

MISCELLANEOUS SONGS
(COUNTRY MUSIC LYRICS, VOLUME 8)

23 OCTOBER 2008
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ALL IN KEY OF A, UNLESS OTHERWISE INDICATED

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FOREWORD

This is an eighth volume of lyrics to popular songs, to assist learning to play the guitar by ear, as described in the article, *How to Play the Guitar by Ear (for Mathematicians and Physicists)*, posted at Internet web sites <http://www.foundation.bw> and <http://www.foundationwebsite.org> . As discussed in the foreword to Volume 1, the purpose of assembling these lyrics is to provide the student with a large number of songs from which he may choose ones for which he knows the melody and enjoys singing. Since everyone's taste is different, and the student may not be familiar with the songs that I know (many from decades ago), it is the intention to provide a large number of popular songs from which the student may choose. I believe that learning the guitar is facilitated by practicing a number of different songs in a practice session, and playing each one only a couple of times, perhaps in a couple of different keys. In order to do this, it is important to have a large collection of lyrics available. This volume is a miscellaneous collection of songs, mainly older popular songs from the 1940s, 1950s and 1960s.

As in Volume I, I have deliberately omitted noting the chords to be played on each song, if it is my opinion that the beginning student should be able to figure them out easily – e.g., chords are omitted for most two-chord or three-chord songs. The purpose of this omission is to provide the student with the opportunity of learning to determine which chord to use at each point of the song, quickly and automatically. For more difficult songs, I indicate some of the chords, and for some songs, I provide chords for the entire song. Where I indicate only a few chords, it is important to remember, as noted on the cover, that it is assumed that all songs are sung in the key of A, unless otherwise indicated. (There are a few songs for which the chords are relatively easy, but I have indicated them nevertheless. These are songs that I was to sing in public for some occasion, and I did not wish to make a mistake.)

In some cases, I have found songs already chorded, but in a fashion that is not convenient for the guitar (e.g., in the key of Bflat, or with many exotic chords). In most cases, I have removed the chords or re-chorded them. In some cases, however, I have left the songs in “strange” keys or chordings, to be modified as an exercise by the student.

Many of the songs of this volume are copyrighted by others. In their original or available forms, however, they are not helpful for the beginning student of guitar (e.g., they are arranged for piano, or are written in a key that is not natural for the guitar, or are fully annotated with chords, or are in small print). To facilitate reading by the student as he plays the guitar, they are presented here in a large, easy-to-read font and with a strong attempt to keep the song to a single page in length. To facilitate his progress in learning to play by ear, the chords have been removed in all simple cases. It is for these reasons that I have, in cognizance of and in the spirit of the “fair use” doctrine of copyright law, reformatted these songs and presented them in the present volume.

Good luck!

Joseph George Caldwell
Spartanburg, South Carolina USA
October 23, 2008

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ALL OF ME

WILLIE NELSON, MICHAEL BUBLE, FRANK SINATRA
WRITTEN BY SEYMORE SIMONS AND GERALD MARKS

(C) ALL OF ME, WHY NOT TAKE (E7) ALL OF ME?
(A7) CAN'T YOU SEE I'M NO GOOD WITH(Dm)OUT YOU?
(E7) TAKE MY LIPS, I WANNA (Am) LOSE THEM
(D7) TAKE MY ARMS, I NEVER (G7) USE THEM

(C) YOUR GOODBYE THEY LEFT ME WITH (Em) EYES THAT CRY
(A7) HOW CAN I GET ALONG WITH(Dm)OUT YOU?
YOU TOOK THE (Fm) PART THAT (C) ONCE WAS MY (A7) HEART
SO (Fm) WHY NOT TAKE (G) ALL OF (C) ME?

ALL SHOOK UP

ELVIS PRESLEY

WORDS AND MUSIC BY OTIS BLACKWELL AND ELVIS PRESLEY

(A) A-WELL A-BLESS MY SOUL, WHAT'S WRONG WITH ME?
I'M ITCHING LIKE A MAN ON A FUZZY TREE
MY FRIENDS SAY I'M ACTIN' WILD AS A BUG
I'M IN LOVE, I'M ALL SHOOK UP
(D) MM (E) MM (A) YEAH

MY HANDS ARE SHAKY AND MY KNEES ARE WEAK
I CAN'T SEEM TO STAND ON MY OWN TWO FEET
WHO DO YOU THANK WHEN YOU HAVE SUCH LUCK?
I'M IN LOVE, I'M ALL SHOOK UP
MM MM YEAH

(CHORUS) (D) PLEASE DON'T ASK ME WHAT'S ON MY MIND
I'M A (A) LITTLE MIXED UP, BUT I'M FEELIN' FINE
(D) WHEN I'M NEAR THAT GIRL THAT I LOVE BEST
(E) MY HEART BEATS SO IT SCARES ME TO DEATH

SHE (A) TOUCHED MY HAND WHAT A CHILL I GOT
HER LIPS ARE LIKE A VOLCANO THAT'S HOT
I'M PROUD TO SAY SHE'S MY BUTTERCUP
I'M IN LOVE, I'M ALL SHOOK UP
MM MM YEAH

(2ND CHORUS) (D) MY TONGUE GETS TIED WHEN I TRY TO SPEAK
MY (A) INSIDES SHAKE LIKE A LEAF ON A TREE
THERE'S (D) ONLY ONE CURE FOR THIS BODY OF MINE
THAT'S TO (E) HAVE THE GIRL THAT I LOVE SO FINE
(REPEAT PRECEDING VERSE)

ALWAYS ON MY MIND

ELVIS PRESLEY, WILLIE NELSON

SONGWRITERS: WAYNE THOMPSON, JOHNNY CHRISTOPHER,
MARK JAMES

MAYBE I DIDN'T TREAT YOU
QUITE AS GOOD AS I SHOULD HAVE
MAYBE I DIDN'T LOVE YOU
QUITE AS OFTEN AS I COULD HAVE
LITTLE THINGS I SHOULD HAVE SAID AND DONE
I JUST NEVER TOOK THE TIME

BUT YOU WERE ALWAYS ON MY MIND
YOU WERE ALWAYS ON MY MIND

MAYBE I DIDN'T HOLD YOU
ALL THOSE LONELY, LONELY TIMES
AND I GUESS I NEVER TOLD YOU
I'M SO HAPPY THAT YOU'RE MINE
IF I MAKE YOU FEEL SECOND BEST
GIRL, I'M SO SORRY I WAS BLIND

BUT YOU WERE ALWAYS ON MY MIND
YOU WERE ALWAYS ON MY MIND

TELL ME, TELL ME THAT YOUR SWEET LOVE HASN'T DIED
GIVE ME, GIVE ME ONE MORE CHANCE
TO KEEP YOU SATISFIED, SATISFIED
LITTLE THINGS I SHOULD HAVE SAID AND DONE
I JUST NEVER TOOK THE TIME

BUT YOU WERE ALWAYS ON MY MIND
YOU WERE ALWAYS ON MY MIND (REPEAT 3X)

A MANSION ON THE HILL

WORDS BY FRED ROSE, MUSIC BY HANK WILLIAMS

TO(C)NIGHT DOWN (G7) HERE IN THE (C) VALLEY
I'M LONE(C7)SOME AND, (F) OH, HOW I FEEL
AS I SIT HERE A(C7)LONE IN MY (F) CABIN
I CAN (C) SEE YOUR (G7) MANSION ON THE (C) HILL

DO YOU RECALL WHEN WE PARTED
THE STORY TO ME YOU REVEALED?
YOU SAID YOU COULD LIVE WITHOUT LOVE, DEAR
IN YOUR LOVELESS MANSION ON THE HILL

I'VE WAITED ALL THROUGH THE YEARS, LOVE
TO GIVE YOU A HEART TRUE AND REAL
'CAUSE I KNOW YOU'RE LIVING IN SORROW
IN YOU LOVELESS MANSION ON THE HILL

THE LIGHT SHINES BRIGHT FROM YOUR WINDOW
THE TREES STAND SO SILENT AND STILL
I KNOW YOU'RE ALONE WITH YOUR PRIDE, DEAR
IN YOUR LOVELESS MANSION ON THE HILL

AT THE HOP

DANNY AND THE JUNIORS

(G) BAH,AH,AH,AH, (Em) BAH,AH,AH,AH, (C) BAH,AH,AH,AH, (D)
BAH,AH,AH,AH AT THE (G) HOP

WELL YOU CAN ROCK IT, YOU CAN ROLL IT, YOU CAN STOMP AND
YOU CAN STROLL IT, AT THE HOP

WHEN THE (C) RECORDS START SPINNING YOUR TWO LIPS ARE
WHERE YOU'RE CHICKEN (?), AT THE (G) HOP

DO THE (D) DANCE SENSATIONS THAT ARE (C) SWEEPING THE
NATION, AT THE (G) HOP

(CHORUS) LET'S GO TO THE HOP, LET'S GO TO THE HOP

(C) LET'S GO TO THE HOP, (G) LET'S GO TO THE HOP

(D) COME (C) ON, (G) LET'S GO TO THE HOP

WELL YOU CAN SCREAM AND YOU CAN GROOVE IT, YOU CAN
REALLY START TO MOVE IT, AT THE HOP

WHERE THE JOCKEY IS THE SMOOTHEST, AND THE MUSIC IS THE
COOLEST, AT THE HOP

ALL THE CATS AND THE CHICKS GO TO GET THEIR KICKS, AT THE
HOP

(THEN CHORUS, THEN TWO VERSES, THEN CHORUS)

A WHITE SPORT COAT

MARTY ROBBINS

(A) A WHITE SPORT COAT, AND A (D) PINK CAR(E)NATION

(D) I'M ALL DRESSED (E) UP FOR THE (A) DANCE

(A) A WHITE SPORT COAT, AND A (D) PINK CAR(E)NATION

(D) I'M ALL A(E)LONE IN RO(A)MANCE

(E) ONCE YOU TOLD ME LONG AGO

(A) TO THE PROM, WITH ME YOU'D GO

(B7) NOW YOU'VE CHANGED YOUR MIND IT SEEMS

(E) SOMEONE ELSE WILL HOLD MY DREAMS

(A) A WHITE SPORT COAT, AND A (D) PINK CAR(E)NATION

(D) I'M IN A (E) BLUE, BLUE (A) MOOD

BING! BANG! BONG!

FROM THE MOVIE HOUSEBOAT (1958), STARRING CARY GRANT AND SOPHIA LOREN

JAY LIVINGSTONE AND RAY EVANS

SUNG BY SOPHIA LOREN

(A) PREGO, PREGO

ANYWHERE YOU MAY GO

MAKE EACH DAY BE A DAY FULL OF (E) FUN

IF THERE'S A GAME OR A GIRL TO BE WON

DO IT WITH A BING BANG (A) BONG

A (E) BING BANG (A) BONG

PRESTO, PRESTO

DO YOUR VERY BESTO

DON'T HANG BACK LIKE A SHY LITTLE KID

YOU'LL BE SO GLAD THAT YOU DID WHAT YOU DID

IF YOU DO IT WITH A BING BANG BONG

A BING BANG BONG

(B7) BE LIKE CRISTOBOL CO(E)LUMBO

TAKE A CHANCE, TAKE A CHANCE

(A7) DON'T BE A DOPEY OR A (D) DUMBO

GOIN' AROUND IN A (E) TRANCE

ONE STEP, TWO STEP

STEPPING THROUGH A NEW STEP

LIVE YOUR LIFE WITH A ZIP AND A ZING

YOU'LL HAVE THE WORLD ON THE END OF A STRING

IF YOU DO IT WITH A BING BANG BONG

A BING BANG BONG

BLAME IT ON YOUR HEART

PATTY LOVELESS

WORDS AND MUSIC BY HARLAN HOWARD & KOSTAS LAZARIDES

(G) YOU'VE GOT A THING OR TWO TO LEARN ABOUT ME, BABY
'CAUSE I AIN'T TAKING IT NO MORE AND I DON'T MEAN (D) MAYBE
YOU DON'T KNOW RIGHT FROM WRONG
WELL THE LOVE WE HAD IS GONE
SO BLAME IT ON YOUR LYING, CHEATING, COLD DEADBEATING,
TWO-TIMING, DOUBLE DEALING
MEAN MISTREATING, LOVING (G) HEART

WELL ALL I WANTED WAS TO BE YOUR ONE AND ONLY
AND ALL I EVER GOT FROM YOU WAS BEING LONELY
NOW THAT DREAM IS LAID TO REST
'CAUSE YOU HAVE FAILED THE TEST
SO BLAME IT ON YOUR LYING, CHEATING, COLD DEADBEATING,
TWO-TIMING, DOUBLE DEALING
MEAN MISTREATING, LOVING HEART

(BRIDGE) ARE YOU (C) HEADED FOR A HEARTACHE, OH YEAH
(G) GONNA GET A BAD BREAK, OH YEAH
YOU (C) MADE A BAD MISTAKE, OH YEAH
WELL, YOU'RE (D) NEVER GONNA FIND ANOTHER LOVE LIKE MINE

SOMEONE'S GONNA DO YOU LIKE YOU DONE ME, HONEY
AND WHEN SHE DOES YOU LIKE SHE'LL DO YOU, IT AIN'T FUNNY
YOU'LL NEED SOME SYMPATHY
BUT DON'T BE CALLING ME
HEY BLAME IT ON YOUR LYING, CHEATING, COLD DEADBEATING
TWO-TIMING, DOUBLE DEALING
MEAN MISTREATING, LOVING HEART

(INSTRUMENTAL, REPEAT BRIDGE AND LAST VERSE, REPEAT LAST
LINE, "YEAH BLAME...")

BUILD MY MANSION

THE RAMBOS, A
DOTTIE RAMBO

(A) I HAVE NO CASTLES, NO (D) EARTHLY (A) KINGDOM,
BUT MY CABIN WILL (E) DO 'TIL (E7) I GET (A) HOME.
MY MANSION'S (D) YONDER ON THE HILLS OF (A) GLORY.
OH, I HOPE MY (E7) MANSION SITS NEAR GOD'S (A) THRONE.

JUST (CHORUS) BUILD MY (D) MANSION NEXT DOOR TO (A) JESUS,
AND TELL THE (E7) ANGELS I'M COMING (A) HOME.
IT DOESN'T (D) MATTER WHO LIVES A(A)ROUND ME,
JUST SO MY (E7) MANSION SITS NEAR THE (A) THRONE.

MY MOTHER'S MANSION MAY (D) BE CLOSE (A) BY ME,
ACROSS THE (E) GOLDEN (E7) AVE(A)NUE.
SHE WAS THE (D) FIRST ONE TO TEACH ME OF (A) HEAVEN,
AND THE VERY (E7) FIRST, LORD, TO TELL ME OF (A) YOU.

SO (CHORUS)

CHATTANOOGA CHOO CHOO

GLENN MILLER, MUSICAL SUN VALLEY SERENADE (1941)
HARRY WARREN (WORDS) MACK GORDON (MUSIC)

(G) PARDON ME, BOY / IS THAT THE CHATTANOOGA CHOO CHOO?
TRACK TWENTY-(D7)NINE, BOY, YOU CAN GIVE ME A (G) SHINE
I CAN AFFORD / TO BOARD A CHATTANOOGA CHOO CHOO
I'VE GOT MY (D7) FARE, AND JUST A TRIFLE TO (G) SPARE

YOU LEAVE THE (C) PENNSYLVANIA (G) STATION 'BOUT A (C)
QUARTER TO (G) FOUR
(C) READ A MAGA(G)ZINE AND THEN YOU'RE (C) IN BALTI(G)MORE
(F) DINNER IN THE DINER, (C) NOTHING COULD BE FINER
(D7) THAN TO HAVE YOUR HAM 'N' EGGS IN CARO(G7)LINA

(C) WHEN YOU HEAR THE (G) WHISTLE BLOWING (C) EIGHT TO THE
(G) BAR
(C) THEN YOU KNOW THAT (G) TENNESSEE IS (C) NOT VERY (G)
FAR
(F) SHOVEL ALL THE COAL IN, (C) GOTTA KEEP IT ROLLIN'
(A7) WOO WOO, (D7) CHATTANOOGA, THERE YOU (C) ARE!

(G) THERE'S GONNA BE / A CERTAIN PARTY AT THE STATION
SATIN AND (D7) LACE, I USED TO CALL FUNNY-(G)FACE
SHE'S GONNA CRY / UNTIL I TELL HER THAT I'LL (C) NEVER ROAM
SO CHATTANOOGA (D) CHOO CHOO, WON'T YOU CHOO-CHOO ME
(G) HOME?
CHATTANOOGA (D) CHOO CHOO, WON'T YOU CHOO-CHOO ME (G)
HOME?

CIELITO LINDO (MY PRETTY DARLING)

MEXICAN

(D) DE LA SI(A)ERRA MO(D)RENA, CIE(A)LITO LINDO
VIENEN BA(D)JANDO
UN PAR DE O(A)JITOS (D) NEGROS CIE(A)LITO LINDO
DE CONTRA(D)BANDO

AY, AY, AY (G) AY! (A) CANTA Y NO (D) LLORES
PORQUE CANTANDO SE A(A)LEGRAN, CIELITO LINDO
LOS CORA(D)ZONES

UNA FLECHA IN EL AIRE, CIELITO LINDO
LANZO CUPIDO
Y COMO FUE JUGANDO, CIELITO LINDO
YO FUI EL HERIDO

AY, AY, AY AY! CANTA Y NO LLORES
SUBEN Y CRECEN Y CON EL MISMO VIENTO, CIELITO LINDO
DES APARECEN

TODAS LAS ILUSIONES, CIELITO LINDO
QUE EL AMOR FRAGUA
SON COM LAS ESPUMAS, CIELITO LINDO
QUE FORMA EL AGUA

FROM THE SIERRA MORENA, MY PRETTY DARLING
THERE CAME DESCENDING
ONE SHINING PAIR OF DARK EYES, MY PRETTY DARLING
JEWELS BEYOND SPENDING

AY, AY, AY, AY! SING, DON'T BE TEARFUL
BECAUSE A VOICE THAT IS SINGING, MY PRETTY DARLING
MAKES THE HEART CHEERFUL

CUPID LET FLY AN ARROW, MY PRETTY DARLING
LOVE'S FIERY DART
AND AS HE WENT AWAY LAUGHING, MY PRETTY DARLING
IT STRUCK MY HEART

AY, AY, AY, AY! SURGING AND GROWING
AND BY THE SAME WIND THAT STIRS THEM, MY PRETTY DARLING
OFF THEY ARE BLOWING

ALL THE AIRY ILLUSIONS, MY PRETTY DARLING
THAT LOVE DEVISES
ARE LIKE THE FAOM ON THE WATER, MY PRETTY DARLING
THIN AS IT RISES

CORDELIA BROWN
FOLKSONG FROM ANTIGUA

(E) OH, CORDELIA BROWN, (B7) WHAT MAKES YOUR (E) HEAD SO
RED?

OH, CORDELIA BROWN, (B7) WHAT MAKES YOUR (E) HEAD SO RED?
YOU'RE SITTING IN THE (A) SUNSHINE WITH (B7) NOTHING ON YOUR
HEAD

(E) OH, CORDELIA BROWN, (B7) THAT'S WHY YOUR HEAD'S SO (E)
RED!

ON A MOONSHINE NIGHT, ON A MOONSHINE NIGHT
I MET MISTER IVAN, AND MISTER IVAN TOLD ME
HE SAID THAT NITA HAD AN ENCOUNTER
AFTER SUNSET AND THERE WAS NO MOON
EE HEE HA HA, EE HEE HEE HEE HA HA
CORDELIA BROWN!

COTTON FIELDS
(THE COTTON SONG)
HUDDIE LEDBETTER

WHEN I (G) WAS A LITTLE (G7) BABY
MY MOTHER (C) ROCKED ME IN THE (G) CRADLE
IN THEM OLD COTTON FIELDS AT (D7) HOME
WHEN I (G) WAS A LITTLE (G7) BABY
MY MOTHER (C) ROCKED ME IN THE (G) CRADLE
IN (D7) THEM (G) OLD, OLD (D7) COTTON FIELDS AT (G) HOME

(CHORUS) OH WHEN (G7) THEM (C) COTTON BOLLS GET ROTTEN
YOU COULDN'T (G) PICK VERY MUCH COTTON
IN THEM OLD COTTON FIELDS AT (D7) HOME
IT WAS (G) DOWN IN LOU'SI(G7)ANA
JUST A (C) MILE FROM TEXAR(G)KANA
AND (D7) THEM (G) OLD, OLD (D7) COTTON FIELDS AT (G) HOME
(C,G)

CRYING IN THE CHAPEL

ELVIS PRESLEY

SONGWRITER: ARTIE GLENN

(G) YOU SAW ME CRYING IN THE (Am) CHAPEL
THE TEARS I (D) SHED WERE TEARS OF (G) JOY
I KNOW THE MEANING OF CON(Am)TENTMENT
(D) NOW I AM HAPPY WITH THE (G) LORD

JUST A PLAIN AND SIMPLE CHAPEL
WHERE HUMBLE PEOPLE GO TO PRAY
I PRAY THE LORD THAT I'LL GROW STRONGER
AS I LIVE FROM DAY TO DAY

I'VE (C) SEARCHED AND I'VE (D) SEARCHED
BUT (G) I COULDN'T (Em) FIND
NO (C) WAY ON EARTH
TO GAIN PEACE OF (D) MIND

NOW I'M HAPPY IN THE CHAPEL
WHERE PEOPLE ARE OF ONE ACCORD
WE GATHER IN THE CHAPEL
JUST TO SING AND PRAISE THE LORD

EV'RY SINNER LOOKS FOR SOMETHING
THAT WILL PUT HIS HEART AT EASE
THERE IS ONLY ONE TRUE ANSWER
HE MUST GET DOWN ON HIS KNEES

MEET YOUR NEIGHBOR IN THE CHAPEL
JOIN WITH HIM IN TEARS OF JOY
YOU'LL KNOW THE MEANING OF CONTENTMENT
THEN YOU'LL BE HAPPY WITH THE LORD

YOU'LL SEARCH AND YOU'LL SEARCH
BUT YOU'LL NEVER FIND
NO WAY ON EARTH
TO GAIN PEACE OF MIND

TAKE YOUR TROUBLES TO THE CHAPEL

GET DOWN ON YOUR KNEES AND PRAY
YOUR BURDENS WILL BE LIGHTER
AND YOU'LL SURELY FIND THE WAY

CUANTO LE GUSTA

ORIGINAL WORDS AND MUSIC BY GABRIEL RUIZ

ENGLISH WORDS BY RAY GILBERT

CUANTO LE GUSTA, LE GUSTA, LE GUSTA
LE GUSTA, LE GUSTA, LE GUSTA, LE GUSTA
CUANTO LE GUSTA, LE GUSTA, LE GUSTA
LE GUSTA, LE GUSTA, LE GUSTA

WE GOTTA GET GOIN', WHERE WE GOIN'?
AND WHATA WE GONNA DO?
WE'RE ON OUR WAY TO "SOMEWHERE"
THE THREE OF US AND YOU
WHAT'LL WE SEE THERE, WHO WILL BE THERE
WHAT'LL BE THE BIG SURPRISE?

THERE MAY BE SENORITAS WITH DARK AND FLASHING EYES
WE'RE ON OUR WAY, PACK YOUR PACK
AND IF WE STAY, WE WON'T COME BACK
HOW CAN WE GO? WE HAVEN'T GOT A DIME
BUT WE'RE GOIN' AND WE'RE GONNA HAVE A HAPPY TIME

NOW SOMEONE SAID THEY JUST CAME BACK FROM SOMEWHERE
A FRIEND OF MINE THAT I DON'T EVEN KNOW
HE SAID THERE'S LOTS OF FUN IF WE CAN GET THERE
IF THAT'S THE CASE, THAT'S THE PLACE
THE PLACE WE WANT TO GO

WE GOTTA GET GOIN', WHERE WE GOIN'?
AND WHATA WE GONNA DO?
WE'RE ON OUR WAY TO "SOMEWHERE"
THE THREE OF US AND YOU
WHAT'LL WE SEE THERE, WHO WILL BE THERE
WHAT'LL BE THE BIG SURPRISE?

THERE MAY BE CABALLEROS WITH DARK AND FLASHING EYES
I'LL TAKE A PLANE, YOU RIDE THE GOAT
OH, WE DON'T CARE, WE'LL EITHER WALK OR CLIMB
BUT WE'RE GOIN' AND WE'RE GONNA HAVE A HAPPY TIME

CUANTO LE GUSTA, LE GUSTA, LE GUSTA
LE GUSTA, LE GUSTA, LE GUSTA, LE GUSTA
CUANTO LE GUSTA, LE GUSTA, LE GUSTA
LE GUSTA, LE GUSTA, LE GUSTA

DANNY BOY

TRADITIONAL IRISH SONG

WORDS BY FREDERIC WEATHERLY (1910); MUSIC LONDONDERRY
AIR (MID 19TH CENTURY, RECORDED BY JANE ROSS)

(stroke) (G) OH DANNY BOY, THE (G7) PIPES, THE PIPES ARE (C)
CALLING

FROM GLEN TO (G) GLEN, AND DOWN THE MOUNTAIN (D) SIDE
THE SUMMER'S (G) GONE, AND (G7) ALL THE FLOWERS ARE (C)
DYING

'TIS YOU, 'TIS (G) YOU MUST (D7) GO AND I MUST (G) BIDE.

BUT (D7) COME YE (G) BACK WHEN (C) SUMMER'S (D) IN THE (G)
MEADOW

OR (D7) WHEN THE (G) VALLEY'S (C) HUSHED AND (G) WHITE WITH
(D) SNOW

'TIS I'LL BE (G) HERE IN (C) SUNSHINE OR IN (G) SHADOW

OH DANNY BOY, OH DANNY (C) BOY, I (D7) LOVE YOU (G) SO.

(stroke) AND IF YOU COME, WHEN (G7) ALL THE FLOWERS ARE (C)
DYING

AND I AM (G) DEAD, AS DEAD I WELL MAY (D) BE

YOU'LL COME AND (G) FIND THE (G7) PLACE WHERE I AM (C) LYING
AND KNEEL AND (G) SAY AN (D7) "AVE" THERE FOR (G) ME.

AND (D7) I SHALL (G) HEAR, THO' (C) SOFT YOU (D) TREAD
A(G)BOVE ME

AND (D7) ALL MY (G) DREAMS WILL (C) WARM AND (G) SWEETER (D)
BE

IF YOU'LL NOT (G) FAIL TO (C) TELL ME THAT YOU (G) LOVE ME

I'LL SIMPLY SLEEP / IN PEACE UN(D7)TIL / YOU COME TO (G) ME.

I'LL SIMPLY SLEEP / IN PEACE UN(D7)TIL / YOU COME TO (G) ME.

(ALT LAST VERSE:

AND (D7) I SHALL (G) FEEL, THO' (C) SOFT YOU (D) TREAD A(G)BOVE
ME

AND (D7) THEN MY (G) GRAVE WILL (C) RICHER, (G) SWEETER (D)
BE

FOR YOU WILL (G) BEND AND (C) TELL ME THAT YOU (G) LOVE ME

AND I SHALL REST / IN PEACE UN(D7)TIL / YOU COME TO (G) ME
OH, DANNY BOY / I (D7) LOVE YOU / LOVE YOU (G) SO)

DIRTY OLD TOWN

THE DUBLINERS, THE POGUES

EWAN MACCOLL (1949) (ABOUT AN ENGLISH TOWN)

(G) I FOUND MY LOVE BY THE GASWORKS CROFT
DREAMED A (C) DREAM BY THE OLD (G) CANAL
KISSED MY GIRL BY THE FACTORY WALL
DIRTY OLD (D) TOWN, DIRTY OLD (Em) TOWN.

CLOUDS ARE DRIFTING ACROSS THE MOON
CATS ARE PROWLING ON THEIR BEAT
SPRING'S A GIRL IN THE STREETS AT NIGHT
DIRTY OLD TOWN, DIRTY OLD TOWN.

I HEARD A SIREN FROM THE DOCKS
SAW A TRAIN SET THE NIGHT ON FIRE
SMELLED SPRING IN THE SMOKY WIND
DIRTY OLD TOWN, DIRTY OLD TOWN.

I'M GOING TO MAKE ME A BIG SHARP AXE
SHINING STEEL TEMPERED IN THE FIRE
AND WE'LL CHOP YOU DOWN LIKE AN OLD DEAD TREE
DIRTY OLD TOWN, DIRTY OLD TOWN. (REPEAT FIRST VERSE)

DOMINIQUE

SOEUR SOURIRE

ENGLISH LYRICS AND ARRANGEMENT BY NOEL REGNEY

FROM THE SINGING NUN

(high) DOMI(G)NIQUE, NIQUE, NIQUE, OVER THE (C) LAND HE PLODS
ALONG

AND (G) SINGS A LITTLE (D7) SONG

NEVER (G) ASKING FOR REWARD, HE JUST (C) TALKS ABOUT THE
LORD

HE JUST (G) TALKS A(D)BOUT THE (G) LORD

AT A (C) TIME WHEN JOHNNY (G) LACKLAND OVER (D7) ENGLAND
WAS THE (G) KING

DOMI(A7)NIQUE WAS IN THE BACKLAND FIGHTING SIN LIKE
ANY(D)THING

DOMI(G)NIQUE, NIQUE, NIQUE, OVER THE (C) LAND HE PLODS
ALONG

AND (G) SINGS A LITTLE (D7) SONG

NEVER (G) ASKING FOR REWARD, HE JUST (C) TALKS ABOUT THE
LORD

HE JUST (G) TALKS A(D)BOUT THE (G) LORD

DON'T BE CRUEL

ELVIS PRESLEY

WORDS AND MUSIC BY OTIS BLACKWELL AND ELVIS PRESLEY

(A) YOU KNOW I CAN BE FOUND
SITTIN' HOME ALL ALONE
(D) IF YOU CAN'T COME AROUND
(A) AT LEAST PLEASE TELEPHONE
A-(E)DON'T BE CRUEL TO A HEART THAT'S (A) TRUE

BABY, IF I A-MADE YOU MAD
FOR SOMETHING I MIGHT HAVE SAID
PLEASE, LET'S FORGET MY PAST
THE FUTURE LOOKS BRIGHT AHEAD
A-DON'T BE CRUEL TO A HEART THAT'S TRUE

I DON'T (D) WANT NO OTHER (E) LOVE
A-(D)BABY IT'S JUST (E) YOU, I'M THINKIN' (A) OF, MMMM

DON'T STOP THINKIN' OF ME
A-DON'T A-MAKE ME FEEL THIS WAY
COME ON OVER HERE AND LOVE ME
YOU KNOW WHAT I WANT A-YOU TO SAY
A-DON'T BE CRUEL TO A HEART THAT'S TRUE

WHY SHOULD WE BE APART?
I REALLY LOVE YOU BABY, CROSS A-MY HEART

LET'S WALK UP TO THE PREACHER
AND LET US SAY I DO
THEN YOU'LL KNOW YOU'LL HAVE ME
AND I'LL KNOW THAT I'LL HAVE YOU
A-DON'T BE CRUEL TO A HEART THAT'S TRUE
I DON'T WANT NO OTHER LOVE
A-BABY IT'S JUST YOU, I'M THINKIN' OF

A-DON'T BE CRUEL (OO-OO-OO) TO A HEART THAT'S TRUE
DON'T BE CRUEL (OO-OO-OO) TO A HEART THAT'S TRUE
I DON'T WANT NO OTHER LOVE
A-BABY IT'S JUST YOU, I'M THINKIN' OF

DRAW YOUR BRAKES

JIMMY CLIFF

D HARRIOT - D SCOTT

STOP THAT TRAIN, I WANT TO GET ON
MY BABY, SHE'S LEAVING ME NOW
(DID YOU HEAR THAT, EXPRESS YOURSELF, BROTHER)
STOP THAT TRAIN, I WANT TO GET ON
MY BABY, SHE'S LEAVING ME NOW
(OH...SHE REALLY PREFERS...ON THE TRAIN
AND I REALLY COULDN'T BELIEVE THAT SHE WAS GONE AND SHE
WAS TELLING NO LIE
I THOUGHT SHE...
SURPRISE, SURPRISE, WELL, SHE WENT BYE-BYE-BYE
GOOD GRACIOUS)

STOP THAT TRAIN, I WANT TO GET ON
(DRAW YOUR BRAKES, BROTHER, I JUST CAN' TAKE IT
THE GIRL IS REALLY GONE)
STOP THAT TRAIN, I WANT TO GET ON
LA-LA LA-LA-LA LA-LA-LA-LA-LA-LA
OO-OO
LA-
LA-
OO YEAH OO YES
LA-LA LA-LA-LA LA-LA-LA-LA-LA-LA
OO-OO
(INSTRUMENTAL)
(...SAID SHE WAS GOING ON MARNIN' TRAIN
AND I KNOW...

AND I JUST CAN'T TAKE IT NO MORE)
STOP THAT TRAIN
(...EXPRESS YOURSELF, DRAW YOUR BRAKES, BROTHER)

STOP THAT TRAIN, I WANT TO GET ON (FADE)

EILEEN OGE (THE PRIDE OF PETRAVORE)

THE IRISH TENORS, THE DUBLINERS
PERCY FRENCH (CA. 1891)

(Em) EILEEN OGE AND THAT THE DARLING'S NAME IS
ALL (D) THROUGH THE BARONY HER FEATURES THEY WERE
FAMOUS

(Em) IF WE LOVED HER THEN WHO WAS THERE TO BLAME US
FOR WASN'T SHE THE (B7) PRIDE OF PETRA(Em)VORE

(C) (high) BUT HER BEAUTY (G) MADE US ALL SO SHY

(B7) NOT A MAN COULD (Em) LOOK HER IN THE EYE

(C) (high) BOYS, O BOYS, SURE (G) THAT'S THE REASON WHY
WE'RE IN (Em) MOURNING FOR THE (B7) PRIDE OF PETRA(Em)VORE

(CHORUS) (C) (high) EILEEN OGE, MY (G) HEART IS GROWIN' GREY

(B7) EVER SINCE THE DAY YOU (Em) WANDERED FAR AWAY

(C) (high) EILEEN OGE THERE'S (G) GOOD FISH IN THE SEA

BUT THERE'S (Em) NONE OF THEM LIKE THE (B7) PRIDE OF
PETRA(Em)VORE

FRIDAY AT THE FAIR IN BALLINTUBBER,

(D) EILEEN MET MCGRATH THE CATTLE JOBBER

I'D (Em) LIKE TO SET ME MARK UPON THE ROBBER

FOR HE STOLE AWAY THE (B7) PRIDE OF PETRA(Em)VORE

(C) HE NEVER SEEMED TO (G) SEE THE GIRL AT ALL

(B7) EVEN WHEN SHE OGLED HIM FROM (Em) UNDERNEATH HER
SHAWL

(C) LOOKING BIG AND MASTERFUL WHEN (G) SHE WAS LOOKING
(MEEK AND) SMALL

MOST PRO(Em)VOKING FOR THE (B7) PRIDE OF PETRA(Em)VORE

(CHORUS)

SO IT WENT AS 'T WAS IN THE BEGINNING

(D) EILEEN OGE WAS BENT UPON THE WINNING

(Em) BIG MCGRATH CONTENTEDLY WAS GRINNING

BEING COURTED BY THE (B7) PRIDE OF PETRA(Em)VORE

SAYS (C) HE, 'I KNOW A GIRL THAT COULD (G) KNOCK YOU INTO
FITS'

(B7) AT THAT EILEEN (Em) NEARLY LOST HER WITS

THE (C) UPSHOT OF THE RUCTION WAS THAT (G) NOW THE
ROBBER SITS
WITH HIS (Em) ARM AROUND THE (B7) PRIDE OF PETRA(Em)VORE
(CHORUS)

BOYS, OH BOYS! WITH FATE 'TIS HARD TO GRAPPLE
(D) OF MY EYE 'TIS EILEEN WAS THE APPLE
(Em) NOW TO SEE HER WALKING TO THE CHAPEL
WITH THE HARDEST-FEATURED (B7) MAN IN PETRA(Em)VORE
(C) AND NOW BOYS THIS IS (G) ALL I HAVE TO SAY
(B7) WHEN YOU DO YOUR COURTING (Em) MAKE NO DISPLAY
IF YOU (C) WANT THEM TO RUN AFTER YOU JUST (G) WALK THE
OTHER WAY
FOR THEY'RE (Em) MOSTLY LIKE THE (B7) PRIDE OF
PETRA(Em)VORE (CHORUS)

Eileen Oge (Óg, pronounced as in rogue, ogre, or olge), a song of missed opportunity of romance.

Words by Percy French (1854 – 1920), ca. 1891. Petravore is “Pedar a Voher’s” (Peter) a former pub that had disappeared before French’s time, located in County Cavan. Balintubber is located in County Mayo in the West of Ireland. Cattle jobber: buyer and seller of cattle. ‘Oge’ means ‘younger’ (i.e., Eileen the Younger, or Young Eileen).

FORGET DOMANI

THEME SONG FROM THE MOVIE, THE YELLOW ROLLS ROYCE (1964)
STARRING GEORGE C SCOTT, ART CARNEY, SHIRLEY MACLAINE,
OMAR SHARIF, INGRID BERGMAN, REX HARRISON
MUSIC BY RIZ ORTOLANI, WORDS BY NORMAN NEWELL,
PERFORMED BY HIS WIFE KATYNA RANIERI IN THE MOVIE
FRANK SINATRA, CONNIE FRANCIS, PERRY COMO, OLIVIA SPENCER

(CHORUS) (A) LET'S FORGET ABOUT DO(D)MANI (TOMORROW)
(E) LET'S FORGET ABOUT DO(A)MANI
LET'S FORGET ABOUT DO(D)MANI
FOR DO(A)MANI (E7) NEVER (A) COMES

(Dm7) DO(Am)MANI, FOR(Dm7)GET DO(Am)MANI
LET'S (E7) LIVE FOR (Am) NOW AND ANYHOW, WHO NEEDS
DO(Dm7)MANI?
THE (E7) MOONLIGHT, LET'S SHARE THE MOONLIGHT
PERHAPS TOGETHER WE WILL NEVER BE A(Am)GAIN

(Dm7) OH, QUE (Am) LUNA, (Dm7) OH, QUE (Am) MARE
WITH SUCH A MOON AND SUCH A SEA
AND YOU WITH (Dm7) ME

I GET SO DIZZY WHEN YOU'RE STANDING NEAR
IT'S (Am) NOT THE MUSIC THAT YOU HEAR
MY (E7) HEART IS BEATING LIKE A JUNGLE (Am) DRUM

LET'S (A7) TAKE THE (Dm7) MINUTES AS THEY SPEED AWAY
AND (Am) HOPE IT'S TRUE WHAT PEOPLE SAY
WHEN (E7) YOU'RE IN LOVE DOMANI NEVER (Am) COMES (CHORUS)

ITALIAN LYRICS

DOMANI,
FORGET DOMANI,
VIVIAMO OGGI,
CHI LO SÁ SE C'È IL DOMANI.

AMORE,
NON CI PENSARE,

LA VITA È BREVE,
LASCIA VIVERE IL TUO CUOR.

OH, OH, CHE LUNA!
OH, OH, CHE MARE!
CON QUESTA LUNA
QUESTO MARE E TU CON ME!

AMORE, AMORE, TIEMMI STRETTA
E NON FARMI PIÙ PENSARE
CHÈ DOMANI
FORSE NON TI RIVEDRÒ.

VIVIAMO OGGI QUESTO NOSTRO AMOR,
IL TEMPO FUGGE E NON SI PUÒ
FIDARSI DEL DOMANI.
NO. NO. NO!

SU, DIMENTICHIAM DOMANI,
SU, DIMENTICHIAM DOMANI,
SU, DIMENTICHIAM DOMANI
PERCHÈ FORSE NON VERRÀ.

SI, DIMENTICHIAM DOMANI,
SU, DIMENTICHIAM DOMANI,
SI, DIMENTICHIAM DOMANI
PERCHÈ FORSE NON VERRÀ.

DOMANI,
FORGET DOMANI.
CON QUESTA LUNA
QUESTO MARE E TU CON ME!

VIVIAMO OGGI QUESTO NOSTRO AMOR,
IL TEMPO FUGGE E NON SI PUÒ
FIDARSI DEL DOMANI.
NO. NO. NO!

SU, DIMENTICHIAM DOMANI,
SU, DIMENTICHIAM DOMANI,

SU, DIMENTICHIAM DOMANI
PERCHÈ FORSE NON VERRÀ.

SU, DIMENTICHIAM DOMANI,
SU, DIMENTICHIAM DOMANI,
SU, DIMENTICHIAM DOMANI
PERCHÈ FORSE NON VERRÀ.

SU, DIMENTICHIAM DOMANI,
SU, DIMENTICHIAM DOMANI.....

FOR THE BEAUTY OF THE EARTH

WORDS BY FOLLIOTT S PIERPOINT, MUSIC ARRANGED FROM
CONRAD KOCHER

FOR THE BEAUTY OF THE EARTH, FOR THE GLORY OF THE SKIES
FOR THE LOVE WHICH FROM OUR BIRTH, OVER AND AROUND US
LIES

(REFRAIN) LORD OF ALL, TO THEE WE RAISE, THIS OUR HYMN OF
GRATEFUL PRAISE

FOR THE WONDER OF EACH HOUR, OF THE DAY AND OF THE
NIGHT
HILL AND VALE AND TREE AND FLOWER, SUN AND MOON AND
STARS OF LIGHT (REFRAIN)

FOR THE JOY OF EAR AND EYE, FOR THE HEART AND MIND'S
DELIGHT
FOR THE MYSTIC HARMONY, LINKING SENSE TO SOUND AND SIGHT
(REFRAIN)

FOR THE JOY OF HUMAN LOVE, BROTHER, SISTER, PARENT, CHILD
FRIENDS ON EARTH, AND FRIENDS ABOVE, FOR ALL GENTLE
THOUGHTS AND MILD (REFRAIN)

FOR THY CHURCH THAT EVERMORE, LIFTETH HOLY HANDS ABOVE
OFFERING UP ON EVERY SHORE, HER PURE SACRIFICE OF LOVE
(REFRAIN)

FOR THE MARTYR'S CROWN OF LIGHT, FOR THY PROPHETS' EAGLE
EYE
FOR THY BOLD CONFESSORS' MIGHT, FOR THE LIPS OF INFANCY
(REFRAIN)

FOR THY VIRGINS' ROBES OF SNOW, FOR THY MAIDEN MOTHER
MILD
FOR THYSELF WITH HEARTS AGLOW, JESU, VICTIM UNDEFILED
(REFRAIN)

FOR EACH PERFECT GIFT OF LIGHT, TO OUR RACE SO FREELY
GIVEN
GRACES HUMAN AND DIVINE, FLOWERS OF EARTH AND BUDS OF
HEAVEN (REFRAIN)

FUNICULI, FUNICULA!

ITALIAN, MUSIC BY LUIGI DENZA, LYRICS BY PEPPINO TURCO
(Composed for the opening of the first funicular railway on Mount Vesuvius
in 1880 (destroyed by an eruption in 1944)). Translation by Edward
Oxenford, ca. 1888.

(C) SOME THINK THE WORLD IS MADE FOR FUN AND FROLIC
AND (G) SO DO (C) I, AND (G) SO DO (C) I
SOME THINK, IT WELL TO BE ALL MELANCHOLIC
TO (G) PINE AND (C) SIGH, TO (G) PINE AND (C) SIGH

BUT (E) I, I (B7) LOVE TO (E) SPEND MY (B7) TIME IN (E) SINGING
SOME (B7) JOYOUS (E) SONG, SOME (B7) JOYOUS (E) SONG
TO (G) SET THE (D) AIR WITH (G) MUSIC (D) BRAVELY (G) RINGING
IS (D) FAR FROM (G) WRONG, IT'S (D) FAR FROM (G) WRONG

(CHORUS) (G7) LISTEN, LISTEN, ECHOES SOUND A(G)FAR
LISTEN, LISTEN, ECHOS SOUND A(C)FAR
FUNICUL(E)I, FUNICUL(Am)A, FUNICUL(E)I, FUNICU(Am)LA
(F) ECHOES SOUND A(C)FAR FUNICU(G)LI, FUNICU(C)LA

SOME THINK IT WRONG TO SET THE FEET A-DANCING
BUT (G) NOT SO (C) I, BUT (G) NOT SO (C) I
SOME THINK THAT EYES SHOULD KEEP FROM COYLY GLANCING
UP(G)ON THE (C) SKY, UP(G)ON THE (C) SKY

BUT (E) OH! TO (B7) ME THE (E) MAZY (B7) DANCE IS (E) CHARMING
DI(B7)VINELY (E) SWEET, DI(B7)VINELY (E) SWEET
AND (G) SURELY (D) THERE IS (G) NAUGHT THAT (D) IS
A(G)LARMING
IN (D) NIMBLE (G) FEET, IN (D) NIMBLE (G) FEET (CHORUS)

AH ME! 'TIS STRANGE THAT SOME SHOULD TAKE TO SIGHING
AND (G) LIKE IT (C) WELL, AND (G) LIKE IT (C) WELL
FOR ME, I HAVE NOT THOUGHT IT WORTH THE TRYING
SO (G) CANNOT (C) TELL, I (G) CANNOT (C) TELL

WITH (E) LAUGH, WITH (B7) DANCE AND (E) SONG THE (B7) DAY
SOON (E) PASSES
(B7) FULL SOON IS (E) GONE, (B7) FULL SOON IS (E) GONE

FOR (G) MIRTH WAS (D) MADE FOR (G) JOYOUS (D) LADS AND (G)
LASSES
TO (D) CALL THEIR (G) OWN, TO (D) CALL THEIR (G) OWN

(FINAL CHORUS) (G7) LISTEN, LISTEN, HARK THE SOFT GUI(G)TAR
LISTEN, LISTEN, HARK THE SOFT GUI(C)TAR
FUNICUL(E)I, FUNICUL(Am)A, FUNICUL(E)I, FUNICUL(Am)A
(F) HARK THE SOFT GUI(C)TAR FUNICU(G)LI, FUNICU(C)LA

GEORGIA ON MY MIND

RAY CHARLES, WILLIE NELSON

RAY CHARLES

(G) GEORGIA, (B7) GEORGIA,
(Em) THE WHOLE DAY (C) THROUGH (Cm)
JUST AN (G) OLD SWEET (Em) SONG
KEEPS (A) GEORGIA (D) ON MY (B7) MIND

I'M SAY (G) GEORGIA, (B7) GEORGIA
(Em) A SONG OF (C) YOU (Cm)
COMES AS (G) SWEET AND (Em) CLEAR
AS (A) MOONLIGHT (D) THROUGH THE (G) PINES

(Em) OTHER (Am) ARMS REACH (A7) OUT TO (Am) ME
(Em) OTHER (Am) EYES SMILE (G) TENDER(B)LY
(Em) STILL IN (Am) PEACEFUL (G) DREAMS I (Bm) SEE
THE (G) ROAD LEADS (Em) BACK TO (A) YOU (D)

I SAID (G) GEORGIA, OOH (B7) GEORGIA
(Em) NO PEACE I (C) FIND (Cm)
JUST AN (G) OLD SWEET (Em) SONG
KEEPS (A) GEORGIA (D) ON MY (G) MIND

OTHER ARMS REACH OUT TO ME
OTHER EYES SMILE TENDERLY
STILL IN PEACEFUL DREAMS I SEE
THE ROAD LEADS BACK TO YOU

GEORGIA, GEORGIA,
NO PEACE, NO PEACE I FIND
JUST THIS OLD, SWEET SONG
KEEPS GEORGIA ON MY MIND

I SAID JUST AN OLD SWEET SONG,
KEEPS GEORGIA ON MY MIND

GOD ON THE MOUNTAIN

LYNDA RANDLE

TRACY DARTT

(A) LIFE IS EASY WHEN YOU'RE (D) UP ON THE (A) MOUNTAIN
AND YOU'VE GOT (E) PEACE OF MIND LIKE YOU'VE NEVER (A)
KNOWN
BUT WHEN THINGS CHANGE AND YOU'RE (D) DOWN IN THE (A)
VALLEY
DON'T LOSE (E) FAITH FOR YOU'RE NEVER A(A)LONE

(CHORUS) FOR THE (D) (high) GOD ON THE MOUNTAIN IS STILL GOD
IN THE (A) VALLEY
WHEN THINGS GO (E) WRONG, HE'LL MAKE THEM (A) RIGHT
AND THE (D) (high) GOD OF THE GOOD TIMES IS STILL GOD IN THE
(A) BAD TIMES
THE GOD OF THE (E) DAY IS STILL GOD IN THE (A) NIGHT

WE TALK OF FAITH WHEN WE'RE UP ON THE MOUNTAIN
BUT TALK COMES EASY WHEN LIFE'S AT ITS BEST
BUT (IT'S DOWN) IN THE VALLEY OF TRIALS AND TEMPTATION
THAT'S WHEN FAITH IS REALLY PUT TO THE TEST (CHORUS)

THE GOD OF THE DAY IS STILL GOD IN THE NIGHT

GRANADA

FRANKIE LAINE, BLES BRIDGES

SPANISH WORDS & MUSIC BY AGUSTIN LARA (MEXICAN, 1932)

ENGLISH WORDS BY DOROTHY DODD

<SPANISH "CORRIDA-TYPE" TRUMPET ACCOMPANIMENT>

(Am) GRANADA, I'M FALLING UNDER YOUR SPELL

AND IF YOU COULD SPEAK, WHAT A FASCINATING TALE YOU
WOULD TELL

(Barre!) OF AN (E) AGE THE WORLD HAS (F) LONG FOR(E)GOTTEN
OF AN AGE THAT WEAVES A (F) SILENT MAGIC IN GRANADA
TO(E)DAY

THE (C) DAWN IN THE SKY GREETES THE DAY WITH A SIGH FOR
GRA(G7)NADA

FOR SHE CAN REMEMBER THE SPLENDOR THAT ONCE WAS
GRA(C)NADA

IT STILL CAN BE FOUND IN THE HILLS ALL AROUND AS I (Em)
WANDER ALONG

(B7) ENTRANCED BY THE BEAUTY BE(Em)FORE ME

ENTRANCED BY A (B7) LAND FULL OF SUNSHINE AND (Em)
FLOWERS AND (G7) SONG

AND (C) WHEN DAY IS DONE AND THE SUN STARTS TO SET IN
GRA(G7)NADA

I ENVY THE BLUSH OF THE SNOW-CLAD SIERRA NE(C)VADA

FOR SOON IT WILL (C7) WELCOME THE (F) STARS WHILE A (Fm)
THOUSAND (C) GUITARS

PLAY A (Fm) SOFT HABA(C)NERA

THE (Fm) MOONLIT GRA(Am)NADA WILL (C) LIVE AGAIN

THE GLORY OF (G7) YESTERDAY

ROMANTIC AND (C) GAY!!!

GRANADA, TIERRA SONADA POR MI

MI CANTAR SI VUELVE GITANO CUNADO ES PARA TI

MI CANTAR HECHO DE FANTASIA

MI CANTAR FLOR DE MELANCOLI A QUE YOU VENGO A DAR

GRANADA TIERRA ENSANGRENTADA EN TARDES DE TOROS
MUJER QUE CONSERVA EL EMBRUJO DE LOS OJOS MOROS
DE SUENO REBELDE Y GITANA CUBIERTA DE FLORES
Y BESO TU BOCA DE GRANA JUGOSA MANZANA QUE ME HABLA DE
AMORES

GRANADA MANOLA CANTADA EN COPLAS PRECIOSAS
NO TENGO OTRA COSA QUE DARTE QU UN RAMO DE ROSAS
DE ROSAS DE SUAVE FRAGRANCIA QUE LE DIERAN MARCO A LA
VIRGEN MORENA

GRANADA TU TIERRA ESTA LLENA
DE LINDAS MUJERES
DE SANGRE Y DE SOL

-AS SUNG ON "FRANKIE LAINE'S GREATEST HITS"
-COLUMBIA CS 8636
-PEAK BILLBOARD POSITION # 17 IN 1954
-ALSO CHARTED AS "GRANADA" BY FRANK SINATRA AT # 64 IN 1961
-ENGLISH LYRICS BY DOROTHY DODD AND MUSIC BY AUGUSTIN
LARA

GREENSLEEVES

18TH CENTURY ENGLISH

A(Am)LAS, MY (C) LOVE, YOU (G) DO ME (Em) WRONG
TO (Am) CAST ME OFF DIS(E)COURTEOUSLY
FOR (Am) I HAVE (C) LOVED YOU (G) WELL AND (Em) LONG
DE(Am)LIGHTING (E) IN YOUR (Am) COMPANY

(CHORUS) (C) GREENSLEEVES WAS (G) ALL MY (Em) JOY
(Am) GREENSLEEVES WAS (E) MY DELIGHT
(C) GREENSLEEVES WAS MY (G) HEART OF (Em) GOLD
AND (Am) WHO BUT MY (E) LADY (Am) GREENSLEEVES

THY GOWN WAS OF THE GRASSY GREEN
THEY SLEEVES OF SATIN HANGING BY
WHICH MADE THEE BE OUR HARVEST GREEN
AND YET THOU WOULDST NOT LOVE ME

WELL, I WILL PRAY TO GOD ON HIGH
THAT THOU CONSTANCY MAYST SEE
AND THAT YET ONCE BEFORE I DIE
THOU WILL VOUCHSAFE TO LOVE ME

(ALTERNATIVE VERSION)

YOUR VOWS YOU'VE BROKEN, LIKE MY HEART
OH, WHY DID YOU SO ENRAPTURE ME?
NOW I REMAIN IN A WORLD APART
BUT MY HEART REMAINS IN CAPTIVITY

I HAVE BEEN READY AT YOUR HAND
TO GRANT WHATEVER YOU WOULD CRAVE
I HAVE BOTH WAGERED LIFE AND LAND
YOUR LOVE AND GOOD-WILL FOR TO HAVE

IF YOU INTEND THUS TO DISDAIN
IT DOES THE MORE ENRAPTURE ME
AND EVEN SO, I STILL REMAIN
A LOVER IN CAPTIVITY

MY MEN WERE CLOTHED ALL IN GREEN
AND THEY DID EVER WAIT ON THEE
ALL THIS WAS GALLANT TO BE SEEN
AND YET THOU WOULDST NOT LOVE ME

THOU COULDST DESIRE NO EARTHLY THING
BUT STILL THOU HADST IT READILY
THY MUSIC STILL TO PLAY AND SING
AND YET THOU WOULDST NOT LOVE ME

WELL, I WILL PRAY TO GOD ON HIGH,
THAT THOU MY CONSTANCY MAYST SEE
AND THAT YET ONCE BEFORE I DIE
THOU WILT VOUCHSAFE TO LOVE ME

AH, GREENSLEEVES, NOW FAREWELL, ADIEU
TO GOD I PRAY TO PROSPER THEE
FOR I AM STILL THY LOVER TRUE
COME ONCE AGAIN AND LOVE ME

The musical form of Greensleeves is called a *romanesca*. The song was supposedly written by King Henry VIII for Anne Boleyn, whom he tried to seduce. Lady Greensleeves was a prostitute; green sleeves were worn by prostitutes as a sign of their profession. The Christmas carol What Child Is This? uses the same melody as Greensleeves.

HAPPY BIRTHDAY

(A) HAPPY BIRTHDAY TO (E) YOU

HAPPY BIRTHDAY TO (A) YOU

HAPPY BIRTHDAY DEAR [(E)NA(D)ME]

HAPPY (A) BIRTHDAY (E) TO (A) YOU

HARD, AIN'T IT HARD

KINGSTON TRIO

WOODY GUTHRIE; APPALACHIAN FOLKSONG

(A) WELL, THERE IS A HOUSE IN THIS OLD (D) TOWN
THAT'S (A) WHERE MY TRUE LOVE LAYS A(E7)ROUND
SHE (A) SITS DOWN UPON ANOTHER'S (D) KNEE
AND (A) TELLS HIM WHAT SHE (E7) NEVER WILL TELL (A) ME

(CHORUS) OH, IT'S HARD, AIN'T IT HARD, AIN'T IT (D) HARD
TO (A) LOVE ONE WHO NEVER DID LOVE (E7) YOU
IT'S (A) HARD, AIN'T IT HARD, AIN'T IT (D) HARD, GREAT GOD
TO (A) LOVE ONE WHO (E7) NEVER WILL BE (A) TRUE

THE FIRST TIME I SEEN MY TRUE LOVE
SHE WAS A-STANDING BY MY DOOR
AND THE LAST TIME I SAW HER FALSE-HEARTED SMILE
SHE WAS DEAD ON THE BAR-ROOM FLOOR (CHORUS)

WELL, DON'T GO DRINKING AND GAMBLING
DON'T GO THERE YOUR SORROWS FOR TO DROWN
THAT HARD LIQUOR PLACE IS A LOW-DOWN DISGRACE
IT'S THE MEANEST DAMN PLACE IN THIS TOWN (CHORUS)

WELL, WHO'S GONNA KISS YOUR RUBY LIPS?
AND WHO'S GONNA HOLD YOUR LITTLE HAND?
WHO'S GONNA DO, WELL, YOU KNOW WHAT?
WHILE I'M DOWN IN THAT PROMISED LAND (CHORUS)

HELP ME

ELVIS PRESLEY

WORDS & MUSIC BY LARRY GATLIN

(A) LORD, HELP ME WALK
ANOTHER (E) MILE, JUST ONE MORE MILE
I'M TIRED OF WALKING ALL A(A/E)LONE

(A) LORD, HELP ME SMILE
ANOTHER (E) SMILE, JUST ONE MORE SMILE
YOU KNOW I JUST CAN'T MAKE IT ON MY (A) OWN

(CHORUS) (D) I NEVER THOUGHT I NEEDED HELP BE(A)FORE
I (E) THOUGHT THAT I COULD GET BY, BY MY(A)SELF
BUT (D) NOW I KNOW I JUST CAN'T TAKE IT ANY(A)MORE
WITH A (E) HUMBLE HEART, ON BENDED KNEE
I'M BEGGING YOU, PLEASE, (A) HELP ME

COME DOWN, FROM YOUR GOLDEN THRONE
TO ME, TO LOWLY ME
I NEED TO FEEL THE TOUCH, OF YOUR TENDER HAND

REMOVE, THE CHAINS OF DARKNESS
LET ME SEE, LORD, LET ME SEE
JUST WHERE I FIT INTO YOUR MASTER PLAN (CHORUS, REPEAT
LAST TWO LINES)

HELP ME MAKE IT THROUGH THE NIGHT
KRIS KRISTOFFERSON

(G) TAKE THE RIBBON FROM YOUR HAIR
SHAKE IT LOOSE AND LET IT (C) FALL
(Am) LAYING SOFT UPON MY (D) SKIN
(D7) LIKE THE SHADOWS ON THE (G) WALL

COME AND LAY DOWN BY MY SIDE
TILL THE EARLY MORNING (C) LIGHT
(Am) ALL I'M TAKING IS YOUR (D) TIME
(D7) HELP ME MAKE IT THROUGH THE (G) NIGHT

I DON'T (G7) CARE WHAT'S RIGHT OR (C) WRONG
I WON'T TRY TO UNDER(G)STAND
(G7) LET THE DEVIL TAKE TO(A7)MORROW
(A) TONIGHT I NEED A (D) FRIEND (D7)

(G) YESTERDAY IS DEAD AND GONE
AND TOMORROW'S OUT OF (C) SIGHT
(Am) AND IT'S SAD TO BE A(D)LONE
(D7) HELP ME MAKE IT THROUGH THE (G) NIGHT

HERE COMES THE WORLD AGAIN

JOHNNY BUSH

WRITTEN BY STEVE KARLISKI, LARRY KOLBER DALLAS FRAZIER
AND WARREN ROBB

(D) I FEEL THE MORNING SUN (D7) COME CREEPING (G) THROUGH
THE BLINDS

ONCE MORE I (A7) HAVE TO LEAVE THE SHELTER OF MY (D)
SLEEPING MIND

AND FACE ANOTHER DAY (D7) WITHOUT YOU (G) BY MY SIDE
BUT WHAT CAN I (D) DO WHEN THERE IS NO (A7) YOU AND NO
PLACE TO (D) HIDE

(CHORUS) AND HERE COMES THE (G) WORLD A(D)GAIN

ONCE MORE ALL THE (A7) HURT BEGINS

I THINK I'M OVER YOU BUT THEN

HERE COMES THE (G) WORLD A(D)GAIN

WHEN YOU WERE HERE WITH ME (D7) EACH DAY BROUGHT (G)
SOMETHING NEW

'CAUSE EVERY (A7) MOMENT MEANT A MOMENT SPENT IN (D)
LOVING YOU

BUT NOW THAT LOVE IS GONE (D7) THERE'S NOTHING (G) LEFT
FOR ME

AND THERE IS NO (D) WAY TO HOLD BACK THE (A7) DAY OR YOUR
SWEET (D) MEMORY (CHORUS X 3)

HEY JUDE

THE BEATLES

JOHN LENNON AND PAUL MCCARTNEY

HEY (G) JUDE, DON'T MAKE IT (D) BAD
TAKE A (D7) SAD SONG AND MAKE IT (G) BETTER
RE(C)MEMBER TO LET HER INTO YOUR (G) HEART
THEN YOU CAN (D7) START TO MAKE IT BET(G)TER

HEY (G)JUDE, DON'T BE A(D)FRAID
YOU WERE (D7) MADE TO GO OUT AND (G) GET HER
THE (C) MINUTE YOU LET HER UNDER YOU (G) SKIN
THEN YOU BE(D7)GIN TO MAKE IT BET(G)TER

B: (G7) AND ANY TIME YOU FEEL THE (C) PAIN
HEY (B) JUDE, REFRAIN (Am7)
DON'T (Am7) CARRY THE (D7) WORLD UPON YOUR SHOUL(G)DERS
(G7) FOR WELL YOU KNOW THAT IT'S A (C) FOOL WHO PLAYS IT
(Am) COOL
BY (Am7) MAKING HIS (D7) WORLD A LITTLE COLD(G)ER
DA DA DA (G7) DA DA (D) DA DA DA DA

HEY (G) JUDE, DON'T LET ME (D) DOWN
YOU HAVE (D7) FOUND HER NOW GO AND (G) GET HER
RE(C)MEMBER TO LET HER INTO YOUR (G) HEART
THEN YOU CAN (D7) START TO MAKE IT BET(G)TER

SO LET IT OUT AND LET IT IN (C)
HEY (B) JUDE, (Am7) BEGIN, YOU'RE WAITING FOR SOME-
(D)ONE TO (D7) PER(G)FORM WITH
AND DON'T YOU KNOW THAT IT'S JUST YOU
(C) HEY JUDE, YOU'LL (Am) DO
THE (Am7) MOVEMENT YOU NEED (D7) IS ON YOUR SHOUL(G)DER
NA NA NA (G7) NA NA (D) NA NA NA NA YEH

HEY (G) JUDE, DON'T MAKE IT (D) BAD
TAKE A (D7) SAD SONG AND MAKE IT (G) BETTER
RE(C)MEMBER TO LET HER UNDER YOUR (G) SKIN
THEN YOU CAN BEGIN (D7) TO MAKE IT BET(G)TER

T: BETTER, BETTER, BETTER, BETTER, BETTER, OH
(G) DA DA DA (F) DA DA DA DA, (C) DA DA DA DA HEY (G) JUDE
(REPEAT LAST LINE AND FADE)

HOUND DOG

ELVIS PRESLEY

WORDS AND MUSIC BY JERRY LEIBER AND MIKE STOLLER

(A) YOU AIN'T NOTHIN' BUT A HOUND DOG
JUST A-CRYIN' ALL THE TIME

(D) YOU AIN'T NOTHIN' BUT A HOUND DOG
JUST-CRYIN' ALL THE (A) TIME

YOU AIN'T (E) NEVER CAUGHT A RABBIT
AND YOU AIN'T NO FRIEND OF (A) MINE

WHEN THEY SAID YOU WAS HIGH-CLASSED
WELL, THAT WAS JUST A LIE

YEAH THEY SAID YOU WAS HIGH-CLASSED
WELL, THAT WAS JUST A LIE

YOU AIN'T NEVER CAUGHT A RABBIT
AND YOU AIN'T NO FRIEND OF MINE

I BEG OF YOU

ELVIS PRESLEY

SONGWRITERS: ROSE MARIE MC COY AND KELLY OWENS

(E) I DON'T WANT MY HEART TO BE BROKEN
CAUSE IT'S THE ONLY ONE I'VE GOT
SO (A) DARLING PLEASE BE CAREFUL
YOU (E) KNOW I CARE A LOT
DARLING (B7) PLEASE DON'T BREAK MY HEART
I BEG OF (E) YOU

I DON'T WANT NO TEARS A-FALLING
YOU KNOW I HATE TO CRY
BUT THAT'S WHAT'S BOUND TO HAPPEN
IF YOU EVER SAY GOODBYE
DARLING PLEASE DON'T SAY GOODBYE
I BEG OF YOU

(CHORUS) (A) HOLD MY HAND AND PROMISE
THAT YOU'LL (E) ALWAYS LOVE ME TRUE
(A) MAKE ME KNOW YOU LOVE ME
THE (B7) SAME WAY I LOVE YOU LITTLE GIRL

YOU (E) GOT ME AT YOUR MERCY
NOW THAT I'M IN LOVE WITH YOU
SO PLEASE DON'T TAKE ADVANTAGE
CAUSE YOU KNOW MY LOVE IS TRUE
DARLING PLEASE, PLEASE LOVE ME TOO
I BEG OF YOU (CHORUS)

(REPEAT PREVIOUS VERSE)

I COULD HAVE DANCED ALL NIGHT

WORDS BY ALAN JAY LERNER, MUSIC BY FREDERICK LOEWE
(FROM "MY FAIR LADY")

(D) I COULD HAVE DANCED ALL NIGHT!
I COULD HAVE DANCED ALL NIGHT!
AND STILL HAVE BEGGED FOR (Em7) MORE
I COULD HAVE (Em) SPREAD MY WINGS
AND DONE A (Em7) THOUSAND THINGS
I'VE NEVER DONE BE(D)FORE
I'LL NEVER (F#) KNOW WHAT MADE IT (G#) SO EX(F#)CITING
WHY ALL AT (Am7) ONCE MY (Am) HEART (E7) TOOK (A7) FLIGHT
I ONLY (D) KNOW WHEN HE BEGAN TO (G) DANCE WITH ME
I COULD HAVE (Em7) DANCED, DANCED, DANCED (A7) ALL (D) NIGHT

IF I HAD A HAMMER (THE HAMMER SONG)

LEE HAYES AND PETE SEEGER

(G) IF I HAD A HAMMER, I'D (D7) HAMMER IN THE (G) MORNING
I'D HAMMER IN THE EVENING (C) ALL OVER THIS (D7) LAND
I'D HAMMER OUT (G) DANGER, I'D HAMMER OUT A (Em) WARNING
I'D HAMMER OUT (C) LOVE BE(G)TWEEN MY (C) BROTHERS AND MY
(G) SISTERS
(D) ALL OVER THIS (G) LAND

IF I HAD A BELL, I'D (D7) RING IT IN THE (G) MORNING
I'D RING IT IN THE EVENING, (C) ALL OVER THIS (D7) LAND
I'D RING OUT (G) DANGER, I'D RING OUT A (Em) WARNING
I'D RING OUT (C) LOVE BE(G)TWEEN MY (C) BROTHERS AND MY (G)
SISTERS
(D) ALL OVER THIS (G) LAND

IF I HAD A SONG, I'D (D7) SING IT IN THE (G) MORNING
I'D SING IT IN THE EVENING, (C) ALL OVER THIS (D7) LAND
I'D SING OUT (G) DANGER, I'D SING OUT A (Em) WARNING
I'D SING OUT (C) LOVE BE(G)TWEEN MY (C) BROTHERS AND MY (G)
SISTERS
(D) ALL OVER THIS (G) LAND

WELL, I GOT A HAMMER, AND (D7) I'VE GOT A (G) BELL
AND I'VE GOT A SONG, (C) ALL OVER THIS (D7) LAND
IT'S THE HAMMER OF (G) JUSTICE, IT'S THE BELL OF (Em) FREEDOM
IT'S THE SONG ABOUT (C) LOVE BE(G)TWEEN MY (C) BROTHERS
AND MY (G) SISTERS
(D) ALL OVER THIS (G) LAND

I HEARD IT THROUGH THE GRAPEVINE
CREEDENCE CLEARWATER REVIVAL
N WHITFIELD AND B STRONG

OO, BET YOU'RE WOND'RING HOW I KNEW 'BOUT YOUR PLANS TO
MAKE ME BLUE
WITH SOME OTHER GUY THAT YOU KNEW BEFORE?
BETWEEN THE TWO OF US GUYS, YOU KNOW I LOVE YOU MORE.
IT TOOK ME BY SURPRISE, I MUST SAY, WHEN I FOUND OUT
YESTERDAY. OO,

(CHORUS) I HEARD IT THROUGH THE GRAPEVINE, NOT MUCH
LONGER WOULD YOU BE MINE.
OO, I HEARD IT THROUGH THE GRAPEVINE, AND I'M JUST ABOUT
TO LOSE MY MIND.
HONEY, HONEY YEAH.

YOU KNOW THAT A MAN AIN'T SUPPOSED TO CRY, BUT THESE
TEARS I CAN'T HOLD INSIDE.
LOSIN' YOU WOULD END MY LIFE YOU SEE, 'CAUSE YOU MEAN
THAT MUCH TO ME.
YOU COULD HAVE TOLD ME YOURSELF THAT YOU FOUND
SOMEONE ELSE.
INSTEAD, (CHORUS)

PEOPLE SAY YOU "HEAR FROM WHAT YOU SEE, NA NA NOT FROM
WHAT YOU HEAR."
I CAN'T HELP BEIN' CONFUSED; IF IT'S TRUE, WON'T YOU TELL ME
DEAR?
DO YOU PLAN TO LET ME GO FOR THE OTHER GUY THAT YOU
KNEW BEFORE? OO, (CHORUS, CHORUS)

I'LL BE SEEING YOU

VERA LYNN

SONGWRITERS: SAMMY FAIN, IRVING KAHAL

(Speaking) (Am) CATHEDRAL BELLS WERE (E) TOLLING
AND OUR HEARTS SANG (Am) 'LONG
WAS IT THE SPELL OF (E) PARIS
OR THE APRIL (Am) DAWN?
(E7) WHO KNOWS IF WE SHALL (G7) MEET AGAIN
BUT (E) WHEN THE MORNING CHIMES RING (D7) SWEET AGAIN...

(G) I'LL BE SEEING YOU
IN (Am) ALL THE OLD FAMILIAR PLACES
THAT MY HEART AND MIND EMBRACES
(D7) ALL DAY THROUGH

(High) (Em) IN THAT SMALL CAFE
THE (Am) PARK ACROSS THE WAY
THE (D7) CHILDREN'S (C) CAROUSEL
THE (G) CHESTNUT TREES, THE (D7) WISHING WELL

(G) I'LL BE SEEING YOU
IN (Am) EVERY LOVELY SUMMER'S DAY
IN EVERYTHING THAT'S LIGHT AND GAY
I'LL (Dm) ALWAYS THINK OF YOU THAT (E7) WAY

I'LL (Am) FIND YOU IN THE MORNING SUN
AND (Em) WHEN THE NIGHT IS (E7) NEW
I'LL BE (Am) LOOKING AT THE MOON
BUT (D7) I'LL BE SEEING (G) YOU (repeat last two verses)

I'LL TAKE YOU HOME AGAIN KATHLEEN

THOMAS PAINE WESTENDORF (WRITTEN FOR HIS WIFE, JENNIE, IN 1875. W. WAS A SCHOOL TEACHER FROM INDIANA. THE SONG WAS FEATURED IN A JOHN FORD WESTERN "RIO GRANDE" STARRING JOHN WAYNE AND MAUREEN O'HARA AND SUNG BY THE SONS OF THE PIONEERS)

(A7) I'LL (D) TAKE YOU (Em) HOME A(A7)GAIN, KATH(D)LEEN,
ACROSS THE (A7) OCEAN (G) WILD AND (D) WIDE
TO (D) WHERE YOUR (Em) HEART HAS (A7) EVER (D) BEEN,
SINCE (E) YOU WERE FIRST MY BONNIE (A) BRIDE.
THE (G) ROSES ALL HAVE LEFT YOUR (D) CHEEK.
I'VE (A7) WATCHED THEM FADE AWAY AND (D) DIE;
YOUR (Bm) VOICE IS SAD WHEN E'ER YOU SPEAK,
AND (E) TEARS BEDIM YOUR LOVING (A7) EYES.

CHORUS: OH! (D) I WILL (Em) TAKE YOU BACK, KATH(D)LEEN,
TO WHERE YOUR (A7) HEART WILL (G) FEEL NO (D) PAIN,
AND (D7) WHEN THE (G) FIELDS ARE FRESH AND (A) GREEN,
I'LL (D) TAKE YOU (Em) TO YOUR (A7) HOME AGAIN KATH(D)LEEN

I KNOW YOU LOVE ME, KATHLEEN, DEAR,
YOUR HEART WAS EVER FOND AND TRUE.
I ALWAYS FEEL WHEN YOU ARE NEAR
THAT LIFE HOLDS NOTHING, DEAR, BUT YOU.
THE SMILES THAT ONCE YOU GAVE TO ME
I SCARCELY EVER SEE THEM NOW,
THOUGH MANY, MANY TIMES I SEE
A DARK'NING SHADOW ON YOUR BROW. (CHORUS)

TO THAT DEAR HOME BEYOND THE SEA
MY KATHLEEN SHALL AGAIN RETURN.
AND WHEN THY OLD FRIENDS WELCOME THEE
THY LOVING HEART WILL CEASE TO YEARN.
WHERE LAUGHS THE LITTLE SILVER STREAM
BESIDE YOUR MOTHER'S HUMBLE COT,
AND BRIGHTEST RAYS OF SUNSHINE GLEAM
THERE ALL YOUR GRIEF WILL BE FORGOT.

I LOVE HOW YOU LOVE ME
BARRY MANN, LARRY KOLBER

I LOVE HOW YOU LOVE (G) ME, I LOVE HOW YOU KISS (Em7) ME
AND WHEN I'M AWAY (C) FROM YOU, I LOVE HOW YOU MISS (D) ME
AND I LOVE THE WAY (G) YOU ALWAYS TREAT ME TENDER(Em7)LY
BUT DARLING MOST (C) OF ALL, (D) I LOVE HOW YOU LOVE (G) ME

I LOVE HOW YOUR HEART BEATS, WHENEVER I HOLD YOU
I LOVE HOW YOU THINK OF ME WITHOUT BEING TOLD TO
AND I LOVE THE WAY YOUR TOUCH IS ALMOST HEAVENLY
BUT DARLING MOST OF ALL, I LOVE HOW YOU LOVE ME

(INSTRUMENTAL)

(REPEAT SECOND VERSE)

I LOVE HOW YOU LOVE (Em7) ME
I LOVE HOW YOU LOVE (C) ME (D)
I LOVE HOW YOU LOVE (G) ME

I LOVE PARIS

COLE PORTER (FROM CAN-CAN)

(low) (Am) I LOVE PARIS IN THE SPRINGTIME
I LOVE PARIS IN THE (E) FALL
I LOVE PARIS IN THE WINTER, WHEN IT DRIZZLES
I LOVE PARIS IN THE (Am) SUMMER, WHEN IT SIZZLES

(high) (A) I LOVE PARIS EVERY MOMENT
EVERY MOMENT OF THE (E) YEAR
(D) I LOVE PARIS, (A) WHY, OH WHY, DO I LOVE PARIS?
(E) BECAUSE MY LOVE IS (A) NEAR

REPEAT, WITH LAST LINE:

BE(B7)CAUSE MY (F#7) LOVE (F), BECAUSE MY LOVE (B7) IS (E)
NEAR

I FOUGHT THE LAW

THE CLASH

SONNY CURTIS

(A) BREAKIN' ROCKS IN THE (D) HOT (A) SUN
I FOUGHT THE LAW AND THE (D) LAW (A) WON
I FOUGHT THE LAW AND THE (E) LAW (A) WON
I NEEDED MONEY 'CAUSE I HAD NONE
I FOUGHT THE LAW AND THE LAW WON
I FOUGHT THE LAW AND THE LAW WON

(CHORUS) (D) I LEFT MY BABY AND IT FEELS SO BAD
(A) GUESS MY RACE IS RUN
(D) SHE'S THE BEST GIRL THAT I EVER HAD
(A) I FOUGHT THE LAW AND THE (D) LAW (A) WON
I FOUGHT THE LAW AND THE (E) LAW (A) WON

ROBBIN' PEOPLE WITH A SIX-GUN
I FOUGHT THE LAW AND THE LAW WON
I FOUGHT THE LAW AND THE LAW WON
I LOST MY GIRL AND I LOST MY FUN
I FOUGHT THE LAW AND THE LAW WON
I FOUGHT THE LAW AND THE LAW WON (CHORUS)

I FOUGHT THE LAW AND THE LAW WON (REPEAT 8X, FADE)

I GOT STUNG

ELVIS PRESLEY

SONGWRITERS: DAVID HESS AND AARON SCHROEDER

(G) HOLY SMOKE, A-LAND SAKES ALIVE
I NEVER THOUGHT THIS COULD HAPPEN TO ME
MM (D) MM (G) YEAH, MM (D) OH (G) YEAH

I GOT STUNG BY A SWEET HONEY BEE
OH, WHAT A FEELING COME OVER ME
IT (C) STARTED IN MY EYES, CREPT UP TO MY HEAD
(G) FLEW TO MY HEART TILL I WAS STUNG DEAD
I'M (D) DONE, UH (C) UH, I GOT (G) STUNG

SHE HAD ALL THAT I WANTED AND MORE
AND I'VE SEEN HONEY BEES BEFORE
SHE STARTED BUZZIN' IN MY EAR, BUZZIN' IN MY BRAIN
GOT STUNG ALL OVER BUT I FEEL NO PAIN
I'M DONE, UH UH, I GOT STUNG

(CHORUS) WELL NOW (C) DON'T THINK I'M COMPLAININ'
I'M (G) MIGHTY PLEASED WE MET
'CAUSE (C) YOU GIMME ONE LITTLE PECK
ON THE BACK OF MY NECK
AND (D) I BREAK OUT IN A COLD COLD SWEAT

BUT IF I (G) LIVE TO A HUNDRED AND TWO
I WON'T LET NOBODY STING ME BUT YOU
I'LL BE BUZZIN' 'ROUND YOUR HIVE EVERY DAY AT FIVE
AND I'M NEVER GONNA LEAVE ONCE I ARRIVE
'CAUSE I'M DONE, UH UH, I GOT STUNG (CHORUS)

BUT IF I LIVE TO A HUNDRED AND TWO
I WON'T LET NOBODY STING ME BUT YOU
I'LL BE BUZZIN' 'ROUND YOUR HIVE EVERY DAY AT FIVE
AND I'M NEVER GONNA LEAVE ONCE I ARRIVE
'CAUSE I'M DONE UH UH I GOT STUNG

I JUST WANT TO DANCE

DANIEL O'DONNELL, BLES BRIDGES

(A) I DON'T WANT TO BE THE ONE WHO HESITATES
(E) BE TOO SHY, (A) WAIT TOO LATE
I DON'T CARE WHAT THEY SAY OTHER LOVERS DO
(E) I JUST WANT TO DANCE WITH (A) YOU

I'VE GOT A FEELING THAT YOU'VE GOT A HEART LIKE MINE
SO LET IT SHOW, AND LET IT SHINE
IF WE HAVE A CHANCE TO MAKE ONE HEART OF TWO
THEN I JUST WANT TO DANCE WITH YOU

(CHORUS) I WANT TO (D) DANCE WITH YOU
TWIRL YOU ALL A(A)ROUND THE FLOOR
THAT'S WHAT THEY INVENTED (E) DANCING FOR
I JUST WANT TO DANCE WITH (A) YOU
I WANT TO (D) DANCE WITH YOU
HOLD YOU IN MY (A) ARMS ONCE MORE
THAT'S WHAT THEY INVENTED (E) DANCING FOR
I JUST WANT TO DANCE WITH (A) YOU

(INSTRUMENTAL)

I CAUGHT YOU LOOKING AT ME WHEN I LOOKED AT YOU
YES, I DO, YOU KNOW IT'S TRUE
YOU DON'T GET EMBARRASSED BY THE THINGS I DO
I JUST WANT TO DANCE WITH YOU

NOW THE BOYS ARE PLAYING SOFTLY AND THE GIRLS ARE TOO
SO AM I, AND SO ARE YOU
IF THIS WERE A MOVIE WE'D BE RIGHT ON CUE
I JUST WANT TO DANCE WITH YOU (CHORUS)

(+ OH, I JUST WANT TO DANCE WITH YOU)

I'LL SAIL MY SHIP ALONE

ERNEST TUBB, GEORGE MORGAN, MOON MULLICAN, MICKEY GILLEY

WRITERS: MOON MULLICAN, HENRY BERNARD, HENRY THURSTON, LIS MANN, MORRY BURNS

(A) WE'VE BEEN SWEETHEARTS FOR SO LONG
BUT NOW YOU SAY WE'RE (D) THROUGH
THE (E) LOVE WE SHARED IS NOW A MEMO(A)RY
I HAD BUILT A SHIP OF DREAMS
AND PLANNED THEM ALL FOR (D) YOU
BUT (E) NOW I GUESS WHAT IS TO BE WILL (A) BE

(CHORUS) I'LL SAIL MY SHIP ALONE, WITH (D) ALL THE DREAMS I
OWN
(E) DRIFTING OUT ACROSS THE OCEAN (A) BLUE
I'LL SAIL MY SHIP ALONE, THOUGH (D) ALL THE SAILS YOU'VE TORN
AND (E) IF IT STARTS TO SINK THEN I'LL BLAME (A) YOU

(INSTRUMENTAL)

I'M JUST LIKE A SHIP AT SEA
THAT'S LOST WITHOUT A SAIL
THE DARK CLOUDS HIDE THE SUN FROM UP ABOVE
AND EVEN WITH THESE BROKEN DREAMS
MY HEART WILL NEVER FAIL
FOR DEEP INSIDE THERE'S ONLY ONE TRUE LOVE

I GAVE A MESSAGE TO THE WIND
TO TAKE BACK HOME TO YOU
HOPING YOU WOULD HEAR MY S. O. S
MAYBE YOU WOULD COME BACK HOME
MY DARLING IF YOU KNEW
HOW MUCH MY ACHING HEART IS IN DISTRESS

(CHORUS) + REPEAT LAST LINE

I'M THINKING TONIGHT OF MY BLUE EYES

WRITTEN BY A P CARTER, RECORDED BY EDDIE ARNOLD
(SAME MELODY AS "WILD SIDE OF LIFE")

(A) WOULD' BEEN BETTER FOR US BOTH HAD WE (D) NEVER
IN THIS (E) WIDE AND WICKED WORLD HAD NEVER (A) MET
WHILE THE PLEASURES WE'VE BOTH SEEN TO(D)GETHER
I AM (E) SURE LOVE I'LL NEVER FOR(A)GET

(CHORUS) OH, I'M THINKING TONIGHT OF MY BLUE EYES
WHO IS SAILING FAR OVER THE SEA
OH, I'M THINKING TONIGHT OF HER ONLY
AND I WONDER IF SHE EVER THINKS OF ME

OH, YOU TOLD ME ONCE DEAR THAT YOU LOVED ME
AND YOU SAID THAT WE NEVER WOULD PART
BUT A LINK IN THE CHAIN HAS BEEN BROKEN
LEAVING ME WITH A SAD AND ACHING HEART (CHORUS)

WHEN THE COLD, COLD GRAVE SHALL ENCLOSE ME
WON'T YOU COME DEAR AND SHED JUST ONE TEAR
AND SAY TO THE STRANGERS AROUND YOU
OF YOUR HEART YOU HAVE BROKEN LAST YEAR (CHORUS)

INDIAN LOVE CALL

NELSON EDDY / JEANETTE MACDONALD, SLIM WHITMAN
LYRICS BY OTTO HARBACH AND OSCAR HAMMERSTEIN II, MUSIC
BY RUDOLF FRIML

(G)O(C)O(D)O(G)(O)-(C)O(D)O(G)O

(G) WHEN I'M CALLING (C) YOU O(D)O(G)O
WILL YOU ANSWER (C) TOO O(D)O(G)O
THAT MEANS I OFFER MY (G7) LOVE TO (C) YOU, TO BE YOUR OWN
IF YOU REFUSE ME I WILL BE (G) BLUE, AND WAITING ALL (D)
ALONE

BUT IF WHEN YOU (C) HEAR MY LOVE (D) CALL RINGING (G) CLEAR
AND I HEAR AN (C) ANSWERING ECHO SO DEAR OOO
THEN I WILL KNOW OUR (G) LOVE WILL COME TRUE O(C)O(D)O(G)O
YOU'LL BELONG TO (C) ME, I'LL BE(D)LONG TO (G) YOU
YOU'LL BELONG TO (C) ME, I'LL BE(D)LONG TO (G) YOU
(C)O(D)O(G)O

I NEED YOUR LOVE TONIGHT

ELVIS PRESLEY

SONGWRITERS: BIX REICHNER AND SID WAYNE

(G) OH, OH, I (D) LOVE YOU SO
UH, UH, CAN'T (G) LET YOU GO
OOH, OOH, DON'T (C) TELL ME NO
I (D) NEED YOUR LOVE TO(G)NIGHT

OH, GEE, THE WAY YOU KISS
SWEEDIE, TOO GOOD TO MISS
WOW-WHEE, WANT MORE OF THIS
I NEED YOUR LOVE TONIGHT

(CHORUS) (C) I'VE BEEN WAITING (G) JUST FOR TONIGHT
TO (D) DO SOME LOVIN' AND (G) HOLD YOU TIGHT
DON'T (C) TELL ME BABY YOU (G) GOTTA GO
I GOT THE (A) HIFI HIGH AND THE (D) LIGHTS DOWN LOW

HEY, NOW, HEAR WHAT I SAY
OH, WOW, YOU BETTER STAY
POW, POW, DON'T RUN AWAY
I NEED YOUR LOVE TONIGHT
I NEED YOUR LOVE TONIGHT

IS THAT ALL THERE IS?

PEGGY LEE

JERRY LEIBER AND MIKE STOLLER

(SPOKEN) (C7) I REMEMBER WHEN I WAS A VERY LITTLE BOY (GIRL)
(F6) OUR HOUSE CAUGHT ON FIRE
I'LL NEVER (C7) FORGET THE LOOK ON MY FATHER'S FACE
AS HE GATHERED ME UP (F6) IN HIS ARMS AND RACED THRU'
THE BURNING BUILDING (Bb) OUT ONTO THE PAVEMENT.
(F) I STOOD THERE SHIVERING IN (C7) MY PAJAMAS
AND WATCHED THE (F) WHOLE WORLD GO UP IN FLAMES.
(Bb) AND WHEN IT WAS ALL (F) OVER I SAID TO MYSELF,
(Eb) "IS THAT ALL THERE IS TO A FIRE?"

(CHORUS) (SUNG) IS THAT ALL THERE (C9) IS?
IS THAT ALL THERE IS?
IF THAT'S ALL THERE IS MY FRIENDS
THEN LET'S KEEP (Fm7) DANCING
LET'S (Bb9) BREAK OUT THE (Fm7) BOOZE AND (Abm) HAVE A (EbM7)
BALL
IF THAT'S (D7) ALL THERE (G7) IS

(SPOKEN) AND(Fm7) WHEN I WAS TWELVE YEARS (Abm) OLD
MY FATHER TOOK ME TO THE (Fm7) CIRCUS
THE GREATEST SHOW ON (Bb) EARTH.
THERE WERE CLOWNS (Fm7) AND ELEPHANTS AND DANCING (Abm)
BEARS
AND A BEAUTIFUL LADY (Eb) IN PINK TIGHTS FLEW HIGH OVER OUR
HEADS
AND (Fm) AS I SAT THERE WATCHING THE MARVELOUS (Abm)
SPECTACLE
I HAD THE (Fm) FEELING THAT SOMETHING WAS (Bb) MISSING
I DON'T KNOW WHAT, (Fm) BUT WHEN IT WAS OVER I SAID TO
MYSELF
(Abm) "IS THAT (Eb) ALL THERE IS TO THE CIRCUS?"

(CHORUS)

(SPOKEN) (Fm7) THEN I FELL IN LOVE, HEAD OVER (Abm) HEELS IN
LOVE

WITH THE (Fm7) MOST WONDERFUL GIRL (BOY) (Abm) IN THE
WORLD
WE WOULD (Fm7) TAKE LONG WALKS BY (Abm) THE RIVER
OR JUST SIT FOR HOURS
(EbM7) GAZING INTO EACH OTHER'S EYES
WE WERE SO VERY MUCH IN LOVE
(Fm7) THEN ONE DAY SHE (HE) (Abm) WENT AWAY
(Fm7) AND I THOUGHT I'D (Abm) DIE
BUT I DIDN'T, AND (Fm7) WHEN I DIDN'T I SAID (Abm) TO MYSELF
"IS (EbM7) THAT ALL THERE IS TO LOVE?"

(SUNG) IS THAT ALL THERE IS? (C9)
IS THAT ALL THERE IS?
IF THAT'S ALL THERE IS MY FRIENDS THEN LET'S KEEP

(SPOKEN) (Fm7) I KNOW WHAT YOU MUST BE (Abm) SAYING TO
YOURSELVES
IF (Fm7) THAT'S THE WAY HE (SHE) FEELS (Abm) ABOUT IT WHY
DOESN'T HE (SHE)
(Fm7) JUST END IT ALL?
OH, NO NOT (Abm) ME, I'M IN NO HURRY FOR (AbM7) THAT FINAL
DISAPPOINTMENT
FOR I KNOW JUST AS WELL AS I'M (Fm7) STANDING HERE TALKING
TO (Abm) YOU
WHEN THAT FINAL (Fm7) MOMENT COMES AND I'M (Ab) BREATHING
MY LAST BREATH
I'LL (EbM7) BE SAYING TO MYSELF

(CHORUS, ENDING ON Cm)

IT'S A SIN TO TELL A LIE

BILLY MAYHEW

SLIM WHITMAN

(C) BE SURE IT'S TRUE WHEN YOU (B7) SAY I (C) LOVE YOU
IT'S A SIN TO (E7) TELL A (F) LIE (A7,Dm)
(G7) MILLIONS OF HEARTS HAVE BEEN (C) BROKEN
(D7) JUST BECAUSE THESE WORDS WERE (Dm) SPO(G7)KEN

I LOVE (C) YOU YES I (B7) DO I (C) LOVE YOU
IF YOU BREAK MY (E7) HEART I'LL (F) DIE (A7,Dm)
SO BE (F) SURE IT'S (Fm) TRUE WHEN YOU (C) SAY I (E7) LOVE (A7)
YOU
IT'S A (Dm) SIN TO (G7) TELL A (C) LIE (REPEAT SONG)

JUNK FOOD JUNKIE

WORDS AND MUSIC BY LARRY GROCE

YOU KNOW I LOVE THAT ORGANIC COOKING
I ALWAYS ASK FOR MORE
AND THEY CALL ME MR NATURAL
ON DOWN TO THE HEALTH FOOD STORE
I ONLY EAT GOOD SEA SALT
WHITE SUGAR DON'T TOUCH MY LIPS
AND MY FRIENDS IS ALWAYS BEGGING ME
TO TAKE THEM ON MACROBIOTIC TRIPS
YES, THEY ARE

OH, BUT AT NIGHT I STAKE OUT MY STRONG BOX
THAT I KEEP UNDER LOCK AND KEY
AND I TAKE IT OFF TO MY CLOSET
WHERE NOBODY ELSE CAN SEE
I OPEN THAT DOOR SO SLOWLY
TAKE A PEEK UP NORTH AND SOUTH
THEN I PULL OUT A HOSTESS TWINKIE
AND I POP IT IN MY MOUTH

YEAH, IN THE DAYTIME I'M MR NATURAL
JUST AS HEALTHY AS I CAN BE
BUT AT NIGHT I'M A JUNK FOOD JUNKIE
GOOD LORD HAVE PITY ON ME

WELL, AT LUNCHTIME YOU CAN ALWAYS FIND ME
AT THE WHOLE EARTH VITAMIN BAR
JUST SUCKING ON MY PLAIN WHITE YOGURT
FROM MY HAND THROWN POTTERY JAR
AND SIPPIN' A LITTLE HAND PRESSED CIDER
WITH A CARROT STICK FOR DESSERT
AND WIPING MY FACE IN A NATURAL WAY
ON THE SLEEVE OF MY PEASANT SHIRT
OH, YEAH

AH, BUT WHEN THAT CLOCK STRIKES MIDNIGHT
AND I'M ALL BY MYSELF
I WORK THAT COMBINATION ON MY SECRET HIDEAWAY SHELF

AND I PULL OUT SOME FRITOS CORN CHIPS
DR PEPPER AND AN OLE MOON PIE
THEN I SIT BACK IN GLORIOUS EXPECTATION
OF A GENUINE JUNK FOOD HIGH

OH YEAH, IN THE DAYTIME I'M MR NATURAL
JUST AS HEALTHY AS I CAN BE
OH, BUT AT NIGHT I'M A JUNK FOOD JUNKIE
GOOD LORD HAVE PITY ON ME

MY FRIENDS DOWN AT THE COMMUNE
THEY THINK I'M PRETTY NEAT
OH, I DON'T KNOW NOTHING ABOUT ARTS AND CRAFTS
BUT I GIVE 'EM ALL SOMETHING TO EAT
I'M A FRIEND TO OLD EUELL GIBBONS
AND I ONLY EAT HOME GROWN SPICE
I GOT A JOHN KEATS AUTOGRAPHED GRECIAN URN
FILLED UP WITH MY BROWN RICE
YES, I DO

OH, FOLKS BUT LATELY I HAE BEEN SPOTTED
WITH A BIG MAC ON MY BREATH
STUMBLING INTO A COLONEL SANDERS
WITH A FACE AS WHITE AS DEATH
I'M AFTRAIID SOMEDAY THEY'LL FIND ME
JUST STRETCHED OUT ON MY BED
WITH A HANDFUL OF PRINGLES POTATO CHIPS
AND A DING DONG BY MY HEAD

IN THE DAYTIME I'M MR NATURAL
JUST AS HEALTHY AS I CAN BE
BUT AT NIGHT I'M A JUNK FOOD JUNKIE
GOOD LORD HAVE PITY ON ME

KNOWING ME, KNOWING YOU

ABBA

NO MORE CAREFREE LAUGHTER
SILENCE EVER AFTER
WALKING THROUGH AN EMPTY HOUSE, TEARS IN MY EYES
HERE IS WHERE THE STORY ENDS, THIS IS GOODBYE

KNOWING ME, KNOWING YOU (AH-HAA)
THERE IS NOTHING WE CAN DO
KNOWING ME, KNOWING YOU (AH-HAA)
WE JUST HAVE TO FACE IT, THIS TIME WE'RE THROUGH
(THIS TIME WE'RE THROUGH, THIS TIME WE'RE THROUGH
THIS TIME WE'RE THROUGH, WE'RE REALLY THROUGH)
BREAKING UP IS NEVER EASY, I KNOW BUT I HAVE TO GO
(I HAVE TO GO THIS TIME
I HAVE TO GO, THIS TIME I KNOW)
KNOWING ME, KNOWING YOU
IT'S THE BEST I CAN DO

MEM'RIES (MEM'RIES), GOOD DAYS (GOOD DAYS), BAD DAYS (BAD
DAYS)
THEY'LL BE (THEY'LL BE), WITH ME (WITH ME) ALWAYS (ALWAYS)
IN THESE OLD FAMILIAR ROOMS CHILDREN WOULD PLAY
NOW THERE'S ONLY EMPTINESS, NOTHING TO SAY

KNOWING ME, KNOWING YOU (AH-HAA)
THERE IS NOTHING WE CAN DO
KNOWING ME, KNOWING YOU (AH-HAA)
WE JUST HAVE TO FACE IT, THIS TIME WE'RE THROUGH
(THIS TIME WE'RE THROUGH, THIS TIME WE'RE THROUGH
THIS TIME WE'RE THROUGH, WE'RE REALLY THROUGH)
BREAKING UP IS NEVER EASY, I KNOW BUT I HAVE TO GO
(I HAVE TO GO THIS TIME
I HAVE TO GO, THIS TIME I KNOW)
KNOWING ME, KNOWING YOU
IT'S THE BEST I CAN DO

LADY OF SPAIN

BLES BRIDGES

TOLCHARD EVANS, HENRY B TILSLEY, ERELL REAVES, STANLEY DAMERELL, ROBERT HARGREAVES

(D) LADY OF SPAIN I A(A7)DORE YOU
(A) RIGHT FROM THE NIGHT I FIRST (D) SAW YOU
(B7) MY HEART HAS BEEN YEARNING (Em) FOR YOU
(E7) WHAT ELSE COULD ANY HEART (A7) DO?

(D) LADY OF SPAIN I'M A(A7)PPEALING
(A) WHY SHOULD MY LIPS BE CON(D)CEALING
(B7) ALL THAT MY EYES ARE RE(Em)VEALING?
(E7) LADY OF (A) SPAIN I LOVE (D) YOU

(D) NIGHT IN MADRID, BLUE AND (A7) TENDER
(A) SPANISH MOON MAKES SILVER (D) SPLENDOR
(B7) MUSICAL SOUNDS OF A (Em) GUITAR
(E7) WHILE CABA(A) LLERO SERE(D) NADES (REPEAT 1ST TWO VERSES)

LA VIE EN ROSE

EDITH PIAF

FRENCH WORDS BY EDITH PIAF, MUSIC BY LOUIGUY

ENGLISH WORDS BY MACK DAVID

(speaking) (G) DES YEUX QUI FONT BAISSER LES MIENS
UN (Am) RIRE QUI SE PERD (C) SUR SA BOUCHE
(G) VOILA LE PORTRAIT (E) SANS RETOUCHE
DE L'HOMME AU(C)QUEL J'(Am)APPAR(D)TIENS

(G) QUAND IL ME PREND DANS SES BRAS
IL ME PARLE TOUT BAS
JE VOIS LA VIE EN (Am) ROS(D)E,
IL ME DIT DES MOTS D'AMOUR
DES MOTS DE TOUS LES JOURS
ET CA ME FAIT QUELQUE (G) CHOS(D)E
(G) IL EST ENTRE DANS MON COEUR
UNE PART DE BONHEUR
DONT JE CONNAIS LA (C) CAUSE
(Am) C'EST LUI POUR MOI, MOI POUR LUI (G) DANS LA VIE
(Am) IL ME L'A (C) DIT, L'A JUR(Am)E POUR LA (D/D7) VIE
(G) ET DES QUE JE L'APERCOIS
ALORS JE SENS EN (C) MOI, MON (Am) COEUR (D) QUI (G) BAT

(speaking) DES NUITS D'A(G)MOUR A PLUS FINIR
UN GRAND BON(Am)HEUR QUI PREND SA (C) PLACE
LES ENN(G)UIS, DES CHAGRINS S'EF(E)FACENT
HEUREUX, HEU(C)REUX A (Am) EN MOU(D)RIR

(REPEAT MAIN VERSE, THEN LA, LA LA LA LA LA LA, LA LA LA LA LA
LA LA...)

(G) HOLD ME CLOSE AND HOLD ME FAST
THE MAGIC SPELL YOU CAST
THIS IS LA VIE EN (Am) ROS(D)E
WHEN YOU KISS ME HEAVEN SIGHS
AND THOUGH I CLOSE MY EYES
I SEE LA VIE EN (G) ROS(D)E
(G) WHEN YOU PRESS ME TO YOUR HEART
I'M IN A WORLD APART

A WORLD WHERE ROSES (C) BLOOM
(Am) AND WHEN YOU SPEAK, ANGELS SING (G) FROM ABOVE
(Am) EVE|RY|DAY (C) WORDS SEEM TO (Am) TURN INTO (D) LOVE
(D7) SONGS
(G) GIVE YOUR HEART AND SOUL TO ME
AND LIFE WILL ALWAYS (C) BE LA (Am) VIE (D) EN (G) ROSE

LEAVING ON A JET PLANE

JOHN DENVER, PETER PAUL AND MARY

(G) ALL MY BAGS ARE PACKED, I'M (C) READY TO GO,
I'M (G) STANDING HERE OUT(C)SIDE THE DOOR
I (G) HATE TO WAKE YOU (C) UP TO SAY GOOD(D7)BYE.
BUT THE (G) DAWN IS BREAKIN', IT'S (C) EARLY MORN',
THE (G) TAXI'S WAITIN', HE'S (C) BLOWIN' HIS HORN.
AL(G)READY I'M SO (C) LONESOME I COULD (D7) DIE.

(CHORUS) SO (G) KISS ME AND (C) SMILE FOR ME,
(G) TELL ME THAT YOU'LL (C) WAIT FOR ME,
(G) HOLD ME LIKE YOU'LL (Am) NEVER LET ME (D7) GO.
'CAUSE I'M (G) LEAVING (C) ON A JET PLANE,
(G) DON'T KNOW WHEN (C) I'LL BE BACK AGAIN.
(D7) OH (G) BABE, I (C) HATE TO (D7) GO.

THERE'S SO MANY TIMES I'VE LET YOU DOWN,
SO MANY TIMES I'VE PLAYED AROUND,
I TELL YOU NOW THEY DON'T MEAN A THING.
EV'RY PLACE I GO I'LL THINK OF YOU,
EV'RY SONG I SING I SING FOR YOU.
WHEN I COME BACK I'LL BRING YOUR WEDDING RING. (CHORUS)

NOW THE TIME HAS COME TO LEAVE YOU,
ONE MORE TIME LET ME KISS YOU,
THEN CLOSE YOUR EYES, I'LL BE ON MY WAY.
DREAM ABOUT THE DAYS TO COME,
WHEN I WON'T HAVE TO LEAVE ALONE,
ABOUT THE TIMES I WON'T HAVE TO SAY. (CHORUS) PLUS
OH (G) BABE, I (D) HATE TO (G) GO.

LET ME GO, LOVER!

TERESA BREWER

CARSON, HILL

(G) LET ME GO, LET ME GO, LET ME (D) GO, LOVER
LET ME BE, SET ME FREE, FROM YOUR (G) SPELL
YOU MADE ME WEEP, CUT ME DEEP, OH, I CAN'T (D) SLEEP, LOVER
I WAS CURSED FROM THE FIRST DAY I (G) FELL

YOU DON'T (C) WANT ME, BUT YOU WANT ME, TO GO (G) ON
WANTING YOU
HOW I (C) PRAY THAT YOU WILL SAY THAT WE'RE (D) THROUGH
PLEASE TURN ME (G) LOOSE, OH WHAT'S THE USE, LET ME (D) GO,
LOVER
LET ME GO, LET ME GO, LET ME (G) GO

(REPEAT)

LILI MARLENE

MARLENE DIETRICH, HANK SNOW
HANS LEIP

(E) WOULD YOU LIKE TO HEAR THE (A) STORY
OF A (B7) GIRL THAT MANY SOLDIERS (E) KNOW
IT'S A TALE OF LOVE IN ALL ITS (A) GLORY
THEY (B7) TELL WHEN THE FIRES ARE SOFT AND LOW
(E) UNDERNEATH THE LAMPPOST (B7) BY THE BARRACK GATE
STANDING ALL ALONE EVERY NIGHT YOU'LL SEE HER (E) WAIT
SHE (A) WAITS FOR A BOY WHO (E) MARCHED AWAY
AND (B7) THOUGH HE'S GONE SHE'LL (E) HEAR HIM SAY
O (B7) PROMISE YOU'LL BE (E) TRUE, FARE THEE (B7) WELL, LILI
MAR(E)LENE
'TILL (B7) I RETURN TO (E) YOU, FARE THEE (B7) WELL, LILI
MAR(E)LENE

WITH A KISS SHE GAVE HER (A) PROMISE
TO BE (B7) CONSTANT AS THE STARS UP A(E)BOVE
EVERY SOLDIER KNOWS SHE'S KEPT HER (A) PROMISE
AND (B7) SHE HAS BEEN FAITHFUL TO HER LOVE
(E) UNDERNEATH THE LAMPPOST (B7) BY THE BARRACK GATE
STANDING ALL ALONE EVERY NIGHT YOU'LL SEE HER (E) WAIT
FOR (A) THIS IS THE PLACE A (E) VOW WAS MADE
AND (B7) BREEZES SIGH HER (E) SERENADE
O (B7) PROMISE YOU'LL BE (E) TRUE, FARE THEE (B7) WELL, LILI
MAR(E)LENE
'TILL (B7) I RETURN TO (E) YOU, FARE THEE (B7) WELL, LILI
MAR(E)LENE

THOUGH EACH TALE MUST HAVE AN (A) ENDING
NO ONE (B7) KNOWS JUST WHAT THE END WILL (E) BE
BUT TONIGHT WHEN TWILIGHT IS DE(A)SCENDING
IF YOU (B7) COME ALONG HERE'S WHAT YOU'LL SEE
(E) UNDERNEATH THE LAMPPOST (B7) BY THE BARRACK GATE
STANDING ALL ALONE EVERY NIGHT YOU'LL SEE HER (E) WAIT
AND (A) AS THEY GO MARCHING (E) TO THE FRAY
THE (B7) SOLDIERS ALL (E) SALUTE AND SAY
WE'LL (B7) TELL HIM YOU'VE BEEN (E) TRUE, FARE THEE (B7) WELL,
LILI MAR(E)LENE

'TILL (B7) HE RETURNS TO (E) YOU, FARE THEE (B7) WELL, LILI
MARLENE

LILLI MARLENE

GERMAN LYRIC BY HANS LEIP, ENGLISH LYRIC BY TOMMIE
CONNOR, MUSIC BY NORBERT SCHULTZE

(C) UNDERNEATH THE LANTERN (Dm7) BY THE BARRACK (G7) GATE
DARLING I REMEMBER THE WAY YOU USED TO (C) WAIT (C7)
'T WAS (F) THERE THAT YOU WHISPERED (C) TENDERLY
THAT (Dm7) YOU LOVED (G7) ME, YOU'D (C) ALWAYS BE
MY (Dm7) LILLI (G7) OF THE (C) LAMP(A7)LIGHT, MY (Dm7) OWN
LIL(G7)LI MAR(C)LENE

TIME WOULD COME FOR ROLL CALL TIME FOR US TO PART
DARLING I'D CARESS YOU AND PRESS YOU TO MY HEART
AND THERE 'NEATH THAT FAR OFF LANTERN LIGHT
I'D HOLD YOU TIGHT, WE'D KISS GOODNIGHT
MY LILLI OF THE LAMPLIGHT, MY OWN LILLI MARLENE

ORDERS CAME FOR SAILING SOMEWHERE OVER THERE
ALL CONFINED TO BARRACKS WAS MORE THAN I COULD BEAR
I KNEW YOU WERE WAITING IN THE STREET
I HEARD YOUR FEET, BUT COULD NOT MEET
MY LILLI OF THE LAMPLIGHT, MY OWN LILLI MARLENE

RESTING IN A BILLET JUST BEHIND THE LINE
EVEN THO' WE'RE PARTED YOUR LIPS ARE CLOSE TO MINE
YOU WAIT WHERE THAT LANTERN SOFTLY GLEAMS
YOUR SWEET FACE SEEMS TO HAUNT MY DREAMS
MY LILLI OF THE LAMPLIGHT, MY OWN LILLI MARLENE

LISTEN TO THE MOCKINGBIRD

SOUTHERN AMERICAN FOLKSONG

WORDS AND MUSIC BY ALICE HAWTHORNE, 1854

(PEN NAME FOR SEPTIMUS WINNER)

I'M (A7) DREAMING NOW OF MY (D) HALLEY, OF MY (A7) HALLEY, MY
SWEET (D) HALLEY

I'M (A7) DREAMING NOW OF MY (D) HALLEY
FOR THE (G) THOUGHT OF HER IS (A7) ONE THAT NEVER (D) DIES

SHE'S SLEEPING NOW IN THE VALLEY, IN THE VALLEY, IN THE
VALLEY

SHE'S SLEEPING NOW IN THE VALLEY
AND THE MOCKINGBIRD IS SINGING WHERE SHE LIES

(CHORUS) LISTEN TO THE (A7) MOCKINGBIRD, LISTEN TO THE (D)
MOCKINGBIRD

THE (A7) MOCKINGBIRD IS SINGING O'ER HER (D) GRAVE

LISTEN TO THE (A7) MOCKINGBIRD, LISTEN TO THE (D)
MOCKINGBIRD

STILL (G) SINGING WHERE THE (A7) WEEPING WILLOWS (D) WAVE

HOW WELL I DO REMEMBER, I REMEMBER, REMEMBER

HOW WELL I DO REMEMBER

WHEN WE GATHERED IN THE COTTON SIDE BY SIDE

'T WAS IN THE MILD SEPTEMBER, SEPTEMBER, SEPTEMBER

'T WAS IN THE MILD SEPTEMBER

AND THE MOCKINGBIRD WAS SINGING FAR AND WIDE (CHORUS)

WHEN CHARMS OF SPRING AWAKEN, AWAKEN, AWAKEN

WHEN CHARMS OF SPRING AWAKEN

AND THE MOCKINGBIRD IS SINGING IN THE BOUGH

I FEEL LIKE ONE FORSAKENED, FORSAKENED, FORSAKENED

I FEEL LIKE ONE FORSAKENED

SINCE MY HALLEY IS NO LONGER WITH ME NOW (CHORUS)

LOVE LETTERS IN THE SAND

PAT BOONE

NICK KENNY, CHARLES KENNY, J FRED COOTS

(G) ON A DAY LIKE TODAY, WE (C) PASSED THE TIME A(A7)WAY
WRITING (D7) LOVE LETTERS (Am7) IN (D7) THE (G) SAND
(D7) HOW YOU (G) LAUGHED AS I CRIED, EACH (C) TIME I SAW THE
(A7) TIDE
TAKE OUR (D7) LOVE LETTERS (A7) FROM (D7) THE (G) SAND

YOU MADE A (B7) VOW THAT (A7) YOU WOULD (Em) EVER BE TRUE
BUT SOME(A7)HOW THAT VOW MEANT (Am7) NOTHING TO (D7) YOU
NOW MY (G) BROKEN HEART ACHES, WITH (C) EVERY WAVE THAT
(A7) BREAKS
OVER (D7) LOVE LETTERS (A7) IN (D7) THE (G) SAND

(WHISTLE FIRST TWO LINES OF PREVIOUS VERSE, THEN SING LAST
TWO LINES)

MARIA ELENA

ENGLISH WORDS BY S K (BOB) RUSSELL, MUSIC AND SPANISH
WORDS BY LORENZO BARCELATA (1932)

DEDICATED TO MARIA ELENA, THE WIFE OF MEXICAN PRESIDENT
EMILIO PORTES GIL AND SISTER OF FAMOUS BUSINESSMAN ALEJO
PERALTA

(C) MARIA ELENA, YOU'RE THE ANSWER TO A (Dm7) PRAYER
MARIA ELENA, CAN'T YOU SEE HOW (G7) MUCH I (C) CARE?
TO ME YOUR VOICE IS LIKE THE ECHO OF A (Dm7) SIGH
AND (G7) WHEN YOU'RE NEAR MY HEART CAN'T SPEAK ABOVE A (C)
SIGH

MARIA ELENA, SAY THAT WE WILL NEVER (Dm7) PART
MARIA ELENA, (E7) TAKE ME TO YOUR (Am) HEART
A (F) LOVE LIKE (Fm7) MINE IS GREAT E(C)NOUGH FOR (A7) TWO
TO SHARE THIS (D7) LOVE IS REALLY (G7) ALL I ASK OF (C) YOU

(REPEAT + MY LOVE)

(C) TUYO ES ME CORAZON, OH, (Em) SOL DE MI QUE(F)RER
(Dm) MUJER DE MI ILU(G)SION, MI AMOR TE CON(C)SAGRE!
MI (Am) VIDA LA EMBELLECE UNA ESPE(Em)RANZA A(F)ZUL
MI (G) VIDA TIENE UN CIELO QUE LE DISTE (C) TU

(C) TUYO ES MI CORAZON, OH, (Em) SOL DE MI QUE(F)RER
(Dm) TUYO ES TODO MI (G) SER, (E) TUYO ES, MU(Am)JER!
(F) YA TODO EL CORAZON TE LO ENTRE(C)GUE
ERES MI (Am) FE, ER(C)ES MI (Dm) DIOS, (G7) ERES MI A(C)MOR!

(REPEAT + MI AMOR)

MILORD (OMBRE DE LA RUE)

EDITH PIAF

SONGWRITERS: MARGUERITE MONNOT (MUSIC) AND JOSEPH MUSTACCHI (GEORGE MOUSTAKI) (LYRICS)

(D) ALLEZ, VENEZ, MILORD!
VOUS ASSEoir (G) À MA TABLE
IL FAIT SI (D) FROID, DEHORS
(E) ICI C'EST CONFOR(A)TABLE
LAISSEZ-VOUS (D) (high) FAIRE, MILORD
ET PRENEZ (G) (high) BIEN VOS AISES
VOS PEINES (D) (high) SUR MON COEUR
ET VOS (E) PIEDS SUR UNE (A) CHAISE
JE VOUS CON(D)NAIS, MILORD
VOUS N'AVEZ (G) JAMAIS VUE
JE NE SUIS QU'UNE (D) FILLE DU PORT
QU'UNE (A7) OMBRE DE LA (D) RUE

(speaking) (Dm) POURTANT J'VOUS AI FRÔ(C)LÉ
QUAND (Dm) VOUS PASSIEZ (C) HIER
VOUS N'(Dm)ÉTIEZ PAS PEU (C) FIER, DAME!
LE (Dm) CIEL VOUS COM(C)BLAIT
(Dm) VOTRE FOULARD DE (C) SOIE
(Bf) FLOTTANT SUR VOS ÉPAULES
(Gm) VOUS AVIEZ LE BEAU RÔLE
ON (Bf) AURAIT DIT LE ROI
VOUS (Dm) MARCHIEZ EN VAIN(C)QUEUR
AU (Dm) BRAS D'UNE DEMOI(C)SELLE
MON (Bf) DIEU! QU'ELLE ÉTAIT (A) BELLE
J'EN AI (Bf) FROID DANS LE COEUR (CHORUS)

(speaking) (Dm) DIRE QU'IL SUFFIT PAR(C)FOIS
QU'IL Y (Dm) AIT UN NA(C)VIRE
(Dm) POUR QUE TOUT SE DÉ(C)CHIRE
QUAND (Dm) LE NAVIRE S'EN (C) VA
IL (Dm) EMMENAIT AVEC (C) LUI
LA (Bf) DOUCE AUX YEUX SI TENDRES
QUI (Gm) N'A PAS SU COMPRENDRE
QU'ELLE (Bf) BRISAIT VOTRE VIE

L`A(Dm)MOUR, ÇA FAIT PLEU(C)RER
(Dm) COMME QUOI L`EXIS(C)TENCE
ÇA VOUS (Bf) DONNE TOUTES LES (A) CHANCES
POUR LES (Bf) REPRENDRE APRÈS

(D) ALLEZ, VENEZ, MILORD!
VOUS AVEZ (G) L`AIR D`UN MÔME!
LAISSEZ-VOUS (D) FAIRE, MILORD
(E) VENEZ DANS MON ROY(A)AUME
JE SOIGNE (D) (high) LES REMORDS
JE CHANTE (G) (high) LA ROMANCE
JE CHANTE (D) (high) LES MILORDS
QUI (E) N`ONT PAS EU DE (A) CHANCE!
REGARDEZ-(D)MOI, MILORD
VOUS N`M`AVEZ (G) JAMAIS VUE
...MAIS VOUS PLEU(D)REZ, MILORD?
ÇA (A7) J`L`AURAI JAMAIS (D) CRU!

(speaking) (D) EH BEN, VOYONS, MI(G)LORD!
SOURIEZ-MOI, MI(D)LORD!
MIEUX QU` ÇA!
(E) UN P`TIT EF(A)FORT
(D) VOILÀ, C`EST ÇA!
ALLEZ, RIEZ, MI(G)LORD!
ALLEZ, CHAN(D)TEZ, MILORD!
LA-LA-(E)LA-LA-LA-(A)LA

(D/G/D/E/A) LA-LA-LA...MAIS OUI, DAN(D)SEZ, MILORD!
(G/D/E/A) LA-LA-LA... BRAVO MI(D)LORD!
(G/D/E/A) LA-LA-LA... ENCORE MI(D)LORD!
(G/D/E/A) (D/G/D/G/A/D) LA-LA-LA...

ENGLISH TRANSLATION (NOT SUNG LYRICS):

COME ON MILORD, SIT DOWN AT MY TABLE
IT'S COLD OUTSIDE
I KNOW YOU VERY WELL BUT YOU NEVER SAW ME
I'M JUST A GIRL OF THE HARBOR, A SHADOW IN THE STREET

I MET YOU YESTERDAY WITH YOUR GIRL, A BEAUTIFUL GIRL

WITH SOFT EYES BUT NO HEART
TODAY HER SHIP SAILED AWAY WITH HER, FOR ALWAYS
AND NOW YOU ARE ALONE, TOO BAD, SHE DIDN'T LOVE YOU

OH, COME ON MILORD, SIT DOWN AT MY TABLE
IT'S COLD OUTSIDE
LOOK AT ME MILORD, YOU NEVER SAW ME
BUT WHAT HAPPENS, MILORD? YOU CRY! I'D NEVER HAVE
BELIEVED IT

OH, COME ON MILORD, SMILE AT ME
SING WITH ME, DANCE WITH ME
BRAVO, MILORD! ENCORE MILORD!

CONNIE FRANCIS

(D) ALLEZ, VENEZ, MILORD, VOUS ASSEoir (G) À MA TABLE
IL FAIT SI (D) FROID DEHORS, (E) ICI, C'EST CONFOR(A)TABLE
LAISSEZ-VOUS (D) FAIRE, MILORD, ET PRENEZ (G) BIEN VOS AISES
VOS PEINES (D) SUR MON COEUR ET VOS (E) PIEDS SUR UNE (A)
CHAISE
JE VOUS CON(D)NAIS, MILORD, VOUS NE M'AVEZ (G) JAMAIS VUE
JE NE SUIS QU'UNE (D) FILLE DU PORT, UNE (A7) OMBRE DE LA (D)
RUE

COME ON, GET WISE, MILORD, HER LIPS TELL (G) LIES, MILORD
THE GIRL THAT (D) YOU ADORED HAS (E) FOUND SOME OTHER (A)
GUY
SHE JUST GOT (D) BORED, MILORD, NOW YOU'RE IG(G)NORED,
MILORD
DEEP DOWN IN(D)SIDE YOUR PRIDE WON'T (E) LET YOU SAY
GOOD(A)BYE
SO LET HER (D) GO, MILORD, COME ON, RE(G)LAX, BE SMART
'CAUSE IF YOU (D) DON'T, YOU KNOW SHE'LL (A7) ONLY BREAK
YOUR (D) HEART

COME ON GET MAD, MILORD, LIFE'S NOT SO (G) BAD, MILORD
THE CHARMS OF (D) OTHER ARMS CAN (E) MAKE YOUR HEART
FOR(A)GET

DON'T COUNT THE (D) COST, MILORD, LET HER GET (G) LOST,
MILORD
ONE MEMO(D)RY CAN BEAT A (E) LIFETIME OF RE(A)GRET
COME ON GET (D) HIP, MILORD, AND LET LIFE (G) REST MILORD
BE SURE THERE'S (D) PLENTY MORE OF (A7) LOVIN' TO BE (D)
DONE

THERE'S CHICKS TO MEET, MILORD, WITH LIPS SO (G) SWEET,
MILORD
AND HEARTS TO (D) MAKE AND BREAK BE(E)FORE THE RACE IS (A)
RUN
SO HIT THE (D) TOWN, MILORD, COME ON AND (G) BE MY GUEST
WE'LL TURN IT (D) UPSIDE DOWN AND MAY (G) DEVIL (A7) TAKE THE
(D) REST
UPSIDE DOWN AND MAY (G) DEVIL (A7) TAKE THE (D) REST
UPSIDE DOWN AND MAY (G) DEVIL (A7) TAKE THE (D) REST

TERESA BREWER

(D) COME ON, GET WISE, MILORD
HER LIPS TELL (G) LIES, MILORD
THE GIRL THAT (D) YOU ADORE
HAS (E) FOUND SOME OTHER (A) GUY

SHE JUST GOT (D) (high) BORED, MILORD
NOW YOU'RE IG(G)(high)NORED, MILORD
DEEP DOWN IN(D)(high)SIDE, YOUR PRIDE
WON'T (E) LET YOU SAY GOOD(A)BYE

THAT SOUTHERN (D) BELLE, MILORD
HAS GOT A (G) HEART OF ICE
LOVE CAN BE (D) DULL, MILORD
AS (E) WELL AS PARA(A)DISE

DON'T COUNT THE (D) (high) COST, MILORD
LET HER GET (G) (high) LOST, MILORD
HER MEMO(D)RY CAN BE
A (E) LIFETIME OF RE(A)GRET

SO LET HER (D) GO, MILORD
COME ON, RE(G)LAX, BE SMART
'CAUSE IF YOU (D) DON'T, YOU KNOW
SHE'LL (A7) ONLY BREAK YOUR (D) HEART

LA-LA-LA-LA-LA-LA...(do full three verses)

COME ON, GET HIP, MILORD
AND LET LIFE (G) RIP, MILORD
BE SURE THERE'S (D) PLENTY MORE
OF (E) LOVING TO BE (A) DONE

THERE'S CHICKS TO (D) (high) MEET, MILORD
WITH LIPS AS (G) (high) SWEET, MILORD
AND HEARTS TO (D) (high) MAKE OR BREAK
BE(E)FORE THE RACE IS (A) RUN

SO HIT THE (D) TOWN, MILORD
COME ON AND (G) BE MY GUEST
WE'LL TURN IT (D) UPSIDE DOWN
AND (E) DEVIL TAKE THE (A) REST

COME ON, GET (D) (high) GLAD, MILORD
LIFE'S NOT SO (G) (high) BAD, MILORD
SOME KINDS OF (D) (high) OTHER ARMS
CAN (A7) MAKE YOUR HEART FOR(D)GET
(A) MI(D)LORD, (A) MI(D)LORD

MISTER SANDMAN

THE CHORDETTES, EMMYLOU HARRIS
PAT BALLARD

(BUM, BUM, BUM,..., ALSO AFTER EACH VERSE)

(C) MR SANDMAN, (B7) BRING ME A DREAM
(E7) MAKE HIM THE CUTEST THAT (A7) I'VE EVER SEEN
(D7) GIVE HIM TWO LIPS LIKE (G7) ROSES IN CLOVER
(C) AND TELL HIM THAT HIS LONESOME (A) NIGHTS ARE (G) OVER
(C) SANDMAN, (B7) I'M SO ALONE
(E7) DON'T HAVE NOBODY TO (A7) CALL MY OWN
(Dm) PLEASE TURN ON YOUR MAGIC (F) BEAM
MR (C) SANDMAN, (D) BRING ME (G7) A (C) DREAM

MR SANDMAN, (B7) BRING ME A DREAM
(E7) MAKE HIM THE CUTEST THAT (A7) I'VE EVER SEEN
(D7) GIVE HIM THE WORD THAT (G7) I'M NOT A ROVER
(C) AND TELL HIM THAT HIS LONESOME (A) NIGHTS ARE (G) OVER
(C) SANDMAN, (B7) I'M SO ALONE
(E7) DON'T HAVE NOBODY TO (A7) CALL MY OWN
(Dm) PLEASE TURN ON YOUR MAGIC (F) BEAM
MR (C) SANDMAN, (D) BRING ME (G7) A (C) DREAM

MR SANDMAN, (B7) BRING US A DREAM
(E7) GIVE HIM A PAIR OF EYES WITH A (A7) COME-HITHER GLEAM
(D7) GIVE HIM A LONELY HEART LIKE (G7) POLIACHI
(C) AND LOTS OF WAVY HAIR LIKE (A) LIBER(G)ACE
(C) MR SANDMAN, (B7) SOMEONE TO HOLD
(E7) WOULD BE SO PEACHY BE(A7)FORE WE'RE TOO OLD
SO (Dm) PLEASE TURN ON YOUR MAGIC (F) BEAM
MR (C) SANDMAN, (D) BRING US, (C) PLEASE, PLEASE, PLEASE
MR SANDMAN, (D) BRING US (G7) A (C) DREAM

MOCKINGBIRD HILL

VAUGHN HORTON, LES PAUL AND MARY FORD

(E) WHEN THE SUN IN THE MORNING PEEKS (A) OVER THE HILL
AND (B7) KISSES THE ROSES 'ROUND (E) MY WINDOW SILL
THEN MY HEART FILLS WITH GLADNESS WHEN (A) I HEAR THE
TRILL
OF THE (B7) BIRDS IN THE TREE TOPS ON (E) MOCKINGBIRD HILL

(CHORUS) TRA LA LA, TWIDDLEE DEE DEE, IT (A) GIVES ME A (E)
THRILL
TO (B7) WAKE UP IN THE MORNING TO THE (E) MOCKINGBIRD'S
TRILL
TRA LA LA, TWIDDLEE DEE DEE, THERE'S (A) PEACE AND GOOD (E)
WILL
YOU'RE (B7) WELCOME AS THE FLOWERS ON (E) MOCKINGBIRD
HILL

GOT A THREE-CORNERED PLOW AND AN ACRE TO TILL
AND A MULE THAT I BOUGHT FOR A TEN-DOLLAR BILL
THERE'S A TUMBLE DOWN SHACK AND A RUSTY OLD MILL
BUT IT'S MY HOME SWEET HOME UP ON MOCKINGBIRD HILL
(CHORUS)

WHEN IT'S LATE IN THE EVENING I CLIMB UP THE HILL
AND SURVEY ALL MY KINGDOM WHILE EVERYTHING'S STILL
ONLY ME AND THE SKY AND AN OLD WHIPPOORWILL
SINGING SONGS IN THE TWILIGHT ON MOCKINGBIRD HILL
(CHORUS)

MOLLY DARLING

EDDY ARNOLD

WILLIAM SHAKESPEARE HAYS (WHO PROBABLY ALSO WROTE
"DIXIE")

(G) WON'T YOU TELL ME, (C) MOLLY (G) DARLING
THAT YOU LOVE NONE ELSE BUT (A7) ME

(G) FOR I LOVE YOU, (C) MOLLY (G) DARLING

(high) (Em) YOU ARE (B7) ALL THE WORLD TO (C) ME

(high) (G) TELL ME (C) DARLING, THAT YOU (G) LOVE ME

(high) PUT YOUR (C) LITTLE HAND IN (D7) MINE

(G) TAKE MY HEART, SWEET (C) MOLLY (G) DARLING

(C) SAY THAT (D7) YOU WILL GIVE ME (G) THINE

STARS ARE SMILING, (C) MOLLY (G) DARLING,

THROUGH THE MYSTIC VEIL OF (A7) NIGHT

(G) THEY SEEM LAUGHING, (C) MOLLY (G) DARLING

(high) (Em) WHILE FAIR (B7) LUNA HIDES HER (C) LIGHT

(high) OH, (G) NO ONE (C) LISTENS BUT THE (G) FLOWERS

(high) WHILE THEY (C) HANG THEIR HEADS IN (D7) SHAME

(G) THEY ARE MODEST, (C) MOLLY (G) DARLING,

(C) WHEN THEY (D7) HEAR ME CALL YOUR (G) NAME

(C) MOLLY, (G) FAIREST, (D) SWEETEST, (G) DEAREST

(A7) LOOK UP, DARLING, TELL ME (D7) THIS

(G) DO YOU LOVE ME, (C) MOLLY (G) DARLING

(C) LET YOUR (D7) ANSWER BE A (G) KISS

(G) I MUST LEAVE YOU, (C) MOLLY (G) DARLING

THOUGH THE PARTING GIVES ME (A7) PAIN

(G) WHEN THE STARS SHINE, (C) MOLLY (G) DARLING

(C) I WILL (D7) MEET YOU HERE A(G)GAIN

O, GOODNIGHT, GOOD(C)BYE, MY (G) LOVED ONE

HAPPY MAY YOU EVER (A7) BE

(G) WHEN YOU'RE DREAMING, (C) MOLLY (G) DARLING

(C) DON'T FOR(D7)GET TO DREAM OF (G) ME

[THE LAST TWO VERSES ARE OPTIONAL. ON THE LAST VERSE
SUNG, CHANGE THE (C) AT THE START OF THE LAST LINE TO A (G)]

MUSIC! MUSIC! MUSIC! (PUT ANOTHER NICKEL IN)

TERESA BREWER

STEPHAN WEISS, BERNIE BAUM

(A) PUT ANOTHER NICKEL IN, IN THE NICKELODEON

(E) ALL I WANT IS LOVING YOU AND (A) MUSIC, MUSIC, MUSIC!

I'D DO ANYTHING FOR YOU, ANYTHING YOU'D WANT ME TO (ALT:
ANYTHING THAT LOVE COULD DO)

(E) ALL I WANT IS LOVING YOU AND (A) MUSIC, MUSIC, MUSIC!

(D) CLOSER, MY DEAR COME (A) CLOSER

THE NICEST (E) PART OF ANY MELODY, IS (A) WHEN YOU'RE
DANCING (E) CLOSE TO ME

SO (A) PUT ANOTHER NICKEL IN, IN THE NICKELODEON

(E) ALL I WANT IS LOVING YOU AND (A) MUSIC, MUSIC, MUSIC!

(INSTRUMENTAL)

(REPEAT)

MUSTANG SALLY
WILSON PICKETT

MUSTANG SALLY UH-HUH
GUESS YOU BETTER SLOW YOUR MUSTANG DOWN
OH LORD WHAT I SAID NOW

MUSTANG SALLY NOW BABY
OH LORD GUESS YOU BETTER
SLOW YOUR MUSTANG DOWN HU-OH YEAH

YOU BEEN RUNNIN' ALL OVER TOWN NOW
OH I GUESS I HAVE TO PUT YOUR FLAT FEET
ON THE GROUND
HU! WHAT I SAID NOW

LISTEN!
ALL YOU WANNA DO IS RIDE AROUND SALLY
(RIDE SALLY RIDE)
ALL YOU WANNA DO IS RIDE AROUND SALLY
(RIDE SALLY RIDE)
ALL YOU WANNA DO IS RIDE AROUND SALLY
(RIDE SALLY RIDE) HUH
ALL YOU WANNA DO IS A RIDE AROUND SALLY
ALRIGHT (RIDE SALLY RIDE)
WELL LISTEN TO THIS

ONE OF THESE EARLY MORNIN'S
HEY WOW! GONNA BE WIPIN YOUR WEEPIN EYES
HUH! WHAT I SAID NOW-LOOK-A-HERE

I BOUGHT YOU A BRAND NEW MUSTANG
A NINETEEN SIXTY-FIVE HUH!
NOW YOU COME AROUND
SIGNIFYIN A WOMAN
THAT DONT WANNA LET ME RIDE

MUSTANG SALLY NOW BABY OH LORD!
GUESS YOU BETTER SLOW THAT MUSTANG DOWN
HUH! OH LORD! LOOK HERE

YOU BEEN RUNNIN ALL OVER TOWN
OOW!
I GOT TO PUT YOUR FLAT FEET ON THE GROUND
HUH! WHAT I SAID NOW HEY-A
LET ME SAY IT ONE MORE TIME YALL

NOW ALL YOU WANNA DO IS RIDE AROUND SALLY
(RIDE SALLY) HU! (RIDE)
ALL YOU WANNA DO IS RIDE AROUND SALLY
FADES-
(RIDE SALLY RIDE)
ALL YOU WANNA...

MY PRAYER

MUSIC BY GEORGES BOULANGER, LYRIC AND MUSICAL
ADAPTATION

BY JIMMY KENNEDY, A

MY (A) PRAYER IS TO LINGER WITH (A₀) YOU
AT THE (B7) END OF THE (Dm6) DAY
IN A (Dm) DREAM THAT'S DI(A)VINE (E7)
MY (A) PRAYER IS A RAPTURE IN (A₀) BLUE
WITH THE (B7) WORLD FAR A(Dm6)WAY
(E7) AND YOUR (E7) LIPS CLOSE TO (A) MINE

TO(Dm)NIGHT WHILE OUR HEARTS ARE A(Am)GLOW
(Am7) (Dm) OH! TELL ME THE WORDS
THAT I'M (B7) LONGING TO (E7) KNOW
MY (A6) PRAYER AND THE ANSWER (A₀) YOU GIVE
MAY THEY (B7) STILL BE THE (Dm6) SAME
FOR AS LONG AS WE (A) LIVE
THAT YOU'LL (Cm) ALWAYS BE (Bm7) THERE (E7)
AT THE END OF MY (A) PRAYER

(REPEAT)

NO MORE

ELVIS PRESLEY (FROM "BLUE HAWAII")

MUSIC: "LA PALOMA" WRITTEN BY SEBASTIAN IRADIER (LATER YRADIER) IN 1863. ENGLISH LYRICS BY DON ROBERTSON AND HAL BLAIR

(low) (D) NO MORE DO I SEE THE STARLIGHT CARESS YOUR (A7)
HAIR

(high) NO MORE FEEL THE TENDER KISSES WE USED TO (D) SHARE

(high) I CLOSE MY EYES AND CLEARLY MY HEART RE(A7)MEMBERS

(med) A THOUSAND GOOD-BYES COULD NEVER PUT OUT THE (D)
EMBERS

(low) DARLING-I-LOVE-YOU-SO / AND MY HEART (rising)
FOR(A7)EVER

WILL BELONG TO THE (Em) MEMORY OF THE (A7) LOVE THAT WE
KNEW BE(D)FORE

(low) PLEASE-COME-BACK-TO-MY-ARMS, / WE BELONG (rising)
TO(A7)GETHER

COME TO ME LET'S BE (Em) SWEETHEARTS AGAIN AND (A7) THEN
LET US PART NO (D) MORE

(low) NO MORE DO I FEEL THE TOUCH OF YOUR HAND ON (A7) MINE
(high) NO MORE SEE THE LOVELIGHT MAKING YOUR DARK EYES (D)
SHINE

(high) OH HOW I WISH I NEVER HAD CAUSED YOU (A7) SORROW

(med) BUT DON'T EVER SAY FOR US THERE IS NO TO(D)MORROW

(repeat 2nd verse)

LA PALOMA
JULIO IGLESIAS

UNA CANCIÓN ME RECUERDA AQUEL AYER
CUANDO SE MARCHÓ EN SILENCIO UN ATARDECER
SE FUÉ CON SU CANTO TRISTE A OTRO LUGAR
DEJÓ COMO COMPAÑERA MI SOLEDAD.

UNA PALOMA BLANCA ME CANTA AL ALBA
VIEJAS MELANCOLÍAS, COSAS DEL ALMA
LLEGAN CON EL SILENCIO DE LA MAÑANA

Y CUANDO SALGO A VERLA VUELA A SU CASA.

¿DÓNDE VA? QUE MI VOZ
YA NO QUIERE ESCUCHAR,
¿DÓNDE VA? QUE MI VIDA SE APAGA
SI JUNTO A MI NO ESTÁ.

SI QUISIERA VOLVER
YO LA IRÍA A ESPERAR
CADA DÍA, CADA MADRUGADA
PARA QUERERLA MÁS.

NON, JE NE REGRETTE RIEN

EDIT PIAF

C DUMONT, M VAUCAIRE

(SONG ADOPTED BY THE FRENCH FOREIGN LEGION AS "THEIR SONG")

(G) NON, RIEN DE (D/F#) RIEN
NON, JE NE REGRETTE (G) RIEN
NI LE (C) BIEN, QU'ON M'A FAIT, NI LE MAL
TOUT CA M'EST BIEN (Am/D) EGAL
(G) NON, RIEN DE (D/F#) RIEN
NON, JE NE REGRETTE (G) RIEN
C'EST PAY(C)E, BALA(Am)YE, OUBLI(D)E
JE ME (D7) FOUS DU PASS(G)E

(NC) AVEC MES SOUVEN(G)IRS J'AI ALLUME LE FEU
MES SHAGRINS, MES PLAIS(D7)IRS,
JE N'AI PLUS BESOIN (G) D'EUX
BALAYE LES AMOURS AVEC LEURS TREMOLOS
BALAYES POUR TOU(D)JOURS
JE REPARS A ZE(G)RO

NON, RIEN DE (D/F#) RIEN
NON, JE NE REGRETTE (G) RIEN
NI LE (C) BIEN, QU'ON M'A FAIT, NI LE MAL
TOUT CA M'EST BIEN E(Am/D)GAL
(G) NON, RIEN DE (D/F#) RIEN
NON, JE NE REGRETTE (G) RIEN
CAR MA (C) VIE, CAR MES JOIES
AUJOURD(D7)'HUI
(NC) CA COMMENCE AVEC (G) TOI

OH, CAROL

SMOKIE (1978)

NICKY CHINN AND MIKE CHAPMAN

(E) I WAS OUT CRUISIN', GETTING' LATE AND I WAS LOSIN'
WHEN I SAW YOU WALKIN' MY (B7) WAY
SO NONCHALANT, I BET YOU GET WHAT YOU WANT
BUT SO DO I AND I AIN'T LOSIN' TO(E)DAY
WELL, YOUR HIPS WERE SWINGIN' AND YOUR JEANS WERE
CLINGIN'
YOU WERE DRIVIN' ME OUTTA MY (B7) MIND
ON A HOT AFTERNOON, WHEN THERE'S NOTHING TO DO
YOU'RE NOT THE SORT OF THING A FELLOW SHOULD (E) FIND

SO I PULLED ON OVER, TOSSED YOUR HAIR OFF YOUR SHOULDER
AS YOU TURNED AND YOU LOOKED MY WAY
OH, YOU WOULD'VE DIED, OR YOU'DA SKINNED ME ALIVE
IF I'DA SAID WHAT I WANTED TO SAY
SO BEIN' POLITE, SAID "WHATCHA DOIN' TONIGHT"
Y' SAID "IT JUST SO HAPPENS I'M FREE"
YOU GOT ALL THE RIGHT CURVES AND ALL THE RIGHT WORDS
AND THAT'S ALL RIGHT BY ME

(CHORUS) (A) OH, CAROL, YOU GOT ME EATIN' MY HEART A(E)WAY
YOU GOT ME COUNTIN' MY NIGHTS AND (B7) DAYS
OH I'M FLOATIN' ON THE MILKY (E) WAY
OH, (A) CAROL, NOBODY'S DONE IT BE(E)FORE
OH, BABY YOU'VE OPENED THE (B7) DOOR
OH, CAROL YOU CAN DO IT SOME (E) MORE

WELL, IF YOU'RE READY FOR THIS, WHEN WE STARTED TO KISS
SHE SAID, "WELL, HOLD ON A MINUTE OR TWO"
WELL, NATURALLY, I KNEW IT COULDN'T BE ME
I SAID, "BABY WHAT'S TROUBLIN' YOU"
SHE SAID, "I'M NOT SIXTEEN, IF YOU KNOW WHAT I MEAN"
SO WE SAT AND WE TALKED FOR A WHILE
AND WHEN WE FINALLY KISSED, YOU KNOW SHE DIDN'T RESIST
AND I MUST SAY SHE DID IT IN STYLE (CHORUS)

OH, MY PAPA (O, MEIN PAPA)

EDDIE FISHER VERSION OF 1953

ENGLISH WORDS BY JOHN TURNER AND GEOFFREY PARSONS

MUSIC AND ORIGINAL LYRIC BY PAUL BURKHARD (1937)

(C) OH, MY PAPA, TO ME HE WAS SO (G7) WONDERFUL

(G) OH, MY PAPA, TO ME HE WAS SO (C) GOOD

NO ONE COULD BE SO GENTLE AND SO (G7) LOVABLE

(G) OH, MY PAPA, HE ALWAYS UNDER(C)STOOD

(Am) GONE ARE THE DAYS

WHEN HE WOULD TAKE ME (G) ON HIS KNEE

(Em) AND WITH A SMILE

HE'D (B7) CHANGE MY TEARS TO (Em) LAUGH(G7)TER

OH, MY PAPA, SO FUNNY, SO ADORABLE

ALWAYS THE CLOWN, SO FUNNY IN HIS WAY

OH, MY PAPA, TO ME HE WAS SO WONDERFUL

DEEP IN MY HEART, I MISS HIM SO TODAY

(REPEAT ALL VERSES, OR JUST VERSE 2)

OH, MY PAPA, OH, MY PAPA, OH, MY PAPA

ONLY YOU

THE PLATTERS

BUCK RAM AND ANDRE RAND

(G) ONLY YOU CAN MAKE THIS (B7) WORLD SEEM RIGHT
ONLY (Em) YOU CAN MAKE THE (G) DARKNESS BRIGHT (G7)
ONLY (C) YOU AND YOU A(D7)LONE
CAN (G) THRILL ME (B7) LIKE YOU (Em) DO (E7)
AND (A7) FILL MY HEART WITH LOVE FOR ONLY (D7) YOU

ONLY (G) YOU CAN MAKE THIS (B7) CHANGE IN ME
FOR IT'S (Em) TRUE, YOU ARE MY (G) DESTINY (G7)
WHEN YOU (C) HOLD MY HAND
I (Cm) UNDERSTAND THE (G) MAGIC (B7) THAT YOU (Em) DO
(E7) YOU'RE MY (C) DREAM COME TRUE
MY (D7) ONE AND ONLY (G) YOU (repeat + ONE AND ONLY YOU)

PRIMROSE LANE

JERRY WALLACE

WAYNE SHANKLIN, GEORGE CALENDER

(G) PRIMROSE LANE, LIFE'S A HOLIDAY ON PRIMROSE LANE
JUST A HOLIDAY ON (Am7) PRIMROSE LANE, WITH (G) YOU
CAN'T EXPLAIN, WHEN WE'RE WALKING DOWN THE PRIMROSE
LANE

EVEN ROSES BLOOMING (Am7) IN THE RAIN, WITH (G) YOU

(C) SWEET PERFUME, (G7) THOSE LITTLE OLD (C) ROSES BLOOM
(G7) AND I WANT TO (C) `WALK WITH (Am) YOU (Am7), MY WHOLE
LIFE (D7) THROUGH

(G) PRIMROSE LANE, LIFE'S A HOLIDAY ON PRIMROSE LANE
JUST A HOLIDAY ON (Am7) PRIMROSE LANE, WITH (G) YOU

(INSTRUMENTAL)

(REPEAT LAST TWO VERSES)

PRIVATE WILSON WHITE
MARTY ROBBINS

(G) PRIVATE (C) WILSON WHITE, AMERI(G)CA IS PROUD TONIGHT
PROUD TO (D) CLAIM YOU FOR THEIR HERO, PRIVATE (G) WHITE

ON A BATTLEFIELD ONE DAY IN A (C) LAND SO FAR AWAY
MID THE (D) RATTLE OF MACHINE GUNS IN THE DAWN'S FIRST
GOLDEN (G) LIGHT
TWENTY MEN LAY CLOSE TO DEATH, NINETEEN (C) OF THEM HELD
THEIR BREATH
WHILE ONE (D) VOLUNTEERED TO SAVE THEM, VOLUNTEERED TO
GIVE HIS (G) LIFE (CHORUS)

NINETEEN LIVES HE MEANT TO SAVE, NOT ONE BACKWARD
GLANCE HE GAVE
AS HE YELLED, FOR GOD AND COUNTRY, THROUGH AN OPEN
FIELD HE RAN
BUT THE ENEMY HAD SEEN AND THEY UNDERSTOOD HIS SCHEME
AND THE FIRE FROM THEIR MACHINE GUNS KNOCKED THE RIFLE
FROM HIS HANDS (CHORUS)

SEVEN BULLETS FOUND THEIR MARK, SEVEN BULLETS NEAR THE
HEART
AND THE FORCE OF SEVEN BULLETS KNOCKED THE SOLDIER TO
THE GROUND
BUT HIS PROMISE HE MUST KEEP, AND HE STAGGERED TO HIS
FEET
RAN TOWARD THE FOUR MACHINE GUNS THAT PINNED THE
SOLDIERS DOWN (CHORUS)

BULLETS FLYIN' EVERYWHERE, SMOKE AND GUNFIRE FILLED THE
AIR
ONWARD RAN THE WOUNDED SOLDIER TO KEEP THE VOW HE
MADE
NEARLY DEAD, BUT DEEP WITHIN, WAS THE STRENGTH TO PULL
THE PIN
AS HE YELLED, I DIE FOR FREEDOM, HE THREW THE HAND
GRENADE (CHORUS)

PUFF THE MAGIC DRAGON

WORDS BY LEONARD LIPTON, MUSIC BY PETER YARROW

(A) PUFF, THE MAGIC (E) DRAGON, (D) LIVED BY THE (A) SEA
AND (D) FROLICKED IN THE (A) AUTUMN MIST
IN A (B7) LAND CALLED HONAH(E7)LEE
(A) LITTLE JACKIE (E) PAPER (D) LOVED THAT RASCAL (A) PUFF
AND (D) BROUGHT HIM STRINGS AND (A) SEALING WAX
AND (B7) OTHER (E7) FANCY (A) STUFF

(CHORUS) (E7) OH! (A) PUFF, THE MAGIC (E) DRAGON, (D) LIVED BY
THE (A) SEA
AND (D) FROLICKED IN THE (A) AUTUMN MIST IN A (B7) LAND
CALLED HONAH(E7)LEE
(A) PUFF, THE MAGIC (E) DRAGON, (D) LIVED BY THE (A) SEA
AND (D) FROLICKED IN THE (A) AUTUMN MIST IN A (B7) LAND
CALLED (E7) HONAH(A)LEE

(A)TOGETHER THEY WOULD (E) TRAVEL ON A (D) BOAT WITH
BILLOWED (A) SAIL
(D) JACKIE KEPT A (A) LOOKOUT PERCHED ON (B7) PUFF'S
GIGANTIC (E) TAIL
(A) NOBLE KINGS AND (E) PRINCES WOULD (D) BOW WHENE'ER
THEY (A) CAME
(D) PIRATE SHIPS WOULD (A) LOW'R THEIR FLAG WHEN (B7) PUFF
ROARED (E) OUT HIS (A) NAME (CHORUS)

(A) A DRAGON LIVES FOR(E)EVER, BUT (D) NOT SO LITTLE (A) BOYS
(D) PAINTED WINGS AND (A) GIANT RINGS MAKE (B7) WAY FOR
OTHER (E) TOYS
(A) ONE GREY NIGHT IT (E) HAPPENED, JACKIE (D) PAPER CAME NO
(A) MORE
AND (D) PUFF, THE MAGIC (A) DRAGON, HE (B7) CEASED HIS (E)
FEARLESS (A) ROAR (CHORUS)

(A) HIS HEAD WAS BENT IN (E) SORROW, (D) GREEN SCALES FELL
LIKE (A) RAIN
(D) PUFF NO LONGER (A) WENT TO PLAY A(B7) LONG THE CHERRY
(E) LANE

WITH(A)OUT HIS LIFE-LONG (E) FRIEND, (D) PUFF COULD NOT BE (A)
BRAVE
SO (D) PUFF, THE MIGHTY (A) DRAGON, SADLY (B7) SLIPPED
IN(E)TO HIS (A) CAVE (CHORUS)

PUT ANOTHER LOG ON THE FIRE
(MALE CHAUVINIST PIG'S THEME SONG)

(A) PUT ANOTHER LOG ON THE FIRE
COOK ME UP SOME BACON AND SOME (E) BEANS
GO OUT TO THE CAR AND CHANGE THE TIRE
WASH MY SOCKS AND SEW MY OLD BLUE (A) JEANS
YOU CAN FILL MY PIPE AND THEN GO FETCH MY SLIPPERS
AND BOIL ME UP ANOTHER POT OF (D) TEA
NOW PUT ANOTHER LOG ON THE (A) FIRE
AND (E) COME AND TELL ME WHY YOU'RE LEAVING (A) ME

NOW DON'T I LET YOU WASH THE CAR ON SUNDAY
DON'T I WARN YOU WHEN YOU'RE GETTING' FAT
AIN'T I GONNA TAKE YOU FISHIN' WITH ME SOMEDAY
WELL A MAN CAN'T LOVE A WOMAN MORE THAN THAT
AIN'T I ALWAYS NICE TO YOUR KID SISTER
DON'T I TAKE HER DRIVIN' EVERY NIGHT
NOW SIT HERE AT MY FEET 'CAUSE I LIKE YOU WHEN YOU'RE
SWEET
AND YOU KNOW THAT IT AIN'T FEMININE TO FIGHT

SO (REPEAT FIRST VERSE)

RAMBLIN' ROSE
NAT KING COLE, D

(D) RAMBLIN' (A) ROSE, RAMBLIN' (D) ROSE
WHY YOU (E) RAMBLE, NO ONE (A) KNOWS
WILD AND (G) WIND-BLOWN, THAT'S HOW (D) YOU'VE GROWN
WHO CAN (A) CLING TO A RAMBLIN' (D) ROSE?

RAMBLE ON, RAMBLE ON
TILL YOUR RAMBLIN' DAYS ARE GONE
WHO WILL LOVE YOU WITH A LOVE TRUE
WHEN YOUR RAMBLIN' DAYS ARE THROUGH?

RAMBLIN' ROSE, RAMBLIN' ROSE
WHY I WANT YOU, HEAVEN KNOWS
THOUGH I LOVE YOU WITH A LOVE TRUE
WHO CAN CLING TO A RAMBLIN' ROSE?

RIVERS OF BABYLON

JIMMY CLIFF, BONEY M

JAMAICAN; BRENT DOWE, JAMES A MCNAUGHTON, GEORGE REYAM, FRANK FARIAN

(A) BY THE RIVERS OF BABYLON
THERE WE SAT DOWN
AND THERE WE (E) WEPT
WHEN WE REMEMBERED (A) ZION (REPEAT)

'CAUSE THE WICKED CARRIED US AWAY CAPTIVITY
RE(D)QUIRED FROM US A (A) SONG
HOW CAN WE SING THE LORD'S SONG IN A (E) STRANGE (A) LAND?
(REPEAT)

(CALLING OUT) SING IT OUT LOUD
SING A SONG OF FREEDOM BROTHER
SING A SONG OF FREEDOM SISTER
LAH-LAH LAH-LAH-LAH LAH-LAH

(CALLING OUT) WE GOTTA WALK AND TALK IT
WE GOTTA SING AND SHOUT, YEAH-YEAH-YEAH
OH-OH-OH-OH LAH-DAH MM-MM-MM-MM

MAY (SO LET) THE WORDS OF OUR (E) MOUTHS
AND THE MEDI(A)TATIONS OF OUR (E) HEARTS
BE AC(A)CEPTABLE IN THY (E) SIGHT
(E) HERE TO(A)NIGHT (OFARAY?)
(REPEAT)

SING IT, SING IT, SING IT, YEAH
WE GOT TO SING IT TOGETHER
EVERY ONE OF US
LAH-LAH LAH-LAH-LAH LAH-LAH OH-OH-OH

(REPEAT FIRST VERSE), (REPEAT SECOND VERSE),
(REPEAT SECOND VERSE, FADE)

RIVERS OF BABYLON

BRENT DOWE, JAMES A MCNAUGHTON, GEORGE REYAM, AND
FRANK FARIAN

(A) BY THE RIVERS OF BABYLON
THERE WE SAT DOWN
AND THERE WE (E) WEPT
WHEN WE REMEMBERED (A) ZION
(REPEAT)

FOR THE WICKED CARRIED US AWAY IN CAPTIVITY
RE(D)QUIRED OF US A (A) SONG
HOW SHALL WE SING THE LORD'S SONG IN A (E) STRANGE (A)
LAND?
(REPEAT)

(GROUP "AH" FIRST VERSE)

SO LET THE WORDS OF OUR (E) MOUTHS
AND THE MEDI(A)TATIONS OF OUR (E) HEARTS
BE AC(A)CEPTABLE IN THY (E)SIGHT
(E) HERE TO(A)NIGHT
(REPEAT)

BY THE RIVERS OF BABYLON
THERE WE SAT DOWN
AND THERE WE WEPT
WHEN WE REMEMBERED ZION
(REPEAT)

(GROUP "AH" FIRST VERSE)

SAVE THE LAST DANCE FOR ME
EMMYLOU HARRIS, LINDA RONSTADT
DOC POMUS - MORT SHUMAN

(A) YOU CAN DANCE, EVERY DANCE WITH THE GUY, WHO GIVES
YOU THE EYE, LET HIM (E) HOLD YOU TIGHT
YOU CAN SMILE, EVERY SMILE FOR THE MAN WHO'D LIKE TO
TREAT YOU RIGHT 'NEATH THE (A) PALE MOONLIGHT
BUT DON'T FOR(D)GET WHO'S TAKING YOU HOME
AND IN WHOSE ARMS YOU'RE (A) GONNA BE
SO (E) DARLING SAVE THE LAST DANCE FOR (A) ME

OH I KNOW, THAT THE MUSIC'S FINE, LIKE SPARKLING WINE,
GO AND HAVE YOUR FUN
DANCE AND SING, BUT WHILE WE'RE APART DON'T GIVE YOUR
HEART TO ANYONE
AND DON'T FORGET WHO'S TAKING YOU HOME
AND IN WHOSE ARMS YOU'RE GONNA BE
OH DARLING SAVE THE LAST DANCE FOR ME

BABY DON'T YOU KNOW I (E) LOVE YOU SO, CAN'T YOU FEEL IT
WHEN WE (A) TOUCH
I WILL NEVER, NEVER (E) LET YOU GO, I LOVE YOU OH, SO (A)
MUCH

YOU CAN DANCE, GO AND CARRY ON, 'TILL THE NIGHT IS GONE,
AND IT'S TIME TO GO
IF HE ASKS, IF YOU'RE ALL ALONE CAN HE TAKE YOU HOME, YOU
MUST TELL HIM NO
AND DON'T FORGET WHO'S TAKING YOU HOME
AND IN WHOSE ARMS YOU'RE GONNA BE
OH DARLING, SAVE THE LAST DANCE FOR ME
OH DARLING, SAVE THE LAST DANCE FOR ME

SAY YOU'LL STAY UNTIL TOMORROW

TOM JONES

(CHORUS) (D) SAY YOU'LL STAY UNTIL TO(G)MORROW
(A) I CAN'T FACE THE NIGHT A(D)LONE (A)
(D) THOUGH I KNOW IT'S OVER (G) AND I KNOW WE'RE (E7)
THROUGH
SAY YOU'LL (D) STAY UNTIL TO(A)MORROW, I NEED (D) YOU

THE WORDS HAVE ALL BEEN SAID, YOUR (G) MIND'S MADE UP TO
GO
YOU'RE (A) STANDING BY THE BED, LIKE (D) SOMEONE I DON'T
KNOW
(G) YOUR LOVE HAS DIED, AND THERE'S (D) NOTHING I CAN DO
THOUGH YOU (E7) TRIED, YES YOU TRIED, I CAN'T (A) LIVE WITH A
LIE, BUT (CHORUS)

I'VE KNOWN FOR SOME TIME NOW, THAT (G) THINGS JUST AIN'T
BEEN RIGHT
'CAUSE (A) WHEN WE TRY TO TALK, WE (D) BOTH GET SO UPTIGHT
BUT (G) NOW YOU'VE TOLD THE TRUTH, AND I (D) KNOW WHERE I
STAND
OH, IT (E7) HURTS, DEEP INSIDE, GIVE ME (A) TIME, I'LL GET BY, BUT
(CHORUS)

SCARBOROUGH FAIR ENGLISH

(Am) WHERE ARE YOU (Em) GOING? TO (C) SCARBOROUGH (Em)
FAIR?

(Am) PARSLEY, (F#m7b5) SAGE, ROSE(Am)MARY AND (Em) THYME
(Am) RE(Em)MEMBER (D) ME TO A (Am) BONNY LASS (G) THERE
FOR (C) ONCE SHE (G) WAS A TRUE (E) LOVER OF (Am) MINE

TELL HER TO MAKE ME A CAMBRIC SHIRT
PARSLEY, SAGE, ROSEMARY AND THYME
WITHOUT ANY NEEDLE OR THREAD WORK'D IN IT
AND SHE SHALL BE A TRUE LOVER OF MINE

TELL HER TO WASH IT IN YONDER WELL
PARSLEY, SAGE, ROSEMARY AND THYME
WHERE WATER NE'ER SPRING NOR A DROP OF RAIN FELL
AND SHE SHALL BE A TRUE LOVER OF MINE

TELL HER TO PLOUGH ME AN ACRE OF LAND
PARSLEY, SAGE, ROSEMARY AND THYME
BETWEEN THE SEA AND THE SALT SEA STRAND
AND SHE SHALL BE A TRUE LOVER OF MINE

TELL HER TO REAP IT WITH A SICKLE OF LEATHER
PARSLEY, SAGE, ROSEMARY AND THYME
AND TIE IT ALL UP WITH A TOMTIT'S FEATHER
AND SHE SHALL BE A TRUE LOVER OF MINE

TELL HER TO GATHER IT ALL IN A SACK
PARSLEY, SAGE, ROSEMARY AND THYME
AND CARRY IT HOME ON A BUTTERFLY'S BACK
AND SHE SHALL BE A TRUE LOVER OF MINE

SEND ME THE PILLOW THAT YOU DREAM ON
HANK LOCKLIN, DEAN MARTIN

(A) SEND ME THE (D) PILLOW THAT YOU (A) DREAM ON
(E) DON'T YOU KNOW THAT I STILL CARE FOR (A) YOU
SEND ME THE (D) PILLOW THAT YOU (A) DREAM ON
SO DARLING I CAN (E) DREAM ON IT (A) TOO

EACH (D) NIGHT WHILE I'M SLEEPING, OH SO (A) LONELY
I (E) SHARE YOUR LOVE IN DREAMS THAT ONCE WERE (A) TRUE
SEND ME THE (D) PILLOW THAT YOU (A) DREAM ON
SO DARLING I CAN (E) DREAM ON IT (A) TOO

(INSTRUMENTAL)

SEND ME THE PILLOW THAT YOU DREAM ON
MAYBE TIME WILL LET OUR DREAMS COME TRUE
SEND ME THE PILLOW THAT YOU DREAM ON
SO DARLING I CAN DREAM ON IT TOO

I'VE WAITED SO LONG FOR YOU TO WRITE ME
BUT JUST A MEMORY'S ALL THAT'S LEFT OF YOU
SEND ME THE PILLOW THAT YOU DREAM ON
SO DARLING I CAN DREAM ON IT TOO

SEVEN YEARS WITH THE WRONG WOMAN

EDDIE ARNOLD, GENE AUTRY (FROM THE MOVIE, COLORADO SUNSET (1939) STARRING GENE AUTRY, JUNE STOREY, SMILEY BURNETTE, BARBARA PEPPER AND BUSTER CRABBE)
BOB MILLER

(D) SEVEN YEARS WITH THE (G) WRONG (D) WOMAN, IS MORE
THAN A MAN CAN (A7) STAND
SEVEN YEARS WITH THE WRONG WOMAN, WILL WRECK MOST ANY
GOOD (D) MAN
SEVEN YEARS WITH THE (G) WRONG (D) WOMAN, IT'S THE SAME IN
THE (D7) MOUNTAIN OR (G) DALE
SHE'LL STAY AWAKE ALL NIGHT, TRYIN' TO (D) START A FIGHT,
THEN (A7) HAVE YOU THROWN INTO (D) JAIL

SEVEN YEARS WITH THE (G) WRONG (D) WOMAN, IS PUNISHMENT
THAT IS (A7) BAD
SEVEN YEARS WITH THE WRONG WOMAN, WILL DRIVE MOST ANY
MAN (D) MAD
WHEN YOU'VE MARRIED THE (G) WRONG (D) WOMAN, THERE IS
ONLY ONE (D7) THING YOU CAN (G) DO
DIG YOURSELF A HOLE, AND (D) CRAWL IN THAT HOLE, THEN (A7)
PULL THE GROUND OVER YOU

[INSTRUMENTAL (STEEL)]

LISTEN BOYS IF YOU'RE (G) THINKING OF (D) MARRIAGE, TAKE
WARNING TO WHAT I (A7) TELL
DON'T YOU MARRY THE WRONG WOMAN, IT'S WORSE THAN LIVING
IN (D) JAIL
SEVEN YEARS WITH THE (G) WRONG (D) WOMAN, IT'LL AGE YOU
AND (D7) TURN YOUR HAIR (G) GRAY
THEY SAY LOVE IS BLIND, BUT (D) SEARCH TILL YOU FIND, A (A7)
FACE YOU CAN STAND EVERY (D) DAY

SINK THE BISMARK

JOHNNY HORTON

(A) IN MAY OF 1941 THE (E) WAR HAD JUST BE(A)GUN
THE (D) GERMANS HAD THE BIGGEST SHIPS, THEY (A) HAD THE
BIGGEST GUNS
THE BISMARK WAS THE FASTEST SHIP THAT EVER SAILED THE SEA
ON HER DECKS WERE GUNS AS BIG AS SPEARS AND (E) SHELLS AS
BIG AS (A) TREES

OUT OF THE COLD AND FOGGY NIGHT CAME THE BRITISH SHIP THE
HOOD
AND EVERY BRITISH SEAMAN, HE KNEW AND UNDERSTOOD
THEY HAD TO SINK THE BISMARK, THE TERROR OF THE SEA
STOP THOSE GUNS AS BIG AS SPEARS AND THOSE SHELLS AS BIG
AS TREES

(CHORUS) WE'LL FIND THAT GERMAN BATTLESHIP THAT'S (E)
MAKING SUCH A (A) FUSS
WE'VE GOT TO SINK THE BISMARK 'CAUSE THE (E) WORLD
DEPENDS ON (A) US
YAH-(D)HIT THE DECK A RUNNIN' BOYS AND (A) SPIN THOSE GUNS
AROUND
FOR WHEN WE FIND THE BISMARK WE (E) GOT TO CUT HER (A)
DOWN

THE HOOD FOUND THE BISMARK AND ON THAT FATAL DAY
THE BISMARK STARTED FIRING FIFTEEN MILES AWAY
WE'VE GOT TO SINK THE BISMARK WAS THE BATTLE SOUND
BUT WHEN THE SMOKE HAD CLEARED AWAY THE MIGHTY HOOD
WENT DOWN

FOR SIX LONG DAYS AND WEARY NIGHTS THEY TRIED TO FIND HER
TRAIL
CHURCHILL TOLD THE PEOPLE PUT EVERY SHIP ASAIL
'CAUSE SOMEWHERE ON THAT OCEAN I KNOW SHE'S GOT TO BE
WE'VE GOT TO SINK THE BISMARK TO THE BOTTOM OF THE SEA

THE FOG WAS GONE THE SEVENTH DAY AND THEY SAW THE
MORNING SUN

TEN HOURS AWAY FROM HOMELAND THE BISMARCK MADE HER RUN
THE ADMIRAL OF BRITISH FLEET SAID TURN THOSE BOWS AROUND
WE'VE FOUND THAT GERMAN BATTLESHIP AND WE'RE GONNA CUT
HER DOWN

THE BRITISH GUNS WERE AIMED AND THE SHELLS WERE COMING
FAST
THE FIRST SHELL HIT THE BISMARCK THEY KNEW SHE COULDN'T
LAST
THAT MIGHTY GERMAN BATTLESHIP IS JUST A MEMORY
SINK THE BISMARCK WAS THE BATTLE CRY THAT SHOOK THE SEVEN
SEAS (CHORUS)

SIXTEEN TONS
TENNESSE ERNIE FORD

(Am) SOME PEOPLE SAY A MAN IS MADE OUT OF MUD
A POOR MAN IS MADE OUT OF MUSCLE AND BLOOD
MUSCLE AND BLOOD AND (Dm) SKIN AND BONES
(Em) A MIND THAT'S WEAK AND A (Am) BACK THAT'S STRONG

(CHORUS) YOU LOAD SIXTEEN TONS, AND WHAT DO YOU GET
ANOTHER DAY OLDER AND DEEPER IN DEBT
SAINT PETER DON'T YOU CALL ME 'CAUSE I CAN'T GO
I OWE MY SOUL TO THE COMPANY STORE

I WAS BORN ONE MORNING, WHEN THE SUN DIDN'T SHINE
I PICKED UP MY SHOVEL AND WALKED TO THE MINE
LOADED SIXTEEN TONS OF NUMBER NINE COAL
AND THE STRAW BOSS SAID, "WELL-A-BLESS MY SOUL"

I WAS BORN ONE MORNING, IT WAS DRIZZLING RAIN
FIGHTIN' AND TROUBLE ARE MY MIDDLE NAME
I WAS RAISED IN A CANE BREAK BY AN OLD MAMA LION
AIN'T NO HIGH-TONED WOMAN GONNA MAKE ME WALK THE LINE

IF YOU SEE ME COMING BETTER STEP ASIDE
A LOT OF MEN DIDN'T AND A LOT OF MEN DIED
ONE FIST OF IRON, AND THE OTHER OF STEEL
IF THE RIGHT ONE DON'T GET YOU, THEN THE LEFT ONE WILL

SLAP HER DOWN AGAIN PAW

ARTHUR GODFREY

(CHORUS) (A) SLAP HER DOWN AGAIN, PAW, SLAP HER DOWN
A(E)GAIN
MAKE HER TELL US MORE, PAW, TELL US WHERE SHE'S (A) BEEN
WE DON'T WANT OUR NEIGHBORS TALKIN' 'BOUT OUR (E) KIN
SLAP HER DOWN AGAIN, PAW, SLAP HER DOWN A(A)GAIN

WELL PAW AND MA WERE SO DARN SORE, THEY WOKE ME UP ONE
(E) NIGHT
THERE WAS SOME AWFUL CUSSIN', AND MA SAID PAW WAS (A)
RIGHT
THEY WAS AWAITIN' SISTER BESS, WHO NEVER KEPT HER (E)
WORD
THE SUN CAME UP AS BESS CAME IN, AND THIS IS WHAT I (A)
HEARD (CHORUS)

NOW POOR OLD BESS GOT SO DARN MAD, SHE RAN AWAY ONE
DAY
TO MEET THAT TRAVELLIN' SALESMAN, WITH CITY-SLICKIN' WAYS
WE RAN AND STOOD BESIDE THEM THOUGH, WITH SHOTGUNS BY
OUR SIDES
ME AND DEKE AND PAW AND MA, WHO YELLED AS THEY CAME BY
(CHORUS)

NOW MA AND PAW, THEY PLANNED FOR BESS TO MARRY DEACON
BROWN
AND NOT THAT TRAVELLIN' SALESMAN, WHO ALWAYS CAME
AROUND
THEY MADE POOR BESSIE GO TO CHURCH, HER FACE WAS MIGHTY
RED
THE DEACON TOOK ONE LOOK AT HER, AND THIS IS WHAT HE SAID
(CHORUS)

WELL THE MORAL OF THIS STORY GIRLS, IS DON'T STAY OUT TOO
LATE
UNLESS YOU TAKE YOUR SHOES OFF, OUTSIDE YOUR PAPPY'S
GATE
IF MA DON'T HEAR YOU COMIN' IN, SHE WON'T LAY DOWN THE LAW

AND YOU WON'T HAVE TO WORRY, 'CAUSE SHE WON'T SING OUT
TO PAW (CHORUS)

SLOOP JOHN B

KINGSTON TRIO

SONGWRITERS: BOB BOGLE, NOLE EDWARDS, MELVIN TAYLOR,
DON WILSON

(A) WE COME ON THE SLOOP JOHN B
MY GRANDFATHER AND ME
AROUND NASSAU TOWN WE DID (E) ROAM
DRINKING ALL (A) NIGHT
GOT INTO A (D) FIGHT
WELL I (A) FEEL SO BROKE UP (E)
I WANT TO GO (A) HOME

(CHORUS) SO HOIST UP THE JOHN B'S SAIL
SEE HOW THE MAINSAIL SETS
CALL FOR THE CAPTAIN ASHORE
LET ME GO (E) HOME, LET ME GO (A) HOME
I WANNA GO (D) HOME, YEAH YEAH
WELL I (A) FEEL SO BROKE UP (E)
I WANNA GO (A) HOME

THE FIRST MATE HE GOT DRUNK
AND BROKE IN THE CAPTAINS TRUNK
THE CONSTABLE HAD TO COME AND TAKE HIM AWAY
SHERIFF JOHN STONE
WHY DON'T YOU LEAVE ME ALONE, YEAH YEAH
WELL I FEEL SO BROKE UP I WANNA GO HOME (CHORUS)

THE POOR COOK HE CAUGHT THE FITS
AND THREW AWAY ALL MY GRITS
AND THEN HE TOOK AND HE ATE UP ALL OF MY CORN
LET ME GO HOME
WHY DON'T THEY LET ME GO HOME
THIS IS THE WORST TRIP I'VE EVER BEEN ON (CHORUS)

SOLAMENTE UNA VEZ (YOU BELONG TO MY HEART)
MUSIC AND SPANISH WORDS BY AGUSTIN LARA
ENGLISH WORDS BY RAY GILBERT

(A) YOU BELONG TO MY HEART
NOW AND FOR(E)EVER
AND OUR LOVE HAD ITS START
NOT LONG A(A)GO
WE WERE GATHERING STARS
WHILE A MILLION GUITARS
PLAYED OUR (E) LOVE SONG
WHEN I SAID, "I LOVE YOU"
EVERY BEAT OF MY HEART SAID IT (A) TOO

'T WAS A MOMENT LIKE THIS, DO YOU REMEMBER?
AND YOUR EYES THREW A KISS WHEN THEY MET MINE
NOW WE OWN ALL THE STARS AND A MILLION GUITARS ARE STILL
PLAYING
DARLING, YOU ARE THE SONG AND YOU'LL ALWAYS BELONG TO
MY HEART

SOLAMENTE UNA VEZ, A ME EN LA VIDA
SOLAMENTE UNA VEZ, Y NADA MAS
UNA VEZ NADA MAS EN MI HUERTO BRILLO LA ESPERANZA
LA ESPERANZA QUE ALUMBRA EL CAMINO DE MI SOLEDAD

UNA VEZ NADA MAS, SE ENTREGA EL ALMA
CON LA DULCE Y TOTAL RENUNCIACION
Y CUANDO ESE MILAGRO REALIZA EL LPRODIGIO DE AMARSE
HAY CAMPANAS DE FIESTA QUE CANTAN EN EL CORAZON

SOLITAIRE
THE CARPENTERS

(stroke) (G) THERE WAS A MAN..., A LONELY MAN...
WHO (D) LOST HIS LOVE THROUGH HIS IN(G)DIFFERENCE
A HEART THAT CARED..., THAT WENT UNSHARED...
UN(D7)TIL IT DIED WITHIN HIS (C) SI(G)LENCE

AND SOLITAIRE'S THE ONLY GAME IN TOWN
AND (Em) EVERY ROAD THAT TAKES HIM, TAKES HIM DOWN
AND (D) BY HIMSELF IT'S EASY TO PRETEND
HE'LL NEVER (G) LOVE AGAIN

AND KEEPING TO HIMSELF HE PLAYS THE GAME
WITHOUT HER LOVE IT ALWAYS ENDS THE SAME
WHILE LIFE GOES ON AROUND HIM EVERYWHERE
HE'S PLAYING SOLITAIRE

(stroke) A LITTLE HOPE..., GOES UP IN SMOKE...
JUST HOW IT GOES, GOES WITHOUT SAYING
THERE WAS A MAN..., A LONELY MAN...
WHO WOULD COMMAND THE HAND HE'S PLAYING

AND SOLITAIRE'S THE ONLY GAME IN TOWN
AND EVERY ROAD THAT TAKES HIM, TAKES HIM DOWN
AND BY HIMSELF IT'S EASY TO PRETEND
HE'LL NEVER LOVE AGAIN

AND KEEPING TO HIMSELF HE PLAYS THE GAME
WITHOUT HER LOVE IT ALWAYS ENDS THE SAME
WHILE LIFE GOES ON AROUND HIM EVERYWHERE
HE'S PLAYING SOLITAIRE

AND SOLITAIRE'S THE ONLY GAME IN TOWN
AND EVERY ROAD THAT TAKES HIM, TAKES HIM DOWN
WHILE LIFE GOES ON AROUND HIM EVERYWHERE
HE'S PLAYING SOLITAIRE

SPANISH EYES

AL MARTINO, BLES BRIDGES

WORDS BY CHARLES SINGLETON, EDDIE SNYDER, MUSIC BY BERT
KAEMPFERT

(E) BLUE SPANISH EYES, TEARDROPS ARE FALLING FROM YOUR
SPANISH (B7) EYES

PLEASE, PLEASE DON'T CRY, THIS IS JUST ADIOS AND NOT
GOOD(E)BYE

SOON I'LL RETURN, BRINGING YOU ALL THE LOVE YOUR HEART
CAN (A) HOLD

(Am) PLEASE SAY SI (E) SI, SAY (B7) YOU AND YOUR SPANISH EYES
WILL WAIT FOR (E) ME

(E) BLUE SPANISH EYES, PRETTIEST EYES IN ALL OF MEXI(B7)CO
TRUE SPANISH EYES, PLEASE SMILE FOR ME ONCE MORE BEFORE
I (E) GO

SOON I'LL RETURN, BRINGING YOU ALL THE LOVE YOUR HEART
CAN (A) HOLD

(Am) PLEASE SAY SI (E) SI, SAY (B7) YOU AND YOUR SPANISH EYES
WILL WAIT FOR (E) ME

(B7) YOU AND YOUR SPANISH EYES WILL WAIT FOR (E) ME

SPANISH HARLEM

TOM JONES, BEN E KING

JERRY LEIBER, PHIL SPECTER

(E) THERE IS A ROSE IN SPANISH HARLEM

A RED ROSE UP IN SPANISH HARLEM

(A) IT IS A SPECIAL ONE, IT'S NEVER SEEN THE SUN

IT ONLY COMES OUT WHEN THE MOON IS ON THE RUN

AND ALL THE STARS ARE (E) GLEAMING

(B7) IT'S GROWING IN THE STREETS, RIGHT UP THROUGH THE
CONCRETE

AND SOFT AND SWEET AND (E) DREAMING

THERE IS A ROSE IN SPANISH HARLEM

A RED ROSE UP IN SPANISH HARLEM

WITH EYES AS BLACK AS COAL, THAT LOOK DOWN IN MY SOUL

IT STARTS A FIRE THERE, AND THEN I LOSE CONTROL

AND HAVE TO BEG YOUR PARDON

I'M GOING TO PICK THAT ROSE, AND WATCH HER AS SHE GROWS
IN MY GARDEN

(INSTRUMENTAL)

(A) WITH EYES AS BLACK AS COAL, THAT LOOK DOWN IN MY SOUL

IT STARTS A FIRE THERE, AND THEN I LOSE CONTROL, AND HAVE

TO BEG YOUR (E) PARDON

(B7) I'M GONNA TO PICK THAT ROSE, AND WATCH HER AS SHE
GROWS

IN MY (E) GARDEN

THERE IS A ROSE IN SPANISH HARLEM

LA-LA-LA, LA-LA-LA, LA-LA-LA-LA

THERE IS A ROSE IN SPANISH HARLEM

LA-LA-LA, LA-LA-LA, LA-LA-LA-LA

THERE IS A ROSE IN SPANISH HARLEM

LA-LA-LA, LA-LA-LA, LA-LA-LA-LA (FADE)

STAND BY ME

BEN E KING, JERRY LEIBER, MIKE STOLLER

(G) WHEN THE NIGHT HAS COME AND THE (Em) LAND IS DARK
AND THE (C) MOON IS THE (D) ONLY LIGHT WE'LL (G) SEE
NO I WON'T BE AFRAID, NO I (Em) WON'T BE AFRAID
JUST AS (C) LONG AS YOU (D) STAND, STAND BY (G) ME

(CHORUS) SO DARLING, DARLING, STAND BY ME
OH, (Em) STAND BY ME
OH, (C) STAND, (D) STAND BY (G) ME, (D) STAND BY (G) ME

IF THE SKY THAT WE LOOK UPON SHOULD (Em) TUMBLE AND FALL
OR THE (C) MOUNTAINS SHOULD (D) CRUMBLE TO THE (G) SEA
I WON'T CRY I WON'T CRY NO I (Em) WON'T SHED A TEAR
JUST AS (C) LONG AS YOU (D) STAND, STAND BY (G) ME (CHORUS)

WHENEVER YOU'RE IN TROUBLE WON'T YOU STAND BY ME
OH NOW, NOW, (Em) STAND BY ME, OH (C) STAND BY ME, (D) STAND
BY (G) ME (CHORUS)

STORMY WEATHER

BILLIE HOLIDAY, LENA HORNE, FRANK SINATRA

SONGWRITERS: SAUL CHAPLIN, L. E. FREEMAN, MANN HOLINER,
ALBERTA NICHOLS, SAMMY CAHN

(G) DON'T KNOW (C) WHY
THERE'S NO (Dm7) SUN UP IN THE (G) SKY
STORMY (C) WEATHER (B/Am)
(Dm7) SINCE MY MAN AND I AIN'T TO(C)GETHER
(Dm7) KEEPS RAINING ALL THE (C) TIME
LIFE IS (C) BARE
GLOOM AND (Dm7) MISERY EVERY(G)WHERE
STORMY (C) WEATHER, STORMY WEATHER
(Dm7) I JUST CAN GET MY POOR SELF TO(C)GETHER
(Dm7) I'M WEARY ALL THE (C) TIME
(Dm7) SO WEARY ALL THE (C) TIME

(CHORUS) (F) WHEN HE WENT AWAY
THE BLUES CAME (C) IN AND MET ME
(F) IF HE STAYS AWAY OLD ROCKING (C) CHAIR WILL (F) GET ME (C)
(F) ALL I DO IS PRAY THE LORD A(C)BOVE WILL (F) LET ME (C)
WALK IN THE SUN (A7) ONCE (D) MORE (G7)

(G7) CAN'T GO (C) ON, EVERY(D7)THING I HAD IS (G) GONE
STORMY (C) WEATHER
(Dm7) SINCE MY MAN AND I, AIN'T TO(C)GETHER
(Dm7) KEEPS RAINING (G) ALL THE (C) TIME
(Dm7) KEEPS RAINING (G) ALL THE (C) TIME
STORMY WEATHER

STOUTHEARTED MEN

NELSON EDDY (FROM THE NEW MOON, 1927)
OSCAR HAMMERSTEIN II, SIGMUND ROMBERG

(CHORUS) (G, low) GIVE ME SOME MEN WHO ARE STOUTHEARTED
MEN
WHO WILL FIGHT FOR THE RIGHT THEY A(D)DORE
START ME WITH TEN, WHO ARE STOUTHEARTED MEN, AND I'LL
SOON GIVE YOU TEN THOUSAND (G) MORE

OH, SHOULDER TO SHOULDER, AND BOLDER AND BOLDER
THEY GROW AS THEY (E7) GO TO THE (Am) FORE
(D7, double time) THEN THERE'S NOTHING (G) IN THE WORLD CAN
(D7) HALT OR MAR A (G) PLAN
(D7) WHEN STOUTHEARTED (G) MEN CAN (E7) STAND
TO(Am)GETHER (D7) MAN TO (G) MAN

YOU WHO HAVE DREAMS, IF YOU ACT, THEY WILL COME TRUE
TO TURN YOUR DREAMS TO A FACT, IT'S UP TO YOU
IF YOU HAVE THE SOUL AND THE SPIRIT, NEVER FEAR IT, YOU'LL
SEE IT THROUGH
THOUGHTS CAN INSPIRE OTHER HEARTS WITH THEIR FIRE
FOR THE STRONG OBEY WHEN A STRONG MAN SHOWS THEM THE
WAY (CHORUS)

THEN THERE'S NOTHING IN THE WORLD CAN HALT OR MAR A PLAN
WHEN STOUTHEARTED MEN CAN STAND TOGETHER MAN TO MAN

SUMMER IN THE CITY

JOHN SEBASTIAN, STEVE BOONE AND MARK SEBASTIAN

(Am) HOT TOWN, (C) SUMMER IN THE CITY
(D) BACK O' MY NECK GETTING (F) DIRTY AND GRITTY
(Am) BEEN DOWN, (C) ISN'T IT A PITY
(D) DOESN'T SEEM TO BE A (F) SHADOW IN THE CITY
(E) ALL AROUND (E7) PEOPLE LOOKIN' HALF DEAD
(Am) WALKIN' ON THE SIDEWALK (A) HOTTER THAN A MATCH HEAD

(CHORUS) (D) BUT AT NIGHT IT'S A (G) DIFFERENT WORLD
(D) GO OUT AND (G) FIND A GIRL
(D) COME ON, COME ON, AND (G) DANCE ALL NIGHT
(D) DESPITE THE HEAT IT'LL (G) BE ALL RIGHT
AND (Bm) BABE, DON'T YOU (Em) KNOW IT'S A PITY
THAT THE (Bm) DAYS CAN'T (E) BE LIKE THE NIGHTS
IN THE (Bm) SUMMER IN THE (E) CITY
IN THE (Bm) SUMMER IN THE (E) CITY

(Am) COOL TOWN, (C) EVENIN' IN THE CITY
(D) DRESSED UP SO FINE AND (F) LOOKIN' SO PRETTY
(Am) COOL CAT, (C) LOOKIN' FOR A KITTY
(D) GONNA LOOK IN EVERY (F) CORNER OF THE CITY
(E) TILL I'M WHEEZIN' (E7) AT A BUS STOP
(Am) RUNNIN' UP THE STAIRS, GONNA (A) MEET YOU ON THE
ROOFTOP (CHORUS)

(CHORUS)

(REPEAT ALL, THEN INSTRUMENTAL AND FADE)

SUMMERTIME

SARAH VAUGHN

GEORGE GERSHWIN (MUSIC) (1935), D HEYWOOD (LYRICS)

(Am) SUMMERTIME, AND THE (E) LIVING IS (Am) EASY
THE FISH ARE (Dm) JUMPIN', AND THE (Am) COTTON IS (E) HIGH
YOUR DADDY'S (Am) RICH, AND YOUR (E) MOMMA'S GOOD-
(Am)LOOKING
SO (C) HUSH LITTLE (Am) BABY, (E) DON'T YOU (Am) CRY

(Am) ONE OF THESE DAYS, YOU'RE GONNA (E) RISE UP AND (Am)
SMILE
AND SPREAD YOUR (Dm) WINGS AND (Am) TAKE TO THE (E) SKY
TILL THAT (Am) TIME, THERE AIN'T (E) NOTHING GONNA (Am) HARM
YOU
SO (C) HUSH, LITTLE (Am) BABY, (E) DON'T YOU (Am) CRY
(C) HUSH, LITTLE (Am) BABY, (E) DON'T YOU (Am) CRY

SWEET DREAMS (ARE MADE OF THIS)

WORDS AND MUSIC BY EURYTHMICS

(Am) SWEET DREAMS ARE (Em) MADE OF THIS
(Am) WHO AM I TO (Em) DISAGREE?
I (Am) TRAVEL THE WORLD AND THE (Em) SEVEN SEAS
(Em) EVERYBODY'S LOOKING FOR (Em) SOMETHING

SOME OF THEM WANT TO USE YOU
SOME OF THEM WANT TO GET USED BY YOU
SOME OF THEM WANT TO ABUSE YOU
SOME OF THEM WANT TO BE ABUSED

SWEET DREAMS ARE MADE OF THIS
WHO AM I TO DISAGREE?
I TRAVEL THE WORLD AND THE SEVEN SEAS
EVERYBODY'S LOOKING FOR SOMETHING

(Am) HOLD YOUR HEAD UP, (D) MOVIN' ON
KEEP YOUR HEAD UP, MOVIN' ON
HOLD YOUR HEAD UP, MOVIN' ON
KEEP YOUR HEAD UP, MOVIN' ON
HOLD YOUR HEAD UP, MOVIN' ON
KEEP YOUR HEAD UP, MOVIN' ON

SOME OF THEM WANT TO USE YOU
SOME OF THEM WANT TO GET USED BY YOU
SOME OF THEM WANT TO ABUSE YOU
SOME OF THEM WANT TO BE ABUSED

SWEET DREAMS ARE MADE OF THIS
WHO AM I TO DISAGREE?
I TRAVEL THE WORLD AND THE SEVEN SEAS
EVERYBODY'S LOOKING FOR SOMETHING
(REPEAT 6X)

TEDDY BEAR

ELVIS PRESLEY

WORDS AND MUSIC BY MANN-LOW

BABY LET ME BE,
YOUR LOVIN' TEDDY BEAR
PUT A CHAIN AROUND MY NECK,
AND LEAD ME ANYWHERE
OH LET ME BE
YOUR TEDDY BEAR.

I DON'T WANNA BE A TIGER
CAUSE TIGERS PLAY TOO ROUGH
I DON'T WANNA BE A LION
'CAUSE LIONS AIN'T THE KIND
YOU LOVE ENOUGH.
JUST WANNA BE, YOUR TEDDY BEAR
PUT A CHAIN AROUND MY NECK
AND LEAD ME ANYWHERE
OH LET ME BE
YOUR TEDDY BEAR.

BABY LET ME BE, AROUND YOU EVERY NIGHT
RUN YOUR FINGERS THROUGH MY HAIR,
AND CUDDLE ME REAL TIGHT

THAT'S HOW A HEARTACHE BEGINS

HARLAN HOWARD

PATSY CLINE

(G) TELL A LITTLE WHITE LIE
AND (Am) THEN MULTIPLY BY (G) TEN
AND (C) THEN, (Am) THAT'S HOW A (D) HEARTACHE BE(G)GINS

MIX SOME FLOWERS HE BOUGHT
WITH A (Am) DATE HE FORGOT TO AT(G)TEND
AND (C) THEN, (Am) THAT'S HOW A (D) HEARTACHE BE(G)GINS (G7)

I (C) KNOW ABOUT HEARTACHES
I (G) KNOW ALL THE MISTAKES
THAT A (Am) YOUNG LOVE CAN MAKE, I'VE (G) MADE THEM
SO (C) LET'S STILL BE FRIENDS
TO THE (G) SOFT VIOLINS
I'VE (Am) LISTENED WHILE (A7) SOMEBODY (D) PLAYED THEM

CALL HIS (G) NUMBER IN VAIN
A(Am)GAIN AND AGAIN, HE'S NOT (G) IN
BUT (C) THEN, (Am) THAT'S HOW A (D) HEARTACHE BE(G)GINS

(REPEAT LAST TWO VERSES)

(Am) THAT'S HOW A (D) HEARTACHE BE(G)GINS

THE BANANA BOAT SONG

HARRY BELAFONTE

(A) DAY-O, (E) DAY-(A)O, DAYLIGHT AND ME (E) WAN GO (A) HOME
DAY-O, DAY-O, DAYLIGHT AND ME WAN GO HOME

HE SAID LOADIN' DE BANANA BOATS ALL NIGHT LONG
DAYLIGHT AND I (E) WANNA GO (A) HOME
HEY, ALL DE WORKMEN SING DIS SONG
DAYLIGHT AND ME (E) WAN GO (A) HOME

SLEEP BY SUN AND WORK BY MOON
DAYLIGHT AND ME WAN GO HOME
WHEN I GET SOME MONEY GONNA QUIT REAL SOON
DAYLIGHT AND ME WAN GO HOME

HILL AND GULLY RIDER, HILL AND GULLY
HILL AND GULLY RIDER, HILL AND GULLY
PACK UP ALL MY THINGS AND GO TO SEA
DAYLIGHT AND ME WAN GO HOME

DEN DE BANANAS SEE THE LAST OF ME
DAYLIGHT AND ME WAN GO HOME

THE BANANA BOAT SONG (DAY OH)

BANANA BOAT LOADERS' SONG

JAMAICAN WORK SONG

(G) DAY OH, DAY OH, DAY DA LIGHT AN' ME (D7) WAN' GO (G) HOME

COME, MISTER TALLYMAN, COME (D7) TALLY ME BANANA

(G) DAY DA LIGHT AN' ME (D7) WAN' GO (G) HOME

(G) SIX-HAND, SEVEN-HAND, EIGHT-HAND BUNCH!

DAY DA LIGHT AN' ME (D7) WAN' GO (G) HOME

(G) SIX-HAND, SEVEN-HAND, EIGHT-HAND BUNCH!

DAY DA LIGHT AN' ME (D7) WAN' GO (G) HOME

WE LOAD BANANAS TILL THE EARLY LIGHT

DAY DA LIGHT AN' ME (D7) WAN' GO (G) HOME

SLEEP ALL DAY AND WORK ALL NIGHT

DAY DA LIGHT AN' ME (D7) WAN' GO (G) HOME

SOME MEN WORK SOME MEN MAKE LOVE

DAY DA LIGHT AN' ME (D7) WAN' GO (G) HOME

WE LOAD BANANAS WHILE THE MOON ABOVE

DAY DA LIGHT AN' ME (D7) WAN' GO (G) HOME

THE BANANA BOAT SONG (DAY-O)
IRVING BURGIE AND WILLIAM ATTAWAY

(NC or D) DAY-O, DAY-O, DAYLIGHT COME AND ME (A7) WAN' GO (D)
HOME

DAY, IS A DAY, IS A DAY, IS A DAY, IS A DAY, IS A DAY-O
DAYLIGHT COME AND ME (A7) WAN' GO (D) HOME

(D) WORK ALL NIGHT ON A DRINK OF RUM
DAYLIGHT COME AND ME (A7) WAN' GO (D) HOME
STACK BANANA TILL DE MORNING COME
DAYLIGHT COME AND ME (A7) WAN' GO (D) HOME

(D) COME, MISTER TALLYMAN, (A7) TALLY ME BANANA
(D) DAYLIGHT COME AND ME (A7) WAN' GO (D) HOME
(D) COME, MISTER TALLYMAN, (A7) TALLY ME BANANA
(D) DAYLIGHT COME AND ME (A7) WAN' GO (D) HOME

LIFT (D) SIX-HAND, SEVEN-HAND, EIGHT-HAND BUNCH
DAYLIGHT COME AND ME (A7) WAN' GO (D) HOME
SIX-HAND, SEVEN-HAND, EIGHT-HAND BUNCH
DAYLIGHT COME AND ME (A7) WAN' GO (D) HOME

(CHORUS) DAY, IS A DAY-O, DAYLIGHT COME AND ME (A7) WAN' GO
(D) HOME
DAY, IS A DAY, IS A DAY, IS A DAYLIGHT COME AND ME (A7) WAN'
GO (D) HOME

A BEAUTIFUL BUNCH OF RIPE BANANA
DAYLIGHT COME AND ME WAN' GO HOME
HIDE THE DEADLY BLACK TARANTULA
DAYLIGHT COME AND ME WAN' GO HOME (CHORUS)

THE BOXER
SIMON AND GARFUNKEL

(G) I AM JUST A POOR BOY THOUGH MY STORY'S SELDOM (Em)
TOLD
I HAVE (D) SQUANDERED MY RESISTANCE
FOR A (D7) POCKETFUL OF MUMBLES, SUCH ARE (G) PROMISES //
ALL LIES AND (Em) JEST, STILL A (D) MAN HEARS WHAT HE (C)
WANTS TO HEAR AND DISREGARDS THE (G) REST

WHEN I LEFT MY HOME AND MY FAMILY I WAS NO MORE THAN A
(Em) BOY
IN THE (D) COMPANY OF STRANGERS
IN THE (D7) QUIET OF THE RAILWAY STATION (G) RUNNING SCARED
// LAYING (Em) LOW SEEKING (D) OUT THE POORER (C) QUARTERS
WHERE THE RAGGED PEOPLE (G) GO
LOOKING (D) FOR THE PLACES (D7) ONLY THEY WOULD (G) KNOW

LIE LA (Em) LIE // LIE LA (D) LIE LA / LIE LA LIE / LIE LA (Em) LIE //
LIE LA (D) LIE LA / LIE LA LIE / LA LA LA LA (G) LIE

ASKING ONLY WORKMAN'S WAGES, I COME LOOKING FOR A (Em)
JOB BUT I GET NO (D) OFFERS
JUST A (D7) COME-ON FROM THE WHORES ON SEVENTH (G)
AVENUE //
I DO DE(Em)CLARE THERE WERE (D) TIMES WHEN I WAS (C) SO
LONESOME, I TOOK SOME COMFORT (G) THERE, LIE LA LIE...

THEN I'M LAYING OUT MY WINTER CLOTHES AND WISHING I WAS
(Em) GONE, GOING (D) HOME
WHERE THE (C) NEW YORK CITY WINTERS AREN'T (G) BLEEDING
ME (Em) LEADING ME, GOING (D) HOME

IN THE (G) CLEARING STANDS A BOXER AND A FIGHTER BY HIS
(Em) TRADE / AND HE (D) CARRIES THE REMINDERS
OF (D7) EVERY GLOVE THAT LAID HIM DOWN OR (G) CUT HIM TILL
HE CRIED OUT IN HIS (Em) ANGER AND HIS SHAME
"I AM (D) LEAVING, I AM (C) LEAVING," BUT THE FIGHTER STILL
RE(G)MAINS, LIE LA LIE... (REPEAT AND FADE, END ON (G))

THE FLOWER OF SCOTLAND

(A) O FLOWER OF SCOTLAND
WHEN WILL WE (E) SEE YOUR LIKE A(A)GAIN
THAT (D) FOUGHT AND (A) DIED FOR
YOUR (E) WEE BIT HILL AND (A) GLEN

AND (CHORUS) (D) STOOD A(A)GAINST HIM
PROUD EDWARD'S (D) ARMY
AND (A) SENT HIM HOMEWARD
TAE (E) THINK A(A)GAIN.

THE HILLS ARE BARE NOW
AND AUTUMN LEAVES LIE THICK AND STILL
O'ER LAND THAT IS LOST NOW
WHICH THOSE SO DEARLY HELD
THAT (CHORUS)

THOSE DAYS ARE PASSED NOW
AND IN THE PAST THEY MUST REMAIN
BUT WE CAN STILL RISE NOW
AND BE THE NATION AGAIN
THAT (CHORUS)

THE GIRL FROM IPANEMA (GAROTE DE IPANEMA)

ENGLISH WORDS BY NORMAN GIMBEL, ORIGINAL WORDS BY
VINICIUS DE MORAES, MUSIC BY ANTONIO CARLOS JOBIM

(barre) (F7) TALL AND TAN AND YOUNG AND LOVELY
THE GIRL (G7) FROM IPANEMA GOES WALKING
AND (Gm7) WHEN SHE PASSES
EACH (F#7) ONE SHE PASSES GOES (F7) "AAH" (F#9)

(F7) WHEN SHE WALKS SHE'S LIKE A SAMBA
THAT (G7) SWINGS SO COOL AND SWAYS SO GENTLE
THAT WHEN SHE PASSES
EACH (F#7) ONE SHE PASSES GOES (F7) "AHH"

(F#7) OH, BUT I WATCH HER SO (F) SADLY
(F#m7) HOW CAN I TELL HER I (Fm7) LOVE HER?
(Gm7) YES, I WOULD GIVE MY HEART (Eb9) GLADLY
BUT EACH (Am7) DAY WHEN SHE WALKS TO THE (Abm7) SEA
SHE (Gm7) LOOKS STRAIGHT AHEAD NOT AT (F#7) ME

(F7) TALL AND TAN AND YOUNG AND LOVELY
THE GIRL (G7) FROM IPANEMA GOES WALKING
AND (Gm7) WHEN SHE PASSES I SMILE (F#7)
BUT SHE DOESN'T (F7) SEE
(F#7) SHE JUST DOESN'T (F7) SEE
(F#7) NO, SHE DOESN'T (F7) SEE (F#7,F7)

(INSTRUMENTAL: CHORDS TO VERSES 1 AND 2)
REPEAT LAST TWO VERSES

THE GREAT PRETENDER

THE PLATTERS

BUCK RAM

(G) OH YES, I'M THE (D7) GREAT PRE(G)TENDER
PRE(C)TENDING THAT I'M DOING (G) WELL
MY (C) NEED IS (D7) SUCH, I PRE(G)TEND TOO (C) MUCH
I'M (G) LONELY BUT (D7) NO ONE CAN (G) TELL

OH YES, I'M THE (D7) GREAT PRE(G)TENDER
A(C)DRIFT IN A WORLD OF MY (G) OWN
I (C) PLAY THE (D7) GAME BUT TO (G) MY REAL (C) SHAME
YOU'VE (G) LEFT ME TO (D7) DREAM ALL A(G)LONE

TOO (C) REAL IS THIS FEELING OF (G) MAKE BELIEVE
TOO (C) REAL WHEN I FEEL, WHAT MY (D7) HEART CAN'T CONCEAL

OH (G) YES, I'M THE (D7) GREAT PRE(G)TENDER
JUST (C) LAUGHING AND GAY LIKE A (G) CLOWN
I (C) SEEM TO (D7) BE WHAT I'M (G) NOT YOU (C) SEE
I'M (G) WEARING MY (D7) HEART LIKE A (G) CROWN
PRETENDING THAT (D7) YOU'RE STILL A(G)ROUND

THE HAPPY WANDERER

WORDS BY ANTONIA RIDGE, MUSIC BY FRIEDRICH W MOLLER

(A) I LOVE TO GO A-WANDERING
ALONG THE MOUNTAIN (E) TRACK
AND AS I GO I (A) LOVE TO SING
MY (D) KNAPSACK (E7) ON MY (A) BACK

(CHORUS) VAL-DE-(E)RI, VAL-DE-(A)RA
VAL-DE-(E)RI, VAL-DER-(A)HA-HA-HA-HA-HA-HA
VAL-DE-(E)RI, VAL-DE-(A)RA
MY (D) KNAPSACK (E7) ON MY (A) BACK

I LOVE TO WANDER BY THE STREAM
THAT DANCES IN THE SUN
SO JOYOUSLY IT CALLS TO ME
"COME! JOIN MY HAPPY SONG!" (CHORUS)

I WAVE MY HAT TO ALL I MEET
AND THEY WAVE BACK TO ME
AND BLACKBIRDS CALL SO LOUD AND SWEET
FROM EVERY GREENWOOD TREE (CHORUS)

HIGH OVERHEAD, THE SKYLARKS WING
THEY NEVER REST AT HOME
BUT JUST LIKE ME, THEY LOVE TO SING
AS O'ER THE WORLD WE ROAM (CHORUS)

OH, MAY I GO A-WANDERING
UNTIL THE DAY I DIE
OH, MAY I ALWAYS LAUGH AND SING
BENEATH GOD'S CLEAR BLUE SKY! (CHORUS)

THE LAST FAREWELL
ROGER WHITTAKER

THERE'S A SHIP LIES RIGGED AND READY IN THE HARBOUR
TOMORROW FOR OLD ENGLAND SHE SAILS
FAR AWAY FROM YOUR LAND OF ENDLESS SUNSHINE
TO MY LAND FULL OF RAINY SKIES AND GALES
AND I SHALL BE ON BOARD THAT SHIP TOMORROW
THO' MY HEART IS FULL OF TEARS AT THIS FAREWELL

(CHORUS) FOR YOU ARE BEAUTIFUL AND I HAVE LOVED YOU
DEARLY
MORE DEARLY THAN THE SPOKEN WORD CAN TELL
FOR YOU ARE BEAUTIFUL AND I HAVE LOVED YOU DEARLY
MORE DEARLY THAN THE SPOKEN WORD CAN TELL

I HEARD THERE'S A WICKED WAR A-BLAZING
AND THE TASTE OF WAR I KNOW SO VERY WELL
EVEN NOW I SEE THE FOREIGN FLAG A-RAISING
THERE GUNS ON FIRE AS WE SAILED INTO HELL
I HAVE NO FEAR OF DEATH IT BRINGS NO SORROW
BUT HOW BITTER WILL BE THIS LAST FAREWELL (CHORUS)

THOUGH DEATH AND DARKNESS GATHER ALL ABOUT ME
AND MY SHIP BE TORN APART UPON THE SEA
I SHALL SMELL AGAIN THE FRAGRANCE OF THESE ISLANDS
IN THE HEAVING WAVES THAT BROUGHT ME ONCE TO THEE
AND SHOULD I RETURN SAFE HOME AGAIN TO ENGLAND
I SHALL WATCH THE ENGLISH MIST ROLL INTO THE DELL (CHORUS)

THE OLD LAMPLIGHTER

WORDS BY CHARLES TOBIAS, MUSIC BY NAT SIMON

(C) HE MADE THE (F) NIGHT A LITTLE (C) BRIGHTER
WHER(E7)EVER HE WOULD (Am) GO
THE (F) OLD LAMP(C)LIGHTER
OF LONG, (D7) LONG A(G7)GO

HIS SNOWY (F) HAIR WAS SO MUCH (C) WHITER
BE(E7)NEATH THE CANDLE (Am) GLOW (F7)
THE (F) OLD LAMP(C)LIGHTER
OF LONG, (G7) LONG A(C)GO

YOU'D HEAR THE PATTERN OF HIS FEET
AS HE CAME TODDLING DOWN THE STREET
HIS SMILE WOULD HIDE A LONELY HEART YOU SEE
IF THERE WERE (F) SWEETHEARTS IN THE PARK
HE'D PASS A LAMP AND LEAVE IT DARK
REMEMBERING THE DAYS THAT USED TO (G7) BE
FOR HE RE(C)CALLS WHEN DREAMS WERE NEW
HE LOVED SOMEONE WHO LOVED HIM TOO
WHO WALKS WITH HIM A(G7)LONE IN (C) MEMORY

HE MADE THE (F) NIGHT A LITTLE (C) BRIGHTER
WHER(E7)EVER HE WOULD (Am) GO
THE (F) OLD LAMP(C)LIGHTER OF LONG, (G7) LONG A(C)GO

NOW IF YOU LOOK UP AT THE SKY
YOU'LL UNDERSTAND THE REASON WHY
THE LITTLE STARS AT NIGHT ARE ALL AGLOW
HE TURNS THEM (F) ON WHEN NIGHT IS HERE
HE TURNS THEM OFF WHEN DAWN IS HERE
THE LITTLE MAN WE LOVED OF LONG A(G7)GO

HE MADE THE (F) NIGHT A LITTLE (C) BRIGHTER
WHER(E7)EVER HE WOULD (Am) GO
THE (F) OLD LAMP(C)LIGHTER OF LONG, (G7) LONG A(C)GO

THE PUB WITH NO BEER

WILF CARTER

AUSTRALIAN BALLAD

(G) NOW IT'S LONESOME AWAY FROM YOUR (C) KINDRED AND ALL
BY THE (D) CAMPFIRE AT NIGHT, WHERE THE WILD DINGOES (G)
CALL

BUT THERE'S NOTHING SO LONESOME, (C) MORBID OR DREAR
AS TO (D) STAND AT THE BAR, OF A PUB WITH NO (G) BEER

NOW THE PUBLICAN'S ANXIOUS FOR THE QUOTA TO COME
THERE'S A FARAWAY LOOK ON THE FACE OF THE BUM
THE MAID'S GONE ALL CRANKY AND THE COOK'S ACTING QUEER
WHAT A TERRIBLE PLACE IS A PUB WITH NO BEER

THEN THE STOCKMAN RIDES UP WITH HIS DRY DUSTY THROAT
HE PRESS(S) UP TO THE BAR, PULLS A WAD FROM HIS COAT
BUT THE SMILE ON HIS FACE QUICKLY TURNS TO A SNEER
AS THE BARMAN SAYS SADLY, THE PUB'S GOT NO BEER

THEN THE SWAGGIE COMES IN SMOTHERED IN DUST AND FLIES
HE THROWS DOWN HIS ROLL RUGS, THE SWEAT FROM HIS EYES
BUT WHEN HE IS TOLD HE SAYS WHAT'S THIS I HEAR
I DROVE FIFTY FLAMING MILES TO A PUB WITH NO BEER

THERE'S A DOG ON THE VERANDA, FOR HIS MASTER HE WAITS
BUT THE BOSS IS INSIDE DRINKING WINE WITH HIS MATES
HE HURRIES FOR COVER AND HE CRINGES IN FEAR
IT'S NO PLACE FOR A DOG 'ROUND A PUB WITH NO BEER

OLD BILLY THE BLACKSMITH, FIRST TIME IN HIS LIFE
HAS GONE HOME COLD SOBER TO HIS DARLING WIFE
HE WALKS IN THE KITCHEN, SHE SAYS "YOU'RE EARLY MY DEAR"
BUT THEN HE BREAKS DOWN AND TELLS HER, "THE PUB'S GOT NO
BEER"

SO IT'S LONESOME AWAY FROM YOUR KINDRED AND ALL
BY THE CAMPFIRE AT NIGHT, WHERE THE WILD DINGOES CALL
BUT THERE'S NOTHING SO LONESOME, MORBID OR DREAR
AS TO STAND AT THE BAR, OF A PUB WITH NO BEER

(REPEAT LAST TWO LINES)

THE ROVING GAMBLER
AMERICAN

(A) I AM A ROVING GAMBLER, GAMBLED ALL AROUND
WHER(D)EVER I MEET WITH A (A) DECK OF CARDS, I (D) LAY MY
MONEY (A) DOWN

GAMBLED DOWN IN WASHINGTON AND I'VE GAMBLED OVER IN
SPAIN
AND I'M GOIN' DOWN TO GEORGIA TO GAMBLE MY LAST GAME

HADN'T BEEN IN WASHINGTON FOR MANY MORE DAYS THAN
THREE
WHEN I FELL IN LOVE WITH A PRETTY LITTLE GIRL AND SHE FELL IN
LOVE WITH ME

SHE TOOK ME TO HER PARLOR, SHE COOLED ME WITH HER FAN
SHE WHISPERED LOW IN HER MOTHER'S EARS, I LOVE THAT
GAMBLING MAN

"DAUGHTER, O DEAR DAUGHTER, HOW COULD YOU TREAT ME SO
TO LEAVE YOUR DEAR OLD MOTHER AND WITH A GAMBLER GO"

"WOULDN'T MARRY A RAILROAD MAN AND I'LL TELL YOU THE
REASON WHY
I'VE NEVER SEEN A RAILROAD MAN THAT WOULDN'T TELL HIS WIFE
A LIE

"WOULDN'T MARRY A FARMER, HE'S ALWAYS IN THE RAIN
THE MAN I WANT TO MARRY, WEARS A GREAT, BIG, GOLD WATCH
CHAIN

"SEE THE TRAIN A-COMIN', SHE'S COMIN' 'ROUND THE CURVE
A-WHISTLIN' AND A-BLOWIN', AND A-STRAININ' EV'RY NERVE

"MOTHER, O DEAR MOTHER, I'LL TELL YOU IF I CAN
IF YOU EVER SEE ME COMIN' BACK, I'LL BE WITH THE GAMBLING
MAN"

THE ROVING KIND

GUY MITCHELL

JESSE CAVANAUGH AND ARNOLD STANTON

(CHORUS) (A) SHE HAD A DARK AND A-ROVIN' EYE-UH-EYE AND
HER (E) HAIR HUNG DOWN IN RING-A-LETS
SHE WAS A (A) NICE GIRL, A PROPER GIRL BUT (E) ONE OF THE
ROVIN' (A) KIND

AS I CRUISED OUT ONE EVE-E-NING UP(E) ON A NIGHT'S CAREER
I (A) SPIED A LOFTY CLIPPER SHIP AND (E) TO HER I DID STEER
I (A) HEISTED OUT MY SIG-A-NALS WHICH (D) SHE SO QUICKLY
KNEW
AND (E) WHEN SHE SAW MY BUNTING FLY SHE IMME-DIATELY
HOVE TO-WOO-WOO (CHORUS)

I TOOK HER FOR SOME FISH AND CHIPS AND TREATED HER SO
FINE
AND HARDLY DID I REALIZE SHE WAS THE ROVIN' KIND
I KISSED HER LIPS, I MISSED HER LIPS AND FOUND TO MY
SURPRISE
SHE WAS NOTHIN' BUT A PIRATE SHIP RIGGED UP IN A DIS-GUY-
EYE-ISE (CHORUS)

SO, COME ALL YE GOOD SAILOR MEN WHO SAIL THE WINTRY SEA
AND COME, ALL YE APPRENTICE LADS, A WARNIN' TAKE FROM ME
BEWARE OF LOFTY CLIPPER SHIPS, THEY'LL BE THE RUIN OF YOU
FOR 'T WAS THERE SHE MADE ME WALK THE PLANK AND PUSHED
ME UNDER, TOO-OOH-OOH (CHORUS)

SHE WAS A NICE GIRL, A PROPER GIRL BUT
ONE OF THE ROVIN' KIND YO-HO!

PEAKED AT # 4 IN 1951

COMPETING VERSIONS BY THE WEAVERS HIT # 11 AND BY REX
ALLEN HIT #20.

ADAPTED FROM THE OLD 1800S ENGLISH FOLK SONG "THE PIRATE
SHIP."

THE SAME OLD HURT

SONGWRITER: HANK COCHRAN, RECORDED BY BURL IVES

(A) GOT A NEW HOUSE WITH NEW LUMBER
EVEN GOT A NEW PHONE NUMBER
DID IT ALL, SINCE WE BROKE A(E)PART
GOT ACQUAINTED WITH NEW FACES
STARTED GOING TO NEW PLACES
BUT I'VE GOT THAT SAME OLD HURT IN MY (A) (high) HEART

GOT A NEW SUIT FOR NEXT SUNDAY
GOT A NEW JOB STARTING MONDAY
GOT EVERYBODY THINKING I'M HALF (E) SMART
GOT A NEW VOCABULARY
EVEN GOT A NEW CANARY
BUT I'VE GOT THAT SAME OLD HURT IN MY (A) HEART

(BRIDGE) NO (D) MATTER WHAT I CHANGE
SAME OLD HURT STAYS THE SAME
ALWAYS (A) THERE REMINDING ME THAT WE'RE A(E)PART
GOT A NEW WALLET FULL OF MONEY
GOT A NEW GIRL WHO CALLS ME 'HONEY'
BUT I'VE GOT THAT SAME OLD HURT IN MY (A) HEART
(REPEAT)
(E) GOT THAT SAME OLD HURT IN MY (A) HEART

THE SHIFTING WHISPERING SANDS

BILLY VAUGHN (NARRATOR KEN NORDENE; CHORUS UNKNOWN),
JIM REEVES, JOHNNY CASH
V. C. (JACK) GILBERT & MARY HADLER (1950)

(SPEAKING) (E) (STRUM 3 BARS, THEN START) I DISCOVERED THE
VALLEY OF THE SHIFTING, WHISPERING (B7) SANDS
WHILE PROSPECTING FOR GOLD IN ONE OF OUR WESTERN
STATES
I SAW THE SILENT WINDMILLS, THE CRUMBLING (E) WATER TANKS

THE BONES OF CATTLE AND BURROS, PICKED CLEAN BY
BUZZARDS, BLEACHED BY THE DESERT SUNS
I STUMBLED OVER A CRUMBLING (B7) BUCKBOARD
NEARLY COVERED BY THE SANDS; AND STOPPING TO REST, I
HEARD A TINKLING, WHISPERING SOUND
THEN SUDDENLY REALIZED THAT (E) EVEN THOUGH THE WIND
WAS QUIET

THE (A) SAND DID NOT LIE STILL
I SEEMED TO BE SURROUND BY A (E) MYSTERY
SO HEAVY AND OPPRESSIVE I COULD SCARCELY BREATHE
FOR (F7) DAYS AND WEEKS I WANDERED AIMLESSLY IN THIS
VALLEY
SEEKING (B7) ANSWERS TO THE MANY QUESTIONS
THAT RACED THROUGH MY FEVERED MIND (E)

WHERE WAS EVERYONE, WHY THE WHITE BONES, THE DRY WELLS
THE BARREN VALLEY WHERE PEOPLE MUST HAVE LIVED AND (B7)
DIED
FINALLY I COULD GO NO FARTHER, MY FOOD AND WATER GONE
I SAT DOWN AND BURIED MY FACE IN MY (E) HANDS

AND RESTING THUS, I LEARNED THE SECRET
OF THE SHIFTING, WHISPERING SANDS
HOW I MANAGED TO ESCAPE FROM THE VALLEY I DO NOT (B7)
KNOW
BUT NOW TO PAY MY FINAL DEBT FOR BEING SPARED
I MUST TELL YOU WHAT I LEARNED OUT ON THE DESERT
SO MANY YEARS A(E)GO

(SINGING) WHEN THE DAY IS AWFULLY QUIET
AND THE BREEZE SEEMS NOT TO (B7) BLOW
ONE WOULD THINK THE SAND WAS RESTING
BUT YOU'LL FIND THIS IS NOT (E) SO

IT IS WHISPERING, SOFTLY WHISPERING
AS IT SLOWLY MOVES A(B7)LONG
AND FOR THOSE WHO STOP AND LISTEN
IT WILL SING THIS MOURNFUL (E) SONG

(HIGH) OF SIDE(A)WINDERS AND THE HORNED TOADS
OF THE (E) THORNY CHAPARRAL
ENDLESS (F7) SUNNY DAYS AND MOONLIT NIGHTS
THE (B7) COYOTES' LONELY YELL

OF THE (E) STARS SEEM YOU COULD TOUCH THEM
AS YOU LAY AND GAZE ON (B7) HIGH
AT THE HEAVENS WHERE WE'RE HOPING
WE'LL BE GOING WHEN WE (E) DIE

(SPEAKING OR SINGING) YES, IT ALWAYS WHISPERS TO ME
OF THE DAYS OF LONG A(B7)GO
WHEN THE SETTLERS AND THE MINERS
FOUGHT THE CRAFTY NAVA(E)JO

HOW THE CATTLE ROAMED THE VALLEY
HAPPY PEOPLE WORKED THE (B7) LAND
AND NOW EVERYTHING IS COVERED
BY THE SHIFTING, WHISPERING (E) SANDS

(HIGH) HOW THE (A) MINER LEFT HIS BUCKBOARDS
WENT TO (E) WORK HIS CLAIMS THAT DAY
AND THE (F7) BURROS BROKE THEIR HALTERS
WHEN THEY (B7) THOUGHT HE'D GONE TO STAY

WANDERED (E) FAR IN SEARCH OF WATER
ON TO OLD SIDEWINDER'S (B7) WELL
AND THERE, THEIR BONES PICKED CLEAN BY BUZZARDS
THAT WERE CIRCLING WHEN THEY (E) FELL

(SINGING, RAISE KEY TO G) HOW THEY (G) FOUND THE ANCIENT
MINER
LYING DEAD UPON THE (D) SAND
AFTER MONTHS THEY COULD BUT WONDER
IF HE DIED BY HUMAN (G) HAND

SO THEY DUG HIS GRAVE AND LAID HIM
ON HIS BACK AND CROSSED HIS (D) HANDS
AND HIS SECRET STILL IS HIDDEN
BY THE SHIFTING, WHISPERING (G) SANDS

(HIGH) THIS IS (C) WHAT THEY WHISPERED TO ME
ON THE (G) QUIET DESERT AIR
OF THE (A7) PEOPLE AND THE CATTLE
AND THE (D) MINER LYING THERE

IF YOU (G) WANT TO LEARN THEIR SECRET
WANDER THROUGH THIS QUIET (D) LAND
AND I'M SURE YOU'LL HEAR THE STORY
OF THE SHIFTING, WHISPERING (G) SANDS

(C)SHIFTING, (D) WHISPERING (G) SANDS

NOTE: FOR THE LAST FOUR VERSES, THE KEY IS RAISED 1-1/2
STEPS. IN THE ORIGINAL BILLY VAUGHN VERSION, THIS WAS FROM
C TO E-FLAT. BUT E-FLAT IS NOT AN EASY KEY FOR THE GUITAR.
USE EITHER D TO F OR E TO G (AS IS DONE ABOVE).

OZYMANDIAS

PERCY BYSSHE SHELLEY (1818, IN THE 11 JANUARY ISSUE OF THE EXAMINER, IN LONDON)

I MET A TRAVELER FROM AN ANTIQUE LAND
WHO SAID: TWO VAST AND TRUNKLESS LEGS OF STONE
STAND IN THE DESERT. NEAR THEM, ON THE SAND,
HALF SUNK, A SHATTERED VISAGE LIES, WHOSE FROWN,
AND WRINKLED LIP, AND SNEER OF COLD COMMAND,
TELL THAT ITS SCULPTOR WELL THOSE PASSIONS READ
WHICH YET SURVIVE, STAMPED ON THESE LIFELESS THINGS,
THE HAND THAT MOCKED THEM AND THE HEART THAT FED:

AND ON THE PEDESTAL THESE WORDS APPEAR:
"MY NAME IS OZYMANDIAS, KING OF KINGS:
LOOK ON MY WORKS, YE MIGHTY, AND DESPAIR!"
NOTHING BESIDE REMAINS. 'ROUND THE DECAY
OF THAT COLOSSAL WRECK, BOUNDLESS AND BARE
THE LONE AND LEVEL SANDS STRETCH FAR AWAY.

OZYMANDIAS

HORACE SMITH (1818, IN THE FEBRUARY 1 ISSUE OF THE EXAMINER)

IN EGYPT'S SANDY SILENCE, ALL ALONE,
STANDS A GIGANTIC LEG, WHICH FAR OFF THROWS
THE ONLY SHADOW THAT THE DESERT KNOWS:—
"I AM GREAT OZYMANDIAS," SAITH THE STONE,
"THE KING OF KINGS; THIS MIGHTY CITY SHOWS
"THE WONDERS OF MY HAND."— THE CITY'S GONE,—
NAUGHT BUT THE LEG REMAINING TO DISCLOSE
THE SITE OF THIS FORGOTTEN BABYLON.

WE WONDER,—AND SOME HUNTER MAY EXPRESS
WONDER LIKE OURS, WHEN THRO' THE WILDERNESS
WHERE LONDON STOOD, HOLDING THE WOLF IN CHASE,
HE MEETS SOME FRAGMENT HUGE, AND STOPS TO GUESS
WHAT POWERFUL BUT UNRECORDED RACE
ONCE DWELT IN THAT ANNIHILATED PLACE.

THE STAR SPANGLED BANNER

WORDS BY FRANCIS SCOTT KEY, MUSIC BY JOHN STAFFORD SMITH

(C) O SAY CAN YOU SEE BY THE (Dm) DAWN'S EAR(D7)LY (G) LIGHT
WHAT SO (C) PROUDLY WE (G) HAILED AT THE (C) TWILIGHT'S LAST
GLEAMING

WHOSE BROAD STRIPES AND BRIGHT STARS THROUGH THE (Am)
PERI(D7)LOUS (G) FIGHT

O'ER THE (C) RAMPARTS WE (G) WATCHED WERE SO (C)
GALLANTLY STREAMING?

AND THE ROCKET'S RED (G) GLARE, THE BOMBS (Dm) BURSTING IN
(F) AIR

GAVE (C) PROOF THROUGH THE (G) NIGHT THAT OUR (Am) FLAG
WAS (D7) STILL (G) THERE

O (C) SAY DOES THAT (F) STAR-SPANGLED (Dm) BANNER YET (G)
WAVE

O'ER THE (C) LAND OF THE FREE AND THE HOME (F) OF (G) THE (C)
BRAVE

ON THE SHORE DIMLY SEEN THROUGH THE MISTS OF THE DEEP
WHERE THE FOE'S HAUGHTY HOST IN DREAD SILENCE REPOSES
WHAT IS THAT WHICH THE BREEZE, O'ER THE TOWERING STEEP
AS IT FITTINGLY BLOWS HALF CONCEALS, HALF DISCLOSES?

NOW IT CATCHES THE GLEAM OF THE MORNING'S FIRST BEAM
IN FULL GLORY REFLECTED NOW SHINES IN THE STREAM
'TIS THE STAR-SPANGLED BANNER O LONG MAY IT WAVE
O'ER THE LAND OF THE FREE AND THE HOME OF THE BRAVE

AND WHERE IS THE BAND WHO VAUNTINGLY SWORE
'MID THE HAVOC OF WAR AND THE BATTLE'S CONFUSION
A HOME AND A COUNTRY THEY'D LEAVE US NO MORE?
THEIR BLOOD HAS WASHED OUT THEIR FOUL FOOTSTEPS
POLLUTION

NO REFUGE COULD SAVE THE HIRELING AND SLAVE
FROM THE TERROR OF FLIGHT OR THE GLOOM OF THE GRAVE
AND THE STAR-SPANGLED BANNER IN TRIUMPH DOTHS WAVE

O'ER THE LAND OF THE FREE AND THE HOME OF THE BRAVE

O THUS BE IT EVER WHEN FREE MEN SHALL STAND
BETWEEN THEIR LOVED HOMES AND THE WAR'S DESOLATION
BLEST WITH VICTORY AND PEACE MAY THE HEAV'N RESCUED
LAND
PRAISE THE POWER THAT HATH MADE AND PRESERVED US A
NATION!

THEN CONQUER WE MUST WHEN OUR CAUSE IT IS JUST
AND THIS BE OUR MOTTO, "IN GOD IS OUR TRUST"
AND THE STAR-SPANGLED BANNER IN TRIUMPH SHALL WAVE
O'ER THE LAND OF THE FREE AND THE HOME OF THE BRAVE

THE TENNESSEE WALTZ

PATTI PAGE (NOV. 8, 1927 – JAN 1, 2013)

REDD STEWART, PEE WEE KING

(E) I WAS DANCING WITH MY DARLING TO THE TENNESSEE (A)
WALTZ

WHEN AN (E) OLD FRIEND I HAPPENED TO (B7) SEE
I INTRO(E)DUCED HER (HIM) TO MY LOVED ONE, AND WHILE THEY
WERE (A) DANCING

MY (E) FRIEND STOLE MY (B7) SWEETHEART FROM (E) ME

I REMEMBER THE (B7) NIGHT AND THE (A) TENNESSEE (E) WALTZ
NOW I KNOW JUST HOW MUCH I HAVE (B7) LOST

YES I (E) LOST MY LITTLE DARLING, THE NIGHT THEY WERE (A)
PLAYING

THE (E) BEAUTIFUL (B7) TENNESSEE (E) WALTZ

(INSTRUMENTAL)

(REPEAT)

THE THIRD MAN THEME

WORDS BY WALTER LORD, BASED ON MUSIC COMPOSED AND
ARRANGED BY ANTON KARAS

(C) WHEN A ZITHER STARTS TO PLAY
(G7) YOU'LL REMEMBER YESTERDAY
IN ITS HAUNTING STRAIN, VIENNA LIVES AGAIN
(C) FREE AND BRIGHT AND GAY
IN YOUR MIND A SUDDEN GLEAM
(G7) OF A HALF FORGOTTEN DREAM
SEEMS TO GLIMMER WHEN YOU HEAR THAT THIRD MAN (C) THEME

ONCE AGAIN THERE COMES TO MIND
(G7) SOMEONE THAT YOU LEFT BEHIND
LOVE THAT SOMEHOW DIDN'T LAST
(C) IN THAT HAPPY CITY OF THE PAST
(A7) DOES SHE STILL RECALL THE DREAM
THAT (Dm) RAPTURE SO (A7) SU(Dm)PREME
WHEN (G7) FIRST SHE HEARD THE HAUNTING THIRD MAN
(C)THEME?

THE WAITING GAME

HARRY BELAFONTE

BOB HILLIARD, ROBERT ALLEN

(G) HER EYES WERE THE LOVELIEST (D) CORNFLOWER BLUE
SO BRIGHT AND SO KIND AND SO (G) HONEST AND TRUE
BUT I LIKE A FOOL DIDN'T (C) KNOW WHAT TO DO
WHEN (G) SHE SAID SHE (D) WANTED MY (G) LOVE

(CHORUS) WHY DID I PLAY THE WAITING GAME, THE (D) WAITING
GAME, (G) I LOST THE ONE I A(D)DORED
THOUGH SHE (G) MADE MY HEART SING, SOMEHOW (C) WE NEVER
MARRIED
IN (G) SPRING, OH, (D) WHAT WAS I WAITING (G) FOR

NOW SINCE WE'VE BEEN PARTED, THE OTHERS I MEET
WOULD STILL ASK FOR MORE WITH THE WORLD AT THEIR FEET
BUT SHE WAS SO KIND AND SO GENTLE AND SWEET
AND ALL THAT SHE WANTED WAS LOVE

(UP ONE KEY) WHENEVER I'M RESTLESS WITH SOMEBODY NEW
I RUN FOR A MILE AND THEN HERE'S WHAT I DO
I DREAM OF THOSE EYES THAT WERE CORNFLOWER BLUE
AND HOW SHE JUST WANTED MY LOVE

(LIKE CHORUS) WHY DID I PLAY THE WAITING GAME, THE WAITING
GAME, I LOST THE ONE I ADORED
THOUGH SHE MADE MY HEART SING, SOMEHOW WE NEVER
MARRIED
IN SPRING, OH, WHAT WAS I WAITING FOR

THE WILD COLONIAL BOY

BILLY WALKER

AUSTRALIAN BALLAD

(A) THERE WAS A WILD CO(D)LONIAL BOY, JACK (E) DUGGAN WAS
HIS (A) NAME
HE WAS BORN AND BRED IN (D) IRELAND, IN A (E) PLACE CALLED
CASTLE(A)MAINE
HE WAS HIS MOTHER'S (D) ONLY SON, HIS (E) FATHER'S PRIDE AND
(A) JOY
AND DEARLY DID HIS (D) PARENTS LOVE THE (E) WILD COLONIAL
(A) BOY

AT THE EARLY AGE OF SIXTEEN YEARS HE LEFT HIS NATIVE HOME
AND TO AUSTRALIA'S SUNNY SHORES HE WAS INCLINED TO ROAM
HE ROBBED THE RICH TO HELP THE POOR HE STABBED JAMES
MCAVOY
A TERROR TO AUSTRALIA WAS THE WILD COLONIAL BOY

ONE MORNING ON THE PRAIRIE WHILE JACK DUGGAN RODE
ALONG
WHILE LISTENING TO THE MOCKINGBIRD HE SANG A CHEERFUL
SONG
UP JUMPED THREE TROOPERS ARMED WITH GUNS, DAVIS, KELLY
AND FITZROY
THEY'D ALL SET OUT TO CAPTURE HIM, THE WILD COLONIAL BOY

SURRENDER NOW JACK DUGGAN, YOU SEE WE'RE THREE TO ONE
SURRENDER IN THE QUEEN'S HIGH NAME, YOU ARE A PLUNDERING
SON
JACK PULLED TWO PISTOLS FROM HIS BELT AND PROUDLY HELD
THEM HIGH
"I'LL FIGHT BUT NO SURRENDER", CRIED THE WILD COLONIAL BOY

HE FIRED AT SHOT AT KELLY, THAT BROUGHT HIM TO THE
GROUND
AND TURNING 'ROUND TO DAVIS, HE RECEIVED A FATAL WOUND
A BULLET PIERCED HIS PROUD YOUNG HEART FROM THE PISTOL
OF FITZROY

AND THAT WAS HOW THEY CAPTURED HIM THE WILD COLONIAL
BOY

THE WILD COLONIAL BOY
AUSTRALIAN BALLAD

(A) THERE WAS A WILD CO(D)LONIAL BOY, JACK (E) DUGGAN WAS
HIS (A) NAME
HE WAS BORN AND BRED IN (D) IRELAND IN A (E) PLACE CALLED
CASTLE(A)MAINE
HE WAS HIS FATHER'S (D) ONLY SON, HIS (E) MOTHER'S PRIDE AND
JOY
AND (A) DEARLY DID HIS (D) PARENTS LOVE THE (E) WILD
COLONIAL (A) BOY

AT THE EARLY AGE OF SIXTEEN YEARS HE LEFT HIS NATIVE HOME
AND THROUGH AUSTRALIA'S SUNNY CLIME HE WAS INCLINED TO
ROAM
HE ROBBED THE LORDLY SQUATTERS, THEIR FLOCKS HE WOULD
DESTROY
A TERROR TO AUSTRALIA WAS THE WILD COLONIAL BOY

FOR TWO LONG YEARS THIS DARLING YOUTH RAN ON HIS WILD
CAREER
WITH A HEART THAT KNEW NO DANGER, THEIR JUSTICE DID NOT
FEAR
HE STUCK THE BEECHWORTH COACH UP AND HE ROBBED JUDGE
MCEVOY
WHO, TREMBLING GAVE HIS GOLD UP TO THE WILD COLONIAL BOY

HE BADE THE JUDGE "GOOD MORNING" AND HE TOLD HIM TO
BEWARE
FOR HE NEVER ROBBED AN HONEST JUDGE WHAT ACTED ON THE
SQUARE
YET YOU WOULD ROB A MOTHER OF HER SON AND ONLY JOY
AND BREED A RACE OF OUTLAWS LIKE THE WILD COLONIAL BOY

ONE MORNING ON THE PRAIRIE WILD JACK DUGGAN RODE ALONG
WHILE LISTENING TO THE MOCKING BIRDS SINGING A CHEERFUL
SONG
OUT JUMPED THREE TROOPERS FIERCE AND GRIM, KELLY, DAVIS
AND FITZROY
THEY'D ALL SET OUT TO CAPTURE HIM, THE WILD COLONIAL BOY

HE FIRED POINT BLANK AT KELLY AND BROUGHT HIM TO THE
GROUND
HE FIRED A SHOT AT DAVIS TOO, WHO FELL DEAD AT THE SOUND
BUT A BULLET PIERCED HIS BRAVE YOUNG HEART FROM THE
PISTOL OF FITZROY
AND THAT WAS HOW THEY CAPTURED HIM, THE WILD COLONIAL
BOY

THIS IS MY FATHER'S WORLD

WORDS BY MALTBIE D BABCOCK, MUSIC TRADITIONAL ENGLISH
MELODY

ARRANGED BY FRANKLIN L SHEPPARD

(A) THIS IS MY (E) FATHER'S (A) WORLD, AND (D) TO MY (A)
LISTENING (E) EARS
ALL (A) NATURE SINGS, AND (D) 'ROUND ME (A) RINGS THE MUSIC
(E) OF THE (A) SPHERES
THIS IS MY (D) FATHER'S (A) WORLD, I (D) REST ME IN THE (A)
THOUGHT
OF ROCKS AND TREES, OF (D) SKIES AND (A) SEAS, HIS HAND THE
(E) WONDERS (A) WROUGHT

THIS IS MY FATHER'S WORLD, THE BIRDS THEIR CAROLS RAISE
THE MORNING LIGHT, THE LILY WHITE, DECLARE THEIR MAKER'S
PRAISE

THIS IS MY FATHER'S WORLD, HE SHINES IN ALL THAT'S FAIR
IN THE RUSTLING GRASS I HEAR HIM PASS, HE SPEAKS TO ME
EVERYWHERE

THIS IS MY FATHER'S WORLD, O LET ME NE'ER FORGET
THAT THOUGH THE WRONG SEEMS OF SO STRONG, GOD IS THE
RULER YET

THIS IS MY FATHER'S WORLD, THE BATTLE IS NOT DONE
JESUS WHO DIED SHALL BE SATISFIED, AND EARTH AND HEAV'N BE
ONE

ALTERNATE VERSES:

THIS IS MY FATHER'S WORLD, O LET ME NE'ER FORGET
THAT THOUGH THE WRONG SEEMS OFT SO STRONG, GOD IS THE
RULER YET

THIS IS MY FATHER'S WORLD; WHY WOULD MY HEART BE SAD?
THE LORD IS KING; LET HEAVENS RING! GOD REIGNS; LET THE
EARTH BE GLAD

THIS IS MY FATHER'S WORLD, DREAMING, I SEE HIS FACE
I OPE MY EYES, AND IN GLAD SURPRISE CRY, "THE LORD IS IN THIS
PLACE"

THIS IS MY FATHER'S WORLD, FROM THE SHINING COURTS ABOVE

THE BELOVED ONE, HIS ONLY SON, CAME -- A PLEDGE OF
DEATHLESS LOVE

THIS IS MY FATHER'S WORLD, SHOULD MY HEART BE EVER SAD?
THE LORD IS KING -- LET THE HEAVENS RING, GOD REIGNS -- LET
THE EARTH BE GLAD

THIS IS MY FATHER'S WORLD, NOW CLOSER TO HEAVEN BOUND
FOR DEAR TO GOD IS THE EARTH CHRIST TROD, NO PLACE BUT IS
HOLY GROUND

THIS IS MY FATHER'S WORLD, I WALK A DESERT LONE
IN A BUSH ABLAZE TO MY WONDERING GAZE GOD MAKES HIS
GLORY KNOWN

THIS IS MY FATHER'S WORLD, A WANDERER I MAY ROAM
WHATE'ER MY LOT, IT MATTERS NOT, MY HEART IS STILL AT HOME

TURN YOUR RADIO ON

RAY STEVENS

ALBERT E BRUMLEY (1938)

(WELL) COME AND LISTEN (A) IN TO A RADIO STATION
WHERE THE MIGHTY (D) VOICE OF HEAVEN (A) SINGS
TURN YOUR RADIO ON, TURN YOUR RADIO (E) ON
(YOU) BET YOU'RE GONNA (A) FEEL THOSE GOOD VIBRATIONS
COMING FROM THE (D) JOY THAT HIS LOVE CAN (A) BRING
TURN YOUR RADIO ON, TURN YOUR (E) RADIO (A) ON

(CHORUS) TURN YOUR RADIO ON, AND LISTEN TO THE (D) MUSIC IN
THE (A) AIR
TURN YOUR RADIO ON, AND (E) GOD IS THERE
TURN THE LIGHTS DOWN (A) LOW, AND LISTEN TO THE (D)
MASTER'S RADI(A)O
GET IN TOUCH WITH GOD, TURN YOUR (E) RADIO (A) ON

(DON'T YOU) KNOW THAT EVERYBODY HAS A RADIO RECEIVER
ALL YOU GOTTA (D) DO IS LISTEN FOR THE (A) CALL
TURN YOUR RADIO ON, TURN YOUR RADIO (E) ON
IF YOU LISTEN (A) IN YOU WILL BE A BELIEVER
LEANING ON THE (D) TRUTH THAT'LL NEVER (A) FALL
GET IN TOUCH WITH GOD, TURN YOUR (E) RADIO (A) ON (CHORUS)

TURN YOUR RADIO ON
ALBERT E BRUMLEY

COME AND LISTEN (A) IN TO A RADIO STATION
WHERE THE MIGHTY (D) HOSTS OF HEAVEN (A) SING
TURN YOUR RADIO ON, TURN YOUR RADIO (E) ON
IF YOU WANT TO (A) HEAR THE SONGS OF ZION
COMING FROM THE (D) LAND OF ENDLESS (A) SPRING
GET IN TOUCH WITH GOD, TURN YOUR (E) RADIO (A) ON

(CHORUS) TURN YOUR RADIO ON, AND LISTEN TO THE (D) MUSIC IN
THE AIR
TURN YOUR RADIO ON, HEAVEN'S (E) GLORY SHARE
TURN THE LIGHTS DOWN (A) LOW, AND LISTEN TO THE (D)
MASTER'S RADI(A)O
GET IN TOUCH WITH GOD, TURN YOUR (E) RADIO (A) ON

BROTHER, LISTEN IN TO A GLORYLAND CHORUS
LISTEN TO THE GLAD HOSANNAS ROLL
TURN YOUR RADIO ON, TURN YOUR RADIO ON
GET A LITTLE TASTE OF JOY AWAITING
GET A LITTLE HEAVEN IN YOUR SOUL
GET IN TOUCH WITH GOD, TURN YOUR RADIO ON (CHORUS)

LISTEN TO THE SONGS OF THE FATHERS AND MOTHERS
AND THE MANY FRIENDS GONE ON BEFORE
TURN YOUR RADIO ON, TURN YOUR RADIO ON
SOME ETERNAL MORNING WE SHALL MEET THEM OVER ON THE
HALLELUJA SHORE
GET IN TOUCH WITH GOD, TURN YOUR RADIO ON (CHORUS)

TURN YOUR RADIO ON

RAY STEVENS

ALBERT E BRUMLEY

WELL, COME AND LISTEN (A) IN TO A RADIO STATION
WHERE THE MIGHTY (D) VOICE OF HEAVEN (A) SINGS
TURN YOUR RADIO ON, TURN YOUR RADIO (E) ON
YOU BET YOU'RE GONNA (A) FEEL THOSE GOOD VIBRATIONS
COMING FROM THE (D) JOY THAT HIS LOVE CAN (A) BRING
TURN YOUR RADIO ON, TURN YOUR (E) RADIO (A) ON

(CHORUS) TURN YOUR RADIO ON, AND LISTEN TO THE (D) MUSIC IN
THE AIR

TURN YOUR RADIO ON, AND (E) GOD IS THERE
TURN THE LIGHTS DOWN (A) LOW, AND LISTEN TO THE (D)
MASTER'S RADI(A)O
GET IN TOUCH WITH GOD, TURN YOUR (E) RADIO (A) ON

DON'T YOU KNOW THAT EVERYBODY HAS A RADIO RECEIVER
ALL YOU GOTTA DO IS LISTEN FOR THE CALL
TURN YOUR RADIO ON, TURN YOUR RADIO ON
IF YOU LISTEN IN YOU WILL BE A BELIEVER
LEANING ON THE TRUTH THAT'LL NEVER FALL
GET IN TOUCH WITH GOD, TURN YOUR RADIO ON (CHORUS)

VAYA CON DIOS (MAY GOD BE WITH YOU)

GALE STORM. LES PAUL AND MARY FORD, GENE AUTRY
LARRY RUSSELL, INEZ JAMES, BUDDY PEPPER

(A) NOW THE HACIENDA'S DARK, THE TOWN IS (E) SLEEPING,
NOW THE TIME HAS COME TO PART, THE TIME FOR (A) WEEPING
(D) VAYA CON DIOS, MY (A) DARLING
(E) MAY GOD BE WITH YOU MY (A) LOVE

NOW THE VILLAGE MISSION BELLS, ARE SOFTLY RINGING
IF YOU LISTEN WITH YOUR HEART, YOU'LL HEAR THEM SINGING
VAYA CON DIOS, MY DARLING
MAY GOD BE WITH YOU MY LOVE

WHER(B7)EVER YOU MAY BE, I'LL BE BE(E)SIDE YOU
AL(B7)THOUGH YOU'RE MANY MILLION DREAMS A(E)WAY
EACH (A) NIGHT I'LL SAY A PRAYER, A PRAYER TO (E) GUIDE YOU
TO (B7) HASTEN EVERY LONELY HOUR OF (E) EVERY LONELY DAY

NOW THE DAWN IS BREAKING THROUGH A GRAY TOMORROW
BUT THE MEMORIES WE SHARE ARE THERE TO BORROW
VAYA CON DIOS, MY DARLING
MAY GOD BE WITH YOU MY LOVE

WALTZING MATILDA

JIMMIE (JAMES FREDERICK) RODGERS

(A) ONCE A JOLLY (E) SWAGMAN (D) SAT BESIDE A (A) BILLABONG
UNDER THE SHADE OF A COOLIBAH (E) TREE
AND HE (A) SANG AS HE (E) SAT AND HE (D) WAITED WHILE HIS (A)
BILLY BOILED, "YOU'LL COME A-WALTZING MA(E)TILDA WITH (A) ME"

(CHORUS) "WALTZING MATILDA, (D) WALTZING MATILDA
(A) YOU'LL COME A-WALTZING MATILDA WITH (E) ME"
AND HE (A) SANG AS HE (E) SAT AND (D) WAITED WHILE HIS (A)
BILLY BOILED, "YOU'LL COME A-WALTZING MA(E)TILDA WITH (A) ME"

DOWN CAME A JUMBUCK TO DRINK BESIDE THE BILLABONG
UP JUMPED THE SWAGMAN AND GRABBED HIM WITH GLEE
AND HE SANG AS HE LAUGHED AND HE TUCKED HIM IN HIS
TUCKER BAG, "YOU'LL COME A-WALTZING MATILDA WITH ME"

(CHORUS +)...AND HE SANG AS HE LAUGHED AND HE TUCKED HIM
IN HIS TUCKER BAG, "YOU'LL COME A-WALTZING MATILDA WITH ME"

DOWN CAME THE STOCKMAN RIDING ON HIS THOROUGHbred
DOWN CAME THE TROOPERS ONE, TWO, THREE
"NOW WHERE'S THE JOLLY JUMBUCK THAT YOU'VE GOT IN YOUR
TUCKER BAG, YOU'LL COME A-WALTZING MATILDA WITH ME"

(CHORUS +)..."WHERE'S THE JOLLY JUMBUCK THAT YOU'VE GOT IN
YOUR TUCKER BAG, YOU'LL COME A-WALTZING MATILDA WITH ME"

UP JUMPED THE SWAGMAN AND JUMPED INTO THE BILLABONG
"YOU'LL NEVER TAKE ME ALIVE!" CRIED HE
AND HIS GHOST MAY BE HEARD AS YOU WALK BESIDE THE
BILLABONG
"YOU'LL COME A-WALTZING MATILDA WITH ME"

(CHORUS+) ...AND HIS GHOST MAY BE HEARD AS YOU WALK
BESIDE THE BILLABONG, "YOU'LL COME A-WALTZING MATILDA
WITH ME"
"YOU'LL COME A-WALTZING MATILDA WITH ME"

GLOSSARY

SWAGMAN - AN ITINERANT UNEMPLOYED PERSON WHO TRAVELLED THROUGHOUT RURAL AUSTRALIA LOOKING FOR WORK IN EXCHANGE FOR FOOD, LODGING OR MONEY. A "SWAG" WAS HIS DISTINCTIVE ROLLED-UP BEDDING THAT HE CARRIED ON HIS BACK.

BILLABONG - A SMALL LAKE OR QUIET STREAM.

COOLIBAH - A LARGE SHADY TREE.

BILLY - A BLACKENED TIN USED FOR BOILING WATER OVER AN OPEN FIRE. ONCE BOILED, YOU THROW IN A HANDFUL OF TEA LEAVES AND A GUM LEAF TO MAKE A DELICIOUS CUP OF TEA. IF YOU'RE REALLY GAME YOU CAN SWING THE BILLY IN VERTICAL CIRCLES OVER YOUR HEAD TO FORCE THE TEA LEAVES TO THE BOTTOM.

JUMBUCK - A SHEEP

TUCKER BAG - "TUCKER" IS FOOD. THE SWAGMAN CARRIED HIS FOOD IN A TUCKER BAG.

SQUATTER - A GENERAL GROUP OF PEOPLE WHO CLAIMED OCCUPANCY (AND EVENTUALLY TITLE) TO FARM LAND BY LIVING ON IT FOR LONG ENOUGH. OFTEN REGARDED WITH DISDAIN, FORMER PRIME MINISTER PAUL KEATING REFERRED TO SOME RURAL LAND-OWNERS AS THE "SQUATTOCRACY" IN REFERENCE TO THE ORIGIN OF THE TITLE

TO THEIR LAND.

TROOPER - POLICEMAN.

WALTZING MATILDA

BY A.B. "BANJO" PATTERSON (AUSTRALIAN BALLAD WRITER)

(A) ONCE A JOLLY (E) SWAGMAN (A) CAMPED BESIDE A (D)
BILLABONG

(A) UNDER THE SHADE OF A (E) COOLIBAH TREE
AND HE (A) SANG AS HE (E) WATCHED AND (A) WAITED TILL HIS (D)
BILLY BOILED, (A) "YOU'LL COME A-WALTZING MA(E)TILDA WITH (A)
ME"

(CHORUS) "WALTZING MATILDA, (D) WALTZING MATILDA
(A) YOU'LL COME A WALTZING MA(E)TILDA WITH ME"
AND HE (A) SANG AS HE (E) WATCHED AND (A) WAITED TILL HIS (D)
BILLY BOILED, (A) "YOU'LL COME A-WALTZING MA(E)TILDA WITH (A)
ME"

(A) DOWN CAME A (E) JUMBUCK TO (A) DRINK BESIDE THE (D)
BILLABONG

(A) UP JUMPED THE SWAGMAN AND (E) GRABBED HIM WITH GLEE
AND HE (A) SANG AS HE (E) SHOVED THAT (A) JUMBUCK IN HIS (D)
TUCKER BAG, (A) "YOU'LL COME A-WALTZING MAT(E)ILDA WITH (A)
ME"

(CHORUS) ...AND HE SANG AS HE SHOVED THAT JUMBUCK IN HIS
TUCKER BAG, "YOU'LL COME A-WALTZING MATILDA WITH ME"

(A) DOWN CAME THE (E) SQUATTERS (A) MOUNTED ON THEIR (D)
THOROUGHBREDS

(A) UP JUMPED THE TROOPERS (B7) ONE, TWO, (E) THREE
(A) "WHOSE IS THE (E) JUMBUCK (A) YOU'VE GOT IN YOUR (D)
TUCKER BAG, (A) YOU'LL COME A-WALTZING MAT(E)ILDA WITH (A)
ME"

(CHORUS) ..."WHOSE IS THE JUMBUCK YOU'VE GOT IN YOUR
TUCKER BAG, YOU'LL COME A-WALTZING MATILDA WITH ME"

(A) UP JUMPED THE (E) SWAGMAN AND (A) SPRANG INTO THE (D)
BILLABONG

(A) "YOU'LL NEVER CATCH ME A(E)LIVE!" CRIED HE

(A) AND HIS GHOST MAY BE (E) HEARD AS YOU (A) WALK BESIDE THAT (D) BILLABONG, (A) "YOU'LL COME A-WALTZING MAT(E)ILDA WITH (A) ME"

(CHORUS) ...AND HIS GHOST MAY BE HEARD AS YOU WALK BESIDE BY THAT BILLABONG
"YOU'LL COME A WALTZING MATILDA WITH ME"

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TROOPER - POLICEMAN.

WALTZING MATILDA

BY A.B. "BANJO" PATTERSON

ONCE A JOLLY SWAGMAN CAMPED BY A BILLABONG
UNDER THE SHADE OF A COOLIBAH TREE
AND HE SANG AS HE WATCHED AND WAITED TILL HIS BILLY BOILED
"YOU'LL COME A-WALTZING MATILDA WITH ME"

(CHORUS) "WALTZING MATILDA, WALTZING MATILDA
YOU'LL COME A WALTZING MATILDA WITH ME"
AND HE SANG AS HE WATCHED AND WAITED TILL HIS BILLY BOILED
"YOU'LL COME A-WALTZING MATILDA WITH ME"

DOWN CAME A JUMBUCK TO DRINK FROM THE BILLABONG
UP JUMPED THE SWAGMAN AND GRABBED HIM WITH GLEE
AND HE SANG AS HE SHOVED THAT JUMBUCK IN HIS TUCKER BAG
"YOU'LL COME A-WALTZING MATILDA WITH ME"

(CHORUS +)...AND HE SANG AS HE SHOVED THAT JUMBUCK IN HIS
TUCKER BAG, "YOU'LL COME A-WALTZING MATILDA WITH ME"

DOWN CAME THE SQUATTERS MOUNTED ON THEIR
THOROUGHBREDS
UP JUMPED THE TROOPERS ONE, TWO, THREE
"WHOSE IS THE JUMBUCK YOU'VE GOT IN YOUR TUCKER BAG
YOU'LL COME A-WALTZING MATILDA WITH ME"

(CHORUS +)... "WHOSE IS THE JUMBUCK YOU'VE GOT IN YOUR
TUCKER BAG, YOU'LL COME A-WALTZING MATILDA WITH ME"

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 +)...AND HIS GHOST MAY BE HEARD AS YOU PASS BY
THAT BILLABONG, "YOU'LL COME A WALTZING MATILDA WITH ME"

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TROOPER - POLICEMAN.

WASN'T THAT A PARTY
IRISH ROVERS

(A) COULD HAVE BEEN THE WHISKEY, MIGHT HAVE BEEN THE GIN
COULD HAVE BEEN THE THREE OR FOUR SIX PACKS
I DON'T KNOW, BUT LOOK AT THE MESS I'M IN
MY HEAD IS LIKE A (D) FOOTBALL, I THINK I'M GONNA (E) DIE
TELL ME, ME OH, ME OH MY, WASN'T THAT A (A) PARTY

SOMEONE TOOK A GRAPEFRUIT, WORE IT LIKE A HAT
I SAW SOMEONE UNDER MY KITCHEN TABLE, TALKIN' TO MY OLD
TOM CAT
THEY WERE TALKIN' ABOUT HOCKEY, THE CAT WAS TALKIN' BACK
'LONG ABOUT THEN EVERYTHING WENT BLACK, WASN'T THAT A
PARTY

I'M SURE IT'S JUST MY MEMORY, PLAYING TRICKS ON ME
BUT I THINK I SAW MY BUDDY, CUTTIN' DOWN MY NEIGHBOR'S
TREE
BILLY JOE AND TOMMY WELL THEY WENT A LITTLE FAR
THEY WERE SITTIN' IN THE BACK SEAT BLOWIN' ON A SIREN FROM
SOMEBODY'S POLICE CAR

WELL YOU SEE YOUR HONOUR, IT WAS ALL IN FUN
WE HAD THAT LITTLE BIT OF TRACK MEET DOWN ON MAIN STREET
TO SEE IF THE COPS COULD RUN, THEY RAN US IN TO SEE YOU, IN
AN ALCOHOLIC HAZE
SURE COULD USE THOSE THIRTY DAYS, TO RECOVER FROM THE
PARTY

WASN'T THAT A PARTY, WASN'T THAT A PARTY

WE'LL MEET AGAIN

VERA LYNN

SONGWRITERS: ARTHUR WILKINSON, ROSS PARKER, HUGH CHILDS
THEME SONG FOR THE MOVIE, DR. STRANGELOVE

(C) WE'LL MEET A(E)GAIN, DON'T KNOW (A) WHERE, DON'T KNOW
(A7) WHEN
BUT I'M (D) KNOW WE'LL MEET A(D7)GAIN SOME SUNNY (G) DAY
(G7)

(C) KEEP SMILING (E) THROUGH, JUST THE (A) WAY YOU USED TO
(A7) DO
TILL THE (D) BLUE SKIES CHASE THE (D7) DARK CLOUDS (G) FAR
A(C)WAY (F)(C)

NOW, WILL YOU (C7) PLEASE SAY "HEL(C)LO" TO THE (C7) FOLKS
THAT I (C) KNOW
(F) TELL THEM I WON'T BE LONG
AND THEY'D BE (D) HAPPY TO (D7) KNOW THAT AS (D) YOU SAW ME
(D7) GO
I WAS (G) SINGING THIS SONG (G7)

(C) WE'LL MEET A(E)GAIN, DON'T KNOW (A) WHERE, DON'T KNOW
(A7) WHEN
BUT I (D) KNOW WE'LL MEET A(D7)GAIN SOME (G) SUNNY (C) DAY

WHAT'S HE DOING IN MY WORLD

EDDY ARNOLD

CARL BELEW, EDDIE BUSH, AND BILLY JOE MOORE

PEAKED AT # 1 FOR 2 WEEKS ON THE BILLBOARD C&W CHART IN
1965

(stroke the entire song)

(G) WHAT'S HE DOING IN MY WORLD?

WHAT'S HE DOING HOLDING (D7) MY GIRL?

IF HE'S NOT (C) MORE THAN JUST A (D7) FRIEND

THEN (G) WHY WERE YOU KISSING (C) HIM?

AND (D7) WHAT'S HE DOING IN (G) MY WORLD?

(G) WHAT'S HE DOING IN MY WORLD?

DID YOU TELL HIM THAT YOU'RE (D7) MY GIRL?

IF YOUR (C) LOVE IS REALLY (D7) TRUE

TELL HIM (G) MY WORLD'S MADE FOR (C) TWO

AND (D7) WHAT'S HE DOING IN (G) MY WORLD?

OH, DON'T (D7) LET ME KEEP WONDERING

(G) JUST WHAT YOU'RE GONNA DO

(A7) WONDERING IF THE ONE I LOVE

LOVES SOMEBODY (D7) NEW

(G) WHAT'S HE DOING IN MY WORLD?

WE DON'T NEED HIM IN (D7) OUR WORLD

SO, IF IT'S (C) TRUE HE'S JUST A (D7) FRIEND

EXPLAIN THOSE (G) KISSES YOU GAVE (C) HIM

AND (D7) WHAT'S HE DOING IN (G) MY WORLD?

((D7) WHAT'S HE DOING IN (G) MY WORLD?)

WHEN JOHNNY COMES MARCHING HOME

RONNIE GILBERT

LOUIS LAMBERT (1863) MELODY ADAPTED FROM AN IRISH FOLK SONG

(Am) WHEN JOHNNY COMES MARCHING HOME AGAIN, (C) HURRAH!
HURRAH!

(Am) WE'LL GIVE HIM A HEARTY WELCOME THEN, (C) HURRAH!
HURRAH!

THE MEN WILL CHEER, THE (E) BOYS WILL SHOUT, THE (F) LADIES
THEY WILL (E) ALL TURN OUT
AND WE'LL (C) ALL FEEL GAY WHEN (Am) JOHNNY COMES
MARCHING HOME

GET READY FOR THE JUBILEE, HURRAH! HURRAH!
WE'LL GIVE THE HERO THREE TIMES THREE, HURRAH! HURRAH!
THE LAUREL WREATH IS READY NOW, TO PLACE UPON HIS LOYAL
BROW
AND WE'LL ALL FEEL GAY WHEN JOHNNY COMES MARCHING HOME

THE OLD CHURCH BELL WILL PEAL WITH JOY, HURRAH! HURRAH!
TO WELCOME HOME OUR DARLING BOY, HURRAH! HURRAH!
THE VILLAGE LADS AND LASSIES, SAY, WITH ROSES THEY WILL
STREW THE WAY
AND WE'LL ALL FEEL GAY WHEN JOHNNY COMES MARCHING HOME

LET LOVE AND FRIENDSHIP ON THAT DAY, HURRAH! HURRAH!
THEIR CHOICEST TREASURES THEN DISPLAY, HURRAH! HURRAH!
AND LET EACH ONE PERFORM SOME PART TO FILL WITH JOY THE
WARRIOR'S HEART
AND WE'LL ALL FEEL GAY WHEN JOHNNY COMES MARCHING HOME

...WE'LL ALL FEEL GAY WHEN JOHNNY COMES MARCHING HOME

WHERE HAVE ALL THE FLOWERS GONE?

PETER, PAUL AND MARY

PETE SEEGER

(A) WHERE HAVE ALL THE FLOWERS GONE, (D) LONG TIME (E)
PASSING?

(A) WHERE HAVE ALL THE FLOWERS GONE, (D) LONG TIME A(E)GO?

(A) WHERE HAVE ALL THE FLOWERS GONE?

(D) YOUNG GIRLS PICKED THEM (E) EVERY (A) ONE

(D) WHEN WILL THEY (A) EVER LEARN, (D) WHEN WILL THEY (E)
EVER (A) LEARN?

WHERE HAVE ALL THE YOUNG GIRLS GONE, LONG TIME PASSING?

WHERE HAVE ALL THE YOUNG GIRLS GONE, LONG TIME AGO?

WHERE HAVE ALL THE YOUNG GIRLS GONE?

GONE TO YOUNG MEN, EVERY ONE

WHEN WILL THEY EVER LEARN, WHEN WILL THEY EVER LEARN?

WHERE HAVE ALL THE YOUNG MEN GONE, LONG TIME PASSING?

WHERE HAVE ALL THE YOUNG MEN GONE, LONG TIME AGO?

WHERE HAVE ALL THE YOUNG MEN GONE?

GONE TO SOLDIERS EVERY ONE

WHEN WILL THEY EVER LEARN, WHEN WILL THEY EVER LEARN?

WHERE HAVE ALL THE SOLDIERS GONE, LONG TIME PASSING?

WHERE HAVE ALL THE SOLDIERS GONE, LONG TIME AGO?

WHERE HAVE ALL THE SOLDIERS GONE?

GONE TO GRAVEYARDS EVERY ONE

WHEN WILL THEY EVER LEARN, WHEN WILL THEY EVER LEARN?

WHERE HAVE ALL THE GRAVEYARDS GONE, LONG TIME PASSING?

WHERE HAVE ALL THE GRAVEYARDS GONE, LONG TIME AGO?

WHERE HAVE ALL THE GRAVEYARDS GONE?

GONE TO FLOWERS EVERY ONE

WHEN WILL THEY EVER LEARN, WHEN WILL THEY EVER LEARN?

WHY ME?

(WHY ME, LORD?)

KRIS KRISTOFFERSON

(B7) WHY ME, LORD

(E) WHAT HAVE I EVER (A) DONE

TO DESERVE EVEN (E) ONE

OF THE PLEASURES I'VE (B7) KNOWN

TELL ME, LORD

(E) WHAT DID I EVER (A) DO

THAT WAS WORTH LOVING (E) YOU

OR THE (B7) KINDNESS YOU'VE (E) SHOWN

(CHORUS) (A) LORD HELP ME, JESUS, I'VE (E) WASTED IT SO HELP
ME, (B7) JESUS, I KNOW WHAT I (E) AM

BUT (A) NOW THAT I KNOW, THAT I'VE (E) NEEDED YOU SO HELP

ME, (B7) JESUS, MY SOUL'S IN YOUR (E) HANDS

(B7) TRY ME, LORD

(E) IF YOU THINK THERE'S A (A) WAY

I CAN TRY TO RE(E)PAY

ALL I'VE TAKEN FROM (B7) YOU

MAYBE, LORD

(E) I CAN SHOW SOMEONE (A) ELSE

WHAT I'VE BEEN THROUGH MY(E)SELF

ON MY (B7) WAY BACK TO (E) YOU

(CHORUS)(CHORUS), PLUS:

(B7) JESUS, MY SOUL'S IN YOUR (E) HANDS

WRECK OF THE EDMUND FITZGERALD

GORDON LIGHTFOOT

CHORD Asus2 = STRINGS 3 AND 4 ON 2ND FRET

(Asus2) THE LEGEND LIVES ON FROM THE (Em) CHIPPEWA ON
DOWN

OF THE (G) BIG LAKE THEY (D) CALLED GITCHE (Asus2) GUMEE
THE LAKE, IT IS SAID, NEVER (Em) GIVES UP HER DEAD
WHEN THE (G) SKIES OF NO(D)VEMBER TURN (Asus2) GLOOMY
WITH A LOAD OF IRON ORE TWENTY-SIX (Em) THOUSAND TONS
MORE

THAN THE (G) EDMUND FITZ(D)GERALD WEIGHED (Asus2) EMPTY.
THAT GOOD SHIP AND TRUE WAS A (Em) BONE TO BE CHEWED
WHEN THE (G) GALES OF NO(D)VEMBER CAME (Asus2) EARLY.

THE SHIP WAS THE PRIDE OF THE AMERICAN SIDE
COMING BACK FROM SOME MILL IN WISCONSIN
AS THE BIG FREIGHTERS GO, IT WAS BIGGER THAN MOST
WITH A CREW AND GOOD CAPTAIN WELL SEASONED
CONCLUDING SOME TERMS WITH A COUPLE OF STEEL FIRMS
WHEN THEY LEFT FULLY LOADED FOR CLEVELAND
AND LATER THAT NIGHT WHEN THE SHIP'S BELL RANG
COULD IT BE THE NORTH WIND THEY'D BEEN FEELIN'?

THE WIND IN THE WIRES MADE A TATTLE-TALE SOUND
AND A WAVE BROKE OVER THE RAILING
AND EVERY MAN KNEW, AS THE CAPTAIN DID TOO,
T'WAS THE WITCH OF NOVEMBER COME STEALIN'.
THE DAWN CAME LATE AND THE BREAKFAST HAD TO WAIT
WHEN THE GALES OF NOVEMBER CAME SLASHIN'.
WHEN AFTERNOON CAME IT WAS FREEZIN' RAIN
IN THE FACE OF A HURRICANE WEST WIND.

WHEN SUPPERTIME CAME, THE OLD COOK CAME ON DECK SAYIN'.
"FELLAS, IT'S TOO ROUGH TO FEED YA."
AT SEVEN P.M. A MAIN HATCHWAY CAVED IN', HE SAID
"FELLAS, IT'S BEEN GOOD T'KNOW YA"
THE CAPTAIN WIRED IN HE HAD WATER COMIN' IN
AND THE GOOD SHIP AND CREW WAS IN PERIL.
AND LATER THAT NIGHT WHEN 'IS LIGHTS WENT OUTTA SIGHT

CAME THE WRECK OF THE EDMUND FITZGERALD.

DOES ANY ONE KNOW WHERE THE LOVE OF GOD GOES
WHEN THE WAVES TURN THE MINUTES TO HOURS?
THE SEARCHES ALL SAY THEY'D HAVE MADE WHITEFISH BAY
IF THEY'D PUT FIFTEEN MORE MILES BEHIND HER.
THEY MIGHT HAVE SPLIT UP OR THEY MIGHT HAVE CAPSIZED;
MAY HAVE BROKE DEEP AND TOOK WATER.
AND ALL THAT REMAINS IS THE FACES AND THE NAMES
OF THE WIVES AND THE SONS AND THE DAUGHTERS.

LAKE HURON ROLLS, SUPERIOR SINGS
IN THE ROOMS OF HER ICE-WATER MANSION.
OLD MICHIGAN STEAMS LIKE A YOUNG MAN'S DREAMS;
THE ISLANDS AND BAYS ARE FOR SPORTSMEN.
AND FARTHER BELOW LAKE ONTARIO
TAKES IN WHAT LAKE ERIE CAN SEND HER,
AND THE IRON BOATS GO AS THE MARINERS ALL KNOW
WITH THE GALES OF NOVEMBER REMEMBERED.

IN A MUSTY OLD HALL IN DETROIT THEY PRAYED,
IN THE MARITIME SAILORS' CATHEDRAL.
THE CHURCH BELL CHIMED TILL IT RANG TWENTY-NINE TIMES
FOR EACH MAN ON THE EDMUND FITZGERALD.
THE LEGEND LIVES ON FROM THE CHIPPEWA ON DOWN
OF THE BIG LAKE THEY CALL GITCHE GUMEE.
"SUPERIOR", THEY SAID, "NEVER GIVES UP HER DEAD
WHEN THE GALES OF NOVEMBER COME EARLY!"

--

NOTE: USE A CAPO ON THE SECOND FRET TO PLAY IN TUNE WITH THE RECORD.

INTRO:

ASUS2, A11, DSUS4, D, ASUS2, A11, D, ASUS2

VERSES:

ASUS2 EM
THE LEGEND LIVES ON FROM THE CHIPPEWA ON DOWN OF THE
G D ASUS2
BIG LAKE THEY CALLED GITCHE GUMEE
EM
THE LAKE, IT IS SAID, NEVER GIVES UP HER DEAD

G D ASUS2
WHEN THE SKIES OF NOVEMBER TURN GLOOMY, ETC...

BRIDGE:

PLAY THE INTRO BETWEEN VERSE SECTIONS.

THAT IS, AFTER:

"...COULD IT BE THE NORTH WIND THEY'D BIN FEELIN'?",
"...CAME THE WRECK OF THE EDMUND FITZGERALD" (TWICE HERE),
"...WITH THE GALES OF NOVEMBER REMEMBERED", AND
"...WHEN THE GALES OF NOVEMBER COME EARLY"

ASUS2	A11	DSUS4
=====	(NUT IS 3RD FRET)	=====
	O	
- - - - -	4 - - - - -	- - - - -
O O	O	O
- - - - -	5 - - - - -	- - - - -
	O	O O
- - - - -	6 - - - - -	- - - - -
- - - - -	7 - - - - -	- - - - -

Y.M.C.A

JACQUES MORALI, HENRI BELOLO AND VICTOR WILLIS

(G) YOUNG MAN, THERE'S NO NEED TO FEEL DOWN
I SAID, (Em) YOUNG MAN, PICK YOURSELF OFF THE GROUND
I SAID, (C) YOUNG MAN, 'CAUSE YOU'RE IN A NEW TOWN
THERE'S NO (D) NEED (C) TO (D) BE (C) UN(G)HA(D)PPY (D7)

(CHORUS) IT'S FUN TO STAY AT THE (signum) (G) Y. M. C. A.
IT'S FUN TO STAY AT THE (Em) Y. M. C. A
THEY HAVE (Am) EVERYTHING FOR YOUNG (Am7) MEN TO ENJOY
YOU CAN (D7) HANG OUT WITH ALL THE BOYS
IT'S FUN TO STAY AT THE (G) Y. M. C. A.
IT'S FUN TO STAY AT THE (Em) Y. M. C. A.
YOU CAN GET YOURSELF CLEAN (Am) YOU CAN HAVE A GOOD
MEAL
YOU CAN (D7) DO WHATEVER YOU FEEL (G)

YOUNG MAN, THERE'S A PLACE YOU CAN GO
I SAID, YOUNG MAN, WHEN YOU'RE SHORT ON YOUR DOUGH
YOU CAN STAY THERE AND I'M SURE YOU WILL FIND
MANY WAYS TO HAVE A GOOD TIME (CHORUS)

YOUNG MAN, ARE YOU LISTENING TO ME?
I SAID, YOUNG MAN, WHAT DO YOU WANT TO BE?
I SAID, YOUNG MAN, YOU CAN MAKE REAL YOUR DREAMS
BUT YOU'VE GOT TO KNOW THIS ONE THING

NO MAN DOES IT ALL BY HIMSELF
IS SAID YOUNG MAN PUT YOUR PRIDE ON THE SHELF
AND JUST GO THERE TO THE Y. M. C. A.
I'M SURE THEY CAN HELP YOU TODAY

(CHORUS, BUT WITH LAST TWO LINES:)
YOUNG MAN, YOUNG MAN, THERE'S NO NEED TO FEEL DOWN
YOUNG MAN, YOUNG MAN, PICK YOURSELF OFF THE GROUND
(and repeat chorus from signum)

YOUNG MAN, I WAS ONCE IN YOUR SHOES
I SAID, I WAS DOWN AND OUT AND WITH THE BLUES

I FELT NO MAN CARED IF I WERE ALIVE
I FELT THE WHOLE WORLD WAS SO JIVE

THAT'S WHEN SOMEONE CAME UP TO ME
AND SAID, "YOUNG MAN, TAKE A WALK UP THE STREET
IT'S A PLACE THERE CALLED THE Y. M. C. A.
THEY CAN START YOU BACK ON YOUR WAY

(CHORUS, BUT WITH THE LAST TWO LINES:)
YOUNG MAN, YOUNG MAN, ARE YOU LISTENING TO ME?
YOUNG MAN, YOUNG MAN, WHAT DO YOU WANT TO BE?
(and repeat chorus from signum, repeat ad lib and fade)

YOU BELONG TO MY HEART
BLES BRIDGES

(A) YOU BELONG TO MY HEART
NOW AND FOR(E)EVER
AND OUR LOVE HAD ITS START
NOT LONG A(A)GO
WE WERE GATHERING STARS, WHILE A MILLION GUITARS, PLAYED
OUR (E) LOVE SONG
WHEN I SAID I LOVE YOU EVERY BEAT OF MY HEART SAID IT (A)
TOO

WAS A MOMENT LIKE THIS, DO YOU REMEMBER?
AND YOUR EYES THREW A KISS WHEN THEY MET MINE
NOW WE OWN THOSE STARS AND THE MILLION GUITARS ARE STILL
PLAYING
DARLING YOU ARE THE SUN AND YOU'LL ALWAYS BELONG TO MY
HEART

(REPEAT THIS VERSE, AND REPEAT LAST LINE ON REPEAT)

YOU CAN GET IT IF YOU REALLY WANT

JIMMY CLIFF

(CHORUS) (G) YOU CAN GET IT IF YOU (C) REALLY WANT
(G) YOU CAN GET IT IF YOU (C) REALLY WANT
(G) YOU CAN GET IT IF YOU (C) REALLY WANT
BUT YOU MUST TRY, TRY AND (D) TRY, TRY AND (G) TRY

YOU'LL SUCCEED AT (C) LAST
M-M-M, (OH (G) YEAH)
PERSECUTION (C) YOU MUST (G) BEAR
WIN OR LOSE YOU GOT TO (C) GET YOUR (G) SHARE
GOT YOUR MIND SET (C) ON A (G) DREAM
(D) YOU CAN GET IT, THE HARDER THEY SEEM NOW (CHORUS)

YOU'LL SUCCEED AT LAST
I KNOW IT, (YES, SIR)
ROME WAS NOT BUILT IN A DAY
A POSITION WILL COME YOUR WAY
BUT THE HARDER THE BATTLE YOU SEE
IT'S THE SWEETER THE VICTORY (CHORUS)

YOU'LL SUCCEED AT LAST
(INSTRUMENTAL)

(CHORUS)

YOU'LL SUCCEED AT LAST
I KNOW IT
DON'T I SHOW IT
DON'T GIVE UP NOW
KEEP ON TRYING (FADE)

YOU CAN GET IT IF YOU REALLY WANT

JIMMY CLIFF

WRITTEN BY: UNKNOWN

(A) YOU CAN GET IT IF YOU REALLY WANT
YOU CAN GET IT IF YOU REALLY WANT
YOU CAN GET IT IF YOU REALLY WANT
BUT YOU MUST (D) TRY, (A) TRY AND (D) TRY, TRY AND (A) TRY
YOU'LL SUCCEED AT LAST

PERSECUTION, YOU MUST FACE
WIN OR LOSE, YOU GOT TO TAKE YOUR SHARE
KEEP YOUR MIND SET ON YOUR DREAM
YOU CAN GET IT, AS HARD AS IT SEEMS

YOU CAN GET IT IF YOU REALLY WANT
YOU CAN GET IT IF YOU REALLY WANT
YOU CAN GET IT IF YOU REALLY WANT
BUT YOU MUST TRY, TRY AND TRY, TRY AND TRY
YOU'LL SUCCEED AT LAST

ROME WAS NOT BUILT IN A DAY
OPPOSITION WILL COME YOUR WAY
BUT THE HOTTER THE BATTLE YOU SEE
IT'S THE SWEETER THE VICTORY

YOU CAN GET IT IF YOU REALLY WANT
YOU CAN GET IT IF YOU REALLY WANT
YOU CAN GET IT IF YOU REALLY WANT
BUT YOU MUST TRY, TRY AND TRY, TRY AND TRY
YOU'LL SUCCEED AT LAST

YOU CAN GET IT IF YOU REALLY WANT
YOU CAN GET IT IF YOU REALLY WANT
YOU CAN GET IT IF YOU REALLY WANT
BUT YOU MUST TRY, TRY AND TRY, TRY AND TRY
YOU'LL SUCCEED AT LAST

YOU MADE ME LOVE YOU

PATSY CLINE, COLE PORTER

WORDS BY JOE MCCARTHY, MUSIC BY JAMES V MONACO

(C) YOU MADE ME LOVE (Em7)YOU
I (Dm7) DIDN'T WANNA (G7) DO IT
I (Dm7) DIDN'T WANNA (G7) DO IT
YOU MADE ME (Dm7) WANT (G7) YOU
(C) AND ALL THE TIME YOU KNEW IT
I GUESS YOU ALWAYS KNEW IT

(A7) YOU MADE ME HAPPY SOMETIMES
(D7) YOU (Am7) MADE ME (D7) GLAD
BUT THERE WERE TIMES (Am7) DEAR
(D7) YOU (Dm7) MADE (G) ME (Dm7)FEEL SO (G7) BAD

(C) YOU MADE ME SIGH FOR
(Dm7) I DIDN'T WANNA (G7) TELL YOU
(Dm7) I DIDN'T WANNA (G7) TELL YOU
I WANT SOME (Dm7) LOVE (B7) THAT'S (E7) TRUE
YES, I DO, 'DEED I DO, YOU KNOW I DO

(A7) GIM(Gm)ME, (A7) GIM(Gm)ME
(Am7)WHAT I (Gm) CRY FOR
YOU (D7) KNOW YOU'VE GOT THE BRAND OF KISSES,
(Am7) THAT I'D DIE FOR
(C) YOU KNOW YOU (Dm7) MADE (G7) ME LOVE (C) YOU

YOU NEVER CAN TELL

C'EST LA VIE

EMMYLOU HARRIS, BOBBY ANGEL, BILLIE JOE SPEARS

CHUCK BERRY

(G) IT WAS A TEENAGE WEDDING AND THE (D) OLD FOLKS WISHED
THEM (G) WELL

YOU COULD SEE THAT PIERRE DID TRULY LOVE THE

MADEMOI(D)SELLE

AND NOW THE YOUNG MONSIEUR AND MADAME HAVE RUNG THE
CHAPEL BELL

C'EST LA VIE SAY THE OLD FOLKS, IT GOES TO SHOW YOU NEVER
CAN (G) TELL

THEY FURNISHED OFF AN APARTMENT, WITH A TWO-ROOM
ROEBUCK SALE

THE COOLERATOR WAS CRAMMED WITH TV DINNERS AND GINGER
ALE

WHEN PIERRE FOUND WORK, THE LITTLE MONEY COMING
WORKED OUT WELL

C'EST LA VIE SAY THE OLD FOLKS, IT GOES TO SHOW YOU NEVER
CAN TELL

THEY HAD A HI-FI PHONO, BOY, DID THEY LET IT BLAST
SEVEN HUNDRED LITTLE RECORDS, ALL ROCK, RHYTHM AND JAZZ
WHEN THE SUN WENT DOWN THE RAPID TEMPO OF THE MUSIC
FELL

C'EST LA VIE SAY THE OLD FOLKS, IT GOES TO SHOW YOU NEVER
CAN TELL

IT WAS A SOUPED-UP ENGINE, IT WAS A CHERRY-RED FIFTY-THREE
THEY DROVE IT DOWN TO NEW ORLEANS TO CELEBRATE THE
ANNIVERSARY

IT WAS THERE THAT PIERRE WAS WEDDED TO THE LOVELY
MADAMOISELLE

C'EST LA VIE SAY THE OLD FOLKS, IT GOES TO SHOW YOU NEVER
CAN TELL

(REPEAT FIRST VERSE) +

C'EST LA VIE SAY THE OLD FOLKS, IT GOES TO SHOW YOU NEVER
CAN TELL

YOU NEVER MISS A REAL GOOD THING
CRYSTAL GAYLE

(E) SITTING ON THE BED A THINKIN'
(A) THINKIN' THAT MY HEART IS SINKIN'
(E) EVERY DAY THE WORLD GOES BY, WITH YOU (B7) GONE
(E) ALL I DO IS DREAM ABOUT YOU
(A) LIVIN' AIN'T A LIFE WITHOUT YOU
(E) HONEY CAN YOU FIND IT IN YOU, (B7) TO COME BACK (E) HOME

(CHORUS) YOU (A) NEVER MISS A REAL GOOD THING, (E) OR KNOW
WHAT IT MEANS
YOU (B7) NEVER SEE THE LIGHT OF DAY, (E) 'TILL IT GOES AWAY
YOU (A) NEVER WANT A DRINK OF WATER, (E) 'TILL THE WELL RUNS
DRY
YOU (B7) NEVER MISS A REAL GOOD THING, (A) 'TILL SHE (B7) SAYS
GOOD(E)BYE

I GUESS YOU MUST HAVE HAD YOUR REASONS
MAYBE YOU WERE RIGHT IN LEAVIN'
I KNOW YOU NEVER FOUND YOURSELF, IN WHAT I HAD
AND HONEY YOU WERE RIGHT TO BLAME ME
MAYBE EVEN TIME WOULD CHANGE ME
BUT CAN'T YOU SEE THE GOOD THAT'S IN ME, AND OVERLOOK THE
BAD

YOUNG LOVE

SONNY JAMES

CAROL JOYNER, RICK CARTEY

(G) THEY SAY FOR EVERY BOY AND GIRL
THERE'S (Em) JUST ONE LOVE IN THIS OLD WORLD
AND (C) I KNOW, (D7) I'VE FOUND (G) MINE
THE HEAVENLY TOUCH OF YOUR EMBRACE
TELLS (Em) ME NO ONE CAN TAKE YOUR PLACE
(C,D7)EVER IN MY (G) ARMS

YOUNG LOVE, FIRST (D) LOVE
(C) FILLED WITH (D7) TRUE DE(G)VOTION
YOUNG LOVE, OUR (D) LOVE
WE (C) SHARED WITH (D7) DEEP E(G)MOTION

JUST ONE KISS FROM YOUR SWEET LIPS
CAN TELL ME THAT YOUR LOVE IS REAL
AND I CAN FEEL THAT IT'S TRUE
WE WILL VOW TO ONE ANOTHER
THERE WILL NEVER BE ANOTHER
LOVE FOR ME, OR FOR YOU

YOU'RE JUST TOO GOOD TO BE TRUE

ANDY WILLIAMS

FRANKIE VALLI AND THE FOUR SEASONS, LAUREN HILL

(D) YOU'RE JUST TOO GOOD TO BE TRUE
CAN'T TAKE MY (D7) EYES OFF OF YOU
YOU'D BE LIKE (D7) HEAVEN TO TOUCH
I WANNA (G) HOLD YOU SO MUCH
AT LONG (Gm) LAST LOVE HAS ARRIVED
AND I THANK (D) GOD I'M ALIVE
YOU'RE JUST TOO (Em) GOOD TO BE TRUE
CAN'T TAKE MY (D) EYES OFF OF YOU

PARDON THE (D) WAY THAT I STARE
THERE'S NOTHING (D7) ELSE TO COMPARE
THE SIGHT OF YOU (D7) LEAVES ME WEAK
THERE ARE NO (G) WORDS LEFT TO SPEAK
SO IF YOU (Gm) FEEL LIKE I FEEL
PLEASE LET ME (D) KNOW THAT IT'S REAL
YOU'RE JUST TOO (Em) GOOD TO BE TRUE
CAN'T TAKE MY (D) EYES OFF OF YOU

(CHORUS) (Bm) I LOVE YOU (Em) BABY AND IF IT'S (A) QUITE ALL
RIGHT

I NEED YOU (D) BABY TO WARM THE (Bm) LONELY NIGHTS
I LOVE YOU (Em) BABY, TRUST IN (A) ME WHEN I SAY (D) OK
OH PRETTY (Em) BABY, DON'T BRING ME (A) DOWN I PRAY
OH PRETTY (D) BABY, NOW THAT I'VE (Bm) FOUND YOU STAY
AND LET ME (Em) LOVE YOU BABY, (A) LET ME LOVE YOU
(D) OH, BABY (Bm)

YOU'RE JUST TOO GOOD TO BE TRUE
CAN'T TAKE MY EYES OFF OF YOU
YOU'D BE LIKE HEAVEN TO TOUCH
I WANNA HOLD YOU SO MUCH
AT LONG LAST LOVE HAS ARRIVED
AND I THANK GOD I'M ALIVE
YOU'RE JUST TOO GOOD TO BE TRUE
CAN'T TAKE MY EYES OFF OF YOU (CHORUS 2X)