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|------------------------------------|---------------------------------|
| 2. Aquarius | 20. Heartaches By The Numbers |
| 3. Aspenglow | 21. Hit the Road Jack |
| 4. Back in the Saddle Again | 22. I Fall To Pieces |
| 5. Bye Bye Love | 23. I Just Wanna Dance With You |
| 6. Country Roads | 24. Michelle |
| 7. Daydrem Believer | 25. Oh Boy! |
| 8. Dock of the Bay | 26. Rhythm of the Rain |
| 9. Don't Fence Me In | 27. Sentimental Journey |
| 10. Dream Lover | 28. Sidewalks of New York |
| 11. Dream When You're Feeling Blue | 29. Summer Song |
| 12. Edelweiss | 30. Three Little Birds |
| 13. Elvira | 31. Those Were The Days |
| 14. Everyday | 32. " |
| 15. Fly Me To The Moon | 33. Today |
| 16. Folsom Prison Blues | 34. Try To Remember |
| 17. Forever Young | 35. Under the Boardwalk |
| 18. Happy Days Are Here Again | 36. What A Wonderful World |
| 19. He's So Fine | 37. You Ain't Going Nowhere |
| | 38. You Belong To Me |



Aquarius

Am D Em
 When the moon, is in the seventh house,
 Am D Em
 And Jupiter aligns with Mars.
 Am D Em
 Then peace will guide the planets,
 C D G (stop)
 and lo - ve will steer the stars.
 HC F
 This is the dawning of the Age of Aquarius,
 Am D Am
 Age of A-quarius. A-quarius..... A-quarius.



Hair: The American Tribal Love-Rock Musical is a rock musical with a book and lyrics by James Rado and Gerome Ragni and music by Galt MacDermot. A product of the hippie counter-culture and sexual revolution of the 1960s, several of its songs, including "Aquarius," became anthems of the anti-Vietnam War peace movement. *Hair's* profanity, depiction of the use of illegal drugs, treatment of sexuality and nude scene caused much controversy. The musical broke new ground in theatre by defining the genre of "rock musical", using a racially integrated cast, and inviting the audience onstage for a "Be-In" finale. The show opened on Broadway in April 1968 and ran for 1,750 performances.

G C
 Harmony and understanding,
 G C
 Sympathy and trust abounding,
 G C
 No more falsehoods or derisions,
 G C
 Golden living dreams of visions,
 E7 Am
 Mystic crystal revelation,
 Dm Em
 and the mind's true liberation,
 Dm Am
 A-quarius... A-quarius...
 (Repeat from beginning)

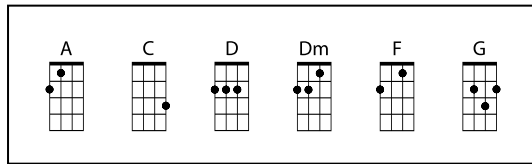
(Stop song, then start again with a more spirited tempo)

Am E7 Am F C

Am E7 Am F C
 Let the sunshine, let the sunshine in, the sun shine in.
 Am E7 Am F C
 Let the sunshine, let the sunshine in, the sun shine in.
 Am E7 Am F C
 Let the sunshine, let the sunshine in, the sun shine in.
 Am E7 Am F C
 Let the sunshine, let the sunshine in, the sun... shine in.

Aspengow

John Denver



$\frac{3}{4}$ Time

[Am] See the sunlight through the [Dm] pines,
 [F] Taste the warm of winter [C] wines,
 [Am] Dream of softly falling [Dm] snow,
 [C] Winter Skol, [G] Aspenglow

[Am] As the winter days [Dm] unfold,
 [F] Hearts grow warmer with the [C] cold,
 [Am] Peace of mind is all you [Dm] know,
 [C] Winter Skol, [G] Aspenglow.

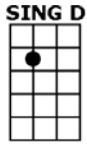
[F] Aspen is the life to [C] live,
 [F] See how much there is to [C] give,
 [F] See how strongly you [C] believe,
 [D] See how much you may [G] receive.

[Am] Smiling faces all [Dm] around,
 [F] Laughter is the only [C] sound,
 [Am] Memories that can't grow [Dm] old,
 [C] Winter Skol, [G] Aspenglow

[Am] - [Dm] - [F] - [C]
 [Am] - [Dm] - [C] - [G]

[F] Aspen is the life to [C] live,
 [F] See how much there is to [C] give,
 [F] See how strongly you [C] believe,
 [D] See how much you may [G] receive.

[Am] See the sunlight through the [Dm] pines,
 [F] Taste the warm of winter [C] wine,
 [Am] Dream of softly falling [Dm] snow,
 [C] Winter Skol, [G] Aspenglow,
 [C] Winter Skol, Aspenglow



BACK IN THE SADDLE AGAIN - Gene Autry/Ray Whitley

Intro: | F | C A7 | D7 G7 | C G7 | **Strum:** D D U U D U

C G7 C C7 F F C C7
I'm back in the saddle a-gain, out where a friend is a friend

F F C A7 D7 D7 G7 G7
Where the longhorn cattle feed on the lowly jimson weed, I'm back in the saddle a-gain.

C G7 C C7 F F C C7
Riding the range once more, totin' my old forty-four

F F C A7 D7 G7 C C7
Where you sleep out every night and the only law is right, I'm back in the saddle a-gain.

F F C C C C G7 G7
Whoopi ti-yi-yo, rocking to and fro, back in the saddle a-gain

F F C C D7 G7 C C
Whoopi ti-yi-yay, I go my way, back in the saddle a-gain.

Instrumental: first 2 lines: C G7 C C7 F F C C7
F F C A7 D7 D7 G7 G7

C G7 C C7 F F C C7
I'm back in the saddle a-gain, out where a friend is a friend

F F C A7 D7 D7 G7 G7
Where the longhorn cattle feed on the lowly jimson weed, I'm back in the saddle a-gain.

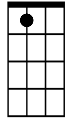
C G7 C C7 F F C C7
Riding the range once more, totin' my old forty-four

F F C A7 D7 G7 C C7
Where you sleep out every night and the only law is right, I'm back in the saddle a-gain.

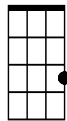
F F C C C C G7 G7
Whoopi ti-yi-yo, rocking to and fro, back in the saddle a-gain

F F C C D7 G7 C A7 D7 G7 C C/ C/ C/
Whoopi ti-yi-yay, I go my way, back in the saddle a-gain, back in the saddle a-gain

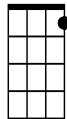
A7



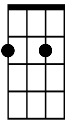
C



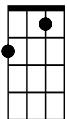
C7



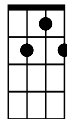
D7



F

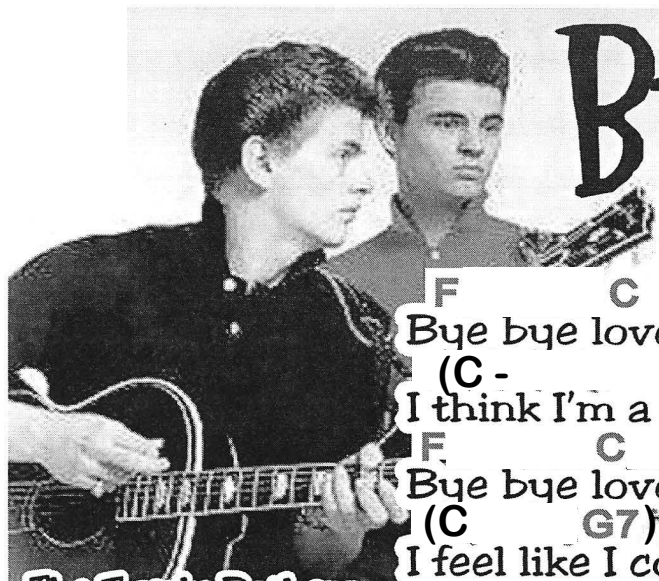


G7



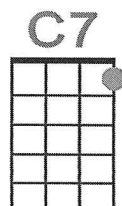
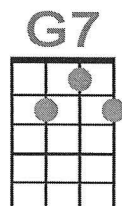
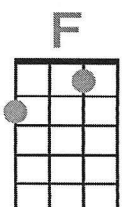
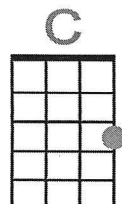
Bye Bye Love

by Felice and Boudleaux Bryant



The Everly Brothers

"Bye Bye Love," (which had been rejected by 30 other acts, including Elvis Presley) became an across-the-board smash, reaching #2 on the pop charts, and #1 on both the Country, and the R & B charts. The song, written by the songwriting husband and wife team of Felice and Boudleaux Bryant, became their first million-seller



F C F C F C
Bye bye love, Bye bye happiness, Hello loneliness
(C - G7) C
I think I'm a gonna cry
F C F C F C
Bye bye love, Bye bye sweet caress, Hello emptiness
(C - G7) C (C - G7) C C
I feel like I could die, Bye bye my love bye bye

-----tacit----- G7 G7 C
There goes my baby, with someone new
C G7 G7 C
She sure looks happy; I sure am blue
C F F G7
She was my baby, 'til he stepped in
G7 G7 G7 C C7
Goodbye to romance, that might have been

F C F C F C
Bye bye love, Bye bye happiness, Hello loneliness
(C - G7) C
I think I'm a gonna cry
F C F C F C
Bye bye love, Bye bye sweet caress, Hello emptiness
(C - G7) C (C - G7) C C
I feel like I could die, Bye bye my love bye bye

-----tacit----- G7 G7 C
I'm through with romance, I'm through with love
C G7 G7 C
I'm through with counting the stars above
C F F G7
And here's the reason that I'm so free
G7 G7 G7 C C7
My lovin' baby is through with me

F C F C F C
Bye bye love, Bye bye happiness, Hello loneliness
(C - G7) C
I think I'm-a gonna cry
F C F C F C
Bye bye love, Bye bye sweet caress, Hello emptiness
(C - G7) C (C - G7) C
I feel like I could die, Bye bye my love bye bye

3 times (fade)

Country Roads

John Denver, Bill Danoff, Taffy Nivert, 1971

Intro :

C C Am Am G F C C

Almost heaven... West Virginia
 Blue ridge mountains Shenandoah River
 Life is old there older than the trees
 Younger than the moun-tains... blowing like a breeze

Chorus

Country roads... take me home
 To the place... I belong
 West Virginia... mountain mama
 Take me home... country roads

All my memories... gathered round her
 Miner's lady... stranger to blue water
 Dark and dusty... painted on the sky
 Misty taste of moonshine teardrops in my eye

Chorus

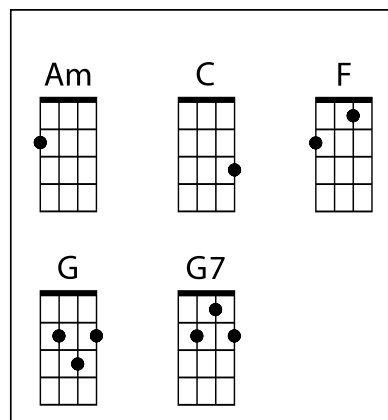
I hear her voice in the mornin' hour she calls me
 The radio reminds me of my home far away
 And drivin' down the road I get a feelin' that I
 should have been home yesterday... yesterday

Chorus

Chorus

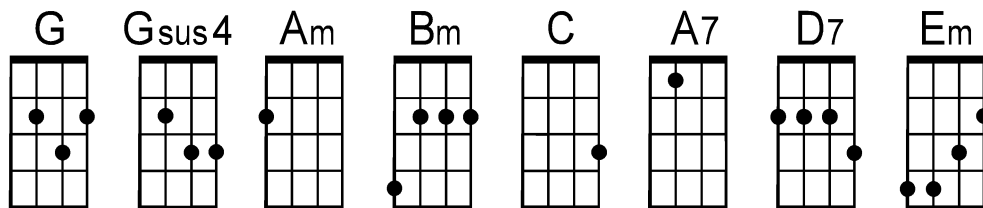
Outro:

Take me home... country roads
 Take me home... down country roads
 Take me home... down country roads



Daydream Believer

by John Stewart (1967)



Intro: G . . . | Gsus4 . . . | G . . . | Gsus4

. . . | G . . . | Am . . . | Bm . . . | C . . .
Oh, I could hide 'neath the wings of the blue-bird as she sings

| G . . . | Em . . . | A7 . . . | D7 .
The six o'clock a-larm would nev-er ring

. . | G . . . | Am . . . | Bm . . . | C . . .
But it rings and I rise, wipe the sleep out of my eyes

| G . Em . | C . D7 . | G . . . | . . . |
My shav-ing raz-or's cold and it stings.

C . D . | Bm . . . | C . D . | Em . C . |
Chorus: Cheer up, sleep-y Jean, Oh what can it mean, to a
G . . . | C . . . | G . Em . | A7 . . . | D7. . . |
day-dream be-lieve-er and a home-com-ing queen?

G . . . | Am . . . | Bm . . . | C . . . |
You once thought of me as a white knight on his steed,

G . . . | Em . . . | A7 . . . | D7
Now you know how hap-py I can be.

. . . | G . . . | Am . . . | Bm . . . | C . . .
Oh and our good time starts and ends with a dol - lar one to spend,

| G . Em . | C . D7 . | G . . . | . . . |
But how much, ba - by, do we real-ly need?

C . D . | Bm . . . | C . D . | Em . C . |
Chorus: Cheer up, sleep-y Jean, Oh what can it mean, to a
G . . . | C . . . | G . Em . | A7 . . . | D7. . . |
day-dream be-lieve-er and a home-com-ing queen?

C . D . | Bm . . . | C . D . | Em . C . |
Cheer up, sleep-y Jean, Oh what can it mean, to a
G . . . | C . . . | G . Em . | A7 . . . | D7. . . |
day-dream be-lieve-er and a home-com-ing queen?

Instr: G . . . | Gsus4 . . . | G . . . | Gsus4 . . . |

Chorus

Instr G . . . | Gsus4 . . . | G . . . | Gsus4 . . . | G\

G B
 Sittin' in the mornin' sun
 (C > B > Bb >) A . . .
 I'll be sittin' when the evenin' comes
 G B
 Watching the ships roll in,
 (C > B > Bb >) A . . .
 Then I watch 'em roll a-way again, yeah

Chorus 1

G E
 I'm sittin' on the dock of the bay,
 G E
 watching the tide roll a-way
 G A G E
 Oh, I'm just sittin' on the dock of the bay, wastin' time

G B
 I left my home in Georgia,
 (C > B > Bb >) A
 Headed for the Frisco bay
 G B
 I have nothing to live for,
 (C > B > Bb >) A
 It look like nothin's gonna come my way

DOCK OF THE BAY



Otis Redding
Ukulele Club of Santa Cruz

Chorus 2

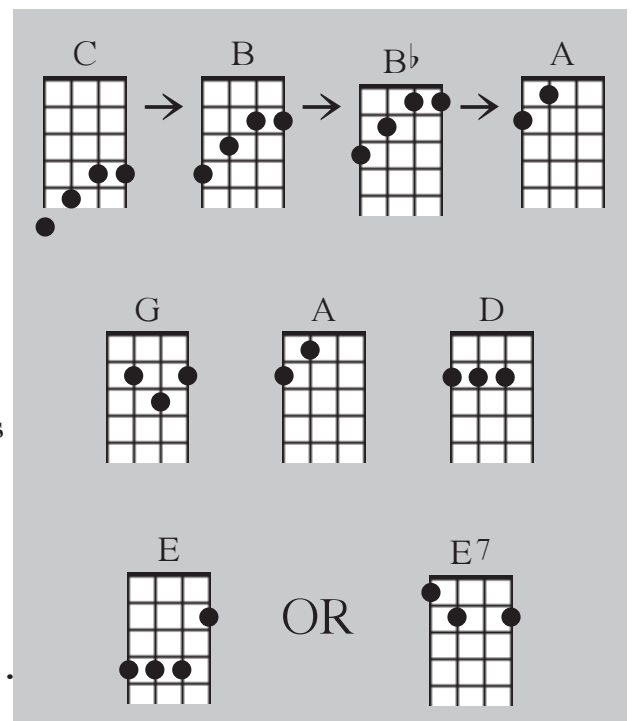
G E
 So, I'm just gonna sit on the dock of the bay
 G E
 watching the tide roll a-way
 G A G E
 Oh, I'm just sittin' on the dock of the bay, wastin' time

Bridge

(G D) C
 Look like nothin's gonna change,
 (G D) C
 Ev'ry-thing still re-mains the same
 (G D) (C G)
 I can't do what ten people tell me to do
 F D
 So I guess I'll re-main the same, yes
 G B
 I'm sittin' here restin' my bones,
 (C > B > Bb >) A
 And this loneliness won't leave me alone, yes
 G B
 Two thousand miles I roamed,
 (C > B > Bb >) A
 Just to make this-a dock my home

Chorus 3

G E
 Now, I'm just gon' sit at the dock of the bay,
 G E
 Watching the tide roll a-way
 G A G E G\
 Oh, I'm just sittin' on the dock of the bay, wastin' time



Oh give me ^D land, lots of land

Under starry skies above

Don't fence me ^{A7} in

Let me ride through the wide open country that I love

Don't fence me ^D in

Let me be by myself in the ^{D7} evening breeze

Listen to the murmur of the ^G cottonwood trees ^{Gm}

Send me off forever but I ^D ask you please, ^{B7} ^{Gm}

Don't fence me ^D in ^{A7}

Just turn me ^{D7} loose, let me straddle my old ^G saddle

Underneath the western ^D skies

On my ^{D7} ^G Cayuse let me wander over yonder

'Til I see the mountain ^D rise ^{A7}

I want to ^D ride to the ridge where the ^{D7} west commences

Gaze at the moon untill I ^G lose my senses ^{Gm}

I can't look at hobbles and I ^D can't stand fences ^{B7} ^{Gm}

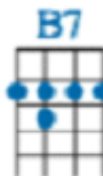
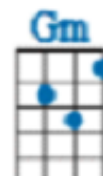
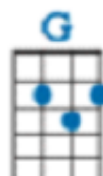
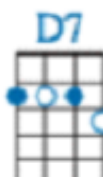
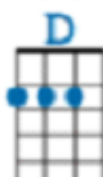
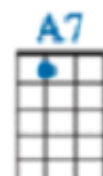
Don't fence me ^D in ^{A7}

End: D/



DON'T FENCE ME IN

Cole Porter



LED BY LIZ AND JIM BELONY
AND SOON TO BE RELEASED BY
"JIMMY JIM'S UKULELE COUNTRY"
UKULELE CLUB OF SANTA CRUZ
"GONJOY SONGS" APRIL 2005

62 DREAM LOVER



Born Walden Robert Cassotto on May 14th, 1936, Bobby Darin rose from poor beginnings in New York City, fighting rheumatic fever as a child which damaged his heart. Darin's entry to the music business occurred during the mid-50s and he was hired as a demo-writer then as a demo-singer at the legendary Brill Building in New York. He found chart success in 1959 with "Dream Lover", which went to number two in the US. Darin told American Bandstand's Dick Clark of his plans to record a song from the musical, The Threepenny Opera, called "Mack The Knife". Clark did his best to discourage Darin from the dramatic change of direction from rock 'n roll to the jazz like tempo of "Mack". Darin's choice proved to be a good one as "Mack The Knife" went on to be a million-seller and effectively raised Darin to new status as a "serious singer", comparing favorably with Frank Sinatra. The tune would go on to become Bobby's signature song and won the 1959 Grammy for "Record Of The Year" and "Best New Artist". "Mack The Knife" was number one on the Billboard charts for nine weeks in 1959 and is one of the biggest selling records in history. Darin's life was cut short on December 20th, 1973, when he died following his second open heart surgery at the age of 37. Bobby Darin was inducted into the Rock and Roll Hall of Fame in 1990.

G Em
Every night I hope and pray, a dream lover will come my way,
G Em
A girl to hold in my arms and know the magic of her charms,
G // D7 // G // C
Because I want a girl to call my own,
G Em Am7 D7 G D7
I want a dream lover so I won't have to dream alone
G Em
Dream lover, where are you with a love oh so true,
G Em
And a hand that I can hold, to feel you near when I grow old?
G // D7 // G // C
Because I want a girl to call my own
G Em Am7 D7 G >> G7
I want a dream lover so I won't have to dream alone

• First time through play - Bridge 1

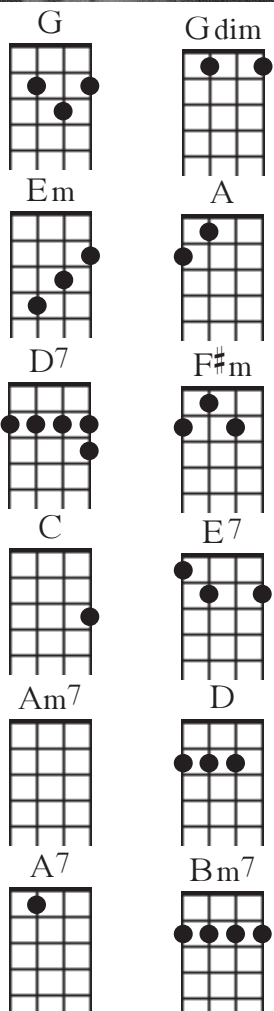
C G
Someday, I don't know how, I hope you'll hear my plea;
A7 D7
Someway, I don't know how, she'll bring her love to me
G Em
Dream lover, until then, I'll go to sleep and dream again;
G Em
That's the only thing to do, until my lover's dreams come true,
G // D7 // G // C
Because I want a girl to call my own,
G Em Am7 D7 G D7
I want a dream lover so I won't have to dream alone

• Repeat from start then go here - Bridge 2

C G
Someday, I don't know how, I hope you'll hear my plea;
A7 D7 Gdim
Someway, I don't know how, she'll bring her love to me

• and now we do a Key Change up from G to A

A F#m
Dream lover, until then, I'll go to sleep and dream again;
A F#m
That's the only thing to do, until my lover's dreams come true,
A // E7 // A // D
Because I want a girl to call my own,
A F#m Bm7 E7 A F#m
I want a dream lover so I won't have to dream alone
A F#m Bm7 E7 A
I want a dream lover so I won't have to dream alone





Johnny Mercer

1944

DREAM

Johnny Mercer wrote lyrics to over a thousand songs. He also performed many of the songs he wrote, won four Academy Awards and co-founded Capitol Records. He was born in Savannah Georgia in 1909 and died in Hollywood in 1976

F **E7**
 Dream when you're feelin' blue

F **(Am7-5)** **D7**
 Dream.... that's the thing to do

Bb **Bbm6** **F** **D7**
 Just watch the smoke rings rise in the air

G7 **(Bbdim)** **G7** **Gm7-5** **C7**
 You'll find your share of memories there

(C+) **F** **E7**
 So... Dream when the day is through

F **(Am7-5)** **D7**
 Dream and they might come true

Bb **Bbm6** **F** **E7** **A7**
 Things are never are as bad as they seem

(Gm7-5) **Gm7** **C7** **F** TURN WITH **(Coim Bb7)** **C7**
 So.... dream, dream, dream

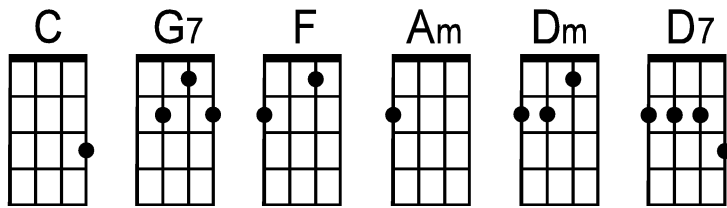
A few other of Johnny Mercer's songs you may know...

Goody Goody 1936 music by Matty Malneck
 I'm an Old Cowhand from the Rio Grande 1936
 Hooray for Hollywood 1937 music by Richard A. Whiting
 Too Marvelous for Words 1937 music by Richard A. Whiting
 You Must Have Been a Beautiful Baby 1938 music by Harry Warren
 Jeepers, Creepers! 1938 music by Harry Warren
 Fools Rush In 1940 music by Rube Bloom
 Blues in the Night 1941 music by Harold Arlen
 That Old Black Magic 1942 music by Harold Arlen
 I'm Old Fashioned 1942 music by Jerome Kern
 One for My Baby and One More for the Road 1943

Ac Cent Tchu Ate the Positive 1944 music by Harold Arlen
 On the Atchison, Topeka and the Santa Fe 1945 music by Harry Warren
 Come Rain or Come Shine 1946 music by Harold Arlen
 Any Place I Hang My Hat Is Home 1946 music by Harold Arlen
 Autumn Leaves 1947 music by Joseph Kosma
 Satin Doll 1953 music by Duke Ellington and Billy Strayhorn
 Something's Gotta Give 1954 words and music by Johnny Mercer
 Moon River 1961 music by Henry Mancini
 Days of Wine and Roses 1962 music by Henry Mancini
 I Wanna Be Around 1962 words and music by Johnny Mercer
 Charade 1963 music by Henry Mancini
 Summer Wind 1965 music by Henry Mayer

Edelweiss

by Rodgers and Hammerstein (1959)



waltz strum

(Sing e)

C . . | G7 . . | C . . | F . . |
E—del-weiss— E—del-weiss—

C . . | Am . . | Dm . . | G7 . . |
E—v'ry morn-ing you greet— me—

C . . | G7 . . | C . . | F . . |
Small— and white— clean— and bright—

C . . | G7 . . | C . . | . . . |
You— look hap-py to meet— me—

G7 . . | . . . | C . . | . . . |
Blos-som of snow, may you bloom— and grow—

F . . | D7 . . | G . . | G7 . . |
Bloom— and grow— for—e—e—ver—

C . . | G7 . . | C . . | F . . |
E—del-weiss— E—del-weiss—

C . . | G7 . . | C . . | . . . |
Bless— my home-land for—e—ver—

Instrumental: C . . | G7 . . | C . . | F . . | C . . | Am . . | Dm . . | G7 . . |
C . . | G7 . . | C . . | F . . | C . . | G7 . . | C . . | . . . |

G7 . . | . . . | C . . | . . . |
Blos-som of snow, may you bloom— and grow—

F . . | D7 . . | G . . | G7 . . |
Bloom— and grow— for—e—e—ver—

Ending (slow tempo):

C . . | G7 . . | C . . | F . . |
E—del-weiss— E—del-weiss—

C . . | G7 . . | C . . | C |
Bless— my home-land for—e—ver—

INTRO: C C C C

Elvira

C C C C
Elvira... Elvira...
C G7 C C
My heart's on fire for Elvira.

C C C C
Eyes that look like Heaven, Lips like sherry wine,
C C G7 G7
That girl can sure enough make my little light shine.
C C7 F F
I get a funny feelin', up and down my spine,
C G7 C
'Cause I know that my Elvira's mine.

by Dallas
Frasier

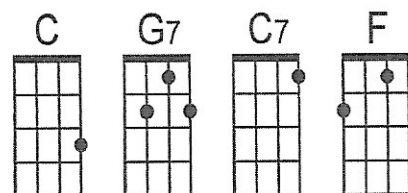
C C C C
So, I'm singin' Elvira... Elvira...
C G7 C C
My heart's on fire for Elvira.

C\ NC
Giddy Up, Oom Poppa, Omm Poppa, Mow, Mow.
C\ NC
Giddy Up, Oom Poppa, Omm Poppa, Mow, Mow.
C G7 C C
Heigh-ho, Silver, a-way.

C C C C
Tonight I'm gonna meet her, at the Hungry House Café,
C C G7 G7
And I'm gonna give her all the love I can.
C C7
She's gonna jump and holler,
F F
'Cause I saved up two dollars,
C G7 C C
We're gonna search, and find that preacher man.

C C C C
And I've been singin' Elvira... Elvira...
C G7 C C
My heart's on fire for Elvira.

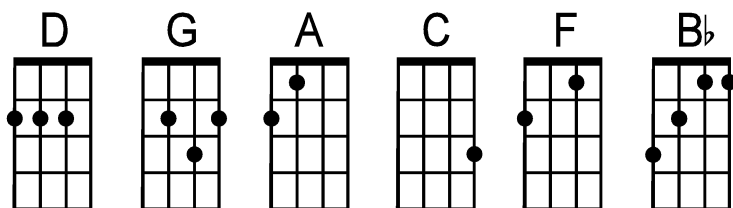
C\ NC
Giddy Up, Oom Poppa, Omm Poppa, Mow, Mow.
C\ NC
Giddy Up, Oom Poppa, Omm Poppa, Mow, Mow.
C G7 C C
Heigh-ho, Silver, a-way.



C\ NC
Giddy Up, Oom Poppa,
Omm Poppa, Mow, Mow.
C\ NC
Giddy Up, Oom Poppa,
Omm Poppa, Mow, Mow.
C G7 C C
My heart's on fire for Elvira.
G7 C
My heart's on fire for Elvira.
C 13 C\ C\ C\ C\

Everyday (Key of D)

by Buddy Holly and Norman Petty (1957)



Capo on 1st fret for original key (Eb)

Intro: D . . . | |

(sing a)

D . . . | G . . . | A . . . | D . . . | G . . . | A . . . |
Ev'—ry day it's a gettin' clo-ser, go-in' fas-ter than a roller coas-ter

D . . . | G . . . | A . . . | D . . . | G . . . | D . . . | A . . . |
Love like yours will surely come my way— (a-hey, a-hey, hey)

D . . . | G . . . | A . . . | D . . . | G . . . | A . . . |
Ev'—ry day, it's a gettin' fas—ter, ev'—ry one says go a-head and ask her

D . . . | G . . . | A . . . | D . . . | G . . . | D . . . | A . . . |
Love like yours will surely come my way— (a-hey, a-hey, hey)

Bridge: G . . . | | C . . . | |
Ev'—ry day— seems a little long-er, Ev'—ry way— love's a little strong-er

F . . . | | Bb . . . | A . . . |
Come what may— do you ever long for True love from me—?

D . . . | G . . . | A . . . | D . . . | G . . . | A . . . |
Ev'—ry day it's a gettin' clo-ser, go-in' fas-ter than a roller coas-ter

D . . . | G . . . | A . . . | D . . . | G . . . | D . . . | A . . . |
Love like yours will surely come my way— (a-hey, a-hey, hey)

Instrumental: D . . . | G . . . | A . . . | D . . . | G . . . | A . . . |

D . . . | G . . . | A . . . | D . . . | G . . . | A . . . |

Bridge: G . . . | | C . . . | |
Ev'—ry day— seems a little long-er, Ev'—ry way— love's a little strong-er

F . . . | | Bb . . . | A . . . |
Come what may— do you ever long for True love from me—?

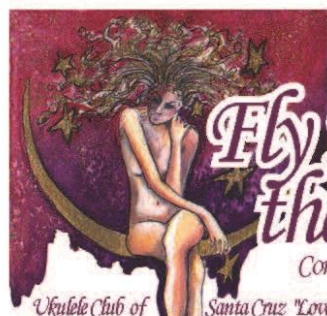
D . . . | G . . . | A . . . | D . . . | G . . . | A . . . |
Ev'—ry day it's a gettin' clo-ser, go-in' fas-ter than a roller coas-ter

D . . . | G . . . | A . . . | D . . . | G . . . | D . . . | A . . . |
Love like yours will surely come my way— (a-hey, a-hey, hey)

D . . . | G . . . | A . . . | D . . . | G . . . | D . . . | D\ . . . |
Love like yours will surely come my way— (a-hey, hey)

San Jose Ukulele Club

(v2a - 4/20/20)



Fly Me to the Moon

Composed by Bart Howard

Ukulele Club of

Santa Cruz "Love Songs" February 2005



Composer and pianist Bart Howard, whose "Fly Me to the Moon (In Other Words)" was sent rocketing onto the charts by Peggy Lee and Frank Sinatra, died on February 23, 2004. He was 88 years old. His career began as a pianist for a touring dance band at the age of 16, backing Siamese twins Daisy and Violet Hilton. In 1934 he went to Los Angeles, aspiring to become a film composer. Three years later Howard went to New York City where he was encouraged by none other than Cole Porter to learn to sing his songs himself so he could get a better feel for them. In 1951 he became the MC and accompanist at Manhattan's "Blue Angel" nightclub. The artists he backed there included the young Johnny Mathis, Eartha Kitt, Dorothy Loudon, and Felicia Sanders, who was the first to perform the song Howard had entitled "In Other Words". The song took off quickly. Nancy Wilson recorded it in 1959 on her Capitol Records debut, and the following year Howard's musical fame was assured by Peggy Lee, who performed the tune on the Ed Sullivan Show for millions of viewers. From then on the tune was billed as "Fly Me to the Moon (In Other Words)", and eventually the original title was all but forgotten. Frank Sinatra guaranteed the song's endurance when he waxed it in 1961 and kept it in his repertoire for the rest of his life. Since then the song has been recorded well over 500 times. Though several of Bart Howard's other songs achieved popularity he remained chiefly known for "Fly Me to the Moon". Howard had little problem with that, as the tune made him wealthy enough to cut back on his songwriting and playing. In 1999 Bart Howard was inducted into the Songwriters Hall of Fame.

An easy arrangement

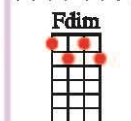
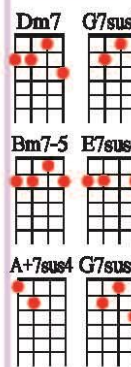
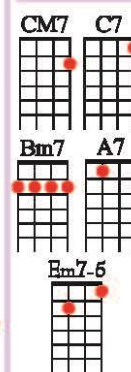
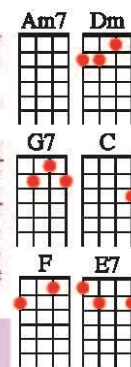
Am7 Dm
Fly me to the moon
G7 C
and let me play among the stars.
F G7
Let me see what spring is like
E7 Am7
on Jupiter and Mars.
Dm G7 C
In other words, hold my hand,
Dm G7 C
In other words, darling, kiss me
Am7 Dm
Fill my heart with song,
G7 C
and let me sing for ever more.
F G7
You are all I long for,
E7 Am7
All I worship and adore.
Dm G7 C
In other words, please be true
Dm G7 C (turn E7)
In other words, I love you

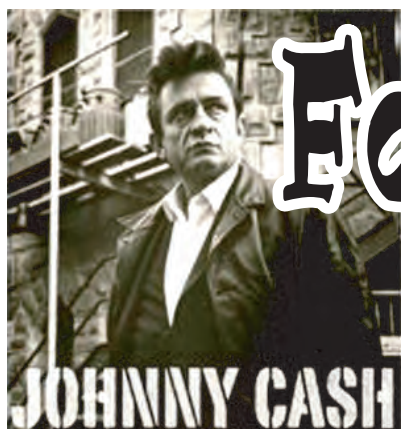
Now add a few more chords...

Am7 Dm
Fly me to the moon
G7 CM7 > C7
and let me play among the stars.
F Bm7
Let me see what spring is like
E7 Am7 A7
on Jupiter and Mars.
Dm G7 Em7-5 > A7
In other words, hold my hand,
Dm G7 Bm7 E7
In other words, darling, kiss me
Am7 Dm
Fill my heart with song,
G7 CM7 > C7
and let me sing for ever more.
F Bm7
You are all I long for,
E7 Am7 A7
All I worship and adore.
Dm G7 Em7-5 > A7
In other words, please be true
Dm G7 C (turn E7)
In other words, I love you (end G7 C)

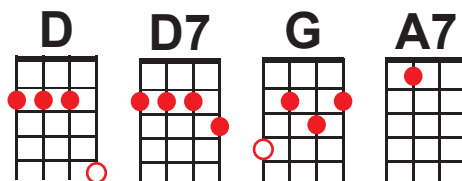
...and add some more "color" chords

C CM7 Am7 Dm
Fly me to the moon
F Dm Dm7 G7 G7sus2 CM7 > C7
and let me play among the stars.
F Dm Bm7-5
Let me see what spring is like
E7sus4 E7 A+7sus4 E7 Am7 A7
on Jupiter and Mars.
Dm > Dm7 G7sus4 G7 Em7-5 > A7
In other words, hold my hand,
Dm > Dm7 G7 G7sus2 Bm7-5 E7
In other words, darling, kiss me
C CM7 Am7 Dm
Fill my heart with song,
F Dm Dm7 G7 G7sus2 CM7 > C7
and let me sing for ever more.
F Dm Bm7-5
You are all I long for,
E7sus4 E7 A+7sus4 E7 Am7 A7
All I worship and adore.
Dm > Dm7 G7sus4 G7 Em7-5 > A7
In other words, please be true
Dm G7 C (turn Fdim E7)
In other words, I love you (end Fdim C)





Folsom Prison Blues



D
 I hear the train a-comin'; it's rollin' 'round the bend,
D7
 And I ain't seen the sunshine since I don't know when,
G
 I'm stuck at Folsom Prison and time keeps draggin' on
A7
 But that train keeps a-rollin' on down to San Antone

D
 When I was just a baby, my momma told me, "Son,
D7
 Always be a good boy; don't ever play with guns"
G
 But I shot a man in Reno, just to watch him die
A7
 When I hear that whistle blowin', I hang my head and cry

D
 I bet there's rich folk eatin' in a fancy dining car
D7
 They're prob'ly drinkin' coffee and smokin' big cigars,
G
 But I know I had it comin', I know I can't be free,
A7
 But those people keep a-movin', and that's what tortures me

D
 Well if they freed me from this prison, if that railroad train was mine,
D7
 I bet I'd move it all a little farther down the line,
G
 Far from Folsom Prison, that's where I want to stay,
A7
 And I'd let that lonesome whistle... blow my blues away

C

May God bless and keep you always,

Em

May your wishes all come true,

Dm

May you always do for others,

F

C

And let others do for you,

C

May you build a ladder to the stars,

Em

And climb on every rung,

Dm

G

C

May you stay, forever young.

CHORUS:

G

Am

Forever young... forever young,

C

G

C

May you stay... forever young.

C

May you grow up to be righteous,

Em

May you grow up to be true,

Dm

May you always know the truth,

F

C

And see the lights surrounding you,

C

May you always be courageous,

Em

Stand upright and be strong,

Dm

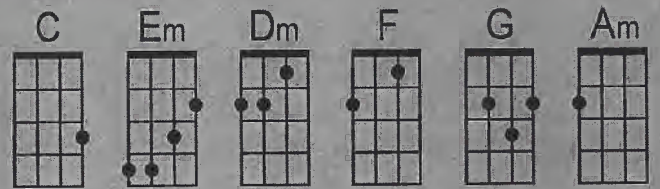
G

C

May you stay, forever young.

REPEAT CHORUS

Forever Young

Bob Dylan

C

May your hands always be busy,

Em

May your feet always be swift,

Dm

May you have a strong foundation,

F

C

When the winds of changes shift,

C

May your heart always be joyful,

Em

And may your song always be sung,

Dm

G

C

May you stay, forever young.

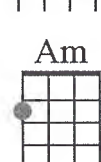
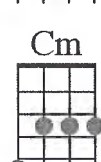
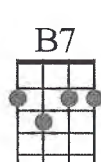
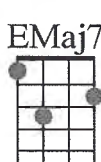
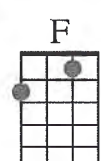
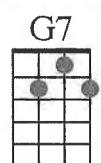
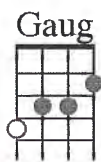
REPEAT CHORUS 2X

Happy Days Are Here Again!



CHANGE

In 1929, as part of their score for an early "talkie" called *Chasing Rainbows*, Jack Yellen and Milton Ager wrote "Happy Days Are Here Again" to be sung by a group of American doughboys upon receiving news of the armistice. On the night of the Wall Street crash, before the film was released, the writers took the music to George Olsen, then leading his dance orchestra at the Hotel Pennsylvania in New York. As the vocalist sang, the dispirited diners, according to Yellen, stopped what they were doing and "joined in sardonically, hysterically, like doomed prisoners on their way to the firing squad." The song was quickly picked up as a genuine rallying cry of the Depression years and, in 1932, became the official theme of Franklin Delano Roosevelt's victorious campaign for the Presidency.



C [G+] C
Happy days are here again!
G7 C [G+] C
The skies above are clear again.
[Ebdim] G7
Let us sing a song of cheer again,
C F C
Happy days are here again!
C [G+] C
All together shout it now!
G7 C [G+] C
There's no one who can doubt it now,
G7
So let's tell the world about it now,
C F C
Happy days are here again!
Emaj7 B7 Emaj7
Your cares and troubles are gone;
Cm G Am D7 G7
There'll be no more from now on
C [G+] C
Happy days are here again!
G7 C [G+] C
The skies above are clear again,
[Ebdim] G7
Let us sing a song of cheer again,
C F C
Happy days are here again!

He's So Fine



The Chiffons

written by Ronnie Mack

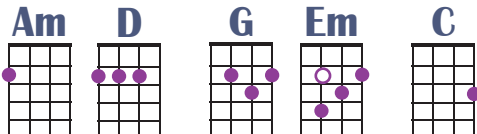
In 1961, the New York vocal group the Tokens had a million-seller "The Lion Sleeps Tonight". It led to a ten record deal with Capitol Records—not for recording, but for producing! The Tokens set up their own office in New York City and produced nine records. They all flopped. There was only one more record left in their deal.

Meanwhile, a young songwriter named Ronnie Mack who lived in the housing projects in the Bronx overheard a quartet of girls singing in his high school lunchroom. He liked their voices and asked them if they'd record a demo of some of his tunes. They thought it was a great idea so they went and sang for an hour. The Studio cost: \$25.

The girls graduated from high school and all got day jobs. "They were working as phone operators". Mack went knocking on music publishers' doors, carrying his book full of songs and his demos. The Tokens had an office at 1697 Broadway. One day, this fellow named Ronnie Mack—I don't know how he heard of us—came up to our office. He came up with a notebook with all these amazing songs in it. They had the most incredible lyrics; not intellectual lyrics, but just the things that people speak of in everyday language. 'He's So Fine' was one of the songs. And he had this group, the Chiffons. So we took them in studio and recorded 'He's So Fine'. It didn't open with 'Doo-lang, doo-lang' at first. It was just in the background. But the engineer, a guy named Johnny Cue said, 'Why don't you start the song like that?' We thought it was a terrific record and brought it to Capitol, as the last song of our deal.

The president of Capitol turned it down. He said, 'We don't like the record. It's too trite, it's too simple.' So our deal with Capitol records was over. We took 'He's So Fine' to ten record companies. Ten companies turned it down. The eleventh was a little company called Laurie Records. We played it and they locked the doors and said, 'You're not getting out of here. We want that record.' Of course, we'd already been turned down by ten companies— if they had offered us eighty cents, we'd have given them the record.

The record was released in February 1963. Two months later, it was #1 in America. The brilliant 25-year-old composer, Ronnie Mack, died of Hodgkins disease shortly after "He's So Fine" became a hit. He was already in the hospital when he received his gold record. The Tokens were the musicians on the record.



Ukulele Club of Santa Cruz
DooWop Night August 2005

Am D Am D
do-lang-do-lang-do-lang do-lang-do-lang

He's so fine do-lang-do-lang-do-lang

Wish he were mine do-lang-do-lang-do-lang

That handsome boy over there do-lang-do-lang-do-lang

The one with the wavy hair do-lang-do-lang-do-lang

I don't know how I'm gonna do it do-lang-do-lang-do-lang

But I'm gonna make him mine do-lang-do-lang-do-lang

He's the envy of all the girls do-lang-do-lang-do-lang

It's just a matter of time do-lang-do-lang

He's a soft spoken guy do-lang-do-lang-do-lang

Also seems kinda shy do-lang-do-lang-do-lang

Makes me wonder if I do-lang-do-lang-do-lang

Should even give him a try do-lang-do-lang-do-lang

But then I know he can't shy do-lang-do-lang-do-lang

He can't shy away forever do-lang-do-lang-do-lang

And I'm gonna make him mine do-lang-do-lang-do-lang

If it takes me forever do-lang-do-lang

He's so fine oh yeah Gotta be mine oh yeah

Sooner or later oh yeah I hope it's not later oh yeah

We got to get together oh yeah The sooner the better oh yeah

I just can't wait, I just can't wait To be held in his arms

If I were a queen do-lang-do-lang-do-lang

And he asked me to leave my throne do-lang-do-lang-do-lang

I'd do anything that he asked do-lang-do-lang-do-lang

Anything to make him my own do-lang-do-lang-do-lang

For he's so fine So fine

So fine so fine he's so fine so fine so fine so fine he's so fine so fine

oh yeah he's so fine he's so fine so fine uh-huh he's so fine he's so fine....

HEARTACHES BY THE NUMBER

by Harlan Howard 1959



#1 on the Billboard 100
for two weeks in
December 1959

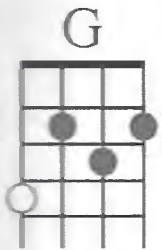
G G7 C
Heartaches by the number, troubles by the score
D7 G
Everyday you love me less, each day I love you more
D7 G G7 C
Yes, I've got heartaches by the number, a love that I can't win
D7 G
But the day that I stop countin', that's the day my world will end

G C
Heartache number one was when you left me
D7 G D7
I never knew that I could hurt this way
G C
And heartache number two was when you came back again
D7 G
You came back, but never meant to stay

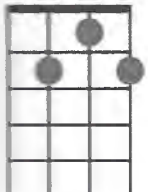
D7 G G7 C
Yes I've got, heartaches by the number, troubles by the score
D7 G
Everyday you love me less, each day I love you more
D7 G G7 C
Yes, I've got heartaches by the number, a love that I can't win
D7 G
But the day that I stop countin', that's the day my world will end

G C
Heartache number three was when you called me
D7 G D7
And said that you were comin' back to stay
G C
With hopeful heart I waited for your knock on the door
D7 G
I waited but you must have lost your way

D7 G G7 C
Yes I've got, heartaches by the number, troubles by the score
D7 G
Everyday you love me less, each day I love you more
D7 G G7 C
Yes, I've got heartaches by the number, a love that I can't win
D7 G
But the day that I stop countin', that's the day_ my_ world_ will_ end



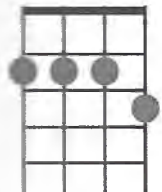
G7



C



D7



658 *INTRO: Am // G // F // E7 // Am // G // F // E7 / (stop)*

NC Am G F E7 Am G F E7
Hit the road, Jack, don't you come back no more, no more, no more, no more,
Am G F E7 Am G F E7
Hit the road, Jack and don't you come back no more.

Am G F E7
Oh woman, oh woman, don't you treat me so mean,
Am G F E7
You're the meanest old woman that I've ever seen,
Am G F E7
I guess if you say so,
Am G F E7
I'll have to pack my things and go.

Hit the Road Jack *Percy Mayfield*

Am G F E7 Am G F E7
Hit the road, Jack, don't you come back no more, no more, no more, no more,
Am G F E7 Am G F E7
Hit the road, Jack and don't you come back no more. (what you say!)

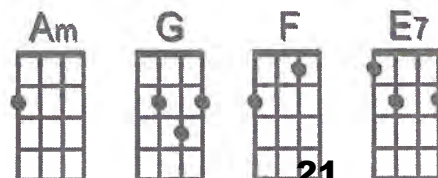


Am G F E7
Now baby, listen baby, don't you treat me this way,
Am G F E7
For I'll be back on my feet some day,
Am G F E7
Don't care if you do 'cause it's understood,
Am G F E7
You ain't got no money you just ain't no good,
Am G F E7
I guess if you say so,
Am G F E7
I'll have to pack my things and go (that's right).

Am G F E7 Am G F E7
Hit the road, Jack, don't you come back no more, no more, no more, no more,
Am G F E7 Am G
Hit the road, Jack and don't you come back no more.

F E7 Am G
Don't you come back no more.
F E7 Am G
Don't you come back no more.

(Repeat and fade)



I Fall To Pieces

recorded by Patsy Cline - Written by Harlan Howard and Hank Cochran

Intro: **G7 C D7 G**

G C D7

I Fall To Pieces

C D7 G

Each time I see you again

G C D7

I Fall To Pieces

C D7 G G7

How can I be just your friend

G7 C

You want me to act like we've never kissed

D7

You want me to forget

G

G7

Pretend we've never met

C

D7

And I've tried and I've tried

G

G7

C

But I haven't yet you walk by

D7

G

And I fall to pieces

G C D7

I Fall To Pieces

C D7 G

Each time someone speaks your name

G C D7

I Fall To Pieces

C D7 G G7

Time only adds to the flame

G7 C

You tell me to find someone else to love

D7

Someone who'll love me too

G

G7

The way you used to do

G7 C D7

But each time I go out

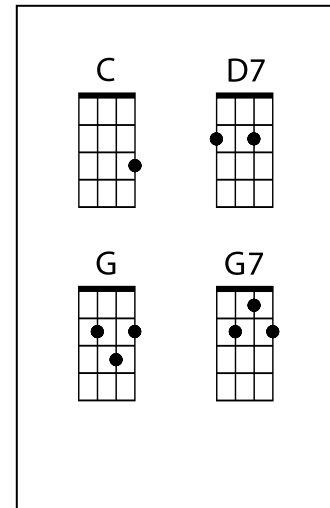
G

G7

With someone new

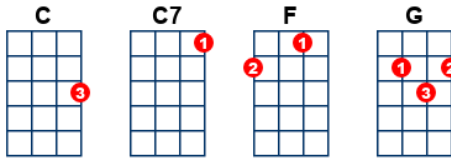
G7 C D7 G

You walk by and I fall to pieces



I Just Wanna Dance With You

key:C, artist:George Strait writer:John Prine & Roger Cook --- Island Strum



C C . . .
I don't want to be the kind to hesitate,
C . . . G . . .
Be too shy, wait too late
G G . . .
I don't care what they say other lovers do
G C . . .
I just want to dance with you.

C C
I got a feeling that you have a heart like mine
C . . . G . . .
So let it show, let it shine
G G . . .
If we have a chance to make one heart of two
G C . . . C7 . .
Then I just want to dance with you,

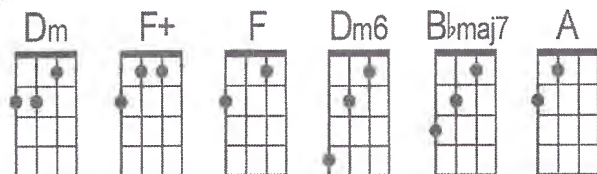
Chorus

. F . . . F . . . C . . .
I want to dance with you.....twirl you all a- round the floor
C . . . G . . .
That's what they invented dancing for,
G . . . C . . . C7 . .
I just want to dance with you,
. F . . . F . . . C . . .
I want to dance with you..... hold you in my arms once more
C . . . G . . .
That's what they invented dancing for
G . . . C . . .
I just want to dance with you. ----- 2nd Time – repeat this line 2X

C C . . .
I caught you lookin' at me when I looked at you,
C . . . G . . .
Yes I did, ain't that true
G G . . .
You won't get embarrassed by the things I do,
G . . . C . . .
I just want to dance with you.

C C . . .
Oh the boys are playing softly and the girls are too
C . . . G . . .
So am I, and so are you
G G . . .
If this was a movie we'd be right on cue
G . . . C . . . C7 . .
I just want to dance with you ...Back to Chorus

Intro:



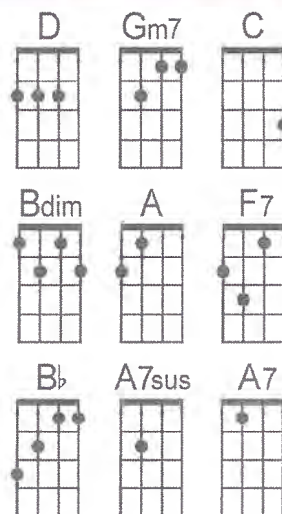
Michelle

by Paul McCartney

695

D Gm7
Michelle, ma belle,
C Bdim A
These are words that go together well,
Bdim A
My Michelle,
D Gm7
Michelle, ma belle,
C Bdim A
Sont des mots qui vont très bien ensemble,
Bdim A
Très bien ensemble,
Dm
I love you, I love you, I love you,
F7 Bb
That's all I want to say,
A7sus A7 Dm
Until I find a way,
Dm F+ F Dm6
I will say the only words I know that,
Bbmaj7 A
You'll understand.

D Gm7
Michelle, ma belle,
C Bdim A
Sont des mots qui vont très bien ensemble,
Bdim A
Très bien ensemble,
Dm
I need to, I need to, I need to,
F7 Bb
I need to make you see,
A7sus A7 Dm
Oh what you mean to me,
Dm F+ F Dm6
Until I do I'm hoping you will,
Bbmaj7 A
Know what I mean,
D
I love you....



(Solo)
Gm7 C Bdim A Bdim A

Dm
I want you, I want you, I want you,
F7 Bb
I think you know by now,
A7sus A7 Dm
I'll get to you somehow,
Dm F+ F Dm6
Until I do I'm telling you so,
Bbmaj7 A
You'll understand.

D Gm7
Michelle, ma belle,
C Bdim A
Sont des mots qui vont très bien ensemble,
Bdim A
Très bien ensemble,
Dm F+ F Dm6
I will say the only words I know that,
Bbmaj7 A
You'll understand.
D Gm7 C Bdim A Bdim A
My Michelle.

D Gm7 C Bdim A Bdim A
(Repeat & Fade)

OH BOY!



by **Sonny West,**
Bill Tilghman &
Norman Petty

C NC C NC
ALL OF MY LOVE, ALL OF MY KISSIN' ,
C NC C7
YOU DON'T KNOW WHAT YOU'VE BEEN A MISSIN' ,
F
OH BOY, WHEN YOU'RE WITH ME,
C
OH BOY, THE WORLD WILL SEE,
67 C F C 67
THAT YOU, WERE MEANT, FOR ME.

C NC C NC
ALL OF MY LIFE, I'VE BEEN A WAITIN' ,
C NC C7
TONIGHT THERE'LL BE NO HESITATIN' ,
F
OH BOY, WHEN YOU'RE WITH ME,
C
OH BOY, THE WORLD WILL SEE,
67 C F C
THAT YOU, WERE MEANT, FOR ME.

(NC. =
No Chords)

67
STARS APPEAR AND THE SHADOWS ARE FALLIN' ,
C
YOU CAN HEAR MY HEART A-CALLIN' ,
F
A LITTLE BIT OF LOVIN' MAKES EVERYTHING RIGHT,
67
AND I'M GONNA SEE MY BABY TONIGHT.

C
ALL OF MY LOVE, ALL OF MY KISSIN' ,
C7
YOU DON'T KNOW WHAT YOU'VE BEEN A MISSIN' ,

F
OH BOY, WHEN YOU'RE WITH ME,
C
OH BOY, THE WORLD CAN SEE,

67 C F C 67 ★
(1st time): THAT YOU, WERE MEANT, FOR ME.

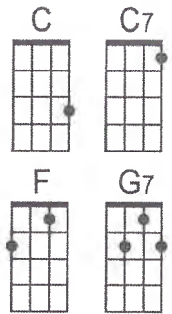
(2nd time sing 67 C F C
2X & END): THAT YOU, WERE MEANT, FOR ME.

★ C
DUM DE DE DUM DUM, OH BOY,

C
DUM DE DE DUM DUM, OH BOY,

F C
AHHHH..... AHHHH.....

67 C
AHHHH..... AHHHH..... (REPEAT FROM TOP)



Buddy Holly & The Crickets **25**

Rhythm of the Rain

by John Claude Gummoe

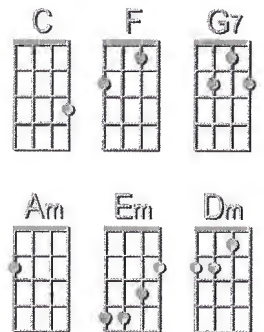
C F
Listen to the rhythm of the falling rain,
C G7
Telling me just what a fool I've been,
C F
I wish that it would go and let me cry in vain,
C G7 C G7
And let me be alone again.

C F
Now the only girl I've ever loved has gone away,
C G7
Looking for a brand new start,
C F
Little does she know that when she left that day,
C G7 C C7
Along with her she took my heart.

F Em
Rain please tell me now does that seem fair,
F C
For her to steal my heart away when she don't care,
Am Dm G7 C G7
I can't love another when my heart is somewhere far away.



C F
Listen to the rhythm of the falling rain,
C G7
Telling me just what a fool I've been,
C F
I wish that it would go and let me cry in vain,
C G7 C (Turn on C7, repeat Bridge
And let me be alone again.



& then the last verse

Sentimental Journey

Music by Les Brown & Ben
Homer; lyrics by Bud Green

C G7
Gonna take a sentimental journey, gonna set my heart at ease,
C F C G7 C
Gonna make a sentimental journey, to renew old mem - o - ries.
C G7
Got my bag, I got my reservation, spent each dime I could afford.
C F C G7 C
Like a child in wild anticipation, I long to hear that "All a-board."

F C
Seven... that's the time we leave, at seven.

D
I'll be waitin' up for heaven,

G7
Countin' every mile of railroad track... that takes me back.

C G7
Never thought, my heart could be so yearnin', why did I decide to roam?

C F C G7 C
Gotta take a sentimental journey, sentimental journey home.

F C
Seven... that's the time we leave, at seven.

D
I'll be waitin' up for heaven,

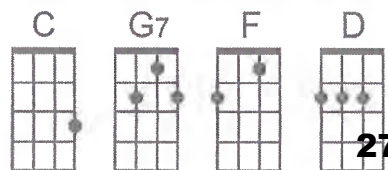
G7
Countin' every mile of railroad track... that takes me back.

C G7
Never thought, my heart could be so yearnin', why did I decide to roam?

C F C G7 C
Gotta take that sentimental journey, sentimental journey home.

G7 C
Sentimental journey home,

G7 C
Sentimental journey home.



A four
chord
song!

THE SIDEWALKS OF NEW YORK IN THE GOOD OLD SUMMERTIME



C C C7 C7

East side, West side,

In the good old summertime,

F F C C

All around the town,

In the good old summertime,

F F C

The kids sang "Ring-a-Round-Rosie",

Strolling through the shady

A7 D7 D7 G7 G7

London Bridge is falling down.

Lane, with that baby, mine.

C G7 C C7

Boys and girls together,

You hold her hand & she holds yours,

F F C C7

Me and Mamie O'Rourke,

And that's a very good sign,

F F C

Tripped the light fantastic,

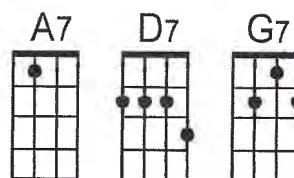
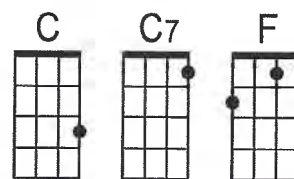
That she's your tootsey wootsey,

A7 D7 G7 C (G7 turn)

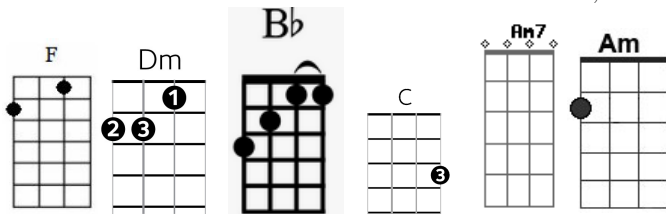
On the Sidewalks of New York.

In the good old summertime.

Play this song in
3/4 "waltz" time
(1-2-3, 1-2-3, etc.)



A SUMMER SONG STUART, METCALFE, AND NOBEL 1964



DOWN-up tap-rest And Island Fan
Down fan-up up-down

Intro F . Dm . Bb . C . F . Dm . Bb . C .

F . Dm . Bb . C . F . Dm . Bb . C . F . Dm . Bb . C . F .
Trees Swayin' in the summer breeze Showin' off their silver leaves As we walked by
Dm . Bb . C . F . Dm . Bb . C . F . Dm . Bb . C . F . Dm . Bb . C /
Soft Kisses on a summer's day Laughing all our cares a-way, just you and I
F . Dm . Bb . C . F . Dm . Bb .
Sweet Sleepy warmth of summer nights,
C . F . Dm . Bb . C . F . Am7 . Bb . C .
Gazing at the distant lights in the starry sky

Bb . . . C . . . F . . . Dm . . . Bb . . . C . . . Dm/ taptap
They say that all good things must end some day Autumn leaves must fall
Tap taptap F . . . Am7 . . . Bb . . . Am // Bb //
But don't you know that it hurts me so to say goodbye to you-u -u
Dm . . . C . . . Dm . . . C /
Wish you didn't have to go No no no no!

F . Dm . Bb . C . F . Dm . Bb .
And when the rain beats against my window pane
C . F . Dm . Bb . C . F . Am7 . Bb . C .
I'll think of summer days again and dream of you

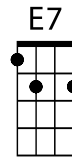
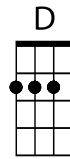
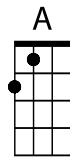
Bb . . . C . . . F . . . Dm . . . Bb . . . C . . . Dm/ taptap
They say that all good things must end some day Autumn leaves must fall
Tap taptap F . . . Am7 . . . Bb . . . Am // Bb //
But don't you know that it hurts me so to say goodbye to you-u -u
Dm . . . C . . . Dm . . . C /
Wish you didn't have to go No no no no!

F . Dm . Bb . C . F . Dm . Bb .
And when the rain beats against my window pane
C . F . Dm . Bb . C . F . Dm . Bb . C . F . Dm .
I'll think of summer days again and dream of you and dream of you
Bb . C . F . Dm . Bb . C . Dm /
and dream of you

LESSON 1

THREE LITTLE BIRDS

by Bob Marley



SIMPLE STRUM: ¹ u | ² u | ³ u | ⁴ u
TIMING: 4 strums per chord

CHORUS

Don't worry	A	about a thing	A
Cause every little thing	D	is gonna be al-right	A
Singin' don't worry	A	about a thing	A
Cause every little thing	D	is gonna be al-right	A

VERSE

Rise up this morning,	D	smiled with the rising sun	E7
Three little birds	A	pitch by my doorstep	D
Singing sweet songs	A	of melodies pure and true	E 7
Sayin' "this is my	D	message to you"	A

Singin' don't worry	A	about a thing	A
Cause every little thing	D	is gonna be al-right	A

Those Were The Days

Original Russian song Fomin & Podervsky
English version Gen Raskin 1960s

INTRO:

Dm\ Dm\
Once upon a time there was a tavern
D7\ Gm\
Where we used to raise a glass or two
Gm\ Dm\
Re-member how we laughed away the hours
E7\ A7\
And think of all the great things we would do

CHORUS:

Dm D7 Gm
Those were the days my friend, we thought they'd never end
C C7 F F
We'd sing and dance, for-ever and a day
Gm Dm
We'd live the life we'd choose, we'd fight and never lose
Dm A7 Dm Dm\
For we were young, and sure to have our way

Dm D7 Gm
La la la di, di-di, di di-di di, di-di
A7 Dm Dm\
Di di di di, di di-di di-di di

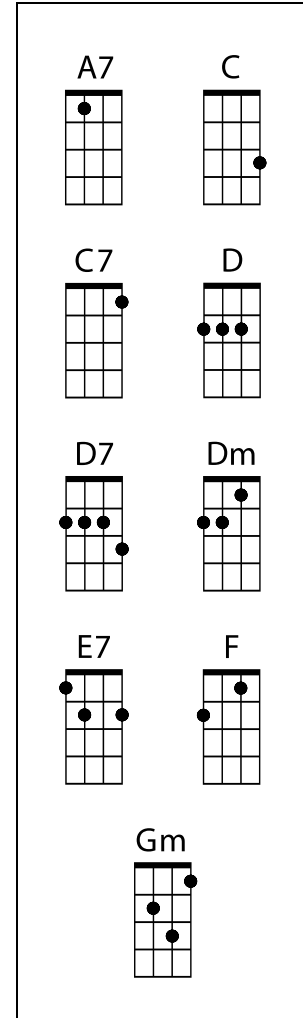
Dm\ Dm\
Then the busy years went rushing by us
D7\ Gm\
We lost our starry notions on the way
Gm\ Dm\
If by chance I'd see you in the tavern
E7\ A7\
We'd smile at one another and we'd say

CHORUS:

Dm D7 Gm
Those were the days my friend, we thought they'd never end
C C7 F F
We'd sing and dance, for-ever and a day
Gm Dm
We'd live the life we'd choose, we'd fight and never lose
Dm A7 Dm\
Those were the days, oh yes, those were the days

Dm D7 Gm
La la la di, di-di, di di-di di, di-di
A7 Dm Dm\
Di di di di, di di-di di-di di—

Dm\ Dm\
Just tonight I stood before the tavern
D7\ Gm\
Nothing seemed the way it used to be
Gm\ Dm\
In the glass I saw a strange re-flection
E7\ A7\
Was that lonely woman really me?



CHORUS:

Those were the days my friend, we thought they'd never end

We'd sing and dance, for-ever and a day

We'd live the life we'd choose, we'd fight and never lose

Those were the days, oh yes, those were the days

La da da da, da da, la da da la, da-da

La da da da, la da da da da da

La da da da, da-da, la da da da, da-da

La da da da, la da da da da da

Through the door there came familiar laughter

I saw your face and heard you call my name

Oh my friend we're older but no wiser

For in our hearts the dreams are still the same

CHORUS:

Those were the days my friend, we thought they'd never end

We'd sing and dance, for-ever and a day

We'd live the life we'd choose, we'd fight and never lose

Those were the days, oh yes, those were the days

La da da da, da da, la da da la, da-da

La da da da, la da da da da da

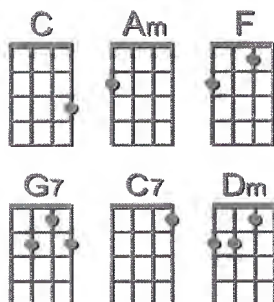
La da da da, da-da, la da da da, da-da

La da da da, la da da da da da, la da da da da

Da, la da da da da, la la la la la la

TODAY

by Randy Sparks
& the
New Christie
Minstrels



INTRO (play in 3/4 time): C Am F G7

C Am F G7
Today while the blossoms still cling to the vine,
C Am F G7
I'll taste your strawberries, I'll drink your sweet wine,
C C7 F Dm
A million tomorrows shall all pass away,
C Am F G7 G7
Ere I forget all the joy that is mine,
C Am F G7
Today.

CHORUS

C Am F G7
I'll be a dandy and I'll be a rover,
C Am F G7
You'll know who I am by the song that I sing.
C Am F G7
I'll feast at your table, I'll sleep in your clover,
F G7 C G7
Who cares what tomorrow may bring.

CHORUS

C Am F G7
I can't be contented with yesterday's glories,
C Am F G7
I can't live on promises, winter to spring,
C Am F G7
Today is my moment and now is my story,
F G7 C G7
I'll laugh and I'll cry and I'll sing.

CHORUS, THEN TAG (play slower):

C Am F G7 C /// Am /// F // G7 / C /
Ere I forget all the joy that is mine.... today.



In early 1964, Randy Sparks was contracted to create a film score for a comedy, *Advance to the Rear*, featuring Glenn Ford and Stella Stevens. The corresponding soundtrack performed by The New Christy Minstrels was released in May 1964 as *Today*. It was the first complete soundtrack ever made in the folk music style. The score is notable for the hit standard "Today," which was written by Sparks. "Today" reached number four on the Adult Contemporary Charts and 17 on the Billboard Hot 100.

Each slash equals one strum

TODAY John Denver

3/4 time

Intro first two lines 2* Pluck

#1

C Am Dm G7
Today while the blossoms still cling to the vine
C Am Dm G7
I'll taste your strawberries I'll drink your sweet wine
C C7 F Fm
A million tomorrows shall all pass away
C Am Dm G7(2) C Am F G7
Ere I forget all the joy that is mine today **

C Am Dm G7
I'll be a dandy and I'll be a rover
C Am Dm G7
You'll know who I am by the songs that I sing
C Am Dm G7
I'll feast at your table I'll sleep in your clover
F G7 C G7
Who cares what the morrow shall bring

repeat #1

C Am Dm G7
I can't be contented with yesterday's glory
C Am Dm G7
I can't live on promises winter to spring
C Am Dm G7
Today is my moment now is my story
F G7 C G7
I'll laugh I'll cry and I'll sing

repeat #1 x2

End with: C Am C

Featured in the musical comedy *The Fantasticks*, "Try to Remember" is the first song in the show. It was sung by Jerry Orbach in the Original Off-Broadway production of show and the song made the Billboard Hot 100 pop chart three times. *The Fantasticks* was written in 1960 by Harvey Schmidt with lyrics by Tom Jones. It tells an allegorical story, loosely based on the play *The Romancers* by Edmond Rostand, concerning two neighboring fathers who trick their children, Luisa and Matt, into falling in love by pretending to feud with each other.

Try to Remember

F Dm Gm7 C7
Try to remember the kind of September

F Dm Gm7 C7
When life was slow and oh, so mellow.

F Dm Gm7 C7
Try to remember the kind of September

F Dm Gm7 C7
When grass was green and grain was yellow.

Am Dm Gm7 C7
Try to remember the kind of September

F Bbmaj7 Cm7 C7
When you were a tender and callow fellow.

F Dm Gm7 C7
Try to remember and if you remember,

F Dm Gm7 C7
Then follow...

F Dm Gm7 C7
Try to remember when life was so tender

F Dm Gm7 C7
That no one wept except the willow

F Dm Gm7 C7
Try to remember when life was so tender

F Dm Gm7 C7
That dreams were kept beside your pillow

Am Dm Gm7 C7
Try to remember when life was so tender that

F Bbmaj7 Cm7 C7
Love was an ember about to billow

F Dm Gm7 C7
Try to remember, and if you remember

F Dm Gm7 C7
Then follow...

F Dm Gm7 C7
Deep in December it's nice to remember,

F Dm Gm7 C7
Although you know the snow will follow.

F Dm Gm7 C7
Deep in December it's nice to remember

F Dm Gm7 C7
Without a hurt, the heart is hollow.

Am Dm Gm7 C7
Deep in December it's nice to remember

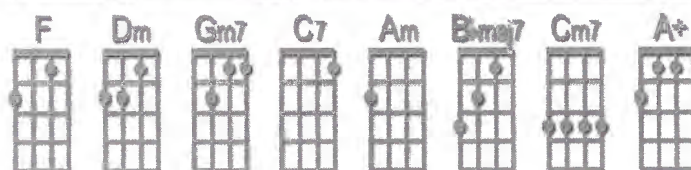
F Bbmaj7 Cm7 C7
The fire of September that made us mellow.

F Dm Gm7 C7
Deep in December our hearts should remember,

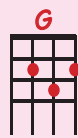
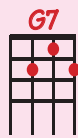
F A+
And follow, (follow follow), follow,

Bbmaj7
(follow follow) follow, (fallow fallow).

F
Follow.



UKULELE CLUB



OF SANTA CRUZ

THEME SONG

^C Oh when the sun beats down and burns the tar upon the roof ^{G7}

And your shoes get so hot you wish your tired feet were fire-proof ^{C > C7}

^F Under the boardwalk, down by the sea ^C ON THE "SEA" YOU ALWAYS PLAY "C"

^{G7} On a blanket with my baby... is where I'll be ^C

CHORUS

^{Am} Under the boardwalk,
.....out of the sun

^G Under the boardwalk,
....we'll be having some fun

^{Am} Under the boardwalk,
....people walking above

^G Under the boardwalk,
.....we'll be making love

^{Am Am Am Am} Under the board-walk, board-walk

^C From a park you hear the happy sounds of a carousel ^{G7}

You can almost taste the hotdogs and french fries they sell ^{C > C7}

^F Under the boardwalk, down by the sea ^C

^{G7} On a blanket with my baby... is where I'll be ^C

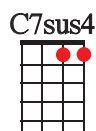
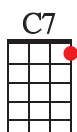
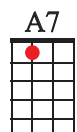
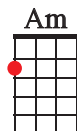
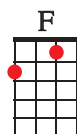


UNDER THE BOARDWALK THE DRIFTERS

AND REPEAT CHORUS

What A Wonderful World

by Bob Thiele, George David Weiss & George Douglas 1967



F Am Bb Am
I see trees of green, red roses, too

Gm7 F A7 Dm
I see them bloom, for me and you,

Db Gm7 C7 F (F+ Bbm7) C7
And I think to myself... what a wonderful world

F Am Bb Am
I see skies of blue, and clouds of white,

Gm7 F A7 Dm
The bright blessed day, the dark sacred night,

Db Gm7 C7 F (F+ Bbm7) F
And I think to myself... what a wonderful world

C7 F
The colors of the rainbow, so pretty in the sky

C7 F
Are also on the faces of people going by

Dm Am Dm Am
I see friends shaking hands, saying, "How do you do?"

Dm (F#dim) Gm7 (F#dim) Gm7 C7
They're really saying.. "I love you"

F Am Bb Am
I hear babies cry, I watch them grow

Gm7 F A7 Dm
They'll learn much more than I'll ever know,

Db Gm7 C7 F (F+ Bbm7) D7
And I think to myself... what a wonderful world

Gm7 C7(sus4) C7 F (Bbm6) F
Yes, I think to myself, what a wonderful world

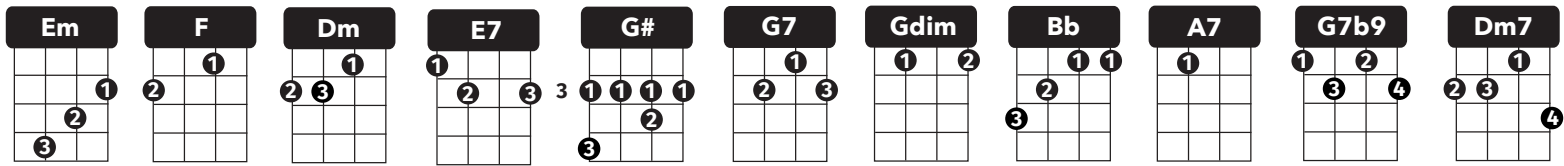
Ukulele Club of Santa Cruz

January 2007
5th Anniversary Celebration Night

WHAT A WONDERFUL WORLD

by Bob Thiele & George Weiss, 1967

Ukulele arrangement by Cynthia Lin, <http://cynthialin.com/ukulele>



6/8 time; fingerpicking pattern: [1 -2 -3 - (14) - 3 -2] or [(13) -2 -3 - (14) - 3 -2]

bridge strum //// hit and mute on 4

VERSE
(pick) C Em F Em
I see trees of green red roses too
 Dm C E7 Am
I see them bloom for me and you
 G# G# Dm G7 C C Dm G7
And I think to myself What a wonderful world

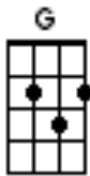
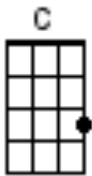
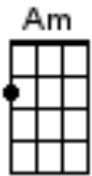
VERSE
(pick) C Em F Em
I see skies of blue and clouds of white
 Dm C E7 Am
bright blessed day dark sacred night
 G# G# Dm G7 C Dm C C
And I think to myself What a wonderful world

BRIDGE
(strum ////)
 G7 G7 C C
The colors of the rainbow so pretty in the sky
 G7 G7 C C
Are also on the faces of people going by
 Am Em Am Em
I see friends shaking hands Saying, "How do you do?"
 Am Gdim Dm/ Dm/ G7/
They're really saying, "I love you."

VERSE
(pick) C Em F Em
I hear babies cry I watch them grow
 Dm C E7 Am
They'll learn much more than we'll ever know
 G# G# Dm G7 C Bb A7 A7/
And I think to myself What a wonderful world

OUTRO Dm/ G7b9/ C Dm7 C/
Yes I think to myself What a wonderful world

YOU AIN'T GOING NOWHERE -- BOB DYLAN



STRUM: ALTERNATING ISLAND STRUM AND THE MODIFIED ISLAND STRUM
WORKS REALLY WELL WITH THIS SONG:
DOWN DOWN-UP UP-DOWN-UP; AND
DOWN-UP-DOWN-UP UP-DOWN-UP

INTRO: [G] [Am] [C] [G] [G] [Am] [C] [G]

[G] Clouds so swift [Am] rain won't lift [C] Gate won't close [G] railings froze
[G] Get your mind off [Am] wintertime [C] You ain't goin' no-[G]where

[G] Whoo-ee [Am] ride me high [C] Tomorrow's the day my [G] bride's gonna come
[G] Oh, oh, are [Am] we gonna fly [C] Down in the easy [G] chair

[G] I don't care how many [Am] letters they sent [C] Morning came and [G] morning went
[G] Pick up your money and [Am] pack up your tent [C] You ain't goin' no-[G]where

[G] Whoo-ee [Am] ride me high [C] Tomorrow's the day my [G] bride's gonna come
[G] Oh, oh, are [Am] we gonna fly [C] Down in the easy [G] chair

[G] Buy me a flute and a [Am] gun that shoots [C] Tail gates and [G] substitutes
[G] Strap yourself to the [Am] tree with roots [C] You ain't goin' no-[G]where

[G] Whoo-ee [Am] ride me high [C] Tomorrow's the day my [G] bride's gonna come
[G] Oh, oh, are [Am] we gonna fly [C] Down in the easy [G] chair

[G] Genghis Khan he [Am] could not keep [C] All his kings sup-[G]plied with sleep
[G] We'll climb that hill no [Am] matter how steep [C] When we get up to [G] it

[G] Whoo-ee [Am] ride me high [C] Tomorrow's the day my [G] bride's gonna come
[G] Oh, oh, are [Am] we gonna fly [C] Down in the easy [G] chair

[G]/ Whoo-ee [Am]/ ride me high [C]/ Tomorrow's the day my [G]/ bride's gonna come
[G]/ Oh, oh, are [Am]/ we gonna fly, [C]/ Down in the easy [G]/

OUTRO: [G]/ [Am]/ [C]/ [G]/

You BELONG TO ME

1952 Credited to three writers: Pee Wee King, Redd Stewart, and Chilton Price. Actually Price wrote the song, and gave rights to the other two in exchange for publicity. She did this because of the success of an earlier hit which she had written, "Slow Poke," which had done so well with a similar arrangement that she felt she could do better by ceding partial credit for authorship to King and Stewart, rather than trying to publicize the song herself.

Here's an Intro to try: **F // Fm // C // Am // Dm // G // C ///**

C Em

See the pyramids along the Nile

F C

Watch the sunrise from a tropic isle

F Fm C Am

Just remember darling, all the while . . .

Dm Gsus

You belong to me

C Em

See the market place in old Algiers

F C

Send me photographs and souvenirs

F Fm C Am

Just remember when a dream appears

Dm (Dm7) C

You belong to me

C C7 F

I'd be so alone without you

D7 G Gsus

Maybe you'd be lonesome too, and blue . . .

C Em

Fly the ocean in a silver plane

F C

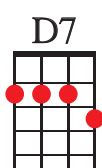
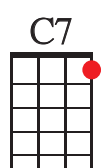
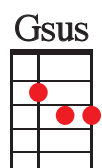
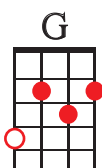
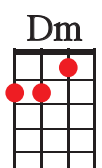
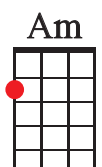
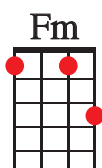
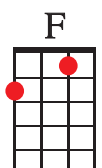
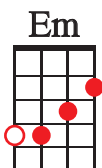
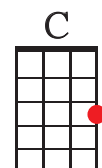
See the jungle when it's wet with rain

F Fm C Am

Just remember 'til you're home again

Dm G C

You belong to me



Happy Trails / Aloha 'Oe Medley

Bytown Ukulele

Intro: C G7 C

Chorus:

C C (C - Gdim7) G
Happy trails to you, until we meet a-gain,
G G (G - G+) C
Happy trails to you, keep smilin' until then
(C - C7) F
Who cares about the clouds when we're to-gether,
A7 (D7 - G7)
Just sing a song and bring the sunny wea-ther
C A7 (Dm - G7) (C-G7)
Happy trails to you, until we meet a-gain

Verse:

C A7
Some trails are happy ones
Dm Dm
Others are blue
G7 G7
It's the way you ride the trail that counts
G7 C
Here's a happy one for you

Chorus:

C C (C - Gdim7) G
Happy trails to you, until we meet a-gain,
G G (G - G+) C
Happy trails to you, keep smilin' until then
(C - C7) F
Who cares about the clouds when we're to-gether,
A7 (D7 - G7)
Just sing a song and bring the sunny wea-ther
C A7 (Dm - G7) (C-G7)
Happy trails to you, until we meet a-gain

F F C C
A-loha Oe, fare-well to thee
G7 G7 C C7
Thou charming one who dwells among the bow-ers
F F C C
One fond embrace, be-fore I now depart
G7 G7 (C - F)C G7
Un-til we meet a-gain
C A7
And happy trails to you,
(Dm - G7)C
Till we meet a-gain

