



2. 9 to 5
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10. Cryin' Time
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44. Wouldn't It Be Nice
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49. You're Sixteen
50. Zombie Jamboree
51. Happy Trails

G **C**
Tumble outta bed and a`stumble to the kitchen, pour myself a cup of ambition,

G **D7**
And yawn n` stretch n` and try to come to life.

G **C**
Jump in the shower and the blood starts pumpin`, out on the streets the traffic starts, jumpin`

G **D7** **G** **G7 (stop)**
With folks like me on the job from 9 to 5.

C7
Workin` 9 to 5, what a way to make a livin`
G **G7**
Barely gettin` by, it`s all takin` and no givin`
C7
They just use your mind, and they never give you credit,
A **D7**
It`s enough to drive you crazy if you let it!



C7
9 to 5, for service and devotion,
G **G7**
You would, think that I, would deserve a fair promotion,
C7
Want to, move ahead, but the boss won`t seem to let me,
A **D7** **D7**
I swear sometimes that man is, out to get me.

G **C**
They let you dream just to watch `em shatter, you`re just a step on the boss man`s ladder,
G **D7**
But you got dreams he`ll never take away.

G **C**
In the same boat with a lot of your friends, waitin` for the day your ship`ll come in,
G **D7** **G** **G7 (stop)**
And the tide`s gonna turn an` it`s all gonna roll your way.

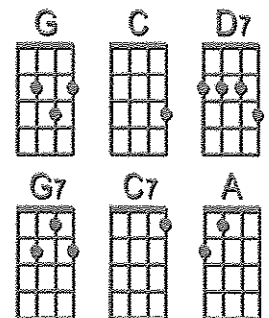
REPEAT CHORUS

C7
9 to 5, yeah, they got you where they want you,
G **G7**
There`s a, better life, and you think about it don`t you?
C7
It`s a, rich man`s game, no matter what they call it,
A **D7**
And you spend your life putting money in his wallet.

REPEAT CHORUS 2X & FADE OUT

9 to 5

By Dolly Parton



806

(Sing whole song 2x)

G
TU DOO DOO DOO (SNAP SNAP)

A
TU DOO DOO DOO (SNAP SNAP)

G
TU DOO DOO DOO, TU DOO DOO DOO, TU DOO DOO DOO, (SNAP SNAP)

G
TU DOO DOO DOO (SNAP SNAP)

A
TU DOO DOO DOO (SNAP SNAP)

G D7
TU DOO DOO DOO, TU DOO DOO DOO, TU DOO DOO DOO,

G C
THEY'RE CREEPY AND THEY'RE KOOKY

D7 G
MYSTERIOUS AND SPOOKY

C
THEY'RE ALTOGETHER OOKY

D7 G
THE ADDAMS FAMILY

G C
THEIR HOUSE IS A MUSEUM

D7 G
WHEN PEOPLE COME TO SEE 'EM

C
THEY REALLY ARE A SCRE-AM

D7 G
THE ADDAMS FAMILY

G
TU DOO DOO DOO (SNAP) "NEAT"

A
TU DOO DOO DOO (SNAP) "SWEET"

G D7
TU DOO DOO DOO, TU DOO DOO DOO, TU DOO DOO DOO, (SNAP) "PETITE"

G C
SO GET A WITCH'S SHAWL ON

D7 G
A BROOMSTICK YOU CAN CRAWL ON

C
WE'RE GONNA PAY A CALL ON

D7 G
THE AD-DAMS FA- MI- LY (SNAP SNAP)

The Addams Family

Television Theme Song

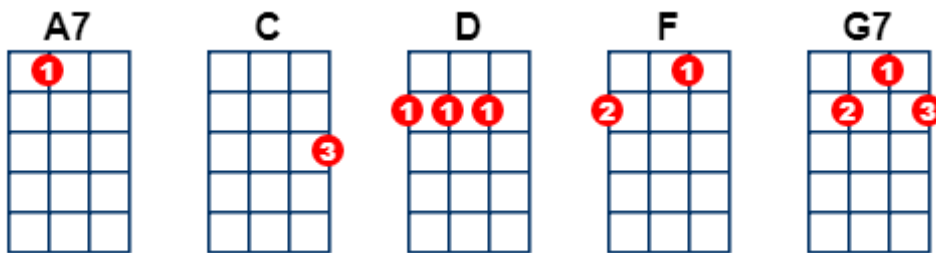


In 1964, the ABC-TV network created a television series based on Addams's cartoon characters. The series was shot in black-and-white and aired for two seasons in 64 half-hour episodes (September 18, 1964 – September 2, 1966). The TV series featured a memorable theme song, written and arranged by longtime Hollywood composer Vic Mizzy. The song's arrangement was dominated by a harpsichord, and featured finger-snaps as percussive accompaniment.

Addams Family Theme, The

artist:The Hit Crew

writer:Vic Mizzy



X – click fingers or tap uke

* – single strum

Intro:

[G7]\ [C]\ x x [A7]\ [D]\ x x
[A7]\ [D]\ [A7]\ [D]\ [G7]\ [C]\ x x
[G7]\ [C]\ x x [A7]\ [D]\ x x
[A7]\ [D]\ [A7]\ [D]\ [G7]\ [C]\ x x [G7]\

They're [C] creepy and they're [F] kooky
Mys[G7]terious and [C] spooky
They're [C] altogether [F] ooky
The [G7] Addams fami[C]ly

[C] Their house is a mu[F]seum
When [G7] people come to [C] see 'em
They [C] really are a [F] scre-am
The [G7] Addams fami[C]ly

[G7]\ [C]\ x x Neat
[A7]\ [D]\ x x Sweet
[A7]\ [D]\ [A7]\ [D]\ [G7]\ [C]\ x x Petite [G7]\

So [C] get a witch's [F] shawl on
A [G7] broomstick you can [C] crawl on We're
[C] gonna pay a [F] call on

(Slower) The [G7] Addams fami[C]ly x x

812 AT THE HOP

Written by Artie Singer, John Medora, and David White
and originally released by Danny & the Juniors



C Am
Bah-bah-bah-bah, bah-bah-bah-bah,
F G7 C
Bah-bah-bah-bah, bah-bah-bah-bah, at the Hop!

C C7
Well, you can rock it, you can roll it, you can slop and even stroll it at the Hop.

F C
When the record starts spinnin' you calypso and you chicken at the Hop.

G7 F C
Do the dance sensation that's sweepin' the nation at the Hop.



C C C7
Let's go to the hop. Let's go to the hop, (oh baby),
F C
Let's go to the hop, (oh baby), let's go to the hop.
G7 F C
Come o - on, let's go to the hop!

C C7
Well, you can swing it, you can groove it, you can really start to move it at the Hop.

F C
Where the jockey is the smoothest and the music is the coolest at the Hop.

G7 F C
All the cats and chicks can get their kicks at the Hop. Let's go! CHORUS

C C7
Well, you can rock it, you can roll it, you can slop and even stroll it at the Hop.

F C
When the record starts spinnin' you calypso and you chicken at the Hop.

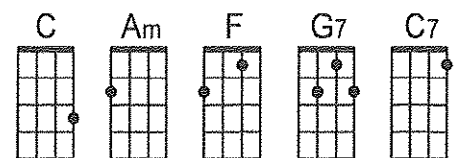
G7 F C
Do the dance sensation that is sweepin' the nation at the Hop.

C C7
Well, you can swing it, you can groove it, you can really start to move it at the Hop.

F C
Where the jockey is the smoothest and the music is the coolest at the Hop.

G7 F C
All the cats and chicks can get their kicks at The Hop. Let's go! CHORUS

C Am
Bah-bah-bah-bah, bah-bah-bah-bah,
F G7 C
Bah-bah-bah-bah, bah-bah-bah-bah... at the Hop!



818 Joni Mitchell

Both Sides Now

This song was first recorded by Judy Collins and released on her 1967 album *Wildflowers*. The next year, it was included on Mitchell's album *Clouds*, and since has become one of her best-known songs.



INTRO: |G C |Am D |G C |Am D |

G Am7 C G Gmaj7 C G
 Rows and flows of angel hair, and ice cream castles in the air
 C Am Am7 D
 And feather canyons everywhere, I've looked at clouds that way
 G Am7 C G Gmaj7 C G
 But now they only block the sun, they rain and snow on every-one
 C Am Am7 D
 So many things I would have done, but clouds got in my way

G C G C G C G
 I've looked at clouds from both sides now, from up and down, and still somehow
 Bm C G |Dsus4 |D |G C |Am D |
 It's clouds illusions I recall, I really don't know clouds... at all 2X

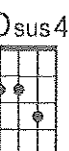
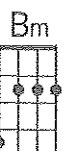
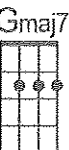
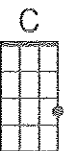
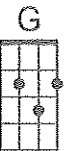
G Am7 C G Gmaj7 C G
 Moons and Junes and Ferris wheels, the dizzy, dancing way you feel
 C Am Am7 D
 As every fairy tale comes real, I've looked at love that way
 G Am7 C G Gmaj7 C G
 But now it's just another show, you leave them laughing when you go
 C Am Am7 D
 And if you care, don't let them know, don't give yourself away

G C G C G C G
 I've looked at love from both sides now, from give and take and still somehow
 Bm C G |Dsus4 |D |G C |Am D |
 It's love's illusions I recall, I really don't know love... at all 2X

G Am7 C G Gmaj7 C G
 Tears and fears and feeling proud, to say, "I love you" right out loud
 C Am Am7 D
 Dreams and schemes and circus crowds, I've looked at life that way
 G Am7 C G Gmaj7 C G
 But now old friends are acting strange, they shake their heads, they say I've changed
 C Am Am7 D
 But something's lost and something's gained, in living every day

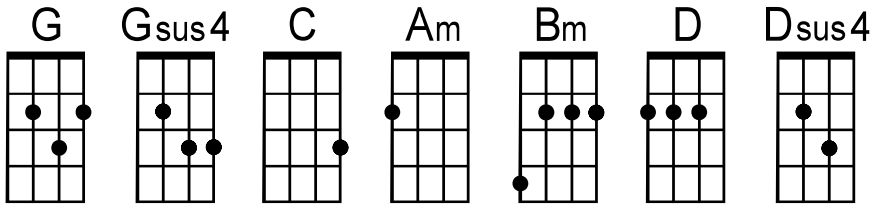
G C G C G C G
 I've looked at life from both sides now, from win and lose and still somehow
 Bm C G |Dsus4 |D |G C |Am D |
 It's life's illusions I recall, I really don't know life... at all

|G C |Am D |G C |Am D |G /



Both Sides Now (Key of G)

by Joni Mitchell (1969)



Intro strum: d d u d u d u

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

(sing d)

G . Am . | C . G . | . . Bm . | C . G .
 Bows— and flows— of angel— hair— and ice cream ca-stles in the— air—
 | . . C . | Am . . . | C . . . | D . . .
 and fea-ther can-yons every-where— I've looked at clouds that way—
 | G . Am . | C . G . | . . Bm . | C . G .
 But now they on— ly block the— sun— they rain and— snow on— every— one—
 | . . C . | Am . . . | C . . . | D . . .
 So many— things— I would have done— but clouds— got in my way—

Chorus 1: | G . Am . | C . G .
 I've looked at— Clouds— from both sides— now—
 | C . G . | C . G
 from up and— down— and still some— how
 . | Bm . C . | G . . . | C . . . |
 It's— Cloud— il— lu— sions I re— call— I really— don't know
 D . Dsus4 . | D . D \ --- | G . ' Gsus4 ' . ' |
 Clouds— a-at all—

G . ' Gsus4 ' . ' | G . ' Gsus4 ' . ' | G . ' Gsus4 ' . ' |

G . Am . | C . G . | . . Bm . | C . G .
 Moons— and Junes— and Ferris— wheels— The dizzy— danc-ing— way you— feel—
 | . . C . | Am . . . | C . . . | D . . .
 As every— fairy— tale comes real— I've looked at love— that way—
 | G . Am . | C . G . | . . Bm . | C . G .
 But now— it's just— a-nother— show— You leave them— laugh-ing when you— go—
 | . . C . | Am . . . | . . . | D . . .
 And if you— care— don't let them know— don't give your— self— a-way—

Chorus 2: |G . Am . |C . G .
I've looked at— Love— from both sides— now—
|C . G . |C . G
from give and— take— and still some— how
. |Bm . C . |G . . . |C . . . |
It's— Love's il-lu—sions I re—call— I really— don't know |
D . Dsus4 . |D . D\ - |G . ' Gsus4 ' . ' |
Love— a-at all—
G . ' Gsus4 ' . ' |G . ' Gsus4 ' . ' |G . ' Gsus4 ' . ' |

G . Am . |C . G . | . . Bm . |C . G . |
Tears— and fears— and feeling— proud— to say “I love you—” right out— loud—
. . C . |Am . . . |C . . . |D . . .
Dreams— and schemes and circus— crowds— I've looked at life— that way—
|G . Am . |C . G . | . . Bm . |C . G .
But now old friends are acting— strange, they shake their— heads, they say I've— changed
| . . C . |Am . . . |C . . . |D . . .
Well something's lost— but something's gained— in living— every— day—

Chorus 3: |G . Am . |C . G .
I've looked at— Life— from both sides— now—
|C . G . |C . G
from win and— lose— and still some— how
. |Bm . C . |G . . . |C . . . |
It's— Life's il-lu—sions I re—call— I really— don't know |
D . Dsus4 . |D . D\ - |G . ' Gsus4 ' . ' |
Life— a-at all—
G . ' Gsus4 ' . ' |G . ' Gsus4 ' . ' |G . ' Gsus4 ' .

' |G . Am . |C . G .
Ending: I've looked at— Life— from both sides— now—
|C . G . |C . G
from up and— down— and still some— how
. |Bm . C . |G . . . |C . . . |
It's— Life's il-lu—sions I re—call— I really— don't know |
D . Dsus4 . |D . D\ - |G . ' Gsus4 ' . ' |
Life— a-at all—
G . ' Gsus4 ' . ' |G . ' Gsus4 ' . ' |G\

Come on, Let's Go

Ritchie Valens

831

INTRO: | C | F G | C | F G | C | F G | C |

NC Well... come... on let's go, let's go, let's go little darlin'

C F G Tell me that you'll never leave me

C F G C F // G / Come on, Come on let's go a, again, again and again

NC Well... now swing me, swing me, all the way down there

C F G Come on let's go little darlin'

C F G C // F // C / Let's go, let's go again once more

NC We - e - ell, I... love you so dear, and... I'll never let you go

F C G NC Come... on baby so, oh pretty baby I love you so...

C F G Let's... go, let's go, let's go little sweetheart

C F G Now that we can always be together

C F G C // F // C // G // Come on, come on let's go again

| C | F G | C | F G | C | F G | C | C7 |

F C G C I... love you so dear, and... I'll never let you go

F C G NC Come... on baby so, oh pretty baby I love you so...

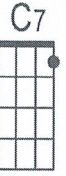
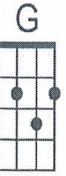
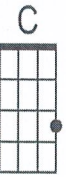
C F G Let's go, let's go, let's go little darlin'

C F G They're dancin' and we belong here

C F G Come on, come on let's go a,

C F G Again, again and again and again

C F G Again, again and again and again (REPEAT & FADE OUT)



NC =
No Chord



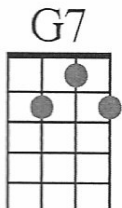
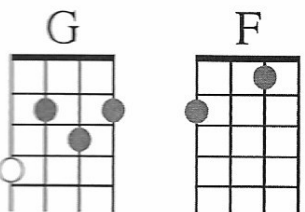
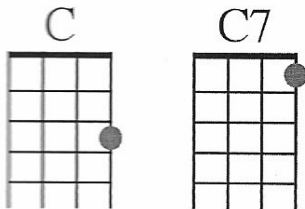
This song was written and originally recorded by Ritchie Valens in 1958. Los Lobos covered the song for the soundtrack of the 1987 Ritchie Valens biographical movie *La Bamba* starring Lou Diamond Phillips.

CRYIN' TIME

BUCK OWENS
AND THE BUCKAROOS

Alvis Edgar Owens, Jr. (August 12, 1929 - March 25, 2006), known professionally as Buck Owens, was an American musician, singer and songwriter who had 21 No. 1 hits on the Billboard country music charts with his band the Buckaroos. They pioneered what came to be called the "Bakersfield sound", a reference to Bakersfield, California, the city Owens called home, and from which he drew inspiration for what he preferred to call American music.

"Buck" had been the name of donkey on the Owens family farm. When Alvis Jr. was three or four years old, he walked into the house and announced that his name also was "Buck." That was fine with the family, and the boy's name was Buck from then on."



Oh it's cryin' time again, your gonna leave me
I can see that far away look in your eyes
I can tell by the way you hold me darling
That it won't be long before it's cryin' time

Now they say that absence makes the heart grow fonder
And that tears are only rain to make love grow
Well my love for you could never grow no stronger
If I live to be a hundred years old

Oh it's cryin' time again, your gonna leave me
I can see that far away look in your eyes
I can tell by the way you hold me darling
That it won't be long before it's cryin' time

Now you say that you've found someone you love better
That's the way it's happened every time before
And as sure as the sun comes up tomorrow
Cryin' time will start when you walk out the door

Oh it's cryin' time again, your gonna leave me
I can see that far away look in your eyes
I can tell by the way you hold me darling
That it won't be long before it's cryin' time

End: C/

The International
#1 hit song by ABBA

INTRO 2X: | G | C | G | C |

D B7 Em A7
You can dance, you can jive, having the time of your life.

C Am G |C |G |C |
See that girl, watch that scene, digging the dancing queen.

G C
Friday night and the lights are low,
G Em
Looking out for the place to go,
D G D G
Where they play the right music, getting in the swing,
D Em D // Em /
You come to look for a king.

G C
Anybody could be that guy,
G Em
Night is young and the music's high,
D G D G
With a bit of rock music, everything is fine,
D Em D // Em /
You're in the mood for a dance,

Am D7
and when you get the chance.

G C G C
You are the dancing queen, young and sweet, only seventeen.

G C G D C
Dancing queen, feel the beat from the tambourine, oh yeah,

D B7 Em A7
You can dance, you can jive, having the time of your life.

C Am G |C |G |G |
See that girl, watch that scene, digging the dancing queen.

G C
You re a teaser, you turn them on,
G Em
Leave them burning and then you're gone,
D G D G
Looking out for another, anyone will do,
D Em D // Em /

Am D7
and when you get the chance.

G C G C
You are the dancing queen, young and sweet, only seventeen.

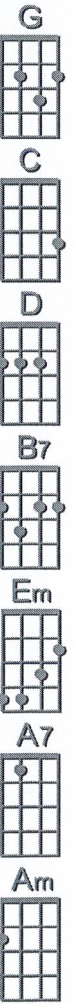
G C G D C
Dancing queen, feel the beat from the tambourine, oh yeah,

D B7 Em A7
You can dance, you can jive, having the time of your life.

C Am G |C |G |C |
See that girl, watch that scene, digging the dancing queen.

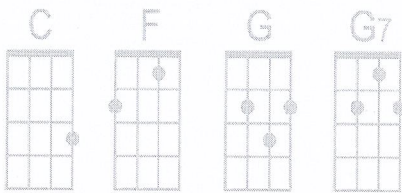
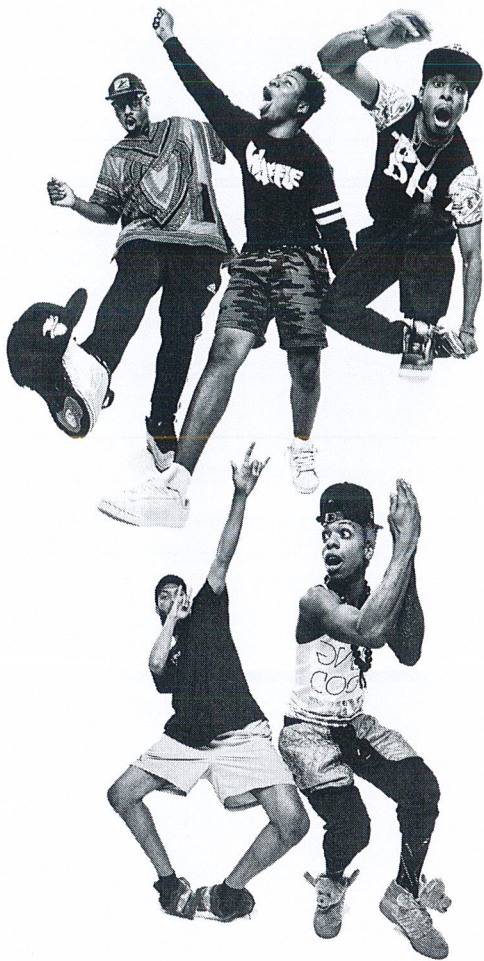
G C G C
Digging the dancing queen, digging the dancing queen...

(REPEAT & FADE) - 11 -



Do You Wanna Dance? 839

by Bobby Freeman



San Francisco-born singer-songwriter Bobby Freeman had been a member of doo-wop groups *the Romancers* and *the Vocaleers*. When record executive, Mortimer Palitz heard a solo demo of "Do You Want to Dance" Freeman had done, he signed him to the Jubilee label and had the original recording overdubbed in New York by session musicians in 1958. The *Cliff Richard and the Shadows* version of "Do You Wanna Dance" was released in the UK in 1962 as the B-side of "I'm Lookin' Out the Window." The *Beach Boys'* rendition of the song was released as a single in February 1965 and features Dennis Wilson on lead vocals.

NC C F
Do you wanna dance and hold my hand?
C F
Tell me baby, I'm your lover man
C G C G
Oh, baby, do you wanna daa - a - a - a - ance?

C F
Do you wanna dance, under the moonlight
C F
Hold me baby, all through the night
C G C G
Oh, baby, do you wanna dance?

C F
Oh, do you, do you, do you, do you wanna dance?
C F
Do you, do you, do you, do you wanna dance?
C
Do you, do you, do you, do you,
G C G
Do you wanna daa - a - a - a - ance?

CHORUS

G |||| G |||| G7 |||| G7 |||

G7 C F
Do you wanna dance, under the moonlight
C F
Kiss me baby, all through the night
C G C G
Oh, baby, do you wanna daa - a - a - a - ance?

C F
Do you wanna dance, under the moonlight
C F
Squeeze me, squeeze me, all through the night
C G C G
Oh, baby, do you wanna dance?

REPEAT CHORUS 2X, THEN END:

C F G C///// C/// - 12 -
Oh, baby, do you wanna dance? (cha cha cha)

Dream Baby

by Cindy Walker

G7 G7
Sweet dream baby, sweet dream baby.

C7
Sweet dream baby,
G7 C7 C7
How long must I dream?

G7
Dream baby, got me dreamin' sweet dreams, the whole day through.
Dream baby got me dreamin' sweet dreams, night time, too.

C7
I love you and I'm dreaming of you, but that won't do.

G7
Dream baby, make me stop my dreamin',
C7 C7

You can make my dreams come true.

G7
Sweet dream, baby, La-la-la, sha-la-la-la,
Sweet dream, baby, La-la-la, sha-la-la-la,

C7
Sweet dream, baby, La-la-la, sha-la-la-la,
G7 C7 C7

How long, must I dream?

G7
Dream baby, got me dreamin' sweet dreams, the whole day through.
Dream baby got me dreamin' sweet dreams, night time, too.

C7
I love you and I'm dreaming of you, but that won't do.

G7
Dream baby, make me stop my dreamin',
C7 C7

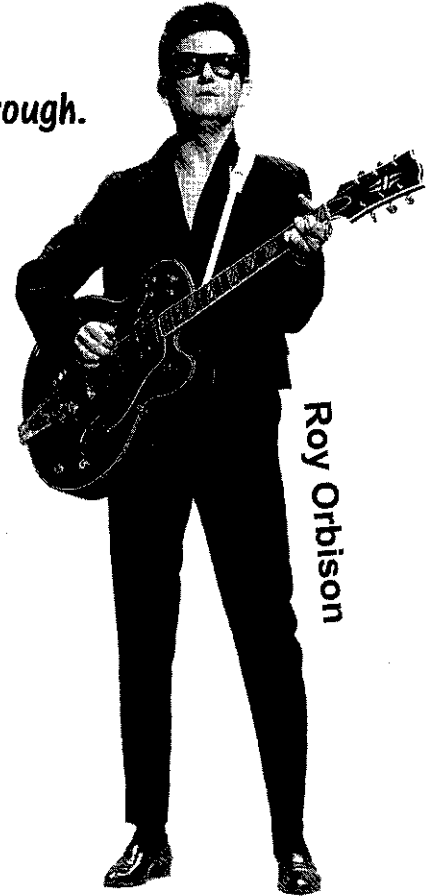
You can make my dreams come true.

G7 G7
Aww, sweet dream baby, sweet dream baby,
C7

Sweet dream baby,
G7 C7 (STOP)
How long must I dream?

G7 G7 G7
Sweet dream baby, Sweet dream baby,

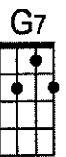
(REPEAT & FADE)



Roy Orbison

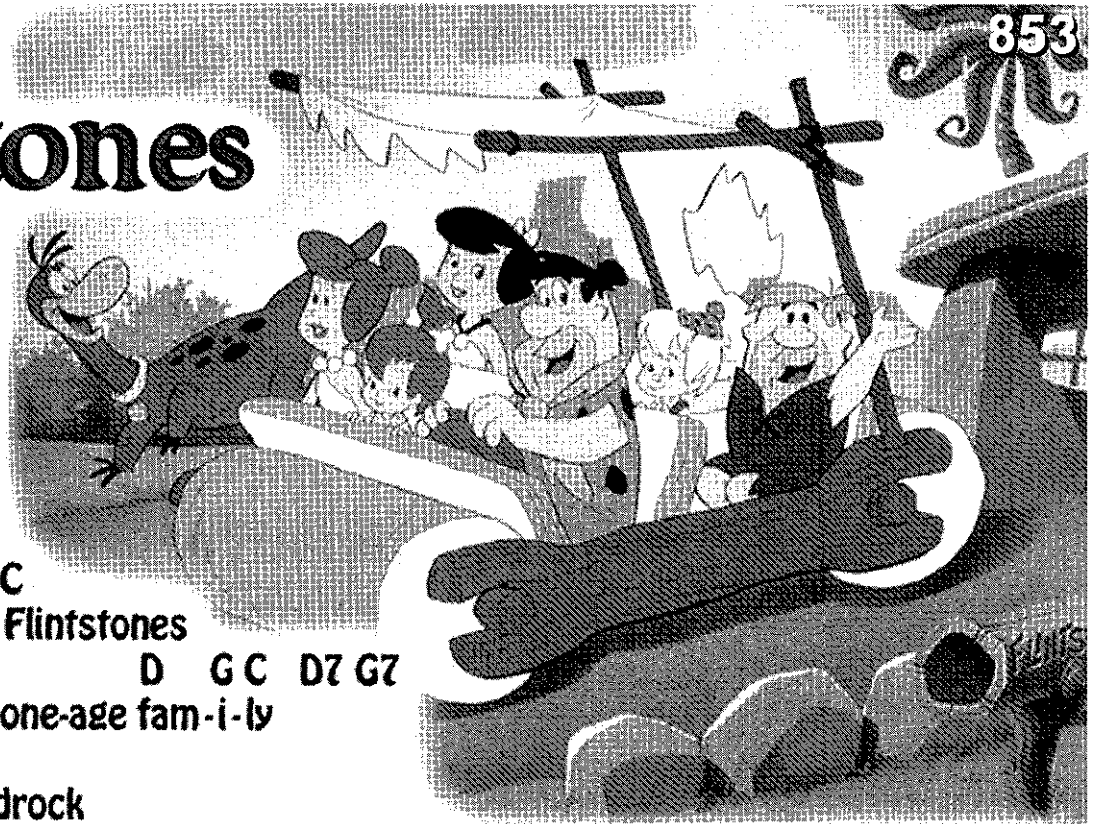


OMG,
it's
a
TWO
CHORD
SONG!



The Flintstones

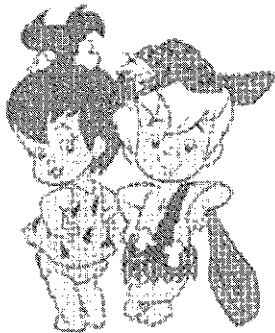
TV Theme



C Dm7 C
 Flintstones, meet the Flintstones
 F C D G C D7 G7
 They're the modern stone-age fam-i-ly
 C Dm7 C
 From the, town of Bedrock

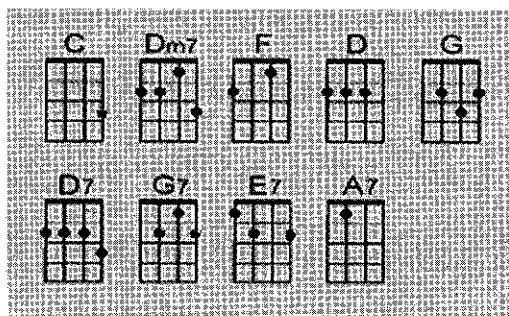
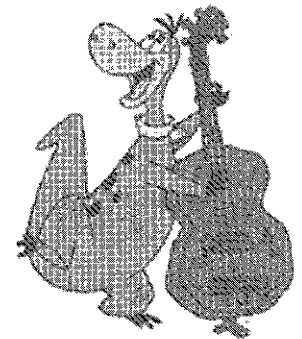
F C D G C
 They're a page right out of his-to-ry

E7 A7
 Let's ride with the family down the street
 D7 G G7
 Through the courtesy of Fred's two feet
 C Dm7 C
 When you're, with the Flintstones
 F C D7 G7 C D7 G7
 Have a yab-ba-dab-ba-doo time, a dab-ba-doo time
 C D G C
 We'll have a gay old time!



C Dm7 C
 Flintstones, meet the Flintstones
 F C D G C D7 G7
 They're the modern stone-age fam-i-ly
 C Dm7 C
 From the, town of Bedrock

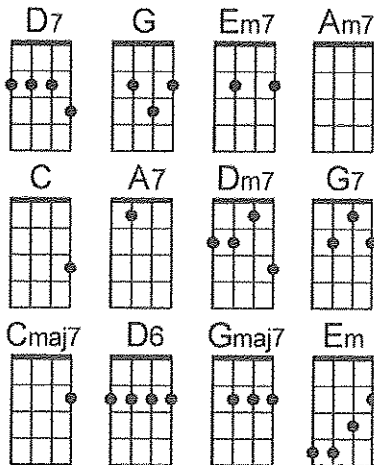
F C D G C
 They're a page right out of his-to-ry



E7 A7
 Someday, maybe Fred will win the fight
 D7 G G7
 Then that, cat will stay out for the night
 C Dm7 C
 When you're, with the Flintstones
 F C D7 G7 C D7 G7
 Have a yab-ba-dab-ba-doo time, a dab-ba-doo time
 C D G C
 We'll have a gay old time!

Getting To Know You

From the 1951 Rodgers and Hammerstein musical *The King and I*, "Getting to Know You" was first sung by Gertrude Lawrence in the original Broadway production and later by Marni Nixon who dubbed for Deborah Kerr in the 1956 film adaptation. Anna sings the song as she strikes up a warm and affectionate relationship with the children and the wives of the King of Siam.



D7 G Em7 G Em7 Am7 D7 Am7 D7
Getting to know you, getting to know all a-bout you

Am7 D7 Am7 D7 G Em7 D7
Getting to like you, getting to hope you like me

G Em7 G Em7 C
Getting to know you, putting it my way but nicely,

A7 Am7 D7
You are pre-cisely my cup of tea.

G Em7 G Em7 Am7 D7 Am7 D7
Getting to know you, getting to feel free and ea - sy

Amy D7 Am7 D7 Dm7 G7
When I am with you, getting to know what to say

C Cmaj7 D7 D6 Gmaj7 C
Haven't you no-ticed? Suddenly I'm bright and breezy

Am7 G Am7 D7
Be-cause of all the beautiful and new,

Em A7 Am7 D7 G D7
Things I'm learning about you, Day by day. REPEAT SONG FROM THE TOP

2ND TIME: Em A7 Am7 D7 G
Things I'm learning about you, Day by day. - 15 -

INTRO: |F Dm |F Dm |

F Dm
Now I've heard there was a secret chord
F Dm
That David played, and it pleased the Lord
Bb C F C
But you don't really care for music, do ya?

F Bb C
It goes like this: the fourth, the fifth
Dm Bb
The minor fall, the major lift
C A7 Dm

The baffled king composing Hallelujah
Bb Dm Bb
Hallelujah, Hallelujah, Hallelujah,
F C |F Dm |F Dm |
Hallelu - u - jah

F Dm
Your faith was strong, but you needed proof
F Dm

You saw her bathing on the roof
Bb C F C
Her beauty in the moonlight overthrew ya

F Bb C
She tied you to a kitchen chair
Dm Bb
She broke your throne, and she cut your hair
C A7 Dm

And from your lips she drew the Hallelujah
Bb Dm Bb
Hallelujah, Hallelujah, Hallelujah,
F C |F Dm |F Dm |
Hallelu - u - jah

F Dm
Well, baby, I've been here before
F Dm

I've seen this room and I've walked this floor
Bb C F C
I used to live alone before I knew ya

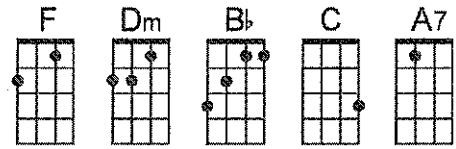
F Bb C
And I've seen your flag on the Marble Arch
Dm Bb

And love is not a victory march
C A7 Dm
It's a cold and it's a broken Hallelujah
Bb Dm Bb

Hallelujah, Hallelujah, Hallelujah,
F C |F Dm |F Dm |
Hallelu - u - jah



Written by Leonard Cohen



(This version features lyrics sung by Jeff Buckley on his 1994 recording)

F Dm
There was a time when you let me know
F Dm

What's really going on below
Bb C F C
But now you never show that to me, do ya?

F Bb C
But remember, when I moved in you
Dm Bb
And the holy dove was moving too
C A7 Dm

And every breath, we drew was Hallelujah
Bb Dm Bb
Hallelujah, Hallelujah, Hallelujah,
F C |F Dm |F Dm |
Hallelu - u - jah

F Dm
Maybe there's a God above
F Dm

But all I've ever learned from love
Bb C F C
Was how to shoot somebody who outdrew ya?

F Bb C
And it's not a cry, that you hear at night
Dm Bb
It's not somebody, who's seen the light
C A7 Dm

It's a cold and it's a broken Hallelujah
Bb Dm Bb F C
Hallelujah, Hallelujah, Hallelujah, Hallelu - jah

Bb Dm Bb F C
Hallelujah, Hallelujah, Hallelujah, Hallelu - jah
Bb Dm Bb F C
Hallelujah, Hallelujah, Hallelujah, Hallelu - jah

Bb Dm Bb F C F
Hallelujah, Hallelujah, Hallelujah, Hallelu - u - jah

HALLELUJAH by Leonard Cohen

Each chord = 2 counts
\ chord = 1 count

Strum: Du

INTRO: C Am C Am

VERSE 1:

Well I've heard there was a secret chord
That David played and it pleased the Lord
But you don't really care for music, do you?
Well it goes like this: the fourth, the fifth,
the minor fall and the major lift
The baffled king com-posing Halle-lujah

CHORUS:

Halle-lujah Halle-lujah
Halle-lujah Halle-lu -u jah

VERSE 2:

Your faith was strong but you needed proof
You saw her bathing on the roof
Her beauty and the moonlight
overthrew ya
She tied you to her kitchen chair
She broke your throne and she cut your hair
And from your lips she drew the Halle-lujah

CHORUS:

Halle-lujah Halle-lujah
Halle-lujah Halle-lu -u jah

VERSE 3:

But baby I've been here before
I've seen this room and I've walked this floor
You know, I used to live alone before I knew ya
And I've seen your flag on the marble arch
And love is not a victory march
It's a cold and it's a broken Halle-lujah

CHORUS:

Halle-lujah Halle-lujah
Halle-lujah Halle-lu -u jah



The Hukilau Song

Oh we're going to a hukilau,
 A huki huki, huki huki, hukilau.

Everybody, loves a hukilau,

Where the lau lau is the kau kau at the big luau.

We throw our nets, right into the sea,

And all the ama ama come a-swimmin' to me.

Oh we're going to a hukilau,

A huki huki, huki huki-lau.

What a wonderful day for fishing, the old Hawaiian way.

All the hukilau nets are swishing, down in old Laie Bay.

Oh we're going to a hukilau,

A huki huki, huki huki, hukilau.

Everybody, loves a hukilau,

Where the lau lau is the kau kau at the big luau.

We throw our nets, right into the sea,

And all the ama ama come a-swimmin' to me.

Oh we're going to a hukilau,

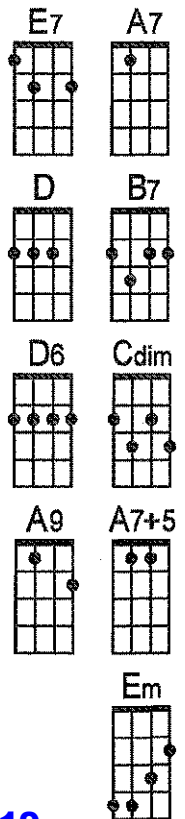
A huki huki, huki huki-lau.

A huki huki, huki huki-lau,

A huki huki, huki huki-lau.



Written by Jack Owens in 1948 after he attended a luau in Laie, Hawaii.



Play the "Hawaiian turn-around" at the beginning and end of the song

Hukilau Song

120BPM

Strum = D-dududu (Boom cha ka cha ka cha ka)

INTRO: (A7 D7) G (A7 D7) G

BRIDGE:

What a beautiful day for fishing, the old Hawaiian way,
and the Hukilau nets were swishing, down at old Laie Bay

VERSE 1:

Oh, we're going to a hukilau,
A huki-huki-huki-huki-huki hukilau,
Everybody loves a hukilau,
Where the laulau is the kaukau at the hukilau,
We throw our nets out into the sea,
And all the 'ama 'ama come a-swimmin' to me,
Oh, we're going to a hukilau, A huki-huki-huki-huki-hukilau.

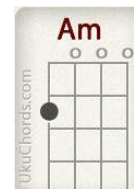
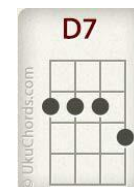
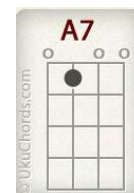
VERSE 2:

Oh, we're going to a hukilau,
A huki-huki-huki-huki-huki hukilau,
There is romance 'neath the Hawaiian skies,
Where the lovely hula, hula maidens roll their eyes
Where the silvery moon is shining above.
And Kanes and Wahines sing a song about love
Paradise now at a hukilau, A huki-huki-huki-huki-hukilau.

REPEAT FROM BRIDGE, THEN TO TAG

TAG:

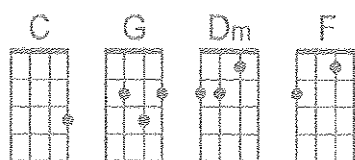
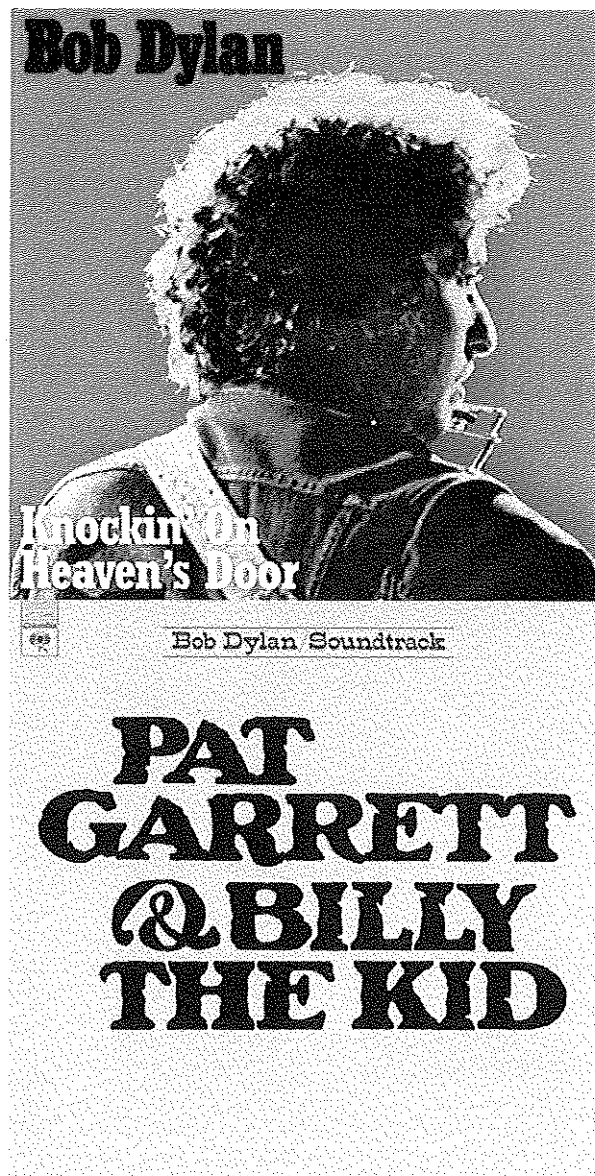
A huki-huki-huki-hukilau.
A huki-huki-huki-hukilau.



Knockin' On Heaven's Door

Bob Dylan

Written for the soundtrack of the 1973 film *Pat Garrett and Billy the Kid*. Released as a single 2 months after the film's premiere, the song became a worldwide hit, reaching the Top 10 in several countries.



Repeat & Fade Out

907

C G | Dm | C G F
Ooo oo-oo ooooo

C G Dm C G F
Ooo oo-oo ooooo, Ooo oo-oo ooo

C G Dm
Mama take this badge off of me

C G F
I can't use it anymore

C G Dm
It's getting dark, too dark to see

C G F
I feel I'm knockin' on heaven's door

C G Dm
Knock, knock, knockin' on heaven's door

C G F
Knock, knock, knockin' on heaven's door

C G Dm
Knock, knock, knockin' on heaven's door

C G F
Knock, knock, knockin' on heaven's door

C G Dm
Mama put my guns in the ground

C G F
I can't shoot them anymore

C G Dm
That long black cloud is comin' down

C G F
I feel I'm knockin' on heaven's door

C G Dm
Knock, knock, knockin' on heaven's door

C G F
Knock, knock, knockin' on heaven's door

C G Dm
Knock, knock, knockin' on heaven's door

C G F
Knock, knock, knockin' on heaven's door

C G Dm C G F
Ooo oo-oo ooooo, Ooo oo-oo ooooo,

Let's ⁹¹³ Twist Again

by Kal Mann
& Dave Appell

(Muted string strum, spoken words:)
Come on everybody, clap your hands,
Awww, ya lookin' good!
I'm gonna sing my song, and it won't take long,
We're gonna do the twist, and it goes like this:

G7 C Am
Come on, let's twist again, like we did last summer,

F G7
Yeaaaah, let's twist again, like we did last year.

C Am
Do you remember when, things were really hummin'?

F G7 C
Yeaaaah, let's twist again, twistin' time is here.

F C
Heeee, and 'round and 'round and up and down we go... again,

G7
Oh baby make me know you love me soooo, and then:

C Am
Twist again, like we did last summer,

F G7 C G7
Come on, let's twist again, like we did last year... twist, yow!

INTSTRUMENTAL: |C |C |Am |Am |F |F |G7 |G7 |(pause)

C Am
Who's that flyin' up there... is it a bird? (No!)

F G7
Is it a plane? (No!), Is it the twister? Yeaaaaaaah!

C Am
Twist again, like we did last summer,

F G7
Come on, let's twist again, like we did last year.

C Am
Do you remember when, things were really hummin'?

F G7 C
Come on, let's twist again, twistin' time is here.

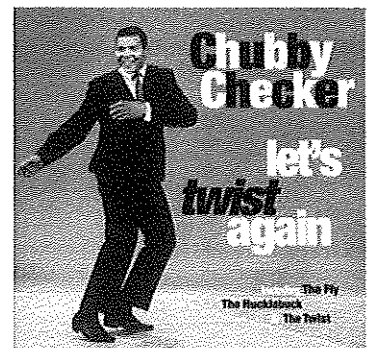
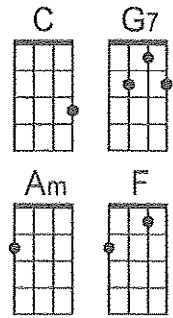
F C
Heeee, and 'round and 'round and up and down we go... again,

G7
Oh baby make me know you love me soooo, and then:

C Am
Come on, twist again, like we did last summer,

F G7 C
Yeaaaah, let's twist again, like we did last year,

Am F G7 C C/ C/
Come on, let's twist again, twistin' time is hee-ere! Wop Wop!



Released as a single by Chubby Checker, this song was one of the biggest hit singles of 1961, reaching #8 on the U.S. Billboard pop chart. The song received the 1962 Grammy Award for Best Rock & Roll Recording. Checker also recorded the song in German as "Der Twist Beginnt" and in Italian as "Balliamo il Twist".

920 *C* *Cdim G7*
 Lovely hula hands, graceful as the birds in motion,

G7 C G7
 Gliding like the gulls o'er the ocean, lovely hula hands,
 Kou lima nani 'e.

C Cdim G7
 Lovely hula hands, telling of the rain in the valley,

G7 C
 And the swirling winds on the pali, lovely hula hands,
 Kou lima nani 'e.

C7
 I can feel the soft caresses
F C7 F
 Of your hula hands, your lovely hula hands.
A7 Dm
 Every little move expresses, so I'll understand,
G7 nc
 All the tender meaning.

C Cdim G7
 Of your hula hands, fingertips that say "A - Ioha,"

G7 C G7
 Say to me again "I love you," lovely hula hands,
 Kou lima nani 'e.

C Cdim G7
 White Hawaiian sands, nothing in this tropic splendor,

G7 C
 Like the lightest touch of your slender, lovely hula hands,
 Kou lima nani 'e.

C7
 When our fingertips are meeting,
F C7 F
 Gently they convey, more than words can say,
A7 Dm
 And my heart so madly beating, gladly understands,
G7 nc
 All the tender meaning.

C Cdim G7
 Of your hula hands, fingertips that say "A - Ioha,"

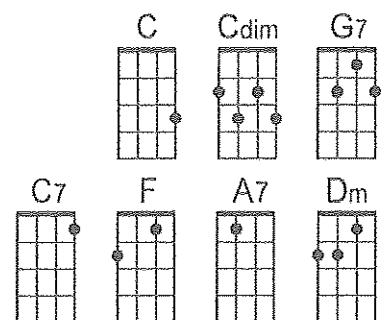
G7 C
 Say to me again "I love you," lovely hula hands,
 Kou lima nani 'e.

G7 C
 Say to me again "I love you," lovely hula hands,
 Kou lima nani 'e.

Lovely Hula Hands



This song was written in 1940 by R. (Robert) Alexander Anderson, an American composer who was born in Honolulu in 1894 and lived most of his life in Hawaii. Considered the "most Hawaiian" of the hapa haole composers, Anderson wrote many popular songs within the Hapa haole genre including "Cockeyed Mayor of Kaunakakai" and "Mele Kalikimaka."



Lovely Hula Hands

110BPM or 90BPM FOR DANCER

Strum = D-du-udu (BOOM cha ka ka cha ka) one chord measure
Strum = duD-duD- (cha ka BOOM cha ka BOOM) two chord measure

INTRO: (D7 G7) C (D7 G7) C

VERSE 1:

C C (Dm G7)
Lovely hula hands, graceful as the birds in mo - tion,
(Dm G7)

(in mo - tion)
G7 G7
Gliding like the gulls o're the ocean.

(C G7) C
Lovely hula hands. Koulimananie.

VERSE 2:

C C (Dm G7)
Lovely hula hands, telling of the rain in the val - ley,
(Dm G7)

(in the val - ley)
G7 G7
And the swirling winds on the pali

(C G7) C
Lovely hula hands. Koulimananie.

CHORUS:

C7 C7 (F)
I can feel the soft caresses of your hula hands,
C7) F
your lovely hula hands.

A7 A7 Dm
Ev'ry little move expresses so I'll understand,
G7\ G7\
All the tender meanings...

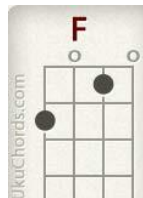
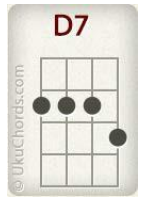
VERSE 3:

C C (Dm G7)
Of your hula hands, fingertips that say A - lo - ha,
(Dm G7)

(A - lo - ha)
G7 G7
Say to me again "I love you".
(C G7) C
Lovely hula hands. Koulimananie.

REPEAT CHORUS AND VERSE 3

TAG: G7 C\
Koulimananie



MAXWELL'S SILVER HAMMER.



C A7 Dm
Joan was quizzical; studied pata-physical science in the home.
G7 C G
Late nights all alone with a test tube, oh, oh-oh-oh.
C A7 Dm
Maxwell Edison, majoring in medicine, calls her on the phone.
G7 C G
"Can I take you out to the pictures, Jo, o - o - oan?"
D7 G7
But as she's getting ready to go, a knock comes on the door.

C D7
Bang! Bang! Maxwell's silver hammer came down, upon her head.
G7 Dm G7 C G / C /
Clang! Clang! Maxwell's silver hammer made sure that she was dead.

C A7 Dm
Back in school again Maxwell plays the fool again, teacher gets annoyed.

G7 C G
Wishing to avoid an unpleasant sce, ee-ee-ene,

C A7 Dm
She tells Max to stay when the class has gone away, so he waits behind,

G7 C G
Writing fifty times "I must not be so, o-o-o."

D7 G7
But when she turns her back on the boy, he creeps up from behind.

C D7
Bang! Bang! Maxwell's silver hammer came down, upon her head.

G7 Dm G7 C G / C /
Clang! Clang! Maxwell's silver hammer made sure that she was dead.

C A7 Dm
P. C. Thirty-one said, "We caught a dirty one," Maxwell stands alone.

G7 C G
Painting testimonial pictures, oh, oh-oh-oh.

C A7 Dm
Rose and Valerie, screaming from the gallery, say he must go free,

G7 C G
The judge does not agree and he tells them so, o-o-o.

D7 G7
But as the words are leaving his lips, a noise comes from behind.

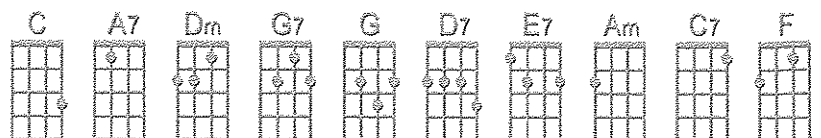
C D7
Bang! Bang! Maxwell's silver hammer came down, upon his head.

G7 Dm G7
Clang! Clang! Maxwell's silver hammer made sure that he was dead.

|C |C |D7 |D7 |G7 |G7 |Dm G7| C / G / C /
Wo wo-wo woh,

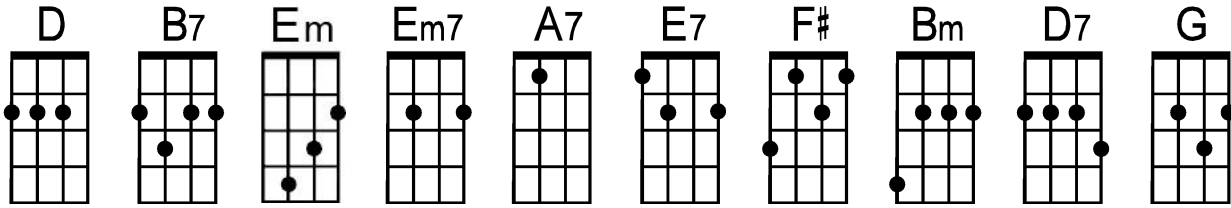
C E7 Am C7 F //// C / G / C /
Sil - ver Ham - mer Man.

Recorded at an acrimonious time for the Beatles, this song, written primarily by McCartney, has been described thus: "If any single recording shows why The Beatles broke up, it's 'Maxwell's Silver Hammer.'"



Maxwell's Silver Hammer

by Paul McCartney (1969)



(sing #)

D . . . | **B7** . . . | **Em** . . . | **Em7** . . . |
 Joan was quizzical, studied pata-physi-cal sci—ence in the home—

A7 . . . | . . . | **D** . . . | **A7** . . . |
 Late nights all a-lone with a test tube, oh— oh oh oh—

D . . . | **B7** . . . | **Em** . . . | **Em7** . . . |
 Max-well Edi-son, major-ing in medi-cine, calls her on the phone—

A7 . . . | . . . | **D** . . . | **A7** . . . |
 “Can I take you out to the pic-tures, Jo—o—o—oan—?”

| **E7** \ -- -- -- | -- -- -- -- | **A7** \ -- -- -- | -- **A7** . . . |
 But as she’s get-ting ready to go, a knock comes on the door—

D . . . | **E7** . . . |
Chorus: Bang, Bang Max-well’s sil—ver hammer came down— on her head—

A7 . . . | . . . | **Em7** . **A7** . | **D** \ **A7** \ **D** \ -- |
 Bang, Bang Max-well’s sil—ver hammer made sure— that she was dead

D \ -- **F#** \ -- | **Bm** \ -- **D7** \ -- | **G** . . . | **D** . . . |

D . . . | **B7** . . . | **Em** . . . | **Em7** . . . |
 Back in school a-gain, Maxwell plays the fool a-gain, Teach-er gets an—noyed—

A7 . . . | . . . | **D** . . . | **A7** . . . |
 Wish-ing to a—void an un-pleas-ant sce—e—e—ene—


D . . . | **B7** . . . | **Em** . . . | **Em7** . . . |
 She tells Max to stay when the class has gone a-way, so he waits be—hind—

A7 . . . | . . . | **D** . . . | **A7** . . . |
 Writ-ing fif—ty times “I must not be so—o—o—o—”

| **E7** \ -- -- -- | -- -- -- -- | **A7** \ -- -- -- | -- **A7** . . . |
 But when she turns her back on the boy— he creeps up from be—hind—

D . . . | **E7** . . . |
Chorus: Bang, Bang Max-well’s sil—ver hammer came down— on her head—

(do-do-do do do)

A7 . . . | . . . | **Em7** . . . | **A7** . . . |
 Bang, Bang Max-well’s sil—ver hammer made sure that she was dead— 

Instr: D . . . | | E7 . . . | |
 A7 . . . | | Em7 . A7 . | D\ A7\ D\ -- |
 D\ -- F#\ -- | Bm\ -- D7\ -- | G . . . | D . . . |

D | B7 | Em | Em7 |
 P C thirty-one said "We've caught a dirty one" Max-well stands a—lone—

A7 | | D | A7 |
 Paint-ing test-i—moni-al pic-tures, oh— oh—oh oh—

D | B7 | Em | Em7 |
 Rose and Vale-rie, screaming from the galler-y, say he must go free—
(Max-well must go

| A7 | | D | A7 |
 The judge does not a—gree and he tells them so—o—o—o—
free—)

| E7\ -- -- -- | -- -- -- | A7\ -- -- -- | -- A7 . . . |
 But as the words are leaving his lips, a noise comes from be—hind—

Chorus: D | | E7 | |
 Bang, Bang Max-well's sil—ver hammer came down— on her head—
(do-do-do do do)

A7 | | Em7 | A7 |
 Bang, Bang Max-well's sil—ver hammer made sure that she was dead, oh wo wo

Outro: D | | E7 | |
 Oh—

A7 | | Em7 . A7 . | D\ A7\ D\ -- |

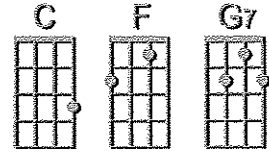
D\ -- F#\ -- | Bm\ -- D7\ -- | G | D\ A7\ D\
 Sil—ver— ham—mer—!

926



MAYBELLENE

CHUCK BERRY



Recorded by Berry in 1955, this song was adapted in part from the Western swing fiddle tune "Ida Red." Berry's first hit, "Maybellene" is considered a pioneering rock 'n roll song.

INTRO: C /// C //

^C
MAYBELLENE, WHY CAN'T YOU BE TRUE

^F OH, MAYBELLENE, ^C WHY CAN'T YOU BE TRUE

^{G7} YOU DONE STARTED BACK DOIN' THE THINGS YOU USED TO DO ^C

CHORUS

^C
AS I WAS MOTIVATIN' OVER THE HILL,
I SAW MAYBELLENE IN A COUPE DE VILLE
CADILLAC ROLLIN' ON THE OPEN ROAD
NOTHIN' OUTFRINS MY V-8 FORD
CADILLAC DOIN' 'BOUT 95,
BUMPER-TO-BUMPER, ROLLIN' SIDE BY SIDE

REPEAT CHORUS

^C
CADILLAC PULLED UP AT 104
THE FORD GOT HOT WOULDN'T DO NO MO'
IT SOON GOT CLOUDY AND IT STARTED TO RAIN
I TOOTED MY HORN FOR THE PASSING LANE
RAIN WATER FLOWIN' ALL UNDER MY HOOD
I KNEW THAT WAS DOIN' MY MOTOR GOOD

REPEAT CHORUS

SOLO: IC IC IC IC IF IF IC IC IG7 IF IC IC I

REPEAT CHORUS

^C
THE MOTOR COOLED DOWN, THE HEAT WENT DOWN
THAT'S WHEN I HEARD THAT HIGHWAY SOUND
THE CADILLAC SITTIN' LIKE A TON OF LEAD
1/2 HALF A MILE AHEAD
CADILLAC LOOKED LIKE IT'S SITTIN' STILL
AND I CAUGHT MAYBELLENE AT THE TOP OF THE HILL

REPEAT CHORUS AND TAG LAST LINE 2 TIMES

Rhiannon

by Stevie Nicks

943



INTRO 2X: |Am |Am |F |F |

Am F
Rhiannon rings like a bell through the night, and wouldn't you love to love her?

Am F
Takes to the sky like a bird in flight, and who will be her lover?

C F
All your life you've never seen a woman, taken by the wind.

C F
Would you stay if she promised you heaven, will you ever win?

Am F
She is like a cat in the dark, and then she is the darkness.

Am F
She rules her life like a fine skylark, when the sky is starless.

C F
All your life you've never seen a woman, taken by the wind.

C F
Would you stay if she promised you heaven, will you ever win?

|F |F |Am |Am

Will you ever win?

F Am F Am F Am F F
Rhiaaaaaaan – non, Rhiaaaaaaan – non, Rhiaaaaaaan – non, Rhiaaaaaaan – non

Am F
She rings like a bell through the night, and wouldn't you love to love her?

Am F
She rules her life like a bird in flight, and who will be her lover?

C F
All your life you've never seen a woman, taken by the wind.

C F
Would you stay if she promised you heaven, will you ever win?

|F |F |Am |Am

Will you ever win?

F Am F Am F |Am |Am |
Rhiaaaaaaan – non, Rhiaaaaaaan – non, Rhiaaaaaaan – non,

F |Am |Am |
Taken by, taken by the sky

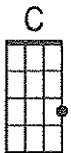
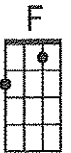
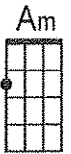
F |Am |Am |
Taken by, taken by the sky

F
Taken by, taken by the sky

BREAK 2X: |Am |Am |F |F |

Am |F |F |
Dreams unwind and love's a state of mind

(REPEAT & FADE OUT) - 29 -



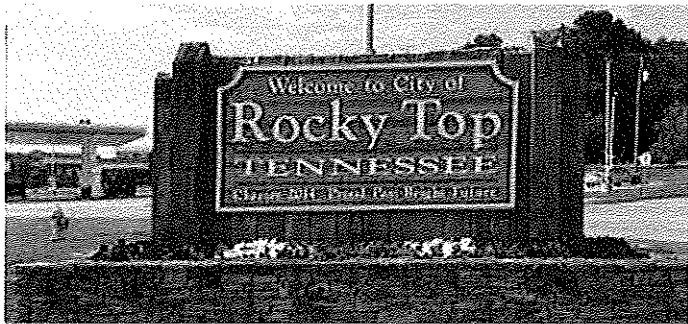
When Fleetwood Mac performed this song live, Nicks often introduced it by saying "This is a song about an old Welsh witch."

948 G C G
Wish that I was on ole Rocky Top,
Em D G
Down in the Tennessee hills.

C G
Ain't no smoggy smoke on Rocky Top,
Em D G
Ain't no telephone bills.

G C G
Once there was a girl on Rocky Top,
Em D G
Half bear, the other half cat.

C G
Wild as a mink, but sweet as soda pop,
Em D G
I still dream about that. **CHORUS** →



G C G
Once two strangers climbed on Rocky Top,
Em D G
Lookin' for a moonshine still.

C G
Strangers ain't come down from Rocky Top,
Em D G
I reckon they never will. **REPEAT CHORUS**

G C G
Corn won't grow at all on Rocky Top,
Em D G
Dirt's too rocky by far.

C G
That's why all the folks on Rocky Top,
Em D G
Get their corn from a jar. **REPEAT CHORUS**

C G
Now I've had years of cramped up city life,
Em D G
Trapped like a duck in a pen.

C G
Now all I know is it's a pity life
Em D G
Can't be simple again. **REPEAT CHORUS 2X**

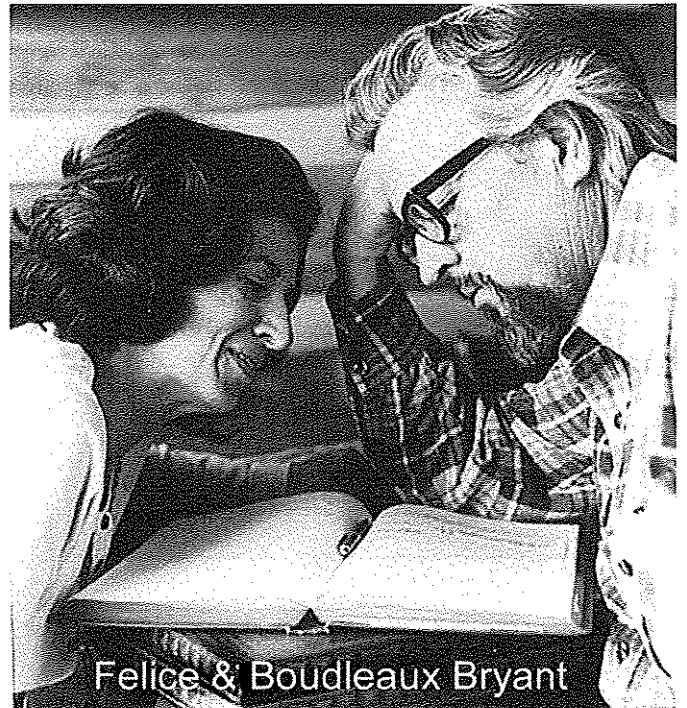
Rocky Top

By Felice and Boudleaux Bryant

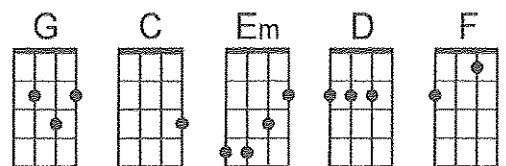
who also wrote many of the Everly Brothers' hits including: "Bye Bye Love," "Wake Up Little Suzie," and "All I Have to Do is Dream." "Rocky Top" was written in 1967 and first recorded by the Osborne Brothers later that same year. The song is a city dweller's lamentation over the loss of a simpler and freer existence in the hills of Tennessee. It's also one of Tennessee's *ten* official state songs.

Em D
Rocky Top, you'll always be,
F C
Home sweet home to me.

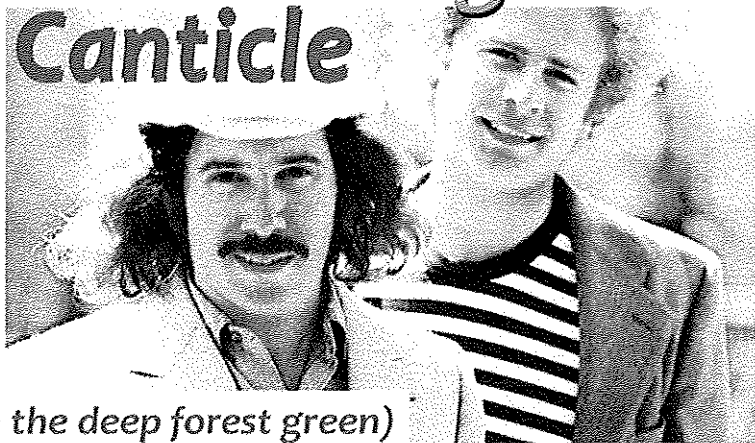
G
Good ole Rocky Top,
F G
Rocky Top Tennessee,
F G
Rocky Top Tennessee.



Felice & Boudleaux Bryant



Scarborough Fair Canticle



950 Am G Am
Are you going to Scarborough Fair?

C Am D Am
Parsley, sage, rosemary and thyme,
C G

Remember me, to one who lives there,
Am G Am Am
She once was a true love of mine.

Am G Am
Tell her to make me a cambric shirt,
(On the side of a hill in the deep forest green)

C Am D Am (optional 2nd vocal part)
Parsley, sage, rosemary and thyme,
(Tracing of sparrow on snow crested ground)

C G
Without no seams, nor needle work,
(Blankets and bedclothes the child of the mountain)

Am G Am Am
Then she'll be a true love of mine.
(Sleeps unaware of the clarion call)

Am G Am
Tell her to find me an acre of land,
(On the side of a hill a sprinkling of leaves)

C Am D Am
Parsley, sage, rosemary and thyme,
(Washes the grave with silvery tears)

C G
Between the salt water and the sea strands,
(A soldier cleans and polishes a gun)

Am G Am Am
Then she'll be a true love of mine.

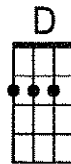
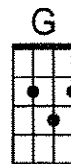
Am G Am
Tell her to reap it with a sickle of leather,
(War bellows blazing in scarlet battalions)

C Am D Am
Parsley, sage, rosemary and thyme,
(Generals order their soldiers to kill)

C G
And gather it all in a bunch of heather,
(And to fight for a cause they've long ago forgotten)

Am G Am Am
Then she'll be a true love of mine.

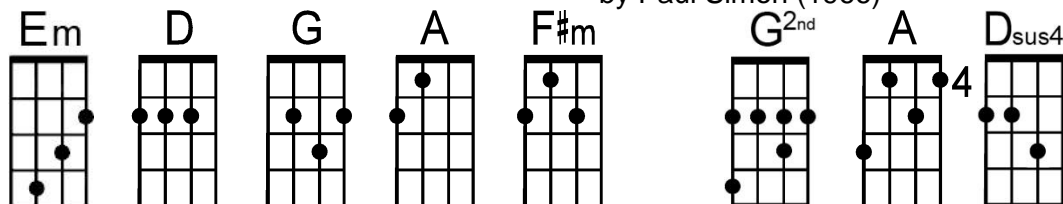
REPEAT 1ST VERSE



This traditional English ballad is the tale of a man who instructs his former love to perform a series of impossible tasks, such as making a shirt without a seam or needlework, before he would take her back into his affections. Paul Simon learned the song in London in 1965 from Martin Carthy and set it in counterpoint with "Canticle" – a reworking of the lyrics from Simon's 1963 anti-war song, "The Side of a Hill," set to a new melody composed mainly by Art Garfunkel. It was released as a single after being featured on the sound-track to *The Graduate* in 1968.

Scarborough Fair/Canticle

by Paul Simon (1966)



*optional chords

3/4 time

Intro:

	Em	.	.	Em	.	.	D	.	.	Em	.	.	Em	.	.	
A	---	2	---	2	---	2	---	0	---	0	---	2	---	2	---	2
E	---	3	---	3	---	3	---	2	---	2	---	3	---	3	---	3
C	---	4	---	4	---	4	---	2	---	2	---	4	---	4	---	4
G	---		---		---		---		---		---		---		---	

Em . . | . . . | D . . . | Em . . | . . . |
 Are— you go—ing to Scar—bo—rough Fair—
 G . . | Em . . | *G\ *A . | Em . . | . . . | . . . | . . . | . . . |
 Pars—ley, sage— rose—ma—ry and thyme—
 . | . . . | G . . | G\ F#m\ Em\ | D . *Dsus4\ D\ | Dsus4\ D . |
 Re—mem—ber me— to one who lives the—ere—
 Em . . | D . . | . . . | Em . . | . . . | . . . | . . . | . . . |
 She— once was— a true love of mine—

Em . . | . . . | D . . | Em . . | . . . | G
 Tell her to make me a cam—bric shirt—
On the side of a hill in the deep for—est green
 . . | Em . . | *G\ *A . | Em . . | . . . | . . . | . . . | . . . |
 Pars—ley, sage— rose—ma—ry and thyme—
trac—ing of spar—row on snow—crest—ed brown
 . | . . . | G . . | G\ F#m\ Em | D . *Dsus4\ D\ | Dsus4\ D . |
 With—out— no seams— nor nee—ee—dle work
Blank—ies and bed—clothes, the child of the
 Em . . | D . . | . . . | Em . . | . . . | . . . | . . . | . . . |
 Then— she'll be— a true love of mine.
mount—tain. Sleeps un— a—ware of the clar—i—on call—

Em . . | . . . | D . . | Em . . | . . . | G
 Tell her— to find me an a—cre of land—
On the side of a hill a sprink—ling of leaves
 . . | Em . . | *G\ *A . | Em . . | . . . | . . . | . . . | . . . |
 Pars—ley, sage— rose—ma—ry and thy—y—yme—
Wash—es the grave— with sil—ver—y tears—
 . | . . . | G . . | G\ F#m\ Em\ | D . *Dsus4\ D\ | Dsus4\ D . |
 Be—tween the salt wa—ter and the sea stra—nds
A sol—dier cleans— and polish—es a

Em . . | D . . | . . . | Em . . | . . . | . . . | . . . | . . . |
 Then— she'll be— a true love of mine—
gun.

Em . . . | | D | Em . . . | | G
 Tell her— to reap it— with a sick-le— of leath-er—
War bel-lows blaz-ing in scar-let bat-tal-ions

. . . | Em . . . | *G\ *A . | Em . . . | | |
 Pars-ley, sage— rose—ma-ry and thyme—
Gen-er-als or— der their sol-diers to kill—

. | | G | G\ F#m\ Em\ | D . . . *Dsus4\ D\ | Dsus4\ D . . |
 And gath-er it all— in a bu—unch of heath-er,
And to fight for a cause— they've long a-go for-

Em . . . | D . . . | | Em . . . | | | |
 Then— she'll be— a true love of mine—
got-ten

Em . . . | | D | Em . . . | |
 Are— you go-ing to Scar—bo-rough Fair—

G . . . | Em . . . | *G\ *A . | Em . . . | | |
 Pars-ley, sage— rose—ma-ry and thyme—

. | | G . . . | G\ F#m\ Em\ | D . . . *Dsus4\ D\ | Dsus4\ D . . |
 Re-mem—ber me— to one who lives the-ere—

Em . . . | D . . . | | Em . . . | |
 She— once was— a true love of mine—

	Em . . .	Em . . .	Em . . .	Em . . .	D\	Em\
A	-----2-----2-----	-----2-----2-----	-----2-----2-----	-----2-----2-----		
E	-----3-----3-----	-----3-----3-----	-----3-----3-----	-----3-----3-----		
C	-----4-----4-----	-----4-----4-----	-----4-----4-----	-----4-----4-----		
G	-----	-----	-----	-----		

Silver Threads & Golden Needles

by Jack Rhodes
& Dick Reynolds

955



A D
I don't want your lonely mansion, with a tear in every room,
A E7 E7
I just want the love you promised, beneath the haloed moon,
A D
But you think I should be happy, with your money and your name,
A E7 A A7
And hide myself in sorrow, while you play your cheating game.

D A
Silver threads and golden needles cannot mend this heart of mine,
G E7
And I dare not drown my sorrows, in the warm glow of your wine,
A D
You can't buy my love with money, 'cause I never was that kind,
A E7 A
Silver threads and golden needles cannot mend this heart of mine.

A D
I grew up in faded gingham, where love is a sacred thing,
A E7 E7
You grew up in silk and satin, where love's a passin' game,
A D
I know now you never loved me, and I know I was a fool,
A E7 A A7
To think your pride would let you, live by the golden rule.

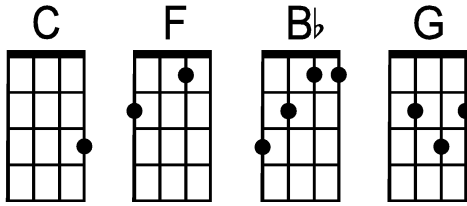
D A
Silver threads and golden needles cannot mend this heart of mine,
G E7
And I dare not drown my sorrows, in the warm glow of your wine,
A D
You can't buy my love with money, 'cause I never was that kind,
A E7 A
Silver threads and golden needles cannot mend this heart of mine.

D A G D A G A
Silver threads and golden needles cannot me – end, this heart of mi – i – ine.



Silver Threads and Golden Needles (Key of C)

by Dick Reynolds and Jack Rhodes (1956)



Intro: C . . . | . .
(sing g)

I don't want your lone-ly man-sion with a tear in eve-ry room—
All I want's— the love you promised— be-neath the ha-loed moon—
But you think I should be hap-py with your mon-ey and your name—
And hide my-self in sor-row while you play your cheat-in' game—

Chorus: Sil-ver threads—and gol-den need-les can-not mend this heart of mine—
And I dare not drown my sor-row— in the warm— glow of your wine—
You can't buy my love with money— 'cause I nev-er was that kind—
Sil-ver threads—and gol-den need-les can-not mend this heart of mine—

Instr Verse:

C . . . | . . . | F . . . | . . . | C . . . | . . . | Bb . . . | G .
. . | C . . . | . . . | F . . . | . . . | C . . . | G . . . | C . . . | C\ --

Chorus: Sil-ver threads—and gol-den need-les can-not mend this heart of mine—
And I dare not drown my sor-row— in the warm— glow of your wine—
You can't buy my love with money— 'cause I nev-er was that kind—
Sil-ver threads—and gol-den need-les can-not mend this heart of mine
Sil-ver threads—and gol-den need-les can-not
Bb . . . | G . . . | C . . . | C\ Bb\ C\
mend— this heart of mine—

Tiptoe Through the Tulips

INTRO: C // F // C // G7 //

C G7
Tiptoe, through the window
C C7 F Fm
By the window, that is where I'll be
C G7 C // F // C //

G7 C G7
Oh! tiptoe from the garden
C C7 F Fm
By the garden, of the willow tree
C G7 C // F // C // C7 //

F Em A7
Knee deep, in flowers we'll stray
Em D7 G7
We'll keep, the showers away

C G7
And if I kiss you in the garden,
C C7 F Fm
In the moonlight, will you pardon me?
C G7 C // F // C ///

SOLO: | C | G7 | C C7 | F Fm | C | G7 | C F | C C7 |

F Em A7
Knee deep, in flowers we'll stray
Em D7 G7
We'll keep, the showers away

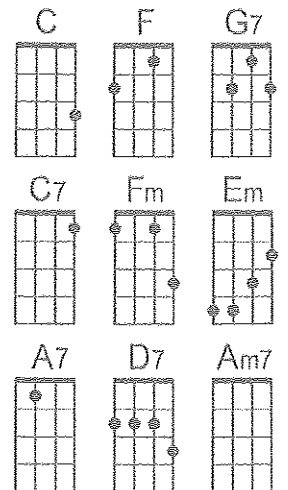
C G7
And if I kiss you in the garden,
C C7 F Fm
In the moonlight, will you pardon me?
C G7 C // C7 // F // Fm // C // G7 // C / Am7 /
And tiptoe through the tulips with me



Written by Al Dubin and Joe Burke, this song was published in 1929 and first recorded and made popular by guitarist Nick Lucas. In February 1968, singer Tiny Tim (aka Herbert Khaury) made the song a novelty hit by performing it on the debut episode of the popular television show *Rowan and Martin's Laugh-In*.



Tiny Tim & Dick Martin



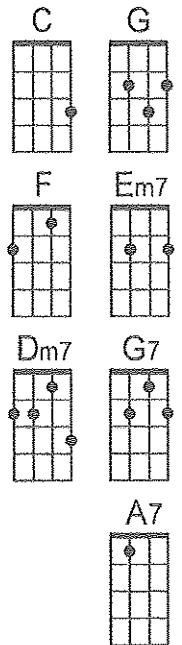
974 **C** **G** **F** **C**
Such a feelin's comin' over me,
Em7 Dm7 C
There is wonder in most everything I see.
F G7 Em7 A7
Not a cloud in the sky, got the sun in my eyes,
Dm7 G7
And I, won't be surprised if it's a dream.



*by Richard Carpenter
and John Bettis*

C **G** **F** **C**
Everything I want the world to be,
Em7 Dm7 C
Is now coming true, especially for me.
F G7 Em7 A7
And the reason is clear, it's because you are here,
Dm7 G7
You're the nearest thing to heaven that I've seen.

C **F**
I'm on the, top of the world lookin' down on creation,
C G7 C
And the only explanation I can find,
F G7 C F
Is the love that I've found, ever since you've been around,
C G C
Your love's put me at the top of the world.



Karen and bro Richard Carpenter recorded this song in 1972 for their album: *A Song for You*. It became the duo's 2nd of three #1 Billboard hits.

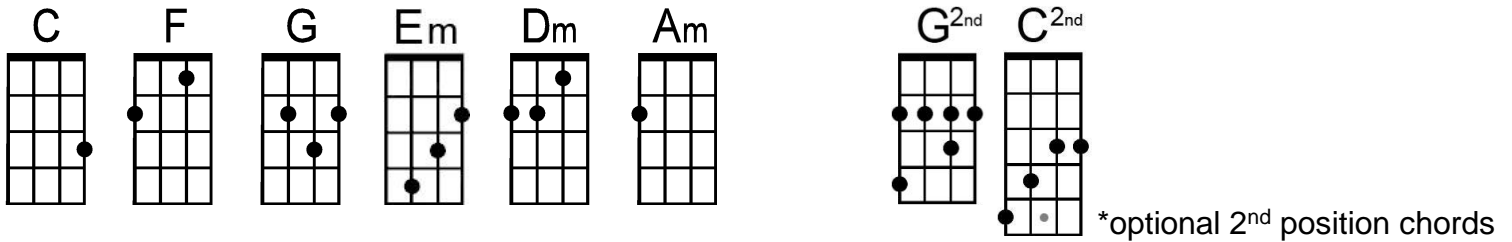
C **G** **F** **C**
Something in the wind has learned my name,
Em7 Dm7 C
And it's tellin' me that things are not the same.
F G7 Em7 A7
In the leaves on the trees, and the touch of the breeze,
Dm7 G7
There's a pleasin' sense of happiness for me.

C **G** **F** **C**
There is only one wish on my mind,
Em7 Dm7 C
When this day is through I hope that I will find.
F G7 Em7 A7
That tomorrow will be, just the same for you and me,
Dm7 G7
All I need, will be mine, if you are here.

REPEAT CHORUS

Top of the World (Key of C)

by Richard Carpenter and John Bettis (1973)



Intro: C . . . | F . . . | C . G . | C . . . | |

(sing g)

C . . . G . . . | C . . .
Such a feelin's comin' over me-----

. | Em . . . Dm . . . | C . . .
There is wonder in most every-thing I see-----

. | F . . . G . . . | Em . . . Am
Not a cloud in the sky, got the sun in my eyes

. | Dm | G |
And I won't be sur-prised if it's a dream-----

C . . . G . . . | C . . .
Every-thing I want the world to be-----

. | Em . . . Dm . . . | C . . .
Is now coming true e-special-ly for me-----

. | F . . . G . . . | Em . . . Am
And the rea-son is clear, it's be-cause you are here

. | Dm | G . . . G\
You're the nearest thing to heaven that I've seen-----

Chorus: (--tacet--) | C | F
I'm on the top of the wor-ld, lookin' down on cre-ation

. | C . . . Dm . . . | C . . .
And the only expla-nation I can find-----

. | F . . . | *G . . . | *C . . . F
Is the love that I've found ever since you've been a-round

. | C . . . Dm . . . | C | |
Your love's put me at the top of the world-----

C . . . G . . . | C . . .
Something in the wind has learned my name-----

. | Em . . . Dm . . . | C . . .
and it's tellin' me that things are not the same-----

. | F . . . G . . . | Em . . . Am
In the leaves on the trees and the touch of the breeze

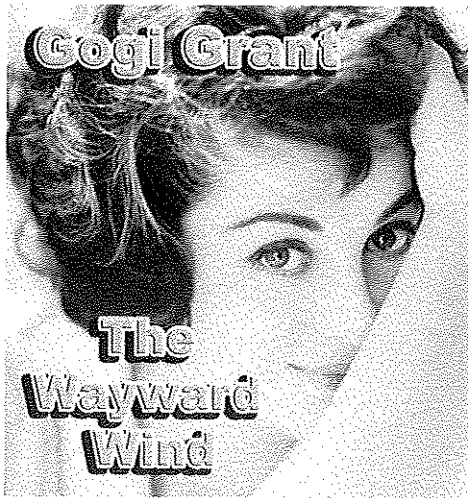
. | Dm | G |
There's a pleasin' sense of happi-ness for me-----



C . G . | C . .
 There is only one wish on my mind-----
 . | Em . Dm . | C . .
 When this day is through I hope that I will find-----
 . | F . G . | Em . Am
 That to-mor-row will be just the same for you and me
 . | Dm . . . | G . G\
 All I need will be mine if you are here-----

Chorus: (--tacet--) | C . . . | F . . .
 I'm on the top of the wor-old, lookin' down on cre-ation
 . | C . Dm . | C . .
 And the only expla-nation I can find-----
 . | F . | *G . | *C . F
 Is the love that I've found ever since you've been a-round
 . | C . Dm . | C . C\
 Your love's put me at the top of the world-----

(--tacet--) | C . . . | F . . .
 I'm on the top of the wor-old, lookin' (down) down on cre-ation
 . | C . Dm . | C . .
 And the only expla-nation I can find-----
 . | F . | *G . | *C . F
 Is the love that I've found ever since you've been a-round
 . | C . Dm . | C . . G\
 Your love's put me at the top of the world-----



CHORUS

981

C **F**
Oh the wayward wind, is a restless wind,
C **G**
A restless wind, that yearns to wander.
C C7 **F Fm**
And he was born, the next of kin,
C G **C**
The next of kin, to the wayward wind.

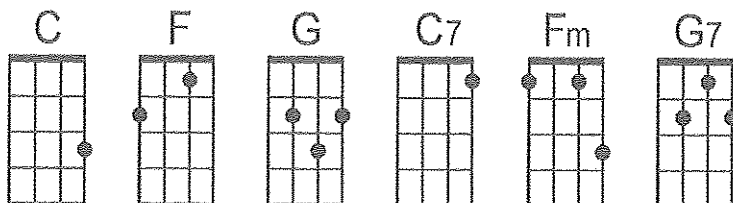
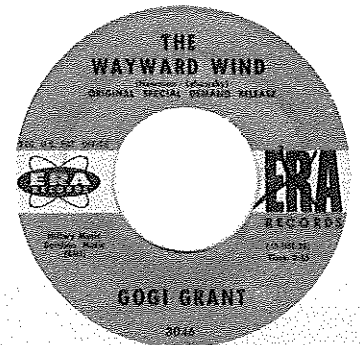
C
In a lonely shack by a railroad track, he spent his younger days,
C
And I guess the sound of the outward bound,
G7 **C**
Made him a slave, to his wand'rin ways.

REPEAT CHORUS

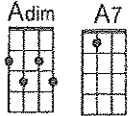
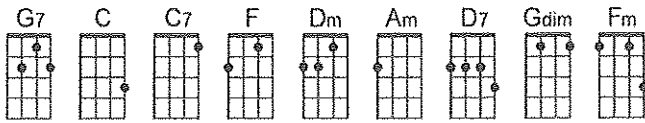
C
Oh, I met him there in a border town, he vowed we'd never part.
C
Though he tried his best to settle down,
G7 **C**
Now I'm alone, with a broken heart.

REPEAT CHORUS & TAG LAST 2 LINES

The country staple was written by Herb Newman with music by Stanley Lebowsky. In 1956, the song was recorded by three different artists: Gogi Grant, Tex Ritter, and Jimmy Young. Grant's was the biggest seller in the United States, reaching #1 on the Cash Box Chart. The recording was reissued in 1961 and remains one of Grant's best known hits. Patsy Cline also recorded the song that same year, but it did not chart. The Western Writers of America chose the song as one of the Top 100 Western songs of all time.



982



This song was a hit in 1926 for "Whispering" Jack Smith, Cliff Edwards, Paul Whiteman, the Ipana Troubadors and Al Jolson.



G7 C
When the red, red, robin comes
G7 C
Bob, bob, bobbin' along, along,
There'll be no more sobbing when
G7 C C7
He starts throbbin' his old, sweet song.
F Dm
Wake up! Wake up, you sleepy head!
C Am
Get up! Get up! Get out of bed!
D7
Cheer up! Cheer up! The sun is red!
G7 Gdim Dm G7
Live, love, laugh, and be happy.

C
What if I've been blue
G7
Now that I'm walking through
C
Fields, of flow'rs. Rain may glisten but
G7 C C7
Still I listen for hours and hours.
F Fm
I'm just a kid again, doin' what I did again
C Adim
Singin' a song
C
When the red, red, robin comes
G7 C G7
Bob, bob, bobbin' along.

G7 C
Doo doo Doo doo doo-doo-doo
G7 C
Doo doo doo-doo-doo Doo, doo-doo
C
Doo doo Doo doo doo-doo-doo
G7 C C7
Doo doo doo-doo-doo Doo, doo-doo

When the Red Red Robin (Comes Bob, Bob, Bobbin' Along)

Words & music by Harry Woods

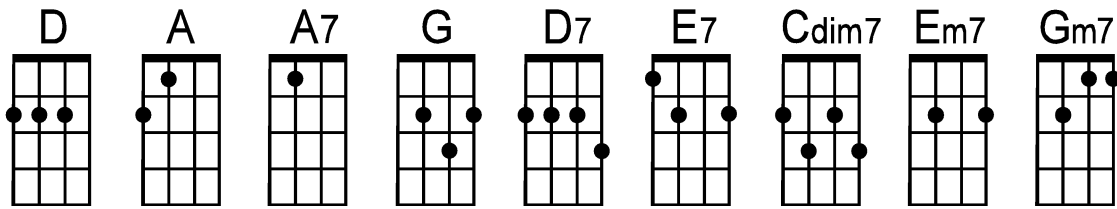
F Dm
Wake up! Wake up, you sleepy head!
C Am
Get up! Get up! Get out of bed!
D7
Cheer up! Cheer up! The sun is red!
G7 Gdim Dm G7
Live, love, laugh, and be happy.

C
What if I've been blue
G7
Now that I'm walking through
C
Fields, of flow'rs. Rain may glisten but
G7 C C7
Still I listen for hours and hours.
F Fm
I'm just a kid again, doin' what I did again
C Adim
Singin' a song
C

When the red, red, robin comes
G7 C A7
Bob, bob, bobbin' along.
D7
When the red, red, robin comes
G7 C F// C/
Bob, bob, bobbin' along.

When the Red Red Robin Comes Bob Bob Bobbin' Along

by Harry Woods (1926)



Chorus:

(sing d)

When the red, red robin comes bob, bob bobbin' a—long— a—long—
 There'll be no more sobbin' when he starts throbbin' his old— sweet song—
 Wake up, wake up you sleepy head Get up, get up, get out of bed
 Cheer up, cheer up, the sun is red. Live— love— laugh and be happy—

What if I've been blue, now I'm walkin' through fields— of flowers—
 Rain may glisten, but still I listen for hours— and hours—
 I'm just a kid a-gain, doin' what I did a-gain, sing-in'— a song—
 When the red, red robin comes bob, bob bobbin' a—long—

Chorus:

When the red, red robin comes bob, bob bobbin' a—long— a—long—
 There'll be no more sobbin' when he starts throbbin' his old— sweet song—
 Wake up, wake up you sleepy head Get up, get up, get out of bed
 Cheer up, cheer up, the sun is red. Live— love— laugh and be happy—

Instrumental:

D . . . | A . . . | D . . . | A7 . . . |
 D . . . | A . . . | D . . . | D7 . . . |
 G . . . | Gm7 . . . | D . . . | E7 . . . |
 D . . . | A . . . | D . . . | . . . |



Chorus:

When the red, red robin comes bob, bob bobbin' a—long— a—long—
 There'll be no more sobbin' when he starts throbbin' his old— sweet song—
 Wake up, wake up you sleepy head Get up, get up, get out of bed
 Cheer up, cheer up, the sun is red. Live— love— laugh and be happy—

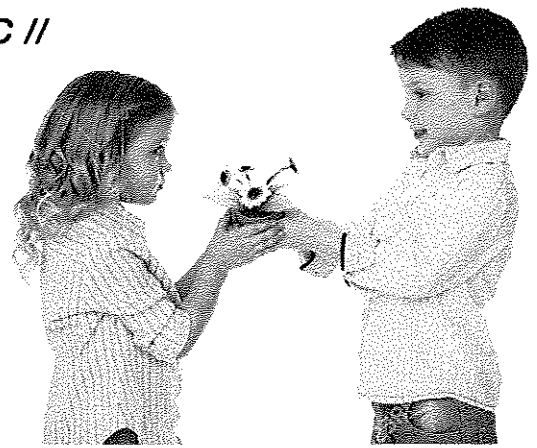
What if I've been blue, now I'm walkin' through fields— of flowers—
 Rain may glisten, but still I listen for hours— and hours—
 I'm just a kid a-gain, doin' what I did a-gain, sing-in'— a song—
 When the red, red robin comes bob, bob bobbin' a—long—

San Jose Ukulele Club

(v2c - 5/8/19)

988 INTRO: A // F#m // Bm // D // A // F#m // C //

F
Wouldn't it be nice if we were older,
Bb Gm7
And we wouldn't have to wait so long?
C7 F
And wouldn't it be nice to live together,
Bb Gm7 C7
In the kind of world where we belong?
Dm7 Cm7
You know it's gonna make it that much better,
Dm7 Am7 Gm7 C7
When we can say goodnight and staaaaay together.



Wouldn't it Be Nice

by Brian Wilson
Tony Asher &
Mike Love

Recorded by
The Beach Boys
in January 1966

F
Wouldn't it be nice if we could wake up,
Bb Gm7
In the morning when the day is new,
C7 F
And after having spent the day together,
Bb Gm7 C7
Hold each other close the whole night through?
Dm7 Cm7
What happy times together we'd be spending,
Dm7 Am7 Gm7 C7
I wish that every kiss was neeeee-ver ending,
F F (SLOW TEMPO SLIGHTLY)
Oh, wouldn't it be nice.

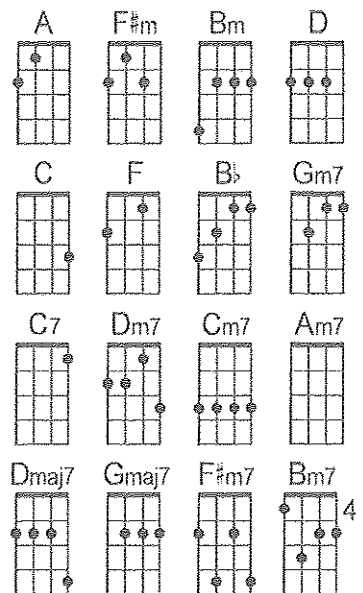
Dmaj7 Gmaj7 F#m7 Bm7
Maybe if, we think and wish and hope and pray it might come true,
Dmaj7 Gmaj7 F#m7 Bm7
Maybe then, there wouldn't be a single thing we couldn't do.

F#m7 Bm7
We could be married (we could be married),
F#m7 C7
And then we'd be happy (then we'd be happy),
F F (SPEED UP TEMPO)
Oh, wouldn't it be nice.

F
2X: Baaaaa, bu-ba-baa bu-ba-bu-ba-ba...
Dm7 Cm7
You know it seems the more we talk about it,
Dm7 Am7 Gm7
It only makes it worse to liiiiiive without it.
Am7 Gm7 C7
But let's taaaaaalk about it,
F F

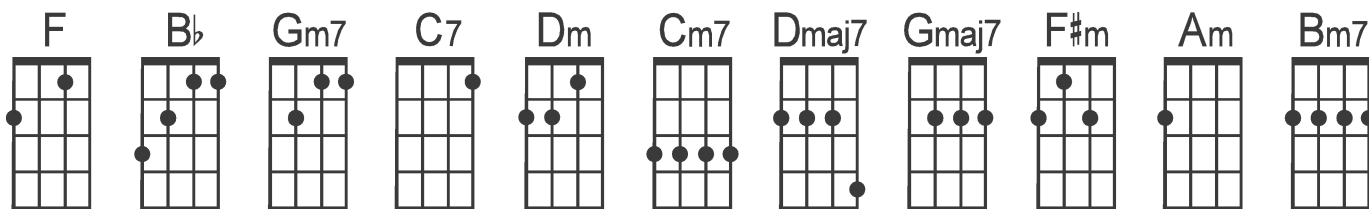
Wouldn't it be nice!
F (REPEAT & FADE OUT)

Baaaaa, bu-ba-baa bu-ba-bu-ba-ba... (Good night, baby.... Sleep tight, baby...)



Wouldn't It Be Nice

by Brian Wilson (the Beach Boys) (1966)



Intro: A . D . | A . D . | A . D . | C7\

A ----- 12 ----- 9 ----- | 12 ----- 9 ----- | 12 ----- 9 ----- | C7\

E ----- 9 ----- 9 ----- 10 ----- 10 ----- | 9 ----- 9 ----- 10 ----- 10 ----- | 9 ----- 9 ----- 10 ----- 10 -----

C ----- 9 ----- 9 ----- | 9 ----- 9 ----- 9 ----- | 9 ----- 9 -----

G -----

(sing a)

(---*tacet*-----) | **F** . . . | . . . | **Bb** . . . | **Gm7** .

Wouldn't it be nice if we were old-er then we wouldn't have to wait so long—

C7 . | **F** . . . | . . . | **Bb** . . . | **Gm7** . **C7** . |

And wouldn't it be nice to live to-ge-ther in the kind of world where we be-lo-ong—

Dm . . . | **Cm7** . . . |

You know it's gonna make it that much bet-ter

Dm . . . | **Am** . . . | **Gm7** . . . | **C7** .

When we can say good-night and stay—— to-ge- ther——

. . . | **F** . . . | . . . | **Bb** . . . | **Gm7** .

Wouldn' it be nice if we could wake up in the morning when the day is new—

C7 . | **F** . . . | . . . | **Bb** . . . | **Gm7** . **C7** .

And after that to spend the day to-ge-ther hold each other close the whole night through—

Dm . . . | **Cm7** . . . |

The happy times to-ge-ther we'd be spend-ing

Dm . . . | **Am** . . . | **Gm7** . . . |

I wish that every kiss was ne—— ver end—— ing——

C7 . . . | **F** . . . | . . . |

Oh, wouldn't it be nice——

Bridge:

Dmaj7 . . . | **Gmaj7** . . . | **F#m** . . . | **Bm7** . . . |

Maybe if—— we think and wish and hope and pray it might come true—

Dmaj7 . . . | **Gmaj7** . . . | **F#m** . . . | **Bm7** .

Baby, then—— there wouldn't be a single thing we couldn't— do-o-o——

. . . | **F#m** . . . | **Bm7** . . . | **F#m** . . . | **C7** .

We could be mar-ried—— And then we'd be hap- py——

(we could be mar-ried——) (then we'd be hap-py)

. . . | **F** . . . | . . . | . . . | . . . | . . . | . . . | . . . |

Oh wouldn't it be nice——?

(Baaaa-ba-ba-ba baa-ba-ba-ba Baaaa-ba-ba-ba baa-ba-ba-ba)

(Slow the tempo)

F . . . | |

Dm | Cm7 |
 You know it seems the more we talk a—bout it

Dm | Am | Gm7 |
 It only makes it worse to live— with—out it—

. | Am | Gm7 | C7 |
 But let's talk— a—bout it—

(Faster)

. . . | F | | | |
 Oh wouldn't it be nice—?

(Baaaa-ba-ba—ba baa-ba-ba-ba-ba Baaaa-ba-ba—ba baa-ba-ba-ba-ba)

F | | | |
 Good— n— night my ba— by sleep— tight my ba— by
(Baaaa-ba-ba—ba baa-ba-ba-ba-ba Baaaa-ba-ba—ba baa-ba-ba-ba-ba)

F | F\ |
 Good— n— night my ba— by
(Baaaa-ba-ba—ba baa-ba-ba-ba-ba)

San Jose Ukulele Club

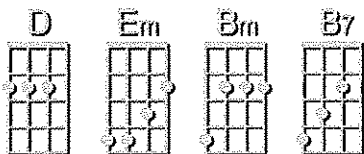
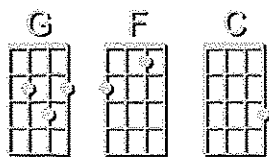
(v3d - 2/11/23)

994 You Got It



by Jeff Lynne
Roy Orbison
& Tom Petty

Released posthumously after Orbison's heart attack in December, 1988, this song was included on his 22nd studio album: *Mystery Girl*. Fellow Traveling Wilburys bandmates Tom Petty and Jeff Lynne co-wrote the song and played instruments on the record, which was recorded at guitarist Mike Campbell's garage in Los Angeles and mixed at George Harrison's residence Friar Park in Henley-on-Thames, England.



INTRO: | G | F C | G | F C |

G F C G | F C |

Every time I look into your loving eyes

G F C D F

I see a love that money just can't buy

G Em Bm D

One look, from you, I drift, away

G Em Bm D

I pray, that you, are here, to stay

G B7 Em C CHORUS

Anything you want, you got it

G B7 Em C

Anything you need, you got it

G B7 Em C G | D | D |

Anything at all, you got it, baaa - by

G F C G | F C |

Every time I hold you, I begin to understand

G F C D F

Everything about you tells me I'm your man

G Em Bm D

I live, my life, to be, with you

G Em Bm D

No one, can do, the things, you do CHORUS

D

Anything you want (you got it)

D

Anything you need (you got it)

D

Anything at a-all

G B7 Em C

Doo doo doo doo doo, All...

G B7 Em C

Doo doo doo doo doo, All...

G B7 Em C | G | D | D |

Doo doo doo doo doo, you got it

G Em Bm D

I'm glad, to give, my love, to you

G Em Bm D

I know, you feel, the way, I do CHORUS 2X

D

Anything at all (you got it)

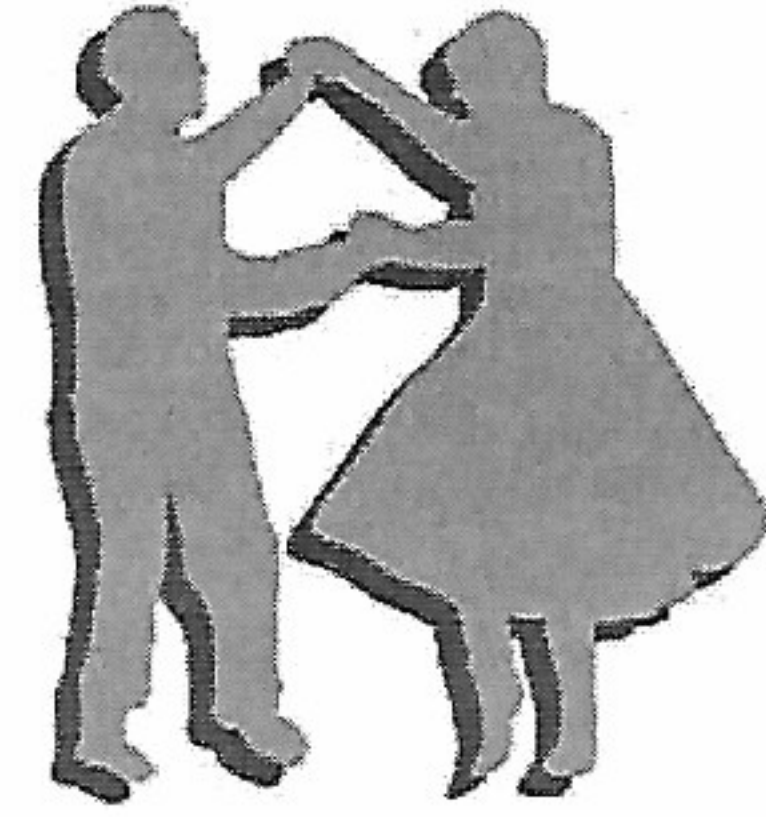
D G

Ba... by... you got it!

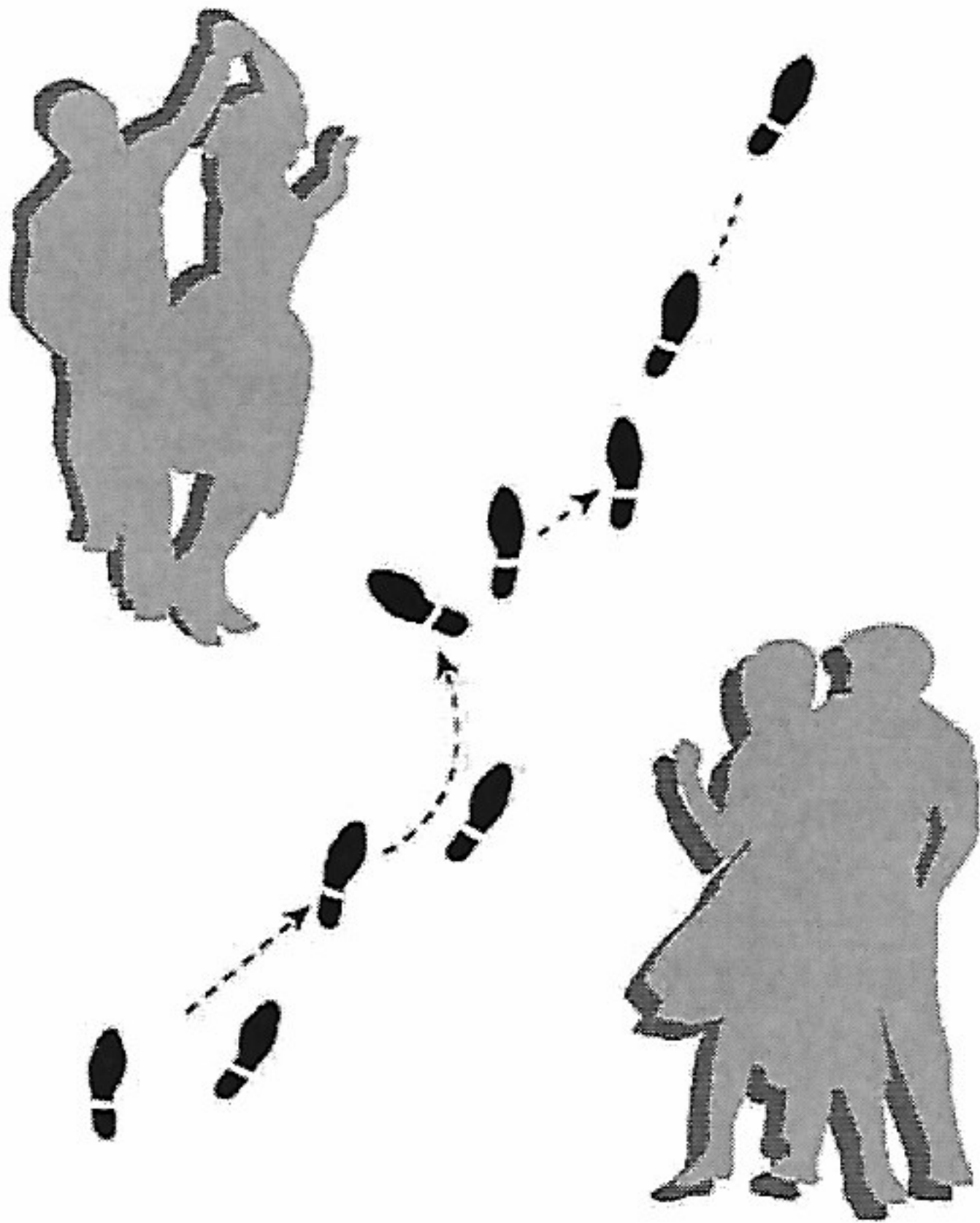
YOUR MAMA DON'T DANCE

LOGGINS AND MESSINA

A D A
 YOUR MAMA DON'T DANCE AND YOUR DADDY DON'T ROCK AND ROLL
 D A
 YOUR MAMA DON'T DANCE AND YOUR DADDY DON'T ROCK AND ROLL
 E7 D
 BUT WHEN EVENING COMES AROUND AND IT'S TIME TO GO TO TOWN
 A
 WHERE DO YOU GO, TO ROCK AND ROLL?



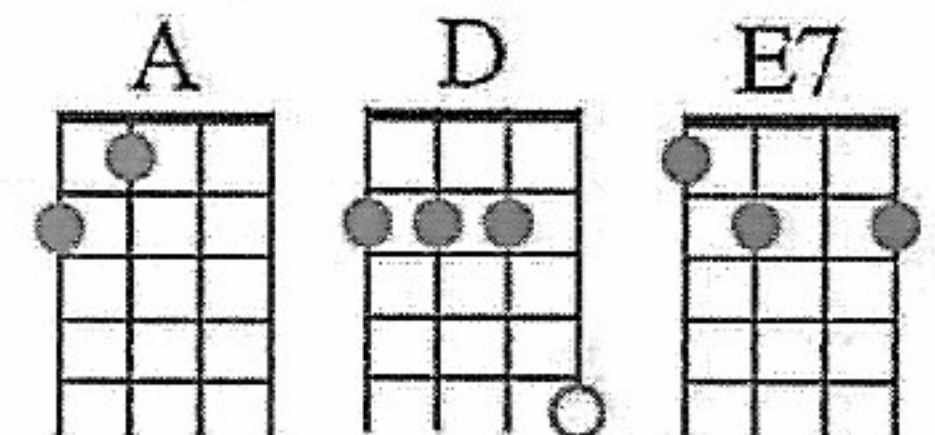
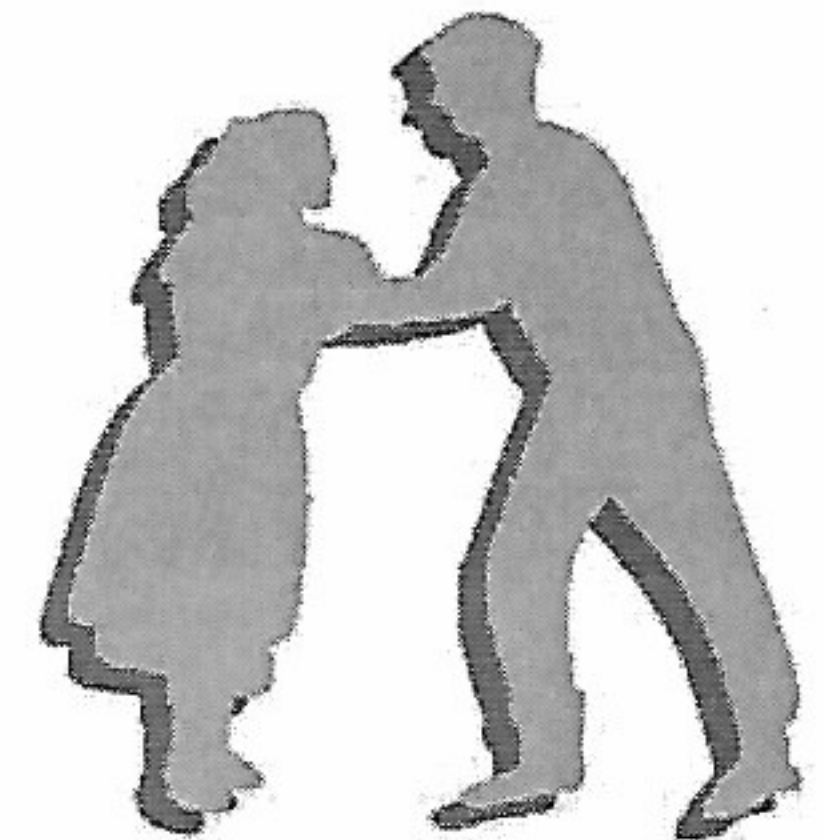
A D A
 THE OLD FOLKS SAY THAT YA GOTTA END YOUR DATE BY TEN
 D A
 BUT IF YOU'RE OUT ON A DATE AND YOU BRING HER HOME LATE IT'S A SIN
 E7 D
 YOU KNOW THERE'S NO EXCUSE 'CAUSE YOU KNOW YOU'RE GONNA LOSE
 A N/C
 AND NEVER WIN, I'LL SAY IT AGAIN. AND IT'S ALL BECAUSE [CHORUS]



D
 I PULLED INTO A DRIVE-IN AND FOUND A PLACE TO PARK
 D D7
 WE HOPPED INTO THE BACKSEAT WHERE YOU KNOW IT'S NICE AND DARK
 D
 I'M JUST ABOUT TO MOVE AND I'M THINKING IT'S A BREEZE
 E7
 THEN THERE'S A LIGHT IN MY EYE AND A GUY SAYS:
 N/C
 "OUT OF THE CAR LONG HAIR!"
 E7 D
 OOWEE, "YOU'RE COMING WITH ME,"
 A N/C
 SAID THE LOCAL POLICE. AND IT'S ALL BECAUSE



A D A
 YOUR MAMA DON'T DANCE AND YOUR DADDY DON'T ROCK AND ROLL
 D A
 YOUR MAMA DON'T DANCE AND YOUR DADDY DON'T ROCK AND ROLL
 E7 D
 BUT WHEN EVENING COMES AROUND AND IT'S TIME TO GO TO TOWN
 A A
 WHERE DO YOU GO, TO ROCK AND ROLL? WHERE DO YOU GO, TO ROCK AND ROLL?
 A A - A7
 WHERE DO YOU GO, TO ROCK AND ROLL?



998 *INTRO: |G |G7 ///*

G7 C E7 F C
 You come on like a dream, peaches and cream, lips like strawberry wine,
 D7 G C G7

You're sixteen, you're beautiful and you're mine.

C E7 F C
 You're all ribbons and curls, Ooo, what a girl, eyes that sparkle and shine,
 D7 G C C

You're sixteen, you're beautiful and you're mine.

E7
 You're my baby, you're my pet,

A7
 We fell in love on the night we met,
 D7

You touched my hand, my heart went pop,
 G G7

And Ooo, when we kissed, I could not stop.

G7 C E7 F C
 You walked out of my dreams, into my arms, now you're my angel divine,
 D7 G C G7

You're sixteen, you're beautiful and you're mine.

Kazoo Solo: |C |E7 |F |C |D7 |G |C |C |

E7
 You're my baby, you're my pet,

A7
 We fell in love on the night we met,
 D7

You touched my hand, my heart went pop,
 G G7

Ooo, when we kissed, I could not stop!

G7 C E7 F C
 You walked out of my dreams, and into my car, now you're my angel divine,
 D7 G C C

You're sixteen, you're beautiful and you're mine,

D7 G C C
 You're sixteen, you're beautiful and you're mine,
 D7 G C C

You're sixteen, you're beautiful and you're mine,

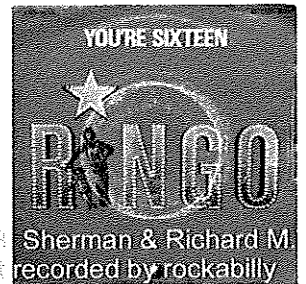
D7 G7 C C
 All mine, all mine, all mine,
 D7 G7 C C

All mine, all mine, all mine,
 D7 G7 C G7-C

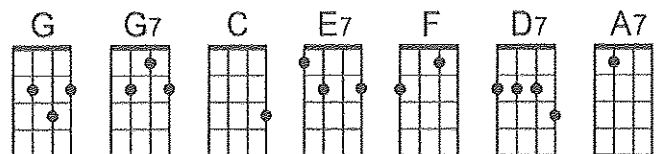
All mine, all mine, all mine!

You're Sixteen

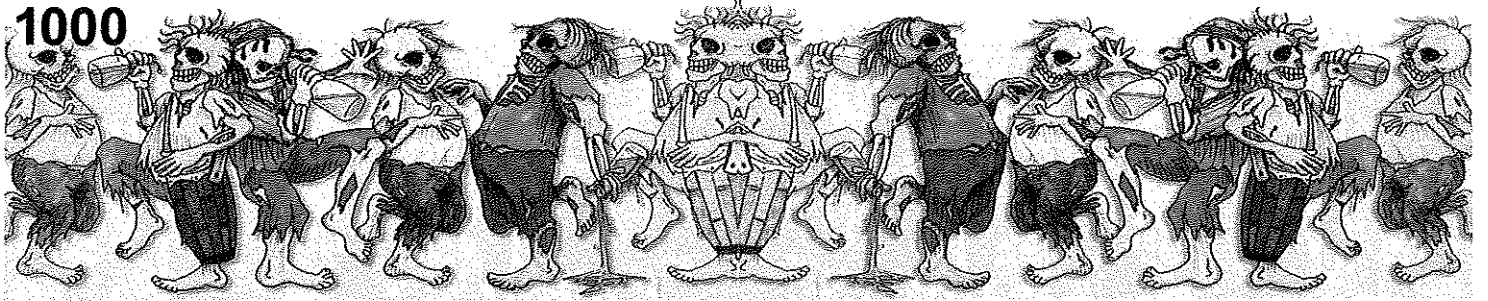
by the Sherman Brothers



Written by brothers Robert B. Sherman & Richard M. Sherman, this song was first recorded by rockabilly singer Johnny Burnette in 1958. Ringo Starr covered the song as a single in 1973 and this version hit number one in the US. For the recording, Starr was joined by former Beatles bandmate Paul McCartney, who created a kazoo-like sound with his voice for the song's solo.

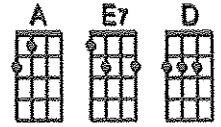


1000



INTRO 2x: A E7 A
DUM DUM DUM, DUM DUM DUM, DUM, DUM DUM DUM.

A E7 A
IT WAS A ZOMBIE JAMBOREE, TOOK PLACE IN THE NEW YORK CEMETERY.



A E7 A
IT WAS A ZOMBIE JAMBOREE, TOOK PLACE IN THE LONG ISLAND CEMETERY.

D A E7 A
ZOMBIES FROM ALL PARTS OF THE ISLAND, SOME OF THEM WERE GREAT CALYPSONIANS.

D A E7 A
SINCE THE SEASON WAS CARNIVALE, THEY GOT TOGETHER IN BACCHANAL.

NC
AND THEY WERE SINGING: by "Lord Intruder" Conrad Eugene Mauge, Jr.

D A
BACK TO BACK, BELLY TO BELLY,
E7 A
WELL, I DON'T GIVE A DAMN 'CAUSE I'M DEAD ALREADY.

D A
BACK TO BACK, BELLY TO BELLY,
E7 A
IT'S A ZOMBIE JAMBOREE.

ZOMBIE JAMBOREE!

NC A E7 A
ONE FEMALE ZOMBIE, SHE WOULDN'T BEHAVE, SHE SAY SHE WANT ME FOR A SLAVE.

A E7 A
IN ONE HAND SHE'S HOLDING A QUART OF RUM, THE OTHER HAND WAS KNOCKING A CONGA DRUM.

D A E7 A
WELL, BELIEVE ME FOLKS, I HAD TO RUN, THE HUSBAND OF A ZOMBIE AIN'T NO FUN!

D A E7 A
I SAYS: 'OH, NO, MY TURTLE DOVE, THAT OLD BAG OF BONES I CANNOT LOVE.'

NC
AND SHE WAS SINGIN'... CHORUS

NC A E7 A
RIGHT THEN AND THERE SHE RAISE HER FEET. 'I'M A-GOING TO CATCH YOU NOW MY SWEET.'

A E7 A
GONNA MAKE YOU CALL ME 'SWEETIE PIE!' I SAYS 'OH, NO, GET BACK, YOU LIE!'

D A E7 A
'I MAY BE LYIN' BUT YOU WILL SEE, AFTER YOU KISS THIS DEAD ZOMBIE.' (BLAH!)

D A E7 A
I NEVER SEEN SUCH A HORROR IN MY LIFE. CAN YOU IMAGINE ME WITH A ZOMBIE WIFE?

NC
AND WE'RE SINGING... CHORUS 2X & TAG 2X

Happy Trails / Aloha 'Oe Medley

Bytown Ukulele

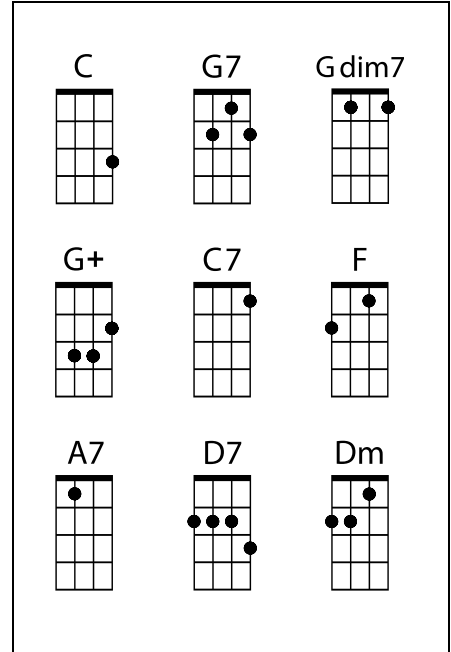
Intro: C G7 C

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