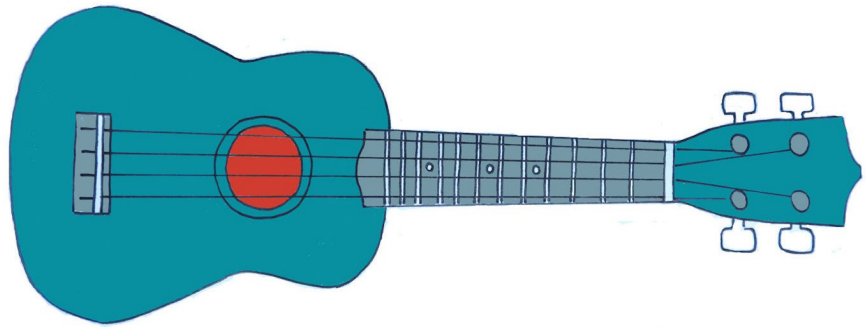


Headcorn

Ukulele

Group



# Beginners Workshop

2024

## HUG Beginners Check List

How to hold your ukulele, (this is the way I was taught by Phil Doleman, and he should know).

How to tune your ukulele.

How to support your first finger whilst strumming.

Where to strum your ukulele, (between where the neck joins the body and the end of the fret board).

Strap or no strap, (it's really up to you).

How to use “Tablature” or “Tabs” for short.

Which fingers to use on which strings, (guide only).

How to use “Uncle Rod's Ukulele Boot Camp”.

Strum slowly and consistently, do not go too fast.

Say out loud what chord you are playing.

Start with 4 strums, changing chords AT THE SAME SPEED.

Then to 3 strums, then to 2 strums, then to 1 strum.

Do not progress until you can play without mistakes or slowing down.

Speed the strumming up a little and go back to 4 strums, 3, 2, 1 etc.

Make sure each strum is played with the same rhythm, and clean with no muting.

Practice starts with Sheet #1, chords of C, Am, F, G7.

Get to a reasonable speed down to one strum.

“Homework”

Please try to practice at least 5 to 10 minutes a couple of times a day.

Always tune your ukulele prior to practice.

Do not try to go too fast too soon, and stop if it gets boring, make it fun to learn, and it's even better when you can start joining in our playing and singing.

First songs...

Explain our songbook formatting guide.

Play your first songs, don't worry about the strumming pattern, this will come naturally after a few weeks of playing our songs.

For the following week/s, we will use “Uncle Rod's Ukulele Boot Camp” sheets #2, #3, #4, #5  
(You can progress as fast as you like at home with the chord progressions).

Hopefully after week 2 you will be able to teach yourselves the chords and just join in the playing/singing when you can. Don't worry about getting it wrong, and just leave out the chords you cannot play.

## **Headcorn Ukulele Group Website**

<https://headcornukulelegroup.org/>

## **Headcorn Ukulele Group Member's Facebook Pages**

General Page:

<https://www.facebook.com/groups/1590455804501488/>

Gigs Page

<https://www.facebook.com/groups/2209583442701032/>

Public Page

<https://www.facebook.com/HeadcornUkulele/>

# Uncle Rod's 'Ukulele Boot Camp'®

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A Field Guide  
for Non-Music Majors  
on how to use the 'ukulele  
to make music

---

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# Uncle Rod's 'Ukulele Boot Camp'®

---

If someone handed you an 'ukulele,  
would you know how to use it to make music?

---

Uncle Rod's 'Ukulele Boot Camp'® will help you learn the **basic skills** you must acquire to make musical sounds with your 'ukulele. This "quick & dirty" method does NOT require you to read music or to learn Music Theory.

The basic skills needed to play the 'ukulele involve learning chords by name & forming them accurately and developing the eye-hand coordination needed to move from chord to chord smoothly while strumming the strings in time with the music/melody/song.

There are only 2 parts to Uncle Rod's 'Ukulele Boot Camp'®: learning about **Chord Diagrams** and using **Practice Sheets**.

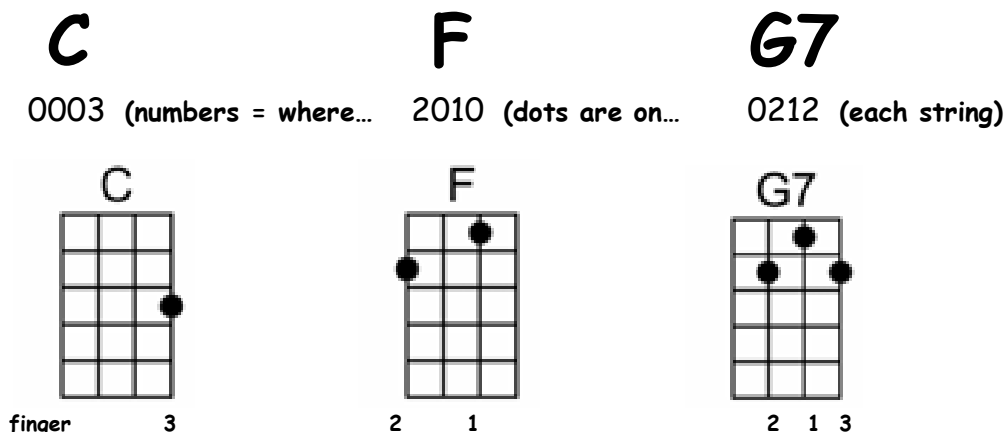
**I. Chord Diagrams** show you how to form the chords you will use to make musical sounds with your 'ukulele. These **chord diagrams** represent the 'top' portion of your 'ukulele's finger-board, near the tuning pegs, where you will be forming most of the chords.

The **4 vertical lines** of the diagram correspond to the strings of your 'ukulele. From Left to Right, the names of the lines/strings are **G, C, E, and A**. [If you are playing an 'ukulele which is tuned differently, please refer to the appropriate chord chart for that tuning and form the chords according to its diagrams.]

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The **horizontal lines** of the diagram represent the **frets**, the metal bars across the neck of your 'ukulele. The first (top) line corresponds to the **nut** at the top of the neck. The **nut** helps to position the strings over the fingerboard. (see the diagrams below)



The **dots** on the diagram indicate where your fingers should be placed on the strings to create the chord/sound of a given name. **Finger numbers** ( 1 - index, 2 - middle, 3 - ring, 4 - pinky ) indicate a conventional way to form the chords.

**II. Practice Sheets** present a series of "obstacle courses" for your mind and fingers to assist in developing the eye-hand coordination, finger strength, and mental dexterity needed to play the 'ukulele. The challenge/goal is to 'play' through each **Practice Sheet** (left to right, top to bottom) at a steady tempo without looking at your fingers or interrupting your strumming.

The **Practice Sheets** introduce you to frequently used chords in 5 commonly played keys: C, F, G, A, & D. When you have worked through each **Practice Sheet**, you will be able to play many of the songs written in those keys.

When you have worked through all the **practice sheets**, you will be able to play songs directly from 'ukulele songbooks. The more you practice, the more skillful you will become at playing the 'ukulele.

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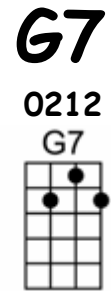
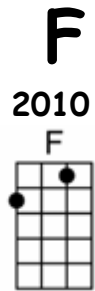
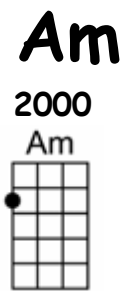
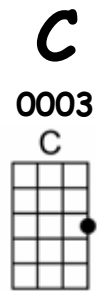
## Some Important Guidelines:

1. Always TUNE your ukulele before beginning your practice sessions. Only practice with a properly-tuned instrument. This will help to train your 'ear'.
2. Don't worry about your STRUMMING style or your RHYTHM, yet. Those are the *last* things to work on. For now just practice forming the chords and changing from chord to chord at a regular strumming tempo.
3. Practice by strumming each chord 4\* TIMES then smoothly moving to the next chord. Reduce to 3 strums, 2 strums, and finally 1 strum per chord to challenge yourself. But always start with 4\* strums per chord. (\* or 8, then 4, then 3, etc)
4. There is NO MELODY for the Practice Sheets. There are only CHORDS and Chord CHANGES. Your Goal is to 'play' through each Practice Sheet smoothly, at a regular tempo. Start as slowly as necessary to ensure a uniform tempo *with smooth chord changes*.
5. Always say/think the NAME of the chord you are playing. You want to know the name of each chord you're forming and strumming.
6. Remember, you are laying a FOUNDATION for all your future 'ukulele efforts.

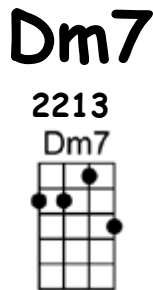
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# Practice Sheet #1 - key of C

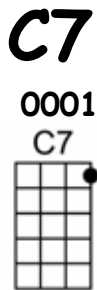


**C**

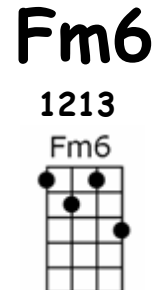


**G7**

**C**

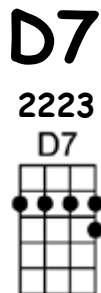


**F**

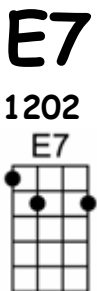


**C**

**Am**



**G7**



**Am**

**D7**

**G7**

**C**

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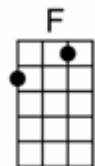
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# Practice Sheet #2 - Key of F

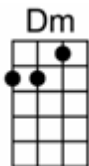
**F**

2010



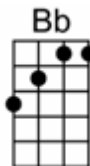
**Dm**

2210



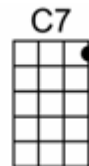
**Bb**

3211



**C7**

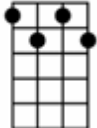
0001



**F**

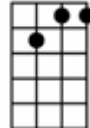
**F°**

1212  
Abdim



**Gm7**

0211  
Gm7

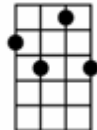


**C7**

**F**

**F7**

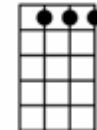
2313  
F7



**Bb**

**Bbm6**

0111  
Bbm6

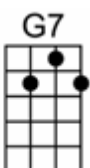


**F**

**Dm**

**G7**

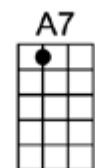
0212



**C7**

**A7**

0100



**Dm**

**G7**

**C7**

**F**

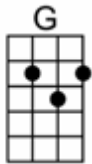
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# Practice Sheet #3 - key of G

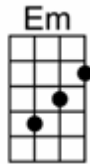
**G**

0232



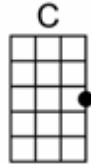
**Em**

0432



**C**

0003



**D7**

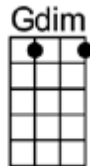
2223



**G**

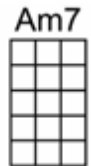
**G°**

0101



**Am7**

0000 (this is a real chord)

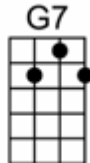


**D7**

**G**

**G7**

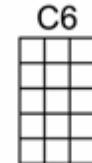
0212



**C**

**Cm6\***

2333\*



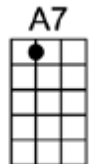
**G**

**Em**

**A7**

**D7**

0100



**B7**

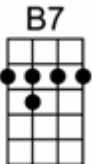
**Em**

**A7**

**D7**

**G**

2322



\*(Cm6 diagram incorrect, like B7 but with strings 1 & 2 also covered)

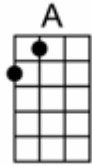
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# Practice Sheet #4 - key of A

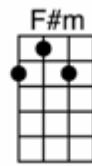
**A**

2100



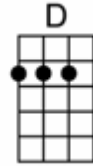
**F#m**

2120



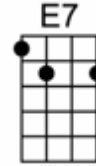
**D**

2220



**E7**

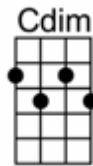
1202



**A**

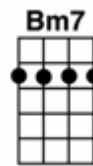
**A°**

2323



**Bm7**

2222

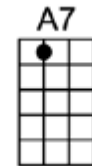


**E7**

**A**

**A7**

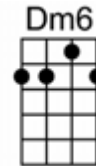
0100



**D**

**Dm6**

2212



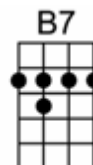
**A**

**F#m**

**B7**

**E7**

2322



**C#7**

1112



**F#m**

**B7**

**E7**

**A**

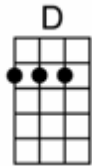
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# Practice Sheet #5 - key of D

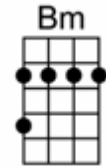
**D**

2220



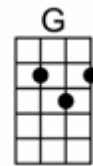
**Bm**

4222



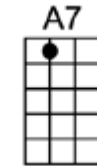
**G**

0232



**A7**

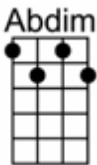
0100



**D**

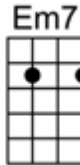
**D<sup>o</sup>** (also Fdim)

1212



**Em7**

0202

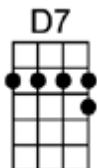


**A7**

**D**

**D7**

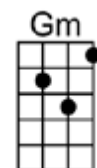
2223



**G**

**Gm6\***

0201\*



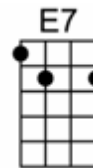
**D**

**Bm**

**E7**

**A7**

1202



**F#7**

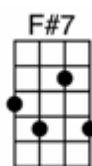
**Bm**

**E7**

**A7**

**D**

3424



\* (Gm6 diagram incorrect, remove dot from 2nd string, 3rd fret)

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**NOTE:** \*(diagram corrections for Cm6 and Gm6 at bottom of their pages)

You may have noticed that the 'Boot Camp Method' does NOT teach you how to play specific "songs".

When you are new to the 'ukulele, trying to play songs right from the start may NOT be the best way to learn to play the 'ukulele because you do not yet know what the chords are, how to form them, or how to change from chord to chord smoothly.

First learn to make musical sounds (chords) with your 'ukulele and practice chord changes. Then play songs. Attempting to play songs without prior preparation is doing it the hard way. It's like trying to write without knowing the alphabet or how to form the letters.

Until you are familiar with the chords, their names and how to form them, and until you have practiced changing from chord to chord so you can do so easily and smoothly, you have not really prepared yourself to play songs on the 'ukulele.

The fundamentals of playing the 'ukulele are:  
a) knowing the chords & forming them properly, and  
b) being able to change chords smoothly, in time with the tempo of the music. When you can do that, you can play any song on a 'ukulele.

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rohiguchi@gmail.com

# Self-Examination Tool for 'Ukulele Proficiency

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*Uncle Rod Higuchi*

---

# Uncle Rod's "Self-Examination Test for Ukulele Proficiency"

This **SET-UP** is just for fun. ☺

Still consider yourself a '**Beginner**'?

**Play through** the following Chord Sheet, left to right, top to bottom, 4 times.

FIRST time - 4 strums per chord SECOND time - 3 strums per chord

THIRD time - 2 strums per chord FOURTH time - 1 strum per chord... end with A [not G7].

Your GOAL should be to play through this Chord Sheet at 1-2 strums per second.

**Try NOT to 'break your stride' or look at your chord-forming fingers.**

If you can play through the test without breaking your stride/tempo, especially at 1-2 strums per second, you should definitely NOT label yourself a 'Beginner'.

Hand someone a properly-tuned ukulele and ask them to play through the chord sheet. If they can do it at an even tempo without interruption, you wouldn't call them a 'Beginner', would you?

**Test:**

**C Am F G7 C F C A7**

**D Bm G A7 D G D C7**

**F Dm Bb C7 F Bb F D7**

**G Em C D7 G C G E7**

**A F#m D E7 A D A (G7)**

(return to top & reduce # of strums by 1); **last time** (1 or 2 strums) end with **A**, [not (G7)]

I'm sharing this 'test' for two reasons:

1 - to encourage ukulele players who may still think that they haven't been making any progress in their attempt to learn to play the ukulele, and...

2 - to provide beginners/newbies with something to practice, accomplish, and master.

I want to challenge some of you who aren't giving yourself enough credit for the progress you've already made in your ukulele playing. If you can play through the 'test' at a moderate pace at 2 strums per chord, you should promote yourself to 'intermediate' at least. You've earned it. ☺

Take your time with regard to the tempo. It's better to be able to get through the test slowly rather than put too much pressure on yourself by trying to rush through it. Like Francis Albert (Sinatra) said, "Nice and easy does it every time."

If you want more practice sheets/'tests', with more/different chords, please click on my **Ukulele Boot Camp** link in my signature.

By the way, there is no such thing as 'Cheating' when it comes to playing the ukulele. By that I mean, "whatever works for you, is a valid way to play the uke". The locals have a beautiful saying, "if can, can. If no can, no can"... so try another way that works for you.

The bottom line is what it **sounds** like. Beautiful (read proper or correct) technique that sounds bad is not good ukulele playing. 'Poor' technique that sounds beautiful... and who cares?

Remember the FIRST 'rule' of playing the ukulele – **'It must be fun!'**

If you are having difficulty, don't be too hard on yourself. Please be assured that eventually you'll experience that "Ah-Ha" moment when it all comes together. And that moment is right around the corner, esp if you're practicing regularly, if not daily.

Think about this, if we had handed you an 'ukulele a few months ago - What would you have done with it? But **NOW**, hey, you can actually PLAY it. That's real progress!

'Beginner', 'Intermediate', even 'Advanced' are NOT clear-cut 'levels'. We throw them about and may use them to try to categorize ourselves or even others. But, like 'Beauty', it's really in the eye (or in this case - ear?) of the beholder/be-hearer!

Remember, this **'SET-UP'** is just for fun... but with a little bit of challenge to make it more interesting. If you're having fun with it... Great! If not, pass.

Congratulations (in advance) to any and all of you who are able to work through the "SET UP"!

In lieu of a 'Certificate of Achievement', go out and feed your UAS (Ukulele Acquisition Syndrome) but only if you can afford to do so... Oh oh, did I just become an enabler?

NOTE: **You** can create your own 'test' using any of the **keys** (first chord in each line). What you'll need to do is to find the 'x7th' chord (based on the 5<sup>th</sup> note of the Major scale of the key you want to modulate/transition to). That is, if you're playing in any key other than the key of C and you want to modulate to the key of C, find the **5<sup>th</sup> note of the Major scale for the key of C** (c-d-



e-f-g) which is a 'G' and make it a '7th' chord (**G7**). This G7 will naturally lead to chords in the key of C.

Again, if you're in a different key (from the key of C) and want to form a more natural transition/modulation to the key of C, then use a G7, and it will help you move right into the key of C. Clear as mud?

You will want to play a G7 before going to the key of C.

In the same way, ...

- C7 will lead in to the key of F
- E7 will lead in to the key of A
- A7 will lead in to the key of D
- D7 will lead in to the key of G

If you follow these guidelines you can mix up the order of keys, just remember the 'x7th' chord (formed by using the 5<sup>th</sup> note of the next key's Major scale) that leads most naturally to the chords of the next key.

Please encourage your ukulele-playing friends to give this **Self-Examination Test** a try. And then direct them to the **Ukulele Boot Camp** for a fuller, and more comprehensive, challenge. (**Boot Camp** and **Boot Camp Songbook** links are below my signature)

NOTE on **Uncle Rod's Ukulele Boot Camp**:

Like Military 'Boot Camp' it can seem like hard work and drudgery at times (maybe all the time), but its design is to 'get you into shape' for things to come.

Follow up with the **Boot Camp Songbook** to see the 'system' as it is applied to learning new songs. If you want to use the 'system' or 'method' to help you learn a song, just create your own 'Practice Sheets' using the chords of the song you want to learn and you'll be playing your favorite songs in no time!

Keep uke'in', ☺

*Uncle Rod Higuchi*

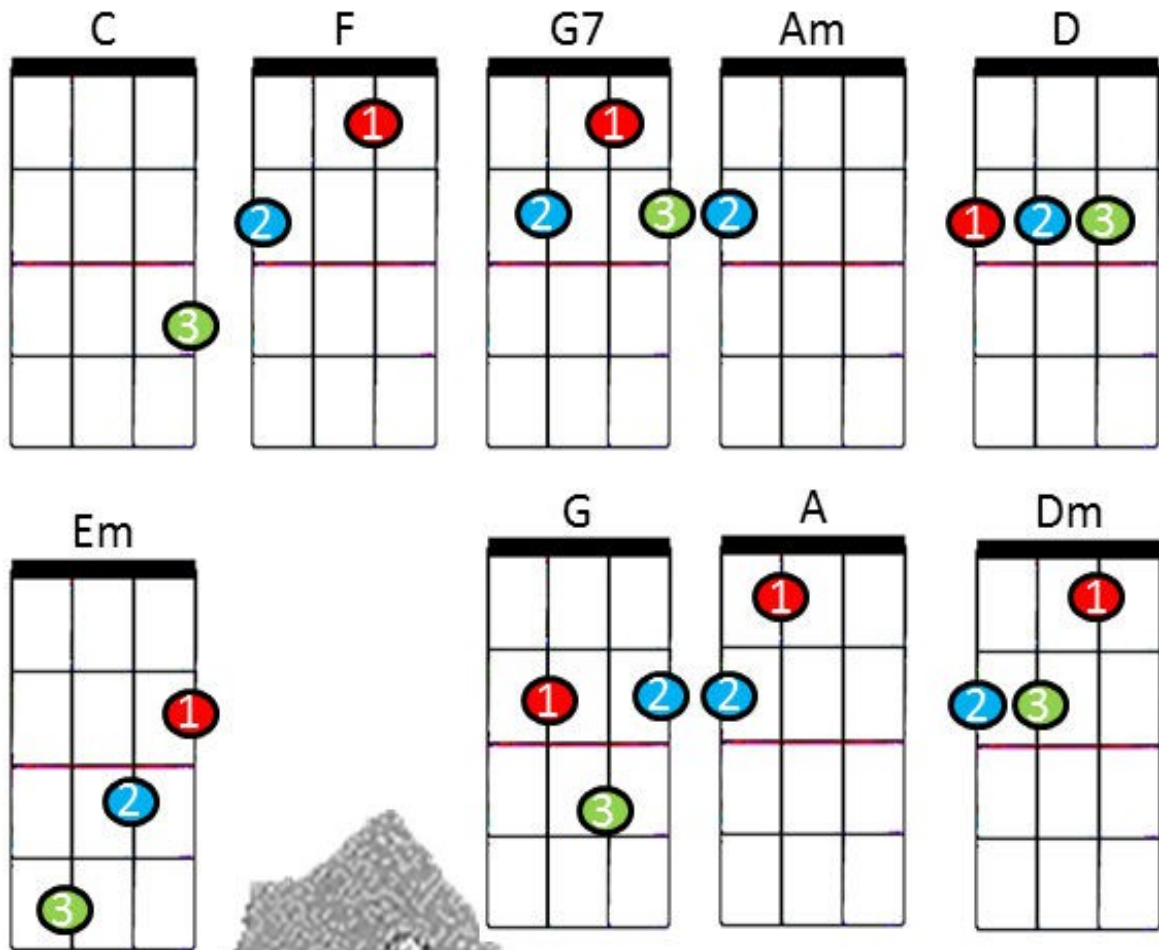
( seattleukulele.org )

MP3s: <http://www.mediafire.com/?50db7nls4o6m6>

Ukulele Boot Camp, Boot Camp Songbook & More:  
<http://www.mediafire.com/?rvr286vaqavab>

Holiday Songbook:

<http://www.mediafire.com/?0p02c7ttpqe2g>



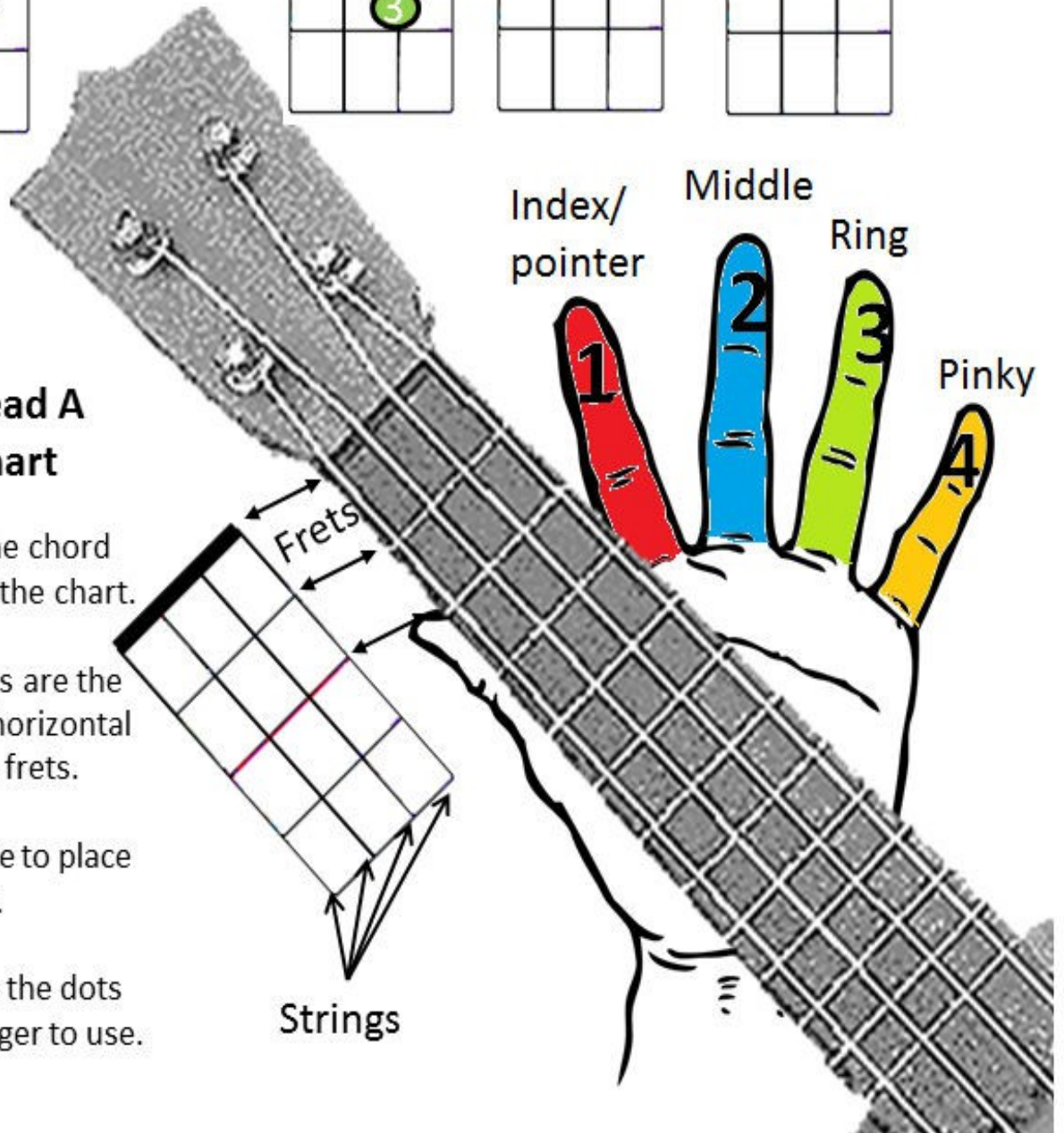
## How To Read A Chord Chart

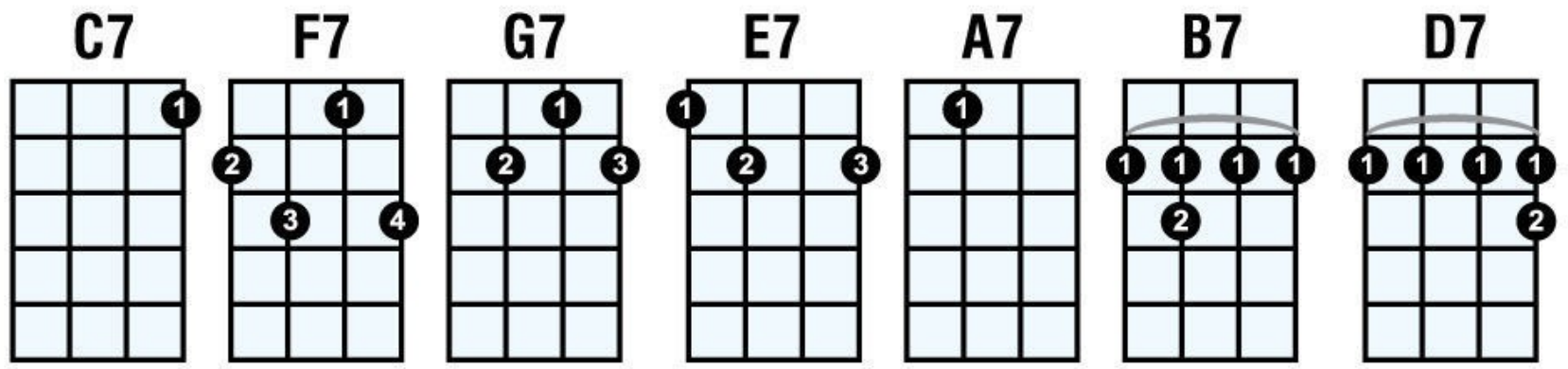
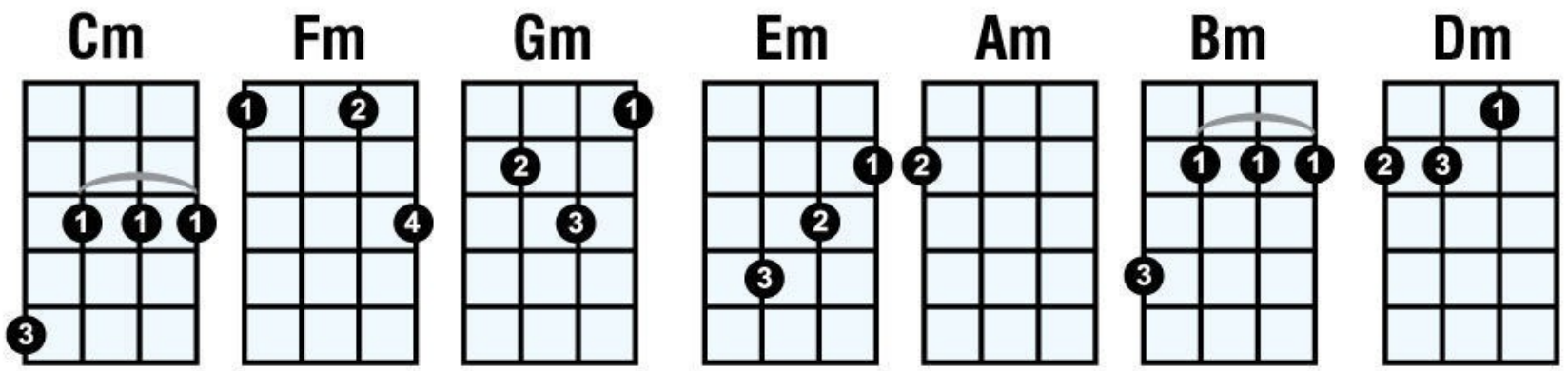
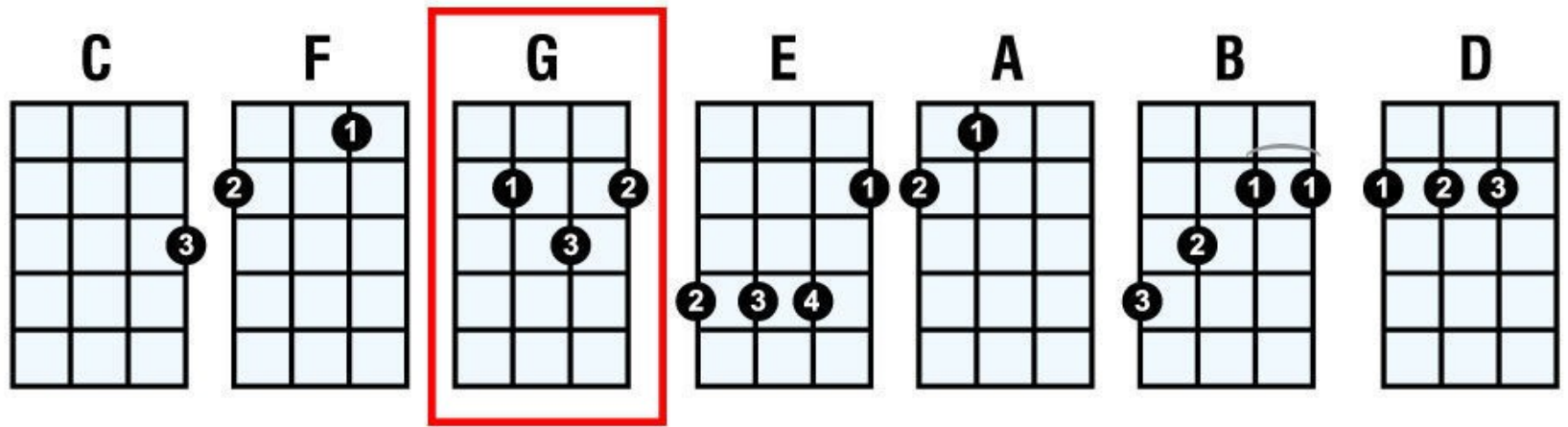
The name of the chord is written above the chart.

The vertical lines are the strings and the horizontal lines are the frets.

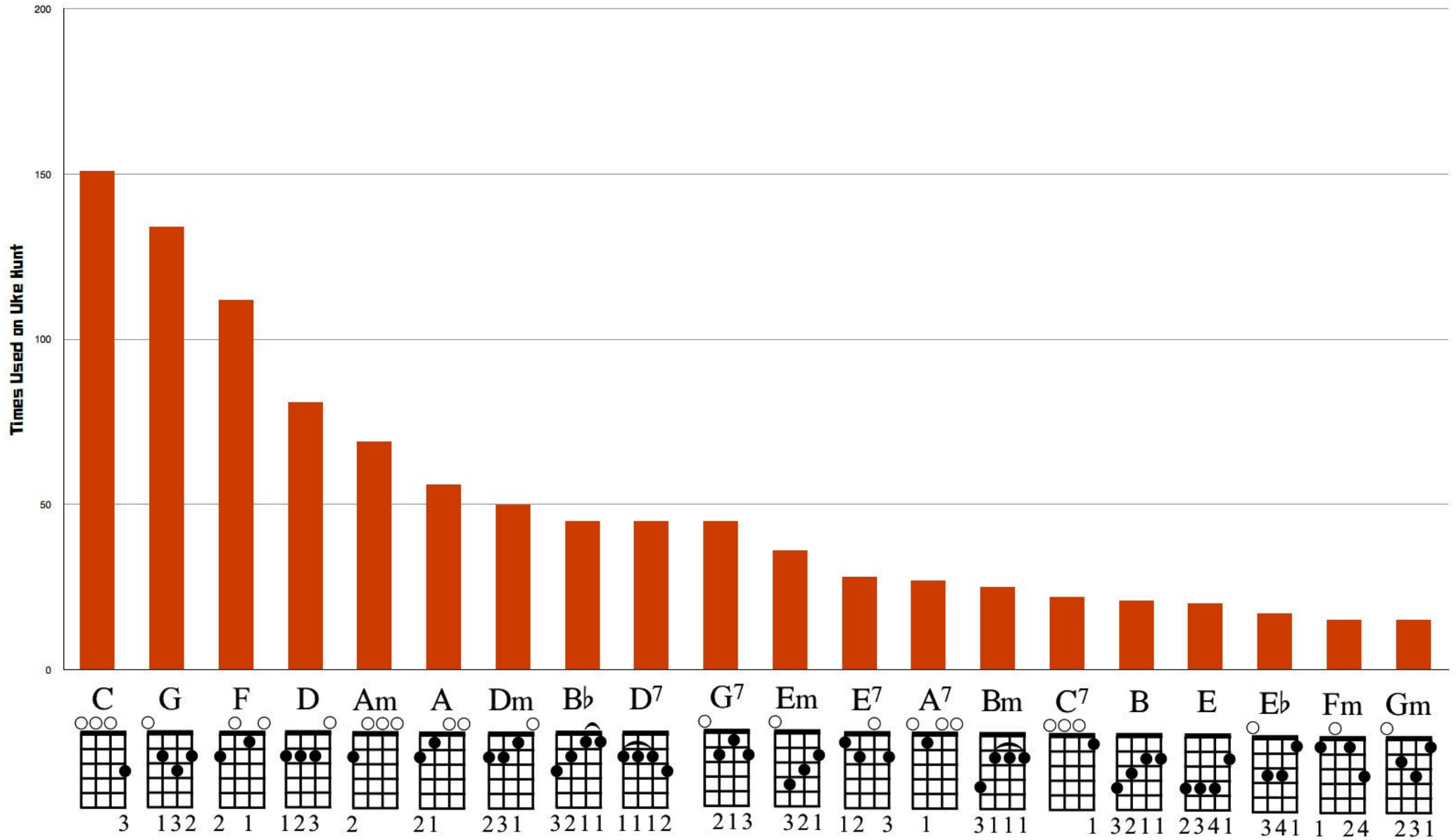
Dots show where to place fingers.

Numbers inside the dots tell you which finger to use.





# Most Used Ukulele Chords



# 32 UKULELE STRUMMING PATTERNS

1 ↓ ↓ ↓ ↓

2 ↓ ↓ ↓ ↓ ↑

3 ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

4 ↓ ↓ ↑ ↓ ↓ ↑

5 ↓ ↑ ↓ ↓ ↑ ↓

6 ↓ ↓ ↑ ↑ ↓

7 ↓ ↑ ↑ ↓ ↑ ↑

8 ↓ ↓ ↓ ↑ ↓ ↑

9 ↓ ↓ ↑ ↓ ↑ ↓ ↑

10 ↓ ↑ ↑ ↑ ↑

11 ↓ ↓ ↑ ↑ ↓ ↑

12 ↑ ↓ ↑ ↓ ↑ ↑

13 ↓ ↓ ↑ ↓ ↓

14 ↑ ↑ ↑ ↑

15 ↑ ↑ ↑ ↓ ↑

16 ↑ ↓ ↑ ↑ ↓ ↑

17 ↓ ↓

18 ↓ ↓

19 ↓ ↑ ↓ ↓ ↓

20 ↓ ↑ ↑ ↓ ↓ ↑

21 ↓ ↑ ↓ ↑

22 ↓ ↑ ↓ ↓

23 ↓ ↑ ↓ ↑ ↓ ↓

24 ↑ ↓ ↓ ↓

25 ↓ ↑ ↓ ↑ ↓ ↑

26 ↓ ↑ ↓ ↑

27 ↑ ↓ ↑ ↓ ↑ ↓ ↑

28 ↑ ↓ ↓ ↓ ↑

29 ↓ ↑ ↓ ↑ ↑ ↓ ↑

30 ↓ ↓ ↑ ↓ ↑

31 ↓ ↑ ↓ ↑ ↓ ↑ ↓

32 ↑ ↓ ↑ ↑ ↓

# HUG Song Formatting Guide

Just a quick guide to the formatting used for our songs

- Intro
  - This is how the leader counts in the song, also indicates how many beats there are to a bar. 1 2 1234 for example is 4 beats, 123 123 is 3 beats, (like a waltz).
  -
- {BPM 170 Straight or Swing}
  - How fast the song is and whether it is played straight or swing.
  -
- [A] [C] etc
  - This is the chord to be played, please note the [C] is not [Csus] or any other chord variation, so please play the chord as shown, we are in a group not solo.
  -
- [C///] or [C//] or [C/]
  - How many beats you play the chord in any one bar.
  -
- -
  - This little thing is to show that there is a missing beat when singing, the chord is still played throughout the bar. For example in “Take Me Home, Country Roads” the beginning is [G]- -Almost heaven, [Em]- -West Virginia, so when the [G] is played you start singing on the 3<sup>rd</sup> beat. [G] “strum strum” Almost.....
  -
- V? is the Version Number, (bottom right of the sheet).
  - This will be the release version of the song, so we're all singing from the same song sheet as it were.
- The {↓} and {↑} indicates whether you should sing low or high.
- SP is the strum pattern. So D Du u Du is for 4 beats to the bar. D or d is played on the downstroke, U or u is played on the upstroke. If you count the beats as 1 and 2 and 3 and 4, the upper case letters are on the main beat, the lower case are played on the “ands”.



- Top right is our little icon, the smiley face is there to remind us to smile.
- The main book is indexed, if you click on the song in the index it will take you to that song, to get back to the first page of the index click on “Song Index” in the bottom right corner.

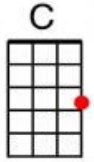
# A Teenager In Love



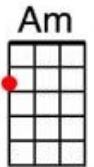
Count: 1 2 1234 {BPM 160 Straight} {SP D Du u Du}

Intro: [C]Ooooh [Am]oooh Wah[F]ooooh [G7]Ooooh  
[C]Ooooh [Am]oooh Wah[F]ooooh [G7]Ooooh

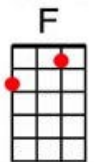
[C] - Each time we [Am]have a quarrel, [F] - it almost [G7]breaks my heart  
[C]- Cause I am [Am]so afraid [F] - that we will [G7]have to part



[C] - Each night I [Am]ask .. the [F]stars up a-[G7]bove  
[C/] - Why must I be-ee a teenager in [G7]love?

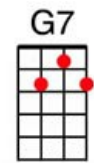


[C] - One day I [Am]feel so happy, [F] - next day I [G7]feel so sad  
[C] - I guess I'll [Am]learn to take [F] - the good [G7]with the bad



[C] - Each night I [Am]ask... the [F]stars up a-[G7]bove  
[C/] - Why must I be-ee a teenager in [G7]love?

[F] - I cried a [G7]tear... [F] - for nobody but [G7]you  
[F] - I'll be a [G7]lonely one if [F]you should say we're [G7]through  
Well [C]if you want to [Am]make me cry .. [F]that won't be so [G7]hard to do  
[C] - And if you [Am]say goodbye .. [F]I'll still go on [G7]loving you



[C] - Each night I [Am]ask .. the [F]stars up a-[G7]bove  
[C/] - Why must I be-ee a teenager in [G7]love?

[F] - I cried a [G7]tear... [F] - for nobody but [G7]you  
[F] - I'll be a [G7]lonely one if [F]you should say we're [G7]through  
Well [C]if you want to [Am]make me cry .. [F]that won't be so [G7]hard to do  
[C] - And if you [Am]say goodbye .. [F]I'll still go on [G7]loving you

[C] - Each night I [Am]ask... the [F]stars up a-[G7]bove  
[C/] - Why must I be-ee a teenager in [G7]love?

[C] - Why must I [Am]be-ee a tee-[F]nager in [G7]love?  
[C] - Why must I [Am]be-ee a tee-[F]nager in [G7]love?  
[C] - Why must I [Am]be-ee a tee-[F]nager in [G7]love, in [C/]love?

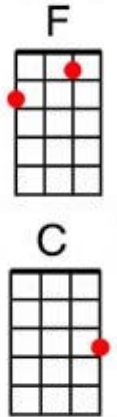
# Achy Breaky Heart



Intro: 1 2 1234 {BPM 120 Straight}

[F] [F]

[F] Well you can tell the world, you never was my girl  
You can burn my clothes when I am [C]gone  
Or you can tell your friends just what a fool I've been  
And laugh and joke about me on the [F]phone  
You can tell my arms go back'n to the farm  
Or you can tell my feet to hit the [C]floor  
Or you can tell my lips to tell my fingertips  
They won't be reaching out for you no [F]more



[F] Don't tell my heart my achy breaky heart  
I just don't think he'd under-[C]stand  
And if you tell my heart my achy breaky heart  
He might blow up and kill this [F]man

[F] Well you can tell the world, you never was my girl  
You can burn my clothes when I am [C]gone  
[C] Or you can tell your friends just what a fool I've been  
And laugh and joke about me on the [F]phone  
You can tell your ma I moved to Arkansas  
Or you can tell your dog to bite my [C]leg  
Or tell your brother Cliff whose fist can tell my lip  
He never really liked me any-[F]way  
Or tell your aunt Louise tell anything you please  
Myself already knows I'm not o-[C]kay  
Or you can tell my eye to watch out for my mind  
It might be walkin' out on me to-[F]day

[F] Don't tell my heart my achy breaky heart  
I just don't think he'd under-[C]stand  
And if you tell my heart my achy breaky heart  
He might blow up and kill this [F]man  
[F] Don't tell my heart my achy breaky heart  
I just don't think he'd under-[C]stand  
And if you tell my heart my achy breaky heart  
He might blow up and kill this [F//]man



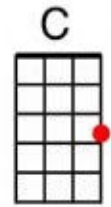
# Banks Of The Ohio



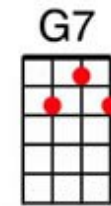
Intro: 1 2 1234 {BPM 130 Swing}

[C] [G7] [C]

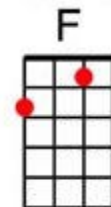
[C]I asked my love to take a [G7]walk  
To take a walk just a little [C]walk  
Down beside where the waters [F]flow  
Down by the [C]banks [G7]of the Ohi-[C]o



And only say that you'll be [G7]mine  
In no others' arms en-[C]twine  
Down beside where the waters [F]flow  
Down by the [C]banks [G7]of the Ohi-[C]o



I held a [C]knife against his [G7]breast  
As into---- my arms he [C]pressed  
He cried my love don't you murder [F]me  
I'm not pre-[C]pared for e-[G7]terni-[C]ty



And only [C]say that you'll be [G7]mine  
In no others' arms en-[C]twine  
Down beside where the waters [F]flow  
Down by the [C]banks [G7]of the Ohi-[C]o

I wandered [C]home 'tween twelve and [G7]one  
I cried my God what have I [C]done  
I've killed the o-----nly man I [F]love  
He would not [C]take me [G7]for his [C]bride

And only [C]say that you'll be [G7]mine  
In no others' arms en-[C]twine  
Down beside where the waters [F]flow  
Down by the [C]banks [G7]of the Ohi-[C]o  
[F]Down by the [C]banks [G7]of the Ohi-[C]o

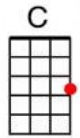
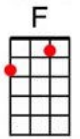
# Cockles and Mussels (Molly Malone)



Intro: 123 123 {BPM 120 Straight}

Intro: **[F]** **[F]**

In **[F]**Dublin's fair city, where the girls are so **[C]**pretty,  
I **[F]**first set my eyes on sweet Molly Ma-**[C]**lone  
As she **[F]**wheeled her wheel barrow  
Through streets broad and **[C]**narrow  
Crying **[F]**cockles and mussels, a-**[C]**live, alive **[F]**O!



Alive, alive O! alive, alive **[C]**O!  
Crying **[F]**cockles and mussels, a-**[C]**live, alive **[F]**O!

She was a fish-monger, but sure 'twas no **[C]**wonder  
For **[F]**so were her father and mother be-**[C]**fore  
And they **[F]**each wheeled their barrow  
Through streets broad and **[C]**narrow  
Crying **[F]**cockles and mussels, a-**[C]**live, alive **[F]**O!

Alive, alive O! alive, alive **[C]**O!  
Crying **[F]**cockles and mussels, a-**[C]**live, alive **[F]**O!

She died of a fever, and no one could **[C]**save her  
And **[F]**that was the end of sweet Molly Ma-**[C]**lone  
But her **[F]**ghost wheels her barrow  
Through streets broad and **[C]**narrow  
Crying **[F]**cockles and mussels, a-**[C]**live, alive **[F]**O!

Alive, alive O! alive, alive **[C]**O!  
Crying **[F]**cockles and mussels, a-**[C]**live, alive **[F]**O!

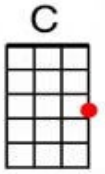
# Da Doo Ron Ron



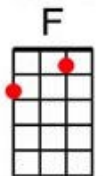
Count: 1 2 1234 {BPM 150 Straight}

Intro: [C] [F] [G7] [C]

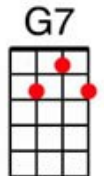
I [C]met him on a Monday and my [F]heart stood still  
Da [G7]doo ron ron ron, [C]da doo ron ron  
Some[C]body told me that his [F]name was Bill  
Da [G7]doo ron ron ron, da [C]doo ron ron



[C]Yeah my [F]heart stood still, [C]yeah his [G7]name was Bill  
[C]And when he [F]walked me home,  
Da [G7]doo ron ron ron, [C]da doo ron ron



I [C]knew what he was doing when he [F]caught my eye  
Da [G7]doo ron ron ron, da [C]doo ron ron  
He [C]looked so quiet but [F]my oh my  
Da [G7]doo ron ron ron, da [C]doo ron ron



[C]Yeah he [F]looked so fine, [C]yeah, I'll [G7]make him mine  
[C]And when he [F]walked me home,  
Da [G7]doo ron ron ron, da [C]doo ron ron

He [C]picked me up at seven and he [F]looked so fine  
Da [G7]doo ron ron ron, da [C]doo ron ron  
Some day soon I'm gonna [F]make him mine  
Da [G7]doo ron ron ron, da [C]doo ron ron

[C]Yeah he [F]looked so fine, [C]yeah, I'll [G7]make him mine  
[C]And when he [F]walked me home,  
Da [G7]doo ron ron ron, da [C]doo ron ron

[C]Yeah he [F]looked so fine, [C]yeah, I'll [G7]make him mine  
[C]And when he [F]walked me home,  
Da [G7]doo ron ron ron, da [C]doo ron ron

Da [G7]doo ron ron ron, da [C]doo ron ron  
Da [G7]doo ron ron ron, da [C///]doo ron ron

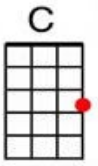
# Dance The Night Away



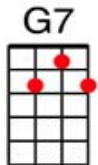
Count: 1 2 1234 {BPM 140 Straight} {SP D Du Du Du}

Intro: [C][G7][C][G7]

[C]Here comes my [G7]happiness a-[C]gain.. [G7]  
[C]Right back to [G7]where it should have [C]been.. [G7]  
[C]'Cause now she's [G7]gone and I am [C] free.. [G7]  
[C]And she can't [G7]do a thing to [C] me.. [G7]



[C]Just wanna [G7]dance the night a-[C] way.. [G7]  
[C]With Senho[G7]ritas who can [C] sway.. [G7]  
[C]Right now to[G7]morrow's looking [C] bright.. [G7]  
[C]Just like the [G7]sunny morning [C] light.. [G7]



And [C]if you should [G7]see her, [C]please let her [G7]  
know that I'm [C]well – [G7]as you can [C] tell.. [G7]  
And [C]if she should [G7]tell you, that [C]she wants me [G7]  
back, tell her [C]“no” – [G7]I gotta [C] go.. [G7]

[C]Just wanna [G7]dance the night a-[C] way.. [G7]  
[C]With Senho[G7]ritas who can [C] sway.. [G7]  
[C]Right now to[G7]morrow's looking [C] bright.. [G7]  
[C]Just like the [G7]sunny morning [C] light.. [G7]

And [C]if you should [G7]see her, [C]please let her [G7]  
know that I'm [C]well – [G7]as you can [C] tell.. [G7]  
And [C]if she should [G7]tell you, that [C]she wants me [G7]  
back, tell her [C]“no” – [G7]I gotta [C] go.. [G7]

[C]Just wanna [G7]dance the night a-[C] way.. [G7]  
[C]With Senho[G7]ritas who can [C] sway.. [G7]  
[C]Right now to[G7]morrow's looking [C] bright.. [G7]  
[C]Just like the [G7]sunny morning [C] light.. [G7]

[C]Just wanna [G7]dance the night a-[C] way.. [G7]  
[C]With Senho[G7]ritas who can [C] sway.. [G7]  
[C]Right now to[G7]morrow's looking [C] bright.. [G7]  
[C]Just like the [G7]sunny morning [C] light.. [G7]

[C] [G7] [C] [G7] [C]  
DuDu uDu DuDu uDu DuDu uDu DuDu uDu D

# Home on the Range



Intro: 123 123

{BPM 120

Straight}

[C] [F] [C]

[C]Oh, give me a home where the [F]buffalo roam  
And the [C]deer and the antelope [G7]play  
Where [C]seldom is heard a dis-[F]couraging word  
And the [C]skies are not [G7]cloudy all [C]day [C]

[C]Home, [G7]home on the [C]range  
Where the [Am]deer and the antelope [G7]play  
Where [C]seldom is heard a dis-[F]couraging word  
And the [C]skies are not [G7]cloudy all [C]day [C]

How [C]often at night when the [F]heavens are bright  
With the [C]light from the glittering [G7]stars  
Have I [C]stood there amazed and [F]asked as I gazed  
If their [C]glory ex-[G7]ceeds that of [C]ours [C]

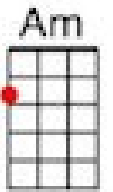
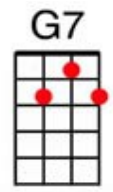
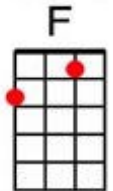
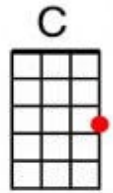
[C]Home, [G7]home on the [C]range  
Where the [Am]deer and the antelope [G7]play  
Where [C]seldom is heard a dis-[F]couraging word  
And the [C]skies are not [G7]cloudy all [C]day [C]

Where the [C]air is so pure, the [F]zephyrs so free  
The [C]breezes so balmy and [G7]light  
That I [C]would not exchange my [F]home on the range  
For [C]all of the [G7]cities so [C]bright [C]

[C]Home, [G7]home on the [C]range  
Where the [Am]deer and the antelope [G7]play  
Where [C]seldom is heard a dis-[F]couraging word  
And the [C]skies are not [G7]cloudy all [C]day [C]

I [C]love those wild flowers in this [F]dear land of ours  
The [C]curlew, I love to hear [G7]scream  
And I [C]love the white rocks and the [F]antelope flocks  
That [C]graze on the [G7]mountaintops [C]green [C]

[C]Home, [G7]home on the [C]range  
Where the [Am]deer and the antelope [G7]play  
Where [C]seldom is heard a dis-[F]couraging word  
And the [C]skies are not [G7]cloudy all [C]day [C/]



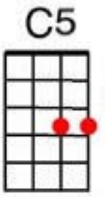
# I'm Gonna Be [500 Miles]



Count: 1 2 1234      {BPM 130      Straight}

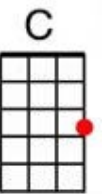
Intro: [C5] /// ///

When I [C]wake up, well I know I'm gonna be,  
I'm gonna [F]be the man who [G7]wakes up next to [C]you  
When I go out, yeah I know I'm gonna be,  
I'm gonna [F]be the man who [G7]goes along with [C]you  
If I get drunk, well I know I'm gonna be,  
I'm gonna [F]be the man who [G7]gets drunk next to [C]you  
And if I haver, yeah I know I'm gonna be, I'm gonna [F]be the man who's [G7]havering to [C]you

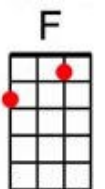


But [C]I would walk 500 miles, and [F]I would walk [G7]500 more.  
Just to [C]be the man who walked a 1,000 [F]miles to fall down [G7]at your door.

When I'm [C]working, yes I know I'm gonna be,  
I'm gonna [F]be the man who [G7]working hard for [C]you  
And when the money comes in for the work I do, I'll pass[F]almost every [G7]penny on to [C]you  
When I come home, (when I come home), well I know I'm gonna be,  
I'm gonna [F]be the man who [G7]comes back home to [C]you  
And if I grow old, (if I grow old), well I know I'm gonna be,  
I'm gonna [F]be the man who's [G7]growing old with [C]you

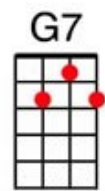


But [C]I would walk 500 miles, and [F]I would walk [G7]500 more.  
Just to [C]be the man who walked a 1,000 [F]miles to fall down [G7]at your door.



Dada [C]da da (dada da da), Dada da da (dada da da)  
Da da [F]dun diddle un diddle [G7]un diddle da da [C]da {x2}

When I'm [C]lonely, well I know I'm gonna be,  
I'm gonna [F]be the man who's [G7]lonely without [C]you  
And when I'm dreaming, well I know I'm gonna dream,  
I'm gonna [F]dream about the [G7]time when I'm with [C]you  
When I go out, (when I go out), well I know I'm gonna be,  
I'm gonna [F]be the man who [G7]goes along with [C]you  
And when I come home, (when I come home), yes I know I'm gonna be,  
I'm gonna [F]be the man who's [G7]comes back home with [Am]you  
I'm gonna [F]be the man who's [G7]coming home with [C5////]you [C5////]



But [C]I would walk 500 miles, and [F]I would walk [G7]500 more.  
Just to [C]be the man who walked a 1,000 [F]miles to fall down [G7]at your door.

Dada [C]da da (dada da da), Dada da da (dada da da)  
Da da [F]dun diddle un diddle [G7]un diddle da da [C]da {x2}

[C]But I would walk 500 miles, and [F]I would walk [G7]500 more.  
Just to [C]be the man who walked a 1,000 [F]miles to fall down [G7]at your door [C]

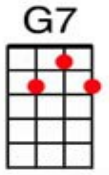
# I Walk The Line



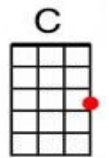
Count 1234 1 {BPM 170 Swing}

No Intro

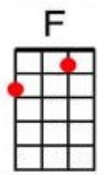
[NC]I keep a [G7]close watch on this heart of [C]mine  
[C]I keep my [G7]eyes wide open all the [C]time  
I [C7]keep the [F]ends out for the tie that [C]binds  
[C]Because you're [G7]mine, I walk the [C]line



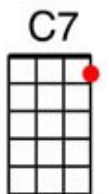
[NC]I find it [G7]very, very easy to be [C]true  
[C]I find my [G7]self alone when each day is [C]through  
[C7]Yes, I'll ad-[F]mit that I'm a fool for [C]you  
[C]Because you're [G7]mine, I walk the [C]line



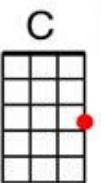
[NC]As sure as [G7]night is dark and day is [C]light  
[C]I keep you [G7]on my mind both day and [C]night  
[C7]And happi-[F]ness I've known proves that it's [C]right  
[C]Because you're [G7]mine, I walk the [C]line



[NC]You've got a [G7]way to keep me on your [C]side  
[C]You give me [G7]cause for love that I can't [C]hide  
[C7]For you I [F]know I'd even try to turn the [C]tide  
[C7]Because you're [G7]mine, I walk the [C]line



[NC]I keep a [G7]close watch on this heart of [C]mine  
[C]I keep my [G7]eyes wide open all the [C]time  
I [C7]keep the [F]ends out for the tie that [C]binds  
[C]Because you're [G7]mine, I walk the [C]line



[C]Because you're [G7]mine, I walk the [C]line  
[C]Because you're [G7]mine, I walk the [C]line [C/] [G7/] [C/]

# Jackson



All = **Bold**      *Men = Italics*      Ladies = Standard

Count: 1 2 1234      {BPM 150      Straight}

Intro: **[C]** **[C]**

**[C]** We got married in a fever hotter than a pepper sprout

**[C]** We've been talking 'bout Jackson

**[C7]** ever since the fire went out

*I'm going to **[F]** Jackson, gonna mess a **[C]** round*

*Yeah, I'm going to **[F]** Jackson, **[G7]** look out Jackson **[C]** town **[C]***

**[C]** Go on down to Jackson, go ahead and wreck your health

**[C]** Go play your hand, you big talking man,

make a **[C7]** big fool o-of yourself

**[C]** Yeah, go to **[F]** Jackson, comb your **[C]** hair

*I'm gonna snow ball **[F]** Jackson,*

**[G7]** see if I **[C]** care **[C]**

**[C]** When I breeze into that city, people goona stoop and bow (hah!)

**[C]** all them women gonna make me

**[C7]** teach 'em what they don't know how

**[C]** I'm going to **[F]** Jackson, turn loose'a my **[C]** coat

cause, I'm going to **[F]** Jackson, **[G7]** goodbye, that's all she **[C]** wrote **[C]**

**[C]** But they'll laugh at you in Jackson, and I'll be dancin' on a pony keg

**[C]** They'll lead you 'roun' town like a scolded hound,

with your **[C7]** tail tucked 'tween your legs

**[C]** Yeah, go to **[F]** Jackson, you big talking **[C]** man

and I'll be waiting in **[F]** Jackson be-**[G7]** hind my jaypan **[C]** fan **[C]**

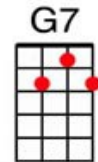
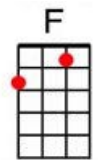
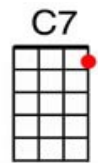
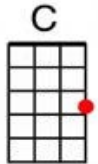
**[C]** We got married in a fever hotter than a pepper sprout

**[C]** We've been talking 'bout Jackson

**[C7]** ever since the fire went out

*I'm going to **[F]** Jackson, and that's a **[C]** fact*

Yeah, we're going to **[F]** Jackson, **[G7]** ain't never comin' **[C]** back



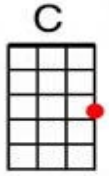


# Jambalaya

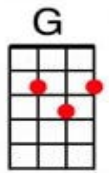


Count: 1234 1 2 {BPM 200 Swing}

[NC] Good-bye [C] Joe, me gotta go, me oh [G] my oh  
Me gotta go pole the pirogue down the [C] bayou  
My Yvonne, the sweetest one, me oh [G] my oh  
Son of a gun, we'll have big fun on the [C] bayou [C/]



[NC] Well jamba [C] laya and a crawfish pie and filet [G] gumbo  
'Cause tonight I'm gonna see my ma cher a- [C] mio  
Pick guitar, fill fruit jar and be [G] gay-o  
Son of a gun, we'll have big fun on the [C] bayou [C/]



*{Kazoo Solo}*

[NC] Thibo [C] deaux, Fontainenot, the place is [G] buzzin'  
Kinfolk come to see Yvonne by the [C] dozen  
We dress in style and go hog wild, me oh [G] my oh  
Son of a gun, we'll have big fun on the [C] bayou [C/]

[NC] Well jamba [C] laya and a crawfish pie and filet [G] gumbo  
'Cause tonight I'm gonna see my ma cher a- [C] mio  
Pick guitar, fill fruit jar and be [G] gay-o  
Son of a gun, we'll have big fun on the [C] bayou [C/]

*{Kazoo Solo}*

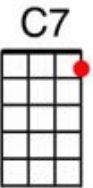
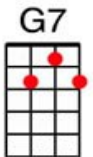
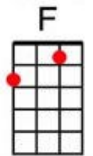
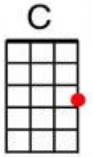
[NC] Well jamba [C] laya and a crawfish pie and filet [G] gumbo  
'Cause tonight I'm gonna see my ma cher a- [C] mio  
We dress in style and go hog wild, me oh [G] my oh  
Son of a gun, we'll have big fun on the [C] bayou [C/] [G/ [C/]

# King of the Road



Count: 1 2 1234 {BPM 130 Swing}

[C] - Trailers for [F]sale or rent,  
[G7] - Rooms to let [C]fifty cents.  
No phone, no [F]pool, no pets  
[G7/] - I ain't got no cigarettes  
Ah, but.. [C] - two hours of [F]pushin' broom  
Buys an [G7] - eight by twelve [C]four-bit room  
I'm a [C7] - man of [F]means by no means  
[G7//] -- King of the [C]road.



[C] - Third boxcar, [F]midnight train,  
[G7] - Destination [C]Bangor, Maine.  
Old worn out [F]suits and shoes,  
[G7/] - I don't pay no union dues,  
I smoke [C] - old stogies [F]I have found  
[G7] - Short, but not too [C]big around  
I'm a [C7] - man of [F]means by no means  
[G7//] -- King of the [C]road.

I know [C]every engineer on [F]every train  
[G7]All of their children, and [C]all of their names  
And [C]every handout in [F]every town  
And [G7/]every lock that ain't locked when no one's around.

I sing,.....[C] - Trailers for [F]sale or rent,  
[G7] - Rooms to let [C]fifty cents.  
No phone, no [F]pool, no pets  
[G7/] - I ain't got no cigarettes  
Ah, but.. [C] - two hours of [F]pushin' broom  
Buys an [G7] - eight by twelve [C]four-bit room  
I'm a [C7] - man of [F]means by no means

[G7//] -- King of the [C]road  
[G7//] -- King of the [C]road  
[G7//] -- King of the [C]road [C///]

# Oh Susanna



Intro: 1234 12 {BPM 180 Swing}

Oh I [C]come from Alabama with a banjo on my [G7]knee,  
I'm [C]going to Louisiana, my true love [G7//]for to [C]see

[F]Oh, Susanna, now [C]don't you cry for [G7]me  
For I [C]come from Alabama, with my banjo [G7//]on my [C]knee.

It [C]rained all night the day I left, the weather it was [G7]dry  
The [C]sun so hot I froze to death; Susanna, [G7//]don't you [C]cry.

[F]Oh, Susanna, now [C]don't you cry for [G7]me  
For I [C]come from Alabama, with my banjo [G7//]on my [C]knee.

I [C]had a dream the other night when everything was [G7]still,  
I [C]thought I saw Susanna [G7]coming up the [C]hill,

[F]Oh, Susanna, now [C]don't you cry for [G7]me  
For I [C]come from Alabama, with my banjo [G7//]on my [C]knee.

The [C]buckwheat cake was in her mouth, the tear was in her [G7]eye,  
I [C]said I'm coming from Dixieland, Susanna [G7//]don't you [C]cry.

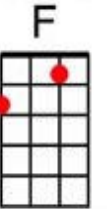
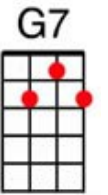
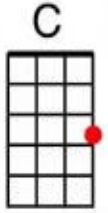
[F]Oh, Susanna, now [C]don't you cry for [G7]me  
For I [C]come from Alabama, with my banjo [G7//]on my [C]knee.

I [C]soon will be in New Orleans, and then I'll look [G7]around  
And [C]when I find my gal Susanne, I'll fall [G7//]upon the [C]ground.

[F]Oh, Susanna, now [C]don't you cry for [G7]me  
For I [C]come from Alabama, with my banjo [G7//]on my [C]knee.

But [C]if I do not find her, this man will surely [G7]die,  
and [C]when I'm dead and buried, Susanna [G7//]don't you [C]cry.

[F]Oh, Susanna, now [C]don't you cry for [G7]me  
For I [C]come from Alabama, with my banjo [G7//]on my [C]knee.

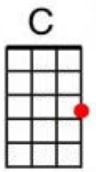


# Plastic Jesus

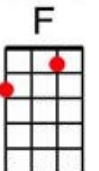


Count: 1 2 1234 {BPM 170 Swing}

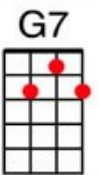
[C]I don't care if it rains or freezes, [F]long as I have my plastic Jesus  
[C]Sitting on the dashboard of my [G7]car [G7]  
[C]Comes in colours pink and pleasant  
[F]Glow's in the dark cause it's luminescent  
[C]Take Him with you [G7]when you travel [C]far [C]



[C]-Plastic Jesus, [F]-plastic Jesus  
[C]Riding on the dashboard of my [G7]car [G7]  
[C]I'm afraid He'll have to go  
His [F]magnets ruin my radio  
And [C]if I have a [G7]wreck He'll leave a [C]scar [C]



[C]Get yourself a sweet Madonna, [F]dressed in rhinestones sittin' on a  
[C]Pedestal of abalone [G7]shell [G7]  
[C]Goin' ninety, I ain't scary  
[F]'Cause I've got my Virgin Mary  
As-[C]suring me that [G7]I won't go to [C]hell [C]



[C]-Plastic Jesus, [F]-plastic Jesus  
[C]Riding on the dashboard of my [G7]car [G7]  
[C]Though the sunshine on His back  
[F]Makes Him peel, chip and crack  
A [C]little patching [G7]keeps Him up to [C]par [C]

[C]If I weave around at night and [F]policemen think that I am tight  
[C]They never find my bottle though they[G7]ask [G7]  
[C]Plastic Jesus shelters me  
[F]for His head comes off you see  
He's [C]hollow and I[G7]use Him as a [C]flask [C]

[C]-Plastic Jesus, [F]-plastic Jesus  
[C]Riding on the dashboard of my [G7]car [G7]  
[C]I'm afraid He'll have to go  
His [F]magnets ruin my radio  
And [C]if I have a [G7]wreck He'll leave a [C]scar  
[C] [G7] [C]

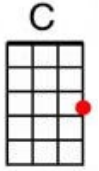
# Putting On The Style



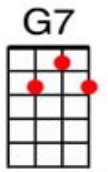
Count: 1 2 1234 {BPM 180 Swing}

Intro: [C] [C] [C] [C]

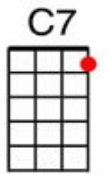
[C] Sweet sixteen goes to church just to see the [G7] boys  
Laughs and screams and giggles at every little [C] noise  
Turns her face a little and [C7] turns her head a [F] while  
But [G7] everybody knows she's only putting on the [C] style.



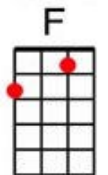
[C] Putting on the agony, putting on the [G7] style  
That's what all the young folks are doing all the [C] while  
And as I look around me, I [C7] sometimes have to [F] smile  
[G7] Seeing all the young folks putting on the [C] style.



[C] Young man in his hot-rod car, driving like he's [G7] mad  
With a pair of yellow gloves he's borrowed from his [C] dad  
He makes it roar so lively just to [C7] see his girlfriend [F] smile  
[G7] But she knows he's only putting on the [C] style.



[C] Putting on the agony, putting on the [G7] style  
That's what all the young folks are doing all the [C] while  
And as I look around me, I [C7] sometimes have to [F] smile  
[G7] Seeing all the young folks putting on the [C] style.



[C] Preacher in the pulpit roars with all his [G7] might  
Singing 'Glory Hallelujah' puts the folks all in a [C] fright  
Now you might think it's Satan that's [C7] coming down the [F] aisle  
But it's [G7] only our poor preacher, boys, putting on the [C] style.

[C] Putting on the agony, putting on the [G7] style  
That's what all the young folks are doing all the [C] while  
And as I look around me, I [C7] sometimes have to [F] smile  
[G7] Seeing all the young folks putting on the [C] style.

[C] Putting on the agony, putting on the [G7] style  
That's what all the young folks are doing all the [C] while  
And as I look around me, I [C7] sometimes have to [F] smile  
[G7] Seeing all the young folks putting on the [C] style.  
{Slower.....}

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

# Que Sera Sera



Count: 123 123 {BPM 170 Straight}

Intro : [C] [C]

[C]When I was [C]just a little girl  
I asked my mother "What will I [G7]be?

[Dm]Will I be [G]pretty?

[Dm]Will I be [G]rich?

[Dm]Here's what she [G]said to [C]me... [C]

[C7]"Que se-[F]ra, sera. What-[Dm]ever will [C]be will be  
The future's not [G7]ours to see... que sera se-[C]ra." [C]  
[C]-What will [G7]be will [C]be [C] [C]

[G]When I was [C]just a child in school,  
I asked my teacher "What should I [G7]try?

[Dm]Should I paint [G]pictures?

[Dm]Should I sing [G]songs? [Dm]

This was her [G]wise [C]reply... [C]

[C7]"Que se-[F]ra, sera. What-[Dm]ever will [C]be will be  
The future's not [G7]ours to see... que sera se-[C]ra." [C]  
[C]-What will [G7]be will [C]be [C] [C]

[G]When I grew [C]up and fell in love,  
I asked my sweetheart, "What lies a-[G7]head?

[Dm]Will we have [G]rainbows

[Dm]day after [G]day?"

[Dm]Here's what my [G]sweetheart [C]said... [C]

[C7]"Que se-[F]ra, sera. What-[Dm]ever will [C]be will be  
The future's not [G7]ours to see... que sera se-[C]ra." [C]  
[C]-What will [G7]be will [C]be [C] [C]

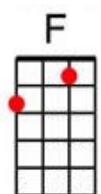
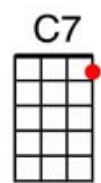
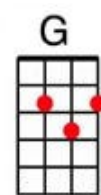
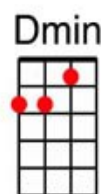
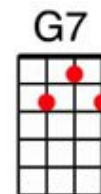
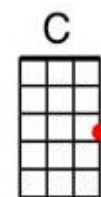
[G]Now I have [C]children of my own,  
They ask their mother "What will I [G7]be?

[Dm]Will I be [G]handsome?

[Dm]Will I be [G]rich?"

[Dm]I tell them [G]tender-[C]ly... [C]

[C7]"Que se-[F]ra, sera. What-[Dm]ever will [C]be will be  
The future's not [G7]ours to see... que sera se-[C]ra." [C] [C/]



# Sylvia's Mother



Count: 1 2 1234 {BPM 160 Straight}

Intro: [C] [F] [C]

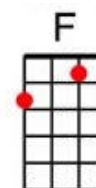


[C] Sylvia's mother says Sylvia's busy, too busy to come to the [G] phone  
Sylvia's mother says Sylvia's tryin' to start a new life of her [C] own  
[F] Sylvia's mother says [C] Sylvia's happy so  
[G] why don't you leave her a-[C] lone  
And the [G] operator says forty cents more for the [G] next [G] three [G] minutes

[G] Ple-[F]{↑} ease Mrs. Avery, I [C] just gotta talk to her

[G] I'll only keep her a-[C] while

[F] Please Mrs. Avery, I [C] just wanna tell her good [G] bye [G] [G] [G]



[C] Sylvia's mother says Sylvia's packin' she's gonna be leavin' to [G] day

Sylvia's mother says Sylvia's marryin' a fella down Galveston [C] way

[F] Sylvia's mother says [C] please don't say nothin' to

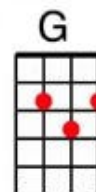
[G] make her start cryin' and [C] stay

And the [G] operator says forty cents more for the [G] next [G] three [G] minutes

[G] Ple-[F]{↑} ease Mrs. Avery, I [C] just gotta talk to her

[G] I'll only keep her a [C] while

[F] Please Mrs. Avery, I [C] just wanna tell her good [G] bye [G] [G] [G]



[C] Sylvia's mother says Sylvia's hurryin' she's catchin' the nine o'clock [G] train

Sylvia's mother says take your umbrella cause Sylvie, it's startin' to [C] rain

And [F] Sylvia's mother says [C] thank you for callin'

[G] and sir won't you call back a-[C] gain

And the [G] operator says forty cents more for the [G] next [G] three [G] minutes

[G] Ple---[F]{↑} ease Mrs. Avery, I [C] just gotta talk to her

[G] I'll only keep her a-[C] while

[F] Please Mrs. Avery, I [C] just wanna tell her good [G] bye [G] [G] [G]

[F] Please tell her good [G] bye...

[F] Please tell her good [G] bye..

# Things



Count: 1 2 1234 {BPM 180 Swing} {Boys in Blue, Girls in Red, All in Black}

Intro: [C][C][C][C]

[C]Every night I sit here by my window, window  
Staring at the lonely ave[G7]nue, avenue  
[C]Watching lovers holding hands and [F]laughing, laughing  
And [C]thinking about the [G7]things we used to [C]do [C]

[NC]Thinking of [G7]things, like a walk in the park  
[C]Things, like a kiss in the dark  
[G7]Things, like a sailboat ride  
[C] - What about the night we cried?  
[F]Things, like a lovers vow,  
[C]Things, that we don't do now  
[G7]Thinking about the things we used to [C]do [C]

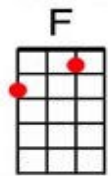
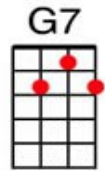
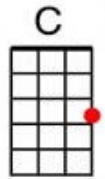
[C]Memories are all I have to cling to, cling to  
And heartaches are the friends I'm talking [G7] to, talking to  
When [C]I'm not thinking of just how much I [F]loved you, loved you  
Well I'm [C]thinking about the [G7]things we used to [C]do [C]

[NC]Thinking of [G7]things, like a walk in the park  
[C]Things, like a kiss in the dark  
[G7]Things, like a sailboat ride  
[C] - What about the night we cried?  
[F]Things, like a lovers vow,  
[C]Things, that we don't do now  
[G7]Thinking about the things we used to [C]do [C]

[C]I still can hear the jukebox softly playing, playing  
And the face I see each day belongs to [G7] you, belongs to you  
Though there's [C]not a single sound and there's no-[F]body else around  
Well it's [C]just me thinking about the [G7]things we used to [C]do [C]

[NC]Thinking of [G7]things, like a walk in the park  
[C]Things, like a kiss in the dark  
[G7]Things, like a sailboat ride  
[C] - What about the night we cried?  
[F]Things, like a lovers vow,  
[C]Things, that we don't do now  
[G7]Thinking about the things we used to [C]do [C]

And the [G7]heartaches are the friends I'm talking [C]to  
You got me [G7] thinking about the things we used to [C]do,  
[G7]staring at the lonely ave-[C]nue [C]





# Tom Dooley



Count: 1 2 1234 {BPM 120 Swing}

Intro: [F] [C]

[F] Hang down your head, Tom Dooley, hang down your head and [C] cry  
[C] Hang down your head, Tom Dooley, poor boy, you're bound to [F] die

[F] Met her on the mountain, there I took her [C] life  
[C] Met her on the mountain, stabbed her with my [F] knife

[F] Hang down your head, Tom Dooley, hang down your head and [C] cry  
[C] Hang down your head, Tom Dooley, poor boy, you're bound to [F] die

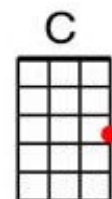
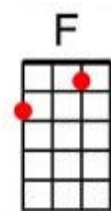
[F] This time tomorrow, reckon where I'll [C] be  
[C] Hadn't a-been for Grayson, I'd a-been in Tenne[F] ssee

[F] Hang down your head, Tom Dooley, hang down your head and [C] cry  
[C] Hang down your head, Tom Dooley, poor boy, you're bound to [F] die

[F] This time tomorrow, reckon where I'll [C] be  
[C] Down in some lonesome valley, hangin' from a white oak [F] tree

[F] Hang down your head, Tom Dooley, hang down your head and [C] cry  
[C] Hang down your head, Tom Dooley, poor boy, you're bound to [F] die

[C] Poor boy, you're bound to [F] die  
[C] Poor boy you're bound to [F] die  
[C] Poor boy, you're bound to [F/] die...



# Waltzing Matilda



Intro: 1 2 1234 {BPM 120 Straight}

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

[C//]Once a jolly [G7//]swagman [C//]camped by a [F//]billabong,  
[C]Under the shade of a [G7]coolibah tree,  
He [C//]sang as he [G7//]watched and [C//]waited till his [F//]billy boiled  
[C]You'll come a waltzing Ma[G7//]tilda with [C//]me

[C]Waltzing Matilda, [F]waltzing Matilda  
[C]You'll come a waltzing Matilda with [G7//]me  
He [C//]sang as he [G7//]watched and [C//]waited till his [F//]billy boiled  
[C]You'll come a waltzing Ma[G7//]tilda with [C//]me

[C//]Down came a [G7//]jumbuck to [C//]drink at the [F//]billabong  
[C]Up jumped the swagman and [G7]grabbed him with glee  
He [C//]sang as he [G7//]shoved that [C//]jumbuck in his [F//]tuckerbag  
[C]You'll come a waltzing Ma[G7//]tilda with [C//]me

[C]Waltzing Matilda, [F]waltzing Matilda  
[C]You'll come a waltzing Matilda with [G7//]me  
He [C//]sang as he [G7//]shoved that [C//]jumbuck in his [F//]tuckerbag  
[C]You'll come a waltzing Ma[G7//]tilda with [C//]me

[C//]Up rode the [G7//]squatter [C//]mounted on his [F//]thoroughbred,  
[C]Up rode the troopers, [G7]one, two, three.  
[C//]Where's the jolly [G7//]jumbuck [C//]you've got in your [F//]tuckerbag?  
[C]You'll come a waltzing you [G7//]scoundrel with [C//]me

[C]Waltzing Matilda, [F]waltzing Matilda  
[C]You'll come a waltzing Matilda with [G7//]me  
[C//]Where's the jolly [G7//]jumbuck [C//]you've got in your [F//]tuckerbag?  
[C]You'll come a waltzing you [G7//]scoundrel with [C//]me.

[C//]Up jumped the [G7//]swagman and [C//]sprang into the [F//]billabong,  
[C]You'll never take me a[G7//]live, cried he  
His [C//]ghost may be [G7//]heard as you [C//]pass beside that [F//]billabong,  
[C]You'll come a waltzing Ma[G7//]tilda with [C//]me

[C]Waltzing Matilda, [F]waltzing Matilda  
[C]You'll come a waltzing Matilda with [G7//]me  
His [C//]ghost may be [G7//]heard as you [C//]pass beside that [F//]billabong,  
[C]You'll come a waltzing Ma[G7//]tilda with [C//]me

