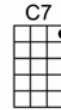
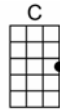
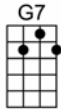
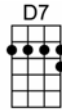
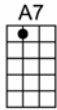


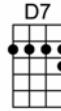
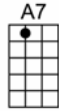
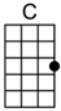
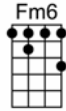
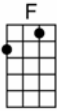
# ANY TIME-C

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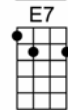
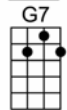
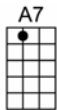
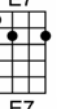
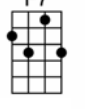
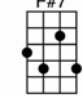
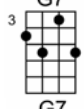
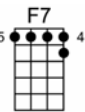
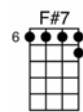
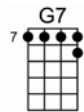
## HIT C CHORD



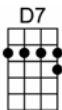
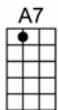
Any time you're feeling lonely, any time you're feeling blue,



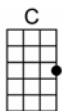
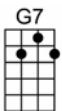
Any time you feel downhearted, that will prove your love for me is true.



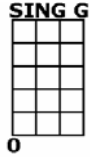
Any time you're thinking 'bout me, that's the time I'll be think- in' of you



So any time you say you want me back again



That's the time I'll come back home to you.



**ANY TIME** w.m. Herbert Happy Lawson  
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**HIT C CHORD**

**A7**                      **D7**              **G7**                      **C**      **C7**  
Any time you're feeling lonely, any time you're feeling blue,

**F** **Fm6**                      **C**      **A7**                      **D7**                      **G7**  
Any time      you feel down-hearted,      that will prove your love for me is true.

**A7**                      **D7**                      **G7**                      **E7**  
Any time you're thinking 'bout me, that's the time I'll be thinkin' of you

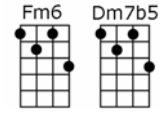
**A7**                      **D7**  
So any time you say you want me back again

**G7**                      **C**  
That's the time I'll come back home to you.

**“Anytime” Notes:**

1. Since the song is in the key of C, but does not start with a C chord, I recommend playing a C chord to “get your bearings” for singing. It starts with A7 (the dominant form of the “6” chord). This is similar to “Sweet Georgia Brown,” which starts on D7 in the key of F.

2. In the 2<sup>nd</sup> line, Fm6 is depicted with a barre in the first fret. Although they sound the



same, I prefer to think of, and play, Fm6 and Dm7b5 like this



the barre form for Bb9 . I seem to remember them better that way. It’s probably because that way I can clearly see that the Bb9 is derived from Bb7 and the Fm6 and Dm7b5 are derived from Fm7 and Dm7, respectively.

3. In the third line I have included two other ways to go from the G7 to the E7 in a descending pattern, although playing just the G7 and the E7 only sounds perfectly OK.
4. We (my ukulele band) often play this song 2<sup>nd</sup> last, hit a G7 and pause (because the next song has a slower tempo), and then finish with “Happy Trails” in C.