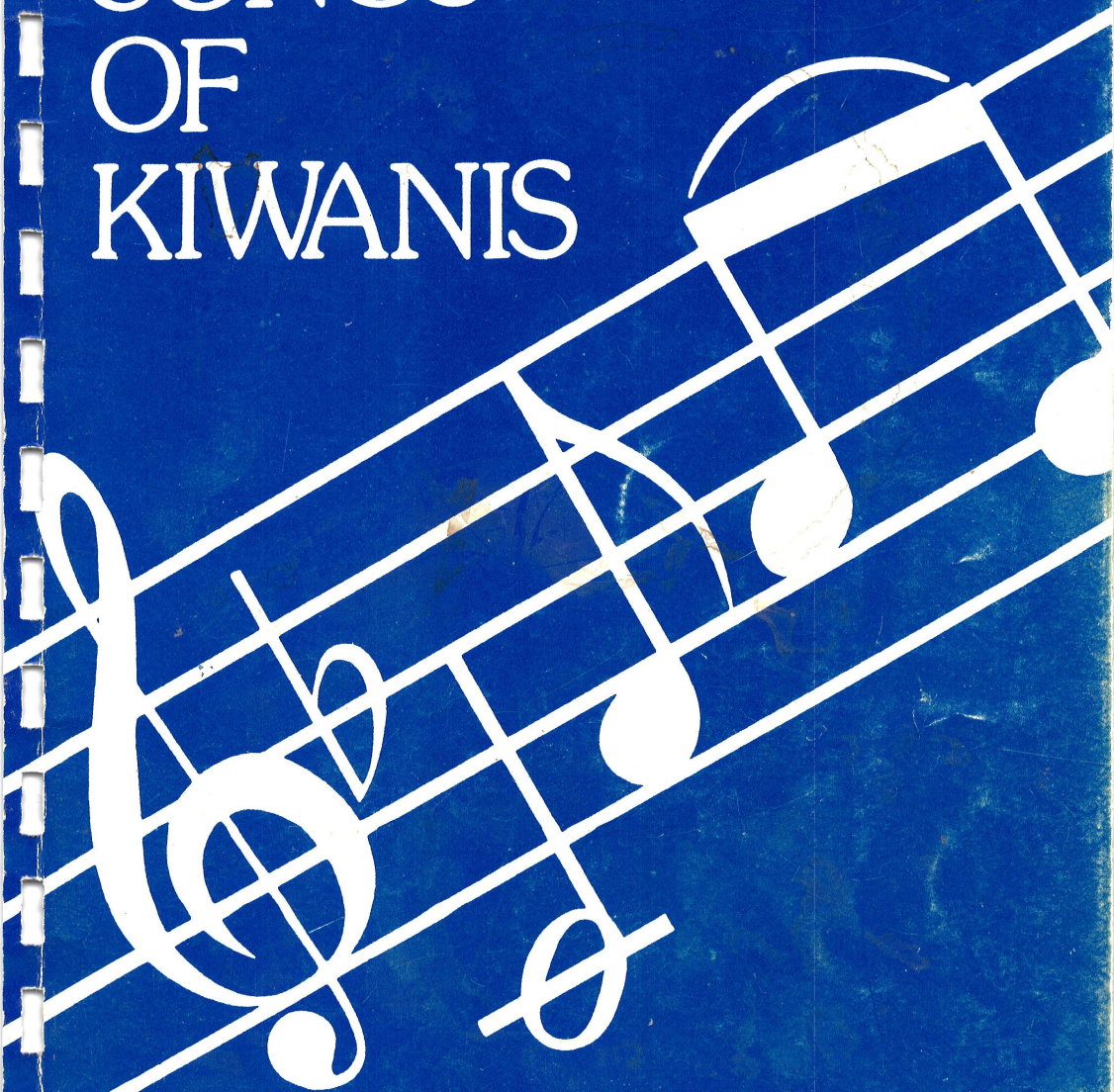


SONGS OF KIWANIS



SONGS OF KIWANIS

With Words and Music of
SONGS FOR ALL OCCASIONS



Kiwaniis International

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COME ALL GOOD PEOPLE

L. J. K.

L. J. KALEY

Not too fast and with expression

mf

The piano introduction consists of two staves. The right hand features a series of chords and single notes, while the left hand plays a steady bass line. The tempo and expression markings are 'mf' and 'Not too fast and with expression'.

mf

Come all good peo-ple and work lay a-side, Come where good cheer and Kiwanis a-bide,

The first vocal line is on a single staff. The piano accompaniment is on two staves. The tempo and expression markings are 'mf'.

Come now and sip of the good fel-low-ship that is wait - ing there. —

The second vocal line is on a single staff. The piano accompaniment is on two staves. The tempo and expression markings are 'mf'.

mf

Come where the spirit fills all heart's de-sire, Come where good peo-ple to heights all aspire,

The third vocal line is on a single staff. The piano accompaniment is on two staves. The tempo and expression markings are 'mf'.

Come now and hear in a song ringing clear on the blithe - some air: —

dim.

The fourth vocal line is on a single staff. The piano accompaniment is on two staves. The tempo and expression markings are 'mf' and 'dim.'.

CHORUS *With good swing*

p-f

"Ki - wan - is! Ki - wan - is! Good peo-ple meet to-day. — Ki -

p-f

cresc.

wan - is! Ki - wan - is! Drive all our cares a-way. — Ki - wan -

cresc. *f* *dim.*

cresc.

is! Ki - wan - is! Yours is the spir - it free, — Ki - wan -

cresc.

f *ten.*

is! Drown all our glooms in the deep blue sea. — Oh! Ki - sea. —

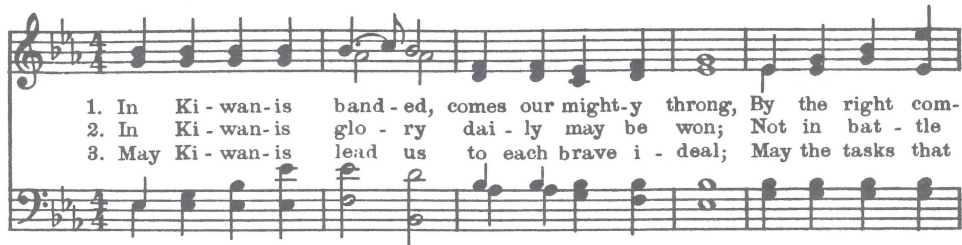
f *ten.* *dim.*

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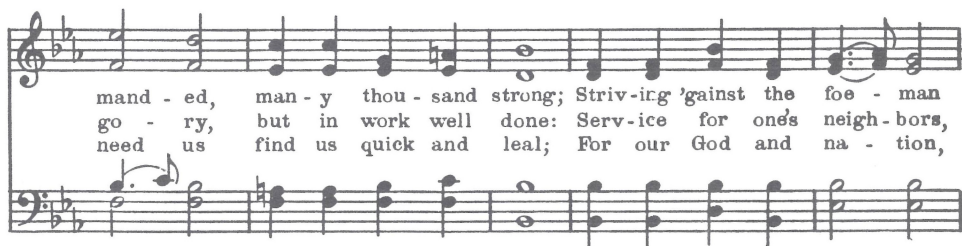
ONWARD IN KIWANIS

GEORGE SANFORD HOLMES

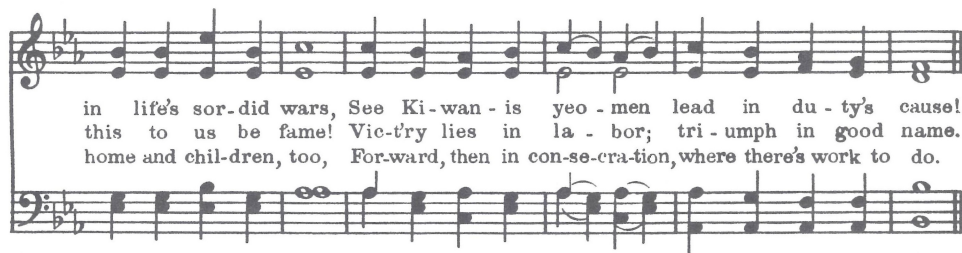
ARTHUR S. SULLIVAN



1. In Ki-wan-is band-ed, comes our might-y throng, By the right com-
 2. In Ki-wan-is glo-ry dai-ly may be won; Not in bat-tle
 3. May Ki-wan-is lead us to each brave i-deal; May the tasks that




mand-ed, man-y thou-sand strong; Striv-ing 'gainst the foe-man
 go-ry, but in work well done: Serv-ice for one's neigh-bors,
 need us find us quick and leal; For our God and na-tion,



in life's sor-did wars, See Ki-wan-is yeo-men lead in du-ty's cause!
 this to us be fame! Vic-t'ry lies in la-bor; tri-umph in good name.
 home and chil-dren, too, For-ward, then in con-se-cra-tion, where there's work to do.

CHORUS



On-ward in Ki-wan-is, — firm the ranks and filled
 For-ward in Ki-wan-is, — we who work and build!
 On-ward in Ki-wan-is, — whith-er God has willed,



With life's tru-est sold-iers, we who work and build!
 With the joy of serv-ing let each heart be thrilled
 Hail-ing as our mem-bers all who work and build!

WE OF KIWANIS

3

"Andantino" by
EDWIN H. LEMARE
Arranged

We of Ki-wan - is In fel-low-ship we meet to - day, _____

The first system of the musical score for 'We of Kiwanis'. It features a vocal melody line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are 'We of Ki-wan - is In fel-low-ship we meet to - day, _____'. The piano part consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

Strong are the friend-ships Which bind us a - long life's way, _____

The second system of the musical score. The vocal melody continues with the lyrics 'Strong are the friend-ships Which bind us a - long life's way, _____'. The piano accompaniment maintains the same rhythmic pattern.

Mem - 'ries shall lin-ger of hap-py hours passed here with you, _____

The third system of the musical score. The vocal melody continues with the lyrics 'Mem - 'ries shall lin-ger of hap-py hours passed here with you, _____'. The piano accompaniment continues with the same rhythmic pattern.

May all our fond dreams, As "Build - ers," come true.

8va

The fourth and final system of the musical score. The vocal melody concludes with the lyrics 'May all our fond dreams, As "Build - ers," come true.' The piano accompaniment ends with a final chord. The marking '8va' is written below the piano part.

BUILDERS

L. J. KALEY

Strict march time

1. A jol-ly good bunch of builders we,
2. There's never a job but we can do,

builders we, builders we; A merri-er lot you nev-er see, nev-er see, nev-er see. To
we can do, we can do; No matter how big it seems to you, seems to you, seems to you. It's

work and to play and boost affairs, boost affairs, boost affairs, Boost to the sky and no one cares,
all in the way we lay the bricks, lay the bricks, lay the bricks, All in the way the mortar sticks,

CHORUS

no one ev-er cares. For we are on - ly help-ing a-long the way,
Good-ness! how it sticks.

Mak-ing it just a lit-tle eas-i-er ev - 'ry day To scat - ter sun-shine

while we are making hay And boost, boost, boost ev-e-ry build - er.

KEEP IT BOOMING

"Caisson Song" by

E. L. GRUBER

Arr. by Noble Cain

March time

1. Dáy by day, ev - 'ry way, We get bet-ter as we play, As Ki -
 2. We who work, we who serve, We who real-ly have the nerve, Keep Ki -

wan-is goes build-ing a - long; In and out, hear us shout, As we
 wan-is a - build-ing a - long; Ev-'ry day in the year, Kind-ly

help the kid-dies out, As Ki - wan - is goes build - ing a - long.
 deeds and words of cheer Keep Ki - wan - is a - build - ing a - long.

CHORUS

— Then it's hi - hi! hee! With a heart chock full of glee;

Sound out your laugh-ter loud and strong, ————— Where - e'er you

go, let the peo-ple know That Ki - wan - is goes boom-ing a -

(Shout)
long. Keep it booming. And Ki-wan - is goes boom-ing a - long. —————

WHEN KIWANIS CALLS

R. W. TEETER

With vigor

Tune: Bohemia Hall

Arr. by GEORGE LEIPOLD

When Ki - wan - is calls, When Ki - wan - is calls, Let ev - 'ry one stand

up. (stand up) When Ki - wan - is calls, When Ki - wan - is calls, Let

each one raise a cup. — When we gath - er 'round the ta - ble As

long as we are a - ble, We'll pledge to thee our

loy - al - ty When Ki - wan - is calls!

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a 4/4 time signature. The melody is primarily in the treble clef, while the piano accompaniment is in the bass clef. The score includes various musical notations such as slurs, ties, and dynamic markings like 'f' (forte) and 'ff' (fortissimo). The lyrics are placed below the corresponding musical phrases.

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KIWANIS MARCHING SONG

Dedicated to Kiwanis International

7

Words and Music by
LEON SORLIEN

f-p Build, build Ki - wa - nis, Ki - wa - nis builds, that's our

creed. ——— Serve, serve Ki - wa - nis, Give ser-vice not in word but

deed. ——— Sing, ——— Ki - wa - nis, let's sing a

song — as we march a - long. ——— Free - dom's our

sa - cred trust, let's raise the flag of free-men strong. *ff* strong.

(★ Intro.)

1. 3. 2.

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SMILE - SING A SONG

J.O.S.

JAMES O. SCOTT

Lively

Smile _____ and the world smiles

with you, Sing a song. _____ Don't _____ be wea-ry,

Just be cheer-y all _____ day _____ long. When-ev-er your

tri-als, Your trou-bles and your cares Seem to be more than you can real-ly bear

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rall.

Smile — and the world smiles with you, Sing a song. —

9

How D'YE DO

(This number should be used in greeting the speaker of the day.
Any name can be substituted for "fellow member.")

C7 F C

How d'ye do, fel-low mem-ber? How d'ye do? — How d'ye do, fel-low

F F7

mem-ber? How d'ye do? — We are with you one and all, We'll sup-

Bb Bb m. 7 F C7 F

port you with-out call. How d'ye do, fel-low mem-ber? How d'ye do, do, do?

HAIL KIWANIS (II)

Words and Music by
WENDALL KINNEY

★ [1] A^b Cm B \circ [2] Bbm [1]

HAIL Ki-wan-is In-ter-nation-al, HAIL to hearts that live to give, WE

C7 Fm F7 Bb7 [2] Bbm Eb7

BUILD to see that ev-'ry cup is filled, To make the world a bet-ter

gva *gva*

[2] [1] A^b Cm [2] B \circ Bbm [1]

Place your hand up - on a hand, E - rase the sad-ness from our land, Em-

C7 Fm E ALL A^b Db *rit.* A^b B \circ Bbm Eb7 A^b

brace, with love, The Master Plan and HAIL KI-WAN-IS, HAIL KI-WAN-IS HAIL!

gva *gva*

★ [1] & [2] = Effective with split crowd. ("Everyone on Place")

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YOU'RE IN KIWANIS NOW

11

First system of musical notation for 'You're in Kiwanis Now'. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are: 'You're in Ki-wan - is now, — You're in — Ki-wan - is now, — There's'. Below the vocal line is a piano accompaniment consisting of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key and time signature.

Second system of musical notation for 'You're in Kiwanis Now'. The vocal line continues with the lyrics: 'work to be done, But you're gon - na have fun, You're in Ki - wan - is now. —'. The piano accompaniment continues with the same instrumental parts as the first system.

12 SHOW YOUR "K"

Tune: "Round Her Neck She Wears a Yellow Ribbon"

(Key of D)

On your coat you wear a little button,
 You wear it in the Winter and the
 Summer so they say,
 If they ask you why the decoration,
 You'll say it's for Kiwanis and you're
 proud to show your "K".
 Show your "K", show your "K"
 if you're stayin' home or goin' far away;
 On your coat you wear a little button,
 If you love Kiwanis you'll be proud
 to show your "K".

13 TAKE ME DOWN TO KIWANIS

Tune: "Take Me Out to the Ball Game"

(Song No. 111)

Take me down to Kiwanis
 Take me down with the gang
 Let's all be happy and let's all sing
 We don't care—let the telephone ring
 Come on—Let's forget all our troubles
 Loosen our ties and have fun—
 And we'll sing, sing, sing and be gay
 Whether cloud or sun.

KIWANIS GANG SONG

Hail, hail, — the gang's all here, Boost-ing for Ki -

wan - is, Boost-ing for Ki - wan - is; Hail, hail, — the

gang's all here, Boost-ing for Ki - wan - is now! *ff*

15 I'D RATHER BELONG TO KIWANIS

Tune: "For He's A Jolly Good Fellow"

I'd rather belong to Kiwanis,
 I'd rather belong to Kiwanis,
 I'd rather belong to Kiwanis,
 Than any other Club,
 Than any other Club,

Than any other Club,
 I'd rather belong to Kiwanis,
 I'd rather belong to Kiwanis,
 I'd rather belong to Kiwanis,
 Than any other Club.

16 BOOST KIWANIS

Tune: "On Wisconsin"

(Key of G)

Boost Kiwanis, boost Kiwanis,
 Boost it every day.
 Boost Kiwanis and our home town;
 Boost it every way.
 Boost Kiwanis, boost Kiwanis,
 Boost, and never stop.
 Boost, members, boost, and we will be on top.

17 ON KIWANIS

Tune: "On Wisconsin"

(Key of G)

On Kiwanis. on Kiwanis, There is work to do,
 Building for our God and Country,
 Home and children too.
 Onward in Kiwanis ever
 We in service skilled,
 Each day our daily task is, Work and Build.

18 HAIL TO KIWANIS

Tune: "Hail to the Orange"

(Key of C)

Hail to Kiwanis, all hail to you!
Hail, those inservice; ever so true.
We love no other, so let our motto be
"We Build" Kiwanis loy-al-ty!

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20 SING KIWANIS

Tune: "The Merry Widow Waltz"

(Key of G)

Sing Kiwanis, sing Kiwanis,
Sing our song;
Song of friendship, song of service,
All day long.

We who sing together
Can do most anything
So, while we build Kiwanis,
Make the rafters ring.

Build Kiwanis, build Kiwanis,
Build it strong.
Boost Kiwanis, boost Kiwanis,
All day long.

Service is our watchword,
Fellowship our creed.

Kiwanians are builders,
Both in fact and deed!

19 WE'RE HERE FOR FUN

Tune: "Auld Lang-Syne"—Song No. 25

We're here for fun right from the start,
Pray drop your dignity;
Just laugh and sing with all your heart,
And show your loyalty.
May other meetings be forgot,
Let this one be the best,
Join in the songs we sing today,
Be happy with the rest.

21 KIWANIS COMRADE SONG

For complete accompaniment,
see Song No. 64

Some say Kiwanians meet to feed their faces,
And sing a song; and sing a song;
Some say they only fill their table places,
But that is wrong, but that is wrong,
For we can show the world that we are
workers,
With purpose true, with purpose true,
And prove that we are anything but
shirkers,
What-e'er we do, what-e'er we do.
Comrades, comrades, all together sing,
For Kiwanis let the chorus ring!
Kiwanis here, Kiwanis there, Kiwanis
ev'ry-where today,
Boost and build Kiwanis all the time
in ev'ry way.

22 SING, SING, SING

Tune: "My Hero"

(Key of C)

Sing, sing, sing for Kiwanis
The whole day long;
Sing, sing, voices are ringing
With our heartfelt song.
Sing, sing, whate'er betide you,
Sing for the joy of the song that's inside
you;
Sing, song's the thing.
Sing, sing, loving the singing
Just sing, sing, sing!

23 HEY, LOOK US OVER

(We of Kiwanis)

Tune: "Hey, Look Me Over"

Hey, look us over,
Lend us an ear,
We of Kiwanis
Hail from far and near.
We're here with a purpose,
Members with a goal.
Whenever we're given a job to do
We sure pour on the coal!
And while we sing here together,
Good members all,
We of Kiwanis,
answering the call.
We remember our Motto —
"we're Builders all",
So kindly give us room!
Hail Kiwanis!
Here we come!

Words by George F. Yantis, Jr.,
Kiwanis Club of Olympia, Washington.

24 LET'S SING WITH PRIDE

Tune: "Auld Lang Syne"—Song No. 25

Let all Kiwanians stand and sing
A song of pride and cheer
For all the good things we have done
Throughout the passing year.

Chorus:

Let's sing again with pride and cheer,
We're glad that we are here
To do the things we want to do
In the coming year.

For boys and girls, the needy too,
We try to do our best,
We thank the good Lord up above,
Our efforts He has blessed.

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Sun City Cent-r, Florida.

25 AULD LANG SYNE

ROBERT BURNS

SCOTCH AIR

1. Should auld acquaintance be forgot, And nev- er bro't to mind? Should auld acquaintance
2. And here's a hand, my trust-y frien', And gie's a hand o' thine; We'll tak' a cup o'

REFRAIN

be for-got, And days of auld lang syne? For auld lang syne, my dear, For
kind-ness yet, For auld lang syne.

auld lang syne; We'll tak' a cup o' kind-ness yet For auld lang syne.

YOU'RE IN KIWANIS

26

(Kee-wan-nis)

Leonard Burkhard
(ASCAP)

Moderately fast

You're in Ki- wan- is___, make the raf- ters ring. You're in Ki-
wan- is___, Lift your voices, sing to- geth- er, songs of friend- ship,
service and pride___, Building our club with fellow- ship on our side___
___You're in Ki- wan- is___, Ev- ery time you sing you'll sing Ki- wan- is___,
Spreading sunshine, working, praying, sing your heart out, shout it out loud
___You're in Ki- wan- is___ now___ You're in Ki- now___

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AMERICA

SAMUEL FRANCIS SMITH

HENRY CAREY (?)

With a moderately quick motion

1. My coun-try, 'tis of thee, Sweetland of lib-er-ty, Of thee I sing. Land where my
 2. My na-tive coun-try, thee, Land of the no-ble free, Thy name I love. I love thy
 3. Let mu-sic swell the breeze, And ring from all the trees Sweet freedom's song. Let mor-tal
 4. Our fa-ther's God, to Thee, Au-thor of lib-er-ty, To thee we sing. Long may our
 fa-thers died! Land of the Pilgrims' pride! From ev-ry mountain side, Let freedom ring!
 rocks and rills, Thy woods and templed hills; My heart with rapture thrills Like that a-bove.
 tongues a-wake; Let all that breathe partake; Let rocks their silence break, The sound prolong.
 land be bright With free-dom's ho-ly light; Pro-tect us by Thy might Great God, our King!

28 GOD SAVE THE QUEEN

1. God save our gracious Queen,
 Long live our noble Queen,
 God save the Queen,
 Send her victorious,
 Happy and glorious,
 Long to reign over us,
 God save the Queen!

3. Thy choicest gifts in store
 On her be pleased to pour,
 Long may she reign;
 May she defend our laws,
 And ever give us cause,
 To sing with heart and voice,
 God save the Queen!

29

O CANADA

(French words)

(Music on next page)

2. Thro' every changing scene,
 O Lord preserve our Queen,
 Long may she reign;
 Her heart inspire and move
 With wisdom from above,
 And in a nation's love
 Her throne maintain.

O Canada, Terre de nos aïeux,
 Ton front est ceint de fleurons glorieux,
 Car ton bras sait porter l'épée,
 Il sait porter la croix!
 Ton histoire est une épopée,
 Des plus brillants exploits,
 Et ta valeur de foi trempée,
 Protègera nos foyers et nos droits,
 Protègera nos foyers et nos droits.

O CANADA!

30

R. STANLEY WEIR

C. LAVALLEE

Arr. by R. Stanley Weir

Maestoso

1. O Can-a - da! Our home, our na-tive land! True pa-triot love in
 2. O Can-a - da! Where pines and ma-ples grow. Great prai-ries spread and
 3. O Can-a - da! Be-neath thy shin-ing skies May stal-wart sons and
 4. Ru-ler su-preme Who hear-est hum-ble pray'r, Hold our Do-min-ion

all thy sons com-mand. With glow-ing hearts we see thee rise The True North
 lord-ly riv-ers flow. How dear to us thy broad do-main, From East to
 gen-tle maid-ens rise To keep thee stead-fast thro' the years From East to
 in Thy lov-ing care. Help us to find, O God, in Thee A last-ing

strong and free; From far and wide, O Can-a-da, We stand on guard for thee.
 West-ern sea! Thou land of hope for all who toil! Thou True North strong and free.
 West-ern sea, Our own be-lov-ed na-tive land, Our True North strong and free!
 rich re-ward, As wait-ing for the bet-ter day, We ev-er stand on guard.

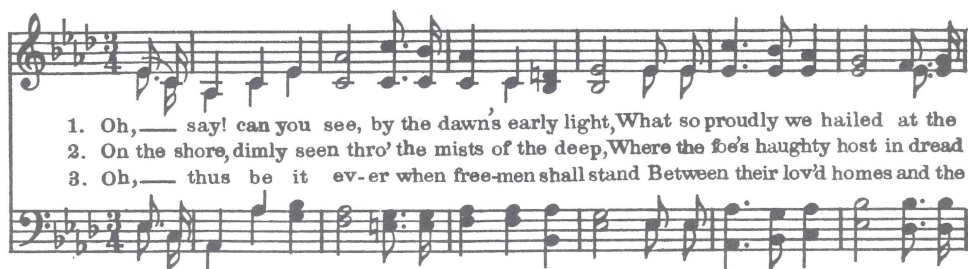
CHORUS *ad lib.*

God keep our land Glo-rious and free! O Can-a - dal, We stand on

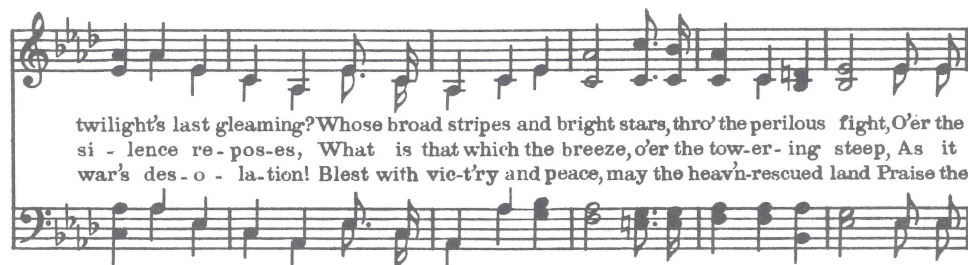
guard for thee. O Can-a - dal, We stand on guard for thee.

FRANCIS SCOTT KEY

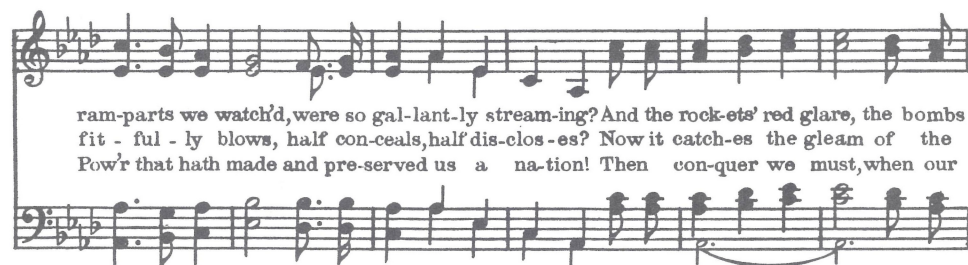
JOHN STAFFORD SMITH



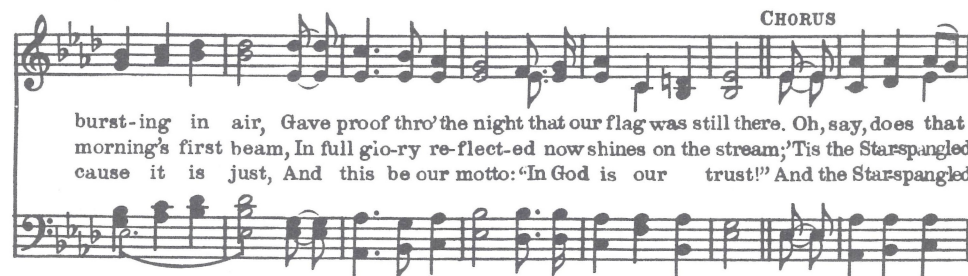
1. Oh, — say! can you see, by the dawn's early light, What so proudly we hailed at the
 2. On the shore, dimly seen thro' the mists of the deep, Where the foe's haughty host in dread
 3. Oh, — thus be it ev-er when free-men shall stand Between their lov'd homes and the



twilight's last gleaming? Whose broad stripes and bright stars, thro' the perilous fight, O'er the
 si - lence re - pos-es, What is that which the breeze, o'er the tow-er - ing steep, As it
 war's des - o - la-tion! Blest with vic-t'ry and peace, may the heav'n-rescued land Praise the

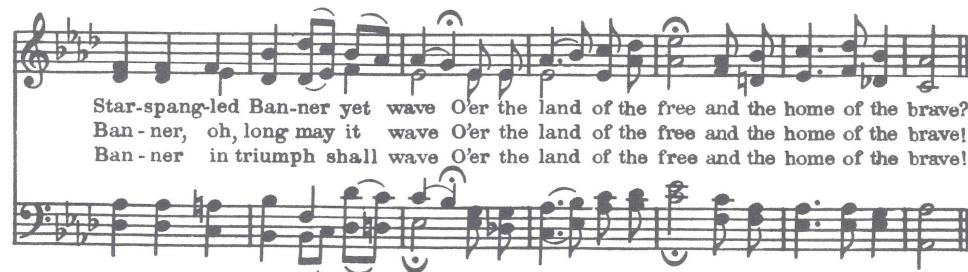


ram-parts we watch'd, were so gal-lant-ly stream-ing? And the rock-ets' red glare, the bombs
 fit - ful - ly blows, half con-ceals, half dis-clos-es? Now it catch-es the gleam of the
 Pow'r that hath made and pre-served us a na-tion! Then con-quer we must, when our



CHORUS

burst-ing in air, Gave proof thro' the night that our flag was still there. Oh, say, does that
 morning's first beam, In full gio-ry re-flect-ed now shines on the stream; 'Tis the Starspangled
 cause it is just, And this be our motto: "In God is our trust!" And the Starspangled



Star-spang-led Ban-ner yet wave O'er the land of the free and the home of the brave?
 Ban-ner, oh, long may it wave O'er the land of the free and the home of the brave!
 Ban-ner in triumph shall wave O'er the land of the free and the home of the brave!

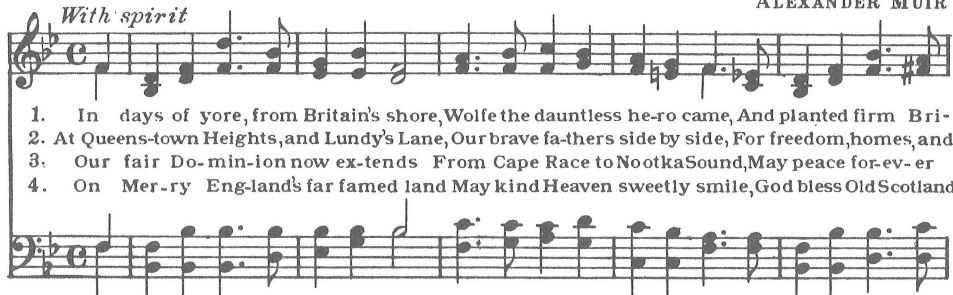
THE MAPLE LEAF FOREVER

32

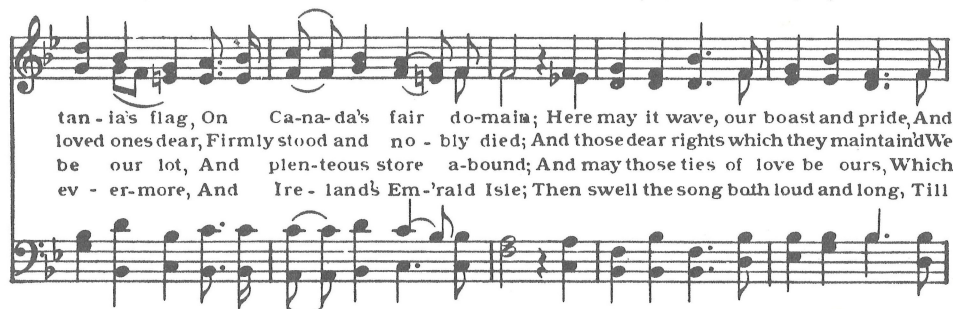
A. L.

ALEXANDER MUIR

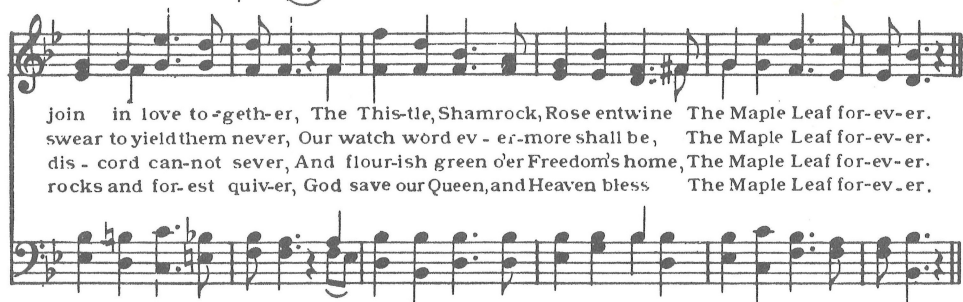
With spirit



1. In days of yore, from Britain's shore, Wolfe the dauntless he-ro came, And planted firm Bri-
 2. At Queens-town Heights, and Lundy's Lane, Our brave fa-thers side by side, For freedom, homes, and
 3. Our fair Do-min-ion now ex-tends From Cape Race to Nootka Sound, May peace for-ev-er
 4. On Mer-ry Eng-land's far famed land May kind Heaven sweetly smile, God bless Old Scotland



tan-ia's flag, On Ca-na-da's fair do-main; Here may it wave, our boast and pride, And
 loved ones dear, Firmly stood and no-bly died; And those dear rights which they maintaind We
 be our lot, And plen-teous store a-bound; And may those ties of love be ours, Which
 ev-er-more, And Ire-land's Em-erald Isle; Then swell the song both loud and long, Till



join in love to-geth-er, The This-tle, Shamrock, Rose entwine The Maple Leaf for-ev-er.
 swear to yield them never, Our watch word ev-er-more shall be, The Maple Leaf for-ev-er.
 dis-cord can-not sever, And flour-ish green o'er Freedom's home, The Maple Leaf for-ev-er.
 rocks and for-est quiv-er, God save our Queen, and Heaven bless The Maple Leaf for-ev-er.

CHORUS



mf
 The Ma-ple Leaf our em-blem dear, The Ma-ple Leaf for-ev-er, God
 save our Queen and Heav-en bless The Ma-ple Leaf for-ev-er.

AMERICA, THE BEAUTIFUL

(Tune "Materna")

KATHERINE LEE BATES

SAMUEL A. WARD

1. O beau-ti-ful for spa-cious skies, For am-ber waves of grain, For pur-ple moun-tain
 2. O beau-ti-ful for pil-grim feet Whose stern impassion'd stress A thor-ough-fare of
 3. O beau-ti-ful for he-ros prov'd In lib-er-at-ing strife, Who more than self their
 4. O beau-ti-ful for pa-triot dream That sees be-yond the years Thine al-a-bas-ter

maj-es-ties A-bove the fruit-ed plain. — A-mer-i-ca! A-mer-i-ca! God
 free-dom beat A-cross the wil-der-ness. — A-mer-i-ca! A-mer-i-ca! God
 coun-try loved, And mer-cy more than life. — A-mer-i-ca! A-mer-i-ca! May
 cit-ies gleam Un-dimmed by hu-man tears. — A-mer-i-ca! A-mer-i-ca! God

shed His grace on thee, And crown thy good with brotherhood From sea to shin-ing sea.
 mend thine ev'-ry flaw, Con-firm thy soul in self-con-trol, Thy lib-er-ty in law.
 God thine gold re-fine Till all suc-cess be no-ble-ness, And ev'-ry gain di-vine.
 shed His grace on thee, And crown thy good with brotherhood From sea to shin-ing sea.

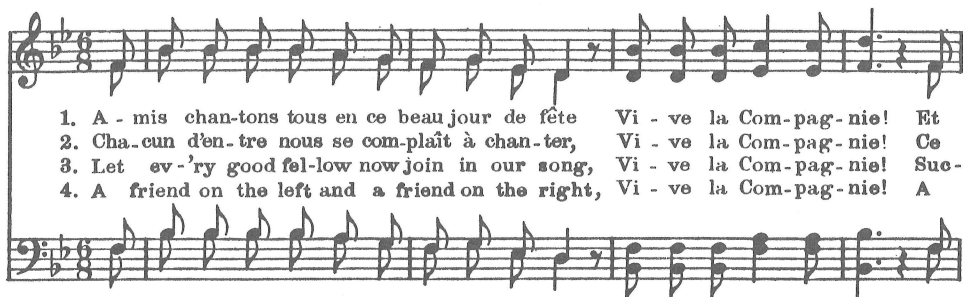
GOD BLESS OUR NATIVE LAND

Tune: "America," (Song No. 27)


- God bless our native land,
 Firm may she ever stand
 Through storm and night!
 When the wild tempests rave,
 Ruler of wind and wave,
 Do Thou our country save,
 By Thy great might!

VIVE LA COMPAGNIE

35



1. A - mis chan-tons tous en ce beau jour de fête Vi - ve la Com-pag-nie! Et
 2. Cha-cun d'en-tre nous se com-plaît à chan-ter, Vi - ve la Com-pag-nie! Ce
 3. Let ev-'ry good fel-low now join in our song, Vi - ve la Com-pag-nie! Suc-
 4. A friend on the left and a friend on the right, Vi - ve la Com-pag-nie! A



que le bon-heur plan' tou-jours sur nos têtes. Vi - ve la Com-pag-nie!
 cri de nos coeurs il le faut ré - pé - ter. Vi - ve la Com-pag-nie!
 cess to each oth - er and pass it a - long, Vi - ve la Com-pag-nie!
 song of good friend-ship we're sing-ing to - night, Vi - ve la Com-pag-nie!



Vi - ve le, vi - ve le, vi - ve le Roi, Vi - ve le, vi - ve le vi - ve le Roi,



Vi - ve le Roi, Vi - ve la Reine, Vi - ve la Com - pag - nie!

ALOUETTE

FRENCH CANADIAN FOLKSONG

Arr. by C.A.Gage

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

Fine. Solo Voice

je te plu-me-rai. 1. Je te plu-me-rai la tete, Je te plu-me-rai la tete.
2. Je te plu-me-rai le bec, Je te plu-me-rai le bec.

★ Solo voice (Response by Chorus.)

1. A - lou-et-te, A - lou-et-te,
2. { A - lou-et-te, A - lou-et-te, Oh!
Et la tete, Et la tete,

3. Le nez; 4. Le dos; 5. Les pattes; 6. Le cou.

★ Repeat this measure after each verse, with the words in reverse order. For example, the last verse will be as follows:

Alouette, gentille Alouette,
Alouette, je te plumerai.
Je te plumerai le cou, et les pattes, et les pattes;
Et le dos, et le dos, Et le nez, et le nez,
Et le bec, et le bec, Et la tete, et la tete,
Oh! Alouette, gentille Alouette, etc.

VIVE LA CANADIENNE!

Maestoso Solo 1st time, repeat as Chorus

Viv - e la Ca - na - dien - ne, Vol - e, mon cœur vo - le, Viv -
Long live our bright Ca - na - dian girl; (Fly my heart, oh, fly to her!) Long

Fine.

e la Ca - na - dien - ne; Et ses jo - lis yeux doux.
live our bright Ca - na - dian girl, With eyes so soft and sweet.

D.C.

Et ses jo - lis yeux doux, doux, doux, Et ses jo - lis yeux doux.
With eyes so soft and sweet, sweet, sweet, With eyes so soft and sweet.

MY WILD IRISH ROSE

38

C.O.

CHAUNCEY OLCOTT
Arr. by Ruth Heller

My wild I - rish rose, — The sweet-est flow'r that grows, —

— You may search ev'-ry-where, but none can com-pare With my wild

I .. rish rose. — My wild I - rish rose, — The

dear-est flow'r that grows, — And some day for my sake, she

may let me take The bloom from my wild I - rish rose. —

Moderate march time

1. Mine — eyes have seen the glo - ry of the com - ing of the Lord; He is
2. I have seen Him in the watch - fires of a hun - dred cir - cing camps; They have
3. I have read a fi - ery gos - pel writ in bur - nished rows of steel; 'As ye
4. He has sound - ed forth the trumpet that shall nev - er call re - treat; He is
5. In the beau - ty of the lil - ies Christ was born a - cross the sea, With a



tramp - ling out the vint - age where the grapes of wrath are stor'd; He hath loos'd the fateful
 build - ed Him an al - tar in the evening dews and damps; I can read His righteous
 deal with My con - tem - ners so with you My grace shall deal; Let the He - ro horn of
 sift - ing out the hearts of men be - fore His judgment seat. Oh, be swift, my soul, to
 glo - ry in his hos - om that trans - fig - ures you and me; As He died to make men



light - ning of His ter - ri - ble swift sword: His truth is march - ing on.
 sen - tence by the dim and, flar - ing lamps: His day is march - ing on.
 wom - an crush the ser - pent with His heel, Since God is march - ing on.
 an - swer Him! be ju - bi - lant, my feet! Our God is march - ing on.
 ho - ly let us die to make men free, While God is march - ing on.



CHORUS



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.



PRAYER OF THANKSGIVING

40

English version by Dr. TH. BAKER

Ancient Folk-song of the Netherlands

We gath-er to- geth- er to ask the Lord's blessing, He chastens and
Be - side us to guide us, our God with us join - ing, Or-dain - ing, main -
hast-ens His will to make known; The wicked op- press - ing cease them from dis-
tain - ing His King- dom di - vine, So from the be - gin - ning the fight we were
tress - ing, Sing prais - es to His name, He for - gets not His own. We
win - ning, Thou Lord, wast at our side, the glo - ry be Thine.
all do ex - tol Thee, Thou Leader in bat - tle, And pray that Thou still our De -
fend - er wilt be. Let Thy con - gre - ga - tion es - cape tri - bu - la - tion; Thy
name be ev - er praised, O Lord, make us free! Lord, make us free!

FAITH OF OUR FATHERS

FREDERICK W. FABER

HENRY F. HEMY and J. G. WALTON

1. Faith of our fa - thers, liv - ing still In spite of dun-geon, fire and sword,
 2. Faith of our fa - thers, we will strive To win all na-tions un - to thee;
 3. Faith of our fa - thers, we will love Both friend and foe in all our strife,

O how our hearts beat high with joy When-e'er we hear that glo-rious word!
 And thro' the truth that comes from God Man-kind shall then in - deed be free.
 And preach thee, too, as love knows how, By kind-ly words and vir - tuous life.

REFRAIN

Faith of our fa - thers, ho - ly faith, We will be true to thee till death.

GOD OF OUR FATHERS

DANIEL C. ROBERTS

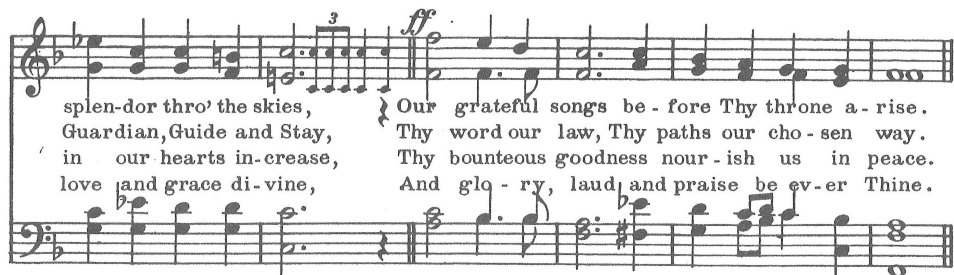
G. W. WARREN

VOICES ALONE

Trumpets before each verse.

1. God of our fa - thers, whose al-might-y hand
 2. Thy love di-vine hath led us in the past,
 3. From war's a-larms, from dead-ly pes - ti-lence,
 4. Re-fresh Thy peo-ple on their toil-some way,

Leads forth in beau - ty all the star-ry band Of shin-ing worlds in
 In this free land by Thee our lot is cast; Be Thou our Ru - ler,
 Be Thy strong arm our ev - er sure de-fense; Thy true re - lig - ion
 Lead us from night to nev - er end-ing day; Fill all our lives with



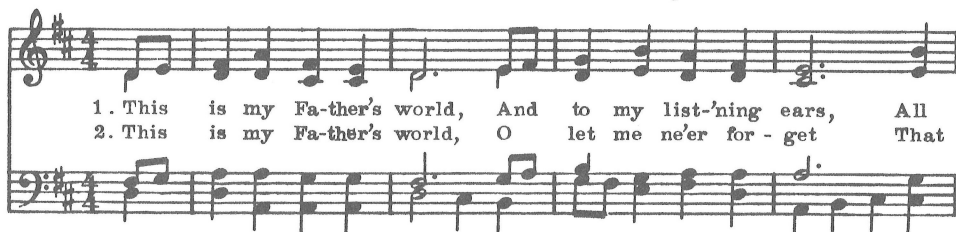
splen-dor thro' the skies, Our grateful songs be-fore Thy throne a-rise.
 Guardian, Guide and Stay, Thy word our law, Thy paths our cho-sen way.
 in our hearts in-crease, Thy bounteous goodness nour-ish us in peace.
 love and grace di-vine, And glo-ry, laud, and praise be ev-er Thine.

THIS IS MY FATHER'S WORLD

43

MALTBIE D. BABCOCK

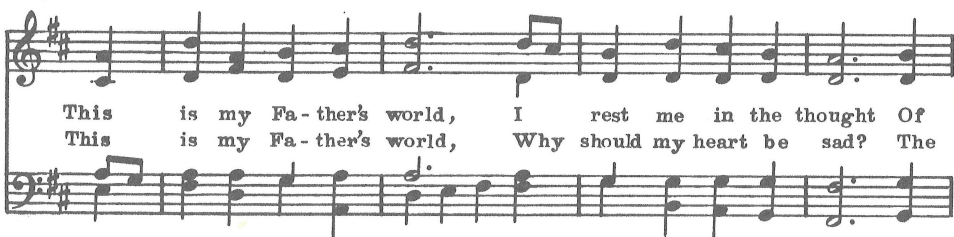
TRADITIONAL ENGLISH MELODY
 Arr. by R. H.



1. This is my Fa-ther's world, And to my list-'ning ears, All
 2. This is my Fa-ther's world, O let me ne'er for-get That



na-ture sings and round me rings the mu-sic of the spheres.
 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, Why should my heart be sad? The



rocks and trees of skies and seas His hand the won-ders wrought.
 Lord is King let heav-ens ring: "God reigns let the earth be glad."

From THOUGHTS FOR EVERYDAY LIVING by Maltbie D. Babcock.
 (Charles Scribner's Sons, 1901.)

ETERNAL FATHER, STRONG TO SAVE

WILLIAM WHITING

JOHN B. DYKES

1. E - ter - nal Fa - ther, strong to save, Whose arm doth bind the rest - less wave,
 2. O Sav - ior! whose al - might - y word The winds and waves sub - mis - sive heard,
 3. O sa - cred Spir - it! who didst brood Up - on the cha - os dark and rude,
 4. Oh Trin - i - ty of love and pow'r! Our breth - ren shield in dan - ger's hour;

Who bidd'st the might - y o - cean deep Its own ap - point - ed lim - its keep:
 Who walk - edst on the foam - ing deep, And calm a - midst its rage didst sleep:
 Who bad'st its an - gry tu - mul - ts cease, And gav - est light, and life, and peace;
 From rock and tem - pest, fire and foe, Pro - tect them where - so - e'er they go;

Oh, hear us when we cry to Thee For those in per - il on the sea!
 Oh, hear us when we cry to Thee For those in per - il on the sea!
 Oh, hear us when we cry to Thee For those in per - il on the sea!
 And ev - er let there rise to Thee Glad hymns of praise from land and sea.

COME, THOU ALMIGHTY KING

ANON

(Italian Hymn)

GIARDINI

1. Come, Thou al - might - y King, Help us Thy name to sing, Help us to praise! Fa - ther all -
 2. Come, Thou in - car - nate Word, Gird on Thy might - y sword, Our pray'r attend! Come, and Thy
 3. Come, Ho - ly Com - fort - er, Thy sacred wit - ness bear, In this glad hour! Thou, who al -

glo - ri - ous, O'er all vic - to - ri - ous, Come and reign o - ver us, An - cient of days!
 peo - ple bless, And give Thy word success: Spir - it of ho - li - ness, On us de - scend!
 might - y art, Now rule in ev - ry heart, And ne'er from us depart, Spir - it of pow'r!

AMAZING GRACE

JOHN NEWTON

EARLY AMERICAN SONG

Arr. Curt Hansen

Piano introduction in E-flat major, 4/4 time. The melody begins with a triplet of eighth notes (G4, A4, Bb4) marked *mf*. The accompaniment features a steady eighth-note bass line and chords in the right hand.

Eb Eb7 Ab Eb Cmi

1. A - maz - ing_ grace! how sweet the sound That saved a _
 2. ('Twas) grace that_ taught my heart to fear, And grace my _

The first system of the song, featuring the vocal melody and piano accompaniment. The key signature has one flat (Bb), and the time signature is 4/4. The piano part provides harmonic support with chords and a bass line.

Bb7 Eb Bb7 Eb Ab

wretch like me! _ I once_ was_ lost, but now_ am _
 fears re - lieved; _ How pre - cious_ did that grace_ ap -

The second system of the song, continuing the vocal melody and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand.

Eb Cmi Abmi Eb Bb7 Eb 1. 2.


found, Was blind, but_ now I see. _ 2. 'Twas
 pear, The hour I _ first be - lieved! 1. 2.

The third system of the song, concluding with two endings. The piano part features a final triplet of eighth notes in the right hand.

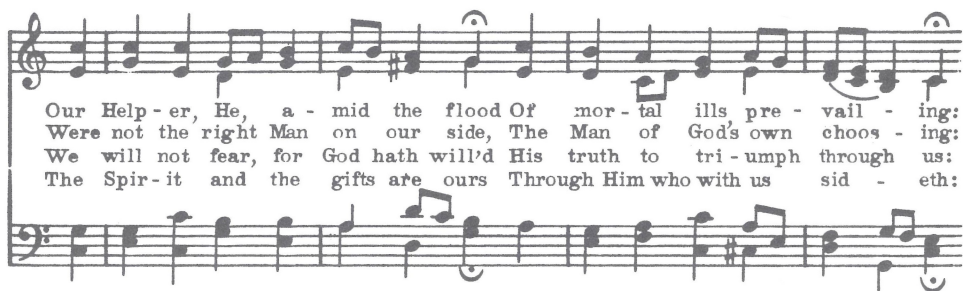
A MIGHTY FORTRESS

M. L.

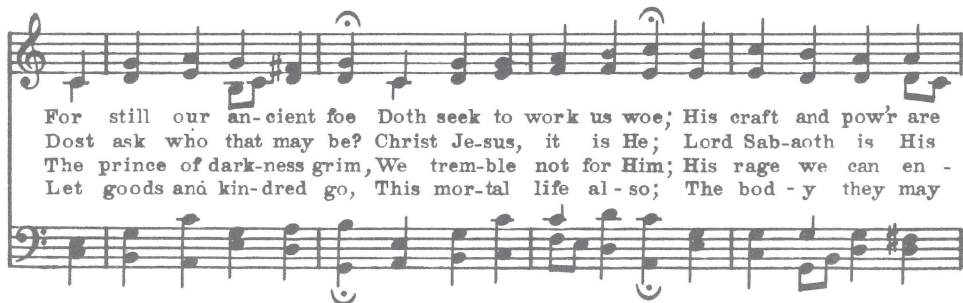
MARTIN LUTHER



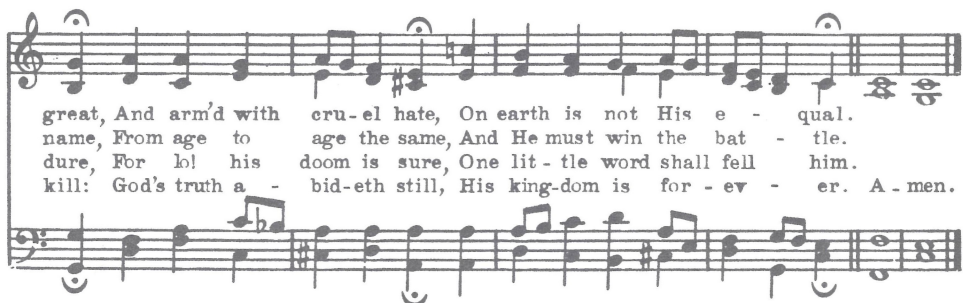
1. A might-y for-ress is our God, A bul-wark nev-er fail-ing;
 2. Did we in our own strength con-fide, Our striv-ing would be los-ing;
 3. And tho' this world, with dev-ils fill'd, Should threat-en to un-do us,
 4. That word a-bove all earth-ly pow'rs, No thanks to them a-bid-eth;



Our Help-er, He, a-mid the flood Of mor-tal ills pre-vail-ing:
 Were not the right Man on our side, The Man of God's own choos-ing:
 We will not fear, for God hath will'd His truth to tri-umph through us:
 The Spir-it and the gifts are ours Through Him who with us sid-eth:



For still our an-cient foe Doth seek to work us woe; His craft and pow'r are
 Dost ask who that may be? Christ Je-sus, it is He; Lord Sab-aoth is His
 The prince of dark-ness grim, We trem-ble not for Him; His rage we can en-
 Let goods and kin-dred go, This mor-tal life al-so; The bod-y they may



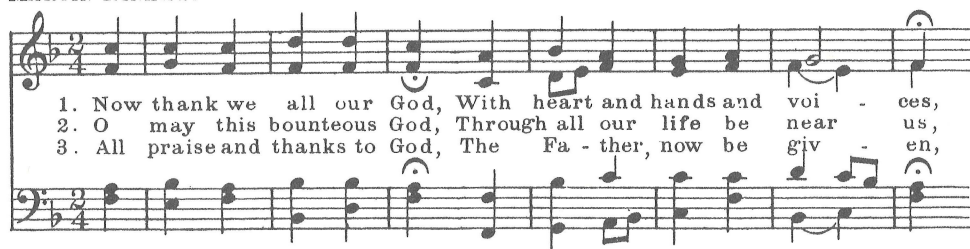
great, And arm'd with cru-el hate, On earth is not His e-qual.
 name, From age to age the same, And He must win the bat-tle.
 dure, For lo! his doom is sure, One lit-tle word shall fell him.
 kill: God's truth a-bid-eth still, His king-dom is for-ev-er. A-men.

NOW THANK WE ALL OUR GOD

48

MARTIN RINKART

JOHANN CRÜGER



1. Now thank we all our God, With heart and hands and voi - ces,
 2. O may this bounteous God, Through all our life be near us,
 3. All praise and thanks to God, The Fa - ther, now be giv - en,



Who won-drous things hath done, In whom His earth re - joi - ces:
 With ev - er joy - ful hearts, And bless-ed peace to cheer us,
 The Son and Him who reigns, With them in high-est Heav - en;



Who from our moth-ers' arms Hath blessed us on our way
 And keep us in His grace And guide us when per - plexed,
 The one e - ter - nal God, Whom earth and Heav'n a - dore;



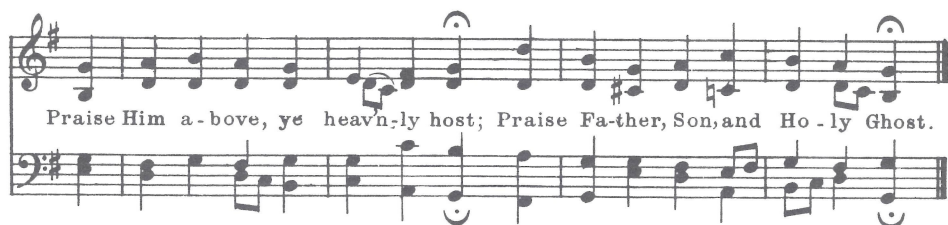
With count-less gifts of love, And still is ours to - day.
 And free us from all ills, In this world and the next.
 For thus it was, is now, And shall be ev - er - more!

PRAISE GOD, FROM WHOM ALL BLESSINGS FLOW

THOMAS KEN

(Old Hundredth—The Doxology)

LOUIS BOURGEOIS



50

PRAYER

Tune: "Praise God, from Whom All Blessings Flow"

Be present at our table, Lord
 Be here and everywhere adored
 These mercies bless and grant that we
 May feast in fellowship with Thee.

51

GRACE PRAYER SONG

Tune: "America the Beautiful"—Song No. 33

Eternal God, we gather here
 For fellowship and food.
 In common purpose that we build,
 As Good Kiwanians should.
 Be present in our work and play,
 And guide us as we plan —
 To build a great community,
 The pride of every one.

Kiwanis Club of Rockford, Illinois.
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SILENT NIGHT

52

JOSEPH MÖHR

FRANZ GRÜBER



1. Si - lent night! Holy night! All is calm, all is bright. Round yon virgin Mother and Child!
2. Si - lent night! Holy night! Shepherds quake at the sight! Glories stream from Heav'n afar,
3. Si - lent night! Holy night! Son of God, love's pure light, Radiant beams from Thy holy face,



Ho - ly Infant, so tender and mild, Sleep in heavenly peace, Sleep in heaven-ly peace.
Heav'nly hosts sing Al - le - lu - ia, Christ, the Savior, is born! Christ, the Savior, is born!
With the dawn of redeeming grace, Je - sus, Lord, at Thy birth, Je - sus, Lord, at Thy birth.



O COME, ALL YE FAITHFUL

53

(Adeste Fideles)



1. O come, all ye faith-ful, Joy-ful and tri-umphant, O come ye, O come ye to
2. Sing, choirs of An-gels, Sing in ex-ul - ta - tion, Sing, all ye ci - tiz - ens of



A - des - te, fi - de - les, Læ - ti tri - um - phantes, Ve - ni - te, ve - ni - te in



Beth - le - hem. Come and be - hold Him, Born the King of An - gels: O come let us a -
Heav'n a - bove: Glo - ry to God In the high - est, glo - ry! O come let us a -



Beth - le - hem. Na - tum vi - de - te, Re - gem an - ge - lo - rum. Ve - ni - te, a - do -



dore Him, O come, let us a - dore Him, O come, let us a - dore Him, Christ the Lord.



remus, Ve - ni - te, a - do - re - mus, Ve - ni - te, a - do - re - mus Do - mi - num.

54

JOY TO THE WORLD!

ISAAC WATTS

GEORGE F. HANDEL
Arr. by Lowell Mason

1. Joy to the world! The Lord is come; Let earth re-ceive her King;— Let
 2. Joy to the world! The Sav-ior reigns; Let men their songs em-ploy;— While
 3. No more let sin and sor-row grow, Nor thorns in-fest the ground;— He
 4. He rules the world with truth and grace, And makes the na-tions prove— The



ev-'ry heart pre-pare Him room, And heav'n and nature sing, And
 fields and floods, rocks, hills and plains, Re-peat the sounding joy, Re-
 comes to make His bless-ings flow Far as the curse is found, Far
 glo-ries of His righteous-ness, And wonders of His love, And



And heav'n, and heav'n and nature



heav'n and na-ture sing, And heav'n, and heav'n and na-ture sing.
 Re-peat the sounding joy, Re-peat, re-peat the sounding joy.
 as the curse is found, Far as, far as the curse is found.
 won-ders of His love, And wonders, and won-ders of His love.



sing, And heav'n and nature sing,

55 IT CAME UPON THE MIDNIGHT CLEAR

EDWIN H. SEARS

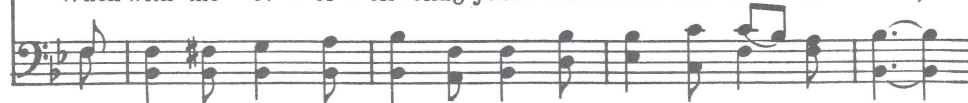
RICHARD S. WILLIS



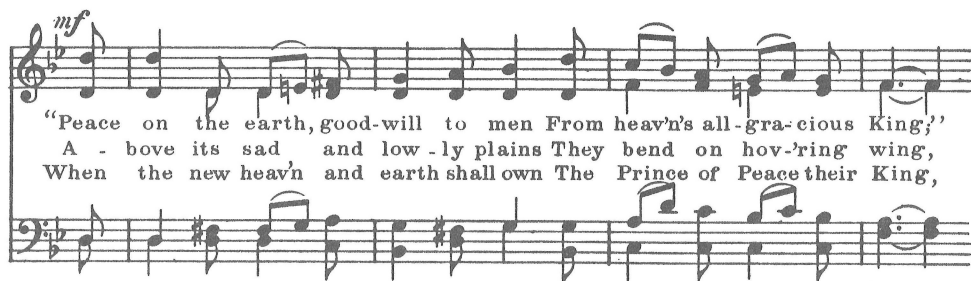
1. It came up-on the mid-night clear, That glo-rious song of old;
 2. Still thro' the clo-ven skies they come, With peace-ful wings un-furled;
 3. For lo! the days are has-t'ning on, By proph-ets seen of old,



From an-gels bend-ing near the earth, To touch their harps of gold:
 And still their heav'n-ly mu-sic floats O'er all the wea-ry world:
 When with the ev-er-cir-cle years Shall come the time fore-told,

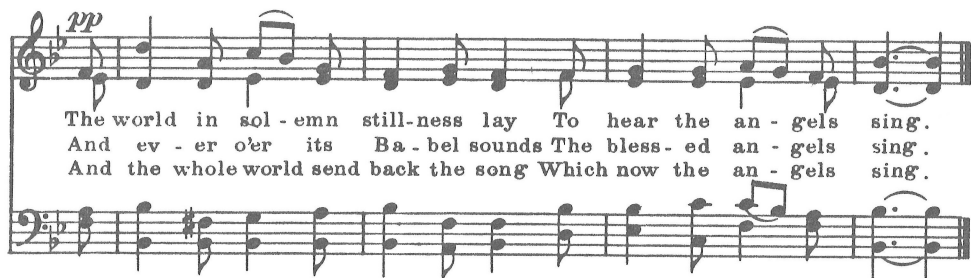


mf



"Peace on the earth, good-will to men From heav'n's all-gra-cious King,"
 A - bove its sad and low-ly plains They bend on hov-ring wing,
 When the new heav'n and earth shall own The Prince of Peace their King,

pp



The world in sol-emn still-ness lay To hear the an-gels sing.
 And ev-er o'er its Ba-bel sounds The bless-ed an-gels sing.
 And the whole world send back the song Which now the an-gels sing.

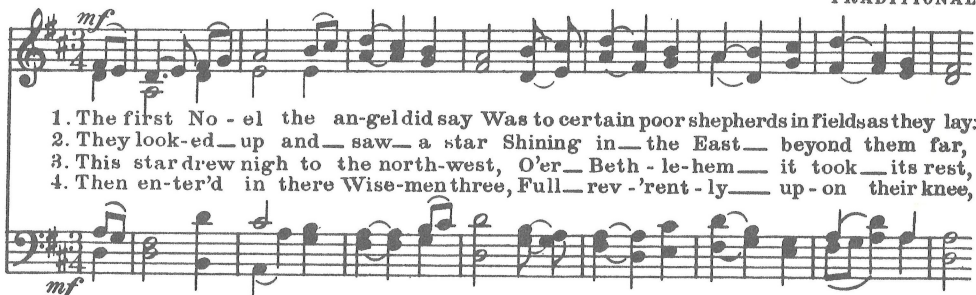
THE FIRST NOEL

56

TRADITIONAL

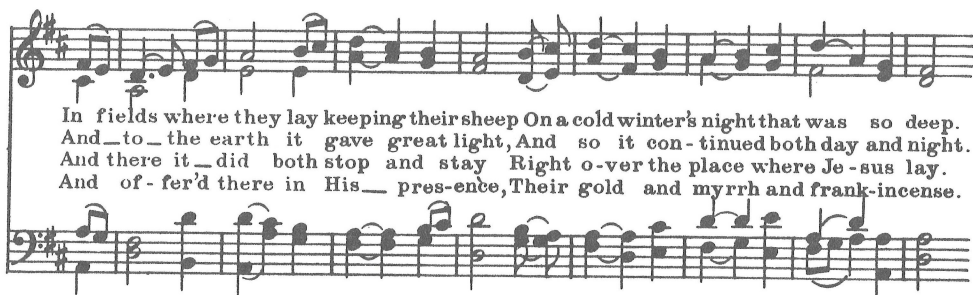
TRADITIONAL

mf



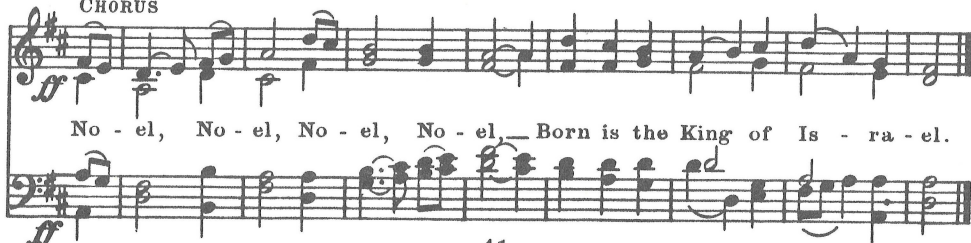
1. The first No-el the an-gel did say Was to certain poor shepherds in fields as they lay:
 2. They look-ed up and saw a star Shining in the East beyond them far,
 3. This star drew nigh to the north-west, O'er Beth-le-hem it took its rest,
 4. Then en-ter'd in there Wise-men three, Full- rev-er-ent-ly up-on their knee,

mf



In fields where they lay keeping their sheep On a cold winter's night that was so deep.
 And to the earth it gave great light, And so it con-tinued both day and night.
 And there it did both stop and stay Right o-ver the place where Je-sus lay.
 And of-fer'd there in His pres-ence, Their gold and myrrh and frank-incense.

CHORUS



No-el, No-el, No-el, No-el, Born is the King of Is-ra-el.

DECK THE HALL

OLD WELSH AIR

1. { Deck the hall with boughs of hol-ly, Fa la la la la, la la la la. }
 'Tis the sea-son to be jol-ly, Fa la la la la, la la la la. }
 2. { See the blaz-ing Yule be-fore us, Fa la la la la, la la la la. }
 Strike the harp and join the cho-rus, Fa la la la la, la la la la. }
 3. { Fast a-way the old year pass-es, Fa la la la la, la la la la. }
 Hail the new, ye lads and lass-es, Fa la la la la, la la la la. }

Don we now our gay ap-par-el, Fa la la la la la la la,
 Fol-low me in mer-ry measure, Fa la la la la la la la,
 Sing we joy-ous all to-geth-er, Fa la la la la la la la,

Troll the an-cient Yule-tide car-ol, Fa la la la la la la la la.
 While I tell of Yule-tide treas-ure, Fa la la la la la la la la.
 Heed-less of the wind and weath-er, Fa la la la la la la la la.

58 I HEARD THE BELLS ON CHRISTMAS DAY

HENRY W. LONGFELLOW

J. BAPTISTE CALKIN

1. I heard the bells on Christmas day Their old fa-mil-iar car-ols play;
 2. I thought how, as the day had come, The bel-fries of all Chris-ten-dom
 3. And in despair I bow'd my head: "There is no peace on earth," I said,
 4. Then pealed the bells more loud and deep: "God is not dead, nor doth He sleep;
 5. Till, ring-ing, sing-ing on its way, The world revolved from night today,

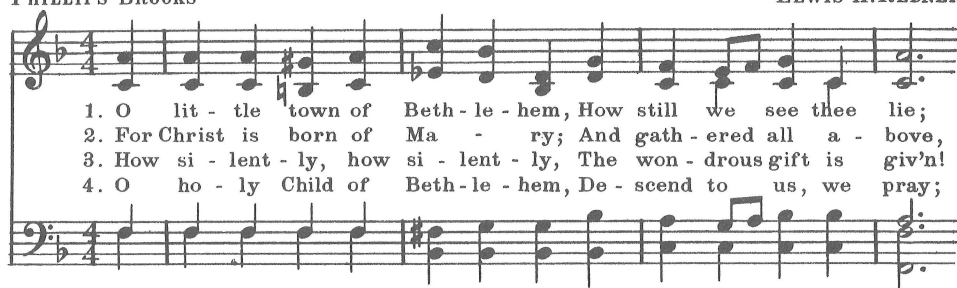
And wild and sweet the words repeat Of peace on earth, good will to men.
 Had roll'd a-long th'un-bro-ken song Of peace on earth, good will to men.
 "For hate is strong, and mocks the song Of peace on earth, good will to men?"
 The wrong shall fail, the right pre-vail, With peace on earth, good will to men!
 A voice, a chime, a chant sub-lime, Of peace on earth, good will to men!

O LITTLE TOWN OF BETHLEHEM

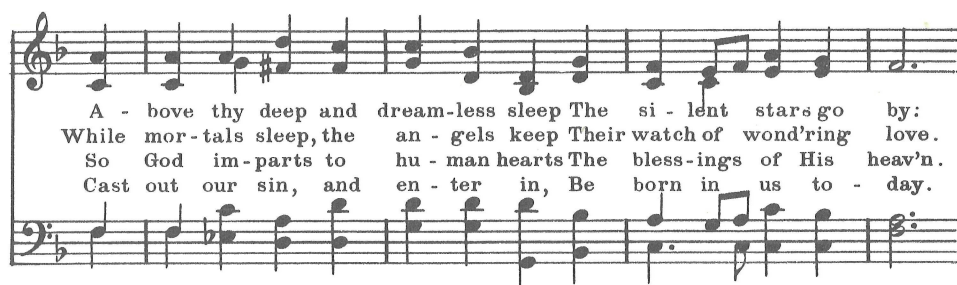
59

PHILLIPS BROOKS

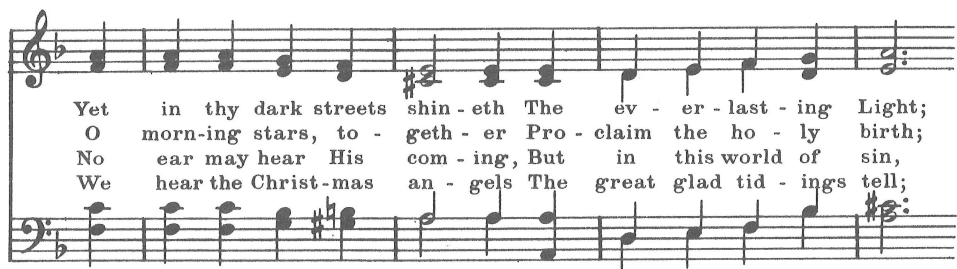
LEWIS H. REDNER



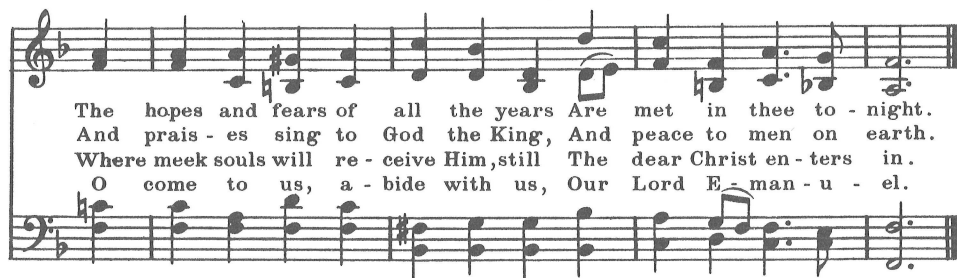
1. O lit - tle town of Beth - le - hem, How still we see thee lie;
 2. For Christ is born of Ma - ry; And gath - ered all a - bove,
 3. How si - lent - ly, how si - lent - ly, The won - drous gift is giv'n!
 4. O ho - ly Child of Beth - le - hem, De - scend to us, we pray;



A - bove thy deep and dream-less sleep The si - lent stars go by:
 While mor - tals sleep, the an - gels keep Their watch of wond'ring love.
 So God im - parts to hu - man hearts The bless - ings of His heav'n.
 Cast out our sin, and en - ter in, Be born in us to - day.



Yet in thy dark streets shin - eth The ev - er - last - ing Light;
 O morn - ing stars, to - geth - er Pro - claim the ho - ly birth;
 No ear may hear His com - ing, But in this world of sin,
 We hear the Christ - mas an - gels The great glad tid - ings tell;

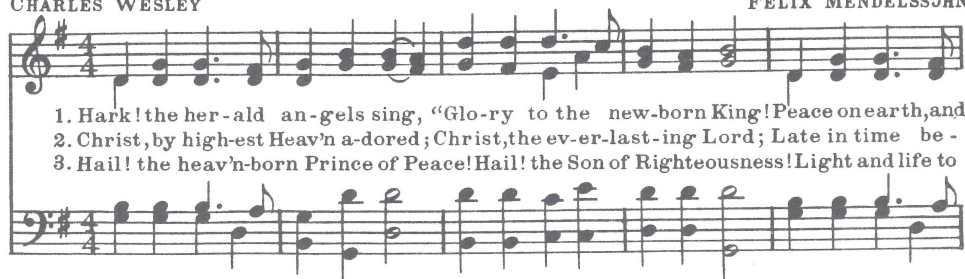


The hopes and fears of all the years Are met in thee to - night.
 And prais - es sing to God the King, And peace to men on earth.
 Where meek souls will re - ceive Him, still The dear Christ en - ters in.
 O come to us, a - bide with us, Our Lord E - man - u - el.

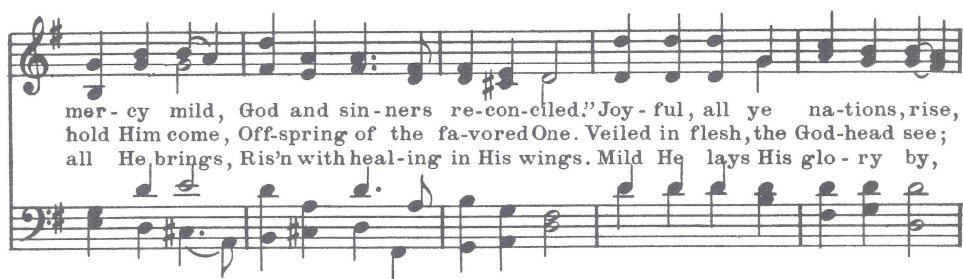
60 HARK! THE HERALD ANGELS SING

CHARLES WESLEY

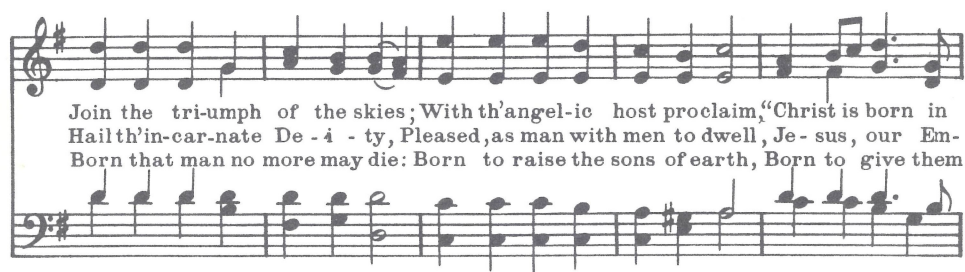
FELIX MENDELSSOHN



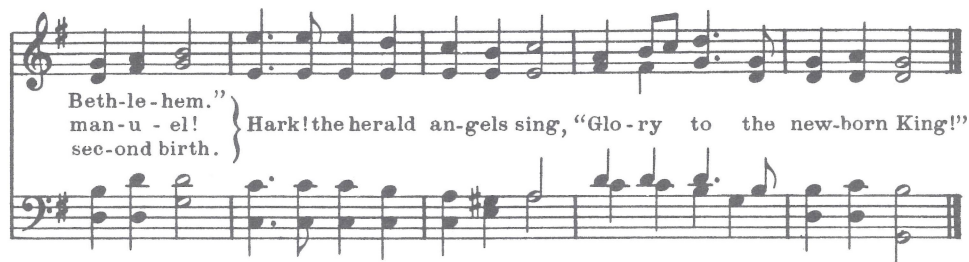
1. Hark! the her-ald an-gels sing, "Glo-ry to the new-born King! Peace on earth, and
 2. Christ, by high-est Heav'n a-dored; Christ, the ev-er-last-ing Lord; Late in time be-
 3. Hail! the heav'n-born Prince of Peace! Hail! the Son of Righteousness! Light and life to



mer-cy mild, God and sin-ners re-con-ciled!" Joy-ful, all ye na-tions, rise,
 hold Him come, Off-spring of the fa-vored One. Veiled in flesh, the God-head see;
 all He brings, Ris'n with heal-ing in His wings. Mild He lays His glo-ry by,



Join the tri-umph of the skies; With th'angel-ic host proclaim, "Christ is born in
 Hailth'in-car-nate De-i-ty, Pleased, as man with men to dwell, Je-sus, our Em-
 Born that man no more may die: Born to raise the sons of earth, Born to give them



Beth-le-hem." } Hark! the herald an-gels sing, "Glo-ry to the new-born King!"
 man-u-el!
 sec-ond birth.

GOD REST YOU MERRY, GENTLEMEN

61

TRADITIONAL

TRADITIONAL

1. God rest you mer-ry, gen-tle-men, Let noth-ing you dis-
 2. In Beth-le-hem, in Jew-ry, This bless-ed Babe was
 3. From God our heavn-ly Fa-ther A bless-ed an-gel

may, Re-mem-ber Christ our Sav-iour Was born on Christ-mas
 morn, And laid with-in a man-ger Up-on this bless-ed
 came; And un-to cer-tain shep-herds Brought tid-ings of the

Day; To save us all from Sa-tan's pow'r When we were gone a-
 morn; The which His moth-er Ma-ry Did noth-ing take in
 same; How that in Beth-le-hem was born The Son of God by

CHORUS

stray. scorn. Oh, tid-ings of com-fort and joy, com-fort and
 name.

joy, Oh tid-ings of com-fort and joy.

JINGLE, BELLS

J.P.

J. PIERPONT

Quickly

1. - Dash-ing thro' the snow In a one horse o - pen sleigh, -
 2. A day or two a - go I — thought I'd take a ride, And
 3. - Now the ground is white, - Go it while you're young, -

O'er the fields we go, - Laugh-ing all the way;
 soon Miss Fan-nie Bright Was seat-ed by my side; The
 Take the girls to-night, And sing this sleigh-ing song; Just

Bells on bob-tail ring, - Mak-ing spir - its bright, What
 horse was lean and lank, Mis - for - tune seem'd his lot, He
 get a bob-tailed nag, Two - for - ty for his speed, Then

fun it is to ride and sing A sleigh-ing song to - night!
 got in - to a drift-ed bank, And we, we got up - sot.
 hitch him to an o - pen sleigh, And crack! you'll take the lead.

CHORUS (*Accompanied by jingling glasses*)

Jin-gle, bells! jin-gle, bells! Jin-gle all the way! Oh, what fun it is to ride

In a one-horse o - pen sleigh! In a one-horse o - pen sleigh!

OH SUSANNA

63

S. C. F.

STEPHEN C. FOSTER
Arr. by Walter Goodell



1. I— come from Al - a - bam - a with My ban - jo on my knee, I'm
It rained all night the day I left, The weath - er it was dry, The



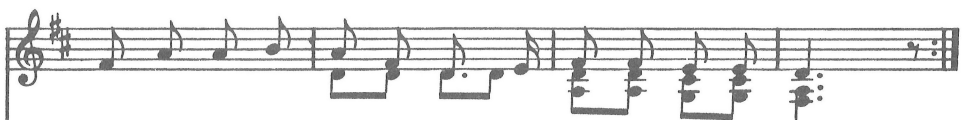
g'wan to Lou - si - an - a My true love for to see.
sun so hot I froze to death, Su - san - na, don't you cry.



CHORUS



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



come from Al - a - bam - a With my ban - jo on my knee.



2. I had a dream the other night, When everything was still;
I thought I saw Susanna, A-comin' down the hill;
The buckwheat cake was in her mouth, The tear was in her eye,
Says I, I'm comin' from the South, Susanna, don't you cry!

A MERRY LIFE

From the Italian

(Funiculi, Funicula)

LUIGI DENZA

Rapidly with spirit ♩ = 96

Piano introduction in 8/8 time. The right hand features a melody with a trill on the first measure and a half note on the second. The left hand plays a steady eighth-note accompaniment. The first measure is marked with a piano (*p*) dynamic.

First vocal entry. The vocal line begins with a half note, followed by a quarter note, and then a half note. The piano accompaniment continues with eighth notes. The lyrics "Some think _____ the world is" are written below the vocal line. The piano part has a piano (*p*) dynamic marking.

Second vocal entry. The vocal line continues with a half note, a quarter note, and a half note. The piano accompaniment continues with eighth notes. The lyrics "made for fun and frolic, _____ and so do" are written below the vocal line. The piano part has a piano (*p*) dynamic marking.

Third vocal entry. The vocal line continues with a half note, a quarter note, and a half note. The piano accompaniment continues with eighth notes. The lyrics "I! _____ And so do I! _____" are written below the vocal line. The piano part has a piano (*p*) dynamic marking.

Some think _____ it well to be all mel - an -

ehol - ie, _____ to pine and sigh, _____ to pine and

sigh; _____ But I _____ I love to

spend my time in sing - ing _____ some joy - ous song, _____

B **Em1** **G**

Some joy - ous song; To set

D **G** **D** **G** **D**

the air with mu-sic brave-ly ring - ing Is far from

G **D** **G**

wrong! Is far from wrong!

G7

Hark - en! Hark - en! Mu - sic sounds a - far!

Hark - en! Hark - en! Mu - sic sounds a - far! Tra - la - la -

Hark - en! Hark - en! Mu - sic sounds a - far! Tra - la - la -

la, tra - la - la - la, tra - la - la - la, tra - la - la - la!

la, tra - la - la - la, tra - la - la - la, tra - la - la - la!

E7 Ami. E Ami.

Joy is ev - 'ry-where, tra - la - la - la, tra - la - la - la.

Joy is ev - 'ry-where, tra - la - la - la, tra - la - la - la.

f C G C

65

TELL ME WHY

Moderately

COLLEGE SONG

Arr. by W. G.

1. Tell me why the stars do shine, Tell me why the i - vy twines.
2 Be-cause God made the stars to shine, Be-cause God made the i - vy twine.

Tell me why the o-cean's blue, And I will tell you that's why I love you.
Be-cause God made the o-cean blue, Be-cause God made you, that's why I love you.

66

MY BONNIE

1. My Bon-nie lies o-ver the o - cean, My Bon-nie lies o-ver the sea, My
2. Last night as I lay on my pil-low, Last night as I lay on my bed, Last

CHORUS

Bon-nie lies o-ver the o-cean, O bring back my Bon-nie to me. Bring back, bring
night as I lay on my pil-low, I dreamed that my Bon-nie was dead.

back, Bring back my Bonnie to me, to me; Bring back, bring back, O bring back my Bonnie to me. —

GOOD NIGHT LADIES

67

AMERICAN

Arr. by H. R. W.

Leisurely

mp

- | | | | |
|------------------|-------------|---------------|-------------|
| 1. Good - night, | la - dies!— | Good - night, | la - dies!— |
| 2. Fare - well, | la - dies!— | Fare - well, | la - dies!— |
| 3. Sweet dreams, | la - dies!— | Sweet dreams, | la - dies!— |

Good - night,	la - dies!—	We're going to leave you now.
Fare - well,	la - dies!—	We're going to leave you now.
Sweet dreams,	la - dies!—	We're going to leave you now.

REFRAIN

Faster

Mer - ri - ly we roll a - long, Roll a - long, roll a - long,

Mer - ri - ly we roll a - long, O'er the deep blue sea.

YOU'RE A GRAND OLD FLAG

G. M. COHAN

Arr. by C. Hansen

F B \flat F C7 F F C7

You're a grand old flag, You're a high fly - ing flag; And for -

F C7 F F \sharp dim. C7 C7 Gmi. 7

ev - er, in peace, may you wave; ——— You're the em - blem

C7 F A7 dmi. G7 C7

of the land I love, the home of the free and the brave.

F B \flat F C7 F F C Cmi.

Ev-'ry heart beats true, un-der red, white, and blue; Where there's

D7 Gmi. F

nev-er a boast or brag; ——— Should old ac-quain - tance

C7 C dim. C7 G Gmi. 7 C7 F

be for-got, Keep your eye on the grand old flag.

HELLO! MA BABY

69

J. E. H. and I. E.

JOSEPH E. HOWARD
and IDA EMERSON
Arr. by Ruth Heller

Hel-lo, ma ba-by! Hel-lo, ma hon-ey! Hel-lo, ma rag-time gal!

Send me a kiss by wire, Ba-by, my heart's on

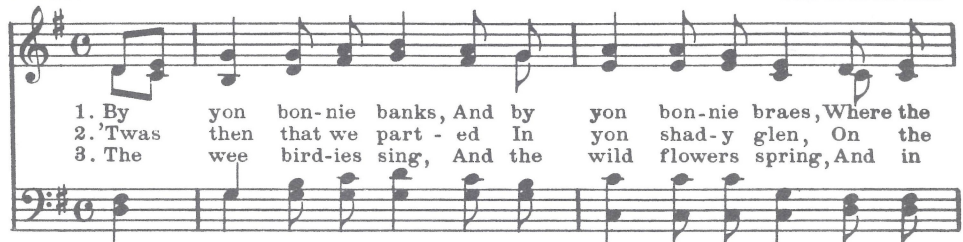
fire! If you re-fuse me, Hon-ey, you'll lose me; Then you'll be left a -

lone; Oh ba-by! Tel-e-phone and tell me I'm your own.

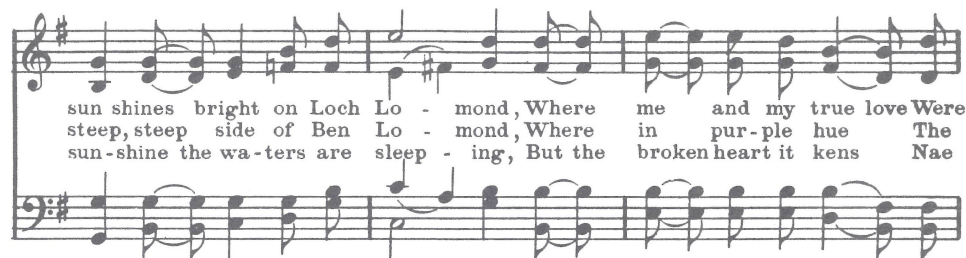
LOCH LOMOND

UNKNOWN

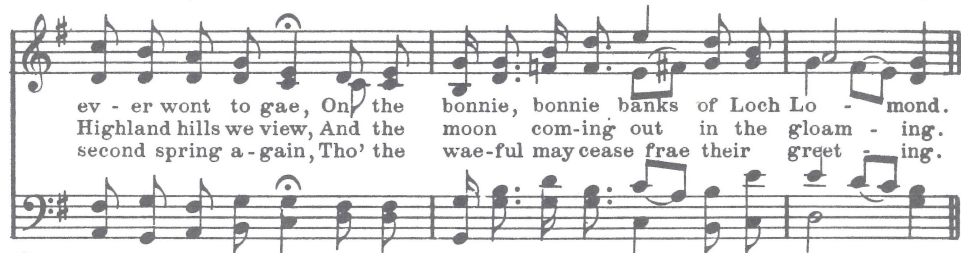
OLD SCOTCH AIR



1. By yon bon-nie banks, And by yon bon-nie braes, Where the
 2. 'Twas then that we part - ed In yon shad-y glen, On the
 3. The wee bird-ies sing, And the wild flowers spring, And in

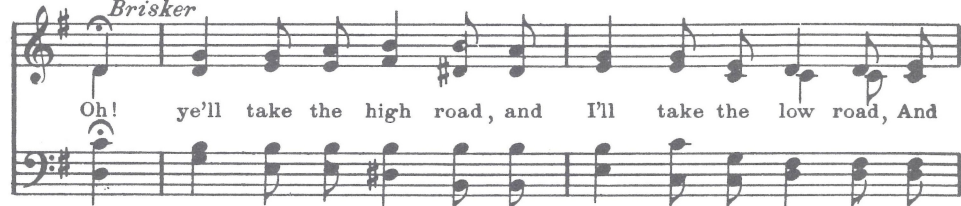


sun shines bright on Loch Lo - mond, Where me and my true love Were
 steep, steep side of Ben Lo - mond, Where in pur-ple hue The
 sun-shine the wa-ters are sleep - ing, But the broken heart it kens Nae

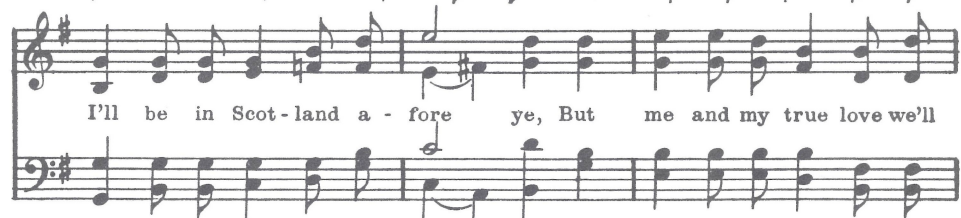


ev - er wont to gae, On the bonnie, bonnie banks of Loch Lo - mond.
 Highland hills we view, And the moon com-ing out in the gloam - ing.
 second spring a - gain, Tho' the wae-ful may cease frae their greet - ing.

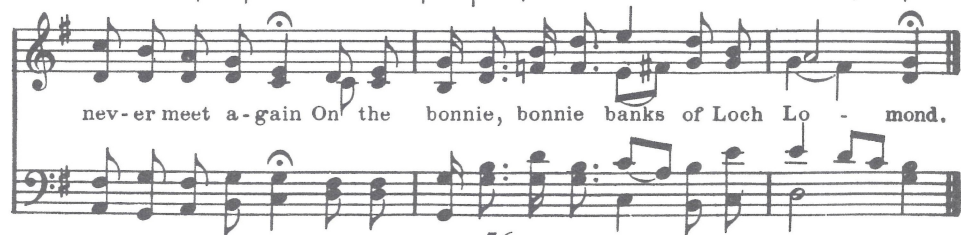
CHORUS

Brisker


Oh! ye'll take the high road, and I'll take the low road, And



I'll be in Scot-land a - fore ye, But me and my true love we'll



nev-er meet a - gain On the bonnie, bonnie banks of Loch Lo - mond.



1. There is a tav-ern in the town, in the town, And there my dear love sits him
 2. He left me for a dam-sel dark, damseldark, Each Friday night they used to
 3. Oh dig my grave both wide and deep, wide and deep, Put tombstones at my head and



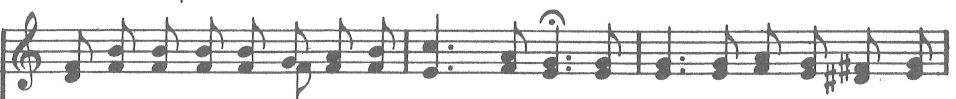
down, sits him down, And drinks his wine 'mid laughter free, And never, never thinks of me.
 spark, used to spark, And now my love, once true to me, Takes that dark damsel on his knee.
 feet, head and feet, And on my breast carve a turtle dove, To signi-fy I died of love.



CHORUS



Fare thee well, for I must leave thee, Do not let the part-ing grieve thee, And re-



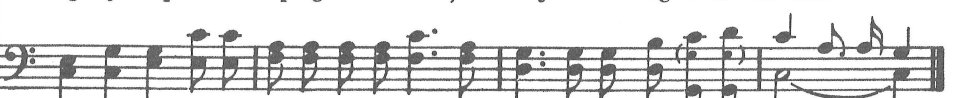
mem-ber that the best of friends must part, must part. A - dieu, a - dieu, kind friends, a-



dieu, a-dieu, a-dieu, I can no longer stay with you, stay with you, I'll

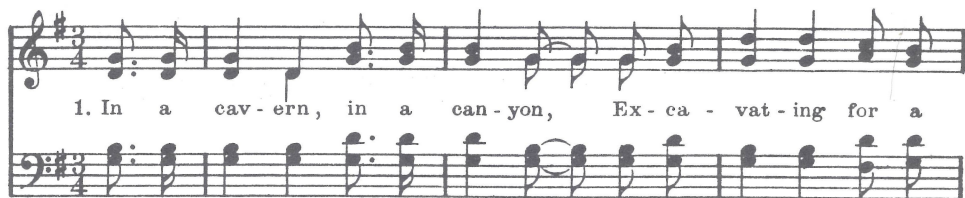


hang my harp on a weeping willow tree, And may the world go well with thee.



OH MY DARLING CLEMENTINE

PERCY MONTROSS

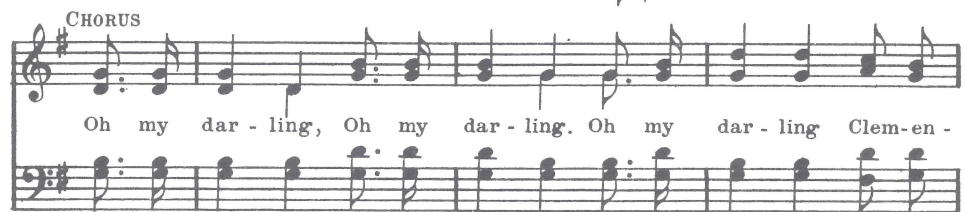


1. In a cav-ern, in a can-yon, Ex-ca - vat-ing for a

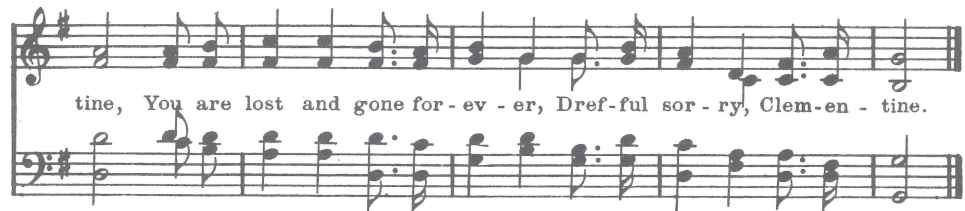


mine, Dwelt a min-er, for-ty-nin-er, And his daughter Clem-en-tine.

CHORUS



Oh my dar-ling, Oh my dar-ling. Oh my dar-ling Clem-en-



tine, You are lost and gone for-ev-er, Dref-ful sor-ry, Clem-en-tine.

- | | |
|--|--|
| <p>2. Light she was, and like a fairy,
And her shoes were number nine,
Herring boxes, without topses,
Sandals were for Clementine.</p> <p>3. Drove she ducklings to the water,
Ev'ry morning just at nine,
Hit her foot against a splinter
Fell into the foaming brine.</p> <p>4. Ruby lips above the water,
Blowing bubbles soft and fine,
Alas, for me! I was no swimmer,
So I lost my Clementine.</p> | <p>5. In a church-yard, near the canyon,
Where the myrtle doth entwine,
There grow roses, and other posies,
Fertilized by Clementine.</p> <p>6. Then the miner, forty-niner,
Soon began to peak and pine,
Thought he "oughter jine" his daughter,
Now he's with his Clementine.</p> <p>7. In my dreams she still doth haunt me,
Robed in garments soaked in brine,
Though in life I used to hug her,
Now she's dead, I'll draw the line.</p> |
|--|--|

BUFFALO GALS


73

C. W.


COOL WHITE

Arr. by Ruth Heller

Lively



1. As I was walk-in' down the street, down the street, down the street, A
2. I stopped her and we had a talk, had a talk, had a talk, Her




pret - ty gal I chanced to meet, Oh, she was fair to see.
feet took up the whole side-walk, And left no room for me.

CHORUS



Oh, Buf - fa - lo Gals, won't - cha come out to - night?



Come out to-night, come out to-night? Won't-cha, won't-cha, won't-cha, won't-cha



come out to-night, and dance by the light of the moon?

3. I asked her if she'd have a dance, have a dance, have a dance.
I thought that I might have a chance
To shake a foot with her.

4. We danced all night, and her heel kept a-rockin',
An' her toe kept a-knockin' an' her heel kept a rockin',
I danced with the gal with a hole in her stockin',
We danced by the light of the moon.

HOME ON THE RANGE

COWBOY SONG

Arr. by Walter Goodell

1. Oh, give me a home where the buf-fa-lo roam, Where the
2. How of-ten at night, when the heav-ens are bright, With the

deer and the an-te-lope play; — Where sel-dom is heard a dis-
light from the glit-ter-ing stars; — Have I stood there a-mazed and

cour-ag-ing word, And the skies are not cloud-y all day. —
asked, as I gazed, If their glo-ry ex-ceeds that of ours? —

REFRAIN

Home, home on the range, — Where the deer and the an-te-lope play; — Where

sel-dom is heard a dis-cour-ag-ing word, And the skies are not cloudy all day. —

WHEN YOU WERE SWEET SIXTEEN

75

J. T.

JAMES THORNTON
Arr by Curtis Hansen

B \flat Dmaj.7 E \flat G7 Cmi.

I love you as I nev - er loved be - fore Since

F7 F#5 B \flat G7 Cmi. F7 B \flat Dmaj.7 E \flat G7 Cmi.7

first I met you on the vil-lage green. Come to me or my dream of love is o'er. I

E \flat C#mi.7 B \flat Cmaj.7 F7 B \flat

love you as I loved you, When you were sweet, When you were sweet six-teen.

ON TOP OF OLD SMOKEY

76

TRADITIONAL

AMERICAN MOUNTAIN SONG
Arr. by C. H.

C -7 F C C

1. On top of old Smok-y All cov-ered with snow I
2. A court-ins a pleas-ure But part-in' is grief A

G C

lost my true lov-er By a court-in' too slow.
false-heart-ed lov-er Is worse than a thief.

3. A thief, he will rob you,
And take what you have,
But a false-hearted lover
Will send you to your grave.

4. He'll hug you and kiss you,
And tell you more lies,
Than cross-ties on the railroad,
Or the stars in the skies.

THE SIDEWALKS OF NEW YORK

East Side, West Side

CHARLES B. LAWLOR

JAMES W. BLAKE

Arr. by Ruth Heller

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-gether, —

Me and Ma-mie O' Rorke — Tripped the

light fan-tas-tic On the side-walks of New York. —

GRANDFATHER'S CLOCK

78

H.C.W. *Moderato*

HENRY C. WORK



1. My grand-father's clock was too large for the shelf, So it stood nine-ty years on the
2. It rang an a-larm, in the dead of the night, An a-larm that for years had been



floor; It was tall-er by half than the old man him-self, Tho' it weighed not a penny weight
dumb; And we knew that his spir-it was plum-ing for flight, That his hour for de-par-ture had



more. It was bought on the morn of the day that he was born, And was al-ways his treasure and
come. Still the clock kept the time, with a soft and muffled chime, As we si-lent-ly stood by his



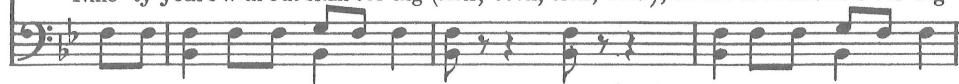
pride;
side; But it stopped, short, nev-er to go a-gain When the old man died.



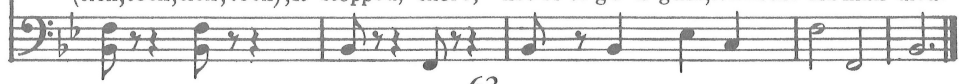
CHORUS



Nine-ty years with-out slum-ber-ing (tick, tock, tick, tock), His life seconds num-ber-ing



(tick, tock, tick, tock); It stopped, short, nev-er to go a-gain, When the old man died.



GEORGE EVANS

Arr. by Curtis Hansen

Waltz

Ab Db

In the good old sum - mer time, ——— In the good old

Ab Eb C7

sum - mer time, ——— Stoll - ing thro' the shad - y

Fmi Bb7 Eb7 Ab Eb

lane, with your ba - by mine. ——— You hold her hand, and

Ab Eb Ab7 Db Ab

she holds yours, and that's a ve - ry good sign ——— that she's your

Eb Ab C7 Fmi Bb7 Eb7 Ab

toot - sey woot - sey in the good old sum - mer time. ———

Tr. by Frank Kubina
English version by R.H.

March tempo

STODOLA PUMPA

80

CZECH FOLK SONG
Arr. by Ruth Heller

1. Far in the hills I hear the night-in-gale Sing-ing a song that
2. Three years to wait is much too long for us. My love and I, we
3. Son, when you're grown, you must not stay at home. In-to the arm-y

brings home back to me. Three years a-go at home I left my
now could mar-ried be. Yes, she and I, we now would have a
you will come with me. Here in the arm-y you will learn to

love. Still she is wait-ing, wait-ing there for me. Hey!
son, Strong and so hand-some, hand-some just like me! Hey!
drill. When you are good, then you can march with me! Hey!

REFRAIN

Sto-do-la, sto-do-la, sto-do-la pum-pa. Sto-do-la pum-pa, Sto-do-la pum-pa.

Sto-do-la, sto-do-la, sto-do-la pum-pa, Sto-do-la pum-pa, pum-pum, pum!

AT

After last verse, repeat chorus very softly. "Stodola pumpa" means barn pump.

JOHN F. PALMER

CHARLES B. WARD

Arr. by Ruth Heller

Ca-sey would waltz with a straw-ber-ry blonde, And the band

played on. He'd glide 'cross the floor with the

girl he a - dored, And the band played on.

Oh his heart was so load-ed it near-ly ex - plod-ed, The

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

straw-ber-ry curls, And the band played on.

WHILE STROLLING THROUGH THE PARK ONE DAY

Easy bounce

ED HALEY

While stroll - ing thru the park one day
med - i - tate - ly raised my hat And

In the mer - ry month of May, — I was tak - en by sur - prise by a
fin - al - ly she re - marked, I — nev - er shall for - get that —

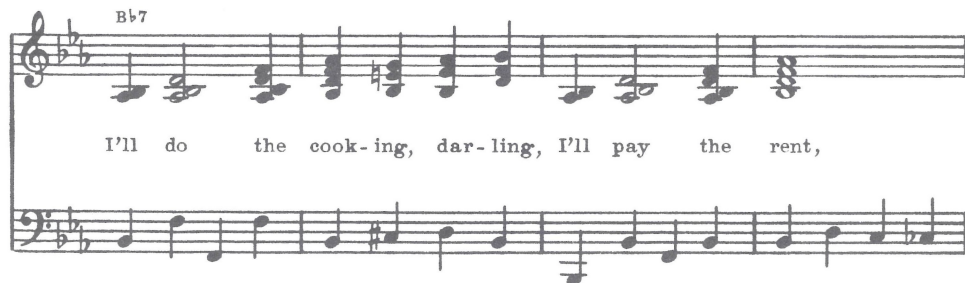
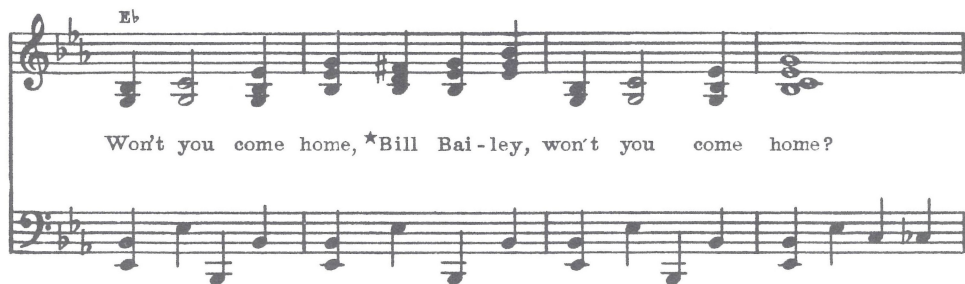
pair of ro - guish eyes, In a mo - ment my poor heart was stole a - way.
love - ly af - ter noon, I — met her at the foun - tain in the park.

A smile was all she gave to me. (whistle) Of

course we were as hap - py as can be. (whistle) I im -

83 WON'T YOU COME HOME, BILL BAILEY ?

HUGHIE CANNON
Arr. by C. H.



★ You may substitute club members name.

#5 Eb Fm F#9 Eb

I know I've done you wrong.

Eb

'Mem-ber that rain-y eve-ning I drove you out with

Eb Eb7 Ab

noth-ing but a fine tooth comb? I

Ab Abm Eb D Db C7

know I'm to blame well ain't that a shame? Bill

F7 Eb7 Eb

Bai-ley, won't you please come home.

84 WAIT TILL THE SUN SHINES NELLIE

HARRY VON TILZER

Arr. by C. Hansen

Medium bounce



Ab C7 Db Ab

Wait 'till the sun shines, Nel - lie.

This system contains the first line of the song. The vocal melody is on a single staff with lyrics underneath. The piano accompaniment is on two staves below. Chord symbols (Ab, C7, Db, Ab) are placed above the vocal staff. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Eb7 Abdim7 Ab

When the clouds go drift - ing by

This system contains the second line of the song. The vocal melody continues with lyrics. The piano accompaniment maintains the same rhythmic pattern. Chord symbols (Eb7, Abdim7, Ab) are placed above the vocal staff.

Db G7 Ab

We will be hap - py, Nel - lie,

This system contains the third line of the song. The vocal melody concludes with lyrics. The piano accompaniment continues. Chord symbols (Db, G7, Ab) are placed above the vocal staff.

Bb7 Eb7 Ab

Don't you sigh; ————— Down

C7 Db Ab Eb7 Cdim Eb G7-b5

lov - ers lane we'll wan-der, Sweet - heart, you and

C F7 Bb7

I, ————— Wait 'till the sun shines

Ab Eb7 Ab

Nel - lie, Bye and bye. —————

SPIRITUAL

Oh, when the saints, _____ go march-ing in, _____ Oh, when the

saints go march - ing in, _____ Yes, I want to

be in that num-ber, _____ When the saints go march-ing in. _____

There was Aunt Ma - til - da down in front, There was Sis - ter

Lu - cy too, _____ I saw dear old Grand-pa

long since gone, The friends that we once knew. _____

Fine

D.C. al Fine

THE YELLOW ROSE OF TEXAS

86

TRADITIONAL

Ab

1. There's a yel-low rose in Tex-as that I am going to see. She
2. Where the Ri-o Grande is flow-ing and the star-ry skies are bright, She

Eb Ab

loves no oth-er fel-low; she loves no one but me. She cried so when I left her, it
walks a-long the riv-er in the qui-et of the night. She knows that I re-mem-ber, when we.

Eb7 Ab Fmi Eb Ab Eb7 Ab

al-most broke my heart, And when once more I see her, we nev-er more will part.
part-ed long a-go, I prom-ised I'd come back to her be-cause I loved her so.

CHORUS

Eb Ab

She's the sweet-est rose of Tex-as a fel-low ev-er knew. Her

Eb Ab

hair is soft and gold-en, her eyes spar-kle like the dew. You may talk a-bout your dear-est May and

Eb7 Ab Fmi Eb Ab Eb7 Ab

sing of Ro-sa Lee, But my yel-low rose of Tex-as is the girl I long to see!

87 GIVE MY REGARDS TO BROADWAY

G. M. COHAN

B \flat C \flat 9 Cm \flat 5 F7 Cmi

Give my re - gards to Broad - way, Re - mem - ber me to

F F \sharp 5 B \flat E9 F7 B \flat B \flat mi6

Her - ald Square. Tell all the gang at

F C7 F C \sharp dim7 Dmi Gmi B \flat mi6 Ami C7 F7

Fbr - ty - sec ond Street that I will soon be there. —

B \flat C \flat 9 Cmi \flat 5 F Cmi

Whis - per of how I'm yearn - ing to min - gle with the

F \sharp 5 B \flat A A \flat G7

old time throug. — Give my re - gards to


Cmi G7 E \flat G \flat mi7 B \flat Gmi C7 F7 B

old Broad - way, and say that I'll be there e'er long. —


HE'S GOT THE WHOLE WORLD IN HIS HANDS

SPIRITUAL

E^b



1. He's got the whole wide world in His hands, He's got the
wind and the rain in His hands, He's got the
you and me, broth-er, in His hands, He's got
ev - 'ry bod - y in His hands, He's got




B^b7




whole wide world in His hands, He's got the
sun— and the moon in His hands, He's got the
you and me, sis - ter, in His hands, He's got
ev - 'ry bo - dy in His hands, He's got



E^b

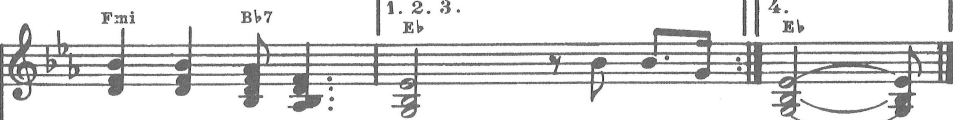


whole wide world in His hands,
wind and the rain in His hands, He's got the
you and me, broth-er, in His hands,
ev - 'ry bod - y in His hands,




Fmi B^b7

1. 2. 3. **E^b** 4. **E^b**



whole world in His hands. 2. He's got the
3. He's got hands. 4. He's got



MEET ME IN ST. LOUIE, LOUIE

A. STERLING

KERRY MILLS

Arr. by C. Hansen

Meet me in St. Lou - ie,

Lou - ie, Meet me at the fair.

Don't tell me the lights are shin - ing an - y place but

there. — We will dance the Hooch - ee Kooch - ee, — I will

be your toot - sie woot - sie; — Meet me in St.

Lou - ie, Lou - ie, Meet me at the fair.

THE QUILTING PARTY

90

Andante
p

1. In the sky the bright stars glit-tered, On the bank the pale moon shone; And 'twas
2. On my arm a soft hand rest-ed, Rest-ed light as o-cean foam; And 'twas
3. On my lips a whis-per trem-bled, Trembled till it dared to come; And 'twas
4. On my life new hopes were dawn-ing, And those hopes have liv'd and grown; And 'twas

dim. **REFRAIN**

from Aunt Dinah's quilting party, I was see-ing Nellie home. I was seeing Nellie home, I was

cresc. *dim. e rit.*

see-ing Nellie home; And 'twas from Aunt Dinah's quilting party, I was seeing, Nel-lie home.

IN THE EV'NING BY THE MOONLIGHT

91

JAMES A. BLAND

In the ev-'ning by the moon-light You could hear those voic-es sing-ing. In the

ev-'ning by the moon-light You could hear those ban-jos ring-ing. How the old folks would en-joy it; They would

sit all night and lis-ten, As we sang in the ev-'ning By the moon-light, the moon-light.

92 BEAUTIFUL DREAMER

S. C. F

STEPHEN C. FOSTER

Arr. by W. G.

1. Beau-ti-ful dream-er, wake un-to me,
2. Beau-ti-ful dream-er, out on the sea,

1. Beau - ti - ful dream - er, wake un-to me, Star-light and dew-drops
2. Beau - ti - ful dream - er, out on the sea, Mer-maids are chant - ing

Sounds of the rude world
O - ver the stream - let
are wait - ing for thee, (for — thee) Sounds of the rude world
the wild lo - re - lei; (lo - re - lei) O - - ver the stream - let
for thee
heard in the day, lo - re - lei
va - pors are borne,

heard in the day, Lull'd by the moon-light have all passed a -
va - pors are borne, Wait - ing to fade at the bright com - ing

way! ——— Beau-ti-ful dream - er, queen of my song,
morn. ——— Beau-ti-ful dream - er, beam on my heart,
passed a-way! Beau - ti - ful dream - er
com - ing morn. Beau - ti - ful dream - er

Gone are the cares of
Then will all clouds of
List while I woo thee with soft mel - o - dy; Gone are the
E'en as the morn on the stream-let and sea; Then will all

life's bus-y throng,
sor - row de - part,

cares of life's bus-y throng, Beau-ti-ful dream-er, a-wake un-to
clouds of sor-row de-part, Beau-ti-ful dream-er, a-wake un-to

me! (un-to me!) Beau-ti-ful dream-er, a-wake un-to me!
me! (un-to me!) Beau-ti-ful dream-er, a-wake un-to me!

ALL THROUGH THE NIGHT

93

HAROLD BOULTON

OLD WELSH AIR

Softly

1. Sleep, my child, and peace at-tend thee All thro' the night; Guardian an-gels
2. While the moon her watch is keep-ing All thro' the night; While the wea-ry

God will send thee, All thro' the night, Soft the drow-sy hours are creeping,
world is sleep-ing All thro' the night. O'er thy spir-it gen-tly steal-ing,

Hill and vale in slum-bersteeping, I my loving vig-il keeping All thro' the night.
Visions of de-light re-veal-ing, Breathes a pure and ho-ly feeling, All thro' the night.

DOWN IN THE VALLEY

TRADITIONAL

AMERICAN MOUNTAIN SONG
Arr. by R. H.

Slowly

1. Down in the val - ley, The val - ley so low, _____
 2. Ros - es love sun - shine, The vio - lets love dew, _____

low

_____ Hang your head o - ver,
 _____ An - gels in heav - en

wind blow

Hear the wind blow; _____ Hear the wind blow, _____
 Know I love you, _____ Know I love you, _____

wind blow

dear, Hear the wind blow, _____ Hang your head
 dear, Know I love you. _____ An - gels in

o heav - ver, Hear the wind blow.
heav - en, Know I love you.

3. Write me a letter,
 Containing three lines,
 Answer my question:
 "Will you be mine?"

Will you be mine, dear,
 Will you be mine?"
 Answer my question;
 "Will you be mine?"

For variety, a few voices may sing the optional echos softly, perhaps on the first and last verses.

SWEET ADELINE

95

R. H. GERARD

HARRY ARMSTRONG

Tempo rubato

F7 B♭ D7 E♭ G7 C7

Sweet Ad-e - line, _____ My Ad - e - line, At night dear
(Sweet Ad - e - line) (My Ad - e - line)

F7 B♭ F7

heart, _____ For you I pine; In all my
(At night dear heart) (For you I pine)

B♭ D7 E♭ G7 C7 E♭ dim.

dreams _____ Your fair face beams, _____ You're the
(In all my dreams) (Your fair face beams)

B♭ G7 C7 F7 B♭

flow - er of my heart Sweet Ad - e - line. _____
(Sweet Ad - e - line.)

DAISY BELL

HARRY DACRE

Arr. by W. G.

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

The first system of musical notation for 'Daisy Bell'. It consists of a treble and a bass staff. The treble staff has a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a simple, accessible style. The bass staff provides a harmonic accompaniment. The lyrics 'Dai - sy, Dai - sy, Give me your an - swer, do!' are written below the treble staff, with a long line indicating the continuation of the melody.

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

The second system of musical notation. The treble staff continues the melody, and the bass staff continues the accompaniment. The lyrics 'I'm half cra - zy, All for the love of you!' are written below the treble staff, followed by a long line and the word 'It'.

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

The third system of musical notation. The treble staff continues the melody, and the bass staff continues the accompaniment. The lyrics 'won't be a styl - ish mar-riage, — I can't af-ford a car-riage, — But' are written below the treble staff.

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

The fourth system of musical notation, which concludes the piece. The treble staff continues the melody, and the bass staff continues the accompaniment. The lyrics 'you'll look sweet On the seat Of a bi-cy-cle built for two!' are written below the treble staff. The system ends with a double bar line and repeat signs on both staves.

YOU TELL ME YOUR DREAM

97

(Male voices)

C. N. D.

CHARLES N. DANIELS

Arr. by C. H.

Mel.

Ab Ab dim. D \flat Ab F7 B \flat 7

You had a dream, dear. I had one too.

E \flat Ab E \flat 7

Mine was the best 'cause it was of you.

Ab Ab dim. D \flat Ab F7 B \flat 7

Come, sweet-heart, tell me, now is the time.

D \flat Ab F7 B \flat D \flat E \flat 7 Ab

You tell me your dream; I'll tell you mine.

98 I'VE BEEN WORKIN' ON THE RAILROAD and DINAH

TRADITIONAL

AMERICAN RAILROAD SONG
Arr. by Ruth Heller

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The melody is primarily in the treble clef, while the piano accompaniment is in the bass clef. The lyrics are written below the vocal line. The score consists of six systems of music. The first system begins with the lyrics 'I've been work-in' on the rail - road All the live - long'. The second system continues with 'day. _____ I've been work-in' on the rail - road, To'. The third system has 'pass the time a - way. _____ Don't you hear the whis-tle blow - in','. The fourth system includes 'Rise up so ear-ly in the morn. - Don't you hear the cap-tain shout - ing,'. The fifth system contains 'Di - nah, blow your horn! _____ Di - nah won't you blow,'. The sixth system concludes with 'Di - nah won't you blow, Di-nah won't you blow your horn! - Di-nah won't you blow,'. The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand.

I've been work-in' on the rail - road All the live - long
day. _____ I've been work-in' on the rail - road, To
pass the time a - way. _____ Don't you hear the whis-tle blow - in',
Rise up so ear-ly in the morn. - Don't you hear the cap-tain shout - ing,
Di - nah, blow your horn! _____ Di - nah won't you blow,
Di - nah won't you blow, Di-nah won't you blow your horn! - Di-nah won't you blow,

Di - nah won't you blow, Di - nah won't you blow your horn!

Clap your hands

Some-one's in the kitch-en with Di - nah, Some-one's in the kitch-en I

know, I know, Some-one's in the kitch-en with Di-nah, Strum-min' on the old ban-jo.

REFRAIN

Fee - fie - fid-dle-dee-i - o, Fee-fie - fid-dle-dee-i - o, ———

Fee - fie - fid-dle-dee-i - o, Strum-min' on the old ban-jo.

99 JEANIE WITH THE LIGHT BROWN HAIR

STEPHEN C. FOSTER
Arr. by Florence Martin

B \flat E \flat B \flat 7 E \flat Cmi. A \flat

1. I dream of Jean-ie with the light brown hair, Borne like a va - por,
2. I sigh for Jean-ie, but her light form strayed, Far from the fond hearts

E \flat F7 B \flat E \flat B \flat Cmi.

on the sum-mer air; I see her trip-ping where the bright streams play,
round her na-tive glade; Her smiles have van-ished and her sweet songs flown,

F7 Gmaj. Cmi. B \flat F7 B \flat B \flat

Hap-py as the dai - sies that dance on her way. Man-y were the wild notes her
Flit-ting like the dreams that have cheered us and gone. Now the nod-ding wild flow'rs may

E \flat A \flat E \flat G7

mer - ry voice would pour, Man - y were the blithe birds that
with-er on the shore, While her gen - tle fin - gers will

Cmi. F7 B \flat E \flat

war - bled them o'er; Oh! I dream of Jean-ie with the
cull them no more; Oh! I sigh for Jean-ie with the

B \flat E \flat A \flat E \flat F7 E \flat B \flat 7 E \flat


light brown hair, Float-ing, like a va - por, on the soft sum-mer air.
light brown hair, Float-ing, like a va - por, on the soft sum-mer air.

SHE'LL BE COMIN' 'ROUND THE MOUNTAIN 100


TRADITIONAL

AMERICAN FOLK SONG


Arr. by Walter Goodell



1. She'll be com-in' 'round the moun-tain when she comes, _____ She'll be
2. She'll be driv-in' six white hors-es when she comes, _____ She'll be



com-in' 'round the moun-tain when she comes, _____ She'll be
driv-in' six white hors-es when she comes, _____ She'll be



com-in' 'round the moun-tain, she'll be com-in' 'round the moun-tain, She'll be
driv-in' six white hors-es, she'll be driv-in' six white hors-es She'll be



com-in' 'round the moun-tain when she comes.
driv-in' six white hors-es when she comes.

3. Oh, we'll all go out to meet her when she comes,
Oh, we'll all go out to meet her when she comes,
Oh, we'll all go out to meet her
With a forty-five repeater,
Oh, we'll all go out to meet her when she comes.
4. Oh, we'll kill the old red rooster when she comes,
Oh, we'll kill the old red rooster when she comes,
Oh, we'll kill the old red rooster,
Oh, we'll kill the old red rooster,
And we'll all have chicken and dumplings when she comes.

LEHAR
Arr. by C.H.*Fast*

F

I for - get how you smiled; How you talked _____ I for -

The first system of musical notation for the song 'Merry Widow'. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Fast'. The first measure of the vocal line is marked with a forte 'F' dynamic. The lyrics 'I for - get how you smiled; How you talked _____ I for -' are written below the vocal line. The piano accompaniment is in the same key and time, with a bass clef. It features a steady eighth-note bass line and chords in the right hand.

C7

get how you danced, How you walked _____ The de -

The second system of musical notation. The vocal line continues with the lyrics 'get how you danced, How you walked _____ The de -'. A 'C7' chord symbol is placed above the vocal line at the start of the second measure. The piano accompaniment continues with the same rhythmic pattern.

tails my heart seems to dis - miss _____ I re -

The third system of musical notation. The vocal line continues with the lyrics 'tails my heart seems to dis - miss _____ I re -'. The piano accompaniment concludes the system with a final chord.

C7 b5 C7 C7 #5 F

mem - ber just your kiss. _____ I for - get, were you

F7

tall or pe - tite? _____ Was the per - fume you wore some - what

Bb Bb6 B dim. F E F7

sweet? _____ I am lost in a mist that is ros - y with

D7 Gmi. C6 C7 F

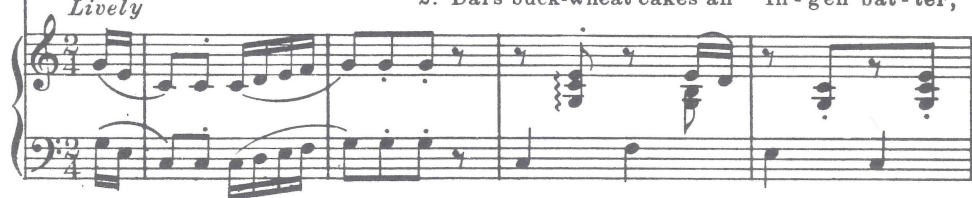
bliss, I re - mem - ber one thrill - ing kiss. _____

D.D.E.

DAN D. EMMETT



1. I wish I was in de land ob cot-ton,
2. Dars buck-wheat cakes an' In-gen bat-ter,

Lively

Old times dar am not forgotten, Look a-way! Look a-way! Look a-way! Dixie
Makes you fat, or a lit-tle fatter, Look a-way! Look a-way! Look a-way! Dixie



Land. In Dix - ie Land whar I was born in, Ear-ly on one
Land. Den hoe it down an' scratch your grabble, To Dix - ie Land I'm



frost-y mornin', Look a-way! Look a-way! Look a-way! Dix-ie Land!
bound to trabble, Look a-way! Look a-way! Look a-way! Dix-ie Land!



CHORUS

Den I wish I was in Dix-ie, Hoo-ray!(hooray) Hoo-ray!(hooray) In Dixie Land, I'll

take my stand to lib and die in Dix-ie; A - way, A - way, A -
A - way, a - way,

way down south in Dixie, A - way, A - way, A - way down south in Dixie.
A - way, a - way,

103

MACDONALD'S FARM

Old MacDonald had a farm, Ee-i, ee-i - o, And on the farm he had some chicks,

Ee-i, ee-i - o, With a chick, chick here and a chick, chick there, Here a chick, there a chick,

Ev-ry-where a chick, chick, Old MacDonald had a farm, Ee-i, ee-i - o.

Continue indefinitely by using names and sounds of other animals, ducks (quack, quack,) turkeys (gobble, gobble,) pigs (hoink, hoink,) Ford (rattle, rattle,) etc. Repeat entire list each time, backwards.

104

MY BLUE HEAVEN

Words and Music by
GEORGE WHITING and
WALTER DONALDSON

Moderately

When Whip-poor-wills call _____ and ev-'ning is high _____
right, _____ a lit-tle white light _____

— I hur-ry to my blue heav-en. — A turn to the
— Will lead you to my blue

Chord markings: Eb6, Eb, Cm7, F7, Eb7, 1. Eb

2. E♭ A♭ C7 Fm

heav-en. _____ You'll see a smil-ing face, a fire - place, a co - zy room, _____

D E♭7 Fm/E♭ Cm E♭m6 E♭7

_____ A lit - tle nest that's nes-tled where the ros - es bloom. _____ Just Mol-lie and

E♭6 E♭

me _____ And Ba-by makes three. _____ We're hap-py in

F7 E♭7 E♭6

my blue heav - en. _____

105

SINGIN' IN THE RAIN

Words by
ARTHUR FREEDMusic by
NACIO HERB BROWN

Moderato

I'm Sing - in' In The Rain, Just Sing - in' In The

Rain. What a glo - ri-ous feel - ing I'm hap - py a -

gain, I'm laugh - ing at clouds So dark up a -

bove, The sun's in my heart And I'm rea - dy for

love. Let the storm - y clouds chase Ev-'ry one from the

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Ddim7 D7

place, Come on _____ with the rain, I've a smile _____ on my

face. I'll walk down the lane With a hap - py re -

G

frain, And sing-in' just Sing-in' In_ The Rain. _____

Lyric by
ED MADDEN

Music by
GUS EDWARDS

Allegretto

Ab

Bb7

By the light of the sil-ver-y moon.

Eb

Ab6

D7

I want to spoon, to my hon-ey I'll croon love's

Eb

Eb7

Ab

Db

F7/C

tune. Hon-ey moon keep a shin-ing in June.

Bbm

F

Bbm

Ab

Bb7

Dbm

Ab

Gb7

F7

Your sil-v'ry beams will bring love dreams. We'll be cud-dling soon,

Bb9

Ab

Eb7

Ab

by the sil-ver-y moon.

AFTER THE BALL

107

C. K. H.

CHARLES K. HARRIS

Arr. by Walter Goodell

Af-ter the ball is o - ver; Af-ter the break of

morn. — Af-ter the dance-ers' leav - ing; Af-ter the

stars are gone; — Man-y a heart is ach - ing,

If you could read them all; — Man-y the hopes that have

van - ished Af - ter the ball. ball. —

CHATTANOOGA CHOO-CHOO

Words by
MACK GORDON
Moderato

Music by
HARRY WARREN

The musical score is written for piano and voice. It consists of five systems of music. Each system includes a piano accompaniment (treble and bass staves) and a vocal line (treble staff). The lyrics are written below the vocal line. Chord symbols are placed above the piano accompaniment staves.

System 1: Chords: C, Dm7, C. Lyrics: "Par-don me boy... is that the Chat-ta-noo-ga Choo-choo, I can af-ford... to board a Chat-ta-noo-ga Choo-choo,"

System 2: Chords: A7, D7, G9. Lyrics: "Track _twen-ty - nine, Boy you can gim-me a shine. I've got my fare. and just a tri-ble to spare."

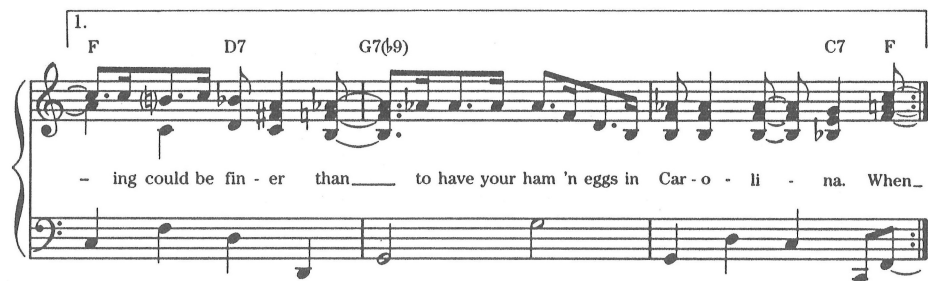
System 3: Chords: C, G7, C, G7. Lyrics: "1. You leave the Penn - syl - va - nia sta - tion 'bout a quar - ter to four, read you hear the whis - tle blow - in' eight to the bar Then 2."

System 4: Chords: C, F, C7, F, C. Lyrics: "a mag - a - zine and then you're in Bal - ti - more, Din - ner in the din - er, noth - you know that Ten - nes - see is not ver - y far, Shov - el all the coal in, got"

System 5: Chords: F, C7, F7, Bb, Bdim. Lyrics: (Continuation of the previous system)

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1. F D7 G7(b9) C7 F



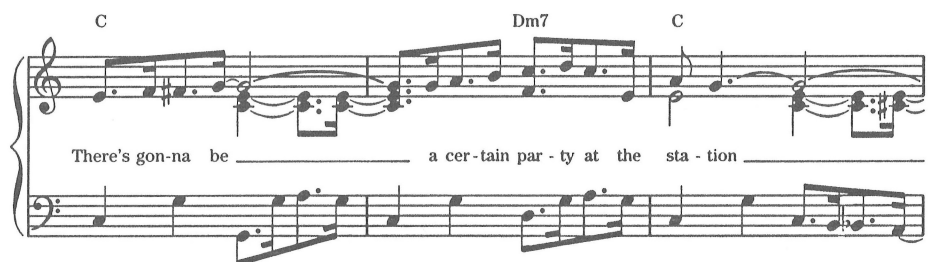
- ing could be fin - er than ___ to have your ham 'n eggs in Car - o - li - na. When_

2. F D7 G7(b9) C7 F6 G7



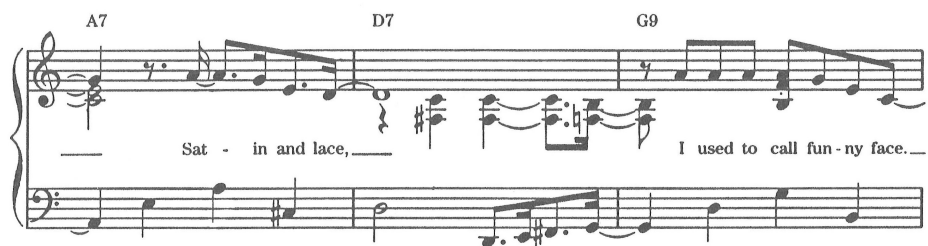
- ta keep it roll - in' Woo, Woo, Chat-ta-noo - ga there you are. _

C Dm7 C



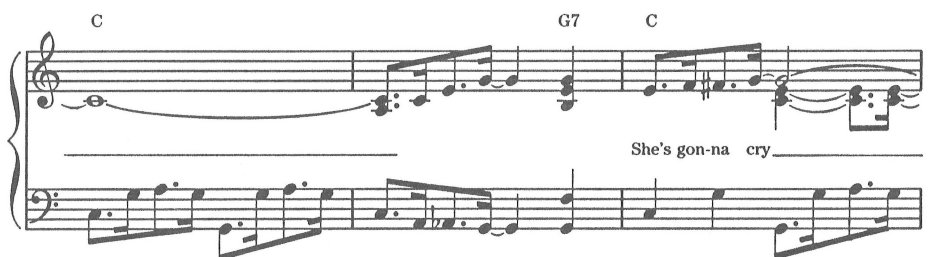
There's gon-na be ___ a cer-tain par - ty at the sta - tion _

A7 D7 G9



___ Sat - in and lace, ___ I used to call fun - ny face. _

C G7 C



___ She's gon-na cry _

Dm7 C F F(2) A♭7
 un-til I tell her that I'll nev-er roam, _____ So
 C Am7 D9 G7 C A♭7
 Chat-ta-noo-ga Choo-Choo won't _____ you Choo - Choo me home. _____ So
 C Am7 D9 G7 C
 Chat-ta-noo-ga Choo-Choo won't _____ you Choo - Choo me home. _____

109

TOOT, TOOT, TOOTSIE! (Good-Bye)

Words and Music by
GUS KAHN, ERNIE ERDMAN
and TED FIORITO

Medium bright

C D7 G7
 "TOOT, TOOT, TOOT-SIE Good - Bye! _____ TOOT, TOOT,
 Cmaj7 C6 C Cmaj7 Cdim Dm7
 TOOT-SIE, don't cry, _____ The choo choo train that takes

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G7 Dm7 G9(♯5) C E^{dim} Dm7 G13 C

me, A - way from you no words can tell how sad it makes me, Kiss me,

D7 G7 Cmaj7

Toot-sie, and then, Do it o-ver a - gain,

C7 F C

Watch for the mail, I'll nev - er fail. If you don't get a

D7

let - ter then you'll know I'm in jail, Tut, tut, Toot-sie don't cry,

G C6 D^{dim}7 C

TOOT, TOOT, TOOT-SIE Good - Bye!

PEG O' MY HEART

Words by
ALFRED BRYAN

Music by
FRED FISHER

Slowly

System 1: Chords: Bb, Bbmaj7, Gm Bb, Gm7, C7, C9. Lyrics: Peg O' My Heart. I love you, Don't let us part, Peg O' My Heart. I love you, We'll nev-er part,

System 2: Chords: Am Gm6 C7, Cm7, F9, Cm7, F9, Bb, Bbmaj7, Bbdim. Lyrics: I love you, I al-ways knew, It would be you, Since I heard your lilt-ing laugh-ter, I love you, Dear lit-tle girl, Sweet lit-tle girl, Sweet-er than the Rose of E-rin, *rit.*

System 3: Chords: F7, Bbdim, F7, Bb, Bbmaj7, Gm Bb, Gm7. Lyrics: It's your I-rish heart I'm af-ter, Peg O' My Heart, Your glanc-es, are your win-ning smiles en-dear-in' Peg O' My Heart, Your glanc-es *a tempo*

System 4: Chords: C7, C9, Am Gm6 C7, Cm7, F9, Cm7, F9. Lyrics: make my heart say, "How's chanc-es." Come, be my own, Come, make your home in my with I-rish art en-trance us, Come, be my own, Come, make your home in my

System 5: Chords: 1. Bb, Bbmaj7, Bbdim, F7, Bbdim, F7; 2. Bb B7, Eb, Cm, Bb. Lyrics: heart. heart.

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TAKE ME OUT TO THE BALL GAME

111

Words by
JACK NORWORTH

Music by
ALBERT VON TILZER

Moderately bright

The musical score is written for piano and voice. It consists of five systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is one sharp (F#), and the time signature is 2/4. Chord symbols are placed above the vocal line. The lyrics are written below the vocal line.

System 1: Chords D, A, A7, D. Lyrics: Take me out to the ball game, take me out to the

System 2: Chords A, A7, B7, Em, E7. Lyrics: crowd. Just buy me some pea-nuts and Crack - er Jack; I don't

System 3: Chords A, A7, D, A, A7. Lyrics: care if I nev-er get back. Let me root, root, root for the home team. If

System 4: Chords D, D7, G, Em, G, Gdim. Lyrics: they don't win it's a shame. For it's one, two,

System 5: Chords D, B7, E7, A7, D. Lyrics: three strikes you're out at the old ball game.

SHINE ON HARVEST MOON

Words and Music by
NORA BAYES and
JACK NORWORTH

Moderate swing 



Shine on shine on har-vest moon, up in the

sky. I ain't had no lov - in' since

A - pril, Jan - u - a - ry, June, or Ju - ly. Snow time
(Jan - u - a - ry, Feb - ru - a - ry,)

ain't no time to stay out - doors and spoon. So

Shine on, shine on har - vest moon, for me and my gal.

I'LL SEE YOU IN MY DREAMS

113

Lyric by
GUS KAHN

Music by
ISHAM JONES

Slowly (with expression)

Eb Ab Abm6
 I'll See You In My Dreams
 Eb D7 Eb6 C
 Hold you in my dreams, Some - one
 Gm C F9
 took you out of my arms, Still I feel the
 Eb7 Ab Abm6
 thrill of your charms, Lips that once were mine,
 Eb D7 Eb6 Gm7 (b5) C7
 Ten - der eyes that shine, They will light my
 G7 Cm Eb Ab Abm6 Eb7 Eb
 way to - night, I'll See You In My Dreams.

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LET ME CALL YOU SWEETHEART

(I'm in Love with You)

Words by
BETH SLATER WHITSONMusic by
LEO FRIEDMAN

Moderately slow

Let me call you sweet-heart, I'm in love with you.

Let me hear you whisper that you love me, too. Keep the love - light glow-ing in your eyes so true. Let me call you sweet-heart, I'm in love with you.

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DOWN BY THE OLD MILL STREAM

115

Words and Music by
TELL TAYLOR

Slow waltz

G C#dim. D7 Am11

Down by the old mill stream _____ where I first

D7 G Bm C E7 Am

met you, _____ with your eyes of blue, _____ dressed in

D7 G C#dim D7

ging - ham too. _____ It was there I knew, _____

Am11 B7/D# Em Very slow Eb7

_____ that you loved me true. _____ You were six - teen, _____ my vil-lage

Tempo I

G E7 A7 D7 G

queen, _____ by the old mill stream. _____

OVER THE RAINBOW

Lyrics by
E. Y. HARBURG

Music by
HAROLD ARLEN

Moderately

Some - where O - ver The Rain - bow way up are high,
Some - where O - ver The Rain - bow skies are blue,

There's a land that I heard of once in a lul - la - by.
And the dreams that you dare to dream real - ly do come

2. dreamily
true. Some day I'll wish up - on a star and wake up where the clouds are far be -

hind me. _____ Where trou - bles melt like lem - on drops, a -

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D#m7 (b5) D#dim B7 Em7 B9 Dm7 G C Am7
 way, a-bove the chim-ney tops that's where you'll find me. Some - where

Em7 C7 F Fmaj7 F7 Em7 C Em7 Ddim F6 Fm6
 O - ver The Rain - bow blue - birds fly, Birds fly

C A7 (b9) D7 Dm7 G7 C6
 O - ver The Rain- bow, why then, oh why can't I? ten.
rit.

ALEXANDER'S RAGTIME BAND

Words and Music by
IRVING BERLIN

Moderato

Chords: F /E /D /C C7/E C7

Come on and hear, — come on and hear Al - ex - an - der's rag-time

Chords: F F+ Bb /A /G /F Bb

band. Come on and hear, — come on and hear. It's the best band in the

Chord: F

land. They can play a bu - gle call like you nev - er heard be - fore.

Chords: C/E Eb-dim7 G7/D G7

So nat - ur - al that you want to go to war. That's just the best - est band what

C7 F /E /D /C

am, hon-ey lamb. Come on a - long, _____ come on a - long. Let me

C7/E C7 F F+ Bb /A /G /F

take you by the hand, up to the man, _____ up to the man who's the

Bb F7

lead - er of the band. And if you care to hear the Swa - nee Riv - er

Bb Gdim7 F

played in rag - time, come on and hear, _____ come on and

C7 F

hear _____ Al - ex - an - der's rag - time band.

STEPHEN C. FOSTER

Slowly

1. The sun shines bright in the old Ken-tuck-y home, 'Tis
young folks roll on the lit-tle cab-in floor, All

sum-mer, the chil-dren are gay; The corn-top's ripe and the mead-ow's in the bloom, While the
mer-ry, all hap-py and bright; By'n by hard times comes a knock ing at the door, Then my

1. birds make mu-sic all the day. 2. The old Ken-tuck-y home, good night!

Chorus:

Weep no more, my la-dy, O weep no more to-day! We will

sing one song for the old Ken-tuck-y home, For the old Ken-tuck-y home, far a-way.
rit.

SWING LOW, SWEET CHARIOT

119

NEGRO SPIRITUAL

Slowly

p

Swing low, sweet char - i - ot, Com-ing for to car-ry me home.

p

Fine

Swing low, sweet char - i - ot, Com-ing for to car-ry me home.

I looked o - ver Jor-dan, what did I see, Com-ing for to car-ry me home? A

D. C. al Fine

band of an - gels com - ing af - ter me, Com-ing for to car-ry me home.

FIVE FOOT TWO, EYES OF BLUE

Lyric by
SAM LEWIS and JOE YOUNG

Music by
RAY HENDERSON

Moderately bright

C E7 A7

Five Foot Two, Eyes Of Blue, But oh! what those five foot could do, Has
Turned up nose, turned down hose, Nev-er had no oth-er beaus, Has

1. D7 G7 G7 (#5) Cmaj7 D9 G13 G9(#5)

an - y - bod - y seen my girl?
an - y - bod - y

2. G7 C6 F6 C6 E7

seen my girl? Now if you run in - to a

A7 D7

five foot two, cov-ered with fur, Dia-mond rings and

G7 Dm7 G9 G+ C

all those things Bet - cha life it is - n't her, But could she love,

E7 A7

could she woo? Could she, could she, could she coo? Has

D7 G7 G7 (#5) C6 Eb13 C6/9

an - y - bod - y seen my girl?

LI'L LIZA JANE

Brightly

AMERICAN FOLK SONG

D

1. You got a gal and I got none, Li'l Li - za Jane.
 2. Li - za Jane looks good to me, Li'l Li - za Jane.

Bm7 D A D Chorus:

Come my love and be my one, Li'l Li - za Jane. Oh, E -
 Sweet-est gal I ev - er see, Li'l Li - za Jane.

G D G D

li - za. Li'l Li - za Jane, Oh E - li - za,

A 1. 2. 3. **D** 4. **D**

Li'l Li - za Jane. Jane.

3. I got a house in Baltimore, Li'l Liza Jane.
 Posies growin' 'round the door, Li'l Liza Jane.
Chorus:

4. Come my love and marry me, Li'l Liza Jane.
 I will take good care of thee, Li'l Liza Jane.
Chorus:

ADDITIONAL SINGABLE SONGS

Accentuate the Positive
 Ah! Sweet Mystery of Life
 Ain't Misbehavin'
 Ain't She Sweet
 Alice Blue Gown
 Always
 Among My Souvenirs
 Avalon

Baby, Won't You Please Come Home
 Beautiful Ohio
 Beer Barrel Polka
 Bells of Saint Mary's, The
 Best Things in Life Are Free, The
 Beyond the Blue Horizon
 Blue Skies
 Blueberry Hill
 Bye Bye Blackbird
 Bye Bye Blues

Caissons Go Rolling Along
 California, Here I Come
 Carolina Moon
 Cecilia
 Charmaine
 Chicago
 Coming Thru the Rye
 Cruising Down the River

Darktown Strutters Ball
 Dear Hearts and Gentle People
 Do You Ever Think of Me
 Don't Blame Me
 Don't Fence Me In
 Drink to Me Only with Thine Eyes

Eyes of Texas

For Me and My Gal
 Frankie and Johnnie

Gang That Sang, Heart of My Heart, The
 Gimmie a Little Kiss, Will Ya, Huh?
 Good Bye, My Lover, Good Bye
 Good Night Irene

Happy Days Are Here Again
 Happy Wanderer
 Hey, Look Me Over

I Can't Give You Anything But Love
 I Hear Music
 I Want a Girl
 I Wonder Who's Kissing Her Now
 Ida, Sweet as Apple Cider
 If You Knew Susie Like I Know Susie
 I'll Walk Alone
 I'm Confessing
 I'm Forever Blowing Bubbles
 I'm Looking Over a Four Leaf Clover
 Is It True What They Say About Dixie
 It's a Grand Night for Singing
 It's a Small World

Jeannine (I Dream of Lilac Time)

Last Night on the Back Porch
 Lazy River
 Leave Me with a Smile
 Let a Smile Be Your Umbrella
 Let the Rest of the World Go By

Let There Be Peace on Earth
 Lida Rose
 Love's Old Sweet Song

Makin' Whoopee!
 Margie
 Marie
 Me and My Shadow
 Meet Me Tonight in Dreamland
 Mexicali Rose
 Moon River
 My Dreams Are Getting Better All the Time
 My Melancholy Baby

Nobody's Sweetheart

Oh, What a Beautiful Morning
 Oh, You Beautiful Doll
 On the Sunny Side of the Street

Peggy O'Neil
 Put Your Arms Around Me Honey

Rambling Wreck From Georgia Tech
 Rock-a-Bye Your Baby with a Dixie Melody
 Rose Marie
 Rudolph The Red-Nosed Reindeer

San Antonio Rose
 Seventy-Six Trombones
 She Wore a Yellow Ribbon
 Sheik of Araby, The
 Show Me the Way to Go Home
 Sleepytime Gal
 Smile Awhile
 Smiles
 Somebody Stole My Gal
 Star Dust
 Stout Hearted Men
 Swanee
 Sweet Georgia Brown
 Sweet Sue - Just You
 Sweetheart Of Sigma Chi

Take Me Back to My Boots and Saddle
 Tea for Two
 Tennessee Waltz
 That Old Gang of Mine
 There's a Long, Long Trail
 There's Music in the Air
 This Is My Country
 Three Little Words
 Three O'Clock in the Morning

Wabash Cannonball
 Waltz You Saved for Me, The
 Waltzing Matilda
 Way Down Yonder in New Orleans
 When Irish Eyes Are Smiling
 When It's Springtime in the Rockies
 When My Baby Smiles at Me
 When You Wore a Tulip
 When You're Smiling
 Whiffenpoof Song, The
 Whispering
 Who's Sorry Now
 World Is Waiting for the Sunrise, The

Yes Sir, That's My Baby
 You Are My Sunshine
 You'll Never Walk Alone

CLUB FAVORITES

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