MISCELLANY OF OLDER POPULAR SONGS

(COUNTRY MUSIC LYRICS, VOLUME 6)

23 FEBRUARY 2003
UPDATED 29 AUGUST 2012

ALL IN KEY OF A, UNLESS OTHERWISE INDICATED

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FOREWORD

This is a sixth volume of lyrics to popular songs, to assist learning to play the guitar by ear, as described in the article, How to Play the Guitar by Ear (for Mathematicians and Physicists), posted at Internet web site http://www.foundationwebsite.org. As discussed in the foreword to Volume 1, the purpose of assembling these lyrics is to provide the student with a large number of songs from which he may choose ones for which he knows the melody and enjoys singing. Since everyone’s taste is different, and the student may not be familiar with the songs that I know (many from decades ago), it is the intention to provide a large number of popular songs from which the student may choose. I believe that learning the guitar is facilitated by practicing a number of different songs in a practice session, and playing each one only a couple of times, perhaps in a couple of different keys. In order to do this, it is important to have a large collection of lyrics available. This volume is a miscellaneous collection of songs, mainly older popular songs from the 1940s, 1950s and 1960s.

As in Volume I, I have deliberately omitted noting the chords to be played on each song, if it is my opinion that the beginning student should be able to figure them out easily — e.g., chords are omitted for most two-chord or three-chord songs. The purpose of this omission is to provide the student with the opportunity of learning to determine which chord to use at each point of the song, quickly and automatically. For more difficult songs, I indicate some of the chords, and for some songs, I provide chords for the entire song. Where I indicate only a few chords, it is important to remember, as noted on the cover, that it is assumed that all songs are sung in the key of A, unless otherwise indicated. (There are a few songs for which the chords are relatively easy, but I have indicated them nevertheless. These are songs that I was to sing in public for some occasion, and I did not wish to make a mistake.)

In some cases, I have found songs already chorded, but in a fashion that is not convenient for the guitar (e.g., in the key of Bflat, or with many exotic chords). In most cases, I have removed the chords or re-chorded them. In some cases, however, I have left the songs in “strange” keys or chordings, to be modified as an exercise by the student.

Many of the songs of this volume are copyrighted by others. In their original or available forms, however, they are not helpful for the beginning student of guitar (e.g., they are arranged for piano, or are written in a key that is not natural for the guitar, or are fully annotated with chords, or are in small print). To facilitate reading by the student as he plays the guitar, they are presented here in a large, easy-to-read font and with a strong attempt to keep the song to a single page in length. To facilitate his progress in learning to play by ear, the chords have been removed in all simple cases. It is for these reasons that I have, in cognizance of and in the spirit of the “fair use” doctrine of copyright law, reformatted these songs and presented them in the present volume.

Good luck!

Joseph George Caldwell
Lusaka, Zambia
February 23, 2003
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AIN'T SHE SWEET
LYRICS BY JACK YELLER, MUSIC BY MILTON AGER

(A) AIN'T (D) SHE (E) SWEET, SEE HER (A) COMING DOWN THE (E) STREET
NOW I (A) ASK YOU (C7) VERY CONFIDENTIALLY, (B7) AIN'T (E) SHE (A) SWEET
AIN'T SHE NICE, LOOK HER OVER ONCE OR TWICE
NOW I ASK YOU VERY CONFIDENTIALLY, AIN'T SHE NICE
JUST CAST AN (D7) EYE IN HER DIR(A)ECTION
(A) OH ME OH (D7) MY AIN'T SHE PER(A)FECTION
I REPEAT, DON'T YOU THINK SHE'S KIND O' NEAT
AND I ASK YOU VERY CONFIDENTIALLY, AIN'T SHE SWEET
Aloha Oe
Elvis Presley, Marty Robbins

Songwriters: Queen Lili'uokalani (1878), English Lyrics Arranged by Charles E. King (1923)

Single-verse version (as a farewell), Elvis Presley, Marty Robbins:

(G) Aloha Oe, (D) Aloha Oe,
E Ke (A) Onaona Noho Ika (D) Lipo
A (G) Fond Embrace, A (D) Hoi Ae Au,
Un(A)Til We Meet A(D)Gain.

Farewell To Thee, Farewell To Thee,
Thou Charming One Who Dwells Among The Bow'Rs.
One Fond Embrace, Before I Now Depart,
Until We Meet Again.

Full version:

Proudly Swept The Rain By The Cliffs
As It Glided Through The Trees
Still Following Ever The Bud
The 'Ahihi Lehua Of The Vale

Chorus:
Farewell To You, Farewell To You
The Charming One Who Dwells In The Shaded Bowers
One Fond Embrace,
'Ere I Depart
Until We Meet Again

Sweet Memories Come Back To Me
Bringing Fresh Remembrances
Of The Past
Dearest One, Yes, You Are Mine Own
From You, True Love Shall Never Depart

I Have Seen And Watched Your Loveliness
The Sweet Rose Of Maunawili
And 'Tis There The Birds Of Love Dwell
And Sip The Honey From Your Lips
Ha`aheo ka ua i nâ pali
Ke nihi a`ela i ka nahele
E hahai (uhai) ana paha i ka liko
Pua `âhihi lehua o uka

Hui:
Aloha `oe, aloha `oe
E ke onaona noho i ka lipo
One fond embrace,
A ho`i a`e au
Until we meet again

`O ka hali`a aloha i hiki mai
Ke hone a`e nei i
Ku`u manawa
`O `oe nô ka`u ipo aloha
A loko e hana nei

Maopopo ku`u `ike i ka nani
Nâ pua rose o Maunawili
I laila hia`ia nâ manu
Miki`al a i ka nani o ka lipo

From squareone: Despite the common story that the Queen composed "Aloha Oe" while imprisoned in the Palace during the overthrow of the monarchy, George Kanahele in Hawaiian Music and Musicians states it was common knowledge at the time that she wrote the song during a horseback ride to the ranch of Edwin Boyd in Maunawili, inspired by the giving of a lei to one of her party by a Hawaiian girl at the gate of the ranch.

From Jonathan Wong: This song of farewell between two lovers is the most famous of the Queen's compositions, written in 1878. The tune of the verse resembles "The Rock Beside the Sea", composed by Charles Crozat Converse and published in Philadelphia, 1857. The melody of the chorus is remarkably close to the chorus of George Frederick Root's composition, "There's Music In The Air", published in 1854. There is a manuscript of "Aloha Oe" in Queen Lili`uokalani's handwriting in the Bishop Museum. Lahilahi Webb and Virginia Dominis Koch tell of a visit by the queen and her attendants to Maunawili Ranch, the home of Edwin Boyd on windward Oahu. As they started their return trip to Honolulu on horseback up the steep Pali trail, the queen turned to admire
the view of Kaneohe Bay. She witnessed a particularly affectionate farewell between Colonel James Boyd of her party and a lovely young girl from Maunawili. As they rode up the steep cliff and into the swirling winds, she started to hum this melody weaving words into a romantic song. At the top of the pali, a cloud hung over the mountain peak and slowly floated down Nu`uanu Valley. The queen continued to hum and completed her song as they rode the winding trail down the valley back to Honolulu. Translation by Lili`uokalani. Copyright 1939 renewed 1967 Miller Music Corp - Music clip by Gippy Cooke Marty Robbins version (Liliuokalani)

~Hawaiian words~

Ha`aheo ka ua ina pali,
Ke nihi aela ka nahele
E hahai ana i ka liko,
Pua ahihi lehua o uka.

Aloha Oe,
Aloha Oe,
E ke onaona noho ika lipo
A fond embrace,
a hoi ae au,
Until we meet again.

O ka halia`loha i hiki mai,
Ke hone ae nei ku`u manawa.
O oe no ka`u ipon aloha,
A lo ko e hana nei.

Aloha Oe,
Aloha Oe,
E ke onaona noho ika lipo
A fond embrace,
a hoi ae au,
Until we meet again.

Mao popo ku`u ike i ka nani,
Na pua rose o Maunawili,
Ilaila hiaai na manu
Miki ala i ka nani o ka liko.
Aloha Oe,
Aloha Oe,
E ke onaona noho ika lipo
A fond embrace,
a hoi ae au,
Until we meet again...

~ English ~

Proudly swept the rain cloud by the cliffs,
As on it glided through the trees
Still following ever the `liko`
The `Ahihi lehua` of the vale.

Farewell to thee,
Farewell to thee,
Thou charming one who dwellst among the bow`rs.
One fond embrace,
Before I now depart,
Until we meet again.

Thus sweet memories come back to me,
Bringing fresh remembrance of the past
Dearest one, yes, thou art mine own,
From thee, true love shall ne`er depart.

Farewell to thee,
Farewell to thee,
Thou charming one who dwellst among the bow`rs.
One fond embrace,
Before I now depart,
Until we meet again.

I have seen and watched thy loveliness,
Thou sweet Rose of Maunawili,
And `tis there the birds oft love to dwell
And sip the honey from thy lips.

Farewell to thee,
Farewell to thee,
Thou charming one who dwellst among the bow`rs.
One fond embrace,
Before I now depart,
Until we meet again...
AMERICA
(MY COUNTRY 'TIS OF THEE)
WORDS BY SAMUEL FRANCIS SMITH
TRADITIONAL MUSIC

(G) MY COUNTRY (D) 'TIS OF THEE, (G) SWEET LAND (C) OF (G)
LI(D7)BER(G)TY
(AM) OF (G) THEE (D7) I (G) SING
LAND WHERE MY FATHERS DIED, (D7) LAND OF THE PIL(G)GRIM'S (D7)
PRIDE
(G) FROM EVERY MOUNTAINSIDE, (C) LET (G) FREE(D7)DOM (G) RING

MY NATIVE COUNTRY, THEE, LAND OF THE NOBLE FREE
THY NAME I LOVE
I LOVE THY ROCKS AND RILLS, THY WOODS AND TEMPELDED HILLS
MY HEART WITH RAPTURE THRILLS, LIKE THAT ABOVE

LET MUSIC SWELL THE BREEZE, AND RING FROM ALL THE TREES
SWEET FREEDOM'S SONG
LET MORTAL TONGUES AWAKE, LET ALL THAT BREATHE PARTAKE
LET ROCKS THEIR SILENCE BREAK, THE SOUND PROLONG

OUR FATHERS' GOD, TO THEE, AUTHOR OF LIBERTY
TO THEE WE SING
LONG MAY OUR LAND BE BRIGHT WITH FREEDOM'S HOLY LIGHT
PROTECT US BY THY MIGHT, GREAT GOD, OUR KING!
AMERICA THE BEAUTIFUL
WORDS BY KATHERINE LEE BATES, MUSIC BY SAMUEL A. WARD

O BEAUTIFUL FOR SPACIOUS SKIES, FOR AMBER WAVES OF GRAIN
FOR PURPLE MOUNTAIN MAJESTIES ABOVE THE FRUITED PLAIN!
AMERICA! AMERICA! GOD SHED HIS GRACE ON THEE
AND CROWN THY GOOD WITH BROTHERHOOD, FROM SEA TO SHINING SEA

O BEAUTIFUL FOR PILGRIM FEET, WHOSE STERN IMPASSIONED STRESS
A THOROUGHFARE FOR FREEDOM BEAT ACROSS THE WILDERNESS!
AMERICA! AMERICA! GOD MEND THINE EVERY FLAW
CONFIRM THY SOUL IN SELF CONTROL, THY LIBERTY IN LAW

O BEAUTIFUL FOR HEROES PROVED IN LIBERATING STRIFE
WHO MORE THAN SELF THEIR COUNTRY LOVED AND MERCY MORE THAN LIFE!
AMERICA! AMERICA! MAY GOD THY GOLD REFINE
'TIL ALL SUCCESS BE NOBLENESS, AND EVERY GAIN DIVINE

O BEAUTIFUL FOR PATRIOT DREAM THAT SEES BEYOND THE YEARS
THINE ALABASTER CITIES GLEAM, UNDIMMED BY HUMAN TEARS!
AMERICA! AMERICA! GOD SHED HIS GRACE ON THEE
AND CROWN THY GOOD WITH BROTHERHOOD, FROM SEA TO SHINING SEA
A SWEET OLD FASHIONED GIRL
TERESA BREWER (BREUER)
BOB MERRILL

SCOOLEY-DOO-BEE-DOO, BE-DOO-BE-DOO-BE-DOO-BE-DOO

(A) WOULDN'T ANYBODY CARE TO MEET A (D) SWEET OLD FASHIONED (A) GIRL, A-SCOOLEY-DOO-BEE-DOO
WOULDN'T ANYBODY CARE ABOUT A (D) SWEET OLD FASHIONED (A) PEARL, A-SCOOLEY-DOO-BEE-DUM
WHO'S A FRANTIC LITTLE BOPPER IN SLOPPY SOCKS
JUST A (D) CRAZY ROCKIN' ROLLIN' LITTLE GOLDILOCKS
WOULDN'T (A) ANYBODY CARE ABOUT A (E) SWEET OLD FASHIONED (A) GIRL

 DOESN'T ANYBODY CARE TO HEAR SOME SWEET OLD FASHIONED TALK, A-SCOOLEY-DOO-BEE-DUM
WOULDN'T ANYBODY LIKE TO TAKE A NICE OLD FASHIONED WALK, A-SCOOLEY-DOO-BEE-DUM
TAKE A WALK AROUND THE CORNER WHERE THE CATS ALL STOP
WHERE YOU DIG THE JUICY RIBS AND YOU DANCE THE BOP
WOULDN'T ANYBODY LIKE TO TAKE A NICE OLD FASHIONED WALK

A-SCOOPY-DO, A-SCOOPY-DO, WE CAN ROCK ON A BICYCLE BUILT FOR TWO
A-SCOOPY-(E)DIE, A-SCOOPY-DIE, OH, YOU CAN GET ALL YOUR KICKS IF YOU GIVE US A TRY

WOULDN'T ANYBODY WANT TO MEET A SWEET OLD FASHIONED MISS, A-SCOOLEY-DUM
WOULDN'T ANYBODY WANT TO KISS A SWEET OLD FASHIONED KISS, A-SCOOLEY-DUM
YOU'LL JUST FLIP YOUR LITTLE WIG 'CAUSE YOU'LL BET YOUR SOCKS THAT YOU REALLY DIG THE FLAVOR OF OUR BUBBLEGUM
WOULDN'T ANYBODY CARE TO MEET A SWEET OLD FASHIONED GIRL

A-SCOOPY-DO, A-SCOOPY-DO, WE WENT OUT TO THAT HOUSE WHERE THE LIGHTS ARE BLUE
A-SCOOPY-DIE, A-SCOOPY-DIE, THOUGH WE WENT WALTZING IN, WE WENT BOPPING GOODBYE
(REPEAT FIRST VERSE) + SCOOBLEY-DOO-BEE-DOO-BEE-DOO
AULD LANG SYNE  
(SHOULD OLD ACQUAINTANCE BE FORGOT)  
TRADITIONAL SCOTTISH FOLKSONG, RECORDED BY ROBERT BURNS  

SHOULD AULD ACQUAINTANCE BE FORGOT,  
AND NEVER BROUGHT TO MIND?  
SHOULD AULD ACQUAINTANCE BE FORGOT,  
AND DAYS OF AULD LANG SYNE? (OLD LONG AGO)  

(CHORUS) FOR AULD LANG SYNE, MY DEAR,  
FOR AULD LANG SYNE;  
WE'LL TAKE A CUP O' KINDNESS YET  
FOR AULD LANG SYNE.  

WE TWA HA'E RUN ABOOT THE BRAES, (TWO/HILLSIDES)  
AND PU'D THE GOWANS FINE; (PULLED/DAISIES)  
BUT WE'VE WANDERED MONY A WEARY FOOT  
SIN' AULD LANG SYNE. (CHORUS)  

WE TWA HA'E PAIDLED I' THE BURN (WADED/STREAM)  
FRAE MORNIN' SUN TILL DINE; (NOON/DINNER TIME)  
BUT SEAS BETWEEN US BRAID HA'E ROARED (BROAD)  
SIN' AULD LANG SYNE. (CHORUS)  

AND HERE'S A HAND, MY TRUSTY FIERE, (FRIEND)  
AND GIE'S A HAND O' THINE;  
WE'LL TAKA RIGHT RUID WILLIE-WAUGHT (GOODWILL DRINK)  
FOR AULD LANG SYNE. (CHORUS)  

AND SURELY YE'LL BE YOUR PINT STOWP (PAY FOR YOUR PINE  
FLAGON OF ALE)  
AND SURELY I'LL BE MINE  
WE'LL TAKE A CUP OF KINDNESS YET  
FOR AULD LANG SYNE (CHORUS, CHORUS)
BEER BARREL POLKA
(ROLL OUT THE BARREL)
LEW BROWN, WLADIMIR A TIMM, JAROMIR VEJVODA AND VASEK ZEMAN

THERE'S A GARDEN, WHAT A GARDEN, ONLY HAPPY FACES BLOOM THERE
AND THERE'S NEVER ANY ROOM THERE FOR A WORRY OR A GLOOM THERE
OH! THERE'S MUSIC AND THERE'S DANCING AND A LOT OF SWEET ROMANCING
WHEN THEY PLAY A POLKA THEY ALL GET IN THE SWING

EVERY TIME THEY HEAR THAT OOM-PA-PA
EVERYBODY FEELS SO TRA-LA-LA
THEY WANT TO THROW THEIR CARES AWAY
THEY ALL GO LAH-DE-AH-DE-AH

THEN THEY HEAR A RUMBLE ON THE FLOOR
IT'S THE BIG SURPRISE THEY'RE WAITING FOR
AND ALL THE COUPLES FORM A RING
FOR MILES AROUND YOU'LL HEAR THEM SING

ROLL OUT THE BARREL, WE'LL HAVE A BARREL OF FUN
ROLL OUT THE BARREL, WE'VE GOT THE BLUES ON THE RUN
ZING! BOOM! TA-RA-REL, RING OUT A SONG OF GOOD CHEER
NOW'S THE TIME TO ROLL THE BARREL, FOR THE GANG'S ALL HERE
BLUE HAWAII
ELVIS PRESLEY
WORDS & MUSIC BY LEO ROBIN AND RALPH RAINGER

(D) NIGHT AND YOU
AND (G) BLUE HA(D)WAI
THE (B7) NIGHT IS (E) HEAVENLY
AND YOU ARE (A7) HEAVEN TO ME

(D) LOVELY YOU
AND (G) BLUE HA(D)WAI
WITH (B7) ALL THIS (E) LOVELINESS
(A7) THERE SHOULD BE (D) LOVE

(G) COME WITH ME
WHILE THE (D) MOON IS ON THE SEA
THE (E) NIGHT IS YOUNG
AND SO ARE (A) WE, SO ARE (A7) WE

(D) DREAMS COME TRUE
IN (G) BLUE HA(D)WAI
AND MINE COULD (E) ALL COME TRUE
THIS MAGIC (A) NIGHT OF (A7) NIGHTS WITH (D) YOU (repeat last two verses)
CIVILIZATION (BONGO, BONGO, BONGO)
BOB HILLIARD AND CARL SIGMAN
FROM THE BROADWAY MUSICAL ANGEL IN THE WINGS

(C) BONGO, BONGO, BONGO I DON'T WANT TO LEAVE THE CONGO
OH, NO, NO, NO, NO, NO, NO!
BINGLE, BANGLE, BUNGLE, I'M SO HAPPY IN THE (C#dim7) JUNGLE
I RE(Dm7)FUSE TO GO (G7)
DON'T WANT NO (Dm7) BRIGHT LIGHTS, (G9) FALSE TEETH
(Dm7) DOORBELLS, (G9) LANDLORDS
(Dm7) I MAKE IT CLEAR (G7)
THAT, NO (DM7) MATTER HOW THEY (G7) COAX ME
I'LL (G7) STAY RIGHT (C) HERE
THEY HAVE THINGS LIKE THE ATOM BOMB
SO I (Gm) THINK I'LL STAY WHERE I 'OM' (A7)
CIVILIZATION, (G7) I'LL STAY RIGHT (C) HERE
CRUISING DOWN THE RIVER
EILY BEADELL AND NELL TOLLERTON

(G) CRUISING DOWN THE RIVER (E7) ON A (A7) SUNDAY AFTERNOON
WITH (D7) ONE YOU LOVE THE SUN ABOVE (G) WAITING FOR THE (D)
MOON
THE (G) OLD ACCORDION PLAYING (E7) A (A7) SENTIMENTAL TUNE
(G) CRUISING DOWN THE RIVER (E7) ON A (A7) SUNDAY AFTER(G)NOON

THE BIRDS ABOVE ALL SING OF LOVE
A GENTLE SWEET RE(C)FRAIN
THE (A7) WINDS AROUND ALL MAKE A SOUND
LIKE SOFTLY FALLING (D7) RAIN

JUST (G) TWO OF US TO(E7)GETHER WE'LL (A7) PLAN A HONEYMOON
(G) CRUISING DOWN THE RIVER ON A (D) SUNDAY AFTER(G)NOON
DEAR HEARTS AND GENTLE PEOPLE
WORDS BY BOB HILLIARD, MUSIC BY SAMMY FAIN

(D) I LOVE THOSE DEAR HEARTS AND (G) GENTLE (D) PEOPLE
WHO LIVE IN MY HOME (A) TOWN
BECAUSE THOSE (D) DEAR HEARTS AND (G) GENTLE PEOPLE
WILL (D) NEVER EVER (A) LET YOU (D) DOWN

THEY READ THE GOOD BOOK FROM "FRI" TILL MONDAY
THAT'S HOW THE WEEKEND GOES
I'VE GOT A DREAM HOUSE I'LL BUILD THERE ONE DAY
WITH PICKET FENCE AND RAMBLING ROSE

I FEEL SO (G) WELCOME EACH (D) TIME I RETURN
THAT MY HAPPY HEART KEEPS LAUGHING LIKE A (A) CLOWN
I LOVE THOSE (D) DEAR HEARTS AND (G) GENTLE PEOPLE
WHO (D) LIVE AND LOVE IN (A) MY HOME (D) TOWN
DEEP IN THE HEART OF TEXAS
WORDS BY JUNE HERSHEY, MUSIC BY DON SWANDER

THE (D) STARS AT NIGHT ARE BIG AND BRIGHT
DEEP IN THE HEART OF (A7) TEXAS
THE PRAIRIE SKY IS WIDE AND HIGH
DEEP IN THE HEART OF (D) TEXAS
THE SAGE IN BLOOM IS LIKE PERFUME
DEEP IN THE HEART OF TEXAS
REMINDS ME OF THE ONE I LOVE
DEEP IN THE HEART OF TEXAS

THE COYOTES WAIL ALONG THE TRAIL
DEEP IN THE HEART OF TEXAS
THE RABBITS RUSH AROUND THE BRUSH
DEEP IN THE HEART OF TEXAS
THE COWBOYS CRY "KI-YIP-PEE-YI"
DEEP IN THE HEART OF TEXAS
THE DOGIES BAWL, AND BAWL AND BAWL
DEEP IN THE HEART OF TEXAS
DOIN' WHAT COMES NATUR'LLY
IRVING BERLIN (FROM "ANNIE GET YOUR GUN")

From Wikipedia: Annie Get Your Gun is a musical with lyrics and music written by Irving Berlin and a book by Dorothy Fields and her brother Herbert Fields. The story is a fictionalized version of the life of Annie Oakley (1860–1926), a sharpshooter who starred in Buffalo Bill's Wild West Show, and her romance with sharpshooter Frank Butler.

The 1946 Broadway production was a hit, and the musical had long runs in both New York (1,147 performances) and London, spawning revivals, a 1950 film version and television versions. Songs that became hits include "There's No Business Like Show Business", "Doin' What Comes Natur'lly", "You Can't Get a Man with a Gun", "They Say It's Wonderful", and "Anything You Can Do."

(1ST REFRAIN)

(D) FOLKS ARE DUMB WHERE (Em7) I COME FROM THEY (D) AIN'T HAD ANY (A7) LEARNIN'
(D) STILL THEY'RE HAPPY (Em7) AS CAN BE (A7) DOIN' WHAT COMES (D) NATUR'LLY (repeat line)

FOLKS LIKE US COULD (Em7) NEVER FUSS WITH (D) SCHOOLS AND BOOKS AND (A7) LEARNIN'
(D) STILL WE'VE GONE FROM (Em7) A TO Z (A7) DOIN' WHAT COMES (D) NATUR'LLY (repeat line)

YOU (A7) DON'T HAVE TO KNOW HOW TO (D) READ OR WRITE WHEN YOU'RE (Em7) OUT WITH A (A7) FELLER IN THE (D) PALE MOONLIGHT YOU (A7) DON'T HAVE TO LOOK IN A (D) BOOK TO FIND WHAT HE (Em7) THINKS OF THE (A7) MOON OR WHAT IS (D) ON HIS MIND (A7) THAT COMES (D) NATUR'LLY (repeat line)

MY (G) UNCLE (A) OUT IN (G) TEXAS CAN'T EVEN (A) WRITE HIS (G) NAME HE SIGNS HIS (A) CHECKS WITH (G) X'S BUT THEY (E7) CASH THEM JUST THE (A7) SAME (D) IF YOU SAW MY (Em7) PAW AND MAW
YOU'D (D) KNOW THEY'D HAD NO (A7) LEARNIN'
(D) STILL THEY RAISED A (Em7) FAMILY
(A7) DOIN' WHAT COMES (D) NATUR'LLY (repeat line)

(2ND REFRAIN)

UNCLE JED JACK HAS (Em7) NEVER READ
AN (D) ALMANAC ON (A7) DRINKING
(D) STILL HE'S ALWAYS (Em7) ON A SPREE
(A7) DOIN' WHAT COMES (D) NATUR'LLY (repeat line)

SISTER SAL, WHO'S (Em7) MUSICAL
HAS (D) NEVER HAD A (A7) LESSON
(D) STILL SHE'S LEARNED TO (Em7) SING OFF KEY
(A7) DOIN' WHAT COMES (D) NATUR'LLY (repeat line)

YOU (A7) DON'T HAVE TO GO TO A (D) PRIVATE SCHOOL
NOT TO (Em7) PICK UP A (A7) PENNY BY A (D) STUBBORN MULE
YOU (A7) DON'T HAVE TO HAVE A PROFESSOR'S DOME
NOT TO (Em7) GO FOR THE (A7) HONEY WHEN THE (D) BEE'S AT HOME
(A7) THAT COMES (D) NATUR'LLY (repeat line)

MY (G) TINY (A) BABY (G) BROTHER
WHO'S NEVER (A) READ A (G) BOOK
KNOWS ONE SEX (A) FROM THE (G) OTHER
ALL HE (E7) HAD TO DO WAS (A7) LOOK

(D) GRANPAW BILL LIVES (Em7) ON THE HILL
WITH (D) SOMEONE HE JUST (A7) MARRIED
(D) THERE HE IS AT (Em7) NINETY THREE
(A7) DOIN' WHAT COMES (D) NATUR'LLY (repeat line)

(MOST RECORDINGS STOP HERE. FOLLOWING LYRICS ARE COURTESY OF LYRICSDREQUESTS.COM)

(3RD REFRAIN)

SISTER LOU AIN'T GOT A SOU
ALTHOUGH SHE GOES OUT SHOPPIN'
SHE GETS ALL HER STOCKINGS FREE
DOIN' WHAT COMES NATUR'LLY
DOIN' WHAT COMES NATUR'LLY

Cousin Nell can't add or spell
But she left school with honors
She got every known degree
For doin' what comes natur''lly
Doin' what comes natur''lly

You don't have to come from a great big town
Not to clean out a stable in an evening gown
You don't have to mix with the Vanderbilts
Not to take off your panties when you're wearing kilts
That comes natur''lly
That comes natur''lly

My mother's cousin Carrie
Won't ever change her name
She doesn't want to marry
And her children feel the same

Sister Rose has lots of beaus
Although we have no parlor
She does fine behind a tree
Doin' what comes natur''lly
Doin' what comes natur''lly

[ALTERNATE VERSION:]

(1ST REFRAIN)

Folks are dumb where I come from
They ain't had any learnin'
Still they're happy as can be
Doin' what comes natur''lly
Doin' what comes natur''lly

Folks like us could never fuss
With schools and books and learnin'
Still we've gone from a to z
Doin' what comes natur''lly
Doin' what comes natur''lly
YOU DON'T HAVE TO KNOW HOW TO READ OR WRITE
WHEN YOU'RE OUT WITH A FELLER IN THE PALE MOONLIGHT
YOU DON'T HAVE TO COME FROM A GREAT BIG TOWN
NOT TO GO PICKIN' BERRIES IN AN EVENING GOWN
THAT COMES NATUR'LLY
THAT COMES NATUR'LLY

MY UNCLE OUT IN TEXAS
CAN'T EVEN WRITE HIS NAME
HE SIGNS HIS CHECKS WITH X'S
BUT THEY CASH THEM JUST THE SAME

GRANDPA DICK WAS ALWAYS SICK
BUT NEVER SAW A DOCTOR
HE JUST DIED AT NINETY-THREE
DOIN' WHAT COMES NATUR'LLY
DOIN' WHAT COMES NATUR'LLY

(2ND REFRAIN)

COUSIN JACK INSURED HIS SHACK
AND NOW HE PLAYS WITH MATCHES
HE'LL COLLECT JUST WAIT AND SEE
DOIN' WHAT COMES NATUR'LLY
DOIN' WHAT COMES NATUR'LLY

SISTER SAL WHO'S MUS-I-CAL
HAS NEVER HAD A LESSON
STILL SHE'S LEARNED TO SING OFF-KEY
DOIN' WHAT COMES NATUR'LLY
DOIN' WHAT COMES NATUR'LLY

YOU DON'T HAVE TO GO TO A PRIVATE SCHOOL
NOT TO PICK UP A PENNY BY A STUBBORN MULE
YOU DON'T HAVE TO HAVE A PROFESSOR'S DOME
NOT TO GO FOR THE HONEY WHEN THE BEE'S AT HOME
THAT COMES NATUR'LLY
THAT COMES NATUR'LLY

MY UNCLE DON'T PAY TAXES
HIS ADDRESS NEVER GIVES
THEY CAN'T COLLECT HIS TAXES
FOR THEY DON'T KNOW WHERE HE LIVES

UNCLE BEN GOT ANGRY WHEN
THEY CAUGHT HIM STEALING CHICKENS
I'M WITHIN MY RIGHTS, SAID HE
DOIN' WHAT COMES NATUR'LLY
DOIN' WHAT COMES NATUR'LLY

(TRANSCRIPT OF DINAH SHORE'S POP HIT)

(1ST REFRAIN)

FOLKS ARE DUMB WHERE I COME FROM
THEY AIN'T HAD ANY LEARNIN'
STILL THEY'RE HAPPY AS CAN BE
DOIN' WHAT COMES NATUR'LLY
DOIN' WHAT COMES NATUR'LLY

FOLKS LIKE US COULD NEVER FUSS
WITH SCHOOLS AND BOOKS AND LEARNIN'
STILL WE'VE GONE FROM A TO Z
DOIN' WHAT COMES NATUR'LLY
DOIN' WHAT COMES NATUR'LLY

YOU DON'T HAVE TO KNOW HOW TO READ OR WRITE
WHEN YOU'RE OUT WITH A FELLER IN THE PALE MOONLIGHT
YOU DON'T HAVE TO LOOK IN A BOOK TO FIND
WHAT HE THINKS OF THE MOON AND WHAT IS ON HIS MIND
THAT COMES NATUR'LLY
THAT COMES NATUR'LLY

MY UNCLE OUT IN TEXAS
CAN'T EVEN WRITE HIS NAME
HE SIGNS HIS CHECKS WITH X'S
AND THEY CASH 'EM JUST THE SAME

GRANDPA DICK WAS ALWAYS SICK
BUT NEVER SAW A DOCTOR
HE JUST DIED AT NINETY-THREE
DOIN' WHAT COMES NATUR'LLY
DOIN' WHAT COMES NATUR'LLY

(2ND REFRAIN)

COUSIN JACK INSURED HIS SHACK
AND NOW HE PLAYS WITH MATCHES
HE'LL COLLECT JUST WAIT AND SEE
DOIN' WHAT COMES NATUR'LLY
DOIN' WHAT COMES NATUR'LLY

UNCLE PAUL HEARD SOMEONE CALL
WHEN HE JUST HAD TWO DEUCES
HE WOUND UP WITH ACES THREE
DOIN' WHAT COMES NATUR'LLY
DOIN' WHAT COMES NATUR'LLY

YOU DON'T HAVE TO GO TO A PRIVATE SCHOOL
NOT TO TURN UP YOUR BUSTLE TO A STUBBORN MULE
YOU DON'T HAVE TO HAVE A PROFESSOR'S DOME
NOT TO GO FOR THE HONEY WHEN THE BEE'S AT HOME
THAT COMES NATUR'LLY
THAT COMES NATUR'LLY

A NICE YOUNG MAN NAMED HARRY
IS STUCK ON SISTER FLO
SHE'D LIKE TO MARRY HARRY
BUT HIS WIFE WON'T LET HIM GO

IF YOU SAW MY PA AND MA
YOU'D NO THEY HAD NO LEARNIN'
STILL THEY RAISED A FAMILY
DOIN' WHAT COMES NATUR'LLY
DOIN' WHAT COMES NATUR'LLY

DOIN' WHAT COMES NATUR'LLY
DOIN' WHAT COMES NATUR'LLY
DOWN BY THE RIVERSIDE
ELVIS PRESLEY
PUBLIC DOMAIN

(D) I'M GONNA LAY DOWN MY BURDEN, DOWN BY THE RIVERSIDE,
(A) DOWN BY THE RIVERSIDE, (D) DOWN BY THE RIVERSIDE
I'M GONNA LAY DOWN MY BURDEN, DOWN BY THE RIVERSIDE,
I'M GONNA (A) STUDY WAR NO (D) MORE

(CHORUS) I AIN'T A-GONNA (G) STUDY WAR NO MORE, I AIN'T A-GONNA
(D) STUDY WAR NO MORE
I AIN'T A-GONNA (A) STUDY WAR NO (D) MORE
I AIN'T A-GONNA (G) STUDY WAR NO MORE
I AIN'T A-GONNA (D) STUDY WAR NO MORE, I AIN'T A-GONNA (A) STUDY
WAR NO (D) MORE

WELL, I'M GONNA PUT ON MY LONG WHITE ROBE, DOWN BY THE
RIVERSIDE
DOWN BY THE RIVERSIDE, DOWN BY THE RIVERSIDE
I'M GONNA PUT ON MY LONG WHITE ROBE, DOWN BY THE RIVERSIDE
I'M GONNA STUDY WAR NO MORE (CHORUS)

WELL, I'M GONNA LAY DOWN MY SWORD AND SHIELD, DOWN BY THE
RIVERSIDE
DOWN BY THE RIVERSIDE, DOWN BY THE RIVERSIDE
I'M GONNA LAY DOWN MY SWORD AND SHIELD, DOWN BY THE
RIVERSIDE
I'M GONNA STUDY WAR NO MORE (CHORUS)
DREAM A LITTLE DREAM OF ME
WORDS BY GUS KAHN, MUSIC BY WILBUR SCHWANDT AND FABIAN ANDREE

(C) STARS (B7) SHINING BRIGHT A(A)BOVE (G7) YOU
(C) NIGHT (B7) BREEZES SEEM TO (A7) WHISPER "I (A) LOVE YOU"
(F) BIRDS SINGING IN THE (Fm) SYCAMORE TREE
(C) "DREAM A LITTLE (D7) DREAM OF (G7) ME"

(C) SAY (B7) "NIGHTIE-NIGHT" AND (A) KISS (G7) ME
(C) JUST (B7) HOLD ME TIGHT AND (A7) TELL ME YOU'LL (A) MISS ME
(F) WHILE I'M ALONE AND (Fm) BLUE AS CAN BE
(C) DREAM A LITTLE (D7) DREAM (G7) OF (C) ME

(A) STARS FADING, BUT (E7) I LINGER ON, DEAR
(A) STILL CRAVING YOUR (E7) KISS
(A) I'M LONGING TO (E7) LINGER TILL DAWN, DEAR
(A) JUST SAYING (G7) THIS

(C) SWEET (B7) DREAMS TILL SUNBEAMS (A) FIND (G7) YOU
(C) SWEET (B7) DREAMS THAT LEAVE ALL (A7) WORRIES BE(A)HIND YOU
(F) BUT IN YOUR DREAMS WHAT(Fm)EVER THEY BE
(C) DREAM A LITTLE (D7) DREAM (G7) OF (C) ME

(REPEAT)
EVANGELINE
EMMYLOU HARRIS
ROBBIE ROBERTSON

SHE STANDS ON THE BANKS OF THE MIGHTY MISSISSIPPI
ALONE IN THE PALE MOONLIGHT
WAITING FOR A MAN, A RIVERBOAT GAMBLER
SAID THAT HE'D RETURN TONIGHT

THEY USED TO WALTZ ON THE BANKS OF THE MIGHTY MISSISSIPPI
LOVIN' THE WHOLE NIGHT THROUGH
HE WAS A RIVERBOAT GAMBLER OFF TO MAKE A KILLIN'
AND BRING IT ON BACK TO YOU
EVANGELINE EVANGELINE
CURSES THE SOUL OF THE MISSISSIPPI QUEEN
THAT PULLED HER MAN AWAY

(INSTRUMENTAL)

BAYOU SAM FROM SOUTH LOUISIAN'
HAD GAMBLING IN HIS VEINS
EVANGELINE FROM THE MARITIME
WAS SLOWLY GOING INSANE
HIGH ON THE TOP OF A HICKORY HILL
SHE STANDS IN THE LIGHTNING AND THUNDER
DOWN ON THE RIVER THE BOAT WAS A-SINKING
SHE WATCHED THAT QUEEN GO UNDER
EVANGELINE EVANGELINE
CURSES THE SOUL OF THE MISSISSIPPI QUEEN
THAT PULLED HER MAN AWAY
EVANGELINE EVANGELINE
CURSES THE SOUL OF THE MISSISSIPPI QUEEN
THAT PULLED HER MAN AWAY
FIVE FOOT TWO, EYES OF BLUE
(HAS ANYBODY SEEN MY GIRL)
WORDS BY JOE YOUNG AND SAM LEWIS, MUSIC BY RAY HENDERSON,

(C) FIVE FOOT TWO, (E7) EYES OF BLUE
BUT (A7) OH! WHAT THOSE FIVE FOOT COULD DO
HAS (D7) ANYBODY (G7) SEEN MY (C) GIRL?

TURNED UP NOSE, (E7) TURNED DOWN HOSE
(A7) NEVER HAD NO OTHER BEAUS
HAS (D7) ANYBODY (G7) SEEN MY (C) GIRL?

NOW IF YOU (E7) RUN INTO A FIVE FOOT TWO (A7) COVERED WITH FUR
(D7) DIAMOND RINGS AND ALL THOSE THINGS
(G7) BET YOUR LIFE IT ISN'T HER
BUT (C) COULD SHE LOVE, (E7) COULD SHE WOO?
(A7) COULD SHE, COULD SHE, COULD SHE COO?
HAS (D7) ANYBODY (G7) SEEN MY (C) GIRL?
FIVE HUNDRED MILES
PETER, PAUL AND MARY

(C) IF YOU MISS THE TRAIN I'M (Am) ON
YOU WILL (Dm) KNOW THAT I AM (F) GONE
YOU CAN (Dm) HEAR THE WHISTLE (Em) BLOW A (F) HUNDRED (G)
MILES
A HUNDRED (C) MILES, A HUNDRED (Am) MILES, A HUNDRED (Dm)
MILES, A HUNDRED (F) MILES
YOU CAN (Dm) HEAR THE WHISTLE (Em) BLOW A (F) HUNDRED (C)
MILES

LORD I'M ONE, LORD I'M TWO, LORD I'M THREE, LORD I'M FOUR
LORD I'M 500 MILES FROM MY HOME
500 MILES, 500 MILES, 500 MILES, 500 MILES
LORD I'M FIVE HUNDRED MILES FROM MY HOME

NOT A SHIRT ON MY BACK
NOT A PENNY TO MY NAME
LORD I CAN'T GO A-HOME THIS A-WAY
THIS A-AWAY, THIS A-WAY, THIS A-WAY, THIS A-WAY
LORD I CAN'T GO A-HOME THIS A-WAY

IF YOU MISS THE TRAIN I'M ON
YOU WILL KNOW THAT I AM GONE
YOU CAN HEAR THE WHISTLE BLOW A HUNDRED MILES
FIVE MINUTES MORE
LYRIC BY SAMMY CAHN, MUSIC BY JULE STYNE

(A) GIVE ME FIVE MINUTES MORE, ONLY (D) FIVE MINUTES MORE
LET ME (E7) STAY, LET ME STAY, IN YOUR (A) ARMS

HERE AM I BEGGING FOR / ONLY (D) FIVE MINUTES MORE
ONLY (E7) FIVE MINUTES MORE OF YOUR (A) CHARMS

(D) ALL WEEK LONG I (Dm) DREAMED ABOUT OUR (A) SATURDAY DATE
(D) DON'T YOU KNOW THAT (A) SUNDAY MORNING (B7) YOU CAN SLEEP
(E7) LATE?

GIVE ME (A) FIVE MINUTES MORE, ONLY (D) FIVE MINUTES MORE
LET ME (E7) STAY, LET ME STAY, IN YOUR (A) ARMS
FOR ME AND MY GAL
WORDS BY EDGAR LESLIE AND E RAY GOETZ
MUSIC BY GEORGE W MEYER

(Am7) THE BELLS ARE (D7) RINGING, FOR ME AND MY (G) GAL
(Am7) THE BIRDS ARE (D7) SINGING, FOR ME AND MY (G) GAL
EVERYBODY'S BEEN (B7) KNOWING, TO A WEDDING THEY'RE (Em)
GOING
AND FOR WEEKS THEY'VE BEEN (A7) SEWING, EVERY SUSIE AND (D7)
SAL
(Am7) THEY'RE CONGREGATING, FOR ME AND MY (G) GAL

(Am7) THE PARSON'S (D7) WAITING FOR ME AND MY (B7) GAL
AND (D7) SOMETIME (G7) I'M GOIN' TO BUILD A LITTLE HOME FOR TWO
FOR (C) THREE OR FOUR OR (G) MORE
IN (D7) LOVELAND, FOR ME AND MY (G) GAL

(REPEAT)
GIMME A LITTLE KISS
(WILL YA HUH?)
ROY TURK, MACEO PINKARD AND JACK SMITH

(C) GIMME A LITTLE KISS, (G7) WILL YA, HUH?
WHAT ARE YOU GONNA MISS, (C) WILL YA, HUH?
GOSH, OH (C+) GEE! (F) WHY DO YOU REFUSE?
(G7) I CAN'T SEE (C) WHAT YOU'VE GOT TO (G7) LOSE, AW

(C) GIMME A LITTLE SQUEEZE, (G7) WILL YA, HUH?
WHY DO YOU WANNA (E7) MAKE ME (Am) BLUE?
I (F) WOULDN'T SAY A (A7) WORD IF I WERE (DM) ASKING FOR THE WORLD
(G7) BUT (C) WHAT'S A LITTLE (G7) KISS BETWEEN A (C) FELLER AND HIS (G7) GIRL? AW

(C) GIMME A LITTLE KISS, (G7) WILL YA, HUH?
AND I'LL (D7) GIVE IT RIGHT (G7) BACK TO (C) YOU

GIMME A LITTLE KISS, WILL YA, HUH?
MUST I GO ON LIKE THIS? WILL YA, HUH?
ONCE AGAIN, A PLEA I'M GONNA MAKE
TELL ME WHEN DO I GET A BREAK, AW

SAY THAT YOU'RE GIVIN' IN, WILL YA, HUH?
AN YTHING THAT YOU ASK I'LL DO
I'LL TAKE YOU FOR A LITTLE RIDE WHERE WE CAN BE ALONE
AND ONCE YOU KISS ME YOU WILL NEVER THINK OF WALKING HOME, AW
GIMME A LITTLE KISS, WILL YA, HUH?
OR I'LL STEAL ABOUT TEN FROM YOU
GOODNIGHT, IRENE
HUDDIE (“LEAD BELLY”) LEDBETTER, JOHN ALAN LOMAX

(CHORUS) (A) IRENE GOOD(E7)NIGHT, IRENE GOOD(A)NIGHT
GOODNIGHT I(A7)RENE, GOOD(D)NIGHT IRENE
I'LL (E7) SEE YOU IN MY (A) DREAMS

I ASKED YOUR MOTHER (E7) FOR YOU
SHE TOLD ME THAT YOU WERE TOO (A) YOUNG
I WISH DEAR LORD TO NE'ER HAVE (D) SEEN YOUR FACE
AND I'M (E7) SORRY THAT YOU EVER WERE (A) BORN

LAST SATURDAY NIGHT I GOT MARRIED
ME AND MY WIFE SETTLED DOWN
NOW ME AND MY WIFE ARE PARTED
I'M GONNA TAKE / ANOTHER STROLL / DOWNTOWN (CHORUS)

SOMETIMES I LIVE IN THE COUNTRY
SOMETIMES I LIVE IN THE TOWN
SOMETIMES I TAKE A GREAT NOTION
TO JUMP INTO THE RIVER AND DROWN (CHORUS)

I LOVE IRENE, LORD KNOWS I DO
I’LL LOVE HER TILL THE SEAS RUN DRY
BUT IF IRENE TURNS HER BACK ON ME
I'M GONNA TAKE MORPHINE AND DIE (CHORUS)

(WELL, THEY SAY) STOP RAMBLING AND GAMBLING
QUIT STAYING OUT LATE AT NIGHT
GO HOME TO YOUR WIFE AND FAMILY
SIT DOWN BY YOUR FIRESIDE BRIGHT (CHORUS)
HAWAIIAN WEDDING SONG (KE KALI NEI AU)
ANDY WILLIAMS, ELVIS PRESLEY, JIM REEVES, MARTY ROBBINS
CHARLES E. KING (1926), AL HOFFMAN, DICK MANNING

(G) (low) THIS IS THE MOMENT
(C) I'VE WAITED (G) FOR
I CAN HEAR MY HEART SINGING
(A7) SOON BELLS WILL BE (D7) RINGING

(G) (high) THIS IS THE (A) MOMENT
(D7) OF SWEET A(G)LOHA
I WILL LOVE YOU LONGER THAN FOR(Am)EVER
(D7) PROMISE ME THAT YOU WILL LEAVE ME (G) NEVER

HERE AND (A7) NOW DEAR,
(D) ALL MY LOVE, I (G) VOW DEAR
PROMISE ME THAT YOU WILL LEAVE ME (Am) NEVER
(D7) I WILL LOVE YOU LONGER THAN FOR(G)EVER

U-A, SI-LA
PA-A IA ME O-E
KO A-LO-HA MA-KA-MEA E I-PO
KA-'U IA E LE-I A-E NE-I LA

NOW THAT WE ARE (C) ONE
(A7) CLOUDS WON'T HIDE THE (D7) SUN
BLUE (G) SKIES OF HA(A7)WAI SMILE
ON (Am) THIS, OUR (D) WEDDING (G) DAY
I DO (E7) LOVE (E) YOU WITH (A7) ALL (D) MY (G) HEART
HOME SWEET HOME
WORDS BY JOHN HOWARD PAYNE, MUSIC BY SIR HENRY BISHOP
AMERICAN POPULAR SONG, 1823

’MID (D) PLEA(G)SURES AND (D) PALACES (A7) THOUGH WE MAY (D) ROAM
BE IT EV(G)ER SO (D) HUMBLE, THERE’S (A7) NO PLACE LIKE (D) HOME
A (G) CHARM FROM (D) THE SKY SEEMS TO (A7) HALLOW US (D) THERE
WHICH (G) SEEK THROUGH THE (D) WORLD IS NE’ER (A) MET WITH ELSE(D)WHERE

(REFRAIN) (G) HOME! HOME! SWEET (D) HOME
THERE’S (A7) NO PLACE LIKE (D) HOME
(G) HOME! HOME! SWEET (D) HOME
THERE’S (A7) NO PLACE LIKE (D) HOME

AN EXILE FROM HOME, SPLENDOR DAZZLES IN VAIN
OH, GIVE MY MY LOWLY THATCHED COTTAGE AGAIN
THE BIRDS SINGING GAILY, THAT COME AT MY CALL
GIVE ME THEM, WITH THAT PEACE OF MIND DEARER THAN ALL
(REFRAIN)

TO THEE, I'LL RETURN, OVERBURDENED WITH CARE
THE HEARTS DEARED SOLACE WILL SMILE ON ME THERE
NO MORE FROM THAT COTTAGE AGAIN WILL I ROAM
BE IT EVER SO HUMBLE, THERE’S NO PLACE LIKE HOME (REFRAIN)
I'LL SEE YOU IN MY DREAMS
PAT BOONE
MUSIC ISHAM JONES, LYRICS GUS KAHN

LONELY DAYS ARE GONE
TWILIGHT SINGS A SONG OF ALL
THE HAPPINESS THAT USED TO BE.

SOON MY EYES WILL CLOSE.
SOON I'LL FIND REPOSE.
AND IN DREAMS, YOU'RE ALWAYS NEAR TO ME

I'LL SEE YOU IN MY DREAMS
AND I'LL HOLD YOU IN MY DREAMS

SOMEONE TOOK YOU RIGHT OUT OF MY ARMS
STILL I FEEL THE THRILL OF YOUR CHARMS
LIPS THAT ONCE WERE MINE
TENDER EYES THAT SHINE
THEY WILL LIGHT MY WAY TONIGHT
I'LL SEE YOU IN MY DREAMS.

INTERLUDE

LIPS THAT ONCE WERE MINE
TENDER EYES THAT SHINE
THEY WILL LIGHT MY WAY TONIGHT
I'LL SEE YOU IN MY DREAMS.

THEY WILL LIGHT MY LONELY WAY TONIGHT
I'LL SEE YOU IN MY DREAMS.
I'M A ROVER, SELDOM SOBER

CHORUS:
I'M A ROVER AND SELDOM SOBER
I'M A ROVER, OF HIGH DEGREE;
AND WHEN I'M DRINKING, I'M ALWAYS THINKING
HOW TO GAIN MY LOVE'S COMPANY.

THOUGH THE NIGHT BE DARK AS DUNGEON
NOT A STAR TO BE SEEN ABOVE,
I MUST BE GUIDED WITHOUT A STUMBLE
INTO THE ARMS OF MY OWN TRUE LOVE.

HE STEPPED UP TO HER BEDROOM WINDOW,
KNEELING GENTLY UPON A STONE;
HE RAT-TAT-TAT AT HER BEDROOM-WINDOW
"DARLING DEAR, DO YOU LIE ALONE?"

SHE OPENED THE DOOR WITH THE GREATEST PLEASURE,
SHE OPENED THE DOOR AND LET HIM IN,
THEY BOTH SHOOK HANDS AND EMBRACED EACH OTHER
UNTIL THE MORNIN' THEY LAY AS ONE.

THE COCKS WERE CRAWIN', THE BIRDS WERE WHISTLING
THE BURNS THEY RAN FREE ABOVE THE BRAE
"REMEMBER, LASS, I'M A PLOUGHMAN LADDIE
AND THE FARMER I MUST OBEY."
I'M LOOKING OVER A FOUR LEAF CLOVER
LYRIC BY MORT DIXON, MUSIC BY HARRY WOODS

(A) I'M LOOKING OVER A FOUR LEAF CLOVER
THAT (B7) I OVERLOOKED BEFORE
(E7) ONE LEAF IS SUNSHINE THE (A) SECOND IS RAIN
(B7) THIRD IS THE ROSES THAT (E7) GROW IN THE LANE
(A) NO NEED EXPLAINING THE ONE REMAINING
IS (B7) SOMEBODY I ADORE
(D) I'M LOOKING OVER A (A) FOUR LEAF CLOVER
THAT (B7) I OVER(E7)LOOKED BE(A)FORE
I'M ON MY WAY
AFRICAN-AMERICAN SLAVE SONG

I'M ON MY (D) WAY, AND I WON'T TURN (A) BACK
I'M ON MY WAY, (A7) AND I WON'T TURN (D) BACK
I'M ON MY WAY, (D7) AND I WON'T TURN (G) BACK
I'M ON MY WAY, (D) GREAT (A7) GOD, I'M ON MY (D) WAY

I ASKED MY BROTHER TO COME WITH ME...TO COME WITH ME
IF HE WON'T COME, I'LL GO ALONE...I'LL GO ALONE

I ASKED MY SISTER, TO COME WITH ME...TO COME WITH ME
IF SHE WON'T COME, I'LL GO ALONE...I'LL GO ALONE
IN THE COOL, COOL, COOL OF THE EVENING
BING CROSBY AND JANE WYMAN
WORDS BY JOHNNY MERCER, MUSIC BY HOAGY CARMICHAEL

(A7) IN THE (D) COOL, COOL, (Em7) COOL (A7) OF THE (D) EVENING
TELL 'EM (Cdim) I'LL BE (Em7) THERE (A7)
IN THE (Em7) COOL, COOL, (A7) COOL OF THE (Em7) EVENING (A7)
(Gdim) SAVE YOUR (D) PAPPY (A7) A (D) CHAIR
(A7) WHEN THE (D) PARTY'S (Em7) GETTING (A7) A (D) GLOW ON (A7)
AND (D) SINGIN' (D7) FILLS THE (G) AIR
IN THE (Gm) SHANK OF THE (Gdim) NIGHT
WHEN THE (D) DOIN'S ARE (B7) RIGHT
WELL YOU CAN (Em7) TELL EM (A7) I'LL BE (D) THERE

(Bb) I LIKE A (Eb) BARBECUE
(Bb) I LIKE TO (Eb) BOIL A HAM
AND (Bb) I VOTE FOR (Eb) BOUILLABAISSE (Bb) STEW (WHAT'S THAT?)
(C) I LIKE A (F) WEENIE BAKE, (C) STEAK AND A (F) LAYER CAKE
AND (C) YOU'LL GET A (F) TUMMY ACHE (C) TOO
(C#) WE'LL RENT A (F#) TENT OR A(C#) TEEPEE
(F#7) LET THE TOWN CRIER (C#) CRY "ALL'S WELL!"
(D7) AND IF IT'S (Am7) R(D9) S(G) VP
(D7) THIS IS WHAT (Am7) I'LL (D9) RE(G) PLY

IN THE COOL, COOL, COOL OF THE EVENING
TELL 'EM WE'LL BE THERE
IF YOU NEED A PAIR OF FREeloaders
TO FRACTURE YOUR AFFAIR
I MAY EVEN GIVE THEM PAGLIACCI
NOW STAND BACK AND GIVE HIM AIR
IF ONE CAN RELAX AND WE'LL HAVE A FEW YAKS
AND YOU CAN TELL THEM WE'LL BE THERE

"OUI," SAID THE BUMBLEBEE
"LET'S HAVE JUBILEE."
"WHEN?" SAID THE PRAIRIE HEN, "SOON?"
"SURE," SAID THE DINOSAUR
"WHERE?" SAID THE GRISLY BEAR
"UNDER THE LIGHT OF THE MOON."
"HOW ABOUT YOUR BROTHER, JACKASS?"
EVERYONE GAILY CRIED
"ARE YOU COMING TO THE FRACAS?"
AIN'T GONNA BLOW IT
"OVER RESPECTS," HE SIGHED

IN THE COOL, COOL, COOL OF THE EVENING
TELL 'EM I'LL BE THERE
IN THE COOL, COOL, COOL OF THE EVENING
SLICKUM ON MY HAIR
IF PERCHANCE WE LOOK A BIT PEAKED
REMEMBER C'EST LA GUERRE
IF WE'RE STILL ON OUR FEET
AND THERE'S SOMETHING TO EAT
WELL YOU CAN TELL THEM WE'LL BE THERE

IN THE COOL, COOL, COOL OF THE EVENING
TELL 'EM I'LL BE THERE
IN THE COOL, COOL, COOL OF THE EVENING
BETTER SAVE A CHAIR
WHEN THE PARTY'S GETTING A GLOW ON
AND SINGIN' FILLS THE AIR
IF THERE'S GAS IN MY HACK
AND MY LAUNDRY IS BACK
IF THERE'S ROOM FOR ONE MORE
AND YOU NEED ME
WHY SURE
IF YOU NEED A NEW FACE OR A TENOR OR BASE
IF I CAN CLIMB OUT OF BED AND PUT A HAT ON MY HEAD
WELL YOU CAN TELL 'EM WE'LL BE THERE.
IN THE GOOD OLD SUMMERTIME
WORDS BY REN SHIELDS, MUSIC BY GEORGE EVANS
AFRICAN-AMERICAN MINSTREL SONG, 1902

THERE'S A (A) TIME IN EACH YEAR THAT WE ALWAYS HOLD DEAR
GOOD OLD (F#m) SUMMER(E7) TIME
WITH THE (A) BIRDS AND THE TREES AND SWEET SCENTED BREEZES
(E) GOOD OLD (B7) SUMMER(E7) TIME
WHEN YOUR (A) DAY'S WORK IS OVER THEN YOU ARE IN CLOVER
AND (D) LIFE IS ONE BEAUTIFUL (A) RHYME
NO (D) TROUBLE AN(A)NOYING, EACH (D) ONE IS EN(A)JOYING
THE (G) GOOD OLD (B7) SUMMER(E7) TIME

(CHORUS) IN THE (A) GOOD OLD SUMMERTIME (A7)
IN THE (D) GOOD OLD SUMMER(A) TIME (E7)
(A) STROLLING THROUGH THE (C#7) SHADY (F#m) LANES
(B7) WITH YOUR BABY (E7) MINE
YOU (A) HOLD HER HAND AND SHE HOLDS (A7) YOURS
AND (D) THAT'S A VERY GOOD (A) SIGN
THAT (A) SHE'S YOUR TOOTSEY (C#7) WOOTSEY
(F#m) IN THE (B7) GOOD OLD (E7) SUMMER(A) TIME

TO SWIM IN THE POOL YOU'D PLAY HOOKEY FROM SCHOOL
GOOD OLD SUMMERTIME
YOU'D PLAY "RING-A-ROSIE" WITH JIM, KATE AND JOSIE
GOOD OLD SUMMERTIME
THOSE DAYS FULL OF PLEASURE WE NOW FONDLY TREASURE
WHEN WE NEVER THOUGHT IT A CRIME
TO GO STEALING CHERIES, AND FACE BROWN AS BERRIES
GOOD OLD SUMMERTIME (CHORUS)
I SHALL NOT BE MOVED
WORDS BY EDWARD H BOATNER
AMERICAN FOLK MELODY

(G) GLORY HALLE(C)LU(G)JAH, (Am) I SHALL NOT BE (D7) MOVED
(Am7) ANCHORED IN JE(D7)HOVAH, (G) I SHALL NOT BE MOVED
JUST (G7) LIKE A (C) TREE
THAT'S PLANTED BY THE (G) WA(Em)TERS, (Cm6) LORD
(G) I SHALL NOT (D7) BE (G) MOVED
I SHALL (C) NOT (D) BE, (D7) I SHALL NOT BE MOVED
(Am7) I SHALL (D7) NOT BE, (G) I SHALL NOT BE MOVED
JUST (G7) LIKE A (C) TREE
THAT'S BEEN PLANTED BY THE (G) WA(Em)TERS, (Cm) LORD
(G) I SHALL NOT (D7) BE (G) MOVED
IT'S A LONG WAY TO TIPPERARY
JACK JUDGE AND HARRY WILLIAMS

(C) IT'S A LONG WAY TO (G7) TIPPERARY
IT'S A (F) LONG WAY TO (C) GO
IT'S A LONG WAY TO (G7) TIPPERARY
TO THE (D) SWEETEST (D7) GIRL I (G7) KNOW!
(C) GOODBYE (G7) PICCADILLY
(F) FAREWELL LEICESTER (E7) SQUARE
IT'S A (C) LONG, LONG WAY TO TIPPERARY
BUT (Am) MY HEART'S (D7)(G7) RIGHT (C) THERE

(REPEAT)

FROM VINTAGE AUDIO AND VIDEO WEBSITE:

REPRODUCED BELOW ARE THE LYRICS TO THE POPULAR BRITISH ANTHEM, IT'S A LONG WAY TO TIPPERARY.

EASILY ONE OF THE MOST POPULAR ANTHEMS SUNG BY SOLDIERS ON THE WAY TO THE WESTERN FRONT DURING THE EARLY ENTHUSIASM OF SUMMER 1914, THE SONG WAS WRITTEN BY JACK JUDGE AND HARRY WILLIAMS SOME TWO YEARS EARLIER IN 1912.

THREE VERSIONS OF THE SONG ARE AVAILABLE HERE; THE FIRST WAS RECORDED BY JOHN MCCORMACK IN 1914; THE SECOND WAS RECORDED BY THE AMERICAN QUARTET WITH BILLY MURRAY, ALSO IN 1914; AND THE THIRD WAS RECORDED IN JANUARY 1915 BY ALBERT FARRINGTON.

IT'S A LONG WAY TO TIPPERARY

(C) UP TO MIGHTY LONDON CAME AN IRISH LAD ONE (G) DAY,
(C) ALL THE STREETS WERE PAVED WITH GOLD,
(B7) SO EVERYONE WAS (Em) GAY!
(C) SINGING SONGS OF PICCADILLY,
(B7) STRAND, AND LEICESTER (Em) SQUARE,
'TIL (E7) PADDY GOT EX(D) CITED AND HE (D7) SHOUTED TO THEM (G) THERE:
IT'S A (C) LONG WAY TO TIPPERARY,
IT'S A (F) LONG WAY TO (C) GO.
IT'S A LONG WAY TO TIPPERARY
TO THE (D) SWEETEST (D7) GIRL I (G) KNOW!
(C) GOODBYE PICCADILLY, (C7)
(F) FAREWELL LEICESTER (E7) SQUARE!
IT'S A (C) LONG LONG WAY TO TIPPE(F)RA(C)RY,
BUT (D) MY HEART'S (G) RIGHT (C) THERE.

PADDY WROTE A LETTER
TO HIS IRISH MOLLY O',
SAYING, "SHOULD YOU NOT RECEIVE IT,
WRITE AND LET ME KNOW!
IF I MAKE MISTAKES IN "SPELLING",
MOLLY DEAR", SAID HE,
"REMEMBER IT'S THE PEN, THAT'S BAD,
DON'T LAY THE BLAME ON ME".

IT'S A LONG WAY TO TIPPERARY,
IT'S A LONG WAY TO GO.
IT'S A LONG WAY TO TIPPERARY
TO THE SWEETEST GIRL I KNOW!
GOODBYE PICCADILLY,
FAREWELL LEICESTER SQUARE,
IT'S A LONG LONG WAY TO TIPPERARY,
BUT MY HEART'S RIGHT THERE.

MOLLY WROTE A NEAT REPLY
TO IRISH PADDY O',
SAYING, "MIKE MALONEY WANTS
TO MARRY ME, AND SO
LEAVE THE STRAND AND PICCADILLY,
OR YOU'LL BE TO BLAME,
FOR LOVE HAS FAIRLY DROVE ME SILLY,
HOPING YOU'RE THE SAME!"

IT'S A LONG WAY TO TIPPERARY,
IT'S A LONG WAY TO GO.
IT'S A LONG WAY TO TIPPERARY
TO THE SWEETEST GIRL I KNOW!
GOODBYE PICCADILLY,
FAREWELL LEICESTER SQUARE,
IT'S A LONG LONG WAY TO TIPPERARY,
BUT MY HEART'S RIGHT THERE.

EXTRA WARTIME VERSE

THAT'S THE WRONG WAY TO TICKLE MARY,
THAT'S THE WRONG WAY TO KISS!
DON'T YOU KNOW THAT OVER HERE, LAD,
THEY LIKE IT BEST LIKE THIS!
HOORAY POUR LE FRANCAIS!
FAREWELL, ANGLETERRE!
WE DIDN'T KNOW THE WAY TO TICKLE MARY,
BUT WE LEARNED HOW, OVER THERE!
I'VE GOT A LOVELY BUNCH OF COCONUTS
RECORDED BY MERV GRIFFIN IN 1950; ALSO BY DANNY KAYE IN 1950
FRED HEATHERTON (1944)

(G) DOWN AT AN ENGLISH FAIR
ONE EVENING I WAS (D) THERE
WHEN I HEARD A SHOWMAN SHOUTING
(A) UNDERNEATH THE (D) FLARE…

(G) I'VE GOT A LOVELY BUNCH OF COCONUTS
THERE THEY ARE A-STANDING IN A (D7) ROW
BIG ONES, SMALL ONES, SOME AS BIG AS YOUR HEAD
(A7) GIVE 'EM A TWIST, A FLICK OF THE WRIST
THAT'S WHAT THE SHOWMAN (D7) SAID

(G) I'VE GOT A LOVELY BUNCH OF COCONUTS
EVERY BALL YOU THROW WILL MAKE ME (D7) RICH
(A) THERE STANDS ME WIFE, THE IDOL OF ME LIFE
SINGING (D) “ROLL OR BOWL A BALL A PENNY A (G) PITCH”
SINGING (D) ROLL OR BOWL A BALL A PENNY A (G) PITCH
SINGING (D) ROLL OR BOWL A BALL A PENNY A (G) PITCH
(D) ROLL OR BOWL A BALL, ROLL OR BOWL A BALL
SINGING ROLL OR BOWL A BALL A PENNY A (G) PITCH
I WANT A GIRL
JUST LIKE THE GIRL THAT MARRIED DEAR OLD DAD
WORDS BY WILLIAM DILLON, MUSIC BY HARRY VON TILZER

(D) I WANT A GIRL (G) JUST LIKE THE GIRL
THAT (D) MARRIED (A7) DEAR OLD (D) DAD
(G) SHE WAS A PEARL (D) AND THE ONLY GIRL
THAT (E7) DADDY EVERY (A7) HAD
A (D) GOOD OLD-FASHIONED GIRL WITH (A7) HEART SO TRUE
(G) ONE WHO LOVES NOBODY (A7) ELSE BUT YOU
(D) I WANT A GIRL (G) JUST LIKE THE GIRL
THAT (D) MARRIED (A7) DEAR OLD (D) DAD
I WISH I WAS SINGLE AGAIN
J C BECKEL 1871

I (A) WISH I WAS (D) SINGLE, OH (A) THEN, OH THEN
I WISH I WAS SINGLE, OH (E) THEN
WHEN (A) I WAS (D) SINGLE MY (A) POCKETS DID JINGLE
AND I (E7) WISH I WAS SINGLE A(A)GAIN

I MARRIED A WIFE...SHE'S THE PLAGUE OF MY LIFE...

MY WIFE TOOK SICK...I WENT FOR THE DOCTOR RIGHT QUICK...

MY WIFE SHE DIED...DANG LITTLE CARED I, TO THINK I WAS SINGLE AGAIN

I MARRIED ANOTHER..SHE'S THE DEVIL'S STEPMOTHER...

SHE BEAT ME, SHE BANGED ME...SHE SWORE SHE WOULD HANG ME...

SHE GOT THE ROPE...AND SHE GREASED IT WITH SOAP...
JOHN BROWN'S BODY
WORDS BY THE MEN OF THE MASSACHUSETTS VOLUNTEER MILITIA
CIRCA 1861, TUNE BASED ON A HYMN BY WILLIAM STEFFE

(E) JOHN BROWN'S BODY LIES A MOULD'RING IN THE GRAVE
JOHN BROWN'S (A) BODY LIES A (E) MOULD'RING IN THE (B7) GRAVE
JOHN BROWN'S (E) BODY LIES A MOULD'RING IN THE GRAVE
BUT HIS (B7) SOUL IS MARCHING (E) ON

(CHORUS) GLORY, GLORY HALLELUJAH!
(A) GLORY, GLORY HALLE(E)LUJAH!
GLORY, GLORY HALELUJAH!
HIS (B7) SOUL IS MARCHING (E) ON

THE STARS OF HEAVEN ARE LOOKING KINDLY DOWN...
ON THE GRAVE OF OLD JOHN BROWN (CHORUS)

HE'S GONE TO BE A SOLDIER IN THE ARMY OF THE LORD...
HIS SOUL IS MARCHING ON (CHORUS)

JOHN BROWN DIED THAT THE SLAVE MIGHT BE FREE...
BUT HIS SOUL GOES MARCHING ON (CHORUS)

JOHN BROWN'S KNAPSACK IS STRAPPED TO HIS BACK...
HIS SOUL IS MARCHING ON (CHORUS)

HIS PET LAMBS WILL MEET ON THE WAY...
AND THEY'LL GO MARCHING ON (CHORUS)

THEY WILL HANG JEFF DAVIS ON A SOUR APPLE TREE...
AS THEY GO MARCHING ON (CHORUS)
JOHN JACOB JINGLEHEIMER SCHMIDT
TRADITIONAL GAME SONG

(D) JOHN JACOB (G) JINGLEHEIMER SCHMIDT
(EM7) HIS NAME IS (A7) MY NAME (D) TOO
WHENEVER WE GO OUT, THE (G) PEOPLE AWAYS SHOUT
(A7) "JOHN JACOB JINGLEHEIMER (D) SCHMIDT"
DAH DAH DAH DAH, DAH DAH DAH
JOHNNY I HARDLY KNEW YE
19TH CENTURY IRISH

(Am) WHILE GOIN' THE ROAD TO SWEET ATHY, (C) HUROO, HUROO!
(Am) WHILE GOIN' THE ROAD TO SWEET ATHY, (C) HUROO, HUROO!
WHILE GOIN' THE ROAD TO SWEET (E) ATHY
(F) A STICK IN ME HAND AND A (E) DROP IN ME EYE
A (C) DOLEFUL DAMSEL I HEARD CRY: (Am) JOHNNY I HARDLY KNEW YE

WITH YOUR DRUMS AND GUNS AND DRUMS AND GUNS, HUROO, HUROO!
WITH YOUR DRUMS AND GUNS AND DRUMS AND GUNS, HUROO, HUROO!
WITH YOUR DRUMS AND GUNS AND DRUMS AND GUNS
THE ENEMY NEARLY SLEW ME
OH, MY DARLING DEAR, YE LOOK SO QUEER, JOHNNY I HARDLY KNEW YE

WHERE ARE YOUR EYES THAT WERE SO MILD, HUROO, HUROO!
WHERE ARE YOUR EYES THAT WERE SO MILD, HUROO, HUROO!
WHERE ARE YOUR EYES THAT WERE SO MILD
WHEN MY HEART YOU SO BEGUILED?
WHY DID YE RUN FROM ME AND THE CHILD? OH, JOHNNY I HARDLY KNEW YE

WHERE ARE YOUR LEGS THAT USED TO RUN, HUROO, HUROO!
WHERE ARE YOUR LEGS THAT USED TO RUN, HUROO, HUROO!
WHERE ARE YOUR LEGS THAT USED TO RUN
WHEN YOU WENT FOR TO CARRY A GUN?
INDEED YOUR DANCING DAYS ARE DONE, OH, JOHNNY I HARDLY KNEW YE

I'M HAPPY FOR TO SEE YOU HOME, HUROO, HUROO!
I'M HAPPY FOR TO SEE YOU HOME, HUROO, HUROO!
I'M HAPPY FOR TO SEE YOU HOME
ALL FROM THE ISLAND OF SULLOON
SO LOW IN FLESCH AND HIGH IN BONE, OH, JOHNNY I HARDLY KNEW YE

YE HAVEN'T AN ARM, YE HAVEN'T A LEG, HUROO, HUROO!
YE HAVEN'T AN ARM, YE HAVEN'T A LEG, HUROO, HUROO!
YE HAVEN'T AN ARM, YE HAVEN'T A LEG
YE’RE AN ARMLESS, BONELESS, CHICKENLESS EGG
YOU’LL HAVE TO PUT WITH A BOWL OUT TO BEG, OH, JOHNNY I HARDLY
KNEW YE
LIECHTENSTEINER POLKA
EDMUNDE KOETSCHER AND RUDI LINDT

(G) JA, DAS IS DIE LIECHTENSTEINER (D7) POLKA, MEIN SCHATZ!
(G) POLKA MEIN SCHATZ! POLKA MEIN SCHATZ!
DA, BLEIBT DOCH KEIN LIECHTENSTEINER (D7) AUF SIENEM PLATZ!
AUF SEINEM PLATZ MEIN (G) SCHATZ!
MAN KANN (G7) BEIM (C) SHIEBEN, SCHIEBEN, SCHIEBEN
SICH IN (G6) BEIDE AUGEN (F) SEHN
MAN MUU SICH LIEBEN, LIEBEN, (A7) LIEBEN
UND DIE (D7) LIEBE, DIE IS SCHON! (D7) OH
(G) JA, SO EINE LIECHTENSTEINER (D7) POLKA DIE HAT'S
DIE MACHT RABATZ, MEIN (G) SCHATZ!

DER (D6) ALTE HERR VON LIECHTENSTEIN, JA! (F) JA! (A7) JA!
DER KONNTE NICHT ALLEINE SEIN, NEIN! NEIN! (D) NEIN!
ERSCHICKTE SEINE BOTEN AUS, JA!(Dm7) JA! (G) JA!
(A#dim7) SCHAUT (E7) MIR NACH MUSIKANTNEN AUS
UND (E7) SCHICKT SIE MIR IN'S (A) HAUS!
DIE (A7) MUSIK (Adim7) LEGTE (A7) LOS
DA WUBTEN KLEIN UND (D) GROSS (D7)

(REPEAT FIRST VERSE, I.E., TO "DIE MACHT RABATZ, MEIN SCHATZ!")
MADEMOISELLE FROM ARMENTIERS (HINKY DINKY PARLEZ-VOUS)
AMERICAN, FROM WORLD WAR I
ALT. CREDITS: EDWARD ROWLAND & GLITZ RICE; HARRY CARLTON & JOE TUNBRIDGE; HARRY WINCOTT. FIRST RECORDED IN 1915 BY JACK CHARMAN

(A) TWO GERMAN OFFICERS CROSSED THE RHINE, (E) PARLEZ-VOUS
TWO GERMAN OFFICERS CROSSED THE RHINE, (A) PARLEZ-VOUS
TWO GERMAN OFFICERS (D) CROSSED THE RHINE
TO (A) KISS THE WOMEN AND (E) DRINK THE WINE
(A) HINKY DINKY (E) PARLEZ-(A)VOUS

MADEMOISELLE FROM ARMENTIERS, PARLEZ-VOUS
MADEMOISELLE FROM ARMENTIERS, PARLEZ-VOUS
MADEMOISELLE FROM ARMENTIERS
SHE HASN’T BEEN KISSED IN FORTY YEARS
HINKY DINKY, PARLEZ-VOUS

SHE MIGHT HAVE BEEN OLD FOR ALL WE KNEW
WHEN NAPOLEON FLOPPED AT WATERLOO…

OH, FARMER HAVE YOU A DAUGHTER FAIR
WHO WASHES THE FAMILY UNDERWEAR

SHE GOT THE PALMS AND THE CROIX-DE-GUERRE
FOR WASHING SOLDIERS’ UNDERWEAR

THE GENERAL GOT THE CROIX-DE-GUERRE
THE SON-OF-A-GUN WAS NEVER THERE

THE OFFICERS GET ALL THE STEAK
AND ALL WE GET IS THE BELLY ACHE

THE MPS SAY THEY WON THE WAR
STANDING ON GUARD AT THE CAFÉ DOOR

I DIDN’T CARE WHAT BECAME OF ME
SO I WENT AND JOINED THE INFANTRY

THEY SAY THEY MECHANIZED THE WAR
SO WHAT THE HELL ARE WE MARCHING FOR
THE LITTLE MARINE IN LOVE WITH HIS NURSE
HE'S TAKEN HER NOW FOR BETTER OR WORSE

MADEMOISELLE ALL DRESSED IN BLACK
'CAUSE HER LITTLE MARINE HE DIDN'T COME BACK

MADEMOISELLE FROM ARMENTIERES, PARLEZ-VOUS
MADEMOISELLE FROM ARMENTIERES, PARLEZ-VOUS
YOU MIGHT FORGET THE GAS AND THE SHELL
BUT YOU'LL NEVER FORGET THE MADEMOISELLE
HINKY DINKY, PARLEZ-VOUS
MAY THE GOOD LORD BLESS AND KEEP YOU
EDDY ARNOLD
MEREDITH "THE MUSIC MAN" WILSON

(G) MAY THE GOOD LORD BLESS AND (C) KEEP YOU
WHETHER (D7) NEAR OR FAR A(G)WAY
MAY YOU FIND THAT (E7) LONG-A(Am)WAITED GOLDEN (D7) DAY
TO(G)DAY
MAY YOUR TROUBLES ALL BE (C) SMALL ONES
AND YOUR (Am) FORTUNE (D7) TEN TIMES (G) TEN
MAY THE GOOD LORD (E7) BLESS AND (Am) KEEP YOU
TILL WE (D7) MEET A(G)AGAIN

MAY YOU (C) WALK WITH SUNLIGHT (G) SHINING
AND A (C) BLUEBIRD IN EVERY (G) TREE
MAY THERE (C) BE A SILVER (G) LINING
BACK OF (Em) EVERY (A7) CLOUD YOU (Am) SEE
(D7) FILL YOUR (G) (low) DREAMS WITH SWEET TO(C)MORROWS
NEVER (Am) MIND WHAT (D7) MIGHT HAVE (G) BEEN
MAY THE GOOD LORD (E7) BLESS AND (Am) KEEP YOU
TILL WE (D7) MEET A(G)AGAIN

(REPEAT FROM FILL YOUR DREAMS WITH SWEET TOMORROWS)
MAY THE GOOD LORD BLESS AND KEEP YOU
MEREDITH WILSON

MAY THE (G) GOOD LORD BLESS AND (C) KEEP YOU
WHETHER (Am7) NEAR OR (D7) FAR A(G)WAY
MAY YOU FIND (G7) THAT (E7) LONG A(Am7)WAITED GOLDEN (D7) DAY
TO(G)DAY (D7)
MAY YOUR (G) TROUBLES ALL BE (C) SMALL ONES
AND YOUR (Am7) FORTUNE (D7) TEN TIMES (G) TEN
MAY THE (G7) GOOD LORD (E7) BLESS AND (Am7) KEEP YOU
TILL WE (D7) MEET (D) A(G)AGAIN

MAY YOU (C) WALK WITH SUNLIGHT (G) SHINING
AND A (C) BLUEBIRD IN EVERY (G) TREE
MAY THERE (C) BE A SILVER (G) LINING
BACK OF (Em) EVERY (A7) CLOUD YOU (D7) SEE
FILL YOUR (C) DREAMS WITH SWEET TO(G)MORROWS
NEVER (C) MIND WHAT MIGHT HAVE (G) BEEN
MAY THE (C) GOOD LORD BLESS AND (E7) KEEP YOU
TILL WE (D7) MEET (D) A(G)AGAIN

MAY THE (G) GOOD LORD BLESS AND (C) KEEP YOU
WHETHER (Am7) NEAR OR (D7) FAR A(G)WAY
MAY THE GOOD (G7) YOU (E7) WISH FOR (Am7) OTHERS
SHINE ON (D7) YOU TO(G)DAY
MAY YOUR (G) HEART STAY (D7) TUNED TO (C) MUSIC
THAT WILL (Am7) CHEER THE (D7) HEARTS OF (G) MEN
MAY THE (G7) GOOD LORD (E7) BLESS AND (Am7) KEEP YOU
TILL WE (D7) MEET (D) A(G)AGAIN

MAY YOU (C) LONG RECALL THE (G) RAINBOWS
THEN YOU'LL (C) SOON FORGET THE (G) RAIN
MAY THE (C) WARM AND TENDER (G) MEMORIES
BE THE (Em) ONES THAT (A7) WILL RE(D7)MAIN
FILL YOUR (C) DREAMS WITH SWEET TO(G)MORROWS
NEVER (C) MIND WHAT MIGHT HAVE (G) BEEN
MAY THE (C) GOOD LORD BLESS AND (E7) KEEP YOU
TILL WE (D7) MEET (D) A(G)AGAIN
(D7) MAY THE (G) GOOD LORD BLESS (B7) AND (C) KEEP YOU
TILL WE (G) MEET, (C) TILL WE (D7) MEET (A)A(G)AGAIN
MCNAMARA'S BAND
JOHN J STAMFORD, SHAMUS O'CONNOR

(G) OH, ME NAME IS MCNAMARA, I'M THE LEADER OF THE BAND
AL(D7)THOUGH WE'RE FEW IN (G) NUMBERS
WE'RE THE (A7) FINEST IN THE (D7) LAND
WE (G) PLAY AT WAKES AND WEDDINGS AND AT EVERY FANCY BALL
AND (D7) WHEN WE PLAY AT (G) FUNERALS
WE (D7) PLAY THE BEST OF (G) ALL

(CHORUS) OH, THE DRUMS GO BANG AND THE CYMBALS CLANG
AND THE HORNS THEY BLAZE AWAY
MC(D7)CARTHY PUMPS THE (G) OLD BASSOON
WHILE (A7) I THE PIPES DO (D7) PLAY
AND (G) HENNESEY TENNESSEE TOOTLES THE FLUTE
AND THE MUSIC IS SIMPLY GRAND
A (D7) CREDIT TO OLD (G) IRELAND IS (D7) MCNAMARA'S (G) BAND

RIGHT NOW WE ARE REHEARSING FOR A VERY SWELL AFFAIR
THE (D7) ANNUAL CELE(G)BRATION, ALL THE (A7) GENTRY WILL BE (D7) THERE
WHEN (G) GENERAL GRANT TO IRELAND CAME HE TOOK ME BY THE HAND
"I (D7) NEVER SAW THE (G) LIKES OF (D7) MCNAMARA'S (G) BAND"
(CHORUS)
MCNAMARA’S BAND
JOHN J STAMFORD, SHAMUS O’CONNOR

OH, ME (F) NAME IS MCNAMARA, I'M THE LEADER OF THE BAND
AL(C7)THOUGH WE'RE FEW IN (F) NUMBERS
(Dm7) WE'RE THE (G7) FINEST IN THE (C7) LAND
WE (F) PLAY AT WAKES AND WEDDINGS AND AT EVERY FANCY BALL
AND (C7) WHEN WE PLAY TO (F) FUNER(Dm7)ALS
WE (G7) PLAY THE (C7) MARCH FROM (F) SAUL

(CHORUS) OH, THE (F) DRUMS GO BANG AND THE CYMBALS CLANG
AND THE HORNS THEY BLAZE AWAY
MC(C7) CARTHY PUMPS THE (F) OLD BA(Dm7)ZOOM
WHILE (G7)I THE PIPES DO (C7) PLAY
AND (F) HENNESEY TENNESSEE TOOTLES THE FLUTE
AND THE MUSIC IS SIMPLY GRAND
A (C7) CREDIT TO OLD (F) IRE(Dm7)LAND IS (G7) MCNAM(C7)ARA’S (F) BAND

RIGHT NOW WE ARE REHEARSING FOR A VERY SWELL AFFAIR
THE ANNUAL CELEBRATION, ALL THE GENTRY WILL BE THERE
WHEN GENERAL GRANT TO IRELAND CAME HE TOOK ME BY THE HAND
"I NEVER SAW THE LIKES OF MCNAMARA'S BAND" (CHORUS)
MOM AND DAD'S WALTZ
LEFTY FRIZZELL

(CHORUS) I'D (D) WALK FOR MILES, CRY OR (A7) SMILE FOR MY (D) MAMA AND (G) DADDY
I (D) WANT THEM, I (A7) WANT THEM TO (D) KNOW (A7)
HOW I (D) FEEL, MY LOVE IS (A7) REAL
FOR MY (D) MAMA AND (G) DADDY
I (D) WANT THEM TO (A7) KNOW, I LOVE THEM (D) SO

IN MY (A7) HEART JOY TEARS START 'CAUSE I'M (D) HAPPY
AND I (A7) PRAY EVERY DAY FOR MOM AND (D) PAPPY
AND EACH (A7) NIGHT
I'D WALK FOR (D) MILES, CRY OR (A7) SMILE
FOR MY (D) MAMA AND (G) DADDY
I (D) WANT THEM TO (A7) KNOW, I LOVE THEM (D) SO

I'D FIGHT IN WARS, DO ALL THE CHORES
FOR MY MAMA AND DADDY
I WANT THEM TO LIVE ON, TILL THEY'RE CALLED
I'D WORK AND SLAVE, AND NEVER RAVE
FOR MY MAMA AND DADDY
BECAUSE I KNOW I OWE THEM MY ALL

(CHORUS)+TAG: I LOVE THEM SO
MOONLIGHT AND ROSES
BEN BLACK, EDWIN H LEMARE AND NEIL MORET

MOONLIGHT AND ROSES BRING WONDERFUL MEMORIES OF YOU
MY HEART REPOSES IN BEAUTIFUL THOUGHTS SO TRUE
JUNE LIGHT DISCLOSES LOVE’S OLDEN DREAMS SPARKLING ANEW
MOONLIGHT AND ROSES BRING MEMORIES OF YOU

(REPEAT)
MOON RIVER
ANDY WILLIAMS
MUSIC BY HENRY MANCINI, LYRICS BY JOHNNY MERCER

(C) MOON (Am) RIVER, (F) WIDER THAN A (C) MILE
I'M (F) CROSSING YOU IN (C) STYLE SOME (E7)DAY
OH, (Am) DREAM (C) MAKER, YOU (F) HEART (Fm) BREAKER
WHER(Am7)EVER YOU'RE (D7) GOING, I'M (Dm7) GOING YOUR (G7) WAY

(C) TWO (Am) DRIFTERS, (F) OFF TO SEE THE (C) WORLD
THERE'S (F) SUCH A LOT OF (C) WORLD TO (E7) SEE
WE'RE (Am) AFTER THE (D7) SAME RAINBOW'S (C) END
(F) WAITING ROUND THE (C) BEND
MY (F) HUCKLEBERRY (C) FRIEND
(Am) MOON (Dm7) RIVER (G7) AND (C) ME (repeat)
M-O-T-H-E-R
(A WORD THAT MEANS THE WORLD TO ME)
WORDS BY HOWARD JOHNSON, MUSIC BY THEODORE MORSE

(G) "M" IS FOR THE MILLION (B7) THINGS SHE (A7) GAVE (D7) ME
"O" MEANS ONLY THAT SHE'S GROWING (G) OLD
(C) "T" IS FOR THE TEARS THAT WERE SHED TO (G) SAVE ME
(A7) "H" IS FOR HER HEART OF PUREST (D7) GOLD
(G) "E" IS FOR HER EYES WITH (B7) LOVELIGHT (A7) SHI(D7)NING
"R" MEANS RIGHT, AND RIGHT SHE'LL ALWAYS (B7) BE
(E7) PUT THEM ALL TO(D7)GETHER, THEY SPELL (G) "MOTH(E7)ER,"
A (A7) WORD (E7) THAT (A7) MEANS (E7) THE (A7) WORLD (D7) TO (G) ME

(REPEAT)
MY BLUE HEAVEN
WORDS BY GEORGE WHITING
MUSIC BY WALTER DONALDSON, G

(D7) WHERE WHIPPOORWILLS (G) CALL, AND EVENING IS NIGH
I HURRY TO (A7) MY (D7) BLUE (G) HEAVEN
A TURN TO THE RIGHT, A LITTLE WHITE LIGHT
WILL LEAD YOU TO (A7) MY (D7) BLUE (G) HEAVEN

YOU'LL SEE A (C) SMILING FACE, A (E7) FIREPLACE, A (Am) COZY ROOM
A (D7) LITTLE NEST THAT'S NESTLED WHERE THE (G) ROSES BLOOM

(D7) JUST MOLLIE AND (G) ME, AND BABY MAKES THREE
WE'RE HAPPY IN (A7) MY (D7) BLUE (G) HEAVEN
MY HEART CRIES FOR YOU
MUSIC BY PERCY FAITH, LYRICS BY CARL SIGMAN

(E) IF YOU'RE IN ARIZONA I'LL (B7) FOLLOW YOU
IF YOU'RE IN MINNESOTA I'LL (E) BE THERE TOO
YOU'LL HAVE A MILLION CHANCES TO (A) START ANEW
BE(E)CAUSE MY LOVE IS (B7) ENDLESS FOR (E) YOU

(CHORUS) MY HEART (B7) CRIES FOR YOU, SIGHS FOR YOU, (E) DIES FOR YOU
MY ARMS (B7) LONG FOR YOU, PLEASE COME BACK TO (E) ME

THE BLOOM HAS LEFT THE ROSES SINCE YOU LEFT ME
THE BIRDS HAVE LEFT MY WINDOW SINCE YOU LEFT ME
I'M LONELY AS A SAILBOAT THAT'S LOST AT SEA
I'M LONELY AS A HUMAN CAN BE (CHORUS)
MY TRULY, TRULY FAIR
BOB MERRILL

(D) SOME MEN PLOUGH THE (G) OPEN PLAIN
(A) SOME MEN SAIL THE (D) BRINE
BUT I'M IN LOVE WITH A (G) PRETTY MAID
FOR (A) WORK I HAVE NO (D) TIME

(CHORUS) MY TRULY, TRULY FAIR, (G) TRULY, TRULY FAIR
(D) HOW I LOVE MY TRULY (A) FAIR
THERE'S (D) SONGS TO SING HER, (G) TRINKETS TO (A) BRING HER
(A7) FLOWERS FOR HER GOLDEN (D) HAIR

ONCE I SAILED FROM BOSTON BAY
BOUND FOR SINGAPORE
BUT ONE DAY OUT AND I MISSED HER SO
I SWAM RIGHT BACK TO SHORE (CHORUS)

SOME MEN WORK THE LIVE-LONG DAY
JUST FOR BREAD AND WINE
BUT I SIT OUT ON A MOONLIT NIGHT
AND KISS HER LIPS FOR MINE (CHORUS)

I LOVE SHE AND SHE LOVES ME
PARDON IF I BOAST
AT TIME WE FIGHT THE LIVE-LONG NIGHT
'BOUT WHO LOVE WHO THE MOST (CHORUS)

SOON I'M GONNA MARRY HER
LOVE HER TILL I DIE
THERE AIN'T NO LIVIN' ON LOVE ALONG
BUT STILL I'M GONNA TRY (CHORUS)
MY TRULY, TRULY FAIR
GUY MITCHELL (MITCH MILLER ORCHESTRA), VIC DAMONE, FREDDY MARTIN, RAY ANTHONY
BOB MERRILL

(OH, HO!!)
(TRULY, TRULY FAIR, TRULY, TRULY FAIR)
(HOW I LOVE MY TRULY FAIR)
(THERE'S SONGS TO SING HER, TRINKETS TO BRING HER)
(FLOWERS FOR HER GOLDEN HAIR)

(CHORUS) MY, TRULY, TRULY FAIR, TRULY, TRULY FAIR
HOW I LOVE MY TRULY FAIR (HIS TRULY FAIR)
THERE'S SONGS TO SING HER, TRINKETS TO BRING HER
FLOWERS FOR HER GOLDEN HAIR

(OH, HO!!)
SOME MEN PLOW THE OPEN PLAINS, SOME MEN SAIL THE BRINE
BUT I'M IN LOVE WITH A PRETTY LITTLE MAID, FOR WORK I HAVE NO TIME

SHE'S (CHORUS)

(OH, HO!!)
ONCE I SAILED FROM BOSTON BAY BOUND FOR SINGAPORE
BUT ONE DAY OUT AND I MISSED HER SO, I SWAM RIGHT BACK TO SHORE
BACK TO MY TRULY FAIR, TRULY, TRULY FAIR
HOW I LOVE MY TRULY FAIR
THERE'S SONGS TO SING HER, TRINKETS TO BRING HER
FLOWERS FOR HER GOLDEN HAIR

(OH, HO!!)
I LOVE SHE AND SHE LOVES ME, PARDON IF I BOAST
AT TIMES WE FIGHT ALL THE LIVE-LONG NIGHT 'BOUT WHO LOVES WHO THE MOST (CHORUS)

(OH, HO!!)
SOON I'M GONNA MARRY HER, LOVE HER TILL I DIE
THERE AIN'T NO LIVIN' ON LOVE ALONE BUT STILL I'M GONNA TRY
(TRULY, TRULY FAIR, TRULY, TRULY FAIR)
(HOW I LOVE MY TRULY FAIR)
THERE'S SONGS TO SING HER, TRINKETS TO BRING HER
FLOWERS FOR HER GOLDEN HAIR (FOR HER GOLDEN HAIR)

HOW I LOVE MY TRULY FAIR (LOVES HIS TRULY FAIR)
WOW! HOW I LOVE MY TRULY FAIR (HOW HE LOVES HIS TRULY FAIR)
OH, WHAT A BEAUTIFUL MORNIN'
LYRICS BY OSCAR HAMMERSTEIN II, MUSIC BY RICHARD RODGERS
(FROM OKLAHOMA)

THERE'S A (G) BRIGHT GOLDEN (D7) HAZE ON THE (G) MEADOW (D7)
THERE'S A (G) BRIGHT GOLDEN (D7) HAZE ON THE (Em) MEADOW (C)
THE (G) CORN IS AS (D7) HIGH AS AN (G) ELEPHANT'S (C) EYE
AN' IT (G) LOOKS LIKE IT'S (D7) CLIMBIN' CLEAR (G) UP TO THE (D7)SKY

(CHORUS) (G) OH, WHAT A BEAUTIFUL (D7) MOR(C)NIN'
(G) OH, WHAT A BEAUTIFUL (D7) DAY
(G) I'VE GOT A BEAUTIFUL (D) FEEL(C)IN'
(G) EVERYTHING'S (D7) GOIN' MY (G) WAY

ALL THE CATTLE ARE STANDIN' LIKE STATUES
ALL THE CATTLE ARE STANDIN' LIKE STATUES
THEY DON'T TURN THEIR HEADS AS THEY SEE ME RIDE BY
BUT A LITTLE BROWN MAV'RICK IS WINKIN' HER EYE (CHORUS)

ALL THE SOUNDS OF THE EARTH ARE LIKE MUSIC
ALL THE SOUNDS OF THE EARTH ARE LIKE MUSIC
THE BREEZE IS SO BUSY IT DON'T MISS A TREE
AND AN OL' WEEPIN' WILLER IS LAUGHIN' AT ME! (CHORUS)
OKLAHOMA
LYRICS BY OSCAR HAMMERSTEIN II, MUSIC BY RICHARD RODGERS
(FROM OKLAHOMA!)

(C) OKLAHOMA, WHERE THE (G7) WIND
COMES (GDIM) SWEEPIN' DOWN THE PLAIN (G7)
AND THE (C) WAVIN' WHEAT CAN (F) SURE SMELL (Fm) SWEET
WHEN THE (C) WIND COMES (A7) RIGHT BEHIND THE (D7) RAIN (G7)

OKLAHOMA, EVERY NIGHT MY HONEY LAMB AND I
SIT ALONE AND TALK AND WATCH A HAWK
MAKIN' LAZY CIRCLES IN THE SKY

WE (F) KNOW WE BELONG TO THE (C) LAND
AND THE (G) LAND WE BE(D7)LONG TO IS (G7) GRAND!
AND WHEN WE (C) SAY
(F) YEEOW! (C) A-YIP-I-O-EE-(D7)AY!
WE'RE ONLY SAYIN' (C) YOU'RE DOIN' (E7) FINE
OKLA(AM)HO(D7)MA! OKLA(C)HO(G7)MA O.(C)K.
ON TOP OF OLD SMOKY
KENTUCKY MOUNTAIN FOLKSONG

(G) ON TOP OF OLD (C) SMOKY, ALL COVERED WITH (G) SNOW
I LOST MY TRUE (D) LOVER, BY A-COURTING TOO (G) SLOW

WELL, COURTING'S A PLEASURE, AND PARTING IS GRIEF
BUT A FALSE-HEARTED LOVER, IS WORSE THAN A THIEF

A THIEF HE WILL ROB YOU, AND TAKE ALL YOU HAVE
BUT A FALSE-HEARTED LOVER, WILL SEND YOU TO THE GRAVE

THE GRAVE WILL DECAY YOU, AND TURN YOU TO DUST
AND WHERE IS THE YOUNG MAN, A POOR GIRL CAN TRUST?
(NOT ONE GIRL IN A HUNDRED, A POOR BOY CAN TRUST)

THEY’LL HUG YOU AND KISS YOU, AND TELL YOU MORE LIES
 THAN THE CROSSTIES ON THE RAILROAD, OR THE STARS IN THE SKIES

THEY’LL TELL YOU THEY LOVE YOU, JUST TO GIVE YOUR HEART EASE
BUT THE MINUTE YOUR BACK’S TURNED, THEY’LL COURT WHOM THEY
 PLEASE

SO COME ALL YOU YOUNG MAIDENS, AND LISTEN TO ME
NEVER PLACE YOUR AFFECTION, ON A GREEN WILLOW TREE

FOR THE LEAVES THEY WILL WITHER, AND THE ROOTS THEY WILL DIE
AND YOUR TRUE LOVE WILL LEAVE YOU, AND YOU'LL NEVER KNOW
WHY
ON TOP OF OLD SMOKEY
ARR. H. BELAFONTE

(G) ON TOP OF OLD (C) SMOKEY, ALL COVERED WITH (G) SNOW
I LOST MY TRUE (D) LOVER, FOR COURTING TOO (G) SLOW
YES, COURTING'S A PLEASURE, PARTING IS GRIEF
AND A FALSE-HEARTED LOVER, IS WORSE THAN A THIEF

SHE'LL KISS YOU, SHE'LL HUG YOU, AND TELL YOU MORE LIES
 THAN CROSSTIES ON A RAILROAD, OR STARS IN THE SKIES
LET ME TELL YOU ABOUT MY BABY, SHE'S LIKE BAD BRANDY WINE
THE FIRST TIME I KISSED HER, SHE DROVE ME OUT OF HER MIND
SHE'S A BALTIMORE SPECIAL, GOT A FINE BROWN FRAME
WHEN YOU SEE HER IN MOTION, EVIL WOMAN IS HER NAME

DID I TELL YOU ABOUT EASTMORE? LORD, WHAT A SHAME
HE RUN OFF WITH MY BABY, AND SCANDALIZED MY NAME

WELL I WENT TO THE MOUNTAINTOP, TO CLAIM MY BABY BACK
SHE WAS GONE WITH THAT EASTMORE, DOWN THAT LONESOME
RAILROAD TRACK

IF I EVER SEE THAT EASTMORE, I'LL SHOOT HIM WITH MY GUN
I'LL CUT HIM WITH MY LONG GILES(?), AND TELL THAT PIMP TO RUN

LITTLE LIZA, LITTLE LIZA, I COULDN'T SLEEP LAST NIGHT
COME ON BACK HOME BABY, EVERYTHING WILL BE ALL RIGHT

LET ME TELL YOU, LET ME TELL YOU, I DIDN'T CARE WHAT YOU SAY
IF MY WOMAN EVER COMES BACK, I'LL GIVE MY LIFE AWAY

IF YOU EVER SEE A DARK CLOUD, ROLLING IN THE SKY
IT'S MY WOMAN GONE TO HEAVEN, WITH A TEARDROP IN HER EYE

ON TOP OF OLD SMOKEY, ALL COVERED WITH SNOW
I LOST MY TRUE LOVER, FOR COURTING TOO SLOW
OVER THE RAINBOW (SOMEBWHERE OVER THE RAINBOW)
JUDY GARLAND
MUSIC BY HAROLD ARLEN, LYRICS BY E. Y. HARBURG

(C) SOMEWHERE (Em) OVER THE RAIN(C)BOW
(F) WAY UP (C) HIGH
(F) THERE’S A (Fm) LAND (C) THAT I HEARD OF
(Dm) ONCE IN A (G7) LULLA(C)BY

(C) SOMEWHERE (Em) OVER THE RAIN(C)BOW
(F) SKIES ARE (C) BLUE
(F) AND THE (Fm) DREAMS (C) THAT YOU DARE TO (Dm) DREAM
REALLY (G7) DO COME (C) TRUE

(C) SOMEDAY I’LL WISH UPON A STAR
AND WAKE UP WHERE THE CLOUDS ARE FAR BEHIND ME
WHERE TROUBLES MELT LIKE LEMON DROPS
AB(WAY ABOVE THE CHIMNEY TOPS
THAT’S (G) WHERE (B7) YOU’LL (Dm) FIND (G7) ME

(C) SOMEWHERE (Em) OVER THE RAIN(C)BOW
(F) BLUEBIRDS (C) FLY
IF (F) BIRDS (Fm) FLY (C) OVER THE RAINBOW
(Dm) WHY, THEN OH (G) WHY CAN’T (C) I

IF HAPPY LITTLE BLUEBIRDS FLY
ABOVE THE RAINBOW, (Dm) WHY
OH, (F) WHY CAN’T (C) I?
PEARLY SHELLS
BURL IVES, HANK SNOW, BILLY VAUGHN, DON HO
WRITTEN BY WEBLEY EDWARDS, LEON POBER, JOHN KALAPANA

(CHORUS) (D) PEARLY SHELLS, FROM THE OCEAN
SHINING IN THE (G) SUN, COVERING THE (A) SHORE
WHEN I (D) SEE THEM
MY HEART (G) TELLS ME THAT I LOVE YOU
MORE THAN (D) ALL THE (A7) LITTLE PEARLY (D) SHELLS

FOR EVERY (A) GRAIN OF SAND UPON THE BEACH
I'VE (D) GOT A KISS FOR YOU
AND I'VE GOT (A) MORE LEFT OVER FOR EACH STAR
THAT (E7) TWINKLES IN THE (A7) BLUE (CHORUS + REPEAT LAST LINE)
PITTSBURGH, PENNSYLVANIA
GUY MITCHELL
BOB MERRILL

(G) WALKIN' (C) UP AND (G) DOWN, POUNDIN' (C) THE CE(G)MENT
FAR A(C)WAY FROM (G) HOME AND (G7) I'M (Am7) BUSTED (D7) AND (G)
BENT

(D7) THERE'S A (G) PAWNSHOP ON A (Gmaj7) CORNER
IN (G6) PITTSBURGH, PENNSYLVANIA
AND I (D7) WALK UP AND DOWN 'NEATH THE (G) CLOCK
(D7) BY THE (G) PAWNSHOP ON A (Gmaj7) CORNER
IN (G6) PITTSBURGH, PENNSYLVANIA
BUT I (D7) AIN'T GOT A THING LEFT TO (G) HOCK (G7, D7)

SHE WAS (G) PEACHES, SHE WAS (Gmaj7) HONEY
AND SHE (G6) COST ME ALL MY (G) MONEY
'CAUSE A (D7) WHIRL 'ROUND THE TOWN
WAS HER (G) DREAM (WAS HER DREAM) (Am7)
(D7) TOOK HER (G) DANCIN', TOOK HER (Gmaj7) DININ'
TILL HER (G) BLUE EYES WERE (Am7) SHININ'
WITH THE (D7) SIGHTS THAT THEY NEVER HAD (G) SEEN (NEVER SEEN)
(G7)
IF (C) YOU SHOULD RUN INTO (Cm) A (G) GOLDEN-HAIRED ANGEL
AND (D7) ASK HER TONIGHT FOR A (G) DATE (G7)
SHE'LL (C) TELL YOU SOMWHERE THERE'S (C7) A (G) RICH
MILLIONAIRE
WHO IS (A7) CALLING AGAIN ABOUT (D) EIGHT (D7)

THERE'S A PAWNSHOP ON A CORNER IN PITTSBURGH, PENNSYLVANIA
AND I'VE JUST GOTTA GET FIVE OR TEN (FIVE OR TEN)
FROM THE PAWNSHOP ON A CORNER IN PITTSBURGH, PENNSYLVANIA
GOTTA BE WITH MY ANGEL AGAIN

<INSTRUMENTAL WITH WHISTLING>

(REPEAT FROM SECOND OR THIRD VERSE)
+ GOTTA BE WITH MY ANGEL AGAIN

75
POLICHINELLE (PUNCHINELLA)
EDITH PIAF
C DUMONT, J PLANTE

TIRE LES FICELLES, TIRE LES FICELLES
D'UN POLICHINELLE
RETENDRE LES BRAS
TOUME LA BAGUETTE ET TA MARIONETTE
DANSERA LA TETE ET TE SOURIRA
D'UN COTE DOIGT LESTE COMMANDE MES
JESTES, TU TE FOUS DU RESTE
CA NE COUTE PAS
TIRE LES FICELLES ET POLICHINELLE AUSSITOT FERA
CE QUE TU VOUDRAS

TIRE LES FICELLES, TIRE LES FICELLES
D'UN POLICHINELLE, FERA MILLE TOURS
TE DIRA "JE T'AIMÉ" CACHERA SES FAIMS,
CACHERA SA HAINE SOUS LES MOTS D'AMOUR

TIRER DANS LE MONDE POUR QUE TOI DANS
L'OMBRE TU AIS LE TRIOMPHE
AUQUEL TU A DROIT
UN POLICHINELLE FERA SANS OBEL ET DES
QU'ON NOUS VERRA
ON T'APPLAUDIRA

C'EST TOUT JUSTE SEULEMENT SI J'AI UN COEUR
C'EST TOUT SEULEMENT SI J'AI UNE AME
C'EST PROPRE ET DUR EN TOT PROGRAMME DE PRESTIDIGITATEUR

TIRE LES FICELLES, TIRE LES FICELLES
DE POLICHINELLE
MAIS IL FAUT GARDE A TOI
CAR IL EST POSSIBLE QUE JE ME DELIBRE DES
FILS INVISIBLE QUI M'ATTACHENT A TOI
EN ERISANT LE CHARME, JE RETROUVE UNE AME
JE REDEVIENS FEMME, JE REDEVIENS MOI
FAUT QUE S'EN PROFITE, ON SE LASSE VITE ET
LE JOUR VIENDRA
OU CA CASSERA, OU CA CASSERA, OU CA CASSERA
RUFUS RASTUS JOHNSON BROWN
(ALSO KNOWN AS “THE CHICKEN SONG”)
HARRY VON TILZER

OH, RUFUS, RASTUS, JOHNSON BROWN
WHATCHA GONNA DO WHEN THE RENT COMES ROUND?
WHATCHA GONNA SAY, WHATCHA GONNA PAY
WHATCHA GONNA DO ON THE JUDGMENT DAY?
OH, YOU KNOW, I KNOW, RENT MEANS DOUGH
LANDLORD'LL THROW YOU OUT IN THE SNOW
OH, RUFUS, RASTUS, JOHNSON BROWN
WHATCHA GONNA GO WHEN THE RENT COMES ROUND?

OH, C, THAT'S THE WAY IT BEGINS
OH, H, THAT'S THE SECOND LETTER IN
I, I AM THE THIRD
OH, C, THAT'S THE FOURTH LETTER IN THIS WORD
OH, K, I'M FILLIN' IN
E, I'M NEAR THE END
OH, C H I C K E N - THAT AM THE WAY TO SPELL CHICKEN.

Alternate version:

RUFUS RASTUS JOHNSON BROWN
OH WHATCHA GONNA DO WHEN THE RAIN COMES DOWN?
WHATCHA GONNA DO? AND WHATCHA GONNA SAY?
IF YOU CAN'T PAY THE RENT 'TILL THE RAIN GOES AWAY?
OH YOU KNOW AND I KNOW AND EVERYBODY KNOWS THAT YOU CAN'T
PAY THE RENT IF YA AIN'T GOT THE DOUGH!
RUFUS RASTUS JOHNSON BROWN OH WHATCHA GONNA DO WHEN
THE RAIN COMES DOWN!

HARMONY:
C THAT'S THE WAY IT BEGINS, AND
H, THAT'S THE NEXT LETTER IN,
I YOU'RE IN THE MIDDLE OF THE WORD AND
C, YOU'VE ALREADY HEARD, AND
K NOW YOU'RE NEARING THE END, AND
E, NOW YOU'RE ROUNGING THE BEND.
C-H-I-C-K-E-N OH THAT'S THE WAY YOU SPELL *CLAP* *CLAP* CHICKEN!
SAILING ON THE SEVEN SEAS

YOU SAY THAT LOVE WILL CAPTURE ME
BUT NOT UNLESS YOU GIVE IT FREE
WE’RE SAILING ON THE SEVEN SEAS
SISTER RAY IS ON TV
THE LIGHT OF LOVE IT SHINES SO BRIGHT
THAT THE FBI WON’T SLEEP TONIGHT

‘CAUSE I’M SO IN AWE OF YOU
THAT I DON’T KNOW WHAT TO DO
AND I’M SAILING ON
THE SEVEN SEAS SO BLUE

SICK AND TIRED AND DON’T KNOW WHY
SKIN AND BONE WON’T TOUCH THE SKY
SEX AND LIES CAN’T BRING ME DOWN
‘CAUSE I’VE SOLD MY SOUL ALL OVER TOWN

‘CAUSE I’M SO IN AWE OF YOU
THAT I DON’T KNOW WHAT TO DO
AND I’M SAILING ON
THE SEVEN SEAS SO BLUE

PEOPLE TRY TO DRAG US DOWN
SO WE LEARN TO SWIM BEFORE WE DROWN

‘CAUSE I’M SO IN AWE OF YOU
THAT I DON’T KNOW WHAT TO DO
AND I’M SAILING ON
THE SEVEN SEAS SO BLUE

AND I’M SO IN AWE OF YOU
THAT I DON’T KNOW WHAT TO DO
AND I’M SAILING ON
THE SEVEN SEAS SO BLUE
SENTIMENTAL JOURNEY
DORIS DAY, FRANK SINATRA, FERLIN HUSKY
MUSIC BY LES BROWN AND BENJAMIN HOMER, LYRICS BY ARUTHUR (“BUD”) GREEN

(G) I’M GONNA TAKE A SENTIMENTAL JOURNEY
I’M GONNA SET MY (A7) HEART AT (D7) EASE
(G) I’M GONNA MAKE A (C) SENTIMENTAL JOURNEY
(G) TO RENEW OLD (D7) MEMO(G)RIES

I GOT MY FARE, GOT MY RESERVATION
SPENT EVERY DIME I (A7) COULD AF(D7)FORD
(G) LIKE A CHILD, IN (C) WILD ANTICIPATION
(G) I LONG TO HEAR THAT “(D7) ALL A(G)BOARD”

(C) SEVEN, THAT’S THE TIME WE LEAVE AT (G) SEVEN
I’LL BE WAITING UP FOR (A7) HEAVEN
COUNTING EVERY MILE OF (D7) RAILROAD (Am) TRACK
THAT (D7) TAKES ME BACK

(G) I NEVER THOUGHT MY HEART COULD BE SO YEARNY
WHY DID I DE(A7)CIDE TO (D7) ROAM
(G) I’M GONNA TAKE A (C) SENTIMENTAL JOURNEY
(G) SENTIMENTAL (D7) JOURNEY (G) HOME
SEVENTY SIX TROMBONES
MEREDITH WILSON (FROM THE MUSIC MAN)

SEVENTY (G) SIX TROMBONES LED THE (D7) BIG PARADE
WITH A HUNDRED AND TEN CORNETS CLOSE AT (G) HAND
THEY WERE FOLLOWED BY (G7) ROWS AND ROWS
OF THE (C) FINEST VIRTU(A7)OSOS
THE (D) CREAM OF (A7) EVERY FAMOUS (D) BAND (A7)(D7)

SEVENTY SIX TROMBONES CAUGHT THE MORNING SUN
WITH A HUNDRED AND TEN CORNETS RIGHT BEHIND
THERE WERE MORE THAN A THOUSAND REEDS SPRINGING UP LIKE
WEEDS
THERE WERE HORNS OF EVERY SHAPE AND KIND

THERE WERE (C) COPPER BOTTOM (F) TYMPA(C)NI IN (G7) HORSE
PLATOONS
THUNDERING, (B7) THUNDERING, (C) ALL ALONG THE WAY (G7)
(C) DOUBLE BELL EU(FB)PHONI(C)UMS AND (G) BIG BASSOONS
(D7) EACH BASSOON HAVING HIS (G) BIG (D7) FAT (G7) SAY

THERE WERE FIFTY MOUNTED CANNON IN THE BATTERY
THUNDERING, THUNDERING, LOUDER THAN BEFORE
CLARINETS OF EVERY SIZE AND TRUMPETERS WHO'D IMPROVISE
A FULL OCTAVE HIGHER THAN THE SCORE

(INSTRUMENTAL)

SEVENTY SIX TROMBONES LED THE BIG PARADE
WHEN THE ORDER TO MARCH RANG OUT LOUD AND CLEAR
STARTING OFF WITH A BIG BANG BONG ON A CHINESE GONG
BY A BIG BANG BONGER AT THE REAR

SEVENTY SIX TROMBONES HIT THE COUNTERPOINT
WHILE A HUNDRED AND TEN CORNETS PLAYED THE AIR
THEN I MODESTLY TOOK MY PLACE AS THE ONE AND ONLY BASS
AND I OOMPAHED UP AND DOWN THE SQUARE
SLEEPY LAGOON
HARRY JAMES (1940), THE PLATTERS
SONGWRITERS: WORDS BY JACK LAWRENCE AND MUSIC BY ERIC COATES

(strum) (D) A SLEEPY LAGOON, A TROPICAL MOON AND TWO ON AN ISLAND,
A SLEEPY LAGOON AND TWO HEARTS IN TUNE IN SOME LULLA(A)BY LAND,
THE (Em7) FIREFLIES’ (A7) GLEAM, (Em7) REFLECTS IN THE (A7) STREAM, THEY (Em7) SPARKLE AND (A7) SHIMMER,
A (E7) STAR FROM ON HIGH, FALLS OUT OF THE SKY, AND SLOWLY GROWS (A7) DIMMER,

THE LEAVES FROM THE (D) TREES, ALL DANCE IN THE BREEZE, AND FLOAT ON THE RIPPLES,
WE’RE DEEP IN A SPELL, AS NIGHTINGALES TELL OF ROSES AND (G) DEW,
THE MEMORY (G7) OF, THIS MOMENT OF LOVE, WILL HAUNT ME FOR(D)EVER,
A TROPICAL (E7) MOON, A SLEEPY LA(A)GOON, AND (D) YOU.

STAND STILL, OH HEAVEN AND EARTH AND RIVER,
STAND STILL, OH TIME IN YOUR ENDLESS FLIGHT.
IF LOVE CAN BUT COMMAND, THE MOON WILL STAND, THE SUN WON’T WAKE,
THE DAY WON’T BREAK, AND IT WILL ALWAYS BE TONIGHT.
(repeat second verse & repeat last two lines)
SWANEE
JAYE P. MORGAN
WORDS BY IRVING CAESAR, MUSIC BY GEORGE GERSHWIN

(Am) I'VE BEEN A(Dm)WAY FOR A (Am) LONG TIME (E7)
(Am) I NEVER (A7) THOUGHT I'D (Dm7) MISS YOU (Am) SO
(D) SOMEHOW, I (Am) FEEL, (D) YOUR LOVE WAS (Am) REAL (E7)
(Am) NEAR YOU I LONG TO (D) BE (D7)

(THE BIRDS ARE SINGIN', IT IS SONGTIME)
(THE BANJO'S STRUMMIN' SOFT AND LOW)
I KNOW THAT YOU YEARN FOR ME, TOO
SWANEE, YOU'RE CALLIN' ME

(CHORUS) (A) SWANEE, HOW I LOVE YOU, HOW I LOVE YOU
(D) MY DEAR OLD (A) SWANEE
I'D GIVE THE WORLD (D7) TO (E) BE
AMONG THE (E7) FOLKS IN (A) D-I-X
I-(E7)EVEN KNOW MY (A) MAMMY'S WAITIN' FOR ME, PRAYIN' FOR ME
(D) DOWN BY THE (A) SWANEE
THE FOLKS UP NORTH (D) WILL SEE ME NO MORE
WHEN (E7) I GET TO THAT SWANEE (A) SHORE

<INSTRUMENTAL>

(E7) SWANEE (SWANEE) (A) SWANEE (SWANEE)
(E7) I'M COMIN' BACK TO (D) SWANEE (TO SWANEE)
(E7) MAMMY (MAMMY) (A) MAMMY (MAMMY)
I (A7) LOVE THE OLD (E7) FOLKS AT (A) HOME

<BRIEF DRUM SOLO>

(CHORUS)

TRANSCRIBER'S NOTE:
GERSHWIN AND CAESAR OBVIOUSLY PAY TRIBUTE HEREWITHTO STEPHEN COLLINS FOSTER'S 1851 COMPOSITION, "OLD FOLKS
AT HOME" (A\K\A "WAY DOWN UPON THE SWANEE RIVER").
THE RIVER THAT GAVE RISE TO THAT TITLE IS PROPERLY SPELLED
SUWANEE AND IT RUNS THROUGH FLORIDA AND GEORGIA TO THE
GULF OF MEXICO. FOR MORE INFO ON HOW FOSTER CHOSE
THAT RIVER, SEE HTTP://WWW.BOBJANUARY.COM/FOSTER/SF9.HTM

MARY MARGARET "JAYE P." MORGAN'S THIRD-BIGGEST HIT, RELEASED AS THE B-SIDE OF HER TOP 10 TWO-SIDED HIT SINGLE "THE LONGEST WALK."
COVER VERSION OF THE SMASH HIT MADE FAMOUS BY AL JOLSON IN 1920, FROM HIS BROADWAY MUSICAL "SINBAD"
THE BOLL WEEVIL SONG
BROOK BENTON
EDDIE COCHRAN, JERRY CAPEHART

- AS SUNG ON "THE SATIN SOUND  BROOK BENTON"
- SUFFOLK MARKETING-SMI 2
- PEAK BILLBOARD POSITION # 2 IN 1961
- NOT TO BE CONFUSED WITH THE FATS DOMINO-WRITTEN "BO WEEVIL" THAT WAS CHARTED
  IN 1956 AT # 17 BY TERESA BREWER AND # # 35 BY DOMINO
- WORDS AND MUSIC BY BROOK BENTON AND CLYDE OTIS

TRANSCRIBER’S NOTE: ALL WORDS ARE SPOKEN EXCEPT THOSE IN < > WHICH ARE SUNG.

LET ME TELL YA A STORY ABOUT A BOLL WEEVIL
NOW, SOME OF YOU MAY NOT KNOW, BUT A BOLL WEEVIL IS AN INSECT. AND HE'S FOUND MOSTLY WHERE COTTON GROWS. NOW, WHERE HE COMES FROM, HM, NOBODY REALLY KNOWS. BUT THIS IS THE WAY THE STORY GOES.

THE FARMER SAID TO THE BOLL WEEVIL "I SEE YOU'RE ON THE SQUARE" BOLL WEEVIL SAID TO THE FARMER "SAY YEP! MY WHOLE DARN FAMILY’S HERE" <WE GOTTA HAVE A HOME, GOTTA HAVE A HOME>

THE FARMER SAID TO THE BOLL WEEVIL "SAY, WHY DO YOU PICK MY FARM?" THE WEEVIL JUST LAUGHED AT THE FARMER 'N' SAID "WE AIN'T GONNA DO YA MUCH HARM"

<WE'RE LOOKING FOR A HO-O-O-O-O,-O-O-O, -O-O-O, O-O-OME>

AND THE BOLL WEEVIL SPOTTED A LIGHTNING BUG. HE SAID "HEY, I'D LIKE TO MAKE A TRADE WITH YOU. BUT, YA SEE IF I WAS A LIGHTNING BUG, I'D SEARCH THE WHOLE NIGHT THROUGH"

<SEARCHIN' FOR A HOME, I'D HAVE ME PLENTY OF HOME>

AND THE BOLL WEEVIL CALLED THE FARMER, 'N' HE SAID "YA BETTER SELL YOUR OLD MACHINES,
'CAUSE WHEN I'M THROUGH WITH YOUR COTTON, HEH, YOU CAN'T EVEN BUY GASOLINE."
<I'M GONNA STAKE ME A HOME, GOTTA HAVE A HOME>

AND THE BOLL WEEVIL SAID TO THE FARMER, SAID " FARMER, I'D LIKE TO WISH YOU WELL."
FARMER SAID TO THE BOLL WEEVIL, "YEAH, AN' I WISH THAT YOU WERE IN ****"
<LOOKIN' FOR A HOME, LOOKIN' FOR A HOME>
(AHH, YOU HAVE A HOME ALL RIGHT, YOU HAVE A HOME>
(A REAL HOT HOME, AHHH

FADE
THE CAT CAME BACK
AMERICAN

(Em) OLD MISTER (D) JOHNSON HAD (C) TROUBLES OF HIS (B7) OWN
HE (Em) HAD A YELLOW (D) CAT WHICH (C) WOULDN'T LEAVE (B7) HOME
HE (Em) TRIED AND HE (D) TRIED TO (C) GIVE THE CAT A (B7) WAY
HE (Em) GAVE IT TO A (D) MAN GOING (C) FAR, FAR A (B7) WAY

(CHORUS) BUT THE (Em) CAT CAME (D) BACK, THE (C) VERY NEXT (B7) DAY
THE (Em) CAT CAME (D) BACK
THEY (C) THOUGHT HE WAS A (B7) GONER BUT THE (Em) CAT CAME (D) BACK
IT (C) JUST COULDN'T (B7) STAY A (Em) WAY

THE MAN AROUND THE CORNER SPORE HE'LL KILL THE CAT ON SIGHT
HE LOADED UP HIS SHOTGUN WITH NAILS AND DYNAMITE
HE WAITED FOR THE CAT TO COME AROUND
NINETY-SEVEN PIECES OF THE MAN IS ALL THEY FOUND (CHORUS)

HE GAVE IT TO A LITTLE BOY WITH A DOLLAR NOTE
TOLD HIM FOR TO TAKE IT UP THE RIVER IN A BOAT
THEY TIED THE ROPE AROUND ITS NECK, IT MUST HAVE WEIGHED A POUND
NOW THEY DRAG THE RIVER FOR A LITTLE BOY THAT'S DROWNED (CHORUS)

HE GAVE IT TO A MAN GOING UP IN A BALLOON
HE TOLD HIM FOR TO TAKE IT TO THE MAN IN THE MOON
THE BALLOON CAME DOWN ABOUT NINETY MILES AWAY
WHERE HE IS NOW, WELL I DARE NOT SAY (CHORUS)

HE GAVE IT TO A MAN GOING WAY OUT WEST
TOLD HIM FOR TO TAKE IT TO THE ONE HE LOVED THE BEST
FIRST THE TRAIN HIT THE CURVE, THEN IT JUMPED THE RAIL
NOT A SOUL WAS LEFT BEHIND TO TELL THE GRUESOME TALE (CHORUS)

THE CAT, IT HAD SOME COMPANY ONE NIGHT OUT IN THE YARD
SOMEONE THREW A BOOT-JACK AND THEY THREW IT MIGHTY HARD
IT CAUGHT THE CAT BEHIND THE EAR, SHE THOUGHT IT RATHER SLIGHT
WHEN ALONG CAME A BRICKBAT AND KNOCKED THE CAT OUT OF SIGHT (CHORUS)

AWAY ACROSS THE OCEAN THEY DID SEND THE CAT AT LAST VESSEL ONLY OUT A DAY AND MAKING WATER FAST
PEOPLE ALL BEGAN TO PRAY, THE BOAT BEGAN TO TOSS
A GREAT BIG GUST OF WIND CAME BY AND EVERY SOUL WAS LOST
(CHORUS)

ON A TELEGRAPH WIRE, SPARROWS SITTING IN A BUNCH
THE CAT WAS FEELING HUNGRY, THOUGHT SHE'D LIKE 'EM FOR A LUNCH
CLIMBING SOFTLY UP THE POLE, AND WHERE SHE REACHED THE TOP
PUT HER FOOT UPON THE ELECTRIC WIRE, WHICH TIED HER IN A KNOT
(CHORUS)

THE CAT WAS A POSSESSOR OF A FAMILY OF ITS OWN
WITH SEVEN LITTLE KITTENS, TILL THERE CAME A CYCLONE
BLEW THE HOUSES ALL APART AND TOSSLED THE CAT AROUND
THE AIR WAS FULL OF KITTENS, AND NOT A ONE WAS FOUND
(CHORUS)
THE DRUNKEN SAILOR
19TH CENTURY AMERICAN SEA CHANTY

(D) 'WAY HAY, 'N' UP SHE RISES! (A7) PATENT BLOCK O' DIFF'RENT SIZES
(D) 'WAY HAY, 'N' UP SHE RISES, (A7) EARLY IN THE (D) MORNING?

WHAT SHALL WE DO W'I' A DRUNKEN SAILOR?
(A7) WHAT SHALL WE DO W'I' A DRUNKEN SAILOR?
(D) WHAT SHALL WE DO W'I' A DRUNKEN SAILOR?
(A7) EARLY IN THE (D) MORNIN'!

PUT HIM IN THE LONG BOAT TILL HE GETS SOBER...

KEEP HIM THERE AN' MAKE HIM BAIL HER...

TRICE HIM UP IN A RUNNIN' BOWLINE...

TIE HIM TO THE TAFF-RAIL WHEN SHE'S YARD-ARM UNDER...

PUT HIM IN THE SCUPPERS WITH A HOSEPIPE ON HIM...

TAKE HIM AN' SHAKE 'IM AN' TRY AN' WAKE 'IM...

GIVE HIM A DOSE O' SALT AN' WATER...

GIVE HIM A TASTE O' THE BOSUN'S ROPE-END...
THE GIRL THAT I MARRY
IRVING BERLIN (FROM ANNIE GET YOUR GUN)

(D) THE GIRL THAT I MARRY WILL (Em) HAVE TO (A) BE AS SOFT AND AS PINK AS A (D) NURSERY
THE (A7) GIRL I CALL MY (D) OWN (E7) WILL WEAR (D) SATINS AND (Em) LACES AND (D7) SMELL OF CO(A7)LOGNE

HER (D) NAILS WILL BE POLISHED AND (Em) IN HER (A) HAIR SHE'LL WEAR A GARDENIA AND (D7) I'LL BE THERE 'STEAD OF (D) FLITTIN' I'LL BE (G) SITTIN' NEXT TO (D) HER AND SHE'LL (A7) PURR LIKE A (D) KITTEN

A DOLL I CAN CARRY
THE (A7) GIRL THAT I MARRY MUST (D) BE
THE LOVELIEST NIGHT OF THE YEAR
MARIO LANZA, VERA LYNN
MEXICAN COMPOSER: JUVENTINO POLICARO ROSAS CARDENAS
(SOBBRE LAS OLAS, OVER THE WAVES, 1888), IN 1950, THE MUSIC WAS
ADAPTED BY IRVING AARONSON WITH LYRICS BY PAUL FRANCIS WEBSTER FOR THE MOVIE “THE GREAT CARUSO”. IT WAS SUNG BY
MARIO LANZA AND ANN BLYTH IN THE MOVIE, AND BECAME ONE OF
THE MOST POPULAR SONGS OF 1951.

(G) WHEN YOU ARE IN LOVE
IT'S THE LOVELIEST NIGHT OF THE (D) YEAR
STARS TWINKLE ABOVE
AND YOU ALMOST CAN TOUCH THEM FROM (G) HERE

WORDS FALL INTO RHYME
ANY TIME YOU ARE HOLDING ME (C) NEAR
WHEN YOU ARE IN (G) LOVE
IT'S THE (D7) LOVELIEST NIGHT OF THE (G) YEAR

(C) WALTZING ALONG IN THE BLUE
LIKE A BREEZE DRIFTING OVER THE (G) SAND
THRILLED BY THE WONDER OF YOU
AND THE WONDERFUL TOUCH OF YOUR (C) HAND, AND

(G) MY HEART STARTS TO BEAT
LIKE A CHILD WHEN A BIRTHDAY IS (D) NEAR
SO KISS ME, MY SWEET
IT'S THE LOVELIEST NIGHT OF THE (G) YEAR (instrumental interlude, and
repeat last two verses)
THE WILD ROVER
TRADITIONAL IRISH SONG

(A) I'VE BEEN A WILD ROVER FOR MANY A (D) YEAR
AND I (E) SPENT ALL MY MONEY ON WHISKEY AND (A) BEER,
AND NOW I'M RETURNING WITH GOLD IN GREAT (D) STORE
AND I (E) NEVER WILL PLAY THE WILD ROVER NO (A) MORE.

(CHORUS) AND IT'S (E) NO, NAY, NEVER,
(A) NO NAY NEVER NO (D) MORE,
WILL I (E) PLAY THE WILD ROVER
NO NEVER NO (A) MORE.

I WENT TO AN ALE-HOUSE I USED TO FREQUENT
AND I TOLD THE LANDLADY MY MONEY WAS SPENT.
I ASKED HER FOR CREDIT, SHE ANSWERED ME "NAY
SUCH A CUSTOM AS YOURS I COULD HAVE ANY DAY." (CHORUS)

I TOOK FROM MY POCKET TEN SOVEREIGNS BRIGHT
AND THE LANDLADY'S EYES OPENED WIDE WITH DELIGHT.
SHE SAID "I HAVE WHISKEY AND WINES OF THE BEST
AND THE WORDS THAT I SPOKE SURE WERE ONLY IN JEST." (CHORUS)

I'LL GO HOME TO MY PARENTS, CONFESS WHAT I'VE DONE
AND I'LL ASK THEM TO PARDON THEIR PRODIGAL SON.
AND IF THEY CARESS (FORGIVE) ME AS OFTTIMES BEFORE
SURE I NEVER WILL PLAY THE WILD ROVER NO MORE. (CHORUS)
TILL I WALTZ AGAIN WITH YOU
TERESA BREWER, ROSEMARY CLOONEY
PROSEN

(CHORUS) (A) TILL I WALTZ AGAIN WITH YOU
LET NO OTHER HOLD YOUR (E7) CHARMS
IF MY DREAMS SHOULD ALL COME TRUE
YOU'LL BE WAITING FOR MY (A) ARMS

TILL I KISS YOU ONCE AGAIN
KEEP MY LOVE LOCKED IN YOUR HEART
DARLING, I'LL RETURN AND THEN
WE WILL NEVER HAVE TO PART

(A7) THOUGH IT MAY (D) BREAK YOUR HEART AND (E7) MINE
THE (E) MINUTE WHEN IT'S TIME TO (A) GO
REMEMBER (D) DEAR, EACH WORD DI(E7)VINE
THAT (B7) MEANT I LOVE YOU (E7) SO

TILL I WALTZ AGAIN WITH YOU
JUST THE WAY WE ARE TONIGHT
I WILL KEEP MY PROMISE TRUE
FOR YOU ARE MY GUIDING LIGHT

(REPEAT LAST TWO VERSES)

Teresa Brewer (7 May 1931 -- 17 October 2007) was an American pop singer whose style incorporated elements of country, jazz, rhythm and blues, musicals and novelty songs. She was one of the most prolific and popular female singers of the 1950s, recording nearly 600 songs. Born Theresa Breuer in Toledo, Ohio, she died of a neuromuscular disease at her home in New Rochelle, N.Y. at the age of 76.
TRAMP! TRAMP! TRAMP!
FROM THE AMERICAN CIVIL WAR, GEORGE F ROOT

IN THE (A) PRISON CELL I SIT, THINKING, (D) MOTHER, DEAR, OF (A) YOU AND OUR BRIGHT AND HAPPY (B7) HOME SO FAR A(E7)WAY AND THE (A) TEARS, THEY FILL MY EYES, 'SPITE OF (D) ALL THAT I CAN (A) DO THOUGH I (D) TRY TO CHEER MY (E7) COMRADES AND BE (A) GAY

(CHORUS) TRAMP, TRAMP, TRAMP THE BOYS ARE MARCHING (E7) CHEER UP, (A) COMRADES, THEY WILL (E7) COME AND BE(A)NEATH THE STARRY FLAG WE SHALL (D) BREATHE THE AIR A(A)GAIN OF THE FREE LAND IN OUR (E7) OWN BELOVED (A) HOME

IN THE BATTLE FRONT WE STOOD, WHEN THEIR FIERCEST CHARGE THEY MADE AND THEY SWEPT US OFF A HUNDRED MEN OR MORE BUT BEFORE WE REACHED THEIR LINES, THEY WERE BEATEN BACK DISMAYED AND WE HEARD THE CRY OF VICT'RY O'ER AND O'ER (CHORUS)

SO WITHIN THE PRISON CELL, WE ARE WAITING FOR THE DAY THAT SHALL COME TO OPEN WIDE THE IRON DOOR AND THE HOLLOW EYE GROWS BRIGHT AND THE POOR HEART ALMOST GAY AS WE THINK OF SEEING HOME AND FRIENDS ONCE MORE (CHORUS)
TRUE LOVE
BING CROSBY, PAT BOONE, PATSY CLINE
COLE PORTER (FROM THE MOVIE “HIGH SOCIETY”)

(D) SUNTANNED, (A7) WINDBLOWN
(D) HONEYMOONERS AT LAST A(E)LONE
(D) FEELING (G) FAR ABOVE (Gm) PAR
(D) OH, HOW (E7) LUCKY WE (A) ARE

WHILE I (D) GIVE TO (G) YOU
AND YOU (D) GIVE TO ME
(A) TRUE LOVE, TRUE (D) LOVE
SO ON AND (G) ON IT WILL (D) ALWAYS BE
(A) TRUE LOVE, TRUE (D) LOVE

FOR (Gm) YOU AND (C7) I HAVE A (F) GUARDIAN (D7) ANGEL
ON (Gm) HIGH WITH (C7) NOTHING TO (A7) DO
BUT TO (D) GIVE TO (G) YOU AND TO (D) GIVE TO ME
(A7) LOVE FOREVER (D) TRUE

BUT TO (D) GIVE TO (G) YOU AND TO (D) GIVE TO ME
(A7) LOVE FOREVER (D) TRUE
(A7) LOVE FOREVER (D) TRUE
WE SHALL OVERCOME
MUSICAL AND LYRICAL ADAPTATION BY ZILPHIA HORTON,
FRANK HAMILTON, GUY CARAWAN AND PETE SEEGER

(C) WE SHALL (F) OVER(C)COME, WE SHALL (F) OVER(C)OME
WE SHALL (F) OV(G)ER(AM)COME (D7) SOME(G)DAY
(DM7,G7) OH, (C) DEEP (F) IN MY (C) HEART (F) I (G) DO (G7) BE(A7)LIEVE
(C) WE SHALL (F) OVER(C)OME (G7) SOME(C)DAY (F,C)

WE'LL WALK HAND IN HAND, WE'LL WALK HAND IN HAND
WE'LL WALK HAND IN HAND SOMEDAY
OH, DEEP IN MY HEART I DO BELIEVE
WE SHALL OVERCOME SOMEDAY
WHEN YOU AND I WERE YOUNG, MAGGIE  
GEORGE W. JOHNSON AND JAMES AUSTIN BUTTERFIELD

(A) I WANDERED TO(A7)DAY TO THE (D) HILL, MAGGIE  
TO (A) WATCH THE SCENE BE(E7)LOW  
THE (A) CREEK AND THE (A7) CREAKING OLD (D) MILL, MAGGIE  
AS (A) WE USED TO (E7) LONG, LONG A(A)GO

THE (D) GREEN GROVE IS GONE FROM THE (A) HILL, MAGGIE  
WHERE (E7) FIRST THE (B7) DAISIES (E7) SPRUNG  
THAT (A) CREAKING OLD (A7) MILL IS (D) STILL, MAGGIE  
SINCE (A) YOU AND (E7) I WERE (A) YOUNG

(LIKE 1ST) OH THEY SAY THAT I'M (A7) FEEBLE WITH (D) AGE, MAGGIE  
MY (A) STEPS ARE MUCH SLOWER THAN (E7) THEN  
MY (A) FACE IS A (A7) WELL-WRITTEN (D) PAGE, MAGGIE  
AND (A) TIME ALL A(E7)LONE WAS THE (A) PEN

(LIKE 2ND) THEY (D) SAY WE HAVE OUR DIFFERENT (A) TIME, MAGGIE  
AS THEY (E7) HEAR OUR (B7) SONG THAT WE (E7) SUNG  
BUT TO (A) ME YOU'RE THE (A7) SAME AS YOU (D) WERE, MAGGIE  
WHEN (A) YOU AND (E7) I WERE (A) YOUNG  
WHEN (A) YOU AND (E7) I WERE (A) YOUNG
WHEN YOU’RE SMILING
FRANK SINATRA, LOUIS ARMSTRONG, DEAN MARTIN
SONGWRITERS: LARRY SHAY, MARK FISHER, JOE GOODWIN

(G) WHEN YOU'RE SMILING, WHEN YOU'RE SMILING
THE WHOLE WORLD (E7) SMILES WITH (Am) YOU
WHEN YOU'RE LAUGHING, WHEN YOU'RE (Am7) LAUGHING
THE (D7) SUN COMES SHINING (G) THROUGH

BUT WHEN YOU'RE (G7) CRYING, YOU (C) BRING ON THE RAIN
SO STOP YOUR (A7) SIGHING, BE (D7) HAPPY AGAIN
KEEP ON (G) SMILING, CAUSE WHEN YOU'RE (E7) SMILING
THE (Am) WHOLE (Am7) WORLD (D7) SMILES WITH (G) YOU (repeat)
WUNDERBAR
COLE PORTER (FROM “KISS ME, KATE”)

(G) WUNDERBAR, WUNDERBAR! WHAT A PERFECT (C) NIGHT FOR (G) LOVE
HERE AM (D7) I, HERE YOU ARE, WHY, IT'S (G) TRULY WUNDERBAR!
WUNDERBAR, WUNDERBAR! WE'RE ALONE AND (C) HAND IN (G) GLOVE
NOT A (D7) CLOUD NEAR OR FAR, WHY IT'S (G) MORE THAN
WUNDERBAR!

OH, I (C) CARE, DEAR, FOR YOU (G) MADLY
AND I (C) LONG, DEAR, FOR YOUR (G) KISS
I WOULD (A) DIE, DEAR, FOR YOU (D) GLADLY
LIFE’S DI(A)VINE, DEAR! AND YOU'RE (D7) MINE, DEAR!

WUNDER(G)BAR, WUNDERBAR! THERE’S OUR FAVO(C)RITED STAR
A(G)BOVE
WHAT A (D7) BRIGHT SHINING STAR, LIKE OUR (G) LOVE, IT'S
WUNDERBAR!
YES SIR, THAT'S MY BABY  
LYRICS BY GUS KAHN, MUSIC BY WALTER DONALDSON

(A) YES SIR, THAT'S MY BABY, (E) NO SIR, DON'T MEAN MAYBE
YES SIR, THAT'S MY BABY (A) NOW
YES MA'AM, WE'VE DECIDED, (E) NO MA'AM, WE WON'T HIDE IT
YES MA'AM, YOU'RE INVITED (A) NOW
BY THE WAY, BY THE (D) WAY, WHEN WE (B7) REACH THE PREACHER
WE'LL (E) SAY
(A) YES SIR, THAT'S MY BABY, (E) NO SIR, DON'T MEAN MAYBE
YES SIR, THAT'S MY BABY (A) NOW
YOU ARE MY SUNSHINE
GENE AUTRY
JIMMIE DAVIS AND CHARLES MITCHELL

(A) THE OTHER NIGHT DEAR AS I LAY SLEEPING
I DREAMED I (D) HELD YOU IN MY (A) ARMS
WHEN I A(D)WOKE DEAR I WAS MIS(A)TAKEN
AND I HUNG MY (E) HEAD AND (A) CRIED

(CHORUS) YOU ARE MY SUNSHINE, MY ONLY SUNSHINE
YOU MAKE ME HAPPY WHEN SKIES ARE GRAY
YOU'LL NEVER KNOW DEAR HOW MUCH I LOVE YOU
PLEASE DON'T TAKE MY SUNSHINE AWAY

I'LL ALWAYS LOVE YOU AND MAKE YOU HAPPY
IF YOU WILL ONLY SAY THE SAME
BUT IF YOU LEAVE ME TO LOVE ANOTHER
YOU'LL REGRET IT ALL SOMEDAY (CHORUS)

YOU TOLD ME ONCE DEAR YOU REALLY LOVED ME
AND NO ONE ELSE COULD COME BETWEEN
BUT NOW YOU'VE LEFT ME AND LOVE ANOTHER
YOU HAVE SHATTERED ALL MY DREAMS (CHORUS)