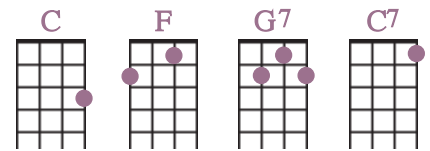


# Frankie & Johnny



C  
 Frankie and Johnny were sweethearts,  
 G7  
 Oh, Lord, how they did love  
 F  
 Swore to be true to each other,  
 C  
 True as the stars above  
 G7  
 He was her man  
 C G7  
 He wouldn't do her wrong  
 Frankie went down to the corner,  
 Just for a bucket of beer  
 She says, "Mister Bartender,  
 Has my loving Johnny been here,  
 He is my man,  
 He wouldn't do me wrong"

Bring out your rubber-tired hearses,  
 Bring out your rubber-tired hacks  
 I'm taking my man to the graveyard  
 But I ain't gonna bring him back,  
 Lord, he was my man  
 And he done me wrong

I don't want to cause you no trouble,  
 Ain't gonna tell you no lies,  
 I saw your lover an hour ago  
 With a girl namd Nellie Bly,  
 He was your man,  
 But he's doing you wrong

Bring out a thousand policemen,  
 Bring 'em around today  
 To lock me down in the dungeon cell  
 And throw that key away,  
 I shot my man  
 He was doing me wrong

Frankie looked over the transom,  
 She saw to her suprise,  
 There on a cot sat Johnny  
 Making love to Nellie Bly  
 "He is my man  
 and he's doing me wrong"

Frankie said to the warden,  
 "What are they going to do?"  
 The warden, he said to Frankie,  
 "It's electric chair for you  
 'Cause you shot your man,  
 he was doing you wrong"

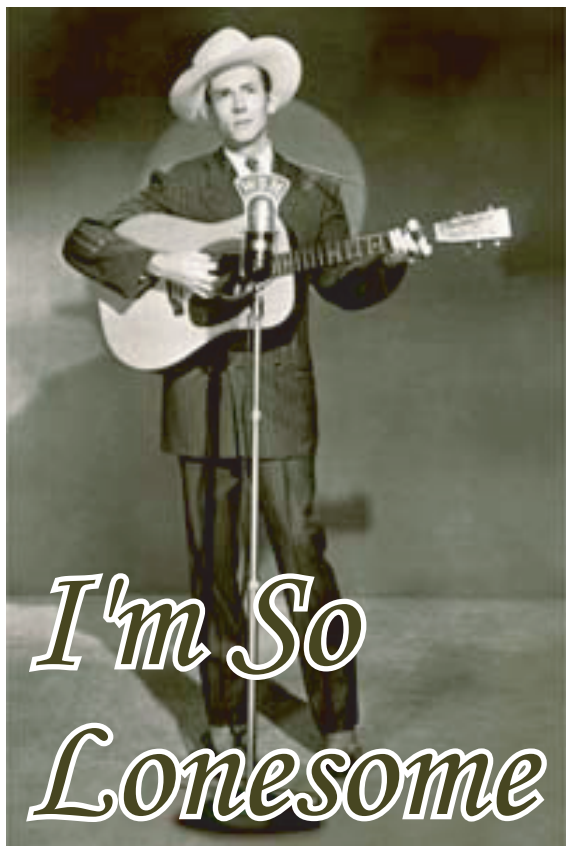
Frankie drew back her kimona  
 She took out a little forty-four  
 Root-to-toot, three time she shoot  
 Right through that hardwood door,  
 She shot her man,  
 He was doing her wrong

This story has no moral,  
 This story has no end  
 This story just goes to show  
 That there ain't no good in men,  
 He was her man  
 And he done her wrong

"If America has a classical gutter song, it is the one that tells of Frankie and her man. Josie, Sadie, Lillie, Annie, are a few of her aliases; she has many. One man showed me sixteen Frankie songs, all having the same story though a few are located in the back country and in bayous instead of the big city. Another fellow has 110 Frankie songs and is still Picking up new ones. The Frankie and Albert song was common along the Mississippi River and among railroad men of the Middle West as early as 1888.

It is a simple and mournful air, of the short and simple annals of the poor. The Frankie and Johnny song is of later development, with notes of violence and flashes of exasperation. The Frankie Blues came still later, and with its "blue" notes is, of course, "meaner" as a song. In many colleges are groups who sing Frankie songs in ragtime manner, with lackadaisical verses. It may be said, that the Frankie songs, at best, are an American parallel of certain European ballads of low life, that are rendered by important musical artists from the Continent for enthusiastic audiences in Carnegie Hall, New York, or Orchestra Hall, Chicago. Some day, perhaps, we may arrive at a better common understanding of our own art resources and how to use them. While the Frankie story deals with crime, violence, murder, adultery, its percentage in these respects is a good deal less than in the average grand opera."

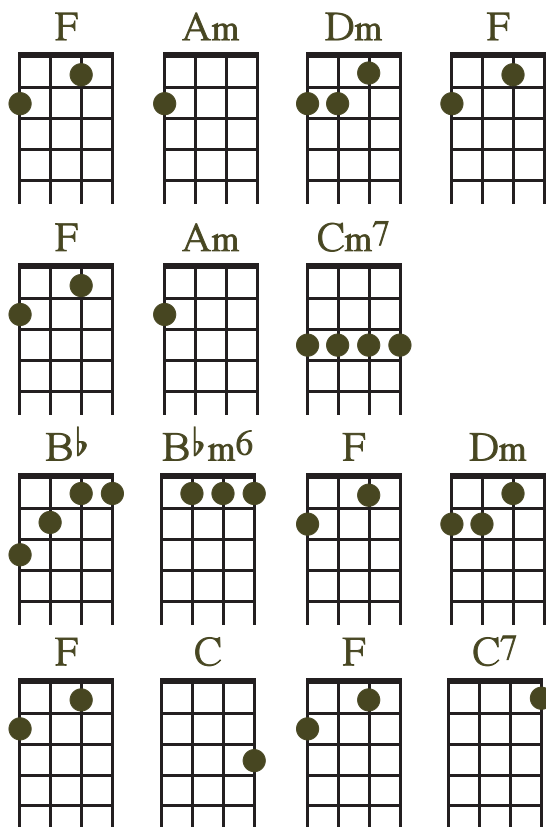
.....Carl Sandburg



# I'm So Lonesome

## I Could Cry

Hank Williams



Ukulele Club of Santa Cruz January 2004  
led by Vince Tuzzi / Our own singing cowboy

F Am Dm F 171  
Hear the lonesome whippoorwill  
F Am Cm7  
He sounds too blue to fly  
Bb Bbm6 F Dm  
The midnight train is whining low  
F C F C7  
I'm so lonesome I could cry

F Am Dm F  
I've never seen a night so long  
F Am Cm7  
when time goes crawling by  
Bb Bbm6 F Dm  
The moon just went behind a cloud  
F C F C7  
to hide it's face and cry

F Am Dm F  
Did you ever see a robin weep  
F Am Cm7  
when leaves begin to die  
Bb Bbm6 F Dm  
That means he's lost the will to live  
F C F C7  
I'm so lonesome I could cry

F Am Dm F  
The silence of a falling star  
F Am Cm7  
lights up a purple sky  
Bb Bbm6 F Dm  
And as I wonder where you are  
F C F  
I'm so lonesome I could cry

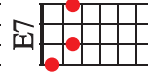
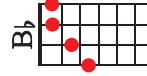
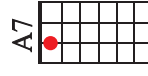
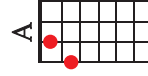
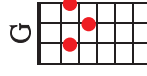
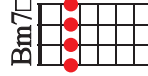


## Dusty Springfield Recorded in 1964

A great photo of Dusty Springfield with Princess Margaret, Lou Christie, and Tiny Tim with his Ukulele at the London Palladium circa 1969. David Bowie is also in this photo.

# I Only Want To Be With You

Ukulele Club of Santa Cruz February 2005 "Love Songs"



D  
I don't know what it is that makes me love you so  
D Bm7  
I only know I never want to let you go A  
'Cause you started something (oh) can't you see G A  
That ever since we met you've had a hold on me Bm7  
It happens to be true G A7 D  
I only want to be with you

D Bm7  
It doesn't matter where you go or what you do  
D Bm7  
I want to spend each moment of the day with you G A  
Oh, Look what has happened with just one kiss D Bm7  
I never knew that I could be in love like this G A  
It's crazy but it's true G A7 D  
I only want to be with you

Bb  
D

You stopped and smiled at me (G) D

A  
Asked me if I'd care to dance (F#m)

Bm7 E7 A  
I fell into your open arms

D  
I didn't stand a chance ...Now Listen Honey!

D Bm7  
I just want to be beside you everywhere

D Bm7  
As long as we're together honey I don't care

G A G A  
'Cause you started something Oh can't you see D Bm7

G A  
That ever since we met you've had a hold on me

G A7 D  
No matter what you do

I only want to be with you

## Chorus

D Bm7  
I just want to be beside you everywhere

G A G A  
As long as we're together honey I don't care

D Bm7  
'cause you started something can't you see

G A  
That ever since we met you've had a hold on me

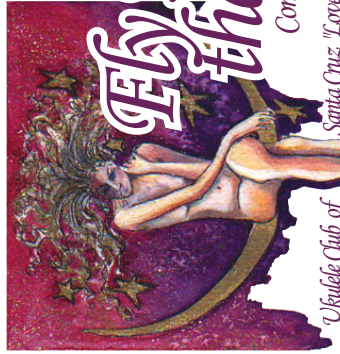
G A7 D  
No matter what you do

G  
I only want to be with you.... I said!

G A  
No matter, no matter what you do

G A D A D  
I only want to be with you





# Fly Me to the Moon

Composed by Bart Howard

Ukulele Club of Santa Cruz "Love Songs" February 2005



Composer and pianist Bart Howard, whose "Fly Me to the Moon (In Other Words)" was sent rocketing onto the charts by Peggy Lee and Frank Sinatra, died on February 23, 2004. He was 88 years old. His career began as a pianist for a touring dance band at the age of 16, backing Stamese Trains (Daisy and Violet Hilton). In 1934 he went to Los Angeles, aspiring to become a film composer. Three years later Howard went to New York City where he was encouraged by none other than Cole Porter to learn to sing his songs himself so he could get a better feel for them. In 1951 he became the MC and accompanist at Manhattan's "Blue Angel" nightclub. The artists he backed there included the young Johnny Mathis, Eartha Kitt, Dorothy Loudon, and Felicia Sanders who was the first to perform the song Howard had entitled "In Other Words". The song took off quickly. Nancy Wilson recorded it in 1959 on her Capitol Records debut, and the following year Howard's musical fame was assured by Peggy Lee, who performed the tune on the "Ed Sullivan Show" for millions of viewers. From then on the tune was billed as "Fly Me to the Moon (In Other Words)", and eventually the original title was all but forgotten. Frank Sinatra guaranteed the song's endurance when he waxed it in 1961 and kept it in his repertoire for the rest of his life. Since then the song has been recorded well over 500 times. Though several of Bart Howard's other songs achieved popularity he remained chiefly known for "Fly Me to the Moon". Howard had little problem with that, as the tune made him wealthy enough to cut back on his songwriting and playing. In 1999 Bart Howard was inducted into the Songwriters Hall of Fame.

## An easy arrangement

## Now add a few more chords...

## ...and add some more "color" chords

**Am7** Fly me to the moon **Dm**  
**G7** and let me play among the stars. **C**  
**F** Let me see what spring is like **G7**  
**E7** on Jupiter and Mars. **Am7**  
**Dm** In other words, hold my hand, **G7** **C**  
**Dm** In other words, darling, kiss me **G7** **C**

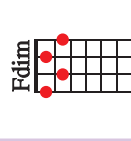
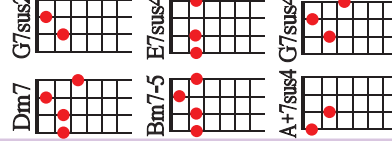
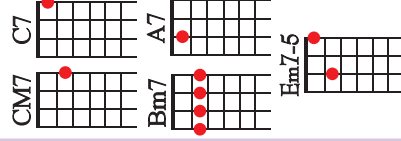
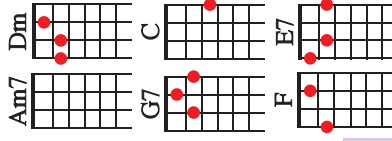
**Am7** Fill my heart with song, **Dm** **C**  
**G7** and let me sing for ever more. **C**  
**F** You are all I long for, **G7**  
**E7** All I worship and adore. **Am7** **C**  
**Dm** In other words, please be true **G7** **C**  
**Dm** In other words, I love you **G7** **C** (turn E7)

**Am7** Fly me to the moon **Dm**  
**G7** and let me play among the stars. **CM7 > C7**  
**F** Let me see what spring is like **Bm7**  
**E7** on Jupiter and Mars. **Am7** **A7**  
**Dm** In other words, hold my hand, **G7** **Em7-5 > A7**  
**Dm** In other words, darling, kiss me **G7** **Bm7** **E7**

**Am7** Fill my heart with song, **Dm** **C**  
**G7** and let me sing for ever more. **CM7 > C7**  
**F** You are all I long for, **Bm7**  
**E7** All I worship and adore. **Am7** **A7**  
**Dm** In other words, please be true **G7** **Em7-5 > A7**  
**Dm** In other words, I love you **G7** **C** (turn E7)

**C** CM7 Am7 **Dm**  
**F** Fly me to the moon **Dm**  
**Dm** and let me play among the stars. **CM7 > C7**  
**F** Let me see what spring is like **Bm7-5**  
**E7sus4** on Jupiter and Mars. **E7** **A+7sus4** **E7** **Am7** **A7**  
**Dm** In other words, hold my hand, **G7sus4** **G7** **Em7-5 > A7**  
**Dm** In other words, darling, kiss me **G7** **G7sus2** **Bm7-5** **E7**

**C** CM7 Am7 **Dm**  
**F** Fill my heart with song, **Dm**  
**Dm** and let me sing for ever more. **G7sus2** **CM7 > C7**  
**F** You are all I long for, **Dm** **Bm7-5**  
**E7sus4** All I worship and adore. **E7** **A+7sus4** **E7** **Am7** **A7**  
**Dm** In other words, please be true **G7sus4** **G7** **Em7-5 > A7**  
**Dm** In other words, I love you **G7** **C** (turn Fdim E7)





# Let Me Call You Sweetheart

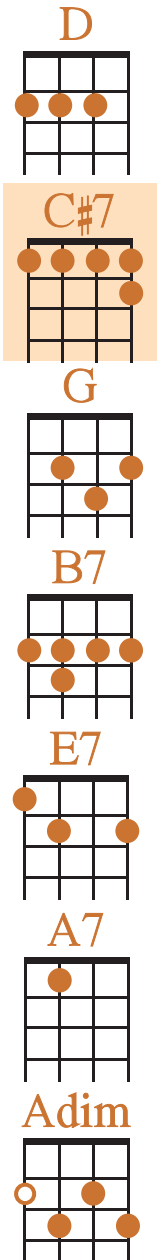
1910 Music by Leo Friedman  
Words by Beth Slater Whitson

## Original Opening Verse

*I am dreaming, dear of you  
Day by day  
Dreaming when the skies are blue  
When they're gray;  
When the silv'ry moonlight gleams  
Still I wander on in dreams  
In a land of love, it seems  
Just with you...*



Ukulele Club of Santa Cruz "Love Songs" February 2005



**D** (C#7) **D**  
*Let me call you sweetheart*

**G B7 E7**  
*I'm in love....with....you*

**A7**  
*Let me hear you whisper*

**D Adim A7**  
*That you love....me.....too*

**D** (C#7) **D**  
*Keep the love light glowing*

**G B7 E7**  
*In your eyes.....so.....true*

**G** (C#7) **D**  
*Let me call you sweetheart*

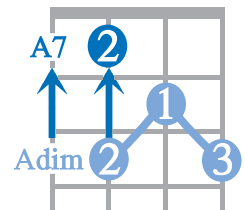
**G E7 A7 D** .....you can go back to the start now with a **A7**

*I'm in love....with....you*  
.....or go to the finish with an **B7**  
...and here's the finish!

**G** (C#7) **D**  
*Let me call you sweetheart*

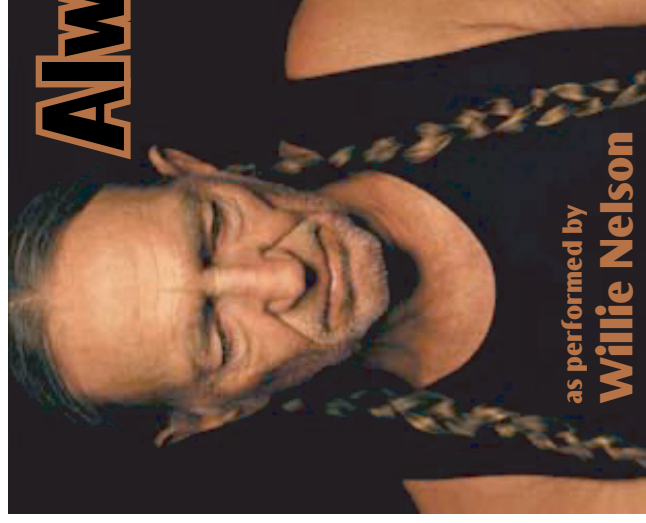
**G E7 A7 D**  
*I'm in love.....with.....you!*

How to do it?



Slide it down!

(that's called a "turnaround")



Ukulele Club of Santa Cruz "Love Songs" February 2005

D Maybe I didn't love you <sup>A</sup>  
 Bm Quite as often as I could have <sup>G</sup>  
 D And maybe I didn't treat you <sup>A</sup>  
 Bm Quite as good as I should have <sup>F#m</sup>  
 G If I made you feel second best <sup>D</sup>  
 Em Girl, I'm sorry I was blind <sup>G</sup>  
 A But you were always on my mind <sup>A7</sup>  
 You were always on my mind <sup>D</sup>  
 You were always on my mind <sup>Em</sup>  
 You were always on my mind <sup>F#m</sup>

D Maybe I didn't hold you <sup>A</sup>  
 Bm All those lonely, lonely times <sup>G</sup>  
 D And I guess I never told you <sup>A</sup>  
 Bm I'm so happy that you're mine <sup>E7</sup>

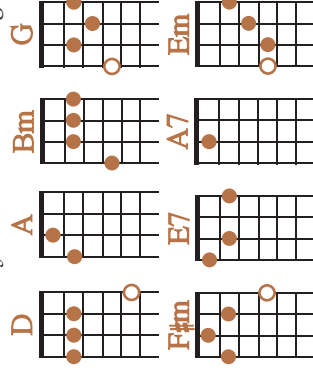
G Little things I should have said and done <sup>D</sup>  
 Em I just never took the time <sup>G</sup>  
 A You were always on my mind <sup>A7</sup>  
 You were always on my mind <sup>D</sup>  
 You were always on my mind <sup>A7</sup>

D A Bm D G Em  
 Tell.....me, Tell me that your sweet love hasn't died  
 D A Bm D G Em  
 Give.....me, Give me one more chance to keep you satisfied  
 A7 I'll keep you satisfied

# Always On My Mind

written by Wayne Thompson, Mark James, and Johnny Christopher

- 1982 Grammy Song of the Year
- 1982 Grammy Best Country Song
- 1982 Nashville Songwriter's Association Song of the Year
- 1982 Academy of Country Music Single of the Year
- 1982 & 1983 Country Music Association Song of the Year



Sexy Instrumental here if you've got one in ya'!

D Maybe I didn't hold you <sup>A</sup>  
 Bm All those lonely, lonely times <sup>G</sup>  
 D And I guess I never told you <sup>A</sup>  
 Bm I'm so happy that you're mine <sup>E7</sup>

G Little things I should have said and done <sup>D</sup>  
 G I just never took the time <sup>A</sup>  
 A You were always on my mind <sup>A7</sup>  
 You were always on my mind <sup>D</sup>  
 You were always on my mind <sup>A7</sup>  
 You were always on my mind <sup>Em</sup>  
 You were always on my mind <sup>F#m</sup>



Recorded by Dean Martin (born Dino Paul Crocetti.)  
and in 1953 and went to #2 for 10 weeks!

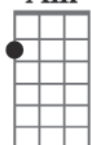
# That's Amore

Words & Music by Harry Warren & Jack Brooks  
Ukulele Club of Santa Cruz "Love Songs" February 2005

Am Dm  
In Napoli, where love is king,  
Am E7  
When boy meets girl, here's what they say...



Am



E7 A

When the moon hits your eye like-a big-a pizza pie,

E7

That's amoré;

E7

When the world seems to shine, like you've had too much wine,

A

That's a....moré

E7

A

Bells will ring ting-a-ling-a-ling, ting-a-ling-a-ling

E7

And you'll sing "Vita bella."

E7

Hearts'll play tippi-tippi-tay, tippi-tippi-tay

A

Like a gay tarantella

E7

A

When the stars make you drool joost-a like pasta fazool,

E7

That's amoré;

E7

When you dance down the street with a cloud at your feet,

F#m

You're in love....

D

Dm

A

When you walk in a dream but you know you're not dreamin', signoré,

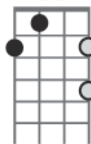
E7

A

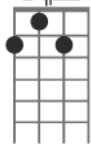
'Scusa me, but you see, back in old Napoli, that's amoré!

Try using these as  
"melody notes"  
on this song!

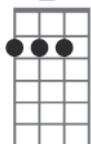
A



F#m



D





Intro C G C

Darlin', you say you love me,  
but there's so many things you could do  
to prove that love to me

You kiss me, and you hold me  
bring me flowers all the time,  
but that's not enough to satisfy my needs...  
If you love me,

you'll sleep on the wet spot  
You'd buy my tampons  
with your food stamps  
You'd take out the garbage,  
and clean out the cat box  
If you love me darlin',  
the wet spot is yours

No, you can't watch Jerry Springer  
because my dad gum wrasslin's on  
Now keep that baby just as quiet as a mouse  
And get your booty in that kitchen  
And fry me up some pork chops and eggs  
like they do at Waffle House  
If you love me,

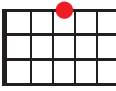
you'll sleep on the wet spot.  
You'd buy my tampons  
with your food stamps  
You'd take out the garbage,  
clean out the cat box.  
If you love me darlin',  
the wet spot is yours

# If You Love Me, You'll Sleep on the Wet Spot

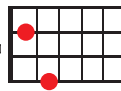
Wid' your snorin' it's so borin'  
And I'm freezin' cause your teasin'  
me with just a corner of the covers  
I could smother your face with a pillow  
Billowin' the sheets when you roll  
on the dog when and he let's one Lo-o-o-o-oose  
If you love me,  
you'll sleep on the wet spot  
You'd buy my tampons  
with your food stamps  
You'll take out the garbage,  
and clean out the cat box  
If you love me darlin',  
the wet spot is yours  
If you love me darlin',  
the wet spot is .....yours  
or sleep on the floor



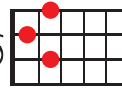
C



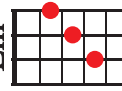
F



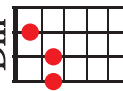
G7



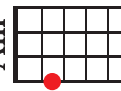
Em



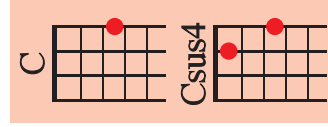
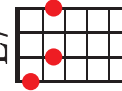
Dm



Am



E7



Original in  
Key of E  
Capo on  
4th Fret

Intro: C > Csus4 > C > Csus4 > C

C F G7 C > Csus4 > C

Nobody feels any pain

C F G7 C

Tonight as I stand inside the rain

F G7

Ev'rybody knows

F G7

That Baby's got new clothes

F Em Dm C F G7

But late - ly I see her ribbons and her bows

Am F G7

Have fallen from her curls

C Em Dm F

She takes just like a woman (yes she does)

C Em Dm F

She makes love just like a woman (yes she does)

C Em Dm F

And then she aches just like a woman,

G7 C > Csus4 > C > Csus4 > C

but she breaks just like a little girl

C F G7 C > Csus4 > C

Queen Mary, she's my friend

C F G7 C

Yes, I believe I'll go see her again

F G7

Nobody has to guess

F G7

That Baby can't be blessed

F Em Dm C F G7

Till she finally sees that she's like all the rest

Am F G7

With her fog, her amphetamine and her pearls

C Em Dm F

She takes just like a woman,

C Em Dm F

Yes and she makes love just like a woman (yes she does)

C Em Dm F

And she aches just like a woman

G7 C > Csus4 > C > Csus4 > C

But she breaks just like a little girl



Bob & Joan Late 60's

# Just Like A Woman

Bob Dylan

Blonde on Blonde 1966

11/10/66 (Club of Santa Cruz)

March 2005

E7 It was raining from the first

C And I was dying there of thirst

Csus4 > C > Csus4 > C

So I came in here

E7

And your long-time curse hurts

F But what's worse

G7 Is this pain in here

I can't stay in here.... Ain't it clear that....

C F G7 C > Csus4 > C

I just can't fit

C F G7 C

Yes, I believe it's time for us to quit

F G7

When we meet again

G7

Introduced as friends

F Em Dm C F G7

Please don't let on that you knew me when

Am F G7

I was hungry, and it was your world

C Em Dm F

Ah you fake just like a woman (yes you do)

C Em Dm F

And you make love just like a woman (yes you do)

C Em Dm F

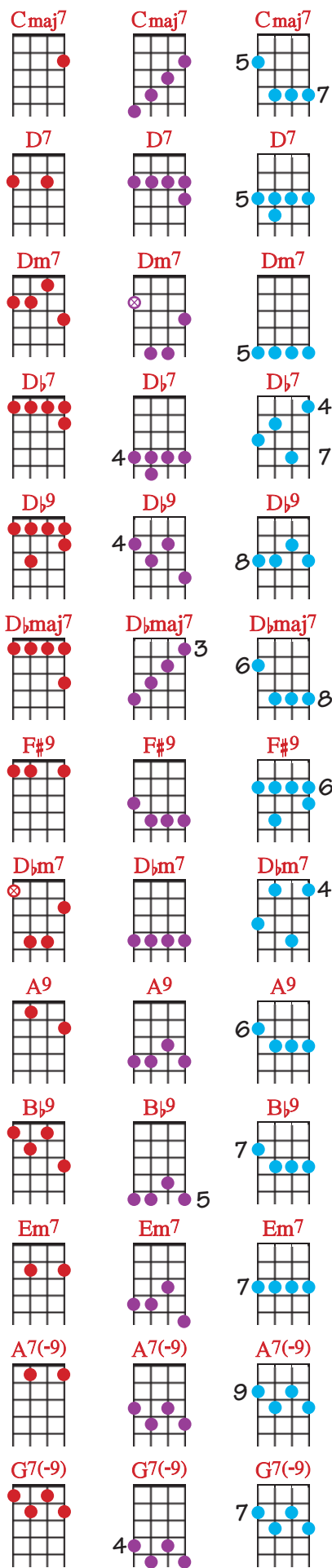
Then you ache just like a woman,

G7 C > Csus4 > C (3xs)

but you break just like a little girl

Three Alternate  
Positions  
for each Chord

# The Girl from Ipanema



**Cmaj7**

Tall and tan and young and lovely,

**D7**

the girl from Ipanema goes walking

**Dm7**

**Db7**

**Cmaj7**

**Db9**

and when she passes, each one she passes goes a-a-h

**Cmaj7**

When she walks she's like a samba that

**D7**

swings so cool and sways so gentle, that when

**Dm7**

**Db7**

**Cmaj7**

that when she passes, each one she passes goes a-a-h...

**Dbmaj7**

**F#9**

Oh, but I watch her so sadly

**Dbmin7**

**A9**

How can I tell her I love her?

**Dm7**

**Bb9**

Yes, I would give my heart gladly

**Em7**

**A7(-9)**

But each day when she walks to the sea

**Dm7**

**G7(-9)**

she looks straight ahead not at me

**Cmaj7**

Tall and tan and young and lovely

**D7**

the girl from Ipanema goes walking,

**Dm7**

**Db7**

and when she passes I smile, but she doesn't

**Cmaj7**

**Db7**

first time through...

see. She just doesn't see

repeat from beginning

**Cmaj7**

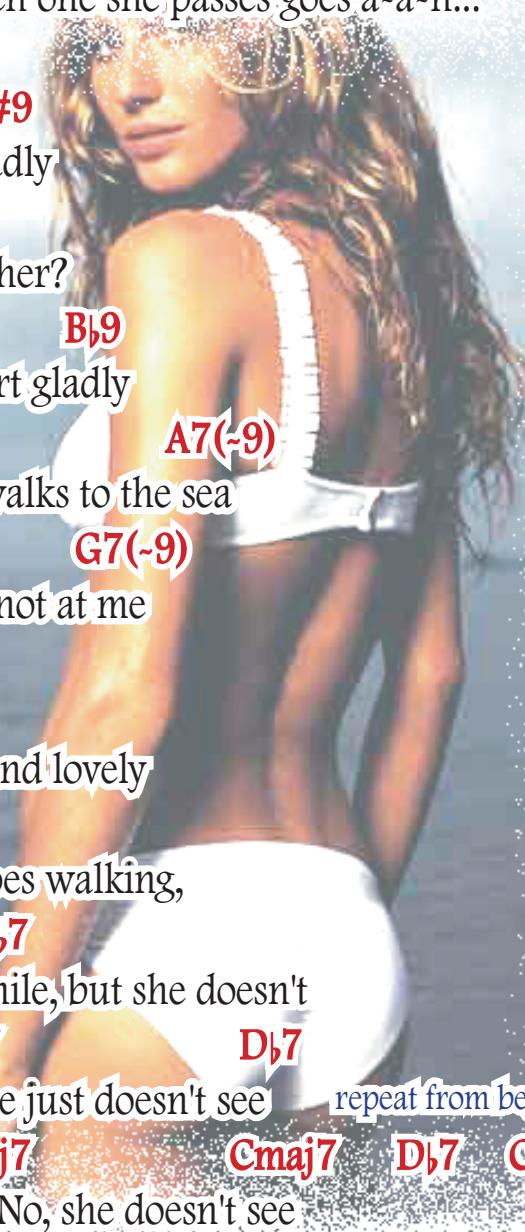
**Cmaj7**

**Db7**

**Cmaj7**

second time through...

see. No, she doesn't see







# Cole Porter LET'S DO IT, LET'S FALL IN LOVE

**D6 Bbm7-5 Em7 A7su4**

Birds do it, bees do it;

**D D7 G6 Gm7**

Even educated fleas do it -

**D Cdim Em7 A7 D Bm7 G**

Let's do it, let's fall in love.

**Gdim D6 Bbm7-5 Em7 A7su4**

In Spain the best upper sets do it,

**D D7 G6 Gm7**

Lithuanians and Letts do it -

**D Cdim Em7 A7 D G D**

Let's do it, let's fall in love.

## Bridge 1

**Bm7 F#7**

The Dutch in old Amsterdam do it,

**Bm7 F#7 Bm**

Not to mention the Finns;

**E7 Bm7-5 E7 Bm7-5 A7 Em7 A7**

Folks in Siam do it - think of Siamese twins.

**Gdim D6 Bbm7-5 Em7 A7su4**

Some Argentines, without means do it,

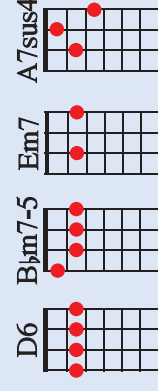
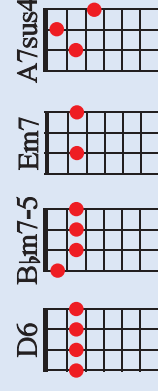
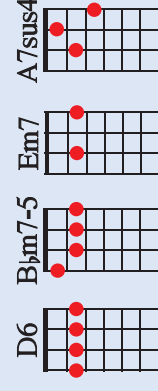
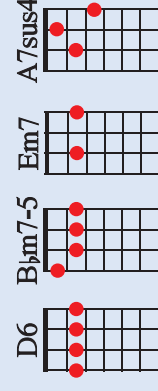
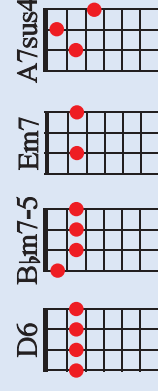
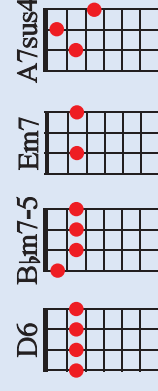
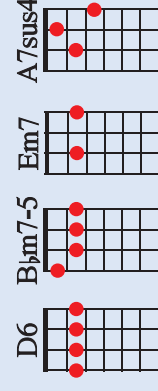
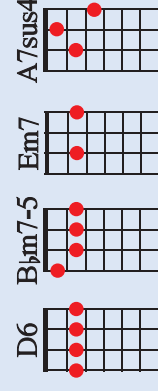
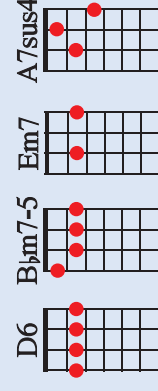
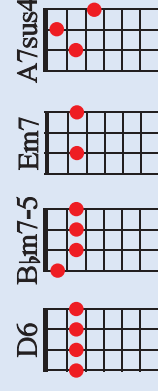
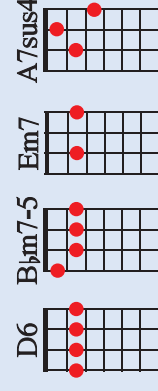
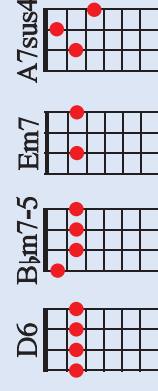
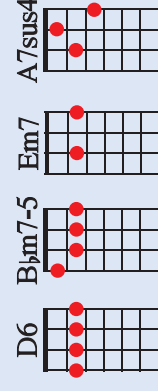
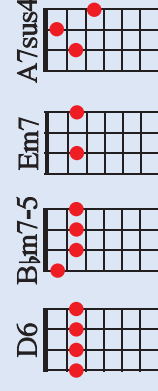
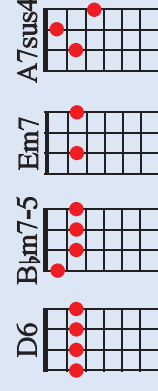
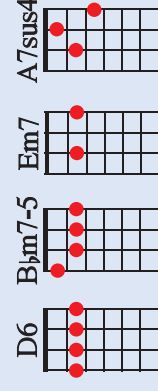
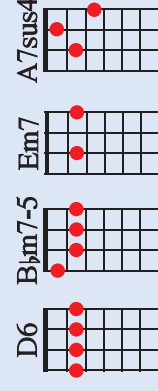
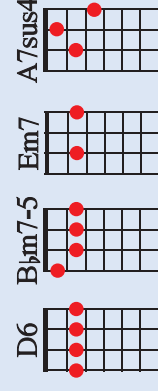
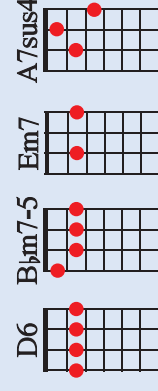
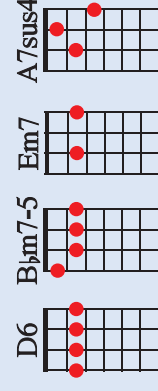
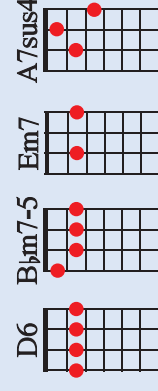
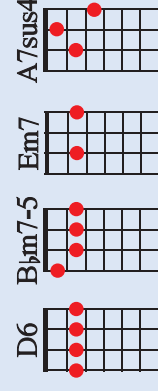
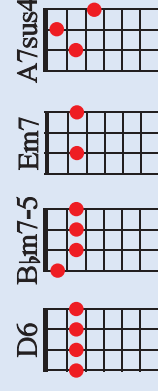
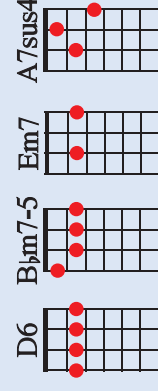
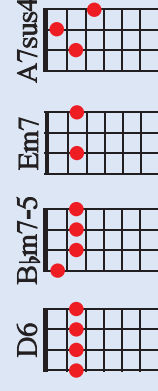
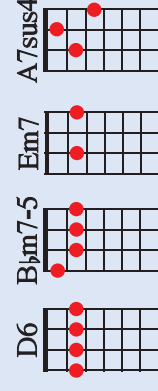
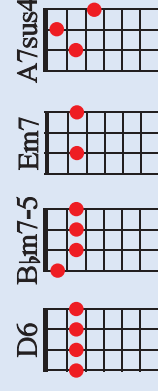
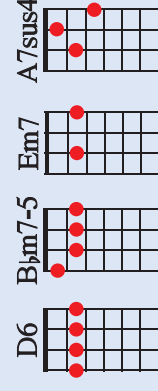
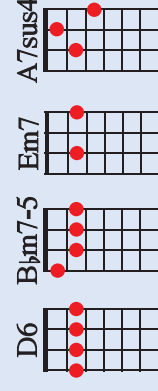
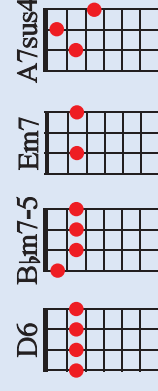
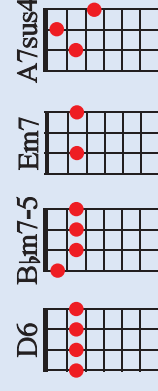
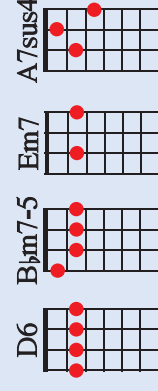
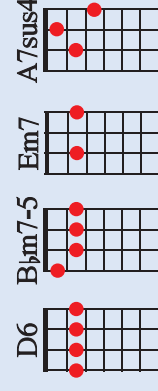
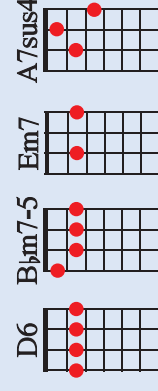
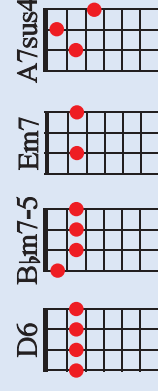
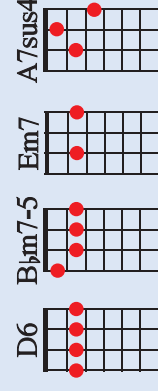
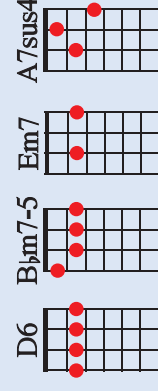
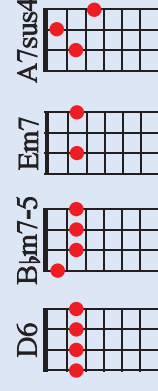
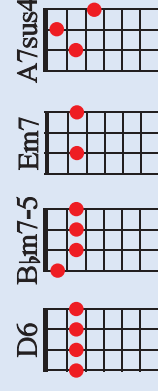
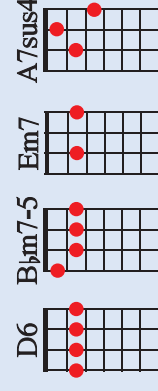
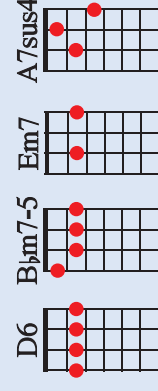
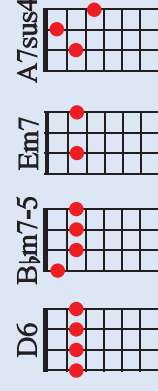
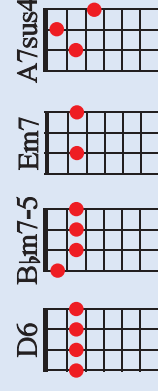
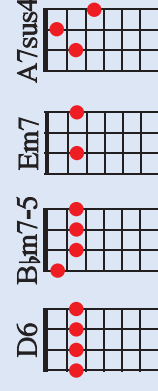
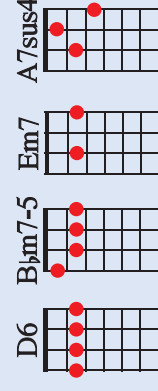
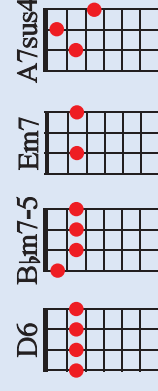
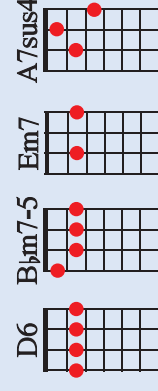
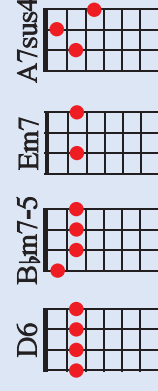
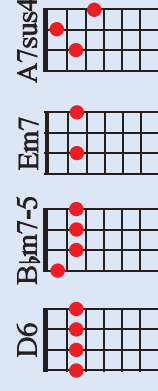
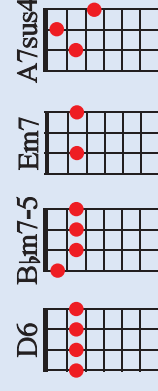
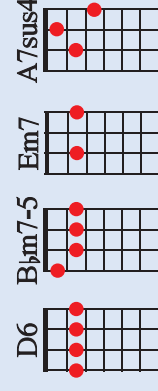
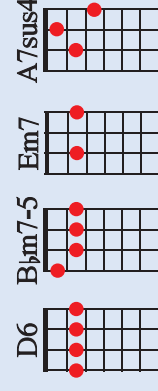
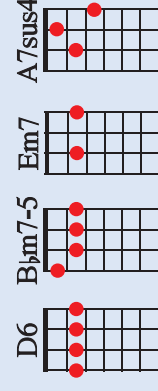
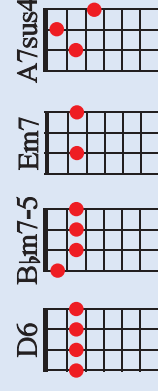
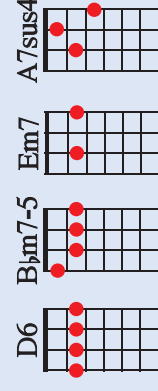
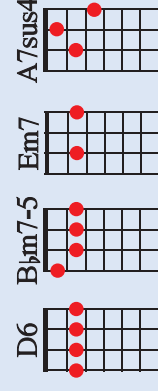
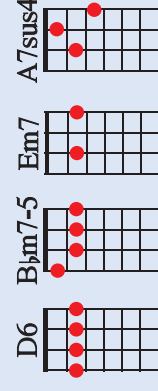
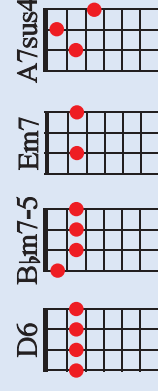
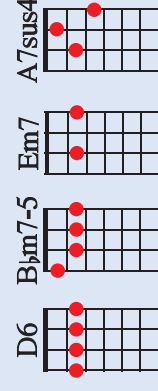
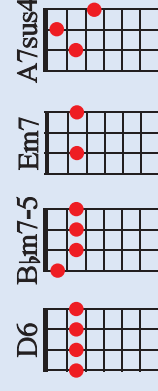
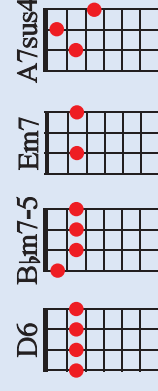
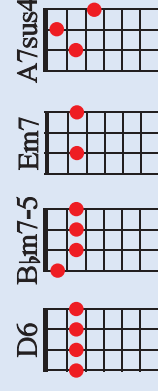
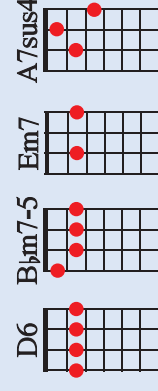
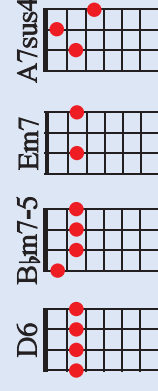
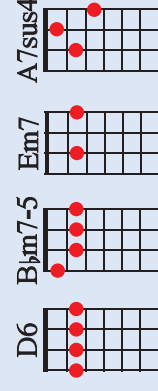
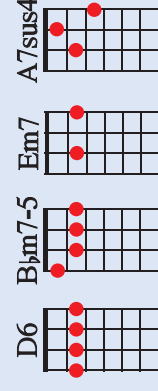
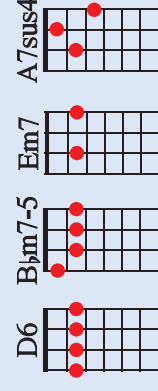
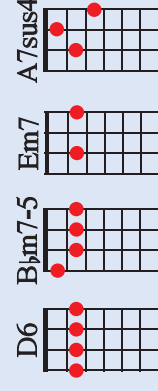
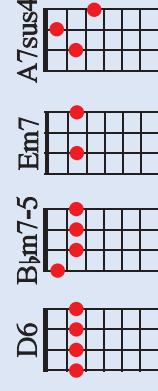
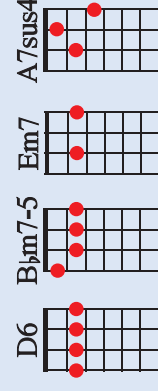
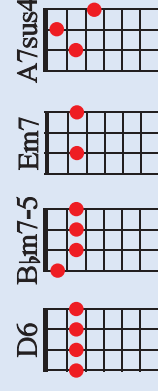
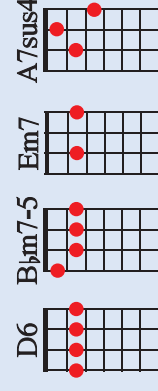
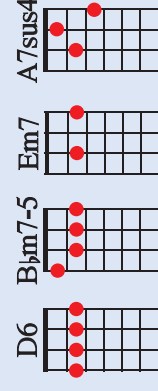
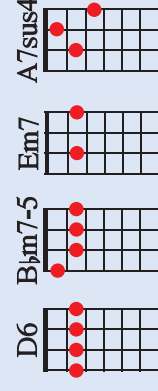
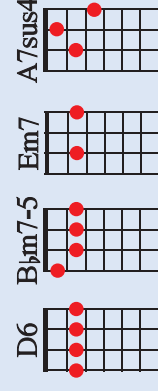
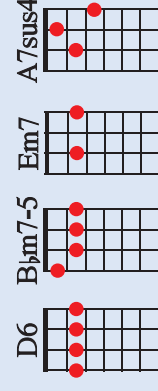
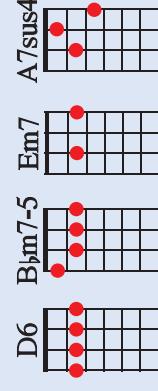
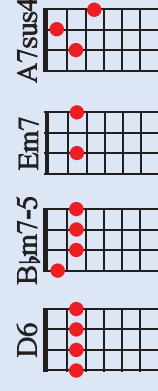
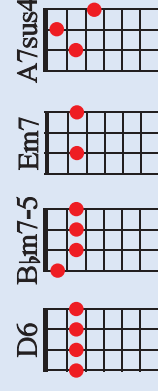
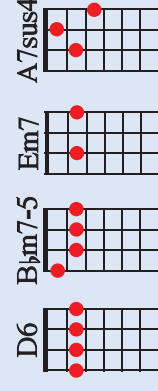
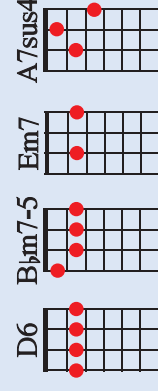
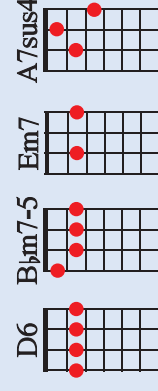
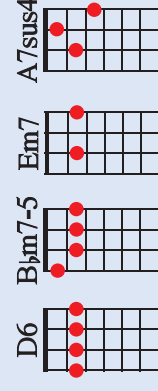
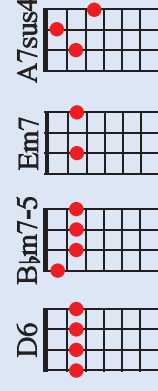
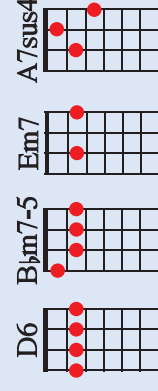
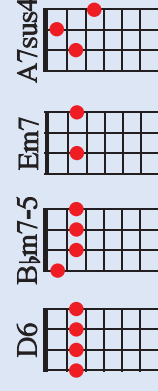
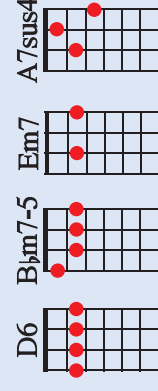
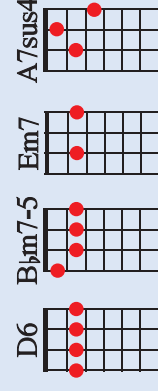
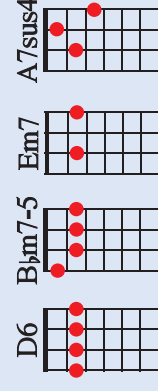
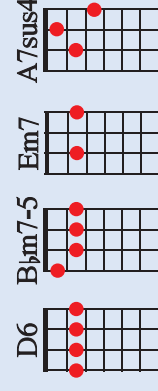
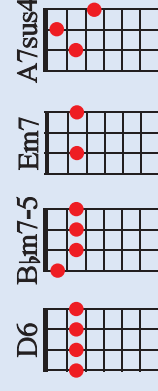
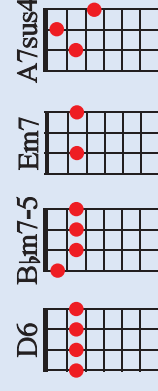
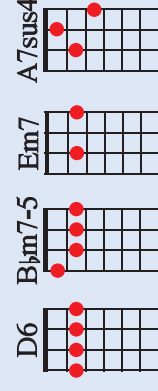
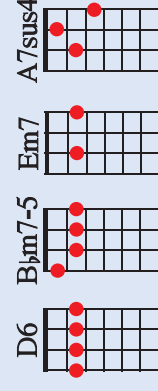
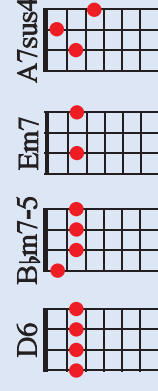
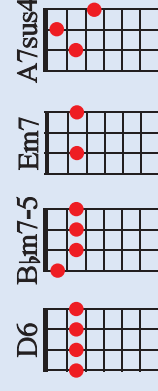
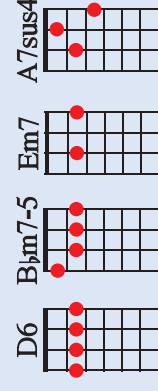
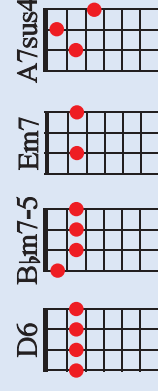
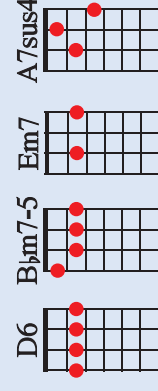
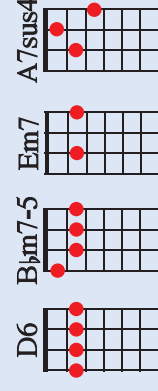
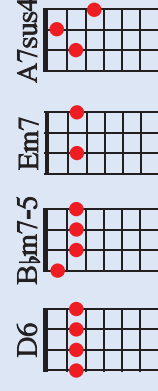
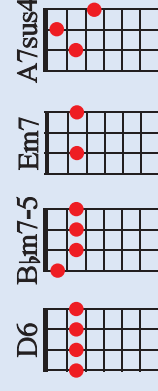
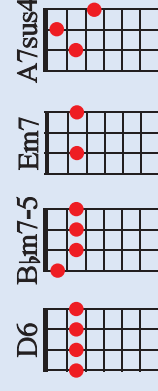
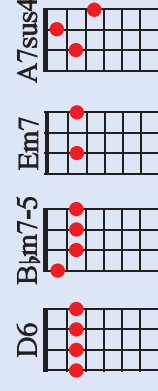
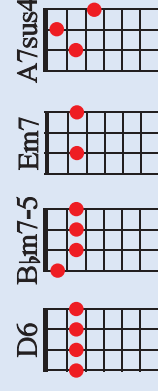
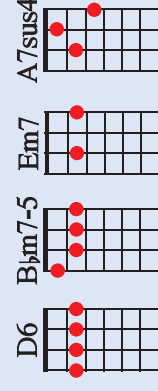
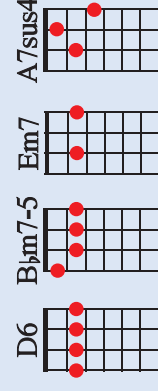
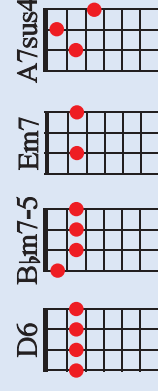
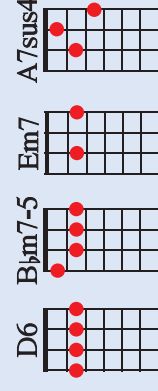
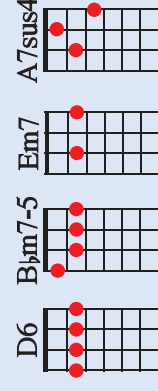
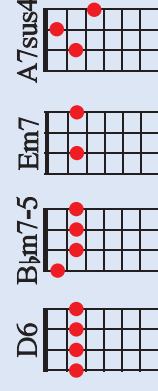
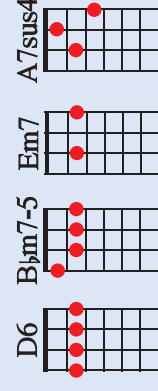
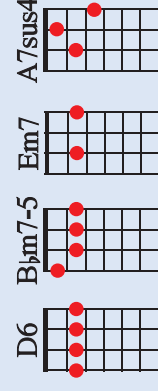
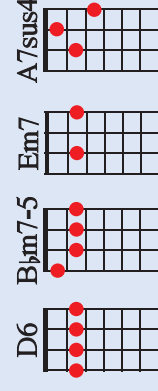
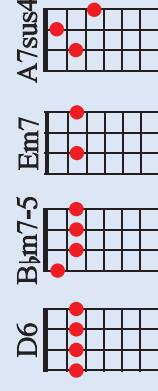
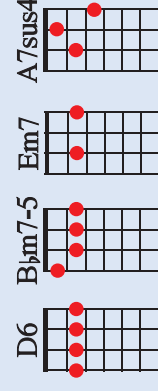
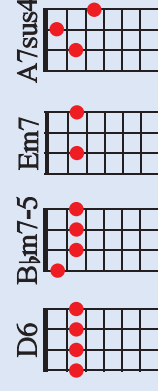
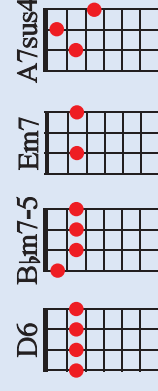
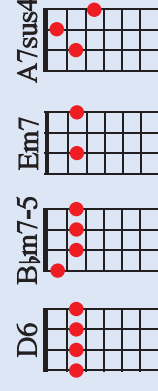
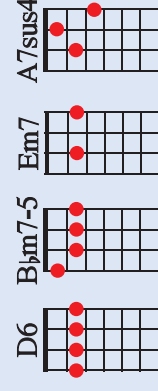
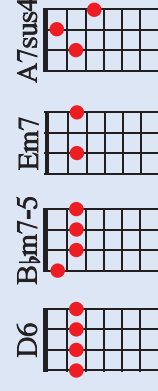
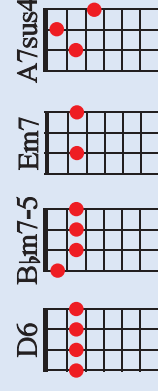
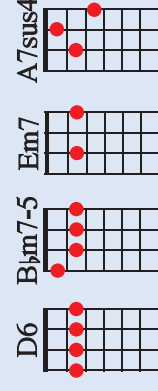
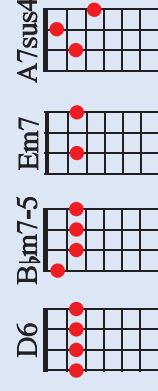
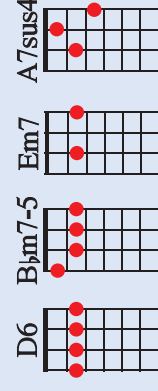
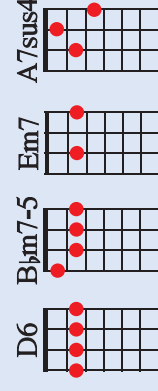
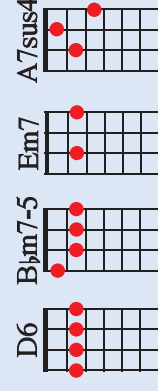
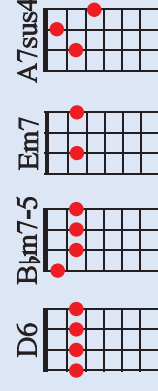
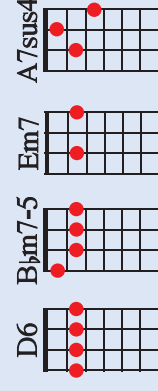
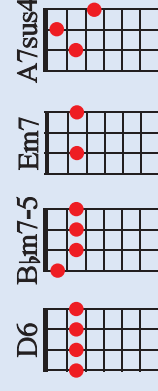
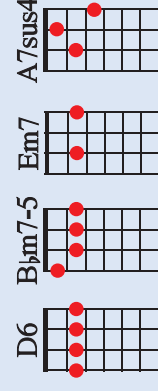
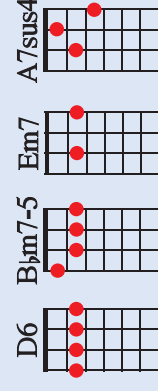
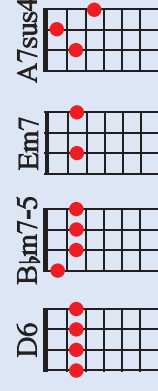
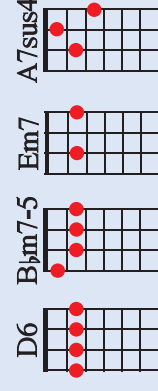
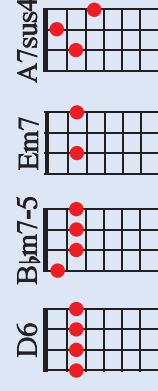
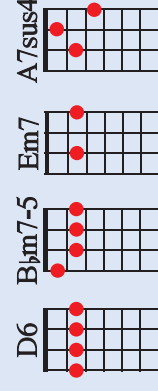
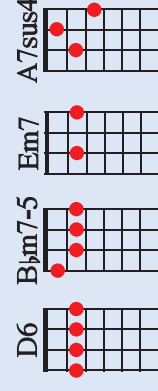
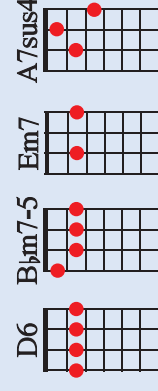
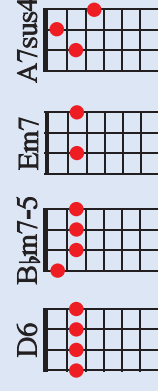
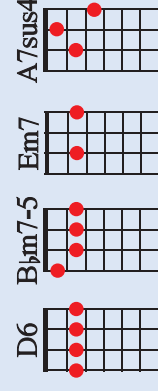
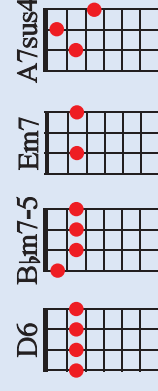
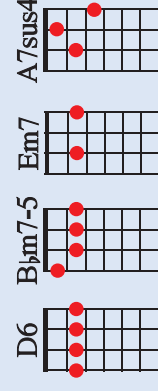
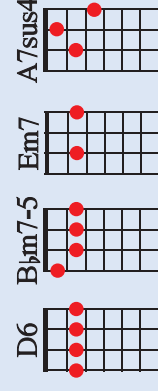
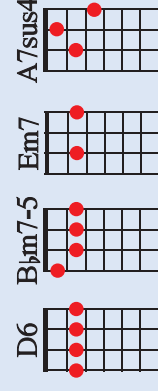
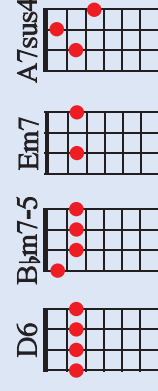
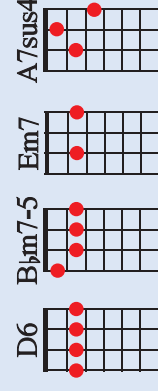
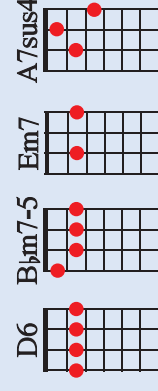
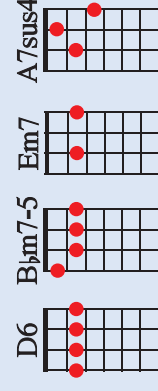
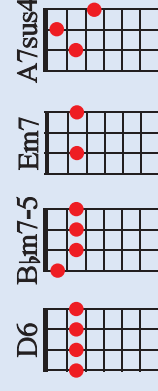
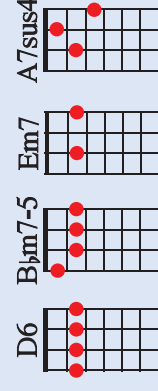
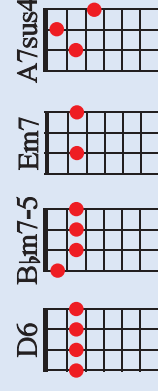
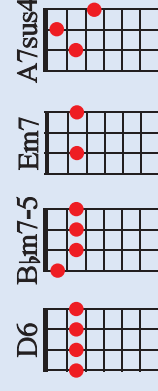
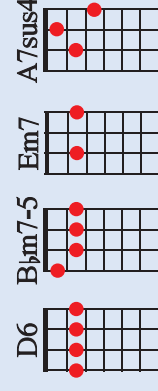
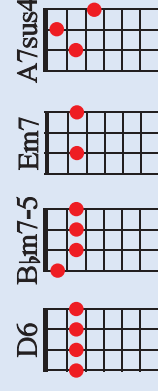
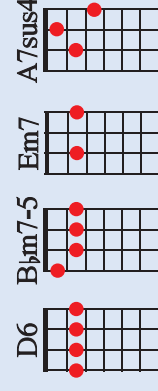
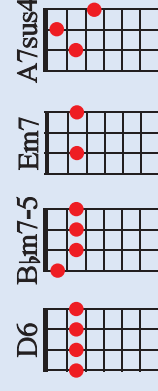
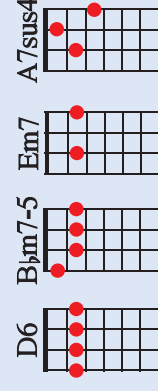
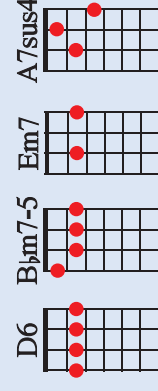
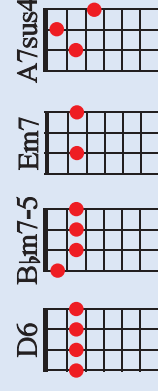
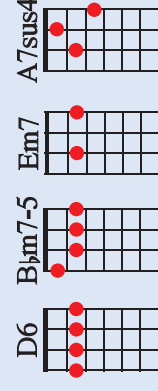
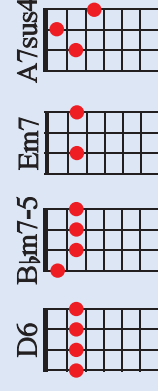
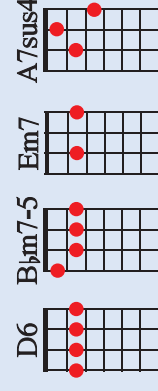
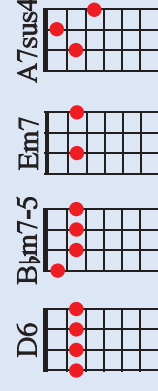
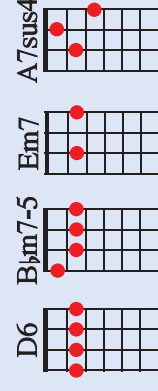
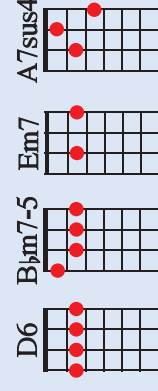
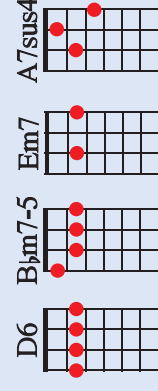
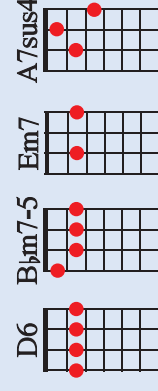
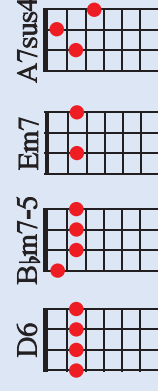
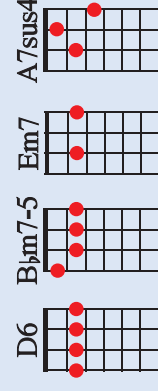
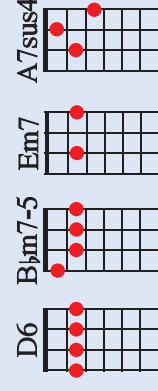
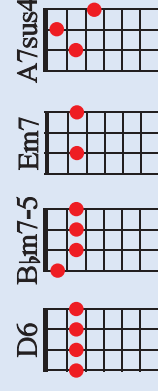
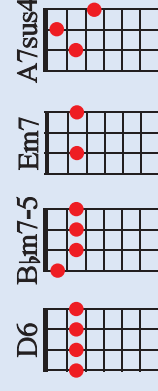
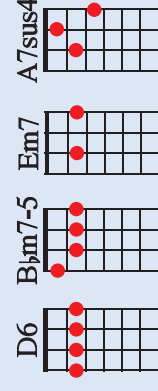
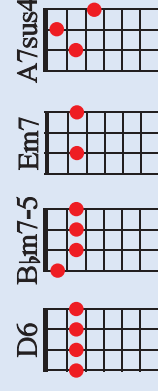
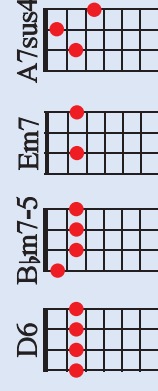
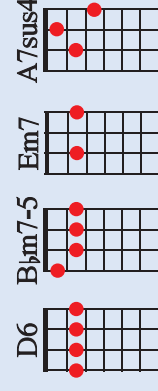
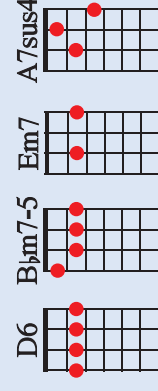
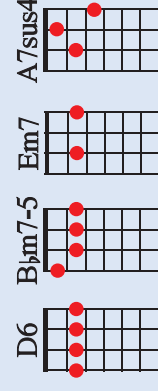
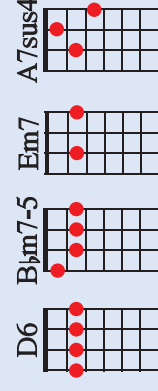
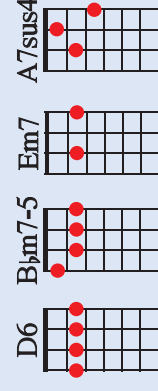
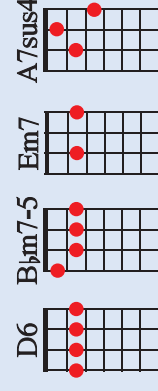
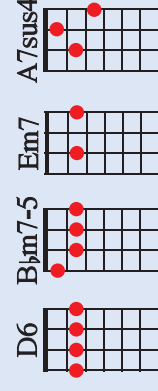
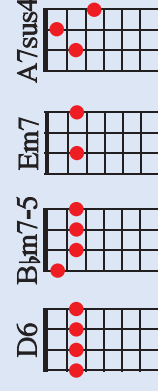
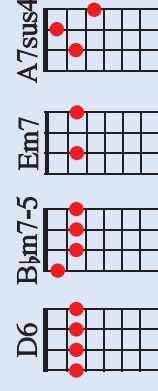
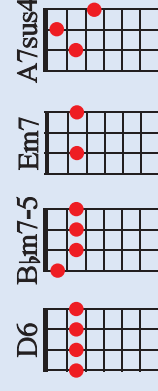
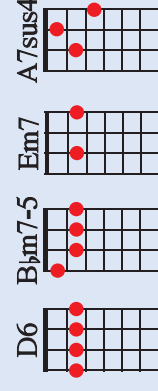
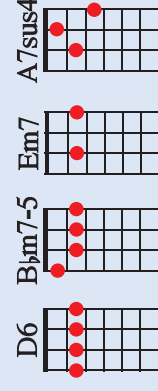
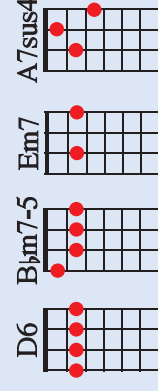
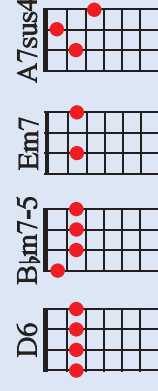
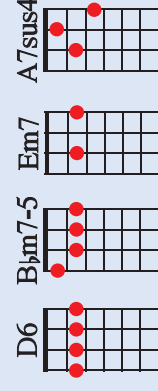
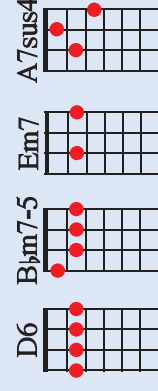
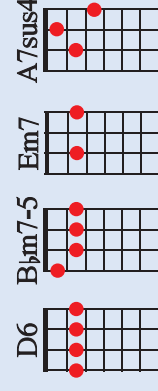
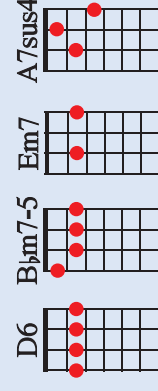
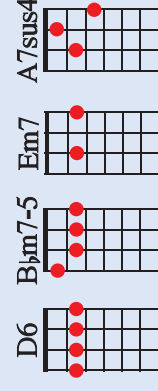
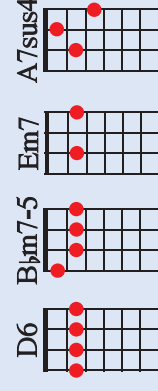
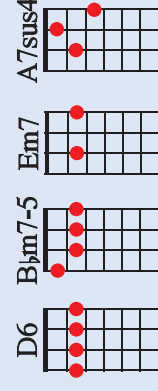
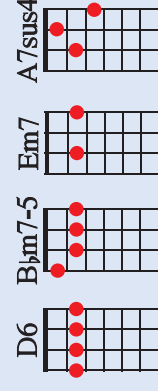
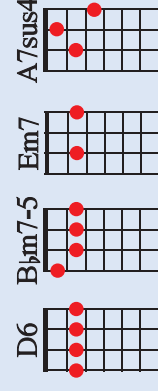
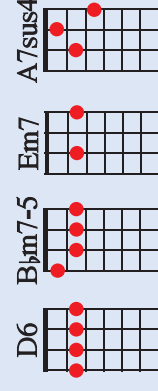
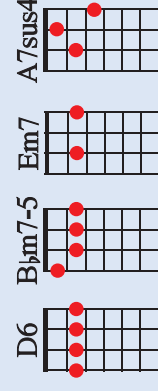
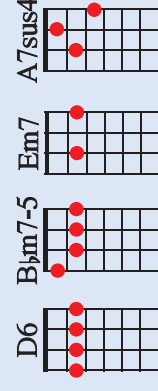
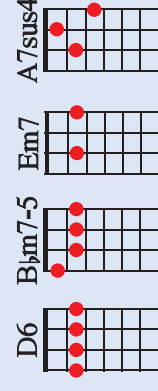
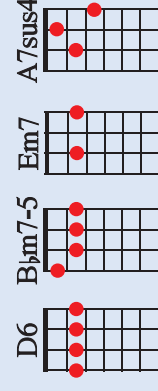
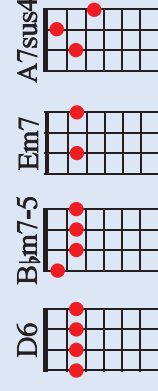
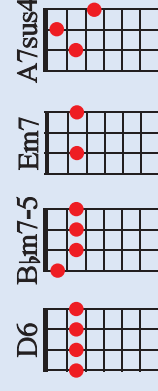
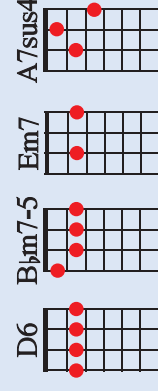
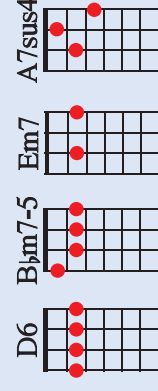
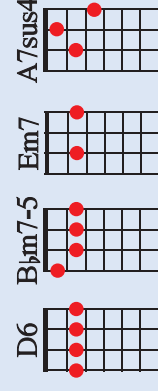
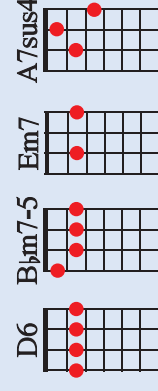
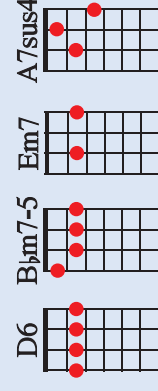
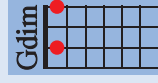
**D D7 G6 Gm7**

People say in Boston even beans do it -

**D Cdim Em7 A7 D Bm7 G**

Let's do it, let's fall in love.

## Verse



# I FALL TO PIECES

Words & Music by Hank Cochran & Harlan Howard

Recorded by Patsy Cline, 1961 (#12)



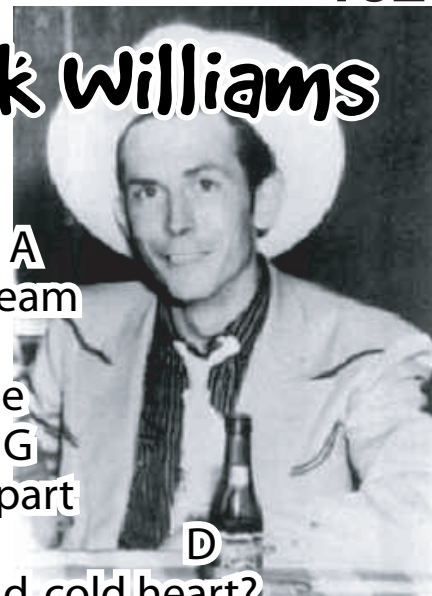
C Am7 G G>F#>F  
 I fall to pieces  
 F G C G  
 Each time I see you again;  
 C Am G G>F#>F  
 I fall to pieces --  
 F G C  
 How can I be just your friend?

C C7 F  
 You want me to act like we never kissed,  
 G G7 G+ C  
 You want me to forget, pretend we never met.  
 F G C  
 Well, I tried and I've tried, but I haven't yet --  
 F G C  
 You walk by and I fall to pieces.

C Am7 G G>F#>F  
 I fall to pieces  
 F G C G  
 Each time someone speaks your name;  
 C Am G G>F#>F  
 I fall to pieces --  
 F G C  
 Time only adds to the flame.

C C7 F  
 You tell me to find someone else to love,  
 G G7 G+ C  
 Someone who'll love me, too, the way you used to do;  
 F G C  
 But each time I go out with someone new,  
 F G C  
 You walk by, and I fall to pieces  
 Coda:  
 F G C  
 You walk by, and I fall to pieces

# Cold, Cold Heart Hank Williams



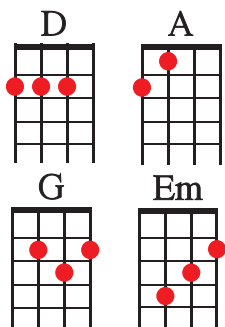
D  
 I tried so hard my dear to show that you're my every dream  
 A7  
 Yet you're afraid each thing I do is just some evil scheme  
 D7  
 A memory from your lonesome past keeps us so far apart  
 A  
 Why can't I free your doubtful mind and melt your cold, cold heart?

D  
 Another love before my time made your heart sad and blue,  
 A7  
 and so my heart is paying now for things I didn't do  
 D7  
 In anger, unkind words are said, that make the teardrops start  
 A  
 Why can't I free your doubtful mind, and melt your cold, cold heart?

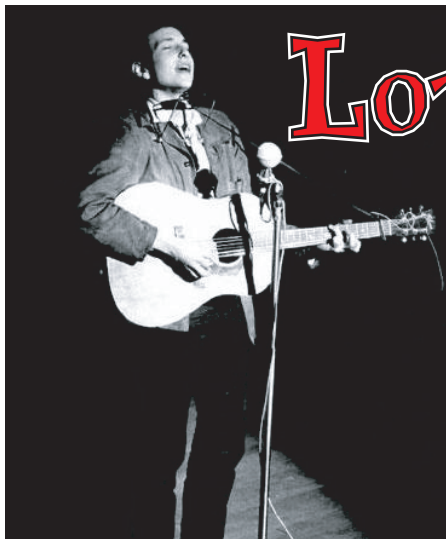
D  
 You'll never know how much it hurts to see you sad and cry  
 A7  
 You know you need and want my love, yet you're afraid to try  
 D7  
 Why do you run and hide from life, to try it just ain't smart  
 A  
 Why can't I free your doubtful mind and melt your cold, cold heart

D  
 There was a time when I believed that you belonged to me  
 A7  
 But now I know your heart is shackled to a memory  
 D7  
 The more I learn to care for you, the more we drift apart  
 A  
 Why can't I free your doubtful mind and melt your cold, cold heart





Original in E major  
Capo 2nd fret



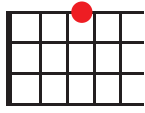
# Love Minus Zero<sup>183</sup> No Limit

Words and music Bob Dylan  
Bringing It All Back Home 1965

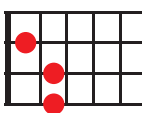
**D**  
My love she speaks like silence,  
**A G D**  
Without ideals or violence,  
**A G D**  
She doesn't have to say she's faithful,  
**Em G A**  
Yet she's true, like ice, like fire  
**D**  
People carry roses,  
**A G D**  
And make promises by the hours,  
**A G D**  
My love she laughs like the flowers,  
**Em A D**  
Valentines can't buy her  
**D**  
In the dime stores and bus stations,  
**A G D**  
People talk of situations,  
**A G D**  
Read books, repeat quotations,  
**Em G A**  
Draw conclusions on the wall  
**D**  
Some speak of the future,  
**A G D**  
My love she speaks softly,  
**A G D**  
She knows there's no success like failure  
**Em A D**  
And that failure's no success at all

**D**  
The cloak and dagger dangles,  
**A G D**  
Madams light the candles.  
**A G D**  
In ceremonies of the horsemen,  
**Em G A**  
Even the pawn must hold a grudge  
**D**  
Statues made of match sticks,  
**A G D**  
Crumble into one another,  
**A G D**  
My love winks, she does not bother,  
**Em A D**  
She knows too much to argue or to judge  
**D**  
The bridge at midnight trembles,  
**A G D**  
The country doctor rambles,  
**A G D**  
Bankers' nieces seek perfection,  
**Em G A**  
Expecting all the gifts that wise men bring  
**D**  
The wind howls like a hammer,  
**A G D**  
The night blows cold and rainy,  
**A G D**  
My love she's like some raven  
**Em A D**  
At my window with a broken wing

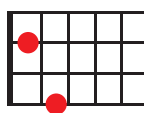
C



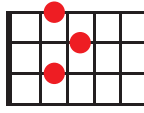
Dm



F



G



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

## CHORUS

How does it feel <sup>F</sup> <sup>C</sup> <sup>F</sup> <sup>G</sup>  
 How does it feel <sup>F</sup> <sup>C</sup> <sup>F</sup> <sup>G</sup>  
 Like a complete unknown <sup>F</sup> <sup>C</sup> <sup>F</sup> <sup>G</sup>  
 Like a rolling stone? <sup>F</sup> <sup>C</sup> <sup>F</sup> <sup>G</sup>

*Sing the first verse only - Without a home*  
*Other verses - With no direction home*

Dylan was hanging around the Café Espresso in Woodstock NY in 1965 when the up-and-coming singer became excited about his new song, **Like a Rolling Stone**, which soon would appear on "Highway 61 Revisited," the album that marked the beginning of Dylan's move away from acoustic folk toward electrified rock 'n' roll.

You've gone to the finest school all right, Miss Lonely <sup>C</sup>  
 But you know you only used to get.... juiced in it <sup>Dm</sup>  
 And nobody's ever taught you how to live out on the street <sup>F</sup>  
 And now you you're gonna have to get.....used to it <sup>F</sup>  
 You say you never compromise <sup>G</sup>  
 With the mystery tramp, but now you realize <sup>F</sup>  
 He's not selling any...alibis <sup>Dm</sup> <sup>C</sup>  
 As you stare into the vacuum of his eyes <sup>F</sup> <sup>Dm</sup>  
 And say, do you want to.....make a deal?

Words and Music by

**Bob Dylan**

Highway 61 Revisited Album  
 Recorded June 16th, 1965  
 Mike Bloomfield on Telecaster  
 and Al Kooper on Hammond  
 Chosen as No. 1 Greatest Song  
 2005 Rolling Stone Magazine poll



Ukulele Club of Santa Cruz "Bob Dylan Night" March 2005

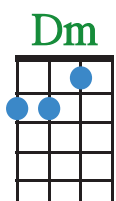
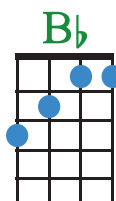
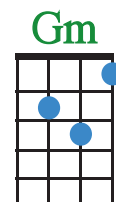
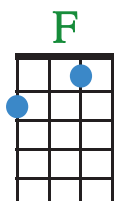
## CHORUS

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

## CHORUS

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

## CHORUS



*F Gm*  
You got a lotta nerve  
*Bb F*  
To say you are my friend  
*F C*  
When I was down  
*Bb Dm C*  
You just stood there grinning

*F Gm*  
You got a lotta nerve  
*Bb F*  
To say you got a helping hand to lend  
*F C Bb*  
You just want to be on  
*Dm C*  
The side that's winning

*F Gm*  
You say I let you down  
*Bb F*  
You know it's not like that  
*F C*  
If you're so hurt  
*Bb Dm C*  
Why then, don't you show it

*F Gm*  
You say you lost your faith  
*Bb F*  
But that's not where it's at  
*F C Bb*  
You had no faith to lose  
*Dm C*  
And you know it

*F Gm*  
I know the reason  
*Bb F*  
That you talk behind my back  
*F C Bb Dm*  
I used to be among the crowd  
*C*  
You're in with

*F Gm*  
Do you take me for such a fool  
*Bb F*  
To think I'd make contact  
*F C Bb*  
With the one who tries to hide  
*Dm C*  
What he don't know to begin with

*F Gm*  
You see me on the street  
*Bb F*  
You always act surprised  
*F C Bb*  
You say, "How are you?" "Good luck"  
*Dm C*  
But you don't mean it

*F Gm*  
When you know as well as me  
*Bb F*  
You'd rather see me paralyzed  
*F C Bb Dm*  
Why don't you just come out once  
*C*  
And scream it

*F Gm*  
No, I do not feel that good  
*Bb F*  
When I see the heartbreaks you embrace  
*F C Bb*  
If I was a master thief  
*Dm C*  
Perhaps I'd rob them

*F Gm*  
And now I know you're dissatisfied  
*Bb F*  
With your position and your place  
*F C Bb*  
Don't you understand  
*Dm C*  
It's not my problem

*F Gm*  
I wish that for just one time  
*Bb F*  
You could stand inside my shoes  
*F C Bb*  
And just for that one moment  
*Dm C*  
I could be you

*F Gm*  
Yes, I wish that for just one time  
*Bb F*  
You could stand inside my shoes  
*F C Bb Dm*  
You'd know what a drag it is  
*C*  
To see you...



C Am Em  
Crimson flames tied through my ears  
F G C  
Rollin' high and mighty traps  
C Am Em  
Pounced with fire on flaming roads  
F G  
Using ideas as my maps  
Am Em  
"We'll meet on edges, soon," said I  
F G  
Proud 'neath heated brow

**CHORUS**

C Am Em  
Half-wracked prejudice leaped forth  
F G C  
"Rip down all hate," I screamed  
C Am Em  
Lies that life is black and white  
F G  
Spoke from my skull, I dreamed  
Am Em  
Romantic facts of musketeers  
F G  
Foundationed deep, somehow

**CHORUS**

C Am Em  
Girls' faces formed the forward path  
F G C  
From phony jealousy  
C Am Em  
To memorizing politics  
F G  
Of ancient history  
Am Em  
Flung down by corpse evangelists  
F G  
Unthought of, though, somehow

**CHORUS**

C Am Em  
A self-ordained professor's tongue  
F G C  
Too serious to fool  
C Am Em  
Spouted out that liberty  
F G  
Is just equality in school  
Am Em  
"Equality," I spoke the word  
F G  
As if a wedding vow

**CHORUS**

Bob Dylan's 30th Anniversary Concert Madison Square Garden NYC which featured Bob Dylan with Johnny Cash, Tracy Chapman, Eric Clapton, George Harrison, Booker T. Jones, Kris Kristofferson, John Mellencamp, Willie Nelson, Tom Petty, Lou Reed, Eddie Vedder, Johnny Winter, Stevie Wonder, Ron Wood, Neil Young and many others

**CHORUS**

C F C  
Ah, but I was so much older then  
F G C  
I'm younger than that now

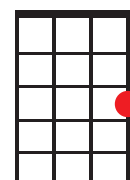
C Am Em  
In a soldier's stance, I aimed my hand  
F G C  
At the mongrel dogs who teach  
C Am Em  
Fearing not that I'd become my enemy  
F G  
In the instant that I preach  
Am Em  
My existence led by confusion boats  
F G  
Mutiny from stern to bow

**CHORUS**

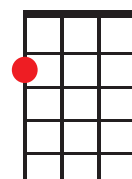
C Am Em  
Yes, my guard stood hard when abstract threats  
F G C  
Too noble to neglect  
C Am Em  
Deceived me into thinking  
F G  
I had something to protect  
Am Em  
Good and bad, I define these terms  
F G  
Quite clear, no doubt, somehow

**CHORUS**

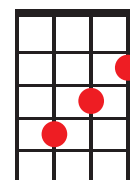
C



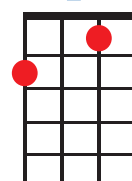
Am



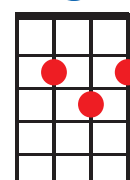
Em



F



G



# I'll Be Your Baby Tonight

F

Close your eyes, close the door,

G7

You don't have to worry any more

Bb

C7

F

I'll be your baby tonight

F

Shut the light, shut the shade,

G7

You don't have to be afraid.

Bb

C7

F

I'll be your baby tonight

Bb

Well, that mockingbird's gonna sail away,

F

We're gonna forget it

G7

That big, fat moon is gonna shine like a spoon,

C7

Tacit

But we're gonna let it, you won't regret it

F

Kick your shoes off, do not fear,

G7

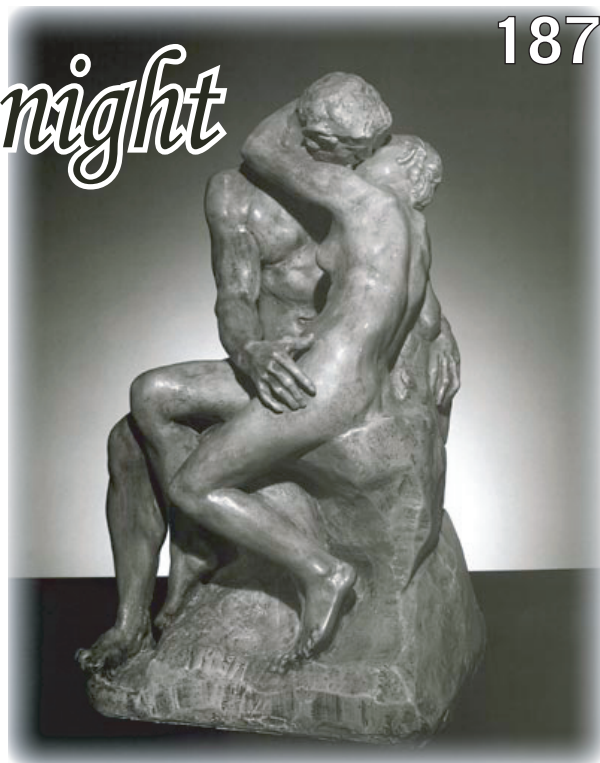
Bring that bottle over here

Bb

C7

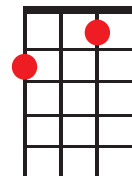
F

I'll be your baby tonight

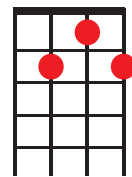


Words and music Bob Dylan  
Released on John Wesley Harding (1967)

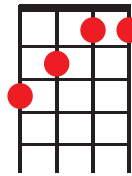
F



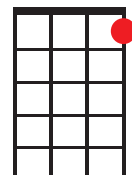
G7



Bb



C7



Intro: C Em Bb Dm C Em Bb Dm

C Em Bb Dm C Em Bb Dm

*Lay, lady, lay, lay across my big brass bed*

C Em Bb Dm C Em Bb Dm

*Lay, lady, lay, lay across my big brass bed*

G Am C \*

*Whatever colors you have in your mind*

G Am C \*

*I'll show them to you and you'll see them shine*

C Em Bb Dm C Em Bb Dm

*Lay, lady, lay, lay across my big brass bed*

C Em Bb Dm C Em Bb Dm

*Stay, lady, stay, stay with your man awhile*

C Em Bb Dm C Em Bb Dm

*Until the break of day, let me see you make him smile*

G Am C \*

*His clothes are dirty but his hands are clean*

G Am C \*

*And you're the best thing that he's ever seen*

C Em Bb Dm C Em Bb Dm

*Stay, lady, stay, stay with your man awhile*

Em G C \*

*Why wait any longer for the world to begin*

Em C

*You can have your cake and eat it too*

Em G C \*

*Why wait any longer for the one you love*

Em Dm

*When he's standing in front of you*

C Em Bb Dm C Em Bb Dm

*Lay, lady, lay, lay across my big brass bed*

C Em Bb Dm C Em Bb Dm

*Stay, lady, stay, stay while the night is still ahead*

G Am C \*

*I long to see you in the morning light*

G Am C \*

*I long to reach for you in the night*

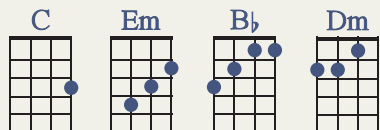
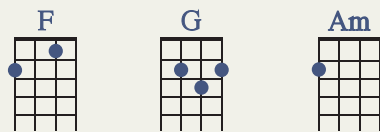
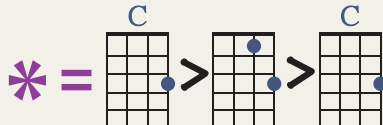
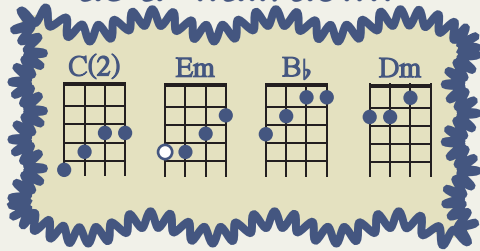
C Em Bb Dm C Em Bb Dm

*Stay, lady, stay, stay while the night is still ahead*

Outro: C Dm Em F C

*by Bob Dylan**from Nashville Skyline 1969**Ukulele Club of Santa Cruz**The Bob Dylan Meeting**March 2005*

C &gt; Em &gt; Bb &gt; Dm

You can play this with  
"First Position" Chordsbut it sounds even better  
as a "walk down"



A7

Oh give me land, lots of land

D

Under starry skies above

A7

Don't fence me in

Let me ride through the wide open country that I love

D

Don't fence me in

D7

Let me be by myself in the evening breeze

G

Listen to the murmur of the cottonwood trees

Gm

D

B7

Gm

Send me off forever but I ask you please,

D

A7

D

Don't fence me in

D7

G

Just turn me loose, let me straddle my old saddle

D

Underneath the western skies

D7

G

On my Cayuse let me wander over yonder

D

A7

'Til I see the mountain rise

D

I want to ride to the ridge where the west commences

D7

G

Gm

Gaze at the moon untill I lose my senses

D

B7

Gm

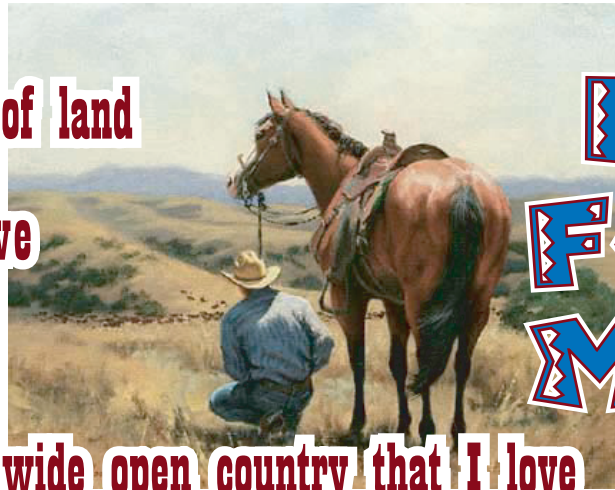
I can't look at hobbles and I can't stand fences

D

A7

D

Don't fence me in



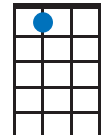
DON'T

FENCE

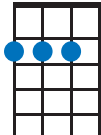
ME IN

Cole Porter

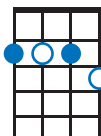
A7



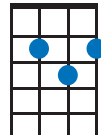
D



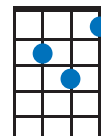
D7



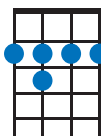
G



Gm



B7



LED BY LEZ AND JIM BELOFF  
AND SOON TO BE RELEASED IN  
"JUMPIN' JIM'S UKULELE COUNTRY"

UKULELE CLUB OF SANTA CRUZ  
"COWBOY SONGS" APRIL 2005

# Rawhide

Music by Dimitri Tiomkin • Lyrics by Ned Washington (they also wrote High Noon)

Am  
Rollin' Rollin' Rollin'

Am  
Rollin' Rollin' Rollin'

Am  
Rollin' Rollin' Rollin'

Am  
Rollin' Rollin' Rollin' .....

Rawhide!



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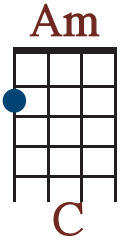
Am C  
Rollin' Rollin' Rollin', though the streams are swollen, keep them doggies rollin', Rawhide!

Am G Am  
Rain and wind and weather, hell bent for leather,

G F E7  
Wishin' my gal was by my side

Am G Am  
All the things I'm missin', good vittles, lovin', kissin',

G Am G Am  
Are waitin' at the end of my ride



## CHORUS

Am E7  
Move em' on, head em' up, head em' up, move em' on, move em' on, head em' up, Rawhide!

Am F E7 Am  
Cut em' out, ride em' in, ride em' in, cut em' out, cut em' out, ride em' in, Raw..hide!

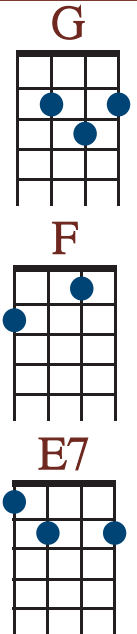
Am C  
Keep movin', movin', movin', though they're dissaprovin', keep them doggies movin', Rawhide!

Am G Am  
Don't try to understand them, just rope, throw and brand em',

G F E7  
Soon we'll be livin' high and wide

Am G Am  
My heart's calculatin', my true love will be waitin',

G Am G Am  
Be waitin' at the end of my ride



Repeat CHORUS and end with...

Am  
Rollin' Rollin' Rollin'

Am  
Rollin' Rollin' Rollin'

Am  
Rollin' Rollin' Rollin'

Am  
Rollin' Rollin' Rollin'

..... Rawhide!



Ukulele Club of Santa Cruz  
"Cowboy Songs"  
April 2005



# I'm An Old Cowhand

Words & Music by Johnny Mercer

Recorded by Bing Crosby with Jimmy Dorsey, 1936 (#2)

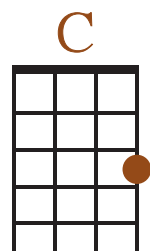
**C** **F6** **G7** **C**  
I'm an old cowhand from the Rio Grande,  
**C** **F6** **G7** **C**  
But my legs ain't bowed and my cheeks ain't tanned;

**Am** **Em**  
I'm a cowboy who never saw a cow --

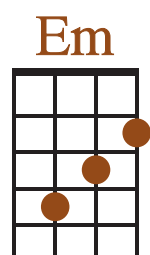
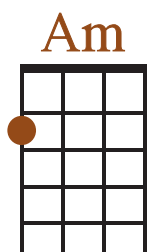
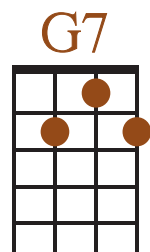
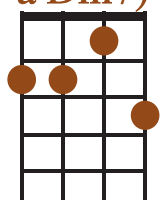
**Am** **Em**  
Never roped a steer, 'cause I don't know how,

**Am** **Em**  
And I sure ain't fixin' to start in now.

**F6** **G7** **C** **Am** **F6** **G7** **C**  
Yippie - yi - yo - ki - yay, yippie - yi - yo - ki - yay



**F6**  
(same as  
a Dm7)



**C** **F6** **G7** **C**  
I'm an old cowhand from the Rio Grande,  
**C** **F6** **G7** **C**  
And I learned to ride 'fore I learned to stand;

**Am** **Em**  
I'm a ridin' fool who is up to date --

**Am** **Em**  
I know every trail in the Lone Star state,

**Am** **Em**  
'Cause I ride the range in a Ford V8.

**F6** **G7** **C** **Am** **F6** **G7** **C**  
Yippie - yi - yo - ki - yay, yippie - yi - yo - ki - yay.

**C** **F6** **G7** **C**  
I'm an old cowhand from the Rio Grande,  
**C** **F6** **G7** **C**  
And I come to town just to hear the band

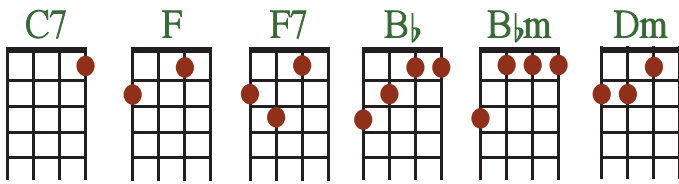
**Am** **Em**  
I know all the songs that the cowboys know

**Am** **Em**  
'Bout the big corral where the doggies go,

**Am** **Em**  
'Cause I learned them all on the rad-ee-o

**F6** **G7** **C** **Am** **F6** **G7** **C**  
Yippie - yi - yo - ki - yay, yippie - yi - yo - ki - yay





(C7) F F7 Bb Bbm  
Oh, give me a home where the buffalo roam  
F Dm C7  
Where the deer and the antelope play  
F F7 Bb Bbm  
Where seldom is heard a discouraging word  
F C7 F  
and the skies are not cloudy all day

### AND NOW SING THAT WELL-LOVED CHORUS . . .

F C7 F  
Home, home on the range  
Dm C7  
Where the deer and the antelope play  
F F7 Bb Bbm  
Where seldom is heard a discouraging word  
F C7 F  
and the skies are not cloudy all day

F F7 Bb Bbm  
Where the air is so pure, the zephyrs so free,  
F Dm C7  
The breezes so balmy and light  
F F7 Bb Bbm  
That I would not exchange my home on the range  
F C7 F  
For all the cities, so bright

### AND NOW THE CHORUS

F F7 Bb Bbm  
Oh, give me a land where the bright diamond sand  
F Dm C7  
Flows leisure-ly down the stream;  
F F7 Bb Bbm  
Where the graceful white swan goes gliding along  
F C7 F  
Like a maid in a heavenly dream

### AND AGAIN THE CHORUS

F F7 Bb Bbm  
The red man was pressed from this part of the West,  
F Dm C7  
He's likely no more to return  
F F7 Bb Bbm  
To the banks of Red River, where seldom, if ever  
F C7 F  
Their flickering Campfires burn

### ONCE AGAIN SING THE CHORUS



## HOME ON THE RANGE

F F7 Bb Bbm  
How often at night, when the heavens are bright  
F Dm C7  
With the light of the glittering stars  
F F7 Bb Bbm  
Have I stood here amazed and asked as I gazed  
F C7 F  
If their glory exceeds that of ours

### ISN'T THIS GREAT ! - THE CHORUS

F F7 Bb Bbm  
Oh, I love these wild flowers in this dear land of ours;  
F Dm C7  
The Curlew I love to hear Scream;  
F F7 Bb Bbm  
And I love the white rocks and the Antelope flocks  
F C7 F  
That graze on the mountain-tops green.

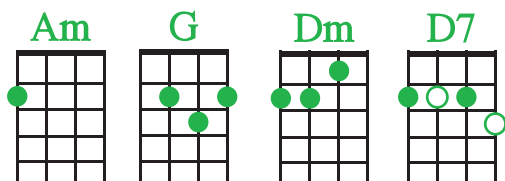
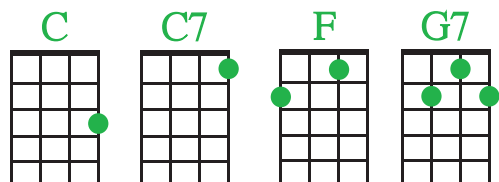


### DON'T YOU JUST LOVE THIS CHORUS

F F7 Bb Bbm  
So I would not exchange my home on the range,  
F Dm C7  
Where the deer and the antelope play;  
F F7 Bb Bbm  
Where seldom is heard a discouraging word

F C7 F  
And the skies are not cloudy all day

# OH DANNY BOY



UKULELE CLUB OF SANTA CRUZ  
HAPPY ST. PATRICK'S DAY  
MARCH 2005

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Oh Danny Boy, the pipes, the pipes are calling  
From glen to glen and down the mountain side  
The summer's gone and all the flowers are dying  
It's you, It's you must go, and I must bide  
But come ye back when summer's in the meadow  
Or when the valley's hushed and white with snow  
Tis' I'll be there in sunshine or in shadow  
Oh Danny Boy, oh Danny Boy, I love you so  
But when you come and all the flowers are dying  
If I am dead, and dead I well may be  
You'll come and find the place where I am lying  
And kneel and say an Ave there for me  
And I shall hear tho' soft you tread above me  
And all my dreams will warmer, sweeter be  
If you'll not fail to tell me that you love me  
I'll simply sleep in peace until you come to me  
Oh Danny Boy, oh Danny Boy, I love, I love you so

# Happy Trails & Aloha 'Oe Medley <sup>194</sup>

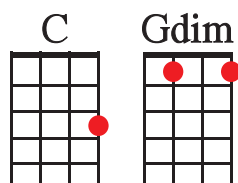
Dale Evans and Queen Lili'uokalani

## • Chorus •

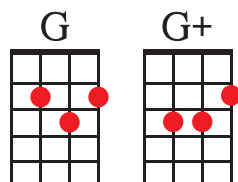


Happy trails to you until we meet again  
 Happy trails to you, keep smilin' until then  
 Who cares about the clouds when we're together  
 Just sing a song and bring the sunny weather  
 Happy trails to you till we meet a - gain

## • Verse •



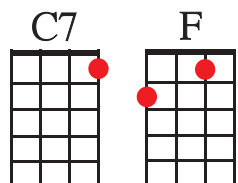
Some trails are happy ones  
 Others are blue



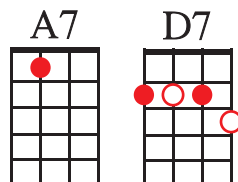
It's the way you ride the trail that counts  
 Here's a happy one for you

Now repeat just the • Chorus • once,

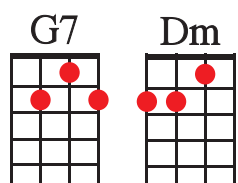
And then finish up with....



Aloha Oe, Farewell to thee



Thou charming one who dwells among the bowers



One fond embrace, before I now depart

Until we meet again  
 and...Happy trails to you till we meet a - gain