

Bastard and Bitch

by Oram/Matschewsky March 2014

Vorspiel:

A
Weisst du noch wie es damals war
D
und dann lachtest du ne halbe Stunde
E E7
Ich fuhr dich heim du batst mich herein
F#7 B7
und dann sagtest du dass du mich liebste

A7
Ganz leise saßen wir hier
B7
über diesen blöden Witz von mir
A D A
wir tranken noch und es war nett
D E
Und wir landeten im Bett

A
Bald schon zogen wir zusammen
D
Du warst Sängerin in einer Band
E E7
Wir waren das perfekte Paar
F#7 B7
aber irgendwie bemerkten wir nicht

A7
das Leben wurde zur Routine
B7
und ich reinigte Dampfturbinen
A D A
jeder hatte uns so lieb
D E7
Das unsere Liebe auf der Strecke blieb

A F#m
Und plötzlich diesen Sommer
D A
schießt du mich an ich sei ein Bastard
A E
Ein Messer kann dich verwunden
D F#m
Auf ne Art die man nie mehr vergisst

E A
Mai oder Juni ich weiss es nicht
Bm E
und ein Schlampe nannte ich dich
F#m E
Doch ein Wort verwundet das Herz
B7 E
und die Liebe stirbt vor Schmerz.

A
Sonnenuntergang am Mittelmeer
D
Wir sangen unser Love Duett
E E7
Die Hotel Suite in Amsterdam
F#7 B7
River Rafting in den Rockies

A7
Küsse in Mondenscheinharmonie
B7
diese alt vertraute Melodie
A D A
des verpassten Fluges wegen
D E7
wir liefen nackt durch den Regen

A F#m
Warst es du oder ich wer begann?
D A
Du schießt mich an ich sei ein Bastard
A E (A7)
Ein Messer kann dich verwunden
D (E) F#m
Auf ne Art die man nie mehr vergisst

E A
Habs vergessen, ich weiss es nicht
Bm E
ein Schlampe nannte ich dich
F#m (D) E (Dm)
Doch ein Wort verwundet das Herz
B7 (E) E (A)
und die Liebe stirbt vor Schmerz.

Bastard and Bitch

by Oram/Matschewsky April 2013

Vorspiel:

A
Do you remember how we met
D
and then you laughed for half an hour
E E7
I drove you home you asked me in
F#7 B7
for soon you told me that you love me

A7
we set in silence neither spoke
B7
when I told that awful joke
A D A
perhaps the drink went to your head
D E
and we ended up in bed

A
Yes we set up home together
D
You were singing with that band
E E7
we were the perfect happy couple
F#7 B7
and somehow we didn't notice

A7
and we built up our routines
B7
and I was fixing up machines
A D A
that everyone admired
D E7
that our love was growing tired

A F#m
Until suddenly that summer
D A
When you called me a bastard
A E
A knife can wound the body
D F#m
In a way you never can't forget

E A
May or June I don't know which
Bm E
and I called you a bitch
F#m E
But a word can wound the heart
B7 E
and loving falls apart.

A
Mediterranean sunsets
D
and singing in close harmony
E E7
the hotel suite in Amsterdam
F#7 B7
river rafting in the Rockies

A7
kisses underneath the moon
B7
that old familiar tune
A D A
that time we missed the plane
D E7
running naked in the rain

A F#m
Was it you or me who started it?
D A
When you called me a bastard
A E (A7)
I knife can wound the body
D (E) F#m D7
In a way you never can't forget

E A
I can't remember which
Bm E
I called you a bitch
F#m (D) E (Dm)
But a word can wound the heart
B7 (E) E (A)
and loving falls apart.

Blackbird

by Oram/Matschewsky March 2014

Vorspiel:

A A7
Ich sitze hier im Garten es ist viertel vor drei
B7
Ne kleine alte Amsel kommt vorbei
D A
Schaut mich an dreht den Kopf zu mir rum
B7 E7
Ich schau zurück und frag mich warum

D7 A7
"Warum schaust du mich an warum fliegst du nicht fort?
B7 E7
Warum starrst du mich an und sagst kein Wort?
D A
Ist es weil die ganze Welt schon lacht?
B7 D7 C#7
Dass meine süße Lady nen Trottel aus mir macht?
D A F#
Ist es weil die ganze Welt schon lacht?
D7 B7 C7 C#7 E7
Dass meine süße Lady nen Trottel aus mir macht?

A A7
Hey kleiner Kerl lass mich in Ruh
B7
Ich werfe dir ein paar Krümel von meinem Kuche zu
D A
Ich schenke dir das ganze Aprikosen Gebäck
B7 E7
Wenn du nur abhaust – flieg doch endlich weg!

A A7
Hey kleiner Vogel ich hab ne Idee
B7
Warum zur Hölle fliegst du nicht verdammt nochmal dann geh
D A
Flieg hin zu meiner Lady und mach ihr klar
B7 E7
Dass mir weh tut was sie tut mit unserem netten Nachbar

A A7
Warum singst du ihr nicht eine Schnulzenmelodie
B7
Damit ihr klar wird es ist mehr als Ironie
D A
Weck Sie auf dass endlich sieht
B7 E7
Dass sie nichts damit erreicht indem sie mich betrügt

Blackbird

by Oram/Matschewsky May 2013

Vorspiel:

A A7
Sitting in the garden at a quarter to three
B7
Little old blackbird looking at me
D A
Looking at me from the corner of his eye
B7 E7
I looked back at him and asked him why

D7 A7
“Why you looking at me you stupid little bird?
B7 E7
Why you staring at me without saying a word?
D A
Is it because it’s so easy to see?
B7 D7 C#7
That my sweet lady made a fool out of me?”
D A F#
Is it because it’s so easy to see?
D7 B7 C7 C#7 E7
That my sweet lady made a fool out of me?”

A A7
Hey little bird give me a break
B7
I’ll give you crumbs of my granberry cake
D A
I’ll give you crumbs of my apricot scone
B7 E7
If you’ll just get going if you’ll just get gone

A A7
Hey little bird I’ve got an idea
B7
Why don’t you get the hell out of here?
D A
Fly away to my lady and make quite sure
B7 E7
That she ain’t making whoopee with the man next door

A A7
Why don’t you sing her a sentimental song
B7
And make her realize that she done me wrong
D A
Make her wake up and finally see
B7 E7
That she won’t gain nothing by cheating on me

Body and Brain

by Oram/Matschewsky March 2013

Vorspiel: A C#m F#m A7

D Sweet Melani Rose Em	A Won't you play with my toes A7
While I tickle with a feather D	on the tip of your nose Em
The look in your eyes G	when I'm stroking your thighs F#m Bm
Makes me tell you that I love you Em	but it's lies lies lies F#m G
But baby what the hell Bm	am I supposed to do E E7
Cause I love your pretty body	but I don't love you

A C#m F#m E	A C#m F#m A7
Lalalala.....	Lalala....

D Melani Rose Em	A my concentrations goes A7
When you strike that D	impertinent provocative pose Em
I said it before G	and I say it again F#m Bm
You got a precious little body Em	but precious little brain F#m G
But I could stay with you forever Bm	even though you're somewhat dumb E E7
With your IQ of zero	and your pretty little bum

A C#m F#m E	A C#m F#m A7
Lalalala.....	Lalala....

D Sweet loverboy John Em	A where's it all gone? A7
You've got big muscles D	but you can't get it on Em
Every time that I've said G	Let's get early to bed F#m Bm
You say you rather read Em	the newspaper instead F#m G
You say you like my body Bm	so you always repeat E E7
But you lay there snoring	like a piece of meat

A C#m F#m E	A C#m E7 A
Lalalala.....	Lalala....

Bogard

by Oram/Matschewsky July 2013

C G C G B7 Em

C D Em,
He **thought** he looked like Bogart in Casablanca

C D Em
But if the truth be told he was a bit of a wanker

C D G
He sent his friends picture postcards of a five star hotel

C D G A
They didn't know he wasn't staying there and that was just as well

Am Em C G
for the place where he was living was a dump and out of reach

C A C D Em
of the city where the action was and miles from the beach - yes miles from the beach

C G C G

C D Em,
He lived the same simple life every day

C D Em
He'd go out in the morning and find a street café

C D G
He'd find himself a table at the side in the shade

C D G A
And call to the waiter for a double lemonade

Am Em C G
When the waiter turned to go he would say hold on a minute

C A C D Em
I want it served in a Martini glass with half a cherry in it. - yes, with half a cherry in it

C G C B B7 Em

C D Em,
By eleven he'd get hungry, orders escalope au veau

C D Em
although he couldn't stand it : he thought Marilyn Monroe

C D G
might suddenly walk by and be so utterly impressed

C D G A
that she'd come back to his hotel room and get herself undressed

Am Em C G
Any time some pretty woman might be sitting in that bar

C A C
He'd summon up his curage and he'd go across to her...

D
Em
C
 ...and whisper that immortal phrase: „Here's looking at you, kid"
D
Em
D7
 but they just laughed. They always laughed at everything he did

Solo

G E A7 D7 G A A7 D D7
 G E A7 D7 G G7 C Cm A A7 D D7

Slower.....

C
D
Em
 A year or two went slowly by, his looks began to fade
C
D
Em
 it seemed more and more unlikely that he'd ever get laid
C
D
G
 One day at the casino he was playing the machines,
C
D
G
A
 He only had one Dollar in his torn and threadbare jeans
Am
Em
C
G
 When a girl came up behind him and her hair was flaming red
C
A
C
 She said: "Why you play those dumb machines? You could play me instead!"

Faster...

C
D
Em
 From that day on he got himself his own one man casino
C
D
Em
 he's happier then he'd ever been in Vegas or in Reno
C
D
G
 He doesn't need a dollar or nickel or a dime
C
D
G
A
 Roulette or dice or poker he's the winner all the time
Am
Em
C
G
 when she whispers in his ear: "put your money in the slot"
C
A
C
D
E
 he can confidently guarrantee he'll hit the Jackpot.

Brighter Than Sunlight

By Oram/Matschewsky July 2012

C Am7 F6 G5/F C Am7 F6 G5/F C Am7

You're gonna wake up in the morning To find your life has just begun
And that the life that you had lived till now was quite a diff'rent one
You travelled the world Seen hundreds of places
seen thousand of faces,
but there was one who stood out from the crowd
Like a word that is whispered a little too loud Like a light that is shining a little too bright
Yes it's shining so bright in the daylight It's brighter than sun light

Am7 F6 G5/F C Am7 F6 G5/F C Am7

There was a wild flower by the wayside that somehow in the garden came
And with her wild and tender beauty she put the pretty garden flowers to shame
This made her uneasy though one among many
She was so alone
For she was one who stood out from the crowd
Like a word that is whispered a little too loud Like a light that is shining a little too bright
Yes it's shining so bright in the daylight It's brighter than sunlight

Am7 F6 G5/F C Am7 F6 G5/F C Am7

This little flower found protection beneath a tall and mighty oak
And she felt comfort in the shelter of his leafy cloak But when he shivered in winter
when his leaves were all gone
Her red blossom warmed him Like a flame it shone Don't you know,
Ev'rybody needs someone who stands out from the crowd
Like a word that is whispered a little too loud Like a light that is shining a little too bright
Yes it's shining so bright in the daylight It's brighter than sun - light

Bye Bye

Original „Chiefenglas 1979“ written by Theodor Matschewsky
Rearranged by Theodor Matschewsky Feb. 2012

Vorspiel: /: F Fm C C :/

F Em
Five'o'clock the phone rang
Dm C
“Don't wait for me, bye bye!
F Em7
Maybe you don't believe what I'm saying
Dm7 C9
There is also no reason to ask why!

REF

F Fm C Am
Too long you've used me - but never have loved
F Fm C H7
So long you played with me - but now you have lost!

H7 Em7
It's a bit like flying
Am
He burned that bridge
H7 C D7
He quit trying to win back the heart of that bitch
G Gf# Em
It made no sence anymore She won't even miss him
Am Amg D
That game was lost long ago he had no chance to win
G Gfis Em9
He feels so free now no more “excuse me” or “sorries”
C Ch D F Fm C C7
He will make it somehow there are no worries!

F Em
I know it's cruel to take me away from you
Dm C
I know I was your most famous toy - but nothing more
F Em7
But soon you will find another fool
Dm7 C9
To play your dirty games enjoy it you whore!

REF

Carpark Attendant

by Oram/Matschewsky January 2013

F#m B7

I had a job and I was sure

F E

No more counting dimes and quarters anymore

D7 C E A C#7

I was carpark attendant in a down town store

F#m B7

I got up ev'ry morning at half past eight

F E G7

I was often to early I was never ever late

Am F G Am

I came home to dinner waiting on the plate

D Am

In those days my wife and I never had a fight

F Esus4

I was her honey she was turkish delight

Dm D7 Gm G7 Cm7 C#m A C#7

We're making whoopee all thru the night.

F#m B7

I was fortunate to have a wife I truly adored

F E

everything we wanted we could easily afford

D7 C E A C#7

But to tell the truth -- I was bored

F#m B7

Then one day I saw a Mustang that I very much admired

F E

I was surprised how easily I got it hot wired

Am F G Am

When I came back in the evening the boss said "You're fired!"

D Am

I didn't go home instead I went to have a drink

F Esus4

I tried to think but I forgotten how to think

Dm D7 Gm G7 Cm7 C#m A C#7

I got home after mignight but I hardly slept a wink

F#m B7

Now you know I didn't mind too much to be without a job

F E

And I was happy just to be a permanent slob

D7 C E A C#7

And my wife went off with my best friend Bob

F#m B7

I finally decided to tell the world "Good Bye!"

F E

So I jumped to the levy but the levy was dry

Am F G Am

I got a lump on my head six inches high.

D Am
So instead I tried to gas myself with monooxyde
F Esus4
Twenty hours in the garage and I havn't even died
Dm D7 C#7
I was stinking like onions that has been overfried.

F#m B7
I was disappointed but I wasn't beat yet
F E
But everyday I was getting deeper and dept
D7 C E A C#7
So I jumped to the lake but the water was ooohh WET.
F#m B7
Now to some of you ladies it may seem like a crime
F E
But I don't like washing in the best of times
D7 C E A
But when I came out of the water all covered in slime
F#m B7
I went straight back home and had a good shower
Dm7 Esus4
I was snug up in bed within a quarter of an hour
Dm Am F G

C Fmaj7
I heard my wife say "Get up you pickled gherkin!
Am d Esus4
All night long you been twitching and jerking
D5 Dmaj7
Now it's half past nine and you should already be working..."

Gm G7
/: That was the strangest dream I ever had for sure
Cm7 C#m
And I guess I'll be working for ever more
A C#7 F#m C#7 D7
As a carpark attendant for down town store. :/ 3x

Cats away

by Oram/Matschewsky September 2013

F# D
My baby went off to see her ma
D Dm A
left me here all on my own
F# D
There's food in the freezer an I baked you a pie
D Dm A
I'll only be gone for about one week
D A
You're gonna miss me I can tell

A E
she took the train she left me the car
E E7
said I hope you don't mind being left alone
A E
are you sure you can manage will you get by
E E7
Is **that** a little tear running down your cheek?
E C#
Sure I miss you will I hell

Ref
D A
Loneliness is a terrible pain
D A
Hurry up Honey get on your way
E F#
When the cats away the mouse will play

E A
Hurry up honey or you miss your train
E A
When the cats away the mouse will play 2x
D A C#

F# D
Monday morning at nine o'clock
D Dm A
she wrote "It's such a pity that you couldn't come
F# D
We go out shopping every day
D Dm A
I'm having a great time and the only
D A
I might have missed her except instead

A E
heard the letter fall into the letterbox
E E7
I'm having a fine time with my mom"
A E
she takes me to lunch and won't let me pay
E E7
thing that spoils it that you being lonely
E E7
I got Patsy and Tina with me in bed

Ref
D A
Loneliness is a terrible pain
E A
It's nice to think of you so far away
E F#
When the cats away the mouse will play

E A
I'm so glad honey that you took the train
E A
When the cats away the mouse will play 2x
D A C#

F# D
Thursday morning I leaped to of bed
A E
the ring of the telephone is splitting my head
D Dm A
She said how you're suffering brings me such sorrow
E E7
I'm coming home earlier I'm coming home tomorrow

F# D
Oh my god I don't know how
A E
I can possibly call the party off now
D Dm A
dozens of phone calls to all those friends
E E7
it hadn't even started and now it all ends

F# D
Cancel the caviar the avocado dip
A E
email the agency to cancel the stripper
D Dm A
Take down the gallons and hide the champagne
E E7
Take the blue movies back before she gets back again

D A
I'm sorry Honey baby but you're really ought
E E7
to realize I'm not as lonely as you might have thought

D A
Loneliness is a terrible pain
E A
especially when your party's gone down the train
E A
I't didn't work this time that's too bad
E A
Honey when you gonna visit your dad?

Cuckoo

by Oram 1976/2011

Vorspiel: E

E

Have you heard about a pretty little bird in the country people call the cuckoo?

E7

She sings in the spring and the summertime too, better watch out she don't play any tricks on you

A

All you pretty women tie your men down,

F#

B7

Cos summer's coming, the cuckoo's around

E

Don't you know that everywhere you go you can hear the song of the cuckoo.

E7

She's always around but she's never to be found, until of a sudden she's got you on the ground

A

All you pretty women better chain your men down,

F#

B7

Cos summer's coming, the cuckoo's around

E

Cuckoo Cuckoo

C#7

Cuckoo Cuckoo

F#

You think you got your loving man's heart

B7

E

Cuckoo Cuckoo

C#7

Cuckoo Cuckoo

F#

She'll tear your cosy little world apart

B7

E C#7 F#

B7

Bababababa....

E

My baby and me, we were happy as can be, till I heard the song of the cuckoo

E7

I blocked my ears, I said no no no, but I couldn't stop list'ning I had to go

A

All you pretty women, better nail your men down

F#

B7

Cos summer is coming and the cuckoo's around

E

Cuckoo Cuckoo

C#7

Cuckoo Cuckoo

F#

You think you got it under control

B7

E

Cuckoo Cuckoo

C#7

Cuckoo Cuckoo

F#

She'll up and she steal your loven' man's soul

B7

E C#7 F#

B7

Bababababa....

....

Don't lie to me Baby

by Oram/Matschewsky January 2013

A / D / A C E / A / D / C E

A C E
Baby where you **goin** on a **Monday** night
A C E
in a **black** satin dress that cling so tight?
D G G#
Are you **goin** down town to see a movie-show?
A C E
Are you **gonna** meet somebody that I don't know?
B7 A
Don't **lie** to me baby cos i wanna know the score
D7 E7 D A C D
and you've **never** ever done this kind of thing before. Why Why do you lie?

A C E
Baby where you **goin** on a Tuesday night
A C E
with your **red** high heels and your fishnet tights?
D G G#
You say you're **gonna** see the doctor bout a pain in the neck
A C E
but do you **have** to dress like that for a medical check?
B7 A
Don't lie to me baby, i have to know the truth,
D7 E7
and who **did** you call this morning from that telephone booth?

D A C D
Don't lie! Don't lie!

A C E
Baby where you goin on a Wednesday night
A C E
when it's **time** to get to bed and time to turn out the light?
D G G#
You **say** you're gonna take a little walk in the park,
A C E
but that's not what **pretty** ladies ought to do after dark.
B7 A
Don't lie to me baby! now i want some information:
D7 E7
who **was** the guy you smiled at by the gasoline station?

A C E
Baby where you goin on a Thursday night
A C E
with crimson lips, teeth innocent white?
D G G#
You **say** that you got toothache but i'm telling you now:
A C E
no dentist works till 'leven-thirty anyhow,
B7 A
Don't lie to me baby, your reason don't sound right -
D7 E7
NOBODY goes ANYWHERE on Thursday night!

D A C E
She's a liar she's a liar she's a liar she's a liar

A C E
Baby where you goin on a friday night?

A C E
You mean to say you're going fishing by candlelight!?

D G G#
Now I know you ain't lookin for no rainbow trout -

A C E
you just lookin for a fella with his dick hangin out.

B7 A
Don't lie to me baby, cos i only got one wish:

D7 E7
that you'd stay here in my pond tonight if you wanna catch a fish...

A C E
Baby where you goin on a Saturday night?

A C E
you promised you'd stay home with me, so goin out ain't right.

D G G#
I cooked you up a chicken, chilled a bottle of champagne,

A C E
and for the first time for a year put my tuxedo on again.

B7 A
Now you're walkin out the door with that red varnish on each toe

D7 E7 D C E
in that skimpy little blouse which lets everything show. Oh No oh no

A C E
Baby where you goin? it's Sunday today,

A C E
that's the day of rest, but you're already on your way.

D G G#
You say you're gonna see your mother - now i know she' s really weird

A C E
but i never knew your mother had a full length beard.

B7 A
Don't lie to me baby! Where ya goin'? Hold on!

D7 E7
Turn around! I'm talkin to ya ... holy shit - she's gone....

Exactly

by Oram/Matschewsky July 2013

¾ Takt

Esus4
She wasn't exactly pretty,
C
she wasn't exactly plain,
D Em
she was the kind, i'd say, that you see every day
C D B7
in the town or on the train.
C D
I'll never know why she caught my eye
G A
but some things just have to be
C
but she burnt herself a hole
B7
in the bottom of my soul
C B7 A
and there she'll always be.
C Bm E Bsus4 B Bm A Am g f# F Esus4 E
and there she'll always be

A F#m
She wasn't exactly overweight,
Bm E
she wasn't exactly petite,
A D
but there was something in the way that her body would sway
Bm E
as she passed you in the street.
G A
The swing of her hip was like the movement of a ship
F#m Bm
on the waves of a stormy sea
D
and if you suffer from vertigo
A
you be foolish if you were to go
G A
and watch her too intensively.
C Bm E Bsus4 B Bm A Am g f# F Esus4 E A Asus4 A Asus4
and watch her too intensively

D E
She wasn't exactly childish,
A D
she wasn't exactly mature
F#m D
but her body had the frame of a tiger to be tamed
C Asus4 A
and she knew what it was for.
D A
She would wake up every night with the kind of appetite
D E
that would remind you of the jaws of hell.

A
but nowadays that kind of passion
D
has gone out of fashion
G A
and perhaps it's just as well.
C Bm E Esus4
perhaps it's just as well.

Esus4
She wasn't exactly impulsive,
C
she wasn't exactly slow
D Em
but I was not the kind of feller who could easily tell her
C D B7
just how far she should go.
C D
I met her for a date in the Empire State
G A
we were up about five hundred feet
C
and my heart gave a thump
B7
as I watched her jump
C B7 A
through the window down to the street below.
C Bm E Bsus4 B Bm A Am g f# F Esus4 E
through the window down to the street below.

A F#m
She wasn't exactly still alive
Bm E
and she wasn't exactly dead,
A D
but they found her feet about a mile down the street,
Bm E
it took a week to find her head.
G A
They stitched her back together like a piece of old leather
F#m Bm
and they put her on a life support machine.
D
Within a year I had married her
A
across the threshold carried her
G A
and happier I've never been.
C Bm E Bsus4 B Bm A Am g f# F Esus4 E A
and happier I've never been.

Heart Beating

by Oram/Matschewsky/Rabus April. 2013

Gmaj7 A Asus4 F#m Bm
D D5 D F#7 G A7

D A Em Gmaj7
Joking, smoking in front of the bar Talkin with Delaney bout the new guitar
A
he wanted to buy
D A Em Gmaj7
When she came by and paused at the door He's never ever seen an angel before..
A
He whispered 'my oh my'...
D A Em Gmj7
"Did she smile at me? Did I read it right? Or was it just a trick of the light?
A
Should I go or stay?"
D A Em7 F#
He knew if he stayed she couldn't go far Cos there wasn't a back way out of the bar
Gmaj7 A
he decided to stay.

Ladys voice

D A Em G
They were joking, smoking in front of the bar: One of them was sayin something bout a
guitar
A
Or something like that;
D A Em G
But it was the other one that caught her eye Tho he barely seemed to notice her as she passed by
A
The chair where he sat.
D A Em G
"Did he smile at me? Did I read it right? Or was it just a trick of the light?
A
Should I go or stay?"
D A Em F#
She hesitated - then went into the bar— He was drinkin a beer so he couldn't go far;
Gmaj7 A Asus4 A7
cos he'd still have to pay

D E A A7
Half an hour later she came through the door And their hearts started beating like never
before
D F# G A
And even now they still don't understand How her hand accidentally touched his hand.

D A Em G
 Yes they walked for several hours through the city night Until finally they stopped beneath a neon
 light
 A
 Outside the football ground
 D A Em G
 And he said 'would you mind..?' She said '**not all, Mister**' So he took her in his arms and tenderly
 kissed her
 A Gmaj7 A Amaj7 D D7
 And the world span round
 G A F#m G
 They took off their shoes by the gates to the park And walked barefoot together in the starry dark
 A
 Across the soft cool lawns
 Em D Em A
 And somewhere in the distance a morning bell was ringing and the stars began to fade and the birds
 started singing
 G A A7
 In the early dawn

D A Em G
 Yes they walked for several hours through the city night Until finally they stopped beneath a neon
 light
 A
 Outside the football ground
 D A Em G
 And he said 'would you mind..?' She said '**not all, Mister**' So he took her in his arms and tenderly
 kissed her
 A Gmaj7 A Amaj7 D D7
 And the world span round
 G A F#m G
 (both) we took off our shoes by the gates to the park And walked barefoot together in the starry dark
 A
 Across the soft cool lawns
 Em Bm Dmaj7 F#7
 And some where in the distance a morning bell was ringing and the stars began to fade and the birds
 started singing
 Gmaj7 A Asus4 F#m Bm
 In the early dawn

Gmaj7 A Asus4 D D7e D7

G Gmaj7 A Asus4 F#m Bm

D D5 D F#7 Em7 A Asus B

Helicopter

by Oram/Matschewsky June 2013

E7 D A E

I gonna tell you about a lesson
If you try to pick up something hot
I'm a streetwise guy
I played it real cool

A
She was a real hot potato
D
Send my head into a spin
A
She came on like a chain saw
Esus4
I'm still spinning round and round

I met her on the railroad
She said: "Get your hands off!"
She said: "You got guts boy!"
But if you play with me

Ref

I took her back to the hotel
And she gave me such a look
It wasn't long before
And the blankets on the bed

Ref

E7 E7 D A G E

That I never ever learned
You get your fingers burned
And I know what's what
But she was way too hot

E7
I knew I should have dropped her
E
Like a helicopter
D
I knew I should have stopped her
E
Like a helicopter

Guess it was Santa Fe
But I let them stay
And that I do admire.
then you play with fire!"

And I laid her on the bed
that send flames to my head
we passed the point of no return
began to burn

Horse to the Water

by Oram/ Matschewsky July 2012

/: F G6add9 F G6add9 F G6add9 F G6add9 :/ 4x

A

I once had a girl she was sweet eighteen

E

She was one in a million if you know what I mean

A

She was one of the crowd she was IN on the scene

C#m F# C7 B7

But a dirty old sugar daddy came between

E

(You can) take a horse to the water but you can't make it drink

A

(If) there's a hole in the boat you can't stop it sinking

E

You can tell me all your lies but you can't stop me thinking

C H A G E G F# E E7

That you can't be true to me

A

What you trying to do me sweet eighteen?

E

You been out all night but I know where you've been

A

You been doing what some people might consider obscene

C#m F# C7 B7

On the backseat of your sugar daddie's limosine

A

We had a good thing going little sweet eighteen

E

I was the King and you were the Queen

A

Now you dress him like a baby and you keep his bottom clean

C#m F# C7 B7

And he likes it all the better when you treat him real mean

A

Won't you come back to me sweet eighteen

E

I'll give you some lovin' like you never ever seen

A

Don't you know your sugar daddy's just a real has been

C#m F# C7 B7

With his pipe and his slippers and his dirty magazines

How Come - Warum

By Oram/Matschewsky August 2012

F F6 A
Warum ist das Leben so voller Fragen?
Dm Dm6 C
Warum verstehen wir so vieles nicht?
Bb C
Selbst wenn wir doch fast nie verzagen - nein
A F
Bleibt viel im Dunkeln kommt nie ans Licht

F F6 A
Warum fall'n ab der Blumen Blüten?
Dm Dm6 C
Warum wird so braun ein jedes Blatt?
Bb Am
Warum zeigt sich die Sonne nur so selten?
A D
Grad hier in unsrem Teil der Stadt?

Gm7 C
Kannst du nicht einsehn du wirst älter?
Am Dm
Verzagst daran bald grau zu sein?
Gm7 C
Dein Herz wird schwer und immer kälter
A7 Bb
All deine Freunde lassen dich al-lein
F7 Bb
Dein Herz wird schwer und immer kälter
G7 C C7
All deine Freunde lassen dich allein

F F6 A
Der Regen fällt und füllt die Gräben
Dm Dm6 C
Die Vögel fliehn der Kälte bald
Bb C
Dein warmes Lächeln das einst so herrlich
A F
Deinen Mund umspielte ist nun kalt

F F6 A
Farben des Herbst auf deinem Kleid
Dm Dm6 C
In deinem Klang kein Sommer mehr
Bb Am
Werd wieder Du vergiss dein Selbstmitleid
A D
Es bringt doch nichts S'macht dich nur leer

How Come

By Oram/Matschewsky August 2012

How come this life's so full of questions?
How come we seem to get it wrong?
And even though we try our best - you know
It's just the same old song

How come the flowers must lose the petals
How come the leaves are turning brown
How come the sunlight so seldom settles
on this particular part of town

Can't you accept you're growing older?

Can't you accept your getting grey?

All your passions growing colder

All your old friends are moving away

All your passions growing colder

All your old friends are moving away

F G7 Bb F Fm7 Cm C7sus4 C7 F

The rain pours down and fills the ditches
The birds collect for journey south
How come that smiles so rarely twitges
at the corners of your mouth

The dress you wear is autumn tinged
Your voice has lost it's summer shine
Your soft complexion roughened singed
by the ravages of time

Lie Honestly

by Oram/Matschewsky February 2014

A D A
Today you say you gonna see Sesarah Jane
E7 A
Yesterday it was Sesarah Janes mother
A D A
But you don't need to have an Albert Einstein brain
Bm E7 A
To see the one you wanna see is Sesarah Janes brother
D E G D
But I know that what you say ain't exactly a lie
D E G D
But neither is it honest that you cannot deny
D E G D
So I'm telling you if you wanna tell me a lie

E7 A E7 A
Lie honestly Lie honestly If you gonna tell a lie Lie honestly

A D A
You say Sesarahs brother is a really nice guy
E7 A
Especially when you start to get to know him
A D A
I noticed in the town the way he looked you up and down
Bm E7 A
I would trust him 'bout as far as I could throw him
D E G D
You tell me he is only a platonic friend
D E G D
But I can tell from how you look at him he drives you round the bend
D E G D
So I'm telling you if you wanna tell me a lie

E7 A E7 A
Lie honestly Lie honestly If you gonna tell a lie Lie honestly

A D A
 There's nothing much wrong with a little white line
 E7 A
 It's often the kindest way
 A D A
 When you want to spare somebody a little bit of pain
 Bm E7 A
 And the truth would hurt too much anyway
 D E G D
 I learned little secrets in my youth
 D E G D
 You can tell a real big lie by telling the truth
 D E G D
 Or you can tell the truth by telling a lie

E7 A E7 A
Lie honestly Lie honestly If you gonna tell a lie Lie honestly

A D A
 A week ago you told me on a dinner date
 E7 A
 The next day you bought me a rose
 A D A
 And you kept on saying I was looking great
 Bm E7 A
 Why you're suddenly so nice to me heavens knows
 D E G D
 But I got a sneaky feeling – in fact I'm pretty sure
 D E G D
 That is your guilty conscience speaking and nothing more
 D E G D
 Either tell me the truth or keep your mouth shut or....

E7 A E7 A
Lie honestly Lie honestly If you gonna tell a lie Lie honestly

Das Wunder die Erde (Looking at the World)

by Oram/Matschewsky Oktober 2013

Gm Eb Gm Eb Gm Eb Cm Cm7 D7

Gm Cm

Was für ein Wunder, die Erde

F Dm

das erstmal zu sehen.

G7 Eb+sus9

Das Kind aber wächst und vergisst so schnell,

Fm6 G

die Schönheit der Welt zu verstehen.

Cm Gm

Der erste Regenbogen,

Fm G

der erste Sonnenschein,

Fm6 Cm

der erste Tanz des Schmetterlings

Ab G Fm6 G Cm Cm7 Fm6 Ab D7b5 D7

brennt sich ihm in die Seele hinein.

Faster!

Gm Cm

Was sehen wir von dieser Erde,

F Dm

dieser grauen alltäglichen Welt?

G7 Ab

Wo selbst Vogelgesang oder Mondenschein

Fm6 G

uns selten besonders auffällt...

Cm Gm

Der Sturm, der Donner der Blitzschlag

Fm G

Der Morgenröte sanftes Licht

Fm6 Cm

Im Grau der Großstädte heisst alles nur Wetter

Ab G Fm6 G Ab D7b5 D7

Diese Welt interessiert uns doch nicht

Heavy!

Gm Cm
Welch ein Alptraum die Erde
F Dm
zum letzten mal zu sehen
G7 Eb+sus4
Zu wissen der Sommer der letzte wird sein
Fm6 G
und selbst der wird schnell vergehen
Cm Gm
Zu wissen kein Frühling wird folgen
Cm G
Dein Gedicht endet ohne Reim
Fm6 Cm
Und die weiße Rose am Fenster
Ab G
verblüht und stirbt ohne Keim

Cm Gm
Nie mehr dich singen zu hören
Cm Gm
noch dir zu schauen in die Augen hinein

Fm6 Cm
Der letzte Blick auf diese Erde
Ab Bb C
wird ein Alptraum ein Wunder sein

Looking at the World

by Oram/Matschewsky July 2013

Gm Eb Cm Cm7 D7

Gm Cm
Looking at the world for the first time
F Dm
That would be a wonderful thing,
G7 Eb+sus9
but as the child grows it barely remembers
Fm6 G
how the whole world used to sing.
Cm Gm
the first time a child sees a rainbow
Fm G
a snowflake, a burning coal
Fm6 Cm
or a butterfly flitting over meadow flowers
Ab G Fm6 G Cm Cm7 Gm Gm Fm6 Cm D7
it prints itself into his soul.

Faster!

Gm Cm
Looking at the world from day to day
F Dm
we don't really see very much.
G7 Ab
Just another moonbeam, just another sunset—
Fm G
we're totally out of touch.
Cm Gm
Just a another flash of lightning,
Fm G
just another shower of rain,
Fm Cm
At our best we may say that it's quite a nice day
Ab G Fm6 G Ab D7
but we generally just complain.

Heavy!

Gm Cm
Looking at the world for the last time
F Dm
must be a terrible thing,
G7 Eb+sus4
knowing that this is the last summer,
Fm6 G
knowing there'll be no more spring.
Cm Gm
knowing that that last line you wrote
Fm G
will never find its rhyme,
Fm6 Cm
and the white rose by the window
Ab G
is blooming for the very last time.

Cm Gm
to look in your eyes for the last time,
Cm G
for the last time to hear you sing:

Fm6 Cm
Looking at the world for the last time
Ab Bb C
- the most terrible most beautiful thing,

Mary's Basement

by Oram/Matschewsky February 2013

D Es war schon Nacht	B7 ich lief herum	Em leere Straßen	A nirgendst Licht
D Es nieselte	B7 und neblig wars	E7 Der Wind	A bließ mir ins G'sicht
D Mir war kalt	Dmaj7 und ich war müde	D7 ich hatte einen harten Tag	G
Gm Da sah ich ein Schild	D Mary's Basement	A was da drinnen wohl abgehen mag?	A7

D Mary Liebe Mary	A Ich hätte bitte gern ein Bier				
Bm	G	Em	E7	A	A7
Sie schaut mich freundlich an – oh wie sie lächeln kann ich fühl mich gleich wohl hier bei dir					

D Also nahm ich Platz	B7 dort an der Wand	Em ich war einz'ge Gast	A bislang
D Und ich dachte das ist	B7 aber nicht der Ort	E7 wo man Anschluss finden kann	A
D Doch schnell war klar	Dmaj7 wie falsch das war	D7 ich täuschte mich total	G
Gm Die Tür ging auf	D Lautes Lachen erklang	A Musikanten kamen ins Lokal	A7

D Oh Mary Liebe Mary	A Bitte bring mir doch noch ein Bier				
Bm	G	Em	E7	A	A7
Ich geh doch noch nicht Dein Lächeln fasziniert mich und ich fühl mich immer wohler bei dir					
D	Bm	F#7	G		
Liebe Mary süße Mary Bring mir doch gleich ne Flasche Wein					
Em	D	A	F#m		
Gleich stimmen sie an spielen die ganze Nacht lang Süße Mary bei dir ist niemand allein!					
G	D				
Süße Mary oh könnt's nur immer so sein!					

D Und sie kamen herein	B7 und machten sich breit	Em an den Tischen	A und an der Bar
D Mit Banjo, Quetsche,	B7 Mandoline	E7 Harmonica	A und auch Guitar
D Und sofort gings los	Dmaj7 die Musik erklang	D7 erst Irish	G und dann Hit auf Hit
Gm Und ich klatschte mit	D und aus vollem Hals	A sang ich fast bei jedem Lied mit.	A7

Oh Mary, Liebe Mary...			
Em	D	A	Bm
Wir singen nur für dich dein süßes Engelsgesicht Sweet Mary wie kann das sein?			
G	F#m	G	D
Sweet Mary bist unser Schatzilein! Sweet Mary bei dir fühlt sich niemand allein!			

Mary's Basement

by Oram/Matschewsky February 2013

D It was late at night	B7 I was wandering round	Em the lonely part of town	A
D There was rain and fog	B7 and an old stray dog	E7 but nobody else around	A
D I was feeling cold	Dmaj7 was feeling tired	D7 I couldn't even think	G
Gm But that sign said	D Mary's Basement	A so I went in to have a drink	A7

D Mary Dear Mary	A please bring me a bottle of beer	Em	E7	A	A7
Bm I stay here for a while	G just to see you smile	Em	E7	A	A7

D Well, I sat down	B7 in the corner	Em There was noone here but me	A
D I thought this ain't	B7 no place to go	E7 if you're looking for some company	A
D Soon I realized	Dmaj7 how wrong I was	D7 I do declare	G
Gm For I heard the door	D fly open	A heavy footsteps on the stair	A7

D Oh Mary Dear Mary	A please bring me one more beer	Em	E7	A	A7
Bm I stay here for a while	G just to see you smile	Em	E7	A	A7
D Dear Mary sweet Mary	F#7 could you bring me a bottle of wine	G			
Em And play that song	D the whole night long	A	F#m		
G Sweet Mary you're so fine!	D Sweet Mary you're so fine!				

D In they tumbled in	B7 one by one	Em and soon filled up the bar	A
D With banjo, squeezebox, mandolin	B7 harmonica, guitar	E7 and it wasn't very long	A
D And right away	Dmaj7 they began to play	D7 and joined in with the song	G
Gm Before I	D sat down too	A and joined in with the song	A7

Dear Mary Dear Mary...			
Em And I will play that song	D for you the whole night long	A Sweet Mary you're so fine!	Bm
G Sweet Mary you're so fine!	F#m	G	D
		Sweet Mary you're so fine!	

North

by Oram/Matschewsky April. 2013

Vorspiel:

E D A
tired of amblin', shamblin' round
 D Dm A
this wretched, sketch-it tourist town,
 D A D
and though the sea air may be pure, up
 A D A
in these northern part of europe,
 G
tourist traps are all the same:
 D C7 B7
it's just another boring game...

Em D A
a game that desperate people play
 D Dm A
to feel at home when they're away.
 D7 A7 D
the rules are simple: do in Rome
 A D A
exactly as you do at home.
 G
The shops all sell the same old gear -
 D C C7
let's get the hell on out of here...

F
I want to feel that I'm alive!
 Fm
Let's find the car park, you can drive,
 C
I'll sit beside you in the car,
 C7
play crazy tunes on my guitar,
 F D7
and you will see it won't be long
 G Am A Asus4 Dm D7 F Em
until this scribble turns to song

Oh Jemima

by Oram/Matschewsky August 2012

E G
You've been working Monday to Friday
A E E G A E
I stay home and keep the house tidy
E G
Scrubbing floors and washing dishes
A E E G A E
Keeping a look out for anything suspicious
E G
The trouble is baby I can't understand it
A B7 Bb
When you come home Fridays empty handed

A E A E
Oh Jemima we got to pay the rent
G#m C#m F#m B7 C7
Oh Jemima the money's all been spent

E G
You come home and you 're nine miles high
A E E G A E
But you won't look me in the eye
E G
I ask: "what's up?" you hesitate
A n/c (spoken) G# G F# F
Then say: "I'm sorry, I was working late"
E G
But my friends say you been out dancing
A B7 Bb
Flirting, fooling and romancing

REF 1

E G
You drive me to the limits make me so uptight
A E E G A E
Then put on a sexy voice and say let's have an early night
E G
You know I can't resist when you smile seductively
A E E G A E
You gotta quit playing this roller coaster game to me
E G
You got the same solution to every single problem
A B7 Bb
Just put on a low cut dress and you shake'em and you wobble'em

Ref 1

A E A E
Oh Jemima we got to pay the dues
G# C# F# F#sus9
Oh Jemima just kick of your dancing shoes

Oh those girls

By Oram/Matschewsky October 2012

D D9
I met a senorina in Italy
Gm7 Dm
hair as black as ebony
D D7
We made sweet loving every night
Gm7 Bm
We drove the neighbors crazy?

G D
When I start playing my guitar
G D
They leave their men at home alone
G D
Black hair blond hair old and young
G D
They love me every single one

D D9
A pretty little thing, where the cowbells ding
Gm7 Dm
Her sexy dress put me under stress
D D7
I took my guitar played an old 12 bar
Gm7 Bm
I watched her sleep as the sun began to peep

G D
When I start playing my guitar
G D
They leave their men at home alone
G D
Black hair blond hair old and young
G D
They love me every single one

D D9
There's a little old bar in east Berlin
Gm Dm
I've had the first gig that night
D D7
She layed me down on the barroom bench
Gm7 Bm
I learned from her so much more that day

B7 Em
she was fiery and proud
Bb A7
I wrote her a song and I'm singin' it loud
B7 Em
and all the whole day long
Bb7b Em6 D
Our loving or that song?

A D
The bees come round the honey jar
A A7
and disconnect the telephone
A D
Every religion and every tounge
Bb7b Em6
But I don't hang around man I'll be gone

B7 Em
In the mountains of Bavaria
Bb A7
that I felt like I was getting malaria
B7 Em
in her little old log chalet
Bb7b Em6 D
then I was on my way

A D
The bees come round the honey jar
A A7
and disconnect the telephone
A D
Every religion and every tounge
Bb7b Em6
But I don't hang around man I'll be gone

B7 Em
Where you knock on the door and they let you in
Bb A7
The bartenders wife sweet as Turkish Delight
B7 Em
and gave me private lessons in everyday French
Bb7b Em6 D
Before her husband came I was on my way

Putting it off

by Oram/Matschewsky September 2013

G / A / G / A // G / A b c# D

Riff D ag d h g a

D

I met her on the sidewalk in the rough part of town

D

I bumped her accidentally she almost fell down

G

But I caught her and I helped her back on her feet

D

And I saw for the first time that she looked real sweet

A

Before I knew it we had fixed up a date

D

at a restaurant I knew she said: " Don't be late!"

D

All week long I was laughing and singing

D

D

I was all keyed up to go when the phone started ringing

G

G

I had just got out the shower and was standing naked

D

and I heard her voice say: "Sorry I can't make it,

A

Something has just come up I'm really sorry but I'm

D

afraid we'll have to get together some other time."

D

Putting it off putting it off

E

Putting it off putting it off

G

Why she is always putting it off? 3x

G

D

Why she is always putting it off?

D
We agreed to get together another day

She said I know a hotel where we can stay
G

It's only one mile out of town
D

I promise you that this time I won't let you down
A

When the day came round as I was going out the door
D

I found a letter in the mailbox from the day before

D		G	
Putting it off	putting it off	Why she is always putting it off?	3x
	E	G	D
Putting it off	putting it off	Why she is always putting it off?	

Bridge:

E		A	
I can't take it anymore		I had enough	
G	A	D	
I can't take no more of that		putting it off	

D
A month went by didn't hear a thing

Then one day unexpectedly I heard the phone ring
G

She said I'm really sorry but my grandma died
D

And my car broke down and my cat committed suicid
A

It jumped out the window and ran underneath a bus
E

I'll be so good to have a break just the two of us
G

Now I'm waiting by the telephone and wondring what
A

To expect: will she call it off or will she not
D

D		G	
Putting it off	putting it off	Why she is always putting it off?	3x
	E	G	D
Putting it off	putting it off	Why she is always putting it off?	

Revolver Night

by Oram/Matschewsky April. 2013

Vorspiel: Em D Em Em D Em

D Em
Revolver night. Who calls the shots?
D Em
The leopard dresses in his spots
D C
The tiger dresses in his stripes
A Asus4
The silent secretary types
C D
And from the clicking platen falls
Em
A curlicue of curtain calls.
C D
The nemesis without a name
Em
Who grips the gun and gears the game
C D
Is stacking packs of prayer and sweat
Em C D F E
And septicaemia roulette.

A G
Revolver night. Who calls the shots?
D Em
The space is black between the spots.
D C
The stripes are black between the stripes
A7
The one who once bore witness wipes
Em
Another loser from the list.
C B7
The hinges howl, the handles twist
C D
The portals of existence part
C D Em
And fire explodes within the heart
D Em
While, waiting in the wings, is one
D Em
Who geared the game and gripped the gun
D C
That, five times silent, fires again
C D Em
And bolts the bullet to the brain

Em C
 Who calls the shots ? the darkness palls
 D Em
 The janitor in overalls
 D C
 Steps forward with a little broom
 A Asus4
 And sweeps the ashes from the room
 C D
 While, far away, throughout the night
 G Em
 The leopard and the tiger fights
 C D
 With claw and razor hew and hack,
 Em
 Each black, invisible in black
 D Em
 Until with trumpets, pipes and drums
 D Em
 All of a sudden morning comes
 D C
 The world's ablaze in silver light.
 C B7 C D Em
 Who calls the shots, revolver night?

Revolver Night

by Oram/Matschewsky Oktober 2013

Vorspiel: Em D Em Em D Em

D Em
Revolvernacht Wer wählt das Opfer?
D Em
Des Tigers Kleid ist schwarz und kupfer
D C
Des Leoparden schwarz und gold
A Asus4
Es tippt der Sekretär, es rollt
C D
Von seiner Schreibmaschin herunter
Em
Die Todesliste froh und munter
C D
Der namenlose Bösewicht
Em
Er lenkt das Spiel, er löscht das Licht
C D
Und mischt ins Blut geheim und leis
Em C D F E
Todesangst, Gebet und Schweiß.

A G
Revolvernacht. Wer wählt das Opfer?
D Em
Erlöschen ist des Tigers Kupfer.
D C
Des Leoparden Gold ist weg
A7
Der Sekretär hockt in dem Eck,
Em
Wühlt blind in seiner Schicksalskiste.
C B7
Und löscht den nächsten von der Liste
C D
Es knarren schon die Todespforten
C D Em
Und Donner tönt aus fernen Orten
D Em
Und Flammen wie von tausend Kerzen
D Em
Lodern wütend auf im Herzen
D C
Und einer hinter den Kulissen
D Em
Von denen die schon alles wissen
D C
Er lädt die Waffe fünfmal nur klick
C D Em
...sechs! Knall Die Kugel ins Genick

Samstag

by Oram/Matschewsky March 2014

Vorspiel:

A
Ich traf Sie in einer Samstag Nacht
D
Am Sonntag hielt ich ihre Hand
E7
Ich küsste sie am Montag Morgen
A
Es schien grad so, dass sie's verstand
D
Am Dienstag Nacht fuhr ich mit ihr raus
A
Am Mittwoch nahm sie mich mit zu ihr
C#7 D
Am Donnerstag oder Freitag bat ich um ihre Hand
B7 E7
Offenbar war ich nicht ganz bei mir

A
Sie gehörte zu die Art von Frauen
E
Die an den Zehen silberne Ringe tragen
E7
Goldene Nadeln ins Haar gesteckt
A
Piercing von der Brust und von der Nase baumeln haben

D
Ich traf sie in einer Samstag Nacht
A
War überzeugt sie muss es sein
C# D
Ich bat um ihre Hand an nem Donnerstag oder Freitag
B7 F E7
Am Samstag war ich wieder allein

Saturday

by Oram/Matschewsky Mai 2012

Vorspiel:

A
Well I saw her first on a Saturday night
D
On Sunday I held her hand
E7
Kissed her lips on Monday morning
A
She already seemed to understand
D
On Tuesday night I took her out in the car
A
On Wednesday night I took her to bed
C#7 D
On Thursday or Friday I asked her to marry me
B7 E7
I don't know what's got into my head

A
She was that kind of woman
E
Who likes to wear silver rings on her toes
E7
Golden needles in her hair
A
And a ring in her nipple and a stud in her nose
D
I saw her first on a Saturday night
A
I thought she was the only one
C# D
I asked her to marry me on a Thursday or Friday
B7 F E7
On Saturday she was go-o-o-o-one.

She's a miracle

by Oram/Matschewsky December 2012

Em7 Dm/e
Ten degrees a winters day I try to pass the time away
Fmaj7 C D7 G7
Outside the wind blows, rain is pouring You lie there sleeping, softly snoring.
C C7 F Dm
That's fine with me, this way I get a Chance to write that girl a letter.
G Am F G Em7
"What girl is that?" let me explain, Last week one morning on the train

Em7 Dm/e
As I was going to work she sat Down facing me, her pillbox hat
Fmaj7 C D7 G7
Was not exactly leopard skin But all the same it did me in.
C C7 F
Besides, she was so well endowed In ways that shouldn't be allowed
E Am F G
And when we reached the final stop I thought I saw a wallet drop

REF

C Am Em G
She's a miracle a model She really *walks* while other women waddle
F C D G
She really *talks* while other women chatter She knows her mind on every matter
F Em Dm7 C
She swings her hips so wild and free That every move's a melody
F Em Dm7 G
Man, this could be my final chance To make my hormones sing and dance.
Dm Em
She's a miracle... She's a model...
Fmaj7 Em7 C

Em7 Dm/e
The wallet fell down to the floor But she had vanished through the door
Fmaj7 C D7 G7
Before I had a chance to stop her What I did next was not quite proper
C C7 F Dm
I opened it, for I'd decided To look for her address inside it
G Am F G
I had a couple of strong black coffees, then gave the wallet into the station office.

Em7 Dm/e
All day at work each way I turned I saw her face forever burned
Fmaj7 C D7 G7
Into my eye into my brain I know we had to meet again
C C7 F
I came home, opened the door like a hundred times before
E Am F G
Although that woman filled my head I saw you facing me instead.

REF

She's a miracle a model She really *walks* while other women waddle
She really *talks* while other women chatter She knows her mind on every matter
She swings her hips so wild and free That every move's a melody
Man, this could be my final chance To make my hormones sing and dance.
She's a miracle... She's a model...
Fmaj7 Em7 C C#9 D D7 Gm7 B7 Em

Solo...

Em7

Dm/e

Fmaj7

C

D7

G7

C

C7

F

Dm

You said "My god what's up with you?" You look like someone's dragged you through

G

Am

F

G

A thornhedge backwards for an hour go get upstairs and have a shower

Em7

Dm/e

Fmaj7

C

D7

G7

It's Saturday and you're still sleeping For an hour I've been creeping

C

C7

F

Round the house so's not wake you When the letter's done I'll shake you

E

Am

F

G

gently. You'll wake not knowing the kiss I'll give you is a traitor's kiss.

REF

She's a miracle a model She really *walks* while other women waddle
She really *talks* while other women chatter She knows her mind on every matter
She swings her hips so wild and free That every move's a melody
Man, this could be my final chance To make my hormones sing and dance.
She's a miracle... She's a model...
Fmaj7 E E7 A Asus4 F#m/d

Skin and Bones

by Peter Oram April 2012

E

I gotta woman she's tall and thin

ain't much more than bones and skin

ain't much more than skin and bones

you could use her for a cable for the telephone.

B7

You can hold her you can hug her you can take your pick

A7

might as well be hugging a lollipop stick

E

I gotta woman she's thin and tall

had to make a hole in the bedroom wall

cos if she didn't have a place to put her head

I'd have to make a hole for her feet instead

B7

and if she don't wanna wash my socks

A

E

I can tie her in a knot and put her in a box.

A7

Took her to the movies on a friday night

B7

had no job and the money was tight

A7

The man with the tickets looked real nice

E

so I said: "Can my baby go in half price?"

A7

well, he laughed and he said "that's fine with me

B7

E

stick insects can go in free"

E

well I had a woman as thin as a rake

but I loved that woman and no mistake

but I lost her the day that she went down

to a little old restaurant in Chinatown.

B7

The floor was old and she fell through a crack

A7

E

or they thought she was a chopstick and she never came back.

Sleepy Town

Melody by Theodor Matschewsky
Text written by Peter Oram and Theodor Matschewsky
Arranged July 2012

D F#m
I wander slowly round the sleepy town
Bm G A
I wonder why there's no one else around
D F#m
I hear no sound except the beat
Bm G A
Of my heart and of my footsteps on the street.
F#m Bm
feel like I'm walking through hell's entrance hall
G A
What am I doing here at all?

Refrain

D E A
And I can't remember where or when
G A F#m Bm
You last stood by my side
G A F#m Bm
But things were oh so different then
A D C# F#m
I wouldn't mind if you had only hurt my pride,
D A
But instead you broke my heart and now you're
E F#m
Do - ing it a - gain...
D A G E A
It hurts so much to realize it will never be the same

D F#m
It's just gone midnight and a breeze
Bm G A
Is rustling through the leaves upon the trees
D F#m
That are standing in the mist-enshrouded park
Bm G A
Like strangers silhouetted in the dark.
F#m Bm
A small cloud hides half of the moon
G A
And to my heartbeat I start whisteling a tune

D F#m Bm A A7

Refrain:

Suddenly

by Oram/Matschewsky Mar. 2013

Vorspiel: Em C Am G Em C Am G G7 C A7

D Em7
Gonna take you to the movies
D Em7
Or your favourite kind of perfume
G A
For some time I have the feeling
D Em7
I've been taking you for granted

A7 G
Gonna buy you something nice to wear
A7 D
or a ribbon for your hair
F#m Bm
There was something wrong
A7 D B7
For far too long

Em Dmaj7
Suddenly I realize
D Em
When I think that I might loose you

A Bm
you're the best I've ever known
A Asus4 D5 D
you know it chills me to the bone

D Em7
Once I couldn't resist you
D Em7
When was the last time I kissed you?
G A
But I had the strangest feeling
D Em7
I saw you hurrying towards me

A7 G
but that was long ago
A7 D
You know I really don't know
F#m Bm
When this morning in the rain
A7 D B7
And fell in love with you again

Em Dmaj7
Suddenly I realize
D Em
When I think that I might loose you
Em Dmaj7
Suddenly I realize

A Bm
you're the best I've ever known
A Asus4 D5 D
you know it chills me to the bone
A D D D7
you're the best I've ever known

Em C Am G Em C Am G G7 C A7

D Em7
Love can fade into the darkness
D Em7
Love can fall into a slumber
G A
And you may be mistaken
D Em7
For love can be awoken

A7 G
Love can surely grow cold
A7 D
While the years unfold
F#m Bm
If you believe it's gone
A7 D B7
and once again plays on

1. Refrain

Em F#m
Suddenly I realize
Bm Em
When I think that I might loose you
Em Dmaj7
Suddenly I realize

G A
you're the best I've ever known
A Asus4 D5 D D7
you know it chills me to the bone
A D D D7
you're the best I've ever known

Em C Am G Em C Am G G7 C A7 Dmaj7

Summer

Oram/Matschewsky July 2012

D F#m G Bm Bb Asus4

D

Do you recall that night in August

F#m

Storm on the weatherforecast

G

D

A

But there was electricity and tension in the air

D

We set around the blazing fire

F#m

Watching the flames rise higher

G

D

A

Both pretending that we didn't have a care

Bm

I had loved you several seasons

G

We knew loving has no reasons

Bm

One day comes it stays a while

G

And then get's up and goes

Bm

It maybe that our time together

G

Was changing with the changing weather

F#m

A

It was almost over when the storm arose

D

You forgot but I remember

F#m

August went then came September

G

D

A

That time I had a vision of a ship upon the sea

D

October came and then November

F#m

The fire burned up to the ambers

G

You watched the glow and fade and die

D

A

While I sailed far and free

Tablets

by Oram/Matschewsky September 2013

D
If you don't feel like breakfast if you can't sleep at night
E G
or if you do you wake up screaming from the dreams that you've been dreaming
A
or you lost your appetite

D
If your wife says pass the butter knife And you start yelling come and get it yourself
E G
if all your dates give you the slip like rats desert a sinking ship
A
and you land up on the shelf

F# G A A7
Then one thing certain one thing's true it's the only thing to do
F# E E7 A
To extricate yourself from such a plite
D G E
Just keep on taking the tablets Keep on taking the tablets
A F# G A A7 D
Keep on taking the tablets and then you 'll be all - right

D
If your water system's leaking if your computer starts to crash
E G
or if the frontdoor keeps on squeaking and the neighbors keep on speaking
A
Cause your wife's growing a mustage

D
If the car breaks down each morning And the kids won't leave you in peace
E G
And^≤ each time you go out walking then the neighbors say you're stalking them
A
and they gonna call up the police

REF

Tell me

by Oram/Matschewsky September 2013

C / Em / Adim / Dm / Bb7 / Am7 / B7 Dm7 / E E D7 G7 /

C Em Adim Dm
We got married in the springtime you were a beautiful pride
Bb7 Am7 B7 Dm7 E D7 G7
I saw your lovely smile As we walked down the aisle When I put on the ring you almost cried

C Em Adim Dm
We swore each other eternal love to be true till death us parted
Bb7 Am7 B7 Dm7 E D7 G7
How was I to guess that in a year or maybe less I'd be broken hearted

C Em Adim Dm
It happened by chance you were going to a dance with your lady friends (so you said)
Bb7 Am7 B7 Dm7 E D7 G7
Now it seems a little dumb but I decided not to come cause I felt like reading instead
C Em Adim Dm
I had to work the next day I had to take the subway but I didn't have any small change
Bb7 Am7
but when I looked inside your purse my brain went into reverse
B7 Dm7 E D7 G7
I thought I was getting deranged

Refrain

C F F G
Tell me tell me tell me true Who Who Who who who
C
Who put that condom in your handbag?
F G
Who put that condom in your purse?
C
Yesterday the world was going my way
F D7 G G7
now everything's bad, it's getting worse worse worse
C E
Who put that condom in your handbag?
F G
Who left the trousers in our bed?
F C
Who put the love bite in your sweet behind?
G C
I'm gonna smash in his fucking head

The Cut

by Oram/Matschewsky July 2013

D C D C
I watched the blade-tip prick into the skin,
D C A7
and knew I wouldn't feel it, but it seemed
G A D B7
the creature who was trapped inside me screamed
E E7 A
like steel dragged over steel from deep within.

G A D Cdim7
The world outside seemed vague, unreal, undreamed
Em A F#m D6
and as I watched the thin red lengthening line
G A F#sus7
the windows steamed up slowly to confine
Dsus2 Esus4 E7 A
me in. I'll never know what beings schemed

D C D C
to let this sinner in to wine and dine
D Am A7
upon me till he'd creamed the best. Who'll win?
Gmaj7 Amaj7 Dmaj7
Will he, and whine his unredeemed and tinny
G Esus4 A
music from the shell that once was mine?

I watched the blade-tip prick into
the skin, and knew I wouldn't feel
it, but it seemed the creature who
was trapped inside me screamed like steel
dragged over steel from deep within.

The world outside seemed vague, unreal,
undreamed and as I watched the thin
red lengthening line the windows steamed
up slowly to confine me in.

I'll never know what beings schemed
to let this sinner in to wine
and dine upon me till he'd creamed
the best. Who'll win? Will he, and whine
his unredeemed and tinny music
from the shell that once was mine?

I watched the blade-tip prick into the skin, and knew
I wouldn't feel it, but it seemed the creature who
was trapped inside me screamed like steel dragged over steel
from deep within. The world outside seemed vague, unreal,
undreamed, and as I watched the thin red lengthening line
the windows steamed up slowly to confine me in.

I'll never know what beings schemed to let this sin-
ner in to wine and dine upon me till he'd creamed
the best. Who'll win? Will he, and whine his unredeemed
and tinny music from the shell that once was mine?

The Ticket to Nowhere

by Oram/Matschewsky December 2012

Em
I got a ticket to an unknown destination

and I don't know where I'm going at all

Em B
I'm waiting at the station and I'm filled with desperation

C D Em
And it's driving me up the wall

B A
Some things you can't reverse you realise our anniversary

C B7 Em
was only a few days away

C
but you turned round unexpectedly

B Em G Bm Em
said: "Get out! You're rejected!" leaving me to go my sad and lonely way.

A7
I'm like a cup without a handle

G7
I'm a strap without a sandal

C7 D7
I'm the lyrics to a song without a tune

A7
I got a ticket to nowhere

C7
a ticket to nowhere

G Am B7
I gonna be in Nowhere soon!

Em
(I'm on my way from) somewhere to nowhere and I've got no place to go. Where

can I find my way to peace and harmony

Em B
I used to be somewhere now my brain is kind a numb, where's

C D Em
All this hubble bubble trouble taking me

B A
It was a shock I had no warning but at 5 o'clock this morning

C B Em
I found myself alone and on the street

C B
How could you be so damn unkind you turned and slammed the door behind you

Em G B Em
I had nothing but the shoes upon my feet.

Wenn wir nur wüssten

by Marcel Rabus/Theodor Matschewsky/Monika Rabus/Leon Teplarek –
Dezember 2013

C G
Wenn wir nur wüssten
F C
Die Meerjungfrauen

E Am
Wir sind die Matrosen
G C
Unsere grünen Mützen
Am G
Wir fahren heute los
F C
Der Käpt'n ruft „**an Bord!**“

C G
An welchen Küsten
G C
Die Seemänner küssen

E Am
In knallroten Hosen
F E
am Kopfe uns sitzen
Am G
mit unserem Floß
D G
und schon fahren wir fort

E Am
Wir sind auf hoher See
G C
Die Segel sich aufblähen
Am G
Die Sonne wird bald untergeh'n
F C
Doch weit und breit nur das Meer

E Am
und singen laut **JUHEE**
F E
Die bunten Fahnen wehen
Am G
Ein paar Delphine sind zu sehen
D G
Wir freu'n uns auf die Insel sehr

E Am
Ich träumte heute ist's so weit
G C
Wir riefen laut „**das wird auch Zeit!**“
Am G
Das Floß legt' an wir sprangen munter
F C
Und liefen zu nem Garten

E Am
„**Land in Sicht!**“ der Käpt'n schreit
F E
Zum Glück war es ja nicht mehr weit
Am G
einer nach dem andren runter
D G
Wo die Meerjungfrauen warten

E Am
Da sagte doch ein Einfallspinsel
G C
Und schon springt ein Delphin
Am G
So fahren wir in diese Richtung
F C
Ne Insel schöner als im Traum

E Am
ich kenne diese kleine Insel
F E
und zeigt „Dort müsst ihr hin“
Am G
und sehen bald ne Palmenlichtung
D G
Am Strand ganz viele - Meerjungfrau

C G
An dieser Palmenküste
F C
Die schönste aller Meerjungfrau'n

C G
Die Meerjungfrau mich küsste
G C
Hat's mich, den Seemann umgehaun

What can I do

By Theodor Matschewsky, Peter Oram and Mike Carstens February 2012

||: D

I been drivin down the highway all night long and that's the reason I'm singin this song,
Well I don't know but I been told if you look after love it'll never grow cold,

B7 Em (E7) A :||
Well my woman she left me high and dry and wouldn't even tell me the reason why
Well I looked after love as best I can and she goes off with another man,

F#m Bm Em A
What can I do? What can I say? I can't go on livin this way,

F#m Bm G A
What can I say? What can I do? I don't want nobody but you.

Dm Bb Gm A
Bad thoughts runnin round my head, blue lights flashing up ahead.

||: D

Hundred and 20 in a four ton truck, speed limit 50, what the fuck,
Officer says you're under arrest and I can't keep cool though I do my best

B7 Em (E7) A :||
officer says that's too damn fast, I say officer, kiss my arse
and I bops that officer on the nose, jumps back in my truck and off I goes

F#m Bm Em A
What can I do? What can I say? I can't go on livin this way,

F#m Bm G A
What can I say? What can I do? I don't want nobody but you.

Dm Bb Gm A
Bad thoughts runnin round my head, wish I was back home in my bed.

Where did the loving go

by Peter Oram 1967/2011

G D D7 G
Sitting here on my own, trying to get used to being alone
G D D7 G
Sun sliding over the edge of the sky, I wonder and I wonder and I wonder why

Ref:

C G
Where did the loving go Where did the loving go
C A7 D7
Where did the loving go Where did the loving go

G D D7 G
Gazing out of my window pane, trying to drown my sorrow in the pouring rain
G D D7 G
I tie myself in knots but it ain't no use, waiting for a miracle to turn me loose **REF**

E7
Well, They say as long as there's life there's hope,
A7
But you drank my wine and you smoked my dope.
D7
You burned me out and you drained me dry,
G7
So ain't it natural that I wonder why **(REF)**

G D
You woke me in the morning and you said good by
D7 G
There was a tear on your cheek but a twinkle in your eye,
G D
You say you want some loving and some peace of mind
D7 G
That's funny cause I think that's what you're leaving behind **(REF)**

G D
Well I can't see any sence in staying in that house
D7 G
It's as hollow as a bone and as quiet as a mouse
G D
I'm leaving in the morning on the midnight train
D7 G
Ain't got no intention to come back again **(REF)**

E7
Well I know you're in a hurry and you ain't got time
A7
And I don't want to bother you with problems of mine
D7
But I've just got one more question, won't you please reply
G7
Cos I'd like to have an answer 'fore I say goodbye **(REF)**

Du magst meine Lieder nicht (Matschewsky/Oram December 2012)

E A C# F#m B7

E

Du hattest mich wahnsinnig lieb

A E

Bis dieses blöde Lied ich schrieb.

E

Die Melodie war toll und gut,

A B7

Der Text erweckte in dir Wut

E C#7

Du schriest mich an ich sei gemein

F#m B7

der Text betreffe dich allein

E E7 A A+b

Das ist nicht wahr kannst du nicht sehn (spoken) Gefällt's dir nicht kannst du ja gehn

Hau ab..... Hau ab...

Em

Raus aus dem Benz

C

's is' Zeit

C

Pack dein Zeug

A+b

's ist aus

A

Steig auf dein Rad

G

für deine Höllenfahrt!

G

Das Kind nimm mit

B7

du warst eh nie der Hit!"

E A C# F#m B7

Die Noten schrieb ich letztes Jahr

Der Text blieb aus, wie sonderbar

Bis eines Nachts im tiefsten Traum

erschien er mir – ich glaubt' es kaum

Als ich erwache tags darauf

Setz ich mich hin und schreib es auf.

Ich schrieb es auf es lag vor mir

mein Todesurteil auf Papier

refrain

Es ist vorbei und du bist jetzt weg

es tut so weh hat keinen Zweck

ich seh es ein und geb's auch zu:

Ich schrieb das Lied für Mary Lou.

wir hatten unsere gute Zeit

doch dank dem Lied herrscht Hass und Neid.

Ein Star werd ich wohl niemals sein,

Ich hack die Klampfe kurz und klein

Em

Du nahmst mir den Benz mir blieb das Rad

C

Ohne Kette Reifen platt

C

Jetzt tramp ich einsam durch die Welt

A+b

Taschen leer und loch im Zelt

A

mir blieb das Rad

G

G

B7

- hey ich hab eigentlich gesagt....

YOU DON'T LIKE THE SONGS I WRITE (Matschewsky/Oram December 2012)

E A C# F#m B7

E

You used to love me: that went wrong

A E

just because I wrote this song.

E

you liked the music, every note,

A B7

you didn't like the words I wrote

E C#7

You said all I had tried to do

F#m B7

was try to make fool of you:.

E E7

That's not true can't you see (spoken) If you don't love my song you don't love me

A Get out.....

A+b Get out...

Em

Get out of my car

C

you don't like

C

Pack up your bags

A+b

it's over now

A

get on your bike

G

the songs I write!

G

take the kid and the pram

B7

and I don't give a damn!"

B7g

E A C# F#m B7

I wrote the melody last fall
but I couldn't find no words at all
till one night as I lay in bed
they just turned up inside my head.
Next day before I went to town
I grabbed a pen and wrote them down.
I wrote them down, I didn't think
I wish I hadn't had no ink.

refrain

And now it's over, now you're gone
but still the pain goes on and on
and now I realise it's true:
I wrote that song for Mary Lou.
We had some good times I recall
I shouldn't have wrote that song at all.
I ain't never gonna be a star,
I'm gonna smash up my guitar...

Em

You took my car

C

the bike is stolen

C

Not really cool

A+b

as I travel round the world on my roller blades!"

A

you left me the bike

G

I got to hike.

G

in my designer shades

B7

- hey I told you....

You

by Oram/Matschewsky January 2013

G f# e d h g a h c# Adim6 Bbdim6e Bme f# e d h g a Bme Cme F#e

Dmaj7 E9 D6
The world's growing darker and ready for rest
D9add6 E7sus4 D6 B7
The sun's hanging over the hills in the west
Em(g) G(d) A7(c#) A7
I think back to the times I remember the best
D5 Dmaj7 D6 B7
like the first time I watched you get slowly undressed

Solo Em A D Bm Em Adim Bbdim

Dmaj7 D6
And do you remember, think back if you can,
D9add6 E7sus4 Bm7 B7
how I was the envy of every man
Em(g) G(d) A7(c#) A7
how everyone noticed while passing us by
D5 Dmaj7 D6 B7
he seductively innocent gleam in your eye

Em(g) A7 e f# g D5
oh yes you were beautiful, fearless and strong
Em7 D5 d c# h F#7
stood out like a jewel from the nondescript throng
G A7 D5
yet the river of time it cannot be delayed
E9(no 3rd) F#7 D5 Adim
and the fairest of roses must finally fade

Dmaj7 D6
we were loving too fierce and living too fast
D9add6 E7sus4 Bm7 B7
never knew that the present could slip to the past
Em(g) G(d) A7(c#) A7
but the garden of eden's not given for life
D5 Dmaj7 D6 B7
and the future cut in like the blade of a knife.