

The Ossian Everett Mills Music Mission



SONGS FOR USE
THROUGHOUT THE YEAR



Phi Mu Alpha Sinfonia Fraternity
Conclave 2001 ~ Evansville, Indiana
June 20-24, 2001

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LOVE SONGS

Let Me Call You Sweetheart.

1998

Beth Slater Wilson (1879-1930)

Leo Friedman (1869-1927)

arr. Burt Szabo (Beta Xi)

(Melody) Let me call you sweet-heart, I'm in love with

The first system of musical notation consists of a treble and bass staff. The treble staff contains the melody, starting with a quarter rest followed by a quarter note G4, then a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The bass staff provides a harmonic accompaniment with a quarter note G2, a quarter note B2, a quarter note D3, a quarter note F3, a quarter note G3, a quarter note B2, a quarter note D3, and a quarter note F3. The key signature has two flats (Bb and Eb) and the time signature is 3/4.

you, with you.

you. Let me hear you whisper that you love
you, with you.

The second system of musical notation continues the melody and accompaniment. The treble staff melody includes a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F2. The bass staff accompaniment continues with a quarter note G2, a quarter note B2, a quarter note D3, a quarter note F3, a quarter note G3, a quarter note B2, a quarter note D3, and a quarter note F3. The key signature and time signature remain the same.

me too. Tell me you'll keep the love - light glow - ing in your

The third system of musical notation continues the melody and accompaniment. The treble staff melody includes a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F2. The bass staff accompaniment continues with a quarter note G2, a quarter note B2, a quarter note D3, a quarter note F3, a quarter note G3, a quarter note B2, a quarter note D3, and a quarter note F3. The key signature and time signature remain the same.

eyes so true. ——— Let me call you sweet-heart,

Tag:

I'm in love with you, — with you. Let me call you

rit. (Melody)
sweet - - - heart, I'm in love with you. ———

Ain't She Sweet

Ain't she sweet? See her coming down the street. Now I ask you ver-y con-fi-den-tial-ly,

Ain't she sweet.....? Ain't she nice? Look her o-ver once or twice. Now I

ask you ver-y con-fi-den-tial-ly, ain't she nice? Just cast an eye..... in her di-

Fine 2nd time

rec-tion..... Oh me oh my..... Ain't that per-fec-tion?

Fine 2nd time

You Tell Me Your Dream

7

Chas. N. Daniels
Arr. by L. Marguerite House

I had a dream, Dear, You had one too,

Mine was the best, for it was of you.

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

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

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

A Serenade to a Girl

1972

att. Beta Theta Chapter, Millikin University
arr. Robert Rogers (Gamma Theta)

att. Beta Theta Chapter

[Not too slowly]

A ser-e - nade_ to a girl at eve-ning The one we love and al-ways will a -
Our voic - es
dore. Our voic - es raise_ in_ sing-ing a trib-ute_ to our girl. To the
sweet - heart of Phi Mu Al - pha, We pledge our_ love in
song. And as we sing, Our_ songs will come drift-ing through the night To ser - e -
To ser - e - nade
nade_ our Phi Mu Al - pha girl.

The musical score is written for voice and piano. It features a treble and bass clef for the piano accompaniment and a single treble clef for the voice. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into five systems, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line, with some words underlined to indicate phrasing. The piano accompaniment consists of chords and moving lines in both hands.

Phi Mu Alpha Girl

9

Harry R. Wilson

1948

Harry R. Wilson

Tau

With plenty of feeling

Musical score for the song "Phi Mu Alpha Girl". The score is written in G major and 4/4 time. It consists of five systems of music, each with a vocal line and a piano accompaniment line. The piano accompaniment is marked *mf* (mezzo-forte) in the first system and *p* (piano) in the fourth system. The vocal line is marked *Melody: Tenor II* and *mf* in the first system. The lyrics are: "I will sing a song where my heart be-longs To the sweet-est girl I know, I will sing her praise with my roun-de-lays To the si-lent stars a-glow, In my dreams at night, 'till the dawn-ing light Fond-est mem-o-ries un-furl, May I nev-er part from my sweet-heart, She's the Phi Mu Al-pha girl." The score includes various musical notations such as notes, rests, and dynamic markings.

mf *Melody: Tenor II* I will sing a song where my heart be-longs To the sweet-est girl I

know, I will sing her praise with my roun-de-lays To the .

si-lent stars a-glow, In my dreams at night, 'till the

dawn-ing light Fond-est mem-o-ries un-furl, May I

nev-er part from my sweet-heart, She's the Phi Mu Al-pha girl.

Dream a Little Dream

whis - per, "Love you,"
 Stars shin - ing bright a - bove you, Night breez - es seem to whis per, "I - love you,"
 whis - per, "Love you,"
 you whis - per, "Love you,"

ooh
 Birds sing - ing in the sy - ca - more tree, "Dream a lit - tle dream of me."
 ooh
 ooh

doo doo doo doo
 doo doo doo doo
 Say, "Time to leave" and kiss me just hold me tight and tell me you'll miss me;

ooh
 While I'm a - lone and blue as can be, Dream a lit - tle dream of me.
 ooh
 ooh

Stars fad-ing, but I ling-er on, dear, doo kiss; I'm long-ing to
 doo kiss;
 Still crav-ing your kiss

ling-er ling-er till Just say-ing this: Sweet dreams till sun-beams
 ling-er till dawn, dear just say-ing:
 ling to ling-er to dawn

find you, Sweet dreams that leave all wor-ries be-hind you, But in your dreams what-
 doo
 you doo

ev-er they be, Dream a lit-tle dream of me.

Brown Eyes

1998

Nan Herring

Nan Herring
arr. DuPre Rhame (Gamma Eta)

Brown eyes, I've lost my heart to you. can't for - get,

Brown eyes, I've lost my heart to you. can't for - get,

(Melody:)

Brown eyes, I've lost my heart to you. I can't for - get, I,

Brown eyes, I've lost my heart to you. can't for - get,

(for rehearsal only)

can't for - get. You may be faith - less, but I'll be true.

can't for - get. You may be faith - less, but I'll be true.

can't for - get. You may be faith - less, but I'll be true. I'll

can't for - get. You may be faith - less, but I'll be true.

Used by permission.

love you 'til the sun has set. O, Brown eyes sweet as the

love you 'til the sun has set. O, Brown eyes sweet as the

love you 'til the sun has set. O, Brown eyes sweet as the

love you 'til the sun has set. O, Brown eyes sweet as the

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "love you 'til the sun has set. O, Brown eyes sweet as the". The piano part features a steady accompaniment with chords and moving lines in both hands.

soft twi - light lin - gers from soul to soul; And

soft twi - light lin - gers from soul to soul; soul to soul; And

soft twi - light That lin - gers from soul to soul; And

soft twi - light lin - gers from soul to soul; And

The second system continues with four vocal staves and piano accompaniment. The lyrics are: "soft twi - light lin - gers from soul to soul; And", "soft twi - light lin - gers from soul to soul; soul to soul; And", "soft twi - light That lin - gers from soul to soul; And", and "soft twi - light lin - gers from soul to soul; And". The piano accompaniment provides harmonic support for the vocal lines.

I will love you 'til the sun grows cold, stars have turned to
 I will love you 'til the sun grows cold, stars have turned to
 I will love you 'til the sun grows cold, And the stars have turned to
 I will love you 'til the sun grows cold, stars have turned to

gold. O, Brown eyes, good night.
 gold. O, Brown eyes, good night.
 gold. O, Brown eyes, good night.
 gold. O, Brown eyes, good night.

Girl of My Dreams

Sunny Clapp
Arr. Phil Embury

1
1 Girl of my dreams, I love you, Hon-est I do, You are so

This system contains the first line of music, measures 1 through 7. It features a treble and bass clef with a 3/4 time signature. A triplet of eighth notes is marked above the first measure. The lyrics are: "1 Girl of my dreams, I love you, Hon-est I do, You are so".

8
8 sweet. (so sweet) If I could just hold your charms A - gain in my arms, Then life would

This system contains the second line of music, measures 8 through 14. It features a treble and bass clef with a 3/4 time signature. A triplet of eighth notes is marked above the eighth measure. The lyrics are: "8 sweet. (so sweet) If I could just hold your charms A - gain in my arms, Then life would".

15
15 be com - plete. (so com - plete. Since you've been gone, dear, Life don't seem the same.

This system contains the third line of music, measures 15 through 21. It features a treble and bass clef with a 3/4 time signature. A 7-measure rest is marked above the 15th measure. The lyrics are: "15 be com - plete. (so com - plete. Since you've been gone, dear, Life don't seem the same."

22
22 Please come back a - gain (once a - gain) And af - ter all's said and done, There's on - ly

This system contains the fourth line of music, measures 22 through 28. It features a treble and bass clef with a 3/4 time signature. A triplet of eighth notes is marked above the 22nd measure. The lyrics are: "22 Please come back a - gain (once a - gain) And af - ter all's said and done, There's on - ly".

29
29 one Girl of my dreams, it's you.

This system contains the fifth line of music, measures 29 through 35. It features a treble and bass clef with a 3/4 time signature. The lyrics are: "29 one Girl of my dreams, it's you."

Sweet Adeline

Lyrics by R. H. Gerard

TBB a cappella

Music by Harry Armstrong

Moderato

Tenor I/II

Sweet Ad - e - line (Sweet Ad - e - line) My Ad - e - line (My Ad - e -

Bass I/II

-line) At night, dear heart (At night, dear heart) For you I pine (for you I

pine) In all my dreams (In all my dreams) Your fair face beams (Your fair face

beams) You're the flow-er of my heart, Sweet Ad - e - line (Sweet Ad - e - line.)

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PATRIOTIC
SONGS

America the Beautiful

Oh, beau - ti - ful for spa - cious skies, For am - ber waves of grain, For
Oh, beau - ti - ful for pa - triot dream That sees be - yond the years Thine

pur - ple moun - tain maj - es - ties A - bove the fruit - ed plain A -
al - a - bas - ter cit - ies gleam Un - dimmed by hu - man tears.

mer - i - cal A - mer - i - cal God shed his grace on thee, And

crown thy good with broth - er - hood From sea to shin - ing sea.

America

(My Country, 'Tis of Thee)

My coun - try, 'tis of thee, Sweet land of lib - er - ty, Of thee I
Let mus - ic swell the breeze, and ring from all the trees Sweet free - dom's

sing; Land where my fa - thers died, Land of the pil - grim's pride,
songs; Let mor - tal tongues a - wake, Let all that breathe par - take,

From ev 'ry moun - tain - side Let free - dom ring
Let rocks their si - lence break, The sound' pro - long.

Battle Hymn of the Republic

Mine eyes have seen the glo - ry of the com - ing of the Lord; He is
 He has sound - ed forth the trum - pet that shall nev - er call re - treat; He is
 In the beau - ty of the lil - ies Christ was born a - cross the sea, With a

tram - pling out the vint - age where the grapes of wrath are stored; He hath loosed the fate - ful light - ning of His
 sift - ing out the hearts of men be - fore His judg - ment seat; Oh, be swift, my soul, to an - swer Him! be
 glo - ry in His bos - om that trans - fig - ures you and me; As He died to make us ho - ly, let us

ter - ri - ble swift sword, His truth is march - ing on.
 ju - bi - lant my feet! Our God is march - ing on.
 fight to make men free, While God is march - ing on.

ter - ri - ble swift sword, His truth is march - ing on.
 ju - bi - lant my feet! Our God is march - ing on.
 fight to make men free, While God is march - ing on.

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.

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

The Marines' Hymn

L.Z. Phillips

From the Halls of Mon - te - zu - ma To the shores of Trip - o -

li; We fight our coun - try's bat - tles On the land as

on the sea; First to fight for right and free - dom And to

keep our hon - or clean We are proud to claim the

ti - - - tle Of U - nit - ed States Ma - rine.

The Star-Spangled Banner

Arranged for Male Chorus by Ross Hastings

FRANCIS SCOTT KEY

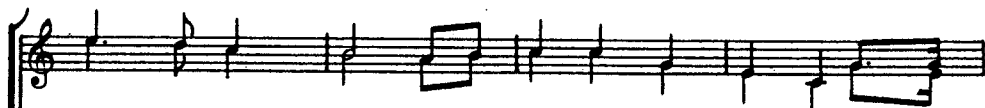
JOHN S. SMITH

Tenor I
Tenor II



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

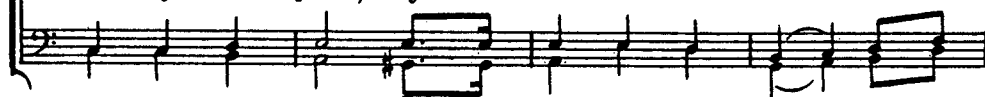
Baritone
Bass



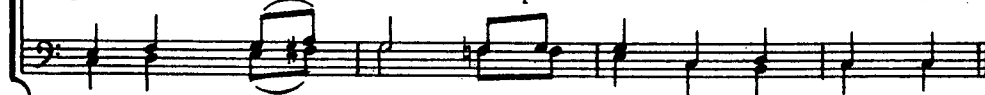
proud - ly we__ hailed at the twi-lights last gleam-ing, Whose broad
foes haugh-ty__ host in dread si-lence re - pos - es, What is
tween their loved - homes and the wars des - o - la - tion; Blest with



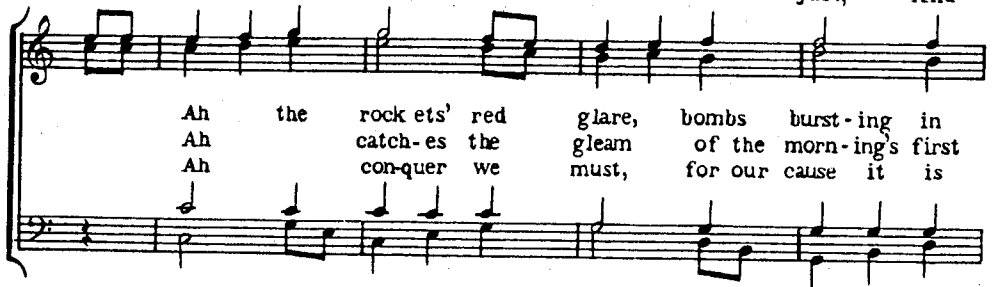
stripes and bright stars, thro' the per - il - ous fight, O'er the
that which the breeze, o'er the tow - er - ing steep, As it
vic - 'try and peace, may the heav'n res - cued land Praise the



ram - parts we__ watched, were so gal - lant - ly stream-ing?
fit - ful - ly__ blows, half con - ceals half dis - clos - es?
pow'r that hath__ made and pre - served us a na - tion!



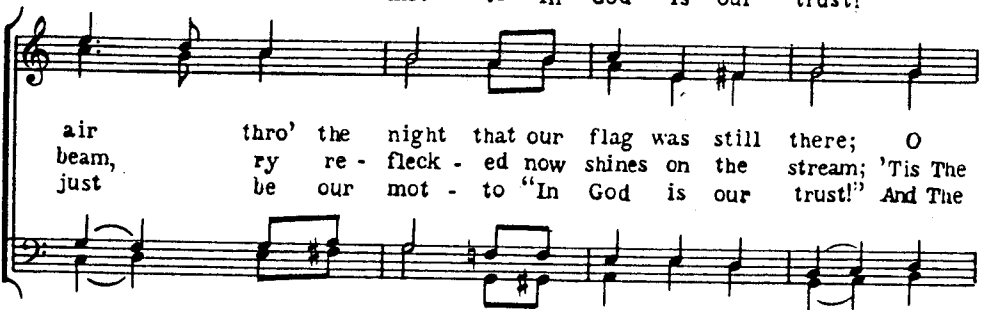
And the rock-ets' red glare, the bombs burst-ing in air, Gave
Now it catch-es the gleam of the morn-ing's first beam, In full
Then con-quer we must, for our cause it is just, And



Ah the rock ets' red glare, bombs burst-ing in
Ah catch-es the gleam of the morn-ing's first
Ah con-quer we must, for our cause it is

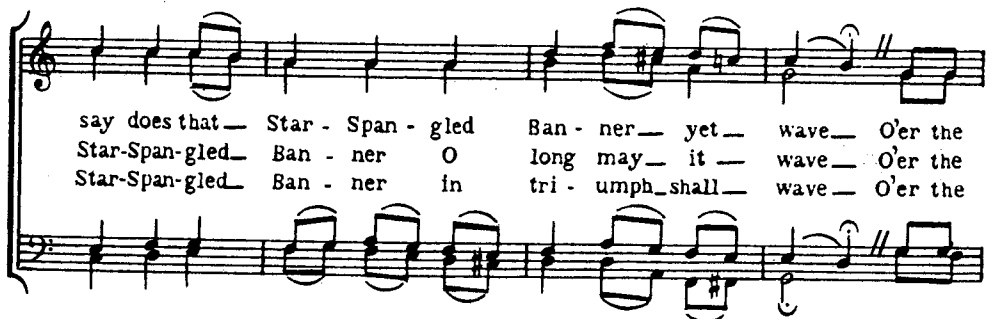
Ah and the rock-ets' red glare, the bombs burst-ing in
Ah catch-es the gleam of the morn-ing's first
Ah con-quer we must, for our cause it is

proof thro' the night that our flag was still there;
glo - ry re - fleck - ed now shines on the stream;
this be our mot - to "In God is our trust!"

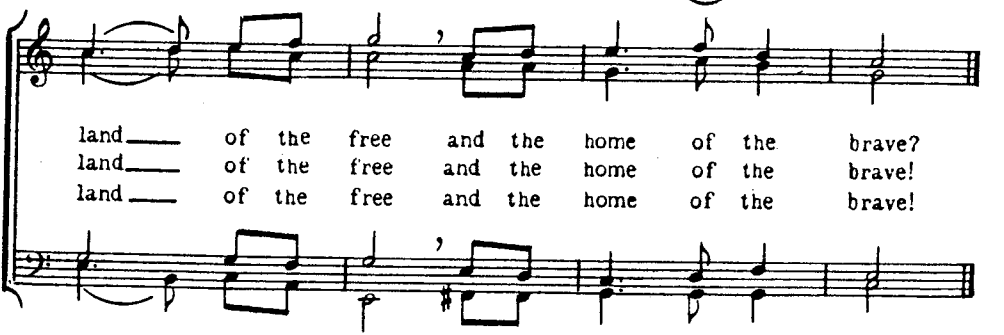


air thro' the night that our flag was still there; O
beam, ry re - fleck - ed now shines on the stream; 'Tis The
just be our mot - to "In God is our trust!" And The

say does that — Star - Span - gled Ban - ner — yet — wave — O'er the
Star-Span-gled Ban - ner O long may — it — wave — O'er the
Star-Span-gled Ban - ner in tri - umph shall — wave — O'er the



land — of the free and the home of the brave?
land — of the free and the home of the brave!
land — of the free and the home of the brave!



Yankee Doodle

Traditional

1
 (melody)
 And Fath'r and I went down to camp, A long with Cap - tain Good - in, And
 And there we saw a thou - sand men, As rich as Squire - tain Da - vid; And
 And there was Cap - tain Wash - ing - ton Up on a slap - ping stal - lion, A

6
 there we saw the men and boys As thick as has - ty pud - din'.
 what they wast - ed ev - 'ry day, I wish it could be sav - ed.
 6 giv - ing or - ders to his men; I guess there was a mil - lion.

10
 Yan - kee Doo - dle keep it up, Yan - kee Doo - dle dan - dy,
 10

14
 Mind the mu - sic and the step, And with the girls be han - dy.
 14

GENERAL
INTEREST
SONGS

I've Been Workin' On the Railroad

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

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

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

molto rit. 2nd time Don't you hear the cap - tain shout - ing "Din - ah, blow your horn!" **Fine**

Din - ah won't you blow, Din - ah won't you blow, Din - ah won't you blow your horn, your horn?

Din-ah won't you blow, Din-ah won't you blow, Din-ah won't you blow your horn, your horn?

Din-ah won't you blow, Din-ah won't you blow, Din-ah won't you blow your horn, your horn?

Din-ah won't you blow Din-ah won't you blow blow your horn, your horn?

Din-ah won't you blow, Din-ah won't you blow, Din-ah won't you blow your horn, your horn?

Din-ah won't you blow Din-ah won't you blow blow your horn, your horn?

Some-one's in the kitch-en with Din-ah! Some-one's in the kitch-en I know! Oh,

Some-one's in the

Some-one's in the kitch-en with Din-ah! Strum-min' on the ol' ban-jol ban-jo!

D.C. al Fine

Zip-A-Dee-Doo-Dah

My, oh my, look at that blue - bird in the sky.

This is just the kind of day that you dream a - bout,

When you o - pen up your mouth a song pops out.

Zi - pa - dee - doo - dah, Zi - pa - dee - ay, my, oh my what a won - der - ful day

Plen-ty of sun-shine hea-din' my way, Zi-pa-dee-doo-dah Zi-pa-dee-ay! Mis-ter

Blue-bird's on my shoul-der, It's the truth, it's ac-tual ev'-ry-thing is sat-is-fac-tual

Zi-pa-dee-doo-dah, Zi-pa-dee-ay Won-der-ful feel-ing Won-der-ful day! Mis-ter

2. Won-der-ful day! Zi-pa-dee-doo-dah! Won-der-ful day! Oh! What a won-der-ful day!

Dona Nobis Pacem

(Grant Us Peace)

Canon for Male Voices, 4 Cappella
(T. B. B.)

Composer Unknown
Arranged by HARRY R. WILSON

TENOR

BARITONE

BASS

Do - na no - bis pa - cem, pa - cem; do - na no - bis

Do - na no - bis pa - cem, pa - cem;

pa - cem. Do - na no - bis pa - cem;

do - na no - bis pa - cem. Do - na

Do - na no - bis

do - na no - bis pa - cem. Do - na

no - bis pa - cem; do - na no - bis pa - cem.

pa - cem, pa - cem; do - na no - bis pa - cem.

no - bis pa - cem; do - na no - bis pa - cem.

Vive L'Amour

1931

Adapted by Stephen Fay

College Song

Briskly (♩.=96)

(Melody: Tenor II) *ff*

Vi-ve la com-pag-nie! —

1. Let ev' - ry good fel-low now join in a song!
2. A friend on the left and a friend on the right,
3. Should time or oc-ca-sion com-pel us to part,

Suc-
In
These

(Melody: Tenor II) *ff*

Vi-ve la com-pag-nie! —

cess to each oth-er and pass it a-long,
will-ing en-dea-vor our hands we u-nite,
days shall for-ev-er en-liv-en the heart,

(Melody: Tenor I)

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

(Melody: Tenor II)

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

There's Music in the Air

George F. Root

Brightly

1. There's mu-sic in the air When the in-fant morn is night; And
 2. There's mu-sic in the air When the noon-tide's sul-try beam Re-

faint its blush is seen On the bright and laugh-ing sky.
 flects a gold-en light On the dis-tant moun-tain stream.

Man-y a harp's ec-sta-tic sound, With its thrill of joy pro-found,
 When be-neath some grate-ful shade Sor-row's ach-ing head is laid.

While we list, en-chant-ed there, To the mu-sic in the air.
 Sweet-ly to the spir-it there Comes the mu-sic in the air.

G. Clifton Bingham

Love's Old Sweet Song

J. L. Molloy

Molto moderato

Just a song at twi-light, when the lights are low, And the flick'-ring shad-ows

dim. *rit.* *a tempo*

soft-ly come and go; Tho' the heart be wea-ry, sad the day and long,

poco rit.

Still to us at twi-light comes love's old song, Comes love's old, sweet song

The musical score for 'Love's Old Sweet Song' is written in 3/4 time with a key signature of one flat (B-flat). It consists of three systems of music. The first system begins with a piano (p) dynamic and features a melody in the treble clef and a bass line in the bass clef. The second system includes dynamic markings for *dim.*, *rit.*, and *a tempo*. The third system ends with a *poco rit.* marking. The lyrics are printed below the treble clef staff.

Goodnight Ladies

Traditional

mp

Good night, la-dies! Good night, la-dies! Good night, la-dies! We're going to leave you
Fare-well, la-dies! Fare-well, la-dies! Fare-well, la-dies!
Sweetdreams, la-dies! Sweetdreams, la-dies! Sweetdreams, la-dies!

f *rit.*

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

The musical score for 'Goodnight Ladies' is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a melody in the treble clef and a bass line in the bass clef. The score is divided into four measures of lyrics. The first measure is marked *mp*. The second measure is marked *f*. The third measure is marked *rit.*. The lyrics are printed below the treble clef staff.

Old Kentucky Home

Stephen Collins Foster

1
The sun shines bright in the old Ken-tuck-y home, 'Tis sum-mer, the peo-ple are
They hunt no more for the pos-sum and the coon, On mead-ow the hill and the
The head must bow and the back will have to bend, Wher ev-er the peo-ple may

5
8
5
gay; The corn-top's ripe and the mead-ow's in the bloom, While the birds make mu-sic all the
shore; The They sing no more by the glim-mer of the moon, On the bench by the old cab-in
go; The A few more days, and the trou-ble all will end, In the field where the su-gar-canes

9
9
day; The young folks roll on the lit-tle cab-in floor, All mer-ry, all hap-py and
door; The The day goes by like a shad-ow o'er the heart, With sor-row where all was de-
grow; The A few more days for to tote the wea-ry load, No mat-ter 'twill nev-er be

13
13
bright; B'n by hard times comes a knock-ing at the door, Then my old Ken-tuck-y home, good
light; The The time has come when the peop-le have to part, Then my old Ken-tuck-y home, good
light; The A few more days 'till we tot-ter on the road, Then my old Ken-tuck-y home, good

17

night!
night!
night!

17

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

22

22

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

DANNY BOY

SATB Arrangement by
Joseph Flummerfelt

TTBB arrangement for WPI's
Simple Harmonic Motion
by Mike Driscoll, summer '95

Tenor I
Tenor II

1 2

p O Dan-ny Boy, the pipes, the pipes are

Baritone
Bass

3 4

call - ing, from glen to glen and down the moun - tain

5 6

side. The sum - mer's gone and all the ro - ses

7 8 9

fall - ing, 'tis you, 'tis 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 hush'd and white with snow. It's I'll be here in sun - shine or in

sha - dow, O Dan - ny Boy, O Dan - ny Boy, I love you so.

Oh! Susanna

Stephen Collins Foster

1
1 I come from Al - a - ba - ma with my ban - jo on my knee, I'm
I had a dream the oth - er night, when ev - ry - thing was still, I

6
6 goin' to Lou - si - a - na now, my true love for to sec. It rain'd all night the
thought I saw Su - san - na dear a corn - in' down the hill. The buck - wheat cake was

11
11 day I left, the weath - er it was dry; The sun so hot I froze to death, Su -
in her mouth, the tear was in her eye; I says, I'm com - in' from the south, Su -

16
16 san - na, don't you cry, Oh! Su - san - na, Oh! don't you cry for
san - na, don't you cry, cry, cry.

21
21 me; I come from Al - a - ba - ma with my ban - jo on my knee.

For He's A Jolly Good Fellow

Traditional

1

For he's a jol - ly good fel - low, For he's a jol - ly good fel - low, For
 We won't go home un - til morn - ing, We won't go home un - til morn - ing, We
 The bear went o - ver the moun - tain, The bear went o - ver the moun - tain, The
 Was the oth - er side of the moun - tain, The oth - er side of the moun - tain, The

6

he's a jol - ly good fel - low, Which no - bod - y can de - ny, Which
 won't go home un - til morn - ing, 'Till day - light doth ap - pear, 'Till
 bear went o - ver the moun - tain, To see what he could see, And
 oth - er side of the moun - tain, Was all that he could see.

Fine (4th time)

6

10

no - bod - y can de - ny, Which no - bod - y can de - ny,
 day - light doth ap - pear, 'Till day - light doth ap - pear,
 all that he could see, And all that he could see.

10

Home on the Range

Traditional

1
 O The How give me a home where the air is so pure and the of-ten at night when the buf- fa- lo roam, Where the zeph- yrs so free, And the heav-ens are bright With the deer and the an- te-lope play, breez- es so balm- y and light from the glit- ter- ing stars, Where That I Have I

6
 sel- dom is heard a dis- cour- ag- ing word, And the skies are not cloud- y all day would not ex- change my home on the range For all of the cit- ies so bright. stood there a- mazed and asked, as I gazed, If their glo- ry ex- ceeds that of ours?

10
 Home, home on the range, Where the deer and the an- te-lope play, Where

14
 sel- dom is heard A dis- cour- ag- ing word, And the skies are not cloud- y all day.

The Wide Missouri

Slow and well sustained

(Solo or unison)

1. Oh, Shen - an doah, I long to hear you.
 2. Oh, Shen - an doah, I love your daugh - ter. A -
 3. Oh, Shen - an doah, I've took a no - tion.

way, my roll - ing riv - er! Oh, Shen - an - doah, I can't get near you. *f*
 She lives a - cross the storm - y wa - ter. A - way, a -
 To sail a - cross the storm - y o - cean.

way, I'm bound a - way, *ff* A - cross the wide *mf* Mis - sou - ri.
 wide, wide.

Camptown Races

Stephen Collins Foster

1

The Camp-town la - dies sing this song, Doo - dahl The
The long tail fil - ly and the big black horse, Doo - dahl! They
Old mu - ley cow come on the track, Oh! see them fly - in' on a ten mile heat, The

6

Camp - town race - track five mile long, Oh! doo - dah - day! I
fly the track and they both cut a - cross, The
bob - tail fling her back, Then
Round the race track - then re - peat, I

10

come down there with my hat caved in, Doo - dahl I
blind horse stick - ing in a big mud hole, He
fly a - long like a rail - road car, Doo - dahl! I
win my mon - ey on the o'er his back, I
bob - tail nag, I

14

go back home with a pock - et full of tin, Oh! Doo - dah - day!
can't touch bot - tom with a ten foot pole,
Run - nin' a race with a shoot - in' star,
keep my mon - ey in an old - tow - bag.

18

Goin' to run all night Goin' to run all day! I'll

18

22

bet my mon-ey on the bob - tail nag, Some - bod - y bet on the bay.

22

SEASONAL SONGS

Lo, How A Rose

MICHAEL PRAETORIUS

Arr. by Harry R. Wilson

Not too slowly, but with reverence

1. Lo, how a rose e'er grow - ing, From ten - der root —
 2. Lo, how this rose came spring - ing, I - sa - iah did —

— has sprung, To all the world be - stow - ing What men of old —
 — pro - claim, While all the heav'n's were sing - ing. The Rose of Ma -

A little faster

Broaden

— have sung, There bloomed a love - ly flow'r Though win - ter's
 - ry came Through God's al - might - y pow'r The world sal -

mid - night was — the hour.
 cold was blow - ing And } mid - night was — the hour.
 va - tion bring - ing Though }
 mid - night was — the — hour.

Deck the Hall

Sprightly

f 1. Deck the hall with boughs of hol - ly,
 2. See the blaz - ing Yule be - fore us, Fa la la la la, la la la la,
 3. Fast a - way the old year pass - es,

'Tis the sea - son to be jol - ly, Fa la la la la, la la la la.
 Strike the harp and join the cho - rus,
 Hail the new, ye lads and lass - es,

Don we now our gay ap - par - rel, Fa la la la la la la la,
 Sing we joy - ous all, to - geth - er

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,
 Heed - less of the wind and weath - er,

Jingle, Bells

J. Pierpont

A D E7

1. Dash-ing thro' the snow In a one-horse o - pen sleigh, O'er the fields we go,
2. A day or two a - go I thought I'd take a ride, And soon Miss Fannie Bright
3. Now the ground is white, Go it while you're young, Take the girls to-night,

A D

Laugh - ing all the way; Bells on bob-tail ring, Mak - ing spir - its bright;
Was seat - ed at my side; The horse was lean and lank, Mis - for - tune seem'd his lot,
And sing the sleigh - ing song. Just get a bob-tailed nag, Two - for - ty for his speed,

A E7 A

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

Chorus
(Accompanied by jingling glasses.) D

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

A | E7 || 2 E7 A

is to ride In a one-horse o - pen sleigh! one-horse o - pen sleigh!

O Come, All Ye Faithful

(Adeste Fideles)

Tr. F. Oakeley
George Keith

John Reading (?)

Vigorously

O come, all ye faith - ful, Joy - ful and tri - um - phant, O
A - des - te, fi - de - les, lae - ti tri - um - phan - tes, Ve -

come ye, O come ye to Beth - le - hem;
ni - te, ve - ni - te in Beth - le - hem:

Come and be - hold Him, Born the King of An - gels; O
Na - tum vi - de - te Re - gem An - ge - lo - rum: Ve -

come, let us a - dore Him, O come, let us a - dore Him O
ni - te a - do - re - mus, Ve - ni - te a - do - re - mus, Ve -
Ah

come, let us a - dore Him, Christ the Lord.
ni - te a - do - re - mus, Do - mi - num

Auld Lang Syne

Scotch Air

1

Should And auld here's ac- quain - tance be for - got And nev - er bro't to
And a hand, my trust - y frien', And gie's a hand o'

5

mind? Should auld ac- quain - tance be for - got, And days of auld lang
thine. We'll take a cup o' kind - ness yet, For auld lang

9

synce? For auld lang synce, my dear, For auld lang
synce.

13

synce; We'll take a cup o' kind - ness yet, For auld lang synce.

13

It Came upon the Midnight Clear

EDMUND H. SEARS

RICHARD S. WILLIS

Animated

1. It came up-on the mid-night clear, That glo-ri-ous song of old, From
2. Still thru the clo-ven skies they come, With peace-ful wings un-furled; And
3. O ye, be-neath life's crush-ing load, Whose forms are bend-ing low, Who
4. For lol the days are hast-n'ing on, By proph-ets seen of old, When



an - gels bend-ing near the earth, To touch their harps of gold: "Peace
still their heav'n-ly mu-sic floats O'er all the wea-ry world: A -
toil a - long the climb-ing way With pain-ful steps and slow; Look
with the ev - er - cir-cling years Shall come the time fore - told, When



on the earth, good will to men From heav'n's all gra-cious King;" The
bove its sad and low-ly plains They bend on hov-ri'ng wing; And
now, for glad and gold-en hours Come swift-ly on the wing; O
the new heav'n and earth shall own The Prince of Peace, their King, And



world in sol - emn still-ness lay To hear the an - gels sing -
ev - er o'er its ba - bel sounds The bless - ed an - gels sing -
rest be - side the wea - ry road, And hear the an - gels sing -
the whole world send back the song Which now the an - gels sing -



Hark! the Herald Angels Sing

Charles Wesley

F. Mendelssohn

1. Hark! the her - ald an - gels sing, — Glo - ry to the new-born King;
 2. Mild he lays his glo - ry by, — Born that man no more may die,

Peace on earth and mer - cy mild, — God and sin - ners rec - on-ciled!
 Born to raise the sons of earth, — Born to give them sec - ond birth!

Joy - ful all ye na - tions, rise, — Join the tri - umph of the skies, —
 Ris'n with heal - ing in his wings, — Light and life to all he brings; —

With th'angel - ic host pro - claim, Christ is born in Beth - le - hem, Beth - le - hem.
 Hail the Son of Right - rous - ness! Hail the heav'n-born Prince of Peace, Prince of Peace.

We Three Kings of Orient Are

J. H. H.

John H. Hopkins

Gm D7 Gm D7 Bm

*
 1. We three kings of O - rient are; Bear - ing gifts, we trav - erse a - far
 2. Born a King on Beth-le-hem's plain, Gold I bring, to crown him a - gain,
 3. Frank - in - cense to of - fer have I, In - cense owns a De - i - ty night.
 4. Myrrh is mine, its bit - ter per - fume Breathes a life of gath - er - ing gloom
 5. Glo - rious now be - hold him a - rise, King and God and sac - ri - fice,

F Bb Cm Gm D7 Gm

*
 Field and foun - tain, moor and moun - tain, Fol - low - ing yon - der star.
 King for - ev - er, ceas - ing nev - er O - ver us all to reign.
 Pray'r and prais - ing all men rais - ing, Wor - ship Him, God Most High,
 Sorr'w - ing, sigh - ing, bleed - ing, dy - ing, Sealed in the stone - cold tomb,
 Al - le - lu - ia, al - le - lu - ia, Earth to the heav'ns re - plies,

Refrain

F Bb Eb Bb Eb Bb

O — Star of won - der, star of night, Star with roy - al beau - ty bright,

Gm F Eb F7 Bb Eb Bb

*
 West - ward lead - ing, still pro - ceed - ing, Guide us to thy per - fect light.

The First Noel

Traditional

mf *

E_b B_b7 E_b A_b E_b A_b

1. { The first — No - el the an - gels did say Was to
In fields — where they lay keep - ing their sheep On a

2. { They look - ed up and saw — a star Shin - ing
And to — the earth it gave — great light, And

E_b A_b E_b B_b7 E_b B_b7 E_b *f* B_b7 E_b Refrain

cer - tain poor shep - herds in fields, as they lay;
cold win - ter's night — that was — so deep. No - el, No - el, No -
in — the east, — be - yond — them far;
so it con - tin - ued both day — and night.

B_b7 A_b E_b B_b E_b A_b B_b7 E_b B_b7 E_b

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

Silent Night

Joseph Mohr

Franz Gruber

p C * G7 C

1. Si - lent night! Ho - ly night! All is calm, all is bright
 2. Si - lent night! Ho - ly night! Shep-herds quake at the sight!
 3. Si - lent night! Ho - ly night! Son of God, love's pure light

F C F C

Round you vir - gin moth-er and Child! Ho - ly in - fant so ten - der and mild,
 Glo - ries stream — from heav-en a - far, Heav'n-ly hosts sing Al - le - lu - ia,
 Ra - diant beams from thy ho - ly face, With the dawn of re - deem - ing grace,

mf G C *p* G7 C

Sheep in heav-en - ly peace — Sleep in heav-en - ly peace. —
 Christ, the Sav - ior, is born! — Christ, the Sav - ior, is born! —
 Je - sus, Lord, at thy birth, — Je - sus, Lord, at thy birth. —

mp *

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