

**1.**

## **WHITE CHRISTMAS**

I'm dreaming of a white Christmas  
Just like the ones I used to know,

Where the tree-tops glisten  
And children listen  
To hear sleigh bells in the snow.

I'm dreaming of a white Christmas  
With every Christmas card I write.

"May your days be merry and bright  
And may all your Christmases be white."

PROGRESSION: ABAC

Refrain Type Analysis: sort of Expo-Dev-Resolution, but not 100%, as the B section contrast does not offer a very noticeable difference in terms of the content. Form yes, it does not follow the "I'm dreaming" beginning of the A sections.

The C section can be mentally preceded with "That's why I say", so, my vote goes to Expo-Dev-Resolution.

**2.**

## **ALMOST LIKE BEING IN LOVE**

Maybe the sun gave me the pow'r,  
For I could swim Loch Lomond  
And be home in  
Half an hour.  
Maybe the air gave me the drive,  
For I'm aglow and alive!

What a day this has been!  
What a rare mood I'm in!  
Why, it's...almost like being in love!

There's a smile on my face  
For the whole human race!  
Why it's...almost like being in love!

All the music of life seems to be  
Like a bell that is ringin' for me!

And from the way that I feel  
When that bell starts to peel,  
I would swear I was falling,  
I could swear I was falling,  
It's almost like being in love.

PROGRESSION: AABA

Refrain Type Analysis: Expo-Dev-Resolution

I almost want to say that this is AABC, because the last A section is two lines longer than the B section. But I have seen that in a lot of songs, while I was studying *Finishing the Hat*, there were usually embellishments to the last A section to render the song more complete. Eg: *Losing my Mind*. So that may be what has happened here.

### 3. **HUSH-A-BYE**

Hush-a-bye don't you cry,  
Go to sleep-y, little baby.

When you wake you shall have  
All the pretty little horses.

Blacks and bays, dapple grays,  
Coach and six white horses.

Hush-a-bye don't you cry,  
Go to sleep-y, little baby.

PROGRESSION: ABCA/ ABA

Refrain Type Analysis: A comes back at the end and states the same as the top. So this would not be ideal for songs where you want the character to end up in a different place, as the contrast in two different forms has already happened in the B and C sections. So the story has gone quite far already. However it would be great for ditties and nursery rhymes, as we can see. The test on this Unit also said that this could be good when you talk of nostalgia, which I agree with.

**4:**

**DON'T GET AROUND MUCH ANYMORE**

Missed the Saturday dance,  
Heard they crowded the floor,  
Couldn't bear it without you,  
Don't get around much anymore.

Thought I'd visit the club,  
Got as far as the door,  
They'd have asked about you,  
Don't get around much anymore.

Darling, I guess  
My mind's more at ease,  
But nevertheless,  
Why stir up memories?

Been invited on dates,  
Might have gone, but what for?  
Awf'ly diff'rent without you,  
Don't get around much anymore.

PROGRESSION: AABA

Refrain Type Analysis: Expo-Dev-Resolution  
Very clearly AABA with all the parts following the properties of Expo-Dev-Resolution  
Progression.

**5.**

**I'M ALWAYS CHASING RAINBOWS**

I'm always chasing rainbows,  
Watching clouds drifting by.

My schemes are just like all my dreams,  
Ending in the sky.  
Some fellows look and find the sunshine,

I always look and find the rain.  
Some fellows make a winning sometime,  
I never even make a gain;  
Believe me,

I'm always chasing rainbows,  
Waiting to find a little bluebird in vain.

PROGRESSION: ABA

Refrain Type Analysis: "I'm always chasing rainbows" starts the A sections. The rest is a glob that can be broken up into tinier pieces or kept as a B. I'm keeping it a single B because they talk about a single idea, essentially. Comparing their thoughts with that of 'some fellows'.

**6:**  
**ANGRY**

Angry, please don't be angry,  
'Cause I was only teasing you!

I wouldn't even let you think of leavin'  
Don't you know I love you true!

Just because I took a look at somebody else,  
That's no reason you should put poor me on the shelf!

Angry, please don't be angry,  
'Cause I was only teasing you!

Don't believe a thing you hear, just wait 'till you see,  
Then you'll find no cause to show that you're jealous of me!

Oh! Angry, please don't be angry,  
'Cause I was only teasing you!

PROGRESSION: ABCACA

Refrain Type Analysis: If we go by form and length sections, that's what feels the most correct. However the explanation on the test about it being AA is ok too. So ... ambiguousness it is.

**7.**

**WHEN OCTOBER GOES**

And when October goes,  
The snow begins to fly  
Above the smoky roofs,  
I watch the planes go by  
The children running home  
Beneath a twilight sky.

Oh, for the fun of them  
When I was one of them.

And when October goes  
The same old dream appears  
And you are in my arms  
To share the happy years.  
I turn my head away  
To hide the helpless tears.

Oh, how I hate to see October go.  
I should be over it now I know.  
It doesn't matter much.  
How old I grow,  
I hate to see October go.

PROGRESSION: ABAC

Refrain Type Analysis: Very clear to deduce. Expo-Dev-Resolution.  
Both the A sections do their jobs of exposition and development.

**8.**

**QUE SERA SERA**

When I was just a little girl  
I asked my mother,  
“What will I be?  
Will I be pretty?  
Will I be rich?”  
Here's what she said to me:  
“Que sera, sera,  
Whatever will be will be;  
The future's not ours to see.

Que sera sera!"  
When I grew up and fell in love,  
I asked my lover,  
"What lies ahead?  
Will we have rainbows day after day?"  
Here's what my lover said:  
"Que sera, sera,  
Whatever will be will be;  
The future's not ours to see.  
Que sera sera!"

This feels more like a verse chorus situation than a refrain structure. Alternatively it would be the ABAB structure if it were a refrain.

**9.**  
**NEVER LET ME GO**

Never let me go,  
Love me much too much.  
If you let me go,  
Life would lose its touch.  
What would I be without you?  
There's no place for me without you.  
Never let me go.  
I'd be so lost if you went away.  
There'd be a thousand hours in the day  
Without you, I know.  
Because of one caress my world was overturned,  
At the very start, all my bridges burned  
By my flaming heart.  
You'd never leave me, would you?  
You couldn't hurt me, could you?  
Never let me go.  
Never let me go.

No refrain progression.

**10.**  
**LUSH LIFE**

I used to visit all the very gay places,  
Those come-what-may places,

Where one relaxes on the axis of the wheel of life  
To get the feel of life  
From jazz and cocktails.  
The girls I knew had sad and sullen gray faces,  
With distingué traces  
That used to be there.  
You could see where  
They'd been washed away  
By too many through the day  
Twelve o'clock tails.  
Then you came along  
With your siren song  
To tempt me to madness.  
I thought for a while  
That your poignant smile  
Was tinged with the sadness  
Of a great love for me.  
Ah, yes, I was wrong,  
Again I was wrong!  
Life is lonely again,  
And only last year  
Everything seemed so sure.  
Now life is awful again,  
A troughful of hearts could only be a bore.  
A week in Paris will ease the bite of it.  
All I care is to smile in spite of it.  
I'll forget you, I will.  
While yet you are still  
Burning inside my brain.  
Romance is mush, stifling those who strive.  
I'll live a lush life in some small dive,  
And there I'll be, while I rot with the rest  
Of those whose lives are lonely too.

No refrain progression.