


1971

Songs to Learn English by

Marcia Rollin

School for International Training

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SONGS TO LEARN ENGLISH BY

For Reference

Not to be taken from this room

Marcia Rollin
MAT Independent Project
August, 1971



INTRODUCTION

This songbook is intended for use as a supplement to regular classroom work in the teaching of English as a second language. The book is organized by structures, i.e., each of the approximately 80 songs is meant to 'drill' a different aspect of the structure of English. The major focus is on those structures that present special problems to the student of English as a second language. Traditional grammar terminology has been used for easy reference.

When a teacher finds that his students are having difficulty with something he has taught, or if he would like to reinforce what he has taught further, he may find that a song is an ideal way to have his students assimilate the structure. Songs have many of the advantages of memorized dialogues; that is, they fix the pattern in the student's mind and help him make it automatic, and they offer genuine samples of its use. The teacher may find that memorization of a pattern takes place much more easily when the pattern has a melody. And the atmosphere of fun that singing creates adds to the motivation of both student and teacher.

However, singing a pattern is, of course, not the same as saying it. The teacher will probably find it desirable to have the students both hear and say the words to the songs without music several times, so that their stress and intonation patterns in speech will be clear.

Word order, also, can sometimes be quite different from normal speech (e.g., "If ever I would leave you..." #72B). Such discrepancies can provide an opportunity for discussion of language styles. The teacher might ask the students how they think the sentence would be said in

normal speech, for example.

The songs in this collection were chosen because the structure to be 'drilled' was either in a very prominent place (the chorus, the first line of each verse, etc.) or exemplified throughout the song. The songs are given in their complete form. Depending on the difficulty of the song and on the level of his class, the teacher may want to use only the chorus, or one or two verses, or the entire song.

The teacher may find it to his advantage to make some changes in the words. For example, if he is teaching "Old McDonald" to a class that has not learned "had" but does know "has," he may teach them "Old McDonald has a farm..." Or if he has just taught the past tense of "buy" and wants to reinforce that, the song can be changed to: "Old McDonald bought a farm...And for his farm he bought some chicks..." The possibilities are infinite, if a little imagination is used. Some other suggestions such as these appear in the text as "Notes."

Some of these songs contained constructions that are considered "sub-standard" speech and/or are of questionable value to a student of English as a second language. Where it was possible to rewrite these without changing the song beyond recognition, the changes were made. The most common changes of this type were "ain't" (rewritten "aren't," "isn't," etc.) and "gonna" (rewritten "going to"). The teacher may want to make further changes where necessary, or at least discuss a questionable construction with the students. On the other hand, those who prefer to have their students learn "the real thing," an authentic sample of language use, may want to change some of the revisions back to their original form. This is entirely up to the teacher.



The last section of the text (Part XI) is for vocabulary. The songs included here contain groups of related words, or vocabulary sets. If vocabulary is easier to learn when taught in sets, it should be all the more so if the 'set' takes the form of a song with a catchy tune.

The second half of this songbook contains melodies and guitar chords (where appropriate) for approximately 70 of the 80 songs. The music is in numerical order, using the numbers of the songs in the text. (The remaining 10 or so songs do not lend themselves well to solo guitar accompaniment, or would have been rather difficult to play. They are all easily available on records.) Every effort was made to keep the guitar arrangements simple, so that almost anyone who has ever touched a guitar will find that he can play most of the songs. Following the music, there is a page of chord charts for the guitar. (The melodies written here need not be followed too strictly, since, especially with folk songs, there is tremendous variation from performer to performer.)

Almost all of these songs are quite well-known and easily available on records. A partial discography is included at the end of the book (arranged in alphabetical order by song title). In most cases, the songs can be found on a large number of records, but only the one or two best-known recordings are listed. The reference given is generally to a version that is the same or very similar to the version in the text.

The letters "M" or "R" following each song title in the text indicate whether there is music or a record listing for that song.

SUGGESTIONS FOR USE

The songs included in this collection are extremely varied in difficulty, subject matter and musical genre. There are folk songs, rock hits, show tunes, old favorites and children's songs. Some of them use extremely sophisticated vocabulary; others repeat the same five words over and over.

To a certain extent, the teacher will want to pick and choose according to the needs, abilities and personalities of his students. However, almost any of these songs can be used with almost any group of students if the teacher thinks of appropriate techniques and suitable activities for the students to engage in.

Many adults aren't bothered by singing a children's song in a foreign language, simply because it's in a foreign language. But if they balked at singing it themselves, they might have a lot of fun listening to a child sing it, or to a tape-recording or record of it, perhaps while doing a written exercise with it.

The vocabulary in a song such as "Wonderful Guy" (#16) would put it out of the range of even many advanced students of English - if they tried to learn the whole song. However, almost any class could learn something by doing numbers 1, 2, 4, or 5 below with this song.

Here, then, are some specific suggestions for adapting these songs to the interests and abilities of each class. The teacher himself will probably be able to think of many more.

1. Students listen only (to record, tape or teacher)
2. Students listen and raise their hands when they hear the structure in question.
3. Students listen and write down all the examples of the structure that they can hear.
4. Teacher gives students a copy of the words to the song. Students listen

while following the words.

5. Students listen, follow the words on printed sheet and underline all examples of the structure.
6. Teacher hands out sheet with all words except the structures in question. Students must fill in the blanks while listening.
7. Variations of #6: Sheet can have choices on top of page; or, if appropriate, a key word can be given next to each blank space, such as a verb that must be changed.
8. Students listen only, then sing along with teacher or tape or record, then try to sing alone. (This could be done with or without the words in front of them, depending on the class and on the song.)
9. Where appropriate, students learn chorus only, just listen to rest of song.
10. If entire class has learned whole song, individual students or rows can sing different verses (while everyone joins in on chorus, if there is one).
11. Additional verses can be made up by students for many of the songs (these are noted in the text).
12. Additional verses can be made up by the teacher for these same songs, using vocabulary he has been working on in class and would like to 'drill' further.
13. Many of the songs are in the form of substitution, transformation, question/answer or addition drills, as well as several 'dialogues'. Teacher can use many of the techniques appropriate to these drills with the songs. For example, he can teach first verse, demonstrate the change to be made, and then call out cue words for each verse while class sings.
14. Where appropriate, class can listen, then sing along and memorize the song, then try to write it down. If the song is long, this can be done verse-by-verse or even line-by-line.
15. All sorts of team games and individual competitions can be used to get students to identify the structures, or to reproduce them correctly, or to add new verses.

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MUSIC - MELODIES and GUITAR CHORDS

CHORD CHARTS FOR GUITAR

DISCOGRAPHY

I. NOUNS, PRONOUNS and NOUN MODIFIERS

1. Subject pronouns "I", "you", "we"

Pretoria (M)

I am marching, you are marching, so we will march together,
so we will march together, so we will march together.
I am marching, you are marching, so we will march together,
as we march along.

Chorus:

For we are marching to Pretoria, Pretoria, Pretoria
For we are marching to Pretoria, Pretoria, hurrah!

I am singing, you are singing...

I am laughing, you are laughing...

I am eating, you are eating...

Note: Teacher or students can suggest many other verbs. Class can act them out as they sing.

This song can also be adapted to drill the construction "to be" + predicate adjective, e.g., "I am happy, you are happy, so we will all be happy...as we march along..." Other verses: sad, tired, cold, hot, hungry, thirsty, angry, afraid, etc.

2. "someone"

Kumbaya (M, R)

Kumbaya, my Lord, Kumbaya
Kumbaya, my Lord, Kumbaya
Kumbaya, my Lord, Kumbaya
Oh, Lord, Kumbaya

Someone's laughing, my Lord, Kumbaya
Someone's laughing, my Lord, Kumbaya
Someone's laughing, my Lord, Kumbaya
Oh, Lord, Kumbaya

Someone's singing, my Lord...

Someone's dancing, my Lord...

Someone's crying, my Lord...

Someone's praying, my Lord...

Note: Teacher or students can suggest other verbs.

3. "everybody"

Everybody Loves Saturday Night (M)

Everybody loves Saturday night.

Everybody loves Saturday night.

(Clap) everybody, (clap) everybody, (clap) everybody, (clap) everybody.

Everybody loves Saturday night.

Note: It is customary to continue singing this in other languages. Teacher can have the students do it in their own language or languages, if desired. For example: "Tout le monde aime samedi soir..." Or in hip jargon: "All the cats dig Saturday night the most..."

4. "one" (= "one of them")

Two Brothers (M)

Two brothers on their way, two brothers on their way,
Two brothers on their way, one wore blue and one wore gray.
One wore blue and one wore gray as they marched along their way.
The fife and drum began to play all on a beautiful morning.

One was gentle, one was kind, one was gentle, one was kind.
One came home, one stayed behind. Cannonball don't pay no mind.
Cannonball don't pay no mind if you're gentle or if you're kind.
It don't think of the folks behind, all on a beautiful morning.

Two girls waiting by the railroad track, two girls waiting by the railroad track,
Two girls waiting by the railroad track, one wore blue and one wore black.
One wore blue and one wore black, waiting by the railroad track
For their darlings to come back, all on a beautiful morning.

Note: The second verse has some examples of "don't" that are considered sub-standard. The teacher can point this out and discuss it with his class. Or, if he has strong objections, the words could be changed.

5. Impersonal "you"

I'll Never Fall In Love Again (R)

What do you get when you fall in love?
 A guy with a pin to burst your bubble,
 That's what you get for all your trouble.
 I'll never fall in love again.
 I'll never fall in love again.

What do you get when you kiss a guy?
You get enough germs to catch pneumonia.
 After you do, he'll never phone you.
 I'll never fall in love again...

Don't tell me what it's all about,
 'Cause I've been there and I'm glad I'm out,
 Out of those chains, those chains that bind you.
 That is why I'm here to remind you:

What do you get when you fall in love?
You get enough tears to fill an ocean,
 That's what you get for your devotion.
 I'll never fall in love again...

Don't tell me what it's all about...

What do you get when you fall in love?
You only get lies and pain and sorrow.
 So, for at least until tomorrow,
 I'll never fall in love again...

6. "it" as subject in weather expressions

It's Raining (M)

It's raining. It's pouring.
 The old man is snoring.
 Bumped his head and he went to bed
 And he couldn't get up in the morning.

7. Gerund (present participle as noun)

Meeting At the Building (M)

Meeting at the building will soon be over with,
soon be over with, soon be over with.

Meeting at the building will soon be over with,
all over this world.

Chorus:

All over this world, my Lord, all over this world

All over this world, my Lord, all over this world

Shouting at the building...

Preaching at the building...

Crying at the building...

Lying at the building...

Note: Teacher or students can suggest other gerunds.

SEE ALSO #23B, "Give Me a Rose" for gerund

8. Definite article: use vs. omission

Close to You (R)

Why do birds suddenly appear every time you are near?
Just like me, they long to be close to you.

Why do stars fall down from the sky every time you walk by?
Just like me, they long to be close to you.

On the day that you were born the angels got together
and decided to create a dream come true,
So they sprinkled moondust in your hair
and golden starlight in your eyes of blue.

That is why all the girls in town follow you all around.
Just like me, they long to be close to you.

Note: There are several different types of "rules" involved here. Teacher may want to discuss each example with class.

9. Demonstrative adjectives: "this" and "that"

This Boy (R)

That boy took my love away.
He'll regret it someday,
But this boy wants you back again.

That boy isn't good for you,
Though he may want you, too.
This boy wants you back again.

Oh, and this boy would be happy just to love you,
but oh, my,
That boy won't be happy till he's seen you cry.

This boy wouldn't mind the pain,
Would always feel the same,
If this boy gets you back again.

This boy, this boy

10. noun + "of" + noun

If I Gave You (M)

If I gave you fields of clover,
Beds of flowers pink and blue,
Crowns of laurel, walls of ivy,
Would you let me walk with you?

If I gave you prides of lions,
Teams of horses, two-by-two,
And a school of flying fishes,
Would you let me dance with you?

A palace of jade, a cluster of pearls,
A shower of stars for your curls

But I have no prides of lions,
And my pearls, alas, are few.
But for worlds of loving heartbeats,
Would you let me stay with you?

11. "no" + noun (making a noun negative) - #22 A, "The Riddle Song"

Note: The teacher may, in using this song, wish to compare the structures "didn't have any (stone)" and "had no (stone)". He may also want to remind the

students that "no" is used before a noun, while "not" is used before a verb, an adjective, an adverb, etc.

II. PREPOSITIONS

12. Assorted prepositions

A. in, among, along, under, for, beside, across, by

Up, Up and Away (R)

Would you like to ride in my beautiful balloon?
 Would you like to glide in my beautiful balloon?
 We could float among the clouds together, you and I,
 For we can fly, we can fly.

Up, up and away in my beautiful balloon!

The world's a nicer place in my beautiful balloon.
 It wears a nicer face in my beautiful balloon.
 We can sing a song and sail along the silver sky,
 For we can fly, we can fly.

Suspended under a twilight canopy,
 We'll search the clouds for a star to guide us.
 If by some chance you find yourself loving me,
 We'll find a cloud to hide us, keep the moon beside us.

Love is waiting there, in my beautiful balloon,
 Way up in the air, in my beautiful balloon.
 If you'll hold my hand, we'll chase a dream across the sky,
 For we can fly, we can fly.

Up, up and away in my beautiful balloon, balloon!

B. down, beneath, on, in, of, out of

On the Street Where You Live (R)

I have often walked down this street before,
But the pavement always stayed beneath my feet before.
All at once am I several stories high,
Knowing I'm on the street where you live.

Are there lilac trees in the heart of town?
Can you hear a lark in any other part of town?
Does enchantment pour out of every door?
No, it's just on the street where you live.

And oh! the towering feeling,
Just to know somehow you are near!
The overpowering feeling
That any second you may suddenly appear!

People stop and stare; they don't bother me,
For there's nowhere else on earth where I would rather be.
Let the time go by; I won't care if I
Can be here on the street where you live.

SEE ALSO # 17, "Rock a-My Soul" for other prepositions

C. Word order in question vs. in statement

There's a Hole In the Bucket (M,R)

"There's a hole in the bucket, dear Liza, dear Liza,
There's a hole in the bucket, dear Liza, a hole."

"Well, fix it, dear Henry, dear Henry, dear Henry,
Well fix it, dear Henry, dear Henry, fix it."

"With what shall I fix it, dear Liza, dear Liza,
With what shall I fix it, dear Liza, with what?"

"With a straw, dear Henry, dear Henry, dear Henry,
With a straw, dear Henry, dear Henry, a straw."

"But the straw is too long, dear Liza, dear Liza,
But the straw is too long, dear Liza, too long."

"Well, cut it, dear Henry, dear Henry, dear Henry,
Well, cut it, dear Henry, dear Henry, cut it!"

"With what shall I cut it, dear Liza, dear Liza,
With what shall I cut it, dear Liza, with what?"

"With an axe, dear Henry, dear Henry, dear Henry,
With an axe, dear Henry, dear Henry, with an axe."

"The axe is too dull, dear Liza, dear Liza,
 The axe is too dull, dear Liza, too dull."

"Well, sharpen it, dear Henry, dear Henry, dear Henry,
 Well, sharpen it, dear Henry, dear Henry, hone it."

"On what shall I sharpen it, dear Liza, dear Liza,
On what shall I sharpen it, dear Liza, on what?"

"On a stone, dear Henry, dear Henry, dear Henry,
On a stone, dear Henry, dear Henry, on a stone."

"But the stone is too dry, dear Liza, dear Liza,
 The stone is too dry, dear Liza, too dry."

"Well, wet it, dear Henry, dear Henry, dear Henry,
 Well, wet it, dear Henry, dear Henry, wet it."

"With what shall I wet it, dear Liza, dear Liza,
With what shall I wet it, dear Liza, with what?"


"Try water, dear Henry, dear Henry, dear Henry,
 Try water, dear Henry, dear Henry, use water."

"In what shall I fetch it, dear Liza, dear Liza,
In what shall I fetch it, dear Liza, in what?"

"In a bucket, dear Henry, dear Henry, dear Henry,
In a bucket, dear Henry, dear Henry, in a bucket."

"There's a hole in the bucket, dear Liza, dear Liza,
 There's a hole in the bucket, dear Liza, a hole!"

Note: Teacher may wish to explain that the more common way to use prepositions in questions such as these is: "What shall I fix it with?" In fact, the song would probably be more useful if all the verses containing questions were reordered, putting the preposition at the end:


 Oh, What shall I fix it with, dear... with what?

13. Prepositions with expressions of time

A. "in" with seasons ("in the summer," etc.)

Short Pajamas (M)

I wear my short pajamas in the summer, when it's hot.
 I wear my flannel nightgown in the winter, when it's not.
 But sometimes in the spring and sometimes in the fall,
 I jump into my bed with nothing on at all.

SEE ALSO #72B, "If Ever I Would Leave You" for "in" with seasons

B. "on" with days of the week - #70A, "Never On Sunday" #70B, "This Little Light Of Mine"

C. "in the morning" - #68, "Colors"

III. COMPARISONS

14. Comparative: "-er than ..."

Younger Than Springtime (R)

(There is an introduction, omitted here)

Younger than springtime are you. Softer than starlight are you.
Warmer than winds of June are the gentle lips you gave me.

Gayer than laughter are you. Sweeter than music are you.
 Angel and lover, heaven and earth are you to me.

And when your youth and joy invade my arms
 And fill my heart as now they do -- then --

Younger than springtime am I. Gayer than laughter am I.
 Angel and lover, heaven and earth am I with you!

15. Comparative and superlative: "-er" and "-est"

My Love (M,R)

Chorus:

My love is warmer than the warmest sunshine,
Softer than a sigh.
 My love is deeper than the deepest ocean,
Wider than the sky.
 My love is brighter than the brightest star
 That shines every night above,
 And there is nothing in this world that can ever change my love.

Something happened to my heart the day that I met you,
 Something that I never felt before.
 You are always on my mind no matter what I do,
 And every day it seems I want you more.

Once I thought that love was meant for anyone else but me.
 Once I thought you'd never come my way.
 Now it only goes to show how wrong we all can be,
 For now I have to tell you every day:

16. "(as)...as"

Wonderful Guy (R)

(There is an introduction, omitted here)

I'm as corny as Kansas in August.
 I'm as normal as blueberry pie.
 No more a smart little girl with no heart,
 I have found me a wonderful guy!

I am in a conventional dither,
 With a conventional star in my eye,
 And you will note there's a lump in my throat
 When I speak of that wonderful guy!

I'm as trite and as gay as a daisy in May,
 A cliché coming true!
 I'm bromidic and bright as a moon-happy night
 Pouring light on the dew!

I'm as corny as Kansas in August,
High as a flag on the Fourth of July!
 If you'll excuse an expression I use,
 I'm in love, I'm in love, I'm in love, I'm in love,
 I'm in love with a wonderful guy!

17. "so...(that)"

Rock a-My Soul (M)

Rock a-my soul in the bosom of Abraham
 Rock a-my soul in the bosom of Abraham
 Rock a-my soul in the bosom of Abraham
 Oh, rock a-my soul

So high, you can't get over it
So low, you can't get under it
So wide, you can't get around it
 Oh, rock a-my soul

SEE ALSO #29B, "Try To Remember," 2nd verse, for "so...that"

18. "like"

A. Oh, What a Beautiful Morning! (M,R)

There's a bright golden haze on the meadow.
 There's a bright golden haze on the meadow.
 The corn is as high as an elephant's eye,
 And it looks like it's climbing clear up to the sky.

Chorus:

Oh, what a beautiful morning!
 Oh, what a beautiful day!
 I've got a beautiful feeling
 Everything's going my way.

All the cattle are standing like statues.
 All the cattle are standing like statues.
 They don't turn their heads as they see me ride by,
 But a little brown maverick is winking her eye.

All the sounds of the earth are like music.
 All the sounds of the earth are like music.
 The breeze is so busy it won't miss a tree,
 And an old weeping willow is laughing at me.

B. Like a Lover (2)

Like a lover, the morning sun slowly rises and kisses you awake.
 Your smile is soft and drowsy as you let it play upon your face.
 Oh, how I dream I might be like the morning sun to you!

Like a lover the river wind sighs and ripples its fingers through your hair.
 Upon your cheek it lingers, never having known a sweeter place.
 Oh, how I dream I might be like the river wind to you!

How I envy the cup that knows your lips - let it be me, my love! -
 And the table that knows your fingertips -
 Let it be me! Let me be your love!
 Bring an end to the lonely days and nights without you.

Like a lover the velvet moon shares your pillow and watches while you sleep.
 Its light arrives on tiptoe to be taking you in its embrace.
 Oh, how I dream I might be like the velvet moon to you!

C. "just like" - #22D, "I Want a Girl"
 #8, "Close to You"

D. "to feel like"

Motherless Child (M)

Sometimes I feel like a motherless child.
 Sometimes I feel like a motherless child.
 Sometimes I feel like a motherless child,
 A long way from home.

Sometimes I feel like I'm almost down...

Sometimes I feel like my race is run...

Sometimes I feel like a morning dove...

Sometimes I feel like a motherless child...

IV. ADVERBS

19. "sometimes" - #18D, "Motherless Child".

20. "somewhere" and "someday"

Somewhere, Over the Rainbow (M,R)

Somewhere, over the rainbow, way up high,
There's a land that I heard of once in a lullaby.
Somewhere, over the rainbow, skies are blue
And the dreams that you dare to dream really do come true.

Someday I'll wish upon a star and wake up where the clouds are far behind me.
Where troubles melt like lemon drops away upon the chimney tops,
That's where you'll find me.

Somewhere, over the rainbow, bluebirds fly.
Birds fly over the rainbow;
Why, then, oh why can't I?

21. "somewhere," "someday" and "somehow"

Somewhere (R)

There's a place for us, somewhere a place for us.
Peace and quiet and open air wait for us, somewhere.

There's a time for us, someday a time for us;
Time together with time to spare, time to learn, time to care.

Someday, somewhere, we'll find a new way of living.
We'll find a way of forgiving, somewhere.

There's a place for us, a time and place for us.
Hold my hand and we're half-way there.
Hold my hand and I'll take you there,
Somehow, someday, somewhere.

V. SUBORDINATE CLAUSES

22. Adjectival clauses

A. With "that"

The Riddle Song (M)

I gave my love a cherry that had no stone.
 I gave my love a chicken that had no bone.
 I gave my love a story that had no end.
 I gave my love a baby with no crying.

How can there be a cherry that has no stone?
 How can there be a chicken that has no bone?
 How can there be a story that has no end?
 How can there be a baby with no crying?

A cherry when it's blooming, it has no stone.
 A chicken when it's pipping, it has no bone.
 The story of "I love you," it has no end.
 A baby when it's sleeping has no crying.

B. With "that" and with the word "that" omitted

The Shape of Things (M,R)

Completely round is the perfect pearl the oyster manufacture.
 Completely round is the steering wheel that leads to compound fractures.
 Completely round is the golden fruit that hangs from the orange tree.
 Yes, the circle shape is quite reknown. But sad to say it can be found
 In the low-down, dirty run-around that my true love gave to me.
 Yes, my true love gave to me.

Completely square is the velvet box he said my ring would be in.
 Completely square is the envelope he said "Farewell" to me in.
 Completely square is the handkerchief I flourish constantly.
 And I dry my eyes of the tears I shed, and I blow my nose till it turns bright red.
 Yes, a perfect square is my true love's head: he would not marry me,
 No, he would not marry me.

Rectangular is the hotel door my true love tried to sneak through.
 Rectangular is the transom over which I tried to peak through.
 Rectangular is the hotel room I entered an'rily.
 Yes, rectangular is the wooden box where lies my love with the golden locks.
 They say he died of the chicken pox; : in part, I must agree:
 One chick too many had he.

Triangular is the piece of pie I eat to ease my sorrow.
 Triangular is the hatchet blade I plan to hide tomorrow.
 Triangular the relationship that now has ceased to be,
 And triangular is the garment thin that fastens on with a safety pin
 To the prize I had no wish to win. It's a lasting memory
That my true love gave to me.

C. With "who" and "that"

The Old Lady Who Swallowed a Fly (M)

There was an old lady who swallowed a fly.
 I don't know why she swallowed the fly.
 I guess she'll die.

There was an old lady who swallowed a spider
That wiggled and jiggled and tickled inside her.
 She swallowed the spider to catch the fly.
 I don't know why she swallowed the fly.
 I guess she'll die.

There was an old lady who swallowed a bird.
 How absurd, to swallow a bird!
 She swallowed the bird to catch the spider
That wiggled and jiggled and tickled inside her.
 She swallowed the spider to catch the fly.
 I don't know why she swallowed the fly.
 I guess she'll die.

There was an old lady who swallowed a cat.
 Imagine that - she swallowed a cat!
 She swallowed the cat to catch the bird...

There was an old lady who swallowed a dog.
 What a hog, to swallow a dog!...

There was an old lady who swallowed a goat;
 Just opened her throat and swallowed a goat!...

There was an old lady who swallowed a cow.
 I don't know how she swallowed a cow...

There was an old lady who swallowed a horse -
 She's dead, of course.

D. With "who" and "that", both referring to a person

I Want a Girl (M)

I want a girl just like the girl that married dear old Dad.
 She was a pearl and the only girl that Daddy ever had.
 A good, old-fashioned with heart so true,
 One who loves nobody else but you
 I want a girl just like the girl that married dear old Dad.

Note: Many people consider the use of "that" to refer to a person incorrect. However, it is commonly used this way in the spoken language. Teacher may wish to discuss this in class. If the teacher objects to this usage, or if the class is at a beginning level where they are just learning to distinguish "who" from "that" in clauses, the words can be changed.

23. Adverbial clauses

A. With "when"

The Saints (M)

Oh, when the saints go marching in,
 Oh, when the saints go marching in,
 Oh, Lord, I want to be in that number,
When the saints go marching in.

Oh, when the New World is revealed,
 Oh, when the New World is revealed,
 Oh, Lord, I want to be in that number,
When the New World is revealed.

Oh, when the sun begins to shine...

Oh, when the stars begin to fall...

Oh, when the moon drips red with blood...

Oh, when they crown Him Lord of all...

Oh, when the saints go marching in...

B. With "when"

Give Me a Rose (M)

Give me a rose in the wintertime, when it's hard to find.
 Give me a rose in the wintertime, I've got roses on my mind.
 (A) Rose is sweet 'most any time, and yet,
 Give me a rose in the wintertime. How easily we forget!

Give me a smile when I'm far from home, when it's hard to find.
 Give me a smile when I'm far from home, I've got smiling in my mind.
 Smiling's sweet 'most any time, and yet,
 Give me a smile when I'm far from home. How easily we forget!

Give me love in the autumn years, when it's hard to find.
 Give me love in the autumn years, I've got loving on my mind.
 Loving's sweet 'most any time, and yet,
 Give me love in the autumn years. How easily we forget!

Give me peace when they talk of war, when it's hard to find.
 Give me peace when they talk of war, I've got peace on my mind.
 Peace is sweet 'most any time, and yet,
 Give me peace when they talk of war. How easily we forget!

Note: Teacher or students can make up other verses on the same pattern.

SEE ALSO #13, "Short Pajamas" and #68, "Colors" for adverbial clauses with "when"

C. With "where"

Home On the Range (M)

Oh, give me a home where the buffalo roam,
Where the deer and the antelope play,
Where seldom is heard a discouraging word
 And the skies are not cloudy all day.

Home, home on the range, where the deer and the antelope play.
Where seldom is heard a discouraging word
 And the skies are not cloudy all day.

SEE ALSO #12B, "On the Street Where You Live" for adverbial clauses with "where"

24. Noun clauses

I Know Where I'm Going (M)

Chorus:

I know where I'm going, and I know who's going with me.
 I know who I love, and my dear knows who I'll marry.

Well, I have stockings of silk and shoes of bright green leather,
 Combs to buckle my hair and a ring for every finger.

Feather beds are soft and painted rooms are bonnie,
 But I would trade them all for my handsome, winsome Johnny.

Now, some say he's bad, but I say he's bonnie.
 Fairest of them all is my handsome, winsome Johnny.

SEE ALSO # 59, "Tell Me Why" for noun clauses

SEE ALSO # 29B, "Try to Remember" for more subordinate clauses

.. CONJUNCTIONS25. "because"

Because (R)

Because the world is round, it turns me on,
Because the world is round

Because the wind is high, it blows my mind,
Because the wind is high

Love is old, love is new.
 Love is all, love is you:

Because the sky is blue, it makes me cry,
Because the sky is blue

26. "because" in sentence fragment (to answer a question) - # 59, "Tell Me Why"

VII. OBJECTS and OBJECT PRONOUNS27. Direct and indirect objects

A. Hush, Little Baby (M,R)

Hush, little baby, don't say a word.
 Papa's going to buy you a mocking bird.
 And if that mocking bird won't sing,
 Papa's going to buy you a diamond ring.
 And if that diamond ring turns brass,
 Papa's going to buy you a looking glass.
 And if that looking glass gets broke,
 Papa's going to buy you a billy goat.
 And if that billy goat won't pull,
 Papa's going to buy you a cart and bull.
 And if that cart and bull turn over,
 Papa's going to buy you a dog named Rover.
 And if that dog named Rover won't bark,
 Papa's going to buy you a horse and cart.
 And if that horse and cart break down,
 You'll still be the sweetest little baby in town.

B. Seven Daffodils (M,R)

I do not have a mansion. I haven't any land.
 Nor even a paper dollar to crinkle in my hand.
 But I can show you morning on a thousand hills.
 And kiss you and give you seven daffodils.

I do not have a fortune to buy you pretty things.
 But I can weave you moonbeams for necklaces and rings.
 And I can show you morning on a thousand hills
 And kiss you and give you seven daffodils.

Oh, seven golden daffodils all standing in the sun;
 They light our way to evening when day is done.
 And I can give you music and a crest of red
 And a pillow of piny boughs to rest your head.

C. Can't Buy Me Love (R)

Can't buy me love, love,
Can't buy me love

I'll buy you a diamond ring, my friend, if it makes you feel all right.
I'll get you anything, my friend, if it makes you feel all right,
'Cause I don't care too much for money; money can't buy me love.

I'll give you all I've got to give if you say you'll love me, too.
I may not have a lot to give, but what I've got, I'll give to you.
I don't care too much for money; money can't buy me love.

Can't buy me love, everybody tells me so
Can't buy me love, no no no, no

Say you don't need those diamond rings and I'll be satisfied.
Tell me that you want the kind of things that money just can't buy.
I don't care too much for money; money can't buy me love.

Can't buy me love, everybody tells me so
Can't buy me love, no no no, no

Repeat 3rd verse

Can't buy me love, love
Can't buy me love

D. There But For Fortune (M,R)

Show me the prison, show me the jail,
Show me the prisoner whose life has gone stale,
And I'll show you, young man, with so many reasons why,
That there but for fortune go you or I, you or I.

Show me the alley, show me the train,
Show me the hobo who sleeps out in the rain,
And I'll show you, young man, with so many reasons why,
That there but for fortune go you or I, you or I.

Show me the whiskey stains on the floor,
Show me the drunkard as he stumbles out the door,
And I'll show you, young man, with so many reasons why,
That there but for fortune go you or I, you or I.

Show me the country where the bombs had to fall,
Show me the ruins of the buildings once so tall,
And I'll show you a young land, with so many reasons why,
That there but for fortune go you and I, you and I.

VIII. VERBS23. Marked infinitives

Turn, Turn, Turn (M.R)

To every thing, turn, turn, turn,
 There is a season, turn, turn, turn,
 And a time for every purpose under Heaven.
 A time to be born, a time to die,
 A time to plant, a time to reap,
 A time to kill, a time to heal,
 A time to laugh, a time to weep.

To every thing...
 A time to build up, a time to break down,
 A time to dance, a time to mourn,
 A time to cast away stones, a time to gather stones together.

To every thing...
 A time of love, a time of hate,
 A time of war, a time of peace,
 A time you may embrace, a time to refrain from embracing.

To every thing...
 A time to gain, a time to lose,
 A time to rend, a time to sew,
 A time to love, a time to hate,
 A time of peace, I swear it's not too late.

To every thing, turn, turn, turn,
 There is a season, turn, turn, turn,
 And a time for every purpose under Heaven.

Note: Teacher or students can make up other verses, using pairs of verbs or nouns that they have been working with. For example, there are these verses, written by Pete Seeger for a children's version (these may well be more useful for teaching English than the original version):

To every thing...
 A time for work, a time for play
 A time for night, a time for day
 A time for sleep, a time to wake
 A time for candles on the cake

To every thing...
 A time to dress, a time to eat
 A time to sit and rest your feet
 A time to touch, a time to learn
 A time for all to take their turn

To every thing...

A time to leave and catch the bus,
A time to cry and make a fuss,
A time for quiet, a time for talk,
A time to run, a time to walk

To every thing...

A time to get, a time to give
A time to remember, a time to forgive
A time to hug, a time to kiss.
A time to close your eyes and wish

To every thing...

A time for dirt, a time for soap
A time for tears, a time for hope
A time for fall, a time for spring
A time to hear the robins sing

29. Marked infinitive after:

A. "to want" and "to love"

The Happy Wanderer (M)

I love to go a-wandering along the mountain track,
And as I go, I love to sing, my knapsack on my back.

Chorus:

Valdere, valdera, valdere, valdera-ha-ha-ha-ha-ha
Valdere, valdere, my knapsack on my back

I wave my hand to all I meet, and they wave back to me,
And blackbirds call so loud and sweet from every greenwood tree.

I want to go a-wandering until the day I die.
I want to always laugh and sing, beneath God's clear blue sky.

B. "to try" and "it's nice"

Try to Remember (M,R)

Try to remember the kind of September
when life was slow and, oh, so mellow.
Try to remember the kind of September
when grass was green and grain was yellow.
Try to remember the kind of September
when you were a young and a callow fellow.
Try to remember, and if you remember, then follow.

Try to remember when life was so tender that
 dreams were kept beside your pillow.
Try to remember when life was so tender that
 no one wept except the willow.
Try to remember when life was so tender that
 love was an ember about to billow.
Try to remember, and if you remember, then follow.

Deep in December it's nice to remember,
 although you know the snow must follow.
 Deep in December it's nice to remember;
 without a hurt the heart is hollow.
 Deep in December its nice to remember
 the fire of September that made you mellow.
 Deep in December it's nice to remember and follow.

30. "to" + infinitive vs. "for" + present participle

The Green Leaves of Summer (M, R)

A time to be reaping, a time to be sowing,
 The green leaves of summer are calling me home.
 It was good to be young then, in the season of plenty,
 When the catfish were jumping as high as the sky.

A time just for planting, a time just for plowing,
 A time to be courting a girl of your own.
 It was good to be young then, to be close to the earth,
 And to stand by your wife at the moment of birth.

A time just for planting, a time just for plowing,
 A time to be living, a place for to die.
 It was good to be young then, to be close to the earth.
 Now the green leaves of summer are calling me home.

Note: Confusion could be caused by the construction "to be -ing." Teacher should emphasize that the "-ing" form alone is preceded by "for," although it can be preceded by "to" if there is an infinitive in between.

The third line from the end contains a construction that is not used in standard spoken English: "a place for to die." The teacher may want to discuss this (what does it mean? how would we normally say this? etc.).

31. "there was" and "there were"

Till There Was You (R)

There were bells on a hill,
 But I never heard them ringing,
 No I never heard them at all
 Till there was you.

There were birds in the sky,
 But I never saw them winging,
 No I never saw them at all
 Till there was you.

And there was music, and there were wonderful roses,
 they tell me,
 In sweet fragrant meadows of dawn and dew.

There was love all around,
 But I never heard it singing,
 No I never heard it at all
 Till there was you.

32. "to be" in telling age

It Was A Very Good Year (R)

When I was seventeen, it was a very good year.
 It was a very good year for small town girls and soft summer nights.
 We'd hide from the lights on the village green,
 When I was seventeen.

When I was twenty-one, it was a very good year.
 It was a very good year for city girls who lived up the stairs,
 With perfumed hair that came undone,
 When I was twenty-one.

When I was thirty-five, it was a very good year.
 It was a very good year for blue-blooded girls of independent means.
 We'd ride in limousines; their chauffeurs would drive,
 When I was thirty-five.

But now the days are short; I'm in the autumn of the year,
 And now I think of my life as vintage wine from fine old kegs.
 From the brim to the dregs, it poured sweet and clear.
 It was a very good year.

33. "to be" + predicate adjective (hungry, happy, tired, cold, etc.) -

SEE note to #1, "Pretoria"

34. "to feel" + predicate adjective

Quartermaster's Corps (M)

Oh, it's beer, beer, beer that makes you feel so queer

In the corps, in the corps.

Oh, it's beer, beer, beer that makes you feel so queer

In the Quartermaster's, Quartermaster's Corps.

Chorus:

{ One group: My eyes are dim, I cannot see

{ Other group: My eyes are dim, I cannot see, I have not brought my specs with me

Then both: I have (hey!) not (ho!) brought my specs with me.

Oh, it's wine, wine, wine that makes you feel so fine...Oh, it's whiskey, whiskey, whiskey that makes you feel so frisky...

Oh, it's gin, gin, gin that makes you want to sin...

Oh, it's ale, ale, ale that makes you look so pale...

Oh, it's brandy, brandy, brandy that makes you feel so dandy...Oh, it's sherry, sherry, sherry that makes you feel so merry...Oh, it's cocoa, cocoa, cocoa that makes you feel so loco...Oh, it's rye, rye, rye that makes you feel so spry...

Note: Teacher or students can suggest even more, or perhaps substitute some of these with words they have been studying.

SEE #18D, "Motherless Child" for "to feel like"

35. "to come from" vs. "to go to"

Oh, Susanna (M)

Oh, I come from Alabama with my banjo on my knee.
I'm going to Louisiana, my own true love to see.
 It rained all night the day I left, the weather was so dry,
 The sun so hot I froze myself; Susanna, don't you cry.

Chorus:

Oh, Susanna, oh, don't you cry for me.
I've come from Alabama with my banjo on my knee.

I had a dream the other night when everything was still.
 I thought I saw Susanna a-coming down the hill.
 A buckwheat cake was in her mouth, a tear was in her eye.
 Said I, I'm coming from the South, Susanna, don't you cry.

36. "to have got" (= "to have")

He's Got the Whole World In His Hands (M)

He's got the whole world in His hands. He's got the whole world in his hands.
He's got the whole world in his hands. He's got the whole world in his hands.

He's got you and me, brother, in His hands...

He's got you and me, sister, in His hands...

He's got the little bitty baby in His hands...

He's got the gambling man in His hands...

He's got the whole wide world in His hands...

37. Present progressive tense: question and statement word order

Brother John (M)

Are you sleeping, are you sleeping,
 Brother John, Brother John?
Morning bells are ringing, morning bells are ringing,
 Ding, dong, ding; ding, dong, ding

SEE ALSO # 1, "Pretoria" and # 3, "Kumbaya" for present progressive

33. Present participle as gerund vs. present participle in verb

The Loving Sound (M,R)

Loving's really living.
 Without it, you're not living, boy,
 You're just getting up each day
 And walking around.
 Your world is crying now, my friend,
 But give it love and it will mend
 And teach you all the music
 To the loving sound, oh, the loving sound.

The search goes on for dollars,
 And the work goes on for dimes.
 The young ones chase the rainbows,
 Old folks think of younger times.
 You'll never catch the rainbow,
 But love may come to you.
 Hold it close, don't let it fade.
 You're a loser if you do.

(Sing first verse twice; then second verse once; then repeat first verse)

39. "to be going to" (a future tense) - # 27A, "Hush, Little Baby"

40. "I'll" ("I will")

Today (M)

Chorus:

Today, while the blossoms still cling to the vine,
I'll taste your strawberries, I'll drink your sweet wine.
 A million tomorrows shall all pass away
 Ere I foreget all the joys that are mine today.

I'll be a dandy and I'll be a rover.
 You'll know who I am by the song that I sing.
I'll feast at your table, I'll sleep in your clover.
 Who cares what the morrow may bring?

I can't be contented with yesterday's glory,
 I can't live on promises, winter to spring.
 Today is my moment and now is my story.
I'll laugh and I'll cry and I'll sing.

41. "she'll" and "we'll" ("she will" and "we will")

She'll Be Coming Round the Mountain (M)

She'll be coming round the mountain when she comes.

She'll be coming round the mountain when she comes.

She'll be coming round the mountain, she'll be coming round the mountain,

She'll be coming round the mountain when she comes.

She'll be riding six white horses when she comes...

She'll be wearing pink pajamas when she comes...

Oh, we'll all go out to meet her when she comes...

Oh, we'll kill the old red rooster when she comes.

Oh, we'll kill the old red rooster when she comes.

Oh, we'll kill the old red rooster 'cause he won't crow like he used to,

Oh, we'll kill the old red rooster when she comes.

Oh, we'll all have chicken and dumplings when she comes.

Oh, we'll all have chicken and dumplings when she comes.

Oh, we'll all have chicken and dumplings, 'cause we all have chickens to dump in,

Oh, we'll all have chicken and dumplings when she comes.

Note: This song actually contains two different types of future tense:
the ordinary future (with "we") and a future progressive (with "she").
Teacher may want to point this out.

42. Future tense: question and negative forms

Lazy Mary (M)

Lazy Mary, will you get up?

Will you get up? Will you get up?

Lazy Mary, will you get up?

Will you get up today?

Oh, no, Mother, I won't get up.

I won't get up. I won't get up.

Oh, no, Mother, I won't get up.

I won't get up today.

Note: Teacher or students can make up other verses on the same pattern, perhaps continuing with morning activities, e.g., "Will you get dressed?", "Will you wash up?" etc.

43. Present tense used with future implication (in subordinate clause) -

#231, "The Saints"

#41, "She'll Be Coming Round the Mountain"

44. Present perfect tense

Lonesome Traveler (H)

I am a lonely and a lonesome traveler.

I am a lonely and a lonesome traveler.

I am a lonely and a lonesome traveler.

I've been a-traveling on.

I've traveled here and I have traveled there...

I've been a-traveling on.

I've traveled in the mountains, traveled down in the valleys...

I've been a-traveling on.

I've traveled in the East, I've traveled in the West...

I've been a-traveling on.

I've traveled with the rich, I've traveled with the poor...

I've been a-traveling on.

I've traveled cold and I have traveled hungry...

I've been a-traveling on.

One of these days I'm going to stop all my traveling...

I've been a-traveling on.

(I'm) going to keep right on traveling down that road to freedom...

Going to keep right a-traveling on.

Note: This song can be done for all persons, singular and plural ("You've traveled," "He's traveled," "We've traveled," etc.)

Teacher may also want to point out that the last line in each verse is in the present perfect progressive tense.

45. Present perfect tense: question and statement forms

Where Have All the Flowers Gone? (M,R)

Where have all the flowers gone? Long time passing
 Where have all the flowers gone? Long time ago
 Where have all the flowers gone? Young girls picked them every one.
 When will they ever learn? When will they ever learn?

Where have all the young girls gone?... (They've) gone to young men every one...

Where have all the young men gone?... (They've) gone for soldiers every one...

Where have all the soldiers gone?... (They've) gone to graveyards every one...

Where have all the graveyards gone?... (They've) gone to flowers every one...

Where have all the flowers gone?...

Note: The word "they've" is, of course, not sung in the usual version of this song. However, the teacher may want to add it to make the drill more complete. It can be fit in easily on the upbeat before "gone".

46. Present perfect progressive tense

I've Been Working On the Railroad (M)

I've been working on the railroad all the live-long day.
I've been working on the railroad just to pass the time away.
 Can't you hear the whistle blowing? Rise up so early in the morn.
 Can't you hear the captain shouting, "Dinah, blow your horn!"?

Dinah, won't you blow, Dinah, won't you blow,
 Dinah won't you blow your horn, your horn?
 Dinah, won't you blow, Dinah, won't you blow,
 Dinah won't you blow your horn?

Someone's in the kitchen with Dinah; someone's in the kitchen I know.
 Someone's in the kitchen with Dinah, strumming on the old banjo,
 And singing:

Fee-fi-fiddly-ay-oh, fec-fi-fiddly-ay-oh, fee-fi-fiddly-ay-oh,
 Strumming on the old banjo.

47. Past tense: question vs. statement forms - # 53, "Billy Boy"

Note: This song is also useful to illustrate the difference between the present perfect and simple past tenses.

48. Past tense:

Some irregular verbs ("was," "were," "stood," "saw," "came," "heard," "thought," "would" as past of "will," "went," "lost") ■

Habitual or repeated past action: "would" + verb, "used to" + verb ■

Those Were the Days (M,R)

Chorus:

Those were the days, my friend.
We thought they'd never end.
We'd sing and dance forever and a day.
We'd live the life we choose.
We'd fight and never lose,
For we were young and sure to have our way.

Once upon a time there was a tavern
Where we used to raise a glass or two.
Remember how we'd laugh away the hours
And dream of all the great things we would do?

Chorus

La la la la...

Then the busy years went rushing by us.
We lost our starry notions on the way.
If, by chance, I'd see you in the tavern,
We'd smile at one another and we'd say:

Chorus

La la la la...

Just tonight I stood before the tavern.
Nothing seemed the way it used to be.
In the glass I saw a strange reflection.
Was that lonely fellow really me?

Through the door there came familiar laughter.
I saw your face and heard you call my name.
Oh, my friend, we're older but no wiser,
For in our hearts the dreams are still the same.

Chorus, la's...

49. "if"-clause + conditional tense ("would" + verb)

A. If I Had a Hammer (M,R)

If I had a hammer, I'd hammer in the morning.
I'd hammer in the evening, all over this land.
I'd hammer out danger. I'd hammer out a warning.
I'd hammer out a love between my brothers and my sisters,
 All over this land.

If I had a bell, I'd ring it in the morning.
I'd ring it in the evening, all over this land.
I'd ring out danger. I'd ring out a warning.
I'd ring out a love between my brothers and my sisters,
 All over this land.

If I had a song, I'd sing it in the morning.
I'd sing it in the evening, all over this land.
I'd sing out danger. I'd sing out a warning.
I'd sing out a love between my brothers and my sisters,
 All over this land.

Now I have a hammer, and I have a bell,
 And I have a song to sing all over this land:
 It's the hammer of justice, it's the bell of freedom,
 It's the song about love between my brothers and my sisters,
 All over this land.

B. "El condor pasa" (M,R)

I'd rather be a sparrow than a snail.
Yes, I would. If I could, I surely would.
I'd rather be a hammer than a nail.
Yes, I would. If I could, I surely would.

Away, I'd rather sail away
 Like a swan that's here and gone.
 A man gets tied up to the ground.
 He gives the world its saddest sound,
 Its saddest sound.

I'd rather be a forest than a street.
Yes, I would. If I could, I surely would.
I'd rather feel the earth beneath my feet.
Yes, I would. If I could, I surely would.

C. If I Loved You (R)

If I loved you, time and again I would try to say
All I want you to know.
If I loved you, words wouldn't come in an easy way.
Round in circles I'd go.

Longing to tell you, but afraid and shy,
I'd let my golden chances pass me by.

Soon you'd leave me. Off you would go in the midst of day,
Never, never to know
How I loved you, if I loved you.

SEE ALSO # 10, "If I Gave You" for "if"-clause + conditional

50. "would rather..." - #49B, "El condor pasa"

51. "would you like...?" - #12A, "Up, Up and Away"

52. Short answers

Portland Town (M,R)

I was born in Portland Town. I was born in Portland Town.
Yes, I was. Yes, I was. Yes, I was.

I got married in Portland Town. I got married in Portland Town.
Yes, I did. Yes, I did. Yes, I did.

I had children, one, two, three. I had children, one, two, three.
Yes, I did. Yes, I did. Yes, I did.

Jimmy and Johnny and Tim make three. Jimmy and Johnny and Tim make three.
Yes, they do. Yes, they do. Yes, they do.

They sent them away to the war. They sent them away to the war.
Yes, they did. Yes, they did. Yes, they did.

Murdered my children, one, two, three. Murdered my children, one, two, three.
Yes, they did. Yes, they did. Yes, they did.

I won't have my kids any more. I won't have my kids any more.
No, I won't. No, I won't. No, I won't.

I was born in Portland Town...

Note: These structures are "short answers" in grammatical terms, but there is only one person speaking in this song. A "short answer" in the student's experience would mean an answer to another person's question. The teacher may wish to discuss with them why "short answers" are used here: Are they for emphasis? Do they give the impression that she is talking to someone? etc.

SEE #49B, "El condor pasa" for short answers with "would" and "could"

IX. QUESTIONS

53. "how many?"

Blowing In the Wind (M,R)

How many roads must a man walk down before they call him a man?
How many seas must a white dove sail before she's buried in the sand?
 And how many times must the cannonball fly before they're forever banned?

Chorus:

The answer, my friend, is blowing in the wind.
 The answer is blowing in the wind.

How many years can a mountain exist before it's washed to the sea?
 And how many years can some people exist before they're allowed to be free?
 And how many times can a man turn his head, pretending he just doesn't see?

How many times must a man look up before he can see the sky?
How many ears must one man have before he can hear people cry?
 Yes, and how many deaths will it take till he knows that too many people
 have died?

54. "where?" (also "is?", "will?", "why?")

Where Do I Go? (R)

Where do I go? Follow the river.
Where do I go? Follow the gulls.
Where is the something, where is the someone
 That tells me why I live and die?

Where do I go? Follow the children.
 Where do I go? Follow their smiles.
 Is there an answer in their sweet faces
 That tells me why I live and die?

Follow the windsong, follow the thunder,
 Follow the neon in young lovers' eyes.
 Down to the gutter, up to the glitter,
 Into the city, where the truth lies.

Where do I go? Follow my heartbeat.
 Where do I go? Follow my hand.
 Where will they lead me, and will I ever
 Discover why I live and die?

Why do I live? Why do I die?
 Tell me, where do I go?
 Tell me why! Tell me where!
 Tell me why! Tell me where!
 Tell me why!

55. "where?" + present perfect; "when?" + future - #45, "Where Have All the
 Flowers Gone?"

56. "will?" (questions in future tense)

Whatever Will Be, Will Be ("Qué será, será") (M, R)

When I was just a little girl,
 I asked my mother, "What will I be?
Will I be pretty? Will I be rich?"
 Here's what she said to me:

Chorus:

"Qué será, será. Whatever will be, will be.
 The future's not ours to see. Qué será, será."

When I grew up and fell in love,
 I asked my sweetheart, "What lies ahead?
Will we have rainbows day after day?"
 Here's what my true love said:

Now I have children of my own.
 They ask their mother, "What will we be?
Will we be happy? Will we be rich?"
 I tell them tenderly:

SEE ALSO #42, "Lazy Mary" for question form in future tense

57. Assorted questions ("where?", "does?", "is?", "will?", "who?", "must?")

Where Is Love? (R)

Where is love? Does it fall from skies above?
Is it underneath the willow tree that I've been dreaming of?

Where is she who I close my eyes to see?
Will I ever know the sweet "hello" that's meant for only me?

Who can say where she may hide? Must I travel far and wide
Till I am beside the someone who I can mean something to?
Where, where is love?

Every night I kneel and pray, "Let tomorrow be the day
 When I see the face of someone who I can mean something to!"
Where, where is love?

58. Question vs. statement forms (present perfect, past, "can?", "how old?")

Billy Boy (H)

"Oh, where have you been, Billy Boy, Billy Boy?
 Oh, where have you been, charming Billy?"

"I have been to seek a wife. She's the joy of my life.
 She's a young thing and cannot leave her mother."

"Oh, where does she live, Billy Boy, Billy Boy?
 Oh, where does she live, charming Billy?"

"She lives on the hill, forty miles from the mill.
 She's a young thing and cannot leave her mother."

"Did she ask you to come in, Billy Boy, Billy Boy?
Did she ask you to come in, charming Billy?"

"Yes, she asked me to come in. There's a dimple in her chin.
 She's a young thing and cannot leave her mother."

"Did she offer you a chair?..."

"Yes, she offered me a chair, but the bottom wasn't there..."

"Did she take your hat and coat?..."

"Yes, she took my hat and coat, but she fed them to the goat..."

"Can she bake a cherry pie?..."

"She can bake a cherry pie as quick as a cat can wink his eye..."

"How old is she?..."

"3 times 6, 4 times 7, 28 and 11..."

59. Indirect questions

Tell Me Why (M)

Tell me why the stars do shine.
Tell me why the ivy twines.
Tell me why the skies are blue,
And I will tell you why I love you.

Because God made the stars to shine.
 Because God made the ivy twine.
 Because God made the skies so blue.
That is the reason why I love you.

SEE ALSO #24, "I Know Where I'm Going" for indirect questions

X. EXCLAMATIONS

60. "what a...!"

Twelve Gates Into the City (M,R)

Chorus:

Oh, what a beautiful city!
Oh, what a beautiful city!
Oh, what a beautiful city!
 Twelve gates into the city, Allelu.

Three gates into the east, three gates into the west,
 Three gates into the north, three gates into the south,
 Making that twelve gates into the city, Allelu.

See those children yonder? They're all dressed in red.
They must be the children, children that Moses led.
You know, there're twelve gates into the city, Allelu.

When I get to Heaven, I'm going to sing and shout,
'Cause there is nobody up there who's going to put me out.
You know, there're twelve gates into the city, Allelu.

SEE ALSO #18A, "Oh, What a Beautiful Morning!" for exclamations

XI. VOCABULARY61. The alphabet

The Alphabet Song (M)

A B C D E F G
H I J K L M N O P
Q R S and T U V
W and X Y Z

Now I know my ABC.

Tell me what you think of me!

62. Cardinal numbers: 1- 10

A. This Old Man (M)

This old man, he played one, he played nick-nack on my drum.
 With a nick-nack paddy-whack give a dog a bone,
 This old man came rolling home.

This old man, he played two, he played nick-nack on my shoe...

This old man, he played three, he played nick-nack on my knee...

This old man, he played four, he played nick-nack on my door...

This old man, he played five, he played nick-nack on my hive...

This old man, he played six, he played nick-nack on my sticks...

This old man, he played seven, he played nick-nack up in Heaven...

This old man, he played eight, he played nick-nack on my gate...

This old man, he played nine, he played nick-nack on my line...

This old man, he played ten, he played nick-nack on my hen...

B. Ten Little Indians (M)

One little, two little, three little Indians,
Four little, five little, six little Indians,
Seven little, eight little, nine little Indians,
Ten little Indian boys

Ten little, nine little, eight little Indians,
Seven little, six little, five little Indians,
Four little, three little, two little Indians,
One little Indian boy.

Put them in the boat and the boat tips over,
 Put them in the boat and the boat tips over,
 Put them in the boat and the boat tips over,
 No little Indian boys

63. All cardinal numbers

One Hundred Bottles of Beer (M)

One hundred bottles of beer on the wall,
One hundred bottles of beer
 If one of those bottles should happen to fall,
Ninety-nine bottles of beer on the wall.

Ninety-nine bottles of beer on the wall,
Ninety-nine bottles of beer
 If one of those bottles should happen to fall,
Ninety-eight bottles of beer on the wall

(Continue in this manner down to zero)

Note: This song can be started at any number, and the counting can be done by twos, by threes, by fives, by tens, by hundreds, by thousands, etc. Thus the teacher can focus on any specific problem his students may have in either remembering or pronouncing certain numbers. For example, if students have trouble remembering that "million" is always singular, the bottles can fall one million at a time, beginning with ten or twenty million. If they have trouble distinguishing 30 and 13, 40 and 14, etc., count by tens from one hundred and then by ones after you reach twenty.

64. Cardinal and ordinal numbers: 1-12

A Partridge In a Pear Tree (M)

On the first day of Christmas, my true love gave to me
A partridge in a pear tree.

On the second day of Christmas, my true love gave to me
Two turtle doves and a partridge in a pear tree.

On the third day of Christmas, my true love gave to me
Three French hens, two turtle doves, and a partridge in a pear tree.

On the fourth day of Christmas, my true love gave to me
Four calling birds, three French hens...(repeat all previous gifts)

On the fifth day of Christmas, my true love gave to me
Five golden rings...

On the sixth...six geese a-laying...

On the seventh...seven swans a-swimming...

On the eighth...eight maids a-milking...

On the ninth...nine ladies dancing...

On the tenth...ten lords a-leaping...

On the eleventh...eleven pipers piping...

On the twelfth...twelve drummers drumming...

65. Cardinal numbers and "one-by-one," "two-by-two," etc.

Children Go Where I Send Thee (M)

Children, go where I send thee. How shall I send thee?
Well, I'm going to send thee one-by-one,
One for the little bitty baby who's born, born, born in Bethlehem.

Children go where I send thee. How shall I send thee?
Well, I'm going to send thee two-by-two,
Two for Paul and Silas,
One for the little bitty baby who's born, born, born in Bethlehem.

Children go where I send thee. How shall I send thee?
Well, I'm going to send thee three-by-three,
Three for the Hebrew children,
Two for Paul and Silas,
One for the little bitty baby who's born, born, born in Bethlehem.

...four-by-four...four for the four that stood at the door...

...five-by-five...five for the five that stayed alive...

...six-by-six...six for the six that never got fixed...

...seven-by-seven...seven for the seven that never got to Heaven...

...eight-by-eight...eight for the eight that stood at the gate...

...nine-by-nine...nine for the nine that dressed so fine...

...ten-by-ten...ten for the Ten Commandments...

...eleven-by-eleven...eleven for the eleven that got to Heaven...

...twelve-by-twelve...twelve for the twelve Apostles...

Note: Teacher may wish to change "thee" to "you." He might also wish to change "that" to "who". (see Note to #22D, page 16).

66. "hello," "good-bye" and some simple antonym pairs

Hello, Good-bye (R)

You say yes, I say no.

You say stop, I say go, go, go. Oh, no.

You say good-bye and I say hello.

Hello, hello. I don't know why you say good-bye; I say hello.

Hello, hello. I don't know why you say good-bye, I say hello.

I say high, you say low.

You say why, I say I don't know. Oh, no.

You say good-bye and I say hello.

Hello, hello. I don't know why you say good-bye; I say hello.

Hello, hello. I don't know why you say good-bye; I say hello.

67. "Goodnight" (two song fragments)

Goodnight, Ladies (M)

Goodnight, ladies. Goodnight, ladies.

Goodnight, ladies. We're going to leave you now.

Irene, Goodnight (M)

Irene, goodnight. Irene, goodnight.

Goodnight, Irene. Goodnight, Irene. I'll see you in my dreams.

68. Colors

Colors (M,R)

Yellow is the color of my true love's hair
 In the morning, when we rise,
 In the morning, when we rise.
 That's the time, that's the time
 I love the best.

Green is the color of the sparkling corn
 In the morning, when we rise,
 In the morning, when we rise.
 That's the time, that's the time
 I love the best.

Blue is the color of the sky...

Mellow is the feeling that I get
 When I see her, mm-hmm,
 When I see her, oh, yeah.
 That's the time, that's the time
 I love the best.

Freedom is a word I rarely use
 Without thinking, oh, yeah,
 Without thinking, mm-hmm,
 Of the time, of the time
 When I've been loved.

Yellow is the color...

Note: Teacher or students can make up more verses on the same pattern with other colors.

69. Directions (north, south, east, west) - #60, "Twelve Gates Into the City"

70. Days of the week

A. Never On Sunday (M,R)

Oh, you can kiss me on a Monday, a Monday; a Monday
 is very, very good.
 Or you can kiss me on a Tuesday, a Tuesday, a Tuesday;
 in fact, I wish you would.
 Or you can kiss me on a Wednesday, a Thursday, a Friday,
 and Saturday is best.
 But never, never on a Sunday, a Sunday, a Sunday,
 'cause that's my day of rest.

Come any day and you'll be my guest,
 Any day you say but my day of rest.
 Just name the day that you like the best,
 Only stay away on my day of rest.

Oh, you can kiss me on a cool day, a hot day, a wet day,
 whichever one you choose.
 Or try to kiss me on a gray day, a May day, a pay day
 and see if I refuse.
 And if you make it on a bleak day, a freak day, a weekday,
 why, you can be my guest.
 But never, never on a Sunday, a Sunday, the one day
 I need a little rest.

B. This Little Light of Mine (M)

This little light of mine, I'm going to let it shine.
 This little light of mine, I'm going to let it shine.
 This little light of mine, I'm going to let it shine,
 Every day, every day, every day,
 I'm going to let my little light shine.

Way up on the mountain, I'm going to let it shine...

On Monday, He gave me the gift of love.
 On Tuesday, peace came from above.
 On Wednesday, told me to have more faith.
 On Thursday, gave me a little more grace.
 On Friday, told me to watch and pray.
 On Saturday, told me just what to say.
 On Sunday, gave me the power divine
 Just to let my little light shine.

This little light of mine, I'm going to let it shine...

71. Months

A. September, April, June, November, February

Thirty Days Has September (H)

Thirty days have September, April, June and November.
All the rest have thirty-one, except February alone.

Note: Teacher will notice that the old form "hath" has been changed here, since that form would be of little use to an English student.

B. April - September

April, Come She Will (M, R)

April, come she will,
When streams are ripe and swelled with rain.
May, she will stay,
Resting in my arms again.

June, she'll change her tune.
In restless walks she'll prowls the night.
July, she will fly,
And give no warning to her flight.

August, die she must.
The autumn winds blow chilly and cold.
September, I'll remember,
A love once new has now grown old.

72. Seasons

A. #13A, "Short Pajamas"

B. If Ever I Would Leave You (R)

If ever I would leave you, it wouldn't be in summer.
Seeing you in summer, I never would go.
Your hair streaked with sunlight, your lips red as flame,
Your face with a lustre that puts gold to shame!

But if I'd ever leave you, it couldn't be in autumn.
 How I'd leave in autumn I never will know.
 I've seen how you sparkle when fall nips the air.
 I know you in autumn, and I must be there.

And could I leave you running merrily through the snow?
 On a wintery evening when you catch the fire's glow?

If ever I would leave you, how could it be in springtime,
 Knowing how in spring I'm bewitched by you so?
 Oh, no! not in springtime! summer, winter or fall!
 No, never could I leave you at all!

73. Parts of the body

Head, Shoulders Knees and Toes (M)

Head, shoulders, knees and toes, knees and toes
Head, shoulders, knees and toes, knees and toes
And eyes and ears and mouth and nose
Head, shoulders, knees and toes, knees and toes

Note: Teacher or class can make up other verses with the other parts of the body that they have learned. Students can stand up and touch each part of the body as they say it. This song is usually repeated several times, very slowly at first, then faster and faster.

74. Terms for relatives

I'm My Own Grandpa (M)

Oh, many, many years ago when I was 23,
 I got married to a widow who was pretty as could be.
 This widow had a grown-up daughter with her hair so red.
 My father fell in love with her and soon the pair were wed.

This made my dad my son-in-law and changed my married life:
 My daughter was my mother 'cause she was my father's wife.
 To complicate the matter, even though it brought me joy,
 I soon became the father of a bouncing baby boy.

This little baby then became a brother-in-law to Dad,
 And so became my uncle, though it made me very sad,
 For if he was my uncle, then it also made him brother
 To the widow's grown-up daughter, who, of course, was my step-mother.

Chorus:

I'm my own grandpa. I'm my own grandpa.
It sounds funny, I know, but it really is so.
Yes, I'm my own grandpa.

My father's wife then had a son who kept her on the run,
And so became my brother, for he was my father's son.
My wife is now my mother's mother, and it makes me blue--
For now although she is my wife, she's my grandmother, too.

Now, if my wife is my grandmother, then I'm her own grandchild,
And every time I think of it, it nearly drives me wild,
For now I have become the strangest case you ever saw:
As husband to my grandmother, I am my own grandpa!

Chorus

75. Shapes, with examples - #22B, "The Shape of Things"

76. Animals

A. Old McDonald (M)

Old McDonald had a farm, E-I-E-I-O
And on this farm he had some chicks, E-I-E-I-O
With a chick-chick here and a chick-chick there,
Here a chick, there a chick, everywhere a chick-chick
Old McDonald had a farm, E-I-E-I-O

Old McDonald had a farm, E-I-E-I-O
And on this farm he had some ducks, E-I-E-I-O
With a quack-quack here and a quack-quack there,
Here a quack, there a quack, everywhere a quack-quack,
With a chick-chick here and a chick-chick there.
Here a chick, there a chick, everywhere a chick-chick
Old McDonald had a farm, E-I-E-I-O

...turkeys...gobble-gobble (continue adding to previous ones)

...pigs...oink-oink...

...dogs...woof-woof...

...sheep...baa-baa...

...cows...moo-moo...

...roosters...cock-a-doodle-doo...

...cats...meeow-meeow...

...a Ford...rattle-rattle...

...a wife...yakkity-yak...

B. Autumn to May (M, R)

Oh, once I had a little dog. His color, it was brown.
I taught him how to whistle, to sing and dance and run.
His legs, they were 14 yards long, his ears so very wide.
Around the world in half a day upon him I could ride.

Chorus:

Sing tarry-o-day
Sing, autumn to May

Oh, once I had a little frog. He wore a vest of red.
He'd lean upon his silver cane, a top hat on his head.
He'd speak of far-off places, of things to see and do,
And all the kings and queens he'd met while sailing in a shoe.

Oh, once I had a flock of sheep. They grazed upon a feather.
I'd keep them in a music box from wind or rainy weather.
And every day the sun would shine they'd fly all through the town
To bring me back some golden rings and candy by the pound.

Oh, once I had a downy swan. She was so very pale.
She sat upon an oyster shell and hatched me out a snail.
The snail, it changed into a bird; the bird, to butterfly.
And he who tells a bigger tale would have to tell a lie.

77. Some action verbs

If You're Happy (M)

If you're happy and you know it clap your hands. (clap, clap)
If you're happy and you know it clap your hands. (clap, clap)
If you're happy and you know it, and you really want to show it,
< If you're happy and you know it, clap your hands. (clap, clap)

If you're happy and you know it stamp your feet. (stamp, stamp) ...

If you're happy and you know it wiggle your nose...

If you're happy and you know it blink your eyes...

If you're happy and you know it wave your hand...

If you're happy and you know it pinch your cheek ...

If you're happy and you know it, turn around...

Note: Teacher or students can make up other verses. Each verse should be accompanied by the appropriate action.

78. The senses and related words

What's That I Hear Now? (M,R)

What's that I hear now ringing in my ears?

I've heard that sound before.

What's that I hear now ringing in my ears?

I hear it more and more.

It's the sound of freedom calling,

Calling up to the sky.

It's the sound of the old ways a-falling.

You can hear it if you try;

You can hear it if you try.

What's that I see now shining in my eyes?

I've seen that light before.

What's that I see now shining in my eyes?

I see it more and more.

It's the light of freedom shining,

Shining up to the sky.

It's the light of a new day a-dawning.

You can see it if you try;

You can see it if you try.

What's that I feel now beating in my heart?

I've felt that beat before.

What's that I feel now beating in my heart?

I feel it more and more.

It's the rumble of freedom calling,

Calling up to the sky.

It's the rumble of the old ways a-falling.

You can feel it if you try;

You can feel it if you try.

79. Geographic terms; names of some U.S. states

Power and the Glory (M,R)

Come on and take a walk with me through this green and growing land.
 Walk through the meadows and the mountains and the sand.
 Walk through the valleys and the rivers and the plains.
 Walk through the sun and walk through the rain.

Chorus:

Here is a land full of power and glory,
 Beauty that words cannot recall.
 All her power shall rest on the strength of her freedom,
 Glory shall rest on a song.

From Colorado, Kansas and the Carolinas, too;
Virginia and Alaska, from the old to the new;
Texas and Ohio and the California shore --
 Tell me, who could ask for more?

Yet she's only as rich as the poorest of the poor,
 Only as free as a padlocked prison door,
 Only as strong as our love for this land,
 Only as tall as we stand.

80. Some idioms, cliches, slang, common expressions

Different Drum (M,R)

You and I travel to the beat of a different drum,
 Or can't you tell by the way I run
 Every time you make eyes at me. whoa-oh

You cry and moan and say it will work out,
 But, honey child, I've got my doubts.
You can't see the forest for the trees.

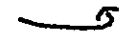
Oh, don't get me wrong; it's not that I knock it.
 It's just that I am not in the market
 For a boy who wants to love only me.
 Yes, and I'm not saying you're not pretty.
 All I'm saying's, I'm not ready
 For any person, place or thing that'll
 Try and pull the reins in on me, so,

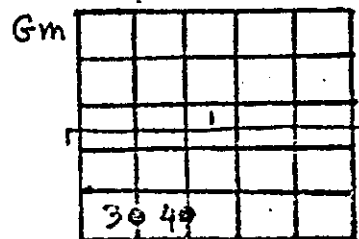
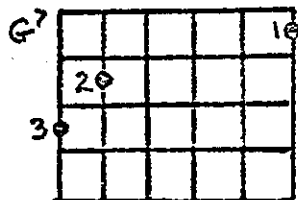
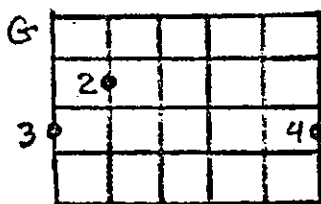
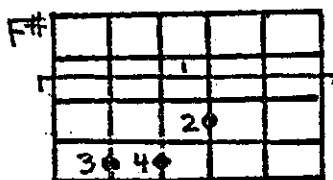
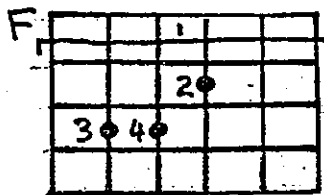
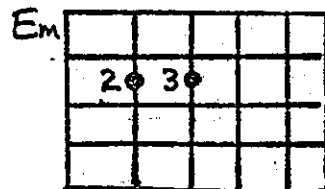
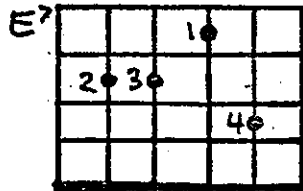
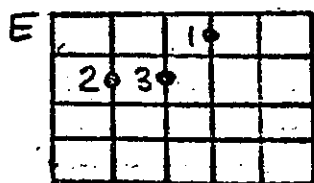
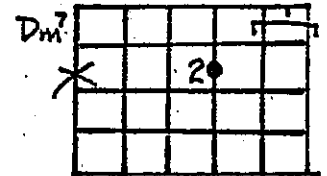
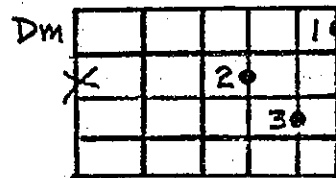
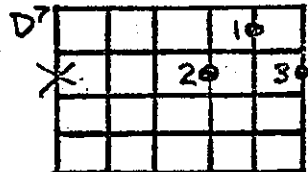
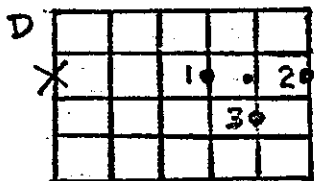
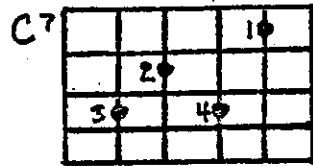
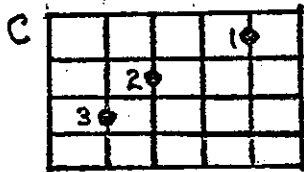
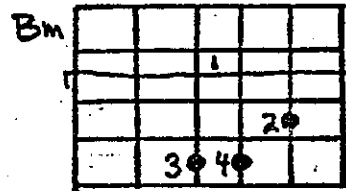
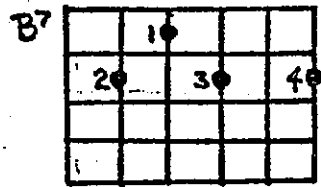
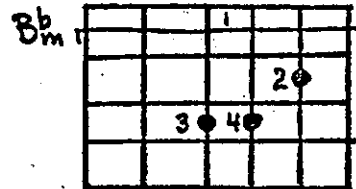
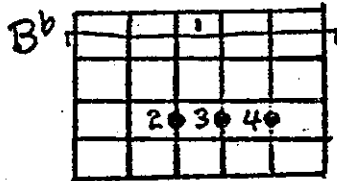
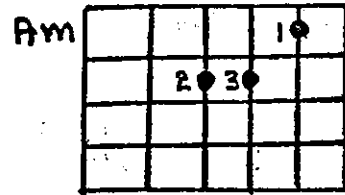
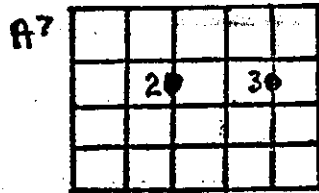
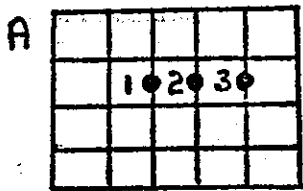
Good-bye, I'm a-leaving.
I see no sense to this crying and grieving.
 We'll both live a lot longer if you live without me.

Repeat from "Don't get me wrong..."

SEE ALSO # 25, "Because" for slang expressions

GUITAR CHORDS

KEY ON
FOLLOWING
PAGE 



KEY TO CHORD CHARTS:



= bar indicated frets
with first finger

X

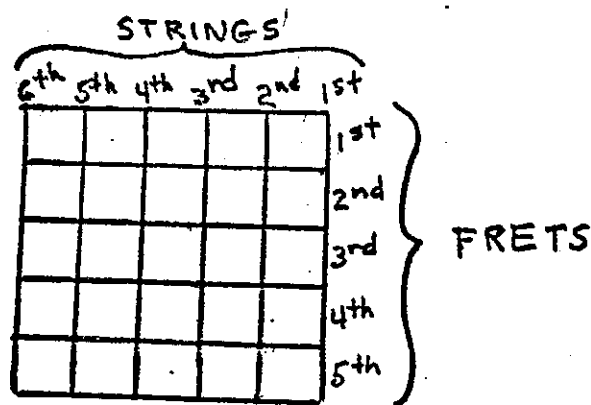
= do not play indicated
string

•

= play this string where
indicated, with finger
designated to left of dot



LEFT HAND



DISCOGRAPHY

- April, Come She Will - Simon & Garfunkle, "The Sounds of Silence"
- Autumn to May - Peter, Paul & Mary, "Peter, Paul & Mary"
- Because - The Beatles, "Abbey Road"
- Blowing In the Wind - Peter, Paul & Mary, "In the Wind"
Bob Dylan, "Freewheelin' Bob Dylan"; "Bob Dylan's Greatest Hits"
- Can't Buy Me Love - The Beatles, "Hey Jude" & "Hard Day's Night"
- Close to You - Dionne Warwick, "Make Way for Dionne Warwick"
The Carpenters, "Close to You"
- Colors - Donovan, "Fairy Tale", "Like It Is", "Donovan's Greatest Hits"
(the title has the British spelling, "Colours")
- Different Drum - The Stone Ponies, "Evergreen" & "Super-Oldies-Vol.3"
- "El condor pasa" - Simon & Garfunkle, "Bridge Over Troubled Water"
- The Green Leaves of Summer - soundtrack recording of movie "The Alamo"
The Brothers Four, "The Brothers Four-Greatest Hits"
- Hello, Good-bye - The Beatles, "Magical Mystery Tour"
- Hush, Little Baby - Joan Baez, "Joan Baez In Concert, Part 2"
- If Ever I Would Leave You - soundtrack recording of show or movie "Camelot"
- If I Had a Hammer - Peter, Paul & Mary, "Peter, Paul & Mary", "Peter, Paul & Mary In Concert", "Ten Years Together"
- If I Loved You - soundtrack recording of musical "Carousel"
- I'll Never Fall In Love Again - Dionne Warwick, "I'll Never Fall In Love Again".
The Carpenters, "Close to You"
- It Was a Very Good Year - Frank Sinatra, "September of My Years"
- Kumbaya - Joan Baez, "Joan Baez In Concert"
- Like a Lover - Sergio Mendez & Brasil '66, "Look Around" & "Greatest Hits"
- The Lovin' Sound - Ian & Sylvia, "Lovin' Sound"
- My Love - Petula Clark, "My Love" & "Petula Clark's Greatest Hits"
- Never On Sunday - soundtrack recording of movie "Never On Sunday"
- Oh, What a Beautiful Morning! - soundtrack recording of movie or show "Oklahoma!"

On the Street Where You Live - soundtrack recording of movie or show "My Fair Lady"

Portland Town - Joan Baez, "Joan Baez In Concert, Part 2"
(This version has the same melody as the version in this book, but the words are quite different. The version in this book is a combination of many versions so will not be found on a record in exactly the same form.)

Power and the Glory - Phil Ochs, "All the News That's Fit to Sing"

Qué será, será - see "Whatever Will Be, Will Be"

Seven Daffodils - The Brothers Four, "Four Strong Winds"

The Shape of Things - The Kingston Trio, "Tall Tales In Song," "Folk Era,"
"Best of the Kingston Trio"

Somewhere - soundtrack recording of show or movie "West Side Story"

Somewhere, Over the Rainbow - soundtrack recording of movie "The Wizard of Oz"
also many recordings by Judy Garland

There But For Fortune - Joan Baez, "Joan Baez" & "First Ten Years"
Phil Ochs, "Phil Ochs In Concert"

There's a Hole In the Bucket - Harry Belafonte, "This Is Harry Belafonte" &
"Belafonte Returns to Carnegie Hall"

This Boy - The Beatles, "Meet the Beatles"

Those Were the Days - Mary Hopkin, "Post Card"
The 5th Dimension, "The Age of Aquarius"

Till There Was You - soundtrack recording of show or movie "Music Man"
The Beatles, "Meet the Beatles"

Turn, Turn, Turn - Judy Collins, "Judy Collins #3" & "Recollections"

Twelve Gates Into the City - Judy Collins, "Golden Apples of the Sun"

Up, Up and Away - The 5th Dimension, "Up, Up and Away"

Whatever Will Be, Will Be - Doris Day, "Doris Day's Greatest Hits"

What's That I Hear Now? - Phil Ochs, "All the News That's Fit to Sing"

Where Do I Go? - soundtrack recording of show "Hair"

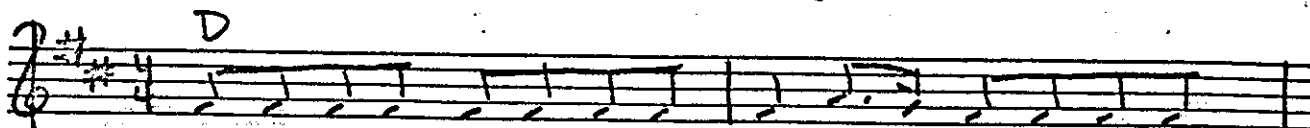
Where Have All the Flowers Gone? - Peter, Paul & Mary, "Peter, Paul & Mary"
Joan Baez, "Farewell, Angelina"

Where Is Love? - soundtrack recording of show or movie "Oliver!"

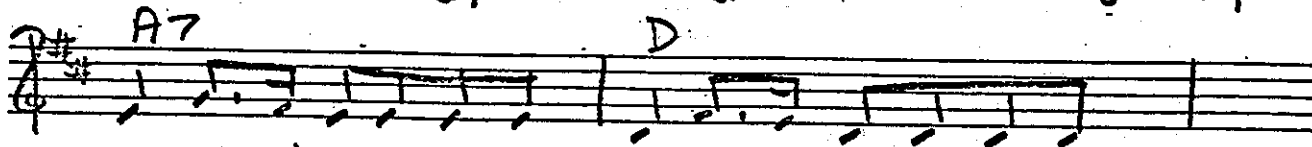
Wonderful Guy - soundtrack recording of show or movie "South Pacific"

Younger Than Springtime - soundtrack recording of show or movie "South Pacific"

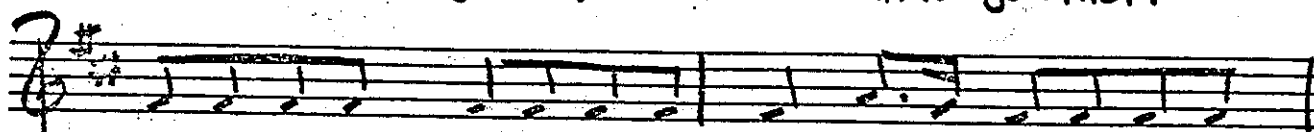
1. Pretoria



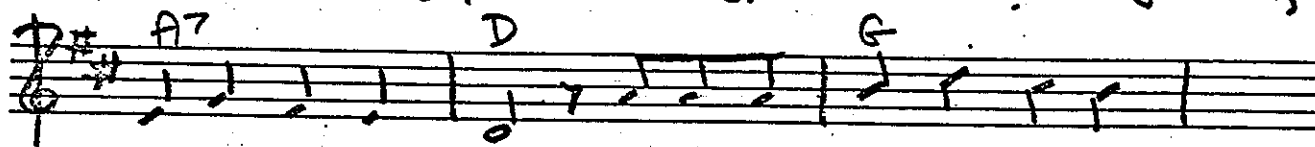
I am mar-ching, you are mar-ching, so we will march to-ge-ther,



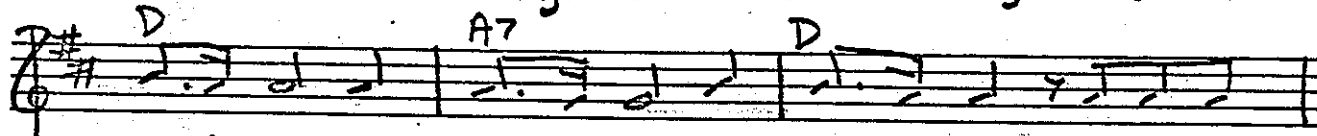
so we will march to-ge-ther, so we will march to-ge-ther.



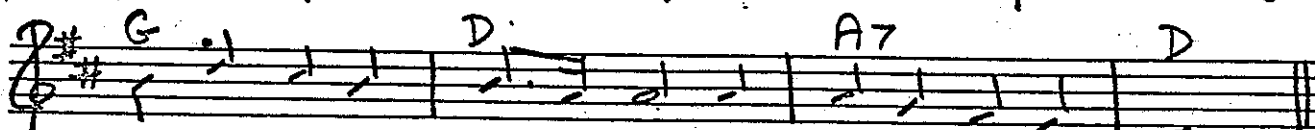
I am mar-ching, you are mar-ching, so we will march to-ge-ther,



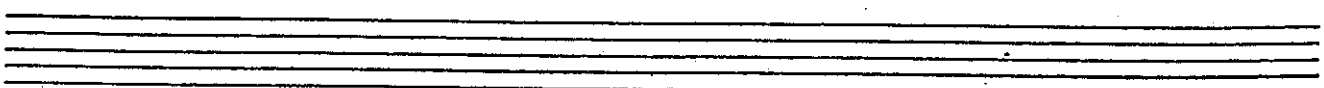
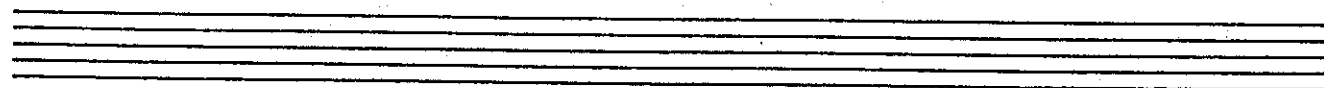
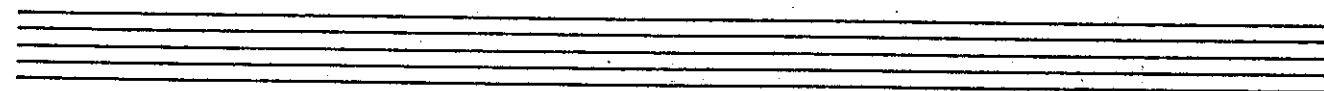
as we march a- long. For we are mar-ching to Pre-



to-ri-a, Pre- to-ri-a, Pre- to-ri-a, For we are



mar-ching to Pre- to-ri-a, Pre- to-ri-a, hur-rah!



2. Kumbaya

Kum-ba- ya, my Lord , Kum-ba- ya Kum-ba-

ya, my Lord , Kum-ba- ya Kum-ba-ya, my Lord ,

Kum-ba- ya Oh, Lord, Kum-ba- ya.

3. Everybody Loves Saturday Night

Ev' ry-bo-dy loves Sa-tur-day night.

Ev' ry-bo-dy loves Sa-tur-day night.

Ev' ry-bo-dy, ev' ry-bo-dy, ev' ry-bo-dy,

ev' ry-bo-dy, ev' ry-bo-dy loves Sa-tur-day night.

4. Two Brothers

Am G Am

Two brothers on their way, two brothers

G Am G

on their way, two brothers on their way,

Am G Am Am G

one wore blue and one wore gray. One wore blue and

D C D C D

one wore gray, as they marched a-long their way. The

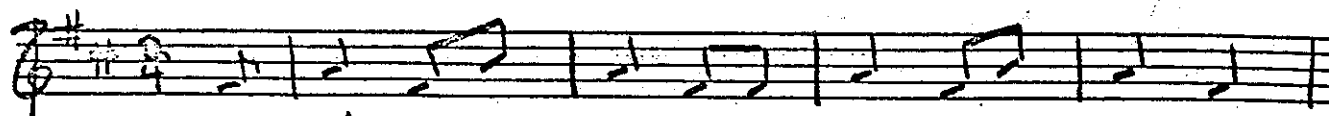
C Bm(or D) C D

life and drum be-gan to play, all on a beau-ti-ful

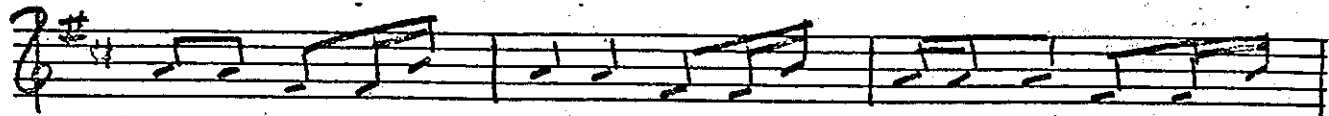
Em

mor-ning.

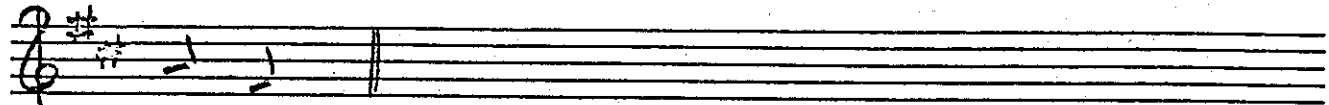
6. It's Raining



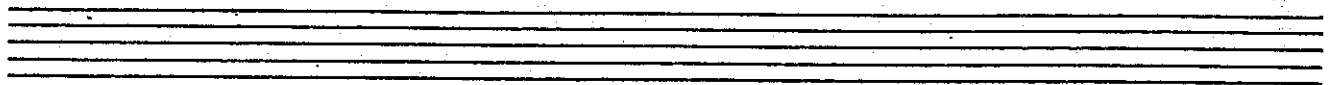
It's rai-ning; it's pou-ning. The old man is sno-ring.



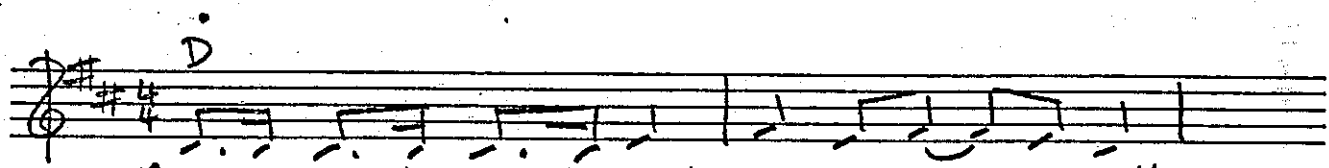
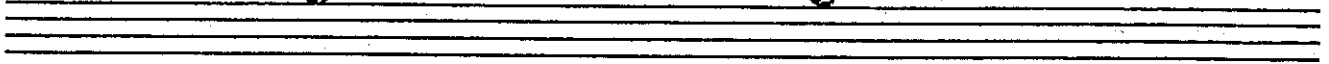
Bumped his head and he went to bed and he couldn't get up in the



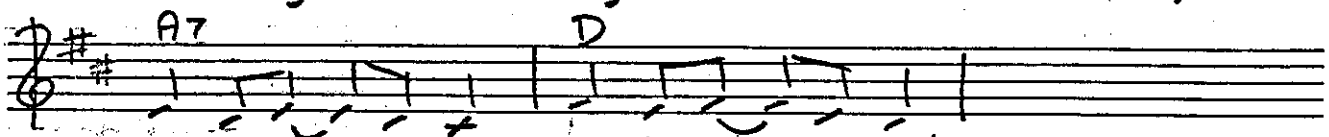
mor-ning.



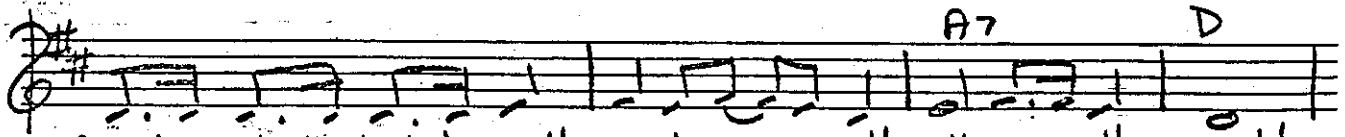
7. Meeting At the Building



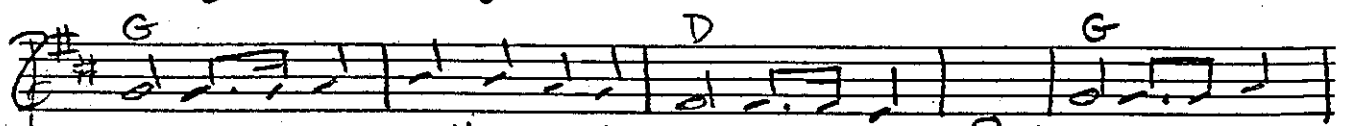
Mee-ting at the buil-ding will soon be o- ver with,



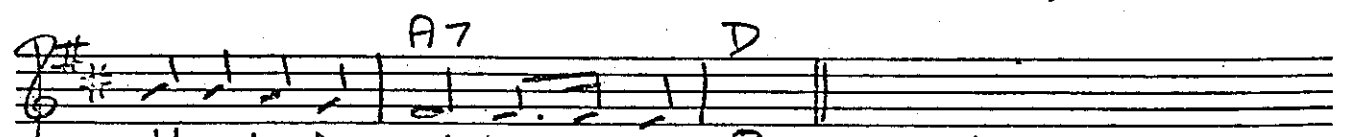
soon be o- ver with, soon be o- ver with.



Mee-ting at the buil-ding will soon be o- ver with, all o- ver this world.



All o- ver this world, my Lord, all o- ver this world; all o- ver this



world, my Lord, all o- ver this world.

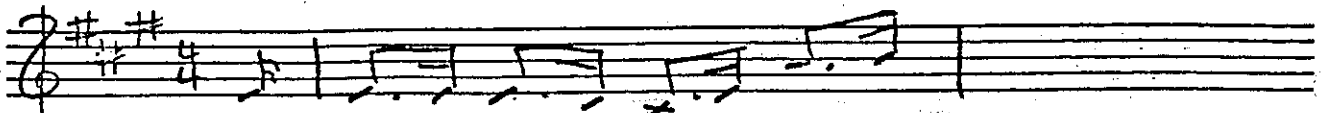
10. If I Gave You

Handwritten musical score for "If I Gave You". The score is written on four staves in G major (one sharp) and 4/4 time. The lyrics are: "If I gave you fields of clo-ver, beds of flo-wers, pink and blue, crowns of ku-rel, walls of ivy, would you let me walk with you? a pa-lace of jade, a clus-ter of pearls, a sho-uer of stars for your curls". The score includes various chords (D, G, A, Bm, A7, D.C.) and musical notation such as notes, rests, and a double bar line with "Fine".

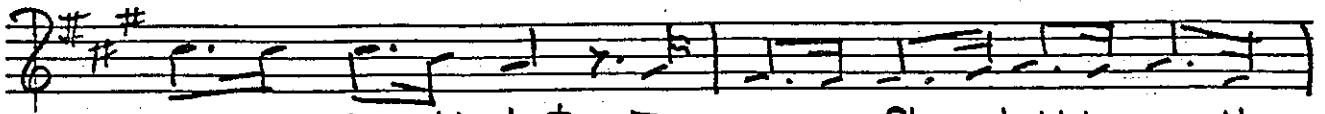
12. There's a Hole In the Bucket

Handwritten musical score for "There's a Hole In the Bucket". The score is written on two staves in G major (one sharp) and 4/4 time. The lyrics are: "There's a hole in the bu-cket, dear Li-za, dear Li-za; there's a hole in the bu-cket, dear Li-za, a hole." The score includes chords (A, D, E7) and musical notation such as notes, rests, and a double bar line.

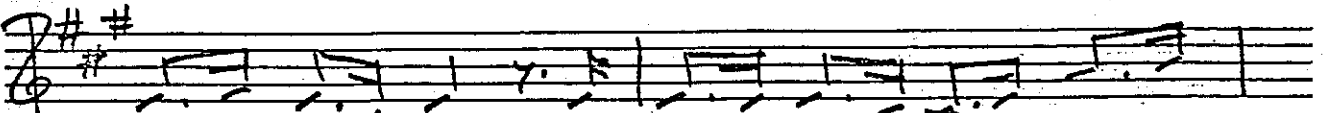
13A Short Pajamas



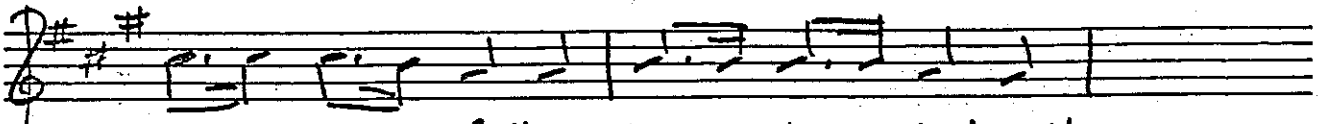
I wear my short pa-ja-mas in the



sum-mer, when it's hot. I wear my flannel night-y in the



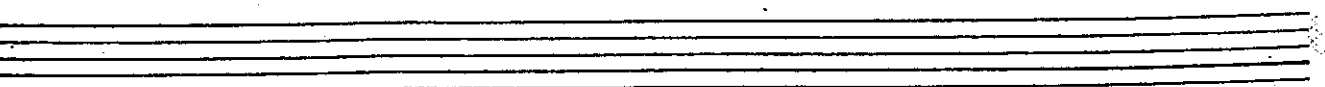
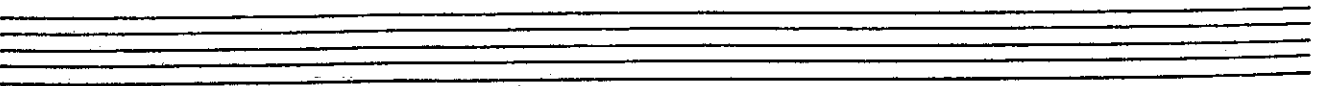
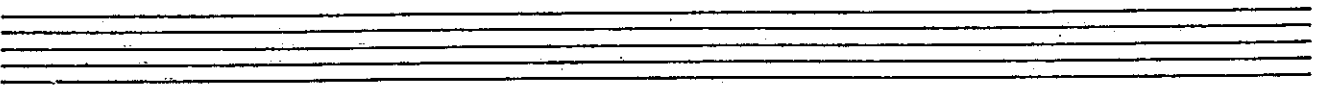
winter, when it's not. But some-times in the spring and in



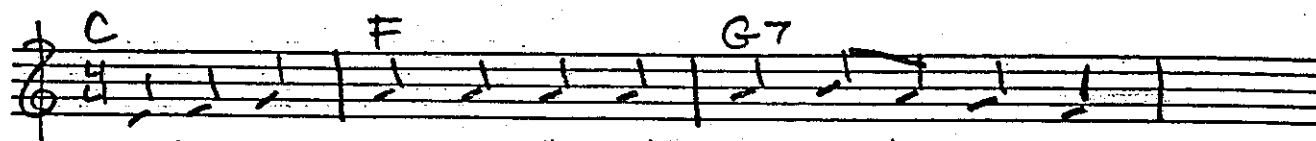
some-times in the fall, I jump in-to my bed with



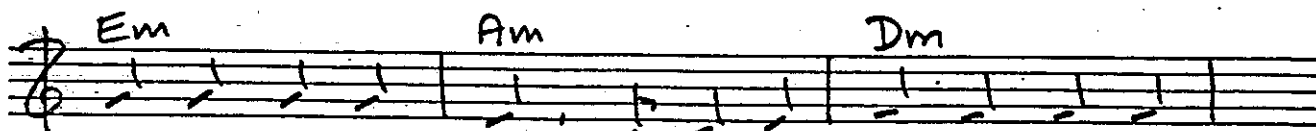
no-thing on at all.



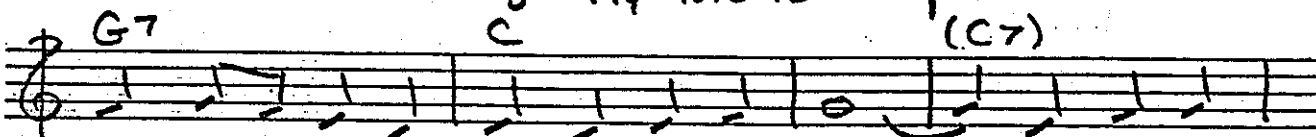
15. My Love



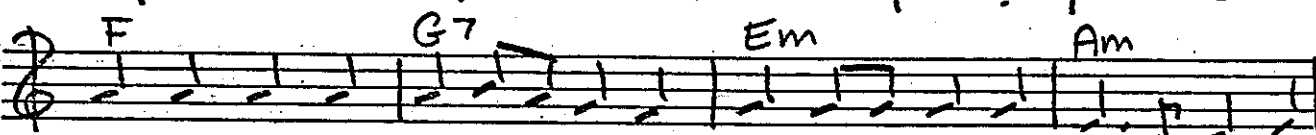
My love is war-mer than the war-mest sun-shine,



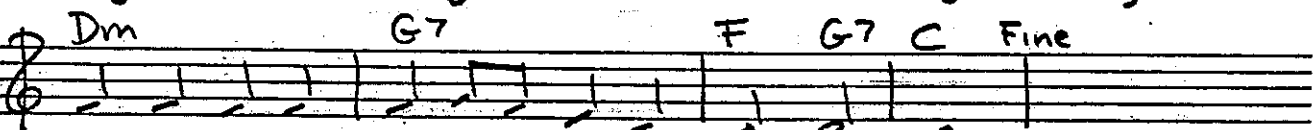
sof-ter than a sigh. My love is deep-er than the



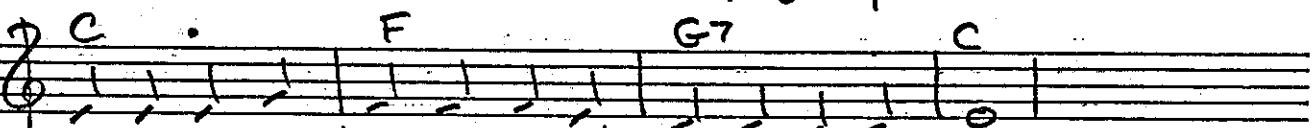
deep-est o-cean, wi-der than the sky. My love is



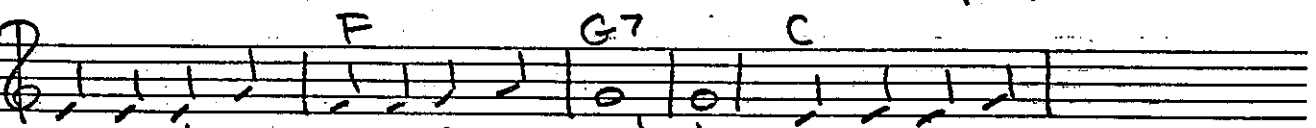
bright-er than the bright-est star that shines ev'ry night a-bove, and there is



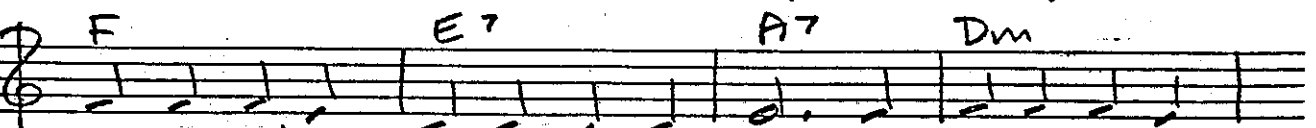
no-thing in this world that can ex-er change my love,



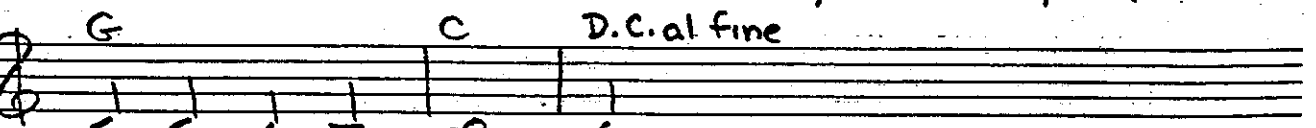
Some-thing hap-pened to my heart the day that I met you;



some-thing that I ne-ver felt be-fore, You are al-ways



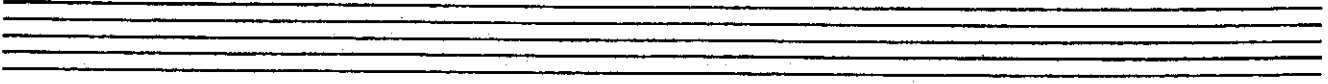
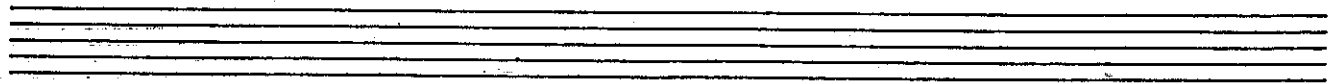
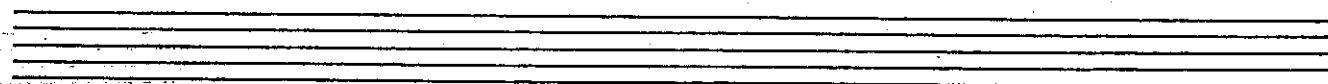
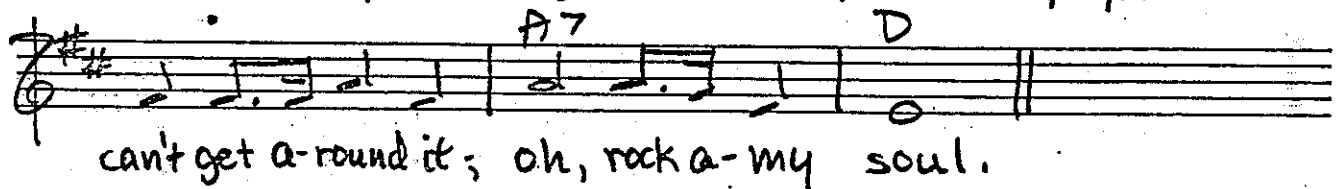
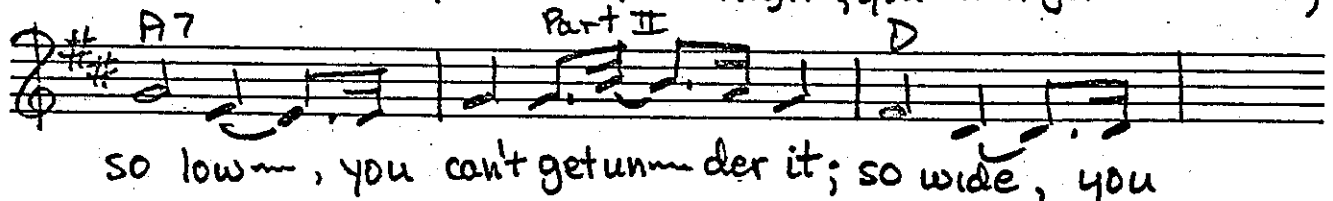
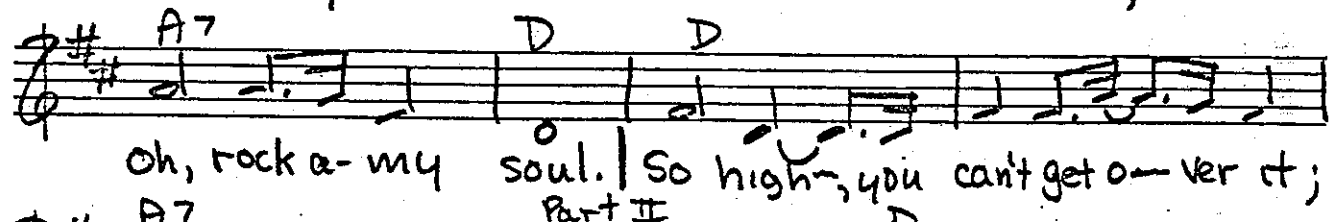
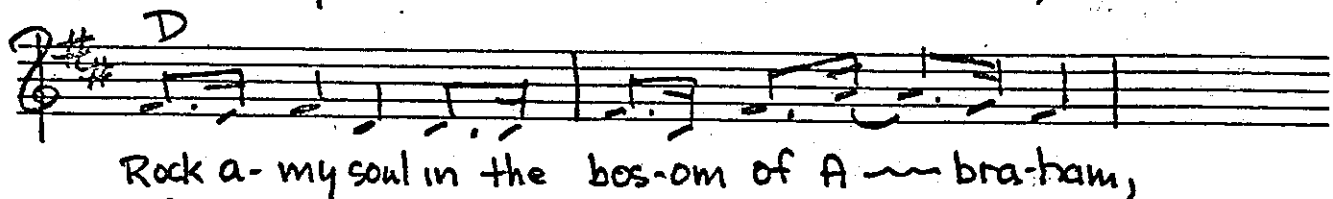
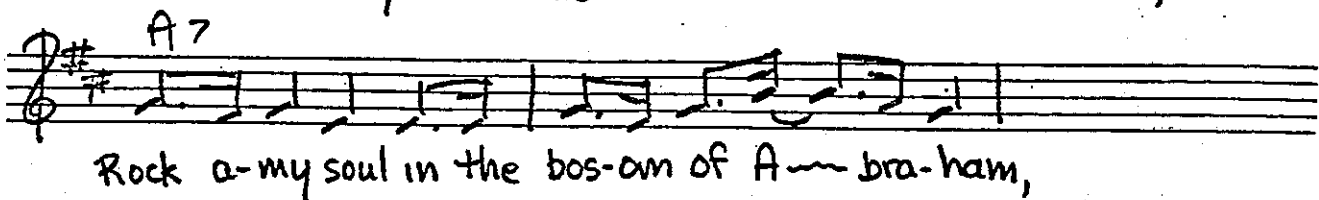
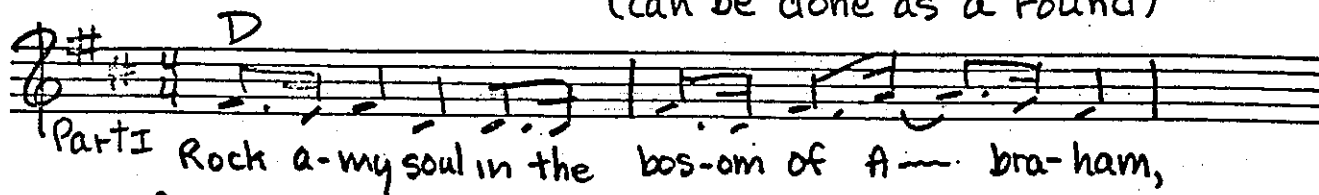
on my mind no mat-ter what I do, and ev'ry day it



seems I want you more.

17. Rock a-My Soul

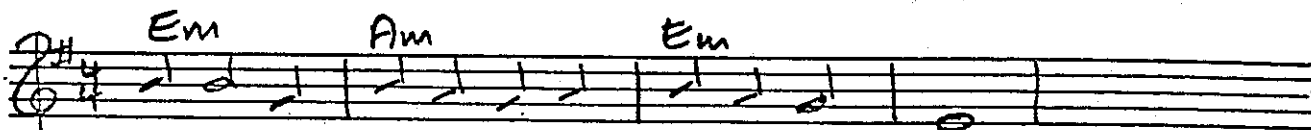
(can be done as a round)



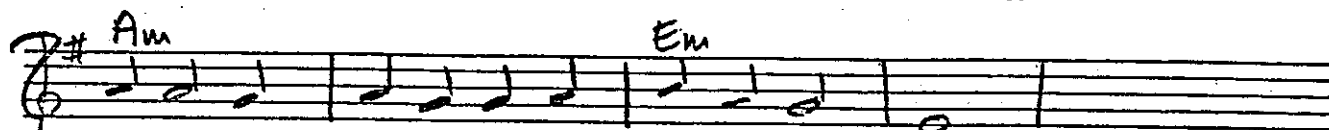
18.A Oh, What a Beautiful Morning!

Chorus: Oh, what a beau-ti-ful mor- ning! Oh, what a beau-ti-ful day-m! I've got a beau-ti-ful feel-ing ev'-ry-thing's go-ing my way. Verse: There's a bright gd-den haze on the mead-ow. There's a bright gol-den haze on the mead-ow. The corn is as high as an el-e-phant's eye, and it looks like it's climb-ing clear up to the sky.

18.D Motherless Child



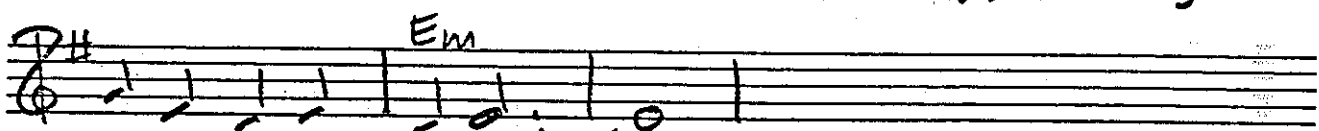
1st verse: Some-times I feel~ like a moth-er-less child.



Some-times I feel~ like a moth-er-less child.



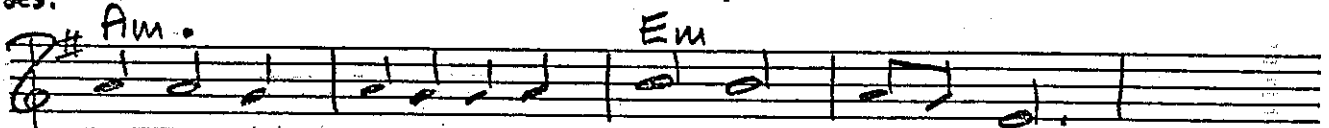
Some-times I feel~ like a moth-er-less child, a long



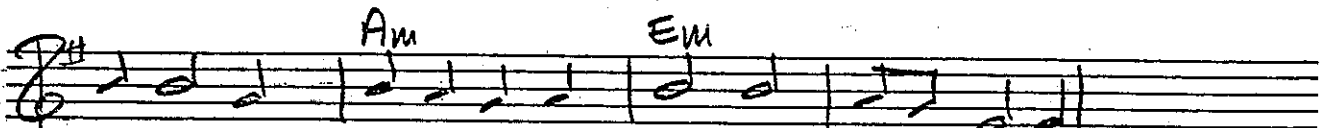
way~ from~ home ~~~.



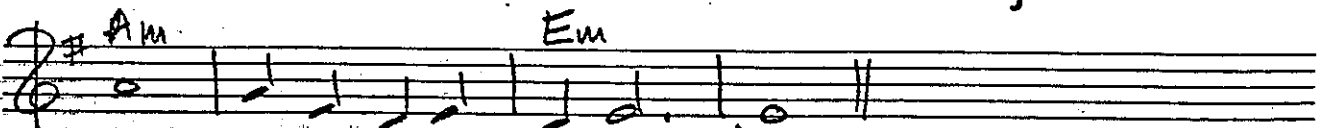
All other verses: Some-times I feel~ like I'm al-most down ~~~.



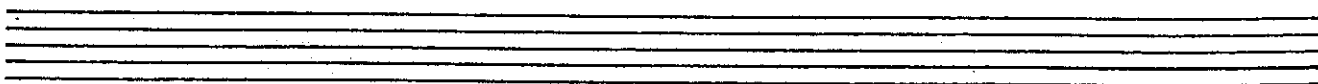
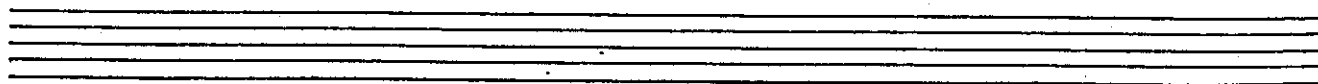
Some-times I feel~ like I'm al-most down ~~~.



Some-times I feel~ like I'm al-most down ~~~.



long way~ from~ home ~~~.



20. Somewhere Over the Rainbow

Some-where, o-ver the rain-bow, way up high, fine
 there's a land that I heard of once in a lull-a-by.
 true. Some day I'll wish up-on a star and wake up where the clouds are far be-
 hind me; where trou-bles melt like lem-on drops a-
 way u-pon the chim-ney tops, that's where you'll find me.

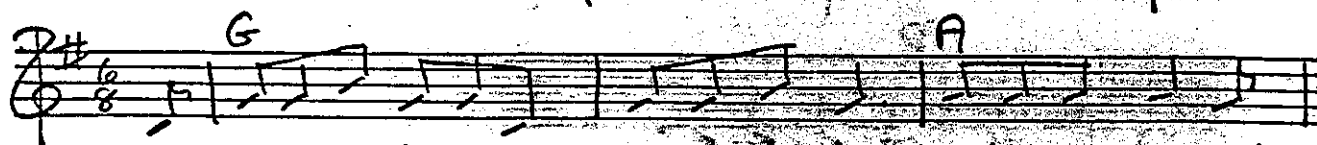
22.A The Riddle Song

I gave my love a cher-ry that had no stone. I
 gave my love a chicken that had no bone. I gave my love a stor-y that
 had no end. I gave my love a ba-by with no cry-ing.

32.3 The Shape of Things

Com- plete-ly round is the per-fect pearl the oy-ster man-u-
fractures. Com- plete-ly round is the steer-ing wheel that
leads to com-pound frac-tures. Com- plete-ly round is the
got-den fruit that hangs from the o-m ran-gen tree. Yes, the
cir-cle shape is quite re-noun. But, said to say, it
can be found in the low-dan-dir-ty run-a-round that my
true love gave to me, yes, my true love gave to me.

22.C The Old Lady Who Swallowed a Fly



There was an old la-dy who swallow-ed a fly. I don't know why she



swallow-ed the fly. I guess she'll die. There



was an old la-dy who swallow-ed a spi-der. It wig-gled and jig-gled and



tick-led in-side her. She swallow-ed the spi-der to catch the fly.



I don't know why she swallow-ed the fly. I guess she'll die. There



was an old la-dy who swallow-ed a bird. Hop-a-ye, ho



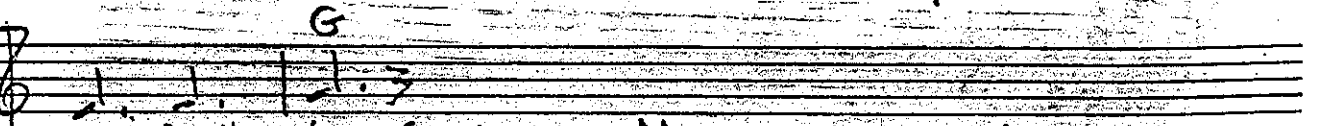
swallow a bird! She swallow-ed the bird to catch the spi-der that



wig-gled and jig-gled and tick-led in-side her. She swallow-ed the spi-der to

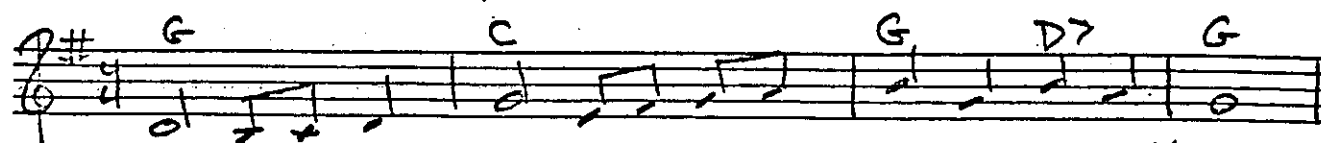


catch the fly. I don't know why she swallow-ed the fly. I

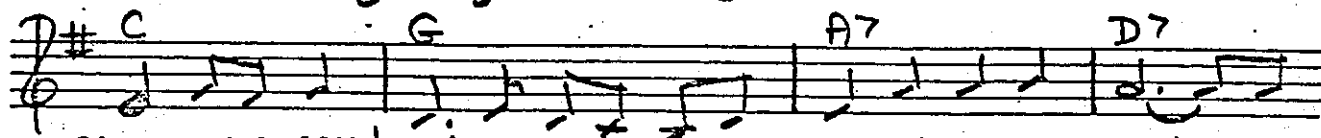


guess she'll die. (continue adding each verse to previous ones in same manner)

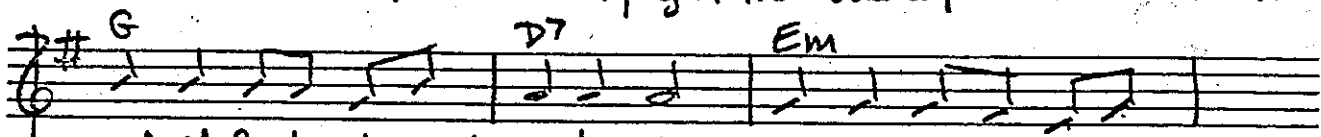
22.D I Want a Girl



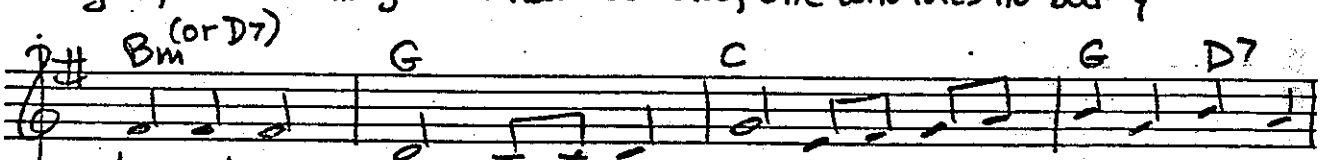
I want a girl just like the girl that married dear old Dad.



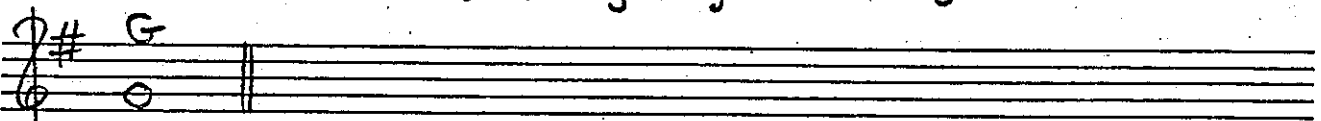
She was a pearl, and the only girl that Dad-dy ever had. A



good, old-fashioned girl with heart so true, one who loves no-bod-y

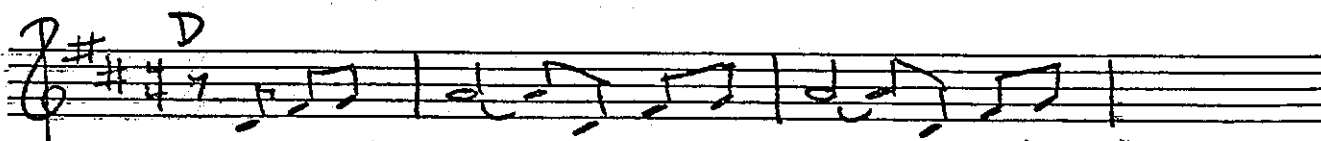


else but you I want a girl just like the girl that married dear old

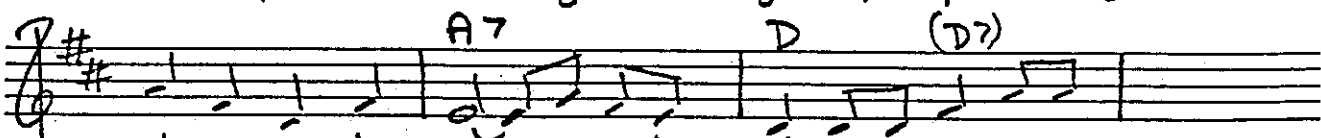


Dad.

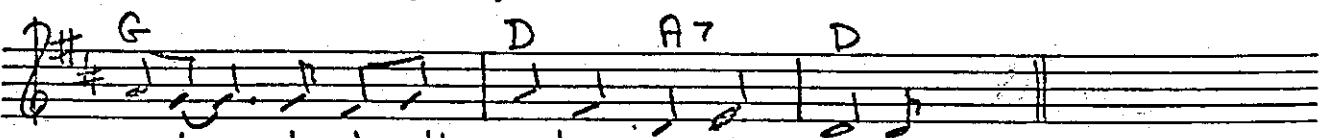
23.A. The Saints



Oh, when the saints go marching in, oh, when the



saints go marching in, oh, Lord, I want to be in that



number, oh, when the saints go marching in.

23:B Give Me a Rose

Give me a rose in the win-ter-time, when it's hard to find-

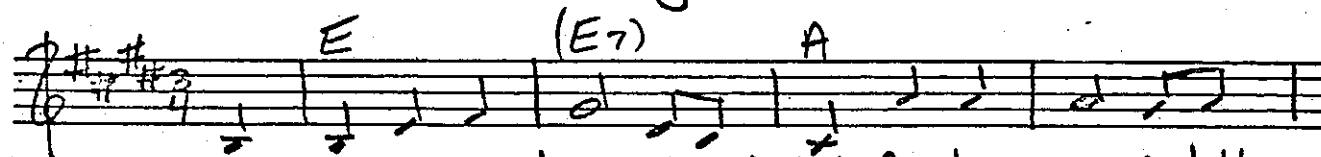
Give me a rose in the win-ter-time. I've got

ro-ses on my mind. Rose is sweet most any time, and

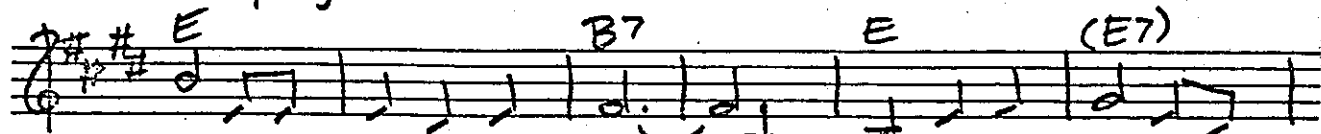
yet, give me a rose in the win-ter-time. How eas'-ly

we for~ get.

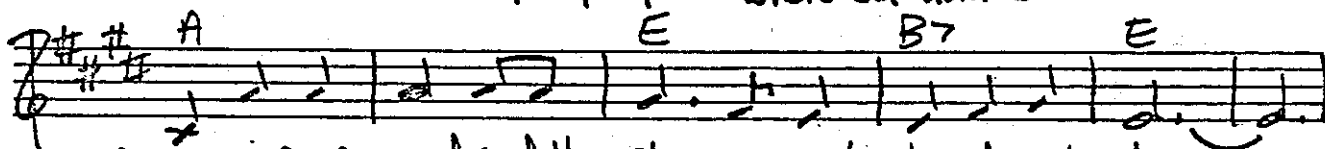
23. C Home On the Range



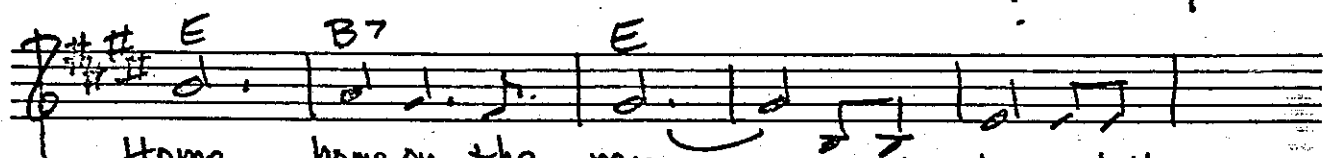
Oh, give me a home where the buf- fa- lo roam and the



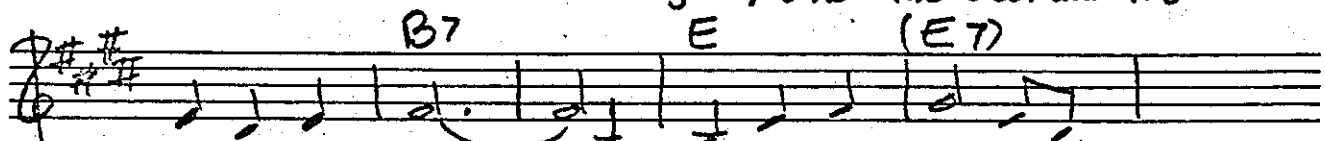
deer and the an- te- lope play ~ where sel- dom is heard a dis-



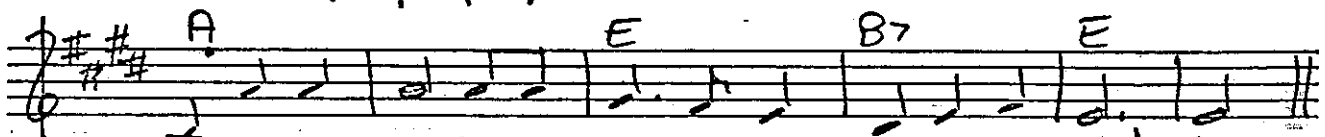
cour- a- ging word, and the skies are not clou- dy all day ~.



Home, home on the range, where the deer and the



an- te- lope play. ~ where sel- dom is heard a dis-



cour- a- ging word, and the skies are not clou- dy all day ~.

24. I Know Where I'm Going

I know where I'm go-ing, and I know who's go-ing
 with me. I know who I love, and my dear knows who I'll
 mar-ry.

27. A Hush, Little Baby

Hush, lit-tle ba-by, don't say a word. Pa-pa's going to buy you a
 mock-ing bird.

27.B Seven Daffodils

I do not have a man-sion. I hav-nt an-y land,
 nor even a pa-per doll-ar to crin-kle in my
 hand-m. But I can show you mor-ning on a thou-sand
 hills and kiss you and give you se-ven daf-fodils.

27.D There But For Fortune

Show me the pri-son, show me the jail, show me the
 pri-so-ner whose life has gone stale, and I'll show you, young
 man, with so ma-ny rea-sons why, that there but for
 for-tune go you or~ I, you or I.

28. Turn, Turn, Turn

To ev'ry thing turn, turn, turn, there is a sea-son, turn,
 turn, turn, and a time for ev'ry pur-pose un-der Hea-ven.
 A time to be born, a time to die; a time to
 plant, a time to reap; a time to kill, a time to
 heal; a time to laugh, a time to weep.

29. The Happy Wanderer

Verse: I love to go a-wan-der-ing a-long the moun-tain
 track, and as I go I love to sing, my knap-sack on my
 back. Val-de-ree, val-de-ra, val-de-ree, val-de
 ra-ha-ha-ha-ha, val-de-ree, val-de-ra, my knap-sack on my back.

29.B Try to Remember

Handwritten musical score for guitar, featuring chords and lyrics:

Chords: G, Em, Am, D7, F.

Lyrics:
Try to re-mem-ber the kind of Sep-tem-ber when
life was slow and, oh, so mel-low. Try to re-
mem-ber the kind of Sep-tem-ber when grass was green and
grain was yel-low. Try to re-mem-ber the
kind of Sep-tem-ber when you were a young & a
cal-low fel-low. Try to re-mem-ber, and if you re-
mem-ber, then fol-low

30. The Green Leaves of Summer

Em B7 Em

A time to be reaping, a time to be

D G Am

sowing, the green leaves of summer are

F# B7 E7

calling me home. It was good to be

Am D G

young then, in the season of plenty, when the

Em Am verse 1 Em B7

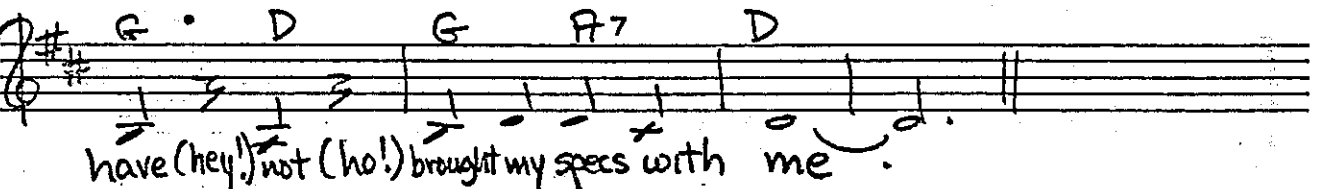
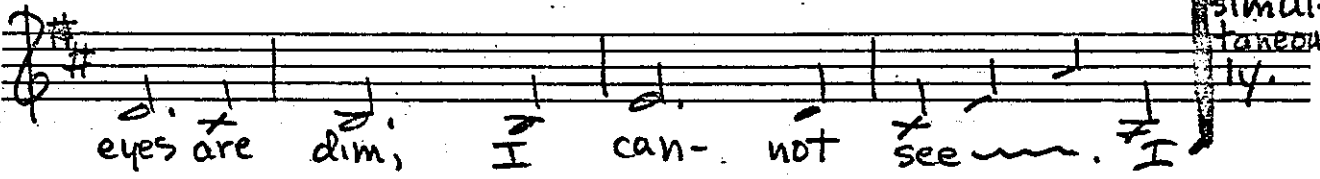
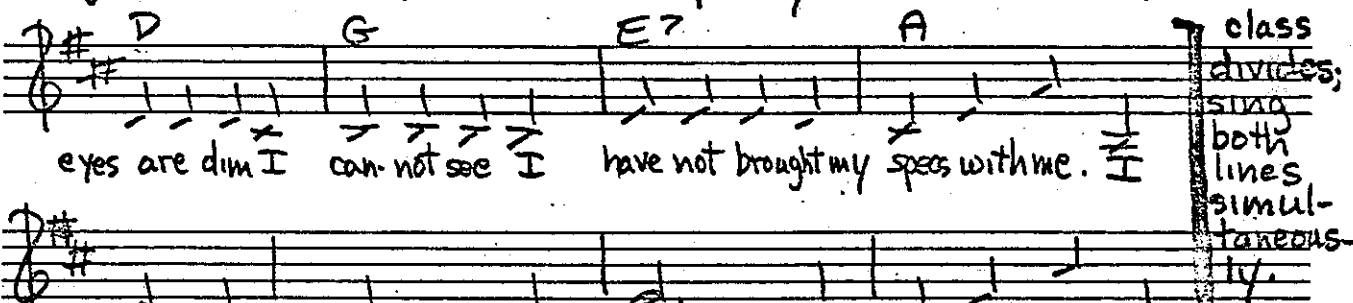
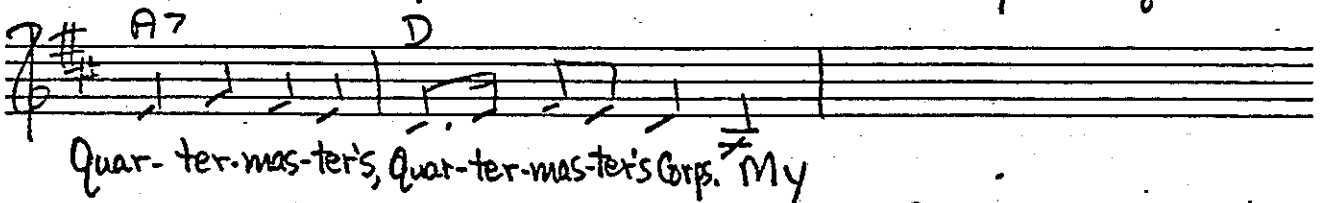
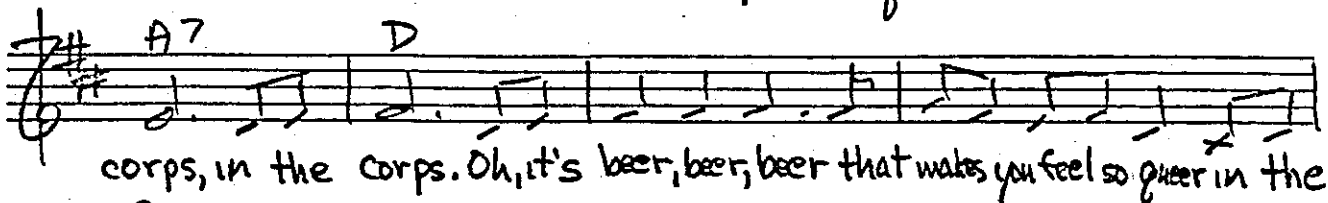
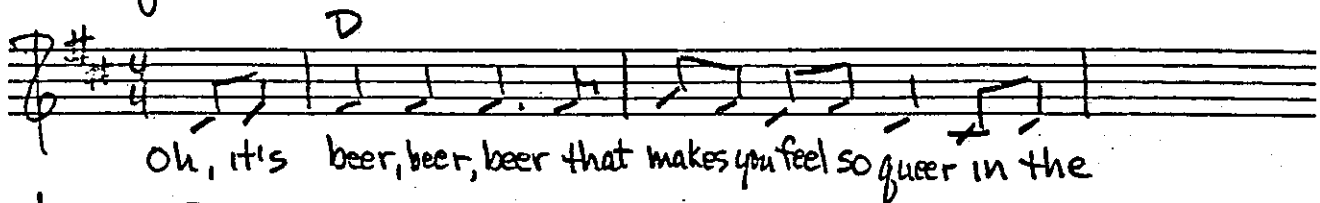
catfish were jumping as high as the sky.

Em verses 2 & 3 B7 Em

moment of birth

calling me home

34. Quartermaster's Corps



35. Oh, Susanna

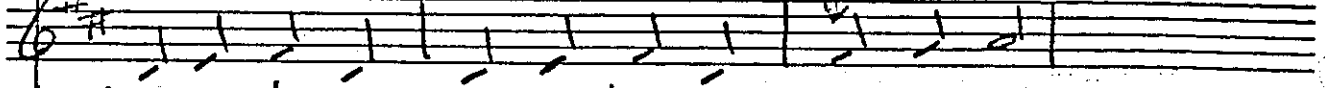
Oh, I come from A-la-ba-ma with my ban-jo on my
 knee. I'm going to Loui-si-a-na my ~~own~~ true love to
 see. It cry. Oh, Su-san-na, oh, don't you cry for
 me. I've come from A-la-ba-ma with my ban-jo on my knee.

36. He's Got the Whole World In His Hands

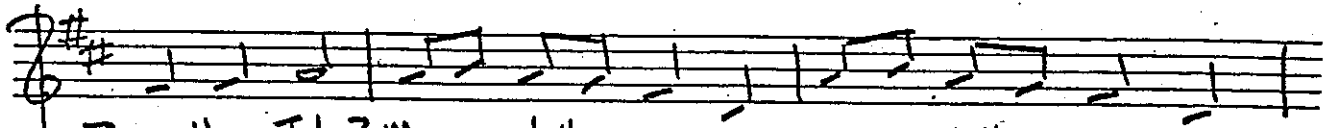
He's got the whole world in his hands, He's got the
 whole world in his hands. He's got the whole world
 in his hands. He's got the whole world in his hands.

37. Brother John

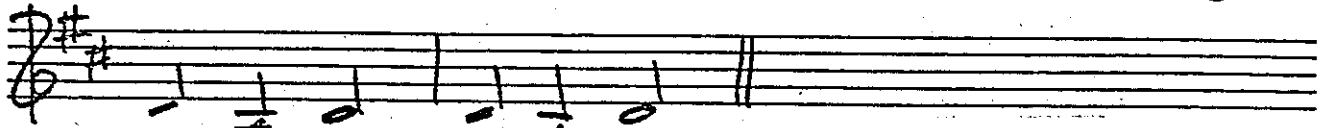
(Round-2nd group starts when 1st group reaches here)



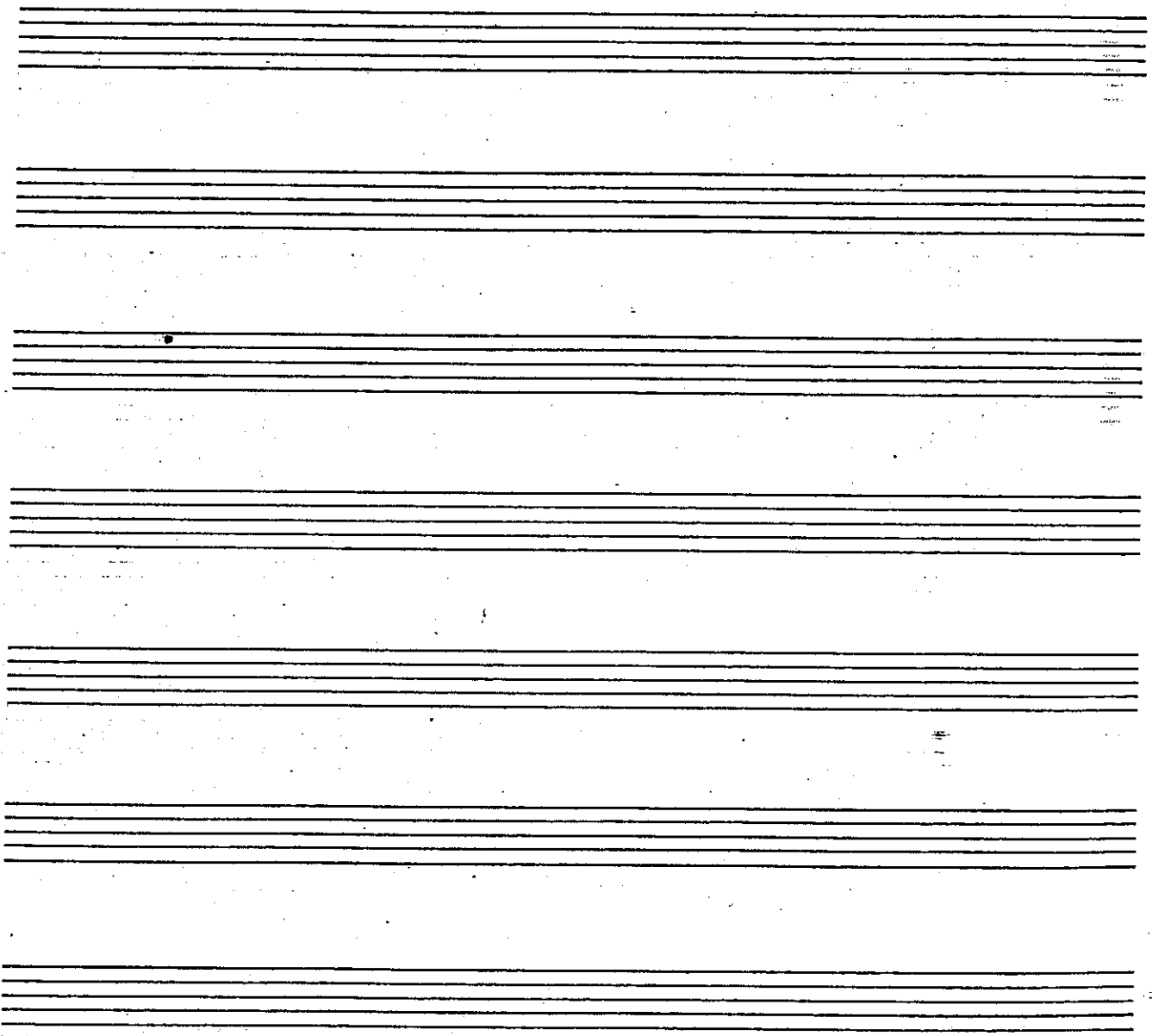
Are you sleep-ing, are you sleep-ing, Bro-ther John,



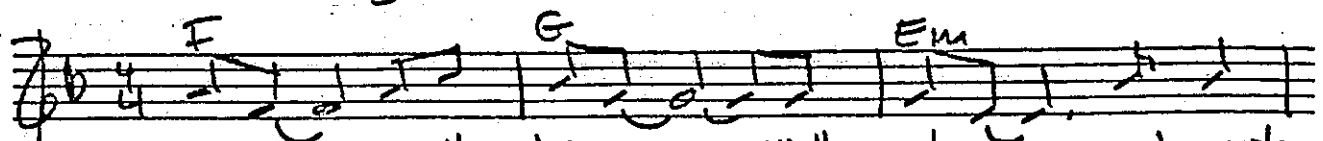
Bro-ther John? Mor-ning bells are ring-ing, mor-ning bells are ring-ing!



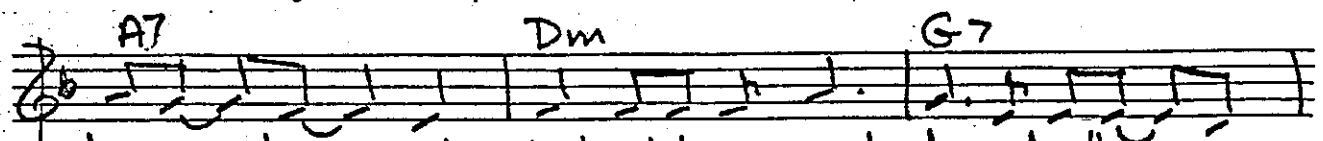
ding, dong, dong! ding, dong, dong!



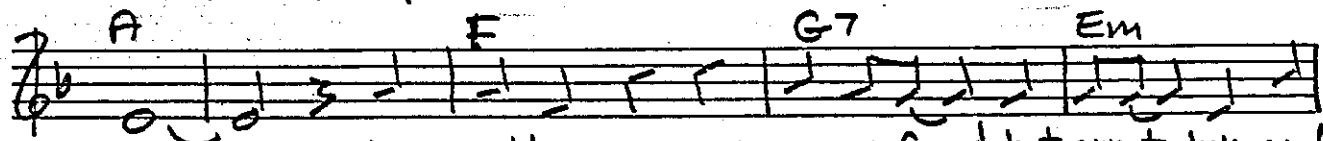
38. The Loving Sound



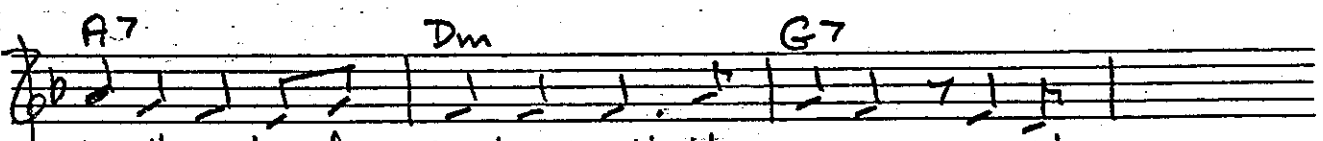
Lo-ving's rea-ly liv-ing ~. With- out it ~ you're not



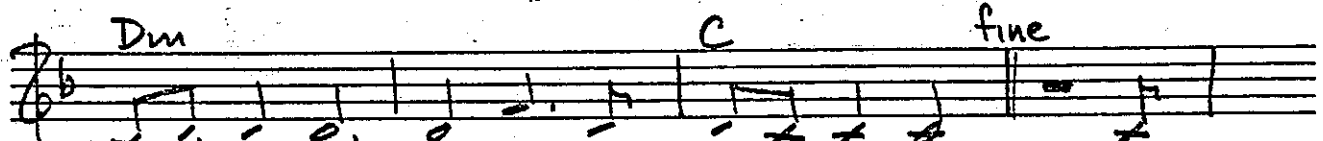
liv-ing boy, you're just get-ting up each day and walk-ing a-



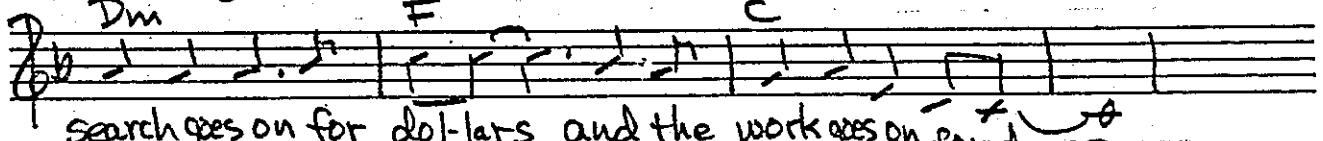
round. Your world is cry-ing now my friend; but give it love and



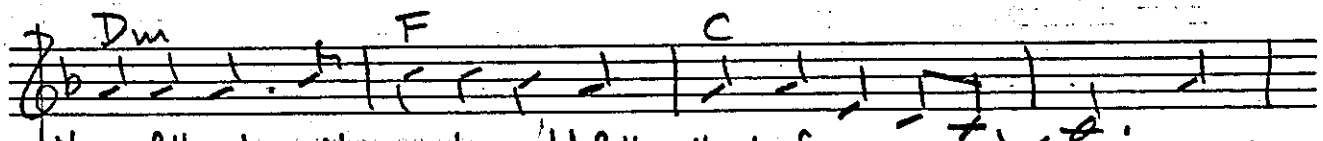
it will mend and ~ teach you all the mu-sic to the



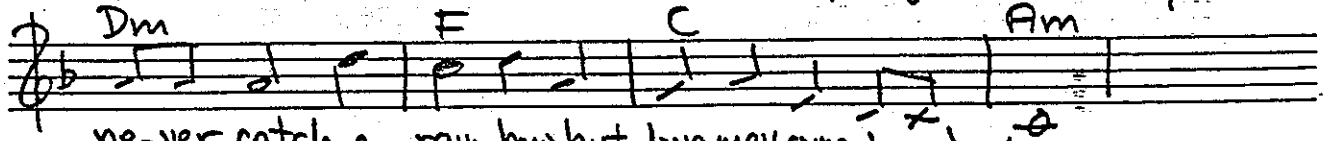
lov-ing sound, oh, the lov-ing sound. The



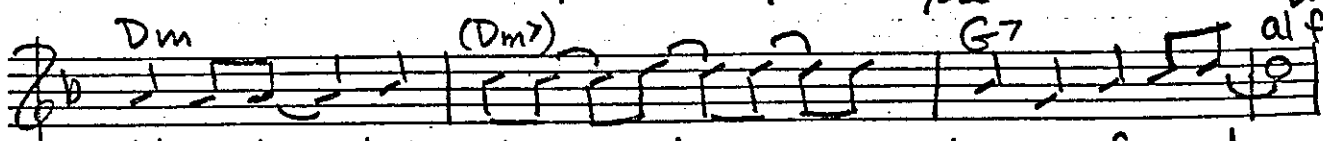
search goes on for dol-lars and the work goes on for dimes.



Young folks chase the rain-bows; old folks think of younger times. You'll



ne-ver catch a rain-bow, but love may come to you ~.

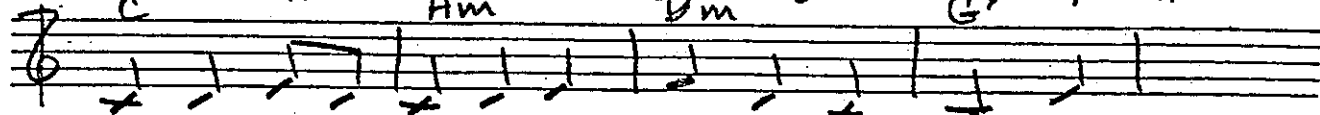


Hold it close, don't let it fade, you're a lo-ser if you do ~.

40. Today



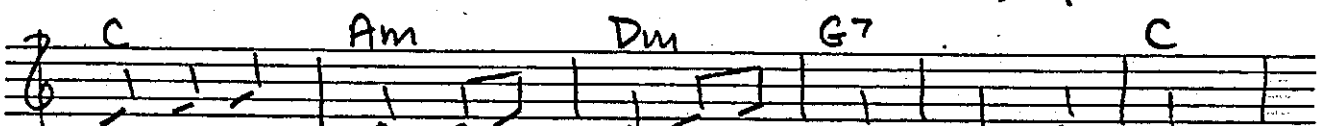
Chorus: To-day, while the blos-soms still cling to the vine, I'll



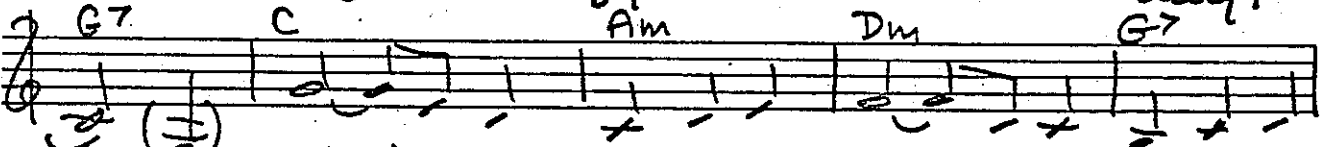
taste your straw-ber-ries, I'll drink your sweet wine. A



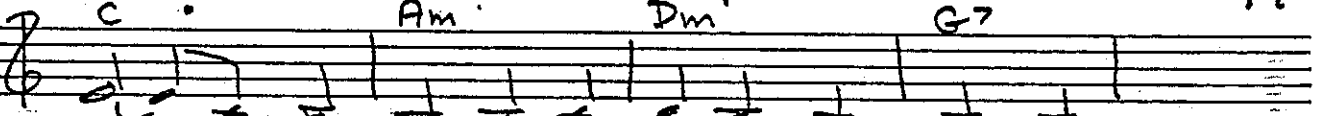
mill-ion to-mor-rows shall all pass-a-way



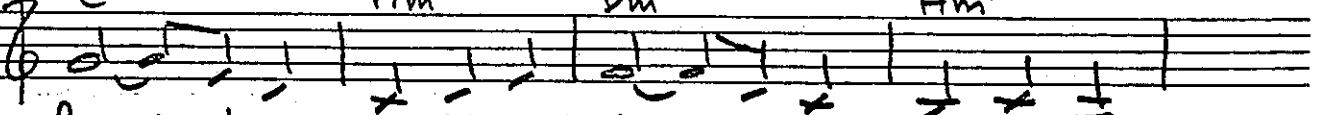
'ere I for-get all the joys that are mine to-day.



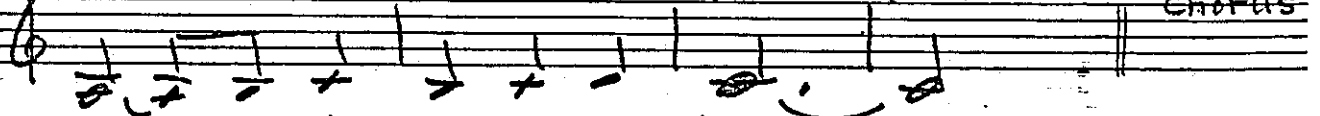
Verse: I'll be a dan-dy and I'll be a ro-ver; you'll



know who I am by the song that I sing. I'll



feast at your ta-ble, I'll sleep in your clo-ver. Who (G7) play to lead back to Chorus



cares what the mor-row may bring?

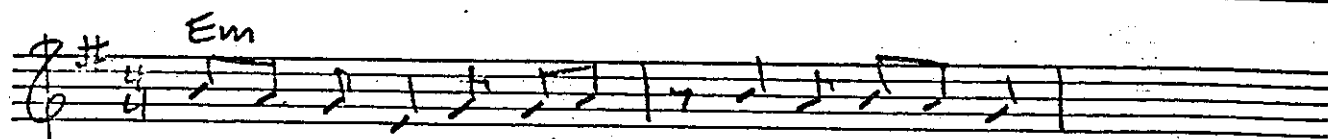
41. She'll Be Coming 'Round the Mountain

She'll be com-ing round the moun-tain when she comes. She'll be
com-ing round the moun-tain when she comes. She'll be
com-ing round the moun-tain, she'll be com-ing round the moun-tain, she'll be
com-ing round the moun-tain when she comes.

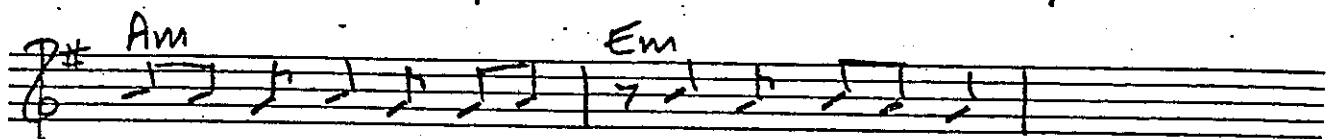
42. Lazy Mary

La-zy Ma-ry, will you get up? Will you get up? Will
you get up? La-zy Ma-ry, will you get up? Will
you get up to-day?

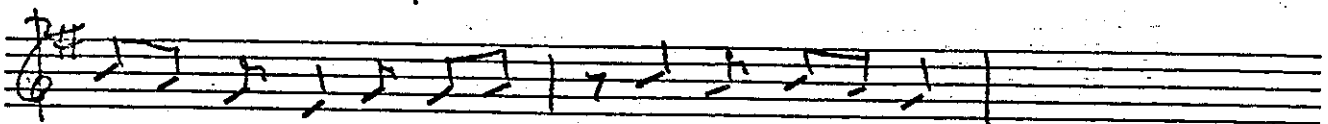
44. Lonesome Traveler



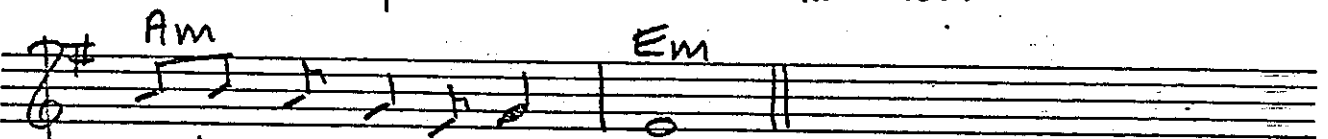
I am a lone-ly and a lone-some tra-ve-ler.



I am a lone-ly and a lone-some tra-ve-ler.

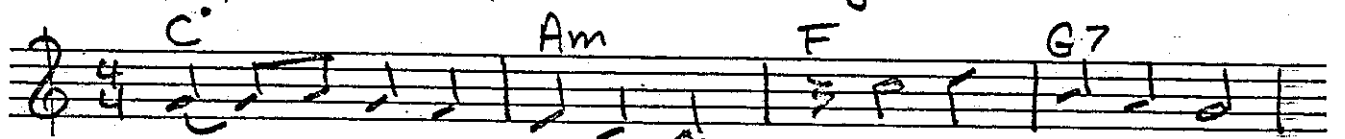


I am a lone-ly and a lone-some tra-ve-ler.



I've been a-tra-vel-ing on.

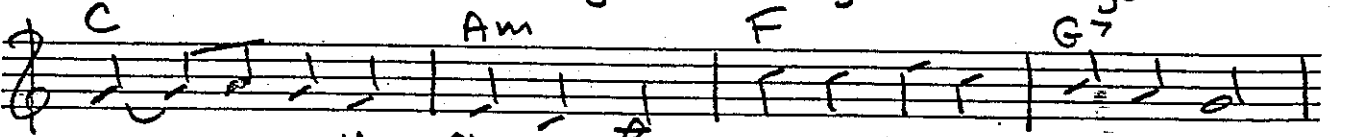
45. Where Have All the Flowers Gone?



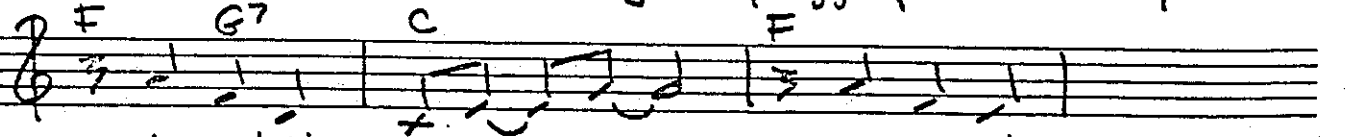
Where have all the flo-wers gone? Long time pass-ing



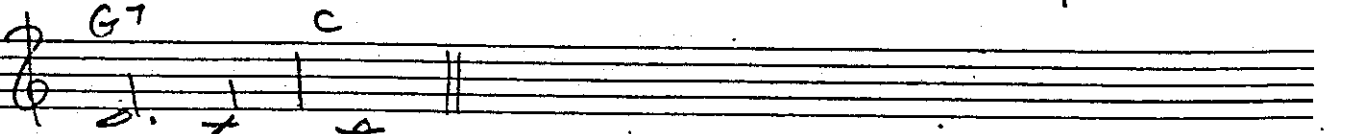
where have all the flo-wers gone? Long time a-go



Where have all the flo-wers gone? Young girls picked them ev'-ry one.



When will they e-ver learn? When will they



e-ver learn?

46. I've Been Working On the Railroad

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. This is followed by a half note B4, a half note A4, and a quarter note G4. The staff ends with a double bar line.

I've been wor-king on the rail-road all the live-long

Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature is one sharp (F#), and the time signature is 4/4. The melody begins with a whole note G4, followed by a half note A4, a quarter note B4, a quarter note A4, a half note G4, a quarter note F#4, a quarter note E4, and a half note D4. The staff is written on a five-line staff with a treble clef.

day. I've been working on the rail-road just to

[illegible]

pass the time a-way. Can't you hear the whis-tle blow-ing?

Rise up so ear-ly in the morn Can't you hear the cap-tain

A handwritten musical staff on five-line paper. It begins with a treble clef. The first measure contains two eighth notes, G4 and A4, with a "G" chord symbol above the first note. The second measure contains four eighth notes, B4, C5, D5, and E5, with a "D7" chord symbol above the first note. The third measure contains one half note, G4, with a "G" chord symbol above it. The staff ends with a double bar line.

shout-ing, "Di-nah blow your horn!"

48. Those Were the Days

Chorus: Those were the days, my friend. We thought they'd ne-ver end, we'd sing and dance for-e-ver and a day. We'd live the live we'd choose. We'd fight and ne-ver lose, for we were young and sure to have our way.

Verse: Once u-pon a time there was a ta-vern where we used to raise a glass or two. Re-mem-ber how we'd laugh a-way the hours, and!

dream of all the great things we would do? Those were the...

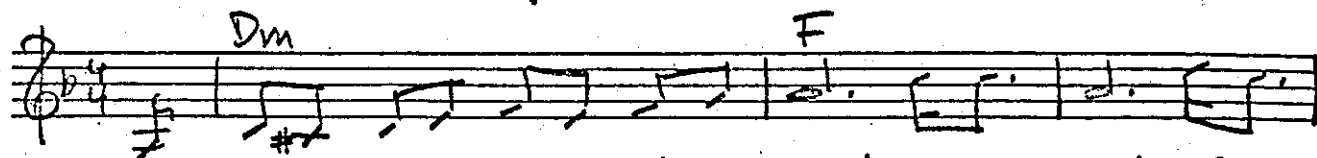
la la la la la la, la la la la la la, la la la

la la la la la la la (Sing "la's" after Chorus every time except the 1st)

49. A If I Had a Hammer

If I had a ham-mer, I'd ham-mer in the
 mor-ning. I'd ham-mer in the eve-ning, allo-ver this
 land in. I'd ham-mer out dan-ger. I'd ham-mer out a
 war-ming. I'd ham-mer out a love be-tween my
 brothers & my sis-ters, all o-ver this
 land (If I had a

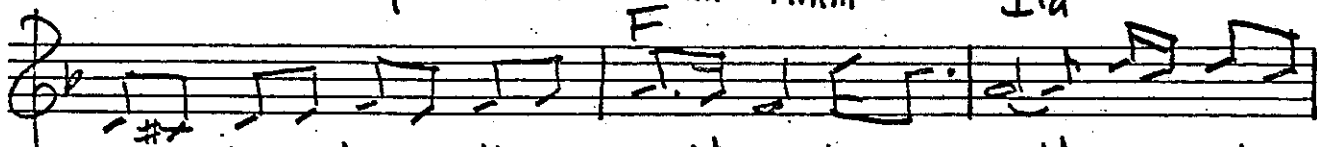
49.B "El condor pasa"



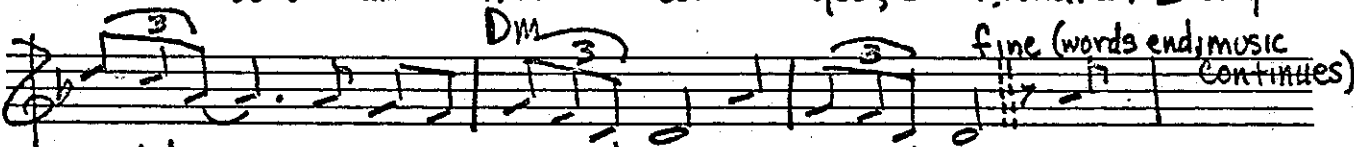
I'd ra-ther be a spar-row than a snail. Yes, I would. If I



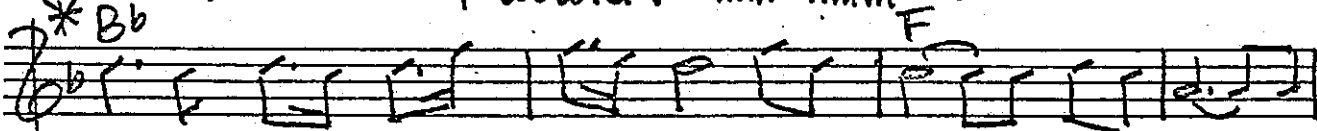
could, I sure-ly would. mm-hmm I'd



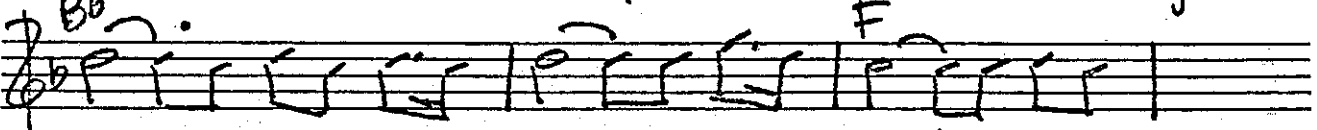
ra-ther be a han-mer than a nail. Yes, I would. If I only



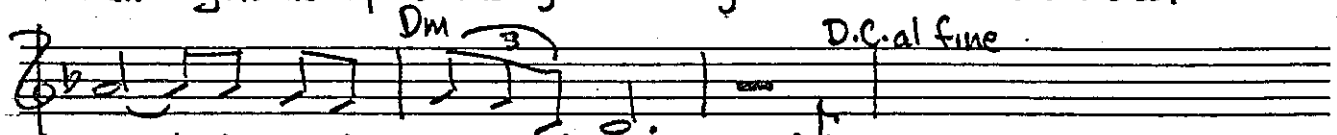
could, I sure-ly would. mm-hmm A-



way, I'd ra-ther sail a-way like a swan that's here & gone. A



man gets tied up to the ground. He gives the world its sad-dest



sound, its sad-dest sound.

I'd...

* If "Bb" is too difficult, the song can be played in the key of "Am", but a capo will be needed. To do this,

substitute	Am	for	Dm
"	C	for	F
"	F	for	Bb

52. Portland Town

Em D Em

I was born in Portland Town. I was

D Em D Em

born in Portland Town. Yes, I was. Yes, I was.

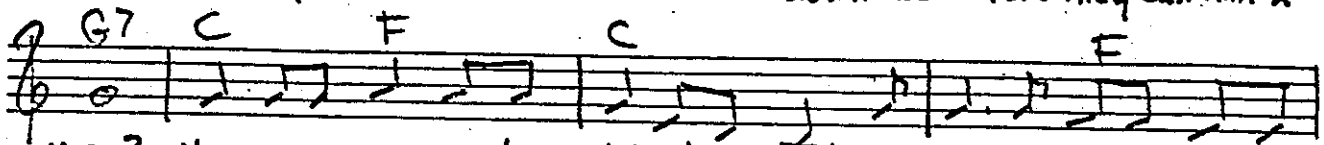
F Em

Yes, I was.

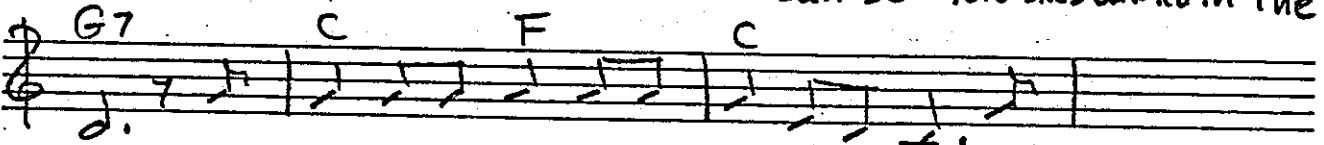
53. Blowing In the Wind



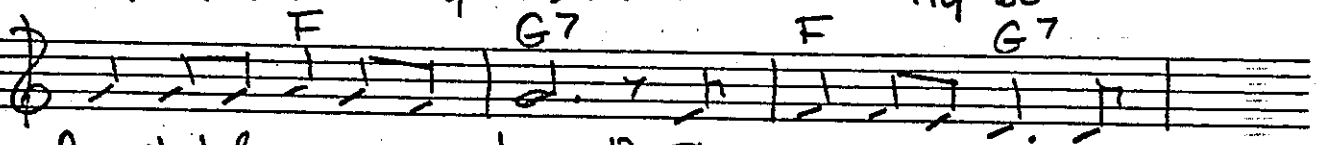
How many roads must a man walk down be- fore they call him a



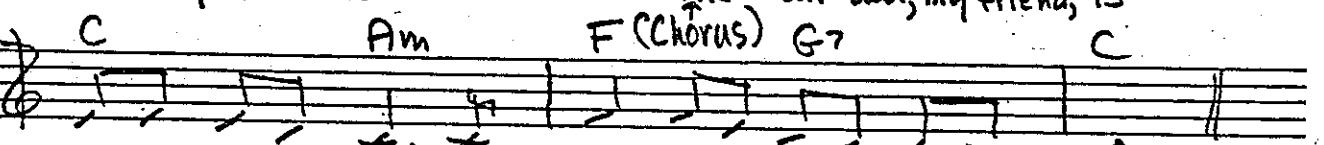
man? How many seas must a white dove sail be- fore she's buried in the



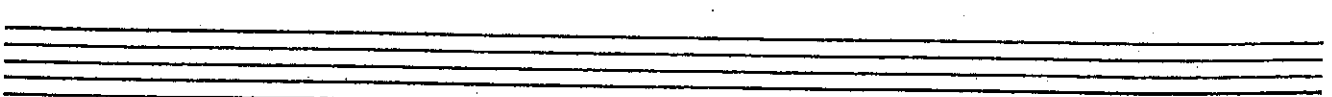
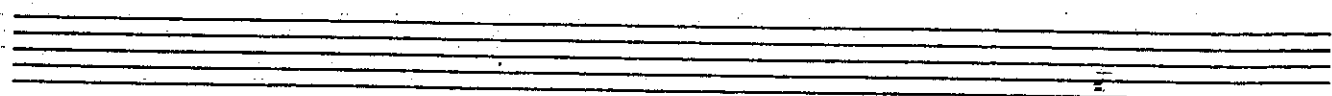
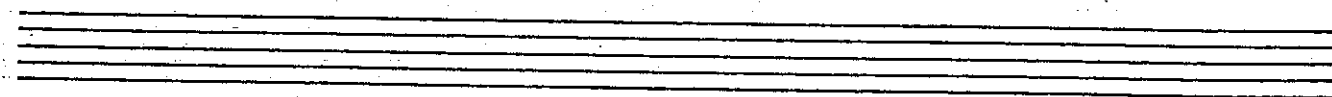
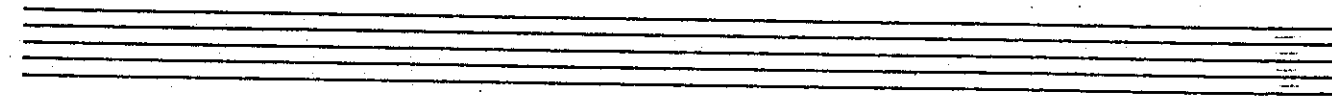
sand? And how many times must the can-non-ball fly be-



fore they're for-e-ver banned? The an-swer, my friend, is



blow-ing in the wind. The an-swer is blow-ing in the wind.



56. Whatever Will Be, Will Be ("Qué será, será")

When I was just a lit-tle girl, I asked my
mo-ther, "What will I be?" "Will I be pret-ty?
Will I be rich?" Here's what she said to me:
"Qué se- rá, se- rá. what- e-ver will be, will
be. The fu-ture's not ours to see. Qué se-
rá, se- rá."

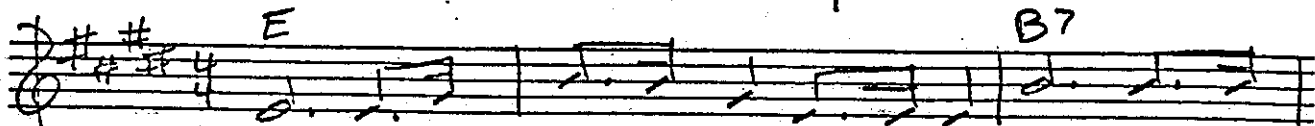
58. Billy Boy

Oh ~, where have you been, Bil-ly Boy, Bil-ly Boy? Oh ~,
 where have you been, char-ming Bil-ly? I have
 been to seek a wife. She's the joy ~ of my life. She's a
 young thing I can-not leave her mo-ther.

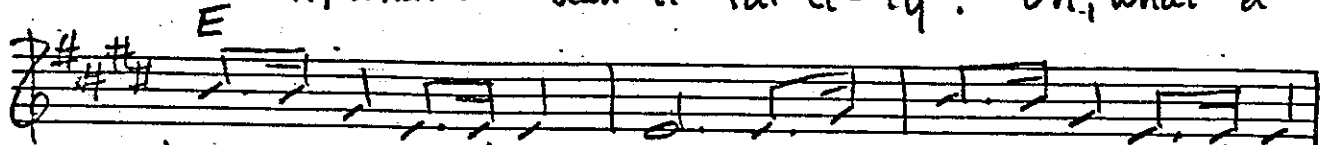
59. Tell Me Why

Tell me why ~ the stars do shine. Tell me
 why ~ the inni vy twines. Tell me why ~ the
 skies are blue, and I will tell you why I ~ love you.

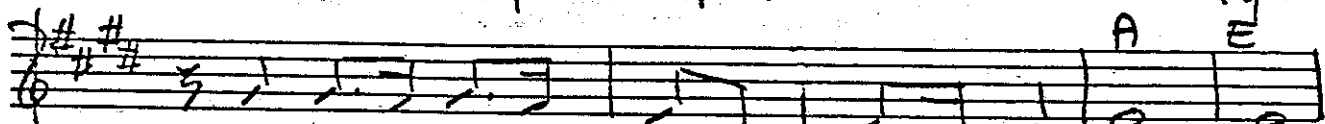
60. Twelve Gates Into the City



Chorus: Oh, what a beau-ti-ful ci-tty! Oh, what a



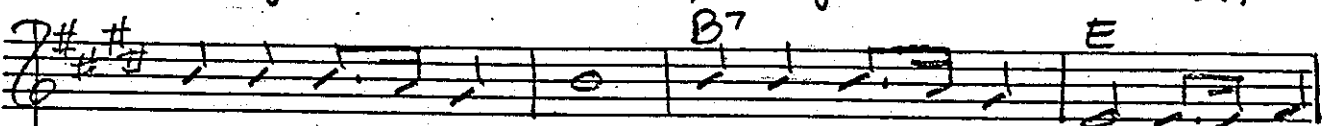
beau-ti-ful ci-tty! Oh, what a beau-ti-ful ci-tty!



Twelve gates in-to the ci-tty, Al-mu-le-lu-m



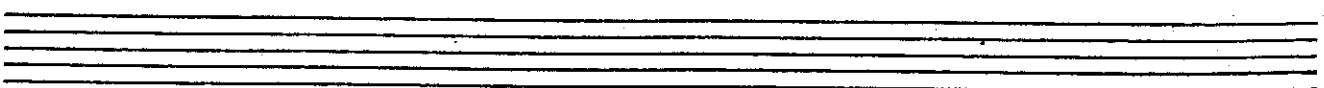
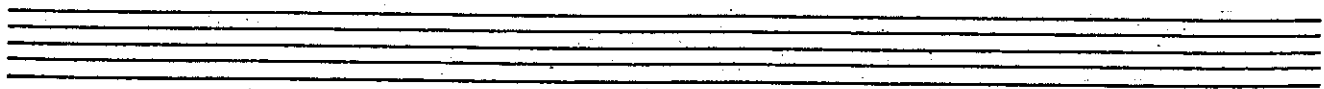
Verse: Three gates in-to the east, three gates in-to the west,



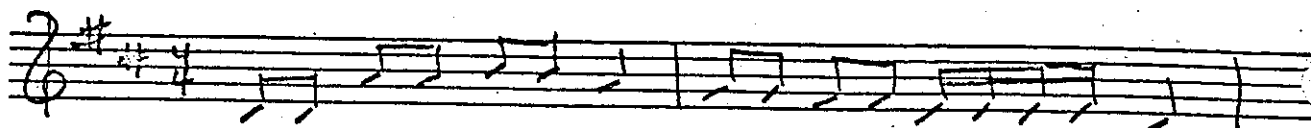
three gates in-to the north, three gates in-to the south, making that



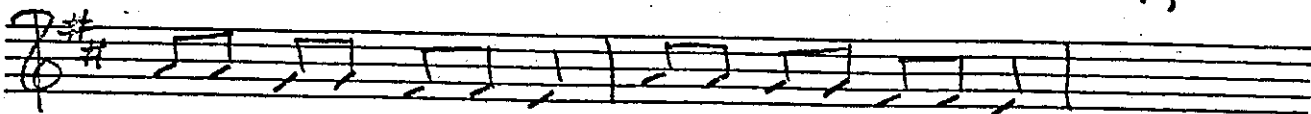
twelve gates in-to the ci-tty, Al-mu-le-lu-m.



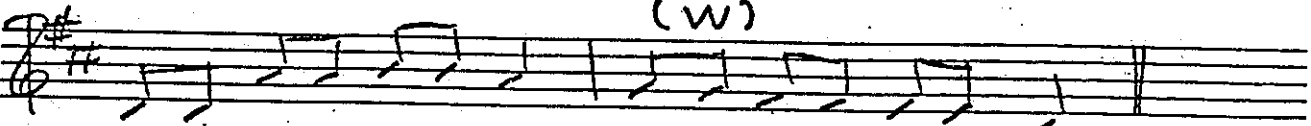
61. The Alphabet Song



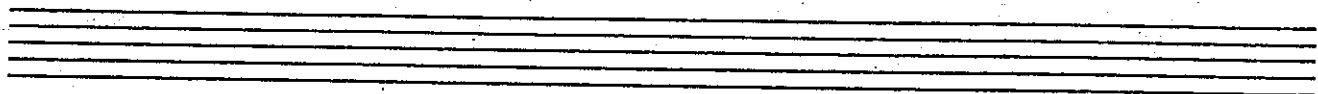
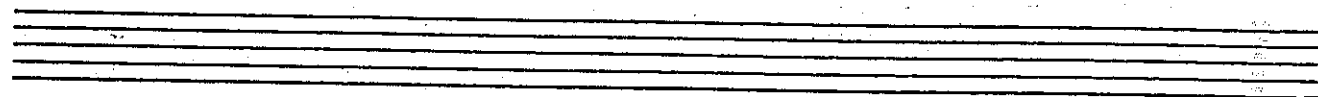
A B C D E F G, H I J K L M N O P,



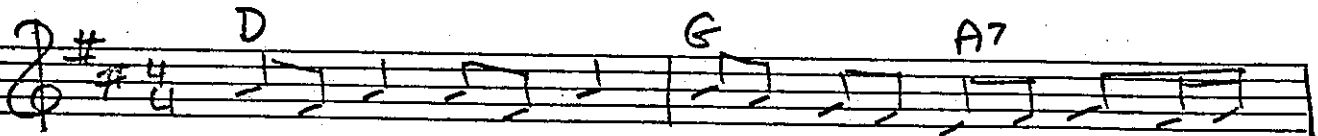
Q R S and T. U V, double-u and X Y Z
(W)



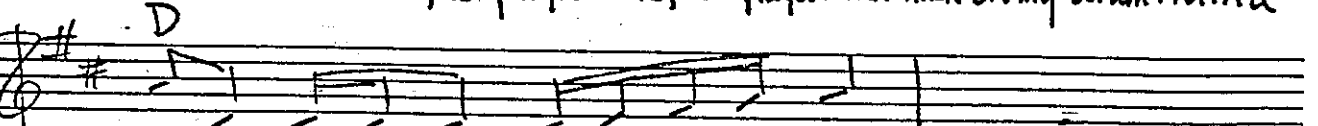
Now I know my A-B-C. Tell me what you think of me!



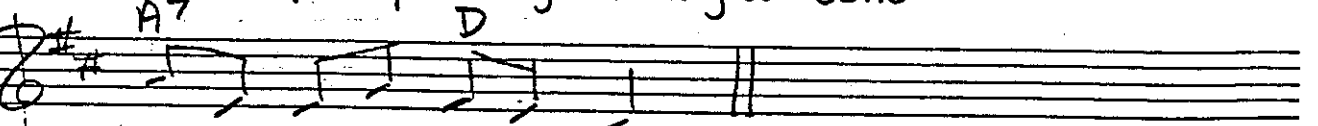
62. A This Old Man



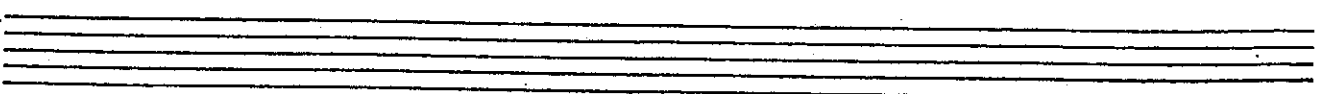
This old man, he played one, he played nick-nack on my drum. With a



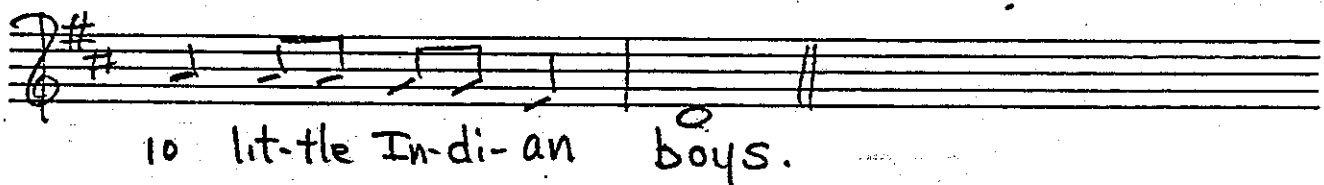
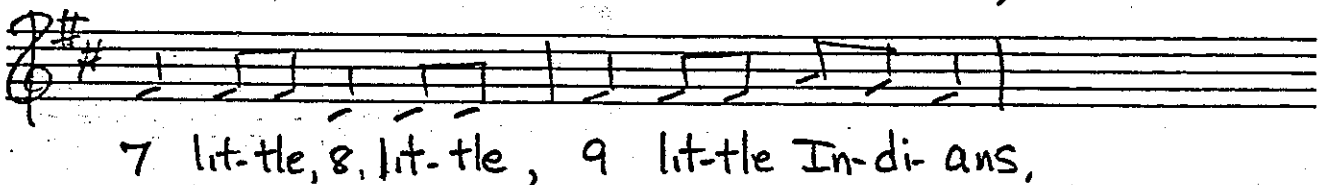
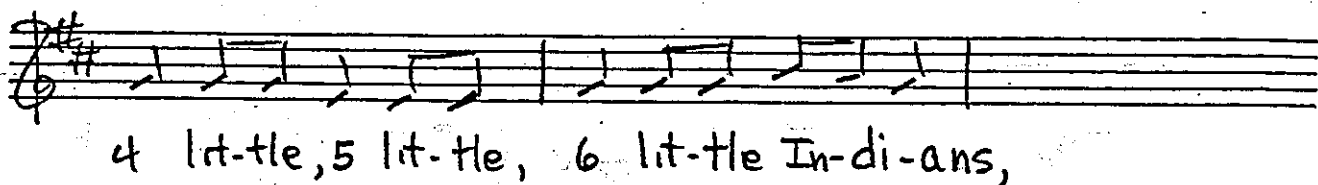
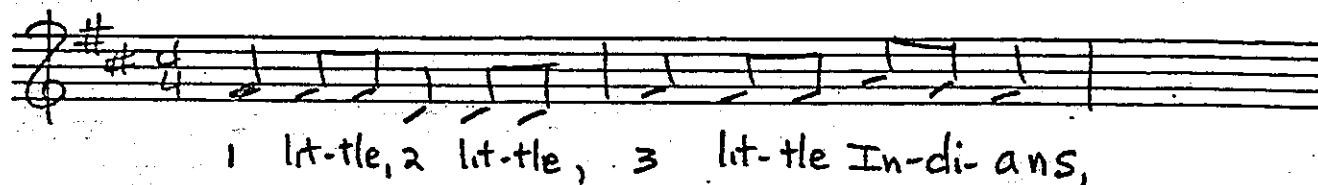
nick-nack. pad-dy-whack give a dog a bone



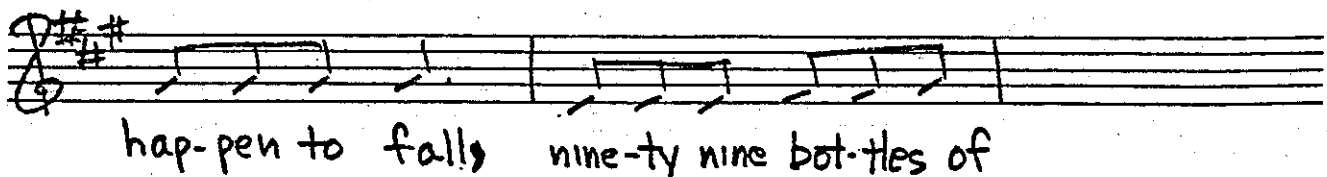
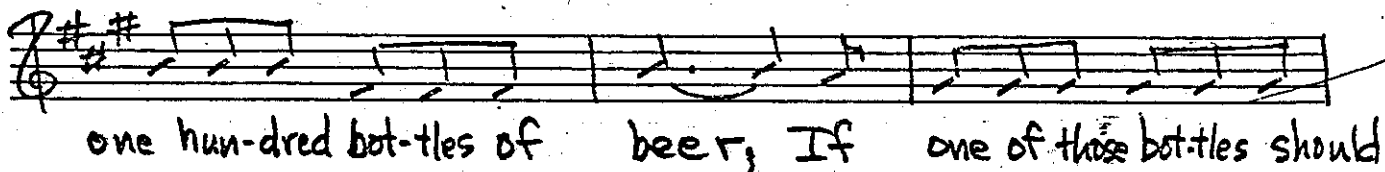
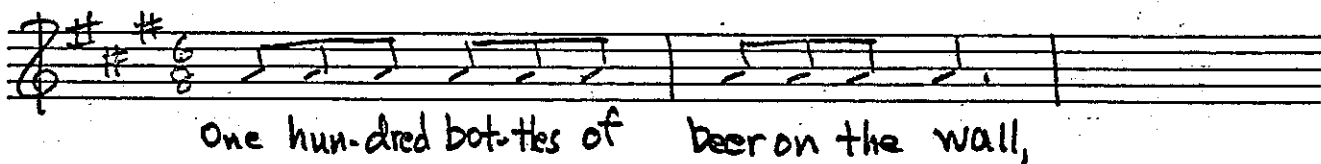
This old man came roll-ing home.



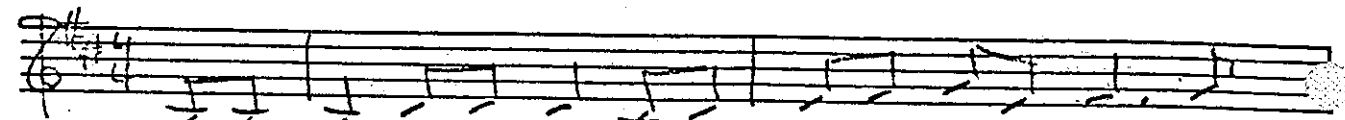
62.B Ten Little Indians



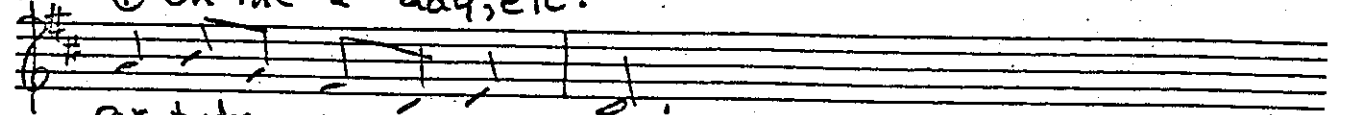
63. One Hundred Bottles of Beer



64. A Partridge In a Pear Tree

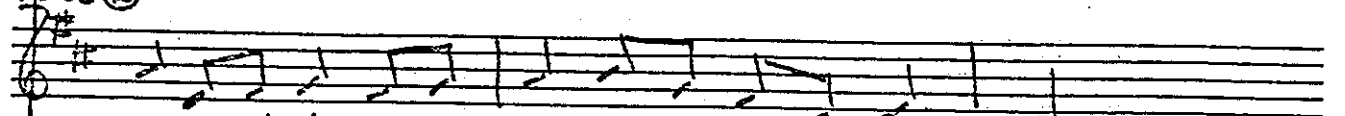


verse ① On the 1st day of Christmas my true love gave to me a
On the 2nd day, etc.



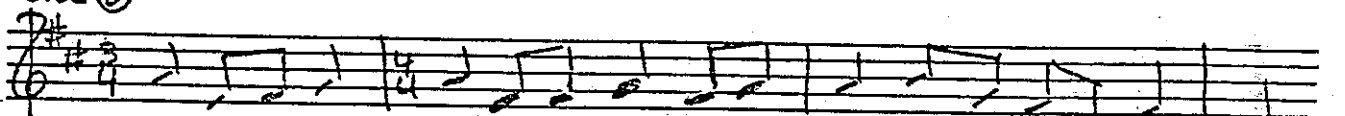
par-tridge in a pear tree.

verse ②



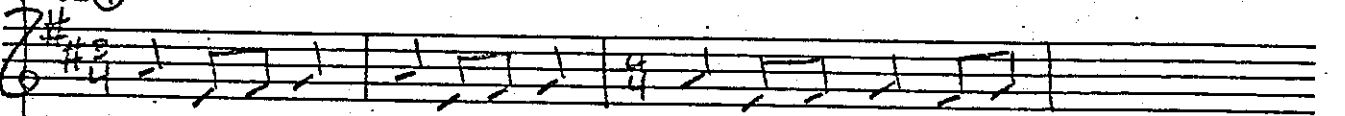
2 tur-tle doves & a par-tridge in a pear tree.

verse ③

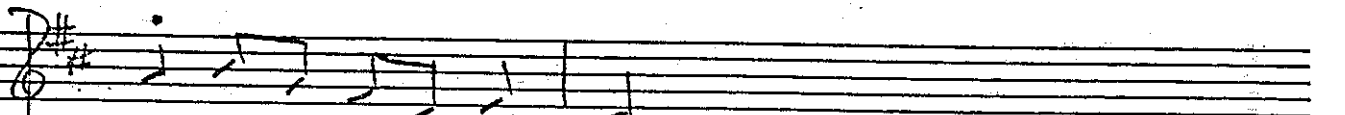


3 French hens, 2 tur-tle doves & a par-tridge in a pear tree.

verse ④

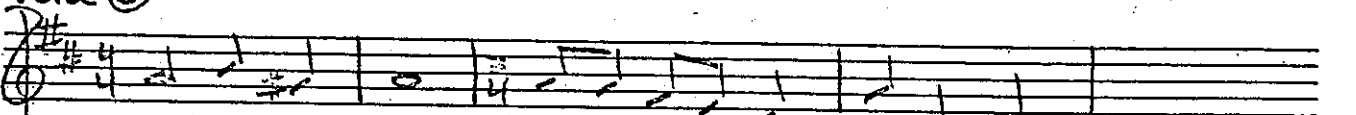


4 call-ing birds, 3 French hens, 2 tur-tle doves & a

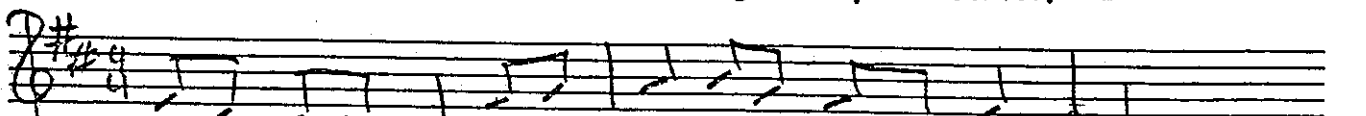


par-tridge in a pear tree.

verse ⑤

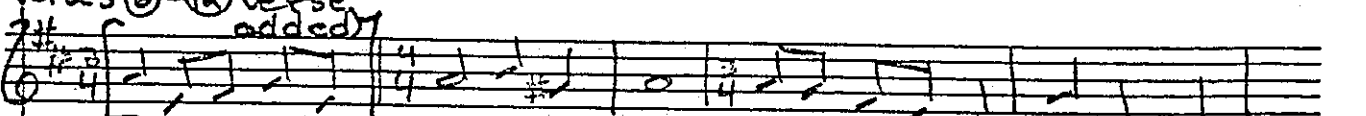


5 gol-den rings, 4 ~ call-ing birds, 3 French hens

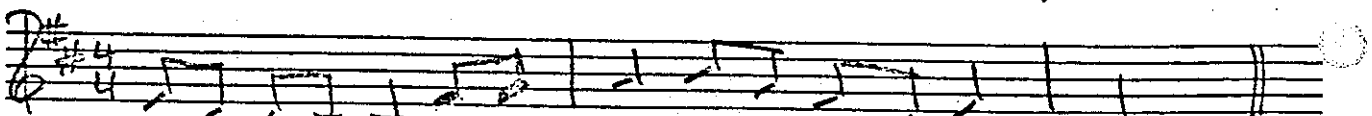


2 ~ tur-tle doves & a par-tridge in a pear tree.

verses ⑥-⑫

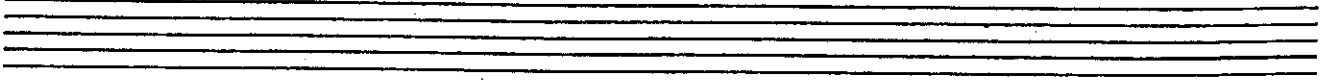
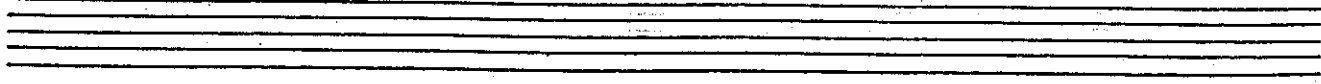
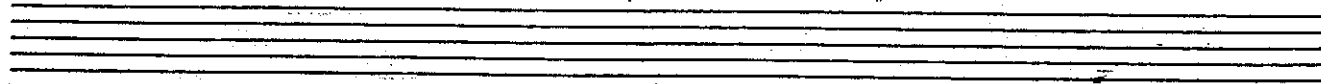
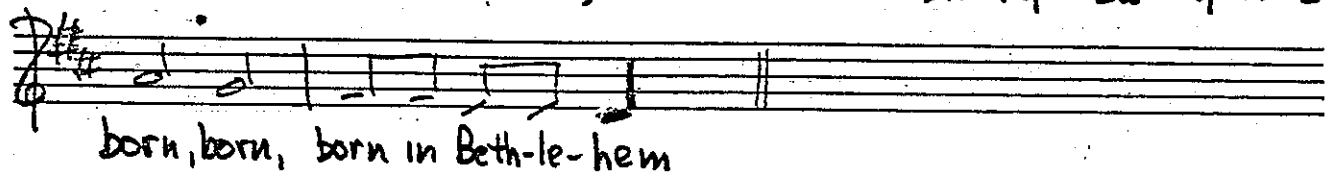
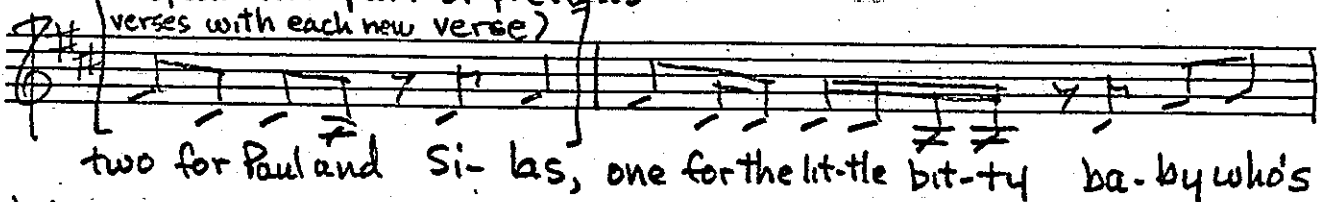
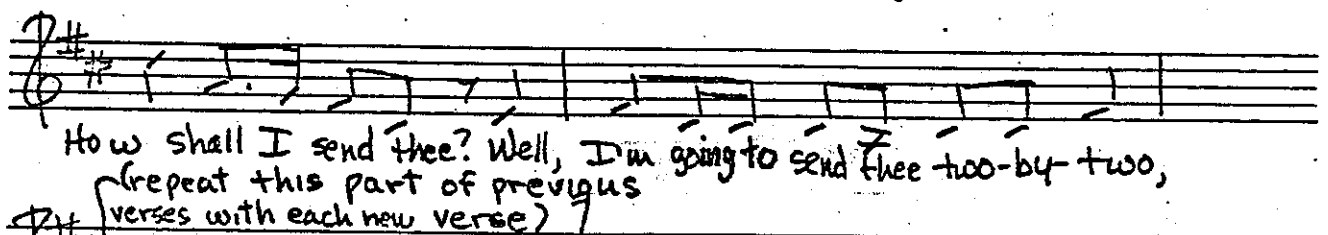
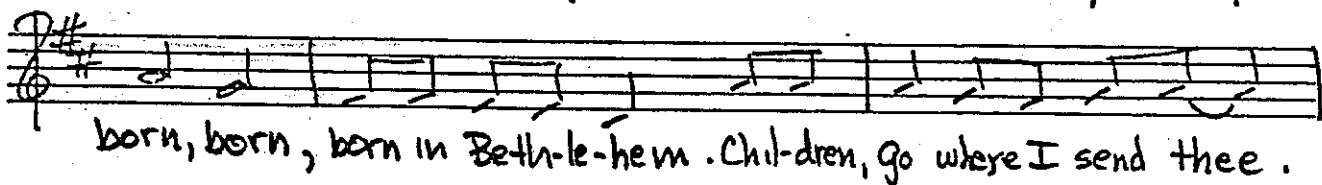
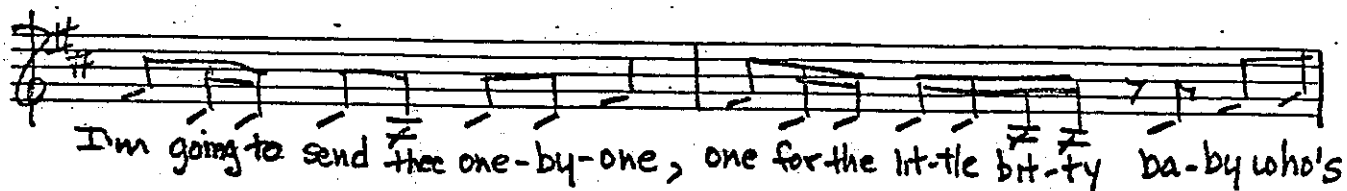
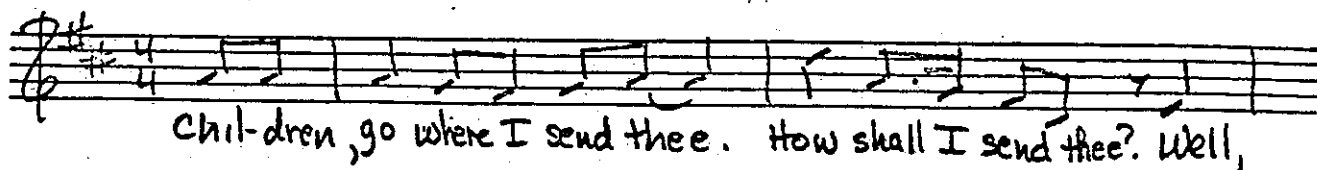


6 geese a-lay-ing, 5 gol-den rings, 4 ~ call-ing birds, 3 French hens



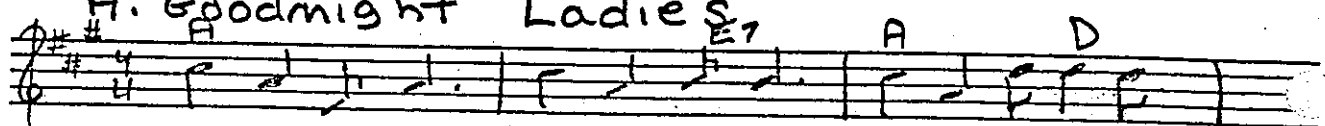
2 ~ tur-tle doves & a par-tridge in a pear tree.

65. Children, Go Where I Send Thee

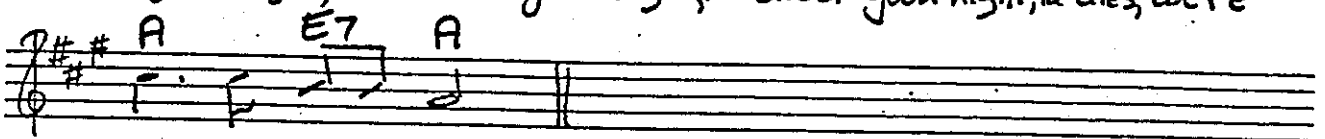


67. two song fragments:

A. Goodnight Ladies

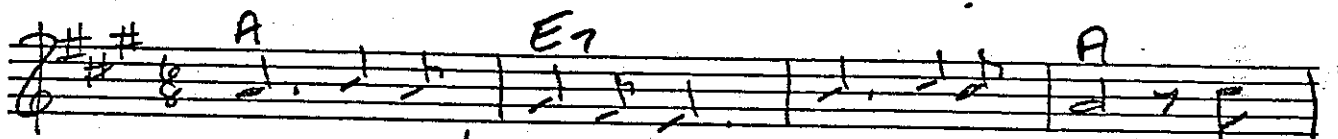


Good-night, la-dies. Good-night, la-dies. Good-night, la-dies, we're



going to leave you now.

B. Irene, Goodnight

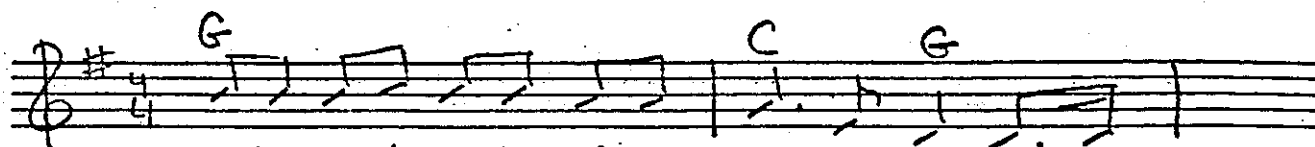


I-rene, good-night ~~~~~. I-rene, good-night. Good-

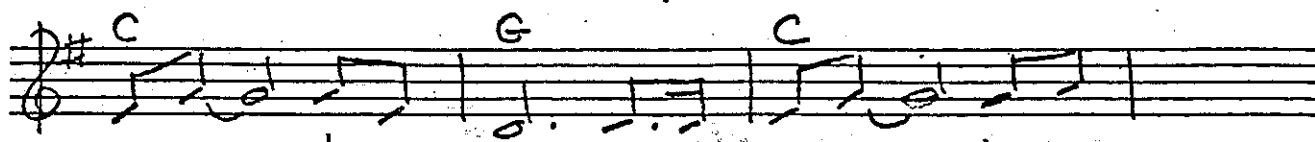


night, I-rene. Good-night, I-rene, I'll see you in my dream.

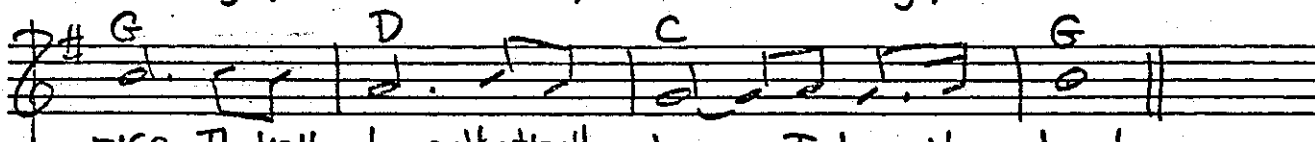
68. Colors



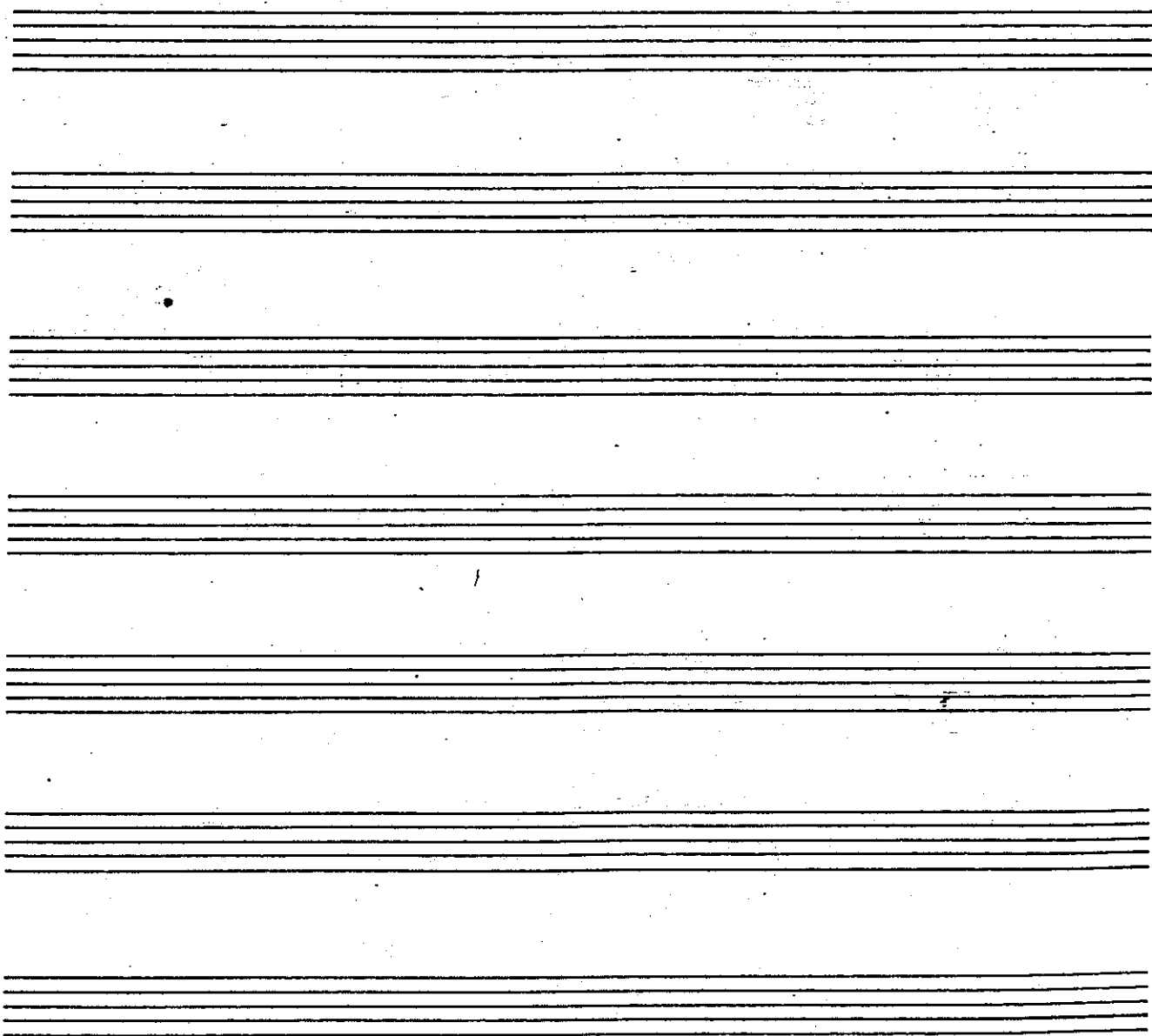
Yel-low is the co-lor of my true love's hair in the



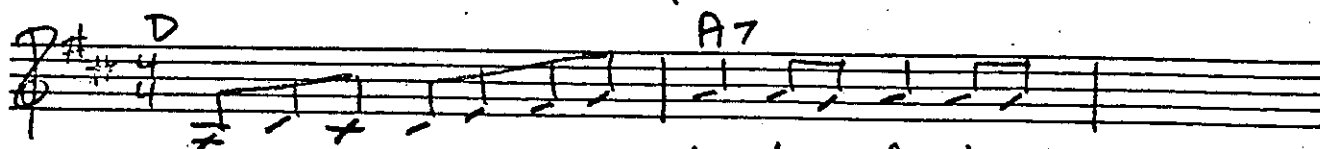
mor-ning, when we rise, in the mor-ning, when we



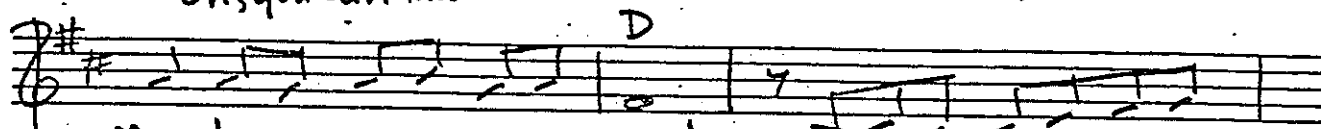
rise. That's the time, that's the time I love the best.



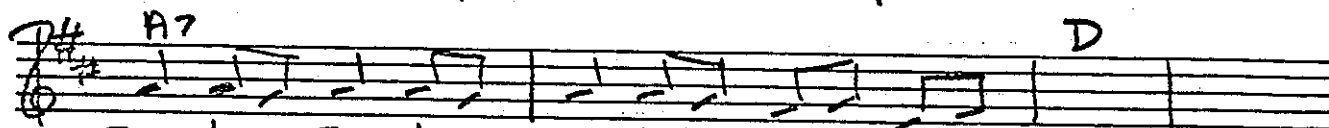
70. A Never On Sunday



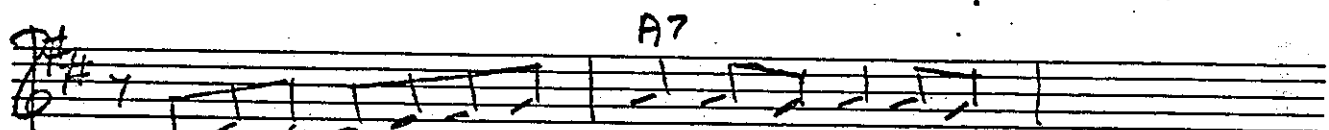
Oh, you can kiss me on a Mon-day, a Mon-day. A



Mon-day is ve-ry, ve-ry good. Or you can kiss me on a



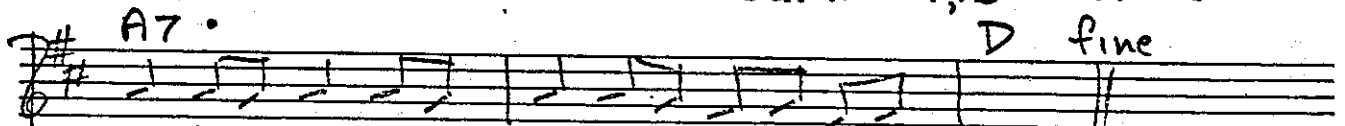
Tues-day, a Tues-day, a Tues-day; in fact I wish you would.



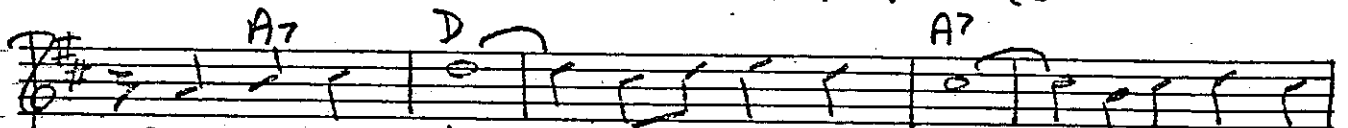
Or you can kiss me on a Wednes-day, a Thurs-day, a



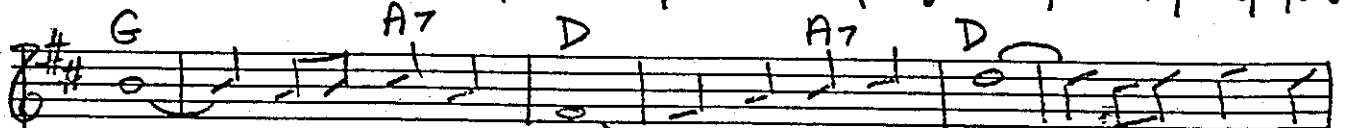
Fri-day, & Sat-ur-day is best. But ne-ver, ne-ver on a



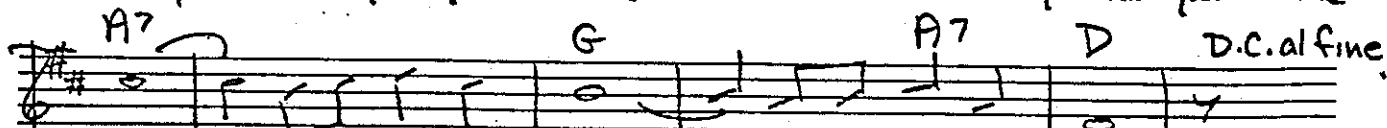
Sun-day, a Sun-day, a Sun-day, 'cause that's my day of rest.



Come a-ny day and you'll be my guest, a-ny day you



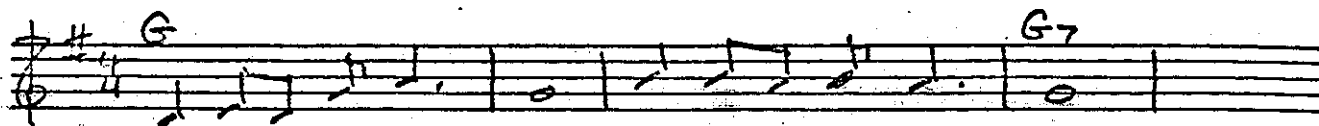
say but my day of rest. Just name the day that you like the



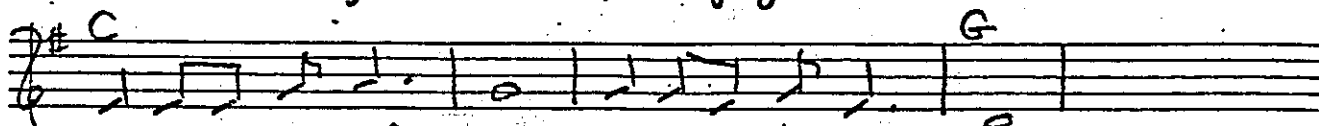
best, on-ly stay a-way on my day of rest.



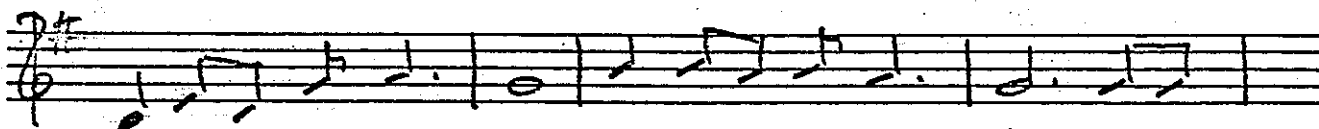
70.B This Little Light of Mine



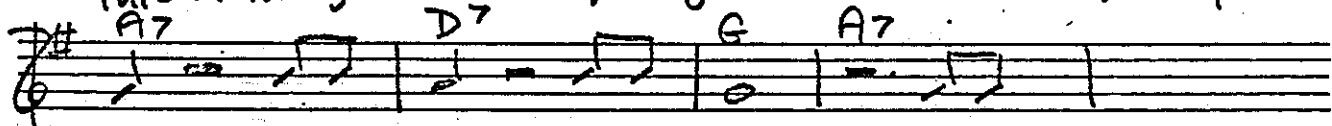
This lit-tle light of mine, I'm going to let it shine.



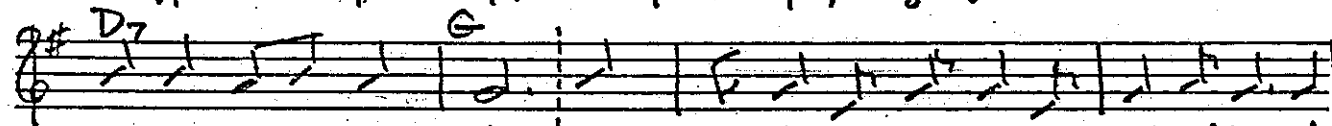
This lit-tle light of mine, I'm going to let it shine.



This lit-tle light of mine, I'm going to let it shine, ev'ry



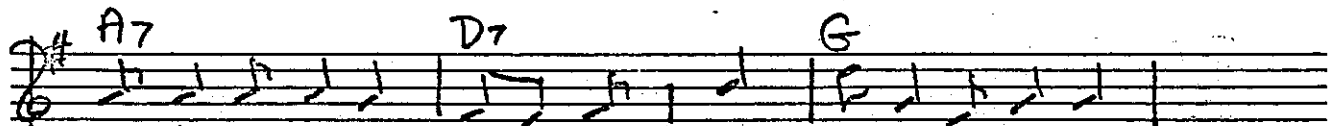
day, ev'ry day, ev'ry day, going to



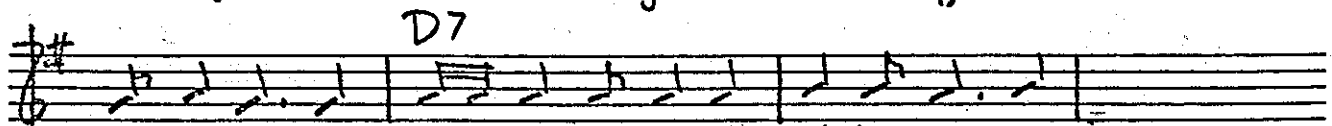
let my lit-tle light shine! On Mon-day He gave me the gift of love. On



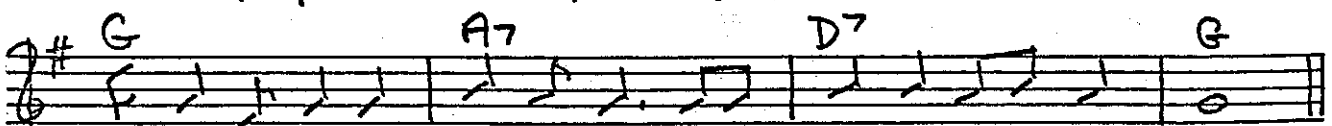
Tues-day, peace came from a-bove. On Wednes-day, told me to have more faith. On



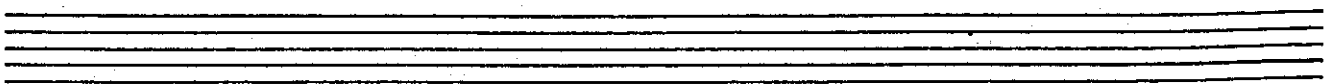
Thurs-day gave me a lit-tle, more grace. On Fri-day, told me to



watch and pray. On Sat-ur-day, told me just what to say. On



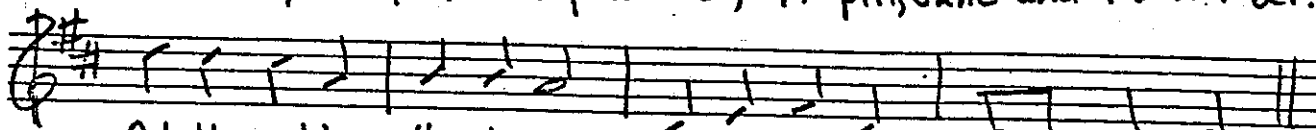
Sun-day, gave me the pow'r di-vine just to let my lit-tle light shine.



71.A. Thirty Days Has September

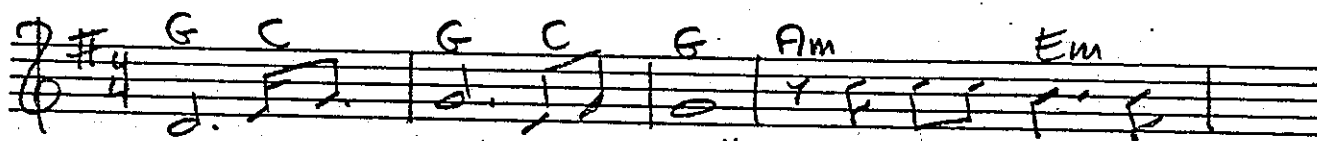


Thir- ty days have Sep-tem-ber, A-pril, June and No-ven-ber.

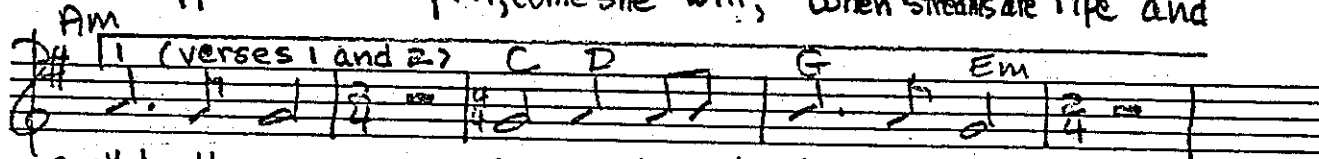


All the rest have thir-ty-one, ex-cept Feb-ru- a-ry a-lone.

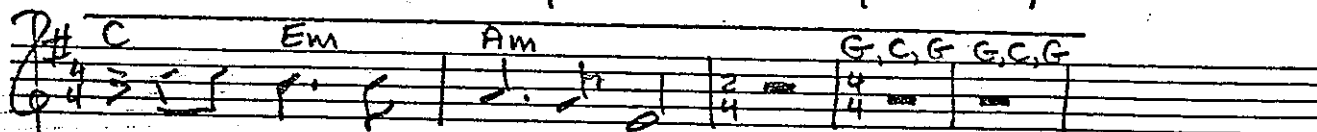
71.B April, Come She Will



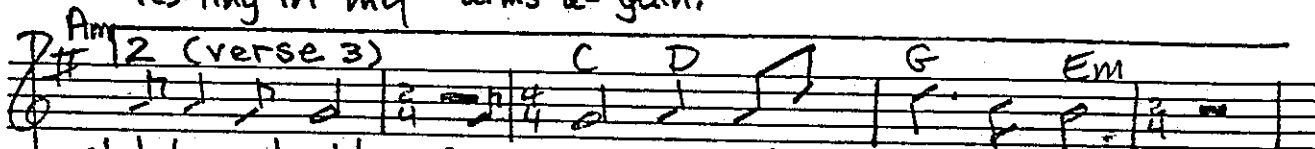
A prill, come she will, when streams are ripe and



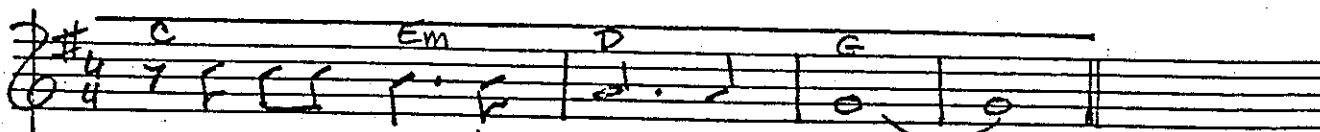
swelled with rain. May she will stay,



rest-ing in my arms a-gain.



chil-ly and cold. Sep-tem-ber, I'll re-mem-ber,



a love once new has now grown old.

73. Head, Shoulders, Knees and Toes

Head, shoulders, knees & toes, knees & toes; head, shoulders, knees &

toes, knees & toes & eyes & mouth & ears & nose;

head, shoulders, knees & toes, knees & toes.

74. I'm My Own Grandpa

oh, ma-ny, ma-ny years a-go, when I was twenty-three, I got

mar-ried to a wi-dow who was pret-ty as could be. This

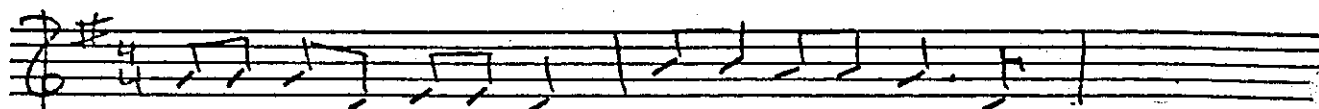
wi-dow had a grown-up daugh-ter with her hair so red. My

fa-ther fell in love with her & soon the pair were wed. *Chorus:* I'm my own grand-

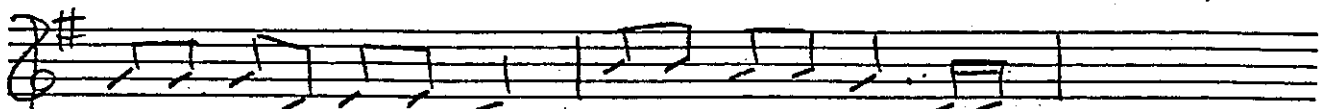
pa. I'm my own grand-pa. It sounds fun-ny, I know, but it

real-ly is so, yes, I'm my own grand-pa!

76.A Old McDonald

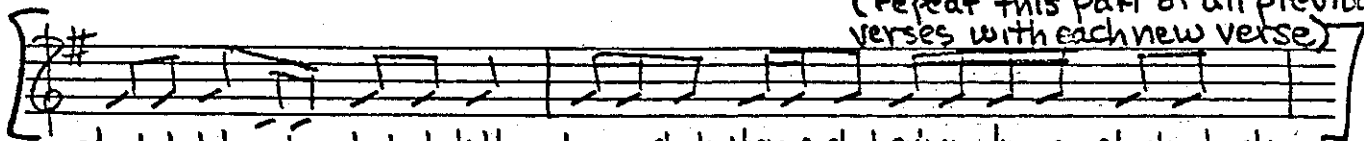


Old Mc-Don-ald had a farm, E-I-E-I-O. And

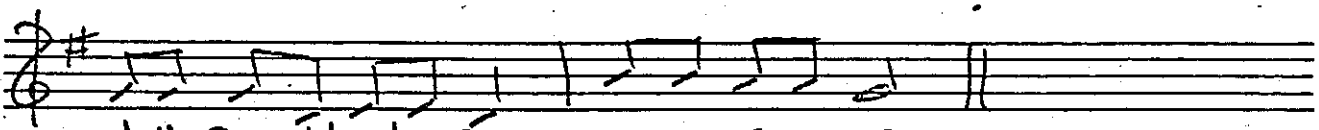


on this farm he had some chicks, E-I-E-I-O. With a

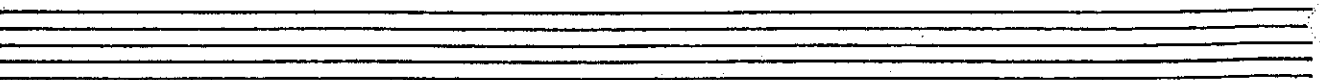
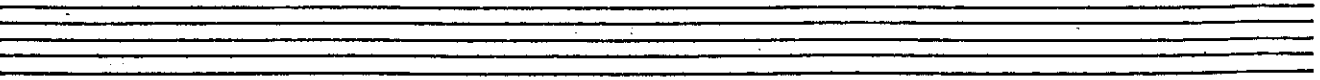
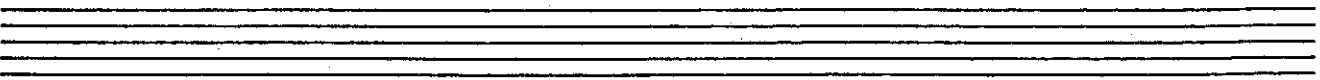
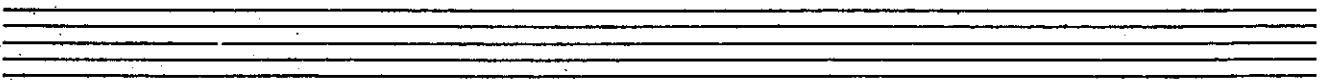
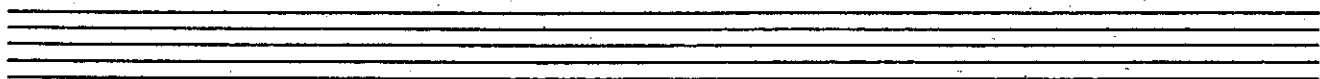
(repeat this part of all previous verses with each new verse)



chick chick here, a chick chick there, here a chick, there a chick, ev'ry-where a chick chick



Old Mc-Don-ald had a farm, E-I-E-I-O.



80. Different Drum

Handwritten musical score for the song "Different Drum". The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The lyrics are written below the notes, and the chords are written above the notes.

Staff 1: Chords: C, Em, F, G7, C, Em. Lyrics: You and I tra-vel to the beat of a diff' rent drum, or

Staff 2: Chords: F, G7, C, Em, F, G7. Lyrics: can't you tell by the way I run ev'ry time you make

Staff 3: Chords: C, Em, F, G7, C, Em. Lyrics: eyes at me. whoa-oh You cry and

Staff 4: Chords: F, G7, C, Em, F, G7, C, Em. Lyrics: moan and say it will work out, but, honey child, I've got my doubts. You

Staff 5: Chords: F, G7, F. Lyrics: can't see the forest for the trees. Oh, don't get me wrong; it's

Staff 6: Chords: G7. Lyrics: not that I knock it. It's just that I am not in the mar-ket for a

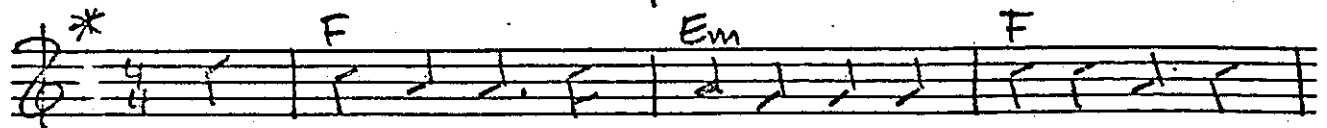
Staff 7: Chords: F, G7, C, (C7). Lyrics: boy who wants to love on-ly me. yes, and

Staff 8: Chords: F, G7, C, Em, Am. Lyrics: I'm not saying you're not pret-ty. All I'm saying's I'm not rea-dy for

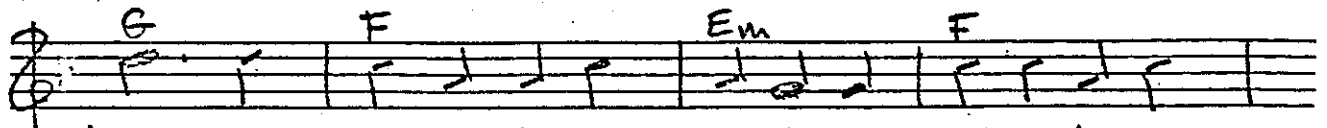
Staff 9: Chords: D, D7. Lyrics: a-ny per-son, place or thing that'll try and pull the reins in on

Staff 10: Chords: G, G7, C, Em, F, G7. Lyrics: me. So Good-bye, I'm a-lea-ving I

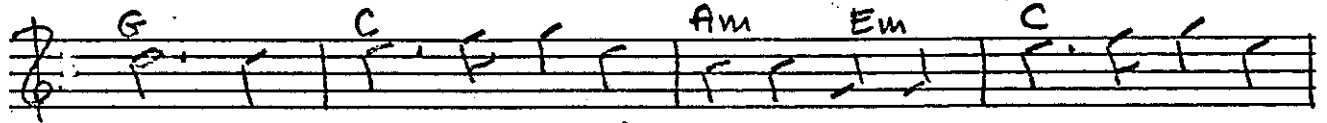
76.B Autumn to May



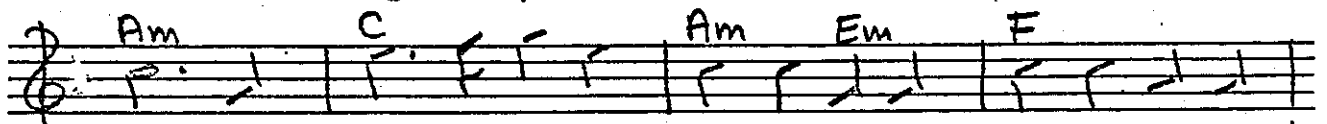
Oh, once I had a lit-tle dog. His co-lor it was



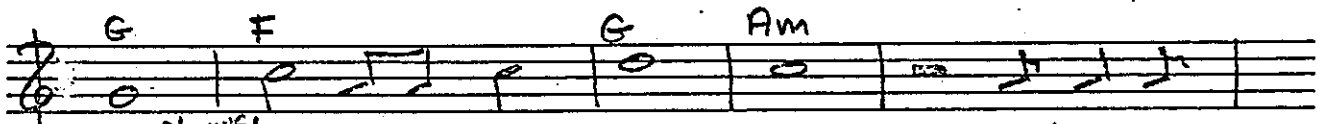
brown. I taught him how to whist-le, to sing & dance &



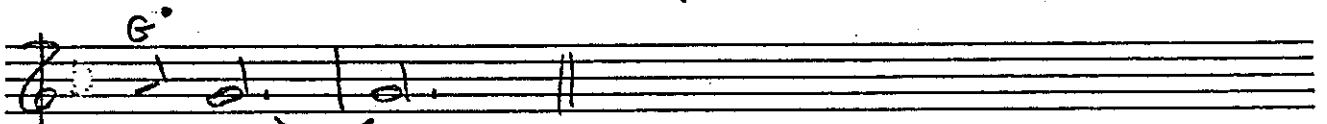
run. His legs they were four-teen yards long, his ears so ver-y



wide. A- round the world in half a day u- pon him I could



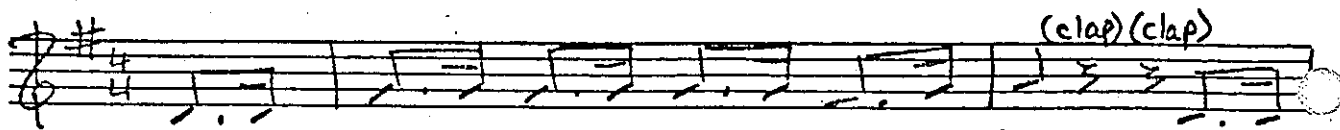
ride. ^{chorus!} Sing tar-ry-o- day, sing, au-tumn to



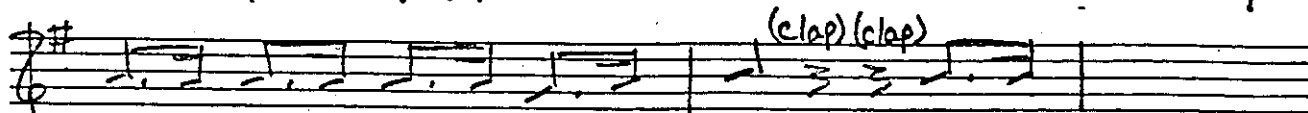
May ~~~~~

* capo may be needed (raise key a few frets, but sing octave lower)

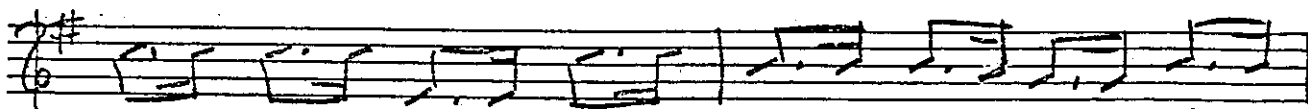
77. If You're Happy



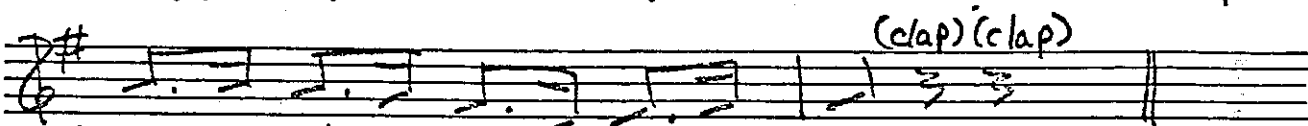
If you're hap-py and you know it clap your hands. If you're



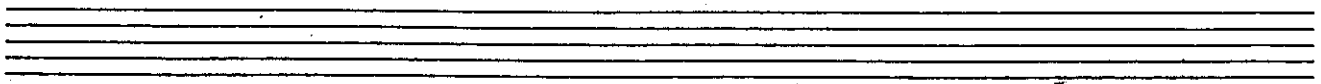
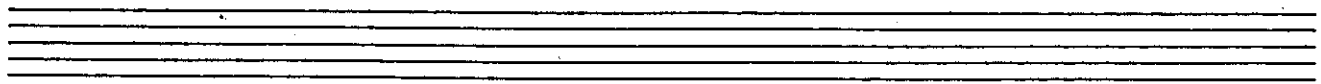
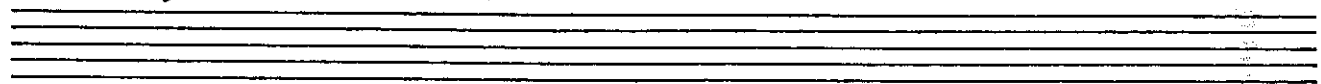
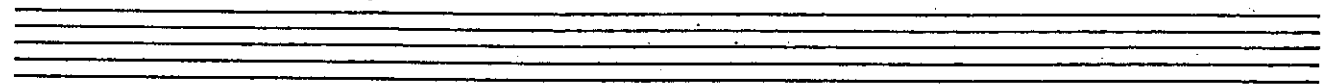
hap-py and you know it clap your hands. If you're

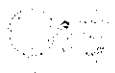


hap-py and you know it and you real-ly want to show it, if you're

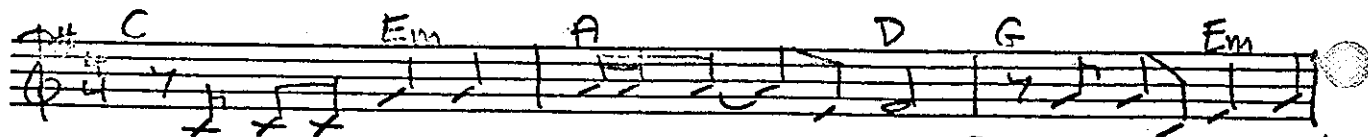


hap-py and you know it clap your hands .

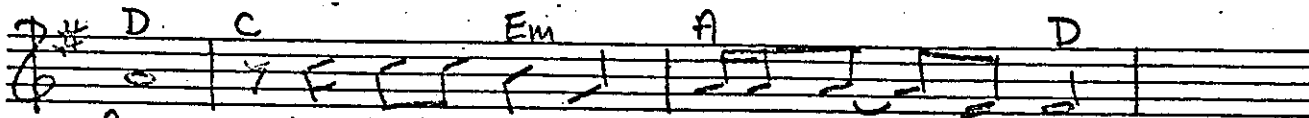




78. What's That I Hear Now?



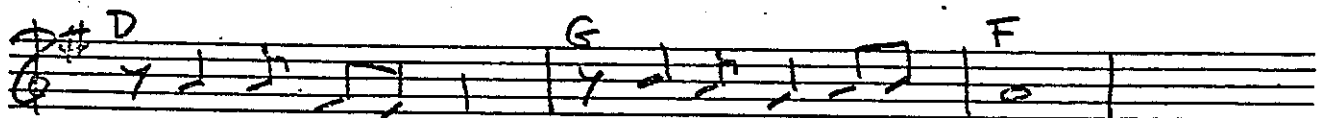
What's that I hear now ring-ing in my ears? I've heard that sound be-



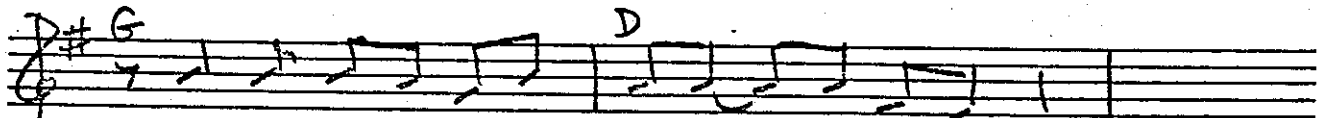
fore. What's that I hear now ring-ing in my ears?



I hear it more and more. It's the sound of



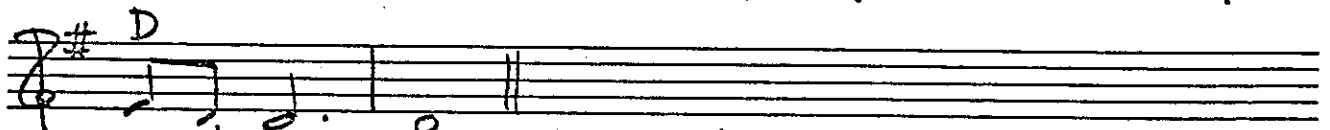
free-dom call-ing, call-ing up to the sky.



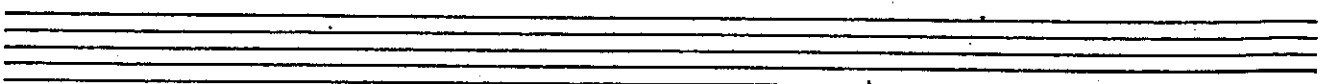
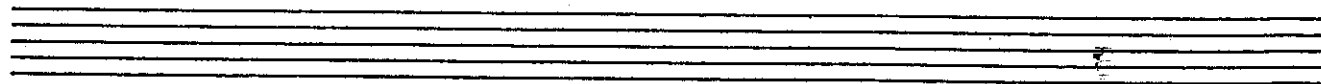
It's the sound of the old ways a-fall-ing.



You can hear it if you try. You can hear it if you



try.



79. Power and the Glory

* C Em F G C Em F G

Come on and take a walk with me through this green & growing land.

C Em F G Dm

Walk through the mea-dows & the moun-tains & the sand,

Walk through the val-leys & the ri-vers and the plains.

F G Am

Walk through the sun and walk through the rain. Here is a land full of

Em Am

po-uer and glo-ry, beau-ty that words can-not re-

G7 C Em

call. All her po-uer shall rest on the strength of her free-dom,

F G7 C

glo-ry shall rest on a song. From... song, on a song.

1 (between verses) 2 (to end song)

* This song should be done fairly quickly. If the chord changes in the first 3 measures are too much to handle, "C" can be played until "mountains."



11
12
13
14
15

16
17
18
19
20



21
22
23
24
25



(Different Drum)



Handwritten musical notation for guitar, featuring chords (C, Em, F, G7) and lyrics: "see no sense to this crying & grie-ving. We'll (to end: C) both live a lot lon-ger if you live with out me."

* capo may be needed to raise melody a little