

Sing A Song

With

*Charity
Bailey*

With 20 of her easy piano arrangements . . .
chords for guitar and autoharp . . . some
drum rhythms.

Compiled and Adapted by
Charity Bailey and Eunice Holsaert

Price \$1.00

Plymouth

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Sing A Song with Charity Bailey



CHARITY BAILEY, star of NBC-TV "SING A SONG" has many years of distinguished teaching to her credit. As Director of Music at The Little Red School House in New York City she has demonstrated that her methods have been an inspiration to visiting teachers from all over the country, and parts of the world as distant as Israel.

Miss Bailey is a graduate of the Rhode Island College of Education, and holds a Certificate from the Dalcroze School of Music. She and Eunice Holsaert, writer-producer of "SING A SONG", are a parent-teacher team, who pick and adapt their songs with an eye to their being musically sound as well as fun to do. On their first local show they drew 1,200 unsolicited letters from enthusiastic parents, children, and teachers, which will give you an idea why we believe so fervently in this folio.

The Publishers

A NOTE TO PARENTS AND TEACHERS

If this folio has the kind of song that makes you and your family sing, dance and beat out rhythms, I shall be very glad.

I hope that many of you will feel able to carry Mrs. Holsaert's and my simple notes a few steps further and think up more and more things to do with these songs, so that they may become your very own. This folio is dedicated to Faith, Shie, and all the other children who have sung, danced and made up verses with me, and whose favorite songs these are.

CHARITY BAILEY

Sing A Song with Charity Bailey

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Many parents and children have said that their whole family uses this little theme song of ours with make-up verses of their own — even fitting telephone messages to it.

HELLO, EV'RYBODY

EUNICE HOLSAERT

CHARITY BAILEY

Briskly

Hel - lo ev - 'ry - bod - y; yes, in - deed;— yes, in - deed;— yes, in - deed.—

Let's make mu - sic; yes, in - deed;— yes, in - deed, my dar - ling.

This is a good song for simple orchestrations. The chords can be played on both autoharp and guitar. It is also within range of the soprano recorder.

THE BIG CORRAL

Jogging Along

Cowboy Song

That husk - y brute from the cat - tle chute, press a - long to the big cor - ral; he should be brand - ed

on the snout, press a - long to the big cor - ral. Press a - long, cow - boy, press a -

long with a cow-boy yell. Press a - long, cow-boy, press a - long to the big cor - ral.

Verse 2

The grub we get isn't fit to eat,
Press along to the big corral;
There's bugs in the butter and sand in the meat,
Press along to the big corral.

Verse 3

The wrangler's out a-combing the hill,
Press along to the big corral;
So jump in your breeches and grease up your gill,
Press along to the big corral.

Verse 4

Now early in the morning 'bout half past four.
Press along to the big corral;
You'll hear him open his face and roar,
Press along to the big corral.

An adding-on (cumulative) song from Venezuela.

WITH ONE PESETA*

(WITH TWENTY PENNIES)

**(Pronounced pe-say'-ta)*

Venezuelan

English version by
HOLSAERT-BAILEY

Not too slow

With one pe - se - ta, with one pe - se - ta, with one pe -

se - ta I bought a pa - va. The pa - va had a pa - vi - to.

I have the pa - va and the pa - vi - to, and yet there's al - ways my one pe - se - ta.

* Repeat in each stanza after the first, with all previous animals.

1. Pava - turkey. Pavito - baby turkey.
2. Gata - cat. Gatito - kitten.
3. Chiva - sheep. Chivito - lamb.

4. Mona - monkey. Monito.
5. Lora - parrot. Lorito.
6. Vaca - cow. Vaquito.

A riddle song from eastern Europe.

TUM BALALAIKA

English version by
HOLSAERT - BAILEY

Yiddish

Dreamily

The musical score is written for piano and voice. It is in the key of D major (two sharps) and 3/4 time. The tempo/style is marked 'Dreamily'. The score consists of three systems of music, each with a treble and bass staff joined by a brace. Chord symbols are placed above the treble staff. The lyrics are in English and are written below the treble staff.

System 1:

- Chords: Bm, Bm, Bm, F#7, F#7
- Lyrics: A boy lay think - ing all the night through. Won - d'ring,

System 2:

- Chords: F#7, F#7, Bm, Bm, Bm, E
- Lyrics: won - d'ring what to do; which girl to choose, which girl to

System 3:

- Chords: Bm, Em, Em, F#7, Bm
- Lyrics: lose; which girl to choose, which girl to lose.

Chorus (*Faster*)

Chorus (*Faster*)

Chords: Bm, Bm, F#7, F#7, F#7, Bm, Bm, Bm, Em, Bm, Em, Em, F#7, Bm.

Vocal Line: Tum - ba - la, tum - ba - la, tum - ba - la - lai - ka. Tum - ba - la, tum - ba - la, tum - ba - la - lai - ka. Tum - ba - la, lai - ka. Tum - ba - la - lai - ka, play ba - la - lai - ka. Tum - ba - la - lai - ka, play ba - la - lai - ka.

Verse 2

Maiden, pray, I ask of you.
 What will grow - - grow without dew?
 What burns through life and never dies?
 What sheds no tears when it cries?

Chorus

Verse 3

Foolish one, I will answer you:
 A stone will grow - - grow without dew.
 True passion burns and never dies.
 A heart sheds no tears when it cries.

Chorus



For a flavor of the Creole original sing "allez caille maman" (al-lay kigh ma-ma) instead of "go home to mama."
Drumming the word "An-gel-i-co" over and over again, just as you sing it, makes a nice accompaniment.



English version by
HOLSAERT-BAILEY

ANGELICO

Haitian

Bouncy

An - gel - i - co, An - gel - i - co, go home to ma - ma. An -
 gel - i - co, An - gel - i - co, go home to ma - ma. 1. Lit - tle
 2. Lit - tle
 girl who wash - es and all the clothes, go home to ma - ma. She
 girl who sweeps and sweeps the floor, go home to ma - ma. She

G7 G7 G7 C

scrubs off all the pret - ty bows. Go home to ma - ma.
 swish - es the dust right out the door. Go home to ma - ma.

Chorus C G7 G7 C C

Go home to ma - ma, dear. Go home to ma - ma, dear. Go home to ma -

F G7 C C G7

ma, cher - ie. Then we'll nev - er dis - a - gree. Go home to ma - ma, dear.

G7 C C F G7 C

Go home to ma - ma, dear. Go home to ma - ma, cher - ie. Then we'll nev - er dis - a - gree.

Sometimes we act out the verse and polka to the chorus of this Polish song.

AND SO HOLLA (I HAVE NO DOWRY)

English version by
HOLSAERT-BAILEY

Poland

Not too slow

Em Am Em B7 Em Em Am Em

Mer - ry guests are driv - ing by, past my love - ly or - chard. But they do not call for me;

F7 Em B7 B7 Em B7 B7 Em

I — have no dow - ry. To - ee hol - la hol - la la. — To - ee hol - la hol - la la.

Verse 2

I can hem, I can baste
I can make the finest lace.
Still no mother looks at me.
I have no dowry.

Chorus.

Verse 3

* Kuscik sweet I can bake.
Who would want a finer cake?
Still no father asks for me.
I have no dowry.

Chorus.

* pronounced koosh-chick.....a little cake

Verse 4

In the village quite by chance,
Many's son asked me to dance.
Then I thought "Oh, Dearie me,
I have no dowry".

Chorus.

Verse 5

Very soon he spoke of love,
In my mother's orchard.
He will come to marry me,
Though I have no dowry.

Chorus.

After we have sung all the verses that any of us knows to this old favorite, we often make use of it as a "surprise dance". We generally fit simple calls to the music like:

1. Circle to the left, skip to my Lou . . .
2. Round the other way, skip to my Lou . . .
3. Pat your neighbor's head, skip to my Lou . . .

The possibilities are endless, and we have found that it makes an easy circle game for a party this way, too.

SKIP TO MY LOU

Gaily

American Folk Song

First system of musical notation for 'Skip to My Lou'. It consists of a treble and bass staff in 2/4 time, key of F major. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The lyrics are: 'Flies in the but - ter - milk, shoo fly shoo.' The system is divided into four measures, each with a chord symbol above it: F, F, C7, and C7.

Second system of musical notation for 'Skip to My Lou'. It continues the melody and accompaniment. The lyrics are: 'Flies in the but-ter-milk, shoo fly shoo. Skip to my Lou, my dar - ling.' The system is divided into six measures, with chord symbols F, F, C7, F, F, and F above the staff. The tempo/mood 'Gaily' is indicated above the first measure.

Third system of musical notation for 'Skip to My Lou'. It continues the melody and accompaniment. The lyrics are: 'Skip, skip, skip to my Lou. Skip, skip, skip to my Lou. Skip to my Lou, my dar - ling.' The system is divided into six measures, with chord symbols C7, C7, F, F, C7, and F above the staff.

2. Skip a little faster, That's too slow.
3. Hurry up, slow poke, Do oh do.
4. Little red wagon, Painted blue.
5. Dad's old hat got tore in two.

6. Sugar is sweet and so are you.
7. Had a little cart and pony, too.
8. Can't get a redbird, a bluebird will do.
9. If you don't have a necktie, a shoestring will do.
10. We'll keep it up 'till half past two.

Boys like to act out Sambalelê's story, and sometimes girls do, too. When we do it, everyone chooses a partner for the chorus.

The drum rhythm under the verse is the easy one, and you can keep it going right through the song. The rhythm under the chorus is one for grown-ups or big brothers and sisters to try first.

English version by
HOLSAERT-BAILEY

SAMBALELÊ

Brazilian
(Adapted)

Not too fast

1. Sam - ba - le - lê is a show - off. Flung a stone at a man - go.

Drum:

Man - go stayed up, stone fell down on his head. Sam - ba - le - lê is home in bed.

Chorus

Oh, step and stamp and twirl, Oh, me - ni - na. Hold your skirt and whirl, oh, me - ni - na.

F Gm C7 F

Step and stamp and twirl, oh, *me - ni - na.* You are the pret - ti - est girl oh, *me - ni - na.*

F C7 C7 F

Step and stamp and twirl, oh, *me - ni - na.* Hold your skirt and whirl, oh, *me - ni - na.*

F Gm C7 F

Step and stamp and twirl, oh, *me - ni - na.* You are the pret - ti - est girl, oh, *me - ni - na.*



Verse 2

*Sambalelê is a show-off.
Set a snare to catch a rabbit.
Didn't know how, caught himself instead.
Sambalelê is home in bed.*

Chorus.

Verse 3

*Sambalelê is a show-off.
Built him stilts to be a tall man.
Took a tumble on his great big head.
Sambalelê is home in bed.*

Chorus.



12
This is a boy-meets-girl dance from Israel. Here's the way we do it:

Formation: Any number of dancers. Single circle, hands joined. One or two children in the middle of the circle.

Part I. (8 measures) Counting "one and two and," circle left with a light step-bend, beginning with the left foot. Children in the middle of the circle move in the opposite direction to the others, as if looking for a partner, with the same step-bend.

Part II. Circle remains quiet as the center child (or children) chooses a partner and walking backwards beckons him into the center of the circle. (4 steps—measures 1 and 2 of chorus). Then, child in circle takes 4 steps back, partner following. (measures 3 and 4). The pair join hands and skip around in place, 7 skips (measures 5, 6, 7, and 8). Repeat both figures of Part II. (Measures 9 to 16).

COME, LET US DANCE

English version by
HOLSAERT BAILEY

Israeli Singing Game

Briskly

As I was walk - ing down the street, a pret - ty lit - tie girl I chanced to meet. I

The first system of musical notation is in 2/4 time. It consists of a treble and bass staff. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The lyrics are written below the treble staff. Chords C, G7, and C are indicated above the staff.

asked her if she'd dance with me. She said she would as you can see.

The second system of musical notation continues the melody and accompaniment. The lyrics are written below the treble staff. Chords C, G7, and C are indicated above the staff.

Chorus

Aye. Yim tza tza ya - li - ya; Yim tza tza ya - li - ya. Come to me my part - ner; let us

The third system of musical notation begins the chorus. It features a repeat sign at the start of the first measure. The lyrics are written below the treble staff. Chords C, G7, and C are indicated above the staff.

dance. Aye, Yim tza tza ya - li - ya; Yim tza tza ya - li - ya. Come to me, my part - ner; let us dance.

The fourth system of musical notation concludes the chorus. The lyrics are written below the treble staff. Chords C, G7, and C are indicated above the staff.

This is a little lullabye from Puerto Rico. Most of you must have heard the tree toad's song, too.

EL COQUITO

(LITTLE TREE TOAD)

English version by
HOLSAERT-BAILEY

Puerto Rico

Dreamily

First system of musical notation. Treble and bass staves in 3/4 time, key of D major. Chords: D, G, D, D. Lyrics: *El co - qui* sings a sweet song at twi - light. He is

Second system of musical notation. Treble and bass staves. Chords: A7, A7, D, D, D, G. Lyrics: sing - ing as sleep comes to me. When I wake all a - lone in the

Third system of musical notation. Treble and bass staves. Chords: D, D, A7, A7, D, D. Lyrics: moon - light, *El co - qui* sings good - night from the tree.

Chorus

Chorus musical notation. Treble and bass staves. Chords: A7, D, A7, D, A7, D, A7, D. Lyrics: Co - qui, Co - qui, Co - qui, qui, qui, qui. Co - qui, Co - qui, Co - qui qui qui qui.

This is a nice melody for recorder.

NIGERIAN LULLABY

Lyrics by
HOLSAERT-BAILEY

Tenderly

The musical score is written for piano, drums, and a vocal melody. The key signature is one sharp (F#), and the time signature is 4/4. The tempo/style is marked 'Tenderly'. The score is divided into three systems, each with a piano part (treble and bass staves), a drum part (single staff), and a vocal melody line (single staff). The lyrics are written below the vocal melody.

System 1:

- Chords: G, C#dim, G, G, C#dim, G, G, G
- Lyrics: Sleep my ba - by, near to me — Lu, lu, lu; lu, lu, lu;

System 2:

- Chords: D7, G, G, G, A7, D7
- Lyrics: close your vel - vet eyes. *Fine* Far - a - way in their nest, ba - by birds flut - ter down to rest.

System 3:

- Chords: G, G, A7, D7, G, D7
- Lyrics: High in the trees, far from harm, ti - ny mon - key sleeps — deep in his moth - er's arms. — Now — *D. C. al Fine*

If you don't feel ready to sing the whole song right away, just learn the three "eye lu lu lu's" for a starter. Then, even the youngest children will have something to sing, while the rest of you learn the whole song. Try a phrase or two of the Yiddish words. You will be surprised at how easily you will understand and learn them.

SLEEP, MY LITTLE BIRD

(SHLUF, MINE FAYGELE)

English version by
HOLSAERT-BAILEY

Yiddish

Tenderly

The musical score is written for piano and voice. It consists of three systems of music. Each system has a piano part on the left and a vocal part on the right. The piano part includes chords and a bass line. The vocal part includes a melody line and lyrics in both English and Yiddish. The key signature is one sharp (F#) and the time signature is 3/4. The tempo/mood is marked 'Tenderly'.

System 1:

- Chords: Em, Em, Am, B7, B7
- English lyrics: Sleep, my lit - tle bird. Close_ your drow - sy eyes. Eye_ lu_ lu lu lu. Rest in health, my child,
- Yiddish lyrics: Shluf, mine fay - ge - le. Mach - tzi dine ay - ge - le. Shluf ge-shmock mine kind,

System 2:

- Chords: B7, B7, Em, Em, Em
- English lyrics: un - der peace - ful skies. Eye_ lu_ lu lu lu. Moth - er's al - ways near, so you need not fear.
- Yiddish lyrics: shluf un zy ge - zind, Shluf un cho - lem zees, fin der velt ge - nees,

System 3:

- Chords: Am, Am, Am, Em, Am, B7, Em
- English lyrics: Eye_ lu_ lu lu lu. Sleep and have sweet dreams, while you're young, life seems full of light and love. Eye_ lu lu lu.
- Yiddish lyrics: Kol - z'man di bist ying, ken - sti shluf - 'n gring, lach - 'n fin als - ding.



THERE'S A LITTLE WHEEL

Steadily

Negro Spiritual

There's a lit-tle wheel a - turn - ing in my heart.
Oh, I feel so ve - ry hap - py in my heart.

There's a lit-tle wheel a - turn - ing in my heart.
Oh, I feel so ve - ry hap - py in my heart.

Chorus

In my heart. In my heart. There's a lit-tle wheel a - turn - ing in my heart.
Oh, I feel so ve - ry hap - py in my heart.

We've put down some of our make-up verses. Can you think of any more?

- Children's "make-up" verses:
- | | |
|-------------------------------------------------------|----------------------------------------------------|
| 1. There's a little cat a-running down my stairs..... | 3. There's a little piano playing in my room..... |
| 2. There's a little stamp a-pasted in my book..... | 4. There are happy little children in my life..... |

JENNIE JENKINS

Quickly

American Folk Song

F
(Question)

1. Oh, will you wear red, oh my dear, oh, my dear? Oh,

F **F** **C7** **C7**

will you wear red, Jen - nie Jen - kins? I

F
(Answer)

won't wear red. It's the col - or of my head.

Chorus

F **F** **F**

I'll buy me a rol - dy fol - dy til - dy tol - dy

use - a cause - a seek a dou - ble roll

Jen - nie Jen - kins, roll.

Verse 2

Oh, will you wear blue.
 Oh my dear, oh my dear?
 Oh, will you wear blue, Jennie Jenkins?
 I won't wear blue,
 'Cause the color's too true,

Chorus.

Verse 3

Oh, will you wear purple? etc.
 I won't wear purple.
 It's the color of a turtle,

Chorus.

Verse 4

Oh, what will you wear? etc.
 I've nothing to wear
 So I'll just go bare.

Chorus.

Children's "make-up" colors:

Yellow - It's the color of jello.
 Maroon - It's the color of a prune.
 Green - It's the color of gasoline.
 Lavender - It's the color of a scavenger.

A fine story-song to act out.

THE OLD WOMAN AND THE PEDDLER

English Folk Song

Not too slow

There was an old wo - man, as I've heard tell. Fa, la, la la la la la. She went to mar - ket her eggs for to sell. Fa, la, la la la la la. She went to mar - ket as I've heard say. Fa, la, la la la la la. She fell a - sleep on the King's high - way. Fa, la, la la la la la.

Verse 2

There came a peddler whose name was stout,
 Fa, la, la la la la la.
 He cut her petticoats round about,
 Fa, la, la la la la la.
 He cut her petticoats up to her knees,
 Fa, la, la la la la la.
 Which made the old woman shiver and sneeze,
 Fa, la, la la la la la.

Verse 3

When this little woman did first awake, Fa, la, etc.,
 She began to shiver and she began to shake, Fa, etc.,
 She began to wonder, she began to cry, Fa, la, etc.,
 Oh, Deary me this can never be I, Fa, la, etc.,

Verse 4

But if it be I, as I hope it be, Fa, la, etc.,
 I've a doggie at home that I'm sure knows me, Fa, la, etc.,

And if it be I he will wag his tail, Fa, la, etc.,
 And if it's not I he bark and wail, Fa, la, etc.,

Verse 5

Home went the old woman all in the dark, Fa, la, etc.,
 Then up got her dog and began to bark, Fa, la, etc.,
 He began to bark and she began to cry, Fa, la, etc.,
 Deary me dear, this is none of I, Fa, la, etc.,

You can do many things with this song. It is good to sing and act out, but that's only the beginning.

The phrases "to see that lady" and "the one who dances" are sung three times in the song. Naturally, when you repeat phrases that often you need to do a little something with them to keep them interesting. Try singing "to see that lady" loudly and "the one who dances" softly — it will sound much more lively that way. Then switch around, if you like.

Listen for the loud beat in the chorus. Clap it. How many soft beats do you hear between the loud beats? Two, is right. See if you can clap loud, soft, soft straight through the chorus.

I wonder if your feet can do what your hands have done? Try to step the beat of the chorus. When your feet can do that, step the "skip and skip and skip and walk, walk" written under the music. Then, see if your feet are ready to step the "run, run, run, run, run, run, walk, walk, stop." You'll have to put your brakes on fast for that one. If you have trouble with it, try clapping it first.

Many songs can be used this way. You will find others in this book, if you look for them.

TO JEREZ* WE WILL GO

English version by
HOLSAERT-BAILEY

*(Pronounced He-res')

Mexican

Verse - Brightly

The musical score is written for piano and voice in 3/4 time. It consists of three systems of staves. The first system contains the first two lines of the verse, the second system contains the next two lines, and the third system contains the final line. Chords are indicated above the notes: C, G7, and F. The lyrics are written below the notes, with hyphens indicating syllables that span across notes. The piano part provides a simple harmonic accompaniment with chords and single notes.

Oh, if you wish we'll all go to Je - rez. Oh, if you wish we'll all go to Je -

rez. To see that la - dy, the one who danc - es. To see that la - dy, the one who

danc - es. To see that la - dy, the one who danc - es; that la - dy who knows how to click her heels.

Chorus

Now the duck - ling is a - cook - ing. In the boil - ing pot it bub - bles.
 Skip and skip and skip and walk walk rest. Skip and skip and skip and walk walk rest.

Out he pops his head and asks us, "Don't you know that I need on - ions?"
 Skip and skip and skip and walk walk rest. Run run run run run run walk walk rest.

Now the duck - ling is a - cook - ing. In the boil - ing pot it bub - bles.
 Skip and skip and skip and walk walk rest. Skip and skip and skip and walk walk rest.

Out he pops his head and asks us, "Don't you know that I need on - ions?"
 Skip and skip and skip and walk walk rest. Run run run run run run walk stop.

I think you will enjoy following the drum rhythm to this Haitian song. Perhaps you will be able to make up your own rhythmic pattern, too. It's fun!

PANAMA'M TOMBÉ

(MY HAT BLEW AWAY)

English version by
HOLSAERT-BAILEY

Brightly

Haitian Folk Song



Drums:

First System:

Treble Clef: D (chord) | I re - ceived from | my Pa - pa |
 Bass Clef: I was go - ing | to Jac - mel |

Second System:

Treble Clef: D (chord) | A7 (chord) | A7 (chord) |
 Bass Clef: A My new hat for Pa - ra. And as I I walked a -
 My chou - fleur to sell. When I ar - rived at

Third System:

Treble Clef: A7 (chord) | A7 (chord) | D (chord) |
 Bass Clef: long my way, Ma - ma hat said, "Tres gai." way.
 belle Be - net My hat blew a

Chorus

Pa - na - ma'm - tom - bé. My hat blew a - way. The

hand - some boy who fol - lows me, — Will he pick it up? — May - be.

Pa - na - ma'm - tom - bé. My hat blew a - way. The

hand - some boy who fol - lowed me, — Did he pick it up? — Mais oui.

Note: In Haiti *Ra-ra* is a festival week following Lent. *Choufleur* (shoo fler) is cauliflower. *Jacmel* and *Belle Benet* (rhymes with away) are towns. *Tres gai* (tray gay) means very gay.

This is a good song for playing follow the leader with instruments. The leader can go slow or fast, loud and soft, as he chooses. We also enjoy trying vocal sound effects such as the train whistle and the farmyard animals.

SAME TRAIN

Adapted by
HOLSAERT-BAILEY

Negro Folk Melody

With a steady beat

Same train a - blow-ing at the sta-tion. Same train, same train. Same train, wait-ing for the peo-ple.

Same train, same train. Same train, leav-ing the sta-tion. Same train, be back to-mor-row. Same train, same train.

Verse 2

Same train, a-coming down the line. Same train, same train.
Same train, picking up speed. Same train, same train.
Same train, going like sixty. Same train be back tomorrow.
Same train, same train.

Verse 3

Same train, a-chugging up the mountain. Hard pull, hard pull.
Same train, a-chugging up the mountain. Hard pull, hard pull.
Same train, easy down the mountain. Same train, be back tomorrow.
Same train, same train.

Verse 4

Same train, a-passing all the farmyards. Same train, same train.
Same train, same train.
Same train, a-passing all the farmyards. Same train, same train.
Same train, a-passing all the farmyards. Same train, same train.

Verse 5

Same train, a-whistling at the crossroads. Same train, same train.
Same train, a-whistling at the crossroads. Same train, same train.
Same train, a-whistling at the crossroads. Same train be back tomorrow.
Same train, same train.

Verse 6

Same train, a-coming to the tunnel. Same train, same train.
Same train, a-speeding through the tunnel. Same train, same train.
Same train, out in the sunlight. Same train be back tomorrow.
Same train, same train.

Verse 7

Same train, a-blowing for the station. Same train, Same train.
Same train, a-stopping at the station. Same train, Same train.
Same train, a-dropping all the people. Same train. be back tomorrow.
Same train, same train.

Adapted by
HOLSAERT-BAILEY
Marching Time

MARCHING SONG

Negro Folk Melody

Oh, when we march _____ and sing a song: _____ Oh, when we march and sing a song, _____ Oh, don't you want to be in that num - ber, when we march and sing a song? _____

The musical score for 'Marching Song' is written in 4/4 time. It features a melody in the treble clef and a bass line in the bass clef. The melody is composed of eighth and quarter notes, with some rests. The bass line consists of quarter and eighth notes. Chords are indicated by letters C, F, and G7 above the staff. The lyrics are written below the melody line.

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EUNICE HOLSAERT
Briskly

GOOD-BYE, EV'RYBODY

CHARITY BAILEY

Good - bye, ev - 'ry - bod - y, Yes, in - deed;— yes, in - deed;— yes, in - deed.— Stay well and hap - py, yes, in - deed;— yes, in - deed, my dar ling.

The musical score for 'Good-Bye, Ev'rybody' is written in 4/4 time. It features a melody in the treble clef and a bass line in the bass clef. The melody is composed of quarter and eighth notes. The bass line consists of quarter and eighth notes. Chords are indicated by letters C, F, and G7 above the staff. The lyrics are written below the melody line.

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