

This file contains transcripts of the sample LanguageCert listening test, additional texts and song lyrics. The headings indicate which CD track corresponds to the text. Listening tasks and exercises are in Teachers' File – Activity Tips.

The Recording Scripts and extra activity tips can be downloaded from the website www.bridge-online.cz once you register with the password: secret.

CD Track 1 Bridge p. 17

LANGUAGECERT QUALIFICATIONS International ESOL Communicator Level (B2)

Part one, part one.

You will hear seven short unfinished conversations. Choose the best reply to continue the conversation. Put a circle round the letter of the best reply. You will hear the conversations twice.

Number one. Number one.

F: The most important thing is to distribute the report.

M: Oh, is it ready?

F: Yes, I told you this morning; it's all finished.

Number two. Number two.

M: I think there's some confusion.

F: No, really. They told me I have to discuss the project with you.

M: No, it's Peter you need to talk to.

Number three. Number three.

F: I think they've done their best really.

M: Huh! All they've done is make problems!

F: I think you're wrong there; it's not like that at all.

Number four. Number four.

M: I can't imagine what's happened to him.

F: He's usually so punctual.

M: He's probably missed the train.

Number five. Number five.

F: When's the interview?

M: Tomorrow at three. I'm really nervous.

F: Don't worry. Everything will be fine.

Number six. Number six.

F: Excuse me, sir. This area has to be kept clear at all times. Can you do that somewhere else? I've got lots to do...

M: Yes, all right. I'm just waiting for someone.

F: I'm afraid you'll have to get out of the way.

Number seven. Number seven.

M: Now we've made the decision, we'd better tell Carlos.

F: I'm seeing him in the morning.

M: Why don't we tell him straight away?

That is the end of Part One.

CD Track 2 Bridge p. 17

Part two, part two.

You will hear three conversations. Listen to the conversations and answer the questions. Put a circle round the letter of the correct answer. You will hear each conversation twice. Look at the questions for Conversation One.

Conversation One

F: But Mike, you still haven't told me what you don't like about the idea.

M: I'm sorry Mary, but I just hate sitting around on the sand doing nothing and getting sunburnt.

F: You don't have to. There's lots of other things to do. It's a lovely old fishing village. And anyway we've only got one week.

M: Look, I love wandering around old towns, but in that heat! It's just too much for me. There's nothing much to do there.

F: Well, we have to make a decision.

M: Why don't we go somewhere where there's a beach and a sizeable town nearby with things to see? Somewhere like Barcelona. There's lots to do there.

F: Yes, that's an idea... I don't think the beaches around Barcelona are particularly nice, but I suppose if that's what you want to do...

M: There'll be lots of local buses and trains to take you to the nicer beaches and I can have a look around the city. I just need to be doing something.

Now, look at the questions for Conversation Two.

Conversation Two

F: I thought I'd better tell you; I won't be working with you for much longer.

M: What? Are you changing departments?

F: No, I'm leaving altogether. I'm going back to college. I'm going to train as a teacher. I've had enough of the business world.

M: Wow! That's a change, but what about your salary? How are you going to live?

F: Well, I've got quite a lot of money saved and there's this government scheme that gives you some money to re-train. There's a shortage of teachers, especially in science subjects, which is my area.

M: Well, good for you. We'll always need good teachers and at least it's a secure job, not like this one.

F: Yes, that was one of the things I considered, and I'd rather be doing

something I enjoy. Anyway, money isn't everything.

M: Well, good luck, anyway.

Now, look at the questions for Conversation Three.

Conversation Three

M: Where were you this morning? I waited for ages.

F: What? I don't know what you're talking about. I was at home.

M: Didn't you get my message?

F: What message?

M: I sent you a text message yesterday to meet this morning. I was wondering why you hadn't replied. And then you didn't come. I couldn't ring you because my phone had no battery.

F: Oh, I'm really sorry. I hope you didn't wait too long. It's my phone, I'm having real problems with it. Sometimes I don't get messages at all and other times I get them really late, like the day after they're sent. Oh look! Your message has just come through now.

M: Oh, that's not much use is it? Have you tried calling your supplier?

F: Yes, I really must do that. Look, I'm really sorry. Probably best to call in future.

That is the end of Part Two.

CD Track 3 Bridge p. 17

Part three, part three.

Listen to the person talking and complete the information on the notepad. Write short answers of one to five words. You will hear the person twice. At the end you will have two minutes to read through and check your answers. You have one minute to look at the notepad. The first one is an example.

During the Middle Ages, the populations of towns grew and so did the volume of trade. Trade routes grew too, but because the roads were pretty bad, and even dangerous, most goods were still transported by water.

At this time the merchants were the elite of towns. Merchant guilds regulated prices, quality and business practice. As well as the merchant guilds there were the craft guilds; these regulated the quality and working hours and conditions of its members. There were three levels of craftsmen: masters, journeymen and

apprentices. Parents paid to place their son with a master craftsman as an apprentice. In return he got food, accommodation and training in the craft. After a few years, the apprentice became a journeyman. This has nothing to do with a journey, but comes from the French word 'journee', meaning 'day' and meant the journeyman was paid by the day. Eventually, the journeyman would become a master craftsman and own his own shop.

New roadways were often built directly on top of the old and street levels rose and rose. In London the original Roman roads are about eight metres beneath the street level of today. As you might imagine, the streets were pretty dirty. Open drain channels ran along them and people often threw dirty water out of windows. Pigs and other animals were also found in the streets because houses and gardens were too small.

Curfews were imposed in towns to keep the peace. The curfew bell was rung at eight or nine o'clock in the evening to tell shopkeepers to close for the day. Anyone in the street after that had to carry a light and have a pretty good excuse for being out.

Most houses were made of wood, and because they were very close together, fires were frequent and spread quickly. Beds were made of straw and were commonly kept close to open domestic fires for warmth, which caused lots of house fires. Straw roofs were also common. Everybody had to keep a full container of water outside their door. When there was a fire, everyone had to help by pulling down burning roofs and even pulling down buildings to stop the fire spreading.

Bells were the main way of telling the time and making announcements. The day began with the ringing of a bell at four or five o'clock. Most shops and market stalls opened at six and closed at three o'clock. Others stayed open until the curfew bell sounded. A Common Bell was rung to announce civic meetings and courts, and as an alarm in case of fire or attack. Every town also had a town crier who rang a hand bell when he walked around the town telling the townspeople the main news of the day.

You will now have two minutes to read through and check your answers.

That is the end of Part Three.

CD Track 4 Bridge p. 5

Shamrocks in Savannah

The thing I like most from the time I spent St Patrick's Day in the US city of Savannah, Georgia is the color green. There is a large population of people with Irish roots staying in and around Savannah, and the whole city enjoys the party mood. Rivers, fountains and beer were all coloured green. Buildings were decorated and almost everyone had green clothes or accessories like shamrocks, make-up, wigs and T-shirts or buttons that said, "Smile at me, I'm Irish". I even saw a dalmatian that had been coloured green.

There were parades, lots of Irish music and a lot of beer drinking. I hugged a lot of people who insisted they were Irish, but I don't know if I ever got any of the luck of the Irish.

CD Track 5 Bridge p. 5

My St Patrick's Day Disaster

Ah, St Patrick's Day. When I was a young university student in the US, I always enjoyed it. And because I am also named Patrick, I was especially motivated to celebrate every moment of the day.

I always started St Patrick's Day by wearing something green (I didn't want to be pinched), and a breakfast of green eggs (food coloring is an amazing thing) and corned beef. Then around noon came the St Patrick's Day parade, and afterwards corned beef sandwiches for lunch.

A little later it was time to go drink green beer (food coloring *really* is an amazing thing) in the Irish pub, where I would spend the rest of the afternoon and the evening with my friends. It was always a great time. Well, almost always. There was one time when it wasn't so wonderful.

During the first part of that day, things went well. I was with my girlfriend Elisa, who was really good looking. All my friends envied me. But when we arrived at the Irish pub, things began to go horribly wrong.

Sitting at a table next to us was one of my English professors. He invited Elisa and me to join him. I thought this was a little strange, but we went and sat down with him. As the evening passed, he and my girlfriend became very friendly. Too friendly.

What do you do if your professor is flirting with your girlfriend? It is a very delicate situation. The professor gave me some money and sent me to the bar to bring back drinks for all of us. When I returned, they were both gone. My professor had stolen my girlfriend!

I walked home, very sad and angry. In the end, the professor married Elisa and they had two children. At least he gave me an A for the course.

CD Track 6 Bridge pp. 8–9

Mad About March

John (Brit): I can't believe that you Americans have such ridiculous mascots for your sports teams.

Madison (American): Yeah, well, when there are thousands of schools and you have to choose something different to represent yours, you have to come up with some creative ideas.

John: And yet I still have the Kentucky Wildcats, the Arizona Wildcats and the Villanova Wildcats in my bracket.

Madison: Oh. Are you choosing your teams for March Madness? Which games are you looking at?

John: Well, some of these are easy. I mean, I'm an Englishman so I naturally want the Fighting Irish of Notre Dame to lose.

Madison: And what if the Fighting Irish play against the Florida State Seminoles? Would you cheer for the Irish or the Native Americans?

John: What's a Seminole?

Madison: It's the name of a tribe.

The university's mascot is a Native American warrior riding a horse. In 2006, the NCAA suggested getting rid of all Native American mascots, but Florida State University actually has the support of the Seminole tribe in Florida, so they kept it. They also teach courses about the history of the tribe.

John: I'll support the Seminoles then. What about Gonzaga?

Madison: They're the Bulldogs.

John: And Baylor?

Madison: They're the Bears.

John: What about UCLA?

Madison: They're the Bruins, which also means bear.

John: I've got friends who live in Oregon. What's their mascot?

Madison: That's where my brother went. They're the Oregon Ducks.

John: They're out. Nobody's afraid of a duck. How about Duke University?

Madison: They're the Blue Devils.

John: Well there's your winner.

Madison: Really? Why?

John: Because any school that's made a deal with the Devil is clearly not going to lose.

CD Track 7 Bridge p. 11

Shakespeare's Corner

The full title of this famous play is *The Tragedy of Hamlet, Prince of Denmark*. It was published in 1603. This story of murder, uncertainty and family is one of Shakespeare's most famous works. After the death of Hamlet's father, Hamlet's mother marries a man named Claudius. Hamlet describes King Claudius in the following way:

"A little more than kin, and less than kind."

This is Hamlet's first line in the play, and it has many meanings. He calls King Claudius "more than kin", which means a relative, because Claudius married his mother. This makes the king both his uncle and his stepfather. The word "kind" also meant many things in Shakespeare's time. It could mean a blood relative, so "less than kind" is saying that his uncle is not his true family member. Shakespeare sometimes uses the word "kind" to mean "natural", so he is also saying that it is unnatural for his uncle to marry his mother. And it also has its modern meaning, that his uncle is a cruel man.

An Adaptation of The Da Vinci Code by Dan Brown – Excerpt 1

Narrator: Robert Langdon awoke slowly. A telephone was ringing in the darkness – a tinny, unfamiliar ring. He fumbled for the bedside lamp and turned it on. Squinting at his surroundings, he saw a plush Renaissance bedroom with Louis XVI furniture, frescoed walls, and a colossal mahogany four-poster bed.

Langdon: Where the hell am I?

Narrator: The bathrobe hanging on his bedpost bore the words: Hotel Ritz Paris. Slowly, the fog began to lift. Langdon picked up the telephone.

Langdon: Hello?

Concierge: Monsieur Langdon?

Narrator: ... a man's voice said.

Concierge: I hope I have not awoken you?

Narrator: Dazed, Langdon looked at the bedside clock. It was 12:32am. He'd been asleep for only an hour, but he felt like the dead.

Concierge: This is the concierge, monsieur. I apologize for this intrusion, but you have a visitor. He insists it is urgent.

An Adaptation of The Da Vinci Code by Dan Brown – Excerpt 2

Narrator: The ringing of Langdon's hotel phone once again broke the silence. He was annoyed at being disturbed again, but picked up the phone.

Langdon: Yes?

Narrator: As expected, it was the concierge.

Concierge: Monsieur Langdon, again my apologies. I am calling to inform you that your guest is now on the way to your room. I thought I should alert you.

Narrator: Langdon was wide awake now.

Langdon: You sent someone to my room?

Concierge: I apologize, monsieur, but a man like this... I... I don't have the power to stop him.

Langdon: Who exactly is he?

Narrator: But the concierge was gone. Almost immediately, a heavy fist pounded on Langdon's door. Uncertain, Langdon slid off the bed, feeling his toes sink deep into the carpet. He put on the hotel bathrobe and moved toward the door.

Langdon: Who is it?

Policeman: Mr Langdon? I need to speak with you.

Narrator: The man's English was accented – a sharp, authoritative bark.

Policeman: My name is Lieutenant Jerome Collet. Direction Centrale Police Judiciaire.

Narrator: Langdon paused.

Langdon: The Judicial Police?

Narrator: The DCPJ were the rough equivalent of the American FBI. Leaving the security chain in place, Langdon opened the door a few inches. The face staring back at him was thin and pale. The man was exceptionally lean, dressed in an official-looking blue uniform.

Policeman: May I come in?

Narrator: ... the agent asked. Langdon hesitated, feeling uncertain as the stranger's tired eyes studied him.

Langdon: What is this all about?

Policeman: My capitaine requires your expertise in a private matter.

Langdon: Now?

Narrator: ... Langdon managed to say.

Langdon: It's after midnight!

Policeman: Am I correct that you were scheduled to meet with the curator of the Louvre this evening?

Narrator: Langdon suddenly felt uneasy. He and the curator Jacques Saunière were supposed to meet for drinks after Langdon's lecture tonight, but Saunière had never shown up.

Langdon: Yes. How did you know that?

Policeman: We found your name in his daily planner.

Langdon: I trust nothing is wrong?

Narrator: The agent gave a deep sigh and slid a Polaroid snapshot through the narrow opening in the door. When Langdon saw the photo, his entire body went rigid.

Policeman: This photo was taken less than an hour ago. Inside the Louvre.

Here's to the Irish! Blessings and Toasts

One

Wishing you always
Walls for the wind
A roof for the rain
And tea beside the fire
Laughter to cheer you
Those you love near you
And all that your heart may desire

Two

I wish you health, I wish you well, and
happiness galore
I wish you luck for you and friends; what
could I wish you more?
May your joys be as deep as the oceans,
your troubles as light as its foam
And may you find sweet peace of mind
wherever you may roam

Three

Saint Patrick was a gentleman
Who through strategy and stealth
Drove all the snakes from Ireland
Here's a toasting to his health
But not too many toasting
Lest you lose yourself and then
Forget the good Saint Patrick
And see all those snakes again

Four

May your glass be ever full
May the roof over your head be always
strong
And may you be in heaven half an hour
Before the devil knows you're dead

Five

May you be poor in misfortunes
And rich in blessings
May you know nothing but happiness
From this day forward
May good luck be your friend
In whatever you do
And may trouble be always
A stranger to you

Six

Here's to you and yours
And to mine and ours
And if mine and ours ever come
Across you and yours
I hope you and yours will do
As much for mine and ours
As mine and ours have done
For you and yours

Worldwide Connections in the Nitra Region

The Nitra region of Slovakia has interesting connections to places all around the world. It is possible to learn about distant lands while never leaving this south-western part of Slovakia – no passport required!

The southern part of the Nitra region borders Hungary, and the northern and southern areas are connected by the River Nitra. The region also shares a name with the fifth largest city in Slovakia. This area is the cultural and economic centre of western Slovakia, with many historic buildings and beautiful natural surroundings. Sites of interest include Nitra Castle, the old town and Zobor Hill, which overlooks the city.

There are beautiful oak forests around Topoľčianky, to the north-east of Nitra, which is also home to Europe's largest mammal and a close relative of the North American buffalo: the European bison.

The complex of rock dwellings in the village of Brhlovce offers another unusual connection to North America. Similar cliff dwellings can be found in the canyons of Arizona, New Mexico, Utah, Colorado and Chihuahua in Mexico. The origin of the ones in Brhlovce is not certain, but some people think they were used as hiding places during the Turkish raids in the 16th century.

You'll find a link between Slovakia and the Middle East in the thermal swimming pools in Štúrovo. The mineral content of these natural pools of warm water is similar to that of the Dead Sea.

The town of Komárno sits at the intersection of the Danube and the Váh rivers, acting as Slovakia's main port on the Danube. The Courtyard of Europe,

which is connected to the historical centre of Komárno by three gates, contains buildings that show historical architectural styles from almost every country in Europe.

If you prefer Mother Nature's architectural style, Mlyňany Arboretum is worth a visit. This is a protected nature reserve near the villages of Tesárske Mlyňany and Vieska nad Žitavou, which contains roughly 2,300 species of trees. The Arboretum has areas devoted to the Caucasus, China, Japan, Korea, the Himalayas and North America.

Hrušov Castle is loosely connected to multiple continents. It was captured and destroyed in 1708 as part of the Habsburg uprising. This happened towards the end of Rákóczi's War of Independence, which was part of the War of the Spanish Succession and involved three continents: Europe, North America and South America.

The Nitra region can give you a glimpse into areas around the world, and may even inspire future travels to investigate these connections in person.

CD Track 12 Maturita Card – Sport

Choosing a Sport

Student A: So which sports team should we join this year? What do you think about ice hockey?

Student B: I like watching ice hockey, but I can't afford to buy all the equipment. What about swimming? All you need is a swimming costume.

Student A: That's not a bad idea, but the pool is only open certain hours and we have to pay to use it. I really want to play a sport that doesn't require a lot of equipment that we can do anywhere.

Student B: That's a good point. We could try football. All you need is a ball. I've never played before, but my brother's a big fan so maybe he could help us train.

Student A: That's a great idea! And there is a pitch in the park near my house where we could train. Lots of our classmates like football so it would be easy to form a team.

Student B: Perfect. So let's meet at the pitch near your house this weekend at 10 o'clock on Saturday. Why don't we invite people to join us this week at school? And then afterwards, we can all go for lunch.

Student A: That sounds great. I'm looking forward to it already.

CD Track 13 Bridge p. 19

Michael Bublé "Haven't Met You Yet"

I'm not surprised, not everything lasts
I've broken my heart so many times
I stopped keeping track
Talk myself in, I talk myself out
I get all worked up then I let myself down

I tried so very hard not to lose it
I came up with a million excuses
I thought I'd thought of every possibility

And I know some day that it'll all turn out
You'll make me work so we can work to work it out
And I promise you, kid, that I'll give so much more than I get
I just haven't met you yet

I might have to wait, I'll never give up
I guess it's half timing and the other half's luck
Wherever you are, whenever it's right
You'll come out of nowhere and into my life

And I know that we can be so amazing
And baby your love is going to change me
And now I can see every possibility

Somehow I know that it'll all turn out
You'll make me work so we can work to work it out
And promise you, kid, I'll give so much more than I get
I just haven't met you yet

They say all's fair in love and war
But I won't need to fight it
We'll get it right and we'll be united

And I know that we can be so amazing
And being in your life is going to change me
And now I can see every single possibility

And someday I know it'll all turn out
And I'll work to work it out
Promise you, kid, I'll give more than I get,
Than I get, than I get, than I get

Oh, you know it'll all turn out
And you'll make me work so we can work to work it out
And promise you, kid, to give so much more than I get, yeah
I just haven't met you yet

I just haven't met you yet
Oh, promise you, kid, to give so much more than I get
(I said love love love love love love love love)
I just haven't met you yet
(love love love love love love love)
Yeah, I just haven't met you yet

CD Track 14 Bridge p. 19

U2 "Still Haven't Found What I'm Looking For"

I have climbed the highest mountains
I have run through the fields
Only to be with you
Only to be with you

I have run, I have crawled
I have scaled these city walls
These city walls
Only to be with you

But I still haven't found
What I'm looking for
But I still haven't found
What I'm looking for

I have kissed honey lips
Felt the healing in her fingertips
It burned like fire
This burning desire

I have spoke with the tongue of angels
I have held the hand of a devil
It was warm in the night
I was cold as a stone.

But I still haven't found
What I'm looking for
But I still haven't found
What I'm looking for

I believe in the kingdom come
Then all the colours will bleed into one
Bleed into one
But yes, I'm still running

You broke the bonds
And you loosed the chains
Carried the cross of my shame
Of my shame, you know I believe it

But I still haven't found
What I'm looking for

GLOSSARY

kingdom come – the biblical future world after the end of time
bleed into one – become the same
loosed – loosened

CD Track 15 Bridge p. 19

Queen "We Are the Champions"

I've paid my dues
Time after time
I've done my sentence
But committed no crime
And bad mistakes
I've made a few
I've had my share of sand kicked in my face
But I've come through

(And we need to go on and on, and on,
and on)

We are the champions, my friends
And we'll keep on fighting 'til the end
We are the champions
We are the champions
No time for losers
'Cause we are the champions of the world

I've taken my bows
And my curtain calls
You brought me fame and fortune
And everything that goes with it
I thank you all
But it's been no bed of roses
No pleasure cruise
I consider it a challenge before the whole
human race
And I ain't going to lose

(And we need to go on and on, and on,
and on)

We are the champions, my friends
And we'll keep on fighting 'til the end
We are the champions
We are the champions
No time for losers
'Cause we are the champions of the world

We are the champions, my friends
And we'll keep on fighting 'til the end
We are the champions
We are the champions
No time for losers
'Cause we are the champions

GLOSSARY

paid my dues – done what I was supposed to

bow – bending at the waist

curtain calls – when performers come out to hear
the audience applaud after a performance (e.g. play,
concert) is over

bed of roses – easy, comfortable situation

pleasure cruise – holiday on a large ship

CD Track 16 Bridge p. 19

Passenger “The Wrong Direction”

When I was a kid the things I did were
hidden under the grid
Young and naive I never believed that love
could be so well hid
With regret I'm willing to bet and say
the older you get
It gets harder to forgive and harder to
forget

It gets under your shirt like a dagger at
work
The first cut is the deepest but the rest still
flipping hurt
You build your heart of plastic
Get cynical and sarcastic
And end up in the corner on your own

'Cause I'd love to feel love but I can't stand
the rejection
I hide behind my jokes as a form of
protection
I thought I was close but under further
inspection
It seems I've been running in the wrong
direction, oh no

So what's the point in getting your hopes up
When all you're ever getting is choked up
When you're coked up
And can't remember the reason why you
broke up
You call her in the morning
When you're coming down and falling
Like an old man on the side of the road

'Cause when you're apart you don't want to
mingle
When you're together you want to be single
Ever the chase to taste the kiss of bliss
That made your heart tingle
How much greener the grass is
With those rose-tinted glasses

But the butterflies they flutter by and leave
us on our arses

'Cause I'd love to feel love but I can't stand
the rejection
I hide behind my jokes as a form of
protection
I thought I was close but under further
inspection
It seems I've been running in the wrong
direction

There's fish in the sea for me to make
a selection
I'd jump in if it wasn't for my ear infection
'Cause all I want to do is try to make
a connection
It seems I've been running in the wrong
direction, oh oh

I'd love to feel love but I can't stand
the rejection
I hide behind my jokes as a form of
protection
I thought I was close but under further
inspection
It seems I've been running in the wrong
direction

GLOSSARY

under the grid – not obvious or easy to see

flipping hurts – (informal) is very painful

coked up – (informal) high on drugs

(looking through) rose-tinted glasses – (idiom)

seeing things as better than they are in reality

arse – (informal) bottom

fish in the sea – (idiom) people who are available for
a relationship

CD Track 17 Bridge pp. 5, 14–15, 16

The Dubliners “Seven Drunken Nights”

As I went home on a Monday night as drunk
as drunk could be
I saw a horse outside the door where my
old horse should be
Well, I called me wife and I said to her: Will
you kindly tell to me
Who owns that horse outside the door
where my old horse should be?

You're drunk, you're drunk, you silly old fool
Still you can not see
That's a lovely sow that me mother sent to
me
Well, it's many a day I've travelled a hundred
miles or more
But a saddle on a sow sure I never saw
before

And as I went home on a Tuesday night as
drunk as drunk could be
I saw a coat behind the door where my old
coat should be
Well, I called me wife and I said to her: Will
you kindly tell to me
Who owns that coat behind the door where
my old coat should be

You're drunk, you're drunk, you silly old fool
Still you can not see

That's a woollen blanket that me mother
sent to me
Well, it's many a day I've travelled a hundred
miles or more
But buttons in a blanket sure I never saw
before

And as I went home on a Wednesday night
as drunk as drunk could be
I saw a pipe up on the chair where my old
pipe should be
Well, I called me wife and I said to her: Will
you kindly tell to me
Who owns that pipe up on the chair where
my old pipe should be

You're drunk, you're drunk, you silly old fool
Still you can not see
That's a lovely tin whistle that me mother
sent to me
Well, it's many a day I've travelled a hundred
miles or more
But tobacco in a tin whistle sure I never saw
before

And as I went home on a Thursday night as
drunk as drunk could be
I saw two boots beneath the bed where my
old boots should be
Well, I called me wife and I said to her: Will
you kindly tell to me
Who owns them boots beneath the bed
where my old boots should be

You're drunk, you're drunk, you silly old fool
Still you can not see
They're two lovely geranium pots me
mother sent to me
Well, it's many a day I've travelled a hundred
miles or more
But laces in geranium pots I never saw
before

And as I went home on a Friday night as
drunk as drunk could be
I saw a head inside the bed where my old
head should be
Well, I called me wife and I said to her: Will
you kindly tell to me
Who owns that head with you in the bed
where my old head should be

You're drunk, you're drunk, you silly old fool
Still you can not see
That's a baby boy that me mother sent to
me
Well, it's many a day I've travelled a hundred
miles or more
But a baby boy with his whiskers on I never
saw before