

JIMMY BUFFETT

Songs from a Sailor

146 Selected Favorites



Produced by
Alfred Music
P.O. Box 10003
Van Nuys, CA 91410-0003
alfred.com

Printed in USA.

No part of this book shall be reproduced, arranged, adapted, recorded, publicly performed, stored in a retrieval system, or transmitted by any means without written permission from the publisher. In order to comply with copyright laws, please apply for such written permission and/or license by contacting the publisher at alfred.com/permissions.


ISBN-10: 1-4706-2655-1
ISBN-13: 978-1-4706-2655-6

Cover photo by Jean-Philippe Piter, jeanphilippepiter.com. Used by permission.

All inside photos and album art used by permission. Album art for *Volcano*; *Somewhere Over China*; *One Particular Harbour*; *Riddles in the Sand*; *Last Mango in Paris*; *Songs You Know by Heart*; *Feeding Frenzy*; *Boats, Beaches, Bars & Ballads*; *Fruitcakes*; and *Banana Wind* all © MCA Records.



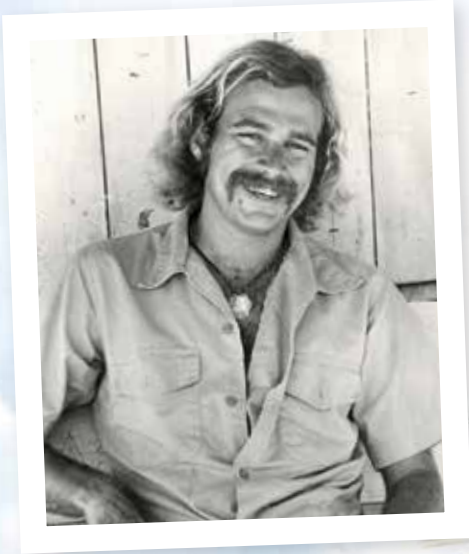
Foreword



A big book these days is a big thing, but a big songbook is really a big thing. I started playing guitar in the day when you went into a music store and bought sheet music for just one song. I bought plenty. Then occasionally you would spend your hard-earned money, if you had any, on a book of songs that were on a particular album. My first one of those was a Gordon Lightfoot book and I learned every song and I can still play them today. Joni Mitchell was my next one. I guess I was in my Canadian period, but I did the same thing and then tried to figure out her tunings. So, when the folks from Alfred approached us about a huge book of songs, I really couldn't quite grasp the conception. How big was big?

Well that question was soon answered when a large FedEx box arrived at my house and inside was the Joni songbook *Complete So Far*. Boy did that bring back memories, and my knee-jerk reaction was to open to a song and start playing. It was "Amelia," one of my favorites, as a flier and long-time Joni fan. Then I just thumbed through the pages. A lot of songs brought back a lot of memories, for to me that is what a song should do. It should tell your story as the writer, but more importantly should be part of the life of the person who is listening as well, whether they are learning or just enjoying the simple magic music brings. I am honoured to have been chosen by Alfred to have a book. My hope is that a collection like this inspires others, as the Joni book did for me. Have fun—that is what living is all about to me.

JIMMY BUFFETT
WAIKIKI BEACH
HONOLULU, HAWAII
MARCH 29, 2016



Jimmy, with a Capital L

Who is this man still building on a 40-plus-year career, with 50 greatest hits you've never heard on the radio? How does an "unknown" artist pack major concert venues year after year, coast to coast, and around the globe? Magnetism? A vast magic trick? Has he cast a spell on his audience?

It's more like he's given his listeners incentive to dream.

Here's the legend: His command post is a beach hammock between two palm trees with a sunrise to one side, a heart-stopping sunset on the other. He's surfing in Hawaii, navigating a traditional schooner, piloting a Cessna Caravan floatplane, or wandering the Bahamas' Out Islands in search of historic lighthouses. He is burning up a laptop with a 90,000-word novel. Bringing 40,000 people to their feet within the first 10 seconds of a song called "Fins."

From time to time, year after year, all of this is true.

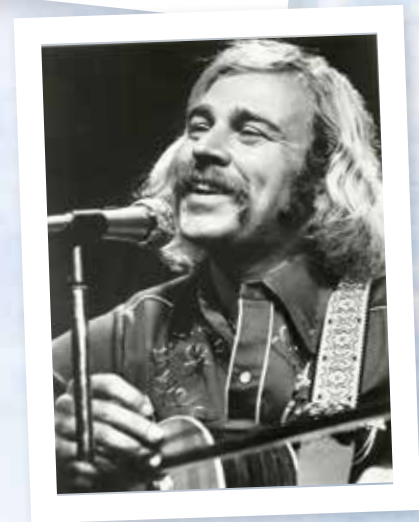
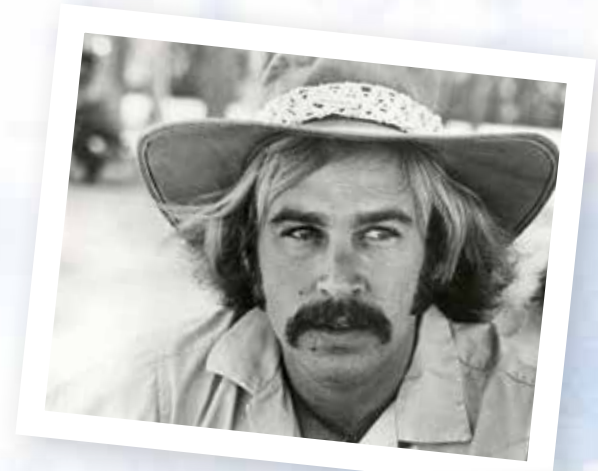
People have called him a tropical troubadour, a balladeer with a country feel, an easy-rocker with a Caribbean back beat. None of that captures it.

He's always been impossible to classify, in his music and lifestyle. Author P. J. O'Rourke once described him as a "one-man Spring Break." Even Jimmy has trouble defining himself. In *A Pirate Looks at Fifty* he told his life story in 400 words, then thought again and wrote 400 pages. Where did that get him? He is one of fewer than ten authors in the history of *The New York Times* bestsellers to have had a No. 1 in both fiction and non-fiction. Three others were Steinbeck, Faulkner, and Hemingway.

Spinning tales always has been his glory. Jimmy's friends accuse him of expanding the truth, basking in a storybook existence, living a future lyric. His fans simply want more insight, more images, more clues to living the good life. Call his songs fictional poetry, his vignettes musical short stories, his actors true characters, and all of it more than believable.

What kind of life does he lead in this new century?

Buffett has learned well from the hectic rock 'n' roll trail. He approaches every day as a blank slate that must overflow with work, fun, food, and scenery.





Jimmy's lifestyle absorbs his natural surroundings, his friends, books, travel, art, and parenthood, and layers it with social responsibility. He's out there paying attention so his lyrics can reflect the world around us all. Always bubbling under the surface is a gleeful stroke of off-the-wall behavior, a spontaneity, and a reminder to kick butt because we're only here for a little while. To him, it's Life, capital L.

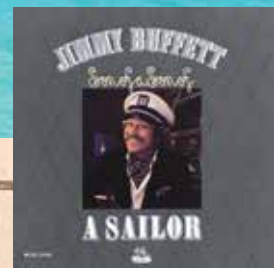
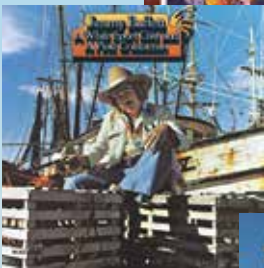
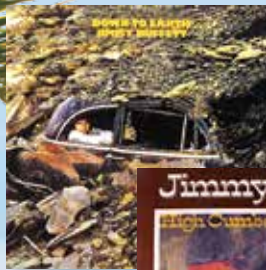


Photo by Tom Corcoran.

Here's the real inside stuff. Jimmy secretly enjoys taking care of business. He's been that way since before "Margaritaville" hit the charts almost 40 years ago. Amidst the rock craziness of the late '70s, Jimmy would hide in hotel rooms to organize receipts and invoices, fearful that someone might catch him in the act, might blow the whistle on his already-growing party image. But if he hadn't done the drudge work behind the scenes, through all these years, he might have wound up a one-hit wonder, getting by on a bushel of rewritten memories. Instead, he gets to host three dozen of the best parties in the nation each year—plus a few in other countries. His concerts are legendary inside the music business and out in the real world

DISCOGRAPHY

- Down to Earth* (Barnaby)1970
- High Cumberland Jubilee* (Barnaby)1971
- A White Sport Coat and a Pink Crustacean* (Dunhill)..1973
- Living and Dying in 3/4 Time* (Dunhill)1974
- A1A* (Dunhill)1974
- Rancho Deluxe* (Soundtrack) (United Artists)1975
- Havana Daydreamin'* (ABC)1976
- *Changes in Latitudes, Changes in Attitudes* (ABC).....1977
- *Son of a Son of a Sailor* (ABC)1978
- *You Had to Be There: Recorded Live* (MCA)1978
- *Volcano* (MCA)1979
- Coconut Telegraph* (MCA)1981
- Somewhere Over China* (MCA)1981
- One Particular Harbour* (MCA).....1983
- Riddles in the Sand* (MCA)1984



CONTENTS

| | | | |
|--|-----|--|-----|
| African Friend | 20 | Everybody's on the Phone. | 120 |
| Autour du Rocher | 22 | False Echoes (Havana 1921). | 123 |
| Bank of Bad Habits | 25 | Far Side of the World. | 126 |
| Barometer Soup | 28 | Fins | 129 |
| Beach House on the Moon. | 32 | First Look | 132 |
| Beautiful Swimmers | 38 | Floridays | 134 |
| Beyond the End. | 40 | Frank and Lola. | 137 |
| Boat Drinks. | 42 | Fruitcakes | 140 |
| Breathe In, Breathe Out, Move On | 44 | Grapefruit-Juicy Fruit | 146 |
| Bring Back the Magic | 46 | Gravity Storm | 148 |
| Buffet Hotel | 35 | The Great Filling Station Holdup | 150 |
| The Captain and the Kid. | 48 | Growing Older but Not Up | 152 |
| Carnival World. | 50 | Gypsies in the Palace. | 154 |
| Changes in Latitudes, Changes in Attitudes | 52 | Havana Daydreamin' | 158 |
| Changing Channels | 54 | He Went to Paris. | 160 |
| Chanson pour les Petits Enfants | 57 | Ho Ho Ho and a Bottle of Rhum. | 162 |
| Cheeseburger in Paradise | 60 | Holiday. | 166 |
| Coast of Carolina. | 62 | Homemade Music | 170 |
| Coconut Telegraph. | 64 | Honey Do | 172 |
| Colour of the Sun | 66 | Hula Girl at Heart | 174 |
| Come Monday | 72 | I Have Found Me a Home | 176 |
| Come to the Moon | 74 | I Heard I Was in Town | 178 |
| Cowboy in the Jungle | 69 | I Used to Have Money One Time | 180 |
| Creola | 76 | I Will Play for Gumbo | 183 |
| Cuban Crime of Passion | 80 | I Wish Lunch Could Last Forever. | 186 |
| Cultural Infidel. | 88 | If I Could Just Get It on Paper | 192 |
| Death of an Unpopular Poet | 92 | If the Phone Doesn't Ring, It's Me | 194 |
| Delaney Talks to Statues | 94 | In the Shelter | 196 |
| Desdemona's Building a Rocket Ship. | 83 | Incommunicado | 198 |
| Desperation Samba (Halloween in Tijuana). | 96 | Island | 200 |
| Diamond As Big As the Ritz | 98 | Jamaica Mistaica. | 202 |
| Distantly In Love | 102 | Jimmy Dreams | 189 |
| Domino College. | 104 | Jolly Mon Sing. | 206 |
| Dreamsicle | 110 | King of Somewhere Hot | 208 |
| Earl's Dead—Cadillac for Sale. | 112 | Knees of My Heart | 210 |
| Einstein Was a Surfer | 107 | La Vie Dansante | 212 |
| Everybody's Got a Cousin in Miami. | 116 | Lady I Can't Explain | 214 |

| | | | |
|--|-----|--|-----|
| Last Man Standing | 216 | The Rocket That Grandpa Rode | 310 |
| Last Mango in Paris | 222 | Rue de la Guitare | 314 |
| License to Chill | 219 | A Sailor's Christmas | 317 |
| Life Is Just a Tire Swing | 224 | Saxophones | 320 |
| Little Miss Magic | 230 | School Boy Heart | 322 |
| Livingston's Gone to Texas | 232 | Sending the Old Man Home | 328 |
| Lone Palm | 227 | Serpentine | 325 |
| Love and Luck | 234 | Someday I Will | 330 |
| Mañana | 240 | Somewhere Over China | 332 |
| Margaritaville | 242 | Son of a Son of a Sailor | 334 |
| Math Suks | 237 | Surfing in a Hurricane | 336 |
| Mental Floss | 244 | Survive | 342 |
| Migration | 246 | Take Another Road | 339 |
| Miss You So Badly | 252 | Tampico Trauma | 344 |
| Morris' Nightmare | 249 | That's My Story and I'm Stickin' to It | 346 |
| My Head Hurts, My Feet Stink and I Don't Love Jesus | 254 | That's What Living Is to Me | 349 |
| Nautical Wheelers | 257 | They Don't Dance Like Carmen No More | 352 |
| The Night I Painted the Sky | 260 | Tides | 354 |
| No Plane on Sunday | 266 | Tin Cup Chalice | 360 |
| Nobody Speaks to the Captain No More | 263 | Tonight I Just Need My Guitar | 362 |
| Off to See the Lizard | 268 | Treat Her Like a Lady | 364 |
| One Particular Harbour | 271 | Trying to Reason with Hurricane Season | 366 |
| Only Time Will Tell | 274 | Turn Up the Heat and Chill the Rosé | 357 |
| Oysters and Pearls | 280 | Twelve Volt Man | 368 |
| Party at the End of the World | 282 | Volcano | 371 |
| Pascagoula Run | 277 | We Are the People Our Parents Warned Us About | 374 |
| Peanut Butter Conspiracy | 284 | We Learned to Be Cool from You | 377 |
| Pencil Thin Mustache | 286 | The Weather Is Here, Wish You Were Beautiful | 380 |
| A Pirate Looks at Forty | 288 | West Nashville Grand Ballroom Gown | 382 |
| Presents to Send You | 290 | When Salome Plays the Drum | 384 |
| Pre-You | 292 | When the Coast Is Clear | 390 |
| Prince of Tides | 294 | Who's the Blonde Stranger? | 387 |
| Quietly Making Noise | 298 | Why Don't We Get Drunk | 392 |
| Ragtop Day | 302 | The Wino and I Know | 394 |
| Remittance Man | 304 | Woman Goin' Crazy on Caroline Street | 396 |
| Ringling, Ringling | 308 | Wonder Why We Ever Go Home | 398 |

AFRICAN FRIEND

Words and Music by
JIMMY BUFFETT

Moderately ♩ = 102

Intro:

Intro guitar chords: G (32 4), C/G (3 2 14), G (32 4), D (132), C (342 1), G (32 4). *Play 2 times*

Guitar chords: G (32 4), Am (231), D/F# (2 34), G (32 4)

1. Dis - em -

w/thumb & fingers

TAB: 0 1 3 1 | 2 0 | 0 0 | 3 0 0 3

Verse:

Guitar chords: G (32 4), C/G (3 2 14), G (32 4), D (132), C (342 1), G (32 4), C/G (3 2 14), G (32 4)

bark - ing at Du - va - lier Air - port, seek - ing trans - por - ta - tion to town. As the

2.3. See additional lyrics

Guitar chords: C/G (3 2 14), G (32 4), D (132), C (342 1), G (32 4), C/G (3 2 14), G (32 4)

pur - ple ink dried on his pass - port, he could still feel the eyes look - in' round. "Mes -

Guitar chords: C/G (3 2 14), G (32 4), D (132), C (342 1), G (32 4), C/G (3 2 14), G (32 4)

sieur, ou est le ca - si - no?" he spoke to the cab - bie and smiled. The

Guitar chords: C/G (3 2 14), G (32 4), D (132), C (342 1), G (32 4), C/G (3 2 14), G (32 4)

dri - ver re - plied, "Vieux ou no - veux?" as he mo - tioned the dark man in - side.

2. With our
3. With my

Chorus:

23

Bm C A7

1. Bus - 'ness in A - ru - ba con - clu - ded, he now had a lit - tle mon - ey to spend...
 night at the ta - bles be - hind us, we were read - y just to do it a - gain...
 week - end in Hai - ti con - clu - ded. I now had a lit - tle mon - ey to spend...

To Coda ⊕

26

D Dsus D C D

That's how I came to meet my Af - ri - can
 That's when I came to know my Af - ri - can
 That's when I came to meet my Af - ri - can

1. w/intro fig. (see meas. 5-6)

2. w/intro fig. (see meas. 5-6)

29

G Am D/F# G G Am D/F# G

friend. 2. We were friend.

Interlude:

1. 2. D.S. al Coda

33

G Am G/B Am G D C G C/G G G C/G G

3. But, I woke

TAB

3 3 3 0 2 0 0 0 3 0 0 2 3 2 0 1 0 0 1 0 0 1 0 0 1 0 3 3 3 3 3 3 3

w/intro fig. (see meas. 5-6)

⊕ Coda

38

G Am D/F# G C

friend. That's how I came to know

w/intro fig. (see meas. 5-6)

41

D G Am D/F# G

an - oth - er good friend.

Verse 2:

We were rollin' the bones several hours,
 Conversing as most gamblers do.
 We were calling on all of our powers,
 Hoping to see the night through.
 But not approving at all of our winning,
 The pit boss he tugged at his sleeve.
 Through the whole thing my new friend was grinning,
 When he motioned it's time we should leave.

(To Chorus 2:)

Verse 3:

But, I woke up on the steps of a warehouse,
 A soldier told me I better leave.
 As I stumbled to find me a taxi,
 I saw a note pinned to my sleeve.
 "It was a pleasure and a hell of an evening,
 It truly was our night to win.
 But the authorities insist on my leaving
 Take care, my American friend."

(To Chorus 3:)

AUTOUR DU ROCHER

Words and Music by
 JIMMY BUFFETT, HENRI LEDEE, LEON LEDEE,
 MARCEL LIMODIN and JEAN-JACQUES KRAIF

Moderately ♩ = 90 *Intro:*

6

Am 5fr. 134111 Em7 3fr. 34211 Am 5fr. 134111 1.-14. Em7 3fr. 34211 15. Em7 3fr. 34211

Verses 1 & 3:

See additional spoken lyrics for Intro

1. Some

12

Am 5fr. 134111 Em7 3fr. 34211 Am 5fr. 134111

say it was a plan - et, some say it was a rock. For five wild years in L'Or - i - ent the
 girl at the pool ta - ble put on a show for free. They were biv - ou-acked in the bath - room by the

15

Em7 3fr. 34211 Am 5fr. 134111

part - y nev - er stopped. There were pi - rates from the In - dies, there were
 hot tub by the sea. Ev - 'ry night at mid - night seems the

17

Em7 3fr. 34211 Am 5fr. 134111

mod - els from Par - is. There were lo - cals and New York - ers and the Bra -
 dev - il took con - trol. And the hill be - came a park - ing lot

19

Em7 3fr. 34211 Am 5fr. 134111 Em7 3fr. 34211 Am 5fr. 134111 Em7 3fr. 34211

- zil - ian Na - vy. 2. By
 fueled by rock-'n' - roll. 4. They were

Verses 2, 4, & 6:

24

Am 5fr. 134111 Em7 3fr. 34211 Am 5fr. 134111

min - i - moke and scoot-ers in cabs and sto - len cars came the crea-tures of the eve - ning from St.
 talk - ing by the can-non but I could - n't be-lieve my ears. The Rus - ian had plu - to - ni - um, the
 gen-darmes fi-n'ly closed the joint and the fire it did the rest. But on New Year's Eve of nine - ty one we

27

Em7 3fr. 34211 Am 5fr. 134111 Em7 3fr. 34211

Mar - tin and from Mars. A - lors. A - lors A -
 sai - lor want - ed beers. (A - lors A - lors A - lors
 sang one last re - quest. They shook hands in the moon-light and broke out big ci - gar. Just
 We were danc-ing in the ash-es, we were danc-ing by the sea. We were

1. *To Next Strain* (To Chorus:) 2.3.

Am 5fr. 134111 Em7 3fr. 34211 Em7 3fr. 34211

30

lors A - lors A - lors neath the trop - ic stars. A -
 bus - i - ness as u - su - al be - our mem - o - ries.
 danc - ing in the ru - ins where we left

Am 5fr. 134111 Em7 3fr. 34211 Am 5fr. 134111 Em7 3fr. 34211

33

lors. (A - lors. A - lors. A - lors. A - lors. A - lors. A - lors.)

Chorus: (A - lors. A - lors. A - lors. A - lors. A - lors. A - lors.)

Am 5fr. 134111 Em7 3fr. 34211 Am 5fr. 134111 Em7 3fr. 34211

37

Vien faire un tour au - tour du ro - cher. On croi - se - ra les fan - tomes du pas - se.

Am 5fr. 134111 Em7 3fr. 34211 Am 5fr. 134111 *To Coda* Em7 3fr. 34211

41

Viens faire un tour au - tour du ro - cher. Sur les sou - ven - irs__ l'herbe a pous - see.

1. Am 5fr. 134111 Em7 3fr. 34211 Am 5fr. 134111 Em7 3fr. 34211 Am 5fr. 134111 Em7 3fr. 34211 Am 5fr. 134111 Em7 3fr. 34211 Am 5fr. 134111

45

See additional spoken lyrics for after Chorus

2. Em7 3fr. 34211 Am 5fr. 134111 Em7 3fr. 34211 Am 5fr. 134111 Em7 3fr. 34211

52

3. The It was

Verse 5: Am 5fr. 134111 Em7 3fr. 34211 Am 5fr. 134111

57

bet - ter than a paint - ing at le Mu - see__ de Beaux Arts. And sim - ply what we did__ for fun back

Em7 3fr. 34211 Am 5fr. 134111 Em7 3fr. 34211

60

in the old St. Barts. Then the glitz and all the glam - our hit like a hur - ri - cane__ Or

63 *Am* *Em7* *Am* *Em7* *Bridge:* 1.-4. 5. *D.S. al Coda*

may-be we_ just all grew up but it nev-er was_ the same. See additional spoken lyrics for Bridge 6. When the

68 *Em7* *Am* *Em7*

l'herbe a pous - see. *En - core.* Vien faire un tour au - tour du ro - cher.

71 *Am* *Em7* *Am*

On croi - se - ra les fan - tomes du pas - se. Viens faire un tour au -

74 *Em7* *Am* *Em7*

tour du ro - cher. Sur les sou - ven - irs_ l'herbe a pous - see.

77 *Am* *Em7* *Am* *Em7* *Repeat & fade*

See additional spoken lyrics for Outro

Intro:
 (Spoken: Jocelyne Ranucci)
 Mes amis, nous allons quelque part dont tout le monde.
 Se rappelle d'un endroit ou l'herbe etait toujours verte.
 Et la fete ne s'arretait jamais.
 A autour du rocher.

(Spoken: Jimmy Buffett)
 Hello, everybody.
 This is a little tale about a hotel in the Caribbean that I used to own a piece of.
 Well, it wasn't really a hotel;
 It was a patio bar with funky rooms and an outdoor disco with bad wiring.
 Some people said, if you looked between the cracks of the floor boards of
 our dance floor,
 You would see Hell.
 If you ever went there, you know what I'm talking about.
 If you never did, then we thought we'd send you a little musical souvenir
 about another place and another time.
 Back in the old St. Barts.
 You know, in the beginning of rock 'n' roll, Bill Haley used to rock around the clock.
 Back in the late eighties in St. Barts we used to rock around the rock.
 Here we go.
 (To Verse 1:)

After Chorus:
 (Spoken:) Yeah, you could see 'em coming up the hill.
 Headlights on those mini-mokes trying to find a parking place in our parking lot.
 Sometimes the party just started out there and never made it into the building.
 You never just knew.
 (To Verse 3:)

Bridge:
 (Spoken:) Yeah, all good things have to come to an end sometime.
 Some say it was a grease fire in the kitchen.
 Some say the turntable and the disco melted down.
 And like a lot of good things in this world,
 How it went down is still a mystery.
 (To Verse 6:)

Outro:
 (Spoken:) Yeah, those ruins are still up there.
 I get back to St. Barts every now and then.
 I can drive down that little road next to L'Orient,
 Look up that hill full of memories
 And some nights I think I see a light coming from that parking lot.
 Sometimes I hear some music coming from somewhere up there.
 I hope the ghosts are rockin'.
 Wild memories.
 Rock around the rock.
 Around the rock.
 Around the rock.

BANK OF BAD HABITS

*To match recording, tune down 1/2 step:

- ⑥ = E \flat ③ = G \flat
- ⑤ = A \flat ② = B \flat
- ④ = D \flat ① = E \flat

Words and Music by
JIMMY BUFFETT, ROGER GUTH,
RUSSELL KUNKEL, JAY OLIVER
 and **PETER MAYER**

Moderately ♩ = 102

Intro:

A



Musical notation for the Intro, including a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody consists of eighth and quarter notes. Below the staff is a TAB section with fret numbers: 0 0 0 0 0 0 0 3 3 3 3 2 2 2 | 0 0 0 0 0 0 0 3 3 3 3 2 2 2.

*Recording sounds a half step lower than written.

Musical notation for the first line of the verse, including a treble clef staff with a key signature of three sharps and a 4/4 time signature. The melody continues with eighth and quarter notes. Below the staff is a TAB section with fret numbers: 0 0 0 0 0 0 0 3 3 3 3 2 2 2 | 0 0 0 0 0 0 0 3 3 3 3 2 2 2.

1. The

Verse:

D



A



Musical notation for the second line of the verse, including a treble clef staff with a key signature of three sharps and a 4/4 time signature. The melody continues with eighth and quarter notes. Below the staff is a TAB section with fret numbers: 0 0 0 0 0 0 0 3 3 3 3 2 2 2 | 0 0 0 0 0 0 0 3 3 3 3 2 2 2.

ru - mors and the sto - ries of my past I can't de - ny,___
 2.3. See additional lyrics

D



A



Musical notation for the third line of the verse, including a treble clef staff with a key signature of three sharps and a 4/4 time signature. The melody continues with eighth and quarter notes. Below the staff is a TAB section with fret numbers: 0 0 0 0 0 0 0 3 3 3 3 2 2 2 | 0 0 0 0 0 0 0 3 3 3 3 2 2 2.

I'm no Saint Ig - na - tius, but a - gain, I'm no bar - fly. ___ The

F#m





D






Musical notation for the fourth line of the verse, including a treble clef staff with a key signature of three sharps and a 4/4 time signature. The melody continues with eighth and quarter notes. Below the staff is a TAB section with fret numbers: 0 0 0 0 0 0 0 3 3 3 3 2 2 2 | 0 0 0 0 0 0 0 3 3 3 3 2 2 2.

wrong thing is the right ___ thing un - til you lose con - trol, ___ I've got this

11  

bank of bad hab - its in a cor - ner of my soul.



Chorus:

13   

Bank of bad hab - its, the price of vice fore - told.




15   

One by one, they'll do you in, they're bound to take their toll. The













17  

wrong thing is the right thing un - til you lose con -

To Coda \oplus 1.







19   

trol, I've got this bank of bad hab - its in a













21            

cor - ner of my soul.

2.


25      


bank of bad hab - its in a cor - ner of my soul. That bank of bad hab - its is

28            


worth its weight in gold.

Bridge:

32  Time for you to spend_ that_ dough,_ you're the on - ly one you owe._ So,

36  put a - way those al - i - bis,_ you can't fool that Bank - er in the sky. Now,

Interlude:

40  let me tell you a - bout the sev - en dead - ly sins.

D.S. al Coda


42 *w/spoken vocal (see below)* *Play 7 times* 

Spoken:

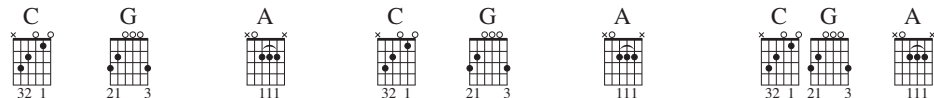

- One: Pride...Thou shalt not have pride in thy neighbor.
- Two: Coveting...Thou shalt not covet thy neighbor's wife.
- Three: Lust...Thou shalt not lust after his neighbor's wife.
- Four: Anger...Do not be angry with your neighbor's wife.
- Five: Gluttony...Do not eat thy neighbor's wife's popcorn.
- Six: Envy...Do not envy your neighbor's wife.
- Seven: Sloth...Do not be a slob.
- And the eighth deadly sin is...

Piz - za! 3. A

\oplus Coda

45  bank of_ bad hab - its, it's worth its weight_ in gold._

Play 3 times

47  *w/spoken vocal (see below)* 

(Worth its weight_ in gold.) (Worth its weight_ in gold.) *I think I'll apply for that card.*

Spoken:

*Yeah, we're talkin' Kruggerrands, doubloons.
I was wonderin', ya think they have an ATM machine for bad habits?*

Verse 2:

Last night I said goodbye to a dear old friend of mine,
Just a throwback shell beach party, nothin' really asinine.
Rum and cooked animals and bullshit by the ton,
That party lasted way too long and I had too much fun.
(To Chorus:)

Verse 3:

A picture's worth a thousand words, just ask a camera-man,
And it's no sin to stop and look, I do it when I can.
But you have to purge that urge to merge, you have to keep your head,
Or trouble is what you will find inside some stranger's bed.
(To Chorus:)