

It Never Rains In Southern California

Albert Hammon

Tempo 118 Orig. A
8-Beat

Am D7 G

5 Am D7 G

9 Am D7 G Am

14 D7 G Am D7

19 G Am D7 G

25 Am D7 G Am

30 D7 G Am D7

35 G Em Am D7 G

Got on board.

the west bound sev-en for-ty sev-en, did-n't think be-fore de-cid-

ing what to do. All that talk of op - por - tu-ni-ties,

T V breaks and mov - ies rang true, sure rang true. Seems it

nev - er rains in South - ern Cal - i - for - nia seems I've of - ten heard that kind.

of talk be-fore. It nev - er rains in Cal - i - for - nia but

girl, don't they warn ya, it pours, man it pours.

Johnny B

The Hooters

Tempo 92 Orig. Am
8-Beat

Am F G Am F G 1. Am 2. Am

1. It's a

6 Am C Am C Am C Am C

sleep-less night. She's call-ing your name. It's a lone-ly ride. I know how you want her. A -

10 Dm F Dm F Am C Dm F G

gain and a-gain. you're chas-ing a dream yeah, but John-ny my friend, well, she's not what she seems. John-ny B,

14 Am F G Am F G Am

how much there is to see just o-pen your eyes and list-en to me. Straight a-head

18 F G Am F G Am

a green light turns to red, oh, why can't you see, oh, John-ny B. 2. And when you

22 Am C Am C Am C Am C

drive her home, is she sitt-ing real close? Then she makes you weak. Well, that's the way that she wants you. You've

26 Dm F Dm F Am C Dm F G D.S. al

strung out a-gain, she's ta-ken you o-ver. You've been here be-fore why can't you let go? John-ny B,

30 Am Dm B $\flat$ F

Knowing Me, Knowing You

Abba

Tempo 108 Orig. D
Modern 8-Beat

B $\flat$ Gm Dm B $\flat$ C F Gm Dm Am
 No more— care-free— laugh-ter.—

8 F Gm Dm Am Dm
 Si-lence— ev-er— af-ter.— Walk-ing through an emp-ty house,—

14 C B $\flat$
 tears in my eyes.— This is where the sto-ry ends,— this is good-bye.

19 Am/D Dm B $\flat$ C
 Know-ing me and know-ing you, ah-haa,— there is noth-ing we can— do.—

23 F B $\flat$ C F B $\flat$
 — Know-ing me and know-ing you, ah-haa,— we just have to face it, this time— we're

27 C F Am B $\flat$ C₃ F B $\flat$ C
 through. Break-ing up is nev-er eas-y, I know but I have to go. Know-ing

32 F B $\flat$ C F Am B $\flat$
 me, know-ing you,— it's the best— I can— do.

37 C F Am B $\flat$ C

Lady Madonna

The Beatles

Tempo 109 Orig. A
60's Beat

G C G C G C D E $\flat$ F G
 La - dy Ma - don - na, chil - dren at your feet. Won - der how you man - age to make
 E $\flat$ F G C G C G C D
 ends meet. Who finds the mon - ey when you pay the rent. Did you think that mon - ey was
 E $\flat$ F G Cm F7
 heav - en sent? Fri - day night ar - rives with - out a suit - case.
 B $\flat$ Gm7 Cm
 Sun - day mor - ning creep - ing like a nun. Mon - day's child has learned to tie his
 F7 B $\flat$ Am7 Dsus4 D G C
 boot - lace. See how they'll run. La - dy Ma - don - na,
 G C G C D E $\flat$ F G
 ba - by at your breast. Won - der how you man - age to feet the rest.
 G C G C G C D

Let Me Entertain You

Robbie Williams

Tempo 124 Orig. F
Pop Rock

4 F A $\flat$ /F B $\flat$ /F E $\flat$ /F B $\flat$ /F F

9 A $\flat$ /F B $\flat$ /F E $\flat$ /F B $\flat$ /F

Hell is gone and heav-en's here, there's noth-ing left for you to fear. Shake your arse, come o-ver here, now

12 F A $\flat$ /F B $\flat$ /F E $\flat$ /F B $\flat$ /F

scream. I'm a burn-ing ef-fi-gy, of ev'ry-thing I used to be, you're my rock of em-pa-thy, my

16 F A $\flat$ B $\flat$ E $\flat$ B $\flat$ F

dear. So come on. Let me en-ter-tain you.

21 A $\flat$ /F B $\flat$ /F E $\flat$ /F B $\flat$ /F

Life's too short for you to die, so grab your-self an a-li-bi, heav-en knows your mo-ther lied, mon

24 F A $\flat$ /F B $\flat$ /F E $\flat$ /F B $\flat$ /F

cher. Se-pa-rate your right from wrongs, come and sing a diff-erent song, The ket-tle's on so don't be long, mon

28 F A $\flat$ B $\flat$ E $\flat$ B $\flat$ F

cher. So come on. Let me en-ter-tain you.

33 A $\flat$ /F B $\flat$ /F E $\flat$ /F B $\flat$ /F

Look me up in the yel-low pa-ges, I will be your rock of a-ges, see through fads and your cra-zy pha-ses,

Civin' On A Prayer

Jon Bon Jovi

Tempo 122 Orig. Em
Rock Beat

Em9 Em9/C Em9/D 3x

5 Em

9 C D Em

13 C D Em

(spoken: Once upon a time, not so long ago.)

17 Em

Tom - my used to work on the docks, un - ion's been on strike, he's

20 C D Em

down on his luck, it's tough, so tough.

24

Gi - na works the di - ner all day, work - ing for her man, she

28 C D Em

brings home her pay for love, uh, for love.

Jessie

Joshua Kadison

Tempo 73 Orig. G
Piano Ballad

G D/F# Am C D G D/F# Am C D
 5 G Am C G Am
 From a phone booth in Ve- gas, Jes-sie calls at 5 a. m. To tell me how she's tired
 8 C G Am C G
 of all of them. She says, ba-by, I've been think - ing 'bout a trai-ler by the sea.
 11 Am C D Em D C
 We could go to Me-xi-co, you, the cat and me. We drink te - qui-la and look for sea shells.
 14 Em D C Em D C
 Now does-n't that sound sweet. Oh Jes-sie you al-ways do this, ev-'ry-time I get back on my feet.
 17 D C D C D C/E D/F# G C
 Jes-sie paint your pic - tures 'bout
 21 G C G C D Em D/F#
 how it's gon - na be. By now I should know bet - ter, your dreams are nev-er free. But
 24 G C G C G C
 tell me all a - bout our lit-tle trai-ler by the sea. Jes-sie you can al - ways sell

gymlaufen.ch – unterlagen / ba

26 **Fsus4** **F** **Gsus4** **G**
 stop 'em at the thir - ty - eighth pa - ral - lel, — blast those yel - low reds to hell. —

28 **Csus4** **Cm** **Gsus4** **Gm**
 Cold war kids were hard to kill, — un - der their desk in an air raid drill.

30 **Fsus4** **F** **Gsus4** **G** **G7**
 Ha - ven't they heard we won the war, — what do they keep on fight - ing for? —

33 **C** **Dm/C** **F/C** **G/C** **C** **Dm/C**
 Vik - tor — was sent — to some — Red Ar - my town, served out his time,

36 **F/C** **G/C** **C7/Bb** **F/A** **C/G** **D7/F#**
 be - came — a cir - cus clown. The grea - test hap - pi - ness — he'd — ev - er found,

39 **C/G** **E7/G#** **Am** **F** **G** **C**
 was — mak - ing rus - sian child - ren glad, — and child - ren lived in — Le - nin - grad.

42 **Csus4** **Cm** **Gsus4** **Gm**
 Child - ren lived in Le - vit - town, — and hid in the shel - ters un - der - ground, 'til the

44 **Fsus4** **F** **Gsus4** **G**
 So - viets — turned their ships a - round, — tore the Cu - ban mis - siles down. —

In The Hall Of The Mountain King

Aus der Peer-Gynt-Suite 1 von Edvard Grieg
nach dem Drama von Henrik Ibsen von 1867.
Orchesterstück der romantischen Musik.

Alla marcia e molto marcato
Besetzung:
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1 Hm 2 C[#]7/H C/H 3 Hm

4 D 5 Hm 6 C[#]7/H C/H

7 Hm 8 D 9 F[#]

10 D⁺/F[#] F[#] 11 12 D⁺/F[#] F[#]

13 14 D⁺/F[#] F[#] 15

16 D⁺/F[#] F[#] 17 Hm 18 C[#]7/H C/H

19 Hm 20 D 21 Hm

22 C[#]7/H C/H 23 Hm 24

25 Hdim 26 27 G Hm 28 F[#]7 Hm