unknown however, it is believed to originate from the 16th century and is associated with the origins of carolling. Figgy pudding is of course the pre-cursor to Christmas pudding and traditionally contained ingredients such as figs, butter, sugar, eggs, milk, rum, apple, lemon & orange peel, nuts, cinnamon, cloves & ginger.