

SONGBOOK
For
MUSIC THERAPISTS

Volume 2

‘Newies’: 1950 – 1979

compiled by:

Ian Brown

SONG TITLE
(Alphabetical)

131	A Hard Day's Night
111	A Hard Rain's A-Gonna Fall
147	A Satisfied Mind
174	A Whiter Shade Of Pale
51	Abilene
110	Act Naturally
81	All My Trials
62	All Shook Up
165	All You Need Is Love
207	American Pie
199	American Woman
227	Annie's Song
88	Are You Lonesome Tonight?
133	As Tears Go By
59	At The Hop
187	Bad Moon Rising
93	Banks of The Ohio
83	Be-Bop-A-Lula
206	Big Yellow Taxi
200	Black Magic Woman
117	Blowin' In The Wind
38	Blue Suede Shoes
43	Blueberry Hill
231	Bohemian Rhapsody
180	Born To Be Wild
166	Brown Eyed Girl
68	Bye Bye Love
154	California Dreaming
130	Can't Buy Me Love
90	Can't Help Falling In Love With You
135	Catch The Wind
188	Colours
189	Come Together
211	Country Roads
94	Crazy
118	Da Doo Ron-Ron
236	Dancing Queen
129	Do Wah Diddy Diddy
48	Donna
49	Don't Be Cruel
235	Don't Cry For Me Argentina
116	Don't Think Twice, It's Alright
127	Early Morning Rain
77	Edelweiss
57	Every Day
106	Five Hundred Miles
237	Fly Like An Eagle
44	Folsom Prison Blues
115	Four Strong Winds
114	Freight Train

136	Georgia On my Mind
73	Good Golly Miss Molly
217	Goodhearted Woman
42	Got My Mojo Working
71	Gotta Travel On
66	Great Balls of Fire
155	Green Green Grass of Home
102	Guantanamera
181	Heard It Through The Grapevine
219	Heart of Gold
45	Heartbreak Hotel
132	Hello Dolly
201	Help Me Make It Through The Night
28	Hey Good Lookin'
190	Hey Jude
82	Hey Look Me Over
89	Hit The Road Jack
191	Honky Tonk Women
34	Hoochie Coochie Man
238	Hotel California
41	Hound Dog
85	House Of The Rising Sun
67	I Can't Stop Lovin' You
128	I Get Around
33	I Left My Heart In San Francisco
113	I Saw Her Standing There
177	I Shall Be Released
46	I Walk The Line
228	I Will Always Love You
101	If I Had A Hammer
	If I Knew You Were Coming, I'd Have Baked A Cake
169	I'll Be Your Baby Tonight
137	I'm Henry VIII, I Am
232	Imagine
138	In My Life
139	In The Midnight Hour
218	It's Hard To Be Humble
60	Jailhouse Rock
50	Jamaica Farewell
72	Johnny B. Goode
183	Jumping Jack Flash
140	King Of The Road
225	Knockin' On Heaven's Door
69	Kum Ba Yah
76	La Bamba
	Last Night I Had The Strangest Dream
202	Layla
220	Lean On Me
167	Leaving On A Jet Plane
126	Lesson Too Late For The Learning
192	Let It Be
168	Light My Fire
193	Like A Bird On A Wire
141	Like A Rolling Stone
96	Little Boxes

203	Lola
204	Look What They've Done To My Song
120	Lord Of The Dance
36	Louie Louie
40	Love Me Tender
239	Lucille
186	Many Rivers To Cross
209	Me and Bobby McGee
56	Mean Woman Blues
210	Mercedes Benz
142	Michelle
99	Monster Mash
179	Mr. Bojangles
143	Mr. Tambourine Man
156	Mustang Sally
144	My Generation
134	My Girl
194	My Way
86	Never On A Sunday
240	New York, New York
249	Nine To Five
195	Oh Darling
196	Okie From Muskokee
246	Old Time Rock and Roll
84	Only The Lonely
157	Paint It Black
58	Peggy Sue
109	Puff
63	Puttin' On The Style
54	Que Sera Sera (Wherever Will Be Will Be)
100	Rambling Rose
145	Reason To Believe
27	Red Sails In The Sunset
170	Release Me
171	Respect
212	Riders On The Storm
35	Rock Around The Clock
91	Runaway
221	Sailing
229	San Diego Serenade
146	Satisfaction
55	Shake, Rattle and Roll
251	Should I Stay Or Should I Go?
39	Since I Met You Baby
213	Sitting Here In Limbo
172	Sitting On The Dock Of The Bay
37	Sixteen Tons
158	Sloop John B
250	Someone Is Looking For Someone Like You
148	Somewhere My Love
214	Stairway To Heaven
87	Stand By Me
107	Stewball
159	Strangers In The Night
198	Summertime

226	Superstition
164	Suzanne
233	Take It To The Limit
30	Take These Chains From My Heart
247	Take This Job and Shove It
75	Tennessee Stud
230	Thank God I'm A Country Boy
64	That'll Be The Day
31	That's Alright Mama
245	The Gambler
47	The Great Pretender
32	The Happy Wanderer
74	The Hippopotamus Song
105	The Loco-Motion
252	The Living Years
243	The Rose
125	The Sounds Of Silence
124	The Times They Are A-Changing
173	The Unicorn Song
182	The Weight
	The Wild Rover
123	There Is A Ship (The Water Is Wide)
160	These Boots Are Made For Walkin'
79	This Little Light Of Mine
104	This Train
184	Those Were The Days
80	Tobacco Road
185	Today I Started Loving You Again
70	Tom Dooley
234	Tom Traubert's Blues
112	Tomorrow Is A Long Time
65	Trouble In Mind
103	Turn, Turn, Turn
149	Unchained Melody
122	Under The Boardwalk
97	Up On The Roof
216	Walk A Mile In My Shoes
223	Walk On The Wild Side
242	We Are The Champions
150	We Can Work It Out
151	We Gotta Get Out Of This Place
241	We Will Rock You
161	When I'm 64
95	Where Have All The Flowers Gone?
61	Whole Lotta Shakin' Goin' On
152	Wild Mountain Thyme
162	Wild Thing
92	Will You Love Me Tomorrow?
53	With A Little Bit Of Luck
175	With A Little Help From My Friends
108	With God On Our Side
78	Worried Man Blues
52	Wouldn't It Be Lovely?
248	Y.M.C.A.
163	Yellow Submarine

153	Yesterday
178	You Ain't Goin' Nowhere
224	You Can Get It If You Really Want
197	You Can't Always Get What You Want
98	You Don't Know Me
244	You Light Up My Life
119	You Really Got A Hold On Me
121	You Were On My Mind
29	Your Cheatin' Heart
176	Your Love Keeps Lifting Me Higher
222	Your Mama Don't Dance
205	Your Song
215	You've Got A Friend

SONG TITLE (Chronological)

	1950	If I knew you were coming I'd have baked a cake	Eileen Barton
	1950	Last Night I Had The Strangest Dream	Ed McCurdy
27	1951	Red Sails In The Sunset	Jimmy Kennedy & Hugh Williams
28	1951	Hey Good Lookin'	Hank Williams
29	1953	Your Cheatin' Heart	Hank Williams
	1953	Everybody Loves Saturday Night	
30	1953	Take These Chains From My Heart	Hank Williams
31	1954	That's Alright Now Mama	Elvis Presley
32	1954	The Happy Wanderer	Obernkirchen Children's Choir
33	1954	I Left My Heart In San Francisco	George Cory, Douglas Cross
34	1954	Hoochie Coochie Man	Willie Dixon
35	1955	Rock Around The Clock	Bill Haley
36	1955	Louie Louie	Richard Berry
37	1955	Sixteen Tons	Tennessee Ernie Ford
38	1956	Blue Suede Shoes	Carl Perkins / Elvis Presley
39	1956	Since I Met You Baby	Ivory Joe Hunter
40	1956	Love Me Tender	Elvis Presley
41	1956	Hound Dog	Mama Thornton / Elvis Presley
42	1956	Got My Mojo Working	Muddy Waters
43	1956	Blueberry Hill	Fats Domino
44	1956	Folsom Prison Blues	Johnny Cash
45	1956	Heartbreak Hotel	Elvis Presley
46	1956	I Walk The Line	Johnny Cash
47	1956	The Great Pretender	The Platters
48	1956	Donna	Richie Valens
49	1956	Don't Be Cruel	Elvis Presley
50	1956	Jamaica Farewell	Harry Belafonte
51	1956	Abilene	Bob Gibson
52	1956	Wouldn't It Be Lovely?	Lerner / Lowe
53	1956	With A Little Bit Of Luck	Lerner / Lowe
54	1956	Que Sera Sera (Wherever Will Be Will Be)	Doris Day
55	1956	Shake, Rattle and Roll	Big Joe Turner
56	1957	Mean Woman Blues	Elvis Presley
57	1957	Every Day	Buddy Holly
58	1957	Peggy Sue	Buddy Holly
59	1957	At The Hop	Danny & The Juniors
60	1957	Jailhouse Rock	Elvis Presley (Lieber & Stoller)
61	1957	Whole Lotta Shakin' Goin' On	Jerry Lee Lewis
62	1957	All Shook Up	Elvis Presley
63	1957	Puttin' On The Style	Lonnie Donegan
64	1957	That'll Be The Day	Buddy Holly
65	1957	Trouble In Mind	Big Bill Broonzy
66	1957	Great Balls of Fire	Jerry Lee Lewis
67	1957	I Can't Stop Lovin' You	Don Gibson
68	1957	Bye Bye Love	Everly Brothers
69	1957	Kum Ba Yah	Marvin Frey
70	1958	Tom Dooley	Kingston Trio
71	1958	Gotta Travel On	Kingston Trio

72	1958	Johnny B. Goode	Chuck Berry
73	1958	Good Golly Miss Molly	Little Richard
74	1958	The Hippopotamus Song	Flanders and Swann
75	1958	Tennessee Stud	Jimmy Driftwood
76	1959	La Bamba	Richie Valens
77	1959	Edelweiss	Hammerstein
78	1959	Worried Man Blues	Kingston Trio
79	1960s	This Little Light Of Mine	
80	1960	Tobacco Road	John Loudermilk
81	1960	All My Trials	Peter, Paul and Mary
82	1960	Hey Look Me Over	Cy Coleman / Carolyn Leigh
83	1960	Be-Bop-A-Lula	Gene Vincent
84	1960	Only The Lonely	Roy Orbison
85	1960	House Of The Rising Sun	Joan Baez
86	1960	Never On Sunday	Manos Hadjidakis
87	1960	Stand By Me	Ben E. King, Lieber & Stoller
88	1960	Are You Lonesome Tonight?	Elvis Presley
89	1961	Hit The Road Jack	Ray Charles
90	1961	Can't Help Falling In Love With You	Elvis Presley
91	1961	Runaway	Del Shannon
92	1961	Will You Love Me Tomorrow?	Carol King
93	1961	Banks of The Ohio	Joan Baez
94	1961	Crazy	Patsy Cline
95	1961	Where Have All The Flowers Gone?	Pete Seeger
96	1962	Little Boxes	Malvina Reynolds
97	1962	Up On The Roof	Carol King
98	1962	You Don't Know Me	Ray Charles
99	1962	Monster Mash	Bobby 'Boris' Pickett
100	1962	Rambling Rose	Nat King Cole
101	1962	If I Had A Hammer	Trini Lopez / Peter, Paul & Mary
102	1962	Guantanamera	Pete Seeger
103	1962	Turn, Turn, Turn	Pete Seeger / The Byrds
104	1962	This Train	Peter, Paul & Mary
105	1962	The Loco-Motion	Carol King & Gerry Coffin
106	1962	Five Hundred Miles	Hedy West
107	1963	Stewball	Joan Baez
108	1963	With God On Our Side	Bob Dylan
109	1963	Puff	Peter, Paul & Mary
110	1963	Act Naturally	Russell & Morrison
111	1963	A Hard Rain's A-Gonna Fall	Bob Dylan
112	1963	Tomorrow Is A Long Time	Bob Dylan
113	1963	I Saw Her Standing There	Beatles
114	1963	Freight Train	Elizabeth Cotton
115	1963	Four Strong Winds	Ian Tyson
116	1963	Don't Think Twice, It's Alright	Bob Dylan
117	1963	Blowin' In The Wind	Bob Dylan
118	1963	Da Doo Ron-Ron	The Crystals
119	1963	You Really Got A Hold On Me	Smokey Robinson / Beatles
120	1963	Lord Of The Dance	Sydney Carter
121	1964	You Were On My Mind	Ian & Sylvia
122	1964	Under The Boardwalk	The Drifters / Resnick / Young
123	1964	There Is A Ship (The Water Is Wide)	Trad., Peter, Paul & Mary
124	1964	The Times They Are A-Changing	Bob Dylan
125	1964	The Sounds Of Silence	Paul Simon
126	1964	Lesson Too Late For The Learning	Tom Paxton

127	1964	Early Morning Rain	Gordon Lightfoot
128	1964	I Get Around	The Beach Boys
129	1964	Do Wah Diddy Diddy	Manfred Mann
130	1964	Can't Buy Me Love	Beatles
131	1964	A Hard Day's Night	Beatles
132	1964	Hello Dolly	Jerry Herman
133	1964	As Tears Go By	Marianne Faithfull
134	1965	My Girl	The Temptations
135	1965	Catch The Wind	Donovan
136	1965	Georgia On My Mind	Ray Charles
137	1965	I'm Henry VIII, I Am	Herman's Hermits
138	1965	In My Life	The Beatles
139	1965	In The Midnight Hour	Wilson Pickett
140	1965	King Of The Road	Roger Miller
141	1965	Like A Rolling Stone	Bob Dylan
142	1965	Michelle	Beatles
143	1965	Mr. Tambourine Man	Bob Dylan
144	1965	My Generation	The Who
145	1965	Reason To Believe	Tim Hardin
146	1965	Satisfaction	Rolling Stones
147	1965	A Satisfied Mind	Joan Baez
148	1965	Somewhere My Love	Francis Webster & Maurice Jarre
149	1965	Unchained Melody	Righteous Brothers
150	1965	We Can Work It Out	Beatles
151	1965	We Gotta Get Out Of This Place	The Animals
152	1965	Wild Mountain Thyme	Joan Baez / Jimmy McPeake
153	1965	Yesterday	Beatles
154	1965	California Dreaming	The Mamas & The Papas
155	1966	Green Green Grass of Home	Tom Jones
156	1966	Mustang Sally	Wilson Pickett
157	1966	Paint It Black	Rolling Stones
158	1966	Sloop John B	Beach Boys
159	1966	Strangers In The Night	Frank Sinatra
160	1966	These Boots Are Made For Walkin'	Nancy Sinatra
161	1966	When I'm 64	Beatles
162	1966	Wild Thing	The Troggs
163	1966	Yellow Submarine	Beatles
164	1966	Suzanne	Leonard Cohen
165	1967	All You Need Is Love	Beatles
166	1967	Brown Eyed Girl	Van Morrison
167	1967	Leaving On A Jet Plane	Peter, Paul & Mary
168	1967	Light My Fire	The Doors
169	1967	I'll Be Your Baby Tonight	Bob Dylan
170	1967	Release Me	Englebert Humperdink
171	1967	Respect	Aretha Franklin
172	1967	Sitting On The Dock Of The Bay	Otis Redding
173	1967	The Unicorn Song	Irish Rovers / Shel Silverstein
174	1967	A Whiter Shade Of Pale	Procul Harum
175	1967	With A Little Help From My Friends	Beatles
176	1967	Your Love Keeps Lifting Me Higher	Jackie Wilson
177	1967	I Shall Be Released	Bob Dylan
178	1967	You Ain't Goin' Nowhere	Bob Dylan
179	1968	Mr. Bojangles	Jerry Jeff Walker
180	1968	Born To Be Wild	Steppenwolf
181	1968	Heard It Through The Grapevine	Marvin Gaye

182	1968	The Weight	The Band
183	1968	Jumping Jack Flash	Rolling Stones
184	1968	Those Were The Days	Mary Hopkins
185	1968	Today I Started Loving You Again	Merle Haggard
186	1969	Many Rivers To Cross	Jimmy Cliff
187	1969	Bad Moon Rising	Creedance Clearwater Revival
188	1969	Colours	Donovan
189	1969	Come Together	Beatles
190	1969	Hey Jude	Beatles
191	1969	Honky Tonk Women	Rolling Stones
192	1969	Let It Be	Beatles
193	1969	Like A Bird On A Wire	Leonard Cohen
194	1969	My Way	Paul Anka / Frank Sinatra
195	1969	Oh Darling	The Beatles
196	1969	Okie From Muskokee	Merle Haggard
197	1969	You Can't Always Get What You Want	Rolling Stones
198	1969	Summertime	Janis Joplin / Gerswhin (1935)
199	1970	American Woman	The Guess Who
200	1970	Black Magic Woman	Santana
201	1970	Help Me Make It Through The Night	Kris Kristofferson
202	1970	Layla	Eric Clapton
203	1970	Lola	The Kinks
204	1970	Look What They've Done To My Song	Melanie Safka
205	1970	Your Song	Elton John / Bernie Taupin
206	1970	Big Yellow Taxi	Joni Mitchell
207	1971	American Pie	Don McLean
209	1971	Me and Bobby McGee	Janis Joplin / Kris Kristofferson
210	1971	Mercedes Benz	Janis Joplin
211	1971	Country Roads	John Denver
212	1971	Riders On The Storm	The Doors
213	1971	Sitting Here In Limbo	Jimmy Cliff
214	1971	Stairway To Heaven	Led Zeppelin
215	1971	You've Got A Friend	James Taylor / Carol King
216	1971	Walk A Mile In My Shoes	Joe South / Elvis Presley
217	1972	Goodhearted Woman	Waylon Jennings / Willie Nelson
218	1972	It's Hard To Be Humble	Mac Davis
219	1972	Heart of Gold	Neil Young
220	1972	Lean On Me	Bill Withers
221	1972	Sailing	Gavin Sutherland
222	1972	Your Mama Don't Dance	Loggins & Messina
223	1972	Walk On The Wild Side	Lou Reed
224	1972	You Can Get It If You Really Want	Jimmy Cliff
225	1973	Knockin' On Heaven's Door	Bob Dylan
226	1973	Superstitious	Stevie Wonder
227	1974	Annie's Song	John Denver
228	1974	I Will Always Love You	Dolly Parton
229	1974	San Diego Serenade	Tom Waits
230	1974	Thank God I'm A Country Boy	John Denver
231	1975	Bohemian Rhapsody	Queen
232	1975	Imagine	John Lennon
233	1975	Take It To The Limit	Eagles
234	1976	Tom Traubert's Blues	Tom Waits
235	1976	Don't Cry For Me Argentina	Madonna / Webber / Rice
236	1976	Dancing Queen	Abba
237	1976	Fly Like An Eagle	Steve Miller

	1976	Down By the Bay	Trad.; Raffi
238	1977	Hotel California	Eagles
239	1977	Lucille	K. Rogers
240	1977	New York New York	Lisa Minelli
241	1977	We Will Rock You	Queen
242	1977	We Are The Champions	Queen
243	1977	The Rose	Bette Midler / Amanda McBroom
244	1977	You Light Up My Life	Debbie Boone
245	1978	The Gambler	Kenny Rogers
246	1978	Old Time Rock and Roll	Bob Seger
247	1978	Take This Job and Shove It	Johnny Paycheck / Davis Coe
248	1978	Y.M.C.A.	Village People
249	1979	Nine To Five	Dolly Parton
250	1979	Someone Is Looking For Someone Like You	Gail Davies
251	1981	Should I Stay Or Should I Go?	The Clash
252	1989	The Living Years	Mike & The Mechanics

SONG TITLE (by Theme)

Page	Title	Theme
54	Que Sera Sera (Wharever Will Be Will Be)	Acceptance of Fate
212	Riders On The Storm	"
192	Let It Be	"
161	When I'm 64	Aging/Death
225	Knocking At Heaven's Door	"
32	The Happy Wanderer	Be Happy
241	We Will Rock You	Chant
109	Puff	Children's Song
33	I Left My Heart In San Francisco	City
51	Abilene	"
80	Tobacco Road	"
196	Okie From Muskokee	"
240	New York, New York	"
75	Tennessee Stud	Dance
35	Rock Around The Clock	"
55	Shake, Rattle and Roll	"
59	At The Hop	"
60	Jailhouse Rock	"
61	Whole Lotta Shakin'	"
66	Great Balls Of Fire	"
73	Good Golly Miss Molly	"
76	La Bamba	"
83	Be Bop Alula	"
99	Monster Mash	"
105	The Locomotion	"
118	Da Do Ron Ron	"
128	I Get Around	"
156	Mustang Sally	"
222	Your Mama Don't Dance	"
236	Dancing Queen	"
246	Old Time Rock And Roll	"
248	Y.M.C.A.	"
44	Folsom Prison	Depression
65	Trouble In Mind	"
85	House Of The Rising Sun	"
110	Act Naturally	"
121	You Were On My Mind	"
133	As Tears Go By	"
157	Paint It Black	"
204	Look What They've Done To My Song	"
231	Bohemian Rhapsody	"
234	Tom Traubert's Blues	"
52	Wouldn't It Be Luverly?	Dreaming / Fantasy
163	Yellow Submarine	"
141	Like A Rolling Stone	Feelings / Anger
216	Walk A Mile In My Shoes	Feelings / Appeal for empathy

226	Superstition	Feelings / Fear
146	Satisfaction	Feelings / Frustration
197	You Can't Always Get What You Want	"
86	Never On A Sunday	Feelings / Need For Space
97	Up On The Roof	"
98	You Don't Know Me	Feelings / Not Being Known
169	I'll Be Your Baby Tonight	Feelings / Nurturing
180	Born To Be Wild	Feelings / Rebellion
126	Lesson Too Late For The Learning	Feelings / Remorse
218	It's Hard To Be Humble	Feelings / Vanity / Arrogance
194	My Way	Feelings / Independence
171	R-E-S-P-E-C-T	Feelings / Need for Respect
78	Worried Man Blues	Feelings /Worry
193	Like A Bird On A Wire	Freedom
44	Folsom Prison	"
107	Stewball	"
151	We Gotta Get Out Of This Place	"
177	I Shall Be Released	"
223	Walk On the Wild Side	"
237	Fly Like An Eagle	"
63	Putting On the Style	Generation (young)
144	My Generation	"
124	The Times They Are A-Changing	Generation (inter)
252	The Living Years	"
31	That's Alright Mama	"
211	Country Roads	Home
106	Five Hundred Miles	"
114	Freight Train	"
127	Early Morning Rain	"
136	Georgia On My Mind	"
154	California Dreaming	"
155	Green Green Grass of Home	"
158	Sloop John B	"
77	Edelweiss	"
178	You Ain't Goin' Nowhere	"
53	With A Little Bit Of Luck	Hope
82	Hey Look Me Over	"
213	Sitting Here In Limbo	"
224	You Can Get It If You Really Want	"
233	Take It To The Limit	"
242	We Are The Champions	"
243	The Rose	"
232	Imagine	"
150	We Can Work It Out	"
244	You Light Up My Life	"
74	The Hippopotamus Song	Humorous
173	The Unicorn Song	"
210	Mercedes Benz	"
45	Heartbreak Hotel	Loneliness
47	The Great Pretender	"
84	Only The Lonely	"
88	Are You Lonesome Tonight?	"
94	Crazy	"
172	Sitting On the Dock Of The Bay	"
186	Many Rivers To Cross	"

142	Michelle	Love
165	All You Need Is Love	"
174	A Whiter Shade Of Pale	"
182	The Weight	"
188	Colours	"
195	Oh Darling	"
205	Your Song	"
209	Me and Bobby McGee	"
217	Good Hearted Woman	"
227	Anny's Song	"
235	Don't Cry For Me Argentina	"
57	Every Day	Love / Attraction
100	Rambling Rose	"
113	I Saw Her Standing There	"
129	Do Wah Diddy Diddy	"
159	Strangers In The Night	"
162	Wild Thing	"
203	Lola	"
139	In The Midnight Hour	Love / Sexy
168	Light My Fire	"
29	Your Cheating Heart	Love / Betrayal
123	There Is A Ship (The Water Is Wide)	"
145	Reason To Believe	"
160	These Boots Are Made For Walkin'	"
239	Lucille	"
28	Hey Good Lookin'	Love / Courting
58	Peggy Sue	"
122	Under The Boardwalk	"
130	Can't Buy Me Love	"
152	Wild Mountain Thyme	"
39	Since I Met You	Love / Infatuation
62	All Shook Up	"
119	You Really Got A Hold On Me	"
200	Black Magic Woman	"
56	Mean Woman Blues	Love / Misery
70	Tom Dooley	Love / Misfortune
93	Banks Of The Ohio	"
131	A Hard Day's Night	Love / Partnership
134	My Girl	"
43	Blueberry Hill	Love / Recalled
166	Brown Eyed Girl	"
184	Those Were The Days	"
41	Hound Dog	Love / Rejection
48	Donna	"
68	Bye Bye Love	"
153	Yesterday	"
181	Heard It Through The Grapevine	"
229	San Diego Serenade	"
219	Heart Of Gold	Love / Searching
30	Take These Chains From My Heart	Love / Separation
49	Don't Be Cruel	"
67	I Can't Stop Loving You	"
91	Runaway	"
167	Leaving On A Jet Plane	"
50	Jamaica Farewell	"

221	Sailing	"
36	Louie Louie	"
148	Somewhere My Love	"
112	Tomorrow Is A Long Time	"
149	Unchained Melody	"
64	That'll Be The Day	Love / Splitting Up
89	Hit The Road Jack	"
170	Release Me	"
199	American Woman	"
251	Should I Stay Or Should I Go?	"
87	Stand By Me	Love / Support / Trust / Loyalty
221	Lean On Me	"
175	With A Little Help From My Friends	"
190	Hey Jude	"
198	Summertime	"
201	Help Me Make It through The Night	"
202	Layla	"
27	Red Sails In The Sunset	"
92	Will You Love Me Tomorrow?	"
164	Suzanne	"
40	Love Me Tender	"
138	In My Life	"
176	Your Love Keeps Lifting Me Higher	"
228	I Will Always Love You	"
215	You've Got A Friend	"
46	I Walk The Line	"
185	Today I Started Loving You Again	"
42	Got My Mojo Working	Love / Unrequited
135	Catch The Wind	"
115	Four Strong Winds	Moving On
71	Gotta Travel On	"
116	Don't Think Twice	"
250	Someone Is Looking For Someone Like You	"
34	Hoochie Coochie Man	People
72	Johnny B Goode	"
132	Hello Dolly	"
137	I'm Henry VIII, I Am	"
140	King Of The Road	"
143	Mr. Tambourine Man	"
179	Mr. Bojangles	"
183	Jumping Jack Flash	"
189	Come Together	"
191	Honky Tonk Women	"
230	Thank God I'm A Country Boy	"
238	Hotel California	"
96	Little Boxes	Political
102	Guantanamo	"
108	With God On Our Side	"
117	Blowin' In the Wind	"
125	The Sounds of Silence	"
101	If I Had A Hammer	"
187	Bad Moon Rising	Prophecy
214	Stairway To Heaven	"
111	A Hard Rain's A-Gonna Fall	"
69	Kum Ba Yah	Spiritual

79	This Little Light	"
81	All My Trials	"
104	This Train	"
120	Lord Of The Dance	Stories
207	American Pie	"
245	The Gambler	"
95	Where Have All The Flowers Gone?	War / Peace
103	Turn, Turn, Turn	"
37	Sixteen Tons	Work
247	Take This Job	"
249	Nine To Five	"

SONG TITLE
(National Origin)

Page	Title	National Origin
131	A Hard Rain's A-Gonna Fall	American
147	A Satisfied Mind	American
51	Abilene	American
110	Act Naturally	American
81	All My Trials	American
62	All Shook Up	American
207	American Pie	American
199	American Woman	American
227	Annie's Song	American
88	Are You Lonesome Tonight?	American
59	At The Hop	American
187	Bad Moon Rising	American
93	Banks of The Ohio	American
83	Be-Bop-A-Lula	American
200	Black Magic Woman	American
117	Blowin' In The Wind	American
38	Blue Suede Shoes	American
43	Blueberry Hill	American
68	Bye Bye Love	American
154	California Dreaming	American
90	Can't Help Falling In Love With You	American
211	Country Roads	American
94	Crazy	American
118	Da Doo Ron-Ron	American
48	Donna	American
49	Don't Be Cruel	American
116	Don't Think Twice, It's Alright	American
77	Edelweiss	American
57	Every Day	American
106	Five Hundred Miles	American
237	Fly Like An Eagle	American
44	Folsom Prison Blues	American
136	Georgia On My Mind	American
73	Good Golly Miss Molly	American
217	Goodhearted Woman	American
42	Got My Mojo Working	American
71	Gotta Travel On	American
66	Great Balls of Fire	American
155	Green Green Grass of Home	American
181	Heard It Through The Grapevine	American
45	Heartbreak Hotel	American
132	Hello Dolly	American
201	Help Me Make It Through The Night	American
28	Hey Good Lookin'	American
89	Hit The Road Jack	American
34	Hoochie Coochie Man	American

238	Hotel California	American
41	Hound Dog	American
85	House Of The Rising Sun	American
67	I Can't Stop Lovin' You	American
128	I Get Around	American
33	I Left My Heart In San Francisco	American
177	I Shall Be Released	American
46	I Walk The Line	American
228	I Will Always Love You	American
101	If I Had A Hammer	American
169	I'll Be Your Baby Tonight	American
232	In The Midnight Hour	American
218	It's Hard To Be Humble	American
60	Jailhouse Rock	American
72	Johnny B. Goode	American
140	King Of The Road	American
225	Knockin' On Heaven's Door	American
69	Kum Ba Yah	American
220	Lean On Me	American
167	Leaving On A Jet Plane	American
126	Lesson Too Late For The Learning	American
192	Light My Fire	American
168	Like A Rolling Stone	American
96	Little Boxes	American
36	Louie Louie	American
40	Love Me Tender	American
239	Lucille	American
209	Me and Bobby McGee	American
56	Mean Woman Blues	American
210	Mercedes Benz	American
99	Monster Mash	American
179	Mr. Bojangles	American
143	Mr. Tambourine Man	American
156	Mustang Sally	American
134	My Girl	American
194	My Way	American
240	New York New York	American
249	Nine To Five	American
196	Okie From Muskokee	American
246	Old Time Rock and Roll	American
84	Only The Lonely	American
58	Peggy Sue	American
109	Puff	American
100	Rambling Rose	American
145	Reason To Believe	American
27	Red Sails In The Sunset	American
170	Release Me	American
171	Respect	American
212	Riders On The Storm	American
35	Rock Around The Clock	American
91	Runaway	American
229	San Diego Serenade	American
55	Shake, Rattle and Roll	American
39	Since I Met You Baby	American
172	Sitting On The Dock Of The Bay	American

37	Sixteen Tons	American
158	Sloop John B	American
250	Someone Is Looking For Someone Like You	American
148	Somewhere My Love	American
87	Stand By Me	American
107	Stewball	American
159	Strangers In The Night	American
198	Summertime	American
226	Superstitious	American
233	Take It To The Limit	American
30	Take These Chains From My Heart	American
247	Take This Job and Shove It	American
75	Tennessee Stud	American
230	Thank God I'm A Country Boy	American
64	That'll Be The Day	American
31	That's Alright Mama	American
245	The Gambler	American
47	The Great Pretender	American
105	The Loco-Motion	American
243	The Rose	American
125	The Sounds Of Silence	American
124	The Times They Are A-Changing	American
160	These Boots Are Made For Walkin'	American
79	This Little Light Of Mine	American
104	This Train	American
80	Tobacco Road	American
185	Today I Started Loving You Again	American
70	Tom Dooley	American
234	Tom Traubert's Blues	American
112	Tomorrow Is A Long Time	American
65	Trouble In Mind	American
103	Turn, Turn, Turn	American
149	Unchained Melody	American
122	Under The Boardwalk	American
97	Up On The Roof	American
216	Walk A Mile In My Shoes	American
223	Walk On The Wild Side	American
95	Where Have All The Flowers Gone?	American
61	Whole Lotta Shakin' Goin' On	American
92	Will You Love Me Tomorrow?	American
108	With God On Our Side	American
78	Worried Man Blues	American
248	Y.M.C.A.	American
178	You Ain't Goin' Nowhere	American
224	You Can Get It If You Really Want	American
197	You Can't Always Get What You Want	American
98	You Don't Know Me	American
244	You Light Up My Life	American
119	You Really Got A Hold On Me	American
29	Your Cheatin' Heart	American
176	Your Love Keeps Lifting Me Higher	American
222	Your Mama Don't Dance	American
215	You've Got A Friend	American
131	A Hard Day's Night	British
174	A Whiter Shade Of Pale	British

165	All You Need Is Love	British
133	As Tears Go By	British
231	Bohemian Rhapsody	British
130	Can't Buy Me Love	British
135	Catch The Wind	British
188	Colours	British
189	Come Together	British
129	Do Wah Diddy Diddy	British
235	Don't Cry For Me Argentina	British
190	Hey Jude	British
82	Hey Look Me Over	British
191	Honky Tonk Women	British
113	I Saw Her Standing There	British
137	I'm Henry VIII, I Am	British
232	Imagine	British
138	In My Life	British
183	Jumping Jack Flash	British
202	Layla	British
203	Lola	British
204	Look What They've Done To My Song	British
142	Michelle	British
144	My Generation	British
195	Oh Darling	British
157	Paint It Black	British
63	Puttin' On The Style	British
54	Que Sera Sera (Wherever Will Be Will Be)	British
221	Sailing	British
146	Satisfaction	British
251	Should I Stay Or Should I Go?	British
214	Stairway To Heaven	British
74	The Hippopotamus Song	British
252	The Living Years	British
123	There Is A Ship (The Water Is Wide)	British
184	Those Were The Days	British
242	We Are The Champions	British
150	We Can Work It Out	British
151	We Gotta Get Out Of This Place	British
241	We Will Rock You	British
161	When I'm 64	British
152	Wild Mountain Thyme	British
162	Wild Thing	British
53	With A Little Bit Of Luck	British
175	With A Little Help From My Friends	British
52	Wouldn't It Be Lovely?	British
163	Yellow Submarine	British
153	Yesterday	British
205	Your Song	British
206	Big Yellow Taxi	Canadian
180	Born To Be Wild	Canadian
127	Early Morning Rain	Canadian
115	Four Strong Winds	Canadian
219	Heart of Gold	Canadian
193	Like A Bird On A Wire	Canadian
164	Suzanne	Canadian
182	The Weight	Canadian

121	You Were On My Mind	Canadian
102	Guantanamera	Cuban
32	The Happy Wanderer	German
86	Never On Sunday	Greek
166	Brown Eyed Girl	Irish
120	Lord Of The Dance	Irish
173	The Unicorn Song	Irish
186	Many Rivers To Cross	Jamaican
213	Sitting Here In Limbo	Jamaican
50	Jamaica Farewell	Jamaican (lyrics by an Ameican)
76	La Bamba	Mexican
236	Dancing Queen	Swedish

SONG TITLE
(in 3/4 time)

Page	Title	
47	The Great Pretender	$\frac{3}{4}$
48	Donna	$\frac{3}{4}$
54	Que Sera Sera (Whatever Will Be Will Be)	$\frac{3}{4}$
77	Edelweiss	$\frac{3}{4}$
88	Are You Lonesome Tonight?	$\frac{3}{4}$
96	Little Boxes	$\frac{3}{4}$
107	Stewball	$\frac{3}{4}$
108	With God On Our Side	$\frac{3}{4}$
135	Catch The Wind	$\frac{3}{4}$
147	A Satisfied Mind	$\frac{3}{4}$
148	Somewhere My Love	$\frac{3}{4}$
179	Mr. Bojangles	$\frac{3}{4}$
193	Like A Bird On A Wire	$\frac{3}{4}$
218	It's Hard To Be Humble	$\frac{3}{4}$
227	Annie's Song	$\frac{3}{4}$
233	Take It To The Limit	$\frac{3}{4}$
239	Lucille	$\frac{3}{4}$

RED SAILS IN THE SUNSET (A)

Words by Jimmy Kennedy and Music by Hugh Williams – 1951

(first published in 1935): recorded versions by Bing Crosby (1935), Jack Jackson (1935), Guy Lombardo (1935), Mantovani (1935) Louis Armstrong (1936), Nat King Cole (1951), Tab Hunter (1957), The Platters (1960), The Three Sounds (1962), Fats Domino (1963); A rock-and-roll reworking of the song was often sung by the Beatles during their early years of night club engagements.

(A) (D) (A)
Red | sails in the | sun|set, way | out on the | sea
(E) (E7) (A)
Oh, | carry my | loved | one home | safely to | me
(A) (D) (A)
She | sailed at the | daw|ning, all | day I've been | blue
(E) (E7) (A)
Red | sails in the | sun|set, I'm | trusting in | you

Swift wings you must borrow
Make straight for the shore
We marry tomorrow
And she goes sailing no more

Red sails in the sunset, way out on the sea
Oh, carry my loved one home safely to me
She sailed at the dawning, all day I've been blue
Red sails in the sunset, I'm trusting in you

HEY GOOD LOOKIN' (G)

Hank Williams -1951

Hank Williams Sr.'s version was inducted into the Grammy Hall of Fame in 2001; recordings, 1951 Jo Stafford & Frankie Laine, 1957 Johnny Cash, released on his 1960 'Sings Hank Williams' album, 1962 Ray Charles, on his album 'New Sounds in Country and Western Music', 1974 Elvin Bishop, on his album 'Let It Flow', 1975 Nitty Gritty Dirt Band, on their album 'Symphonion Dream', 1992 The Mavericks, which landed on the U.S. country charts, 1993 C. C. DeVille of Poison with Spike from the Quireboys for the soundtrack for the film 'Son in Law'.

(G) (G)
| Hey, good | lookin', | what ya got | cookin'?
(A7) (D7) (G) (Em) (C) (D)
| How's about | cooking | somethin' | up with | me?
(G) (G)
| Hey, sweet | baby, | don't you think | maybe
(A7) (D7) (G) (G7)
| We can | find us a | brand new recipe?

Bridge:

(C) (G)
I got a | hot rod | Ford, and a | two dollar | bill
(C) (G)
And I | know a | spot right | over the | hill
(C) (G)
There's | soda | pop and the | dancing's | free
(A7) (D) (D7)
So if you | wanna have | fun, come a|long with | me
(G) (G)
| Hey, good | lookin', | what ya got | cookin'?
(A7) (D7) (G)
| How's about | cooking | somethin' | up with | me?

I'm free and ready, so we can go steady
How's about saving all your time for me?
No more lookin', I know I been tookin'
How's about keepin' steady company?

Bridge:

I'm gonna throw my date book over the fence
And buy me one for five or ten cents
I'll keep it 'till it's covered with age
'Cause I'm writin' your name down on every page
Say hey, good lookin', what ya got cookin'?
How's about cooking somethin' up with me?

Hey good looking ... etc

YOUR CHEATIN' HEART (G)

Hank Williams – 1952

Released after his death in 1953. It is often considered one of his greatest songs, and one of the great songs of country music. Ray Charles, Patsy Cline, Elvis Presley and Louis Armstrong; the biggest hit version of the song was done by Joni James, reaching #2 on the Billboard pop chart in 1953; the Rat Pack actor Joey Bishop recorded an infamously bad version of it in the 1960s. Ray Charles had U.S. and British chart success with the song in 1962. American folk singer Don McLean recorded a version for his 'Chain Lightning' album in 1978 which featured Elvis Presley's backing singers, The Jordanaires. It would be covered yet again in a dream-like piano and slide guitar arrangement by Beck in 2001.

(G) (C)
Your | cheatin' | heart will | make you | weep
(D) (G)
You'll | cry and | cry and | try to | sleep
(G) (C)
But | sleep won't | come the | whole night | through
(D7) (G)
Your cheatin' | heart will | tell on | you

Chorus:

(C) (G)
When | tears come | down, like | falling | rain
(A7) (D7)
You'll | toss a|round and | call my | name
(G) (C)
You'll | walk the | floor, the | way I | do
(D) (G)
Your cheatin' | heart will | tell on | you

Your cheatin' heart will pine some day
And crave the love you threw away
The time will come when you'll be blue
Your cheatin' heart will tell on you

Chorus: When tears come down, etc.

TAKE THESE CHAINS FROM MY HEART (A)

Hank Williams, Sr. (1953)

The most famous cover was by Ray Charles, recorded in 1962. The song was also performed by Bob Dylan at a guest performance at the Lone Star Cafe; NYC, NY, 16 Feb 1983).

Quote: "When I wrote about Hank Williams 'A hundred floors above me in the tower of song', it's not some kind of inverse modesty. I know where Hank Williams stands in the history of popular song. Your Cheatin' Heart, songs like that, are sublime, in his own tradition, and I feel myself a very minor writer."

Leonard Cohen (from Wikiquote)

Chorus:

Take these | chains from my | heart and set me | free
(A) (E)
You've grown | cold and no | longer care for | me
(E) (A)
All my | faith in you is | gone but the | heartaches linger | on
(A) (A7) (D)
Take these | chains from my | heart and set me | free
(E7) (A)

Take these tears from my eyes
And let me see
Just a spark of the love
That used to be
If you love somebody new
Let me find a new love, too
Take these chains from my heart
And set me free

Give my heart
Just a word of sympathy
Be as fair to my heart
As you can be
Then if you no longer care
For the love that's beating there
Take these chains from my heart
And set me free

Chorus

THAT'S ALL RIGHT MAMA (A)

Elvis Presley - 1954

"Rockabilly" refers to the type of rock and roll music which was played and recorded in the mid 1950s by white singers such as Elvis Presley, Carl Perkins and Jerry Lee Lewis, who openly drew on both the country and R&B roots of the music. Many other popular rock and roll singers of the time, such as Fats Domino, Chuck Berry and Little Richard, came out of the black rhythm and blues tradition, making the music attractive to white audiences, and are not usually classed as "rockabilly".

In July 1954, Elvis Presley recorded the regional hit "That's All Right (Mama)" at Sam Phillips' Sun studios in Memphis. Two months earlier in May 1954, Bill Haley & His Comets recorded "Rock Around the Clock".

(A)
Well, | that's al|right now |mama
(A)
That's al|right for | you
(A) (A7)
| That's al|right now | mama, just | anyway you | do
(D) (D)
Well, that's al|right, that's al|right
(E) (D7) (A)
That's al|right now | mama, | - any|way you | do

Mama she done told me,
Papa done told me too
'Son, that gal your foolin' with,
She ain't no good for you'
But, that's alright, that's alright.
That's alright now mama, anyway you do

I'm leaving town, baby
I'm leaving town for sure
Well, then you wont be bothered with
Me hanging 'round your door
Well, that's alright, that's alright.
That's alright now mama, anyway you do

THE HAPPY WANDERER (G)

1953

In 1953, BBC Radio aired the Obernkirchen Children's Choir's winning performance of 'The Happy Wanderer' (an original song by Friedrich-Wilhelm Möller, written shortly after World War II) at Llangollen International Eisteddfod, an annual arts festival in north-east Wales. The broadcast turned the cheerful encore into an instant hit.

On January 22, 1954, the song took the #2 spot of the UK single charts, where it remained for 23 weeks in a row, then spent 3 more weeks on #8. With BBC Radio's strong international influence, "The Happy Wanderer" suddenly turned up everywhere, e.g. as the winning song of the 1955 calypso road march season of the Trinidad Carnival (prompting protest that from now on, only calypsoes should be chosen over foreign music).

(G) (D)
I | love to go a-|wandering a|long the mountain | track
(D) (G) (C) (D) (G)
And | as I go, I | love to sing, my | knapsack on my | back

Chorus:

(D) (G)
Val-da-|ree, val-da-|rah
(D) (G)
Val-da-|ree, val-da-|rah ha-ha-ha-| ha-ha
(D) (G)
Val-da-|ree, val-da-|rah
(C) (D) (G)
My | knapsack on my | back

I love to wander by the stream that dances in the sun
So joyously it calls to me, "Come, join my happy song"

Chorus:

I wave my hat to all I meet, and they wave back to me
And blackbirds call so loud and sweet from ev'ry green wood tree

Chorus:

Oh, may I go a-wandering until the day I die
Oh, may I always laugh and sing beneath God's clear blue sky

Chorus:

I LEFT MY HEART IN SAN FRANCISCO (F)

George Cory (m), Douglas Cross (l) - 1954

Most known as Tony Bennett's signature song, from his 1962 album of the same name. The song was adopted by the City and County of San Francisco as one of its two official anthems (the other being the title song from the 1936 film 'San Francisco').

(Gm7) (Fmaj7) (C) (Fmaj7)
The | loveliness of | Paris seems | somehow sadly | gay
(Gm7) (Dm) (Gm7^{b5}) (F°) (C7)
The | glory that was | Rome is | of an - | oth - er | day
(G°) (Gm7^{b5}) (Fmaj7) (Dm7)
I've been | terribly a|lone and for - | got -ten in Man - | hat - ten
(C) (Gm7) (Gm7^{b5}) (F°) (C7)
I'm going | home to my | city by the | bay

(F6) (Gm7) (G#°) (Fmaj7) (G#°) (Gm7)
I | left my | heart in | San Fran|cisco
(C9) (Gm7) (C7) (C+) (F) (Gm7)
High on a | hill, it | calls to | me
(F6) (Gm7) (G#°) (Fmaj7) (Am7)
| To be where | little cable | cars
(D°) (Em) (Em7)
Climb | halfway to the | stars
(A7^{b9}) (Dm7) (G9) (C7)
The | morning fog may | chill the | air
(F#°) (Gm7)
| I don't | care

(F6) (Gm7) (G#°) (Fmaj7) (G#°) (Gm7)
My | love waits | there, in San Fran|cisco
(E°) (Gm7) (C9) (A9)
A - bove the | blue and windy | sea
(D+) (D7/D9) (G9) (Dm7)
When I come | home to | you, San Fran|cisco,
(G9) (Gm7) (C7) (Fmaj7) (C#maj7) (Fmaj7)
Your golden | sun will | shine on | me

HOOCHIE COOCHIE MAN (Am)

Willie Dixon - 1954

First performed by Muddy Waters. Waters' rendition of the song was featured on the Rolling Stone magazine's list of 500 Greatest Songs of All Time. The song has been covered by many artists, including Jimmy Smith, Manfred Mann, Jimi Hendrix, Graham Bond Organisation, Chuck Berry, Steppenwolf, The Allman Brothers Band, John Mayal, Motörhead, Supertramp, Eric Clapton, Etta James, Jon Lord, and Buddy Guy. Dixon recorded his own version of the song in 1969.

(Am)
| - The gypsy | woman told my | mother | - | - before | I was | born
(Am)
| - I got a | boy child's | comin' | - | - he's gonna be a | son of a | gun
(Am)
| - He gonna | make pretty | women | - | - jump and | shout
(Am)
| - Then the | world wanna | know | - | - what this | all about
(D7) (Am)
But you know I'm | him, | - | - everybody | knows I'm | him
(E7)
I'm the | hoochie | coochie | man
(D7) (Am)
| - Every|body | knows | - | - I'm | him

I got a black cat bone, I got a mojo too
I got the Johnny conkerroo, I'm gonna mess with you
I'm gonna make you girls lead me by my hand
Then the world will know the hoochie coochie man
But you know I'm him everybody knows I'm him
Oh you know I'm the hoochie coochie man
Everybody knows I'm him

On the seventh hour, on the seventh day
On the seventh month, the seven doctors say
He was born for good luck and that you'll see
I got seven hundred dollars that says don't you mess with me
But you know I'm him, everybody knows I'm him
Well you know I'm the hoochie coochie man
Everybody knows I'm him

ROCK AROUND THE CLOCK (A)

Bill Haley and the Comets - 1955

It is the first recording to be universally acknowledged as a rock and roll record. It is considered by many to be the song that put rock and roll on the map in America and around the world.

(A7)
| One, two, | three o' clock, | four o' clock, | rock
(A7)
| Five, six, | seven o' clock, | eight o' clock, | rock
(A7) (A7)
| Nine, ten, | eleven o' clock, | twelve o' clock, | rock
(E7) (E7)
We're gonna | rock a|round the | clock to|night

(A)
Put your | glad rags | on and | join me, | hon'
(A) (A7)
We'll | have some | fun when the | clock strikes | one
(D7)
We're gonna | rock a|round the | clock to|night
(A)
We're gonna | rock, rock, | rock, 'til | broad day | light
(E7) (A) (E7)
We're gonna | rock, gonna | rock a|round the | clock to|night

When the clock strikes two, and three, and four
If the band slows down we'll yell for more
We're gonna rock around the clock tonight
We're gonna rock, rock, rock, 'til broad day light
We're gonna rock, gonna rock around the clock tonight

When the chimes ring five, and six, and seven
We'll be rockin' up in seventh heaven
We're gonna rock around the clock tonight
We're gonna rock, rock, rock, 'til broad day light
We're gonna rock, gonna rock around the clock tonight

LOUIE, LOUIE (A)

Richard Berry (1955)

The song is written in the style of a Jamaican ballad and tells the story of a Jamaican sailor returning to the island to see his lady love. The singer brags of his "fine little girl" to the Louie of the title, presumably a bartender. A version by The Kingsmen recorded in 1963 is the best-known recording. The Kingsmen's version was also the subject of an FBI investigation about the supposed but non-existent obscenity of the lyrics, an investigation that ended without prosecution. The Kingsmen version has remained the most popular version of the song, retaining its association with wild partying. It enjoyed a brief comeback in 1978-79 and was associated with college fraternity parties when it was sung, complete with the supposedly obscene lyrics, by Bluto (John Belushi) and his fellow Delta House brothers in the movie National Lampoon's 'Animal House'. A version of "Louie Louie" performed by Robert Plant is on the soundtrack of the 1993 film, 'Wayne's World 2'.

Chorus

(A) (D) (G) (D) (A) (D) (G) (D)
| Louie, Louie, | oh, oh, | me gotta go
(A) (D) (G) (D) (A) (D) (G) (D)
| Louie, Louie, | oh, oh, | me gotta go

(A7) (D7) (A7) (D)
| Fine little | girl | she waits for | me
(A7) (D7) (A7) (D7)
| Me catch the | ship for | cross the | sea
(A7) (D7) (A7) (D7)
| Me sail the | ship | all a|lone
(A7) (D7) (A7) (D7)
| Me never | think me | make it | home

Chorus

Three nights and days me sail the sea
Me think of girl constantly
On the ship I dream she there
Me smell the rose in her hair

Chorus

Me see Jamaica moon above
It won't be long, me see my love
I take her in my arms and then
Me tell her I never leave again

Chorus

SIXTEEN TONS (Am)

Tennessee Ernie Ford 1955

'Sixteen Tons' is a song about the misery of coal mining. The line "I owe my soul to the company store" is a reference to the truck system and to debt bondage. Under this system workers were not paid cash; rather they were paid with unexchangeable credit vouchers for goods at the company store (usually referred to as scrip). This made it impossible for workers to store up cash savings. Workers also usually lived in company-owned dormitories or apartment buildings, the rent for which was automatically deducted from their pay.

In Russia this song has been famous since the Soviet times. The song was so influential, that in the USSR, several cover versions were made in Russian. In one of the Russian versions the words in the chorus were about US plans to attack the USSR with 16 tons bombs:

In 2005, General Electric ran a series of ads for its new "clean coal" campaign. With clear disregard for the message of 'Sixteen tons', they used it to sell coal and the coal industry.

Chorus

(Am)

You load | sixteen tons and | what do you | get?

A|nother day | older and | deeper in | debt

(Am)

(C)

(D)

(Dm)

Saint | Peter don't you | call me cos | I can't | go

(Am)

(E7)

(Am)

I | owe my | soul to the | company | store

I was born one morning when the sun didn't shine

I picked up my shovel & I walked to the mine

loaded sixteen tons of number nine coal

When the straw boss hollered, "well bless my soul"

Chorus

I was born one morning it was drizzling rain

Fighting & trouble are my middle name

If you see me coming, you'd better step aside

A lot of men didn't and a lot of men died

Chorus

BLUE SUEDE SHOES (G)

Carl Perkins / Elvis Presley - 1956

Johnny Cash had planted the seed for the song in the fall of 1955, while Perkins, Cash, Elvis Presley, and other Louisiana Hayride acts toured throughout Texas and the South. Cash told Perkins of a black airman whom he had met when serving in the military in Germany. He had referred to his military regulation air shoes as "blue suede shoes". Cash suggested that Carl write a song about the shoes.

When Perkins played a dance on December 4, 1955, he noticed a couple dancing near the stage. The girl was gorgeous, he thought, and the boy wore blue suede shoes. As they danced the boy cautioned his date "don't step on my suedes."

In 2004, Perkins' version was ranked #95 on Rolling Stone magazine's list of the 500 greatest songs of all time. It is his only song on that list. Presley's recording of the song was also on the list at #423. The song is a rock & roll standard and has been performed and recorded by many artists, including Cliff Richard, The Beatles, Jimi Hendrix, Bill Haley & His Comets, Black Sabbath, The Toy Dolls, Helloween, and Stray Cats.

Chorus

(G) (G)
Well it's | one for the money, | two for the show
(G) (G7)
| Three to get ready now | go cat go
(C) (G)
But | don't you | step on my blue suede | shoes
(D) (C) (G)
You can | do anything but lay | off of my blue suede | shoes

You can knock me down, step on my face
Slander my name all over the place
Do anything that you're going to do
But unh unh honey lay off of my shoes

Well it's blue, blue, blue suede shoes
Blue, blue, blue suede shoes
Blue, blue, blue suede shoes
Blue, blue, blue suede shoes
Well you can do anything but lay off of my blue suede shoes

You can burn my house, steal my car
Drink my liquor, from an old fruit jar
Do anything that you want to do
But unh unh honey lay off of my shoes

Chorus

SINCE I MET YOU BABY (A)

Ivory Joe Hunter - 1956

(A)
| Since I met you | baby
(D) (A)
| - My whole | life has | changed
(D)
| Since I met you | baby
(A)
My whole | life has | changed
(E)
And | everybody | tells me
(A)
| - That I am | not the | same

I don't need nobody
To tell my troubles to
I don't need nobody
To tell my troubles to
'Cause since I met you baby
All I need is you

Since I met you baby
I'm a happy man
Since I met you baby
I'm a happy man
I'm gonna try to please you
In every way I can

LOVE ME TENDER (C)

Elvis Presley - 1956

Elvis performed 'Love Me Tender' on the Ed Sullivan show on September 9, 1956, shortly before the single's release and about a month before the movie, 'Love Me Tender', was released, for which the song was originally recorded. On the following day, September 10, 1956, RCA received 1 million advance orders for the song, making it a gold record before it was even released. 'Love Me Tender' was no. 1 for 5 weeks on the Billboard Pop Singles Chart and reached #11 on the charts in the UK.

Linda Ronstadt recorded this song and included it in her 1978, #1 hit album 'Living in the USA'. Frank Sinatra covered the song for his Trilogy: Past Present Future album in 1980. Amy Grant covered the song for the 1992 movie, 'Honeymoon in Vegas', and occasionally performs it at her concerts. Norah Jones covered the song with Adam Levy for the 2004 movie, 'The Princess Diaries 2'. Country singer Kenny Rogers recorded the song in 1996.

(C) (Dm7) (Gsus4) (C)
| Love me tender, | love me sweet, | never let me | go
(C) (Dm7) (Gsus4) (C)
| You have made my | life complete | and I love you | so
(C) (E) (Am) (Fm6) C/G
| Love me tender, | love me true, | all my dreams ful|fill
(C) (F) (Dm7) (Gsus4) (G7) (C)
| For, my darlin', | I love you | and I always | will

Love me tender, love me long, take me to your heart
For it's there that I belong and we'll never part
Love me tender, love me true, all my dreams fulfill
For, my darlin', I love you and I always will

Love me tender, love me dear, tell me you are mine
I'll be yours through all the years till the end of time
Love me tender, love me true, all my dreams fulfill
For, my darlin', I love you and I always will

HOUND DOG (E)

Big Mama Thornton / Elvis Presley - 1956

"Hound Dog" is a twelve-bar blues written by Jerry Leiber & Mike Stoller and originally recorded by Willa Mae "Big Mama" Thornton in 1952. Five versions of the song were recorded on several different labels by "country" groups the very next month (April 1953). These versions illustrate the differences among blues, country, and rock and roll in the mid 1950's.

The 1956 remake by Elvis Presley is the best known version. This is the version that is #19 on Rolling Stone's list of The 500 Greatest Songs of All Time. Presley first performed 'Hound Dog' to a nation-wide television audience on The Milton Berle Show on June 5, 1956. This performance included the upbeat version that would later be recorded, followed by a slow, bluesy rendering. Presley's movements were energetic and exaggerated. The reactions of young women in the studio audience were enthusiastic, as shown as part of the broadcast. Over 40,000,000 people saw the broadcast and the next day controversy exploded. Berle's network received many letters of protest. The various self-appointed guardians of public morality attacked Elvis in the press. TV critics began a merciless campaign against Elvis making statements that Elvis "is a no talent performer", he had a "caterwalling voice and nonsense lyrics", he was an "influence on juvenile delinquency", and began using the nickname "Elvis the Pelvis".

(E)

| - You ain't | nothing but a | hound | dog

(E)

| Cryin' all the | time

(A7)

| - You ain't | nothin' but a | hound | dog

(E)

| Cryin' all the | time

(B7)

You ain't | never caught a | rabbit

(A7)

(E)

And you | ain't no | friend of | mine

When they said you was high classed

That was just a lie

When they said you was high classed

That was just a lie

You ain't never caught a rabbit

And you ain't no friend of mine

You ain't nothing but a hound dog, etc

When they said you was high classed, etc

GOT MY MOJO WORKING (C)

Preston Foster (l) –1956. Recorded by Muddy Waters in 1957.

The song has been covered by many artists, including Louis Jordan (1956), Jimmy Smith (1962), Conway Twitty (1964), Manfred Mann (1964), The Zombies (1964), The Paul Butterfield Blues Band (1965), Art Blakey (1966), Carla Thomas (1967), Canned Heat (1969), Elvis Presley (1970), Rory Gallagher (1971), J. J. Cale (1972), B. B. King (1977), Buddy Guy (1977), Otis Rush (1986)

(C)
Got my | mojo | working
(C)
But it | just won't | work on | you
(F)
Got my | mojo | working
(F) (C)
But it | just won't | work on | you
(G7)
I wanna | love you so | bad
(F) (C) (G7)
Till I | don't know what to | do

I'm going down to Louisiana
To get me a mojo hand (x 2)
I'm gonna have all you women
Right here at my command

Got my mojo working (echoed by others, e.g. audience) (x 4)
Got my mojo working
But it just won't work on you

Got my mojo working (echoed) (x 4)
Got my mojo working
But it just won't work on you

BLUEBERRY HILL (G)

Vincent Rose (m), Al Lewis & Larry Stock (l - 1940).

Originally recorded in 1941 by Gene Autry, then Glenn Miller, it was an international hit in 1956 for Fats Domino. Amongst others, the song has been recorded by the following:

Louis Armstrong (1949) (with different lyrics), Elvis Presley (1957), Little Richard (1958), Andy Williams (1959), Bill Haley & His Comets (1960), Cliff Richard (1962), The Everly Brothers (1967), Led Zeppelin (1970) on the Led Zeppelin bootleg recording 'Live On Blueberry Hill', Jerry Lee Lewis (1973), The Beach Boys (1976), Yellowman (1987), Bruce Cockburn with Margo Timmins (1999), Elton John (2007, 'Goin' Home: A Tribute to Fats Domino').

(G) (C) (G)
I found my | thrill on Blueberry | Hill
(D7) (G)
On Blueberry | Hill when I found | you
(C) (G)
The moon stood | still on Blueberry | Hill
(D7) (G)
And lingered un|til my dreams came | true

Bridge

(D) (G)
The | wind in the | willow | played
(D) (G)
Love's | sweet melo|dy
(B7)
But all of those | vows we made
(D7)
Were never to | be

Though we're apart
You're part of me still
For you were my thrill
On Blueberry Hill

I found my thrill on Blueberry Hill
On Blueberry Hill when I found you
The moon stood still on Blueberry Hill
And lingered until my dreams came true

Bridge

FOLSOM PRISON BLUES (A)

Johnny Cash - 1956

Cash was inspired to write this song after seeing the movie 'Inside the Walls of Folsom Prison' (1951) while serving in West Germany in the United States Air Force. Cash recounted how he came up with the "Reno" line: "I sat with my pen in my hand, trying to think up the worst reason a person could have for killing another person, and that's what came to mind."

The song was covered by Screaming Jets on their 1992 EP 'Living in England', The band Reverend Horton Heat covered the song on their 1999 greatest hits album, 'Holy Roller'. Keb Mo does a cover version of the song on a Johnny Cash tribute album. Mo was bothered by the Reno line, so changed it to: "They say I shot a man in Reno? But that's just a lie."

Canadian country music singer George Canyon covered the song on his 2007 album Classics. Country music singer Danielle Peck performs a cover of the song at virtually every live show of hers, and it has become a huge hit at her concerts.

(A) (A)
I | hear the train a | comin' it's | rollin 'round the | bend
(A) (A7)
And | I ain't seen the | sunshine since | I don't know | when
(D) (D) (A)
I'm | stuck in Folsom | Prison, and time keeps | draggin' | on
(E7) (A)
But that | train keeps a | movin' on down to | San An|tone

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

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

HEARTBREAK HOTEL (E)

Elvis Presley - 1956

There are numerous cover versions of the song, including one by avant garde musician John Cale and Led Zeppelin's 'Heartbreaker' entitled 'Heartbreaker (At the End of Lonely Street)'.

Paul McCartney recorded 'Heartbreak Hotel' using Bill Black's bass at Abbey Road Studios. McCartney said: "It was Elvis who really got me hooked on beat music. When I heard 'Heartbreak Hotel', I thought, this is it. Musically it's perfect." Keith Richards of The Rolling Stones said: "When I heard 'Heartbreak Hotel', I knew what I wanted to do in life." Jimi Hendrix recorded the song as part of an Elvis Presley medley along with "Blue Suede Shoes" and "Trouble". Guns N' Roses have performed the song live in concert with Axl Rose on lead vocals in the late 80s.

US President Bill Clinton performed a cover of "Heartbreak Hotel" on sax on the Arsenio Hall Show in the 1990s during his campaign.

(E) (E)
Now | since my baby | left me I've | found a new place to | dwell
(E) (E7)
| Down at the end of | Lonely Street at | - Heartbreak Ho|tel
(A7) (A7)
I'm so | lonely, I'm so | lonely
(B7) (E)
I'm so | lonely that I could | die

And tho' it's always crowded you can still find some room
For broken hearted lovers to cry there in the gloom
And be so lonely, oh so lonely
Oh so lonely they could die

The bellhop's tears keep flowing, the desk clerk's dressed in black
They been so long on Lonely Street, they never will go back
And they're so lonely, oh they're so lonely
They're so lonely, they pray to die

So if your baby leaves and you have a tale to tell
Just take a walk down Lonely Street to Heartbreak Hotel
Where you'll be lonely and I'll be lonely
We'll be so lonely that we could die

I WALK THE LINE (A)

Johnny Cash - 1956

The song is about Cash staying faithful to his wife at the time, Vivian, despite being on the road. In 2003, Rolling Stone ranked the song at #30 on their list of the 500 Greatest Songs of All Time. Indie rock band Murder by Death released the song 'Sometimes the Line Walks You' in 2006 as an homage both in name and style to Cash's work.

(E7) (A)
I keep a | close watch on this heart of | mine
(E7) (A)
I keep my | eyes wide open all the | time
(D) (A)
I keep the | ends out for the tie that | binds
(E7) (A)
Because you're | mine, I walk the | line

I find it very, very easy to be true
I find myself alone when each day's through
Yes, I'll admit that I'm a fool for you
Because you're mine, I walk the line

As sure as night is dark and day is light
I keep you on my mind both day and night
And happiness I've known proves that it's right
Because you're mine, I walk the line

You've got a way to keep me on your side
You give me cause for love that I can't hide
For you I know I'd even try to turn the tide
Because you're mine, I walk the line

I keep a close watch on this heart of mine ... etc

THE GREAT PRETENDER (A)

The Platters – 1956 (3/4)

The song was repopularized in 1987 by Freddie Mercury, the lead singer of the rock band Queen.

(A) (E) (A) (A7)
Oh | yes, I'm the | Great Pre|tender
(D) (A)
Pre|tending I'm doing | well
(D) (E) (A) (D)
My | need is | such, I pre|tend too | much
(A) (E) (A)
I'm | lonely but | no one can | tell

Oh yes, I'm the great pretender
Adrift in a world of my own
I play the game, but to my real shame
You've left me to dream all alone

Bridge

(D) (A)
Too | real is this | feeling of | make believe,
(D) (A) (E7)
Too | real when I feel what my | heart can't con|ceal

Oh yes, I'm the great pretender
Just laughing and gay like a clown
I seem to be, what I'm not, you see
I'm wearing my heart like a crown
Pretending that you're still around

DONNA (C)

Richie Valens – 1956 (3/4)

(C) (F) (G)
Oh Donna (x 2)

(C) (Am) (F) (G)
| I had a | girl | Donna was her | name

(C) (Am)
| Since she left | me

(F) (G)
Well I've | never been the | same
(C) (Am)

Cause I | love my girl | Donna
(F) (G) (C)
| Donna | - where can you | be

And now that you're gone
I'm left here all alone
All by myself to wander and roam
How I love my girl
Donna where can you be

Bridge

(F)
Oh | Donna, | now that you're | gone
(C)

I | don't know | - what to | do
(F)

All my | love and | - all my | kisses
(G) (G7)

Were for | you, | you, just | you

I had a girl Donna was her name
Since she's been gone
I've never been the same
'Cause I love my girl
Donna where can you be?

(C) (F) (G)
Oh Donna (x 2)

DON'T BE CRUEL (A)

Elvis Presley - 1956

This was released as a single with 'Hound Dog'. It took only about 20 minutes to record. It is the only single in history to have both sides reach #1 in the US. Cheap Trick covered this in 1988. Their version hit #4 in the US.

(A)

You | know I | can be | found

(A)

| Sitting home | all a|lone

(D)

If | you can't | come a|round

(A)

At | least please | tele|phone

(Bm) (E7)

(A)

Don't be | cruel to a | heart that's | true (x 2)

Baby, if I made you mad

For something I might have said

Please, let's forget the past

The future looks bright ahead

Don't be cruel to a heart that's true (x 2)

Bridge

(D)

(E)

I don't | want no | other | love

(D)

(E)

(A)

| Baby | it's just | you (*stop*) I'm | thinking | of

Don't stop thinking of me

Don't make me feel this way

Come on over here and love me

You know what I want you to say

Don't be cruel to a heart that's true (x 2)

Bridge

Why should we be apart?

I really love you baby, cross my heart

Lets walk up to the preacher

And let us say I do

Then you'll know you'll have me

And I'll know that I'll have you

Don't be cruel to a heart that's true (x 2)

Bridge: I don't want no other love, etc

JAMAICA FAREWELL (A)

Harry Belafonte / Irving Burgie - 1956

This song has been translated into many languages. For example, in Bangla, there exist several translations, some of which are quite well known. One Bengali version of the song became an important anthem for the Naxalite revolutionary movement in the 1970s and thus has significance for Bengali intellectuals in Kolkata society.

The term "ackee rice" found in the lyrics refers to the fruit of a tropical tree indigenous to the Ivory Coast and Gold Coast of West Africa that was taken to Jamaica in 1793.

(A) (D)
Down the | way where the | nights are | gay
(A) (E) (A)
And the | sun shines | daily on the | mountain | top
(A) (D)
I took a | trip on a | sailing | ship
(A) (E) (A) (E) (A)
And when I | reached Ja|maica I | made a | stop

Chorus:

(A) (E)
But I'm | sad to | say, I'm | on my | way
(E) (A)
Won't be | back for | many a | day
(A) (D)
My | heart is | down, my head is | turning a|round
(E) (A)
Had to | leave a little | girl (boy) in | Kingston | town

Sounds of laughter everywhere
And the dancing girls swaying to and fro
I must declare my heart is there
Though I've been from Maine to Mexico

Chorus:

Down at the market you can hear
Ladies cry out, while on their heads they bear
Ackey rice, salt fish are nice
And the rum is fine any time of the year

Chorus:

ABILENE (C)

Bob Gibson and John D. Loudermilk – 1956

'Abilene' reached #1 on the country music charts for four weeks, and peaked at #15 on the pop music charts.

(C) (E7)
| - Abi|lene, | - Abi|lene
(F) (C)
| - Prettiest | town that | I ever | seen
(D7) (G)
| Folks down | there don't | treat you | mean
(C) (F) (C)
In Abi|lene, | my Abi|lene

I sit alone most every night
Watch them trains roll out of sight
Wish that they were carryin' me
To Abilene, my Abilene

Crowded city, ain't nothin' free
Nothin' in this town for me
Wish to God that I could be
In Abilene, my Abilene

How I wish that train would come
Take me back where I come from
Take me where I want to be
In Abilene, my Abilene

Rotgut whiskey numbs the brain
If I stay here I'll go insane
Think I need a change of scene
To Abilene, my Abilene

Outside my window cold rain falls
Sit here starin' at the walls
If I was home, I'd be serene
In Abilene, my Abilene

WOULDN'T IT BE LOVERLY? (C)

Alan Jay Lerner and Frederick Loewe - 1956

This song was written for the 1956 Broadway play 'My Fair Lady'. The song is sung by flower girl Eliza Doolittle (played by Julie Andrews), and her street friends. It expresses Eliza's wish for a better life.

(C) (F)
| All I want is a | room somewhere
(C) (F)
| Far away from the | cold night air
(C) (C7) (F)
| - With one e|normous chair
(Em) (Dm7) (G7)
Aow, | wouldn't it be | lovely?

Lots of chocolates for me to eat,
Lots of coal makin' lots of 'eat.
Warm face, warm 'ands, warm feet,
Aow, wouldn't it be lovely?

Bridge

(G) (D7) (G) (Bm7) (Em)
| Aow, so | lovely sittin' | abso-bloomin'-|lutely | still
(Am) (Bm) (Em) (D)
| I would | never budge 'till | spring
(D7) (G7)
Crept | over me window|sill

| Someone's 'ead restin' | on my knee,
| Warm an' tender as | 'e can be,
| - Who takes good | care of me
Aow, | wouldn't it be | lovely?
| Lovely (C), | lovely (G)
| Lovely (Am), | lovely (Dm)
| Lovely (C)

YES SIR, THAT'S MY BABY (C)
Gus Kahn/Walter Donaldson, 1925

Chorus

(C)
| - Yes | sir, | that's my | baby
(G)
| - No | sir, I | don't mean | maybe
(G) (C)
| - Yes | sir, | that's my | baby | now

(C)
| - Yes, | ma'm, | we've de|cided
(G)
| - No | ma'm, | we won't | hide it
(G) (C)
| - Yes, | ma'm, | you're in|vited | now

Bridge

(C)
| By the | way | - | - |
(F)
| By the | way | - | - |
(D7)
| When we | walk up | to the | Preacher
(G7)
| - I'll | say | - | - |

Chorus

Yes sir, that's my baby
No sir, I don't mean maybe
Yes sir, that's my baby now

WITH A LITTLE BIT OF LUCK (G)

Alan Jay Lerner and Frederick Loewe - 1956

(G) (D) (G)
The | Lord a|bove gave man an | arm of iron
(G) (D) (G)
So he could | do his | job and never | shirk
(C) (B7)
The | Lord a|bove gave man an | arm of iron - but
(Em) (A7) (D) (Bm)
With a | little bit of | luck, with a | little bit of | luck
(C) (D) (G)
Someone | else'll do the | blinkin' | work
(D) (G)
With a | little bit, with a | little bit
(G) (D) (G)
With a | little bit of | luck you'll never | work (*last 2 lines*) (x 2)

The Lord above made liquor for temptation
To see if man could turn away from sin
The Lord above made liquor for temptation - but
With a little bit of luck, with a little bit of luck
When temptation comes you'll give right in
With a little bit, with a little bit
With a little bit of luck you'll give right in (*last 2 lines*) (x 2)

The gentle sex was made for man to marry
To share his nest and see his food is cooked
The gentle sex was made for man to marry-but
With a little bit of luck, with a little bit of luck
You can have it all and not get hooked
With a little bit, with a little bit
You can have it all and not get hooked (*last 2 lines*) (x 2)

The Lord above made man to help is neighbor
No matter where, on land, or sea, or foam
The Lord above made man to help his neighbor - but
With a little bit of luck, with a little bit of luck
When he comes around you won't be home
With a little bit, with a little bit
When he comes around you won't be home (*last 2 lines*) (x 2)

Oh, it's a crime for man to go philanderin'
And fill his wife's poor heart with grief and doubt
Oh, it's a crime for man to go philanderin', but
With a little bit of luck, with a little bit of luck
You can see the bloodhound don't find out
With a little bit, with a little bit
With a little bit of luck she won't find out (*last 2 lines*) (x 2)

He doesn't have a tuppence in his pocket
The poorest bloke you'll ever hope to meet
He doesn't have a tuppence in his pocket-but
With a little bit of luck, with a little bit of luck
He'll be movin' up to easy street
With a little bit, with a little bit
He'll be movin' up to easy street (*last 2 lines*) (x 2)

QUE SERA SERA (WHATEVER WILL BE, WILL BE) (G)

Doris Day, Jay Livingston (m) and Ray Evans (l) 1956 (3/4)

There has been some minor controversy about the reputed language in the song's title and lyrics. The phrase was lyricist Jay Livingston's own variation on "Che sera sera," a fictional motto which he had seen in the 1954 film 'The Barefoot Contessa'. Authentic renderings of the phrase "whatever will be, will be" in romance languages include: French: "Ce qui sera, sera"; Italian: "Quello che sarà, sarà"; Portuguese: "O que será, será"; Spanish: "Lo que será, será".

(G)
When I was | just a little | girl
I asked my | mother what will I | be (D)
(D)
| Will I be | pretty, | will I be | rich?
(D) (G)
| Here's what she | said to | me

Chorus

(C)
Que se|ra, se|ra
(C) (G)
What|ever will | be, will | be
(G) (D)
The | future's not | ours to | see
(D) (G)
Que se|ra, se|ra
(D7) (G)
What will | be, will | be

When I grew up and fell in love
I asked my sweetheart what lies ahead
Will we have rainbows day after day?
Here's what my sweetheart said

Chorus

Now I have children of my own
They asked their mother what will I be?
Will I be handsome, will I be rich?
I tell them tenderly

Chorus

SHAKE, RATTLE, AND ROLL (E)

Big Joe Turner / Charles E. Calhoun - 1951

"Shake, Rattle and Roll" was originally recorded by Big Joe Turner, and most successfully by Bill Haley & His Comets. Both recordings are considered classics. Haley's version is peppier and brighter. It fits the definition of rock and roll as a merger of country music and rhythm and blues. Haley had started his career in country music while Turner was a blues shouter. Turner's version is raunchier and sexier. The differences between them are the differences between rhythm and blues intended for adults (many of them black) and rock and roll intended for teenagers (many of them white). Haley's success helped Turner immensely. The two men became close friends.

(E)

Get | out in that | kitchen and | rattle those pots and | pans

(A)

(A7)

(E)

Get | out in that | kitchen and | rattle those pots and | pans

(B7)

(A)

(E)

I | want my breakfast | - 'cause I'm a | hungry | man

CHORUS:

(E)

I said, | shake, | rattle and | roll

(E)

I said, | shake, | rattle and | roll

(A)

I said, | shake, | rattle and | roll

(E)

I said, | shake, | rattle and | roll

(B7)

(A)

(E)

You | never do | nothin' to | save your doggone | soul

You're wearin' those dresses, your hair done up so nice

You're wearin' those dresses, your hair done up so nice

You look so warm but your heart is cold as ice

Chorus:

I'm like a one-eyed cat peepin' in a seafood store

I'm like a one-eyed cat peepin' in a seafood store

I can look at you and tell you don't love me no more

I believed you were doin' me wrong, and now I know

I believed you were doin' me wrong, and now I know

The more I work, the faster my money goes

Chorus:

MEAN WOMAN BLUES (E)

Elvis Presley, 1957

The song was covered by The Allman Brothers on their album 'Where It All Begins' (1994)

(E) (E)
| I got a | woman mean as | she can | be
(A7) (E)
| I got a | woman | mean as | she can | be
(B7) (A7) (E) (B7)
Some|times I | think she's | almost | mean as | me

A black cat up and died of fright
'Cause she crossed his path last night
Oh, I got a woman mean as she can be
Sometimes I think she's almost mean as me

She kiss so hard, she bruise my lips
Hurts so good, my heart just flips
Oh, I got a woman mean as she can be
Sometimes I think she's almost mean as me

The strangest gal I ever had
Never happy less she's mad
Oh, I got a woman mean as she can be
Sometimes I think she's almost mean as me

She makes love without a smile
Ooh, hot dog that drives me wild
Oh, I got a woman mean as she can be
Sometimes I think she's almost mean as me

EVERY DAY (A)

Buddy Holly - 1957

Charles Hardin Holley (September 7, 1936 – February 3, 1959), better known as Buddy Holly, was an American singer-songwriter and a pioneer of rock and roll. Although his success lasted only a year and a half before his death in an airplane crash, Holly is described by critic Bruce Eder as "the single most influential, creative force in early rock and roll." In 2004, Rolling Stone Magazine ranked Holly #13 on their list of the 100 Greatest Artists of All Time.

A young Bob Dylan attended the January 31, 1959 show, part of Holly's final tour. Dylan referred to this in his 1998 Grammy acceptance speech for his 1997 Time out of Mind winning Album of the Year:

"And I just want to say that when I was sixteen or seventeen years old, I went to see Buddy Holly play at Duluth National Guard Armory and I was three feet away from him...and he LOOKED at me. And I just had some sort of feeling that he was - I don't know how or why - but I know he was with us all the time we were making this record in some kind of way."

(A) (D)
| Every | day | it's a-gettin' | closer
(A) (D)
| Goin' | faster | than a roller | coaster
(A) (D) (E) (A)
| Love like | yours will | surely | come my | way
(E7)
A-|hey, a-hey-|hey

Everyday it's a-gettin' faster
Everyone said, go ahead and ask her
Love like yours will surely come my way
A-hey, a-hey-hey

Everyday seems a little longer
Every way love's a little stronger
Come what may, do you ever long for
True love from me?

Everyday it's a-gettin' closer
Goin' faster than a roller coaster
Love like yours will surely come my way
A-hey, a-hey-hey

PEGGY SUE (E)

Buddy Holly - 1957

(E) (A)
| If you | knew, | Peggy Sue,
(E) (E7)
| Then you | know why | I feel | blue
(A) (E)
Without | Peggy, my | Peggy | Sue
(B7)
Well, I | love you | girl
(A) (E)
Yes, I | love you, | Peggy | Sue

| Peggy Sue, | Peggy Sue
| Oh, how | my heart | yearns for | you
Oh, | Peggy, my Peggy | Sue
Well, | I love you | girl
Yes, I | love you, | Peggy | Sue

I love you, Peggy Sue
With a love so rare and true
Oh, Peggy, my Peggy Sue
Well, I love you girl
I want you, Peggy Sue

Peggy Sue, Peggy Sue
Pretty, pretty, pretty, pretty Peggy Sue
Oh, Peggy, my Peggy Sue
Well, I love you girl
Yes, I need you, Peggy Sue

I love you, Peggy Sue
With a love so rare and true
Oh, Peggy, my Peggy Sue
Well, I love you girl
And I want you, Peggy Sue

AT THE HOP (E) Danny & The Juniors - 1957

In 1957 the song made its national Billboard singles chart debut and went all the way to #1 where it stayed for 7 consecutive weeks. In February of 1958 it peaked at #3 in the UK and was a gold seller. In July 1976, "At The Hop" was re-released in the UK where it reached #39.

(E)
Well, you can | rock it you can | roll it
(E)
You can | stop and you can | stroll it at the | hop
(A)
When the | record starts | spinnin'
(A) (E)
You cal|ypso when you | chicken at the | hop
(B7) (A7) (E)
Do the | dance sen|sation that is | sweepin' the | nation at the | hop

Chorus:

(E)
| Let's go | to the | hop
(E)
| Let's go | to the | hop
(A7)
| Let's go | to the | hop
(E)
| Let's go | to the | hop
(B7) (A7) (E)
| - Come on, | let's go | to the | hop

Well, you can swing it you can groove it
You can really start to move it at the hop
Where the jockey is the smoothest
And the music is the coolest at the hop
All the cats and chicks can get their kicks at the hop
Let's go!

Chorus:

Well, you can rock it you can roll it, etc (repeat verse 1 + chorus)

Chorus:

You can swing it you can groove it (repeat verse 2 + chorus)

JAILHOUSE ROCK (E)

Elvis Presley / Jerry Leiber and Mike Stoller - 1957

(E)

The | warden threw a | party in the | county jail

(E)

The | prison band was | there and they be|gan to | wail

(E)

The | joint was | jumpin' and the | band began to | swing

(E7)

You | should've heard those | knocked out | jailbirds | sing

Chorus:

(A)

(E)

Let's | rock, | - | - every|body, let's | rock

(B7)

Every|body on the | whole cell | block

(A7)

(E)

Was | dancin' to the | Jailhouse | Rock

Spider Murphy played the tenor saxophone

Little Joe was blowin' on the slide trombone

The drummer boy from Illinois went crash, boom, bang

The whole rhythm section was the Purple Gang

Chorus:

Number forty-seven said to number three

"You're the cutest jailbird I ever did see

I sure would be delighted with your company

Come on and do the Jailhouse Rock with me"

Chorus:

The sad sack was a sittin' on a block of stone

Way over in the corner weepin' all alone

The warden said, "Hey, buddy, don't you be no square

If you can't find a partner use a wooden chair"

Chorus:

Shifty Henry said to Bugs, "For Heaven's sake

No one's lookin', now's our chance to make a break"

Bugsy turned to Shifty and he said, "Nix nix

I wanna stick around a while and get my kicks"

Chorus:

WHOLE LOTTA SHAKIN GOING ON (E)

Jerry Lee Lewis - 1957

'Jailhouse Rock' has also been recorded by: Merle Haggard, Mötley Crüe, The Blues Brothers, ZZ Top, The Animals, Twisted Sister, John Cougar Mellencamp, Michael Bolton, Jeff Beck Group (featuring Rod Stewart and Ron Wood), ABBA with Olivia Newton-John and Andy Gibb, and Queen.

(E)
Come | on over | baby | whole lot of | shaking going | on

(A)
I said come | on over | baby

(E)
| Baby you | can't go | wrong

(B7)
| - We ain't | faking

(A) (E)
| Whole lot of | shaking going | on

I said come | on over baby
| We got | kicking in the | barn, ooh huh
| Come over | baby
| Baby got the | bull by the | horn
| We ain't | faking it
| Whole lot of | shaking going | on

Chorus

I said | shake it | baby | shake
I said | shake it | baby | shake
I said | shake it | baby | shake it
Said | shake, | baby | shake
Come | on over
| Whole lot of | shaking going | on
Let's go!

I said come on over baby, we got kicking in the barn
etc.

Chorus

ALL SHOOK UP (E)
Elvis Presley - 1957

(E)
Well | bless my | soul, what's | wrong with | me?
(E)
I'm | itching like a | man on a | fuzzy tree
(E)
My | friends say I'm | actin' | wild as a | bug
(E)
I'm in | love, | - I'm | all shook | up
(A) (B7) (E)
Mm | mm, oh | oh, yeah | yeah!

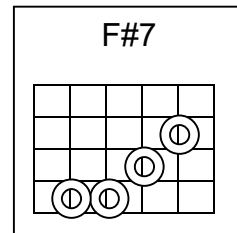
My hands are shaky and my knees are weak
I can't seem to stand on my own two feet
Who do you thank when you have such luck?
I'm in love, I'm all shook up
Mm mm oh, oh, yeah, yeah!

Bridge

(A)
| Please don't | ask me what's | on my | mind
(E)
I'm a | little mixed | up, but I'm | feelin' | fine
(A)
When | I'm near that | girl that | I love | best
(F#7) (B7)
My | heart beats | so it | scares me to | death!

She touched my hand what a chill I got
Her lips are like a volcano that's hot
I'm proud to say she's my buttercup
I'm in love I'm all shook up
Mm mm oh, oh, yeah, yeah!

My tongue get tied when I try to speak
My insides shake like a leaf on a tree
There's only one cure for this body of mine
That's to have the girl that I love so fine!



PUTTING ON THE STYLE (A)

Lonnie Donegan - 1957

At the beginning of the Fifties, Donegan was an unknown banjo player in Chris Barber's Jazz band in the U.K. Occasionally he was encouraged to sing with a small rhythm section while Chris nipped off to have a drink. His songs became so deservedly popular that by the end of that decade Donegan had become a household word. He was the virtual inventor of 'skiffle music'. With banjo or guitar, he sang American traditional songs in a haunting nasal voice, accompanied by jazz-style drums and a double-bass. Thanks to National Service, spent in Germany learning songs from GIs and their radio shows, he had a large repertoire of blues and hill-billy songs then unknown to the British public. His mission, at first, was to publicise the wonderful music he had discovered.

(A) (E)
| Sweet sixteen | goes to church | just to see the | boys
(E) (A)
| Laughs and | screams and | giggles at | every little | noise
(A) (A7) (D)
| Turns her face a | little and | turns her head a | while
(E) (E7) (A)
But | everybody | knows she's only | putting on the | style

Chorus:

She's putting on the agony, putting on the style
That's what all the young folks are doing all the while
And as I look around me, I sometimes have to smile
Seeing all the young folks putting on the style

Well the young man in the hot rod car driving like he's mad
With a pair of yellow gloves he's borrowed from his dad
He makes it roar so lively just to make his girlfriend smile
But she knows he's only putting on the style

Chorus:

Preacher in the pulpit roars with all his might
Sing Glory Halleluja, puts the folks all in a fright
Now you might think it's Satan that's a-coming down the aisle
But it's only our poor preacher boys that's putting on his style

Chorus

THAT'LL BE THE DAY (E)

Buddy Holly - 1957

The song as performed by The Crickets (with Buddy Holly on lead vocal) is considered a classic in the rock and roll genre and is listed at #39 on Rolling Stone's list of The 500 Greatest Songs of All Time.

Linda Ronstadt covered this song on 1976's 'Hasten Down the Wind'. The single made it to #11 on the Billboard Pop Singles chart, and is also included in her best-selling greatest hits album.

This song is connected with Don McLean's song 'American Pie', which talks about the history of rock and roll music. In that song, McLean talks about the day the music died referring to February 3, 1959, when three popular rock'n roll singers of the time died together in a plane crash: Buddy Holly, Ritchie Valens and J.P. "The Big Bopper" Richardson. McLean took the phrase "This'll be the day that I die" from the line in this song, "That'll be the day-ay-ay when I die".

In 1958 the song was recorded at the Kensington Custom Service in Liverpool by The Quarrymen, who were to become The Beatles, on their first ever recording. Their rendition would be issued officially on Anthology 1 in 1995.

The song was included on the list of songs deemed inappropriate by Clear Channel following the September 11, 2001 attacks.

Chorus:

(A)

Well, | that'll be the | day, when | you say good|bye

(E)

Yes, | that'll be the | day, when | you make me | cry

(A)

You | say you're going a|way, you | know it's a | lie

(E)

(B7)

(E)

'Cause | that'll be the | day-ay-|ay when I | die

(A)

Well, you | give me all your | loving and your | turtle | doving

(E)

All your | hugs and | kisses and your | money | too

(A)

Well, you | know you love me | baby, un|til you tell me | maybe

(F#7)

(B7)

That | someday | well, | I'll be | through

Chorus:

Well, when Cupid shot his dart he shot it at your heart

So if we ever part and I leave you

You sit and hold me and you tell me boldly

That some day, well I'll be blue

Chorus:

TROUBLE IN MIND (C)

Big Bill Broonzy – 1957

Big Bill Broonzy (26 June 1898 – 14 August 1958) was a prolific American blues singer and guitarist. His career began in the 1920's playing Country blues to mostly black audiences. Through the '30's and '40's he successfully navigated the transition in styles to a more urban blues sound popular with white audiences. In the 1950's a return to his traditional folk-blues roots made him one of the leading figures of the emerging American folk music revival and an international star. His long and varied career mark him as one of the key figures in the development of blues music in the 20th century. 'Trouble in Mind' was released a year before he died.

(C) (G7)
Trouble in | mind, I'm | blue
(C) (C7) (F)
But I | won't be | blue al|ways
(C) (Am7)
For the | sun will | shine
(D7) (G7) (C)
In my back | door some | day

I'm gonna lay my head
On some lonesome railroad line
And let that 2.19 train
Pacify my mind

Trouble in mind, I'm so blue
I've almost lost my mind
Sometimes I feel like livin'
Sometimes I feel like dyin'

I'm goin' down to the river
Take my rockin' chair
If the blues overtake me
Gonna rock away from here

Trouble in mind, I'm so blue
But I won't be blue always
For the sun's gonna shine
In my back door someday

GREAT BALLS OF FIRE (E)

Otis Blackwell and Jack Hammer, Jerry Lee Lewis - 1957

It reached # 2 on the Billboard pop charts, # 3 on the R&B charts, and # 1 on the country charts. It also reached # 1 on the UK pop charts.

In 1989, a motion picture of the same name detailed part of the life of Jerry Lee Lewis. It starred Dennis Quaid and Winona Ryder.

(E)

| - You shake my nerves and you | rattle my brain

(E)

| - Too much love drives a | man insane

(B7)

(A7)

| - You broke my will, | - oh what a thrill

(E)

| Goodness gracious | great balls of fire

| - I laughed at love 'cos I | thought it was funny

| - You came along and you | moved me honey

| - I changed my mind, | - your love is fine

| Goodness gracious | great balls of fire

Bridge:

(A)

(E)

| - Kiss me baby, | - woo feels | good

(A)

(F#7)

(B7)

| - Hold me baby | - | - I wanna love you like a | lover should

(B7)

| - You're fine, | - so kind

(B7)

| - I wanna tell the world you're | mine mine mine

I chew my nails and I twiddle my thumbs

I'm really nervous but it sure is fun

Come on baby, you drive me crazy

Goodness gracious, great balls of | fire

Bridge:

I chew my nails and I twiddle my thumbs

I'm real nervous 'cause it sure is fun

Come on baby, you drive me crazy

Goodness gracious, great balls of fire

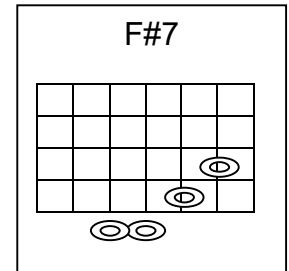
I CAN'T STOP LOVING YOU (G)

Don Gibson - 1957

'I Can't Stop Loving You' was made so famous by Ray Charles in his 1958 recording.

Chorus:

(G) (C) (G)
| - I | can't stop | loving | you | - so I've | made up my | mind
(D7) (G)
To | live in | memo|ry | - all the | lonesome | time
(C) (G)
| - I | can't stop | wanting | you, | - it's | useless to | say
(D7) (G)
| - So | I'll just | live my | life | - in dreams of | yester|day
(D7) (G)
(G) (D7) (G)
| - Those | happy | hours | - | - that | we once | knew
(F#7) (B7) (D7)
| - Though | long a|go, | - | - still | makes me | blue
(G) (C)
| - They | say that | time | - | - heals a | broken | heart
(G) (D7) (G)
| - But | time has stood | still | - | - since we've | been a|part



Chorus:

I can't stop loving you, there's no use to try
Pretend there's some one new, I can't live a lie
I can't stop wanting you the way that I do
There's only been one love for me, that one love is you (x 2)

BYE BYE LOVE (E)

Felice and Boudleaux Bryant, Everly Brothers - 1957

The song reached #1 on the US Billboard Pop charts and Cash Box Best Selling Record charts. Ray Charles included his version of the song on his 1962 album 'Modern Sounds in Country and Western Music' reaching No. 1 in the spring of 1957.

A Movie, 'Bye Bye Love' was made in 1995. It is a comedy-drama that deals with the central issue of divorce and has the Everly Brothers' song performed by the Scottish band 'The Proclaimers'.

Chorus

(A) (E) (A) (E)
| Bye bye, | love, | - bye bye, | happiness
(A) (E) (E) (B7) (E)
| - Hello, | loneliness, I | think I'm gonna | cry
(A) (E) (A) (E)
| Bye bye, | love, | - bye bye, | sweet caress
(A) (E) (E) (B7) (E)
| - Hello, | emptiness, I | feel like I could | die
(E) (B7) (E)
Bye | bye, my love, good|bye

(E) (stop chord) (B7) (E)
| - There goes my | baby | - with someone | new
(E) (B7) (E)
| - She sure looks | happy, | - I sure am | blue
(A) (B)
| - She was my | baby | - 'til he stepped | in
(B7) (E)
| - Goodbye to | romance | - that might have | been

Chorus

I'm through with romance, I'm through with love
I'm through with countin' the stars above
And here's reason that I'm so free
My lovin' | baby is through with | me

Chorus

KUM BA YAH (Come By Here) (C)

Marvin F. Frey: African (Angolan) translation - in the 1930s. Recorded in 1958 by Pete Seeger.

Made famous by Joan Baez in 1962 in her album 'In Concert, Volume 1'. In October of 2007, Democratic presidential hopeful, Sen. Barack Obama (D-Ill.), announced his new offensive strategy to distinguish policy difference between himself and his opponent and Democratic frontrunner, Sen. Hillary Clinton (D-NY). In his announcement he stated that the notion that Clinton and himself were 'holding hands and singing 'Kumbaya' on every issue was completely false.

(C) (F) (C)
Kum ba | yah, my Lord, | Kum ba | yah
(C) (F) (G)
Kum ba | yah, my Lord, | Kum ba | yah
(C) (F) (C)
Kum ba | yah, my Lord, | Kum ba yah
(F) (C) (G) (C)
O | Lord, | Kum ba | yah

Someone's crying, Lord, Kum ba yah,
Someone's crying, Lord, Kum ba yah,
Someone's crying, Lord, Kum ba yah,
O Lord, Kum ba yah.

Someone's singing, Lord, Kum ba yah, (x 3)
O Lord, Kum ba yah.

Someone's praying, Lord, Kum ba yah, (x 3)
O Lord, Kum ba yah.

TOM DOOLEY (E)

The Kingston Trio, 1958

"Tom Dooley" is an old North Carolina folk song based on the 1866 murder of a girl named Laura Foster in Wilkes County, North Carolina.

Impoverished Confederate veteran Tom Dula (Dooley), Laura Foster's lover and probable fiancé, was convicted of her murder and hanged in 1868. Foster was stabbed to death with a large knife; the brutality of the attack partly accounted for the widespread publicity the murder and subsequent trial received.

Dula had a second lover, Anne Melton. It was her comments that led to the discovery of Foster's body; Melton was acquitted in a separate trial based on his word. Many believed that Melton was the real killer and that Dula admitted guilt to protect her. This assumption was based on stories at the time that Melton was jealous of Dula's upcoming marriage to Foster, and that she had murdered Foster to eliminate her as a rival for Dula's affections.

Chorus:

(E)

| Hang down your | head, Tom | - Doo|ley

(E)

(B)

| Hang down your | head and | cry

(B)

| Hang down your | head, Tom | - Dooley

(B)

(E)

| Poor boy, you're | bound to | die

I met her on the mountain, there I took her life

Met her on the mountain, stabbed her with my knife

Chorus:

This time tomorrow reckon where I'll be

If it hadn't been for Grayson, I'd have been in Tennessee

Chorus:

This time tomorrow reckon where I'll be

Down in some lonesome valley hangin' from a white oak tree

Chorus:

GOTTA TRAVEL ON (E)
The Kingston Trio / Paul Clayton - 1958

Chorus:

(E) (E)
Done | laid around, done | stayed around
(E)
| This old town too | long
(E7) (A) (E)
| Summer's almost | gone, | winter's comin' | on
(E) (E)
Done | laid around, done | stayed around
(E)
| This old town too | long
(A) (B7) (E)
And I | feel like I | gotta travel | on

Papa writes to Johnny, Johnny can't come home
Johnny can't come home, no, Johnny can't come home
Papa writes to Johnny, Johnny can't come home
For he's been on the chain gang too long

High sheriff and police comin' after me
Comin' after me, oh, comin' after me
High sheriff and police comin' after me
And I feel like I gotta travel on

Chorus:

Want to see my honey, want to see her bad
Want to see her bad, oh, I want to see her bad
Want to see my honey and I want to see her bad
She's the best gal this poor boy ever had

Chorus:

JOHNNY B. GOODE (A)

Chuck Berry - 1958

'Johnny B. Goode' is a seminal 1958 rock and roll song by Chuck Berry, ranked by Rolling Stone as the seventh greatest song ever on their list of the 500 Greatest Songs of All Time.

The song has been covered by (amongst others): AC/DC, Aerosmith, The Beach Boys, The Beatles, Green Day, The Grateful Dead, Jimi Hendrix, Buddy Holly, Huey Lewis and The News, Elton John, Judas Priest, Jerry Lee Lewis, Led Zeppelin, Men at Work, Elvis Presley, Prince, Carlos Santana, The Sex Pistols, Slade, Stray Cats, Peter Tosh, Twisted Sister, Johnny Winter & The Ukulele Orchestra of Great Britain.

(A)

| Deep down Louisi|ana close to | New Or|leans

(A)

(A7)

| Way back in the | woods among the | ever|greens

(D)

There | stood a log | cabin made of | earth and | wood

(A)

Where | lived a country | boy name of | Johnny B. | Goode

(E)

Who | never ever | learned to read or | write so | well

(A)

But | he could play the | guitar like | ringing a | bell

Chorus:

(A7)

Go | Go, | - | Go Johnny | Go (x 2)

(D7)

Go | Go, | - | Go Johnny | Go

(A7)

Go | Go, | - | Go Johnny | Go

(E7)

(A)

| Go, | - (stop) Johnny B. | Goode

He use to carry his guitar in a gunny sack
Or sit beneath the trees by the railroad track
Oh, the engineers used to see him sitting in the shade
Strumming with the rhythm that the drivers made
The people passing by, they would stop and say
Oh my, that little country boy could play

Chorus:

His mother told him someday you will be a man
And you will be the leader of a big old band
Many people coming from miles around
To hear you play your music when the sun go down
Maybe someday your name will be in lights
Saying Johnny B. Goode tonight

Chorus:

GOOD GOLLY MISS MOLLY (E)

John Marascalco and Robert "Bumps" Blackwell (l), Little Richard (m) - 1958.

In the early 60's, the song became a continental hit in Latin America performed by the Mexican band Los Teen Tops, and sung in Spanish under the title 'La Plaga' (The Plague). It was recorded in 1959, and it was the first single of the band. It's considered one of the first rock hits in Spanish.

Good | golly, Miss | Molly, | - | - sure like a | ball
(E) (E)
Good | golly, Miss | Molly, | - | - sure like a | ball
(A) (E)
When you're | rockin' and a | rollin' can't | hear your | momma | call
(B7) (A) (E)

From the | early early | mornin' till the | early early | night
You can | see Miss Molly | rockin' at the | house of blue | lights
Good golly, Miss | Molly, | - | - sure like a | ball
When you're | rockin' and a | rollin' can't | hear your momma | call

Well, now momma, poppa told me: "Son, you better watch your step."
If I knew my momma, poppa, have to watch my dad myself.
Good golly, Miss Molly, sure like a ball.
When you're rockin' and a rollin' can't hear your momma call.

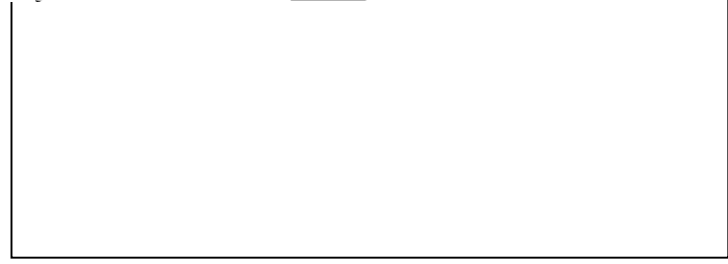
I am going to the corner, gonna buy a diamond ring.
Would you pardon me if it's a nineteen carat golden thing.
Good golly, Miss Molly, sure like a ball.
When you're rockin' and a rollin' can't hear your momma call.

Good golly, Miss Molly, sure like a ball.
Good golly, Miss Molly, sure like a ball.
When you're rockin' and a rollin' can't hear your momma call

A bold hip-po - po-ta-mus was stan-ding one day, On the banks of the cool Sha-li - mar. —
 — He gazed at the bot-tom as it peace-ful - ly lay By the light of the e - ve-ning star. —
 — A - way on a hill-top, sat bru-shing her hair, His fair hip-po - po - ta-mine maid. —
 — This hip - po - po - ta - mus was no ig - no - ra - mus, And sang her this sweet se - re -
 made _____ Mud, mud, glo - ri - ous mud, No-thing quite like it for
 coo-ling the blood, so fol-low me, fol-low, ___ down to the hol-low, And there we will
 wal - low in glo - - - ri - ous mud. —

HIPPOPOTAMUS SONG

The British duo "Flanders and Swann" were the actor and singer Michael Flanders (1922–1975) and the composer, pianist and linguist Donald Swann (1917–1991) who collaborated in writing and performing comic songs. Between 1950 and 1967 they performed some of their songs in their long-running *Away on the Hill* and *At The Drop Of A Hat* and *At the Drop of Another Hat*. Both the pair were recorded in concert along with several studio-based tracks. The pair were parodied as 'Brabbins and Fyffe' by British comic duo Armstrong and Miller in their 2007 BBC1 series.

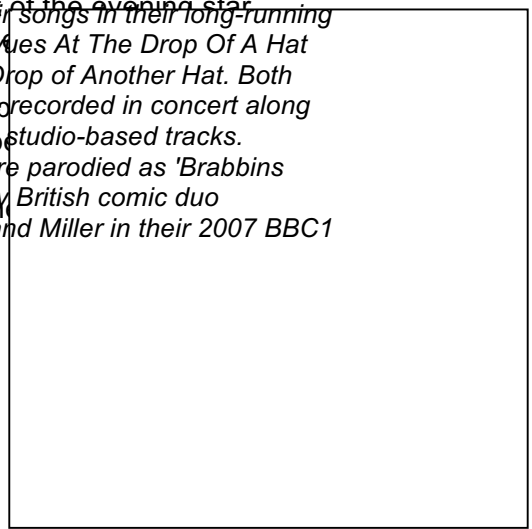


Chorus:
 Mud, mud, glorious mud
 Nothing quite like it for cooling the blood
 So follow me follow, down to the hollow
 And there let me wallow in glorious mud

The fair hippopotama he aimed to entice
 From her seat on that hilltop above
 As she hadn't got a ma to give her advice
 Came tiptoeing down to her love
 Like thunder the forest re-echoed the sound
 Of the song that they sang when they met
 His inamorata adjusted her garter
 And lifted her voice in duet

Now more hippopotami began to convene
 On the banks of that river so wide
 I wonder now what am I to say of the scene
 That ensued by the Shalimar side
 They dived all at once with an ear-splitting splosh
 Then rose to the surface again
 A regular army of hippopotami
 All singing this haunting refrain

Chorus:



TENNESSEE STUD (A)

Jimmy Driftwood – 1958; performed by Johnny Cash

(A)

| Back about | eighteen and | twenty-|five

(G)

I | left Tenne|ssee | very much a|live

(A)

I | never would've | made it through the | Arkansas | mud

(A)

(G)

(A)

If I | hadn't been | riding on the | Tennessee | Stud

Chorus:

(A)

(A)

The | Tennessee | Stud was | long and | lean

(D)

(C)

(E)

The | color of the | sun and his | eyes were | green

(A)

(A)

| He had the | nerve and | he had the | blood

(D)

(C)

(E)

(A)

There | never was a | horse like the | Tennessee | Stud

Had some trouble with my sweetheart's Pa

One of her brothers was a bad outlaw

I wrote a letter to my Uncle Fudd

And I rode away on the Tennessee Stud

Drifted on down into no man's land

Across the river called the Rio Grande

Raced my horse with the Spaniard's foe

Til I got me a skin full of silver and gold

Me and the gambler, we couldn't agree

We got in a fight over Tennessee

Pulled our guns and he fell with a thud

And I rode away on a Tennessee Stud

Chorus:

I rode right back across Arkansas

I whipped her brother and I whipped her Pa

I found that girl with the golden hair

She was riding on a Tennessee Mare

Pretty little baby on the cabin floor

Little horse colt playing round the door

I loved the girl with the golden hair

And the Tennessee Stud loves the Tennessee Mare

Chorus:

LA BAMBA (C)

Richie Valens - 1959

'La Bamba' is a traditional song created in the Mexican state of Veracruz over 300 years ago. The traditional 'La Bamba' was often played during weddings in Veracruz, where the bride and groom performed the accompanying dance. At many gatherings, including the youth conventions of Esperanto (IJK, Internacia Seminario), one traditionally dances to La Bamba in a circle. People dance in the circle and people dance out of it. The people within the circle can take a place in the outer circle by kissing one of the people dancing in it. After this ritual, everyone swaps places.

CHORUS:

Dance the bamba

in order to dance the bamba

a little bit of grace

ah higher and higher

in order to dance the bamba

a little bit of grace is needed

a little bit of grace

a little bit of grace is needed

and another little thing

and higher and higher

and higher and higher

higher I will go, higher I will go

higher I will take myself

CHORUS:

I am not a sailor

I am not a sailor

for you I'll be, for you I'll be

CHORUS:

CHORUS:

(C) (F) (G)

Baila bamba (BYE-lah BAHM-bah)

para bailar la bamba (PAH-rah bye-LAHR lah BAHM-bah)

una poca de gracia (OO-nah POH-kah day GRAH-sya)

ay arriba y arriba (I ah-RREE-bah ee ah-RREE-bah)

para bailar la bamba (PAH-rah bye-LAHR lah BAHM-bah)

se necesita una poca de gracia (say neh-seh-SEE-tah OO-nah POH-kah day GRAH-sya)

una poca de gracia (OO-nah POH-kah day GRAH-sya)

una poca de gracia (OO-nah POH-kah day GRAH-sya)

y otra cosita (ee OH-trah koh-SEE-tah)

y arriba y arriba (ee ah-RREE-bah ee ah-RREE-bah)

y arriba y arriba (ee ah-RREE-bah ee ah-RREE-bah)

arriba iré arriba iré (ah-RREE-bah ee-RAY ah-RREE-bah ee-RAY)

arriba me iré (ah-RREE-bah may ee-RAY)

CHORUS:

yo no soy marinero (yo no soy mah-ree-NEH-roh)

yo no soy marinero (yo no soy mah-ree-NEH-roh)

por ti seré, por ti seré (pohr tee seh-RAY pohr tee she-RAY)

CHORUS:

EDELWEISS (G)

Oscar Hammerstein – 1959 (3/4 –medium)

"Edelweiss" is a show tune from the 1959 Rodgers and Hammerstein musical 'The Sound of Music'. It is named after the edelweiss, a white flower found high in the Alpine hills.

(G) (Am) (G) (C)
| Edel|weiss, | edel|weiss
(G) (C) (D)
| Every morning you | greet | me
(G) (Am) (G) (C)
| Small and | white, | clean and | bright
(G) (D7) (G)
| You look | happy to | meet me
(D7)
| Blossom of | snow
(G)
May you | bloom and | grow
(C) (D7)
| Bloom and | grow for|ever
(G) (Am) (G) (C)
| Edel|weiss, | edel|weiss
(G) (D7) (G)
| Bless my | homeland for|ever

WORRIED MAN BLUES (E)

Kingston Trio, 1959

'Worried Man Blues' is a folk song in the roots music repertoire. The Carter Family recorded this song for the Victor Talking Machine Company; other famed performers include Woody Guthrie, and the Kingston Trio.

Chorus:

(E) (E)
It | takes a worried | man to | sing a worried | song
(A) (E)
It | takes a worried | man to | sing a worried | song
(E)
It | takes a worried | man to | sing a worried | song
(B7) (E)
I'm worried | now, but I | won't be worried | long

I went across that river, and I lay down to sleep
I went across that river, and I lay down to sleep
I went across that river, and I lay down to sleep
When I awoke, there were shackles on my feet

Chorus:

And on each shackle were twenty-nine links of chain (3x)
And on each link, were the initials of my name

Chorus:

I asked the judge "What might be my fine?" (3x)
"Twenty-one years on the Rocky Mountain line!"

Chorus:

The longest train I ever did see was a thousand coaches long (3x)
And on that train, was my love and now she's gone

Chorus:

If anyone should ask you who did write this song (3x)
It was me, and I sing it all day long

Chorus:

THIS LITTLE LIGHT OF MINE (C)

'This Little Light of Mine' is a Negro spiritual, themed on the importance of unity in the face of struggle. Under the influence of Zilphia Horton, Fannie Lou Hamer and others, it eventually became a Civil Rights anthem in the 1950's and 1960's. Over time, it also became a very popular children's song, recorded and performed by the likes of Raffi in the 1980's.

Chorus:

(C) (C7)
| This little | light of | mine | - | I'm going to | let it | shine
(F) (C)
| This little | light of | mine | - | I'm going to | let it | shine
(C) (E7) (Am)
| This little | light of | mine | - | I'm going to | let it | shine
(C) (G7) (C)
Let it | shine, let it | shine, let it | shine

Won't let anyone snuff it out, I'm going to let it shine, (x 3)
Let it shine, let it shine, let it shine.

Chorus: This little light, etc.

Gonna take this light around the world, I'm going to let it shine, (x 3)
Let it shine, let it shine, let it shine.

Chorus: This little light of mine, etc.

TOBACCO ROAD (E)

John D. Loudermilk - 1960

(E) (D) (E) (E) (D) (E)
I was | born | - in a | bunk
(E) (E) (D) (E)
Mother | died and my | daddy got | drunk
(E) (D) (E) (D) (E)
Left me | here | - to die or | grow
(E)
In the | middle of To|bacco | Road

Grew up in a dusty shack
And all I had was a'hangin' on my back
Only you know how I loathe
This place called Tobacco Road

Bridge

(A7) (E)
But it's | home, | - | - the only | life I've ever | known
(B7) (A7) (E)
Only | you | - know how I | loathe | - Tobacco | Road

I'm gonna leave and get a job
With the help and the grace from above
Save some money, get rich I know
Bring it back to Tobacco Road

Bring Dynamite and a crane
Blow you up, start all over again
Build a town be proud to show
Give the name Tobacco Road

Cause it's home
The only life I've ever known
Oh I despise and disapprove you
But I love ya, 'cause it's home

ALL MY TRIALS (G)

Peter, Paul & Mary - 1960

'All My Trials' was an important folk song during the social protest movements of the 1950's and 1960's. It is based on a Bahamian lullaby that tells the story of a mother on her death bed, comforting her children, "Hush little baby, don't you cry / You know your mama's bound to die," because, as she explains, "All my trials, Lord / Soon be over." The message - that no matter how bleak the situation seemed, the struggle would "soon be over" - propelled the song to the status of an anthem, recorded by many of the leading artists of the era.

(G) (F)
I | had a little | book was | given to | me
(G) (C)
And | every page spelled liber|ty
(G) (Am) (D7) (G)
| All my | trials lord, | soon be | over

If religion were a thing that money could buy
The rich would live and the poor would die
All my trials lord, soon be over

Too late my brothers, too late, but never mind
All my trials lord, soon be over

There is a tree in paradise
The pilgrims call it the tree of life
All my trials lord, soon be over

Too late my brothers, too late, but never mind
All my trials lord, soon be over
All my trials lord, soon be over

HEY LOOK ME OVER (C)

Cy Coleman / Carolyn Leigh - 1960

(C) (E)
| Hey look me | over, | lend me an ear
(A7) (D7)
| Fresh out of clover, | mortgage up to here
(G) (C)
| Don't pass the plate folks, | don't pass the cup
(D7) (G7)
I | figure whenever you're | down and out, the | only way is | up
(C) (E)
And I'll be | up like a | rosebud | high on the | vine
(A7) (D7)
| Don't thumb your | nose, but | take a tip from | mine
(Em) (Am) (Dm)
I'm a | little bit | short of the | elbow room, so | let me get me | some
(Dm7) (G7) (C)
And look | out world, | here I | come

Nobody in the world was ever without a prayer
How can you win the world if nobody knows you're there?
Kid, when you need the crowd, the tickets are hard to sell
Still, you can lead the crowd if you can get up and yell
Hey look me over, lend me an ear
Fresh out of clover, mortgage up to here
I'm a little bit short of the elbow room, so let me get me some
And look out world, here me shout world
And look out world, here I come

BE-BOP-A-LULA (E)

Gene Vincent - 1960

'Be-Bop-A-Lula' is a rock and roll song first recorded in 1956 by Gene Vincent and His Blue Caps. It is ranked #102 on the Rolling Stone magazine's list of 'the 500 Greatest Songs of All Time'.

Chorus

(E)

Well, | be-bop-a-|lula, | she's my | baby

| Be-bop-a-|lula, I | don't mean | maybe

(A)

| Be-bop-a-|lula, | she's my | baby

(E)

| Be-bop-a-|lula, I | don't mean | maybe

(B)

(A)

(E)

| Be-bop-a-|lula | she's my baby | doll

Well, she's the girl in the red blue jeans

She's the queen of all the teens

She's the one that I know

She's the one that loves me so

Chorus

Well, she's the one that gots that beat

She's the one with the flyin' feet

She's the one that walks around the store

She's the one that gets more, more, more

Chorus

ONLY THE LONELY (C)

Roy Orbison - 1960

Roy Kelton Orbison (April 23, 1936 – December 6, 1988), nicknamed "The Big O," was an influential Grammy Award-winning American singer-songwriter, guitarist and a pioneer of rock and roll whose recording career spanned more than four decades. Orbison is best known for the songs, 'Ooby Dooby,' 'Only the Lonely,' 'In Dreams,' 'Oh, Pretty Woman,' 'Crying,' 'Running Scared,' and 'You Got It.'

Bob Dylan, later a band mate of Orbison's in the Traveling Wilburys, wrote "Orbison ... transcended all the genres. ... With Roy, you didn't know if you were listening to mariachi or opera. He kept you on your toes. ... [He sang] his compositions in three or four octaves that made you want to drive your car over a cliff. He sang like a professional criminal. ... His voice could jar a corpse, always leave you muttering to yourself something like, 'Man, I don't believe it'. His songs had songs within songs. Orbison was deadly serious – no pollywog and no fledgling juvenile. There wasn't anything else on the radio like him."

(C) (Dm)
Only the | lonely | - | - | - know the | way I | feel to|night
(G7) (F) (C)
Only the | lonely | - | - | - know this | feelin' | - ain't | right
(C) (C7)
There goes my | baby, | - | - there goes my | heart
(F) (D7) (G7)
They're | gone for|ever, | - | - so far a|part |
(C) (Dm)
But only the | lonely | - know why I | cry
(G7) (C)
Only the | lonely

Only the lonely know the heartaches I've been through
Only the lonely know I cry and cry for you
Maybe tomorrow, a new romance
No more sorrow, but that's the chance
You've got to take if you're lonely
Only the lonely

HOUSE OF THE RISING SUN (Am)

Joan Baez - 1960

'The House of the Rising Sun' is a folk song from the United States. Also called 'House of the Rising Sun' or occasionally 'Rising Sun Blues', it tells of a life gone wrong in New Orleans. Depending on the version, the song may be sung from the perspective of a woman or a man. Two of the best-known renditions of the song are by the English group The Animals in 1964, which was a number one hit in both the United States and United Kingdom, and by Joan Baez in 1959-60.

(Am) (C) (D) (F)
There | is a | house in | New Or|leans
(Am) (C) (E7)
They | call the | Rising | Sun
(Am) (C) (D) (F)
It has | been the | ruin of | many a poor | boy
(Am) (E7) (Am)
And | God, I | know I'm | one

My mother was a tailor
She sewed them new blue jeans
My lover he was a gambler, Oh Lord
Gambled down in New Orleans

My husband, he was a gambling man
He went from town to town
And the only time he was satisfied
Was when he drank his liquor down

Now the only thing a gambling man needs
Is a suitcase and a trunk
And the only time he's ever satisfied
I when he's on a drunk

Go and tell my baby sister
Never do like I have done
But to shun that house in New Orleans
That they call the Rising Sun

With one foot on the platform
And one foot on the train
I'm goin' back to New Orleans
To wear the ball and chain

I'm going back to New Orleans
My race is almost run
I'm going back to spend the rest of my life
Beneath that Rising Sun

NEVER ON SUNDAY (G)

(Manos Hadjidakis – 1960)

(G) (D7)
Oh, you can kiss me on a | Monday
(D7) (G)
A Monday, a | Monday is very very | good
(G) (D7)
Or you can kiss me on a | Tuesday
(D7) (G)
A Tuesday, a | Tuesday, in fact I wish you | would
(G) (D7)
Or you can kiss me on a | Wednesday
(D7) (G)
A Thursday, a | Friday, and | Saturday is | best
(G) (D7)
But | never ever on a | Sunday
(D7) (G)
A Sunday, a | Sunday 'cause that's my day of | rest

Chorus:

(G) (D7)
Most any | day, | - you can be my | guest
(Am7) (G)
Any day you | say | - but my day of | rest
(G) (D7)
Just name the | day | - that you like the | best
(Am7) (D7) (G)
Only stay a|way | - on my day of | rest

Oh, you can kiss me on a cool day
A hot day, a wet day, whichever one you choose
Or try to kiss me on a grey day
A May day, a pay day and see if I refuse
And if you make it on a bleak day
A freak day, or a week day, well you can be my guest
But never ever on a Sunday
A Sunday, the one day I need a little rest
Oh, you can kiss me on a week day
A week day a week day the day to be my guest

Chorus:

STAND BY ME (C)

Ben E. King, Jerry Leiber & Mike Stoller - 1960

The song is based on a 1955 Gospel song of the same name by The Staples Singers. 'Stand by Me' was ranked #121 on Rolling Stone's list of the 500 Greatest Songs of All Time. In 1999, BMI named it as the fourth most-performed song of the 20th century, with about 7 million performances. In 2007 the Spanish group D'NASH included a cover of 'Stand by Me' in the reissue of their first album 'Capaz de todo'.

(C) (Am)
When the | night has | come | - and the land is | dark
(F) (G) (C) (G)
And the | moon is the | only light we | see
(C) (Am)
No I | won't be a|fraid, no I | won't be af|raid
(F) (G) (C)
Just as | long as you | stand, stand by | me

Chorus

(G) (C)
And darling, darling | stand by | me
(Am)
| Stand by | me
(F) (G) (C)
Stand | by me, stand by | me, stand be | me

If the sky that we look upon
Should tumble and fall
And the mountain should crumble to the sea
I won't cry, I won't cry
No I won't shed a tear
Just as long as you stand, stand by me

Chorus

Whenever you're in trouble won't you stand by me
Stand by me
Oh, stand by me, stand by me, stand by me

ARE YOU LONESOME TONIGHT (G)

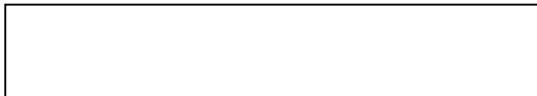
Elvis Presley, Roy Turk & Lou Handman – 1960 (originally published in 1926) (3/4)

Others cover versions by Merle Haggard, Frank Sinatra, Bryan Ferry, Norah Jones, Barry Manilow, Carter Family, U2, Jerry Lee Lewis, Joe Wilbur.

*(Do you gaze at your bald head and
wish you had hair?)*

(G) (Bm)
Are you | lonesome to|night?
(Bm) (Em)
Do you | miss me to|night?
(G) (E7) (Am)
Are you | sorry we | drifted a|part?
(Am7)
Does your | memory stray
(D)
To a | bright summer's day
(D7) (G)
When I | kissed you and | called you sweet|heart?
(G7)
Do the | chairs in your | parlour
(C)
Seem | empty and | bare?
(A7)
Do you | gaze at your | doorstep **
(D) (D7)
And | picture me | there?
(G) (Bm7)
Is your | heart filled with pain?
(A7)
Shall I | come back again?
(Am7) (D7) (G)
Tell me | Dear, are you | lonesome to|night?

**



HIT THE ROAD, JACK (Am)

Ray Charles - 1961

'Hit the Road Jack' is a song written by Percy Mayfield and recorded by Ray Charles. It hit #1 for two weeks on the Billboard Hot 100, beginning on Monday, October 9, 1961.

The song is often played during sporting events when a player from the visiting team is forced to leave the game, such as an ice hockey player sent to the penalty box, a basketball player fouling out, or a player being ejected from the game. It may also be played near the end of the game, when the home team appears likely to win.

Chorus

(Am) (C) (D7) (F)
Hit the | road Jack and | don'tcha come back
(Am) (C) (F) (E)
No | more no more no | more no more
(Am) (D7) (F)
Hit the | road Jack and | don'tcha come back
(Am) (C/G)
No | more
(F) (E)
| What'd you say?

Old woman old woman, oh you treat me so mean,
You're the meanest old woman that I ever have seen,
Well I guess if you say so
I'll have to pack my things and go (that's right)

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

Chorus

CAN'T HELP FALLING IN LOVE WITH YOU (C)

Elvis Presley – 1961 (6/8)

'Can't Help Falling in Love,' by George Weiss, Hugo Peretti and Luigi Creatore, is a pop song based on 'Plaisir d'amour' by Jean Paul Egide Martini. It was rewritten for the 1961 film 'Blue Hawaii,' starring Elvis Presley.

The now disbanded Argentine pop group Bandana also featured a Spanish version of the song for the Spanish-speaking countries soundtrack of the same movie. Céline Dion performs a live rendition of the song on her 1995 DVD/VHS release 'The Colour of My Love Concert'. This particular performance has been hailed as one of Céline's greatest vocal performances ever, live or recorded.

(C) (Em) (Am) (F) (C/G) (G)
| Wise men | say only | fools rush | in
(F) (G) (Am) (F) (C/G) (G) (C)
But | I can't | help falling in | love with | you
(C) (Em) (Am) (F) (C/G) (G)
| Shall I | stay, would it | be a | sin
(F) (G) (Am) (F) (C/G) (G) (C)
If | I can't | help falling in | love with | you

(Em) (Am) (Em) (Am)
| Like a river | flows | surely to the | sea
(Em) (Am)
| Darling so it | goes
(Em) (Dm7) (G7)
| Some things are meant to | be

Take my hand, take my whole life too
For I can't help falling in love with you
Shall I say, would it be a sin
If I can't help falling in love with you

Like a river flows surely to the sea
Darling so it goes
Some things are meant to be

Wise men say only fools rush in
But I can't help falling in love with you
Shall I say, would it be a sin
If I can't help falling in love with you

RUNAWAY

(Am)				

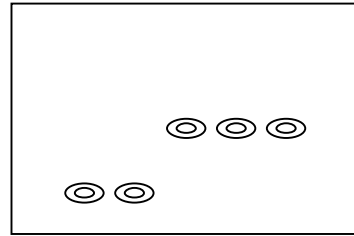
Del Shannon - 1961

On February 8, 1990, Shannon committed suicide by shooting himself in the head with a .22 caliber rifle. Shannon was inducted into the Rock and Roll Hall of Fame in 1999, and his pioneering contribution to the genre has been recognized by the Rockabilly Hall of Fame.

(Am) (G)
 | As I | walk a|long, I | wonder
 (F)
 | What went | wrong with | our love
 (E)
 A | love that | was so | strong
 (Am) (G)
 And | as I | still walk on, I | think of
 The | things we've | done
 (F) (E)
 To|gether, | while our hearts were | young

Bridge

(A)
 | - I'm a-walkin' | in the rain
 (F#m)
 | - Through the tears I | feel a pain
 (A)
 A | wishin' you were | here by me
 (F#m)
 | - To end this | misery
 (A) (F#m)
 And I | wonder, I | wa wa wa wa | wonder
 (A) (F#m)
 | Why why, why, she | ran away
 (D) (E)
 And I | wonder a | where will she | stay

**Chorus**

(A)
 My | runaway
 (D)
 A | run, run, run, run, | runaway

Bridge + Chorus

WILL YOU LOVE ME TOMORROW (C)

Carole King - 1961

The Bee Gees recorded what Carole King called "the definitive version" for a Carole King tribute album entitled 'Tapestry Revisited' in 1995 (Rod Stewart, Faith Hill, Celine Dion, Aretha Franklin, and others sang the other songs). Cher released a version on her 1966 album Cher. Linda Ronstadt released a version on her 1970 album 'Silk Purse.' Carole King included a version on her 1971 album 'Tapestry'. Roberta Flack's version hit #76 on the Billboard Hot 100 in 1972 as 'Will You Still Love Me Tomorrow.' Bryan Ferry had a hit in the United Kingdom with his version in 1993. Dianne Reeves recorded a smooth jazz version on her 1997 album 'That Day'.

(C) (Am7) (Dm7) (G)

To|night you're | mine com|pletely

(C) (Am) (F) (G)

You | give your | love so | sweetly

(E7)

To|night the | light

(Am)

Of | love is in your | eyes

(Dm7) (G) (C)

But will you | love me to|morrow

Is this a lasting treasure

Or just a moment's pleasure

Can I believe the magic of your sighs

Will you still love me tomorrow

Bridge:

(F) (Dm7) (Em)

To|night with | words un|spoken

(F) (Dm7) (Em)

You | said that I'm the | only | one

(F) (Dm7) (Em)

| - But will my | heart be | broken

(Am)

When the | night

(D7) (Dm7) (G)

Meets the | morning | sun

I'd like to know that your love

Is just a love I'm sure of

So tell me now and I won't ask again

Will you still love me tomorrow

BANKS OF THE OHIO (C)

Joan Baez – 1961

'Banks of the Ohio' has been recorded by many artists such as Johnny Cash, The Carter Family, the Blue Sky Boys, the Monroe Brothers, Olivia Newton-John and Doc Watson. It is a nineteenth century ballad

(C) (G)
I asked my | love to take a | walk
(G) (C)
To take a | walk, just a little | walk
(C7) (F)
Down be|side where the waters | flow
(C) (G) (C)
Down by the | banks of the old Ohi|o

Chorus

(C) (G)
And only | say that you`ll be | mine
(G) (C)
In no | others' arms en|twine
(C7) (F)
Down be|side where the waters | flow
(C) (G) (C)
Down by the | banks of the old Ohi|o

I held a knife against her breast
As ino my arms she pressed
She cried, "oh, Willie, don`t murder me
I`m not prepared for eternity"

Chorus

I started home `tween twelve and one
I cried, "my God, what have i done?
Killed the only woman I loved
Because she would not be my bride"

Chorus

CRAZY (C) Patsy Cline - 1961

Patsy Cline (b. Virginia Patterson Hensley September 8, 1932 – March 5, 1963) was an American country music singer, who enjoyed pop music crossover success during the era of the Nashville Sound in the early 1960's. Since her death at the age of 30 in a 1963 plane crash at the height of her career, she has been considered one of the most influential, successful, revered, and acclaimed female vocalists of the 20th century.

(C) (A7) (Dm7)
| Crazy, | crazy for feeling so | lonely
(G) (C) (Am) (Dm7) (G)
I'm | crazy, | crazy for feeling so | blue
(C) (A7) (Dm7)
| I know, you'd | love me for as long as you | wanted
(G) (C)
And | someday, you'd | leave me for somebody | new
(F) (C)
| Worry, | why do I let myself | worry
(D7) (D7) (G) (G7)
| Wonderin', | what in the world did I | do
(C) (A7) (Dm7)
| Crazy, for | thinking that my love could | hold you
(Dm7) (Em7) (Dm7) (Em7)
I'm | crazy for tryin', | crazy for cryin'
(Dm7) (G7) (C)
And I'm | crazy for loving | you

WHERE HAVE ALL THE FLOWERS GONE? (C)

Pete Seeger - 1961

Marlene Dietrich sang the song in French, as "Qui peut dire où les fleurs?", for a UNICEF concert in 1962.

- (C) (Am)
- | - Where have all the | flowers gone
- (F) (G)
- | - Long time | passing?
- (C) (Am)
- | - Where have all the | flowers gone
- (F) (G)
- | - Long time a|go?
- (C) (Am)
- | - Where have all the | flowers gone?
- (C) (G)
- | Young girls picked them, | every one
- (F) (C)
- | - When will they | ever learn?
- (F) (G) (C)
- | - When will they | ever | learn?

Where have all the young girls gone
 Long time passing?
 Where have all the young girls gone
 Long time ago?
 Where have all the young girls gone?
 Gone to young men, every one
 When will they ever learn?
 When will they ever learn?

Where have all the young men gone, etc.
 Gone to soldiers, every one, etc.

Where have all the soldiers gone, etc.
 Gone to graveyards, every one, etc.

Where have all the graveyards gone, etc.
 Gone to flowers, every one,
 When we ever learn?
 When will we ever learn?

Sag mir, wo die Blumen sind,
 wo sind sie geblieben?
 Sag mir, wo die Blumen sind,
 was ist geschehn?
 Sag mir, wo die Blumen sind,
 Mädchen pflückten sie geschwind.
 Wann wird man je verstehn,
 wann wird man je verstehn?

Sag mir, wo die Mädchen sind,
 wo sind sie geblieben?
 Sag mir, wo die Mädchen sind,
 was ist geschehn?
 Sag mir, wo die Mädchen sind,
 Männer nahmen sie geschwind.
 Wann wird man je verstehn,
 wann wird man je verstehn?

Sag mir, wo die Männer sind,
 wo sind sie geblieben?
 Sag mir, wo die Männer sind,
 was ist geschehn?
 Sag mir, wo die Männer sind,
 zogen fort, der Krieg beginnt.
 Wann wird man je verstehn,
 wann wird man je verstehn?

Sag, wo die Soldaten sind,
 wo sind sie geblieben?
 Sag, wo die Soldaten sind,
 was ist geschehn?
 Sag, wo die Soldaten sind,
 über Gräbern weht der Wind.
 Wann wird man je verstehn,
 wann wird man je verstehn?

Sag mir, wo die Gräber sind,
 wo sind sie geblieben?
 Sag mir, wo die Gräber sind,
 was ist geschehn?
 Sag mir, wo die Gräber sind,
 Blumen wehn im Sommerwind.
 Wann wird man je verstehn,
 wann wird man je verstehn?

Sag mir, wo die Blumen sind,
 wo sind sie geblieben?
 Sag mir, wo die Blumen sind,
 was ist geschehn?
 Sag mir, wo die Blumen sind,
 Mädchen pflückten sie geschwind.
 Wann wird man je verstehn,
 wann wird man je verstehn?

LITTLE BOXES (G) Malvina Reynolds, 1962 (3/4)

A Spanish version of the song, 'Las Casitas del Barrio Alto', was written by the Chilean songwriter Victor Jara in 1971, depicting in a mocking way the over-Europeanized and bourgeois lifestyle of the residents of the "Barrio Alto" in Santiago de Chile. A french version was also performed with the title 'Petites Boîtes' by Graeme Allwright. The song was described by Tom Lehrer as "the most sanctimonious song ever written."

(G)
Little | boxes on the | hillside
(G)
Little | boxes made of | ticky-tacky
(G) (D7)
Little | boxes on the | hillside
(G) (D7)
Little | boxes all the | same
(G) (G)
There's a | pink one and a | green one
(C) (G)
And a | blue one and a | yellow one
(G) (D7)
And they're | all made out of | ticky-tacky
(G) (D) (G)
And they | all look just the | same

And the people in the houses all went to the University
Where they were put in little boxes and they all came out the same
And there's doctors, and there's lawyers and business executives
And they're all made out of ticky-tacky and they all look just the same

And they all play on the golf course and drink their martinis dry
And they all have pretty children and the children go to school
And the children go to summer camp and then to the university
Where they are put in little boxes and they all come out the same

And the boys go into business and marry and raise a family
In boxes made of ticky-tacky and they all look just the same
There's a pink one and a green one and a blue one and a yellow one
And they're all made out of ticky-tacky and they all look just the same

UP ON THE ROOF (C)

Carol King - 1962

The best known version of this song is James Taylor's in 1979. Rearranged around Taylor's trademark acoustic guitar playing and vocal accents and interjections, it became a concert staple of his, often with a star-lit urban dreamscape presented behind the stage halfway through the number as his band played unison ascending notes to echo the song's theme. It was included on his 1993 live album (LIVE) and his 2000 Greatest Hits Volume 2 compilation, and was played at 'The Concert For New York City' following the September 11, 2001 terrorist attacks, where he introduced it as representing his and the writers' positive feelings for the city.

(C) (Am)
When | this old world starts | getting me down
(F) (G) (C)
And | people are just too | much for me to | face
(C) (Am)
I'll | climb way up to the | top of the stairs
(F) (G) (C)
And | all my cares just | drift right into | space

(F)
| On the roof it's | peaceful as can | be
(C) (Am) (Am7) (G)
And | there the world be|low don't bother | me

So when I come home feelin' tired and beat
I'll go up where the air is fresh and sweet
I'll get away from the hustling crowd
And all that rat-race noise down in the street

On the roof that's the only place I know
Where you just have to wish to make it so

At night the stars put on a show for free
And darling you can share it all with me
I keep on telling you that
Right smack dab in the middle of town
I've found a paradise that's trouble proof
And if this old world starts getting you down
There's room enough for two up on the roof
Up on the roof (x 3)

YOU DON'T KNOW ME (G)

Cindy Walker & Eddy Arnold – 1955, Ray Charles - 1962

The best-selling version of the song is by Ray Charles, who took it to #2 on the Billboard pop chart in 1962. It later became a #1 country hit for Mickey Gilley in 1981.

The song has been performed or recorded by hundreds of artists, including Elvis Presley, Bob Dylan, and Willie Nelson. Charles re-recorded the song with Diana Krall on his album of duets, 'Genius Loves Company' and it was sung by Meryl Streep in the 1990 movie 'Postcards from the Edge.'

Chorus:

(G)
You give your | hand to me
(G7/B)
And then you | say hello
(C)
I can | hardly speak
(G°)
My heart is | beating so
(G)
And any|one can tell
(E7+5) (Am)
You think you | know me well
(D7+5) (G)
But you don't | know me

Oh you don't know the one
That thinks of you at night
Who longs to kiss your lips
And yearns to squeeze you tight
No I'm just a friend
That's all I've ever been
You just don't know me

Bridge:

(C) (C#°) (Bm)
I | never knew the | art of | making | love
(Am) (D7) (G)
Though my | heart aches with | love for | you
(Em) (Bm)
A|fraid and shy, I | let my chance go | by
(Am7) (D7+5)
The | chance that you | might love me | too

Chorus:

MONSTER MASH (G)

Bobby 'Boris' Pickett – 1962

I was | working in the lab | late one night *(verses have same chords as Chorus)*
When my | eyes beheld an | eerie sight
For my | monster from his slab began to rise
And | suddenly to | my surprise

Chorus:

(G)
He did the | mash, he did the | monster mash
(Em)
The monster | mash, it was a | graveyard smash
(C)
He did the | mash, it caught | on in a flash
(D) (D7)
He did the | mash, he did the | monster mash

From my laboratory in the castle east
To the master bedroom where the vampires feast
The ghouls all came from their humble abodes
To get a jolt from my electrodes

Chorus:

Bridge

(C)
The | zombies were | having fun
(D)
The | party had | just begun
(C)
The | guests included | - Wolf Man
(D)
| Dracula | and his son
The scene was rockin', all were digging the sounds
Igor on chains, backed by his baying hounds
The coffin-bangers were about to arrive
With their vocal group, "The Crypt-Kicker Five"

Chorus:

Out from his coffin, Drac's voice did ring
Seems he was troubled by just one thing
He opened the lid and shook his fist
And said, "Whatever happened to my Transylvania twist?"

Chorus:

Now everything's cool, Drac's a part of the band
And my monster mash is the hit of the land
For you, the living, this mash was meant too
When you get to my door, tell them Boris sent you

Chorus:

RAMBLING ROSE (G)

Noel Sherman and Joe Sherman – 1962

Recorded by Nat King Cole in 1962

(D7) (G)
| Rambling | rose, | - | - | rambling | rose
(A7) (D7)
| Why you | ram|ble | - | no one | knows
(C)
| Wild and | wind | blown
(G)
| That's how | you've | grown
(D7) (G)
| Who can | paint | you | - my rambling | rose?

Rambling rose, rambling rose
Why you ramble no one knows
Who will love you with a love true
When your rambling days are gone?

Rambling rose, rambling rose
Why I want you heaven knows
Though I love you with a love true
Who can cling to a rambling rose?

IF I HAD A HAMMER (G)

Pete Seeger & Lee Hays – 1949, Peter, Paul and Mary – 1962

'If I Had a Hammer (The Hammer Song)' is a song written by Pete Seeger and Lee Hays. It was written in 1949 in support of the progressive movement, and was first recorded by The Weavers, a folk music quartet comprised of Seeger, Hays, Ronnie Gilbert and Fred Hellerman, and then by Peter, Paul and Mary. The song was not particularly successful when it was first released, likely due in part to the political climate of the time. It fared notably better when it was recorded by Peter, Paul, and Mary more than a decade later. Their cover of the song, released in August of 1962, became a Top 10 hit. Other versions of the song include: Trini Lopez on his 1963 album 'Trini Lopez at PJ's', French popstar Claude François's 'Si j'avais un marteau' in November 1963, Chilean Folk Artist Víctor Jara also sang a 1969 cover titled 'El Martillo' on his album 'Pongo En Tus Manos Abiertas.' It was a Civil Rights anthem of the American Civil Rights movement. It also was a common selection for folk masses in Catholic Churches.

(G) (Em)
If I had a | hammer, | - I'd hammer in the | morning
(G) (D7)
I'd hammer in the | evening | - all over this | land
(G) (Em)
I'd hammer out | danger, | - I'd hammer out a | warning
(C) (D) (C) (D)
I'd hammer out | love between my | brothers and my sisters
(C) (D7) (G)
| - All over this | land

If I had a bell, I'd ring it in the morning
I'd ring it in the evening all over this land
I'd ring out danger, I'd ring out a warning
I'd ring out love between my brothers and my sisters
All over this land

If I had a song, I'd sing it in the morning
I'd sing it in the evening all over this land
I'd sing out danger, I'd sing out a warning
I'd sing out love between my brothers and my sisters
All over this land

Well I've got a hammer and I've got a bell
And I've got a song to sing all over this land
It's the hammer of justice, It's the bell of freedom
It's the song about love between my brothers and my sisters
All over this land

GUANTANAMERA (C)

Jose Fernandez Diaz (m), José Martí (l), Pete Seeger – 1962

'Guantanamera (girl from Guantánamo)' is perhaps the best known Cuban song. The better known 'official' lyrics are based on the first stanza of the first poem of the collection 'Versos Sencillos' (Simple Verses) by Cuban nationalist poet and independence hero José Martí, as adapted by Julián Orbón. Word has it that Orbón considered Martí's poems as fitting, and thus dignifying, to such a popular song. Given Martí's significance to the Cuban people, the use of his poem in the song virtually elevated it to unofficial anthem status in the country.

SPANISH	ENGLISH
<u>Chorus</u> (F) (C) Guantanamera, guajira Guantanamera (F) (G) (C) (F)(G) Guantana mera, guajira Guantana mera (Dm) (Dm) Yo soy un hombre sin cero (G) (C) (Dm) De donde crece la palma (Dm) (Dm) Y antes mor irme qui ero (G) (C) (Dm) E char mis versos del alma	<u>Chorus</u> Guantanamera, guajira Guantanamera Guantana mera, guajira Guantana mera I am a sincere man From where the palm tree grows And before dying I want To share the verses of my soul
<u>Chorus</u> Mi verso es de un verde claro Y de un carmín encendido Mi verso es de un ciervo herido Que busca en el monte amparo	<u>Chorus</u> My verse is light green And it is flaming crimson My verse is a wounded deer Who seeks refuge on the mountain
<u>Chorus</u> Cultivo una rosa blanca En julio como en enero Para el amigo sincero Que me da su mano franca	<u>Chorus</u> I cultivate a white rose In July as in January For the sincere friend Who gives me his honest hand
<u>Chorus</u> Y para el cruel que me arranca El corazon con que vivo Cardo ni ortiga cultivo Cultivo la rosa blanca	<u>Chorus</u> And for the cruel one who would tear out this heart with which I live I do not cultivate nettles nor thistles I cultivate a white rose
<u>Chorus</u> Con los pobres de la tierra Quiero yo mi suerte echar El arroyo de la sierra Me complace más que el mar	<u>Chorus</u> With the poor people of the earth I want to share my good fortune The brook of the mountains Gives me more pleasure than the sea
<u>Chorus</u>	<u>Chorus</u>

TURN TURN TURN (G)

Pete Seeger / The Byrds - 1962

The lyrics are taken almost verbatim from the King James version of the Bible (Ecclesiastes 3, verses 1–8). The lines are commonly performed as a plea for world peace, with stress on the closing line: "a time for peace, I swear it's not too late," the latter phrase being the only part of the lyric written by Seeger himself. Handwritten lyrics to the song were donated to N.Y. University by the Communist Party USA in March 2007.

(G) (C) (G) (D)
To every | thing, turn, | turn, turn
(G) (C) (G) (D)
There is a | season, turn, | turn, turn
(G) (Em) (C) (D) (G)
And a | time to every | purpose under | heaven
(D) (G)
A time to be | born, a time to | die
(D) (G)
A time to | plant, a time to | reap
(D) (G)
A time to | kill, a time to | heal
(C) (Em) (Am) (D7) (G)
A time to | laugh, | a time to | weep

To everything, turn, turn, turn
There is a season, turn, turn, turn
And a time to every purpose under heaven
A time to build up, a time to break down
A time to dance, a time to mourn
A time to cast away stones
A time to gather stones together

To everything, turn, turn, turn
There is a season, turn, turn, turn
And a time to every purpose under heaven
A time of love, a time of hate
A time of war, a time of peace
A time you may embrace
A time to refrain from embracing

To everything, turn, turn, turn,
There is a season, turn, turn, turn,
And a time to every purpose under heaven
A time to gain, a time to lose
A time to rend, a time to sew
A time to love, a time to hate
A time for peace, I swear it's not too late

THIS TRAIN (Am)

Peter, Paul and Mary - 1962

The influence of the train is not to be underestimated in music history. It has been mythologised in music for decades. It's been a symbol of freedom, of escaping your home town, of travelling to fame and fortune. It's also been a metaphor for heartbreak as depicted in 'Mystery Train'. And it's been used as a central image in The Who's 'Slow Train To

The rhythm of a train rolling across the tracks has been used within songs by everyone from Elvis Presley to Eminem.

The Jam - 'Down In The Tube Station At Midnight' (1978)

Michelle Shocked - 'If Love Was A Train' (1988)

The Cruel Sea - 'Black Stick' (1993)

Muddy Waters - 'All Aboard' (1956)

Kevin Welch - 'Long Cold Train' (2001)

Ian Brown - 'The Gravy Train' (2001)

The Who - '5:15' (1973)

Lightnin' Washington - 'Black Gal' (1934)

Saul Williams - 'Twice The First Time' (2000)

David Bowie - 'Station To Station' (1976)

The Kinks - 'Waterloo Sunset' (1967)

The Beatles - 'One After 909' (1963)

Grosby Stills & Nash - 'Marrakesh Express' (1966)

U2 - 'Zoo Station' (1991)

TISM - 'Mourningtown Ride' (1992)

REM - 'Driver 8' (1985)

Johnny Cash - 'Folsom Prison Blues' (1956)

Tom Waits - 'Downtown Train' (1985)

Eric Johnson - 'Love Train' (1989)

The KLF - 'Last Tain To Trancentral' (1999)

Elvis Presley - 'Mystery Train' (1955)

The Waifs - 'Crazy Train' (2002)

The Cure - 'Jumping On Someone Else's Train' (1980)

Bob Dylan - 'It Takes A Lot To Laugh, It Takes A Train To Cry' (1967)

Kraftwerk - 'Trans Europa Express' (1977)

Eminem - '8 Mile' (2002)

The Woodentops - 'Love Train' (1986)

Jimi Hendrix - 'Hear My Train Comin' (1967)

Ozzy Osbourne - 'Crazy Train' (1981)

Paul Kelly - 'White Train' (1985)

The Monkees - 'Last Train To Clarksville' (1966)

(Am)

| This train is | bound for glory, | this train

(C)

(E7)

| This train is | bound for glory, | this train

(Am)

| This train is | bound for glory

(D7)

(F)

| Don't ride nothin' but the | righteous & the holy

(Am)

(E7)

(Am)

| This train is | bound for glory, | this train

This train don't carry no gamblers, this train

This train don't carry no gamblers, this train

This train don't carry no gamblers

No hot town women, no midnight ramblers

This train don't carry no gamblers, this train

This train is built for speed now, this train

This train is built for speed now, this train

This train is built for speed now

Fastest train you ever did see

This train is built for speed now, this train

This train don't carry no liars, this train (Am)

This train don't carry no liars

No hypocrites and no high flyers

This train don't carry no liars, this train

THE LOCO-MOTION (C)

Little Eva / Carole King and Gerry Goffin - 1962

The song is notable for making Top 5 in the USA three times: for Little Eva (1962); for Grand Funk Railroad in 1974 (US #1); and for Kylie Minogue in 1988 (US #3).

(C) (Am)
| Everybody's | doin' a | brand new | dance, now
(C) (Am)
| - Come on, | baby, | do the loco-|motion
(C) (Am)
I | know you'll get to | like it if you | give it a | chance now
(C) (Am)
| - Come on, | baby, | do the loco-|motion
(F) (Dm)
My | little baby | sister can | do it with | ease
(F) (Dm)
It's | easier to | learn than your | AB|C's
(C) (G) (C)
So | come on, | come on, and | do the loco-|motion with | me
(C7)
| - You got to | swing your | hips now
(F) (F) (C) (C7)
| - | - Come | on | - jump | up | - jump | back
(G) (G)
Oh, | babe, I think you | got the | knack, whoa | whoa

Now that you can do it, well let's make a chain now
Come on, baby, do the loco-motion
A chugga-chugga motion like a railroad train now
Come on, baby, do the loco-motion
Do it nice and easy, now, and don't lose control
A little bit of rhythm and a lot of soul
Well, come on, come on, and do the loco-motion with me

Whoa whoa, move around the floor in a loco motion
Come on, baby, do the loco-motion
Do it holdin' hands, if'n you get the notion
Come on, baby, do the loco-motion
There's never been a dance that's so easy to do
It even makes you happy when you're feelin' blue
So come on, come on, and do the loco-motion with me
Come on, baby, do the loco-motion
So come on, come on, and do the loco-motion with me (x 4)

FIVE HUNDRED MILES (C)

Hedy West - 1962

In popular and folk culture, train whistles are often associated with loneliness or hard luck, because of the association of trains with transients and hobos who often wait outside the train station and run and jump on to ride the railcars as they just begin moving out of the station. The book 'Hear That Lonesome Whistle Blow' is an example.

The well-known song 'Five Hundred Miles' makes frequent reference to the sound of the train whistle as being audible over a great distance.

(C) (Am)
If you | miss the train I'm | on
(Dm)
You will | know where I have | gone
(G) (F) (G)
You can | hear the whistle | blow a hundred | miles
(C) (Am)
A hundred | miles, a hundred | miles
(Dm)
A hundred | miles, a hundred | miles,
(G) (F) (Dm7) (C)
You can | hear the whistle | blow a hundred | miles

Lord I'm one, Lord I'm two, Lord I'm three, Lord I'm four
Lord I'm five hundred miles away from home
Away from home, away from home
Away from home, away from home
Lord I'm five hundred miles away from home

Not a shirt on my back, not a penny to my name
Lord I can't go home this a-way
This a-way, this a-away, this a-way, this a-way
Lord I can't go back home this a-way

If you miss the train I'm on
You will know where I have gone
You can hear the whistle blow a hundred miles
A hundred miles, a hundred miles
A hundred miles, a hundred miles
You can hear the whistle blow a hundred miles

STEWBALL (C)

Joan Baez – 1963 (3/4 – medium)

Skewball was the name of a British racehorse, most famous as the subject of a ballad. The horse was born in 1741, and originally owned by Francis, 2nd Earl of Godolphin, and later sold. His name has been recorded as "Squball", "Sku-ball", or "Stewball". He won many races in England, and a famous one in Ireland, which is generally the subject of the song of the same name. Popular legend has Skewball belonging to an Arthur Marvell. Based on the horse's name, Skewball was likely a skewbald horse, though there is speculation that he was a bay.

There are two major different versions of the sporting ballad, generally titled either 'Skewball' or 'Stewball'; the latter is more popular in America. There are multiple variations within the two major divisions. Versions date at least as far back as the 18th century, appearing on numerous broadsides. In both songs, the title horse is the underdog in the race, up against a favored grey mare (usually called either 'Griselda' or 'Molly'), and although in most versions of Stewball, the winning horse triumphs due to the stumbling of the lead horse, Skewball wins simply by being the faster horse in the end.

Chorus

(C)

Old | Stewball was a | race horse

(Dm)

And I | wish he were | mine

(G)

He | never drank | water

(G)

(C)

He | always drank | wine

His bridle was silver

His mane it was gold

And the worth of his saddle

Has never been told

I went to the fairgrounds

Old Stewball was there

And the betting was heavy

On the bay and the mare

I bet on the gray mare

And I bet on the bay

If I'd bet on old Stewball

I'd be a free man today

Oh, the hoot how he hooted

And the turtledove moaned

I'm a poor boy in trouble

A long way from home

Chorus

WITH GOD ON OUR SIDE (G)

Bob Dylan – 1963 (3/4 – medium)

(G) (C) (G)
Oh my | name it is | no|thin'
(D) (G)
My | age it means | less
(G) (G)
The | country I | come | from
(C) (G)
Is | called the Mid|west
(G) (G)
I's | taught and brought | up | there
(C) (G)
The | laws to a|bide
(G) (C) (G)
And that | land that I | live | in
(C) (D) (G)
Has | God on its | side

Oh the history books tell it
They tell it so well
The cavalries charged
The Indians fell
The cavalries charged
The Indians died
Oh the country was young
With God on its side.

Oh the Spanish-American
War had its day
And the Civil War too
Was soon laid away
And the names of the heroes
I's made to memorize
With guns in their hands
And God on their side.

Oh the First World War, boys
It closed out its fate
The reason for fighting
I never got straight
But I learned to accept it
Accept it with pride
For you don't count the dead
When God's on your side.

When the Second World War
Came to an end
We forgave the Germans
And we were friends
Though they murdered six million
In the ovens they fried
The Germans now too
Have God on their side.

I've learned to hate Russians
All through my whole life
If another war starts
It's them we must fight
To hate them and fear them
To run and to hide
And accept it all bravely
With God on my side.

But now we got weapons
Of the chemical dust
If fire them we're forced to
Then fire them we must
One push of the button
And a shot the world wide
And you never ask questions
When God's on your side.

In a many dark hour
I've been thinkin' about this
That Jesus Christ
Was betrayed by a kiss
But I can't think for you
You'll have to decide
Whether Judas Iscariot
Had God on his side.

So now as I'm leavin'
I'm weary as Hell
The confusion I'm feelin'
Ain't no tongue can tell
The words fill my head
And fall to the floor
If God's on our side
He'll stop the next war.

PUFF (G)

Leonard Lipton & Peter Yarrow (l & m), Peter, Paul and Mary - 1963

The song is believed by many to refer to smoking joints, due to references to paper, dragon ("draggin"), puff (smoke), and traveling "along the cherry lane" (the burning ember of a cigarette or joint is called 'cherry', and moves up as the cigarette's length as it burns). Because of this, the song became a hippie anthem.

Also recorded by (amongst others) Bing Crosby, Marlene Dietrich (performed in German as 'Paff, Der Zauberdrachen'), Trini Lopez, The Kingston Trio, Dolly Parton, Seal, The Irish Rovers, 100 Folk Celsius (performed in Hungarian as 'Paff, a bűvös sárkány').

(G) (Bm) (C) (G)
| Puff, the magic | dragon | lived by the | sea
(C) (G) (Em) (A7) (D7)
And | frolicked in the | autumn mist in a | land called honah | lee
(G) (Bm) (C) (G)
| Little jackie | paper | loved that rascal | puff
(C) (G) (Em) (A7) (D7) (G)
And | brought him strings and | sealing wax and | other fancy | stuff
Oh ...

Chorus

Puff, the magic dragon lived by the sea
And frolicked in the autumn mist in a land called honah lee
Puff, the magic dragon lived by the sea
And frolicked in the autumn mist in a land called honah lee

Together they would travel on a boat with billowed sail
Jackie kept a lookout perched on puffs gigantic tail
Noble kings and princes would bow whenever they came
Pirate ships would lower their flag when puff roared out his name oh!

Chorus

A dragon lives forever but not so little boys
Painted wings and giant rings make way for other toys
One grey night it happened, jackie paper came no more
And puff that mighty dragon, he ceased his fearless roar

His head was bent in sorrow, green scales fell like rain
Puff no longer went to play along the cherry lane
Without his life-long friend, puff could not be brave
So puff that mighty dragon sadly slipped into his cave oh!

Chorus

ACT NATURALLY (A)

Johnny Russell (m), Vonnie Morrison (l) – 1963

The Beatles' version is sung by Ringo Starr. They performed the song during an The Ed Sullivan Show appearance which was taped on August 14, 1965 and broadcast on September 12, 1965.

(A) (D)
| They are gonna | put me in the | movies
(A) (E)
| They're gonna make a | big star out of | me
(A) (D)
We'll | make a film about a | man that's sad and | lonely
(A) (E7) (A)
And | all I have to do | - is act natura|lly

Chorus

(E) (A)
Well, I | bet you I'm | gonna be a | big star
(E) (A)
| Might win an | Oscar, you can never | tell
(E) (A)
The | movie's gonna | make me a | big star
(B7) (E)
'Cause | I can play the | part so | well

Well, I hope you come and see me in the movie
Then I'll know that you will plainly see
The biggest fool that ever hit the big time
And all I have to do is act naturally

We'll make a film about a man that's sad and lonely
Begging down upon his bended knee
I'll play the part but I won't need rehearsing
All I have to do is act naturally

Chorus

A HARD RAIN'S A-GONNA FALL (A)

(Words and Music by Bob Dylan)

<p>(A) Oh, where have you been, my blue-eyed son? (A) (E) Oh, where have you been, my darling young one? (D) (A) I've stumbled on the side of twelve misty mountains (D) (A) I've walked & I've crawled on six crooked highways (D) (A) I've stepped in the middle of seven sad forests (D) (A) I've been out in front of a dozen dead oceans (D) (A) I've been ten thousand miles in the mouth of a graveyard (A) (E) (A) (D) And it's a hard, it's a hard, it's a hard, & it's a hard (A) (E) (A) It's a hard rain's a-gonna fall</p> <p>Oh, what did you see, my blue-eyed son? Oh, what did you see, my darling young one? I saw a newborn baby with wild wolves all around it, I saw a highway of diamonds with nobody on it I saw a black branch with blood that kept drippin', I saw a room full of men with their hammers a- bleedin', I saw a white ladder all covered with water, I saw ten thousand talkers whose tongues were all broken I saw guns and sharp swords in the hands of young children, And it's a hard ...</p> <p>And what did you hear, my blue-eyed son? And what did you hear, my darling young one? I heard the sound of a thunder, it roared out a warnin', Heard the roar of a wave that could drown the whole world, Heard one hundred drummers whose hands were a- blazin', Heard ten thousand whisperin' and nobody listenin', Heard one person starve, I heard many people laughin', Heard the song of a poet who died in the gutter, Heard the sound of a clown who cried in the alley, And it's a hard ...</p>	<p>Oh, who did you meet, my blue-eyed son? Who did you meet, my darling young one? I met a young child beside a dead pony, I met a white man who walked a black dog, I met a young woman whose body was burning, I met a young girl, she gave me a rainbow, I met one man who was wounded in love, I met another man who was wounded with hatred, And it's a hard ...</p> <p>Oh, what'll you do now, my blue-eyed son? Oh, what'll you do now, my darling young one? I'm a-goin' back out 'fore the rain starts a- fallin', I'll walk to the depths of the deepest black forest, Where the people are many and their hands are all empty, Where the pellets of poison are flooding their waters, Where the home in the valley meets the damp dirty prison, Where the executioner's face is always well hidden, Where hunger is ugly, where souls are forgotten, Where black is the color, where none is the number, And I'll tell it and think it and speak it and breathe it, And reflect it from the mountain so all souls can see it, Then I'll stand on the ocean until I start sinkin', But I'll know my song well before I start singin', And it's a hard ...</p>
--	---

TOMORROW IS A LONG TIME (A)

Bob Dylan - 1963

(A) (D) (A)
If | today was | not an endless | highway
(A) (D) (A)
If to|night was | not a crooked | trail
(Bm) (A)
If to|morrow | wasn't such a | long time
(D) (E) (A)
Then | lonesome would mean | nothing to you at | all
(D) (E) (A)
Yes, and | only if my | own true love was | waitin'
(D) (E) (A)
Yes, and if | I could hear her | heart a-softly | poundin'
(D) (E) (A)
| Only if | she was lyin' | by me
(D) (E) (A)
Then I'd | lie in my | bed once a|gain

I can't see my reflection in the waters
I can't speak the sounds that show no pain
I can't hear the echo of my footsteps
Or can't remember the sound of my own name
Yes, and only if my own true love was waitin'
Yes, and if I could hear her heart a-softly poundin'
Only if she was lyin' by me
Then I'd lie in my bed once again

There's beauty in the silver, singin' river
There's beauty in the sunrise in the sky
But none of these & nothing else can touch the beauty
That I remember in my true love's eyes
Yes, and only if my own true love was waitin'
Yes, and if I could hear her heart a-softly poundin'
Only if she was lyin' by me
Then I'd lie in my bed once again

(Repeat verse 1) If today was not an endless highway

I SAW HER STANDING THERE (G)

Beatles - 1963

(G)
Well, she was | just seven|teen
(C7) (G)
You | know what I | mean
(G) (D7)
And the | way she looked was | way beyond com|pare
(G) (G/F) (C/E) (C/Eb)
So | how could I | dance with a|nother | - (ooh)
(G/D) (D7) (G)
When I | saw her | standin' | there

(same chords as verse 1)

Well she looked at me, and I, I could see
That before too long I'd fall in love with her
She wouldn't dance with another (whooh)
When I saw her standin' there

Bridge

(C)
Well, my | heart went | "boom"
(C)
When I | crossed that | room
(C) (D7)
And I | held her hand in | mine

Whoah, we danced through the night
And we held each other tight
And before too long I fell in love with her
Now I'll never dance with another (whooh)
Since I saw her standing there

Bridge

Whoah, we danced through the night ... etc.

FREIGHT TRAIN (C) Elizabeth Cotton - 1963

Cotten was born in Carrboro, North Carolina in 1895. By her early teens she was writing her own songs, one of which, 'Freight Train', (written when she was eleven) would go on to be one of her most recognized. But it wasn't until she reached her sixties that she began recording and performing publicly. She was discovered by the folk-singing Seeger family while she was working for them as a housekeeper.

Over the course of the early sixties, Elizabeth went on to play more shows with big names in the burgeoning sixties folk revival. Some of these included Mississippi John Hurt, John Lee Hooker, and Muddy Waters at venues such as the Newport Folk Festival and the Smithsonian Festival of American Folklife.

In 1984 she won the Grammy Award for 'Best Ethnic or Traditional Recording' for her album on Arhoolie Records 'Elizabeth Cotten Live'. In 1989, Cotten was one of 75 influential African-American women chosen to be included in the photo documentary, 'I Dream a World'.

Elizabeth Cotten died in Syracuse, New York at the age of 92. A tribute to Cotten, 'In Memory of Elizabeth Cotten' was recorded by Firehose on the album 'If'n' shortly after her death. The song mimics her playing style and its lyrics echo the content of 'Freight Train'.

(C) (G7)
| Freight train, | freight train, | goin' so | fast
(C)
| Freight train, | freight train, | goin' so | fast
(E7) (F)
| Please don't | tell what | train I'm | on
(C) (G7) (C)
So they | won't know | where I'm | gone

Freight train, freight train, goin' round the bend
Freight train, freight train, comin' back again
One of these days turn that train around
And go back to my home town

One more place I'd like to be
One more place I'd lie to see
To watch them old Blue Ridge mountains climb
When I ride old number nine

When I die Lord, bury me deep
Down at the end of Chestnut street
Where I can hear old number nine
As she comes down the line

Freight train, freight train, goin' so fast
Freight train, freight train, goin' so fast
Please don't tell what train I'm on
So they won't know where I'm gone

FOUR STRONG WINDS (G)

Ian Tyson - 1963

'Four Strong Winds' is a song written by Ian Tyson in the early 1960s. It was recorded by Ian and Sylvia on an album of the same name released in 1964. The song is based on the life of transient farm workers, forced to move where work can be found, but its theme is the sometimes temporary nature of human relationships. This folk classic has been recorded by many artists including Neil Young on his 1978 album 'Comes a Time', Sarah McLachlan, Hank Snow, The Seekers, Judy Collins, Bob Dylan, The Searchers, The Kingston Trio, The Tragically Hip, Joan Baez, and most recently, Johnny Cash. It was a hit by Bobby Bare in 1964. In 2005, CBC Radio One listeners chose this song as the greatest Canadian song of all time on the series '50 Tracks: The Canadian Version'.

Four strong | winds that blow | lonely
(G) (C)
Seven | seas that run | high
(D7) (G)
All these | things that don't | change come what | may
(G) (Am) (D7)
But my | good times are all | gone
(G) (Am)
And I'm | bound for movin' | on
(D7) (G)
I'll look | for you if I'm | ever back this | way
(C) (Am) (D7)

I may go out to Alberta
Weather's good there in the fall
Got some friends that I could go to workin' for
Still I wish you'd change your mind
If I ask it one more time
But we've been through that a thousand times or more

If I get there before the snow flies
And things are goin' good
You could join me if I send you down the fare
But if you wait until it's winter, it would do no good
For the winds sure can blow cold way out there

Chorus

DON'T THINK TWICE, IT'S ALL RIGHT (C)

Bob Dylan - 1963

(C) (G) (Am)
It | ain't no use to | sit and wonder | why, babe
(F) (G)
| - It don't | matter, any|how
(C) (G) (Am)
And it | ain't no use to | sit and wonder | why, babe
(D7) (G)
| - If you don't | know by | now
(C) (C7)
When the | rooster | crows at the | break of | dawn
(F) (D7)
| - Look out your | window and | I'll be | gone
(C) (Am) (F)
| - You're the | reason I'm | trav'lin' | on
(C) (G) (C)
| - Don't think | twice, it's all | right

It ain't no use in turnin' on your light, babe
That light I never knowed
An' it ain't no use in turnin' on your light, babe
I'm on the dark side of the road
Still I wish there was somethin' you would do or say
To try and make me change my mind and stay
We never did too much talkin' anyway
So don't think twice, it's all right

It ain't no use in callin' out my name, gal
Like you never did before
It ain't no use in callin' out my name, gal
I can't hear you any more
I'm a-thinkin' and a-wond'rin' all the way down the road
I once loved a woman, a child I'm told
I give her my heart but she wanted my soul
But don't think twice, it's all right

I'm walkin' down that long, lonesome road, babe
Where I'm bound, I can't tell
But goodbye's too good a word, gal
So I'll just say fare thee well
I ain't sayin' you treated me unkind
You could have done better but I don't mind
You just kinda wasted my precious time
But don't think twice, it's all right

BLOWIN' IN THE WIND (C)

Bob Dylan - 1963

(C) (F) (C) (Am)
How many | roads must a | man walk | down
(C) (F) (G)
Be|fore you | call him a | man?
(C) (F) (C) (Am)
Yes, 'n' | how many | seas must a | white dove | sail
(C) (F) (G)
Be|fore she | sleeps in the | sand?
(C) (F) (C) (Am)
Yes, 'n' | how many | times must the | cannon balls | fly
(C) (F) (G)
Be|fore they're for|ever | banned?
(F) (G) (C) (Am)
The | answer, my | friend, is | blowin' in the | wind
(F) (G) (C)
The | answer is | blowin' in the | wind

How many times must a man look up
Before he can see the sky?
Yes, 'n' how many ears must one man have
Before he can hear people cry?
Yes, 'n' how many deaths will it take till he knows
That too many people have died?
The answer, my friend, is blowin' in the wind
The answer is blowin' in the wind

How many years can a mountain exist
Before it's washed to the sea?
Yes, 'n' how many years can some people exist
Before they're allowed to be free?
Yes, 'n' how many times can a man turn his head
Pretending he just doesn't see?
The answer, my friend, is blowin' in the wind
The answer is blowin' in the wind

DA DOO RON RON (E)

The Crystals - 1963

(E) (A)
I | met her (him) on a | Monday and my | heart stood | still
(B) (E)
Da | doo ron | ron ron, da | doo ron | ron
(E) (A)
| Somebody | told me that her | name was | Jill (Bill)
(B) (E)
Da | doo ron | ron ron, da | doo ron | ron

Chorus

(E) (A)
| - Yes, | - my | heart stood | still
(E) (B7)
| - Yes, | - her | name was | Jill
(E) (A)
| - And | - when I | walked her | home
(B) (E)
Da | doo ron | ron ron, da | doo ron | ron

I knew what she was thinkin' when she caught my eye
Da doo ron ron ron, da doo ron ron
I looked so quiet but my oh my
Da doo ron ron ron, da doo ron ron

Yes, she caught my eye
Yes, but my oh my
And when I walked her home
Da doo ron ron ron, da doo ron ron

Well, I picked her up at seven and she looked so fine
Da doo ron ron ron, da doo ron ron
Someday soon I'm gonna make her mine
Da doo ron ron ron, da doo ron ron

Yes, she looked so fine
Yes, I'll make her mine
And when I walked her home
Da doo ron ron ron, da doo ron ron

YOU'VE REALLY GOT A HOLD ON ME (C)

Smokey Robinson / Beatles - 1962

'You've Really Got a Hold on Me' is a 1962 hit single by The Miracles for the Tamla (Motown) label. The song, one of the most famous of the early Motown era, has been covered extensively since its release, including a famous cover by The Beatles on their 'With the Beatles' in the UK and on The Beatles' 'Second Album' in the United States. The song was also covered by Percy Sledge, Mike And The Mechanics, The Zombies, and The Supremes, among many others. It was recorded by Cyndi Lauper for her 2003 album 'At Last'.

(C)
| I don't | like you, but I | love you
(Am)
| Seems that I'm | always thinking | of you
(C) (F) (Dm)
| Though oh, | oh, you treat me | badly, | - I love you | madly
(Dm7) (C)
You | really got a | hold on | me
(C/B) (Am)
You | really got a | hold on | me

(same chords as above)

I don't want you, but I need you
Don't wanna kiss you, but I need to
Oh, oh, oh, you do me wrong now, my love is strong now
You really got a hold on me
You really got a hold on me
(C) (C7) (F)
| I love | you and all I | want you to | do is just
(C) (Dm7)
| Hold me (please) | hold me (squeeze) | hold me | hold me

I wanna leave you, don't wanna stay here
Don't wanna spend another day here
Oh, oh, oh, I wanna spit now, I just can quit now
You really got a hold on me (you really got a hold on me)
You really got a hold on me (you really got a hold on me) baby
I love you and all I want you to do is just
Hold me (please), hold me (squeeze), hold me, hold me

You really got a hold on me
You really got a hold on me

Key G Major

(C) adapted in 1963

(C) (Am) (Em) (Am)
 I | danced in the | morning when the | world was begun
 (Dm) (G7)
 And I | danced in the | moon & the | stars & the | sun
 (C) (Am) (Em) (Am)
 And I | came down from | heaven & I | danced on the | earth
 (Dm) (G7) (C) (C)
 At | Bethle|hem I | had my | birth
 (C) (Am) (C) (Am)
 | Dance, | dance wher|ever you may | be
 (C) (Dm) (G7)
 | I am the | Lord of the | Dance said | he
 (C) (F) (C)
 And I'll | lead you | all wher|ever you may | be
 (Dm) (G7) (C) (F) (C)
 And I'll | lead you | all in the | dance, said | he

I danced for the scribe & the pharisee
 But they would not dance & they would not follow me
 I danced for the fishermen, for James & John
 They came with me & the dance went on
 I danced on the Sabbath & I cured the lame
 The holy people said it was a shame
 They whipped & they stripped & they hung me high
 And they left me there on a Cross to die

I danced on a Friday when the sky turned black
 It's hard to dance with the devil on your back
 They buried my body & they thought I was gone
 But I am the dance & I still go on
 They cut me down but I leaped up high
 For I am the dance that can never, never die
 I'll live in you if you'll live in me
 For I am the Lord of the Dance, said he

YOU WERE ON MY MIND (C)

(Sylvia Fricker 1964)

Ian and Sylvia Tyson were a Canadian folk music duo who performed and recorded from the early 1960s through the early 1970s.

Ian Tyson was born in Victoria, British Columbia, in 1933. In his teens he decided upon a career as a rodeo rider. Recovering from injuries sustained from a fall during the mid 1950s, he started learning guitar. In the late 1950s, he relocated to Toronto, aspiring to a career as a commercial artist. He also started playing clubs and coffeehouses in Toronto. By 1959 he was performing music as a full-time occupation.

Sylvia Tyson (née Fricker) was born in Chatham, Ontario, in 1940. While still in her teens she started frequenting the folk clubs of Toronto. She met Ian in 1959, and they started performing together shortly thereafter. By 1962 they were living in New York City, where they caught the attention of Albert Grossman, who was managing Bob Dylan. He secured them a contract with Vanguard Records, and they released their first album late in the year.

Ian & Sylvia produced an album entitled 'You Were on My Mind' in 1972.

| - Woke up this | morning, | - you were on my | mind |
 (C) (G) (C) (Am)
 (F) (C) (G)
And | you were | on my | mind |
 (C) (F) (C)
Got some | aches and | - got some | pains and |
 (F) (Em) (G)
Got some | wounds to | bind

Went to the corner, just to ease my pain
It was just to ease my pain
I got drunk and, I got sick and
I came home again

I got a feeling down in my shoes
It's a way down in my shoes
Got to move on, got to travel
Walk away my blues

UNDER THE BOARDWALK (G)

The Drifters / Resnick/Young - 1964

'Under the Boardwalk' has since been covered many times, including The Beach Boys, The Rolling Stones, John Mellencamp, The Undertones, Bette Midler, and Tom Tom Club.

A cajun-tinged swamp pop parody of the song, '(Holly Beach) Under the Boardwalk' by Kenny Tibbs (Kenny Thibodeaux) and the Jokers was released in 1991 and was a perennial Louisiana jukebox favorite until Hurricane Rita virtually wiped out the small seaside resort of Holly Beach, Louisiana in 2005.

(G)
When the | sun beats | down
(G) (D)
And burns the | tar up | on the | roof
(D7)
And your | shoes get so | hot
(D7) (G)
You | wish your tired | feet were | fireproof
(C)
| - Un|der the | board|walk
(G)
| - Down | by the | sea
(G)
| - On a | blanket with my | baby
(D) (G)
| - Is | where I'll | be

Chorus

(Em)
Under the | boardwalk | - out | of the | sun
(D)
Under the | boardwalk | - we'll be | having some | fun
(Em)
Under the | boardwalk | - people | walking a|bove
(D)
Under the | boardwalk | - we were | falling in | love
(Em)
Under the | boardwalk | - board|walk

On the park you'll hear
The happy sound of a carousel
You can almost taste the hot dogs
And french fries they sell

Chorus

THE WATER IS WIDE (C)

Peter, Paul & Mary - 1964

'The Water Is Wide' (also called 'O Waly, Waly') is thought to be an English or Scottish folk song that has been sung since the 1600s and has seen considerable popularity through to the 21st century. It is related to Child Ballad 204 (Roud number 87), Jamie Douglas, which in turn refers to the ostensibly unhappy first marriage of James Douglas, 2nd Marquess of Douglas to Lady Barbara Erskine.

The song has been covered by (amongst others) Pete Seeger, The Seekers, Bob Dylan, Joan Baez, Karla Bonoff, James Taylor, John Gorka, Daniel Rodriguez and Rory Block. Neil Young wrote new, environmentally-themed lyrics to the tune, and recorded it as 'Mother Earth (Natural Anthem)' on his 1990 album 'Ragged Glory'.

The song was mildly popularised in the late 1990s when Jewel, Sarah McLachlan, and the Indigo Girls collaborated and produced a version of the song in concert on the Lilith Fair tour.

Charlotte Church, the Welsh child soprano, recorded a popularized rendition of this song on her 2001 album entitled, 'Enchantment'. Eva Cassidy's version was released posthumously in her 2003 album 'American Tune'.

(C) (F) (C)
There is a | ship | - and she sails the | sea |
(Am) (G)
She's loaded | deep | - as deep can | be |
(Em) (F) (Am)
But not as | deep | - as the love I'm | in |
(Em) (F) (C)
I know not | if | - I sink or | swim |

I leaned my back against an oak
Thinking it was a trusty tree
But first it bent and then it broke
Just as my love proved false to me

Oh, love is gentle, and love is kind
The sweetest flower when first it's new
But love grows old and waxes cold
And fades away like the mornin' dew

The water is wide, I cannot get o'er
Neither have I the wings to fly
Give me a boat that can carry two
And both shall row my love and I

THE TIMES THEY ARE A-CHANGIN' (C)

Bob Dylan, 1964

'The Times They Are a-Changin'' is a song written by Bob Dylan and released on his 1964 album of the same name. In 2004, this song was #59 on Rolling Stone's list of The 500 Greatest Songs of All Time. A protest song, it is often viewed as a reflection of the generation gap and of the political divide marking American culture in the 1960s. Dylan, however, disputed this interpretation in 1964, saying "Those were the only words I could find to separate aliveness from deadness. It had nothing to do with age." A year later, Dylan would say: "I can't really say that adults don't understand young people any more than you can say big fishes don't understand little fishes. I didn't mean 'The Times They Are a-Changin' as a statement... It's a feeling."

(C) (Am) (F) (C)
Come | gather 'round people wher|ever you roam
(C) (Am) (F) (G)
And ad|mit that the waters a|round you have grown
(C) (Am) (G) (C)
And ac|cept it that soon you'll be | drenched to the bone
(C) (Am) (G)
If your | time to you is worth | savin'
(C) (F) (Em) (G)
Then you | better start swimmin' or you'll | sink like a stone
(C) (Dm)(G)(C)
For the | times | - they are a | chan|gin'

Come writers and critics who prophecies with your pen
And keep your eyes wide the chance won't come again
And don't speak too soon for the wheel's still in spin
And there's no tellin' who that it's namin'
For the loser now will be later to win
For the times they are a-changin'

Come mothers and fathers throughout the land
And don't criticize what you don't understand
Your sons and your daughters are beyond your command
Your old road is rapidly agin'
Please get out of the new one if you can't lend a hand
For the times they are a-changin'

Come senators, congressmen please heed the call
Don't stand in the doorway, don't block up the hall
For he that gets hurt will be he who has stalled
There's a battle outside and it's ragin'
It'll soon shake your windows and rattle your walls
For the times they are a-changin'

The line it is drawn the curse it is cast
The slow one now will later be fast
As the present now will later be past
The order is rapidly fadin'
And the first one now will later be last
For the times they are a-changin'

THE SOUNDS OF SILENCE (Am)

Paul Simon - 1964

'The Sounds of Silence' is the song that propelled the 1960s folk music duo Simon and Garfunkel to popularity. It was written by Paul Simon in the aftermath of the assassination of President John F. Kennedy on November 22, 1963. Simon conceived of the song as a way of capturing the emotional trauma felt by many Americans. It was originally recorded as an acoustic piece for their first album 'Wednesday Morning, 3 A.M.' but was later overdubbed with electric instruments and released as a single. The single slowly climbed the charts until it reached number one on New Year's Day 1966. The song was included in the 1966 album 'Sounds of Silence'.

(Am) (G)
| - Hello | darkness, my old | friend |
(G) (Am)
| - I've come to | talk with you a|gain |
(C) (F) → (C)
| - Because a | vision softly | cree|ping
(C) (F) (C)
| - Left its | seeds while I | was slee|ping |
(F) (F) (C)
| - And the | vision | that was | planted | in my | brain
(Am) (G) (Am)
| - Still re|mains | - | - within the | sound | - of | silence

In restless dreams I walked alone
Narrow streets of cobblestone
'Neath the halo of a street lamp
I turned my collar to the cold and damp
When my eyes were stabbed by the flash of a neon light
That split the night
And touched the sound of silence

And in the naked light I saw
Ten thousand people, maybe more
People talking without speaking
People hearing without listening
People writing songs that voices never share
And no-one dare
Disturb the sound of silence (x 2)

LESSON TOO LATE FOR THE LEARNING (A)

Tom Paxton - 1964

(A) (D) (A)
It's a | lesson too | late for the | learning
(D) (A) (E) (A)
| - Made of | sand, | - made of | sand |
(A) (D) (A)
In the | wink of an | eye my soul is | turning
(D) (A) (E) (A)
| - In your | hand | - in your | hand
(E) (D) (A)
| - Are you | going a|way with no | word of fare|well
(D) (A) (E)
Will there | be not a | trace left be|hind? |
(D)
I | could have | loved you | better
(A) (F#m)
I didn't | mean to be un|kind
(D) (E) (A)
| - You know that was the | last thing on my | mind

As I lie in my bed in the morning
Without you, without you
Each song in my breast dies in the dawning]
Without you, without you
Are you going away with no word of farewell
Will there be not a trace left behind?
I could have loved you better
I didn't mean to be unkind
You know that was the last thing on my mind

You've got reasons aplenty for going
This I know, this I know
For the weeds have been steadily growing
Please don't go, please don't go
Are you going away with no word of farewell
Will there be not a trace left behind?
I could have loved you better
I didn't mean to be unkind
You know that was the last thing on my mind

EARLY MORNING RAIN (C)

Gordon Lightfoot - 1964

'Early Morning Rain' recounts a lonely man's attempts to make his way back to a faraway home. It was recorded first by Ian and Sylvia as the title song of their fourth LP and was a minor pop hit 1965-6 as recorded by the US trio Peter, Paul and Mary and a country hit in 1966 as recorded by George Hamilton IV. Many other recordings followed, including those by Harry Belafonte, Johnny Cash, Judy Collins, Bob Dylan, Ronnie Hawkins, the Kingston Trio, Jerry Lee Lewis, Elvis Presley, the Travellers, and Josh White.

(C) (Em) (Dm) (G) (C)
In the early mornin' | rain | - | - with a | dollar in my | hand
(Dm) (G) (C)
With an aching in my | heart | - | - and my | pockets full of | sand
(Em) (Dm) (G) (C)
I'm a long way from | home | - | - and I | miss my loved one | so
(C) (Dm) (G) (C)
In the early mornin' | rain | - | - with no | place to | go

Out on runway number nine, big 707 set to go
But I'm stuck here on the ground where the cold winds blow
Well the liquor tasted good and the women were all fast
There she goes my friend, oh she's rolling now at last

Here the mighty engines roar, see the silver bird on high
She's away and westward bound, high above the clouds she'll fly
Where the early rain don't fall and the sun always shines
She'll be flying o'er my home in about three hours time

This old airport's got me down, it's no earthly use to me
Cause I'm stuck here on the ground, cold and drunk as I might be
You can't jump a jet plane like you can a freight train
So I'd best be on my way in the early morning rain

I GET AROUND (C)

The Beach Boys – 1964

'I Get Around' is a song written by Brian Wilson and his cousin Mike Love. The song features Brian Wilson and Mike Love on lead vocals and is noteworthy for its back to front structure - it starts with a chorus and has two short verses. It was a single which was released by The Beach Boys in 1964 through Capitol Records. It was The Beach Boys' first number-one hit song in the United States. The single also charted at number seven in the United Kingdom, which was the band's first United Kingdom top ten hit single.

(C) (A7)
| Round, round, | get around, | I get around
(Dm) (Bb) (G)
Yeah, | I get around, | I get around

Chorus:

(C)
I get a|round (get a|round, round, | round, I get a|round)
(A7)
From town to | town (get a|round, round, | round, | I get a|round)
(Dm)
I'm a real cool | head (get a|round, round, | round, | I get a|round)
(Bb) (G)
I'm makin' real good | bread (get a|round, round, | round, I get a|round)
(Dm) (G) (Dm) (G)
I'm gettin' | bugged drivin' | up and down the | same old | strip
(Dm) (G) (Dm) (G)
I | gotta | find a | new | place where the | kids are | hip
(Dm) (G) (Dm)
My | buddies and | me are gettin' | real well | known
(Dm) (G) (Dm) (G)
Yeah, the | bad guys | know us and they | leave us a|lone

Chorus:

We always take my car 'cause it's never been beat
And we've never missed yet with the girls we meet
None of the guys go steady 'cause it wouldn't be right
To leave your best girl home on a Saturday night

Chorus:

DO WAH DIDDY DIDDY (A)

Manfred Mann 1964

(A) (D) (A)
| There she | was just a-|walking down the | street
(A) (D) (A)
Singing | do wah | diddy diddy | dum diddy | do
(A) (D) (A)
| Snapping her | fingers and | shuffling her | feet
(A) (D) (A)
Singing | do wah | diddy diddy | dum diddy | do
(A) (A)
She looked | good, looked | good, she looked | fine, looked | fine
(A) (A) (A) (E) (A)
She looked | good, she looked | fine, and I | nearly | lost my | mind

Before I | knew it she was | walking next to | me
Singing | do wah | diddy diddy | dum diddy | do
| Holdin' my hand just as | natural as can | be
Singing | do wah | diddy diddy | dum diddy | do
We walked | on, walked | on to my | door, my | door
We walked | on to my | door, then we | kissed a little | more

Bridge

(A) (F#m)
Wo-o-o-oh, I | knew we was | falling in | love
(D) (E)
Yes I | did, and so I | told her all the | things I'd been | dreaming | of

Now we're together nearly every single day / Singing...
We're so happy and that how we're gonna stay / Singing...
Well I'm hers, I'm hers
She's mine, she's mine
I'm hers, she's mine
Wedding bells are gonna chime

Bridge

Wo-o-o-o-o-o, oh yeah
Do wah diddy diddy dum diddy do (3x)

CAN'T BUY ME LOVE (C/Em)

The Beatles - 1964

The Beatles established four records on the Billboard Hot 100 with 'Can't Buy Me Love' at number one:

1. Until Billboard began using SoundScan for their charts, it had the biggest jump to number one: (number twenty-seven to number one; no other single ever did this).

2. It gave the Beatles three consecutive number-one songs ('I Want to Hold Your Hand' was replaced at number one by 'She Loves You' which was in turn replaced by 'Can't Buy Me Love').

3. When 'Can't Buy Me Love' went to number one (4 April 1964), the entire top five of the Hot 100 was by The Beatles, the next positions being filled by 'Twist and Shout', 'She Loves You', 'I Want to Hold Your Hand' and 'Please Please Me', respectively. No other act has ever even held the top five spots simultaneously.

4. During its second week at number one (11 April 1964), the Beatles had fourteen songs on the Hot 100 at the same time.

Chorus

(Em) (Am)
| - Can't buy me | love, | love (x 2)
(Em) (Dm7) (G)
| - Can't buy me | love | - | - |

(C7)
I'll | buy you a diamond | ring my friend, if it | makes you feel all | right
(F7) (C7)
I'll | get you any|thing my friend, if it | makes you feel all | right
(G7) (F7) (G7) (C)
For | I don't care too | much for money, for | money can't buy me | love

I'll give you all I've got to give, if you say you love me too.
I may not have a lot to give but what I've got I give to you.
For I don't care too much for money, for money can't buy me love.

Chorus

(Em) (Am) (C7)
Can't buy me | love | - | ev'rybody tells me | so
(Em) (Am) (Dm7) (G)
Can't buy me | love | - | no, no, no, | no

Say you don't need no diamond ring and I'll be satisfied
Tell me that you want the kind of things that money just can't buy
For I don't care too much for money, for money can't buy me love

Chorus

Can't buy me love, love, everybody tells me so
Can't buy me love, love, love

A HARD DAY'S NIGHT (G)

The Beatles - 1964

(G) (Gsus4) (G) (Dm7) (G)
It's been a | hard | day's | night | - and I've been | working | - like a | dog
(G) (Gsus4) (G) (Dm7) (G)
It's been a | hard | day's | night | - I should be | sleeping | - like a | log | -
(C) (D)
But when I | get home to | you I find the | things that you | do | -
(G) (C9) (G)
Will make me | feel | al|right

You know I work all day to get you money to buy you things
And it's worth it just to here you say you're gonna give me everything
So why on earth should I moan 'cause when I get you alone
You know I feel okay

Chorus

(Bm) (Em) (Bm)
When I'm | ho|me | everything | seems to be | right | - | - | -
(G) (Em) (C) (D)
When I'm | ho|me | feeling you | holding me | ti|ght, | ti|ght

It's been a hard day's night and I've been working like a dog, etc
(repeat 1st. verse)

Chorus

+ Coda

(C9) (G)
You know I | feel al|right
(C9) (G)
You know I | feel al|right

HELLO DOLLY (G)

Jerry Herman - 1964

'Hello, Dolly!' was first sung by Carol Channing, who starred as Dolly Gallagher Levi in the original 1964 Broadway cast.

The best-known recording is by Louis Armstrong, in 1964, which reached number-one on the U.S. Billboard Hot 100, breaking The Beatles' streak of three number-one hits in a row (they also held the top three spots) and becoming the biggest hit of Armstrong's career, followed by a gold-selling album of the same name. For the song Armstrong received a Grammy Award for 'Best Vocal Performance, Male' in 1964. In 1965, it received a Grammy Award for 'Best Song' (Jerry Herman (songwriter), performed by Louis Armstrong). Louis Armstrong also performed the song (together with Barbra Streisand) in the popular 1969 film 'Hello, Dolly!'.

(G) (Em)
I said he|llo | - | dolly, | well, he|llo, | - | dolly
(G) (G°) (Am7) (D7)
| It's so | nice to | have you | back where | you be|long | - | -
(Am) (Dm)⁵ (Am)
You're | lookin | swell | - | dolly | I can | tell | - | dolly
(Am7) (D7) (G) (Bb°) (D7)
| You're still | glowin', | you're still | crowin', | you're still | - go|in' | strong
(G) (Em)
I feel that | room | - | swayin' | while the | ba|nd's | playin' | - |
(Dm) (G7) (C)
| One of your | favorite | songs from | way back | when | - |
(B7) (Em) (Bm) (Em) (Bm)
| So, | - take her | wrap, | fellas, | find her an | empty | lap, | fellas
(A9) (Am7) (D7) (G)
| Dolly'll | never | go a|way a|gain

I said hello, dolly, well, hello, dolly
It's so nice to have you back where you belong
You're lookin' swell, dolly, I can tell, dolly
You're still glowin, you're still crowin', you're still goin' strong
I feel the room swayin', while that ole band keeps on playin'
One of your old favorite songs from way back when
So, golly, gee, fellas, find her an empty knee, fellas
Dolly'll never go away, I said she'll never go away
Dolly'll never go away again

AS TEARS GO BY (C)

Marianne Faithful / Stones – 1964

'As Tears Go By' is a song written by Mick Jagger, Keith Richards, and their manager Andrew Oldham. It was most popularly recorded by British singer Marianne Faithfull in 1964.

(C) (Dm) (F) (G)
| - It is the | evening of the | day |
(C) (Dm) (F) (G)
| - I sit and | watch the children | play |
(F) (G)
| - Smiling faces | I can see
(C) (Am)
| - But not for | me
(F)
| - I sit and | watch
(G)
As tears go | by

My riches can't buy everything
I want to hear the children sing
All I hear is the sound
Of rain falling on the ground
I sit and watch
As tears go by

It is the evening of the day
I sit and watch the children play
Doing things I used to do
They think are new
I sit and watch
As tears go by

MY GIRL (C)
Temptations – 1965

Now considered a classic Motown tune, 'My Girl' has been frequently covered since the 1960s, including versions by other Motown stars such as Michael Jackson, Stevie Wonder and Marvin Gaye, and bands such as The Rolling Stones and the Irish band Westlife.

Japanese singer, Miliyah Kato, released the song featuring Japanese boy-band, COLOR, as a single on May 30, 2007.

The Scottish band, The Jesus and Mary Chain, included a cover of this song on their compilation album, 'The Sound of Speed'.

(C)
I've got | sunshine | - | -
(F) (C)
On a | cloudy | day | - | - | -
(C)
When it's | cold out|side | -
(F) (C)
I've | got the | month of | May | - | - | -

Chorus

(C) (Dm) (F) (G)
Well, | I | guess | you'll | say
(C) (Dm) (F) (G)
| What can | make me | feel this | way?
(C)
| My girl | - | -
(F) (G)
| Talkin' 'bout | my | girl, | my girl

I've got so much honey
The bees envy me
I've got a sweeter song
Than the birds in the trees

Chorus

I don't need no money
Fortune or fame
I've got all the riches, baby
One man can claim

Chorus

CATCH THE WIND (G)

Donovan – 1965 (Time: 3/4)

'Catch the Wind' marks the first release by Donovan. The single reached #4 in the United Kingdom and #23 in the United States. Despite popular belief, this song has nothing to do with Bob Dylan, though Donovan was often dubbed the British answer to Bob Dylan.

(G) (C) (G) (C)
In the | chilly hours and | minutes of un|certainty, I | want to be
(G) (C) (D) (G) (D)
| In the warm hold | of your loving | mind
(G) (C) (G) (C)
To | feel you all a|round me and to | take your hand a|long the sand
(G) (C) (D) (G)
Ah, but | I may as well | try and | catch the | wind
(G) (C) (G) (C)
When | sundown pales the | sky, I want to | hide a-while be|hind your smile
(G) (C) (D) (G) (D)
And | everywhere I'd | look, your | eyes I'd | find
(G) (C) (G) (C)
For | me to love you | now, would be the | sweetest thing, t'would | make me
sing
(G) (C) (D) (G) (D)
Ah, but I | may as well | try and | catch the | wind

Bridge:

(C) (Bm) (Em)
C C C ↘ B B B ↘ A G
| Diddy di | dee dee diddy | diddy,
(C) (A7) (D)
diddy | diddy | diddy diddy, dee dee | dee

When rain has hung the leaves with tears, I want you near to kill my fears
To help me to leave all my blues behind
Standin' in your heart is where I want to be and long to be
Ah, but I may as well try and catch the wind

GEORGIA ON MY MIND (C)

Ray Charles - 1965

'Georgia on My Mind' is a song written in 1930 by Stuart Gorrell (lyrics) and Hoagy Carmichael (music). Gorrell wrote the lyrics for Hoagy's sister, Georgia Carmichael. However, the lyrics of the song are written ambiguously enough as to refer to the state or to a woman named 'Georgia'. Carmichael's 1965 autobiography, 'Sometimes I Wonder', records the origin: a friend suggested: "Why don't you write a song called 'Georgia?' Nobody lost much writing about the South."

The song is best known as sung by Ray Charles, who first recorded the song in 1960. It became Georgia's state song in 1979.

In 2003, Rolling Stone named 'Georgia on My Mind' the 44th greatest song of all time.

(C) (E7) (Am) (D7) (F)
| Georgia, | Georgia, the | whole day | through
(C) (B7) (Dm) (G7) (C)
Just an | old sweet | song keeps | Georgia | on my | mind
(C) (E7) (Am) (D7) (F)
| Georgia, | Georgia, a | song of | you
(C) (B7) (Dm) (G7) (C) (F) (C)
Comes as | sweet and | clear as | moonlight | through the | pines

Bridge:

(Am) (Dm) (Am) (F)
| Other | arms reach | out to | me
(Am) (Dm) (C) (D7)
| Other | eyes smile | tenderly
(Am) (Dm) (C) (B7)
| Still in | peaceful | dreams I | see
(Em) (G7)
The | road leads | back to | you
(C) (E7) (Am) (D7) (F)
Georgia, | Georgia, no | peace I | find
(C) (B7)
Just an | old sweet | song
(Dm) (G7) (C) (F) (C)
Keeps | Georgia | - on my | mind

Repeat verse and bridge

I'M HENRY THE EIGHTH I AM (C)

Herman's Hermits 1965

Contrary to popular belief, the song is not about King Henry VIII, the British monarch, but instead about a man named Henry whose wife has been married to seven men before him, all of whom were named Henry. 'I'm Henry the Eighth, I Am' is a 1910 British music hall song by Fred Murray and R. P. Weston. It was a signature song of music hall star Harry Champion, and became the fastest-selling song in history to that point when revived in 1965 by Herman's Hermits, becoming the group's second number-one on the Hot 100 chart.

(C)
I'm | 'Enery the eighth, I | am
(F) (C)
| 'Enery the eighth, I | am, I am
(C)
| I got | married to the | widow next | door
(D7) (G)
| She's been married seven | times be|fore
(C) (G)
And | every one was an | 'Enery ('Enery!)
(F) (C) (G)
She | wouldn't have a Willie or a | Sam (no Sam!)
(C) (E7) (F) (A7)
| I'm her | eighth old | man, I'm 'Enery
(D7) (G7) (C)
| 'Enery the | eighth I | am

Coda:

(C)
H! E! N-R-Y!
(C)
'Enery ('Enery!)
(E7)
'Enery ('Enery!)
(C) (G) (C) (E7)
'Enery the | eighth, I | am, I | am
(D7) (G7) (C)
'Enery the | eighth, I | am

IN MY LIFE (C)

John Lennon - 1965

Some believe this to be one of Lennon's greatest songs. In this song, he is reflecting on his boyhood days, where he is imagining a bus ride through the streets of Liverpool from his house on Menlove Avenue to the docks, whereby he used all the places that held a special significance to him as a young boy. It was Lennon's nostalgic way of mentioning the friends and lovers and the world he left behind. Upon his tragic death in 1980, this song took on the role as his personal epitaph. 'In My Life' was recorded on October 18 and 22, 1965.

(C) (Am) (F) (Fm) (C)
There are | places I'll re|member all my | life though | some have changed
(C) (Am) (F) (Fm) (C)
Some for|ever not for | better, some have | gone and | some remain
(D7) (F) (Bb) (C)
All these | places had their | moments, with | lovers and friends I | still can
recall

(D7) (Fm7) (C)
Some are | dead and some are | living, in | my life I've | loved them all
(C) (Am) (F) (Fm) (C)
But of | all these friends and | lovers there is | no one com|pares with you
(C) (Am) (C7) (F) (Fm)
And these | memories lose their | meaning, when I | think of love as
(C)
| something new

(D7) (F) (Bb) (C)
Though I | know I'll never lose a|ffection for | people and things that | went
before
(D7) (Fm) (C)
I | know I'll often stop and think a|bout them, in | my life I'll | love you more

(Repeat verses 1 and 2)

IN THE MIDNIGHT HOUR (E)

Wilson Pickett - 1965

'In the Midnight Hour' is a song originally performed by Wilson Pickett in 1965 and released on the 1966 album 'The Exciting Wilson Pickett'. It was composed by Pickett and Steve Cropper at the historic Lorraine Motel in Memphis where Martin Luther King, Jr. would later be murdered in April of 1968. Pickett's first hit on Atlantic Records, it reached #1 on the R&B charts and peaked at #20 on the pop charts.

The song has become a '60s soul standard, and placed at #134 on Rolling Stone's list of the 500 Greatest Songs of All-Time, Wilson Pickett's first of two entries on the list (the other being 'Mustang Sally' at #434). It is also one of The Rock and Roll Hall of Fame's 500 Songs that Shaped Rock and Roll, Pickett's only such entry.

(E) (A)
I'm gonna | wait 'til the | midnight | hour
(E) (A)
| - That's when my | love comes | tumbling | down
(E) (A)
| - I'm gonna | wait 'til the | midnight | hour
(E) (A)
| - When there's | no one | else a|round
(B7) (A)
| - I'm gonna | take you | girl and | hold you |
(B7) (A)
| Do all the | things I | told you in the | midnight hour
(A) (E)
Yes I | am, oh yes I | am

I'm gonna wait 'til the stars come out
And see them twinkle in your eyes
I'm gonna wait 'til the midnight hour
That's when my love begins to shine
You're the only girl I know
That really loves me so
In the midnight hour

(Repeat verse 1)

KING OF THE ROAD (E)

Roger Miller - 1965

'King of the Road' is a 1965 song written and originally recorded by country singer Roger Miller. The lyrics tell of a man with a nomad or perpetual traveler lifestyle (possibly a struggling road musician, as the composer was himself) who, although he lives in a hand-to-mouth existence, also feels free, and describes himself with joking introspection as the "king of the road". It was written at the Idanha Hotel in Boise, Idaho.

Chorus

(E) (A) (B7) (E)
| - Trailer for | sale or rent | - rooms to let | fifty cents
(E) (A) (B7)
| - No phone, no | pool, no pets, | - I ain't got no | cigarettes, ah but
(E) (A) (B7) (E)
| - Two hours of | pushin' broom buys an | - 8' by 12' | four-bit room
(E) (A) (B7) (A)
I'm a | - man of | means by no means | - King of the | road

Third boxcar, midnight train, destination Bangor, Maine.
Old worn out clothes and shoes, I don't pay no union dues,
I smoke old stogies I have found, short, but not too big around
I'm a man of means by no means, King of the road.

I know every engineer on every train
All of their children, and all of their names
And every handout in every town and every lock that ain't locked
When no one's around.

Chorus

Up everyday at six, bacon and eggs to fix
Four kids from 1 to 4, pretty soon there'll be one more
I got four floors to wax and scrub, and there's a dirty old ring in the tub
I'll get a maid someday, but till then, I'm Queen of the House

No time to fix my hair, need a new dress to wear
Old clothes will have to do, cause the kids all need new shoes
I got bridge club each Tuesday night, he's goes out with the boys and
gets tight
But when the evenin's through he comes home to Queen of the House

I know the milkman, iceman, they come every day, they give me tips on
the horses to play
And when I've got the time to spare, I sit and wish that I'd picked
A rich millionaire...I sing...

Chorus

LIKE A ROLLING STONE (C)

Bob Dylan - 1965

Rolling Stone magazine ranked it as the greatest song of all time, declaring, "No other pop song has so thoroughly challenged and transformed the commercial laws and artistic conventions of its time".

| (C) Once upon a time you | (Dm7) dressed so fine
You | (C) threw the bums a dime | (F) in your prime, | (G) didn't you?
| (C) People'd call, say, | (Dm7) "Beware doll, you're | (C) bound to fall"
You thought | (F) they were all | (G) kiddin' you
| (F) - You used to | (G) laugh about
| (F) - Everybody that was | (G) hangin' out
| (F) Now you (C) don't | (Dm7) talk so (C) loud
| (F) Now you (C) don't | (Dm7) seem so (C) proud
About | (Dm7) having to be | (F) scrounging for your next | (G) meal

| How does it | (C) feel | (F) | (G)
| How does it | (C) feel | (F) | (G)
To be with|out a | (C) home | (F) | (G)
Like a com|plete un | (C) known | (F) | (G)
Like a | rolling | (C) stone? | (F) | (G)

You've gone to the finest school all right, Miss Lonely
But you know you only used to get juiced in it
And nobody has ever taught you how to live on the street
And now you're find out you're gonna have to get used to it
You said you'd never compromise
With the mystery tramp, but now you realize
He's not selling any alibis
As you stare into the vacuum of his eyes
And ask him do you want to make a deal?

How does it feel, etc.

You never turned around to see the frowns on the jugglers and the clowns
When they all come down and did tricks for you
You never understood that it ain't no good
You shouldn't let other people get your kicks for you
You used to ride on the chrome horse with your diplomat
Who carried on his shoulder a Siamese cat
Ain't it hard when you discover that
He really wasn't where it's at
After he took from you everything he could steal.

How does it feel, etc

Princess on the steeple and all the pretty people
They're all drinkin', thinkin' that they got it made
Exchanging all kinds of precious gifts and things
But you'd better take your diamond ring, you'd better pawn it babe
You used to be so amused
At Napoleon in rags and the language that he used
Go to him now, he calls you, you can't refuse
When you got nothing, you got nothing to lose
You're invisible now, you got no secrets to conceal.

How does it feel, etc.

MICHELLE

Paul McCartney – 1965

'Michelle' has its origins in the popularity of French Left Bank culture during McCartney's Liverpool days. McCartney had gone to a party of art students where a student with a goatee and a striped T-shirt was singing a French song. He soon wrote a farcical imitation to entertain his friends that involved French-sounding groaning instead of real words. The song remained a party piece until 1965, when Lennon suggested he rework it into a proper song for inclusion on 'Rubber Soul'.

(A) (Dm7)
| Michelle, | - ma belle
(G) (F#°) (E) (F#°) (E)
| These are words that | go together | well, my Michelle
(A) (Dm7)
| Michelle, | - ma belle
(G) (F#°) (E) (F#°) (E)
| Sont les mots qui | vont très bien en|semble, | très bien en|semble
(Am) (C7sus4) (F)
I | love you, I | love you, I | love you, | - that's all I want to | say
(E7sus4) (Am) (Am) (C+) Am7 (Am6)
| - Until I find a | way, I will | say the only | words I know that
(Dm) (E)
| You'll under|stand

Michelle, ma belle
These are words that go together well, my Michelle
Michelle, ma belle
Sont les mots qui vont très bien ensemble, très bien ensemble
I need to, I need to, I need to, I need to make you see
What you mean to me, until I do I'm hoping you will
Know what I mean.
I want you, I want you, I want you, I think you know by now
I'll get to you some|how, until I do, I'm telling you so
You'll understand

(A) (Dm7)
| Michelle, | - ma belle
(G) (F#°) (E)
| Sont les mots qui | vont très bien en|semble
(F#°) (E)
| Très bien en|semble
(Am) (C+) Am7 (Am6)
I will | say the only | words I know that
(Dm) (E) (A)
| You'll under|stand, my Mi|chelle

MR. TAMBOURINE MAN (G)

Bob Dylan - 1965

'Mr. Tambourine Man' was a # 1 single on the Billboard Hot 100 by The Byrds, recorded on January 20, 1965, before the release of Dylan's own version. The single arrived in the shops on April 12, 1965. The album brought the folk-rock sound into mainstream American consciousness. The song as sung by The Byrds is #79 on Rolling Stone's list of The 500 Greatest Songs of All Time. As sung by Bob Dylan it is listed as #106 on the same list.

Chorus:

| (G) Hey! Mr. | (D7) Tambourine Man, | (G) play a song for | (Em) me
I'm not | (G) sleepy and there | (C) is no place I'm | (D) going to
| (G) Hey! Mr. | (D7) Tambourine Man, | (G) play a song for | (Em) me
In the | (G) jingle jangle | (C) morning I'll come | (D) followin' | (G) you

Though I know that evenin's empire has returned into sand
Vanished from my hand
Left me blindly here to stand but still not sleeping
My weariness amazes me, I'm branded on my feet
I have no one to meet
And the ancient empty street's too dead for dreaming

Chorus:

Take me on a trip upon your magic swirlin' ship
My senses have been stripped, my hands can't feel to grip
My toes too numb to step, wait only for my boot heels
To be wanderin'
I'm ready to go anywhere, I'm ready for to fade
Into my own parade, cast your dancing spell my way
I promise to go under it

Chorus:

Though you might hear laughin', spinnin', swingin' madly across the sun
It's not aimed at anyone, it's just escapin' on the run
And but for the sky there are no fences facin'
And if you hear vague traces of skippin' reels of rhyme
To your tambourine in time, it's just a ragged clown behind
I wouldn't pay it any mind, it's just a shadow you're
Seein' that he's chasing

Chorus:

Then take me disappearin' through the smoke rings of my mind
Down the foggy ruins of time, far past the frozen leaves
The haunted, frightened trees, out to the windy beach
Far from the twisted reach of crazy sorrow
Silhouetted by the sea, circled by the circus sands
With all memory and fate driven deep beneath the waves
Let me forget about today until tomorrow

Chorus:

MY GENERATION (G)

The Who - 1965

'My Generation' was one of the biggest early hits of the British rock group The Who, and quickly became one of their most recognizable songs. It has entered the rock and roll pantheon as one of the most celebrated, cited, and referenced songs in the idiom; it was named the 11th. greatest song by Rolling Stone on their list of the 500 Greatest Songs of All Time and 13th. on VH1's list of the 100 Greatest Songs of Rock & Roll, as well as placing second on the greatest rock anthems of all time on Digital Dream Door. It's also part of The Rock and Roll Hall of Fame's 500 Songs that Shaped Rock and Roll. Written by Pete Townshend in 1965 for rebellious British youths called mods, it expressed their feeling that older people "just don't get it".

(G) (C) (G7)
| People try to | put us down
(G) (C) (G7)
| Talkin' 'bout my | - generation
(G) (C) (G7)
| Just because we | get around
(G) (C) (G7)
| Talkin' 'bout my | - generation
(G) (C) (G7)
| Things they do look | awful cold / Talkin'...
(G) (C) (G7)
I hope I die before | I get old / Talkin'...

This is my generation
This is my generation, baby

Why don't you all fade away / Talkin'...
And don't try and dig what we all say / Talkin'...
I'm not tryin' to cause a big sensation / Talkin'...
I'm just talkin' 'bout my generation / Talkin'...
My generation, this is my generation, baby

(Repeat First Verse)

Talkin' 'bout my generation	Talkin' about
Talkin' 'bout my generation	My generation (3x)
Talkin' 'bout my generation	This is my generation, baby
Talkin' 'bout my generation	This is my generation (4x)

REASON TO BELIEVE (G)

Tim Hardin - 1965

'Reason to Believe' is a song written and first recorded by American folk singer Tim Hardin. Rod Stewart's version is perhaps the best known, as it was released in 1971 on the 'Every Picture Tells a Story' album.

(G) (C) (G) (C) (D) (G)
| If I listened | long enough to | you | - I'd find a | way to be|lieve it's all | true
(A7) (D) (C) (G)
| Knowing that you | lied straight | face while I | cried
(G) (Em) (C) (D)
Still I'd | look to find a | reason to be|lieve

Chorus

(D) (C) (D) (Em) (D)
| - Someone like | you makes it | hard to live with|out somebody | else
(D) (C) (D)
| - Someone like | you makes it | easy to give
(Em) (D)
Never | thinking of my|self

If I gave you time to change my mind
I'd find a way to leave the past behind
Knowing that you lied straight face while I cried
Still I'd look to find a reason to believe
If I listened long enough to you I'd find a way to believe it's all true
Knowing that you lied straight face while I cried
Still I'd look to find a reason to believe

Chorus

SATISFACTION (A)

Jagger/Richards - 1965

'(I Can't Get No) Satisfaction' is a hit riff-driven rock song written by Mick Jagger and Keith Richards for The Rolling Stones and produced by Andrew Loog Oldham. Rolling Stone magazine ranks the song as #2 on its 500 Greatest Songs of All Time. It also made #1 on VH1's 100 Greatest Rock and Roll Songs of All Time.

Chorus

(A7) (D7)
| - I can't | get no | - satis|faction
(A7) (D7)
| - I can't | get no | - girly | action
(A) (E) (A7) (D7)
But I | try and I | try and I | try and I | try
(A7) (D7) (A7) (D7)
I can't | get no | - I can't | get no
(A7) (D7) (A7) (D7)
When I'm | drivin' in my | car and that | man comes on the | radio
(A7) (D7) (A7) (D7)
And he's | tellin' me more and | more about some | useless infor|mation
(A7) (D7)
Supposed to | fire my imagin|ation
(A7) (D7) (A7) (D7)
I can't | get no, oh no no | no, hey hey | hey, that's what I | say

Chorus

When I'm watchin' my TV
And that man comes on to tell me
How white my shirts can be
Well he can't be a man 'cause he doesn't smoke
The same cigarettes as me
I can't get no, oh no no no
Hey hey hey, that's what I say

Chorus

When I'm ridin' round the world
And I'm doin' this and I'm signing that
And I'm tryin' to make some girl
Who tells me baby better come back later next week
'Cause you see I'm on losing streak

Chorus

A SATISFIED MIND (C)

Porter Wagoner – 1955; Joan Baez – 1965 (3/4)

Porter Wayne Wagoner (August 12, 1927 – October 28, 2007) was an American country music singer “A Satisfied Mind was # 1 in the charts as a single in 1955. Joan Baez made the song famous in 1965 in her album ‘Farewell Angelina’. Recently, it was covered by Jeff Buckley in the posthumously released album ‘Sketches For My Sweetheart The Drunk’ (1998).

(C) (C) (F) (G)
| Tell me | how many | times
(F) (C)
Have you | heard someone | say
(C) (G) (F) (C)
If | I had his | money I would | do things my | way
(C) (F) (G) (F) (C)
But | little they | know, that it’s | so hard to | find
(C) (G) (F) (C)
One | rich man in a | hundred with a | satisfied | mind

Now once I was living
In fortune and fame
I had all that I needed to get a start in life’s game
Just then that it happened I lost every dime
But I’m richer by far with a satisfied mind

No money can’t buy back
Your youth when you’re old
Or friend when you’re lonely
Or love that’s grown cold
And the world’s richest man is a pauper at times
Compared with the man with a satisfied mind

When my life is over
And my time has run out
My friends and my loved ones
I’ll leave there’s no doubt
But there’s one thing for certain
That when it comes to my time
I’ll leave this old world with a satisfied mind

SOMEWHERE MY LOVE (C)

Francis Paul Webster & Maurice Jarre (3/4)
(Lara's Theme from the movie Dr. Zhivago - 1965)

The song became an instant hit. The instrumental version of the song gained fame throughout the world. Ray Conniff later took the theme and added lyrics to it. His song 'Somewhere My Love' also became a major hit. 'Lara's Theme' remains to this day one of the most recognizable movie themes ever written.

(C) (C) (G)
| Somewhere, my | love, | there will be songs to | sing
(Dm7) (G7) (Dm7) (G7) (C)
| Although the | snow | covers the hope of | spring
(C) (C) (G)
| Somewhere a | hill | blossoms in | green and | gold
(Dm7) (G7) (Dm7) (G7) (C)
| And there are | dreams, | all that your | heart can | hold

(F) (C)
| Someday, | - we'll meet a|gain, my | love
(Eb) (Bb) (Eb) (G7)
| Someday, | - whenever the | spring breaks | through

You'll come to me out of the long ago
Warm as the wind, soft as the kiss of snow
Til then, my sweet, think of me now and then
God speed, my love, til you are mine again

UNCHAINED MELODY (C)

Alex North (m), Hy Zaret (l), Righteous Brothers – 1965 (6/8)

The song has the unique distinction of being a UK number-one hit for four different acts: Jimmy Young (1955); the Righteous Brothers (1990; recorded in 1965); Robson & Jerome (1995); Gareth Gates (2002). In 2006, Il Divo made a cover version in Italian named 'Unchained Melody (Senza Catene)' in their second album, 'Ancora'.

The song has also become a favorite among auditioners for TV singing contests. It has often been said by Simon Cowell to be his favorite song, leading it to be a favourite among those hoping to impress him in auditions for Pop Idol, American Idol, and The X Factor. It was sung on American Idol by Clay Aiken during the Season 2 Top 3 finals, after which he advanced to the Top 2 (finals), as well as Kellie Pickler on Season 5 Top 6 Love Songs Week, for which she was eliminated.

(C) (Am) (C/G)
| Oh, my | love, my | darling
(G) (C) (Am) (Gsus4) (G)
I've | hungered for your | touch a | long lonely | time
(C) (Am) (C/G) (G) (C)
And | time goes | by so | slowly and | time can do so | much
(Am) (Em) (G)
Are | you still | mine?
(C) (C) (G)
I | need your | love
(Am) (Em)
I | need your | love
(Dm) (G) (C)
God | speed your | love to | me

Bridge

(Am) (Dm) (Am) (Dm)
| Lonely rivers | flow to the | sea, to the | sea
(Am) (Dm) (Am)
| To the open | arms of the | sea
(Am) (Dm) (Am) (Dm)
| Lonely rivers | sigh wait for | me, wait for | me
(Am) (Dm) (G) (G7)
| I'll be coming | home wait for | me

Oh, my love, my darling
I've hungered for your touch a long and lonely time
And time goes by so slowly and time can do so much
Are you still mine?
I need your love
I need your love
I need your love
God speed your love to me

WE CAN WORK IT OUT (D)

Beatles - 1965

(D) (Dsus4) (D)
| - Try to see it | my way
(Dsus4) (C) (D)
| - Do I have to | keep on talking | till I can't go | on
(Dsus4) (D)
| - While you see it | your way ?
(Dsus4) (C) (D)
| - Run the risk of | knowing that our | love may soon be | gone

Chorus:

(G) (D)
| We can work it | out
(G) (Asus4) (A)
| We can work it | out

Think of what you're saying
You can get it wrong and still you think that it's all right
Think of what I'm saying
We can work it out and get it straight or say goodnight

Chorus:

Bridge:

(Bm) (Bm/A) (G) (F#7)
| Life is very | short and there's no | time |
(F#) (Bm) (Bm/A) (Bm/G) (Bm/F#)
For fussing and | fighting my friend |
(Bm) (Bm/A) (G) (F#7)
| I have always | thought that it's a | crime |
(F#) (Bm) (Bm/A) (Bm/G) (F#7)
So I will | ask you once a|gain

Try to see it my way
Only time will tell if I am right or I am wrong
While you see it your way
There's a chance that we might fall apart before too long

Chorus:

Bridge:

WE GOTTA GET OUT OF THIS PLACE (A → D)

The Animals - 1965

'We Gotta Get Out of This Place', is a rock song written by Barry Mann and Cynthia Weil and recorded as a 1965 hit single by The Animals. It has become an iconic song of its type and was immensely popular among United States Armed Forces during the Vietnam War. In 2004 it was ranked number 233 on Rolling Stone's The 500 Greatest Songs of All Time list.

(A)

| - In this | dirty old | part of the | city

(A7)

| - Where the | sun re|fuse to | shine

(A)

(A)

(A7)

| - People | tell me there ain't no | use in | tryin'

| - My girl | you're so | young and | pretty

| - And one | thing I | know is | true

| - You'll be | dead before your | time is | due

| - Watch my | daddy in | bed a-|dying

| - See his | hair a | turning | grey

| - He's been | working and | slavin' his | life away

Chorus:

(D)

(G)

(A)

We | gotta get | out of this | place

(D)

(E)

(A)

If it's the | last thing we | ever | do

(D)

(G)

(A)

We | gotta get | out of this | place

(Bm)

(D)

| Girl, there's a | better | life for | me and | you

(repeat) My girl, you're so young and pretty

Chorus

WILD MOUNTAIN THYME (C)

Joan Baez / Francis McPeake - 1965

'Wild Mountain Thyme', also known as 'Will You Go Lassie, Go', is based on a traditional Scottish folk song. It was first recorded by Francis McPeake, a native of Ulster, Ireland, in 1957, and has been attributed to him, though it is commonly described as a variant of 'The Braes of Balquidder' by Robert Tannahill.

(C) (F) (C)
Oh, the | summer | time is | coming
(F) (C)
And the | trees are | sweetly | blooming
(F) (C) (Am)
And the | wild | mountain | thyme
(Dm) (F)
Grows a|round the | purple | heather
(C/G) (F) (C)
Will you | go, | lassie, | go?

Chorus:

(F) (C)
And we'll | all go to|gether
(F) (C) (Am)
To pluck | wild | mountain | thyme
(Dm) (F)
All a|round the | blooming | heather
(C) (F) (C)
Will you | go | lassie, | go?

I will build my love a bower
By yon clear and crystal fountain
And on it I will pile
All the flowers of the mountain

Chorus:

If my true love, will not have me
I will surely find another
Where the wild mountain thyme
Grows around the purple heather

Chorus:

Oh, the summer time is coming
And the trees are sweetly blooming
And the wild mountain thyme
Grows around the purple heather
Will ye go lassie go?

YESTERDAY (G)

Beatles - 1965

'Yesterday' is a pop song originally recorded by The Beatles for their album 'Help!' (1965). According to the Guinness Book of Records, 'Yesterday' has the most cover versions of any song ever written. The song remains popular today with more than 3000 recorded cover versions. BMI asserts that it was performed over seven million times in the 20th century alone, probably cementing the song as the most performed composition of all time. 'Yesterday' was voted the best song of the 20th Century, in a 1999 BBC Radio 2 poll of music experts and listeners - despite never being a UK number one single.

(G) (B7) (Em)
| Yesterday | - all my troubles seemed so | far away
(C) (D7) (G)
| - Now it looks as though they're | here to stay
(Em) (A) (C) (G)
Oh, | I believe in | yesterday
(G) (B7) (Em)
| Suddenly, | - I'm not half the man I | used to be
(C) (D7) (G)
| - There's a | shadow hanging | over me
(Em) (A) (C) (G)
Oh, | yesterday came | suddenly

Chorus

(B7) (Em) (D) (C) (Am)
| Why she | had to go I don't | know
(D) (G)
She wouldn't | say
(B7) (Em) (D) (C) (Am)
| I said | something wrong now I | long
(D) (G)
For yester|day

Yesterday, love was such an easy game to play
Now I need a place to hide away
Oh, I believe in yesterday

Chorus

Yesterday
Love was such an easy game to play
Now I need a place to hide away
Oh, I believe
In yesterday

CALIFORNIA DREAMING (Em)

John and Michelle Phillips - 1965

'California Dreamin'' is a song by The Mamas & the Papas, first released in 1965. The song is #89 in Rolling Stone's list of The 500 Greatest Songs of All Time. The song was written in 1963 in New York, inspired by Michelle's homesickness for California. At the time, the Phillipses were members of the folk group The New Journeymen which evolved into The Mamas and the Papas.

Performed by Bruce Lee's daughter Shannon in 'Dragon: The Bruce Lee Story' (1993).

(Em) (D) (C) (B7)
All the leaves are | brown | - and the sky is | grey
(Em) (D) (C) (B7)
I've been for a | walk | - on a winter's | day
(Em) (D) (C) (B7)
I'd be safe and | warm | - if I was in L.A.
(Em) (D) (C) (B7)
California | Dreamin' | - on such a winter's | day

Stopped into a church I passed along the way
Well, I got down on my knees and I pretend to pray
You know the preacher likes the cold, he knows I'm gonna stay
California Dreamin' on such a winter's day

All the leaves are brown
And the sky is grey
I've been for a walk
On a winter's day

If I didn't tell her
I could leave today
California Dreamin'
On such a winter's day (x3)

GREEN GREEN GRASS OF HOME (C)

Claude "Curly" Putman Jr.; made popular by Porter Wagoner in 1964 & Tom Jones in 1966

Tom Jones' version reached number one in the UK Singles Chart, staying there for a total of seven weeks. With lyrics in Swedish by Stikkan Anderson as 'En sång en gång för längese'n', both Hootenanny Singers and Jan Malmsjö each hits with the song.

(C)
The | old home town looks the | same
(F) (C)
As I | step down from the | train
(C) (G)
And there to | meet me is my | Mama and | Papa
(C) (C7)
Down the | road I look and | there runs Mary
(F)
| - Hair of gold and | lips like cherries
(C) (G) (C)
It's | good to touch the | green, green grass of | home

Chorus

(C) (C7)
Yes, they'll | all come to | meet me
(F)
| - Arms reaching, | smiling sweetly
(C) (G) (C)
It's | good to touch the | green, green grass of | home

The old house is still standing
Tho' the paint is cracked and dry
And there's that old oak tree I used to play on
Down the lane I walk with my sweet Mary
Hair of gold and lips like cherries
It's good to touch the green, green grass of home

Chorus

Then I awake and look around me
At four grey wall surround me
And I realize that I was only dreaming
For there's a guard and there's a sad old padre
Arm in arm we'll walk at daybreak
Again I touch the green, green grass of home

Chorus

MUSTANG SALLY (E)

Wilson Pickett - 1966

The song has become a staple of blues bands all over the world and is played quite often, becoming to blues what 'Stairway to Heaven' is to rock. During the 80s, many guitar store employees put up humorous 'No Stairway to Heaven' signs to discourage the daily onslaught of noodlers playing the song. In that vein, John Lee Hooker's Boom Boom Room has had a sign on the stage for more than a decade that says, 'No Mustang Sally'.

(E7)
Mustang | Sally, | - | - guess you'd better | slow your Mustang | down
(A7)
Mustang | Sally, | - | - I guess you'd better | slow your Mustang | 0down
(B) (A7) (stop)
You been a | runnin' all over | town |
(A7) (E7)
| - I guess I better put your | big feet on the | ground, | - oh yes I | will

Chorus

(E7)
| All you wanna do is | ride around Sally | (ride Sally | ride)
(E7)
| All you wanna do is | ride around Sally | (ride Sally | ride)
(A7)
| All you wanna do is | ride around Sally | (ride Sally | ride)
(E7)
| All you wanna do is | ride around Sally | (ride Sally | ride)
(B7)
| One of these early | mornings, you gonna be
(A7) (E7)
| Wipin' your weepin' | eyes, yes you | will, | - yes you | will

(E) Bought you a vintage Mustang, a nineteen-sixty-five
(E) Now you're come around, signifyin' a woman
(E7) You don't wanna let me ride
Mustang Sally baby, I guess you'd better slow your Mustang down
You been runnin' all over town now
I'm gonna put your fat feet on the ground, oh yeh Sally, well

Chorus

PAINT IT BLACK (Am)

The Rolling Stones - 1966

'Paint It, Black' is a song recorded by The Rolling Stones in 1966. It reached number one in both the U.S. and the UK charts. It was released as a single and included on the U.S. version of the album 'Aftermath'. In 2004 it was ranked #174 on Rolling Stone magazine's list of the 500 Greatest Songs of All Time.

(Am) (Am) (E7)
| - I see a | red door and I | want it painted | black
(Am) (Am) (E7)
| - No colors | anymore I | want them to turn | black
(Am) (G) (C) (Am)
| - I see the | girls walk by dressed | in their summer | clothes
(Am) (G) (C) (E7)
| - I have to | turn my head un|til my darkness | goes

I see a line of cars and they're all painted black
With flowers and my love, both never to come back
I see people turn their heads and quickly look away
Like a newborn baby it just happens every day

I look inside my self and see my heart is black
I see my red door I must have it painted black
Maybe then I'll fade away and not have to face the fact
It's not easy facing up when your whole world is black

No more will my green sea go turn a deeper blue
I could not foresee this thing happening to you
If I look hard enough into the setting sun
My love will laugh with me before the morning comes

I see a red door and I want it painted black
No colors anymore I want them to turn black
I see the girls walk by dressed in their summer clothes
I have to turn my head until my darkness goes

Hm-hm-hm-hm-hm-hm-hm-hm-hm-hm-hm-hm (4X)

I want to see it painted, paint it black
Black as night, black as coal
I want to see the sun blotted out from the sky
I want to see it painted, painted, painted, paint it black

Hm-hm-hm-hm-hm-hm-hm-hm-hm-hm-hm-hm

SLOOP JOHN B (E)

Beach Boys - 1966

(E)
We | come on the Sloop John | B
(E)
My | grandfather and | me
(E7) (B7)
| - Around Nassau | town we did | roam
(E) (A)
| - Drinking all | night, | - got into a | fight
(E)
Well I | feel so | broke up
(B7) (E)
| - I want to go | home

Chorus

So hoist up the John B sail
See how the mainsail sets
Call for the captain ashore
Let me go home, let me go home
I wanna go home, yeah yeah
Well I feel so broke up, I wanna go home

The first mate he got drunk
And broke in the captain's trunk
The constable had to come and take him away
Sheriff john stone
Why dont you leave me alone, yeah yeah
Well I feel so broke up I wanna go home

Chorus

The poor cook he caught the fits
And threw away all my grits
And then he took and he ate up all of my corn
Let me go home
Why don't they let me go home
This is the worst trip I've ever been on

Chorus

STRANGERS IN THE NIGHT (D)

Sinatra / Kaempfert/Singleton/Snyder - 1966

The English lyrics were written by Charles Singleton and Eddie Snyder. The music was originally composed by Ivo Robić for the music festival in Split, Croatia. Robić later sang the song in German ('Fremde in der Nacht') and in Croatian language ('Stranci u Noći').

Reaching number one on the Billboard Hot 100, it was the title song for Sinatra's 1966 album 'Strangers in the Night', which would become his most commercially successful album. The song also reached number one on the UK Singles Chart. Sinatra despised the song, however, and called it "the worst song I ever f..ing heard".

(D)
| Strangers in the | night | - exchanging | glances
(Dmaj7)
| Wondering in the | night | - what were the | chances |
(Dmaj7)
| We'd be sharing | love
(D°) (Em)
| - Before the | night was | through
(Em)
| Something in your | eyes | - was so in|viting
(Em7)
| Something in your | smile | - was so ex|citing
(A9) (D)
| Something in my | heart | - told me I | must have | you
(Am)
| Strangers in the | night, | - two lonely | people
(Bm7)
We were | strangers in the | night
(Eb°)
| - Up to the | moment
(Em) (Gm6)
When we | said our first | hello
(D) (Bm7) (Em7) (A7)
| Little did we | know
(D)
| Love was just a | glance away
(Em7) (A7)
A | warm embracing | dance away and

Ever since that night we've been together
Lovers at first sight, in love forever
It turned out so right
For strangers in the night

THESE BOOTS ARE MADE FOR WALKIN' (E)

Lee Hazlewood, performed by Nancy Sinatra - 1966

This song hit #1 in both the United States and United Kingdom Pop charts. Nancy Sinatra was encouraged by Lee Hazlewood to sing the song as if she were a sixteen-year-old girl giving the brush-off to a forty-year-old man. The song was adopted by troops in the Vietnam War when they marched.

(E)
| You keep saying | you've got something | for me
(E7)
| Something you call | love, but confess
(A)
| You've been | messin' where you | shouldn't have been a | messin'
(E)
And now | someone else is | gettin' all your | best

Chorus

(G) (E) (G) (E)
These | boots are made for | walking, and | that's just what they'll | do
(G) (E) (G) (A) (E)
| One of these days these | boots are gonna | walk all over | you

You keep lying, when you oughta be truthin'
And you keep losin' when you oughta not bet
You keep samin' when you oughta be changin'
Now what's right is right, but you ain't been right yet

Chorus

You keep playin' where you shouldn't be playin'
And you keep thinkin' that you'll never get burnt
Ha! I just found me a brand new box of matches yeah
And what he know you ain't HAD time to learn

Are you ready boots? Start walkin'!

WHEN I'M SIXTY-FOUR (G)

Beatles - 1966

Although the theme is about aging, it was one of the first songs McCartney wrote, when he was sixteen. The Beatles used it in the early days as a song they could play when the amplifiers broke down or the electricity went off. A special website tribute involving indie French pop bands was launched as McCartney turned 64 in 2006. Called 'When I'm 64', it features many different renditions of this famous song. The song was often humorously referenced in 2006, when McCartney divorced Heather Mills, ironically, at the age of 64.

(G) (G)
| When I get | older | losing my | hair
(D)
| Many | years from | now
(D)
| Will you still be | sending me a | Valentine
(G)
| Birthday | greetings, | bottle of | wine
(G)
| If I'd been | out till a | quarter to | three
(G7) (C)
| Would you | lock the | door
(C) (C#°) (E7)
| Will you still | need me, | will you still | feed me
(A7) (D7) (G)
| When I'm | sixty-|four?

I could be handy mending a fuse
When your lights have gone
You can knit a sweater by the fireside
Sunday morning go for a ride
Doing a garden, digging the weeds
Who could ask for more
Will you still need me, will you still feed me
When I'm sixty-four?

Send me a postcard, drop me a line
Stating point of view
Indicate precisely what you mean to say
Yours sincerely, wasting away
Give me your answer, fill in a form
Mine for evermore
Will you still need me, will you still feed me
When I'm sixty-four?

WILD THING (A)

Chip Taylor, The Troggs - 1966

The song is probably best known for its 1966 cover by the English band The Troggs, which reached the number one spot on the Billboard Hot 100 in July 1966 (originally recorded by 'The Wild Ones' in 1965). The song was famously covered by Jimi Hendrix in the 1968 documentary 'Monterey Pop'. The British group Fancy recorded a version of the song in 1974. In 1983 the song was also covered by the psychobilly band The Meteors for their 'Wreckin' Crew' album. Sister Carol did a reggae version in 1987. In 2003, Aerosmith recorded a version of the song.

Chorus

(A) (A) | - (D)(D) (E)(E) (D) (A) (A) | - (D)(D)(E)(E)
| Wild thing | - | - | - you make my | heart sing
(D) (A) | - (D)(D) (E)(E) - (D)(D) (A)
| - You make | everything | - | - | - | groovy, wild thing

(A) (G) (A)
| Wild thing (*stop*) I think I | love you
(G) (A) (G) (A)
| But I wanna | know for | sure
(A) (G) (A) (G) (A)
| Come on and | hold me | tight
(A)
I | love you

Chorus

Wild thing, I think you move me
But I wanna know for sure
So c'mon and hold me tight
You move me

Chorus

Wild thing
C'mon, c'mon, wild thing
Shake it, shake it, wild thing

YELLOW SUBMARINE (C)

Lennon-McCartney - 1966

'Yellow Submarine' is a 1966 song by The Beatles and the theme song for the 1968 animated United Artists film based on the music of the Beatles. In the United States, the single was #2 on the Billboard "Hot 100", #1 in Record World, and #2 in Cashbox. The single went to #1 on every major British chart, remained at #1 for four weeks and charted for 13 weeks. A model of the yellow submarine depicted in the movie was built (51-foot long (15.62 m), 15-foot (4.57 m) high, weighing 18 tons) and now as a home at Liverpool Airport.

(C) (C)
In the | town where I was | born
(Dm) (G)
Lived a | man who sailed to | sea
(C) (C)
And he | told us of his | life
(Dm) (G)
In the | land of subma|rines
(C) (C)
So we | sailed up to the | sun
(Dm) (G)
Till we | found the sea of | green
(C) (C)
And we | lived beneath the | waves
(Dm) (G)
In our | yellow subma|rine

(C) (G)
| We all live in our | yellow subma|rine
(G) (C)
| Yellow submarine, | yellow subma|rine
(C) (G)
| We all live in our | yellow subma|rine
(G) (C)
| Yellow submarine, | yellow subma|rine

And our friends are all on board
Many more of them live next door
And the band begins to play

As we live a life of ease
Everyone of us has all we need
Sky of blue and sea of green
In our yellow submarine

SUZANNE (D)
Leonard Cohen - 1966

'Suzanne' is a song written by Canadian poet and musician Leonard Cohen. Its lyrics first appeared as the poem 'Suzanne Takes You Down' in Cohen's 1966 book of poetry 'Parasites of Heaven'. The song was recorded by Judy Collins the same year and by Cohen in 1967.

(D) (D)
Su|zanne takes you | down to her | place by the | river
(Em) (Em)
You can | hear the boats go | by, you can | spend the night be|side her
(D)
And you | know that she's half-|crazy, but that's | why you wanna | be there
(F#m) (G)
And she | feeds you tea & | oranges that come | all the way from | China
(D) (D)
And just | when you mean to | tell her that you | have no love to | give her
(Em) (Em)
Then she | gets you on her | wavelength & she | lets the river | answer
(D)
That you've | always been her | lover
(F#m) (G)
And you | want to travel | with her, and you | want to travel | blind
(D)
And you | know that she will | trust you
(G) (D)
For you've | touched her perfect | body with your | mind

And Jesus was a sailor, when he walked upon the water
And he spent a long time watching from his lonely wooden tower
And when he knew for certain only drowning men could see him he said
'All men will be sailors then, until the sea shall free them'
But he himself was broken, long before the sky would open
Forsaken, almost human, he sank beneath your wisdom like a stone
And you want to travel with him, and you want to travel blind
And you think maybe you'll trust him
For he's touched your perfect body with his mind

Now Suzanne takes your hand and she leads you to the river
She is wearing rags & feathers from Salvation Army counter
And the sun pours down like honey on Our Lady of the Harbour
And she shows you where to look among the garbage & the flowers
There are heroes in the seaweed, there are children in the morning
They are leaning out for love, & they will lean that way forever
While Suzanne holds the mirror
And you want to travel with her, and you want to travel blind
And you know that you can trust her
For she's touched your perfect body with her mind

ALL YOU NEED IS LOVE (G)

John Lennon - 1967

Lennon was fascinated by the power of slogans to unite people and was never afraid to create art out of propaganda. When asked in 1971 whether songs like 'Give Peace a Chance' and 'Power to the People' were propaganda songs, he answered, "Sure. So was 'All You Need Is Love'. I'm a revolutionary artist. My art is dedicated to change."

(G) (D) (Em)

Love, love, love

(G) (D) (Em)

Love, love, love

(Am) (G) (D7)

Love, love, love

(G) (D) (Em)

There's | nothing you can | do that can't be | done

(G) (D) (Em)

| Nothing you can | sing that can't be | sung

(Am) (G) (D)

| Nothing you can | say but you can | learn how to play the game

(D7)

It's | easy

There's nothing you can make that can't be made

No one you can save that can't be saved

Nothing you can do but you can learn how to be you in time

It's easy

Chorus

(G) (Am) (D)

| - All you | need is | love

(G) (Am) (D)

| - All you | need is | love

(G) (B7) (Em)

| - All you | need is | love, | love

(C) (D) (G)

| - Love is all you | need

There's nothing you can know that isn't known

Nothing you can see that isn't shown

No where you can be that isn't where you're meant to be

It's easy

Chorus

BROWN EYED GIRL (G)

Van Morrison - 1967

'Brown Eyed Girl' is a song written and recorded in 1967 by Northern Irish singer-songwriter, Van Morrison and produced by Bang Records chief Bert Berns. In November 2005, Van Morrison was awarded a Million-Air certificate by BMI for reaching 7 million US radio and television airplays for 'Brown Eyed Girl'. In October 2007, Morrison was awarded another Million-Air certificate by BMI for 8 million airplays of 'Brown Eyed Girl'. The only song with more airplays was 'Every Breath You Take' by Sting with 9 million. The song has been covered by (amongst others) Aki Sirkesalo (in Finnish as 'Punatukkainen'), Barenaked Ladies, Billy Ray Cyrus, Bob Dylan, Bruce Springsteen, Creedence Clearwater Revival, Dead Kennedys, El Chicano, Els Pets (in Catalan as 'Ulls de color mel'), Green Day, John Mayer, John Valby (obscene parody), Phish, Sex Pistols, Stevie Ray Vaughan, Weezer, Ziggy Marley

(G) (C) (G) (D)
| - Hey, where did | we go, | - days when the | rain came
(G) (C) (G) (D)
| - Down in the | hollow | - playing a | new game
(G) (C)
| - Laughing, and a | running, hey, hey
(G) (D) (G) (C)
| - Skipping and a | jumping | - in the misty | morning fog
(G) (D) (C) (D) (G) (Em)
| - With our | hearts a | thumpin' and | you, | - my brown eyed | girl
(C) (D) (G)
| - You, | - my brown eyed | girl

Whatever happened to Tuesday and so slow
Going down to the old mine with a transistor radio
Standing in the sunlight laughing, hiding behind a rainbow's wall
Slipping and a sliding all along the waterfall with you, my brown eyed girl
You, my brown eyed girl

Bridge:

(D) (D7)
| - Do | you re|member when | - we used to sing
(G) (C) (G) (D7)
| - Sha la la la | la la la | - la te | da, just like that
(G) (C) (G) (D) (G)
| - Sha la la la | la la la | - la te | da la te da

I saw you just the other day, my, how you have grown
It's so hard to find my way now that I'm all on my own
Cast my memory back there Lord, sometimes I'm overcome thinkin' 'bout it
Laughing and a running hey, hey
Behind the stadium with you, my brown eyed girl
You, my brown eyed girl

Bridge:

LEAVING ON A JET PLANE (C)

John Denver, Peter, Paul and Mary - 1967

(C) (F)
All my | bags are packed, I'm | ready to | go
(C) (F)
I'm | standing here out|side your door
(C) (F) (G)
I | hate to wake you | up to say good|bye
(C) (F)
But the | dawn is breakin, it's | early morn
(C) (F)
The | taxi's waiting, he's | blowin his horn
(C) (F) (G)
Al|ready I'm so | lonesome I could | cry

Chorus:

(C) (F)
So | kiss me and | smile for me
(C) (F)
| Tell me that you'll | wait for me
(C) (F) (G)
| Hold me like you'll | never let me | go
(C) (F)
I'm | leavin | on a jet plane
(C) (F)
| I don't know when | I'll be back again
(C) (F) (G)
Oh, | babe, | - I hate to | go

There so many times I've let you down
So many times I've played around
I tell you now, they don't mean a thing
Every place I go, I think of you
Every song I sing, I sing for you
When I come back, I'll wear your wedding ring (+ Chorus)

Now the time has come to leave you
One more time let me kiss you
Then close your eyes, I'll be on my way.
Dream about the days to come
When I wont have to leave alone
About the times, I won't have to say (+ Chorus)

LIGHT MY FIRE (Am)

The Doors - 1967

'Light My Fire' is a prime example of psychedelic rock and an early example of jazz-rock, with long, seemingly extemporaneous instrumental solos (though it was shortened from seven to three minutes for the radio version) and some Eastern influences. This song as performed by The Doors is #35 on Rolling Stone's list of the 500 Greatest Songs of All Time.

(Am) (G) (F)
You | know that it would | be un|true

(Am) (G) (F)
You | know that I would | be a | liar

(Am) (G) (F)
If | I was to | say to | you

(Am) (G) (F)
| Girl, we couldn't | get much | higher

Chorus

(F) (G) (C)
| Come on baby, | light my | fire

(F) (G) (C)
| Come on baby, | light my | fire

(F) (G) (D)
| Try to set the | night on | fire

The time to hesitate is through
No time to wallow in the mire
Try now we can only lose
And our love become a funeral pyre

Chorus

The time to hesitate is through
No time to wallow in the mire
Try now we can only lose
And our love become a funeral pyre

Chorus

You know that it would be untrue
You know that I would be a liar
If I was to say to you
Girl, we couldn't get much higher

Chorus

I'LL BE YOUR BABY TONIGHT (C)

Bob Dylan - 1967

(C)
Close your | eyes, | - close the | door
(D7)
You don't have to | worry | - any | more
(F) (G) (C)
| I'll | - be your | ba|by to|night

Shut the light, shut the shade
You don't have to be afraid
I'll be your baby tonight

Bridge

(F)
Well, that | mockingbird's gonna | sail away
(C)
| - We're gonna for|get it
(D7)
That | big, fat moon is gonna | shine like a spoon
(G)
| - We're gonna let it
(G7)
| - You won't regret it

Kick your shoes off, do not fear
Bring that bottle over here
I'll be your baby tonight

RELEASE ME (C)

Eddie Miller (l), Engelbert Humperdinck - 1967

'Release Me' is a popular song by Eddie Miller, first published in 1946. Miller could not get anyone to record it for years, so he recorded it himself in 1953. The song was taken to #1 on the pop charts by Engelbert Humperdinck in 1967.

(C) (F)
| Please re|lease me let me | go
(G) (C) (G)
For | I don't | love you any|more
(C) (C7) (F)
To | live our | lives would be a | sin
(C) (G) (C)
So re|lease me and | let me love a|gain

I have found a new love dear
And I will always want her near
Her lips are warm while yours are cold
So release me, my darling, let me go

Please release me can't you see
You'd be a fool to cling to me
To live our lives would be a sin
So release me and let me love again

RESPECT (C)
Aretha Franklin - 1967

(G7) (F7)
| - What you | want baby, | - I | got it
(G7) (F7)
| - What you | need | - you know I | got it
(G7) (F7)
| - All I'm | askin' | - is for a | little
(C7) (F7)
Res|pect when you come | home hey, baby (just a little bit) (just a little bit)
(C7) (F7)
| - When you come | home, Mister (just a little bit) (just a little bit)

I ain't gonna do you wrong while you're gone
I ain't gonna do you wrong 'cause I don't wanna
All I askin' is for a little respect
When you come home baby (just a little bit) (just a little bit)
When you come home yeah (just a little bit) (just a little bit)

I'm about to give you all my money
But all I'm askin' in return, honey
Is to give me my propers
When you get home yeah, baby (just-a just-a just-a just-a just-a just-a just-a just-a)
When you get home yeah (just a little bit) (just a little bit)

Ooh, your kiss is sweeter than honey
And guess what so is my money
All I want you to do for me is give it to me
When you get home yeah, baby, whip it to me (re- re- re- re- re- re- re- re- respect)
When you get home now (just a little bit) (just a little bit)

Coda:

(C7)
R-E-S-P-E-C-T
C7 F7
Found out what it means to me
F7 C7
R-E-S-P-E-C-T
C7 F7
Take care, T.C.B.
(C7)
Oh... a little (sock it to me, sock it to me, sock it to me, sock it to me)
(F7)
Respect (sock it to me, sock it to me, sock it to me, sock it to me)
(C7) (F7)
Whoa, baby a little respect (just a little bit) (just a little bit)
I get tired but I keep on trying (just a little bit)(just a little bit)
You're running out of fools and I ain't lying (just a little bit) (just a little bit)
Respect when you come home
(re- re- re- re- re- re- re- re- respect)

SITTING ON THE DOCK OF THE BAY (C)

Otis Redding - 1967

Six months after recording this song, Redding was killed when the charter plane which was carrying him crashed into Lake Monona, outside Madison, Wisconsin. 'Sittin' On the Dock of the Bay' was ranked twenty-eighth on Rolling Stone's 500 Greatest Songs of All Time.

(C) (E)
| Sittin' in the mornin' | sun
(F) (D)
I'll be | sittin' when the evenin' | comes
(C) (E)
| Watching the ships roll | in
(F) (D)
Then I | watch 'em roll away a|gain, yeah

Chorus:

(C) (A7)
I'm | sittin' on the dock of the | bay
(C) (A7)
| Watching the | tide roll a|way
(C) (D7)
Oo, I'm just | sittin' on the dock of the | bay
(F) (C)
Wastin' | time

I left my home in Georgia
Headed for the 'Frisco Bay
I have nothing to live for
It look like nothin's gonna come my way

Chorus:

Bridge:

(C) (G) (F)
| Look like nothing's | gonna | change
(C) (G) (F)
| Ev'rything re|mains the | same
(C) (G) (F)
I | can't do what ten | people tell me to | do
(Bb) (G)
So I | guess I'll re|main the | same, yes

I'm sittin' here restin' my bones
And this loneliness won't leave me alone, yes
Two thousand miles I roamed
Just to make this-a dock my home

Bridge

THE UNICORN SONG (C)

Irish Rovers / Shel Silverstein - 1967

(C) (Dm)
A | long time ago when the | earth was green
(G) (C)
There was | more kinds of animals than you'd | ever seen
(C) (Dm)
They'd | run around free while the | world was being born
(G) (C)
But the | loveliest of them all was the | u--ni--corn

Chorus:

There was | green alligators and | long necked geese
Some | humpy back camels and some | chimpanzees
| Cats and rats and elephants but | sure as you're born
The | loveliest of all was the | unicorn

But the Lord seen some sinnin' and it caused him pain
He said "Stand back - I'm gonna make it rain
So hey brother Noah, I'll tell you what to do,
Build me a floating zoo."

Chorus:

And you take two alligators and a couple of geese
Two hump back camels and two chimpanzees
Two cats, two rats, two elephants but sure as you're born
Noah, don't you forget my unicorn.

Now Noah was there and to answer the callin'
And he finished up the ark as the rain started fallin'
And he marched in the animals two by two
And he called out as they went through

Chorus:

"Hey Lord, I got you two alligators and a couple of geese
Two hump back camels and two chimpanzees
Two cats, two rats, two elephants but sure as you're born
Lord, I just don't see your unicorns."

Well, Noah looked out through the driving rain,
But the unicorns were laughing - playing silly games,
They were kickin' and a-spashin' while the rain was pourin'
Oh them silly unicorns.

Chorus:

And then the ark started moving and it drifted with the tide,
And the unicorns looked up from the rock and cried,
And the water came up and sort of floated them away,
That's why you've never seen a unicorn to this very day

Chorus:

"You'll see a lot of alligators and a whole mess of geese
You'll see hump back camels and chimpanzees
You'll see cats and rats and elephants but sure as you're born
You're never gonna see no unicorns."

A WHITER SHADE OF PALE (C)

Procol Harum - 1967

'A Whiter Shade of Pale' reached #1 in several countries all over the world when released in 1967. Rolling Stone magazine placed 'A Whiter Shade of Pale' as #57 on its 500 Greatest Songs of All Time list in 2004. The Hammond organ line of 'A Whiter Shade of Pale' was inspired by Bach's 'Sleepers Awake' and 'Air on a G String', but is not a direct copy. The song is heavily referenced in Oscar Zeta Acosta's 'Autobiography of a Brown Buffalo', the pseudo-autobiography that chronicles the Chicano's personal journey towards self-discovery in the America of the late 1960's.

(C) (C/B) (Am/A) → C³/G
We | skipped the | light fan|dango

(F¹) (F/E) (Dm/D)
Turned | cartwheels | - 'cross the | floor
(G³) (G³/F) (Em¹) → (G/D)

I was | feeling | - kind of | seasick
(C) (C/B) (Am²/A) → (C)

But the | crowd called | out for | more
(F) (F/E) (Dm / D)

The | room was | humming | harder
(G³)/G G/F (Em¹) → (G7³)

As the | ceiling | - flew a|way
(C) (C/B) (Am) → (C)

When we | called out for a|nother | drink
(F) (F/E) (Dm/D)

The | waiter | brought a | tray

(C)(C/B) (Am/A) (C³/G) F²/F (F/E) (Dm/D)
Chorus: And so it | was | - that | later | as the | miller told his | tale
(G/G) (G/F) (Em/E) (G³/G) (F³/F) (Dm/F) (C)(Dm7/D)(G)

That her | face at | first just | ghostly | - turned a | whiter | - shade of | pale

She | said there is no | reason and the | truth is plain to | see
But I | wandered through my | playing cards and | would not let her | be
One of | sixteen vestal | virgins who were | leaving for the | coast
And although my eyes were | open, they might | just have well been | closed

Chorus: And so it was ...

She | said "I'm home on | shore leave", though in | truth we were at | sea
So I | took her by the | looking glass, and | forced her to a|gree
Saying | "You must be the | mermaid who took | Neptune for a | ride"
But she | smiled at me so | sadly that my | anger straight way | died

Chorus: And so it was ... (last line x 2)

WITH A LITTLE HELP FROM MY FRIENDS (C)

Beatles - 1967

The song has been number one on the British singles charts three times; once when it was recorded by Joe Cocker in 1968, a second time when it was covered by Wet Wet Wet in 1988 and finally when it was sung by Sam and Mark in 2004.

(C) (G) (Dm)
| What would you | think if I | sang out of | tune
(Dm/G) (G7) (C)
Would you | stand up and | walk out on | me?
(C) (G) (Dm)
| Lend me your | ears and I'll | sing you a | song
(G7) (C)
And I'll | try not to | sing out of | key
(Bb) (F) (C)
Oh I get | by with a little | help from my | friends
(Bb) (F) (C)
Mm, gonna | try with a little | help from my | friends
(Bb) (F) (C)
Mm, I get | high with a little | help from my | friends

What do I do when my love is away
(Does it worry you to be alone?)
How do I feel by the end of the day
(Are you sad because you're on your own?)
No, I get by with a little help from my friends
Mm, gonna try with a little help from my friends
Mm, I get high with a little help from my friends

Bridge

(Am) (F) (C) (Bb) (F)
Do you | need any|body, I | just need someone to | love
(Am) (F) (C) (Bb) (F)
Could it | be any|body, I | want somebody to | love

Would you believe in a love at first sight
Yes, I'm certain that it happens all the time
What do you see when you turn out the light
I can't tell you but I know it's mine
Oh, I get by with a little help from my friends
Mm, gonna try with a little help from my friends
Mm, I get high with a little help from my friends

Bridge

YOUR LOVE KEEPS LIFTING ME HIGHER (C)

Jackie Wilson + Gary Jackson, Carl Smith, Raynard Miner - 1967

(C) (F)
Your | love is | liftin' me higher
(Dm) (G) (C)
Than I've | ever been lifted be|fore
(C) (F)
So keep it | up, quench my de|sire
(Dm) (G) (C)
And I'll | be at your | side forever|more

Now once I was downhearted
Disappointment was my closest friend
But you came he soon departed
And he never showed his face again

I'm so glad I finally found you
You're that one-in-a-million gal
When you wrap your lovin' arms around me
I can stand up and face the world again

Your love is liftin' me higher
Than I've ever been lifted before
So keep it up, quench my desire
And I'll be at your side forevermore

I SHALL BE RELEASED (C)

Bob Dylan - 1967

(C) (Dm)
| - They say every|thing can be re|placed
(G) (C)
| - Yet every | distance is not | near
(C) (Dm)
| - So I re|member every | face
(G) (C)
| - Of every | man who put me | here
(C) (Dm)
| - I see my | light come | shining
(G) (C)
| - From the | west unto the | east
(C) (Dm)
| - Any | day now, | - any | day now
(G) (C)
| - I | shall be re|leased

They say every man needs protection
They say every man must fall
Yet I swear I see my reflection
Some place so high above this wall
I see my light come shining
From the west unto the east
Any day now, any day now
I shall be released

Standing next to me in this lonely crowd
Is a man who swears he's not to blame
All day long I hear him shout so loud
Crying out that he was framed
I see my light come shining
From the west unto the east
Any day now, any day now
I shall be released

YOU AIN'T GOIN' NOWHERE (G)

Bob Dylan – 1967

Starting late 1967, Bob Dylan's legendary 'Basement Tapes' were the underground source of many new songs for hungry fans and fellow artists alike. Bob Dylan joined members of 'The Band' at their house (nicknamed 'The Big Pink') in West Saugerties in February of 1967. Dylan moved in after having a serious motorcycle accident. "We used to get together everyday at one o'clock in the basement of Big Pink ... we would play music every day ... the purpose was whatever comes into anybody's mind, we'll put it down on this little tape recorder ... that's really the way to do a recording — in a peaceful, relaxed setting, in somebody's basement, with the windows open and a dog lying on the floor." (Dylan)

Peter, Paul and Mary were the first to chart with a Big Pink composition when they issued their single of 'Too Much of Nothing' in November 1967. Soon after, Manfred Mann made the US top ten and topped the charts in the UK with 'Mighty Quinn'. When The Byrds released their groundbreaking, country-rock album 'Sweetheart of the Rodeo' in 1968, they opened and closed it with 'You Ain't Goin' Nowhere' and 'Nothing Was Delivered'. The song was also covered by The Byrds for their second album of 1968, 'Dr. Byrds & Mr. Hyde', while the Band recorded their own version on their celebrated debut, 'Music from Big Pink'.

(G) (Am)
| Clouds so swift, the | rain won't lift, the |
(C) (G)
| Gate won't close, the | railings froze
(G) (Am) (C) (G)
| Get your mind off | wintertime, | you ain't goin' no|where

Chorus

(G) (Am) (C) (G)
| Whooee! | Ride me high, to|morrow's the day, my | bride's gonna come
(G) (Am) (C) (G)
| Oh oh, are | we gonna fly | down in the easy | chair

I don't care how many letters they send
The morning came, the morning went
Pack up your money, pick up your tent
You ain't goin' nowhere

Chorus

Buy me a flute and a gun that shoots, tailgates and substitutes
Strap yourself to the tree with roots
You ain't goin' nowhere.

Chorus

Now Genghis Kahn he could not keep, all his kings supplied with sleep
We'll climb that hill no matter how steep
When we get up to it.

Chorus

MR. BOJANGLES (C)

Jerry Jeff Walker – 1968 (3/4)

This song is about an obscure, alcoholic but talented tap dancing drifter (not the famous stage and movie dancer Bill "Bojangles" Robinson, as sometimes assumed). Bojangles is thought to have been a folk character who entertained informally in the south of the US and California, and some say he might have been one of the most gifted natural dancers ever. His actual name is not recorded. Authentic reports of him exist from the 1920s through about 1965.

(C) (C/B) (C/A) (F) (G)
I | knew a man Bo|jangles and he'd | dance for you | - | - in worn out | shoes
(C) (C/B) (C/A) (F) (G)
| Silver hair, | ragged shirt and | baggy pants | - | - the | old soft | shoe
(F) (G) (F) (Am) (D7) (G)
He | jumped so | high, he | jumped so | high then he | lightly touched | down
(Am) (Em) (Am) (Em) (Am) (Em) (G) (C)
| Mr. Bo|jangles, | Mr. Bo|jangles, Mr. Bo|jangles, | dance

I met him in a cell in New Orleans, I was down and out
He looked to me to be the eyes of age as he spoke right out
He talked of life, he talked of life, laughed, clicked his heels and stepped
Mr. Bojangles, Mr. Bojangles, Mr. Bojangles, dance

He said his name Bojangles and he danced a lick all across the cell
He grabbed his pants and spread his stance
Oh he jumped so high then he clicked up his heels
He let go a laugh, he let go a laugh and shook back his clothes all around
Mr. Bojangles, Mr. Bojangles, Mr. Bojangles, dance

He danced for those at minstrel shows & county fairs throughout the south
He spoke through tears of 15 years of how his dog & him traveled about
His dog up and died, he up and died, and after 20 years he still grieves
Mr. Bojangles, Mr. Bojangles, Mr. Bojangles, dance

He said I dance now at every chance at honky-tonks for drinks and tips
But most of the time I spend behind these county bars, 'cause I drinks a bit
He shook his head, yes and as he shook his head
I heard someone ask him, please
Mr. Bojangles, Mr. Bojangles, Mr. Bojangles, dance

BORN TO BE WILD (E)

Mars Bonfire, Steppenwolf - 1968

A song made famous by the Canadian rock band, Steppenwolf. It is sometimes described as the first heavy metal song ever written. The song was used on the soundtrack of the movie 'Easy Rider', accompanied by the sounds of motorcycles as an introduction. Weird Al Yankovic has an unreleased song that is a parody of 'Born to Be Wild' called 'Born to Be Mild'; the singer is in the guise of a computer nerd. The world famous percussionist, Evelyn Glennie, has described 'Born to Be Wild' as her favourite song.

(E)
| Get your motor | runnin'
(E)
| Head out on the | highway
(E)
| Lookin' for ad|venture
(E)
And what|ever comes our | way

Bridge

(G) (A) (E)
| - Yeah | darlin' go | make it | happen
(G) (A) (E)
| - Take the | world in a | love em|brace
(G) (A) (E)
| - Fire | all of your | guns at | once
(G) (A) (E)
| - And ex|plode into | space

I like smoke and lightning
Heavy metal thunder
Racin' with the wind
And the feelin' that I'm under

Bridge

(E)
Like a | true nature's | child
(G)
We were | born, born to be | wild
(A)
We can | climb so | high
(G) (E)
I | never | wanna | die
(E) (D) (E)
| Born to be | wild |
(E) (D) (E)
| Born to be | wild |

HEARD IT THROUGH THE GRAPEVINE (Em)

Marvin Gaye - 1968

(Em)
| Bet you're wondering | how I knew
(B7) (A)
'Bout your | plans to | make me blue
(Em)
With some | other guy that you | knew before
(B7) (A)
Between the | two of us guys you know I | love you more
(C#m) (A)
It | took me by sur|prise I must say
(Em) (A)
When I | found out yester|day, oo

Chorus

(Em)
I | heard it through the grapevine
(A)
Not much | longer would you | be mine
(Em)
Oo, I | heard it through the | grapevine
(A)
And I'm | just about to | lose my mind
(Em)
| - Honey, honey | yeah

You know that a man ain't supposed to cry
But these tears I can't hold inside
Losin' you would end my life, you see
'Cause you mean that much to me
You could have told me yourself
That you found someone else, instead

Chorus

People say believe half of what you see
Son, and none of what you hear
I can't help bein' confused
If it's true please won't you tell me dear
Do you plan to let me go
For the other guy that you knew before

Chorus

THE WEIGHT (C)

The Band - 1968

(C) (Em) (F) (C)
| - I pulled into | Nazareth, was | feeling 'bout half past | dead
(C) (Em) (F) (C)
| - I just need some | place where | I can lay my | head
(C) (Em) (F) (C)
| - Hey, Mister, can you | tell me, where a | man might find a | bed
(C) (Em) (F) (C)
| - He just grinned and | shook my hand, | "No" was all he | said

(C) (Em) (F) (C) (Em) (F)
Chorus: | - Take a load off | Annie, | - take a | load for | free
(C) (Em) (F) (Dm7/G) (C)
| - Take a | load off | Annie, | and you | put the load right on | me

I picked up my bag, I went looking for a place to hide
Then I saw old Carmen and the devil walking side by side
I said, "Hey, Carmen, come on, let's go downtown"
She said, "I gotta go, but my friend can stick around"

Chorus: Take a load off Annie ... etc.

Go down, Miss Moses, ain't nothin' you can say
It's just old Luke, and Luke's waiting on the judgement day
Well, Luke, my friend, what about young Annalee
He said, "Do me a favor, son, won't you stay and keep Annalee company"

Chorus: Take a load of Annie ... etc.

Crazy Chester followed me, and he caught me in the fog
Said, "I will fix your rag, if you'll take Jack, my dog"
I said, "Wait a minute Chester, you know, I'm a peaceful man"
He said, "That's OK, boy, won't you feed him when you can"

Chorus

Catch a Cannonball, now to take me down the line
My bag is sinking low, and I do believe it's time
To get back to miss Annie, you know she's the only one
Who sent me here, with her regards for everyone

Chorus

JUMPING JACK FLASH (E)

The Rolling Stones - 1968

This song has been covered by Leon Russell (from 'The Concert for Bangladesh'), Peter Frampton (from 'Frampton Comes Alive!'), Johnny Winter and Boyce & Hart. There are lesser-known versions by Aretha Franklin, The Four Tops, Bon Jovi, The Moog Machine, Ananda Shankar, Motörhead, Alex Chilton, Guns N' Roses, Rodney Crowell and The Vibrators. Sleaze Rock band Vains Of Jenna released a cover of the song in 2005.

(E) (D) (E) (D)
I was | born in a | cross-fire hurri|cane
(E) (D) (E) (D)
And I | howled at my | ma in the driving | rain
(G) (D) (A) (E)
But it's | all | right | now, in fact it's a | gas
(G) (D) (A) (A)
But it's | all | right, I'm | Jumpin' Jack | Flash
(E)
It's a | gas gas gas

I was raised by a toothless, bearded hag
I was schooled with a strap right across my back
But it's all right...

I was drowned, I was washed up and left for dead
I fell down to my feet and I saw they bled
I frowned at the crumbs of a crust of bread, yeah, yeah, yeah
I was crowned with a spike right thru my head
But it's all right...

(E) (A) (D)
| Jumping Jack | Flash, its a | gas (x 4)

THOSE WERE THE DAYS (Em)

Mary Hopkins – 1968

(Em)
| Once upon a | time there was a | tavern
(Am)
| Where we used to | raise a glass or | two
(Em)
Re|member how we | laughed away the | hours
(F#7) (B7)
And | dreamed of all the | great things we would | do

Chorus: (Em)
Those were the | days my | friend
(Am)
We thought they'd | never | end
(D) (G)
We'd sing and | dance for| ever and a | day
(Am)
We'd live the | life we | choose
(Em)
We'd fight and | never | lose
(B7) (Em)
For we were | young and | sure to have our | way

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

Then the busy years went rushing by us
We lost our stary notions on the way
If by chance I'd see you in the tavern
We'd smile at one another and we'd say

Chorus:
Just tonight I stood before the tavern
Nothing seemed the way it used to be
In the glass I saw a strange reflection
Was that lonely woman really me?

Chorus:
Through the door there came familiar laughter
I saw your face and heard you call my name
Oh my friend we're older but no wiser
For in our hearts the dreams are still the same

Chorus

TODAY I STARTED LOVING YOU AGAIN (E)

Merle Haggard & Bonnie Owens – 1968

(E) (A7) (E)
To|day I started | loving you a|gain
(E) (A7) (E)
I'm | right back where I've | really always | been
(E) (E7) (A7) (E)
I got | over you just | long enough to | let my heartache | mend
(E) (B7) (E)
And to|day I started | loving you a|gain

What a fool I was to think I could get by
With only these few million tears I've cried
Well I should have known that the worst was yet to come
And crying time for me had just begun

Cause today I started loving you again...
I'm right back where I've really always been
I got over you just long enough to let my heartache end
Yes today I started loving you again

MANY RIVERS TO CROSS (C)

Jimmy Cliff - 1969

Covers by (amongst others) Stanley Turrentine, Linda Ronstadt, 1975, Joe Cocker, 1982, UB40, 1983, Elvis Costello, 1988, Bill Withers, 1998, The Blind Boys Of Alabama, 2002, The Brand New Heavies, 2004, Soweto Gospel Choir, 2004, Barb Jungr, 2006, The Walkmen, 2006, and Lightspeed Champion, 2007

(C) (C/E)
| Many rivers to | cross
(F) (Esus4) (Fmaj7)(G) (F) (C)
| - But I | can't seem to | find | - my way | over
(C) (C/E)
| Wandering I am | lost
(E sus4) (F) (G) (F) (C)
| - As I | travel a|long the | white cliffs of | dover

Many rivers to cross
And it's only my will that keeps me alive
I've been licked, washed up for years
And I merely survive because of my pride

Bridge

(F) (C)
And this | loneliness | - won't | leave me a|lone
(F) (C)
It's such a | drag | - to be | on your | own
(F) (C) (C/B) (Am)
My | woman left | me and she | didn't say | why
(F) (G)
| - Well, I | guess I'll | have to | cry

Many rivers to cross
But just where to begin I'm playing for time
There have been times I find myself
Thinking of committing some dreadful crime

Yes, I've got many rivers to cross
But I can't seem to find my way over
Wandering, I am lost
As I travel along the white cliffs of Dover

Yes, I've got many rivers to cross
And I merely survive because of my will
I've been licked, washed up for years
And I merely survive because of my pride

BAD MOON RISING (D)

John Fogerty, Creedence Clearwater Revival - 1969

It was the lead single from their album 'Green River' and the group's breakthrough hit, reaching #2 on the Billboard hot 100 singles chart and #1 on the UK singles chart for three weeks in September 1969.

(D) (A) (G) (D)
| I see a | bad moon | rising
(D) (A) (G) (D)
| I see | trouble on the | way
(D) (A) (G) (D)
| I see | earthquakes and | lightnin'
(D) (A) (G) (D)
| I see | bad times to|day

Chorus

(G)
| Don't go 'round to|night
(D)
For it's | bound to take your | life
(A) (G) (D)
| There's a | bad moon on the | rise

I hear hurricanes a blowin'
I know the end is comin' soon
I fear rivers overflowing
I hear the voice of rage and ruin

Chorus

Hope you got your things together
Hope you are quite prepared to die
Looks like we're in for nasty weather
One eye is taken for an eye

Chorus

COLOURS (E)

Donovan - 1969

(E) (A) (E)
| Yellow is the | colour of my | true love's | hair
(A) (E)
In the | mornin' | - when we | rise
(A) (E)
In the | mornin' | - when we | rise
(B) (A)
That's the | time, | - that's the | time
(E)
I love the | best

Blue's the colour of the sky
In the mornin' when we rise
In the mornin' when we rise
in the mornin' when we rise
That's the time, that's the time
I love the best

Green's the colour of the sparklin' corn
In the mornin' when we rise
In the mornin' when we rise
in the mornin' when we rise
That's the time, that's the time
I love the best

Mellow is the feeling that I get
when I see her, mm hmm
when I see her, uh huh
That's the time, that's the time
I love the best
Freedom is a word I rarely use
Without thinkin', mm hmm
Without thinkin', mm hmm
Of the time, of the time
When I've been loved

COME TOGETHER (Em)

Beatles - 1969

American hard rock band Aerosmith did one of the first and most successful cover versions of 'Come Together'. It was recorded in 1978 and appeared in the movie and on the soundtrack to the film 'Sgt. Pepper's Lonely Hearts Club Band'. Robin Williams and Bobby McFerrin recorded a unique cover version in which McFerrin performs the characteristic bass and guitar intro with his voice alone and Williams sings and features on the album 'In My Life'. Joe Cocker covers the song on the 2007 soundtrack to the film 'Across the Universe'.

(Em) (Em)
| - Here come old | flattop he come | - grooving up | slowly
(Em) (Em)
He got | - joo-joo | eyeball he one | - holy | roller
(B7) (B7)
He got | hair | down | to his | knee
(A7) (A7)
| Got to be a | joker he just | do what he | please
(Em) (Em)
| - He wear no | shoeshine he got | - toe-jam | football
(Em) (Em)
He got | - monkey | finger he shoot | - coca|cola
(B7) (B7)
He say | "I know | you, | you know | me"
(A7) (A7)
| One thing I can | tell you is you | got to be | free
(Em) (B7) (Em)
Come to|gether | - right | now | - over | me
He bag production he got walrus gumboot
He got Ono sideboard he one spinal cracker
He got feet down below his knee
Hold you in his armchair you can feel his disease
Come together right now over me
He roller-coaster he got early warning
He got muddy water he one mojo filter
He say "One and one and one is three"
Got to be good-looking 'cause he's so hard to see
Come together right now over me

HEY JUDE (G)

Paul McCartney - 1969

Originally titled 'Hey Jules', the song was written by McCartney to comfort John Lennon's son Julian during his parents' divorce. Over seven minutes in length, 'Hey Jude' was at the time the longest single ever to top the British charts. It also spent nine weeks as number one in the United States—the longest run at the top of the American charts for a Beatles single. The single has sold approximately eight million copies and is frequently included on professional lists of the all-time best songs.

(G) (D7)
Hey | Jude, | - don't make it | bad
(Am7) (G)
Take a | sad | song and make it | better
(C) (G)
Re|member to | let her into your | heart
(G) (D7) (G)
| Then you can | start to | make it | better

Hey Jude, don't be afraid
You were made to go out and get her
The minute you let her under your skin
Then you begin to make it better

(G7) (C)
And | anytime you feel the | pain
(Em) (Am)
Hey | Jude re|frain
(D7) (G)
Don't | carry the | world u|pon your | shoulders
(G7) (C)
For | now you know that it's a | fool
(Em) (Am)
Who | plays it | cool
(D7) (G)
By | making his | world a little | colder
(G7) (D7)
Da da | da da | da da da | da

Hey Jude don't let me down
You have found her, now go and get her
Remember to let her into your heart
Then you can start to make it better

So let it out and let it in
Hey Jude begin
You're waiting for someone to perform with
And don't you know that it's just you
Hey Jude, you'll do
The movement you need is on your shoulder
Da da da da da

Hey Jude, don't make it bad ... etc

HONKY TONK WOMEN (E)

Rolling Stones - 1969

This song was written by Mick Jagger and Keith Richards while on vacation in Brazil in late December 1968, early January 1969. Inspired by Brazilian gauchos/cowboys bringing cattle back to the ranch where Jagger and Richards were staying the song was originally conceived as an acoustic country song. Thematically, a "honky tonk woman" refers to a dancing girl in a western bar who may work as a prostitute. 'Honky Tonk Women' has been covered (amongst others) by Elton John in his first live album, '17-11-70', Celtic folk/punk band The Pogues in 1992, blues-great Albert King for his album 'Lovejoy', Humble Pie on their 1973 album 'Eat It', and by a Hungarian rock band called Z'Zi Labor.

(E) (E7) (A)
I | met a gin soaked | barroom queen in | Memphis
(E) (F#7) (B)
She | tried to take me | upstairs for a | ride
(E) (E7) (A)
She | had to heave me | right across her | shoulder
(E) (B) (E)
Cause I | just can't seem to | drink you off my | mind

Chorus

(E) (2 bars) (B) (2 bars) (E)
It's the | Honky | Tonk | Women |
(E) (B7) (E)
| Give me, | give me, | give me the | honky tonk | blues

Strollin' on the boulevards of Paris
As naked as the day that I will die
The sailors they're so charming there in Paris
But they just don't seem to sail you off my mind

Chorus

I laid a divorcee in New York City
I had to put up some kind of a fight
The lady she all dressed me up in roses
She blew my nose and then she blew my mind

Chorus

LET IT BE (D)

Beatles - 1969

The single reached #1 in the U.S. and #2 in the UK. The single also peaked at #1 at the charts in Australia, Norway and Switzerland. In 2004, it was ranked number 20 on Rolling Stone magazine's list of the 500 greatest songs of all time. McCartney said he wrote 'Let It Be', after a dream he had had about his mother. McCartney explained that his mother—who died of cancer when McCartney was fourteen—was the inspiration for the "Mother Mary" lyric. McCartney later said, "It was great to visit with her again. I felt very blessed to have that dream. So that got me writing 'Let It Be'." He also said—in a later interview about the dream—that his mother had told him, "It will be alright, just let it be."

(D) (A7)
When I | find myself in | times of trouble
(Bm) (G)
| Mother Mary | comes to me
(D) (A7) (G) → (D)
| Speaking words of | wisdom, let it | be
(D) (A7)
And | in my hour of | darkness
(Bm) (G)
She is | standing right in | front of me
(D) (A7) (G) → (D)
| Speaking words of | wisdom, let it | be

Chorus:

(Bm) (D) (G) (D)
Let it | be, let it | be, let it | be, let it | be
(D) (A7) (G) → (D)
| Whisper words of | wisdom, let it | be

And when the broken hearted people
Living in the world agree
There will be an answer, let it be
For though they may be parted there is
Still a chance that they will see
There will be an answer, let it be

Chorus

And when the night is cloudy
There is still a light that shines on me
Shine on until tomorrow, let it be
I wake up to the sound of music
Mother Mary comes to me
Speaking words of wisdom, let it be

LIKE A BIRD ON A WIRE (G)

Leonard Cohen – 1969 (3/4)

This song has been covered by Joe Cocker ('Joe Cocker!' – 1969), Tim Hardin ('Bird on a Wire' - 1971), Rita Coolidge ('The Lady's Not for Sale' - 1972), Jennifer Warnes ('Famous Blue Raincoat' – 1987), The Neville Brothers ('Brother's Keeper' -1990), Johnny Cash ('American Recordings' - 1994), Willie Nelson ('Tower of Song' - 1995), k.d. lang ('Hymns of the 49th Parallel' - 2004), Perla Batalla (Bird on the Wire: The Songs of Leonard Cohen' - 2005)

(G) (D)
Like a | bird on a | wire
(G) (C)
Like a | drunk in a midnight | choir
(G) (D)
I have | tried in my | way
(G)
To be | free

Like a worm on a hook
Like a knight from an old-fashioned book
I have saved all my ribbons
Just for thee

Bridge

(C) (G)
And if | I - | - | - if | I have been un|kind
(Am) (G)
I | hope that you | - | - can just | let it go | by
(C) (G)
And if | I | - | - | have been un|true
(Am) (D7)
I | hope you know | - | - | it was never | you

Like a baby still born
Like a beast with its horn
I have torn everyone
Who reached out to me

But I swear by this song
And by all that I've done wrong
I | swear I will make
I'll make it | all up to you

Bridge

I saw a beggar leaning on his wooden crutch
He cried out to me, 'you must not ask for too much'
And a pretty woman standing by her darkened door
She said to me, 'hey, why not ask for more?'

Like a bird on a wire
Like a drunk in a midnight choir
I have tried in my own way
To be free

MY WAY (D)

Paul Anka / Sinatra - 1969

The melody is a French song 'Comme d'habitude' composed by Claude François and Jacques Revaux.

And | now, | - the end is | near
And so I | face the final | curtain
My | friend, | - I'll say it | clear
I'll state my | case, | - of which I'm | certain
/ D - F#m - / Bm - B7 - / Em - Em7 - / A7 - D - /

I've | lived | - a life that's | full
I've | traveled | each and every | highway
But | more, | - much more than | this
I did it | my | way
/ D - D7 - / G - Gm - / D - A7 - / Em - D - /

Regrets, I've had a few
But then again, too few to mention
I did what I had to do
And saw it through without exemption

I planned each charted course
Each careful step along the byway
But more, much more than this
I did it my way

Yes, there were times, I'm sure you knew
When I bit off more than I could chew
But through it all, when there was doubt
I ate it up and spit it out
I faced it all and I stood tall
And did it my way

I've loved, I've laughed and cried
I've had my fill, my share of losing
And now, as tears subside
I find it all so amusing

To think I did all that
And may I say - not in a shy way
No, oh no not me
I did it my way

For what is a man, what has he got
If not himself, then he has naught
To say the things he truly feels
And not the words of one who kneels
The record shows I took the blows
And did it my way

OH! DARLING (G)

Beatles - 1969

(G) (D)
Oh! | Darling, please be|lieve me
(Em) (C)
| I'll never | do you no | harm
(C)
Be|lieve me when I | tell you
(D7) (G)
| I'll never | do you no | harm

Oh! Darling, if you leave me
I'll never make it alone
Believe me when I beg you
Don't ever leave me alone

Bridge

(C)
When you | told me | - you didn't | need me any|more
(G)
Well you | know I nearly | broke down and | cried
(C)
When you | told me | - you didn't | need me any|more
(A7) (D7)
Well you | know I nearly | broke down and | died

Oh! Darling, if you leave me
I'll never make it alone
Believe me when I tell you
I'll never do you no harm

Bridge

Oh! Darling, please believe me
I'll never let you down
Believe me when I tell you
I'll never do you no harm

OKIE FROM MUSKOGEE (C)

Merle Haggard - 1969

Haggard always considered what became a redneck anthem to be a spoof, and that fans - even the hippies that are derided in the lyrics - took a liking to the song and saw the humor in some of the lyrics.

(C)

| We don't smoke marijuana in Mus|koguee

(C)

(G)

| We don't take our | trips on LS|D

(G7)

| We don't burn our | draft cards down on | Main Street

(C)

| We like livin' | right, and bein' | free

I'm proud to be an Okie from Muskogee
A place where even squares can have a ball
We still wave Old Glory down at the courthouse
And white lightnin's still the biggest thrill of all

We don't make a party out of lovin'
We like holdin' hands and pitchin' woo
We don't let our hair grow long and shaggy
Like the hippies out in San Francisco do

And I'm proud to be an Okie from Muskogee
A place where even squares can have a ball
We still wave Old Glory down at the courthouse
And white lightnin's still the biggest thrill of all

Leather boots are still in style for manly footwear
Beads and Roman sandals won't be seen
Football's still the roughest thing on campus
And the kids here still respect the college dean

We still wave Old Glory down at the courthouse
In Muskogee, Oklahoma, USA

YOU CAN'T ALWAYS GET WHAT YOU WANT (D)

By Jagger/Richards - 1969

(D) (G)
I | saw her to|day at the re|ception
(D) (G)
| - A | glass of | wine in her | hand
(D) (G)
I | knew she was gonna | meet her co|nnection
(D) (G)
At her | feet | - | - was a | footloose | man

Chorus:

(D) (G)
You | can't always | get what you | want
(D) (G)
You | can't always | get what you | want
(D) (G)
You | can't always | get what you | want
(E) (A)
But if you | try sometimes | - you | just might find
(D)
You'll | get what you | need

I went down to the demonstration
To get my fair share of abuse
Singing "we're gonna vent our frustrations
And if we don't we're gonna blow a 50-amp fuse"

Chorus:

I went down to the Chelsea drugstore
To get your prescription filled
I was standing in line with Mr. Jim
And man, did he look pretty ill
We decided that we would have a soda
My favorite flavor, cherry red
I sung my song to Mr. Jimmy
And he said one word to me, and that was "dead"
I said to him

Chorus:

I saw her today at the reception
In her glass was a bleeding man
She was practiced at the art of deception
Well I could tell by her bloodstained hands

Chorus: (x 2)

SUMMERTIME (Am)

Joplin 1969; Gershwin 1935

(Am) (E7) (Am)
Summer|time, | - and the livin' is | easy
(D7) (F) (E7)
The fish are | jumping | - and the | cotton is | high
(Am) (E7) (Am)
Oh, your daddy's | rich | - and your | mama's good | looking
(C) (F) (E7) (Am)
So, | hush, little baby | - don't you | cry

One of these mornings, you're gonna rise up singing
Then you'll spread your wings, and you take to the sky
But 'til that morning, there's a nothing can harm you
With daddy and mommy standing by

AMERICAN WOMAN (E)

Bachman-Cummings-Kale-Peterson - 1970

'American Woman' is the title track of Canadian band The Guess Who's 1970 album, 'American Woman'. Jim Kale, the group's bassist said about the song: "a lot of people called it anti-American, but it wasn't really. We weren't anti-anything. John Lennon once said that the meanings of all songs come after they are recorded. Someone else has to interpret them." 'American Woman' was voted Best Canadian Single of All Time by Chart Magazine in both the 2000 and 2005 polls of readers, music industry professionals, and musicians throughout Canada.

(all chords E, with E7 for colour)

American | woman | - gonna mess your | mind
American | woman, she gonna | mess your | mind
American | woman | - gonna mess your | mind
American | woman | - gonna mess your | mind
Say A,
Say M,
Say E,
Say R,
Say I,
Say C,
Say A,
Say N,
American woman gonna mess your mind
American woman gonna mess your mind
American woman gonna mess your mind

American woman, stay away from me
American woman, mama let me be
Don't come hangin' around my door
I don't wanna see your face no more
I got more important things to do
Than spend my time growin' old with you
Now woman, I said stay away
American woman, listen what I say

American woman, get away from me
American woman, mama let me be
Don't come knockin' around my door
Don't wanna see your shadow no more
Coloured lights can hypnotize
Sparkle someone else's eyes
Now woman, I said get away
American woman, listen what I say

American woman, said get away
American woman, listen what I say
Don't come hangin' around my door
Don't wanna see your face no more
I don't need your war machines
I don't need your ghetto scenes
Coloured lights can hypnotize
Sparkle someone else's eyes
Now woman, get away from me
American woman, mama let me be

Go, gotta get away, gotta get away
Now go go go
Gonna leave you, woman
Gonna leave you, woman
Bye-bye
Bye-bye
Bye-bye
Bye-bye
You're no good for me
I'm no good for you
Gonna look you right in the eye
Tell you what I'm gonna do
You know I'm gonna leave
You know I'm gonna go
You know I'm gonna leave
You know I'm gonna go, woman
I'm gonna leave, woman
Goodbye, American woman
Goodbye, American chick
Goodbye, American broad

BLACK MAGIC WOMAN (Am)

Peter Green (1968), Santana - 1970

The song became one of Carlos Santana's staples and arguably his most popular song, along with 'Oye Como Va'. 'Abraxas' reached #1 on the charts and hit quadruple platinum in 1986, partially thanks to 'Black Magic Woman'. A curious blend of blues, rock, jazz and Latin polyrhythms, Santana's arrangement added conga, timbales and other percussion, in addition to organ and piano, to make complex polyrhythms that give the song a "voodoo" feel.

A version in Arabic is performed onscreen by a live band in Steven Spielberg's movie 'Munich'. It can be spotted during the night raid scene.

(Am7) (Em7)
I got a | black magic | woman | - | - I got a | black magic | woman
(Am7)
Yes I got a | black magic | woman
(Dm7)
She's | got me so | blind I can't | see
(Am7)
But she's a | black magic | woman and she's
(E7) (Am7)
| Tryin' to make a | devil out of | me

Don't turn your back on me, baby
Don't turn your back on me baby
Don't turn your back on me, baby
Don't mess around with your tricks
Don't turn your back on me, baby, cause you
Might just wake up my magic sticks

You got your spell on me, baby
You got your spell on me, baby
Yes, you got your spell on me, baby
Turnin' my heart into stone
I need you so bad
Magic woman I can't leave you alone

(Repeat verse 1)

HELP ME MAKE IT THROUGH THE NIGHT (A)

Kris Kristofferson, Shel Silverstein and Fred Rumfelt – 1970

This song was released on the 1970 album 'Kristofferson'. In 1971, folk legend Joan Baez also recorded the song, including it on her 'Blessed Are' album. (In her 1987 memoir, Baez disclosed that she'd had an affair with Kristofferson around this same time.) In Austria, a well-known German language version of the song was recorded by STS. Its title in German was 'Gö, du bleibst heit nocht bei mir'.

(A)

Take the | ribbon from my | hair

(D)

Shake it | loose and let it | fall

(E)

Lay it | soft against your | skin

(A)

Like the | shadows on the | wall

Come and | lay down by my | side

'Til the | early morning | light

All I'm | asking is your | time

Help me | make it through the | night

Bridge

(D)

I don't | care who's right or | wrong

(A)

I won't | try to under|stand

(B7)

Let the | devil take to|morrow

(E7)

But to|night I need a | friend

Yesterday is dead and gone

And tomorrow's out of sight

It's so sad to be alone

Help me make it through the night

And it's so sad to be alone

Help me make it through the night

Oh, I don't want to be alone

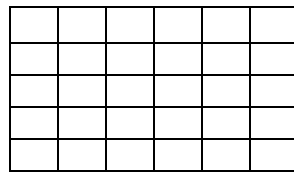
Help me make it through the night

LAYLA (Dm)

Eric Clapton - 1970

Inspired by Clapton's then-unrequited love for Pattie Boyd, the wife of his friend George Harrison. In 1992, Clapton's album, 'Unplugged', featured an "unplugged" version of 'Layla'. It later won a Grammy Award for Best Rock Song, beating out 'Smells Like Teen Spirit' by Nirvana. This was considered a great upset.

Intro: Dm - Bb - C (3 verses) A9-C9
C#m7 G#7
What will you do when you get lonely
C#m7 C D E7 F#m7
No one waitin' by your side?
B7
You've been running
E A F#m7 B7
Hiding much too long you know, it's just your foolish
E A Dm Bb C Dm
Pride . Lay.....la got me on my knees
Bb C Dm Bb C
Layla begging darling please layla darling
Dm Bb C A9 C9
Won't you ease my worried mind?
C#m7 G#7 C#m7
Tried to give you consolation
C9 D E7 F#m7 B7 E
Your old man won't let you down like a fool I fell in love
A F#m7 B7 E
With you you turned my whole world upside down
A Dm Bb C Dm
Lay....la got me on my knees. Layla
Bb C Dm
I'm begging darling please
Bb C
Layla darling won't you
Dm Bb C A9 C9
ease my worried mind?
C#m7 G#7 C#m7 C
Make the best of the situation before I finally
D E7 F#m7 B7 E A
Go insane please don't say we'll never find a way
F#m7 B7 E
Tell me all my love's in vain.
A Dm Bb C Dm
Lay...la got me on my knees .
Bb C Dm Bb
Layla I'm begging darling please layla
C Dm Bb C Dm
Darling won't you ease my worried mind?



LOLA
The Kinks - 1970

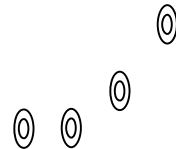
(E)
I | met her in a | club down in old | Soho
(A) (D) (E)
Where you | drink champagne and it | tastes just like Coca | Cola
(A) (D) (C)
Just like cherry-|cola C-o-l-a | cola
(E)
She | walked up to me and she | asked me to dance
(A) (D) (E)
I | asked her her name and in a | dark brown voice she said, | "Lola"
(E) (A) (D) (C) (C) (D) (E)
L-o-l-a | lola lo - lo - lo - lo | lola

Well, I'm not the world's most physical guy
But when she squeezed me tight she nearly broke my spine, oh my Lola, la la la la Lola
Well, I'm not dumb but I can't understand
Why she walked like a woman and talked like a man, oh my Lola, lo lo lo lo Lola, lo lo lo lo Lola

Bridge

F#7

(B7)
Well, we | drank champagne and | danced all night
(F#7)
| Under electric | candlelight
(A)
She | picked me up and sat me | on her knee
(A7)
She said, | little boy won't you come home with me



Well, I'm not the world's most passionate guy
But when I looked in her eyes
Well, I almost fell for my Lola, Lo lo lo lo Lola, lo lo lo lo Lola
Lola, lo lo lo lo Lola, lo lo lo lo Lola

Bridge

I pushed her away, I walked to the door
I fell to the floor, I got down on my knees
Then I looked at her and she at me / A E B7 / A E B7 / A E B7 / E B7 F#7 / B7 - /

Well that's the way that I want it to stay
I always want it to be that way for my Lola, Lo lo lo lo Lola
Girls will be boys, and boys will be girls
It's a mixed up, muddled up, shook up world, except for Lola, lo lo lo lo Lola

Well I left home just a week before
And I'd never ever kissed a woman before
But Lola smiled and took me by the hand
She said, dear boy, I'm gonna make you a man

Well I'm not the world's most masculine man
But I know what I am and I'm glad I'm a man
And so is Lola, lo lo lo lo Lola, lo lo lo lo Lola
Lola, lo lo lo lo Lola, lo lo lo lo Lola

LOOK WHAT THEY'VE DONE TO MY SONG (C)

Melanie Safka - 1970

(C) (Am)
| - Look what they've | done to my | song, | Ma
(F)
| - Look what they've | done to my | song
(C) (D)
Well it's the | only thing I could | do half right
(F)
And it's | turning out all | wrong, Ma
(C) (G) (C)
| - Look what they've | done to my | song

Look what they've done to my brain, Ma
Look what they've done to my brain
Well they picked it like a chicken bone
And I think I'm half insane, Ma
Look what they've done to my song

I wish I could find a good book to live in
Wish I could find a good book
Well, if I could find a real good book
I'd never have to come out and look at
What they've done to my song

La la la...
Look what they've done to my song

But maybe it'll all be all right, Ma
Maybe it'll all be OK
Well, if the people are buying tears
I'll be rich some day, Ma
Look what they've done to my song

Ils ont changé ma chanson, Ma
Ils ont changé ma chanson
C'est la seule chose que je peux faire
Et ce n'est pas bon, Ma
Ils ont changé ma chanson

Look what they've done to my song, Ma
Look what they've done to my song
Well they tied it up in a plastic bag
And turned it upside down
Look what they've done to my song

Ils ont changé ma chanson, Ma...

Look what they've done to my song, Ma
Look what they've done to my song
Well it's the only thing I could do all right
And they turned it upside down
Look what they've done to my song

YOUR SONG (C)

Music by Elton John / Lyrics by Bernie Taupin - 1970

This song has been covered by (amongst others): Billy Joel ('Duet with Elton John' at the Concert for New York City) on October 20th, 2001, Rod Stewart, Roy Orbison, Al Jarreau, Garth Brooks, Three Dog Night, The Streets and Josh Groban.

(C) (FM7/C) (G/B) (Em/E)
It's a | little bit | funny | this | feeling in | side
(Am) (Am7/G) (D7/F#) (F/F)
| - I'm not one of | those who can | - easily | hide
(C/G) (G/G) (E/E) (Am/A)
| - Don't have much | money | - but | boy if I | did
(C/G) (Dm7/D) (F/F) (G/G)
| - I'd | buy a | big house | - where | - we both could | live

If I was a sculptor, but then again, no
Or a man who makes potions in a travelling show
I know it's not much but it's the best I can do
My gift is my song and this one's for you

Bridge

(C/C) (Am) (Dm) (F)
And you can tell | every|body | this is your | song
(C/C) (Am) (Dm) (F)
It may be quite | simple | - but | now that it's | done
(Am)
| - I hope you | don't mind
(Am/G) (Am/F#) (F6)
| - I hope you | don't mind that I | put | down in | words
(C/E) (F6) (F) (G)
How | won|derful | life | is while | - you're | in the | world

I sat on the roof and kicked off the moss
Well a few of the verses well they've got me quite cross
But the sun's been quite kind while I wrote this song
It's for people like you that keep it turned on

So excuse me forgetting but these things I do
You see I've forgotten if they're green or they're blue
Anyway the thing is what I really mean
Yours are the sweetest eyes I've ever seen

BIG YELLOW TAXI (E)

Joni Mitchell - 1970

The song is known for its environmental statement (as assumed from the lyric "paved paradise to put up a parking lot") and sentimental sound. The line, "Took all the trees, put 'em in a tree museum/And charged the people a dollar and a half just to see 'em" refers to Foster Botanical Garden in downtown Honolulu, which is a living museum of tropical plants, some rare and endangered.

Many other artists have covered the song, including; Amy Grant, Melanie (Melanie Safka), Counting Crows w/Vanessa Carlton, Sandi Thom, Kaya, Pinhead Gunpowder, Paul Tillotson, Moya Brennan, Keb Mo, Chris Thomas King, Keren Ann, the acappella quintet Toxic Audio, and Bob Dylan, who slightly rewrote the lyrics on the album 'Dylan', released in 1973.

(Esus4) (E) (Asus4) (A) (Asus4) (E)
They | paved paradise and | put up a parking | lot
(A) (Asus4) (B) (Bsus4) (E)
With a | pink hotel, a bou|tique and a swinging hot | spot
(E) (Emaj7) (A/C#)
| Don't it always | seem to go that you | don't know what you've | got
(B/D#) (E)
Till its gone
(A) (Asus4) (B) (Bsus4) (E)
They | paved paradise and | put up a parking | lot

They took all the trees, put em in a tree museum
And they charged the people a dollar and a half just to see em
Don't it always seem to go that you don't know what you've got
Till its gone
They paved paradise and put up a parking lot

Hey farmer farmer, put away that d.d.t. now
Give me spots on my apples but leave me the birds and the bees
Please!
Don't it always seem to go that you don't know what you've got
Till its gone
They paved paradise and put up a parking lot

Late last night I heard the screen door slam
And a big yellow taxi took away my old man
Don't it always seem to go that you don't know what you've got
Till its gone
They paved paradise and put up a parking lot

AMERICAN PIE (G)

Don McLean – 1971

'American Pie' is a rock song by singer-songwriter Don McLean on his 'American Pie' album in 1971. The single was a number-one U.S. hit for four weeks in 1972. The song is an abstract story of his life that starts with the deaths of Buddy Holly, Ritchie Valens, and J. P. Richardson Jr. (The Big Bopper) in a plane crash in 1959, and ends in 1970. The importance of 'American Pie' to America's musical and cultural heritage was recognized by the Songs of the Century education project which listed the song performed by Don McLean as the number five song of the twentieth century.

'American Pie' is autobiographical and presents an abstract story of Don McLean's life from the mid 1950s until when he wrote the song in the late 1960s. It is almost entirely symbolic of the evolution of popular music over these years and represents a change from the lightness of the 1950s to the darkness of the late 1960s. McLean said in 2000: "The song starts off with my memories of the death of Buddy Holly. But it moves on to describe America as I was seeing it and how I was fantasizing it might become, so it's part reality and part fantasy, but in the song I'm always a witness or, in some verses, the subject."

He later went on to say, "The song was written as my attempt at an epic song about America, and I used the imagery of music and politics to do that."

(G) (D) (Em)
A long, long time ago
(Am) (C) (Em) (D)
I can still remember how that music used to make me smile
(G) (D) (Em) (Am) (C)
And I knew if I had my chance that I could make those people dance
(Em) (C) (D)
And maybe they'd be happy for a while
(Em) (Am) (Em) (Am)
But February made me shiver with every paper I'd deliver
(C) (G) (Am) (C) (D)
Bad news on the doorstep, I couldn't take one more step
(G) (D) (Em) (Am7) (D)
I can't remember if I cried when I read about his widowed bride
(G) (D) (Em) (C) (D7) (G) (C) (G)
Something touched me deep inside the day the music died

Chorus:

(G) (C) (G) (D) (G) (C)
So | bye-bye, Miss | American Pie, drove my | Chevy to the levee but the
(G) (D) (G) (C) (G) (D)
| Levee was dry, them | good ole boys were drinkin' | whiskey and Rye, singing
(Em) (A7) (Em) (D7)
| This'll be the day that I | die, | this'll be the day that I | die

Did you write the book of love and do you have faith in God above? __
If the Bible tells you so. Now do you believe in rock and roll?
Can music save your mortal soul? and can you teach me how to dance real slow?
Well I know that you're in love with him 'cause I saw you dancing in the gym,
You both kicked off your shoes, man I dig those rhythm and blues!
I was a lonely teenage broncin' buck, with a pink carnation and a pick-up truck.
But I knew I was out of luck the day, the music died. ____
I started singing.... (chorus)

Now for ten years, we've been on our own and moss grows fat on a rolling stone,
But that's not how it used to be because when the jester sang for the King & Queen
in a coat he borrowed from James Dean and a voice that came from you and me
Oh and while the king was looking down, the jester stole his thorny crown

the court room was adjourned no verdict was returned.
And while Lennon read a book on Marx, the quartet practiced in the park
and we sang dirges in the dark the day the music died
I started singin' (chorus)

Helter skelter in the summer swelter, the birds flew off with a fallout shelter
Eight miles high and falling fast, it landed foul on the grass
The players tried for a forward pass with the jester on the sidelines in a cast
The half time air was sweet perfume while the sergeant played a marching tune
We all got up to dance but we never got the chance.
'Cause the players tried to take the field, but the marching band refused to yield
Do you recall what was revealed the day the music died.
I started singin' (chorus)

And there we were all in one place, a generation lost in space.
With no time left, to start again. So come on, Jack be nimble, Jack be quick,
Jack flash sat on a candlestick 'cause fire is the devil's only friend.
And as I watched him on the stage, my hands were clenched in fists of rage.
No angel born in hell could break that satan's spell
And as the flames climbed high into the night to light the sacrificial rite
I saw Satan laughing with delight, the day the music died.
We were singin' (chorus)

I met a girl who sang the blues so I asked her for some happy news but she just smiled and turned away.
I went down to the sacred store. Where I heard the music years before
But the man there said the music wouldn't play.
And in the streets the children screamed, the lovers cried and the poets dreamed.
But not a word was spoken, the church bells all were broken.
And the three men I admire most: the father, Son and the Holy Ghost
They caught the last train for the coast the day, the music died.
And they were singing (chorus twice, ending: this'll be the day that I die)

Glossary (all info. from Saul Levitt's site: www.levitt.co.uk/americanpie.html)

*'American pie' = Marilyn Monroe or the "apple pie" image of 1950s America as things changed in the U.S.
The Jester = Bob Dylan; The "thorny crown", a reference to Christ, also implies McLean is saying that Elvis ("The King")
was a martyr, though perhaps McLean is intimating that Dylan was stepping into Elvis's place taking the "crown" that
was tainted.*

*'Helter Skelter,' a Beatles song, which featured on the 'White' album, was the subject of controversy, as Charles Manson
claimed that the song inspired him and God or the devil had spoken to him. He led his followers in the Tate-LaBianca
murders in the summer of 1969.*

"Oh, and there we were, all in one place" undoubtedly is about Woodstock music festival (August 15th 1969).

*"Jack be nimble Jack be quick" may refer to President Kennedy having to use quick diplomacy during the Cuban missile
crisis to avert a nuclear war; or 'Jack' could be a reference to Mick Jagger and the song 'Jumpin Jack Flash.' (1968).*

'Jack Flash' is also a term used for the drug Heroin.

*Oh, and as I watched him on the stage / My hands were clenched in fists of rage / No angel born in Hell
Could break that Satan's spell / And as flames climbed high into the night / To light the sacrificial rite /
I saw Satan laughing with delight*

*This is about the 'Hell's Angels' who worked as security at The Stones concert at Altamont Speedway in December 1969.
In the darkness near to the front of the stage where The Stones were playing, the 'Hell's Angels' beat and stabbed a man
called Meredith Hunter to death. He was killed during the singing of 'Sympathy for the Devil,' ("satan's spell") which
Jagger, at the time, said they would never perform again. Due to McLean's religious grounding, he may have
disapproved of The Stones and their songs about the devil. ('Satanic Majesties' Request' & 'Sympathy for the Devil'). The
flames could be the bonfires around where the concert was, and Meredith being seen as a sacrifice. Satan therefore
appears to be Jagger, as he was prancing about on stage while Meredith was being beaten.*

*Janis Joplin is most likely the "girl who sang the blues." The 'unhappy news,' is likely to be her heroin overdose in
October 4th, 1970, which resulted in her death.*

*"The three men I admire most" line = (1) the Holy Trinity of "The Father, Son & Holy Ghost" , (2) Holly, Valens and the
Big Bopper, (3) "The Father" is Martin Luther King, JFK is the "Son," and Malcolm X is "The Holy Ghost."*

ME AND BOBBY M^CGEE (A)

Janis Joplin / Kris Kristofferson - 1971

(A) (A)
| - Busted flat in | Baton Rouge, | - waitin' for a | train
(A) (E)
| - Feelin' nearly | faded as my | jeans
(E)
| - Bobby thumbed a | diesel down | - just before it | rained
(E7) (A)
It | rode us all the | way to New Or|leans

I pulled my harpoon out of my dirty red bandanna
I was playing soft while Bobby sang the blues
Windshield wipers slapping time, I was holding Bobby's hand in mine
We sang every song that driver knew

Chorus

(D) (A)
| Freedom's just a|nother word for | nothing left to | lose
(E) (A)
| Nothing don't mean | nothing if it ain't | free
(D) (A)
And | feeling good was | easy, Lord, | - when he sang the | blues
(E)
You know | feeling good was | good enough for | me
(E) (A)
| Good enough for | me and my Bobby Mc|Gee

From the Kentucky coal mines to the California sun
Hey, Bobby shared the secrets of my soul.
Through all kinds of weather, through everything that we done,
Hey Bobby baby kept me from the cold.

One day up near Salinas, Lord, I let him slip away,
He's looking for that home and I hope he finds it,
But I'd trade all of my tomorrows for one single yesterday
To be holding Bobby's body next to mine.

Chorus

La la la, la la la la, la la la la, la la la
La la la la la Bobby McGee.

MERCEDES BENZ (A)

Janis Joplin - 1971

(Spoken intro:)

I'd like to sing a song of great social and political import.

It goes like this:

(A) (A)
Oh | Lord, won't you | buy me a | Mercedes | Benz?
(A) (E)
My | friends all drive | Porsches, I | must make a | mends
(A7) (D7) (A)
Worked | hard all my | lifetime, no | help from my | friends
(A) (E7) (A)
So | Lord, won't you | buy me a | Mercedes | Benz?

Oh Lord, won't you buy me a color TV?
Dialing For Dollars is trying to find me
I wait for delivery each day until three
So Lord, won't you buy me a color TV?

Oh Lord, won't you buy me a night on the town?
I'm counting on you, Lord, please don't let me down
Prove that you love me and buy the next round
Oh Lord, won't you buy me a night on the town?

Oh Lord, won't you buy me a Mercedes Benz?
My friends all drive Porsches, I must make amends
Worked hard all my lifetime, no help from my friends
So Lord, won't you buy me a Mercedes Benz?

COUNTRY ROADS (C)

John Denver - 1971

The song is popular in China and Japan, where it is taught in English classes and sung at school assemblies. The song (and writing alternate lyrics to it) is a plot point in the 1995 Japanese animated film 'Whisper of the Heart' from Hayao Miyazaki and Studio Ghibli. Aleksander Mežek recorded a Slovenian adaptation and Pavel Bobek recorded a Czech version. Ray Charles recorded the song on the 2002 album 'Ray Charles Sings for America'.

(C) (Am)
| - Almost | heaven, | - West Vir|ginia
(G) (F) (C)
| - Blue ridge | mountains, | Shenandoah | river
(C) (Am)
| - Life is | old there, | older than the | trees
(G) (F) (C)
| Younger than the | mountains, | growin like a | breeze

Chorus

(C) (G)
Country | roads, | - take me | home
(Am) (F)
To the | place | - where I be|long
(C) (G)
West Vir|ginia, | - mountain | momma
(F) (C)
Take me | home, | - country | roads

All my memories gathered round her
Miners lady, stranger to blue water
Dark and dusty, painted on the sky
Misty taste of moonshine
Teardrops in my eye

Chorus

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

Chorus

RIDERS ON THE STORM (Am)

The Doors - 1971

Creed covered the song at Woodstock 1999 with Robby Krieger. In 2001 Nils Landgren's Funk Unit released a funk version on their album 'Fonk da World'.

(Am) (D) (Am7) (D)
| Riders on the | storm
(Am) (D) (Am7) (D)
| Riders on the | storm
(Dm) (F) (G)
In|to this house we're | born
(Am) (D) (Am7) (D)
In|to this world we're | thrown
(D) (C) (D) (C)
Like a | dog without a | bone, an | actor out on | loan
(Am) (D) (Am7) (D)
| Riders on the | storm

There's a killer on the road
His brain is squirmin' like a toad
Take a long holiday
Let your children play
If you give this man a ride sweet family will die
Killer on the road, yeah

Girl, you gotta love your man
Girl, you gotta love your man
Take him by the hand
Make him understand
The world on you depends, our life will never end
Gotta love your man, yeah

Riders on the storm, riders on the storm
Into this house we're born
Into this world we're thrown
Like a dog without a bone, an actor out on loan
Riders on the storm

Riders on the storm (5x)

SITTING HERE IN LIMBO (C)

Jimmy Cliff - 1971

(C) (C7)
| - Sitting here in | limbo | - but I | know it won't be | long
(F) (C)
| - Sitting | here in | limbo | - like a | bird without a | song
(Em) (F) (G) (C)
Well they're | putting up re|sistance | - but I know my | faith will lead me | on

Sitting here in limbo
Waiting for the dice to roll
Sitting here in limbo
Got some time to search my soul
Well they're putting up resistance
But I know my faith will lead me on

Chorus:

(F) (C)
I don't | know where life will | lead me
(F) (C)
But I | know where I have | been
(F) (C)
I don't | know what life will | bring me
(F) (C)
But I | know what I have | seen
(Dm) (Am)
Got some | time for dying | friendships
(Dm) (Am)
| - All that's lost is | gone
(Dm) (G)
| - This little | boy is moving | on

Sitting here in limbo
Waiting for the tide to flow
Sitting here in limbo
Knowing that I have to go
Well they're putting up resistance
But I know my faith will lead me on

Chorus:

(Repeat verse I)

STAIRWAY TO HEAVEN (Am)

Led Zepplin - 1971

It is the most requested and most played song on FM radio stations in the U.S, despite never having been released as a single there. In 2004, Rolling Stone magazine put it at #31 on their list of the 500 Greatest Songs of All Time. It's the biggest-selling single piece of sheet music average of 15,000 copies yearly.

(Am) (G)
There's a | lady who's | sure
(C) (D)
All that | glitters is | gold
(Fmaj7) (G) (Am)
And she's | buying a | stairway to | heaven
(Am) (G)
When she | gets there she | knows
(C) (D)
If the | stores are all | closed
(Fmaj7)
With a | word she can | get what she |
(G) (Am)
| Came for
(C) (G) (D) (Am)
And she's | buying a | stairway to | heaven

There's a sign on the wall
But she wants to be sure
'Cause you know sometimes words have
Two meanings
In a tree by the brook
There's a songbird who sings
Sometimes all of our thoughts are
Misgiven
(C) (D) (F)
Ooh, it makes me wonder (x 2)

There's a feeling I get
When I look to the west
And my spirit is crying for leaving
In my thoughts I have seen
Rings of smoke through the trees
And the voices of those who standing
Looking
Ooh, it makes me wonder(x 2)

And it's whispered that soon, if we all call
The tune
Then the piper will lead us to reason
And a new day will dawn for those who
Stand long
And the forests will echo with laughter

Bridge

(C) (G) (Am)
| -If there's a | bustle in your hedgerow
(Am)
Don't be a||armed now
(C) (G) (Am)
| - It's just a | spring clean for the May
Queen
(C) (G)
| -Yes, there are | two paths you can
(Am) (Am)
go by, but in the long run
(C) (G)
| There's still | time to | change the |
(Am)
road | you're on

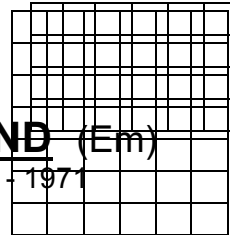
And it makes me wonder

(same as bridge) Your head is
humming and it won't go
In case you don't know
The piper's calling you to join him
Dear lady can you hear the wind blow
And did you know
Your stairway lies on the whispering
Wind

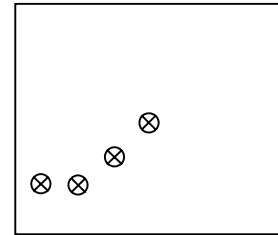
And as we wind on down the road
Our shadows taller than our soul
There walks a lady we all know
Who shines white light & wants to
Show
How ev'rything still turns to gold
And if you listen very hard
The tune will come to you at last
When all are one and one is all
To be a rock and not to roll
And she's buying a stairway to
Heaven

YOU'VE GOT A FRIEND (Em)

James Taylor / Carole King - 1971

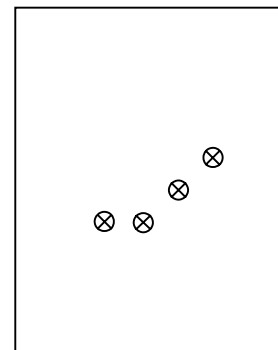


(Em) (B7)
 When you're | down | - and | troubled
 (Em) (B7) (Em)
 And you | need some | love and | care
 (Am) (D7) (G)
 And | nothing, | - | nothing is | going | right
 (B7)
 | Close your | eyes and | think of me
 (Em) (B7) (Em)
 And | soon I | will be | there
 (Am) (Bm) (D7)
 To | brighten up | - even the | darkest | night
 (G)
 You just | call | out my | name
 (C) (Am)
 And you | know wher| ever I | am
 (G) (D7)
 | I'll come | running | - - to | see you a|gain
 (G)
 | Winter, Spring, | Summer or | Fall
 (C) (Am)
 | All you have to | do is | call
 (G) (Am7)
 And I'll | be there | yes I | will
 (D7) (G)
 | You've got a | friend



If the sky above you should turn dark and full of clouds
 And that old north wind should begin to blow
 Keep your head together and call my name out loud
 And soon I will be knocking upon your door.
 You just call out my name and you know where ever I am
 I'll come running to see you again.
 Winter, Spring, summer or fall, all you got to do is call
 And I'll be there, yeah, yeah, yeah.

(C) (C)
 Now ain't it | good to know that | you've got a | friend
 (G) (Em)
 When | people can be so | cold
 (C) (Cm)
 They'll | hurt you and de|sert you
 (Em) (A)
 They'll | take your soul if you | let them
 (Am7) (D7)
 But | don't you | let them
 You just call out my name...



WALK A MILE IN MY SHOES (C)

words & music by Joe South - 1971; sung by Elvis Presley, Bryan Ferry & Coldcut

(C) (C)
If | I could be | you, if | you could be | me
(D) (D)
For just one | hour | - | - | -
(D)
If | we could find a | way
(G) (C)
To get in|side each | other's | mind
If | you could see | you through my | eyes *(same chords as lines 1-3)*
In|stead of your | ego | - | - | -
I | think you'd be sur|prised
To | see that | you've been | blind

Chorus

(C)
Walk a | mile in my | shoes
(F)
Just walk a | mile in my | shoes
(G)
Before you a|buse, criti|cize and a|ccuse
(C)
Walk a | mile in my | shoes

Well, your whole world you see around you is just a reflection
And the law of common says you're gonna reap just what you sow
So unless you've lived a life of total perfection
Mm-mm, you'd better be careful of every stone that you should throw

Now if we spend the day throwin' stones at one another
Or wear my hair the same way you do
Well, I may be common people but I'm your brother
And when you strike out, you're tryin' to hurt me, it's hurtin' you

Now there are people on reservations and out in the ghetto
And brother there, but, for the grace of God go you and I
If I only had wings of a little angel, don't you know, I'd fly
To the top of a mountain and then I'd cry, cry, cry

Chorus

GOOD HEARTED WOMAN (C)

Waylon Jennings, Willie Nelson - 1972

'Good Hearted Woman' is an album by Waylon Jennings, released on RCA Records in 1972 (see 1972 in country music). Along with 'Ladies Love Outlaws', released later that same year, and 'Lonesome, On'ry and Mean', (released early the following year), it was responsible for transforming Jennings' image into that of one of the representatives of the outlaw country movement. The original liner notes by Willie Nelson describe the first time Jennings and Nelson met, in Phoenix, Arizona. The record reached #7 on the country charts.

(C) (C7) (F)
A | long time for|gotten are | dreams that just | fell by the | way
(G7) (C)
The | good life he | promised | ain't what she's | living to|day
(C) (C7) (F)
But she | never com|plains of the | bad times or | bad things he's | done
(G7)
She just | talks about the | good times they've | had and all the | good times
(C)
To | come

Chorus:

(C) (C7) (F)
She's a | good-hearted | woman in | love with a | good-timin' | man
(G7) (C)
She | loves him in | spite of his | ways that she | don't under|stand
(C) (C7)
Through | teardrops and | laughter, they'll | pass through this world hand-in-
(F)
| hand
(G7) (C)
A | good-hearted woman loving her good timing | man

He likes the night life, the bright lights and good-timin' friends
When the party's all over she'll welcome him back home again
Lord knows she don't understand him, but she does the best that she can
'Cause she's a good-hearted woman; she loves her good timin' man

Chorus

IT'S HARD TO BE HUMBLE (C)

Mac Davis – 1972 (3/4)

Chorus

(C) (G)
Oh | Lord it's | hard to be | humble | - when you're | perfect in | every | way
(G) (C)
I | can't wait to | look in the | mirror | - 'cause I get | better | lookin' each | day
(C) (C7) (F)
To | know me | is to | love me, | - I | must be a | hell of a | man
(F) (C) (G7) (C)
Oh | Lord it's | hard to be | humble, | - but I'm | doin' the | best that I | can

I used to have a girlfriend but I guess she just couldn't compete
With all these love starved women who keep clamoring at my feet
Well I probably could find me another but I guess they're all in awe of me
Who cares I never get lonesome 'cause I treasure my own company

Chorus

I guess you could say I am a loner
A cowboy all locked up and proud
Well I could have lots of friends if I wanted
But then I wouldn't stand out in a crowd
Some folks say that I'm egotistical
Hell I don't even know what that means
I guess it has something to do with the way
That I fill out my skin tight blue jeans

Chorus

HEART OF GOLD (C/Am)

Neil Young - 1972

'Heart of Gold' from the 1972 album Harvest is Neil Young's only number one hit single in his long musical career. Rolling Stone ranked it #297 on their list of the 500 greatest songs of all time. It features the back-up vocals of James Taylor and Linda Ronstadt. In 2005, 'Heart of Gold' was named the third greatest Canadian song of all time on the CBC. The song has been covered by Matchbox Twenty, Tori Amos, Johnny Cash, Willie Nelson, Boney M, Backburner, Ossifar, Five for Five, Dave Matthews and Jimmy Buffett.

(Am) (F) (G) (C)
| - I want to | live, I | want to | give
(Am) (F) (G) (C)
| - I've been a | miner for a | heart of | gold
(Am) (F) (G) (C)
| - It's these ex|pressions | - I never | give
(Am) (C)
| - That keep me | searching for a | heart of | gold
(F) (C)
| - And I'm | getting old (x 2)

I've been to Hollywood, I've been to Redwood
I've crossed the ocean for a heart of gold
I've been in my mind, it's such a fine line
That keeps me searching for a heart of gold
And I'm getting old (x 2)

(Am) (G)
Keep me searching for a heart of gold
(Am) (G)
You keep me searching and I'm getting old
(Am) (G)
Keep me searching for a heart of gold
(Am) (G)
I've been a miner for a heart of gold
(F) (C)
And I'm getting old

LEAN ON ME (C)

Bill Withers - 1972

Bill Withers' original version of the song has become a popular inspirational anthem and became his first (and only) Billboard Hot 100 number one single. The song gained a second round of popularity fifteen years later, when R&B group Club Nouveau covered the song and took it to number one on the Billboard charts in 1987.

(C) (F) (C)
| Some|times in our | lives | we all have | pain
(G)
| We all have | so|rrow
(C) (F)
| But |if we are | wise
(C) (G) (C)
| We know that | there's | always to|orrow

Chorus

(C) (F)
Lean on | me | - | - when | you're not | strong
(C) (G)
I'll | be your | friend | - | - I'll | help you | carry | on
(C) (F) (C)
| For | - | it won't | be | long | - | 'til I'm | gonna | need
(G) (C)
Some|body | to | le|an | on

Please swallow your pride if I have things you need to borrow
For no one can fill those of your needs that you don't let show

Chorus:

Bridge:

(C) (F) (C)
So just | call on me | brother, when | you need a | hand
(C) (G) (C)
We all | need some|body to | lean | on
(C) (F) (C)
I just | might have a | problem that | you'd under|stand
(C) (G) (C)
We all | need some|body to | lean | on

If there is a load you have to bear that you can't carry
I'm right up the road, I'll share your load if you just call me

Chorus: Lean on me ...

SAILING (C)

Gavin Sutherland - 1972

Rod Stewart recorded the song at Muscle Shoals Sound Studio in Muscle Shoals, for his 1975 album Atlantic Crossing, and it was a number one hit in the UK in August 1975 for four weeks.

(C) (Am)
I am | sailing | - I am | sailing
(F) (C)
Home a|gain | - 'cross the | sea
(Dm) (Am)
I am | sailing | - stormy | waters
(G7) (C)
To be | near you, | - to be | free

I am flying, I am flying
Like a bird, 'cross the sea
I am flying, passing high clouds
To be with you, to be free

Can you hear me, can you hear me
Through the dark night, far away?
I am dying, forever crying,
To be with you, who can say?

We are sailing, we are sailing
Home again 'cross the sea
We are sailing salty waters
To be near you to be free

YOUR MAMA DON'T DANCE (E)

Loggins & Messina - 1972

Chorus

(E) (A) (E)
Your | mama don't | dance and your | daddy don't | Rock and | roll
(A) (E)
Your | mama don't | dance and your | daddy don't | Rock and | roll
(B) (A)
But when | evening comes a|round and it's | time to | hit the | town
(E) (E)
Where do you | go - you gotta | rock it

The old folks say that ya gotta end your date by ten
But if you're out on a date don't you bring her home late cuz it's a sin
You know there's no excuse, you know you're gonna lose you never win
I'll say it again and it's all because

Chorus

Bridge

(A) (A)
| Driving down the | back road, | find a | place to | park
(A) (A)
| Jump into the | backseat, ya | know it's | nice and | dark
(A) (A)
| Just about the | time, you're | thinking it's a | breeze
(A) (A)
A | light in your | eyes, and | somebody | says
(B) (B)
"Hey | Louise", LAWD it's the | police
(B)
You're coming with | me and it's all be|cause

Chorus

WALK ON THE WILD SIDE (A)

Lou Reed - 1972

(A) (Bm7)
| Holly came from Mi|ami, F-L-| A
(A) (Dm7)
| Hitchhiked her way a|cross the U-S-| A
(A) (B)
| Plucked her | eyebrows | - on the | way
(D) (B)
| Shaved her legs and | then he was a | she
(A) (Bm7)
She says | hey babe, | - take a walk on the | wild side
(A) (Bm7)
Said | hey honey, | - take a walk on the | wild side

Candy came from out on the Island
In the back room she was everybody's darlin'
But she never lost her head
Even when she was givin' head
She says hey babe, take a walk on the wild side
Said hey babe, take a walk on the wild side

Bridge

And the colored girls go
(A) Doo, doo doo, doo doo, doo doo doo
(Bm7) Doo, doo doo, doo doo, doo doo doo (repeat bridge ad lib)

Little Joe never once gave it away
Everybody had to pay and pay
A hustle here and a hustle there
New York City's the place where
They said hey babe, take a walk on the wild side
They said hey Joe, take a walk on the wild side

Sugar plum fairy came and hit the streets
Lookin' for soul food and a place to eat
Went to the Apollo
You should have seen him go go go
They said hey Sugar, take a walk on the wild side
I said hey babe, take a walk on the wild side
All right, huh

Jackie is just speedin' away
Thought she was James Dean for a day
Then I guess she had to crash
Valium would've helped that bash
She said hey babe, take a walk on the wild side
I said hey honey, take a walk on the wild side

And the colored girls say...

YOU CAN GET IT IF YOU REALLY WANT (E)

Jimmy Cliff - 1972

'You Can Get It If You Really Want' is a song on the the soundtrack to the film 'The Harder They Come'. Other songs include 'Sitting Here in Limbo' and 'Many Rivers to Cross', all by Jimmy Cliff. The song has been covered by many artists, such as: Jerry Garcia, Keith Richards, Willie Nelson, Me First and the Gimme Gimmes, Joe Strummer and the Mescaleros, the Waco Brothers, Madness and Rancid.

Chorus:

(E) (A)
| - You can | get it if you | really want
(E) (A)
| - You can | get it if you | really want
(E) (A)
| - You can | get it if you | really want
(E) (B) (A)
But you must | try | - try and | try | - try and | try
(A) (E)
| - You'll suc|ceed at | last

Persecution you must fear
Win or lose the battle, get your share
You've got your mind set on a dream
You can get it though hard it may seem

Chorus:

Rome was not built in a day
Opposition will come your way
But the harder the battle, you see
The sweeter the victory

Chorus:

You can get it if you really want

KNOCKIN' ON HEAVEN'S DOOR (G)

Bob Dylan - 1973

'Knockin' On Heaven's Door' has been covered by many artists, most famously Guns N' Roses, Eric Clapton, The Grateful Dead, Bryan Ferry, Mark Knopfler, The B-Band, The Sisters of Mercy, Warren Zevon, Seether, Cold Chisel, U2, Avril Lavigne, Bon Jovi, Bob Marley, Zé Ramalho (Brazil), Rick Devin and Heaven, the Japanese rock band B'z. It was performed by the Red Army Chorus and Ensemble with the Leningrad Cowboys in the Total Balalaika show, South African group Ladysmith Black Mambazo and U.S. country diva Dolly Parton teamed up to record the song. With the consent of Bob Dylan, Dunblane musician Ted Christopher wrote a new verse for 'Knockin' on Heaven's Door' in memory of the Dunblane schoolchildren and teacher killed in the Dunblane massacre. The recording of the revised version of the song, which included brothers and sisters of the victims singing chorus and Mark Knopfler on guitar, was released on December 9, 1996 in the UK, and reached #1.

(G) (D) (C) (or Em)
Mama | take this badge off of | me
(G) (D) (C) (or Em)
I can't | use it any|more
(G) (D) (C)
It's getting | dark, too dark to | see
(G) (D) (C)
Feel I'm | knocking on heaven's | door

(same chords as for verses)

| - Knock | knock | knocking on | heaven's | door
| - Knock | knock | knocking on | heaven's | door
| - Knock | knock | knocking on | heaven's | door
| - Knock | knock | knocking on | heaven's | door

Mama put my guns in the ground
I can't shoot them anymore
That long black cloud is coming down
I feel like I'm knocking on heaven's door

Knock knock knocking on heaven's door
Knock knock knocking on heaven's door
Knock knock knocking on heaven's door
Knock knock knocking on heaven's door

SUPERSTITIOUS (Em)

Stevie Wonder - 1973

The song has also been covered by Melvin Van Peebles, Raven-Symone, and Stevie Ray Vaughan. (Vaughan and Wonder had mutual admiration for one another; Wonder would later write the song 'Stevie Ray Blues' in honor of Vaughan).

(Em)
Very super|stitious | - | - | writings on the | wall
(Em)
Very super|stitious | - | - | ladders 'bout to | fall
(Em)
Thirteen month old | baby | - | - | broke the looking | glass
(Em)
Seven years of | bad luck | - | - the | good things in your | past
(B) (C7) (B)
When you be|lieve in things | - that you | don't under|stand
(A) (Em)
Then you | suffer | - | - super|stition ain't the | way

Very superstitious, wash your face and hands
Rid me of the problem, do all that you can
Keep me in a daydream, keep me goin' strong
You don't wanna save me, sad is my song
When you believe in things that you don't understand
Then you suffer
Superstition ain't the way, Hey—hey—hey

Very superstitious, nothing more to say
Very superstitious, the devil's on his way
Thirteen month old baby, broke the looking glass
Seven years of bad luck, the good things in your past
When you believe in things that you don't understand
Then you suffer
Superstition ain't the way

ANNIE'S SONG (G)

John Denver – 1974 (3/4)

'Annie's Song' is a song recorded and written by singer/songwriter John Denver. It was his second number one song in the USA, occupying that spot for two weeks in July 1974. It also went to number one in the UK, where it was Denver's only major hit single. Denver "wrote this song in about ten-and-a-half minutes one day on a ski lift" to the top of Bell Mountain in Aspen, Colorado as the physical exhilaration of having "just skied down a very difficult run" and the feeling of total immersion in the beauty of the colors and sounds that filled all senses inspired him to think about his wife. The song has since become a wedding standard and an expression of love for many people, due to its grand imagery and the fact it could apply to anyone

(G) (C) (D) (C) (G)
| - You | fill up my | sen|ses | - like a | night in the | fo|rest
(G) (C) (D) (Am) (D)
Like a | mountain in | spring|time | - like a | walk in the | rain
(G) (C) (D) (C) (G)
Like a | storm in the | de|sert | - like a | sleepy blue | o|cean
(G) (C) (D) (Am) (D) (G)
You fill up my | sen|ses, | - come | fill me a|gain

Come let me love you, let me give my life for you
Let me drown in your laughter, let me die in your arms
Let me lay down beside you, let me always be with you
Come let me love you, come love me again

You fill up my senses, like a night in the forest
Like a mountain in spring time, like a walk in the rain
Like a storm in the desert, like a sleepy blue ocean
You fill up my senses, come fill me again

I WILL ALWAYS LOVE YOU (G)

Dolly Parton - 1974

In 2003, CMT ranked this song as #16 on their 100 Greatest Songs in Country Music. In 2004, CMT ranked it #1 on their 100 Greatest Country Love Songs. In 1992 (see 1992 in music), singer Whitney Houston covered the song for the soundtrack to 'The Bodyguard'. Houston reinterpreted the song as a soul ballad, showcasing her voice. It is generally considered Houston's signature song.

Houston's single was a massive worldwide success, selling over 10 million copies and proving a much bigger success than the original version almost 20 years earlier. It became a regular on countdown lists, appearing at number eight on VH1's "100 Greatest Songs of the Past 25 Years", and number one on VH1's "100 Greatest Love Songs".

(G) (D) (G) (Em) (C) (D)
If | I should | stay, I would | only be in your | way
(G) (D) (Em) (C) (D)
So I | go, but I | know, I'll think of | you each step of the | way
(G) (Em) (C) (D) (G) (Em) (C) (D) (G)
And | I will always | love you | I will always love you

Bittersweet memories, that's all I am taking with me
So goodbye, please don't cry, we both know I'm not what you need
And I will always love you, will always love you

I hope life treats you kind, and I hope you have all that you ever
dreamed of
And I wish you joy and happiness, but above all of this, I wish you love
And I will always love you, will always love you

SAN DIEGO SERENADE (C)

Tom Waits - 1974

This song in on 'The Heart of Saturday Night' is the second album by American pianist, singer and songwriter Tom Waits, released in 1974. It is generally considered the peak of his melodic early years, before his voice became more gruff and he embarked on a more experimental musical direction. Waits is an American singer-songwriter, composer, and actor with a distinctive voice, described by one critic as sounding "like it was soaked in a vat of bourbon, left hanging in the smokehouse for a few months and then taken outside and run over with a car."

An avid fan of many writers and musicians, among them Frank Sinatra, Bob Dylan, Lord Buckley, Hoagy Carmichael, Marty Robbins, Raymond Chandler, and Stephen Foster, Waits began developing his own idiosyncratic musical style, combining song and monologue.

In 1976, Waits recorded 'Small Change', which finds Waits in much more cynical and pessimistic mood lyrically, with many songs such as 'The Piano Has Been Drinking' and 'Bad Liver and a Broken Heart' presenting a bare and honest portrayal of alcoholism, while also cementing Waits' hard-living reputation in the eyes of many fans. With the album Waits asserted that he "tried to resolve a few things as far as this cocktail-lounge, maudlin, crying-in-your-beer image that I have. There ain't nothin' funny about a drunk." Waits had earlier played either piano or guitar, but he began tiring of these instruments, saying, "Your hands are like dogs, going to the same places they've been. You have to be careful when playing is no longer in the mind but in the fingers, going to happy places. You have to break them of their habits or you don't explore, you only play what is confident and pleasing. I'm learning to break those habits by playing instruments I know absolutely nothing about, like a bassoon or a waterphone."

John Hammond's 'Wicked Grin', a collection of cover songs originally written by Waits, was released in 2001. Waits appears on most songs playing guitar, piano, and/or offering backing vocals. The album also includes a version of the traditional hymn 'I Know I've Been Changed', which Hammond and Waits perform as a duet.

(C) (E7) (Am) (F)
I | never saw the | morning 'til I | stayed up all | night
(C) (E7) (Am) (F)
I | never saw the | sunshine 'til you | turned out the | light
(C) (E7) (Am) (F)
I | never saw my | hometown until I | stayed away too | long
(F) (Am) (F) (C)
I | never heard the | melody, 'til I | needed a | song

I never saw the white line, 'til I was leaving you behind
I never knew I needed you 'til I was caught up in a bind
I never spoke 'I love you' 'til I cursed you in vain,
I never felt my heartstrings until I nearly went insane.

I never saw the east coast 'til I move to the west
I never saw the moonlight until it shone off your breast
I never saw your heart 'til someone tried to steal it away
I never saw your tears until they rolled down your face.

I never saw the morning 'til I stayed up all night
I never saw the sunshine 'til you turned out the light
I never saw my hometown until I stayed away too long
I never heard the melody, until I needed a song.

THANK GOD I'M A COUNTRY BOY

John Denver, written by John Martin Summers - 1974

(A) (D)
Well | life's on a | farm is | kinda laid | back
(A) (A) (G)
| Ain't much an | old country | boy like me can | hack
(A) (D) (A) (E) (A)
It's | early to | rise | early in the | sack | - thank | God I'm a | country boy
(A) (D)
A | simple kind of | life never | did me no | harm
(A) (G)
| Raisin' me a | family and | workin' on a | farm
(A) (D)
My | days are all | filled with an | easy country | charm
(A) (E) (A)
| - Thank | God I'm a | country boy

Chorus

(E) (E)
Well I | got me a fine | wife I | got me an old | fiddle
(A) (A)
When the | sun's comin' | up I got | cakes on the | griddle
(A) (D)
And | life ain't | nothin' but a | funny funny | riddle
(A) (E) (A)
| - Thank | God I'm a | country boy

When the work's all done and the sun is settin' low
I pull out my fiddle and I rosin' up the bow
But the kids are asleep so I keep it kinda low, thank God I'm a country boy
I'd play Sally Goodin all day if I could
But the Lord and my wife wouldn't take it very good
So I fiddle when I can and I work when I should, thank God I'm a country boy
Well I got me a fine wife...

Well I wouldn't trade my life for diamonds or jewels
I never was one of them money hungry fools
I'd rather have my fiddle and my farmin' tools, thank God I'm a country boy
Yeah city folks drivin' in a black limousine
A lotta sad people think that's mighty keen
Well folks let me tell you exactly what I mean, thank God I'm a country boy
Well I got me a fine wife...

Well my fiddle was my daddy's till the day he died
And he took me by the hand and held me close to his side
He said live a good life play my fiddle with pride, and thank God you're a country boy
Well my daddy taught me young how to hunt and how to whittle
He taught me how to work and play a tune on the fiddle
He taught me how to love and how to give just a little, and thank God I'm a country boy
Well I got me a fine wife...

BOHEMIAN RHAPSODY

Queen - 1975

The song is in the style of a stream-of-consciousness nightmare. It became a huge commercial success. When the band released a Greatest Hits cassette in Iran a leaflet in Persian was included with translation and explanations of the lyrics. There Queen states that 'Bohemian Rhapsody' is about a young man who has accidentally killed someone and, like Faust, sold his soul to the devil. On the night before his execution he calls for God in Arabic, "Bismillah" (Basmala), and with the help of angels regains his soul from Shaitan.

Is this the real life, is this just fantasy
Caught in a landslide
No escape from reality, open your eyes
Look up to the skies and see
I'm just a poor boy, I need no sympathy
Because I'm easy come, easy go
Little high, little low
Anyway the wind blows
Doesn't really matter to me, to me

A6 - B7 - / E7 Bm7 E7 / A - F#m - / A7 - D - /
Bm - E7 - / Bb A Ab A // D A / Cdim7 E - - - A -

Mama, just killed a man
Put a gun against his head
Pulled my trigger, now he's dead
Mama, life had just begun
But now I've gone and thrown it all away
Mama, oooh
Didn't mean to make you cry
If I'm not back again this time tomorrow
Carry on, carry on
As if nothing really matters

A - F#m - / Bm - / Bm7 E / A - F#m - / Bm7 - E Em D D
A Bm - / Em - / A - D / A Bm / Gm D - /

Too late, my time has come
Sends shivers down my spine
Body's aching all the time
Goodbye everybody, I've got to go
Gotta leave you all behind and face the truth
Mama, oooh
Any way the wind blows
I don't want to die
I sometimes wish I'd never been born at all

Em - / A - D A Bm - Em - A7 - D F#m Bm - Em - C C Am
G#

I see a little silhouette of a man
Scaramouche, Scaramouche, will you do the Fandango
Thunderbolt and lightning very very frightening me
Gallileo, Gallileo
Gallileo, Gallileo
Gallileo Figaro, Magnifico

C# G# C#7 G# / - - - - / C G B Eb G# / x - // G#7

I'm just a poor boy, nobody loves me
He's just a poor boy from a poor family
Spare him his life from this monstrosity
Easy come, easy go
Will you let me go
Bismillah! No, we will not let you go, Let him go!
Bismillah! We will not let you go, Let him go!
Bismillah! We will not let you go
Let me go - Will not let you go
Let me go - Will not let you go
Never, never, never, never, let me go

Bb A Ab A Bb A Ab A / G D Abdim7 D G D
Abdim7 D / G D E A - - / D - A // A - // A - F7 -

No, no, no, no, no, no, no
O mama mia, mama mia,
Mama mia let me go
Beelzebub has a devil put aside for me
For me, for me

F7 - - D / D - / - A / D G C# F#m A / - - - - /

Solo: / D - - - - E7 - /

So you think you can stone me and spit in my eye
so you think you can love me & leave me to die
Oh baby, can't do this to me baby
Just gotta get out
Just gotta get right outa here

A7 D A D A - C - / A7 D A D G - / Em - A - Em -
A - / Em7 A / Em7 A D - - - A7 - Bm - /

Nothing really matters
Anyone can see
Nothing really matters
Nothing really matters to me
Any way the wind blows

Bm F#m // Bm Gm / A11 - D / G D Abdim7 G D

IMAGINE (C)

John Lennon - 1975

'Imagine' is widely considered as one of the greatest songs of all time. In 2004, Rolling Stone magazine voted 'Imagine' the third greatest song of all time. Former U.S. president Jimmy Carter said, "In many countries around the world — my wife and I have visited about 125 countries — you hear John Lennon's song 'Imagine' used almost equally with national anthems."

(C) (CM7) (F) (CM7) (F)
I | imagine there's no | heaven, it's | easy if you | try
(C) (CM7)(F) (CM7) (F)
| No hell be|low us, a|bove us only | sky
(F) F/E (F/D)
I | imagine all the | people
(G7)
| Living for to|day

Chorus:

(F) (G7) (C) (Am)
| - You may say I'm a | dreamer
(G7) (C)
But I'm | not the only | one
(G7) (C) (Am)
| - I hope some day you'll | join us
(F) (G7) (C)
And the | world will | be as one

Imagine there's no countries
It isn't hard to do
Nothing to kill or die for
And no religion too
Imagine all the people
Living life in peace...

Chorus:

Imagine no possessions
I wonder if you can
No need for greed or hunger
A brotherhood of man
Imagine all the people
Sharing all the world...

Chorus:

TAKE IT TO THE LIMIT (C)

The Eagles, 1975 (3/4)

The song was covered by country musicians Willie Nelson and Waylon Jennings as the title track of their duet album, 'Take It to the Limit', which was released in 1983. In 1997, American singer-songwriter Richard Marx recorded the song with Japanese musician Aska, and released as a single exclusively in Japan.

(C) (F)
All alone at the | end of the | evening
(C) (F)
And the | bright lights have | faded to | blue
(C) (E7) (Am)
I was | thinkin' 'bout a | woman who might have | loved me
(G)
And I | never knew | - | - | -
(C) (F)
You | know I've always | been a | dreamer | - spent my | life running | round
(C) (F)
And it's | so hard to | change, can't seem to | settle down
(Dm) (F)
But the | dreams I've seen | lately
(FaddG) (G) (F) (G)
Keep | turnin' out and | burnin' out & | turnin' out the | same
(F) (C) (F) (C)
So | put me on a | highway & | show me a | sign
(F) (G) (C)
And | take it to the | limit one more | time

You can spend all your time making money
You can spend all your love making time
If it all fell to pieces tomorrow would you still be mine
And when you're looking for your freedom nobody seems to care
And you can't find the door, can't find it anywhere
When there's nothin' to believe in
Still you're comin' back, you're runnin' back, you're comin' back for more
So put me on a highway & show me a sign
And take it to the limit one more time
Take it to the limit, take it to the limit
Take it to the limit one more time
You can take it to the limit, yes take it to the limit one more time.

TOM TRAUBERT'S BLUES (C)

Tom Waits - 1976

'Tom Traubert's Blues' opens the album. The refrain is based (almost word by word) on an old Australian song, 'Waltzing Matilda'. The origin of the song is somewhat ambiguous. The most plausible version, the sub-title of the track 'Four Sheets to the Wind in Copenhagen', seems to be that it is about a time that Waits spent in Copenhagen in 1976 while on a tour. There, he apparently met Danish singer Mathilde Bondo. In a 1998 radio interview, she confirmed that she met Waits and that they spent a night on the town together. In an interview on NPR's World Cafe, aired December 15, 2006, Waits states that Tom Traubert was a "friend of a friend" who died in prison. The song has been recorded by Rod Stewart on the albums Lead Vocalist and Unplugged and Seated under the title 'Tom Traubert's Blues (Waltzing Matilda)'.

(F) (C)
| Wasted and | wounded, it | ain't what the | moon did
(G) (C)
I've | got what I | paid for | now
(F) (C)
| See ya to|morrow, hey | Frank, can I | borrow
(D7) (G)
A | couple of | bucks from | you, | to go
(C) (F) (G)
| Waltzing Mathilda, | waltzing Mathilda, | you'll go | waltzing Mat|hilda with | me

I'm an innocent victim of a blinded alley and I'm tired of all these soldiers here
No one speaks English, and everything's broken and my Stacys are soaking wet
To go waltzing Mathilda, etc.

Now the dogs are barking and the taxi cab's parking, a lot they can do for me
I begged you to stab me, you tore my shirt open and I'm down on my knees tonight
Old Bushmill's I staggered, you buried the dagger in your silhouette window light go
To go waltzing Mathilda, etc

Now I lost my Saint Christopher now that I've kissed her
And the one-armed bandit knows, and the maverick Chinamen
And the cold-blooded signs and the girls down by the strip-tease shows go
Waltzing Mathilda, etc.

No, I don't want your sympathy, the fugitives say that the streets
Aren't for dreaming now, manslaughter dragnets and the ghosts that sell memories
They want a piece of the action anyhow go
Waltzing Mathilda, etc.

And you can ask any sailor, and the keys from the jailor
And the old men in wheelchairs know that Mathilda's the defendant
She killed about a hundred and she follows wherever you may go
Waltzing Mathilda, etc.

And it's a battered old suitcase to a hotel someplace and a wound that will never heal
No prima donna, the perfume is on an old shirt that is stained with blood and whiskey
And goodnight to the street sweepers, the night watchman flame keepers
And goodnight to Mathilda too

DON'T CRY FOR ME ARGENTINA (C)

Words and music by Andrew Lloyd Webber and Tim Rice - 1976

'Don't Cry for Me Argentina' is the best-known song from the 1978 musical, 'Evita'. The musical 'Evita' began life as an album, before ever taking form on the British stage. Julie Covington first sang 'Don't Cry for Me, Argentina' for the original 1976 studio release. The single reached No.1 in the UK Singles Chart in February 1977. Madonna starred in the 1996 film, 'Evita', and recorded the song for its soundtrack.

(C) (F/C)
It won't be | easy, you'll think it | strange
(G7/C) (C)
When I | try to ex - plain how I | feel, that I need your love after | all that I've done
(Am/C) (D)
You won't be|lieve me. All you will see is a | girl you once knew
(D/C) (G/B) (D7) (G)
Although she's dressed up to the | nines at | sixes and sevens with | you
(C) (F/C) (G7/C)
I had to let it happen, I had to | change, couldn't stay all my life down at | heel
(C)
Looking out of the window, staying out of the | sun.
(Am/C) (D7) (D/C)
So I chose freedom. Running around trying | everything new
(G/B) (D7) (G)
But | nothing impressed me at | all, I | never expected it | to

Chorus

(C) (G)
| Don't cry for me Argen|tina, the truth is I never left you. All through my | wild days
(Fmaj7) (F) (Fmaj7) (F)
My mad existence, I kept my | promise, don't keep your | distance
(C) (F/C) (G7/C)
And | as for fortune, and as for | fame; I never in|vited them | in
(C)
Though it | seemed to the world they were all I de|sired.
(Cmaj7) (Am/C) (D7)
They are i|llusions. They're not the solutions they | promised to be
(D/C) (G/B) (D7) (G)
the | answer was here all the | time. I | love you and hope you love | me

Chorus

(Fmaj7) (Em7)
Have I | said too much? There's | nothing more I can think of to say to you
(Fmaj7) (C)
But | all you have to do is look at me and know that every word is | true.

DANCING QUEEN (G)

Abba - 1976

'Dancing Queen' is the biggest hit single recorded by Swedish pop group ABBA, and as such is considered by many to be their signature song. It was written by Benny Andersson, Björn Ulvaeus and Stig Anderson, recorded in 1975 for the group's album 'Arrival'. It reached the No.1 position on the popular music charts in approximately 13 countries.

(D) (B) (Em7) (A7/Gb)
You can | dance, you can | jive | having the time of your | life
(C) (Am7) (G) (C/G) (Gmaj9) (C/G)
Oh, | see that girl, | watch that scene, | diggin' the | dancing queen
(G) (C/G) (G) (Em7)
| Friday night and the | lights are low, | looking out for a | place to go.
(D) (Dsus4) (D) (Gsus4)
Where they | play the right music | getting in the swing.
(D) (Em) (G) (Em)
You've | come to look | for a king.
(G) (C/G)
| Anybody could | be that guy.
(G) (Em7)
| Night is young and the | music's high.
(D) (Dsus4)
With a | bit of rock music
(D) (Dsus4)
| Everything is fine,
(D) (Em) (D) (Em)
You're | in the | mood | for a dance.
(Am7) (D)
And | when you get the chance...

Chorus:

(G) (C/G) (G) (C/G)
You are the | dancing queen, | young and sweet, | only | seventeen.
(G) (C) (Gmaj9) (G)
| Dancing queen, | feel the beat from the | tambourine.
(G/F#) (C/E) (G)
Oh yeah.
You can | dance, you can | jive digging the | dancing queen, etc.

(G) (C/G) (G) (Em7)
You're a | tease, you | turn 'em on. | Leave 'em | burning and | then you're gone
(D) (Dsus4) (D) (Dsus4) (D) (D) (Em)
Looking | out | for a|nother, | Anyone will | do, you're in the | mood for a | dance.
(Am7) (D)
And | when you get the | chance

Chorus

FLY LIKE AN EAGLE (Am)

Steve Miller - 1976

(Am)

| Time keeps on | slippin', slippin', | slippin' | into the | future

(Am)

| Time keeps on | slippin', slippin', | slippin' | into the | future

Chorus

(Am)

(D)

(F)

I want to | fly like an | eagle | - to the | sea

(Am)

(D)

(F)

| Fly like an | eagle, let my | spirit carry | me

(Am)

(D)

(F)

I want to | fly like an | eagle, | - 'till I'm | free

(Am)

(D)

(F)

(Am)

| Right through the | revolution

Feed the babies who don't have enough to eat

Shoe the children with no shoes on their feet

House the people livin' in the street

Oh, there's a solution

Chorus

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

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

HOTEL CALIFORNIA (Am)

Eagles - 1977

Regarded as one of the greatest songs of all time. The guitar solo has been ranked by many as one of the best guitar solos of all time. German artist Stefan Hallberg recorded a cover in German. Krzysztof Piasecki has recorded a cover in Polish.

(Am) (Am) (E) (E7)
On a | dark desert | highway, | cool wind in my | hair
(G) (G) (Am)
| Warm smell of co|litas | rising up through the | air
(F) (F) (C) (C)
| - Up ahead in the | distance, I | saw a shimmering | light
(Dm) (Dm)
My | head grew heavy, and my | sight grew dimmer
(E) (E7)
I | had to stop for the | night
(Am) (Am) (E) (E7)
| There she stood in the | doorway, I | heard the mission | bell
(G) (G) (Am) (Am)
And | I was thinking | to myself, 'this could be | Heaven or this could be | Hell'
(F) (F) (C) (C)
| Then she lit up a | candle and she | showed me the | way
(Dm) (Dm) (E) (E7)
There were | voices down the | corridor, I | thought I heard them | say...

Chorus:

(F) (C) (Dm) (E7)
| Welcome to the | Hotel Cali|fornia, Such a | lovely place, | - such a | lovely face
(F) (C) (Dm) (E7)
| Plenty of room at the | Hotel Cali|fornia, Any | time of year, | - you can | find it here

Her | (Am) mind is Tiffany-| twisted, (E7) she | got the Mercedes | bends
She's | (G) got a lot of | pretty, pretty boys, | - (Am) that she calls | friends
| (F) How they dance in the | courtyard, | - (C) sweet summer | sweat
| - (Dm) Some dance to re|member, | - (E7) some dance to for|get
So I | (Am) called up the | Captain, | - (E7) 'please bring me my | wine'
| (G) He said, 'we haven't had that | spirit here since | (Am) 196|9'
And | (F) still those voices are | calling | - (C) from far a|way
| (Dm) Wake you up in the | middle of the night | (E7) Just to hear them | say...

Chorus:

| - (Am) Mirrors on the | ceiling, | - (E7) the pink champagne on | ice
And | (G) she said 'we are all just | prisoners here, | (Am) - of our own de|vice'
And | (F) in the master's | chambers, they | (C) gathered for the | feast
They | (Dm) stab it with their | steely knives, but they | (E7) just can't kill the | beast
| - (Am) Last thing I re|member, I was | (E7) running for the | door
I | (G) had to find the | passage back to the | (Am) place I was be|fore
| - (F) 'Relax' said the | nightman, we are | (C) programmed to rel|ceive
You can | (Dm) check out any | time you like, but | (E7) you can never | leave

LUCILLE (A)

Kenny Rogers / Roger Bowling & Hal Bynum – 1977 (3/4)

(A) (A)
In a | bar in To|ledo, a|cross from the | depot
(A) (E)
On a | bar stool she | took off her | ring
(E)
I | thought I'd get | closer, so I | walked on | over
(A)
I | sat down and | asked her her | name
(A) (A)
When the | drinks finally | hit her, she | said, "I'm no | quitter
(A7) (D)
But I | finally quit | living on | dreams
(E)
I'm | hungry for | laughter, and | here ever | after
(E) (A)
I'm | after what|ever the | other life | brings"

In the mirror I saw him, and I closely watched him
I thought how he looked out of place
He came to the woman who sat there beside me
He had a strange look on his face
The big hands were calloused, he looked like a mountain
For a minute I thought I was dead
But he started shaking, his big heart was breaking
And he turned to the woman and said

Chorus:

(A) (D)
"You picked a | fine time to | leave me Lu|cille
(E) (A)
With | four hungry | children and a | crop in the | field
(A) (A)
| I've had some | bad times, | lived through some | sad times
(A7) (D)
But | this time your | hurtin' won't | heal
(E) (A)
You picked a | fine time to | leave me Lu|cille"

After he left us, I ordered more whiskey
I thought how she's made him look small
From the lights of the bar-room to a rented hotel room
We walked without talking at all
She was a beauty but when she came to me
She must have thought I'd lost my mind
I couldn't hold her 'cos the words that he told her
Kept coming back time after time

Chorus: You picked a fine time to leave me Lucille, etc.

NEW YORK, NEW YORK (C)

Ebb-Kander - 1977

'Theme from New York, New York' (or 'New York, New York') is the theme song from the Martin Scorsese film 'New York, New York' (1977), composed by John Kander, with lyrics by Fred Ebb. It was written for and performed in the film by famed singer-actress Liza Minnelli, and has become identified as her signature song, which she also sang in the Olympic stadium during the 1984 Olympics, accompanied by 24 pianos and strobe lights. In 1979, it was recorded by Frank Sinatra, for his album 'Trilogy: Past Present Future' (1980), and has since become closely associated with him. He occasionally performed it live with Minnelli as a duet. Sinatra recorded it a second time in duet with Tony Bennett for his 1993 album 'Duets'.

(G7) (C)
| - Start | spreading the | news
(Dm7) (C)
| - I'm | leaving to|day
(G7) (C) (C6) (Dm7)
| - I | want to | be a part of it, | - New | York, New | York
(G7) (C)
| - These | vagabond | shoes
(Dm7) (C)
| - Are | longing to | stray
(G7) (C)
| - And | make a | brand new | start of it
(Cmaj7) (C7)
New | York, New | York
(Fmaj7) (Fm6) (C) (Cmaj7) (Dm7) (Em7)
| - I | want to | wake up | in the | city | - that | never | sleeps
(A7) (Dm7) (G7)
| - To | find I'm | king of the | hill, | top of the | heap
(C) (G7) (C)
| - These | little town | blues
(Dm7) (G)
| - Are | melting a|way
(C)
| - I'll | make a | brand new | start of it
(C6) (Gm7)
| - In | old New | York
(C7)
| - If I can | make it | there
(F) (Fm6)
I'll | make it | any|where
(Dm7) (Em) (G7) (C)
| - It's | up to | you, | New | York | New | York

WE WILL ROCK YOU (Em)

Queen – 1977

::θ - | ::θ - | ::θ - | ::θ -

Italian darkwave band Kirlian Camera covered this song on their 1991 album 'Todesengel'. Brazilian heavy metal band Viper covered the song in their 1992 album 'Evolution', as well as in their 1993 live album 'Maniacs in Japan'. German hard rock / heavy metal band Pink Cream 69 covered the song in their album 'Food For Thought'. In 2000, the surviving members of Queen (without John Deacon) recorded a rap-style version of the song with boy band 5ive. It went to #1 in the UK. Robbie Williams included the song in his 'Live Summer 2003' album, which was released in the same year. The Japanese pop singer Kumi Koda covered the song in a performance in 2007. Henry Rollins did a parody of 'We Will Rock You' called 'I Have Come to Kill You'.

| Buddy you're a | boy make a | big noise (DEED / EEE / DE)
| Playing in the | street gonna (DED / EDE)
| Be a big | man some | day (EDEE / AG)
You got | mud on your | face you | big dis|grace (AG / DED / ED / DEE)
| Kickin' your | can all | over the | place singing (DDD / E↘BAGE / EDE)
(Em) (D) (Em) (D) (Em)
| We | will | we | will | rock you (GF# / ED / EE)
(Em) (D) (Em) (D) (Em)
| We | will | we | will | rock you (GF# / ED / EE)

Buddy you're a young man, hard man
Shoutin' in the street gonna take on the world some day
You got blood on your face you big disgrace
Waving your banner all over the place
We will we will rock you, sing it
We will we will rock you

Buddy you're an old man, poor man
Pleadin' with your eyes gonna make you some peace some day
You got mud on your face you big disgrace
Somebody better put you back into your place
We will we will rock you, sing it
We will we will rock you
Everybody, we will we will rock you
We will we will rock you, all right

WE ARE THE CHAMPIONS (Dm / G)

Queen - 1977

(Am) (Dm) (Am) (Dm)
| I've paid my | dues | - | - | time after | time
(Am) (Dm) (Am) (Dm)
| I've done my | sentence | - | - | but co|mmitted no | crime
(C) (F) (C) (F)
| And bad mis|takes | - | - | I've | made a | few
(C) (F) (F9) (D7)
| I've had my | share of | sand | kicked in my | face
(G) (C)
But | I've come | through
(C7) (C7^{b5})
And I | need to go | on and | on and | on and | on

Chorus

(G) (Bm7) (Em) (C) (D)
| We are the | champions - my | friend
(G) (Bm7) (Em) (C) (Am7)
And | we'll keep on | fighting till the | end
(Am) (D) (C7) (D7)
| We are the | champions
(G) (Am)
| We are the | champions
(G) (Am) (Bb6) (C7) (D7)
| No time for | losers
(Gm) (C) (Gm) (D7sus) (G)
'Cause | we are the | champions | - of the | world

I've taken my bows
And my curtain calls
You brought me fame and fortune
And everything that goes with it
I thank you all
But it's been no bed of roses, no pleasure cruise
I consider it a challenge before the whole human race
And I ain't gonna lose

Chorus

THE ROSE (C)

Bette Midler / Amanda McBroom - 1977

'The Rose' is a pop song written by Amanda McBroom and featured in the 1979 movie 'The Rose', in which it was performed by Bette Midler. Midler hit #3 on the U.S. pop charts with her version, which was certified as a gold single. Since then it has been covered by a variety of artists.

(C) (G)
Some say | love, it is a | river
(F) (G) (C)
That | drowns the tender | reed
(C) (G)
Some say | love, it is a | razor
(F) (G) (C)
That | leaves your soul to | bleed
(Em) (Am)
Some say | love, it is a | hunger
(F) (G)
An | endless aching | need
(C) (G)
I say | love, it is a | flower
(F) (G) (C)
And | you it's only | seed

It's the heart afraid of breaking
That never learns to dance
It's the dream afraid of waking
That never takes a chance
It's the one who won't be taken
Who cannot seem to give
And the soul afraid of dying
That never learns to live

When the night has been too lonely
And the road has been too long
And you think that love is only
For the lucky and the strong
Just remember in the winter
Far beneath the bitter snows
Lies the seed that with the sun's love
In the spring becomes the rose

YOU LIGHT UP MY LIFE (G/D)

Joe Brooks (l) Debby Boone – 1977

The single which became a massive success topping the Billboard Hot 100 for ten weeks and became easily the most successful single of the 1970's in the United States. Although written by Brooks as a love song, the devout Boone interpreted the song as inspirational and proclaimed that it was instead God who "lit up her life."

(Dm) (G) (C) (Am)
| So many | nights I'd | sit by my | window
(B7) (E7) (Am) (A7)
| Waiting for | someone to | sing me his | song
(Dm) (G) (C) (Am)
| So many | dreams I | kept deep in|side me
(B7) (D) (D7)
A|lone in the | dark but | now you've come a|long

Chorus

(G) (G7)
And | you | light up my | life
(E7) (Am)
| You give me | hope to carry | on
(Am) (D7) (G) (Am) (D7)
You | light up my | days and fill my | nights with | song

Rollin' at sea, adrift on the water
Could it be finally I'm turnin' for home?
Finally a chance to say "Hey, I love you"
Never again to be all alone

Chorus

'Cause you, you light up my life (lines 1-2 as before)
You give me hope to carry on
(Am) (D7) (G) (D7) (Em)
You | light up my | days and fill my | nights with | song
(G) (B7) (Em) (C)
It can't be | wrong when it | feels so | right
(G) (Am) (D7) (C) (G) (C) (G)
'Cause | you ... you | light up my | life

THE GAMBLER (C)

Don Schlitz (I), Kenny Rogers - 1978

(C)
On a | warm summer's | evening
(F) (C)
On a | train bound for | nowhere
(F) (C)
I | met up with a | gambler
(D7) (G)
We were | both too tired to | sleep
(C)
So | we took turns a-|staring
(F) (C)
Out the | window at the | darkness
(F) (C)
The | boredom over|took us
(G) (C)
And | he began to | speak

He said, | son I've made my | life
Out of | reading people's | faces
And | knowing what the | cards were
By the | way they held their | eyes
So if | you don't mind my | sayin'
I can | see you're out of | aces
For a | taste of your | whiskey
I'll | give you some ad|vice

So I | handed him my bottle
And he | drank down my last swallow
| Then he bummed a cigarette
And | asked me for a light
And the | night got deathly quiet
And his | face lost all expression
Said, if you're | gonna play the game boy
You gotta | learn to | play it right

You got to | know when to | hold 'em
| - Know when to | fold 'em
| - Know when to | walk away
| Know when to | run
You never count your | money when
You're | sittin' at the | table
There'll be | time enough for
| Countin', | when the dealin's | done

Now, | every gambler knows
The | secret to survivin'
Is | knowing what to throw away
| Knowing what to keep
'Cause | every hand's a winner
And | every hand's a loser
And the | best you can hope for
Is to | die in your sleep

So | when he'd finished speakin'
He | turned back toward the window
| Crushed out the cigarette
And | faded off to sleep
Then | somewhere in the darkness
The | gambler he broke even
But | in his final words I found
An | ace that I could keep

You got to know when to hold 'em,
Know when to fold 'em, etc

OLD TIME ROCK & ROLL (G)

Bob Seger - 1978

(G) (G)
| - Just take those | old records | off the | shelf
(C)
| - I'll sit and | listen to 'em | by my|self
(D)
| - Today's | music ain 't | got the same | soul
(G)
| - I like that | old time | rock 'n' | roll
(G) (G)
| - Don't try to | take me to a | dis|co
(C)
| - You'll never | even get me | out on the | floor
(D)
| - In ten | minutes I'll be | late for the | door
(G)
| - I like that | old time | rock'n' | roll

Chorus: *(same as lines 1-4 of verse)*

Still like that old time rock'n' roll
That kind of music just soothes the soul
I reminisce about the days of old
With that old time rock 'n' roll

Won't go to hear them play a tango
I'd rather hear some blues or funky old soul
There's only sure way to get me to go
Start playing old time rock 'n' roll
Call me a relic, call me what you will
Say I'm old-fashioned, say I'm over the hill
Today' music ain't got the same soul
I like that old time rock 'n' roll

Chorus:

Just take those old records off the shelf ... etc

Chorus:

TAKE THIS JOB AND SHOVE IT (E)

David Allan Coe (I), Johnny Paycheck - 1978

A member of the Grand Ole Opry, Paycheck is best remembered for his 1977 hit single, 'Take This Job and Shove It' (written by David Allan Coe), which sold over 2 million copies and inspired a motion picture of the same name. This song was also covered in a more upbeat style by the Dead Kennedys on their album 'Bedtime for Democracy'.

Chorus

(E) (A7) (E)
| Take this | job and | shove it | I ain't | workin' | here no | more
(E) (E7) (F#7) (B7)
My | woman done | left and | took all the | reason | - I was working | for
(E) (A) (E)
Ya, | better not | try and | stand in my | way cause I'm | walkin' out the | door
(A) (E) (B7) (E)
| Take this | job and | shove it | I ain't | working | here no | more

(E7) (A7) (E)
Well, | I been | working in this | factory | - for | now on | fifteen | years
(A7) (B7)
| All this | time, I | watched my | woman | drownin' in a | pool of | tears
(E) (A7) (E)
And I've | seen a lot of | good folks | die | - who had a | lot of | bills to | pay
(A) (E) (A7) (B7) (E)
I'd | give the | shirt right | off of my | back if I | had the | guts to | say

Chorus

The foreman, he's a regular dog the line boss, he's a fool
Got a brand new flat top haircut Lord, he thinks he's cool
One of these days I'm gonna blow my top and that sucker, he's gonna pay
I can't wait to see their faces when I get the nerve to say

Chorus

Y.M.C.A.

Village People - 1978

'Y.M.C.A.' by the Village People became a hit in January 1979. The song reached #2 on the U.S. charts in early 1979 and reached #1 in the UK around the same time, becoming the group's biggest hit ever.

Young man, there's no need to feel down.
I said, young man, pick yourself off the ground
I said, young man, 'cause you're in a new town
There's no need to be unhappy.

Young man, there's a place you can go.
I said, young man, when you're short on your dough.
You can stay there, and I'm sure you will find
Many ways to have a good time.

It's fun to stay at the Y-M-C-A.
It's fun to stay at the Y-M-C-A.

They have everything for you men to enjoy,
You can hang out with all the boys ...

It's fun to stay at the Y-M-C-A. ... etc ...

You can get yourself clean, you can have a good meal,
You can do what about you feel ...

Young man, are you listening to me?
I said, young man, what do you want to be?
I said, young man, you can make real your dreams.
But you got to know this one thing!

No man does it all by himself.
I said, young man, put your pride on the shelf,
And just go there, to the Y.M.C.A.
I'm sure they can help you today.

It's fun to stay at the Y-M-C-A. ... etc

They have everything enjoy
You can hang out with all the boys

It's fun to stay at the Y-M-C-A
You can get yourself clean, you can have a good meal,
You can do what about you feel ...

Young man, I was once in your shoes.
I was down & out with the blues.
I felt no man cared if I were alive.
I felt the whole world was so tight

That's when someone came up to Me
And said, young man, take a walk up The street.
There's a place there called the Y.M.C.A.
They can start you back on your way

Young man, young man, there's no
Need to feel down ... etc ...

Y-M-C-A ..you'll find it at the Y-M-C-A.

Young man, young man, there's no
Need to feel down ... etc ...

Y-M-C-A ... just go to the Y-M-C-A.

Young man, young man, are you
Listening to me?
Young man, young man, what do you
Wanna be

NINE TO FIVE (G)

Dolly Parton - 1979

'Nine to Five' was made into a movie in 1980 starring Jane Fonda, Lily Tomlin, Dolly Parton, and Dabney Coleman and a television series of the same name.

(G)
| Jump on outta bed and I | stumble to the kitchen
(C)
| Pour myself a | cup of ambition
(G) (D)
And | yawn and stretch and | try to come to life
(G)
| Jump in the shower and the | blood starts pumpin'
(C)
| Out on the street the | traffic starts jumpin'
(G) (D7) (G)
With | folks like me on the | job from 9 to | 5

Chorus:

(C7)
Workin' | 9 to | 5, what a | way to make a | livin'
(G)
Barely | gettin' | by, it's all | takin' and no | givin'
(C7)
They just | use your | mind and they | never give you | credit
(A7) (D7)
It's e|nough to drive you | crazy | - if you | let it
(C7)
| 9 to | 5, for | service and de|votion
(G)
You would | think that | I would de|serve a fat pro|motion
(C7)
| Want to move a|head but the | boss won't seem to | let me
(A7) (D7)
I | swear some| times that | man is out to | get me

They let you dream just to watch 'em shatter
You're just a step on the boss-man's ladder
But you got dreams he'll never take away
You're in the same boat with a lotta your friends
Waitin' for the day your ship'll come in
'n' the tide's gonna turn and it's all gonna roll your way

Chorus: (last 4 lines)

9 to 5, yeah they got you where they want you
There's a better life, and you dream about it, don't you?
It's a rich man's game no matter what they call it
And you spend your life puttin' money in his wallet

Chorus: (last 4 lines)

9 to 5, yeah they done got you where they want you
There's a better life, and you dream about it, don't you?
It's a rich man's game no matter what they call it

SOMEONE IS LOOKING FOR SOMEONE LIKE YOU

Gail Davies 1979

You've said that nobody cares where you're going
And that your life don't mean nothing at all
You've heard the saying 'you reap what you sow'
So plant a good seed and watch it grow tall

Somewhere a man got no woman to turn to
Somewhere a woman is lonely and blue
Somewhere a child's got no momma to hold her
Someone is looking for someone like you

You've said there's no road that you care to travel
Nothing to say that ain't been said before
And lies a mystery that you can't unravel
Well that's the key that will open that door

Somewhere a man got no woman to turn to
Somewhere a woman is lonely and blue
Somewhere a child's got no momma to hold her
Someone is looking for someone like you

Think of all the time you waste complaining
Think of all the good that could be done
Think of all the friends you could be gaining
If you lift your hand and help someone

Somewhere a man got no woman to turn to
Somewhere a woman is lonely and blue
Somewhere a child's got no momma to hold her
Someone is looking for someone like you

SHOULD I STAY OR SHOULD I GO? (D)

The Clash - 1981

'Should I Stay or Should I Go' is a song by The Clash, from their album 'Combat Rock'. It was written in 1981 and became the band's only number-one single, a decade after it was originally released in 1991.

(D) (G) (D)
| Darling you gotta | let me know
(D) (G) (D)
| Should I stay or | should I go?
(G) (F) (G)
| If you say that | you are mine
(D) (G) (D)
| I'll be here 'til the | end of time
(A)
| So you got to | let me know
(D) (G) (D)
| Should I stay or | should I go?

Always tease tease tease (siempre - coquetiando y enganyando)
You're happy when I'm on my knees (Me arrodilla y estas feliz)
One day is fine, next is black (Un dias bien el otro negro)
So if you want me off your back (Al rededar en tu espalda)
Well come on and let me know (Me tienes que desir)
Should I stay or should I go? (Me debo ir o que darme)

Should I stay or should I go now?
Should I stay or should I go now?
If I go there will be trouble
An if I stay it will be double
So come on and let me know

This indecisions bugging me (Esta undecision me molesta)
If you don't want me, set me free (Si no me quieres, librame)
Exactly whom I'm supposed to be (Diga me que tengo ser)
Don't you know which clothes even fit me? (saves que robas me querd?)
Come on and let me know (Me tienes que desir)
Should I cool it or should I blow? (me debo ir o quedarme?)

Should I stay or should I go now? (yo me frio o lo sophlo?)
If I go there will be trouble (Si me voi - va ver peligro)
And if I stay it will be double (Si me quedo es doble)
So you gotta let me know (Me tienes que decir)
Should I stay or should I go? (yo me frio o lo sophlo?)

THE LIVING YEARS (C)

Mike Rutherford and B. A. Robertson (I) - 1989

'The Living Years' is the only number one song recorded by Mike + The Mechanics. The song was inspired by the recent deaths of both men's fathers, and combine elements of both relationships. The lyrics describe the disagreements Rutherford and his father shared, in addition to the profound impact of losing someone before being able to say everything you wished you could have said to the person. Also, they allude to the birth of Robertson's son three months after his father's death. Band member Paul Carrack performed the lead vocal.

(E) (Amaj7)
| Every gener|ation | blames the one be|fore
(E) (Amaj7)
And | all of their frus|trations come | beating on your | door
(Bm)
I | know that I'm a | prisoner to all my | Father held so | dear
(F#m)
I | know that I'm a | hostage to | all his hopes and | fears
(B) (E)
I just | wish I could have | told him | in the living | years

Crumpled bits of paper filled with imperfect thought
Stilted conversations I'm afraid that's all we've got
You say you just don't see it, he says it's perfect sense
You just can't get agreement in this present tense
We all talk a different language talking in defence

Chorus

(E) (A)
Say it | loud, say it | clear
(F#m) (B7) (E)
You can | listen as | well as you | hear
(E) (A)
It's too | late when we | die
(F#m) (B7) (E)
To ad|mit we don't | see eye to | eye

So we open up a quarrel between the present and the past
We only sacrifice the future, it's the bitterness that lasts
So don't yield to the fortunes you sometimes see as fate
It may have a new perspective on a different day
And if you don't give up, and don't give in, you may just be O.K.

Chorus: Say it loud, say it clear

I wasn't there that morning when my Father passed away
I didn't get to tell him all the things I had to say
I think I caught his spirit later that same year
I'm sure I heard his echo in my baby's new born tears
I just wish I could have told him in the living years

Chorus: Say it loud, say it clear