



The

'COUVE

Drink
Responsibly

BEER CHOIR HYMNAL

*A collection of songs for
singing and sloshing.*

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With additional material by
The 'Couve Beer Choir

BEER CHOIR HYMNAL

'COUVE CHAPTER EDITION

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**BEER
CHOIR™**
Sing Responsibly

20 **Choir!** E⁷ **Beer** **Choir!**

choir that sings while drink-ing beer. The Beer Choir is the choir that sings while drink-ing

beer beer

26 **A** **Beer** **Choir!** A⁷ D B⁷ E

beer. The Beer Choir is the choir that sings while drink-ing beer, so BOT-TOMS UP!

beer beer, so BOT-TOMS UP!

32 G^{#07}/D A⁶/C[#] E⁷/B A G[#]

CHEERS! Let's sing while drink - ing beer!

CHEERS! Let's sing while drink - ing beer beer beer beer

39 A G[#] A G[#] A G[#] A

BEER CHOIR!

beer CHOIR!

2

Ein Prosit der Gemütlichkeit

A Toast to Finest Health

Traditional German
arr. Michael Engelhardt

Sehr Herzlich und Oktoberfesty (♩ = 112)

D7 Pno. G C Am/C G/D D7

Ein Pro - sit, ein Pro - sit der Ge - müt - lich -
A toast, raise a toast to fin - est health and

6 G D G G/B C Am G/B Am/C 1. G/D D7 G N.C.

keit! life! Ein Pro - sit, ein Pro - sit der Ge - müt - lich - keit! Oans! Zwoa!
yo ho ho ho ho Ein_ A_

12 2. G/D D7 G N.C.

Drei! G'suf-fa! müt - lich - keit! Zi - cke za - cke zi - cke za - cke hoi, hoi, hoi!
health and life!

16

Zi - cke za - cke zi - cke za - cke hoi, hoi, hoi! Prost! Prost! PROST!

3

This Is My Song

"Finlandia" Hymn

Lloyd Stone

Jean Sibelius
arr. Mike Magatagan

Adagio (♩ = 80)

This is my song, O God of all the na-tions, a song of peace for
My coun-try's skies are blu-er than the o-cean, and sun-light beams on

7

lands a-far and mine. This is my home, the coun-try where my heart is;
clo-ver-leaf and pine; but oth-er lands have sun-light, too, and clo-ver,

13

here are my hopes, my dreams, my ho-ly shrine; but oth-er hearts in
and skies are ev'-ry-where as blue as mine. O hear my song, thou

19

oth-er lands are beat-ing with hopes and dreams as true and high as mine.
God of all the na-tions, a song of peace for their land and for mine.

Dough-Ray-Me

Rogers & Hammerstein... sort of
arr. Michael Engelhardt... but not really

Like Julie Andrews, but more surly... and slurry (♩ = 120)

C G⁷

Dough, the stuff that buys me beer. Ray, the guy who serves my beer._____

9 C C⁷/E F

Me, the guy who drinks my beer. Far, a long, long way for beer._____

(gal)

17 C/G F D⁷/F[#] G

So, I think I'll have a beer._____ La, la la la la la beer._____

25 E⁷/G[#] Am F G⁷ C

Tea? No thanks, I'm drink-ing beer! And that brings us back to beer, beer, beer, beer!

6 The Wild Rover

Traditional Irish
arr. Michael Engelhardt

Oom-pa-pa, mug-swinging tempo (♩ = 140)

G G/D G G/D G

I've been a wild ro-ver for ma-ny a
I went to an ale-house I used to fre-
I'll go home to my pa-rents, con-fess what I've

8 C G/D D7 G

year. I spent all me mo-ney on whis-key and beer. But now I'm re-
quent. I told the land la-dy me mo-ney was spent. I asked her for
done and ask them to par-don their pro-di-gal one. And when they've ca-

16 C G/D D7

turn-ing with gold in great store. I ne-ver will play the wild ro-ver no
cre-dit, she an-swered me "Nay! Such cus-toms as yours I could have a-ny
ressed me, as oft times be-fore, I ne-ver will play the wild ro-ver no

23 G D7 G C

more. And it's no, nay, ne-ver! No, nay, ne-ver, no more
day!"
more!

31 G C D7 G

will I play the wild ro-ver, no ne-ver, no more!

Schnitzelbank

Traditional German
arr. Michael Engelhardt

Leader Eb Ab Eb **Choir** Ab Eb/Bb Bb7 Eb **Refrain** Eb

Ist das nicht ein Schnit-zel-bank? Ja, das ist ein Schnit-zel-bank! Oh, die schö - ne

7 Ab Eb Ab Eb D^o/Ab Bb7 Eb **Fine** **Leader** Eb

Schnit - zel - bank! Oh, die schö - ne Schnit - zel - bank! Ist das nicht ein

14 **Choir** Ab Eb Ab Eb/Bb Bb7 Eb **Leader** Eb Ab Eb

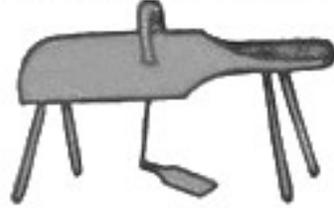
Kurz und Lang? Ja, das ist ein Kurz und Lang! Ist das nicht ein Hin und Her?
 Kreutz und Quer? Ja, das ist ein Kreutz und Quer! Ist das nicht ein Schiess Ge - wehr?
 Wa - gen Rad? Ja, das ist ein Wa - gen Rad! Ist das nicht ein Krumm und Grad?
 Gros - ses Glas? Ja, das ist ein Gros - ses Glas! Ist das nicht ein Och - sen Blas?
 Hau - fen Mist? Ja, das ist ein Hau - fen Mist! Ist das nicht ein Schnick - el Fritz?
 Dic - ke Frau? Ja, das ist ein Dic - ke Frau! Ist das nicht ein Fet - te Sau?
 Lang - er Mann? Ja, das ist ein Lang - er Mann! Ist das nicht ein Tan - nen - baum?
 Hoch - zeits Ring? Ja, das ist ein Hoch - zeits Ring! Ist das nicht ein Gefährlich - es Ding?

19 **Choir** Ab Eb/Bb Bb7 Eb **Repeat all previous lines** Ab Eb **D.S. (to refrain)** Ab Eb

Ja, das ist ein Hin und Her! Hin und Her! Kurz und Lang!
 Ja, das ist ein Schiess Ge - wehr! Schiess Ge - wehr! Kreutz und Quer!
 Ja, das ist ein Krumm und Grad! Krumm und Grad! Wa - gen Rad!
 Ja, das ist ein Och - sen Blas! Och - sen Blas! Gros - ses Glas!
 Ja, das ist ein Schnick - el Fritz! Schnick - el Fritz! Hau - fen Mist!
 Ja, das ist ein Fet - te Sau! Fet - te Sau! Dic - ke Frau!
 Ja, das ist ein Tan - nen - baum! Tan - nen - baum! Lang - er Mann!
 Ja, das ist ein Gefährlich - es Ding! Gefährlich - es Ding! Hoch - zeits Ring!

Schnitzelbank

IST DAS NICHT EINE SCHNITZEL BANK?



("JA DAS IST EINE SCHNITZEL BANK")



KURZ UND LANG



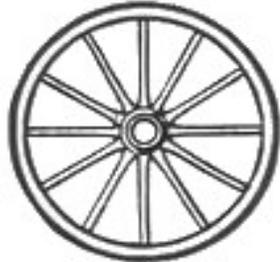
HIN UND HER



KREUZ UND QUER



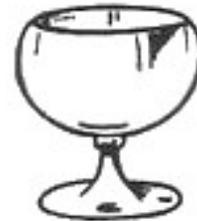
SCHIESS GEWEHR



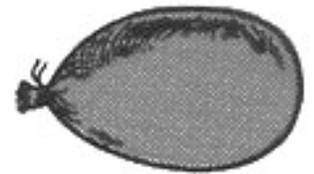
WAGEN RAD



KRUMM UND GRAD



GROSSES GLAS



OCHSEN BLAS



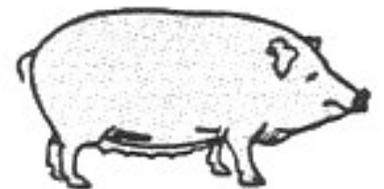
HAUFEN MIST



SCHNICKEL
FRITZ



DICKE
FRAU



FETTE SAU



LANGER
MANN



TANNENBAUM



HOCHZEITS
RING



GEFÄHRLICHES DING

Glorious Beer

Will Godwin and Steve Leggett (1896)

G G D⁷

Let me sing you a song of a gar - gle, a lo - tion to me ve - ry dear.

8 D⁷

I re - fer to that great lu - bri - ca - tor, that won - der - ful ton - ic called

15 G G D⁷

beer! Boom, boom, boom, boom, boom. Beer, beer, glo - ri - ous beer, fill your-self right up to

23 D⁷

here! Don't be a - fraid of it; drink till you're made of it! Drink of our old la - ger

31 G G

beer! Boom, boom, boom, boom, boom. Drink a good deal of it; make a whole meal of it.

37 G⁷ C D⁷

Come, now, a rous - ing good cheer, hur - rah! Up with the sale of it,

43 G

down with the bale of it, glo - ri - ous, glo - ri - ous beer!

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of seven staves of music. The lyrics are written below the notes. Chord symbols (G, D7, C) are placed above the staff at various points. The melody is simple and rhythmic, with many quarter and eighth notes. There are some rests and ties in the lyrics, such as 'gar - gle, a lo - tion' and 'glo - ri - ous beer!'.

Tosse the Pot

Thomas Ravenscroft
 "A Briefe Discourse" (1614, no. 11)
 ed. Michael Engelhardt
 Fine

Cheerfully

Tosse the pot, tosse the pot, let us be mer-ry and drinke till our_ cheekes be as red as a cher-ry.

9

We take no thought, we have_ no care, for still we spend and ne-ver spare
 We drinke, ca-rouse with hart_ most free, a har-ty draught I drinke to thee,
 And, when our mo-ney is_ all spent, then sell our goods and spend our rent,
 Let us con-clude as we_ be-gan and tosse the pot from woman to man,

Loo loo

8

Loo loo

Loo loo loo loo loo loo loo loo loo loo loo loo loo loo loo loo loo

17

till of all mo-ney our purse is bare, we_ e-ver tosse the pot._
 then fill the pot_ a-gaine to me and_ e-ver tosse the pot._
 or drinke it up_ with one con-sent and_ e-ver tosse the pot._
 and drinke as much_ as now we can and_ e-ver tosse the pot._

loo loo

8

loo loo

loo loo loo loo loo loo loo loo loo loo loo loo loo loo loo loo loo

Bevo

Irving Berlin

Marcia

Pno. G⁷ C C[#]0⁷ G A⁷ D⁷

8 G G G
I used to own a vi-cious look-ing dog who would-n't bite, I

15 G A⁷ D⁷ Am
used to know a dan-g'rous look-ing man who could-n't fight, my bro-ther trained wild an - i - mals but

21 A⁷ D⁷ G
they were rare-ly tame, and now I've tast-ed of a drink that strikes me just the same. Be - vo, —

28 D⁷ G A⁷ D⁷ G⁷
— oh, oh, oh, Be - vo, — you're the grand-est im - i - ta-tion that we know, — you're the on - ly

36 E⁷ Am A⁷ Am D⁷ G
drink that a sol-dier can pick, you taste like la-ger but you have-n't got the kick! Oh, Be - vo, —

44 D⁷ G A⁷ D⁷ G⁷
— oh, oh, oh, Be - vo, — tho' you have-n't got a punch up your sleeve - o, — all the sol-diers in -

52 C C[#]0⁷ G A⁷ D⁷ G G
sist that an earth-y dra-ma - tist could ea - si - ly come stag-ger-ing home on Be - vo. vo.

1. G 2. G

12

Shenandoah

American Traditional

Moderately, with expression

D G D G

Oh Shen - an - doah, I long to hear you a - way you roll - ing
 Oh Shen - an - doah, I love your daugh - ter a - way you roll - ing
 Fare - well, good-bye, I shall not grieve you a - way you roll - ing

7 D Bm F#m G A7

ri - ver, oh Shen - an - doah, I long to hear you a -
 ri - ver, oh Shen - an - doah, I long to hear you a -
 ri - ver, oh Shen - an - doah, I'll not de - ceive you a -

13 D Bm F#m Bm D/A A7 D

way, I'm bound a - way 'cross the wide Mis - sou - ri.
 way, I'm bound a - way 'cross the wide Mis - sou - ri.
 way, we're bound a - way 'cross the wide Mis - sou - ri.

13

Beer Barrel Polka

Roll Out the Barrel

Lew Brown and Wladimir Timm

Jaromir Vejvoda

Bb F7

There's a gar - den, what a gar - den, on - ly hap - py fa - ces bloom there, and there's

5 F Bb

ne - ver a - ny room there for a wor - ry or a gloom there. Oh there's mu - sic and there's

10 F7

dan - cing and a lot of sweet ro - man - cing. When they play a pol - ka, they

15 B \flat F 7 F

all get in the swing. E - v'ry time they hear that oom pa pa, e - v'ry -
hear a rum - ble on the floor; it's the

21 B \flat F 7

bo - dy feels so tra la la they want to throw their cares a - way;
big sur - prise they're wait - ing for, and all the cou - ples form a ring

28 1. B \flat 2. B \flat

they all go "la dee ah hee ay." Then they hear them sing.
for miles a - round you'll

35 E \flat
Pno. E \flat

Roll out the bar - rel!

42 B \flat 7

We'll have a bar - rel of fun! Roll out the bar - rel!

50 E \flat

We've got the blues on the run! Zing boom ta rar - rel,

58 A \flat Fm

ring out a song of good cheer! Now's the time to

63 D 7 E \flat F 7 B \flat 7 E \flat

roll the bar - rel for the gang's all here!

All for Me Grog

Traditional Irish Folk Song

Brightly

Pno. G D G G

Well, it's all for me grog, me
are me___ boots, me
is me___ shirt, me
sick in the head and I

4 C G Em Am D

jol - ly, jol - ly grog, it's all for me beer and to - bac - co,_____ for I
nog - gin', nog - gin' boots, they're all gone for beer and to - bac - co,_____ for the
nog - gin', nog - gin' shirt, it's all gone for beer and to - bac - co,_____ for the
have - n't been to bed since I first came a - shore from me slum - ber,_____ for I

7 G C G

spent all me tin on the las - sies drink - ing gin, far a -
heels they are worn and the toes are kicked a - bout, and the
col - lar is worn, and the sleeves they are all torn, and the
spent all me dough on some good ale, don't you know, far a -

9 Em D C 1.2.3. D G 4. D G

cross the west - ern o - cean I must wan - der. Where___
soles are look - ing out for bet - ter wea - ther. Where___
tail is look - ing out for bet - ter wea - ther. I'm___
cross the west - ern o - cean I must wan - der.



Molly Malone

Traditional Irish

Wistfully D A⁷ D

In Dub - lin's fair ci - ty, where girls are so pret - ty, 'twas there that I
 She was a fish - mon - ger, and sure, 'twas no won - der, for so were her
 She died of a "fa - ver" and no one could save 'er, and that's how I

6 A⁷ D

first spied sweet Mol - ly Ma - lone, as she wheeled her wheel - bar - row through
 mo - ther and fa - ther be - fore; and they wheeled their wheel - bar - row through
 lost my sweet Mol - ly Ma - lone. Now her ghost wheels her bar - row through

11 A⁷ D A⁷ D

streets wide and nar - row cry - ing "Cock - les and mus - sels, a - live, a - live - o." A -
 streets wide and nar - row cry - ing "Cock - les and mus - sels, a - live, a - live - o."
 streets wide and nar - row cry - ing "Cock - les and mus - sels, a - live, a - live - o."

17 D G A⁷

live, a - live - o, a - live, a - live - o, cry - ing

21 D A⁷ D

"Cock - les and mus - sels, a - live, a - live - o."

Danny Boy

Fred E. Weatherly

Old Irish Air

Andante

(3) *p*

Oh, Dan - ny Boy, the pipes, the pipes are call - ing from glen to glen and down the moun - tain -

7



side, the sum-mer's gone, and all the ros-es fall-ing, it's you, it's you must go and I must

11



bide. But come ye back when sum-mer's in the mea-dow, or when the

14



val-ley's hushed and white with snow, it's I'll be here in sun-shine or in sha-dow, oh, Dan-ny

18



Boy, oh, Dan-ny Boy, I love you so! But when ye

22



come, and all the flow'rs are dy-ing, if I am dead, as dead I well may be, ye'll come and

26



find the place where I am ly-ing and kneel and say an A-ve there for me; and I shall

30



hear, though soft you tread a-bove me, and all my grave will warm-er, sweet-er be, for you will

34



bend and tell me that you love me, and I shall sleep in peace un-til you come to me!

sempre pp

poco rit.

Più lento

rall.

With a bounce, in 2

A⁷ D

A long time a - go, way back in his - to - ry, when
 Chorus: ought - a been an admiral, a sul - tan, or a king;
 Ab - bey, The Connaught, The Hole In The Wall as well - one
 bushel of hops and a barrel of malt and stir it a - round with a stick. The

5 G A⁷ D

all they had to drink was noth - ing but cups of tea, a - long came a man by the
 and to his prai - ses we should al - ways sing. Oh, look what he has done for us, he's
 thing you can be sure, it's Char - lie's beer they sell. So come on all you luck - y lads, at
 sort of lub - ri - ca - tion to make your en - gine tick. Twenty pints of wallop a day will

11 G D A⁷

name of Char - lie Mopps, and he in - ven - ted a won - der - ful drink, and they
 filled us up with cheer. Lord bless Char - lie Mopps - the
 ten o' clock she stops: for five short se - conds, re -
 keep a - way the quacks. It's only four - pence ha' pen - ny a pint and a

15 D A⁷ 1. D A⁷ 2.4.6. (last time repeat and fade) D A⁷ 3. D N.C.

gave it the name of hops. Oh, he beer, beer, beer, did - dle - y, Mopps. One,
 man who in - ven - ted The
 mem - ber Char - lie A
 shil - ling and tup - pence in

21 To Chorus A⁷ 4. D N.C. To Chorus A⁷

two, three, four, five! Oh, he tax. Shame... shame... shame.. Oh, he

How Can I Keep from Singing?

Robert Wadsworth Lowry

My life flows on in end - less song A - bove earth's la - men - ta - tion, I
While though the tem - pest loud - ly roars, I hear the truth, it liv - eth. And

5

hear the real, though far - off, hymn That hails a new cre - a - tion. Through
though the dark - ness 'round me close, Songs in the night it giv - eth. No

9

all the tu - mult and the strife I hear its mu - sic ring - ing - It
storm can shake my in - most calm— While to that rock I'm cling - ing. Since

13

sounds an e - cho in my soul. How can I keep from sing - ing? —
love is lord of heav'n and earth— How can I keep from sing - ing? —

A Song of Good Noses

from "Wit and Mirth: Pills to Purge Melancholy"

Jonathan D. Campbell

Unreasonably fast (♩. = 108)

Leader

My nose is the larg-est of all in this place, Mark how it be-com-eth the midst of my face, By
(By) mea-sure I take it from end to the brow, Four inch-es by com-pass, the same doth al-low.

5 *Choir*

Room for good nos-es, the best in our town, Come fill the pot host, your ale 'tis brown,



For your nose and mine shall not quar'l, So long as one gal-lon re-mains in the barr'l. It



serves as a wea-pon my mouth to de-fend, My teeth it pre-serv-eth still like a good friend, Where
(Where) if so I hap-pen to fall on the ground, My nose takes the bur-den and keeps my face sound.

25 *Choir*

Room for good nos-es, the best in our town, Come fill the pot host, your ale 'tis brown,



For your nose and mine shall not quar'l, So long as one gal-lon re-mains in the barr'l. We



have the best nos-es that be in our town, If an-y bring bet-ter, come



let them sit down!

Cheers for Tomorrow

Jonathan D. Campbell

Relaxed (♩ = 60)



Cheers for to - mor - row, and cast a - way all sor - row.

5



Roll out the bar - rel, and have a drink of good cheer.

9

A little faster

D.C.



Drink with friends, make a - mends: have a cup of cheer.
 Life is fast, here, and passed: drink while friends are near.
 Glad of heart, grief de - part: crack o - pen a beer.
 Bud Light's bad, makes us sad, Busch Light draws a tear.

feel free to add your own text

17

Optional unaccompanied ending:



Cheers for to - mor row, and cast a - way all sor - row.



21



Roll out the bar - rel, and have a drink of good cheer.



Sing We a Song of Merry Glee

William Browne from "Good Wine"

Jonathan D. Campbell

1st time: Upper part, unison

2nd time: Both parts

Sing we a song of mer - ry glee, And Bac - chus fill the bowl. Then

here's to thee; and thou to me, And ev' - ry thirst - y soul.

Sing we a song of mer - ry glee, And Bac - chus fill the bowl. Then

here's to thee; and thou to me, And ev' - ry thirst - y soul.

Then here's to thee; And ev' - ry thirst - y soul.

ev' - ry thirst - y soul, and ev' - ry thir - sty soul.

A Tavern in the Town

Adapted from William H. Hills

William H. Hills

C C⁷/E F F[♯]0⁷ G⁷ C F[♯]0⁷

Pno.

8 G⁷ C C

There is a tav-ern in the town, in the town, And there my dear love sits him
(Good) friends are wait-ing here for you, here for you, To share a heart-y tune or

15 G⁷ C C⁷/E F G⁷

down, sits him down, And drinks his wine 'mid laugh - ter free and nev - er,
two, tune or two, We have law - yers, real - tors, school - teach - ers, too, all read - y to

22 C G⁷ C

nev - er thinks of me. Fare - thee - well, for I must leave thee, do not let my part - ing
hoist a lust - y brew!

28 G⁷ C F/C C C

grieve thee, and re - mem - ber that the best of friends must part. (must part.) A - dieu, a -

34 C G⁷

dieu, kind friends, a - dieu, (a - dieu, a - dieu,) I can no long - er stay with you, stay with

40 C C⁷/E F F[♯]0⁷

you, I'll hang my heart on a weep - ing wil - low tree, and

45 G⁷ 1. C G⁷ 2. C

may the world go well with thee. Good thee.

Anonymous 15th c. old English

Jonathan D. Campbell

Omigosh, heartily! (♩ = 120)*1x loud, 2x soft*

Tap - ster, drink - er, fill an-oth-er ale, let the cup go round.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (Bb and Eb) and the time signature is 3/4. The music is written in a simple, homophonic style with a steady rhythm. The lyrics are written below the notes.

Repeat as often as necessary for optimal sloshing of beer!

9 ***f*** *molto splurgando* (loud each time)

Drink to me, and I to thee, Here good ale is found.

The second system of the musical score also consists of two staves. It begins with a measure rest followed by the number '9'. The music continues in the same key and time signature as the first system. The lyrics are written below the notes. The system ends with a double bar line and repeat dots.

Bright College Days

Tom Lehrer

Adagio, con brio

F D⁷ G⁷ C⁷ B^b/F F F F⁷ B^b

Pno.

Bright Col - lege Days, oh,
Soon we'll be out a -

7 G⁷ C⁷ F B^b D⁷/A Gm A⁷ Dm G⁷ C⁷(sus4) C⁷ F

care-free days that fly, To thee we sing— with our glass-es raised on high. Let's drink a
mid the cold world's strife, Soon we'll be sli-ding down the ra - zor blade of life But as we

14 A⁷ Dm Gm A F D⁷ G⁷ C⁷ B^b/F F

toast as each of us re - calls I - vy - cov - ered pro - fes - sors in i - vy - cov - ered halls.
go our sor - did sep - rate ways We shall nev - er for - get thee, thou gol - den col - lege days.

21 1. F D⁷ Gm C⁷ F C⁷ F

Turn on the spig - ot Pour the beer and swig it And gau - de - a - mus ig - it - ur.

Somewhat faster

25 2. F⁷ B^b E^b7 A^b D^b7 G^b C⁷ F

Hearts full of youth, Hearts full of truth, Six parts gin to one—— part ver-mouth!

To the Folks Behind the Bar

Freely adapted by Beer Choir

British Folk Song

Pno. G D E7/G# Am G/B C D7 G 7

(4) G D7 G

Some talk of Al - ex - an - der, And some of Her - cu - les, Of
We hear of Cle - o - pat - ra, And Cath - er - ine the Great, The
So - pra - nos sing the mel - o - dy, So sweet and so in - tune. Our

9 G D7 G

Hec - tor and Lys - an - der And such great names as these; But of
might - y Joan of Arc, she Kicked butt be - fore too late; These
al - to friends bring rich - ness And stel - lar at - ti - tudes. The

13 G E7/G# Am G/B D7

all the world's great he - roes The best I know, by far, With a
her - o - ines are swell, and just As might - y, not sub - par, With a
ten - ors hit high notes with grace, And bass - es are on fire, But

17 G/B A7/C# G/D Cm/Eb G/B C D G

tow row row row row row, Are the Folks Be - hind the Bar!
tow row row row row row, Are the Folks Be - hind the Bar!
none com - pare in sheer re - source To the Folks Be - hind the Bar!

21 G D E7/G# Am G/B C D7 G

26

Das Fliegerlied (The Flyer Song)

So ein schöner Tag (Today Is Such a Lovely Day)

Traditional

German Folk Song

Polka G D

Und ich flieg', flieg', flieg', wie ein Flie-ger, bin so stark, stark, stark, wie ein Ti-ger, Und so
And I fly, fly, fly like a bird, I am so strong, strong, strong like a Ti-ger, And so

5 C G D G

groß, groß, groß wie 'ne Gi-raf - fe so hoch, oh Und ich spring', spring',
big, big, big like a gi-raffe, and so tall, ah And I jump, jump,

10 D C

spring', im-mer wie-der und ich schwimm', schwimm', schwimm' zu dir rü - ber Und ich neh', neh',
jump once a - gain, and I swim, swim, swim o - ver to you and I take, take,

14 G Refrain: D

neh'm' dich bei der Hand weil ich dich mag, Und ich sag', 7 Heut' ist so ein schön - er
take your hand be-cause you are my fave, And I say, To - day is such a love - ly

17 G C D G C

Tag, La la la la la, 7 heut' ist so ein schön - er Tag, La la la la la,
day, La la la la la, to - day is such a love - ly day, La la la la la,

20 D G C D

7 heut' ist so ein schön - er Tag, La la la la la, 7 heut' ist so ein schön - er
to - day is such a love - ly day, La la la la la, to - day is such a love - ly

23 G C 1. D 2. D G

Tag, La la la la la, Und ich 7 heut' ist so ein schön - er Tag!
day, La la la la la, And I to - day is such a love - ly day!

Du, du liegst mir im Herzen

You Are in My Heart

Freely adapted by Beer Choir

German Folk Song

The musical score is written in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of four systems of music, each with a treble clef staff and a corresponding line of lyrics. Chords are indicated above the staff.

System 1 (Measures 1-8): Chords: E, B7, B7, E. Lyrics: Du, du liegst mir im Herzen, Du, du liegst mir im Sinn. Brew, brew, you give me feelings, It's true, you give me chills. Folks, friends, good fellows, drinkers, Buds, pals, lovers of song.

System 2 (Measures 9-16): Chords: E, E7, A, F#m, B7, E. Lyrics: Du, du, machst mir viel Schmerzen, Weißt nicht, wie gut ich dir bin. Dear beer, you send me reel-ing, I need this pint glass re-filled. Choir folks, let's not be stink-ers, Ten-ors just al-ways seem wrong!

System 3 (Measures 17-24): Chords: A, E, B7, E, A, B7, E. Lyrics: Ja, Ja, Ja, Ja, Weißt nicht wie gut ich dir bin! Ja, Ja, Ja, Ja, I need this pint glass re-filled. Ja, Ja, Ja, Ja, We're kid-ding, ten-ors be-long...

System 4 (Measures 25-32): Chords: A, E, G#7, C#m, F#m, B7, E. Lyrics: Ja, Ja, Ja, Ja, } weißt nicht wie gut ich dir bin! Ja, Ja, Ja, Ja } I need this pint glass re-filled. Ja, Ja, Ja, Ja } But bass-es are in-cred-i-bly strong.

4. When I drink I hear music, When I drink it's so dope!
 If an alto is crooning, They simply sing just one note.
 Ja, ja, ja, ja, Just joking, altos are rad.
 Ja, ja, ja, ja, Please understand, don't be mad. ;)

5. Singing is so lovely, singing gives me a thrill.
 Unless it's a soprano, Then it might be kind-a shrill.
 Ja, ja, ja, ja, Just a joke, we mean no harm.
 Ja, ja, ja, ja, Sopranos have quite the charm.

Fathom the Bowl

Traditional

British Drinking Song

C G

Come all you bold he- roes, at - tend to my song, I'll sing in the praise of good
From France we get bran- dy, from Ja - mai - ca comes rum, Sweet o - ran - ges and lem - ons from

7 F C C F Dm G⁷ C

bran - dy and rum. Here's a clear crys - tal foun - tain o - ver Eng - land shall roll, Give me the punch
Por - tu - gal come. Strong beer and good ci - der in Eng - land is sold, Give me the punch

14 G F G C C

la - dle, I'll fath - om the bowl. I'll fath - om the bowl, I'll
la - dle, I'll fath - om the bowl.

19 G C G F G C

fath - om the bowl, Give me the punch la - dle, I'll fath - om the bowl.

3. Our Song Leader's a tyrant, they sit at their ease,
They scold and they grumble, they do as they please,
Unless they have beer then their soul's black as coal,
Give me the punch ladle, I'll fathom the bowl.

4. This brew'ry is a gem, they make smashing good ale.
And the drink-pourers sling beer that helps us set sail.
We're sure that the bar staff are gentle, kind souls...
Give me the punch ladle, I'll fathom the bowl!

29

The Happy Wanderer

"Der fröhliche Wanderer"

Florenz Friedrich Sigismund

Friedrich-Wilhelm Möller (1954)

Hearty Polka

C G⁷ G⁷

I love to go a - wan - der - ing A - long the moun-tain track, And as I go, I
I wave my hand to all I meet, And they wave back to me, And black-birds call so

6 C/E F G⁷ C G⁷ C/G

love to sing, *My knap - sack on my back. Val - de - ri, val - de - ra, val - de -
loud and sweet *From ev' - ry green-wood tree.

11 G⁷ C G⁷ C C/E F G⁷ C

ri, Val - de - ra - ha - ha - ha - ha - ha, Val - de - ri Val - de - ra, * [repeat last line of the verse]

3. I love to wander by the stream That dances in the sun, 4. High overhead the skylarks swing, They never rest at home,
So joyously it calls to me, * "Come join my happy song." But just like me, they love to sing * As o'er the world we roam.

5. Oh, may I go a-wandering Until the day I die,
And may I always laugh and sing * Beneath the clear blue sky.

30

Let Us Sing Together

a round in 4 parts

groups enter four bars apart

Little Campsongs Circular

Czech Folk Tune

F C⁷ F F

Let us sing to-geth - er, let us sing to-geth - er, one and all a joy - ous song. Let us sing to -

6 C⁷ F F Gm⁷ C⁷

geth - er, one and all a joy - ous song. Let us sing a - gain and a-gain, let us sing a -

12 F Dm Gm C⁷ F

gain and a-gain, let us sing a - gain and a-gain, one and all a joy - ous song.

31 Hard Times Come Again No More

Stephen Foster

E_b **B_b7** **E_b** **A_b**

Let us pause in life's plea - sures and count its ma - ny tears While we
While we seek mirth and beau - ty and mu - sic, light and gay There are

3 **E_b/B_b** **B_b7** **E_b** **E_b**

all sup sor - row with the poor: There's a song that will lin - ger for -
frail forms faint - ing at the door: Though their voi - ces are si - lent, their

6 **B_b7** **E_b** **A_b** **E_b/B_b** **B_b7** **E_b**

ev - er in our ears; Oh! Hard times, come a - gain no more.
plead - ing looks will say Oh! Hard times, come a - gain no more.

(8) **E_b** **A_b** **E_b** **E_b** **F7** **B_b7**

'Tis the song, the sigh of the wea - ry; Hard times, Hard times, come a - gain no more:

(12) **E_b** **B_b7** **E_b** **A_b** **E_b/B_b** **B_b7** **E_b**

Man - y days you have lin - gered a - round my cab - in door; Oh! Hard times, come a - gain no more.

32 How Much Is That Lager in the Window

Sung to the tune of "How Much Is That Doggie in the Window"

Daniel Niebuhr

Bob Merrill

Slow Oom-pa-pa, swung 8ths

How much is that la - ger in the win - dow? The one by the Bel - gian gold ale, _____

_____ How much is that la - ger in the win - dow? I do hope that la - ger's on sale.

1. I must take a trip up to the tavern, And fill up a growler or two.
If I had that lager, I'd be happy; you simply can't have too much brew.
2. I don't want a Dunkel or a Bitter, I don't want a Bock or a Brown.
I don't want a Stout or German Pilsner, And I can't keep an I. P. A. down.

33 I's the B'y

Traditional

Native Newfoundland Folk Song

Jig; Very fast!

I's the b'y that builds the boat, And I's the b'y that sails her, I's the b'y that catch-es the fish And
I took Li - za to _____ a dance As fast as she could trav - el, Ev - 'ry step that she _____ did take Was
I don't want your mag-got-y fish, ♪ They're no good for win - ter, I could buy as good _____ as that ♪

takes _____ them home to Li - za. Swing your part - ner, Sal - ly Thi - bault, Swing your part - ner
up to her knees in grav - el.
Down in Bo - na Vis - ta.

Sal - ly Brown. Fo - go, Twil - lin - gate, More - ton's Har - bor, All a - round the cir - cle.

34

The Rattlin' Bog

Traditional

Irish Drinking Song

Ho! Ro! The rat - tlin' bog, the bog down in the val - ley, O! Ho! Ro! The rat - tlin' bog, the

bog down in the val - ley, O! Now in the **bog** there was a **hole**, a rare **hole**, a

rat - tlin' **hole**. The **hole** in the **bog** and the bog down in the val - ley, O!

Repeat all previous lines

2. Now in that **hole** there was a **tree**, [...] tree - hole - bog
3. Now on that **tree** there was a **limb**, [...] limb - tree - hole - bog
4. Now on that **limb** there was a **branch**, [...] branch - limb - tree - hole - bog
5. Now on that **branch** there was a **nest**, [...] nest - branch - limb - tree - hole - bog
6. Now in that **nest** there was a **bird**, [...] bird - nest - branch - limb - tree - hole - bog
7. Now on that **bird** there was a **fly**, [...] fly - bird - nest - branch - limb - tree - hole - bog
8. Now on that **fly** there was a **flea**, [...] flea - fly - bird - nest - branch - limb - tree - hole - bog
9. Now on that **flea** there was a **speck**, [...] speck - flea - fly - bird - nest - branch - limb - tree - hole - bog

35

Marching to the Brewery

Adapted from Josef Marale

South African Folk Song

D A⁷ D

I'm with you and you're with me, And so we are all to-gether, So we are all to-gether, So we are
We have beer, the beer is good, And so we will drink to-gether, So we will drink to-gether, So we will

8 D Em/G A⁷ D

all to-gether. Sing with me, I'll sing with you, And so we will sing to-gether, As we march a - long.
drink to-gether. When we drink, 'twill be a treat, And so let us drink to-gether, As we march a - long.

16 G A D A⁷ D

We are march-ing to the brew-er - y, _____ the brew-er - y, _____ the brew-er - y! _____

24 D⁷ G A D Bm Em A⁷ D

_____ We are march-ing to the brew-er - y, _____ to get our - selves some beer! _____

36

Detlef's Drinking Song

from "The Student Prince"

Dorothy Donnelly

Sigmund Romberg

Allegretto giocoso (♩. = 66)
Pno. **f**

6

Drink! Drink! Drink! to eyes that are
Drink! Drink! Drink! to arms that are

13 Drink to them!

Bright as stars when they're shin - ing on me! Drink! Drink!
White and warm as a rose in the sun! Drink! Drink!

19 Drink to them!

Drink! to lips that are Red and sweet as the fruit on the tree!
Drink! to hearts that will Love one on - ly when I am the one!

25 *mp espressivo* *rit.*

Here's a hope that those bright eyes will shine Lov - ing - ly, long - ing - ly soon in - to mine!
 Here's a hope that those soft arms will twine Ten - der - ly, trust - ing - ly soon a - round mine!

mp espressivo

33 *a tempo* *p cresc.* *mf cresc.* *poco rit.*

May those lips that are red and sweet To - night with joy my own lips meet!
 May they give me a price - less boon: Their love be - neath the sweet May moon!

p cresc. *mf cresc.*

41 *a tempo* *f con fuoco*

Drink! Drink! Let the toast start! May young hearts nev - er

f con fuoco

48

part! Drink! Drink! Drink! Let ev' - ry true lov - er sa -

54 1. 2. *ff*

lute their sweet - heart! lute their sweet - heart! Let's drink!

ff

37

Roll the Old Chariot Along

"A Drop of Nelson's Blood"

Traditional

British Sea Shanty

Musical notation for the first two lines of the song. The first line starts with a Dm chord and a C chord. The second line starts with a Dm, Am, C, and Dm chord. The lyrics are: "Roll the old char-i-ot a-long, roll the old char-i-ot a-long, roll the old char-i-ot a-long and we'll all hang on be-hind."

Verse Options:

1. Leader: Oh, we all will be alright, if we make it to the bar,

Choir: Oh, we all will be alright, if we make it to the bar,

Oh, we all will be alright, if we make it to the bar,

And we'll all hang on behind.

2. Oh, we all will be alright, if we sing loud and strong ...

3. Well another night of song wouldn't do us any harm ...

4. Well another pint of beer, wouldn't do us any harm ...

5. Well one more verse, wouldn't do us any harm ...

(Make up your own verses and sing them out!)

Submitted by Daniel Niebuhr, Atomic Chapter

38

Take Me Out to the Tavern

Sung to the tune of "Take Me Out to the Ballgame"

Daniel Niebuhr

Jack Norworth & Albert von Tilzer

Musical notation for the song "Take Me Out to the Tavern". The notation includes chords (D, A7, D, A7, B7, Em, E7, A7, D, D7, G, Em7/G, G#07, D/A, B7, E7, A7, D) and lyrics: "Take me out to the Tavern, take me out on the town! Buy me some Beer, take me out for a song! Me-lo-dies, Pils-ner and I-P-A, Guinness, Darks, Reds and some I-rish Death Ale! And then Mugs sway-ing, rounds and joy, Schnit-zel-bank, Flie-ger-lied, Yell 'Hoi! Hoi! Hoi!' And we'll break out shots of Te-qui-la, till we can't see an-y-more! Then it's drink, and sing with the Beer Choir till we can't sing an-y-more! Then it's One! Two! Three rounds we're out, as we hit the floor! One! Two! Three rounds we're out, as we hit the floor!"

The Barley Mow

Traditional

Get ready to finish your beers! Take a drink at the Grand Pause (G.P.) each time!

British Drinking Song

E A B E N.C. G.P.

Here's good luck to the pint pot,
 quart pot,
 half gallon,
 gallon,
 half barrel,
 barrel,
 brewery,

Good luck to the bar - ley mow. *Good luck!*

6 E F#m B

Jol - ly good luck to the pint pot,
 quart pot,
 half gallon,
 gallon,
 half barrel,
 barrel,
 brewery,

Good luck to the bar - ley mow! Oh, the

repeat all previous lines

10 E rit. last time (and go to Coda)

pint__ pot, half a pint, gill pot, half a gill, quar-ter gill, nip-per-kin, and the brown bowl:
 quart__ pot,
 ha' - gal - lon,
 gal - lon, the
 ha' - bar - rel,
 bar - rel, the
 brew - 'ry, the

(14) E E/B B7 E

Here's good luck, *Good luck!* Good luck to the bar - ley mow, mow, mow, mow!

Final time, Slower

Even slower

(19) A/B B7 E /D# C#m /G# F#m7 B7 E

add harmonies, big finish!

Here's good luck, *Good luck!* Good luck to the bar - ley mow!

The Drinks Are on Me

Ben Ireland

Chorus

1 *The drinks are on me, _____ friends, the drinks are on me. I had a good*

9 *day, so I'd like to pay, oh, for this one. And may-be some-time, down on my luck, you'll be there to*

16 *lend me a buck, but for now, _____ friends, the drinks are on me.* **To Verses**

(22) Verse 1 *If you ev - er felt the big love, _____ so big that it filled up your heart, And*

27 *sure - ly you knew_ that they would be true_ And noth-ing would tear you a - part, Then*

31 *down to the tav-ern you go, Still float-ing on your lit - tle cloud. If you are in-spired be -*

36 *fore you ex - pire, Come let me buy you a round, round round! The drinks are on* **D.S. (To Chorus)**

2. And now at the end of your days, in a box six feet underground,
 The good reverend and family and friends are sadly gathered around.
 But this is a celebration, so come now, dry those tears.
 You can't take it with you, so put down the tissue, I've spent it on whiskey and beer, beer, beer!

Waltzing Matilda

A.B. Patterson

Australian Folk Song

Folksy swing

Once a jol - ly swag - man__ camped be - side the bil - la - bong, Un - der the shade of a
 Down came a jum - buck to drink be - side the bil - la - bong. Up jumped the swag - man and
 Down came the stock - man,__ rid - ing on his tho - rough - bred,__ Down came the troop - ers,__
 Up__ jumped the swag - man and plunged in - to the bil - la - bong, "You'll nev - er take me a -

Cool - i - bah__ tree, And he sang__ as he sat and__ wait - ed till his bil - ly boiled,
 seized him with glee, And he sang__ as he shoved that__ jum - buck in his tuck - er - bag,__
 one,__ two,__ three, } "Where's the jol - ly jum - buck__ you've got in your tuck - er - bag?__
 live!"__ said__ he. And his ghost__ may be heard as you ride be - side that bil - la - bong:

"You'll come a - waltz - ing, Ma - til - da, with me!" Waltz - ing Ma - til - da, Waltz - ing Ma - til - da,
 "You'll come a - waltz - ing, Ma - til - da, with me!"
 You'll come a - waltz - ing, Ma - til - da, with me!"
 "You'll come a waltz - ing, Ma - til - da, with me!"

You'll come a waltz - ing, Ma - til - da, with me. And he sang__ as he sat and__
 And he sang__ as he shoved that__
 } "Where's the jol - ly jum - buck__
 And his ghost__ may be heard as you

wait - ed till his bil - ly boiled, "You'll come a - waltz - ing, Ma - til - da, with me!"
 jum - buck in his tuck - er - bag,__
 you've got in your tuck - er - bag,__
 ride be - side that bil - la - bong.

Whiskey Me Away

Ben Ireland

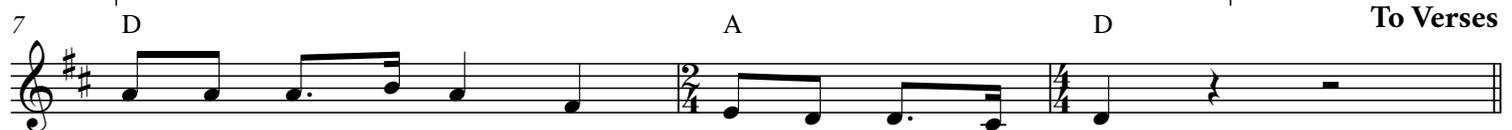


Whis-key me a-way, boys, Whis-key me a-way, O-ver the hills and the green, green groves,



Far be-yond the fray, Out past Mut-ton Is-land And the cliffs of Gal-way Bay.

Final time: repeat this line three times as a tag



Whis-key me a-way, boys, Whis-key me a-way.

To Verses

Verse 1



Went I out for the night, A burn-ing in my veins, To soothe it on-ly one thing could, And



bar-ley be the grain. Went I in-to Mc-Tav-er-ty's— And strolled up to the bar, And



placed me coin down sure and sure For whis-key in the jar.

To Chorus

2. The old man hesitated and looked me in the eye.
Of course he'd seen that look before, folks lusting for the rye.
He took the drink in hand and he poured me out my shot,
And down it went like heaven in a hell so piping hot.

Wild Mountain Thyme

Traditional

Scottish Folk Song

E A E/G# A E

Oh the sum-mer - time is com-in',____ And the trees are sweet - ly bloom-in',____ And the
I will build my love a tow-er,____ Near yon pure and crys - tal foun - tain,____ And____
If my true love they were gone,____ I would sure - ly find an - oth - er,____ Where the

5 A G#m C#m C#m/B A F#m7 E A

wild_ moun-tain thyme____ Grows a - round the bloom-in' heath-er.____ Will ye go,____ Las - sie,
on it I will build____ All the flow - ers of the moun-tain.____ (Lad - die)
wild_ moun-tain thyme____ Grows a - round the bloom-in' heath-er.____

10 E A E A G#m C#m E/B

go? And we'll all go to - geth - er,____ To pluck wild moun-tain thyme____ All a -

15 A F#m7 E A E Pno. E A E

round the bloom-in' heath-er,____ Will ye go,____ Las - sie, go?
(Lad - die,)

You'll Never Drink Alone

Daniel Niebuhr

Richard Rodgers

With hope and yearning

B \flat B \flat F/A E \flat /G

When you drink from a glass, hold your chin up high And don't be a -

8 B \flat /F F Fm 6 Cm A \flat E \flat

fraid of the dark, At the end of the bar they'll re - fill your

14 Cm A \flat /C E \flat /B \flat Fm/A \flat E \flat /G D/F# B \flat 7 /F E \flat *like a Cecil B. DeMille epic*

stein And re - frain from con - demn - ing re - marks. Drink on! Raise your

20 A $^{\circ 7}$ /E \flat B \flat /D E \flat m 6 B \flat /F Dm 7 E \flat

beer! Drink on! Raise your ale! Though your nose be filled with foam, _____

26 F 7 /E \flat B \flat /D D $^+7$ E \flat C 7 /E B \flat /F D $^+$

_____ Drink on, drink on, with hops in your heart And you'll nev - er

32 E \flat maj 7 E $^7(\flat 5)$ Dm/F *rit.* F 7 /E \flat B \flat /D D $^+$ E \flat F 9 B \flat

drink a - lone, _____ you'll nev - er drink a - lone! _____

Drink It Up, Dear Friends

Jonathan D. Campbell

♩. = 88

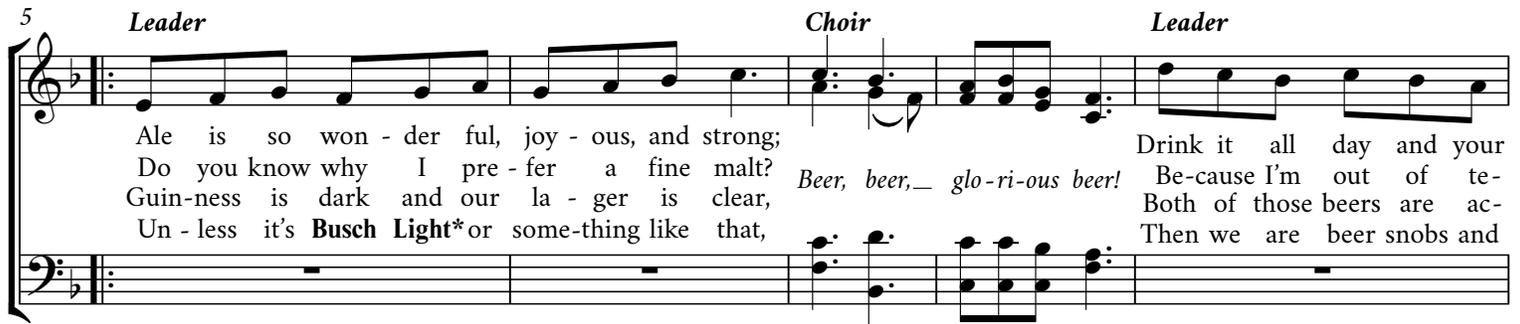
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Beer, beer, glo - ri - ous beer! Drink it up, dear friends, and have some good cheer!

f

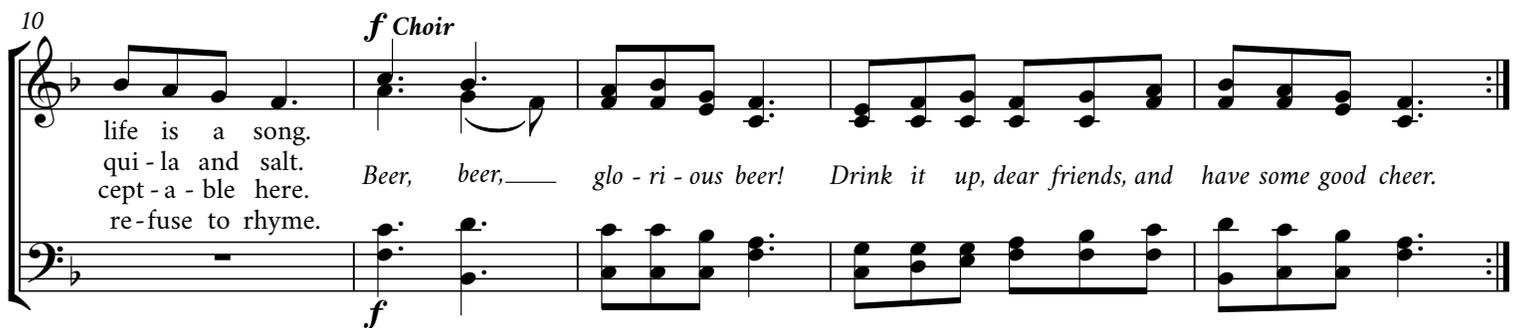
5 *Leader* *Choir* *Leader*



Ale is so won - der - ful, joy - ous, and strong;
Do you know why I pre - fer a fine malt?
Guin - ness is dark and our la - ger is clear,
Un - less it's **Busch Light*** or some - thing like that,

Beer, beer, glo - ri - ous beer! Drink it all day and your
Be - cause I'm out of te - Both of those beers are ac -
Then we are beer snobs and

10 *f* *Choir*

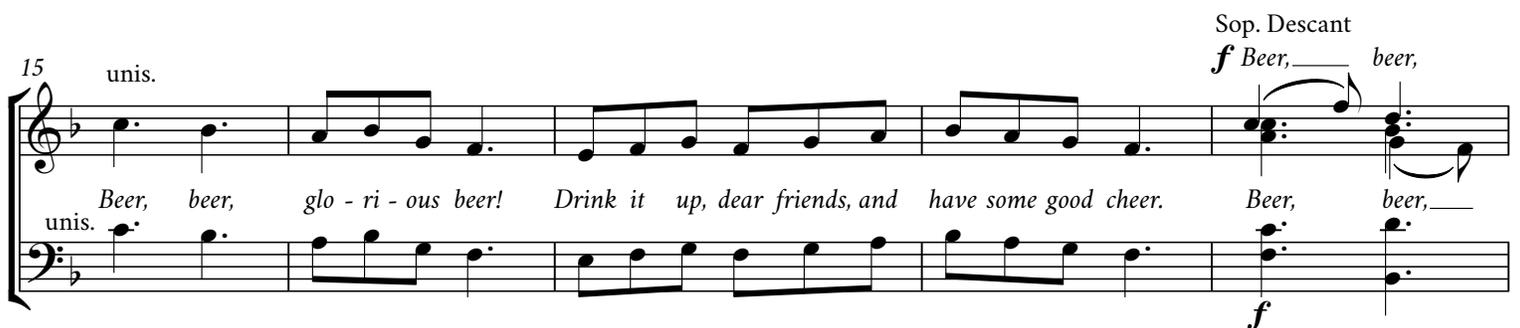


life is a song.
qui - la and salt.
cept - a - ble here.
re - fuse to rhyme.

Beer, beer, glo - ri - ous beer! Drink it up, dear friends, and have some good cheer.

f

15 unis. *f* *Sop. Descant* Beer, beer,



Beer, beer, glo - ri - ous beer! Drink it up, dear friends, and have some good cheer. Beer, beer,

unis. *f*

20 *rit.* *Largo* *f* (ignite fireworks)



beer, glo - ri - ous beer, have some good cheer! Have some good cheer!

glo - ri - ous beer! Drink it up, dear friends, and have some good cheer! Have some good cheer!

*Acceptable substitutions include: Keystone, Bud Light, Icehouse, PBR, or Grain Belt.

Pub Crawl March

Tyler Behny

March

Pno.

On-ward to beer! On-ward to beer! Glo-ri-ous
Where is the beer? Glo-ri-ous
Mar-vel-ous beer! Glo-ri-ous

On-ward to beer! Beer, beer, beer, beer. Beer...

beer! On-ward for some-thing fresh and in-vit-ing. On-ward we go with friends in
beer! Where are the bev-'ra-ges so ex-cit-ing? Look all a-round in this old
beer! Mar-vel at such a drink so u-nit-ing. Growl-ers of ales! La-gers in

tow in search of spir-ed spir-its to sa-vor. Stead-fast and true, mot-ley our
town; track down a fine tap-room brim-ming with fla-vor! We're o-ver-due for our next
pails! Am-bi-tion in a jug; we will not wa-ver. Rush in the slew of grain im-

crew; af-ter a well-spring of good cheer! To be a new-found sort in this
brew; let us con-vene our hope this day! Wheth-er it's red, brown, white, am-ber,
bued with all the art-ist-ry we've got So fill your mug, stein, boot, gob-let,

smart co-hort could be your wis-est plan all year! Where is the beer? beer!
black, or tan, we'll have the bar-keep pour a-way! Mar-vel-ous beer!
draught, or flute and bring the rest home in a pot! Glo-ri-ous

Beer, beer, beer, beer, beer! On-ward to beer! Beer, beer, beer, beer.

Beer Choir, Beer Choir

sung to "A Bicycle Built for Two"

Linda Kachelmeier

Harry Dacre (1892)
arr. Kachelmeier

F B \flat F

Beer Choir, Beer Choir sing - ing a song or two.
Beer Choir, Beer Choir you know just what to do.

9 C 7 F Dm 7 G 7 C

I'm so hap - py har - mo - ni - zing with you!
It's so fun to sing while we have a few.

17 Gm C F F B \flat F C 7 There's We

un - less they start com - plain - ing... But
I think we're sound - ing bet - ter! But

no need for for - mal train - ing,
were dry but now we're wet - ter,

25 F C 7 F C 7 F C 7 F

you sound sweet, it's fun to meet in a choir_ that's drink - ing, too!
you look cool up - on a stool as we're sing - ing and drink - ing brew!

All Night Long

a round in 3 parts
groups enter on the half bar

Linda Kachelmeier and
Mike Stoffel

Linda Kachelmeier

1

Let us toast our trou - bles a - way an - oth - er beer and a song. (clink!)
And so now we come to the end: an - oth - er year in the ground. (clink!)

3

Ev' - ry eve - ning we gath - er with friends, it's right where we be - long. (clink!)
All four sea - sons we've gath - ered with friends, we love hav - ing you a - round. (clink!)

5

Por - ter and pale, — dun - kel and ale, the list — is — just so long! (clink!) And
Bour - bon, then gin, then bour - bon a - gain our mer - ri - ment — did re - sound! (clink!) And

7

now we are here to be - gin it a - gain and keep it up all night long! (clink!)
now we are here to be - gin it a - gain and keep it up all year round. (clink!)



Beer Psalms

Chris Foss

Refrain:

(hum) (hum) We thank you, Beer.

The score consists of two staves, treble and bass clef, in a key with one sharp (F#). The melody is simple and accompaniment is block chords. The refrain is marked with a double bar line and the text 'Refrain:'. Below the notes, there are two '(hum)' markings and the lyrics 'We thank you, Beer.'.

Beer Lover's Waltz

Chris Foss

Stately and Grand

B \flat F

What's that bev-'rage so tas - ty? So bub - bly, so gold - en, so bright?

9 F 7 B \flat

What's that sweet_ e - lix - ir that turns_ our dark skies_ light?

17 B \flat B \flat 7 E \flat

What's that great_ en - a - bler? De - li - cious, de - light - ful, it's true.

25 E \flat m B \flat /F Gm C 7 F 7 F 7 (b13)

What's that drink_ so_ love - ly, made from heav - en's morn - ing dew? Oh,

The score is for a waltz in 3/4 time, key of B-flat major. It features a single melodic line with lyrics underneath. Chord symbols are placed above the staff. The piece is marked 'Stately and Grand'. The lyrics are: 'What's that bev-'rage so tas - ty? So bub - bly, so gold - en, so bright? What's that sweet_ e - lix - ir that turns_ our dark skies_ light? What's that great_ en - a - bler? De - li - cious, de - light - ful, it's true. What's that drink_ so_ love - ly, made from heav - en's morn - ing dew? Oh,'.

33 Bb Cm F7

Beer, _____ tast - y beer, _____ I love beer!

(slurp) ah! (slurp) ah!

Beer, _____ beer, _____ love - ly, I love beer!

40 F7 Cm Gm F7

Beer, _____ Beer, _____

(slurp) ah! (slurp) ah!

Beer, _____ bub - bly beer, _____ gold - en, I love beer!

48 F7(b13) Bb Cm Bb/D Eb

Oh, Beer, _____ beer, du - ti - ful I love beer!

Beer, beau - ti - ful beer, _____

Oh, (slurp) ah! (slurp) ah! I love beer!

56 Eb Bb/F Gm Cm F7 Bb

(A bigger slurp.....)

ah! I love beer! _____

(A bigger slurp.....) ah! I love beer! _____

Hair of the Dog

Chris Foss

Slow and Ominous!

Cm G Eb G Cm G Eb Fm

Beer is so great, it's glo - rious, but one thing is for sure, If you find you've had too man - y, a
And so if you've been drink - ing, and an ache is in your head, And_ all you want to do_ is

4 Cm G Cm Eb

head - ache you'll pro - cure, And_ if you're not too care - ful, you'll be
go straight back to bed, But you can't i - ma - gine sleep - ing, and you

6 Cm F G G⁷ C C⁷ C⁷(b13)

feel - ing like man - ure! But my friends, rest ea - sy, there's a cure: It's the...
feel you'll soon be dead! Well my friends, try this_ in - stead:

Rousing!

9 F C7
Hair of the dog that cures what ails you, the hair of the dog will bring you

12 C7 F Dm
'round, It - 'll perk you right up, and you'll be feel - ing like a pup, and all your

15 G7 C7 F
troub - les will dis - ap - pear! With the hair of the dog, you'll feel much

18 C7 C7
bet - ter, the hair of the dog will fix your head, So if you're feel - ing gross, the morn - ing

22 F Dm Gm C7 1. F
af - ter lots of toasts, just go on, and have an - oth - er beer!

25 2. F Gm C7 F
beer! Just go on, and have an - oth - er beer! CHEERS!

Helan Går

The Whole Goes Down

Traditional

Swedish Drinking Song
arr. Dan Wanamaker

With spirit(s)

f

7 He - lan går, sjung hopp fal-le-ral-la - la - la - lej! 7 He - lan går, sjung hopp fal-le-ral-la - lej! 7
The whole goes down, sing hopp fal-le-ral-la - la - la - lej! The whole goes down, sing hopp fal-le-ral-la - lej! The

f

5

He - lan går, sjung hopp fal-le-ral-la - la - la - lej! 7 He - lan går, sjung hopp fal-le-ral-la - lej! Och
whole goes down, sing hopp fal-le-ral-la - la - la - lej! The whole goes down, sing hopp fal-le-ral-la - lej! And

He - lan går, — he - lan går! Hej ja, He - lan går, — he - lan går! Och
whole goes down, — whole goes down! Hey, the whole goes down, — whole goes down! And

9

den som in - te he - lan tar Hen hel - ler in - te hal - van får. 7 He - lan går, sjung hopp fal-le-ral-la-lej! Och
one who does-n't take the whole won't get the half one ei - ther. The whole goes down, sing hopp fal-le-ral-la-lej! And

rit. *a tempo* *p sub.*

den som in - te he - lan tar Hen hel - ler in - te hal - van får. 7 He - lan går, sjung hopp fal-le-ral-la - lej! Och
one who does-n't get the half won't get the whole one ei - ther. The whole goes down, sing hopp fal-le-ral-la - lej! And

p sub.

13

den som in - te he - lan tar Hen hel - ler in - te hal - van får. 7 He - lan går, sjung hopp fal-le-ral-la - lej!
one who does-n't get the half won't get the whole one ei - ther. The whole goes down, sing hopp fal-le-ral-la - lej!

He - lan går, He - lan går,
whole goes down, the whole goes down,

f *ff*

den som in - te he - lan tar Hen hel - ler in - te hal - van får. 7 He - lan går, sjung hopp fal-le-ral-la - lej!
one who does-n't get the half won't get the whole one ei - ther. The whole goes down, sing hopp fal-le-ral-la - lej!

f *ff*

Traditional

Korean Folk Song

F Bbmaj7 F Dm F/C

A - ri - rang, A - ri - rang, A - ra - ri - yo. A - ri - rang_ Go - ge - ro_
 A - ri - rang, A - ri - rang, A - ra - ri - yo. Cross - ing_ o - ver_

7 Bb F F

naw - maw - gan - da. Na - rul baw - ri - go ga - shi - nun ni -
 A - ri - rang Pass. Oh, my dear who a - ban - doned_

12 Dm F/C Bb Gm7 F

- mun Shim - ni do mok ga - saw bal - byung nan - da.
 me, You'll have sore feet be - fore you've gone ten miles.

Mexican *copla* song

Quirino Mendoza y Cortés

Swaying Waltz tempo

Bb F7

De la Sie - rra Mo - re - na, Cie - li - to Lin - do, vie - nen ba - jan - do,
 In the Sie - rra Mo - re - na moun - tains, a love - ly sky shines a - round me;

9 F7 Bb Piano (2nd time)

Un par de o - ji - tos ne - gros, Cie - li - to Lin - do, de con - tra - ban - do.
 Twodark eyes search the wide ho - ri - zon, a sin - gle tear falls be - side me.

17 Bb Bb7 Eb Gm7/D Cm F7 Bb Bb

Ay, ay, ay, ay, Can - ta y no llo - res, Por - que can -
 Ay, ay, ay, ay, Sing and don't cry, dear, For sing - ing

26 G7 Cm F7 Bb

tan - do se a - le - gran, Cie - li - to Lin - do, los co - ra - zo - nes.
 light - ens heav - y hearts as the skies a - bove show their light there.

Vive le Chœur de Bière

Sung to the tune of "Vive la Compagnie"

Chris Foss

French Folk Song

B \flat Eb F 7 B \flat

To ev - 'ry good per - son, we wish you good cheer, Vi - ve le chœur de bière! And
To ev - 'ry good sing - er, with pitch - es so loud, And
Make up more verses!

5 B \flat Eb F B \flat

that's al - ways eas - i - er with a good beer! Vi - ve le chœur de bière!
if it's not tune - ful, at least it's quite loud!

9 B \flat Eb F B \flat

Vi - ve la, vi - ve la, vi - ve la bière, vi - ve la, vi - ve la, vi - ve la bière,

13 Gm Cm F B \flat

vi - ve la bière, vi - ve la bière, vi - ve le chœur de bière!

To the Sea!

a medley of Sea Chanties

arr. Dan Wanamaker

"Song of the Wellerman"

Moderate (♩ = 100)

Chords: Cm Fm

(pound) There once was a ship that put to sea, The name of the ship was the She'd not been two weeks from shore When down on her a

Chords: Cm Cm Gm Cm

6 Bil - ly o' Tea, The winds blew up, her bow dipped down, Oh blow, my bul - ly boys, blow. huh right_ whale bore. The cap - tain called all hands and swore He'd take that whale in tow. huh

Chords: Ab Eb Fm Cm

11 Soon may the Wel - ler - man come To bring us sug - ar and tea and rum.

Bass add low octave

Chords: Ab Eb Gm 1. Cm 2. Cm Bb7

15 One day, when the tong-uin' is done, We'll take our leave and go. go.

Same tempo

"Cape Cod Chanty"

20 Eb Vamp (Pno.) Eb Bb

Cape Cod girls, they have no combs, Heave a - way, heave a -
Cape Cod boys, they have no sleds, Heave a - way, heave a -

25 Eb Eb Bb7 Eb

way, They comb their hair with cod - fish bones, We are bound for Aus - tra - lia!
way, They slide down - hill on cod - fish heads, We are bound for Aus - tra - lia!

30 Ab Eb Bb7 Eb

Heave a - way, ye bul - ly, bul - ly boys, Heave a - way, heave a - way!
Heave a - way, heave a - way, Ye bul - ly, bul - ly boys, ye bul - ly, bul - ly boys!

34 Ab Eb Bb7 Eb

Heave a - way, and don't you make a noise, We are bound for Aus - tra - lia!

38 Ab Pno. rit. Eb Eb/Bb Bb7 Eb Ab Eb

Heave a - way, heave a - way, heave a - way!

"Across the Western Ocean"

§ Verses

(43)

E \flat

B \flat

E \flat

Oh, the times were hard and the wag - es low, The
 That land of prom - ise there you'll see, A - me - lia, where you bound for? I'm
 To Liv - er - pool I'll take my way, To
 Be - ware those pack - et ships, I pray, They'll

48

A \flat

E \flat /G

B \flat ⁷

E \flat

E \flat /B \flat

B \flat ⁷

E \flat

Rock - y Moun - tains are my home,
 bound a - cross that West - ern sea,
 Liv - er - pool, that Yank - ee school, A - cross the West - ern O - cean.
 steal your clothes and stores a - way,

(51)

B \flat ⁷

E \flat

A \flat

E \flat

A - me - lia, where you bound for? A - me - lia, where you bound for? The

56

A \flat

E \flat /G

B \flat ⁷/F

E \flat

E \flat /B \flat

B \flat ⁷

E \flat

D.S. (To Verses)

Rock - y Moun - tains are my home, A - cross the West - ern O - cean.

(59)

Pno.

E \flat /B \flat

E \flat ⁷/D \flat

C⁷

/B \flat

A⁷(sus4)

A⁷

Moderately fast, swung

(63) Pno. Dm Am Dm C7

"Shores of Botany Bay"

(67) F Dm Bb F

I'm on my way_ down to the quay_ Where the ship at an - chor lays, To com -
 The boss came up_ this morn - in'_____ And he says, "Well, Pat, you know, That if

72 F Dm G7 C

mand a gang_ of nav - vies there_ They_ told me to en - gage. I
 you don't mix_ that mor - tar quick, I'm a - fraid you'll have to go." Well

76 F Dm Bb F C

thought I'd drop in for a drink_ Be - fore I sailed a - way_ For to
 since he did in - sult me,_____ I de - mand - ed all me pay_ And I

80 Dm Am Dm C7

take a trip on an em - i - grant_ ship To the shores of Bot - a - ny Bay.
 told him straight I was gon - na em - i - grate To the shores of Bot - a - ny Bay.

(83) F Dm Bb F F

Fare - well to your bricks and mor - tar, Fare - well to your dirt - y lime, Fare - well to your gang - way and

89 Dm G7 C F Dm

— your gang - plank And to hell with your o - ver - time. For the good ship Rag - a - muf - fin She's

94 Bb F C Dm Am Dm

ly - in' at the quay_ For to take old Pat with a shov - el on his back to the shores of Bot - a - ny Bay.

Faster, straight 8ths

(99) Dm Am Dm Vamp (Pno.)

For to take old Pat with a shov - el on his back to the shores of Bot - a - ny Bay.

"Drunken Sailor"

105

Dm

C



| | |
|---|---|
| What shall we do___ with a drunk-en sail - or? | What shall we do___ with a drunk-en sail - or? |
| Put him in the scup-pers with a horse-pipe on him. | Put him in the scup-pers with a horse-pipe on him. |
| Put him in the long___ boat un - til he's so - ber. | Put him in the long___ boat un - til he's so - ber. |
| Tie him by the legs___ in a run - nin' bow - line. | Tie him by the legs___ in a run - nin' bow - line. |
| Soak_ him in oil___ till he sprouts a flip - per. | Soak_ him in oil___ till he sprouts a flip - per. |

109

Dm

C

Dm



| | |
|---|-----------------------------|
| What_ shall we do___ with a drunk - en sail - or | ear - ly in the mor - ning? |
| Put him in the scup-pers with a horse - pipe on him | ear - ly in the mor - ning. |
| Put him in the long___ boat un - til he's so - ber | ear - ly in the mor - ning. |
| Tie him by the legs___ in a run - nin' bow - line | ear - ly in the mor - ning. |
| Soak_ him in oil___ till he sprouts a flip - per | ear - ly in the mor - ning. |

113

Dm

C



| | |
|--------------------------------|--------------------------------|
| Hoo - ray and up she ri - ses, | hoo - ray and up she ri - ses, |
|--------------------------------|--------------------------------|

117

Dm

C

Dm



| | |
|-------------------------------|-----------------------------|
| hoo - ray and up she ri - ses | ear - ly in the mor - ning! |
|-------------------------------|-----------------------------|

Aloha 'Oe

Farewell to Thee

Queen Lili'uokalani

Very slowly and tenderly

G C G D7

Ha - 'a - he - o e ka u - a i nā pa - li, Ke ni - hi a -
Proud - ly swept the rain by the cliffs As on it
Sweet mem - o - ries come back to me, With fresh re -

6 G C

'e - la i ka na - he - le, E u - hai a - na pa - ha i ka
glid - ed through the trees, Still fol - low - ing with grief the
mem - brance of the past. Dear - est one, yes you are mine

11 G C D7 G G7

li - ko, Pu - a 'ā - hi - hi le - hu - a o u - ka.
li - ko, The ā - hi - hi le - hu - a of the vale.
own. From you true love shall nev - er de - part.

(16) G7 C G D7

A - lo - ha 'o - e, a - lo - ha 'o - e, E ke o - na - o - na
A - lo - ha 'o - e, a - lo - ha 'o - e, Thou charm - ing one who

22 G G7 C

no - ho i ka li - po, One fond em - brace, A
dwells a - mong the bow - ers, One fond em - brace, be -

27 G D7 G

ho - i a - 'e au, Un - til we meet a - gain.
fore I now de - part, Un - til we meet a - gain.

All Good People Come Sing in Beer Choir

A Beer Choir parody of the Bill Staines classic

"All God's Creatures Have a Place in the Choir"

All good peo - ple come sing in Beer Choir! Some sing low and
 some sing high-er, Some sing out loud on a tel-e-phone wire, Some just clap their
 hands, or paws, or any-thing they've got now.

1. Oh, we drink with the critters most everywhere with the ox and the fox and the grizzly bear,
 The dopey alligator and the hawk above, The sly old weasel and the turtle dove.

CHORUS

2. Listen to the top where the sip on the wine, With the melodies all pure and fine,
 The sopranos dote on everything And the pianist disagrees.
3. Sittin' with the altos night and day, With a dry martini and Tanqueray,
 And they never have a bad word to say, And the Maestro talks to himself.

CHORUS

4. Listen to the barstools drinkn' beer While the dogs and cats and the donkeys cheer,
 The tenors bray and the pony neighs And the old gray badger sighs...
5. Listen to the whiskey down on the bottom, Where the bullfrog croaks and the hippopotamus
 Moans and groans with a big t'do, And the basses just say "moo."

CHORUS

61

Banbury Ale

From "Pammelia" (1609)
 Edited by Thomas Ravenscroft
 Further edited by Michael Engelhardt



Ban - bu - ry Ale. Where, where, where? At the black-smith's house. I would I were there!

62

Come By The Beers

A Beer Parody of "Come By The Hills" which is a lovely Irish folktune "Buachaill o'n Eirne Me"



Come by the beers to the land were fan - cy is free, And
 Come by the beers to the land where life is a song, And
 Come by the beers to the land where leg - end re - mains, The



stand where the grain meets the sky and the hops meet the sea. Where the
 stand where the brewers fill the air with their joy all day long. Where the
 brew - eries of old plugl the heart with the hops and the grains. Where the



riv - ers run clear and the pils - ner is gold in the sun, And the
 mugs sway and sigh and ev - en the drunks sings in tune, And the
 past has been lost in a glass a - midst new tales be - gun,, And the



cares of to-mor-row can wait till this day is done.
 cares of to-mor-row can wait till this day is done.
 cares of to-mor-row can wait till this day is done.

German Volksmusik

NOTES: Viola= Harmony, smooth and sonorous

Piano= Unison, high pitched

Public Domain

Drum= Unison, normal pitch

Tuba= Unison, Low and muffled

Leader *Reply* *Leader*

1. Ich bin ein Mus-i-kant, Du bist ein Mus-i-kant. Ich komm von Schwab-en-land, Do

Reply *Leader* *Reply* *Leader*

kommst von Schwab-en-land. Ich kann Trink-en. Wir kann-en trink-en. Ich kann spiel-en,

Reply *Leader* *Reply*

Du kannst spiel-en. Auf mein-er vi-o-la, auf dein-er vi-o-la.
 Auf Mein Pi-a-no. Auf dein Pi-a-no.
 Auf mein-er trom-mel. Auf dein-er trom-mel.
 Auf mein-er Tu-ba. Auf dein-er Tu-ba.
 Auf mein-er Pic-colo. Auf dein-er pic-colo.

All

vi-o vi-o vi-o-la, vi-o-la, vi-o-la
 plink
 boom dada boom dada boom dada boom boom dada boom boom dada boom
 Wuh
 (Whistle)

vi-o vi-o vi-o-la, vi-o vi-o-la.
 plink
 boom dada boom dada boom dada boom boom dada boom dada boom
 Wuh
 (Whistle)

Baa baa black sheep
 Have you any wool
 Yes sir, yes sir, three bags full!
 One for the master, one for the dame,
 And one for the little boy who lives down the
 lane.
 Baa baa black sheep, have you any wool?
 Yes sir, yes sir, three bags full!

The itsy bitsy spider went up the water spout
 Down came the rain and washed the spider out
 Out came the sun and dried up all the rain
 And the itsy bitsy spider went up the spout again

John Jacob Jingleheimer Schmidt
 His name is my name too
 Whenever we go out the people always shout
 There goes John Jacob Jingleheimer Schmidt
 Ya da da da da da da...

London Bridge is falling down
 Falling down, falling down
 London Bridge is falling down
 My fair lady

Mary had a little lamb Little lamb, little lamb
 Mary had a little lamb
 Whose fleece was white as snow (Everywhere
 that Mary went, the lamb was sure to go.

All around the mulberry bush
 The monkey chased the weasel
 The monkey thought it was all in fun
 Pop! goes the weasel

Ring around the rosie
 Pocket full of posies
 Ashes, ashes, we all fall down

Rock a bye baby on the treetop
 When the wind blows the cradle will rock
 When the bough breaks the cradle will fall
 And down will come baby, cradle and all

Three blind mice, three blind mice
 See how they run, see how they run They
 all ran after the farmer's wife
 Who cut off their tails with a carving knife
 Did you ever see such a sight in your life
 As three blind mice?

Twinkle, twinkle, little star
 How I wonder what you are
 Up above the world so high
 Like a diamond in the sky
 Twinkle, twinkle, little star
 How I wonder what you are

Are you sleeping Are you sleeping
 Brother John, Brother John,
 Morning bells are ringing!
 Morning bells are ringing!
 Ding, dang, dong. Ding, dang, dong.

Hickory Dickory Dock,
 The mouse ran up the clock.
 The clock struck one,
 The mouse ran down,
 Hickory Dickory Dock.

Old King Cole

American Military drinking song

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Ol' King Cole was a mer-ry old soul and a mer-ry old soul was he. He

called for his pipe and he called for his bowl and he called for His sail-ors three.

Continue here

"Beer! Beer! Beer!" said the sail - ors, "Mer - ry men are we! There's

none so fair as can com-pare with the men who sail the sea."

2. Ol' King Cole was a merry old soul and a merry old soul was he.
He called for his pipe and he called for his bowl and he called for his pilots three.
"Off we go!" said the pilots.
3. Ol' King Cole was a merry old soul and a merry old soul was he.
He called for his pipe and he called for his bowl and he called for hsi three marines.
"Hooo-Yah!" said the jarheads
4. Ol' King Cole was a merry old soul and a merry old soul was he.
He called for his pipe and he called for his bowl and he called for his soldiers three.
"Hup two- hup two hup!" said the soldiers.



Ich bin Ein Schweiz - er Bub, al - ways in hap - py mood,
 Ich bin Ein Schweiz - er Bub, in hap - py
 mood. Come from a won - der - land, a land I
 know so well, It is my na - tive land, that's
Chorus
 called Ty - rol. Ty - rol, Ty - rol - der -
 - land, you are my fav - orite land, Your
 moun - tains, lakes and trees, I see them all.
 Ty - rol, Ty - rol - der - land, you are my
 fav - orite land, Your moun - tains, lakes and trees, I
 see them all.

Steal a Beer

A Beer Parody of a lovely song by Phil Coulter titled "Steal Away".

Steal a beer, let's steal a beer no rea-son left to fear, For

me and you, let's start a-new and dar-lin' steal a beer. 1.let's
2.We

steal a beer and chase our dreams and hope they nev-er find us The
leave with just our I. P. A. to real-ly get us think-ing, We

drear-y days, the emp-ty steins, will leave them all be-hind us
have to choose to win or lose, and.it's time we start-ed drink-ing.

'Tis Women

From "The Catch Club or Merry Companions" (c. 1700)

Henry Purcell

ed. Michael Engelhardt

D Em C D G

The musical score consists of four staves, each with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are written below the notes. Above the first staff, the chords D, Em, C, D, and G are indicated. The lyrics are: 'Tis women - en that makes us love. 'Tis love that makes us sad. 'Tis sad - ness makes us drink. And drink - ing makes us mad!

'Tis women - en that makes us love.

'Tis love that makes us sad.

'Tis sad - ness makes us drink.

And drink - ing makes us mad!

"Under The Anheuser Bush".

Words by
ANDREW B. STERLING.

Music by
HARRY VON TILZER.

Tempo di Valse.

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a steady bass line. The tempo is marked 'Tempo di Valse' and the dynamics include 'f' (forte).

The first vocal line is a single staff with a treble clef, containing the melody for the first phrase of the song.

Talk a - bout the shade of the shel - ter - ing
Rave a - 'bout the place where your swells go to

The piano accompaniment for the first phrase consists of two staves. The right hand plays chords and the left hand plays a bass line. The dynamics include 'p' (piano).

The second vocal line is a single staff with a treble clef, containing the melody for the second phrase of the song.

palms, Praise the bam - boo tree and its wide spread - ing
dine, Pic - ture Sue and me with our sand - wick and

The piano accompaniment for the second phrase consists of two staves. The right hand plays chords and the left hand plays a bass line. The dynamics include 'p' (piano).

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charms, There's a lit-tle bush that grows right here in
stein, Un - der-neath the bush where the good fel - lows

town, You know its name, it has won such re -
meet, Life seems worth liv - ing, our joy is com -

noun;
plete; Oft - en with my sweet - heart just aft - er the
 If you're sad at heart, take a trip there to -

play, To this lit-tle place then my foot - steps will
night, You'll for-get your woe and your eyes will grow

stray, If she hes-i - tates when she looks at the sign,
bright, There you'll sure-ly find me with my sweet-heart Sue,

Soft - ly I whis - per, "Now Sue don't de - cline."
Come down this ev' - ning I'll in - tro - duce you.

poco rit.

CHORUS.

Come, Come, Come and make eyes with me, Un - der the

f p a tempo

An - heus-er Bush ————— Come, Come, drink some "Bud-

wise" with me Un - der the An - heus - er Bush, _____

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "wise" with me Un - der the An - heus - er Bush, followed by a long horizontal line indicating a breath or a long note. The piano accompaniment is written in grand staff notation (treble and bass clefs). The right hand plays chords and moving lines, while the left hand plays a steady bass line with some chordal accompaniment. The system concludes with a fermata over the final note of the vocal line.

Hear the old Ger - man band, Just let me

The second system continues the musical score. The vocal line begins with "Hear the old Ger - man band," followed by a long horizontal line, and then "Just let me". The piano accompaniment features a prominent bass line with a *ff* (fortissimo) dynamic marking and accents. The right hand has chords and moving lines, with a *mf* (mezzo-forte) dynamic marking. The system ends with a fermata over the final note of the vocal line.

hold your hand Yah! _____ Do, Do, Come and have a

The third system continues the musical score. The vocal line begins with "hold your hand Yah!" followed by a long horizontal line, and then "Do, Do, Come and have a". The piano accompaniment features a prominent bass line with a *ff* (fortissimo) dynamic marking and accents. The right hand has chords and moving lines, with a *mf* (mezzo-forte) dynamic marking. The system ends with a fermata over the final note of the vocal line.

stein or two, Un - der the An - heus - er Bush. _____ Bush. _____

The fourth system concludes the musical score. The vocal line begins with "stein or two, Un - der the An - heus - er Bush." followed by a long horizontal line, and then "Bush. _____". The piano accompaniment features a prominent bass line with a *f* (forte) dynamic marking and accents. The right hand has chords and moving lines. The system ends with a fermata over the final note of the vocal line.

Viva L'Amour

French and British Folksong

Public Domain



1. Let ev' - ry good fell - ow now join in the song, Vi - va la com - pag - nie! Suc -
 2. A friend on your left, and a friend on your right, Vi - va la com - pag - nie! In
 3. Now wid - er and wid - er, our cir - cle ex - pands, Vi - va la com - pag - nie! We'll
 4. With friends all a - round us, we'll sing out our song, Vi - va la com - pag - nie! We'll
 5. Should time or oc - cas - ion, com - pel us to part, Vi - va la com - pag - nie! These



- cess to each oth - er and pass it a - long, Vi - va la com - pag - nie!
 love and good fell - ow - ship, let us u - nite, Vi - va la com - pag - nie!
 sing to our com - rades, in far a - way lands, Vi - va la com - pag - nie!
 ban - ish our trou - bles, it won't take us long, Vi - va la com - pag - nie!
 days shall for - ev - er, en - liv - en our heart, Vi - va la com - pag - nie!



Vi - va la, vi - va la, vi - va l'a - mour, Vi - va la, vi - va la, vi - va l'a - mour,



Vi - va l'a - mour, vi - va l'a - mour, Vi - va la com - pag - nie! Hey!



Spanish Ladies

British Traditional

Em G Bm

1. Fare - well and a - dieu to you, Span - ish la - dies, Fare -
 2. We hove our ship to with the wind from sou' - west, boys, We

6 Em G D Em

well and a - dieu to you, la - dies of Spain; For we've re - ceived
 hove our ship to, deep sound - ings to take; 'Twas for - ty - five

11 D G Bm C Bm

or - ders for to sail for old Eng - land, But we hope in a short time to
 fath - oms, with a white sand - y bot - tom, So we squared our main yard and up

16 Am Bm Em *Chorus* G

see you a - gain.
 chan - nel did make. We will rant and we'll roar like true Brit - ish

21 Bm Em G D

sail - ors, we'll rant and we'll roar all on the salt seas, Un -

26 G D G Bm C

til we strike sound - ings in the chan - nel of old Eng - land: From U - shant to

31 D Am Bm Em

Scil - ly is thir - ty - five leagues.

3. The first land we sighted was called the Dodman,
Next Rame head off Plymouth, off Portsmouth the Wight;
We sailed by Beachy, by Fairlight and Dover,
And then we bore up for the South Foreland light.

Chorus:

We will rant and we'll roar like true British sailors,
We'll rant and we'll roar all on the salt seas,
Until we strike soundings in the channel of old England:
From Ushant to Scilly is thirty-five leagues.

4. Then the signal was made for the grand fleet to anchor,
And all in the Downs that night for to lie;
Let go your shank painter, let go your cat stopper!
Haul up your clewgarnets, let tacks and sheets fly!
5. Now let ev'ry man drink off his full bumper,
And let ev'ry man drink off his full glass;
We'll drink and be jolly and drown melancholy,
And here's to the health of each true-hearted lass.

The Wellerman

Nathan Evans

With sick scottish vibe

4-Part Vocal

Sheet music arranged by Shannon Emerson

♩ = 95 *Solo I* **Cm** **Fm** **Cm**

Piano

There once was a ship that put to sea The name of the ship was the Billy O' Tea The

4 **G** **Cm** *End Solo I*

Pno.

winds blew up, her bow dipped down Oh blow, my bul-ly boys blow (Huh!)

6 **Ab** **Eb** **Fm** **Cm**

Pno.

Soon may the Well-er-man come to bring us su-gar and tea and rum

8 **Ab** **Eb** **G** **Cm**

Pno.

One day when the tong-uin' is done we'll take our leave and go

10 *Solo II* **Fm** **Cm**

Pno.

She'd not been two weeks from shore When down on her a right whale bore The

12 **G** **Cm** *End Solo II*

Pno.

cap - tain called all hands and swore he'd take that whale in tow (Huh!)

14 **Ab** **Eb** **Fm** **Cm**

Pno.

Soon may the Well-er-man come to bring us su-gar and tea and rum

16 **Ab Eb G Cm Ab Eb**

Pno. One day when the tong-uin' is done we'll take our leave and go Da - da - da-da-da-da Da-

19 **Fm Cm Ab Eb G Gm** *Solo III*

Pno. da - da - da - da - da - da - da Da - da - da-da - da Be-

22 **Fm Cm**

Pno. fore the boat had hit the wa - ter, the wha - le's tail came up and caught 'er All

24 **G Cm** *End Solo III*

Pno. hands to the side Har-pooned and fought her when she dived down low (Huh!)

26 **Ab Eb Fm Cm**

Pno. Soon may the Well-er-man come to bring us su-gar and tea and rum

28 **Ab Eb G Cm** *Solo IV*

Pno. One day when the tong-uin' is done we'll take our leave and go No

30 **Fm Cm**

Pno. line was cut, no whale was freed The cap-tain's mind was not of greed And

32 **G Cm** *End Solo IV*

Pno. he be-longed to the Whale-man's creed She took that ship in tow (Huh!)

34 **Ab Eb Fm Cm**
Pno.
Soon may the Well-er-man come to bring us su-gar and tea and rum

36 **Ab Eb G Cm Ab Eb**
Pno.
One day when the tong-uin' is done we'll take our leave and go Da - da - da-da-da-da Da -

39 **Fm Cm Ab Eb G Cm** *Solo V*
Pno.
da - da - da - da - da - da - da Da - da - da-da - da - da - da - da - da - da For

42 **Fm Cm**
Pno.
four _ ty days or e _ ven more The line went slack then tight once more All

44 **G C** *End Solo V*
Pno.
boats were lost, there were on ly four But still that whale did go (Huh!)

46 **Ab Eb Fm Cm**
Pno.
Soon may the Well-er-man come to bring us su-gar and tea and rum

48 **Ab Eb G Cm** *Solo VI or all parts unison*
Pno.
One day when the tong-uin' is done we'll take our leave and go As

50 **Fm Cm**
Pno.
far as I've heard, the fight's still on The line's not cut and the whale's not gone The

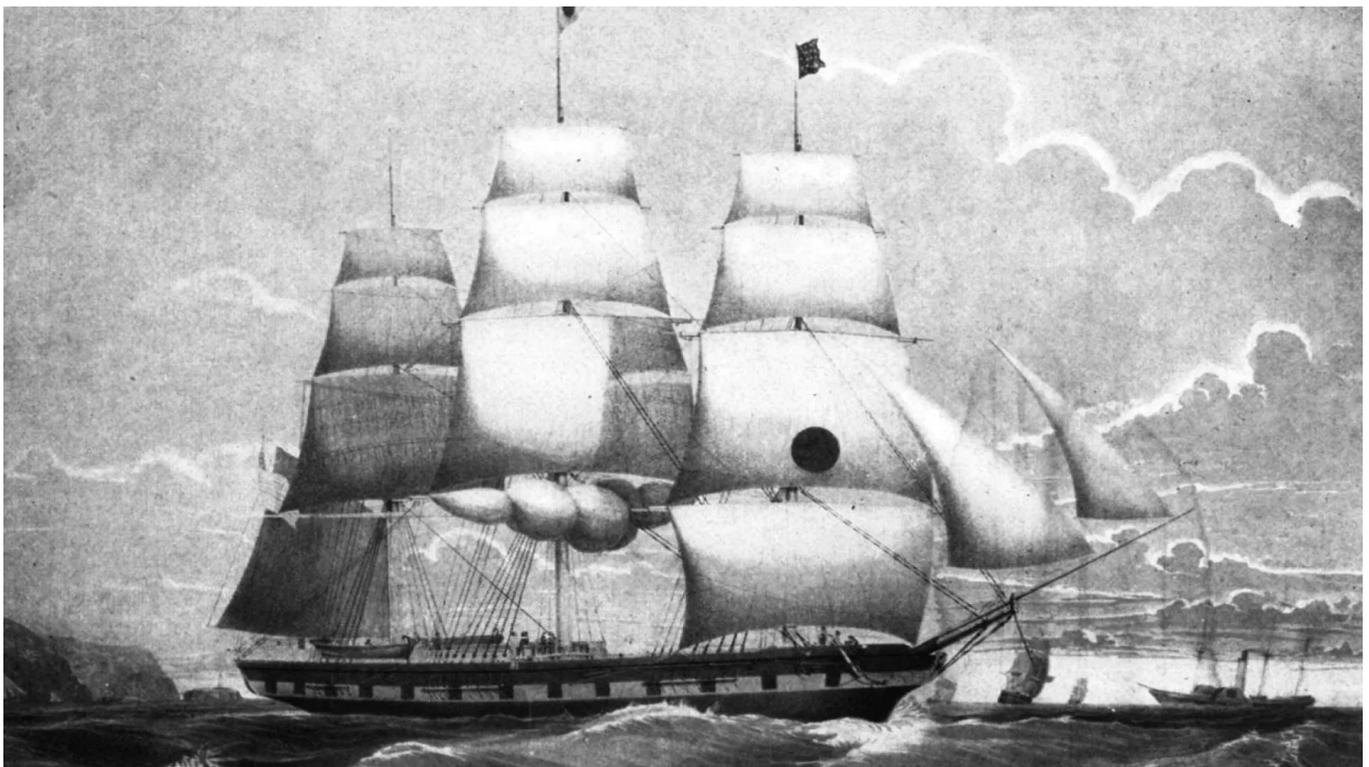
52 **G** **Fm** **Cm** *End Solo VI*
Pno. Well-er-man makes his reg-u-lar call To en-cou-rage the cap-tain crew and all

54 **Ab** **Eb** **Fm** **Cm**
Pno. Soon may the Well-er-man come to bring us su-gar and tea and rum

56 **Ab** **Eb** **G** **Cm**
Pno. One day when the tong-uin' is done we'll take our leave and go

58 **Ab** **Eb** **Fm** **Cm**
Pno. Soon may the Well-er-man come to bring us su-gar and tea and rum

60 **Ab** **Eb** **G** **Cm**
Pno. One day when the tong-uin' is done we'll take our leave and go.



**ROUNDS,
CANONS
&
ASSORTED
SHENANIGANS**

R6 24 Robbers
R17 Ah, Poor Bird
R5 Alfred the Alligator
R11 Banaha
R13 Belle Mama
R20 Come Follow Me
R16 Ghost of John, The
R1 He That Will an Alehouse Keep
R2 Hey, Ho, Nobody Home
R9 I Love the Mountains
R7 If a Fish
R3 Kookaburra
R4 Little Tommy Clanker
R19 My Bonnie Lies Over the Ocean
R18 Old Abram Brown
R15 Orchestra Song, The
R12 Popocatepetl is a Big Volcano
R10 Scotland's Burning
R14 Shalom Chaverim
R8 Viva La Musica

R1

He That Will an Alehouse Keep

From "Melismata" (1611)
edited by Thomas Ravenscroft
further edited by Michael Engelhardt

3-Part Round (getting rounder with each beer)

Piano Reduction

He that will an ale-house keepe must have three things in store. A
 cham-ber and a fea-ther bed, a chim-ney and a hey non-ny non-ny,
 hey non-ny non-ny, hey non-ny no, hey non-ny no, hey non-ny no!

A D6 D A7 F#m G A7 D

R2

Hey, Ho, Nobody Home

① Fm Eb Fm Eb ② Fm Eb Fm Eb

1 2 3 4

Hey, ho! no - bod - y home! Meat nor drink nor mon - ey have I none,

③ Fm Eb Fm Eb Fm Eb Fm Eb

5 6 7 8

Still I will be ver - y mer - ry. — Hey, ho! no - bod - y home.

R3

Kookaburra

A Beer Parody of a classic Australian folk song

Public Domain-Drinking round



2.Kook - a - bur - ra sits in the Tav - ern, see, Mer - ry, mer - ry king of the pub is he.
2.Kook - a - bur - ra sits in the Tav - ern, he, Drink - ing all the half - pints he can see.

Raise your glass



Cheers! Kook-u-bur-ra, Cheers! Kook-u-bur-ra, Drink one there for me.
Stop, Kook-u-bur-ra, Stop, Kook-u-bur-ra, Save some there for me.

R4

Little Tommy Clanker

English folk song

Public Domain-round



Lit - tle Tom - my Clank - er emp - tied His Tank - ard and he be - gan to cry

Raise your glass



Beer Here! Beer Here! drink it un-til I die.

R5

Alfred the Alligator

Have you ev - er been to the wa - ter spout way down at the bot-tom of the wa - ter sys-tem?

3
There you'll find a lit-tle Al - li - ga - tor who goes by the name of Al-fred if you do he's

5
mine. I lost him. I threw him down the wa - ter spout and

7
now I'm feel - ing lone - ly cause he's gone. I miss him.

R6

24 Robbers

Folk song

1
Last___ night, night be - fore. Twen - ty - four rob - bers at my door.

2
I got up, let them in. Hit them on the head with a roll - ing pin.

3
Doo, doo, doo....

4
Doo, doo, doo....

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R7

If a Fish

Folk song

1 2

If a fish could make a wish, she'd take the
phone off the hook so the line would be bus - y.

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R8

Viva La Musica

Michael Praetorius (1571-1621)

1 2 3

Vi - va, vi - va la mu - si - ca! Vi - va, vi - va la mu - si - ca! Vi - va la mu - si - ca!

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R9

I Love The Mountains

Folk song

1 2 3 4

I love the moun-tains, I love the rol-ling hills, I love the flow - ers, I love the
daf - fo - dils, I love the fire - side when all the lights are low.
Boom - de - ah - da, boom - de - ah - da, boom - de - ah - da, boom - de - ah - da Boom.

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R10

Scotland's Burning

Folk song

1
Scot - land's burn - ing, Scot - land's burn - ing. 2
Look out, look out,

3
Fire! Fire! Fire! Fire! 4
Pour on wa - ter. Pour on wa - ter.

© bethsnotes.com

R11

Banaha

CONGOLESE FOLK SONG

$\text{♩} = 120$ 1
© bethsnotes.com

Si - si, si - si, do - la - da, Ya - ku si - ne la - du__ ba - na - ha.

Fine

Si - si, si - si, do - la - da, Ya - ku si - ne la - du__ ba - na - ha.

2

Ba - na - ha, ba - na - ha, Ya - ku si - ne la - du__ ba - na - ha. Ba - na -

1.

2.

ha. Ha, ba - na - ha, Ya - ku si - ne la - du__ ba - na - ha.

D.C. al Fine

R12 Popocatepetl is a Big Volcano

Pop - o - ca - te - pe - tl is a big vol - ca - no

2 far aw - ay in Mex - i - co,

3 Pop - o - ca - te - pe - tl, O Pop - o - ca - te - pe - tl goes

4 bang fiz - zle, fiz - zle bang, so you won't for - get that

Pronunciation note: Popocatepetl = poppa-catta-pettle

R13 Belle Mama

(1) (2) (3) (4)

Bel - le Ma-ma bel - le Ma-ma ay Bel - le Ma-ma bel - le ma-ma ay

Be-le Ma-ma bel-le Ma-ma bel-le Ma-ma Bel-le Ma-ma bel-le Ma-ma ay

R14 Shalom Chaverim

① Dm ② Dm ③ Gm Am Dm

1 2 3 4

Sha - lom, my ___ friends, sha - lom, my ___ friends, sha - lom, sha - lom. Till
Sha - lom, cha - ve - rim, sha - lom, cha - ve - rim. Sha - lom, sha - lom. L' -

5 Dm 6 Dm 7 Gm 8 Am Dm

we meet a - gain, till we meet a - gain. Sha - lom, sha - lom.
hit - rah - oat, L' - hit - rah - oat. Sha - lom, sha - lom.

R15

The Orchestra Song

VIOLIN

Moderato



The fid - dles, they sing - it and sob - it - and -



swing it, They sway and they play it, they sing all - they say.

CLARINET



The clar - i - net, the clar - i - net says du - a, du - a, du - a,



du - a - det, The clar - i - net, the clar - i - net says du - a, du - a, du - a - det.

HORN



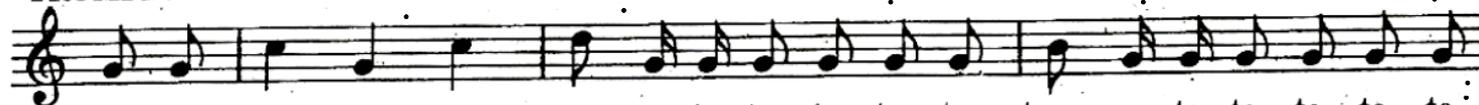
The horns, the horns, they shout it out, The horns, the horns, they shout it out.

DRUM



The drum has no trou - ble, just doub - le dub doub - le, Five one, one five, *bum, bum, bum, bum, bum.

TRUMPET



And the trum - pet must trum - pe - te - te - te - te - te, trum - pe - te - te - te - te - te,



trum - pe - te - te - te, And the trum - pet must trum - pe - te - te - te - te - te, trum - pe - te - te - te - te - ta.

BASSOON



The bas - soon, it makes a point of coun - ter - point, da da - da - da - da - da



da - da - da - da, The bas - soon, it makes a point of coun - ter - point, da da - da - da - da - da da!

R16

The Ghost of John

Traditional

1 2

Have you seen the ghost of John? Long white bones with the flesh all gone. _____

3 4

Ooh. _____ Would n't it be chil-ly with no skin on?

The Ghost of John (Stick Game)

Voice

Rhythm Sticks

Have you seen the ghost of John?

Sticks

Long white bones with the flesh all gone. _____

Sticks

Ooh. _____

Sticks

Would n't it be chil-ly with no skin on?

R17

Old Abram Brown

1. 2. 3.

Musical notation for the first system of 'Old Abram Brown'. It consists of a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a simple, folk-like style. The lyrics are: 'OLD A - BRAM BROWN IS DEAD AND GONE, YOU'LL NE - VER SEE HIM MORE; HE'.

OLD A - BRAM BROWN IS DEAD AND GONE, YOU'LL NE - VER SEE HIM MORE; HE

3. 4.

Musical notation for the second system of 'Old Abram Brown'. It continues the melody from the first system. The lyrics are: 'USED TO WEAR AN OLD BROWN COAT, THAT BUT - TON'D DOWN BE - FORE.'.

USED TO WEAR AN OLD BROWN COAT, THAT BUT - TON'D DOWN BE - FORE.

R18

Ah, Poor Bird

Thomas Ravenscroft

②

Musical notation for the first system of 'Ah, Poor Bird'. It consists of a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a simple, folk-like style. The lyrics are: 'Thou, poor bird, Mournst the tree where Ah, poor bird, Take thy flight _____'.

Thou, poor bird, Mournst the tree where
Ah, poor bird, Take thy flight _____

③ ④

Musical notation for the second system of 'Ah, Poor Bird'. It continues the melody from the first system. The lyrics are: 'sweet - ly thou didst war - ble in thy wan - d'ring free. Far a - bove the sor - rows of _____ this sad night.'.

sweet - ly thou didst war - ble in thy wan - d'ring free.
Far a - bove the sor - rows of _____ this sad night.

R19

My Bonnie lies Over the Ocean

FOLK SONG
ARR. B. THOMPSON
© bethsnotes.com

My bon-nie lies o-ver the o-cean, My bon-nie lies o-ver the sea, My
bon-nie lies o-ver the o-cean, Oh bring back my bon-nie to me.
Bring back, bring back, oh bring back my bon-nie to me, to me,
Bring back, bring back, oh bring back my bon-nie to me.

R20

Round for 3 voices

Come Follow Me

1 I
Come, fol-low, fol-low, fol-low, fol-low, fol-low, fol-low me.
5 II
Whi-ther shall I fol-low, fol-low, fol-low,
7 III
whi-ther shall I fol-low, fol-low thee. To the green-wood,
10
to the green-wood, to the greenwood, green-wood tree.

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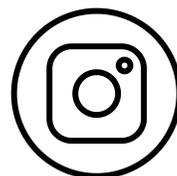
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**Until
Next
Time!**



**HOLIDAYS
AND
OBSERVANCES**

H23 Auld Lang Syne
H17 Christmas Song, The
H6 Deck the Halls
H19 Frosty the Snowman
H10 Have Yourself a Merry Little Christmas
H13 Holly Jolly Christmas, A
H20 It's Beginning to Look a Lot Like Christmas
H22 Jingle Bell Rock
H14 Jingle Bells
H15 Let it Snow!
H9 Oh, Christmas Tree
H8 Rockin' Around the Christmas Tree
H18 Rudolph, the Red-Nosed Reindeer
H12 Santa Claus is Coming to Town
H21 Sleigh Ride
H16 Twelve Days of Christmas
H4 U.S. Air Force Song
H1 U.S. Army Song
H5 U.S. Coast Guard Song
H2 U.S. Marine Corps Song
H3 U.S. Navy Song
H7 Up On the Housetop
H11 We Wish You a Merry Christmas



H1

U.S. ARMY

First to fight for the right and to build the nation's might, And the
all we have done, Fighting 'til the battle's won,
Ar-my goes rolling a - long. Proud of long. Then it's Hi! Hi! Hey! The
Ar-my's on its way; Count off the cadence loud and strong! For where'er we
go, we will always know that the Ar-my goes roll-ing a - long.

H2

U.S. MARINE CORPS

From the Halls of our Mon - te - zu - ma to the Shores of
fight our count - ry's bat - tles in the air, on
Tri - po - li, We sea First to fight for right and
land and li, We sea First to fight for right and
free - dom, and to keep our hon - or clean, We are proud to
claim the ti - tle of U - ni - ted States Ma - rine!

H3

U.S. NAVY

An - chors A - weigh, my boys, An - chors A - weigh.
Fare - well to col - lege joys, we sail at break of day - ay - ay - ay.
Through our last night on shore, Drink to the foam. Un-
til we meet once more, here's wish - ing you a hap - py voyage home.

H4

U.S. AIR FORCE

Musical score for the U.S. Air Force march. The score is written in 6/8 time and consists of five staves of music. The lyrics are: "Off we go, in-to the wide blue yon - der, Climbing high in-to the sun. Here we come, zooming to meet our thun - der, At 'emboys, give'er the gun. Down we dive, spouting our flame from un - der, Off with one hell u - va roar, We live in fame or go down in flame, Hey nothing 'll stop the U. S. Air Force." The score includes various chords such as F7, Bb, F, Bb, Cm, C#dim, Bb/F, Eb, Bb, F, Bb, Cm, C#dim, Bb/F, F/C, C, F, F7, Bb, F, Bb, Cm, C#dim, Bb/F, Eb, D, G, G7/F, Cmin/Eb, Edim7, Bb/F, C9, F7, Bb.

H5

U.S. COAST GUARD

Musical score for the U.S. Coast Guard march. The score is written in 6/8 time and consists of five staves of music. The lyrics are: "We're al - ways rea - dy for the call, We place our trust in thee. Through surf and storm and howl - ing gale, high shall our pur - pose be. Sem - per Par - a - tus is our guide, our fame, our glo - ry too. To fight to save or fight and die, Aye CoasGuard, we are for you." The score includes various chords such as Bb, Bb7, Eb, Ab, Eb, Bb7, Eb, G7, Cmin, Bb/F, F7, Bb, Bb7, Eb, Ab, Eb, Bb7, Eb, G7, Cmin, F7, Eb/Bb, F7, Bb7, Eb.

DECK THE HALLS

Old Welsh Air

Brightly

Chords: D, Bm, A7, D, A7, D

Deck the halls with boughs of hol-ly, Fa la la la la la la la la la.
 See the blaz-ing Yule be-fore us, Fa la la la la la la la la la.

mf

Chords: D, Bm, A7, D, A7, D

'Tis the sea-son to be jol-ly, Fa la la la la la la la la la.
 Strike the harp and join the cho-rus, Fa la la la la la la la la la.

Chords: A7, D, A7, D, Bm, A, E7, A

Don we now our gay ap-par-el, Fa la, fa la la la la.
 Fol-low me in mer-ry mea-sure, Fa la, fa la la la la.

Chords: D, Bm, G, D, A7, D

Troll the an-cient Yule-tide car-ol, Fa la la la la la la la la la.
 While I tell of Yule-tide trea-sure, Fa la la la la la la la la la.

up ON THE H7 housetop



Words and Music by Benjamin Russell Hanby

Gaily

F



(sing as written; play 8va higher)

Bb



F



C7₄



C7



1. Up on the house-top— rein-deer pause; Out jumps good old San-ta Claus,
 2. First comes the stock-ing of lit-tle Nell; Oh, dear San-ta, fill it well;
 3. Look in the stock-ing of lit-tle Bill; Oh, just see that glo-rious fill!

mp

No organ pedals until last note

F



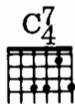
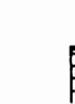
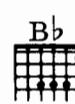
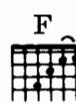
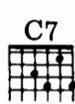
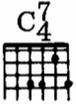
Bb



F



H5
 Down through the chim-ney with lots of toys, All for the lit-tle ones'
 (2) Give her a dol-ly that laughs and cries, One that can o-pen and
 (3) Here is a ham-mer and lots of tacks, Whis-tle and ball and a



Chorus

(1) Christ-mas joys.
 (2) shut its eyes. Ho, ho, ho, who would-n't go? Ho, ho, ho, who would-n't go?—
 (3) set of jacks.



D.C.

Up on the house-top, click, click, click, Down through the chim-ney with good Saint Nick.



Rockin' Around the Christmas Tree

Bright twist tempo

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of chords with accents (^) on the first and third beats of each measure. The left hand plays a rhythmic bass line with eighth notes and quarter notes, also featuring accents.

Rock-in' a - round the Christ-mas tree— At the Christ-mas par - ty
Rock-in' a - round the Christ-mas tree,— Let the Christ-mas spir - it

Chord diagrams for C and G7 are shown above the first two measures.

hop - ring. Mis - tle - toe hung where you can see— Ev - 'ry
Lat - er we'll have some pump - kin pie,— And we'll

Chord diagrams for Dm7, G7, Dm7, and G7 are shown above the measures.

1. cou - ple tries to stop. 2. do some car - ol - ing.

Chord diagrams for C and G7 are shown above the first two measures.

F Em Am Am+7

You will get a sen-ti-men-tal feel-ing When you hear voi-es sing-ing,

Am7 D7 N.C. G7 C

"Let's be jol - ly; Deck the halls with boughs of hol - ly." Rock-in' a-round the

G7 Dm7 G7

Christ-mas tree, - Have a hap-py hol - i - day. Ev-'ry-one danc-ing

1. 2. Dm7 G7 C

mer-ri-ly - In the new old-fash-ioned way. new old -

Dm7 G7 C

fash - ioned way.

*8va applies to piano only.



O Christmas Tree

O Tannenbaum

Traditional

Moderately

Musical notation for the first system, featuring a treble and bass clef with a 3/4 time signature. The melody is in G major. The bass line consists of simple chords. A dynamic marking of *f* (forte) is present.

Musical notation for the second system, including guitar chord diagrams for G, D, G, Am, D7, and G. The lyrics are:
 Christ-mas tree, O Christ-mas tree, thy leaves are so un-chang-ing. O
 Christ-mas tree, O Christ-mas tree, you fill all hearts with gai-ety. O
 Tan-nen-baum, O Tan-nen-baum, wie treu sind dei-ne Blät-ter.

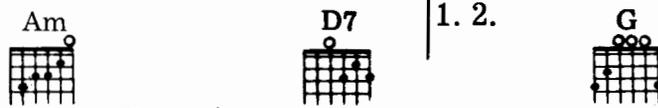
Musical notation for the third system, including guitar chord diagrams for G, D, G, Am, D7, and G. The lyrics are:
 Christ-mas tree, O Christ-mas tree, thy leaves are so un-chang-ing. Not
 Christ-mas tree, O Christ-mas tree, you fill all hearts with gai-ety. On
 (Instrumental to - - - - -) Du



on - ly green when sum - mer's here, but al - so when 'tis
 Christ - mas Day you stand so tall, af - ford - ing joy to
 grü - nst nicht nur zur Som - mer - zeit, nein auch im Win - ter



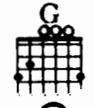
cold and drear. O Christ - mas tree, O Christ - mas tree, thy
 one and all. O Christ - mas tree, O Christ - mas tree, you
 wenn es schneit. O Tan - nen - baum, O Tan - nen - baum, wie



leaves are so un - chang - ing. 2. O
 fill all hearts with gai - ety. O
 treu sind dei - ne

1. 2. 3.

(gai - ety.)
 Blät - ter.



N.C.

Have Yourself

from the MGM film Meet Me in St. Louis
Words and Music by Hugh Martin and Ralph Blane

H10

a Merry Little Christmas

Slowly and delicately

Chords: C, Am, Dm7, G7, C, Am7, Dm7, G7

Have your-self a mer-ry lit-tle Christ-mas; Let your heart be light.

mp

Chords: C, Am7, Dm7, G7, E7, A7, D7, G7

From now on, our trou-bles will be out of sight.

Chords: C, Am, Dm7, G7, C, Am7, Dm7, G7

Have your-self a mer-ry lit-tle Christ-mas; Make the Yule-tide gay.

Chords: C, Am7, Dm7, E7-9, Am, G#aug, C/G

From now on, our trou-bles will be miles a-way.

cresc.

F#m7-5 F#ACE Fm+7 Em7 Ebdim Dm7 G7 Cmaj7
 5fr. 4fr.

Here we are as in old-en days, hap-py gold-en days of yore;

mf

F#ACE F#m7-5 B7 Em Eb7 G/D Am7 ~~Am7~~ Dm7/G G7
 5fr. 5fr. 3fr.

Faith-ful friends who are dear to us gath-er near to us once more.

mpsub.

C Am7 Dm7 G7 C Am7 Dm7 G7

Through the years we all will be to-geth-er If the Fates al-low.

Em7 Am7 F#m7-5 E7-9 Am G#CE G#aug

Hang a shin-ing star up-on the high-est bough, And

cresc. *f* *ppsub.*

Fmaj7 Dm7 G7-9 C Cmaj7 N.C.

have your-self a mer-ry lit-tle Christ-mas now.

We Wish You a Merry Christmas

Traditional

Brightly, with spirit

mf

1. We

G C E7 A7 D7

(1) wish you a Mer-ry Christ-mas; We wish you a Mer-ry Christ-mas; We
 (2) bring us a fig-gy pud-ding; Oh, bring us a fig-gy pud-ding; Oh,
 (3) won't go un-til we've got some; We won't go un-til we've got some; We

G C G Am D7 G

(1) wish you a Mer-ry Christ-mas and a Hap-py New Year. } Good
 (2) bring us a fig-gy pud-ding and a cup of good cheer. }
 (3) won't go un-til we've got some, so bring some out here. }

Chorus

G D C G

tid - ings to you wher - ev - er you are; Good

G Am D7 G D7

tid - ings for Christ-mas and a Hap - py New Year. 2. Oh, (repeat)
3. We (repeat)
4. We (continue)

G C E7 A7 D7

wish you a Mer-ry Christ-mas; We wish you a Mer-ry Christ-mas; We

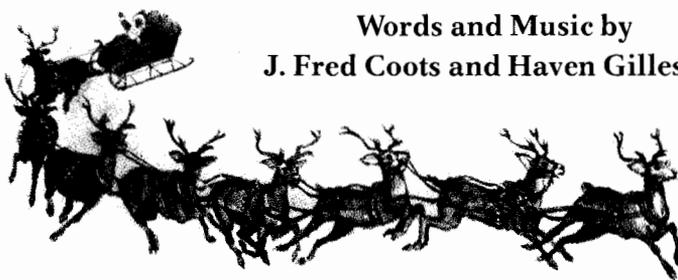
G7 C G Am D7 G

wish you a Mer-ry Christ-mas and a Hap - py New Year.

Santa Claus Is Comin' to Town

H12

Words and Music by
J. Fred Coots and Haven Gillespie



Moderately, with a lilt

No chords

mp throughout

You bet-ter watch out; you bet-ter not cry;

Handwritten annotations: C, C7, F

Organ: No pedal

Bet-ter not pout; I'm tell-ing you why: San-ta Claus is com-in' to

Handwritten annotations: C, F, C, Am, Dm7, G7

town. He's mak-ing a list and check-ing it twice;

Handwritten annotations: C, F

Chord diagrams for C and F are shown above the staff.

Gon-na find out who's naugh-ty and nice: San-ta Claus is com-in' to

Handwritten annotations: C, C7, F, Fm, C, Am, Dm7, G7

Chord diagrams for C, C7, F, Fm, C, Am, Dm7, and G7 are shown above the staff.

C

town. He sees you when you're

F C7 F D7

sleep-in'; He knows when you're a-wake; He knows if you've been

G7 G#dim Am D7 G7 Gaug C C7

bad or good; So be good for good-ness sake. Oh! you bet-ter watch out; you

F C C7 F Fm

bet-ter not cry; Bet-ter not pout; I'm tell-ing you why:

C Am Dm7 G7 C G9+ C

San-ta Claus is com-in' to town.

*Pianists play a quarter note here.

A HOLLY JOLLY CHRISTMAS

Words and Music by Johnny Marks

H13

Moderately

f L.H. Have a

hol - ly jol - ly Christ - mas; It's the best time of the
hol - ly jol - ly Christ - mas; And when you walk down the
mp lightly

C C#dim 5fr.

year. I don't know if there'll be snow, but
street, Say hel - lo to friends you know and

G7 Ebdim G7 C#dim 5fr.

1. G7 C
have a cup of cheer. Have a
2. G7 C
ev - 'ry - one you meet.

F  Em  Dm7  C 

Oh, ho, the mis - tle - toe hung where you can see;



Bdim  Am  D7  G7sus4  gliss. N.C.

Some - bod - y waits for you; Kiss her once for me. Have a



C  C#dim  5fr. G7 

hol - ly jol - ly Christ - mas, and in case you did - n't hear,



G7  C  Am7  1. D7  G7  C 

Oh, by gol - ly, have a hol - ly jol - ly Christ - mas this year.



2. D7  G7  C  G7  C 

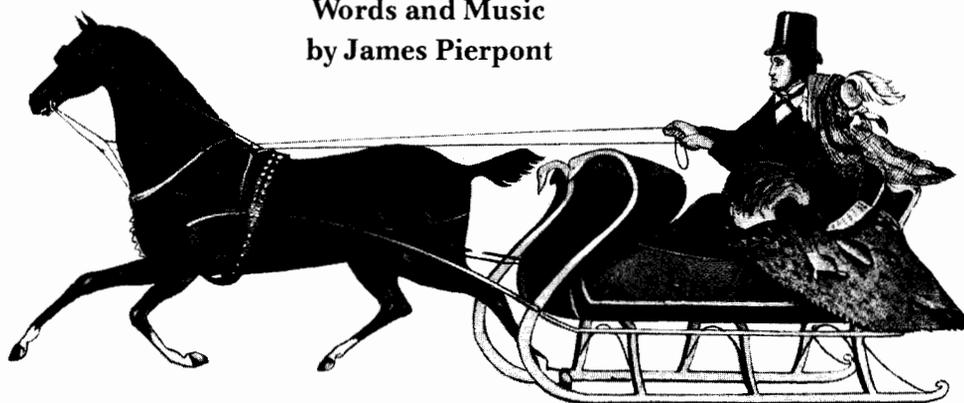
Christ - mas this year.



Jingle Bells

H14

Words and Music
by James Pierpont



Gaily

8va ad lib

*

pp gradually getting louder

The first system of the piano accompaniment consists of two staves, treble and bass clef, in 2/4 time. The treble staff has a key signature of one sharp (F#) and contains a series of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6. The bass staff contains a series of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4. The dynamics are marked *pp* and the instruction is *gradually getting louder*.

G C

Dash-ing through the snow In a one-horse o - pen sleigh,

The second system of the piano accompaniment consists of two staves, treble and bass clef, in 2/4 time. The treble staff has a key signature of one sharp (F#) and contains a series of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6. The bass staff contains a series of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4. The dynamics are marked *pp* and the instruction is *gradually getting louder*. Chord diagrams for G and C are shown above the treble staff.

Am D7 G

O'er the fields we go, Laugh-ing all the way.

The third system of the piano accompaniment consists of two staves, treble and bass clef, in 2/4 time. The treble staff has a key signature of one sharp (F#) and contains a series of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6. The bass staff contains a series of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4. The dynamics are marked *pp* and the instruction is *gradually getting louder*. Chord diagrams for Am, D7, and G are shown above the treble staff.

G C

Bells on bob-tail ring, Mak - ing spir - its bright; What

The fourth system of the piano accompaniment consists of two staves, treble and bass clef, in 2/4 time. The treble staff has a key signature of one sharp (F#) and contains a series of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6. The bass staff contains a series of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4. The dynamics are marked *pp* and the instruction is *gradually getting louder*. Chord diagrams for G and C are shown above the treble staff.

Am G D7 G D7

fun it is to ride and sing A sleigh-ing song to - night. Oh!

G

jin - gle bells, jin - gle bells, jin - gle all the way;

C G A7 D7

Oh, what fun it is to ride in a one-horse o - pen sleigh. Hey!

G

jin - gle bells, jin - gle bells, jin - gle all the way;

C G D7 G

Oh, what fun it is to ride in a one-horse o - pen sleigh!

*8va applies to piano only.

H15

Let It Snow!

Let It Snow!

Moderately, with a lilt (♪ played like ♪³)

Introduction for piano. The left hand (L.H.) plays a rhythmic pattern of eighth notes in the bass clef, marked *mp*. The right hand plays a melody of eighth notes in the treble clef, with a triplet of eighth notes at the end of the first measure.

Chord diagrams for the first system: F, C7, F, F/A, and Abdim.

Oh, the weath-er out-side is fright-ful, But the fire is so de-
mf (2) does-n't show signs of stop-ping, And I brought some corn for

Chord diagrams for the second system: C7, D7 3fr., Gm 3fr., D7 3fr., Gm 3fr., and Bdim.

light-ful, And since we've no place to go, Let it
pop-ping; The lights are turned way down low, Let it

1. snow, let it snow, let it snow. 2. It snow. When we

1. F 2. F

C C#dim 5fr. Dm7 G7 C

fi-nal-ly kiss good night, How I'll hate go-ing out in the storm; But if

A7 A7 D7 3fr. G7 C7

you'll real-ly hold me tight, All the way home I'll be warm. The

F C7 F F/A Abdim C7 D7 3fr.

fire is slow-ly dy-ing, And, my dear, we're still good-bye-ing, But as

Gm 3fr. D7 3fr. Gm 3fr. G# Bdim C7 F 8va-7

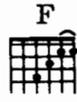
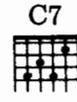
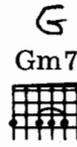
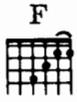
long as you love me so, Let it snow, let it snow, let it snow.

8va-1

The Twelve Days of Christmas

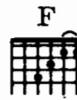
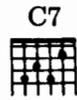
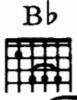
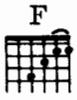
Traditional

Briskly

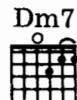
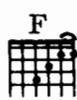


1. On the first day of Christ - mas, my true love sent to me A

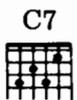
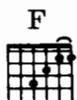
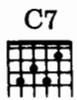
mp



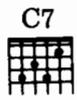
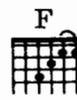
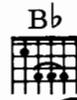
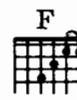
N.C.



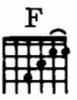
par - tridge_ in a pear tree. 2. On the sec-ond day of Christ-mas, my



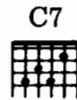
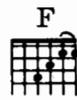
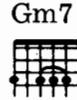
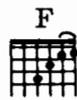
N.C.



true love sent to me Two tur-tle doves and a par - tridge_ in a pear



N.C.



tree. 3. On the third day of Christ-mas, my true love sent to me Three French_hens,

F Bb F C7 F

N.C.

Two tur-tle doves and a par - tridge in a pear tree. 4. On the

F Dm7 Gm7 C7 F C7

fourth day of Christ-mas, my true love sent to me Four call-ing birds,

F Bb F C7 F

Three French_hens, Two tur-tle doves And a par - tridge in a pear tree. 5. On the

F Dm7 Gm7 C7 F F/A G#dim C7/G

fifth day of Christ-mas, my true love sent to me Five gold-en rings. Slower

F Dm Bb C7

N.C.

Four call-ing birds, Three French hens, Two tur-tle doves And a lightly

F Bb F C7 F F Dm7

par - tridge_ in a pear tree. — 6. On the sixth day of Christ-mas, my
 (7) sev-enth day of Christ-mas, my
 (8) eighth day of Christ-mas, my
 (9) ninth day of Christ-mas, my
 (10) tenth day of Christ-mas, my
 (11) lev-enth day of Christ-mas, my
 (12) twelfth day of Christ-mas, my

Repeat as necessary

Gm7 C7 F C7 F/A G#dim 6ft.

true love gave to me Six geese a - lay - ing, Five gold-en
 (7) true love gave to me Sev-en swans a - swim-ming, (to 6)
 (8) true love gave to me Eight maids a - milk - ing, (to 7)
 (9) true love gave to me Nine la - dies danc - ing, (to 8)
 (10) true love gave to me Ten lords a - leap - ing, (to 9)
 (11) true love gave to me E-lev-en pip - ers pip - ing, (to 10)
 (12) true love gave to me Twelve drum-mers drum-ming, (to 11)

C7/G F Dm Bb C7 N.C.

rings. Four_ call-ing birds, Three French hens, Two_ tur-tle doves And a
lightly

F Bb F C7 6.-11. F 12. F

par - tridge_ in a pear tree. — 7. On the
 8. On the
 9. On the
 10. On the
 11. On the e-
 12. On the



The Christmas Song

(Chestnuts Roasting on an Open Fire)

Lyric and Music by
Mel Tormé and Robert Wells

Slowly *mp*

Fm6 *C* *B7* *Em7b5/A7* *Dm7* *G7*

C6 Dm7 G7 Cmaj9 Dm7/G G7-9 C6 Gm7 C7

F E7 Am Fm6 C F#m7-5 B7-9

E Fm7 Bb7-9 Eb Dm7 G7 C Dm7/G

6fr. *6fr.* *3fr.*

Chest-nuts roast-ing on an o-pen fire, Jack Frost nip-ping at your
nose, Yule-tide car-ols be-ing sung by a choir And
folks dressed up like Es-ki-mos. Ev-'ry-bod-y knows a tur-key and some

The Christmas Song

Cmaj7 Dm7/G G7-9 C Gm7 C7 F Bb9



mis-tle-toe Help to make the sea-son bright.

Am Fm6 C B7-9 A7/E A7 Dm7-5 G7



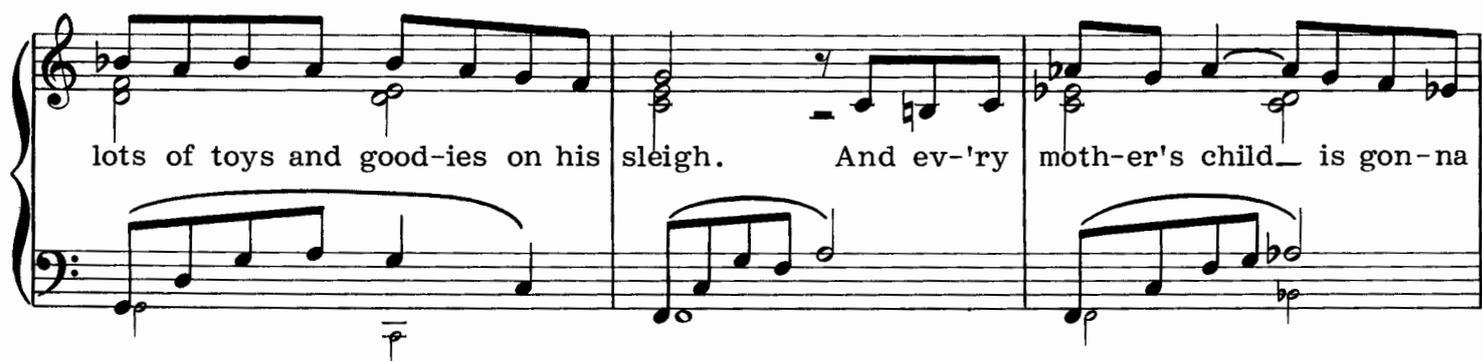
Ti - ny tots with their eyes all a - glow Will find it hard to sleep to-

C Gm7 C9 Gm7 C9



night. They know that San - ta's on his way; He's load - ed

Gm7 C9 A C E G Fmaj9 Fm7 D F A C Bb9



lots of toys and good-ies on his sleigh. And ev-'ry moth-er's child_ is gon-na

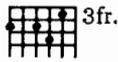
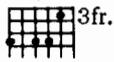
FGBbD

Ebmaj9

Am7

D7-5

G7



spy _____ To see if rein-deer real-ly know how to fly. And
held back in tempo

Dm7 G7

(No chord)

G B b D E

F# A C D

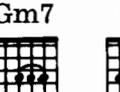
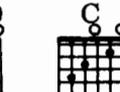
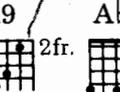
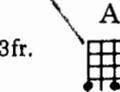
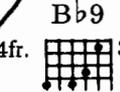
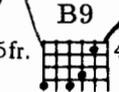
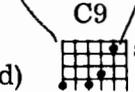
F A C D

E G B C#

A B

F# G# A B

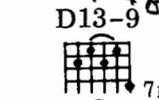
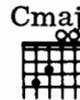
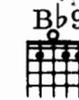
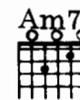
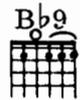
D F A B



so I'm of-fer-ing this sim - ple phrase To kids from one to nine-ty-

D F A B

C E G# B



two; Al-though it's been said man-y times, man-y ways, "Mer-ry

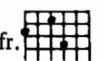
Em7-5

Am7

Dm7-5

G7-9

Cmaj7



slower

Christ - mas

to

L.H.

you."



H18



Rudolph the Red-Nosed Reindeer

Lightly

L. H. *mf dim.* *slower*

Verse

Ad lib

Fmaj7

5fr.

Em7

Dm7

Cmaj7

You know Dash - er and Danc - er and Pranc - er and Vix - en,

Fmaj7

5fr.

Em7

Dm7

Cmaj7

Am/C

E7/B

Com-et and Cu-pid and Don-ner and Blitz-en, But do you re -

Am

D9

5fr.

G7sus4

G7

call The most fa - mous rein-deer of all?

Rudolph the Red-Nosed Reindeer

Brightly

Chorus

C Ebdim

1. Ru-dolph the Red-Nosed Rein-deer Had a ver-y shin-y
 2. All of the oth-er rein-deer Used to laugh and call him

mf

G7 Dm7 G7 Dm7 G7

(1) nose,
 (2) names;

And if you ev-er saw it,
 They nev-er let poor Ru-dolph

1. Dm7 Gaug C 2. Dm7 G7 C

You could e-ven say it glows. Join in an-y rein-deer games.

F Em7 A7 Dm7 G7 C C#dim 5fr.

Then one fog-gy Christ-mas Eve,
 San-ta came to say:

G/D G6 G#dim Am7 D7 Dm7 G7

"Ru-dolph with your nose so bright, Won't you guide my sleigh to-night?"

Detailed description: This system contains the first two lines of the score. The top line shows guitar chord diagrams for G/D, G6, G#dim, Am7, D7, Dm7, and G7. The middle line is the vocal melody with lyrics. The bottom line is the piano accompaniment, featuring a 3-measure triplet in the second measure.

C Ebdim

Then how the rein-deer loved him As they shout-ed out with

Detailed description: This system contains the third and fourth lines of the score. The top line shows guitar chord diagrams for C and Ebdim. The middle line is the vocal melody with lyrics. The bottom line is the piano accompaniment.

G7 Dm7 G7 Dm7 G7 Dm7

glee, "Ru-dolph the Red-Nosed Rein-deer, You'll go down in

Detailed description: This system contains the fifth and sixth lines of the score. The top line shows guitar chord diagrams for G7, Dm7, G7, Dm7, G7, and Dm7. The middle line is the vocal melody with lyrics. The bottom line is the piano accompaniment.

G7 C C#dim 5fr. G7 C

his - to - ry."

Detailed description: This system contains the seventh and eighth lines of the score. The top line shows guitar chord diagrams for G7, C, C#dim 5fr., G7, and C. The middle line is the vocal melody with lyrics. The bottom line is the piano accompaniment, featuring a 3-measure triplet in the second measure.



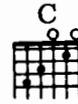
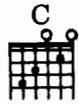
Frosty the Snow Man

Words and Music by
Steve Nelson and Jack Rollins

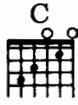


Moderately

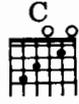
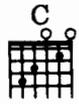
pp cresc.



Fros - ty the Snow Man was a jol - ly, hap - py soul, With a
Fros - ty the Snow Man knew the sun was hot that day, So he



corn - cob pipe and a but - ton nose and two eyes made out of coal.
said, "Let's run and we'll have some fun now be - fore I melt a - way."



Fros - ty the Snow Man is a fair - y tale, they say; He was
Down to the vil - lage with a broom - stick in his hand, Run - ning

Frosty the Snow Man

F F#dim C/G Am Dm7 G7 C

made of snow, but the children know how he came to life one day. There here and there all around the square, say-in!, "Catch me if you can." He more

F#m7-5 Fm7 Em7 A7 Dm7 G7 Cmaj7

must have been some magic in that old silk hat they found, For led them down the streets of town right to the traf-fic cop, And he broadly

G/D G#dim Am7 D7

when they placed it on his head, he began to dance a- on-ly paused a mo-ment when he heard him hol-ler,

G Gaug C F F#dim

round. Oh, Fros - ty the Snow Man was a- live as he could "Stop!" For Fros - ty the Snow Man had to hur- ry on his as before

be, way, And the chil - dren say he could laugh and play just the
 But he waved good - bye, say - in', "Don't you cry; I'll be

1.

same as you and me. back a - gain some - day."

2.

Thump-et-y thump thump, thump-et-y thump thump, Look at Fros-ty go;

Thump-et-y thump thump, thump-et-y thump thump, O-ver the hills of snow.





IT'S BEGINNING TO LOOK LIKE CHRISTMAS

Words and Music by Meredith Willson

Moderately, with a lilt

It's Beginning to Look Like Christmas

glis-ten-ing once a-gain With can - dy canes and sil - ver lanes a -
 one in the park as well, The stur - dy kind that does - n't mind the

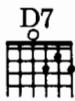
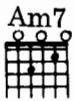
glow. _____ It's be-gin-ning to look a lot like Christ-mas,
 snow. _____ It's be-gin-ning to look a lot like Christ-mas;

Toys in ev - 'ry store, _____ But the pret - ti - est sight to see is the
 Soon the bells will start, _____ And the thing that will make them ring is the

hol - ly that will be On your own front door. A pair of
 car - ol that you sing Right with-

To Patter

Last ending



N.C.

in your heart.

Patter



hop-a-long boots and a pis-tol that shoots Is the wish of Bar-ney and Ben;



Dolls that will talk and will go for a walk Is the hope of Jan-ice and Jen; And

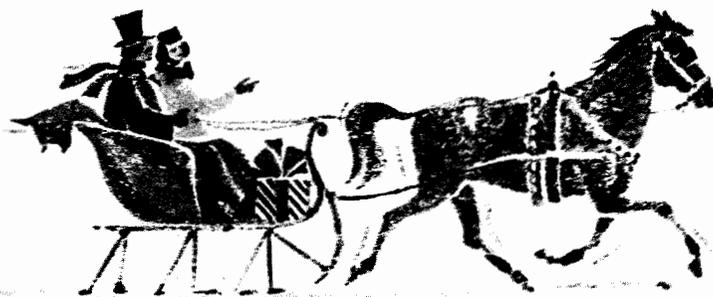


D.S. to last ending

Mom and Dad can hard - ly wait for school to start a-gain. 2. It's be-



Sleigh Ride



Words by Mitchell Parish; Music by Leroy Anderson

Note: For an optional effect between **A** and **B** and between **C** and **D**, you might call on a "third hand" to imitate sleigh bells by playing as follows on the high side of the keyboard—



Moderately bright

mp

Fmaj7 F6 Gm7 C7 F

A

Just hear those sleigh bells jin-gl-ing, ring-ting-tin-gl-ing, too;

Gm7 C7 Fmaj7 F6 Gm7 C7/C F

— Come on, it's love-ly weath-er for a sleigh ride to-gether with you.

Ab 4fr. C7 Fmaj7 F6 Gm7 C7 F

Out-side, the snow is fall-ing and friends are call-ing "Yoo-hoo";

Gm7 C7 Fmaj7 F6 Gm7 ~~E7~~/C

Come on, it's love-ly weath-er for a sleigh ride to-geth-er with

F Bb/F F Bb/F F Bm7

you. Gid-dy-yap, gid-dy-yap, gid-dy-

E7 A A6

yap, let's go; Let's look at the show;

Sleigh Ride

N.C.

We're rid-ing in a won-der-land of snow. Gid-dy-

yap, gid-dy-yap, gid-dy-yap, it's grand, Just hold-ing your hand;

Normal 8va

sing as is; play 8va higher

We're glid-ing a - long with a song of a win-ter-y fair-y- land. Our cheeks are

nice and ros - y, and com - fy co-zy are we; We're snug-gled

Fmaj7 F6 Gm7 C7/C F Ab 4fr. C7

up to-gether like two birds of a feath-er would be. Let's take that

Fmaj7 F6 Gm7 C7 F Gm7 C7

road be-fore us and sing a cho-rus or two; Come on, it's

Fmaj7 F6 Gm7 C7/C 1. F6 Gm7 C7

love-ly weath-er for a sleigh ride to-gether with you. Just hear those

2. F6 D

you.

Jingle-Bell Rock



Words and Music by
Joe Beal and Jim Boothe

With a light swing (♩ = ♩³)

Chord diagrams: C (open), C#dim 5fr.

Jin-gle-bell, jin-gle-bell, jin-gle-bell rock,-- Jin-gle bells swing-- and

Chord diagrams: Dm7, G7, Dm7, G7, Dm7, G7

jin-gle bells ring. Snow-in' and blow-in' up bush-els of fun,

Chord diagrams: Dm7, G7+5, C

Now the jin-gle hop has be-gun.-- Jin-gle-bell, jin-gle-bell,

Jingle-Bell Rock

C#dim 5fr. Dm7 G7
 jin-gle-bell rock, — Jin-gle bells chime in jin-gle-bell time.

Dm7 G7 Dm7 G7 D7 G7
 Danc-in' and pranc-in' in Jin-gle Bell Square In the frost-y air...

C F F#dim C/G
 — What a bright_ time;_ it's the right_ time_ To rock the night a-

C Am7 D7 Am7 D7 G7 Dm7
 way. Jin-gle-bell_ time_ is a swell time_ To go glid-in' in a

G7 C

one-horse sleigh... Gid-dy-ap jin-gle horse; pick up your feet;—

Gm6/Bb A7+5 A7 F

Jin-gle a-round the clock. Mix and min-gle in a

Fm6 D7 G7 1. C

jin-gl-in' beat;— That's the jin-gle-bell rock.

2. D7 G7 D7 G7 C

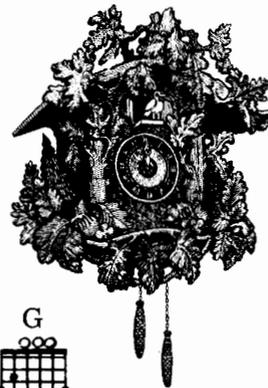
That's the jin-gle-bell, That's the jin-gle-bell rock.

Happy
New
Year

H23

AULD LANG SYNE

Words by Robert Burns; Music Traditional



Moderately

Should auld ac-quain-tance be for-got And nev-er brought to
And here's a hand, my trust-y friend, And gives a hand o'

mf

mind? Should auld ac-quain-tance be for-got And days of Auld Lang Syne?
thine; We'll take a cup o' kind-ness yet For Auld— Lang— Syne.

Chorus

For Auld— Lang— Syne, my dear, For Auld— Lang— Syne; We'll

f

take a cup of kind-ness yet For Auld— Lang— Syne.