

Don't Bet Your Money On de Shanghai

Key: C

Genre: Folk

Harp Type: Diatonic

Skill: Any

4 4 5 6 6 7 7 -7 7 -8 -7 -6

De Shang-hai chick-en when you put him in de pit

-7 7 -7 7 6 -6 6 -5 5 5 -4 4 -4

He'll eat a loaf of bread up but he can't fight a bit

4 4 5 6 6 7 7 -7 7 -8 -7 6


De Shang-hai fid-dle is a fun-ny lit-tle thing

-7 7 -7 7 6 -6 6 -5 5 5 -4 -4

And eb-ry time you tune him up he goes ching! ching!

Chorus

6 6 8 7

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Oh! de Shang-hai!

-6 -6 -6' -6 -7 7 -6 6 5

Don't bet your mon-ey on de Shang-hai

4 4 5 5 6 6 7 7 -7 7 -8 -7 6

Take de lit-tle chick-en in de mid-dle ob de ring

6 7 6 6 6 -6 6 -5 5 4

But don't bet your mon-ey on de Shang-hai

I go to de fair to see de fun-ny fowls

De dou-ble head-ed pi-geon and de one eyed owls

De lame old goo-se wit no web be-tween his toes

He kills him-self a laugh-in' when the Shang-hai crows

Chorus

De Shang-hai's tall but his ap-pe-tite is small

He'll on-ly swal-low eb-ry thing he can ov-er-haul

Four bags of wheat just as cer-tain as your born

A bush-el of po-ta-toes and a tub full of corn

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Chorus

Take de lit-tle chick-en in de mid-dle of de ring

But don't bet your mon-ey on de Shang-hai!

Lyrics

Shanghai

Key: C

Genre: Folk

Harp Type: Diatonic

Skill: Any

My anaconda don't, my anaconda don't


My anaconda don't want none unless you got buns, hun

Boy toy named Troy used to live in Detroit

Big dope dealer money, he was gettin' some coins

Was in shootouts with the law, but he live in a palace

Bought me Alexander McQueen, he was keeping me stylish


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Now that's real, real, real
Gun in my purse, bitch, I came dressed to kill
Who wanna go first? I had them pushing daffodils
I'm high as hell, I only took a half a pill
I'm on some dumb shit, by the way, what he say?
He can tell I ain't missing no meals
Come through and f*ck him in my automobile
Let him eat it with his grills and he tellin' me to chill
And he telling me it's real, that he love my sex appeal
Say he don't like 'em boney, he want something he can grab
So I pulled up in the Jag, and I hit him with the jab like
Dun-d-d-dun-dun-d-d-dun-dun

My anaconda don't, my anaconda don't
My anaconda don't want none unless you got buns, hun

Oh my gosh, look at her butt
Oh my gosh, look at her butt
Oh my gosh, look at her butt
(Look at her butt)
Look at, look at, look at
Look, at her butt

This dude named Michael used to ride motorcycles
Dick bigger than a tower, I ain't talking about Eiffel's
Real country-ass nig*a, let me play with his rifle
Pussy put his a*s to sleep, now he calling me NyQuil
Now that bang, bang, bang

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I let him hit it cause he slang cocaine
He toss my salad like his name Romaine
And when we done, I make him buy me Balmain
I'm on some dumb shit, by the way, what he say?
He can tell I ain't missing no meals
Come through and f*ck him in my automobile
Let him eat it with his grills, and he telling me to chill
And he telling me it's real, that he love my sex appeal
He say he don't like 'em boney, he want something he can grab
So I pulled up in the Jag, Mayweather with the jab like
Dun-d-d-dun-dun-d-d-dun-dun

My anaconda don't, my anaconda don't
My anaconda don't want none unless you got buns, hun

Oh my gosh, look at her butt
Oh my gosh, look at her butt
Oh my gosh, look at her butt
(Look at her butt)
Look at, look at, look at
Look, at her butt

Little in the middle but she got much back
Little in the middle but she got much back
Little in the middle but she got much back
(Oh my God, look at her butt)


My anaconda don't, my anaconda don't

My anaconda don't want none unless you got buns, hun
My anaconda don't, my anaconda don't
Don't want none unless you got buns, hun

Oh my gosh, look at her butt
Oh my gosh, look at her butt
Oh my gosh, look at her butt
(Look at her butt)
Look at, look at, look at
Look, at her butt

Yeah, he love this fat a*s, hahaha!
Yeah! This one is for my bitches with a fat a*s in the f*cking club
I said, where my fat a*s big bitches in the club?
Fuck the skinny bitches! Fuck the skinny bitches in the club!
I wanna see all the big fat a*s bitches in the muthaf*ckin' club
Fuck you if you skinny bitches, what?! Kyuh
Haha, haha
I got a big fat a*s (ass, a*s, a*s)
Come on!

Lyrics

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Richard Rogers

Key: C


Genre: Folk

Harp Type: Diatonic

Skill: Any


Richard George Rogers, Baron Rogers of Riverside CH FRIBA FCSD FREng RA (born 23 July 1933) is an Italian-British architect noted for his modernist and functionalist designs in high-tech architecture.

Rogers is perhaps best known for his work on the Pompidou Centre in Paris, the Lloyd's building and Millennium Dome both in London, the Senedd in Cardiff, and the European Court of Human Rights building in Strasbourg. He is a winner of the RIBA Gold Medal, the Thomas Jefferson Medal, the RIBA Stirling Prize, the Minerva Medal and Pritzker Prize. He is a Senior Partner at Rogers Stirk Harbour + Partners, previously known as the Richard Rogers Partnership.

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Early life and career

Richard Rogers was born in Florence (Tuscany) in 1933 into an Anglo-Italian family. His father, William Nino Rogers (1906–1993), was the cousin of Italian architect Ernesto Nathan Rogers. His ancestors moved from Sunderland to Venice in about 1800, later settling in Trieste, Milan and Florence. In 1939 William Nino Rogers decided to come back to England. Upon moving to England, Richard Rogers went to St Johns School, Leatherhead. Rogers did not excel academically, which made him believe that he was “stupid because he could not read or memorize his school work” and as a consequence he stated that he became “very depressed”.^[3] He wasn't able to read until the age of 11, and it was not until after he had his first child that he realised that he was dyslexic. After leaving St Johns School, he undertook a foundation course at Epsom School of Art (now University for the Creative Arts) before going into National Service between 1951 and 1953. He then attended the Architectural Association School of Architecture in London, where he gained the Architectural Association's Diploma (AA Dipl) from 1954 until 1959, subsequently graduating with a master's degree (M Arch) from the Yale School of Architecture in 1962 on a Fulbright Scholarship. While studying at Yale, Rogers met fellow architecture student Norman Foster and planning student Su Brumwell.


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After leaving Yale he joined Skidmore, Owings & Merrill in New York. On returning to England in 1963, he, Norman Foster and Brumwell set up architectural practice as Team 4 with Wendy Cheeseman (Brumwell later married Rogers, Cheeseman married Foster). Rogers and Foster earned a reputation for what was later termed by the media high-tech architecture.

By 1967, Team 4 had split up, but Rogers continued to collaborate with Su Rogers, along with John Young and Laurie Abbott. In early 1968 he was commissioned to design a house and studio for Humphrey Spender near Maldon, Essex, a glass cube framed with I-beams. He continued to develop his ideas of prefabrication and structural simplicity to design a Wimbledon house for his parents. This was based on ideas from his conceptual Zip-Up House, such as the use of standardized components based on refrigerator panels to make energy-efficient buildings.

Rogers subsequently joined forces with Italian architect Renzo Piano, a partnership that was to prove fruitful. His career leapt forward when he, Piano and Gianfranco Franchini won the design competition for the Pompidou Centre in July 1971, alongside a team from Ove Arup that included Irish engineer Peter Rice.

This building established Rogers's trademark of exposing most of the building's services (water, heating and ventilation ducts, and stairs) on the exterior, leaving the internal

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spaces uncluttered and open for visitors to the centre's art exhibitions. This style, dubbed "Bowellism" by some critics, was not universally popular at the time the centre opened in 1977, but today the Pompidou Centre is a widely admired Parisian landmark. Rogers revisited this inside-out style with his design for London's Lloyd's building, completed in 1986 – another controversial design which has since become a famous and distinctive landmark in its own right.

Later career

After working with Piano, Rogers established the Richard Rogers Partnership along with Marco Goldschmied, Mike Davies and John Young in 1977. This became Rogers Stirk Harbour + Partners in 2007. The firm maintains offices in London, Shanghai and Sydney.

Rogers has devoted much of his later career to wider issues surrounding architecture, urbanism, sustainability and the ways in which cities are used. One early illustration of his thinking was an exhibition at the Royal Academy in 1986, entitled "London As It Could Be", which also featured the work of James Stirling and Rogers' former partner Norman Foster. This exhibition made public a series of proposals for transforming a large area of central London, subsequently dismissed as impractical by the city's authorities.


In 1995, he became the first architect to deliver the BBC's

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annual Reith Lectures. This series of five talks, titled Sustainable City, were later adapted into the book Cities for a Small Planet (Faber and Faber: London 1997, ISBN 0-571-17993-2). The BBC made these lectures available to the public for download in July 2011.

In 1998, he set up the Urban Task Force at the invitation of the British government, to help identify causes of urban decline and establish a vision of safety, vitality and beauty for Britain's cities. This work resulted in a white paper, Towards an Urban Renaissance, outlining more than 100 recommendations for future city designers. Rogers also served for several years as chair of the Greater London Authority panel for Architecture and Urbanism. He has been chair of the board of Trustees of The Architecture Foundation. From 2001 to 2008 he was chief advisor on architecture and urbanism to Mayor of London Ken Livingstone; he was subsequently asked to continue his role as an advisor by new mayor Boris Johnson in 2008. He stood down from the post in October 2009. Rogers has also served as an advisor to two mayors of Barcelona on urban strategies.

Amidst this extra-curricular activity, Rogers has continued to create controversial and iconic works. Perhaps the most famous of these, the Millennium Dome, was designed by the Rogers practice in conjunction with engineering firm Buro Happold and completed in 1999. It was the subject of fierce political and public debate over the cost and contents of the exhibition it

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contained; the building itself cost £43 million.

In May 2006, Rogers' practice was chosen as the architect of Tower 3 of the new World Trade Center in New York City, replacing the old World Trade Center which was destroyed in the September 11 attacks.

Some of Rogers's recent plans have failed to get off the ground. The practice was appointed to design the replacement to the Central Library in the Eastside of Birmingham; however, his plan was shelved for financial reasons. City Park Gate, the area adjacent to the land the library would have stood on, is now being designed by Ken Shuttleworth's Make Architects.


Lyrics

Sweet Betsey from Pike

Key: C

Genre: Folk

Harp Type: Diatonic

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Skill: Any

4 5 6 6 -5 -4 -4 4 4 4

Do you remember sweet Betsey from Pike,

4 4 5 6 7 7

Who crossed the wide prairie

7 -7 6 6 6

with her lover, Ike.

6 7 7 7 -7 6

With two yoke of oxen,

5 -5 6 -6 6

a big yellow dog,

5 5 5 5 6 -5

A tall shanghai rooster

-4 -4 4 4 4

and one spotted hog.

4 -4 5 5 5 6 -5


Hoodle dang, fol-de-dye do,

-4 -4 -4 4 4 4

Hoodle dang, fol-de day.

Out on the prairie one bright starry night,

They broke out the whisky and Betsey got tight;

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She sang and she shouted and danced o'er the plain,
And made a great show for the whole wagon train.
Hoodle dang, fol-de-dye do,
hoodle dang, fol-de day.

The Injuns came down in a wild yelling horde,
And Betsey was skeered they would scalp her adored;
Behind the front wagon wheel Betsey did crawl,
And fought off the Injuns with musket and ball.
Hoodle dang, fol-de-dye do,
hoodle dang, fol-de day.

They soon reached the desert, where Betsey gave out,
And down in the sand she lay rolling about;
While Ike in great terror looked on in surprise,
Saying, "Get up now, Betsey, you'll get sand in your eyes."
Hoodle dang, fol-de-dye do,
hoodle dang, fol-de day.

The wagon tipped over with a terrible crash,
And out on the prairie rolled all sorts of trash;
A few little baby clothes done up with care
Looked rather suspicious – though 'twas all on the square.
Hoodle dang, fol-de-dye do,
hoodle dang, fol-de day.

The Shanghai ran off and the cattle all died,
The last piece of bacon that morning was fried;

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Poor Ike got discouraged, and Betsy got mad,
The dog wagged his tail and looked wonderfully sad.
Hoodle dang, fol-de-dye do,
hoodle dang, fol-de day.

They swam the wide rivers and cross the tall peaks,
And camped on the prairie for weeks upon weeks,
Starvation and cholera and hard work and slaughter,
They reached California spite of hell and high water.
Hoodle dang, fol-de-dye do,
hoodle dang, fol-de day.

Long Ike and sweet Betsey attended a dance,
Where Ike wore a pair of his Pike County pants;
Sweet Betsey was covered with ribbons and rings.
Said Ike, "You're an angel, but where are your wings?"
Hoodle dang, fol-de-dye do,
hoodle dang, fol-de day.

A miner said, "Betsey, will you dance with me?"
"I will that, old hoss, if you don't make too free;
But don't dance me hard. Do you want to know why?
Doggone you, I'm chock full of strong alkali."
Hoodle dang, fol-de-dye do,
hoodle dang, fol-de day.

Long Ike, and sweet Betsey got married of course,
But Ike, getting jealous, obtained a divorce;

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And Betsey, well satisfied, said with a shout,
“Good-by, you big lummux, I’m glad you backed out.”
Hoodle dang, fol-de-dye do,
hoodle dang, fol-de day.

Lyrics

Seemann laß das Träumen

Key: C

Genre: Folk

Harp Type: Diatonic

Skill: Any


Seemann laß das Träumen

Gute Einleitung:

5 5 -4 5 -5 -5 4 -5" 5 (-4)

Hauptteil:

6 5 4 4 -5 -6

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Seemann, laß das Träumen,

6 5 4 5 -4

Denk' nicht an zuhaus.

6 5 4 4 -5 -6

Seemann, Wind und Wellen,

6 5 3 -4 4

Rufen dich hinaus:

7 7 7 7 7 7 7

Deine Heimat ist das Meer,

-6 -5 4 -5 -6 7-6 6

Deine Freunde sind die Sterne,

5 -5 6 -5 5 6 -5

Über Rio und Shanghai,

-5 6 -6 6 -5 -6 6

Über Bali und Hawaii.

7 7 7 7 7 7 7

Deine Liebe ist dein Schiff,

-6 -5 4 -5 -6 7-6 6

Deine Sehnsucht ist die Ferne

5 -5 6 -5 5 6 -5

Und nur ihnen bist du treu

6 -6 -3 4

Dein Leben lang.

Lyrics

Seemann deine Heimat ist das Meer "D"

Key: C

Genre: Folk

Harp Type: Diatonic

Skill: Any

-3 -2< -1 -1 3 -4

Seemann, laß das Träumen,


-3 -2< -1 -2< +2

Denk' nicht an zuhaus.

-3 -2< -1 -1 3 -4

Seemann, Wind und Wellen,

-3 -2< ● 2 -1

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Rufen dich hinaus:

-5 -5 -5 -5 -5 -5 -5

Deine Heimat ist das Meer,

-4 3 -1 3 -4 -4 -3

Deine Freunde sind die Sterne,

-2< 3 -3 3 -2< -3 3

Über Rio und Shanghai,

3 -3 -4 -3 3 -4 -3

Über Bali und Hawaii.

-5 -5 -5 -5 -5 -5 -5

Deine Liebe ist dein Schiff,


-4 3 -1 3 -4 -4 -3

Deine Sehnsucht ist die Ferne

-2< 3 -3 3 -2< -3 3

Und nur ihnen bist du treu

-3 -4 1< -1

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Dein Leben lang.

Lyrics

Seemann deine Heimat ist das Meer "C"

Key: C

Genre: Folk

Harp Type: Diatonic

Skill: Any


7 6 4 4 -6 -7

Seemann, laß das Träumen,

7 6 4 6 -5

Denk' nicht an zuhaus.

7 6 4 4 -6 -7

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Seemann, Wind und Wellen,

7 6 3 -5 4

Rufen dich hinaus:

8 8 8 8 8 8

Deine Heimat ist das Meer,

-7 -6 4 -6 -7 -7 +7

Deine Freunde sind die Sterne,

6 -6 7 -6 6 7 -6

Über Rio und Shanghai,

-6 7 -7 7 -6 -7 7

Über Bali und Hawaii.


8 8 8 8 8 8

Deine Liebe ist dein Schiff,

-7 -6 4 -6 -7 -7 7

Deine Sehnsucht ist die Ferne

6 -6 7 -6 6 7 -6

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Und nur ihnen bist du treu

7 -7 -4 4

Dein Leben lang.

Lyrics

Seemann (Sailor) With English Text

Key: C

Genre: Folk


Harp Type: Diatonic

Skill: Any

Intro

4 / 4 6 -6 6 4 6 -6 6 / 4 6 -6 6 4 6 -6 6/
4 6 -6 6 4 6 -6 6/

6 5 4 4 -5 -6 6 5 4 5 -4

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Seemann lass das Traeumen Denk nicht an zu Haus

6 5 4 4 -5 -6 6 5 3 -4 4

Seemann Wind und Wellen rufen dich hinaus

Chorus

7 7 7 7 7 7 7

Deine Heimat ist das Meer

-6 -5 4 -5 -6 7 -6 6

Deine Freunde sind die Sterne

5 -5 6-5 5 6 -5

Über Rio und Shanghai

-5 6 -6 6 -5 -6 6

Über Bali und Hawai

7 7 7 7 7 7 7

Deine Liebe ist dein Schiff

-6 -5 4 -5 -6 7 -6 6

Deine Sehnsucht ist die Ferne

5 -5 6 -5 5 6 -5 6 -6-3 4

Und nur ihnen bist du treu ein Leben lang

Verse 2.


Seemann lass das Traeumen denke nicht an mich

Seemann denn die Fremde wartet schon auf dich

Chorus then end with intro


TRANSLATION GERMAN TO ENGLISH

Sailor stop your dreaming

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Don't think about your home
Sailor, wind and waves
call you out
Chorus
Your homeland is the sea
Your friends are the stars
Over Rio and Shanghai
Over Bali and Hawaii
Your love is your ship
Your longing is the distance
And to only them you are true
The whole life long
Verse 2.
Sailor, stop your dreaming
Don't think of me
Sailor, for the foreign ports
Already wait for you
Chorus

Lyrics

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