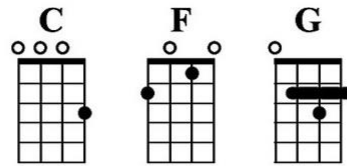




“Cruisin’ with the Ukulele” w/Dr. Robert Krout

Class	PP	Skill/Technique	Transfer Song
Sun 2/21 AM	2-3	Two Measure Boogie/Rock Pattern	“Sea Cruise”
	4-6	Two Measure Calypso Strum	“Under the Sea”
	7	Fingerpicking on the High Seas	“Sailing” (Rod Stewart)
	8	Chord Melody Arrangement	“Sloop John B.”
Sun 2/21 PM	9-10	Triplet Swing Strum 1	“26 Miles” (Santa Catalina)
	11-12	George Formby Split Stroke Strum	“On the Good Ship Lollipop”
	13-14	Fingerpicking Waltz Patterns	“Far Away Places”
	15	Thumb Bass Swing Strum	“Devil & the Deep Blue Sea”
Mon 2/22 AM	16-17	Modified Calypso Roll Strum	“Island in the Sun”
	18	Triplet Swing Strum 2	“In the Middle of an Island”
	19	Thumb Bass 8th Note Island Strum	“The Magic Islands”
	20	Charleston Rhythm	“Paddlin’ Madelin’ Home”
Wed 2/24 AM	21	Modulation Madness at Sea	“Ballad of Gilligan’s Island”
	22	Alternating Thumb Bass	“The Mermaid”
	23	Thumb Bass Pluck Pattern in 12/8 or Eighth Note Slap Strum in 4/4	“Sea of Love”
Wed 2/24 PM	24-25	Dolly, Kenny, and Barre Chords	“Islands in the Stream”

Two Measure Blues Shuffle/Boogie/Rock Pattern in C



Low G

① = A ③ = C
② = E ④ = G

♩ = 120

For blues/boogie, swing eighths, for rock straight eighths - down-up or all down strums

C

1

Two measures of music in C major. Measure 1: Treble clef, 4/4 time, eighth notes G4, A4, B4, G4, F4, E4, D4, C4. Measure 2: Treble clef, 4/4 time, eighth notes C4, D4, E4, F4, G4, A4, B4, G4. Tablature below shows fret numbers: 0, 2, 3, 2, 1, 0, 0, 2 for measure 1 and 3, 2, 3, 2, 1, 0, 0, 2 for measure 2.

F

3

Two measures of music in F major. Measure 3: Treble clef, 4/4 time, eighth notes F4, G4, A4, F4, E4, D4, C4, B3. Measure 4: Treble clef, 4/4 time, eighth notes B3, C4, D4, E4, F4, G4, A4, F4. Tablature below shows fret numbers: 0, 1, 2, 1, 0, 0, 0, 2 for measure 3 and 3, 2, 3, 2, 1, 0, 0, 2 for measure 4.

C

5

Two measures of music in C major. Measure 5: Treble clef, 4/4 time, eighth notes G4, A4, B4, G4, F4, E4, D4, C4. Measure 6: Treble clef, 4/4 time, eighth notes C4, D4, E4, F4, G4, A4, B4, G4. Tablature below shows fret numbers: 0, 2, 3, 2, 1, 0, 0, 2 for measure 5 and 3, 2, 3, 2, 1, 0, 0, 2 for measure 6.

G

7

Two measures of music in G major. Measure 7: Treble clef, 4/4 time, eighth notes G4, A4, B4, G4, F4, E4, D4, C4. Measure 8: Treble clef, 4/4 time, eighth notes C4, D4, E4, F4, G4, A4, B4, G4. Tablature below shows fret numbers: 2, 3, 4, 3, 2, 1, 0, 2 for measure 7 and 2, 3, 4, 3, 2, 1, 0, 2 for measure 8.

Sea Cruise by Huey "Piano" Smith – vocals by Frankie Ford

Use Two Measure Blues Shuffle/Boogie/Rock Pattern in C

Intro | C | C | F | F | C | C | G | G |

1. Old man rhy - thm is in my shoes — It's
 (2.) got to get to rock - in', get my hat off the rack, — You
 (3.) got to get to mov - in', ba - by, I ain't lyin', — My

3 no use sit - tin' and sing-in' the blues, So be my guest. you got
 know the boog - ie woog - ie hit me right in the back, — So be my guest. you got
 heart's beat - in' rhy - thm and it's right on — time, — Now be my guest. you got

6 noth-in' to lose, } you let me take you on a sea cruise. Ooh wee, Ooh —
 noth-in' to lose, } Won't —
 noth-in' to lose, }

10 — wee ba - by, Ooh — wee, Ooh — wee ba - by, Ooh — wee, Ooh — wee ba - by, Won't —

15 — you let me take you on a sea cruise. Feel — like trav - 'lin', Ba -

18 - by won't ya join me please, — I don't like beg-gin', But now — I'm on bend - in

23 knees —

1, 2 | 3 7 |

Under the Sea by Howard Ashman and Alan Merkin from Walt Disney's "The Little Mermaid"

Intro 1st 4 meas x2 Modified two-measure calypso strum for intro, verses, 1st ending, last line

Bb can substitute for Bb7, F can substitute for F7

Intro:

Bb

F7

Bb



2-meas str

Bb

F7

Bb

F7

Bb



The sea weed is al - ways green - er in some - bod - y el - se's lake.
Down here_ all the fish is hap - py as off_through the wave dey roll.



You dream. a - bout go - ing up there. But that_ is a big mis-take.
The fish_ on the land ain't hap - py. They sad_'cause they in the bowl.



Just look at the world a - round you, right there on the o - cean floor.
But fish_ in the bowl is luck - y. They in_ for a wors - er fate.



Such won - der - ful things sur - round you. What more. is you look - in' for?
One day_ when the boss get hun - gry, guess who_ gon' be on the plate?



UN - DER THE SEA, UN - DER THE SEA,



INTRO STRUM

29 C7 Eb F7 Bb

While we de - vot - tin' full - time to float - in' UN - DER THE SEA... (Instrumental)

We got no trou - bles, life_ is the bub - bles UN - DER THE

33 F7 Bb F7 Bb

36 2 Eb Bb F7 Bb

SEA. UN - DER THE SEA, Since life is

40 Eb F F7 Bb Bb7

sweet here we got the beat here nat - u - ral - ly. E - ven the

44 Eb F Gm C7

stur - geon an' the ray, they get the urge n' start to play. We got the

48 Eb F7 Bb F7 Bb

spir - it, you got to hear it UN - DER THE SEA. The newt_

52 F Bb F

_ play the flute. The carp_ play the harp. The plaice_ play the bass. And they_

55 Bb Eb Bb

_ sound - in' sharp. The bass_ play the brass. The chub_ play the tub. The fluke_

58 F F7 Bb F F7

_ is the duke of soul. The ray_ he an play. The lings -

61 **Bb** **F** **F7** **Bb**
 - on the strings. The trout — rock - in' out. The black — fish she sings. The smelt —

64 **Eb** **Bb** **F** **F7** **Bb**
 — and the sprat they know — where it's at. An' oh, that blow-fish blow. (Instrumental)

88 **C** **F** **C**
 UN- DER THE SEA, UN - DER THE

92 **G7** **C** **F** **G**
 SEA, When. the sar - dine be- gin the be - guine, it's mu - sic to

96 **C** **C7** **F** **G**
 me. What do they got, a lot of sand. We got a

100 **Am** **D7** **F** **G7**
 hot crusta - ce-an band. Each lit-tle clam here know. how to jam — here UN - DER THE

104 **C** **G7** **C** **F** **G**
 SEA. Each lit - tle slug here cut - tin' a rug here UN - DER THE

108 **C** **G7** **C** **F** **G**
 SEA. Each lit - tle snail here know. how to wail here. That's. why it's

112 **Am** **D7** **F** **G7**
 hot-ter un - der the wa-ter. Ya — we in luck here down. in the muck here UN - DERTHE

116 **C** **G7** **C** **G7** **C**
 SEA. **INTRO Strum**

Intro – p=thumb, i=index, m=middle, a=ring (pattern can also be played w/eighth notes 2X per measure)

Csus4 **G** **C** **Em** **A** **Am** **D**

uke.

G Em C
 I am sail - ing I am sail - ing Home a - ga - in 'cross the
 G A Em Am
 sea I am sail - ing - - stor - my wat - ers to be near you__ to be
 G D G Em C
 free I am fly - ing I am fly - ing like a bird__ 'cross the
 G A Em Am G D
 sky I am fly - ing Pass - ing high clouds To be near you to be free

D . . . Am G . . . 
Oh Lord, to be near you, to be free.

Chord Melody Arrangement (CMA) – Melody Within Chords

Sloop John B. – Traditional Bahamian Song

Chord Melody Arrangement (CMA) for Sloop John B. – Traditional Bahamian Song. The first system shows the melody and bass lines for the first 10 measures, with chords F, C7, F, and C7 indicated above the staff.

Chords: F, C7, F, C7

Staff 1 (Melody): Treble clef, 4/4 time. Notes: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Staff 2 (Bass): Bass clef. Notes: 0, 1, 1, 1, 1, 0, 1, 1, 1, 0, 1, 1, 1, 1, 0.

Chord Melody Arrangement (CMA) for Sloop John B. – Traditional Bahamian Song. The second system shows the melody and bass lines for the next 10 measures, with chords F, C7, and F indicated above the staff.

Chords: F, C7, F

Staff 1 (Melody): Treble clef, 4/4 time. Notes: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Staff 2 (Bass): Bass clef. Notes: 0, 1, 1, 1, 1, 0, 1, 1, 1, 0, 1, 1, 1, 1, 0.

Chord Melody Arrangement (CMA) for Sloop John B. – Traditional Bahamian Song. The third system shows the melody and bass lines for the next 10 measures, with chords C, C7, and F indicated above the staff.

Chords: C, C7, F

Staff 1 (Melody): Treble clef, 4/4 time. Notes: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Staff 2 (Bass): Bass clef. Notes: 0, 1, 1, 1, 1, 0, 1, 1, 1, 0, 1, 1, 1, 1, 0.

Chord Melody Arrangement (CMA) for Sloop John B. – Traditional Bahamian Song. The fourth system shows the melody and bass lines for the next 10 measures, with chords F7, Bb, and Bbm6 indicated above the staff.

Chords: F7, Bb, Bbm6

Staff 1 (Melody): Treble clef, 4/4 time. Notes: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Staff 2 (Bass): Bass clef. Notes: 0, 1, 1, 1, 1, 0, 1, 1, 1, 0, 1, 1, 1, 1, 0.

Chord Melody Arrangement (CMA) for Sloop John B. – Traditional Bahamian Song. The fifth system shows the melody and bass lines for the next 10 measures, with chords F, C7, and F indicated above the staff.

Chords: F, C7, F

Staff 1 (Melody): Treble clef, 4/4 time. Notes: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Staff 2 (Bass): Bass clef. Notes: 0, 1, 1, 1, 1, 0, 1, 1, 1, 0, 1, 1, 1, 1, 0.

26 Miles (Santa Catalina) – G. Larson & B. Belland

Triplet Swing Strum 1 & Intro

uke.

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It begins with a triplet swing strum pattern in the ukulele part, consisting of eighth notes and quarter notes. The strum pattern is repeated four times, each time with a different chord: C, Am, Dm, and G7. The lyrics are written below the melody, which is composed of eighth and quarter notes. The lyrics are: "Twen-ty - six miles a - cross the sea, San-ta Cat - a - li - na is a - wait-in' for me, San-ta Cat - a - li - na, the is - land of ro - mance, ro - mance, ro - mance, ro - mance. Wa-ter all a-round it ev - 'ry - where, trop - i - cal trees and the salt - y air, but for me the thing that's a - wait-in' there's ro - mance. It seems so dis - tant, A trop - i - cal hea - ven. twen-ty - six miles a - way, rest-in' in the wa - ter se - rene. Think I'd work for an - y - one, out in the o - cean, cov-ered with trees and girls. If I have to swim I'd

C Am Dm G7

Twen-ty - six miles a - cross the sea, San-ta Cat - a - li - na is a - wait-in' for me,

C Am Dm G7 C Am Dm G7

San-ta Cat - a - li - na, the is - land of ro - mance, ro - mance, ro - mance, ro - mance.

C Am Dm G7 C Am Dm G7

Wa-ter all a-round it ev - 'ry - where, trop - i - cal trees and the salt - y air, but for

C Am Dm G7 C F C C7 F G7

me the thing that's a - wait-in' there's ro - mance. { It seems so dis - tant, A trop - i - cal hea - ven

C Am F G7 C C7 F G7

twen-ty - six miles a - way, rest-in' in the wa - ter se - rene. Think I'd work for an - y - one, out in the o - cean, cov-ered with trees and girls. If I have to swim I'd

C Am D7 G7

e - ven the Na - vy, who would float me to my is - land dream.____
do it for - ev - er 'til I'm gaz - in' on those is - land pearls.____

C Am Dm G7 C Am

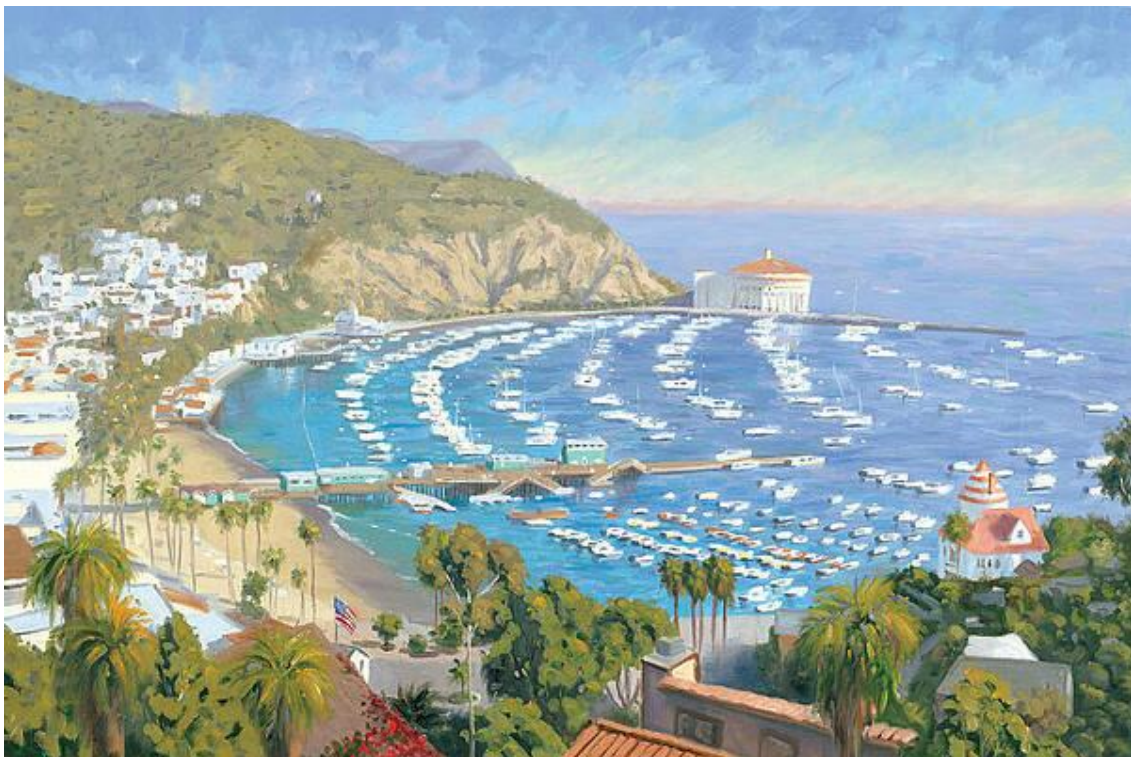
Twen - ty - six miles, so near, yet far.____ I'd swim with just some wa - ter - wings and
For - ty kil - o - me - ters in a leak - y old boat,____ an - y old thing that'll

Dm G7 C Am Dm G7

my gui - tar.____ I can leave the wings, but I'll need the gui - tar____ for ro - mance,____
stay a - float.____ When we ar - rive we'll all pro - mote____ ro - mance,____

C Am 1. Dm G7 2. Dm G7 C

ro - mance,____ ro - mance,____ ro - mance____
ro - mance,____ ro - mance,____ ro - mance____
ro - mance.____



Avalon Harbor, Catalina Island, CA

The image shows a musical score for a ukulele. The top staff is in 4/4 time, featuring a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes: G4 (quarter rest), A4 (quarter rest), B4 (quarter rest), C5 (quarter rest), D5 (quarter rest), E5 (quarter rest), F#5 (quarter rest), and G5 (quarter rest). Below the staff, there are four groups of strumming patterns, each consisting of a square symbol (downstroke) and a 'V' symbol (upstroke). The patterns are labeled '1 and 2 and 3 and 4 and'. The bottom staff is a four-line bass staff with fingerings: 2, 3, 2, 0 for the first measure; 2, 3, 2, 0 for the second measure; 2, 3, 2, 0 for the third measure; and 2, 3, 2, 0 for the fourth measure.

To successfully play the split stroke, you might need to challenge your notion of what strumming is. You can thumb-strum the stroke at a slow speed, but when the tempo picks up, that approach probably won't work. So, it's best to learn the strum using your index finger, with the primary motion coming from the rotation of your forearm.

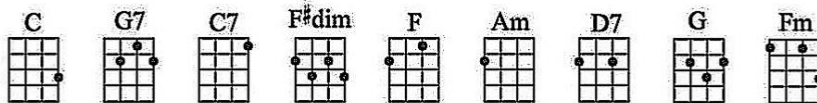


George Formby (1904–1961) was a massively popular British singer, comedian, and ukulele player known for his "cheeky chap" persona and innuendo-laden songs like "When I'm Cleaning Windows". As the UK's highest-paid entertainer in the late 1930s, he starred in 21 hit films and entertained millions of Allied troops during World War II.

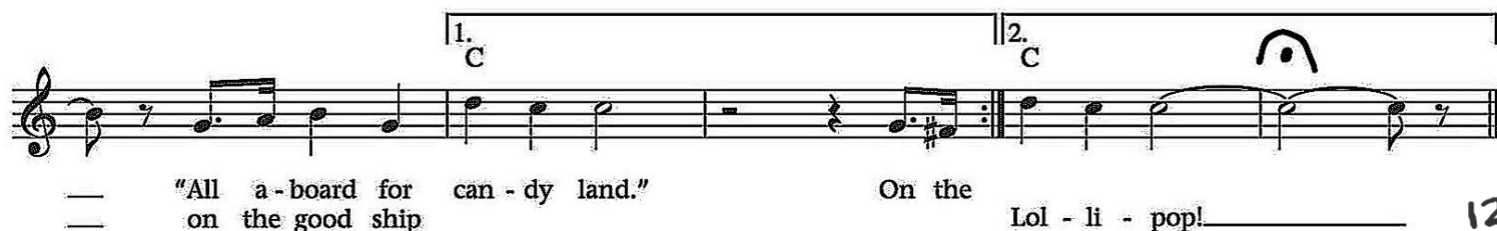
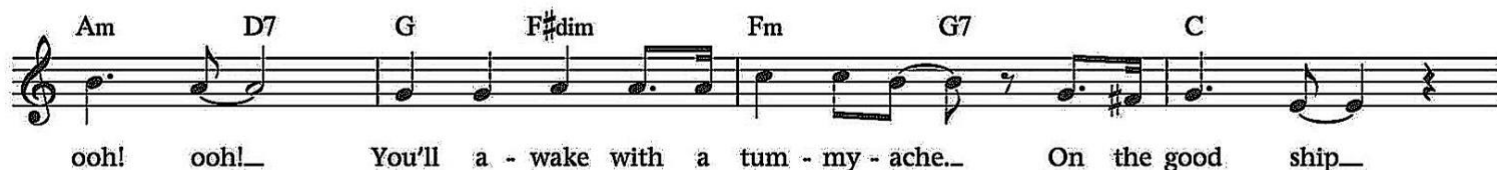
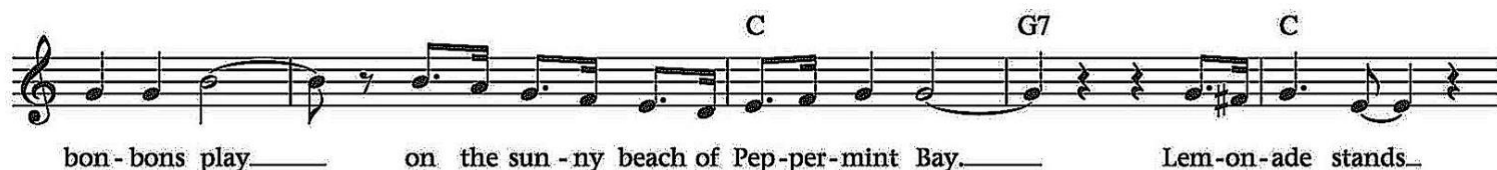
On the Good Ship Lollipop by S Clare and R Whiting w/George Formby Split Stroke Strum

Intro: D7 G7 C C

FIRST NOTE



Jauntily



Four Fingerpicking Waltz Patterns w/D Chord – p=thumb, i=index, m=middle, a=ring

Pattern 1

ukc.

Pattern 2

Pattern 3

Pattern 4



Far Away Places

Words and Music by
ALEX KRAMER and JOAN WHITNEY

Intro: D | Gm6 | D | Gm6 |

FIRST NOTE



Longingly

D



1. Far a - way pla - ces with strange sound - in' names,
2. call me a dream - er, well may - be I am. But I know that I'm



burn - in' to see. Those far a - way pla - ces with the
burn - in' to see. Those far a - way pla - ces with the



strange sound - in' names are call - in', call - in' me.
strange sound - in' names are call - in', call - in' me.

Fine



Go - in' to Chi - na or may - be Si - am, I wan-na see for my -



self those far a - way pla - ces I've been read - in' a -



bout in a book that I took from a shelf. I start get - tin'



rest-less when - ev - er I hear the whis-tle of a train. I pray for the



day I can get un - der - way and look for those cas - tles in Spain. (2.) They

D.C. al Fine

Between the Devil and the Deep Blue Sea - Thumb Bass Swing Strum – Swing the eighth notes

uke.

C Am Dm7 G7

1 2

Th V Th V Th V Th V Th V

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

0 0 0 0 2 2 1 1 1 2 2 2

0 0 0 0 2 2 2 2 2 0 0 0

Words by
TED KOEHLER

FIRST NOTE



I: C Am | Dm7 G7 :|

Swing

C Am Dm7 G7 C7 F Fm G+

E6 F#m B7 G Em D7 Eb7

Music by
HAROLD ARLEN

C Am Dm7 G7 C Am Dm7 G7 C7

I don't want you, but I'd hate to lose you,
I for - give you, 'cause I can't for - get you,
I should hate you, but I guess I love you, } you've got me

F Fm To Coda C G7 1. C G+ 2. C

in - be - tween the dev - il and the deep blue sea.

E6 F#m B7 E6 F#m B7

I ought to cross you off my list, but when you come knock - ing at my door,

G Em Am D7 Eb7 D.C. at Coda D7 G7

fate seems to give my heart a twist, and I come run - ning back for more.

Coda C G7 C

dev - il and the deep blue sea. the

Island in the Sun - Words and Music by Harry Belafonte & Irving Burgess

Use modified Calypso roll strum

Roll T | | T | | | Roll T | | T | | |

D

uke.

Intro - | D | G | A7 | D | bm | em | A7 | D |

Verse D

G

A7

D

This is my is - land in the sun where my peo - ple have toiled since time be - gun.

bm

em

D

A7

D

Tho I may sail on ma - ny a sea her shores will al - ways be home to me.

Chorus D

em

A7

Oh, is - land in the sun will to me by my

D

bm

G

fa - ther's hand all my days I will sing in praise of your

A7

D

A7

D

3rd time
to fine

for - ests, wa - ters, your shin - ing sand.

Verses

D **G** **A7**

When morn - ing breaks the hea - ven on high I lift my hea - vy load
I see wo - man on bend - ed knee cut - ing cane for her

D **bm** **em**

to the sky. Sun comes down with a burn - ing glow
fam - i - ly I see man at the wa - ter's side

D **A7** **D** D.C. al fine after final verse Fine **D**

min - gles my sweat with the earth be - low.
cast - ing nets at the surg - ing tide.



Triplet Swing Strum 2

In The Middle Of An Island

Words and Music by
NICK ACQUAVIVA and
TED VARNICK

FIRST NOTE



Intro | A | E7 | D |

Moderately



In the mid-dle of an is - land
is - land,

in the mid-dle of the o - cean,
plen - ty time to do some kiss - in\'

you and I be - neath the moon - light
plen - ty time for lots of lov - in\'

just the mon-keys and the
walk - ing bare - foot in the

palm trees.

In the mid - dle of an

sand.

Though there's no

is - land at all, just a pic-ture on my wall,

my dar-ling, how I wish we could

be...

in the mid - dle of an is - land

in the mid - dle of the o - cean,

you and I for - ev - er, dar - ling

in our par - a - dise for two.

Thumb Bass 8th Note Island Strum

uke.

A Swing the eighth notes

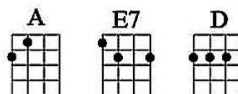
E7

The Magic Islands

Lyrics and Adaptation by
KEN DARBY

Traditional Polynesian Melody
"Ku'u Lei Awapuhi"

FIRST NOTE Intro | A | E7 | A | E7 |



Moderately

A **E7**

Far a - way the mag - ic is - lands call to me a - cross the
Far a - way the mag - ic is - lands call to me a - cross the

A **E7**

sea, _____ and the mag - ic of the is - lands
years, _____ and the mag - ic of the is - lands

A

thrills my heart with mem - o - ry. _____ } White gin - ger was in bloom, _____
fills my lone - ly dreams with tears. _____

D **A** **E7** **A**

_____ it filled the air _____ with sweet per - fume and we were there. _____

D

Two shad - ows on the sand, _____ a tro - pic moon a - bove _____

E7 1. **A** 2. **A**

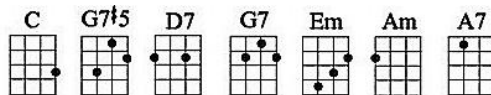
_____ and we were lost, so lost in love. _____ love. _____

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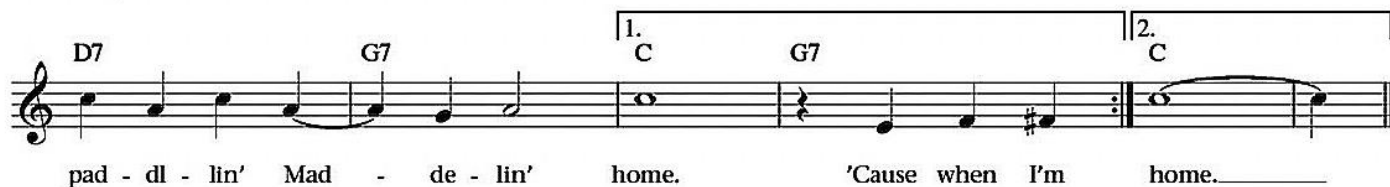
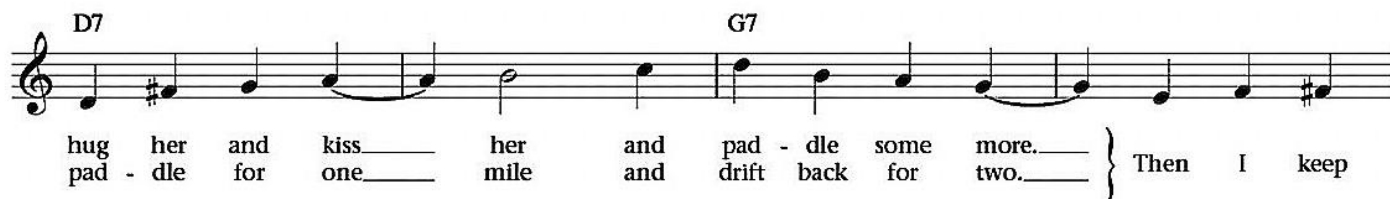
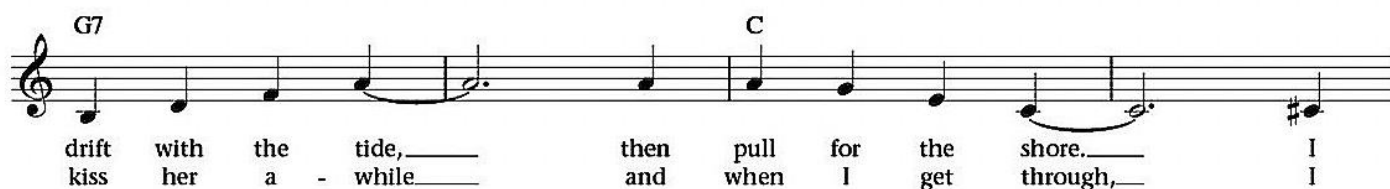
Charleston strum - all down strums "Paddlin' Madelin' Home" by Harry Woods



1 + 2 + 3 4

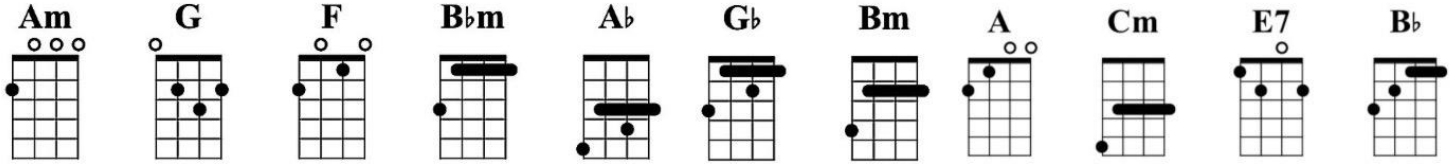


Intro | C | E7 | Am | C7 | Dm7 | G7#5 | C | G7 |



Modulation Madness on the High Seas

"The Ballad of Gilligan's Island" by Sherwood Schwartz and George Wyle 4 beats per chord unless indicated - * = 2 beats



Intro **[Am]** **[Am]**

Just **[Am]** sit right back and you'll **[G]** hear a tale, a **[Am]** tale of a fateful **[G]** trip,
That **[Am]** started from this **[G]** tropic port, a-**[F*]**board this **[G*]** tiny **[Am]** ship.

The **[Bbm]** mate was a mighty **[Ab]** sailin' man, the **[Bbm]** skipper brave and **[Ab]** sure,
Five **[Bbm]** passengers set **[Ab]** sail that day, for a **[Gb*]** three **[Ab*]** hour **[Bbm]** tour,
a **[Gb*]** three **[Ab*]** hour **[Bbm]** tour.

The **[Bm]** weather started **[A]** getting rough, the **[Bm]** tiny ship was **[A]** tossed.
If **[Bm]** not for the courage of the **[A]** fearless crew,
The **[G*]** Minnow **[A*]** would be **[Bm]** lost, the **[G*]** Minnow **[A*]** would be **[Bm]** lost **[Bm]**

The **[Cm]** ship's aground on the **[Bb]** shore of this un-**[Cm]**charted desert **[Bb]** isle,
With **[Cm]** Gilligan **[Cm]** the **[Bb]** Skipper too **[Bb]**
The **[Cm]** Million-**[Cm]** aire and his **[Bb]** wife **[Bb]**, the **[Cm]** movie **[Bb]** star...
The **[Cm]** Professor and **[Bb]** Mary-Ann **[Ab]** here on **[Bb]** Gilligan's **[Cm]** Isle! **[E7]**

So **[Am]** this is the tale of our **[G]** castaways, they're **[Am]** here for a long, long **[G]** time.
They'll **[Am]** have to make the **[G]** best of things, **[F*]** it's an **[G*]** uphill **[Am]** climb.

The **[Bbm]** first mate and his **[Ab]** skipper too, will **[Bbm]** do their very **[Ab]** best,
To **[Bbm]** make the others **[Ab]** comfortable, in the **[Gb*]** tropic **[Ab*]** island **[Bbm]** nest.

No **[Bm]** phones, no lights, no **[A]** motor cars, not a **[Bm]** single luxu-**[A]**ry.
Like **[Bm]** Robinson Cru-**[A]**soe, it's **[G*]** primitive **[A*]** as can **[Bm]** be.

So **[Cm]** So join us here each **[Bb]** week my friend, you're **[Cm]** sure to get a **[Bb]** smile.

From **[Cm]** seven stranded **[Bb]** castaways, **[Ab]** here on **[Bb]** Gilligan's **[Cm]** Isle **[Cm]**

"The Mermaid" – 18th century seafaring song – alternating bass w/hammer-ons

Full measure G alternating thumb bass

Full measure D7 alternating thumb bass

Two chords per measure thumb bass only

Intro – | A7 D7 | G | A7 D7 | G |

1. T'was Fri - day morn when we set sail, and we
 2. Then up spoke the cap - tain of our gal - lant ship, and a
 3. Then up spoke the cook - ie of our gal - lant ship, and a
 4. Then up spoke the cab - in boy of our gal - lant ship, and a
 5. Then three times a - round spun our gal - lant ship, and

were not far from the land, when our cap - tain spied a
 well - spo-ken man was he. "I have me a wife in
 well - spo-ken man was he. "I care more for my ket - tles
 well - spo-ken man was he. "There's nar - y a soul in
 three times 'round spun she. And the third time

mer - maid fair, with a comb and a glass in her hand.
 Sa - lem town, but to-night she a wid - ow will be."
 and my pots than I do for the bot-tom of the sea." } And the o - cean waves do
 Sa - lem town who cares one bit for me."
 that she went a - round, she sank to the bot-tom of the sea.

roll, and the storm - y winds do blow, while we poor sail-ors go skip-ping to the top, and the

land - lub-bers lie down be - low, be - low, be - low, and the land lub-bers lie down be - low.

Sea of Love – by John Philip Baptiste (AKA Phil Phillips) and George Khoury

G 1. 12/8 thumb bass feel

G 2. straight eighth rock feel with slap

Intro 1st 8 measures

G B⁷ C

Do you re-mem - ber_ when we met?_ { That's the day_ } I
Oh, that's the day_ }

A⁷ G A⁷

knew you were my pet. I_ want to tell you { oh, how much } I
oh, how much }

C G G B⁷

love you._ Come with me,_ my_ love,_

C A⁷ G

to the sea,_ the sea_ of love._ I_ want to tell you

A⁷ C G

just_ how much I love you._

D C D

Come_ with me_ to_ the sea_

C B D^{1.} 2.

_ of love. 23

Islands in the Stream by Barry, Robin, and Maurice Gibb



INTRO

VERSE

Ba - by when I met you, there was
You do some-thing to me that I

peace un - known... I set out to get you with a fine-tooth comb. I was
can't ex - plain; hold me clos-er and I feel no pain. Ev-'ry

soft in - side; there was some-thing go - ing on.
beat of my heart, we got some-thing go - ing on.

PRE-CHORUS
Fmaj7

Ten - der love is blind; it re - quires

a ded-i-ca-tion. All this love we feel needs no con-ver-sa-tion. We

ride it to-geth-er, uh - huh, mak-ing love with each oth-er, uh -

CHORUS

huh. Is-lands in the stream, that is what we are. No one in

be-tween, how can we be wrong? Sail a-way with me to an-oth -

er world, and we re - ly on each oth-er, uh-huh, from one lov - er to an-oth-er, uh-

VERSE

huh. I can't live with-out you if the love was gone... that won't hap-pen to us and we got no doubt;-

Ev-'ry-thing is noth-ing if you got no one and you just walk in the night, - slow - too deep in love, and we got no way out. And the message is clear;- this -

- ly los-ing sight of the real_ thing - But No more will you - could be the year of the real_ thing -

PRE-CHORUS

Db maj 7 cry; ba-by, I_ will hurt you nev-er. We start and end_ as one_ in love for-ev-er. We can

Ab ride it to-ge-th-er, uh-huh, mak-ing love_ with each oth-er, uh-huh. Is-lands in

CHORUS

Ab the stream, *Db* that is what we are. *Bbm* No one in be-tween; how can we

be wrong? *Ab* Sail a-way with me *Db* to an-oth - er world, *Ab* and we re - ly on each oth-er, uh-

huh, *Bbm* from one lov - er to an-oth-er; uh-huh. **INTERLUDE** *Ab* *TO* *Db* *E*

Ab **D.S. AL** *Ab* Is-lands in