

Songs That Are Related

Lansing Area Ukulele Group

Song List Feb 2017

- 1) Has Anybody Seen My Gal? (Five Foot Two, Eyes of Blue)
- 2) Please Don't Talk About Me When I'm Gone

- 3) It Wasn't God Who Made Honky Tonk Angels
- 4) Wild Side of Life

- 5) Peggy Sue
- 6) Peggy Sue Got Married

- 7) It's My Party
- 8) Judy's Turn To Cry

- 9) Jolene
- 10) You Ain't Woman Enough to Take My Man

- 11) My Sweet Lord
- 12) He's So Fine

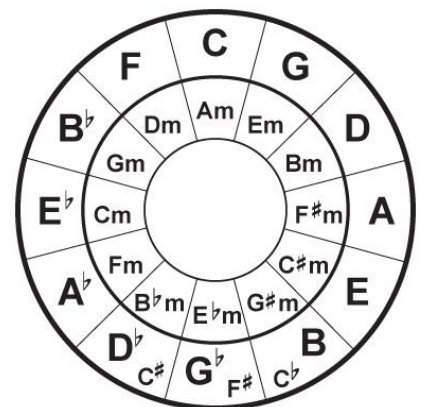
- 13) Crescent City Blues
- 14) Folsom Prison Blues

- 15) Surfin' U.S.A
- 16) Sweet Little Sixteen

- 17) The Twist
- 18) Let's Twist Again

- 19) Amazing Grace/House of the Rising Sun
- 20) A Lover's Concerto
- 21) A Whiter Shade of Pale

**Duel songs,
Double songs,
Copycats &
Sequels.**



Has Anybody Seen My Gal? (Five Foot Two, Eyes of Blue)

[C] Five foot two, [E7] eyes of blue [A7] oh! what those five foot could do, Has [D7] anybody [G7] seen my [C] gal? [G7]

[C] Turned up nose, [E7] turned down hose,
[A7] Never had no other beaus.

or: (Flapper, yes sir, one of those)

Has [D7] anybody [G7] seen my [C] gal?

Now if you [E7] run into a five foot two,
[A7] Covered in fur, [D7] Diamond rings and all those things, [G7] *[Tacit]* Bet your life it isn't her.

But... [C] Could she love, [E7] could she woo?
[A7] Could she, could she, could she coo?
Has [D7] anybody [G7] seen my [C] gal? [G7]

Accounts of who originally composed "Has Anybody Seen My Gal?" vary, since the song was often modified. Some sources state that Percy Weinrich wrote the music and Jack Mahoney the lyrics, in 1914. Credit for the most popular version of the song in 1925, is given to Ray Henderson for the music, and Sam M. Lewis and Joseph Widow Young for the lyrics.

Please Don't Talk About Me When I'm Gone

[C] Please don't talk a [E7] bout me when I'm [A7] gone,
Oh, Honey, [D7] though our friendship [G7] ceases from now [C] on,

[G7] And listen,

[C] if you can't say [E7] anything real [A7] nice,
It's better [D7] not to talk at [G7] all, is my ad-[C] vice.

We're parting, [E7] you go your way, I'll go mine,
[A7] it's best that we do.

[D7] Here's a kiss, I hope that this brings
[G7] *[Tacit]* lots of luck to you.

[C] Makes no difference [E7] how I carry [A7] on. Remember,
[D7] please don't talk a-[G7] bout me when I'm [C] gone.

Please Don't Talk About Me When I'm Gone was written by Sam H. Stept with lyrics by Sidney Clare. The original publication also credited singer Bee Palmer as co-composer. The song was published in 1930. The chorus uses virtually the same chord sequence as the 1925 composition *Has Anybody Seen My Gal?* The song was also sung by the character Michigan J. Frog in the 1955 Warner Bros. animated short *One Froggy Evening*.

It Wasn't God Who Made Honky Tonk Angels

recorded by **Kitty Wells 1952**

written by Jay D. Miller

C F
As I sit here tonight the jukebox's playing
G7 C
A tune about the wild side of life
F
As I listen to the words you are saying
G7 C
It brings memories when I was trusting wife

F
It wasn't God who made honky tonk angels
G7 C
As you said in the words of your song
F
Too many times married men think they're still single
G7 C
That has caused many a good girl to go wrong

F
It's a shame that all the blame is on us women
G7 C
It's not true that only you men feel the same
F
From the start most every heart that's ever broken
G7 C
Was because there always was a man to blame

F
It wasn't God who made honky tonk angels
G7 C
As you said in the words of your song
F
Too many times married men think they're still single
G7 C
That has caused many a good girl to go wrong

Wild Side of Life

recorded by **Hank Thompson 1951**

written by Arlie A. Carter and William Warren

C F
You wouldn't read my letter if I wrote you
G7 C
You asked me not to call you on the phone
F
But there's something I'm wanting to tell you
G7 C
So I wrote it in the words of this song

F
I didn't know God made honky tonk angels
G7 C
I might have known you'd never make a wife
F
You gave up the only one that ever loved you
G7 C
And went back to the wild side of life

F
The glamor of the gay night life has lured you
G7 C
To the places where the wine and liquor flows
F
where you wait to be anybody's baby
G7 C
And forget the truest love you'll ever know

F
I didn't know God made honky tonk angels
G7 C
I might have known you'd never make a wife
F
You gave up the only one that ever loved you
G7 C
And went back to the wild side of life

The Great Speckled Bird

Recorded by **Roy Acuff - 1936**

Words and music by (Reverend) Guy Smith

1. [C] What a beautiful thought I am [F] thinking
Con-[G7] cerning a great speckled [C] bird
Remember her name is re-[F] corded
On the [G7] pages of God's Holy [C] Word.

2. All the other birds are flocking 'round her
And she is despised by the squad
But the great speckled bird in the Bible
Is one with the great church of God.

3. All the other churches are against her
They envy her glory and fame
They hate her because she is chosen
And has not denied Jesus' name.

4. Desiring to lower her standard
They watch every move that she makes
They long to find fault with her teachings
But really they find no mistake.

5. She is spreading her wings for a journey
She's going to leave by and by
When the trumpet shall sound in the morning
She'll rise and go up in the sky.

6. In the presence of all her despisers
With a song never uttered before
She will rise and be gone in a moment
Till the great tribulation is o'er.

7. I am glad I have learned of her meekness
I am proud that my name is on her book
For I want to be one never fearing
The face of my Savior to look.

8. When He cometh descending from heaven
On the cloud that He writes in His Word
I'll be joyfully carried to meet Him
On the wings of that great speckled bird.

I'm Thinking Tonight Of My Blue Eyes

Carter Family - 1929

Twould been better for us both had we never
In this wide and wicked world had never met,
But the pleasure we both seemed to gather
I'm sure, love, I'll never forget

Oh, I'm thinking tonight of my blue eyes
Who is sailing far over the sea
I'm thinking tonight of my blue eyes
And I wonder if he ever thinks of me

Oh, you told me once, dear, that you loved me;
You vowed that we never would part
But a link in the chain has been broken
Leaving me with a sad and aching heart

Oh, I'm thinking tonight of my blue eyes
Who is sailing far over the sea
I'm thinking tonight of my blue eyes
And I wonder if he ever thinks of me

When the cold, cold grave shall enclose me
Will you come near and shed just one tear?
Will you say to the strangers around you
A poor heart you have broken lies here?

Oh, I'm thinking tonight of my blue eyes
Who is sailing far over the sea
I'm thinking tonight of my blue eyes
And I wonder if he ever thinks of me

Thrills That I Can't Forget

Recorded by Welby Toomey and Edgar Boaz **1925**

The Prisoner's Song

Recorded by Vernon Dalhart **1924**

Peggy Sue

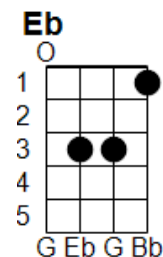
written by Buddy Holly, Jerry Allison, and Norman Petty, early July of 1957

{first note G}

[G] If you knew [C] Peggy Sue, [G] Then you'd [C] know why
[G] I feel blue. [G7] About [C] Peggy, my Peggy [G] Sue. [C] [G]
Oh well, I [D7] love you gal, Yes I [C] love you, [C7] Peggy [G] Sue. [C] [G] [D7]

[G] Peggy Sue, [C] Peggy Sue, [G] oh how [C] my heart [G] yearns for you.
Oh [C] Peggy, my Peggy [G] Sue. [C] [G]
Oh well, I [D7] love you gal, Yes I [C] love you, [C7] Peggy [G] Sue. [C] [G] [D7]

[G] Peggy Sue, Peggy Sue, [Eb] pretty, pretty, pretty, pretty [G] Peggy Sue,
Oh [C] Peggy, my Peggy [G] Sue. [C] [G]
Oh well, I [D7] love you gal, And I [C] need you,
[C7] Peggy [G] Sue. [C] [G] [D7]



[G] I love you, [C] Peggy Sue, [G] with a love so [G7] rare and true,
Oh [C] Peggy, my Peggy [G] Sue. [C] [G]
Well, I [D7] love you gal, I [C] want you, [C7] Peggy [G] Sue. [C] [G] [D7]

break

[G] Peggy Sue, Peggy Sue, [Eb] pretty, pretty, pretty, pretty [G] Peggy Sue,
Oh [C] Peggy, my Peggy [G] Sue. [C] [G]
Oh well, I [D7] love you gal, yes I [C] need you, [C7] Peggy [G] Sue. [C] [G] [D7]

[G] I love you, [C] Peggy Sue, [G] with a love so [G7] rare and true,
Oh [C] Peggy, my Peggy [G] Sue. [C] [G]
Well, I [D7] love you gal, and I [C] want you, [C7] Peggy [G] Sue. [C] [G]
Oh well, I [D7] love you gal, And I [C] want you, Peggy [G] Sue [C] [G]

Peggy Sue Got Married

Buddy Holly 1958

{first note A}

[A] Please don't tell, [E7] no-no-no. [D] Don't say that I [A] told you so.

[D] I just heard a [A] rumor [E7] from a [A] friend. [D] [A] [E7]

[A] I don't say [E7] that it's true. [D] I'll just leave that [A] up to you.

[D] If you don't be[A]lieve I'll [E7] under[A] sta-a-and. [D] [A] [E7]

[F] You recall a [A] girl that's been in [D] nearly every [E7] song,

[F] This is what I [A] heard, of course the [D] story could be [E7] wrong.

[A] She's the one, [E7] I've been told, [D] Look she's wearing a [A] band of gold.

[D] Peggy Sue got [A] married not [E7] long [A] ago-o-o. [D] [A] [E7]

break

[F] You recall a [A] girl that's been in [D] nearly every [E7] song,

[F] This is what I [A] heard, of course the [D] story could be [E7] wrong.

[A] She's the one, [E7] I've been told [D] Look she's wearing a [A] band of gold

[D] Peggy Sue got [A] married not [E7] long [A] ago-o-o [D] [A] [E7]

[D] Peggy Sue got [A] married not [E7] long [A] ago [D] [A] *{cha cha cha cha ending}* ☺

Holly wrote the sequel, "Peggy Sue Got Married", and recorded a demo version in his New York City apartment on December 5, 1958, accompanied only by himself on guitar. The tape was discovered after his death and was "enhanced" for commercial release.

It's My Party

Lesley Gore 1963

It's My Party
was the first hit
single for
producer
Quincy Jones

[C] It's my party and I'll [Caug] cry if I want to.
[F] Cry if I want to. [Fm] cry if I want to.
[C] You [Am/C] would cry [F] too, if it
[G7] happened to [C] you. [F] [C] [G7]

[C] Nobody knows where my [Eb] Johnny has gone
But [C] Judy left the same [F] time.

[Fm] Why was he [C] holding her hand
When [D7] he's supposed to be [G7] mine?

[C] It's my party and I'll [Caug] cry if I want to.
[F] Cry if I want to. [Fm] cry if I want to.
[C] You [Am/C] would cry [F] too, if it
[G7] happened to [C] you. [F] [C] [G7]

[C] Play all my records. Keep [Eb] dancin' all night.
But [C] leave me alone for a [F] while.

[Fm] Till Johnny's [C] dancin' with me,
I've [D7] got no reason to [G7] smile.

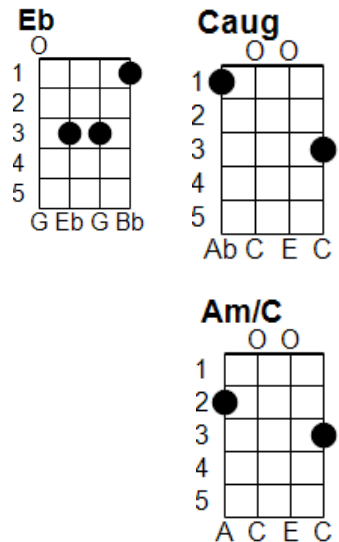
[C] It's my party and I'll [Caug] cry if I want to.
[F] Cry if I want to. [Fm] cry if I want to.
[C] You [Am/C] would cry [F] too, if it
[G7] happened to [C] you. [F] [C] [G7]

Instrumental: [C] [Caug] [F] [Fm] [C] [Am/C] [F] [G7] [C] [F] [C] [G7]

[C] Judy and Johnny just [Eb] walked through the door,
[C] Like a queen with her [F] king.
[Fm] Oh what a [C] birthday surprise,
[D7] Judy's wearin' his [G7] ring.

[C] It's my party and I'll [Caug] cry if I want to.
[F] Cry if I want to. [Fm] cry if I want to.
[C] You [Am/C] would cry [F] too, if it
[G7] happened to [C] you.

Repeat chorus

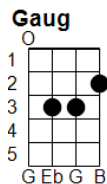


Judy's Turn To Cry

(Beverly Ross / Edna Lewis)
recorded by Lesley Gore (#5 in 1963)

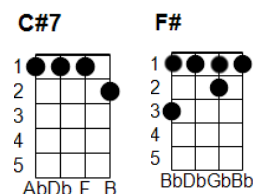
[Gaug] *tacit*

'Cause now it's **[C]** Judy's turn to **[Cmaj7]** cry,
Judy's **[C6]** turn to cry,
[C] Judy's turn to **[Am]** cry,
'cause **[F]** Johnny's come **[G7]** back . . . to **[C]** me



[G7]

Oh, when **[C]** Judy left with Johnny at my **[G7]** party **c#7**
And **[C]** came back wearin' his **[G7]** ring,
[C] I sat down and cried my **[C#7]** eyes out
Now **[F#]** that was a foolish **[G7]** thing,



[Gaug] 'Cause now it's **[C]** Judy's turn to **[Cmaj7]** cry,
Judy's **[C6]** turn to cry, **[C]** Judy's turn to **[Am]** cry,
'cause **[F]** Johnny's come **[G7]** back . . . to **[C]** me
[G7]

Well, it **[C]** hurt me so to see them dance **[G7]** together,
I **[C]** felt like making a **[G7]** scene
[C] Then my tears just fell like **[C#7]** raindrops,
'cause **[F#]** Judy's smile was so **[G7]** mean

[Gaug] But now it's **[C]** Judy's turn to **[Cmaj7]** cry,
Judy's **[C6]** turn to cry, **[C]** Judy's turn to **[Am]** cry,
'cause **[F]** Johnny's come **[G7]** back . . . to **[C]** me
[G7]

Oh, one **[C]** night I saw them kissin' at a **[G7]** party,
So **[C]** I kissed some other **[G7]** guy
[C] Johnny jumped up and he **[C#7]** hit him,
'cause **[F#]** he still loved me, that's **[G7]** why

[Gaug] So now it's **[C]** Judy's turn to **[Cmaj7]** cry,
Judy's **[C6]** turn to cry, **[C]** Judy's turn to **[Am]** cry,
'cause **[F]** Johnny's come **[G7]** back . . . to **[C]** me
[G7]

[Gaug] Yay, now it's **[C]** Judy's turn to **[Cmaj7]** cry,
Judy's **[C6]** turn to cry, **[C]** Judy's turn to **[Am]** cry,
'cause **[F]** Johnny's come **[G7]** back . . . **[C]** to me.

Jolene

Dolly Parton 1973

[Am] Jolene [C] Jolene Jo[G]lene Jo[Am]lene
I'm [G] begging of you [Em7] please don't take my [Am] man
[Am] Jolene [C] Jolene Jo[G]lene Jo[Am]lene
[G] Please don't take him [Em7] just because you [Am] can

[Am] Your beauty is be[C]yond compare
With [G] flaming locks of [Am] auburn hair
With [G] ivory skin and [Em7] eyes of emerald [Am] green
[Am] Your smile is like a [C] breathe of spring
Your [G] voice is soft like [Am] summer rain
And [G] I cannot com[Em7]pete with Jo[Am]lene

[Am] He talks about you [C] in his sleep
And there's [G] nothing I can [Am] do to keep
From [G] crying when he [Em7] calls your name Jo[Am]lene
[Am] And I can easily [C] understand
How [G] you could easily [Am] take my man
But [G] you don't know what he [Em7] means to me Jo[Am]lene

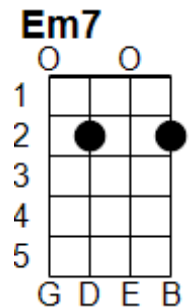
Chorus

[Am] You can have your [C] choice of men
But [G] I could never [Am] love again
[G] He's the only [Em7] one for me Jo[Am]lene
[Am] I had to have this [C] talk with you
My [G] happiness de[Am]pends on you
And what[G]ever you de[Em7]cide to do Jo[Am]lene

Chorus

[Am] Jolene, Jolene . . .

According to Parton, the song was inspired by a red-headed bank clerk who flirted with her husband Carl Dean at his local bank branch around the time they were newly married.



You Ain't Woman Enough to Take My Man

Loretta Lynn - 1966

[A] You've come to tell me something, You [D] say I ought to know.
[E7] That he don't love me anymore and I'll have to let him [A] go.
You say you're gonna take him, But I [D] don't think you can.
Cause [E7] you ain't woman enough to take my [A] man.

[E7] Women like you they're a dime a dozen.
You can [A] buy 'em anywhere.
For you to [B7] get to him I'd have to move over,
and I'm [E7] gonna stand right here.
It'll be [A] over my dead body, so [D] get out while you can.
Cause [E7] you ain't woman enough to take my [A] man.

Sometimes a man's caught looking, At [D] things that he don't need.
[E7] He took a second look at you, but he's in love with [A] me.
I don't know where that leaves you. But I [D] know where I stand.
And [E7] you ain't woman enough to take my [A] man.

[E7] Women like you they're a dime a dozen.
You can [A] buy 'em anywhere.
For you to [B7] get to him I'd have to move over,
And I'm [E7] gonna stand right here.
It'll be [A] over my dead body so [D] get out while you can.
Cause [E7] you ain't woman enough to take my [A] man.
No [E7] you ain't woman [D] enough to take my [A] man.

"You Ain't Woman was based on a real life woman Lynn met backstage before a concert. The woman confided in Lynn about how another woman attempted to steal her husband from her. In response to her words, Lynn replied, "Honey, she ain't woman enough to take your man!" Following the conversation, Lynn went into her dressing room and wrote the song.

My Sweet Lord

George Harrison 1970

[Dm] [G] [Dm] [G] [Dm] [G] [Dm] [G]
[C] [Am] [C] [Am] [C] [Bbdim] [Dm] [G]

My sweet [Dm] lord [G] Hm my [Dm] lord [G] Hm my [Dm] lord [G]
I really want to [C] see you [Am]
Really want to [C] be with you. [Am] really want to [C] see you lord
But it [Bbdim] takes so long my [Dm] lord [G]
My sweet [Dm] lord [G] Hm my [Dm] lord [G] Hm my [Dm] lord [G]

I really want to [C] know you [Am] really want to [C] go with you
[Am] Really want to [C] show you lord
That it [Bbdim] won't take long my [Dm] lord [G]

(hallelujah)

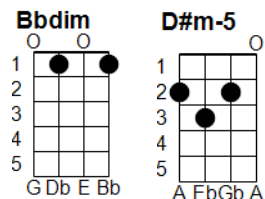
(hallelujah)

(hallelujah)

My sweet [Dm] lord [G] my [Dm] lord [G] My sweet [Dm] lord [G]

I really want to [C] see you
really want to [C7] see you
Really want to [A7] see you lord
Really want to [D] see you lord

Note: The key
changes here.



But it [D#m-5] takes so long my [Em] lord [A]

(hallelujah)

(hallelujah)

(hallelujah)

My sweet [Em] lord [A] hm my [Em] lord [A] my my my [Em] lord [A]

I really want to [D] know you [Bm] really want to [D] go with you
[Bm] Really want to [D] show you lord

That it [D#m-5] won't take long my [Em] lord [A]

[Em] Hmm [A] My sweet [Em] lord [A] My my [Em] lord [A]

[D] [Bm] [D] [Bm] [D] [D#m-5] [Em] [A]

My [Em] lord [A] my my my [Em] lord [A] my [Em] sweet lord [A]

(Hare Krishna)

(Hare Krishna)

(Krishna Krishna)

Oooh [Em] oooh [A]

(Hare Hare)

Hare Rama,

Hare Rama)

I really want to [D] see you [Bm] really want to [D] be with you [Bm]

Really want to [D] see you lord but it [D#m-5]

takes so long my [Em] lord [A]

My [Em] lord [A] my my my [Em] lord [A] my [Em] sweet lord [A] [D]

He's So Fine

The Chiffons **1962**

written by Ronald Mack

[Dm] Do-lang, do-**[G]** lang, do-lang, **[Dm]** Do-lang, do-**[G]** lang

He's so **[Dm]** fine (Do-lang, do-**[G]** lang, do-lang)
Wish he were **[Dm]** mine (Do-lang, do-**[G]** lang, do-lang)
That handsome **[Dm]** boy over there (Do-lang, do-**[G]** lang, do-lang)
The one with the **[Dm]** wavy hair (Do-lang, do-**[G]** lang, do-lang)

I don't know how, I'm gonna **[C]** do it (Do-lang, do-**[Am]** lang, do-lang)
But I'm gonna make him **[C]** mine (Do-lang, do-**[Am]** lang, do-lang)
Be the envy of **[C]** all the girls (Do-lang, do-**[Am]** lang, do-lang)
It's just a matter of **[C]** time (Do-lang, do-**[Am]** lang)

He's a soft spoken **[Dm]** guy (Do-lang, do-**[G]** lang, do-lang)
Also **[Dm]** seems kinda shy (Do-lang, do-**[G]** lang, do-lang)
Makes me **[Dm]** wonder if I (Do-lang, do-**[G]** lang, do-lang)
Should even **[Dm]** give him a try (Do-lang, do-**[G]** lang, do-lang)

But then I know he can't **[C]** shy (Do-lang, do-**[Am]** lang, do-lang)
He can't shy away **[C]** forever (Do-lang, do-**[Am]** lang, do-lang)
And I'm gonna make him **[C]** mine (Do-lang, do-**[Am]** lang, do-lang)
If it takes me **[C]** forever (Do-lang, do-**[C7]** lang)

[F] He's so fine (Oh yeah)
Gotta be mine (Oh yeah)
[C] Sooner or later (Oh yeah)
I hope it's not later (Oh yeah) **[C7]**
We **[F]** gotta get together (Oh yeah)
The sooner the better (Oh yeah)

I **[G]** just can't wait, I just can't wait. To **[G7]** be held in his arms

If I were a **[Dm]** queen (Do-lang, do-**[G]** lang, do-lang)
And he asked me to **[Dm]** leave my throne (Do-lang, do-**[G]** lang, do-lang)
I'll do any **[Dm]** thing that he asked (Do-lang, do-**[G]** lang, do-lang)
Anything to **[Dm]** make him my own (Do-lang, do-**[G]** lang, do-lang)

for he's so **[C]** fine (So **[Am]** fine)
So **[C]** fine (So **[Am]** fine)
He's so **[C]** fine *continue and fade out*

Crescent City Blues – Gordon Jenkins 1953

{first note E}

[C] I hear the train a-comin, it's rolling 'round the bend.
And I ain't been kissed lord since **[C7]** I don't know when.
The **[F]** boys in Crescent City, don't seem to know I'm **[C]** here.
That **[G7]** lonesome whistle seems to tell me, Sue, disa**[C]**ppear.

When I was just a baby my mama told me, Sue,
When you're grown up I want that you **[C7]** should go and see and do.
But I'm **[F]** stuck in Crescent City, just watching life mosey **[C]** by
When I **[G7]** hear that whistle blowing, I hang my head and **[C]** cry

I see the rich folks eating in that fancy dining car.
They're probably having pheasant breast **[C7]** and eastern caviar.
Now I **[F]** ain't crying envy, and I ain't crying **[C]** me.
It's just **[G7]** that they get to see things that I've never **[C]** seen.

If I owned that lonesome whistle, if that railroad train was mine,
I bet I'd find a man a little **[C7]** farther down the line.
Far from **[F]** Crescent City, is where I'd like to **[C]** stay.
And I'd **[G7]** let that lonesome whistle blow my blues **[C]** away.

Song written by
composer Gordon
Jenkins and sung by
Beverly Mahr, and
released on his Seven
Dreams album in
1953.

Its melody is borrowed
heavily from the
1930s instrumental
"Crescent City Blues"
by Little Brother
Montgomery.

It is most notable for
having been adapted
by singer Johnny
Cash as the "Folsom
Prison Blues."

Folsom Prison Blues

Johnny Cash 1955

{first note E}

[C] I hear the train a comin' it's rolling round the bend
And I ain't seen the sunshine since **[C7]** I don't know when
I'm **[F]** stuck in Folsom prison and time keeps draggin' **[C]** on
But that **[G7]** train keeps a rollin' on down to San An**[C]**ton

Cash paid Jenkins
a settlement of
approximately
\$75,000
following a
lawsuit.

When I was just a baby my mama told me son
Always be a good boy don't **[C7]** ever play with guns
But I **[F]** shot a man in Reno just to watch him **[C]** die
When I **[G7]** hear that whistle blowing, I hang my head and **[C]** cry

I bet there's rich folks eating in a fancy dining car
They're probably drinkin' coffee and **[C7]** smoking big cigars
Well I **[F]** know I had it coming I know I can't be **[C]** free
But those **[G7]** people keep a movin', And that's what tortures **[C]** me

Well if they'd free me from this prison, If that railroad train was mine
I bet I'd move it all a little **[C7]** further down the line
[F] Far from Folsom prison that's where I want to **[C]** stay
And I'd **[G7]** let that lonesome whistle blow my blues a**[C]**way

Surfin' U.S.A

Beach Boys 1963

{first note Bb}

[C] If everybody had an [G7] ocean, across the US[C]A
Then everybody'd be [G7] surfin, like Californi[C]a
You'd see em wearing their [F] baggies. Huarachi sandals [C] too
A bushy bushy blonde [G7] hairdo surfin' US[C]A

You'd catch 'em surfin' at [G7] Del Mar Ventura County [C] line
Santa Cruz and [G7] Trestle Australia's Narra[C]been
All over Man[F]hattan and down Doheny [C] way
Everybody's gone [G7] surfin' surfin' US[C]A

We'll all be planning out a [G7] route, We're gonna take real [C] soon.
We're waxing down our [G7] surfboards. We can't wait for [C] June.
We'll all be gone for the [F] summer. We're on safari to [C] stay.
Tell the teacher we're [G7] surfin' surfin' US[C]A

At Haggertys and [G7] Swamis, Pacific Pali[C]sades.
San Onofre and [G7] Sunset. Redondo Beach L[C]A.
All over La [F] Jolla. At Waimea [C] Bay
Everybody's gone [G7] surfin' surfin' US[C]A

Everybody's gone [G7] surfin' surfin' US[C]A
Everybody's gone [G7] surfin' surfin' US[C]A
Everybody's gone [G7] surfin' surfin' US[C]A

The Beach Boys' 1963 song "Surfin' U.S.A." features lyrics by Brian Wilson set to the music of "Sweet Little Sixteen." Under pressure from Berry's publisher, Wilson's father and manager, Murry Wilson, gave the copyright, including Brian Wilson's lyrics, to Chuck Berry.

Sweet Little Sixteen

Chuck Berry 1958

{first note E}

[A7] *{tacit}* They're really rockin in [E7] Boston In Pittsburgh, P. [A] A.
Deep in the heart of [E7] Texas and round the Frisco [A] bay
All over St. [D] Louis way down in new Or[A]leans
All the cats wanna [E7] dance with sweet little six[A]teen

Sweet little six[E7]teen she's just got to [A] have
About half a [E7] million framed auto[A]graphs

Her wall is filled with [D] pictures she gets 'em one by [A] one
She gets so ex[E7]cited watch her look at her [A] run

Oh mommy [D] mommy please may I [A] go
Its such a sight to [E7] see somebody steal the [A] show

Oh daddy [D] daddy I beg of [A] you
Whisper to [E7] mommy It's all right with [A] you

Cause they'll be rockin on [E7] bandstand in Philadelphia P. [A] A.
Deep in the heart of [E7] Texas and round the Frisco [A] bay
All over St. [D] Louis way down in new Or[A]leans
All the cats wanna [E7] dance with sweet little six[A]teen

Cause they'll be rockin on [E7] bandstand in Philadelphia P. [A] A.
Deep in the heart of [E7] Texas and round the Frisco [A] bay
All over St. [D] Louis way down in new Or[A]leans
All the cats wanna [E7] dance with sweet little six[A]teen

Sweet little six[E7]teen she's got the grown up [A] blues
Tight dress and [E7] lipstick she's sportin high heel [A] shoes
Oh, but tomorrow [D] morning she'll have to change her [A] trend
And be sweet six[E7]teen and back in class [A] again

Cause they'll be rockin on [E7] bandstand in Philadelphia P. [A] A.
Deep in the heart of [E7] Texas and round the Frisco [A] bay
All over St. [D] Louis way down in new Or[A]leans
All the cats wanna [E7] dance with sweet little six[A]teen [E7]-[A]

The Twist

Chubby Checker 1960

INTRO: [G] [F] [C]

[C] Come on baby, let's do the twist,
come on [F] baby, let's do the [C] twist,
take ya by your little [G] hand [F] and go like [C] this.

E-yeah, twist baby, twist. Ooo.. [F] yeah...just like [C] this,
come on, little [G] miss, [F] and do the [C] twist.

My daddy is sleepin' and mama ain't around,
yeah, daddy is just [F] sleepin' and mama ain't [C] around,
we're gonna twist n' twist n' [G] twist,
[F] 'til we tear the house [C] down.

Come on and twist, yeah, baby, twist, ooo-
oooo, [F] yeah just like [C] this,
come on, little [G] miss, [F] and do the [C] twist.

Interlude: (Round and around and around...)

Yeah, you should see my little Sis,
you should [F] see my, my little [C] Sis,
she really knows how to [G] rock, [F] she knows how to [C] twist.

Come on and twist, yeah baby twist,
oooo- [F] yeah just like [C] this,
come on, little [G] miss, [F] and do the [C] twist.

OUTRO:

(Round and around and around and around) Yeah.
(Round and around and around and around) that's alright.
(Round and around and around and around) [F] Yeah.
(Round and around and around and around) [C] Twist so nice.
(Round and around and around and around) [G] Twist.....
[C] (Round and around and around and around)

Let's Twist Again

Chubby Checker 1961

N.C.

Come on everybody, clap your hands

Awww, ya lookin' good I'm gonna sing my song

*And it won't take long We're gonna do the twist,
and it goes like this:*

[G] Come on, **[C]** let's twist again, like we did last **[Am]** summer

Yeah, let's **[F]** twist again, like we did last **[G]** year

Do you **[C]** remember when, things were really **[Am]** hummin'

Yeah, let's **[F]** twist again, **[G]** twistin' time is **[C]** here

[F] Ee a round and around and a up and down we **[C]** go again

[F] Oh, baby make me know you love me **[G]** so and then

[C] Twist again, like we did last **[Am]** summer

Come on, let's **[F]** twist again

[G] Like we did last **[C]** year, twist

N.C.

*Who's that flyin' up there Is it a bird, **no***

*Is it a plane, **no** Is it the twister, **yeah***

[C] Twist again, like we did last **[Am]** summer

Come on, let's **[F]** twist again

Like we did last **[G]** year

Do you **[C]** remember when, things were really **[Am]** hummin'

Come on, let's **[F]** twist again, **[G]** twistin' time **[C]** is here

[F] Ee a round and around and a up and down we **[C]** go again

[F] Oh, baby make me know you love me **[G]** so and then

Come on, **[C]** let's twist again, like we did last **[Am]** summer

Girl, **[F]** let's twist again **[G]** Like we did last **[C]** year

Come on, **[F]** twist again **[G]** Twistin' time is **[C]** here, *Bop Bop*

Amazing Grace/House of the Rising Sun

Words written by John Newton, 1779

{To the tune of "House of the Rising Sun"}

[Am] [C] [D] [F] [Am] [C] [E7] [Am] [C] [D] [F] [Am] [E7] [Am] [E7]

[Am] Amazing [C] Grace how [D] sweet the [F] sound,
That [Am] saved a [C] wretch like [E7] me.

I [Am] once [C] was lost but [D] now I'm [F] found.
Was [Am] blind but [E7] now I [Am] see.

[E7]

'Twas [Am] grace [C] that taught [D] my heart to [F] fear,
And [Am] grace my [C] fears re[E7]liev'd;
How [Am] precious [C] did that [D] grace ap[F]pear
The [Am] hour I [E7] first be[Am]liev'd!

[E7]

When [Am] we've been [C] there ten [D] thousand [F] years,
Bright [Am] shining [C] as the [E7] sun,
We've [Am] no less [C] days to [D] sing God's [F] praise,
Than [Am] when we [E7] first be[Am]gun.

[E7]

Just [Am] sit right [C] back and [D] hear a [F] tale,
A [Am] tale of a [C] fateful [E7] trip.
That [Am] started [C] from this [D] tropic [F] port,
A[Am]board this [E7] tiny [Am] ship.

A Lover's Concerto

The Toys 1965

{first note G}

[C] How gentle is the [Em] rain
That [F] falls [G] softly on the [C] mea[Am]dow,
[Dm] Birds [G] high up the [C] trees
[Am] Serenade the [G] clouds [C] with their
melo[Dm]dies [G7]

Oh, [C] see there beyond the [Em] hill,
The [F] bright [G] colors of the [C] rain[Am]bow.
[Dm] Some [G] magic from [C] above
[Am] Made this day for [Dm] us [G] just to fall in [C] love [G]

[C] Now, I belong to [Em] you
From [F] this [G] day until for[C] ever, [Am]
[Dm] Just [G] love me tenderly [C]
[Am] And I'll give to [G] you [C] every
part of [Dm] me. [G7]

[C] Oh, don't ever make me [Em] cry
Through [F] long [G] lonely nights with[C] out [Am] us.
[Dm] Be [G] always true to [C] me,
[Am] Keep this day in [Dm] your [G] heart eternal[C] ly. [G]

[C] One day we shall re[Em]turn
To [F] this [G] place upon the [C] mea[Am]dow.
[Dm] We'll [G] walk out in the [C] rain,
[Am] See the birds [G] above [C] singing once [Dm] again [G7]

Oh, [C] you hold me in your [Em] arms,
And [F] say [G] once again you [C] love [Am] me,
[Dm] And [G] if your love is [C] true,
[Am] Everything will [Dm] be [G] just as wonder[C]ful.

The melody is from **Minuet in G major**. Although often attributed to Bach himself, the "Minuet in G major" is now believed to have been written by Christian Petzold.

A Whiter Shade of Pale

Procol Harum 1967

[C] [Em] [Am] [C] [F] [Am] [Dm] [F]
[G] [G7] [Em] [G7] [C] [F] [G] [G7]

{first note E}

[C] We [Em] skipped the light fan[Am]dango [C]
[F] Turned [Am] cartwheels 'cross the [Dm] floor [F]
[G] I was feel[G7]ing kind of [Em] seasick [G7]
[C] The [Em] crowd called out for [Am] more [C]
[F] The room [Am] was humming [Dm] harder [F]
[G] As the [G7] ceiling flew [Em] away [G7]
[C] When we [Em] called out for [Am] another [C] drink
[F] The [Am] waiter brought a [Dm] tray [G7]

And so it [C] was [Em] that [Am] later [C]
[F] As the [Am] miller told his [Dm] tale [F]
[G] That her [G7] face at first just [Em] ghostly [G7]
Turned a [C] whiter [F] shade of [C] pale [G7]

[C] [Em] [Am] [C] [F] [Am] [Dm] [F]
[G] [G7] [Em] [G7] [C] [F] [G] [G7]

[C] She [Em] said there is no [Am] reason [C]
[F] And the [Am] truth is plain to [Dm] see. [F]
[G] But I [G7] wandered through my [Em] playing cards [G7]
[C] And [Em] would not let her [Am] be [C]
[F] One of [Am] sixteen vestal [Dm] virgins [F]
[G] Who were [G7] leaving for the [Em] coast. [G7]
[C] And although my [Em] eyes were [Am] open [C]
[F] They might just as [Am] well been [Dm] closed [G7]

And so it [C] was [Em] that [Am] later [C]
[F] As the [Am] miller told his [Dm] tale [F]
[G] That her [G7] face at first just [Em] ghostly [G7]
Turned a [C] whiter [F] shade of [C] pale [G7]

The melody for *A Whiter Shade of Pale* is an original adaptation of Bach's *Ich steh mit einem Fuß im Grabe*, (I am standing with one foot in the grave), a church cantata he composed in Leipzig for the third Sunday after Epiphany. It was first performed on 23 January 1729

Ukulele chords

