

Andreas Lutz
Bernhard Bitzel

NEU

Über 400
Songs!



3

dasDING

Kultliederbuch

EDITION
DUX

Hallo liebe Leser,

es freut uns, dass ihr euch für das Kultliederbuch "DAS DING 3" entschieden habt.

Endlich ist unser Kultliederbuch "DAS DING 3" fertig. Wir danken allen, die dazu beigetragen haben. Besonders den kooperativen Musikverlagen und den vielen Freunden der ersten zwei Bände, die uns mit zahlreichen Zuschriften zu diesem dritten Band motiviert haben. Schade, dass wir nicht von allen Liedern, die wir wollten, die Abdruckgenehmigungen bekommen haben. Vielleicht klappt das bei einem weiteren Band.

Schickt uns dazu bitte weiterhin Wünsche und Kommentare an:

www.kultliederbuch.de

Sollten euch Schreibfehler auffallen oder seid ihr mit den Akkorden oder den Texten nicht ganz einverstanden, dann besucht uns im Internet und teilt uns eure Verbesserungsvorschläge mit. Freuen würden wir uns auch über Lieder, die bisher in den drei Liederbüchern noch fehlen und eurer Meinung nach unbedingt hinein müssten.

Im Internet erfahrt ihr auch, wie ihr am schnellsten an ein eigenes "DING" (alle drei Bände) kommt.

Wir danken allen, die zum Zustandekommen des vorliegenden Werkes beigetragen haben. Die Texte und Melodien sind Eigentum der jeweiligen Verlage, Textdichter und Komponisten. Sie sind urheberrechtlich geschützt. Unerlaubtes Vervielfältigen ist verboten.

Wir hoffen, dass viele Menschen mit der Musik und unserem Liederbuch Freude haben.

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Viel Spaß beim Singen wünschen euch

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Andy Lutz

Bernhard Bitzel

INHALTSVERZEICHNIS

HIER FINDET IHR ALLE IN DIESEM BUCH ENTHALTENEN TITEL. ZUSÄTTLICH SIND NOCH BEKANNTES LIED- UND REFRAINANFÄNGE IN KURSIVER SCHRIFFT VERZEICHNET.

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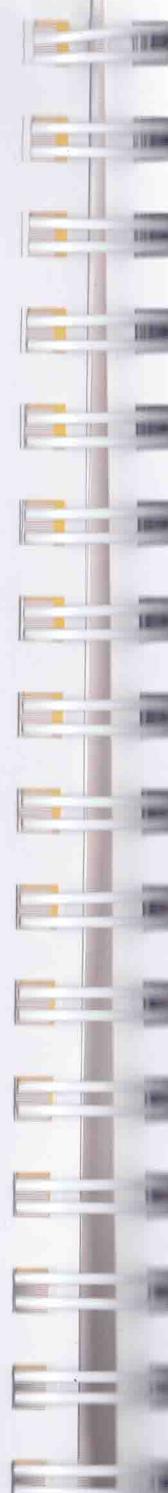
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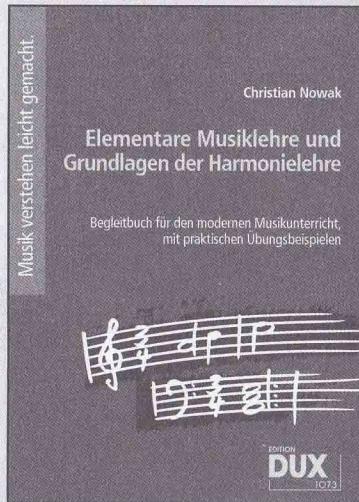
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Christian Nowak

Elementare Musiklehre und Grundlagen der Harmonielehre



Musik verstehen leicht gemacht.

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Otto Humbach

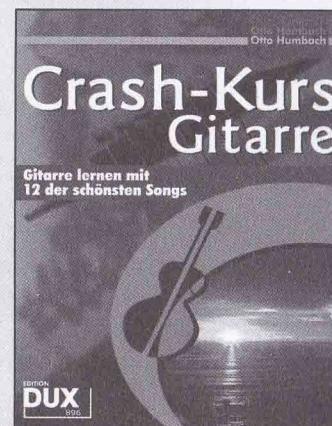
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Gitarre lernen mit 12 der schönsten Songs

Lagerfeuer, Geburtstagsparty, Hüttenromantik – oder ganz für sich alleine seine Lieblingsongs singen und sich mit der Gitarre begleiten. Wer das auf schnellstmöglichen Weg lernen möchte, ohne sich mit Notenlehre oder komplizierten Anschlagsformen herumplagen zu müssen, liegt mit dem Crash-Kurs Gitarre richtig.

Der Autor – ein klassisch ausgebildeter Gitarrenlehrer – hat im Laufe seiner langjährigen Unterrichtstätigkeit diese Zielgruppe nie vernachlässigt.

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GIRLS, GIRLS, GIRLS

(SAILOR)
[CAPO +1]

Em E° B7 Em E° B7 Em
Ah, ah, ah, ah. Ah, ah, ah, ah. Girls, girls, girls.
Em
Girls, girls, girls. Girls, girls, girls. Girls, girls, girls.

Em
1. Yellow, red, black or white, add a little bit of moonlight
Am B7 Em E° B7
for this intercontinental romance.

Em
Shy girl, sexy girl, they all like that fancy world.

Am B7 Em
Champagne, a gentle song and a slow dance.

Am D G
Who makes it fun to spend your money? Who calls you honey
B Em
most every day? Girls, girls, girls. Girls, girls, girls.

Em
2. Well they made 'em up in Hollywood and put them into the movie,
Am B7 Em E° B7
those lovely photographic splendours.

Em
In and out of magazines, Miss World and beauty queens,
Am B7 Em
falling in love with the real big spenders.

Am D G
But although their world may be frantic, they're still romantic
B
in their own way.

Refrain:

E B E B
So hop on, the world is swinging. Don't sit and twiddle your thumbs.

E B E E/G# Bb B
Get up and meet those pretty girls, girls, girls.

E B E B
Step on, the world keeps swinging. Put on the dazzling charm.

E B E
Get up and find those pretty girls.

Bm7 A F#7 B
But don't rush, keep it nice and gentle
and sentimental for that certain moment.

Em
3. Moonlit oceans, girls full of emotions
Am B7 Em E° B7
stepping on that slow boat to China.

Em
And next door in Japan they know how to please a man,
Am B7 Em
dropping in for tea with my geisha.

Am D G
They've got that old-fashioned feeling when it comes to pleasing,
B
they know their way.

Refrain 2x

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WE DIDN'T START THE FIRE

G D
1. Harry Truman, Doris Day, Red China, Johnnie Ray.
Em C
South Pacific, Walter Winchell, Joe DiMaggio.
G D
Joe McCarthy, Richard Nixon, Studebaker, television.
Em C
North Korea, South Korea, Marilyn Monroe.

G D
2. Rosenbergs, H-bomb, Sugar Ray, Panmunjom.
Em C
Brando, "The King and I" and "The Catcher in the Rye".
G D
Eisenhower, vaccine, England's got a new queen.
Em C
Marciano, Liberace, Santayana goodbye.

Refrain:
G/D D Em
We didn't start the fire. It was always burning
C
since the world's been turning.
G/D D Bm
We didn't start the fire. No, we didn't light it,
C
but we tried to fight it.

G D
3. Joseph Stalin, Malenkov, Nasser and Prokofiev,
Em C
Rockefeller, Campanella, Communist Bloc.
G D
Roy Cohn, Juan Peron, Toscanini, Dacron,
Em C
Dien Bien Phu falls, "Rock Around the Clock".

G D
4. Einstein, James Dean, Brooklyn's got a winning team,
Em C
Davy Crockett, Peter Pan, Elvis Presley, Disneyland,
G D
Bardot, Budapest, Alabama, Krushchev,
Em C
Princess Grace, "Peyton Place", trouble in the Suez.

Refrain

C Am
5. Little Rock, Pasternak, Mickey Mantle, Kerouac,
Em D
Sputnik, Chou En-Lai, Bridge on the River Kwai.
C Am
Lebanon, Charles de Gaulle, California baseball,
Em D
Starkweather, homicide, children of thalidomide.

(BILLY JOEL)

G D
6. Buddy Holly, "Ben Hur", space monkey, Mafia,
Em C
hula hoops, Castro, Edsel is a no-go.
G D
U2, Syngman Rhee, payola and Kennedy,
Em C
Chubby Checker, "Psycho", Belgians in the Congo.

Refrain

G D
7. Hemingway, Eichmann, "Stranger in a Strange Land",
Em C
Dylan, Berlin, Bay of Pigs invasion.
G D
"Lawrence of Arabia", british beatlemania,
Em C
Ole Miss, John Glenn, Liston beats Patterson.

G D
Pope Paul, Malcolm X, British politician sex,
Em C
JFK blown away, what else do I have to say?

Refrain

G D
8. Birth control, Ho Chi Minh, Richard Nixon back again,
Em C
Moonshot, Woodstock, Watergate, punk rock.
G D
Begin, Reagan, Palestine, terror on the airline,
Em C
Ayatollah's in Iran, Russians in Afghanistan.

G D
9. Wheel of Fortune, Sally Ride, heavy metal, suicide.
Em C
Foreign debts, homeless vets, AIDS, crack, Bernie Goetz.
G D
Hypodermics on the shores, China's under martial law,
Em C
rock and roller cola wars, I can't take it anymore.

G/D D Em
We didn't start the fire. It was always burning,
C
since the world's been turning.

G/D D Bm
We didn't start the fire, but when we are gone,
C D Em C
will it still burn on, and on, and on, and on.

KINDER AN DIE MACHT

Bm F#7/C# D
1. Die Armeen aus Gummibärchen,
Bm F#7/C# D
die Panzer aus Marzipan,
Bm F#7/C# D
Kriege werden aufgegessen,
A Bm A/C# D
einfacher Plan, kindlich genial.

Bm F#7/C# D
2. Es gibt kein Gut, es gibt kein Böse.
Bm F#7/C# D
Es gibt kein Schwarz, es gibt kein Weiß.
Bm F#7/C# D
Es gibt Zahnlücken statt zu unterdrücken,
A Bm A/C# D
gibt's Erdbeereis auf Lebenszeit. Immer für 'ne Überraschung gut.

Refrain:

Em Asus4 D
Gebt den Kindern das Kommando.
Em A D
Sie berechnen nicht, was sie tun.
Em Asus4 D D/C# Bm7
Die Welt gehört in Kinderhände, dem Trübsinn ein Ende,
Asus4 A Bm
wir werden in Grund und Boden gelacht.
A/C# D
Kinder an die Macht!

Bm F#7/C# D
3. Sie sind die wahren Anarchisten,
Bm F#7/C# D
lieben das Chaos, räumen ab,
Bm F#7/C# D
kennen keine Rechte, keine Pflichten,
A Bm A/C# D
ungebeugte Kraft, massenhaft. Ungestümer Stolz.

Refrain 2x

(HERBERT GRÖNEMEYER)



BLACK BETTY

(RAM JAM)
B5
1. Whoa, black betty, bamalam,
whoa, black betty, bamalam.

Black betty had a child, bamalam,
the damn thing gone wild, bamalam.

She said, "I'm worring outta my mind", bamalam,
the damn thing gone blind, bamalam.

I said, whoa, black betty, bamalam,
D5 A5 B5
whoa, black betty, bamalam.

B5
2. Whoa, black betty, bamalam,
whoa, black betty, bamalam.

She really gets me high, bamalam,
you know that's no lie, bamalam.

She's so rock steady, bamalam,
she's always ready bamalam.

Whoa, black betty, bamalam,
D5 A5 B5
whoa, black betty, bamalam.

B5
3. Whoa, black betty, bamalam,
whoa, black betty, bamalam.

She's from Birmingham, bamalam,
way down in Alabam', bamalam.

Well, she's shaking that thing, bamalam,
boy, she makes me sing, bamalam.

Whoa, black betty, bamalam,
D5 A5 B5
whoa, black betty, bamalam.

SWEET SIXTEEN

Refrain:

Am7

I'll do anything for my sweet sixteen,
and I'll do anything for little run away child.

F Am
 1. Gave my heart an engagement ring, she took everything,
 G Am
 everything I gave her, oh sweet sixteen.
 F

Built a moon for a rocking chair,
 G
 I never guessed it would rock her far from here. Oh, oh, oh.

Bridge 1:

F G Am
 Someone's built a candy castle for my sweet sixteen.
 F G Am
 Someone's built a candy brain and filled it in.

Refrain

F Am
 2. Well, memories may burn you, memories grow older as people can,
 G Am
 they just get colder, like sweet sixteen.
 F

Oh, I see it's clear, baby,
 G
 that you are all through here. Oh, oh, oh, oh.

Bridge 2:

F G Am
 Someone's built a candy castle for my sweet sixteen.
 F G Am
 Someone's built a candy house to house her in.

Bridge 1

Am
 And I do anything for my sweet sixteen.
 Oh, I do anything for run away girl.

F C G F C G
 Yeah, sad and lonely and blue. Yeah, getting over you.
 F C G
 How, how do you think it feels?
 F C G
 Yeah, to get up in the morning, get over you.
 Up in the morning, get over you.
 Wipe away the tears, get over you, get over, get over.

Am7
 My sweet sixteen, oh run away child.
 Oh sweet sixteen, little run away girl.

1. Strophe
 Bridge 2
 Bridge 1
 Refrain 2x

(BILLY IDOL)



STOP

Bm Em Bm D Em
 1. All that I have is all that you've given me,
 Bm F#m A Bm

did you never worry that I'd come to depend on you?
 Em Bm D Em
 I gave you all the love I had in me,
 F# Bm F#m A Bm
 now I find you've lied and I can't believe it's true.

Bm Em Bm D Em
 2. Wrapped in her arms I see across the street

Bm F#m A Bm
 and I can't help but wonder if she knows what's going on.
 Em Bm D Em
 You talk of love but you don't know how it feels
 F# Bm F#m A Bm
 when you realize that you're not the only one.

Refrain:

Bm G F# Bm E9
 Oh, you'd better stop before you tear me all apart.
 G F# Bm D E
 You'd better stop before you go and break my heart.
 G A Bm F#m A Bm
 Ooh, ooh, you'd better stop.

Bm Em Bm D Em
 3. Time after time I've tried to walk away

Bm F#m A Bm
 but it's not that easy when your soul is torn in two.
 Em Bm D Em
 So I just resign myself to it every day,
 F# Bm F#m A Bm
 now all I can do is to leave it up to you.

Refrain

Em D
 Stop if you love me,
 G D
 now's the time to be sorry, that day forever.
 Em F# G A
 I won't believe that you'd walk out on me.

Refrain

(SAM BROWN)

M + T: Billy Idol

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LILI MARLEEN

(LALE ANDERSEN)
[CAPO -1]

- G Am D7
1. Vor der Kaserne vor dem großen Tor
Am D7 Am D7 G
stand eine Laterne und steht sie noch davor.
C G Am D G
So woll'n wir da uns wiedersehn. Bei der Laterne woll'n wir steh'n.
D7 G D7 G
Wie einst Lili Marleen. Wie einst Lili Marleen.
- G Am D7
2. Uns're beiden Schatten sah'n wie einer aus,
Am D7 Am D7 G
dass wir so lieb uns hatten, das sah man gleich daraus.
C G Am D G
Und alle Leute soll'n es sehn, wenn wir bei der Laterne steh'n.
D7 G D7 G
Wie einst Lili Marleen. Wie einst Lili Marleen.
- G Am D7
3. Schon rief der Posten: Sie bliesen Zapfenstreich,
Am D7 Am D7 G
es kann drei Tage kosten! Kamerad, ich komm' ja gleich.
C G Am D G
Da sagten wir auf Wiedersehn, wie gerne würd' ich mit dir geh'n.
D7 G D7 G
Mit dir, Lili Marleen. Mit dir, Lili Marleen.
- G Am D7
4. Deine Schritte kennt sie, deinen zieren Gang.
Am D7 Am D7 G
Alle Abend brennt sie, doch mich vergaß sie lang.
C G Am D G
Und sollte mir ein Leid gescheh'n, wer wird bei der Laterne steh'n?
D7 G D7 G
Mit dir, Lili Marleen. Mit dir, Lili Marleen.
- G Am D7
5. Aus dem stillen Raume, aus der Erde Grund,
Am D7 Am D7 G
hebt mich wie im Traume dein verliebter Mund.
C G Am D G
Wenn sich die späten Nebel dreh'n, werd ich bei der Laterne steh'n.
D7 G D7 G
Wie einst Lili Marleen. Wie einst Lili Marleen.

YOU ARE THE SUNSHINE OF MY LIFE

(STEVIE WONDER)
[CAPO -1]

Refrain:

C G/F Em A6
You are the sunshine of my life.
Dm7 G7 C Dm7 Gsus4
That's why I'll always be around.
C G/F Em A6
You are the apple of my eye.
Dm7 G7 C Dm7 Gsus4
Forever you'll stay in my heart.

C F Gsus4 C Dm7 Gsus4
1. I feel like this is the beginning.
C Dm7 Esus4 Bsus4
Though I've loved you for a million years,
Am Bm7 E7 Am7
and if I thought our love was ending,
D7 G G7
I'd find myself drowning in my own tears.

Refrain

C F Gsus4 C Dm7 Gsus4
2. You must have known that I was lonely,
C Dm7 Esus4 Bsus4
because you came to my rescue.
Am Bm7 E7 Am7
And I know that this must be heaven.
D7 G G7
How could so much love be inside of you?

Refrain

ANTON AUS TIROL

Intro: G Em Bm C D (DJ ÖTZI)

Anton, Anton, Anton, Anton, Anton, Anton.

Refrain:

G Ich bin so schön, ich bin so toll, ich bin der Anton aus Tirol.
D
C/G

Meine gigaschlanken Wadln san a Wahnsinn für die Madln.
G D G

Mei Figur a Wunder der Natur.
G

Ich bin so stark und auch so wild. Ich treib es heiß und eisgekühl.
D
C/G

Wippe ich mit dem Gesäß, schrein die Hasen SOS,
G D G
und wollen den Anton aus Tirol.

D 1. Blaue Pillen, Sellerie, des braucht so a Anton nie.

A Koa Tattoo und koane Schmäh, a koa Piercing und koa Juche.
G

Bin koa Softie, bin a Tiger.

A D Girls, so an Typ wie mi, des gab's noch nie.

Refrain

Intro

D 2. Abends dann im Discostadl, zoag I mi mit 15 Madl,
A denn gewinnen kann nur I. Ui, so schön war I no nie.
G A

Lass alle Buam im Regen stehen. Koana is so urig schön.

D A Ahhh, bin I schön. Ahhhh, is der schön.

D A Starker Bua, von dir kriag I net gnu.
G A A7 D
Komm her und machs mit mir, du mein Tiroler Stier.

Refrain

M + T: Manfred Padinger, Walter Schachner, Friedrich Schicho and Ingrid Musenbichler
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RIGHT HERE WAITING

(RICHARD MARX)

C Fadd9 Dm7 Gsus4 C
1. Oceans apart, day after day, and I slowly go insane.
Fadd9 Dm7 Gsus4 Am
I hear your voice on the line but it doesn't stop the pain,
Dm7 Am Dm7 G7sus4
if I see you next to never, but how can we say forever.

Refrain:

C G Am
Wherever you go, whatever you do,
F G C
I will be right here waiting for you.
G Am
Whatever it takes or how my heart breaks,
F G7 Am
I will be right here waiting for you.

C Fadd9 Dm7 Gsus4 C
2. I took for granted all the times, that I thought would last somehow,
Fadd9 Dm7 G/B Am
I hear a laughter, I taste the tears, but I can't get near you now.
Dm7 Am Dm7 G7sus4
Oh, can't you see it, baby, you got me going crazy.

C G Am
Wherever you go, whatever you do,
F G C
I will be right here waiting for you.
G Am
Whatever it takes or how my heart breaks,
F G7 Dm7
I will be right here waiting for you.

C/E F
I wonder how we can survive this romance?
Dm7 C/E Fadd9 Gsus4
But in the end if I'm with you, I'd take the chance.

Am Dm7 Am Dm7 Gsus4
Oh, can't you see it, baby, you got me going crazy.

C G Am
Wherever you go, whatever you do,
F G C
I will be right here waiting for you.
G Am
Whatever it takes or how my heart breaks,
F G7 C
I will be right here waiting for you.

M + T: Richard Marx
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LOVE IS A BATTLEFIELD

(PAT BENATAR)

Intro: Dm C Am Bb Dm C Am Bb

Refrain:

Dm C Am Bb Dm C
 We are young, heartache to heartache we stand.
 Am Bb Dm C Am Bb Dm C Am Bb
 No promises, no demands, love is a battlefield.
 Dm C Am Bb Dm C
 We are strong, no one can tell us we're wrong.
 Am Bb Dm C Am Bb
 Searching our hearts for so long, both of us knowing,
 Dm C Bb
 love is a battlefield.

Dm C
 1. You're begging me to go, you're making me stay,
 Bb Gm
 why do you hurt me so bad?
 Dm C
 It would help me to know, do I stand in your way
 Bb Gm
 or am I the best thing you've had?
 Dm C
 Believe me, believe me, I can't tell you why,
 Bb Gm
 but I'm trapped by your love and I'm chained to your side.

Refrain

Dm C
 2. We're losing control, will you turn me away
 Bb Gm
 or touch me deep inside?
 Dm C
 And before this gets old will it still feel the same?
 Bb Gm
 There's no way this will die.
 Dm C
 But if we get much closer I could lose control.
 Bb Gm
 And if your heart surrenders you'll need me to hold.

Refrain

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COWARD OF THE COUNTY

(KENNY ROGERS)
[CAPO +3]

A D A
 1. Everyone considered him the coward of the county.
 E

He'd never stood one single time to prove the county wrong.

A D A
 His mama named him Tommy, the folks just called him Yellow,
 E A
 but something always told me they were reading Tommy wrong.

2. He was only ten years old when his daddy died in prison.
 I looked after Tommy cause he was my brother's son.
 I still recall the final words my brother said to Tommy:
 "Son, my life is over, but yours has just begun."

Refrain:

A D A
 Promise me, son, not to do the things I've done.
 D A E
 Walk away from trouble if you can.

A D A
 It won't mean you're weak if you turn the other cheek.
 D E
 I hope you're old enough to understand:
 E7 A
 Son, you don't have to fight to be a man."

3. There's someone for everyone and Tommy's love was Becky.
 In her arms he didn't have to prove he was a man.
 One day while he was working, the Gatlin boys came calling.
 They took turns at Becky. There were three of them!

4. Tommy opened up the door and saw his Becky crying.
 The torn dress, the shattered look, was more than he could stand.
 He reached above the fireplace and took down his daddy's picture.
 As his tears fell on his daddy's face, he heard these words again:
 Refrain

5. The Gatlin boys just laughed at him when he walked into the barroom.
 One of them got up and met him halfway across the floor.
 When Tommy turned around they said, "Hey look! Ol' Yellow's leaving."
 But you coulda heard a pin drop when Tommy stopped and blocked the door.

6. Twenty years of crawling was bottled up inside him.
 He wasn't holding nothing back, he let 'em have it all.
 When Tommy left the barroom, not a Gatlin boy was standing.
 He said, "This one's for Becky", as he watched the last one fall.
 And I heard him say,

"I promised you, Dad, not to do the things you done.
 I walk away from trouble when I can.
 Now please, don't think I'm weak, I didn't turn the other cheek,
 and Papa, I sure hope you understand:
 Sometimes you gotta fight when you're a man".
 A D A
 Everyone considered him the coward of the county.

M + T: Roger Bowling & Billy Edd Wheeler
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DRIVER'S SEAT

(SNIFF 'N' THE TEARS)

Intro: Bm A G
 Bm A G Bm A G
 Doing alright, a little jiving on a Saturday night.
 Bm A G Bm A G
 And come what may, gonna dance the day away.
 Bm A G Bm A G
 Jenny was sweet, show a smile for the people she needs.
 Bm A G Bm A G
 I'm trouble, let's drive, I don't know the way you came alive.
 Bm A G Bm A G
 News is blue, the news is blue, has its own way to get to you.
 Bm A G Bm A G
 What can I do, what can I do, when I remember my time with you.
 Bm A G Bm A G
 Pick up your feet, got to move to the trick of the beat.
 Bm A G Bm A G
 There is no lead, just take your place in the driver's seat.
 Bm A G Bm A G
 Driver's seat, oohoo, driver's seat, yeah.
 Bm A G Bm A G
 Doing alright, a little jiving on a Saturday night.
 Bm A G Bm A G
 And come what may, gonna dance the day away.
 Bm A G Bm A G
 Driver's seat, oohoo, driver's seat, yeah.
 Bm A G Bm A G
 Jenny was sweet, there is no lead.
 Bm A G Bm A G
 Pick up your feet, pick up, pick up.
 Bm A G Bm A G
 Pick up your feet, gonna dance the day away.
 Bm A G Bm A G
 Driver's seat, oohoo, driver's seat, yeah.
 Bm A G Bm A G
 Driver's seat, oohoo, driver's seat, yeah.
 Bm A G Bm A G
 Driver's seat, oohoo, driver's seat, yeah.

M + T: Paul Roberts
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DER LETZTE COWBOY

(THOMMIE BAYER)
 [CAPO +4]

C F
Intro: Das waren Zeiten, als wir travelten von town zu town,
 Dm7 G
 von Frau'n zu Frau'n im Morgengraun.
 C F
 Das waren Zeiten, als wir trampften von Rottweil nach Southampton
 Dm7 G
 und von Paderborn zum Matterhorn.
Refrain:
 C F Dm
 Einsam und immer unterwegs, knabbert er den letzten Keks,
 C F
 der letzte Cowboy kommt aus Gütersloh
 G7 Dm G7 C
 und sucht die Freiheit irgendwo, irgendwo.
 C F
 1. Er sucht die Freiheit in der Welle, die am Strand um seine Beine
 spült,
 C F
 er fühlt sich nie so richtig glücklich, außer, wenn er sich alleine
 fühlt.
 Am
 Wenn ihn die Frauen von hinten sehn,
 C
 woll'n sie vor Sehnsucht fast zergehn.
 F G C
 Doch er geht weiter Richtung Westen, ohne sich jemals umzudrehn.
Refrain
 2. Wenn er nach jedem Abenteuer an seinem Lagerfeuer sitzt,
 und sich schon wieder eine Kerbe in den Griff von seinem Messer
 schnitzt,
 dann denkt er, war das nicht Corinna,
 oder hieß die doch Elaine?
 Oh Mann, so geht es einem Cowboy, der seine Mutter nie gesehn.
 F Am C
 Er öffnet still die Dose Rindfleisch, die nach Steppengräsern schmeckt.
 F G7 C
 Er ist der Cowboy dieser Tage, der in jedem von uns steckt.
Refrain
 3. Ob auf dem Rücken eines Hengstes, ob im Sattel einer Honda,
 Freiheit ist nicht nur für John Wayne da, oder Peter Fonda!
 Um den letzten Cowboy wird es still, und im Saloon von Gütersloh, ohoho,
 spart er auf einen Gartengrill
 G7
 und raucht heimlich diese Zigarette, wo der Mann das weiße Pferd fängt,
 und setzt er sich erst mal hin und raucht eine und schaut sich das Pferd
 in Ruhe an, und das Pferd ist natürlich wunderschön, ganz weiß und hat
 so ne lange Mähne und so blaue Augen, und dann schaut das Pferd auch ihn
 so komisch an, und dann wird er ganz verlegen, und dann steht er auf und
 macht das Lasso los und lässt das Pferd frei, weil er so was verstehen
 kann.

M + T: Bernhard Lassahn, Thommie Bayer
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HEAVEN

F C
1. Show me the way to your heart.

Dm Bb C
I am searching but I'm drifting apart.

F C
Everything's gone, far away.

Dm Bb C
Here we're standing now with no words left to say.

Dm C
Gave you power, fell on the floor.

Bb F C
Silence never thought you hurt so bad.

Dm C
In darkest hours slept at your door,
Gm C Csus4
wishing all would be just like before.

Refrain:

F C
Let me find my piece of heaven,

Gm C
let me find my way back home.

F C
I want this love to last forever

Gm C
and back together, rise once again

Dm C/E F

from the ashes to the sky.

Gm C

From the ashes to the sky.

F C
2. Has someone taken my place?

Dm Bb C
Am I falling? Was it our last embrace?

F C
Now you're asking me for some more time.

Dm Bb C
I am trying to survive, victim of my desire.

Dm C
I keep on running, I'm up all night.

Bb F C
Times I never thought they hurt so bad.

Dm C
In darkest hours stand by your door,
Gm C Csus4
wishing all would be just like before.

Refrain

(GOTTHARD)



FRIDAY I'M IN LOVE

(THE CURE)
[CAPO +1]

Intro: D G D A Bm G D A D G D A Bm G D A

D G D A
1. I don't care if Monday's blue, Tuesday's gray and Wednesday too,
Bm G D A7
Thursday, I don't care about you. It's Friday, I'm in love.

D G D A
2. Monday, you can fall apart, Tuesday, Wednesday break my heart.
Bm G D A7
Oh, Thursday doesn't even start. It's Friday, I'm in love.

Bridge:

G A Bm G
Saturday waits. Sunday always comes too late.
D A7
But Friday never hesitates.

D G D A
3. I don't care if Monday's black, Tuesday, Wednesday heart attack,
Bm G D A7
Thursday never looking back. It's Friday, I'm in love.

D G D A
4. Monday, you can hold your head, Tuesday, Wednesday stay in bed.
Bm G D A7
On Thursday watch the walls instead. It's Friday, I'm in love.

Bridge

Bm C D
Dressed up to the eyes, it's a wonderful surprise
A Bm
to see your shoes and your spirit rise.

C D
Throwing out your frown and just smiling at the sound,
A Bm
and as sleek as a shrike spinning round and round.

C D
Always take a big bite, it's such a gorgeous sight
A Bm
to see you eat in the middle of the night.

C D
You can never get enough, enough of this stuff.
A7
It's Friday, I'm in love.

Strophe 1

Strophe 2

M + T: James Robert Smith, Perry Bamonte, Simon Gallup, Porl Thompson, Boris Williams
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CAN'T FIGHT THIS FEELING

Intro: A E/A D/A E/A F#m E/F# D/F# E/F# (RBO SPEEDWAGON)

A Asus2 A Asus2 E/A
1. I can't fight this feeling any longer

Bm F#/A# Esus4 E
and yet I'm still afraid to let it flow.

A E/G# G F#
What started out as friendship has grown stronger,
Bm C#m D Esus4 E
I only wish I had the strength to let it show.

A E/G# F#m
2. I tell myself that I can't hold out forever,
Bm F#/A# Esus4 E
I say there is no reason for my fear.
A E/G# G F#
Cause I feel so secure when we're together.
Bm C#m D E
You give my life direction, you make everything so clear.

Refrain:

D C#m7
And even as I wonder, I'm keeping you in sight.
D A E
You're a candle in the window on a cold dark winter's night.
D F#m7 Esus4 E D/E
And I'm getting closer than I ever thought I might.

A Bm7 D
And I can't fight this feeling anymore.

A Bm7 D
I've forgotten what I've started fighting for.

A Bm7
It's time to bring this ship into the shore
A/C# D Esus4 E D/E
and throw away the oars forever.

A Bm7 D
Cause I can't fight this feeling anymore.

A Bm7 D
I've forgotten what I've started fighting for.

A Bm7 A/C#
And if I have to crawl upon the floor, come crushing through your door,
Esus4 E A D
Baby, I can't fight this feeling anymore.

A Asus2 A Asus2 E/A
3. My life has been such a ruin since I saw you.

Bm F#/A# Esus4 E
I've been running round in circles in my mind.

A E/G# G F#
When it all is easy then I'm following you girl,
Bm C#m D Esus4 E
cause you take me to the places that alone I never find.

Refrain

HOLDING OUT FOR A HERO

(BONNIE TYLER)

Intro: F Am Am Am7/G Fmaj7 Esus4 E Am Am7/G Fmaj7 Esus4 E

G

1. Where have all the good men gone and where are all the gods?

E

Where's the street-wise Hercules to fight the rising odds?

Em

Isn't there a white knight upon a fiery steed?

Esus4

E

Late at night I toss and turn and I dream of what I need.

Refrain:

Am Em
I need a hero, I'm holding out for a hero till the end of the night,

F

he's gotta be strong and he's gotta be fast

C

G
and he's gotta be fresh from the fight.

Am

Em
I need a hero, I'm holding out for a hero till the morning light,

F

he's gotta be sure and it's gotta be soon

C

G Am
and he's gotta be larger than life. Larger than life.

Am Am7/G Fmaj7 Esus4 E

Do do do. Do do do. Do do do. Do do do. Aaah. Aaah.

Am G
2. Somewhere after midnight in my wildest fantasy,

E

somewhere just beyond my reach, there's someone reaching back for me.

Am Em
Racing on the thunder and rising with the heat,

Dm

Esus4 E
it's gonna take a superman to sweep me off my feet, yeah!

Refrain

Am Em
I need a hero, I'm holding out for a hero till the end of the night.

Am
Up where the mountains meet the heavens above,

F

out where the lightning splits the sea,

Dm

E Am
I could swear there is someone somewhere watching me.

F

Through the wind and the chill and the rain and the storm and the flood,

Dm

E Am
I can feel his approach like the fire in my blood.

A°
Like the fire in my blood, like the fire in my blood,

Esus4 E

like the fire in my blood, like the fire in my blood! Aaah!

Refrain 2x

COMPLICATED

Intro: Dm F C 4x

F

1. Chill out, whatcha yelling for? Lay back, it's all been done before.

Bb

And if you could only let it be, you will see:

F

I like you the way you are when we're driving in your car,

Bb

and you're talking to me one on one but you become

Bridge:

Bb

somebody else round everyone else,

Dm

watching your back like you can't relax.

Bb

You're trying to be cool, you look like a fool to me, tell me:

Refrain:

Dm

Bb

F

Why'd you have to go and make things so complicated?

C

Dm

Bb

F

I see the way you're acting like somebody else gets me frustrated.

C

Dm

Bb

And life's like this you, you fall and you crawl

F

Bb

C

and you break and you take what you get and you turn it into

Gm

Bb

F

honesty. Promise me, I'm never gonna find you fake it. No no no.

F

Dm

2. You come over unannounced. Dressed up like you're something else.

Bb

C

Where you are and where it's at, you see you're making me

F

Dm

laugh out when you strike your pose. Take off all your preppy clothes,

Bb

C

you know you're not fooling anyone when you become

Bridge

Refrain

1. Strophe

Bridge

Refrain 2x

(AVRIL LAVIGNE)

A HAZY SHADE OF WINTER

(SIMON & GARFUNKEL)

Intro: Dm C Bb A7

C

1. Time, time, time, see what's become of me.

Bb

Am

C

While I looked around for my possibilities I was so hard to please.

Dm

C

But look around, leaves are brown,

Bb

A7

Dm

and the sky is a hazy shade of winter.

Dm

C

Bb

2. Hear the salvation army band down by the riverside,

Am

it's bound to be a better ride than what you've got planned.

C

Carry your cup in your hand.

Dm

C

And look around, leaves are brown now,

Bb

A7

Dm

and the sky is a hazy shade of winter.

Dm

C

3. Hang on to your hopes, my friend.

Bb

That's an easy thing to say, but if your hopes should pass away,

Am

simply pretend that you can build them again.

Dm

C

Look around, the grass is high,

Bb

A7

Dm

the fields are ripe, it's the springtime of my life.

Bb

F

C7

Ahh, seasons change with the scenery, weaving time in a tapestry.

Dm

Won't you stop and remember me?

C

4. At any convenient time.

Bb

Funny how my memory slips while looking over manuscripts

Am

of unpublished rhyme, drinking my vodka and lime.

Dm

C

But look around, leaves are brown now,

Bb

A7

Dm

and the sky is a hazy shade of winter.

C

Bb

Look around, leaves are brown,

A7

Dm

there's a patch of snow on the ground.

M + T: Lauren Christy, David Alspach, Graham Edwards, Avril Lavigne
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I'M A TRAIN

Intro: C D G

C D G

1. Look at me, I'm a train, I'm a track, I'm a train,
C D G C D G C D G C D G
I'm a train, I'm a chooka train, yeah.

C D G

Look at me, got a load on my back, I'm a train,
C D G C D G C D G
I'm a train, I'm a chooka train, yeah.

C D G

Look at me, I'm going somewhere, I'm a train,
C D G C D G
I'm a train, I'm a chooka train, yeah.

C D G

Look at me, I'm going somewhere, I'm a train,
C D G C D G
I'm a train, I'm a chooka train, yeah, been a

C G C G

hard day, yes it has been a hard day, yes it has been a hard day,

yes it has, I'm a train, I'm a chooka train, I'm a chooka train,
C D G C D G

I'm a train, I'm a chooka train, chooka train, yeah!

2. Look at me, I'm a train, I'm a line, I'm a train,
I'm a train, I'm a chooka train, yeah.

Look at me for the very last time, I'm a train,

I'm a train, I'm a chooka train, yeah.

It's been a life that's long and hard, I'm a train,
I'm a train, I'm a chooka train, yeah.

I'm going down to the breaker's yard, I'm a train,
I'm a train, I'm a chooka train, yeah, been a
hard day, yes it has been a hard day, yes it has been a hard day,
yes it has, I'm a train, I'm a chooka train, I'm a chooka train,
I'm a train, I'm a chooka train, chooka train, yeah!

3. It's been a life that's long and hard, I'm a train,
I'm a train, I'm a chooka train, yeah.

I'm going down to the breaker's yard, I'm a train,
I'm a train, I'm a chooka train, yeah, been a

hard day, yes it has been a hard day, yes it has been a hard day,
yes it has, I'm a train, I'm a chooka train, I'm a chooka train,
I'm a train, I'm a chooka train, I'm a chooka train,
I'm a train, I'm a chooka train, I'm a chooka train,
I'm a train, I'm a chooka train.

(ALBERT HAMMOND)
[CAPO +1]



ICH LIEB DICH ÜBERHAUPT NICHT MEHR

(UDO LINDENBERG)

Intro: C Am Em/G Fmaj7 E7 Am Em/G Fmaj7 E7

Am

1. Es tut nicht mehr weh, endlich nicht mehr weh,
E Am

wenn ich dich zufällig mal wiederseh,
F Dm B° E

es ist mir egal, sowas von egal, und mein Puls geht ganz normal.
Am F

Musst nicht glauben, dass ich ohne dich
E Am

nicht klarkomm, ich komm sehr gut zurecht.
F Dm

Kannst ruhig glauben, all die andern Frauen,
B° E G C

die sind auch nicht schlecht.

C Dm/F G C E7 Am

Refrain: Ich lieb dich überhaupt nicht mehr,
Dm/F G C

das ist aus und vorbei und lange her.

Dm F Endlich geht's mir wieder gut, und ich hab jede Menge Mut,
F G C Am Em/G Fmaj7 E7 Am Em/G Fmaj7 E7

und ich steh da richtig drüber.

Am F

2. Den Fernseher, den ich eingetreten hab,
E Am

den hat die Versicherung voll bezahlt.
F

Die Wohnung sieht jetzt anders aus, nichts erinnert mehr an dich,
B° E

ich hab alles knallbunt angemalt.

Am F

Nur wenn ich manchmal nachts nicht schlafen kann,
E Am

geh ich in die Kneipe und sauf mir einen an.

F Dm Du sagst, da wär ne Trauer in meinem Gesicht,
B° E G C

was für ein Quatsch, das ist doch nur das Kneipenlicht.

C Dm/F G C E7 Am

Refrain 2: Ich lieb dich überhaupt nicht mehr,
Dm/F G C

das ist aus und vorbei und lange her.

Dm F Guck mich bitte nicht mehr so an, fass mich bitte nicht mehr so an,
he, du weißt doch, sonst komm ich da niemals drüber weg,
Dm/F G C

ich komm da niemals drüber weg, geh doch einfach weiter.

G Geh doch einfach weiter, es hat keinen Zweck,
C Dm/F G C E7 Am

MILK AND TOAST AND HONEY

C Em Am
1. Milk and toast and honey make it sunny
G F C G
on a rainy Saturday, hey, hey, hey.
C Em Am
Milk and toast, some coffee take the stuffiness
G F C G
out of days you hate, you really hate.
Dm C G Dm C
Slow morning news pass me by. I try not to analyze,
G
but didn't he blow my mind this time, didn't he blow my mind?

C F
Here he comes, to bring a little loving, honey.
Am G
Here he comes, to take away the hurt inside.
C F
Here he comes, is everything that matters to me.
Am G
Here he comes, is everything I want in life.

C Em Am
2. Milk and toast and honey, ain't it funny
G F C G
how things sometimes look so clear and feel so near.
C Em Am
The dreams I dream, my favourite wishful thinking.
G F C G
Oh, he's bookmarked everywhere, everywhere.
Dm C G Dm C
True love might fall from the sky. You never know what to find,
G
but didn't he blow my mind this time, didn't he blow my mind?

D G
Here he comes, to bring a little loving, honey.
Bm A
Here he comes, to take away the pain inside.
D G
Here he comes, is everything that matters to me.
Bm A
Here he comes, is everything I want in life.

D G
Here he comes, oh, lay a little loving, honey.
Bm A
Here he comes, to feel you're getting close to me.
D G
Here he comes, is everything that matters to me.
Bm A
Here he comes, is everywhere I want to be.

(ROXETTE)
[CAPO +1]

LEFT OUTSIDE ALONE

Intro:
Bb C Dm
All my life I've been waiting for you to bring a fairy tale my way.
Bb C
Been living in a fantasy without meaning.
A7 Dm Gm Bb A7 Dm
It's not okay, I don't feel safe. I don't feel safe. Ooohh.

Dm
1. Left broken empty in despair, wanna breathe, can't find air.
Gm Bb
Thought you were sent from up above but you and me never had love.
A7 Dm
So much more I have to say. Help me find a way.

Bridge:
Bb C
Still I wonder if you know, how it really feels
Dm
to be left outside alone when it's cold out here.
Bb C
Well, maybe you should know, just how it feels
Asus4 A
to be left outside alone, to be left outside alone.

I'll tell you:

Refrain:
Bb C Dm
All my life I've been waiting for you to bring a fairy tale my way.
Bb C
Been living in a fantasy without meaning.
A7 Dm
It's not okay, I don't feel safe. I need to pray.

Gm
2. Why do you play me like a game? Always someone else to blame.
Bb
Careless, helpless little man. Someday you might understand,
A7 Dm
there's not much more to say but I hope you find a way.

Bridge

I'll tell you:

Refrain
Gm Bb A7 Dm
Oohh, heavenly Father, heavenly Father, save me, oohhh.

Bridge

Refrain
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LEFT OUTSIDE ALONE

(ANASTACIA)

ONE MOMENT IN TIME

DEONNA BOZACIOVÁ

(WHITNEY HOUSTON)

Intro: C Am F#° Dm7 G7 C

C G

1. Each day I live I want to be a day to give the best of me.

C F G

I'm only one but not alone. My finest day is yet unknown.

C G

2. I broke my heart for every gain. To taste the sweet I faced the pain.

C F G

I rise and fall, yet through it all this much remains.

Refrain:

F/G G C Am7 Dm7 G

I want one moment in time when I'm more than I thought I could be.

F G C Am

When all of my dreams are a heartbeat away

Dm7 G

and the answers are all up to me.

F/G G C Am7 Dm7 G

Give me one moment in time when I'm racing with destiny.

F G C Am

Then in that one moment of time,

Dm7 Gsus4 G C Am F/G

I will feel, I will feel eternity.

C G

3. I've lived to be the very best. I want it all, no time for less.

C F G

I've laid my plans, now lay the chance here in my hands.

Refrain

Bridge:

Ab C

You're a winner for a lifetime

Ab Gsus4 Absus4

if you seize that one moment in time. Make it shine.

Refrain:

Absus4 Ab Db Bbm7 Ebm7 Ab

Give me one moment in time when I'm more than I thought I could be.

Gb Ab Db Bbm7

When all of my dreams are a heartbeat away

Ebm7 Ab7

and the answers are all up to me.

Absus4 Ab Db Bbm7 Ebm Ab

Give me one moment in time when I'm racing with destiny.

Gb Ab Db Bbm7

Then in that one moment of time.

Ebm Absus4

I will be, I will be,

Ab Db Bbm7 Gb

I will be free.

Ab Db

I will be, I will be free.

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RAIN IN MAY

(MAX WERNER)

[CAPO +1]

G D G

1. Feeling down when the autumn has come,

Em Am D

stormy days and the leaves keep on falling.

G Em C G

I don't like the town when the autumn has come,

Em Bm C G

clouds are grey and there's fog outside.

G D G

2. Feeling down when the winter has come,

Em Am D

frozen feet and the snowflakes are falling.

G Em C G

I don't like the town when the winter has come,

Em Bm C G

dirty streets and it's cold outside.

A7 D7

I don't care for a ride in sleigh, get your share from the rain in may.

Refrain:

G Am D7 G Am D7

Rain in may, wash your worries away,

G C G C

take a dose, take off your clothes,

G D Em Bm C D

feel the soft warm spray of the rain in may.

G D G

3. Feeling down when the summer has come,

Em Am D

burning heat, drops of sweat keep on falling.

G Em C G

I don't like the town when the summer has come,

Em Bm C G

dusty streets and it's hot outside.

A7 D7

I don't care for a sunny day, get your share from the rain in may.

Refrain

M + T: Chris Meldon, Christoffel Pilgram
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A-N-N-A

Refrain:

Em
Immer wenn es regnet, muss ich an Dich denken.
D

Wie wir uns begegnet, kann mich nicht ablenken.
Em

Nass bis auf die Haut, so stand sie da.
D

Um uns war es laut und wir kamen uns nah.
Em

Immer wenn es regnet, muss ich an Dich denken.
D

Wie wir uns begegnet sind und kann mich nicht ablenken.

Em D
Nass bis auf die Haut, so stand sie da, A-N-N-A!

C D
1. Pitsch patsch nass floh ich unter das Vordach des Fachgeschäfts,
Em vom Himmel goss ein Bach, ich schätz' es war halb acht,

doch ich war hellwach, als mich Anna ansah, anlachte.
C

Ich dachte, sprich sie an, denn sie sprach mich an.
D

Die Kleidung, ganz durchnässt, klebte an ihr fest.
Em

Die Tasche in der Hand stand sie an der Wand,
die dunklen Augen funkelten wie 'ne Nacht in Asien.

C
Strähnen im Gesicht nehmen ihr die Sicht,
D

mein Herz, das klopft, die Nase tropft, ich schäme mich,
Em
benehme mich dämlich, bin nämlich eher schüchtern.

"Mein Name ist Anna" sagte sie sehr nüchtern.
C

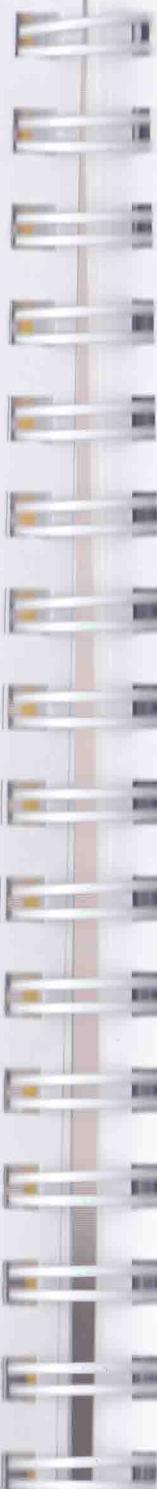
Ich fing an zu flüstern, ich bin Max aus dem "Schoß der Kolchose".
D

Doch so 'ne Katastrophe, das ging mächtig in die Hose,
Em

mach mich lächerlich, doch sie lächelte: "Ehrlich wahr, Mann?"
Sieh' da, Anna war ein Hip Hop Fan!

Refrain

(FREUNDESKREIS)



C
2. Plitsch platsch fiel ein Regen wie die Sintflut.
D

Das Vordach, die Insel, wir waren wie Strandgut.
Em

Ich fand Mut, bin selber überrascht über das Selbstverständnis
C
meines Geständnis. Anna, ich fänd' es schön, mit dir auszugehn,
D
könnnt mich dran gewöhnen dich öfters zu sehn.

Em
Anna zog mich an sich: "An sich mach ich das nicht."

Spüre ihre süßen Küsse, wie sie mein Gesicht liebkost.
C

Was geschieht bloß? Lass mich nicht los!
D

Anna, ich lieb bloß noch dich, andre sind lieblos,
Em
du bist wie Vinyl für meinen DJ, die Dialektik für Hegel,

Pinsel für Picasso, für Philippe Schlagzeugschlegel.
C D

Anna, wie war das da bei Dada? Du bist von hinten wie von vorne A-N-N-A!

Em
Du bist von hinten wie von vorne A-N-N-A!

Em
Du bist von hinten wie von vorne A-N-N-A!

Refrain

C
3. Sie gab mir 'nen Abschiedskuss, denn dann kam der Bus.
D

Sie sagte: "Max, ich muss," die Türe schloss.

"Was, ist jetzt Schluss?" Es goss.
Em

Ich ging zu Fuß, bin konfus, fast gerannt.

Anna nahm mein Verstand, ich fand an Anna allerhand.
C

Manchmal lach ich darüber, doch dann merk ich wieder, wie's mich trifft.
D

Komik ist Tragik in Spiegelschrift.
Em

A-N-N-A von hinten wie von vorne, dein Name sei gesegnet.

Em
Ich denk' an dich, immer wenn es regnet.

Refrain

FAMILY PORTRAIT

Intro: Cm Fm Eb Dm G
Cm Fm
1. Mama, please stop crying, I can't stand the sound.
Eb Dm G
Your pain is painful and it's tearing me down.

Cm Fm
I hear glasses breaking as I sit up in my bed,
Eb Dm G
I told God you didn't mean those nasty things you said.
Cm Fm
You fight about money, about me and my brother,
Eb Dm G
and this I come home to this is my shelter.

Refrain:
Cm Fm
It ain't easy growing up in World War 3,
Eb
never knowing what love could be. You'll see,
Dm G
I don't want love to destroy me, like it has done my family.
Cm Fm
Can we work it out, can we be a family?
Eb Dm G
I promise I'll be better. Mommy, I'll do anything.
Cm Fm
Can we work it out, can we be a family?
Eb Dm G
I promise I'll be better. Daddy, please don't leave.

2. Daddy please stop yelling, I can't stand the sound.
Make mama stop crying cause I need you around.
My mama she loves you, no matter what she says is true.
I know that she hurts you but remember I love you, too!
I ran away today, ran from the noise, ran away.
Don't wanna go back to that place but don't have no choice, no way.
Refrain

Cm Fm
In our family portrait we look pretty happy.
Eb Dm G
Let's play pretend, let's act like it comes naturally.
Cm Fm
I don't wanna have to split the holidays, I don't want two addresses,
Eb
I don't want a stepbrother anyway.
Dm G
And I don't want my mom to have to change her last name!

Cm Fm
In our family portrait we look pretty happy.
Eb Dm G
We look pretty normal, let's go back to that.
Cm Fm
In our family portrait we look pretty happy.
Eb Dm G
Let's play pretend, let's act like it comes naturally.

(PINK)



SHE'S LIKE THE WIND

(PATRICK SWAYZE)

Intro: C Em C Em
C Em
1. She's like the wind through my tree.
C Em
She rides the night next to me.

C Em
She leads me through the moonlight, only to burn me with the sun.
C Em
She's taken my heart but she doesn't know what she's done.

Refrain:
Am Bm
Feel her breath on my face, her body close to me.
Am Bm D
Can't look in her eyes, she's out of my league.
G D/F# Em D C
Just a fool to believe, I have anything she needs.
Em C Em
She's like the wind.

2. I look in the mirror and all I see
C Em
is a young old man with only a dream.
C Em
Am I just fooling myself that she'll stop the pain?
C Em
Living without her, I'd go insane.

Refrain
Am Bm
Feel your breath on my face, your body close to me.
Am Bm D
Can't look in your eyes, you're out of my league.

G D/F# Em D C G/B Am Dsus4
Just a fool to believe. Just a fool to believe. She's like the wind.
G D/F# Em D C G/B Am Dsus4
Just a fool to believe. Just a fool to believe. She's like the wind.
G D/F# Em D C G/B Am Dsus4
Just a fool to believe. Just a fool to believe. She's like the wind.

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SHE'S MADONNA

(ROBBIE WILLIAMS)
[CAPO +1]

Intro:

E G F#m7 B
Oh, Madonna, Madonna. Oh, Madonna, Madonna. Oh, Madonna, Madonna. Oh.

E Bm
1. I don't miss you, just who you used to be.

E Bm
And you don't ring true, so please stop calling me.

D Bm
Your love is a ten penny, you're dropping clues like you've got any,
G A
you got to choose, there's been so many, ohhh.

Em A
Refrain 1: I love you, baby, but face it, she's Madonna.

Em A
No man on earth could say that he don't want her.

Am7
This look of love says I'm leaving.

F
You're frozen now, I've done the freezing.

C G
I'm walking out, Madonna's calling me.

E Bm
2. She's got to be obscene to be believed.

E Bm
That's her routine, not what she means to me.

D Bm
I found myself by circumstance across a room where people dance
G A
and quite by chance she danced right next to me.

Em A
Refrain 2: I love you, baby, but face it, she's Madonna.

Em A
No man on earth would say that he don't want her.

Am7
It's me, not you, I've got to move on.

F
You're younger, too, but she's got her groove on.

C G
I'm sorry love, Madonna's calling me.

Intro

E Bm E Bm

3. I tell you a secret.

D
We're having drinks with Kate and Stella,
Bm
Gwyneth's here, she's brought her fella,
G A
but all I wanna do is take Madonna home.

Refrain 2

M + T: Christopher Sean Lowe, Neill Francis,
Tennant Robert Peter Williams
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ICH LIEBE DICH

(CLOWNS & HELDEN)
[CAPO -2]

Dm Am
Intro: Ausgerechnet mir muss das passieren. Wir ham '86 und ich altes
Bbmaj7 Dm
Trottelgesicht hab mich verliebt. Ich sitz hier vor deinem dummen Foto,
Am Bbmaj7
und bemerk immer wieder, wie hübsch du eigentlich bist.
Dm Am Bbmaj7
Und wenn ich mal hoch guck, dann seh ich den Telefonhörer und ich denk
Dm Am Bbmaj7
mir, ich nehm ihn ab und ich ruf dich an und sag's dir einfach.
Am Bbmaj7

Ist doch die einfachste und normalste Sache der Welt.
Dm
Vorher, vorher rauch ich noch ne Zigarette.
Am Bbmaj7
Meist rauch ich dann zwei oder drei Schachteln und halt meine Klappe.
Dm Am Bb C
Nein, für mich bist du nicht nur hübsch, du bist mehr für mich:
Ich liebe dich.

Dm Am Bbmaj7 C
1. Fast kommt es mir wie eine Krankheit vor.
Dm Am Bbmaj7 C
Nimmst du meine Hand, dann denk ich, das muss wohl Fieber sein.
Dm Am Bbmaj7
Ja, ja, ich weiß, das geht ja auch wieder weg.
C Dm Am Bb
Doch ich will das danach Freundschaft bleibt, und nicht bloß Dreck,
C
und nicht bloß Dreck.

2. Ich will mit dir lachen, wenn niemand mehr mit dir lachen kann.
Will deine Hand im Notfall spür'n.
Werd nie sagen, du gehörst mir, denn auch ich gehör dir nicht.
Oh, bitte lach jetzt nicht!
Ich liebe dich!

Refrain:
Dm Bbmaj7 C
Ich liebe dich, ich liebe dich. Ich liebe dich, ich liebe dich. Oho.
Dm Bbmaj7 C
Oh, ich liebe dich, ich liebe dich. Liebe dich, ich liebe dich. Oho.

3. Manchmal spür ich, dass du mich ohne ein Wort verstehst.
Und wenn du mit mir schlafst, dass sich unter mir der Boden dreht.
Wir versprechen uns wirklich keine Ewigkeit.
Alles kommt, wie es kommen soll, ich bin zu allem bereit.
Zu allem bereit.

4. Möchte neben dir stehen, wenn niemand mehr neben dir stehen mag.
Möcht spürn, wenn es Zeit ist, für mich zu gehn.
Gib mir noch ne Zigarette, ich bin völlig aufgedreht.
Oh, bitte lach jetzt nicht!
Ich liebe dich!

Refrain 2x

M + T: Bernd Westermann and Carsten Pape
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FRIENDS WILL BE FRIENDS

Intro: G B7 Em G7 C F C G
G D/F#

1. Another red letter day,
Em Bm G
so the pound has dropped and the children are creating.
C Am7

The other half ran away,
D C/D G/D D
taking all the cash and leaving you with the lumber.
G B

Got a pain in the chest,
Em G7
doctors on strike, what you need is a rest.
Am Am7 D

It's not easy love, but you've got friends you can trust.

Refrain:

C A/C#
Friends will be friends,

G/D Em
when you're in need of love, they give you care and attention.

D B/D#
Friends will be friends,

Em Eb+
when you're through with life and all hope is lost,
G/D A/C# C D
hold out your hand, cause friends will be friends, right till the end.

G B7 Em G7 C Am F C G

G D/F#
2. Now it's a beautiful day,
Em Bm G

the postman delivered a letter from your lover.
C Am7

Only a phone call away,
D C/D G/D D
you tried to track him down but somebody stole his number.
G B

As a matter of fact

Em G7
you're getting used to life without him in your way.
Am Am7 D

It's so easy now, cause you got friends you can trust.

Refrain

Am Am7 D
It's so easy now, cause you got friends you can trust.

(QUEEN)



HAKUNA MATATA

(ELTON JOHN)

Refrain:

F Bb F C7
Hakuna Matata! What a wonderful phrase.

F D7 G7
Hakuna Matata! Ain't no passing craze.

Am F D7
It means no worries for the rest of your days.
C G7 C
It's our problem-free philosophy. Hakuna Matata!

Bb F
Hakuna Matata? Yeah, it's a motto.

C F
What's a motto? What's a motto with you?

Bb F C
Those two words will solve all your problems.

That's right. Take Pumbaa here.

Bb F C
When he was a young warthog.

Bb F Bbmaj7 C
When I was a young wart---hog. Very nice. Thanks.

Eb F
He found his aroma lacked a certain appeal,
C G
he could clear the Savannah after every meal.

Bb F C
I'm a sensitive soul, though I seem thick-skinned.

Eb F G
And it hurt that my friends never stood downwind.

C G
And, oh, the shame, thought of changing my name.

Bb
And I got downhearted everytime that I...

N.C.
Hey, Pumbaa, not in front of the kids! Oh, sorry!

Refrain 2x

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M: Elton John
T: Tim Rice
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DAS MODEL

Intro: Am Em 4x

Am Em Am Em

1. Sie ist ein Model und sie sieht gut aus.

Am Em Am Em

Ich nähm' sie heut' gerne mit zu mir nach Haus.

Am Em Am Em

Sie wirkt so kühl, an sie kommt niemand ran.

Am Em Am Em C Bm Am G C Bm E

Doch vor der Kamera, da zeigt sie, was sie kann.

Am Em Am Em

2. Sie trinkt in Nachtklubs immer Sekt, korrekt.

Am Em Am Em

Und hat hier alle Männer abgecheckt.

Am Em Am Em

Im Scheinwerferlicht ihr junges Lächeln strahlt.

Am Em Am Em C Bm Am G C Bm E

Sie sieht gut aus und Schönheit wird bezahlt.

Am Em Am Em

3. Sie stellt sich zur Schau für das Konsumprodukt.

Am Em Am Em

Und wird von Millionen Augen angeguckt.

Am Em Am Em

Ihr neues Titelbild ist einfach fabelhaft.

Am Em Am Em

Ich muss sie wiedersehen, ich weiß, sie hat's geschafft.

THE MODEL

1. She's a model and she's looking good.

I'd like to take her home, that's understood.

She plays hard to get, she smiles from time to time.

It only takes a camera to change her mind.

2. She's going out tonight, loves drinking just champagne.

And she has been checking nearly all the men.

She's playing her game and you can hear them say:

"She is looking good, for beauty we will pay."

3. She's posing for consumer products now and then.

For every camera she gives the best she can.

I saw her on the cover of a magazine.

Now, she's a big success, I want to meet her again.

(KRAFTWERK)



BLUE NIGHT SHADOW

(TWO OF US)
[CAPO +1]

Intro: Em D Bm D Em Em D Bm D Em

Em D C Bm D Em D C Bm D

1. Here she comes, on the run,

C D Em D C Bm D

she's so young, she's so fine.

Em D C Bm D Em D C Bm D C Em D C Bm D

Here to tease, not to please, she'll say no every time.

Bridge:

C B7

She's only gonna break your heart.

C B7

She's only gonna break your heart.

C D Em

only gonna play, gonna tear your heart apart.

Refrain:

Am Em

She's a blue night shadow, a blue night shadow,

C D Em

blue night shadow on the run.

C Em D Bm

She's a blue night shadow, a blue night shadow.

D Em

A shadow looks at you, what you gonna do?

2. Feel the heat, in the street

C D Em D C Bm D

shadows dance on the wall.

Em D C Bm D Em D C Bm D C D Em D C Bm D

Her suspense, so intense, getting through your defense.

Bridge

Refrain

Refrain 2:

Am Em

She's a blue night shadow, a blue night shadow,

C D Em

blue night shadow on the run.

C Em D Bm

She's a blue night shadow, a blue night shadow.

D Em

A shadow looks at you, she gonna get you!

M + T: Ralf Hüter, Emil Schult, Karl Bartos
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GYPSIES, TRAMPS AND THIEVES

Am C
 1. I was born in the wagon of a traveling show,
 Dm F
 my Mama used to dance for the money they'd throw.
 C Em Am
 Papa would do whatever he could,
 Dm Dm7 G7 C
 preach a little gospel and sell a couple bottles of Doctor Good.

Refrain:

F G/F F
 Gypsies, tramps and thieves. We'd hear it from the people of the town.
 F G/F F
 They called us Gypsies, tramps and thieves,
 Am G F Am
 and every night all the men would come around and lay their money down.

Am C
 2. We picked up a boy just south of Mobile,
 Dm F
 we gave him a ride, filled him with a hot meal.
 C Em Am
 I was sixteen, he was twentyone.
 Dm Dm7 G7
 Rode with us to Memphis and Pa would've shot him
 C
 if he knew what he'd done.

Refrain

Bridge:

Dm C
 I never had schooling
 Dm C Dm C Dm C
 but he taught me well with his smooth southern style.
 Dm C
 But three months later,
 Dm C Dm C Dm C
 I'm a girl in trouble and I haven't seen him for a while.
 F C F
 Ooh, ooh, I haven't seen him for a while.

Am C
 3. She was born in the wagon of a traveling show,
 Dm F
 my Mama had to dance for the money they'd throw.
 C Em Am
 Grandpa would do whatever he could,
 Dm Dm7 G7 C
 preach a little gospel and sell a couple bottles of Doctor Good.

Refrain 2x

(CHER)

AIN'T NO SUNSHINE

(BILL WITHERS)

Am Em G Am
 1. Ain't no sunshine when she's gone.
 Em G Am
 It's not warm when she's away.
 Em7
 Ain't no sunshine when she's gone
 Dm Am Em G Am
 and she's always gone too long anytime she goes away.

Am Em G Am
 2. Wonder this time where she's gone,
 Em G Am
 wonder if she's gone to stay.
 Em7
 Ain't no sunshine when she's gone
 Dm Am Em G Am
 and this house just ain't no home anytime she goes away.

Bridge:
 And I know, I know, I know, I know, I know, I know,
 I know, I know, I know, I know, I know, I know, I know,
 I know, I know, I know, I know, I know, I know, I know.
 Hey, I ought to leave the young thing alone.

Am Em G Am
 3. But, ain't no sunshine when she's gone,
 Em G Am
 ain't no sunshine when she's gone,
 Em G Am
 only darkness everyday.

Em7
 Ain't no sunshine when she's gone
 Dm Am Em G Am
 and this house just ain't no home anytime she goes away.
 Am Em G Am
 Anytime she goes away.
 Am Em G Am
 Anytime she goes away.
 Am Em G Am
 Anytime she goes away.

I LOVE ROCK N' ROLL

E5

1. I saw him dancing there by the record machine.

B5

I knew he must have been about seventeen.

A5

B5 E5

A5

The beat was going strong, playing my favorite song.

N.C.

And I could tell it wouldn't be long till he was with me, yeah me.

B5

And I could tell it wouldn't be long till he was with me, yeah me.

Singing

Refrain:

E5 A5 B5
I love rock n' roll. So put another dime in the jukebox, baby.
E5 A5 B5 E5
I love rock n' roll. So come and take your time and dance with me.

E5

2. He smiled, so I got up and asked for his name.

B5

"That don't matter", he said, "cause it's all the same".

A5

I said: "Can I take you home where we can be alone?".

N.C.

And next we were moving on and he was with me, yeah me.

B5

And next we were moving on and he was with me, yeah me.

Singing

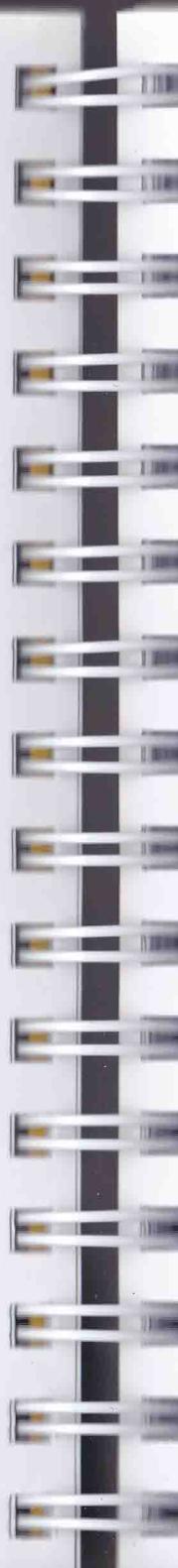
A5 B5 E5 A5
I said: "Can I take you home where we can be alone?".
N.C.
And next we were moving on and he was with me, yeah me.
B5
And we'll be moving on and singing that same old song, yeah with me.

Singing

Refrain 3x

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(JOAN JETT)



KEINE STERNE IN ATHEN

(STEPHAN REMMLER)

C

1. Drei-, vier-, fünfmal in einem Monat haben wir uns nachts geseh'n,
obwohl ich manchmal etwas müd' war, war es doch meistens gut und schön.

F

Dann die Idee mit diesem Urlaub, statt selten sollt' es immer sein,
ich war von Anfang an dagegen, das wird nicht gut geh'n mit uns zwei'n.

G C
Keine Sterne in Athen, statt dessen Schnaps in Sankt Kathrein,
Dm G C
ich hab' den Urlaub nicht gewollt, du hast gesagt, es müsste sein.

Refrain:

Dm G C
Keine Sterne in Athen, stattdessen Schnaps in Sankt Kathrein,
Dm G C
er hat den Urlaub nicht gewollt, sie hat gesagt, es müsste sein.

F C
2. Drei Wochen lang zusammen leben, wo uns kein Alltagsärger stört,
G C
ich hab' gewusst, das geht daneben, doch du hast nicht auf mich gehört.
F
Die ganze Zeit sind wir zusammen, sogar zum Frühstück wird gelacht,
G
doch wenn ich dich den ganzen Tag hab',
C
dann bin ich fertig für die Nacht.

Dm G C
Keine Sterne in Athen, stattdessen Schnaps in Sankt Kathrein,
Dm G C G C C
er hat den Urlaub nicht gewollt, sie hat gesagt, es müsste sein.

Der Rhythmus, wo ich immer mit muss,
G
das ist der Rhythmus von uns zwei'n,
A
dann dauernd deine Kommentare, ich wollt', ich wär' zu Haus allein.
D

D Em A
Keine Sterne in Athen, stattdessen Schnaps in Sankt Kathrein,
Em A D
er hat den Urlaub nicht gewollt, sie hat gesagt, es müsste sein.

D Em A
Keine Sterne in Athen, stattdessen Schnaps in Sankt Kathrein,
Em A D
er hat den Urlaub nicht gewollt, sie hat gesagt, es müsste sein.

M + T: Stephan Remmler
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LOVE OF THE COMMON PEOPLE

(PAUL YOUNG)

A
1. Livin' on free food tickets,

water in the milk from a hole in the roof where the rain came through.
G
D E

What can you do? Ahah.

A
Tears from the little sister, crying because she doesn't have a dress
without a patch for the party to go.
G

D E
But she knows, she'll get by.

Refrain:

A D
Cause she's living in the love of the common people,
A E
smiles from the heart of a family man.
A D
Daddy's gonna buy you a dream to cling to,
A E E7 A
Mama's gonna love you just as much as she can. And she can.

A
2. It's a good thing you don't have bus fare.

It will fall through the hole in your pocket
G
and you lose it in the snow on the ground.

D E
You gotta walk into town, to find a job.

A
Trying to keep your hands warm,

but the hole in your shoe let the snow come through,
G
until you tie them on.

D E
Somehow you better go home where it's warm.

Refrain 2:

A D
Where you can live in the love of the common people,
A E
smiles from the heart of a family man.
A D
Daddy's gonna buy you a dream to cling to,
A E E7 A
Mama's gonna love you just as much as she can. And she can.

3. Living on a dream ain't easy.

But the closer the net, the tighter the fit that you'll stay away.
Just to take them in style for family pride.
You know that faith is a new foundation and a whole lotta love
and a warm conversation, but don't forget to pray.
Just making it strong, where you belong.

Refrain 3x

M + T: John Hurley, Ronnie Wilkins
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OH HAPPY DAY

(THE EDWIN HAWKINS SINGERS)
[CAPO +1]

Refrain:

G C
Oh happy day, oh happy day,
G E7
oh happy day, oh happy day,
Am D
when Jesus washed, when Jesus washed,
Am D7
oh, when he washed, when Jesus washed.
Am D7
When Jesus washed, when Jesus washed,
G C
he washed my sins away, oh happy day.
G C
Oh happy day! Oh happy day!

Refrain

D7 G C D7 G C G D7 C
1. He taught me how to watch, fight and pray, fight and pray,
G C D7 G C G D7
and live rejoicing every day, every day.

Refrain

T: Philipp Doddridge
M: Edward Rimbault
Arranged by Edwin Hawkins
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SUPERCALIFRAGILISTIC

Refrain:

A E7
Supercalifragilisticexpialidocious,
E E7 A
even though the sound of it is something quite atrocious,
Amaj7 A7 D
if you say it loud enough, you'll always sound precocious,
A B7 E7 A
supercalifragilisticexpialidocious.
E A E
Hamdiddeldid diddel ham diddelie. Hamdiddeldid diddel ham diddelie.

A E
1. Because I was afraid to speak, when I was just a lad
my father gave me nose a tweak and told me I was bad,
Amaj7 A7 D
but then one day I learned a word to save me aching nose,
B7 E7
the biggest word I ever heard and this is how it goes.

Refrain

A E
2. He travelled all around the world, and everywhere he went
he used this word and all would say "there goes a clever gent".
Amaj7 A7 D
And dukes of time arrived and passed away the day with me,
B7 E7
I'd say my special word and then they'd ask me out to tea.

Refrain

A E
3. So when the cat has got your tongue, there's no need for dismay.
Just summon up this word and then you've got a lot to say
Amaj7 A7 D
but better use it carefully or it could change your life.
B7 E7
One night I said it to my girl, and now my girl's my wife!

Refrain

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(MARY POPPINS)
[CAPO +1]



WE'RE GOING TO IBIZA

(VENGABOYS)
[CAPO +1]

C

Intro: Hello party people, this is captain Kim speaking.

F Welcome aboard Venga airways!

C After takeoff we'll pump up the soundsystem cause we're going to Ibiza!

C F C F

C 1. I don't wanna be a busdriver all my life,
C F

I wanna pack my bags and leave this town, grab a flight.
G Em F G
Fly away on Venga Airways, fly me high, Ibiza sky.

C 2. I look up at the sky and I see the clouds,
C F

I look down at the ground and I see the rainbow down the drain.
G Em F G
Fly away on Venga Airways, fly me high, Ibiza sky.

Refrain:

C F C F Woah! We're going to Ibiza! Woah! Back to the island!

C F C F G F C F C F C F C F
Woah! We're gonna have a party! Woah! In the Mediterranean Sea!

We go, we go, away, away. We go, we go, away, away.

C F C F We go, we go, away, away. We go, we go, away, away.

C 3. It's far away from this big town and the rain,
C F it's really very nice to be home again.

G Em F G
Fly away on Venga Airways, fly me high, Ibiza sky.

Refrain

C Thank you for flying Venga airways.

F We are now approaching Ibiza airport.

C F As you can see the sky is blue and the beach is waiting for you.

Refrain

C F Woah! We're going to Ibiza!

M + T: Jeffrey Calvert, Geraint Hughes
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YEAR OF THE CAT

Intro: Cmaj7 D Em Bm Cmaj7 D Em Bm Cmaj7 D Em D C Am7 Csus2/D
Cmaj7 Bm Em

1. On a morning from a Bogart movie,
Cmaj7 Bm Em
in a country where they turned back time,
Cmaj7 Bm
you go strolling through the crowd like
Em Am7 D6 D
Peter Lorre contemplating a crime.

Cmaj7 Bm Em
She comes out of the sun in a silk dress running like a
B C B Em
water color in the rain. Don't bother asking for explanations.
Am7 D Cmaj7
She'll just tell you that she came in the year of the cat.
Intro

Cmaj7 Bm Em
2. She doesn't give you time for questions
Cmaj7 Bm Em

as she locks up your arm in hers.
Cmaj7 Bm

And you follow till your sense of
Em Am7 D6 D
which direction completely disappears.

Cmaj7 Bm Em
By the blue-tiled walls near the market stalls
B C B
there's a hidden door she leads you to. "These days," she says,
Em Am7 D Cmaj7
"I feel my life just like a river running through the year of the cat."
Intro

B C G
Well she looks at you so coolly and her eyes shine like the
D B C
moon in the sea. She comes in incense and patchouli,
G F C/E D Cmaj7
so you take her to find what's waiting inside the year of the cat.
Intro

Cmaj7 Bm Em
3. Well morning comes and you're still with her,
Cmaj7 Bm Em

and the bus and the tourists are gone.
Cmaj7 Bm

And you've thrown away your choice and
Em Am7 D
lost your ticket. So you have to stay on.

Cmaj7 Bm Em
But the drumbeat strains of the night remain in the
B C B Em
rhythm of the newborn day. You know sometime you're bound to leave her
Am7 D Cmaj7
but for now you're gonna stay in the year of the cat.
Intro

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TIEFER

Intro: Am7 G D Am7 D Am7 G D C
Em Bm C Em Bm C D

1. Diese Hitze tut so gut. Schmelzen und zergehn.
Em Bm C A D A D B7
Süden, Sonnenglut, Zeit bleibt stehen.
Em Bm C Em Bm C
Jalousien brechen Strahlen. Luft voll schwerem Duft.
Em Bm C A D B7 E
Wilde feuchte Laken, Haut an Haut, neu vertraut.

Refrain:

Am G D Am D
Nie war ich tiefer, nie tiefer, tiefer bei dir.
Am G D C
Spür mich und halt mich und lass mich nicht los, Baby.

Em Bm C Em Bm C D
2. Ineinander kriechen, ruhn. Der Rausch hält lange an.
Em Bm C A D A D B7
Schweiß auf unsren Zungen, sieh mich an.
Em Bm C Em Bm C
Süden in den Blicken. Keine Fragen mehr.
Em Bm C A D B7 E
Der Moment soll glücken, gibt es mehr, gibt es mehr?

Refrain 2x

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DREAMS ARE TEN A PENNY

(KINCADE)

Intro: C Csus4 C Csus4

C Csus4 C Csus4
 1. When we were children we played in your backyard
 C Csus4 C Csus4
 and we pretended whenever times were hard.

F G C
 We built a house up in a tree
 F G Am Am/G#
 and dreamed of how our lives would be.
 C/G D7/F# Dm/G
 But now the tree has died.

Refrain:

G C F C
 So just say to Jenny, Jenny dreams are ten a Penny,
 G C G
 leave them in the lost and found.

C F C
 Jenny, Jenny dreams are ten a Penny,
 G C
 get your feet back on the ground.
 F G C Csus4 C Csus4
 Oh oh oh oh oh!

C Csus4 C Csus4 C Csus4 C Csus4
 2. You dreamed of heroes, riding across the seas
 C Csus4 C Csus4 C Csus4 C Csus4
 in shining armor, but all you had was me.
 F G C
 All the time you never knew,
 F G Am Am/G#
 all I could do was dream of you
 C/G D7/F# Dm/G
 and still I do today.

Refrain 2x



JUGENDLIEBE

(UTE FREUDENBERG)

Intro: Asus4 A Asus4 A

A E D A E
 1. Er sprach von Liebe, dabei waren sie noch nicht mal fünfzehn Jahr.
 A E D A E
 Schwor große Worte und er küsst sie und streichelte ihr Haar.

A E D A E
 2. Sie sprach von Träumen und wie gerne würde sie ihm alles glauben,
 A E D A E
 malte mit ihm Bilder von dem Leben, das sie sich dann beide bauten.

Refrain:

A E
 Jugendliebe bringt den Tag, wo man beginnt,
 F#m D
 alles um sich her ganz anders anzusehn.

A E C#m
 Ha, ha, Lachen trägt die Zeit, die unvergessen bleibt,
 D A E
 denn sie ist traumhaft schön.

A E D A E
 3. Er traf sie wieder. Viele Jahre sind seit damals schon vergangen.
 A E D A E
 Sieht in ihre Augen und er denkt zurück: wie hat es angefangen?

Refrain 2x

A E I D A E
 4. Er sprach von Liebe,
 A E D A E
 schwor große Worte und er küsst sie und streichelte ihr Haar.



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 Für Deutschland: Edition John Carter Music Germany.

M + T: Burkhard Lasch, Bernd Henning
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DER WEG

F Am Bb F
 1. Ich kann nicht mehr sehn, trau nicht mehr meinen Augen,
 Am Bb Csus4 C

kann kaum noch glauben, Gefühle haben sich gedreht.
 Am Bb Csus4 F

Ich bin viel zu träge, um aufzugeben,
 C Dm C Bbm F

es wäre auch zu früh, weil immer was geht.

2. Wir waren verschworen, wären füreinander gestorben.

Haben den Regen gebogen, uns Vertrauen geliehn.

Wir haben versucht, auf der Schussfahrt zu wenden,
 nichts war zu spät, aber vieles zu früh.

3. Wir haben uns geschoben, durch alle Gezeiten,

haben uns verzettelt, uns verzweifelt geliebt.

Wir haben die Wahrheit, so gut es ging, verlogen,
 es war ein Stück vom Himmel, dass es dich gibt.

Refrain:

F Am Bb C
 Du hast jeden Raum mit Sonne geflutet,

F Am Bb C
 hast jeden Verdruss ins Gegenteil verkehrt.

F Bb Dm
 Nordisch nobel, deine sanftmütige Güte,

C Bb C F
 dein unbändiger Stolz, das Leben ist nicht fair.

F C Bb F
 Den Film getanzt in einem silbernen Raum,

Am Bb C
 vom goldenen Balkon die Unendlichkeit bestaunt,

F C F Dm
 heilloß versunken, trunken, alles war erlaubt,

Bb F C F
 zusammen im Zeitraffer, Mittsomernachtstraum.

Refrain

F Am Bb C
 Dein sicherer Gang, deine wahren Gedichte,

F Am Bb C
 deine heitere Würde, dein unerschütterliches Geschick.

F Bb Dm
 Du hast der Fügung deine Stirn geboten,

C Bb C F
 hast ihn nie verraten, deinen Plan vom Glück.

4. Ich gehe nicht weg, hab meine Frist verlängert,
 neue Zeitreise, offene Welt.

Habe dich sicher in meiner Seele,

C Dm C Bb A7 Bb
 ich trag dich bei mir bis der Vorhang fällt.

F C Dm A Bbm F
 Ich trag dich bei mir, bis der Vorhang fällt.

(HERBERT GRÖNEMEYER)

COCAINE

(J. J. CALE)

[CAPO -3]

Intro: E E D E D

E E D E D D
 1. If you want to hang out, you've got to take her out, Cocaine.

E E D E D D
 If you want to get down, down on the ground, Cocaine.

E D C B E E D E D
 She don't lie, she don't lie, she don't lie, Cocaine.

E E D E D

E E D E D D
 2. If you got bad news, you want to kick them blues, Cocaine.

E E D E D D
 When your day is done and you want to ride on, Cocaine.

E D C B E E D E D
 She don't lie, she don't lie, she don't lie, Cocaine.

E E D E D

E E D E D D
 3. If your thing is gone, and you want to ride on, Cocaine.

E E D E D D
 Don't forget this fact. You can't get back, Cocaine.

E D C B E E D E D
 She don't lie, she don't lie, she don't lie, Cocaine.

E D C B E E D E D
 She don't lie, she don't lie, she don't lie, Cocaine.

Refrain:

A D
Eins und zwei und drei und 54, 74, 90, 2010,
A E
ja so stimmen wir alle ein.

A D
Mit dem Herz in der Hand und der Leidenschaft im Bein
A E A
werden wir Weltmeister sein.

A E
1. Wir haben nicht die höchste Spielkultur,
F#m
sind nicht gerade filigran,
A E
doch wir haben Träume und Visionen
F#m
und in der Hinterhand den Masterplan.

A E
2. Für unseren langen Weg aus der Krise
Bm F#m
und aus der Depression
A E
lautet die Devise:
Bm F#m
Nichts wie rauf auf den Fußballthron.

Refrain

A E
3. Die ganze Welt greift nach dem goldenen Pokal
Bm F#m

Beim Kap der Guten Hoffnung probieren wir's nochmal,
A E
wir als Gast in Südafrika.

Bm F#m
Wird unser Traum dann endlich wahr!

Refrain

Bm
4. Beim ersten Mal war's ein Wunder,
A
beim zweiten Mal war's Glück,
Bm
beim dritten Mal der verdiente Lohn,
D
und's nächste Mal wird's 'ne Sensation.

Refrain 2x

(SPORTFREUNDE STILLER)

THREE LIONS '98 (FOOTBALL'S COMING HOME)

(LIGHTNING SEEDS)

[CAPO +1]

D G D
We still believe, we still believe. We still believe, we still believe.
G D/F# Em A D A/C# Bm
It's coming home, it's coming home. It's coming, Football's coming home.
A G D/F# Em A D A/C# Bm A
It's coming home, it's coming home. It's coming, Football's coming home.

Em A D B7 Em
1. Tears for heroes dressed in grey, no plans for final day.
A D B7 Em

Stay in bed, drift away, it could have been all songs in the street,
A D B7
it was nearly complete, it was nearly so sweet and now I'm singing:

Refrain:

G D/F# Em A D F#m Bm A
Three lions on a shirt, Jules Rimet still gleaming.

G D/F# Em A D F#m Bm A
No more years of hurt, no more need for dreaming.

Em A D B7 Em
2. Talk about football's coming home and then one night in Rome,
A D B7 Em
we were strong, we had grown and now I see Ince ready for war,
A D B7
Gazza good as before, Shearer certain to score and Psycho screaming:

Refrain

Em C B7
We can dance Nobby's dance, we could dance it in France.

D G D/F# Em A D A/C# Bm
It's coming home, it's coming home. It's coming, Football's coming home.
A G D/F# Em A D A/C# Bm A
It's coming home, it's coming home. It's coming, Football's coming home.

Refrain 2x

T: David Baddiel & Frank Skinner
M: Ian Broudie
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DER PUPPENSPIELER VON MEXIKO

(ROBERTO BLANCO)

F Gm C F
1. Auf dem Markt von Albuquerque lebte jahrelang ein Mann.
Gm C F
Er besaß nur ein paar Puppen, doch damit zog er alle an.
Gm C F
Auf einer kleinen Bretterbühne sah man die Puppen jede Nacht
Gm C F
und die Geschichten, die sie spielten, die hatte er sich ausgedacht.

Refrain:

F Gm C/E F
Der Puppenspieler von Mexiko war einmal traurig und einmal froh
Gm
und wie er fühlte, so war sein Stück,
C F
nicht immer endet ein Spiel im Glück.
Gm
Ein jeder kannte ihn und man sah ihn gern
C/E F Gm
und viele kamen von nah und fern zu Ali Baba und Domino,
C F
zum Puppenspieler von Mexiko.

F Gm C F
2. Jeden Abend kamen viele, um ein neues Spiel zu seh'n,
Gm C F
und sie lachten oder weinten, das Ende war nicht immer schön.
Gm C F
Manche fingen an zu tanzen und andre tranken viel zu viel.
Gm C F
Sie war'n oft selbst wie Marionetten aus dem alten Puppenspiel.

Refrain 2x

EINMAL UM DIE GANZE WELT

(KAREL GOTTL)

Refrain:

B7
Einmal um die ganze Welt,
E
und die Taschen voller Geld,
B7 E
dass man keine Liebe und kein Glück versäumt.
B7
Viele fremde Länder seh'n,
E C#7
auf dem Mond spazieren geh'n,
F#m B7 E
davon hab' ich schon als kleiner Bub geträumt.
E
Wenn man nur als Kind schon wüsste,
was man tun und lassen müsste,
F#m
wär' das Leben leicht.
B7
Ob man alle weiten Ziele,
und das Schönste der Gefühle,
E irgendwann erreicht.
C#m
Von den vielen Illusionen,
E
die in uns'ren Herzen wohnen,
F#m
bleiben nur ein paar,
B7
und die werden wie ein Wunder
E
eines Tages dann mitunter wahr.

Refrain 2x

EISGEKÜHLTER BOMMERLUNDER

(DIE TOTEN HOSEN)

A E
1. Eisgekühlter Bommerlunder, Bommerlunder eisgekühlt.
A

Eisgekühlter Bommerlunder, Bommerlunder eisgekühlt.
Bb

Und dazu ein belegtes Brot mit Schinken, ein belegtes Brot mit Ei.
Bb
Das sind zwei belegte Brote, eins mit Schinken und eins mit Ei.

B F#
2. Und dazu eisgekühlter Bommerlunder, Bommerlunder eisgekühlt.
B

Eisgekühlter Bommerlunder, Bommerlunder eisgekühlt.
C

Und dazu ein belegtes Brot mit Schinken, ein belegtes Brot mit Ei.
G
Das sind zwei belegte Brote, eins mit Schinken und eins mit Ei.

C# G#
3. Und dazu eisgekühlter Bommerlunder, Bommerlunder eisgekühlt.
C#

Eisgekühlter Bommerlunder, Bommerlunder eisgekühlt.
D

Und dazu ein belegtes Brot mit Schinken, ein belegtes Brot mit Ei.
D
Das sind zwei belegte Brote, eins mit Schinken und eins mit Ei.

Eb Bb
4. Und dazu eisgekühlter Bommerlunder, Bommerlunder eisgekühlt.
Eb

Eisgekühlter Bommerlunder, Bommerlunder eisgekühlt.
E

Und dazu ein belegtes Brot mit Schinken, ein belegtes Brot mit Ei.
E
Das sind zwei belegte Brote, eins mit Schinken und eins mit Ei.

F C
5. Und dazu eisgekühlter Bommerlunder, Bommerlunder eisgekühlt.
F

Eisgekühlter Bommerlunder, Bommerlunder eisgekühlt.
F#

Und dazu ein belegtes Brot mit Schinken, ein belegtes Brot mit Ei.
F#
Das sind zwei belegte Brote, eins mit Schinken und eins mit Ei.

G D
6. Und dazu eisgekühlter Bommerlunder, Bommerlunder eisgekühlt.
G

Eisgekühlter Bommerlunder, Bommerlunder eisgekühlt.
G#

Und dazu ein belegtes Brot mit Schinken, ein belegtes Brot mit Ei.
G#
Das sind zwei belegte Brote, eins mit Schinken und eins mit Ei.

IBIZA

(IBO)

A Bm
1. Ich sagte mir, du musst hier endlich raus.
E A

Kauf dir ein Ticket und flipp lieber aus.
Bm

Ich wette du hast nie geglaubt, ich fahr.
E A
Jetzt leb ich schon ein Jahr auf Ibiza.

A Bm
2. Inzwischen hab ich sogar spanisch drauf.
E A

Bin nur am Strand mit sonnenbrauner Haut.
Bm

Du glaubst es nicht, ich trag 'nen Ring im Ohr
E A
und komm mir richtig super vor.

Refrain:

A Bm
Ich bin gut drauf und ich schlaf gern lang.
E A

Frühstück fängt bei mir erst mittags an.
F#m Bm
Die Sonne streichelt mich das ganze Jahr.
E A

Wer braucht dich, ich hab Ibiza.
Bm

Ja, ich bin gut drauf und trink roten Sekt,
E A
weiß erst jetzt, wie gut Paella schmeckt,
F#m Bm

und steh mit Freunden abends an der Bar.
E A
Wer braucht dich, ich hab Ibiza.

A Bm
3. Doch mit der Zeit, ja, da merkt ich dann,
E A
dass mein Gedächtnis schlecht vergessen kann.
Bm

Ich lieb dich noch, doch verdammt noch mal.
E A
Er hat dich, ich hab Ibiza.

Refrain

I DON'T WANT TO MISS A THING

D A/C# Bm

1. I could stay awake just to hear you breathing,
G F#m Em
watch your smile while you are sleeping, while you're far away dreaming.

D A/C# Bm
I could spend my life in this sweet surrender,

G F#m Em
I could stay lost in this moment forever.

F#m G Asus4 A

Every moment spent with you is a moment I treasure.

Refrain:

D A/C# Em

I don't want to close my eyes, I don't want to fall asleep.

G A D

Cause I'd miss you baby and I don't want to miss a thing.

A/C# Em

Cause even when I dream of you, the sweetest dream would never do.

G A D

I'd still miss you baby and I don't want to miss a thing.

D A/C# Bm

2. Lying close to you feeling your heart beating,

G F#m

and I'm wondering what you're dreaming,

Em

wondering if it's me you're seeing.

D A/C# Bm

Then I kiss your eyes and thank God we're together.

F#m G Asus4 A

And I just want to stay with you in this moment forever,

forever and ever.

Refrain

Bridge:

C G/B

And I don't want to miss one smile and I don't want to miss one kiss.

Bb F/A

I just want to be with you, right here with you, just like this.

C G/B

And I just want to hold you close, oh, feel your heart so close to mine.

Dm Asus4 A

And just stay here in this moment for all the rest of time.

Refrain 2x

M + T: Diane Eve Warren
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(AEROSMITH)

BEAUTIFUL

(CHRISTINA AGUILERA)
[CAPO +1]

Intro: D D7/C Bm Bb D D7/C Bm Bb

D D7/C Bm Bb C
1. Everyday is so wonderful, then suddenly, it's hard to breathe.
D D7/C Bm Bb
Now and then I get insecure from all the pain. I'm so ashamed.

Refrain:

G Em7

I am beautiful, no matter what they say.

D C Bm

Words can't bring me down.

G Em7

I am beautiful in every single way.

D C Bm

Yes, words can't bring me down.

Em7 D D7/C Bm Bb

So don't you bring me down today.

D D7/C Bm Bb
2. To all your friends you're delirious, so consumed, in all your doom.
D D7/C Bm
Trying hard to fill the emptiness, the pieces gone,
Bb
left the puzzle undone, is that the way it is?

Refrain 2:

You are beautiful, no matter what they say.

Words can't bring you down, oh, no.

Cause you are beautiful in every single way.

Yes, words can't bring you down, oh, no.

So don't you bring me down today.

D D7/C Bm Bb
No matter what we do, no matter what we say,
Bb D
we're the song inside the tune, full of beautiful mistakes.
D7/C Bm
And everywhere we go the sun will always shine.
Bb
And tomorrow we might awake on the other side.

Refrain 3:

Cause we are beautiful, no matter what they say.

Yes, words won't bring us down, no.

We are beautiful in every single way.

Yes, words can't bring us down.

So don't you bring me down today.

D D7/C Bm Bb

Don't you bring me down today.

M + T: Linda Perry
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DEAR MRS. APPLEBEE

G F
Dear Mrs. Applebee, I gotta get something off my chest.
D G
Mrs. Applebee, you've got the wrong idea about me.

D C D
Mrs. Applebee, you told Marie she couldn't go with me,
C G
because you heard that I was bad.
D C G
Mrs. Applebee,

F
please hear my plea. Don't you know that anyone can change,
D G
Mrs. Applebee? And for Marie I'd even swim the sea.

D C
Mrs. Applebee, I'm begging you to please be kind,
D C G
I want a chance to change your mind about me.
D C G
Mrs. Applebee.

Solo: G F D

G F
Dear Mrs. Applebee, I know that I once made some bad mistakes.
D G
Mrs. Applebee, but that was long before I loved Marie.

D C
Mrs. Applebee, I'll make you glad as you can be
D C G
and you'll be proud to see Marie with me.
D C G
Mrs. Applebee. Mrs. Applebee. Mrs. Applebee.

(DAVID GARRICK)

BESSER GEHT'S NICHT

(2RAUMWOHNUNG)

Intro: C Em C Em
Da da da daaaa. Da da da da da da da.
C Em C Em F G F G
Da da da daaaa. Da da da daaaaa. Da da da daaaaa.

1. Das Leben ist nur ein Moment, und wer den Anfang und das Ende kennt,
F G F G
der weiß, es geht nur darum, sind wir glücklich?
C Em C Em F G
Was können wir füreinander tun? Wir lassen alle Waffen ruhn
F G F G
und wünschen uns, wir wären alle glücklich.

Bridge: Am Em Am Em F
Der Himmel wird weit, alle Träume sind geträumt und wahr,
G D C
das ist die Magie zwischen uns, die kam und blieb, darum weiß ich:

Refrain: F G G Am
Besser geht's nicht, schau nur hin, das ist Leben, wir sind drin.
Em F G F
Besser geht's nicht, wir sind da, auch im Dunkeln wird uns klar:
G F G Am
Keine Angst vorm nächsten Sturm, spring mit mir auf den höchsten Turm.
Em F
Besser geht's nicht, jetzt und hier,
G Dm
ich vertrau dir und du vertraust mir.

Intro
C Em C Em
2. Die Wege zwischen Kopf und Herz geht niemand ohne Schmerz,
F G F G
und zwischendurch verliert man mal die Nerven.
C Em C Em
Wir suchen Wahrheit, suchen Halt, wir sind jung und wir sind alt,
F G F G
und manche können durch das Weltall surfen.

Bridge
F G G Am
Besser geht's nicht, schau nur hin, das ist Leben, wir sind drin.
Em F G F
Besser geht's nicht, wir sind da, auch im Dunkeln wird uns klar:
G F G Am
Keine Angst vorm nächsten Sturm, spring mit mir auf den höchsten Turm.
Em F
Besser geht's nicht, jetzt und hier,
G D
ich vertrau dir und du vertraust mir.

M + T: Inga Humpe, Plare, Sommer, Thomas Eckart
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SUN OF JAMAICA

G D G D G
 1. Long time ago, when I was a young boy,
 D G D C
 I saw that movie, "Mutiny on the Bounty"
 D G
 starring my idol, Marlon Brando.
 Am D
 And I felt a yearning for that great adventure.

G D G D G
 2. So many nights I woke up out of a dream
 D C D
 A dream of blue seas, white sands,
 G Am
 Paradise birds, butterflies, and
 D
 beautiful warm-hearted girls.

Refrain:
 G D G D G D G D C D G Am D
 Sun of Jamaica, the dreams of Malaika, your love is my sweet memory.
 G D G D G D C D G Am D
 Sun of Jamaica, blue Lady Malaika, someday I'll return, wait and see.
 G C G D G
 Walk in the sand and I'm happy with you. We shall be loving and true.
 Em G Em G
 Oh, I sure love Malaika, with all of my heart.
 C G F D
 I will always be faithful and true, yeah true.

G D G D G D G D G
 3. But now as I grew older, the burning desire became so strong
 D C D G
 that I bought me a ticket to fly home
 Am D
 and then I found you and we found an eternal love
 right from the beginning.

G D G D G
 4. The stars falling down from the sleepy Lagoon,
 D G D C
 The palms swaying under the moon,
 D G
 We were swimming out into the calm crystal sea,
 Am D
 in that fateful night I thought to myself

G D G D G D
 I'll do everthing I can, save up every dime,
 G D C D C
 and one day I'll return, come back home to you,
 Am D
 and then I'll stay forever, forever.

Refrain

(GOOMBAY DANCE BAND)

THE DAYS OF PEARLY SPENCER

(MARC ALMOND)
[CAPO +3]

Am Em
 1. A tenement, a dirty street, walked and worn by shoeless feet,
 Am C G
 inside it's long and so complete, watched by a shivering sun.
 Am Em
 Old eyes in a small child's face, watching as the shadows race,
 Am
 through walls and cracks and leave no trace,
 C G
 and daylight's brightness shuns.

Refrain:

Dm Em Am Dm Em Am
 The days of Pearly Spencer, ahahaah, the race is almost run.

Am Em
 2. Nose pressed hard on frosted glass, gazing as the swollen mass,
 Am C G
 on concrete fields where grows no grass, stumbles blindly on.
 Am Em
 Iron trees smother the air but withering they stand and stare
 Am C G
 through eyes that neither know nor care, where the grass has gone.

Refrain

Am
 3. Pearly, where's your milk white skin,
 Em
 what's that stubble on your chin?

Am C G
 It's buried in the rot gut gin, you played and lost, not won.
 Am
 You played a house that can't be beat,
 Em
 now look, your head's bowed in defeat.
 Am C G
 You walked too far along the street where only rats can run.

Refrain

Dm Em Am Dm Em F
 The days of Pearly Spencer, ahahaah, the race is almost run,
 G Am C# Am C# Am
 the race is almost run.

Am Em
 4. A tenement, a dirty street, remember worn and shoeless feet.
 F G
 Remember how you stood to beat the way your life had gone.
 Am Em
 So, Pearly don't you shed more tears for those best forgotten years.
 Am F6 G
 Those tenements are memories of where you've risen from.

Dm7 Em7 Am7 Dm7 Em7 Asus4 A
 The days of Pearly Spencer, ahahaah, the race is almost won.

M + T: David Mc Williams
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LEBT DENN DR ALTE HOLZMICHL NOCH

(DE RANDFICHTEN)

Draußen steht der Holzmichl. Woll morn reinlassen? Neben mir steht der Michael und der wird euch gleich erklären, was es mit dem Holzmichl auf sich hat. Ich übergebe hiermit das Wort. Bitte schön.
 Ja, liebe Freunde, hier in der Festhalle woll mor mal testen, ob das Lied vom Michel allgemein bekannt ist: Ja wir wolln das einmal durchprobieren. Der Text ist ganz einfach: Lebt den der alte Holzmichl noch? Ja, er lebt noch, stirbt nicht. Und bei dem "Ja, er lebt noch", ham mor uns immer so gefreut, da simmern immer aufgesprung, ham die Arme hochgerissen und uns gefreut über das Leben des Michels.

Refrain:

C G7 C
 Lebt denn der alte Holzmichl noch, Holzmichl noch, Holzmichl noch?
 G7 C C
 Lebt denn der alte Holzmichl noch, Holzmichl noch?
 G7 C G7 C
 Ja, er lebt noch, er lebt noch, er lebt noch,
 G7 C G C
 ja, er lebt noch, er lebt noch, stirbt nicht.

Ja, das hat dem Holzmichl schon gut gefallen, aber noch nicht gut genug. Ja, der Holzmichl, das war ein alter Mann, der lebte draußen im Walde mit seiner Frau. Der hat egal Holz gehackt. Ja. Wir ham den immer besucht und da ham wir ein Lied gesungen. Das ham mor grade geübt und das sing wir jetzt gemeinsam auf dem Weg zu Holzmichls Hütte.

Refrain

Hockt euch wieder hin. Eines Tages dann, wurde unser Michl krank. Dem war also ganz schlacht, kreidebleich war er. Mir kamen wieder zu der Hütte hin und mir dachten: Mensch, wie sieht denn da aus. Da ham mor gleich en bisschen Arznei verabreicht. Pflanzlich, ja ä bissl Huflatichtee hat mor mit, ja all das sollte helfen unserm Holzmichl wieder auf die Beine zu kommen. Aber de Frau kam schon entgegen und sagt: "Macht net so viel Krach. Singt das Lied schön leise." Und das mach mor jetzt gemeinsam.

Refrain

Ä Woch später nochard war unser Holzmichl schon e weng bissl vom Kanapee gerutscht. Ja, dem gings also zunehmend schlechter: Kopfweh, Magenschmerzen, alles war dabei. Mir musstn dann ä bissl schärferes Zeug auftragen: Analgin, Thomapyrin, Neoangin und Paracetamolzäpfchen ham morn verabreicht, gleich mal zwei. Und de Frau kam uns schon wieder entgegen und sat: "Mensch, das is mir alles viel zu viel Krach hier." Mir flüstern am besten nur noch das Lied.

Refrain



Hockt euch bloß schnell wieder hin! Ä anderthalbe Woche später ham mor uns nun wieder aufgemacht zu Holzmichls Haus und seiner Frau. Da war er doch tatsächlich fast vom Kanapee runtergerutscht. Da lag bloß noch a Baan uum. Ja, er hat auch bloß noch ä weng geröchelt. Da war nüscht wie los mit unserm Michel und uns blieb nichts weiter übrig, als das Lied nur noch zu summen und das mach mor jetzt bitte gemeinsam.

Refrain

Unser Holzmichl war wenige Stunden später scheintot. Er lag also jetzt unten auf der Diel, hat kein Mucks mehr gesagt, Augen verdreht, alles. Ach mir dachten jetzt isses so weit und in Ambacht der Situation die ja nicht mehr schön war, ham mor uns dann entschieden, das Lied nur noch zu schweigen. Ab jetzt.

Refrain

Nun sind Wochen, wenn nicht gar Monate vergangen. Wir ham nüscht mehr von unserm Michl gehört. Mir ham uns dann das entsprechende Tagesblatt bestellt um nachzuschauen, wann steht er denn drinne. Ja, und als mor da nüscht lesen konnten, ham mor uns ä Sträußel Blumen genommen und sei wieder naus in Wald, um die letzte Ruhestätte unseres Michls zu besuchen. Mir kommen so in die Nähe des Hauses. Auf einmal hör ich so ein Geräusch, so ein Klopfen. Da dacht ich: Mensch, der Michel hat doch egal Holz gehackt. Wird er sich denn wieder erholt ham? Ich geh näher ran. Auf einmal erkenn ich ihn wieder, und dank unserer Pflege und eurer Hilfe hat er sich doch tatsächlich wieder erholt. Und lasst uns noch mal ein Loblied auf unsern Michel singen, bitte noch einmal mit voller Kraft.

Refrain

BACK FOR GOOD

(TAKE THAT)

Intro: F Gm/F Bb F C F Gm/F Bb F C

F Gm Bb C F Gm Bb C

1. I guess, now it's time, for me to give up, I feel it's time.

F Gm Got a picture of you beside me,

Bb C F Gm Bb C got your lipstick marks still on your coffee cup, oh yeah.

F Gm Bb C Got a fist of pure emotion, got a head of shattered dreams,

Dm Dm/C Bb C gotta leave it, gotta leave it all behind now.

Refrain:

F Gm Bb Whatever I said, whatever I did, I didn't mean it,

C F I just want you back for good,

Gm Bb C want you back, want you back, want you back for good.

F Gm Bb Whenever I'm wrong, just tell me the song and I'll sing it,

C F Gm you'll be right and understood, want you back, want you back,

Bb C I want you back for good.

2. F Gm Bb C F Gm

Unaware but underlined, I figured out the story, no no,
Bb C

it wasn't good, no no.

F Gm Bb C But in a corner of my mind, corner of my mind,

F Gm Bb C I celebrated glory, but that was not to be.

F Gm Bb C In the twist of separation, you excelled at being free,

Dm Dm/C Bb C can't you find a little room inside for me?

Refrain

Bbmaj7 F/A Bbmaj7 Am

And we'll be together, this time it's forever.

Bbmaj7 F Dm F You can't fight it and forever we will be, so complete in our love,

Bbmaj7 C we will never be uncovered again.

Refrain

F Gm Bb C F

I guess, now it's time, that you came back for good.

M + T: Gary Barlow
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ASEREJÉ (THE KETCHUP SONG)

(LAS KETCHUP)

[CAPO +1]

Intro: Dm DmMaj7 Dm7 Dm6

Dm

1. Friday night, it's party time, feeling ready looking fine,
viene diego rumbeando.

With the magic in his eyes checking every girl in sight,
grooving like he does the mambo.

Prerefrain:

Gm C He's the man alli en la disco, playing sexy feeling hotter.

Am Gm He's the king bailando el ritmo ragatanga.

C And the DJ that he knows, well on the spot always around twelve

Am Gm plays the mix that diego mezcla con la salsa.

Bbm C Y la baila and he dances y la canta.

Refrain:

Dm Aserejé ja de jé de jebe tu de jebere seibiunouva majavi
C an de bugui an de buididipí.

Aserejé ja de jé de jebe tu de jebere seibiunouva majavi
Bbm an de bugui an de buididipí.

Aserejé ja de jé de jebe tu de jebere seibiunouva majavi
Gm E7 A an de bugui an de buididipí.

Dm 2. Many think its brujeria how he comes and disappears.
Every move will hypnotize you.
Some will call it chuleria, others say that it's the real
rastafari afrogitano.

Prerefrain

Dm Ah na na na, na na na, na na nana na, ah na na na, na na na na, nao.
Ah na na na, na na na, na na nana na, ah na na ahjajaijano.
Ah na na na, na na na, na na nana na, ah na na na, na na na na, nao.
Ah na na na, na na na, na na nana na, ah na na ahjajaijano.

Refrain 2x

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MI CHICO LATINO

(GERI HALLIWELL)
[CAPO -2]

Dm C Bb A Dm C Bb A
Donde esta el hombre con fuego en la sangre?

Dm
1. I've got a secret, I cannot keep it.
C Bb A

It's just a whisper of a distant memory.
Dm C Bb A

Just a dream, or so it seems. Take me back to the place I'd rather be.

Bb
You left a fire in my eyes that lightens up the darkest skies.

Gm A
I'm giving up, I'm letting go, I find my way, so:

Refrain:

Dm C Bb A
Take me back to my sweet lavida, find my love, my dolce vita.
Dm C Bb A
Show me where I need to go. Donde esta mi chico latino?

Dm C Bb A
La la la la, ay ay ay ay, la la la.

Dm
2. Stolen moments, time has broken,
C Bb A
my eyes are open to this life-long mystery.

Dm C Bb A
And so I'll go with what I know, take my chances and run with destiny.

Bb
Now, there's fire in my eyes, I'll break away and say goodbye.

Gm A
I'm free to be, I'm letting go, I'll find my way, so:

Refrain

Dm
Ayy, que sueno, dolce y pequeno.
C A Dm
Yo no se, yo no se, pero no es un cuento mi corazon con tormento.

C
Chico latino te quiero o simplemente deseo.
Bb A

Yo lo se el camino es un sueno latino.

Refrain

Dm C Bb A
Take me back, find my find my find my love, my dolce vita.
Dm C Bb A Dm
Show me where I need to go. Donde esta mi chico latino?

M + T: Geri Halliwell, Andy Watkins & Paul Wilson
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LOOKING FOR FREEDOM

(DAVID HASSELHOFF)

C
1. One morning in June some twenty years ago,
F/C C
I was born a rich man's son.

F/C C
I had everything that money could buy but freedom I had none.

Refrain:

C
I've been looking for freedom, I've been looking so long.
Am G C

I've been looking for freedom still the search goes on.

I've been looking for freedom since I left my home town.
Am G C

I've been looking for freedom still it can't be found.

C
2. I headed down the track my baggage on my back,
F C

I left the city far behind.

Walking down the road with my heavy load,
F C

trying to find some peace of mind.

Am
Father said: "You'll be sorry son,

F C
if you leave your home this way.
Am

And when you realize the freedom money buys,
F C

you'll come running home some day."

Refrain

C
3. I paid a lotta dues, had plenty to lose
F C
travelling across the land.

Worked on a farm, got some muscle in my arm
F C

but still I'm not a self-made man.
Am

I'll be on the run for many years to come.
F C

I'll be searching door to door.
Am

But given some time, some day I'm gonna find
F C
the freedom I've been searching for.

Refrain 2x

M: Jack White
T: Jon Athan
Spezialtextdichter: Gary Ian Cowtan
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SOMETHING'S GOTTEN HOLD OF MY HEART

(GENE PITNEY & MARC ALMOND)
[CAPO -2]

Intro: D A F#m E

Am G
1. Something's gotten hold of my heart,
F E7 Am
keeping my soul and my senses apart.
G

Something's gotten into my life,
F E7 Am
cutting it's way through my dreams like a knife,
G F E7 Am
turning me up and turning me down,
G F E7 Am
making me smile and making me frown.

G
In a world that was small
C F E7 Am
I once lived in a time that was peace and no troubles at all.

G
But then you came my way,
Am G D7 G
and a feeling unknown shook my heart, made me want you to stay,
D7 G D7 F E7
all of my nights and all of my days.

Am G
2. Something's gotten hold of my hand,
F E7 Am
dragging my soul to a beautiful land.
G
Yeah, something has invaded my night,
F E7 Am
painting my sleep with a colour so bright,
G F E7 Am
changing the grey and changing the blue,
G F E7 A
scarlet for me and scarlet for you.

D A F#m B7

B7
I got to know if this is the real thing,
E E7
I got to know what's making my heart sing, wo ho, yeah.
You smile and I am lost for a lifetime,
each minute spent with you is the right time,
every hour, every day, yeah,
you touch me and my mind goes astray, yeah, baby, baby.

2. Strophe

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TO THE MOON AND BACK

(SAVAGE GARDEN)
[CAPO -2]

Intro: Dm C Am Bb

Dm C
1. She's taking her time making up the reasons
Am Bb
to justify all the hurt inside.

Dm C
Guess she knows from the smiles and the look in their eyes,
Am Bb
everyone's got a theory about the bitter one.

Dm
They're saying: "Mama never loved her much" and
C
"Daddy never keeps in touch."

Am Bb
That's why she shies away from human affection.
Dm C
But somewhere in a private place she packs her bag for outer space
Am Bb
and now she's waiting for the right kind of pilot to come.
And she'll say to him. She's saying:

Refrain:

Dm Bb C Am
I would fly you to the moon and back if you'll be, if you'll be my baby.
Dm Bb C Am
I've got a ticket for a world where we belong. So would you be my baby?

Intro

Dm C
2. She can't remember a time when she felt needed.
Am Bb
If love was red, then she was colour blind.
Dm C
All her friends, they've been tried for treason
Am Bb
and crimes that were never defined.

Dm
She's saying: "Love is like a barren place, and
C
reaching out for human faith
Am Bb
is like a journey I just don't have a map for."
Dm C
So baby's gonna take a dive and push the shift to overdrive.
Am Bb
Send a signal that she's hanging all her hopes on the stars.
What a pleasant dream. Just saying:
Refrain

3. Mama never loved her much and Daddy never keeps in touch.
That's why she shies away from human affection.
But somewhere in a private place she packs her bag for outer space
and now she's waiting for the right kind of pilot to come.
And she'll say to him. Just saying:
Refrain 2x

M + T: Daniel Jones and Darren Hayes
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HOW YOU REMIND ME

Bm E
1. Never made it as a wise man,
A D
I couldn't cut it as a poor man stealing.
Bm E
Tired of living like a blind man,
A D
I'm sick inside without a sense of feeling.
Bm D A
And this is how you remind me.

Refrain:

Bm E A D Bm
This is how you remind me, of what I really am.
E A D Bm
This is how you remind me, of what I really am.
D A E
It's not like you to say sorry, I was waiting on a different story.
Bm D A E
This time I'm mistaken for handing you a heart worth breaking.
Bm D A E
I've been wrong, I've been down to the bottom of every bottle.
Bm D A E
Despite words in my head scream: "Are we having fun yet?"
Bm E A D Bm E A D
Yet, yet, yet. No, no. Yet, yet, yet. No, no.

Bm E
2. It's not like you didn't know that
A D
I said I love you and I swear I still do.
Bm E
It must have been so bad
A D
cause living with me must have damn near killed you.

Refrain

Bm E A D Bm E A D
Yet, yet, yet. No, no. Yet, yet, yet. No, no.

Bm E A D
Never made it as a wise man, I couldn't cut it as a poor man stealing.
Bm G A Bm G A
And this is how you remind me. This is how you remind me.

Refrain

M + T: Chad Kroeger, Michael Kroeger, Ryan Peake and Ryan Vikedal
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(NICKELBACK)
[CAPO +1]

WHAT IT'S LIKE

(EVERLAST)
Intro: Dm Dsus4 Dm Dsus4 Fmaj7/A C
Dm F C Dm
1. We've all seen a man at the liquor store begging for your change.
F C Dm
The hair on his face is dirty, dread-locked, and full of mange.
F C Dm
He asks a man for what he could spare, with shame in his eyes.
F C Dm
"Get a job you fucking slob", is all he replies.
F C Dm
God forbid you ever had to walk a mile in his shoes,
F C Dm
cause then you really might know what it's like to sing the blues.

Refrain:

Dm F C Dm
Then you really might know what it's like, what it's like.
F C Dm
Then you really might know what it's like, what it's like.
C Dm
Then you really might know what it's like, what it's like.
F C
Then you really might know what it's like.
2. Mary got pregnant from a kid named Tom that said he was in love.
He said, "Don't worry about a thing, baby doll,
I'm the man you've been dreaming of."
But 3 months later he say he won't date her or return her calls.
And she swear, "God damn, if I find that man I'm cutting off his balls."
And then she heads for the clinic and
she gets some static walking through the door.
They call her a killer, and they call her a sinner
and they call her a whore.
God forbid you ever had to walk a mile in her shoes,
cause then you really might know, what it's like to have to choose.

Refrain

Bridge:
Dm F
I've seen a rich man beg, I've seen a good man sin,
C sim.
I've seen a tough man cry.
I've seen a loser win and a sad man grin, I heard an honest man lie.
I've seen the good side of bad and the downside of up
and everything between.
I licked the silver spoon, drank from the golden cup
and smoked the finest green.
I stroked the fattest dimes at least a couple of times
before I broke their heart.
You know where it ends, yo, it usually depends on where you start.

F C Dm
God forbid you ever had to wake up to hear the news,
F C Dm
cause then you really might know what it's like to have to lose.
Refrain

M + T: Erik Schrodys
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CHIRPY CHIRPY CHEEP CHEEP

E B E
1. Where's your Mama gone? Where's your Mama gone?
E B E
Little baby Don. Little baby Don.
E B E
Where's your Mama gone? Where's your Mama gone?
A E B
Far, far away.

E B E
2. Where's your Papa gone? Where's your Papa gone?
E B E
Little baby Don. Little baby Don.
E B E
Where's your Papa gone? Where's your Papa gone?
A E B A E D F#m B
Far, far away, far, far away.

Refrain:
E A E
Last night I heard my Mama singing a song:

A B A B
Ooh wee, chirpy chirpy cheep cheep.

E A E
Woke up this morning and my Mama was gone.

A B A B A B E
Ooh wee, chirpy chirpy cheep cheep, chirpy chirpy cheep cheep, chirp.

E B E
3. Where's your Mama gone? Where's your Mama gone?

E B E
Little baby Don. Little baby Don.

E B E
Where's your Mama gone? Where's your Mama gone?

A E B
Far, far away.

E B E
4. Where's your Papa gone? Where's your Papa gone?

E B E
Little baby Don. Little baby Don.

E B E
Where's your Papa gone? Where's your Papa gone?

A E B A E D F#m B
Far, far away, far, far away.

Refrain:
E A E
Last night I heard my Mama singing a song:

A B A B
Ooh wee, chirpy chirpy cheep cheep.

E A E
Woke up this morning and my Mama was gone.

A B A B A B E
Ooh wee, chirpy chirpy cheep cheep, chirpy chirpy cheep cheep, chirp.

(MIDDLE OF THE ROAD)

DEMO (LETZTER TAG)

(HERBERT GRÖNEMEYER)

Am C F Em G C
Weiß man, wie oft ein Herz brechen kann? Wieviel Sinne hat der Wahn?
F/C Am C F Em
Lohnen sich Gefühle? Wie viele Tränen passen in einen Kanal?
G C F/C G
Leben wir nochmal, warum wacht man auf? Es eilt die Zeit.

C G Am C/G Dm F Am G
Ich bin dein siebter Sinn, dein doppelter Boden, dein zweites Gesicht.
C Bm7 E Am
Du bist eine kluge Prognose, das Prinzip Hoffnung, ein
Am/G Am/F# Fmaj7 Am G Csus2 C
Leuchtstreifen aus der Nacht. Irgendwann find' und lieb' ich dich.

Am Am/G F Em G/B C/E
Ich bin eine deiner Farben, kannst mich wählen, kannst sie tragen,
Fsus2 kannst sie bleichen.
Am Am/G F Em G/B C/E
Verrat dir alle Geheimzahlen, werd dir die kühnsten Träume ausmalen,
Fsus2 G A7
werd dir erklären, wovon ich nichts versteh'.

D A/C# Bm D/A Em G Bm A
Ich bin dein siebter Sinn, dein doppelter Boden, dein zweites Gesicht.
D C#m7 F# Bm
Du bist eine sich're Prognose, das Prinzip Hoffnung, ein
Bm/A Bm/G# Gmaj7 Bm A/C# D Dsus2 D
Leuchtstreifen aus der Nacht. Irgendwann find' und lieb' ich dich.

F#m G
Das Leben fließt rot in unsren Venen,
F#m/A F#/A#
ich servier dir's auf einem goldenen Tablett.
Bb Dm
Du holst mich aus dem grauen Tal der Tränen ab.
Bb C
Lässt alle Wunder noch einmal geschehn dass mir hör'n und seh'n vergeht.

D A/C# G/B D/A Em G Bm A
Ich bin dein siebter Sinn, dein doppelter Boden, dein zweites Gesicht.
D A/C# G/B D/A Em
Eine Lieblingsfarbe, dein sportlichster Wagen,
G Bm A
dein tiefster Tauchgang, dein Segelflug.

D C#m7 F# Bm
Du bist eine gute Prognose, das Prinzip Hoffnung,
Bm/A Bm/G# Gmaj7 Bm A/C# G
ein Leuchtstreifen aus der Nacht. Ich find' dich und lieb' dich
D A/C# Bm A mehr als mich. Ich lieb' dich mehr als mich, irgendwann find' ich dich.

F#m Em D A/C# Bm A/C# G
Ich find' dich, oder nicht. Ich lieb' dich mehr als mich,
A G F#m Em D und ich finde dich. Ich find' dich, oder nicht.

Outro: A/C# Bm Bm/A G F#m Em D A/C# Bm Bm/A G F#m Em D

FLIEGER, GRÜSS MIR DIE SONNE

Am

1. Vom Nordpol zum Südpol ist nur ein Katzensprung,

C

wir fliegen die Strecke bei jeder Witterung.

D

Wir warten nicht, wir starten, was immer auch geschieht,

A

B

E

durch Wind und Wetter klingt das Fliegerlied.

Refrain:

A

Flieger, grüß mir die Sonne,

grüß mir die Sterne und grüß mir den Mond.

Bm E A F#m

Dein Leben, das ist ein Schweben,

Bm E A

durch die Ferne, die keiner bewohnt.

Am

2. Vom Nordpol zum Südpol ist nur ein Katzensprung,

C

wir fliegen die Strecke bei jeder Witterung.

D

Wir warten nicht, wir starten, was immer auch geschieht,

A

B

E

durch Wind und Wetter klingt das Fliegerlied.

Refrain

Refrain 2:

A

Schneller, und immer schneller

dreht der Propeller, wie mir's grad gefällt.

Bm E A F#m

Piloten ist nichts verboten,

Bm E A

kommen, gib Vollgas und flieg um die Welt.

Refrain

Refrain 2

(EXTRABREIT)

ENGEL 07

(HUBERT KAH)
[CAPO -1]

Dm

1. In der ersten Nacht, in der sie bei mir war,

C

bin ich aufgewacht, es war sonderbar!

Gm

Bb

Dm C

Durch's offene Fenster fiel silbern das Mondlicht herein.

Dm

Sie lag neben mir, ich merkte, sie war auf.

C

Ihre Seele fuhr die Richtantenne aus.

Gm

Bb

Dm C

Ich stellte mich schlafend und sie fing ein Funkignal ein.

Refrain:

Dm

Rufe Engel 07, hörte ich aus der Ferne,

Bb

Gm

Am

C

Engel 07, die Zentrale der Sterne, komm zur vierten Dimension.

Dm

Rufe Engel 07, jemand nahm den Kontakt auf,

Bb

Engel 07, in mir kam ein Verdacht auf:

Gm

Am

C

Sie, ein himmlischer Spion!

2. In der zweiten Nacht, in der sie bei mir war:

Rätselhaftes Licht auf ihrem Haar.

Schon wirkten auf mich die verborgenen Kraftfelder ein.

In ihrem Blick der Glanz aus einer ander'n Welt,

von Kopf bis Fuß total auf Liebe eingestellt,

tanzte sie mit mir direkt in den Himmel hinein.

Refrain

Dm

Bb Gm C Dm

Bb

Gm

C

Himmlicher Spion auf Geheimmission, in der Kälte der Nacht.

3. In der dritten Nacht, in der sie bei mir war,

sagte sie zu mir: "Bald bin ich nicht mehr da.

Ich wär gern geblieben, doch leider muss ich wieder fort."

Dm

Bb

Rufe Engel 07, rufe Engel 07.

Gm

Am

C

Ich rufe Engel 07, mein himmlischer Spion.

Refrain

M: Allan Gray
T: Walter Reisch
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M + T: Mario Killer, Hubert Kemmer
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IT STARTED WITH A KISS

(HOT CHOCOLATE)
[CAPO +1]

C G C Am D
 1. It started with a kiss in the back row of a classroom.
 G C Am D
 How could I resist the aroma of your perfume.
 C D Bm Em
 You and I were inseparable, it was love at first sight.
 C D Bm Em
 You made me promise to marry you, I made you promise to be my wife.
 G C G C
 But then you were only eight years old and I had just about turned nine.
 G C G C
 I thought that life was always good, I thought you always would be mine.

Refrain:

G D Am C
 It started with a kiss, never thought it would come to this.
 G D Am C
 It started with a kiss, never thought it would come to this.
 G C Am D
 2. I remember every little thing, like fighting in the playground,
 G C Am D
 cause some good looking boy had started to hang around.
 C D Bm Em
 That boy hurt me so bad but I was happy, cause you cried.
 C D Bm Em
 Still I couldn't help but notice that new distant look in your eyes.

G C G C
 And then when you were sixteen and I had just turned seventeen,
 G C G C
 I couldn't hold on to your love, I couldn't hold on to my dreams.

Refrain

Em D
 You don't remember me, do you? You don't remember me, do you?
 G C Am D
 3. Walking down the street came the star of my love story.
 G C Am D
 And my heart began to beat so fast, so clear was my memory.
 C D Bm Em
 I heard my voice cry out her name and as she looked and looked away.
 C D Bm Em
 I felt so hurt, I felt so small and it was all that I could say.

Em D
 You don't remember me, do you? You don't remember me, do you?
 Em D
 You don't remember me, do you? You don't remember me, do you?

Refrain

M + T: Errol Brown
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NEEDLES AND PINS

(THE SEARCHERS)

A
 1. I saw her today, I saw her face,
 F#m
 it was the face I loved and I knew.
 A
 I had to run away and get down on my knees
 F#m
 and pray that they'd go away.
 A
 But still they'd begin, those needles and pins,
 D E
 because of all my pride, the tears I gotta hide.
 A
 2. Hey, I thought I was smart,
 F#m
 I'd won her heart, didn't think I'd do, but now I see.
 A
 She's worse to him than me, let her go ahead,
 F#m
 take his love instead, and one day she will see,
 A F#m
 just how to say please, and get down on her knees.
 D E
 Hey, that's how it begins, she'll feel those needles and pins,
 hurting her, hurting her.
 C#
 B
 Why can't I stop and tell myself I'm wrong, I'm wrong, so wrong?
 A G#7
 Why can't I stand up and tell myself I'm strong?
 C#
 3. Because I saw her today, I saw her face,
 A#m
 it was the face I loved and I knew.
 C#
 I had to run away and get down on my knees
 A#m
 and pray that they'd go away.
 C# A#m
 But still they'd begin, needles and pins,
 F# G#
 because of all my pride, the tears I gotta hide.
 C#
 Oh, needles and pins, needles and pins, needles and pins.

M + T: Sonny Bono and Jack Nitzsche
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A DIOS LE PIDO

Intro: Am E7 Am E7 Am E7 Am E7

Am
1. Que mis ojos se despierten, con la luz de tu mirada, yo
Am
a Dios le pido.

Dm E7
Que mi madre no se muera y que mi padre me recuerde,
Am
a Dios le pido.

Dm E7
Que te quedes a mi lado y mas nunca te me vallas mi vida,
Am
a Dios le pido.

Dm E7
Que mi alma no descance cuando de amarte se trate mi cielo,
Am
a Dios le pido.

Am
2. Por los días que me quedan y las noches que aun no llegan, yo
Am
a Dios le pido.

Dm E7
Por los hijos de mis hijos y los hijos de tus hijos,
Am
a Dios le pido.

Dm E7
Que mi pueblo no derrame tanta sangre y se levante mi gente,
Am
a Dios le pido.

Dm E7
Que mi alma no descance cuando de amarte se trate mi cielo
Am
a Dios le pido.

Bridge:

Am E/G# G D/F#
Un segundo más de vida para darte y mi corazon entero entregarte.
Am E/G# G D/F#
Un segundo más de vida para darte y a tui lado para siempre yo quedarme.
Fmaj7 E7 C
Un segundo más de vida yo, a Dios le pido.

Refrain:

C G/B Am
Que si me muero sea de amor, y si me enamoro sea de voz,
G C
y que de tu voz sea este corazón, todos los días a Dios le pido.
G E7/G# Am
Que si me muero sea de amor, y si me enamoro sea de voz,
D7/F# G E7/G# Am
y que de tu voz sea este corazón, todos los días a Dios le pido.

Intro
1. Strophe
Bridge
Refrain

(JUANES)

CHE SARÀ

(JOSÉ FELICIANO)
[CAPO +2]
C C7 F G7
Paese mio che stai sulla collina, disteso come un vecchio addormentato,
F G Em Am
la noia, l'abbandono, il niente son la tua malattia,
F G7 C G7
paese mio ti lascio, io vado via.

Refrain:

C Em F G C C7
Che sarà, che sarà, che sarà che sarà della mia vita, chi lo sa!
F G7 Em Am
So far tutto, o forse niente, da domani si vedrà
F G7 C F G C
e sarà, sarà quel che sarà.

Gli amici miei son quasi tutti via, e gli altri partiranno dopo me,
peccato, perché stavo bene in loro compagnia
ma tutto passa, tutto se ne va.

Refrain 2:

Che sarà, che sarà, che sarà che sarà della mia vita, chi lo sa!
Con me porto la chitarra, e se la notte piangerò
una ninna di paese suonerò.

Amore mio ti bacio sulla bocca che fu la fonte del mio primo amore,
ti do l'appuntamento, come quando non lo so,
ma so soltanto che ritornerò.

Refrain 2

Refrain

QUE SERÁ

Pueblo mío, que estas en la colina, tendido como un viejo que se muere,
la pena, el abandono, son tu triste compañía,
pueblo mío te dejo sin alegría.

Refrain:

Que será, que será, que será, que será de mi vida, que será,
si se mucho o no se nada, a mañana se vera,
y será, será lo que será.

Ya mis amigos, se fueron casi todos, y los otros partirán después que yo
lo siento porque amaba su agradable compañía
más es mi vida tengo que marchar.

Refrain 2:

Que será, que será, que será, que será de mi vida, que será,
en las noches mi guitarra dulcemente sonara,
y una niña de mi pueblo llorara.

Amor mío me llevo tu sonrisa, que fue la fuente de mi amor primero,
amor te lo prometo, como y cuando no lo se,
más se tan solo que regresare.

Refrain

M: Jimmy Fontana, Italo Nicola Greco, Carlo Pes
T: Francesco Migliacci
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M + T: Esteban Juan Aristizabal
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EINE INSEL MIT ZWEI BERGEN

Hier Lummerland Hauptbahnhof.

Refrain:
D E A E
Eine Insel mit zwei Bergen und dem tiefen, weiten Meer,
mit viel Tunnels und Geleisen, und dem Eisenbahnverkehr.
Nun, wie mag die Insel heißen, ringsherum ist schöner Strand.
Jeder sollte einmal reisen in das schöne Lummerland

Bm A E A Bm A E A

F#m D E F#m D E
 Eine Insel, da ist eine Insel! Wo denn? Wo denn?
 F#m D E F#m D E
 Eine Insel, da ist eine Insel! Wo denn? Wo denn?
 F#m D E F#m D
 Ah, jetzt, ja, eine Insel. Ah, jetzt, ja, eine Insel.
 E F#m D E F#m
 Ah, jetzt, ja, ah, jetzt, ja

Refrain

F#m D
Ich erkläre hiermit diese Insel zu meinem Königreich
Und wir bauen einen gemütlichen Palast. E
C#m
Das ist ein wundervolles Thema für eine Ballade.

F#m D E
Lukas, da ist ja Lummerland. Ich bin's Jim Knopf will kommen

Refrain

F#m D E
Wer bist du denn? Fiep, fiep.

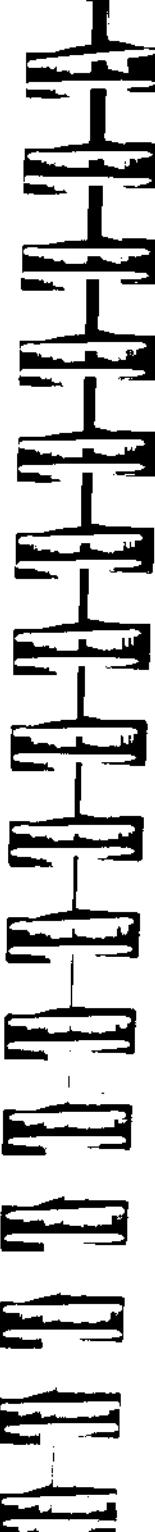
F#m D E F#m D E F#m
Uiii, mach nochmal! Wer bist du denn? Piep, piep. Uiii

D E F#m D E F#m
Ah, jetzt, ja, eine Insel. Ah, jetzt, ja, eine Insel.
D E F#m D E F#m
Ah, jetzt, ja, ah, jetzt, ja.

Refrain

So, Feierabend. Emma.

(DOLLS UNITED



EIN STERN (DER DEINEN NAMEN TRÄGT)

Refrain:

C F G
Einen Stern, der deinen Namen trägt, hoch am Himmelszelt,
den schenk ich dir heut Nacht.
C Csus4 C Csus4 C

F G
Einen Stern, der deinen Namen trägt, alle Zeiten überlebt
C Csus4 C Csus4 C
und über unsere Liebe wacht.

C F
1. Seit Jahren schon leb ich mit Dir und ich danke Gott dafür,
G C Csus4 C Csus4 C
dass er mir dich gegeben hat.

F
Als Erinnerung an unser Leben möcht ich dir heut etwas geben:
G C Caus4 C Csus4 C
Ein Geschenk für alle Ewigkeit.

Refrain

C **F**
2. Irgendwann ist es vorbei und im Himmel wird Platz für uns zwei.
G **C**
Doch dein Stern bleibt oben für immer und ewig stehn.

F
Und auch noch in tausend Jahren wird er deinen Namen tragen,
G C
und immer noch der Schönste von allen sein.

Refrain

M: Martin Meinschäfer, Sebastian Schoplick, Dominik Stahlschmidt; Hermann Amann
T: Martin Meinschäfer, Sebastian Schoplick, Dominik Stahlschmidt, Michael Ende, Manfred Jenning
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VOLARE

(GIPSY KINGS)
[CAPO +2]

D Em
1. Pienso que un sueño parecido no volverá más,
A D
Y me pintaba las manos y la cara de azul.
F#m Em
Y me improviso el viento rápido me llevo,
Bm A7
y me hizo volar en el cielo infinito.

Refrain:

Em A D Bm
Volare, oh oh, cantare, oh oh oh oh,
Em7 A D Em7 A D
nel blu dipinto di blu, felice di stare lassu.

Bm F#m
Y volando, volando feliz, yo me encuentro más alto, más alto que el sol,
F#7 Bm
y mienstras que el mundo se aleja despacio de mi,
Gm F A
una música dulce se ha tocada sólo para mi.

Refrain 2x

M: Domenico Modugno
T: Domenico Modugno Migliacci
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CAFE ORIENTAL

(VICO TORRIANI)
(BILL RAMSEY)
[CAPO +1]

Dm A
Lei lei lei lei lei lei lei, nei nei nei nei.
Dm A Dm
Lei lei lei lei lei lei lei, nei nei nei nei.

Dm A
1. Im Orient gibt's ein Lokal, das Café Oriental.
Dm
Jeder Scheich war schon einmal im Café Oriental.

D7 Gm
Dies Lokal ist ein Magnet, dort gibt's Frauen ohne Zahl.
Dm A Dm
Und wer sowas sucht, der geht ins Café Oriental.

Dm A
Lei lei lei lei lei lei lei, nei nei nei nei.
Dm A Dm Ebm
Lei lei lei lei lei lei lei, nei nei nei nei. Oriental!

[Halbton höher]
2. Eine war besonders schön, im Café Oriental.
Sie sah aus wie die Loren, im Café Oriental.
Herrlich war ihr Dekolleté, sie war schlank und so schmal,
und war braun, wie der Kaffee im Café Oriental.

Lei lei lei lei lei lei, nei nei nei nei.
Lei lei lei lei lei lei, nei nei nei nei. Oriental!

3. Ich ging lächelnd auf sie zu, im Café Oriental.
Bat sie um ein Rendezvous, im Café Oriental.
Kaum war ich in ihrer Näh', flog ich raus aus dem Saal,
denn ihr Mann war der Portier vom Café Oriental.

Lei lei lei lei lei lei, nei nei nei nei.
Lei lei lei lei lei lei, nei nei nei nei. Oriental!

4. Doch weil ich so gern dort bin, im Café Oriental,
geh' ich immer wieder hin, ins Café Oriental.
Aber lacht mich eine an, frag' ich erst sie einmal:
Sag'n Sie, hab'n Sie einen Mann im Café Oriental?

Lei lei lei lei lei lei, nei nei nei nei.
Lei lei lei lei lei lei, nei nei nei nei. Oriental!

5. Neulich kam, als ich schon schlief, eine Frau aus Paris,
meine beste Freundin rief, "komm zu mir, du bist süß,"
"ja, ich komm," sprach ich zu ihr, und ich bring dieses Mal
dir ein kleines Souvenir vom Café Oriental.

T: Georges Tabet & Andre Tabet
M: Alex Alstone
Arranged by Wadie Azzam
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HEY THERE DELILAH

(PLAIN WHITE T'S)

D F#m
1. Hey there Delilah, what's it like in New York City? I'm a
D F#m Bm A
thousand miles away, but girl tonight you look so pretty, yes you do,
G A Bm A
Time Square can't shine as bright as you, I swear it's true.
D F#m
2. Hey there Delilah, don't you worry about the distance, I'm right
D F#m Bm A
there if you get lonely, give this song another listen, close your eyes,
G A Bm A
listen to my voice, it's my disguise, I'm by your side.

Refrain:
D Bm D Bm
Oh it's what you do to me, oh it's what you do to me.
D Bm D Bm D
Oh it's what you do to me, oh it's what you do to me, what you do to me.

D F#m
3. Hey there Delilah, I know times are getting hard, but just
D F#m
believe me girl, some day I'll pay the bills with this guitar, we'll
Bm A G A Bm A
have it good, we'll have the life we knew, we would, my word is good.
D F#m
4. Hey there Delilah, I've got so much left to say, if every
D F#m
simple song I wrote to you would take your breath away, I'd write it
Bm A G A Bm A
all. Even more in love with me you'd fall, we'd have it all.
Refrain

Bridge:
G F#m/A
A thousand miles seems pretty far, but they've got planes
A7 D Bm
and trains and cars, I'd walk to you if I had no other way.
G F#m/A A7
Our friends would all make fun of us and we'll just laugh along because
D Bm
we know that none of them have felt this way.
G F#m/A A7
Delilah, I can promise you, that by the time that we get through,
Bm F#m/A A7
the world will never ever be the same. And you're to blame!

D F#m
5. Hey there Delilah, you be good and don't you miss me, two more
D F#m
years and you'll be done with school and I'll be making history,
Bm A G A Bm
like I do. You'll know it's all because of you,
G A Bm A
we can do whatever we want to.
G A Bm A
Hey there Delilah, here's to you. This one's for you.
Refrain

M + T: Tom Higgenson
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APOLOGIZE

(ONE REPUBLIC)
[CAPO +1]

Bm G6 D A/C#
1. I'm holding on your rope, got me ten feet off the ground.
Bm G6 D A/C#
I'm hearing what you say but I just can't make a sound.
Bm G6 D A/C#
You tell me that you need me, then you go and cut me down, but wait.
Bm G6 D A
You tell me that you're sorry, didn't think I'd turn around, and say:

Refrain:

Bm G D A/C#
It's too late to apologize, it's too late.
Bm G D A/C#
I said it's too late to apologize, it's too late.

Bm G6 D A/C#
2. I'd take another chance, take a fall, take a shot for you.
Bm G6 D A/C#
And I need you like a heart needs a beat but it's nothing new.
Bm G6 D A
I loved you with a fire red, now it's turning blue, and you say:
Bm G6 D A
"Sorry" like the angel heaven let me think was you, but I'm not afraid.

Refrain 2x

Bm G6 D
I'm holding on your rope, got me ten feet off the ground.

M + T: Ryan Tedder
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ICH BIN KLEMPNER VON BERUF

(REINHARD MEY)

C A7
Ich bin Klempner von Beruf.

D7 G
Ein dreifach Hoch dem, der dies gold'ne Handwerk schuf.
F G Am G7/B
Denn auch in den größten Nöten gibt es immer was zu löten.

C Dm Em Dm
Immer wieder gibt es Pannen an WCs und Badewannen.

C G7 C
Ich bin Klempner von Beruf.

C A7
1. Neulich hab' ich einen Boiler installiert,
D7 G
der hat gut und gern zwei Tage funktioniert.
F A7
dann war er drei Tage alt, und das heiße Wasser kalt.
D7 G
Na, dann hab ich gar nicht lange repariert,
F G7 C G7
sondern sofort einen neuen installiert.

C A7
Und da fragt mich doch der Kunde noch nachher,
D7 G
ob denn reparier'n nicht doch preiswerter wär.
F A7
Da antworte ich blitzeschnell: Ihr uraltes Modell
D7 G
stellt die Firma heute schon gar nicht mehr her,
F G7 C
und Ersatzteile gibt's längst nicht mehr.

Ich bin Klempner von Beruf.
Ein dreifach Hoch dem, der dies gold'ne Handwerk schuf.
Selbst in schweren Wirtschaftskrisen find ich Rohre hinter Fliesen,
ist ein Unglück anzurichten und ein Abfluss abzudichten:
Ich bin Klempner von Beruf.

2. Gestern Mittag hat ein Kunde angeklopft,
bei ihm sei wohl ein Abwasserrohr verstopft.
Ich erneu're rasch die Dichtung und dann stimmt auch schon die Richtung,
wenn man einen Stopfen in die Röhre pflanzt,
kann es sein, dass dann der Rücklaufkrümmer tropft.

Doch wahrscheinlich hat ein Doppelflansch geklemmt,
darum hab ich gleich die Mauer aufgestemmt
und das Halbrundstück durchgestochen und die Wohnungswand durchbrochen
und die Nachbarwohnung auch noch überschwemmt.
Es gibt nichts, das einen Klempner hemmt.

Ich bin Klempner von Beruf.
Ein dreifach Hoch dem, der dies gold'ne Handwerk schuf.
Immer werden Hähne tropfen, werden Waschbecken verstopfen.
Immer gibt es was zu schweißen, abzubauen und einzureißen.
Ich bin Klempner von Beruf.



3. Letzte Pfingsten war es, glaub ich um halb acht,
da rief ein Mann an, völlig aufgebracht.
Bei ihm sei ein Rohr gebrochen, er selbst nass bis auf die Knochen,
und das sprudelt und das gluckert und das kracht.
Prima, sagte ich, das wird sofort gemacht.

An einem nebeligen Novembertag
bracht ich ihm erstmal den Kostenvoranschlag.
Noch muss er zum Keller schwimmen und zur Nacht sein Dach erklimmen,
denn vor Juni tu ich keinen Hammerschlag.
So hat jeder seine Sorgen heutzutag.

Ich bin Klempner von Beruf.
Ein dreifach Hoch dem, der dies gold'ne Handwerk schuf.
Es gibt immer ein paar Muffen abzubau'n und krumm zu buffen.
Es gibt immer was zu plantschen, an den Hähnen zu verflanschen.
Ich bin Klempner von Beruf.

4. Am Freitag kam eine Reklamation,
ein Kunde rügte die Installation.
Immer wenn er Wasser zapfe, sammle Erdgas sich im Napfe,
und klingt zufällig das Telefon,
gäb' es manch heftige Detonation.

Ich löste das Problem höchst elegant,
indem ich Telefon und Hahn verband.
Wenn es jetzt im Hörer tutet, wird die Küche überflutet,
und durch diesen Kunstgriff meisterlicher Hand,
ist jetzt jede Explosionsgefahr gebannt.

Ich bin Klempner von Beruf.
Ein dreifach Hoch dem, der dies gold'ne Handwerk schuf.
Denn in Villen, Hütten, Lauben, gibt es Muttern zu verschrauben,
selbst auf Schlössern, alten stolzen, gibt es Schellen zu verbolzen.
Ich bin Klempner von Beruf.

5. Gründlichsein ist jeden Klempners Pflicht.
Donnerstag war eine Leitung nicht ganz dicht.
Mit dem Anzieh'n einer Mutter ist das längst noch nicht in Butter,
denn wenn dabei eine Bogenschelle bricht,
reduziert sich oft die Druckmanschette nicht.

Folglich habe ich vom Keller bis zum Dach
alle Rohre neu verlegt und hab danach
auch den Kühlenschrank noch erneuert, was die Sache zwar verteuert,
aber dafür sagt mir auch kein Kunde nach,
dass ich bei der Arbeit halbe Arbeit mach.

Ich bin Klempner von Beruf.
Ein dreifach Hoch dem, der dies gold'ne Handwerk schuf.
Linke Hand die Werkzeugtasche, Zwanz'ger Schlüssel, Thermosflasche,
rechter Hand meine Rohrzange, so wird mir so schnell nicht bange.
Ich bin Klempner von Beruf.

C7 F G C C7
Und braucht man keine Klempner mehr,
F G C
na dann werd' ich halt Installateur.

I AM FROM AUSTRIA

(RAINHARD FENDRICH)

G D Em Bm
1. Dei hohe Zeit ist lang vorüber und auch die Höll hast hinter dir,
C G
vom Ruhm und Glanz ist wenig über.
Am Dsus4 G C/E D/F# G C/E D/F#
sag mir, wer zieht noch den Hut vor dir? Außer mir?

G D
2. I kenn die Leut, i kenn die Ratten,
Em C
die Dummheit, die zum Himmel schreit.
G Am7 Dsus4
I steh zu dir bei Licht und Schatten, jederzeit.

Refrain:
Dsus4 C Dsus4
Da kann ma machen, was ma will, da bin i her, da ghör i hin.
Em D/F# G
Da schmilzt das Eis von meiner Seel, wie von an Gletscher im April.
Am7 Bm C D G
Auch wenn wir's schon vergessen habn, i bin dei Apfel, du mei Stamm.
C Dsus4
So wie dein Wasser talwärts rinnt, unwiderstehlich und so hell,
Em D/F# G
fast wie die Tränen von an Kind wird auch mein Blut auf einmal schnell.
Am Bm C Dsus4
Sag ich am End der Welt voll Stolz und wenn ihr wollt's auch ganz alla:
G C/E G
I am from Austria.
C/E Dsus4 G C/E D/F#
I am from Austria.

G D
3. Es warn die Störche oft zu beneiden,
Em Bm
heut flieg ich noch viel weiter fort.
C G
I seh di meist nur von der Weiten,
Am7 Dsus4
wer kann verstehn, wie weh das manchmal tut?

Refrain

GEILE ZEIT

(JULI)

Am G F
1. Hast du geglaubt, hast du gehofft, dass alles besser wird?
Am G F Am
Hast du geweint, hast du gefleht, weil alles anders ist.
G F Am
Wo ist die Zeit, wo ist das Meer? Sie fehlt, sie fehlt hier.
G F F#m F F#m F
Fragst mich, wo sie geblieben ist.

Am G F
2. Die Nächte kommen, die Tage gehen, es dreht und wendet sich.
Am G F Am
Hast du die Scherben nicht gesehen, auf denen du weitergehst?
G F Am
Wo ist das Licht, wo ist dein Stern? Er fehlt, er fehlt dir.
G F
Fragst mich, wo er geblieben ist.
F#m F F#m F
Wird alles anders? Wird alles anders? Wird alles anders?

Refrain:
Am C G
Ja, ich weiß, es war 'ne geile Zeit, uns war kein Weg zu weit.
F
Du fehlst hier.
Am C Em
Ja, ich weiß, es war 'ne geile Zeit, hey, es tut mir Leid,
F Am C Em F
es ist vorbei, es ist vorbei, es ist vorbei.

Am G F
3. Du willst hier weg, du willst hier raus, du drehst die Zeit zurück.
Am G F Am
Du atmest ein, du atmest aus, doch nichts verändert sich.
G F Am
Wo ist die Nacht, wo ist der Weg? Wie weit, wie weit noch?
G F
Fragst mich, wo wir gewesen sind.
F#m F F#m F
Wird alles anders? Wird alles anders? Wird alles anders?

Refrain

F Am C
Die Lichter sind aus, es ist schwer zu verstehn.
Dm F
Du siehst hilflos zu, wie die Zeiger sich drehn.
Am C
Du siehst deinen Stern, ihn kann nichts mehr zerstören.
Dm F Am
Denn du weißt, dass es geil war, dass es geil war.
C
Denn du weißt, dass es geil war.

Refrain

SHADOW ON THE WALL

(MIKE OLDFIELD)

Refrain:

Am C Am G Am
Shadow on the wall! Shadow on the wall!
Am C Am G Am
Shadow on the wall! Like a shadow on the wall!

Am G
1. Treat me like a prisoner, treat me like a fool.
Em Am G D
Treat me like a loser, use me as a tool.
Am G
Face me till I'm hungry, push me in the cold.
Em Am D C Am
Treat me like a criminal, just a shadow on the wall!

Refrain

Am G
2. Treat me like I'm evil, freeze me till I'm cold.
Em Am G D
Beat me till I'm feeble, grab me till I'm old.
Am G
Fry me till I'm tired, push me till I fall.
Em Am D Am
Treat me like a criminal, just a shadow on the wall!

Refrain

Am C Am G Am
Shadow on the wall! Like a shadow on the wall!
Am C Am G Am
Shadow on the wall! Like a shadow on the wall!
Am C Am G Am
Shadow on the wall! Like a shadow on the wall!



SMOKE ON THE WATER

(DEEP PURPLE)

Intro: | : G5 Bb5 C5 G5 Bb5 Db5 C5 G5 Bb5 C5 Bb5 G5 G5 :|

Gm

1. We all came out to Montreux on the Lake Geneva shoreline
F Gm
to make records with a mobile, we didn't have much time.

F Gm
Frank Zappa and the Mothers were at the best place around
F Gm
but some stupid with a flare gun burned the place to the ground.

Refrain:

C Ab Gm C Ab
Smoke on the water, and fire in the sky. Smoke on the water.

Intro

Gm
2. It burned down the gambling house, it died with an awful sound,
F Gm
but funky Claude was running in and out, pulling kids out of ground.
F Gm
When it all was over we had to find another place.

F Gm
Swiss time was running on, it seemed that we would lose the race.

Refrain

Intro

Gm
3. We ended up at the Grand Hotel, it was empty, cold and bare.
F Gm
But with the Rolling-truck-Stones thing just outside
F Gm
making our music there.

F Gm
With a few red lights, a few old beds, we made a place to sweat.
F Gm
No matter what we get out of this, I know, I know we'll never forget.

Refrain

Intro

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and Ian Paice
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MATRIMONY

(GILBERT O'SULLIVAN)

C C6 Cmaj7 C6
1. I've no wish to hurry you love, but have you seen the time?

C C6 Dm G
It's quarter to ten and we're supposed to be there at nine.

Dm G Dm G
I don't think the registrar will be very pleased

Dm G C C6 Cmaj7 C6
when we show up an hour late, like two frozen peas.

C C6 Cmaj7 C6
2. Both now facing for the first time, presently and past.

C7 F
Something that begins with M and ends in alas.

Fm C
More than not complete disaster, even from the start.

G C6 Cmaj7 C6
What could it be? It's matrimony!

C C6 Cmaj7 C6
3. I know how you've dreamt about being walked down the aisle

C C6 Dm G
but think of the money we'll save and you'll see it's worthwhile.

Dm G Dm G
It won't please our mums and dads but they don't even know,

Dm G C C6 Cmaj7 C6
besides if they did, what's the betting, they wouldn't even go.

C C6 Cmaj7 C6
4. You and me are all that matters, disregard the rest.

C7 F
Trust your soon to be old man, he knows what is best.

Fm C
Very shortly now there's going to be an answer from you,
G C C6 Cmaj7 C
then one from me, that's matrimony.

Bridge:

C7 F C7
I'm truly grateful for the little things in life

F C7
that have made me so glad.

F C7 F C7
Every other hour that I spend with you is not in the least bit sad.

Ab Eb Fm
Quite the opposite in fact and if you don't believe me,

C Fm G7 C G7
here's the proof: Ask me if I and I'll say "aye, I dooo".

4. Strophe

M + T: Gilbert O'Sullivan
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YES SIR, I CAN BOOGIE

(BACCARA)
[CAPO +2]

Intro: E7 Am E7 Am C D7 C/G G C C E7 Am C/G D7 C/G E7 A

C E7 Am C/G D7
1. Mister, your eyes are full of hesitation.

C/G G C E7
Sure makes me wonder if you know what you're looking for.

C E7 Am C/G D7
Baby, I wanna keep my reputation.

C/G G C E7
I'm a sensation, you try me once, you'll beg for more.

Refrain:

C E7 F
Yes Sir, I can boogie. But I need a certain song.

C E7 A
I can boogie, boogie woogie, all night long.

C E7 F
Yes Sir, I can boogie if you stay, you can't go wrong.

C E7 A
I can boogie, boogie woogie, all night long.

C E7 Am C/G D7
2. No Sir, I don't feel very much like talking.

C/G G C E7
No, neither walking, you wanna know if I can dance.

C E7 Am C/G D7
Yes Sir, already told you in the first verse

C/G G C E7
and in the chorus, but I will give you one more chance.

Refrain 2x

T : Frank Dostal
M : Rolf Soja
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FLASHDANCE - WHAT A FEELING

G D Am Em
1. First when there's nothing but a slow glowing dream,
C G F D
that your fear seems to hide deep inside your mind.
G D Am Em
2. All alone I have cried silent tears full of pride
C G F C D
in a world made of steel, made of stone.
G D Am Em
3. Well, I hear the music, close my eyes, feel the rhythm,
C G F D
wrap around, take a hold of my heart.

Refrain:

D Em D C D Em D C
What a feeling. Being's believing.
D G Am G C Dsus4 D
I can have it all, now I'm dancing for my life.
D Em D C D Em D C
Take your passion and make it happen.
D G Am G C Dsus4 D
Pictures come alive, you can dance right through your life.

G D Am Em
4. Now I hear the music, close my eyes, I am rhythm.
C G F D
In a flash it takes hold of my heart.

Refrain

F D F D
What a feeling.
D Em D C D Em D C
What a feeling. I am music now. Being's believing. I am rhythm now.
D G Am G C Dsus4 D
Pictures come alive, you can dance right through your life.
D Em D C
What a feeling. I can really have it all.
D Em D C
What a feeling. Pictures come alive when I call.
D Em D C
I can have it all. I can really have it all.
D Em D C D
Have it all. Pictures come alive when I call.
Em D C D Em
Call, call, call, what a feeling.
D C D Em D C
I can have it all. Being's believing. Being's believing.
D Em D C D Em
Take your passion.

(IRENE CARA)
[CAPO +3]

COPACABANA

[BARRY MANILOW)
[CAPO +3]

Em7 Dm7 G Cmaj7
1. Her name was Lola, she was a showgirl
F#° B7 Em7
with yellow feathers in her hair and a dress cut down to there.
Dm7 G Cmaj7
She would meringue and do the cha cha.

F#° B7 Em7
And while she tried to be a star, Tony always tended bar,
Am B7 Em Am B7 Em
across the crowded floor, they worked from eight till four.
Am B7 Em7 Ebm7 Dm7
They were young and they had each other. Who could ask for more?

Refrain:

Dm7 G Cmaj7 Dm7 G Cmaj7
At the Copa, Copacabana! The hottest spot north of Havana.
A7 Dm7 G Em7 A7
Here at the Copa, Copacabana!
Dm7 G Em7 A7 Dm7
Music and passion were always the fashion at the Copa.

B7 Em7 Ebm Dm7 Ebm Em7 Ebm Dm7 Ebm Em7
They fell in love.

Dm7 G Cmaj7
2. His name was Rico, he wore a diamond,
F#° B7 Em7
he was escorted to his chair, he saw Lola dancing there.
Dm7 G Cmaj7
And when she finished, he called her over,
F#° B7 Em7
but Rico went a bit too far, Tony sailed across the bar
Am B7 Em Am B7 Em
and then the punches flew and chairs were smashed in two.
Am B7 Em7 Ebm7 Dm7
There was blood and a single gunshot, but just who shot who?

Refrain

B7 Em7 Ebm Dm7 Ebm Em7
She lost her love.

Em7 Dm7 G Cmaj7
3. Her name was Lola, she was a showgirl,
F#° B7 Em7
but that was thirty years ago, when they used to have a show.
Dm7 G Cmaj7
Now it's a disco, but not for Lola,
F#° B7 Em7
still in the dress she used to wear, faded feathers in her hair,
Am B7 Em Am B7 Em
she sits there so refined and drinks herself half blind.
Am B7 Em7 Ebm7 Dm7
She lost her youth and she lost her Tony and she lost her mind.

Refrain

B7 Em7 Ebm Dm7 Ebm Em7
Don't fall in love.

M + T. Barry Manilow/ Bruce Sussman/ Jack Feldman
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DU ENTSCHULDIGE I KENN DI

(PETER CORNELIUS)

G C
1. Wann i oft a bissl ins Narrnkastl schau',
G C
dann siech i a Madl mit Aug'n so blau,
G D
a Blau des lasst si' mit gar nix anderm vergleich'n.

Sie war in der Schul' der erklärte Schwarm,
von mir und von all meine Freund', doch dann,
G C G
am letzten Schultag da stellte das Leben seine Weich'n.

Wir hab'n uns sofort aus die Aug'n verlor'n,
i hab mi oft g'fragt, was is aus ihr word'n.
G7 C F C
Die Wege, die wir beide 'gangen sind, war'n net die gleichen.
Cm
Und vorgestern sitz i in ein'm Lokal,
G
i schau in zwa Aug'n und waß auf einmal,
D C G D
es is dieses Blau, des lasst si mit gar nix vergleich'n.

G
Refrain: Du entschuldige i kenn di, bist du net die Klane,
D
die i schon als Bua gern g'habt hab.

Die mit dreizehn schon kokett war, mehr als was erlaubt war,
G G7
und die enge Jeans ang'habt hat.
C
I hab Nächte lang net g'schlaf'n, nur weil du im Schulhof
G
einmal mit die Aug'n zwinkert hast.
Bm/F#
Komm wir streichen fünfzehn Jahr', hol'n jetzt alles nach,
C D G Em C D
als ob dazwischen einfach nix war.

2. Sie schaut mi a halbe Minuten lang an,
sie schaut, dass i gar nix mehr sag'n kann,
i sitz wie gelähmt gegenüber, und kann's gar net fass'n.
I hör' ka Musik mehr und wart' nur drauf,
dass sie endlich sagt, du jetzt wach i auf,
der Peter, der zehn Häuser weiterg'wohnt hat in der Gass'n.
Sie zwinkert mir zu wie vor fünfzehn Jahr,
sie sagt: "Na, wie geht's da, mei Peterl na klar,
du hast a schon sehr lang nix mehr von dir hör'n lass'n".
I nick' nur ja sehr lang, ja viel zu lang,
sie meint, komm probier'n wir's halt jetzt miteinand'.
Und später sag i lachend no' einmal zu ihr auf der Straß'n.

Refrain 2x
Komm wir streichen fünfzehn Jahr', hol'n jetzt alles nach,
als ob dazwischen einfach nix war.

FAHRENDE MUSIKANTEN

(NINA & MIKE)

Intro:
G C D D7 G C D D7 G
La, la la la. La, la la la. La, la la la. La, la la la.
G C G D7 G
1. Wir haben beide lang allein getingelt, heo, heo, ho.
C G D7 G
Und oftmals hat die Kasse nicht geklingelt, heo, heo, ho.
C G D7 G
Dann eines Tages lernten wir uns kennen, heo, heo, ho.
C G D7 G
Und seither woll'n wir uns nie wieder trennen, heo, heo, ho.

Refrain:
G7 C
Wow, wow, wow, fahrende Musikanten, das sind wir,
G
immer auf Achse, das sind wir,
D7 G G7
mit unserm Lied, das nur von Liebe und Leid erzählt.
C
Fahrende Musikanten für immer,
G
selten zu Hause für immer,
D7 G
wir und unser Lied gehör'n der ganzen Welt.

G C D D7 G
La, la la la. La, la la la.

G C G D7 G
2. Tagaus, tagein, so zieh'n wir durch die Lande, heo, heo, ho.
C G D7 G
Wie früher mal so manche Räuberbande, heo, heo, ho.
C G D7 G
Wir haben beide nie den Mut verloren, heo, heo, ho.
C G D7 G
Wir sind nun mal für die Musik geboren, heo, heo, ho.

Refrain

F C G
Uns lockt jeden Tag der Applaus,
F C D7
drum zieht es uns ein Leben lang hinaus.

Refrain

D7 G
Wir und unser Lied gehör'n der ganzen Welt.
G C D D7 G
La, la la la. La, la la la.

MONEY MONEY MONEY

Intro: Am F7 Dm E7 Am

(ABBA)

E/G#

E7

Am
1. I work all night, I work all day, to pay the bills I have to pay.
Am

Ain't it sad?

E/G#

E7

And still there never seems to be a single penny left for me.
Am

That's too bad!

G F

Em

In my dreams I have a plan, if I got me a wealthy man.

Dm B7 E7 Am
I wouldn't have to work at all, I'd fool around and have a ball.

Refrain:

Am B7 E7 Am
Money, money, money, must be funny, in the rich man's world.

B7 E7 Am
Money, money, money, always sunny, in the rich man's world.

Dm E7 A7 Dm
Ahaaaaa. All the things I could do,

F7 E7 Am Dm E7 Am F7 Dm
if I had a little money. It's a rich man's world.

E7 Am
It's a rich man's world.

Am E/G# E7
2. A man like that is hard to find but I can't get him off my mind.

Am
Ain't it sad?

E/G#

E7

And if he happens to be free, I bet he wouldn't fancy me.

Am
That's too bad!

G F

Em

So I must leave, I'll have to go to Las Vegas or Monaco

Dm B7 E7 Am
and win a fortune in a game, my life will never be the same.

Refrain 2x

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THE SHOW MUST GO ON

Intro: Bm Bsus2 Bsus4 Bm D/A G G-5 G6 G G/F# Em7 Em6 F#sus4 F# Em E^o (QUEEN)

E^o Bm Bsus2 Bsus4 Bm
1. Empty spaces, what are we living for?
G G-5 G6 G

Abandoned places, I guess we know the score.

Em7 Em6 F#sus4 F# Em E^o
On and on, does anybody know what we are looking for?

2. Another hero, another mindless crime,
behind the curtain in the pantomime,
hold the line, does anybody want to take it anymore?

Refrain:

G Bm Bsus2 Bsus4 Bm G G^o G6 G
The show must go on, the show must go on, yeah.

Em7 Em6 F#sus4 F#
Inside my heart is breaking, my make-up may be flaking
Em Bm
but my smile still stays on.

F#^o C#m C#sus2 C#sus4 C#m
3. Whatever happens I leave it all to chance.

A A-5 A6 A
Another heartache, another failed romance.
F#m7 F#m6 G#sus4 G# F#m F#
On and on, does anybody know what we are living for?

4. I guess, I'm learning, I must be warmer, now.
I'll soon be turning round the corner, now.
Outside the dawn is breaking
but inside in the dark I'm aching to be free.

Refrain

F G/F Em Am
4. My soul is painted like the wings of butterflies.

F G/F Em7 Am
Fairy tales of yesterday will grow but never die,
C#m7 Dsus4 D
I can fly, my friends.

Refrain:

Bm Bsus2 Bsus4 Bm G G-5 G6 G
The show must go on, the show must go on, yeah.

Em7 Em6 F#sus4 F# Em Bm

I'll face it with a grin, I'm never giving in, on with the show.

G Em7 Em6
Ooh, I'll top the bill, I'll overkill,
F#sus4 F# Em7 Em6
I have to find the will to carry on, with the show, with the show.
Em7 Bm
The show must go on.

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LOVE IS A SHIELD

Intro: Dm C Bb Am

Refrain:

Dm

Love is a shield to hide behind, love is a field to grow inside
 C Bb Am
 and when I sometimes close my eyes, my mind starts spinning round.
 Dm
 Love is a baby in a mother's arms, love is your breath which makes me
 warm
 C Bb Am
 and when I sometimes close my eyes, my mind starts spinning round.

Dm F Ab
 1. There is a feeling flows through me,

Eb Dm F C
 when you are near, you make it real and we could live for this ideal.

Dm F Ab
 And all the pictures we run through,

Eb Dm
 seem to be perfect, seem to be true.

F Ab Bb C
 But nothing is quite forever, especially staying together.

Refrain 2x

Dm F Ab
 2. I don't care now what comes along,

Eb Dm F C
 what counts is us, no matter what will be, just this naivety.

Dm F Ab
 The changing words we're taking in,

Eb Dm
 seem to be perfect, seem to win.

F Ab Bb C
 But nothing is quite forever, especially staying together.

Refrain

(CAMOUFLAGE)

IT'S THE END OF THE WORLD

(R.E.M.)

G C

1. That's great, it starts with an earthquake,
 G
 birds and snakes and aeroplanes.

C
 Lenny Bruce is not afraid.

G
 Eye of a hurricane, listen to yourself churn,

C
 world serves its own needs, dummy, serve your own needs.

G
 Speed it up a notch, speed, grunt nose, street burn.

C
 The ladder starts to clatter with dinner fight down height.

Bb
 Wire in a fire room represents the southern gangs
 Am
 in a government for hire and a combat site.

2. Left of West and coming in a hurry
 with the furies breathing down your neck.

Team by team reporters baffled, trump, tethered crop.

Look at that low plane, fine then
 Uh, oh, overflow population, common group.

But it'll do save yourself, serve yourself.

World serves its own needs, listen to your heartbeat.

Tell me that the reds are in the reverend in the right, right?

You patriotic, patriotic slam fight right might feeling pretty psyched.

Refrain:

G D Am
 It's the end of the world as we know it.

G D Am
 It's the end of the world as we know it.

G D Am C
 It's the end of the world as we know it and I feel fine.

3. Six o'clock TV hour, don't get caught foreign tower.

Slice and burn, return, listen to yourself churn, lock him in uniform,
 and book-burning blood-letting every motive escalate.

Automotive incinerate, light a candle, light a motive.
 Step down, step down, watching heel crush, crush.

Uh, oh, this means no fear, cavalier, renegade steer clear.
 A tournament, a tournament, a tournament of lies

offer me solutions, offer me alternatives and I decline.

Refrain

G C
 I feel fine.

4. The other night I drifted nice continental trip to find
 Mount Saint Edelite, Leonard Bernstein,
 Leonid Brezhnev, Lenny Bruce and Lester Bangs.
 Birthday party cheesecake, jellybeans boom.
 You symbiotic, patriotic slam foot neck right, right.

Refrain

M + T: Michael Mills, William Berry, Peter Buck and Michael Stipe

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SHE'S THE ONE

(ROBBIE WILLIAMS)
[CAPO +1]

A Dmaj7 A Dmaj7
1. I was her, she was me, we were one, we were free.
Bm E A D
And if there's somebody calling me on, she's the one.
F#m Bm E7 A Dmaj7
If there's somebody calling me on, she's the one.

A Dmaj7 A Dmaj7
2. We were young, we were wrong, we were fine, all along.
F#m Bm E7 A A7
And if there's somebody calling me on, she's the one.

Bridge:

D
When you get to where you wanna go,
A A7
and you know the things you're wanna know, you're smiling.
D
When you say what you wanna say and you know the way you wanna play,
Bm Esus4 E
you'll be so high you'll be flying.

A Dmaj7 A Dmaj7
3. For the sea we'll be strong, I know we'll, carry on.
Bm E A D
Cause if there's somebody calling me on, she's the one.
Bm E7 A A7
If there's somebody calling me on, she's the one.

Bridge
A Dmaj7 A Dmaj7
4. I was her, she was me, we were one, we were free.
F#m Bm E7 A A7
And if there's somebody calling me on, she's the one.
Bm E7 A A7
If there's somebody calling me on, she's the one.

Bm E7 F#m D
If there's somebody calling me on, she's the one, yeah, she's the one.
Bm E7 F#m G#
If there's somebody calling me on, she's the one, she's the one.
Bm E7 F#m D
If there's somebody calling me on, she's the one, she's the one.
Bm E A Dmaj7 A Dmaj7
If there's somebody calling me on, she's the one.
A

She's the one.

M + T: Karl Wallinger
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PICTURE POSTCARDS FROM L.A.

(JOSHUA KADISON)

C F/C C F/C
1. I'm the piano player, down at Eddie's bar,
C F/C C F/C
and Rachel, she's the waitress who wants to be a star.
Bb F
She swears she's gonna make it, make it big some day,
Gsus4 C
and she'll send me picture postcards from L.A.

2. When it's time for closing I play while Rachel cleans.
She listens to my music, I listen to her dreams.
She swears she's gonna make it, she's going all the way,
and I say: "Send me picture postcards from L.A."

Refrain:

Am Fmaj7
Send me postcards from L.A. signed with love forevermore.
Am Fmaj7
Picture postcards from L.A. to hang on my refrigerator door.
Dm Em F G C
Rachel, if you find me one, I'd love a picture of the California sun.

3. When Rachel shares my pillow she always asks me things
like do I really think she's pretty, do I like the way she sings?
I don't know how to answer, so I always smile and say,
I say: "Send me picture postcards from L.A."

Refrain

Bridge:
Ab Bb Eb Ab
Sometimes Rachel stands up in the middle of the bar
Bb Eb
and does a scene from the late show.
Ab Bb Eb Ab
We all clap our hands as she puts her apron on
Bb C
and says: "Next week, I'm gonna go."

4. She'll even buy a ticket and pack her things to leave.
Though we all know the story we pretend that we believe.
But something always comes up, something always makes her stay.
And still no picture postcards from L.A.

Refrain

C F/C C F/C
I'm the piano player, down at Eddie's bar,
C F/C C F/C C
and Rachel, she's the waitress who wants to be a star.

YOU CAN LEAVE YOUR HAT ON

Intro: C G A7

A7

1. Baby, take off your coat, real slow.
Baby, take off your shoes. Yeah, I'll take your shoes.
Baby, take off your dress. Yes, yes, yes.

Refrain:

A7 A7/C#

You can leave your hat on.
Dsus4 E7sus4

You can leave your hat on.

A7

You can leave your hat on.

A7

2. Go on over there, turn on the light. No, all the lights.
Come over here, stand on this chair. That's right.
Raise your arms up to the air, shake 'em.

A7 A7/C#

You give me reason to live.
Dsus4

You give me reason to live.
E7sus4

You give me reason to live.
A7

You give me reason to live.

G A7 G

Sweet darling, you can leave your hat on.

A7

Baby, you can leave your hat on.

A7

3. Suspicious minds are talking, they're trying to tear us apart.
They don't believe in this love of mine.
They don't know what love is.

F7 C

They don't know what love is.

A7 C

They don't know what love is.

D7 C

They don't know what love is.

E7sus4 A7

I know what love is.

G A7

There ain't no way. You can leave your hat on.

G A7

Say it loud. You can leave your hat on.

(JOE COCKER)
[CAPO +3]

CHINA IN YOUR HAND

(T' PAU)
[CAPO +1]

A

E D A

1. It was a theme, she had on a scheme, he had, told in a foreign land.

E D A E/G#

To take life on earth to the second birth and the man was in command.

F#m C#/F

It was a flight on the wings of a young girl's dreams,

A/E Bm D/E

that flew too far away.

A E D A E D

And we can make the monster live again.

A E D A

2. Ooh, hands move and hearts beat on.

E D A E/G#

Now life will return in this electric storm.

F#m C#/F

A prophecy for a fantasy,

A/E Bm D/E

the curse of a vivid mind.

Refrain:

D E A E/G# F#m E

Don't push too far, your dreams are china in your hand.

D E C#/m

Don't wish too hard because they may come true

D E

and you can't help them.

D E A E/G# F#m E

You don't know what you might have set upon yourself.

D Esus4 A

China in your hand.

A E D A

3. Come from greed, never born of the seed took life from a barren hand.

E D A E/G#

Ooh, eyes wide, like a child in the form of man.

F#m C#/F

A story told, a mind of his own,

A/E Bm D/E

an omen for our time.

Refrain

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HERE COMES THE RAIN AGAIN

(EURYTHMICS)

Am F
1. Here comes the rain again, falling on my head like a memory,
G Am
falling on my head like a new emotion.

F
I want to walk in the open wind, I want to talk like lovers do,
G Am
want to dive into your ocean, is it raining with you?

Refrain:

F C
So baby, talk to me, like lovers do.
F C
Walk with me, like lovers do.
F C D G
Talk to me, like lovers do.

Am F
2. Here comes the rain again, raining on my head like a tragedy.
G Am
Tearing me apart like a new emotion.

F
I want to breathe in the open wind, I want to kiss like lovers do,
G Am
want to dive into your ocean, is it raining with you?

Refrain

Em F Am Em F G

Refrain

1. Strophe

M+T: Annie Lennox, David Allan Stewart
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A LITTLE LESS CONVERSATION

(ELVIS PRESLEY)

Intro: E A E A E A E A

Refrain:

E A E A E A E A
A little less conversation, a little more action, please.
E A E A E A E A
All this aggravation ain't satisfactioning me.

E G
A little more bite and a little less bark,
A D
a little less fight and a little more spark,

E B E A
close your mouth and open up your heart and baby satisfy me.
E A
Satisfy me, baby.

E A
1. Baby, close your eyes and listen to the music,
E A
drifting through a summer breeze.
E A
It's a groovy night and I can show you how to use it,
E A
come along with me and put your mind at ease.

Refrain

E
Come on baby, I'm tired of talking.

Grab your coat and let's start walking.

Come on, come on. Come on, come on.

G
Come on, come on. Come on, come on.

A
Come on, come on. Come on, come on.

B
Don't procrastinate, don't articulate,

girl, it's getting late, getting upset waiting around.

Refrain

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DEAR MR. PRESIDENT

Bb F/A Gm7 F/A
1. Dear Mr President, come take a walk with me.

Bb F/A
Let's pretend we're just two people and you're not better than me.
Gm7 F/A

I'd like to ask you some questions if we can speak honestly.

Eb Cm Bb F/A
What do you feel when you see all the homeless on the street?

Eb Cm Bb F/A
Who do you pray for at night before you go to sleep?

Eb Cm Gm F Eb
What do you feel when you look in the mirror? Are you proud?

Bb F Cm Eb
Refrain: How do you sleep while the rest of us cry?

Bb F Cm Eb
How do you dream when a mother has no chance to say goodbye?
Bb F Eb

How do you walk with your head held high?
Gm Dm Ebmaj7 Bb

Can you even look me in the eye? And tell me why.

Bb F/A Gm7
2. Dear Mr. President, were you a lonely boy? Are you a lonely boy?
F/A Bb

Are you a lonely boy? How can you say? No child is left behind.
F/A
We're not dumb and we're not blind.

Gm7 F/A
They're all sitting in your cells while you pave the road to hell.
Eb Cm Bb F/A

What kind of father would take his own daughter's rights away?
Eb Cm Bb F/A

And what kind of father might hate his own daughter if she were gay?
Eb Cm Bb F/A

I can only imagine what the first lady has to say?
Gm C
You've come a long way from whiskey and cocaine!

Refrain
Gm F/A Bb Cm Bb Eb
Let me tell you 'bout hard work. Minimum wage with a baby on the way.
Gm F/A Bb

Let me tell you 'bout hard work.
Bb Cm Bb Eb
Rebuilding your house after the bombs took them away.
Gm F/A Bb Cm Bb Eb

Let me tell you 'bout hard work. Building a bed out of a card board box.
Gm F/A Bb Cm Bb

Let me tell you 'bout hard work. Hard work. Hard work.
Gm F/A Bb Cm Bb Ebsus2

You don't know nothing bout hard work. Hard work. Hard work. Oh.

Bb F/A Gm7 F/A Eb
How do you sleep at night? How do you walk with your head held high?
F/A

Dear Mr. President, you'd never take a walk with me.

(PINK)

HIGH ON EMOTION

(CHRIS DE BURGH)
[CAPO -2]

Em C/E D/E Em
1. Oh, my heart is spinning like a wheel,
C/E D/E Em
only she can see the way that I feel.
C/E D/E Em
Eyes are holding right across the room,
C/E D/E Em
high explosion coming out of the blue.

Bridge:

A
Well, here we go again,
C D Em
living in a world that others cannot share.
C
Yeah, here we go again,
Em D A
we are moving from a spark to a flame.

Refrain:

F C G F C G
I am high on emotion, high again.
F C G Ab Bb C
High on emotion, your love will find the way.

Em C/E D/E Em
2. Oh my heart is burning like a fire,
C/E D/E Em
closer now and she is breathing desire.
C/E D/E Em
Take my hand and give it all your light,
C/E D/E Em
take command I am your rhythm tonight.

Bridge
Refrain 2x

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GIRL YOU KNOW IT'S TRUE

(MILLI VANILLI)
[CAPO +1]

Intro: "So what are you doing back?"

"Well, I set back and thought about the days we used to do.
It really means a lot to me, you mean a lot to me."
"I really mean that much to you?" "Girl, you know it's true."

Am

1. I'm in love with you girl cause you're on my mind,
F
you're the one I think about most every time.

G

And when you pack a smile in everything you do,
don't you understand, girl, this love is true.

2. You're soft succulent, so sweet and thin,
that is kind of like a vision upon your skin.
It lightens up my day and that's also true,
together we are one, separated we are two.

3. To make it all mine, all mine is my desire,
cause you contain a quality, you that I admire.
To put it plain simple, you rule my world,
so try to understand:

Bridge:

Am F G

I'm in love, girl, I'm so in love, girl,

G

I'm just in love, girl, and this is true.

Refrain:

Am F G

Girl, you know it's true, uh uh uh, I love you.

Am F G

Yes, you know it's true, uh uh uh, I love you.

Am F G

Girl, you know it's true, my love is for you.

Am F G

Girl, you know it's true, my love is for you.

4. This is some sort of thing girl, I can't explain,
my emotions starts up when I hear your name.
Maybe a sweet, sweet voice would ring in my ear,
it stimulates my senses, girl, when you are near.

5. And with your positive emotion love making enjoy,
there's no need to bust, it's like a girl and a boy.
These feelings I keep, I often wonder why,
so I thought I might discuss this, girl, with you and I.

6. Now what you wear, I don't care, as I said it before,
the reason that I like you, girl, is for what you are.
If I really think about it, you rule my world,
so try to understand:

Bridge

Refrain

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William Pettaway & Kevin Lyles
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PAPA WAS A ROLLIN' STONE

(THE TEMPTATIONS)
[CAPO +1]

Am
1. It was the third of September, that day I'll always remember,
cause that was the day my daddy died.

I never got a chance to see him,
never heard nothing but bad things about him.
Mama, I'm depending on you to tell me the truth.
And Mama just hung her head and said: "Son,

Refrain:

Am Am7
Papa was a rollin' stone. Wherever he laid his hat was his home.
Am
And when he died, all he left us was alone."

Refrain

2. Hey Mama, is it true what they say,
that Papa never worked a day in his life?
And Mama, some bad talk going around town,
saying that Papa had three outside children and a new other wife.
And that ain't right.
Hey, talk about Papa doing some storefront preaching,
talking about saving your soul and all the time leaching.
Dealing in debt and stealing in the name of the Lord.
And Mama hung her head and said:

Refrain

3. Hey Mama, I heard Papa called himself a jack of all trades.
Tell me, is that what sent Papa to an early grave?
Folks say Papa would beg, borrow, steal to pay his bills.
Folks say Papa wasn't much on thinking.
Spent most of his time chasing women and drinking.
Mama, I'm depending on you to tell me the truth.
And Mama looked up with a tear in her eye and said: Son,

Refrain

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LIED 1 - EIN STÜCK VOM HIMMEL

(HERBERT GRÖNEMEYER)

Asus4 Am Asus4 Am
1. Warum in seinem Namen? Wir heißen selber auch.
Csus2 C Csus2 C

Wann stehen wir für unsre Dramen? Er wird viel zu oft gebraucht.
F6 F F6 F

Alles unendlich, unendlich.

Asus4 Am Asus4 Am
Welche Armee ist heilig? Du glaubst nicht besser als ich!
Csus2 C Csus2 C

Bibel ist nicht zum einigeln, die Erde ist unsere Pflicht!
F6 F Em7 G

Sie ist freundlich, freundlich, wir eher nicht.

Refrain:

C Fmaj7
Ein Stück vom Himmel, ein Platz von Gott,
Em7 G7 C
ein Stuhl im Orbit, wir sitzen alle in einem Boot!
Em Am G Fmaj7
Hier ist dein Haus, hier ist was zählt.
Am G F
Du bist überdacht von einer grandiosen Welt.

Asus4 Am Asus4 Am
2. Religionen sind zu schonen, sie sind für Moral gemacht.
Csus2 C Csus2 C

Da ist nicht eine hehre Lehre, kein Gott hat klüger gedacht,
F6 F F6 F
ist im Vorteil, im Vorteil.

Asus4 Am Asus4 Am
Welches Ideal heiligt die Mittel? Wer löscht jetzt den Brand?
Csus2 C Csus2 C

Legionen von Kreuzrittern haben sich blindwütig verrannt.
F6 F Em7 G

Alles unendlich, warum unendlich? Krude Zeit.

Refrain 2:

C Fmaj7
Ein Stück vom Himmel, ein Platz von Gott,
Em7 G7 C
ein Stuhl im Orbit, wir sitzen alle in einem Boot!
Em Am G Fmaj7
Hier ist dein Heim, dies ist dein Ziel.
G Am G/B C
Du bist ein Unikat, das sein eigenes Orakel spielt.

Bridge:

Em Am G F
Es wird zu viel geglaubt, zu wenig erzählt.
Am G F

Es sind Geschichten, sie einen diese Welt.
C Em C G Am

Nöte, Legenden, Schicksale, Leben und Tod,
C Em C G Glückliche Enden, Lust und Trost.

Refrain 3:

C Fmaj7
Ein Stück vom Himmel, der Platz von Gott.
Em7 G7 C
Es gibt Milliarden Farben und jede ist ein eigenes Rot.
Em Am G Fmaj7
Hier ist dein Heim, dies unsere Zeit.
Em7 G7 C
Wir machen vieles richtig, doch wir machen's uns nicht leicht.
Em Am G Fmaj7
Dies ist mein Haus, dies ist mein Ziel.
Am G F
Wer nichts beweist, der beweist schon verdammt viel.

C Em G Am
Es gibt keinen Feind, es gibt keinen Sieg.
G F G C
Nichts kann niemand verleiden, keiner hat sein Leben verdient.
Em Am G F
Es gibt genug für alle, es gibt viel schnelles Geld,
G C G Am
wir haben rauhe Mengen, und wir teilen diese Welt,
G F
und wir stehen in der Pflicht.
Am G F
Die Erde ist freundlich, warum wir eigentlich nicht?
Am G F
Sie ist freundlich, warum wir eigentlich nicht?

MONOPOLI

Dm7 C
1. Ja, Vater, du bist noch vom ganz alten Schlag.
Dm7 C
Seit 40 Jahren pünktlich jeden Tag.
Dm7 C
Du warst nie krank und bist noch drauf stolz.
Bb Am
Jetzt heißt's, was soll's.

Dm7 C
Wann hast du jemals richtig Urlaub gemacht?
Dm7 C
Dein ganzes Leben für'n Betrieb mitgedacht.
Dm7 C
Deinen Job macht jetzt ein Stück Silikon.
Bb Gm
Wen juckt das schon? Wen juckt das schon?

Refrain:

Dm7 Am7 Bb
Monopoli, Monopoli.

Gm Am7
Wir sind nur die Randfiguren in einem schlechten Spiel.
Dm7 Am7 Bb
Monopoli, Monopoli.

Gm C Dm7 C Dm7 Am7
Und die an der Schlossallee verlangen viel zu viel.

Dm7 C
2. Mama hebt Kaffeegläser auf für Gelee.
Dm7 C
Du bist schon ewig in der IG Chemie.
Dm7 C
Doch darauf warst du echt nicht gefasst:
Bb Am
So kalt geschasst.

Dm7 C
Du warst als Kind für mich der stärkste Mann,
Dm7 C
einer der irgendwie alles lösen kann.
Dm7 C
Doch das hier ist keine Modelleisenbahn,
Bb Gm
was fängst du an, fängst du jetzt an?

Refrain 2x

Dm7 Am7
Soviel hast du schon versäumt, soviel hast du schon geträumt.
Bb Gm C
Zeit ist jetzt reichlich da, mach dir 'n paar Wünsche wahr.
Dm7 Am7
Mensch pack mal doch nicht ein, denn du bist nicht ganz allein.
Bb Gm C
Auch wenn's dir dreckig geht, es ist noch nicht zu spät.

Refrain

(KLAUS LAGE)

TERRA TITANIC

(PETER SCHILLING)

Dm F C Bb
1. Das Radar hat's vorausgeseh'n. Das Echolot hat gewarnt.
Dm F C Bb Dm
Souverän füllt der Kapitän das Whisky-Glas in der Hand bis zum Rand.
Bb Gm Dm
Auf dem Sonnendeck ist der Eisberg zu seh'n,
Bb Gm Dm
majestätisch, bedrohlich und unheimlich schön,
Bb Gm Bb C
man spürt die Gefahr, doch man kann sie nicht seh'n.

Refrain:

F C Dm Bb F C Bb
Terra Titanic verloren im Meer, SOS kommt nie an,
F C Dm Bb F C Bb Csus2 Dm
Leuchtsignale sieht keiner mehr, Endstation Ozean.

Dm F C Bb
2. Der Gigant bäumt sich stöhnend auf, die Tänzerin bleibt zurück.
Dm F C Bb Dm
Explosion im Maschinenraum, das letzte Boot hatte Glück, hatte Glück.

Bb Gm Dm
Die Ratten verlassen das sinkende Schiff,
Bb Gm Dm
doch der Käpt'n im Smoking beachtet sie nicht,
Bb Gm Bb C
mit dem Glas in der Hand, und die Flut löscht das Licht.

Refrain

DER NIPPEL

(MIKE KRÜGER)

C F
1. Ich konnte gerade lesen, da kam ich auch schon drauf:
G C
Fast alles ist heut eingepackt, man kriegt es sehr schlecht auf.

F
Jetzt steh ich hier am Würstchenstand und schwitze, weil ich kämpf
G C
mit einer kleinen Tube, drin ist Senf und drauf steht:

Refrain:

F
Sie müssen erst den Nippel durch die Lasche ziehn
G C
und mit der kleinen Kurbel ganz nach oben drehn,
F
da erscheint sofort ein Pfeil und da drücken sie dann drauf:

G C
Und schon geht die Tube auf.

2. An der Autobahnrraststätte, da hatt ich großen Durst.
Es gab nur Automaten, doch das war mir ganz Wurst.
Ich drückte auf zwei Knöpfe, da war ich auch schon nass.
Halb voll Cola und halb voll Bier vom Fass,
kam ne rote Lampe raus, auf der stand:
Refrain
Und schon kommt da unten Kaffee raus.

3. Ich musste mal ins Krankenhaus, mein Blinddarm war defekt.
Die Narkose hat nicht so gewirkt, da hab ich mich erschreckt.
Mann, wie kriegen wir sie bloß auf, hat der Chefarzt mich gefragt.
Nichts einfacher als das, hab ich gesagt.

Refrain
Mal sehn, da geht der Bauch schon auf.

4. Ich hatte mal ne Freundin, ich bin auch nur ein Mann.
Doch leider trug sie nen BH, man kam da sehr schlecht ran.
Mann Mädel wie geht denn das, ich komm da nicht mehr mit.
Sie sagte: "Komm mein Jung, ich geb dir mal nen Tip."

Refrain
Und schon geht die Sache auf.

5. Ich flog mal so ein Flugzeug, da fiel der Motor aus.
Zum Glück trug ich nen Fallschirm und kam auch ganz gut raus.
Draußen wollte ich ihn öffnen, hab die Schnur schon in der Hand.
Voll Entsetzen las ich was darauf stand.

Refrain
Ich wollt es grade tun, da schlug ich auf.

6. Dass ich das nicht überlebt hab, wird jeder wohl verstehn.
Jetzt steh ich hier vor'm Himmelstor, kann keinen Menschen sehn,
Kommt, lasst mich rein ihr Engels, schrie ich und tobte wild,
da sah ich an der Tür das goldene Schild und drauf stand.

Refrain
Und schon ist die Himmelpforte auf.

M + T: Mike Krüger
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WER HAT AN DER UHR GEDREHT?

(ORCHESTER ERIC FRANTZEN)

Refrain 1:

C F
Wer hat an der Uhr gedreht?
G C F G7
Ist es wirklich schon so spät?
C F
Soll das heißen, ja ihr Leut',
G F C
mit dem Paul ist Schluss für heut'?

C C/E F Dm
1. Paulchen, Paulchen, mach doch weiter,
G7 C
jag das Männchen auf die Leiter.
F
Säg und pinsle bunt die Wände,
D7 G
treibe Scherze ohne Ende.

C Dm G
2. Machst ja manchmal schlimme Sachen,
Dm G C
über die wir trotzdem lachen.
F
Denn du bist, wir kennen dich,
G F C
doch nur Farb- und Pinselstrich.

Refrain 2:

C F
Wer hat an der Uhr gedreht?
G C F C
Ist es wirklich schon so spät?
F
Schade, dass es sein muss,
G
ist für heute wirklich Schluss?

Outro:

N.C.
"Heute ist nicht alle Tage. Ich komm' wieder, keine Frage!"
Doch für heut' ist wirklich Schluss.

M: Quin Amper Jr., Fred Sritmatter
T: Eberhard Storck
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LITTLE GIRL

Em D
1. Time went by and it seems to me like no one in the world
C Em C B Em
could ever understand me, where to go? I don't know.
D C Em
This burning flame that burns inside of me every time I see you,
C B Em
why? I don't know.

Em D C Em
2. It seems to me like you're to me just a competitive girl,
C B Em
why? I don't know.

D C Em
All that I know is that I need to show what I want to do
C B F E7
for you, before you go.

Refrain:

A5 C G D
I wanna sing, swing, just for my little girl,
A5 C G D
swing, just for my little baby,
A5 C G D A5 C B
sing, swing, just for my little girl, swing!

Em D
3. Sad it seems that you need to leave, it's now that I see
C Em C B Em
what you mean to me, I, I love you.

D C Em
Build up a personality, find out the way how you want to be,
C B Em
but how? I don't know.

Em D
4. All that I know is that I need to show
C Em C B Em
what I want to do for you, before you go.
D C Em
I wanna swing around the world, I wanna sing for my little girl,
C B F E7
for you, my little girl.

Refrain

(H-BLOCKX)

HERE WITHOUT YOU

(THREE DOORS DOWN)
[CAPO +1]

Intro: Am F G Am
1. A hundred days have made me older
G Am F G
since the last time that I saw your pretty face.

A thousand lies have made me colder
G Am F G
and I don't think I can look at this the same.
Am G But all the miles that separate,
Am F G they disappear now when I'm dreaming of your face.

Refrain:

C I'm here without you, baby,
G Am but you're still on my lonely mind.
F G C I think about you, baby, and I dream about you all the time.
I'm here without you, baby,
G Am but you're still with me in my dreams.
F G Am G Am F G And tonight, there's only you and me.

2. The miles just keep rolling
G Am F G
as the people leave their way to say hello.
Am I've heard this life is overrated,
G Am F G but I hope that it gets better as we go, oh, yeah, yeah.

Refrain

Bridge:
Am C G
Everything I know and anywhere I go
F
it gets hard, but it won't take away my love.
Am C G
And when the last one falls, and when it's all said and done
F
it gets hard, but it won't take away my love, whoa.

Refrain

RAMALAMA DING DONG

(ROCKY SHARPE)
[CAPO +1]

C Ramala ding dong, ramala ding ding dong.
 C Am F G
 Ramala malamala malama ding dong. Ramala malamala malama ding.
 C Am F G
 Ramala malamala malama ding dong. Ramala malamala malama ding.
 C Am F G
 Ramala malamala malama ding dong. Ramala malamala malama ding.
 C Am F G
 Ramala malamala malama ding dong. Ramala malamala malama ding.
 C F C Ohhohhh.

G7 C Am F G
 Oh, oh oh oh, I've got a girl named ramala mala malama ding dong,
 C Am F G
 she said this thing to me. Ramala mala malama ding dong.
 C Am F G C F C
 I never set her free, cause she's mine, oh mine.

G7 C Am F G
 Oh, oh oh oh, I've got a girl named ramala mala malama ding dong.
 C Am F G
 She's fine to me, ramala mala malama ding dong.
 C Am F G C F C
 You won't believe that she's mine, oh mine, ooohhhh.

C7 F
 Bam bam bababam, I love her, love her, love her so
 C and I'll never, never let her go.
 F6 One thing is certain, she's mine, oh mine,
 Dm G7
 she is mine, she is mine, all of the time.

C Am F G
 I've got a girl named ramala mala malama ding dong,
 C Am F G
 she said this thing to me. Ramala mala malama ding dong.
 C Am F G C F C
 I never set her free, cause she's mine, oh mine.

M + T: George Jones
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George Glueck Publishing GmbH.

THIS OLE HOUSE

(SHAKIN' STEVENS)
[CAPO +1]

A A7
 1. This ole house once knew his children,
 D
 this ole house once knew a wife.
 E7 A
 This ole house was home and comfort as we fought the storms of life.
 A7
 This ole house once rang with laughter,
 D
 this ole house heard many shouts.
 E7 A
 Now she trembles in the darkness when the lightning walks about.

Refrain:

A7 D
 Ain't a gonna need this house no longer,
 A
 ain't a gonna need this house no more.
 E7 A
 Ain't got time to fix the shingles, ain't got time to fix the floor.
 A7 D A
 Ain't got time to oil the hinges nor to mend no window panes.
 E7
 Ain't gonna need this house no longer,
 A E7 A
 she's getting ready to meet the saints.

A A7 D
 2. This ole house is getting shaky, this ole house is getting old.
 E7 A
 This ole house lets in the rain, this ole house lets in the cold.
 A7 D
 Oh, my knees are a getting chilly but I feel no fear, nor pain.
 E7 A
 I've just seen an angel peeking through the broken window pane.

Refrain

A A7
 3. This ole house is afraid of thunder,
 D
 this ole house is afraid of storms.
 E7
 This ole house just groans and trembles
 A
 when the night flings out its arms.
 A7 D
 This ole house is getting feeble, this ole house is needing paint.
 E7
 Just like me it's tuckered out
 A
 but I'm a getting ready to meet the saints.

Refrain 2x

M + T: Stuart Hamblen
© by Hamblen Music Co., Arcadia, California.
Für Deutschland und Österreich:
Musikverlage Hans Gerig KG, Bergisch Gladbach.

BARBARA ANN

Refrain:

G
Ba-ba-ba-Barbara Ann, Ba-ba-ba-Barbara Ann,
C G
Barbara Ann, take my hand, Barbara Ann.
D
You got me rockin' and a-rollin',
C G
rockin' and a-reelin', Barbara Ann. Ba-ba-ba-Barbara Ann.

G
1. Went to a dance lookin' for romance,
saw Barbara Ann, so I thought I'd take a chance.
C G
Barbara Ann, come take my hand.
D
You got me rockin' and a-rollin',
C G
rockin' and a-reelin', Barbara Ann, Ba-ba-ba-Barbara Ann.

Refrain

G
2. Tried Peggy Sue, tried Peggy Sue,
tried Peggy Sue, but I knew she wouldn't do.
C G
Barbara Ann, come take my hand.
D
You got me rockin' and a-rollin',
C G
rockin' and a-reelin', Barbara Ann, Ba-ba-ba-Barbara Ann.

Refrain

(THE BEACH BOYS)
[CAPO -1]

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JULIET

(ROBIN GIBB)

E C#m G#m
1. I steal the night away, driving my life away, dancing.
E C#m G#m
I was a Romeo, I knew the art of romancing.
A E F#m C#m
I was just one of the guys and I thought I had it made.
E A B
I needed someone to show me how to love.

Refrain 1:

E A F#m B
Juliet, oh Juliet, the night was magic when we first met.
E A E B A
Juliet, oh Juliet, you know you taught me to fly.
B E B A
You take me clear to the sky
B E B A B
and all the people around the world can stand aside.
A E B
For me and my baby, Ju-Ju-Ju-Juliet.

E C#m G#m
2. Fighting with destiny, fortune and fame, but kept losing.
E C#m G#m
Playing a joker's game, only myself I was fooling.
A E F#m C#m
I was an average guy in a world of empty dreams.
E A B
You've broken down all the walls with your love.

Refrain 2:

E A F#m B
Juliet, oh Juliet, this guy's in love with you, don't forget.
E A E B A
Juliet, oh Juliet, you know you taught me to fly.
B E B A
You take me clear to the sky
B E B A B
and all the people around the world can stand aside.
F#m C#m G#m B
Close your eyes, Juliet, don't let go.

E C#m
On and on our love is like the sun,
A B
it keeps on going strong like eternity.
A E F#m C#m
I wanna love you in my life, sweet Juliet.
A E F#m B
Living without love in my life, my girl Juliet.

Refrain 2

M + T: Maurice Ernest Gibb/ Robin Hugh Gibb
© by Gibb Brothers Music,
Subverlag: Musik-Edition Discoton.

DU BIST EIN WUNDER

(WOLFGANG PETRY)
[CAPO +4]

Intro: C Am Dm G Dm F G C

C Em F G
 1. Dass du mich fix und fertig machst, hab' ich dir schon oft gesagt.
 C Em F G
 Warum hab' ich erst zu spät gemerkt, dass du alles für mich warst.
 F G/F Em Am
 Eine kleine Chance gibt's noch, die mich weiter hoffen lässt.
 F G C G
 Wunder gibt's immer wieder, ich lieb' dich wie die Pest.

Refrain:

C Am Dm G
 Du bist ein Wunder, so wie ein Wunder, ein wunder Punkt in meinem Leben.
 C Am Dm G
 Du bist ein Wunder, so wie ein Wunder, ein wunder Punkt auf meinem Herz.
 F G C Am
 Ich hab' versucht, dich zu vergessen, doch ich schaff es einfach nicht,
 Dm7 G C
 weil man ein Wunder, das man erlebt hat, nie mehr vergisst.

C Em F G
 2. Du bist die pure Leidenschaft, du bist wie für mich bestellt.
 C Em F G
 Du bist in meinem Leben drin, du bist meine Unterwelt.
 F G/F Em Am
 Eine kleine Chance gibt's noch, die mich weiter hoffen lässt.
 F G C G
 Wunder gibt's immer wieder, ich lieb' dich wie die Pest.

Refrain 2x

M: Michael Buschjan/ Jean-Pierre Valance/ Phil Yarden/ Wolfgang Petry
 T: Dieter Hoff, Heribert Weitz
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 Hansa Musikverlag GmbH.
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YOU'RE SO VAIN

(CARLY SIMON)

Am7 F Am7
 1. You walked into the party like you were walking onto a yacht,
 F G Em Am F C
 your hat strategically dipped below one eye, your scarf it was apricot.
 You had one eye in the mirror as you watched yourself gavotte.
 G F
 And all the girls dreamed that they'd be your partner,
 they'd be your partner and:

Refrain:

C Dm C
 You're so vain, you probably think this song is about you,
 Am F G
 you're so vain, I'll bet you think this song is about you.
 Don't you? Don't you?

Am7 F Am7
 2. You had me several years ago when I was still quite naive.

Well, you said that we made such a pretty pair
 F Am7
 and that you would never leave.
 F G Em Am F C
 But you gave away the things you loved, and one of them was me.
 G F
 I had some dreams, they were clouds in my coffee,
 clouds in my coffee and:

Refrain

Am7 F Am7
 3. Well, I hear you went up to Saratoga, and your horse naturally won.
 Then you flew your learjet up to Nova Scotia
 F Am7

to see the total eclipse of the sun.

F G Em Am
 Well, you're where you should be all the time,
 F C
 and when you're not, you're with
 G F
 some underworld spy or the wife of a close friend,
 wife of a close friend and:

Refrain 2x

M + T: Carly Simon
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CIRCLE OF LIFE

(ELTON JOHN)
[CAPO -2]

Intro: C Am Dm G

C

Dm/C

G/B

C

1. From the day we arrive on the planet and blinking step into the sun,
Am Dm
there's more to be seen than can ever be seen,
Bb G G7
more to do than can ever be done.

C Dm/C G/B C G/B
2. Some say eat or be eaten, some say live and let live.

Am7

Dm

But all are agreed as they join the stampede,
Bb G
you should never take more than you give.

Refrain:

C F/C C Bb/C
In the circle of life. It's the wheel of fortune.

F Bb/F F

G7

It's the leap of faith. It's the band of hope.

C/E A7

Dm

Till we find our place on the path unwinding

Ab C/G G F/C C
in the circle, the circle of life.

C Dm/C G/B C G/B
3. Some of us fall by the wayside and some of us soar to the stars.

Am7

Dm

And some of us sail through our troubles

Bb

G

and some have to live with the scars.

C Dm/C
4. There's far too much to take in here,
G/B C

more to find than can ever be found.

Am7

Dm7

But the sun rolling high through the sapphire sky

Bb

G

keeps the great and small on the endless round.

Refrain
A7/C# Dm Ab C/G G F/C Ab/C C
On the path unwinding in the circle, the circle of life.

M: Elton John
T: Tim Rice
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EVERY BREATH YOU TAKE

(THE POLICE)

Intro: A F#m D E A

A

F#m

1. Every breath you take, every move you make,
D E
every bond you break, every step you take, I'll be watching you.

F#m

F#m

2. Every single day, every word you say,
D E
every game you play, every night you stay, I'll be watching you.

A

Refrain:

D D/C A
Oh, can't you see, you belong to me,

B

E

how my poor heart aches with every step you take.

A F#m
3. Every move you make, every vow you break,
D E
every smile you fake, every claim you stake, I'll be watching you.

F#m

Bridge:
F G
Since you've gone, I've been lost without a trace,
I dream at night I can only see your face,
G
I look around but it's you I can't replace,
F
I feel so cold and I long for your embrace,
A
I keep crying, baby, baby, please!

Solo: F#m D E F#m A F#m D E A

Refrain

A F#m
4. Every move you make, every vow you break,
D E
every smile you fake, every claim you stake, I'll be watching you.

F#m

D E F#m
Every move you make, every step you take, I'll be watching you.

M + T: Sting
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HA! HA! SAID THE CLOWN

Refrain:

G D G A
Ha! Ha! Said the clown, has the king lost his crown,
D A D
is the knight being tight on romance?

G D G A
Ha! Ha! Said the clown, it is bringing you down,
Dm A Dm
that you've lost your chance.

Dm A
1. Feeling low, gotta go see a show in town.

Dm A Dm
Hear the jokes, have a smoke, and a laugh at the clown.

C
In a whirl, see a girl with a smile in her eyes.

Dm A
Never thought I'd be brought right down by her lies.

Dm A
2. In a trance, watch her dance to the beat of the drums.

Dm A Dm
Faster now, sweating brow, I'm all the fingers and thumbs.

C
Wonder why I hit the sky, when she blows me a kiss.

Dm A
In a while run a mile, I'm regretting all this.

Refrain

Dm A
3. Time to go, close the show, wave the people goodbye.

Dm A Dm
Grab my coat, grab my hat, look that girl in the eye.

C
Where's your home? What's your phonenumber? Stop fooling around.

Dm A
Could have died, she replied, "I'm the wife of the clown"!

Refrain 2x

(MANFRED MANN)

I HAVE A DREAM

Intro: G D G

G D G D G
1. I have a dream, a song to sing to help me cope with anything.

D G
If you see the wonder of a fairy tale,
D G
you can take the future even if you fail.

Refrain:

D7 C G
I believe in angels, something good in everything I see,

D7 C G
I believe in angels when I know the time is right for me.

D7 G
I'll cross the stream, I have a dream.

G D7 G D7 G
2. I have a dream of fantasy to help me through reality.

D7 G
And my destination makes it worth the while,
D7 G
pushing through the darkness still another mile.

Refrain

D7 G
I'll cross the stream, I have a dream.

G D7 G D7 G
3. I have a dream, a song to sing to help me cope with anything.

D7 G
If you see the wonder of a fairy tale,
D7 G
you can take the future even if you fail.

Refrain

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KINGSTON TOWN

Intro: G Bm C D G Bm C D

G Bm C D
1. The night seems to fade but the moonlight lingers on.

C D G D
There are wonders for everyone.

G Bm C D
The stars shine so bright but they're fading after dawn.

C D G
There's magic in Kingston Town.

Refrain:

Bm Em F#m Bm

Oh Kingston Town, the place I long to be.

Em

If I had the whole world I would give it away,

Am

A7

D

just to see the girls at play.

G Bm C D
2. When I am king, surely I would need a queen.

C D G D
And a palace and everything, yeah.

G Bm C D
And now, I am king and my queen will come at dawn,

C D G
she'll be waiting in Kingston Town.

Refrain

2. Strophe

M + T: Kenrick R. Patrick
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(UB40)
[CAPO +1]

DO THEY KNOW IT'S CHRISTMAS?

(BAND AID)

C F G C
It's Christmas time and there's no need to be afraid.

F G C
At Christmas time we let in light and we banish shade.

F G C F
And in our world of plenty we can spread a smile of joy.

Dm7 G C
throw your arms around the world at Christmas time.

F G C
But say a prayer, pray for the other ones.

F G C
At Christmas time it's hard, but when you're having fun.

F G C F
There's a world outside your window and it's a world of dread and fear.

Dm G C F
Where the only water flowing is the bitter sting of tears.

Dm G C F
And the Christmas bells that ring there are the clanging chimes of doom.

Dm G C
Well, tonight, thank God, it's them instead of you.

F G C
And there won't be snow in Africa this Christmas time.

F G C
The greatest gift they'll get this year is life. Oooh.

F G C F
Where nothing ever grows, no rain nor rivers flow.

Dm G C F C
Do they know it's Christmas time at all?

Am G
Here's to you, raise a glass for everyone.

Am G
Here's to them, underneath that burning sun.

F G C
Do they know it's Christmas time at all?

C F C F C Dm G C F C F C Dm G

C F C F C Dm G
Feed the world.

C F C F C Dm G
Feed the world.

C F C F C Dm G
Feed the world. Let them know it's Christmas time.

C F C F C Dm G C
Feed the world. Let them know it's Christmas time again.

M + T: Bob Geldof & Midge Ure
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AURÉLIE

(WIR SIND HELDEN)

A Bm
1. Aurélie's Akzent ist ohne Frage sehr charmant,
A Bm
auch wenn sie schweigt, wird sie als wunderbar erkannt.

A Bm7
Sie braucht mit Reizen nicht zu geizen,
A/C# D
denn ihr Haar ist Meer und Weizen,
Esus4
noch mit Glatze fräß ihr jeder aus der Hand,
A D Bm7
doch Aurélie kapiert das nie, jeden Abend fragt sie sich:
E
Wann nur verliebt sich wer in mich?

Refrain:
A D Bm7
|: Aurélie, so klappt das nie, du erwartest viel zu viel,
Esus4 E
die Deutschen flirten sehr subtil. :|

A Bm
2. Aurélie, die Männer mögen dich hier sehr.
A Bm
Schau, auf der Straße schaut dir jeder hinterher.
A Bm7
Doch du merkst nichts, weil sie nicht pfeifen
A/C# D
und pfeifst du selbst, die Flucht ergreifen.
Esus4
Du musst wissen, hier ist weniger oft mehr.
A E
Ach, Aurélie in Deutschland braucht die Liebe Zeit.
A E
Hier ist man nach Tagen erst zum ersten Schritt bereit.
A Bm7 C#m D
Die nächsten Wochen wird gesprochen, sich auf's Gründlichste berochen
E
und erst dann trifft man sich irgendwo zu zweit.
Refrain

A Bm
3. Aurélie, so einfach ist das eben nicht.
A Bm
hier haben andre Worte ein ganz anderes Gewicht.
A Bm7 A/C# D
All die Jungs zu deinen Füßen wollen sie küssen, auch die Süßen,
Esus4 E
aber du merkst das nicht, wenn er dabei von Fußball spricht.
A E
Ach, Aurélie du sagst, ich solle dir erklären,
A E
wie in aller Welt sich die Deutschen dann vermehrn,
A Bm7 A/C# D
wenn die Blumen und die Bienen in Berlin nichts tun als grien
E
und sich nen Teufel um Bestäubungsfragen schern.
Refrain 2x

WENN DU DURCHHÄNGST

(UDO LINDENBERG)
[CAPO +1]

C Am Em Fmaj7
Dö dö dödö, dam dab dö dö dö, döda döda dab.
C Am Em Fmaj7 C
Dö dö dödö, dam dab dö dö dö, dödadö dö dö.

C Dm Em F Am
1. Wenn der Tag zu Ende geht und du hängst allein zuhause
Am/G Am/F# F C
und du weißt nicht, wie es weitergeht,
Dm Em F Am
da musst du wissen jederzeit, ich bin immer startbereit.
Am/G Am/F# F Dm
Eh, für uns ist es doch nie zu spät.
C/E F Dm Em G
Ganz egal, wo ich grad bin, schon komm ich rüber.

Refrain:
C Am Em
Wenn du durchhängst, gibt's nichts Stärkeres als uns zwei.
F C Am Em
Wir halten fest zusammen, alles andere geht uns am Arsch vorbei,
F am Arsch vorbei.

2. Wie viel Jahre sind wir jetzt schon durch diese Welt gefetzt,
Komplizen, die wir immer waren.
Haben uns locker angestellt an der Achterbahn der Welt
und sind eigentlich immer sehr gut gefahren.
Mal ging's ab, mal waren wir down, aber nichts hat uns umgehauen.

Refrain
Wenn du Trouble hast, mehr geht nicht als wir zwei.
Dann sag ich, bleib mal cool, selbst der härteste Scheiss
geht irgendwann wieder vorbei. Eh, das ist doch klare Sache.

Ab Fm Cm Ab Fm Cm
Zwei so Typen an der Autobahn halten den Daumen in den Wind,
Ab Fm Cm
es wurde Zeit mal wieder los zu fahren,
Ab Fm
weil wir beide immer ganz weit vorne sind.

C Am Em
Wenn du 'n Freund hast, 'n Komplizen so wie mich,
F
dann drehen wir schon die Dinger.

Refrain
Wenn du durchhältst, mehr geht nicht als wir zwei.
Dann sag ich, bleib mal cool, selbst der härteste Scheiss
geht irgendwann wieder vorbei.

STILL GOT THE BLUES

Intro: Dm7 F/G Cmaj7 Fmaj7 Bm7 E Am

Dm7 F/G Cmaj7 Fmaj7
 1. Used to be so easy to give my heart away
 Bm7 E Am Am/B Am/C Am
 but I've found that the hard way is a price you have to pay.
 Dm7 F/G Cmaj7 Fmaj7
 I found that love was no friend of mine,
 Bm7 Esus4 E
 I should have known time after time.

Refrain:

Am Em Am Dsus2
 So long, it was so long ago,
 F9 E7#9 Am
 but I've still got the blues for you.

Dm7 F/G Cmaj7 Fmaj7
 2. Used to be so easy to fall in love again.
 Bm7 E Am Am/B Am/C Am
 I've found that the hard way, it's a way that leads to pain.
 Dm7 F/G Cmaj7 Fmaj7
 I've found that love was more than just a game
 Bm7 Esus4 E
 to play and to win but to lose just the same.

Refrain

Bm7 E7 Am7 Bm7 C
 So many years since I've seen your face
 Bm7 E7 Fmaj7 Csus2 Fmaj7 Am
 and now in my heart, there's an empty space, you used to be.

Intro 2x

Refrain

Em Am Em Am D
 Though the days come and go, there's one thing I know:
 F9 E7#9 Am
 I've still got the blues for you.

M + T: Gary Moore
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(GARY MOORE)

THE THUNDER ROLLS

Intro: Dm

Dm Bb
 1. Three-thirty in the morning, not a soul in sight,
 A Dm
 the city's looking like a ghost town on a moonless summer night.
 Bb Raindrops on the windshield, there's a storm moving in,
 A Dm
 he's heading back from somewhere that he never should have been.
 C G/B A7 Dm
 And the thunder rolls, and the thunder rolls.

Dm Bb
 2. Every light is burning in a house across town.
 A Dm

She's pacing by the telephone in her faded flannel gown.
 Bb

Asking for a miracle, hoping she's not right,
 A Dm
 praying it's the weather that's kept him out all night.
 C G/B A7 Dm C Dm
 And the thunder rolls, and the thunder rolls.

Refrain:

Bb C Dm C Dm
 And the thunder rolls and the lightning strikes.

Bb C Asus4 A
 Another love grows cold on a sleepless night.

Bb C Dm C Dm
 As the storm blows on, out of control.
 Bb C Dm
 Deep in her heart the thunder rolls.

Dm Bb
 3. She's waiting by the window when he pulls into the drive,
 A Dm
 she rushes out to hold him, thankful he's alive.

Bb Dm
 But on the wind and rain a strange new perfume blows,
 A Dm
 and the lightning flashes in her eyes and he knows that she knows.

C G/B A7 Dm
 And the thunder rolls, and the thunder rolls.

Refrain

Dm Bb
 4. She runs back down the hallway through the bedroom door,
 A Dm
 she reaches for the pistol hidden in the dresser drawer.

Bb Dm
 Tells the lady in the mirror: "He won't do this again!".
 A Dm
 Tonight'll be the last time she'll wonder where he's been.

C G/B A7 Dm C Dm
 And the thunder rolls, and the thunder rolls.

Refrain

M + T: Garth Brooks, Patrick Alger
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ALL I WANNA DO IS MAKE LOVE TO YOU

Intro: G C G C

G

Bm

1. It was a rainy night when he came into sight,
C G
standing by the road, no umbrella, no coat.

Bm

So I pulled up along side and I offered him a ride,
C D
he accepted with a smile, so we drove for a while.

G

Em

I didn't ask him his name, this lonely boy in the rain.

C

Fate tell me it's right, is this love at first sight.

D

Please, don't make it wrong, just stay for the night.

Refrain:

G C
All I wanna do is make love to you. Say you will, you want me, too.
G C

All I wanna do is make love to you. I've got loving arms to hold on to.

2. So we found this hotel, it was a place I knew well.
We made magic that night. Oh, he did everything right.
He brought the woman out of me, so many times, easily.
And in the morning when he woke, all I left him was a note.

I told him, I am the flower you are the seed,
we walked in the garden, we planted a tree.
Don't try to find me, please don't you dare,
just live in my memory, you'll always be there.

Refrain 2:

G C
All I wanna do is make love to you, one night of love was all we knew.
G C

All I wanna do is make love to you, I've got loving arms to hold on to.

D Em
Oh, ooooh, we made love, love like strangers.

C G
All night long we made love.

3. Then it happened one day, we came round the same way.
You can imagine his surprise when he saw his own eyes.
I said please, please understand, I'm in love with another man.
And what he couldn't give me, was the one little thing that you can.

Refrain 3:

G C
All I wanna do is make love to you, one night of love was all we knew.
G

All I wanna do is make love to you.

C
Come on, say you will, you want me, too.

Refrain 3

(HEART)

NO NO NEVER

(TEXAS LIGHTNING)

D A
1. My love is stronger now than you'll ever know
and it won't ever let you go.

Bm G
My love is wider than the ocean can be
D and it's deeper than the deep blue sea.

D A
2. My love goes higher than a mountain can rise
and I see it there in your eyes.

Bm G
My love gets tougher when the going gets rough
Bm Em and believe me, I've got more than enough.

Bridge:

Em D G Bm Em
Keep trying, babe, keep holding on, there's a place we belong,
D G6 A where things are good, where love is strong.

Refrain:

D A
I'm never ever gonna leave you to cry on your own,
Bm never ever gonna not go and pick up the phone.

A G
I'm never ever gonna let you be chilled to the bone,
A no, no, never, no, no, never.

D A
I'm never ever gonna leave when you're lost in the storm,
Bm never ever gonna not keep you safe where it's warm.

A G
I never ever will desert you when your heart is torn,
no, no, never, no, no, never.

D A
3. My love shines brighter than a twinkling star,
baby, no matter where you are.

Bm G
And my love keeps burning like an eternal flame,
Bm Em you can feel it, when I'm calling your name.

Bridge

Refrain

AN ANGEL

(THE KELLY FAMILY)

C Dm G C
 1. I wish I had your pair of wings, had them last night in my dreams.
 Am Dm G C
 I was chasing butterflies, till the sunrise broke my eyes.
 Dm G C
 Tonight the sky has glued my eyes, cause what they see is an angel hive.
 Am Dm G C
 I've got to touch that magic sky and greet the angels in their hive.

Refrain:

C F G C G
 Sometimes I wish I were an angel, sometimes I wish I were you.
 C F G C G
 Sometimes I wish I were an angel, sometimes I wish I were you.

C Dm G C
 2. And all the sweet honey from above, pour it all over me sweet love.
 Am Dm G C
 And while you're flying around my head, your honey kisses keep me fed.
 Dm G C
 I wish I had your pair of wings, just like last night in my dreams.
 Am Dm G C
 I was lost in paradise, wish I'd never opened my eyes.

Refrain

Am F C G
 But there's danger in the air, trying so hard to be unfair.
 Am F C G
 Danger's in the air, trying so hard to give us a scare,
 F G
 but we're not afraid.

Refrain

F C G C
 Wish I were you, oh I wish I were you.

M + T: Barbara Kelly, Patrick Kelly, Maite Kelly, Angelo Kelly, John Michael Kelly,
 Kathleen Anne Kelly, James Kelly, Patricia Kelly, Joseph Kelly
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MAMA SAID

(METALLICA)
[CAPO -1]

Intro: Dm Dsus4 Dm C Am Dm Dsus4 Dm C Am
 Dm Dsus4 Dm C Am
 1. Mama she has taught me well, told me when I was young.
 Dm Dsus4 Dm C Am
 Son your life's an open book, don't close it before it's done.
 Dm Dsus4 Dm C Am
 The brightest flame burns quickest, that's what I heard her say.
 Dm Dsus4 Dm C Am
 The son's heart's owed to mother, but I must find my way.

Refrain:

Dm C Am G Dm C Am G
 Let my heart go. Let your son grow.
 Dm C Am G Dm C Bb G Am
 Mama, let my heart go. Mama, let this heart be still.

Intro

Dm Dsus4 Dm C Am
 2. "Rebel" my new last name, wild blood in my veins.
 Dm Dsus4 Dm C Am
 Apron strings around my neck, the mark that still remains.
 Dm Dsus4 Dm C Am
 Left home at an early age of what I heard was wrong.
 Dm Dsus4 Dm C Am
 I never asked forgiveness for what is said, is done.

Refrain

Bridge:
 Dm G C F
 Never I ask of you but never I gave.
 Dm G C F
 But you gave me your emptiness that I'll take to my grave.
 Dm G C F
 Never I ask of you but never I gave.
 Dm G C F
 But you gave me your emptiness that I'll take to my grave.
 Dm C Bb G Am
 So let this heart be still.

Dm Dsus4 Dm C Am
 3. Mama, now I'm coming home, I'm not all you wished of me.
 Dm Dsus4 Dm C Am
 A mother's love for her son unspoken help me be.
 Dm Dsus4 Dm C Am
 Yeah, I took your love for granted and all the things you said to me.
 Dm Dsus4 Dm C Am
 I need your arms to welcome me, that cold stone's all I see.

Refrain 2x

Bridge

M + T: James Hetfield & Lars Ulrich
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ROOM WITH A VIEW

Intro: F#m A F#m A E F#m E F#m E F#m

F#m A F#m A
 1. Well he used to be a tailor, sew those suits so fine,
 E F#m E
 and he never heard of failure and he never tasted wine.
 F#m A F#m A
 And he used to be a leader when he had someone to lead,
 E F#m E
 and he used to be a father when he had some mouths to feed,
 F#m
 when he had some mouths to feed.

D A

And they say it never rains in LA county
 C#m D
 but it gets cold enough to wish you had a few.

E
 And he laughs tonight and says: "I finally found me
 F#m E F#m
 a room with a view, how about you?"

F#m A F#m A
 2. He was living in a castle that he built with his own hands
 E F#m E
 out of newspaper and cardboard, he was living off the land.
 F#m E F#m
 He was living off the land, he was living off the land.

E/F# F#m
 A room with a view.

D A
 And they say it never rains in LA county
 C#m D
 but it gets cold enough to wish you had a few.

E
 And he laughs tonight and says: "I finally found me
 F#m E F#m
 a room with a view, how about you?"

(TONY CAREY)

M + T: Tony Carey
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ELLA, ELLE L'A

Intro: Em C Am Bm7 4x

(FRANCE GALL)

Bm C Am D
 1. C'est comme une gaieté, comme un sourire quelque chose dans la voix,
 Bm C Am D Bm C Am D Bm
 qui paraît nous dire "viens", qui nous fait sentir étrangement bien.

Em C Am D
 C'est comme toute l'histoire du peuple noir qui se balance
 Bm C Am D Bm C Am
 entre l'amour et le désespoir, quelque chose qui danse en toi,
 D Bsus4
 si tu l'as, tu l'as.

Refrain:

B7 Em C Am D
 Ella, elle l'a, ou-ou-ou, ou, ou-ou-ou.
 Bm Em C Am D
 Ce ne sais quoi, ou-ou-ou, ou, ou-ou-ou.
 Bm C Am D Bm C Am
 Que d'autres n'ont pas, qui nous met dans un drôle d'état.
 D Bsus4
 Ella, elle l'a.

B7 Em C Am D
 Ella, elle l'a. Elle a, ou-ou-ou, ou, ou-ou-ou.
 Bm Em C Am D
 Cette drôle de voix. Elle a, ou-ou-ou, ou, ou-ou-ou.
 Bm C Am D Bm C Am
 Cette drôle de joie, ce don du ciel qui la rend belle.
 D Bsus4
 Ella, elle l'a.

B7 Em C Am D
 Ella, elle l'a. Elle a, ou-ou-ou, ou, ou-ou-ou.
 Bm Em C Am D Bm
 Ella, elle l'a. Elle a, ou-ou-ou, ou, ou-ou-ou.
 Em C Am D Bm
 Elle a ce tout petit supplément d'âme, cet indéfinissable charme,
 C Bsus4 B
 cette petite flamme.

Em C Am D
 2. Tape sur des tonneaux, sur des pianos, sur tout ce que dieu peut
 Bm C Am D Bm C Am D Bm
 te mettre entre les mains, montre ton rire ou ton chagrin.

Em C Am D Bm C Am
 Mais que tu n'aises rien, que tu sois roi, que tu cherches
 D Bm C Am D Bm C Am
 encore les pouvoirs qui dorment en toi. Tu vois? A ne s'achète pas,
 D Bsus4
 quand tu l'as, tu l'as.

Refrain

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ALL NIGHT LONG (ALL NIGHT)

(LIONEL RICHIE)
[CAPO +1]

G F Am G
1. Well, my friends, the time has come to raise the roof and have some fun,

F Am G
throw away the work to be done. Let the music play on.

F Am G
Everybody sing, everybody dance, loose your self in wild romance.

F Am G
We're going to party, karamu, fiesta, forever. Come on and sing along.

F Am G
We're going to party, karamu, fiesta, forever. Come on and sing along.

Refrain:

G C/G F
All night long (all night), all night (all night).

G C/G F
All night long (all night), all night (all night).

G C/G F
All night long (all night), all night (all night).

G C/G F
All night long (all night), all night (all night).

G C/G F
All night long (all night), all night (all night).

G F Am G
2. People dancing all in the streets, see the rhythm flow in their feet.

F Am G
Life is cool, wild and sweet. Let the music play on.

F Am G
Feel it in your heart and feel it in your soul, let the music take control.

F Am G
We're going to party, liming, fiesta, forever. Come on and sing along.

F Am G
We're going to party, liming, fiesta, forever. Come on and sing my song.

Refrain

G C G C G C G C F
Once you get started, you can't sit down.

G C G C G C G C F
Come join the fun, it's a merry-go-round.

G C G C G C G C F
Everyone's dancing their troubles away.

G C G C G C G C F G F
Come join our party, see how we play.

G F
Sambo litay sey ni moja, yeah, jumbo jumbo.

G F
We can party all week long, woahhh, jumbo nahhh.

G F
Sambo litay sey ni moja, yeah, jumbo jumbo. Woooaaahhhh,
F Em
yes, we're gonna have a party.

Refrain

M + T: Lionel Richie
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ALL OUT OF LOVE

(ANDRU DONALDS)
(AIR SUPPLY)

Intro: C G F/A F C
F/C C

1. I'm lying alone with my head on the phone,
F/C C
thinking of you till it hurts.

F G/B
I know you hurt, too. But what else can we do,
F/A F G
tormented and torn apart.

F/C C
I wish I could carry your smile in my heart,
F/C C
for times when my life seems so low.

F/C G/B
It would make me believe what tomorrow could bring,
F/A F C G
when today doesn't really know, doesn't really know.

Refrain:

C G/B
I'm all out of love, I'm so lost with you,
F/A F G
I know you were right, believing for so long.

C G/B
I'm all out of love, what am I without you?
F/A F G C
I can't be too late, to say that I was so wrong.

F/C C
2. I want you to come back and carry me home,
F/C C
away from these long, lonely nights.

F/C G/B
I'm reaching for you. Are you feeling it, too?
F/A F G
Does the feeling seem oh, so right?

F/C C
And what would you say if I called on you now,
F/C C
and said, that I can't hold on.

F G/B
There's no easy way, it gets harder each day,
F/A F G
please love me or I'll be gone. I'll be gone.

Refrain

Am Em F Dm Am
Oooh. What are you thinking of? What are you thinking of?
Em F Dm G
What are you thinking of? What are you thinking of?

Refrain

M + T: Clive J Davis, Graham Russell
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LA CAMISA NEGRA

Intro: F#m C#7/G# F#m Bm C#7 F#m

F#m C#7 F#m
 1. Tengo la camisa negra, hoy mi amor está de luto,
 Bm C#7 F#m
 hoy tengo en el alma una pena y es por culpa de tu embrujo.
 C#7 F#m
 Hoy sé que tu ya no me quieres y eso es lo que más me hiere,
 Bm C#7 F#m
 que tengo la camisa negra y una pena que me duele.

Bridge:

F#m C#7 F#m
 Mal parece que solo me quede y jue pura todita tu mentira,
 Bm C#7 F#m
 que maldita mala suerte la mía que aquel dia te encontré.

Refrain:

F# G#m Bbm B F#
 Por beber del veneno malevolo de tu amor,
 G#m Bbm B F#
 yo quedo moribundo y lleno de dolor,
 G#m Bbm B F#
 respiré de ese humo amargo de tu adiós
 G#m Bbm B
 y desde que tu te fuiste yo solo.

F#m C#7 F#m
 2. Tengo, tengo la camisa negra. Porque negra. Tengo el alma.
 Bm C#7 F#m
 Yo por ti perdi la calma y casi pierdo hasta mi cama.
 C#7 F#m
 Come on, come on, baby, te digo con disimulo,
 Bm C#7 F#m
 que tengo la camisa negra y debajo tengo el difunto.

F#m C#7/G# F#m Bm C#7 F#m
 Pa' enterrartelo cuando quieras mamita.

F#m C#7 F#m
 3. Tengo la camisa negra, ya tu amor no me interesa,
 Bm C#7
 lo que ayer me supo a gloria hoy me sabe a pura.
 C#7 F#m
 Miércoles por la tarde y tu que no llegas nisiquiera muestras señas
 Bm C#7 F#m
 y yo con la camisa negra y tus maletas en la puerta.

Bridge
 Refrain
 2. Strophe

(JUANES)

ZWEI KLEINE ITALIENER

(CONNY FROBOESS)
[CAPO +1]

A E7 A E7 A
 Eine Reise in den Süden ist für andre schick und fein,
 E7 A E7 A E
 doch zwei kleine Italiener möchten gern zu Hause sein.

A
 1. Zwei kleine Italiener, die träumen von Napoli,
 E7 A
 von Tina und Marina, die warten schon lang auf sie.
 D
 Zwei kleine Italiener, die sind so allein.

Refrain:

E7 A E7 A
 Eine Reise in den Süden ist für andre schick und fein,
 E7 A E7 A7
 doch die beiden Italiener möchten gern zu Hause sein.
 D G D A7 D G D
 Oh Tina, oh Marina, wenn wir uns einmal wiedersehn,
 G D A7 D E7 A E A E
 Oh Tina oh Marina, dann wird es wieder schön.

A
 2. Zwei kleine Italiener vergessen die Heimat nie,
 E7 A
 die Palmen und die Mädchen am Strand von Napoli.
 D

Zwei kleine Italiener, die sehen es ein:

Refrain

A
 3. Zwei kleine Italiener, am Bahnhof, da kennt man sie,
 E7 A
 sie kommen jeden Abend zum D-Zug nach Napoli.
 D

Zwei kleine Italiener, die schaun hinterdrein.

Refrain

REBEL YELL

Bm
1. Last night a little dancer came dancing to my door.
A G D A
Last night a little angel came pumping on my floor.

Bm
She said, come on, baby, you got a license for love
A G D A
and if it expires, bring hell from above, because:

Refrain:

Bm
In the midnight hour she cried: More, more, more.
D/A G A
With a rebel yell, she cried more, more, more.

Bm
In the midnight hour, babe, more, more, more.
D/A G

With a rebel yell, more, more, more.

D A Bm
More, more more.

Bm
2. She don't like slavery, she won't sit and beg,
D/A G
but when you tied her open, she's near to being.

Bm
What set you free, brought you to me, babe.
D/A G D A
What set you free, I need you here by me, because:

Refrain

E G F#
He lives in his own heaven,
E G F#

collects it to go from the Seven Eleven.
E G F#

Well, he's out all night to collect a fare,
E D A Bm

just so long, just so long it don't mess up his hair.

Bm A G E D A
I walked the walk with you, babe, a thousand miles with you.

Bm A G E D A
I dried your tears of pain, babe, a million times for you.

Bm A G E D A
I'd sell my soul for you babe, for money to burn with you.

Bm A G D A
I'd give you all, and have none, babe,

A G D A
just a, just a, just a to have you here by me, because:

Refrain

M + T: Billy Idol, Steve Stevens
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(BILLY IDOL)

PARANOID

(BLACK SABBATH)
Em D G D Em
1. Finished with my woman cause she couldn't help me with my mind.
D G D Em
People think I'm insane because I am frowning all the time.

Em C D Em Em C D Em

Em D G D Em
2. All day long I think of things but nothing seems to satisfy.
D G D Em
Think I'll lose my mind if I don't find something to pacify.

Bridge:

Em D Em D
Can you help me? Need you for my brain. Oh yeah.

Em D G D Em Em D G D Em

Em D G D Em
3. I need someone to show me the things in life that I can't find.
Em D G D Em
I can't see the things that make true happiness, I must be blind.

Em D G D Em Em D G D Em

Em D G D Em
4. Make a joke and I will sigh and you will laugh and I will cry.
Em D G D Em
Happiness I cannot feel and love to me is so unreal.

Em C D Em Em C D Em

Em D G D Em
5. And so as you hear these words telling you now of my state.
Em D G D Em
I tell you to enjoy life, I wish I could, but it's too late.

Em D G D Em Em D G D Em

M + T: Frank Iommi, John Osbourne, William Ward, Terence Butler
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MÁHNÁ MÁHNÁ

Refrain:

Em A D Bm
Máhná Máhná, dub dū dū dūdū.
Em A D Bm
Máhná Máhná, dūb dūdūdū.
Em A D
Máhná Máhná, dub dū dūdūdū,
Bm Em A7 D G D
dū dūdū, dū dūdū dūb dūb dūb dūdū dū.

D A G
Manamanamanamana na na nabnab, nininini nabnab,
D G
nananabnab na na nabnabnab, diiiiija daaadab.

Refrain

(MUPPETS)



KEINE RUHIGE MINUTE

[REINHARD MEY]
[CAPO +1]

G C
1. Was habe ich in all den Jahren
D7 G
ohne dich eigentlich gemacht,
C D7 G
als Tage noch tagelang waren, wie hab' ich sie nur rumgebracht?
C D7 G
Ohne Spielzeug zu reparieren, ohne den Schreck der Nerven zehrt,
C G D7 G
ohne mit Dir auf allen Vieren durch's Haus zu traben als dein Pferd?

Refrain:

G Am D7 G
Keine ruhige Minute ist seitdem mehr für mich drin.
C D7 G
Und das geht so, wie ich vermute, bis ich hundert Jahre bin.

G C
2. Du machst dich heut' in meinem Leben
D7 G
so breit, dass ich vergessen hab',
C D7 G
was hat es eigentlich gegeben, damals als es dich noch nicht gab?
C D7 G
Damals glaubt' ich alles zu wissen, bis du mir die Gewissheit nahmst,
C G D7 G
nie glaubt' ich etwas zu vermissen, bis an den Tag, an dem du kamst.

Refrain

G C
3. Das Haus fing doch erst an zu leben
D7 G
seit dein Krakeelen es durchdringt,
C D7 G
seit Türen knall'n und Flure beben und jemand drin Laterne singt.
C D7 G
Früher hab' ich, alter Banause, Möbel verrückt, verstellt, gedreht,
C G D7 G
ein Haus wird doch erst ein Zuhause, wenn eine Wiege darin steht!

Refrain

G C
4. Tiefen und Höhen hab ich ermessen,
D7 G
Ängste und Glück war'n reich beschert,
C D7 G
das war ein leises Vorspiel dessen, was ich mit dir erleben werd'!
C D7 G
Denn du kommst und gibst allen Dingen eine ganz neue Dimension,
C G D7 G
und was uns nun die Jahre bringen, mess' ich an dir, kleine Person!

Refrain

M + T: R. Mey
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IF YOU WERE A SAILBOAT

(KATIE MELUA)

C#m A
 1. If you were a cowboy, I would trail you.
 C#m A E
 If you were a piece of wood, I'd nail you to the floor.
 F#m B E
 If you were a sailboat, I would sail you to the shore.

C#m A
 2. If you were a river, I would swim you.
 C#m A E
 If you were a house, I would live in you all my days.
 F#m B7 E
 If you were a preacher, I'd begin to change my ways.

Refrain:

C#m A B
 Sometimes I believe in fate, but the chances we create,
 A F#m B
 always seem to ring more true, you took a chance on loving me,
 E
 I took a chance on loving you.

C#m A
 3. If I was in jail, I know you'd spring me.
 C#m A E
 If I was a telephone, you'd ring me all day long.
 F#m B7 E
 If I was in pain, I know you'd sing me soothing songs.

Refrain

C#m A
 4. If I was hungry, you would feed me.
 C#m A E
 If I was in darkness, you would lead me to the light.
 F#m B7 E
 If I was a book, I know you'd read me every night.

C#m A
 5. If you were a cowboy, I would trail you.
 C#m A E
 If you were a piece of wood, I'd nail you to the floor.
 F#m B7 E
 If you were a sailboat, I would sail you to the shore.
 F#m B7 E
 If you were a sailboat, I would sail you to the shore.

UNDER THE BRIDGE

(RED HOT CHILI PEPPERS)

Intro: D F#m F# D F#m F#

E B C#m G#m A
 1. Sometimes I feel like I don't have a partner,
 E B C#m A
 sometimes I feel like my only friend
 E B C#m G#m A
 is the city I live in, the city of angels,
 E B C#m A Emaj7
 lonely as I am, together we cry.

E B C#m G#m A
 2. I drive through her streets cause she's my companion.
 E B C#m A
 I walk through her hills cause she knows who I am.
 E B C#m G#m A
 She sees my good deeds, she kisses me windy,
 E B C#m A Emaj7
 I never worry, now that is a lie.

Refrain:

F#m E B F#m
 I don't ever wanna feel like I did that day.
 E B F#m
 Take me to the place I love, take me all the way.
 E B F#m
 I don't ever wanna feel like I did that day.
 E B F#m
 Take me to the place I love, take me all the way.
 E B C#m A E B C#m A

E B C#m G#m A
 3. It's hard to believe it, there's nobody out there.
 E B C#m A
 It's hard to believe that I'm all alone.
 E B C#m G#m A
 At least I have her love, this city she loves me,
 E B C#m A Emaj7
 lonely as I am, together we cry.

Refrain

A C G F A C G F A C G F E7sus4 G

A C G F Under the bridge downtown is where I drew some blood.
 A C G F Under the bridge downtown, I could not get enough.
 A C G F Under the bridge downtown, forgot about my love.
 A C G F Under the bridge downtown, I threw my life away.

THE POWER OF LOVE

(FRANKIE GOES TO HOLLYWOOD)
[CAPO +1]

Em
Intro: I'll protect you from the hooded claw.
D/E Em D/E
Keep the vampires from your door.

Em C Em C
Aahiahiahiaah, feels like fire, I'm so in love with you.
Em C
Dreams are like angels, they keep bad at bay, bad at bay.
Bm G C D Em
Love is the light scaring darkness away, yeah.
C Bm C D
I'm so in love with you, purge the soul, make love your goal.

Refrain:
Em C Bm C
The power of love. A force from above, cleaning my soul.
D C D
Flame on burn desire. Love with tongues of fire.
C Em D Em D
Purge the soul. Make love your goal.

Em C
I'll protect you from the hooded claw.
Bm
Keep the vampires from your door.
C
When the chips are down I'll be around
Em
with my undying, death defying love for you.
C Bm
Envy will hurt itself, let yourself be beautiful.
Em
Sparkling love, flowers and pearls and pretty girls.
C Bm C D
Love is like an energy. Rushing, rushing inside of me, yeah.

Refrain

C Bm
This time we go sublime. Lovers entwine, divine, divine.
Am Bm
Love is danger, love is pleasure, love is pure the only treasure.
Em C Bm C D
I'm so in love with you, purge the soul, make love your goal.

Em C Bm C
The power of love. A force from above, cleaning my soul.
D C D C Em
The power of love. A force from above. A sky scraping dove.
Bm C Em
Flame on burn desire. Love with tongues of fire.
C Em
Purge the soul. Make love your goal.

M + T: Holly Johnson, Mark O'Toole, Peter Gill & Brian Nash
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COME UNDONE

(ROBBIE WILLIAMS)

Intro: B E B E
B
1. So unimpressed but so in awe. Such a saint but such a whore.
B E
So self aware, so full of shit. So indecisive, so adamant.
F# E
I'm contemplating thinking about thinking.
F# E B
It's so frustrating, just get another drink in. Watch me come undone.

Refrain:
E B
They're selling razor blades and mirrors in the street. Come undone.
E B
I pray that when I'm coming down, you'll be asleep. Come undone.

E B
If I ever hurt you, your revenge will be so sweet.
C#m B E B E
because I'm scum, and I'm your son, I come undone, I come undone.

B E
2. So rock and roll, so corporate suit. So damn ugly, so damn cute.
B E
So well trained, so animal. So need your love, so fuck you all.
F# E
I'm not scared of dying, I just don't want to.
F# E B
If I stopped lying I'd just disappoint you. I come undone.

Refrain

Bridge:
A E/G#
So write another ballad, mix it on a Wednesday, sell it on a Thursday,
B
buy a yacht by Saturday, it's a love song, a love song.
A E/G#
Do another interview, sing a bunch of lies, tell about celebrities
F#
that I despise and sing love songs, we sing love songs
B E B E B E C#m E B
so sincere, so sincere, come undone.

Refrain 2:
E B
They're selling razor blades and mirrors in the street. Come undone.
E B
I pray that when I'm coming down, you'll be asleep. Come undone.
C#m
A young pretender and my crowds above can see I come undone,
E B E B
I'm scum, love your son, you've gotta love your son,
E B E B
you've gotta love your son, yeah, yeah, yeah.
E B E B
Love your son, I'm scum, I'm scum...

M + T: Robert Williams, Daniel Pierre, Ashley Hamilton and Pierre Ottestad
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THE FIRST CUT IS THE DEEPEST

Intro: C F G

G C G F G
1. I would have given you all of my heart

C G F G
but there's someone who has torn it apart

C G F
and she's taken just all that I have.

G C G F
But if you want I'll try and love again.

G C F G
Baby, I'll try to love again but I know:

Refrain:

C G F G C
The first cut is the deepest, cause baby I know:

G F G
The first cut is the deepest.

C G F G
When it comes to being lucky she's cursed,

C F G
when it comes to loving me she's worse.

G C G F G
2. I still want you by my side,

C G F G
just to help me dry the tears that I cry.

C G F
And I'm sure going to give you a try,

G C G F
cause if you want I'll try to love again.

G C F G
Baby, I'll try to love again but I know:

Refrain

(ROD STEWART)

M + T: Cat Stevens
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PUT YOUR ARMS AROUND ME

Intro: Bm G D A

Bm G Em A
1. How am I supposed to wait when the nights last forever?

Bm G Em A
When am I supposed to stop missing you when I know I'll never?

G F#m
Times moving slowly, I'm standing still.

G A
Come back and say that you will:

Refrain:

Bm G
Put your arms around me, you're the one and only.

D A
I'll be here if you let your heart show the way.

Bm G
Come lay down beside me, put your arms around me.

D A
I'll be here when the dawn meets the day.

Bm G Em A
2. You tell me not to count the days, and I don't, I'm down to hours.

Bm G
No matter what you tell me over the phone,

Em A
I wanna see it in your eyes, in your eyes.

G F#m
Can't put my arms around a photograph.

G A
Love from a distance won't last.

Refrain

Bridge:

G D/F# G D/F#
Only you can revive me and save me from a broken heart.

Bb F Em A
I wanna have you beside me, together make a brand new start.

Refrain 2x

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WISH YOU WERE HERE

Refrain:

C D G Bm
 Wish you were here, me, oh my country man, wish you were here.
 Em C D
 Wish you were here, don't you know the stove is getting colder.
 G Bsus4 B Em
 And I miss you like hell and I'm feeling blue.

C D Em Bsus4 B

Refrain

E Am D G B
 I've got feelings for you, babe. Do you still feel the same?
 E Am
 From the first time I laid my eyes on you,
 D G Bsus4 B Em
 I felt joy of living, I saw heaven in your eyes, in your eyes.

Refrain

Am Em
 I miss your laugh, I miss your smile, I miss everything about you.
 Am B7
 Every second's like a minute, every minute's like a day,
 Em
 when you're far away.

Am F G
 Wish you were here, the stove is getting colder, baby,
 C Em
 I wish you were here.
 Am F G
 Wish you were here, a battlefield of love and fear,
 C G
 and I wish you were here.

C E Am C
 I've got feelings for you, babe.
 F G Am
 From the first time I laid my eyes on you.

Refrain

(REDNEX)

VIVA LAS VEGAS

G

1. Bright light city gonna set my soul, gonna set my soul on fire.
 Got a whole lot of money, that's ready to burn,
 so get those stakes up higher.

B7 Em

There's a thousand pretty women waiting out there
 and they're all living, devil may care.

And I'm just the devil with love to spare.

C G C G
 Viva Las Vegas. Viva Las Vegas.

G

2. How I wish that there were more than the 24 hours in the day.
 Cause even if there were forty more I wouldn't sleep a minute away.

B7 Em
 Oh, there's black jack and poker and the roulette wheel.

A fortune won and lost on every deal.

All you need's a strong heart and a nerve of steel.
 C G C G
 Viva Las Vegas. Viva Las Vegas.

C Cm
 Viva Las Vegas with your neon flashing
 C G

and your one arm bandits crashing all those hopes down the drain.
 C Cm C
 Viva Las Vegas turning day into night time, turning night into daytime.
 A7 D7
 If you see it once you'll never be the same again.

G
 3. I'm gonna keep on the run, I'm gonna have me some fun.

And if it costs me my very last dime,
 if I wind up broke, well, I'll always remember I had a swinging time.

Em
 I'm gonna give it every thing I've got.

Lady Luck, please let the dice stay hot.

Let me shoot a seven with every shot.

C G C G C G C D7 G
 Viva Las Vegas. Viva Las Vegas. Viva Las Vegas. Viva, viva Las Vegas.

ALT WIE EIN BAUM

G D Em C
1. Alt wie ein Baum möchte ich werden,

G D
genau wie der Dichter es beschreibt.

G D Em C
Alt wie ein Baum mit einer Krone,

G D Em C G D G
die weit, weit, weit, weit, die weit über Felder zeigt.

G D Em C
2. Alt wie ein Baum möchte ich werden

G D
mit Wurzeln, die nie ein Sturm bezwingt.

G D Em C
Alt wie ein Baum, der alle Jahre

G D Em C G D G
so weit, weit, weit, weit, weit kühlenden Schatten bringt.

C D G C D G
Alle meine Träume, yeah, fang ich damit ein, yeah,

C D G C G D C
alle meine Träume, yeah, zwischen Himmel und Erde zu sein,

G D G
zwischen Himmel und Erde zu sein.

G D Em C
3. Alt wie ein Baum möchte ich werden,

G D
genau wie der Dichter es beschreibt.

G D Em C
Alt wie ein Baum mit einer Krone,

G D Em C G D G
die weit, weit, weit, weit, die weit über Felder zeigt.

C D G C D G
Alle meine Träume, yeah, fang ich damit ein, yeah,

C D G C G D C
alle meine Träume, yeah, zwischen Himmel und Erde zu sein,

G D C
zwischen Himmel und Erde zu sein.

G D C
zwischen Himmel und Erde zu sein.

G D G
zwischen Himmel und Erde zu sein.

(PUHDYS)

AM FENSTER

Am G Am G
1. Einmal wissen, dieses bleibt für immer.

Am G Am G
Ist nicht Rausch, der schon die Nacht verklagt,

Am G Am G
ist nicht Farbenschmelz noch Kerzenschimmer,

Am G Am G
von dem Grau des Morgens längst verjagt?

Am G Am G
2. Einmal fassen, tief im Blute fühlen.

Am G Am G
Dies ist mein und es ist nur durch dich.

Am G Am G
Nicht die Stirne mehr am Fenster kühlen,

Am G Am G
dran ein Nebel schwer vorüber strich.

Solo:

Am G Am G Am G Am G

Am G Am G
Ohhh, ah bab bab, bub bub, bejah.

Am G Am G
Du de du de jah, de dude du dai.

Am G Am G
Du de du de jah, de dube bujejah.

Am G Am G
Du de du de jah, de dude du dai.

Am G Am G
Oah, nananana. Oah, nananana nai. Nanana nai.

Am G Am G
Oah, nananana. Oah, nananana nai. Nanana nai.

Am G Am G Am G Am G
Nanana nai, nanana na nai. Nanana nai, nanana na nai. Nanana nai.

Am G Am G
3. Einmal fassen, tief im Blute fühlen.

Am G Am G
Dies ist mein und es ist nur durch dich.

Am G Am G
Klagt ein Vogel, ach auch mein Gefieder

Am G Am G
nässt der Regen, flieg ich durch die Welt.

G Am G Am G
Flieg ich durch die Welt. Flieg ich durch die Welt.

G Am G Am G
Flieg ich durch die Welt. Nana nana, nanana nana.

G Am G Am G
Nana nana, nanana nana. Nana nana, nanana nana.

G Am G Am G
Nana nana, nanana nana.

M: Georgi Gogow, Emil Bogdanov, Fritz Puppel, Klaus Seimke
T: Hildegard Rauchfuss
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SUNNY

Cm D#7 G# Dm G
1. Sunny, yesterday my life was filled with rain.
Cm D#7 G# Dm G
Sunny, you smiled at me and really eased the pain.
Cm D#7 G#
The dark days are done and the bright days are near,
G# C#
my sunny one shines so sincere.
Dm G Cm Bb G#7 G
Sunny, one so true, I love you.

Cm D#7 G# Dm G
2. Sunny, thank you for the sunshine bouquet.
Cm D#7 G# Dm G
Sunny, thank you for the love, you brought my way.
Cm D#7 G# C#
You gave to me your all and all and now I feel ten feet tall.
Dm G Cm G#7
Sunny, one so true, I love you.

C#m E7 A D#m G#
3. Sunny, thank you for the truth you let me see.
C#m E7 A D#m G#
Sunny, thank you for the facts from A to Z.
C#m E
My life was torn like a windblown sand,
A D
then a rock was formed when you held my hand.
D#m G# C#m A7
Sunny, one so true, I love you.

Dm F7 Bb Em A
4. Sunny, thank you for that smile upon your face.
Dm F7 Bb Em A
Sunny, thank you for that gleam that shows this grace.
Dm F7 Bb D#
You're my spark of nature's fire, you're my sweet complete desire.
Em A Dm
Sunny, one so true, I love you.

(BONEY M.)

SUNSHINE REGGAE

(LAID BACK)
[CAPO +1]

Intro: G Bm Em Am G Bm Em Am

G Bm Em Am
Gimme gimme, gimme just a little smile, that's all I ask of you.
G Bm Em Am
Gimme gimme, gimme just a little smile, we got a message for you.

G Bm Em Am
Sunshine, sunshine reggae, don't worry, don't hurry, take it easy!
G Bm Em Am
Sunshine, sunshine reggae, let the good vibes get a lot stronger!

G Bm Em Am
Gimme gimme, gimme just a little smile, that's all I ask of you, is that too much?
G Bm Em Am
Gimme gimme, gimme just a little smile, we got a message for you.

G Bm Em Am
Sunshine, sunshine reggae, let the good vibes get a lot stronger!
G Bm Em Am
Sunshine, sunshine reggae, don't worry, don't hurry, take it easy!

G Bm Em Am
Sunshine, sunshine reggae, let the good vibes get a lot stronger.
G Bm Em Am
get a lot stronger, let the good vibes get a lot stronger!

G Bm
Let the good vibes get a lot stronger,
Em Am
let the good vibes get a lot stronger!

G Bm
Let the good vibes get a lot stronger,
Em Am
let the good vibes get a lot stronger!

G Bm
Let the good vibes get a lot stronger,
Em Am
let the good vibes get a lot stronger!

Outro: G

M + T: Bobby Hebb
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JAILHOUSE ROCK

(ELVIS PRESLEY)
[CAPO +1]

C# D
1. The warden threw a party in the county jail,
C# D
the prison band was there and they began to wail.
C# D
The band was jumping and the joint began to swing,
C# D
you should've heard those knocked out jail birds sing.

Refrain:

G7 D
Let's rock! Everybody let's rock!
A G
Everybody in the whole cell block
D
was dancing to the jailhouse rock!

C# D
2 Spider Murphy played the tenor saxophone,
C# D
Little Joe was blowing on the slide trombone.
C# D
The drummer boy from Illinois went crash, boom, bang!
C# D
The whole rhythm section was the Purple Gang.
Refrain

C# D
3. Number forty seven said to number three:
C# D
"You're the cutest jailbird I ever did see.
C# D
I sure would be delighted with your company,
C# D
come on and do the jailhouse rock with me."

Refrain

C# D
4. The sad sack was sitting on a block of stone,
C# D
way over in the corner weeping all alone.
C# D
The warden said: "Hey, buddy, don't you be no square.
C# D
If you can't find a partner, use a wooden chair!"
Refrain

C# D
5. Shifty Henry said to Bugs: "For heaven's sakes,
C# D
no one's looking, now's our chance to make a break!"
C# D
Bugsy turned to Shifty and he said: "Nix, nix,
C# D
I wanna stick around a while and get my kicks."
Refrain

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KLEINE TASCHENLAMPE BRENN

(MARKUS)
[CAPO +3]

G D C D G
1. Ich sitze hier auf meinem Stern und lass im All die Füße baumeln,
D C D G
oh, ich warte auf die Nacht, denn da kannst du mich gut sehen.
D C D
Ich hab so Sehnsucht, bin allein, bitte komm doch heut' noch!
Em Cmaj7
Ja, wir lieben uns nur von der Fern',
Em Cmaj7 D
das kleine Mädchen und der Prinz vom Stern.

G D C D G
2. Onkel Mond, Cousine Mars und die 1000 Sterntrabanten,
D C D G
sie helfen uns, was keiner weiß, wozu hat man denn Verwandte.
D C D
Sie halten nachts den Himmel frei, dann kannst du senden.
Em Cmaj7
Ein Telefon, das ha'm wir leider nicht,
Em Cmaj7 D
doch du schreibst mit dem Taschenlampenlicht.

Refrain:
G D C D G
Kleine Taschenlampe brenn', schreib: "Ich lieb' dich!", in den Himmel,
G D C D G
oh, dann weiß ich es genau, keine Macht kann uns mehr trennen!

G D C
3. Ich schalt' mich ein, ich schalt' mich aus,
D G
ich glüh' in 100 schicken Farben.
D C D G
Ein paar Sternchen pflück' ich dir und binde Sträuße aus Kometen.
D C D
Wir leben einsam aber wahr, keiner wird uns trennen.
Em Cmaj7
Im Universum flüstert man sich zu:
Em Cmaj7 D
Der kleine Prinz hat nachts ein Rendezvous.

Refrain

M: Axel Klopprogge, Kenneth Taylor -King
T: Axel Klopprogge, Günther Behrle
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CALIFORNICATION

(RED HOT CHILI PEPPERS)

Intro: Am F Am F Am F Am F

Am F

1. Psychic spies from China try to steal your mind elation.

Am F

Little girls from Sweden dream of silver screen quotations.

C G F Dm Am F Am F

And if you want these kind of dreams it's Californication.

Am F

2. It's the edge of the world in all of western civilization.

Am F

The sun may rise in the East, at least it settles in a final location.

C G F Dm Am F Am F

It's understood that Hollywood sells Californication.

Am F

Pay your surgeon very well to break the signs of aging.

Am F

Celebrity skin is this your chin or is it war your waging.

Refrain:

Am F Am F

First born unicorn. Hard core soft porn.

C G Dm Am C G Dm Am F Am F

Dream of Californication. Dream of Californication.

3. Marry me girl, be the fairy to my world.

Be my very own constellation.

A teenage bride with a baby inside getting high on information.

And buy me a star on the boulevard, it's Californication.

4. Space may be the final frontier but it's made in a Hollywood basement
and Cobain can you hear the spheres singing songs off station to station
and Alderon's not far away, it's Californication.

Am F Am F

Oooohooooh. Oooohooooh.

Am F

Born and raised by those who praise control of population.

Am F

Everybody's been there and I don't mean on vacation.

Refrain

5. Destruction leads to a very rough road but it also breeds creation.
And earthquakes are to a girl's guitar, they are just another good
vibration.

And tidal waves couldn't save the world from Califonication.

Am F Am F

Oooohooooh. Oooohooooh.

Am F

Pay your surgeon very well to break the signs of aging.

Am F

Sicker then the rest, there is no test but this is what you're craving.

Refrain

M + T: Anthony Kiedis, Flea, John Frusciante and Chad Smith
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ONE DAY IN YOUR LIFE

(ANASTACIA)

C#m7 D E C#7/F F#m
1. I know, that's just the way it goes and you ain't right.
C#m7 D E C#7/F F#m
For sure, you turned your back on love for the last time.
E Bm7 C#m7
It won't take much longer, now.
D E Bm7 C#m7
Time makes me stronger, well. There's nothing more to say.

Refrain:

E D E
One day in your life, said love would remind you,
C#7/F F#m

how could you leave it all behind?

D E
One day in your life, it's gonna find you
C#7/F F#m
with the tears that left me cry.

D E C#7/F F#m
And, baby, I'm stronger then before you gotta play it on the line,
E D C#m7
maybe one day in your life.

D E C#7/F F#m
2. My love, did you think I'd break down and cry?
C#m7 D E C#7/F F#m

This thing we had it mean the world to me guess I was blind.

E Bm7 C#m7 D E
It won't take much longer, now. See, time makes me stronger, well.
Bm7 C#m7 F#m
And I know you'll be coming round some day.

Refrain

Bm F#m E B
You called me in the midnight hour with your velvet lights,
Bm F#m C#m
so many sleepless nights, I wonder, is it time to say goodbye?

Refrain 2x

M + T: Anastacia, Sam Watters & Louis Biancaniello
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SLOOP JOHN B.

(THE BEACH BOYS)
[CAPO +1]

G
1. We come on the sloop John B. My grandfather and me,
D

around Nassau town we did roam,

G C Am
drinking all night, got into fight.

G D7 G
Well, I feel so broke up, I want to go home.

Refrain:

G
So hoist up the John B. sails, see how the mainsail sets,
D

call for the captain ashore, let me go home,
D7 G C Am

let me go home, I want to go home.

G D7 G
Well, I feel so broke up, I want to go home.

G
2. The first mate, he got drunk, he broke up the captain's trunk.
D7

The constable had to come and take him away.

G C Am
Sheriff John Stone, please let me alone.

G D7 G
Well, I feel so broke up, I want to go home.

Refrain

G
3. Poor cook, he caught the fits, threw away all my grits,
D7

and then he took and he ate up all of my corn.

G C Am
Let me go home, why don't you let me go home?

G D7 G
This is the worst trip I've ever been on.

Refrain

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LOSING MY RELIGION

(R.E.M.)

Intro: F G Am F G Am

G Am Em Am
1. Oh life, it's bigger, it's bigger than you and you are not me.
Em Am

The things that I will go to, the distance in your eyes.

Em Dm G
Oh no, I've said too much, I've said it all.

Am Em Am
That's me in the corner, that's me in the spotlight losing my religion.

Bm Am G
Trying to keep a view and I don't know if I can do it.

Em Dm G
Oh no, I've said too much, I haven't said enough.

F G Am
I thought that I heard you laughing, I thought that I heard you sing,

F G Am
I think I thought I saw you try.

G Am Em Am
2. Every whisper, every waking hour I'm choosing my confessions,

Em Am G
trying to keep an eye on you, like a hurt lost and blind fool.

Em Dm G
Oh no, I've said too much, I said it all.

Am Em Am
Consider this, consider this, it's tough this century,

Am Em Am
consider this, it brought me to my knees,

Em Am G
now what if all these fantasies come flailing around?

Dm G F
And now I've said too much, I thought that I heard you laughing,

G Am F G Am G
I thought that I heard you sing, I think I thought I saw you try.

C Dm C Dm
3. That was just a dream, that was just a dream.

Am Em Am G
That's me in the corner, that's me in the spotlight losing my religion.

Em Am G
Trying to keep a view and I don't know if I can do it.

Em Dm G
Oh no, I've said too much, I haven't said enough.

F G Am G Am
I thought that I heard you laughing, I thought that I heard you sing,

F G Am
I think I thought I saw you try.

F G Am G
That was just a dream, to try, cry, fly, try,

F G Am G
that was just a dream, just a dream, just a dream, dream.

Outro: Am

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HAMBURG, MEINE (FUSSBALL) PERLE

(LOTTO KING KARL)

C Csus2 G/B F
1. Wenn du aus Dortmund kommst, schießt Geld dir keine Tore.

G Am Dm Gsus4 G
Wenn du aus der Hauptstadt kommst, scheissen wir auf dich und dein Lied.

C Csus2 G/B F
Wenn du aus Leverkusen kommst, lass den Torwart gleich zu Hause.

G Am D7 Gsus4 G
Wenn du auf Schalke kommst, ist das für uns 'nen Auswärtssieg.

F C F C
Wenn ich weit, weit weg bin, ob in Juve oder Rom,
F Am D7 Gsus4 G
dann denk ich "Hamburg, meine Perle" und singe: Home, sweet home!

Refrain:

C G F G
Hamburg meine Perle, du wunderschöne Stadt,
C Em
du bist mein Zuhause, du bist mein Leben,
F G C Csus2 C Csus2 C
du bist die Stadt, auf die ich kann, auf die ich kann.

C Csus2 G/B F
2. Wenn du aus Bremen kommst, gibt's für dich hier nix zu holen.

G Am Dm Gsus4 G
Wenn du aus Rostock kommst, bleibst am besten gleich zu Hause.

C Csus2 G/B F
Wenn du aus Cottbus kommst, kommst du eigentlich aus Polen.

G Am D7 Gsus4 G
Wenn du aus München kommst, ziehen wir dir die Lederhosen aus.

F C F C
Wenn ich weit, weit weg bin, in Athen oder auf'm Dom,
F Am D7 Gsus4 G
dann denk ich: "Hamburg, meine Perle" und singe: Home, sweet home!

Refrain

F C F C
Wenn ich weit, weit weg bin, ob in Juve oder Rom,
F Am D7 Gsus4 G
dann denk ich: "Hamburg, meine Perle" und singe: Home, sweet home!

Refrain 2x

M+T: Gerrit Heesemann, Thorsten Heintzsch, Frank Itt, Roland Volland
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Elisabeth Michow, Seegang Publishing Ahuis-Wolter-Schacht OHG, Hamburg.

WANN WIRD'S MAL WIEDER RICHTIG SOMMER?

(RUDI CARELL)

Intro: D A7 G D G A D

D A D
1. Wir brauchten früher keine große Reise.

Bm D/A G Em7 A7
Wir wurden braun auf Borkum und auf Sylt.

D A Bm
Doch heute sind die Braunen nur noch Weiße,

Em7 Asus4 A D
denn hier wird man ja doch nur tiefgekühlt.

F#7 Bm F#m
Ja, früher gab's noch Hitzefrei, das Freibad war schon auf im Mai.

A E
Ich saß bis in die Nacht vor unsrem Haus.

Bm F#m
Da hatten wir noch Sonnenbrand und Riesengallen an dem Strand

A Em7 A7 D D7
und Eis und jeder Schutzmann zog die Jacke aus.

Refrain:

G A D
Wann wird's mal wieder richtig Sommer,
Bm G A7/E
ein Sommer, wie er früher einmal war?
A7 D A Bm D/A
Ja, mit Sonnenschein von Juni bis September,

G A D
und nicht so naß und so sibirisch wie im letzten Jahr.

2. Und was wir da für Hitzewellen hatten,
Pulloverfabrikanten gingen ein.
Da gab es bis zu 40 Grad im Schatten,
wir mussten mit dem Wasser sparsam sein.

Die Sonne knallte ins Gesicht, da brauchte man die Sauna nicht,
ein Schaf war damals froh, wenn man es schor.
Es war hier wie in Afrika, wer durfte machen FKK,
doch heut, da summen alle Mücken laut im Chor.

Refrain

3. Der Winter war der Reinfall des Jahrhunderts,
nur über 1000 Meter gab es Schnee.
Mein Milchmann sagt: Dies Klima hier, wen wundert's?
Denn schuld daran ist nur die SPD. Hähähä.

Ich find das geht ein bisschen weit, doch bald ist wieder Urlaubszeit
und wer von uns denkt da nicht dauernd dran?
Trotz allem glaub ich unbearrt, dass unser Wetter besser wird,
nur wann, und diese Frage geht uns alle an!

Refrain

M + T: Dan Goodman
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FELICITÀ

(AL BANO & ROMINA POWER)

C
1. Felicità e tenersi per mano andare lontano la felicità.
Am
E il tuo sguardo innocente in mezzo alla gente la felicità.
Dm
E restare vicini come bambini la felicità. Felicità.

C
2. Felicità è un cuscino di piume l'acqua del fiume che passa e va.
Am
E' la pioggia che scende dietro la tende la felicità.
Dm
E abbassare la luce per fare pace la felicità. Felicità.

C
3. Felicità è un bicchiere di vino con un panino la felicità.
Am
E lasciarti un biglietto dentro al cassetto. La felicità
Dm
e cantare a due voci quanto mi piace la felicità. Felicità.

Refrain:
C
Senti nell'aria c'è già la nostra canzone d'amore che va.
Am

Dm
Come un pensiero che sa di felicità.
G
C
Senti nell'aria c'è già un raggio di sole più caldo che va
Am
Dm
come un sorriso che sa di felicità.

C
4. Felicità una sera a sorpresa la luce accesa e la radio che va
Am
e' un biglietto d'auguri pieno di cuore la felicità.
Dm
G
G7
E una telefonata non aspettata la felicità. Felicità.

C
5. Felicità è una spiaggia di notte l'onda che batte la felicità.
Am
Dm
E una mano sul cuore piena d'amore la felicità.
G
G7
E aspettare l'aurora per farlo ancora la felicità. Felicità.

Refrain

M: Gino de Stefani, Dario Farina
T: Cristiano Minellono
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GUANTANAMERA

(TRADITIONELL)

Refrain:

G A A7 D G A A7
Guantanamera, guajira guantanamera.
D G A A7 D G A A7
Guantanamera, guajira guantanamera.

A7 D G A A7 D G A A7
1. Yo soy un hombre sincero, de donde crece la palma.
D G A A7 G A A7
Yo soy un hombre sincero, de donde crece la palma.
D G A A7 D G A A7
Y antes de morir me quiero echar mis versos de alma.

Refrain

A7 D G A A7 D G A A7
2. Mi verso es de un verde claro y de un carmín encendido.
D G A A7 G A A7
Mi verso es de un verde claro y de un carmín encendido.
D G A A7 D G A A7
Mi verso es un cierro herido que busca en el monte amparo.

Refrain

A7 D G A A7 D G A A7
3. Con los pobres de la tierra quiero yo mi suerte echar.
D G A A7 G A A7
Con los pobres de la tierra quiero yo mi suerte echar.
D G A A7 D G A A7
El arroyo de la sierra me complace más que el mar.

Refrain

M: Adapted by Pete Seeger and Julian Orbon
T: Adapted by Julian Orbon, based on a Poem by Jose Marti,
Editor: Hector Angulo, Original Music and Lyrics by Jose Fernandez Diaz
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MOI... LOLITA

Intro: Bm G F# Bm G F# Bm G F# Bm G F#

Bm G Em A A#°

1. Moi, je m'appelle Lolita,

Bm G Em A

Lo ou bien Lola du pareil au même.

Bm G Em A A#°

Moi, je m'appelle Lolita.

Bm G Em A

Quand je rêve aux loups c'est Lola qui saigne.

Bm G Em A A#°

Quand fourche ma langue, j'ai là.

Bm G Em A A#°

Un fou rire aussi fou qu'un phénomène.

Bm G Em A A#°

Je m'appelle Lolita.

Bm G Em A A#°

Lo de vie, lo aux amours diluviennes.

Refrain:

Bm G Em A C'est pas ma faute et quand je donne ma langue aux chats,

Bm G Em A je vois les autres tout prêts à se jeter sur moi.

Bm G Em A C'est pas ma faute à moi, si j'entends tout autour de moi.

Bm G Em A Hello, helli, t'es A, moi Lolita.

Bm G Em A A#°

2. Moi, je m'appelle Lolita.
Bm G Em A Collégienne aux bas bleus de méthylène.

Bm G Em A A#°

Moi, je m'appelle Lolita.

Bm G Em A Coléreuse et pas mi-coton, mi-laine.

Bm G Em A A#°

Motus et bouche qui n'dis pas

Bm G Em A A

à maman que je suis un phénomène.

Bm G Em A A#°

Je m'appelle Lolita.

Bm G Em A A#°

Lo de vie, lo aux amours diluviennes.

Refrain 2x

Bm G F# Bm G F# Bm G F#
Lo-li-ta. Lo-li-ta. Lo-li-ta. Lo-li-ta.

Refrain 2x

Outro: Bm

(ALIZÉE)

FIRST DAY OF MY LIFE

(MELANIE C)
[CAPO +1]

C G
1. So I found a reason to stay alive.

Dm7 G

try a little harder, see the other side.

C G

Talking to myself, too many sleepless nights.

Dm7 G F Em

Trying to find a meaning to this stupid life.

Am Dm G Em Am Dm C F G
I don't want your sympathy, sometimes I don't know who to be.

Refrain:

C G
Hey, what you're looking for?

Dm7 F G

No one has the answer, they just want more.

C G

Hey, who's gonna make it right?

Dm Am F C

This could be the first day of my life.

2. So I found a reason to let it go.

Tell you that I'm smiling but I still need to grow.

Will I find salvation in the arms of love?

Will it stop me searching, will it be enough?

I don't want your sympathy, sometimes I don't know who to be.

Refrain 2:

Hey, what you're looking for?

No one has the answer, but you just want more.

Hey, who's gonna make it right?

This could be the first day of my life.

G F G Dm7
The first time to really feel alive. The first time to break the chain.

G F C G Dm7 F G Am G

The first time to walk away from pain.

Refrain 3:

Hey, what you're looking for?

No one has the answer, we just want more.

Hey, who's gonna make it right?

This could be the first day of your life.

Refrain 4:

Hey, what you're looking for?

No one has the answer, they just want more.

Hey who's gonna shine a light?

This could be the first day of my life.

M + T: Enrique Iglesias, Guy Chambers
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M: Laurent Boutonnat
T. Mylene Gautier
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SV: Edition22Dmusic/ Global Flame Publishing.

DIE DA !?

(DIE FANTASTISCHEN VIER)
[CAPO -1]

Intro: Dm G7

Dm

1. Hallo Thomas, hallo, alles klar?

G7

Es ist schon wieder Freitag, es ist wieder diese Bar

Dm

und ich muss dir jetzt erzählen, was mir widerfahren ist,

G7

jetzt seh ich die Zukunft positiv, denn ich bin Optimist.

Dm

Moment, was geht? Ich sag's dir ganz konkret,

G7

am Wochenende hab ich mir den Kopf verdreht.

Dm

Ich traf eine junge Frau, die hat mir ganz gut gefallen,

G7

und am Samstag in der Diskothek liess ich die Korken knallen.

Dm

Sie stand dann so dabei und wir ham uns unterhalten

G7

und ich hab sie eingeladen, denn sie hat sich so verhalten.

Dm

wir ham viel Spass gehabt, viel gelacht und was ausgemacht,

G7

ham uns nochmal getroffen und den Nachmittag zusammen verbracht.

Dm

Wir gingen mal ins Kino, hatten noch ein Rendezvous.

G7

Und hast du sie ausgeführt? He, gehört ja wohl dazu.

Dm

sie ist so elegant, sie hat auch allerhand,

G7

du solltest sie wirklich mal treffen, denn ich find sie sehr charmant.

Refrain:

Dm

Ist es die da, die da am Eingang steht?

G7

Oder die da, die dir den Kopf verdreht?

Dm

Ist es die da, die mit dem dicken Pulli an, Mann?

G7

Nein, es ist die Frau, die freitags nicht kann!

Dm

Ist es die da, die da, die da, die da, die?

G7

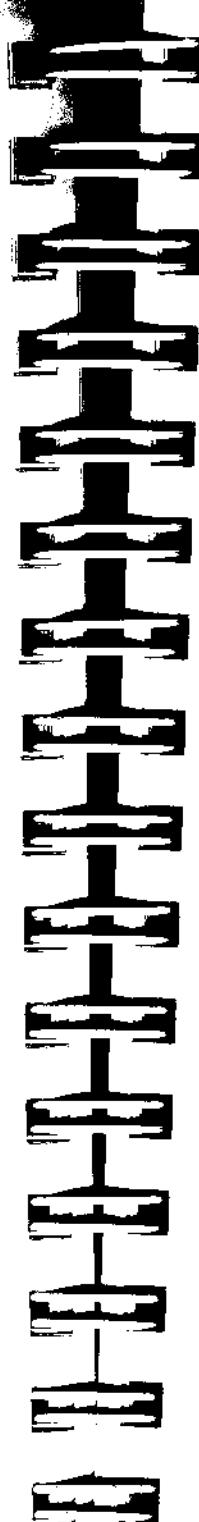
Ist es die da, die da, die da, oder die da?

Dm

Ist es die da, die da, die da, die da, die?

G7

Oder die da? Nein, freitags ist sie nie da.



2. Herzlichen Glückwunsch, Smudo,toi toi toi.
Du kannst dir sicher sein, dass ich mich für dich freu,
ich selber bin auch froh und falls es dich interessiert,
mir ist am Wochenende was ganz Ähnliches passiert.
Es war Sonntag und ich trinke Tee in nem Cafe
und als ich dieses schöne Wesen an dem Tresen stehen seh
gesell ich mich dazu und hab einen Tee für sie bestellt.
Naja, ich gebe zu, ich hab getan, als hätt ich Geld.
Doch alles lief wie geschmiert, was mache ich mir Sorgen,
denn wir reden und verabreden uns für übermorgen
und ich wollt mit ihr ins Kino gehen, stattdessen warn wir essen,
denn sie hatte den Film schon gesehn, ich hielt's für angemessen,
sie ins Restaurant zu führen, Separée mit Kerzenlicht.
He, hat sie die Rechnung bezahlt? Natürlich nicht,
doch sie sagte noch zu mir, dass wir jetzt miteinander gehn,
und seitdem wart ich darauf, sie wiederzusehn.

Refrain

3. Tja Thomas, da ham wir beide viel gemeinsam,
seit letztem Wochenende sind wir beide nicht mehr einsam.
Bist du mit ihr zusammen? He, ich hab mir vorgenommen,
möglichst bald mit ihr zusammen zu kommen.
Viel Spass damit, doch eins gibt mir zu denken:
Warum muss ich ihr die ganze Zeit denn nur Geschenke schenken?
doch dafür hat meine jetzt neue Klamotten im Schrank.
He, bei mir kam sie neulich mit nem neuen Teil an
und dabei hab ich mich noch gefragt, wie sie sich das leisten kann.
Und ich hab frei am Freitag und sie ist nicht da.
Moment mal, Smudo, da ist meine ja.
Es ist die da, die da am Eingang steht.
Was? Das ist die da, um die es sich doch bei mir dreht.
Was? Die da und wer ist dieser Mann?
Ich glaub, das ist der Grund, warum sie freitags nicht kann.

Refrain 2:

Dm
Ist es die da, die da, die da, die da, die,
G7
ist es die da, die da, die da, genau die da?
Dm
Ist es die da, die da, die da, die da, die,
G7
ist es die da? Freitags ist sie nie da.
Dm
Die da, die da, die da, die da, die,
G7
ist es die da, die da, die da, genau die da?
Dm
Ist es die da, die da, die da, die da, die,
G7
ist es die da? He, Freitags ist sie nie da.

M+T: DUERR THOMAS, RIEKE ANDREAS, BECK MICHAEL
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CRAZY LITTLE THING CALLED LOVE

D G C G
1. This thing called love I just can't handle it.

D G C G
This thing called love I must get round to it.

D Bb C D
I ain't ready, crazy little thing called love.

D G C G
2. This thing called love, it cries in a cradle all night.

D G C G
It swings, it jives, it shakes all over like a jelly fish.

D Bb C D
I kinda like it, crazy little thing called love.

Bridge:

G C G
There goes my baby, she knows how to rock 'n' roll.

Bb E A
She drives me crazy, she gives me hot and cold fever,

F E A
she leaves me in a cool cool sweat.

D G C G
3. I gotta be cool, relax, get hip, get on my tracks,

D G C G
take a back seat, hitchhike and take a long ride on my motorbike

D Bb C D
until I'm ready, crazy little thing called love.

D G C G
4. I gotta be cool, relax, get hip, get on my tracks,

D G C G
take a back seat, hitchhike and take a long ride on my motorbike

D Bb C D
until I'm ready, crazy little thing called love.

D G C G
5. This thing called love I just can't handle it.

D G C G
This thing called love I must get round to it.

D Bb C D
I ain't ready, crazy little thing called love.

Bb C D
Crazy little thing called love.

Bb C D
Crazy little thing called love.

Bb C D
Crazy little thing called love.

M + T: Freddie Mercury
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(QUEEN)

ABRACADABRA

(STEVE MILLER BAND)

Am Dm E7 Am
1. I heat up, I can't cool down, you got me spinning round and round.

Dm E7 Am
Round and round and round it goes, where it stops nobody knows.

Am Dm E7 Am
2. Every time you call my name, I heat up like a burning flame.

Dm E7 Am
Burning flame full of desire, kiss me baby, let the fire get higher.

Refrain:

Am Dm E7 Am
Abra abra cadabra, I want to reach out and grab ya.

Dm E7 Am
Abra abra cadabra, Abracadabra.

Am Dm E7 Am
3. You make me hot, you make me sigh, you make me laugh, you make me cry.

Dm E7 Am
Keep me burning for your love with the touch of a velvet glove.

Refrain

Am Dm E7 Am
4. I feel the magic in your caress, I feel magic when I touch your dress.

Dm E7 Am
Silk and satin, leather and lace, black panties with an angel's face.

Am Dm E7 Am
5. I see magic in your eyes, I hear the magic in your sighs.

Dm
Just when I think I'm gonna get away,

E7
I hear those words that you always say.

Refrain

Am Dm E7 Am
6. Every time you call my name, I heat up like a burning flame.

Dm E7 Am
Burning flame full of desire, kiss me baby, let the fire get higher.

Yeah!

Am
I heat up, I can't cool down, my situation goes round and round.
I heat up, I can't cool down, my situation goes round and round.
I heat up, I can't cool down, my situation goes round and round.

M + T: H.S. Miller
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HE AIN'T HEAVY, HE'S MY BROTHER

Intro: G D/F# C/E D

G D/F# C/E Am7
 1. The road is long, with many a winding turn,
 D B7 Em F Am7 Dsus4 D
 that leads us to who knows where, who knows where?

G D/F# Em D#
 But I'm strong, strong enough to carry him.
 G Am7 C/D G Am7
 He ain't heavy, he's my brother.

D G D/F# C/E Am7
 2. So on we go, his welfare is my concern,
 D B7 Em F Am7 Dsus4 D
 no burden is he, to bear, we'll get there.
 G D/F# Em D#
 For I know, he would not encumber me.
 G Am7 C/D G Am7 B7
 He ain't heavy, he's my brother.

C D/C C D/C
 If I'm laden at all, then I'm laden with sadness,
 Bm Dm C B Em D C
 that everyone's heart isn't filled with the gladness of love
 A7 D7
 for one another.

G D/F# C/E Am7
 3. It's a long, long road, from which there is no return,
 D B7 Em F Am7 Dsus4 D
 while we're on our way to there, why not share?
 G D/F# Em D#
 And the load doesn't weigh me down at all.
 G Am7 C/D G D/F# C/E Am D B7 Em F Am Dsus4 D
 He ain't heavy, he's my brother.
 G D/F# Em C/D
 He's my brother.
 G D/F# Em D
 He ain't heavy, he's my brother.

(THE HOLLIES)

LOVE IS IN THE AIR

(JOHN PAUL YOUNG)

C Fmaj7
 1. Love is in the air, everywhere I look around.
 C Fmaj7
 Love is in the air, every sight and every sound.

G F
 And I don't know if I'm being foolish,
 G Am
 don't know if I'm being wise.

Ab C/G
 But it's something that I must believe in,
 G Dm G
 and it's there when I look in your eyes.

C Fmaj7
 2. Love is in the air, in the whisper of a tree.
 C Fmaj7
 Love is in the air, in the thunder of the sea.

G F
 And I don't know if I am just dreaming,
 G Am
 don't know if I'm feeling safe.

Ab C/G
 But it's something that I must believe in,
 G Dm D G G6 G7 G Gsus2 G Gsus4 G
 and it's there when you call out my name.

Refrain:

C Fmaj7 C Fmaj7 Em7 Am Ab G
 Love is in the air, love is in the air. Oooh.

C Fmaj7
 3. Love is in the air, in the rising of the sun.
 C Fmaj7
 Love is in the air, when the day is nearly done.

G F
 But I don't know if you're an illusion,
 G Am
 don't know if I see the truth,

Ab C/G
 but there's something that I must believe in,
 G Dm G
 and you're there when I reach out for you.

C Fmaj7
 4. Love is in the air, everywhere I look around.
 C Fmaj7
 Love is in the air, every sight and every sound.

G F
 And I don't know if I'm being foolish,
 G Am
 don't know if I'm being wise.

Ab C/G
 But it's something that I must believe in,
 G Dm D G G6 G7 G Gsus2 G Gsus4 G
 and it's there when I look in your eyes.

Refrain 2x

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T: Bob Russell
 M: Bobby Scott
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IMMER WIEDER SONNTAGS

A E E7
 1. Jeden Sonntag kamen sie herüber, aha,
 Bm E7 A
 unsre Musikanten aus Athen.

E E7
 Jeden Sonntag waren sie uns lieber, aha,
 Bm E7 A
 und das können nur wir zwei verstehn.

Refrain:

A E
 Immer wieder Sonntags kommt die Erinnerung,
 A
 ich hör die Bouzuki spielen,
 E7
 grade so wie in der Sonntag Nacht,
 A
 als das Glück uns zwei nach Haus gebracht.
 E
 Immer wieder Sonntags kommt die Erinnerung,
 A
 und da sind dieselben Lieder,
 E7
 die wir hörten in der Sonntag Nacht,
 A
 als du mir das Glück gebracht.

A E E7
 2. Jede Sonntag Nacht war voller Lieder, aha,
 Bm E7 A
 mit den Musikanten aus Athen,
 E E7
 und wir beide werden bald schon wieder, aha,
 Bm E7 A
 zu den Musikanten tanzen gehn.

Refrain 2x
 A E7 A E7 A
 Immer wieder Sonntags.

T: Johnny Halvey
 M: Dries Holten
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(CINDY & BERT)

MORNING TRAIN (NINE TO FIVE)

(SHEENA EASTON)
 [CAPO +1]

Intro: G Em Am Dsus4 D

Dm G Dm G
 1. I wake up every morning, I stumble out of bed,
 Dm G Dm G
 stretching and yawning, another day ahead.
 Bb Am Dsus4 D
 It seems to last forever and time goes slowly by
 Bb Am Dsus4 D
 till babe and me's together, then it starts to fly.

Dm G Dm G
 2. Cause the moment that he's with me, time can take a flight.
 Dm G Dm G
 The moment that he's with me, everything's alright.
 Bb Am Dsus4 D
 Night time is the right time, we make love.
 Bb Am Dsus4 D
 Then it's his and my time, we take off.

Refrain:

G Em
 My baby takes the morning train,
 Am
 he works from nine till five and then
 Dsus4 D
 he takes another home again to find me waiting for him.

Refrain

Dm G Dm G
 3. He takes me to a movie, or to a restaurant,
 Dm G Dm G
 to go slow dancing, anything I want.
 Bb Am Dsus4 D
 Only when he's with me, I catch a light,
 Bb Am Dsus4 D
 only when he gives me, makes me feel alright.

Refrain

Bridge:
 B7sus4 B E F#m7 B
 All day I think of him, dreaming of him constantly.
 B7sus4 B E E7
 I'm crazy mad for him, and he's crazy mad for me.
 Amaj7 Dmaj7 Gmaj7 Cmaj7
 When he steps off that train, I'm heading for a fight.
 G C Em G C Em Dsus4
 Work all day to earn his pay, so we can play all night.

Refrain 2x

M + T: Florrie Palmer
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WEUS'D A HERZ HAST WIA A BERGWERK

(RAINHARD FENDRICH)

E F#m
 1. Weil du stolz bist, wenn du wanst
 Bsus4 B E
 und di trotzdem zuwählenst, will i di.
 F#m

Weil ma warm wird, wenn du lachst
 Bsus4 B E
 und an Herbst zum Summer machst, will i di.

A Bsus4 B
 Weil a bissl Glück für di no lang net reicht,
 G#m C#m
 weilst bei mir bleibst, wenn da beste Freund si schleicht,
 F#m Bsus4 B
 weus'd a Herz hast wia a Bergwerk, weus'd a Wahnsinn bist für mi,
 E
 steh i auf di.

E F#m
 2. Weil i mit dir alt werden kann,
 Bsus4 B E
 weil ma ewig Kinder san, brauch i di.
 F#m
 Weus'd des Brennen in mir fühlst,
 Bsus4 B E
 und mi nie besitzen wüst, brauch i di.

A Bsus4 B
 Weus'd den Grund, warumst bei mir bist nimmer waßt,
 G#m C#m
 weus'd an mir anfach an Narren gfressn hast,
 F#m
 weu i nur bei dir daham bin,
 Bsus4 B E
 weus'd da Wahnsinn bist fur mi, steh i auf di.

Solo: Bm7 Esus4 E A C#m F#m Bm7 Esus4 E A Asus4 A

D E
 Weil a bissl Glück für di no lang net reicht,
 C#m F#m
 weilst bei mir bleibst, wenn da beste Freund si schleicht,
 Bm Esus4 E
 weus'd a Herz hast wia a Bergwerk, weus'd a Wahnsinn bist für mi,
 F#m
 steh i auf di.

Bm Esus4 E
 Weus'd a Herz hast wia a Bergwerk, weus'd a Wahnsinn bist für mi,
 A
 steh i auf di.

Outro: D E D A

THE TWIST

(CHUBBY CHECKER)

Intro: B A E
 E

1. Come on baby, let's do the twist.
 A E
 Come on baby, let's do the twist.
 B A E
 Take me by my little hand and go like this.

Ee, oh, twist, baby, baby, twist.
 E7 A E
 Ooooh, yeah, just like this.
 B A E
 Come on little miss and do the twist.

E
 2. My daddy is sleeping and mama ain't around.
 A E
 Yeah, daddy is sleeping and mama ain't around.
 B A E
 We're gonna twisty, twisty, twisty, till we turn the house down.

Come on and twist, yeah, baby, twist.
 E7 A E
 Ooooh, yeah, just like this.
 B A E
 Come on little miss and do the twist.

E
 3. Yeah, you should see my little sis.
 A E
 You should see my, my little sis.
 B A E
 She really knows how to rock, she knows how to twist.

Come on and twist, yeah, baby, twist.
 E7 A E
 Ooooh, yeah, just like this.
 B A E
 Come on little miss and do the twist.

E A E
 Yeah, that's all right, yeah, twist on now.
 B A E
 Twist.

ZIEH DICH AUS KLEINE MAUS

(DIE 4 APOSTEL)

Refrain:

D G
Zieh dich aus, kleine Maus, mach dich nackig.

D A
Zieh dich aus, kleine Maus, zieh dich aus.

D G
Zieh dich aus, kleine Maus, mach dich nackig.

D A D
Zieh dich aus, zieh dich aus, zieh dich aus.

D A D
1. In jeder Zeitung kannst du es sehn: 0190 310 310.

A
Wähl diese Nummer, dann geht es los,
D
wir geben dir Liebe und du gibst das Moos.

Refrain

D A D
2. Die rote Lola in Übersee, die tut dir gut, deinem Portemonnaie weh.

A
Sie flüstert ganz zärtlich ins Telefon:

D
"Na mein Süßer, ich spür dich schon."

Refrain

D A
3. Ich versuchs nochmal und wähle die zehn.

D
Hier ist Ulrike, hast du schon einen stehn?

A
Und wenn auf einmal die Leitung dann bricht:

D
Jetzt ist sie fort, ich begreife das nicht.

Refrain

D
Meine Herrn was darf's denn sein? Zieh dich aus!

Refrain

D A D
4. Ich lege auf, es tropft der Schweiß, 0190, was für ein Sch...

A
Schon kommt die Rechnung, die Telekom lacht:

D
Danke mein Herr, es hat Spaß gemacht.

Refrain 2x

M + T: Susanne Marschall / Joachim Günther / R. von Horstig
© Marschall / Günther / von Horstig.

STARING AT THE SUN

(U2)

Am G F Em
1. Summer stretching on the grass, summer dresses pass.

Am G F Em
In the shade of a willow tree, creeps are crawling over me.
Am G F Em
Over me and over you, stuck together with God's glue.

Am G
It's going to get stickier too,
F G
it's been a long hot summer, let's get undercover.
F G
Don't try to hard to think, don't think at all.

Refrain:

C Am
I'm not the only one, staring at the sun.
D F
Afraid of what you'd find if you took a look inside.
C Am
Not just deaf and dumb, I'm staring at the sun.
D F
Not the only one who's happy to go blind.

2. There's an insect in your ear if you scratch, it won't disappear.
It's gonna itch and burn and sting. Do you want to see what the
scratching brings?
Waves that leave me out of reach, breaking on your back like a beach.

Will you ever live in peace?
Cause those that can't do, often have to.
And those that can't do, often have to preach.

Refrain 2:
To the ones, staring at the sun.
Afraid of what you'll find, if you took a look inside.
Not just deaf and dumb, staring at the sun.
I'm not the only one who'd rather go blind.

3. Intransigence is all around, military still in town.
Armour plated suits and ties, Daddy just won't say goodbye.
Referee won't blow the whistle, God is good, but will he listen?

I'm nearly great, but there's something I'm missing.
I left in the duty free.
You never really belonged to me.

Refrain 3:
You're not the only one, staring at the sun.
Afraid of you'd find, if you stepped back inside.
I'm not sucking my thumb, I'm staring at the sun.
Not the only one who's happy to go blind.

M + T: U2
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MY GUY

(MARY WELLS)
(SISTER ACT)
[CAPO -1]

C C6 Cmaj7 C6 C C6 Cmaj7 C6
1. Nothing you can say can tear me away from my guy.
C C6 Cmaj7 C6 E7
Nothing you can do, cause I'm stuck like glue to my guy.
Dm7 G7 Dm7 G7
I'm sticking to my guy like a stamp to a letter,
Dm7 G7 Dm7 G7
like birds of a feather we stick together.
C Am Dm7 G7 C Dm7 Em7
I will tell you from the start, I can't be torn apart from my guy.

C C6 Cmaj7 C6 C C6 Cmaj7 C6
2. Nothing you could do could make me untrue to my guy.
C C6 Cmaj7 C6 E7
Nothing you could buy could make me tell a lie to my guy.
Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7
I gave my guy my word of honour to be faithful and I'm gonna.
C Am Dm7 G7 C
You'd best be believing, I won't be deceiving my guy.

Dm7 G7 Dm7 G7
As a matter of opinion I think he's tops.
Dm7 G7 C
My opinion is, he's the cream of the crop.
Am Em Am Em
As a matter of taste, to be exact,
D7 G7
he's my ideal, as a matter of fact.

C C6 Cmaj7 C6 C C6 Cmaj7 C6
3. No muscle bound man could take my hand from my guy.
C C6 Cmaj7 C6 E7
No handsome face could ever take the place of my guy.
Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7
He may not be a movie star, but when it comes to being happy, we are.
C Am Dm7 G7 C
There's not a man today who could take me away from my guy.

M + T: William Jr. Robinson
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PERFEKTE WELLE

(JULI)
[CAPO +1]

C Em C
1. Mit jeder Welle kam ein Traum, Träume gehen vorüber,
Em C
dein Brett ist verstaubt, deine Zweifel schäumen über,
Am D
hast dein Leben lang gewartet, hast gehofft, dass es sie gibt,
C
hast den Glauben fast verloren, hast dich nicht vom Fleck bewegt.

Prerefrain:

Am C
Jetzt kommt sie langsam auf dich zu, das Wasser schlägt dir ins Gesicht,
Am C
siehst dein Leben wie ein Film, du kannst nicht glauben dass sie bricht.

Refrain:

Em C
Das ist die perfekte Welle, das ist der perfekte Tag,
Am C
lass dich einfach von ihr tragen, denk am besten gar nicht nach.
Em C
Das ist die perfekte Welle, das ist der perfekte Tag,
Am C
es gibt mehr als du weißt, es gibt mehr als du sagst.

Em C
2. Deine Hände sind schon taub, hast Salz in deinen Augen,
Em C
zwischen Tränen und Staub, fällt es schwer oft dran zu glauben,
Am D
hast dein Leben lang gewartet, hast die Wellen nie gezählt,
C
das ist alles nicht gewollt, hast viel zu schnell gelebt.

Prerefrain

Refrain

C D Am Em C D Am C
Du stellst dich in den Sturm und schreist: Ich bin hier, ich bin frei.
D Am Em C
Alles, was ich will, ist Zeit, ich bin hier, ich bin frei.
D Am Em C
Du stellst dich in den Sturm und schreist: Ich bin hier, ich bin frei,
D Em C D Am Em C D Am C
ich bin hier, ich bin frei.

Em C D Am Em C D Am C
Das ist die perfekte Welle, Welle, Welle, Welle.

Refrain

Em G Am C Em C
Das ist die perfekte Welle, das ist der perfekte Tag dafür.
Em G Am C Em C
Das ist die perfekte Welle, eheee, eheee, das ist der perfekte Tag.

M: SIMON TRIEBEL/ ANDREAS HERDE;
T: SIMON TRIEBEL
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WE WILL ROCK YOU

Em
1. Buddy, you're a boy, make a big noise playing
in the street, gonna be a big man someday.

You got mud on your face, you big disgrace,
D Em
kicking your can all over the place. Singing
D Em D Em
we will, we will rock you, we will, we will rock you.

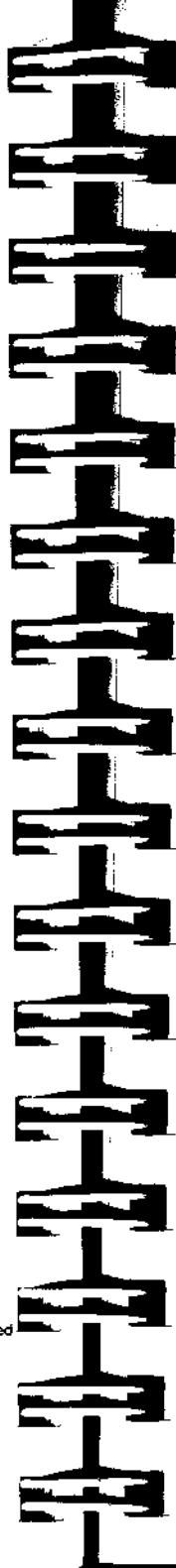
Em
2. Buddy, you're a young man, hard man shouting
in the street, gonna take on the world someday.

You got blood on your face, you big disgrace,
D Em
waving your banner all over the place.
D Em D Em
We will, we will rock you, singing we will, we will rock you.

Em
3. Buddy, you're an old man, poor man pleading
with your eyes, gonna make you some peace someday.

You got mud on your face, you big disgrace,
D Em
somebody better put you back into your place.
D Em D Em
We will, we will rock you, singing we will, we will rock you,
D Em
everybody, we will, we will rock you, come on.
D C A D A D A D A
We will, we will rock you.

(QUEEN)



WE ARE THE CHAMPIONS

(QUEEN)

Cm Bb Cm
1. I've paid my dues time after time.
Bb Cm Bb Cm
I've done my sentence but committed no crime.
Bb Eb Ab Eb
And bad mistakes, I've made a few,
Ab Eb Bb Cm F7 Bb
I've had my share of sand kicked in my face but I've come through.
Bb9 C
And I need to go on and on and on and on.

Refrain:

F Am Dm Bb C
We are the champions, my friend.
F Am Bb F#
And we'll keep on fighting till the end.
Gm C Bbm E
We are the champions, we are the champions.
F Gm Ab Bb7 C7sus4
No time for losers, cause we are the champions
Fm Bb Fm Bb Fm C7sus4
of the world.

Cm Bb Cm
2. I've taken my bows and my curtain calls.
Bb Cm Bb
You brought me fame and fortune and everything that goes with it,
Cm
I thank you all.
Bb Eb Ab Eb
But it's been no bed of roses, no pleasure cruise.
Ab Eb Bb Cm
I consider it a challenge before the whole human race
F7 Bb
and I ain't gonna lose.
Bb9 C
And I need to go on and on and on and on.

Refrain 2x

M + T: Brian May
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M + T: Freddie Mercury
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ICH WEISS, ES WIRD EINMAL EIN WUNDER GESCHEHN

(ZARAH LEANDER)

Refrain:

A A° D Dm
Ich weiß, es wird einmal ein Wunder geschehn,
A E7 A E7
und dann werden tausend Märchen wahr.

A A° D Dm
Ich weiß, so schnell kann keine Liebe vergehn,
A E7 A
die so groß ist und so wunderbar.

C#m C7 C#m A7
Wir haben beide denselben Stern und dein Schicksal ist auch meins.
C#m F#m Bm E7
Du bist mir fern und doch nicht fern, denn unsere Seelen sind eins.
A A° D Dm
Und darum wird einmal ein Wunder geschehn
A E7 A
und ich weiß, dass wir uns wiedersehn!

A F#m
1. Wenn ich ohne Hoffnung leben müsste,
D Dm A
wenn ich glauben müsste, dass mich niemand liebt,
F#7 Bm B7 E
dass es nie für mich ein Glück mehr gibt, ach, das wär schwer.

A F#m
Wenn ich nicht in meinem Herzen wüsste,
D Dm A
dass du einmal zu mir sagst: "Ich liebe dich,"
F7 E E° E
wär das Leben ohne Sinn für mich, doch ich weiß mehr:

Refrain

A F#m
2. Keinem ist mein Herz so gut gewesen
D Dm A
wie dem Einem, der mich jetzt verlassen hat,
F#7 Bm B7 E
der für mich nicht einen Gruß mehr hat, der mich vergaß.

A F#m
Könnt' er jetzt in meinen Augen lesen,
D Dm A
was ich fühle, dann würd' alles anders sein.
F7 E E° E
Ewig kann doch nicht verloren sein, was ich besaß.

Refrain

M + T: Michael Jary, Bruno Balz
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ICH WILL 'NEN COWBOY ALS MANN

(GITTE)

Refrain:

C7 F C7 F
Ich will 'nen Cowboy als Mann. Ich will 'nen Cowboy als Mann.
C7 F
Dabei kommt's mir gar nicht auf das Schießen an,

G7 C
denn ich weiß, dass so ein Cowboy küssen kann.
F C7 F
Ich will 'nen Cowboy als Mann.

F Bb
1. Mama sagt: "Nun wird es Zeit,
C7 F
du brauchst 'nen Mann und zwar noch heut!
Bb C7 F
Nimm gleich den von nebenan, denn der ist bei der Bundesbahn."
Bb F
Da rief ich: "No, no, no, no, no,
G7 C
mit dem würd' ich des Lebens nicht mehr froh."

gesprochen:
"Aber warum denn nicht, Kind?
Da hast du doch deine Sicherheit,
denk doch mal an die schöne Pension bei der Bundesbahn.
Was willst du eigentlich?"

Refrain

F Bb
2. Papa meint, ich wär' sehr schön,
C7 F
ich hätt' Figur von der Loren.
Bb C7 F
Produzent vom Film kommt an, der würde dann mein Ehemann.

Bb F
Da rief ich: "No, no, no, no, no,
G7 C
mit dem würd' ich des Lebens nicht mehr froh."

gesprochen:
"Also ich versteh dat nich.
Warum nimmste denn nicht den Filmfritzen?
Sollst es doch mal besser haben als dein Vater.
Wat willste eigentlich?"

Refrain

M: Rudi Lindt
T: Peter Stroem
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DA SPRACH DER ALTE HÄUPTLING

A E7
1. Schön war sie, die Prärie, alles war wunderbar.
A A7 D E7 A
Da kam an, weißer Mann, wollte bau'n Eisenbahn.

Refrain:

A D A E7 A
Da sprach der alte Häuptling der Indianer:
D A E7 A
Wild ist der Westen, schwer ist der Beruf! Uff! Uff! Uff!

A E7
2. Böse geht er nach Haus und er gräbt Kriegsbeil aus.
A A7 D E7 A
Seine Frau nimmt ihm keck Kriegsbeil und Lasso weg.

Refrain

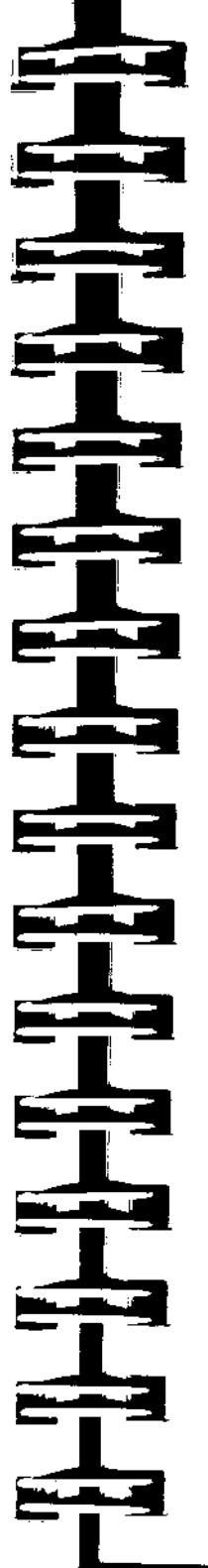
A E7
3. Häuptling schrie ziemlich laut, fuhr fast aus roter Haut.
A A7 D E7 A
Seine Frau nahm sich Pfeil, stach ihn ins Hinterteil.

Refrain

A E7
4. Eisenbahn spuckte Dampf, Häuptling kam, wollte Kampf!
A A7 D E7 A
Weißer Mann sprach: Komm her, du bist gleich Kondukteur!

Refrain

(GUS BACKUS)



PURE LUST AM LEBEN

A D E A D E
Intro: Eins, zwei, a, b, c, d.

A D
1. Verseucht mir meinen Garten mit Schwefeldioxid,
E A
vernebelt mir die Sinne, bis man nichts mehr sieht,
D
baut mir durch die Küche noch 'ne Autobahn,
E A
schneidet mir die Haare und zieht mir doch den Zahn.
D A
Und wenn es wirklich nötig ist, dann will ich nicht so sein,
D E E7
dann lagert noch Plutonium in meinem Keller ein. Aber

Refrain:

A
eins kann mir keiner, eins kann mir keiner,
D
eins kann mir keiner, eins kann mir keiner,
E D E7
eins kann mir keiner nehmen und das ist die pure Lust am Leben.

Refrain

A D E A D E

A D
2. Schlachtet meine Katze zum Wohl der Medizin,
E A
bringt mich auf die Palme, verpasst mir Ephedrin.
D
Zieht auch meine Oma zu Spitzeldiensten ran,
E A
foltert mich mit Wissenschaft, bis ich nicht mehr kann.
D A
Gebt's mir lang und schmutzig, stampft mich kräftig ein,
D E
zum Segen der Nation muss das wohl so sein. Aber

Refrain 2x

BAD

Am7 D7 Am7 D7
1. Your butt is mine, gonna tell you right.

Am7 D7 Am7 D7
Just show your face in broad daylight.

Am7 D7 Am7 D7
I'm telling you, on how I feel.

Am7 D7 Am7 D7
Gonna hurt your mind, don't shoot to kill.

Am7 D7 Am7 D7 Am7 D7 Am7 D7
Come on, come on. Lay it on me. All right.

Am7 D7 Am7 D7 Am7 D7 Am7 D7
2. I'm giving you, on count of three, to show your stuff or let it be.

Am7 D7 Am7 D7
I'm telling you, just watch your mouth.

Am7 D7 Am7 D7
I know your game, what you're about.

Bridge:

Bm7 C#m7 Bm7 C#m7
Well, they say the sky's the limit and to me that's really true.

Bm7 C#m7
But my friend you have seen nothing.

E7sus4
Just wait till I get through because

Refrain:

Am7 D7 Am7 D7
I'm bad, I'm bad, really really bad.

Am7 D7 Am7 D7 Am7 D7 Am7 D7
Bad, I'm bad, really really bad. Bad, I'm bad, really really bad.

Am7 D7
And the whole world has to answer right now,

Am7 D7 Am7 D7 Am7 D7
just to tell you once again. Who's bad?

3. The world is out, you're doing wrong.
Gonna lock you up before too long.

Your lying eyes gonna tell you right,
so listen up, don't make a fight.

Your talk is cheap, you're not a man,
you're throwing stones to hide your hands.

Bridge

Refrain

Bm7 C#m7 Bm7 C#m7
We can change the world tomorrow, this could be a better place.

Bm7 C#m7 E7sus4
If you don't like what I'm saying, then won't slap my face.

Refrain 2x

(MICHAEL JACKSON)
[CAPO +1]

BEAST OF BURDEN

(BETTE MIDLER)

Intro: E B C#m A

E B C#m A
1. I'll never be your beast of burden.

E B C#m A
My back is broad, but it's hurting.

E B C#m A E B C#m A
All I want is for you to make love to me.

E B C#m A
2. I'll never be your beast of burden.

E B C#m A
I've walked for miles, my feet are hurting.

E B C#m A E B C#m A
All I want is for you to make love to me.

Refrain:

A E/G# A
Ain't I hard enough, ain't I rough enough, ain't I rich enough?
E/G# A B

I'm not too blind to see.

E B C#m A
3. I'll never be your beast of burden.

E B C#m A
So let's go home and draw the curtains.

E B C#m A E B C#m A
Music on the radio. Come on baby, make sweet love to me.
Refrain

Bridge:

E B C#m A
My little sister is a pretty, pretty girl.

E B C#m A
My little sister is a pretty, pretty girl.

E B C#m A
She loves to ride, she loves to crawl,

E B C#m A
they love to take her out, they hide behind the wall.

E B C#m A
And when they're done, they just throw her away

E B C#m A
and she don't have an awful lot to say.

E B C#m A
It hurts her so bad, it comes to an end.

E B C#m A
I remember all about you baby, please.

Refrain

E B C#m A
4. I'll never be your beast of burden.

E B C#m A
My back is broad, but it's hurting.

E B C#m A E B C#m A
All I want is for you to make love to me.

Refrain

M + T: Keith Richards and Mick Jagger
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ELEANOR RIGBY

C Em
Ah, look at all the lonely people!
C Em
Ah, look at all the lonely people!

Em
1. Eleanor Rigby,

C
picks up the rice in a church where a wedding has been,
Em
lives in a dream.

Waits at the window,

C
wearing the face that she keeps in a jar by the door.
Em
Who is it for?

Refrain:

Em7 Em6 C Em
All the lonely people, where do they all come from?
Em7 Em6 C Em
All the lonely people, where do they all belong?

Em
2. Father McKenzie,

C
writing the words of a sermon that no one will hear,
Em
no one comes near.

Look at him working,

C
darning his socks in the night when there's nobody there,
Em
what does he care?

Refrain

C Em
Ah, look at all the lonely people!
C Em
Ah, look at all the lonely people!

Em
3. Eleanor Rigby,

C
died in the church and was buried along with her name,
Em
nobody came.

Father McKenzie,

C
wiping the dirt from his hands as he walks from the grave,
Em
no one was saved.

Refrain

(THE BEATLES)

SPEED OF SOUND

(COLDPLAY)

A Em7 Dadd9
1. How long before I get in, before it starts, before I begin?
A Em7 Dadd9
How long before you decide, before I know what it feels like?
A Em7 Dadd9
Where to, where do I go, if you never tried, then you'll never know.
A Em7 Dadd9
How long do I have to climb up on the side of this mountain of mine?

A Asus4 Em7 Dadd9

2. Look up, I look up at night, planets are moving at the speed of light.
Climb up, up in the trees, every chance that you get is a chance you seize.
How long am I gonna stand with my head stuck under the sand?
I'll start before I can stop, before I see things the right way up.

Refrain:

G A Bm7 G A Bm7
All that noise and all that sound, all those places I have found.
G Bm7 D G
And birds go flying at the speed of sound to show you how it all began.
Bm7
Birds came flying from the underground,
F#m G
if you could see it than you'd understand.

3. Ideas that you'll never find or the inventors can never design.
The buildings that you put up. Japan and China, all it up.
A sign that I couldn't read or a light that I couldn't see.
Some things you have to believe, but others are puzzles, puzzling me.

Refrain

F#m G
When you see it than you'll understand.

G A Bm7 E
All those signs I knew what they meant, some things you can't invent.
G A Bm7 E
Some get made and some get sent, oooohhh.
G Bm7 D G
And birds go flying at the speed of sound to show you how it all began.
Bm7
Birds came flying from beyond the ground,
F#m G
if you could see it than you'd understand.
F#m G Gmaj7
When you see it than you'll understand.

M + T: Will Champion, Chris Martin, Guy Berryman, Jon Buckland
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PEGGY SUE

(BUDDY HOLLY)

Intro: A D A E A D A E

A D A D A A D A7
1. If you knew Peggy Sue, then you'd know why I feel blue
about Peggy, my Peggy Sue.

E D D7 A D A E
Oh, well, I love you, girl, yes, I love you, Peggy Sue.

A D A D A7

2. Peggy Sue, Peggy Sue, oh how my heart yearns for you.
D A D A

Oh, Peggy, my Peggy Sue.

E D D7 A D A E
Oh, well, I love you, girl, yes, I love you, Peggy Sue.

Refrain:

A F A
Peggy Sue, Peggy Sue, pretty, pretty, pretty, pretty, Peggy Sue.

D A D A

Oh, my Peggy, my Peggy Sue.

E D D7 A D A E
Oh, well, I love you, girl, and I need you, Peggy Sue.

A D A D A7

3. I love you, Peggy Sue, with a love so rare and true.
D A D A

Oh, Peggy, my Peggy Sue.

E D A D A E
Oh, well, I love you, girl, yes, I want you, Peggy Sue.

Refrain

A D A D A7

4. I love you, Peggy Sue, with a love so rare and true.
D A D A

Oh, Peggy, my Peggy Sue.

E D A D A E
Oh, well, I love you, girl, yes, I want you, Peggy Sue.

E D A D A E
Oh, well, I love you, girl, yes, I want you, Peggy Sue.

M + T: Jerry Allison, Norman Petty
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THE SHOOP SHOOP SONG

(CHE)

: G F G

Does he love me? I wanna know. How can I tell if he loves me so?

Dm G Dm G
1. Is it in his eyes? Oh no, you'll be deceived.

Dm G Dm G
Is it in his sights? Oh no, he'll make believe.

C Am F G
If you wanna know if he loves you so,

C F G
it's in his kiss, that's where it is.

Dm G Dm G
2. Oh, is it in his face? Oh no, that's just his charms.

Dm G Dm G
In his warm embrace? Oh no, that's just his arms.

C Am F G
If you wanna know if he loves you so,

C F G
it's in his kiss, that's where it is.

C F C
It's in his kiss, that's where it is.

Bridge:

E7 Am
Oh, hug him and squeeze him tight, find out what you wanna know.

D7 G
If it's love, if it really is, it's there in his kiss.

Dm G Dm G
3. How 'bout the way he acts? Oh no, that's not the way.

Dm G Dm G
You're not listening to all I say.

C Am F G
If you wanna know if he loves you so,

C F G
it's in his kiss, that's where it is.

C F C
It's in his kiss, that's where it is.

Bridge

Dm G Dm G
4. How 'bout the way he acts? Oh no, that's not the way.

Dm G Dm G
You're not listening to all I say.

C Am F G
If you wanna know if he loves you so,

C F G
it's in his kiss, that's where it is.

C F C
It's in his kiss, that's where it is.

M + T: Clark Rudy
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MARLIESE

G C/G G C/G
1. I told them I take photos for this magazine.
G C/G G C/G G
They let me in to see you comb your hair.
C D G
I watched for signs as I came through that door.
C D G
The anxious eyes that I've been waiting for.
C D
It's no use hoping I'm a dream.

Refrain:

G D/F# C/E G D/F# C/E
Oh, Marliese. The waiting almost dragged me to my knees.
G D/F# C/E G D/F# C/E
Oh, Marliese. In every thought that I'd leave you in peace.

G C/G G C/G.
It's no use crying out, cause they can't help you now.
G C/G G C/G G
You're forced to hear the words I have to say.
C D G
I saw your face when I was taken down.
C D G
You seemed so pleased, you're not so happy now.
C D
It's your turn to be afraid.

Refrain 2:

G D/F# C/E G D/F# C/E
Oh, Marliese. The waiting almost brought me to my knees.
G D/F# C/E G D/F# C/E
Oh, Marliese. Did you really think I'd leave you in peace?

G C/G G C/G
3. So where's the smooth composure of the movie star?
G C/G G C/G G
You must have played this many times before.
C D G
Do I see tears? Well, surely that's not true.
C D G
Don't kid yourself, it's not worth hurting you.
C D
But remember when you try to sleep.

G D/F# C/E G D/F# C/E
Oh, Marliese. The waiting almost brought me to my knees.
G D/F# C/E G D/F# C/E
Oh, Marliese. Did you really think I'd leave you in peace?
G D/F# C/E G D/F# C/E
Oh, Marliese. The waiting almost dragged me to my knees.
G D/F# C/E G D/F# C/E
Oh, Marliese. In every thought that I'd leave you in peace.

(FISCHER-Z)

HERO

Intro: G Em7 Cmaj7 Dsus4

G Em7
1. Would you dance if I asked you to dance?
Cmaj7 Dsus4
Would you run and never look back?
G Em7
Would you cry if you saw me crying?
Cmaj7 Dsus4 G
Would you save my soul tonight?

G Em7
2. Would you tremble if I touched your lips?
Cmaj7 Dsus4
Would you laugh, oh, please tell me this.
G Em7
Now, would you die, for the one you love?
Cmaj7 Dsus4 G
Hold me in your arms tonight.

Refrain:

G D C
I can be your hero, baby.
G D C
I can kiss away the pain.
G D C
I will stand by you forever.
G D C
You can take my breath away.

G Em7
3. Would you swear that you'll always be mine?
Cmaj7 Dsus4
Would you lie, would you run back?
G Em7

Am I in too deep? Have I lost my mind?
Cmaj7 Dsus4 G
I don't care, you're here tonight.

Refrain

G Em7 Cmaj7 Dsus4
Oh, I just want to hold you, I just want to hold you. Oh, yeah.
G Em7
Am I in too deep? Have I lost my mind?
Cmaj7 Dsus4 G
I don't care, you're here tonight.

Refrain 2x

G D C
You can take my breath away.
G D C
I can be your hero.

M + T: Enrique Iglesias, Paul Barry and Mark Taylor
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THE LOVECATS

Am G F
1. We move like cagey tigers, we couldn't get closer than this.
Am G F G
The way we walk, the way we talk, the way we stalk, the way we kiss.
Am G
We slip through the streets while everyone sleeps,
F G
getting bigger and sleeker and wider and brighter.
Am G
We bite and scratch and scream all night.
F G
Let's go and throw all the songs we know.

Refrain:

C Dm
Into the sea, you and me, all these years and no one heard.
C
I'll show you in spring, it's a treacherous thing.
Dm Am
We missed you hissed the lovecats.

Am G F G
Ba dab dab da, dab dab dada, ba dab da da, ba dab da da.
Am G F G
Ba dab dab da, dab dab dada, ba dab da da, ba dab da.

Am G F
2. We're so wonderfully, wonderfully, wonderfully, wonderfully pretty.
G Am G F
Oh, you know that I'd do anything for you.
G Am G
We should have each other to tea, huh?
F G
We should have each other with cream.
Am G
Then curl up in the fire and sleep for a while.
F G
It's the grooviest thing, it's the perfect dream.

Refrain

2. Strophe

Em F
Hand in hand is the only way to land and always the right way round.
Em
Not broken in pieces like hated little meeces.
F G Am
How could we miss someone as dumb as this?

M + T: Robert Smith, Phil Thornalley, Chris Parry
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(THE CURE)

PATIENCE

Intro: Em G C D Em G C D
1. Just have a little patience.
Em G C D
I'm still hurting from a love I lost.
Em G C D
I'm feeling your frustration.
Em G C D
Any minute all the pain will stop.

C G/B
Just hold me close inside your arms tonight.
C A7
Don't be too hard on my emotions.

Refrain:

Em C G D Em C G D
Cause I need time.
Em C G D Em G C D D
My heart is numb, has no feeling, so while I'm still healing,
just try and have a little patience.

Em G C D
2. I really wanna start over again.
Em G C D
I know you wanna be my salvation.
Em G C D
The one that I can always depend.

C G/B
I'll try to be strong, believe me, I'm trying to move on.
C A7
It's complicated but understand me.

Refrain

F C G F C G
Patience, yeah, have a little patience, yeah,
C G/B Am G D/F#
cause these scars run so deep. It's been hard but I have to believe.

Em G C D
Have a little patience.
Em G C D
Have a little patience.

Refrain 2x

Outro: Em

M + T: Gary Barlow, Jason Orange, Howard Donald, Mark Owen and John Shanks
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RÜCKENWIND

(THOMAS D)

Siehst Du den Horizont? Direkt überm Boden fängt der Himmel an.
Und wär ich dort, dann würd ich wetten, dass ich ihn erreichen kann.
Doch hier, hat es den Anschein, bin ich dafür zu klein.

Am

1. Also hau ich ab mit Sack und Pack
und pack ein paar meiner Siebensachen, die ich hab,
und dann wird mir klar, es fehlt immer ein Stück,
doch ich mach mir nichts draus, setz den Wagen zurück und bin raus.

Fahr gerade über Land, es wird grade mal hell,
spüre Freiheit im mir, denk, das ging aber schnell,
bleibe besser in mir, denn es gibt kein Zurück,
und alles, was ich brauche, ist mein Auto und Glück.

Dm

Ist die Anlage an, dann geht der Sound ab,
Am
und ich rauch die Zigarette, die ich dafür gebaut hab,
und schaut ab und zu mal einer dummm, dann nehm ich's ihm nicht krumm,
denn Thomas D. haut ab und ich weiß ich komm rum,

E7

und ihr schaut ab und zu mal besser eure Straße lang,
C D
denn irgendwann komm ich an, und dann hoffe ich,
Am
ihr wisst, was geht, und dass ihr mich versteht,
und macht was draus, denn eh ihr euch's versteht, bin ich wieder raus.

Refrain:

Am
Ich packe meine Sachen und bin raus, mein Kind,
F G
Thomas D. ist auf der Reise und hat Rückenwind.
A
Ich sag es euch auf diese Weise, alle die am Suchen sind,
F G
sind mit mir auf der Reise, haben Rückenwind.
A
Und wir fahrn auch über Wasser, wenn da Brücken sind,
F G
he, der Typ hat 'ne Meise, aber Rückenwind.
A
Wir betreten neue Wege, die wir noch nicht hatten,
F G
ich nehm' euch mit, 'n Stück in meinem Windschatten.

7. Und noch genieß ich die Zeit, die ich daheim vertreib,
denn zum Zeitvertreib führt der Weg meiner Freunde zu mir her,
meine Wohnung ist nie leer und es könnten noch viel mehr Parties abgehn,
wovon wir absehn,

8. Wenn auch die Freunde bei mir aus und ein gehn und abdrehn, ist es egal,
wieviel Aufsehn wir erregen,
weil wir doch noch mehr bewegen, bewegen wir uns auf anderen Ebenen
und bringen mehr Bewegungen zu anderen noch Lebenden.

Und fällt dem Regen ein, er wollt mein Wagen ja noch waschen,
hab' ich euch in meinem Herzen und Musik in den Taschen,
und mit so 'ner Einstellung werd' ich alles überleben,
sagte ich nicht irgendwann mal, es wird Regen geben?

9. Es gibt nicht nur Sonnenschein, doch ich lass die Sonne rein, yeah,
der Meister ist im Haus und lässt die Sonne raus,
denn seh ich die Straßen, die Wolken, gehört die Welt mir,
ich hab nur Unsinn im Sinn und ich hab dich im Visier.

Refrain

Yeah, it's Dr. J. Thomas D. is getting things done
and he ain't on the run.

3. Und irgendwann komm ich dann in 'nem Wohnmobil an,
bin somit ständig am Reisen, immer am Ziel und kann
euch am besten beweisen, alle brauchen Visionen,
ich hab die, ich steh vor eurem Haus und ihr lasst mich drin wohnen,
und wir fahrn gemeinsam ab, weil jeder selbst steuert,
dann geb ich euch meine Kraft, weil ihr mich anfeuert,
denn wenn ihr beteuert, mich zu verstehn, dann lasst mich gehn,
und wir werden uns wiedersehen.

Ich lass nur zurück, was keiner braucht,
Last, die mich unten hält, obwohl sie selbst nichts taugt,
denn ich brauch freie Sicht, ich weiß ich leb umsichtig,
mir ist nicht viel wichtig, nur eins, folgt mir nicht,

ich bitt dich, nicht mit mir zu gehn, weiß das eine:
Reisen ist gesund, ich hau ab und zieh Leine,
und ihr seht mich als Punkt am Horizont verschwinden,
um ein Stück weiter hinten mich selbst zu finden.

Refrain 2x

CHERI CHERI LADY

Intro: Dm Bb C Dm Dm Bb C Dm

Dm Am

1. Oh, I cannot explain every time it's the same,
Gm C Dm
oh I feel that it's real, take my heart!

Am

I've been lonely too long, oh, I can't be so strong,
Gm C Dm Am
take the chance for romance, take my heart. I need you so!
Dm Am
There's no time, I'll ever go.

Refrain:

Dm Am

Cheri, cheri lady, going through a motion,
Gm C Dm
love is where you find it, listen to your heart.

Am

Cheri, cheri lady, living in devotion,
Gm C Dm
it's always like the first time, let me take a part.

Am

Cheri, cheri lady, like there's no tomorrow,
Gm C Dm
take my heart, don't lose it, listen to your heart!

Am

Cheri, cheri lady, to know you is to love you,
Gm C Dm
if you call me baby, I'll be always yours.

Intro

Dm Am

2. I get up, I get down, all my world turns around.
Gm C Dm
Who is right? Who is wrong? I don't know.

Am

I've got pain in my heart, got a love in my soul,
Gm C Dm Am
easy come, but I think easy go. I need you so!

Dm Am

Although times I move so slow.

Refrain

M + T: Dieter Bohlen
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(MODERN TALKING)

IN THE NAVY

Intro: Em D C Bsus4 B

Em

1. Where can you find pleasure, search the world for treasure,
G
learn science, technology?

Am G

Where can you begin to make your dreams all come true,
Am Bsus4 B
on the land or on the sea?

2. Where can you learn to fly, play in sports and skin dive,
study oceanography?

Sign off for the big band or sit in the grandstand
when your team and others meet?

Refrain:

E

In the Navy, yes, you can sail the seven seas,
F#m B7

in the Navy, yes, you can put your mind at ease.
F#m B7

in the Navy, come on now people, make a stand,
E B7

in the Navy, can't you see we need a hand.
E

In the Navy, come on, protect the motherland,
F#m B7

in the Navy, come on and join your fellow man,
F#m B7

in the Navy, come on people and make a stand,
E B7

in the Navy, in the Navy, in the Navy, in the Navy!

Em

They want you! They want you! They want you as a new recruit!

3. If you like adventure, don't you wait to enter
the recruiting office fast.

Don't you hesitate, there is no need to wait,
they're signing up new seamen fast.

4. Maybe you are too young to join up today,
but don't you worry 'bout a thing.

For I'm sure there will be always a good navy,
protecting the land and sea.

Refrain

They want you! They want you! They want you as a new recruit!

Who me? They want you, they want you! They want you as a new recruit!
But, but, but I'm afraid of water!

Hey, hey look, man, I get seasick even watching it on TV!

They want you, they want you in the Navy!

Oh my goodness! What am I gonna do in a submarine?
They want you, they want you in the navy!

Refrain

M+Originaltext: Henri Belolo/ Jaques Morali/ engl T: John Victor Willis
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MARIA MAGDALENA

Intro: Bm7 F#m7 Bm7 F#m7

Bm7 F#m7 Bm7 F#m7
 1. You take my love, you want my soul.
 D A/C# Bm7 A
 I would be crazy to share your life. Why can't you see what I want?
 D A/C# G Em
 Sharpen the senses and draw the knife. Hold me and you'll understand.

Refrain:

Em Bm Em
 I'll never be Maria Magdalena, you're a creature of the night.
 Bm D A
 Maria Magdalena, you're a victim of the fight, you need love.
 D A Bm
 Promised me delight, you need love.
 Em Bm Em
 I'll never be Maria Magdalena, you're a creature of the night.
 Bm D A
 Maria Magdalena, you're a victim of the fight, you need love.
 D A F#7/A#
 Promised me delight, you need love.

Bm7 F#m7 Bm7 F#m7
 2. Why must I lie? Find any prize.
 D A/C# Bm7 A/C#
 When will you wake up and realize I can't surrender to you.
 D A/C# G Bm
 Play for affection and win the prize. I know these party games, too.

Refrain

(SANDRA)

KEIN ZURÜCK

Intro: G Em Bm G Em Bm

Es gibt kein Weg zurück.
 Bm Em Bm
 1. Weißt Du noch, wie's war? Kinderzeit, wunderbar.
 Em Em
 Die Welt ist bunt und schön,
 Bm Em Bm
 bis du irgendwann begreifst, dass nicht jeder Abschied heißt,
 Em Em
 es gibt auch ein Wiedersehen.

Refrain:

Am Em Bm Em Bm
 Immer vorwärts Schritt um Schritt, es geht kein Weg zurück.
 Em Am Em Bm
 Was jetzt ist, wird nie mehr ungeschehn.
 Em Bm
 Die Zeit läuft uns davon, was getan ist, ist getan
 Em Em
 und was jetzt ist, wird nie mehr so geschehn.
 G Em Bm G Em Bm
 Es gibt kein Weg zurück. Es gibt kein Weg zurück.

Bm Em Bm Em Bm
 2. Ein Wort zuviel im Zorn gesagt, ein Schritt zu weit nach vorn gewagt,
 Em Em Bm
 schon ist es vorbei.
 Bm Em Bm Em Am
 Was auch immer jetzt getan, was ich gesagt hab, ist gesagt.
 Em Am Em Bm
 Und was wie ewig schien ist schon Vergangenheit.

Refrain

Bridge:
 Am Em Bm Em Bm Em
 Ach und könnt ich doch nur ein einz'ges Mal die Uhren rückwärts drehn,
 Am Em Bm Em Bm Em
 denn wieviel von dem, was ich heute weiß, hätt' ich lieber nie gesehn.
 G Em Bm G Em Bm
 Es gibt kein Weg zurück. Es gibt kein Weg zurück.

Bm Em Bm Em Bm
 3. Dein Leben dreht sich nur im Kreis, so voll von weggeworfner Zeit.
 Em Em Bm
 Deine Träume schiebst du endlos vor Dir her.
 Em Am Em Bm
 Du willst noch leben irgendwann, doch wenn nicht heute, wann denn dann?
 Em Am Em Bm
 Denn irgendwann ist auch ein Traum zu lange her.

Refrain

Bridge

M + T: Michael Cretu, Markus Loehr, Hubert Kemmler, Richard Palmer James
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(WOLFSHEIM)

DER KAFFEE IST FERTIG

(PETER CORNELIUS)

C G Dm7 G
Der Kaffee ist fertig, klingt das net unheimlich zärtlich.
C G Dm7 E
Der Kaffee ist fertig, klingt das net unglaublich lieb.

Am Am/G# Am/G Am/F#
Wenn die ersten Sonnenstrahl'n auf meine Aug'n niederfall'n,
Fmaj7 Dm7 G G+
dann hör' i dei' Stimm', die wie Glock'n klingt, sag'n:

C G Dm7 G
Der Kaffee ist fertig, klingt das net unheimlich zärtlich.
C G Dm7 E
Der Kaffee ist fertig, klingt das net unglaublich lieb.

F G
Wenn i irgendwas net vermiss'n möcht'
C G/B Am
an jedem neuen Tag, an dem i die Aug'n auf mach',
Dm7 G G+
dann sind das diese vier Worte von dir:

C G Dm7 G
Der Kaffee ist fertig, klingt das net ganz einfach herrlich.
C G Dm7 E
Der Kaffee ist fertig, klingt das net ganz einfach lieb.

Am Am/G# Am/G Am/F#
Wenn die Glock'n achte schlag'n und i komm wieder z'spät,
Fmaj7 Dm7 G+
werd' i net nervös, spür i gar kein'n Stress, wenn du sagst:

C G Dm7 G
Der Kaffee ist fertig, das klingt für mich wie Musik.
C G Dm7 G G+
Der Kaffee ist fertig, wenn i um achte no' lieg'.

C G Dm7 G
Der Kaffee ist fertig, da werd' i gleich wieder müd'.
C G Dm7 G C
Der Kaffee ist fertig, da schlaf' i gleich wieder ein.

M + T: Peter Cornelius
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BEINHART

(TORFROCK)

Refrain:

A E
Beinhart wie'n Rocker, Beinhart wie'n Chopper.
A D A E A E
Beinhart wie'n Flaschbier, Beinhart geht das ab hier.

A E A
1. Wir geh'n nicht schick in die Restaurants
E

und knabbern vornehm am Hummerschwanz.

A D
Wir duften nicht nach Eau de Toilette,
A E A
bei uns schnuppert man gutes Kettenfett.

Bridge:

D Bm
Wir ridern easy über Berg und Tal,
D E
stoppen kann uns nur ein Begrenzungspfahl.

Dengel, dengel, dengel, dengel, deng.

Refrain

A E A
2. Stell den Campingwagen nich dahin,
E

A D
oder du hast einen Tunnel drin.
A E A
Mach sie nicht zu, lass sie auf die Schranke,
A E A
lass uns da durch da, sonst gibt das Zanke.

Bridge

Refrain

A E A
3. An die Kuh und an den Bullen vorbei,
E
überhol'n wir auch die Polizei.

A D
Wir sind die Wilden und nich zu zügeln,
A E A
wenn wir über alle Pisten bügeln.

Bridge

Refrain

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DON'T LET THE SUN GO DOWN ON ME

(ELTON JOHN / GEORGE MICHAEL)

Intro: C C/Bb F/A C/G F Dm

G F/C C
1. I can't light no more of your darkness.
F G C/G G
All my pictures seem to fade to black and white.
G7 F/C C
I'm growing tired and time stands still before me
F G
frozen here on the ladder of my life.

G F/C C
2. It's much too late to save myself from falling.
F G C/G G
I took a chance and changed your way of life.
G7 F/C C
But you misread my meaning when I met you,
F C/G G F/G
closed the door and left me blinded by the light.

Refrain:

C C/Bb
Don't let the sun go down on me.
Am7 D7/F#
Although I search myself, it's always someone else I see.
C/G F/G G7 C C/Bb
I'd just allow a fragment of your life to wander free,
F/A Dm C/E F C/G F/G C
but losing everything is like the sun going down on me.

Intro

G F/C C
3. I can't find, oh, the right romantic line.
F G C/G G
But see me once and see the way I feel.
G7 F/C C
Don't discard me, baby, no, just because you think I mean you harm.
F C/G G F/G
But these cuts I have, oh, they need love to help me heal. Oh.

Refrain

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HARD TO SAY I'M SORRY

(CHICAGO)

E G#m A B C#m B
1. Everybody needs a little time away, I heard her say, from each other.
E G#m A B C#m B
Even lovers need a holiday far away from each other.

C#m F#m B E
Hold me now. It's hard for me to say I'm sorry,
C#m F#m Bsus4 B
I just want you to stay.

E A B
After all that we've been through,
G#m C#m B F# Bsus4 B
I will make it up to you. I promise to.
E A B A G#7
And after all that's been said and done,
C#m F#7 Bsus4 B Bsus4 B
you're just the part of me I can't let go.

E G#m A B C#m B
2. Couldn't stand to be kept away. Just for the day. From your body.
E G#m A B C#m B
Wouldn't wanna be swept away, far away from the one that I love.

C#m F#m B E
Hold me now. It's hard for me to say I'm sorry,
C#m F#m Bsus4 B
I just want you to know.
C#m F#m B E
Hold me now. I really want to tell you I'm sorry.
C#m F#m Bsus4 B
I could never let you go.

E A B
After all that we've been through,
G#m C#m B F# Bsus4 B
I will make it up to you. I promise to.
E A B A G#7
And after all that's been said and done,
C#m F#7 B A
you're just the part of me I can't let go.

G C D/F#
After all that we've been through,
B/D# Em A/C# D
I will make it up to you. I promise to.
B7 Em D A Am Bsus4 B E
You're gonna be the lucky one.

M + T: David Foster & Peter Cetera
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RIDE TO AGADIR

C G
1. We rode in the morning, Casablanca to the west.
F G Am
On the Atlas mountain foothills leading down to Marrakesh.

C G
For Mohammed and Morocco we had taken up our guns,
F G Am
for the ashes of our fathers and the children of our sons.
F C G C
For the ashes of our fathers and the children of our sons.

C G
2. In the dry winds of summer we were sharpening the blades.
F G Am

We were riding to act upon the promise we had made.
C G
With the fist and the dagger, with the rifle and the lance,
F G Am
we will suffer no intrusion from the infidels of France.
F C G C
We will suffer no intrusion from the infidels of France.

Refrain:

Gm Bb F Gm
We could wait no more in the burning sands on the ride to Agadir.
Bb F Gm C
Like the dogs of war for the future of this land on the ride to Agadir.

F C
3. Though they were waiting and they were fifty to our ten.
Bb C Dm

They were easily outnumbered by a smaller force of men.
F C
As the darkness was falling they were soon to realize,
Bb C Dm
we were going to relieve them of their godforsaken lives.
Bb F C F
We were going to relieve them of their godforsaken lives.

Refrain

C G
4. We rode in the morning, Casablanca to the west.
F C G Am
On the Atlas mountain foothills leading down to Marrakesh.

C G
For Mohammed and Morocco we had taken up our guns,
F C G Am
for the ashes of our fathers and the children of our sons.
F C G C
For the ashes of our fathers and the children of our sons.

(MIKE BATT)

N' OUBLIEZ JAMAIS

(JOE COCKER)
[CAPO -2]

Intro: Am Am/G# C/G Am/F# Am Am/G# C/G Am/F#
Am Am/G# C/G

1. Papa, why do you play all the same old songs?
Am/F# Am
Why do you sing with the melody?

Am/G# C/G
Cause down on the street something's going on,
Am/F# F
there's a brand new beat and a brand new song.

Am F Am
In my life there was so much anger, still I have no regrets.
F Am
Just like you, I was such a rebel,
F G
so dance your own dance, and never forget.

Refrain:

Am C
N'oubliez jamais, I heard my father say,
G D
every generation has it's way a need to disobey.
Am C
N'oubliez jamais, it's in your destiny,
G D
a need to disagree when rules get in the way.
Am C G D
N'oubliez jamais!

Am Am/G# C/G
2. Mama, why do you dance to the same old songs?
Am/F# Am

Why do you sing only the harmony?

Am/G# C/G
Cause down on the street something's going on,
Am/F# F
there's a brand new beat and a brand new song.

Am F Am
In my heart there's a young girl's passion. For a life long duet.
F Am
Someday soon someone's smile will haunt you
F G
so sing your own song and never forget.

Refrain

Fm C Am G F
What is this game searching for love or fame, it's all the same.
Fm C D7 G
One of these days you say that love will be the cure, I'm not sure.

Refrain

THE ONE

Em Em/D# Em/D Em/C# Cmaj7 Bsus4 B
 1. So I find a reason to shave my legs each single morning.
 Em Em/F# Em/G Em/C# Cmaj7
 So I count on someone Friday nights to take me dancing and then
 Bsus4 B
 to church on Sundays.
 Am7 D Am7 D
 To plan more dreams and someday think of kids
 Am7 D
 or maybe just to save a little money.

Refrain:

G D/F# Em C
 You're the one I need. The way back home is always long
 Cm G
 but if you're close to me I'm holding on.
 D/F# Em C
 You're the one I need. My real life has just begun
 Cm Em
 cause there's nothing like your smile made of sun.
 Em/D# Em/D Em/C# Cmaj7 Bsus4 B
 In a world full of strangers you're the one I know.

Em Em/D# Em/D Em/C# Cmaj7 B

Em Em/D# Em/D Em/C# Cmaj7 Bsus4 B
 2. So I learn to cook and finally lose my kitchen phobia.
 Em Em/D# Em/D Em/C# Cmaj7
 So I've got the arms to cuddle in when there's a ghost or a muse
 Bsus4 B
 that brings insomnia.
 Am7 D Am7 D
 To buy more thongs and write more happy songs.
 Am7 D
 It always takes a little help from someone.

Refrain

Solo: G Bb C G Bb C Dsus4 D

Refrain

G D Em C
 You're the one I need. You're the one I need.
 Cm G
 With you my real life has just begun.
 D Em C
 You're the one I need. You're the one I need.
 Cm G
 Cause there's nothing like your smile made of sun.
 D Em C
 Nothing like your love, nothing like your love.
 Cm G
 Ooooh. Nothing like your love.

M + T: Glen Ballard, Shakira Isabel Mebarak
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(SHAKIRA)
 [CAPO +1]

HAVE A NICE DAY

(BON JOVI)

C#m E A B
 1. Why, you wanna tell me how to live my life?
 C#m E A B
 Who are you to tell me if it's black or white?
 C#m
 Mama, can you hear me? Try to understand.
 E
 Is innocence the difference between a boy and a man?
 F#m
 My daddy lived the lie, it's just the price that he paid.
 A
 Sacrificed his life, just slaving away.

Refrain:

C#m A E B
 Ohhh, if there's one thing I hang on to, that gets me through the night.
 C#m A E B
 I ain't gonna do what I don't want to, I'm gonna live my life.
 C#m A
 Shining like a diamond, rolling with the dice,
 E B
 Standing on the ledge, I show the wind how to fly.
 F#m
 When the world gets in my face, I say:

A C#m E A E B
 Have a nice day.
 C#m E A E B
 Have a nice day.

C#m E A B
 2. Take a look around you, nothing's what it seems.
 C#m E A B
 We're living in the broken home of hopes and dreams,
 C#m
 let me be the first to shake a helping hand.
 E
 Anybody brave enough to take a stand,
 F#m
 I've knocked on every door, on every dead-end street
 A
 looking for forgiveness, what's left to believe?

Refrain 2x

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SUGAR BABY

Intro: A One, a Two, a Three, a Four!

Refrain:

C F
Sugar Sugar Baby, oh oh, Sugar Sugar Baby,
G7 C
mmmmhh, sei doch lieb zu mir.

F
Sugar Sugar Baby, oh oh, Sugar Sugar Baby,
G7 C
mmmmhh, dann bleib ich bei dir.

C F C G7
Dam dideldamdam, dam dideldamdam, dam dideldamdam, dam dideldamdam,
C F C G7 C
dam dideldamdam, dam dideldamdam, dam dideldam, dam, dam.

C
1. Ich kenn Susi und Marleen, kenn die Mary und die Jane,
G7
auch Diana ist bezaubernd und nett,
C7 F
und das eine ist mir klar, ich käm dauernd in Gefahr,
G7 C G7
wenn ich dich nicht hätt, Sugar Baby! Hey!

Refrain

C
2. Du hast Charme und du hast Chic, und dein Lächeln und dein Blick
G7
raubten schon am ersten Tag mir die Ruh,
C7 F
wenn ich dich bekommen kann, schau ich keine andre an,
G7 C
denn so bist nur du, Sugar Baby!

Refrain

(PETER KRAUS)

LOLLIPOP

(THE CHORDETTES)
[CAPO -4]

Refrain:

C Am Dm G7
Lollipop, Lollipop, oh, lolli, lolli, lolli,
C Am Dm G7
Lollipop, Lollipop, oh, lolli, lolli, lolli,
C Am Dm G7 C G7
Lollipop, Lollipop, oh, lolli, lolli, lolli, Lollipop.

C F C F
1. Call my baby Lollipop. Tell you why.

C F G7
His kiss is sweeter than an apple pie.

C F C F
And when he does the shaky rocking dance.

C/G G7 C G7
Man, I haven't got a chance. I call him.

Refrain

F C F C
Sweeter than candy on a stick, huckleberry, cherry, or lime.
F G7
If you had a choice, he'd be your pick, but Lollipop is mine!

Refrain

C F C F
2. Crazy way he thrills me. Tell you why.

C F G7
Just like a lightning from the sky.

C F C F
He loves to kiss me till I can't see straight,

C/G G7 C G7
gee, my Lollipop is great. I call him.

Refrain

ALOHA HEJA HE

Intro: Am C G Am Am C G

Am C G Am
 1. Hab' die ganze Welt gesehn, von Singapur bis Aberdeen,
 wenn du mich fragst, wo's am schönsten war, sag' ich Sansibar.
 Es war 'ne harte Überfahrt, zehn Wochen nur das Deck geschrubbt,
 hab' die Welt verflucht, in den Wind gespuckt
 und salziges Wasser geschluckt.

Am C
 2. Als wir den Anker warfen war es himmlische Ruh',
 und die Sonne stand senkrecht am Himmel.

Am C
 Als ich über die Reling sah, da glaubte ich zu träumen,
 da war'n tausend Boote und sie hielten auf uns zu.

Am C G Am
 In den Booten waren Männer und Frau'n, ihre Leiber glänzten in der Sonne
 und sie sangen ein Lied, das kam mir seltsam bekannt vor,
 aber so hab' ich's noch nie gehört uhh, so hab' ich's noch nie gehört.

Refrain:
 Am C G Am
 Aloha heja he aloha heja he aloha heja he.
 Aloha heja he aloha heja he aloha heja he.

Am C
 3. Ihre Boote machten längsseits fest
 und mit dem Wind wehte Gelächter herüber.
 Sie nahmen ihre Blumenkränze ab und wärfen sie zu uns herüber,
 hey und schon war die Party im Gange.

Refrain

Am C G Am
 4. Ich hab das Paradies gesehn, es war um Neunzehnhundertzehn,
 der Steuermann hatte Matrosen am Mast
 und den Zahlmeister ha'm die Gonokokken vernascht,
 aber sonst war'n wir bei bester Gesundheit.

Refrain 2x

(ACHIM REICHEL)

DER SPIELER

Em G Em
 1. Es ist mitten im Winter im tiefen Schnee.

Am Es ist späte Nacht im Kasino an der See.

C Em
 Und der letzte Spieler an Tisch 1 im Großen Saal,
 setzt den letzten Riesen und weiß nicht auf welche Zahl.

G Em
 Er hat alle Zahlen durch und auf allen verloren.

Am
 Er weiß: Wenn er jetzt verliert, ist er selbst verloren.
 C
 Und als er die Hand ausstreckt, um den Riesen zu setzen,
 hört er die Spieler im Meer, den Wind hört er hetzen:

Refrain:

Em Am
 Komm rüber, Spieler, Spieler komm rüber.
 Em Am
 Das Spiel ist doch längst vorbei, Spieler komm rüber.
 C B Em
 Denn, wenn du nichts mehr hast, bist du frei.
 C B Em
 Erst, wenn du nichts mehr hast, bist du frei, frei.

2. Und der Spieler setzt alles auf eine Zahl,
 auf den höchsten Sieg und auf die tiefste Qual.
 Er setzt alles auf die 17, und 17 fällt,
 und mit einem Streich hat er das fünfunddreißigfache Geld.

Fünfunddreißig Riesen, und alle starren ihn an.
 Und was macht der Spieler? Seht doch den Irren an!
 Er lässt alles auf der 17! Hat man sowas schon gesehn?
 Und dann geht nichts mehr und der Spieler hört sich flehn:

Komm rüber, Kugel, Kugel komm rüber.
 Das Spiel ist doch nie vorbei, Kugel komm rüber.
 Noch einmal die 17 und ich bin frei.
 Noch einmal die 17 und ich bin frei.

3. Es ist immer noch Winter, immer noch Schnee,
 und ein Spieler ohne Glück, das tut immer noch weh.
 Und am Hafen heulen die Schiffe, die Möwen schrein sich heiser.
 In der Dämmerung wird's dunkel, der Wind wird leiser, leiser, leiser.

Und das Mädchen sagt zum Spieler: Junge, jetzt ist es Zeit.
 Du hast soviel verloren, bist du endlich soweit?
 Und der Spieler hebt den Kopf: Wie weit? Wofür?
 Und das Mädchen ruft, es steht schon in der Tür:

Komm rüber, Spieler, Spieler komm rüber.
 Dieses Spiel hast du frei, Spieler komm rüber.
 Denn, wenn du mich erst hast, bist du frei
 und dieses Spiel spielen zwei!

M + T: Jörg Fauser, Achim Reichel
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(ACHIM REICHEL)
 [CAPO +1]

DIE HÄNDE ZUM HIMMEL

G

1. Wenn du heut' nicht in der Stimmung bist,

lass doch alles so sein wie es ist,

D

wir wollen trinken, noch einen trinken,

G

C

G

weil man die Sorgen dann vergisst.

Fühlst du dich manchmal auch so allein?

Glaub mir, das brauchte gar nicht zu sein,

D

denn heute Abend gehen wir feiern,

Am

D

G

die ganze Welt ist ein Verein.

Refrain:

D G C G
Und dann die Hände zum Himmel, komm lasst uns fröhlich sein,

D

G

C

G

wir klatschen zusammen und keiner ist allein,

D

G

C

G

und dann die Hände zum Himmel, komm lasst uns fröhlich sein,

D

Am

D

G

wir klatschen zusammen und keiner ist allein.

G

2. Wir tun nur noch das, was uns gefällt,

tanzen, singen im Saal oder Zelt,

D

nicht alleine, denn das will keiner,

G

C

G

uns gehört die ganze Welt.

Und an morgen wird heut' nicht gedacht,

wir feiern weiter die ganze Nacht,

D

lasst uns heben, einmal schweben,

Am

D

G

und dabei wird nur gelacht.

Refrain 2x

(DIE KOLIBRIS)



DIE LIEBE IST EIN SELTSAMES SPIEL

(CONNIE FRANCIS)
[CAPO -1]

Refrain:

G G7 C
Die Liebe ist ein seltsames Spiel,

D D7 G

sie kommt und geht von einem zum andern.

G7 C

Sie nimmt uns alles, doch sie gibt auch viel zu viel,

G Am D7 G

die Liebe ist ein seltsames Spiel.

G G7 C
1. Wir kannten und wir lieben uns seit Jahren,

D D7 G

die Zukunft schien uns beiden sonnenklar.

G7 C

Fast wären wir zum Standesamt gefahren,

G D7 G C G

bis alles plötzlich so verändert war.

Refrain

G G7 C
2. Wie oft hast du die Treue mir geschworen,

D D7 G

und sicher war es so für lange Zeit.

G7 C

Doch dann hast du auf's Neu dein Herz verloren,

G D7 G C G

nur darum bin ich wieder einsam heut'.

Refrain

G D7 Am D7 G Cm G
Die Liebe ist ein seltsames Spiel!

M + T: van Nimwegen
Deutscher Spezialtext: J. Kamphuis
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GANGSTA'S PARADISE

Intro: G Em F# Bm G Em F# Bm
G A7 G
As I walk through the valley of the shadow of death,
F# Bm
I take a look at my life and realise there's none left.
G A7 G
Cause I've been brassing and laughing so long that
F# Bm
even my mamma thinks that my mind is gone.
G Em
1. But I ain't never crossed a man that didn't deserve it,
F# Bm
me be treated like a punk, you know that's unheard of.
2. You better watch how you talking and where you walking
or you and your homies might be lined in chalk.
3. I really hate to trip but I gotta lope
as they croak I see myself in the pistol smoke. Fool!
4. I'm the kinda G that little homies want to be like
on my knees in the night, saying prayers in the streetlight.

Refrain:

G A7 G F# Bm
Been spending most their lives, living in the gangsta's paradise.
Been spending most their lives, living in the gangsta's paradise.
Keep spending most our lives, living in the gangsta's paradise.
Keep spending most our lives, living in the gangsta's paradise.

5. They got the situation, they got me facing.
I can't live a normal life, I was raised by the strip.
6. So I gotta be down with the hood team,
too much television watching got me chasing dreams.
7. I'm an educated fool with money on my mind,
got my ten in my hand and a gleam in my eye.
8. I'm a loped-out gangsta set-trippin banger,
and my homies is down so gonna rouse my anger. Fool!
9. Death ain't nothing but a heart beat away,
I'm living life do or die, what can I say.
10. I'm 23 now, but will I live to see 24,
the way things are going, I don't know.

G Em F# Bm G Em F# Bm
Tell me why are we so blind to see that the ones we hurt are you and me?

Refrain

11. Power and the money, money and the power,
minute after minute, hour after hour.
12. Everybody's running, but half of them ain't looking
what's going on in the kitchen, but I don't know what's cooking.
13. They say I've got to learn, but nobody's here to teach me,
if they can't understand it, how can they reach me?
14. I guess they can't, I guess they won't,
I guess they front, that's why I know my life is out of luck. Fool!

Refrain

G A7 G F# Bm G A7 G F# Bm
Tell me why are we so blind to see that the ones we hurt are you and me?

(COOLIO)
[CAPO +1]

POISON

Em C G D
1. Your cruel device, your blood like ice.
Am F C E7
One look could kill my pain, your thrill.

Refrain:

Am F C G Bm
I want to love you but I better not touch.
Dm Bb F C Bm
I want to hold you but my senses tell me to stop.
G D A
I want to kiss you but I want it too much.
Em C G D Em C G D
I wanna taste you but your lips are venomous poison.
Em C G D Em C G D
You're poison running through my veins. You're poison.
Em C G D C
I don't wanna break these chains.

Em C G D
2. Your mouth, so hot, your web, I'm caught.
Am F C E7
Your skin, so wet, black lace on sweat.

Refrain 2:

Am F C G Bm
I hear you calling and it's needles and pins.
Dm Bb F C Bm
I want to hurt you just to hear you screaming my name.
G D A
Don't want to touch you but you're under my skin.
Em C G D Em C G D
I want to kiss you but your lips are venomous poison.
Em C G D Em C G D
You're poison running through my veins. You're poison.
Em C G D C
I don't wanna break these chains. Poison.

Am F C E7
One look could kill my pain, your thrill.

Refrain

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OVER THE RAINBOW

G Em Bm G7 C G
 1. Somewhere over the rainbow, way up high,
 C Cm G E7 A D7 G D7
 there's a land that I heard of, once in a lullaby.
 G Em Bm G7 C G
 Somewhere over the rainbow skies are blue,
 C Cm G E7 A D7 G
 and the dreams that you dare to dream really do come true.

G
 Someday I'll wish upon a star,
 C/G G Am D7
 and wake up where the clouds are far behind me.
 G
 Where troubles melt like lemon drops,
 A7 D7 Am D7
 away above the chimney tops, that's where you'll find me.

G Em Bm G7 C G
 2. Somewhere over the rainbow bluebirds fly,
 C Cm G E7 A D7 G D7
 birds fly over the rainbow, why then, oh why can't I?

G Am
 If happy little bluebirds fly beyond the rainbow,
 D7 G Cm G
 why, oh why can't I?

T: E Y Harburg
 M: Harold Arlen
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(THE WIZARD OF OZ)
 (JUDY GARLAND)
 [CAPO+1]

HELLO MARY LOU

(RICKY NELSON)

Refrain:

A D A
 Hello Mary Lou, goodbye heart, sweet Mary Lou, I'm so in love with you.
 A C#7 F#m B7 E A D A
 I knew Mary Lou, we'd never part, so hello Mary Lou, goodbye heart.

A D
 1. You passed me by one sunny day, flashed those big brown eyes my way
 A E
 and ooh, I wanted you forever more.
 A A7
 Now I'm not one that gets around,
 D D7
 I swear my feet are stuck to the ground
 A E A
 and though I never did meet you before.
Refrain

A D
 2. I saw your lips, I heard your voice, believe me I just had no choice,
 A E
 wild horses couldn't make me stay away.
 A A7 D D7
 I thought about a moonlit night, my arms around you good and tight,
 A E A
 that's all I had to see for me to stay.
Refrain

HELLO MARY LOU

(JAN & KJELD)

Refrain:

A D A
 Hello Mary Lou, sieh mal an, dein Kleid ist schick
 E
 und schick sind deine Schuh.
 A C#7 F#m B7 E A D A
 Und du, Mary Lou, du lachst dazu, so wie ein Sonnenschein, Mary Lou.

A D
 1. Aus dem Hause vis-a-vis, sieht man jeden Morgen früh,
 A E
 die Mary Lou den Weg zur Schule geh'n.
 A A7 D D7
 Und sie schaut so nett daher, grüßt so freundlich, bitte sehr,
 A E A
 das finden alle an ihr wunderschön.
Refrain

A D
 2. So viele Mädchen kann man seh'n, die in Nietenhosen geh'n,
 A E
 doch Mary Lou hat sowas nicht im Sinn.
 A A7 D D7
 In ihrem Teen- Teen- Teenage Kleid, ja, da ist sie jederzeit
 A E A
 für alle Boys und Girls die Königin.
Refrain

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GIMME ALL YOUR LOVIN'

F5 Bb5 C5

1. I got to have a shot
 F5 Bb5 C5
 of what you got is, oh, so sweet.
 F5 Bb5 C5
 You got to make it hot,
 F5 Bb5 C5
 like a boomerang I need a repeat.

Refrain:

Bb
 Gimme all your lovin',
 F C
 all your hugs and kisses, too.
 Bb
 Gimme all your lovin',
 F C
 don't let up until we're through.

F5 Bb5 C5

2. You got to whip it up
 F5 Bb5 C5
 and hit me like a ton of lead.
 F5 Bb5 C5
 If I blow my top,
 F5 Bb5 C5
 will you let it go to your head?

Refrain

F5 Bb5 C5

3. You got to move it up
 F5 Bb5 C5
 and use it like a screwball would.
 F5 Bb5 C5
 You got to pack it up,
 F5 Bb5 C5
 work it like a new boy should.

Refrain

(ZZ TOP)

MY HEART WILL GO ON

(CELINE DION)

Intro: C#m B A B C#m B A B

E Bsus4 A E B
 1. Every night in my dreams I see you, I feel you,
 E Bsus4 Aadd2 B
 that is how I know you go on.
 E B A Bsus4 B
 Far across the distance and spaces between us
 E B Aadd2
 you have come to show you go on.

Refrain:

C#m B A B C#m B A B
 Near, far, wherever you are, I believe that the heart does go on.
 C#m B A B C#m G#m
 Once more you open the door and you're here in my heart
 A B C#m B A B
 and my heart will go on and on.

E B A Bsus4 B
 2. Love can touch us one time and last for a lifetime
 E B Aadd2
 and never let go till we're gone.
 E B A Bsus4 B
 Love was when I loved you, one true time I hold to
 C#m G#m Aadd2
 in my life we'll always go on.

Refrain

C#m B A C#m Csus4

Refrain 2:
 Fm Eb Db Eb
 You're here, there's nothing I fear
 Fm Eb Db Eb
 and I know that my heart will go on.
 Fm Eb Db Eb Fm Cm
 We'll stay forever this way, you are safe in my heart
 Db Eb Ab
 and my heart will go on and on.

M: James Homer

T: Will Jennings

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STUMBLIN' IN

(CHRIS NORMAN & SUZIE QUATRO)

Refrain:

Am D G Em
Our love is alive and so we begin.

Am D G Em
Foolishly laying our hearts on the table, stumblin' in.

Am D G Em
Our love is a flame burning within.

Am D G
Now and then fire light will catch us, stumblin' in.

Am D G Em

1. Wherever you go, whatever you do,
Am D G Em
you know these reckless thoughts of mine are following you.

Am D G Em
I've fallen for you, whatever you do,

Am D G Em
cause baby, you've shown me so many things that I never knew.

Am D G
Whatever it takes, baby, I'll do it for you.

Refrain

Am D G Em
2. You were so young, ah, but I was so free.

Am D G Em
I may have been young, but baby, that's not what I want to be.

Am D G Em
Well, you were the one, oh, why was it me?

Am D G Em
Cause baby, you've shown me so many things that I'd never seen.

Am D G
Whatever you need, baby, you got it from me.

Refrain

Am D G Em
Stumblin' in, stumblin' in.

Am D G Em
Foolishly laying our hearts on the table, stumblin' in.

Am D G Em
Ah, stumblin' in, mmh, stumblin' in.

Am D G Em
Now and then fire light will catch us, stumblin' in.

Am D G Em
Oh, stumblin' in, I'm stumblin' in.

Am D G Em
Foolishly laying our hearts on the table, stumblin' in.

SUBSTITUTE

(CLOUD)

(RIGHTEOUS BROTHERS)

E

1. Sam, you've been waiting much too long now,
D/E E
it looks like she's not coming home.

Sam, you've been loyal, true and faithful,
D/E E
all this time with being alone.

A

E
If I could get that same dedication,
A E
I'd give you everything in creation.
B B7
If she doesn't come back. If she doesn't come back.

Refrain:

E A B A E A B
I'll be your substitute whenever you want me.

A E A B A E A B
Don't you know I'll be your substitute whenever you need me.

E

2. Sam, every day you waited for her,
D/E E
I've been waiting here for you.

Sam, all this time I've been lonely,
D/E E
I know what you've been going through.

A

E
I'll wait until my chances will come.
A E

Cause you can't keep relying on her.
B B7
If she doesn't come back. If she doesn't come back.

Refrain

D A E A
Each day by your window you sit and sigh hoping to see her face.

C#m G#m A B
Oh, you might as well forget about her
F#m G#m A B
and find someone to take her place. If she doesn't come back.

Refrain

TIME TO WONDER

(FURY IN THE SLAUGHTERHOUSE)

A E/A D/A E/A
1. We've got time to wait and we wait till it's too late.
D E Amaj7 A Amaj7 A
We always move in seconds, world of hours and days.
E/A D/A E/A
We've got bones and blood, is this all what we've got?
D E Amaj7 A Amaj7 A
My father was a brain but maybe I just thought in vain.

Refrain:

D E A F#m
And this is not the time to wonder and this is not the time to cry.
D
And this is not the time to sleep, while we fight,
E
and this is not the time to die.

A E/A F#m
2. Reality and dreams, reality is not what it seems,
D E A Amaj7
it's not the way we want it, it's just the way it gotta be.
A F#m7
We've got love and hate but we can't estimate
D E A Amaj7
what's the right solution to kill the illusion of this world.

Refrain 2:

D Esus4 A/C# F#m
And this is not the time to wonder and this is not the time to cry.
D Esus4
And this is not the time to sleep, while we fight,
A/C# F#m
and this is not the time to die.

Refrain 3:

D Esus4 A/C# F#m
And this is not the time to wonder cause this is just a time to fear.
D
Oh, don't worry about the meaning, don't worry 'bout the world,
Esus4
it's the question how to see it clear.
A Amaj7 F#m D E A
About the time, about the time.

Refrain 2

Refrain 3

WOMAN

(JOHN LENNON)
[CAPO +1]

Intro: Dsus4 D G/D D Dsus4 D G/D D

D Em7 D/F# Em7
1. Woman, I can hardly express
D Bm Em Asus4 A
my mixed emotions at my thoughtlessness.
G Em7 F#m Asus4 A
After all, I'm forever in your debt.
D Em7 D/F# Em7
And woman, I will try to express
D Bm Em Asus4 A
my inner feelings and thankfulness
G Em7 F#m Asus4 A
for showing me the meaning of success.

Dadd9 Bm7 Em7 A6
Oooohoooh, well, well. Doo doo doo doo doo.
Dadd9 Bm7 Em7 A6
Oooohoooh, well, well. Doo doo doo doo doo.

D Em7 D/F# Em7
2. Woman, I know you understand
D Bm Em Asus4 A
the little child inside the man.
G Em7 F#m Asus4 A
Please remember, my life is in your hands.
D Em7 D/F# Em7
And woman, hold me close to your heart.
D Bm Em Asus4 A
However distant, don't keep us apart.
G Em7 F#m Asus4 A
After all it is written in the stars.

Dadd9 Bm7 Em7 A6
Oooohoooh, well, well. Doo doo doo doo doo.
Dadd9 Bm7 Em7 A6
Oooohoooh, well, well. Doo doo doo doo doo.

D Em7 D/F# Em7
3. Woman, please let me explain.
D Bm Em Asus4 A
I never meant to cause you sorrow or pain.
G Em7 F#m Asus4 A
So let me tell you again and again and again.

Dadd9 Bm7 Em7 A6
I love you, yeah, yeah, now and forever.
Dadd9 Bm7 Em7 A6
I love you, yeah, yeah, now and forever.
Dadd9 Bm7 Em7 A6
I love you, yeah, yeah, now and forever.

DIE SENNERIN VOM KÖNIGSSEE

Em
1. Hoch in den Bergen über'm Königssee,
da haust die Maid und hütet Vieh im frischen Klee,
Em
hoch auf den sonnigen Matten.

Sie ist so fromm und dennoch ungehemmt,
Am
so wie ihr prall gefülltes Miederhemd, aha,
Em
sie hört das Schweigen im Walde.
Am
Doch in der Nacht wird durchgemacht,
Em
in Landestracht tanzt man auf Almen Cha Cha Cha.
Am
Und aus dem Tal strömt auf einmal
B
die Burschenschaft und feuert sie noch an.

Refrain:
Em
Jodeladiyah, holladiyah, holladiyah, holladiyah,
C
die Sennerin vom Königssee,
Em
Jodeladiyah, holladiyah, holladiyah, holladiyah,
C
sie tanzt wie eine wilde Fee.
Em D C#° C
Jollodiyah, holladiyah, holladiyah, holladiyah.

Em
2. Die Botschaft geht wie Feuer über's Land,
Am
vom Watzmann bis zum Meerstrand ist sie bekannt
Em
als Ballerina der Berge.

Und eines Tages da kommt Fred Astaire,
Am
und sagt: Hey Honey, hüte keine Kühe mehr
Em
and let us dance together!
Am
Im ganzen Land sehr wohl bekannt
Em
tanzt sie den Almen Cha Cha Cha.
Am
Und jeder Mann macht sie jetzt an,
B
gibt sich galant, und singt voll Euphorie:

Refrain

M: Ulrich Herter
T: Joachim Gaiser
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(KIZ)

DU MUSSST EIN SCHWEIN SEIN

(DIE PRINZEN)
[CAPO +2]

Intro: Em Bm Am B Em

G Am
1. Ich war immer freundlich, lieb und nett,
D Em
kriegte nie irgend 'ne Frau ins Bett,
Am B
und dann auf Macho, cool und arrogant,
Am Em
plötzlich kamen sie angerannt.

G Am
2. Und wieder seh ich, wie's im Leben läuft,
D Em
wer hart ist, laut und sich besäuft,
Am B
kommt bei den Frauen besser an.
Am Em
Wer will schon 'nen lieben Mann?

D G B Em
Daraus ziehst du Konsequenzen, und du schaltest um auf "schlecht".
Am Em F# B
Die Welt ist ein Gerichtssaal, und die Bösen kriegen Recht.

Refrain:
Em B7
Du musst ein Schwein sein in dieser Welt, Schwein sein.
Am B7 Em
Du musst gemein sein in dieser Welt, gemein sein.
D
Denn willst du ehrlich durchs Leben gehn, ehrlich,
C B7 E
kriegst 'nen Arschtritt als Dankeschön, gefährlich.

G Am
3. Weil ich weiß, dass ich's mir leisten kann,
D Em
stell ich mich überall vorne an,
Am B
und ist einer sanft und schwach,
Am Em
hör mal, wie ich drüber lach.

D G B7 Em
Bei den freundlichen Kollegen, halt ich voll dagegen,
Am Em F# B
obwohl mich keiner mag, sitz ich bald im Bundestag.

Refrain 2x

Am B7 Em
Du musst gemein sein in dieser Welt. Du musst ein Schwein sein!

M: Annette Humpe, Udo Lindenberg
T: Annette Humpe, Udo Lindenberg, Fabian Harloff, Lukas Hilbert
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HEY BABY

Intro: G Em C D G Em C D G Em C D G Em C D

Refrain:

G Em C D G Em C D G Em C D G Em C D
 Hey, hey baby, I wanna know if you'll be my girl.
 G Em C D G Em C D G Em C D G Em C D
 Hey, hey baby, I wanna know if you'll be my girl.

C
 1. When I saw you walking down the street,
 G C7
 I said that's the kind of girl I'd like to meet.
 C D
 She's so pretty, Lord, she's fine, I'm gonner make her mine, all mine.

G Em C D G Em C D G Em C D G Em C D
 Hey, hey baby, I wanna know if you'll be my girl.

E7 A
 2. When you turn and walk away, that's when I want to say.
 D G
 Come on, baby, give me a whirl, I wanna know if you'll be my girl.

G Em C D G Em C D G Em C D G Em C D
 Hey, hey baby, I wanna know if you'll be my girl.

E7 A
 3. When you turn and walk away, that's when I want to say.
 D G
 Come on, baby, give me a whirl, I wanna know if you'll be my girl.

Refrain

(DJ ÖTZI)
 (BRUCE CHANNEL)
 [CAPO +2]

HIMBEEREIS ZUM FRÜHSTÜCK

(HOFFMANN UND HOFFMANN)

Intro: F C Gm Bb Fmaj7/A C

F C
 1. Du, ich seh dich noch wie heut, du trugst ein Hochzeitskleid,
 Bb Fmaj7/A C7
 und bald schon solltest du seine Frau sein.
 F C
 Ich wollt dich aus Spaß entführn, und ich brachte dich zu mir,
 Bb Fmaj7/Am C
 es war ein Spiel, doch dann bliebst du hier.

Refrain:

C F Dm
 Himbeereis zum Frühstück, Rock'n Roll im Fahrstuhl,
 Bb F C
 du und ich, wir waren hoffnungslos verrückt.
 F Dm
 Himbeereis zum Frühstück, träumend durch den Sommer,
 Bb C F Fsus4 F
 mit der Berg- und Talbahn fuhren wir ins Glück.

F C Gm
 2. Du, die Zeit verging im Flug, ich hatte nie genug
 Bb Fmaj7/A C7
 von dir und deinen verrückten Träumen.
 F C Gm
 Auch wenn ich dich nicht halten kann, zieh das Kleid noch einmal an,
 Bb Fmaj7/A C
 dein Hochzeitskleid, denn so fing es an.

Refrain 2x

M + T: Bruce Channel, Margaret Cobb
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M + T: Jerry Cansagh & Dick Holler
 Bearbeiter: Meinunger
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ABENTEUERLAND

Intro: Am C Em D Am C Em F
 Am C Em D Am
 Der triste Himmel macht mich krank, ein schweres graues Tuch,
 das die Sinne fast erstickt. Die Gewohnheit zu Besuch.
 Am C Em D Am
 1. Lange nichts mehr aufgetankt, die Batterien sind leer.
 C Em F G

In ein Labyrinth verstrickt, ich seh den Weg nicht mehr.

Dm
 Ich will weg, ich will raus, ich will... wünsch mir was,
 C G
 und ein kleiner Junge nimmt mich an die Hand.

Er winkt mir zu und grinst: Komm hier weg, komm hier raus,
 Dm C Bb Ab Bb
 Komm ich zeig dir was, das du verlernst hast vor lauter Verstand.

Refrain:
 Eb Cm Gm Ab Bb
 Komm mit, komm mit mir ins Abenteuerland, auf deine eigne Reise.
 Eb Cm Gm Ab Bb Eb
 Komm mit mir ins Abenteuerland, der Eintritt kostet den Verstand.
 Cm Gm Ab Bb
 Komm mit mir ins Abenteuerland und tu's auf deine Weise.
 Cm Bb Am F Ab
 Deine Phantasie schenkt dir ein Land: Das Abenteuerland.

Am C Em F

Am C Em D Am
 2. Neue Form verspielt und wild, die Wolken mal'n ein Bild.
 C Em F G
 Der Wind pfeift dazu dieses Lied, in dem sich jeder Wunsch erfüllt.

Ich erfinde, verwandle mit Zauberkraft,
 die Armee der Zeigefinger brüllt: "Du spinnst!".
 Ich streck den Finger aus, ich verhexe, verbanne, ich hab die Macht,
 solange der Kleine da im Spiegel noch grinst.

Refrain

Gb Peter Pan und Captain Hook mit 17 Feuerdrachen.

Db Alles kannst du sehen, wenn du willst.

Gb Donnervögel, Urgeschrei, Engel, die laut lachen.

Db Alles kannst du hören, wenn du willst.

Gb Abm Bbm Db
 Du kannst flippen, flitzen, fliegen und das grösste Pferd kriegen,
 Ebm Em Fm
 du kannst tanzen, taumeln, träumen und die Schule versäumen.
 Gb Fm Ab
 Alles das ist möglich in dir drin, in deinem Land.

Bb Trau dich nur zu spinnen, es liegt in deiner Hand.
Refrain

DU SIND KRIEGE DA?

(UDO LINDBERG)

C Bb/C
 Keiner will sterben, das ist doch klar,
 Cadd2 C C/Bb
 wozu sind denn dann Kriege da?
 F
 Herr Präsident, du bist doch einer von diesen Herrn,
 Dadd2/F# D/F# Gsus4 G
 du musst das doch wissen, kannst mir das mal erklären?
 E Bb/C F
 Keine Mutter will ihre Kinder verlieren und keine Frau ihren Mann,
 C/Bb F Dm F
 also warum müssen Soldaten losmarschiern, um Menschen zu ermorden?
 Gsus2 G C Em Gsus4 G C
 Mach mir das mal klar. Wozu sind Kriege da?

C Bb/C
 2. Herr Präsident, ich bin jetzt zehn Jahre alt,
 F C C/Bb
 und ich fürchte mich in diesem Atomraketenwald.
 F

Sag mir die Wahrheit, sag mir das jetzt,
 Dadd2/F# D/F# Gsus4 G
 wofür wird mein Leben aufs Spiel gesetzt?
 C Bb/C

Und das Leben all der andern, sag mir mal warum.
 F C

Sie laden die Gewehre, und bringen sich gegenseitig um.
 C/Bb F

Sie stehen sich gegenüber und könnten Freunde sein,
 Dm F Gsus4 G C
 doch bevor sie sich kennenlernen, schießen sie sich tot.
 Em Gsus4 G C

Ich find das so bekloppt, warum muss das so sein?

C Bb/C
 3. Habt ihr all die Milliarden Menschen überall auf der Welt
 F C
 gefragt, ob sie das so wollen, oder geht's da auch um Geld?
 C/Bb F

Viel Geld für die wenigen Bonzen, die die Panzer und Raketen bauen
 Dadd2/F# D/F# D7 Gsus4 G
 und dann Gold und Brillanten kaufen für ihre eleganten Frauen.
 C Bb/C

Oder geht's da nebenbei auch um so religiösen Zwist,
 F C
 dass man sich nicht einig wird, welcher Gott nun der wahre ist?
 C/Bb F

Oder, was gibt's da noch für Gründe, die ich genauso bescheuert find?
 Dm F Gsus4 G C
 Naja, vielleicht kann ich noch nicht verstehn, wozu Kriege nötig sind,
 Em Gsus4 G C Em Gsus4 G C
 ich bin wohl noch zu klein, ich bin ja noch ein Kind.

PEACE TRAIN

(CAT STEVENS)

C G C F C F
 1. Now I've been happy lately, thinking about the good things to come.
 G Am Asus4 Am F G F

And I believe it could be, something good has begun.

C G C F C F
 Oh, I've been smiling lately, dreaming about the world as one.
 G Am Asus4 Am F G F

And I believe it could be, some day it's going to come.

C G C F C F
 2. Cause out on the edge of darkness there rides a peace train.
 G Am Asus4 Am F G F

Oh, peace train take this country, come take me home again.

C G C F C F
 Now I've been smiling lately, thinking about the good things to come.
 G Am Asus4 Am F G F

And I believe it could be, something good has begun.

Refrain:

C G C F
 Oh, peace train sounding louder, glide on the peace train.
 G Am Asus4 Am F G F

Oh ah, eeh ah, oh ah, come on now, peace train.

C G C F
 Yes, peace train, holy roller, everyone jump on the peace train.
 G Am Asus4 Am F G F

Oh ah, eeh ah, oh ah, come on now, peace train.

C G C F C F
 3. Get your bags together, go bring your good friends, too.
 G Am Asus4 Am F G F

Cause it's getting nearer, it soon will be with you.

C G C F C F
 Now, come and join the living, it's not so far from you.
 G Am Asus4 Am F G F

And it's getting nearer, soon it will all be true.

Refrain

C G C F C F
 4. Now, I've been crying lately, thinking about the world as it is.
 G Am Asus4 Am F G F

Why must we go on hating, why can't we live in bliss?

C G C F C F
 Cause out on the edge of darkness there rides a peace train.
 G Am Asus4 Am F G F

Oh, peace train take this country, come take me home again.

Refrain

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DAYDREAM BELIEVER

(THE MONKEES)

Intro: G Dsus4 G Dsus4

G Dsus4/A Bm C
 1. Oh, I could hide 'neath the wings of the bluebird as she sings.
 G Em A7 D7

The six o'clock alarm would never ring.

G Dsus2/A Bm Csus2
 But it rings and I rise, wipe the sleep out of my eyes.

G Em Am D G
 My shaving razor's cold and it stings.

Refrain:

C D7 Bm C D Em
 Cheer up sleepy Jean, oh, what can it mean
 C G C G Em A7 D
 to a daydream believer and a homecoming queen?

G Dsus4/A Bm C
 2. You once thought of me as a white knight on his steed,
 G Em A7 D7

now you know how happy I can be.

G Dsus2/A Bm Csus2
 Oh, and our good times start and end without dollar one to spend,
 G Em Am D G
 but how much, baby, do we really need?

Refrain 2x

M + T: John Stewart
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BEAUTIFUL DAY

Intro: A Bm D G D A

A Bm D G D A
1. The heart is a bloom, shoots up through the stony ground.
Bm D G D A
There's no room, no space to rent in this town.

Bm D G D A
You're out of luck and the reason that you had to care.
Bm D G D A

The traffic is stuck and you're not moving anywhere.
Bm D G D A
You thought you found a friend to take you out of this place,
Bm D G D A

someone you could lend a hand in return for grace.
Bm D G D

Refrain: It's a beautiful day.

A Bm D G D A
Sky falls, you feel like it's a beautiful day, don't let it get away.

Bm D G D A
2. You're on the road, but you've got no destination.
Bm D G D A

You're in the mud, in the maze of her imagination.
Bm D G D A
You love this town, even if that doesn't ring true.

Bm D G D A
You've been all over and it's been all over you.
Bm D G D A

It's a beautiful day, don't let it get away.
Bm D G D A

It's a beautiful day, oh, oh, oh.

F#m G D A

Bridge: Touch me, take me to that other place.

F#m G D A

Teach me, I know I'm not a hopeless case.

Em D
See the world in green and blue, see China right in front of you.

Em G D
See the canyons broken by cloud, see the tuna fleets clearing the sea out.

Em G D
See the Bedouin fires at night, see the oil fields at first light and
Em G D A
see the bird with a leaf in her mouth, after the flood the colours came out.

Bm D G D A Bm D G D A
It was a beautiful day, don't let it get away. Beautiful day.

Bridge

A G
What you don't have, you don't need it now.

D A
What you don't know, you can feel it somehow.

G D A
What you don't have, you don't need it now, don't need it now,
Bm D G D A
was a beautiful day.

T: Bono M: U2
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(U2)

NANANA

(THE KELLY FAMILY)
[CAPO +3]

Intro: Em G D C Em G D C

G
1. In this grey grey world where nobody sings
D C
I saw the face of a human doll.

G
Her eyes were glass and her hair was gold,
D C
from her sweet soft lips you could hear that song go.

Refrain:

Em G D C
Nanana, nana nanana, nana nanana, nana nana nana.
Em G D C
Nanana, nana nanana, nana nanana, nana nana na.

Em G
2. In a place where hell is around the corner
D C
I touched her hand, it was baby sweet.

G
She kisses me there, I could feel the song,
D C
going down my throat she was singing to me.

Refrain

C
My daddy said if you wanna live,
G D
you better not touch, this is not a toy.

C
The truth is, boy, I'm a bloody fool,
G D
I left the one that I loved behind, singing:

Refrain

F C
Tell me what it is that brings me back to you,
F C
tell me what it is, I can't stop loving you.

F C
Tell me what it is that brings me back to you,
F C Em
tell me what it is, I can't stop loving you.

Em G
3. So take me back to the land of yours,
D C
where the black swan loves the one I lost.

Em G
My generation sings with the radio on
D C
the melody of the human doll.

M + T: Barbara Kelly, Patrick Kelly, Maite Kelly, Angelo Kelly, John Michael Kelly
Kathleen Anne Kelly, James Kelly, Patricia Kelly, Joseph Kelly
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WOULDN'T IT BE GOOD

Bm

1. I got it bad, you don't know how bad I got it.

You got it easy, you don't know when you've got it good.

It's getting harder, just keeping life and soul together.

C

G

I'm sick of fighting, even though I know I should.

F#m

C#m

The cold is biting through each and every nerve and fibre.

E

Bm

D

My broken spirit is frozen to the core.

I don't want to be here no more.

Refrain:

C Bb Gm7 C

Wouldn't it be good to be in your shoes,

Fmaj7 Bb Gm7 C

even if it was for just one day?

Fmaj7 Bb Gm7 C

And wouldn't it be good if we could wish ourselves away?

C Bb Gm7 C

Wouldn't it be good to be on your side?

Fmaj7 Bb Gm7 C

The grass is always greener over there.

Fmaj7 Bb Gm7 C Am Dm Em Bm

Wouldn't it be good if we could live without a care?

Bm

2. You must be joking, you don't know a thing about it.

You've got no problems, I'd stay right there if I were you.

I got it harder, you couldn't dream how hard I got it.

C

G

Stay out of my shoes, if you know what's good for you.

F#m C#m

The heat is stifling, burning me up from the inside.

E

Bm

Dsus2

The sweat is coming through each and every pore.

I don't want to be here no more.

I don't want to be here no more.

I don't want to be here no more.

Refrain

(NIK KERSHAW)

TOM'S DINER

Gmaj7

Em7

Da da da da, da da da da, da da da da, da da da da.

Gmaj7

Em7

Da da da da, da da da da, da da da da, da da da da.

G

Em

1. I am sitting in the morning at the diner on the corner.

G

Em

I am waiting at the counter for the man to pour the coffee

G

Dm6

and he fills it only halfway and before I even argue

Bm

B

he is looking out the window at somebody coming in.

G

Em

2. It is always nice to see you, says the man behind the counter

G

Em

to the woman who has come in. She is shaking her umbrella

G

Dm6

and I look the other way as they are kissing their hellos and

Em

B

I'm pretending not to see them and instead I pour the milk.

G

Em

3. I open up the paper, there's a story of an actor

G

Em

who had died while he was drinking, it was no one I had heard of

G

Dm6

and I'm turning to the horoscope and looking for the funnies

Em

B

when I'm feeling someone watching me and so I raise my head.

G

Em

4. There's a woman on the outside looking inside, does she see me?

G

Em

No she does not really see me, cause she sees her own reflection

G

Dm6

and I'm trying not to notice that she's hitching up her skirt

Em

B

and while she's straightening her stockings her hair is getting wet.

G

Em

5. Oh, this rain it will continue through the morning as I'm listening

G

Em

to the bells of the cathedral. I am thinking of your voice.

M + T: Nik Kershaw

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M + T: Suzanne Vega

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(SUZANNE VEGA)
[CAPO +2]

SONG SUNG BLUE

C G
1. Song sung blue, everybody knows one.

C
Song sung blue, every garden grows one.

C7 F
Me and you are subject to the blues now and then,
G7
but when you take the blues and make a song,
C Dm G7
you sing them out again, sing them out again.

C G
2. Song sung blue, weeping like a willow.

C
Song sung blue, sleeping on my pillow.

C7 F
Funny thing, but you can sing it with a cry in your voice,
G G7 C G7
and before you know it get to feeling good, you simply got no choice.

C G
3. Song sung blue, weeping like a willow.

C
Song sung blue, sleeping on my pillow.

C7 F
Funny thing, but you can sing it with a cry in your voice,
G G7 C G7
and before you know it start to feeling good, you simply got no choice.

(NEIL DIAMOND)

I WALK THE LINE

(JOHNNY CASH)
[CAPO +1]

Intro: A D A E B E

B E
1. I keep a close watch on this heart of mine.
B E
I keep my eyes wide open all the time.
A E
I keep the ends out for the tie that binds.
B E A
Because you're mine, I walk the line.

E A
2. I find it very, very easy to be true.

E A
I find myself alone when each day is through.
D A
Yes, I'll admit that I'm a fool for you.
E A D
Because you're mine, I walk the line.

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

E A
4. You've got a way to keep me on your side.

E A
You give me cause for love that I can't hide.
D A
For you I know I'd even try to turn the tide.
E A E
Because you're mine, I walk the line.

B E
5. I keep a close watch on this heart of mine.

B E
I keep my eyes wide open all the time.
A E
I keep the ends out for the tie that binds.
B E
Because you're mine, I walk the line.

M + T: Johnny Cash
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M + T: Neil Diamond
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ICE IN THE SUNSHINE

(BEAGLE MUSIC LTD.)

Refrain:

D G D
Like ice in the sunshine, like ice in the sunshine,
Am C D
I'm melting away on this sunny day.

G D
Like ice in the sunshine, like ice in the sunshine,
Am C D G
I'm melting away on this sunny day.

Em Bm C G
1. When you walk along the beach, see the boys and girls hand in hand,
Em Bm C D
relax in the mid-day heat with an ice-cream in your hand.

Refrain

Em Bm C G
2. If you wanna have some fun feeling groovy down by the sea,
Em Bm C D
lay down the summer sun, feel the good vibrations with me.

Refrain

Em Bm C G
3. When you're in the ocean bay, see the surfers glide out of reach,
Em Bm C D
have fun on a sunny day with an ice-cream on the beach.

Refrain 2x

M + T: Holger Copp and Hanno Harders
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CLOCKS

(COLDPLAY)
(CAPO +1)

Intro: D Am Am Em D Am Am Em D Am Am Em D Am Am Em

D Am
Lights go out and I can't be saved. Tides that I tried to swim against
D Am Em
brought me down upon my knees, oh, I beg, I beg and please, singing.
D Am Em
Come out with things I've said, shouldn't I fall off my head. And a
D Am Em
trouble that can't be named, tigers waiting to be tamed, singing.

D Am Em D Am Em
Yeah, oooh, oh. Yeah, oooh, oh.

Intro

D Am Em
Confusion never stops closing walls and ticking clocks. Gonna
D Am Em
come back and take you home, I could not stop the tune now known,
singing.

D Am Em
Come out upon my seas, curse missed opportunities. Am I
D Am Em
a part of a cure, or am I a part of a disease? Singing.

D Am Em D Am Em D Am Em D Am Em
Yeah, oooh, oh. Yeah, oooh, oh. Yeah, oooh, oh. Yeah, oooh, oh.

Intro

D Am Em D Am Em
Yeah, oooh, oh. Yeah, oooh, oh.

Fmaj7 C G6
And nothing else compares.
Fmaj7 C G6
Oh no, nothing else compares.
Fmaj7 C G6 Fmaj7
And nothing else compares.

Intro

D Am Em D Am Em
Yeah, oooh, oh. Yeah, oooh, oh.

D Am G D Am G
Home, home, where I wanted to go. Home, home, where I wanted to go.
D Am G D Am G
Home, home, where I wanted to go. Home, home, where I wanted to go.

Outro: D Am Am Em

M + T: Guy Berryman/ Will Champion/ Chris Martin/ Jon Buckland
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SAVE YOUR KISSES FOR ME

(BROTHERHOOD OF MAN)

G Gmaj7
 1. Though it hurts to go away, it's impossible to stay
 G7 C
 but there's one thing I must say before I go.
 Cm G
 I love you, I love you, you know:
 Am D
 I'll be thinking of you in most everything I do.

G Gmaj7
 2. Now the time is moving on and I really should be gone
 G7 C
 but you keep me hanging on for one more smile.
 Cm G
 I love you, I love you all the while.
 Am D
 With your cute little way will you promise that you'll save your

Refrain:
 G Bm
 kisses for me, save all your kisses for me.

G7 C Cm G
 Bye bye, baby, bye bye, don't cry honey, don't cry.
 Am D
 Going to walk out this door but I'll soon be back for more.
 G Bm
 Kisses for me, save all your kisses for me.
 G7 C Cm G
 So long, honey, so long, hang on, baby, hang on.
 Am D
 Don't you dare me to stay, cause you know I'll have to say.

G Gmaj7
 3. That I've got to work each day and that's why I go away
 G7 C
 but I count the seconds till I'm home with you.
 Cm G
 I love you, I love you, it's true.
 Am D
 You're so cute, honey, gee, won't you save them up for me. Your

Refrain

G Bm
 Your kisses for me, save all your kisses for me.
 G7 C Cm G
 Bye bye, baby, bye bye, don't cry honey, don't cry.
 Am D Am9 Gmaj7
 Won't you save them for me even though you're only three.

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I GOT YOU BABE

(SONNY AND CHER)
 [CAPO +3]

D G
 1. They say we're young and we don't know,
 D G C A
 won't find out until we grow.

D G
 Well, I don't know if all that's true,
 D G C A
 cause you got me, and baby, I got you.

D G D G D G
 Babe, I got you, babe, I got you, babe.

D G
 2. They say our love won't pay the rent,
 D G C A
 before it's earned, our money's all been spent.
 D G
 I guess that's so, we don't have a pot
 D G C A
 but at least I'm sure of all the things we got.

D G D G D G
 Babe, I got you, babe, I got you, babe.

Bridge:
 Em A
 I got flowers in the spring,
 Em A
 I got you to wear my ring.
 D G
 And when I'm sad, you're a clown,
 A
 and if I get scared, you're always around.

D G
 3. So let them say your hair's too long
 D G C A
 cause I don't care, with you I can't go wrong.
 D G
 Then put your little hand in mine,
 D G C A
 there ain't no hill or mountain we can't climb.

D G D G D G
 Babe, I got you, babe, I got you, babe.

D G D A
 I got you to hold my hand, I got you to understand.
 D G D A
 I got you to walk with me, I got you to talk with me.
 D G D A
 I got you to kiss goodnight, I got you to hold me tight.
 D G D A
 I got you, I won't let go, I got you to love me so.
 G D
 I got you, babe.

M + T: Sonny Bono
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FLIEG NICHT SO HOCH, MEIN KLEINER FREUND

Intro: G Em D7

G
1. An dem großen, gelben Fluss, da saß ein Mann,
D
dass er traurig war, das sah man ihm gleich an.
C G Em
Auf dem Baume neben ihm saß ein Vogel, und es schien,
C D7 G
dieser Mann sang ein Lied nur für ihn.

Refrain:

G
Flieg nicht so hoch, mein kleiner Freund,
C G
die Sonne brennt dort oben heiß.
D
Wer zu hoch hinaus will, der ist in Gefahr.
G
Flieg nicht so hoch, mein kleiner Freund,
C
glaub' mir, ich mein' es gut mit dir,
D7 C D D7 G D7
keiner hilft dir dann, ich weiß es ja, wie's damals bei mir war.

G
2. Über'm Fluss kam die Nacht schon angekrochen
D
und die beiden saßen noch am gleichen Platz
C G Em
und er sang vom roten Sand und dem großen, fernen Land
C D7 G
und vom Glück, das er leider niemals fand.

Refrain

G
3. Und am Morgen stand der Alte an der Straße
D
und er winkte, doch die Autos fuhr'n vorbei.
C G Em
Als er dann, den Tränen nah, einen toten Vogel sah,
C D7 G
glaubte er, dass dies sein Freund von gestern war.

(NICOLE)
[CAPO -2]

COTTON EYE JOE

(REDNEX)

Refrain:

A
If it hadn't been for Cotton Eye Joe,

I'd been married long time ago.

D
Where did you come from, where did you go?

E D
Where did you come from, Cotton Eye Joe?

Refrain

Am
1. He came to town like a midwinter storm.
D E D
He rode through the fields so handsome and strong.
Am
His eyes were his tools and his smile was his gun.
D E D
But all he had come for was having some fun.

Refrain 2x

Am
2. He brought disaster wherever he went.
D E D
The hearts of the girls was to hell broken sent.
Am
They all ran away, so nobody would know.
D E D
And left all the men cause of Cotton Eye Joe.

Refrain 2x

T: Robert Jung
M: Jean Frankfurter
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M + T: Traditionell
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WISH YOU WERE HERE

Intro: G Em G Em G Em A Em A G

C D
So, so you think you can tell
Am G
heaven from hell, blue skies from pain.
D C
Can you tell a green field from a cold steel rail,
Am G
a smile from a veil? Do you think you can tell?
C D
And did they get you to trade your heroes for ghosts,
Am G
hot ashes for trees, hot air for a cool breeze.
D C
Cold comfort for change and did you exchange
Am G
a walk on part in the war for a lead role in a cage?

Intro

Refrain:

C D
How I wish, how I wish you were here.
Am G
We're just two lost souls swimming in a fish bowl, year after year.
D
Running over the same old ground,
C Am G
what have we found? The same old fears. Wish you were here.

Intro

(PINK FLOYD)

PUT YOUR LIGHTS ON

(SANTANA FEAT. EVERLAST)

Intro: Am Asus2 Am C Cadd9 C G G6 F E Am Asus2 Am C Cadd9 C G G6 F E
Am C G F E
Hey now, all you sinners, put your lights on, put your lights on.
Am C G F E
Hey now, all you lovers, put your lights on, put your lights on.
Am C G F E
Hey now, all you killers, put your lights on, put your lights on.
Am C G F E
Hey now, all you children, leave your lights on,
F E better leave your lights on.

Refrain:

Am Asus2 Am E Am Asus2 Am E
Cause there's a monster living under my bed whispering in my ear.
Am E
There's an angel with her hand on my head,
Am E
she says I've got nothing to fear.

Am E
There's a darkness living deep in my soul.
Am E
I still got a purpose to serve.
Am E
So let your light shine deep into my home.
Am E C
God don't let me lose my nerve, let me lose my nerve.

Intro

Am C G F E
Hey now, all you sinners, put your lights on, put your lights on.

Refrain

Am C G F E Am
She says woo lala, hey lala, you shine like a star and you fade away.

M + T: Roger Waters and David Gilmour
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M + T: Erik Schrodéy
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ADVERTISING SPACE

(ROBBIE WILLIAMS)

Intro: C Em C Em C Em

C G

1. There's no earthly way of knowing what was in your heart,

F

when it stopped going, the whole world shook,

C

G

a storm was blowing through you.

C G

Waiting for God to stop this and up to your neck in darkness,

F C G

everyone around you was corrupted. Say something.

Am Em Dm

There's no dignity in death to sell the world your last breath.

F

They're still fighting over everything you left over.

Refrain:

C Em Am

I saw you standing at the gates when Marlon Brando passed away.

G

F

You had that look upon your face: Advertising space.

C

Em

Am

And no one learned from your mistakes, we let our profits go to waste.

G

F

All that's left in any case is advertising space.

C

2. Through your eyes the world was burning.

G

Please be gentle, I'm still learning,

F

you seemed to say as you kept turning up.

C G

They poisoned you with compromise. At what point did you realise,

F

C G

everybody loves your lies but you, ahahh.

Am Em Dm

Special agent for the man, through Watergate and Vietnam.

F

No one really gave a damn. Did you think the CIA did?

Refrain 2x

C Em

I've seen your daughter, man she's cute.

Am

G

F

I was scared, but I wanted, too. Boy, she looks a lot like you.

M + T: Stephen Anthony James Duffy, Robbie Williams
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LISTEN TO YOUR HEART

(ROXETTE)

Bm G A Bm
1. I know there's something in the wake of your smile.

G A Bm

I get a notion from the look in your eyes.

G A Bm

You've built a love but that love falls apart.

G Em

Your little piece of heaven turns too dark.

Refrain:

Bm G D A
Listen to your heart when he's calling for you.

Bm G D A

Listen to your heart there's nothing else you can do.

D A G D

I don't know where you're going and I don't know why

Bm G A Bm

but listen to your heart before you tell him goodbye.

Bm G A Bm
2. Sometimes you wonder if this fight is worthwhile.

G A Bm

The precious moments are all lost in the tide.

G A Bm

They're swept away and nothing is what it seems,

G Em

the feeling of belonging to your dreams.

Refrain

Bridge:

E

And there are voices that want to be heard.

C#m

So much to mention but you can't find the words.

B

A

The scent of magic, the beauty that's been

B

C#

when love was wilder than the wind.

Refrain:

D#m B F# C#
Listen to your heart when he's calling for you.

D#m B F# C#

Listen to your heart there's nothing else you can do.

F# C# B F#

I don't know where you're going and I don't know why

D#m B C# D#m

but listen to your heart before you tell him goodbye.

M + T: Per Gessle and Mats Person

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EIN GRAUES HAAR

Intro: G C D Em G C G D G C D Em C G D

G C D G
1. Gerade noch hab' ich Indianer gespielt.

C A D G C G D
Die Tante im Kindergarten hatte ich furchtbar lieb.

G C D G
Dann meine Runden auf dem Mofa gedreht.

C A D G C G D
Erster Kuss, erste Krise, wie schnell die Zeit vergeht.

C G D G
Und jetzt steh' ich vor'm Spiegel, viertel vor acht.

C G D
Die Party wird geil, mein Geburtstag.

C G D G
Alle die, die mich mögen, haben an mich gedacht.

C F7 D
Doch was muss ich da seh'n, na was?

Refrain:

D G D/G C/G G
Ein graues Haar, wieder geht ein Jahr.

D/G C/G G G/B C A G/D
Alles Gute, danke, klar. Immer noch ein Grund zu feiern.

D G D C G
Erst recht mit grauem Haar. Wieder geht ein Jahr.

D C G G/B C G/D
Alles Gute, danke, klar. Immer noch ein Grund zu feiern.

D G C D Em G C G D
Erst recht mit grauem Haar.

2. Ich seh' mich noch suchen meinen Platz in der Welt.

Gelegentlich hab' ich ein Glas zu viel bestellt.

Ich sah viele kommen, ich sah viele geh'n,

sah viele umfallen, ich blieb meistens steh'n.

Viele 1000 Momente, die Zeit gerafft.

Ich wünsch' mir noch mehr davon, mehr noch.

Hab' besser kapiert, was mich glücklich macht.

Was mich echt nicht kümmern muss, na was?

Refrain

3. Wir feiern jede neue Falte, die nötig war.

Jedes allzufrüh ausgefallene Haar.

Wir feiern jeden guten Vorsatz, ein hübscher Brauch,
und jeden guten Ansatz, ob Glatze, ob Bauch.

Auch an den allerschönsten Körpern nagt
der Weisheitszahn der Zeit.

Fürwahr, die Jugend ist vergänglich, das Alter wächst.

Und das zu feiern, ist der schönste Zeitvertreib.

Refrain 2x

NO MILK TODAY

(HERMAN'S HERMITS)

Am C
1. No milk today, my love has gone away,

E7 Am E7 Am
the bottle stands forlorn, a symbol of the dawn.

C
No milk today, it seems a common sight,
E7 Am E7 Am
but people passing by don't know the reason why.

Refrain:

A G
How could they know just what this message means,
D E A
the end of my hopes, the end of all my dreams.

G
How could they know the palace there had been,
D E A
behind the door, where my love reigned as queen.

Am C
2. No milk today, it wasn't always so,
E7 Am E7 Am
the company was gay, we turned night into day.

Bridge:
A E D E
But all that's left is a place dark and lonely,
A E D E F#m
a terraced house in the main street back of town
A E D E D E
becomes a shrine when I think of you only, just two up two down.

Am C
3. No milk today, it wasn't always so,
E7 Am E7 Am
the company was gay, we turned night into day.
C
As music played so fast as we could dance,
E7 Am E7 Am
we felt it both at once the start of our romance.

Refrain

Am C
4. No milk today, my love has gone away,
E7 Am E7 Am
the bottle stands forlorn, a symbol of the dawn.
Bridge

Am C
5. No milk today, it seems a common sight,
E7 Am E7 Am
but people passing by, don't know the reason why.
Refrain

M + T: Graham Gouldman
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UN' ESTATE ITALIANA

(GIANNA NANNINI & EDOARDO BENNATO)

Intro: G D/F# Em Em/D C G/B Dsus4 D C G/B Am7

G D Em
 1. Forse non sarà una canzone
 G D G
 a cambiare le regole del gioco
 G/B C E7 Am Cm
 ma voglio viverla così quest'avventura
 G/D D G G/D
 senza frontiere e con il cuore in gola.

G D Em
 2. Il mondo è una giostra di colori
 G D G
 e il vento accarezza le bandiere
 G/B C E7 Am Cm
 arriva un brivido, e ti trascina via
 G/D D G
 e sciogli in un abbraccio la follia!

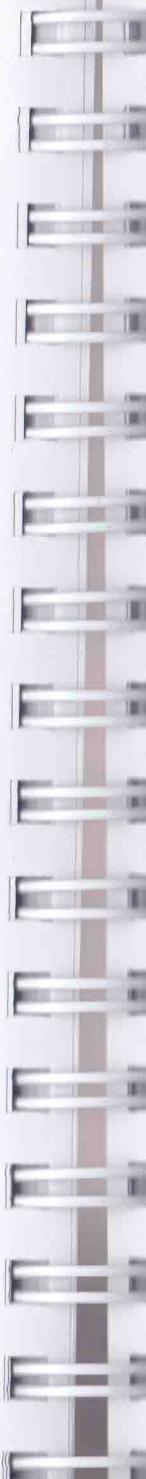
Refrain:

G D G
 Notti magiche inseguendo un goal
 C D G
 sotto il cielo di un'estate italiana
 D G
 e negli occhi tuoi voglia di vincere
 C D G
 un'estate, un'avventura in più!

G D Em
 3. Quel sogno che comincia da bambino
 G D G
 e che ti porta sempre più lontano
 G/B C E7 Am Cm
 non è una favola e dagli spogliatoi
 G/D D G
 escono i ragazzi e siamo noi!

Refrain 2x

T: Edoardo Bennato, Gianna Nannini, Tom Whitlock
 M: Georgio Moroder
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THE PROMISE YOU MADE

(COCK ROBIN)

Am C/E F C
 1. If I laid down my love to come to your defense,
 Am C/E F C
 would you worry for me with a pain in your chest?

G F Am7 G
 Could I rely on your faith to be strong,
 F Am7 G
 to pick me back up and to push me along? Tell me.

Refrain:

F G Em F
 You'll be there in my hour of need,
 G Em C Em
 you won't turn me away.
 F G Em F
 Help me out of the life I lead.
 C C+
 Remember the promise you made.
 C E Am E7
 Remember the promise you made.

Am C/G F C Am C/G F C

Am C/E F C
 2. If I gave you my soul for a piece of your mind,
 Am C/E F C
 would you carry me with you to the far edge of time?

G F Am7 G
 Could you understand if you found me untrue?
 F Am7 G
 Would we become one, or divided in two? Please tell me.

Refrain

Am C/G F C Am C/G F C

G F Am7 G
 Could I rely on your faith to be strong,
 F Am7 G
 to pick me back up and to push me along? Please tell me.

Refrain

Outro: Am C/G F C

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THE ROSE

C G F G C
1. Some say love, it is a river that drowns the tender reed.
G F G C
Some say love, it is a razor that leaves your soul to bleed.
Em Am F Gsus4 G
Some say love, it is a hunger, an endless aching need.
C G F G C
I say love, it is a flower, and you its only seed.

C G F G C
2. It's the heart, afraid of breaking, that never learns to dance.
G F G C
It's the dream, afraid of waking, that never takes a chance.
Em Am G F Gsus4 G
It's the one, who won't be taken, who cannot seem to give.
C G F G C
And the soul, afraid of dying, that never learns to live.

C G F G C
3. When the night has been too lonely and the road has been too long.
G F G C
And you think that love is only for the lucky and the strong.
Em Am F Gsus4 G
Just remember in the winter far beneath the bitter snows
C G F G C
lies the seed, that with the sun's love, in the spring becomes the rose.

M + T: Amanda McBroom
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EVERYBODY HURTS

(BETTE MIDLER) (R.E.M.)
Intro: D G D G
D G D G
When your day is long and the night, the night is yours alone.
D G D G G/F#
When you're sure you've had enough of this life, well hang on, hang on.
Em A Em A Em A
Don't let yourself go, cause everybody cries. And everybody hurts.

D G D G
Sometimes, sometimes everything is wrong. Now it's time to sing along.
G D
When your day is night alone
(hold on, hold on).
G D
If you feel like letting go
(hold on).
G D
If you think you've had too much of this life,
G G/F# Em A
well hang on, cause everybody hurts.
Em A Em A
Take comfort in your friends. Everybody hurts.
F# Bm F# Bm F# Bm
Don't throw your hand, whoa now. Don't throw your hand,
C G C Bm Am
if you feel like you're alone, no, no, no, no, you're not alone.

D G D G
If you're on your own in this life, the days and nights are long.
G D G
When you think you've had too much of this life to hang on.
Em A Em A
Well everybody hurts sometimes.
A Em A
Everybody cries and everybody hurts.

D G D G
Sometimes. But everybody hurts sometimes,
D G D G
so hold on, hold on, hold on, hold on.
D G D G
Hold on, hold on, hold on, hold on.
D G D G D
Everybody hurts. You are not alone.

Outro: G D G D G

M + T: William Berry, Michael Stipe, Peter Buck and Michael Mills
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BROWN EYED GIRL

G C G D
 1. Hey, where did we go? Days, when the rain came
 G C G D
 down in the hollow, playing a new game.

G C G D
 Laughing and a running, hey, hey, skipping and a jumping
 G C G D
 in the misty morning fog with our hearts a thumping.

C D7 G Em
 And you, my brown eyed girl.
 C D7 G D7
 And you, my brown eyed girl.

G C G D
 2. Whatever happened to Tuesday, and so slow
 G C G D
 going down the old mine with a transistor radio.

G C G D
 Standing in the sunlight laughing, hiding behind a rainbow's wall,
 G C G D
 slipping and sliding all along the water fall,
 C D7 G Em
 with you, my brown eyed girl.
 C D7 G D7
 You, my brown eyed girl.

Refrain:

D7 G
 Do you remember when we used to sing:
 C G D7
 Sha la la, la la la la, la la lala te da, just like that.
 G C G D7 G
 Sha la la, la la la la, la la lala te da, la te da.

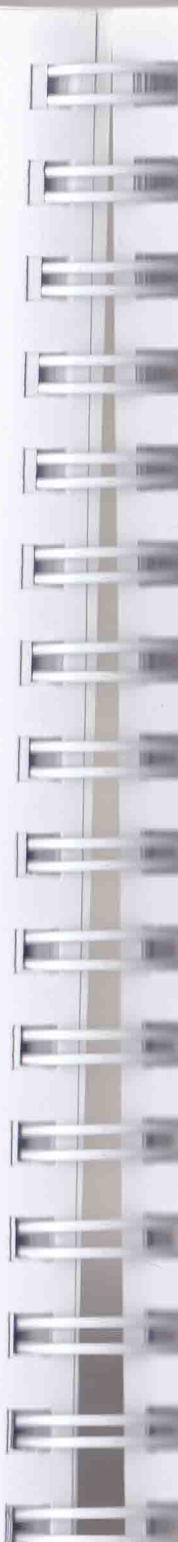
G C G D
 3. So hard to find my way, now that I'm all on my own.

G C G D
 I saw you just the other day, my how you have grown.
 G C G D
 Cast my memory back there, Lord, sometimes I'm overcome thinking 'bout
 loving and running, hey hey, behind the stadium
 C D7 G Em
 with you, my brown eyed girl.
 C D7 G D7
 You, my brown eyed girl.

Refrain

M + T: Van Morrison
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(VAN MORRISON)



MR. SANDMAN

Intro: A Bm E7 A Bm E7
 Amaj7 G#7

1. Mister Sandman, bring me a dream,
 C#7 F#7
 make him the cutest that I've ever seen.
 B7 E7
 Give him two lips like roses in clover,
 A F E7
 then tell him that his lonesome nights are over.

Amaj7 G#7
 Sandman, I'm so alone,
 C#7 F#7
 don't have nobody to call my own.
 Bm Dm
 Please turn on your magic beam,
 A B7 E7 A D Em A7 D Em A7
 Mister Sandman, bring me a dream.

Dmaj7 C#7
 2. Mister Sandman, bring me a dream,
 F#7 B7
 make him the cutest that I've ever seen.
 E7 A7
 Give him the word that I'm not a rover,
 D Bb A7
 then tell him that his lonesome nights are over.

Dmaj7 C#7
 Sandman, I'm so alone,
 F#7 B7
 don't have nobody to call my own.
 Bm Gm
 Please turn on your magic beam,
 D E7 A7 D Bm E7 Bm E7 A E7
 Mister Sandman, bring me a dream.

Amaj7 G#7
 3. Mister Sandman. Yes? Bring us a dream.
 C#7 F#7
 Give him a pair of eyes with a come hither gleam.
 B7 E7
 Give him a lonely heart like Pagliacci
 A F E7
 and lots of wavy hair like Liberace.

Amaj7 G#7
 Mister Sandman, someone to hold
 C#7 F#7
 would be so peachy before we're too old.
 Bm Dm
 So please, turn on your magic beam,
 A/E B7 A/E B7
 Mister Sandman, bring us, please, please, please,
 A/E B7 E7 A
 Mister Sandman, bring us a dream.

(THE CHORDETTES)

M + T: Pat Ballard
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INDIGO GIRL

Intro: Dadd9 Em7 G6 Asus4 Dadd9 Em7 G6 Asus4

Dadd9 Em7 G6 Asus4
1. You're my little indigo girl, indigo eyes, indigo mind.
Dadd9 Em7 G6 Asus4
And you're my little indigo girl, indigo smile, indigo frown.

Dadd9 Em7
2. And I saw you crashing in, and I saw you crack a smile.

G6 Asus4
I want to be mine tonight.

Dadd9 Em7 G6 Asus4
Cause you're my little indigo girl.
G6 Asus4
It's a beautiful world when you're around.

G6 Em7 Dadd9 Em7 G6 Asus4 Dadd9 Em7 G6 Asus4
It's a dream, it's a love. Tonight.

Dadd9 Em7 G6 Asus4
Cause every night I realize, I need you close to me.

Dadd9 Em7 G6 Asus4
But every night I compromise, I lie here all alone.

Dadd9 Em7 G6 Asus4
3. I long for you, my little indigo girl,

G6 Asus4
it's a beautiful world. You are the queen
Dadd9 Em7 G6 Asus4
and I'm the king. My little indigo girl,
G6 Asus4
it's a beautiful world, when you're around.

G6 Em7
You are the queen, the queen of me.
G6 Em7

The queen of love, my lovely queen.

Dadd9 Em7 G6 Asus4

Oh tonight.

Dadd9 Em7 G6 Asus4

Tonight.

Dadd9 Em7 G6 Asus4
Tonight. Oh tonight. Tonight. The queen tonight.

Dadd9 Em7 G6 Asus4 D
Tonight. Oh tonight. Tonight. Tonight.

(WATERSHED)
[CAPO +1]

MAMA TOLD ME NOT TO COME

(TOM JONES)

Gm

I: Want some whiskey in your water? Sugar in your tea?

What's all these crazy questions they're asking me?

This is the craziest party that could ever be.

Don't turn on the lights cause I don't wanna see.

Refrain:

G G/B C
Mama told me not to come.

G G/B C
Mama told me not to come.

G C
She said: "That ain't the way to have fun, no."

Gm

I: Open up the window, let some air into this room.

I think I'm almost choking from the smell of stale perfume.

And that cigarette you're smoking 'bout scare me half to death.

Open up the window, let me catch my breath.

Refrain

Gm
I: The radio is blasting, someone's knocking at the door.

I'm looking at my girlfriend, she's passed out on the floor.

I've seen so many things I ain't never seen before.

Don't know what it is, I don't wanna see no more.

Refrain 2x

HEIDI

C G
Holladiho! Holladiho!

Refrain:
C G
Heidi, Heidi, deine Welt sind die Berge.

G7 C
Heidi, Heidi, denn hier oben bist du zu Haus.

C7 F
Dunkle Tannen, grüne Wiesen im Sonnenschein,

C G7 C
Heidi, Heidi, brauchst du zum Glücklich sein.

G7 C
Hollalahidi, hollalahidi, hollalahidi, hollalahidi.

G7 C G
Hollalahidi, hollalahidi, hollalahidi, hollalahidi.

C7 F C G
Hollaladi, jadijadi, holladiao.

C C7 F G7
Heidi, Heidi, komm nach Haus, find dein Glück!

C
Komm doch wieder zurück.

C G7 C
1. Dort in den hohen Bergen lebt eine kleine Maid,
gut Freund mit allen Tieren, ist glücklich alle Zeit.
F C G
Im Winter wie im Sommer auch, wenn all die Herden ziehn,
am Morgen und im Abendschein, wenn rot die Alpen glühn.

Refrain

(GITTI & ERIKA)

M: Christian Bruhn
T: Erika Bruhn, Andrea Wagner
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DER KOMMISSAR

Check it out, Joe!

Intro: Am G Em Am G Em Am G Em

Am G
1. Two, three, four, eins, zwei, drei, na, es ist nichts dabei,
na, wenn ich euch erzähl' die G'schicht.

Am G Em
Nichtsdestotrotz, ich bin es schon gewohnt im TV-Funk da läuft es nicht.

Am G
Ja, sie war jung, das Herz so rein und weiß
und jede Nacht hat ihren Preis.

Am G
Sie sagt: "Sugar Sweet, you got rap to the heat!"
Em
Ich verstehe, sie ist heiß.

2. Sie sagt: "Babe, you know, I miss my funky friends",
sie meint Jack und Joe und Jill.
Mein Funkverständnis, ja, das reicht zur Not,
ich überreiß', was sie jetzt will.
Ich überleg' bei mir, ihr' Nas'n spricht dafür,
währenddessen ich noch rauch,
die Special Places sind ihr wohlbekannt,
ich mein' sie fährt ja U-Bahn auch, dort singens':

Refrain 1:

D Am
Drah' dich nicht um, oh, oh, oh.

D Am
Schau, schau, der Kommissar geht um! Oh oh oh.

D C
Er wird dich anschauen, und du weißt warum,
Am Bb9
die Lebenslust bringt dich um. Alles klar, Herr Kommissar?

Intro

3. Wir treffen Jill und Joe und dessen Bruder Hip
und auch den Rest der coolen Gang.

Sie rappen hin, sie rappen her, dazwischen kratzens' an die Wänd'.
Dieser Fall ist klar, lieber Herr Kommissar,
auch wenn sie and'r Meinung sind:
Den Schnee, auf dem wir alle talwärts fahr'n, kennt heute jedes Kind.
Jetzt das Kinderlied:

Refrain 2:

Drah' dich nicht um, oh, oh, oh.
Schau, schau, der Kommissar geht um! Oh oh oh.
Er hat die Kraft und wir sind klein und dumm.
Und dieser Frust macht uns stumm.

Refrain 3:

Drah' dich nicht um, oh, oh, oh.
Schau, schau, der Kommissar geht um! Oh oh oh.
Wenn er dich anspricht und du weißt warum
sag ihm, dein Leben bringt dich um.

(FALCO)

M + T: Robert Ponter, Andrew Piercy and Falco
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WO BIST DU?

Refrain:

C F G
Wo, wo bist du?
C F G
Wo, wo bist du?
C F G
Wo, wo bist du?

C F G C F G
1. Frau 36, schlank und elegant,

C F G C F G
gesund und vermögend, gebildet und charmant.

Bridge:

F G C
Willkommen im Club der einsamen Herzen,
F G C
hallo, willkommen in unserer Datei.

F G C
Herzlich willkommen zum Tanz ins Glück,
F G C
bei Nichtgefallen garantiert Gefühle zurück!

C F G C F G
2. Junger Unternehmer, sportlich elegant,
C F G C F G
sympathische Erscheinung, modern und tolerant.

Bridge 2x

Refrain

(SPIDER MURPHY GANG)

SAIL AWAY

(HANS HARTZ)
(JOE COCKER)

D G/D
1. Cut all your ties and come along.

D G/D D/F#
The winds of change are blowing strong.

Bm7 A
Your time is here, so take it

D Asus4 A G
and I know you'll make it right, make it right.

D G/D
2. Life is short, no time to wait.

D G/D D/F#
The tide is high, don't hesitate.

Bm7 Time is precious, please don't waste it.

D Asus4 A G Asus4 A
This is your life, so make it right, make it right.

Refrain:

D A/C# Bm7
Sail away! You can fly

A G Em Asus4 A
on this wings of freedom, you can reach the sky.

D A/C# Bm7
Sail away! Dream your dreams,

A G Em Asus4 A D
you will always find a chance to make your feelings come true.

D G/D
3. The blow wind's tough for me and you.

D G/D D/F#
And you keep going right on through.

Bm7 Your time is here, so take it,

D Asus4 A G Asus4 A
in the end I know you'll make it right, make it right.

Refrain

D G/D
4. See how time just slips away,

D G/D D/F#
today was tomorrow's yesterday.

Bm7 When you see a chance than take it.

D Asus4 A G Asus4 A
When you find love then make it right, oh, all night.

Refrain

M + T: Sven Hillebrecht, Günther Sigl
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GmbH & Co. KG

M + T: Stuart Randall Newman
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SAUERLAND

Gesprochen:

Ein Bauer stand im Sauerland und dachte drüber nach,
dass Hühner auf der Stange sitzen, Tauben auf dem Dach.
Inzwischen in sein' Hühnerstall, da tobt der Fuchs ganz munter,
und holt die Hühner nach und nach von ihrer Stange runter.

Intro: A G E C D A G E C D A G E C D D E

A G E C D

1. In Finnentrop ist dunkel,
A G E C D
in Kühnertrop noch viel mehr.

A G E C D
In Hundesosse wird auf Touristen geschossen,
E
und trotzdem kommen jedes Jahr mehr.

A G E C D
2. In Winterberg lebt ein Gartenzwerg,

A G E C D
der ging sich inzwischen einen zischen.

A G E C D
Er hat sich verlaufen nach Schmallenberg,
E
das ist ganz schön weit für'n vollen Zwerg.

Refrain:

C G Am
Sauerland, mein Herz schlägt für das Sauerland,
Em F

begrabt mich mal am Lennestrand,

C G Am
wo die Misthaufen qualmen, da gibt's keine Palmen.

C G Am
Sauerland, mein Herz schlägt für das Sauerland,
Em F

vergraben mein Herz im Lennesand,

C G Am
wo die Mädchen noch wilder als die Kühe sind.

3. In Stachelau tobt die wilde Sau,
da kommen alle Bauern aus Krombach,
und nach der Feier verprügeln sich alle,
da freut man sich schon 's ganze Jahr drauf.

4. In einer Baracke in Kaderschnacke,

da übt die Kapelle der Feuerwehr.

Sie machen viele Stunden Radetzkymarsch

und fünf Kisten Warsteiner leer.

Refrain 2x

(ZOFF)

WARUM?

(TIC TAC TOE)

Am

1. Wir kannten uns seit Jahren, sind zusammen abgefahren,
uns gehörte die Welt und dafür brauchten wir kein Geld.

96
Wir haben uns einfach treiben lassen, wir wollten nichts verpassen,
wir wollten nicht so werden, wie die Leute, die wir hassen.

Am

Nur ein Blick von dir und ich wusste genau
G6
was du denkst, was du fühlst. Dieses große Vertrauen unter Frauen,
das hat mich umgehauen,
es war völlig klar, ich konnte immer auf dich bauen.

2. Keine Party ohne uns, immer mitten rein, da zu sein,
wo das Leben tobt, ohne jedes Verbot.
Sie war geil, diese Zeit, wir waren zu allem bereit,
und wenn ich heute daran denke und es tief in mir schreit,

tut es mir leid, dass ich nicht härter zu dir war.
Denn ich ahnte die Gefahr, sie war da, sie war nah,
sie war kaum zu übersehen, doch ich wollte nicht verstehen.
Der Wind hat sich gedreht, es ist zu spät.

Refrain:

Am
Und warum? Nur für den Kick, für den Augenblick?
G6

Und warum? Nur für ein Stück von dem falschen Glück?
Am

Und warum? Nur für den Kick, für den Augenblick?
G6 Am

Und warum? Du kommst nie mehr zurück, komm zurück!

3. Ab und zu mal einen rauchen, mal in andere Welten tauchen,
das war ja noch o.k., was ich gut versteh.
Doch dann fing es an mit den Sachen, die warn weniger zum Lachen,
doch du musstest es ja machen.

Ich stand nur daneben, konnte nicht mehr mit dir reden.
Alles was du sagtest war: "Das ist mein Leben!"
Mein Leben, das gehört mir ganz allein und da mischt sich keiner ein.
Lass es sein, lass es sein, das schränkt mich ein.

4. Ich sah dir in die Augen, sie warn tot, sie warn leer,
sie konnten nicht mehr lachen, sie warn müde, sie warn schwer.
Du hattest nicht mehr viel zu geben, denn in deinem neuen Leben
hattest du dich voll und ganz an eine fremde Macht ergeben.

Geld, Geld, Geld, nur für Geld hast du dich gequält,
um es zu bekommen. Wie gewonnen, so zerronnen.
Dafür gingst du auf den Strich, aber nicht für dich,
sondern nur für deinen Dealer mit dem Lächeln im Gesicht.
Refrain

M + T: Reiner Haensch
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JUST MORE

Intro:

Dm

Look behind my face and love me, I'm not the good girl you should know.

Bb F
1. There was a time when I thought of you,
Dm C
there was a time when you thought of me.

Bb F
Look in my eyes and say you love me,
Dm C
look in my eyes and say you want me.

Refrain:

Bb Dm C
I'm just more, I'm just more, I'm just more.
Bb Dm C
I'm just more, I'm just more, I'm just more.

Bb F
2. It's too late to look beyond,
Dm C
it's too late to darn my socks.
Bb F
I left my shoes, left you behind,
Dm C
ran barfooted through the crowd, yeah.

Bridge:

Dm Bb F Dm C
There's another word for love, there's another word of course.
Bb F C
I'm just more than you can see, obviously.

Refrain

Bridge

2. Strophe

Bridge

Refrain 2x

(WONDERWALL)

SONG FOR WHOEVER

(THE BEAUTIFUL SOUTH)

C#m F#m D E
1. I love you from the bottom of my pencil case.

C#m F#m D E
I love you in the songs I write and sing.

F#m Bm E
Love you because you put me in my rightful place.

C#m F#m D E
And I love the PRS checks that you bring.

A E Bm E
Cheap, never cheap, I'll sing the songs till you're asleep.
C#m Bm E E7
When you've gone upstairs I'll creep and write it all down.

A F#m D E
Oh Shirley, oh Deborah, oh Julie, oh Jane,
F#m Bm E

I wrote so many songs about you, I forget your name, I forget your name.

Refrain:
A F#m D E
Jennifer, Alison, Philippa, Sue, Deborah, Annabel, too.
A F#m D E
Jennifer, Alison, Philippa, Sue, Deborah, Annabel, too.
C#m F#m D E C#m F#m D E

I forget your name.

C#m F#m D E
2. I love you from the bottom of my pencil case.
C#m F#m D E
I love the way you never ask me why.

F#m Bm E
I love to write about each wrinkle on your face.
C#m F#m D E
And I love you till my fountain pen runs dry.
A E Bm E
Deep, so deep, the number one I hope to reap
C#m F#m D E E7
depends upon the tears you weep, so cry, lovely cry, cry.

Bridge:
A F#m D E
Oh Cathy, oh Alison, oh Philippa, oh Sue,
F#m Bm E
you made me so much money, I wrote this song for you.

Refrain Bridge Refrain

A F#m D E
So let me talk about Mary, a sad story. Turned her grief into glory.
A F#m D E

So let me talk about Mary, a sad story. Turned her grief into glory.
A F#m D E
Late at night, by the typewriter light she ripped his ribbon to shreds.
A F#m D E
Late at night, by the typewriter light she ripped his ribbon to shreds.

C#m
I wrote this song for you.

M + T: Paul Heaton & David Rotheray
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GIMME! GIMME! GIMME!

Intro: Dm F Am Dm Dm F Am Dm

Dm G
1. Half past twelve and I'm watching the late show in my flat all alone,
how I hate to spend the evening on my own.

G
Autumn winds blowing outside the window as I look around the room
and it makes me so depressed to see the gloom.

Bridge:

Bb Gm Dm/A A
There's not a soul out there, no one to hear my prayer.

Refrain:

Dm Bb C Dm
Gimme gimme gimme a man after midnight,
Bb Dm C Dm
won't somebody help me chase these shadows away.

Bb C Dm
Gimme gimme gimme a man after midnight,
Bb Dm C Dm
take me through the darkness to the break of the day.

Intro

Dm G
2. Movie stars find the end of the rainbow with that fortune to win.
It's so different from the world I'm living in.

G
Tired of T.V. I open the window and I gaze into the night,
but there's nothing there to see, no one in sight.

Bridge

Refrain

Dm Bb C Dm
Gimme gimme gimme a man after midnight.
Bb Dm C Dm
Ah, ah, ah, ah.

Bb C Dm
Gimme gimme gimme a man after midnight.
Bb Dm C Dm
Ah, ah, ah, ah.

Outro: Dm F Am Dm

(ABBA)

SPANISH EYES

(AL MARTINO)

G
1. Blue spanish eyes, tear drops are falling from your spanish eyes.

G
Please, please don't cry, this is just adios and not goodbye.

G7 C
Soon I'll return, bringing you all the love your heart can hold.
Cm G D7 G
Please say "si, si", say you and your spanish eyes will wait for me.

G D7
2. Blue spanish eyes, prettiest eyes in all of Mexico.

G
True spanish eyes, please smile for me once more before I go.
G7 C G
Soon I'll return, bringing you all the love your heart can hold.

Cm G D7 G
Please say "si, si", say you and your spanish eyes will wait for me.

G D7
3. Blue spanish eyes, prettiest eyes in all of Mexico.

G
True spanish eyes, please smile for me once more before I go.
G7 C G
Soon I'll return, bringing you all the love your heart can hold.

Cm G D7 G
Please say "si, si", say you and your spanish eyes will wait for me.

D7 G
You and your spanish eyes will wait for me.

PUTTIN' ON THE RITZ

D Em A7 D Em A7
Have you seen the well-to-do up and down Park Avenue?
F C7 F C7
On that famous thoroughfare, with their noses in the air.
A6 Bm E7 A Bm E7
High hats and arrow collars, white spats and lots of dollars.
F#m B7 E7 A7
Spending every dime for a wonderful time.

Dm
If you're blue and you don't know where to go to,
A7 Dm Bb A7
why don't you go where fashion sits, puttin' on the Ritz.

Dm
Different types who wear a day coat, pants with stripes
A7 Dm Bb A7
and cutaway coat, perfect fits, puttin' on the Ritz.

Gm D7 Gm C7
Dressed up like a million dollar trouper.
F Dm C7 F A7
Trying hard to look like Gary Cooper. Super duper.

Dm
Come let's mix where Rockefellers walk with sticks
A7 Dm
or umbrellas in their mitts, puttin' on the Ritz.

Gm D7 Gm C7
Strolling down the avenue so happy.
F Dm C7 F A7
All dressed up just like an English chappie. Very snappy.

Dm
You'll declare it's simply "top-thing" to be there
A7 Dm
and hear them swapping smart tidbits, puttin' on the Ritz.

(FRED ASTAIRE)
[CAPO +1]

RAINDROPS KEEP FALLIN' ON MY HEAD

(BURT BACHARACH)
(B.J. THOMAS)
[CAPO +5]

C Cmaj7
1. Raindrops keep fallin' on my head,
C7 F Em7
and just like the guy whose feet are too big for his bed,
A7 Em7
nothin' seems to fit,
A7 Dm7
those raindrops are falling on my head, they keep falling.

Gsus4 G C Cmaj7
2. So I just did me some talking to the sun,
C7 F Em7
and I said I didn't like the way he got things done,
A7 Em7
he's sleeping on the job,
A7 Dm7
those raindrops are falling on my head, they keep falling.

Gsus4 G C G
But there's one thing I know,
F G Em7
the blues they send to meet me won't defeat me,
A7 Dm7 Gsus4 G Gsus4 G
it won't be long till happiness steps up to greet me.

C Cmaj7
3. Raindrops keep fallin' on my head
C7 F Em7
but that doesn't mean my eyes will soon be turning red,
A7 Em7
cryin's not for me,
A7 Dm7
cause I'm never gonna stop the rain by complaining,
Gsus4 G C Cmaj7 Dm7 Gsus4 C G F G Em7
because I'm free, nothing's worrying me.
A7 Dm7 Gsus4 G Gsus4 G
It won't be long till happiness steps up to greet me.

C Cmaj7
4. Raindrops keep fallin' on my head
C7 F Em7
but that doesn't mean my eyes will soon be turning red,
A7 Em7
cryin's not for me,
A7 Dm7
cause I'm never gonna stop the rain by complaining,
Gsus4 G C Dm7 Gsus4 C
because I'm free, nothing's worrying me.

T: Hal David
M: Burt Bacharach
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JOE LE TAXI

Em C Am D G (VANESSA PARADIS)
 Joe, le taxi y va pas partout, y marche pas au soda.
 D Em C Am D Em C Am D
 Son saxo jaune connaît toutes les rues par cœur,
 Em C Am D Em C Am D
 tous les p'tits bars, tous les coins noirs
 Em C Am D Em C Am D
 et la Seine et ses ponts qui brillent.

G C Am D G C Am D
 Dans sa caisse, la musique à Joe.
 Em C Am D Em C Am D
 C'est la rumba, le vieux rock au mambo.

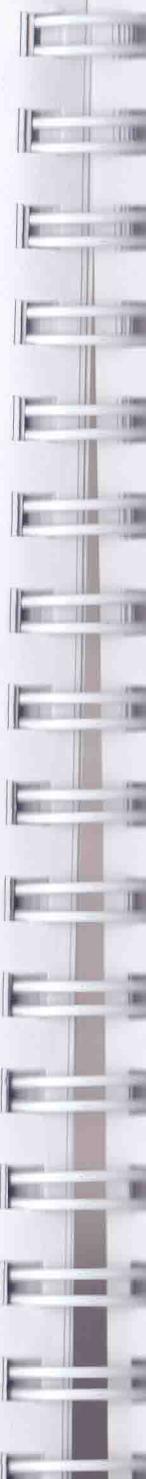
G C D
 Joe, le taxi, c'est sa vie,
 G C D
 le rhum au mambo, embouteillage.
 G C D G C D
 Il est comme ça, rhum et mambo. Joe, Joe, Joe.

Em C Am D Em C Am D
 Dans sa caisse, la musique à Joe résonne.
 Em C Am D Em C Am D
 C'est la rumba, le vieux rock au mambo bidon.
 Em C Am D Em C Am D Em C Am D
 Vas-y Joe, vas-y Joe, vas-y fonce,
 Em C Am D
 dans la nuit, vers l'amazone.

G C Am D G C Am D
 Joe, le taxi et Xavier Cugat,
 Em C Am D Em C Am D
 Joe, le taxi et Yma Sumac, Joe, Joe, Joe.

G C Am D
 Joe, le taxi, c'est sa vie,
 G C Am D
 le rhum au mambo, embouteillage.

G C Am D G C Am D
 Joe, le taxi et les mariachis.
 Em C Am D Em C Am D
 Joe, le taxi et le cha-cha-chi.
 Em C Am D Em C Am D
 Joe, le taxi et le cha-cha-chi.
 Em C Am D Em C Am D
 Vas-y Joe, vas-y fonce,
 Em C Am D
 dans la nuit, vers l'amazone.



MILLIONÄR

(DIE PRINZEN)
 [CAPO - 2]

Refrain:
 C Am F Gsus4 G C
 Ich wär so gerne Millionär, dann wär mein Konto niemals leer.
 Em F G Am
 Ich wär so gerne Millionär, Millionen schwer.
 Am/E Gsus4 G
 Ich wär so gerne Millionär!

A C#m7 D E A
 1. Ich hab kein Geld, hab keine Ahnung, doch ich hab 'n großes Maul.
 C#m7 D E F#m
 Bin weder Doktor, noch Professor, aber ich bin stinkend faul.
 D/F# Esus4 E F#m
 Ich habe keine reiche Freundin und keinen reichen Freund.
 D/F# Esus4 E7 A
 Von viel Kohle hab ich bisher leider nur geträumt.

A C#m7 D E A
 2. Was soll ich tun? Was soll ich machen? Bin vor Kummer schon erbkrank.
 E D E F#m
 Hab mir schon paar mal überlegt: Vielleicht knackst du eine Bank.
 D/F# Esus4 E F#m
 Doch das ist leider sehr gefährlich, bestimmt werd ich gefasst.
 D/F# Esus4 E7 A F G C
 Und außerdem bin ich doch ehrlich und will nicht in den Knast.

Refrain

A C#m7 D E A
 3. Es gibt so viele reiche Witwen, die begehr'n mich sehr.
 C#m7 D E F#m
 Sie sind so scharf auf meinen Körper, doch den geb ich nicht her.
 D/F# Esus4 E F#m
 Ich glaub, das würd ich nicht verkraften, um keinen Preis der Welt.
 D/F# Esus4 E7 A F G C
 Deswegen werde ich lieber Popstar und schwimm in meinem Geld.

Refrain

THE MOST BEAUTIFUL GIRL

(CHARLIE RICH)

Refrain:

G Dm7 G7 C
Hey, did you happen to see the most beautiful girl in the world?
E7 A7 C D7
And if you did, was she crying, crying?
G Dm7 G7 C Cm
Hey, if you happen to see the most beautiful girl that walked out on me,
Gm D/F# Bb/F C7
tell her I'm sorry, tell her I need my baby.
D7 G
Oh, won't you tell her that I love her?

G G7 C
1. I woke up this morning, realized what I had done.

D I stood alone in the cold grey dawn,
C D7 G
knew I'd lost my morning sun.

G7 C
I lost my head and I said some things.

C A7
Now come the heartaches that the morning brings.

I know, I'm wrong and I couldn't see.

D7 Am D7
I let my world slip away from me, so:

Refrain

M + T: Billy Sherrill, Rory Bourke and Norris Wilson
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FÜR MICH SOLL'S ROTE ROSEN REGNEN

(HILDEGARD KNEF)

[CAPO - 2]

Dm G C Am
1. Mit 16 sagte ich still: Ich will,
Dm G C Am
will groß sein, will siegen, will froh sein, nie lügen.
Dm G C Am Dm G
Mit 16 sagte ich still: Ich will, will alles oder nichts.

Refrain:

C Am Dm G
Für mich soll's rote Rosen regnen,
C Am Dm G
mir sollten sämtliche Wunder begegnen.
C Am Dm G
Die Welt sollte sich umgestalten,
C Am G C
und ihre Sorgen für sich behalten.

Dm G C Am
2. Und später sagte ich noch: Ich möcht'
Dm G C Am
verstehen, erfahren, bewahren.
Dm G C Am
Und später sagte ich noch: Ich möcht'
Dm G
nicht allein sein und doch frei sein.

Refrain 2:

C Am Dm G
Für mich soll's rote Rosen regnen,
C Am Dm G
mir sollten sämtliche Wunder begegnen.
C Am Dm G
Das Glück sollte sich sanft entfalten,
C Am G C
es soll mein Schicksal mit Liebe verwalten.

Dm G C Am
3. Und heute sage ich still: Ich sollte
Dm G
mich fügen, begnügen,
C Am Dm G
ich kann mich nicht fügen, kann mich nicht begnügen:
C Am Dm G
Will immer noch siegen, will alles oder nichts.

Refrain 3:

C Am Dm G
Für mich soll's rote Rosen regnen,
C Am Dm G
mir sollten ganz neue Wunder begegnen.
C Am Dm G
Mich fern vom Alten neu entfalten,
C Am G C
von dem, was erwartet, das Meiste halten.

T: Hildegard Knef
M: Hans Hammerschmidt
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WAKE ME UP BEFORE YOU GO GO

C
Intro: Jitterbug. Jitterbug. Jitterbug. Jitterbug.

C
1. You put the boom boom into my heart,
Dm C
you send my soul sky high when your loving starts.

Jitterbug into my brain,
Dm C
goes a bang bang till my feet do the same.

Dm7 Em7
But something's bugging you, something ain't right,
F Em7
my best friend told me what you did last night.
Dm7 Em7
Left me sleeping in my bed,
F Gsus4 G
I was dreaming but I should have been with you instead.

Refrain:

C Dm7 C
Wake me up before you go go, don't leave me hanging on like a yo yo.

Wake me up before you go go,
Dm7 C

I don't want to miss it when you hit that high.

Dm7 C
Wake me up before you go go, cause I'm not planning on going solo.
Em7 Dm7 Fsus4/C F/C C
Wake me up before you go go, take me dancing tonight.

Fsus4/C F/C C
I wanna hit that high, yeah, yeah.

2. You take the grey skies out of my way,
you make the sun shine brighter than Doris Day.
Turned a bright spark into a flame,
my beats per minute never been the same.

Cause you're my lady, I'm your fool,
it makes me crazy when you act so cruel.
Come on, baby, let's not fight,
we'll go dancing, everything will be all right.

Refrain

C Dm7 C Dm7 C
Jitterbug. Jitterbug.
Dm7 Em7 Fmaj7 Em7
Cuddle up, baby, move in tight, we'll go dancing tomorrow night.

Dm7 Em7
It's cold out there but it's warm in bed,
F Gsus4 G
they can dance, we'll stay home instead.

Refrain

M + T: George Michael
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(WHAM!)

DADDY COOL

(BONEY M.)
[CAPO +3]

Dm C Am Dm
She's crazy like a fool, what about it, Daddy Cool?

Dm C Am Dm Dm C Am Dm

Refrain:

Dm C Am Dm
She's crazy like a fool, what about it, Daddy Cool?

C Am Dm
I'm crazy like a fool, what about it, Daddy Cool?

Daddy, Daddy Cool, Daddy, Daddy Cool.

C Am Dm
Daddy, Daddy Cool, Daddy, Daddy Cool.

Dm C Am Dm Dm C Am Dm

Refrain 2x

M + T: Frank Farian
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VIVA LA NOCHE

(COSTA CORDALIS)

Refrain:

Dm C
Viva la noche, viva la fiesta, viva l'amour, viva l'amour.
Dm F C
Viva la noche, viva la fiesta, viva l'amour, viva l'amour.

Dm F C Dm F C Dm F C Dm F C

Am C G
1. Heute abend, heute abend woll'n wir feiern, woll'n wir feiern.
Am C G
Heute abend, heute abend steigt die Party, steigt die Party.
Am C G
Heute abend, heute abend woll'n wir feiern, woll'n wir feiern.
Am C G
Esta noche, esta noche, fiesta grande, ah.

Refrain 2x

Dm F C Dm F C

Am C G
2. Heute abend, heute abend woll'n wir feiern, woll'n wir feiern.
Am C G
Heute abend, heute abend steigt die Party, steigt die Party.
Am C G
Heute abend, heute abend woll'n wir feiern, woll'n wir feiern.
Am C G
Esta noche, esta noche, fiesta grande, ah.

Refrain 2x

Dm F C Dm F C

Refrain 2x

Dm
Viva la noche.

M + T: Lucas Cordalis and Costa Cordalis
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BLUE HOTEL

(CHRIS ISAAK)

[CAPO +1]

Intro:

Am D Dm
Blue hotel, on a lonely highway,
Am D Dm
blue hotel, life don't work out my way.

Am F7 E7 Am F7 E7 Am F7 E7 Am

Am D Dm
1. Blue hotel, on a lonely highway,
Am D Dm
blue hotel, life don't work out my way.
F7 E7
I wait for all these lonely nights.

Am D Dm Am D Dm
Blue hotel, blue hotel.

Am D Dm
2. Blue hotel, every room is lonely,
Am D Dm
blue hotel, I was waiting only.
F7 E7
The night and light's my only dream.

Am D Dm Am D Dm
Blue hotel, blue hotel.

Solo: Am F E Am F E Am F E Am D Dm Am D Dm F7 E7 Am D Dm Am D Dm
Am D Dm
3. Blue Hotel, on a lonely highway,
Am D Dm
Blue Hotel, life don't work out my way.
F7 E7
I wait for all these lonely nights.

Am D Dm Am D Dm
Blue hotel, blue hotel.

M + T: Chris Isaak
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COLOURS

E

1. Yellow is the colour of my true love's hair.

A E

In the morning when we rise,

A E

in the morning when we rise,

B A E

that's the time, that's the time, I love the best.

E

2. Blue is the colour of the sky.

A E

In the morning when we rise,

A E

in the morning when we rise,

B A E

that's the time, that's the time, I love the best.

E

3. Green is the colour of the sparkling corn.

A E

In the morning when we rise,

A E

in the morning when we rise,

B A E

that's the time, that's the time, I love the best.

E

4. Mellow is the feeling that I get

A E

when I see her, mm, hmm,

A E

when I see her, uh, huh,

B A E

that's the time, that's the time, I love the best.

E

5. Freedom is a word I rarely use.

A E

Without thinking, mm, hmm,

A E

without thinking, mm, hmm,

B A E

of the time, of the time when I've been loved.

(DONOVAN)

YOU'RE BEAUTIFUL

(JAMES BLUNT)
[CAPO +3]

Intro: C G Am F C G Am F

C G Am F
My life is brilliant.C G
1. My life is brilliant, my love is pure,
Am F
I saw an angel, of that I'm sure.C G
She smiled at me on the subway, she was with another man
Am
but I won't lose no sleep on that, cause I've got a plan.

Refrain:

F G C F G C
You're beautiful. You're beautiful. You're beautiful, it's true.
F G C G Am F G Am
I saw your face in a crowded place and I don't know what to do,
F G C G Am F
cause I'll never be with you.C G
2. Yes, she caught my eye as we walked on by.Am F
She could see from my face that I was fucking high.C G
And I don't think that I'll see her again.
Am

But we shared a moment that will last to the end.

Refrain

F Am F Am F Am Dm G
La la la la. La la la la. La la la la, laa.

Refrain 2:

F G C F G C
You're beautiful. You're beautiful. You're beautiful, it's true.
F G C G Am

There must be an angel with a smile on her face.

F G C G Am F G C
When she thought up that I should be with youF G Am F G C
but it's time to face the truth, I will never be with you.M + T: James Blunt, Sacha Skarbek and Amanda Ghost
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M + T: James Blunt, Sacha Skarbek and Amanda Ghost

M + T: Donovan Leitch
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ABER DICH GIBT'S NUR EINMAL FÜR MICH

C
1. Es gibt Millionen von Sternen,
unsre Stadt, sie hat tausend Laternen.
Gut und Geld gibt es viel auf der Welt,
aber dich gibt's nur einmal für mich.

C
2. Es gibt tausend Lippen, die küssen,
und Pärchen, die trennen sich müssen.
Freud und Leid gibt es zu jeder Zeit,
aber dich gibt's nur einmal für mich.

Refrain:

C
Schon der Gedanke, dass ich dich einmal verlieren könnte,
dass dich ein anderer Mann einmal sein Eigen nennt,
er macht mich traurig, weil du für mich die Erfüllung bist,
was wär die Welt für mich, ohne dich?

C
3. Es blühn viele Blumen im Garten,
es gibt viele Mädchen, die warten.
Freud und Leid gibt es zu jeder Zeit,
aber dich gibt's nur einmal für mich.

Refrain

C
4. Es gibt sieben Wunder der Erde,
tausend Schiffe fahren über die Meere.
Gut und Geld gibt es viel auf der Welt,
aber dich gibt's nur einmal für mich.

M: Pit
T: Guley / Leykauf
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(DIE FLIPPERS)
[CAPO +4]



HANG ON SLOOPY

(THE MCCOYS)

Refrain:

G C D C G C D C
Hang on Sloopy, Sloopy hang on.
G C D C G C D C
Hang on Sloopy, Sloopy hang on.

G C D C G C D C
1. Sloopy lives in a very bad part of town,
and everybody here tries to put my Sloopy down.
G C D C G C D C
Sloopy, I don't care what your Daddy do,
G C D C G C D
cause you know Sloopy girl, I'm in love with you.

Refrain

G C D C G C D C
2. Sloopy let your hair down, girl, let it hang down on me.
G C D C G C D
Sloopy let your hair down, girl, let it hang down on me, yeah, yeah.

C G C D G C D
Come on Sloopy, come on, come on. Come on Sloopy, come on, come on.
C G C D G C D
Come on Sloopy, come on, come on. Come on Sloopy, come on, come on.
C G C D
Well, it feels so good, come on, come on.

C G C D
You know it feels so good, come on, come on.
C G C D
Shake it, shake it, shake it, Sloopy, come on, come on.
C G C D
Shake it, shake it, shake it, yeah, come on, come on.

Refrain

M + T: Bert Russell, Wes Farrell
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ES LEBE DER SPORT

Em A
1. Mutterseeln allanich sitzt er da bis in da Frua
D und schaut beim Boxn zua.

Em A
Weil wenn sie zwa in die Backn haun,
D stärkt des sei unterdrücktes Selbstvertrauen.
Em A
Die Gsichter san verschwolln und bluadich rot.
D Genussvoll beißt er in sei Schnitzelbrot.

G Em
Und geht dann endlich einer in die Knia,
A greift er zufrieden zu seinem Bier.

Refrain:

D A G A D A G
Es lebe der Sport, er ist gesund und macht uns hart.
A D A G Bm A
Er gibt uns Kraft er gibt uns Schwung. Er ist beliebt bei Alt und Jung.

Bm Wird ein Schiedsrichter verdroschen,
A/C#

steigns eam ordentlich in die Goschen.
E Em

Gibts a Massenschlägerei, er ist immer live dabei.
Bm A E Em
Weil mit seinem Color TV sieht er alles ganz genau.

2. Weltcupabfahrtläufe machen eam a bissel müd,
weil er ist abgebrüht.

Wenn eam dabei irgendwas erregt,
dann nur, wenns einen ordentlich zerlegt.

Ein Sturz bei hundertzwanzig km/h
entlockt ihm ein erfreutes "Hoppala".

Und liegt ein Körper regungslos im Schnee,

schmeckt erst so richtig der Kaffee.

(RAINHARD FENDRICH)

M + T: Rainhard Fendrich
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SO BIST DU

(PETER MAFFAY)

G Em D C G Am Dsus4 D
1. Du gibst alles, wenn du gibst, du verlierst dich, wenn du liebst.
C G Em G D C
Junges Mädchen, reife Frau, und auch Kind, das bist du, du, nur du.

G Em D C G Am Dsus4 D
Wenn mich deine Hand berührt, und ich deine Wärme spür,
C G Em G D G
dann weiß ich, was auch geschieht, es wird gut, so bist du, du, nur du.

Refrain:

D D Em G D G
Wenn ich geh', dann geht nur ein Teil von mir,
C D
und gehst du, bleibt deine Wärme hier.
D D Em G D G
Und wenn ich wein', dann weint nur ein Teil von dir,
D G
und der and're lacht mit dir.

G Em D C G Am Dsus4 D
2. Du verlangst oft viel von dir, doch ich spür die Kraft in dir,
C G Em G D C
und weiß, du verlangst nie mehr als du gibst, so bist du, du, nur du.
D Em D C G Am Dsus4 D
Du magst immer, was du denkst, und die Liebe, die du schenkst
C G Em G D G
Ist so zärtlich, und so gut und so tief, so wie du, du, nur du.

G Em D G
Und wenn ich geh', dann geht nur ein Teil von mir,
C D
und gehst du, bleibt deine Wärme hier.
D Em G D G
Und wenn ich schlaf', dann schläft nur ein Teil von mir,
D G
und der and're träumt mit dir.

G D G
Und wenn ich sterb', dann stirbt nur ein Teil von mir,
C D
und stirbst du, bleibt deine Liebe hier.
D Em G D G
Und wenn ich wein', dann weint nur ein Teil von mir
D G
und der and're lacht mit dir.

M: Peter Maffay
T: Bernd Meinunger
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SCHÖN IST ES AUF DER WELT ZU SEIN

F Bb
1. Das Beste am ganzen Tag, das sind die Pausen,
C7 F
das ist schon immer in der Schule so.
Bb
Das Schönste im ganzen Jahr, das sind die Ferien,
C7 F
dann ist sogar auch unser Lehrer froh.

Bb C Bb C
Dann kann man endlich tun und lassen, was man selber will.
Bb C Bb C7
Dann sind wir frei und keiner sagt mehr: "Du, sei still!"
F F7 Bb
Das Schönste im Leben ist die Freiheit,
G7 C7
denn dann sagen wir: "Hurra!"

Refrain:

F
Schön ist es auf der Welt zu sein,
C7
wenn die Sonne scheint für groß und klein.
F C7
Du kannst atmen, du kannst geh'n, dich an allem freu'n und alles seh'n.
F
Schön ist es, auf der Welt zu sein,
C7
sagt die Biene zu dem Stachelschwein.
F Bb C7
Du und ich, wir stimmen ein: Schön ist es auf der Welt zu sein.

F Bb
2. Ich liebe den dunklen Wald, Berge und Seen,
C7 F
und ich, ich schwärme für ein Eis am Stiel.
Bb
Ich möcht' mit den Wolken zieh'n in ferne Länder,
C7 F
ich säß' mal gern auf einem Krokodil.

Bb C Bb C
Die Welt wird immer kleiner und die Wünsche riesengroß,
Bb C Bb C7
warum nur, schau, wie schön ist auch ein Frosch im Moos.
F F7 Bb
Das Schönste im Leben ist die Freiheit,
G7 C7
denn dann sagen wir: "Hurra!"

Refrain

T: Werner Twardy
M: Lilibert
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(ROY BLACK & ANITA)

AS TIME GOES BY

(CASABLANCA)
[CAPO +3]
Dm7 G7 D° G7
1. You must remember this, a kiss is still a kiss.
C C#° Dm G7
A sigh is just a sigh.
D7 G7 F G7 C
The fundamental things apply, as time goes by.

Dm7 G7 D° G7
2. And when two lovers woo, they still say I love you,
C C#° Dm G7
on that you can rely.
D7 G7 F G7 C
No matter what the future brings, as time goes by.

F A7
Moonlight and love songs never out of date,
Dm F#°
hearts full of passion, jealousy and hate.
Am F7 C° D7
Woman need a man and man must have his mate,
Dm7 G7
that no one can deny.

Dm7 G7 D° G7
3. It's still the same old story, a fight for love and glory,
C C#° Dm G7
a case of do or die.
D7 G7 F G7 C
The world will always welcome lovers, as time goes by.

M + T: Herman Hupfeld
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KLING KLANG

G Am
1. Ich steck dir die halbe Tüte Erdnusschips
F G
in deinen zuckersüßen Mund.

Am
Find dich in einem Comicheft wieder,
F G
fotografier dich bunt.

Am
Graffitis machen graue Wände lebendig,
F G
ich wünschte, ich könnte das auch.

Am
Doch wie ich überleg, was ich nun wirklich kann,
F G
seh ich, dass ich zu nichts taug.

Refrain:
Am G Am G
Kling, Klang, du und ich, die Straßen entlang.
Am G Am G
Kling, Klang, du und ich, die Straßen entlang.

Am
2. Für diesen Augenblick dich in die Kamera zu kriegen,
F G
haut mal wieder nicht hin.

Am
Komm und lass uns heute noch nach England fliegen,
F G
God save the Queen.

Am
An der Westküste dann die Promenade runter,
F G
wo schon der Kapitän wartet.

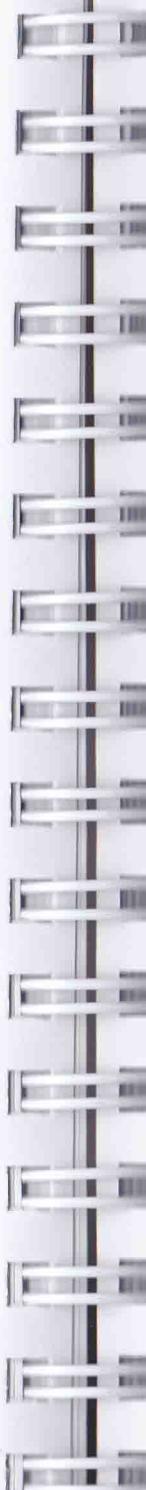
Am
"Guten Tag, zweimal bis nach Feuerland bitte,"
F G
das Schiff ist leicht entartet.

Refrain

Bb C F
Bloß von hier weg, so weit wie möglich,
Fm Bb Eb D G
bis du sagst: "Es ist Zeit, wir müssen aus Feuerland zurück,
Am F G
nach Hause im Wienerwalzerschritt."

Refrain

(KEIMZEIT)



LIEBE IST

C Am7
1. Du guckst mich an, und ich geh mit,
Fmaj7 Gsus4 G
und der ist ewig, dieser Augenblick.

C Am7
Da scheint die Sonne, da lacht das Leben,
Fmaj7 Gsus4 G
da geht mein Herz auf, ich will's dir geben.

C Am7
Ich will dich tragen, ich will dich lieben,
Fmaj7 Gsus4 G
denn die Liebe ist geblieben.

C Am7
Hat nicht gefragt, ist einfach da,
Fmaj7 G
weglaufen geht nicht, das ist mir klar.

Refrain:
C Am Fmaj7 G
Liebe will nicht, Liebe kämpft nicht, Liebe wird nicht, Liebe ist.
C Am Fmaj7 G
Liebe sucht nicht, Liebe fragt nicht, Liebe ist so wie du bist.

2. Gute Nacht, mein Wunderschöner,
und ich möcht mich noch bedanken.
Was du getan hast, was du gesagt hast,
es war ganz sicher nicht leicht für dich.
Du denkst an mich in voller Liebe,
und was du siehst geht nur nach vorne.
Du bist mutig, du bist schlau,
und ich werd' immer für dich da sein,
das weiß ich ganz genau.

Eb Cm
Du und ich, wir sind wie Kinder, die sich lieben wie sie sind.
Ab Bb
Die nicht lügen und nicht fragen, wenn es nichts zu fragen gibt.
Eb Cm/G
Wir sind zwei und wir sind eins und wir sehn die Dinge klar.
Ab Bb Csus4 Dsus4 D
Und wenn einer von uns gehen muss, sind wir trotzdem immer da.

G/B C D Em D/F#
Wir sind da, wir sind da, wir sind da.
G/B C Dsus4 D
Wir sind da, wir sind da, wir sind da.
G Em C Dsus4 D
Liebe will nicht, Liebe kämpft nicht, Liebe wird nicht, Liebe ist.
G Em C Dsus4 D
Liebe sucht nicht, Liebe fragt nicht, Liebe fühlt sich an wie du bist.
G Em C Dsus4 D
Liebe soll nicht, Liebe kämpft nicht, Liebe wird nicht, Liebe ist.
G Em C Dsus4 D
Liebe sucht nicht, Liebe fragt nicht, Liebe ist so wie du bist.
G Em C Dsus4 D
So wie du bist, so wie du bist. Liebe ist so wie du bist.
G G/B C Dsus4 D Em
Liebe ist so wie du bist, so wie du bist, so wie du bist.

(NENA)

OTHERSIDE

Intro: Am F C G

Refrain:

Am F C G Am F C
 How long, how long will I slide, separate my side, I don't,
 G Am F C G
 I don't believe it's bad, slit my throat, it's all I ever...

Am Em
 1. I heard your voice through a photograph,
 Am Em
 I thought it up, it brought up the past.
 Am Em
 Once you know you can never go back,
 G Am
 I've got to take it on the otherside.

Em Am Em
 2. Centuries are what it meant to me, a cemetery where I marry the sea,
 Am Em
 stranger things could never change my mind,
 G Am
 I've got to take it on the otherside.
 G Am G Am
 Take it on the otherside, take it on, take it on.

Refrain

Am Em
 3. Pour my life into a paper cup,
 Am Em
 the ashtray's full and I'm spilling my guts.
 Am Em
 She wants to know am I still a slut,
 G Am
 I've got to take it on the otherside.

Em Am
 4. A scarlet starlet and she's in my bed, a candidate
 Em Am Em
 for my soul mate bled, pull the trigger and pull the thread,
 G Am
 I've got to take it on the otherside.
 G Am G Am
 Take it on the otherside, take it on, take it on.

Refrain

Em Cmaj7
 Turn me on, take me for a hard ride, burn me out, leave me on the other
 Em
 side. I yell and tell it that it's not my friend,
 Cmaj7 Am F C G
 I tear it down, I tear it down, and then it's born again.

Refrain 2x

(RED HOT CHILI PEPPERS)

NUR EIN WORT

(WIR SIND HELDEN)

[CAPO -1]

Intro: C Em Am F C Em Am F

C Em Am
 1. Ich sehe, dass du denkst. Ich denke, dass du fühlst.
 F
 Ich fühle, dass du willst. Aber ich hör dich nicht, ich
 C Em/B Am
 hab mir ein Wörterbuch geliehen, dir A bis Z ins Ohr geschrien.
 F C
 Ich stapel tausend wirre Worte auf, die dich am Ärmel ziehn.

Prerefrain:
 C Em/B Am G
 Und wo du hingehen willst, ich häng an deinen Beinen.
 F Em Dm Em F G
 Wenn du schon auf den Mund fallen musst, warum dann nicht auf meinen?

Refrain:
 C Em Am
 Oh, bitte gib mir nur ein oh, bitte gib mir nur ein oh.
 F C
 Bitte gib mir nur ein, bitte bitte gib mir nur ein oh.
 Em Am
 Bitte gib mir nur ein oh, bitte gib mir nur ein oh.
 F C Em Am F
 Bitte gib mir nur ein, bitte bitte gib mir nur ein Wort.

C Em
 2. Es ist verrückt, wie schön du schweigst,
 Am
 wie du dein hübsches Köpfchen neigst
 F C
 und so der ganzen lauten Welt und mir die kalte Schulter zeigst.
 Em/B Am
 Dein Schweigen ist dein Zelt, du stellst es mitten in die Welt,
 F
 spannst die Schnüre und staunst stumm,
 C
 wenn nachts ein Mädchen drüber fällt.

Prerefrain:
 C Em/B Am G
 Zu deinen Füßen red ich mich um Kopf und Kragen.
 F Em Dm Em F G
 Ich will in deine tiefen Wasser große Wellen schlagen.

Refrain

Prerefrain:
 C Em/B Am G
 In meinem Blut werfen die Endorphine Blasen,
 F Em Dm Em F G
 wenn hinter deinen stillen Hasenaugen die Gedanken rasen.

Refrain

M: Judith Holofernes, Jean-Michel Tourette, Pola Roy, Mark Tavassol
 T: Judith Holofernes
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KEEP THE FAITH

Intro: Am D C Am

Am

C

D

F

Am

1. Mother, mother, tell your children that their time has just begun.

C

D

F

G

I have suffered for my anger, there are wars that can't be won.

Am

C

D

F

Am

2. Father, father, please believe me, I am laying down my guns.

C

D

F

G

I am broken like an arrow, forgive me, forgive your wayward son.

Am

C

D

Am

Everybody needs somebody to love. Everybody needs somebody to hate.

C

D

F

G

Everybody's bitching cause they can't get enough

A

and it's hard to hold on when there's no one to lean on.

A

C

G

Refrain: Faith! You know you're gonna live through the rain.

A

Lord, you got to keep the faith. Faith!

C

G

D

A5

Don't let your love turn to hate. Right now we got to keep the faith.

Keep the faith. Keep the faith. Lord, we got to keep the faith.

3. Tell me, baby, when I hurt you, do you keep it all inside?

Do you tell me all's forgiven and just hide behind your pride?

Everybody needs somebody to love. Everybody needs somebody to hate.

Everybody's bleeding cause the times are tough.

Well it's hard to be strong when there's no one to dream on.

Refrain 2: Faith! Now you're gonna live through the rain.

Lord, you got to keep the faith. Faith!

Though you know it's never too late, right now we got to keep the faith.

Faith! Don't let your love turn to hate.

Lord, we got to keep the faith. Keep the faith. Keep the faith.

Oh, we got to keep the faith. Keep the faith. Keep the faith.

Lord, we got to keep the faith.

Am

Walking in the footsteps of society's lies, I don't like what I see no more. Sometimes I wish that I was blind, sometimes I wait forever.

To stand out in the rain, so no one sees me crying,

trying to wash away the pain.

Am

C

D

Mother, father, there're things I've done, I can't erase,

Am

C

D

every night we fall from grace. It's hard with the world in your face,

F

trying to hold on, trying to hold on.

M + T: Richie Sambora, Desmond Child & Jon Bon Jovi

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(BON JOVI)
[CAPO - 2]

HALT MICH

Intro: G A G A

A

F#m

D

E

1. Nehm Träume für bare Münze, schwelge in Phantasien,
A F#m D E
hab mich in dir gefangen, weiß nicht, wie mir geschieht.
A/C# E/D A/C# E F#m E

Wärme mich an deiner Stimme, leg mich zur Ruhe in deinen Arm,
A E7 A
halt mich nur ein bisschen, bis ich schlafen kann.

A F#m D E
2. Fühl mich bei dir geborgen, setz mein Herz auf dich,
A F#m D E
will jeden Moment genießen, Dauer ewiglich.
A/C# E/D A/C# E F#m E

Bei dir ist gut anlehnen, Glück im Überfluss,
A E A
dir willenlos ergeben, find ich bei dir Trost.

Bm E A E D Dm
Bin vor Freude außer mir, will langsam mit dir untergehn.
Am E Am E7 Am
Kopflos, sorglos, schwerelos in dir verlieren.

Dm G C G/B F/A Fm
Deck mich zu mit Zärtlichkeiten, nimm mich im Sturm, die Nacht ist kurz.
C G C F C G7 C
Friedvoll, liebestoll, überwältigt von dir, schön, dass es dich gibt.

C Am F G
3. Komm, erzähl mir was, plauder auf mich ein.
C Am F G

Ich will mich an dir satthören, immer mit dir sein.
C G C E7 Am G
Betanke mich mit Leben, lass mich in deinen Arm,
G7 C G C

halt mich nur ein bisschen, bis ich schlafen kann.
G7 C G C

Uh, halt mich, dass ich schlafen kann.

DAYDREAM

C A7 Dm7 G7
1. What a day for a daydream. What a day for a daydreaming boy.
C A7 Dm7 G7
And I'm lost in a daydream. Dreaming 'bout my bundle of joy.

Refrain 1:

F D7/F# C A7
And even if time ain't really on my side,
F D7/F# C A7
it's one of those days for taking a walk outside.
F D7/F# C A7
I'm blowin' the day to take a walk in the sun,
G G7
and fall on my face on somebody's new mowed lawn.

C A7
2. I've been having a sweet dream.
Dm7 G7
I've been dreaming since I woke up today.
C A7
It's starring me and my sweet dream,
Dm7 G7
cause she's the one that makes me feel this way.

Refrain 2:

F D7/F# C A7
And even if time is passing me by a lot,
F D7/F# C A7
I couldn't care less about the dues you say I've got.
F D7/F# C A7
Tomorrow, I'll pay the dues for dropping my load,
G G7 C A7 Dm7 G7 C A7 Dm7 G7
a pie in the face for being a sleepy bull toad.

Refrain 3:

F D7/F# C A7
And you can be sure that if you're feeling right,
F D7/F# C A7
a daydream will last till long into the night.
F D7/F# C A7
Tomorrow at breakfast you may prick up your ears,
G G7
or you may be daydreaming for a thousand years.

C A7 Dm7 G7
3. What a day for a daydream. Custom made for a daydreaming boy.
C A7 Dm7 G7 C
And I'm lost in a daydream. Dreaming 'bout my bundle of joy.

M + T: John Sebastian
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(THE LOVIN' SPOONFUL)
[CAPO +1]

THE GIRL FROM IPANEMA

Fmaj7
1. Tall and tan and young and lovely,
G7
the girl from Ipanema goes walking,
Gm7 F#7 Fmaj7 F#9
and when she passes, each one she passes goes aah.

Fmaj7 G7
2. When she walks she's like a samba that swings
Gm7
so cool and sways so gentle that when she passes,
F#7 Fmaj7
each one she passes goes aah.

F#maj7 B9
Oh, but I watch her so sadly.
F#m7 D9
How can I tell her I love her?
Gm7 Bbm6
Yes, I would give my heart gladly.
Am7 D7b9
But each day when she walks to the sea
Gm7 C7b9
she looks straight ahead not at me.

Fmaj7
3. Tall and tan and young and lovely,
G7
the girl from Ipanema goes walking,
Gm7 F#7 Fmaj7 F#7
and when she passes I smile but she doesn't see.

Fmaj7
4. Tall and tan and young and lovely
G7
the girl from Ipanema goes walking,
Gm7 F#7 Fmaj7 F#7
and when she passes I smile but she doesn't see.
Fmaj7 F#7 Fmaj7 Fmaj7
She just doesn't see. No, she doesn't see.

M: Antonio Carlos Jobim
Original Text: Vinicius De Moraes
Englischer Text: Norman Gimbel
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WHY DOES MY HEART FEEL SO BAD?

Refrain:

Am Em
Why does my heart feel so bad?

G D
Why does my soul feel so bad?

Am Em
Why does my heart feel so bad?

G D
Why does my soul feel so bad?

Refrain

C Am
1. These open doors, these open doors,

C Am
these open doors, these open doors.

F C
These open doors, these open doors, these open doors, hey.

F C
These open doors, these open doors, these open doors, hey.

Refrain

Refrain:

M + T: Richard Hall
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(MOBY)

LITTLE WONDERS

A E

1. Let it go, let it roll right off your shoulder,
Bm D
don't you know the hardest part is over.

A E
Let it in, let your clarity define you,
Bm D A

in the end we will only just remember how it feels.

Refrain:

A E Bm
Our lives are made in these small hours,
F#m E A

these little wonders, these twists and turns of fate.

E Bm
Time falls away but these small hours,
D E A

these small hours still remain.

A E
2. Let it slide, let your troubles fall behind you,
Bm D

let it shine until you feel it all around you.

A E A
And I don't mind if it's me you need to turn to,
Bm D A

we'll get by, it's the heart that really matters in the end.

Refrain

Bm F#m E Bm
All of my regret will wash away somehow,
F#m E A

but I cannot forget the way I feel right now.

E Bm D
In these small hours, these little wonders,
E D

these twists and turns of fate.

A
Yeah, these twists and turns of fate.
E Bm
Time falls away, yeah, but these small hours,
D E A

these small hours still remain, yeah.

E Bm F#m
Oh, they still remain, these little wonders.

E A
Oh, these twists and turns of fate.
E Bm

Time falls away but these small hours,
D E A
these little wonders still remain.

M + T: Robert Thomas
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VAMOS A LA PLAYA

Refrain:

F G F
Vamos a la playa oh, oh, oh, oh, oh,
G F
vamos a la playa oh, oh, oh, oh, oh,
G F
vamos a la playa oh, oh, oh, oh, oh,
G
vamos a la playa oh, oh.

Refraín:

Am
1. Vamos a la playa, la bomba estalló.

Las radiaciones tuestan y matizan el azul.

Refrain

Am
2. Vamos a la playa, todos con sombrero.

El viento radioactivo despeina los cabellos.

Refrain

Am
3. Vamos a la playa, al fin el mar es limpio.

No más peces hediondos, sino agua fluorescente.

Refrain

(RIGHEIRA)



PFÜATI GOTTL ELISABETH

Intro: A D E

A

1. Pfüati Gott, Elisabeth, hast mi g'schaukelt in dei'm Wasserbett,
A D E A
woh-oh-oh-oh, es war so schee!

A

2. Pfüati Gott, Veronika, mit dir war's einfach wunderbar,
A D E A
woh-oh-oh-oh, jetzt muß i gehn!

A

3. Pfüati Gott, Edeltraut, hast mir tief in Aug'n g'schaut,
A D E A
woh-oh-oh-oh, es war so schee!

A

4. Pfüati Gott, Angelika, mit dir war's einfach wunderbar,
A
woh-oh-oh-oh, jetzt muß i gehn!

Refrain:

C#

Ich hab doch nix von Liebe g'sagt, des müßt' i wiss'n.
F# B F# C#

I hab bloß g'sagt, dass i di mog!

F#
Schau mi doch ned so traurig o, sonst plagt mi 's G'wiss'n!
F# B F# C#
I hab bloß g'sagt, dass i di mog!

A

5. Pfüati Gott, Adelgund, host mi busselt mit dei'm Honigmund,
A D E A
woh-oh-oh-oh, es war so schee!

A

6. Pfüati Gott, Erika, mit dir war's einfach wunderbar,
A
woh-oh-oh-oh, jetzt muß i gehn!

Refrain

(SPIDER MURPHY GANG)

GUTEN MORGEN, LIEBE SORGEN

(JÜRGEN VON DER LIPPE)

Refrain:

G
Guten Morgen liebe Sorgen, seid ihr auch schon alle da,
C D G
habt ihr auch so gut geschlafen, na dann ist ja alles klar.

G C
1. Wir schwingen unser linkes Bein behende aus dem Bett,
D G
der Bettvorleger gibt uns Schwung bis direkt vor's Klosett.
C

Und wo wir schon mal da sind, da bleiben wir auch hier.
D G
Uh, fertig. Wo ist das Papier?

Refrain

G C
2. Wenn ein Tag so wunderschön beginnt ist alles drin,
D G
heute bleibt die Dusche kalt, das Wasserrohr ist hin.

C
Wir gleiten auf den Fliesen aus und prellen uns den Steiß,
D G
als Krönung schmeckt der Kaffee heute irgendwie nach Schweiß.

G C
3. Die Zeitung ist geklaut, was soll's, die schreiben eh nur Dreck.
D G
Ein Zettel auf dem Tisch, für mich? Aha, die Frau ist weg.

C
Mit meinem Auto, meinem Hund, das nennt die nun Liebe.
D G
Die Pornosammlung hat sie auch, Gelegenheit macht Diebe.

Refrain

G C
4. Ich trink mir einen, steig ins Auto und trete voll aufs Gas.
D G
Entenjagen macht besoffen doppelt so viel Spaß.

C
Wieso hat der vor mir jetzt 'ne Vollbremsung gemacht?
D G
Denke ich noch so bei mir, und dann wird es Nacht.

G C
5. Ich werde wach, vor meinem Bett steht ein alter Mann.
D G
Und sagt: "Sie hatten einen Unfall." Und grinst mich blöde an.
C
Ich sag: "Wieso hab ich eigentlich noch das Steuer in der Hand?"
D G
Er sagt: "Oh oh, das wird in Engelskreisen Harfe genannt."

Refrain

DU HAST DEN FARBFILM VERGESSEN

(NINA HAGEN)

[CAPO +3]

Am G
1. Hoch stand der Sanddorn am Strand von Hiddensee.
Am G
Micha, mein Micha, und alles tat so weh.
C E Am
Dass die Kaninchen scheu schauten aus dem Bau,
D G E
so laut entlud sich mein Leid ins Himmelblau.
Am G
So böse stampfte mein nackter Fuß im Sand
Am G
und schlug ich von meiner Schulter deine Hand.
C E Am
Micha, mein Micha, und alles tat so weh,
D D7 G G7
tu das noch einmal, Micha, und ich geh!

Refrain:

C E Am
Du hast den Farbfilm vergessen, mein Michael,
F C G G7
nun glaubt uns kein Mensch, wie schön's hier war-hahahahar.
C E Am
Du hast den Farbfilm vergessen, bei meiner Seel,
F C G C
alles grau und weiß und grün und später nicht mehr wahr.

C E Am F C G
C E Am
Du hast den Farbfilm vergessen, bei meiner Seel,
F C G C E7
alles grau und weiß und grün und später nicht mehr wahr.

Am G
2. Nun sitz ich wieder bei dir und mir zu Haus,
Am G
und such die Fotos fürs Fotoalbum aus.
C E Am
Ich im Bikini, und ich am FKK,
D D7 G E
ich frech im Mini, Landschaft ist auch da.
Am G
Aber wie schrecklich, die Tränen kullern heiß,
Am G
Landschaft und Nina, und alles nur schwarzweiss.
C E Am
Micha, mein Micha, und alles tut so weh,
D D7 G G7
tu das noch einmal, Micha, und ich geh!

Refrain

THIS IS NOT AMERICA

(DAVID BOWIE & PAT METHENY)

[CAPO +1]

F#m E D E F#m
This is not America, sha la la la la.

F#m E D E F#m
1. A little piece of you, the little piece in me will die.
E D E

This is not a miracle, for this is not America.

F#m E D E F#m
Blossom fails to bloom this season. Promise not to stare too long.
E G#sus4/D# G#sus4 G#m
This is not America, for this is not the miracle.

Amaj7 F#m7 Dmaj7 Bm7
There was a time, a storm that blew so pure,
C#m
for this could be the biggest sky and I could have the faintest idea. Fm7

F#m7 Dmaj7 Esus2 F#m
For this is not America, sha la la la la,
E D E
sha la la la la, sha la la la la.

F#m E D E F#m
This is not America, no, this is not, sha la la la la.

2. Snowman melting from the inside, falcon spirals to the ground.
This could be the biggest sky. So bloody red tomorrow's clouds.

A little piece of you, the little piece in me will die.
This could be a miracle, for this is not America.

There was a time, a wind that blew so young,
for this could be the biggest sky and I could have the faintest idea.

For this is not America, sha la la la la,
sha la la la la, sha la la la la.

F#m E D E F#m
This is not America, no, this is not, sha la la la.
E D E F#m
This is not America, no, this is not.
E D E F#m
This is not America, no, this is not, sha la la la.

M + T: David Bowie, Pat Metheny & Lyle Mays
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UP WHERE WE BELONG

(JOE COCKER & JENNIFER WARNE)

D A G/D Gm6/D
1. Who knows what tomorrow brings?
D A G/D Gm6/D
In a world few hearts survive.
D A G/D Gm6/D
All I know is the way I feel,
D D7/F# G D/F#
when it's real, I keep it alive.

Em A D D/F# G
The road is long, there are mountains in our way,
G/B C A Asus4 A
but we climb a step every day.

Refrain:
D D/F# G
Love, lift us up where we belong,
Bm Em D/F# C G A D
where the eagles cry on a mountain high.

D/F# G
Love, lift us up where we belong,
Bm Em D/F# Bb Bm Bb D
far from the world we know, up where the clear winds blow.

D A G/D Gm6/D
2. Some hang on to used to be,
D A G/D Gm6/D
live their lives, looking behind.
D A G/D Gm6/D
All we have is here and now,
D D7/F# G
all our life, out there to find.

Em A D D/F# G
The road is long, there are mountains in our way,
G/B C A Asus4 A
but we climb a step every day.

Refrain
E B D A C G A
Time goes by, no time to cry, life's you and I, alive, today.

Refrain

M + T: Jack Nitzsche, Will Jennings, Buffy Sainte-Marie
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DAS SPIEL

(ANNETT LOUISAN)
[CAPO -2]

Intro: C Am F G C Am F G
C Am
1. Dass du nicht mehr bist, was du einmal warst,
F G
seit du dich für mich ausgezogen hast.
C Am
Dass du alles schmeißt wegen einer Nacht
F G
und alles verlierst, war so nicht gedacht.
C/E F
Du willst mich für dich und du willst mich ganz,
Am G
doch auf dem Niveau macht's mir keinen Spaß.
C Am
Das füllt mich nicht aus, ich fühl mich zu Haus nur zwischen den
F Stühlen.

Refrain:

G C Am F G C Am F
Ich will doch nur spielen, uhuuh, uhuuh, ich tu doch nichts.
G C Am F G C Am F G
Ich will doch nur spielen, uhuuh, uhuuh, ich tu doch nichts.

2. Dass du wegen mir irgendwem verlässt,
F G
dass du manchmal weinst, weil es dich verletzt.
C Am
Dass es immer mal jemand andren gibt,
F G
der sich hier und da in mein Leben schiebt.
C/E F
Dass du dich verliebst, weil du's mit mir tust,
Am G
dass es dich so trifft, hab ich nicht gewusst.
C Am F
Es war nie geplant, dass du dich jetzt fühlst wie einer von vielen.
Refrain

3. Dass du nicht mehr schlafst, weil es dich erregt,
F G
wenn ich mich beweg, wie ich mich beweg.
C Am
Dass du fast verbrennst unter meiner Hand,
F G
wenn ich dich berühr, hab ich nicht gehaht.
C/E F
Ich steh nur so rum, tu so dies und das,
Am G
fahr mir durch das Haar und schon willst du was.
C Am F
Lass mal lieber sein, hab zuviel Respekt vor deinen Gefühlen.
Refrain
Outro: C

M: Frank Ramond, Mathias Haß
T: Frank Ramond
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I WILL FOLLOW HIM

(SISTER ACT)

Intro: Bb Gm Bb Gm
Bb Dm
I will follow him, follow him wherever he may go.
Gm Dm Eb F
And near him I always will be, for nothing can keep me away.
Bb Gm
He is my destiny.
Bb Dm
I will follow him. Ever since he touched my heart I knew.
Gm Dm Eb Cm
There isn't an ocean too deep, a mountain so high it can keep,
F Bb Gm F Bb F
keep me away, away from his love.

Bb
I love him, I love him, I love him,
Gm
and where he goes I'll follow, I'll follow, I'll follow.

G#m B D#m
I will follow him, follow him wherever he may go.
G#m D#m E F#
There isn't an ocean too deep, a mountain so high it can keep,
B G
keep me away.

C Em
We will follow him, follow him, follow him wherever he may go.
Am Em F Dm
There isn't an ocean too deep, a mountain so high it can keep,
G C G C
keep us away, away from his love.

G C Am
Oh yes, I love him, I'll follow, I'm gonna follow.
C
True love, he always be my true love,
Am
forever, from now until forever.

C
I love him, I love him, I love him
Am
and where he goes I'll follow, I'll follow, I'll follow.

C
He always be my true love, my true love, my true love
Am
from now until forever, forever, forever.

F Em F Dm
There isn't an ocean too deep, a mountain so high it can keep,
G C Am G F C
keep us away, away from his love.

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MARLEEN

Intro: D Dmaj7 Em7 Em6 D Dmaj7 E9

Refrain:

D Em7 D E9

Marleen, eine von uns beiden muss nun gehn.

D Em7 A D

Marleen, drum bitt ich Dich, geh Du Marleen.

A C#m
1. Dein Haar glänzt wie ein Sternenfeld,

F#m Bm

Dein Mund ist die Versuchung selbst, aha.

Dm

Dein Teint ist wie aus einem Magazin.

A C#m
Wie Blumenduft ist jedes Wort,
F#m Bm

das über deine Lippen kommt, aha.

Dm A Em A7 D Em7 D E9

Begehrt er dich, so kann ich das verstehn, Marleen.

Refrain

E9 D Em7 A D

Marleen, eine von uns beiden muss nun gehn.

A C#m
2. Ich seh Dich an und weiß, dass ich

F#m Bm

mit dir mich nicht vergleichen kann, aha.

Dm

Ich bin nicht so, bin nicht wie Du, Marleen.

A C#m
Ein Teil von ihm gehört schon Dir,

F#m Bm

doch ehe ich ihn ganz verlier, aha.

Dm A Em A7 D

Bitte hör mich an, hör mich an, Marleen. Marleen.

Refrain

F#m7 B7 Em7 A7
Was willst Du grad von diesem Mann, wo Du so viele andre haben kannst?

D E7

Ist er nicht nur ein Zeitvertreib für Dich?

D Asus4

Ich hab nur einen Mann, hm.

D Asus4 F F+
Lässt Du ihn gehen irgendwann, hm, so wär er doch verloren für mich.

Refrain

(MARIANNE ROSENBERG)

(IS THIS THE WAY TO) AMARILLO

(TONY CHRISTIE)

A D A E

Intro: Sha la la lala lala la. Sha la la lala lala la.

D A E E7 A

Sha la la lala lala la.

A D A E

1. When the day is dawning on a Texas Sunday morning,

A D A E

how I long to be there with Marie who's waiting for me there.

F C F C

Every lonely city where I hang my hat

F C Bm E

ain't as half as pretty as where my baby's at.

Refrain:

A D A E

Is this the way to Amarillo? Every night I've been hugging my pillow.

A D A/E E A

Dreaming dreams of Amarillo and sweet Marie who waits for me.

D A E

Show me the way to Amarillo. I've been weeping like a willow.

A D A/E E A

Crying over Amarillo and sweet Marie who waits for me.

D A E

Sha la la lala lala la. Sha la la lala lala la.

D A E A

Sha la la lala lala la, and Marie who waits for me.

A D A E

2. There's a church bell ringing. Hear the song of joy that it's singing

A D A E

for the sweet Maria and the guy who's coming to see her.

F C F C

Just beyond the highway there's an open plain

F C Bm E

and it keeps me going through the wind and rain.

Refrain

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M: Joachim Heider
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WORD UP!

F#m E D E (CAMEO)
1. Yo, pretty ladies around the world, got a weird thing to show you.
F#m
So tell all the boys and girls,
E
tell your brother, your sister and your mama, too.
D E F#m
Cause we're about to go down and you know just what to do.

E
Wave your hands in the air like you don't care,
D E F#m
glide by the people as they start to look and stare.
E D
Do your dance, do your dance, do your dance quick, mama.
E F#
Come on, baby, tell me what's the word.

Refrain:

F# E7
Word up, everybody say.
D E F#
When you hear the call you've got to get it underway.
E7
Word up, it's the code word.
D E F#
No matter where you say it, you know that you'll be heard.

F#m E
2. Now all you sucker DJ's who think you're fly,
D E F#m
there's got to be a reason and we know the reason why.
E
You try to put on those airs and act real cool
D E F#m
but you got to realize that you're acting like fools.

E
If there's music we can use it, we're free to dance,
D E F#m
we don't have the time for psychological romance.
E D
No romance, no romance, no romance for me, mama.
E F#
Come on, baby, tell me what's the word.

Refrain

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T.N.T.

(AC/DC)
Intro: E5 G5 A5 G5 E5 G5 A5

G5 E5 G5 A5 G5 E5 G5 A5 G5
1. See me ride out of the sunset on your color TV screen.
E5 G5 A5 G5 E5 G5 A5 G5
Out for all that I can get, if you know what I mean.
E5 G5 A5 G5 E5 G5 A5 G5
Women to the left of me and women to the right.
E5 G5 A5 G5 E5 G5 A5
Ain't got no gun, ain't got no knife but don't you start the fight.

Refrain:

A5 G5 E5
Cause I'm T. N. T., I'm dynamite,
A5 G5 E5
T. N. T. and I'll win that fight,
A5 G5 E5
T. N. T., I'm a power load,
A5 G5 E5 G5 A5
T. N. T., watch me explode.

Intro

G5 E5 G5 A5 G5 E5 G5 A5 G5
2. I'm dirty, mean and mighty unclean, I'm a wanted man.
E5 G5 A5 G5 E5 G5 A5 G5
Public enemy number one, understand.
E5 G5 A5 G5
So lock up your daughter, lock up your wife,
E5 G5 A5 G5
lock up your back door and run for your life.
E5 G5 A5 G5 E5 G5 A5
The man is back in town, don't you mess me around.

Refrain

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BOHEMIAN LIKE YOU

(THE DANDY WARHOLS)

Intro: B Bsus4 D Dsus4 A Asus4 E Esus4 B Bsus4 D Dsus4 A Asus4 E Esus4 B

B D

1. You've got a great car, yeah, what's wrong with it today?

A E

I used to have one, too. Maybe I'll come and have a look.

B D

I really love your hairdo, yeah.

A

E

B

I'm glad you like mine, too. See we're looking pretty cool, look at ya.

B D

2. So what do you do? Oh yeah, I wait tables, too.

A

E

No, I haven't heard your band, cause you guys are pretty new.

B D

A

But if you dig on vegan food, come over to my work,

E

B

I'll have 'em cook you something that you really love.

Refrain:

D A

Cause I like you, yeah, I like you

E B

and I'm feeling so bohemian like you.

D A

Yeah, I like you, yeah, I like you

E B

D A E B D A E B

and I feel, wahoo, whoo!

B D

3. Who's that guy? Just hangin' at your pad,

A

E

he's looking kind of bummed, yeah, you broke up, that's too bad.

B D

I guess it's fair, if he always pays the rent

A E

B

and he doesn't get bent about sleeping on the couch when I'm there!

Refrain

B D A

4. I'm getting wise and I'm feeling so bohemian like you.

E B D

A

It's you that I want. So please, just a casual, casual easy thing

E B

is it, it is for me.

Refrain

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KAYLEIGH

(MARILLION)

Intro: Bm A F#m G A Bm A F#m G

G A Bm

1. Do you remember, chalk hearts melting on a playground wall?

A F#m G A Bm

Do you remember, dawn escapes from moonwashed college halls?

A F#m G A Bm

Do you remember, the cherry blossom in the market square?

A F#m G A Bm

Do you remember, I thought it was confetti in our hair.

A F#m G A Bm

By the way, didn't I break your heart?

A F#m G A Bm

Please excuse me, I never meant to break your heart.

A F#m G A Bm A F#m G

So sorry, I never meant to break your heart. But you broke mine.

D A G D

Refrain 1: Kayleigh, is it too late to say I'm sorry.

C G D

And Kayleigh, could we get it together again.

A G D C G D

I just can't go on pretending that it came to a natural end.

A G D

Kayleigh, oh I never thought I'd miss you,

C G D

and Kayleigh, I hoped that we'd always be friends.

A G D

We said our love would last forever,

C G D

so how did it come to this bitter end?

Bm A F#m G A Bm

2. Do you remember, barefoot on the lawn with shooting stars?

A F#m G A Bm

Do you remember, loving on the floor in Belsize Park?

A F#m G A Bm

Do you remember, dancing in stilettos in the snow?

A F#m G A Bm

Do you remember, you never understood I had to go.

A F#m G A Bm

By the way, didn't I break your heart?

A F#m G A Bm

Please excuse me, I never meant to break your heart.

A F#m G A Bm A F#m G

So sorry, I never meant to break your heart. But you broke mine.

D A G D

Refrain 2: Kayleigh, I just want to say I'm sorry,

C G D

but Kayleigh, I'm too scared to pick up the phone

A G D C G D

to hear you've found another lover to patch up our broken home.

A G D

Kayleigh, I'm still trying to write that love song,

C G D

Kayleigh, it's more important to me, now you're gone.

A G D C G D

Maybe it'll prove that we were right, or it will prove that I was wrong.

M + T: Derek Dick, Mark Kelly, Steven Rothery, Peter Trewavas and Ian Mosley

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STARK

Intro: E Esus4 E Esus4 E Esus4 E Esus4

(ICH + ICH)
[CAPO +2]

E Esus4 E Esus4 E Esus4
1. Ich bin seit Wochen unterwegs und trinke zu viel Bier und Wein.

E Esus4 E Esus4 E Esus4
Meine Wohnung ist verödet, meine Spiegel schlag ich kurz und klein.

C#m7 Bsus4
Ich bin nicht der, der ich sein will und will nicht sein, wer ich bin.

Asus2 E
Mein Leben ist das Chaos, schau mal genauer hin.

E Esus4 E Esus4
2. Ich bin tierisch eifersüchtig und ungerecht zu Frauen.

E Esus4 E Esus4
Und wenn es ernst wird, bin ich noch immer abgehau'n.

C#m7 Bsus4
Ich frage grade dich: "Macht das alles einen Sinn?"

Asus2 E
Mein Leben ist ein Chaos, schau mal genauer hin.

Refrain:

A C#m Bsus4 B
Und du glaubst, ich bin stark und ich kenn den Weg.

A C#m Bsus4 B
Du bilstest dir ein, ich weiß, wie alles geht.

A C#m A C#m B
Du denkst, ich hab alles im Griff und kontrollier, was geschieht.

A E
Aber ich steh nur hier oben und sing mein Lied.

E Esus4 E Esus4
3. Ich bin dauernd auf der Suche und weiß nicht mehr wonach.

E Esus4 E Esus4
Ich zieh nächtelang durch Bars, immer der, der am lautesten lacht.

C#m7 Bsus4
Niemand sieht mir an, wie verwirrt ich wirklich bin.

Asus2 E
Ist alles nur Fassade, schau mal genauer hin.

Refrain

A C#m Bsus4 A B
Ich steh nur hier oben und sing mein Lied.

E Esus4 E Esus4
4. Stell dich mit mir in die Sonne, oder geh mit mir ein kleines Stück.

E Esus4 E Esus4
Ich zeig dir meine Wahrheit für einen Augenblick.

C#m7 Bsus4
Ich frage mich genau wie du: "Wo ist hier der Sinn?"

Asus2 E
Mein Leben ist ein Chaos, schau mal genauer hin.

Refrain

C#m7 Bsus4 E
Ich steh nur hier oben und sing mein Lied.

WENN DAS LIEBE IST

(GLASHAUS)

Dm7

1. Bin unter Tränen eingeschlafen, bin unter Tränen wieder aufgewacht.

C

Dm7 Hab über dieselbe beschissene Frage zwei Millionen Mal nachgedacht.

C

Dm7 Hab mich verdreht und mich gewendet in demselben Scheißproblem.

C

Dm7 Für dich ist es beendet, aber ich, ich, ich kann dich sehen,

Bb6 Am7

Bb6 Am7
ich kann dich sehen.

C

2. Kann nicht schlafen, kann nicht essen, ich kann es nicht verstehn.

C

Dm7 Du hast mich vergessen während Erinnerungen mich lähmten.

C

Dm7 Hab Angst vor dem Abend, mir graut vor der Nacht,

C

Dm7 weil dann immer dieselbe Frage mich wach hält: Warum bist du nicht da?

C

Am7 Bb6 Am7
Warum bist du nicht da?

Refrain:

Dm7 Bb6 C Am7
Wenn das Liebe ist, warum bringt es mich um den Schlaf?

Dm7 Bb6 C Am7
Wenn das Liebe ist, warum raubt es mir meine Kraft?

Dm7 Bb6 C Am
Wenn das Liebe ist, sag mir, was es mit mir macht.

Dm7 Bb6 C Am7 C Bb6 Am7
Wenn das Liebe ist, was, was, was ist dann Hass?

Bb6 Am7 Gm7
Was ist dann Hass?

Gm7 Bb/F C/E D# F# C# C7 Dsus4 D
Wenn das Liebe ist, warum tut es so weh? Warum?

Dm7 C
3. Hab tausendmal deine Nummer gewählt und tausendmal wieder aufgelegt.

Dm7 C
Die ganze Kacke eh keinem erzählt, wer versteht schon wie du mir fehlst?

Dm7 C
Genau das bedrängt den ganzen anderen Stress.

Dm7 C Bb6 Am7
Leider kann ich nicht soviel trinken, dass ich, dass ich dich vergess,

Bb6 Am7
dass ich dich vergess.

Refrain

M + T: Martin Haas and Moses Pelham

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IF TOMORROW NEVER COMES

G Am D (GARTH BROOKS)
 1. Sometimes late at night, I lie awake and watch her sleeping.
 D Am C G C G
 She's lost in peaceful dreams, so I turn out the lights
 C G C G
 and lay there in the dark.

Am D C G C G
 D Am D C G C G
 And the thought crosses my mind, if I never wake up in the morning,
 would she ever doubt the way I feel about her in my heart?

Refrain:
 G7 C G
 If tomorrow never comes, will she know how much I loved her?
 D Am D C G
 Did I try in every way to show her every day that she's my only one?
 G7 C G
 And if my time on earth were through
 D Em
 and she must face this world without me,
 Am C D
 is the love I gave her in the past gonna be enough to last?
 G C G
 If tomorrow never comes.

G Am
 2. Cause I've lost loved ones in my life,
 D C G C G
 who never knew how much I loved them.
 D Am D
 Now I live with the regret that my true feelings for them
 C G C G
 never were revealed.

Am
 So I made a promise to myself
 D C G C G
 to say each day how much she means to me.
 D Am D
 And avoid that circumstance where there's no second chance
 C G C G
 to tell her how I feel.

Refrain
 Am C D
 So tell that someone that you love just what you're thinking of.
 C G/B Am G
 If tomorrow never comes.

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FIRST TIME

(ROBIN BECK)

Intro: Am F Gsus4 G Am F Gsus4 G Fmaj7 G Am F Gsus4 G
 Am F Gsus4 G Am
 1. First time, first love, oh, what feeling is this.
 F Gsus4 G Gsus4
 Electricity flows with the very first kiss.
 F Gsus4 G/G/F
 Like a break in the clouds and the first ray of sun.
 F Dm G
 I can feel it inside, something new has begun.

C F D/F# G
 And it's taking control of my body and mind.
 Am F D
 It begins when I heard I love you
 G Am F G Am F G
 for the very first time, for the very first time.

Am F Gsus4 G Am
 2. This life, this love, oh, what sweetness I feel,
 F Gsus4 G G/F
 so mysterious yet, so incredible real.
 F G/F
 It's an uncharted sea, it's an unopened door.
 F Dm G
 But you got to reach out and you gotta explore.

C F D/F# G
 Even though you're not sure till the moment arrives,
 Am F D
 there he is and you know you're in love
 G Am F G Am
 for the very first time, for the very first time.

Dm C E7 Am G F
 And baby when I met you, every feeling I had was new.
 Dm Esus4 E
 I don't think there are words to describe the sensation, oh no, no, no.

Solo: Am F Gsus4 G Am F Gsus4 G Am F Gsus4 G Am F Gsus4 G
 F G/F
 It's an uncharted sea, it's an unopened door.
 F Dm G
 But you got to reach out and you gotta explore.

C F D/F# G
 And when something happens, that words can't define,
 Am F D
 only then do you know you're in love
 G Am F G Am F Gsus4 G Am F Gsus4 G
 for the very first time, for the very first time.
 G A
 For the very first time.

T: Terry Boyle and Tom Anthony
 M: Gavin Spencer and Tom Anthony
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ALL I WANT IS YOU

Intro: A A Asus2 A Asus2 A Asus2 D D Dsus2 D Dsus2 D Dsus2
A A Asus2 A Asus2 A Asus2 D D Dsus2 D Dsus2 D Dsus2

(U2)
[CAPO -1]

A D A D
1. You say, you want a diamond on a ring of gold.
A D A D
You say, you want your story to remain untold.

Refrain:

F#m D F#m D
All the promises we made from the cradle to the grave,
A D A

when all I want is you.

Intro

A D A D
2. You say, you'll give me a highway with no one on it.
A D A D
A treasure, just to look upon it, all the riches in the night.
A D A D
You say, you'll give me eyes on a moon of blindness,
A D A D
a river in a time of dryness, a harbour in the tempest.

Refrain

Intro

A7 D A Dsus2
3. You say, you want a diamond on a ring of gold.
A7 D
Your story to remain untold.
A Dsus2
Your love not to grow cold.

Refrain 2:

F#m D F#m D
All the promises we break from the cradle to the grave,
A D A
when all I want is you.

Intro

M + T: U2
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TIME TO SAY GOODBYE

(SARAH BRIGHTMAN & ANDREA BOCELLI)

Intro: G D Em C G D Em C G C D
D D7 C G

1. Quando sono sola sogno all'orizzonte mancan le parole,
C D C D C G
si lo so che non c'e luce in una stanza. Quando manca il sole
D C Em C D
se non ci sei tu con me, con me.

G D Em C D
Su le finestre mostra a tutti il mio cuore che hai acceso,
G D Em C D
chiudi dentro me la luce che hai incontrato per strada.

Refrain 1:

G D Em C G D Em
Time to say goodbye paesi che non ho mai
C G Am D G
veduto e vissuto con te, adesso si li vivrò.
D Em C G D Em
Con te partirò su navi per mari che io lo so.
C G Am D
No, no, non esistono più, it's time to say goodbye.

D D7 C G
2. Quando sei lontana sogno all'orizzonte e mancan le parole,
C D C G
e io si lo so che sei con me, con me.
C D Em
Tu mia luna, tu sei qui con me.
C D C D C D
Mio sole, tu sei qui con me, con me, con me, con me.

Refrain 2:

G D Em C G D Em
Time to say goodbye paesi che non ho mai
C G Am D G
veduto e vissuto con te adesso si li vivrò.
D Em C G D Em
Con te partirò su navi per mari che io lo so.
C G C D A
No, no, non esistono più, con te io li rivivro.

Refrain 3:

A E F#m D A E F#m
Con te partirò su navi per mari che io lo so.
D A Bm E A
No, no, non esistono più, con te io li rivivro.
E F#m D A E F#m D A
Con te partirò.
D E Dm Em Am D A
Io con te.

M + T: Lucio Quarantotto, Francesco Sartori
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PAPA DON'T PREACH

(MADONNA)
[CAPO +1]

Intro: | : Em D C D C Bm C D :| C D Em C D Em Em D/E Cmaj7/E D/E

Em

1. Papa, I know you're going to be upset,

D/E

cause I was always your little girl

Cmaj7/E D/E

but you should know by now I'm not a baby.

Em

2. You always taught me right from wrong,

D/E

I need your help, Daddy, please be strong.

Cmaj7/E D/E

I may be young at heart but I know what I'm saying.

C D C D
The one you warned me all about, the one you said I could do without.

C D Em C D
We're in an awful mess, and I don't mean maybe, please!

Refrain:

Em D Cmaj7 Dsus4 Bm7

Papa don't preach, I'm in trouble deep.

Em D Cmaj7 Dsus4 Bm7

Papa don't preach, I've been losing sleep.

C Am Em D
But I made up my mind, I'm keeping my baby, oh.

Em D
I'm gonna keep my baby, oh.

Em

3. He says that he's going to marry me,

D/E

we can raise a little family,

Cmaj7/E D/E

maybe we'll be all right, it's a sacrifice.

C D
But my friends keep telling me to give it up,

C D
saying I'm too young, I ought to give it up,

C D Em C D
what I need right now is some good advice, please!

Refrain

C D
Daddy, Daddy, if you could only see,

C D
just how good he's been treating me.

C D
You'd give us your blessing right now,

Cmaj7 Bsus4 B
cause we are in love, we are in love, so please!

Refrain

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CAN'T FIGHT THE MOONLIGHT

(LEANN RIMES)
[CAPO +2]

Intro: F# F Eb F

Am

Dm

G

1. Under a lover's sky I'm gonna be with you,

F

and no one's gonna be around.

Am

Dm

G

If you think that you won't fall, well, just wait until,

till the sun goes down.

Dm

C

Dm

C/E

Underneath the starlight starlight, there's a magical feeling so right,

F

it will steal your heart tonight.

Refrain:

Bbm

Ebm

You can try to resist, try to hide from my kiss,

Ab

Gb

F

but you know, but you know that you can't fight the moonlight.

Bbm

Ebm

Deep in the dark you'll surrender your heart,

Ab

Gb

F

but you know, but you know that you can't fight the moonlight,

Ebm

F

Bbm

No, you can't fight it, it's gonna get to your heart.

Am

Dm

G

2. There's no escaping love, once a gentle breeze

F

G

sweeps its spell upon your heart.

Am

Dm

G

And no matter what you think, it won't be too long

till you're in my arms.

Dm

C

Dm

C/E

Underneath the starlight starlight we'll be lost in the rhythm so right.

F

Will it steal your heart tonight?

Refrain

Ebm

F

Ebm F

No, you can't fight it, no matter what you do,

Bbm

Ebm

Ab

the night is gonna get to you.

Dm

C

Dm

C

Underneath the starlight starlight we'll be lost in the rhythm so right.

F

Will it steal your heart tonight?

Refrain

Ebm

F

Bbm

No, you can't fight it, it's gonna get to your heart.

M + T: Diane Warren
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PIGALLE

C
1. Pigalle, Pigalle, das ist die große Mausefalle mitten in Paris!
G7
Pigalle, Pigalle, der Speck in dieser Mausefalle schmeckt so zuckersüß!
C
Da sieht man Türken, Perser, Inder und Chinesen.
C7
Wer auf der Welt was auf sich hält, ist da gewesen.
C
Pigalle, Pigalle, so heißt die große Mausefalle mitten in Paris.
F Dm G7 C
G7
Olala! Ich bin da, in der herrlichen Stadt an der Seine.
G7
Oh, ich finde Paris ja so schön!
C Am D7 G7
Doch heut' nacht hab ich was tolles gesehn'!
C
2. Pigalle, Pigalle, das ist die große Mausefalle mitten in Paris!
G7
Pigalle, Pigalle, der Speck in dieser Mausefalle schmeckt so zuckersüß!
C
Da sieht man Dänen, Deutsche, Schweizer und auch Schweden,
F
die dann ein Leben lang von dieser Reise reden.
C
Pigalle, Pigalle, so heißt die große Mausefalle mitten in Paris!
F Dm G7 C
C7
Sie kommen alle, alle, alle zur Pigalle.
D7 G
Und sind gefangen in der großen Mausefalle.
G7
Olala! Ich war da! Gerne denk' ich zurück an die Zeit!
G7
Bin zu jeder Beratung bereit.
C Am D7 G7
Wer was wissen will, dem sag ich Bescheid!
C
3. Pigalle, Pigalle, das ist die große Mausefalle mitten in Paris!
G7
Pigalle, Pigalle, der Speck in dieser Mausefalle schmeckt so zuckersüß!
C
Da sieht man Menschen aller Nationalitäten.
D7
Es rollen Franken, Dollars, D-Mark und Peseten.
C
Pigalle, Pigalle, so heißt die große Mausefalle mitten in Paris.

(BILL RAMSEY)

LADY MARMALADE

(CHRISTINA AGUILERA, LIL' KIM, MÝA, PINK)
(LABELLE)
[CAPO +3]

N.C.
Hey sister, go sister, soul sister, flow sister!
Em A
Hey sister, go sister, soul sister, go sister!

Em A
1. He met Marmalade down in old Moulin Rouge,
Em A
strutting her stuff on the street.
Am B7
She said: "Hello, hey Joe, you wanna give it a go, oh?"

Refrain:
Em A Em A
Gitchi gitchi, ya ya, da da. Gitchi gitchi, ya ya, hee.
Em A Am Em
Mocca chocolata, ya ya. Creole Lady Marmalade.

Em A Em A
Voulez-vous coucher avec moi, ce soir? Voulez-vous coucher avec moi?

Em A
2. He sat in her boudoir while she freshened up,
Em A
boy, drank all that magnolia wine.
Am B7
On her black satin sheets is where he started to freak, yeah!

Refrain
Em A
3. Touch of her skin, feeling silky smooth, oh,
Em A
colour of café au lait, all right.
Am B7
Made the savage beast inside roar until he cried: More! More! More!

Em A
4. Now he's back home doing nine to five,
Em A
sleeping the gray flannel life.
Am B7
But when he turns off to sleep, memories keep. More! More! More!

Refrain
Em A Em A
Voulez-vous coucher avec moi, ce soir? Voulez-vous coucher avec moi?
Em A Em A
Voulez-vous coucher avec moi, ce soir? Voulez-vous coucher avec moi?

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MACHO MACHO

G
 1. Er hat einen Hintern wie Apollo, in seinen Hüften schwingt Elan,
 Am Cm G
 hat einen Charme wie Rene Kollo und einen Blick wie Dschingis Khan.
 Em
 Du bleibst dein Leben lang ein Dodel, hat ihn der Lehrer oft geneckt.
 Am Cm G
 Heut ist er Unterhosen-Model, ein Macho und ein Lustobjekt.

Refrain:

D C G
 Macho Macho kannst net lernen, Macho Macho muss man sein,
 D C G
 Macho Machos sind fast immer vorn dabei.
 D C G
 Macho Machos leben gefährlich, Macho Machos ham was los,
 D C G
 man fühlt sich matt schon, ist der Andrang gar so groß.

G
 2. Die Mutter ruft ihn heut noch Sepperl, doch seine Freund sag'n Miami.
 Am Cm G
 Er war zwar in der Schul ein Depperl, aber das stört die Damen nie.
 Em
 Schon wieder kommt eine Kanaille und greift ihm lustig ans Gesäß,
 Am Cm G
 kein Wunder, bei der Wespentaille wird jede Klosterfrau nervös.

Refrain 2:
 Macho Machos bleiben in Mode, Macho Machos sterbn net aus,
 Macho Machos nimmt man gerne mit nach Haus.
 Macho Machos haben viel Neider, Machos ham viel Freund verlorn,
 sie sind leider um die Hasenlänge vorn.

D G
 3. Sie liebt Schimanskis Mörderhammer und liegt oft wach im
 Schlafgemach.
 Am Cm G
 Der Gatte im Flanellpyjama vergreift sich nur am Tiefkühlfach.
 Em
 Sie träumt von Eros Ramazottel und Julio Iglesias,
 Am Cm G
 doch neben ihr der zahme Trottel sagt nur: Gib Ruh, jetzt les' ich was.

Refrain 3:
 Nur Macho Machos haben die Härte, Macho Machos gehört die Welt.
 Macho Machos haben was anderen leider fehlt.
 Macho Machos sind zwangsläufig, Machos machen häufig Stress,
 von der Klofrau bis hinauf zur Stewardess.

Refrain 4:
 Willst du behaarte Männerbrust, du nicht über den Brenner musst,
 bei uns gibt's Machos, die sind glatt schon so wie ich.
 Die Frau aus Industrie und Adel verbeißt sich ins Tiroler Wadel
 genauso gern, wie in die Herrn aus Rimini.

(RAINHARD FENDRICH)

TAKE MY HEART

(BAND OHNE NAMEN)
[CAPO +1]

G Dsus4 D
 Take my heart when you go, cause I don't need it anymore,
 Em D
 take my heart when you go away.

G D Am7 G/B
 1. Ich dachte nie, dass du gehst und ich hier steh',
 C D G
 und die Welt sich nicht mehr dreht.
 D Am7
 Ich dachte wir wär'n zu zweit, niemals allein,
 D Em
 doch der Traum ist ausgeträumt.
 D Am7
 Und nun ist es passiert, und bevor ich's noch mal verlier',
 C D
 nimm mein Herz mit Dir.

Refrain:
 G Dsus4 D
 Take my heart when you go, cause I don't need it anymore,
 Em D
 take my heart when you go away.
 G Dsus4 D
 Take my life when you go, when you walk out of the door,
 Em D
 take my life when you walk your way.
 F# C/E
 Cause I've never asked for much but I'm asking now,
 C D G
 I'm begging you to stay or take my heart.

G D Am7 G/B
 2. Ich dachte nie, dass du mir in die Augen siehst,
 C D G
 und mir sagst, dass du mich nicht mehr liebst.
 D Am7
 Ich dachte nie, dass wir so voreinander steh'n,
 D Em
 und ich dich bitte nicht zu geh'n.
 D Am7
 Doch nun ist es passiert und bevor ich's nochmal verlier',
 C D
 nimm mein Herz mit dir.
Refrain

E7 D
 Woher sind wir gekommen, und wohin werden wir geh'n,
 Cmaj7 D
 wieviel muss ich lernen, um dich zu versteh'n?
 Em7 D
 Ich frage: Wie weit muss ich noch gehen, um bei dir zu sein?
 C D
 Mein Leben ist bald so allein.
Refrain

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WHAT IF

C G Em C
1. Here I stand alone with this weight upon my heart.
G D

And it will not go away.

C G Em C
In my head I keep on looking back, right back to the start,
Em D C
wondering what it was that made you change.

Am G/B C
Well I tried but I had to draw the line.

Am G/B C D
And still this question keeps on spinning in my mind.

Refrain:

G D C
What if I had never let you go?
G D C
Would you be the man I used to know?
Em D/F# G/B C
If I'd stayed, if you'd tried, if we could only turn the time.
Am D G C
But I guess we'll never know.

C G Em C
2. Many roads to take, some to joy, some to heartache.
G D

Anyone can lose the way.

C G
And if I said that we could turn it back,
Em C
right back to the start.

Em D C
Would you take the chance and make the change?

Am G/B C
Do you think how it would have been sometimes?
Am G/B C D
Do you pray that I'd never left your side?

Refrain

G C
If only we could turn the hands of time.
G

C
If I could take it back, would you still be mine?
Am G/B C
Cause I tried but I had to draw the line.

Am G/B C
And still this question keeps on spinning in my mind.

Refrain

M + T: Steve Mac and Wayne Hector
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(KATE WINSLET)
[CAPO +1]

I CAN'T HELP MYSELF

Intro: C Am F G
C Am

1. If I would tell you how much you mean to me,
F G
I think you would not understand it.

C Am
So I wait out with you until these days,
F G
and you will understand me.

C Am F G
But I can't help myself, I can't stop myself. I am going crazy.
C Am F G
And I can't stop myself, can I control myself? I am going crazy.

C F C G
And I love you, I want you, I wanna talk to you. I wanna be with you.
C F G
And I love you, I want you, I wanna talk to you. I wanna be with you.

C Am
2. I cannot change it, I'm sure not making it
F G
one big hell of fuzz.

C Am
I cannot turn my back, I've got to face the fact,
F G
life without you is hazy.

C F C G
And I love you, I want you, I wanna talk to you. I wanna be with you.
C F G
And I love you, I want you, I wanna talk to you. I wanna be with you.

Am F
Kiss me, thrill me, no say goodbye.
Am F
Hold me, love me, don't say goodbye,
G C
oh oh, oh oh, oh ho, don't say goodbye.

C Am F G
But I can't help myself and I can't stop myself. I am going crazy.
C Am
I cannot turn my back, I've got to face the fact,
F G
life without you is hazy.

C F C G
And I love you, I want you, I wanna talk to you. I wanna be with you.
C F G
And I love you, I want you, I wanna talk to you. I wanna be with you.

F G F G C
Oh oh, oh oh, oh ho, oh oh, oh oh, oh, kiss me goodbye.

M + T: Barbara Kelly, Patrick Kelly, Maite Kelly, Angelo Kelly, John Michael Kelly,
Kathleen Anne Kelly, James Kelly, Patricia Kelly, Joseph Kelly
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(THE KELLY FAMILY)
[CAPO +1]

NEW YORK NEW YORK

Intro: D Em7 A7 Em7 A7 D Em7 A7 Em7 A7
 Em7 D Em7 A
 Start spreading the news, I'm leaving today.
 Em7 A7 D Em7 A7 Em7
 I want to be a part of it, New York, New York.

A7 D Em7 A7 Em7
 These vagabond shoes are longing to stray
 A7 D D7
 right through the very heart of it, New York, New York.

Gmaj7 Gm6 D6 Dmaj7
 I wanna wake up in a city that doesn't sleep
 Em Fm F#m7 B7 Em7 A7
 and find I'm king of the hill, top of the heap.

D Em7 A Em7
 These little town blues are melting away.
 A7 D Am7 D7
 I'll make a brand new start of it in old New York.

G D B7
 If I can make it there, I'll make it anywhere.
 Em7 F#m G A7 D Em7 A7
 It's up to you, New York, New York.

D D7
 New York, New York.

Gmaj7 Gm6 D6 Dmaj7
 I want to wake up in a city that never sleeps
 Em Fm F#m7 B7
 and find I'm a number one, top of the list.
 B A7
 King of the hill, a number one.

D Em7 D Em7
 These little town blues are melting away.
 A7 D Am7 D7
 I'll make a brand new start of it in old New York.

G D B7
 And if I can make it there, I'm gonna make it anywhere.
 Em7 F#m G A D Em7 D# D
 It's up to you, New York, New York.

T: Fred Ebb
 M: John Kander
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(FRANK SINATRA)

MILORD

(EDITH PIAF)

A7 D D7 G
Refrain: Allez, venez, Milord! Vous asseoir à ma table,
 D E7 A7
 il fait si froid, dehors, ici c'est confortable.
 D D7 G
 Laissez-vous faire, Milord, et prenez bien vos aises,
 D E7 A7
 vos peines sur mon cœur, et vos pieds sur une chaise.
 D D7 G
 Je vous connais, Milord, vous n'm'avez jamais vue,
 D G
 je ne suis qu'une fille du port, qu'une ombre de la rue.

Dm F+ Dm F+
 1. Pourtant j'veus ai frôlé, quand vous passiez hier,
 Dm C
 Vous n'étiez pas peu fier, Dame! Le ciel vous comblait:
 Bb
 Votre foulard de soie flottant sur vos épaules,
 Dm F+ Dm C
 Vous aviez le beau rôle, on aurait dit le roi.
 Bb A7 Bb
 Vous marchiez en vainqueur au bras d'une demoiselle,
 Mon Dieu! Qu'elle était belle, j'en ai froid dans le cœur.
Refrain

2. Dire qu'il suffit parfois, qu'il y ait un navire,
 pour que tout se déchire, quand le navire s'en va.
 Il emmenait avec lui, la douce aux yeux si tendres,
 qui n'a pas su comprendre, qu'elle brisait votre vie.
 L'amour, ça fait pleurer comme quoi l'existence.
 Ça vous donne toutes les chances, pour les reprendre après.

Refrain 2: Allez, venez, Milord! Vous avez l'air d'un môme!
 Laissez-vous faire, Milord, venez dans mon royaume.
 Je soigne les remords, je chante la romance.
 Je chante les milords qui n'ont pas eu de chance!
 Regardez-moi, Milord, vous n'm'avez jamais vue.
 D G A7 D
 Mais vous pleurez, Milord? Ça j'l'aurais jamais cru!

D G D
 Eh ben, voyons, Milord! Souriez-moi, Milord!
 E7 A7
 Mieux qu'ça! Un p'tit effort.
 D D7 G
 Voilà, c'est ça! Allez, riez, Milord!
 D E7 A7
 Allez, chantez, Milord! Ta tata tata ta.

D D7 G D E7 A7
 Ta ta ta ta tata, ta ta ta ta tata, ta ta ta ta tata, ta tata tata ta.
 D D7 G
 Mais oui, dansez, Milord! Ta ta ta ta tata,
 D E7 A7
 ta ta ta ta tata, ta tata tata ta.

T: Georges Moustaki M: Marguerite Monnot
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MENSCH

(HERBERT GRÖNEMEYER)
[CAPO +2]

Am
1. Momentan ist richtig, momentan ist gut, nichts ist wirklich wichtig,
E7
nach der Ebbe kommt die Flut.

Am
Am Strand des Lebens, ohne Grund, ohne Verstand, ist nichts vergebens,
G
ich bau die Träume auf dem Sand.

Dsus2 Dm Dsus2 Dm Cmaj7 C6
Und es ist, es ist ok, alles auf dem Weg, und es ist Sonnenzeit,
Cmaj7 C6 Dsus2 Dm Dsus2
unbeschwert und frei und der Mensch heißt Mensch, weil er vergisst,
Dm Cmaj7 C6 Cmaj7
weil er verdrängt und weil er schwärmt und stählt, weil er wärmt,
C6 Dm F Am
wenn er erzählt und weil er lacht, weil er lebt, du fehlst.

Am
2. Das Firmament hat geöffnet, wolkenlos und ozeanblau.
E7

Telefon, Gas, Elektrik, unbezahlt und das geht auch.

Am
Teil mit mir deinen Frieden, wenn auch nur geborgt,
G
ich will nicht deine Liebe, ich will nur dein Wort.

Dsus2 Dm Dsus2 Dm Cmaj7 C6
Und es ist, es ist ok, alles auf dem Weg, und es ist Sonnenzeit,
Cmaj7 C6 Dsus2 Dm Dsus2
ungetrübt und leicht und der Mensch heißt Mensch, weil er irrt und weil
Dm Cmaj7 C6 Cmaj7
er kämpft und weil er hofft und liebt, weil er mitfühlt und vergibt.
Dm F Am

Und weil er lacht, weil er lebt, du fehlst.

Dm F Am

Ohhh, weil er lacht, weil er lebt, du fehlst.

Dsus2 Dm Dsus2 Dm Cmaj7 C6
Oooooh, es ist ok, alles auf dem Weg, und es ist Sonnenzeit,
Cmaj7 C6 Dsus2 Dm Dsus2
ungetrübt und leicht und der Mensch heißt Mensch, weil er vergisst,
Dm Cmaj7 C6 Cmaj7
weil er verdrängt und weil er schwärmt und glaubt, sich anlehnt
C6 Dm F Am
und vertraut und weil er lacht, weil er lebt, du fehlst.

Dsus2 Dm Dsus2 Dm Cmaj7 C6
Ohh, es ist schon ok, es tut gleichmäßig weh, und es ist Sonnenzeit,
Cmaj7 C6 Dsus2 Dm Dsus2
ohne Plan, ohne Geleit und der Mensch heißt Mensch, weil er erinnert,
Dm Cmaj7 C6 Cmaj7 C6
weil er kämpft und weil er hofft und liebt, weil er mitfühlt und vergibt
Dm F Am
und weil er lacht, weil er lebt, du fehlst.
Dm F Am
Ohhh, weil er lacht, weil er lebt, du fehlst.

FAIRYTALE GONE BAD

(SUNRISE AVENUE)
[CAPO +1]

Am Fmaj7 C
1. This is the end you know, Lady, the plans we had went all wrong.
G D Am

We ain't nothing but fight and shout and tears.
Fmaj7 C

We got to a point, I can't stand. I've had it to the limit.
G D Am

I can't be your man. I ain't more than a minute away from walking.
F C F C G F

We can't cry the pain away. We can't find a need to stay.
C F G

I slowly realized there's nothing on our side.

Refrain:

Am Fmaj7 G
Out of my life, out of my mind, out of the tears we can't deny,
C/G F G

we need to swallow all our pride and leave this mess behind.
Am Fmaj7 G

Out of my head, out of my bed, out of the dreams we had, they're bad,
C/G F Am

tell them it's me who made you sad, tell them the fairytale gone bad.

Am Fmaj7 C
2. Another night and I bleed. They all make mistakes and so did we,
G D Am

but we did something, we can never turn back right.
Fmaj7 C

Find a new one to fool, leave and don't look back. I won't follow.
G D Am

We have nothing left. It's the end of our time.

F C G F C G F
We can't cry the pain away. We can't find a need to stay.
C G F G

There's no more rabbits in my hat, to make things right.

Refrain

Am
Tell them the fairytale gone bad. Tell them the fairytale gone bad.

DA DA DA

N.C.

1. Aha, aha, aha! Aha! Aha! Aha!
 Was ist los mit dir mein Schatz, aha?
 Geht es immer nur bergab, aha?
 Geht nur das, was du verstehst, aha?
 This is what you got to know: Let you go, it didn't show.

Ich lieb dich nicht, du liebst mich nicht.
 Ich lieb dich nicht, du liebst mich nicht.
 Ich lieb dich nicht, du liebst mich nicht.
 Ich lieb dich nicht, du liebst mich nicht.

Refrain:

C F G F C F G F C F G F C F G
 Da da da, da da da, da da da, da da da.

F C F G
 Da da da. Ich lieb dich nicht, du liebst mich nicht.
 F C F G
 Da da da. Ich lieb dich nicht, du liebst mich nicht.
 F C F G
 Da da da. Ich lieb dich nicht, du liebst mich nicht.
 F C F G
 Da da da. Ich lieb dich nicht, du liebst mich nicht.

F C F G F C F G F C F G F C F G
 Da da da, da da da, da da da, da da da.

N.C.
 Ich lieb dich nicht, du liebst mich nicht. Aha!
 Ich lieb dich nicht, du liebst mich nicht. Aha!
 Ich lieb dich nicht, du liebst mich nicht. Aha!
 Ich lieb dich nicht, du liebst mich nicht. Aha!

N.C.
 2. Soso, du denkst, es ist zu spät, aha!
 Und du meinst, dass nichts mehr geht, aha!
 Und die Sonne wandert schnell, aha!
 After all is said and done, it was right for you to run!

Ich lieb dich nicht, du liebst mich nicht. Aha!
 Ich lieb dich nicht, du liebst mich nicht. Aha!
 Ich lieb mich nicht, du liebst mich nicht. Aha!
 Ich lieb dich nicht, du liebst dich nicht. Aha!

Refrain

(TRIO)

THE SUN ALWAYS SHINES ON T.V.

(A-HA)

Refrain:

Em Am F C G
 Touch me, how can it be?
 Em Am F C G
 Believe me, the sun always shines on T.V.
 Em Am F C G
 Hold me close to your heart.
 Em Am F Am G Fmaj7 G Em A
 Touch me and give all your love to me, to me.

Am B° Dm Gsus4 G
 1. I reached inside myself and found nothing there to ease the
 C/E Am G F Dm F pressure of my ever worrying mind. Oh, oh.
 Am B° Dm Gsus4 G
 All my powers waste away, I fear the crazed and lonely
 C/E Am G F Dm F looks the mirror's sending me these days. Oh, oh.

Refrain

Am B° Dm Gsus4 G
 2. Please don't ask me to defend the shameful lowlands of the
 C/E Am G F Dm F way I'm drifting gloomily through time. Oh, oh.
 Am B° Dm Gsus4 G
 I reached inside myself today thinking there's got to be some
 C/E Am G F Dm way to keep my troubles distant.

Refrain 2x

IRIS

D D/E G

1. And I'd give up forever to touch you,
Bm D/A G
cause I know that you feel me somehow.

D D/E G
You're the closest to heaven that I'll ever be
Bm A G
and I don't want to go home right now.

D D/E G

2. And all I can taste is this moment
Bm D/A G
and all I can breathe is your life.

D D/E G
Cause sooner or later it's over,
Bm A G
I just don't want to miss you tonight.

Refrain:

Bm A G
And I don't want the world to see me,
Bm A G
cause I don't think that they'd understand.

Bm A G
When everything's made to be broken,
Bm A G
I just want you to know who I am.

D D/E G

3. And you can't fight the tears that ain't coming
Bm D/A G

or the moment of truth in your life.

D D/E G
When everything feels like the movies,
Bm A G
yeah, you bleed just to know you're alive.

Refrain 2x

Bm A G

I just want you to know who I am.

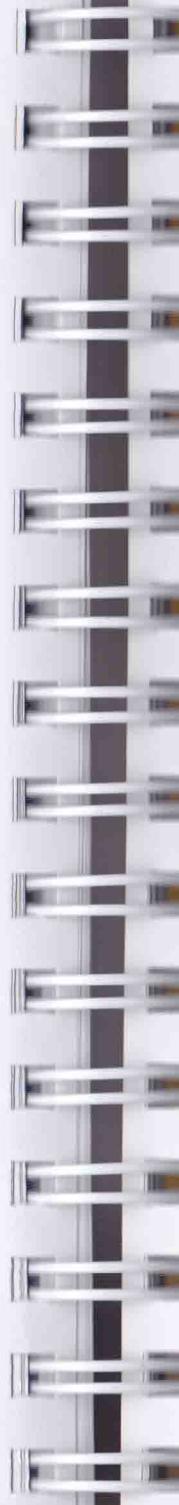
Bm A G

I just want you to know who I am.

Bm A G

I just want you to know who I am.

(THE GOO GOO DOLLS)



WENN NICHT JETZT, WANN DANN?

(HÖHNER)

Am Dm

1. Kleine Tore, große Männer, das ist der Trend der Zeit.
F G

Handball ist der Sport für Kenner, jederzeit zum Wurf bereit.
Am Dm

Denn irgendwann fängt es an, und auf einmal läuft das Spiel.
F G

Freier Fall und der Ball landet unhaltbar im Ziel.

Refrain:

Dm F

Dann wird es allen klar: So werden Wunder wahr,

Bb G

komm wir holen uns den Weltcup.

C F G

Wenn nicht jetzt, wann dann?

Dm C G

Wenn nicht hier, sag mir wo und wann?

C F G

Wenn nicht wir, wer sonst?

Dm F G Am

Es wird Zeit. Komm wir nehmen das Glück in die Hand.

Am Dm

2. Sieben Spieler, sieben Meter, Trainer gib uns Kraft.

F G

Das kann keiner so wie Heiner, wir haben es doch schon mal geschafft.

Am Dm

Wir wollen viel, haben ein Ziel, und der Weg dahin ist schwer.

F G

Vizemeister waren wir schon, doch diesmal wollen wir mehr.

Refrain 2x

Komponist + Spezialtext der Handballversion: Henning Krautmacher, Hannes Schöner, Ralf Rudnik, Peter Werner-Jates, Jan-Peter Fröhlich, Jens Streifling
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BAILANDO

Refrain:

Bm E F#m
Bailando, bailando. Amigos adiós, adiós. El silencio loco.

Bm E F#m
Bailando, bailando. Amigos adiós, adiós. El silencio loco.

Bm E F#m
1. Sí, señor, efectos especiales, yeah, yeah, yeah.

Bm E F#m
Sí, señor, una tentación, yeah, yeah, yeah.

Bm E F#m
Tú y yo a la fiesta, tú y yo toda la noche.

Bm E F#m
Tú y yo a la fiesta, tú y yo, oh.

Refrain

Bm E F#m
2. Sí, señor, corona de cristales, yeah, yeah, yeah.

Bm E F#m
Sí, señor, una emoción, yeah, yeah, yeah.

Bm E F#m
Tú y yo a la fiesta, tú y yo toda la noche.

Bm E F#m
Tú y yo a la fiesta, tú y yo, oh.

Refrain 2x

Gesprochen:

La luna estaba llena sone de un palacio. Un paraíso lleno de amor.

(LOONA)

SILENCE IS GOLDEN

E A E A

1. Oh, don't it hurt deep inside

E B E B

to see someone do something to her?

E A E A

Oh, don't it pain to see someone cry?

E B E E

Oh, especially when someone is her.

Refrain:

E G#m F#m7 B7 E

Silence is golden, but my eyes still see.

G#m C#m F#m7 B7 E

Silence is golden, golden, but my eyes still see.

E A E A

2. Talking is cheap, people follow like sheep,

E B E B

even though there is nowhere to go.

E A E A

How could she tell, he deceived her so well.

E B E E

Pity, she'll be the last one to know.

Refrain 2:

E G#m F#m B E

Silence is golden, but my eyes still see.

G#m C#m F#m B E B E C7

Silence is golden, golden, but my eyes still see.

F Bb F Bb

3. How many times will she fall for his lies?

F C F C

Should I tell her or should I keep cool?

F Bb F Bb

And if I tried, I know she'd say I lied.

F C F

Mind your business, don't hurt her, you fool.

Refrain 3:

F Am Gm7 C7 F

Silence is golden, but my eyes still see.

Am Dm Gm7 C7 F

Silence is golden, golden, but my eyes still see.

Gm C7 F Gm C7 F

But my eyes still see. But my eyes still see.

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(THE TREMELOES)

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DRIVE

Intro: Dm

Dm G Dm
1. Smack, crack, bushwhacked, tie another one to the racks, baby.

G Dm
Hey kids, rock'n roll. Nobody tells you where to go, baby.

F
What if I ride? What if you walk?

Am G
What if you rock around the clock? Tick tock, tick tock.

Em Dm
What if you did? What if you walk? What if you tried to get off, baby?

Dm G Dm
2. Hey, kids, where are you? Nobody tells you what to do, baby.

G Dm
Hey kids, shake your leg. Maybe you're crazy in the head, baby.

F
Maybe you did, maybe you walked.

Am G
Maybe you rocked around the clock. Tick tock, tick tock.

Em Dm
Maybe I ride. Maybe you walk. Maybe I drive to get off, baby.

Bridge:

C Dm
Hey kids, shake your leg. Maybe you're crazy in the head, baby.

C Dm
Ollie, ollie. Ollie ollie ollie. Ollie ollie in come free, baby.

C G Dm
Hey kids, where are you? Nobody tells you what to do, baby.

Dm G Dm
3. Smack, crack, shack-a-lack, tie another one to your back, baby.

G Dm
Hey kids, rock'n roll. Nobody tells you where to go, baby.

F
Maybe you did, maybe you walk.

Am G
Maybe you rock around the clock. Tick tock, tick tock.

Em Dm
Maybe I ride. Maybe you walk. Maybe I drive to get off, baby.

Em Dm
Hey kids, where are you? Nobody tells you what to do, baby.

Em Dm
Hey kids, rock'n roll. Nobody tells you where to go, baby.

(R.E.M.)

ICH LEBE

(CHRISTINA STÜRMER)

Em D C Bm
1. Du bist die Qual, ich war schon immer Masochist.

Em D C Bm
Die Bombe tickt, hast mich entführt, du Terrorist.

Em D C Bm
Schmeckst bittersüß, saugst mich aus wie ein Vampir.

Em D C Bm7
Ich bin verhext, komm einfach nicht mehr los von dir.

Refrain:

Em D
Ich lebe, weil du mein Atem bist.

C D
Bin müde, wenn du das Kissen bist.

Em D
Bin durstig, wenn du mein Wasser bist.

Am Bm Em
Du bist für mich mein zweites Ich. Ich lebe.

Em D C Bm
2. Du bist das Gift, doch das Gegengift wirkt gegen mich.

Em D C Bm
Du bist das Geld, ich geb' dich aus, es lohnt sich nicht.

Em D C Bm
Du bist der Rausch, und ich will noch mehr Alkohol.

Em D C Bm7
Du bist die Welt, wo Schatten Licht gefangen hält.

Refrain

Am Bm C D
Ich steh' an der Front, gedankenleerer Horizont.
Am Bm C Dsus4
Du bist verliebt, wie schön für dich! Warum sagst du's nie?

Refrain

Em D
Komm lebe, weil ich dein Atem bin.

C D
Sei müde, wenn ich dein Kissen bin.

Em D
Sei durstig, weil ich dein Wasser bin.

Am Bm7
Ich bin für dich dein zweites Ich.

Em D C D Em D
Ich lebe, bin müde, bin durstig.

C D Em
Du bist für mich mein zweites Ich.

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THE TIDE IS HIGH

B E F# B (BLONDIE)
 The tide is high, but I'm holding on. I'm gonna be your number one.
 B E F# B
 I'm not the kind of girl, who gives up just like that, oh no.

B E F#
 1. It's not the things you do, that tease and wound me bad,
 B E F#
 but it's the way you do the things you do to me.
 B E F# B E F#
 I'm not the kind of girl, who gives up just like that, oh no.

Refrain:

B E F# B E F#
 The tide is high, but I'm holding on. I'm gonna be your number one.
 E F#
 Number one.

B E F#
 2. Every girl wants you to be her man,
 B E F#
 but I'll wait my dear, till it's my turn.
 B E F# B E F#
 I'm not the kind of girl, who gives up just like that, oh no.

Refrain

E F#
 Number one.

B E F#
 3. Every girl wants you to be her man,
 B E F#
 but I'll wait my dear, till it's my turn.
 B E F# B E F#
 I'm not the kind of girl, who gives up just like that, oh no.

Refrain

E F#
 Number one.

Refrain



WOCHENEND UND SONNENSCHEIN

(COMEDIAN HARMONISTS)
 [CAPO +1]

Refrain:

D Wochenend und Sonnenschein und dann mit dir im Wald allein,
 A7 weiter brauch' ich nichts zum Glücklichsein,
 D G7 D A7 Wochenend und Sonnenschein.

D Über uns die Lerche zieht, sie singt genau wie wir ein Lied.
 A7 Alle Vögel stimmen fröhlich ein:
 D G7 D Wochenend und Sonnenschein.

G7 F# C#7 F# A E7 A A7
 Kein Auto, keine Chaussee und niemand in uns'r Näh'.

D Tiep im Wald nur ich und du, der Herrgott drückt ein Auge zu,
 A7 denn er schenkt uns ja zum Glücklichsein
 D G7 D Wochenend und Sonnenschein.

Bm A G F# D F# Bm F#
 1. Nur sechs Tage sind der Arbeit! Doch am siebten Tag sollst Du ruh'n,
 Bm A C F G F Em A7
 sprach der Herrgott, doch wir haben auch am siebten Tag zu tun.

Refrain 2x

COME AS YOU ARE

Intro: F#m E F#m E F#m E F#m E

F#m E F#m E F#m E

1. Come as you are, as you were, as I want you to be.

E F#m E F#m

As a friend, as a friend, as an old enemy.

E F#m E

2. Take your time, hurry up, the choice is yours,

F#m E F#m E F#m A

don't be late, take a rest as a friend. As an old memoriiia,

F#m A F#m A F#m A

memoriia, memoriia, memoriia.

F#m E F#m E F#m E F#m

3. Come dowsed in mud, soaked in bleach as I want you to be,

E F#m E F#m A

as a trend, as a friend. As an old memoriiia,

F#m A F#m A F#m A

memoriia, memoriia, memoriia.

B D B D

And I swear that I don't have a gun.

B D

No, I don't have a gun.

B D

No, I don't have a gun.

F#m E F#m E

F#m A F#m A F#m A F#m A

Memoriia, memoriia, memoriia, memoriia.

B D B D

And I swear that I don't have a gun.

B D

No, I don't have a gun.

F#m E F#m E

(NIRVANA)
[CAPO -1]

WAKE ME UP WHEN SEPTEMBER ENDS

(GREEN DAY)

G G/F# G/E G/D
1. Summer has come and passed, the innocent can never last.

C Cm G
Wake me up when September ends.

G G/F# G/E G/D
2. Like my fathers come to pass, seven years has gone so fast.

C Cm G D/F#
Wake me up when September ends.

Em Bm C G D/F#
Here comes the rain again, falling from the stars.

Em Bm C D
Drenched in my pain again, becoming who we are.

G G/F# G/E G/D
3. As my memory rests, but never forgets what I lost.

C Cm G
Wake me up when September ends.

G G/F# G/E G/D
4. Summer has come and passed, the innocent can never last.

C Cm G
Wake me up when September ends.

G G/F# G/E G/D
5. Ring out the bells again like we did when spring began.

C Cm G D/F#
Wake me up when September ends.

Em Bm C G D/F#
Here comes the rain again, falling from the stars.

Em Bm C D
Drenched in my pain again, becoming who we are.

G G/F# G/E G/D
6. As my memory rests, but never forgets what I lost.

C Cm G D/F#
Wake me up when September ends.

G G/F# G/E G/D
7. Summer has come and passed, the innocent can never last.

C Cm G
Wake me up when September ends.

G G/F# G/E G/D
8. Like my fathers come to pass, twenty years has gone so fast.

C Cm G
Wake me up when September ends.

C Cm G
Wake me up when September ends.

C Cm G
Wake me up when September ends.

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SHE'S A LADY

Paul Anka

(TOM JONES)

Em
1. Well she's all you'd ever want,

D

she's the kind they'd like to flaunt and take to dinner.

Em

Well she always knows her place,

D

she's got style, she's got grace, she's a winner.

Refrain:

Em Asus4 D

She's a lady, whoa, whoa, whoa, she's a lady,

Em A Bm

talking about that little lady, and the lady is mine.

Em
2. Well she's never in the way,

D

always something nice to say, what a blessing.

Em

I can leave her on her own,

D

knowing she's okay alone, and there's no messing.

Refrain

Bridge:

Bb F Eb Bb
Well she never asks for very much and now I don't refuse her.

F Eb Bb

Always treat her with respect, I never would abuse her.

F Eb Bb

What she's got is hard to find and I don't want to lose her.

F Eb G Asus4 A

Help me build a mountain from my little pile of clay. Hey, hey, hey.

Em
3. Well she knows what I'm about,

D

she can take what I dish out, and that's not easy.

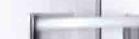
Em

Well she knows me through and through,

D

and she knows just what to do, and how to please me.

Refrain



POLONÄSE BLANKENESE

GOTTLIEB WENDEHALS

(GOTTLIEB WENDEHALS)

G
1. Herr Wirt, die Kellner ham jetzt Pause,

A7

wir rollen das Buffet von hinten auf.

D

Die Post geht ab, wir machen jetzt 'ne Sause,

G

A7 D der Bär ist los, heut' wackelt hier die Wand!

G
2. Los, Vater komm in die Socken,

A7

und Mutter schlüpft in ihre roten Pumps.

D

Hier geht was los, da bleibt kein Auge trocken,

G

A7 D Klaus-Dieter, setz'n Halben ab: jetzt kommt's!

Refrain:

D
Hier fliegen gleich die Löcher aus dem Käse,

denn nun geht sie los, uns're Polonäse

A7 D von Blankenese bis hinter Wuppertal.

Wir ziehen los mit ganz großen Schritten,

und Erwin fasst der Heidi von hinten an die Schulter,

A7 D D7 das hebt die Stimmung, ja, da kommt Freude auf.

3. Das Orchester auf der Bühne packt der Wahnsinn,
der Pianist reißt alle Tasten 'raus.

Die Tuba bläst dem Trommler das Toupet weg,

der Dirigent weint eins und schreit: "Licht aus!"

4. Unten tobt das Volk bereits im Laufschritt,
die Bänke fliegen tief, die Tische auch.
Der Wirt schmeißt sich schützend über'n Aufschmitt,
das Chaos tobt, der Boden schwankt, wir auch!

Refrain

5. Der ganze Saal soll heute abend brodeln,
lasst jucken, Jungs, die Nacht ist viel zu kurz!
Bis morgen früh soll'n hier die Elche jodeln,
was danach kommt ist uns jetzt ganz schnurz.

Refrain

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MEIN FAHRRAD

F Dm Gm7 Csus4 C
 (DIE PRINZEN)

1. Neulich bin ich mit 120 auf meinem Fahrrad rumgefahren.

F Dm Gm7 Csus4
 Und wie immer konnt ich nur hoffen, die Polizei hält mich nicht an.

C Bb/F F Dm Am C7
 Denn dann müsst ich Strafe zahlen und man führt mich zum Verhör.

F Am Bb C F Dm Gm7 C
 Und mein armes, kleines Fahrrad ständ alleine vor der Tür.

F Dm Gm7 Csus4 C
 (DIE PRINZEN)

2. Oh, wie liebe ich mein Fahrrad, warum, das weiß ich nicht genau.

F Dm Gm7 Csus4
 Meinem Fahrrad werd ich treu sein im Gegensatz zu meiner Frau.

C Bb/F F Dm Am C7
 Niemals werd ich es verlassen, niemals werd ich von ihm gehen,

F Am Bb C F Gm7 F/A
 denn wir fliegen wie auf Wolken, weil wir uns so gut verstehn.

Refrain:

Bb Bb7 Eb Fsus4 F
 Jeder Popel fährt nen Opel, jeder Affe fährt nen Ford,

Bb Bb7 Eb Fsus4 F
 jeder Blödmann fährt nen Porsche, jeder Arsch 'nen Audi Sport,

Dm/A Gm Cm Fsus4 F
 jeder Spinner fährt nen Manta, jeder Dödel Jaguar.

Bb Dm Eb F Bb Gm Csus4 C
 Nur Genießer fahren Fahrrad und sind immer schneller da.

F Dm Gm7 Csus4 C
 (DIE PRINZEN)

3. Mein Fahrrad ist nicht lila, denn das macht mich gar nicht an.

F Dm Gm7 Csus4
 Es ist auch nicht braun, weil ich braun nicht leiden kann.

C Bb F Dm Am C7
 Nein, ich hab's blau angestrichen, vom Sattel bis zum Schlauch.

F Am Bb Csus4 C F
 Und ich find das äußerst passend, denn blau bin ich manchmal auch.

Refrain

M: Sebastian Krumbiegel
 Originaltext: Sebastian Krumbiegel, Tobias Künzel
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GIMME HOPE JO'ANNA

(EDDY GRANT)

[CAPO +1]

A D
 1. Well, Jo'anna she runs a country,
 A E7

she runs in Durban and in the Transvaal.

A D Dm
 She makes a few of her people happy, oh,
 A E7 A

she don't care about the rest at all.

A D
 She's got a system they call apartheid,
 A E7

it keeps a brother in a subjection.

A D Dm
 But maybe pressure will make Jo'anna see
 A E7 A

how everybody could live as one.

Refrain:

A D
 Oh, gimme hope, Jo'anna, hope Jo'anna,
 A E7

gimme hope, Jo'anna 'fore the mourning come.

A D
 Gimme hope, Jo'anna, hope Jo'anna,
 A E7 A

hope before the mourning come.

2. I hear she makes all the golden money
 to buy new weapons, any shape of guns.
 While every mother in the black Soweto fears
 the killing of another son.
 Sneaking across all the neighbours' borders,
 now and again having little fun.
 She doesn't care if the fun and games she play
 is dangerous to everyone.
 Refrain

3. She's got supporters in high up places,
 who turn their heads to the city sun.
 Jo'anna give them the fancy money, oh,
 to tempt anyone who'd come.
 She even knows how to swing opinion
 in every magazine and the journals.
 For every bad move that this Jo'anna makes
 they got a good explanation.
 Refrain

4. Even the preacher who works for Jesus,
 the archbishop who's a peaceful man,
 together say that the freedom fighters will
 overcome the very strong.
 I wanna know if you're blind Jo'anna,
 if you wanna hear the sound of drums.
 Can't you see that the tide is turning, oh,
 don't make me wait till the mourning comes.
 Refrain

M + T: Eddy Grant
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MEIN FAHRRAD

F Dm Gm7 Csus4 C
1. Neulich bin ich mit 120 auf meinem Fahrrad rumgefahren.
F Dm Gm7 Csus4
Und wie immer konnt ich nur hoffen, die Polizei hält mich nicht an.
C Bb/F F Dm Am C7
Denn dann müsst ich Strafe zahlen und man führt mich zum Verhör.
F Am Bb C F Dm Gm7 C
Und mein armes, kleines Fahrrad ständ alleine vor der Tür.

F Dm Gm7 Csus4 C
2. Oh, wie liebe ich mein Fahrrad, warum, das weiß ich nicht genau.
F Dm Gm7 Csus4
Meinem Fahrrad werd ich treu sein im Gegensatz zu meiner Frau.
C Bb/F F Dm Am C7
Niemals werd ich es verlassen, niemals werd ich von ihm gehen,
F Am Bb C F Gm7 F/A
denn wir fliegen wie auf Wolken, weil wir uns so gut verstehn.

Refrain:
Bb Bb7 Eb Fsus4 F
Jeder Popel fährt nen Opel, jeder Affe fährt nen Ford,
Bb Bb7 Eb Fsus4 F
jeder Blödmann fährt nen Porsche, jeder Arsch 'nen Audi Sport,
Dm/A Gm Cm Fsus4 F
jeder Spinner fährt nen Manta, jeder Dödel Jaguar.
Bb Dm Eb F Bb Gm Csus4 C
Nur Genießer fahren Fahrrad und sind immer schneller da.

F Dm Gm7 Csus4 C
3. Mein Fahrrad ist nicht lila, denn das macht mich gar nicht an.
F Dm Gm7 Csus4
Es ist auch nicht braun, weil ich braun nicht leiden kann.
C Bb F Dm Am C7
Nein, ich hab's blau angestrichen, vom Sattel bis zum Schlauch.
F Am Bb Csus4 C F
Und ich find das äußerst passend, denn blau bin ich manchmal auch.

Refrain

M: Sebastian Krumbiegel
Originaltext: Sebastian Krumbiegel, Tobias Künzel
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GIMME HOPE JO' ANNA

(EDDY GRANT)
[CAPO +1]

A D
1. Well, Jo'anna she runs a country,
A E7
she runs in Durban and in the Transvaal.
A D Dm
She makes a few of her people happy, oh,
A E7 A
she don't care about the rest at all.
A D
She's got a system they call apartheid,
A E7
it keeps a brother in a subjection.
A D Dm
But maybe pressure will make Jo'anna see
A E7 A
how everybody could live as one.

Refrain:
A D
Oh, gimme hope, Jo'anna, hope Jo'anna,
A E7
gimme hope, Jo'anna 'fore the mourning come.
A D
Gimme hope, Jo'anna, hope Jo'anna,
A E7 A
hope before the mourning come.

2. I hear she makes all the golden money
to buy new weapons, any shape of guns.
While every mother in the black Soweto fears
the killing of another son.
Sneaking across all the neighbours' borders,
now and again having little fun.
She doesn't care if the fun and games she play
is dangerous to everyone.
Refrain

3. She's got supporters in high up places,
who turn their heads to the city sun.
Jo'anna give them the fancy money, oh,
to tempt anyone who'd come.
She even knows how to swing opinion
in every magazine and the journals.
For every bad move that this Jo'anna makes
they got a good explanation.
Refrain

4. Even the preacher who works for Jesus,
the archbishop who's a peaceful man,
together say that the freedom fighters will
overcome the very strong.
I wanna know if you're blind Jo'anna,
if you wanna hear the sound of drums.
Can't you see that the tide is turning, oh,
don't make me wait till the mourning comes.
Refrain

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DON'T DREAM IT'S OVER

(CROWDED HOUSE)
[CAPO +1]

D Bm G
1. There is freedom within, there is freedom without,
F#m
try to catch the deluge in a paper cup.
D Bm G
There's a battle ahead, many battles are lost, but you'll never
F#m
see the end of the road while you're travelling with me.

Refrain:

G A D Bm
Hey now, hey now, don't dream it's over.
G A D Bm
Hey now, hey now, when the world comes in.
G A D Bm
They come, they come to build a wall between us.
G A
We know they won't win.

D Bm G
2. Now I'm towing my car, there's a hole in the roof,
F#m
my possessions are causing me suspicion but there's no proof.
D Bm G
In the paper today tales of war and of waste,
F#m
but you turn right over to the T.V. page.

Refrain

D Bm G
3. Now I'm walking again to the beat of a drum
F#m
and I'm counting the steps to the door of your heart.
D Bm G
Only the shadows ahead barely clearing the roof
F#m
get to know the feeling of liberation and relief.

Refrain

M + T: Neil Finn
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DON'T PLAY YOUR ROCK'N'ROLL TO ME

(SMOKIE)

Tattoo: A F#m A F#m A F#m A F#m

Refrain:

A F#m A F#m
Don't play your rock'n'roll to me.
A F#m A F#m
That ain't the way it's meant to be.
A F#m A F#m
I ain't so blind that I can't see.
D E A F#m
Just let it lie, let it be.
D E D E
Don't play your rock'n'roll, don't play your rock'n'roll,
D E A F#m A F#m
don't play your rock'n'roll to me.

A F#m A F#m
I: Well I know you think I'm crazy to keep hanging 'round.
A F#m A F#m
But I was sort of hoping you'd change from the girl I found.
D E A F#m
But your words just sound like rock'n'roll lines to me.
D E A F#m
And they're just about as burned out as a worn out fortyfive,
D E A F#m A F#m
and you can't expect them to keep our love alive.

Refrain

A F#m A F#m
I: Well I guess you had me fooled for a while
A F#m A F#m
with your come-on-looks and your "Mona Lisa" smile.
D E A F#m
But your rock'n'roll is getting out of time for me.
D E A F#m
Go sing your lines to someone else cause someone else may be
D E A F#m A F#m
the fool you always thought you saw in me.

Refrain

M + T: Nicky Chinn, Mike Chapman
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MATHILDA

(HARRY BELAFONTE)
[CAPO +1]

Refrain:

D G A D A D
Mathilda, Mathilda, Mathilda, she take me money and run Venezuela.

Once again.

D G A D A D
Mathilda, Mathilda, Mathilda, she take me money and run Venezuela.

D
1. Five hundred dollars, friends, I lost,
G
women even sell me cat and horse.

A D A D
Hey-a Mathilda, she take me money and run Venezuela. Everybody!

Refrain

D
2. Well, the money was to buy me house and land,
G

then she got a serious plan.

A D A D
Hey-a Mathilda, she take me money and run Venezuela. Everybody!

Refrain

D
3. Well, the money was just inside my bed.
G

Stuck up in the pillow beneath my head.

A D A D
Mathilda, she take me money and run Venezuela. Everybody!

Refrain

D
4. Well, me friends, never to love again.
G

All me money gone in vain.

A D A D
Mathilda, she take me money and run Venezuela. Everybody!

Refrain

M + T: Norman Span
© 1953 by Duchess Music Corporation/
SV: Edition Primus Rolf Budde KG, Berlin/
Hermann Schneider Bühnen- Musikalienverlags KG.

YOU WIN AGAIN

(BEE GEES)

Intro: D Em A

D F#m

1. I couldn't figure why you couldn't give me what everybody needs.

Bm F#m Em A7

I shouldn't let you kick me when I'm down, my baby.

G/D A/C# A

I find out everybody knows that you've been using me.

Em7 A

I'm surprised you let me stay around you.

D F#m
One day I'm gonna lift the cover and look inside your heart.

Bm Gm7

We gotta level before we go and tear this love apart.

Refrain:

D G A D
There's no fight, you can't fight this battle of love with me.

Bm Em7 A

You win again. So little time. We do nothing but compete.

D G A D

There's no life on earth, no other could see me through.

Bm Em7 Asus4

You win again. Some never try but if anybody can, we can.

D

And I'll be, I'll be following you.

G F#m
2. Oh baby, I shake you from now on.

Bm F#m

I'm gonna break down your defenses one by one.

Bm E7

I'm gonna hit you from all sides. Lay your fortress open wide.

A7 G A/F# A7/E

Nobody stops this body from taking you.

D F#m
You better beware, I swear I'm gonna be there one day when you fall.

Bm Gm7

I could never let you cast aside the greatest love of all.

Refrain

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THE WANDERER

(DION)

D
1. Well I'm the type of guy who will never settle down.

Where pretty girls are, well you know that I'm around.

G
I kiss 'em and I love 'em, cause to me they're all the same.

D
I hug 'em and I squeeze 'em, they don't even know my name.

A G
They call me the wanderer, yeah, the wanderer,
D A7
I roam around, around, around.

D
2. Well, there is Bo on my left arm and there is Mary on my right.

And Jenny is the girl, well, that I'll be with tonight.

G
And when she asked me which one I love the best

D
I tear over my shirt und show her Rosie on my chest.

A G
Cause I'm the wanderer, yeah, the wanderer,
D
I roam around, around, around.

Bridge:

A
Well, I roam from town to town,

I got a life without a care.

And I'm as happy as a clown,
B7 E7 A7
I'm with my two fists of iron but I'm going nowhere.

D
3. Yeah, I'm the type of guy that likes to roam around.

I'm never in one place, I roam from town to town.

G
And when I find myself falling for some girl,

D
I hop right into that car of mine, I drive around the world.

A G
Yeah, I'm the wanderer, yeah, the wanderer,
D A7
I roam around, around, around.

M + T: Ernest Maresca
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SUNNY AFTERNOON

(THE KINKS)

Intro: Dm Dm/C Dm/B Dm/Bb A A/G A/F A/E

Dm C F C
1. The taxman's taken all my dough and left me in my stately home,
A A/G A/F A/E Dm
lazing on a sunny afternoon.

C F C
And I can't sail my yacht, he's taken everything I've got.
A A/G A/F A/E Dm
All I've got's this sunny afternoon.

Refrain 1:

D7 G7
Save me, save me, save me from this squeeze.
C7 F A7

I got a big fat mama trying to break me.

Dm G7 Dm G7 C7
And I love to live so pleasantly, live this life of luxury,
F A7 Dm Dm/C Dm/B Dm/Bb
lazing on a sunny afternoon.
Dm/A Dm/G Dm/F A7/E

In the summertime.
Dm Dm/C Dm/B Dm/Bb
In the summertime.
Dm/A Dm/G Dm/F A7/E

In the summertime.

Dm C F C
2. My girlfriend's run off with my car and gone back to her Ma and Pa.

A A/G A/F A/E Dm
Telling tales of drunkenness and cruelty.

C F C
Now I'm sitting here, sipping at my icecold beer,
A A/G A/F A/E Dm
lazing on a sunny afternoon.

Refrain 2:

D7 G7
Help me, help me, help me sail away
C7 F A7

or give me two good reasons why I oughta stay.

Dm G7 Dm G7 C7
Cause I love to live so pleasantly, live this life of luxury,
F A7 Dm Dm/C Dm/B Dm/Bb
lazing on a sunny afternoon.
Dm/A Dm/G Dm/F A7/E

In the summertime.
Dm Dm/C Dm/B Dm/Bb
In the summertime.
Dm/A Dm/G Dm/F A7/E

In the summertime.

Refrain 1

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KÜSS DIE HAND, SCHÖNE FRAU

(ERSTE ALLGEMEINE VERUNSICHERUNG)

A
1. Ein Mann geht ins Lokal, sucht die Dame seiner Wahl und mit Worten
E
öd und schal, bringt dieselbe er zu Fall. Und das geht so:
A

Dideldum, dideldei, ist da noch ein Platzler frei?

So allein, schöne Frau? Mei, san Ihre Augen blau!

D E A
Tirili, irgendwie, tirilo, kenn ich Sie von irgendwo!

Schalali, schalala, Herr Ober, bringen's uns no zwa!

Pommery, Pommeru, stoss' ma an und sog'n ma "Du!"

D E A E
Und weil wir so einsam san, trink' ma aus und gemma ham.

Refrain:

E A D
Küss die Hand, schöne Frau, Ihre Augen sind so blau,
A E
tirili, tirilo, tirila!

A D
Küss die Hand, schöne Frau, wenn ich in Ihre Augen schau,
F G A
dann bin ich dem 7. Himmel nah!

A
2. Mit der Dame an der Hand geht es dann zum Taxistand,
E

doch das Ziel dieser Fahrt ist bis dato unbekannt.
A

Zu mir nach Hause könn' ma nicht, weil der Klempner grad was richt'.

Grübel, grübel und studier, warum fahr' ma net zu Dir?
D E A

Bussi, bussi, z'erst das Handi, dann das Fussi.

Schmusibu, schmusibo, geh, komm sei doch net a so!

Schatziputz, Mausiberz, ich liebe dich, das ist kein Scherz!
D E A E

Fummel, fummel, gille, gille, du nimmst eh die Pille?

Refrain

3. Einen Tag danach, als es geschah im Schlafgemach:

Hallo, Bussibärli, ich bin's, die Helga!

Helga wer, Helga wie, diesen Namen hört ich nie.

Dein Mausilein von gestern.

Weh oh weh, weh oh mir, tut mir Leid, ich bin nicht hier.

Hahaha, wann kommst denn wieder?

Tralala, tralali, was heißt "du"? Mir san per "Sie"!

Warum ich so leise red? Ich bin krank und lieg im Bett.

Transpiri, transpira, ich bin leider nicht allan.

Hinter mir steht meine Frau, sieben Kinder und der Hund, also ciao!

Refrain

SOLANG' MAN TRÄUME NOCH LEBEN KANN

(MÜNCHENER FREIHEIT)

F C7 F° F
1. Ein Jahr ist schnell vorüber,
G Gm F Bb F
wenn der Regen fällt, ein Meer voller Fragen.
C7 F° F
Ich steh' dir gegenüber
G Gm F Bb F
in Erinnerung vergangener Tage.

F F7 Bb Eb F
Das große Ziel war viel zu weit, für uns're Träume zu wenig Zeit.
C Bb F Csus4 C7 F
Versuchen wir es wieder, solang' man Träume noch leben kann.

F C7 F° F
2. Ein Jahr ist schnell vorüber,
G Gm F Bb F
wenn der Nebel kommt mit silbernem Schweigen.
C7 F° F
Du stehst mir gegenüber,
G Gm F Bb F
und es fällt mir schwer, dir Liebe zu zeigen.

F F7 Bb Eb F
Das große Ziel war viel zu weit, für uns're Träume zu wenig Zeit.
Bb Eb F
Du weißt genau, dass irgendwann einmal ein Wunder geschehen kann.
C Bb F Csus4 C7 F
Versuchen wir es wieder, solang' man Träume noch leben kann.

Gm Am Bbmaj7 A C7
Ich brauch' dich, das weißt du,
C Bb F Csus4 C7 F
versuchen wir es wieder, solang' man Träume noch leben kann.

F F7 Bb Eb7 F
Das große Ziel war viel zu weit, für uns're Träume zu wenig Zeit.
F7 Bb Eb7 F
Du weißt genau, dass irgendwann einmal ein Wunder geschehen kann.
F F7 Bb Eb7 F
Das große Ziel war viel zu weit, für uns're Träume zu wenig Zeit.
F7 Bb Eb7 F
Du weißt genau, dass irgendwann einmal ein Wunder geschehen kann.

C Bb F Csus4 C7 F
Versuchen wir es wieder, solang' man Träume noch leben kann.
C Bb F Csus4 C7 F
Versuchen wir es wieder, solang' man Träume noch leben kann.
C Bb F Csus4 C7 F
Versuchen wir es wieder, solang' man Träume noch leben kann.

I CAN SEE CLEARLY NOW

D G D
1. I can see clearly now the rain has gone.
G A
I can see all obstacles in my way.
D G D
Gone are the dark clouds that had me blind.
C G
It's gonna be a bright, bright, bright, bright sunshiny day.
C G D
It's gonna be a bright, bright, bright, bright sunshiny day.

D G D
2. I think I can make it now, the pain has gone.
G A
And all of the bad feelings have disappeared.
D G D
Here is the rainbow, I've been praying for.
C G D
It's gonna be a bright, bright, bright, bright sunshiny day.
F C
Look all around there's nothing but blue sky.
F A C#m G C#m G C D A
Look straight ahead, nothing but blue sky.

D G D
3. I can see clearly now the rain has gone.
G A
I can see all obstacles in my way.
D G D
Gone are the dark clouds that had me blind.
C G
It's gonna be a bright, bright, bright, bright sunshiny day.
C G D
It's gonna be a bright, bright, bright, bright sunshiny day.

(JOHNNY NASH)

COMFORTABLY NUMB

Bm A
1. Hello? Is there anybody in there?
G Em Bm
Just nod if you can hear me. Is there anyone at home?
A
Come on, now, I hear you're feeling down.
G Em Bm
Well, I can ease your pain. Get you on your feet again.
A
Relax. I'll need some information first.
G Em Bm
Just the basic facts. Can you show me where it hurts?
D A D A
There is no pain you are receding. A distant ship, smoke on the horizon.
C G
You are only coming through in waves.
C Your lips move but I can't hear what you're saying.
D A
When I was a child I had a fever.
A
My hands felt just like two balloons.
C G
Now I've got that feeling once again,
C G
I can't explain, you would not understand. This is not how I am.
A C G D
I have become comfortably numb.
Bm A
2. O.K. Just a little pinprick.
G Em Bm
There'll be no more aaaaaaaaaah! But you may feel a little sick.
A
Can you stand up? I do believe it's working, good.
G Em Bm
That'll keep you going through the show, come on it's time to go.
D A D A
There is no pain you are receding. A distant ship, smoke on the horizon.
C G
You are only coming through in waves.
C Your lips move but I can't hear what you're saying.
D A
When I was a child I caught a fleeting glimpse
A
out of the corner of my eye.
C G
I turned to look but it was gone. I cannot put my finger on it now.
G
The child is grown, The dream is gone.
A C G D
I have become comfortably numb.

(PINK FLOYD)

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I'M A BELIEVER

G D G
1. I thought love was only true in fairy tales,
D G D
meant for someone else but not for me.
C G Love was out to get me,
C G that's the way it seemed.
C G D Disappointment haunted all my dreams.

Refrain:

G C G C G C G
Then I saw her face, now I'm a believer.
C G C G C G C G
Not a trace of doubt in my mind.
C G C G F Dm
I'm in love, I'm a believer! I couldn't leave her if I tried.

G D G
2. I thought love was more or less a given thing,
D G
seems the more I gave the less I got.
C G What's the use in trying?
C G All you get is pain.
C G D When I needed sunshine I got rain.

Refrain

M + T: Neil Diamond
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(THE MONKEES)

LUCKY DAY

(SASHA)
[CAPO+3]
Em
1. You're looking lost and I don't know the reason,
Em/C# C B7 Em
all that I know is that you should not be.
B7
Don't run away, the time is now the place is here.

Em
2. Don't hesitate, for this is very urgent,
Em/C# C B7 Em
I'm in a state in which I should not be.
B7 D
It's up to you to let a minute save your day.

Refrain:
G B7
Show me what you got, I know you've got a lot,
Em C
so don't you let it slip away.
G B7 Em
Just show me what it takes to hold you, maybe no one told you,
C B7 Em
trust me when I say: Today's your lucky day.
C B7 C B7
Today's your lucky day.

Em
3. Dear Diary, I'm on my way to madness.
Em/C# C B7 Em
She don't belong to mediocrity.
B7 D

I'll let her know that I have never been so sure.

Refrain

Bridge:

Em Em/C# G B
Don't get me wrong, I'm not in love.
Em Em/C# G B A Am D
But if you want, we'll carry on and on.

Refrain 2x

M + T: Sascha Schmitz/ Robin Grubert/ Alexander Zuckowski
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ALLES WAS ICH BRAUCHE BIST DU

(HOFFMANN UND HOFFMANN)
[CAPO +3]

Intro: G Am C G G Am C G

Refrain:

G Am Ich brauch' keinen Urlaub, ich brauch keine Parties,
D G denn es ist ganz egal was ich tu.

Am Ich brauch keinen Whiskey, auch keinen Psychiater,
D G alles, was ich brauche, bist du.

G Am 1. Seit du fort bist habe ich mich verändert,
D G denn ich kann mich über nichts mehr freun.

B7 Em Und alle meine Freunde reden dauernd auf mich ein,
D sie sagen, ich soll dich vergessen,
B B7 das wird nicht möglich sein, allmählich seh ich ein.

Refrain

Intro

G Am 2. Seit du fort bist, bin ich nicht mehr der Alte,
D G ich hab' keine Lust mehr auszugehn.

B7 Em Zwar sagen meine Freunde: Spül den Kummer einfach weg.
D B Sie raten mir, ich sollte doch nach anderen Mädchen sehn.
B7 B Sie können nicht verstehen:

G Am Ich brauche dich, das war mir niemals so klar.
G Am Lass es wieder werden, wie es früher mal war.

A Ich schluck meinen Stolz und ruf dich heute an,
D weil ich ohne dich nicht mehr lang leben kann.

Refrain 2:

G Am Ich brauch kein Mitleid, ich brauch keinen Abstand,
D G ohne dich komm ich doch nicht zur Ruh.

Am Ich brauch' keine Bücher, auch keine Tabletten,
D G alles was ich brauche bist du.

Refrain

M + T: Alan Sorrenti
Deutscher Spezialtext: Michael Kunze
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THE GREAT COMMANDMENT

(CAMOUFLAGE)

Intro: Dm Bb Gm C

Dm Bb Gm C
1. Some people suppress you, they partch you and reap a disaster.
Dm Bb Gm Bb
Reeducation for the infants who demanded for an innocent instance.

Refrain:

Dm Bb Gm C
The great commandment shows the contempt
Gm Bb C
between the world and their embarrassing pavement.
Dm Bb
Believe the scholars, read the readings,
Gm Bb
realize the man who says anything.

Dm Bb Gm C Dm Bb Gm C
The great commandment.

Dm Bb Gm C
2. The needies believe you, they treat you like survivor disaster.
Dm Bb Gm Bb
Reeducation for the infants who demanded for an innocent instance.

Refrain 2x

M + T: Heiko Maile/ Marcus Meyn/ Oliver Kreyssig
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LENA

C G/B
1. Die Augenringe erzählen die Nacht.
F/A C/G F

Fremdes Hotel, bin fröstelnd aufgewacht.
C/E Dm Gsus4 G
Mit 'nem Gewissen, das mich ständig beisst. Oh, du fehlst mir so.

C G/B
2. In der Arena gestern noch der Held.
F/A C/G F

Heute der Typ, der den Hörer falsch herum hält.
C/E Dm Gsus4 G
Ach, warum gehst du denn nicht ran? Ich vermiss dich so.

Bm7 A/C#
Wenn der Himmel mir jetzt auf den Kopf drauf fällt,
D Esus4 E
bist du die einzige, die noch zu mir hält.

Bm7 A/C#
Ich brauche jetzt deine ruhige Hand.
Esus4 E Esus4 E
Oh, meld dich doch bei mir, ich gäb sonst was dafür.

Refrain:

A E F#m C#m Bm7
Lena, du hast es oft nicht leicht. Wie weit die Kraft doch reicht,
A/C# Dsus2 E
wenn ich am Boden liege, erzählst du mir, dass ich bald fliege.
A E F#m C#m Bm7
Lena, wie ein klarer, warmer Wind, wenn die Tage stürmisch sind,
A/C# D E D/E E
lass ich mich zu dir treiben, Seelen aneinander reiben.

C G/B
3. Bin viel zu oft weit weg von dir.
F/A C/G F

Abgestürzt, gestrandet neben dir.
C/E Dm Gsus4 G
Mein Glück, dass du Bruchpiloten magst.

C G/B
4. Du kennst mich gut, ich schwör dir nie zu viel.
F/A C/G

Aber du weißt, du bist mein wahres Ziel.
F C/E Dm Gsus4 G
Du hast mich immer noch nicht satt.

Bm7 A/C#
Du bist Luft für mich, die ich zum Atmen brauch.
D Esus4 E

Die Landebahn in meinem Bauch.
Bm7 A/C#

Die Tropfen für mein schwaches Herz.
Esus4 E Esus4 E
Ich lieb dich alltagsgrau, ich lieb dich sonntagsblau.

Refrain

M + T: Hartmut Engler, Ingo Reidl
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UNDERNEATH YOUR CLOTHES

(SHAKIRA)
[CAPO +1]

Em Bm C D Em
1. You're a song, written by the hands of god.
Bm C D Em
Don't get me wrong. Cause this might sound to you a bit odd,
Bm C D Em G
but you own the place where all my thoughts go hiding.
Am D
And right under your clothes is where I find 'em.

Refrain:

G Bm C D
Underneath your clothes, there's an endless story.

G Bm C D
There's the man I chose, there's my territory.
Bm Em Am D G C
And all the things I deserve for being such a good girl, honey.

Em Bm C D Em
2. Cause of you, I forgot the smart ways to lie,
Bm C D Em
because of you, I'm running out of reasons to cry.

Bm C D Em G
When the friends are gone. When the party's over.
Am D
We will still belong to each other.

Refrain 2x

Bb Dm7/A
I love you more than all that's on the planet.

Gm Bb/F
Moving, talking, walking, breathing,

Eb Fsus4 F
you know it's true, oh babe, it's so funny.

You almost don't believe it.

Bb Dm7/A
As every voice is hanging from the silence,

Gm Bb/F
lamps are hanging from the ceiling.

Eb Fsus4 F
You're like a lady, tight to her manners.

I'm tight up to this feeling.

Em Bm C D Em Bm C D Em Bm C D Em Bm C D

Refrain 2x

C
For being such a good girl.

M: Shakira & Lester Mendez

T: Shakira

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WISEMEN

Intro: Am Em G D

Am Em
1. She said to me: "Go steady on me.

G D

Won't you tell me what the wisemen said? When they

Am Em
came down from Heaven, smoked nine till seven

G D

all the shit that they could find.

Am Em
But they couldn't escape from you, couldn't be free of you.

G D

And now they know there's no way out

C

and they're really sorry now for what they've done,

D

they were three wisemen just trying to have some fun."

Refrain:

Dm F C G
Look who's alone now, it's not me. It's not me.

Dm F C G
Those three wisemen, they've got a semi by the sea.

Dm Bb C G
Got to ask yourself the question, where are you now?

Dm Bb C G

Got to ask yourself the question, where are you now?

Am Em

2. Really sorry now, they weren't to know.

G D

They got caught up in your talent show

Am Em
with your pernickety little bastards in your fancy dress

G D

who just judge each other and try to impress.

Am Em
But they couldn't escape from you, couldn't be free of you.

G D

And now they know there's no way out.

C

And they're really sorry now for what they've done,

D

they were three wisemen just trying to have some fun.

Refrain

M + T: James Hillier Blunt, Jimmy Hogarth and Sacha Skarbek
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(JAMES BLUNT)
[CAPO -2]

PUNK ROCK SONG

(BAD RELIGION)

Intro: C#m E B G#5

C#m E B F#5

1. Have you been to the desert? Have you walked with the dead?

C#m E B G#5

There's a hundred thousand children being killed for their bread.

A E

And the figures don't lie, they speak of human disease

B E B

but we do what we want and we think that we please.

C#m E B F#5

2. Have you lived the experience? Have you witnessed the plague?

C#m E B G#5

People making babies sometimes just to escape.

A E

In this land of competition the compassion is gone,

B E B

yet we ignore the needy and we keep pushing on, we keep pushing on.

Refrain:

C#m A E B
This is just a punk rock song,

C#m A E G#5
written for the people who can see something's wrong.

A E

Like ants in a colony we do our share

G#5

but there's so many other fucking insects out there.

C#m A B G#5 C#m

And this is just a punk rock song.

3. Have you visited the quagmire? Have you swam in the shit?

The party conventions and the real politics.

The faces always different, the rhetoric the same.

But we swallow it all, and we see nothing change, nothing has changed.

Refrain 2:

This is just a punk rock song,

written for the people who can see something's wrong.

Like workers in a factory we do our share

but there's so many other fucking workers out there.

And this is just a punk rock song.

Bridge:

C#m E B F#5

10 million dollars on a losing campaign,

C#m E B F#5

20 million starving and writhing in pain.

C#m E B F#5 C#m E B G#5

Big strong people unwilling to give, small in vision and perspective.

A E

One in five kids below the poverty line.

B E B E

One population running out of time, running out of time.

Refrain

M + T: Greg Graffin
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THE CLOSEST THING TO CRAZY

(KATIE MELUA)

[CAPO +2]

Intro: D A D/F# G D/A A7

D A/E D/F#

1. How can I think I'm standing strong,

G D

yet feel the air beneath my feet?

Bm D/A G F#m A7 D A7

How can happiness feel so wrong? How can misery feel so sweet?

D A7 D/F#

2. How can you let me watch you sleep,

G D

then break my dreams the way you do?

Bm D/A G F#m A7 D A7

How can I have got in so deep? Why did I fall in love with you?

Refrain:

A7 D Bm

This is the closest thing to crazy I have ever been,

Em Asus4

feeling twenty-two, acting seventeen.

A D Bm

This is the nearest thing to crazy I have ever known,

Em GmMaj7

I was never crazy on my own.

D Bm G Bb

And now I know that there's a link between the two,

D Bm A D

being close to craziness and being close to you.

D A/D D/F# Gsus4 Gm D

D A/E D/F#

3. How can you make me fall apart,

G D

then break my fall with loving lies?

Bm D/A G F#m A7 D A7

It's so easy to break a heart. It's so easy to close your eyes.

D A/E D

4. How can you treat me like a child,

G D

yet like a child I yearn for you?

Bm D/A G F#m A7 D A7

How can anyone feel so wild? How can anyone feel so blue?

Refrain

M + T: Mike Batt
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IF YOU BELIEVE

(SASHA)

Intro: Bb F Am Dm

Bb

1. I know it's not a game to play, your eyes they show no fear,

Am

I burn inside and cannot wait to be.

Bb

The man that feels your body close is here to set you free,

Am

to hold you near and satisfy your need.

Bb

You shiver as I touch your neck, you slowly close your eyes,

Am

I can't resist you even if I try.

Bb

We both surrendered to the touch as we lay there side by side,

Am

and everything around us disappears.

Refrain:

Bb F Am Dm

If you believe in love tonight, I'm gonna show you one more time.

Bb F Am

If you believe and let it out, no need to worry, there's no doubt.

Bb F Am

If you believe, if you believe, if you believe, then let it out.

Bb

2. As you run your fingers through my hair,

F

your lips come close to mine,

Am

the tension becomes more than I can bear.

Bb

Then you wrap your arms around me, and I feel your every move,

Am

this feeling could now lead us anywhere.

Bb

Now we'll leave the world behind us, this moment we will share,

Am

just you and me that's how it's meant to be.

Bb F

I never wanted you so much, I feel your every breath

Am

as you gently whisper in my ear.

Refrain

M + T: Stephan Baader/ Michael Kersting/ Pete Smith
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ZIEH DIE SCHUH AUS

(ROGER CICERO)

[CAPO +1]

Intro: Em D C B7 D

Em D C B7 D

1. Ich bin ein Sammler, ein Jäger, ein guter Ernährer,

Em D C B7 D

ein Schrauber, ein Dreher, ein Ganz-Früh-Aufsteher,

Em D C B7 D

ein Broker, ein Seller, ein Intellektueller,

Em D C B7 D

ein Helfer, ein Heiler, im Grunde ein Geiler,

Gm F Eb D7

bin ein Schöpfer, ein Macher, Beschützer, Bewacher,

F Gm F Eb D7

ein Forscher, ein Retter, adretter Jetsetter,

Em D C B7

gestählter Don Juan, ein Bild von einem Mann,

D Em D C B7

so steh ich vor Dir und höre dann:

Refrain:

Em Zieh die Schuh aus! Bring den Müll raus!

C7

Pass aufs Kind auf und dann räum hier auf!

Em Am7 G7

Geh nicht spät aus, nicht wieder bis um eins.

C B7 Em

Ich verstehe was du sagst, aber nicht was du meinst.

2. Ich bin ein Dichter, ein Denker, ein Richter ein Henker,

Em D C B7

ein Sänger, ein Lover, der Typ auf dem Cover.

D Em D C B7 D

Ich bin ein Stürmer, ein Spieler, das Vorbild so vieler,

Em D C B7 D

ein Meister, ein Sieger, die oberste Liga.

Gm F Eb D7

Ich versteh mich als Renner, als Könner und Kenner,

F Gm F Eb D7

als Gangster, ein Bringer, ein ganz schlimmer Finger,

Em D C B7

der Beste im Team, der Kopf vom Regime,

D Em D C B7

Funktionär, Offizier, was sagst Du zu mir?

Refrain 2x

CARELESS WHISPER

(GEORGE MICHAEL)

Intro: Dm Gm (Am) Bb Am Dm Gm (Am) Bb Am

Dm Gm Am Bb Am
1. I feel so unsure as I take your hand and lead you to the dance floor.
Dm Gm Am Bb
As the music dies, something in your eyes calls to mind a silver screen
Am Dm
and all its sad goodbyes.

Refrain:

Dm Gm Am Bb Am
I'm never gonna dance again, guilty feet have got no rhythm.
Bb Am
Though it's easy to pretend, I know you're not a fool.
Dm Should have known better than to cheat a friend
Gm Am
and waste the chance that I'd been given.
Bb Am Dm Gm Am Bb Am
So I'm never gonna dance again the way I danced with you.

Dm Gm Am Bb Am
2. Time can never mend the careless whispers of a good friend.
Dm Gm Am
To the heart and mind ignorance is kind,
Bb Am Dm
there's no comfort in the truth, pain is all you'll find.

Refrain

Dm Gm Am Bb Am
Tonight the music seems so loud,
Gm Am
I wish that we could lose this crowd.
Bb Am
Maybe it's better this way,
Dm Am
we'd hurt each other with the things we'd want to say.
Dm Gm Am
We could have been so good together,
Gm Am
we could have lived this dance forever.
Bb Am
But now who's gonna dance with me, please stay.

Refrain

Dm Gm Am Bb Am
Now that you're gone. Now that you're gone.
Dm Gm
Now that you're gone. What I did so wrong,
Am Bb Am
so wrong that you had to leave me alone.

BLUE EYES

(ELTON JOHN)
[CAPO -2]

C G/B Gm/Bb Am
1. Blue eyes, baby's got blue eyes,

F7 C/E G G/A G/B

like a deep blue sea, on a blue, blue day.

C G/B Gm/Bb Am
Blue eyes, baby's got blue eyes.

F7 Am B7

When the morning comes, I'll be far away and I say:

Em C/E G
"Blue eyes, holding back the tears, holding back the pain.

G/B Gm/Bb Am F7 D G
Baby's got blue eyes and she's alone again."

C G/B Gm/Bb Am
2. Blue eyes, baby's got blue eyes,
F7 C/E G G/A G/B

like a clear blue sky watching over me.

C G/B Gm/Bb Am
Blue eyes, I love blue eyes.
F7 Am B7

When I'm by her side, where I long to be, I will see:

Em C/E G
Blue eyes laughing in the sun, laughing in the rain.

G/B Gm/Bb Am F7 D Em
Baby's got blue eyes and I am home, and I am home again.

Em C/E G
Blue eyes laughing in the sun, laughing in the rain.

G/B Gm/Bb Am F7 D G
Baby's got blue eyes and I am home again.

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ROUTE 66

(ROLLING STONES)
(CHUCK BERRY)
[CAPO +1]

A7 D9 A7
1. Well, if you ever plan to motor west,
D9 A7
just take my way, that's the highway, that's the best.

E7 D9 A7
Get your kicks, on route 66.

E7 A7 D9 A7
2. Well, it winds, from Chicago to L.A.,
D9 A7
almost two thousand miles, all the way.

E7 D9 A7
Get your kicks, on route 66.

Bridge:

A7 Well, it goes through St. Louis, Joplin, Missouri,

Oklahoma City, looks oh, so pretty,
D9 A7
you'll see Amarillo, and Gallup, New Mexico.

E7 Flagstaff, Arizona, don't forget Winona,
Kingsman, Barstow, San Bernadino.

E7 A7 D9 A7
3. Well, do you get hip to this kindly tip,
D9 A7
and take that California trip.

E7 D9 A7
Get your kicks, on route 66.

M + T: Bobby Troup
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THE ONE I LOVE

Em D Em
1. This one goes out to the one I love.

D Em
This one goes out to the one I left behind.

G D C
A simple prop to occupy my time.

Em D Em
This one goes out to the one I love.

Refrain:

Em D Em D Em
Fire. Aaahh. Fire. Aaahh.

Em D Em
2. This one goes out to the one I love.

D Em
This one goes out to the one I left behind.

G D C
A simple prop to occupy my time.

Em D Em
This one goes out to the one I love.

Refrain

Em D Em
3. This one goes out to the one I love.

D Em
This one goes out to the one I left behind.

G D C
Another prop has occupied my time.

Em D Em
This one goes out to the one I love.

Refrain 2x

(REM)



BOULEVARD OF BROKEN DREAMS

(GREEN DAY)
[CAPO +1]

Em G D A Em
1. I walk a lonely road, the only one that I have ever known.

G D A Em G D A
Don't know where it goes, but it's home to me and I walk alone.

Em G D A Em
I walk this empty street on the boulevard of broken dreams,

G D A Em G D A
when the city sleeps and I'm the only one and I walk alone.

A Em G D A
I walk alone, I walk alone, I walk alone and I walk a.

Refrain:

C G D Em
My shadow's the only one that walks beside me.

C G D Em
My shallow heart's the only thing that's beating.

C G D Em
Sometimes I wish someone out there will find me.

C G B7
Till then I'll walk alone.

Em G D A Em G D A
Ah ah, ah ah, ah ah, ah ah. Ah ah, ah ah, ah ah.

Em G D A Em G D A
2. I'm walking down the line, that divides me somewhere in my mind

G D A Em G D A
on the border line off the edge and where I walk alone.

Em G D A Em G D A
Read between the lines what's fucked up and everything's alright.

G D A Em G D A
Check my vital signs to know I'm still alive and I walk alone.

A Em G D A
I walk alone I walk alone, I walk alone and I walk a.

Refrain

Em G D A Em G D A
Ah ah, ah ah, ah ah, ah ah. Ah ah, ah ah. I walk alone and I walk a.

Solo: C G D Em C G D Em C G B7

Em G D A Em G D A
3. I walk this empty street on the boulevard of broken dreams,

G D A Em G D A
when the city sleeps and I'm the only one and I walk alone.

Refrain

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IN MY PLACE

Intro: A C#m/G# C#m E7 A F#m C#m E7

A C#m/G# C#m E7 A
1. In my place, in my place were lines that I couldn't change,
F#m C#m E7
I was lost, oh yeah.

A C#m/G# C#m E7 A
I was lost, I was lost, crossed lines I shouldn't have crossed,
F#m C#m E7
I was lost, oh yeah.

Refrain:

D A E D
Yeah, how long must you wait for him?

A E D
Yeah, how long must you pay for him?

A E D E7
Yeah, how long must you wait for him, for him?

Intro

A C#m/G# C#m E7 A
2. I was scared, I was scared, tired and underprepared,
F#m C#m E7
but I wait for you.

A C#m/G# C#m E7 A
If you go, if you go, leave me down here on my own,
F#m C#m E7
then I wait for you.

Refrain

Intro

A C#m/G# C#m
3. Saying please, please, please.

E7 A F#m C#m
Come back and sing to me, to me, me.
E7 A C#m/G# C#m
Come on and sing it out, now, now.
E7 A F#m C#m
Come on and sing it out, to me, me.

E7
Come back and sing it.

A C#m/G# C#m E7 A
In my place, in my place, were lines that I couldn't change,
F#m C#m E7 A
and I was lost, oh yeah. Oh yeah.

M + T: Guy Berryman/ Will Champion/ Chris Martin/ Jon Buckland
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(COLDPLAY)

READ MY MIND

(THE KILLERS)
[CAPO -1]

D Asus4 A
1. On the corner of main street, just tryin' to keep it in line.
Asus4 A

D You say you wanna move on and you say I'm falling behind.

Prerefrain:

D Bm7 Gmaj7 Asus4 A

Can you read my mind?

D Bm7 Gmaj7 Asus4 A

Can you read my mind?

D Bm7 Gmaj7 Asus4 A
2. I never really gave up on breaking out of this two-star town.

D Bm7 Gmaj7

I got the green light, I got a little flight,

Asus4

I'm gonna turn this thing around.

Prerefrain

D G D A
The good old days, the honest man, the restless heart the promised land.

G D A

A subtle kiss that no one sees, a broken wrist and a big trapeze.

G D A

Oh well, I don't mind, if you don't mind, cause I don't shine,

Bb° Bm D/F# G A

if you don't shine. Before you go, can you read my mind?

D Bm7 Gmaj7 Asus4 A
3. It's funny how you just break down, waiting on some sign.

D Bm7 Gmaj7 Asus4 A
I pull up to the front of your driveway with magic soaking my spine.

Prerefrain

D G A Bm

The teenage queen, the loaded gun, the drop dead dream, the chosen one.

A southern drawl, a world unseen, a city wall and a trampoline.

Oh well, I don't mind, if you don't mind, cause I don't shine,

if you don't shine.

G A Bm
Before you jump, tell me what you find when you read my mind.

D G A Bm
The slipping in my faith until I fall, he never returned that call.
Woman, open the door, don't let it sting, I wanna breathe that fire
again.

Bm A G
She said: "Well, I don't mind, you don't mind, cause I don't shine,"

D Bm A
if you don't shine. Put your back on me. Put your back on me.

G D Bm7 Gmaj7 A

Put your back on me.

D G A Bm
The stars are blazing like rebel diamonds, cut out of the sun.

D
When you read my mind."

M + T: Brandon Flowers, Dave Keuning,
Mark Stoermer, Ronnie Vannucci
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EIN HERZ KANN MAN NICHT REPARIEREN

(UDO LINDENBERG)
[CAPO +1]

D
1. Hör mir jetzt mal zu, lass mich jetzt in Ruh
und ruf mich nicht mehr an.
Bm

Ich hab keine Zeit, nicht gestern und nicht heut,
nicht morgen und nicht irgendwann.

G A
Mach dir endlich klar, es ist nicht mehr, es war.

2. Du musst das kapiern, eins wird nicht passieren,
mich kriegste nicht zurück.
Zieh doch einfach los, das Angebot ist groß, greif dir 'n neues Glück.
Jeglichen Verkehr will ich mit Dir nicht mehr.

Refrain:

Dm A
Ein Herz kann man nicht reparieren,
Bb F C
ist es einmal entzwei, dann ist alles vorbei.
Dm A

Ein Herz kann man nicht reparieren,
Bb F C
niemand weiß wie das geht, es ist meistens zu spät.
F C

Ein Herz kann man nicht reparieren,
Dm A
da hilft keine Kur, da rinnen Tränen nur.
F C
Ein Herz kann man nicht reparieren,
Dm A D
alles bleibt leer, und auch der Arzt hilft nicht mehr.

3. Kniest dich vor mich hin, hat doch keinen Sinn,
mich kriegste nicht mehr rum.
Zieh dich wieder an, ich lass dich nicht mehr ran,
und mach dich doch hier nicht krumm.
Wenn ich dich so seh, aua, das tut weh.
Refrain

Bm D Bm A
Doch irgendwann wird sie vor mir stehn, die Frau mit der Zaubermedizin.
Bm D
Und sie sagt: "Kleiner ey, lass mich mal sehn,
G A
ich glaub das kriegen wir wieder hin!"

Refrain:
Ein Herz, das kann man reparieren,
und geht's mal entzwei, ist es längst nicht vorbei.
Ein Herz, das kann man reparieren,
ich weiß wie das geht, es ist niemals zu spät.
Ein Herz, das kann man reparieren,
ich kenn da 'ne Kur, da hilft küssen nur.
Ein Herz, das kann man reparieren,
ist doch gar nicht schwer, und 'n Arzt brauchen wir nicht mehr.

M + T: A. Humpe, I. Humpe, U. Lindenbergs
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PolyGram Songs Musikverlag GmbH/ Universal Music Publishing.

MMM BOP

(HANSON)

Intro.: A E D E A E D E A E D E

A E D
1. You have so many relationships in this life,
E A
only one or two will last.

E D
You're going through all this pain and strife,
E A E D
then you turn your back and they're gone so fast, oh yeah!
E A E D E
And they're gone so fast, oh yeah!

A E D
2. So hold on to the ones who really care,
E A
in the end they'll be the only ones there.

E D
When you get old and start losing your hair,
E A E D
can you tell me who will still care?
E A E D E
Can you tell me who will still care, oh yeah.

Refrain:

A D A E
Mmm bop, ba duba doppa du bop, ba duba doppa du bop, ba duba doppa du.
A D A E
Mmm bop, ba duba doppa du bop, ba duba doppa du bop, ba duba doppa du.
A E D E A E D E
Said, oh yeah, in an mmm bop they're gone, yeah, yeah.

A E D E A E D E
3. Plant a seed, plant a flower, plant a rose,
E A
you can plant any one of those.

E D A E D E A E D E
Keep planting to find out which one grows,
E A E D E A E D E
it's a secret no one knows, it's a secret no one knows.

Refrain
A E D E A E D E
In an mmm bop they're gone. In an mmm bop they're not there.
E D E A E D
In an mmm bop they're gone. In an mmm bop they're not there,
E A E D E
until you lose your hair. But you don't care.

Refrain
A E D E A
Can you tell me? You know you can but you don't know.
E D E A
Can you tell me? You say you can but you don't know.
E D E A
Can you tell me? You say you can but you don't know.
E D E A
Can you tell me? You say you can but you don't know.
Refrain

M + T: Clarke Hanson, Jordan Hanson and Zachary Hanson
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JOIN ME

Intro:

C Am Em C Am Em
Baby, join me in death. Baby, join me in death.
C Am Em C D
Baby, join me in death.

Em Bm Em Bm
1. We are so young, our lives have just begun,
Em Bm Am D
but already we are considering escape from this world.

Em Bm Em Bm
2. And we've waited for so long for this moment to come,
Em Bm Am D
we're so anxious to be together, together in death. Oh, oh, oh.

Refrain:

C Am Em
Would you die tonight for love? Baby, join me in death.
C Am Em
Would you die? Baby, join me in death.
C Am Em C D
Would you die tonight for love? Baby, join me in death.

Em Bm Em Bm
3. This world is a cruel place and we're here only to lose.
Em Bm Am D
So before life tears us apart let death bless me with you. Oh, oh, oh.

Refrain

C D Em
Baby, join me in death. Oh, oh, oh.

C Am Em
This life ain't worth living.

C Am Em
This life ain't worth living.

C Am Em
Join me, join me. This life ain't worth living.

C Am N.C. D
Join me, join me. This life ain't worth living.

Refrain

C D E
Baby, join me in death!

(HIM)
[CAPO +4]

HEAL THE WORLD

(MICHAEL JACKSON)
[CAPO +2]

Think about the generations and they say:

"We want to make it a better place for our children and our children's children. So that they know it's a better world for them and think if they can make it a better place."

G Am Bm C/D
1. There's a place in your heart and I know that it is love,
G Am Bm C/D
and this place could be much brighter than tomorrow.

G Am Bm C/D
And if you really try, you'll find there's no need to cry,
G Am Bm C/D
in this place you'll feel there's no hurt or sorrow.

Am Bm C Bm
There are ways to get there. If you care enough for the living,
Am Dsus4 D
make a little space, make a better place.

Refrain:

G Am
Heal the world, make it a better place
Dsus4 D G

for you and for me and the entire human race.
D Em Bm C Bm
There are people dying. If you care enough for the living,
Am D G
make a better place for you and for me.

2. If you want to know why there's a love that cannot lie.
Love is strong, it only cares for joyful giving.
If we try, we shall see, in this bliss we cannot feel
fear or dread, we stop existing and start living.
Then it feels that always love's enough for us growing.
Make a better world, make a better world.

Refrain

F G
And the dream we were conceived in will reveal a joyful face.
F G
And the world we once believed in will shine again in grace.

Em Bm
Then why do we keep strangling life,
C Bm
wound this earth, crucify its soul?
Am C/D G D
Though it's plain to see, this world is heavenly. Be God's glow!

3. We could fly so high and our spirits never die.
In my heart I feel you are all my brothers.
Create a world with no fear, together we'll cry happy tears,
see the nations turn their swords into plowshares.
We could really get there. If you cared enough for the living,
make a little space to make a better place.

Refrain

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M + T: Ville Valo
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KRIBBELN IM BAUCH

Refrain:

Dadd9 A
Dieses Kribbeln im Bauch kennst du doch auch,
Bm7 E
wenn man glaubt, fast überzuschäumen vor Glück

A Dadd9
Dieses Kribbeln im Bauch, das man nie mehr vergisst
A Esus4

wie wenn man zuviel Brausestäbchen isst
Dadd9 A
Dieses Kribbeln im Bauch vermisst du doch
Bm7 E7 G/A
einfach überzusprudeln vor Glück.

Fmaj7 Cmaj7
1. Wir haben uns so aneinander gewöhnt,
Fmaj7 Cmaj7

uns bringt nichts und niemand aus der Ruhe.
Fmaj7 Cmaj7

Die Zeit hat uns die Leidenschaft abgewöhnt.
Fmaj7 Cmaj7

sie steht wie das schwarze Paar
Fmaj7 Cmaj7
irgendwo unten im Kellerregal,
Fmaj7 Cmaj7
wartet auf ein Begräbnis.

Fmaj7 Cmaj7
Und wir tun so, als wär' das normal,
Bm7 Esus4 I
unsere Liebe steht ab und wird schal.

Refrain

2. Wir haben uns so aneinander gewöhnt
und daran, uns kurz zu fassen.
Die Zeit hat uns die Leidenschaft abgewöhnt,
wir haben es durchgehen lassen.
Die Gefühle für dich sind nicht einfach verpufft,
Liebe löst sich nicht einfach auf.
Aber unser Gefrierpunkt ist schon längst in Sicht,
bloß daran gewöhn' ich mich nicht.

Refrain

D A
Wir schleichen einander wie Katzen um die Beine
F Em A D A Esus
und wollen doch beide nur das Eine: Dieses Kribbeln im Bauch

Refrain

(PE WERNER
[CAPO +1]



PURPLE RAIN

Intro: Cadd9 Am7 G p

C Am7
1. I never meant to cause you any sorrow,
G F Fsus4 F
I never meant to cause you any pain.
C Am7
I only wanted to one time see you laughing.
G C
I only want to see you laughing in the purple rain

Refrain

C F Fsus
Purple rain, purple rain.
F C
Purple rain, purple rain.
Am7 G
Purple rain, purple rain.

I only want to see you, baby, in the purple rain

2. I never wanted to be your weekend lover. Am
G

I only wanted to be some kind of friend. F Fs
C Baby, I could never steal you from another Am7
G it's such a shame our friendship had to end C

Refrain

3. Honey, I know, I know, I know times are changing. Am
G

F Fsus4 F
C C
You say you want a leader but you can't seem to make up your mind.
G G

Refrain

M + T: Prince
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WENN DU DENKST, DU DENKST

E
1. Der Tag war zu Ende und ich war zufrieden mit mir.
B

A
Da ging ich, weil ich nicht schlafen konnte, noch aus auf ein Glas Bier.

Dorthin, wo die Männer an Theken und an Tischen

A
sich den Schaum von den Lippen wischen,

B
und ich hörte sie schon von draußen schrei'n. So trat ich ein.

2. Augenblicklich war es still, nur drei Männer am Tisch,
die spielten Skat und einer, der stand mit seinem Glas am Spielautomat.
Und dann rief irgendeiner: "Der Abend ist gelaufen,
diese Kleine, die werden wir uns kaufen.
Hey, hey! Zeig' was du kannst." Und so begann 's.

Refrain:

E
Wenn du denkst, du denkst, dann denkst du nur, du denkst
A
ein Mädchen kann das nicht.

B
Schau mir in die Augen und dann schau in mein Gesicht.

Wenn du denkst, du denkst, dann denkst du nur, du denkst
A
du hast ein leichtes Spiel.

F#7
Doch ich weiß, was ich will, drum lach nur über mich.

B
Denn am Ende lache ich über dich.

3. Mit mir können sie 's machen, das hatten sie sich so gedacht.
Und ich spielte und trank mit ihnen um die Wette, die ganze Nacht.
Achtzehn, zwanzig, zwei, null, vier und ich passe.
Kontra, Re und dann zur Kasse.
Sie wurden ganz blass, denn ich gewann das Spiel. Das war zuviel.

4. Der Wirt hatte längst schon die Stühle hochgestellt und schlief.
Da saßen sie noch immer im Qualm der Zigaretten wie auf 'nem sinkendem
Schiff.
Und ich sah die Männer, die an Theken und an Tischen
sich den Schaum von den Lippen wischen.
Der eine fiel vom Stuhl, der andere schlief ein. So ging ich heim.

Refrain 2x

E
Na, warte ab, Baby, morgen bist du dran! Meinst du?

B
Ja, morgen kommt die ganz große Revanche! Das werden wir sehn!

A
Ja, und dann hast du nichts mehr zu lachen.

Refrain

(JULIANE WERDING)

PRETTY BELINDA

(CHRIS ANDREWS)

Intro: A E7 A E7 A

A
1. She lived on a boat house, down by the river,
E7
everyone called her pretty Belinda.

E7
I went to the boat house, down by the river,
A
just for a look at pretty Belinda.

A
2. All of my loving wanted to give her,
A
soon as I saw her, pretty Belinda.
E7
Lived in a boat house, down on the river,
A
wanted to have her, pretty Belinda.

A
3. Her eyes are exciting, her hair, it looks golden,
A
her lips were inviting and my heart she's stolen.
E7
Now we're together, me and Belinda,
A
now and forever, me and Belinda.

A
4. She lived in a boat house, down by the river,
A
everyone called her pretty Belinda.
E7
I went to the boat house, down by the river,
A
just for a look at pretty Belinda.

A
5. Now I have wed her, my pretty Belinda,
A
and that's where I send her, my pretty Belinda.
E7
She gave me her heart and made me a promise,
A
we'll never part for Belinda is honest.

A
6. We live in a boat house, down by the river,
A
everyone calls her pretty Belinda.
E7
We live in a boat house, down by the river,
A
me and my wife, called pretty Belinda.

M + T: Chris Andrews
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SELF CONTROL

(LAURA BRANIGAN)

F#m C#m F#m C#m
1. Oh, the night is my world. City light, painted girls.
E Bm7 D A
In the day nothing matters, it's the night time that flatters.

F#m C#m F#m C#m
2. In the night no control. Through the wall something's breaking.
E Bm7 D A
Wearing white as you're walking down the street of my soul.

Refrain:

F#m C#m
You take myself, you take my self control.
F#m C#m

You got me living only for the night.
E

Before the morning comes, the story's told.
D Bm7
A

You take myself, you take my self control.

F#m C#m
Another night, another day goes by.
F#m C#m

I never stop myself to wonder why.
E

You help me to forget to play my role.
D

You take myself, you take my self control.

Bridge:

F#m C#m F#m
I, I live among the creatures of the night.
C#m

C#m E Bm7
I haven't got the will to try and fight against a new tomorrow,
D
so I guess I'll just believe it that tomorrow never comes.

F#m C#m F#m
A safe night! I'm living in the forest of a dream.
C#m E Bm7

E D
I know the light is not as it would seem. I must believe in something,
so I'll make myself believe it that this night will never go.
A

F#m C#m F#m C#m F#m
Oho ho, oho ho, oho ho, oho ho. Oho ho, oho ho, oho ho, oho ho.

F#m C#m F#m C#m
1. Oh, the night is my world. City light, painted girls.
E Bm7 D A
In the day nothing matters, it's the night time that flatters.

Bridge

Refrain

T: Steve Piccolo
M: Giancarlo Bigazzi, Raffaele Riefoli
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Für Deutschland, Österreich und Schweiz:
SUGAR MUSIK VERLAGS GMBH, München.

SWEETS FOR MY SWEET

(THE SEARCHERS)

Refrain:

C F G F
Sweets for my sweet, sugar for my honey,

C F G F
your first sweet kiss thrills me so.

C F G F
Sweets for my sweet, sugar for my honey,

C F G F C F G F C F G F
I'll never ever let you go.

C F G F
1. If you wanted a star that shines so brightly

C F G F
to match the stardust in your eye,

C F G F
darling, I would chase that bright star nightly

C F G F
and try to steal it from the sky and I would bring:

Refrain

C F G F
2. If you wanted a dream to keep you smiling,

C F G F
I'd tell the sandman you were blue

C F G F
and I'd ask him to keep that sand a-piling

C F G F
until your dreams would all come true and I would bring:

Refrain

C F G F
3. If you wanted a love to last forever,

C F G F
darling, I would send my love your way

C F G F
and my love won't only last forever

C F G F
but forever and a day and I would bring:

Refrain

M + T: Doc Pomus & Mort Shuman
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I WAS MADE FOR LOVIN' YOU

Intro: Em Am Em D Em Am Em D

Em G
1. Tonight, I want to give it all to you,
B Em
in the darkness there's so much I want to do.

G
And tonight I want to lay it at your feet,
B A7
cause girl, I was made for you, girl, you were made for me.

Refrain:

Em Am
I was made for lovin' you, baby, you were made for lovin' me,
Em Am Em D
and I can't get enough of you, baby, can you get enough of me?

Em G
2. Tonight, I want to see it in your eyes,
B Em
feel the magic, something that drives me wild.

G
And tonight, we're gonna make it all come true,
B A7
cause girl, you were made for me, girl, I was made for you.

Refrain 2x

C D Em C D Em
Oh, oh, ohhoh. Can't get enough. Oh, oh, ohhoh.
C D Em C D B

I can't get enough. Oh. I can't get enough.

Em Am Em D Em Am Em D

Refrain

Em Am
I was made. And you were made.
Em Am Em D
I can't get enough. No, I can't get enough.

M + T: Child/Poncia/Stanley
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(KISS)

BLUEPRINT

(RAINBIRDS)
[CAPO +1]

Intro: Bm A D A D A

A G Bm A
1. I walk ahead alone, you tell me not to go so fast,
G Bm A
but I'm slower than you think, I am as careful as your touch.
G Bm A
And when you want me to relax, I am as serious as your looks.
G Bm A D A
And when you want me to believe, oh, oh.

Refrain:

F#m G D A
I sneak around the corner with a blueprint of my lover,
F#m G A
yeah, with a blueprint of my life, I would better run for cover.
D A
I sneak around the corner with a blueprint of my lover,
D A
yeah, with a blueprint of my life, I would better run for cover.

A G Bm A
2. I walk ahead alone, you tell me never ever leave me,
G Bm A
but I am already gone, I am further than the wall
G Bm A
you have built around your future. Yes, I am higher than the tower
G Bm A
you climb in suicide mood, oh, oh.

G Bm A
Here is a blueprint of your past, here is a blueprint of your destiny.
G Bm A Bm D A
That's all there is of you and that's all there is of me, yeah.

Refrain

T: Katharina Franck
M: Michael Beckmann, Katharina Franck, Wolfgang Glum
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FEEL

Intro: Dm Am/D F/D G/D Dm Am/D F/D G/D

(ROBBIE WILLIAMS)

Dm C A/C# Asus4 A
1. Come and hold my hand, I wanna contact the living.
Gm F A/C# Asus4 A
Not sure I understand this role I've been given.
Dm C A/C# Asus4 A
I sit and talk to God and he just laughs at my plans.
Gm F A/C# Asus4 A
My head speaks a language, I don't understand.

Refrain:

A Bb F C
I just want to feel real love, feel the home that I live in.
Bb F C
Cause I got too much life, running through my veins, going to waste.

A7 Dm C A/C# Asus4 A
2. I don't want to die but I ain't keen on living either.
Gm F A/C# Asus4 A
Before I fall in love, I'm preparing to leave her.
Dm C A/C# Asus4 A
I scare myself to death, that's why I keep on running.
Gm F A/C# Asus4 A
Before I've arrived I can see myself coming.

Refrain
Bb F C Dm
And I need to feel real love and a life ever after. I cannot get enough.

Solo: Dm F G Dm F G Dm F G Dm F G

G Bb F C
I just want to feel real love, feel the home that I live in.
Bb F C
I got too much love, running through my veins, to go to waste.
Bb F C
I just wanna feel real love in a life ever after.
Bb F C
There's a hole in my soul, you can see it in my face.
C A7 Dm
It's a real big place.

Intro
3. Come and hold my hand, I want to contact the living.
G Dm F G Dm F
Not sure I understand this role I've been given.
G Dm F
Not sure I understand.
G Dm F
Not sure I understand.
G Dm F
Not sure I understand.
G Dm F G Dm
Not sure I understand.

M + T: Robbie Williams & Guy Chambers
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HURT

(CHRISTINA AGUILERA)

Intro: Em B/D# Em C Am B
Em B/D#

1. Seems like it was yesterday when I saw your face.
Em C
You told me how proud you were but I walked away.
Am B Em
If only I knew what I know today. Ooooh.

C A/C#
I would hold you in my arms, I would take the pain away,
D B/D#
thank you for all you've done, forgive all your mistakes.
C A/C#
There's nothing I wouldn't do to hear your voice again.
D B/D#
Sometimes I wanna call you, but I know, you won't be there.

Refrain:
Em B/D# Em C
Woah, I'm sorry for blaming you for everything I just couldn't do
Am B Em
and I hurt myself, by hurting you.

Em B/D#
2. Some days I feel broke inside but I won't admit,
Em C
sometimes I just wanna hide, cause it's you I miss.
Am B Em
And it's so hard to say goodbye when it comes to this. Ooooh.

C A/C#
Would you tell me I was wrong? Would you help me understand?
D B/D#
Are you looking down upon me, are you proud of who I am?
C A/C#
There's nothing I wouldn't do to have just one more chance,
D B/D#
to look into your eyes and see you looking back.

Refrain

Bridge:
Em D C
If I had just one more day,
Em D C
I would tell you how much that I've missed you since you've been away.
Am E C/G D/F# B
Oh, it's dangerous, it's so out of line to try to turn back time.

Refrain

M + T: Christina Aguilera, Linda Perry, Mark Ronson
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KISS ME

(SIXPENCE NONE THE RICHER)
[CAPO +1]

Intro: D Dmaj7 D7 Dmaj7 D Dmaj7 D7 Dmaj7

D Dmaj7
1. Kiss me out of the bearded barley.

D7 Dmaj7
Nightly, beside the green, green grass.

D Dmaj7
Swing, swing, swing the spinning step.

D7 G
You wear those shoes and I will wear that dress.

Refrain:

Em A D Bm
Oh, kiss me beneath the milky twilight.

Em A D D7
Lead me out on the moonlit floor.

Em A D D/C# D/B
Lift your open hand, strike up the band and make the fireflies dance,
D/A G A D
silver moon's sparkling. So kiss me.

Intro

D Dmaj7
2. Kiss me down by the broken tree house.

D7 Dmaj7
 Swing me upon its hanging tire.

D Dmaj7
Bring, bring, bring your flowered hat.

D7 G
We'll take the trail marked on your father's map.

Refrain

M + T: Matt Slocum

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JEANS ON

(DAVID DUNDAS)

G D7
1. When I wake up in the morning light,

G C
I put on my jeans and I feel alright.

G C D G
I pull my blue jeans on, I pull my old blue jeans on.

C D G D7
I pull my blue jeans on, I pull my old blue jeans on.

G D7
2. It's the weekend and I know that you're free.

G C
So put on your jeans and come on out with me.

G C D G
I need to have you near me, I need to feel you close to me.

C D G
I need to have you near me, I need to feel you close to me.

Bridge:

Em Bm G7

You and me will go motorbike riding

C B7

in the sun and the wind and the rain.

A7
I got money in my pocket, got a tiger in my tank

D Em F D7
and I'm king of the road again.

G D7
3. I'll meet you in the usual place,

G C
I don't need a thing except your pretty face.

G C D G
And I need to have you near me, I need to feel you close to me.

C D G
I need to have you near me, I need to feel you close to me.

C D G
I need to have you near me, I need to feel you close to me.

Bridge

G D7
4. When I wake up in the morning light,

G C
I put on my jeans and I feel alright.

G C D G
I pull my blue jeans on, I pull my old blue jeans on.

C D G
I pull my blue jeans on, I pull my old blue jeans on.

C D G
I pull my blue jeans on, I pull my old blue jeans on.

M + T: David Paul Nicholas Dundas and Roger John Reginald Greenaway
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GET IT ON

(T. REX)

E
1. Well you're dirty and sweet,
A7 E
clad in black, don't look back and I love you.
A7 E
You're dirty and sweet, oh yeah.

E
2. Well you're slim and you're weak,
A7 E
you got the teeth of the hydra upon you.
A7 E
You're dirty sweet and you're my girl.

Refrain:
E G A E
Get it on, bang a gong, get it on.
G A E
Get it on, bang a gong, get it on.

E
3. You're built like a car,
A7 E
you got a hubcap diamond star halo.
A7 E
You're built like a car, oh yeah.

E
4. You're an untamed youth,
A7 E
that's the truth with your cloak full of eagles.
A7 E
You're dirty sweet and you're my girl.

Refrain
E
5. Well you're windy and wild,
A7 E
you got the blues. I'm your shoes and your stockings.
A7 E
You're windy and wild, oh yeah.

E
6. You're built like a car,
A7 E
you got a hubcap diamond star halo.
A7 E
You're dirty sweet and you're my girl.

Refrain

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MOON RIVER

(HENRY MANCINI)

C Am F C
1. Moon River, wider than a mile,
F C Dm7 E7
I'm crossing you in style some day.
Am C7 F Bb9
Old dreammaker, you heartbreaker,
Am Am7 Am/F# B7 Em7 A7 Dm7 G7
wherever you're going, I'm going your way.

C Am F C
2. Two drifters, off to see the world,
F C Dm7 E7
there's such a lot of world to see.
Am Am7 Am/F# F7 C
We're after the same rainbow's end,
F C F C
waiting round the bend, my Huckleberry friend,
Am Dm G7 C
Moon River and me.

T: Johnny Mercer
M: Henry Mancini
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DREAMER

(OZZY OSBOURNE)
(CAPO +1)

C Am
1. Gazing through the window at the world outside,
C Am G
Wondering, will mother earth survive?
F Dm G Gsus4 G
Hoping that mankind will stop abusing her sometime.

C Am
2. After all there's only just the two of us
C Am
and here we are still fighting for our lives.
F Dm G Gsus4 G
Watching all of history repeat itself time after time.

Refrain:
C Am Em G
I'm just a dreamer, I dream my life away.
C Am Em G
I'm just a dreamer who dreams of better days.

C Am
3. I watch the sun go down like everyone of us,
C Am
I'm hoping that the dawn will bring a sign.
F Dm G Gsus4 G
A better place for those who will come after us. This time.

Refrain

Dm G
Your higher power may be God or Jesus Christ,
Dm G Gsus4 G
it doesn't really matter much to me.
Dm G Gsus4 G
Without each others help there ain't no hope for us,
Dm G Gsus4 G C
I'm living in a dream of fantasy. Oh yeah, yeah, yeah.

C Am
4. If only we could all just find serenity,
C Am G
it would be nice if we could live as one.
F Dm G Gsus4 G
When will all this anger, hate and bigotry be gone?

Refrain
C Am Em G
I'm just a dreamer, who's searching for the way today.
C Am Em G C
I'm just a dreamer, dreaming my life away. Oh yeah, yeah, yeah.

M + T: Marti Frederiksen, John Osbourne & Mick Jones
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ANYBODY SEEN MY BABY?

(THE ROLLING STONES)

A D A D A
1. She confessed her love to me, then she vanished on the breeze,
D A
trying to hold on to that was just impossible.
D A D A
She was more than beautiful, closer to ethereal
D A
with a kind of down to earth flavor.

Am
Close my eyes, it's three in the afternoon,
Em
then I realize, that she's really gone for good.

Refrain:
C D Em C D Em
Anybody seen my baby? Anybody seen her around?
C D/C
Love has gone and made me blind,
Em
I've looked but I just can't find.
C D Em
She has gotten lost in the crowd.

A D A D A
2. I was flippin magazines in that place on Mercer Street.
D A
When I thought I spotted her,
D A D A
getting on a motor bike, looking rather lady like,
D A
didn't she just give me a wave?

Am
Balty tears, it's three in the afternoon,
Em
has she disappeared, is she really gone for good?

Refrain 2:
C D Em C D Em
Anybody seen my baby? Anybody seen her around?
C D/C
If I just close my eyes,
Em
I reach out and touch the prize.
C D Em
Anybody seen her around?

Refrain 2

M + T: Mick Jagger, Keith Richards, K D Lang & Ben Mick
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SORRY SEEMS TO BE THE HARDEST WORD

(ELTON JOHN)

Intro: Gm7 Gm6 Eb Gm Cm A° D7 Gm7

Gm Gm7 Cm Csus4 Cm Csus2 Cm

1. What do I got to do to make you love me?

F F7 Bb A° D7

What do I got to do to make you care?

Gm Gm7 Cm Csus4

What do I do when lightning strikes me?

F F7 Bb A° D7

And awake to find that you're not there.

Gm Gm7 Cm Csus4 Cm

2. What do I do to make you want me?

F Bb A° D7

What do I got to do to be heard?

Gm Gm7 Cm Csus4 Cm

What do I say when it's all over?

F F7 Bb Bb/A

Sorry seems to be the hardest word.

Refrain:

Eb/G D7/F# Gm/F C7/E

It's sad, so sad, it's a sad sad situation,

Eb Dsus4 D Gm A° D7

and it's getting more and more absurd.

Eb/G D7/F# Gm/F C/E

It's sad, so sad, why can't we talk it over?

Eb Cm D7 Gm

Oh, it seems to me, that sorry seems to be the hardest word.

Solo: Gm Cm F Bbsus4 Bb A° D Gm Cm F Bb F/A

Refrain

Gm Gm7 Cm Csus4 Cm

3. What do I do to make you love me?

F Bb A° D

What do I got to do to be heard?

Gm Gm7 Cm

What do I do when lightning strikes me?

Cm/A D7 Gm Cm

What do I got to do, what do I got to do,

A° D7 Gm

when sorry seems to be the hardest word?

Intro

M + T: Elton John, Bernie Taupin
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MAD WORLD

(TEARS FOR FEARS)

[CAPO +2]

Em G D A5

1. All around are familiar faces, worn out places, worn out places.

Em G D A5

Right and early for the daily races, going nowhere, going nowhere.

Em G D A5

Their tears are filling up their glasses, no expression, no expression.

Em G D A5

Hide my head, I want to drown my sorrow, no tomorrow, no tomorrow.

Refrain:

Em A Em

And I find it kind of funny, I find it kind of sad.

Em A Em

The dreams in which I'm dying are the best I've ever had.

Em A Em

I find it hard to tell you, I find it hard to take.

Em A Em A

When people run in circles, it's a very, very mad world. Mad world.

Em A Em A

Mad world. Mad world.

Em G

2. Children waiting for the day, they feel good,

D A5

happy birthday, happy birthday.

Em G

And to feel the way that every child should

D A5

sit and listen, sit and listen.

Em G D A

Went to school and I was very nervous, no one knew me, no one knew me.

Em G

Hello teacher, tell me what's my lesson,

D A

look right through me, look right through me.

Refrain 2x

M + T: Roland Orzabal
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THE AIR THAT I BREATHE

C E7
1. If I could make a wish I think I'd pass,
F Fm C
can't think of anything I need.

C E7
2. No cigarettes, no sleep, no light, no sound,
F Fm C
nothing to eat, no books to read.

Em Fm C
Making love with you has left me peaceful, warm and tired.
Em Fm C
What more could I ask, there's nothing left to be desired.

C E7
3. Peace came upon me and it leaves me weak.
F Fm C
So sleep, silent angel, go to sleep.

Refrain:

C G C
Sometimes all I need is the air that I breathe and to love you.
G C
All I need is the air that I breathe, yes, to love you.
G
All I need is the air that I breathe.

Gm F C G Gm F C G

C E7
4. Peace came upon me and it leaves me weak.
F Fm C
So sleep, silent angel, go to sleep.

Refrain 2x

M + T: Albert Hammond & Mike Hazlewood
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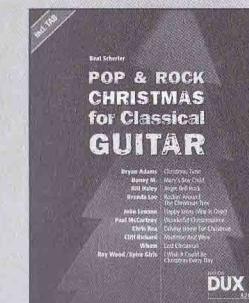
(THE HOLLIES)

Beat Scherler

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Die Serie wird fortgesetzt!

Theorie

1. Aufbau des Notensystems.

Töne werden im wesentlichen durch vier Faktoren bestimmt:

- o das Instrument, mit dem sie gespielt werden / die Klangfarbe
- o die Tonhöhe / die Frequenz
- o die Lautstärke / die Amplitude
- o die Tondauer

Wir betrachten hier nur die Tonhöhe

Festgelegt ist, dass eine Frequenzverdopplung eine Oktave höher bedeutet, und innerhalb einer Oktave es 12 verschiedene Töne gibt, die alle den gleichen Abstand zu ihrem Vorgängerton haben. Dieser Abstand ist ein Halbton und immer der gleiche Faktor (12te Wurzel aus 2 = 1.05946). Die Töne heißen unterschiedlich, je nach Tonart, in der sie benutzt werden. Außerdem gibt es länderspezifische Unterschiede

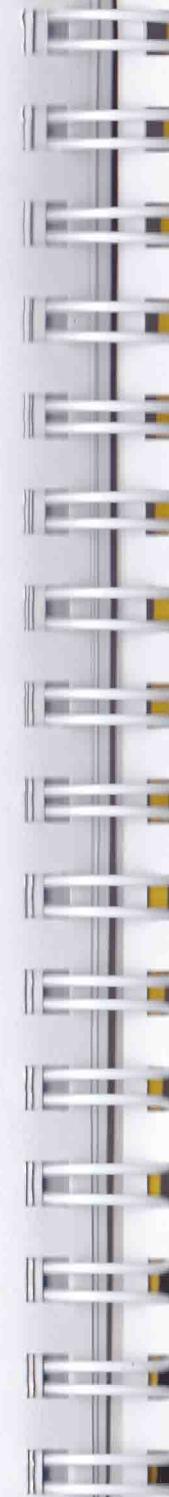
Deutsch:	International:	Frequenz:	Abstand	Bezeichnung
A	A	440 Hz	0	Prim
Ais / B	A# / Bb	466 Hz	1	kl. Sekunde
H	B	494 Hz	2	gr. Sekunde
C	C	523 Hz	3	kl. Terz
Cis / Des	C# / Db	554 Hz	4	gr. Terz
D	D	587 Hz	5	Quart
Dis / Es	D# / Eb	622 Hz	6	verm. Quinte
E	E	659 Hz	7	Quinte
F	F	698 Hz	8	überm. Quinte
Fis / Ges	F# / Gb	740 Hz	9	Sext
G	G	784 Hz	10	Sept
Gis / As	G# / Ab	831 Hz	11	gr. Sept
A	A	880 Hz	12	Oktave

Die nächste Oktave nach unten beinhaltet also den Frequenzbereich von 220 Hz bis 440 Hz. Das nächsthöhere A schwingt mit 1760 Hz. Das menschliche Ohr hört Frequenzen von ca. 15 Hz bis 20000 Hz, das sind etwas weniger als 11 Oktaven.

wir verwenden in diesem Buch die internationale Schreibweise

2. Tonleitern

- Die bekanntesten Tonleitern sind die
 - o chromatische Tonleiter (Halbtonleiter): alle 12 Töne
 - o Durtonleiter: C D E F G A B C (C-Dur)
Charakter: melodisch, mitsingbar, fröhlich
 - o Molltonleiter: A B C D E F G A (A-Moll)
Charakter: melodisch, traurig / getragen
 - o Pentatonik (Fünftonleiter): C D E G A
Charakter: fast jeder Blues ist damit begleitbar
eignet sich hervorragend für Improvisationen



Kennzeichnend für die jeweilige Tonleiter ist der Abstand zwischen den Tönen - die Stelle des Halbtoneckschritts. Tonleitern kann man transponieren, indem man jeden Ton um die gleiche Anzahl Halbtoneckschritte erhöht bzw. erniedrigt. Bsp.: D-Dur: alle Töne zwei Halbtöne höher als in C-Dur: D E F# G A B C# D

Die gleichen Töne findet man in der Molltonleiter eine kleine Terz tiefer. Diese nennt man Mollparallele. Bsp.: B-Moll: B C# D E F# G A B

3. Dreiklänge

Dreiklänge bestehen aus drei verschiedenen Tönen. Maßgebend für die Bezeichnung des Dreiklangs ist der Grundton und dessen Abstand zu den nächsten beiden Tönen.

Durdreiklang: Grundton, große Terz (4 Halbtöne), kleine Terz (3 Halbtöne) Bsp.: C E G

Molldreiklang: Grundton, kleine Terz (3 Halbtöne), große Terz (4 Halbtöne) Bsp.: C Eb G

Notation: Durdreiklänge werden mit einem Großbuchstaben des Grundtons abgekürzt.

Töne	Dur-Akkord	=	Töne	Dur-Akkord
C E G	= C			
C# E# G#	= C#		Db F Ab	= Db
D F# A	= D			
D# G A#	= D#		Eb G Bb	= Eb
E G# B	= E			
F A C	= F			
F# A# C#	= F#		Gb Bb Db	= Gb
G B D	= G			
G# B# D#	= G#		Ab C Eb	= Ab
A C# E	= A			
A# D E#	= A#		Bb D F	= Bb
B D# F#	= B			

Molldreiklänge werden mit einem Großbuchstaben des Grundtons und einem angehängten m abgekürzt.

Töne	Moll-Akkord	=	Töne	Moll-Akkord
C Eb G	= Cm			
C# E G#	= C#m		Db Fb Ab	= Dbm
D F A	= Dm			
D# F# A#	= D#m		Eb Gb Bb	= Ebm
E G B	= Em			
F Ab C	= Fm			
F# A C#	= F#m		Gb A Db	= Gbm
G Bb D	= Gm			
G# B D#	= G#m		Ab Cb Eb	= Abm
A C E	= Am			
A# C# E#	= A#m		Bb Db F	= Bbm
B D F#	= Bm			

4. andere Akkorde

Jeder Mehrklang wird Akkord genannt. Je nach den Tönen, die der Akkord beinhaltet ergibt sich der Name des Akkords.

4.1 Sextakkord:

zum Dreiklang kommt die Sexte dazu.
A C E F# = Am6
G B D E = G6

4.2 Septakkord:

E G B D = Em7 (beinhaltet die gleichen Töne wie G6, aber anderer Bass)
A C# E G = A7

4.3 großer Septakkord:

E G B D# = EmMaj7
A C# E G# = Amaj7

4.4 Nonakkord:

der neunte Ton der Tonleiter (None) wird hinzugenommen. Nonakkorde bauen immer auf Septakkorden auf.
D F A C E = Dm9
C E G Bb D = C9

4.5 suspendierte Akkorde:

Statt der Terz wird entweder die Sekunde (sus2) oder die Quarte (sus4) genommen. Bei suspendierten Akkorden kann nicht mehr zwischen Dur und Moll unterschieden werden, weil die dafür maßgebende Terz ersetzt wird.
G A D = Gsus2
E A B = Esus4

4.6 beliebiger Akkord mit zusätzlichen Tönen:

C D E G = Cadd2
C E G D = Cadd9
D F G A = Dmadd4
manchmal sieht man auch eine konkrete Note hinzugefügt:
C E F G = CaddF

4.7 Verminderte Akkorde

ein verminderter Akkord besitzt immer kleine Terzen als Abstand zwischen zwei benachbarten Tönen.
C Eb Gb A = C°
Eb Gb A C = Eb° (gleiche Töne wie C°)

4.8 Quintakkorde / Power Chords

Ein Quintakkord besteht nur aus zwei Tönen: Dem Grundton und der Quinte. Ein solcher Zweiklang klingt enorm rockig, die Unterscheidung zwischen Dur und Moll entfällt natürlich, da die Terz fehlt.
E B E = E5
A E A = A5



4.9 Akkorde mit bestimmter Note im Bass:

Will man sichergehen, dass eine bestimmte Note im Bass ist, schreibt man diesen Ton hinter den Akkord, mit Schrägstrich getrennt. Der Basston muss nicht unbedingt im Akkord drin sein.

G C E G = C/G
Eb F A C = F/Eb
C A C E = Am/C

Üblicherweise bleibt der Gitarrengriff gleich, unabhängig von der Bassnote. Beim Picking empfiehlt es sich aber, die Bassnote zu spielen.

4.10 Nomenklatur von mehrdeutigen Akkorden

Bei mehreren Möglichkeiten, einen Akkord zu benennen, geht man zur Bezeichnung am besten von der Note im Bass aus. Generell spielt es aber auf der Gitarre keine so große Rolle, welcher Ton an welcher Stelle im Akkord steht, da die Akkorde beinahe identisch klingen. Dies liegt daran, dass die Akkorde auch irgendwie gegriffen werden müssen. Auf dem Klavier macht es aber einen deutlichen Unterschied.

F A C D = F6
D F A C = Dm7
C Eb Gb A = C°
Eb Gb A C = Eb°
A B E = Asus2
E A B = Esus4

5. Umsetzung auf die Gitarre

Eine Gitarre hat 6 Saiten verschiedener Stärke. Diese sind üblicherweise folgendermaßen gestimmt:

E	---	---	---	---	6. höchste Saite
B	---	---	---	---	5.
G	---	---	---	---	4.
D	---	---	---	---	3.
A	---	---	---	---	2.
E	---	---	---	---	1. tiefste Saite

Merkspruch:
Ein Anfänger Der Gitarre Bleibe Eifrig

Verkürzt man eine Saite um einen Platz auf dem Griffbrett, erhöht man deren Ton um einen Halbtonton.

5.1 Akkord basteln

Wenn wir Em greifen wollen, dürfen nur die Töne E G und B beinhaltet sein. Das bedeutet, die erste, vierte, fünfte und sechste Saite können leer angeschlagen werden. Die zweite muss um zwei Halbtöne erhöht werden (auf B) und die dritte Saite auch um zwei Halbtöne (auf E).

E	O	---	---	---	---	E
B	O	---	---	---	---	B
G	O	---	---	---	---	G
D	---	O-	---	---	---	E
A	---	O-	---	---	---	B
E	O	---	---	---	---	E

E G B = Em

abgekürzte Schreibweise: 022000

5.2 Barré-Akkorde

Wenn wir den Em-Akkord um einen Halbton als Ganzes erhöhen können, bekommen wir einen Fm-Akkord. Dazu wird der Zeigefinger komplett über den ersten Bund gelegt, Mittel- und Ringfinger verkürzen die A- und D-Saiten im dritten Bund.

E	-o-	---	---	---	F
B	-o-	---	---	---	C
G	-o-	---	---	---	Ab
D	-o-	---	-o-	---	F
A	-o-	---	-o-	---	C
E	-o-	---	---	---	F

F Ab C = Fm

abgekürzte Schreibweise: 133111

5.3 Grundakkorde, die leicht barriert werden können

022100 E	022000 Em
020100 E7	020000 Em7
022200 Esus4	000000 Em7add4
022400 E5	
002220 A	002210 Am
002020 A7	002010 Am7
002200 Asus2	
002230 Asus4	
002120 Amaj7	

5.4 weitere Akkorde, die ohne Barré gegriffen werden können

032010 C	
032000 Cmaj7	
032310 C7	
032030 Cadd9	
x00232 D	x00231 Dm
x00212 D7	x00211 Dm7
x00230 Dadd9	
x00233 Dadd4	
x03211 F	
x03210 Fmaj7	
320003 G	
xx0033 G5	
320001 G7	
320002 Gmaj7	
002222 A6	
002223 A7	
x01212 A°	
201202 B7	

Stumme Saiten sind mit einem "x" markiert.



6.0 Akkorde in einem Lied

Nimmt man die erste, vierte und fünfte Stufe einer Tonleiter als Grundton und baut darauf jeweils einen Dur-Akkord auf, so sind alle Töne der Dur-Tonleiter beinhaltet.

C E G (C)

F A C (F)

G B D (G)

beinhaltet alle Töne der C-Dur-Tonleiter.

Viele Lieder haben ihre Melodie auf den Tönen der Dur-Tonleiter und ihre Akkorde auf diesen (I IV V) Stufen aufgebaut. Die Stufen heißen Tonika (I), Subdominante (IV) und Dominante (V). Oft wird auch der Grundakkord der Mollparallele (VI) zusätzlich verwendet. Im Beispiel eines Liedes in G-Dur finden wir also folgende Akkorde: G C D Em. Man braucht also nur 4 Akkorde lernen, um etliche Lieder spielen zu können. Und glücklicherweise kann man diese Akkorde ohne Barré greifen.

Viele andere Lieder basieren auf den gleichen Akkorden, sind aber in einer anderen Tonart. Warum macht man sich es nicht einfacher und transponiert alle Lieder in die Tonart, von der man diese vier Akkorde kann?

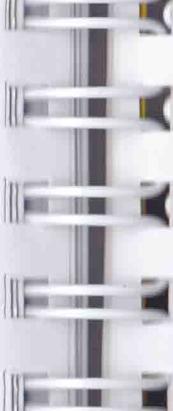
- o nicht alle Lieder lassen sich dann noch mitsingen
- o die Lieder klingen anders, zusätzlich zur Tonhöhe, da ein G 320003 anders klingt als ein G 355433
- o wenn mehrere Musiker zusammen spielen, muss die gleiche (gemeinsame) Tonart gespielt werden
- o es gibt genügend Lieder mit mehr als 4 Akkorden, d.h. man spart nur in einigen Fällen das Lernen von zusätzlichen Akkorden.



Will man diese Lieder in Ihrer Tonart spielen können, obwohl man nur die Akkorde von G-Dur verwenden möchte, kann man dies mit Hilfe eines Kapodasters erreichen. Dieser klemmt alle sechs Saiten in einem Bund ab und ermöglicht so, ein Lied in einer anderen Tonart zu spielen ohne Barrégriffe verwenden zu müssen. Beispiel: klemmt man die Saiten im 2. Bund ab, greift dort dann die gelernten Griffe von G-Dur, so spielt man das Lied in A-Dur (zwei Halbtöne höher).



Manche Lieder haben wir in eine andere Tonart transponiert, um sie leichter singen und spielen zu können. Der Hinweis [CAPO +2] zeigt an, dass der Kapodaster im 2. Bund gesetzt wird, um das Lied in der Originaltonart zu spielen. Um ein Lied mit dem Hinweis [CAPO -1] in der Originaltonart spielen zu können, muss die Gitarre um einen Halbton tiefer gestimmt werden.



[CAPO -5] zeigt an, dass das Originallied fünf Halbtöne tiefer gespielt wird. Um passend zum Original zu spielen, empfiehlt es sich in diesem Fall das Lied zu transponieren. Die Kapodastertabelle kann dazu hilfreich sein.

Guitar Chords

In dieser Tabelle findet ihr die am häufigsten vorkommenden Akkorde. Die Griffsymbole stellen den Blick auf den Gitarrenhals dar: links liegt die tiefste E-Saite. Über leer angeschlagenen Saiten steht ein Kreis, stumme Saiten sind mit einem „x“ markiert.

C	C	Csus2	Csus4	C5	C+	C6	C7	C7sus4	C°	C7b5	C7+5
	x 3 2 1	1 1 3 4 1 1	3 4 1 1	1 3 4	3 2 1 1	4 3 2 1	3 2 4 1	2 3 4 1	1 3 2 4	1 2 1 4	1 2 1 1
C#/D b	C#	C#sus2	C#sus4	C#5	C#+	C#6	C#7	C#7sus4	C#°	C#7b5	C#7+5
	1 3 2	1 1 3 4 1 1	1 1 2 3 4 1	1 3 4	4 2 3 1	4 3 2 1	3 2 4 1	2 3 4 1	1 3 2 4	4 3	1 2 1 1
D	D	Dsus2	Dsus4	D5	D+	D6	D7	D7sus4	D°	D7b5	D7+5
	1 3 2	1 3	1 3 4	2 3 1	1 3 4	2 3 1	2 1 3	2 1 3	1 2	1 2	3 1 2
D#/E b	Eb	Ebsus2	Ebsus4	Eb5	Eb+	Eb6	Eb7	Eb7sus4	Eb°	Eb7b5	Eb7+5
	1 3 2	1 1 3 4 1 1	1 1 2 3 4 1	1 3 4	2 3 1	1 2	2 1 3	2 1 4	1 3 2 4	1 2 3 4	3 1 2
E	E	Esus2	Esus4	E5	E+	E6	E7	E7sus4	E°	E7b5	E7+5
	2 3 1	2 3	2 3 4	1 2	2 3 1 4	2 1	2 3	1 3 2 4	1 2	1 2 3 4	1 2
F	F	Fsus2	Fsus4	F5	F+	F6	F7	F7sus4	F°	F7b5	F7+5
	1 3 4 2 1 1	1 1 3 4 1 1	1 2 3 4 1 1	1 3 4	4 2 3 1	2 1 3	1 3 1 2 1 1	1 3 1 4 1 1	1 2	2 1	1 3 4 2
F#/G b	F#	F#sus2	F#sus4	F#5	F#+	F#6	F#7	F#7sus4	F#°	F#7b5	F#7+5
	1 3 4 2 1 1	1 1 3 4 1 1	1 2 3 4 1 1	1 3 4	4 2 3 1	2 1 3	1 3 1 2 1 1	1 3 1 4 1 1	1 2	3 1 2	1 3 4 2
G	G	Gsus2	Gsus4	G5	G+	G6	G7	G7sus4	G°	G7b5	G7+5
	2 1 3	2	3 4	1 2 3 4 1 1	1 3 4	2 1	3 2 1	1 3 2 4	1 1	3 1 2	1 3 4 2
G#/A b	Ab	Absus2	Abus4	Ab5	Ab+	Ab6	Ab7	Ab7sus4	Ab°	Ab7b5	Ab7+5
	1 3 4 2 1 1	1 1 3 4	1 2 3 4 1 1	1 3 4	1 2	1 1 1 1	1 1 2	1 2 3 1 1 1	1 2	1 1 2	1 3 4 2
A	A	Asus2	Asus4	A5	A+	A6	A7	A7sus4	A°	A7b5	A7+5
	1 2 3	1 2	1 2 4	1 3 4	2 3 1	1 1 1 1	1 2	1	1 3 2 4	1 2	1 2 1
A#/B b	Bb	Bbsus2	Bbsus4	Bb5	Bb+	Bb6	Bb7	Bb7sus4	Bb°	Bb7b5	Bb7+5
	3 4 1	1 1 3 4 1 1	1 1 2 3 4 1	1 3 4	2 3 1	1 1 1 1	1 1 2	1 3 1 4 1	1 3 2 4	1 2 2 3	1 3 4 2
B	B	Bsus2	Bsus4	B5	B+	B6	B7	B7sus4	B°	B7b5	B7+5
	3 4 1	1 1 3 4 1 1	1 1 2 3 4 1	1 3 4	2 3 1	1 1 1 1	1 2	1 2 3 4	1 2 2 3	1 2 3 4	1 2 3 4

C	C7b9	C7#9	Cmaj7	C9	C13	Cm	Cm6	Cm7	Cm7b5	CmMaj7	C#m9
	2 1 3 1	2 1 3 4	3 2	2 1 3 4	1 2 2 4	3 1 2	3 1 2	1 3 1 2 1	1 3 2 4	3 1	2 1 3 4
C#/D b	C#7b9	C#7#9	C#maj7	C#9	C#13	C#m	C#m6	C#m7	C#m7b5	C#mMaj7	C#m9
	2 1 3 1	2 1 3 4	4 3 1 1 1	2 1 3 4	1 2 2 4	4 2 1	3 1 2	3 1 4 1	1 3 2 4	1 4 3 2	2 1 3 4
D	D7b9	D7#9	Dmaj7	D9	D13	Dm	Dm6	Dm7	Dm7b5	DmMaj7	Dm9
	1 3 2	1 3	2 1 3 4	1 1 1	1 3 4	2 3 1	2 1	2 1 1	1 1 1	1 3 4	1 2
D#/E b	Eb7b9	Eb7#9	Ebmaj7	Eb9	Eb13	Ebm	Ebm6	Ebm7	Ebm7b5	EbmMaj7	Ebm9
	1 3 2 4	1 3 4	1 3 3 3	1 3 4	1 3 4 2	2 1 3	1 3 2 4	1 3 1 4	1 2 2 2	2 3 1	4 3 2 1
E	E7b9	E7#9	Emaj7	E9	E13	Em	Em6	Em7	Em7b5	EmMaj7	Em9
	1 2	2 1 3 4	3 1 2	2 1 3	2 1 3	1 2	3 1	1 2 4	1 2 2 2	1	1 3
F	F7b9	F7#9	Fmaj7	F9	F13	Fm	Fm6	Fm7	Fm7b5	FmMaj7	Fm9
	1 3 2 4	2 1 3 4	3 2 1	2 1 3 3 3	1 3 1 2 4 1	1 3 4 1 1 1	2 3 1 4	1 3 1 2 1 1	1 2 2 2	1 3 2 1 1	1 2 4 1 1 1
F#/G b	F#7b9	F#7#9	F#maj7	F#9	F#13	F#m	F#m6	F#m7	F#m7b5	F#mMaj7	F#m9
	1 3 2 4	2 1 3 4	4 3 2 1	1 3 2 1 4	1 3 1 2 4 1 1	3 1 4	1 3 1 1 1 1	1 2 2 2	1 3 2 1 1 1	1 3 1 1 1 4	
G	G7b9	G7#9	Gmaj7	G9	G13	Gm	Gm6	Gm7	Gm7b5	GmMaj7	Gm9
	1 2	2 1 3 4	4 3 2 1	1	2 1 3 4	3 1 1	3 1 4	1 1 1	2 3 1 4	4 2 2 1	1 1 3
G#/A b	Ab7b9	Ab7#9	Abmaj7	Ab9	Ab13	Abm	Abm6	Abm7	Abm7b5	AbmMaj7	Abm9
	1 3 2 4	2 1 3 4	4 3 2 1	1 3 2 4	1 2 3	1 3 4 1 1 1	1 2 2 2	1 2 3 1 4	2 3 1 4	4 2 2 1	1 1 3
A	A7b9	A7#9	Amaj7	A9	A13	Am	Am6	Am7	Am7b5	AmMaj7	Am9
	1 3 2 4	2 1 3 4	4 3 1	1 2 1 3	4 3 1	2 3 1	2 3 1 4	2 1	2 3 1 4	3 1 2	1 2
A#/B b	Bb7b9	Bb7#9	Bbmaj7	Bb9	Bb13	Bbm	Bbm6	Bbm7	Bbm7b5	BbmMaj7	Bbm9
	1 2	2 1 3 4	8fr	1 1 3	3 2 1	2 1 1 1	2 1 1 1	2 3 1 4	2 3 1 4	2 3 1 1	1 1 3
B	B7b9	B7#9	Bmaj7	B9	B13	Bm	Bm6	Bm7	Bm7b5	BmMaj7	Bm9
	1 3 2 4	2 1 3 4	2 1 3	2 1 3 4	1 3 4 2 1	1 3 4	2 3 1 4	2 1	2 3 4	1 4 2 3	2 3 4

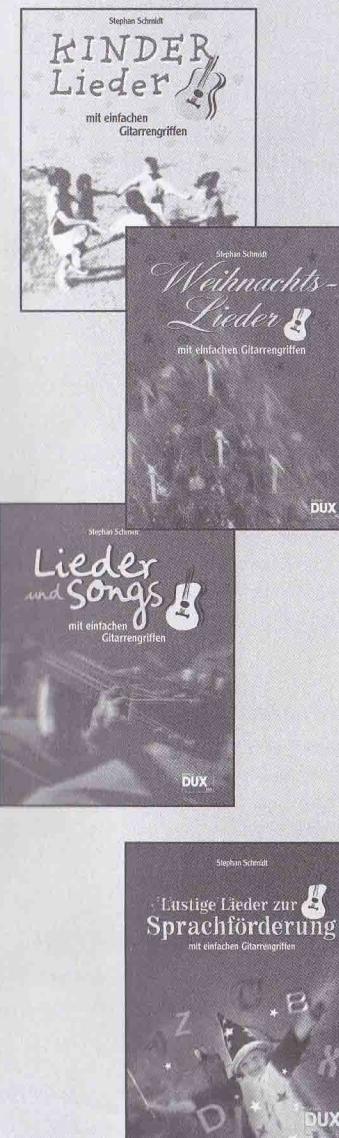
Kapodastertabelle

	C	D	E	F	G	A	B
1.	C#/Db	D#/Eb	F	F#/Gb	G#/Ab	Bb	C
2.	D	E	F#/Gb	G	A	B	C#/Db
3.	D#/Eb	F	G	G#/Ab	Bb	C	D
4.	E	F#/Gb	G#/Ab	A	B	C#/Db	D#/Eb
5.	F	G	A	Bb	C	D	E
6.	F#/Gb	G#/Ab	Bb	B	C#/Db	D#/Eb	F
7.	G	A	B	C	D	E	F#/Gb
8.	G#/Ab	Bb	C	C#/Db	D#/Eb	F	G
9.	A	B	C#/Db	D	E	F#/Gb	G#/Ab
10.	Bb	C	D	D#/Eb	F	G	A
11.	B	C#/Db	D#/Eb	E	F#/Gb	G#/Ab	Bb
12.	C	D	E	F	G	A	B



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