

Winter, ade (Winter adieu)

(old German folk song for ukulele)

The first system of musical notation is in 3/4 time. It features a treble clef and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes. Above the staff, there are 14 chord diagrams: F, F, C7, F, F, F, C7, F, F, F(sus4), F, C, C7, C6, and C7.

1. Win - ter, a - de! Schei - den tut weh. A - ber dein Schei - den macht,
 2. Win - ter, a - de! Schei - den tut weh. Ger - ne ver - gess' ich dein,
 3. Win - ter, a - dieu! sweet sor - row too. Part - ing is al - ways sad,

The second system of musical notation continues the melody in 3/4 time. It features a treble clef and a key signature of one flat. The melody includes a repeat sign at the end. Above the staff, there are 14 chord diagrams: A7, A7, Bb°, C7(sus4), F(sus2), C6, F(sus2), F, F, Gm6, F, Bbmaj7, Bbmaj7, C7, and F.

dass mir das Her - ze lacht, Win - ter, a - de! Schei - den tut weh.
 kannst im - mer fer - ne sein, Win - ter, a - de! Schei - den tut weh.
 leav - ing be - hind all we've had, Win - ter, a - dieu! Sweet sor - row too.

(JS BACH UKE SOLO: Schafe können sicher weiden)

The first system of musical notation for the solo is in 4/4 time. It features a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes. Above the staff, there are 14 chord diagrams: F, F, F, F, F, F, F, Bb6, Bb6, C7, C7, C7, C7, C7, and C7.

The second system of musical notation continues the solo in 4/4 time. It features a treble clef and a key signature of one flat. The melody includes triplets. Above the staff, there are 5 chord diagrams: F, F, Bbmaj7, Bbmaj7, and C7.

Winter, ade
 Scheiden tut weh
 aber dein Scheiden macht, dass mir das Herze lacht
 Winter, ade
 Scheiden tut weh

Winter, ade
 Scheiden tut weh
 Gerne vergess' ich dein, kannst immer ferne sein
 Winter, ade
 Scheiden tut weh

Winter, adieu
 Sweet sorrow too
 Parting is always sad, leaving behind all we've had
 Winter, adieu
 Sweet sorrow too

Ukulele arrangement and English lyrics by Peter Forrest (May 2010)
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