

MISCELLANY OF OLDER POPULAR SONGS

(COUNTRY MUSIC LYRICS, VOLUME 6)

23 FEBRUARY 2003  
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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 DWELLST 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`ala 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 Kanahale 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 dwelst 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 dwelst 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 dwelst 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 MOUNTAIN SIDE, (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 TEMPLED 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

SCOOBLEY-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-SCOOBLEY-DOO-BEE-DO

WOULDN'T ANYBODY CARE ABOUT A (D) SWEET OLD FASHIONED (A)  
PEARL, A-SCOOBLEY-DOO-BEE-DUM

WHO'S A FRANTIC LITTLE BOPPER IN SLOPPY SOCKS

JUST A (D) CRAZY ROCKIN' ROLLIN' LITTLE GOLDBLOCKS

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-SCOOBLEY-DOO-BEE-DUM

WOULDN'T ANYBOTH LIKE TO TAKE A NICE OLD FASHIONED WALK, A-  
SCOOBLEY-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-SCOOBY-DO, A-SCOOBY-DO, WE CAN ROCK ON A BICYCLE BUILT FOR  
TWO

A-SCOOBY-(E)DIE, A-SCOOBY-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-SCOOBLEY-DUM

WOULDN'T ANYBODY WANT TO KISS A SWEET OLD FASHIONED KISS, A-  
SCOOBLEY-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-SCOOBY-DO, A-SCOOBY-DO, WE WENT OUT TO THAT HOUSE WHERE  
THE LIGHTS ARE BLUE

A-SCOOBY-DIE, A-SCOOBY-DIE, THOUGH WE WENT WALTZING IN, WE  
WENT BOPPING GOODBYE

(REPEAT FIRST VERSE) + SCOOBLY-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 ABOUT 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-AY

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!

BINGLE, BANGLE, BUNGLE, I'M SO HAPPY IN THE (C#dim7) JUNGLE

I RE(Dm7)FUZE 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)

CIVILI(Dm7)ZATION, (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."

(1<sup>ST</sup> 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)

(2<sup>ND</sup> 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 PRO(D)FESSOR'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 CONGRE(D7)GATING, 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?  
ANYTHING 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) TIPPE(C)RARY  
IT'S A (F) LONG WAY TO (C) GO  
IT'S A LONG WAY TO (G7) TIPPE(C)RARY  
TO THE (D) SWEETEST (D7) GIRL I (G7) KNOW!  
(C) GOODBYE (G7) PICCA(C7)DILLY  
(F) FAREWELL LEICESTER (E7) SQUARE  
IT'S A (C) LONG, LONG WAY TO TIPPE(F)RA(C)RY  
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 HALLELUJAH!  
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 ALWAYS 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 BEGUILDED?  
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 FLESH 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) SEH'N  
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 ARMENTIERES, PARLEZ-VOUS  
MADemoiselle FROM ARMENTIERES, PARLEZ-VOUS  
MADemoiselle FROM ARMENTIERES  
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)GAIN

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)GAIN

(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)GAIN

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)GAIN

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)GAIN

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)GAIN  
(D7) MAY THE (G) GOOD LORD BLESS (B7) AND (C) KEEP YOU  
TILL WE (G) MEET, (C) TILL WE (D7) MEET (A)A(G)GAIN

## **M 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 (SOMEWHERE 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  
A(B7)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, PENNSYL(G)VANIA  
AND I (D7) WALK UP AND DOWN 'NEATH THE (G) CLOCK  
(D7) BY THE (G) PAWNSHOP ON A (Gmaj7) CORNER  
IN (G6) PITTSBURGH, PENNSYL(G)VANIA  
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 SOMEWHERE 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

## **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'AIME" 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 ROUNDING 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 HERewith TO 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](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 SWORE 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 TOSSED 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 WI' A DRUNKEN SAILOR?

(A7) WHAT SHALL WE DO WI' A DRUNKEN SAILOR?

(D) WHAT SHALL WE DO WI' 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) SITTING  
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 (SOBRE 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 SWEEP 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)COME  
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)COME (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 1<sup>ST</sup>) 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 2<sup>ND</sup>) 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)RITE 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)