

You Are My Sunshine

"You Are My Sunshine" is a popular song recorded by Jimmie Davis and Charles Mitchell and first recorded in 1939. It has been declared one of the state songs of Louisiana because of its association with Davis, a country music singer and former governor of the state. While Davis and Mitchell are the credited songwriters of "You Are My Sunshine", Davis was never known to actually claim authorship, as he bought the song and rights from Paul Rice and put his own name on it, a practice not uncommon in the pre-World War II music business. Some early versions of the song credit the Rice Brothers. Two versions of "You Are My Sunshine" were recorded and released in 1939 prior to Jimmie Davis' version. The first was recorded for Bluebird Records on August 22, 1939 by The Pine Ridge Boys (Marvin Taylor and Doug Spivey), who were from Atlanta. The second was recorded for Decca Records on September 13, 1939 by The Rice Brothers Gang. The version by Jimmie Davis was recorded for Decca Records on February 5, 1940.

(Instrumental Intro)

The other night dear as I lay sleeping
I dreamed I held you in my arms
But when I woke dear I was mistaken
And I hung my head and I cried

Chorus:

You are my sunshine, my only sunshine
You make me happy when skies are gray
You'll never know dear, how much I love you
Please don't take my sunshine away

I'll always love you and make you happy
If you will only say the same
But if you leave me and love another
You'll regret it all some day

(chorus)

You told me once dear you really loved me
And no one could ever come between
But now you've left me to love another
You have shattered all of my dreams

(chorus)

In all my dreams you seem to leave me
When I awake my poor heart pains
So won't you come back and make me happy
I'll forgive dear I'll take all the blame

(Chorus)

AIN'T SHE SWEET

"Ain't She Sweet" is a song composed by Milton Ager (music) and Jack Yellen (lyrics) and published in 1927. It became popular in the first half of the 20th century, one of the hit songs that typified the Roaring Twenties like "Happy Days Are Here Again" (1929), it became a Tin Pan Alley standard. Both Ager and Yellen were elected to membership in the Songwriters Hall of Fame.

Oh ain't she sweet
See her walking down that street
Yes, I ask you very confidentially
Ain't she sweet?

Oh ain't she nice
Look her over once or twice
Yes, I ask you very confidentially
Ain't she nice?

Just cast your eye in her direction
Oh me oh my
Ain't that perfection? (Satisfaction!)

Oh I repeat, well don't you think that's kind of neat?
Yes, I ask you very confidentially
Ain't she sweet?

(Instrumental Break)

Oh ain't she sweet
Well see her walking down that street
Well, I ask you very confidentially
Ain't she sweet?

Oh ain't that nice
Look her over once or twice
Yes, I ask you very confidentially
Ain't she nice?

Just cast your eye in her direction
Oh me oh my, ain't that perfection? (Satisfaction!)

Oh I repeat
Don't you think that's kind of neat?
Yes, I ask you very confidentially
Ain't she sweet?

Oh ain't she sweet?
Ain't she sweet?
Ain't she sweet?
Ain't she sweet!

Sweet Georgia Brown

"Sweet Georgia Brown" is a jazz standard and pop tune written in 1925 by Ben Bernie and Maceo Pinkard (music) and Kenneth Casey (lyrics).

No gal made has got a shade on Sweet Georgia Brown,
Two left feet, and oh, so neat, has Sweet Georgia Brown!
They all sigh, and even want to die, for Sweet Georgia Brown!
I'll tell you just why, you know I don't lie, not much
It's been said she knocks 'em dead, when she lands in town!
Since she came, why it's a shame how she cools them down!

Fellows she can't get are fellows she ain't met!
Georgia claimed her, Georgia named her, Sweet Georgia Brown!

(Whistle)

No gal made has got a shade on Sweet Georgia Brown,
Two left feet, and oh, so neat, has Sweet Georgia Brown!
They all sigh, and even want to die, for Sweet Georgia Brown!
I'll tell you just why,
You know I don't lie; not much!

All those gifts some courtiers give, to Sweet Georgia Brown,
They buy her clothes at fashion shows, with just one dollar down,
Oh, boy! Tip your hat! Oh, joy! She's the cat!
Who's that, Mister? 'Tain't a sister!
Sweet Georgia Brown
Sweet Georgia Brown
Oh, Sweet Georgia Brown!

THAT'LL BE THE DAY

Buddy Holly

(Released: May 27, 1957 on a 45 record with "I'm Looking For Someone to Love")

"That'll Be the Day" is a song written by Buddy Holly and Jerry Allison. It was first recorded by Buddy Holly and the Three Tunes in 1956 and was re-recorded in 1957 by Holly and his new band, the Crickets. The 1957 recording achieved widespread success. Holly's producer, Norman Petty, was credited as a co-writer, although he did not contribute to the composition. The 1957 recording was certified gold (for over a million US sales) by the Recording Industry Association of America (RIAA) in 1969. It was inducted into the Grammy Hall of Fame in 1998.

Well, that'll be the day, when you say good-bye,
yes, that'll be the day, when you make me cry
Oh you say you're gonna leave, you know it's a lie 'cause
that'll be the day when I die!

Well, you give me all your lovin' and your turtle dovin',
All your hugs and kisses and your money too,
Well, you know you love me baby, still you tell me, maybe,
That someday, well, I'll be through, well...

That'll be the day, when you say good-bye, yes,
that'll be the day, when you make me cry.
Oh you say you're gonna leave, you know it's a lie
'cause that'll be the day when I die!

(GUITAR SOLO)

Well, that'll be the day, when you say good-bye,
Yes, that'll be the day, when you make me cry
Oh you say you're gonna leave, you know it's a lie
'cause that'll be the day when I die!

Well, when Cupid shot his dart he shot it at your heart
So if we ever part and I leave you
You say you told me and you told me boldly
That someday well, I'll be through

CHORUS

This Land Is Your Land

"**This Land Is Your Land**" is one of the United States' most famous folk songs. Its lyrics were written by American folk singer Woody Guthrie in 1940 based on an existing melody, a Carter Family tune called "When the World's on Fire", in critical response to Irving Berlin's "God Bless America". When Guthrie was tired of hearing Kate Smith sing it on the radio in the late 1930s he sarcastically wrote "God Blessed America for Me" before renaming it "This Land Is Your Land."

As I was walking that ribbon of highway,
I saw above me, that endless skyway,
I saw below me, the Golden Valley;
This land was made for you and me.

Chorus:
This land is your land, this land is my land,
From California to the New York Island,
From the Redwood Forests to the Gulf Stream waters;
This land was made for you and me.

I roamed and rambled, and followed my footsteps
Through the sparkling sands of her diamond deserts,
And all around me this voice kept calling,
"This land was made for you and me."

(Chorus)

As the Sun was shining, and I was strolling
Through the wheat fields waving and the dust clouds rolling,
I could feel inside me and see all around me,
This land was made for you and me.

In the shadow of the steeple, I saw my people
By the relief office, I've seen my people
As they stood there hungry, I stood there asking
Is this land still made for you and me?

(Chorus)

Nobody living can ever stop me,
As I go walkin' that freedom highway
Nobody living can make me turn back
This land is made for you and me (Chorus)

BLUE EYES CRYIN IN THE RAIN

"**Blue Eyes Crying in the Rain**" is a song written by songwriter Fred Rose. Originally performed by Roy Acuff, the song was later recorded by Willie Nelson as part of his 1975 album *Red Headed Stranger*. Both the song and album would become iconic in country music history, and jump start Nelson's success as a singer and recording artist.

In the twilight glow I see her,
Blue eyes crying in the rain

When we kissed goodbye and parted,
I knew we'd never meet again

Love is like a dying ember,
Only memories remain

Through the ages I'll remember,
Blue eyes crying in the rain

(Harmonica instrumental)

Someday when we meet up yonder,
We'll stroll hand in hand again

In a land that knows no parting,
Blue eyes crying in the rain

Folsom Prison Blues

Johnny Cash

"**Folsom Prison Blues**" is a song written and first recorded in 1955 by American singer-songwriter Johnny Cash. The song combines elements from two popular folk styles, the train song and the prison song, both of which Cash would continue to use for the rest of his career. It was one of Cash's signature songs. It was the eleventh track on his debut album *With His Hot and Blue Guitar* and it was also included (same version) on *All Aboard the Blue Train*. A live version, recorded among inmates at Folsom State Prison itself, became a #1 hit on the country music charts in 1968.

I hear the train a comin', it's rolling round the bend
And I ain't seen the sunshine since I don't know when,
I'm stuck in Folsom prison, and time keeps draggin' on
But that train keeps a rollin' on down to San Anton...

When I was just a baby my mama told me "Son,
Always be a good boy, don't ever play with guns."
But I shot a man in Reno just to watch him die
When I hear that whistle blowing I hang my head and cry...

(Harmonica)

I bet there's rich folks eating in a fancy dining car;
They're probably drinkin' coffee and smoking big cigars.
Well I know I had it coming, I know I can't be free;
But those people keep a movin' and that's what tortures me...

(Harmonica)

Well if they'd free me from this prison, if that railroad train was mine
I bet I'd move it on a little farther down the line
Far from Folsom prison, that's where I want to stay
And I'd let that lonesome whistle blow my blues away.....

Ring of Fire

Johnny Cash

"**Ring of Fire**", or "**The Ring of Fire**", is a song written by June Carter Cash and Merle Kilgore and recorded by Johnny Cash. The single appears on Cash's 1963 album, *Ring of Fire: The Best of Johnny Cash*. The song was originally recorded by June's sister, Anita Carter, on her Mercury Records album *Folk Songs Old and New* (1963) as "(Love's) Ring of Fire". "Ring of Fire" was ranked No. 4 on CMT's *100 Greatest Songs of Country Music* in 2003 and #87 on Rolling Stone's list of The 500 Greatest Songs of All Time. The song was recorded on March 25, 1963, and became one of the biggest hits of Cash's career, staying at number one on the country chart for seven weeks. It was certified Gold on January 21, 2010.

INTRO

Love is a burning thing, and it makes a fiery ring
Bound by wild desire, I fell into a ring of fire

CHORUS:

I fell into a burnin' ring of fire,
I went down, down, down
And the flames went higher,
And it burns, burns, burns,
That ring of fire, the ring of fire

(Instrumental)

Repeat CHORUS

The taste of love is sweet, when hearts like ours meet
I fell for you like a child,
Oh, but the fire went wild

Repeat CHORUS 3 times

BUSTED

"**Busted**" is a song covered by Johnny Cash (with The Carter Family) for Cash's 1963 album *Blood, Sweat, and Tears*. "Busted" was written by Harlan Howard in 1962, and has been covered by several notable artists, including Ray Charles (also in 1963) and Patty Loveless (2009).

My bills are all due and the baby needs shoes but I'm busted
Cotton is down to a quarter a pound and I'm busted
I got a cow that went dry and a hen that won't lay,
A big stack of bills that gets bigger each day
The county's gonna haul my belongings away,
 'cause I'm busted

I went to my brother to ask for a loan, 'cause I'm busted
I hate to beg like a dog for a bone, but I'm busted
My brother said there ain't a thing I can do,
My wife and my kids are all down with the flu
And I was just thinkin' about callin' on you
 'cause I'm busted

(Harmonica)

I ain't no thief, but a man can go wrong when he's busted,
The food that we canned last summer is gone and I'm busted
The fields are all bare and the cotton won't grow,
Me and my family's got to pack up and go,
But, I'll make a livin' just how I don't know
 And I'm busted!

Hey Good Lookin'

Hank Williams

"Hey, Good Lookin'" is a 1951 song written and recorded by Hank Williams and his version was inducted into the Grammy Hall of Fame in 2001. Since its original 1951 recording it has been covered by a variety of artists. The Hank Williams song is a variation of another song by the same title, which was written by Cole Porter in 1942. Williams was friendly with musician Jimmy Dickens. Having told Dickens that Dickens needed a hit record if he was going to become a star, Williams said he'd write it, and penned "Hey Good Lookin'" in only 20 minutes while on a plane with Dickens, Minnie Pearl and Pearl's husband Henry Cannon. A week later Williams recorded it himself, jokingly telling Dickens: "That song's too good for you!" "Hey, Good Lookin'" was recorded on March 16, 1951 at Castle Studio in Nashville.

Hey, good lookin', whatcha got cookin'
How's about cookin' somethin' up with me?
Hey, sweet baby, don't ya think maybe
We could make us a brand new recipe?

I've got hot rod Ford and a two dollar bill
And I know a spot right over the hill
There's soda pop and the dancin's free
So if you wanna have fun come along with me

Say, hey good lookin, what ya got cookin'
How's about cookin' somethin' up with me?

(Instrumental)

I'm free and ready, so we can go steady
How's about savin' all your time for me
No more lookin', I know I've been taken'
How's about keepin' steady company?

I'm gonna throw my date book over the fence
Find me one for five or ten cents
I'll keep it 'til it's covered with age
I'm writin' your name down on every page!

Hey, good lookin', whatcha got cookin'
How's about cookin' somethin' up with me?

Jambalaya (On the Bayou)

Hank Williams

"Jambalaya (On the Bayou)" is a song written and recorded by American country music singer Hank Williams that was first released in July 1952. Named for a Creole and Cajun dish, jambalaya, it spawned numerous cover versions and has since achieved popularity in several different music genres.

Goodbye, Joe, me gotta go, me oh my oh
Me gotta pole the pirogue down the bayou
My Yvonne, the sweetest one, me oh my oh
Son of a gun, we'll have big fun on the bayou

Chorus:

Jambalaya and a crawfish pie and fillet gumbo
Cause tonight I'm gonna see my ma chaz amio
Pick guitar, fill fruit jar and be gay-o
Son of a gun, we'll have big fun on the bayou

(Harmonica Solo)

From Thibodeaux to Fontaineaux the place is buzzin'
Kinfolk come to see Yvonne by the dozen
We dress in style and go hog wild, me oh my oh
Son of a gun, we'll have big fun on the bayou

Chorus

(Harmonica solo)

Settle down, far from town, get him a pirogue
And he catch all the fish on the bayou
Swap his mom to buy Yvonne what she need-o
Son of a gun, we'll have big fun on the bayou

Chorus

Heartbreak Hotel

Elvis Presley

"**Heartbreak Hotel**" is a song recorded by American singer Elvis Presley. It was released as a single on January 27, 1956, Presley's first on his new record label RCA Victor. It was written by Tommy Durden, Mae Boren Axton, and Elvis Presley. A newspaper article about the suicide of a lonely man who jumped from a hotel window inspired the lyrics. Axton presented the song to Presley in November 1955 at a country music convention in Nashville. Presley agreed to record it, and did so on January 10, 1956, in a session with his band, the Blue Moon Boys, the guitarist Chet Atkins, and the pianist Floyd Cramer.

Ever since my baby left me, I found a new place to dwell.
It's down at the end of lonely street at Heartbreak Hotel.

Chorus:

I've been so lonely baby, I get so lonely, I get so lonely I could die.

And although it's always crowded, you still can find some room.
Where broken hearted lovers do cry away their gloom.

(repeat chorus)

Well, the Bell hop's tears keep flowin', and the desk clerk's dressed in black.
Well they been so long on lonely street, they ain't ever gonna look back.
(repeat chorus)

Hey now, if your baby leaves you, and you got a tale to tell.
Just take a walk down lonely street to Heartbreak Hotel.

Hound Dog

"**Hound Dog**" is a twelve-bar blues song written by Jerry Leiber and Mike Stoller. Recorded originally by Willie Mae "Big Mama" Thornton on August 13, 1952, in Los Angeles and released by Peacock Records in late February 1953, "Hound Dog" was Thornton's only hit record, selling over 500,000 copies, spending 14 weeks in the R&B charts, including seven weeks at #1. Thornton's recording of "Hound Dog" is listed as one of the Rock n Roll Hall of Fame's "500 Songs That Shaped Rock and Roll", and was inducted into the Grammy Hall of Fame in February 2013.

"Hound Dog" has been recorded more than 250 times. The best-known version of "Hound Dog" is the July 1956 recording by Elvis Presley, which is ranked No. 19 on *Rolling Stone* magazine's list of the 500 Greatest Songs of All Time. It is also one of the best-selling singles of all time. Presley's version, which sold about 10 million copies globally, was his best-selling song and "an emblem of the rock 'n' roll revolution".

You ain't nothing but a hound dog crying all the time
You ain't nothing but a hound dog crying all the time
Well, you ain't never caught a rabbit and you ain't no friend of mine

Well, they said you was high-classed but that is just a lie
Well, they said you was high-classed but that is just a lie
Well, you ain't never caught a rabbit and you ain't no friend of mine

Blue Suede Shoes

"**Blue Suede Shoes**" is a rock-and-roll standard written and first recorded by Carl Perkins in 1955. It is considered one of the first rockabilly records, incorporating elements of blues, country and pop music of the time. Perkins's original version of the song was on the Cashbox Best Selling Singles list for 16 weeks and spent two weeks in the number 2 position. Elvis Presley performed his version of the song three different times on national television. It was also recorded by Buddy Holly and Eddie Cochran among many others.

Well it's a one for the money, two for the show three to get ready
now go cat go but don't you step on my blue suede shoes
You can do anything but lay off of my blue suede shoes

Well you can knock me down, step in my face, slander my name all over the place
Do anything that you want to do but ah, ah, honey, lay off of my shoes
and don't you step on my blue suede shoes
You can do anything but lay off of my blue suede shoes

Well you can burn my house, steal my car, drink my liquor from an old fruit jar
and do anything that you want to do
But ah, ah, honey, lay off of my shoes and don't you
step on my blue suede shoes you can do anything but lay off of my blue suede shoes

Repeat 1st verse

Blue, blue, blue suede shoes
Blue, blue, blue suede shoes
Blue, blue, blue suede shoes

You can do anything but lay off of my blue suede shoes

IN THE JAILHOUSE NOW

"In the Jailhouse Now" is an American novelty blues song originally found in vaudeville performances from the early 20th century, usually credited to Jimmie Rodgers. Rodgers version of "In the Jailhouse Now" was recorded February 15, 1928, in Camden, New Jersey, and features Rodgers on vocals and guitar, with Ellsworth T. Cozzens playing banjo. Rodgers included his famous yodel throughout the song. He recorded a sequel titled "In the Jailhouse Now—No. 2" in Hollywood, California in 1930, which follows the misadventures of a man named Campbell. The song has been covered many times.

I had a friend named Ramblin' Bob, he use-ta steal, gamble and rob
He thought he was the smartest guy around
But I found out last Monday, that Bob got locked up Sunday
They got him in the jailhouse way downtown

He's in the jailhouse now! He's in the jailhouse now!
Well I told him once or twice "Stop playin' cards and a shootin' dice!"
He's in the jailhouse now!

Ah yo-da lay-eee-he yo-teeee Ah yo da lay e-oh-de-oh-toooo
Yo da lay-e-heee Yo da lay-e-heee Yo da lay-heeeeeeee

Bob liked to play his poker, Pinochle, Whist and Yoker
But shooting dice was his favorite game
Well he got throwed in jail, with nobody to go his bail
The judge done said that he refused the fine

He's in the jailhouse now! He's in the jailhouse now!
Well I told him once or twice "Stop playin' cards and a shootin' dice!"
He's in the jailhouse now!

Ah yo-da lay-eee-he yo-teeee Ah yo da lay e-oh-de-oh-toooo
Yo da lay-e-heee Yo da lay-e-heee Yo da lay-heeeeeeee

Well I went out last Tuesday I met a girl named Susie
I said I was the swellest guy around
Well we started to spendin' my money And she started to callin' me honey
We took in every cabaret in town

We're in the jailhouse now! We're in the jailhouse now!
Well I told that judge right to his face "I don't like to see this place!"
We're in the jailhouse now!

Ah yo-da lay-eee-he yo-teeee Ah yo da lay e-oh-de-oh-toooo
Yo da lay-e-heee Yo da lay-e-heee Yo da lay-heeeeeeee

BIG ROCK CANDY MOUNTAIN

"Big Rock Candy Mountain", first recorded by Harry McClintock in 1928, is a folk music song about a hobo's idea of paradise. It is a place where "hens lay soft boiled eggs" and there are "cigarette trees." McClintock claimed to have written the song in 1895, based on tales from his youth hoboeing through the United States, but some believe that at least aspects of the song have existed for far longer. The song was first recorded by McClintock, also known by his "hobo" name of Haywire Mac. McClintock claimed credit for writing the song, though it was likely partially based on other ballads, including "An Invitation to Lubberland" and "The Appleknocker's Lament". Other popular itinerant songs of the day such as "Hobo's Paradise", "Hobo Heaven", "Sweet Potato Mountains" and "Little Streams of Whiskey" likely served as inspiration, as they mention concepts similar to those in "Big Rock Candy Mountain"

One evening as the sun went down and the jungle fires were burning,
Down the track came a hobo hiking, And he said, "Boys, I'm not turning
I'm headed for a land that's far away besides the crystal fountains
So come with me, we'll go and see The Big Rock Candy Mountains

In the Big Rock Candy Mountains, there's a land that's fair and bright,
Where the handouts grow on bushes and you sleep out every night.
Where the boxcars all are empty and the sun shines every day
And the birds and the bees and the cigarette trees
The lemonade springs where the bluebird sings
In the Big Rock Candy Mountains.

In the Big Rock Candy Mountains All the cops have wooden legs
And the bulldogs all have rubber teeth and the hens lay soft-boiled eggs
The farmers' trees are full of fruit and the barns are full of hay
Oh I'm bound to go Where there ain't no snow
Where the rain don't fall ahe winds don't blow
In the Big Rock Candy Mountains.

In the Big Rock Candy Mountains You never change your socks
And the little streams of alcohol come trickling down the rocks
The brakemen have to tip their hats and the railway bulls are blind
There's a lake of stew and of whiskey too
You can paddle all around it in a big canoe
In the Big Rock Candy Mountains

In the Big Rock Candy Mountains, The jails are made of tin.
And you can walk right out again, just as soon as you are in.
There ain't no short-handled shovels, no axes, saws nor picks,
I'm bound to stay where you sleep all day,
Where they hung the jerk who invented work
In the Big Rock Candy Mountains.

(Whistling part)

I'll see you all this coming fall In the Big Rock Candy Mountains

Peggy Sue

Buddy Holly and the Crickets

"**Peggy Sue**" is a rock-n-roll song written by Buddy Holly, Jerry Allison, and Norman Petty, recorded and released as a single by Holly in early July of 1957. The song was originally entitled "Cindy Lou", after Holly's niece, the daughter of his sister Pat Holley Kaiter. The title was later changed to "Peggy Sue" in reference to Peggy Sue Gerron, the girlfriend (and future wife) of Jerry Allison, the drummer for the Crickets, after the couple had temporarily broken up.

If you knew Peggy Sue, then you'd know why I feel blue
About Peggy, 'bout Peggy Sue
Oh, well, I love you gal, yes, I love you Peggy Sue.

Peggy Sue, Peggy Sue, pretty, pretty, pretty, pretty, Peggy Sue,
Oh, my Peggy, my Peggy Sue
Oh, well, I love you gal, and I need you, Peggy Sue.

I love you Peggy Sue, with a love so rare and true,
Oh, Peggy, My Peggy Sue;
Oh, well, I love you gal, yes, I want you, Peggy Sue.

(Guitar solo)

Peggy Sue, Peggy Sue, Oh how my heart yearns for you
Oh, Pa-he-ggy, my Pa-he-ggy Sue;
Oh, well, I love you gal, and I need you, Peggy Sue.
Oh, well, I love you gal, yes, I want you, Peggy Sue.

Hello Mary Lou

"Hello Mary Lou" is a song written by U.S. singer Gene Pitney first recorded by Johnny Duncan in 1960, and later by Ricky Nelson in 1961. Nelson's version, issued as the B-side of his No. 1 hit "Travelin' Man" reached No. 9 on the *Billboard* Music Charts on May 28, 1961. In the United Kingdom where it was released as an A-side (with "Travelin' Man" as the B-side), it reached No. 2. It was also a hit in much of Europe, particularly Norway, where it spent 14 weeks at No. 1. In New Zealand, the song reached No. 4

Hello Mary Lou, good-bye heart,
Sweet Mary Lou I'm so in love with you,
I knew Mary Lou we'd never part,
So hello Mary Lou, good-bye heart,

She passed me by one sunny day, flashed those big brown eyes my way,
And oooh I wanted you forever more,
Now I'm not one who gets around, Swear my feet stuck to the ground,
And though I never did meet you before,

I said Hello Mary Lou, Good-bye heart, Sweet Mary Lou I'm so in love with you,
I knew Mary Lou, We'd never part, So hello Mary Lou, Good-bye heart,

Guitar solo

I saw your face I heard your voice believe me I just had no choice
Wild horses couldn't make me stay away, I thought about a moon lit night
arms around you good and tight that's all I had to see for me to say

Chorus

Rhinestone Cowboy

"**Rhinestone Cowboy**" is a song written by Larry Weiss and most famously recorded by American country music singer Glen Campbell with instrumental backing by the Wrecking Crew. The song enjoyed immense popularity with both country and pop audiences when it was released in 1975.

I've been walkin' these streets so long
Singin' this same old song
I know every crack on these dirty sidewalks of Broadway

Where hustle is the name of the game
And nice guys get washed away like the snow and the rain
There's been a load of compromising on the road to my horizon
But I'm gonna be where the lights are shinin' on me

CHORUS:

Like a Rhinestone cowboy
Riding out on a horse in a star-spangled rodeo
Rhinestone cowboy,
Getting cards and letters from people I don't even know
And offers comin' over the phone

Well, I really don't mind the rain,
And a smile can hide the pain
But you're down when you're ridin' a train that's takin' the long way

But I dream of the things I will do
With a subway ticket and a dollar tucked in my shoe
There's been a load of compromising on the road to my horizon
But I'm gonna be where the lights are shining on me

CHORUS

Cabaret

"**Cabaret**" is the title song from the 1966 musical of the same name. It is sung by the character Sally Bowles. The music was composed by John Kander and the lyrics by Fred Ebb. Louis Armstrong covered this song.

What good is sitting alone in your room?
Come, hear the music play!
Life is a cabaret, ole chum, come to the cabaret.

Put down that knittin', that book and the broom,
it's time for a holiday.

Life is a cabaret, ole chum, so come to the cabaret.

Come taste the wine, come hear the band,
yes, it's time for celebratin'.
Right this way, your table's waitin'.

No use permittin' some prophet of doom
to wipe every smile away.
Life is a cabaret, ole chum, so come to the cabaret.

(Instrumental)

Come taste the wine, come hear the band,
yes, it's time for celebratin'.
Right this way, your table's waitin'.

No thought for admittin' the prince of doom,
Yes, it's not that long a stay.
Life is a cabaret, old chum, only a cabaret, old chum,
So come to the caba-ret.

What A Wonderful World

"What a Wonderful World" is a song written by Bob Thiele (as "George Douglas") and George David Weiss. It was first recorded by Louis Armstrong and released in 1967 as a single, which topped the pop charts in the United Kingdom. Thiele and Weiss were both prominent in the music world (Thiele as a producer and Weiss as a composer/performer). Armstrong's recording was inducted into the Grammy Hall of Fame in 1999. The publishing for this song is controlled by Memory Lane Music Group, Carlin Music Corp. and BMG Rights Management.

I see trees of green, red roses too
I see them bloom, for me and you,
And I think to myself, What a wonderful world.

I see skies of blue and clouds of white,
The bright blessed day, the dark sacred night,
And I think to myself, what a wonderful world

The colors of the rainbow, so pretty in the sky
Are also on the faces of people goin' by
I see friends shaking hands, saying, "How do you do?"
They're really saying, "I love you."

I hear babies cry, I watch them grow
They'll learn much more than I'll ever know,
And I think to myself, what a wonderful world

Yes I think to myself, what a wonderful world!

KING OF THE ROAD

Roger Miller

"**King of the Road**" is a 1964 song written and originally recorded by country singer Roger Miller. The lyrics tell of the day-to-day life of a vagabond hobo who, despite being poor (a "man of means by no means"), revels in his freedom, describing himself humorously as the "king of the road". It was Miller's fifth single for Smash Records. The popular crossover record hit No. 1 on the US Country chart, No. 4 on the *Billboard* Hot 100, and No. 1 on the Easy Listening surveys. It was also No. 1 in the UK Singles Chart, and in Norway. Miller recalled that the song was inspired when he was driving and saw a sign on the side of a barn that read, "Trailers for sale or rent". This would become the opening line of the song.

Trailers for sale or rent,
rooms to let fifty cents,
No phone, no pool, no pets,
I ain't got no cigarettes,
Ah, but two hours of pushin' broom,
buys a eight by ten four bit room,
I'm a man of means by no means, King of the Road,

Third boxcar midnight train,
destination Bangor Main,
Old worn out suit and shoes,
I don't pay no union dues,
I smoke old stogies I have found,
short but not too big around,
I'm a man of means by no means, King of the Road,

I know every engineer on every train,
All of their children and all of their names,
And every handout in every town,
And every lock that ain't locked when no one's around,

I sing, trailers for sale or rent,
rooms to let fifty cents,
No phone, no pool, no pets,
I ain't got no cigarettes,
Ah, but two hours of pushin' broom,
buys a eight by ten four bit room,
I'm a man of means by no means, King of the Road,
I'm a man of means by no means, King of the Road.

Kaw-Liga

Hank Williams

"**Kaw-Liga**" is a country music song written by Hank Williams and Fred Rose. "Kaw-Liga" is one of just a handful of songs that Williams wrote with Fred Rose, who produced his records and published his songs through his company Acuff-Rose. Kowaliga is a community in central Alabama on Lake Martin. Named after a legendary Indian for which a wooden statue was later placed near the lake, the song was written by Hank when he was staying at a lakeside cabin that he owned and still stands today.

Kaw-liga was a wooden Indian standing by the door,
He fell in love with an Indian maid over in the antique store.
Kaw-liga! Just stood there and never let it show,
So she could never answer "Yes or No"

He always wore his Sunday feathers and held a tomahawk.
The maiden wore beads and braids and hoped someday he'd talk.
Kaw-liga! Too stubborn to ever show a sign,
Because his heart was made of knotty pines.

Chorus:

Poor old Kaw-Liga, he never got a kiss
Poor old Kaw-Liga, he don't know what he missed
Is it any wonder that his face is red?
Kaw-liga, that poor old wooden head

Kaw-liga was a lonely Indian, never went nowhere
His heart was set on the Indian maid with the coal black hair
Kaw-liga, just stood there and never let it show
So she could never answer "yes" or "no"

Then one day a wealthy customer bought the Indian maid,
And took her oh so far away, but old Kaw-liga stayed
Kaw-liga, just stands there as lonely as can be
And wishes he was still an old pine tree

Chorus

Good Hearted Woman

"**Good Hearted Woman**" is a song written by country music singers Waylon Jennings and Willie Nelson In 1969, while staying at the Fort Worth Motel in Fort Worth, Texas. Waylon Jennings was inspired to start writing the song when he saw an advertisement on a newspaper promoting Tina Turner as a "good hearted woman loving two-timing men", a reference to Ike Turner. Jennings went to talk to Nelson, who was in the middle of a poker game. He joined the game, and told Nelson about his idea. While they kept playing, they expanded the lyrics as Nelson's wife Connie Koepke was writing them down.

Jennings and Nelson recorded a duet version in 1975. It peaked at number one on *Billboard's* Hot Country Singles and at number 25 on the *Billboard* Hot 100. It was awarded with the Single of the Year award by the Country Music Association and gave Jennings and Nelson nationwide recognition.

A long time forgotten are dreams that just fell by the way
The good life he promised ain't what she's living today
But she never complains of the bad times or bad things he's done, Lord
She just talks about the good times they've had and all the good times to come.

CHORUS:

She's a good-hearted woman in love with a good-timin' man
She loves him in spite of his wicked ways that she just don't understand
Through teardrops and laughter, they'll pass through this world hand-in-hand,
A good-hearted woman loving her good timing man.

He like the night life, the bright lights and good-timin' friends
When the party's all over she'll welcome him back home again.
Lord knows she don't understand him, but she does the best that she can
'Cause she's a good-hearted woman; she loves her good timin' man.

CHORUS

YOUR CHEATIN' HEART

HANK WILLIAMS

"**Your Cheatin' Heart**" is a song written and recorded by country music singer-songwriter Hank Williams in 1952, regarded as one of country's most important standards. Country music historian Colin Escott writes that "the song - for all intents and purposes - defines country music." He was inspired to write the song while driving with his fiancée from Nashville, Tennessee to Shreveport, Louisiana. . After describing his first wife Audrey Sheppard as a "Cheatin' Heart", he dictated in minutes the lyrics to Billie Jean Jones. Produced by Fred Rose, Williams recorded the song on his last session at Castle Records in Nashville, Tennessee, on September 23, 1952. "Your Cheatin' Heart" was released in January 1953. Propelled by Williams' recent death during a trip to a New Year's concert in Canton, Ohio, the song became an instant success. It topped Billboard's Country & Western chart for six weeks, while over a million units were sold. The success of the song continued. Joni James' version reached number two on *Billboard's* Most Played in Jukeboxes the same year, while Ray Charles' 1962 version reached number 29 on the *Billboard Hot 100* and 13 on the UK Singles Chart. The song ranked at 217 on Rolling Stone's 500 Greatest Songs of All Time, and was ranked number 5 on Country Music Television's Greatest Songs in Country Music.

Your cheatin' heart will make you weep
You'll cry and cry and try to sleep
But sleep won't come the whole night through
Your cheatin' heart will tell on you

When tears come down like fallin' rain
You'll toss around and call my name

You'll walk the floor the way I do
Your cheatin' heart will tell on you

(Instrumental)

Your cheatin' heart will pine someday, and crave the love you threw away
The time will come when you'll be blue, your cheatin' heart will tell on you

When tears fall down like fallin' rain, you'll toss around and call my name
You'll walk the floor the way I do, your cheatin' heart will tell on you

Wake Up Little Susie

Everly Bros.

"**Wake Up Little Susie**" is a popular song written by Felice and Boudleaux Bryant and published in 1957. The song is best known in a recording by The Everly Brothers, issued by Cadence Records. The Everly Brothers record reached number one on the *Billboard* Pop chart and the Cash Box Best Selling Records chart, despite having been banned from Boston radio stations for lyrics that, at the time, were considered suggestive, according to a 1986 interview with Don Everly. "Wake Up Little Susie" also spent seven weeks atop the *Billboard* country chart and got to number two on the UK Singles Chart. The song was ranked at #318 on the *Rolling Stone* magazine's list of The 500 Greatest Songs of All Time.

Wake up little Susie, wake up

Wake up little Susie, wake up

The movie wasn't so hot, it didn't have much of a plot
We fell asleep, our goose is cooked, our reputation is shot
Wake up little Susie, wake up little Susie

What are you gonna tell your mamma?
What are you gonna tell your pa?
What are we gonna tell our friends when they say "ooh la la"?

Wake up little Susie, wake up little Susie
Well I told your momma that you'd be home by ten
Well now Susie baby looks like we goofed again
Wake up little Susie, wake up little Susie, we gotta go home

Wake up little Susie, wake up,
Wake up little Susie, wake up

We both fell sound asleep, wake up little Susie and weep
The movie's over, it's four o'clock and we're in trouble deep
Wake up little Susie, wake up little Susie

What are you gonna tell your mamma? What are you gonna tell your pa?
What are we gonna tell our friends when they say "ooh la la"?
Wake up little Susie, wake up little Susie
We gotta go home!

Bye, Bye Love

Everly Bros.

"**Bye Bye Love**" is a popular song written by Felice and Boudleaux Bryant and published in 1957. It is best known in a debut recording by the Everly Brothers, issued by Cadence Records. The song reached number 2 on the US *Billboard* Pop charts and number 1 on the Cash Box Best Selling Record charts. The Everly Brothers' version enjoyed major success as a country song, reaching number 1 in the spring of 1957. The Everlys' "Bye Bye Love" is ranked 210th on *Rolling Stone* magazine's list of "The 500 Greatest Songs of All Time,"

Bye, bye love! Bye, bye happiness! Hello loneliness! I think I'm gonna cry.
Bye, bye love! Bye, bye sweet caress. Hello emptiness. I feel like I could die.
Bye, bye my love, bye, bye.

There goes my baby with someone new. She sure looks happy. I sure am blue.
She was my baby, 'til he stepped in. Goodbye to romance that might have been.

Bye, bye love! Bye, bye happiness! Hello loneliness! I think I'm gonna cry.
Bye, bye love! Bye, bye sweet caress. Hello emptiness. I feel like I could die.
Bye, bye my love, bye, bye.

I'm through with romance! I'm through with love.
I'm through with counting the stars above.
And here's the reason that I'm so free
My lovin' baby is through with me

Bye, bye love! Bye, bye happiness! Hello loneliness! I think I'm gonna cry.
Bye, bye love! Bye, bye sweet caress. Hello emptiness. I feel like I could die.
Bye, bye my love, bye, bye.
Bye, bye my love, bye, bye.
Bye, bye my love, bye, bye.

All I Have to Do Is Dream

Everly Brothers

"All I Have to Do Is Dream" is a popular song made famous by The Everly Brothers, written by Boudleaux Bryant of the husband and wife songwriting team Felice and Boudleaux Bryant, and published in 1958. The song is ranked No. 142 on the Rolling Stone Magazine's list of The 500 Greatest Songs of All Time.

Drea-ea-ea-ea-eam, dream, dream, dream
Drea-ea-ea-ea-eam, dream, dream, dream

When I want you in my arms
When I want you and all your charms
Whenever I want you, all I have to do is
Drea-ea-ea-ea-eam, dream, dream, dream

When I feel blue in the night
And I need you to hold me tight
Whenever I want you, all I have to do is
Drea-ea-ea-ea-eam

I can make you mine, taste your lips of wine
Anytime night or day
Only trouble is, gee whiz
I'm dreamin' my life away

I need you so, that I could die
I love you so, and that is why
Whenever I want you, all I have to do is
Drea-ea-ea-ea-eam, dream, dream, dream

I can make you mine, taste your lips of wine
Anytime, night or day
Only trouble is, gee whiz
I'm dreamin' my life away

I need you so, that I could die
I love you so, and that is why
Whenever I want you, all I have to do is
Drea-ea-ea-ea-eam, dream, dream, dream 3x

City of New Orleans

Steve Goodman

"City of New Orleans" is a folk song written by Steve Goodman (and first recorded for Goodman's self-titled 1971 album), describing a train ride from Chicago to New Orleans on the Illinois Central Railroad's City of New Orleans in bittersweet and nostalgic terms. Goodman got the idea while traveling on the Illinois Central line for a visit to his wife's family. The song has been recorded by numerous artists both in the US and Europe, including two major hit versions: first by Arlo Guthrie in 1972, and later by Willie Nelson in 1985.

Riding on the City of New Orleans, Illinois Central, Monday morning rail
Fifteen cars and fifteen restless riders
Three conductors and twenty-five sacks of mail.

All along the south bound odyssey, the train pulls out of Kenkakee
Rolls along past houses farms and fields
Passing trains that have no name, freight yards of old black men.
And graveyards of rusted automobiles.

Chorus:

Good morning America, how are you?
Say, don't you know me? I'm your native son.
I'm the train they call the City of New Orleans
I'll be gone five hundred miles when the day is done.

Dealing card games with the old men in the club car
Penny a point ain't no one keeping score
Pass the paper bag that holds the bottle
Feel the wheels rumbling 'neath the floor

And the sons of Pullman porters and the sons of engineers
Ride their father's magic carpets made of steel
Mother with her babes asleep rocking to the gentle beat
And the rhythm of the rails is all they feel.

(Chorus)

Night time on the City of New Orleans, changing cars in Memphis Tennessee
Half way home we'll be there by morning
through the Mississippi darkness rolling down to the sea.

But all the towns and people seem to fade into a dark dream
And the steel rail still ain't heard the news
The conductor sings his songs again, the passengers will please refrain
This train got the disappearing railroad blues.

Chorus:

Good night America, How are you?
Say, don't you know me, I'm your native son.
I'm the train they call the City of New Orleans
I'll be gone five hundred miles when the day is done.

MIDNIGHT SPECIAL

"Midnight Special" is a traditional folk song thought to have originated among prisoners in the American South. Lyrics appearing in the song were first recorded in print by Howard Odum in 1905. The first printed reference to the song itself was in a 1923 issue of *Adventure* magazine, a three-times-a-month pulp magazine published by the Ridgway Company. In 1927 Carl Sandburg published two different versions of "Midnight Special" in his *The American Songbag*, the first published versions. The song was first commercially recorded on the Okeh label in 1926 as "Pistol Pete's Midnight Special" by Dave "Pistol Pete" Cutrell (a member of McGinty's Oklahoma Cowboy Band). Cutrell follows the traditional song except for semi-comedic stanzas about McGinty and Gray and "a cowboy band":

**Well, you wake up in the mornin' You hear the work bell ring
And they march you to the table You see the same old thing
Ain't no food upon the table And no fork up in the pan
But you'd better not complain, boy You'll get in trouble with the man**

CHORUS:

**Let the midnight special Shine the light on me
Let the midnight special Shine the light on me
Let the midnight special Shine the light on me
Let the midnight special Shine the ever-lovin' light on me**

**Yonder come Miss Rosie How in the world did you know
By the way she wears her apron And the clothes she wore
Umbrella on her shoulder Piece of paper in her hand
She come to see the gov'nor She wanna free her man**

(Chorus)

**If you're ever in Houston Ooh, you'd better do right
You'd better not gamble And you'd better not fight
Or the sheriff will grab ya And the boys'll bring you down
The next thing you know, boy Ooh, you're prison-bound**

Chorus x4 (END)

Take Me Home Country Road

John Denver

"**Take Me Home, Country Roads**" is a song written by Bill Danoff, Taffy Nivert, and John Denver that was derived from a poem written in a letter to them by their friend, John Albert Fitzgerald who was residing in West Virginia at the time. It was first recorded by John Denver and included on his 1971 breakout album *Poems, Prayers & Promises*. The song was a success on its initial release and was certified Gold by the RIAA on August 18, 1971. The song became one of John Denver's most popular and beloved songs, and is still very popular around the world. It has continued to sell, with over a million digital copies sold in the United States. It is considered to be Denver's signature song. The song also has a prominent status as an iconic symbol of West Virginia, which it describes as "almost Heaven"; for example, it was played at the funeral memorial for U.S. Senator Robert Byrd in July 2010. In March 2014, it became the official state anthem of West Virginia.

Almost Heaven, West Virginia, Blue Ridge Mountains, Shenandoah River
Life is old there, older than the trees,
younger than the mountains, blowing like a breeze

Chorus:

Country road, take me home, to the place I belong
West Virginia, mountain mama, take me home, country road

All my memories gather round her, miner's lady, stranger to blue water
Dark and dusty, painted on the sky, misty taste of moonshine, teardrop in my eye

Chorus

I hear her voice, in the morning hours she calls me
The radio reminds me of my home far away
And driving down the road I get the feeling that
I should have been home yesterday, yesterday

Country road, take me home, to the place I belong
West Virginia, mountain mama, take me home, country road

Country road, take me home, to the place I belong
West Virginia, mountain mama, take me home, country road
Take me home, country road

Let It Be

"**Let It Be**" is a song by the English rock band the Beatles, released in March 1970 as a single, and as the title track of their album *Let It Be*. At the time, it had the highest debut on the *Billboard* Hot 100, reaching number 6. It was written and sung by Paul McCartney. It was their final single before McCartney announced his departure from the band. Both the *Let It Be* album and the US single "The Long Winding Road" were released after McCartney's announced departure from and the subsequent break-up of the group.

When I find myself in times of trouble, Mother Mary comes to me
Speaking words of wisdom, Let it be
And in my hour of darkness, she is standing right in front of me
Speaking words of wisdom, Let it be

Let it be, let it be, let it be, let it be
Whisper words of wisdom, let it be

And when the broken hearted people living in the world agree
There will be an answer, Let it be
But though they may be parted, there is still a chance that they may see
There will be an answer, Let it be

CHORUS:

Let it be, let it be, let it be, let it be
There will be an answer, let it be
Let it be, let it be, let it be, let it be
Whisper words of wisdom, let it be

(Instrumental)

Let it be, let it be, let it be, let it be
Whisper words of wisdom, let it be

And when the night is cloudy,
There is still a light that shines on me
Shine on till tomorrow, let it be

I wake up to the sound of music, Mother Mary comes to me
Speaking words of wisdom, let it be

Let it be, let it be, let it be, let it be
There will be an answer, let it be
Let it be, let it be, let it be, let it be
Whisper words of wisdom, let it be

Ghost Riders in the Sky

"(Ghost) Riders in the Sky: A Cowboy Legend" is a cowboy-styled country/western song written in 1948 by American songwriter, film and television actor Stan Jones. The tune sounds similar to "Spancil Hill" (traditional Irish folk song by Michael Considine, Irish emigrant to the United States in the 1870s) A number of versions were crossover hits on the pop charts in 1949, the most successful being by Vaughn Monroe. The original version by Stan Jones himself was recorded in late 1948, and composer Eden Ahbez sent the song to Burl Ives, who recorded his own version a year later. Many artists have covered this song, including Burl Ives (1949), Bing Crosby (1949), The Ventures (1961), Tom Jones (1967), Elvis Presley (1970), and Johnny Cash (1979),

An old cowboy went riding out one dark and windy day,
Up - on a ridge he rested as he went along his way,
When all at once a mighty herd of red-eyed cows he saw,
Plowin' through the ragged sky, and up a cloudy draw,

Their brands were still on fire and their hooves were made of steel,
Their horns were black and shiny and their hot breath he could feel,
A bolt of fear went through him as they thundered through the sky,
For he saw the riders coming hard, and he heard their mournful cry.

Chorus:

Yippe-ai - oh, yippee-a i- / ay, Ghost riders in the sky,

(Instrumental Break)

Their faces gaunt, their eyes were blurred, their shirts all soaked with sweat,
He's ridin' hard to catch that herd but he ain't caught them yet,
Cause they've got to ride for - ever on that range up in the sky,
All horses snortin' fire, as they ride on, hear them cry.

As the riders loped on by him, he heard one call his name,
If you want to save your soul from hell, a ridin' on our range,
Then cowboy change your ways today or with us you will ride,
Trying to catch the devil's herd, a - cross these endless skies.

Chorus:

Yippe-ai - oh, yippee-ai - ay, Ghost riders in the sky,
Ghost riders in the sky

Georgia on My Mind

"Georgia on My Mind" is a song written in 1930 by Hoagy Carmichael (music) and Stuart Gorrell (lyrics), now often associated with the version by Ray Charles, a native of Georgia, who recorded it for his 1960 album *The Genius Hits the Road*. It became the official state song of Georgia in 1979. Although it is frequently asserted that the lyrics were written not about the state of Georgia, but rather for Carmichael's sister, Georgia Carmichael. Hoagy Carmichael himself contradicted this view with his recounting of the origin of the song in his second autobiography *Sometimes I Wonder*. Carmichael wrote that the song was composed when bandleader Frankie Trumbauer suggested that he write about the state of Georgia. According to Carmichael, Trumbauer also suggested the opening lyrics should be "Georgia, Georgia ..." with the remaining lyrics coming from Gorrell. Carmichael made no mention at all of his sister in his telling of the song's genesis. The song was first recorded on September 15, 1930, in New York by Hoagy Carmichael and His Orchestra.

Georgia, Georgia, the whole day through
Just an old sweet song keeps Georgia on my mind

Georgia, Georgia, a song of you
Comes sweet and clear as moonlight through the pines

Other arms reach out to me
Other eyes smile tenderly
Still in peaceful dreams I see
The road leads back to you

Georgia, Georgia, no peace I find
Just an old sweet song keeps Georgia on my mind

Other arms reach out to me
Other eyes smile tenderly
Still in peaceful dreams I see
The road leads back to you

Georgia, Georgia, no peace I find
Just an old sweet song keeps Georgia on my mind
Just an old sweet song keeps Georgia on my mind

On the Road Again

Willie Nelson

"**On the Road Again**" is a song written and made famous by country music singer Willie Nelson. The song, about life on tour, came about when the executive producer of the film *Honeysuckle Rose* approached Nelson about writing the song for the film's soundtrack. "On the Road Again" became Nelson's 9th Country & Western No. 1 hit overall (6th as a solo recording act) in November 1980, and became one of Nelson's most recognizable tunes. In addition, the song reached No. 20 on the *Billboard* Hot 100, and No. 7 on the Adult Contemporary chart. It was his biggest pop hit to that time and won him a Grammy Award for Best Country Song a year later.

On the road again, just can't wait to get on the road again
The life I love is makin' music with my friends
And I can't wait to get on the road again

Chorus:

On the road again, like a band of gypsies we go down the highway
We're the best of friends, insisting that the world be turnin' our way
And our way, is on the road again
Just can't wait to get on the road again
The life I love is makin' music with my friends
And I can't wait to get on the road again
And I can't wait to get on the road again

Crazy

Written by Willie Nelson

"**Crazy**" is a ballad composed by Willie Nelson. It has been recorded by several artists, most notably by Patsy Cline, whose version was a No. 2 country hit in 1962. Partly due to the genre-blending nature of the song, it has been covered by dozens of artists in several genres over the years; nevertheless, the song remains inextricably linked with Cline. Nelson's own version appears on his 1962 debut album *...And Then I Wrote*. With some help from a friend named Oliver English, Nelson wrote the song in early 1961; at the time he was a journeyman singer-songwriter who had written several hits for other artists but had not yet had a significant recording of his own. Nelson originally wrote the song for country singer Billy Walker who turned it down for the same reason Roy Drusky turned down "I Fall to Pieces" the previous year - that it was "a girl's song". The song's eventual success helped launch Nelson as a performer as well as a songwriter.

Crazy, I'm crazy for feeling so lonely
I'm crazy, crazy for feeling so blue
I knew you'd love me as long as you wanted
And then someday you'd leave me for somebody new

Worry, why do I let myself worry?
Wond'ring what in the world did I do?
Crazy for thinking that my love could hold you

I'm crazy for trying and crazy for crying
And I'm crazy for loving you

Crazy for thinking that my love could hold you
I'm crazy for trying and crazy for crying
And I'm crazy for loving you.

Mama TRIED

Merle Haggard

"**Mama Tried**" is a song written and recorded by American country music artist Merle Haggard. It was released in July 1968 as the first single and title track from the album *Mama Tried*. The song became one of the cornerstone songs of his career. It won the Grammy Hall of Fame Award in 1999, and was selected for preservation in the National Recording Registry due to its "cultural, historic, or artistic significance" on March 23, 2016, just 14 days before Haggard's death.

First thing I remember knowin' was a lonesome whistle blowin'
And a young-on's dream of growing up to ride
On a freight train leaving town, not knowing where I'm bound
And no one could change my mind, but Mama tried

One and only rebel child, from a family meek and mild
Mama seemed to know what lay in store
'Spite of all my Sunday learnin', toward the bad I kept on turnin'
'Til Mama couldn't hold me anymore

CHORUS:

And I turned twenty-one in prison doing life without parole
No one could steer me right, but Mama tried, Mama tried
Mama tried to raise me better, but her pleading I denied
that leaves only me to blame, 'cause Mama tried

Dear old Daddy rest his soul, he left my mom a heavy load
She tried so very hard to fill his shoes
Working hours without rest, she wanted me to have the best
She tried to raise me right, but I refused

CHORUS

Sunny Side of Life

Keep On the Sunny Side is a popular American song originally written in 1899 by Ada Blenkhorn (1858–1927) with music by J. Howard Entwisle (1866–1903). The song was popularized in a 1928 recording by the Carter Family. A recording of the song with The Whites was featured in the 2000 movie *O Brother, Where Art Thou?* A variant, "Stay On The Sunny Side", is sometimes sung as a campfire song. It features only the chorus, with some altered lyrics ("You'll feel no pain as we drive you insane"), with knock-knock jokes being told between choruses.

There's a dark & a troubled side of life
There's a bright, there's a sunny side, too
Tho' we meet with the darkness and strife
The sunny side we also may view

Chorus:

Keep on the sunny side, always on the sunny side,
Keep on the sunny side of life
It will help us ev'ry day, it will brighten all the way
If we'll keep on the sunny side of life

(Instrumental)

The storm and its fury broke today,
Crushing hopes that we cherish so dear;
Clouds and storms will, in time, pass away
The sun again will shine bright and clear.

Chorus

(Instrumental)

Let us greet with the song of hope each day
Tho' the moment be cloudy or fair
Let us trust in our Saviour away
Who keepeth everyone in His care

Chorus (x2)

Somewhere Over the Rainbow

"**Over the Rainbow**" (often referred to as "**Somewhere over the Rainbow**") is a ballad, with music by Harold Arlen and lyrics by E.Y. Harburg. It was written for the movie *The Wizard of Oz* (1939) and was sung by actress Judy Garland, in her starring role as Dorothy Gale. The song won the Academy Award for Best Original Song and became Garland's signature song, as well as one of the most enduring standards of the 20th century.

About five minutes into the film, Dorothy sings the song after failing to get her aunt and uncle to listen to her relate an unpleasant incident involving her dog, Toto, and the town spinster, Miss Gulch. Dorothy's Aunt Em tells her to "find yourself a place where you won't get into any trouble". This prompts Dorothy to walk off by herself, musing to Toto, "'Some place where there isn't any trouble.' Do you suppose there is such a place, Toto? There must be. It's not a place you can get to by a boat, or a train. It's far, far away. Behind the moon, beyond the rain..." at which point she begins singing.

Somewhere over the rainbow, way up high
There's a land that I heard of once in a lullaby

Somewhere over the rainbow skies are blue
and the dreams that you dare to dream really do come true

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

Somewhere over the rainbow skies are blue
and the dreams that you dare to dream really do come true

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

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

If happy little bluebirds fly beyond the rainbow
Why oh why can't I?

Edelweiss

"**Edelweiss**" is a show tune from the 1959 Rodgers and Hammerstein musical *The Sound of Music*. It is named after the edelweiss, a white flower found high in the Alps (*Leontopodium alpinum*). It was created for the 1959 Broadway production of *The Sound of Music* in the role originated by performer Theodore Bikel as a song for the character of Captain Georg Ludwig von Trapp. In the musical Captain von Trapp and his family sing this song during the concert near the end of Act II as a statement of Austrian patriotism in the face of the pressure put upon him to join the navy of Nazi Germany following the Anschluss. It is also Captain von Trapp's subliminal goodbye to his beloved homeland, using the flower as a symbol of his loyalty to Austria. In the 1965 film adaptation, the song is also sung by the Captain earlier in the film when he rediscovers music with his children.

Edelweiss, edelweiss
Every morning you greet me
Small and white, clean and bright
You look happy to meet me

Blossom of snow may you bloom and grow
Bloom and grow, forever

Edelweiss, edelweiss
Bless my homeland forever

(Repeat)

KUMBaya

Kum ba yah ("Come by Here") is a spiritual song first recorded in the 1920s. It became a standard campfire song in Scouting and summer camps and enjoyed broader popularity during the folk revival of the 1950s and 1960s. The song was originally a simple appeal to God to come and help those in need. According to an article in *Kodaly Envoy* by Lum Chee-Hoo, sometime between 1922 and 1931, members of an organization called the Society for the Preservation of Spirituals collected a version from the South Carolina coast. "Come by Yuh", as they called it, was sung in Gullah, the creole language spoken by the former slaves living on the Sea Islands of South Carolina and Georgia. It is possible this is the earliest version, if it was collected before 1926. Because the individual songs in this society's publications are not dated, however, it cannot be dated with certainty to before 1931.

Kum-ba-ya my Lord, kum-ba-ya
Kum-ba-ya my Lord, kum-ba-ya
Kum-ba-ya my Lord, kum-ba-ya
Oh Lord, kum-ba-ya

Someone's singing Lord, kum-ba-ya
Someone's singing Lord, kum-ba-ya
Someone's singing Lord, kum-ba-ya
Oh Lord, kum-ba-ya

Someone's laughing, Lord, kum-ba-ya
Someone's laughing, Lord, kum-ba-ya
Someone's laughing, Lord, kum-ba-ya
Oh Lord, kum-ba-ya

Someone's crying, Lord, kum-ba-ya
Someone's crying, Lord, kum-ba-ya
Someone's crying, Lord, kum-ba-ya
Oh Lord, kum-ba-ya

Someone's praying, Lord, kum-ba-ya
Someone's praying, Lord, kum-ba-ya
Someone's praying, Lord, kum-ba-ya
Oh Lord, kum-ba-ya

Someone's sleeping, Lord, kum-ba-ya
Someone's sleeping, Lord, kum-ba-ya
Someone's sleeping, Lord, kum-ba-ya
Oh Lord, kum-ba-ya Oh Lord, kum-ba-ya

Blowin' In the Wind

Bob Dylan

"**Blowin' in the Wind**" is a song written by Bob Dylan in 1962 and released as a single and on his album *The Freewheelin' Bob Dylan* in 1963. Although it has been described as a protest song, it poses a series of rhetorical questions about peace, war and freedom. The refrain "The answer, my friend, is blowin' in the wind" has been described as "impenetrably ambiguous: either the answer is so obvious it is right in your face, or the answer is as intangible as the wind". In 1994, the song was inducted into the Grammy Hall of Fame. In 2004, it was ranked number 14 on *Rolling Stone* magazine's list of the "500 Greatest Songs of All Time".

How many roads must a man walk down before you can call him a man?

Yes n how many seas must a white dove sail before she sleeps in the sand

Yes n' how many times must the cannon balls fly before they're forever banned

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

How many times must a man look up before he can see the sky

Yes n' how many ears must one man have before he can hear people cry

Yes n' how many deaths will it take till he knows that too many people have died

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

How many years can a mountain exist before it's washed to the sea

Yes n' how many years can some people exist before they're allowed to be free?

Yes n how many times can a man turn his head pretending he just didn't see?

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

I WALK THE LINE

Johnny Cash

"**I Walk the Line**" is a song written and recorded in 1956 by Johnny Cash. After three attempts with moderate chart ratings, it became Cash's first number one hit on the *Billboard* charts. It reached number 17 on the US pop charts. It remained on the record charts for over 43 weeks, and sold over 2 million copies. It has also been used on many LP's released from Sun Records, such as *With His Hot and Blue Guitar*, *Sings the Songs That Made Him Famous*, and *Sings Hank Williams*. It was the title song for a 1970 film starring Gregory Peck.

I keep a close watch on this heart of mine
I keep my eyes wide open all the time.
I keep the ends out for the tie that binds
Because you're mine, I walk the line

I find it very, very easy to be true
I find myself alone when each day is through
Yes, I'll admit that I'm a fool for you
Because you're mine, I walk the line

As sure as night is dark and day is light
I keep you on my mind both day and night
And happiness I've known proves that it's right
Because you're mine, I walk the line

You've got a way to keep me on your side
You give me cause for love that I can't hide
For you I know I'd even try to turn the tide
Because you're mine, I walk the line

I keep a close watch on this heart of mine
I keep my eyes wide open all the time.
I keep the ends out for the tie that binds
Because you're mine, I walk the line

Wabash Cannonball

"The Wabash Cannonball" is an American folk song about a fictional train, thought to have originated in the late nineteenth century. Its first documented appearance was on sheet music published in 1882, titled "The Great Rock Island Route" and credited to J. A. Roff.

Intro: Instrumental

From the great Atlantic Ocean to the wide Pacific shore,
To the green old flow'ring mountains, to the ice-bound Labrador
She's long and tall and handsome and known quite well to all.
She's the modern combination called the Wabash Cannonball.

So listen to the jingle, the jumble and the roar
as she glides along the woodlands, through the hills and by the shore.
Hear the mighty rush of the engine, and the lonesome hoboos squall,
While riding through the jungle on the Wabash Cannonball.

Instrumental

She came in from Birmingham on a cold and frosty day.
As she rolled into the station, you could hear the people say,
"There's a gal out there from Tennessee, she's long, boy, and tall.
She's the modern combination called the Wabash Cannonball."

So listen to the jingle, the jumble and the roar
as she glides along the woodlands, through the hills and by the shore.
Hear the mighty rush of the engine, and the lonesome hoboos squall,
While riding through the jungle on the Wabash Cannonball.

Instrumental

Now the Eastern states are dandy, so the all the people say,
From New York to Saint Louis and Chicago by the way,
From the lakes of Minnehaha where the laughing waters fall,
No change in standard gauging on the Wabash Cannonball.

So listen to the jingle, the jumble and the roar
as she glides along the woodlands, through the hills and by the shore.
Hear the mighty rush of the engine, and the lonesome hoboos squall,
While riding through the jungle on the Wabash Cannonball.

Instrumental

I'M SO LONESOME I COULD CRY

Hank Williams

"I'm So Lonesome I Could Cry" is a song written and recorded by American country music singer-songwriter Hank Williams in 1949. Williams wrote the song originally intending that the words be spoken, rather than sung, as he had done on several of his Luke the Drifter recordings. The song about loneliness was largely inspired by his troubled relationship with wife Audrey Sheppard. With evocative lyrics, such as the opening lines "Hear that lonesome whip-poor-will/He sounds too blue to fly," the song has been covered by a wide range of musicians. During his *Aloha From Hawaii* TV-special, Elvis Presley introduced it by saying, "I'd like to sing a song that's...probably the saddest song I've ever heard."

Hear the lonesome whippoorwill
He sounds too blue to fly
The midnight train is whining low
I'm So Lonesome I Could Cry

I never seen a night so long
When time goes crawling by
The moon just went behind a cloud
To hide its face and cry

Did you ever see a robin weep
When leaves began to die?
Like me he's lost the will to live
I'm so lonesome I could cry

The silence of a falling star
Lights up a purple sky
And as I wonder where you are
I'm so lonesome I could cry

AMAZING GRACE

"Amazing Grace" is a Christian hymn published in 1779, with words written by the English poet and Anglican clergyman John Newton (1725–1807). Newton wrote the words from personal experience. He grew up without any particular religious conviction, but his life's path was formed by a variety of twists and coincidences that were often put into motion by his recalcitrant insubordination. He was pressed (conscripted) into service in the Royal Navy, and after leaving the service, he became involved in the Atlantic slave trade. In 1748, a violent storm battered his vessel off the coast of County Donegal, Ireland, so severely that he called out to God for mercy, a moment that marked his spiritual conversion. He continued his slave trading career until 1754 or 1755, when he ended his seafaring altogether and began studying Christian theology. Ordained in the Church of England in 1764, Newton became curate of Olney, Buckinghamshire, where he began to write hymns with poet William Cowper. "Amazing Grace" was written to illustrate a sermon on New Year's Day of 1773. It is unknown if there was any music accompanying the verses; it may have simply been chanted by the congregation. It debuted in print in 1779 in Newton and Cowper's *Olney Hymns* but settled into relative obscurity in England. In the United States, however, "Amazing Grace" was used extensively during the Second Great Awakening in the early 19th century. It has been associated with more than 20 melodies, but in 1835 it was joined to a tune named "New Britain" to which it is most frequently sung today.

Amazing Grace, how sweet the sound,
That saved a wretch like me.
I once was lost, but now I'm found,
Was blind, but now I see.

'Twas grace that taught my heart to fear,
and grace my fears released. How precious
did that grace appear, the hour I first believed.

When we've been there ten thousand years,
bright shining as the sun,
we've no less days to sing God's praise
than when did when we first begun.

Amazing Grace, how sweet the sound,
That saved a wretch like me.
I once was lost, but now I'm found,
Was blind, but now I see
Was blind, but now I see

WILL THE CIRCLE BE UNBROKEN

"Will the Circle Be Unbroken?" is a popular Christian hymn written in 1907 by Ada R. Habershon with music by Charles H. Gabriel. The song is often recorded unattributed and, because of its age, has lapsed into the public domain.

I was standing by my window
On a cold and cloudy day
When I saw the hearse come rolling
For to carry my mother away.

Will the circle be unbroken?
By and by Lord, by and by
There's a better home awaiting
In the sky Lord, in the sky.

Well, I went back home, home was lonely
For my mother she was gone
And all my family there was cryin'
For our home felt sad and alone.

Will the circle be unbroken?
By and by Lord, by and by
There's a better home awaiting
In the sky Lord, in the sky.

Undertaker, undertaker
Won't you please drive slow
For that lady you are haulin'
Lord, I hate to see her go.

Will the circle be unbroken?
By and by Lord, by and by
There's a better home awaiting
In the sky Lord, in the sky.

Back in the Saddle Again

Gene Autry

"Back in the Saddle Again" was the signature song of American cowboy entertainer Gene Autry. It was co-written by Autry with Ray Whitley and first released in 1939. The song was associated with Autry throughout his career and was used as the name of Autry's autobiography in 1976. Members of the Western Writers of America chose it as one of the Top 100 Western songs of all time.

I'm back in the saddle again
Out where a friend is a friend
Where we sleep out every night
Where the only law is right
I'm back in the saddle again

Riding the range once more
Totin' my old '44
Where the long-horned cattle feed
On the lonely jipson weed
I'm back in the saddle again

Whoopy-ti-yi-yo
Rocking to and fro'
I'm back in the saddle again

Whoopy-ti-yi-ya
I'll be on my way
I'm back in the saddle again.

RED RIVER Valley

"Red River Valley" is a folk song and cowboy music standard of uncertain origins that has gone by different names—e.g., "Cowboy Love Song", "Bright Sherman Valley", "Bright Laurel Valley", "In the Bright Mohawk Valley", and "Bright Little Valley"—depending on where it has been sung. Edith Fowke offers anecdotal evidence that the song was known in at least five Canadian provinces before 1896. This finding led to speculation that the song was composed at the time of the 1870 Wolseley Expedition to Manitoba's northern Red River Valley. It expresses the sorrow of a local woman (possibly a *Métis*) as her soldier lover prepares to return to the east. The earliest known written manuscript of the lyrics, titled *The Red River Valley*, bears the notations "Nemaha 1879" and "Harlan 1885." Nemaha and Harlan are the names of counties in Nebraska, and are also the names of towns in Iowa. The song appears in sheet music, titled *In the Bright Mohawk Valley*, printed in New York in 1896 with James J. Kerrigan as the writer. The tune and lyrics were collected and published in Carl Sandburg's 1927 *American Songbag*. In 1925, Carl T. Sprague, an early singing cowboy from Texas, recorded it as *Cowboy Love Song*, but it was fellow Texan Jules Verne Allen's 1929 *Cowboy's Love Song*, that gave the song its greatest popularity. Allen himself thought the song was from Pennsylvania, perhaps brought over from Europe.

From this valley they say you are going,
We will miss your bright eyes and sweet smile
For they say you are taking the sunshine,
That has brightened our path for a while

Come and sit by my side if you love me,
Do not hasten to bid me adieu
But remember the Red River Valley,
And the cowboy who loved you so true

Won't you think of the valley you're leaving,
Oh, how lonely, how sad it will be?
Oh, think of the fond heart you're breaking,
And the grief you are causing to me

Come and sit by my side if you love me,
Do not hasten to bid me adieu
But remember the Red River Valley,
And the cowboy who loved you so true

As you go to your home by the ocean,
May you never forget those sweet hours
That we spent in the Red River Valley,
And the love we exchanged mid the flowers

Come and sit by my side if you love me,
Do not hasten to bid me adieu
But remember the Red River Valley,
And the cowboy who loved you so true

GOODNIGHT IRENE

"Goodnight, Irene" or "Irene, Goodnight," is a 20th-century American folk standard, written in 3/4 time, first recorded by American blues musician Huddie 'Lead Belly' Ledbetter in 1933. The lyrics tell of the singer's troubled past with his love, Irene, and express his sadness and frustration. The specific origins of "Irene" are unclear. Lead Belly was singing a version of the song from as early as 1908, which he claimed to have learned from his uncles Terrell and Bob. An 1892 song by Gussie L. Davis has several lyrical and structural similarities to the latter song. Some evidence suggests the 1892 song was itself based on an even earlier song which has not survived. Regardless of where he first heard it, by the 1930s Lead Belly had made the song his own, modifying the rhythm and rewriting most of the verses.

Irene good-night, Irene good-night
Goodnight Ir-ene, good-night Ir-ene I'll see you in my dreams

Last Saturday night I got married, me and my wife settled down
Now me and my wife have part-ed, gonna take another stroll down town

Irene good-night, Irene good-night
Goodnight Ir-ene, good-night Ir-ene I'll see you in my dreams

Sometimes I live in the country sometimes I live in the town
Sometimes I have a great not-ion to jump into the river and drown

Irene good-night, Irene good-night
Goodnight Ir-ene, good-night Ir-ene I'll see you in my dreams

Quit your ramblin' and quit your gamblin',
Quit stayin' out late at night

Stay home with your wife and fam-ily
Sit down by the fireside bright

Irene good-night, Irene good-night
Goodnight Ir-ene, good-night Ir-ene I'll see you in my dreams

I asked your mother for you, she told me that you were too young A
I wished to God I'd never seen your face, I'm sorry you ever were born

Irene good-night, Irene good-night
Goodnight Ir-ene, good-night Ir-ene I'll see you in my dreams

Irene good-night, Irene good-night
Goodnight Ir-ene, good-night Ir-ene I'll see you in my dreams

When the Saints Go Marching In

"When the Saints Go Marching In", often referred to as "**The Saints**", is an American gospel hymn. Though it originated as a Christian hymn, it is often played by jazz bands. This song was famously recorded on May 13, 1938 by Louis Armstrong and his Orchestra. The song is sometimes confused with a similarly titled composition "When the Saints **are** Marching In" from 1896 by Katharine Purvis (lyrics) and James Milton Black (music). The origins of this song are unclear. It apparently evolved in the early 1900s from a number of similarly titled gospel songs including "When the Saints Are Marching In" (1896) and "When the Saints March In for Crowning" (1908). The first known recorded version was in 1923 by the Paramount Jubilee Singers. Several other gospel versions were recorded in the 1920s, with slightly varying titles but using the same lyrics.

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

Oh when the sun, refuse to shine,
Oh when the sun refuse to shine,
Oh Lord, I want to be in that number,
When the sun refuse to shine.

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

Oh when they crown, Him Lord of all,
Oh when they crown Him Lord of all,
Oh Lord, I want to be in that number,
When they crown Him Lord of all.

Oh when they gather around the throne,
Oh when they gather around the throne,
Oh Lord I want to be in that number,
When they gather around the throne.

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

PUFF THE MAGIC DRAGON

"Puff, the Magic Dragon" (or "Puff") is a song written by Leonard Lipton and Peter Yarrow and made popular by Yarrow's group Peter, Paul and Mary in a 1963 recording. Lipton wrote the complete lyrics, Yarrow found and used them, and later gave Lipton the credits. The lyrics for "Puff, the Magic Dragon" were based on a 1959 poem by Leonard Lipton, a 19-year-old Cornell University student. Lipton was inspired by an Ogden Nash poem titled "Custard the Dragon", about a "realio, trulio little pet dragon." Lipton was friends with Peter Yarrow's housemate when they were all students at Cornell. He used Yarrow's typewriter to get the poem out of his head. He then forgot about it until years later, when a friend called and told him Yarrow was looking for him, to give him credit for the lyrics. On making contact Yarrow gave Lipton half the songwriting credit, and he still gets royalties from the song. In 1961, Yarrow joined Paul Stookey and Mary Travers to form Peter, Paul and Mary. The group incorporated the song into their live performances before recording it in 1962; their 1962 recording of "Puff" reached number two on the *Billboard* Hot 100 chart and spent two weeks atop the *Billboard* easy listening chart in early 1963. It also reached number ten on *Billboard*'s R&B chart.

Puff, the magic dragon lived by the sea
And frolicked in the autumn mist in a land called Honah Lee,
Little Jackie Paper loved that rascal Puff,
And brought him strings and sealing wax and other fancy stuff

Together they would travel on a boat with billowed sail
And Jackie kept a lookout perched on Puff's gigantic tail,
Noble kings and princes would bow whenever they came,
Pirate ships would lower their flags when Puff roared out his name

Oh! Puff, the magic dragon lived by the sea
And frolicked in the autumn mist in a land called Honah Lee,
Puff, the magic dragon lived by the sea
And frolicked in the autumn mist in a land called Honah Lee

A dragon lives forever but not so little boys
Painted wings and giant rings make way for other toys.
One grey night it happened, Jackie Paper came no more
And Puff that mighty dragon, he ceased his fearless roar.

His head was bent in sorrow, green scales fell like rain,
Puff no longer went to play along the cherry lane.
Without his life-long friend, Puff could not be brave,
So Puff that mighty dragon, he slipped into his cave

Oh! Puff, the magic dragon lived by the sea
And frolicked in the autumn mist in a land called Honah Lee,
Puff, the magic dragon lived by the sea
And frolicked in the autumn mist in a land called Honah Lee

Swing Low Sweet Chariot

"**Swing Low, Sweet Chariot**" is an African-American spiritual. The earliest known recording was in 1909, by the Fisk Jubilee Singers of Fisk University. The song serves as the anthem of the England national rugby union team. In 2002, the Library of Congress honored the song as one of 50 recordings chosen that year to be added to the National Recording Registry. It was also included in the list of *Songs of the Century*, by the Recording Industry Association of America and the National Endowment for the Arts.

"Swing Low, Sweet Chariot" may have been written by Wallis Willis, a Choctaw freedman in the old Indian Territory in what is now Choctaw County, near the County seat of Hugo, Oklahoma sometime after 1865. He may have been inspired by the Red River, which reminded him of the Jordan River and of the Prophet Elijah's being taken to heaven by a chariot (2 Kings 2:11). Some sources claim that this song and "Steal Away" (also sung by Willis) had lyrics that referred to the Underground Railroad, the freedom movement that helped black people escape from Southern slavery to the North and Canada. Alexander Reid, a minister at the Old Spencer Academy, a Choctaw boarding school, heard Willis singing these two songs and transcribed the words and melodies. He sent the music to the Jubilee Singers of Fisk University in Nashville, Tennessee. The Jubilee Singers popularized the songs during a tour of the United States and Europe.

The song enjoyed a resurgence during the 1960s Civil Rights struggle and the folk revival; it was performed by a number of artists. Perhaps the most famous performance during this period was that by Joan Baez during the legendary 1969 Woodstock festival.

Oklahoma State Senator, Judy Eason McIntyre from Tulsa, Oklahoma proposed a bill nominating "Swing Low, Sweet Chariot" as the Oklahoma State official gospel song in 2011. The bill was co-sponsored by the Oklahoma State Black Congressional Caucus. Oklahoma Governor Mary Fallin signed the bill into law on May 5, 2011, at a ceremony at the Oklahoma Cowboy Hall of Fame; making the song the official Oklahoma State Gospel Song.

Swing low, sweet chariot,
Comin' for to carry me home.
Swing low, sweet chariot,
Comin' for to carry me home.

I looked over Jordan, and what did I see,
Comin' for to carry me home.
A band of angels comin' after me,
Comin' for to carry me home.

If you get there before I do,
Comin' for to carry me home.
Just tell my friends that I'm a comin' too.
Comin' for to carry me home.

I'm sometimes up and sometimes down,
Comin' for to carry me home.
But still my soul feels heavenly bound.
Comin' for to carry me home.

Elvis Medley

Elvis Aaron Presley^[a] (January 8, 1935 – August 16, 1977) was an American singer-songwriter and actor. Regarded as one of the most significant cultural icons of the 20th century, he is often referred to as the "King of Rock and Roll" or simply "the King".

(Hound Dog): You ain't nothing but a hound dog crying all the time
you ain't nothing but a hound dog crying all the time
well, you ain't never caught a rabbit and you ain't no friends of mine

Well, they said you was high-classed but that is just a lie
Well, they said you was high-classed but that is just a lie
Well, you ain't never caught a rabbit and you ain't no friends of mine

(All Shook Up): A-well-A, bless my soul. What's wrong with me?
I'm itching like a man on a fuzzy tree. My friends I'm acting queer as a bug.
I'm in Love I'm all shook up! Mm mm oh oh yeah yeah

My hands are shaky and my knees are weak. I can't seem to stand on my own two feet
Who do you thank when you have such luck? I'm in love
I'm all shook up! Mm mm oh oh yeah yeah

Please don't ask what's on my mind, I'm a little mixed up but I'm feeling fine
When I'm near that girl that I love best, my heart beats so it scares me to death
She touched my hand, what a chill I got her kisses are like a volcano that's hot
I'm proud to say she's my buttercup, I'm in love
I'm all shook up! Mm mm oh oh yeah yeah

(Don't Be Cruel): You know I can be found, sitting home all alone,
If you can't come around, at least please telephone.
Don't be cruel to a heart that's true.

Baby, if I made you mad, for something I might have said,
Please, let's forget the past, the future looks bright ahead,
Don't be cruel to a heart that's true.
I don't want no other love, baby it's just you I'm thinking of.

(Let Me Be Your Teddy Bear): Baby let me be, your lovin' Teddy Bear
Put a chain around my neck and lead me anywhere
Oh let me be, your Teddy Bear

I don't wanna be your tiger, cause tiger's play too rough
I don't wanna be your lion, cause lions ain't the kind you love enough

Just wanna be, your teddy bear, put a chain around my neck and lead me anywhere
Oh let me be, your Teddy Bear

Love Me Tender

Elvis Presley

"Love Me Tender" is a 1956 song recorded by Elvis Presley and published by Elvis Presley Music from the eponymous 20th Century Fox film. The words and music are credited to Ken Darby under the pseudonym "Vera Matson", the name of his wife, and Elvis Presley. The RCA Victor recording by Elvis Presley was no. 1 on both the Billboard and Cashbox charts in 1956. The song was adapted from the tune of "Aura Lee", a sentimental Civil War ballad.

Love me tender, love me sweet
Never let me go
You have made my life complete
And I love you so

Love me tender, love me true
All my dreams fulfilled
For my darling I love you
And I always will

Love me tender, love me long
Take me to your heart
For its there that I belong
And will never part

Love me tender, love me true
All my dreams fulfilled
For my darling I love you
And I always will

Love me tender love me dear
Tell me you are mine
I'll be yours through all the years
Till the end of time

Love me tender, love me true
All my dreams fulfilled
For my darling I love you
And I always will

Jailhouse Rock

Elvis Presley

"Jailhouse Rock" is a song written by Jerry Leiber and Mike Stoller that first became a hit for Elvis Presley. RCA Victor released the song on a 45 rpm single on September 24, 1957, to coincide with the release of Presley's motion picture, Jailhouse Rock. Rolling Stone magazine included it at number 67 on its list of The 500 Greatest Songs of All Time^[2] and was named one of The Rock and Roll Hall of Fame's 500 Songs that Shaped Rock and Roll.

The warden threw a party in the county jail.
The prison band was there and they began to wail.
The band was jumpin' and the joint began to swing.
You should've heard those knocked out jailbirds sing.

Lets rock, everybody, let's rock.
Everybody in the whole cell block was dancing to the jailhouse rock.

Spider Murphy played the tenor saxophone,
Little Joe was blowin' on the slide trombone.
The drummer boy from Illinois went crash, boom, bang,
The whole rhythm section was the purple gang.

Let's rock, everybody, lets rock.
Everybody in the whole cell block was dancin' to the jailhouse rock.

Number forty-seven said to number three: You're the cutest jailbird I ever did see.
I sure would be delighted with your company, Come on and do the jailhouse rock with me.

Let's rock, everybody, lets rock.
Everybody in the whole cell block was dancin' to the jailhouse rock.

The sad sack was a sittin' on a block of stone Way over in the corner weepin' all alone.
The warden said, hey, buddy, don't you be no square. If you can't find a partner use a wooden chair.

Let's rock, everybody, lets rock.
Everybody in the whole cell block was dancin' to the jailhouse rock.

Shifty Henry said to bugs, for heaven's sake, No ones lookin', now's our chance to make a break.
Bugsy turned to shifty and he said, nix nix, I wanna stick around a while and get my kicks.

Let's rock, everybody, lets rock.
Everybody in the whole cell block was dancin' to the jailhouse rock.

Stand By Me

Ben E. King

"**Stand by Me**" is a song originally performed by American singer-songwriter Ben E. King, written by King, Jerry Leiber and Mike Stoller. According to King, the title is derived and was inspired by a spiritual composition by Sam Cooke called "Stand by Me Father" (although Mike Stoller has stated differently). This spiritual was sung by the Soul Stirrers with Johnnie Taylor singing lead. The third line of the second verse of "Stand by Me" derives from Psalms 46:2c.^[1] There have been over 400 recorded versions of the song performed by many artists. It has been featured on the soundtrack of the 1986 film *Stand by Me*. A music video was also released to promote the film. In 2015, King's original version was inducted into the National Recording Registry by the Library of Congress for being "culturally, historically, or aesthetically significant."

When the night has come and the land is dark
And the moon is the only light we'll see

No, I won't be afraid, No, I won't be afraid
Just as long as you stand, stand by me.

So, darling, darling, stand by me, Oh, stand by me.
Oh, stand, stand by me, stand by me.

If the sky that we look upon should tumble and fall
Or the mountain should crumble in the sea,

I won't cry, I won't cry, no, I won't shed a tear
Just as long as you stand, stand by me.

So, darling, darling, stand by me, oh, stand by me.
Oh, stand, stand by me, stand by me.

Whenever you're in trouble won't you stand by me, oh, stand by me.
Oh, stand, stand by me, stand by me.

(Sittin' on the) Dock of the Bay

Otis Redding

"(Sittin' On) The Dock of the Bay" is a song co-written by soul singer Otis Redding and guitarist Steve Cropper. It was recorded by Redding twice in 1967, including once just days before his death in a plane crash. The song was released on Stax Records' Volt label in 1968, becoming the first posthumous single to top the charts in the US. It reached number 3 on the UK Singles Chart. Redding started writing the lyrics to the song in August 1967, while sitting on a rented houseboat in Sausalito, California. He completed the song with the help of Cropper, who was a Stax producer and the guitarist for Booker T. & the M.G.'s. The song features whistling and sounds of waves crashing on a shore.

Sittin' in the morning sun I'll be sittin' in the evening come
Watching the ships roll in, then I watch them roll away again, yeah

I'm sittin' on the dock of the bay watching the tide roll away
ooh I'm just sittin' on the dock of the bay wasting ti---ime

I left my home in Georgia, headed for the Frisco bay
'Cause I've had nothing to live for and look like nothing's gonna come my way

So I'm just gonna sit on the dock of the bay watching the tide roll away,
ooh I'm sittin' on the dock of the bay wasting time

Look like nothing's gonna change Everything still remains the same
I can't do what ten people tell me to do So I guess I'll remain the same

Sittin' here resting my bones and this loneliness won't leave me alone
These 2000 miles I roamed just to make this dock my home

Now I'm just gonna sit at the dock of the bay watching the tide roll away,
ooh Sittin' on the dock of the bay wasting time

(Whistle)

I Can See Clearly Now

Johnny Nash

"I Can See Clearly Now" is a song written, composed, and originally recorded by Johnny Nash. It was a single from the album of the same name and achieved success in the United States and the United Kingdom when it was released in 1972, reaching number one on the Billboard Hot 100 chart. It was covered by many artists throughout the years, including a 1993 hit version by Jimmy Cliff, who re-recorded it for the motion picture soundtrack of Cool Runnings, where it reached the top 20 at No. 18 on the Billboard Hot 100.

I can see clearly now the rain is gone
I can see all obstacles in my way
Gone all the dark clouds that had kept me blind

It's gonna be a bright, (bright) bright, (bright) sun shiny day
It's gonna be a bright, (bright) bright, (bright) sun shiny day

I think I can make it now the pain is gone,
All of the bad feelings have disappeared.
Here is the rainbow I have been praying for.

It's gonna be a bright, (bright) bright, (bright) sun shiny day

Look all around, there's nothing but blue skies
Look straight ahead, there's nothing but blue skiiiiiiiiiiiiiiiiiiiiies

I can see clearly now the rain is gone
I can see all obstacles in my way
Gone all the dark clouds that had kept me blind
It's gonna be a bright, (bright) bright, (bright) sun shiny day 3x

Freight Train

Elizabeth Cotton

"Freight Train" is an American folk song written by Elizabeth Cotten in the early 20th century, and popularized during the American folk revival and British skiffle period of the 1950s and 1960s. By Cotten's own account in the 1985 BBC series Down Home, she composed "Freight Train" as a teenager (sometime between 1906 and 1912), inspired by the sound of the trains rolling in on the tracks near her home in North Carolina.

Early British skiffle singer Chas McDevitt recorded the song in December 1956, however under advice from his manager (Bill Varley), McDevitt then brought in folk-singer Nancy Whiskey and re-recorded the song with her doing the vocal, the result was a chart hit. McDevitt's version influenced many young skiffle groups of the day including one known as The Quarrymen. The Elizabeth Cotten recording for the Folksongs and Instrumentals with Guitar album was made by Mike Seeger in late 1957, early 1958, at Cotten's home in Washington, D.C. Ramblin' Jack Elliott recorded this song in 1957. It is included on the CD, The Lost Topic Tapes: Cowes Harbour 1957.

Freight train, freight train, run so fast
Freight train, freight train, run so fast
Please don't tell what train I'm on
They won't know what route I'm going

When I'm dead and in my grave
No more good times here I crave
Place the stones at my head and feet
And tell them all I've gone to sleep

When I die, oh bury me deep
Down at the end of old Chestnut Street
So I can hear old Number Nine
As she comes rolling by

Freight train, freight train, run so fast
Freight train, freight train, run so fast
Please don't tell what train I'm on
They won't know what route I'm going

My Way

Frank Sinatra

"My Way" is a song popularized in 1969 by Frank Sinatra. Its lyrics were written by Paul Anka and set to the music of the French song "Comme d'habitude" co-composed and co-written (with Jacques Revaux), and performed in 1967 by Claude François. Anka's English lyrics are unrelated to the original French song. The song was a success for a variety of performers including Sinatra, Elvis Presley, and the Sex Pistols. Sinatra's version of "My Way" spent 75 weeks in the UK Top 40, a record which still stands.

And now, the end is near, and so I face, the curtain.
My friend, I'll say it clear, I'll state my case, of which I'm certain.

I've lived, a life that's full, I've traveled each, and every highway.
But more, much more than this, I did it my way.

Regrets, I've had a few, but then again, too few to mention.
I did what I had to do, and saw it through, without exemption.

I planned each chartered course, each careful step, along the byway.
But more, much more than this, I did it my way.

Yes, there were times, I'm sure you knew,
when I bit off, more than I could chew.

But through it all, when there was doubt, I ate it up, and spit it out.
I faced it all, and I stood tall, and did it my way.

I've loved, I've laughed and cried, I've had my fill, my share of losing.
And now, as tears subside, I find it all so amusing.

To think, I did all that, and may I say, not in a shy way.
Oh no, no not me, I did it my way.

For what is a man, what has he got, If not himself, then he has naught.
To say the things, he truly feels And not the words, of one who kneels.
The record shows, I took the blows,
And did it my way.

TIE A YELLOW RIBBON ROUND THE OLD OAK TREE

"Tie a Yellow Ribbon Round the Ole Oak Tree" is a song by Dawn featuring Tony Orlando. It was written by Irwin Levine and L. Russell Brown and produced by Hank Medress and Dave Appell, with Motown/Stax backing vocalist Telma Hopkins, Joyce Vincent Wilson and her sister Pamela Vincent on backing vocals.^[1] It was a worldwide hit for the group in 1973.

The single reached the top 10 in ten countries, in eight of which it topped the charts. It reached number one on both the US and UK charts for four weeks in April 1973, number one on the Australian charts for seven weeks from May to July 1973 and number one on the New Zealand charts for ten weeks from June to August 1973. It was the top-selling single in 1973 in both the US and UK. In 2008, Billboard ranked the song as the 37th biggest song of all time in its issue celebrating the 50th anniversary of the Hot 100.^[1]

This is "NOT" the story of a convict who had told his love to tie a ribbon book to a tree outside of town. I know because I wrote the song one morning in 15 minutes with the late lyrical genius Irwin Levine. The genesis of this idea came from the age old folk tale about a Union prisoner of war--who sent a letter to his girl that he was coming home from a confederate POW camp in Georgia.... Anything about a criminal is pure fantasy.... —L. Russell Brown^[2]

The origin of the idea of a yellow ribbon as remembrance may have been the 19th-century practice that some women allegedly had of wearing a yellow ribbon in their hair to signify their devotion to a husband or sweetheart serving in the U.S. Cavalry. The song "'Round Her Neck She Wears a Yeller Ribbon", which later inspired the John Wayne movie She Wore a Yellow Ribbon, is a reference to this. The symbol of a yellow ribbon became widely known in civilian life in the 1970s as a reminder that an absent loved one, either in the military or in jail, would be welcomed home on their return.

I'm comin' home, I've done my time, now I've got to know what is and isn't mine
If you received my letter tellin' you I'd soon be free
Then you'll know just what to do, if you still want me, if you still want me

Tie a yellow ribbon round the ole oak tree, it's been three long years, do you still want me
If I don't see a ribbon round the ole oak tree, I'll stay on the bus, forget about us
Put the blame on me, if I don't see a yellow ribbon round the ole oak tree

Bus driver please look for me, cause I couldn't bear to see what I might see
I'm really still in prison and my love she holds the key
A simple yellow ribbon's what I need to set me free, I wrote and told her please

Tie a yellow ribbon round the ole oak tree, it's been three long years, do you still want me
If I don't see a ribbon round the ole oak tree, I'll stay on the bus, forget about us
Put the blame on me, if I don't see a yellow ribbon round the ole oak tree

Instrumental

Now the whole damn bus is cheerin' and I can't believe I see
A hundred yellow ribbons 'round the ole oak tree

Tie a ribbon 'round the ole oak tree, tie a ribbon 'round the ole oak tree
Tie a ribbon 'round the ole oak tree, tie a ribbon 'round the ole oak tree

Fire and Rain

"**Fire and Rain**" is a folk rock song written and performed by James Taylor. Released on Warner Bros. Records as a single from his second album, *Sweet Baby James*, in February 1970, the song follows Taylor's reaction to the suicide of Suzanne Schnerr, a childhood friend, and his experiences with drug addiction and fame. After its release, "Fire and Rain" peaked at number two on *RPM's* Canada Top Singles chart and at number three on the *Billboard* Hot 100.

Just yesterday morning they let me know you were gone
Susanne the plans they made put an end to you
I walked out this morning and I wrote down this song.
I just can't remember who to send it to

I've seen fire and I've seen rain
I've seen sunny days that I thought would never end
I've seen lonely times when I could not find a friend.
But I always thought that I'd see you again

Won't you look down upon me, Jesus.
You've got to help me make a stand
You've just got to see me through another day
My body's aching and my time is at hand
And I won't make it any other way

Oh, I've seen fire and I've seen rain
I've seen sunny days that I thought would never end
I've seen lonely times when I could not find a friend
But I always thought that I'd see you again

Been walking my mind to an easy time my back turned towards the sun
Lord knows when the cold wind blows it'll turn your head around
Well, there's hours of time on the telephone line to talk about things to come
Sweet dreams and flying machines in pieces on the ground

Oh, I've seen fire and I've seen rain
I've seen sunny days that I thought would never end
I've seen lonely times when I could not find a friend
But I always thought that I'd see you, baby, one more time again, now

Thought I'd see you one more time again
There's just a few things coming my way this time around, now
Thought I'd see you, thought I'd see you fire and rain, now

You've Got a Friend

"You've Got a Friend" is a 1971 song written by Carole King. It was first recorded by King, and included in her album Tapestry. Another well-known version is by James Taylor from his album Mud Slide Slim and the Blue Horizon. His was released as a single in 1971 reaching number 1 on the Billboard Hot 100 and number 4 on the UK Singles Chart. The two versions were recorded simultaneously in 1971 with shared musicians. "You've Got a Friend" won Grammy Awards both for Taylor (Best Male Pop Vocal Performance) and King (Song of the Year). Dozens of other artists have recorded the song over the years, including Dusty Springfield, Michael Jackson, Anne Murray and Donny Hathaway.

When you're down and troubled and you need a helping hand,
and nothing, oh, nothing is going right,
Close your eyes and think of me and soon I will be there
to brighten up even your darkest night.

You just call out my name, and you know wherever I am,
I'll come running to see you again.

Winter, spring, summer, or fall, all you got to do is call
And I'll be there, yeah, yeah, yeah.
You've got a friend.

If the sky above you should turn dark and full of clouds,
and that old north wind should begin to blow,
keep your head together and call my name out loud.
Soon I'll be knocking upon your door.

You just call out my name, and you know wherever I am,
I'll come running to see you again.
Winter, spring, summer, or fall, all you got to do is call
and I'll be there, yeah, yeah, yeah.

Hey ain't it good to know that you've got a friend when
people can be so cold. They'll hurt you and desert you.
Well, they'll take your soul if you let them.
Oh yeah, but don't you let them.

You just call out my name, and you know wherever I am,
I'll come running to see you again.
Winter, spring, summer, or fall, all you got to do is call
and I'll be there, yes I will.

You've got a friend. You've got a friend.
Ain't it good to know you've got a friend
Ain't it good to know you've got a friend
Oh, yeah, yeah. You've got a friend.

Shower the People

"Shower the People" is the opening track on James Taylor's 1976 album In the Pocket. The song features Carly Simon on backing vocals. "Shower the People" reached #22 on the Billboard Hot 100 chart in the U.S. that fall, remaining in the Top 40 for eight weeks. It also topped the Easy Listening chart for one week, Taylor's third song to do so, following 1971's "You've Got a Friend" and 1975's "How Sweet It Is (To Be Loved by You)".

You can play the game and you can act out the part

Though you know it wasn't written for you
But tell me, how can you stand there with your broken heart,
ashamed of playing the fool

One thing can lead to an-other; it doesn't take any sac-ri-fice
Oh, father and mother, sis-ter and brother,
if it feels nice, don't think twice

Just shower the people you love with love, show them the way that you feel
Things are gonna work out fine if you only will

Shower the people you love with love, show them the way that you feel
Things are gonna be much better if you only will.

You can run but you cannot hide; this is widely known
And what you plan to do with your foolish pride when you're all by yourself alone
Once you tell somebody the way that you feel you can feel it beginning to ease
I think it's true what they say about the squeaky wheel always getting the grease.

Better to shower the people you love with love Show them the way that you feel
Things are gonna be just fine if you only will, Shower the people you love with love
Show them the way that you feel Things are gonna be much better if you only will.

Shower the people you love with love; show them the way that you feel
Things are gonna be much better if you only will.

I've Been Workin' on the Railroad

"I've Been Working on the Railroad" is an American folk song. The first published version appeared as "Levee Song" in Carmina Princetonia, a book of Princeton University songs published in 1894. The earliest known recording is by the Sandhills Sixteen, released by Victor Records in 1927.

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

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

Someone's in the kitchen with Dinah
Someone's in the kitchen I know
Someone's in the kitchen with Dinah
Strummin' on the old banjo

A-playin' fee fi fiddle-y-i-o
Fee fi fiddle-y-i-o-o-o-o
Fee fi fiddle-y-i-o
Strummin' on the old banjo

She'll Be Comin' Round the Mountain

"She'll Be Coming 'Round the Mountain" (also sometimes called simply "Coming 'Round the Mountain") is a traditional folk song often categorized as children's music. The song is derived from a Christian song known as "When the Chariot Comes". The song's style is reminiscent of the call and response structure of many folk songs; among them are songs with a similar verse-structure but variant melodies, such as If You're Happy and You Know It.

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

She'll be driving six white horses when she comes
She'll be driving six white horses when she comes
 She'll be driving six white horses
 She'll be driving six white horses
She'll be driving six white horses when she comes

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

We will kill the old red rooster when she comes
We will kill the old red rooster when she comes
 We will kill the old red rooster
 We will kill the old red rooster
We will kill the old red rooster when she comes

We'll all have chicken n' dumplins when she comes
We'll all have chicken n' dumplins when she comes
 We'll all have chicken n' dumplins
 We'll all have chicken n' dumplins
We'll all have chicken n' dumplins when she comes

Camptown Races

"Gwine to Run All Night, or De Camptown Races" (popularly known as "Camptown Races") is a [minstrel song](#) by [Stephen Foster](#) (1826–1864). It was published in February 1850 by [F. D. Benteen](#) of [Baltimore, Maryland](#). Benteen published a different version with guitar [accompaniment](#) in 1852 under the title, "[The Celebrated Ethiopian Song/Camptown Races](#)".

Camptown ladies sing a song Doo dah, doo Dah
Camptown racetrack five miles long Oh the doo dah day

Come here with my hat caved in Doo dah, doo dah
Come back home with a pocket full of tin Oh the doo dah day

Going to run all night Going to run all day
Bet my money on the bob-tailed nag Somebody bet on the bay

The long tailed filly and the big black hoss, Doo dah, doo dah
They fly the track, they both cut across Oh the doo dah day

The Black hoss stickin' in a big mud hole Doo dah, doo dah
Can't touch the bottom with a ten foot pole Oh the doo dah day

Going to run all night Going to run all day
Bet my money on the bob-tailed nag Somebody bet on the bay

Old mulely cow come on to the track Doo dah, doo dah
The bob-tailed throwed her over his back Oh the doo dah day

They fly along like a railroad car Doo dah, doo dah
Running a race with a shooting star Oh the doo dah day

Going to run all night Going to run all day
Bet my money on the bob-tailed nag
Somebody bet on the bay

See them flying on a ten mile heat Doo dah, doo dah
Round the racetrack then repeat Oh the doo dah day

I win my money on the bob-tailed nag Doo dah, doo dah
I keep my money in an old tow bag Oh the doo dah day

Going to run all night Going to run all day
Bet my money on the bob-tailed nag
Somebody bet on the bay

Oh Susanna

"Oh! Susanna" is a minstrel song by Stephen Foster (1826–1864), first published in 1848. It is among the most popular American songs ever written. Members of the Western Writers of America chose it as one of the Top 100 Western songs of all time. In 1846, Stephen Foster moved to Cincinnati, Ohio, and became a bookkeeper with his brother's steamship company. While in Cincinnati, Foster wrote "Oh! Susanna", possibly for his men's social club. The song was first performed by a local quintet at a concert in Andrews' Eagle Ice Cream Saloon in Pittsburgh, Pennsylvania, on September 11, 1847. It was first published by W. C. Peters & Co. in Cincinnati in 1848. Other minstrel troupes performed the work, and, as was common at the time, many registered the song for copyright under their own names. As a result, it was copyrighted and published at least twenty-one times from February 25, 1848, through February 14, 1851.^[3] Foster earned just \$100 (\$2,768 in 2016 dollars) for the song, but its popularity led the publishing firm Firth, Pond & Company to offer him a royalty rate of two cents per copy of sheet music sold, convincing him to become America's first fully professional songwriter. The name Susanna may refer to Foster's deceased sister Charlotte, whose middle name was Susannah.

I come from Alabama with my banjo on my knee.
I'm going to Louisiana, my true love for to see.

It rained all night the day I left. The weather it was dry.
The sun so hot I froze to death. Susanna don't you cry.

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

I had a dream the other night when everything was still
I dreamed I saw Susanna a-coming down the hill.

A buckwheat cake was in her mouth, a tear was in her eye
Says I, "I'm coming from the south, Susanna don't you cry."

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

My Bonnie Lives Over the Ocean

"My Bonnie Lies over the Ocean" is a traditional Scottish folk song which remains popular in Western culture. Although the song's origin is uncertain, its subject may be Charles Edward Stuart ('Bonnie Prince Charlie'): after the defeat of the Prince at the Battle of Culloden in 1746 and his subsequent exile, his Jacobite supporters could have sung the tune in his honour; and thanks to the ambiguity of the term "bonnie", which can refer to a woman as well as to a man, they could pretend it was a love song.

In 1881, under the duo of pseudonyms H.J. Fuller and J.T. Wood, Charles E. Pratt published sheet music for "Bring Back My Bonnie to Me". Theodore Raph in his 1964 book American song treasury: 100 favorites, writes that people were requesting the song at sheet music stores in the 1870s, and Pratt was convinced to publish a version of it under the pseudonyms, and the song became a big hit, especially popular with college singing groups but also popular for all group singing situations.

My bonnie lies over the ocean
My bonnie lies over the sea
My bonnie lies over the ocean
Oh bring back my bonnie to me

Bring back, bring back
Bring back my Bonnie to me, to me
Bring back, bring back
Bring back my Bonnie to me

Last night as I lay on my pillow
Last night as I lay on my bed
Last night as I lay on my pillow
I dreamt that my Bonnie was dead

Oh, blow the winds o'er the ocean
And blow the winds o'er the sea
Oh, blow the winds o'er the ocean
And bring back my Bonnie to me

Bring back, bring back
Bring back my Bonnie to me, to me
Bring back, bring back
Bring back my Bonnie to me

Yankee Doodle

"**Yankee Doodle**" is a well-known [American](#) song, the early versions of which date back to the [Seven Years' War](#) and the [American Revolution](#) (1775–83). It is often sung [patriotically](#) in the [United States](#) today and is the [state anthem](#) of [Connecticut](#). The [melody](#) is thought to be much older than both the lyrics and the subject, going back to [folk songs](#) of [Medieval Europe](#).

The tune of Yankee Doodle is thought to be much older than the lyrics, being well known across western Europe, including [England](#), [France](#), [Holland](#) (modern [Netherlands](#)), [Hungary](#), and [Spain](#). The earliest words of "Yankee Doodle" came from a [Middle Dutch harvest song](#) (which is thought to have followed the same tune), possibly dating back as far as 15th century [Holland](#). It contained mostly nonsensical and out-of-place words, both in English and Dutch: "Yanker, didel, doodle down, Diddle, dudel, lanther, Yanke viver, voover vown, Botermilk und tanther. Farm laborers in Holland at the time received as their wages "as much [buttermilk](#) (Botermilk) as they could drink, and a tenth (tanther) of the grain". The term [Doodle](#) first appeared in English in the early seventeenth century^[7] and is thought to be derived from the [Low German](#) (a language close to Dutch) dudel, meaning "playing music badly" or Dödel, meaning "fool" or "simpleton". The [Macaroni](#) wig was an extreme fashion in the 1770s and became contemporary slang for [foppishness](#).^[8] [Dandies](#) were men who placed particular importance upon physical appearance, refined language, and leisure hobbies. A self-made "Dandy" was a British middle-class man from the late 18th to early 19th century who impersonated an aristocratic lifestyle. They notably wore silk strip cloth, stuck feathers in their hats, and bore two fob watch accessories simultaneously (two pocket watches with chains)—"one to tell what time it was and the other to tell what time it was not". This era was the height of "dandyism" in London, when men wore striped silks upon their return from the [Grand Tour](#)^[9] along with a feather in the hat. The [macaroni wig](#) was an extreme example of such dandyism, popular in England at the time. The term macaroni was used to describe a fashionable man who dressed and spoke in an outlandishly affected and effeminate manner. The term pejoratively referred to a man who "exceeded the ordinary bounds of fashion" in terms of clothes, fastidious eating, and gambling.

Yankee Doodle went to town,
Riding on a pony.
Stuck a feather in his hat
And called it macaroni.

Yankee Doodle, keep it up.
Yankee Doodle dandy.
Mind the music and the step
And with the girls be handy!

How Much Is that Doggy in the Window

How Much Is that Doggy in the Window

*"(How Much Is) That Doggie in the Window?" is a popular novelty song published as having been written by Bob Merrill in 1952 and very loosely based on the folk tune, Carnival of Venice. This song is also loosely based on the song "Oh, where, oh, where, has my little dog gone?" The best-known version of the song was the original, recorded by Patti Page on December 18, 1952, and released in January 1953 by Mercury Records as catalog numbers 70070 (78 rpm) and 70070X45 (45 rpm) under the title "**The Doggie in the Window**", with the flip side being "My Jealous Eyes". It reached No. 1 on both the Billboard and Cash Box charts in 1953, and sold over two million copies. Mercury, however, had poor distribution in the United Kingdom. Therefore, a recording by Lita Roza was the one most widely heard in the UK, reaching No. 1 on the UK Singles Chart in 1953.^[2] It also distinguished Roza as the first British woman to have a number-one hit in the UK chart. It was also the first song to reach number 1 with a question in the title.*

How much is that doggie in the window
The one with the waggety tail
How much is that doggie in the window
I do hope that doggie's for sale

I must take a trip to California
And leave my poor sweetheart alone
If she has a dog she won't be lonesome
And that doggie will have a good home

I read in the paper there are robbers
With flashlights that shine in the dark
My love needs a doggie to protect her
And scare them away with one bark

I don't want a bunny or a kitty
I don't want a parrot that talks
I don't want a bowl of little fishes
She can't take a goldfish for walks

How much is that doggie in the window
The one with the waggety tail
How much is that doggie in the window
I do hope that doggie's for sale

Proud Mary

"Proud Mary" is a rock song written by John Fogerty and first recorded by his band Creedence Clearwater Revival. The song was released by Fantasy Records as a single from the band's second studio album, Bayou Country, which was released by the same record company in January 1969. The single is generally considered to have been released in early January 1969 although at least one source states that it came out just before Christmas 1968. The song became a major hit in the United States, peaking at #2 on the Billboard Hot 100 in March 1969, the first of five non-consecutive singles to peak at #2 for the group.

Left a good job in the city
Workin' for the man ev'ry night and day
And I never lost one minute of sleepin'
Worryin' 'bout the way things might have been

Big wheel keep on turnin'
Proud Mary keep on burnin'
Rollin', rollin', rollin' on the river

Cleaned a lot of plates in Memphis
Pumped a lot of pane down in New Orleans
But I never saw the good side of the city
'Til I hitched a ride on a river boat queen

Big wheel keep on turnin'
Proud Mary keep on burnin'
Rollin', rollin', rollin' on the river
Rollin', rollin', rollin' on the river

If you come down to the river
Bet you gonna find some people who live
You don't have to worry 'cause you have [if you got] no money
People on the river are happy to give

Big wheel keep on turnin'
Proud Mary keep on burnin'
Rollin', rollin', rollin' on the river
Rollin', rollin', rollin' on the river

Rollin', rollin', rollin' on the river
Rollin', rollin', rollin' on the river
Rollin', rollin', rollin' on the river

Johnny B. Goode

"Johnny B. Goode" is a 1958 rock-and-roll song written and first recorded by Chuck Berry. The song was a major hit among both black and white audiences, peaking at number 2 on Billboard magazine's Hot R&B Sides chart and number 8 on its Hot 100 chart. "Johnny B. Goode" is considered one of the most recognizable songs in the history of popular music. Credited as "the first rock & roll hit about rock & roll stardom", it has been recorded by many other artists and has received several honors and accolades. The song is also ranked seventh on Rolling Stone's list of the "500 Greatest Songs of All Time". Written by Berry in 1955, the song is about an illiterate "country boy" from the New Orleans area, who plays a guitar "just like ringing a bell," and who might one day have his "name in lights."^[4] Berry acknowledged that the song is partly autobiographical and that the original lyrics referred to Johnny as a "colored boy", but he changed it to "country boy" to ensure radio play.^[5] As well as suggesting that the guitar player is good, the title hints at autobiographic elements, because Berry was born at 2520 Goode Avenue, in St. Louis.^[4] The song was initially inspired by Johnnie Johnson, the regular piano player in Berry's band,^{[6][7]} but developed into a song mainly about Berry himself. Johnson played on many other recordings by Berry, but Lafayette Leake played the piano on this song.

Deep down in Louisiana, close to New Orleans,
Way back up in the woods among the evergreens,
There stood a log cabin made of earth and wood
Where lived a country boy named Johnny B. Goode
Who never ever learned to read or write so well,
But he could play the guitar just like a ringin' a bell.

CHORUS:

Go! Go! Go, Johnny, go! Go! Go, Johnny, go! Go!
Go, Johnny, go! Go!
Go, Johnny, go! Go! Johnny B. Goode

He used to carry his guitar in a gunny sack,
Go sit beneath the tree by the railroad track.
Old engineers would see him sittin' in the shade,
Strummin' with the rhythm that the drivers made.
When people passed him by they would stop and say,
'oh, my but that little country boy could play'

CHORUS

His mother told him, 'someday you will be a man,
You will be the leader of a big ol' band.
Many people comin' from miles around
Will hear you play your music when the sun go down.
Maybe someday your name'll be in lights,
Sayin' 'Johnny B. Goode tonight'

CHORUS

Maybelline

"**Maybellene**" is one of the first rock-and-roll songs. It was written and recorded in 1955 by Chuck Berry, and inspired/adapted from the Western Swing fiddle tune "Ida Red," which was recorded in 1938 by Bob Wills and his Texas Playboys. Berry's song tells the story of a hot rod race and a broken romance. It was released in July, 1955 as a single by Chess Records, of Chicago, Illinois.^[2] It was Berry's first single and his first hit. "Maybellene" is considered one of the pioneering rock-and-roll songs: *Rolling Stone* magazine wrote, "Rock & roll guitar starts here."^[3] The record is an early instance of the complete rock-and-roll package: youthful subject matter; a small, guitar-driven combo; clear diction; and an atmosphere of unrelenting excitement. The lyrics describe a man driving a V8 Ford chasing his unfaithful girlfriend in her Cadillac Coupe DeVille.

**MAYBELLINE WHY CAN'T YOU BE TRUE
OH MAYBELLINE WHY CAN'T YOU BE TRUE
YOU DONE STARTED DOING THE THINGS YOU USE TO DO**

**AS I WAS MOTIVATING OVER THE HILL
SAW MAYBELLINE IN A COUP DEVILLE
A CADILLAC ROLLING ON AN OPEN ROAD
NOTHING OUT RUN MY V-8 FORD
A CADILLAC DOING ABOUT 95
IT WAS BUMPER TO BUMPER ROLLIN SIDE TO SIDE**

Chorus:

**MAYBELLINE WHY CAN'T YOU BE TRUE
OH MAYBELLINE WHY CAN'T YOU BE TRUE
YOU DONE STARTED BACK DOING THE THINGS YOU USE TO DO**

**A CADILLAC PULLED UP TO 104
BEFORE IT GOT HOT IT WOULD DO NO MORE
IT DONE GOT CLOUDY AND STARTED TO RAIN
I TOOTED MY HORN FOR THE PASSING LANE
A RAIN WATER BLOWING ALL UNDER MY HOOD
I KNEW THAT WAS DOING MY MOTOR GOOD**

chorus
Guitar solo
chorus

**THE MOTOR COOLED DOWN THE HEAT WENT DOWN
AND THAT'S WHEN I HEARD THE HIGHWAY SOUND
CADILLAC SITTIN LIKE A TON OF LEAD 110 A HALF A MILE AHEAD
CADILLAC LOOK LIKE IT WAS STANDING STILL
AND I CAUGHT MAYBELLINE AT THE TOP OF THE HILL**

chorus

Yellow Submarine

"Yellow Submarine" is a 1966 song by the Beatles, written by Paul McCartney and John Lennon, with lead vocals by Ringo Starr. It was included on the Revolver (1966) album and issued as a single, coupled with "Eleanor Rigby". The single went to number one on every major British chart, remained at number one for four weeks, and charted for 13 weeks. It won an Ivor Novello Award "for the highest certified sales of any single issued in the UK in 1966". In the US, the song peaked at number two on the Billboard Hot 100 chart and became the most successful Beatles song to feature Starr as lead vocalist.

In the town where I was born, lived a man who sailed to sea
And he told us of his life In the land of submarines
So we sailed up to the sun Till we found the sea of green
And we lived beneath the waves In our yellow submarine

CHORUS:

We all live in a yellow submarine
Yellow submarine, yellow submarine
We all live in a yellow submarine
Yellow submarine, yellow submarine

And our friends are all on board Many more of them live next door
And the band begins to play ...CHORUS

As we live a life of ease Everyone of us has all we need
Sky of blue and sea of green In our yellow submarine ...CHORUS TWICE

Crazy Dog

By Rick Brix

This may be the first song I ever wrote. At least it is the first song I ever remember writing. I am pretty sure I wrote this in the year 2000. I started playing guitar around 1982 or 1983, when I was twelve. Up until this time, I played mostly covers of popular rock songs. I may have written some original instrumental pieces, but this is the first song with lyrics that I can remember writing. You may recognize that the melody sounds a lot like Alice's Restaurant by Arlo Guthrie. I don't think this was a conscious decision, but I am sure the melody was influenced by Arlo Guthrie, as I frequently listened to Alice's Restaurant, especially around Thanksgiving time, when they usually played it on the radio, a holiday tradition. I'm not exactly sure how I came up with the lyrics. I have had some struggles with mental illness in my life, particularly depression. This may be what "Crazy Dog" is referring to. I think the lyrics just came out as I was writing the song, without much conscious thought. This song is always popular with kids. I use to play it for my kids when they were younger and played it for their classes at school. It has been one of my signature songs.

Crazy Dog just get away,
Don't you come mess around me today.
Crazy Dog just get away from me.

Crazy Dog just step aside,
Or I'll give you a ride.
Crazy Dog just get away from me.

Crazy Dog you know you ain't no good
You never, ever did do what you should

Crazy Dog just stay away,
Don't you come around me today.
Crazy Dog just get away from me.

Why Can't We All Just Get Along?

By Rick Brix

I wrote this song in July 2017. This song is a song about making the world a better place for all. I get discouraged when I turn on the news and see so much violence and hatred. This is a simple and hopeful song. It could be a song written through the eyes of a child. Maybe we'd be better off if we all saw the world more through the eyes of a child.

Why can't we all just get along?
Why can't we all just sing a happy song?
Forget about our foolish pride and proving that we're right
Why can't we all just get along?

This world is the only one we got
Let's make the best of it, let's give it our best shot
Cause we're here today and tomorrow we are gone
Why can't we all just get along?

Why can't we all just get along?
Why can't we all just sing a happy song?
Forget about our foolish pride and proving that we're right
Why can't we all just get along?

(Guitar break)

Everybody's got their own way of seeing things
Everybody's got to do what they got to do to stay alive
But when we hurt each other, we really hurt ourselves
Why can't we all just get along?

Some say that life's too short, other's say it's long
Either way, why don't we sing a happy song

Why don't we all just get along?
Why don't we all just sing a happy song?
Cause we're here today and tomorrow we are gone
Why don't we all just get along?

music man

By Rick Brix

This is a song I wrote in July 2017. In February 2016, I officially launched my full-time music career. I graduated from the University of St Thomas in 1994 with a degree in International Studies with a minor in History. But, I never got into a career related to my degree. I worked at a lot of different jobs, mostly minimum-wage retail jobs. I was never happy doing the 9 to 5, working for “The Man”, thing. Now, I am making a career out of something I really love, writing, creating and playing music. Although I am not making millions yet, there is nothing I would rather be doing.

I’m the music man I do the best I can
Play my songs for you
For a smile or two

And I’d play all day if I had my way
Ain’t nothing I’d rather do
Than play my music

When I’m feelin down and low
The music soothes my soul
And when there’s trouble and strife
Music brings me back to life

(Whistle)

I’m the music man I do the best I can
Play my songs for you
For a smile or two

And I’d play all day
If I had my way
Ain’t nothing I’d rather do
Than play my music

(Whistle)

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