

A PRACTICAL METHOD
for
SELF INSTRUCTION
on
THE UKULELE
and
BANJO UKULELE

By
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PRICE 75 CENTS

Sherman,  Clay & Co.
San Francisco

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by

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INTRODUCTORY

A careful analysis of the unsatisfactory methods heretofore published, and a thorough study of the different styles of playing used by the best performers on the Ukulele, no two of which play alike, has led us to compile this work which comprises the best and most practicable features of all.

Prepared especially for self study, great care has been taken in giving the instructions in the simplest form and language.

By our copyrighted system no knowledge of music is necessary and any person who will follow the instructions carefully will very quickly acquire a proficiency which will result in much enjoyment from the instrument.

There are a sufficient number of exercises, diagrams etc., each explained in detail, to make every step perfectly plain. The entire work is arranged in a consistently progressive manner, making it ideal for teacher's use.

THE UKULELE

THE UKULELE, the typical native Hawaiian instrument of diminutive guitar shape, has won its way to an important place in the stringed instrument family on account of its delightful tone and the ease with which it can be learned. By the Hawaiians it is used as an accompaniment to their songs with such novel and fascinating effect that once heard it is never forgotten. It is, indeed, as necessary to the Hawaiian glee and musical clubs as drums to our own military bands. Unless accompanied by the Ukulele, the native Hula and Luau dances would be like meat without salt.

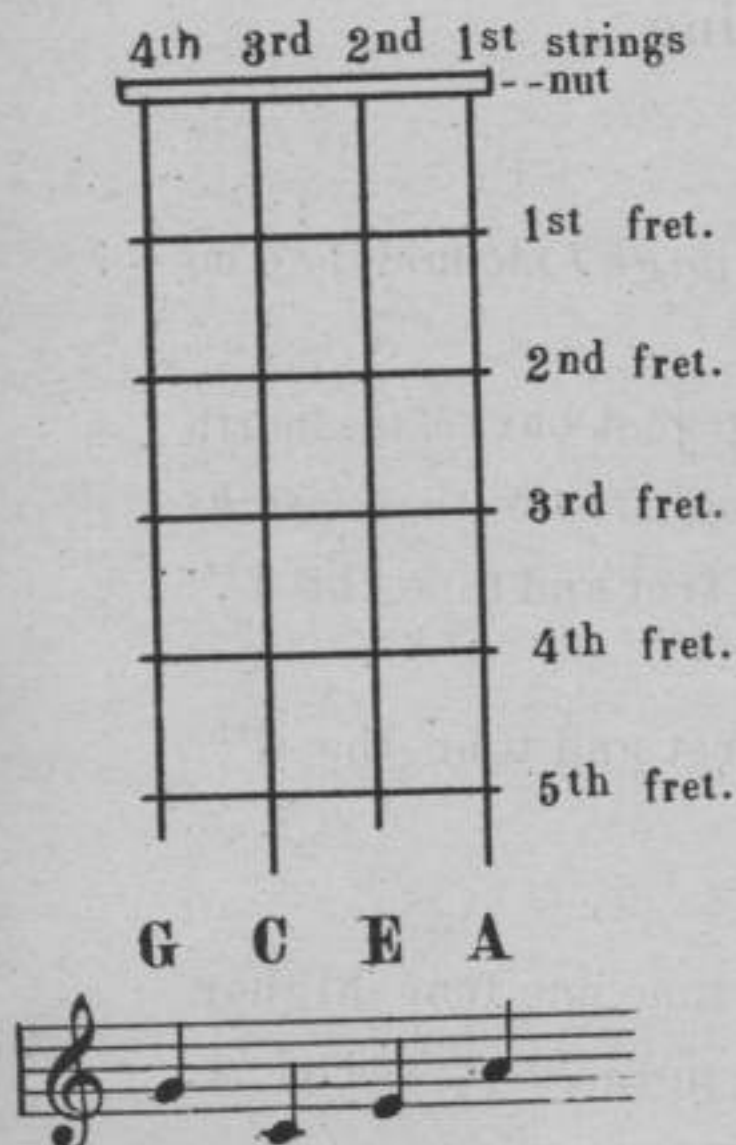
The Ukulele was first produced in Hawaii about the year 1879 and sprung into such favor that the old Taro-patch Fiddle was immediately dethroned in favor of its smaller brother. From that date to this the Ukulele has reigned supreme in Hawaii and has invaded the Pacific coast states to such an extent that one is sure to hear its soft tones wherever young people congregate. In one university alone there are over one thousand of these charming little instruments.

With its tropical tone coloring and delightful individuality, it has come to be recognized as a beautiful accompaniment for the voice in any style of song and is as adaptable to 'rag-time' as to the more sentimental Hawaiian melodies. Its simplicity is such that any one can learn to play it in a very short time. If one wishes to give it serious study the effort will be well repaid, as its possibilities as a musical instrument are unlimited. Some players have acquired a wonderful technique.

Koa, or Kou, a rare and highly valued native wood, now rapidly diminishing in supply, is absolutely necessary in the manufacture of a genuine Ukulele, as no other wood will produce the deep mellow tone which is the chief reason for the instrument's popularity.

Part I.

How To String The Ukulele.



For the 1st and 4th strings
use Banjo third string, gut.

For the 2nd and 3rd strings
use Violin "E" strings.

The above selection of strings is usually the most satisfactory, but, owing to differences in instruments and to individual ideas regarding tone quality, it is well to experiment with strings until the desired tone quality is obtained.

If the instrument sounds weak or thin try heavier strings such as Violin "E" and "A". If, on the contrary the tone is flat or dead use lighter strings such as Banjo second and third.

Method of Tuning.

Tune the **3rd** string (*see diagram page I*) to middle "c" on the piano.

Stop (*press down*) the **3rd** string just back of the fourth fret and tune the **2nd** string in unison (*to the same pitch*)

Stop the **2nd** string at the fifth fret and tune the **1st** string in unison.

Stop the **2nd** string at the third fret and tune the **4th** string in unison.

The native Hawaiians sometimes tune one tone higher (*i.e. third string tuned to D on the piano, etc*) to secure a more brilliant effect.

Another way of tuning is by the notation, do, mi, sol, do

The **3rd** string is "do"

The **2nd** " " "mi"

The **4st** " " "sol"

The **1st** " stopped at the third fret is
the higher "do"

Correct Position.



PRINCE JACK HELELUHE

LEFT HAND

The neck of the Ukulele should be held between the thumb and forefinger, the ball of the thumb resting on the edge between the 1st and 2nd frets. Keep the hand in a straight line with the fore arm.

Never allow the palm of the hand to touch the back of the neck.

When playing chords in which several strings are stopped by one finger, the ball of the thumb rests underneath the neck.

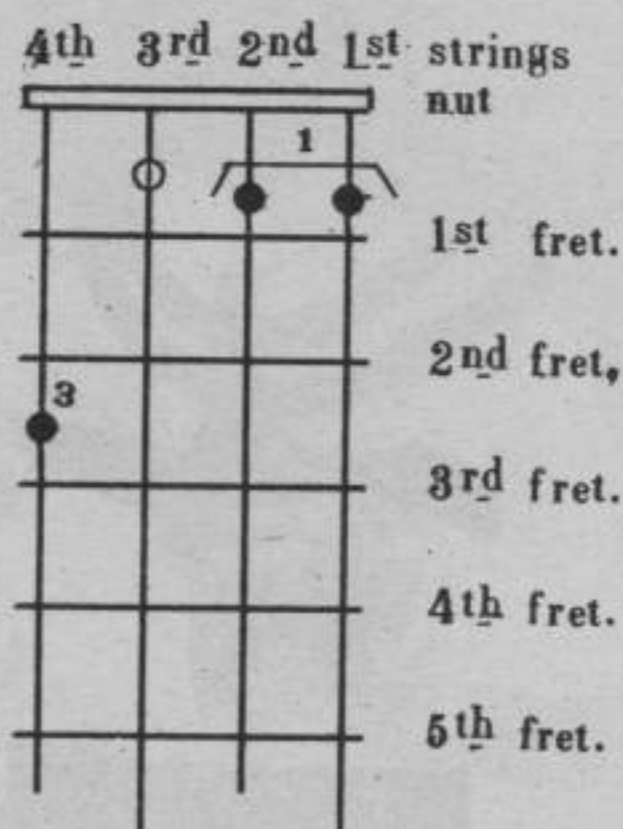
RIGHT HAND

Hold the Ukulele rather tightly against the body with the fore arm so that you can play either seated or standing.

Part II.

Diagrams of Chords in the Principal Major and Minor Keys.

EXPLANATION.



The four vertical lines represent the four strings, the double horizontal line the nut and the single horizontal lines the frets.

A black dot, ●, indicates that the string upon which it is placed is to be pressed down, or stopped, at the position indicated.

The number above the dot tells which finger to use.

The circle, ○, indicates an open string, i.e. the string upon which it is placed is to be played without being stopped.

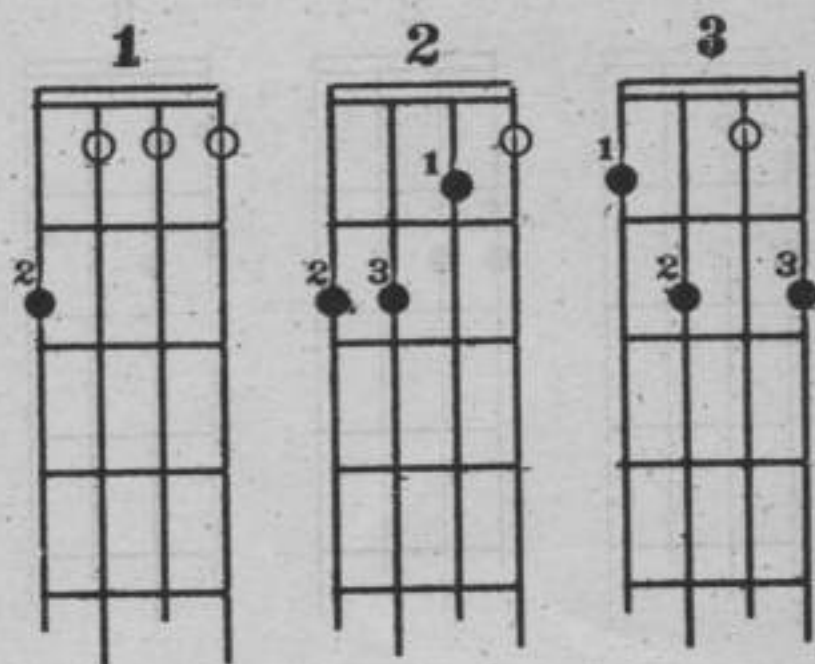
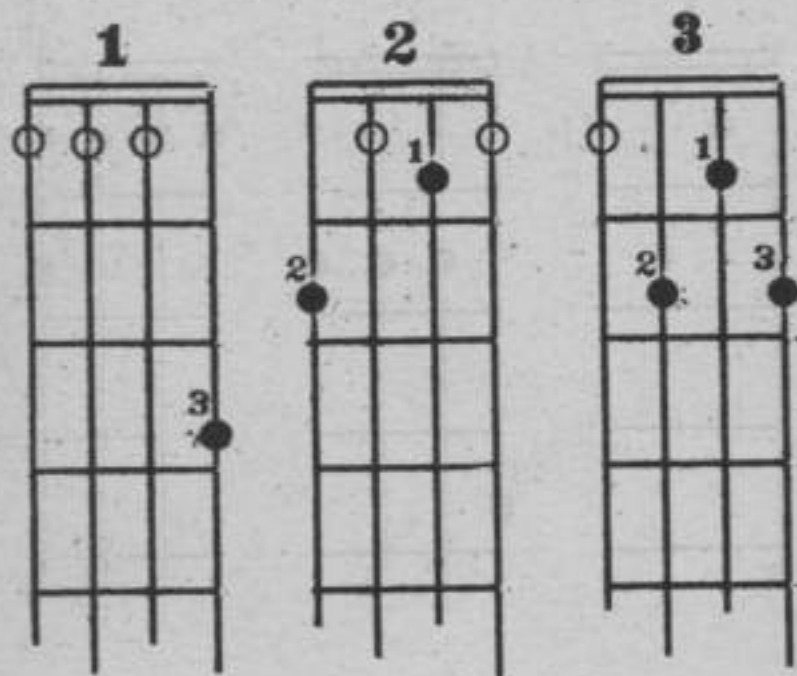
The bracket  indicates that two or more strings are stopped with one finger.

Example: in the diagram above, the first and second strings are stopped by the first finger just above the first fret. The third string is open and the fourth string stopped by the third finger just above the third fret.

Key of C Major



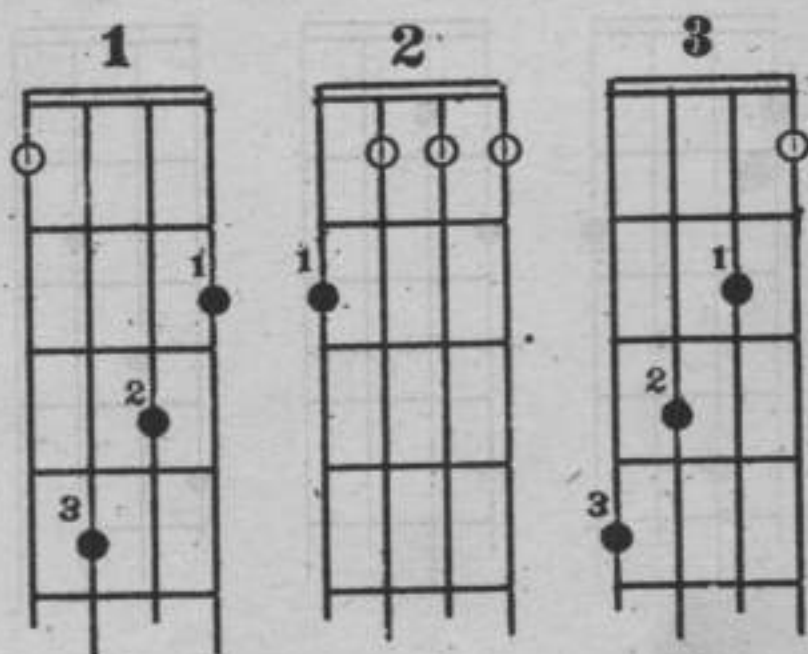
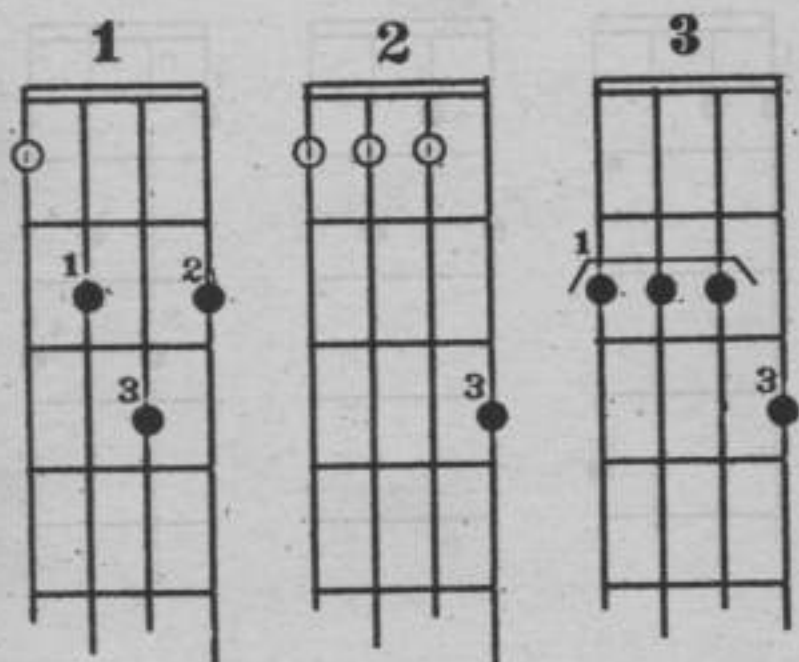
Key of A Minor



Key of G Major



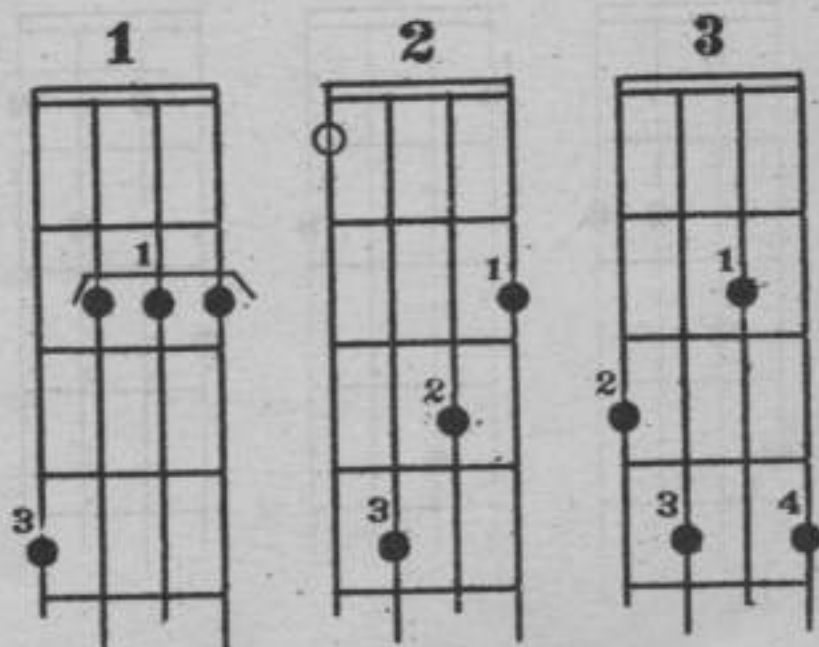
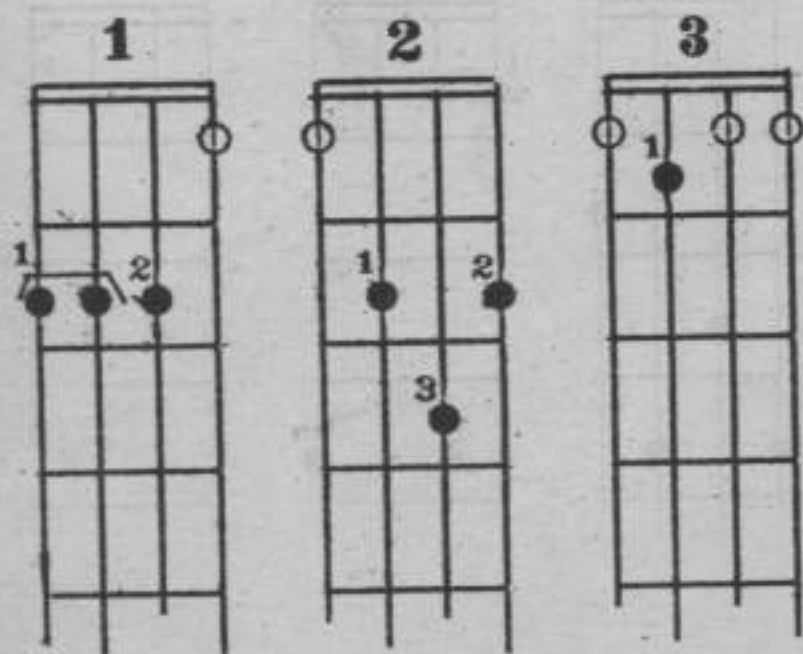
Key of E Minor



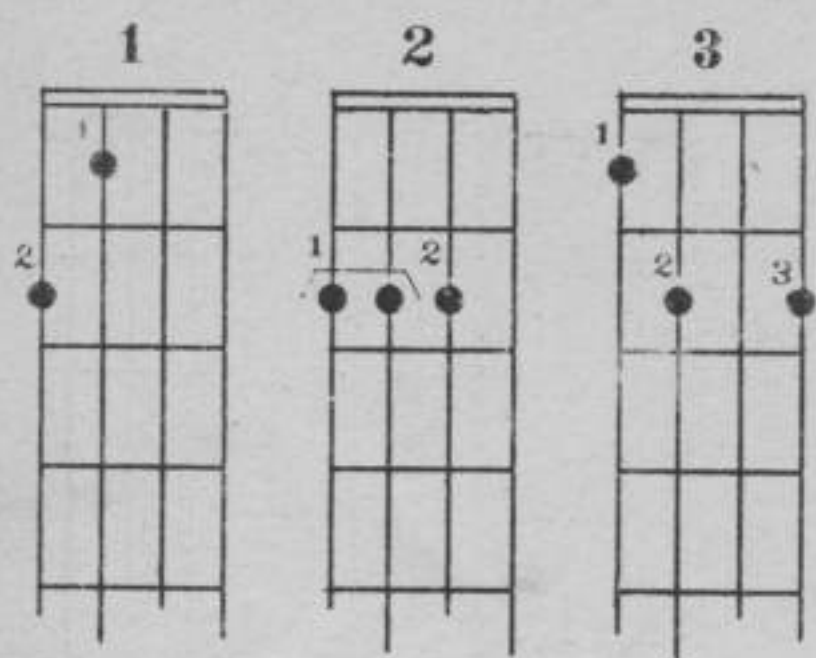
Key of D Major



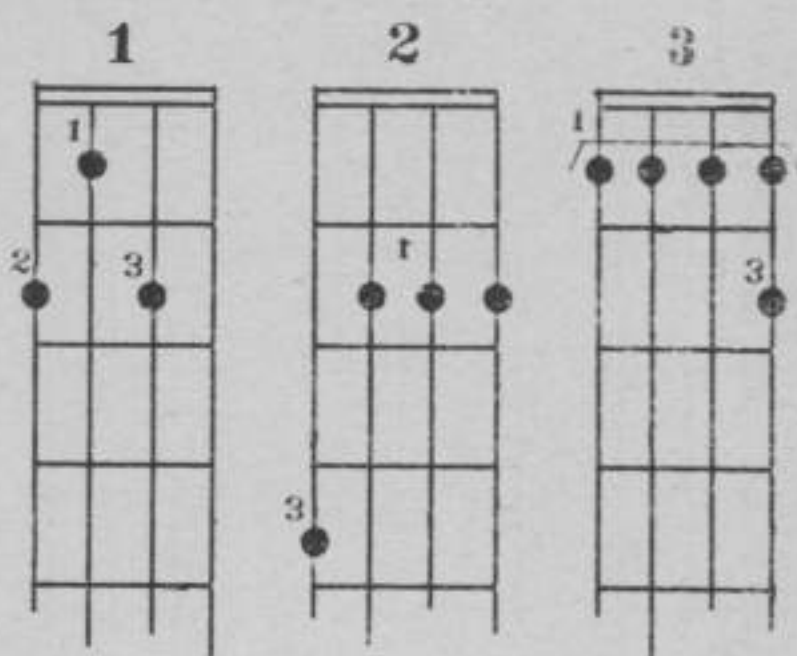
Key of B Minor



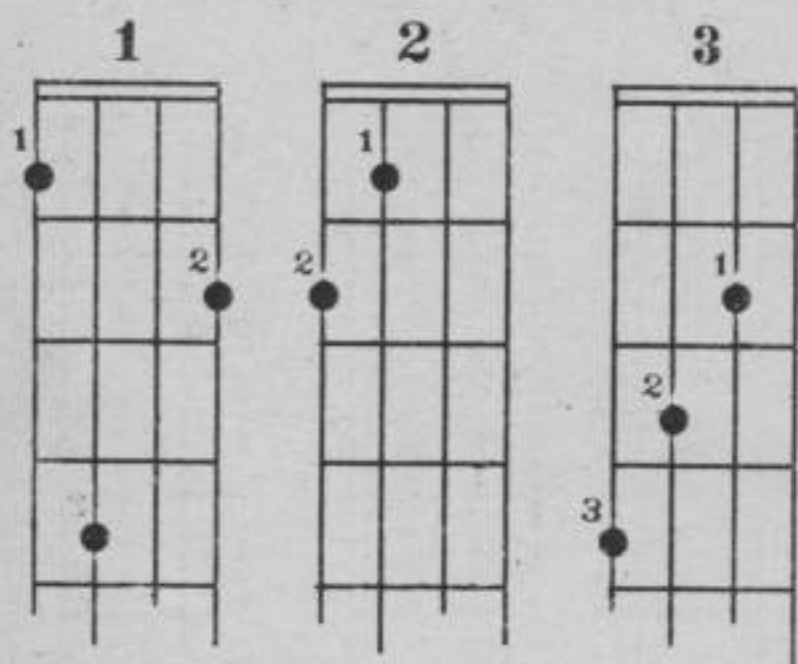
Key of A Major



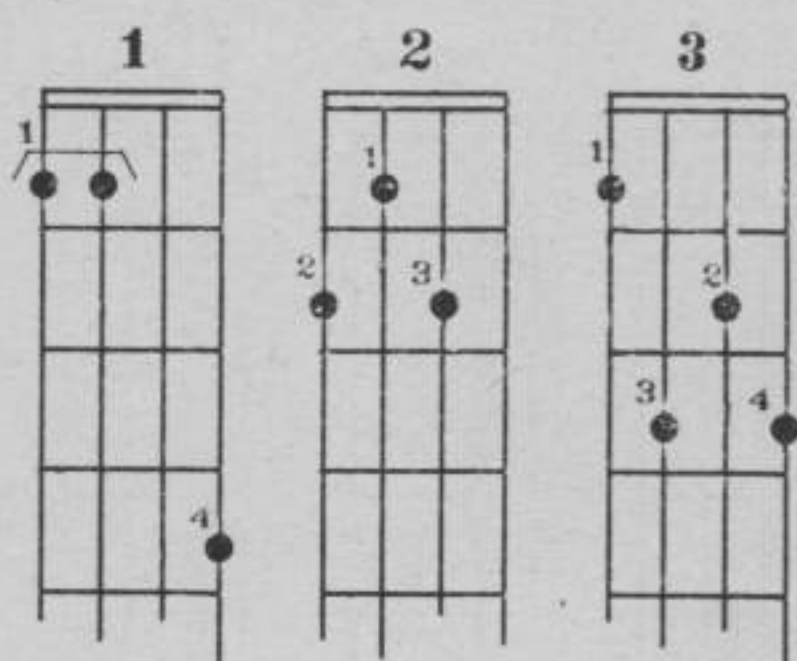
Key of F# Minor



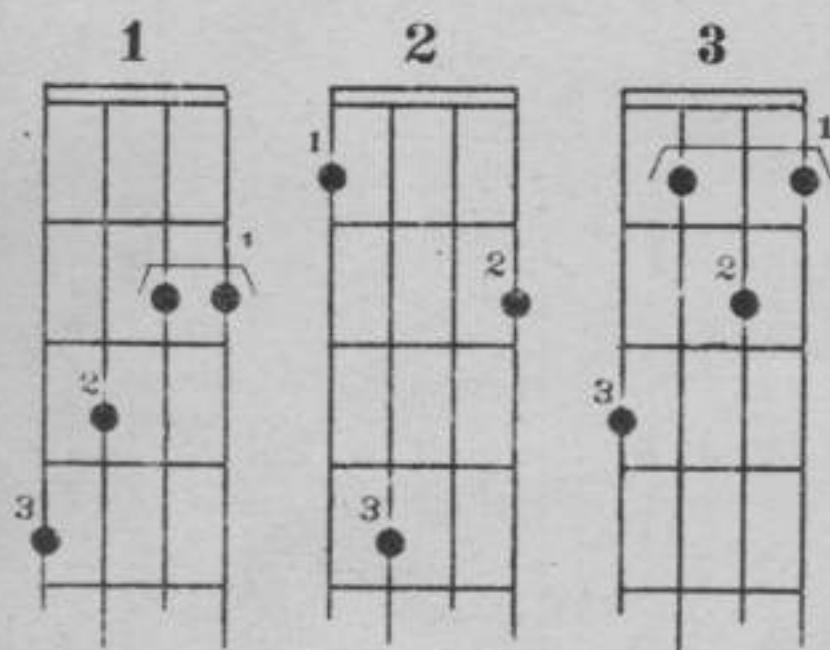
Key of E Major



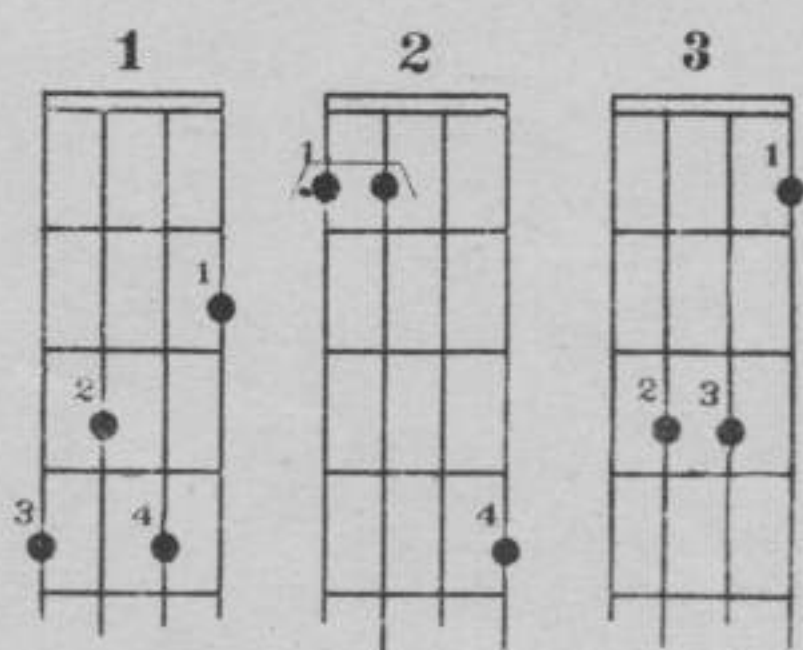
Key of C# Minor



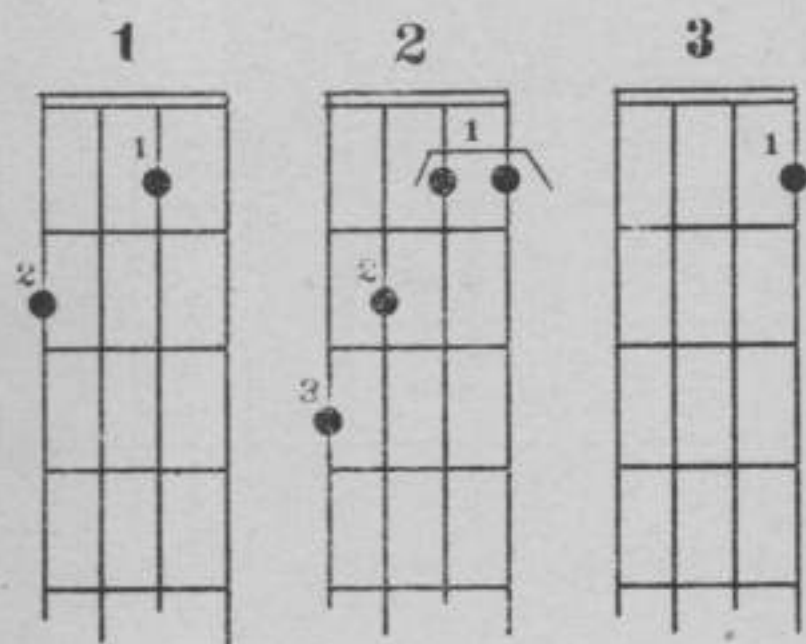
Key of B Major



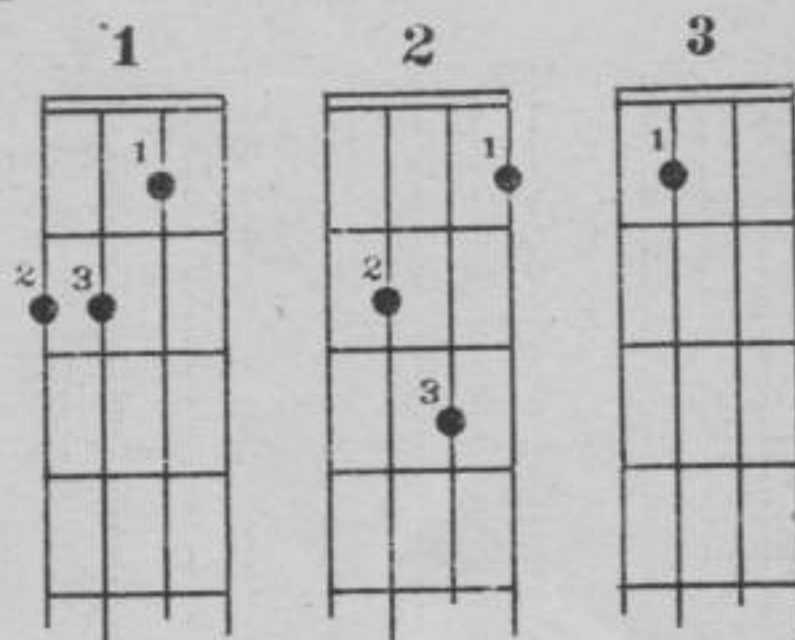
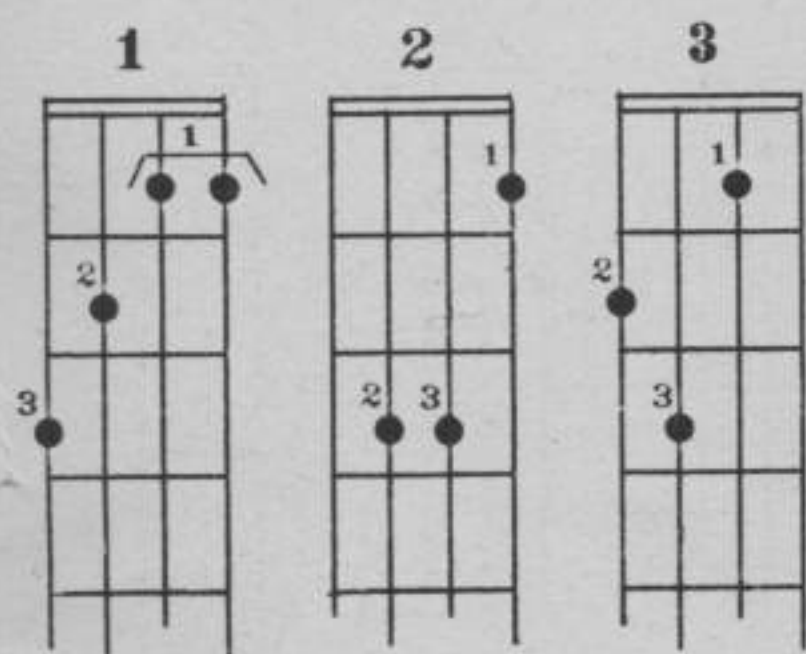
Key of G# Minor



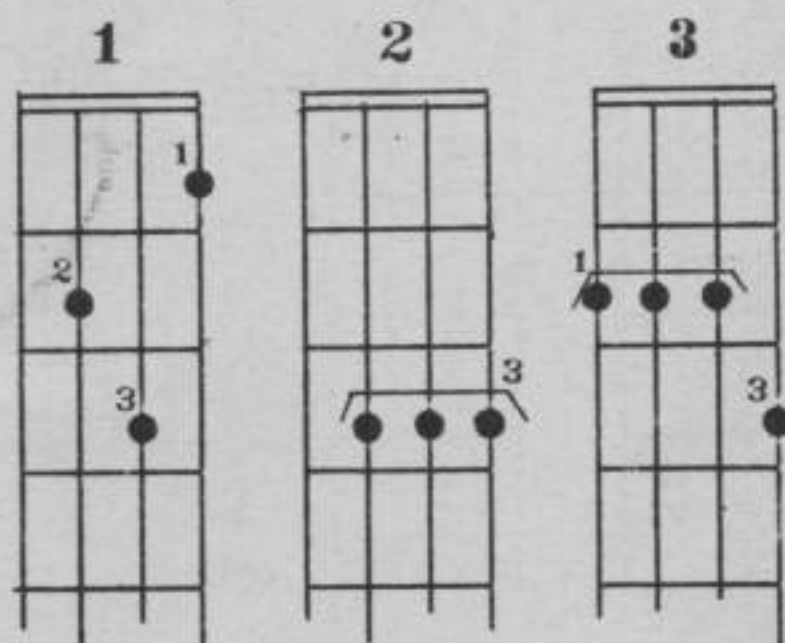
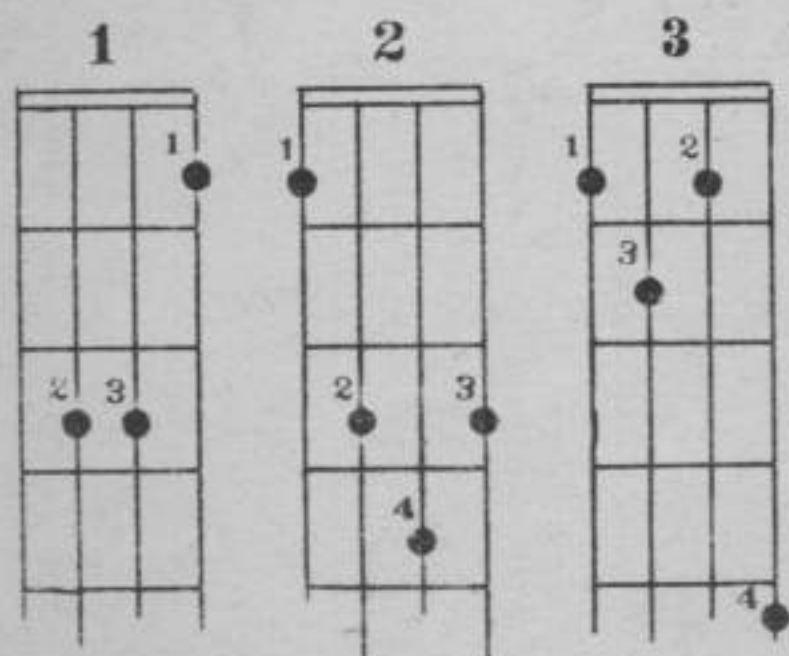
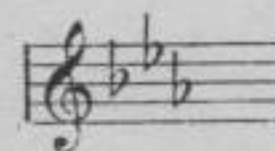
Key of F Major



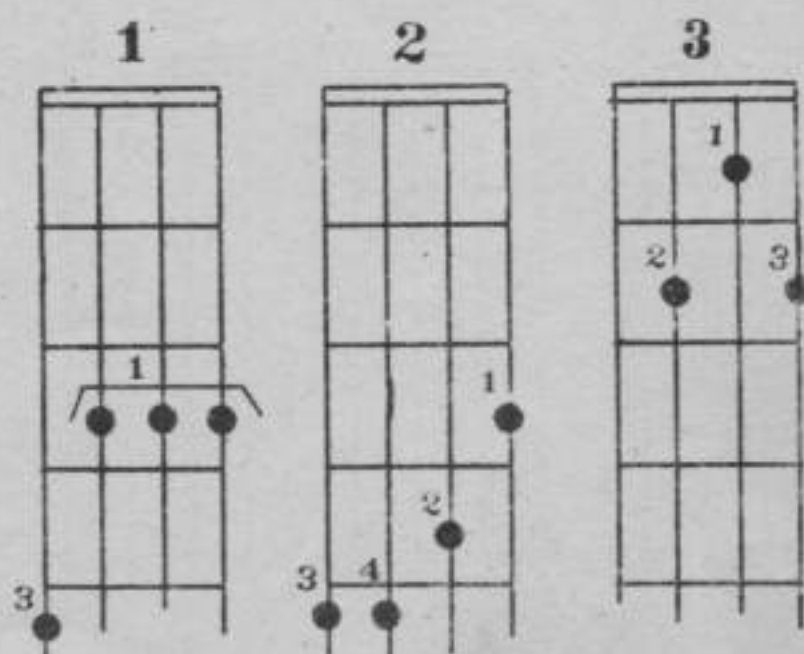
Key of D Minor

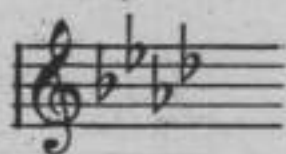
Key of B $\flat$ Major

Key of G Minor

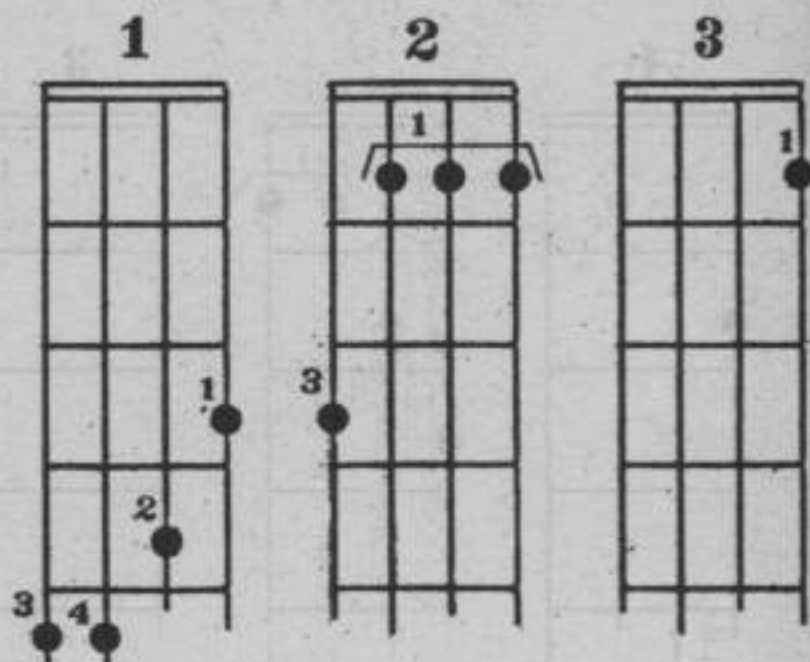
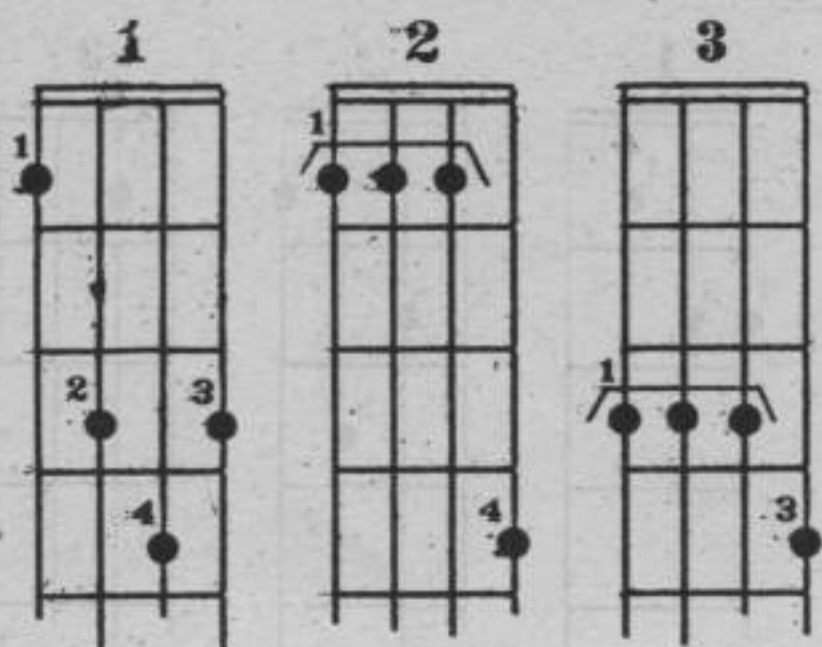
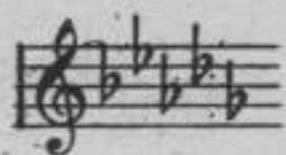
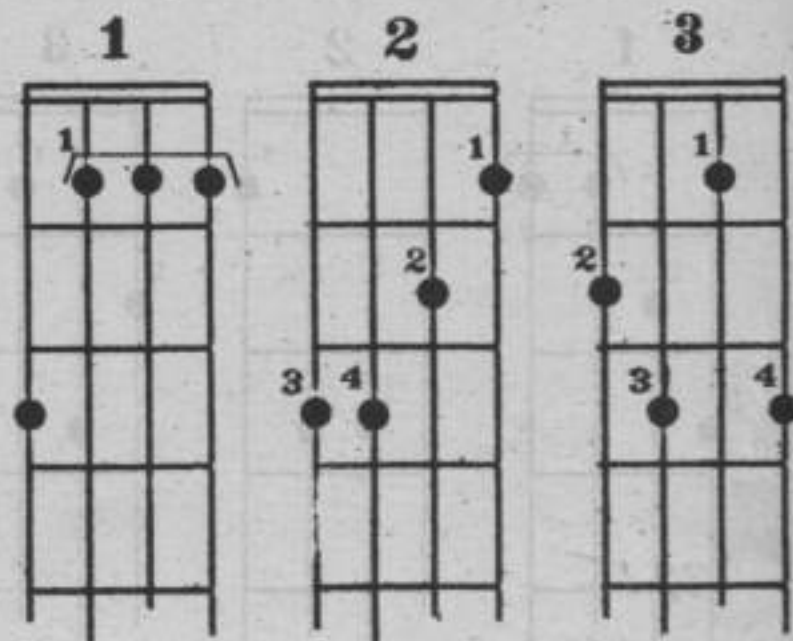
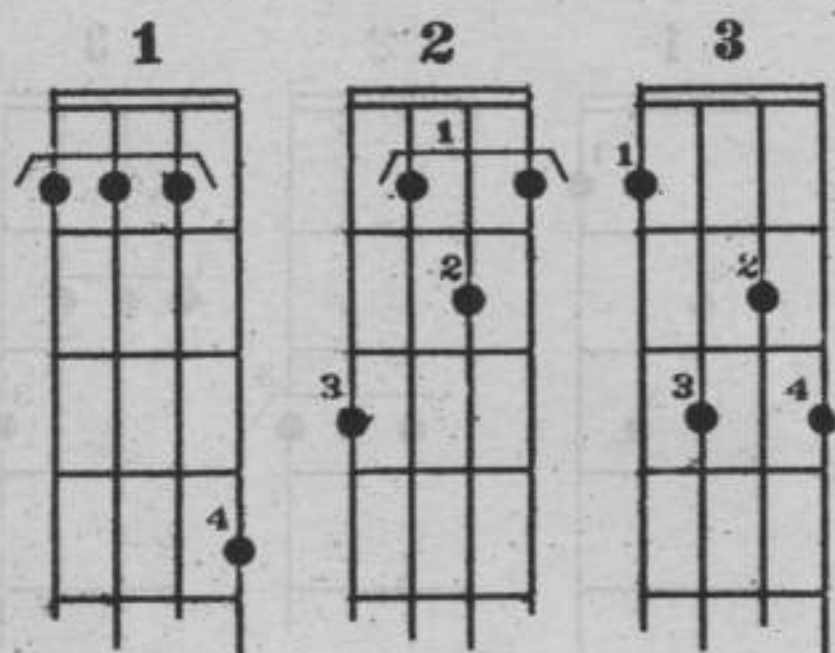
Key of E $\flat$ Major

Key of C Minor



Key of A^b Major

Key of F Minor

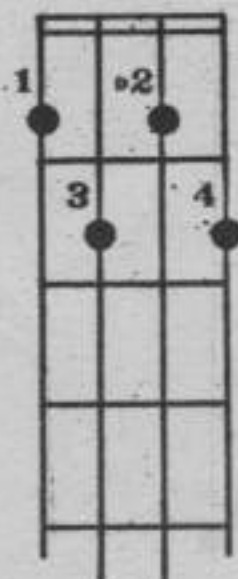
Key of D^b MajorKey of B^b Minor

Diminished Seventh Chords

Dim.1



Dim.2



Dim.3



Part III.

The Common Stroke.

There are several different strokes which are effective in various styles of music. For the present we give only the "Common" or "Ordinary" stroke which is the basis of all the others and must be thoroughly mastered before any of the more complicated are attempted.

The Common Stroke is made by dragging the fore finger of the right hand lightly down and up across all the strings at the upper edge of the sound hole.

The hand must be relaxed at all times, the stroke being made entirely with the wrist which must be perfectly free in its motion. *Keep the wrist high.*

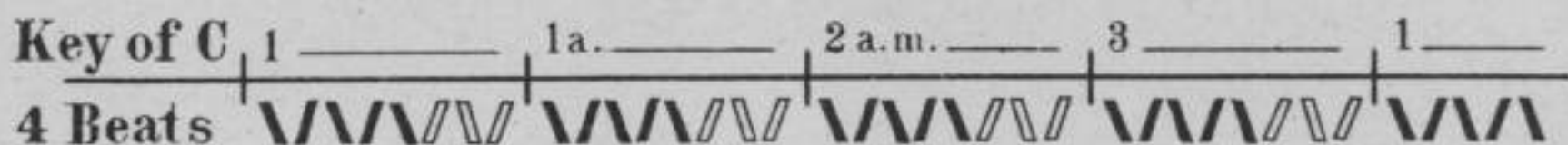
Make the down stroke squarely on the nail of the forefinger, and the up stroke with the ball or fleshy part.

There are two strokes to a beat, Down, (*marked *) and up, (*marked /*)

A rest is indicated by a light faced stroke sign and has the same time as a stroke, viz \ indicates a rest of the same duration as a down stroke.

Playing the Chords.

EXAMPLE



EXPLANATION

Above the Line - "Key of C" means that the chords of the key of C Major are to be used (*Minor key would be indicated "Key of C.M."*) The numerals tell which chords of that key are to be used.

When a chord from another key is used it will be indicated, 1g (*1st chord G Major*), 2 e.m. (*2nd chord E Minor*) etc.

A horizontal line after a numeral indicates a continuance of that chord

Below the Line - "4 beats" means that there are four beats (*eight strokes*) to a measure. A measure is the space between the perpendicular lines.

Now - Place the fingers in position for the first chord key of C Major, (p 9) strike, down, up, down, up, down; rest the time it would take to make three strokes, (*up, down, up*.) It is a good plan at first to keep the hand moving in time during the rests. Next play the first chord of A Major (p 10) in the same manner. Then the second chord of A Minor (p 9) then the third chord of C Major. Finish with the first chord of C Major.

If you have carefully studied every thing up to this point you will have no difficulty in playing the following exercises.

Take one exercise at a time, play it slowly at first. Do not leave it until you can play it smoothly and rapidly.

Exercises

No 1.

Key of C 1 2 3 1
4 Beats

No 2.

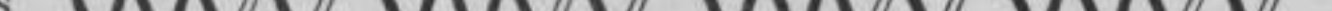
Key of C: 1 — 2 — | 1 — 2 — | 1 — 3 — | 1 — :||
4 Beats

Nº 3.

Key of C 1 1 2 2

4 Beats

No 4.

Key of C 1 ——— 1 ——— 2 ——— 2 ———
4 Beats 

A schematic diagram of a four-bar linkage mechanism. The mechanism consists of four links: a fixed frame (link 1), a crank (link 2), a coupler (link 3), and a rocker (link 4). The frame is represented by a horizontal line with a thick vertical end at the right. The crank (link 2) is a vertical line of length 3 units, pivoted to the frame at the left end. The coupler (link 3) is a horizontal line of length 3 units, pivoted to the crank at its top end. The rocker (link 4) is a vertical line of length 1 unit, pivoted to the coupler at its right end and to the frame at its bottom end. The dimensions are labeled above the links: 3 for the crank, 3 for the coupler, 1 for the rocker, and 1 for the frame segment between the rocker and the crank.

Nº 5.

Key of C 1 — 3 — 1 — 2 — 1 — 3 — 3-2-3-1

4 Beats

No 6.

Key of C 1 — 12 — | 1 — 13 — | 1 — 3 — | 3 2 3 1

4 Beats

Practice these exercises in all keys, both major and minor. Do not shirk them as they are absolutely essential.

The heavy double bars  indicate a repeat or that the music between the two is to be played twice

Part IV.

The Strokes.

Strictly speaking there only eight different strokes, four down and four up, as given below.

Practice each one separately until you are sure of it.

Down Strokes.

- 1st Use the nail of the first finger as explained on page thirteen
- 2nd Nail of first finger, as in D1, followed by the ball or fleshy part of the thumb. Strike squarely across the strings.
- 3rd All the fingers, starting with the nail of the first, followed by the nails of the second, third and little finger. Keep the fingers about a half inch apart. Make this stroke obliquely across the strings, start at about the middle of the sound hole, finish at the upper edge.
- 4th Just the reverse of D-3, start with the nail of the little finger, the rest of the fingers following. Strike obliquely as in D-3.

Up Strokes.

- 1st Use the ball of the first finger as explained on page thirteen
 - 2nd Use the thumb nail
 - 3rd Thumb nail followed by ball of first finger.
 - 4th Thumb nail followed by the ball of each finger.
- Hold the fingers about one inch apart.

NOTE: You must at all times keep the hand and wrist perfectly flexible, holding the wrist high. Every stroke is made by dragging the fingers rapidly but lightly over the strings.

Do not beat the strings.

EXAMPLE:-



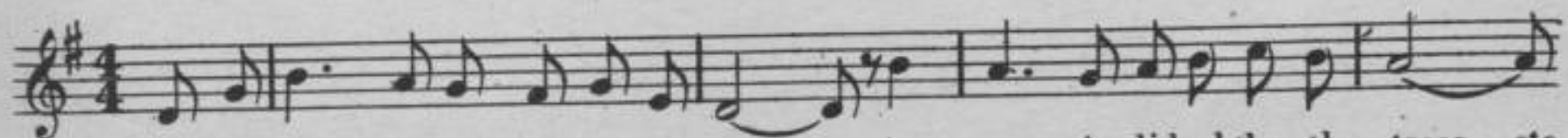
D-4, U-3, D-1, U-1, D-4, U-3, D-1, U-1, etc.

Application of the Strokes.

As no two musical compositions are alike, it follows that there can be no fixed rules to govern the application of the strokes.

The following are a few examples of the more generally used applications.

Straight or Common Playing.



Key of G

4 Beats

1 — 2 — | 1 — 1 — | 3 — | 3 —

1 1 1 1 1 1 1 1 etc.

Practice this D-1, U-1, etc.

Another application is as follows:

1 — 2 — | 1 — 1 — | 3 — | 3 —

4 2 1 2 4 2 1 2 4 2 1 2 4 2 1 2 4 2 1 2 4

Still another way

1 — 2 — | 1 — 1 — | 3 — | 3 —

4 4 4 4 etc.

It is rather difficult to get this application smoothly, and a considerable time should be given it.

Waltz or Three Beat Time.

This is the easiest of all the stroke applications, as there is only one stroke to the beat. All the different strokes can be used effectively in waltz time, but the following is perhaps the most characteristic. Note that the first beat in a measure is played with an up stroke.



Key of G

3 Beats

1 — | 1 — | 2 — | 2 — | 1 — | 1 — | 1 —

4 4 4 etc.

Triplets.

Triplets are three strokes played in the time of one indicated thus:- $\overset{3}{\wedge}$ (up,down,up) or $\overset{3}{\vee}$ (down,up,down).

EXAMPLE.

Fa - ther and I went down to camp a - long with Cap-tain Good - win and there we saw

Key of C

4 Beats

Use D-1 and U-1 throughout. Practice first using the single down stroke, then put in three strokes without breaking the time. Be sure to get the strokes evenly. This is not so difficult if the hand is kept loose and the wrist high.

The Half Stroke.

The half stroke, as its name implies, has only one half the time of a full stroke and is mainly used in playing rag-time or other syncopated accompaniments.

This is the most difficult of all the strokes to comprehend, but once mastered will be very easy to play.

In using the half stroke, strike only two or three strings; the ones next the hand.

EXAMPLE.

Proud-ly swept — the rain — cloud by the cliff

Key of G

2 Beats

Explanation.

Make the first two strokes just as closely together as possible. The first (*half stroke down*) on the third and fourth strings, i.e. the two strings next to you; the second stroke, full stroke down, across all the strings, emphasize this stroke and give it its full time. Then make the third, (*half stroke up*) across the third and fourth strings very quickly. The fourth (*full stroke down*) across all the strings, emphasize this stroke, giving it its full time. Finish the measure with two half strokes, (*down and up*)

The stroke markings indicate every motion of the hand very plainly and you should have no serious trouble in mastering this style of playing.

Use D-1 and U-2 throughout.

Aloha Oe.

Moderato.

Ha - a heo Ka u - a - i - na pa - li Ke
Proud-ly swept the rain cloud by the cliff As

Key of C

4 Beats Half Strokes

1 2 1

nihi a - e - la ka na he - li E ha - ha i a - na i - ka
on it glid-ed through the trees Still fol - low-ing with grief th

3 3 1 2

li - ko Pu-a a - hi - hi le - hu - a o u - ka
li - ko The a - hi - hi le hua of the vale

1 1 2 3 1 1

Chorus

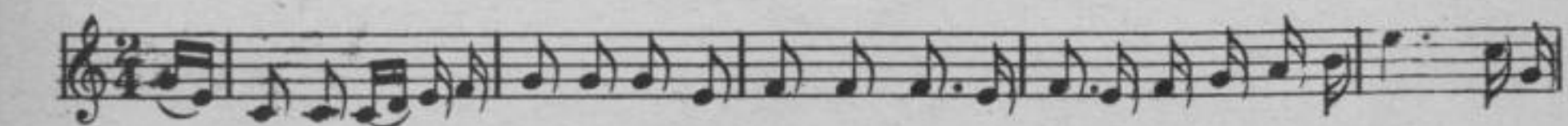
A - lo - ha oe A - lo - ha oe E-ke o - na - o - na no - ho i ka
Fare - well to thee fare - well to thee Thou charm-ing one who dwells a-mong th

2 2 1 1 3 3

li - ho A fondem-brace a ho - i a - e an Un - till we meet a - gain.
bow-ers One fondem-brace be-fore I now de-part Un - till we meet a - gain.

1 1 2 2 1 1 3 3 1

Dixie Land.



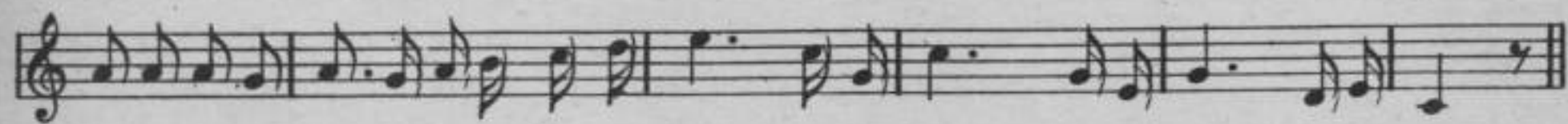
I wish I was in de land ob cot-ton, Old times dar am not for-got-ten, Look a-way! Look a-

Key of C

2 Beats



way! Look a-way! Dix-ie Land. In Dix-ie Land whar I was born in,

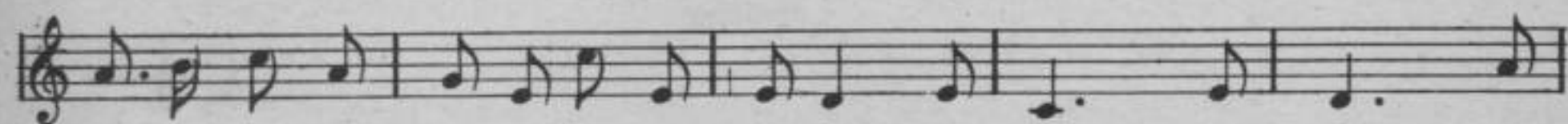


Ear-ly on one frost-y mornin', Look a-way! Look a-way! Look a-way! Dix-ie Land.



Den I wish I was in Dix-ie, Hoo - ray! Hoo - ray! In Dix-ie Land, I'll

Half strokes



took my stand, To lib and die in Dix-ie, A - way, A - way, A -



way down south in Dix-ie A - way, A - way, A - way-down south in Dix-ie.

Home, Sweet Home.

Moderato

Key of D
4 Beats

'Mid pleasures and palaces though we may

roam, Be it ever so humble there's no place like

home; A charm from the skies seems to hal - low us

there, Which, seek thro' the world, is ne'er met with else -

Refrain

where. Home, home, sweet, sweet home, There's

no place like home, Oh, there's no place like home.

Fair Hawaii.

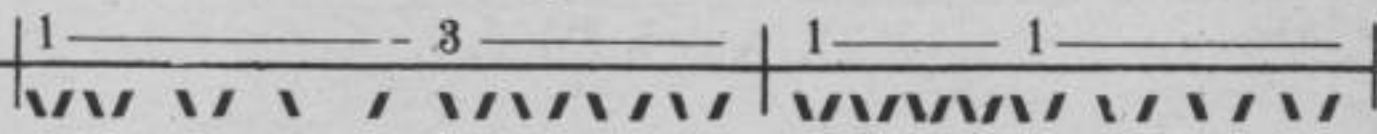
By JAMES FULTON KUTZ



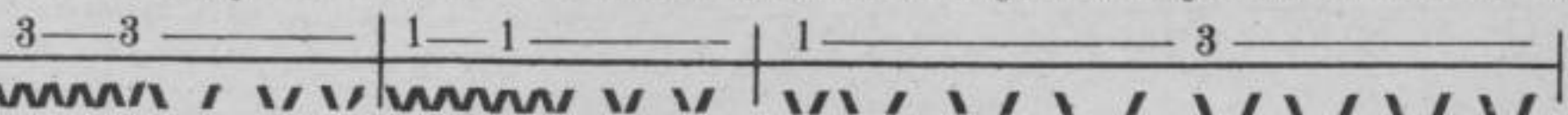
En-chanting is the scene when the silv'ry moon is beam-ing — On murm'-ring

Key of A

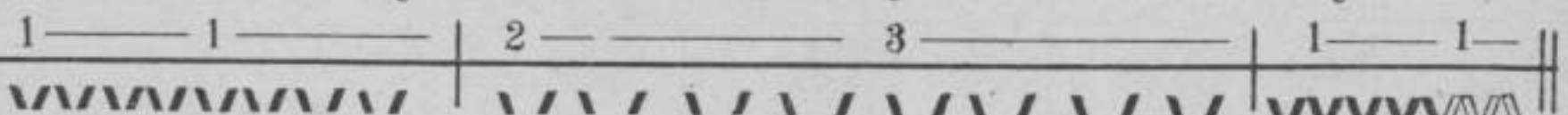
4 Beats Half Strokes



wa-ters at my dear Wai-ki-ki The twink-ling stars are bright and of your sweet charms I'm



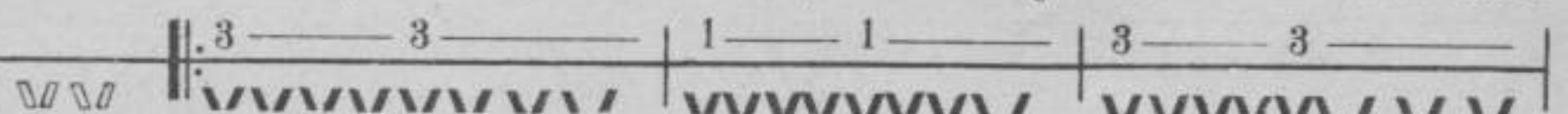
dream-ing, — All my love will live for you e - ter - nal - ly. —



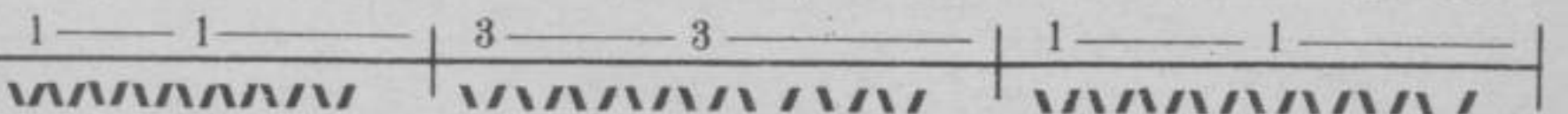
Chorus



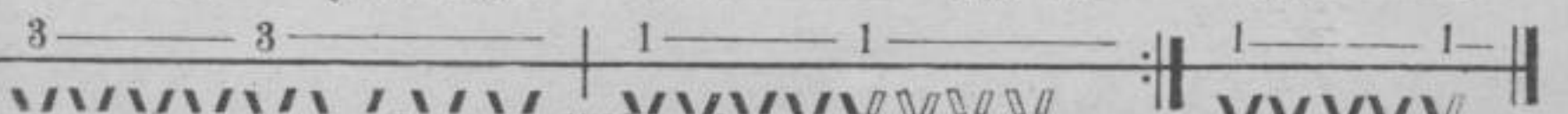
Fair Ha - wai - i, — Oh, dear Ha - wai - i, — Love-ly isle of — the Southern



sea, — Fair Ha - wai - i, — Oh, dear Ha - wai - i, — Fondest



mem - 'ries — you bring to me. — Fair Ha - me. —



Juanita.

Andante moderato

Soft o'er the fount-ain Ling'ring falls the southern morn,

Key of F 1— 1—3— 3— 1—

3 Beats \ // \ // \ // \ // \ // \ // \ //

Rollstroke

Far o'er the mount-ain Break the day too soon;

1— 1—3— 3— 1—

\ // \ // \ // \ // \ // \ // \ //

In thy dark eye's splen-dor Where the warm light loves to dwell,

1— 2— 3— 1—

\ // \ // \ // \ // \ // \ // \ //

Wea-ry looks, yet ten-der, Speak their fond fare - well!

1— 2— 3— 1—

\ // \ // \ // \ // \ // \ // \ //

Ni - ta! Jua - ni - ta! Ask thy soul if we should part,

1— 3— 3— 1—

\ // \ // \ // \ // \ // \ // \ //

Ni - ta! Jua - ni - ta! Lean thou on my heart!

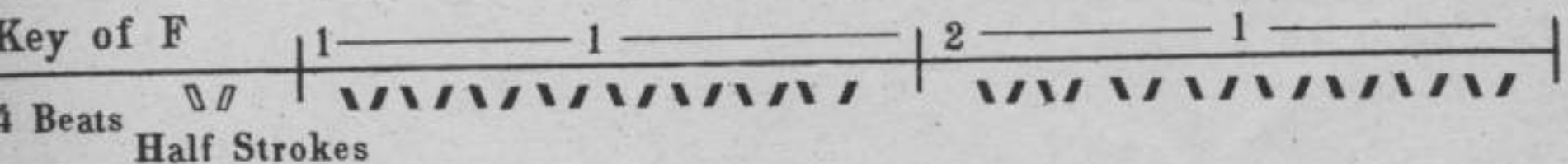
1— G3— Gm1— 3— 1—

\ // \ // \ // \ // \ // \ // \ //

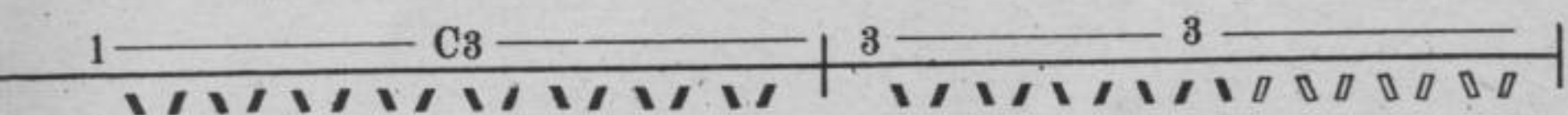
My Old Kentucky Home.



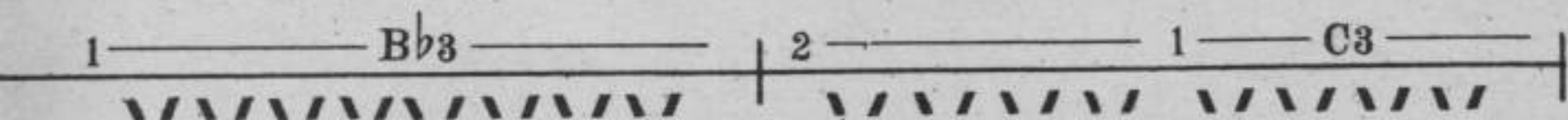
The sun shines bright in my old Ken-tuck-y home, 'Tis



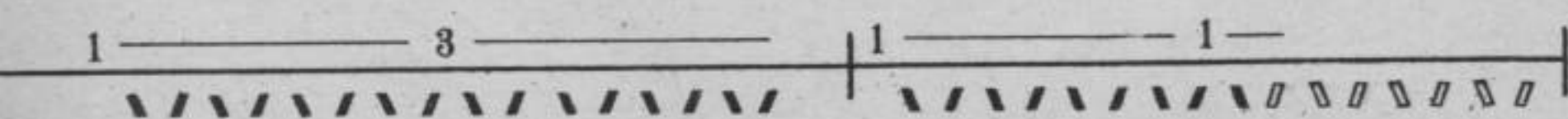
sum-mer, the dark-ies are gay; The



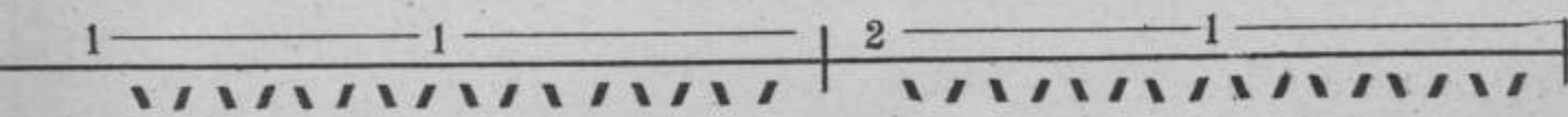
corn - tops ripe and the mead-ows in the bloom, While the



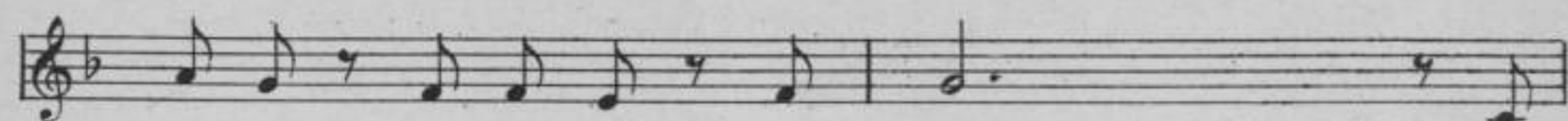
birds make mu-sie all the day; The



young folks roll on the lit-tle eab-in floor, All

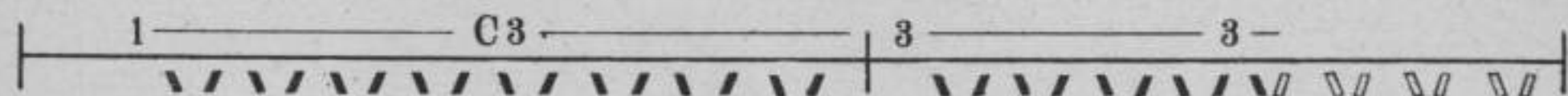


My Old Kentucky Home.(Cont'd)

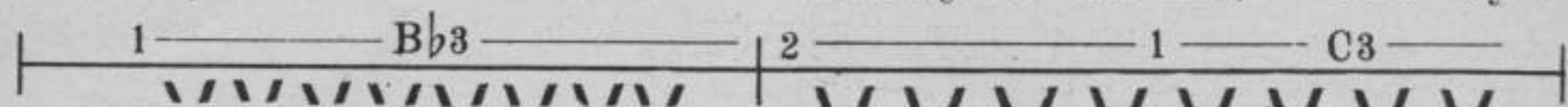


mer - ry, all hap - py and bright,

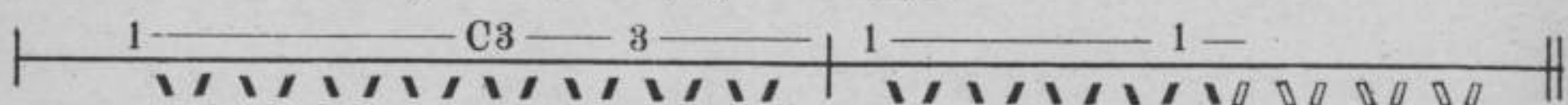
By'n



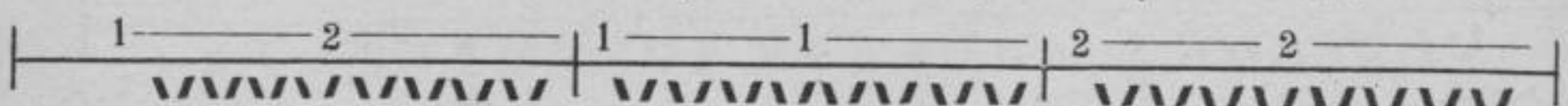
by "Hard Times" comes a - knock-ing at the door, Then my



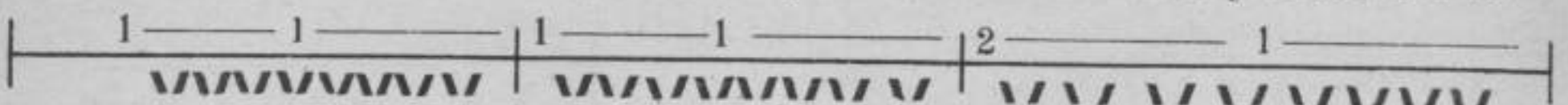
old Ken-tuck - y home, good - night.



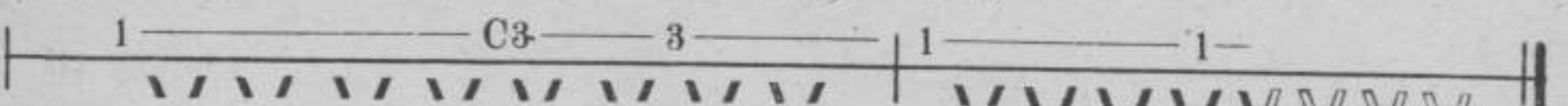
Weep no more, my la-dy, Oh, weep no more to -



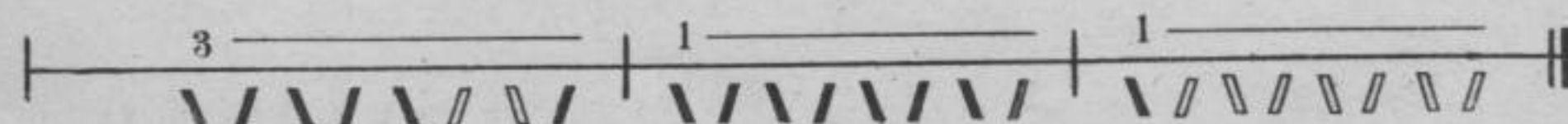
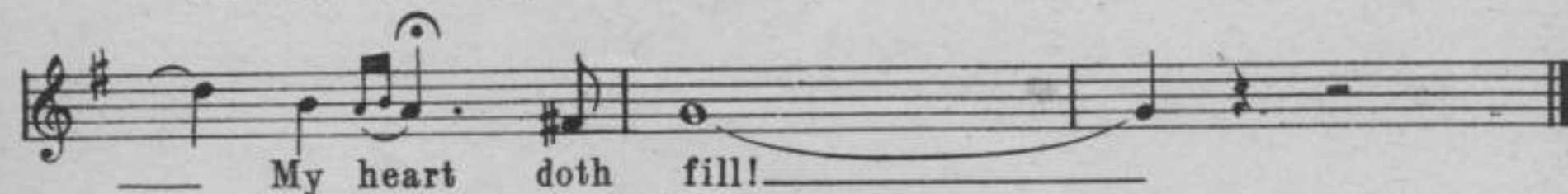
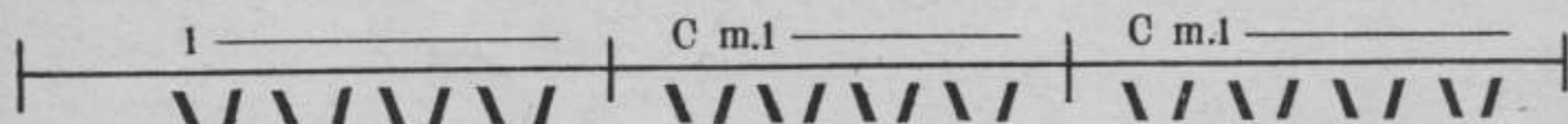
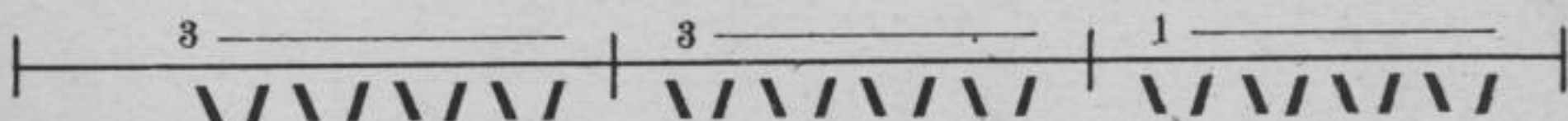
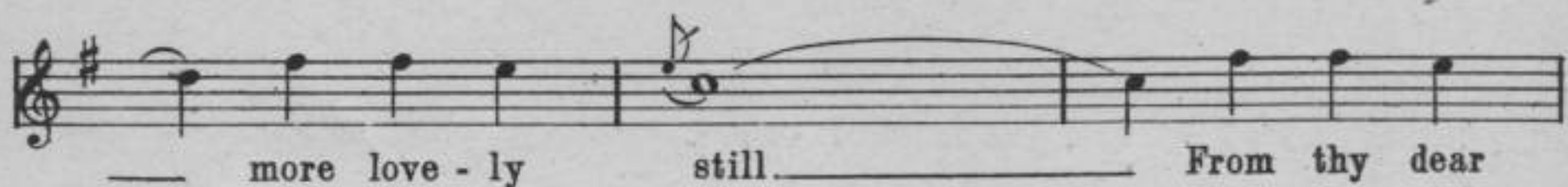
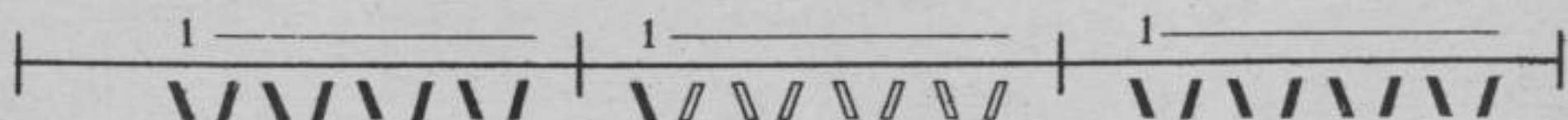
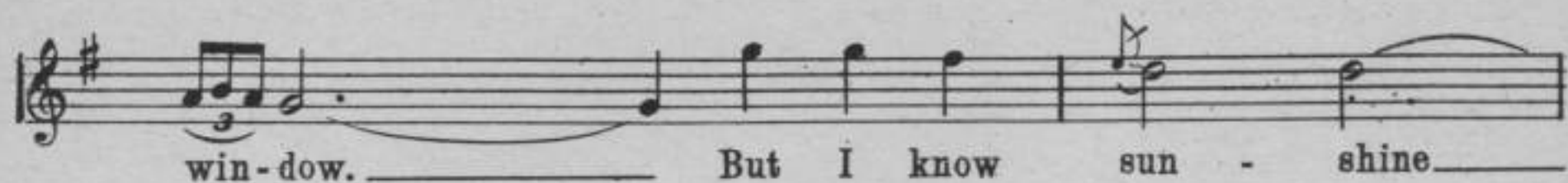
day; We will sing one song for the old Kentuck - y home, For the



old Ken-tuck - y home, far a - way.



O Sole Mio. (Cont'd)



Ahi Wela.

(Burning Love)

All down strokes with roll effect.

Time can nev - er change true love Burn-ing

Key of G 3 Beats 1 Dim.1 3

in our hearts so true A word, a thought, a mem-o-

ry Kin-dles love's bright flame a - new

Love ap - peal - ing comes a - steal - ing Whis-pers

sweet - ly, Joy com - plete - ly. If loves fire is tru - ly

burn - ing Naught can quench that burn-ing love. —

rit.

1 3 1

The musical score is written for a single melodic line in treble clef, key of G major (one sharp), and 3/4 time. It consists of nine staves of music. The lyrics are written below the notes. The score includes various musical notations such as eighth notes, quarter notes, and half notes. There are also dynamic markings like 'Dim.1' and 'rit.' (ritardando). The piece ends with a double bar line.

"Believe Me If All Those Endearing Young Charms"

Moderato



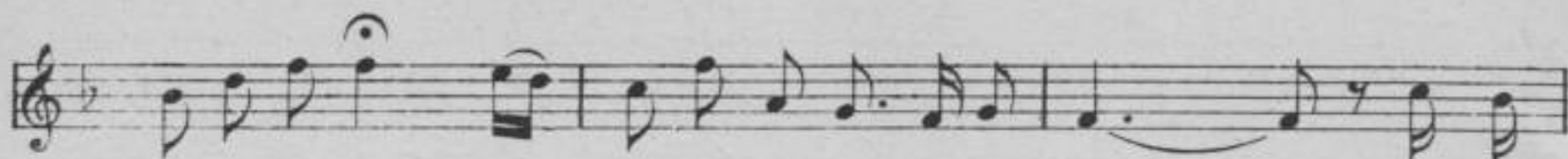
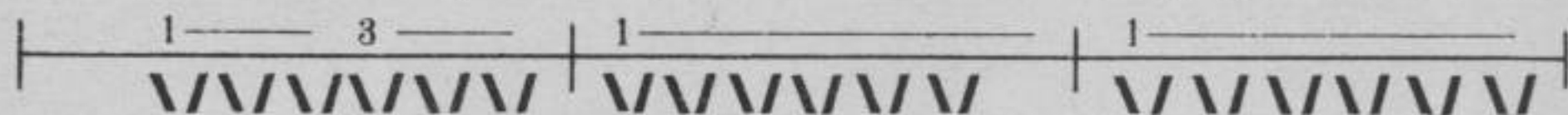
Be - lieve me if all those en - dear - ing young charms, Which I

Key of F

6 Beats



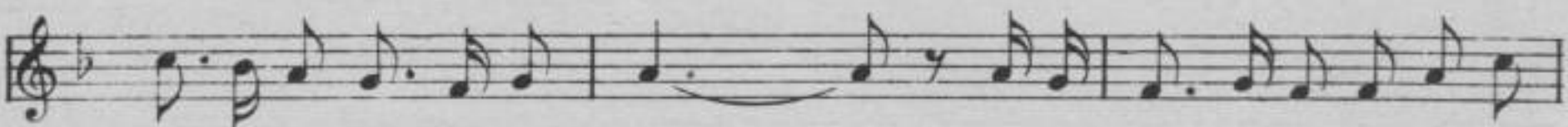
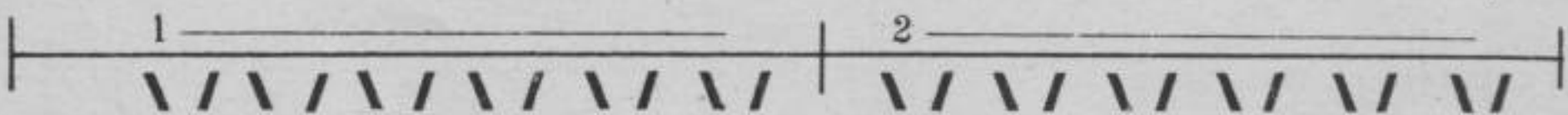
gaze on so fond - ly to - day, ——— Were to change by to-mor-row and



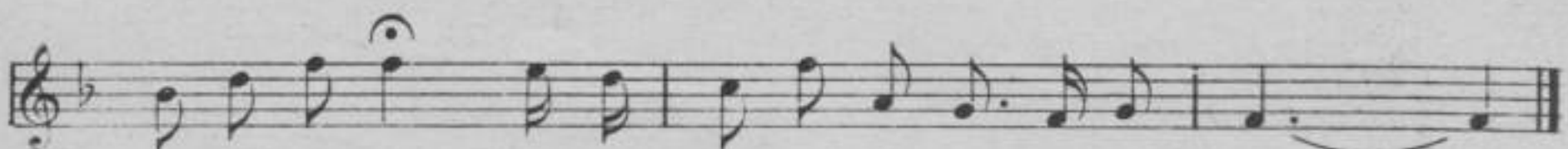
fleet in my arms, Like fair - y gifts fad - ing a - way, ——— Thou wouldst



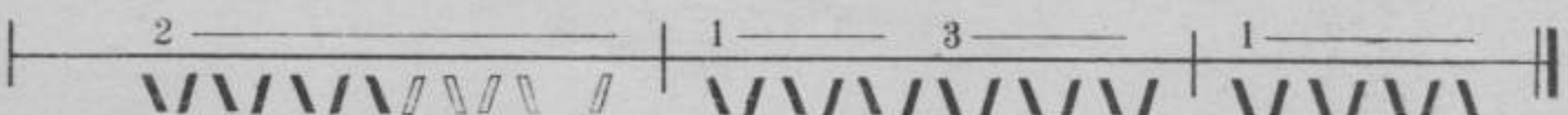
still be a - dored as this mo - ment thou art, Let thy



love - li-ness fade as it will; ——— And a round the dear ru - in each

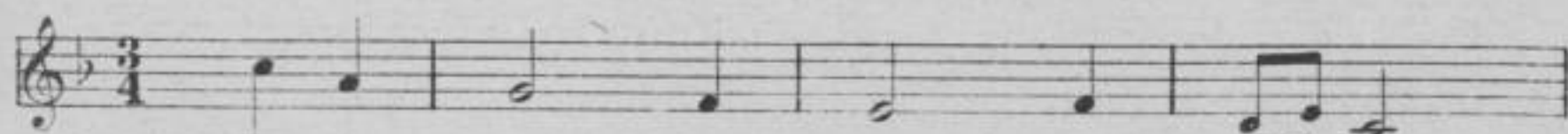


wish of my heart Would en - twine it - self ver - dant - ly still. ———



Ciribiribin.

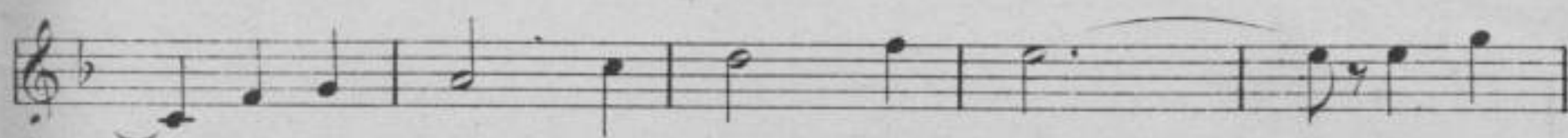
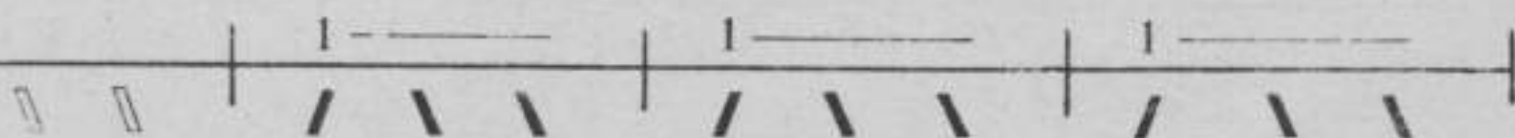
(Waltz stroke)



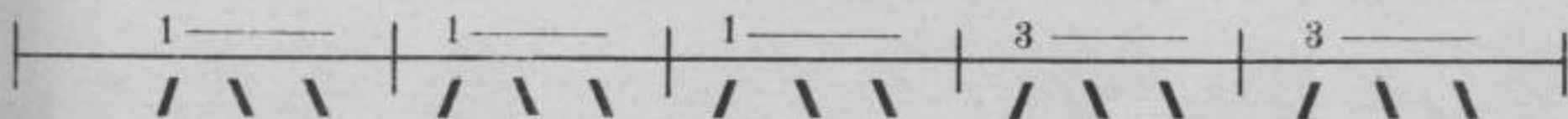
In the lang - uage of each na - tion

Key of F

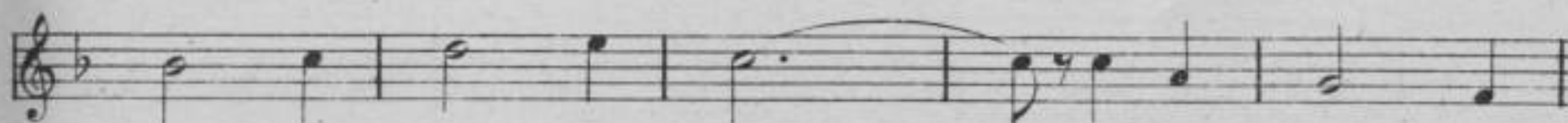
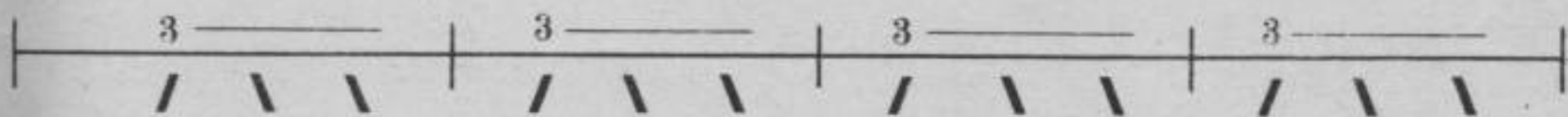
3 Beats



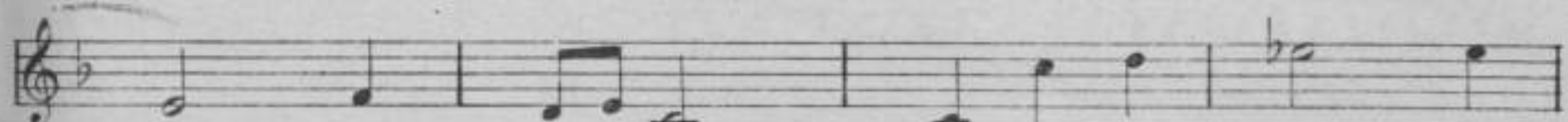
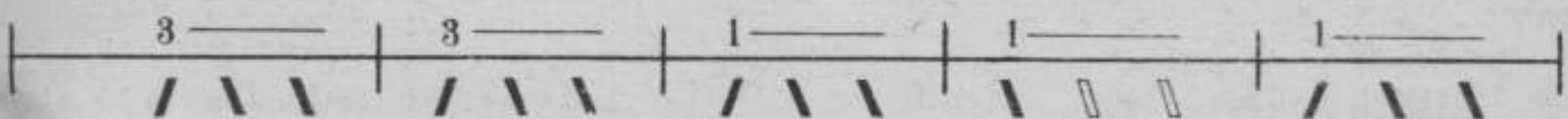
— There are words both sweet and dear, — Words that



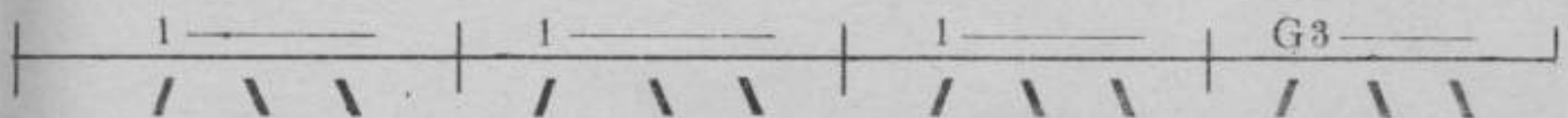
lin - - ger in the mem - 'ry — And ring



ev - er in the ear, — Such a word I



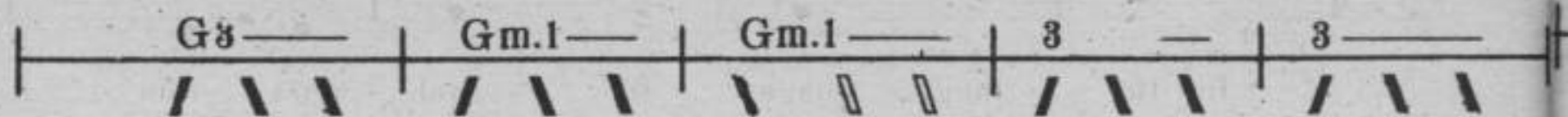
now will men - tion, — There is mag - ic



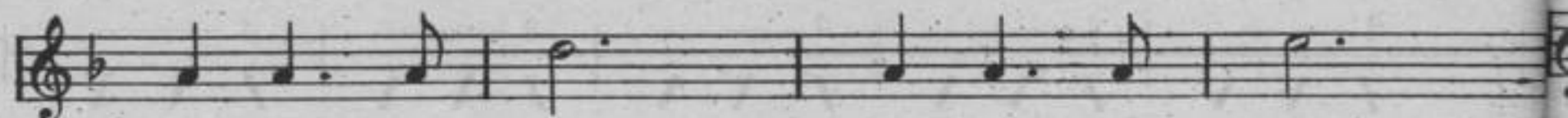
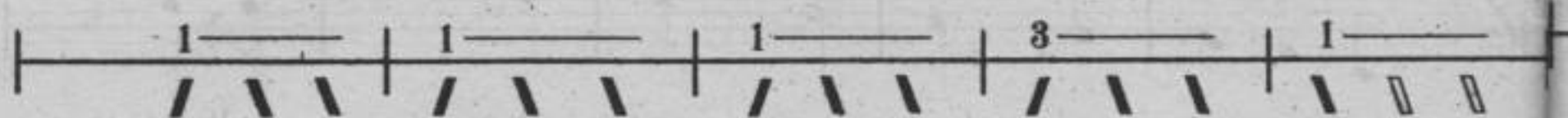
Ciribiribín. (Cont'd)



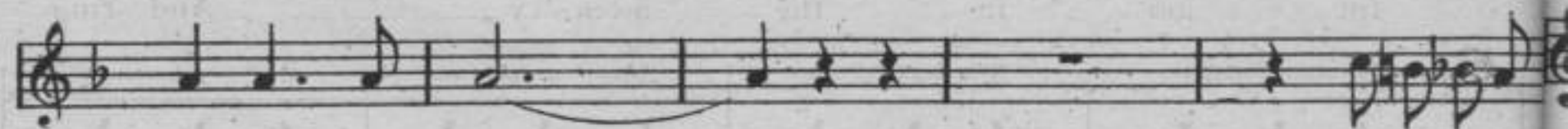
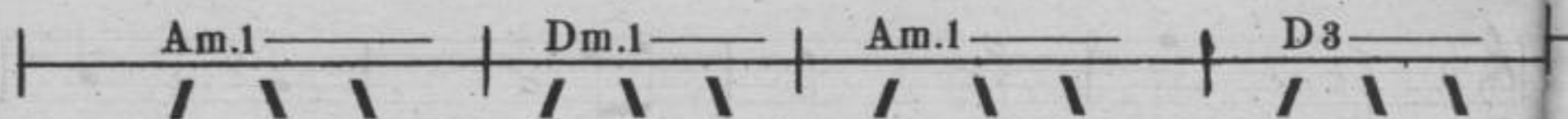
in its sound, ——— It is known to no pro -



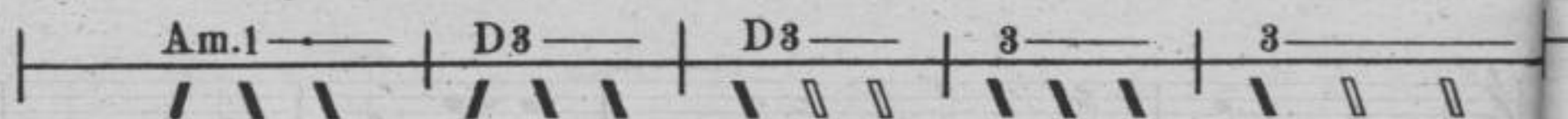
fes-sor, ——— In no book it can be found,



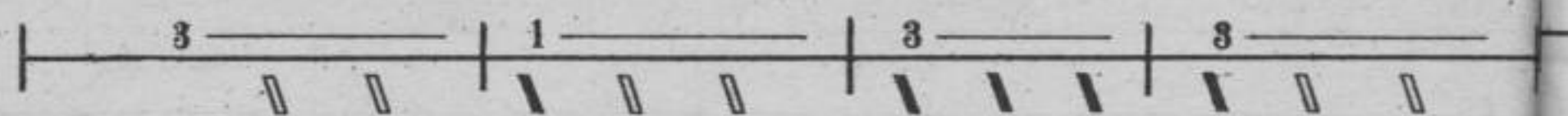
This word so sweet, So dear and neat,



What may it be; ——— Ci-ri-bi-ri-



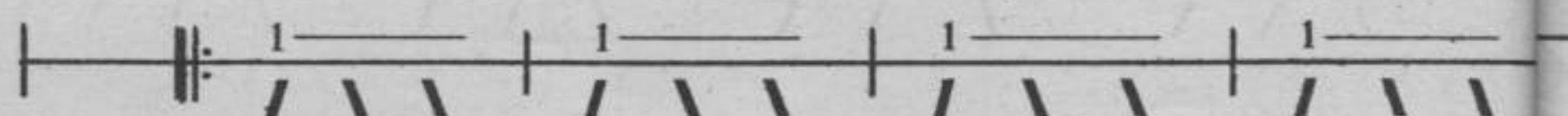
bin, Ci-ri-bi-ri - bin, Ci-ri-bi-ri - bin, ——— Ci-ri-bi-ri -



Refrain.



bin is what I mean, For there's some



Ciribiribin.(Cont'd)

33



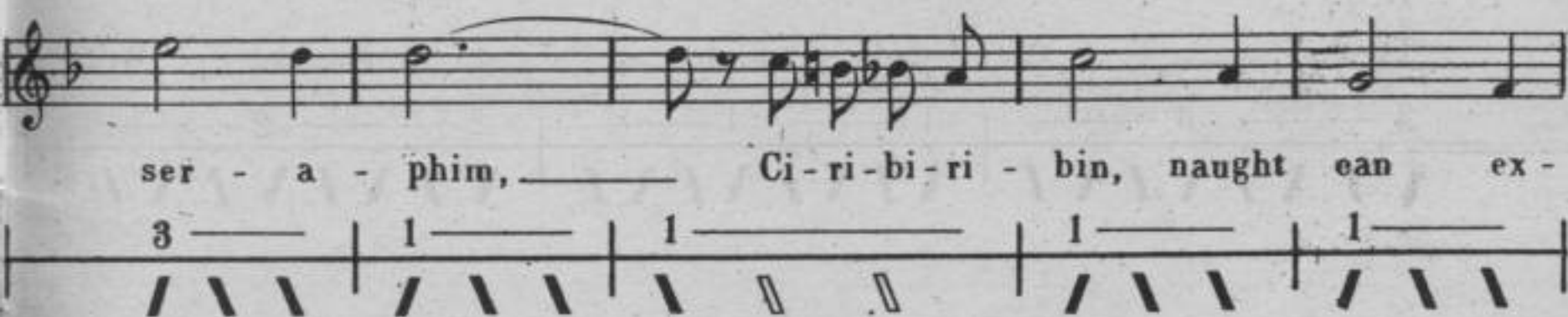
thing u - - nique there - in, _____ Ci - ri - bi - ri -

1 1 3 3



bin, for - - ev - - er rings Like sounds of heav'n - ly

3 3 3 3 3



ser - a - phim, _____ Ci - ri - bi - ri - bin, naught ean ex -

3 1 1 1 1



eel, It holds us in it's ma - gie spell, _____

1 1 1 1 2



_____ Ci - ri - bi - ri - bin, _____ Ci - ri - bi - ri - bin, _____

2 2 2 1



_____ Ci - ri - bi - ri - bin is what I mean. _____

1 Dim. 1 3 1 1

Good Night Ladies.

Good - night la - dies! Good - night

Key of B $\flat$ 1 — 1 — | 1 — 1 — | 1 — 1 —

4 Beats \ / \ / \ / \ / | \ / \ / \ / \ / | \ / \ / \ / \ /

la-dies! Good - night la-dies! We're

3 3 1 1 2 2

going to leave you now.

Allegro

Mer - ri - ly we roll a - long, roll a - long, roll a - long,

[illegible]

Funiculi-Funicula.

Allegro brillante

Key of C 6 Beats

This eve - - - ning, Maid - en fair, I rose in air, —

1 — 1 — 1 — 1 —

\ // \ // \ // \ // \ // \ //

Would'st know to where? — Would'st know to where? —

1 — 3 — 1 — 1 — 3 — 1 —

\ // \ // \ // \ // \ // \ //

Well there — where ne'er can coldness reach us more, —

1 — 1 — 1 — 1 — 1 —

\ // \ // \ // \ // \ // \ //

It's reign is o'er, — It's reign is o'er; — The

1 — 3 — 1 — 1 — 3 — 1 —

\ // \ // \ // \ // \ // \ //

burn - - - ing mount - ain glows at eve the clear - er, —

Em1 — Em1 — Em3 — Em1 — Em3 — Em1 —

\ // \ // \ // \ // \ // \ //

We watch it's fire, — We watch it's fire; — With

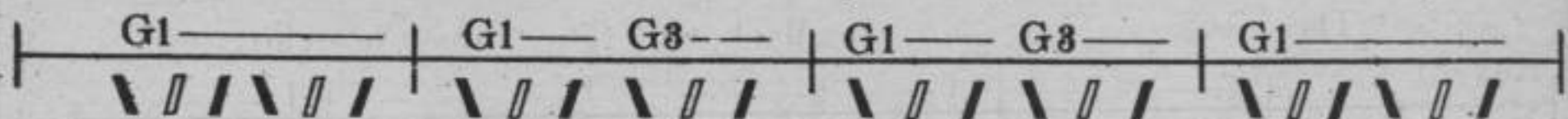
Em1 — Em3 — Em1 — Em1 — Em3 — Em1 — Em1 —

\ // \ // \ // \ // \ // \ //

Funiculi-Funicleula.(Cont'd)



wild ————— de-sire to gaze up-on it near er, ———



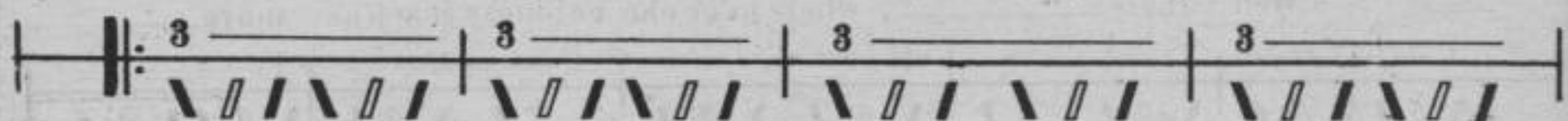
— and feel it's blaze, ——— and feel it's blaze. ———



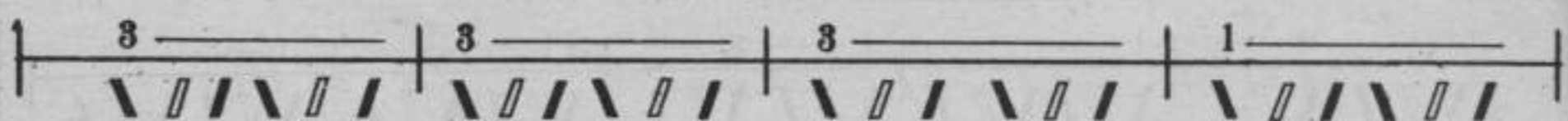
Refrain.



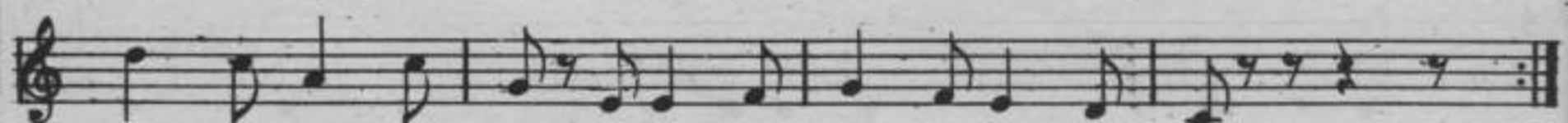
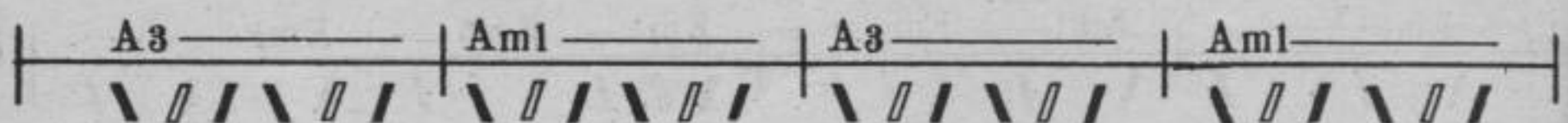
Up - ward, up - ward, come, let's rise, ha, ha! ———



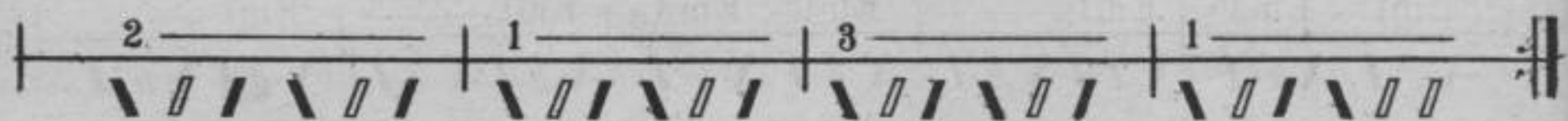
Up - ward, - up - ward, come, let's rise, ha, ha! Fu-ni - eu -



li fu-ni - eu - la, fu-ni - eu - li fu-ni - eu - la,



come, let's rise, ha, ha, fu-ni - eu - li fu-ni - eu - la.



(Used by permission of F. B. Silverwood.)
I Love You California.

Words by F. B. SILVERWOOD Music by A. F. FRANKENSTEIN

Marziale

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo/style is 'Marziale'. The melody consists of several lines of music with lyrics underneath. Below the lyrics, there are rhythmic patterns represented by slanted lines, with some numbers (1, 3, Em3, Em1, D3, dim1) indicating specific rhythmic values or fingerings. The lyrics are: 'I love you, Cal - i - forn - ia, you're the great - est state of all; I love you in the win - ter, sum - mer, spring and in the fall; I love your fer - tile val - leys; Your dear moun - tains I a - dore, I love your grand old o - cean,'.

I love you, Cal - i - forn - ia,

Key of G

4 Beats (half strokes)

you're the great - est state of all;

I love you in the win - ter, sum - mer,

spring and in the fall; I love your

fer - tile val - leys; Your dear moun - tains I a -

dore, I love your grand old o - cean,

I Love You California.(Cont'd)

and I love her rug-ged shore.

2 — 1 — D3 — 3 — 1 — 1 —

Refrain.
(Note change of key)

Where the snow crowned Gold - en Si -

Key of C 1 — 1 — 1 — 1 — 1 — 1 —

2 Beats full strokes

er - ras keep their watch o'er the val-ley's bloom, It is

there I would be in our land by the sea, Ev'-ry breeze bearing rich per -

fume; It is here na-ture gives of her rar - est, It is

Home Sweet Home to me, And I know when I die I shall

breathe my last sigh For my sun-ny Cal - i - forn - - ia.

D3 Dm1 Dm1 G3 3 1