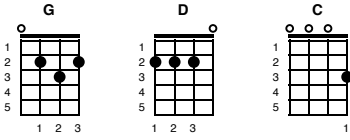


# The Belle of Belfast. Traditional.

Key of G



4/4 time 1, 2, 1 2 3 4 Intro: [G/] [D/] [G//]

## Verse 1

I'll [G] tell me ma when [Gsus4] I [G//] get home,  
The [D] boys won't leave the [G] girls alone;  
They [G] pulled me hair and they [Gsus4] stole [G//] me comb,  
But [D] that's all right till [G] I go home.

## Chorus

[G] She is handsome, [C] she is pretty,  
[G] She is the Belle of [D] Belfast city  
[G] She is a-courting [C//] one, two three.  
[G/] Please won't you [D/] tell me [G//] who is she? [G/] [D/] [G//]

## Verse 2

[G] Albert Mooney [Gsus4] says [G//] he loves her,  
[D] All the boys are [G] fighting for her.  
They [G] rap on her door and [Gsus4] ring [G//] on the bell.  
[D] Will she come out? [G] Who can tell?  
[G] Out she comes as [C] white as snow,  
[G] Rings on her fingers and [D] bells on her toes.  
[G] Old Jenny Murray [C] says that she will die  
If she [G/] doesn't get [D/] the fella with the [G//] roving eye.

## Chorus

[G] She is handsome, [C] she is pretty,  
[G] She is the Belle of [D] Belfast city  
[G] She is a-courting [C//] one, two three.  
[G/] Please won't you [D/] tell me [G//] who is she? [G/] [D/] [G//]

## Verse 3

Let the [G] wind and the rain and the [Gsus4] hail [G//] blow high  
And the [D] snow come travelling [G] through the sky.  
[G] She's as nice as [Gsus4] ap-[G//]-ple pie,  
[D] She'll get her own lad [G] by and by.  
[G] When she gets a [C] lad of her own  
She [G] won't tell her ma when [D] she gets home.  
[G] Let them all come [C] as they will;  
It's [G/] Albert [D/] Mooney [G//] she loves still.

## Chorus

[G] She is handsome, [C] she is pretty,

[G] She is the Belle of [D] Belfast city

[G] She is a-courting [C//] one, two three.

[G/] Please won't you [D/] tell me [G//] who is she? [G/] [D/] [G//]

### Verse 1

I'll [G] tell me ma when [Gsus4] I [G//] get home,

The [D] boys won't leave the [G] girls alone;

They [G] pulled me hair and they [Gsus4] stole [G//] me comb,

But [D] that's all right till [G] I go home.

### Chorus

[G] She is handsome, [C] she is pretty,

[G] She is the Belle of [D] Belfast city

[G] She is a-courting [C//] one, two three.

[G/] Please won't you [D/] tell me [G↓] who [G↓] is [G↓] she?

4/4 time 1, 2, 1 2 3 4.

## Verse 1

Und der [C6] Haifisch, [C6] \_\_ der hat [Dm] Zähne  
[Dm] \_\_ Und die [G7] trägt er [G7] \_\_ im Ge-[C6]-sicht  
[C6] \_\_ Und der [Am] Macheath, [Am] \_\_ der hat ein [Dm] Messer  
[Dm] \_\_ Doch das [G7] Messer [G7] \_\_ sieht man [C6] nicht. [C6↓]

## Verse 2

An 'nem [C6] schönen [C6] \_\_ blauen [Dm] Sonntag  
[Dm] \_\_ Liegt ein [G7] toter [G7] \_\_ Mann am [C6] Strand  
[C6] \_\_ Und ein [Am] Mensch geht [Am] \_\_ um die [Dm] Ecke  
[Dm] Den man [G7] Mackie [G7] \_\_ Messer [C6] nennt. [C6↓]

## Verse 3

Und Schmul [C6] Meier [C6] bleibt ver-[Dm]-schwunden  
[Dm] \_\_ Wie so [G7] mancher [G7] \_\_ reiche [C6] Mann  
[C6] \_\_ Und sein [Am] Geld hat [Am] \_\_ Mackie [Dm] Messer  
[Dm] \_\_ Dem man [G7] nichts be-[G7]-weisen [C6] kann. [C6↓]

## Verse 4

Jenny [C6] Towler [C6] \_\_ ward ge-[Dm]-funden  
[Dm] \_\_ Mit 'nem [G7] Messer [G7] \_\_ in der [C6] Brust  
[C6] \_\_ Und am [Am] Kai geht [Am] \_\_ Mackie [Dm] Messer  
[Dm] \_\_ Der von [G7] allem [G7] \_\_ nichts ge-[C6]-wusst. [C6↓]

## Verse 5

Und das [C6] grosse [C6] \_\_ Feuer in [Dm] Soho  
[Dm] \_\_ Sieben [G7] Kinder [G7] \_\_ und ein [C6] Greis  
[C6] \_\_ In der [Am] Menge [Am] \_\_ Mackie [Dm] Messer,  
[Dm] \_\_ Den nan [G7] nicht fragt [G7] \_\_ und der nichts [C6] weiss. [C6]

## Verse 6

Und die [C6] minder-[C6] -jährige [Dm] Witwe  
[Dm] \_\_ Derer [G7] Namen [G7] \_\_ jeder [C6] weiss  
[C6] \_\_ Wachte [Am] auf und [Am] \_\_ war ge-[Dm]-schändet -  
[Dm] \_\_ Mackie, [G7] welches [G7] \_\_ war dein [C6] Preis? [C6↓]

## Verse 7

Denn die [C6] einen [C6] \_\_ sind im [Dm] Dunkeln  
[Dm] \_\_ Und die [G7] andern [G7] sind im [C6] Licht  
[C6] \_\_ Und man [Am] sieht die [Am] \_\_ im [Dm] Lichte  
[Dm] \_\_ Die im [G7] Dunkeln [G7] sieht man [C6] nicht. [C6↓]

Page end

# Die Moritat von Mackie Messer (Phonetic) – Bertolt<sup>Key of C</sup> Brecht

4/4 time. 1 2 3 4 1 2

Unt dare [C6] high fish, [C6] \_\_ dare hat [Dm] saner  
[Dm] \_\_ Unt deet [G7] raked air [G7] \_\_ im Ge-[C6]-zickt  
[C6] \_\_ Unt dare [Am] Macheath, [Am] \_\_ dare hat ine [Dm] Messer  
[Dm] \_\_ Doch das [G7] Messer [G7] \_\_ zeet man [C6] nicht. [C6]

An 'nem [C6] shernen [C6] \_\_ blauen [Dm] Zonntag  
[Dm] \_\_ Leegt ine [G7] toter [G7] \_\_ Mann am [C6] Shtrant  
[C6] \_\_ Unt ine [Am] Mensch gate [Am] \_\_ um dee [Dm] Ecke  
[Dm] Dane man [G7] Mackie [G7] \_\_ Messer [C6] nennt. [C6]

Unt Shmool [C6] Meier [C6] bleibt fer-[Dm]-shwunden  
[Dm] \_\_ Vee zo [G7] mansher [G7] \_\_ reiche [C6] Mann  
[C6] \_\_ Unt zinen [Am] Gelt hat [Am] \_\_ Mackie [Dm] Messer  
[Dm] \_\_ Dame man [G7] nichts ber-[G7]-vizen [C6] kann. [C6]

Jenny [C6] Towler [C6] \_\_ vart ge-[Dm]-funden  
[Dm] \_\_ Mit 'nem [G7] Messer [G7] \_\_ in dare [C6] Brust  
[C6] \_\_ Unt am [Am] Kai gate [Am] \_\_ Mackie [Dm] Messer  
[Dm] \_\_ Dare von [G7] allem [G7] \_\_ nichts ge-[C6]-vusst. [C6]

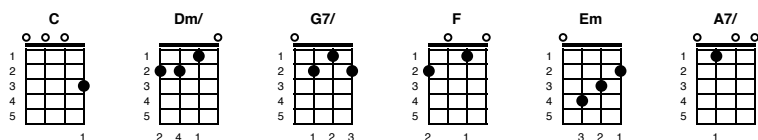
Unt das [C6] grosse [C6] \_\_ Feuer in [Dm] Zoho  
[Dm] \_\_ Zeeben [G7] Kind [G7] \_\_ unt ine [C6] Grice  
[C6] \_\_ In dare [Am] Menger [Am] \_\_ Mackie [Dm] Messer,  
[Dm] \_\_ Dane man [G7] nicht fragt [G7] \_\_ unt dare nichts [C6] vice. [C6]

Unt die [C6] mindare-[C6] -jährige [Dm] Vitver  
[Dm] \_\_ Dare er [G7] Narmen [G7] \_\_ yader [C6] vice  
[C6] \_\_ Vachte [Am] owf unt [Am] \_\_ var ge-[Dm]-shendet -  
[Dm] \_\_ Mackie, [G7] velshes [G7] \_\_ var dine [C6] Price? [C6]

Denn dee [C6] einen [C6] \_\_ zind im [Dm] Dunkeln  
[Dm] \_\_ Unt die [G7] andren [G7] zind im [C6] Licht  
[C6] \_\_ Unt man [Am] zeet die [Am] \_\_ im [Dm] Lichte  
[Dm] \_\_ Die im [G7] Dunkeln [G7] zeet man [C6] nicht. [C6]

# Lili Marleen - Hans Leip & Norbert Schulze

Key of C



1, 2, 1 2 3 4. Intro: **[C]** **[Dm/]** **[G7/]**

## Verse 1

**[C]** Vor der Kaserne, **[Dm/]** vor dem großen **[G7/]** Tor  
**[Dm/]** Steht 'ne La-**[G7/]**-terne und **[G7/]** steht sie noch da-**[C/]**-vor  
**[F]** Dort wollen wir uns **[Em]** wiederseh'n  
Bei **[Dm/]** der Lat-**[G7/]**-erne **[C/]** woll'n wir **[A7/]** steh'n  
Wie **[Dm/]** einst, Li-**[G7/]**-li Mar-**[C/]**-lee- **[A7/]**-ne  
Wie **[Dm/]** einst, Li-**[G7/]**-li Mar-**[C]**-leen

## Verse 2

**[C]** Unsre beiden Schatten **[Dm/]** sah'n wie einer **[G7/]** aus  
**[Dm/]** Dass wir lieb uns **[G7/]** hatten, das **[G7/]** sah man gleich da-**[C/]**-raus  
**[F]** Und alle Leute **[Em]** soll'n es seh'n  
Wenn **[Dm/]** wir bei **[G7/]** der La-**[C/]**-terne **[A7/]** steh'n  
Wie **[Dm/]** einst, Li-**[G7/]**-li Mar-**[C/]**-lee- **[A7/]**-ne  
Wie **[Dm/]** einst, Li-**[G7/]**-li Mar-**[C]**-leen

## Verse 3

**[C]** Deine Schritte kennt sie, **[Dm/]** deinen schönen **[G7/]** Gang  
**[Dm/]** Alle Abend **[G7/]** brennt sie, doch **[G7/]** mich vergaß sie **[C/]** lang  
**[F]** Und sollte mir ein **[Em]** Leid gescheh'n  
Wer **[Dm/]** wird bei **[G7/]** der La-**[C/]**-terne **[A7/]** stehen  
Mit **[Dm/]** dir, Li-**[G7/]**-li Mar-**[C/]**-lee- **[A7/]**-ne?  
Mit **[Dm/]** dir, Li-**[G7/]**-li Mar-**[C]**-leen?

## Verse 4

**[C]** Aus dem stillen Raume **[Dm/]** aus der Erde **[G7/]** Grund  
**[Dm/]** Hebt sich wie im **[G7/]** Traume **[G7/]** dein verliebter **[C/]** Mund  
**[F]** Wenn sich die späten **[Em]** Nebel dreh'n  
Wer **[Dm/]** wird bei **[G7/]** der La-**[C/]**-terne **[A7/]** steh'n  
Mit **[Dm/]** dir, Li-**[G7/]**-li Mar-**[C/]**-lee- **[A7/]**-ne?  
Mit **[Dm/]** dir, Li-**[G7/]**-li Mar-**[C]**-leen?

## Ending

**[F]** Wenn sich die späten **[Em]** Nebel dreh'n  
Wer **[Dm/]** wird bei **[G7/]** der La-**[C/]**-terne **[A7/]** steh'n  
Mit **[Dm/]** dir, Li-**[G7/]**-li Mar-**[C/]**-lee- **[A7/]**-ne?  
Mit **[Dm/]** dir, Li-**[G7/]**-li Mar-**[C]**-leen?

PaGE END

# Lili Marleen (Phonetic) - Hans Leip & Norbert Schulze Key of C

Intro: 1, 2, 1 2 3 4. [C] [Dm/] [G7/]

[C] For dare Kaserne, [Dm/] vor dame grossen [G7/] Tor  
[Dm/] Shtait 'ne La-[G7/]-terne unt [G7/] shtait zee noch da-[C/]-for  
[F] Dort vollen veer uns [Em] veeder zane  
By [Dm/] dare Lat-[G7/]-erne [C/] voll'n veer [A7/] shain  
Vee [Dm/] einst, Li-[G7/]-li Mar-[C/]-lee- [A7/]-ne  
Vee [Dm/] einst, Li-[G7/]-li Mar-[C/]-leen

[C] Unsre biden Shatten [Dm/] zarn vee einer [G7/] aus  
[Dm/] Dass vir leep uns [G7/] hatten, das [G7/] zar man glike da-[C/]-raus  
[F] unt alle Loiter [Em] zoll'n es zane  
Venn [Dm/] veer by [G7/] dare La-[C/]-terne [A7/] shtain  
Vee [Dm/] einst, Li-[G7/]-li Mar-[C/]-lee- [A7/]-ne  
Vee [Dm/] einst, Li-[G7/]-li Mar-[C/]-leen

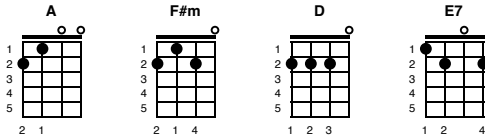
[C] Diner Shritte kennt zee, [Dm/] dine en shernen [G7/] Gang  
[Dm/] Allah Arbent [G7/] brennt zee, doch [G7/] mich fair gas zee [C/] lang  
[F] unt zollte meer ine [Em] Light geshane  
Vare [Dm/] veert by [G7/] dare La-[C/]-terne [A7/] shtain  
Mit [Dm/] deer, Li-[G7/]-li Mar-[C/]-lee- [A7/]-ne?  
Mit [Dm/] deer, Li-[G7/]-li Mar-[C/]-leen?

[C] Aus dame stillen Raumer [Dm/] aus dare air de [G7/] Grunt  
[Dm/] Haybt zich vee im [G7/] Traume [G7/] dine fair leebter [C/] Munt  
[F] Venn sich die shpayten [Em] Naybel drain  
Ver [Dm/] veert by [G7/] dare La-[C/]-terne [A7/] shtain  
Mit [Dm/] deer, Li-[G7/]-li Mar-[C/]-lee- [A7/]-ne?  
Mit [Dm/] deer, Li-[G7/]-li Mar-[C/]-leen?

[F] Venn sich die shpayten [Em] Naybel drain  
Ver [Dm/] veert by [G7/] dare La-[C/]-terne [A7/] shtain  
Mit [Dm/] deer, Li-[G7/]-li Mar-[C/]-lee- [A7/]-ne?  
Mit [Dm/] deer, Li-[G7/]-li Mar-[C/]-leen?

# Sag Mir Wo Die Blumen Sind - Pete Seeger – trans Max Colpet

Key of A



4/4 time 1, 2, 1 2 3 4. Intro: **[A] [F#m] [D] [E7]**

## Verse 1

**[A]** Sag mir, wo die **[F#m]** Blumen sind  
**[D]** Wo sind sie ge-**[E7]**-blieben?  
**[A]** Sag mir, wo die **[F#m]** Blumen sind  
**[D]** Was ist ge-**[E7]**-skeh'n?  
**[A]** Sag mir, wo die **[F#m]** Blumen sind  
**[D]** Mädchen pflückten **[E7]** sie geschwind  
**[D]** Wann wird man **[A]** je versteh'n?  
**[D]** Wann wird man **[E7]** je ver-**[A]**-steh'n? **[A]**

## Verse 2

**[A]** Sag mir, wo die **[F#m]** Mädchen sind  
**[D]** Wo sind sie ge-**[E7]**-blieben?  
**[A]** Sag mir, wo die **[F#m]** Mädchen sind  
**[D]** Was ist ge-**[E7]**-skeh'n?  
**[A]** Sag mir, wo die **[F#m]** Mädchen sind  
**[D]** Männer nahmen sie **[E7]** geschwind  
**[D]** Wann wird man **[A]** je versteh'n?  
**[D]** Wann wird man **[E7]** je ver-**[A]**-steh'n? **[A]**

## Verse 3

**[A]** Sag mir, wo die **[F#m]** Männer sind  
**[D]** Wo sind sie ge-**[E7]**-blieben?  
**[A]** Sag mir, wo die **[F#m]** Männer sind  
**[D]** Was ist ge-**[E7]**-skeh'n?  
**[A]** Sag mir, wo die **[F#m]** Männer sind  
**[D]** Zogen fort, der **[E7]** Krieg beginnt  
**[D]** Wann wird man **[A]** je versteh'n?  
**[D]** Wann wird man **[E7]** je ver-**[A]**-steh'n? **[A]**

## Verse 4

**[A]** Sag, wo die Sol-**[F#m]**-daten sind  
**[D]** Wo sind sie ge-**[E7]**-blieben?  
**[A]** Sag, wo die Sol-**[F#m]**-daten sind  
**[D]** Was ist ge-**[E7]**-skeh'n?  
**[A]** Sag, wo die Sol-**[F#m]**-daten sind  
**[D]** Über Gräbern **[E7]** weht der Wind  
**[D]** Wann wird man **[A]** je versteh'n?

[D] Wann wird man [E7] je ver-[A]-steh'n? [A]

### Verse 5

[A] Sag mir, wo die [F#m] Gräber sind

[D] Wo sind sie ge-[E7]-blieben?

[A] Sag mir, wo die [F#m] Gräber sind

[D] Was ist ge-[E7]-skeh'n?

[A] Sag mir, wo die [F#m] Gräber sind

[D] Blumen blüh'n im [E7] Sommerwind

[D] Wann wird man [A] je versteh'n?

[D] Wann wird man [E7] je ver-[A]-steh'n? [A]

### Verse 6

[A] Sag mir, wo die [F#m] Blumen sind

[D] Wo sind sie ge-[E7]-blieben?

[A] Sag mir, wo die [F#m] Blumen sind

[D] Was ist ge-[E7]-skeh'n?

[A] Sag mir, wo die [F#m] Blumen sind

[D] Mädchen pflückten [E7] sie geschwind

[D] Wann wird man [A] je versteh'n?

[D] Wann wird man [E7] je-e-[E7]-e-e ver-[A]-steh'n? [A]

# Sag meer voe dee Blumen zint (Phonetic) - Pete Seeger <sup>Key of A</sup>

## – trans Max Colpet

Intro: [A] [F#m] [D] [E7]

[A] Zarg meer, voe dee [F#m] Bloomen zint

[D] voe zint zee ge-[E7]-bleeben?

[A] Zarg meer, voe dee [F#m] Bloomen zint

[D] Vass ist ge-[E7]-shane?

[A] Zarg meer, voe dee [F#m] Bloomen s zint

[D] Made shen pfluckten [E7]zee geshvint

[D] Van veert man [A] yay fair shtain?

[D] Van veert man [E7] yay fair-[A]-shtain? [A↓]

[A] Zarg meer, voe dee [F#m] Made shen zint

[D] voe zint zee ge-[E7]-bleeben?

[A] Zarg meer, voe dee [F#m] Made shen zint

[D] Vass ist ge-[E7]-shane?

[A] Zarg meer, voe dee [F#m] Made shen zint

[D] Menner narmen zee [E7] geshvint

[D] Van veert man [A] yay fair shtain?

[D] Van veert man [E7] yay fair-[A]-shtain? [A↓]

[A] Zarg meer, voe dee [F#m] Männer zint

[D] voe zint zee ge-[E7]-bleeben?

[A] Zarg meer, voe dee [F#m] Menner zint

[D] Vass ist ge-[E7]-shane?

[A] Zarg meer, voe dee [F#m] Menner zint

[D] Tsogen fort, dare [E7] Kreeg beginnt

[D] Van veert man [A] yay fair shtain?

[D] Van veert man [E7] yay fair-[A]-shtain? [A↓]

[A] Zarg, voe dee Zol-[F#m]-darten zint

[D] voe zint zee ge-[E7]-bleeben?

[A] Zarg, voe dee Zol-[F#m]-darten zint

[D] Vass ist ge-[E7]-shane?

[A] Sag, voe dee Sol-[F#m]-daten zint

[D] Über Grey burn [E7] vate dare Vint

[D] Van veert man [A] yay fair shtain?

[D] Van veert man [E7] yay fair-[A]-shtain? [A↓]

[A] Zarg meer, voe dee [F#m] Grayber zint

[D] voe zint zee ge-[E7]-bleeben?

[A] Zarg meer, voe dee [F#m] Grayber zint

[D] Vass ist ge-[E7]-shane?

[A] Zarg meer, voe dee [F#m] Grayber zint

[D] Bloomen bloom im [E7] Zommer vint

[D] Wann wird man [A] je versteh'n?

[D] Wann wird man [E7] je ver-[A]-steh'n? [A↓]

Sag meer voe dee Blumen zint - Pete Seeger – trans Max Colpet

[A] Zarg meer, voe dee [F#m] Bloomen zint

[D] voe zint zee ge-[E7]-bleeben?

[A] Zarg meer, voe dee [F#m] Bloomen zint

[D] Vass ist ge-[E7]-shane?

[A] Zarg meer, voe dee [F#m] Bloomen s zint

[D] Made shen pfluckten [E7]zee geshvint

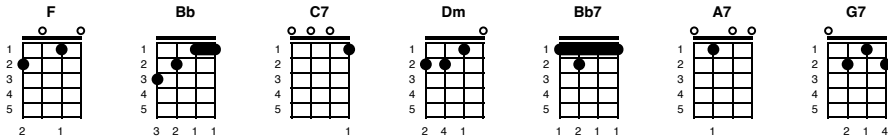
[D] Van veert man [A] yay fair shtain?

[D] Wann wird man [E7] ya-a-a-[E7]-a-ay fair-[A]-shtain? [A↓]

Page end

# He Played His Ukulele As The Ship Went Down. 1931. 4/4

By. Arthur Le Clerq.



## Intro:

Single chord of F to get pitch right.

[NC] Yo ho m'lads yo ho, Yo ho m'lads yo ho

## Verse 1

I'll [F] tell you the tale of the [Bb] Nancy Lee

A [C7] ship that got ship [F] wrecked at sea

The bravest man was [Bb] Captain Brown

And he [C7↓] played [NC] his ukulele as the [F] ship went down

[Dm] All the crew were [Bb7] in des - [A7] pair

[Dm] Some rushed here and [G7] others rushed [C7] there

But the [F] Captain sat in the [Bb] Captain's chair

And he [C7] played his ukulele as the [F↓] ship [F↓] went [F↓] down

[NC] Yo ho m'lads yo ho, Yo ho m'lads yo ho

## Verse 2

The [F] Bosun said to [Bb] Stoker Jim

You'll [C7] have to teach me [F] how to swim

The stoker answered [Bb] with a frown

We can [C7↓] learn [NC] together as the [F] ship goes down

They [Dm] sprung a leak just [Bb7] after [A7] dark

And [Dm] through the hole came a [G7] hungry [C7] shark

It [F] bit the skipper near the [Bb] watermark

And he [C7] played his ukulele as the [F↓] ship [F↓] went [F↓] down

[NC] Yo ho m'lads yo ho, Yo ho m'lads yo ho

## Verse 3

Have [F] faith in me!" the [Bb] captain cried.

To [C7] this remark the [F] crew replied

[F] You can trust us [Bb] Captain Brown

To [C7↓] finish [NC] off the rum before the [F↓] ship [F↓] goes [F↓] down

The [Dm] crow's nest fell and it [Bb7] killed the [A7] crew

The [Dm] starboard watch was [G7] two hours [C7] slow

But the [F] Captain sung fal-[Bb]-loh-dee-doh-dee-doh

And he [C7] played his ukulele as the [F↓] ship [F↓] went [F↓] down

[NC] Yo ho m'lads yo ho, Yo ho m'lads yo ho

### Verse 3

The [F] Captain's wife was [Bb] on the ship  
And [C7] he was glad she'd [F] made the trip  
As she could swim she [Bb] might not drown  
So he [C7↓] tied [NC] her to the anchor as the [F] ship went down  
The [Dm] cook's gone mad and the [Bb7] bosun's [A7] lame  
The [Dm] rudder has gone and the [G7] deck's a [C7] flame  
My [F] G-strings snapped but [Bb] all the same  
I shall [C7] play my ukulele when the [F↓] ship [F↓] goes [F↓] down

.  
[NC] Yo ho m'lads yo ho, Yo ho m'lads yo ho

### Ending

And [F] that is the tale of the [Bb] Nancy Lee  
A [C7] ship that got ship [F] wrecked at sea  
And Captain Brown who was [Bb] in command  
[NC] Now plays his ukulele in a Mermaid band!

.  
[NC] Yo ho m'lads yo ho, Yo ho m'lads yo ho

**Foot of page:**

# Black-adder Theme song. Season 1 & 2. 1983. Howard Goodall. Key of F

Series 1, Episodes 1-5, & 6. Last 3 stanzas Series 2. (Rik Mayall)

4/4 time. Steadily. 1 2 3 4 Intro. [F] [F] [F] [F]

## Verse 1

The [F] sound of hoof beats cross the [G] glade!  
Good [Gm] folk, lock up your son and [Csus4/] daugh-[C/]-ter!  
Be-[F]-ware the deadly flashing [G] blade,  
Un-[Gm]-less you want to end up [Csus4/] shor-[C/]-ter!

## Chorus.

Black [F] Adder! Black [Cm] Adder!  
He [Gm] rides a pitch black [Csus4/] steed!  
[C/] \_ Black [F] Adder! Black [Dm] Adder!.  
He's [Gm] very bad in-[Csus4/]-deed! [C/]

## Verse 2

[F] Black - his gloves of finest [G] mole.  
[Gm] Black - his codpiece made of [Csus4/] me-[C/]-tal.  
His [F] horse is blacker than a [G] vole.  
His [Gm] pot is blacker than his [Csus4/] ket-[C/]-tle.

## Chorus.

Black [F] Adder! Black [Cm] Adder!  
With [Gm] many a cunning [Csus4/] plan!  
[C/] \_ Black [F] Adder! Black [Dm] Adder!  
You [Gm] horrid little [Csus4/] man! [C/]

## Verse 3. Episode 6

So [F] now, the wage of sin is [G] paid.  
The [Gm] blade is stuck, the black steed [Csus4/] gra-[C/]-zes.  
The [F] only sound across the [G] glade,  
Is [Gm] Edmund pushing up the [Csus4/] dai-[C/]-sies.

## Chorus.

Black-[F]-Adder. Black-[Cm]-Adder.  
A [Gm] shame about the [Csus4/] plan.  
[C/] \_ Black [F] Adder. Black [Dm] Adder.  
Fare-[Gm]-well, you [C/] horrid [F] man.

## Verse 4. Series 2

Lord [F] Flashheart tweaked the Adder's [G] beard;  
From [Gm] now he always shall be [Csus4/] sin-[C/]-gle.  
To [F] fall in love with boys is [G] weird;  
Es-[Gm]-pecially boys without a [Csus4/] din-[C/]-gle.

### Chorus.

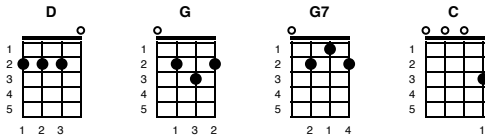
Black-[F]-adder, Black-[Cm]-adder,  
His [Gm] taste is rather [Csus4/] odd.  
[C/] \_ Black [F] Adder. Black [Dm] Adder,  
The [Gm/] randy [C/] little [F] sod.

### Final Chorus.

Lord [F] Flashheart, Lord [Cm] Flashheart,  
I [Gm] wish you were the [Csus4/] star.  
[C/] \_ Lord [F] Flashheart, Lord [Dm] Flashheart,  
You're [Gm/] sexi-[C/]-er by [F] far [F↓] [F↓][F↓][F↓]

# Hey Good Lookin. 1951. Hank Williams

Key of A  
4/4



Intro 1, 2, 1 2 3 4. [A] [D] [G] [G↓] (2 3)

## Verse 1

Hey [G] Hey, good [G] lookin'. [G] Whatcha got [G] cookin'?  
[A7] How's about cookin' [D7] somethin' up with [G] me? [D7]

## Verse 2

[G] Hey, sweet [G] baby. [G] Don't you think [G] maybe  
[A7] We could find us a [D7] brand new reci-[G]-pe?

## Bridge 1

[G7] \_\_\_ I got a [C] hot-rod Ford and a [G] two-dollar bill  
And [C] I know a spot right [G] over the hill  
There's [C] soda pop and the [G] dancin's free  
So-if-y'u [A7] wanna have fun come a-[D7]-long with me

## Verse 3

Say [G] Hey, hey, good [G] lookin'. [G] Whatcha got [G] cookin'?  
[A7] How's about cookin' [D7] somethin' up with [G] me? [D7]

## Verse 4

I'm [G] free and [G] ready. So [G] we can go [G] steady.  
[A7] How's about savin' [D7] all your time for [G] me? [D7]

## Verse 5

[G] No more [G] lookin'. I [G] know I've been [G] taken  
[A7] How's about keepin' [D7] steady compa-[G]-ny? [G7//]

## Bridge 2

I'm gonna [C] throw my date-book [G] over the fence  
And [C] find me one for [G] five or ten cents  
I'll [C] keep it 'til it's [G] covered with age  
Cause I'm [A7] writin' your name down on [D7] every page

## Ending

Hey [G] Hey, good [G] lookin'. [G] Whatcha got [G] cookin'?  
[A7] How's about cookin' [D7] somethin' up  
[A7] How's about cookin' [D7] somethin' up  
[A7] How's about cookin' [D7] somethin' up with [G] me? [G↓] [Gb↓] [G↓]

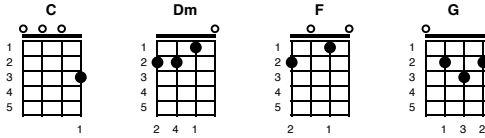
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# Make Me Smile. (Come up and see me). 1975.

Key of C

4/4

Steve Harley & Cockney Rebel. No.1 22/02/1975 for 2 weeks.



4/4 time. 1, 2, 1 2 3 4 Intro On Bass. OR [G] [G↓]

## Verse 1

[NC] \_ You've done it [F] all... you've [C] broken every [G] code  
[F] \_ And pulled the [C] rebel... to the [G] floor [G] [optional bababa's]  
[G] \_ You've spoilt the [F] game... no [C] matter what you [G] say  
[F] \_ \_ For only [C] metal... what a [G] bore [G]

## Chorus

[F] \_ Blue eyes [C] \_ blue eyes  
[F] \_ \_ How can you [C] tell so many [G] lies? [G]  
[Dm] \_ \_ Come up and [F] see me... make me [C] smile [G]  
[Dm] \_ \_ Or do what you [F] want... running [C] wild [G↓] [\_2\_3\_4\_1]

## Verse 2

[NC] There's nothing [F] left... all [C] gone and run a-[G]-way  
[F] \_ \_ Maybe you'll [C] tarry... for a [G] while? [G] [optional bababa's]  
[G] \_ It's just a [F] test... a [C] game for us to [G] play  
[F] \_ \_ Win or [C] lose it's hard to [G] smile [G]

## Chorus

[F] \_ Resist [C] \_ resist  
[F] \_ \_ It's from your-[C]-self... you have to [G] hide [G]  
[Dm] \_ \_ Come up and [F] see me... make me [C] smile [G]  
[Dm] \_ \_ Or do what you [F] want... running [C] wild [G] [G↓] [D\_3\_4]

## Instrumental Chorus

[F] \_ Resist [C] \_ resist  
[F] \_ \_ It's from your-[C]-self... you have to [G] hide [G]  
[Dm] \_ \_ Come up and [F] see me... make me [C] smile [G]  
[Dm] \_ \_ Or do what you [F] want... running [C] wild [G↓] [\_2\_3\_4\_1]

## Verse 3

[NC] There ain't no [F] more... you've [C] taken every-[G]-thing  
[F] \_ From my be-[C]-lief in... Mother [G] Earth [G] [optional bababa's]  
[G] \_ Can you ig-[F]-nore... my [C] faith in every-[G]-thing?  
[F] \_ I know what [C] faith is and what it's... [G] worth [G]

## Chorus

[F] \_ Away [C] \_ away

[F] \_ \_ And don't say [C] maybe you'll... [G] try [G]

[Dm] \_ \_ To come up and [F] see me... make me [C] smile [G]

[Dm] \_ \_ Or do what you [F] want, just running [C] wild [G↓] [\_2\_3\_4]

### Ending

[F] Ooh [C] ooh la-la-la

[F] Ooh [C] ooh la-la-la [G] Oooo [G] aaaah

[Dm] \_ \_ Come up and [F] see me...make me [C] smile [G]

[Dm] \_ \_ Or do what you [F] want... running [C] wild [G↓] [\_2\_3\_4]

[F] Ooh [C] ooh la-la-la [F] Ooh [C] ooh la-la-la

[F] Ooh [C] ooh la-la-la [F] Ooh [C] ooh la-la-la

[G↓] [STOP] [D 3 4 1 2 3 4] [C↓]

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# The Young Ones. 1961. Cliff Richard and the Shaddows. Key of G

The song, written by Sid Tepper and Roy C. Bennett, is the title song to the 1961 film The Young Ones.

4/4 time. Steady. 1, 2,. 1 2 3 4. Intro. [G] [G] [Em] [Em] [Am] [Am] [D7] [D7]

## Verse 1

The [G] young ones. [G] \_\_ Darling we're the [Em] young ones  
[Em] \_\_\_ And [G] young ones [G] \_\_ shouldn't be a-[Em]-fraid  
[Em] \_\_\_ To [G] live, [D7] love. [G] \_ While the flame is [C] strong  
'Cause [G] we may not be the [D7] young ones very [G] long [C/] [D7/]

## Verse 2

To-[G]-morrow, [G] \_ - why wait until to-[Em]-morrow  
[Em] \_\_\_ 'Cause to-[G]-morrow [G] \_\_ sometimes never [Em] comes.  
So [G] love, [D7] me. [G] \_ There's a song to be [C] sung  
And the [G] best time is to [D7] sing while we're [G] young [G7]

## Chorus

[C] Once in every lifetime [C]. [G] Comes a love like this [G]  
Oh [A7] I need you and [A7] you need me. [D] Oh my darling [D7] can't you see

## Verse 3

[G] Young dreams, [G] \_\_ should be dreamed to-[Em]-gether  
[Em] \_\_\_ And the [G] young hearts [G] \_\_ shouldn't be a-[Em]-fraid  
[Em] \_\_\_ And [G] some [D7] day, [G] \_ when the years have [C] flown  
Darling, [G] then we'll teach the [D7] young ones of our [G] own [G7]

Instrumental. [G] [G] [Em] [Em] [Am] [Am] [G] [G7].

## Chorus

[C] Once in every lifetime [C]. [G] Comes a love like this [G]  
Oh [A7] I need you and [A7] you need me. [D] Oh my darling [D7] can't you see

## Ending

[G] Young dreams, [G] \_\_ should be dreamed to-[Em]-gether  
[Em] \_\_\_ And the [G] young hearts [G] \_\_ shouldn't be a-[Em]-fraid  
[Em] \_\_\_ And [G] some [D7] day, [G] \_ while the years have [C] flown  
Darling, [G] then we'll teach the [D7] young ones of our [G] own [G7]

Instrumental Outro. [C] [G] [C] [G] [C] [G] [C] [G↓]

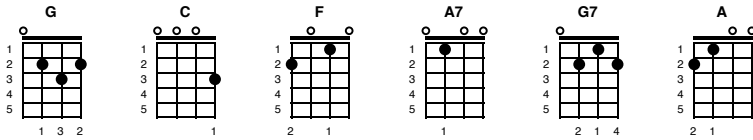
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# Dedicated Follower of Fashion

Key of C

4/4

The Kinks. 1966



4/4 time. 1 2 3 4.

[C↓] [C↓] [Csus4↓] [Csus4↓] [C↓] [C↓] [Csus4↓] [Csus4↓] [C↓] 2 3 4 1

## Verse 1

[NC] They seek him [G] here [G] \_ they seek him [C] there  
[C] \_ His clothes are [G] loud [G] but never [C] square [C7]  
[F] It will make or [F] break him so he's [C] got to buy the [A7] best  
Cos he's a [D] dedicated [G7] follower of [C/] fashion [Csus4/] [C↓]

## Verse 2

[NC] And when he [G] does [G] \_ his little [C] rounds  
[C] \_ Round the bou-[G]-tiques [G] \_ of London [C] town [C7]  
[F] Eagerly pur-[F]-suing all the [C] latest fancy [A7] trends  
Cos he's a [D] dedicated [G7] follower of [C/] fashion [Csus4/] [C↓]

## Verse 3

[NC] Oh yes he [G] is (oh yes he [G] is) oh yes he [C] is (oh yes he [C] is) (2 3)  
He [F] thinks he is a [F] flower to be [C/] looked at [Csus4/] [C]  
And [F] when he pulls his [F] frilly nylon [C] panties right up [A7] tight  
He feels a [D] dedicated [G7] follower of [C/] fashion [Csus4/] [C↓]

## Verse 4

[NC] Oh yes he [G] is (oh yes he [G] is) oh yes he [C] is (oh yes he [C] is) (2 3)  
There's [F] one thing that he [F] loves and that is [C/] flattery [Csus4/] [C]  
[F] One week he's in [F] polka dots the [C] next week he's in [A7] stripes  
Cos he's a [D] dedicated [G7] follower of [C/] fashion [Csus4/] [C↓]

## Verse 5

[NC] They seek him [G] here [G] \_ they seek him [C] there  
[C] \_ In Regent's [G] Street [G] \_ and Leicester [C] Square [C7]  
[F] Everywhere the [F] Carnabetian [C] army marches [A7] on  
Each one a [D] dedicated [G7] follower of [C/] fashion [Csus4/] [C↓]

## Verse 6

[NC] Oh yes he [G] is (oh yes he [G] is) oh yes he [C] is (oh yes he [C] is) (2 3)  
His [F] world is built round [F] discotheques and [C/] parties [Csus4/] [C]  
This [F] pleasure seeking [F] individual [C] always looks his [A7] best  
Cos he's a [D] dedicated [G7] follower of [C/] fashion [Csus4/] [C↓]

## Ending

**[NC]** Oh yes he **[G]** is (oh yes he **[G]** is) oh yes he **[C]** is (oh yes he **[C]** is) (2 3)  
He **[F]** flits from shop to **[F]** shop just like a **[C/]** butterfly **[Csus4/]** **[C]**  
In **[F]** matters of the **[F]** cloth he is as **[C]** fickle as can **[A7]** be  
Cos he's a **[D]** dedicated **[G7]** follower of **[C/]** fashion **[B↓]** **[Bb↓]** **[A]**  
He's a **[D]** dedicated **[G7]** follower of **[C/]** fashion **[B↓]** **[Bb↓]** **[A]**  
He's a **[D]** dedicated **[G7]** follower of **[C↓]** fashion  
**[C↓]** **[Csus4↓]** **[Csus4↓]** **[C↓]**

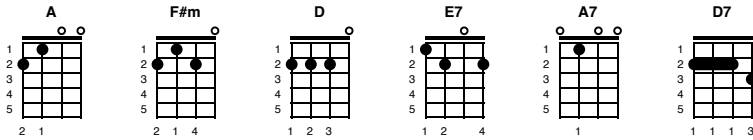
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# At The Hop. 1957. Danny and the Juniors.

Key of A

4/4

written by Artie Singer, John Medora, and David White



4/4 time. fast 1, 2, 1 2 3 4 [A] [A] [A] [A]

[A] Bah bah [A] bah bah, [F#m] bah bah [F#m] bah bah

[D] Bah bah [D] bah bah, [E7] bah bah [E7] bah at the [A] hop! [A]

## Verse 1

Well, you [A] can rock it; you can roll it,

You can [A] stomp and even stroll it at the [A] hop [A7]

When the [D7] record starts a spinnin',

You [D7] calypso and you chicken at the [A] hop [A]

Do the [E7] dance sensations that are [D7] sweepin' the nation at the [A] hop [A]

## Chorus

[A] Let's go to the [A] hop, [A] let's go to the [A7] hop (oh baby)

[D7] Let's go to the [D7] hop, (oh baby), [A] let's go to the hop [A]

[E7] Come... [D7] on... [A] let's go to the [A] hop

## Verse 2

Well, you can [A] swing it, you can groove it

You can [A] really start to move it at the [A] hop [A7]

Where the [D7] jockey is the smoothest,

And the [D7] music is the coolest at the [A] hop [A]

All the [E7] cats and chicks can [D7] get their kicks at the [A] hop [A] Let's go!

## Chorus

[A] Let's go to the [A] hop, [A] let's go to the [A7] hop (oh baby)

[D7] Let's go to the [D7] hop, (oh baby), [A] let's go to the hop [A]

[E7] Come... [D7] on... [A] let's go to the [A] hop. Let's go!

## Instrumental chorus

[A] [A] [A] [A7] [D7] [D7] [A] [A] [E7] [D7] [A] [A]

## Verse 3

Well, you [A] can rock it; you can roll it,

Do the [A] stomp and even stroll it at the [A] hop [A7]

When the [D7] record starts a spinnin'

You [D7] calypso and you chicken at the [A] hop [A]

Do the [E7] dance sensations that are [D7] sweepin' the nation at the [A] hop [A]

## Verse 4

Well, you [A] can swing it; you can groove it

You can [A] really start to move it at the [A] hop [A7]

When the [D7] jockey is the smoothest

And the [D7] music is the coolest at the [A] hop [A]

All the [E7] cats and chicks can [D7] get their kicks at the [A] hop [A] Let's go!

### Chorus

[A] Let's go to the [A] hop, [A] let's go to the [A7] hop (oh baby)

[D7] Let's go to the [D7] hop, (oh baby), [A] let's go to the hop [A]

[E7] Come... [D7] on... [A] let's go to the [A] hop

### Ending

[A] Bah bah [A] bah bah, [F#m] bah bah [F#m] bah bah

[D] Bah bah [D] bah bah, [E7] bah bah [E7] bah at the [A↓] hop!

**Foot of page:**

# Feelin' Groovy / 59th Street Bridge Song. Simon and Garfunkel, Paul Simon, 1966 Key of C

4/4 timing. (2 beats on each chord).

Count in. 1, 2, 1 2 3 4. Intro. [F][C][G][C] [F][C][G][C]

## Verse 1

[F] \_ Slow [C] down, you [G] move too [C] fast

[F] - You got to [C] make the [G] morning [C] last

Just [F] \_ kicking [C] down the [G] cobble [C] stones

[F] \_ Looking for [C] fun and [G] feelin' [C] groovy [F] [C] [G] [C]

Ba ba da, [F] Ba ba [C] ba ba [G] \_ feelin' [C] Groovy [F] [C] [G] [C]

## Verse 2

[F] \_ Hello [C] lamp-post, [G] \_ What cha [C] knowin'?

[F] - I've come to [C] watch your [G] flowers [C] growin'

[F] \_ Ain't cha [C] got no [G] rhymes for [C] me?

[F] \_ Do it an' [C] doo-doo, [G] feelin' [C] groovy [F] [C] [G] [C]

Ba ba da, [F] Ba ba [C] ba ba [G] \_ feelin' [C] Groovy [F] [C] [G] [C]

## Verse 3

I've got [F] no deeds to [C] do, no [G] promises to [C] keep

Triplets, 3 strums per bar in 2 beats.

I'm [F] dappled and [C] drowsy and [G] ready to [C] sleep

Let the [F] morning time [C] drop all its [G] petals on

## Normal 2 beats per bar

[C] me. [F] \_ Life, I [C] love you, [G] all is [C] groovy

[F] [C] [G] [C]

## Ending

Ba ba da, [F] Ba ba [C] ba ba [G] feelin' [C] Groovy [F] [C] [G] [C]

Ba ba da, [F] Ba ba [C] ba ba [G] feelin' [C] Groovy [F] [C] [G] [C]

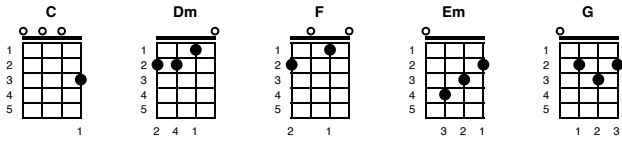
Outro Slower: [F] [C] [G] [C↓]

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# Valerie. The Zutons. Amy Winehouse

Key of C

Songwriters: Sean Payne, Abigail Harding, Russell Pritchard, David McCabe, Boyan Chowdhury.



4/4n time. 1, 2, 1 2 3 4 [C] [C] [C] [C] [Dm] [Dm] [Dm] [Dm]

## Verse 1

Well some-[C]-times I go [C] out by my-[C]-self  
And I [C] look across the [Dm] water [Dm] [Dm] [Dm]  
And I [C] think of all the [C] things, what you're [C] doing  
And in my [C] head I paint a [Dm] picture [Dm] [Dm] [Dm]

## Pre-Chorus

'Cos [F] since I've come on [F] home, well my [Em] body's been a [Em] mess  
And I [F] miss your ginger [F] hair and the [Em] way you like to [Em] dress  
[F] \_ Won't you come on [F] over? [C] \_ Stop making a [C] fool out of [G] me [G]

## Chorus

[G] Why don't you come on [G] over, Valer-[C]-ie?  
[C] [C] [C] \_ \_ Valer-[Dm]-ie [Dm] [Dm] [Dm] \_ \_ Valer-[C]-ie?  
[C] [C] [C] \_ \_ Valer-[Dm]-ie [Dm] [Dm] [Dm]

## Verse 2

Did you [C] have to go to [C] jail? put your [C] house on up for [C] sale?  
Did you get a good [Dm] lawyer? [Dm] [Dm] [Dm]  
I hope you [C] didn't catch a tan. Hope you [C] found the right  
[C] man who'll fix it [Dm] for you [Dm] [Dm] [Dm]

## Verse 3

Are you [C] shoppin' any-[C]-where?  
Changed the [C] colour of your [C] hair, are you [Dm] busy? [Dm] [Dm] [Dm]  
And did you [C] have to pay the [C] fine  
You was [C] dodging all the [C] time, are you still [Dm] dizzy? [Dm] [Dm] [Dm]

## Pre Chorus

'Cos [F] since I've come on [F] home, well my [Em] body's been a [Em] mess  
And I [F] miss your ginger [F] hair and the [Em] way you like to [Em] dress  
[F] \_ Won't you come on [F] over? [C] \_ Stop making a [C] fool out of [G] me [G]

## Chorus

[G] Why don't you come on [G] over, Valer-[C]-ie?  
[C] [C] [C] \_ \_ Valer-[Dm]-ie [Dm] [Dm] [Dm] \_ \_ Valer-[C]-ie?  
[C] [C] [C] \_ \_ Valer-[Dm]-ie [Dm] [Dm] [Dm]

## Verse 1

Well some-[C]-times I go [C] out by my-[C]-self  
And I [C] look across the [Dm] water [Dm] [Dm] [Dm]  
And I [C] think of all the [C] things, what you're [C] doing  
And in my [C] head I paint a [Dm] picture [Dm] [Dm] [Dm]

## Pre Chorus

'Cos [F] since I've come on [F] home, well my [Em] body's been a [Em] mess  
And I [F] miss your ginger [F] hair and the [Em] way you like to [Em] dress  
[F] \_ Won't you come on [F] over? [C] \_ Stop making a [C] fool out of [G] me [G]

## Final Chorus

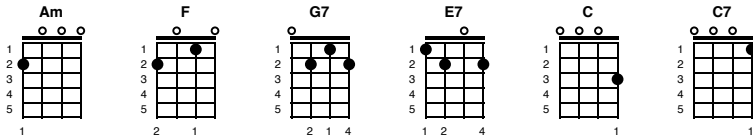
[G] Why don't you come on [G] over, Valer-[C]-ie?  
[C] [C] [C] \_ \_ Valer-[Dm]-ie [Dm] [Dm] [Dm] \_ \_ Valer-[C]-ie?  
[C] [C] [C] \_ \_ Valer-[Dm]-ie [Dm] [Dm] [Dm] [C↓]

# I Should Have Known Better. 1964.

Key of C

4/4

The Beatles



4/4 time 1, 2, 1 2 3 4 Intro

[C/] [G7/] [C/] [G7/] [C/] [G7/] [C/] [G7/]

## Verse 1

[C/] I...[G7/] [C/] [G7/] should have known [C/] better  
With a [G7/] girl like [C/] you [G7/]  
That I would [C/] love every [G7/] thing that you [Am] do  
And I [F] do hey hey [G7] hey, and I [C/] do [G7/] [C/]

## Verse 2

[G7/] Whoa-oh [C/] I...[G7/] [C/] [G7/] never real-[C/]-ised  
What a [G7/] kiss could [C/] be [G7/]  
This could [C/] only [G7/] happen to [Am] me  
Can't you [F] see, can't you [E7] see

## Refrain

[Am] That when I [F] tell you that I [C/] love you, [E7] oh  
[Am] You're gonna [F] say you love me [C/] too-oo-o-oo, [C7] oh-oh-oh  
[F] And when I [G7] ask you to be [C/] mi-i-i-[Am]-ine  
[F] You're gonna [G7] say you love me [C/] too [G7/] [C/]

## Verse 3

[G7/] So-o-o-o [C/] I...[G7/][C/][G7/] should have real-[C/]-ised  
A lot of [G7/] things bef-[C/]-ore [G7/]  
If this is [C/] love you gotta [G7/] give me [Am] more  
Give me [F] more, hey hey [G7] hey, give me [C/] more [G7/][C/] [G7/]

## Instrumental

[C/] I...[G7/] [C/] [G7/] should have known [C/] better  
With a [G7/] girl like [C/] you [G7/]  
That I would [C/] love every [G7/] thing that you [Am] do  
And I [F] do hey hey [G7] hey, and I [C/] do [G7/] [C/]

## Verse 4

[G7/] Whoa-oh [C/] I...[G7/] [C/] [G7/] never real - [C/] ised  
What a [G7/] kiss could [C/] be [G7/]  
This could [C/] only [G7/] happen to [Am] me  
Can't you [F] see, can't you [E7] see

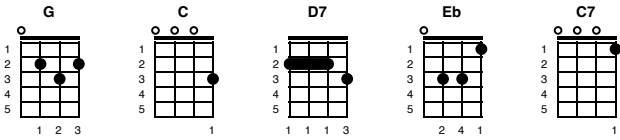
## Ending

**[Am]** That when I **[F]** tell you that I **[C]** love you, **[E7]** oh  
**[Am]** You're gonna **[F]** say you love me **[C]** too-oo-o-oo, **[C7]** oh-oh-oh  
**[F]** And when I **[G7]** ask you to be **[C]** mi-i-i-**[Am]**-ine  
**[F]** You're gonna **[G7]** say you love me **[C/]** too **[G7/]**  
**[C/]** You **[G7/]** love me **[C/]** too **[G7/]**  
**[C/]** You **[G7/]** love me **[C/]** too **[G7/]**  
**[C/]** **[G7/]** **[C↓]**

**Foot of page:**

# Peggy Sue. 1957. Buddy Holly.

Key of G  
4/4



4/4 time: 1, 2, 1 2 3 4 Intro: [G/] [C/] [G/] [D7/] [G/] [C/] [G/] [D7/]

## Verse 1:

[G] If you knew [C] Peggy Sue [G/] then you'd [C/] know why [G] I feel blue  
About [C] Peggy, [C] my Peggy [G/] Sue [C/] [G]  
Oh well, I [D7] love you gal, yes, I [C] love you Peggy [G/] Sue [C/] [G/] [D7/]

## Verse 2:

[G] Peggy Sue, [C] Peggy Sue, [G/] oh how [C/] my heart [G] yearns for you  
Oh [C] Peggy, [C] my Peggy [G/] Sue [C/] [G]  
Oh well, I [D7] love you gal, yes, I [C] love you Peggy [G/] Sue [C/] [G/] [D7/]

## Bridge:

[G] Peggy Sue, [G] Peggy Sue, [Eb] pretty, pretty, pretty, pretty, [G] Peggy Sue  
Oh, oh [C] Peggy, [C] my Peggy [G/] Sue [C/] [G]  
Oh well, I [D7] love you gal, and I [C] need you Peggy [G/] Sue [C/] [G/] [D7/]

## Verse 3:

[G] I love you [C] Peggy Sue [G/] with a [C/] love so [G] rare and true  
Oh [C] Peggy, my Peggy [G/] Sue [C/] [G]  
Well, I [D7] love you gal and I [C] want you Peggy [G/] Sue [C/] [G/] [D7/]

## Instrumental:

[G] [C] [G/] [C/] [G] [C] [C] [G/] [C/] [G] [D7] [C] [G/] [C/] [G/] [D7/]

## Bridge:

[G] Peggy Sue, [G] Peggy Sue, [Eb] pretty, pretty, pretty, pretty, [G] Peggy Sue  
Oh, oh [C] Peggy, [C] my Peggy [G/] Sue [C/] [G]  
Oh well, I [D7] love you gal, and I [C] need you Peggy [G/] Sue [C/] [G/] [D7/]

## Ending:

[G] I love you [C] Peggy Sue [G/] with a [C/] love so [G] rare and true  
Oh [C] Peggy, my Peggy [G/] Sue [C/] [G]  
Well, I [D7] love you gal and I [C] want you Peggy [G/] Sue [C/] [G]  
Oh, well, I [D7] love you gal  
Yes, I [C] need you Peggy [G/] Sue [C/] [G/] [G↓]

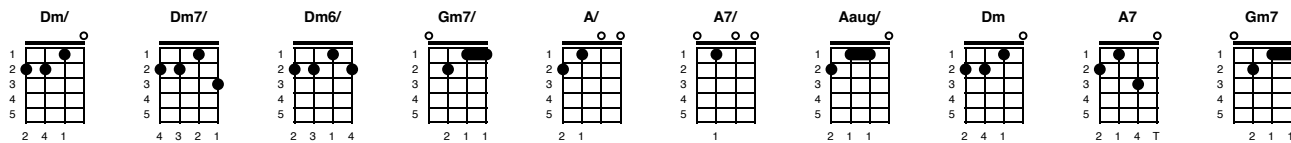
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# Sunny Afternoon. 1966. The Kinks. UK

Key of Dm

4/4

No.1 UK (Protest song about Harold Wilson's high Taxes)



4/4 time. 1, 2, 1 2 3 4.

[Dm/] [Dm7/] [Dm6/] [Gm7/] [A/] [A7/] [Aaug/] [A/]  
[Dm/] [Dm7/] [Dm6/] [Gm7/] [A/] [A7/] [Aaug/] [A/]

## Verse 1

The [Dm] taxman's taken [C] all my dough

And [F] left me in this [C] stately home

[A] Lazin' [A7/] on a [Aaug/] sunny [A] after-[Dm]-noon and

I can't [C] sail my yacht, he's [F] taken every-[C]-thin' I've got

[A] All I've [A7/] got's this [Aaug/] sunny [A] after-[Dm]-noon [Dm]

## Chorus 1

[D7] Save me, save me, [D7] save me from this [G7] squeeze [G7]

I gotta [C7] big fat mama [C7] tryin' t' break [F] me [A7]

And I [Dm] love to live so [G7] pleasantly

[Dm] Live this life of [G7/] lux-[C7/]-ury

[F] Lazin' on a [A7] sunny after-[Dm/]-noon [Dm7/] [Dm6/] [Gm7/]

In the [A/] summer-[A7/]-time [Aaug/] [A/]

In the [Dm/] summer-[Dm7/]-time [Dm6/] [Gm7/]

In the [A/] summer-[A7/]-time [Aaug/] [A/]

## Verse 2

My [Dm] girlfriend's run off [C] with my car

And [F] gone back to her [C] ma and pa

[A] Tellin' [A7/] tales of [Aaug/] drunken-[A]-ness and [Dm] cruelty

Now I'm [C] sittin' here, [F] sippin' at my [C] ice cold beer

[A] Lazin' [A7/] on a [Aaug/] sunny [A] after-[Dm]-noon [Dm]

## Chorus 2

[D7] Help me, help me, [D7] help me sail a-[G7]-way [G7]

Or give me [C7] two good reasons [C7] why I oughta [F] stay [A7]

'Cause I [Dm] love to live so [G7] pleasantly

[Dm] Live this life of [G7/] lux-[C7/]-ury

[F] Lazin' on a [A7] sunny after-[Dm/]-noon [Dm7/] [Dm6/] [Gm7/]

In the [A/] summer-[A7/]-time [Aaug/] [A/]

In the [Dm/] summer-[Dm7/]-time [Dm6/] [Gm7/]

In the [A/] summer-[A7/]-time [Aaug/] [A/]

## Chorus 1

[D7] Save me, save me, [D7] save me from this [G7] squeeze [G7]

I gotta **[C7]** big fat mama **[C7]** tryin' t' break **[F]** me **[A7]**  
And I **[Dm]** love to live so **[G7]** pleasantly  
**[Dm]** Live this life of **[G7/]** lux-**[C7/]**-ury  
**[F]** Lazin' on a **[A7]** sunny after-**[Dm/]**-noon **[Dm7/]** **[Dm6/]** **[Gm7/]**  
In the **[A/]** summer-**[A7/]**-time **[Aug/]** **[A/]**  
In the **[Dm/]** summer-**[Dm7/]**-time **[Dm6/]** **[Gm7/]**  
In the **[A/]** summer-**[A7/]**-time **[Aug/]** **[A/]**

### Ending

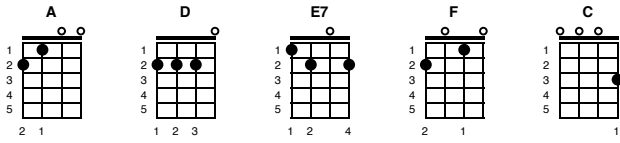
In the **[Dm/]** summer-**[Dm7/]**-time **[Dm6/]** **[Gm7/]**  
In the **[A/]** summer-  
slow down...  
**[A7/]** -time **[Aug/]** **[A/]** **[Dm↓]**

**Foot of page:**

# Is This The Way To Amarillo. 1974. Tony Christie

Key of A

Written by Neil Sedaka & Howard Greenfield. The Comic relief, (Peter Kay), version reached No.1 in 2005. 135 BPM in 4/4



4/4 time. 1, 2, 1 2 3 4 straight in.

[A] \_ Shalala la [D//] la lala la [D↓]

[A] \_ Shalala la [E7//] la lala la [E7↓]

[D] \_ Shalala la [A] la lala la

[E7] Shalala la, [E7] shalala la, [E7] shalala la, [E7] shalala la

## Verse 1

[A] [A]

[A] \_ When the day is [D] dawnin'

[A] \_ On a Texas [E7] Sunday mornin'

[A] \_ How I long to [D] be there

[A] \_ With Marie who's [E7] waiting for me there

[F] \_ Every lonely [C] city, (lalalalala)

[F] \_ Where I hang my [C] hat, (lalalalala)

[F] \_ Ain't as half as [C] pretty, as [E7] where my baby's [E7] at

## Chorus

[A] \_ Is this the way to [D//] Amarillo [D↓]

[A] \_ Every night I've been [E7//] huggin' my pillow [E7↓]

[A] \_ Dreamin' dreams of [D//] Amarillo [D↓]

[A] - And sweet Ma-[E7//]-rie who [A] waits for me

[A] \_ Show me the way to [D//] Amarillo [D↓]

[A] \_ I've been weepin' [E7//] like a willow [E7↓]

[A] \_ Crying over [D//] Amarillo [D↓]

[A] - And sweet Ma-[E7//]-rie who [A] waits for me

## Interlude

[A] \_ Shalala la [D//] la lala la [D↓]

[A] \_ shalala la [E7//] la lala la [E7↓]

[D] \_ Shalala la [A] la lala la

[E7] \_ and Marie who [A] waits for me

## Verse 2

[A] \_ There's a church bell [D] ringin',

[A] \_ Hear the song of [E7] joy that it's singin'

[A] \_ For the sweet Ma-[D]-ria

[A] \_ And the guy who's [E7] comin' to see her  
[F] \_ Just beyond the [C] highway, (lalalalala)  
[F] \_ There's an open [C] plain, (lalalalala)  
[F] \_ And it keeps me [C] goin', [E7] through the wind and [E7] rain

### Chorus

[A] \_ Is this the way to [D//] Amarillo [D↓]  
[A] \_ Every night I've been [E7//] huggin' my pillow [E7↓]  
[A] \_ Dreamin' dreams of [D//] Amarillo [D↓]  
[A] - And sweet Ma-[E7//]-rie who [A] waits for me

[A] \_ Show me the way to [D//] Amarillo [D↓]  
[A] \_ I've been weepin' [E7//] like a willow [E7↓]  
[A] \_ Crying over [D//] Amarillo [D↓]  
[A] - And sweet Ma-[E7//]-rie who [A] waits for me

### Interlude

[A] \_ Shalala la [D//] la lala la [D↓]  
[A] \_ shalala la [E7//] la lala la [E7↓]  
[D] \_ Shalala la [A] la lala la  
[E7] \_ and Marie who [A] waits for me

### Ending

[A] \_ Shalala la [D//] la lala la [D↓]  
[A] \_ shalala la [E7//] la lala la [E7↓]  
[D] \_ Shalala la [A] la lala la  
[E7] \_ and Marie who [A//] waits for me [E7↓] [A↓]

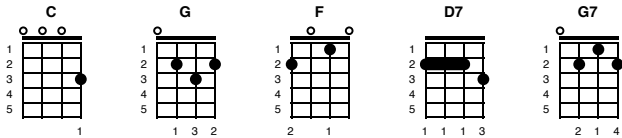
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# Malt And Barley Blues. 1971.

McGuinness Flint

Key of C  
143 BPM in 4/4



## 1, 2, 1 2 3 4 Intro (Instrumental - Don't Sing):

[C] Don't delay, [C] leave today [G] get out now [G7/] while you [C/] can  
[C] Don't be daft, [C] leave your half [G] to the hard [G7/] drinking [C/] man  
[C] Don't delay, [C] leave today [G] get out now [G7/] while you [C/] can  
[C] Don't be daft, [C] leave your half [G] to the hard [G7/] drinking [C/] man

## Chorus 1:

And if they [G] start knocking, [G] \_ \_ \_ it's just the [C] booze talking [F/] [D7/]  
[G] They've got the malt and barley [C] blues  
And if they [G] start knocking, [G] \_ \_ \_ it's just the [C] booze talking [F/] [D7/]  
[G] They've got the malt and barley [C] blues

## Instrumental - Don't Sing:

[C] Don't delay, [C] leave today [G] get out now [G7/] while you [C/] can  
[C] Don't be daft, [C] leave your half [G] to the hard [G7/] drinking [C/] man

## Verse 2:

[C] Take your chance, [C] while you can. [G] We're behind you [G7/] all the [C/] way  
[C] Some are proud, [C] some are loud. [G] Pay no heed to [G7/] what they [C/] say

## Chorus 2:

It's just the [G] booze talking, [G] \_ \_ \_ it's just the [C] booze talking [F/] [D7/]  
[G] They've got the malt and barley [C] blues  
It's just the [G] booze talking, [G] \_ \_ \_ it's just the [C] booze talking [F/] [D7/]  
[G] They've got the malt and barley [C] blues

## Bridge:

[F] Someone tried to [C] patronise you, [D7] when you don't know [G7] why  
But you can [C/] stand [A7/] up  
And [D7/] look them [G7/] right between the [C] eyes

## Chorus 2:

[C] \_ \_ \_ It's just the [G] booze talking, [G] \_ \_ \_ it's just the [C] booze talking [F/] [D7/]  
[G] They've got the malt and barley [C] blues  
It's just the [G] booze talking, [G] \_ \_ \_ it's just the [C] booze talking [F/] [D7/]  
[G] They've got the malt and barley [C] blues

## Instrumental - Don't Sing:

[C] Don't delay, [C] leave today [G] get out now [G7/] while you [C/] can  
[C] Don't be daft, [C] leave your half [G] to the hard [G7/] drinking [C/] man

**Ending:**

It's just the [G] booze talking, [G] \_ \_ \_ it's just the [C] booze talking [F/] [D7/]

[G] They've got the malt and barley [C] blues

It's just the [G] booze talking, [G] \_ \_ \_ it's just the [C] booze talking [F/] [D7/]

[G] They've got the malt and barley [C] blues

[G] They've got the malt and barley [C↓] blu-[C↓]-u-[C↓]-ues

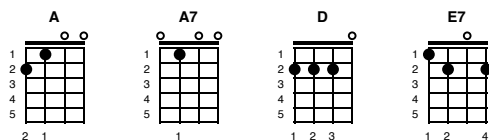
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# Blue Suede Shoes. 1955.

Elvis Presley; Carl Perkins

Key of A

4/4



## Verse 1 - Straight In

4/4 time. Count 1 2 3 4. 1 2 3

Well it's [A↓] one for the money

[A↓] two for the show

[A↓] Three to get ready [A7] now go cat go

But [D] don't you, step on my blue suede [A] shoes

You can [E7] do anything but lay off of my blue suede [A] shoes

## Verse 2

You can [A↓] knock me down, [A↓] step on my face

[A↓] Slander my name all [A↓] over the place

[A↓] Do anything that you [A↓] wanna do

But [A] uh uh honey lay [A7] off of them shoes

And [D] don't you, on my blue suede [A] shoes

You can [E7] do anything but lay off of my blue suede [A] shoes

## Verse 3

[A↓] Well you can burn my house, [A↓] steal my car

[A↓] Drink my liquor from an [A↓] old fruit jar

[A↓] Do anything that you [A↓] wanna do

[A] but uh uh honey lay off of my [A7] shoes

And [D] don't you, step on my blue suede [A] shoes

You can [E7] do anything but lay off of my blue suede [A] shoes

## Bridge

[A] Blue, blue, blue suede shoes, u-hu

[A] Blue, blue, blue suede shoes, u-hu

[D] Blue, blue, blue suede shoes, u-hu

[A] Blue, blue, blue suede shoes

Well you can [E7] do anything but lay off of my blue suede [A] shoes

## Verse 4

Well it's [A↓] one for the money

[A↓] two for the show

[A↓] Three to get ready [A7] now go cat go

But [D] don't you, step on my blue suede [A] shoes

You can [E7] do anything but lay off of my blue suede [A] shoes

## Verse 5

You can [A↓] knock me down, [A↓] step on my face  
[A↓] Slander my name all [A↓] over the place  
[A↓] Do anything that you [A↓] wanna do  
But [A] uh uh honey lay off of them [A7] shoes  
And [D] don't you, step on my blue suede [A] shoes  
You can [E7] do anything but lay off of my blue suede [A] shoes

### Ending

[A] Blue, blue, blue suede shoes, u-hu

[A] Blue, blue, blue suede shoes, u-hu

[D] Blue, blue, blue suede shoes, u-hu

[A] Blue, blue, blue suede shoes

Well you can [E7] do anything but lay off of my blue suede [A] shoes

Well you can [E7] do anything but lay off of my blue suede [A] shoes

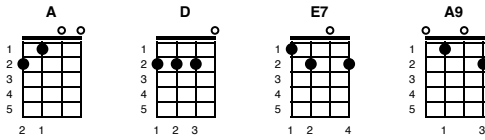
Well you can [E7] do anything but lay off of my blue suede [A] shoes [A↓] [E7↓] [A↓]

**Foot of page:**

# King of the Road. 1964. Roger Miller.

Key of A

4/4



4/4 time. 1, 2, 1 2 3 4. [A] [A]

## Verse 1

[A] \_ Trailers for [D] sale or rent, [E7] \_ rooms to let [A] fifty cents

[A] \_ No phone, no [D] pool, no pets

[E7↓] \_ I ain't [E7↓] got no [E7↓] cigar-[E7]-ettes, ah but

[A] \_ Two hours of [D] pushing broom buys an, [E7] \_ eight-by-twelve [A] four-bit room,  
I'm a [A9] \_ Man of [D] means by no means. [E7↓] [E7↓] [NC] King of the [A] Road

## Verse 2

[A] \_ Third box car, [D] midnight train. [E7] \_ Destination [A] Bangor, Maine

[A] \_ Old worn out [D] suit and shoes, [E7↓] I don't [E7↓] pay no [E7↓] union [E7] dues,

I smoke [A] \_ Old stogies [D] I have found, [E7] \_ short but not too [A] big around,

I'm a [A9] \_ Man of [D] means by no means. [E7↓] [E7↓] [NC] King of the [A] Road

## Bridge

I know [A] every engineer on [D] every train

[E7] All of the children and [A] all of their names

And [A] every handout in [D] every town

And [E7↓] every lock that [E7↓] ain't locked when [E7↓] No one's a-[E7/-]round I sing

## Verse 3

[A] \_ Trailers for [D] sale or rent, [E7] \_ rooms to let [A] fifty cents

[A] \_ No phone, no [D] pool, no pets

[E7↓] \_ I ain't [E7↓] got no [E7↓] cigar-[E7]-ettes, ah but

[A] \_ Two hours of [D] pushing broom buys an [E7] \_ Eight-by-twelve [A] four-bit room,  
I'm a [A9] \_ Man of [D] means by no means

## Ending

[E7↓] [E7↓] [NC] King of the [A] Road

[E7↓] [E7↓] [NC] King of the [A] Road

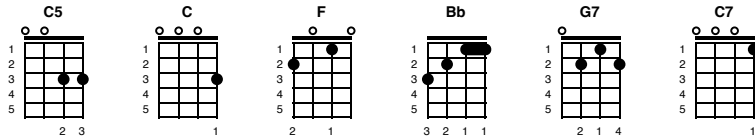
[E7↓] [E7↓] [NC] King of the Road

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# Hi Ho Silver Lining. 1967. Jeff Beck

By. Scott English and Larry Weiss. 94/100

Key of C  
131 BPM in 4/4



4/4 time. 1, 2, 1 2 3 4 Intro. [C5] [C5]

## Verse 1

You're [C5] everywhere and no where, [C] baby, [F] \_ that's where you're [F] at  
[Bb] Going down a bumpy [F] hillside, [C] \_ In your hippy [G7] hat  
[C5] Flying out across the coun-[C]-try [F] \_ And getting [F] fat  
[Bb] Saying everything is [F] groovy [C] \_ When your tyres are [G7] flat

## Chorus

And it's [C] hi - ho [C7] silver lining  
[F] Anywhere you [G7] go now [F↓] ba-[G7↓]-by  
[C] I see your [C7] sun is shining  
[F] But I won't make a [G7↓] fuss [F↓] Though its [C] obvious [C]

## Verse 2

[C5] Flies are in your pea soup [C] baby, [F] \_ They're waving at [F] me  
[Bb] Anything you want is [F] yours now, [C] \_ Only nothing is for [G7] free  
[C5] Lies are gonna get you [C] some day, [F] \_ Just wait and [F] see  
So [Bb] open up your beach um-[F]-brella [C] \_ While you are watching T-[G7]-V

## Chorus

And it's [C] hi - ho [C7] silver lining  
[F] Anywhere you [G7] go now [F↓] ba-[G7↓]-by  
[C] I see your [C7] sun is shining  
[F] But I won't make a [G7↓] fuss [F↓] Though its [C] obvious [C]

## Instrumental Verse (Kazoos)

[C5] Flies are in your pea soup [C] baby, [F] \_ They're waving at [F] me  
[Bb] Anything you want is [F] yours now, [C] \_ Only nothing is for [G7] free  
[C5] Lies are gonna get you [C] some day, [F] \_ Just wait and [F] see  
So [Bb] open up your beach um-[F]-brella [C] \_ While you are watching T-[G7]-V

## Chorus

And it's [C] hi - ho [C7] silver lining  
[F] Anywhere you [G7] go now [F↓] ba-[G7↓]-by  
[C] I see your [C7] sun is shining  
[F] But I won't make a [G7↓] fuss [F↓] Though its [C] obvious [C]

## Chorus

And it's [C] hi - ho [C7] silver lining

[F] Anywhere you [G7/] go now [F↓] ba-[G7↓]-by

[C] I see your [C7] sun is shining

[F] But I won't make a [G7↓] fuss [F↓] Though its [C] obvious [C]

One more time.

### Ending

And it's [C] hi - ho [C7] silver lining

[F] Anywhere you [G7/] go now [F↓] ba-[G7↓]-by

[C] I see your [C7] sun is shining

[F] But I won't make a [G7↓] fuss [F↓] Though its [C] obvious [Cmaj7↓]

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