

# (I Went Up the) Apple Tree

(spoken)



(whisper)



## Movement Directions

(Move to the beat)

- Line 1 Pretend to climb
- Line 2 Knock on head
- Line 3 Rub tummy
- Line 4 Whisper and point

Source: Wyzga, Helen *Simple Gifts, Book 1* copyright 1976 page 2

## Classroom Use

- beat
- whisper voice (kinds of voices)
- fast/slow
- loud/soft

# A Tisket, A Tasket

cap F-G



## Game Directions

Stationary circle with one child skipping around the outside with a basket (I use a love letter). On "lost it", the basket (or letter) is dropped behind a child. This child picks it up and chases the other.

Source: Wyzga, Helen. *Simple Gifts, Book 1*. copyright 1974 page 29

## Classroom Use

Unconscious la (in a s m l pattern)  
fun game

# All Through The Night

An old Welsh melody

Trad.

1 F B<sup>b</sup> G<sup>7</sup> C<sup>7</sup> Gm C<sup>7</sup>

Sleep my love and peace at - tend thee, All through the

4 F F B<sup>b</sup> G<sup>7</sup> C<sup>7</sup>

night. Guard - ian an - gels God will send thee.

7 Gm C<sup>7</sup> F B<sup>b</sup> Dm

All through the night. Soft the drow - sy hours are creep - ing

12 Gm<sup>7</sup> C C<sup>7</sup> F B<sup>b</sup>

hill and vale in slum - ber sleep - ing. Love a - lone his

15 G<sup>7</sup> C<sup>7</sup> Gm C<sup>7</sup> F

watch is keep - ing. All through the night.

# Amazing Grace

Trad.  
arr. Ian Wilson

A - ma - zing Grace, how sweet the  
Grace that taught my heart to  
sound fear, that and saved Grace a wretch like  
me lived. How once I was lost, but  
now Grace I'm found, was the blind, but now I  
see. Was I be -  
lieved.

Chords: G, C, D7, G, G7, C, G, D, D7, G, G

# America

(My Country 'Tis of Thee)

Words by SAMUEL FRANCIS SMITH  
Music is Traditional

Moderately

Gtr. capo 1: D  
Keyboard: E♭

G D A7 D  
A♭ E♭ E♭7 E♭



D Bm Em A7 D Bm G  
E♭ Cm Fm B♭7 E♭ Cm A♭

My coun - try 'tis of thee, sweet land of  
Let ma - tic soil the breeze and sing from

D B♭dim Bm Em D A D  
E♭ Bdim Cm Fm E♭ B♭ E♭

lib - er - ty, of thee I sing. Land where my  
all the trees, sweet free - dom's song. Let mer - tal

A7 D A  
B♭7 E♭ B♭

is - there! Land of the Pil - grim's pride!  
longer a - wake; let all that breathe par - take;

D G D A7 D  
E♭ A♭ E♭ B♭7 E♭

From ev - 'ry moun - tain side, let free - dom ring!  
let rocks their sil - ence break, the sound pro - long.

# America the Beautiful

Words by KATHERINE LEE BATES  
Music by SAMUEL A. WARD

Moderately slow

Gr. capo 1: D E7 A A  
Keyboard: E5 F#7 B+

O beau - ti - ful for  
beau - ti - ful for

E Bm7 E7 A  
F Cm7 F7 B+

spo - cious skies, for am - ber waves of grain. For pur - ple moun - tain  
be - roes proved in lib - er - at - ing strife. Who more than sell their

E E7m E F#m B E7 A  
F F#m F Cm7 C F7 B+

maj - es - ties a - bove the fruit - ed plain. A - mer - i - ca! A -  
coun - try loved, and mer - cy more than life. A - mer - i - ca! A -

E7 Bm7 E7 Bm E7 A A7 D  
F7 Cm7 F7 Cm F7 B+ Bm7 E5

mer - i - ca! God shed His grace on thee. And crown thy good with  
mer - i - ca! God mend thine ev - 'ry flaw. Con - firm thy soul in

A D E7 1. A 2. A  
B+ E5 F7 B+ B+

truth - er - hood, from sea to shin - ing sea. O  
self con - trol, thy lib - er - ty in law.

# Apple Tree

cap B - C

Ap - ple tree, ap - ple tree, will your ap - ples fall on me?  
(all the)

I won't cry and I won't shout, if your ap - ple knocks me out.

The image shows two staves of musical notation in 3/4 time. The first staff contains the melody for the first line of the song, and the second staff contains the melody for the second line. The lyrics are written below the notes.

## Game Directions

Choose two pupils to be the first "apple tree." These two face, join hands and make an arch with their arms. The rest of the students are in a circle with hands joined. They walk under the "tree" (with feet to the beat) until the word "out," when the "tree" drops and captures whomever is beneath it. The captured child forms a new tree (with the teacher or another student) and the circle must walk beneath both tree. The process continues until there are no students to catch or until time runs out.

Source - composed I learned it in a Jean Sisor workshop

## Classroom Use

ti ti ta ti ti ta pattern  
do prep and practice

# Aquaqua

A - qua qua de - la o - mar, qua - qua - qua  
del - ti - ma - tri - co, tri - co tri - co tra  
va - lo va - lo va - lo va - lo va - lo, va  
lo! (Spoken) 1 2 3 4 5!

Source collected in Jerusalem, Sept 1979 by Rita Klinger text is nonsense

**Game** Children sit in a circle - left hand palm up, right hand palm down over neighbor's left hand. One person starts songs and takes beat from right and passes it by taking his/her right hand and crossing it over in front of his/her body to the left side and tapping right hand of his/her neighbor, which is on top of his/her left hand. Left side neighbor repeats process all the way around the circle until the numbers are called out. When beat to #4, he/she passes the beat to #5. If #4 taps #5's hand before he/she moves it, #5 goes in the center of the circle. If #4 misses, the he/she goes to the center. The person after #5 begins song and beat motion again. When enough are in the center circle, they may begin game among themselves. Many concentric circles can play at once.

**Classroom Use** game, beat Prepare m, and t.



# Auld Lang Syne <sup>♩</sup>

Traditional

*Andante*

Should auld ac-quin-tance be for-got, and nev - er brought to  
mind? Should auld ac-quin-tance be for-got, and  
days of auld lang syne. For auld lang  
syne my dear, for auld lang syne. We'll  
take a cup of kind-ness yet, for auld lang  
syne And syne

Chords: F, Dm, Gm<sup>7</sup>, C<sup>7</sup>, F, F<sup>7</sup>, B<sup>b</sup>, F, Dm, Gm<sup>7</sup>, A<sup>7</sup>, B<sup>b</sup>, C<sup>7</sup>, F, B<sup>b</sup>, F, Dm, Gm<sup>7</sup>, C<sup>7</sup>, F, F<sup>7</sup>, B<sup>b</sup>, F, Dm, Gm<sup>7</sup>, A<sup>7</sup>, B<sup>b</sup>, C<sup>7</sup>, F, F

"Auld Lang Syne" is an old Scottish song, and the title literally means "old long since." Like many words and phrases, this one doesn't translate very well to modern speakers of English. A better translation would be "a long time ago" or "times gone by." The title and lyrics of the song serve as a reminder that as we face the future, we shouldn't forget the past.

# Battle Hymn of the Republic

Words by JULIA WARD HOWE  
Music by WILLIAM STEFFE

## Spirited March

The musical score is written in G major and 2/4 time. It consists of seven staves of music with corresponding lyrics. Chords are indicated above the notes.

Staff 1: G Am C D7 G  
 Staff 2: G  
 Staff 3: C G  
 Staff 4: B B7 Em  
 Staff 5: Am C D7 G  
 Staff 6: C G  
 Staff 7: B Em Am C D7 | G D | G

Lyrics:  
 eyes have seen the glo - ry of the com - ing of the Lord. He is  
 sound - ed forth the trum - pet that shall nev - er call re - treat. He is  
 trum - ping out the vin - tags where the grapes of wrath are stored. He hath  
 silt - ing out the hearts of men be - fore His judge - ment seat. O be  
 liev'd the fate - ful light - ning of His ter - ri - ble swift sword. His  
 swift, my soul, to an - swer Him, be ja - bi - lam, my feet. Out  
 truth is march - ing on. } Glo - ry, glo - ry, hal - le - lu - jah!  
 God is march - ing on. }

Chorus:  
 Glo - ry, glo - ry, hal - le - lu - jah! Glo - ry, glo - ry, hal - le -  
 lu - jah! His truth is march - ing on. He has on.

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*tune  
 (John Brown's Body )*

# Bee Bee

Bee, Bee, Hum - ble, bee,  
 Stung a man u pon his knee,  
 Stung a pig u pon his snout,  
 I de - clare if that you ain't out!  
 out!

## Game Directions

Circle game for outs. Teacher has bee puppet (or just use hand) and it "flies" over the students heads to the beat. After the chant the teacher "buzzes" the students out. If a student is "buzzed", he or she may sit down or if it is at the end of a class, they may go home. During the game, all students are punching the beat.

Another version - Students sit with their legs stretched into the center of the circle. This time the teacher lightly squeezes their foot on each beat. On the buzz sound, that foot is out. It is possible to have one foot out and one foot still in the game.

Source - Wyrze, Helen *Simple Gifts Book 1* copyright 1976 page 5 Variation by Deborah Furubloom

## Classroom List

beat  
 fast/low  
 loud/soft  
 high/low  
 ta ta ta ta  
 tu tu tu tu

3. Dat pony run, he jump, he pitch,  
He tumble Massa in de ditch.  
He died, an' de jury wonder why;  
De verdie' was de blue-tail fly.
4. Dey laid 'im under a 'simmon tree;  
His epitaph am dar to see;  
"Beneath dis stone Ah 'm fo'ced to lie,  
All by de means ob de blue-tail fly."
5. Oi' Massa gone, now let 'im rest;  
Dey say all t'ings am for de best.  
Ah nebber forget till de day I die,  
Oi' Massa an' dat blue-tail fly.

Words and melody from Boris N. Coleman and Adolph Drexler, *Songs of American Folk*, copyrighted 1942; by special permission of the publishers, the John Day Company, New York.

## BILLY BOY

MOTHER

Southern Mountain Song



1. Tell me now, where have you been, Bil-ly Boy, Bil-ly Boy,
2. Can she make a cher-ry pie, Bil-ly Boy, Bil-ly Boy,
3. Tell me now, what is her age, Bil-ly Boy, Bil-ly Boy,



- Tell me now, where have you been, charm-ing Bil-ly?
- Can she make a cher-ry pie, charm-ing Bil-ly?
- Tell me now, what is her age, charm-ing Bil-ly?

BILLY



- I have been to seek a wife For the partner-of my life,  
She can make a cher-ry pie Quick's a cat can wink his eye,  
She is twen-ty and e - lev'n, Two times six and two times sev'n,



- She's a young thing and can-not leave her moth-er,  
She's a young thing and can-not leave her moth-er,  
She's a young thing and can-not leave her moth-er.

Words and melody from *Merry Music*, edited by Theresa Armitage and Others (A Singing School series), copyrighted 1929; by special permission of the publishers, C. C. Birchard and Company, Boston.

# Billy Boy

American folk song

Trad.

arr. Jan Wolters

Melody

Bass

Guitar

Drums

C

Oh where have you been, Bil - ly

5

Boy. Bil - ly Boy? Oh where have you been charm - ing

6

G

G7

Bil - ly? I have been to seek a wife She's the

13 joy of my life. She's a young thing and can - not leave her

17 moth - er.

The musical score consists of two systems. The first system (measures 13-16) includes a vocal line with lyrics, a bass line, a piano accompaniment with chords, and a guitar part with chord diagrams for C and G. The second system (measures 17-20) continues the vocal line with lyrics, bass line, piano accompaniment, and guitar part with chord diagrams for C and B.

Oh where have you been, Billy Boy,  
 Billy Boy?  
 Oh where have you been, charming Billy?  
 I have been to seek a wife,  
 She's the joy of my life,  
 She's a young thing  
 And cannot leave her mother.

Did she bid you to come in, Billy Boy,  
 Billy Boy?  
 Did she bid you to come in, tell me Billy?  
 Yes, she bade me to come in,  
 There's a dimple in her chin.  
 She's a young thing  
 And cannot leave her mother.

Did she set you a chair, Billy Boy?  
 Billy Boy?  
 Did she set you a chair, tell me Billy.  
 Yes, she set for me a chair,  
 She has ringlets in her hair,  
 She's a young thing  
 And cannot leave her mother.

Can she bake cherry pie, Billy Boy,  
 Billy Boy?  
 Can she bake cherry pie, tell me Billy.  
 She can bake a cherry pie,  
 There's a twinkle in her eye.  
 She's a young thing  
 And cannot leave her mother.

# Billy Sad

op. 11-C



## Game Directions

Choose one student to be "sad" and one student to try and make the first laugh. (The second student is not allowed to touch or make noises.) The class sings song with the "sad" student's name. If the "sad" student smiles or laughs, he or she "loses."

Source: learned from Ann Osborne at Capital University

## Classroom Use

♫ ♫ ♫ ♫ ♫ ♫  
s m (first phrases only)  
s m d (last phrase)

# Button You Must Wander

esp II



## Game Directions

Children sit in a circle on the floor; one child in the center is "it." A button is secretly given to one child before the game begins. As the children sing, they pass the button to the beat of the music. (Beat one: close hands together" Beat two: closed hands open sideways until they are almost touching the hands of the children on either side.) As this is done, the button is passed around the circle. At the end of the song, "it" must guess who has the button. If "it" guesses correctly, the pupil with the button becomes "it". If "it" guesses incorrectly, the game continues until "it" does guess correctly.

## Game Variation

The button may be threaded onto a large continuous string the size of the circle, and slid around the string to the beat. (This is good for younger children.)

Source: Choksy, Lois *The Kodaly Method* Prentice Hall NJ 1988 page 161

## Classroom Use

Game  
Pentatonic review



# Canoe Song (Round)

Margaret Magee

1. My pad - dle's keen and bright, flash - ing with sil - ver,

2. Fol - low the wild goose flight, Dip, dip and swing.

## Verse 2

Dip, dip and swing her back, flashing with silver.  
Swift as the wild goose flies, dip, dip and swing.

## Game

Class is seated in a circle; each child has 2 pebbles/marbles/buckeyes.  
Pass the pebbles around the circle as described below:  
Beat 1 - pick up the pebbles in front of the left knee  
Beat 2 - tap pebbles on left knee  
Beat 3 - tap pebbles on right knee  
Beat 4 - place pebbles in front of right knee (These pebbles are picked up by next pupil to the right.)

## Source

Making Music Your Own, book 5 Page 99 Silver Burdett (compiled)

Classroom Use - part work, beat (game), syncopation, and low la

Panther Song: Land of the Silver Birch

# Danny Boy

Irish folk song

Trad.

Oh Dan - ny boy the pipes the pipes are call - ing  
from glen to glen and down the moun - tain side  
the sum - mer's gone and all the ros - es fall - ing  
it's you it's you must go and I must bide  
But come ye back when sum - mer's in the mea - dow  
or when the val - ley's hushed and white with snow  
It's I'll be there in sun - shine or in sha - dow  
Oh Dan - ny boy, oh Dan - ny boy I love you so

Chords: C, Am<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, F, C, G<sup>7</sup>, C, G<sup>7</sup>, F, C, D<sup>7</sup>, G, G<sup>7</sup>, C, C<sup>7</sup>, F, C, D, C, Dm<sup>7</sup>, G<sup>7</sup>, C



# Down by the Riverside

African American Spiritual

Lively (♩ = ♩♩)

D7 G Am7 D7  
 Gen-na  
 G  
 lay down my sword and shield... down by the riv-er-side...  
 join hands with ev-ry-one... down by the riv-er-side...  
 D7 G  
 down by the riv-er-side... down by the riv-er-side... Gen-na  
 down by the riv-er-side... down by the riv-er-side... Gen-na  
 lay down my sword and shield... down by the riv-er-side... and  
 join hands with ev-ry-one... down by the riv-er-side... and  
 D7 G C  
 stand-y... war no more... } I ain't gon-na stand-y war no more.  
 stand-y... war no more... }  
 G D7  
 — I ain't gon-na stand-y war no more... stand-y

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# Engine Engine

En - gine, En - gine, Num - ber Nine,  
Go - ing down Chi - ca - go line,  
If the train should jump the track,  
Do I get my mo - ney back?  
Yes, No, may - be so.

## Movement

Train motions to the beat

Source: Ferrai, Katalin *Music in Preschool* Corvina Budapest, Hungary 1988 page 108

## Classroom Use

beat

fast/slow

loud/soft

high/low

accelerando, ritard (getting faster, getting slower)

u u u u u u u

u u u u u

# THE ERIE CANNAL

Traditional

American Ballad

*Briskly, but not too fast*

*Duple*

*Gusto*

*A<sub>2</sub>*

1. I've got a mile, but none is left,  
2. We bet-ter get a - long our way,

*Duple*

*Duple*

Fif-teen miles on the E - rie Can - al,

*Duple*

*A<sub>2</sub>*

*Gusto*

*A<sub>2</sub>*

Shack a good old worth-er and a good old gal,  
'Cause you bet your life I'd nev-er part with Sal,

*Duple*

*A<sub>2</sub>*

*Duple*

*A<sub>2</sub>*

Fif-teen miles on the E - rie Can - al.

*Duple*

*A<sub>2</sub>*

*A<sub>2</sub>*

*A<sub>2</sub>*

We've hauled some long - er ra - in our day,  
Gid up there, mink,-- here comes a loco,

*Duple*

*A<sub>2</sub>*

*A<sub>2</sub>*

*A<sub>2</sub>*

Filled with bun - ber, coal and hay, And  
We'll make those 'boon six e' - clock

*Duple*

*Gusto*

*A<sub>2</sub>*

*A<sub>2</sub>*

we know er - 'ry lark of the way From  
One more trip and back with ge -

Al - ba - ny to - that - to - to -  
Right back home to - that - to - to -

*Trippans*

Low bridges, er - 'ry - bod - y down!

Low bridges, for we're go - ing thro' a *funnel*

And you'll al - ways know your neigh - ber,

You'll al - ways know your pal,

If you ev - er nar - l - gal - ed on the E - rie Can - al.

Words and melody from *One Good Trip*, edited by Thomas Aronson. AKA *One Good Trip*, copyrighted 1910; by special permission of the publisher, G. C. Howard & Sons, Boston.

# Go Tell It On The Mountain

Afro-American spiritual

Trad.

arr. Jan Willem

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

ev - 'ry - where; Go, tell it on the moun - tain that

Je - sus Christ is born. While shep - herds kept their

watch - ing O'er si - lent flocks by night, Be -

hold, through - out the heav - ens There shone a ho - ly

light. Go, tell it on the moun - tain,

O - ver the hills and ev - 'ry - where; Go, tell it on the

moun - tain that Je - sus Christ is born.

Chords: F, B<sup>b</sup>, F, C, F, B<sup>b</sup>, F, Dm, Gm, F/C, C<sup>7</sup>, F, C, F, B<sup>b</sup>, C, Dm, C, F, B<sup>b</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C, C<sup>7</sup>, F, B<sup>b</sup>, F, C, F, B<sup>b</sup>, F, Dm, Gm, F/C, C<sup>7</sup>, F

# God Bless America

Words and Music by IRVING BERLIN

Moderately

Gen. capo 1: G D C4dim D Bm G D A D A  
Keyboard: A♭ E♭ D4dim E♭ Cm A♭ E♭ B♭ E♭ B♭



D Dm7 Fdim A G A7 D  
E♭ E7m7 G4dim B♭ A♭ B♭7 E♭



God bless A - mer - i - ca, land that I love. Stand be-



side her and guide her through the night with a light from a - bove. From the



moon - tains to the prai - ries, to the o - ceans white with foam.



God bless A - mer - i - ca, my home sweet home.



God bless A - mer - i - ca, my home sweet home.



God bless A - mer - i - ca, my home sweet home.

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# Great Big House

cap G - A

Great big house in New Or - leans, For - ty stor - ies high  
Ev - ry room that I've been in, Filled with pump - kin pie.

The image shows two staves of musical notation in treble clef with a key signature of one flat (B-flat). The first staff contains the melody for the first line of lyrics, and the second staff contains the melody for the second line. The lyrics are written below the notes.

## Additional Verses

- Went down to the old mill stream to fetch a pail of water,  
Put one arm around my wife, the other 'round my daughter.
- Fare thee well my darling girl, fare thee well my daughter,  
Fare thee well my darling girl, with the golden slippers on her.

**Game Directions 1** - Students seated in a ring, pass an eraser to the beat as they sing and patch the beat. Each student to receive the eraser on the 2nd beat of the 4th and 8th measures leaves the circle. Last one left is the winner.

**Game Directions 2** - Single circle formation. Assign ones and twos.

- With a strutting step, the circle moves in a clockwise direction. at the phrase, turn around and go back.
- On "Went down," ones take two steps toward center and join hands in a circle.
- On "Fetch a pail" the twos move toward the center and reach arms across the joined hands of the ones. (Dive in)
- On "Put one arm," the twos bring their arms up and over the one and to their sides.
- On "the other round" the ones bring their arms up and over the twos and to the back of the two. (a basket weave)
- On "Fare thee well", all move to the left in a grapevine pattern, step, behind, step, behind, step, behind, step, together. Then drop hands.
- On the third "Fare thee well," the twos take a step backwards.
- On "with the golden," the ones take a large step to their left and then back into the circle, therefore progressing around the circle. Ones should remain ones, and twos remain twos.
- Repeat!

Can be done with an additional small circle in the center - maybe even singing in canon with the large circle

Source Heath, Carol *The Song Garden Book 2* page 22 KMTI 1984

## Classroom Use

rr (m r @)

half note (if you really hold it two beats)

tt tt tt tt tt (for older beginners)

Outlines/ Instrument opportunities

solo singing (first phrase)

partner songs with Rocky Mts.

Great big house in New Orleans

The image shows a short musical phrase on a staff with notes and lyrics: G4, Bb4, D5, G4, Bb4, D5, G4, Bb4, D5. The notes are quarter notes, and the lyrics are written below them.



# He's Got the Whole World in His Hands

African American Spiritual

Moderate Swing

D G A7 D Bb7 A7  
 He's got the  
 whole world... in His hands... He's got the whole wide world.  
 in His hands... He's got the whole world... in His hands... He's got the  
 whole world in His hands.

He's got the lit-tle ti-ty ho-by  
 He's got you and me—bro-ther.  
 He's got ev-'ry-bod-y here—

in His hands... He's got the lit-tle ti-ty ho-by  
 in His hands... He's got you and me—sis-ter,  
 in His hands... He's got ev-'ry-bod-y here—

in His hands... He's got the lit-tle ti-ty ho-by in His hands... He's got the  
 in His hands... He's got you and me—bro-ther, in His hands... He's got the  
 in His hands... He's got ev-'ry-bod-y here— in His hands... He's got the

whole world in His hands } He's got the hands. He's got the  
 whole world in His hands }  
 whole world in His

CODA  
 A7 G A7 D G D  
 whole world in His hands

1. 2 D D D.S. al Coda

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# Head and Shoulder, Baby

Very syncopated ♩ = 96-116

Head and shoul - der, ba - by, one, two, three.  
 Knee and ank - le,  
 Milk the cow \_\_\_\_\_  
 Throw the ball, \_\_\_\_\_

Head and shoul - der, ba - by, one, two, three.  
 Knee and ank - le,  
 Milk the cow \_\_\_\_\_  
 Throw the ball, \_\_\_\_\_

Head and shoul - der, head and shoul - der, head and shoul - der, ba - by.  
 Knee and ank - le, knee and ank - le, knee and ank - le.  
 Milk the cow, \_\_\_\_\_ milk the cow, \_\_\_\_\_ milk the cow, \_\_\_\_\_  
 Throw the ball, \_\_\_\_\_ throw the ball, \_\_\_\_\_ throw the ball, \_\_\_\_\_

out, two, three, three.

ain't been to Fri - day, And I ain't been to school,

I ain't been to col - lege, but I ain't no fool.

To the front, to the back, to the front, to the back,

To the si - de - side, To the si - de - side!

Words and music by Beatie Jones; collected and edited with new material by Alan Lomax. THO-  
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# HIGH, BETTY MARTIN

American Traditional Song

*Merrily*

High Bet - ty Mar - tin, tip toe, tip toe,  
High Bet - ty Mar - tin, tip toe fine.  
Nev - er found a man to suit her fan - cy,  
Nev - er found a man to suit her mind.  
Tra la la la la la la la, Tra la la la la la la la,  
Tra la la la, Bet - ty Mar - tin, Tip toe fine.

Accompaniment may be played on the 5-bar Autoharp in key of F.

Words and melody from Elsie H. Lincoff's *Folksongs of Old New England*, copyrighted 1939; by special permission of the author and the publisher, The Macmillan Company, New York.

# Home on the Range

25

Moderately

Traditional Cowboy Song

Gr. capo 2: D      G    D    A7   D      G    A7      D  
 Keyboard: F      Bb   F   C7   F      Bb   C7      F

1. Oh, give me a  
 of - ten at

G      D      E7  
 Bb      F      G7

home where the buf - fa - lo roam, where the deer and the an - te - lope  
 night when the heav - ens are bright, from the light of the glim - mer - ing

E7      A7      D      G  
 Gm7      C7      F      Bb

play, where sel - dom is heard a dis - cour - ag - ing  
 stars, have I stood them a - mazed and asked as I

D      A7      G    A7    D  
 F      C7      Bb      C7      F

word, and the skies are not cloud - y all day  
 guard, if their glo - ry ex - ceeds that of ours }

G    F#m    A7    D      Bm      E7  
 Bb    Am    C7    F      Dm      G7

Home, home on the range, where the deer and the an - te - lope

A      D      A    D      G      Gm  
 C      F      C    F      Bb      Bb

play, where sel - dom is heard a dis - cour - ag - ing word, and the

D      A7      1. D      G      2. C      D  
 F      C7      F      Bb      Bb      F

skies are not cloud - y all day. 2. How day

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# I've Been Working on the Railroad

Traditional American Folk Song

## With Vigor

Gr. capo 1: D  
 F#m capo 2: E5

A7 D  
 Bb7 E5

I've been work-ing on the

rail - road, all the long day. I've been work-ing on the

rail - road, just to pass the time a - way. Can't you hear the whis-tle

blow - ing? Blow up so ear-ly in the morn-ing. Can't you hear the cap-tain

blow - ing. "I've been work-ing on the

I've been work-ing on the

I've been work-ing on the

I've been work-ing on the

I've been work-ing on the

I've been work-ing on the

I've been work-ing on the

# If I Had a Hammer

(The Hammer Song)

Words and Music by LEE HAYS  
and PETE SEEGER

Moderate Swing

The musical score is written in treble clef with a 4/4 time signature. It includes guitar chords (C, F, G7, Dm7, C7, G, Am, F#m7) and lyrics. The lyrics are arranged in lines corresponding to the musical phrases.

Lyrics:

If I had a hammer—  
If I had a hammer—  
If I had a hammer—  
Well, I've got a hammer—  
I'd hammer it in the morning—  
I'd ring it in the noon—  
I'd sing it in the evening—  
and I've got a bell—  
I'd hammer it in the evening—  
I'd ring it in the morning—  
I'd sing it in the evening—  
and I've got a song to sing—  
I'd hammer out dan—ger—  
I'd ring out dan—ger—  
I'd sing out dan—ger—  
It's the hammer of jus—tice—  
I'd hammer out a  
I'd ring out a  
I'd sing out a  
It's the bell of  
warn—ing—  
warn—ing—  
warn—ing—  
free—dom—  
I'd hammer out  
I'd ring out  
I'd sing out  
It's the song a—bout  
love be—tween my  
broth—ers and my sis—ters,  
all o—ver this  
land.  
If I had a  
If I had a  
Well, I've got a

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# Love me tender

(sung by Elvis Presley)

Traditional tune of "Aura Lee"

Slowly

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18

# Michael Row The Boat Ashore

Spiritual (1867)  
Arranged William Wallace  
Copyright © 2004

The musical score is presented in three systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the treble staff.

System 1:  
Treble staff: Michael row the boat a - shore Hal - le -  
Bass staff: - | H | H |

System 2:  
Treble staff: lu - Jah Michael row the boat a -  
Bass staff: H | H | H |

System 3:  
Treble staff: shore Hal - le - Jah - Jah - Jah  
Bass staff: H | H | H |

G



Miss Ma - ry Mack, Mack, Mack, all dressed in

D7



black, black, black, with sil - ver but - tons, but - tons,

G



but - tons all down her back, back, back. She asked her



mo - ther, mo - ther, mo - ther for fif - ty cents, cents,

D7

cents, to see the e-le-phants, e-le-phants, e-le-phants jump o-ver the

G

fence, fence, fence. They jumped so high, high,

high, they reached the sky, sky, sky, and they did-n't come

D7

G

back, back, back 'til the fourth of Ju-ly, ly, ly.

# My Bonnie Lies Over the Ocean

Traditional

Moderate waltz tempo

C D7 Gsus G  
 My Bon - nie lies  
 C G A7 Am7  
 o - ver the o - cean my Bon - nie lies o - ver the sea  
 D7 G C G A7  
 My Bon - nie lies o - ver the o - cean oh, bring back my  
 D7 G D7 G C A7  
 Bon - nie to me, Bring back, bring back, oh,  
 D D7 G D7 G C  
 bring back my Bon - nie to me, to me, Bring back, bring  
 A7 D7 G  
 back, oh, bring back my Bon - nie to me

Handwritten annotations:   
 - A '5' above the second staff.   
 - A '10' above the third staff.   
 - A '15' above the fourth staff.   
 - A '20' above the fifth staff.   
 - A '25' above the sixth staff.   
 - A '30' above the seventh staff.

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# Nobody knows the trouble I've seen

Traditional Spiritual

1 *Slowly* F B<sup>7</sup> F B<sup>7</sup>  
No - bo - dy knows the trou - ble I've seen No - bo - dy knows but

4 C<sup>7</sup> F B<sup>7</sup> F Dm  
Je - sus No - bo - dy knows the troub - le I've seen

7 C C<sup>7</sup> F B<sup>7</sup> F  
Glo - ry Hal - le - lu - jah Some - times I'm up some -

10 Dm Am Dm C<sup>7</sup>  
times I'm down oh yes Lord, Some -

13 F Dm G<sup>7</sup> C<sup>7</sup> F  
times I'm al - most to the ground Oh yes Lord

# Oh! Susanna

Words and Music by  
STEPHEN COLLINS FOSTER

Moderately





# Old Brass Wagon

cap. A



2. Circle to the right, old brass wagon (sing 3 times)  
You're the one my darling.
3. Wring the dishrag..... (this verse from Bruce Swank)
4. Do - si - do ..... (I added this verse)
5. Skipping all around.....
6. Promenade home.....

## Game Directions

- Students form a circle holding hands.
- Verse one - circle left, feet to beat
  - Verse two - circle right
  - Verse three - wring the dishrag
  - Verse four - do si do
  - Verse five - swing your partner
  - Verse six - skating hand position and promenade right.

Variation - students for groups of 4 partners (8 people) and dance in "squares"

Source - Heath, Carol *The Song Garden III* KMTI 1984 page 18

## Classroom Use

low la and low so practice  
ti ka ti ka

# OLD GRUMBLER

Traditional

Old American Singing Game

1. Old Grumbler is dead and laid un-der the ground,  
 Un-der the ground, un-der the ground;  
 Old Grumb-ler is dead and laid un-der the ground,  
 'Way high up.

2. His saddle and bridle lay under the shade.
3. There stood an old apple tree over his head.
4. The apples were ripe and ready to drop.
5. There came an old lady a-picking them up.
6. Old Grumbler he rose and he gave her a knock.
7. That made the old lady go hippety-hop.
8. She hippety-hopped to Strawberry Hill.
9. And there she sat down and made her will.
10. If you want any more, you'll sing it yourself.

Accompaniment may be played on the 5-bar Autoharp in key of F.  
 Words and melody from *New Music Horizons*, Book IV, edited by Osborne McComathy and  
 others, copyrighted 1942; by special permission of the publishers, Silver Burdett Company,  
 New York.

# ON TOP OF OLD SMOKY

American folk song

Musical notation for the first three lines of the song. The first line has a C chord above it and lyrics: "On top of old Smo - - - ky all". The second line has a C chord above it and lyrics: "covered with snow I lost my true". The third line has D7 and C chords above it and lyrics: "lover from courting too slow".

## On Top of Old Smoky

On top of old Smoky, all covered with snow  
I lost my true lover from courting too slow

Though courting's a pleasure and parting is grief  
A false-hearted lover is worse than a thief

For a thief will just rob you and take what you have  
But a false-hearted lover will lead you to the grave

The grave will decay you and turn you to dust  
Not one boy in a thousand a poor girl can trust

He'll hug you and kiss you and tell you more lies  
Than cross-ties on a railroad or stars in the skies

## On Top of Spaghetti

G C G  
On top of spaghetti, all covered with cheese,

D7 G  
I lost my poor meatball when somebody sneezed.

C G  
It rolled off the table and onto the floor.

D7 G  
And then my poor meatball rolled right out the door.

# Red River Valley

Traditional Cowboy song

**G**



1. From this valley they say you are  
2. Come and sit by my side if you

**4**



go - ing love me We will miss your bright  
Do not hast - en to

**7**

**D** **G**



eyes and sweet smile, bid me a - dieu For they say you are  
But re - mem - ber the

**11**

**G<sup>7</sup>** **C**



ta - king the Red Ri - ver sun - shine Val - ley That has  
And the

**14**

**D** **G**



bright - ened our path for a while.  
cow - boy who loved you so true

# Rock-A-My Soul

African American Spiritual

Lively (♩ = ♩♩)

A9 D G D D

Oh! Rock-a-my soul— in the  
bos-om of A - bra-ham, rock-a-my soul— in the bos-om of A - bra-ham,  
rock-a-my soul— in the bos-om of A - bra-ham. Oh! Rock-a-my  
soul. } When I went down to the val-ley to pray,  
When I came home from the val-ley at night,  
The sun shines bright on the cloud-i-est day,  
oh, rock-a-my soul. My soul got hap-py and I  
oh, rock-a-my soul. I knew that ev-ry-thing would  
oh, rock-a-my soul. A pray'r is all you need to  
stay'd all day, oh, rock-a-my soul. } Oh,  
be all night, oh, rock-a-my soul. }  
light your way, oh, rock-a-my soul. }

D.S. al Fine

D G D

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# Scarborough Fair

Traditional



The image shows a musical score for the song "Scarborough Fair" in G major, 4/4 time. It consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Are you going to Scar-bor-ough fair? / par-ley sage rose - ma - ry and / thyme. Re - mem - ber me to / one who lives there for once she / was a true love of mine".

**Em** **D** **Em**  
Are you going to Scar - bo - rough fair?

**5** **G** **Em** **G** **A**  
par - ley sage rose - ma - ry and

**8** **Em** **Em** **G**  
thyme. Re - mem - ber me to

**12** **D/F#** **Em7** **D** **Em**  
one who lives there for once she

**16** **D** **G** **D** **Em**  
was a true love of mine

# She'll be Comin' 'Round the Mountain

Brightly

Traditional

Gtr. capo 3: D G D G D G D D  
 Keyboard: F Bb F Bb F Bb F F

She'll be com - in' 'round the  
 driv - in' six white  
 all go out to

moun - tain when she comes,  
 hors - es when she comes,  
 meet her when she comes.

she'll be com - in' 'round the  
 she'll be driv - in' six white  
 oh, we'll all go out to

A7 C7 D F

moun - tain when she comes,  
 hors - es when she comes,  
 meet her when she comes.

she'll be com - in' 'round the  
 she'll be driv - in' six white  
 oh, we'll all go out to

G Bb G/Bb D F

moun - tain, she'll be com - in' 'round the moun - tain, she'll be com - in' 'round the  
 hors - es, she'll be driv - in' six white hors - es, she'll be driv - in' six white  
 meet her, oh, we'll all go out to meet her, oh, we'll all go out to

A7 G7 A7 C7

1, 2 D G D F Bb F

3 D G D F Bb F

moun - tain when she comes,  
 hors - es when she comes,  
 meet her when she

She'll be  
 Oh, we'll  
 comes.



# Short'nin' Bread

Arr: Gilbert DeBenedetti

*f* 1. Three lit-tle chil-dren, ly-in' in bed, Two were sick and the oth-er 'most dead.

Sent for the doc-tor and the doc-tor said, "Give those child-ren some short-'nin' bread."

*mp* Ma-ma's lit-tle ba-by loves short-'nin', short-'nin', Ma-ma's lit-tle ba-by loves short-'nin' bread.

Ma-ma's lit-tle ba-by loves short-'nin', short-'nin', *f* Ma-ma's lit-tle ba-by loves short-'nin' bread.

2. Put on the skillet, slip on the lid,  
 Mama's gonna make a little short'nin' bread.  
 That ain't all she's gonna do,  
 Mama's gonna make a little coffee, too.  
 Mama's little baby loves...

3. When those children, sick in bed,  
 Heard that talk about short'nin' bread,  
 Pepped up well to dance and sing,  
 Skipped around and cut the pigeon wing.  
 Mama's little baby loves...

More sheet music at:  
[www.gmajormusictheory.org](http://www.gmajormusictheory.org)





# Skin and Bones

cap F



2. She lived down by the old graveyard.  
Oo-oo-oo-oh!
3. One night she thought she'd take a walk.  
Oo-oo-oo-oh!
4. She walked down by the old graveyard.  
Oo-oo-oo-oh!
5. She saw the bones a-lyin' around.  
Oo-oo-oo-oh!
6. She went to the closet to get a broom.  
Oo-oo-oo-oh!
7. She opened the door and...BOO!

Source - Heath, Carol The Song Garden II KMTI 1984 page 46

Classroom Use -

low la  
dynamics - decrescendo  
3 meter

## SKIP TO MY LOU

Folk Song from Tennessee

*f*  
  
 1. Fly in the but - ter - milk, shoo, fly, shoo!

*f*  
  
 Fly in the but - ter - milk, shoo, fly, shoo!

*f*  
  
 Fly in the but - ter - milk, shoo, fly, shoo!

*f*  
  
 Skip to my lou, my dar - ling.

*f*  
  
 Lou, lou, skip to my lou, Lou, lou, skip to my lou!

*f*  
  
 Lou, lou, skip to my lou, Skip to my lou, my dar - ling.

2. Going to Texas, two by two.
3. Lost my partner, what'll I do?
4. I'll get another, prettier than you.
5. Can't get a red bird, a blue bird'll do.
6. Chickens in the haystack, two by two.
7. Pig's in the fence, and can't get through.
8. Hurry up, slow poke, do and do.
9. Skip a little faster, this'll never do.
10. Little red wagon, painted blue.
11. Back from Texas, how do you do?

Words and melody from *The American Singer*, Book II, edited by John W. Beattie and Others, copyright 1944; by special permission of the publishers, American Book Company, New York.

# Ten Little Indians

Children's Song

Trad.

arr. Jan Wilbers

bricht (♩ = 100)

Music notation for the first system, including staves for Voice, Piano/Keyboard, and Guitar. The score is in 2/4 time with a key signature of one sharp (F#). The tempo is marked as 'bricht' with a quarter note equal to 100 beats per minute. The guitar part includes chord diagrams for D, A, and D.

Music notation for the second system, including staves for Voice, Piano/Keyboard, and Guitar. The lyrics are: "One lit-tle, two lit-tle, three lit-tle In-di-ans, four lit-tle, five lit-tle,". The guitar part includes chord diagrams for D and G.

8

Vcl

six lit-tle In-di-ans, se-ven lit-tle, eight lit-tle, nine lit-tle In-di-ans

Pn

Ch

A

O

11

Vcl

ten lit-tle In-di-ans boys.

Pn

Ch

A7

O

O

O

15

Vcl

Ten lit-tle, nine lit-tle, eight lit-tle In-di-ans, sev-en lit-tle, six lit-tle.

Pn

Ch

O

Em

18

Vcl. *five lit-tle In-di-ans, four lit-tle, three lit-tle, two lit-tle In-di-ans*

Fl.

Cl.

A

D

21

Vcl. *one lit-tle In-di-an boy. one lit-tle In-di-an*

Fl.

Cl.

A7

D

A7

24

Vcl. *boy. one lit-tle In-di-an boy.*

Fl.

Cl.

D

A7

D G D

# THE CUP GAME

Bruce Swank - presenter TRIKE, 1/20/95

as learned from Dan Lefebvre, Univ. of St. Thomas, MN, June, 1995

## SUGGESTIONS:

1. Use 16 - 24 oz. heavy plastic cups (Solo & light plastic ones crutch too easily)
2. Teach the pattern to your students where they are in a group and you are facing them. I have found that the students find it more difficult if they are seated in a circle during their initial viewing of the motions. It works best if you mirror the motions (demonstrate it backwards) for the students to copy initially without the cups. Once they have the pattern basically "in hand", then introduce the cups.

## (SPOKEN WORDS TO ASSIST LEARNING GAME MOTIONS)

•   Clap	•   Clap	• ┌───┬───┬───┐   tap on the cup	•   Z
•   Clap	•   up	•   down	•   Z
•   Clap	•   twist	•   pop	•   floor
•   Switch	•   hand down	•   cross	•   Z (R)

DIRECTIONS: [Position of cup is upside down] [Students are seated with legs crossed]

1. Beats 1-4 are self explanatory
2. Beat 6&7 [pick up and put down cup with right hand]
3. Beat 10 [corkscrew twist right hand counterclockwise and pick up cup]
4. Beat 11 [twist cup right-side up and hit top with palm of left hand]
5. Beat 12 [with cup still in right hand, tap the bottom of cup on the floor]
6. Beat 13 [twist right hand clockwise (palm facing up), and transfer the cup, bottom end first to the left hand]
7. Beat 14 [take "free" right hand and place on floor in front of left knee]
8. Beat 15 [with cup in left hand, extend arm and place cup on floor (tip of cup down) as far right as possible.

I like to use the song "I've Been to Haarlem" also known as "Turn the Glasses Over" to accompany the game. The students enjoy gradually getting faster and faster until all falls into chaos. Could be used as an elimination game as well.

# This Land is Your Land

Words and Music by WOODY GUTHRIE

Brightly

Chorus: This land is

your land, this land is my land from Cal - i -  
 walk - ing that rib - bon of high - way, I saw a -  
 tan - ned and I fol - lowed my foot - steps to the spark - ling

for - est to the New York is - land. From the red - wood  
 above me that end - less sky - way, I saw the  
 sands of her dia - mond des - erts. And all a -

for - est to the Gulf Stream wa - ters } This land was  
 low me that gold - en val - ley, }  
 round me a voice was sound - ing.

made for you and me. { 1. As I was me  
 2. I've roamed and me

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 The arrangement 1980 - © Copyright 1980 Ludlow Music, Inc., New York, NY  
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# This Little Light of Mine

African American Spiritual

(♩ = ♪ ♪)

G D7 G C G

This lit-tle light of mine— I'm gon-na let it shine—

G D7 G

This lit-tle light of mine— I'm gon-na let it shine—

C G

This lit-tle light of mine— I'm gon-na let it shine— Let it shine.

G D7 G C G

— let it shine— let it shine—



# Tideo

csp F



## Game Directions

**Caterpillar Game** - Children stand in a circle. When song begins, circle right, stepping feet to the beat. Head partners make an arch. Next partners go under arch, then make another arch. When last partners go under head partners' arch, head partners join hands with last partners to remake circle.

**Double Circle Game** - Student are in a double circle formation. Inner circle stays stationary for the verse while outside circle moves. Outside circle moves one person to the right 4 times. (Most of the time it is on the word "pass" with the exception of the last move which happens on the word "jingle.") At the chorus section, "Tideo" the partners do a hand clapping pattern of legs, clap, both to partner and repeat. On the "jingle at the window", they do a quick do-si-do. Then back to hand clapping, followed by the do-si-do.

When they get good at this, I then let them chose an odd number and we keep passing that many "windows."

Source, Heath, Carol. *The Song Garden III* KMTI 1984 page 32

## Classroom Use

ti ka ti ka  
high do

# Tom Dooley

Traditional American folk song



The musical score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of seven staves of music. The lyrics are written below the notes. Chord symbols are placed above the staff lines. The lyrics are: "Hang down your head Tom Dooley hang down your head and cry hang down your head Tom Dooley poor boy, you're bound to die I met her on the mountain This time to morrow then I took her life met her on the mountain rock-on where I'll be Had-n't been for Grayson stuck her with my knife poor boy, you're bound to die I'd been Tennessee. poor boy you're bound to die."

1 Hang down your head Tom Dooley hang down your head and cry

5 hang down your head Tom Dooley poor boy, you're bound to die

9 I met her on the mountain This time to morrow

12 then I took her life met her on the mountain rock-on where I'll be Had-n't been for Grayson

16 stuck her with my knife poor boy, you're bound to die I'd been Tennessee.

20 poor boy you're bound to die.

## Turkey in the Straw

As I was a-gwine down the road,  
Tired team and a heavy load,  
Crack my whip and the leader sprung,  
I says day-day to the wagon tongue.

Turkey in the straw, turkey in the hay,  
Turkey in the straw, turkey in the hay  
Roll 'em up and twist 'em up a high tuckahaw  
And twist 'em up a tune called Turkey in the Straw.

Went out to milk, and I didn't know how,  
I milked the goat instead of the cow.  
A monkey sittin' on a pile of straw,  
A-winkin' at his mother-in-law.

Met Mr. Catfish comin' down stream,  
Says Mr. Catfish, "What does you mean?"  
Caught Mr. Catfish by the snout,  
And turned Mr. Catfish wrong side out.

Came to a river and I couldn't get across,  
Paid five dollars for a blind old boss;  
Wouldn't go ahead, nor he wouldn't stand still,  
So he went up and down like an old saw mill.

As I came down the new cut road,  
Met Mr. Bullfrog, met Miss Toad  
And every time Miss Toad would sing,  
Old Bullfrog cut a pigeon wing.

Oh I jumped in the seat and I gave a little yell  
The horses ran away, broke the wagon all to hell  
Sugar in the gourd and honey in the horn  
I never been so happy since the day I was born.

As I was a-gwine down the road, With a ti- red team an' a  
heavy load, I crack my whip an' de leader sprung, I  
says day-day to de wa- gon tongue. Tur- key in de straw,  
tur- key in de hay, Tur- key in de straw, tur- key in de hay, Roll 'em up an' twist 'em up a  
high tuc- ka- law, An' twist 'em up a tune called Tur- key in the Straw.

## TURN THE GLASSES OVER

Traditional

Early American Tune

*Gaily*

The musical score is written on a single treble clef staff in the key of G major (one sharp) and 2/4 time. It consists of eight lines of music. The lyrics are: "I've been to Har - lem, I've been to Do - ver, I've trav - eled this wide world all o - ver, O - ver, o - ver, three times o - ver, Drink what you have to drink and turn the glass-es o - ver. Sail - ing east, sail - ing west, Sail ing o - - ver the o - - cean Bet - ter watch out when the boat be - gins to rock, Or you'll lose your girl in the o - - cean." Above the staff, chord symbols G, D7, and A7 are placed above specific notes. The piece ends with a double bar line.

I've been to Har - lem, I've been to Do - ver,  
I've trav - eled this wide world all o - ver,  
O - ver, o - ver, three times o - ver,  
Drink what you have to drink and turn the glass-es o - ver.  
Sail - ing east, sail - ing west,  
Sail ing o - - ver the o - - cean  
Bet - ter watch out when the boat be - gins to rock,  
Or you'll lose your girl in the o - - cean.

Accompaniment may be played on the 5-bar Autoharp in key of F.

Words and melody from *We Sing*, edited by Theresa Arncliffe and Others (A Singing School series), copyrighted 1948; by special permission of the publishers, C. G. Birchard and Company, Boston.

New Words: Zilphia Horton, Frank Hamilton,  
Guy Carawan, and Pete Seeger

Music: African-American Spiritual

1. We shall ov - er - come, \_\_\_\_\_ we shall ov - er - come, \_\_\_\_\_  
 2. We shall live in peace, \_\_\_\_\_ we shall live in peace, \_\_\_\_\_  
 3. We shall all be free, \_\_\_\_\_ we shall all be free, \_\_\_\_\_  
 4. We are not a - fraid, \_\_\_\_\_ we are not a - fraid, \_\_\_\_\_

we shall ov - er - come some - day, \_\_\_\_\_ Oh, \_\_\_\_\_  
 we shall live in peace some - day, \_\_\_\_\_ Oh, \_\_\_\_\_  
 we shall all be free some - day, \_\_\_\_\_ Oh, \_\_\_\_\_  
 we are not a - fraid to - day, \_\_\_\_\_ Oh, \_\_\_\_\_

deep in my heart I do be - lieve

I know that  
 we shall ov - er - come some - day, \_\_\_\_\_

OTHER VERSES:

We are not alone... (today)  
 We'll walk hand in hand... (today)  
 The truth will make us free... (someday)  
 We shall overcome... (someday)

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# What Child is this ?

Traditional Christmas Carol

Moderato



What Child is this who laid to rest, on Ma - ry's  
lap is sleep - ing? Whom an - gels greet with an - thems  
sweet, while shep - herds watch are keep - ing  
This, this is Christ, the King, whom shep - herds  
guard and an - gels sing. Haste, haste to bring him  
lead the Babe, the Son of Ma - ry.

Why lies He in such mean estate,  
Where ox and ass are feeding?  
Good Christians, fear, for sinners here  
The silent Word is pleading.  
Nails, spear shall pierce Him through,  
The cross be borne for me, for you.  
Hail, hail the Word made flesh,  
The Babe, the Son of Mary.

So bring Him incense, gold and myrrh,  
Come peasant, king to own Him;  
The King of kings salvation brings,  
Let loving hearts endorse Him.  
Raise, raise a song on high,  
The virgin sings her lullaby.  
Joy, joy for Christ is born,  
The Babe, the Son of Mary.

# Greensleeves

English folk song

Trad.

Moderato

The musical score is written in G major and 3/4 time. It consists of seven staves of music, each with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderato'. The lyrics are written below the notes, and chord progressions are indicated above the staves. The lyrics are: 'A - las my love you do me wrong to cast me off so dis - court - eous - ly. When I have lo - ved you so long De - light - ing in your com - pa - ny Green sleeves was all my joy And Green - sleeves was my de - light, Green - sleeves was my heart of gold And who but my la - dy Green - sleeves.'

**Staff 1:** Chords: Dm, C. Lyrics: A - las my love you do me wrong to

**Staff 2:** Chords: Dm, A. Lyrics: cast me off so dis - court - eous - ly. When

**Staff 3:** Chords: Dm, C, Dm. Lyrics: I have lo - ved you so long De - light - ing

**Staff 4:** Chords: A<sup>7</sup>, Dm, F. Lyrics: in your com - pa - ny Green sleeves was

**Staff 5:** Chords: Em, Am, Dm, G. Lyrics: all my joy And Green - sleeves was

**Staff 6:** Chords: A, F, Em. Lyrics: my de - light, Green - sleeves was my heart of

**Staff 7:** Chords: Am, Dm, A<sup>7</sup>, Dm. Lyrics: gold And who but my la - dy Green - sleeves.