

Dallas Ukulele Headquarters Beginner Jam Book

www.ukulele.meetup.com/84/



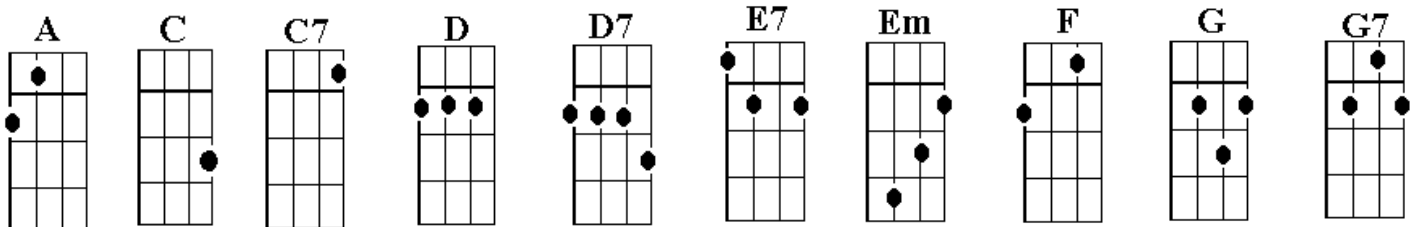
Do It!



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Chords Used In This Book





Banana Boat Song

Misc. Traditional

In 1955, singer/songwriters Irving Burgie and William Attaway wrote a version of The Banana Boat Song for the Colgate Comedy Hour in which the song was performed by Harry Belafonte. This is the version that is by far the best known to listeners today, as it reached number five on the Billboard charts in 1957 and later became Belafonte's signature song.

C F C G7 C
Day-oh Day-oh Daylight come an' I wanna go home

C F C G7 C
Day-oh Day-oh Daylight come an' I wanna go home

C
Six han' seven han' eight han' bunch

C G7 C
Daylight come an' I wanna go home

C
Six han' seven han' eight han' bunch

C G7 C
Daylight come an' I wanna go home

C G7
Come mister tally man tally me banana

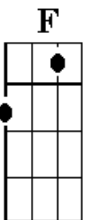
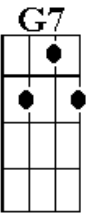
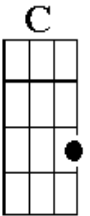
C G7 C
Daylight come an' I wanna go home

C G7
Come mister tally man tally me banana

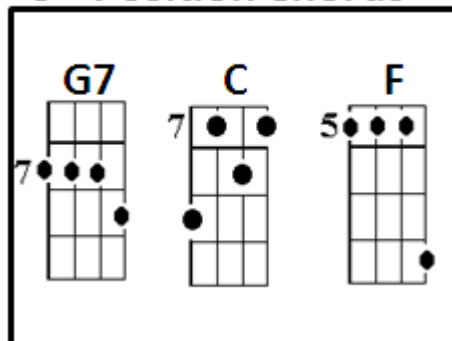
C G7 C
Daylight come an' I wanna go home

C F C G7 C
Day-oh Day-oh Daylight come an' I wanna go home

C F C G7 C
Day-oh Day-oh Daylight come an' I wanna go home



3rd Position Chords





Big Rock Candy Mountain

Traditional

The song wasn't popularized until 1939, when it peaked at #1 on Billboard Magazine's country music charts. But it achieved more widespread popularity in 1949 when a sanitized version intended for children was re-recorded by Burl Ives. It has been recorded by many artists throughout the world, but a version recorded in 1960 by Dorsey Burnette to date was the biggest success for the song in the post-1954 "rock era", having reached #102 on Billboard's charts. Sanitized versions have been popular, especially with children's musicians; in these, the "cigarette trees" become peppermint trees, and the "streams of alcohol" trickling down the rocks become streams of lemonade. The lake of gin is not mentioned, and the lake of whiskey becomes a lake of soda pop.

C
One evening as the sun went down and the jungle fire was burning,
Down the track came a hobo hikin', and he said, "Boys, I'm not turning.

F C F C F G7
I'm headed for a land that's far away, beside the crystal fountains,
C G7 C

So come with me, we'll go and see, the Big Rock Candy Mountains."

C F C
"In the Big Rock Candy Mountains there's a land that's fair and bright,

F C F G7
Where the handouts grow on bushes, and you sleep out every night,

C F C
Where the boxcars all are empty, and the sun shines every day,

F C F C
On the birds and the bees and the cigarette trees,

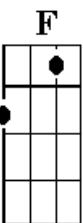
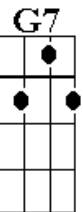
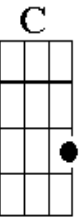
G7 C
The lemonade springs where the bluebird sings,

In the Big Rock Candy Mountains."

C F C
"In the Big Rock Candy Mountains all the cops have wooden legs,

F C F
And the bulldogs all have rubber teeth, and the hens lay soft boiled
G7
eggs.

C F C
The farmers' trees are full of fruit and the barns are full of hay.





Big Rock Candy Mountain (cont)

F C F C
Oh, I'm bound to go where there ain't no snow,

F C F C
Where the rain don't fall and the wind don't blow,

G7 C
In the Big Rock Candy Mountains."

C F C
"In the Big Rock Candy Mountains you never change your socks,

F C F G7
And the little streams of alcohol come a-tricklin' down the rocks,

C F C
The brakemen have to tip their hats and the railroad bulls are blind.

F C F C
There's a lake of stew, and of whiskey too,

F C F C
You can paddle all around 'em in a big canoe,

G7 C
In the Big Rock Candy Mountains."

C F C
"In the Big Rock Candy Mountains, the jails are made of tin,

F C F G7
And you can walk right out again, as soon as you are in.

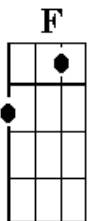
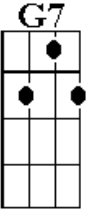
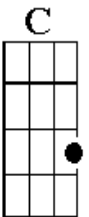
C F C
There ain't no short-handled shovels, no axes, saws, or picks,

F C F C
I'm a-going to stay, where you sleep all day,

F C F C
Where they hung the jerk, who invented work,

F C F C
I'll see you all this coming fall,

G7 C
In the Big Rock Candy Mountains."





Blowin in the wind

Bob Dylan

"Blowin' in the Wind" was first recorded by the Chad Mitchell Trio, but their record company delayed release of the album containing it because the song included the word "death," so the trio lost out to Peter, Paul and Mary, who were represented by Dylan's manager, Albert Grossman. The single sold a phenomenal three hundred thousand copies in the first week of release and made the song world famous. On August 17, 1963, it reached number two on the Billboard pop chart, with sales exceeding one million copies.

C F C F G7
 How many roads must a man walk down, before you can call him a man

C F C F G7
 Yes, how many seas must the white dove sail, before she sleeps in the sand

C F C F G7
 Yes 'n how many times must a cannonball fly, before they're forever banned

F G7 C F G7 C
 The answer my friend is blowin' in the wind, the answer is blowin' in the wind

C F C F G7
 How many times must a man look up, before he can see the sky

C F C F G7
 Yes, how many ears must one man have, before he can hear people cry

C F C F G7
 How many deaths will it take 'till he knows, that too many people have died

F G7 C F G7 C
 The answer my friend is blowin' in the wind, the answer is blowin' in the wind

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

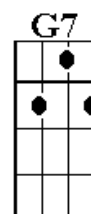
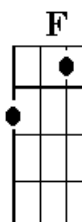
C F C F
 Yes, how many years can some people exist, before they're allowed to be

G7
 Free

C F C F G7
 How many times can a man turn his head, pretending he just doesn't see

F G7 C F G7 C
 The answer my friend is blowin' in the wind, the answer is blowin' in the Wind

F G7 C
 The answer is blowin' in the wind





Blue Bayou

by Joe Melson and Roy Orbison

This song was originally released by Orbison as a 45rpm single on the Monument Records label in August 1963 (backed with the rock song "Mean Woman Blues") Because of this song, Dickson's Baseball Dictionary records that a "Linda Ronstadt" is a synonym for a fastball, a pitch that "blew by you."

C **G7**
I feel so bad I got a worried mind. I'm so lonesome all the time

C
Since I left my baby behind on Blue Bayou

C **G7**
Saving nickels saving dimes. Working till the sun don't shine

C
Looking forward to happier times on Blue Bayou

C **G7**
I'm going back someday come what may to Blue Bayou

G7 **C**
Where you sleep all day and the catfish play on Blue Bayou

C **F**
Where those fishing boats with their sails afloat if I could only see

C **G7** **C**
That familiar sunrise through sleepy eyes how happy I'd be

C **G7**
Gonna see my baby again, Gonna be with some of my friends

G7 **C**
Maybe I'd be happy then on Blue Bayou

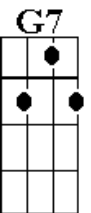
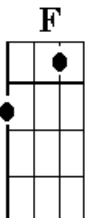
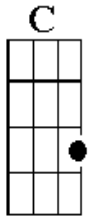
C **G7**
I'm going back some day gonna stay on Blue Bayou

G7 **C**
Where the folks are fine and the world is mine on Blue Bayou

C **F**
Oh that girl of mine by my side the silver moon and the evening tide

C **G7** **C**
Oh some sweet day gonna take away this hurting inside

G7 **C**
Well I'd never be blue my dreams come true On Blue Bayou





Bye, Bye Love

The Everly Brothers

written by Felice and Boudleaux Bryant and published in 1957. It is best known in a debut recording by The Everly Brothers, issued by Cadence Records as catalog number 1315. The song reached #2 on the US Billboard Pop charts and #1 on the Cash Box Best Selling Record charts. The Everly Brothers' version also enjoyed major success as a country song, reaching No. 1 in the spring of 1957.[1] The Everly Brothers version of the song is ranked #207 on the Rolling Stone magazine's list of The 500 Greatest Songs of All Time.

Verse:

G7 **C**
There goes my baby With-a someone new.

G7 **C**
She sure looks happy. I sure am blue.

F **G7**
She was my baby 'Til he stepped in.

G7 **C**
Goodbye to romance That might have been.

F **C** **F** **C**
Bye bye, love. Bye bye, happiness.

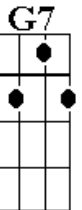
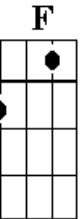
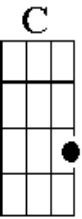
F **C** **F** **G7** **C**
Hello, loneliness. I think I'm a-gonna cry-y.

F **C** **F** **C**
Bye bye, love. Bye bye, sweet caress.

F **C** **F** **G7** **C**
Hello, emptiness. I feel like I could di-ie.

C **G7** **C**
Bye bye, my love, goodbye-ye.

(repeat)





Deep Ellum Blues

Originally recorded in 1933, it was played by the Grateful Dead from their earliest days up till 1983 (and subsequently in 2003 by The Dead). It was also played by Jerry with David Nelson in 1962 and with his then wife Sarah in 1963.

G

**Well if you go down to Deep Ellum, put your money in your shoes.
Women in Deep Ellum got them Deep Ellum blues**

C7

Chorus: Oh sweet mama, your daddy's got them Deep Ellum blues

D7

Oh sweet mama, your daddy's got them Deep Ellum blues

G

**Once I had a girlfriend, she meant the world to me
She went down to Deep Ellum, now she ain't what she used to be**

Chorus

G

**When you go down to Deep Ellum, have a little fun
Have that ten dollars ready when the policeman comes**

Chorus

G

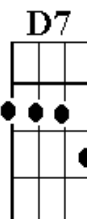
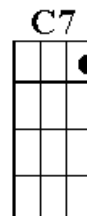
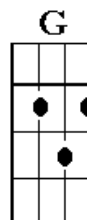
**Once I knew a preacher, preached the bible through and through
Went down to Deep Ellum now his preaching days are through**

Chorus

G

**When you go down to Deep Ellum, put your money in your pants
The women in Deep Ellum they don't give a man a chance**

Chorus (repeat)





Deep In The Heart Of Texas

The song's title was borrowed for the name of a 1942 Western film starring Johnny Mack Brown as a man instrumental in restoring Texas to the United States following the American Civil War. It featured Tex Ritter and the Jimmy Wakely Trio singing the title song. Gene Autry sang the song in Heart of the Rio Grande (1942) and his version may be the most well known.

C (clap clap clap clap) **G7**
The stars at night - are big and bright **DEEP IN THE HEART OF TEXAS**

G7 (clap clap clap clap) **C**
The prairie sky - is wide and high **DEEP IN THE HEART OF TEXAS**

C (clap clap clap clap) **G7**
The Sage in bloom - is like perfume **DEEP IN THE HEART OF TEXAS**

G7 (clap clap clap clap) **C**
Reminds me of - the one I love **DEEP IN THE HEART OF TEXAS.**

C (clap clap clap clap) **G7**
The cowboys cry - ki-yip-pie-yi **DEEP IN THE HEART OF TEXAS**

G7 (clap clap clap clap) **C**
The rabbits rush - around the brush **DEEP IN THE HEART OF TEXAS.**

C (clap clap clap clap) **G7**
The coyotes wail - along the trail **DEEP IN THE HEART OF TEXAS**

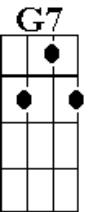
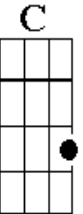
G7 (clap clap clap clap) **C**
The doggies bawl - and bawl and bawl **DEEP IN THE HEART OF TEXAS**

C (clap clap clap clap) **G7**
The stars at night - are big and bright **DEEP IN THE HEART OF TEXAS**

G7 (clap clap clap clap) **C**
The stars at night - are big and bright **DEEP IN THE HEART OF TEXAS**

End:

G7 **C** **C * G7 * C ***
DEEP IN THE HEART OF TEXAS.

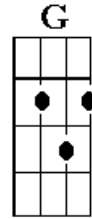




Down In The Valley

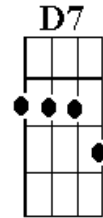
Also known as "Birmingham Jail", this song is a traditional American folk song. Like many New World folk songs, it may have originally come from England.

G **D7**
 Down in the valley valley so low
D7 **G**
 Late in the evening hear the train blow
G **D7**
 Hear the train blow love hear the train blow
D7 **G**
 Late in the evening hear the train blow



G **D7**
 Write me a letter send it by mail
D7 **G**
 Send it in care of Birmingham Jail
G **D7**
 Birmingham Jail love Birmingham Jail
D7 **G**
 Send it in care of Birmingham Jail

G **D7**
 Roses love sunshine violets love dew
D7 **G**
 Angels in heaven know I love you
G **D7**
 Know I love you dear know I love you
D7 **G**
 Angels in heaven know I love you



Repeat Verse One



Do Your Ears Hang Low?

This song was about the Spanish influenza of 1918. Its deadly toll on soldiers after the first world war is well known, but less so the fact that they died in such numbers that in army hospitals they were only tagged on the ear with their serial number. The song likely began first at Army posts in the Delaware region, but was first written down in memoirs of Corporal Austin Cooper, who was later to serve as first head of the United States Army Infectious Disease Research Laboratories (later USAMRIID). The earliest known recording was in 1922- sheet music with slightly divergent lyrics from 1925 is in the Library of Congress.

G

Do your ears hang low, do they waggle to and fro?

D

Can you tie them in a knot, can you tie them in a bow?

G

Can you throw them o're your shoulder like a continental soldier?

D

G

Do your ears hang low?

G

Do your ears stick out, can you waggle them about?

D

Can you flap them up and down as you fly around the town?

G

Can you shut them up for sure when you hear an awful bore?

D

G

Do your ears stick out?

G

Do your ears stand high, do they reach up to the sky?

D

Do they hang down when they're wet, do they stand up when they're dry?

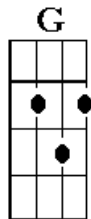
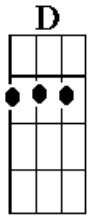
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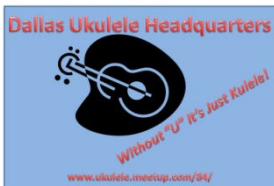
Can you semaphore your neighbor with the minimum of labor?

D

G

Do your ears stand high?





Folsom Prison Blues

Johnny Cash

Cash was inspired to write this song after seeing the movie Inside the Walls of Folsom Prison (1951) while serving in West Germany in the United States Air Force. Cash recounted how he came up with the "Reno" line: "I sat with my pen in my hand, trying to think up the worst reason a person could have for killing another person, and that's what came to mind."

G

I hear the train a coming it's rolling round the bend
and I ain't seen the sunshine since I don't know when

C

G

I'm stuck at Folsom Prison and time keeps draggin' on

D7

G

But that train keeps rollin' on down to San Antone

G

When I was just a baby my Mama told me 'Son
always be a good boy; don't ever play with guns.'

C

G

But I shot the man in Reno, just to watch him die

D7

G

when I hear that whistle blowin' I hang my head and cry

G

I bet there's rich folks eatin', in a fancy dining car,
They're probably drinkin' coffee, and smokin' big cigars,

C

G

But I know I had it comin', I know I can't be free,

D7

G

But those people keep a-movin', and that's what tortures me.

G

Well, if they freed me from this prison, If that railroad train was mine,
I bet I'd move out over a little, farther down the line,

C

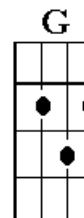
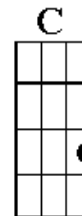
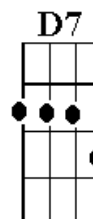
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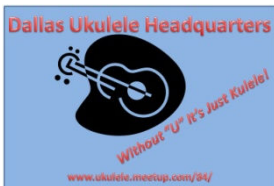
Far from Folsom Prison, that's where I want to stay,

D7

G

And I'd let that lonesome whistle, blow my blues away.





The Gambler

Don Schlitz

This song is a favored song (and frequently sung by) Hank Hill of the animated series King of the Hill.

D **G** **D**
On a warm summer's evenin' on a train bound for nowhere,

A
I met up with the gambler; we were both too tired to sleep.

D **G** **D**
So we took turns a starin' out the window at the darkness

G **D** **A** **D**
'til boredom overtook us, and he began to speak.

D **G** **D**
He said, "Son, I've made a life out of readin' people's faces,

A
And knowin' what their cards were by the way they held their eyes.

D **G** **D**
And if you don't mind my sayin', I can see you're out of aces.

G **D** **A** **D**
For a taste of your whiskey I'll give you some advice."

D **G** **D**
So I handed him my bottle and he drank down my last swallow.

A
Then he bummed a cigarette and asked me for a light.

D **G** **D**
And the night got deathly quiet, and his face lost all expression.

G **D** **A** **D**
Said, "If you're gonna play the game, boy, ya gotta learn to play it right.

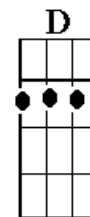
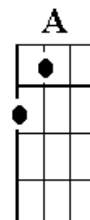
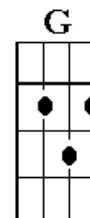
CHORUS:

D **G** **D**
You got to know when to hold 'em, know when to fold 'em,

G **D** **A**
know when to walk away and know when to run.

D **A** **D** **G** **D**
You never count your money when you're sittin' at the table.

G **D** **A** **D**
There'll be time enough for countin' when the dealin's done.

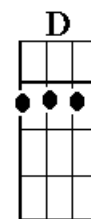
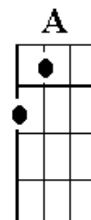
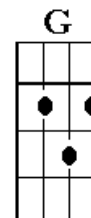




The Gambler, cont.

D **G** **D**
 Ev'ry gambler knows that the secret to survivin'
A
 is knowin' what to throw away and knowing what to keep.
D **G** **D**
 'Cause ev'ry hand's a winner and ev'ry hand's a loser,
G **D** **A** **D**
 and the best that you can hope for is to die in your sleep."
D **G** **D**
 And when he'd finished speakin', he turned back towards the window,
A
 crushed out his cigarette and faded off to sleep.
D **G** **D**
 And somewhere in the darkness the gambler, he broke even.
G **D** **A** **D**
 But in his final words I found an ace that I could keep.

CHORUS TWICE





Goodnight Irene

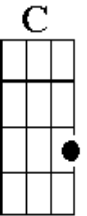
by Huddie "Lead Belly" Ledbetter

Lead Belly was singing a version of the song from as early as 1908, which he claimed to have learned from his uncle Terell. Regardless of where he first heard it, however, by the 1930s Lead Belly had made the song his own, modifying the rhythm and rewriting most of the verses. Lead Belly played in Dallas around 1910, performing with Blind Lemon Jefferson.

CHORUS:

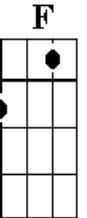
C G7 C F
 Irene goodnight, Irene goodnight. Goodnight Irene, goodnight Irene,
G7 C
 I'll see you in my dreams.

C G7 C
 Last Saturday night I got married, Me and my wife settled down,
F G7
 Now me and my wife have parted. Gonna take another stroll
C
 downtown.



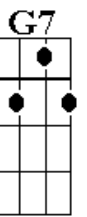
CHORUS

C G7 C
 Well sometimes I live in the country. Sometimes I live in the town
F G7 C
 Sometimes I take a fool notion to jump in the river and drown.

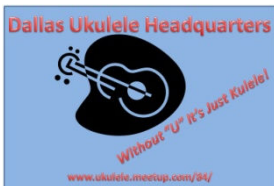


CHORUS

C G7 C
 Quit 'cher ramblin', quit 'cher gamblin'. Stop stayin' out late at night
F G7 C
 Stay home with your wife and family, and stay by the fireside bright.



CHORUS 2 TIMES



Hound Dog

Jerry Leiber and Mike Stoller

Elvis Presley's first, apparently not very successful, appearance in Las Vegas, as an "extra added attraction," was in the Venus Room of the new Frontier Hotel from April 23 through May 6, 1956. Freddie Bell and the Bellboys were the hot act in town, and Elvis went to the Sands to take in their show. Elvis not only enjoyed the show, but also loved their reworking of "Hound Dog" and asked Freddie if he had any objections to him recording his own version. By May 16 Elvis had added "Hound Dog" to his live performances.

Intro: D7 C G

G

You ain't nothin' but a hound dog, cryin' all the time.

C

G

You ain't nothin' but a hound dog, cryin' all the time

D7

Well, you ain't never caught a rabbit

C

G

And you ain't no friend of mine.

G

When they said you was high classed, well, that was just a lie.

C

G

When they said you was high classed, well, that was just a lie.

D7

Well, you ain't never caught a rabbit

C

G

And you ain't no friend of mine.

G

You ain't nothin' but a hound dog, cryin' all the time.

C

G

You ain't nothin' but a hound dog, cryin' all the time

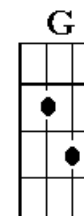
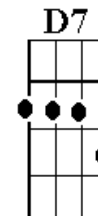
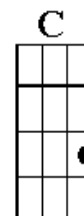
D7

Well, you ain't never caught a rabbit

C

G

And you ain't no friend of mine.



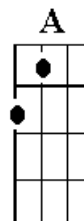


Jamaica Farewell

by Lord Burgess

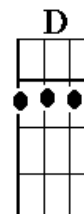
The song first appeared on Harry Belafonte's phenomenally successful album *Calypso*. It reached number fourteen on Billboard's Pop chart. Though many, including Belafonte himself, have said that the song was popular in the West Indies since long before Burgess, it is believed that Burgess compiled and modified the song from many folk pieces to make a new song, and it is indubitable that it was Belafonte who popularised the song outside the Caribbean Islands. Burgess acknowledged his use of the tune of another calypso, "Iron Bar".

A **D**
 Down the way, where the nights are gay,
E7 **A**
 And the sun shines daily on the mountain top
D **E7** **A**
 I took a trip on a sailing ship, And when I reached Jamaica, I made a stop

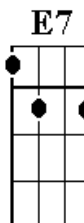


Chorus:

A **D** **E7** **A**
 But I'm sad to say, I'm on my way, Won't be back for many a day
A **D**
 My heart is down, my head is turning around,
E7 **A**
 I had to leave a little girl in Kingston town.



A **D** **E7** **A**
 Sounds of laughter everywhere, And the dancing girls sway to and fro
D **E7** **A**
 I must declare, my heart is there, though I've been from Maine to Mexico.



(Chorus)

A **D**
 Down at the market, you can hear,
E7 **A**
 Ladies cry out while on their heads they bear,
D
 Ackee rice, salt fish are nice,
E7 **A**
 And the rum is fine any time of year.

(Chorus 2 times)

KING OF THE ROAD

Roger Miller

The King Family Show was a TV variety show broadcast from 1965 to 1969. Each week, the King Family would run through a medley of the popular tunes of the week. The family-oriented show producers were uncomfortable with the line "I ain't got no cigarettes", and replaced it with "no regrets". The kids music compilation Sugar Beats changes the line to "I don't want what I can't get". It also changes "worn out suits and shoes" to "clothes and shoes".

C F G7 C
 Trailer for sale or rent, Rooms to let fifty cents

F G7 G7
 No phone, no pool, no pets, * I ain't got no * cigarettes

C F
 Ah, but two hours of pushin' broom

G7 C
 Buys a eight-by-twelve four-bit room (Go to All)

C F G7 C
 Third boxcar midnight train, destination Bangor, Maine

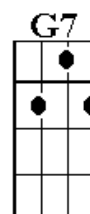
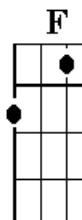
F G7 G7
 Old worn out suit and shoes * I don't pay no * union dues

C F G7 C
 I smoke old stogies I have found. Short but not to big around (Go to All)

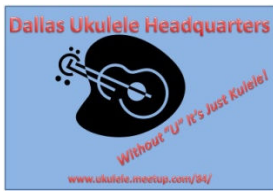
F
 All: I'm a man of means, by no means,
G7 G7 C
 * King of the Road.

Bridge:

C F
 I know every engineer on every train,
G7 C
 all of their children, And all of their names,
F
 and every hand-out in every town
G7 G7
 And * every lock that * ain't locked when no one's a-round.



(Last) I sing... (1st verse again)



Me and Bobby McGee

Kris Kristofferson and Fred Foster

Written partially about Kristofferson's relationship with folk singer Janis Joplin, Kristofferson was not aware that Joplin recorded a cover of the song. It was included in her album Pearl released in 1970 just before her death, and became Joplin's first number one hit, and only the second rock and roll song ever to top the charts posthumously.

C

Busted flat in Baton Rouge headin' for the trains

C **G7**

Feelin' nearly faded as my jeans

G7

Bobby thumbed a diesel down just before it rained

G7 **C**

Took us all the way to New Orleans

C

Took my harpoon out of my dirty red bandana

C **F**

And was blowin' sad while Bobby sang the blues

F

With them windshield wipers slappin' time and

C

Bobby clappin' hands we finally

G7 **C**

Sang up every song that driver knew

F **C**

Freedom's just another word for nothin' left to lose

G7 **C**

And nothin' ain't worth nothin' but it's free

F **C**

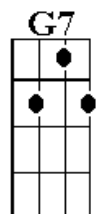
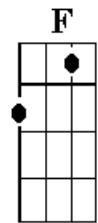
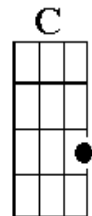
Feelin' good was easy Lord when Bobby sang the blues

G7

And feeling good was good enough for me

C

Good enough for me and my Bobby McGee





Me and Bobby McGee (cont)

C

From the coal mines of Kentucky to the California sun

C

G7

Bobby shared the secrets of my soul

G7

Standin' right beside me through everythin' I done

G7

C

And every night she kept me from the cold

C

Then somewhere near Salinas Lord I let her slip away

C

F

She was lookin' for the home I hope she'll find

F

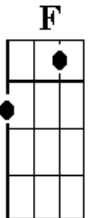
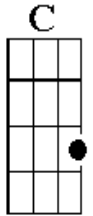
C

Well I'd trade all my tomorrows for a single yesterday

G7

C

Holdin' Bobby's body close to mine



F

C

Freedom's just another word for nothin' left to lose

G7

C

And nothin' ain't worth nothin' but it's free

F

C

Feelin' good was easy Lord when Bobby sang the blues

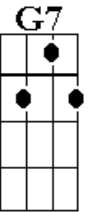
G7

And feeling good was good enough for me

G7

C

Good enough for me and my Bobby McGee



My Grandfather's Clock

Henry Clay Work

The origin of the song is a wayfarers' inn in Piercebridge called the George Hotel. The hotel was owned and operated by two brothers called Jenkins, and in the lobby was an upright longcase clock. The clock kept perfect time until one of the brothers died, after which it lost time at an increasing rate, despite the best efforts of the hotel staff and local clockmakers to repair it. When the other brother died, the clock stopped, never to go again. It is said that in 1875 Henry Clay Work visited the hotel and based this song on the stories he heard there.

C G7
My grandfather's clock

C F
Was too large for the shelf

C G7 C
So it stood ninety years on the floor

G7 C F
It was taller by half then the old man himself

C G7 C
Though it weighed not a penny weights more

C
It was bought on the morn

F C
Of the day that he was born

C G7
And was always his pleasure and pride

C G7 C F
But it stopped short never to go again

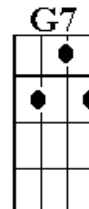
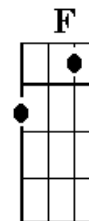
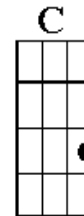
C G7 C
When the Old Man died
Ninety years without slumbering
Tick tock tick tock

His life seconds numbering
Tick tock tick tock

C G7 C F
But stopped short never to go again

C G7 C
When the old man died

Repeat Verse 2 & 3





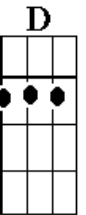
Proud Mary

Creedence Clearwater Revival

Covers of the song include the one done by the Chipettes in the Alvin and the Chipmunks episode "Goin' Down To Dixie" and the performance of the song, which had been edited slightly, sung by the slugs at the end of the movie Flushed Away. The actor Leonard Nimoy also covered the song on his album titled, 'The New World of Leonard Nimoy' and which was re-released on 'Highly Illogical'.

G

Left a good job in the city, workin for the man every night and day
and I never lost one minute of sleepin', worryin' 'bout the way things
might have been.



Chorus:

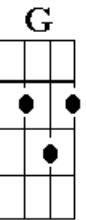
D

Em

Big wheel a-keep on turnin' Proud Mary keep on burnin',

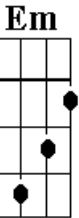
G

Roll - in', rollin', rollin' on the river.



G

Cleaned a lot of plates in Memphis, pumped a lot of pain down in New Orleans,
But I never saw the good side of the city, till I hitched a ride on a river boat queen.



Chorus

G

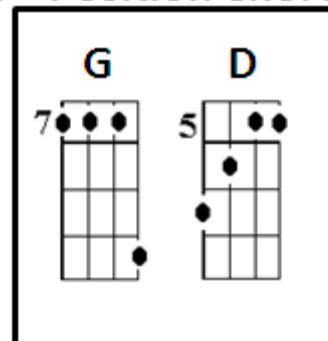
if you come down to the river, bet you're gonna find some people who live,
you don't have to worry, cause you have no money, people on the river are happy to give.

Chorus

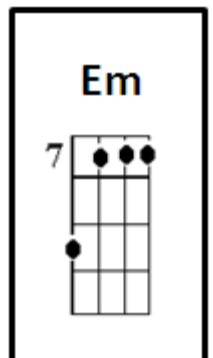
G

Roll - in', rollin', rollin' on the river.

3rd Position Chords



2nd Pos.





Red River Valley

Boxcar Willie

In 1925, Carl T. Sprague, an early singing cowboy from Texas, recorded it as "Cowboy Love Song" (Victor 20067, August 5, 1925), but it was fellow Texan Jules Verne Allen's 1929 "Cowboy's Love Song" (Victor 40167, March 28, 1929), that gave the song its greatest popularity. Allen himself thought the song was from Pennsylvania, perhaps brought over from Europe.

D

From this valley they say you are going,

A

I will miss your bright eyes and sweet smile,

D

G

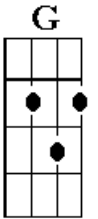
For they say you are taking the sunshine,

D

A

D

That has brightened our pathway a-while,



CHORUS

D

Come and sit by my side if you love me,

A

Do not hasten to bid me a-dieu,

D

G

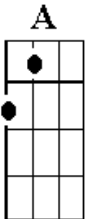
Just re-member the Red River Valley,

D

A

D

And the one that has loved you so true,



D

Won't you think of this valley you're leavin',

A

And how lonely and sad it will be,

D

G

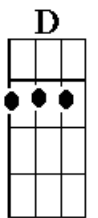
And think of the heart you are breakin',

D

A

D

And the grief that you are causing me,



CHORUS



Rollin' In My Sweet Baby's Arms

Charlie Monroe

Originally written in 1936, the song is a single by American country music artist Buck Owens. Released in August 1971, it was the second single from his album Ruby. The song peaked at number 2 on the Billboard Hot Country Singles chart. It also reached number 1 on the RPM Country Tracks chart in Canada.

C **G**
 I ain't gonna work on the railroad. Ain't gonna work on the farm

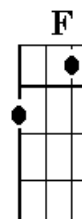


C **F**
 Lay Around the shack till the mail train comes back

G **C**
 And rollin' in my sweet baby's arms

CHORUS

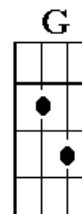
C **G**
 Rollin' in my sweet baby's arms. Rollin' in my sweet baby's arms.



C **F**
 Lay round the shack till the mail train comes back

G **C**
 And rollin' in my sweet baby's arms

C **G**
 Now where were you last Friday night while I was lyin' in jail



C **F** **G** **C**
 Walking the streets with another man, wouldn't even go my bail

CHORUS

C **G**
 I know your parents don't like me. They turn me away from your door

C **F** **G** **C**
 Had my life to live over, wouldn't go there any more

CHORUS 2 TIMES



(Get Your Kicks on) Route 66

Bobby Troup

The lyrics read as a mini-travelogue about the major stops along the route, listing several cities and towns that Route 66 passes through, St. Louis, Missouri to San Bernardino, California. Winona is the only town out of sequence: it was a very small settlement east of Flagstaff, and might indeed have been forgotten if not for the lyric "Don't forget Winona," written to rhyme with "Flagstaff, Arizona."

G C G
If you ever plan to motor west

C G
Travel my way, take the highway that's the best

D C G
Get your kicks on Route 66

G C G
It winds from Chicago to L.A.

C G
More than 2000 miles all the way

D C G
Get your kicks on Route 66

G (then no chord) C (n.c.)
Now you go through St. Louie Joplin, Missouri

G
Oklahoma City looks mighty pretty

C G
You'll see Amarillo, Gallop, New Mexico

D C
Flagstaff, Arizona (Don't forget Winona)

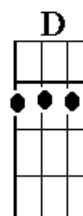
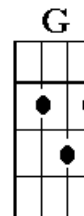
G D
Kingman, Barstow, San Bernadino

G C G
Won't you get hip to this timely tip

C G
When you take that California trip

D C G
Get your kicks on Route 66

D C G
Get your kicks on Route 66.





SWING LOW, SWEET CHARIOT

The song was first written by Wallis Willis, a Choctaw freedman in the old Indian Territory, sometime before 1862. He was inspired by the Red River, which reminded him of the Jordan River and of the Prophet Elijah's being taken to heaven by a chariot. Many sources claim that this song had lyrics that referred to the Underground Railroad, the resistance movement that helped slaves escape from the South to the North and Canada. The song enjoyed a resurgence during the 1960s Civil Rights struggle and the folk revival; it was performed by a number of artists. Perhaps the most famous performance during this period was that by Joan Baez during the legendary 1969 Woodstock festival.

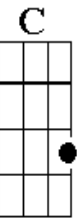
CHORUS:

C F C G7
 Swing low, sweet chariot, comin' for to carry me home

C F C G7 C
 Swing low, sweet chari-ot, comin' for to carry me home

C F C G7
 I looked over Jordan, and what did I see, comin' for to carry me home?

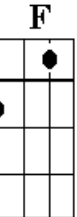
C F C G7 C
 A band of angels, comin' after me, comin' for to carry me home.



CHORUS

C F C G7
 If you get there before I do, comin for to carry me home,

C F C G7 C
 Tell all my friends I'm a'comin' too, comin' for to carry me home.

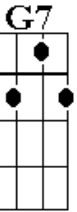


CHORUS

C F C
 Sometimes I'm up, and sometimes I'm down, comin for to carry me

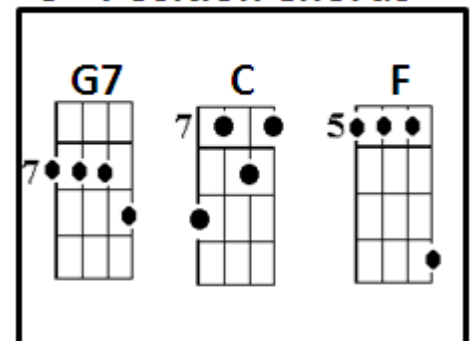
G7
 home,

C F C G7 C
 But still my soul feels heavenly bound, comin for to carry me home,



CHORUS TWICE

3rd Position Chords





Take Me Back to Tulsa

Bob Wills

Bob Wills and Tommy Duncan added words to one of Bob Wills old fiddle tunes in 1940. The song is a series of unrelated, mostly nonsense, rhyming couplets. Bob Wills and The Texas Playboys recorded the song in 1941 and it became one of their larger hits. Al Dexter is sometime credited with writing the song, perhaps due to his musically similar hit song "Pistol Packin' Mama".

C **G7**
 Where's that gal with red dress on, some folks called her Dinah

C
 Stole my heart away from me, way down in Louisiana

CHORUS

C **G7**
 Take me back to Tulsa, I'm too young to marry

C
 Take me back to Tulsa, I'm too young to marry

C **G7**
 Little bee sucks the blossom, big bee gets the honey

C
 Little man picks the cotton, big man gets the money

CHORUS

C **G7**
 Walk and talk to Suzy, walk and talk to Suzy

C
 Walk and talk to Suzy, walk and talk to Suzy

CHORUS

C **G7**
 I went to the railroad, laid my head down on the track

C
 I thought about that gal of mine, and I gradually eased it back

CHORUS

C **G7**
 We always wear a great big smile, we never do look sour

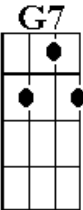
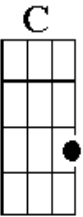
C
 Travel all over the country, playing by the hour

CHORUS

C **G7**
 I'd like to go to Tulsa, You bet your boots I would

C
 Let me off at Archer St, I'll walk down to Greenwood

CHORUS TWICE



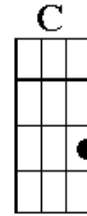


Texas When I Die

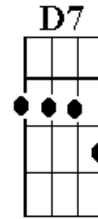
Ed Bruce, Bobby Borchers and Patsy Bruce

This is a single by American country music artist Tanya Tucker. Released in 1978, it was the first single from the album TNT. It reached #5 on the Billboard Hot Country Singles & Tracks chart.

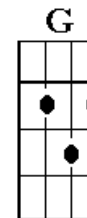
G **C**
When I die I may not go to heaven
G D7 G
I don't know if they let cowboys in
C
If they don't, just let me go to Texas boy
G D7 G
Texas is as close as I've been



C
New York couldn't hold my attention
G D7 G
Detroit City couldn't sing my song
C
If tomorrow finds me busted flat in Dallas
G D7 G
I won't care cause at least I'll know I'm home



C
I'd ride through all of Hell and half of Texas
G D7 G
Just to hear Willie Nelson sing a country song
C
Beer just ain't as cold in old Milwaukee
G D7 G
My body's here but my soul's in San Antone



This Land Is Your Land

Woody Guthrie

The song was written by Woody Guthrie in 1940 based on an existing melody, in response to Irving Berlin's "God Bless America", which Guthrie considered unrealistic and complacent.

CHORUS:

C **G**
 This land is your land, this land is my land

D7 **G**
 From California to the New York Island

C **G**
 From the Redwood forest to the Gulf Stream Waters

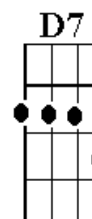
D7 **G**
 This land was made for you and me

C **G**
 As I went walking that ribbon of highway

D7 **G**
 I saw above me that endless skyway

C **G**
 I saw below me that golden valley

D7 **G**
 This land was made for you and me



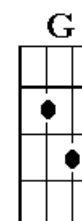
CHORUS

C **G**
 I roamed and rambled and I followed my footsteps

D7 **G**
 To the sparkling sands of her diamond deserts

C **G**
 And all around me a voice was sounding

D7 **G**
 This land was made for you and me



CHORUS

C **G**
 When the sun came shining then I was strolling

D7 **G**
 And the wheat fields waving and the dust clouds rolling

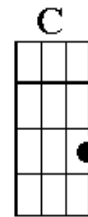


This Land Is Your Land, Cont.

C **G**
 A voice was chanting as the fog was lifting
D7 **G**
 This land was made for you and me

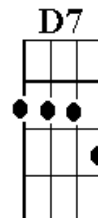
CHORUS

C **G**
 As I went walking, I saw a sign there,
D7 **G**
 And on the sign it said "No Trespassing."
C **G**
 But on the other side it didn't say nothing,
D7 **G**
 That side was made for you and me.



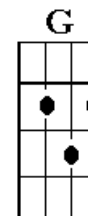
CHORUS

C **G**
 In the shadow of the steeple I saw my people,
D7 **G**
 By the relief office I seen my people;
C **G**
 As they stood there hungry, I stood there asking
D7 **G**
 Is this land made for you and me?



CHORUS

C **G**
 Nobody living can ever stop me,
D7 **G**
 As I go walking that freedom highway;
C **G**
 Nobody living can ever make me turn back,
D7 **G**
 This land was made for you and me.



CHORUS



This Train

Rosetta Tharpe

This Train by Sister Rosetta Tharpe on audio single Bring Back Those Happy Days (January 10, 1939)

C **G7** **C**
Well this train don't carry no liars this train

G7
This train don't carry no liars this train

C **F**
This train don't carry no liars. Knee-high dresses and home-brew buyers

C **G7** **C**
This train don't carry no liars this train

CHORUS **G7** **C** **G7**
This train is bound for glory this train. This train is bound for glory this train

C **F** **G7** **C**
This train is bound for glory. Nobody rides it but the righteous and the holy

G7 **C**
This train is bound for glory this train

G7 **C**
This train don't carry no jokers this train

G7
This train don't carry no jokers this train

C **F**
This train don't carry no jokers. No snuff dippers and cigarette smokers

C **G7** **C**
This train don't carry no jokers this train

CHORUS

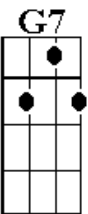
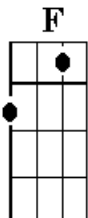
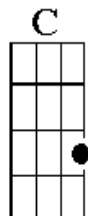
G7 **C**
Well this train don't carry no gamblers this train

G7
This train don't carry no gamblers this train

C **F**
This train don't carry no gamblers. No crap shooters and midnight ramblers

C **G7** **C**
This train don't carry no gamblers this train

CHORUS 2 TIMES





Tom Dooley

Confederate veteran Tom Dula (Dooley), Laura Foster's lover and probable fiancé, was convicted of her murder and hanged May 1, 1868. Foster was stabbed to death with a large knife; the brutality of the attack partly accounted for the widespread publicity the murder and subsequent trial received. Thanks to the efforts of newspapers such as *The New York Times*, and to the fact that former North Carolina governor Zebulon Vance represented Dula pro bono, Dula's murder trial and hanging were given widespread national publicity. A local poet, Thomas C. Land, wrote a popular song about Dula's tragedy after the hanging.

CHORUS

C **G7**
Hang down your head Tom Dooley. Hang down your head and cry
G7 **C**
Hang down your head Tom Dooley. Poor boy you're bound to die



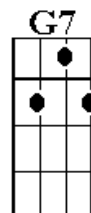
C **G7**
I met her on the mountain. And there I took her life
G7 **C**
Met her on the mountain. Stabbed her with my knife

CHORUS

C **G7**
This time tomorrow, reckon where I'd be
G7 **C**
Hadn't been for Grayson, I'd been in Tennessee

CHORUS

C **G7**
This time tomorrow, Reckon where I'll be



G7 **C**
Down in some lonesome valley, hanging from a white oak tree

CHORUS 2 TIMES

G7 **C**
Poor boy you're bound to die



The Yellow Rose of Texas

The Center for American History at the University of Texas has an unpublished early handwritten version of the song, perhaps dating from the time of the Battle of San Jacinto in 1836. The author is unknown; the earliest published version, dated September 2, 1858, identifies the composer and arranger as "J.K."; its lyrics are "almost identical" to those in the handwritten manuscript. The original love song has become associated with the legend of "how an indentured servant named Emily Morgan helped win the battle of San Jacinto, the decisive battle in the Texas Revolution."

G

There's a yellow rose in Texas that I am going to see

D7

No other cowboy knows her nobody only me

G

She cried so when I left her it like to broke her heart

C

G

D7

G

And if we ever meet again we never more shall part

CHORUS G

She's the sweetest rose of color this cowboy ever knew

D7

Her eyes are bright as diamonds they sparkle like the dew

G

You may talk about your dearest maids and sing of Rosalie

C

G

D7

G

But the yellow rose of Texas beats the belles of Tennessee

G

Where the Rio Grande is flowing and stars are shinning bright

D7

We walked along together on a quiet summer night

G

She said if you remember when we parted long ago

C

G

D7

G

You promised to come back again and never leave me so

CHORUS

G

I'm going back to see her, my heart is full of woe

D7

We'll sing the song together we sang so long ago

G

We'll pick the banjo gaily and sing the songs of yore

C

G

D7

G

And the yellow rose of Texas will be mine for ever more

CHORUS

