Above the Plain

Ethnic Origin: 

MM: 

CSP: 

1. Above the plain of gold and green,

2. 

3. A young boy's head is plainly seen.

4. 

5. A hu ya,-hu ya,-hu ya-ya, swiftly flowing river,

6. 

7. A hu ya,-hu ya,-hu ya-ya, swiftly flowing river.

8. 
Ah, Vous Dirai-Je Mamam

Ah! vous dir-ai je ma-mam,
Ce qui cau-se mon tour-ment,
Pa-pa veut que je rai-sonne,
Comme une gran-de per-sonne,
Moi je dis-que les bon-bons,
Val-ent mieux que la rai-sonne.
Alabama Gal

Al - a - ba - ma gal, won't you come out to - night,

come out to - night, come out to - night?

Al - a - ba - ma gal, won't you come out to - night,

and dance by the light of the moon?
FORMATTION: Players are seated on the floor, each one holding a shoe in their right hand.

GAME: On beat two of each measure everyone picks up a shoe, on beat one everyone passes their shoe to the person on their right. Note symbols to touch right, touch left and pass.

- - - Pick up shoe in front of you.
- - Pass shoe to the person on your right
<<<< Touch shoe in front of person on your right
- - - Touch shoe in front of person on your left.

Alcitron de un fan-dan-go san-go, san-go sa-ba-re,

Sa-ba-re de la ran-de-la con su tri-ki tri-ki trón.
Barges

Ontario, Canada

Verse 1
Out of my window, looking in the night, I can see the barges, flickering light.

Silently flows the water to the sea, and the barges too flow silently.

Refrain
Barges, I would like to go with you, I would like to sail the ocean blue.

Barges, have you treasures in your hold? do you fight with pirates brave and bold?

Verse 2
Out of my window, looking in the night,
I can see the barges flickering light.
Starboard showing green and port is showing red,
I can see the barges straight a-head.
Bile Dem Cabbage Down

Ethnic Origin: 

MM: __________ CSP: __________

Raccoon has a bushy tail. Possum's tail is bare,

Rabbit's got no tail at all but a little bunch of hair.

Bile dem cabbage down, down. Bake that hoe-cake brown, brown.

Only song that I can sing is bile dem cabbage down.

2. Raccoon and the possum
   Rockin' cross the prairie,
   Raccoon asked the possum
   Did she want to marry?

3. Possum up a 'simmon tree,
   Raccoon on the ground,
   Raccoon say to the possum, "Won't you shake them 'simmons down?"

4. Jaybird died with the whooping cough
   Sparrow died with the colic,
   Along came the frog with a fiddle on his back
   Inquiring the way to the frolic.

5. Possum's in the gum stump,
   Coonie in the holler
   Rabbit's in the 'tater patch
   As fat as he can wallow.

6. Miss Rabbit she's a gay young gal
   Sitting under the moon.
   Something bound to happen
   If the preacher doesn't come soon.

7. Someone stole my old 'coon dog,
   Wish they'd bring him back,
   He chased the big hogs through the fence,
   And the little ones through the crack.

8. I met that raccoon in the road.
   "Raccoon, where you gwine?"
   "Look out, man, don't bother me,
   I'm hunting muscadine."

9. I met that rabbit in the road.
   "Rabbit where you gwine?"
   "Look out, man, don't bother me,
   The old grey hound's behind."
The Birch Tree

2. From the little tree take three branches.
   Make three silver flutes from silver branches.
   Liuli liu, silver branches, Liuli liu, silver branches.

3. From a branch I'll carve a balalaika,
   With the flutes I'll play my balalaika,
   Liuli liu, balalaika, liuli liu, balalaika.
Boots of Shining Leather / If You Dance

Circle R eight counts

If you'd dance then you must have boots of shining leather.

Circle L eight counts


Four slow steps in, raise arms Four slow steps out, lower arms Four quick steps in place

But if you would sing with me, you don't need a cent you see so come and sing together!

Circle L eight counts

Arms up

If you'd dance then you must have boots of shining leather. Oh!

Standing circle game, joined hands
C-Line Woman

Ethnic Origin

MM:__ CSP:__

2. Way down yonder, Cela
   On the log, Cela
   and ther rooster crowed, Cela
   In the candle light, Cela
Chairs to Mend

Ethnic Origin: __________________________

MM: ________  CSP: ________

1. Chairs to mend old chairs to mend,

Mackerel, Fresh mackerel,

3. Any old rags, any old rags.

---

Song Analysis

Tone Set: __________________________

Scale: __________________________

Form: __________________________

Rhythm: __________________________

Other: __________________________

---

Classroom Use

Rhythm: __________________________

Melody: __________________________

Game: __________________________

Other: __________________________

---


Kodály Institute at McNeese State University 2005
Charlotte Town

Ethnic Origin:

MM: __________

CSP: __________

Charlotte Town's burning down, Good-bye, good-bye

Burning down to the ground, good-bye, Li-za Jane.

Ain't ya' mighty sorry? Good-bye, good-bye,

Ain't ya' mighty sorry? Good-bye, Li-za Jane.

2. Black them boots and make them shine, Goodbye, goodbye,
   Black them boots and make them shine, Goodbye Liza Jane.
   Goin' down to Cairo, Goodbye, goodbye,
   Goin' down to Cairo, goodbye Liza Jane.

3. I'll be yours if you'll be mine,...(2x)

4. Ain't got time to kiss you now,...(2x)

5. Going away to leave you now,...(2x)

FORMATION: Single circle of couples with girl on boy's right.

ACTION: On verse 1, circle right, doing a foot-stomping two-step.
   On verse 2, partners face each other, then begin the grand right and left, which continues until partners meet. After partners meet this first time, the men begin going around the circle, swinging each lady in turn until he meets his partner again. This time he swings her twice around, and then all promenade until the end of whatever verse is being sung. If the song ends before the action, simply begin again and sing until the action is completed.
On a wagon bound for market, lies a calf with a mournful eye.

High above him there's a swallow, flying freely through the sky.

How the winds are laughing, they laugh with all their might.

Laugh and laugh the whole day through, and half the summer's night.


Dona, Dona, Dona

1. "Stop complaining," says the farmer, "who told you a calf to be?"
"Why don't you have wings to fly with like that swallow proud and free?"
Refrain

2. Calves are easily bound and slaughtered never knowing the reason why;
But whoever treasures freedom like a swallow has learned to fly.
Refrain
Donkey Riding

Ethnic Origin

MM: __________ CSP: __________

Were you ever in Quebec, stowing timber on a deck,

Where there's a King with a golden crown riding on a donkey?

Refrain

Hey ho! away, we go, Donkey riding, donkey riding,

Hey ho! away we go, Riding on a donkey.

2. Were you ever off the Horn, Where it's always fine and warm,
   See the lion and the unicorn, Riding on a donkey. (Refrain)

3. Were you ever in Cardiff Bay, Where the folks all shout hurray,
   Here comes John with six months pay, Riding on a donkey. (Refrain)

A "donkey" is not an animal. It is an engine with less than 1 horse power (therefore slow, like a donkey.) It is used around docks to help haul cargo and load boats with lumber.

Song Analysis

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Classroom Use

Source:

Kodály Institute At McNeese 2000
Song Analysis Sheet
Drill, Ye Tarriers

2. Our new foreman is Dan McCann. I tell you, sure, he's a blame mean man!
   Last week a premature blast went off, and a mile in the air went big Jim Goff.
   Refrain

3. Next time payday came around, Jim Goff a dollar short was found.
   When he asked, "What for?" came this reply: "You're docked for the time was up in the sky."
   Refrain
Freedom Train

This old freedom train is such a long time in a comin' there ain't no one can afford it so you better get on board it singin'

freedom give me that freedom give me that freedom freedom freedom ch ch ch
The Gallows Pole

2. Papa, did you bring me silver? Papa, did you bring me gold?
   Did you come to see me hangin' by the gallows pole?

3. Well, I couldn't bring no silver, I didn't bring no gold.
   I come to see you hangin' by the gallows pole.

4. Hangman, hangman, slack your rope. Slack it for a while.
   Think I see my mama comin', ridin' many a mile.

5. Mama, did you bring me silver? Mama, did you bring me gold?
   Did you come to see me hangin' by the gallows pole?

6. Well, I couldn't bring no silver, I didn't bring no gold.
   I come to see you hangin' by the gallows pole.

7. Hangman, hangman, slack your rope. Slack it for a while.
   Think I see my sweetheart comin', ridin' many a mile.

8. Honey, did you bring me silver? Honey, did you bring me gold?
   Did you come to see me hangin' by the gallows pole?

9. I brought you silver, brought you a little gold.
   Didn't come to see you hangin' by the gallows pole.
The Goose Round

Ethnic Origin: ________________________________

MM: ___________  CSP: ________

1.  Why doesn't my goose sing as well as thy goose,

2.  

3.  When I paid for my goose twice as much as thine.

4.  

---

Song Analysis

Tone Set: ________________________________
Scale: ________________________________
Form: ________________________________
Rhythm: ________________________________
Other: ________________________________

Classroom Use

Rhythm: ________________________________
Melody: ________________________________
Game: ________________________________
Other: ________________________________

Source:

Kodály Institute at McNeese State University 2005
Song Analysis Sheet
The Handsome Butcher

2. John Brown's boots are polished so fine,
   John Brown's spurs - they jingle so fine.
   On his coat a crimson flower, in his hand a glass of red wine. (repeat)

3. In the night, the golden spurs ring.
   In the dark, the leather boots shine.
   Don't come tapping at my window, now your heart no longer is mine. (repeat)
I Got a Letter This Morning

I got a letter this morning, Oh, yes.

I got a letter this morning, Oh, yes.
Johnny Has Gone For a Soldier

2. Me, O my, I loved him so,
   Broke my heart to see him go.
   And only time will heal my woe.
   Johnny has gone for a soldier.

3. I'd sell my clock, I'd sell my reel,
   Likewise I'd sell my spinning wheel,
   To buy my love a sword of steel.
   Johnny has gone for a soldier.
Johnson Boys

Ethnic Origin  Appalachian fiddle tune, popular among country fiddlers

MM:  CSP: 

1. Johnson boys they went a-court-in',  Johnson boys they didn't stay;
   reason why they didn't stay,  Had no money for to pay their way.

2. Johnson boys, raised in the ashes,
   didn't know how to court young (old) maids;
   Hugged and kissed and called them 'honey,'
   Made those little gals all ashamed. (2 times)

3. Johnson boys will never git married,
   They'll live single all of their life,
   They're too scared to pop the question,
   There ain't no woman that'll be their wife. (2 times)

4. Johnson boys, they come a-courting
   The Coon Creek girls so pretty and sweet.
   They couldn't make no conversation,
   Didn't know where to put their feet. (2 times)

5. Johnson boys they went a-courting
   Ridin' in a Chevrolet.
   They come home broke, and a-walkin'
   They had no money for to pay their way. (2 times)

6. Johnson boys eat peas and honey,
   They have done it all of their life.
   Makes the peas taste mighty funny,
   But it keeps them on the knife. (2 times)

7. Johnson boys, was raised in the ashes,
   Didn't know how to court a maid.
   Turned their backs and hide their faces,
   Sight of a pretty girl makes them afraid. (2 times)

8. Wake, oh wake, ye drowsy sleepers
   Wake, oh wake, it's almost day.
   Raise up your head and look out the window
   'N' see those pretty girls goin' away. (2 times)
Land of the Silver Birch

2. Down in the forest, deep in the lowland,
   My heart cries out for thee, hills of the north.
   Refrain

3. High on a rocky ledge I'll build my wigwam,
   Close by the water's edge, silent and still.
   Refrain
Long Road of Iron

Ethnic Origin: __________________________

MM: _______                          CSP: _______

On the long road of iron, the train to Santa Fe comes a traveling down the track with a chick-y, chick-y chay.

GAME:
\[\checkmark\] Pick up shoe in front of you. (no sound)
\[\square\] Pass shoe to neighbor on your right
\[\text{+}\] Hit shoe in front of you.
\[\text{•}\] Hit shoe in front of your left neighbor.

Song Analysis

Tone Set: ____________________________

Scale: ______________________________

Form: ______________________________

Rhythm: ____________________________

Other: ____________________________

Classroom Use

Rhythm: ____________________________

Melody: ____________________________

Game: ____________________________

Other: ____________________________

Source:

Kodály Institute at McNeese State University 2005
Sharon Andrich, Chair
My Good Old Man

1. Where are you going, my good old man? Where are you going, my sugar, my lamb? Best old man in the world.

(Spoken) To Market

2. What will you buy there, my good old man? What will you buy there, my sugar, my lamb?

Best old man in the world.

(Spoken) Bushel of eggs.

3. Bushel will kill you, my good old man. Bushel will kill you, my sugar, my lamb.

Best old man in the world.

(Spoken) Don't care if it does.

4. What for to die, my good old man? What for to die, my sugar, my lamb?

Best old man in the world.

(Spoken) So I can haunt you.

5. Why will you haunt me, my good old man? Why will you haunt me, my sugar, my lamb?

Best old man in the world.

(Spoken) So I can always be near you.
The Noble Duke of York

Ethnic Origin: 

MM: 

CSP: 

He marched them up to the top of the hill, And marched them down again.

2. Oh, and when they were up they were up, and when they were down they were down,
   And when they were only half-way up they were neither up nor down.

3. Oh, a-hunting we will go, a-hunting we will go,
   We'll catch a fox and put him in a box and never let him go.

FORMATION: Two lines of players, contra dance formation.
GAME:
Verse 1. The head couple sashay to the foot and back.
Verse 2. Head couple cross hands and spin around to the foot of the set and stay, making an arch.
Verse 3. The others face up the set and cast off, going through the arch, back to place. With a new head couple, the song begins again.

Note: If everyone is not through the arch, it is clever for the teacher to name a different animal, and the players must name a rhyming word at the proper time in the music.
Obwisana

Ethnic Origin: 

MM: ___________ CSP: ___________

TEXT: "Oh, Gramma, I just hurt my finger on a rock."

GAME: Players sit in a circle, each with a smooth stone. On the first beat of each measure, pass the stone one person to the left. On the second beat of each measure, pick up the stone that is in front of them.

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### Song Analysis

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### Classroom Use

Source: Collected by Dannielle Sharifi of Round Rock, Texas

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Kodály Institute at McNeese State University 2005
Song Analysis Sheet
2. Needle in a haystack, Old Betty Larkin. (3 times)
   Also, my dear darling.

3. Steal, steal, Old Betty Larkin. (3 times)
   Also, my dear darling.

4. You take yours and I'll take another. (3 times)
   Also, my dear darling.

Formation: Players stand in a circle, facing in.

Game: While all sing, one extra boy starts the game by skipping around inside the circle and stealing one of the girls. Both skip around to her place. The player whose girl was stolen follows immediately and takes another, and so on. This does not have to match up with the verses.
Old Jim John,
he's the old-est man to sit u-pon the seat of yon-der syc-a-more tree.

Old Jim John, when he is dead and gone, they'll be none left on as old as he.

Ostinato

Old Jim John
Over the River to Feed My Sheep (Charlie)

2. (We're) Tramping down the weevily wheat,
   Tramping down the barley;
   Tramping down the weevily wheat,
   To bake a cake for Charlie.

3. (Oh) Charlie is a fine young man,
   Charlie is a dandy,
   Charlie loves to kiss the girls
   Because it comes so handy.

(Alternate text)
3. (Oh) Charlie is a fine young man,
   Charlie is a dandy,
   Charlie loves to go downtown
   To treat the girls to candy.

Game: Boys in one line face an equal number of girls in an opposite line.
Join hands along the lines.

Verse 1: On first 4 beats, lines advance toward each other.
Next four beats, lines retreat. Repeat.

Verse 2: Lines drop hands. On first four beats, lines approach. Pass through to the opposite side. Repeat.

Verse 3: The head man swings out between lines and prances to the foot.
This shifts partners.
Variant: The head lady may prance to the foot to be with her original partner.


Variant text in source: "Over the hills to feed my sheep". Rhythmic variant (tim-ri) on beat 2 of measure 6.

Updated 2013 for Kodály Level III
Wichita State University
I had four brothers over the sea.

Per ry mer ry dic tum do mi nee:

And they each sent a present unto me.

Par tum quart um per ry di can tum.

Perry Merry Dictum Dominee

England (Anglo-America)

2. The first sent me cherries without any stones. Perry...
   The second sent a chicken without any bones. Partum quartum...

3. The third sent a blanket that had no thread. Perry...
   The fourth sent a book that could not be read. Partum quartum....

4. When the cherries are in bloom they have no stones. Perry...
   When the chicken's in the egg it has no bones. Partum quartum....

5. When the blanket's in the fleece, it has no thread. Perry...
   When the book's in the press it cannot be read. Partum quartum....

Pretty Saro

Ethnic Origin:

MM: ________  CSP: ________

Down in some lone valley in a lonely place,

Where the wild birds do whistle and their notes do increase;

Fare well pretty Saro, I bid you adieu.

But I'll dream of pretty Saro wherever I go.

2. My love she won't have me, so I understand;
   She wants a free-holder who owns house and land.
   I cannot maintain her with silver and gold,
   Nor buy all the fine things that a big house can hold.

3. If I were a merchant and could write a fine hand,
   I'd write my love a letter that she'd understand;
   I'd write it by the river where the waters overflow;
   And I'll dream of pretty Saro wherever I go.
2. Then she stripped off her silk-finished gown
   And put on hose of leather, O!
   And ragged, ragged rags around the door,
   She's off with the raggle taggle gypsies.
Redbirds and Blackbirds

Ethnic Origin: ________________________________

MM: ___________ CSP: ___________

Red birds and black birds, Sparrows and blue jays,

Circle 'round and sing a song and nestle in the tree-tops.

2. Bluebirds and robins, Pigeons and herons,
   Circle 'round and sing a song and nestle in the tree-tops.

3. Owls and flamingoes, Parrots and eagles,
   Circle 'round and sing a song and nestle in the tree-tops.

4. Peacocks and seagulls, Falcons and woodpeckers,
   Circle 'round and sing a song, and nestle in the tree-tops.

5. Pelicans and kingfishers, Yellow birds and hummingbirds,
   Circle 'round and sing a song and nestle in the tree-tops.
2. How can there be a cherry that has no stone?
   How can there be a chicken that has no bone?
   How can there be a ring that has no end?
   How can there be a baby, there's no cryen?

3. A cherry when it's blooming, it has no stone.
   A chicken when it's pipping, it has no bone.
   A ring when it's rolling, it has no end.
   A baby when it's sleeping, there's no cryen.
Ridin' of a Goat, Leadin' of a Sheep

Rid-in' of a goat and lead-in' of a sheep.

Rid-in' of a goat and lead-in' of a sheep.

I won't be back till the middle of the week.
Rise Up, O Flame

Ethnic Origin: ___________________________  

MM: __________  

CSP: __________

Rise up, O Flame — by thy light glowing.

Show to us beauty, vision and joy!

**Song Analysis**

| Tone Set: ___________________________ | Rhythm: ___________________________ |
| Scale: ___________________________ | ___________________________ |
| Form: ___________________________ | Melody: ___________________________ |
| Rhythm: ___________________________ | ___________________________ |
| Other: ___________________________ | Game: ___________________________ |
| | Other: ___________________________ |

**Classroom Use**

Source: Bolkovac, Edward. *150 Rounds for Singing and Teaching*. 141-F Escondido Village  
Stanford, CA 94305. 1992. 42

Kodály Institute at McNeese State University 2005
Song Analysis Sheet
Cheeks as red as a bloom-in' rose, Eyes of the deepest brown.

You are the darlin' of my heart. Stay till the sun goes down.

Shady Grove my little love, Shady Grove I know.

Shady Grove, my little love, Bound for the Shady Grove.

2. Went to see my Shady Grove,
Standin' at the door,
Shoes and stockings in her hand,
And her little bare feet on the floor.
Refrain

3. Wish I had a big fine horse,
Corn to feed him on.
Pretty little girl, stay at home,
Feed him when I'm gone.
Refrain
Shanghai Chicken

Ethnic Origin:

MM: ___________ CSP: ___________

Shanghai Chicken and he grow so tall. Hoo-day! Hoo-day!

Take that egg a month to fall. Hoo-day! Hoo-day!

2. Shanghai chicken and grow so tough, Hoo-day! Hoo-day!
   Just can't cook him long enough, Hoo-day! Hoo-day!

3. Shanghai chicken and he grow so fat, Hoo-day! Hoo-day!
   Won a fight with a mean pole cat, Hoo-day! Hoo-day!

Song Analysis

Tone Set: ____________________________
Scale: ______________________________
Form: ______________________________
Rhythm: ____________________________
Other: ______________________________

Classroom Use

Rhythm: ____________________________
Melody: ____________________________
Game: ____________________________
Other: ____________________________

Source: Erdei, Peter and Komlos, Katalin. 150 American Folk Songs to Sing Read and Play
Boosey & Hawkes, NY, 1974. 16
Additional verses created by classroom children
Kodály Institute at McNeese State University 2005
Song Analysis Sheet
Somebody’s Knockin’ at Your Door

Ethnic Origin: 

MM: 

CSP: 

Some-body’s knock-in’ at your door, Some-body’s knock-in’ at your door.

Oh! sin-ner, Why don’t you an-swer? some-body’s knock-in’ at your door.

An-swer it bro-ther, Some-body’s knock-in’. An-swer it sis-ter, Some-body’s knock-in’.

Oh sin-ner Why don’t you an-swer? some-body’s knock-in’ at your door.

NOTE: "Children" is an alternate text, not another verse.
Sour Grapes

Johnny has a piece of pie,  Bet it's just a bad one,

So I won't waste my time wishing that I had one.

Also listed as song #113 in Jenő Ádám's "Growing in Music with Movable Do" as:
He who comes to dinner late gets no food upon his plate
Ha ha ha, ha ha ha, gets no food upon his plate.
Swing Low, Sweet Chariot

Ethnic Origin: 

MM: __________ CSP: __________

Swing low, sweet char - i - ot, Com-ing for to car - ry me home.

I looked o-ver Jordan and what did I see, Com-ing for to car - ry me home.

A band of an - geis com - ing after me, Com-ing for to car - ry me home.

2. Swing low, sweet chariot Coming for to carry me home
Swing low, sweet chariot Coming for to carry me home.
If you get there before I do Coming for to carry me home
Just tell my friends I'm coming too Coming for to carry me home.

3. Swing low, sweet chariot Coming for to carry me home
Swing low, sweet chariot Coming for to carry me home
I'm sometimes up and sometimes down Coming for to carry my home
But still my soul feels heavenly bound Coming for to carry me home.
The Three Rogues

There was a mighty king, there was a mighty king,
And he had three sons kicked out of bed, because they could not sing.
Because they could not sing, because they could not sing.
And he had three sons kicked out of bed, because they could not sing.

2. The first he was a miller,
The second he was a weaver,
And the third he was a little tailor boy
With the broadcloth under his arm.
With the broad cloth under his arm,
With the broad cloth under his arm,
And the third he was a little tailor boy
With the broadcloth under his arm.

3. The miller he stole corn
The weaver he stole yarn
And the little tailor boy stole broadcloth enough
To keep the three rogues warm.
To keep the three rogues warm,
To keep the three rogues warm,
And the little tailor boy stole broadcloth enough
To keep the three rogues warm.

4. The miller got drowned in his dam,
The weaver got hung in his yarn,
And the devil caught the little tailor boy
With the broadcloth under his arm.
With the broadcloth under his arm,
With the broad cloth under his arm,
And the devil caught the little tailor boy
With the broadcloth under his arm.
Tom Dooley

Ethnic Origin: 

MM: 

CSP: 

Refrain

Hang down your head Tom Doo-ley, Hang down your head and cry

Hang down your head Tom Doo-ley, Poor boy you're bound to die.

1. I met her on the mountain, and there I took her life,
   I met her on the mountain, and stabbed her with my knife.
   Refrain

2. This time tomorrow, 'reckon where I'll be.
   If it had no' been for Greyson, I'd-a been in Tennessee.
   Refrain

3. This time tomorrow, 'reckon where I'll be,
   In some lonesome valley, hangin' on a white oak tree.
   Refrain
Viva la Musica

Ethnic Origin: ______________________

MM: _______ CSP: _______

1. Vi - va, vi - va la mu - si - ca.

2. Vi - va, vi - va la mu - si - ca.

3. Vi - va la mu - si - ca.
Weldon

Ethnic Origin: __________________________

MM: ______  CSP: ______

Let's go down to Weldon, I think I heard them say.

Let's go down to Weldon, I think I heard them say.

Refrain

Rally, rally, rally, I think I heard them say.

Rally, rally, rally, I think I heard them say.

2. My girl lives in Weldon....
3. Once and a half in Weldon....
4. Let's promenade in Weldon....
5. Fare thee well in Weldon....
When I first came to this land, I was not a wealthy man.

Then I got myself a cow, I did what I could.

And I called my cow "No Milk Now", and I called my shack "Break My Back".

For the land was sweet and good, I did what I could.

2. When I first came to this land, I was not a wealthy man.
Then I got myself a duck, I did what I could.
And I called my duck "Out of Luck", and I called my cow...etc.

Refrain

3. When I first came to this land, I was not a wealthy man.
Then I got myself a wife, I did what I could.
And I called my wife "Run for Your Life", and I called my duck...etc.

Refrain

4. When I first came to this land, I was not a wealthy man.
Then I got myself a son, I did what I could.
And I called my son "Your Work's Done", and I called my wife...etc.

Refrain

5. When I first came to this land, I was not a wealthy man.
Then I got myself a son, I did what I could.
And I called my son "Your Work's Done", and I called my wife...etc.

Refrain

*Cumulative previous verses with each verse. The repeat is not taken during the first verse.

Whistle, Daughter, Whistle

Ethnic Origin: ____________________________

MM: ___________ CSP: ___________

1. Whistle, Daughter, whistle, and you can have a cow;
   I cannot whistle, Mother, because I don't know how.

2. Whistle, Daughter, whistle, and you can have a pig;
   I cannot whistle, Mother, because I am too big.

3. Whistle, Daughter, whistle, and you can have a goat;
   I cannot whistle, Mother, because it hurts my throat.

4. Whistle, Daughter, Whistle, and you can have a sheep;
   I cannot whistle, Mother, because I want to sleep.

5. Whistle, Daughter, whistle, and you shall have a man;
   Yes, I'll whistle, Mother, I just found out I can.
Ethnic Origin: ________________________________________________________________

MM: ____________

CSP: __________

Oh we are two sailors lately come from sea,

and if you want another one, come along with me.

Oh wishy washy wishy washy wishy washy wee.

And if you want another one, come along with me.