



NATIONAL 4-H

SONG BOOK





*"I am a song book, creation of a thousand singers,
Yet I am silent unless I sing with your voice."*



SINGERS: How much of this song book will you use? Probably not all of it, because song books must be designed for many tastes. But you can use this book to broaden your tastes. A person who says, "I know what I like!" often means, "I like what I know." Introduce yourself to all of the songs in this book before deciding which ones will be your best friends, and your circle of friends is bound to grow.

Know the 4-H songs and sing them at your meetings. Wherever you go you will be able to join in song with other 4-H'ers. 4-H songs are found on pages 1-10 and under "Pep-songs" on pages 37-40.

A good song leader knows the right song for the right moment. Use the Classified Index to help you develop this sense. The black tabs on the margins will help you flip to sections having different types of songs.

LEADERS: The spark and the lift of singing are vital to youth work; but what to sing? The changeable tastes of teens and sub-teens are hard to pin down. Almost certainly the current favorites of your youngsters will not be found in this book. Such songs are under strict copyright and unavailable to any general song book, and many of them will have only a brief lifetime anyhow. Encourage your young people to sing their popular favorites at meetings, but also help them enjoy the durable songs that are the favorites of many generations.

Some claim, "We just need peppy songs the kids can sing!" But we need many kinds. Beside the "pep-songs" we need songs that "sing 4-H" and songs that sing of life—its excitement, challenge and beauty, and even some of its bitterness. Help your members make singing a territory of exploration and discovery!

SINGING GROUPS: Choruses and small groups will find many songs ready-made for harmonizing. Almost two-thirds of the songs are arranged for part-singing. The particular kind of arrangement, whether girls' trio (SSA), mixed trio (SAB) or mixed 4-part (SATB), is shown by the initials under the titles and in the Index. Use this key in the Index to find songs for your singing groups, or even organize groups to sing them!

GUITARISTS: See page 95 for chord diagrams and notes on their use. Harmonies given above the music are also useful for other chording instruments. Autoharps can play songs in the simpler keys.

* * * * *

This new 4-H Song Book was planned under the auspices of the Extension 4-H Youth Subcommittee. Arden M. Peterson, Program Leader, 4-H-Youth Programs, Michigan State University, chaired a 4-H Recreation Development Committee which coordinated the effort.

We give grateful acknowledgment to composers, poets and publishers who granted us reprint permissions. We are indebted to Lynn Rohrbough, Cooperative Recreation Service, Delaware, Ohio, who permitted us to reprint many songs and rounds from his wonderful collection.

Individuals have made significant contributions in many ways. Hundreds of people responded to opinion surveys which were used to determine final selection of the content.

MAX V. EXNER, Editor
Extension Specialist in Music
Iowa State University

Published for the Cooperative Extension Service by the National 4-H Service Committee.

Distributed by National 4-H Supply Service, 59 E. Van Buren Street, Chicago, Illinois 60605.

Copyright 1968 by National 4-H Service Committee. Copying or reproducing any of the music of this book, either in part or entirety, is an infringement of the copyright laws and is forbidden.

4-H Field Song

FANNIE R. BUCHANAN

RENA M. PARISH

Stepping briskly

Sing for the wide, wide fields, Sing for the wide, wide
sky, Sing for the good glad earth, For the
sun on hill-tops high. Sing for the com-rade true,
Sing for the friend-ship sweet, Sing as to-
geth-er we swing a-long, With the turf be-neath our feet.

Copyright 1933, Home Publishing Co., Grinnell, Iowa. Copyright assigned to National 4-H Service Committee. Arr: M.V.E.

Eight of the 4-H songs are available in choral arrangements at National 4-H Supply Service, 59 East Van Buren, Chicago, Ill. 60605, for 40¢. All but two are in S.A.T.B. arrangement. They are: 4-H FIELD SONG, PLOWING SONG (T.Bar.B.), DREAMING (S.S.A.), NATIONAL 4-H CLUB PLEDGE, 4-H PASTORAL, FOLLOW THE GLEAM, 4-H CHORALE and SONG OF HEALTH. They are also contained in a high-fidelity record, "SONGS OF THE 4-H CLOVER," available at National 4-H Supply Service, @ \$2.10.

Plowing Song

FANNIE R. BUCHANAN

RENA M. PARISH

Vigorous march tempo

C7
(Gm) C7

F C7 F C7 F C7

1. A grow - ing day, and a wak - ing field, And a fur - row straight and
 2. A guid - ing thought, and a skill - ful hand, And a plant's young leaf un -

C7
(Gm7) C7 F (A) Dm G7

F Gm7 (C7) F (Gm7) C7 F (A) Dm G7

long, A gold - en sun and a lift - ing breeze, And we fol - low with a
 furled, A sum - mer's sun and a sum - mer's rain, And we har - vest for the

REFRAIN

C C7 F C7 F Dm A7 Dm

song.
 world. Sons of the soil are we, Lads of the field and flock,

C7 Dm G7 C7

Turn - ing our sods, ask - ing no odds; Where is a life so free?

F C7 F Dm A7 Dm

Sons of the soil are we, Men of the com - ing years;

D. S.

Broader

Fac-ing the dawn, brain ruling brawn, Lords of our lands we'll be. A be.

Detailed description: This is a musical score for the song 'Broader'. It features a treble and bass clef with a key signature of one flat (Bb). The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: Bb (D7), Gm, C7, F, Gm, C7. The piece concludes with a first ending (1. F, C7) and a second ending (2. F).

FANNIE R. BUCHANAN
Flowing, not slow

Dreaming

RENA M. PARISH

1. My home must have a high tree A - bove_its o - pen gate; — My
2. My home must have a friend - ship With ev - 'ry hap - py thing; — My
3. My home must have its mo - ther, May I — growsweet and wise; — My

Detailed description: This is the first system of the musical score for 'Dreaming'. It features a treble and bass clef with a key signature of one flat (Bb). The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: F, A7, D7, Gm, C7, F.

home must have a gar - den Where lit - tle dream-ings wait; — My home must
home must of - fer com - fort For an - y sor - row-ing; — And ev - 'ry
home must have its fa - ther, With ho - nor in_ his eyes; — My home must

Detailed description: This is the second system of the musical score for 'Dreaming'. It features a treble and bass clef with a key signature of one flat (Bb). The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: F, G, G7, C, C7.

have_ a wide_ view Of field and mead-ow fair, — Of dis - tant
heart_ that en - ters Shall hear its mu - sic there — And find some
have_ its child - ren; God grant the par - ents grace — To keep our

Detailed description: This is the third system of the musical score for 'Dreaming'. It features a treble and bass clef with a key signature of one flat (Bb). The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: F, Bb, F.

hill, of o - pensky, With sun - light ev - 'ry - where. —
sim - ple beau - ty That ev - 'ry life_ may share. —
home through all the years A kind - ly, hap - py place. —

D. C.

Detailed description: This is the fourth and final system of the musical score for 'Dreaming'. It features a treble and bass clef with a key signature of one flat (Bb). The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: Bb, Gm, C7. The piece concludes with a first ending (1.-2. F, D. C.) and a second ending (3. F).

I Have Just One

M. V. E.

MAX EXNER

Moving but moderately (A Song for 4-H Clubs)

mf

1. I have just one head, (Two
2. I have just one heart, And
3. I have just two hands; (Now
4. And I have my health; (I'm

heads would never do!) To catch a thought and think it through. I will
one is all I need, To know in all I do or say That to
who could do with three?) Ten fin- gers are a clever crew! I will
breathing out and in!) What can I do be- fore I die? I will

use my head To fol- low up the thread Of a thought I have caught that is
have a friend You have to be a friend; I'll be true to my friends ev- 'ry
turn my hands To do a thing that stands In the test as the best I can
make one star My tar- get in the sky; It is far, it is high, but I'll

new. — I al- ways tell my- self I on- ly have my- self; I'll nev- er
day. — I al- ways tell my- self I on- ly have my- self; I'll nev- er
do. — I al- ways tell my- self I on- ly have my- self; I'll nev- er
try. — I al- ways tell my- self I on- ly have my- self; I'll nev- er

put my head a- way on some top shelf! I will use my head To
put my heart a- way on some top shelf! For to have a friend You
put my hands a- way on some top shelf! I will turn my hands To
put my- self a- way on some top shelf! I will make one star My

D. S.

fol - low up the thread Of a thought I have caught that is new.
 have to be a friend; I'll be true to my friends ev-ery day.
 do a thing that stands In the test as the best I can do.
 tar - get in the sky; It is far, it is high, but I'll try.

CODA *Much broader*

It is far, it is high, but I'll try!

National 4-H Pledge

Grandly but with movement

FREDRICK STANLEY SMITH

I pledge my head — to clear-er think-ing, My heart to

great-er loy-al - ty, My hands to larg-er ser-vice And my health to

bet-ter liv-ing for my club, My com-mu-ni-ty and my coun-try.

4-H Pastoral

M. R. M

MARTHA RUTH MAYO

mp A D A D A D A7

1. Oh, a southwind blows o-ver win-ter snows, And I know that spring is
 2. There's a time of joy for the girl and boy Who live in o-pen
 3. So we cook and sew and we till our row, Whe-ther farm-er or home-

D (A D) D7 G D A7 (G) A7 D Em A

com-ing, When soft warm rain will fall a-gain On green things gent-ly
 coun-try, When garden and field give up their yield And the ta-ble groans with
 plan-ner, As our hap-py band march hand in hand Un-der-neath the 4 - H

D *softer* Em (E7) A7 D REFRAIN G

grow-ing, On green things gent-ly grow-ing.
 plen-ty, And the ta-ble groans with plen-ty. So as we live let us
 ban-ner, Un-der-neath the 4 - H ban-ner.

D G D G

learn to give To the folks the wide world o-ver, Whose hearts may yearn

D (Bm) (Bb7) D A7 D

for the things we learn At the sign of the four-leaf clo-ver.

Floating symbolic candles out on the waters of Silver Bay, Lake George, has long been a tradition of Y.W.C.A. conferences, for which this song was composed. A similar ceremony is used in many 4-H camps.

Follow the Gleam

S. H. D.

(S. A.)

SALLIE HUME DOUGLAS

1. To the knights in the days of old, — Keeping watch on the
 2. And — we who would serve the King — And — loy - al - ly

moun-tain height, — Came a vis - ion of Ho - ly Grail —
 Him o - bey, — In the con - se-crate si - lence know —

And a voice through the wait - ing night; — Fol-low, fol - low,
 That the chal - lenge still holds to - day; — Fol-low, fol - low,

fol-low the gleam, Ban-ners un-furled o'er all the world, Fol-low,
 fol-low the gleam, Stan-dards of worth o'er all the earth, Fol-low,

fol - low, fol-low the gleam Of the Chal - ice that is the Grail. —
 fol - low, fol-low the gleam Of the light that shall bring the dawn. —

Edna ST. VINCENT MILLAY
From "RENASCENCE"

Wide and High

(S. A. T. B.)

MAX EXNER

INTRODUCTION and CODA (Hum)

Moderately

mp The world stands out on

ei - ther^{*} side, No wid - er than the heart is wide; A - bove the world is

Fine mp stretched the sky, No high - er than the soul is high. The heart can push the

crescendo sea and land — Far - ther a - way on ei - ther^{*} hand; The soul can split the

mp sky in two, And let the face of God shine through. But East and West will

pinch the heart that can not — keep them pushed a - part; And

*Long "i" in first syllable. (For part-singing, best in B-flat and unaccompanied.)

cresc. - - - - - *Continue strong with small retard.* *f* *D. S.*

he whose soul is flat, the sky will cave in on him by and by. The

4 - H Candlelighting Song

BRISTOW ADAMS

(S. A. T. B.)

KENNETH S. CLARK

Deliberately

Oh, let our deeds shed cheer-ful ray, As can-dles gleam from ev - ry home,
Our ma - ny 4 - H can-dles' glow Shall make in all a glo-ry bright,

Alto: To light way-far - ers on their way,
To shine for all wher - e'er we go,

To light way-far-ers on their way — Or wel-come back the ones who roam.
To shine for all wher-e'er we go — And make their dai - ly bur-dens light.

To light way-far - ers on their way,
To shine for all wher - e'er we go,

Copyright 1935 by Cornell University. Used by permission. Arr: M.V.E.

Music Shall Live

Round

Known throughout Europe

Quietly moving

All things shall per - ish from un - der the sky; Mu - sic a - lone shall live,
Him-mel und Er - de müs-sen ver-gehen; a - ber die Mu - si - ci

mu - sic a - lone shall live, Mu - sic a - lone shall live, ne - ver to die.
a - ber die Mu - si - ci, a - ber die Mu - si - ci blei-ben be - stehn.

French: *Tout doit sur terre mourir un jour,
Mais la musique, ... vive toujours.*

Danish: *Himmel og Jord engång forgår,
men Musikanterne, ... evig består.*

4-H Chorale

Words from SARUM PRIMER, 1558

(S. A. T. B.)

ADDIS K. BARTHELMEH

Adapted by C. C. LANG

Arr: M. V. E.

Flowing and fairly slow

God be in my head, and in my un-der-stand-ing; God be in my heart, and

in my will for -giv -ing; God be in my hands, and in my way of do -ing;

God, my source of health, Oh, give me strength for serv -ing. A - men.

Copyright 1949 by Addis K. Barthelme. Used by permission.

White Coral Bells

ROUND

White cor - al bells up - on a slen - der stalk,
Oh, don't you wish that you could hear them ring?

Lil - ies of the val - ley deck my gar - den walk,
That will hap - pen on - ly when the fair - ies sing.

Rosen fra Fyn

Roses from Fyn

DANISH ROUND

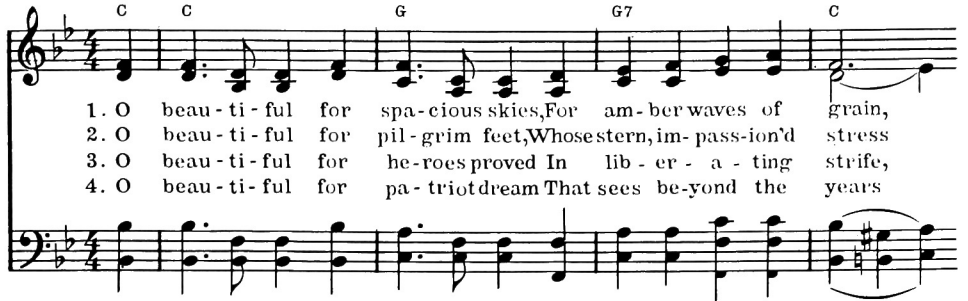
Ro-sen fra Fyn, Ro-sen fra Fyn, Ro-sen fra Fyn, — Ro-sen fra Fyn.
Ro-ses from Fyn, Ro-ses from Fyn, Ro-ses from Fyn, — Ro-ses from Fyn.

Fyn is an island of Denmark.


America the Beautiful

KATHARINE LEE BATES

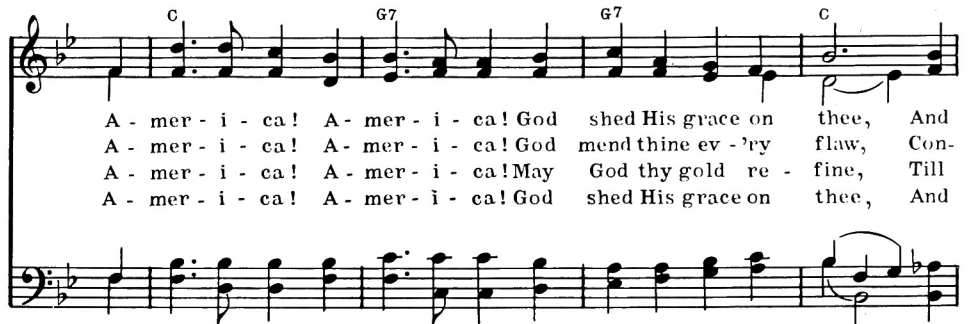
SAMUEL A. WARD



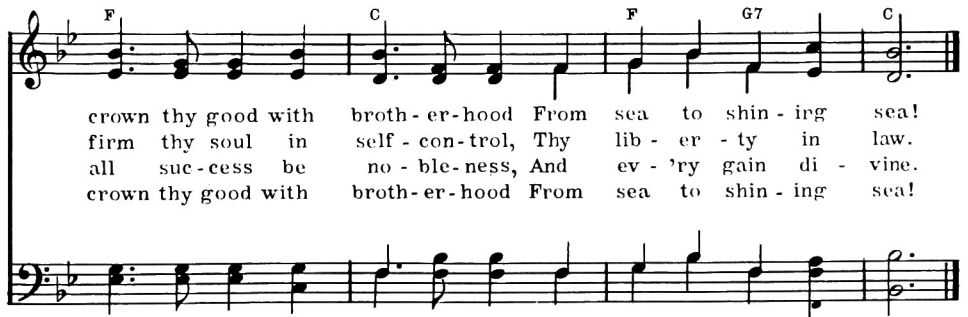
1. O beau-ti-ful for spa-cious skies, For am-ber waves of grain,
 2. O beau-ti-ful for pil-grim feet, Whose stern, im-pass-ion'd stress
 3. O beau-ti-ful for he-ros proved In lib-er-a-ting strife,
 4. O beau-ti-ful for pa-triot dream That sees be-yond the years



For pur-ple moun-tain maj-es-ties A - bove the fruit-ed plain.
 A thor-ough-fare for free-dom beat A - cross the wil-der-ness.
 Who more than self their Coun-try loved, And mer-cy more than life.
 Thine al - a - bas - ter cit - ies gleam Un - dim'd by hu-man tears.



A - mer - i - ca! A - mer - i - ca! God shed His grace on thee, And
 A - mer - i - ca! A - mer - i - ca! God mend thine ev-'ry flaw, Con-
 A - mer - i - ca! A - mer - i - ca! May God thy gold re - fine, Till
 A - mer - i - ca! A - mer - i - ca! God shed His grace on thee, And



crown thy good with broth-er-hood From sea to shin-ing sea!
 firm thy soul in self-con-trol, Thy lib-er-ty in law.
 all suc-cess be no-ble-ness, And ev-'ry gain di-vine.
 crown thy good with broth-er-hood From sea to shin-ing sea!

The Star-Spangled Banner

FRANCIS SCOTT KEY

(S.A.T.B.)

JOHN STAFFORD SMITH

With spirit

1. Oh, — say, can you see, — by the dawn's ear - ly light, What so
2. On the shore, dim - ly seen — thro' the mists of the deep, Where the
3. Oh, — thus be it ev - er when — free - men shall stand Be -

proud - ly we hail'd at the twi - light's last gleam - ing? Whose broad stripes and bright
foes haught - y hosts in dread si - lence re - pos - es, What is that which the
twen'th their lov'd homes and the war's des - o - la - tion! Blest with vic - t'ry and

stars, thro' the per - il - ous fight, O'er the ram - parts we watched were so
breeze, o'er the tow - er - ing steep, As it fit - ful - ly blows, half con -
peace, may the heav'n - res - cued land Praise the pow'r that hath made and pre -

gal - lant - ly stream - ing? And the rock - ets' red glare, the bombs burst - ing in
ceals, half dis - clos - es? Now it catch - es the gleam of the morn - ing's first
served us a na - tion! Then — con - quer we must, when our cause it is

air, Gave proof thro' the night that our flag was still there.
beam, In full glo - ry re - flect - ed now — shines on the stream.
just, And — this be our mot - to: "In — God is our trust!"

REFRAIN

Oh, — say, does that — star-span-gled ban-ner — yet — wave —
 'Tis the star-span-gled — ban-ner oh, long may it — wave —
 And the star-span-gled — ban-ner in tri-umph shall — wave —

broaden

O'er the land — of the free and the home of the brave!

America

SAMUEL FRANCIS SMITH, 1832

Attributed to HENRY CAREY

1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,
 2. My na - tive coun - try thee, Land of the no - ble free,
 3. Let mu - sic swell the breeze, And ring thru all the trees
 4. Our fa - thers' God, to thee, Au - thor of lib - er - ty,

Of thee I sing; Land where my fa - thers died, Land of the
 Thy name I love; I love thy rocks and rills, Thy woods and
 Sweet free-dom's song; Let mor - tal tongues a-wake; Let all that
 To thee we sing; Long may our land be bright With free-dom's

Pil-grims' pride, From ev - 'ry moun-tain side Let free-dom ring.
 tem-pled hills; My heart with rap - ture thrills Like that a - bove.
 breathe par-take; Let rocks their si - lence break, The sound pro - long.
 ho - ly light; Pro - tect us by Thy might, Great God our King.

Mine Eyes Have Seen the Glory

Battle Hymn of the Republic

(S. A. T. B.)

Air: "JOHN BROWN'S BODY"

JULIA WARD HOWE

Allegretto

1. Mine — eyes have seen the glo - ry of the
2. I have seen Him in the watch - fires of a
3. He has sound - ed forth the trum - pet that shall
4. In the beau - ty of the lil - ies Christ was

com - ing of the Lord; He is tram - pling out the vin - tage where the
hun - dred cir - cling camps; They have build - ed Him an al - tar in the
nev - er call re - treat; He is sift - ing out the hearts of men be -
born a - cross the sea, With a glo - ry in His bos - om that trans -

grapes of wrath are stored; He hath loosed the fate - ful light - ning of His
eve - ning dews and damps; I can read His right - eous sen - tence by the
fore His judg - ment seat; Oh, be swift, my soul, to an - swer Him! be
fig - ures you and me; As He died to make men ho - ly, let us

ter - ri - ble swift, sword, His truth is march - ing on.
dim and flar - ing lamps, His day is march - ing on.
ju - bi - lant my feet! Our God is march - ing on.
die to make men free, While God is march - ing on.

REFRAIN



Glo - ry, glo - ry! Hal - le - lu - jah! Glo - ry, glo - ry! Hal - le - lu - jah!



Glo - ry, glo - ry! Hal - le - lu - jah! His truth is march - ing on.

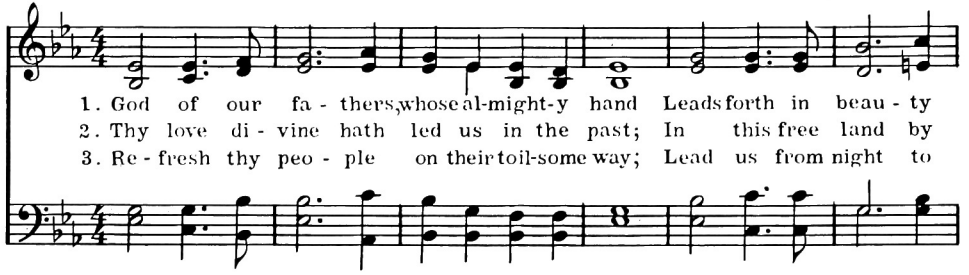
God of Our Fathers, Whose Almighty Hand

DANIEL C. ROBERTS, 1841-1907

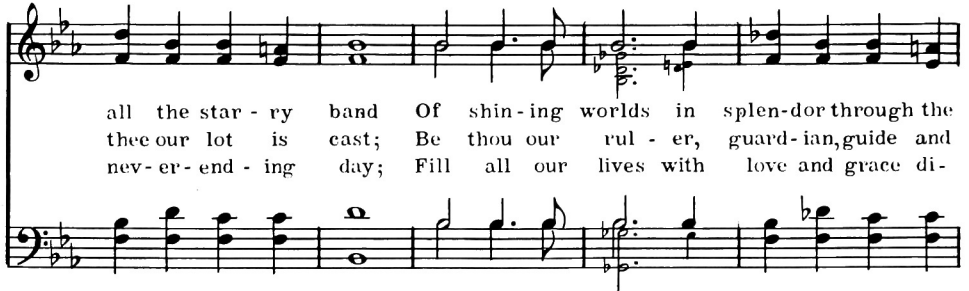
(S. A. T. B.)

NATIONAL HYMN

GEORGE W. WARREN, 1828-1902



1. God of our fa - thers, whose al - mighty - y hand Leads forth in beau - ty
 2. Thy love di - vine hath led us in the past; In this free land by
 3. Re - fresh thy peo - ple on their toil - some way; Lead us from night to



all the star - ry band Of shin - ing worlds in splen - dor through the
 thee our lot is cast; Be thou our rul - er, guard - ian, guide and
 nev - er - end - ing day; Fill all our lives with love and grace di -



skies, Our grate - ful songs be - fore thy throne a - rise.
 stay, Thy word our law, thy paths our cho - sen way.
 vine, And glo - ry, laud and praise be ev - er thine. A - men.

A Song of Peace

LLOYD STONE

From "Finlandia" by JEAN SIBELIUS

1. This is my song, O God of all the na - tions, — A song of
 2. My, coun - try's skies are blu - er than the o - cean, — And sun - light

peace for lands a - far, and mine; — This is my home, the
 beams on clo - ver - leaf and pine, — But oth - er lands have

coun - try where my heart is, — This is my hope, my
 sun - light, too, and clo - ver, — And skies are some - times

dream, — my shrine; — But oth - er hearts in oth - er lands are
 blue — as mine. — Oh, hear my song, thou God of all the

beat - ing — With hopes and dreams the same — as mine. —
 na - tions, — A song of peace for their land, and mine. —

Song of Youth

AMAR UTARI

English: M. V. E.

Swiftly

AMAR UTARI, India

Arr. by Max Exner

1. For-ward, O youth! For - ev - er ad-vanc - ing, Look to ho - ri - zons
2. Waken! This hour is no time for sleep - ing, Wel - come the ris - ing
3. Go we with sing - ing ov - er the land, Where - ev - er the road - ways

far. Eyes do not grope in depths of the night that
sun. Na - tions are stir - ring out of their slum - bers;
lie. Free - dom shall be the theme of your song, The

look on a shin - ing star. Na - tions fear - ful in a -
Great is the work un - done. Wak - en, sis - ters! Wak - en,
watchword of peace your cry. E - qual right for ev - 'ry

part - ness, Need your sight to light their dark - ness. Look up, O
broth - ers, Rise up, now, and wak - en oth - ers! Wel - come the
broth - er, Lands at peace with one an - oth - er! Loy - al to

youth! For - ev - er ad - vanc - ing, Look to ho - ri - zons far.
morn: a new day is born When peo - ples shall live as one.
truth, the sing - ing of youth Shall ech - o from hill to sky.

This poem was awarded the first prize in a Nation-wide contest of American poets, sponsored by the League of Nations Association, Inc., for the best International Hymn.

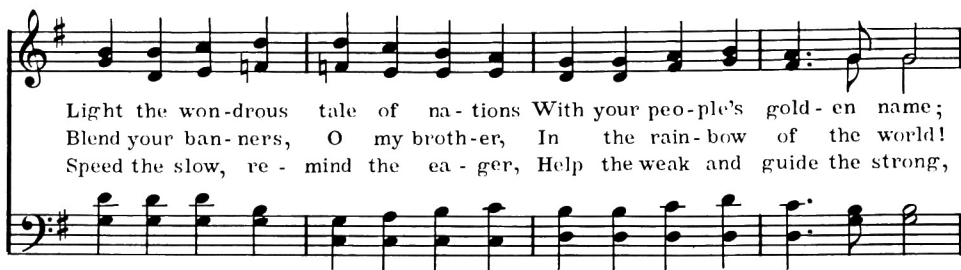
World Anthem

JOSEPHINE D. BACON

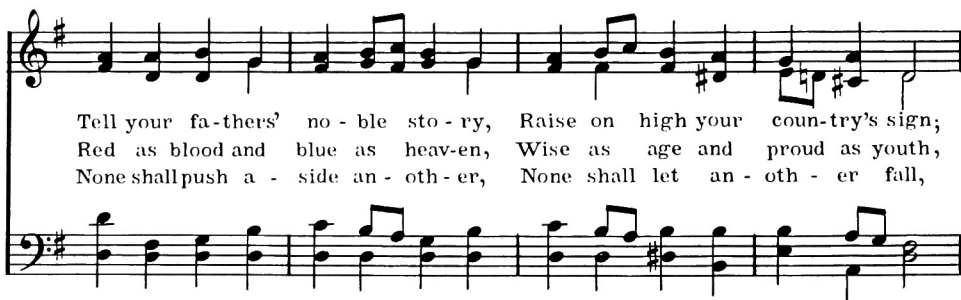
LUDWIG VAN BEETHOVEN



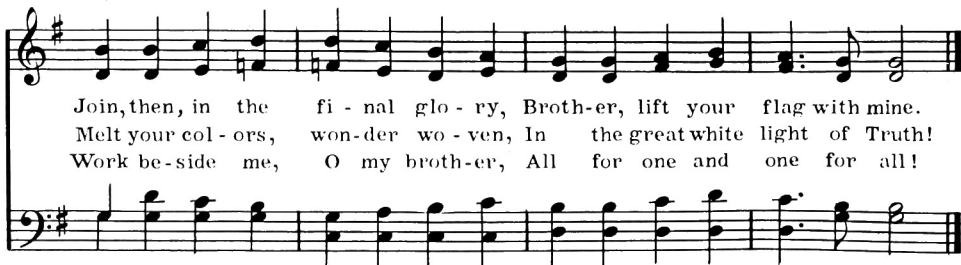
1. Broth-er, shout your coun-try's an-them, Sing your land's un-dy-ing fame,
2. Hail the sun of Peace, now ris-ing, Hold the war clouds clos-er furled;
3. Build the road of Peace be-fore us; Build it wide and deep and long;



Light the won-drous tale of na-tions With your peo-ple's gold-en name;
Blend your ban-ners, O my broth-er, In the rain-bow of the world!
Speed the slow, re-mind the ea-ger, Help the weak and guide the strong,



Tell your fa-thers' no-ble sto-ry, Raise on high your coun-try's sign;
Red as blood and blue as heav-en, Wise as age and proud as youth,
None shall push a-side an-oth-er, None shall let an-oth-er fall,



Join, then, in the fi-nal glo-ry, Broth-er, lift your flag with mine.
Melt your col-ors, won-der wo-ven, In the great white light of Truth!
Work be-side me, O my broth-er, All for one and one for all!

Third stanza adapted by Dan West.

We're All Together Again

Vigorously

From BRITISH BOY SCOUTS

The musical score is written in G major and 6/8 time. It consists of three systems of music, each with a vocal line and a bass line. The lyrics are: "We're all to-gether a - gain, We're here, we're here! - We're all to- geth- er a - gain, We're here, we're here! - Who knows when we'll be all to- geth- er a - gain, Sing- ing all to- geth- er a - gain: We're here, we're here! -". Chord symbols are placed above the vocal line: G, C, E7, A, D, (D7), G, G7, C, Am, D, G, G, C, G.

From "The Bridge of Song," © 1957 by CRS, Inc. Used by permission.

Joyful, Joyful, We Adore Thee

(For music, see "World Anthem," opposite page)

Joyful, joyful, we adore thee,	All thy works with joy surround thee,
God of glory, Lord of love;	Earth and heav'n reflect thy rays,
Hearts unfold like flowers before thee,	Stars and angels sing around thee,
Opening to the sun above.	Center of unbroken praise.
Melt the clouds of sin and sadness,	Field and forest, vale and mountain,
Drive the dark of doubt away;	Flowery meadow, flashing sea,
Giver of immortal gladness,	Chanting bird and flowing fountain,
Fill us with the light of day.	Call us to rejoice in thee.

Mortals, join the happy chorus
 Which the morning stars began;
 Father love is reigning o'er us,
 Brother love binds man to man.
 Ever singing, march we onward,
 Victors in the midst of strife,
 Joyful music leads us sunward
 In the triumph song of life.

Marching to Pretoria

English by JOSEF MARAIS

SOUTH AFRICAN FOLK SONG

Fast and spirited

1. I'm with you and you're with me and so we are all to-gether,
2. We have food, the food is good and so we will eat to-gether,

So we are all to-gether, so we are all to-gether.
So we will eat to-gether, so we will eat to-gether.

Sing with me, I'll sing with you, and so we will sing to-gether,
When we eat, 'twill be a treat, and so let us sing to-gether,

As we march a - long. — We are march-ing to Pre - to - ri - a, —

Pre - to - ri - a, — Pre - to - ri - a, — We are march-ing

to Pre - to - ri - a, — Pre - to - ri - a, hur - rah! —

The refrain *Vive l'amour*, ("Long live love!") refers to the comradeship of *our company*, our club, our brotherhood. It is known and sung throughout the Western World as a gathering song for good fellowship.

Vive l'Amour

(S.A.T.B. and Descant)

Ftst

UNKNOWN AMERICAN COMPOSER - 1844

(UNISON) G

(PARTS)

D7

G

Let ev-ry good fel-low now join in the song,
A friend on the left and a friend on the right, Vi - ve la com-pag - nie! *
Now wi-der and wi-der the cir-cle ex-pands,

(UNISON) G

(PARTS)

D7

G

Suc-cess to each oth-er and pass it a-long,
In love and good fel-low-ship let us u-nite, Vi - ve la com-pag - nie! —
We sing to our com-rades in far-a-way lands,

G

C

D7

G

Vi - ve la, vi - ve la, vi - ve l'a-mour, Vi - ve la, vi - ve la, vi - ve l'a -

mour! Vi - ve l'a-mour, vi - ve l'a-mour! Vi - ve la com-pag - nie! —

*"Cohm-pa(g)n-ye" (g is silent)

Text adapted by Stephen Fay and third stanza added. Arr: M.V.E.

Let's Be Beginning

TRANSL: M. V. E.

FRITZ METZGER

Let's be be - gin - ning With joy - ful sing - ing; Join in our song!
Lasst uns be - gin - nen fröh-lich zu sing-en! Singt al - le mit!

The fermata (hold) is used in some rounds to show where each part ends when all want to end at the same time. Sustain these only when they are the last notes sung.

From "Tent And Trail Songs," © 1962 by CRS, Inc. Used by permission.

Who Can Sail

With strong swinging movement

SWEDEN

Who can sail a-way with no wind? Who can row with- out oars?— And
 I cansail a-way with no wind; I can row with- out oars, — But

who can se- par-ate from dear friends With ne- ver a sin- gle tear?
 I can't se- par-ate from dear friends With ne- ver a sin- gle tear.

Chords: Dm, Gm, Dm, (Bb), A7 (Edim), A7, Dm

From Louise Danielsson, Stockholm. Arr. M.V.E.

In "East-West Songs," copyright 1960 by Cooperative Recreation Service. Used by permission.

Let Us Sing Together

4-part Round

Adapted from CZECH FOLK TUNE

Let us sing to- geth - er, Let us sing to- geth - er, One and
 all a joy - ous song. Let us sing to - geth - er,
 One and all a joy - ous song. Let us sing a - gain and
 a- gain, Let us sing a - gain and a - gain, Let us sing a -
 gain and a - gain, One and all a joy - ous song.

Rehearsal marks: 1, 2, 3, 4

From "The Bridge of Song," © 1957 by CRS, Inc. Used by permission.

Make New Friends

Moderately slow

Make new friends but keep— the— old;— One is sil- ver and the oth- er gold.

Rehearsal marks: 1, 2, 3, 4

East Side, West Side

CHARLES LAWLOR

JAMES W. BLAKE, 1894

East side, west side, All a-round the town, — The

kids sang "Ring — a — ros-ie," "Lon — don Bridge is fall — ing down." —

Boys and girls to-geth-er, — Me and Ma-mie O' - Rourke —

Tripped the light_fan-tas-tic on the side-walks of New York. —

Arr. M.V.E.

Row Your Boat

Row, row, row your boat Gen - tly down the stream;
 Mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, Life is but a dream.

Grandfather's Clock

(S. A. or S. A. Bar.)

H. C. W.

Moderately fast

HENRY C. WORK

My Grand - fa - ther's clock was too large for the shelf, So it stood nine - ty
In watch - ing it's pen - du - lum swing to and fro, Man - y hours had he
My Grand - fa - ther said that of those he could hire, Not a ser - vant so

years on the floor. It was tall - er by half than the old man him - self,
spent while a boy, And in child - hood and man - hood the clock seem'd to know
faith - ful he found; For it wast - ed no time and had but one de - sire:

Tho it weigh'd not a pen - ny - weight more. It was bought on the morn
And to share both his grief and his joy, For it struck twen - ty - four
At the close of each week to be wound. And it kept in it's place,

of the day that he was born, And was al - ways his trea - sure and pride.
when he en - tered at the door With a bloom - ing and beau - ti - ful bride.
not a frown up - on its face, And its hands nev - er hung by its side.

But it stopped short, nev - er to go a - gain When the old man died.

Stopped short

CHORUS

Nine-ty years with-out slum-ber-ing, tick, tock, tick, tock, His
 Nine-ty years with-out slum-ber-ing,
 life sec-onds num-ber-ing, tick, tock, tick, tock, It
 tick, tock, tick, tock, His life sec-onds num-ber-ing, It
 stopped short, nev-er to go a-gain When the old man died.
 Stopped short,

Arr. M.V.E.

Ol' Texas

U. S. A. COWBOY

Easy trot Echo: I'm goin' to leave _____ ol' Tex-as (etc.)

1. I'm goin' to leave _____ Ol' Tex-as now, _____
 They've plowed and fenced _____ My cat-tle range, _____
 2. I'll take my horse, _____ I'll take my rope, _____
 Say a - di - os _____ To the A - la - mo, _____

_____ They got no use _____ For the long-horn cow. _____
 _____ And the people there _____ Are all so strange. _____
 _____ And hit the trail _____ Up - on a lope, _____
 _____ And turn my head _____ To-ward Mex - i - co. _____

Daisy Bell

("Daisy, Daisy")

HARRY DACRE

1892

H. D.

Waltz tempo

Dai - sy, Dai - sy, Give me your an - swer, do! _____

I'm half cra - zy, All for the love of you! _____ It

won't be a styl - ish mar-riage, — I can't af - ford a car-riage, But

you'll look sweet On the seat Of a bi - cy - cle built for two! _____

Lovely Evening

Round

Oh, how love - ly is the eve - ning, is the eve - ning, When the bells are
sweet - ly ring - ing, sweet - ly ring - ing, Ding - dong, ding - dong, ding - dong!

The Band Played On

JOHN F. PALMER

CHARLES B. WARD, 1898

Ca-sey would waltz with a straw-ber-ry blonde, And the band played on; —

Chords: G, (C), G, D7

— He'd glide 'cross the floor with the girl he a-dored, And the band

Chords: D7, G

played on. — But his brain was so load-ed it near-ly ex-

Chords: G, D, G7

ploded; The poor girl would shake with a-larm. — He'd ne'er leave the

Chords: C, Am, E7, Am, C

girl with the straw-ber-ry curl, And the band played on. —

Chords: (Bbdim), G, Em, A7, D7, G

This barbershop-style favorite can be sung in several ways.
 High-voiced girls like to sing the alto part an octave higher, as a descant.
 This arrangement can also be sung as a men's quartet by following the suggested voicing.

Tell Me Why

(Mixed Quartet)

ANONYMOUS

S. (T. II) A x E7 A D A A x E7

A. (T. I, *S^{va}*)
 1. Tell — me why — the stars do shine, Tell — me
 2. Be - cause God made — the stars to shine, Be - cause God

T. (B. I)
 B. (B. II)

A B7 E7 A x E7 A

why — the i - vy twines, Tell — me why — the
 made — the i - vy twine, Be - cause God made — the

D C# F#7 B E7 A

sky's so blue, And I will tell you just why I love you.
 sky so blue, Be - cause God made you, that's why I love you.

Arr: M.V.E.

Toembai

(2-part round)

ISRAEL

Gaily

1

Toem-bai, toem-bai, toem-bai, toem-bai, toem-bai, toem-bai, toem-bai.

2

Tra - la - la, la - la - la - la - la, la - la - la - la - la, la,

Tra - la - la - la - la, la - la - la - la - la, la - la - la - la - la, la.

Pronounce: "Toom-bye" - "oo" as in "foot."

Before you can load up Tangaleo you have to find him, and even then it takes a good swat to make him move. But riding to town you can't resist boasting a little about that smart family pet!

Tangaleo*

WEST INDIES

Moderately
(Calling) *f* E A E *mp* *mf* B7 E *f*

Tan-ga - le - o! (Tch! Tch!)(Clap) Come, lit-tle don-key, come! Tan-ga -

le - o! (Tch! Tch!)(Clap) Come, lit-tle don-key come! My don-key walk,

my don-key talk, My don-key eat wid a knife and fawk;

E *B7* *E* *Second time D. C.*

*Pronounce: "Tahng-ga-lay-o"

Chimbara

(2-part)

Arr. M. V. E.

1. Chim-ba-ra, — chim-ba-ra, chim-ba-ra, — chim-ba-ra, chim-ba-ra, —
 2. Fee-do-la, — fee-do-la, fee-do-la, — fee-do-la, fee-do-la, —
 Bass, or descant 8va higher

1. Chim - ba - ra, chim - ba - ra, chim - -
 2. Fee - do - la, fee - do - la, fee - -

— chim-ba-ra, chim, chim, chim, chim, chim, chim, chim, chim, chim! Chim! *Pss!*
 — fee-do-la, fee, fee, fee, fee, fee, fee, fee, fee, fee! Fee! *Pss!*

ba - ra, chim, chim, chim, chim, chim, chim, chim, chim, chim! Chim! *Pss!*
 do - la, fee, fee, fee, fee, fee, fee, fee, fee, fee! Fee! *Pss!*

Try: Bombolay. Pussy cat. Drippy-drop. Chew my chip. Goombye now.

Even though these are two separate songs, you can run them together, sing the Coda and repeat the first one. For part-singing by a mixed group, boys sing melody, girls the harmonizing parts. The same voicing can be used in some of the other girls' voice arrangements.

Whether the Weather

Quite fast

(S. A.)

Whether the wea-ther be cold — Or whe-ther the wea-ther be hot,
 Whether the wea-ther be fair — Or whe-ther the wea-ther be not, We'll
 wea-ther the weather, What-ev-er the wea-ther, Whe-ther we like it or not!

(Continue with the below.)

Why Doesn't It Rain on Me?

Plaintively

Why does - n't it rain on me, Mo - ther? — Why does - n't it
 rain — on me? The rain makes the flow - ers so beau - ti - ful, —
 — Why does - n't it rain on me? — I need a storm!

(Continue with the below.)

CODA

accel. to tempo I°

I need a storm! I need a great big, fat, wet thun-der storm! So

(Sing "Whether the Weather" again.)

The old patent medicine men were a colorful and wily lot. This "Pennsylvania Dutchman" entertained with imaginary fife and drum while vending his marvelous cures. And you'll never be able to disprove his claims, either!

Doktor Eisenbart

PENNSYLVANIA: Tune from
a German humorous song

With bold swagger

1. I am Herr Dok-tor Ei-sen-bart,*
2. My pa-tients call me I-ron Beard, Twil-li wil-li witt, boom, boom!

I'll cure your ills with heal-ing art,
For all my cures I am re-vered, Twil-li wil-li witt, boom,boom! Now

I can make the dumb to walk, Twil-li wi-li witt,boom,boom,boom,boom!

The lame to see, the blind to talk, Twil-li wi-li witt,boom, boom! Sing

tor-i-ay, sing tor-i-ay! Twil-li wil-li witt, boom, boom,boom,

boom! Sing tor-i-ay, sing tor-i-ay! Twil-li wil-li witt,boom,boom!

*Pronounced "Eye'zen-bart," meaning "Iron Beard" in German. (Arr. M.V.E.)

Don't stand there arguing about the "right" version of this chant.
Sing it your own way! Diamond notes are spoken.

Jumpy

Flea!

SOURCE UNKNOWN

(LEADER) (GROUP) (LEADER) (GROUP) (etc.)

Flea! Flea! Flea, fly! Flea, fly! Flea fly, flo! Flea, fly, flo!

(LEADER) (GROUP REPEATS)

Vees-ta! Vees-ta! Koom-a - la, koom-a - la, koom-a - la vees - ta.

(LEADER) (GROUP REPEATS)

No, no, - no, no, not "la vees - ta!" Een-ee-meen-y, de-ci-meen-y,

(GROUP REPEATS)

oo-wah - ta, wah-ta-meen-y, Ex-a-meen-y, zah-la-meen-y, oo-wa, - oo-wa.

(ALL) (*sung or spoken*)

Beat, bil - ly oat - n, doat - n, bo - bo - buh-deet - n daht - n. Sh!

Paris Is Burning

Camp Song sung in South American Countries

Snappy

Pa - ris is burn - ing, Oh, there goes Pa - ree! (Clap, clap, clap) Pa - ris is Pa - ris se que - ma, se que - ma Pa - ris!

burn - ing, - Oh, there goes Pa - ree! (Clap, clap clap) Pa - ris is que - ma, - se que - ma Pa - ris! Pa - ris se

burn - ing, Oh, there goes Pa - ree! (Clap, clap, clap) Pa - ris is que - ma, se que - ma Pa - ris! Pa - ris se

burn - ing, oh, Pa - ris is burn - ing, oh, there goes Pa - ree! (Clap, clap, clap) que - ma, se que - ma, se que - ma, se que - ma Pa - ris!

After singing it in English, do it in Spanish; it's easy; "Paree say-kay-ma."
(Collected by M.R.S. de Saettone, Caracas, Venezuela.)
From "Tent and Trail Songs," © 1962 by CRS, Inc. Used by permission.

Cuckoo

English: KATHERINE ROHRBOUGH

(S. A. or S. T.)

AUSTRIA

1. Oh, I went to Pe-ter's flow-ing spring Where the wa-ter's so
 2. Af-ter Eas-ter come_ sun-ny days That will melt all the
 3. When I've mar-ried my__ maid-en fair, What then can I de-

good, And I heard there the cuc - koo As she called from the wood.
 snow; Then I'll mar - ry my maid-en fair, We'll be hap - py I know.
 sire? Oh, a home for her tend - ing And some wood for the fire.

A.....1
 C G C7 F 2 3 1 C7 2 4
 Ho - li - a, ho - le - ra hi - hi - a, ho - le - ra cuc - koo,

1 C7 2 3 1 F 2 4 1 2 3
 Ho - le - ra hi - hi - a, ho - le - ra cuc - koo, Ho - le - ra hi - hi - a,

1 C7 2 4 1 2 3 F 2
 ho - le - ra cuc - koo, Ho - le - ra hi - hi - a, ho!

A—Patter hands on knees (or table); 1—Slap knees (or table); 2—Clap hands; 3—Snap fingers; 4—Snap fingers once on 1st stanza, twice on 2nd (singing "cuckoo" twice), 3 times on 3rd (singing "cuckoo" 3 times). Pronounce: "Ho-lee-a, hol-leh-ra hee-hee-a, hol-leh-ra cook-coo (not "coo-coo").
 Copyright 1953 by Cooperative Recreation Service. Used by permission.

Alouette

FRENCH-CANADIAN

Allegretto

A - lou-et - te, gen-tille A - lou-et - te, A - lou-et - te,

Je te plu - me - rai. Je te plu - me - rai

1. la tête,
2. le bec,

(CHORUS) (SOLO) (CHORUS) * C7 D.C.

Je te plu - me - rai la tête. Et la tête, et la tête, Oh! —
le bec. Et le bec, et le bec,

3. Le nez (nose) 4. Le dos (back) 5. Les pattes (hands) 6. Le cou (neck) (Point to the parts as you sing about them. Tête= head. Bec=beak.)

*After singing this measure, repeat all that was sung in it the stanza before.

T-I-R-O

CIRCLE GAME

Moderately

T - I - R, T - I - R, T - I - R - O! T - I - R, T - I - R,

T - I - R - O! O! — Yo - ho! Yo - ho!

CHORUS F B F B

T - I - R, T - I - R, T - I - R - O! O! Yo - ho!

Traditionally featured at opening sessions of the Tri-Continent Interoperational Reconstruction Organization, this song is performed as follows:

T.I.R.O. members in full standing form a circle facing in, sexes* alternating, arms around each other's waists. Each moves right foot in front of person on his right, placing it between that person's feet. All sway, first to right, then left, while singing. (See R and L above music.) Chorus: On "Yo," bow far forward with head down. (See F above music.) On "ho!" straighten up with head back. (B above music.)

(The T.I.R.O. is not an exclusive crowd. Anyone becomes a member by performing the song once and saying the name of the organization twice with hiccupping.)

*This word spelled backward above, really means sexes.

As sung by Nancy ("Schultzie") Schultz. From "Tent and Trail Songs," © by CRS, Inc. 1960. Used by permission.

My Hat

GERMANY

My hat it has three cor - ners, — Three cor - ners has my hat; — And
Mein Hut der hat drei Eck - en, — Drei Eck - en hat mein Hut; — Und

had it not three cor - ners, — It would not be my hat. —
hat er Nicht drei Eck - en — Denn das ist nicht mein Hut. —

Repeat. Second time omit "hat" and point to head. Third time do that and omit "three," showing 3 fingers. Fourth time do that and omit "corners," pointing to an elbow.

A choral arrangement is given because as a play-song this Old Man snorts at any accompaniment. But a quartet could have fun with it.

This Old Man

S. A. T. B.

OLD PLAY-SONG

Spry
E

one, thumb;
This old man, he played two, He played knick-knack on my shoe; With a
three, knee;
four, floor;

This old man played knick - knack on my...etc.

B7

E

knick-knack, pad-dy-wack, Give your dog a bone! This old man came roll - ing home.

B7 E

1. Tap knuckles 3 times on thumb of other hand.
- 2,3,4. Tap knuckles of one hand 3 times on *shoe - knee - floor*.
5. *Hive*. Brush bees away from head with both hands.
6. *Sticks*. Tap knuckles on back of fingers of other hand.
7. *Up to Devon*. Move left hand as if holding reins of riding horse.
- 8,9. *Pate - spine*. Tap knuckles on head - back.
10. *Now and then*. Hands shoulder high, beat air twice with fists, third time with open hand.

By permission of J. Curwen & Sons, Ltd., 29 Maiden Lane, W.C.2., London, England.

Lu-La-Le

(A Swaying Song)

Moderately

E L R F#m R L

Lu - la - le, lu - la - le, lu - la, lu - la - le, Lu - la,

1. *B7* L E R L R | 2. *B7* L E R L R

lu - la, lu - la, lu - la, lu - la - le, lu - la, lu - la - le.

Pronounce: "Loo-la-lay." With hands around each other's shoulders, sway as marked: L-left, R-Right. As sung by Annabeth Brandle. Notated by Walter F. Anderson.

From "Sing!" American Camping Association songbook, published 1965. Used by permission.

Adding the motions makes this old round more fun and also makes it easier to sing, for it helps you count the rests.

Hold Thy Peace!

(Round)

ENGLAND

1
Hold thy peace! (*Clap*) And I pri- thee hold thy peace! (*Clap*) Thou, knave!

2
Hold thy peace, thou, knave! (*Shake finger twice at neighbor on right*) Thou, knave! (*Shake finger twice to left*) Thou, knave! (*Shake twice to right*) (*Shake twice to left*)

The Boom-da sung very softly represents the burr of the spinningwheel.

Sarasponda

SPINNING SONG

Fast and light

Girls: Sa - ra - spon-da, Sa - ra - spon-da, Sa - ra -
Boys: Boom-da, Boom-da, Boom-da, Boom-da, Boom-da, Boom-da, Boom-da, Boom-da, Boom-da, Boom-da, Boom-da, Boom-da,

spon-da, Ret-set-set! Ah - do - ray-oh! Ah - do-ray-boom-day-oh!
Boom-da, Boom-da, Boom-da.

Ah - do - ray-boom-day - ret - set - set! Aw - say - paw - say - oh!

From Sing It, Again, © 1944 by Cooperative Recreation Service, Inc.

Who'll be comin' round the mountain? Railroad work gangs looked for a train, Appalachian mountaineers had another story and in the earlier Negro spiritual it was "When the Chariot Comes." Let's just sing it for fun, and when she does come we'll find out who!

She'll Be Comin' Round the Mountain

1. She'll be comin' round the mountain
when she comes— (*Toot! Toot!*—Pull whistle.)
2. She'll be driving six white horses
when she comes— (*Whoa! Back!*—Reach forward, pull back.)
3. Oh, we'll all go out to meet her— (*Hi, Babe!*—wave.)
4. Oh, we'll kill the old red rooster— (*Chop! Chop!* Chop wrist with edge of other hand.)
5. Oh, we'll all have chicken an'
dumplings— (*Yum! Yum!*—Rub stomach in circle.)
6. She'll be wearing red pajamas— (*Scratch! Scratch!*—Scratch sides.)
7. She will have to sleep with
Grandma— (*Snore, snore*—Inhale with snort, then whistle.)
8. Oh, we'll go out a feudin'— (*Bang! Bang!*—"Fire" two pistols.)
9. We will all fly up to heaven— (*Flap! Flap!*—Flap arms.)

I'm a 4-H Member

N. B.

NEAL BAXTER

G A7

I'm a 4 - H mem - ber, whoop - ta-doo-te - ay!

D7 G C

I like to work and I like to play. I use my

(A7) G (A dim) E7 A A7

head to think things through, Then pledge my heart for -

D D7 G E7 Am A7

ev - er to be true. I use my hands to serve man - kind,

D (E dim.) B7 C A7

Look to my health each day; _____ Put them to - geth - er and you'll

G E7 Am D7 G

hear me say I'm a 4 - H mem - ber to - day. _____

There Is a First Time for Everything

A Song for 4-H Clubs

M. V. E.

MAX EXNER

Fairly fast (Freely) *mp*

mf Frank-lin flew a kite, Ed-i-son made a light, New-ton

found a law, Whist-ler drew his Maw, Oaks grow from a nut, Eve loved A-dam,

But what has it got to do with me? (Hey!) *f-mf*

1. There is a first time for
2. There is a first time for

mf

ev-ery-thing. There was a time man be-lieved the earth was flat, But then Co-
ev-ery-thing, And we can still do that na-vi-ga-tion bit. Let's keep our

cresc. *f*

lum-bus Sailed by his com-pass, And found a whole new world for man-
eyes on The new ho-ri-zon: To build a big new world, and be

mf

kind to hang his hat! There are wise - a - cres who say e - ver - more,
tall e - nough to fit! Look at the li - on who roars his first roar,

cresc. *f*

"It's hu - man na - ture: we'll al - ways have war." They ought to lift their eyes
Look at the ea - gle who soars his first soar; So bro - ther, why, oh why,

Where a ba - by bird flies When he nev - er has flown be - fore!
Should we stand here and cry That it's nev - er been done be - fore?

The Upward Trail

F *F** *C7*

We're on the up - ward trail, We're on the up - ward trail:
C7
Sing - ing, sing - ing, Ev - 'ry - bod - y sing - ing As we
F *C7*
go. We're on the up - ward trail, We're on the up - ward trail:
C7 *F*
Sing - ing, sing - ing, Ev - 'ry - bod - y sing - ing, Home - ward bound.

*A second part may enter.

Adaptations: 1. "We're on the Homeward Trail." 2. "The 4-H Trail."

Across the Nation

RUDY MONOSMITH
and EVERETT NOURSE

EVERETT NOURSE

Marching *mf*^x F9

f 1. A - cross the na - tion —
2. Our 4 - H pro - gram —

— you'll hear us sing - ing In cel - e - bra - tion — with voi - ces
— is one that's full of fun, You'll find there's no plan — that beats the

ring - ing — Of 4 - H club - work and our 4 - H clo - ver; —
4 - H one: — We've project work, ac - ti - vi - ties and club e - vents, —

— We're so glad, we'll tell the whole world o - ver. Come join our
— And a 4 - H pledge that makes a lot of sense. Let's take the

hap - py band, — we want to wel - come you; Then you will un - der - stand —
4 - H trail — to guide us day by day; Suc - cess will then pre - vail —

— our 4 - H point of view. So let's go forward hand in hand And help to
— in both our work and play. We know our fu - ture will be bright Be - cause we

build a bet-ter land; we'll show the world what we can do. _____
 keep our goals in sight, so let's all cheer the 4 - H way. _____

Chords: Bb, G7, Cm, F7 (Bb), F7, Bb

Friendship Song

FANNIE R. BUCHANAN

RENA M. PARISH

Arr. by W. G.

mf Ev-'ry-bod-y needs a bit of friend-ship, Friend-ship that is tried and

true. — Ev-'ry-bod-y needs a bit of friend-ship Wheth-er skies are

gray or blue — Ev-'ry-bod-y ev-'ry-where must have it,

Ev-'ry-day the whole year through — Ev-'ry-bod-y
 (the whole year through)

needs a bit of friend-ship, And I need you. —

An "acting out" song for a boy and girl. Exit line: she screams and chases him out.

O Soldier, Soldier

ENGLAND

Mock martial.

She: 1. "O sol-dier, sol-dier, won't you mar-ry me? With your trum-pet, fife and no, sweet maid, I can-not mar-ry thee, For I

drum? He: "O have no coat to put on." Then up she went to her grand-fa-ther's
5. have a wife of my own."

chest, And got him a coat* of the ve-ry, ve-ry best, She got him a

coat* of the ve-ry, ve-ry best, And the sol-dier put it — on.

*2. Hat... 3. Gloves... 4. Boots...

Gladness Costs You Not

(4-part round)

Transl: M.V.E.

AUGUST MÜHLING

Glad-ness costs you not a thing, And he who's hap-py is a king.—
Froh zu sein, be-darf es we-nig, und wer froh ist, der ist Kü-nig.

Over the Meadows

(S. A.)

English A. D. ZANZIG

CZECHOSLOVAKIA

Walking

1. O - ver the mead-ows green and wide, Bloom-ing in the sun-light,
 2. Sweet is the air with new-mown hay, Cool - ing in the twi - light,

Bloom-ing in the sun - light, O - ver the mead-ows green and wide,
 Cool - ing in the twi - light, Sweet is the air with new-mown hay,

REFRAIN
faster

Off we go a - roam - ing side by side. (Hey!) Stream-lets down moun-tain go,
 As we homeward go at close of day.

Pure from the win - ter snow, Join - ing they swift - ly go,

Sing - ing of life so free. — Stream-lets down moun-tain go,

Pure from the win - ter snow, Join - ing, they swift - ly go, Call - ing to me!

Sing only the Refrain if you want to, but we should know all of this Negro railroad hand's song. The Coda on the next page is not part of the original song, of course.

Levee Song

I've Been Workin' On the Railroad

(S. A. T. B.)

U. S. A.

B. I. [★] *mp* G A m D7 G

T. I 8^{va}

1. { Oh, I was born in Mo-bile town,
All day I roll the cot-ton down,
2. { I used to have a dog named Bill, A-work-in' on the lev-ee.
He ran a-way, but I'm here still,
3. { I al-ways sing the lev-ee song,
It makes the day not half so long,

T. II

B. II

f G C G

I've been work-in' on the rail-road All the live-long day;

G A9 D

I've been work-in' on the rail-road, Just to pass the time a-way.

D7 G C B

Don't you hear the whis-tle blow-in'? Rise up so ear-ly in the morn!

C (A7) G (A7) G D7 G

Don't you hear the cap-tain shout-in' "Di-nah, blow your horn!"

*Voicing for a boys' quartet. Be sure 1st Tenor reads an octave above 1st Bass.

Dinah, Won't You Blow?

(S. A. T. B.)

Favorite Coda for
"Iv'e Been Workin' On the Railroad"

G Am (C) Am D7
 Di-nah, won't you blow, Di-nah, won't you blow, Di-nah, won't you blow your
 horn? — horn? — Some-one's in the kitch-en with
 Fee, — fy, —
 Di - nah; Some-one's in the kitch-en, I know.
 fidli - y - o, Fee, — fy — fid - li - y - o,
 Some-one's in the kitch-en with Di - nah, Strum-min' on the old ban - jo!
 Fee — fy — fidli - y o, Strum-min' on the old ban - jo!
 G C G *rall.* D7 G

Paddlers echo the chant from one canoe to another. The effect of echoing voices is increased if both the leader and the group hold the last note of each phrase while the other sings.

Tongo

POLYNESIA

LEADER GROUP LEADER GROUP
 Ton - go, — Ton - go, — Jim nee bye — bye — oh, Jim nee bye — bye — oh.
 LEADER GROUP LEADER GROUP
 Ton - go, — Ton - go, — Oom ba de kim bye oh, Oom ba de kim bye oh,
 LEADER GROUP *mp* LEADER GROUP
 Ooh - a - lay, Ooh - a - lay, Mah - le - ka - ah lo way. Mah - le - ka - ah lo way.

Oh, Susanna

(S. A.)

S.C.F.

STEPHEN C FOSTER

1. { I — come from Al - a - ba - ma with my ban - jo on my knee;
It — rained all night the day I left, the wea - ther it was dry,
2. { I — had a dream the oth - er night when ev - ery - thing was still:
The — buck wheat cake was in her mouth, the tear was in her eye;

I'm — goin' to Lou - si - an - na my true love for to see.
The — sun so hot I froze to death; Su - san - na, don't you cry!
I — thought I saw Su - san - na, A - com - in' down the hill.
Says — I, I'm com - in' from the South, Su - san - na, don't you cry!

REFRAIN

Oh, Su - san - na, oh don't you cry for me, — I —

come from Al - a - ba - ma, with my ban - jo on my knee.

Arr: M.V.E.

Black - Eyed Susie

Fast and sassy

SOUTHERN U. S. A.

1. All I want in this cre - a - tion: Pretty little wife on a
2. All I need to make me hap - py: Two little boys to
3. One name Sop and the other name Gra - vy, One sop it up and the
4. Up Red Oak and down salt wa - ter, Some old man gonna

REFRAIN

C7 Hey, C7 hey, F hey, *

big plan - ta - tion.
 call me Pap - py.
 other gonna save it. Hey, lit - tle Black-eyed Su - sie, Hey, lit - tle
 lose his daugh - ter.

C7 hey, G9 hey, C7 lit - tle Black-eyed Su - sie, Hey! Fine (Piano notes optional)

Black-eyed Su - sie, Hey, lit - tle Black-eyed Su - sie, Hey! —

Arr: M.V.E.

5. Black-eyed Susie went huckleberry pickin', Came home late and took a lickin'.
6. Love my wife and love my baby, Love my biscuits sopped in gravy.
7. Goin' back home with a pocketful of money, Somebody there to call me Honey.

*For piano: omit second 16th note, to keep up speed.

I Love the Mountains

(2-part round)

1 F Dm Gm C7 2 F Dm

I love the moun - tains, I love the roll - ing hills, I love the flow - ers,

Gm C7 F Dm Gm C7

I love the daf - fo - dils, I love the fire - side when all the lights are low.

F Dm Gm C7

Boom - de - ah - da, boom - de - ah - da, Boom - de - ah - da, Boom - de - ah - da.

Repeat ad lib or sing as a two-part round.

Vocal obligato, for either girls' or boys' voices. Sing throughout:

Boom, boom, boom, boom.

Rocks On the Mountains

Heavy, steady

U. S. A. Negro Work Song

1. Rocks on the moun-tains shine like dia-monds, Rocks on the moun-tains
 2. This old- ham-mer kill John Hen-ry, This old- ham-mer
 3. This old- ham-mer ring like judge-ment, This old- ham-mer
 4. Can't you- hear it ring-in' on the moun-tain? Can't you- hear it

D Em7 A7 D G G

shine like dia- monds, Rocks on the moun-tains shine like dia-monds.
 kill John Hen- ry, This old- ham- mer kill John Hen-ry.
 ring like judge- ment, This old- ham- mer ring like judge-ment.
 ring-in' on the moun-tain? Can't you- hear it ring-in' on the moun-tain.

D D Em7 A7 D

Let 'em- shine, boy, Let 'em- shine. shine.
 Did- n't kill me, boy, Did- n't kill me. me.
 Let it- ring, boy, Let it- ring. ring.
 Ring- in' so fine boy, Ring- in' so fine. fine.

D7 Em E7 A7 D Em7 D D Em7 D

1, 2, 3 * Last time *

*Clap or hit hand with fist. The hammer hit the steel drill in this rhythm.
 Collected by Olive J. Williams, Dorchester Academy, McIntosh, Georgia. Arr: M.V.E.

M. SINCLAIR

Kookaburra

AUSTRALIAN ROUND

Koo-ka-bur-ra sits on an old gum tree, Mer-ry, mer-ry king of the
 bush is he, Laugh, koo-ka-bur-ra, laugh, koo-ka-bur-ra, Gay your life must be.

Dogie Song

(As I Was A-Walkin')

COWBOY SONG

With a jaunty swing

As I was a-walk-in' one morn-ing for pleas-ure, I spied a cow-
It's ear-ly in spring that we round up the do-gies We mark them and

punch-er a-rid-in' a-lone; His hat was throwed back and his
brand them and bob off their tails;★ We round up our hors-es, load

spurs was a-jing-ling, And as he ap-proached he was sing-in' a song.
up the chuck wa-gon, And then throw the do-gies out on-to the trail.

REFRAIN

Whoop-ee ti-yi-o,— Get a-long, lit-tle do-gies, It's your mis-
Whoop-ee ti-yi-o,— Get a-long, lit-tle do-gies, You

for-tune and none of my own. know that Wy-o-ming will be your new home.

*Cutting some of the hair or making a mark for easy identification on a young calf's tail before actual branding when he is older.

Cindy

(S. B.)

U. S. A.

1. I wish I had a nic-kel, I wish I had a dime, I
 2. I wish I was an ap-ple, A hang-in' on a tree, And
 3. I went to see my Cin-dy, She met me at the door, With

I wish I had a nic-kel, I wish I had a

wish I had a pret-ty lit-tle girl to love me all the time.
 ev - 'ry time my Cin - dy passed she'd take a bite of me.
 shoes and stock-ings in her hand, her feet all over the floor.

dime, I wish I had a pret-ty lit-tle girl to love me

REFRAIN

Get a long home, Cin - dy, Cin - dy, Get a - long home, Cin - dy,
 all the time, Cin - dy, Cin - dy Get a - long home, etc.

Cin - dy, Get a - long home, Cin - dy, Cin - dy, I'll mar - ry you some day.

For piano accompaniment omit all repeated 16th notes.

Echo Yodel

(2-part canon)

AUSTRIA

Gaily I have you, Yes I do, Luck - y you! Ah doo-lee - ree - a! You have
 Hütt i di, hütt i di, hütt i di, ja du - li - ri - ja. Hab' i

Ending

Second part

me; How luck - y can you be? Ah doo-lee-ree-a! ree-a! Luck - y we! —
 di, hab' i di, hab' i di, ja du - li - ri - ja. ri - ja. Hab' i di! —

*Second part enters.

Lord, Lord, Lord

Joyful and spirited

Arr. by Walter F. Anderson

C (Bb) C C F

Lord, Lord, Lord, you've sure been good to me. (I'm sing-ing) Lord, Lord, Lord,

F7 C C (Bb) C C

you've sure been good to me. (Well it's) Lord, Lord, Lord, you've sure been good to me;

(Fm) C Ab7 G7 Fine C F C C

For you've done what the world could not do. O you fed me when I's hun-gry, You've

F F7 C

sure been good to me, O Lord you fed me when I's hun-gry, You've sure been good to me.

C

Well you fed me when I's hun-gry, You've sure been good to me,

(Fm) C Ab7 G7 C D. C.

For you've done what the world could not do. (I'm sing-ing)

Swinging Along

(2-part)

Swing-ing a - long the o - pen road,
Swing-ing a - long — the o - pen road un - der a
Swing-ing a - long un - der a sky that's clear. Swing - ing a -
sky that's clear. Swing - ing a - long —
long the o - pen road All in the fall, in the
— the o - pen road, In the fall of the
fall of the year. Swing - ing a - long, swing - ing a - long, swing - ing a -
year. Swing - ing a - long, swing - ing a - long, swing - ing a -
long the o - pen road, — All in the fall of the year.
long the o - pen road, All in the fall of the year.

Morning Song

(Las Mañanitas)
(S. A. or S. A. Bar.)

MEXICO

Transl: OLCUTT and
PHYLLIS SANDERS

Flowing

1. With a morn-ing song we greet you As King Da-vid used to sing,
2. If the watch-man at the cor-ner Would be will-ing to com-ply,
1. *Es-tas son las ma-ña-ni-tas Que can-ta-ba el Rey Da-vid,*
2. *Si el se-re-no de la es-qui-na Me qui-sie-ra ha-cer fa-vor*

But his song was not as love-ly As is the mu-sic we bring.
He would please put out his lan-tern Now while my love pas-ses by.
Pe-ro no e-ran tan bon-i-tas Co-mo las can-tan a-quí.
De-a-pa-gar su lin-ter-ni-ta Mien-tras que pa-sa mi a-mor.

REFRAIN

Somewhat faster (Sing or play either small notes or alto, not both.)

A-wake, then, O my be-lov-ed, A-wake, for the dawn is nigh!
Des-pier-ta, mi bien, des-pier-ta, Mi-ra que ya a ma-ne-ció;

Now the birds are sweet-ly sing-ing; The moon has gone from the sky.
Ya los pa-ja-ri-llas can-tan, La lu-na ya se me-tió.

From "Amigos Cantandos," © 1948, by CRS, Inc. Used by permission. Arr: M.V.E.

Congo Boat Song

A Round

Ah sued 'em, ba-ka wad-dy on, Ked-dem, ke-dee. Ah ah

ah ah, Ah sued 'em ba-ka-wad-dy on, Ked-dem, ke-dee.

The Swiss town of Weggis ("Vay'giss") is on the north shore of the beautiful Lake of the Four Forest Cities, known to us as "Lake Lucerne." Above Weggis is Mt. Rigi ("Reeg'ee"), whose 6000 ft. summit is a favorite goal of overnight hikers from the City of Lucerne, the trip to Weggis often being made by boat. Pronounce the yodeling syllables: "Tay-o la-day-ee . . . ah-ho."

Weggis

SWITZERLAND

To a long pace

From Lu- cerne to the Weg- gis shore,
Sail- ing out on the wind- y Lake, Te - o la-de- i, te - o la-de- o,
Weg- gis leads to the Ri- gi's top,

Shoes and socks leave be- hind your door!
Watch- ing ^(girls) just to keep a wake! Te - o la-de- i a - ho.
_(boys) Yo - del out ev - 'ry time we stop!

(DESCANT)

Ho - a te - o la-de- i, Te - o la-de- i, la-de- o, la-de- o,

REFRAIN

Ho - a te - o la-de- i, Te - o la-de- i, te - o la-de- o,

Ho - a te - o la-de- i, Te - o la-de- i a - ho.

Ho - a te - o la-de- i, Te - o la-de- i a - ho.

Translated and arranged by M.V.E.

The melody above is only approximately what a yodeler would sing. It would be in a higher key and the refrain would go something like this. (Stem-down notes are falsetto.)

Ho - a te - o la-de- i, te - o la-de- i, te - o la-de- o,

Ho - a te - o la-de- i, te - o la-de- i, a - ho.

(BOYS)

1. "O Vre-ne-li, my pret-ty one, Pray tell me where's your home?"
 2. "O Vre-ne-li, my pret-ty one, Pray tell me where's your heart?"
 3. "O Vre-ne-li, my pret-ty one, Pray tell me where's your head?"

(GIRLS)

"My home, it is in Swit-zer-land, It's made of wood and stone,
 "Oh, that," she said, "I gave a-way; It's pain will not de-part."
 "Oh, that I al-so gave a-way; It's with my heart," she said.

My home, it is in Swit-zer-land, It's made of wood and stone."
 "Oh, that," she said, "I gave a-way; It's pain will not de-part."
 "Oh, that I al-so gave a-way; It's with my heart," she said.

(BOYS)

(GIRLS)

(BOYS-Etc.)

Yo-ho-ho, tra-la-la-la, Yo-ho-ho, tra-la-la-la, Yo-ho-ho, tra-
 Yo-ho-ho, tra-la-la-la, Yo-ho-ho, tra-la-la-la, (ALL) Yo-ho-

la-la-la, Yo-ho-ho, tra-la-la-la. ho, tra-la-la-la, Yo-ho-ho!

*A two-part effect is made by the boys holding the last "ho" of "Yo-ho-ho" and the girls the last "la" of "Tra-la-la-la" at the starred places.

From "The Ditty Bag" by Janet Tobitt. The World Bureau, London. Used by permission. Arr. M.V.E.

Land of the Silver Birch

CANADA
Anonymous

With dignity but not slow

Dm Gm Dm Bb C7 F

1. Land of the sil-ver birch, Home of the bea-ver, Where still the might-y moose
2. High on a rock-y ledge, I'll build my wig-wam, Close by the wa-ter's edge,
3. Down in the for-est glade, Deep in the low-lands, My heart cries out to thee,

REFRAIN
Gm A Bb C7 F Gm Dm

Wan-ders at will.
Si-lent and still. Blue lake and rock-y shore, I will re-tur-n once more.
Hills of the North.

dim. to end Bb Dm Gm Dm

Boom, de-de-boom, boom, Boom, de-de-boom, boom, Boom, de-de boom, boom, boom!

Donkey engines are used to hoist cargoes onto ships. "Riding the donkey" is running one. Some sea-man's humor is reflected in the mention of Cape Horn, where it is hardly ever fine and warm. From "Lift Your Voices Again," © 1964 by CRS, Inc. Used by permission.

Donkey Riding

CANADIAN
Sea Chantey

Lively
mf

E A E B7 E (F#7) B

Were you ev-er in Que-bee, Stow-ing tim-ber on a deck,
Were you ev-er off the Horn, Where it's al-ways fine and warm,
Were you ever in Car-diff Bay, Where the folks all shout "Hur-ray!

E A E B7 E

Where there's a king with a gold-en crown
Seein' the lion and the u-ni-corn Rid-ing on a don-key?
Here comes John with his three months' pay!"

REFRAIN

Chords: A, E, B7, E, B7, E, B7, E

Lyrics: Hey, ho! A - way we go, Don-key rid - ing, Don-key rid - ing!

Chords: A, E, B7, E, B7, E

Lyrics: Hey, — ho! A - way we go, Rid - ing on a don - key!

His "pannikin" is the Australian hobo's tin can or pail, in which he cooks, boils his coffee and carries almost anything. He is saying, "No matter who you are or what your trade, the banker owns you all!" During first stanza, everyone singing, group is divided by leader pointing: "You are the butchers," etc. In second stanza each group sings, "We are the butchers," etc. Then all sing loudly, "We're all the brokers' men!"

Little Johnny England

AUSTRALIA

S. A.

Chords: C, G, C, Am, Em

Lyrics: (Refr.) Lit - tle John - ny Eng - land, he went a - wan - der - ing, He went a - wan - der - ing

1. You } are the butch - ers, you } are the bak - ers, You } are the can - dle - stick
 2. We } are the butch - ers, we } are the bak - ers, We } are the can - dle - stick

Chords: D7, G, Am, Em, F, C

Lyrics: all day long; He went a - wan - der - ing with his lit - tle pan - ni - kin, mak - ers You're } the lin - en weav - ers, you're } the lin - en drap - ers, We're } the lin - en weav - ers, we're } the lin - en drap - ers,

Chords: Am, C, G7, C

Lyrics: He went a - wan - der - ing all day long.

Chords: C, C, G7, C

Lyrics: You } are the bro - kers, We're all the bro - kers' men.
 We } are the bro - kers, We're all the bro - kers' men.

Arr: M.V.E.

From "Chansons de Notre Chalet," © 1962 by CRS, Inc. Used by permission.

Lazy Robin

English: GOMER LI. JONES

(Robin Ddiog)

WALES

Quite fast and free

Gm Adim Gm Adim Gm

My house is ti - ny and warm and neat, and warm and neat, and
Now open the door — a lit - tle way, a lit - tle way, a
And here I live at my heart's con - tent, my heart's con - tent, my

D7 Gm Gm Eb Bb

warm and neat; My house is ti - ny and warm and neat, The
lit - tle way; Now open the door — a lit - tle way, To
heart's con - tent; Now here I live at my heart's con - tent, The

Gm D7 Gm

REFRAIN (DUET)
Gm Eb

wind's at the door each morn - ing.
look at the o - cean's bil - lows. Hi — dee, ho — dee,
wind's at the door each morn - ing.

Gm Eb Adim Gm D7 Gm

hi - dee, hi - dee - ho, The wind's at the door each morn - ing.

Robin is a man's name.

Translation by permission of Dr. Jones. From "East-West Songs," © 1960, CRS, Inc.

Used by permission. Arr. M.V.E.

The syllables imitate the sounds of a loom in weaving. "Bim boom" is the shuttle. (Seastrom Collection.)

Derry Ding Ding Dason

ENGLISH ROUND

1 2 3

Der-ry ding ding da-son, I am John Ches-ton, We wee-don, we
wo-den, We wee-don, we wo-den, Bim boom, bim boom, bim boom, bim boom.

Chantey, a work-song of British and American sailors, is pronounced "shanty." *Rio Grande* and *Shenandoah* (page 61) are capstan chanteys, sung as the crew pushed around the bars of the capstan. This work being most often to weigh anchor, capstan chanteys have an "outward bound" mood and are characterized by phrases like "Away!" and "We're bound away." Some are gay but many are pensive or reflect the sadness of departure. "Rio" was sung "Rye-o."

Rio Grande

Sea Chantey
(CHORUS)

Rollicking
mf VERSE

D

(S. A. T. B.)

A7

D

1. Oh, — were — you ev - er in Ri - o Grande?
 2. Oh, the an - chor's a - weigh and the sails they are set, } A -
 3. Sing — good - bye to Sal - ly and good - bye to Sue, }

Ri

lo

Grande.

way, ————— Ri - o! It's there that the riv - er runs
 The town we are leav - ing we'll
 And all who are lis - ten - ing,
 A - way, ————— Ri - o! Oh ho,
 A - way Ri - o!

down gold - en sand, } And we're bound for the Ri - o Grande.
 nev - er for - get, }
 good - bye to you, }
 Ri - o!

REFRAIN
 And a - way, ————— Ri - o, ————— A - way, ————— Ri - o! ————— So
 A - way, ————— Ri - o! ————— A - way, ————— Ri - o! —————

fare thee well, my bon - nie young girl, And we're bound for the Ri - o Grande.

A "short-drag chantey" was used when only a few sharp pulls were needed, in this case on the bow-line (pronounced "bo-lin"), a heavy rope that held taut the weather edge of the foresail. The chanteyman sang the Verse and the gang came in on the Chorus, heaving hard on the bowline as they sang "Haul!" This chantey was known at least as long ago as the time of Columbus. (Arranged and Refrain added by M.V.E.)

Haul On the Bowline

With a hefty swing
(CHANTEYMAN)

A "Short-Drag"
(Sea) Chantey

1. Haul on the bow - line, our bul - ly ship's a roll - in',
Haul on the bow - line, oh, Nan - cy is my dar - lin',
2. Haul on the bow - line, so ear - ly in the morn - in',
Haul on the bow - line, the old — man's a - growl - in',
3. Haul on the bow - line, the fore and main - top bow - line,
Haul on the bow - line, for home - ward we are roll - in',

(CHORUS)

REFRAIN
(GIRLS)

Haul on the bow - line, the bow - line haul! Haul on the
(BOYS)
Haul,

bow - line, the bow - line haul, — Haul on the bow - line, the bow - line haul!
haul, haul, haul, haul, haul, the bow - line haul!

Now All the Woods Are Waking

8 part Round

MAX EXNER

Now all the woods are wak - ing, The sun is rid - ing
high, Wake up, now! Get up, now, Be - fore the dew is dry!

Slow and free
(CHANTEYMAN)

Shenandoah

Sea Chantey
Arr: M. V. E.

mp **E** **A** **E** (CREW) **A** **B7**

Oh, Shen-an-doah, I long to hear you,
Oh, Shen-an-doah, I love your daugh-ter, Way,— hey, you roll-ing
Oh, Shen-an-doah, I'm bound to leave you,

E (CHANTEYMAN) **E7** **A** **E** **B7** **E** (CREW) **B7**

Oh, Shen-an-doah, I long to hear you,—
riv-er!— Oh, Shen-an-doah, I love your daugh-ter,— Way,
Oh, Shen-an-doah, I'll not de-ceive you,—

E *mp* **A** **E** **B7** **E**

hey, we're bound a-way, 'Cross the wide Mis-sou-ri.—

Pronunciation: "Shenandoh." The last syllable of "Missouri" was sung "rye." In an old legend a trader fell in love with an Indian chief's daughter, but probably the word, "Shenandoah," came to be identified with the sailor's homeland in this song of farewell.

By permission of J. Curwen & Sons, Ltd., 29 Maiden Lane, W.C.2., London, England.

Eng. by A. D. ZANZIG

Koni Au I Ka Wai

HAWAIIA

KING KALAKAUA

Brightly **F** **F** **F**

At the Spring (S. S. A.)

Ko-ni au, ko-ni au i-ka wai, Ko-ni au i-ka
At the spring have I tas-ted of thee, Of thy cool and re-

wai hu-i hu-i; I-ka wai a-li-i a-ke
fresh-ing—treas-ure; Of thy mer-its shall we ev-er

ki-ni la, O-lu ai ka-no-ho-na o ka la-'i.
sing in praise, As thou nev-er shall cease to give us pleas-ure.

Pronunciation: "Ko-nee ow (ah-oo run together) ee-ka wye (wa-ee) . . . hoo-ee; . . . ah-lee-ee ah-kay kee-nee la, o-loo-igh (ah-ee) ka-no ho-na o ka-la-ee.

All Through the Night

(S. A. T. B. and Descant)

WALES

CEIRIOG HUGHES

DESCANT and Arr: M. V. E.

Sleep, my child, and peace at - tend thee All — through the night; —
While the moon her watch is keep - ing

Guard - ian an - gels God will send thee All — through the night. —
While the wear - y world is sleep - ing

Soft the drow - sy hours are creep - ing, Hill and vale in slum - ber steep - ing,
O'er thy spir - it gent - ly steal - ing, Vi - sions of de - light re - veal - ing,

I my lov - ing vi - gil keep - ing All — through the night. —
Breathes a pure and ho - ly feel - ing

Night Herding Song

Quiet and soothing

U. S. A. Cowboy

1. Go slow, lit - tle do - gies, stop mill - in' a - round, For I'm tired of your
2. Lay down, lit - tle do - gies, and when you've laid down, You can stretch your - selves

rov - ing all o - ver the ground. There's grass where you're stand-in', so
out for there's plen - ty of ground. Stay put, lit - tle do - gies for

feed kind of slow, And you don't have for - ev - er to be on the go. Move
I'm aw - ful tired, And if you get a - way, I am sure to get fired. Lay

slow, lit - tle do - gies, move slow. — Hi - o, hi - o, — hi - o. —
down, lit - tle do - gies, lay down. — Hi - o, hi - o, — hi - o. —

Stars of the Summer Night

HENRY W. LONGFELLOW

(S. A. T. B.)

ISAAC B. WOODBURY

Stars of the sum-mer night, Far in yon az-ure deeps, Hide, hide your
Moon of the sum-mer night, Far down yon west-ern steeps, Sink, sink in
Dreams of the sum-mer night, Tell her her lov - er keeps Watch while, in

gold - en light; She sleeps, my la - dy sleeps;
sil - ver light; She sleeps, my la - dy sleeps; She sleeps, she sleeps, my la - dy sleeps.
slum - ber light, She sleeps, my la - dy sleeps;

Mingo Mountain

Slowly, freely

KENTUCKY FOLK SONG

E E (B7) E (B7) (A) E

I've been trav'-lin' o-ver these moun-tains For-ty long years,
Ain't no ham-mer on_ these moun-tains Rings_ like mine,

B7 E * * E (A)

For - ty long years. I'm goin' back to _____ the
Rings_ like mine. This old ham-mer _____

E F#7 E E7 (A) F#7 (E) B7 E

Min - go Moun-tain; That's my home, That's my home.
rings like sil - ver, Shines like gold, Shines like gold.

Arr: M.V.E.

The older, English version of this song came from an even earlier Scottish song, "O Waly, Waly," But beauty is timeless, and so are tears.

The Water Is Wide

ENGLISH FOLK SONG,
American Version
Em

Arr: M.V.E.

G (Am) C G

1. The wa-ter is wide, I can - not get o'er, And nei - ther
2. I leaned_ my back up a-against some oak, Think - ing it
3. I put_ my hand in - to some soft bush, Think - ing the
4. Oh, love_ is hand - some and love is kind, Gay as a
5. The wa-ter is wide . . . etc.

Em7 D D7 G D7 G7

have I wings to fly. Give me a boat that can carry
 was a mighty tree, But first it bent and then it
 sweetest flow'r to find; I pricked my finger to the
 jewel when it is new, But love grows old and waxes

C G (Gm) D7 C G

two, And both shall cross, my true love and I.
 broke; So did my love prove false to me.
 bone, And left the sweetest flow'r behind.
 cold, And fades away like morning dew.

Golden Slumbers

(S. A.)

ENGLAND, 17th CENTURY

Gold-en slum-bers kiss your eyes, Smiles a-wait you when you rise.
 Care you know not, there-fore sleep, While o'er you safe watch I keep.

REFRAIN

Sleep, pret-ty darl-ing, do not cry, And I will sing you lul-a-

by, Lul-la-by, lul-a-by, Lul-la-by!

Cowboy Night Song

(S. A.)

U. S. A.

Easy walk

There's a blue sky 'way up yon-der, There's a blue sky o-ver my

Musical notation for the first system, including vocal line and piano accompaniment. The piano part includes chords: C, F, Bb, C7, F.

head, There's a blue sky 'way up yon-der that's a cov-er for my

Musical notation for the second system, including vocal line and piano accompaniment. The piano part includes chords: Gm, C7, F, Bb, (Gdim), F, C7.

head; And where-ev-er I wan-der And where-ev-er I

Musical notation for the third system, including vocal line and piano accompaniment. The piano part includes chords: F, Bb, C7, F, Gm, (G7).

roam, There's a blue sky 'way up yon-der that's call-in' me home.

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part includes chords: C, C7, F, Bb, (Gdim), F, C7, F.

Arr: M.V.E.

This beautiful song could be sung for a tree-planting ceremony, Arbor Day or Conservation Camp.

Tree Song

(S. A. T. B.)

CROATIAN FOLK MELODY

Adapted by M. V. E. from arrangement by ANNE H. CHAPIN

LESLIE C. PERKINS

Moderate and majestic

1. Live, live, live; our fields and wood-lands need you. Live, live, live; our
 2. Love, love, love the winds and storms that bend you. Love, love, love, and
 3. Grow, grow, grow, till nev- er tree shall shade you. Grow, grow, grow, till

hopes and bless-ings speed you. Live live, live, and may the fair gods lead you.
 yield tho' they would vend_ you. Love, love, love the sun and rains that tend you.
 hom-age proud is paid_ you. Grow, grow, grow, and climb to Him who made you.

From "First Book of Campfire Songs," publ. by The Girl Guides, Assoc., London. Used by permission.

Two "conflicting" versions of this song are found in the soprano and alto parts, proving that disagreements can be resolved—to make spicier harmony!

Down In the Valley

(S. A. B.)

U. S. A. FOLK SONG

Quietly

1. Down in the val - ley, val - ley so low, _____
 Hear the wind blow, Dear, hear the wind blow, _____
 2. Ro - ses love sus - shine, vio - lets love dew, _____
 Know I love you, Dear, know I love you, _____
 3. Build me a cas - tle for - ty feet high, _____
 As he rides by, Dear, as he rides by, _____

val - ley so low, so low,
 (etc. except :) feet high, _____

Hang your head o - ver, hear the wind blow. _____
 An - gels in heav - en know I love you. _____
 So I can see him as he rides by. _____

Arr: M. V. E.

Cockles and Mussels

IRELAND

Gently

1. In Dub - lin's fair cit - y, where girls are so pret - ty, I
 2. She was a fish - mon - ger, but sure 'twas no won - der, For
 3. She died of a fa - ver,* and no one could save her And

first set my eyes on sweet Mol - ly Ma - lone, As she wheel'd her wheel -
 so were her fa - ther and mo - ther be - fore, And they each wheel'd their
 that was the end of sweet Mol - ly Ma - lone; Her — ghost wheels her

bar - row thru streets broad and nar - row, Cry - ing cock - les and mus - sels,

A - live a - live oh! A - live, a - live
 a - live, a - live oh! A live, a - live oh! — A live, a - live

oh! Cry - ing cock - les and — mus - sels, a - live, a - live oh!
 oh! — Cry - ing cock - les and mus - sels, a - live, a - live oh!

Arr: M.V.E.
 *Fever

Holy, Holy, Holy

Nicaea

(S. A. T. B.)

JOHN B. DYKES, 1861

REGINALD HEBER, 1826

1. Ho - ly, ho - ly, ho - ly! Lord God Al - might - y!
 2. Ho - ly, ho - ly, ho - ly! all the saints a - dore Thee,
 3. Ho - ly, ho - ly, ho - ly! though the dark - ness hide Thee,
 4. Ho - ly, ho - ly, ho - ly! Lord God Al - might - y!

Ear - ly in the morn - ing our song shall rise to Thee;
 Cast - ing down their gold - encrowns a - round the glas - sy sea;
 Though the eye of sin - ful man Thy glo - ry may not see,
 All Thy works shall praise Thy Name in earth and sky and sea;

Ho - ly, ho - ly, ho - ly, mer - ci - ful and might - y!
 Cher - u - bim and ser - a - phim fall - ing down be - fore Thee,
 On - ly Thou art ho - ly; there is none be - side Thee,
 Ho - ly, ho - ly, ho - ly; mer - ci - ful and might - y!

God in Three Per - sons, bless - ed Trin - i - ty.
 Which wert and art and ev - er - more shalt be.
 Per - fect in power, in love and pu - ri - ty.
 God in Three Per - sons, bless - ed Trin - i - ty. A - men.

This Is My Father's World

MALTBIE D. BABCOCK, 1858- 1901

(S. A. T. B.)

"TERRA BEATA" ENGLAND

Adapted by F. L. SHEPPARD

Traditional English Melody

1. This is my Fa-ther's world; And to my lis-tening ears All
2. This is my Fa-ther's world; The birds their car-ols raise, The
3. This is my Fa-ther's world; Oh, let me ne'er for - get That

na - ture sings, and round me rings The mu - sic of the spheres.
morn - ing light, the lil - y white, De - clare their Mak - er's praise.
though the wrong seems oft so strong, God is the rul - er yet.

This is my Fa-ther's world; I rest me in the thought Of
This is my Fa-ther's world; He shines in all that's fair; In the
This is my Fa-ther's world; Why should my heart be sad? The

rocks and trees, of skies and seas; His hand the won - ders wrought.
rus - tling grass I hear him pass; He speaks to me ev - ery - where.
Lord is king; Let the heav - ens ring. God reigns; let earth be glad.

For the Beauty of the Earth

FOLLIOTT S. PIERPOINT, 1835-1917, Alt. (S. A. T. B.)

CONRAD KOCHER, 1786-1872

1. For the beau - ty of the earth, For the beau - ty of the skies,
2. For the beau - ty of each hour Of the day and of the night,
3. For the joy of hu - man love, Broth - er, sis - ter, par - ent, child,

For the love which from our birth O - ver and a - round us lies,
 Hill and vale, and tree and flower, Sun and moon, and stars of light,
 Friends on earth, and friends a - bove, For all gen - tle thoughts and mild,

Lord of all, to thee we raise This our hymn of grate - ful praise. A - men.

4 For each perfect gift of thine
 Unto us so freely given,
 Graces, human and divine,
 Flowers of earth and buds of heaven,

5 For thy Church that evermore
 Lifteth holy hands above,
 Offering up on every shore
 Her pure sacrifice of love,

Praise God From Whom All Blessings Flow

Doxology

"OLD HUNDREDTH"

THOMAS KEN, Alt.

(S. A. T. B.)

Genevan Psalter, 1551

Praise God from whom all bless - ings flow; Praise Him, all crea - tures here be - low; Praise

(Grace:) Be pre - sent at this ta - ble, Lord; Be here and ev - 'ry - where a - dored; These

Him a - bove, ye heav'n - ly host; Praise Fa - ther, Son, and — Ho - ly Ghost. A - men.

mer - cies bless, and grant that we May dwell e - ter - nal - ly with thee. A - men.

All Creatures of Our God and King

Lasst Uns Erfreuen

17th CENTURY GERMAN MELODY

ST. FRANCIS of ASSISI

Arr: G. W. BRIGGS (1875 - 1959)

(UNISON)

All crea-tures of our God and King, Lift up your
Thou rush-ing wind that art so strong, Ye clouds that
Thou flow-ing wa-ter, pure and clear, Make mu-sic

voice and with us sing Al-le-lu-ia, Al-le-lu-ia!
sail in heav'n a-long, O—praise Him, Al-le-lu-ia!
for thy Lord to hear, Al-le-lu-ia, Al-le-lu-ia!

Thou burn-ing sun with gol-den beam, Thou sil-ver
Thou ris-ing morn in praise re-joice, Ye lights of
Thou fire so mas-ter-ful and bright That giv-eth

moon with sof-ter gleam,
eve-ning, find a voice. O—praise Him, O—praise Him!
man both warmth and light,

Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia!

From "Hymns for Use in Schools." Arrangement of tune by permission of Oxford University Press.
Words by permission of J. Curwen & Sons, Ltd., London.

Praise to The Lord

(S. A. T. B.)

JOACHIM NEANDER, 1650 - 1680

LOBE DEN HERRN

Transl: CATHERINE WINKWORTH, Alt.

STRALSUND GESANGBUCH, 1665

1. Praise to the Lord, the Al-might-y, the King of cre-a-tion!
2. Praise to the Lord, who o'er all things so won-drous-ly reign-eth,
3. Praise to the Lord, who doth pros-per thy work and de-fend thee;
4. Praise to the Lord, O let all that is in me a-dore him!

O my soul, praise him, for he is thy health and sal-vation!
Shel-ters thee un-der his wings, yea, so gent-ly sus-tain-eth!
Sure-ly his good-ness and mer-cy here dai-ly at-tend thee.
All that hath life and breath, come now with prais-es be-fore him.

All ye who hear, Now to his tem-ple draw near;
Hast thou not seen How thy de-sires e'er have been
Pon-der a-new What the Al-might-y can do,
Let the A-men Sound from his peo-ple a-gain:

Join me in glad a-dor-a-tion!
Grant-ed in what he or-dain-eth?
If with his love he be-friend thee.
Glad-ly for aye we a-dore him. A-men.

Fairest Lord Jesus

SILESIAN MELODY

GERMAN, 17th CENTURY

(S. A. T. B. and Descant)

DESCANT: M. V. E.

DESCANT: Fair - est Lord Je - sus, Rul - er of all na - ture,

1. Fair - est Lord Je - sus, Rul - er of all na - ture,
 2. Fair are the mead - ows, Fair - er still the wood - lands,
 3. Fair is the sun - shine, Fair - er still the moon - light,

O thou of God _____ and man the Son, Thee will I cher - ish,

O thou of God and man the Son, Thee will I cher - ish,
 Robed in the bloom - ing garb of spring: Je - sus is fair - er,
 And all the twink - ling star - ry host: Je - sus shines bright - er,

Thee will I hon - or, Thou, my soul's glo - ry, joy — and crown. A - men.

Thee will I hon - or, Thou, my soul's glo - ry, joy and crown.
 Je - sus is pur - er, Who makes the woe - ful heart to sing.
 Je - sus shines pur - er, Than all the an - gels heav'n can boast. A - men.

Beauty Around Us

(Tune: Fairest Lord Jesus)

Beauty around us,
 Glory above us,
 Lovely is earth and the smiling skies,
 Singing we pass along
 Pilgrims upon our way
 Thro' these fair lands to Paradise.

Ages are coming,
 Roll on and vanish,
 Children shall follow where fathers passed.
 Never our pilgrim song,
 Joyful and heaven-born,
 Shall cease while time and mountains last.

—B. S. Ingemann; translated by S. D. Rodholm.

Copyright 1941 by Danish American Young People's League. Used by permission.

Bell Yodel

AUSTRIA

Swinging slowly

mf Ho - da - ri, ho - da - ro, ho - da - ri - di - ri - a - ho, Ho - da -
 Bim _____ Bim _____ Bim _____ Bom _____

p. ri, ho - da - ro, ho - da - ri - di - ri - a - ho, *rit.* ri - di - ri - a - ho.
p. Bom _____ Bom _____ Bom _____ Bim _____ Bom _____ Bim

From the singing of Inge Peinlich of Vienna, Austria.
 By permission of Cooperative Recreation Service.

Day Is Dying in the West

MARY A. LATHBURY, 1841-1913

WILLIAM F. SHERWIN, 1826-1888

1. Day is dy - ing in the west; Heaven is touch - ing earth with rest; Wait and
2. Lord of life, be - neath the dome Of the u - ni - verse, thy home, Gath - er
3. When for - ev - er from our sight Pass the star, the day, the night, Lord of

wor - ship while the night Sets her eve - ning lamps a - light Through
us who seek thy face To the fold of thy em - brace, For
an - gels, on our eyes Let e - ter - nal morn - ing rise, And

REFRAIN
all the sky.
thou art nigh. Ho - ly, ho - ly, ho - ly, Lord God of Hosts! Heav'n and earth are
shad - ows end.

full of thee! Heav'n and earth are prais - ing thee, O Lord most high! A - men.

Silver and Gold

ST. PETER (Acts 3:6)

6-part Round

MAX EXNER

Moderately

Sil - ver and gold have I none, But such as I have, give I thee.

Now the Day is Over

S. BARING-GOULD

JOSEPH BARNEY

B. 1 *

A E7 A F#m C#7 F#m

T. 1, 8va

1. Now the day is o - ver, Night is draw - ing nigh, —
 2. Je - sus, give the wea - ry Calm and sweet re - pose; —
 3. When the morn - ing wak - ens, Then may I a - rise —

T. 2

B. 2

B7 E E7 A

Shad - ows of the ev - 'ning Steal a - cross the sky.
 With thy ten - d' rest bless - ing May our eye - lids close.
 Pure and fresh and sin - less In thy ho - ly eyes.

ev - 'ning Steal a - cross the sky.
 bless - ing, May our eye - lids close.
 sin - less In thy ho - ly eyes.

*Voice distribution for men's quartet

By permission of J. Curwen & Sons, Ltd., 29 Maiden Lane, W.C.2., London, England.

Evening Still

Abendlied

GERMAN ROUND

1 2

Eve - ning still_ and star - light pale, By the brook a night - in -
 A - bend - stil - le ü - ber - all. Nur am Bach die Nach - ti -

3

gale. Sad - ly his sing - ing soft - ly is wing - ing Through the vale.
 gall singt ih - re Wei - se kla - gend und lei - se durch das Tal.

The third section of this beautiful round is actually patterned on the nightingale's song.
 Sung by Irmgard Polhemus, Ames, Iowa. Transl: M.V.E. © 1957 by CRS, Inc. Used by permission.

Whippoorwill

ANNE H. CHAPIN

1 2

Gone to bed is the set - ting sun, Night is com - ing and

3

day is done, Whip - poor - will, whip - poor - will has just_ be - gun.

Composed at First Girl Scout Training School, Long Pond, Mass., 1921

Vesper Hymn

THOMAS MOORE

(S. S. A.)

RUSSIAN AIR

Fairly slow
mp



1. {Hark! The ves-per hymn is steal-ing, O'er the wa-ters soft and clear;
Near-er yet and near-er peal-ing, Soft it breaks up - on the ear.
2. {Now, like moon-lit waves re-treat-ing, To the shore it dies a - long;
Now, like an - gry surg-es meet-ing, Breaks the ming-led tide of song.
3. {Once a - gain sweet voic-es ring-ing, Loud-er still the mu-sic swells;
While on sum-mer breez-es wing-ing, Comes the chime of ves-per bells.



Ju - bi - la - te! [★] Ju - bi - la - te! Ju - bi - la - te! A - men.

Far-ther now and far-ther steal-ing,
p Hark! A-gain like waves re-treat-ing,
On the sum-mer breez-es wing-ing,



Far - ther steal - ing — Soft it falls up - on the ear.
Hark! Like waves, — To the shore it dies a - long.
On the breez - es — Fades the chime of ves - per bells.

*Rejoice! (Pronounce: "You-bee-lah-tay.")

By permission of Cooperative Recreation Service.

Vesper Round

THOMAS MOORE

MAX EXNER, adapted
From Russian Air

Fairly fast



Hark! The ves-per hymn is steal-ing O'er the wa-ters soft and clear;



Near-er yet and near-er peal-ing, Soft it breaks up-on the ear.



Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te! A - men.

From "Songs of Many Nations" by permission of Cooperative Recreation Service.

That 4-H Spirit

Fast and light-headed

1. } I've got that 4 - H spir - it { up in my head, Up in my
 2. } I've got that 4 - H spir - it { deep in my heart, Deep in my
 3. } I've got that 4 - H spir - it { down in my toes, Down in my
 4. I've got that 4 - H spir - it all o - ver me, All o - ver
 5. { I've got that 4 - H spir - it up in my head, Deep in my
 { I've got that 4 - H spir - it all o - ver me.

head, up in my head. Up in my head to stay. —
 heart, deep in my heart. Deep in my heart to stay. —
 toes, down in my toes. Down in my toes to stay. —
 me, all o - ver me. All o - ver me to stay. —
 heart, down in my toes. All o - ver me to stay. —

Action: At the starred places, on the respective verses:

1. Tap palm to forehead.
2. Clap hand over heart.
3. Stamp a foot.
4. Clap hands once.
5. Do all these in order, but on "All over me to stay," do motions as numbered in the music.

God Bless America

(Irving Berlin)

While the storm clouds gather
 Far across the sea,
 Let us swear allegiance
 To a land that's free,
 Let us all be grateful
 For a land so fair,
 As we raise our voices
 In a solemn prayer.

God bless America,
 Land that I love;
 Stand beside her, and guide her
 Thru the night with a light from above.
 From the mountains, to the prairies,
 To the oceans white with foam,
 God bless America, my home, sweet
 home.

Home On The Range

(U.S.A. Cowboy Song)

Oh, give me a home where the buffalo roam,
 Where the deer and the antelope play,
 Where seldom is heard a discouraging word,
 And the skies are not cloudy all day.

REFRAIN: Home, home on the range,
 Where the deer and the antelope play,
 Where seldom is heard a discouraging word,
 And the skies are not cloudy all day.

How often at night, when the heavens are bright

With the light from the glittering stars,
 Have I stood there amazed, and asked as I gazed

If their glory exceeds that of ours.

Auld Lang Syne

(Scotch air. Words: Robt. Burns)

Should auld acquaintance be forgot,
 And never brought to mind?
 Should auld acquaintance be forgot,
 And days of auld lang syne?

For auld lang syne, my dear,
 for auld lang syne;
 We'll tak' a cup o' kindness yet
 For auld lang syne.

Copyright 1938, 1939, Irving Berlin.

Copyright assigned to Gene Tunney, A. L. Berman and Ralph J. Bunche as Trustees. God Bless America Fund. Reprint by permission of Irving Berlin Music Corp., 1290 Avenue of the Americas, New York, N.Y.

Wade In the Water

NEGRO SPIRITUAL

Arr: M. V. E.

INTRO. AND CODA

mp With quiet but in-
tense rhythmic feeling

§ 1 1 2 2 3 2 4 2

f *mp* *p* Wade — in the wa - ter, —

cresc. 1 1 2 2 3 2 4 2 1 1 2 2 3 2 4 2

wade — in the wa - ter, chil - dren, wade — in the wa - ter, —

Last time repeat these two measures 2ce more, each time softer.
Then repeat motions silently.

p 1 1 2 2 3 2 4 2 *Fine, mf* 5 6

God's goin' to trou - ble the wa - ter. —

1. See that band all
2. See that band all

7 8 *p* 1 1 2 2 3 2 4 2 5

dressed in white, — The lead - er —
dressed in red, — God's goin' to trou - ble the wa - ter. — It looks like the

6 7 8 *p* 1 1 2 2 3 2 4 2 *D.S.*

looks like the Is - rael - ite, —
band that — Mo - ses led, — God's goin' to trou - ble the wa - ter. —

The story of the Pool of Bethesda (John 5:1-9) must have been the inspiration for this moving spiritual. Motions (not part of song, but sometimes helpful in conveying the rhythm and dramatic feeling): 1—Touch thighs, 2—Touch hands together, 3—Lift right hand shoulder-high, touching elbow with left hand, 4—Do 3, reversing hands, 5—Point forward with right hand, 6—With left, 7—Cross wrists in front of chest, 8—Sweep hands down and outward.

Give Me Oil In My Lamp

(S. A.)

NEGRO SPIRITUAL

Give me oil in my lamp, Keep it burn-ing, burn-ing, burn-ing.

Chords: E, E, C#m

Give me oil in my lamp, I pray. (Hal - le - lu - jah) Give me

Chords: (B7), E, B7

oil in my lamp, Keep it burn-ing, burn-ing, burn - ing, —

Chords: E, C#m

Burn-ing 'til the judge-ment day. Sing Ho - san - na,

(DESCANT)
Fine E Sing,

Chords: E, B7, E

sing, sing, sing Ho - san - na, Sing Ho-san-na to the King of Kings! — King!

1 E sing!
2 E sing! D.C.

Chords: F#m, B7

As sung by Chris Board, San Francisco, 11/15/63. Arr: M.V.E.

Kum Ba Yah

(S. A. T. B.)

NEGRO SPIRITUAL

Slowly

mp 1. Kum ba yah, my Lord,* Kum ba yah! Kum ba yah!
mf 2. Some-one's cry - ing, Lord, Kum ba yah! Some-one's
f 3. Some-one's sing - ing, Lord, Kum ba yah! Some-one's
p 4. Some-one's pray - ing, Lord, Kum ba yah! Some-one's
pp 5. Kum bah yah, my Lord, etc. (My Lord)

yah, ma Lord, Kum ba yah! Kum ba yah, my Lord,
 cry - ing, Lord, Kum ba yah! Some-one's cry - ing, Lord,
 sing - ing, Lord, Kum ba yah! Some-one's sing - ing, Lord,
 pray - ing, Lord, Kum ba yah! Some-one's pray - ing, Lord,
 (My Lord)

Kum ba yah! O Lord, — Kum ba yah!
 O Lord, Kum ba yah!

*"Come by here, my Lord."

From "Look Away" by permission of Cooperative Recreation Service. Arr: M.V.E.

Jacob's Ladder

(S. S. A.)

SPIRITUAL
 Arr: M. V. E.

We are climb-ing Ja-cob's lad-der We are climb-ing Ja-cob's lad-der,
 We are climb-ing Ja - cob's lad-der, Sol-diers of the cross. _____

2. Every round goes higher, higher...

4. If you love Him, why not serve Him?...

3. Sinner, do you love my Jesus?...

5. We are climbing higher, higher...

From "The Bridge of Song," © 1957 by CRS, Inc. Used by permission.

Come and Go

(S. A. T. B.)

NEGRO SPIRITUAL

Moderate, with an
upbeat feeling ★ F

Dm

1. Come and go to that Land, Come and go — to that
 2. There is joy in that Land, There is joy — in that
 3. Peace and happiness in that Land, Peace and hap-pi-ness in that
 4. Come and go to that Land, .. etc.

1. Go to that Land, Go to that
 2. Joy in that Land, Joy in that
 3. Peace in that Land, Peace in that

Land, Come and go — to that Land where I'm bound, where I'm
 Land, There is joy — in that Land where I'm bound, where I'm
 Land, Peace and hap-pi-ness in that Land where I'm bound, where I'm

Land, Come and go to that Land } where I'm bound, where I'm
 Land, There is joy in that Land }
 Land, Peace and peace in that Land }

bound. Come and go — to that Land where I'm bound.(where I'm bound.)
 bound. There is joy — in that Land where I'm bound.(where I'm bound.)
 bound. Peace and hap-pi-ness in that Land where I'm bound.(where I'm bound.)

(b) bound { Come and go to that Land where I'm bound.(where I'm bound.)
 There is joy in that Land where I'm bound.(where I'm bound.)
 Peace and happiness in that Land where I'm bound.(where I'm bound.)

*Clapping lightly on the 2nd and 4th beats might help.
 Collected by Olive J. Williams at The Lincoln School, Marian, Alabama. Arr. M. V. E.
 From "East-West Songs," © 1960, CRS, Inc. Used by permission.

Feel A Fire A-Burnin'

Quietly joyous

NEGRO SPIRITUAL

1. Feel a fire a-burn - in' — Feel a fire a -
 2. Ho - ly ho - ly, ho - ly, — Some-bo-dy touched me, Ho - ly, ho - ly,
 3. Walk-in' down the road, — Walk-in' down the
 4. Feel a fire a - burn - in', ... etc.

burn - in', -
 ho - ly, - Some-bo-dy touched me,
 road, -

Feel a fire a - burn-in', -
 Ho - ly, ho - ly, ho - ly, - Some-bo-dy
 Walk-in' down the road, -

F7 C C R.H.

touched me, And it must have been the hand of the Lord. -

G G7 C Fine D.C.

Arr: M.V.E.

Boatmen of the southeast coast sang to their passengers as they ferried them out to the islands in their "music boats." Sing the refrain softly between each stanza.

Michael, Row Your Boat Ashore

(S.A. and Descant)

Lively but quiet

NEGRO SPIRITUAL

REFRAIN: Mi - chael, row your boat a - shore,
 1. Sis - ter, help to trim the - sail, Hal - le - lu - - jah!
 2. Mi - chael's boat's a mu - sic - boat,

D D A7 D G D

Mi - chael, row your boat a - shore,
 Sis - ter, help to trim the - sail, Hal - le - lu - - jah!
 Mi - chael's boat's a mu - sic - boat,

D (Bm) (E7) A (Bm) D A7 D

3. Jordan's River is deep and wide,
 Milk and honey on the other side,

4. Jordan's River is chilly and cold,
 Chills the body but not the soul.

Old Man Grey Chief

(SSA) *Vigorously but with dignity* American Indian Spiritual

Old man Grey Chief, mak-er of the moun-tain,

(Drum or Voices)

Boom, boom-da-boom, boom-da-boom, boom-da-boom, boom-da etc.

Hear — O hear our cry. — Hear our cry for good-ness,

Hear our cry for clean-ness, hi - ya, hi - ya, hi - ya! Hi - ya,

hi - ya, hi - ya, hi - ya! Hi - ya, hi - ya, hi - ya,

hi - ya! Hi - ya, hi - ya, hi - ya, hi - ya!

... Boom, boom-da-boom, boom-da-boom, boom-da-boom, boom-da-boom, boom-da-boom!

All Night, All Day

NEGRO SPIRITUAL

All night, all day, An-gels watch-in' o-ver me, my Lord, —

F (Dm) B \flat F

R. H.

All night, all day, An-gels watch - in' o-ver me. —

F (Dm) F G7 F F C7 F *Fine*

F B \flat F

1. Now I lay me down to sleep,
2. If I die be-fore I wake, An-gels watch-in' o-ver me, my Lord, —

F (Dm) G7 F G7 F D. C. al Fine

Pray the Lord my soul to keep,
Pray the Lord my soul to take, An-gels watch-in' o-ver me. —

Arr: M.V.E.

Dona Nobis Pacem

(Grant Us Thy Peace)

Transl: M. V. E.

3-part CANON by
Unknown Composer

1
Do - na no - bis pa - cem, pa - cem; Do - na —
Grant us, grant us, grant us Thy peace, Lord; Grant us — Thy —

2
no - bis pa - cem. Do - na no - bis
peace, O Lord, grant us Thy peace. Grant us, grant us Thy

3
pa - cem; Do - na no - bis pa - cem. Do - na
peace, Lord; Grant us Thy peace, grant us Thy peace, Grant us

no - bis — pa - cem; Do - na no - bis pa - cem.
grant us Thy — peace, Lord; Grant us Thy peace, grant us Thy peace.

Pronounced: "Doh-nah no-beess pah-chem." O is almost "aw."

Alleluiah

(Round)

FRANCE

1 2 3 4 5 6 7 8

Al - le - lu - iah, Al - le - lu - iah! To God sing prais-es,
Lou-anges à Dieu, — Al - le - lu - iah!

Go, Tell It On the Mountain

(S. A. T. B.)

NEGRO SPIRITUAL

Jubilantly

Go, tell it on the moun - tain, O - ver the hills and
 Go, tell it on the moun-tain,
 Go, o - ver the hills and

ev - 'ry - where, Go, tell it on the moun - tain That Je - sus
 Go, tell it on the moun-tain, Je - sus
 ev - 'ry - where,

Christ is a - born! 1. When I was a sin - ner, I prayed both night and
 2. When I was a seek - er I sought both night and
 Christ is a - born! 3. He made me a watch - man up - on the cit - y
 Christ is a - born!

day; I asked the Lord to help me, And He showed me the way. —
 day; I asked the Lord to help me, And He taught me to pray. —
 wall; And if I am a Christ - ian, I am the least of all. —

Arr: M.V.E.

Father, Give This Food Thy Blessing

(Grace)

English and Descant by M. V. E.

FOLK ROUND Known
 in Austria and Germany

Fa - ther, give this food Thy bless - ing, A - men, A - men.
 Al - le - lu - ia, al - le - lu - ia, A - men, A - men.
 Seg - ne, Va - ter, die - se Spei - se, A - men, A - men.

The descant also may be sung as a 2-part round, making this a double canon.

Translation © 1962, CRS Inc.

Back of the Loaf

MALTIE D. BABCOCK

(S. A. T. B.)

COMPOSER UNKNOWN

Back of the loaf is the snow - y flour, And back of the flour is the mill, — And back of the mill is the wheat and the show'r, And the sun and the Fa - ther's will.

mf *p*

From "Thoughts for Everyday Living" by Maltie D. Babcock. Charles Scribner's, Sons. 1901.
Arr: M.V.E.

For Sun and Rain

(Grace Round)

CECILIA SANDERSON

MAX EXNER

For sun and rain, for grass and grain, For all who toil on sea and soil
That we may eat this dai - ly food, We give our lov - ing thanks, dear God.

From "Hymns of the Rural Spirit," © 1947, Commission on Worship, Federal Council of Churches of Christ in America. Used by permission.

Praise for Bread

A. R. LEDOUX

Morn - ing
Noon-time has come, the board is spread; Thanks be to
Eve - ning
Him who giv - eth bread; Praise God for bread!

G D7 G (Em) C G

For Health and Strength

(Grace Round)

ANON.

For health and strength and dai - ly food We praise Thy name, O Lord.

Thou Art Great

Grace (S. A. T. B.)

Thou art great and Thou art good, And we thank Thee for this food;

By Thy hand must all be fed, — Give us, Lord, our dai-ly bread. A - men.

From "The Story of the Jubilee Singers With Their Songs" by J. B. T. Marsh. Houghton-Mifflin, 8881.
Arr: M.V.E.

O Give Thanks

Round

O give thanks, O give thanks, O give thanks un - to the Lord, for He is
gra-cious and His mer - cy en - dur - eth, en - dur - eth for - ev - er. —

*When sung as a grace, group 1 sings through once and from the beginning to * again, while second group (coming in at 2) sings through once.

Praise and Thanksgiving

English: EDITH LOVELL THOMAS Lobet und Preiset

ALSATIAN ROUND

Praise and thanks - giv - ing let ev - ery - one bring Un - to our
Fa - ther for ev - ery good thing. Al - to - geth - er, joy - ful - ly sing!

From "The Whole World Singing" © Friendship Press 1950. Used by permission.

Father, We Ask Thy Blessing

To Hawkeye Recreatory, 1967

Round

MAX EXNER

Grace: Fa - ther, we ask Thy bless - ing on this dai - ly food. A - - men.
Alt. words: Fa - ther, we see Thy bless - ing in the sun and rain! And then a - gain,
Fa - ther, we hear Thy mu - sic in the bird's sweet song! And then a - gain,
Fa - ther, we taste Thy good - ness in our dai - ly food! A - - men.

This Daily Food

Round

MAX EXNER

This dai - ly food Is from Thy hand, O God of love, O God of love.

From "The Bridge of Song," © 1957, CRS Inc. Used by permission.

A song for the beginning (first stanza) and ending (second) of a campfire.

What Do You See In A Fire?

M. V. E.

(S. A.)

MAX EXNER

1. What do you see in a fire — When the flames reach high? —
 2. What do you see in a fire — When the flames burn low? —

Piano, or hummed, bass.

Spir-its that leap and as-pire — To the star-flung sky, —
 Mem-o-ries stir as the spire — Of the smoke lifts slow; —

Clear-burn-ing cour-age and hope ris-ing high, Faith that no
 Spark-le of sun where the as-pen tops blow, Cool of the

night can de-ny; — Aye, — some-times it seems I see
 moss-es be-low; — Oh, — then the day's end To be

all of my dreams When the fire — burns — high! —
 shared with a friend As the fire — burns — low! —

Warm, Warm Is Our Campfire

(S. A.)

Warm, warm is our camp - fire, Strong, strong as the tree, —
High, high as the sky a - bove Is God's love for me. —

From "Sing A Tune," © 1954 and 1961. CRS Inc. Used by permission.

Rise Up, O Flame

8 - PART CANON

CHRISTOPH PRAETORIUS

Rise up, O flame; — By thy light glow - ing, Show to us beau - ty, — Vis - ion and joy.

Each Campfire Lights Anew

1. Each camp - fire lights a - new — The flame of friend - ship true. —
2. And as the em - bers die a - way, — We wish that we might al - ways stay, —
The joy we've had in know - ing you — Will last our whole life through. —
But since we can - not have our way — We'll come a - gain some oth - er day. —

From "Sing!" American Camping Association songbook.
By permission of Cooperative Recreation Service.

Canoe Round

M. E. M., 1918

MARGARET EMBERS MCGEE

My pad - dle's keen and bright, Flash - ing with sil - ver.
Dip - dip and swing her back, Flash - ing with sil - ver.
Fol - low the wild goose flight, Dip - dip and swing.
Fol - low the wild goose track, Dip - dip and swing.

From "Sing!" American Camping Association songbook.
By permission of CRS, Inc.

The church in 16th Century England took a dim view of round-singing, as frivolous. So Thomas Tallis sometimes "hid" the parts of a round in an innocent-appearing hymn. Look for this tune in your hymnal to see if you can find the hidden parts of the beautiful round.

Tallis' Canon

THOMAS KEN, 1695

(4 to 8 part round)

THOMAS TALLIS, 1565

All praise to Thee, my God, this night, For all the bless - ings of the light;
Keep me, oh keep me, King of Kings, Be - neath Thine own al - might - y wings.

Sing Your Way Home

(S. A. B. or S. T. B.)

Musical score for "Sing Your Way Home" in 3/4 time, key of B-flat major. The score includes a vocal line and a piano accompaniment line. The lyrics are: "Sing your way home at the close of the day, Sing your way home, drive the shadows a - way. Smile ev-'ry mile, for wher - ev - er you roam It will bright-en your road, It will light-en your load, If you sing your way home." Chords indicated above the staff include F, C7, and Bb.

Day Is Done

Taps
(S. S. A.)

Musical score for "Day Is Done" in 4/4 time, key of D major. The score includes a vocal line and a piano accompaniment line. The lyrics are: "1. Day is done; gone the sun From the lake, from the hills, 2. Fad - ing light dims the sight, And a star gems the sky, from the sky; All is well, safe - ly rest: God is nigh. gleam - ing bright; From a - far, draw - ing nigh, Falls the night." The score features a tap rhythm in the piano accompaniment.

Good Night, Time Sends A Warning

4 - PART ROUND

Musical score for "Good Night, Time Sends A Warning" in 3/4 time, key of D major. The score is a 4-part round with four parts labeled 1, 2, 3, and 4. The lyrics are: "Good night, good night, Time sends a warn - ing call, Sweet rest de - scend to all. Time, time sends a warn - ing call. — Sweet rest, sweet rest de - scend to all." The score includes a vocal line and a piano accompaniment line.

Now Come All

(S. S. A.)

Now come all, say good-night While the shad-ows steal in - to the eve-ning
 light. In each liv-ing, glow-ing em-ber There are friend-ships to re -
 sing one last good-night, (good - night) — Good-night.
 mem-ber, so we'll sing _____ good - night, Good-night, good - night.

(Melody)

As sung by Annabeth Brande. Notated by W. F. Anderson.
 From "Songs of Many Nations," published by Cooperative Recreation Service. Used by permission.
 Arr: M.V.E.

Evening Song

Slow und quiet

Abendlied (S.A. or S.A.T.B.)

GERMANY

1. Now let us be sing - ing our ev - 'ning
 2. As birds of the for - est find peace — and
 Nun wol - len wir sing - en das A - bend -
 song; May God watch us all the night long.
 rest, So may we in slum - ber be blest.
 lied und bit - ten dass Gott uns be - hüt.

From "Tent and Trail Songs" © 1962, Cooperative Recreation Service. Used by permission. Arranged and second stanza added by M.V.E.

Good Night to You All

ENGLISH ROUND

1
 Good night to you all and sweet be your sleep; May si-lence sur-round you,
 2
 your slum - ber be deep. Good night, good night, good night, good night.
 3

Stars

4-part Round

MAX EXNER

1
 Now the white fires of the day Glow soft in the em-bers of night.
 2
 3
 4

What Aloha Means

(S. A. or S. A. B.)

HAWAII (A)

D (Em) A A7 D

A - lo - ha means we wel - come you; It means more than words can say. —

D (Em) A A7 D A - lo - ha

A - lo - ha means good luck to you, Good - night at the close of day. —

A - lo - ha

G D A7

It's just like a love song with a haunt - ing sweet re - frain, Bring - ing you joy,

D (Em) A A7 D

Bring - ing you pain. A - lo - ha means fare - well to you Un - til we meet a - gain.

Set down by Miss Horuko Yabusaki, Hawaii. Arr: M.V.E.
From "Tent and Trail Songs," © 1962 by CRS, Inc.

Shalom Chaverim

(Farewell, Good Friends)

ISRAELI ROUND

Sha - lom, cha - ve - rim! Sha - lom, cha - ve - rim! Sha - lom, sha - lom!
Fare - well, good friends, Fare - well, good friends, Fare - well, fare - well!

Le - hit - ra - ot, le - hit - ra - ot, Sha - lom, sha - lom.
Till we meet a - gain, Till we meet a - gain, Fare - well, fare - well.

Pronounce: "Shah-lohm chah-vay-ream" (ch as in German "noch") "leh heet-rah-ohht . . ."
*Succeeding voices enter. English by A. D. Zanzig.
© 1957 by Cooperative Recreation Service. Used by permission.

The tribesmen sing to the departing warriors, who then answer in the second verse. The first part is easy in Zulu, "Hahm-ba-nee Gah-lay . . . Sah-la-nee Gah-lay," but the last phrase is very hard to pronounce. We suggest singing, "The Lord be ever with you."

Go Well and Safely

Hambani Kahle (S. A. T. B.)

ZULU PARTING SONG

Quietly

Musical notation for the first system of "Go Well and Safely". It features a treble and bass staff in 6/8 time. The key signature has one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: F, (C7), F, C7, F. The lyrics are written below the treble staff.

They who *Ha - mba - ni ka - hle,* *Ha - mba - ni ka - hle;*
stay: Go well_ and safe - ly, *Go well_ and safe - ly,*
 They who *Sa - la - ni ka - hle,* *Sa - la - ni ka - hle,*
leave: Stay well_ and safe - ly, *Stay well_ and safe - ly,*

Musical notation for the second system of "Go Well and Safely". It features a treble and bass staff in 6/8 time. The key signature has one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: F, C7, (Dm), F, C7, F. The lyrics are written below the treble staff.

Ha - mba - ni ka - hle, *I - nko - si ma - yi - be na - ni.*
Go well_ and safe - ly, *The Lord be ev - er with you_*
Sa - la - ni ka - hle, *I - nko - si ma - yi - be na - ni.*
Stay well_ and safe - ly, *The Lord be ev - er with you_*

From "Tent and Trail Songs" © 1962, Cooperative Recreation Service. Used by permission.

The Time Has Come

(May be sung as a round)

"CHUCKLES" ARMSTRONG (adapted)

CZECH FOLK TUNE

Musical notation for "The Time Has Come". It features a single treble staff in 4/4 time. The key signature has two flats (B-flat and E-flat). The melody is written in a single line. The lyrics are written below the staff.

The time has come to say good-bye; Now good friends all, let
 us be sing-ing Au re-voir, auf Wie-der-seh'n, Come a-gain, I
 pray you. Au re-voir, auf Wie-der-seh'n, Come a-gain, I pray.

As sung at Camp Hanoum, Vermont. From "Rounds," published by CRS, Inc.

Fare Thee Well

(4-part round)

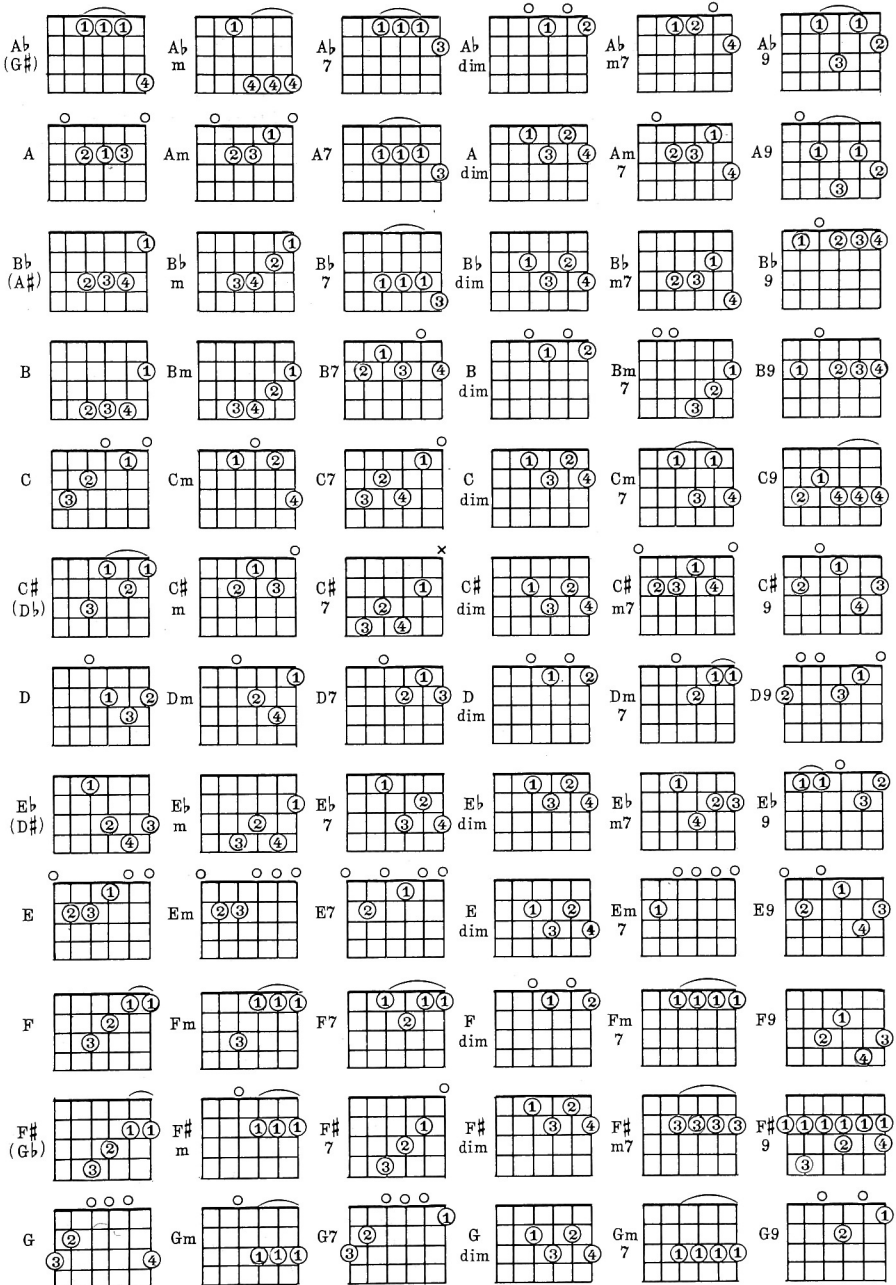
GERMANY

Trans: M. V. E.

Musical notation for "Fare Thee Well". It features a single treble staff in 4/4 time. The key signature has three sharps (F#, C#, G#). The melody is written in a single line. The lyrics are written below the staff.

Fare thee well! God rest with thee! Trav-el far but re-mem-ber me.
Fah - re wohl! Gott lei - te dich! Bist du fern, ge - denk an mich.

GUITAR CHORD DIAGRAMS



Do not play an open string unless it has the \circ above it.

In restricting these diagrams to the first four frets, some chords are given in an elementary version. A guitar method book may show better ways of playing them.

Chords given in parenthesis make better harmony but are more difficult. Where no other chord is given, the preceding chord may be repeated. An \times over a note suggests that no chord be played.

In many cases the guitar chords given do not match the piano harmonies, and some are even in another key for easier playing. In general, use either guitar or piano, not both.

CONTENTS, CLASSIFIED

4-H Songs	1
4-H Hymns	7
Our Nation	11
World Songs	16
Fellowship Songs	19
Old Favorites	23
For Fun	29
Action Songs	33
"Pep Songs"	37

Folk Songs, BRIGHT	42
Folk Songs, QUIET	61
Songs of the Spirit, HYMNS	69
Songs of the Spirit, SPIRITUALS	79
Songs of the Spirit, GRACES	86
Campfire Songs	89
Good Night Songs	91
Good-bye Songs	93
Guitar Chord Diagrams	95

INDEX

Key to Arrangements:

S=Soprano. A=Alto. T=Tenor.
 B=Bass. Bar=Baritone.
 F=Full: SATB. R=Round. W=Words only.
 SA-ST=Either SA or ST.

Back of the Loaf	F	87
Band Played On, The		17
Battle Hymn of the Republic	F	14
Bell Yodel	SSA	74
Black-Eyed Susie		46
"Brother, shout your country's"	F	18

Across the Nation		40
All Creatures of Our God and King		72
Alleluiah		85
All Night, All Day		84
"All praise to thee, my God"	R	90
All Through the Night	F	62
"Aloha means welcome"	SA-SAB	93
Alouette		34
America	F	13
America the Beautiful	F	11
"As I was a-walkin'"		49
At the Spring	SSA	61
Auld Lang Syne	W	78

Canoe Round	R	90
Chimbara	SB-SA	29
Cindy	SB	50
Cockles and Mussels		68
Come and Go	F	82
Congo Boat Song	R	53
Cowboy Night Song	SA	66
Cuckoo	SA-ST	33

Daisy Bell		26
"Daisy, Daisy, give me your answer"		26
Day Is Done	SSA	91
Day Is Dying In the West	F	75
Derry Ding Ding Dason	R	58
Dinah, Won't You Blow	F	45
Dogie Song		49
Doktor Eisenbart		31
Dona Nobis Pacem	R	85
Donkey Riding		56

Down In the Valley	SAB	67
Doxology ("Praise God...")	F	71
Dreaming		3

Each Campfire Lights Anew		90
East Side, West Side		23
Echo Yodel	R	50
Evening Song	SA-SATB	92
Evening Still	R	76

Fairest Lord Jesus	F	74
Fare Thee Well	R	94
"Farewell, good friends"	R	93
Father, Give This Food Blessing	R	86
Father, We Ask Thy Blessing	R	88
Feel A Fire A-Burnin'		82
Flea!		32
Follow the Glean		7
For Health and Strength	R	87
For Sun and Rain	R	87
For the Beauty of the Earth	F	70
"Forward, O youth"		17
4-H Candlelighting Song	F	9
4-H Chorale	F	10
4-H Field Song		1
4-H Pastoral		6
4-H Pledge, National		5
Friendship Song		41
"From Lucerne to Weggis shore"		54

Gladness Costs You Not	R	42
Give Me Oil In My Lamp	SA	80
"God, be in my head"	F	10
God Bless America	W	78
God of Our Fathers	F	15
Golden Slumbers	SA	65
Go to Bed is the Setting Sun	R	76
Good Night, Time Sends Warning	R	91
Good Night To You All	R	92
"Go slow, little dogies"		62
Go, Tell It On the Mountain	F	86
Go Well and Safely	F	94

INDEX (Continued)

Grandfather's Clock	SA-SAB	24	Paris Is Burning		32
Grant Us Thy Peace	R	85	Plowing Song		2
Hambani Kahle	F	94	Praise and Thanksgiving	R	88
Haul On the Bowline		60	Praise for Bread		87
Hold Thy Peace!	R	36	"Praise God from whom all"	F	71
Holy, Holy, Holy	F	69	Praise to the Lord, the Almighty	F	73
Home On the Range	W	78	Rio Grande	F	59
I Have Just One		4	Rise Up, O Flame	R	90
I Love the Mountains	R	47	Rocks On the Mountain		48
I'm A 4-H Member		37	Rosen Fra Fyn	R	10
"I've been trav'lin'"		64	Row, Row, Row Your Boat	R	23
"I've been workin'"	TTBB or F	44	Sarasponda		36
"I've got that 4-H spirit"		78	Shalom Chaverim	R	93
Jacob's Ladder	SSA	81	Shenandoah		61
Joyful, Joyful, We Adore Thee	W	19	"Should auld acquaintance"	W	78
Koni Au I Ka Wai	SSA	61	Silver and Gold	R	75
Kookaburra	R	48	Sing Your Way Home	SAB-STB	91
Kum Ba Yah	F	81	Song of Peace, A	F	16
Land of the Silver Birch		56	Song of Youth		17
Lazy Robin		58	Stars	R	92
Let's Be Beginning	R	21	Stars of the Summer Night	F	63
Let Us Sing Together	R	22	Star Spangled Banner, The	F	12
Levee Song	TTBB or F	44	Swinging Along	2-part	52
Little Johnny England	SA	57	Tallis' Canon	R	90
Lord, Lord, Lord		51	Tangaleo		29
Lovely Evening	R	26	Tell Me Why	TTBB or F	28
Lu-La-Le (Swaying Song)		35	That 4-H Spirit		78
Make New Friends	R	22	There Is A First Time		38
Marching to Pretoria		20	"There's a blue sky 'way up"	SA	66
Michael, Row Your Boat	SA	83	"The world stands out on"	F	8
Mine Eyes Have Seen the Glory	F	14	This Daily Food	R	88
Mingo Mountain		64	This Is My Father's World	F	70
"Morning has come"		87	This Old Man	F	35
Morning Song	TB or SA	57	Thou Art Great	F	88
Music Shall Live	R	9	Time Has Come, The	(R)	94
"My country's skies are bluer"	F	16	T-I-R-O		34
My Hat		34	Toombai	R	28
"My house is tiny and warm"		58	Tongo		45
"My paddle's keen and bright"		90	Tree Song	F	67
National 4-H Pledge		5	Upward Trail, The		39
Night Herding Song		62	Vesper Hymn	SSA	77
Now All the Woods Are Waking	R	60	Vesper Round	R	77
Now Come All	SSA	92	Vive l'Amour		21
"Now let us be singing"	SA or F	92	Vreneli		55
"Now on land and sea"	SSA	77	Wade In the Water		79
Now the Day Is Over	F	76	Warm, Warm Is Our Campfire	SA	90
"Now the white fires"	R	92	Water Is Wide, The		64
O Give Thanks	R	88	Weggis		54
"Oh, a south wind blows"		6	We're All Together Again		19
Oh, Susannah	SA	46	What Aloha Means	SA-SAB	93
Old Man Grey Chief	SSA	84	What Do You See In A Fire?	SA	89
Ol' Texas		25	Whether the Weather	SA	30
O Soldier, Soldier		42	Whippoorwill	R	76
Over the Meadows	SA	43	White Coral Bells	R	10
			Who Can Sail?		22
			Why Doesn't It Rain on Me?	SA	30
			Wide and High	F	8
			World Anthem	F	18

