**A Vicar**

**(You will never come to heaven)**

1. A vicar went down to the cellar to pray

and he prayed all night and he prayed all day.

I cannot agree my Lord, my Lord no more.

I cannot agree my Lord,

I cannot agree my Lord,

I cannot agree my Lord, my Lord no more.

2. There are three things you must not do,

you must not smoke, nor drink, nor chew

I cannot agree my Lord, my Lord no more.

I cannot agree my Lord,

I cannot agree my Lord,

I cannot agree my Lord, my Lord no more.

*Ein Fü singt von den Strophen immer eine Zeile vor, der Rest singt nach.*

3. You will never come to heaven,

if you flirt all day,

for the Lord doesn’t like

this awful play.

Ref.

You will never come to heaven, if you flirt all day,

for the Lord doesn’t like this awful play.

I cannot agree my Lord, my Lord no more.

I cannot agree my Lord,

I cannot agree my Lord,

I cannot agree my Lord, my Lord no more.

4. You will never come to heaven,

in your dirty jeans,

for the Lord doesn’t have

no wash-machines.

Ref.

5. You will never come to heaven,

in a ping-pong ball,

for a ping-pong ball

is much to small.

Ref.

6. You will never come to heaven,

in ............*(zB my old oder ein Name)* car,

for .......... car,

won’t go that far.

Ref.

7. You will never come to heaven,

with the Bundesbahn,

for the Bundesbahn

is much to lahm.

Ref.

8. You will never come to heaven,

in a jumbo jet,

for the Lord ain’t built

no runways yet.

Ref.

9. You will never come to heaven,

in a biscuit tin,

for the Lord doesn’t like

no crummy ones in.

Ref.

10. You will never come to heaven,

with such a song,

for such a song

is much too long.

Ref.

**Auh, auh, die Nacht ist unser**

|: Auh, auh, die Nacht ist unser :|

|: ich spüre schon ihre Nähe :|

|: Mowgli jagt mit seinen Brüdern :|

**Blowing in the Wind**

(C) (F) (am) (G7) == (D) (G) (Bm)(A)

(C) How many (F) roads must a (C) man walk (am) down, (C) before you (F) call him a (C) man (G7)?

(C) How many (F) seas must a (C) white dove (am) sail, (C) before she (F) sleeps in the (G7) sand?

Yes and (C) how many (F) times must the (C) cannon balls (am) fly, (C) before they're (F) forever (C) banned (G7)?

The (F) answer my (G7) friend is (C) blowing in the (am) wind

The (F) answer is (G7) blowing in the (C) wind

(Harmonica's Solo) G A D Bm G A D

(C) How many (F) years can a (C) mountain (am) exist, (C) before it is (F) washed to the (C) sea (G7)?

Yes and (C) how many (F) years must some (C) people (am) exist, (C) before they're (F) allowed to be (G7) free?

Yes and (C) how many (F) times can a (C) man turn his (am) head, (C) pretending that he (F) just doesn't (C) see (G7)?

The (F) answer my (G7) friend is blowing in the (am) wind

The (F) answer is (G7) blowing in the wind

(Harmonica's Solo) G A D Bm G A D

Yes and (C) how many (F) times must a (C) man look (am) up, (C) before he can (F) see the (C) sky (G7)?

Yes and (C) how many (F) ears must (C) one man (am) have, (C) before he can (F) hear people (G7) cry?

Yes and (C) how many (F) deaths will it (C) take till he (am) knows, (C) that too many (F) people have (C) died (G7)?

The (F) answer my (G7) friend is (C) blowing in the (am) wind

The (F) answer is (G7) blowing in the (C) wind

**Bolle reiste jüngst zu Pfingsten**

Bolle (G) reiste jüngst zu (C) Pfingsten nach (D7) Pankow war sein (G) Ziel,

da ver-(G)-lor er seinen (C) Jüngsten ganz (D7) plötzlich im Ge-(G)-wühl;

´ne (D) volle halbe Stunde hat (A7) er nach ihm ge-(D)-spürt,//

(D7) aber (G) dennoch hat sich (C) Bolle ganz (D7) köstlich amü-(G)-siert!//

Zu (G) Pankow gab´s kein (C) Essen, zu (D7) Pankow gab´s kein (G) Bier.

War (G) alles aufge-(C)-gessen von (D7) fremden Gästen (G) hier,

nicht (D) mal ´ne Butterstulle hat (A7) man ihm reser-(D)-viert,//

(D7) aber (G) dennoch hat sich (C) Bolle ganz (D7) köstlich amü-(G)-siert!//

3. Auf der (G) Schöneholster (C) Heide, da (D7) gab´s ´ne Keiler-(G)-ei

und (G) Bolle gar nicht (C) feige, war (D7) feste mit (G) dabei !

Das (D) Messer ´rausgerissen und (A7) fünfe massa-(D)-kriert,

(D7) aber (G) dennoch hat sich (C) Bolle ganz (D7) köstlich amü-(G)-siert!//

4. Es (G) fing schon an zu (C) tagen, als (D7) er sein Heim er-(G)-blickt.

Das (G) Hemd war ohne (C) Kragen, das (D7) Nasenbein ge-(G)-knickt,

das (D) rechte Auge fehlte, das (A7) linke marmor-(D)-iert,

(D7) aber (G) dennoch hat sich (C) Bolle ganz (D7) köstlich amü-(G)-siert!//

**Bridge over troubled water - PLEASE DOUBLE CHECK TIMING!**

(G) When you're (D) weary, (G) feeling (D) small, (G) when tears are (D) in your (G) eyes, I will (D) dry them (G) all. (D, G, D) I'm on your (A7) side, oh, when times get (D) rough (D7), and friends just (G) can't (E7) be (A7) found, (D7) like a (G) bridge over (D) troubled (H7) water (G) I will (F#7) lay me (hm) down. (D7) Like a (G) bridge over (D) troubled (H7) water (G) I will (A7) lay me (D) down.

(G) When you're (D) down and out, (G) when you're on the (D) street, when evening (D) falls so (G) hard, I will (D) comfort (G) you. (D, G, D) I'll take your (A7) part, oh, when darkness (D) comes (D7), and pain is (G) all (E7) a-(A7)-round, (D7) like a (G) bridge over (D) troubled (H7) water (G) I will (F#7) lay me (hm) down. (D7) Like a (G) bridge over (D) troubled (hm) water (G) I will lay me (hm) down.

(G) Sail on, (D) Silver Girl, (G) Sail on (D) by. (G) Your time has (D) come to (G) shine, all your (D) dreams are on their (G) way. (D, G, D) See how they (A7) shine, oh, if you need a (D) friend (D7), I'm sailing (G) right (E7) be-(A7)-hind, (D7) like a (G) bridge over (D) troubled (H7) water (G) I will (F#7) ease your (hm) mind. (D7) Like a (G) bridge over (D) troubled (H7) water (G) I will (A7) ease your (D) mind.

**Bright Eyes**

(G) Is it a kind of (C) drea-(G)-eam, (em) floating out on the (C) ti-(G)-ide , (D) following the (D/C) river of (G) death down-(C)-stream, oh (Am7) is it a (D) dream?

(D7) There's a (G) fog along the (C) hori-(G)-zon, a (em) strange glow in the (C) sky-(G)-y, and (D) nobody (D/C) seems to know (G) where you (C) go,

and (C) what does it (B/D#) mean, (C#dim) oh (G/D) oh (D7) is it a (G) dream?

(G) Bright (Bm) eyes, (C) burning like (D7) fire, (D7) bright (Bm) eyes

(C) how can you close and (Am) fail?

(B7/D#)How can the (em) light that (D7/F#) burned so (G) brightly

(C) suddenly burn so (Am) pale, (D7) bright (G) eyes.

(G) Is it a kind of (C) sha-(G)-dow, (em) reaching into the (C) ni-(G)-ight, (D) wandering (D/C) over the (G) hills un-(C)-seen, or (Am7) is it a (D) dream?

(D7) There's a (G) high wind in the (C) tre-(G)-es, a (em) cold sound in the (C) ai--(G)—air, and (D) nobody (D/C) ever knows (G) when you (C) go

and (C) where do you (B/D#) start, (C#dim) oh (G/D) oh (D7) into the (G) dark?

(G) Bright (Bm) eyes, (C) burning like (D7) fire, (D7) bright (Bm) eyes

(C) how can you close and (Am) fail?

(B7/D#)How can the (em) light that (D7/F#) burned so (G) brightly

(C) suddenly burn so (Am) pale, (D7) bright (G) eyes.

**Bruder Jakob – Welche Rechtschreibung?**

//Bruder Jakob//, schläfst du noch, schläfst du noch? //Hörst du nicht die Glocken?// Bim, bam, bum, bim, bam, bum.

//Are you sleeping//, Brother John, Brother John? //Morning bells are ringing//, ding, dong, ding, ding, dong, ding.

//Mester Jakob//, sover du, sover du? //Horer du ej klokken?// Ding, dong, ding, ding, dong, ding.

Fra martino, companero, dormi tu, dormi tu? //Suona il campane//, ding, dong, ding, ding, dong, ding.

//Jaakko kulta//, herää jo, herää jo? //Kellojasi soita//, ding, dong, ding, ding, dong, ding.

//Frère Jaques// dormez-vouz, dormez-vous? //Sonnent les matines//, ding, dang, dong, ding, dang, dong.

**Bye-Bye Love**

(D) Bye-bye, (A) love! (D) Bye-bye, (A) happiness!

(D) Hello (A) loneliness, I think I'm (E) gonna (A) cry-y.

(D) Bye-bye, (A) love! (D) Bye-bye, (A) sweet caress!

(D) Hello (A) emptiness, I feel like (E) I could (A) die-e.

Bye-bye, my (E) love, good-(A)-bye-e.

(C) There goes my (E) baby with someone (A) new.

She sure looks (E) happy, I sure am (A) blue.

She was (A7) my (D) baby till he stepped (E) in.

Goodbye to romance that might have (A) been!

(D) Bye-bye, (A) love! (D) Bye-bye, (A) happiness!

(D) Hello (A) loneliness, I think I'm (E) gonna (A) cry-y.

(D) Bye-bye, (A) love! (D) Bye-bye, (A) sweet caress!

(D) Hello (A) emptiness, I feel like (E) I could (A) die-e.

Bye-bye, my (E) love, good-(A)-bye-e.

(C) I'm through with (E) romance, I'm through with (A) love.

I'm through with (E) counting the stars (A) above.

And there's (A7) a (D7) reason that I'm so (E) free:

my loving baby is through with (A) me.

(D) Bye-bye, (A) love! (D) Bye-bye, (A) happiness!

(D) Hello (A) loneliness, I think I'm (E) gonna (A) cry-y.

(D) Bye-bye, (A) love! (D) Bye-bye, (A) sweet caress!

(D) Hello (A) emptiness, I feel like (E) I could (A) die-e.

Bye-bye, my (E) love, good-(A)-bye-e. Bye-bye, my (E) love, good-(A)-bye-e.

Bye-bye, my (E) love, good-(A)-bye-e. Bye-bye, my (E) love, good-(A)-bye-e.

**Chevaliers de la table ronde**

1. :| Cheva-(E)-liers de la table ronde

Goûtons (H7) voir si le vin est (E) bon |:

:| Goûtons (A) voir, oui, oui, oui

Goûtons (E) voir, non, non, non

Goûtons (H7) voir si le vin est (E) bon. |:

2. :| S'il est (E) bon, s'il est agréable

J'en boi-(H7)-rai jusqu'à mon plai-(E)-sir. |:

:| J’en boi-(A)-rai, oui, oui, oui

J’en boi-(E)-rai, non, non, non

J'en boi-(H7)-rai jusqu'à mon plai-(E)-sir. |:

3. :| J'en boi-(E)-rai cinq a six bouteilles

Et en-(H7)-core ce n'est pas beau-(E)-coup |:

:| Et en-(A)-core, oui, oui, oui

Et en-(E)-core, non, non, non

Et en-(H7)-core ce n'est pas beau-(E)-coup |:

4. :| Si je (E) meurs, je veux qu'on m'enterre

Dans une (H7) cave où il y a du bon (E) vin |:

:| Dans une (A) cave, oui, oui, oui

Dans une (E) cave, non, non, non

Dans une (H7) cave où il y a du bon (E) vin |:

5. :| Les deux (E) pieds contre la muraille

Et la (H7) tête sous le robi-(E)-net |:

:| Et la (A) tête, oui, oui, oui

Et la (E) tête, non, non, non

Et la (H7) tête sous le robi-(E)-net |:

6. :| Et les (E) quatre plus grands ivrognes

Porte-(H7)-ront les quat' coins du (E) drap |:

:| Porte-(E)-ront, oui, oui, oui

Porte-(A)-ront, non, non, non

Porte-(H7)-ront les quat' coins du (E) drap |:

7. :| Sur ma (E) tombe je veux qu'on inscrive

Ici (H7) gît le Roi des bu-(E)-veurs |:

:| Ici (E) gît, oui, oui, oui

Ici (A) gît, non, non, non

Ici (H7) gît le Roi des bu-(E)-veurs |:

**City of New Orleans**

(C) Riding on the (G) City of New (C) Orleans,

(am) Illinois Central, (F) monday morning (C) rail.

Fifteen cars and (G) fifteen restless (C) riders,

three con-(am)-ductors and (G) twenty-five sacks of (C) mail.

All (am) along the south bound odyssey, the (em) train pulls out of Kenkakee,

(G) Rolls along past houses, farms and (D) fields.

(am) Passing trains that have no name, (em) freight yards of old black men,

and (G) graveyards of (G7) rusted automo-(C)-biles.

(F) Good morning A-(G)-merica, how (C) are you? Say, (am) don't you know me, (F) I'm your native (C) son. (G) I'm a (C) train they call the (G) City of New (am) Or-(Am7)-leans, and (D7) I'll be (Bb) gone five (D7) hundred (G) miles when the day is (C) done.

(C) Dealing card games (G) with the old men in the (C) club car,

(am) penny a point (F) ain't none keeping (C) score.

Pass the paper (G) bag but hold the (C) bottle,

You can (am) feel the (G) wheels rumbling 'neath the (C) floor.

The (am) sons of Pullman porters, and the (em) sons of engineers,

(G) ride their father's magic carpets made of (D) steel,

and (am) mothers with her babies asleep are (em) rocking to the gentle beat,

the (G) rhythm of the (G7) rails is all they (C) feel. Singing:

(F) Good morning A-(G)-merica, how (C) are you? Say, (am) don't you know me, (F) I'm your native (C) son. (G) I'm a (C) train they call the (G) City of New (am) Or-(Am7)-leans, and (D7) I'll be (Bb) gone five (D7) hundred (G) miles when the day is (C) done.

(C) Nightime on the (G) City of New (C) Orleans,

(am) changing cars in (F) Memphis, Tenne-(C)-ssee,

Half way home (G) we'll be there by (C) morning,

through the (am) Mississippi darkness (G) rolling down to the (C) sea.

and (am) all the towns and people seem to (em) fade into a bad dream,

and the (G) steel rail still ain't heard the (D) news.

The (am) conductor sings his songs again, (em) the passagers will please refrain,

this (G) train got the disa-(G7)ppearing railroad (C) blues. Singing:

(F) Good morning A-(G)-merica, how (C) are you? Say, (am) don't you know me, (F) I'm your native (C) son. (G) I'm a (C) train they call the (G) City of New (am) Or-(Am7)-leans, and (D7) I'll be (Bb) gone five (D7) hundred (G) miles when the day is (C) done.

**Clementine**

1. In a (G) cavern, in a canyon, excavating for a (D7) mine,

Dwelt a (C) miner, forty-(G) niner, and his (D7) daughter Clemen -(G)- tine.

Ref.:

2. Oh my (G) darling, oh my darling, oh my darling Clemen-(D7)- tine

You are (C) lost and gone for- (G) -ever, dreadful (D7) sorry, Clemen- (G)- tine.

3. Light she (G) was, and like a fairy, and her shoes were number (D7) nine,

Herring (C) boxes without (G) topses, sandals (D7) were for Clemen- (G)- tine.

4. Walking (G) lightly as a fairy, though her shoes were number (D7) nine,

Sometimes (C) tripping, lightly (G) skipping, lovely (D7) girl, my Clemen- (G)- tine.

5. Drove she (G) ducklings to the water, ev'ry morning just at (D7) nine,

Hit her (C) foot against a (G) splinter, fell in (D7) to the foaming (G) brine.

6. Ruby (G) lips above the water, blowing bubbles soft and (D7) fine,

But a- (C)- las, I was no (G) swimmer, neither (D7) was my Clemen- (G)- tine.

7. In a (G) churchyard near the canyon, where the myrtle doth en- (D7)- twine,

There grow (C) rosies and some (G) posies, ferti- (D7)- lized by Clemen- (G)- tine.

8. Then, the (G) miner, forty-niner, soon began to fret and (D7) pine,

Thought he (C) oughter join his (G) daughter, so he's (D7) now with Clemen- (G)- tine.

9. I'm so (G) lonely, lost without her, wish I'd had a fishing (D7) line,

Which I (C) might have cast a- (G)- bout her, might have (D7) saved my Clemen- (G)- tine.

10. In my (G) dreams she still doth haunt me, robed in garments soaked with (D7) brine,

Then she (C) rises from the (G) waters, and I (D7) kiss my Clemen(G) tine.

11. Listen (G) fellers, heed the warning, of this tragic tale of (D7) mine,

Arti- (C)- ficial respi- (G)- ration, could have (D7) saved my Clemen- (G)- tine.

12. How I (G) missed her, how I missed her, how I missed my Clemen- (D7)- tine,

'Til I (C) kissed her little (G) sister, and for- (D7)- got my Clemen- (G)- tine.

**Damdam (Solalied 1992, Strechov, CSFR)**

Melodie wie „Marmor, Stein und Eisen bricht“

1. (C) Weine nicht, wenn der Regen fällt, dam (G) dam, dam (C) dam,

(C) freu’ dich doch, wenn dein Zelt dichthält, dam (G) dam, dam (C) dam,

(C) Brücke, Damm und (F) Wolke bricht, (G) Hauptsache Feldmeisters (C) Ze-he-lt hält dicht.

Alles, alles (F) geht vorbei, bis (G) Samstag um halb (C) zwei!

2. (C) Wein’ nicht wenn die Latrine stinkt, dam (G) dam, dam (C) dam,

(C) Dass man ständig nach Atem ringt, dam (G) dam, dam (C) dam,

(C) Brettl, Balken, Bril- (F)- le bricht, (G) unter eurem (C) Schwe-he-rgewicht.

Doch alles, alles (F) geht vorbei, bis (G) Samstag um halb (C) zwei!

3. (C) Wein’ nicht wenn`s dir den Magen hebt, dam (G) dam, dam (C) dam,

(C) und dir Knedlik den Darm verklebt, dam (G) dam, dam (C) dam,

(C) Wichtel, Wölfling, Gui- (F)- de erbricht, (G) doch Gott sei Dank (C) wir Fü-hü-rer nicht.

Und alles, alles (F) geht vorbei, bis (G) Samstag um halb (C) zwei!

4. (C) Weine nicht wenn die Buffy singt, dam (G) dam, dam (C) dam,

(C) gibt´s auch wenig, was schlimmer klingt, dam (G) dam, dam (C) dam,

(C) Trommelfell und (F) Stimme bricht, (G) und angeblich schadet´s (C) dem Au-haugenlicht.

Doch alles, alles (F) geht vorbei, bis (G) Samstag um halb (C) zwei!

5. (C) Weine nicht wenn der Valo brüllt, dam (G) dam, dam (C) dam,

(C) dir mit Schwachsinn die Ohren füllt, dam (G) dam, dam (C) dam,

(C) Valentin, Valo und (F) Seidler spricht, (G) doch die Hälfte ver- (C)- ste-he-t man nicht.

Und alles, alles (F) geht vorbei, bis (G) Samstag um halb (C) zwei!

6. (C) Wein’ nicht, wenn dir der Schädel platzt, dam (G) dam, dam (C) dam,

(C) was uns Führer recht wenig kratzt, dam (G) dam, dam (C) dam,

(C) Ins Knie gehackt, (F) im Bein die Gicht, der Brustkorb knackt, (C) das Au-hau-gebricht.

Das alles, alles (F) geht vorbei, bis (G) Samstag um halb (C) zwei!

7. (C) Wein’ nicht, wenn du gestochen wirst, dam (G) dam, dam (C) dam,

(C) und du schreckliche Schmerzen spürst, dam (G) dam, dam (C) dam,

(C) Biene, Hummel, We- (F)- spe sticht, (G) in Knöchel, Knie, Kinn, Gesäß (C) und Gesicht.

Doch alles, alles (F) geht vorbei, bis (G) Samstag um halb (C) zwei!

8. (C) Wein’ nicht ob deiner Heiserkeit, dam (G) dam, dam (C) dam,

(C) auch tschechisch ist eine Halskrankeit, dam (G) dam, dam (C) dam,

(C) Stimmband, Kehlkopf, (F) Zunge bricht, (G) wenn man einmal (C) tsche-he-chisch spricht.

Doch alles, alles (F) geht vorbei, bis (G) Samstag um halb (C) zwei!

9. (C) Wein’ nicht, ist auch die Dusche kalt, dam (G) dam, dam (C) dam,

(C) heißes Wasser macht doch nur alt, dam (G) dam, dam (C) dam,

(C) Tesis, Verenas und (F) Eddas Gesicht (G) bricht unter Schönheits - (C)- maskengewicht.

Ich weiß nicht, (F) geht auch das noch vorbei, bis (G) Samstag um halb (C) zwei?

10. (C) Wein’ nicht, ist auch das Lager aus, dam (G) dam, dam (C) dam,

(C) ein Skoda-Bus bringt dich nach Haus, dam (G) gdam, dam (C) dam,

(C) Wenn Lenkung, Getriebe (F) und Achse bricht, (G) dann hält dieser Bus nur (C) was er verspricht.

Das alles ist (F) uns einerlei, nach (G) Samstag um halb (C) zwei!

11. (C) Wein’ nicht, wenn du zu Hause bist, dam (G) dam, dam (C) dam,

(C) und Mama dich in die Arme schließt, dam (G) dam, dam (C) dam,

(C) wenn sie dich (F) dann ins Bad bugsiert (G) und stundenlang mit (C) Seife traktiert.

Denn alles, alles (F) geht vorbei, bis (G) nächstes Jahr um halb (C) zwei!

**Das alte Haus von Rocky Docky**

1. (E) Dieses Haus ist alt und hässlich, dieses (A) Haus ist kahl und leer,

denn seit (H) mehr als fünzig Jahren, da be- (E)- wohnt es keiner mehr.

Dieses Haus ist halb verfallen und es (A) knarrt und stöhnt und weint,

dieses (H) Haus ist noch viel (H7) schlimmer als es (E) scheint.

Ref.: Das alte (A) Haus von Rocky Docky hat (E) vieles schon erlebt, kein (H)

Wunder dass es zittert, kein (A) Wunder dass es (E) bebt. Das (E7) alte

(A) Haus von Rocky Docky sah (E) Angst und Pein und Not, es (H) wartet

jeden Abend aufs (H7) neue Morgen- (E)- rot.

2. (E) Dieses Haus hat faule Schindeln und (A) der Sturm, der macht es krank,

und die (H) alten morschen Balken waschen Schnee (E) und Regen blank.

Dieses Haus hat keine Farbe und der (A) Rost, der nagt und frisst, bis das (H)

ganze Haus (H7) ein einz´ger Rostfleck (E) ist.

3. (E) Dieses Haus ist voller Stimmen, die (A) kein sterblicher versteht; dieses

Haus (H) ist voller Wunder wenn der Nachtwind (E) es umweht. Dieses Haus

hat viele Türen, und (A) nicht eine führt hinaus, denn (H) wer drin ist, der

bleibt (H7) drin in diesem (E) Haus.

**Das Stachelschwein**

Es war einmal ein Stachelschwein, das ging in einen Wals hinein. Es wollt’ so gern alleine sein im Walde, im Walde!

Da kam ein Stachelschweinerich der sagte „Schmatz! Ich liebe Dich! Du bist für mich die größte Sau der Welt, der Welt!“

Sie sagte „Ach mein lieber Schatz!“ Und gab ihm einen dicken Schmatz. Er führte sie zum Traualtar. Mensch, was das für’ne Freude war.

Noch eh’ ein Jahr vergangen war, umgab sie eine Ferkelschar und Papa Eber erzählt sogar wie es vor einem Jahr geschah.

**Der Guglhupf**

Was den Sonntag erst zu einem Sonntag macht, ist der Guglhupf, der Guglhupf. Wie ein rundes G’sicht, das immer freundlich lacht, ist der Guglhupf, der Guglhupf. So ein Kunstwerk aus Teig und Rosinen, jedem Österreicher g’fallts. Doch es braucht, um Geschmack zu gewinnen, auch ein kleines bisserl Saaaaalz! Er kommt grad vom Rohr, und es ist wichtig, dass er seine Frische nicht verliiiiiert, d’rum wird unser Guglhupf brennheiß serviert.

Wenn der Guglhupf wieder g’schmeckt hat, und es drückt sie wo der Schuh, na dann schreiben Sie uns halt, was sie erregt hat, und wir geben unser’n Senf dazu- Damit haben wir die letzten Bröseln von unser’m Guglhupf inhaliert, und nächsten Sonntag wird ein neuer Guglhupf serviert. // Ein neuer Guglhupf//, ein neuer Guglhupf serviert.

**Der Hahn ist tot**

// Der Hahn ist tot, der Hahn ist tot.//

// Er kann nicht mehr schrei'n kokodi, kokoda//

// Kokokokokokokokodi, kokoda.//

//Da Hahn is hin, da Hahn is hin//

//Er ka neama schrein, kokoki, kokoda//

//Kokokokokokokokodi, kokoda//

//Gallus meus mortuus est.//

//Ille non cantabit cocodi, cocoda//

//Cocococococococodi, cocoda. //

//Le coq est mort, le coq est mort.//

// Il ne pleura plus cocodi, cocoda//

// Cocococococococodi, cocoda.//

// The cock is dead, the cock is dead://

// He will never cry cocodi, cocoda//

// Cocococococococodi, cocoda.//

**Der Lagerboogie**

1. Wir **(A)** kommen aus dem Häusermeer und fahren in die **(E7)** Welt.

Wir ziehen immer kreuz und quer, solang es uns ge**(A)**fällt.

Ref.:

|: Ja, ja, ja **(D)** tschu tschu der Lagerboogie

**(A)** ist unser Boogie-Woogie

**(E7)** tschu, tschu, tschu, die Zeit vergeht im **(A)** Nu.:|

2. Die **(A)** Mutter liegt im Krankenhaus, der Vater in Sing **(E7)** Sing,

die Oma geht mit Negern aus, die Kinder tanzen **(A)** Swing.

3. Ko**(A)**lumbus hat die Welt entdeckt und die ist kugel**(E7)**rund,

es sah ein Knab’ ein Röslein stehn mit 180 **(A)** Pfund.

4. Die **(A)** Kuh gibt Süß- und Sauermilch den lieben langen **(E7)** Tag,

der Ochse, dieses blöde Vieh, der gibt ja nur Spi**(A)**nat.

5. Am **(A)** Bahnhof ist ein Rummelplatz, da hält sich alles **(E7)** auf,

ein Ami schmeißt ‘ne Kippe weg, da stürtzt sich alles **(A)** drauf.

6. Und **(A)** wenn du meinst, du hast ihn schon, den gold’nen Abend**(E7)**stern,

dann kriegste ein’n mit de Pann vorn Kopp, dat is der Tag des **(A)** Herrn.

7. Die **(A)** Lagerruhe ist um zehn, wir sagen Gute **(E7)** Nacht,

wir müssen in die Falle gehn, die Lagerleitung **(E7)** wacht.

8. Wir **(A)** sind vom Idiotenclub und laden herzlich **(E7)** ein

bei uns ist jeder gern gesehn, nur deppert muß er **(A)** sein

9. Frau **(A)** Meier hat ein Kind gekriegt und weiß nichtmal von **(E7)** wem,

der Nachbar hat ‘nen Schäferhund, vielleicht ist es von **(A)** dem.

10. Herr **(A)** Meier wollte sterben, er hat sich’s über**(E7)**legt,

er hat sich auf die Schienen der Kleinbahn hinge**(A)**legt.

Die Kleinbahn hat Verspätung und 14 Tage **(E7)** drauf,

da fand man den Herrn Meier als Dörrgemüse **(A)** auf.

11. Herr **(A)** Meier kam nach Hause, bei Nebel und bei **(E7)** Nacht,

da hat er aus Versehen die Stalltür aufge**(A)**macht.

Er denkt er sei zu Hause bei seiner lieben **(E7)** Frau

und küßte aus Versehen die Schnautze einer **(A)** Sau.

12. Der **(A)** ............, der ist ein Ekel, das weiß ich ganz ge**(E7)**nau,

und wenn er noch so weiter macht, dann kriegt er keine **(A)** Frau.

**Die Affen rasen durch den Wald**

1. Die **(C)** Affen **(Am)** rasen **(C)** durch den **(Am)** Wald,

der **(C)** eine **(Am)** macht den **(C)** andern **(G7)** kalt.

Ref.:

Die ganze **(G7)** Affenbande **(C)** brüllt:

|: **(C7)** Wo ist die **(F)** Kokosnuß, wo ist die **(Am)** Kokosnuß,

wer hat die **(G7)** Kokosnuß ge**(C)**klaut ? :|

2. Die **(C)** Affen**(Am)**mama **(C)** sitzt am **(Am)** Fluß

und **(C)** angelt **(Am)** nach der **(C)** Kokos**(Am)**nuß.

3. Dem **(C)** Affen**(Am)**papa **(C)** macht´s Ver**(Am)**druß,

er **(C)** hätt' so **(Am)** gern die **(C)** Kokos**(Am)**nuß.

4. Der **(C)** Affen**(Am)**onkel, **(C)** welch ein **(Am)**Graus,

reißt **(C)** ganze **(Am)** Urwald**(C)**bäume **(Am)** aus.

5. Die **(C)** Affen**(Am)**tante **(C)** kommt von **(Am)** fern,

sie **(C)** ißt die **(Am)** Kokos**(C)**nuß so **(Am)** gern.

6. Der **(C)** Affen**(Am)**milchmann, **(C)** dieser **(Am)** Knilch,

der **(C)** wartet **(Am)** auf die **(C)** Koko**(Am)**smilch.

7. Das **(C)** Affen**(Am)**baby **(C)** voll Ge**(Am)**nuß

hält **(C)** in der **(Am)** Hand die **(C)** Kokos**(Am)**nuß.

Die ganze **(G7)** Affenbande **(C)** brüllt:

|: **(G7)** Da ist die **(F)** Kokosnuß, da ist die **(Am)** Kokosnuß,

es hat die **(G7)** Kokosnuß ge**(C)**klaut!:|

8. Die **(C)** Affen**(Am)**mama **(C)** schreit: **(Am)** Hurra,

die **(C)** Kokos**(Am)**nuß ist **(C)** wieder **(Am)** da!

9. Und **(C)** die Mo-(**Am**)-ral von (**C**) der Ge-(**Am**)-schicht:

Klaut (**C**) keine (**Am**) Kokos-(**C**)-nüsse nicht,

weil sonst die (**G7**) ganze Bande (**C**) brüllt:

**(C7)** Wo ist die **(F)** Kokosnuß, …

**Die Hobelbank**

1. **(G)** Ist des net die Hobelbank?

**(C)** Jaaa, des ist die **(G)** Hobelbank.

**(G)** Ist sie net recht dick und lang?

**(C)** Jaaa, die ist recht **(G)** dick und lang!

Hobelbank, dick und lang,........

oh, du liabe **(C)** Hobel-, Hobel**(G)**bank!

**(D7)** Gestern hamma **(G)** g’soff’n,

**(D7)** heute samma **(G)** krank.

2. Donauturm...... Hat der net an Bandelwurm?

3. Feuerwehr............ Ziagt die net die Schleich´ daher?

4. English Miß......... Hat die net a falsch Gebiß?

5. Adenauer ............ Is des net a recht a schlauer?

6. Donaubruckn....... Kam ma da net obispuckn?

7. Polizei.................... Is da net a Depp dabei?

8. Herr Professor ..........Is des net a recht a Fressa?

9. Kinderwagl ................Hat des net a fünftes Radl?

10. der grüne Wald.......Is der net ganz furchtbar kalt?

11. die Schwiegermutter......stinkt die net nach Kas und Butter?

**Donna, Donna**

1. **(Am)** On a **(E)** wagon **(Am)** bound for **(E)** market,

**(Am)** there´s a **(Dm)** calf with a **(F)** mornful **(E)** eye.

**(Am)** High a**(E)**bove him **(Am)** there´s a **(E)** swallow

**(Am)** winging **(Dm)** swiftly **(E)** through the **(Am)** sky.

Ref.:

**(G)** How the winds are **(Am)** laughing,

they **(G)** laugh with all their **(C)** might,

**(G)** laugh and laugh the **(C)** whole day **(Am)** through,

and **(E)** half the summer´s **(Am)** night.

**(E)** Donna, donna, donna, **(Am)** donna,

**(G)** donna, donna, donna, **(C)** don.

**(E)** Donna, donna, donna, **(Am)** donna,

**(E)** donna, donna, donna, **(Am)** don.

2. **(Am)** "Stop com**(E)**plainin´ ", **(Am)** said the **(E)** farmer,

**(Am)** "Who told **(Dm)** you a **(F)** calf to **(E)** be,

**(Am)** why can´t **(E)** you have **(Am)** wings to **(E)** fly with

**(Am)** like the **(Dm)** swallow so **(E)** proud and **(Am)** free?"

Ref.:

3. **(Am)** Calves are **(E)** easily **(Am)** bound and **(E)** sloughtered,

**(Am)** never **(Dm)** knowing the **(F)** reason **(E)** why,

**(Am)** but who **(E)** ever **(Am)** treasures **(E)** freedom,

**(Am)** like the **(Dm)** swallow has **(E)** learned to **(Am)** fly.

Ref.:

**Ein belegtes Brot mit Schinken**

1. Ein belegtes Brot mit Schinken, Schinken, ein belegtes Brot mit Ei, Ei,

das sind zwei belegte Brote, eins mit Schinken eins mit Ei.

Und dazu: eisgekühltes Coca Cola, Coca Cola eisgekühlt,

eisgekühltes Coca Cola, Coca Cola eisgekühlt

2. Und dazu:

Zwei belegte Brot’ mit Schinken, Schinken, zwei belegte Brot’ mit Ei, Ei,

das sind vier belegte Brote, zwei mit Schinken zwei mit Ei.

Und dazu: eisgekühltes Coca Cola, Coca Cola eisgekühlt,

eisgekühltes Coca Cola, Coca Cola eisgekühlt. ......

**Ein Mann der sich Columbus nannt**

1. Ein (G) Mann, der sich Co-(C)-lumbus ( G) nannt – (C) widewide (D7) wittbum, (G) bum

war (G) in der Schifffahrt (C) wohl be-(G).kannt. – (C) widewide (D7) witt bum, (G) bum.

Es (A) drückten ihn die (D) Sorgen schwer, er (A) suchte neues (D) Land im Meer.

Refr: (G) Gloria, Vikt-(Am)-oria, (D7) widewidewitt juch-(G)-heirassa

Gloria Vik-(Am)-toria, (D7) widewidewitt bum, (G) bum.

2. Als (G) er den Morgen-(C)-kaffee (G) trank - (C) widewide (D7) wittbum, (G) bum

da (G) rief er fröhlich: „(C) Gott sei (G) Dank!“ - (C) widewide (D7) wittbum, (G) bum

Denn (A) schnell kam mit der (D) ersten Tram der (A) span’sche König (D) bei ihm an.

3. „Co-(G)-lumbus“, sprach er, „(C) lieber (G) Mann – (C) widewide (D7) wittbum, (G) bum

du (G) hast schon manche (C) Tat ge-(G)-tan – (C) widewide (D7) wittbum, (G) bum

Eins (A) fehlt noch uns’rer (D) Gloria: Ent-(A)-decke mir A-(D)-merika“

4. Ge-(G)-sagt, getan, ein (C) Mann, ein (G) Wort. – (C) widewide (D7) wittbum, (G) bum

Am (G) selben Tag fuhr (C) er noch (G) fort.- (C) widewide (D7) wittbum, (G) bum

Und (A) eines Morgens (D) schrie er: „Land! Wie (A) deucht mir alles (D) so bekannt!“

5. Das (G) Volk an Land stand (C) stumm und (G) zag. – (C) widewide (D7) wittbum, (G) bum

Da (G) sagt‘ Columbus: „ (C) Guten (G) Tag! – (C) widewide (D7) wittbum, (G) bum

Ist (A) hier vielleicht A-(D)-merika?“ Da (A) schrien alle (D) Wilden „Ja!“

6. Die (G) Wilden waren (C) sehr er-(G)-schreckt - (C) widewide (D7) wittbum, (G) bum

und (G) schrien all: „Wir (C) sind ent-(G)-deckt“ - (C) widewide (D7) wittbum, (G) bum

Der (A) Häuptling rief gleich: „ (D) Lieber Mann, du (A) bist ja der Co-(D)-lumbus dann!“

**El condor pasa**

1. I´d **(Em)** rather be a sparrow than a **(C)** snail.

Yes I would, if I could, I surely **(Am)** would. mhmhmhmh.

I´d rather be a hammer than a **(C)** nail.

Yes I would, if I only could, I surely **(Am)** would. mhmhmhmh.

2. A**(F)**way, I´d rather sail away

like a **(C)** swan thats here and gone.

A **(F)** man gets tied up to the ground,

he gives the **(C)** world it´s sadest **(Am)** sound. mhmhmhmh.

3. I´d rather be a forest than a **(C)** street.

Yes I would , if I could, I surely **(Am)** would.

I´d rather feel the earth beneath my **(C)** feet.

Yes I would, if I only could, I surely **(Am)** would.

**(F, F, C, C, F, F, C, C, Am, Am, Am)**

**Es klingt ein Lied**

Es klingt ein Lied von Nordkap bis Shanghai, von Cuba bis zum schwarzen Meer.

Die Lieder klingen brüderlich vereint und kennen keine Grenzen mehr

// Guiding Robert Baden Powell //, so singt und klingt es durch die ganze Welt, ein Lied von Zelt zu Zelt.

**Every Sperm is sacred**

Dad: There are Jews in the world, there are Buddhists. There are Hindus and Mormons and then, there are those that follow Mohammed, but – I’ve never been one of them!

(A7) / D - - - / G A7 D - / E - A - / E7 - A - /

I’m a Roman Catholic, and have been since before I was born, and the one thing they say about Catholics is, they’ll take you as soon as you’re warm.

/ A7 - D - / / E - A - / E7 - A - /

You don’t have to be a six-footer, you don’t have to have a great brain, you don’t have to have any clothes on – You’re a Catholic the moment Dad came. Because:

Dad (Ref.): Every sperm is sacred, every sperm is great. If a sperm is wasted, God gets quite irate.

/ D A7 D D7 / G D E7 A7 / D D7 G Gm / D A7 D - /

Children: Every sperm …

Single child: Let the heathen spill theirs on the dusty ground, God shall make them pay for each sperm that can’t be found.

Children: Every sperm is wanted, every sperm is good. Every sperm is needed in your neighborhood.

Mum: Hindu, Taoist, Mormon spill theirs just anywhere, but God loves those who treat their semen with more care.

Neighbours etc.: Every sperm … Every sperm is sacred, every sperm is good. Every sperm is needed in your neighborhood. Every sperm is useful, every sperm is fine. God needs everybody’s. Mine! And mine! And mine!

Nun: Let the Pagan spill theirs o’er mountain, hill and plain. God shall strike them down for each sper that’s spilt in vain.

Everybody: Every sperm is sacred, every sperm is good. Every sperm is needed in your neighborhood. Every sperm…

**Father and Son**

*Father*

It´s not **(G)** time to make a **(D)** change,

just re**(C)**lax, take it **(Am7)** easy,

you´re still **(G)** young, that´s your **(Em)** fault,

here´s so **(Am)** much you have to **(D)** know.

Find a **(G)** girl, settle **(D)** down,

if you **(C)** want you can **(Am7)** marry,

look at **(G)** me I´m **(Em)** old but I´m **(Am)** happy. **(D)**

I was **(G)** once like you are **(D)** now,

and I **(C)** know that it´s not **(Am7)** easy

to be **(G)** calm, when you’ve **(Em)** found

something going **(Am)** on. **(D)**

But take your **(G)** time, think a **(D)** lot,

think of **(C)** everything you´ve **(Am7)** got

for you will **(G)** still be here **(Em)** tomorrow,

but your **(D)** dreams may not.**(G, C, G, C))**

*Son*

How can **(G)** I try to ex**(D)**plain,

when I **(C)** do he turns a**(Am7)**way again,

it´s **(G)** always been the **(Em)** same, same old **(Am)** story. **(D)**

From the **(G)** moment I could **(D)** talk,

I was **(C)** ordered to **(Am7)** listen,

now there´s a **(G)** way and I **(Em)** know, that I **(D)** have to **(G)** go away.

I **(D)** know, I **(C)** have to **(G)** go. **(C, G, C)**

*Father*

It´s not **(G)** time to make a **(D)** change,

just sit **(C)** down, take it **(Am7)** slowly,

you’re still **(G)** young, that’s your **(Em)** fault,

there’s so **(Am)** much you have to go **(D)** through.

Find a **(G)** girl, settle **(D)** down,

if you **(C)** want you can **(Am7)** marry,

look at **(G)** me I´m **(Em)** old but I´m **(Am)** happy. **(D)**

*Son*

All the **(G)** times that I’ve **(D)** cried,

keeping **(C)** all the things I **(Am7)** knew inside,

it’s **(G)** hard but it’s **(Em)** harder to ig**(Am)**nore it. **(D)**

If they were **(G)** right I’d **(D)** agree,

but it’s **(C)** them they know not **(Am7)** me.

Now there´s a **(G)** way and I **(Em)** know that I **(D)** have to **(G)** go away,

I **(D)** know, I **(C)** have to **(G)** go.

**Fernando**

1. (C) Can you hear the drums, Fernando?

I remember long ago another starry night like (am) this.

(dm) In the firelight Fernando,

you were humming to yourself and softly strumming your gui-(G)-tar.

I could hear the distant drums and sounds of bugle calls were coming from the (C) far.

Ref: There was something in the (G7) air that night,

the stars were bright, Fer-(C)-nando.

They were shining there for (G7) you and me, for liberty, Fer-(G)-nando.

Though we (A) never thought that we could lose there’s no re-(D)-gret. (D7) If I had to do the (G) same again, I (G7) would my friend Fern-(C)-ando.

2. They were closer now, Fernando.

Ey’ry hour, ev’ry minute seemed to last eternally.

I was so afraid, Fernando,

we were young and full of life and none of us prepared to die.

And I’m not ashamed to say the roar of guns and cannons

almost made me cry.

3. Now we’re old and grey, Fernando,

and since many years I haven’t seen a rifle in your hand.

Can you hear the drums, Fernando?

Do you still recall the frightful night we crossed the Rio Grande?

I can see it in your eyes how proud you were to fight

for freedom in this land.

**Five hundred miles**

1. If you **(G)** miss the train I´m **(Em)** on

you will **(Am)** know that I am **(C)** gone,

you can **(Am)** hear the whistle **(C)** blow one hundred **(D)** miles, **(D7)**

one hundred **(G)** miles, one hundred **(Em)** miles,

one hundred **(Am)** miles, one hundred **(C)** miles,

you can **(Am)** hear the whistle **(D)** blow one hundred **(G)** miles.

2. Lord I´m **(G)** one , Lord I´m **(Em)** two,

Lord I´m **(Am)** three and Lord I´m **(C)** four,

Lord I´m **(Am)** five hundred **(C)** miles away from **(D)** home, **(D7)**

five hundred **(G)** miles, five hundred **(Em)** miles,

five hundred **(Am)** miles, five hundred **(C)** miles,

Lord I´m **(Am)** five hundred **(D)** miles away from **(G)** home.

3. Not a **(G)** shirt on my **(Em)** back,

not a **(Am)** penny to my **(C)** name,

Lord I **(Am)** can´t go at **(C)** home thisa**(D)**way, **(D7)**

thisa**(G)**way, thisa**(Em)**way,

thisa**(Am)**way, thisa**(C)**way,

Lord I **(Am)** can´t go at **(D)** home thisa**(G)**way.

**Gillwell - Lied**

I **(G)** used to be a cuckoo and a **(C)** good old cuckoo **(G)** too,

but now I finished cuckooing, I **(A7)** don´t know what to **(D7)** do.

I´m **(G)** growing old and feeble and **(C)** I can "cuck" no **(G)** more.

**(G)** So **(C)** I´m **(G)** going to work my **(D)** ticket if I **(G)** can.

Back to Gilwell happy **(C)** land,

I´m **(G)** going to work my **(D)** ticket if I **(G)** can.

Back to Gilwell happy **(C)** land,

I´m **(G)** going to work my **(D)** ticket if I **(G)** can.

*Ebenso mit: Raven(Rabe), Pecker (Specht), Pigeon (Wildtaube), Owl (Eule), Bull (Stier), Wolf (Wolf), Snipe (Schnepfe)*

**Good Night, Ladies**

**(G)** Good night, ladies, good night **(D7)** ladies,

**(G)** good **(G7)** night **(C)** ladies,

we´re **(G)** going to **(D7)** leave you **(G)** now.

Merrily we row along, **(D)** row along, **(G)** row along,

merrily we row along **(D)** over the dark blue **(G)** sea. **(D7)**

**Greensleeves**

1. A**(Am)**las, my love, you **(G)** do me wrong

to **(F)** cast me off dis**(Em)**courteously;

and **(Am)** I have loved **(G)** you so long,

de**(F)**lighting **(E)** in your **(Am)** company.

Ref.:

**(C)** Greensleeves was **(G)** all my joy,

**(F)** Greensleeves was **(Em)** my delight,

**(C)** Greensleeves was my **(G)** heart of gold

and **(F)** who but my **(E)** Lady **(Am)** Greensleeves.

2. I **(Am)** bought thee pettcoats **(G)** of the best,

the **(F)** cloth so fine as **(Em)** fine might be,

I **(Am)** gave thee jewels **(G)** for my chest

and all this **(F)** cost I **(E)** spent on **(Am)** thee.

3. Thy **(Am)** crimsom stockings, **(G)** all of silk,

with **(F)** gold all wrought a**(Em)**bove the knee,

thy **(Am)** pumps as white as **(G)** was the milk,

and **(F)** yet thou **(E)** wouldst not love **(Am)** me.

4. Thy **(Am)** gown was of the **(G)** grassy green,

the **(F)** sleeves of satin **(Em)** hanging by,

which **(Am)** made the be our **(G)** harvest queen,

and **(F)** yet thou **(E)** wouldst not love **(Am)** me.

5. Well, **(Am)**I will pray to **(G)** God on high

that **(F)** thou my constancy **(Em)** may’st see

for **(Am)** I am still thy **(G)** lover true,

come **(F)** once again, **(E)** and love **(Am)** me.

**Guantanamera**

Refrain:

**(C F)** Guantanamera, **(G)** guajira **(C)** Guantanamera. **(F G)**

**(C)** Guantanamera, **(F G)** guajira **(C)** Guantanamera. **(F G)**

1. Yo soy un **(C)** hombre sincero, **(F G)** De donde **(C)** crece la **(F)** palma. **(G)**

Yo soy un **(C)** hombre **(F)** sincero **(G)**, De donde **(C F)** crece la **(G)** palma.

Y antes de **(C)** morir me **(F)** quieto **(G)**, Echar mi **(C)** versos**(F)** del **(G)** alma.

Refrain

2. Mi verso **(C)**  es de un verde **(F)** claro**(G)**, Y de un **(C)** carmin **(F)** encendido **(G)**.

Mi verso**(C)**  es de un verde **(F)** clar **(G)**, Y de un **(C F)** carmin **(G)** encendido.

Me verso **(C)** es un ciervo **(F G)** herido, Que busca **(C)** en el monte **(F G)** amparo.

Refrain

3. Con los **(C)** probes de la **(F)** tierra **(G)**, Quiero **(C)** yo me **(F)** suerte echar **(G)**.

Con los **(C)** probes de la **(F)** tierra **(G)**, Quiero **(C)** yo **(F)** mi suerte **(G)** echar.

El **(C)** arroyo de la **(F G)** sierra, Me **(C)** complace mas que el **(F)** mar **(G)**.

Refrain

**Hava nagila**

// **(E)** Hava nagila, **(Am)** hava nagila, hava nagila **(E)** venis mecha //

// Hava nera nena, **(Dm)** hava nera nena, hava nera nena **(E)** venis mecha //

**(Am)** U-ru, uru a-chim, u-ru a-chim, U-ru a-chim belev sameaach, u-ru a-chim belev sameach, **(Dm)** U-ru a-chim belev sameach, **(E)** U-ru a-chim belev (Am) saeach

// **(E)** Hava nagila, **(Am)** hava nagila, hava nagila **(E)** venis mecha //

**He Leute passt gut auf (Sommerlagerlied 1991 Krumau)**

Ref: He Leute passt gut auf, denn jetzt sind wir da! Ab heut’ ist in Krumau die Hölle los. Wir kennen keine Langeweile, uns fällt stets was ein, und jeder denk: „Was machen die hier bloß?“

*Dazu, bei „Leute“ einsetzend, rhythmisch, der Walking-Baß: Sommerlager, Sommerlager, Sommerlager, mit der Gruppe drei-und-zwanzig, Sommerlager in Krumau.*

1. Wir freu’n uns schon seit Wochen, jetzte ist es endlich soweit, wir fahr’n auf Sommerlager, und sind zu neuen Taten bereit.

Ref.

2. Wenn es auch manchaml regnet, wir bringen trotzdem etwas voran, uns’re Devise lautet: Das Wetter ist immer sonnig und warm!

Ref:

**Hey Jude**

1. Hey **(G)** Jude, don´t make it **(D)** bad,

take a **(D7)** sad song and make it **(G)** better.

Re**(C)** member to let her into your **(G)** heart,

then you can **(D)** start to make it bet**(G)**ter.

2. Hey **(G)** Jude, don´t be a**(D)**fraid,

you were **(D7)** made to go out and get **(G)** her.

The **(C)** minute you let her under your **(G)** skin,

then you´ll be**(D)**gin to make it bet**(G)**ter.

**(G7)** And any time you feel the **(C)** pain, Hey **(Em)** Jude, re**(Am)**frain,

don´t **(Am7)** carry the **(D7)** world upon your **(G)** shoulders. **(G7)**

For now you know that it´s a **(C)** fool who **(Em)** plays it **(Am)** cool

by **(Am7)** making his **(D7)** world a little **(G)** colder.

Da-da-da **(G7)** da-da **(D7)** da-da-da da.

3. Hey **(G)** Jude, don´t let me **(D)** down,

you have **(D7)** found her, now go and **(G)** get her.

Re**(C)**member to let her into your **(G)** heart,

then you can **(D)** start to make it **(G)** better.

**(G7)** So let it out and let it **(C)** in Hey **(Em)** Jude, be**(Am)**gin,

you´re **(Am7)** waiting for someone to per**(G)**form with. **(G7)**

And don´t you know that it´s just **(C)** you, Hey **(Em)** Jude, you **(Am)** do,

the **(Am7)** movement you **(D7)** need is on your **(G)** shoulder.

Da-da-da **(G7)** da-da **(D7)** da-da-da da

4. Hey **(G)** Jude, don´t make it **(D)** bad,

take a **(D7)** sad song and make it **(G)** better.

Re**(C)**member to let her under your **(G)** skin,

then you´ll be**(D)**gin to make it **(G)** better.

better, better, better, better, better, oh!

|: **(G)** Da da-da **(F)**da-da-da da, **(C)** da-da-da da, hey **(G)** Jude. :|

**Hoch auf dem gelben Wagen**

1. **(G)** Hoch auf dem gelben Wagen sitz ich beim **(D7)** Schwager **(G)** vorn.

Vorwärts die Rösser traben, **(D)** lustig **(am)** schmettert das **(D)** Horn.

**(am)** Berge, **(D7)** Täler und **(G)** Auen, **(D)** leuchtendes Ähren-**(G)**-gold:

//Ich **(C)** möchte ja so gerne noch **(G)** bleiben, aber der **(C)** Wa-**(D7)**-gen, der **(G)** rollt.

2. **(G)** Flöten hör ich und Geigen, **(D7)** lustiges Baßge-**(G)**-brumm.

Junges Volk im Reigen **(D)** tanzt **(am)** um die Linde **(D)** herum,

**(am)** wirbelt wie **(D7)** Blätter im **(G)** Winde, **(D)** jauchzet und lacht und **(G)** tollt.

// Ich **(C)** bliebe ja so gerne bei der **(G)** Linde, aber der **(C)** Wa-**(D7)**-gen, der **(G)** rollt. //

3. **(G)** Postillon in der Schenke füttern die **(D7)** Rosse im **(G)** Flug.

Schäumendes Gerstengetränke **(D)** reicht mit der **(am)** Wirt im **(D)** Krug.

**(am)** Hinter den Fenster-**(D7)**-scheiben **(G)** lacht ein **(D)** Gesicht so **(G)** hold.

// Ich **(C)** möchte ja so gerne noch **(G)** bleiben, aber der **(C)** Wa-**(D7)**-gen, der **(G)** rollt. //

4. **(G)** Hoch auf dem gelben Wagen bläst der **(D7)** Postillion sein **(G)** Horn.

Lustig die Pferde **(D)** traben, und auch mein **(am)** Blick, der geht nach **(D)** vorn.

**(am)** Dort von dem **(D7)** hellblauen **(G)** Himmel leuchtet **(D)** die Sonne so **(G)** gold.

// Ich **(C)** wäre so gern noch **(G)** geblieben, aber der **(C)** Wa-**(D7)**-gen der **(G)** rollt. //

5. **(G)** Einst schlägt für mich auch die Stunde, **(D7)** auch meine Zeit **(G)** verrinnt.

Schaue noch mal in **(D)** die Runde, wenn meine **(am)** letzte Fahrt **(D)** beginnt.

**(am)** Singt mir **(D7)** ade nur, ihr **(G)** Lieben, **(D)** die ihr nicht mitfahren **(G)** wollt.

// Ich **(C)** wäre ja so gerne noch **(G)** geblieben, aber der **(C)** Wa-**(D7)**-gen, der **(G)** rollt.//

**The house of the rising sun**

1. There **(Am)** is a **(C)** house in **(D)** New Or**(F)**leans

they **(Am)** call the **(C)** Rising **(E7)** Sun.

It´s **(Am)** been the **(C)** ruin of **(D)** many a **(F)** man,

and **(Am)** me, oh **(E7)** God, I´m **(Am)** one. **(E)**

2. My **(Am)** mother **(C)** she‘s a **(D)** tai**(F)**lor,

she **(Am)** sews those **(C)** new blue **(E7)** jeans,

my **(Am)** father **(C)** was a **(D)** gambling **(F)** man,

**(Am)** down in **(E7)** New Or**(Am)**leans. **(E)**

3. My **(Am)** best friend **(C)** is a **(D)** gam**(F)**bler

he **(Am)** goes from **(C)** town to **(E7)** town,

the **(Am)** only **(C)** time, he´s **(D)** satis**(F)**fied, is when

he **(Am)** drinks his **(E7)** liquor **(Am)** down. **(E)**

4. Well the **(Am)** only **(C)** thing a **(D)** drunkard **(F)** needs

is a **(Am)** suitcase **(C)** and a **(E7)** trunk.

And the **(Am)** only **(C)** time he is **(D)** satis**(F)**fied

Is **(Am)** when he’s **(E7)** all a-**(Am)** drunk. **(E)**

5. He **(Am)** fills his **(C)** glases **(D)** to the **(F)** brim,

and he **(Am)** passes **(C)** them a**(E7)**round.

And the **(Am)** only **(C)** pleasure he gets **(D)** out of **(F)** life

Is a-**(Am)** hoboing from **(E7)** town to **(Am)** town. **(E)**

6. Go **(Am)** tell my **(C)** baby **(D)** sis**(F)**ter,

**(Am)** never **(C)** do what I´ve **(E7)** done,

never **(Am)** see that **(C)** house in **(D)** New Or**(F)**leans

they **(Am)** call the **(E7)** Rising **(Am)** Sun. **(E)**

7. Well it’s **(Am)** one foot **(C)** on the **(D)** plat**(F)**form,

the **(Am)** other´s **(C)** on the **(E7)** train,

I´m **(Am)** going **(C)** back to **(D)** New Or**(F)**leans,

to **(Am)** wear that **(E7)** ball and **(Am)** chain. **(E)**

8. I’m **(Am)** going **(C)** back to **(D)** New Or**(F)**leans,

my **(Am)** race is **(C)** almost **(E7)** run,

I´m **(Am)** going **(C)** there to **(D)** spend my **(F)** life,

be**(Am)**neath that **(E7)** Rising **(Am)** Sun.

**I come from Alabama / Oh Susanna**

1. I **(G)** come from Alabama with my banjo on my **(D)** knee.

I´m **(G)** going to Louisiana my Susanna **(D7)** for to **(G)** see. **(G7)**

Ref.:

|: **(C)** Oh Susanna, why **(G)** don´t you cry for **(D)** me,

I´ve **(G)** come from Alabama with my banjo **(G7)** on my **(G)** knee **(G7) :**|

2. It **(G)** rained all day the night I left, the weather was so **(D)** dry,

the **(G)** sun so hot I froze myself, Susanna **(D7)** don´t you **(G)** cry. **(G7)**

Ref.:

3. I **(G)** had a dream the other night, when everything was **(D)** still,

I **(G)** thought I saw Susanna dear a-coming **(D7)** down the **(G)** hill. **(G7)**

Ref.:

4. The **(G)** red, red rose was in her hand, the tear was in her **(D)** eye.

I **(G)** said,“ I come from Dixie Land, Susanna, **(D7)** don´t you **(G)**cry!“**(G7)**

Ref.:

5. I **(G)** soon will be in New Orleans, and then I`ll look **(D)** around

and **(G)** when I find Susanna, I´ll fall **(D7)** upon the **(G)** ground. **(G7)**

Ref.:

6. But **(G)** if I do not find her then, I’m surely bound to **(D)** die,

and **(G)** when I´m dead and buried, oh, Susanna **(D7)** don´t you **(G)** cry. **(G7)**

Ref.:

**I like the flowers**

(C) I like the (Am) flowers, (Dm) I like the (G7) daffodils,

(C) I like the (Am) mountains, (Dm) I like the (G7) rolling hills,

(C) I like the (Am) fireplace (Dm) when the light is (G7) low.

(C) Bumdiadi, (Am) bumdiadi, (Dm) bumdiadi, (G7) bumdiadi.

**I’ve got the BiPi´s - Spirit**

1. I’ve got the **(G)** Bi-Pi’s spirit right in my head,

**(D7)** right in my head, **(G)** right in my head.

I’ve got the Bi-Pi’s spirit right in my head,

**(D7)** right in my head to  **(G)** stay.

2. I’ve got the **(G)** Bi-Pi’s spirit deep in my heart,

**(D7)** deep in my heart, **(G)** deep in my heart.

I’ve got the Bi-Pi’s spirit deep in my heart,

**(D7)** deep in my heart to **(G)** stay.

3. I’ve got the **(G)** Bi-Pi’s spirit around my feet,

**(D7)** around my feet, **(G)** around my feet.

I’ve got the Bi-Pi’s spirit around my feet,

**(D7)** around my feet to **(G)** stay.

4. I’ve got the **(G)** Bi-Pi’s spirit right in my head,

**(D7)** deep in my heart, **(G)** around my feet.

I’ve got the Bi-Pi’s spirit, all over me,

**(D7)** all over me to **(G)** stay!

**If I had a hammer**

**(C)** Uh **(Am)** uh **(F)** uh **(G7)** uh, **(C)** uh **(Am)** uh **(F)** uh **(G7)** uh

**(C)** Uh **(Am)** uh **(F)** uh **(G7)** uh, **(C)** uh **(Am)** uh **(F)** uh

1. If **(G7)** I had a **(C)** hammer **(Am)**,

**(F)** I´d **(G7)** hammer in the **(C)** morning. **(Am)**

**(F)** I´d **(G7)** hammer in the **(C)** evening, **(Am)**

**(F)** allover this **(G)** land.

I´d hammer out **(F)** dangers,

I´d hammer out **(Am)** warning,

I´d hammer out **(F)** love bet**(C)**ween

my **(F)** brothers and my **(C)** sisters,

**(F, G)**all **(G7)** over this **(C)** land. **(C)** Uh **(Am)** uh **(F)** uh **(G7)** uh,

**(C)** Uh **(Am)** uh **(F)** uh **(G7)** uh, **(C)** Uh **(Am)** uh **(F)** uh **(G7)** uh,

**(C)** Uh **(Am)** uh **(F)**

2. 1. If **(G7)** I had a **(C)** bell **(Am)**,

**(F)** I´d **(G7)** ring it in the **(C)** morning. **(Am)**

**(F)** I´d **(G7)** ring it in the **(C)** evening, **(Am)**

**(F)** allover this **(G)** land.

I´d ring out **(F)** dangers,

I´d ring out **(Am)** warning,

I´d ring out **(F)** love bet**(C)**ween

my **(F)** brothers and my **(C)** sisters,

**(F, G)**all **(G7)** over this **(C)** land. **(C)** Uh **(Am)** uh **(F)** uh **(G7)** uh,

**(C)** Uh **(Am)** uh **(F)** uh **(G7)** uh, **(C)** Uh **(Am)** uh **(F)** uh **(G7)** uh,

**(C)** Uh **(Am)** uh **(F)**

3. 1. If **(G7)** I had a **(C)** song **(Am)**,

**(F)** I´d **(G7)** sing it in the **(C)** morning. **(Am)**

**(F)** I´d **(G7)** sing it in the **(C)** evening, **(Am)**

**(F)** allover this **(G)** land.

I´d sing out **(F)** dangers,

I´d sing out **(Am)** warning,

I´d sing out **(F)** love bet**(C)**ween

my **(F)** brothers and my **(C)** sisters,

**(F, G)**all **(G7)** over this **(C)** land. **(C)** Uh **(Am)** uh **(F)** uh **(G7)** uh,

**(C)** Uh **(Am)** uh **(F)** uh **(G7)** uh, **(C)** Uh **(Am)** uh **(F)** uh **(G7)** uh,

**(C)** Uh **(Am)** uh **(F)**

4. If **(G7)** I got a **(C)** hammer **(Am)**

**(F)** and **(G7)** I got a **(C)** bell, **(Am)**

**(F)** and **(G7)** I got a **(C)** song to **(Am)**sing

**(F)** all over this **(G)** land,

**(G)** it´s the hammer of **(F)** justice,

it´s the bell of **(Am)** freedom,

it´s the song about the **(F)** love bet**(C)**ween

my **(F)** brothers and my **(C)** sisters,

**(F, G)**all **(G7)** over this **(C)** land. **(C)** Uh **(Am)** uh **(F)** uh **(G7)** uh,

**(C)** Uh **(Am)** uh **(F)** uh **(G7)** uh, **(C)** Uh **(Am)** uh **(F)** uh **(G7)** uh,

**(C)** Uh **(Am)** uh **(F)**

**If you’re happy**

1. If you’re **(C)** happy and you know it, clap your **(G7)** hands

If you’re happy and you know it, clap your **(C)** hands

If you’re **(F)** happy and you know it,

and you **(C)** really want to show it,

If you’re **(G7)** happy and you know it, clap your **(C)** hands

2. slap your sides

3. stamp your feet

4.. snap your fingers

5. sniff your nose

6. shout „We are!“

7. do it all

**In The Ghetto**

As the **(C)** snow flies

on a **(Em)** cold and grey Chicago mornin’,

a **(F)** poor little baby **(G7)** child is born in The **(C)** Ghetto.

And his mama cries.

‘Cause if **(Em)** there’s one thing she doesn’t need

it’s an**(F)**other hungry **(G7)** mouth to feed in The **(C)** Ghetto.

People, don’t you **(G)** understand,

the child needs a **(F)** helping **(C)** hand,

or **(F)** he’ll grow to be an **(G7)** angry young man some **(C)** day.

Take a look at **(G)** you and me,

are we to **(F)** blind to **(C)** see,

or **(F)** do we simply **(Em)** turn our heads

and **(Dm)** look the other **(G7)**way.

Well the **(C)** world turns

and a **(Em)** hungry little boy with the runny nose

**(F)** plays in the streets as the **(G7)** cold wind blows in The **(C)** Ghetto,

and his hunger burns

and he **(Em)** starts to roam the streets at night

and he **(F)** learns how to steel

and he **(G7)** learns how to fight in The **(C)** Ghetto.

And **(G)** then one night in desperation,

the **(F)** young man breaks **(C)** away.

He **(F)** buys a gun, **(Em)** steals a car,

**(Dm)** tries to run, but he **(G7)** don’t get far, and his **(C)** mama cries.

As a **(Em)** crowd gathers ‘round an angry young man,

face **(F)** down in the street with a **(G7)** gun in his hand in The **(C)** Ghetto.

As her young man dies,

on a **(Em)** cold and grey Chicago mornin’,

an**(F)**other little baby **(G7)** child is born in The **(C)** Ghetto.

**Irgendwann bleib i dann dort**

**(G, D, C, G)**

Der letzte Sommer war sehr **(G)** schön,

i bin in irgendaner **(C)** Bucht geleg’n.

**(Am)** Die Sunn wie Feuer auf der **(G)** Haut.

Du riechst das Wasser und **(C)** nix is laut,

**(Am)** irgendwo in Griechen**(D)**land,

jede **(Am)** Menge weißer **(D)** Sand,

auf mein **(C)** Rücken nur dei **(G)** Hand.

**(G)** Nach zwei, drei Wochen hab i’s g’spürt

i hab das Lebensg’fühl dort **(C)** inhaliert.

**(Am)** Die Gedanken drehn sie **(G)** um,

was z’aus wichtig war, is **(C)** jetzt ganz dumm,

**(Am)** du sitzt bei an Oliven**(D)**baum

und du **(Am)** spielst di mit an **(D)** Stan,

es is so **(C)** anders als da**(G)**ham!

Ref.:

**(G)** Und irgend**(G7)**wann bleib i dann **(C)** dort,

laß alles lieg’n und **(D)** stehn,

geh von daham für immer **(G)** fort. **(Am7, G)**

Darauf **(G7)** geb i dir mei **(C)** Wort,

wieviel Jahr auch noch ver**(D)**gehn,

irgendwann bleib i dann **(G)** dort!

**(G)** In uns’rer Hektomatikwelt

dreht si alles nur um **(C)** Macht und Geld,

**(Am)** Finanz und Banken steig’ mir **(G)** drauf,

die Rechnung die geht sowie**(C)**so nie auf,

**(Am)** und irgendwann fragst die wie**(D)**so

quäl i mi **(Am)** da so schrecklich **(D)** ab

und bin ned **(Am)** längst schon weiß Gott **(G)** wo!

**(G, G, C, Am, G, G, C, Am, D, Am, D, C, G)**

**(G)** Aber noch is net soweit,

noch was zu tun befiehlt die **(C)** Eitelkeit.

**(Am)** Doch bevor der Herzin**(G)**farkt

mich mit 40 in die **(C)** Windeln prackt,

**(Am)** lieg i schon irgendwo am **(D)** Strand,

a „bottle“ **(Am)** Rotwein in der **(D)** Hand

und steck die **(C)** Füß in weißen **(G)** Sand

Ref.: (2x)

**Johann Gottfried Seidelbast**

1. Johann Gottfried Seidelbast, Seidelbast

war ein junger Gymnasiast,Gymnasiast,

liebte die Elisabeth, -lisabeth,

denn die war so dick und fett, dick und fett

2. Jede Pause um halb zehn, um halb zehn,

sah man sie beisammenstehn, -sammenstehn,

wie sie scherzten, lachten,

keine Aufgab machten.

3. Als das der Direktor sah, -rektor sah,

ging er gleich zum Herrn Papa, Herrn Papa,

der ihn dann enterbte

und das Fell ihm gerbte.

4. Johann Gottfried Seidelbast, Seidelbast,

hängte sich an einen Ast, einen Ast,

streckte dann die Zunge raus, Zunge raus,

bis ihm ging die Puste aus, Puste aus.

5. Als Elisabethula, -bethula

ihren Gottfried hängen sah, hängen sah

hing sie sich daneben,

und vergaß zu leben.

6. Die Moral von der Geschicht, der Geschicht :

liebe Gymnasiasten nicht, -siasten nicht,

liebe nur Studenten,

dann wirds besser enden!

**Kein schöner Land in dieser Zeit**

1. Kein schöner **(D)** Land in dieser **(A)** Zeit,

als hier das **(D)** unsre weit und **(A)** breit.

|: Wo wir uns **(D)** finden wohl unter **(A7)** Linden zur Abend**(D)**zeit. :|

2. Da haben **(D)** wir so manche **(A)** Stund

gesessen **(D)** da in froher **(A)** Rund

|: und taten **(D)** singen, die Lieder **(A7)** klingen im Eichen**(D)**grund. :|

3. Das wir uns **(D)** hier in diesem **(A)** Tal

noch treffen **(D)** so viel hundert **(A)** mal,

|: Gott mag es **(D)** schenken, Gott mag es **(A7)** lenken, er hat die **(D)** Gnad. :|

4. Nun Brüder, **(D)** eine gute **(A)** Nacht,

der Herr im **(D)** hohen Himmel **(A)** wacht.

|: In seiner **(D)** Güten uns zu be**(A7)**hüten, ist er be**(A)**dacht.:|

**Killing me softly**

Ref.:

**(Em)** Strumming my pain with his **(Am)** fingers,

**(D7)** singing my life with his **(G)** words,

**(Em)** killing me softly with **(A)** his song

killing me **(D)** softly with his **(C)** song,

telling my **(G)** whole life with **(C)** his words,

killing me soft**(E)**ly with his song.

1. **(Am7)** I heard he **(D)** sang a good song,

**(G)** I heard he **(C)** had a style.

**(Am7)** And so I **(D)** came to see him

and **(Em)** listen for a while.

**(Am7)** And there he **(D7)** was this young boy,

**(G)** a stranger **(H7)** to my eyes.

Ref.:

2. **(Am7)** I felt all **(D)** flushed with fever,

**(G)** embarassed **(C)** by the crowd,

**(Am7)** I felt he **(D)** found my letters

and **(Em)** read each one out loud.

**(Am7)** I prayed that **(D7)** he would finish

**(G)** but he just **(H7)** kept right on.

Ref.:

**(Em)** Strumming my pain with his **(Am)** fingers,

**(D7)** singing my life with his **(G)** words,

**(Em)** killing me softly with **(A)** his song

killing me **(D)** softly with his **(C)** song,

telling my **(G)** whole life with **(C)** his words,

killing me soft**(E)**ly with his song.

**Kookaburra**

Kookaburra sits on an old gum tree,

merry merry king of the bush is he,

laugh kookaburra, laugh kookaburra,

gay your life must be.

**Lady Madonna**

**(E)** Lady Ma**(A)**donna **(E)** children at your **(A)** feet

**(E)** wonder how you **(A)** manage **(E)** to **(C)** make **(D)** ends **(E)** meet.

**(E)** Who finds the **(A)** money **(E)** when you pay the **(A)** rent

**(E)** did you think that **(A)** money **(E)** was **(C)** hea**(D)**ven **(E)** sent.

**(Am)** Friday night arrives without a **(D)** suitcase,

**(G)** Sunday morning creeping like a **(Em)** nun.

**(Am)** Monday’s child has learnd to tie his **(D7)** boot lace.

**(G)** See **(Am7)** how they’ll **(H7)** run.

**(E)** Lady Ma**(A)**donna **(E)** Baby at your **(A)** breast

**(E)** wonder how you **(A)** manage **(E)** to **(C)** feed **(D)** the **(E)** rest.

**(E)** Lady Ma**(A)**donna **(E)** lying in your **(A)** bed

**(E)** listen to the **(A)** music **(E)** playing **(C)** in **(D)** your **(E)** head.

**(Am)** Tuesday afternoon is never **(D)** ending,

**(G)** Wedn’sday morning papers didn’t **(Em)** come,

**(Am)** Thursday night your stockings needed **(D7)** mending,

**(G)** See **(Am7)** how they’ll **(H7)** run.

**(E)** Lady Ma**(A)**donna, **(E)** children at your **(A)** feet,

**(E)** wonder how you **(A)** manage **(E)** to **(C)** make **(D)** ends **(E)** meet.

**leaving on a jetplane (heo)**

1.

All my (D) bags are packed

I'm (G) ready to go

I'm (D) standing here out-(G)-side your door

I (D) hate to wake you (G) up to (em) say good-(A)-bye (A7)

But the (D) dawn is breakin'

Its (G) early morn',

The (D) taxi's waitin'

Hes (G) blowin' his horn

Al-(D)-ready Im so (G) lonesome (em)

I could (A) die (A7)

Ref:

So (D) kiss me and (G) smile for me,(D)

tell me that you'll (G) wait for me, (D)

hold me like you'll (G) never (em) let me (A) go. (A7)

Cause I'm (D) leavin' (G) on a jet plane,

(D) don't know when (G) I'll be back again. (D)

Oh, Babe, (em) I hate to (A) go. (A7)

2.

There's so (D) many times I've (G) let you down

So (D) many times I've (G) played around,

I (D) tell you now, (G) they don't (em) mean a (A) thing (A7)

Every (D) place I go, I'll (G) think of you

Every (D) song I sing, I'll (G) sing for you

When (D) I come back, I'll (G) bring your (em) wedding (A) ring (A7)

3.

(D) Now the time has (G) come to leave you,

(D) one more time (G) let me kiss you

(D) Close your eyes (G) I'll be (em) on my (A) way (A7)

(D) Dream about the (G) days to come

When (D) I won't have to (G) leave alone

A-(D)-bout the times, (G) I won't (em) have to (A) say: (A7)

**lemon tree (heo)**

kommentar: ich kenn das lied nicht und hab für die akkorde nur silben abgezählt, stehen vielleicht an falschen stellen.

1.

When (D) I was (A7) just a (D) lad of ten, my father (A7) said to (D) me:

Come here and (A7) take a (D) lesson from the (G) lovely (A7) lemon (D) tree. (D7)

Dont (G) put your (D7) faith in (G) love, my boy, my father (D7) said to (G) me,

I fear you'll (D7) find that (G) love is like the lovely (D7) lemon (G) tree.

Ref:

(G7) Lemon (C) tree, very pretty and the lemon flower is (G7) sweet,

but the fruit of the poor lemon is impossible to (C) eat. (C)

Lemon (C) tree, very pretty and the lemon flower is (G7) sweet,

but the fruit of the poor lemon is impossible to (C) eat. (A7)

2.

One (D) day be-(A7)-neath the (D) lemon tree, my love and (A7) I did (D) lie,

A girl so (A7) sweet that (D) when she smiled, the (G) stars rose (A7) in the (D) sky. (D7)

We (G) passed that (D7) summer (G) lost in love, beneath the (D7) lemon (G) tree,

The music (D7) of her (G) laughter hid my father's (D7) words from (G) me.

3.

One (D) day she (A7) left with-(D)-out a word, she took a-(A7)-way the (D) sun.

And in the (A7) dark she (D) left behind, I (G) knew what (A7) she had (D) done. (D7)

She (G) left me (D7) for an-(G)-other, it's a common (D7) tale but (G) true,

A sadder (D7) man, but (G) wiser now, I sing these (D7) words to (G) you.

**let it be (heo)**

kommentar:

im alten liederbuch steht es in g statt c außerdem stehen die akkorde teilweise an anderen stellen. gibt viele verschiedene fassungen im internet, manchmal steht auch statt dem (C/e-Dm-C) ein (D-Dm7-C)

1.

When I (C) find myself in (G) times of trouble, (Am) Mother Mary (F) comes to me

(C) Speaking words of (G) wisdom, let it (F) be (C/e-Dm-C)

And (C) in my hour of (G) darkness, She is (Am) standing right in (F) front of me

(C) Speaking words of (G) wisdom, Let it (F) be (C/e-Dm-C)

Ref:

(Am) Let it be, (G) let it be, (F)let it be, (C)let it be

(G)Whisper words of (C) wisdom, let it (F) be (C/e-Dm-C)

2.

And (C) when the broken (G) hearted people, (Am) Living in the (F) world agree

(C) There will be an (G) answer, let it (F) be (C/e-Dm-C)

But (C) though they may be (G) parted, There is (Am) still a chance that (F) they may see

(C) There will be an (G) answer, let it (F) be (C/e-Dm-C)

3.

And (C) when the night is (G) cloudy,

There is (Am) still a light that (F) shines on me

(C) Shine until to-(G)-morrow, let it (F) be (C/e-Dm-C)

I (C) wake up to the (G) sound of music, (Am) Mother Mary (F) comes to me

(C) Speaking words of (G) wisdom, let it (F) be (C/e-Dm-C)

**let's twist again (heo)**

kommentar: aus altem libu abgetippt

1.

Come on let's (C) twist again, like we did it last (am) summer.

Yeah, let's (F) twist again, like we did last (G7) year.

Don't cha (C) remember when things were really (am) hummin',

yeah, let's (F) twist again, (G7) twistin' time is (C) here. (C7)

2.

Yeah, (F) 'roun'n a'roun' an'up 'n' down we (C) go (C7) again,

oh (F) baby, make me know you love me (G7) so, an' then

3.

Let's twist again, like we did last (am) summer.

Yeah let's (F) twist again, like we did last (C) year.

**little boxes (heo)**

kommentar: das findet man in allen tonarten mit leicht verschiedenen texten.

1.

(G) Little boxes on the hill side,little boxes made of ticky-tacky,

little boxes, little (D7) boxes, little (G) boxes all the (D7) same.

There's a (G) green one and a pink one

and a blue one and a yellow one

and they're all made out of (D7) ticky-tacky

and they (G) all look (D7) just the (G) same.

2.

(G) And the people in the houses, all went to the University.

where they all were put in (D7) boxes, and they (G) all came out the (D7)same.

There's (G) doctors, and lawyers,

and business executives,

and they're all made out of (D7) ticky-tacky

and they (G) all look (D7) just the (G) same.

3.

And they (G) all play on the golf course and drink their martinis dry.

And they all have pretty (D7) children and the (G) children go to (D7) school.

And the (G) children go to summer camp and then to the university,

Where they get put in (D7) boxes

and they (G) all come (D7) out the (G) same.

4.

And the (G) boys go into business and marry and raise a family

and they all get put in (D7) boxes little (G) boxes all the (D7) same.

There's a (G) green one and a pink one

and a blue one and a yellow one

and they're all made out of (D7) ticky-tacky

and they (G) all look (D7) just the (G) same.

**looking out my back door (heo)**

kommentar:

original in F statt G

1.

(G) Just got home from illinois, (em) lock the front door, oh boy!

(C) Got to sit (G) down, take a (D) rest on the porch.

(G) Imagination sets in, (em) pretty soon Im singin',

(C) Doo, doo, (G) doo, lookin' (D) out my back (G) door.

2.

(G) There's a giant doing cartwheels, (em) a statue wearin high heels.

(C) Look at all the (G) happy creatures (D) dancing on the lawn.

(G) A dinosaur victrola (em) listning to buck owens.

(C) Doo, doo, (G) doo, lookin' (D) out my back (G) door.

3.

(D) Tambourines and elephants are (C) playing in the (G) band.

Won't you take a ride on the flyin (D) spoon?

Doo, doo doo.

(G) Wondrous apparition (em) provided by magician.

(C) Doo, doo, (G) doo, lookin' (D) out my back (G) door.

4.

(D) Tambourines and elephants are (C) playing in the (G) band.

Won't you take a ride on the flyin (D) spoon?

Doo, doo doo.

(G) Bother me tomorrow, (em) today, Ill buy no sorrows.

(C) Doo, doo, (G) doo, lookin' (D) out my back (G) door.

(G Fis F E)

5.

(A) Forward troubles illinois, (Fism) lock the front door, oh boy!

(D) Look at all the (A) happy creatures (E) dancing on the lawn.

(A) Bother me tomorrow, (Fism) today, Ill buy no sorrows.

(D) Doo, doo, (A) doo, lookin (E) out my back (A) door.

**lumberjack song deutsch (heo)**

H: Holzfäller

A: Alle

H: Ich bin ein Holzfäller und fühl mich stark,

ich schlaf des Nachts und hack am Tag

Ref:

A: Er ist ein Holzfäller und fühlt sich stark

er schläft des Nachts und hackt am Tag

H: Ich fälle Bäume ich ess mein Brot ich geh auf das WC

am Mittwoch geh ich shopping, kauf Kekse zum Kaffee

A: Er fällt die Bäume er isst sein Brot, er geht auf das WC

am Mittwoch geht er shopping, kauft Kekse zum Kaffee

Ref

H: Ich fälle Bäume, ich hüpf und spring, steck Blumen in die Vas'

Ich schlüpf in Frauenkleider und lümmle mich in Bars.

A: Er fällt die Bäume, er hüpft und springt, steckt Blumen in die Vas'

Er schlüpft in Frauenkleider und (gesprochen) lümmelt sich in Bars?

Ref

H: Ich fälle Bäume, trag Stöckelschuh und Strumpf- und Büstenhalter,

wär gern ein kleines Mädchen, so wie mein Onkel Walter

A: Er fällt die Bäume, trägt Stöckelschuh und Strumpf- und Büstenhalter

H:wär gern ein kleines Mädchen, so wie mein Onkel Walter

**lumberjack song engl. (heo)**

kommentar: ohne akkorde wie im alten libu

in originalfassung: like my dear mama statt papa

L: Lumberjack

A: Alle

L: I'm a lumberjack and I'm okay

I sleep all night, I work all day

Ref:

A: He's a lumberjack and he's okay

He sleeps all night and he works all day

1:

L: I cut down trees, I eat my lunch

I go to the lavat'ry.

On Wednesdays I go shopping

and have buttered scones for tea.

A: He cuts down trees, he eats his lunch

he goes to the lavat'ry.

On Wednesdays he goes shopping

and has buttered scones for tea

Ref

2:

L: I cut down trees, I skip and jump, I like to press wild flow'rs.

I put on women's clothing and hang around in bars.

A: He cuts down trees, he skips and jumps, he likes to press wild flow'rs

He puts on women's clothing and hangs around in bars???

Ref

3.

L: I cut down trees, I wear high heels, suspendies and a bra

I wish I'd been a girlie, just like my dear papa.

A: He cuts down trees, he wears high heels, suspendies???

L: and a bra

I wish I'd been a girlie, just like my dear papa.

**Marmor, Stein und Eisen**

1.**(G)** Weine nicht, wenn der Regen fällt, dam **(D)** dam, dam **(G)** dam.

Es gibt einen, der zu dir hält , dam **(D)** dam, dam **(G)** dam.

Ref.:

**(G)** Marmor, Stein und **(C)** Eisen bricht, **(D)** aber unsere **(G)** Liebe nicht!

Alles, alles **(C)** geht vorbei, **(D)** doch wir sind uns treu.

2. **(G)** Kann ich einmal nicht bei dir sein, dam **(D)** dam, dam **(G)** dam.

Denk daran, du bist nicht allein, dam **(D)** dam, dam **(G)** dam.

Ref.:

**(E7)**

3. **(A)** Nimm den goldenen Ring von mir, dam **(E)** dam, dam **(A)** dam.

Bist du traurig, dann sagt er dir, dam **(E)** dam, dam **(A)** dam.

Ref.:

**(A)** Marmor, Stein und **(D)** Eisen bricht, aber unsere **(A)** Liebe nicht

Alles, alles **(D)** geht vorbei, **(E)** doch wir sind uns **(D)** treu! (2x)

**Me and Bobby McGee**

1. **(A)** Busted flat in Baton Rouge headin´ for the trains,

feelin´ nearly faded as my **(E)** jeans,

Bobby thumbed a diesel down, just before it rained,

took us all the way to New Or**(A)**leans.

Took my harpoon out of my dirty, red bandanna

and was blowin´ sad while Bobby sang the **(D)** blues,

with them windshield wipers slappin´ time

and **(A)** Bobby clappin´ hands

we finally **(E)** sang up every song that driver **(A)** knew.

Ref.:

**(D)** Freedom´s just another word for **(A)** nothing left to lose,

and **(E)** nothing ain´t worth nothing but it´s **(A)** free.

**(D)** Feelin´ good was easy, Lord, when **(A)** Bobby sang the blues.

**(E)** And buddy, that was god enough for me,

god enough for me and Bobby **(A)** McGee.

2. **(A)** From the coalmines of Kentucky to the California sun,

Bobby shared the secrets of my **(E)** soul;

standing right beside me, through everything I done,

and every night she kept me from the **(A)** cold.

Then somewhere near Selinas, Lord,

I let slip away she was lookin´ for the love I hope she´d **(D)** find;

well I´d trade all my tomorrows

for **(A)** a single yesterday,

**(E)** holdin´ Bobby´s body close to **(A)** mine.

Ref.:

**(D)** Freedom´s just another word for **(A)** nothing left to lose,

and **(E)** nothing left was all she left for **(A)** me.

**(D)** Feelin´ good was easy, Lord, when **(A)** Bobby sang the blues.

**(E)** And buddy, that was good enough for me,

good enough for me and Bobby **(A)** McGee.

**Meine Oma fährt im Hühnerstall Motorrad**

1. Meine **(G)** Oma fährt im **(C)** Hühnerstall Mo**(G)**torrad,

Mo**(D7)**torrad, Mo**(G)**torrad.

Meine Oma fährt im **(C)** Hühnerstall Mo**(G)**torrad,

meine **(C)** Oma, meine **(D7)** Oma ist mo**(G)**dern, hab´s gern!

2. Meine **(G)** Oma hat im **(C)** hohlen Zahn ein **(G)** Radio, ...

3. Meine **(G)** Oma hat im **(C)** Nachttopf schon **(G)** Beleuchtung...

4. Meine **(G)** Oma hat die **(C)** Glatze mit **(G)** Geländer...

5. Meine **(G)** Oma hat ´nen **(C)** Unterrock aus **(G)** Wellblech...

6. Meine **(G)** Oma trägt im **(C)** Strumpfband den **(G)** Revolver...

7. Meine **(G)** Oma hat am **(C)** Gehstock rotes **(G)** Rücklicht...

8. Meine **(G)** Oma hat ein **(C)** Klopapier mit **(G)** Rüschen...

9. Meine **(G)** Oma lockt den **(C)** Bandwurm, der gibt **(G)** Pfötchen...

10. Meine **(G)** Oma trägt die **(C)** Brille nur mit **(G)** Vorhang...

11. Meine **(G)** Oma springt ins **(C)** Waschbecken mit **(G)** Sprungbrett...

12. Meine **(G)** Oma fährt auf **(C)** Opas Glatze **(G)** Schlittschuh...

13. Meine **(G)** Oma lernt im **(C)** Gurkenglasl **(G)** schwimmen...

14. Meine **(G)** Oma hat ein **(C)** Himmelbett mit **(G)** Brause ...

15. Meine **(G)** Oma hat a **(C)** Strickjack aus **(G)** Spaghetti...

16. Meine **(G)** Oma hat die **(C)** Unterhos mit **(G)** Fließband ...

17. Meine **(G)** Oma hat die **(C)** Nase mit **(G)** Aufzug ...

18. Meine **(G)** Oma hat im **(C)** Küchenschrank **(G)** Kaninchen ...

19. Meine **(G)** Oma hat die **(C)** Unterwäsch mit **(G)** Auspuff ...

20. Meine **(G)** Oma spielt in **(C)** Hollywood den **(G)** Cowboy ...

21. Meine **(G)** Oma führt den **(C)** Opa an der **(G)** Leine ...

22. Meine **(G)** Oma mahlt den **(C)** Kaffee mit **(G)** Atomkraft ...

23. Meine **(G)** Oma fängt die **(C)** Fliegen mit **(G)** Kanonen ...

24. Unsre **(G)** Omas werden **(C)** froh sein, wenn ma **(G)** aufhörn ...

**Molly Malone**

(3/4)

In **(C)** Dublin’s fair **(Am)** city

where the **(Dm)** girls are so **(G7)** pretty,

I **(C)** first set my **(Am)** eyes

on sweet **(Dm)** Molly **(G7)** Malone.

She **(C)** wheeled her wheel**(Am)**barrow

through **(Dm)** streets broad and **(G7)** narrow,

cryin’ **(C)** „Cockles and **(Am)** Mussels **(G7)** alive, alive- **(C)** o!“

Ref.:

**(C)** „Alive, alive-**(Am)** o! **(Dm)** Alive, alive-**(G7)** o!“

Cryin’ **(C)** „Cockles and **(Am)** Mussels **(G7)** alive, alive-**(C)** o!“

She **(C)** was a fish**(Am)**monger,

and **(Dm)** sure ‘twas no **(G7)** wonder,

for **(C)** so were her **(Am)** father

and **(Dm)** mother be**(G7)**fore.

They **(C)** both wheeled their **(Am)** barrow

through **(Dm)** streets broad and **(G7)** narrow,

cryin’ **(C)** „Cockles and **(Am)** Mussels **(G7)** alive, alive- **(C)** o!“

Ref.:

3. She **(C)** died of a **(Am)** fever

and **(Dm)** no one could **(G7)** save her,

and **(C)** that was the **(Am)** end

of sweet **(Dm)** Molly **(G7)** Malone.

But her **(C)** ghost wheels her **(Am)** barrow

through **(Dm)** streets broad and **(G7)** narrow,

cryin’ **(C)** „Cockles and **(Am)** Mussels **(G7)** alive, alive- **(C)** o!“

Ref.:

**(C)** „Alive, alive-**(Am)** o! **(Dm)** Alive, alive-**(G7)** o!“

Cryin’ **(C)** „Cockles and **(Am)** Mussels **(G7)** alive, alive-**(C)** o!“

**Morning has broken**

(3/4)

1. **(C)** Morning has **(Am)** bro**(Dm)**ken **(G)**like the first **(F)**morn**(C)**ing,

**(C)** Blackbird has **(Em)** spo**(Am)**ken **(D7)** like the first **(G)** bird. **(G7)**

**(C)** Praise for the **(F)** singing, **(C)** praise for the **(Am)** morn**(D)**ing,

**(C)** praise for them **(G)** spring**(F)**ing **(G)** fresh from the **(C)** world.**(F, C)**

2. **(C)** Sweet the rain´s **(Am)** new **(Dm)** fall, **(G)** sunlit from **(F)** heav**(C)**en,

**(C)** like the first **(Em)** dew**(Am)**fall **(D7)** on the first **(G)** grass. **(G7)**

**(C)** Praise for the **(F)** sweetness **(C)** of the wet **(Am)** gar**(D)**den,

**(C)** sprung in com**(G)**plete**(F)**ness **(G)** where his feet **(C)** pass.**(F, C)**

3. **(C)** Mine is the **(Am)** sun**(Dm)**light, **(G)** mine is the **(F)**morn**(C)**ing,

**(C)** born of the **(Em)** warn**(Am)**light **(D7)** Eden saw **(G)** play. **(G7)**

**(C)** Praise with e**(F)**lation, **(C)** praise every **(Am)** morn**(D)**ing,

**(C)** god´s recre**(G)**at**(F)**ion **(G)** of the new **(C)** day. **(F, C)**

4. = 1. Strophe

**My Bonny is over the Ocean**

1. My (G) Bonnie is (C) over the (G) ocean,

my Bonnie is (A) over the (D) sea (D7),

my (G) Bonnie is (C) over the (G) ocean,

oh (C) bring back my (D7) Bonnie to (G) me.

Refrain:

(G) Bring back, (C) bring back, oh (D7) bring back, my Bonnie to (G) me, to me,

Bring back, (C) bring back, oh (D7) bring back my Bonnie to (G) me.

2. Last (G) night as I (C) lay on my (G) pillow,

last night as I (A) lay on my (D) bed (D7);

last (G) night as I (C) lay on my (G) pillow,

I (C) dreamt that my (D7) Bonnie was (G) dead.

3. The (G) Winds have gone (C) over the (G) ocean,

the Winds have gone (A) over the (D) sea (D7),

the (G) Winds have gone (C) over the (G) ocean,

and (C) brought back my (D7) Bonnie to (G) me!

Refrain:

(G) Brought back, (C) brought back, oh (D7) brought back my Bonnie to (G) me, to me,

brought back, (C) brought back, oh (D7) brought back my Bonnie to (G) me!

**My Way**

And (D) now, the end is (Fm#) near,

And so I (Fm#7) face the final (B7) curtain,

My (Em) friend. I'll say it (Em7) clear,

I'll stay my (A7) case of which I'm (D) certain.

I've (D) lived a live that's (D7) full.

I travelled (G) each and every (Gm) highway,

And (D) more, much more than (A7) this,

I did it (Em) my (D) way.

Re-(D)-grets, I've had a (Fm#) few,

But then a-(Fm#7)-gain, too few to (B7) mention.

I (Em) did what I had to (Em7) do,

And saw it (A7) through without ex-(D)-emption.

I (D) planned each chattered (D7) course,

Each careful (G) step along the (Gm) byway,

And (D) more, much more than (A7) this,

I did it (Em) my (D) way.

Yes there were (D) times, I'm sure you (D7) knew,

When I bit (G) off more than I could chew,

But through it (Em7) all, when there was (A7) doubt,

I ate it (Fm7) up, and spit it (Bm) out.

I faced it (Em7) all, and I stood (A7) tall,

And did it (Em) my (D) way.

**Obladi Oblada**

(G) Desmond had a barrow in the (D7) market place,

Molly is the singer in a (G) band.

Desmond says to (G7) Molly, girl I (C) like your face

and Molly (G) says this as she (D7) takes him by the (G) hand.

Refrain:

// Ob-la-(G)-di, ob-la-da, life goes (Bm) on (Em) bra.

(G) La la how the (D7) life goes (G) on.//

(G) Desmond takes a trolly to the (D7) jewellers store

buys a twenty carat golden (G) ring

takes it back to (G7) Molly waiting (C) at the door

and as he (G) gives it to her (D7) she begins to (G) sing

Refrain

In a couple of (C) years they have built

a home sweet (G) home

with a couple of (C) kids running in the yard

Of (G) Desmond and Molly (D7) Jones.

(G) Happy ever after in the (D7) market place

Desmond lets the children lend a (G) hand

Molly stays at (G7) home and does her (C) pretty face

and in the (G) evening she's still (D7) singing with the (G) band

Refrain

**Nun Brüder dieses Lebewohl**

1. Nun (D) Brüder dieses (Em) Lebe-(A7)-wohl soll (D) es für (D7) immer (G) sein?

Ein (D) Abschied ohne (Em) Wieder-(A7)-sehn, der (D) läßt uns (Em) trau-(A7)-rig (D) sein.

Refrain:

Wir (D) sagen uns auf (Em) Wieder-(A7)-sehn, auf (D) Wieder-(D7)-sehn gut (G) Pfad!

Wir (D) sagen uns auf (Em) Wieder-(A7)-sehn, auf (D) Wieder-(Em)-sehn (A7) gut (D) Pfad!

2. Die (D) Nacht bricht ein ins (Em) stille (A7) Land, das (D) Feuer (D7) knistert (G) leis,

reicht (D) euch die Hände, (Em) Brüder (A7) mein und (D) schließet (Em) so (A7) den (D) Kreis.

3. Am (D) selben Feuer (Em) sitzen (A7) wir und (D) fest hält (D7) unser (G) Band,

er (D) bleibt mein Bruder (Em) immer (A7) der, der (D) mit bei (Em) uns (A7) hier (D) stand.

4. Es (D) sieht auf uns der (Em) liebe (A7) Gott, und (D) er ver-(D7)-lässt uns (G) nie,

er (D) reicht uns seine (Em) starke (A7) Hand, dass (D) nie die (Em) Ket-(A7)-te (D) bricht.

**Old McDonald had a farm**

1. (G) Old MacDonald (C) had a (G) farm. hi a- (D7) hi-a (G) ho.

And on this farm he (C) had some (G) chicks. hi a- (D7) hi-a (G) ho.

With a chick-chick here

And a (C) chick-chick there

(G) Here a chick, (C) there a chick

(G) Everywhere a (C) chick-chick

2. … some ducks (… quack-quack)

3. … some geese (… gabble-gabble)

4. … some cows (… moo-moo)

5. … some pigs (… oink-oink)

6. … a car (… rattle-rattle)

(dogs - woof-woof, cat - meow-meow, sheeps - baa-baa ...)

**Off to Dublin in the Green**

1. I [G] am a merry [D] ploughboy and I [C] ploughed the [D] fields all [G] day

'Till a [D] sudden thought came to my mind that I should [C] roam [G] away

Well I've always hated [D] slavery since the [C] day that [D] I was [G] born

So I'm off to join the [D] IRA and I'm off [C] tomorrow [G] morn.

Refrain:

And we're off to Dublin in the [D] green, in the green

Where the [C] helmets [D] glisten in the [G] sun

Where the [D] bayonets flash and the rifles crash (or: slash an orange sash)

To the echo of the [C] Thompson [G] Gun.

I'll leave aside my pick and spade and I'll leave aside my plough

I'll leave aside my old grey mare for no more I'll need them now

And I'll take my short revolver and my bandoleer of lead

I'll do or die I can try to avenge my country's dead.

I'll leave aside my Mary she's the girl I do adore

And I wonder will she think of me when she hears the rifles roar

And when the war is over and old Ireland she is free

I will take her to the church to wed and a rebels wife she'll be.

Now some men they fight for silver

And some men they fight for gold

But the IRA are fighting for

The land that the saxons stole.

Refrain

**One Banana**

Kanon zweistimmig (I und II gleichzeitig, bei “-“ wird gewechselt).

I. One banana, two banana, three banana, four banana, one banana, two banana, three banana, four banana -

II. Baby, oh Baby, I love you! Oh Baby, I need you, oh Baby, I want you, oh Baby, I -

**Only You**

(A) Looking from a (E) window ab-(F#m)-ove is like a (E) story of love (D), can you (A) hear (E) me?

(A) Came back only (E) yesterday, (F#m) we're moving (E) farther away (D), want you (A) near (E) me.

Refr.:

(D) All I needed was the (E) love you gave (A), all I needed for a-(F#m)-nother day,

And (D) all I ever knew – (E) only (A) you.

(A) Sometimes when I (E) think of her (F#m) name, when it's (E) only a game (D), and I (A) need (E) you

(A) Listen to the (E) words that you (F#m) say, it's getting (E) harder to stay (D), when I (A) see (E) you.

(A) This is gonna (E) take a long (F#m) time and I (E) wonder what's mine (D) - can't take (A) no (E) more.

(A) Wonder if you'll under-(F#m)-stand, it's just the (E)touch of your hand (D) behind a (A) closed (E) door.

<http://www.911tabs.com/tabs/y/yaz/only_you_tab.htm>

**Perhaps Love**

Perhaps (G) love is like a (Em) resting place

A (C) shelter from the (D) storm

It ex-(G)-ists to give you (Em) comfort

It's (C) there to keep you (D) warm

And (Bm) in those times of (Em) trouble

When (C) you are most a-(D)-lone

The (C) memory of (D) love will bring you home

Perhaps (G) love is like a (Em) window

(C) Perhaps an open (D) door

It in-(G)-vites you to come (Em) closer

It (C) wants to show you (D) more

And (Bm) even if you lose your-(Em)-self

And (C) don't know what (D) to do

The (C) memory of (D) love will see you (G) through

Oh ! (Bm) Love to some is (Em) like a cloud

To (C) some as (D) strong as (G) steel

For (Bm) some a way of (Em) living

For (C) some a (D) way to (G) feel

And (Bm) some say love is (Em) holding on

And (C) some say (D) letting (G) go

And (Bm) some say love is every-(Em)-thing

(C) Some say they don't (D) know

(G) Perhaps love is like the (Em) ocean

(C) Full of conflicts, full of (D) pain

(G) Like a fire when it's cold out-(Em)-side

(C) Thunder when it rains (D)

If I (Bm) should live for-(Em)-ever

And all (C) my dreams come (D) true

My me-(C)-mory of (D) love will be of (G) you

**Probier´s mal mit Gemütlichkeit**

Probier’s mal (D) mit Gemüt-(D7)-lichkeit, mit (G) Ruhe und Gemüt-(G)-lichkeit, jagst (D) du den Alltag und die Sorgen (G) weg! (A) Und wenn du (D) stets ge-(D7)-mütlich bist und (G) etwas appetitlich ist, dann (D) nimm es dir, e-(A)-gal von welchem (D) Fleck. Was soll ich wo-(A)-anders, wo’s mir nicht ge-(D)-fällt. Ich gehe nicht (A) fort hier, auch nicht für (D) Geld. Die Bienen (G) summen in der (g) Luft, erfüllen (D) sie mit Honig-(E)-duft, und (E) schaust du unter den Stein, erblickst du Ameisen, die hier (E) gut ge-(A)-deih’n, denn mit Ge-(G)-mütlichkeit kommt (A7) auch das Glück zu (D) dir, (G) es (A) kommt zu (D) dir.

Probier’s mal (D) mit Gemüt-(D7)-lichkeit, mit (G) Ruhe und Gemüt-(G)-lichkeit, ver-(D)-treibst du deinen ganzen Sorgen-(G)-kram! (A) Und wenn du (D) stets ge-(D7)-mütlich bist und (G) etwas appetitlich ist, dann (D) nimm es dir, e-(A)-gal woher es (D) kam. Na und pflückst du gern (A) Beeren und piekst dich da-(D)-bei, dann lass dich be-(A)-lehren: Schmerz geht bald vor-(D)-bei. Du musst be-(G)-scheiden, aber nicht (g) gierig im Leben (D) sein, sonst tust du dir (E) weh! Du bist verletzt und sagst nur d’rauf: Daarum pflück’ ich gleich mit dem richtigen (A) Dreh! Denn mit Ge-(G)-mütlichkeit kommt (A7) auch das Glück zu (D) dir, (G) es (A) kommt zu (D) dir.

Probier’s mal (D) mit Gemüt-(D7)-lichkeit, mit (G) Ruhe und Gemüt-(G)-lichkeit, ja (D) schmeiß nur deine Sorgen über (G) Bord. (A) Und wenn du (D) stets ge-(D7)-mütlich bist und (G) etwas appetitlich ist, greif (D) zu, sonst nimmt es (A7) dir ein and’rer (D) fort! (Yeah!) Ge-(D)-mütlichkeit ist (A7) unser Zauber-(D)-wort! (A7) Ja (D) wohl!

**Puff, the Magic Dragon**

1. (C) Puff, the magic (Em) dragon (F) lived by the (C) sea

and (F) frolicked in the (C) autumn (Am) mist in a (D7) land called Honah-(G7)-Lee, (C) Little Jackie (Em) Paper (F) loved that rascal (C) Puff

and (F) brought him strings and (C) sealing (Am) wax and (D7) other (G7) fancy (C) stuff. (G7) Oh!

Refr:

//(C) Puff, the magic (Em) dragon (F) lived by the (C) sea

and (F) frolicked in the (C) autumn (Am) mist in a (D7) land called (G7) Ho-nah-(C) Lee.//

Coda: (D7) land called (G7) Ho-nah–(C) Lee. (F)(C)(G7)(C)

2. (C) Together they would (Em) travel on a (F) boat with billowed (C) sail,

(F) Jackie kept a (C) look-out (Am7) perched on (D7) Puff's gigantic (G7) tail,

(C) Noble kings and (Em) princes would (F) bow whenever they (C) came,

(F) Pirate ships would (C) low'r their (Am7) flag when (D7) Puff roared (G7) out his (C) name. (G7) Oh!

3. (C) A dragon lives for-(Em)-ever but (F) not so little (C) boys,

(F) Painted wings and (C) giant (Am7) rings make (D7) way for other (G7) toys,

(C) One grey night it (Em) happened, Jackie (F) Paper came no (C) more, and

(F) Puff that mighty (C) dragon, (Am7) he (D7) ceased his (G7) fearless (C) roar. (G7) Oh!

4. (C) His head was bent in (Em) sorrow (F) green scales fell like (C) rain,

(F) Puff no longer (C) went to (Am7) play a-(D7)-long the cherry (G7) lane, with-

(C) out his life-long (Em) friend (F) Puff could not be (C) brave So

(F) Puff that mighty (C) dragon, (Am7) sadly (D7) slipped in-(G7)-to his (C) cave. (G7) Oh!

**Pusztalied Noten**

(E) Unser Tag war (E) hell, und wir (H7) spielten sein (E) Spiel. Wir suchten den Weg, und wir (H7) fanden ein (E) Ziel.

Refr.:

(E) Und die Welt ist (A) frei, und die Welt ist (E) weit, wenn am (E) Abend die (H7) Feuer er-(E)-glühn.

(E) Wir tanzten den (E) Tanz, mit Wel-(H7)-le und (E) Wind, wir sangen das Lied, das die (H7) Freude er-(E)-sinnt.

**Sag mir, wo die Blumen sind**

(C) Sag mir, wo die (am) Blumen sind, (F) wo sind sie (G7) geblieben? (C) Sag mir, wo die (am) Blumen sind, (F) was ist (G7) gescheh’n? (C) Sag mir, wo die (am) Blumen sind? (F) Mädchen pflückten (G7) sie geschwind.

Refr.: (F) Wann wird man (C) je versteh’n? (F) Wann wird man (G7) je ver-(C)-steh’n?

(C) Sag mir, wo die (am) Mädchen sind, (F) wo sind sie (G7) geblieben? (C) Sag mir, wo die (am) Mädchen sind, (F) was ist (G7) gescheh’n? (C) Sag mir, wo die (am) Mädchen sind? (F) Männer nahmen (G7) sie geschwind.

(C) Sag mir, wo die (am) Männer sind, (F) wo sind sie (G7) geblieben? (C) Sag mir, wo die (am) Männer sind, (F) was ist (G7) gescheh’n? (C) Sag mir, wo die (am) Männer sind? (F) Zogen fort, (G7) der Krieg beginnt.

(C) Sag mir, wo (am) Soldaten sind, (F) wo sind sie (G7) geblieben? (C) Sag mir, wo die (am) Soldaten sind, (F) was ist (G7) gescheh’n? (C) Sag mir, wo die (am) Soldaten sind? (F) Über Gräber (G7) weht der Wind.

(C) Sag mir, wo die (am) Gräber sind, (F) wo sind sie (G7) geblieben? (C) Sag mir, wo die (am) Gräber sind, (F) was ist (G7) gescheh’n? (C) Sag mir, wo die (am) Gräber sind? (F) Blumen blüh’n (G7) im Sommerwind.

(C) Sag mir, wo die (am) Blumen sind, (F) wo sind sie (G7) geblieben? (C) Sag mir, wo die (am) Blumen sind, (F) was ist (G7) gescheh’n? (C) Sag mir, wo die (am) Blumen sind? (F) Mädchen pflückten (G7) sie geschwind.

**Sailing**

(D) I am (G) sailing, I am (Em) sailing,

Home (C) again cross the (G) sea.

I am (A) sailing, stormy (Em) waters,

To be (Am) near you, to be (G) free (D).

(D) I am (G) flying, I am (Em) flying,

Like a (C) bird cross the (G) sky.

I am (A) flying, passing (Em) high clouds,

To be (Am) with you, to be (G) free (D).

(D) Can you (G) hear me, can you (Em) hear me

Through the (C) dark night, far a-(G)-way,

I am (A) dying, forever (Em) trying,

To be (Am) with you, who can (G) say (D).

**Scarborough fair**

1. **(Am)** Are you going to **(G)** Scarborough **(Am)** fair?

**(C)** Parsley, **(Am)** sage, rose**(D)**mary and **(Am)** thyme.

Remember **(C)** me to one who lived **(G)** there,

**(Am)** she once **(G)** was a true love of **(Am)** mine.

2. **(Am)** Tell her to make me a **(G)** cambric **(Am)** shirt.

**(C)** Parsley, **(Am)** sage, rose**(D)**mary and **(Am)** thyme.

Without more **(C)** seam or fine needle**(G)**work.

And **(Am)** then she’ll **(G)** be a true love of **(Am)** mine.

3. **(Am)** Will you reap it with **(G)** sickle of **(Am)** leather.

**(C)** Parsley, **(Am)** sage, rose**(D)**mary and **(Am)** thyme.

And tie it all **(C)** up with a peacock’s **(G)** feather.

Or **(Am)** never **(G)** be a true love of **(Am)** mine.

4. **(Am)** Will you find me an **(G)** acre of **(Am)** land.

**(C)** Parsley, **(Am)** sage, rose**(D)**mary and **(Am)** thyme.

Between the **(C)** sea foam and the sea **(G)** sand.

Or **(Am)** never **(G)** be a true love of **(Am)** mine.

5. **(Am)** Will you plough it **(G)** with a lamb’s **(Am)** horn.

**(C)** Parsley, **(Am)** sage, rose**(D)**mary and **(Am)** thyme.

And sow it all **(C)** over with one pepper**(G)**corn.

Or **(Am)** never **(G)** be a true love of **(Am)** mine.

6. **(Am)** Tell her to wash it in **(G)** yonder dry **(Am)** well.

**(C)** Parsley, **(Am)** sage, rose**(D)**mary and **(Am)** thyme.

Where water ne’er **(C)** sprung, nor drop of rain **(G)** fell.

And **(Am)** then she’ll **(G)** be a true love of **(Am)** mine.

7. **(Am)** Tell her to dry it on **(G)** yonder **(Am)** thorn.

**(C)** Parsley, **(Am)** sage, rose**(D)**mary and **(Am)** thyme.

Which never bore **(C)** blossom since Adam was **(G)** born.

And **(Am)** then she’ll **(G)** be a true love of **(Am)** mine.

8. **(Am)** When you’ve done and **(G)** finished your **(Am)** work.

**(C)** Parsley, **(Am)** sage, rose**(D)**mary and **(Am)** thyme.

Then come to **(C)** me for your cambric **(G)** shirt.

And **(Am)** you shall **(G)** be a true love of **(Am)** mine.

**Schifoan**

**(G, Em, C, D, G, Em, C, D)**

1. Am **(G)** Freitag auf d´**(Em)** Nacht mont**(C)**ier i die **(D)** Schi

**(G)** auf mei **(Em)** Auto und **(C)** dann begib i **(D)** mi

ins **(G)** Stubaital **(Em)** oda nach **(C)** Zell am **(D)** See,

weil **(G)** dort auf die **(Em)** Berg obn

hams **(C)** imma an **(D)** leiwandn **(G)** Schnee. **(Em, C, D)**

Ref.

**(D)** Weil i wül **(G)** schi**(Em)**foan, foan, foan, foan,

**(C)** schi**(Am)**foan, **(G)** schi**(Em)**foan, foan, foan, foan,

**(C)** schifoan is des **(Em)** leiwandste

**(Am)** wos ma si nur vurstön **(G)** kann!

**(Em, D, G, Em, C, D, G, Em, C, D)**

2. In da **(G)** Fruah bin i da **(Em)** erste, der **(C)** was aufe **(D)** foahrt,

**(G)** damit i **(Em)** net so **(C)** lang aufs aufefoahrn **(D)**woat.

Obn **(G)** auf da Hüttn **(Em)** kauf i mir **(C)** an Jaga**(D)**tee,

wei **(G)** so a **(Em)** Tee mocht

**(C)** an Schnee erst **(D)** so richtig **(G)**schee. **(Em, C, D)**

Und **(G)** wann da Schnee staubt und **(Em)** wann die Sonn scheint,

dann **(C)** hab i alles **(D)** Glück in mir vereint.

I **(G)** steh am Gipfel, schau **(Em)** obi ins Tal

a **(C)** jeder is glücklich, a **(D)** jeder fühlt si wohl und will nur

Ref.**(G)** Schi**(Em)**foan ....

3. Am **(G)** Sonntag auf d´**(Em)** Nacht mont**(C)**ier i die **(D)** Schi

**(G)** auf mei **(Em)** Auto oba **(C)** dann überkommt´s **(D)** mi:

Und i **(G)** schau no amal **(Em)** aufe und **(C)** denk ma, oba **(D)** wo

I **(G)** foah no net **(Em)** z´Haus,

i **(C)** bleib am Montag **(D)** a no **(G)**do. **(Em, C, D)**

Ref:.

**Science fiction - double feature**

**(G, F, C, D)**

1. Michael **(G)** Rennie was ill the day the **(F)** earth stood still

but he **(C)** told us where to **(D)** stand.

And Flash **(G)** Gordon was there in silver **(F)** underweare,

Claude **(C)** Rains was the invisible **(D)** man.

Then **(G)** something went wrong Fay **(F)** Wray and King Kong,

they got **(C)** caught in a celluloid **(D)** jam.

Then at a **(G)** deadly pace it came from **(F)** outer space,

and **(C)** this is how the message **(D)** ran:

Ref.:

**(C)** Science **(D)** fiction (uh uh **(G)** uh ) double **(Em)** feature:

**(C)** Doctor **(D)** X **(G)** will build a **(Em)** creature,

**(C)** see androids **(D)** fighting **(G)** Brad and **(Em)** Janet,

**(C)** Anne Francis **(D)** stars in **(G)** „Forbidden **(Em)** Planet“.

Ah ha **(C)** ha ho: At the late night

double **(D)** feature picture **(G)** show. **(F, C, D, D7)**

2. I knew **(G)** Loe G. Carrol was **(F)** over a barrel

when **(C)** tarantula took to the **(D)** hills.

And I **(G)** really got hot when I saw **(F)** Jeanett Scott

fight a **(C)** Triffid that spits poison and **(D)** kills.

Dana **(G)** Andrews said prunes **(F)** gave him the runes,

and **(C)** passing them used lots of **(D)** skills.

And when **(G)** worlds collide, said George **(F)** Pal to his bride,

I’m gonna **(C)** give you some terrible **(D)** thrills: like a ..

Ref.:

**(C)** Science **(D)** fiction (uh uh **(G)** uh ) double **(Em)** feature:

**(C)** Doctor **(D)** X **(G)** will build a **(Em)** creature,

**(C)** see androids **(D)** fighting **(G)** Brad and **(Em)** Janet,

**(C)** Anne Francis **(D)** stars in **(G)** „Forbidden **(Em)** Planet“.

Ah ha **(C)** ha ho: At the late night double **(D)** feature picture **(G)** show.

I wanna **(Em)** go

to the **(C)** late night double **(D)** feature picture **(G)** show,

by R K **(Em)** O .

Oh **(C)** oh oh: To the late night double **(D)** feature picture **(G)** show.

In the back **(Em)** row.

Oh **(C)** oh oh: To the **(C)** late night double **(D)** feature picture **(G)** show.

**Seasons in the sun**

**(C)** Good-bye to you my trusty friend!

We’ve known each other since we were **(Dm)** nine or ten.

**(G)** Together we’ve climbed hills and **(C)** trees,

learned of love and A B **(Dm)** Cs,

skinned our **(G)** hearts and skinned our **(C)** knees.

Good-bye, my friend it’s hard to die

when all the birds are singing **(Dm)** in the sky,

**(G)** now that the spring is in the **(C)** air.

Pretty girls are ev’ry**(Dm)**where,

think of **(G)** me and I’ll be **(C)** there.

**(C)** We had joy, we had fun,

we had **(Dm)** seasons in the sun,

but the **(G)** hills that we climbed

were just **(G7)** seasons out of **(C)** time.

2.**(C)** Good-bye, Papa, please pray for me!

I was the black sheep of the **(Dm)** family.

**(G)** You tried to teach me right from **(C)** wrong.

Too much wine and too much **(Dm)** song,

wonder **(G)** how I got a**(C)**long.

Good-bye, Papa, it’s hard to die

when all the birds are singing **(Dm)** in the sky,

**(G)** now that the spring is in the **(C)** air.

Little children ev’ry**(Dm)**where,

when you **(G)** see them I’ll be **(C)** there.

**(C)** We had joy, we had fun,

we had **(Dm)** seasons in the sun,

but the **(G)** wine and the song

like the **(G7)** seasons have all **(C)** gone.

3. **(C)** Good-bye, Michelle, my little one!

You gave me love and helped me **(Dm)** find the sun,

**(G)** ev’ry time that I was **(C)** down.

You would always come a**(Dm)**round

and get my **(G)** feet back on the **(C)** ground.

Good-bye, Michelle, it’s hard to die

when all the birds are singing **(Dm)** in the sky,

**(G)** now that the spring is in the **(C)** air.

with all the flowers ev’ry**(Dm)**where,

I wish that **(G)** we could both be **(C)** there.

**(C)** We had joy, we had fun,

we had **(Dm)** seasons in the sun,

but the **(G)** stars we could reach

where just **(G7)** starfish on the **(C)** beach.

**Sixteen tons**

1. Now **(Em)** some people say man’s **(C7)** made out of **(H7)** mud,

but a **(Em)** poor man’s made out of **(C7)** muscle and **(H7)** blood.

**(Em)** Muscle and blood, **(Am)** skin and bone,

a **(Em)** mind that’s weak, and a **(C7)** back that’s **(H7)** strong.

Ref.:

You load **(Em)** sixteen tons and **(C7)** what do you **(H7)** get?

An**(Em)**other day older and **(C7)** deeper in **(H7)** dept.

Saint **(Em)** Peter don’t you call me, ‘cause **(Am)** I can’t go.

I **(Em)** owe my soul to the **(H7)** company **(Em)** store.

2.I was **(Em)** borne one morning when the **(C7)** sun didn’t **(H7)** shine,

I picked **(Em)** up my showel and **(C7)** walked to the **(H7)** mine.

I loaded **(Em)** sixteen tons of **(Am)** number nine coal,

and the **(Em)** straw boss hollered,“ Well, **(C7)** bless my **(H7)** soul!“

Ref.:

3. I was **(Em)** born one morning in **(C7)** dizzeling **(H7)** rain;

**(Em)** fighting and trouble is my **(C7)** middle **(H7)** name.

I was **(Em)** raised in the bottoms by a **(Am)** momma hound -

I’m **(Em)** mean as a dog but I’m **(C7)** gentle as a **(H7)** lamb.

Ref.:

4. If you **(Em)** see me coming, you better **(C7)** step a**(H7)**side;

a **(Em)** lot of man didn’t, and a **(C7)** lot of man **(H7)** died.

I got a **(Em)** fist of iron and a **(Am)** fist of steel,

if the **(Em)** right one don’t get you then the **(C7)** left one **(H7)** will.

Ref.:

You load **(Em)** sixteen tons and **(C7)** what do you **(H7)** get?

An**(Em)**other day older and **(C7)** deeper in **(H7)** dept.

Saint **(Em)** Peter don’t you call me, ‘cause **(Am)** I can’t go.

I **(Em)** owe my soul to the **(H7)** company **(Em)** store.

**Sloop John B.**

1. We **(G)** come on the sloop "John B",

my grandfather and me.

Around Nassau town we did **(D)** roam.

**(D7)** Drinkin´ all **(G)** night **(G7)** got into a **(C)** fight,

**(Am)** well I **(G)** feel so broke up,

**(D)** I wan**(D7)**na go **(G)** home.

Ref.:

So **(G)** hoist up the "John B"-sail,

see how the main-sail sets.

Call for the captain ashore, let me go **(D)** home.

**(D7)** Let me go **(G)** home. **(G7)** I wanna go **(C)** home,

yeah, **(Am)** yeah, well, I **(G)** feel so broke up,

**(D7)** I wanna go **(G)** home.

2. **(G)** Firstmate he got drunk

and broke in the captain´s trunk.

The constable had to come and take him a**(D)**way:

**(D7)** Sheriff John **(G)** Stone, **(G7)** why don´t you leave me a**(C)**lone?

**(Am)** Well, I **(G)** feel so broke-up,

**(D7)** I wanna go **(G)** home.

Ref.:

3. **(G)** Poor cook he caught the fits

threw away all my grits,

and then he took and he ate up all of my **(D)** corn.

**(D7)** Let me go **(G)** home, **(G7)** why don´t you let me go **(C)** home?

**(Am)** This **(G)** is the worst trip

**(D7)** I´ve ever been **(G)** on.

Ref.:

**Sound of silence**

1. **(Am)** Hello darkness my old **(G)** friend,

I´ve come to talk with you a**(Am)**gain,

because a **(C)** vision soft**(F)**ly creep**(C)**ing,

left it´s seeds while I **(F)** was sleep**(C)**ing.

And the **(F)** vision that was planted in my **(C)** brain

still re**(Am)**mains within the **(G)** sound of **(Am)** silence.

2. **(Am)** In restless dreams I walked a**(G)**lone

narrow streets of cobble**(Am)**stone,

‘neath the **(C)** halo of **(F)** a street**(C)**lamp,

I turned my collar to the **(F)** cold and **(C)** damp.

When my **(F)** eyes were stabbed by the flash of a neon **(C)** light

that split the **(Am)** night and touch the **(G)** sound of **(Am)** silence.

3. **(Am)** And in the naked light I **(G)** saw

ten thousand people maybe **(Am)** more.

People **(C)** talking with**(F)**out speak**(C)**ing,

people hearing with**(F)**out listen**(C)**ing.

People writing **(F)** songs that voices never **(C)** share

and no one **(Am)** there disturb the **(G)** sound of **(Am)** silence.

4. **(Am)** "Fools!"said I "you do not **(G)** know

silence like a cancer **(Am)** grows.

Hear my **(C)** words that I **(F)** might teach **(C)** you,

take my arms that I **(F)** might reach **(C)** you."

But my **(F)** words like silent raindrops **(C)** fell,

and **(Am)** echoed in the **(G)** wells of **(Am)** silence.

5. **(Am)** And the people bowed and **(G)** prayed

to the neon god they **(Am)** made.

And the **(C)** sign flashed out **(F)** it´s warn**(C)**ing,

in the words that it **(F)** was form**(C)**ing.

And the sign said "The **(F)** words of the prophets are written on the subway **(C)** walls

and tenement **(Am)** halls" and whispered in the **(G)** sound of **(Am)** silence.

Strangers in the night - Frank Sinatra

(G) Strangers in the night, exchanging glances.

wond'ring in the night, what were the chances,

we'(Em)d be sharing love, before the night was (Am) through.

Something in your eyes was so inviting,

(A7) something in your smile was so exciting,

(D) something in my heart told me I must have (G) you.

(Bm) Strangers in the night, two lonely people, we were

(E) strangers in the night, up to the moment when we

(C) said our first "Hello", (Am) little did we know,

(G) Love was just a (Em) glance away,

a (Am) warm embracing (D7) dance away.

And (G) ever since that night we've been together,

lovers at first sight, in love forever,

it (Am) turned out so right (D7) for strangers in the (G) night.

**Streets of London**

1. **(C)** Have you seen the **(G)** old man

**(Am)** in the closed down **(Em)** market

**(F)** picking up the **(C)** papers

with his **(D7)** worn out **(G7)** shoes?

**(C)** In his eyes you **(G)** see no pride

**(Am)** and held loosley **(Em)** by his side

**(F)** yesterdays **(C)** papers, tellin’ **(G7)** yesterday’s **(C)** news.

Ref.:

So **(F)** how can you **(Em)** tell me **(C)** your'e lone**(Am)**ly,

**(D7)** and say for you that the sun don´t **(G)** shine. **(G7)**

**(C)** Let me take you **(G)** by the hand

and **(Am)** lead you through the **(Em)** streets of London.

**(F)** I´ll show you **(C)** something

to **(G7)** make you change your **(C)** mind.

2. **(C)** Have you seen the **(G)** old gal

**(Am)** who walks the streets of **(Em)** London,

**(F)** dirt in her **(C)** hair and her **(D7)** clothes in **(G7)** rags?

**(C)** She´s no time for **(G)** talkin´,

she just **(Am)** keeps right on **(Em)** walking

**(F)** carrying her **(C)** home in **(G7)** two carrier **(C)** bags.

Ref.

3. **(C)** In the all night **(G)** cafe

at **(Am)** a quarter past e**(Em)**leven

**(F)** some old man **(C)** sitting **(D7)** there on his **(G7)** own,

**(C)** looking at the **(G)** world

over the **(Am)** rim of his **(Em)** tea-cup

**(F)** each tea last an **(C)** hour, then he **(G7)** wanders home **(C)** alone.

Ref.

4. **(C)** Have you seen the **(G)** old man

out**(Am)**side the Seaman’s **(Em)** mission

his **(F)** memory’s **(C)** fading with those **(D7)** medal ribbons that he **(G7)** wears?

And **(C)** in our winter **(G)** city

the **(Am)** rain cries a **(Em)** little pity

for **(F)** one more for**(C)**gotten hero, and a **(G7)** world that doesn´t **(C)** care!

Ref.

**Swing low, sweet chariot - Eric Clapton**

Swing (E) low, sweet (A) chariot

(E) Comin' for to carry me (B) home...

Swing (E) low, sweet (A) chariot (E)

(E)Comin' for to (B) carry me (E) home.

I (E) looked over Jordan and (A) what did I see...

(E) Comin' for to carry me (B) home...

I saw a (E) band of angels, (A) coming after me (E)...

(E) Comin' for to (B) carry me home (E)

Swing (E) low, sweet (A) chariot

(E) Comin' for to carry me (B) home...

Swing (E) low, sweet (A) chariot (E)

(E)Comin' for to (B) carry me (E) home.

I (E) looked over Jordan and (A) what did I see...

(E) Comin' for to carry me (B) home...

I saw a (E) band of angels, (A) coming after me (E)...

(E) Comin' for to (B) carry me home (E)

Swing (E) low, sweet (A) chariot

(E) Comin' for to carry me (B) home...

Swing (E) low, sweet (A) chariot (E)

(E)Comin' for to (B) carry me (E) home.

Swing (E) low, sweet (A) chariot

(E) Comin' for to carry me (B) home...

Swing (E) low, sweet (A) chariot (E)

(E)Comin' for to (B) carry me (E) home.

**Take me home, country Roads**

1. **(G)** Almost heaven, **(Em)** West Virginia,

**(D)** Blue Ridge Mountains, **(C)** Shenandoah **(G)** River.

Life is old there, **(Em)** older than the trees,

**(D)** younger than the mountains **(C)** growin´ like a **(G)** breeze.

Ref.

Country **(G)** Roads, take me **(D)** home

to the **(Em)** place I be**(C)**long:

West **(G)** Virginia, Mountain **(D)** momma,

take me **(C)** home, Country **(G)** Roads.

2. **(G)** All my mem´ries **(Em)** gather round her,

**(D)** miners lady, **(C)** stranger to blue **(G)** water.

Dark and dusty, **(Em)** painted on the sky,

**(D)** misty taste of moonshine, **(C)** teardrop in my **(G)** eye.

Ref.

3. **(G)** I hear her **(D)** voice, in the **(Em)** morning hour she calls me,

the **(C)** radio reminds me of my **(D)** home far away,

and **(G)** driving down the **(D)** road I get a **(Em)** feeling,

that I **(C)** should have been home **(D)** yesterday, yester**(D7)**day.

Ref.

**Teenagers in love**

(G) Each time we (Em) have a quarrel

(C) It almost breaks my (D7) heart

(G) 'Cause I am (Em) so afraid (C) that we will (D7) have to part

(G) Each night I (Em) ask the (C) stars up (D7) above

(G) Why must I (Em) be a teen-(C)-ager in (D7) love

(G) One day I (Em) feel so happy

(C) Next day I (D7) feel so sad

(G) I guess I'll (Em) learn to take (C) the good (D7) with the bad

(G) 'Cause each night I (Em) ask the (C) stars up (D7) above

(G) Why must I (Em) be a teen-(C)-ager in (D7) love

(G) I cried a (Em) tear (G) for nobody but (Em) you

(G) I'll be a lonely (Em) one (C) if you should say we (D7) are through

Well, (G) if you want to (Em) make me cry

(C) That won't be so (D7) hard to do

(G) If you should (Em) say goodbye

(C) I'd still go on (D7) loving you

(G) Each night I (Em) ask the (C) stars up (D7) above

(G) Why must I (Em) be a teen-(C)-ager in (D7) love

(G) I cried a (Em) tear (G) for nobody but (Em) you

(G) I'll be a lonely (Em) one (C) if you should say we (D7) are through

Well, (G) if you want to (Em) make me cry

(C) That won't be so (D7) hard to do

(G) If you should (Em) say goodbye

(C) I'd still go on (D7) loving you

(G) Each night I (Em) ask the (C) stars up (D7) above

(G) Why must I (Em) be a teen-(C)-ager in (D7) love

(G) Why must I (Em) be a teen-(C)-ager in (D7) love

(G) Why must I (Em) be a teen-(C)-ager in (D7) love

(G) Why must I (Em) be a teen-(C)-ager in (D7) love

**Ten green bottles**

(C) Ten green bottles

(G) Hanging on the (C) wall

(C) Ten green bottles

(G) Hanging on the (C) wall

And if (F) one green (C) bottle

Should (Dm) accidentally (Am) fall

(G) There'll be (C) nine green bottles

(G) Hanging on the (C) wall

Nine green bottles

Hanging on the wall

Nine green bottles

Hanging on the wall

And if one green bottle

Should accidentally fall

There'll be eight green bottles

Hanging on the wall

Eight green bottles

Hanging on the wall

Eight green bottles

Hanging on the wall

And if one green bottle

Should accidentally fall

There'll be seven green bottles

Hanging on the wall

Seven green bottles

Hanging on the wall

Seven green bottles

Hanging on the wall

And if one green bottle

Should accidentally fall

There'll be six green bottles

Hanging on the wall

Six green bottles

Hanging on the wall

Six green bottles

Hanging on the wall

And if one green bottle

Should accidentally fall

There'll be five green bottles

Hanging on the wall

Five green bottles

Hanging on the wall

Five green bottles

Hanging on the wall

And if one green bottle

Should accidentally fall

There'll be four green bottles

Hanging on the wall

Four green bottles

Hanging on the wall

Four green bottles

Hanging on the wall

And if one green bottle

Should accidentally fall

There'll be three green bottles

Hanging on the wall

Three green bottles

Hanging on the wall

Three green bottles

Hanging on the wall

And if one green bottle

Should accidentally fall

There'll be two green bottles

Hanging on the wall

Two green bottles

Hanging on the wall

Two green bottles

Hanging on the wall

And if one green bottle

Should accidentally fall

There'll be one green bottles

Hanging on the wall

One green bottle

Hanging on the wall

One green bottle

Hanging on the wall

If that one green bottle

Should accidentally fall

There'll be no green bottles

Hanging on the wall

**The boxer**

1. (C)I am just a poor boy though my story’s seldom (Am) told

    I have (G) squandered my resistance

    For a (G7)pocket full of mumbles, such are (C) promises

    All lies and (Am) jest, still a (G) man hears what he (F) wants to hear

    And disregards the (C) rest hm (G)hm (G7) hm (C)

2. When I (C) left my home and my family, I was no more than a (Am) boy

    In the (G) company of strangers

    In the (G7) quiet of a railway station (C) , running scared

    Laying (Am) low, seeking (G)  out poorer (F) quarters

    Where the ragged people (C) go

    Looking (G) for the places (G7)  only they would (C) know

    Lie la (Am) lie lie la (G) lie la lie la lie lie la (Am) lie

    Lie la (G) lie la la la la  (F) lie la la la la (C) lei

3. Asking (C) only workman’s wages I come looking (Am) for a job

    But I get on (G) offers

    Just a (G7) come-on from the whores on Seventh (C) Avenue

    I do declare (Am), there were (G) times when I was (F) so lonesome

    I took some comfort (C) there

4. Now the (C) years are rocking by me, they are rocking evenly (Am)

I am (G) older than, I once was, younger (G7) than I’ll be. But that’s not unusual. (C)

No it isn’t strange. (Am) After changes (G) upon changes (F) we are more or less the same.(G)

    After changes we are more or (G) less (F) the (Em7) same. (C)

    Lie la (Am) lie lie la (G) lie la lie la lie lie la (Am) lie

    Lie la (G) lie la la la la  (F) lie la la la la (C) lei

5. Then I’m (C) laying out my winter clothes and wishing I (Am) was gone

    Going home (G) where the New Your City winters aren’t bleeding me

    Leading me, going home.

6. In the (C) clearing stands a boxer and a fighter by his (Am) trade

    And he (G) carries a reminder of (F) every glove that aid him down

    (C) Or cut him till he cried (Am) out in his (G) anger and (F) his shame

    I am leaving, (C) I am (G) leaving. But the (F) fighter (Em) still (C) remains.

Lie la (Am) lie lie la (G) lie la lie la lie lie la (Am) lie

    Lie la (G) lie la la la la  (F) lie la la la la (C) lei

**The star of the county down**

Near (Dm) Banbridge town, in the (F) County (C) Down

One (Dm) morning in (C) July

Down a (Dm) boreen green came a (F) sweet (C) colleen

And she (Dm) smiled as she (C) passed me (Dm) by.

Oh, she (F) looked so sweet from her (C) two white feet

To the (Dm) sheen of her nut-brown (C) hair

Such (Dm) a coaxing elf, I did (F) shake (C) myself

To make (Dm) sure I was (C) standing (Dm) there.

*From (F) Bantry Bay up to (C) Derry Quay*

*And from (Dm) Galway to Dublin (C) town*

*No (Dm) maid I've seen like the (F) sweet (C) colleen*

*That I (Dm) met in the(C) County (Dm)Down.*

As she (Dm) onward sped I (F) shook my (C) head

And I (Dm) gazed with a feeling (C) rare

And I (Dm) said, say I, to a (F) passer(C) by

"who's the (Dm) maid with the (C) nut-brown (Dm) hair?"

He (F) smiled at me, and with (C) pride says he,

"That's the (Dm) gem of Ireland's (C) crown.

She's young (Dm) Rosie McCann

     from the (F) banks of the (C) Bann

She's the (Dm) star of the (C) County (Dm) Down."

*From (F) Bantry Bay up to (C) Derry Quay*

*And from (Dm) Galway to Dublin (C) town*

*No (Dm) maid I've seen like the (F) sweet (C) colleen*

*That I (Dm) met in the(C) County (Dm)Down.*

I've (Dm) travelled a bit, but (F) never was (C) hit

Since my (Dm) roving career (C) began

But (Dm) fair and square I (F) surrendered (C) there

To the (Dm) charms of young (C) Rose Mc (Dm) Cann.

I'd a (F) heart to let and no (C) tenant yet

Did I (Dm) meet with in shawl or (C) gown

But (Dm) in she went and I (F) asked no (C) rent

From the (Dm) star of the (C) County (Dm) Down.

*From (F) Bantry Bay up to (C) Derry Quay*

*And from (Dm) Galway to Dublin (C) town*

*No (Dm) maid I've seen like the (F) sweet (C) colleen*

*That I (Dm) met in the(C) County (Dm)Down.*

At the (Dm) crossroads fair I'll be (F) surely (C) there

And I'll (Dm) dress in my Sunday (C) clothes

And I'll (Dm) try sheep's eyes, and (F) deluding (C) lies

On the (Dm) heart of the (C) nut-brown (Dm) rose.

No (F) pipe I'll smoke, no (C) horse I'll yoke

Till my (Dm) plough is a rust colored (C) brown

Till a (Dm) smiling bride by (F) my own (C) fireside

Sits the (Dm) star of the (C) County (Dm) Down.

*From (F) Bantry Bay up to (C) Derry Quay*

*And from (Dm) Galway to Dublin (C) town*

*No (Dm) maid I've seen like the (F) sweet (C) colleen*

*That I (Dm) met in the(C) County (Dm)Down.*

**The wild rover**

I've (G) been a wild rover for (G7) many’s the (C) year

And I've (G) spent all me (D) money on (D7) whisky and (G) beer

But now I'm returning with (G7) gold in great (C) store

And I (G) never will (D) play the wild (D7) rover no (G) more.

And it's (D) no, nay, (D7) never

(G) No nay (G7) never no (C) more

Will I (G) play the wild (C) rover

No (D) never, (D7) no (G) more.

I went to an alehouse I (G7) used to (C) frequent

And I (G) told the (D) landlady my (D7) money was (G) spent

I asked her for a credit , she (G7) answered me (C) "Nay,

Such a (G) custom as (D) yours I can (D7) have any (G) day!"

And it's (D) no, nay, (D7) never

(G) No nay (G7) never no (C) more

Will I (G) play the wild (C) rover

No (D) never, (D7) no (G) more.

I then took from my pocket ten (G7) sovereigns (C) bright

And the (G) landlady's (D) eyes opened (D7) wide with (G) delight

She said, "I have whiskies and (G7) wines of the (C) best,

And the (G) words that I (D) told you were (D7) only in (G) jest!"

And it's (D) no, nay, (D7) never

(G) No nay (G7) never no (C) more

Will I (G) play the wild (C) rover

No (D) never, (D7) no (G) more.

I'll go home to my parents, (G7) confess what I`ve (C) done,

And I’ll (G) ask them to (D) pardon their (D7) prodigal (G) son

And when they’ve caressed me as (G7) oft times (C) before

Then I (G) never will (D) play the wild (D7) rover no (G) more.

And it's (D) no, nay, (D7) never

(G) No nay (G7) never no (C) more

Will I (G) play the wild (C) rover

No (D) never, (D7) no (G) more.

And it's (D) no, nay, (D7) never

(G) No nay (G7) never no (C) more

Will I (G) play the wild (C) rover

No (D) never, (D7) no (G) more.

**Those were the days**

(Am) Once upon a time, there was a tavern

Where we used to raise a glass or (Dm) two

Remember how we laughed away the (Am) hours,

And (H7) dreamed of all the great things we would (E) do

Those were the (Am) days, my friend

We thought they'd (Dm) never end

We'd sing and (G) dance for (G7) ever and a (C) day

We'd live the (Dm) life we'd choose

We'd fight and (Am) never lose

For we were (E) young and sure to have our (Am) way

La la la la la la la la la (Dm) la la la

Those were the (E) days, oh yes those were the (Am) days.

Then, the busy years went rushing by us

We lost our starry notions on the (Dm) way

If, by chance, I'd see you in the (Am) tavern,

We'd (H7) smile at one another and we'd (E) say

Those were the (Am) days, my friend

We thought they'd (Dm) never end

We'd sing and (G) dance for (G7) ever and a (C) day

We'd live the (Dm) life we'd choose

We'd fight and (Am) never lose

Those were the (E) days, oh yes those were the (Am) days.

La la la la la la

La la la (Dm) la la la

La la la (G) la la (G7)la la la la (C)la

La la la (Dm) la la la

La la la (Am) la la la

La la la (E)la la la la la la (Am) la

Just tonight, I stood before the tavern

Nothing seemed the way it used to (Dm) be

In the glass, I saw a strange (Am) reflection

Was (H7) that lonely woman really (E) me?

Those were the (Am) days, my friend

We thought they'd (Dm) never end

We'd sing and (G) dance for (G7) ever and a (C) day

We'd live the (Dm) life we'd choose

We'd fight and (Am) never lose

Those were the (E) days, oh yes those were the (Am) days.

La la la la la la

La la la (Dm) la la la

La la la (G) la la (G7)la la la la (C)la

La la la (Dm) la la la

La la la (Am) la la la

La la la (E)la la la la la la (Am) la

Through the door, there came familiar laughter

I saw your face and heard you call my (Dm) name

Oh, my friend, we're older but no (Am) wiser

For (H7) in our hearts, the dreams are still the (E) same

Those were the (Am) days, my friend

We thought they'd (Dm) never end

We'd sing and (G) dance for (G7) ever and a (C) day

We'd live the (Dm) life we'd choose

We'd fight and (Am) never lose

Those were the (E) days, oh yes those were the (Am) days.

La la la la la la

La la la (Dm) la la la

La la la (G) la la (G7)la la la la (C)la

La la la (Dm) la la la

La la la (Am) la la la

La la la (E)la la la la la la (Am) la

La la la la la la

La la la la la la

La la la la la la

**Tom Dooley**

Ref.:

**(G)** Hang down your **(C)** head, Tom **(G)** Dooley

hang down your **(Em)** head and **(D7)** cry,

hang down your **(Am)** head, Tom **(D7)** Dooley,

poor boy, you´re **(C)** bound to **(G)** die.

1. **(G)** Met her **(C)** on the **(G)** mountain,

I swore, she´d **(Em)** be my **(D7)** wife,

but the **(Am)** gal re**(D7)**fuse me,

so I stabbed her **(C)** with my **(G)** knife.

2. **(G)** This time **(C)** come to**(G)**morrow,

reckon **(Em)** where I´ll **(D7)** be,

in some **(Am)** lonesome valley,

hangin´from a **(C)** white oak **(G)** tree.

3. **(G)** This time **(C)** come to**(G)**morrow,

reckon **(Em)** where I´ll **(D7)** be,

if it hadn´t **(Am)** been this **(D7)** Craison,

I´d been in (C) Tennes(G)see.

**Über den Wolken**

1. **(G)** Wind Nord/Ost, Startbahn null-**(Am)**drei,

**(D)** bis hier hör ich die Mo**(G)**toren.

Wie ein Pfeil zieht sie vor**(Am)**bei,

**(D)** und es dröhnt in meinen **(G)** Ohren,

und der nasse Asphalt **(Am)** bebt,

**(D)** wie ein Schleier staubt der **(G)** Regen,

bis sie abhebt und sie **(Am)** schwebt,

**(D)** der Sonne ent**(G)**gegen.

Ref.:

**(G)** Über den **(Am)** Wolken,

**(D)** muß die Freiheit wohl **(G)** grenzenlos sein,

alle Ängste, alle **(Am)** Sorgen, sagt man,

**(D)** blieben darunter ver**(G)**borgen und **(G7)** dann,

**(C)** würde, was uns groß und **(G)** wichtig erscheint,

**(D)** plötzlich **(D7)** nichtig und **(G)** klein.

2. **(G)** Ich seh ihr noch lange **(Am)** nach,

**(D)** seh die Wolken sie er**(G)**klimmen,

bis die Lichter nach und **(Am)** nach

**(D)** ganz im Regengrau ver**(G)**schwimmen.

Meine Augen haben **(Am)**schon

**(D)** jenen winzgen Punkt ver**(G)**loren.

Nur von fern klingt mono**(Am)**ton

**(D)** das Summen der Mo**(G)**toren.

3. **(G)** Dann ist alles still, ich **(Am)** geh.

**(D)** Regen durchdringt meine **(G)** Jacke.

Irgendjemand kocht Kaf**(Am)**fee

**(D)** in der Luftaufsichtsba**(G)**racke.

In den Pfützen schwimmt Ben**(Am)**zin,

**(D)** schillernd wie ein Regen**(G)**bogen.

Wolken spiegeln sich da**(Am)**rin.

**(D)** Ich wär gerne mitge**(G)**flogen.

Ref.(2x)

**Wenn ich auf Lager geh**

1. Wen ich auf Lager geh, ja geh tut mir die Zeh so weh,

ja die Zeh tut mir weh, wenn ich auf Lager geh.

2. Knie - wie noch nie

3. Schenkel - wie zwei Henkel

4. Po - sowieso

5. Bauch - leider auch

6. Brust - voller Lust

7. Hals - voller Schmalz

8. Kopf - wie ein Topf

9. Ohren - eins verloren

10. Nasn - eine blasn

11. Mund - ist gesund!

**Wenn wir erklimmen**

1. **(E)**Wenn wir erklimmen schwindelnde Höhen,

**(H7)** steigen dem Gipfelkreuz **(E)** zu,

in unsren Herzen brennt eine Sehnsucht,

**(H7)** die läßt uns nimmermehr in **(E)** Ruh.

Ref.:

Ja, ja, ja, **(A)** herrliche Berge, **(E)** sonnige Höhen,

**(H7)** Bergvagabunden sind **(E)** wir, ja wir.

**(A)** Herrliche Berge, **(E)** sonnige Höhen,

**(H7)** Bergvagabunden sind **(E)** wir, ja wir.

2. **(E)** Mit Seil und Haken, den Tod im Nacken

**(H7)** hängen wir in steiler **(E)** Wand.

Herzen erglühen, Edelweiß blühen,

**(H7)** voran geht´s mit sicherer Hand.

Ref.:

3. **(E)** Fels ist bezwungen, frei atmen Lungen,

**(H7)** ach, wie so schön ist die **(E)** Welt!

Handschlag, ein Lächeln, Mühen vergessen,

**(H7)** alles aufs Beste be**(E)**stellt.

Ref.:

4. **(E)** Beim Alpenglühen heimwärts wir ziehen,

**(H7)** Berge, die leuchten so **(E7)** rot.

Wir kommen wieder, denn wir sind Brüder,

**(H7)** Brüder auf Leben und **(E)** Tod.

Ref.:

Ja, ja, ja, **(A)** lebt wohl ihr Berge, **(E)** sonnige Höhen,

**(H7)** Bergvagabunden sind **(E)** treu, ja treu.

**(A)** Lebt wohl ihr Berge, **(E)** sonnige Höhen,

**(H7)** Bergvagabunden sind **(E)** treu, ja treu.

**When an Austrian went jodelling**

When an (F) Austrian went jodel(C)ling

on a mountain so (F) high,

and along came an ava(C)lanche,

interrupting his (F) cry.

(C) Di-ri-a

(F) hollare-diria (C) hollare-kuku wuusscchhh

hollare-dirra (F) hollare-kuku wuusscchhh

hollare-dirra (C) hollare-kuku wuusscchhh

hollare-diria-(F) hoo!

Grizzly-bear: chrr,chrr;

Milkmaid: pfft, pfft; (Milking maid?)

Bernadine: wuff, wuff; (St. Bernard)

Girl-Guide: Schmatz-Schmatz

**What shall we do with a drunken sailor**

1. (Dm) What shall we do with the drunken sailor?

(C) What shall we do with the drunken sailor?

(Dm) What shall we do with the drunken sailor?

(C) Early in the (Dm) morning.

Refr:

(C) Hooray and up she rises

(Dm) Hooray and up she rises

(C) Hooray and up she rises

(C) Early in the (Dm) morning.

2. (Dm) Take him and shake him and try to awake him

(C) Take him and shake him and try to awake him

(Dm) Take him and shake him and try to awake him

(C) Early in the (Dm) morning.

3. (Dm) Give him a dose of salt and water

(C) Give him a dose of salt and water

(Dm) Give him a dose of salt and water

(C) Early in the (Dm) morning.

4. (Dm) Give him a dash with bosom's rubber

(C) Give him a dash with bosom's rubber

(Dm) Give him a dash with bosom's rubber

(C) Early in the (Dm) morning.

5. (Dm) Put him in a long boat till he's sober

(C) Put him in a long boat till he's sober

(Dm) Put him in a long boat till he's sober

(C) Early in the (Dm) morning.

6. (Dm) Pull out the plug and wet him all over

(C) Pull out the plug and wet him all over

(Dm) Pull out the plug and wet him all over

(C) Early in the (Dm) morning.

7. (Dm) Heave him by the leg in a running bowline

(C) Heave him by the leg in a running bowline

(Dm) Heave him by the leg in a running bowline

(C) Early in the (Dm) morning.

8. (Dm) That's what to do with a drunken sailor

(C) That's what to do with a drunken sailor

(Dm) That's what to do with a drunken sailor

(C) Early in the (Dm) morning.

**When the saints go marching in**

Oh, when the (Em) saints, go marching in,

Oh when the saints go marching (B7) in,

Oh Lord, I (Em) want to be in that (A) number,

When the (B7) saints go marching (Em) in.

Oh when the (Em) sun, refuse to shine,

Oh when the sun refuse to (B7) shine,

Oh Lord, I (Em) want to be in that (A) number,

When the (B7) sun refuse to (Em) shine.

Em

Oh, when the (Em) saints, go marching in,

Oh when the saints go marching (B7) in,

Oh Lord, I (Em) want to be in that (A) number,

When the (B7) saints go marching (Em) in.

Oh when they (Em) crown, Him Lord of all,

Oh when they crown Him Lord of (B7) all,

Oh Lord, I (Em) want to be in that (A) number,

When they (B7) crown Him Lord of (Em) all.

Oh when they (Em) gather around the throne,

Oh when they gather around the (B7) throne,

Oh Lord I (Em) want to be in that (A) number,

When they (B7) gather around the (Em) throne.

Oh, when the (Em) saints, go marching in,

Oh when the saints go marching (B7) in,

Oh Lord, I (Em) want to be in that (A) number,

When the (B7) saints go marching (Em) in.

Where do you go to

1. You (C) talk like Marlene (Em) Dietrich and you (Dm) dance like Zizi Jean-(G)-Maire.

Your (C) clothes are all made by (Em) Balmain and there's (Dm) diamonds and pearls in your (G) hair. (Dm) (Em) (G7)

You (C) live in a fancy a-(Em)-partment off the (Dm) Boulevard St. Mich-(G)-el

Where you (C) keep your Rolling Stones (Em) records and a (Dm) friend of Sasha Di-(G)-stel, yes you (Dm) do. (Em) (G7)

Refr.:

But (C) where do you go to my (Em) lovely... (Dm) when you're alone in your (G) bed.

(C) Tell me the thoughts that sur-(Em)-round you. I (Dm) want to look inside your (G) head, yes I (Dm) do. (Em) (G7)

2. I've (C) seen all your qualify-(Em)-cations that you (Dm) got from the Sor-(G)-bonne

And the (C) painting you stole from Pi-(Em)-casso. Your (Dm) loveliness goes on and (G) on, yes it does. (Dm) (Em) (G7)

When you (C) go on your summer va-(Em)-cation, you (Dm) go to Juan-les-(G)-Pins

With your (C) carefully designed topless (Em) swimsuit, you (Dm) get an even sun-(G)-tan on your (Dm) back and on your (Em) legs. (G7)

And when the (C) snow falls you're found in St. (Em) Moritz with the (Dm) others of the jet (G) set.

And you (C) sip your Napoleon (Em) brandy, but you (Dm) never get your lips (G) wet, no you (Dm) don’t (Em) (G7)

3. Your (C) name it, is heard in high (Em) places. You (Dm) know the Agha (G) Khan.

He (C) sent you a race horse for (Em) Christmas and you (Dm) keep it just for (G) fun, for a (Dm) laugh, aha (Em) aha. (G7)

They (C) say that when you get (Em) married, it will (Dm) be to a million-(G)-naire.

But they (C) don't realize where you (Em) came from and I (Dm) wonder if they really (G) care, or give a (Dm) damn. (Em) (G7)

4. Ah, re-(C)-member the back streets of (Em) Naples, (Dm) two children begging in (G) rags.

Both (C) touched with a burning am-(Em)-bition to (Dm) shake off their lowly-born (G) tags, so they (Dm) try. (Em) (G7)

So look (C) into my face Marie-(Em)-Claire and re-(Dm)-member just who you (G) are.

Then (C) go and forget me for-(Em)-ever, but I (Dm) know you still bear the (G) scar deep in-(Dm)-side, yes, you (Em) do. (G7)

Refr.:

Ah, I (C) know where you go to my (Em) lovely... (Dm) when you're alone in your (G) bed.

(C) I know the thoughts that sur-(Em)-round you, cause (Dm) I can look inside your (G) head.

**Where have all the flowers gone?**

1. (G) Where have all the (Em) flowers gone?

(C) Long time (D) passing

(G) Where have all the (Em) flowers gone?

(C) Long time (D) ago

(G) Where have all the (Em) flowers gone?

(C) Girls have picked them (D) every one

(C) When will they (G) ever learn?

(C) When will they (D) ever (G) learn?

2. (G) Where have all the (Em) young girls gone?

(C) Long time (D) passing

(G) Where have all the (Em) young girls gone?

(C) Long time (D) ago

(G) Where have all the (Em) young girls gone?

(C) Taken husbands (D) every one

(C) When will they (G) ever learn?

(C)When will they (D) ever (G) learn?

3. (G) Where have all the (Em) young men gone?

(C) Long time (D) passing

(G) Where have all the (Em) young men gone?

(C) Long time (D) ago

(G) Where have all the (Em) young men gone?

(C) Gone for soldiers (D) every one

(C) When will they (G) ever learn?

(C) When will they (D) ever (G) learn?

4. (G) Where have all the (Em) soldiers gone?

(C) Long time (D) passing

(G) Where have all the (Em) soldiers gone?

(C) Long time (D) ago

(G) Where have all the (Em) soldiers gone?

(C) Gone to graveyards (D) every one

(C) When will they (G) ever learn?

(C) When will they (D) ever (G) learn?

5. (G) Where have all the (Em) graveyards gone?

(C) Long time (D) passing

(G) Where have all the (Em) graveyards gone?

(C) Long time (D) ago

(G) Where have all the (Em) graveyards gone?

(C) Covered with flowers (D) every one

(C) When will we (G) ever learn?

(C) When will we (D) ever (G) learn?

**Whiskey in the jar**

1. As (G) I was going over the (Em) far famed Kerry mountains,

I (C) met with Captain Farrel and his (G) money he was counting.

I (G) first produced my pistol and (Em) then produced my rapier,

(C) Saying 'Stand and deliver for I (G) am a bold deceiver'.

Refr:

Musha (D) riggedum diggedum dah, (Em) whack fol di daddy-o,

(C) whack fol di daddy o, there's (G) whiskey (D) in the (G) jar.

2. He (G) counted out his money and it (Em) made a pretty penny

I (C) put it in my pocket and I (G) gave it to my Jenny

She sighed and she swore that she (Em) never would betray me

But the (C) devil take the women for they (G) never can be easy

3. I (G) went into my chamber all (Em) for to take a slumber,

I (C) dreamt of gold and jewels and for (G) sure it was no wonder.

But Jenny drew my charges, she (Em) filled them up with water,

She (C) sent for Captain Farrel to be (G) ready for the slaughter.

4. 'Twas (G) early in the morning, be-(Em)-fore I rose to travel

Up (C) comes a band of footmen and (G) likewise Captain Farrel

I then produced my pistol for she (Em) stole away my rapier

But I (C) couldn't shoot the water, so a (G) prisoner I was taken

**Wir lagen vor Madagaskar**

1. Wir (C) lagen vor Madagaskar und (G) hatten die (G7) Pest an (C) Bord,

in den Kesseln, da faulte das Wasser, und (G) täglich ging (G7) einer über (C) Bord.

Refrain

A- (C) hoi, Kameraden, a- (G) hoi, a- (C) hoi !

Ja, (C7) wenn das (F) Schifferklavier an (C) Bord ertönt,

ja, dann sind die Matrosen so (G) still, ja, so (G7) still,

weil ein (C) jeder nach seiner Heimat sich sehnt,

die er (G) gerne einmal (G7) wiedersehen (C) will.

2. Wir (C) lagen schon 14 Tage, kein (G) Wind durch die (G7) Segel uns (C) pfiff.

Der Durst war die größte Plage, da (G) liefen wir (G7) auf ein (C) Riff.

3. Der (C) lange Hein war der erste, er (G) soff von dem (G7) faulen (C) Nass.

Die Pest gab ihm das Letzte, und (G) wir ihm ein (G7) Seemanns-(C)-grab.

**Wir lieben die Stürme**

1. Wir (G) lieben die Stürme, die (D7) brausenden (G) Wogen,

Der (C) eiskalten (G) Winde, (D7) rauhes Ge-(G)-sicht.

Wir (G) sind schon der Meere so (D7) viele ge-(G)-zogen

Und (C) dennoch (G) sank unsre (D7) Fahne (G) nicht.

Refr:

|: (G) Hei jo, hei jo, hei jo, hei jo, hei jo (C) ho

Hei (G) jo, hei jo (D7) hei jo, (G) ho. :|

2. Unser (G) Schiff gleitet stolz durch die (D7) schäumenden (G) Wellen.

Es (C) strafft der (G) Wind unsre (D7) Segel mit (G) Macht.

Seht (G) ihr hoch droben die (D7) Fahne sich (G) wenden,

Die (C) blutrote (G) Fahne, ihr (D7) Seeleut habt (G) acht!

3. Wir (G) treiben die Beute mit (D7) fliegenden (G) Segeln,

Wir (C) jagen sie (G) weit auf das (D7) endlose (G) Meer.

Wir (G) stürzen auf Deck und wir (D7) kämpfen wie (G) Löwen,

Hei (C) unser der (G) Sieg, viel (D7) Feinde, viel (G) Ehr!

4. Ja, (G) wir sind Piraten und (D7) fahren zu (G) Meere

Und (C) fürchten nicht (G) Tod und (D7) Teufel da-(G)-zu!

Wir (G) lachen der Feinde und (D7) aller Ge-(G)-fahren,

Im (C) Grunde des (G) Meeres erst (D7) finden wir (G) Ruh!

**Wonderful world**

1. (D) Don't no much about (Hm) history, (G) don't no much bi-(A)-ology.

(D) Don't no much about (Hm) science books, (G) don't no much about the (A) French I took;

(D) But I do know that (G) I love you, (D) and I know that if you (G) love me too,

What a (A) wonderful world this would (D) be.

2. (D) Don't know much ge-(Hm)-ography, (G) don't know much trigon-(A)-ometry.

(D) Don't know much about (Hm) algebra, (G) don't know what a slide (A) rule is for;

(D) But I know that one and (G) one is two, (D) and if this one could (G) be with you,

What a (A) wonderful world this would (D) be.

Zwischenspiel:

(A) I don't claim to (D) be an "A" student, (A) but I'm trying to (D) be,

(E) Maybe my being an (D) "A" student, baby, (E) I can win your (Em) love for (A) me.

3. (D) Don't no much about (Hm) history, (G) don't no much bi-(A)-ology.

(D) Don't no much about (Hm) science books, (G) don't no much about the (A) French I took;

(D) But I do know that (G) I love you, (D) and I know that if you (G) love me too,

What a (A) wonderful world this would (D) be.

**Yellow submarine**

1. (G) In the (D) town where (C) I was (G) born

(Em) Lived a (Am) man who (C) sailed to (G) sea

(G) And he (D) told us (C) of his (G) life

(Em) In the (Am) land of (C) subma-(D)-rines

(G) So we (D) sailed (C) up to the (G) sun

(Em) Till we (Am) found the (C) sea of (G) green

(G) And we (D) lived be-(C)-neath the (G) waves

(Em) In our (Am) yellow (C) subma-(D)-rine

Refr:

(G) We all live in a (D) yellow submarine

Yellow submarine, (G) yellow submarine

(G) We all live in a (D) yellow submarine

Yellow submarine, (G) yellow submarine

2. (G) And our (D) friends are (C) all on (G) board

(Em) Many (Am) more of them (C) live next (G) door

(G) And the (D) band be-(C)-gins to (G) play ...

3. (G) As we (D) live a (C) life of (G) ease

(Em) Every-(Am)-one of us has (C) all we (G) need

(G) Sky of (D) blue and (C) sea of (G) green

(Em) In our (Am) yellow (C) subma-(D)-rine ...

**Yesterday**

1. (C) Yesterday (Bm7) all my (E7) troubles seemed so (Am) far away, (G) (F)

Now it (G) looks as though they're (C) here to stay

(G) oh (Am) I be-(D)-lieve in (F) yester-(C)-day.

2. (C) Suddenly, (Bm7) I'm not (E7) half the man I (Am) used to be. (G) (F)

There's a (G) shadow hanging (C) over me,

(G) oh (Am) yester-(C)-day came (F) sud-(C)-denly.

Refr.:

(E7sus4) Why (E7) she (Am) had (G) to (F) go I don't (Dm6) know, she (G) wouldn't (C) say.

(E7sus4) I (E7) said (Am) some-(G)-thing (F)wrong, now I (Dm6) long for (G) yester-(C)-day.

3. (C) Yesterday, (Bm7) love was (E7) such an easy (Am) game to play. (G) (F)

Now I (G) need a place to (C) hide away, (G) oh (Am) I be-(D)-lieve in (F) yes-(C)-terday.

Refr.

4. (C) Yesterday, (Bm7) love was (E7) such an easy (Am) game to play. (G) (F)

Now I (G) need a place to (C) hide away, (G) oh (Am) I be-(D)-lieve in (F) yes-(C)-terday.

(Am) Mm mm (D7) mm mm (F) mm (C)