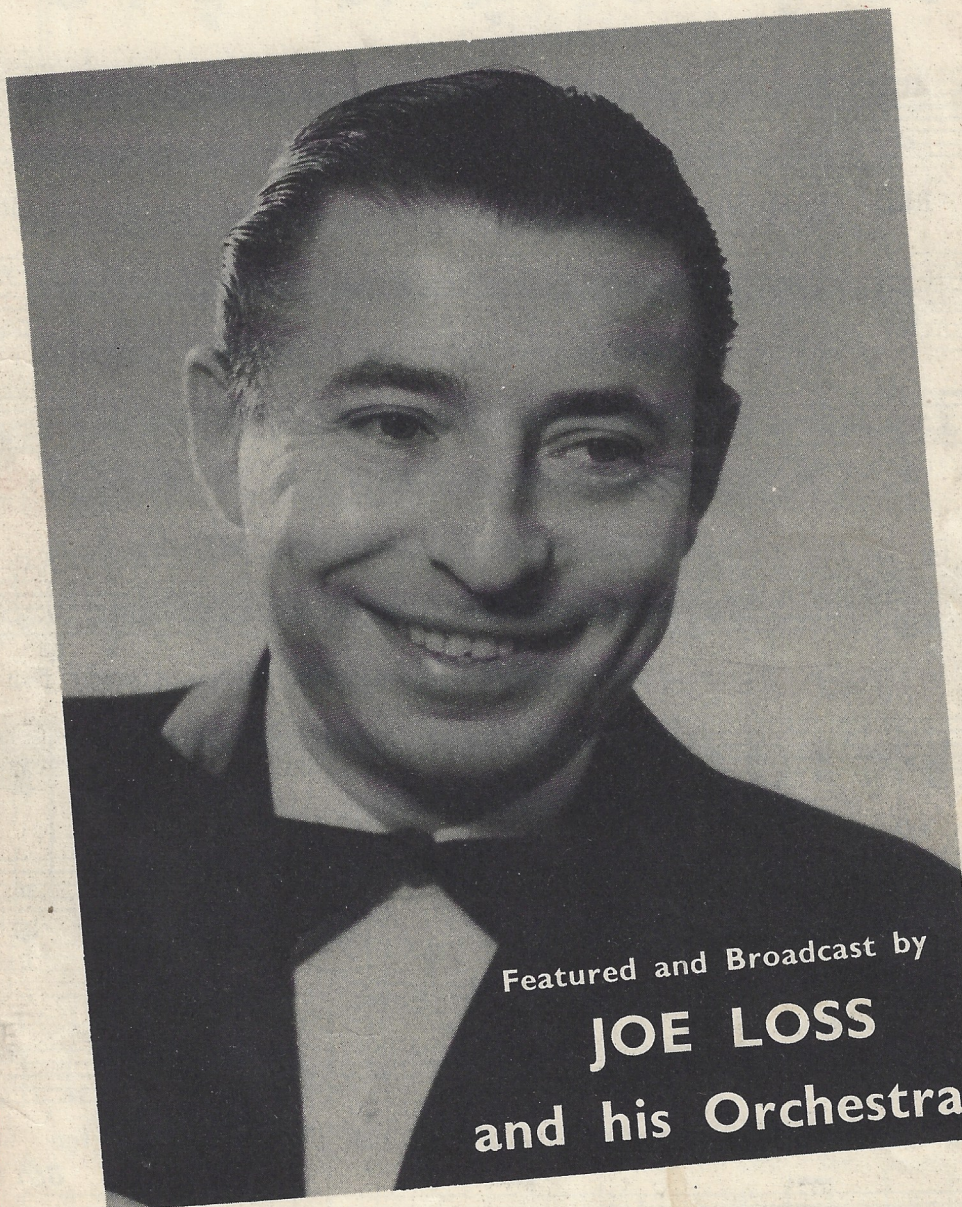


SHE WEARS RED FEATHERS

(AND A HULY-HULY SKIRT)



Featured and Broadcast by
JOE LOSS
and his Orchestra

BY

BOB MERRILL

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She Wears Red Feathers

(And A Huly-Huly Skirt)

By BOB MERRILL

Hula style (not slow)

CHORUS

E♭ { : s, | m :- | m :- | m : r | d : r | m : l | s : m | r :- | - : d | r :- | r :- }

1.2.3.4.5. SHE WEARS RED FEATH-ERS and a hu-ly hu-ly skirt, SHE WEARS RED

E♭ Gm Fm Fm7

{ r : d | l, : d | m : s | s : m | d :- | : s | l : l | - : d' | l : s | m : r | m : s | - : l }

FEATH-ERS and a hu-ly hu-ly skirt, She lives on just co-cy-nuts and fish from the

Gm B♭7 E♭ A♭ Gm E♭ G7 Cm

{ s :- | - : s | l : s . s | m : s | l : s . s | m : s | l : s . s | m : r | d :- | - : }

sea, A rose in her hair, a gleam in her eyes And love in her heart for me.

Gm Cm Gm A♭ Gm Fm7 B♭7 E♭

5th time Fine

Symbols for Piano Accordion, Guitar & Banjo

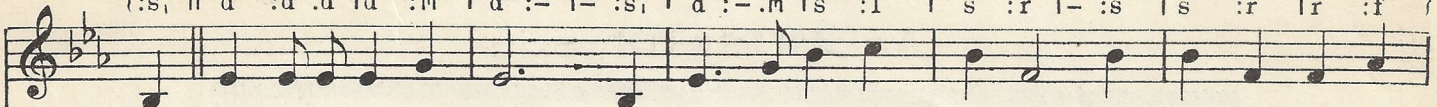
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VERSE (in a narrative manner)

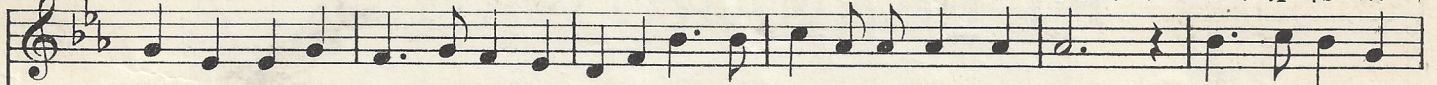
{ :s, || d :d .d id :m | d :- i- :s, | d :- .m | s :1 | s :r i- :s | s :r i r :f }



1. I work'd in a Lon-don bank, re-spect - a - ble po - si - tion, From nine to three they
2. Good - bye to the Lon-don bank; I start - ed in a sail - in', The four-teenth day from
3. I went to her ma and pa and said I loved her on - ly And they both said we
4. I'm back here in Lon-don town and tho' it may sound sil - ly She's here with me and



{ | m :d id :m | r :- .m i r :d | t, :r | s :- .s | 1 :f .f | f :f | f :- i- : | s :- .1 | s :m }

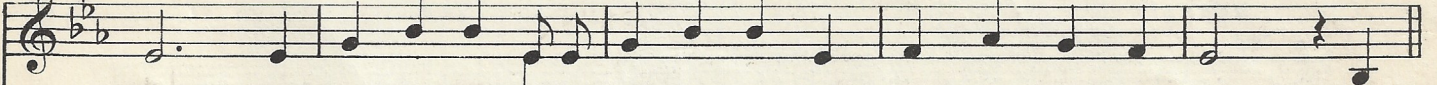


serve you tea, but ruin your dis-po - si - i - shun. Each night in the Mu - sic Hall, trav - el - o - gs I'd
Man - da - lay I spied her from the ra - ai - lin' She knew I was on my way, wait - ed and was
could be wed; Oh, what a cer - e - mo - o - ny! An el - ephant brought her in, placed her by my
you should see us walk down Pic - ca - di - il - ly. The boys at the Lon - don bank kind o' hold their



to Chorus %

{ | d :- i- :d | m :s | s :d .d | m :s | s :d | r :f | m :r | d :- i- :s, ||



see And once a pearl of a na - tive girl kept smil - in' right at me. SHE
true, She said, "You son of an Eng - lish - mon! I've dreamed each night of you. SHE
side While six ba - boons got out bas - soons And played "Here comes the bride." SHE
breath She sits with me and sips her tea which tick - les them to death. SHE



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I'M GETTIN' SENTIMENTAL OVER YOU

Lyric by
NED WASHINGTON

Additional Lyric by REG HOWARD

Music by
GEO. BASSMAN

Nev-er thought I'd fall, But now I hear love call I'M GETTING SEN-TI - MEN-TAL O-VER

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with lyrics underneath. The piano accompaniment is written in grand staff notation (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 2/4.

ST. BERNARD WALTZ

Words by
H. O. WARD
Tempo a la Valeta

Music by
DOUG SWALLOW

Come lets dance to night ST. BERN - - ARD WALTZ, —

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with lyrics underneath. The piano accompaniment is written in grand staff notation. The key signature has one sharp (F#) and the time signature is 3/4.

There'll Always Be An England

Words and Music by

ROSS PARKER
& HUGH CHARLES

REFRAIN

There'll al-ways be an Eng-land While there's a coun-try lane, Wher-

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with lyrics underneath. The piano accompaniment is written in grand staff notation. The key signature has one sharp (F#) and the time signature is 4/4. The score includes dynamic markings like 'mf' and 'f', and features triplets in the piano accompaniment.

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