

Sara – Fleetwood Mac

Fingerstyle Intro:

While there is no ‘technical’ way to fingerpick the opening chords, what I recommend doing is starting with your low notes and then moving to your higher notes by arpeggiating each tone produced within each chord. You want the full spectrum of notes to come through. There’s no need to go from low to high and then back to low in this case. You can let the last series of notes ring as high until you change chords. You’ll want about four or five notes to ring for each chord in the intro. If there is a note within a given chord, such as the Am, that doesn’t need a Low E string note being played, you can then play all of the other notes. Of course, the F chord needs some low melody, so start with the lowest notes on the F chord until you ‘run out’ of notes to play before you go into the next chord.

Strumming Pattern: overall it’s D, DU, UDU (you can hold this pattern throughout the song. The only tricky part is the actual chord changes within the vocal timing.)

Note: This is a very confusing song because there are a bunch of inconsistent chord progressions. The ‘intro and fingerstyle verse requires you to play the chord changes much quicker than the other F – G – Am – G progressions. The intro/fingerstyle verse changes chords in HALF the time the additional verses do. During the intro/fingerstyle verse I play the open G formation. Once the fingerstyle is complete you can then move into the barred G chord version to fill the song up a little.

Chords Used:

The image displays six guitar chord diagrams with their respective fingerings and strumming directions:

- F:** Fretboard diagram with fingerings 1, 2, 3, 4, 1, 1. Strumming directions III and V.
- G:** Fretboard diagram with fingerings 1, 2, 3, 4. Strumming directions III and V.
- G (Barred):** Fretboard diagram with a bar across fret 3 and fingerings 1, 2, 3, 4. Strumming directions III and V.
- Am:** Fretboard diagram with fingerings 1, 2, 3. Strumming directions III and V.
- Dm:** Fretboard diagram with fingerings 1, 2, 3. Strumming directions III and V.
- Bb:** Fretboard diagram with a bar across fret 1 and fingerings 1, 2, 3, 4. Strumming directions III and V.
- C:** Fretboard diagram with fingerings 1, 2, 3. Strumming directions III and V.

**Intro** – F – G – Am – G (fingerpicked)

(below part is also fingerpicked)

F                    G    Am                    G  
Wait a minute, baby, stay with me awhile.  
F                    G                    Am                    G  
Said you'd give me light, but you never told me about the fire.  
F – G – Am – G

**(BEGIN STRUMMING)**

[Then: F – G – Am – G (hold each chord double from the previous progression)]

F                    Dm                    Bb                    C  
Drowning in the sea of love, where everyone would love to drown.  
F                    Dm  
But now it's gone, it doesn't matter what for.  
Bb                    C  
When you build a house, then call me home.

[Then: F – G – Am – G]

F                    G  
And he was just like a great dark wing, within the wings of a storm.  
Am                    G  
I think I had met my match, he was singing....(and undoing...)  
F                    G                    F                    G  
and undoing.....and undoing.....ooh, the laces, undoing the laces.  
F – Dm – Bb – C

F                    Dm  
Said Sara, you're the poet in my heart.  
Bb                    C  
Never change, never stop.

F                    Dm  
But now it's gone, it doesn't matter what for.  
Bb                    C  
But when you build your house, you better call me home.

[Then: F – G – Am – G]

F G  
Hold on. The night is coming, and the starling flew for days.

F G  
I'd stay home at night all the time, I'd go anywhere, anywhere, anywhere.

F G  
Ask me and I'm there. Yeah. Ask me and I'm there, 'cuz I care.

F Dm Bb C  
in the sea of love, where everyone would love to drown.

F Dm  
But now it's gone, they say it doesn't matter anymore.

Bb C  
If you build your house, then please call me, call me.

[Then: F - G - Am - G (long hold)]

F Dm  
Said Sara, you're the poet in my heart.

Bb C  
Never change, and don't you ever stop.

F Dm  
Well now it's gone, no it doesn't matter anymore.

Bb C  
When you build your house, I'll come by.

F - G - Am - G - F - Dm - Bb - C - F