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19. Uncle John's Band
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24. Happy Trails

INTRO: F 1AM 1C 1

Across the Universe

F DM AM
WORDS ARE FLOWING OUT LIKE ENDLESS RAIN INTO A PAPER CUP

GM7 C7
THEY SLITHER WILDLY AS THEY SLIP AWAY ACROSS THE UNIVERSE

F DM AM
POOLS OF SORROW, WAVES OF JOY ARE DRIFTING THROUGH MY OPENED MIND

GM7 Bbm
POSSESSING AND CARESSING ME

**C
H
O
R
U
S**

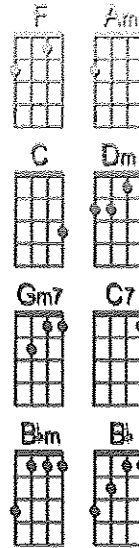
F C7
JAI GURU DEVA, OM

C C7
NOTHING'S GONNA CHANGE MY WORLD

Bb F
NOTHING'S GONNA CHANGE MY WORLD

C C7
NOTHING'S GONNA CHANGE MY WORLD

Bb F
NOTHING'S GONNA CHANGE MY WORLD



Written by John Lennon and credited to Lennon-McCartney. The song appeared on the Beatles' final album, Let It Be. Regarding inspiration, Lennon said: "I was lying next to my first wife in bed... She had been going on and on about something and she'd gone to sleep and I kept hearing: "flowing like an endless stream" over and over in my head. I went downstairs and it turned into a sort of cosmic song rather than an irritated song.

F DM AM GM7
IMAGES OF BROKEN LIGHT WHICH DANCE BEFORE ME LIKE A MILLION EYES

C7
THEY CALL ME ON AND ON ACROSS THE UNIVERSE.

F DM AM
THOUGHTS MEANDER LIKE A RESTLESS WIND INSIDE A LETTER BOX

GM7 C7
THEY TUMBLE BLINDLY AS THEY MAKE THEIR WAY ACROSS THE UNIVERSE.

REPEAT CHORUS

F DM AM
SOUNDS OF LAUGHTER SHADES OF LIGHT ARE RINGING THROUGH MY OPENED EARS

GM7 Bbm
INCITING AND INVITING ME.

F DM AM GM7
LIMITLESS, UNDYING LOVE WHICH SHINES AROUND ME LIKE A MILLION SUNS

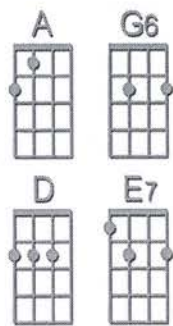
C7
AND CALLS ME ON AND ON ACROSS THE UNIVERSE.

REPEAT CHORUS, THEN END:

F
JAI GURU DEVA. JAI GURU DEVA (REPEAT & FADE)

जय गुरुदेव ॐ

822 **A** **G6**
 Well East coast girls are hip, I really dig those styles they wear.
D
 And the Southern girls with the way they talk.
E7
 They knock me out when I'm down there.

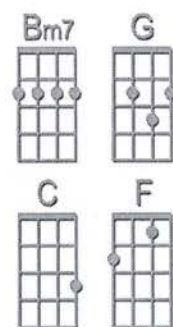


A **G6**
 The Mid-West farmer's daughters really make you feel alright.
D
 And the Northern girls with the way they kiss.
E7 **E7 / //**
 They keep their boyfriends warm at night.



A **Bm7** **G** **C**
 I wish they all could be California girls.
F **Gm7** **A**
 I wish they all could be California girls.

A **G6**
 The West coast has the sunshine and the girls all get so tanned.
D
 I dig a French bikini on Hawaii island dolls.
E7
 By a palm tree in the sand.



*by Brian Wilson
 & Mike Love*

A **G6**
 I've been all around this great big world and I've seen all kinds of girls.
D
 Yeah, but I couldn't wait to get back in the states.
E7 **E7 / //**
 Back to the cutest girls in the world.



REPEAT CHORUS

(Organ riff) | **A** | **E7** | **A** | **E7** |



The Beach Boys



A **Bm7**
 I wish they all could be California girls...
 (wish they all could be California)
A **Bm7**
 I wish they all could be California girls...
 (wish they all could be California)

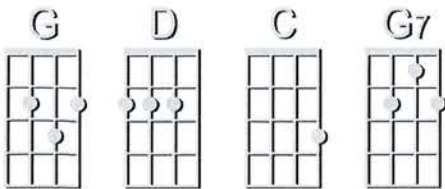
*REPEAT
 & FADE 3*

Dark Hollow



*Written in 1958
by Bill Browning*

Wilmer "Bill" Browning was an American Rockabilly musician, recording artist and songwriter. Browning is best known for writing the song "Dark Hollow", which became a country music hit in the late 1950s. Though credited to Browning, the song has some lyrical similarities to a pair of traditional songs: "East Virginia Blues/East Virginia" and "Come All You Fair and Tender Ladies." "Dark Hollow" was first recorded by Jimmie Skinner, then by Ralph Stanley in 1969. Its greatest popularity was achieved by the Grateful Dead who often performed both acoustic and electric covers of the song at shows in the early 1970s.



G D G
I'd rather be, in some, dark hollow,
C G
Where the sun, don't ever, shine.
G7
Than to be at home alone,
C
And knowin' that you're gone,
G D G
Would cause me to lose, my mind.

G D G
So blow, your whistle, freight train,
C G
Take me farther on down the track.
G7 C
I'm goin' away, I'm leavin' today,
G D G
I'm going, but I ain't comin' back.

C
H
O
R
U
S

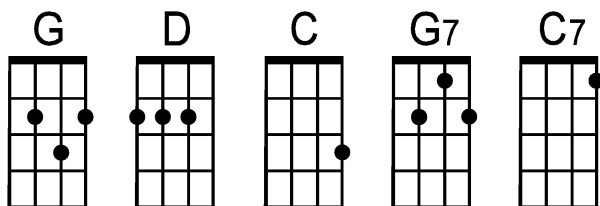
G D G
I'd rather be, in some, dark hollow,
C G
Where the sun, don't never, shine.
G7 C
Than to be, in some, big city,
G D G
In a small room, with you upon on my mind.

SOLO BREAK OVER VERSE CHORDS
REPEAT CHORUS, THEN 1ST VERSE,
CHORUS AGAIN, AND END:

G G7 C
I'm goin' away, I'm leavin' today,
G D G C-G
I'm going, but I ain't comin' back. 4

Dark Hollow (key of G)

by Bill Browning (1958)



Strum: D - DU - UDU

Intro: . . | G . . . | D . . . | G . . . | . . . | . . . | C . . . | G . . . | . . .
 . . | G . . . | G7 . . . | C . . . | C7 . . . | G . . . | D . . . | G . . . | . . .

(sing d)

. . | G . . . | D . . . | G . . . | . . .
 I'd rather be— in some— dark hollow—

. . | . . . | C . . . | G . . . | . . .
 Where the sun— don't e—ver shine—

. . | . . . | G7 . . . | C . . . | . . .
 Than to be— in some— big city—

. . | G . . . | D . . . | G . . . | . . .
 In a small room— with a girl— on my mind—

Chorus: . . | G . . . | D . . . | G . . . | . . .
 So blow— your whi—istle freight train—

. . | . . . | C . . . | G . . . | . . .
 Take me far— on down— the track—

. . | . . . | G7 . . . | C . . . | C7 . . .
 I'm go—in' a—way— I'm lea—vin' to—da—ay—

. . | G . . . | D . . . | G . . . | . . .
 I'm goin'— but I ain't— comin' back—

. . | G . . . | D . . . | G . . . | . . .
 I'd rather be— in some— dark hollow—

. . | . . . | C . . . | G . . . | . . .
 Where the sun— don't e—ver shine—

. . | . . . | G7 . . . | C . . . | . . .
 Than to see— you an—other— man's darlin'—

. . | G . . . | D . . . | G . . . | . . .
 And to know— that you'll ne—ver be mine—

Chorus: . . | G . . . | D . . . | G . . . | . . .
 So blow— your whi—istle freight train—

. . | . . . | C . . . | G . . . | . . .
 Take me far— on down— the track—

. . | . . . | G7 . . . | C . . . | C7 . . .
 I'm go—in' a—way— I'm lea—vin' to—da—ay—

. . | G . . . | D . . . | G . . . | . . .
 I'm goin'— but I ain't— comin' back—



. . . | **G** | **D** | **G** | . . .
 I'd rather be— in some— dark hollow—
 . . . | | **C** | **G** | . . .
 Where the sun— don't e—ver shine—
 . . . | | **G7** | **C** |
 Than to be— home a—lone— knowin' that you're gone .
 . | **G** | **D** | **G** |
 would cause me— to lose— my mind—

Chorus: . | **G** | **D** | **G** |
 So blow— your whi—istle freight train—
 . . . | | **C** | **G** |
 Take me far— on down— the track—
 . | | **G7** | **C** | **C7**
 I'm go—in' a—way— I'm lea—vin' to—da—ay—
 . | **G** | **D** | **G** |
 I'm goin'— but I ain't— comin' back—
 . | | **G7** | **C** | **C7**
 I'm go—in' a—way— I'm lea—vin' to—day—
 . | **G** | **D** | **G** | **D\ G**
 I'm goin'— but I ain't— comin' back—

854 FLY LIKE AN EAGLE by Steve Miller



Dm Am7 Dm F Am7 Dm
 Tick, tock, tick, doo doo doo-doo
 Dm Am7 Dm F Am7 Dm
 Tick, tock, tick, doo doo doo-doo
 Dm G Dm
 Time keeps on slippin' slippin' slippin', into the future
 Dm G Dm
 Time keeps on slippin' slippin' slippin', into the future

Dm G Gm7 Dm
 I wanna fly like an eagle, to the sea
 G Gm7 Dm
 Fly like an eagle, let my spirit carry me
 G Gm7 Dm
 I want to fly like an eagle, 'til I'm free
 G Gm7 Dm
 Fly right through the revolution - ion



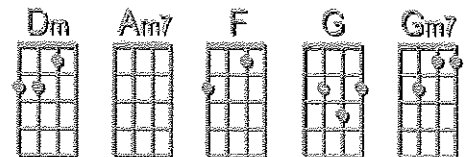
Dm F G
 Feed the babies, who don't have enough to eat
 Dm G
 Shoe the children, with no shoes on their feet
 Dm Gm7
 House the people, livin' in the street
 Dm G Gm7 Dm
 Oh-oh, there's a solution - ion

REPEAT CHORUS

Dm G Dm
 Time keeps on slippin' slippin' slippin', into the future
 Dm G Dm
 Time keeps on slippin' slippin' slippin', into the future
 Dm Dm
 Dooo dooo doo doo-doo, Doo doo doo doo-doo
 Dm Dm
 Dooo dooo doo doo-doo, Doo doo doo doo-doo

REPEAT CHORUS

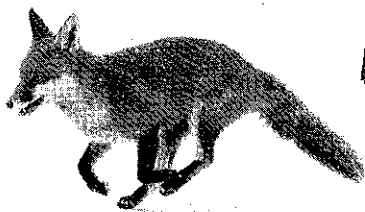
INTERLUDE 2x: |Dm |F |G |Dm |



Dm G Dm
 Time keeps on slippin' slippin' slippin', into the future
 Dm G Dm
 Time keeps on slippin' slippin' slippin', into the future

REPEAT and
 FADE OUT

Recorded for the album of the same name, this song was released in the United States in December 1976. The song has an unusually mellow and "dreamy" feel. It's usually played in tandem with "Space Intro," then segues into "Wild Mountain Honey."



Fox on the Run

by Tony Hazzard



855

INTRO: | D A | Em G | Em A | G D | D //

CHORUS

D A Em G
She walks through the corn leading down to the river,

Em A G D D
Her hair shone like gold in the hot morning sun.

A Em G
She took all the love that a poor boy could give her,

Em A G D D
And left me to die like a fox on the run.

G D D
Like a fox, (like a fox, like a fox ...) on the run.

G D A D
Well everybody knows, the reason for the fall,

G D E7 A A
When woman tempted man down in paradise's hall

G D A D
This woman tempted me and she took me for a ride

G D A D D
But like a lonely fox, I need a place to hide

REPEAT CHORUS

OPTIONAL: SOLO OVER VERSE CHORDS, THEN REPEAT CHORUS

G D A D
We'll take a glass of wine, to fortify our souls

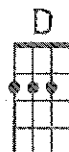
G D E7 A A
We'll talk about the world and the friends we used to know

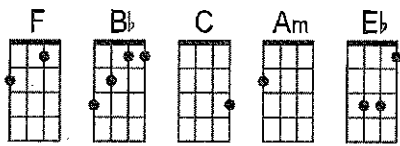
G D A D
I see a string of girls who have put me on the floor

G D A D D
The game is nearly over and the hounds are at my door

REPEAT CHORUS

"Fox on the Run" was first recorded by the English rock band Manfred Mann, who formed in London and performed together from 1962 to 1969. The song was released as a single in November 1968 and it reached No. 5 on the UK Singles Chart. It was later introduced to bluegrass music by Bill Emerson, an American five-string banjo player known for being one of the founding members of the original "The Country Gentlemen." The song quickly became a bluegrass favorite.





Get Off My Cloud 857

In a 1995 interview, Mick Jagger told *Rolling Stone* magazine: "That was Keith's melody and my lyrics... It's a stop-bugging-me, post-teenage-alienation song. The grown-up world was a very ordered society in the early '60s, and I found America to be very restrictive in thought and behavior and dress."

(each slash = a strum)

INTRO 2X: F // Bb// C // Bb//

F Bb C Bb F // Bb// C // Bb//
I live in an apartment on the ninety ninth floor of my block.

F Bb C Bb F // Bb// C // Bb//
And I sit at home looking out the window imaginin' the world has stopped

F Bb C Bb F // Bb// C // Bb//
Then in flies a guy who's all dressed up just like a Union Jack.

F Bb C Bb F // Bb// C // Bb//
And says I've won five pounds if I have his kind of detergent pack, I said

F Am Bb C
Hey (hey), you (you), get off of my cloud.

F Am Bb C
Hey (hey), you (you), get off of my cloud.

F Am Bb C
Hey (hey), you (you), get off of my cloud.

Chorus

Eb C F Bb// C // Bb//
Don't hang around, 'cause two's a crowd on my cloud, baby.

F Bb C Bb F // Bb// C // Bb//
The telephone is ringin', I say "Hi, it's me, who is it there on the line?"

F Bb C Bb F // Bb// C // Bb//
A voice says "Hi, hello, how are you?" "Well I guess I'm doin' fine."

F Bb
He says "It's three a.m., there's too much noise,

C Bb F // Bb// C // Bb//
Don't you people ever wanna go to bed?"

F Bb C Bb F // Bb// C // Bb//
"Just 'cause you feel so good, do you have to drive me out of my head?" I says

REPEAT CHORUS

F Bb C Bb F // Bb// C // Bb//
I was sick and tired, fed up with this and decided to take a drive downtown.

F Bb C Bb F // Bb// C // Bb//
It was so very quiet and peaceful, there was nobody, not a soul around.

F Bb C Bb F // Bb// C // Bb//
I laid myself out, I was so tired and I started to dream.

F Bb C Bb F // Bb// C // Bb//
In the morning the parking tickets were just like flags stuck on my windscreen. I says

REPEAT CHORUS 2X

Glendale Train

C
Well, somebody robbed the Glendale train,

F **C**
This mornin' at half past nine.

C
Somebody robbed the Glendale train,

D7 **G7**
And I swear, I ain't lyin'.

C
They made clean off with sixteen G's

F **C**
And left two men lyin' cold.

C
Somebody robbed the Glendale train,

G7 **C**
And they made off with the gold.

C
Now Charlie Jones was the engineer,

F **C**
He had twenty years on the line.

C
He kissed his wife at the station gate,

D7 **G7**
This morning at six thirty five.

C
Everything went fine 'til half past nine,

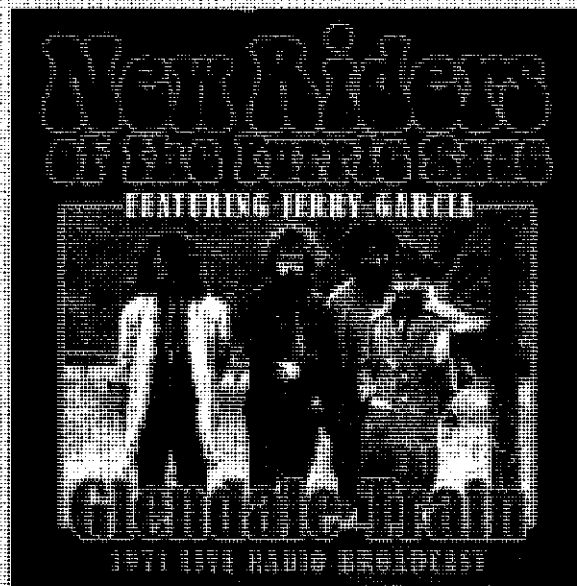
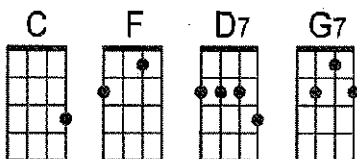
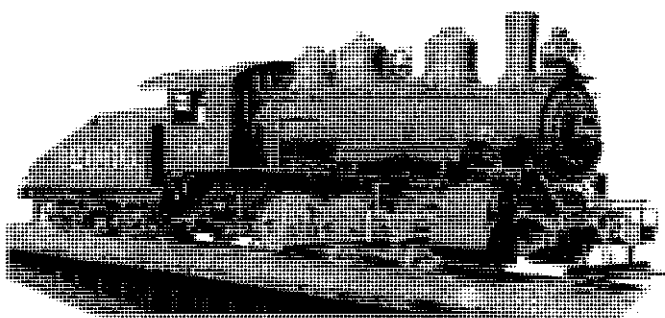
F **C**
When Charlie looked up and he saw.

C
There was men on horses, men with guns,

G7 **C**
And no sign of the law.

REPEAT CHORUS

|C |C |G7 |C |



"Glendale Train" is a song on the eponymous album by country rock band *The New Riders of the Purple Sage* (aka NRPS). The complete performance from the concert was recorded as a live radio broadcast on October 30, 1971 at the Taft Auditorium in Cincinnati, Ohio and released as both a CD and vinyl record in November 2013. *The New Riders* were the opening act for *The Grateful Dead*, and as Jerry Garcia was a member of both bands, he played pedal steel guitar for NRPS, and then electric guitar and vocals for the *Dead*.

C
Amos White was the baggage man,

F **C**
And he dearly loved his job.

C
The company, they rewarded him,

D7 **G7**
With a golden, watch and fob.

C
Well Amos he was a markin' time,

F **C**
When the door blew off his car.

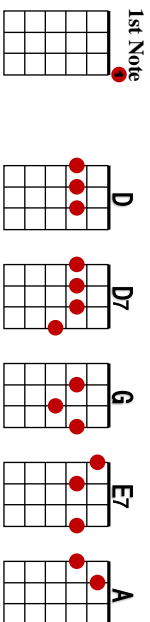
C
They found Amos White in fifteen pieces,

G7 **C**
Fifteen miles apart.

REPEAT CHORUS & TAG LAST 2 LINES

Glendale Train

John Dawson (New Riders Of The Purple Sage), 1971
YouTube video tutorial: <https://youtu.be/s0LleERHKA4>



INTRO:

Quick even strum: D-D-DuD!



VERSE 1:

Now Charlie Jones was the engineer **D**
G

he had - twenty years on the line
He kissed his wife at the station gate **A**

E7
this morning at six thirty-five **D7**

Everything went fine til half past nine **D**

when Charlie looked up and he saw
There was men on horses, men with guns **A**

and no sign - of the law - and **D**

VERSE 2:

Amos White was the baggage man **D**
G

and he dearly loved his job
The company, they rewarded him **A**

E7
with a golden - watch and fob **D**

Well Amos, he was a-markin time **D**

when the door blew off his car
They found Amos White - in fifteen pieces **A**

fifteen miles apart - and **D**

REPEAT CHORUS

REPEAT CHORUS

CHORUS:

D
Somebody robbed the Glendale train **D**

this mornin at half past nine
Somebody robbed the Glendale train **A**

and I swear - I ain't lyin **D7**

They made clean off with sixteen Gs **D**

and left two men lyin cold
Somebody robbed - the Glendale train **D**

and they made off - with the gold **A**

INTERLUDE:

D - A D

OUTRO:

(D)

I said somebody robbed
the Glendale train **A**

and they made off - with the gold **D**

872 **F** **Bb**
Hello Mary Lou, goodbye heart.
F C7
Sweet Mary Lou I'm so in love with you.
F A7 Dm
I knew Mary Lou, we'd never part,
G7 C7 F // Bb // F
So, hello Mary Lou, goodbye heart.

F
You passed me by one sunny day,
Bb
Flashed those big brown eyes my way,
F C7
And Ooo, I wanted you forever more.
F
Now I'm not one that gets around,
Bb
I swear my feet stuck to the ground,
F C7 F // Bb // F
And though I never did meet you before.

F Bb
I said Hello Mary Lou, goodbye heart.
F C7
Sweet Mary Lou I'm so in love with you.
F A7 Dm
I knew Mary Lou, we'd never part,
G7 C7 F // Bb // F
So, hello Mary Lou, goodbye heart.

F
I saw your lips I heard your voice,
Bb
Believe me, I just had no choice.
F C7
Wild horses couldn't make me stay away.
F
I thought about a moonlit night,
Bb
My arms around you good and tight,
F C7 F // Bb // F
That's all I had to see, for me to say.

F Bb
Hey hey, hello Mary Lou, goodbye heart.
F C7
Sweet Mary Lou I'm so in love with you.
F A7 Dm
I knew Mary Lou, we'd never part,
G7 C7 F // Bb // F
So, hello Mary Lou, goodbye heart.

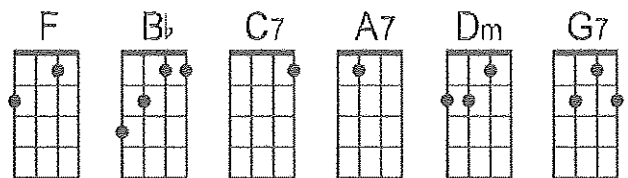
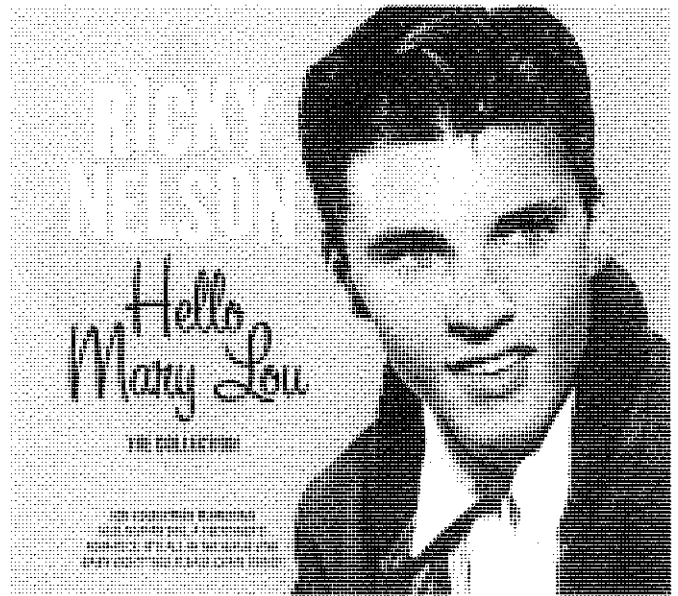
G7 C7 F // Bb // F / Bb / F /
Yes, hello Mary Lou, goodbye heart.

Ricky Nelson recorded his hit version of "Hello Mary Lou" in 1961 and it was issued as a double A-side with his No. 1 hit "Travelin' Man." The song features an influential guitar solo by James Burton, as well as piano by Ray Johnson, Joe Osborn on bass and Ritchie Frost on drums.

An earlier song, "Merry, Merry Lou", written by Cayet Mangiaracina and recorded by his band *The Sparks* in 1957, was also covered by *Bill Haley & His Comets* as "Mary, Mary Lou." The record's publisher, Champion Music, sued Gene Pitney for plagiarism and a settlement was reached, giving Mangiaracina co-writing credit for "Hello Mary Lou."

Hello Mary Lou

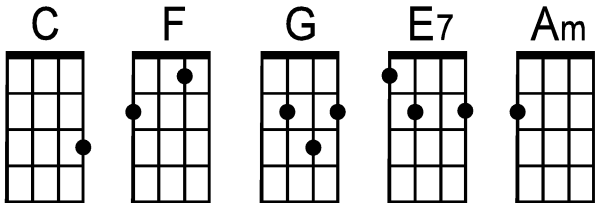
Written by Gene Pitney
 (& Cayet Mangiaracina)



G7 C7 F // Bb // F
So, hello Mary Lou, goodbye heart.

Hello, Mary Lou

by Gene Pitney (1961)



(sing

e f g)

Well, hel-lo, Mary Lou— goodbye heart Sweet Mary Lou, I'm so in love with you—
I knew Mary Lou— we'd never part. So hel-lo, Mary Lou, goodbye heart—

You passed me by one sunny day. Flashed those big brown eyes my way

And, ooh, I wanted you for-ever more— Now I'm not one that gets a-round

I swear my feet stuck to the ground and though I never did meet you be-fore—

Well, hel-lo, Mary Lou— goodbye heart Sweet Mary Lou, I'm so in love with you—
I knew Mary Lou— we'd never part. So hel-lo, Mary Lou, goodbye heart—

I saw your lips, I heard your voice, be-lieve me, I just had no choice

Wild horses couldn't make me stay a-way— I thought a-bout a moonlit night

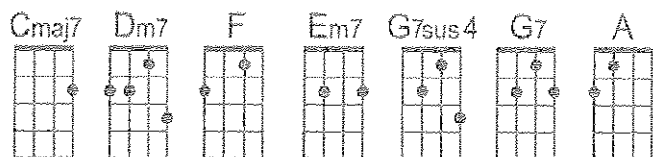
My arms a-round you good and tight, that's all I had to see for me to say—

Hey, hey hel-lo, Mary Lou— goodbye heart Sweet Mary Lou, I'm so in love with you—
I knew Mary Lou— we'd never part. So hel-lo, Mary Lou, goodbye heart—

So hel-lo Mary Lou, goodbye heart—

Make it With You

by David Gates



Bread was an American soft rock band from L. A. California. Between 1970 and 1977 they had 13 songs on Billboard's Hot 100 Chart.



INTRO: |Cmaj7 |Dm7 |Cmaj7 |Dm7 |

Cmaj7 Dm7 Cmaj7 Dm7
 Hey, have you ever tried, really reaching out for the other side?
 F Em7 Dm7 G7sus4 - G7
 I may be climbing on rainbows, but baby here goes.

Cmaj7 Dm7 Cmaj7 Dm7
 Dreams, they're for those who sleep, life is for us to keep.
 F Em7 A
 And if you're wondering what this all is leading to,
 G7sus4 NC Cmaj7 Dm7 Cmaj7
 I want to make it with you, I really think that we could make it girl.

F / Em7 / Dm7 / G7 / ← (one strum each)

Cmaj7 Dm7 Cmaj7 Dm7
 No, you don't know me well, and every little thing only time will tell.
 F Em7 Dm7 G7sus4 - G7
 If you believe the things that I do, and we'll see it through.

Cmaj7 Dm7 Cmaj7 Dm7
 Life can be short or long, love can be right or wrong.
 F Em7 A
 And if I chose the one I'd like to help me through,
 G7sus4 NC Cmaj7 Dm7 Cmaj7
 I'd like to make it with you, I really think that we could make it girl.

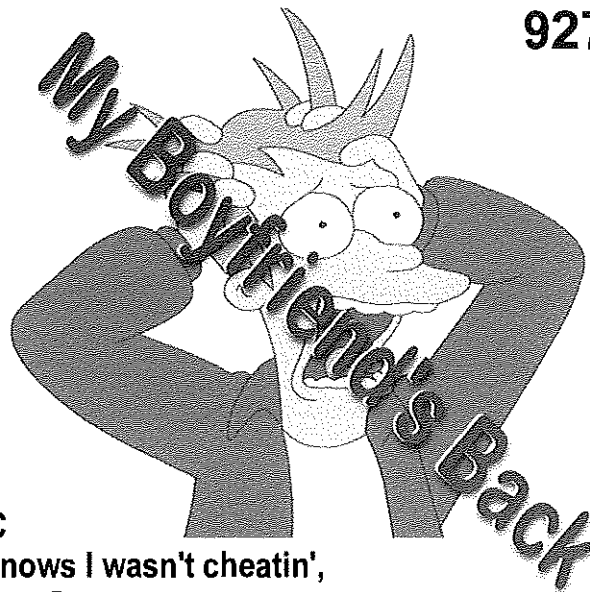
F / Em7 / Dm7 / G7 /

INSTRUMENTAL: |Cmaj7 |Dm7 |Cmaj7 |Dm7 |F |Em7 |Cmaj7 // |

G7sus4 G7
 Baby you know that...

Cmaj7 Dm7 Cmaj7 Dm7
 Dreams, they're for those who sleep, life is for us to keep.
 F Em7 A
 And if I chose the one I'd like to help me through,
 G7sus4 NC Cmaj7 Dm7 Cmaj7
 I'd like to make it with you, I really think that we could make it girl.

OUTRO: |Dm7 |Cmaj7 |Dm7 |Cmaj7 /



SPOKEN INTRO:

"He went away, and you hung around and bothered me every night; and when I wouldn't go out with you, you said things that weren't very nice."

G nc
My boyfriend's back and you're gonna be in trouble,

C D G
Hey-la, hey-la, my boyfriend's back.

G nc
When you see him comin', better cut out on the double,

C D G
Hey-la, hey-la, my boyfriend's back.

G nc
You been spreading lies that I was untrue,

C D G
Hey-la, hey-la, my boyfriend's back.

G nc
So look out now 'cause he's comin' after you,

C D G
Hey-la, hey-la, my boyfriend's back.

G C
Hey... he knows what you been tryin',

G C
And... he knows that you been lyin'.

G nc
He's been gone for such a long time,

C D G
Hey-la, hey-la, my boyfriend's back.

G nc
Now he's back and things'll be fine,

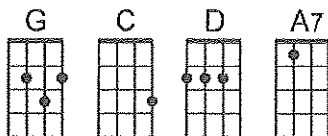
C D G
Hey-la, hey-la, my boyfriend's back.

G nc
You're gonna be sorry you were ever born,

C D G
Hey-la, hey-la, my boyfriend's back.

G nc
'Cause he's kinda big and he's awful strong,

C D G
Hey-la, hey-la, my boyfriend's back.



This 1963 hit song for the Angels American girl group was written by the New-York-based songwriting team of Bob Feldman, Jerry Goldstein and Richard Gottler.

G C
Hey... he knows I wasn't cheatin',

G C
Now... you're gonna get a beatin',

C
What made you think he'd believe all your lies?

G
Ah-ooo... Ah-ooo...

C
You're a big man now, but he'll cut you down to size,

G A7 D
Ah-ooo... wait and see!

G nc
My boyfriend's back, he's gonna save my reputation,

C D G
Hey-la, hey-la, my boyfriend's back.

G nc
If I were you, I'd take a permanent vacation,

C D G
Hey-la, hey-la, my boyfriend's back.

G nc
He knows in his heart that I've always been true,

C D G
Hey-la, hey-la, my boyfriend's back.

G nc
So look out now, 'cause he's comin' after you.

C D G
Hey-la, hey-la, my boyfriend's back.

G C
Yeah, my boyfriend's back,

G C
Hey look out now, my boyfriend's back.

G C
Well all right now, my boyfriend's back,

G C G
La, hey la, my boyfriend's back!

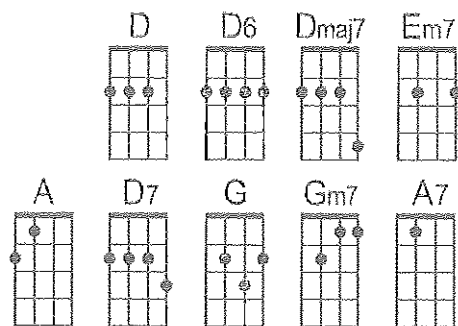
Somethin' Stupid

by C. Carson Parks



D D6 Dmaj7 957
 I know I stand in line until you think you have
 D6 Em7 A Em7 A
 The time to spend an evening with me.
 Em7 A Em7
 And if we go someplace to dance I know that
 A Dmaj7 D6
 There's a chance you won't be leaving with me.
 D7
 And afterwards we drop into a quiet little place
 G Gm7
 And have a drink or two...
 Em7 A Em7
 And then I go and spoil it all by saying
 A D D
 Something stupid, like I love you.
 D7
 I can see it in your eyes that you despise
 G Em7
 The same old lines you heard the night before.
 E7
 And though it's just a line to you for me it's true
 A Em7 A7
 And never seemed so right before.

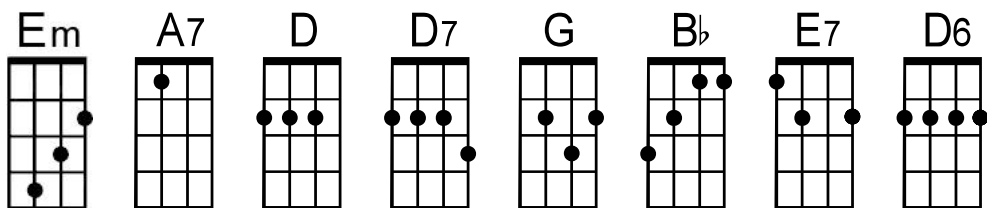
D D6 Dmaj7
 I practice everyday to find some clever lines
 D6 Em7 A Em7 A
 To say to make the meaning come true.
 Em7 A Em7 A
 But then I think I'll wait until the evening gets late
 Dmaj7 D6
 And I'm alone with you.
 D7
 The time is right, your perfume fills my head
 G Gm7
 The stars get red and oh, the night's so blue.
 Em7 A Em7
 And then I go and spoil it all by saying
 A D Gm7
 Something stupid, like I love you.
 D Gm7 D Gm7
 I love you. I love you.
 D Dmaj7
 I love you.



Recorded by Frank and Nancy Sinatra in 1967, the song reached #1 on Billboard's Hot 100 chart.

Something Stupid (in D)

by C. Carson Parks (1966)



Intro: Em . A7 . | Em . A7 . | D . . . |

(sing a)

I know I stand in line un-til you think you have the time to

Spend an evening with me—

And if we go some-place to dance I know that there's a chance you won't be

Leaving with me—

Then after-wards we drop in-to a quiet little place and

Have a drink or two—

And then I go and spoil it all by saying something stupid like

"I love— you—"

I can see it in your eyes that you de-spise the same old lines you

Heard the night be-fore—

And though it's just a line to you, for me it's true and never seemed so

Right be-fore—

I practice every day to find some clever lines to say to

Make the meaning come through—

But then I think I'll wait un-til the evening gets late and

I'm a-lone with you—



|D7 . . . | . . .
 The time is right your perfume fills my head, the stars get red and
 |G . . . |Bb . . .
 Oh the night's so-o blue—
 |Em . . . A7 . . . |Em . . . A7 . . .
 And then I go and spoil it all by saying something stupid like
 |D . . . | . . . |
 "I love— you—"

Instrumental: D . . . | . . . |
 . |Em . . . A7 . . . |Em . . . A7 . . . |
 Em . . . A7 . . . |Em . . . A7 . . . |
 D . . . | . . . |
 D7 . . . | . . . |
 . |G . . . | . . . |Bb . . . |
 Em . . . A7 . . . |Em . . . A7 . . . |
 D . . . | . . . |

|D . . . | . . . |
 I practice every day to find some clever lines to say to
 . |Em . . . A7 . . . |Em . . . A7 . . .
 Make the meaning come through—
 |Em . . . A7 . . . |Em . . . A7 . . .
 But then I think I'll wait un-til the evening gets late and
 . |D . . . | . . . |
 I'm a-lone with you—

|D7 . . . | . . . |
 The time is right your perfume fills my head, the stars get red and
 . |G . . . |Bb . . .
 Oh the night's so-o blue—
 |Em . . . A7 . . . |Em . . . A7 . . .
 And then I go and spoil it all by saying something stupid like
 |D . . . |Bb\ --- --- --- |D . . . |Bb\ ---
 "I love— you—" "I love— you—"

--- --- |D . . . | . . . |D6\
 "I— love— You—————"

INTRO 2X: G // / F // / C // / // // ← (Use this strumming pattern for the whole song. Try alternating a "Csus4" with the "C" to add a bit more musical excitement)

G F C
 Big wheels keep on turning,
 G F C
 Carry me home to see my kin,
 G F C
 Singing songs about the Southland,
 G F C
 I miss 'ole' 'Bamy once again and I think it's a sin.

Turn it up!

Sweet Home Alabama

This song by the American Southern rock band Lynyrd Skynyrd was released on their 1974 album *Second Helping*. It was written in response to Neil Young's 1970 song "Southern Man," which the band felt blamed the South for American slavery.

2X: G // / F // / C // / // //

G F C
 Well I heard Mr. Young sing about her,
 G F C
 Well I heard old Neil put her down,
 G F C
 Well I hope Neil Young will remember,
 G F C
 A Southern man don't need him around, anyhow.

G F C G F C
 Sweet home Alabama, where the skies are so blue.
 G F C G F C
 Sweet home Alabama, Lord I'm coming home to you.

GEORGE



G F C Bb F G
 In Birmingham they love the Gov'nor, boo-hoo-hoo,
 G F C
 Now we all did what we could do,
 G F C
 Now Watergate does not bother me,
 G F C
 Does your conscience bother you (tell the truth!) CHORUS

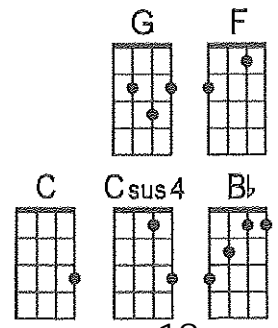
2X: G // / F // / C // / // //

G F C
 Now Muscle Shoals has got the swampers*,
 G F C
 And they've been known to pick a song or two (yes we do)
 G F C
 Lord they get me off so... much
 G F C
 They pick me up when I'm feeling blue, now how 'bout you? CHORUS

* Slang term for an assistant, maintenance worker, or someone who performs odd jobs

G F C
 Sweet home Alabama (Oh, sweet home baby)
 G F C
 Where the skies are so blue (And the governor's true)
 G F C
 Sweet Home Alabama, (Lord, yeah)
 G F C
 Lord, I'm coming home to you (Alabama!)

G // / F // / C // / // // (REPEAT & FADE OUT)
 Ahh.. Ahh.. Ahh....



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

Well, the first days are the hardest days, don't you worry any more,
'Cause when life looks like Easy Street, there is danger at your door.

Think this through with me, let me know your mind.
Whoa-oh, what I want to know- oh - oh is are you kind?

It's a buck dancer's choice, my friends, better take my advice.
You know all the rules by now, and the fire from the ice.

Will you come with me, won't you come with me?
Whoa-oh, what I want to know- oh - oh will you come with me?

God damn, well I declare, have you seen the like?
Their walls are built of cannon ball, their motto is: "Don't tread on me."

Come hear Uncle John's band, playing to the tide,
Come with me or go alone, he's come to take his children home.

INTERLUDE: |G Bm |C D |G Bm |C D |G Bm |C D |G Bm |C D

It's the same story the crow told me, it's the only one he knows.
Like the morning sun you come, and like the wind you go.

Ain't no time to hate, barely time to wait.
Whoa-oh, what I want to know- oh - oh where does the time go?

I live in a silver mine and I call it Beggar's Tomb;
I've got me a violin and I beg you call the tune.

Anybody's choice, I can hear your voice.
Whoa-oh, what I want to know- oh - oh how does the song go?

Come hear Uncle John's band, by the river-side,
Got some things to talk about, here beside the rising tide.

Come hear Uncle John's band, playing to the tide,
Come on along or go alone, he's come to take his children home.

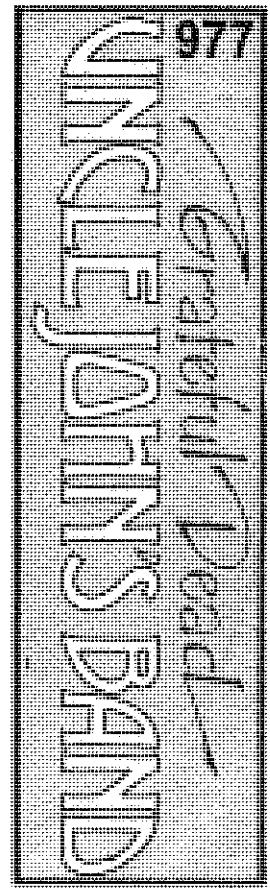
PLAY 7X: (Dm ta ta ta G ta, tu C tu-te Dm taa...) AND 1X: |Dsus2 |Dsus2 //

Whoa-oh, what I want to know- oh, how does the song go?

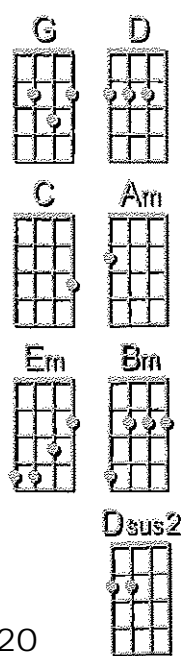
ACAPELLA: Come hear Uncle John's band, by the riverside.
Got some things to talk about, here beside the rising tide.

Come hear Uncle John's band, playing to the tide.
Come on along or go alone, he's come to take his children home.

|Dm |Dm G |Dm |Dm G |Dm |Dm G Dsus2
Da-da-da da da dah... Da-da-da da da dah... Da-da-da da da dah...



This iconic Grateful Dead tune was first heard at their concerts in late 1969. Written by guitarist Jerry Garcia and lyricist Robert Hunter, the band recorded the song for their 1970 album: *Workingman's Dead*. Set against a bluegrass-inspired folk arrangement with acoustic guitars, the lyrics allude to various folk, mountain, or bluegrass tunes known to be in the bands' repertoire.



978 INTRO 2X: |D |D |A |D |

D There's a place up ahead and I'm goin',

A Just as fast as my feet can fly.

D Come away, come away if you're goin',

A Leave the sinkin' ship behind.

G D A CHORUS
Come on the risin' wind,

G D A A7
We're goin' up around the bend, Whooo.

D Bring a song and a smile for the banjo,

A Better get, while the gettin's good.

D Hitch a ride to the end of the highway,

A Where the neon's turn to wood. CHORUS

D You can ponder perpetual motion,

A Fix your mind for a crystal day.

D Always time for a good conversation,

A There's an ear for what you say. CHORUS

2X: |D |D |A |D |: |
|G D|A |G D|A |A7 |
Whooo..

D Catch a ride to the end of the highway

A And we'll meet by the big red tree.

D There's a place up ahead and I'm goin',

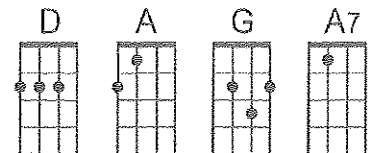
A Come along, come along with me. CHORUS

|D |D |A |A D
Doo doo doooo duh, Doo doo doooo duh. REPEAT & FADE

Up Around the Bend



Written by Creedence Clearwater Revival's lead singer, guitarist, and songwriter John Fogerty, this song was composed and recorded only a few days prior to the band's 1970 European tour. It was included on CCR's album *Cosmo's Factory* and released as a single, with "Run Through the Jungle" on the flipside. The song has been covered by Elton John, who recorded a version early in his career, and Finnish rock band *Hanoi Rocks*. It has also appeared in several movies, including *Remember the Titans*, *Invincible*, and *Red Dawn*. Democratic candidate Pete Buttigieg played the song at campaign events during the 2020 presidential election.



Dm G7 C
 La-la-la-la La-la-la la-la La-la
 Fmaj7 Bb
 La-la-la-la La-la-la la-la La-la
 Gm A7 Asus
 La-la-la-la La-la-la la-la La-la... La-la la-la

Dm G7 C
 Now that I've lost everything to you,
 Fmaj7 Bb
 You say you wanna start something new,
 Gm A7
 And it's breaking my heart you're leaving,
 Asus
 Baby I'm grieving,

Dm G7 C
 But if you wanna leave, take good care,
 Fmaj7 Bb
 Hope you have a lot of nice things to wear,
 Gm A7 C C7
 But then a lot of nice things turn bad out there.

CHORUS

F C Bb Bb
 Oh, baby, baby it's a wild world,
 C Bb F F
 It's hard to get by, just upon a smile.
 F C Bb Bb *(The last time, end on the "F")*
 Oh, baby, baby it's a wild world,
 C Bb F Gm // A7 //

I'll always remember you like a child girl.

Dm G7 C
 You know I've seen a lot of what the world can do,
 Fmaj7 Bb
 And it's breaking my heart in two,
 Gm A7
 But I never want to see you sad girl,
 Asus
 Don't be a bad girl.
 Dm G7 C
 But if you want to leave, take good care,
 Fmaj7 Bb
 Hope you make a lot of nice friends out there,
 Gm A7 C C7
 But just remember there's a lot of bad and beware.

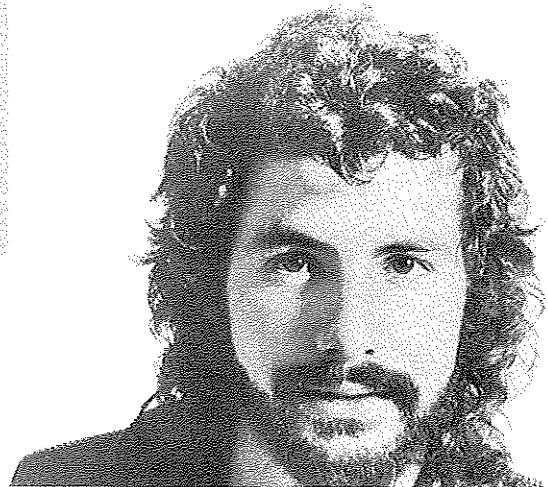
REPEAT CHORUS

Dm G7 C
 La-la-la-la La-la-la la-la La-la
 Fmaj7 Bb
 La-la-la-la La-la-la la-la La-la
 Gm A7 Asus
 La-la-la-la La-la-la la-la La-la, Baby, I love you
 Dm G7 C
 But if you want to leave, take good care,
 Fmaj7 Bb
 Hope you make a lot of nice friends out there,
 Gm
 But just remember there's a lot of bad
 A7 C C7
 And beware Beware!

REPEAT CHORUS 2X

Wild World

Cat Stevens



Dm	G7	C	Fmaj7	Bb
Gm	A7	A7sus	C7	F

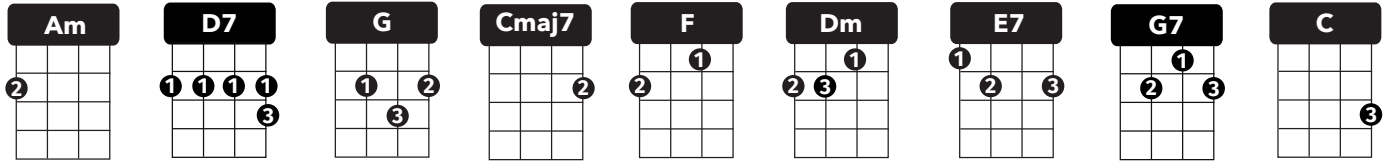
(If you don't want to play the Fmaj7, just play a regular "F")

WILD WORLD

by Cat Stevens, 1970

Watch the [YouTube Play-Along](#) | Watch the [September 2019 Patreon Lesson](#)

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



rock strum: D d D du, 1 per chord

extended rock strum variation: $\begin{matrix} 1 & 2 & 3 & 4 & & 1 & 2 & 3 & 4 \\ D & d & D & du & | & dudu & -udu \end{matrix}$

INTRO **Am D7 G Cmaj7 F Dm E7 E7**
La la la ...

VERSE **Am D7 G Cmaj7**
1. Now that I've lost everything to you, say you wanna start something
2. You know I've seen a lot of what the world can do and it's breakin' my heart in
3. La la la ...

F Dm E7 E7
1. new, and it's breakin' my heart you're leavin' baby I'm grievin'
2. two, 'cause I never wanna see you sad girl don't be a bad girl
3. La la la ... Baby I love you

Am D7 G Cmaj7
1. But if you wanna leave take good care Hope you have a lot of nice things to
2/3. But if you wanna leave take good care Hope you make a lot of nice friends out

F Dm E7 G7 G7
1. wear, but then a lot of nice things turn bad out there
2/3. there, but just re- member there's a lot of bad and beware

CHORUS **C G F F (or C scale riff)**
Ooh baby baby it's a wild world
G F C C (or riff2)
It's hard to get by just upon a smile

C scale riff

A	-3-2-0-----
E	-----3-1-0-----
C	-----2-0-

C G F F (or C scale riff)
Ooh baby baby it's a wild world
G F C [Dm/ E7/]
And I'll always re-member you, like a child girl

riff2

c	-----0-0-0-----
low G	-0-0-2-----2-0-

REPEAT CHORUS -> END **G F C/**
And I'll always re-member you, like a child girl

You Must Have Been a Beautiful Baby



This popular song with music by Harry Warren and lyrics by Johnny Mercer was sung by Dick Powell in the 1938 movie *Hard to Get*. Bing Crosby recorded the best-selling hit version of the song, which was revived by Bobby Darin in 1961. It was also frequently used in Warner Bros. Looney Tunes and Merrie Melodies cartoons

C

E7

A7

D7

G7

A

A+

Dm7

Cdim

Am

C+

Am7

INTRO: C // E7 // A7 //// D7 // G7 // C ///

A A+
 You must have been a beautiful baby
 D7
 You must have been a wonderful child
 Dm7 G7 Dm7 G7
 When you were only starting to go to kindergarten
 C Cdim G7
 I bet you drove the little boys wild
 E7 A A+
 And when it came to winning blue ribbons
 D7
 You must have shown the other kids how
 C C+ Am C+
 I can see the judges' eyes as they handed you the prize
 C Am7 D7
 I bet you made the cutest bow
 Cdim C E7 A7
 Oh you must've been a beautiful baby

1st + 2nd Time: [D7 G7 C G7] 'Cause baby look at you now

REPEAT SONG, 1st time KAZOO SOLO, 2nd TIME SINGING, THEN END:

3rd Time: [D7 G7 C A7] 'Cause baby look at you now
 [D7 G7 C Am7] 'Cause baby look at you now



The original baby featured on cans of Gerber Baby Food was Ann Turner Cook (pictured here at age 93), who grew up to be a mystery novelist and an English teacher.

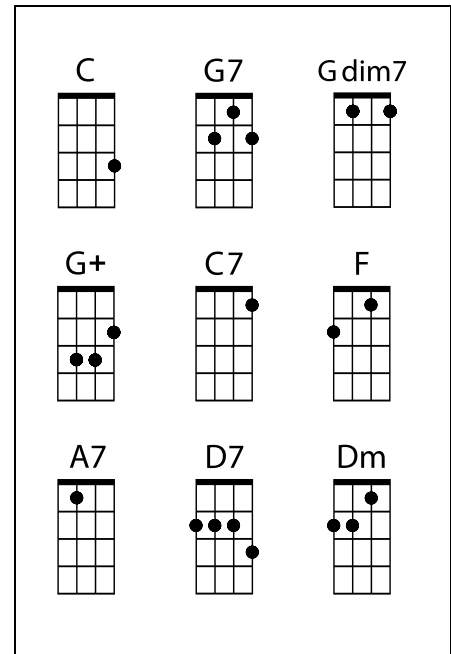
Happy Trails / Aloha 'Oe Medley

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