

A Bird in Nellie's Hat

1

Ev - 'ry Sat - ur - day Wil - lie got his pay, then he'd call for
Aut - umn came a - long love's dream — went all wrong. Will went down to

4

Nell. Trou - sers neat - ly pressed and a nice white vest, A
call, But the ser - vant with a grin said, "Nell's not in. —

7

but - ton hole bou - quet as well. On Nel - lie's lit - tle hat there
Nel - lies gone a - way that's all." Poor Wil - lie's heart was broke. His

10

was a lit - tle bird. The lit - tle bird knew a lot of things. And
life seemed all in vain Un - til he saw Nel - lie pass - ing by. Said

13

in it's qui - et way it had a lot to say as the lov - er strolled a -
 he, "We meet once more." Said she, "Love's dream is o'er, but we can be real, true

16

long. friends, "I will be your lit - tle hon - ey. I will prom - ise that," Said
 And I'll keep your pres - ents, Hon - ey, just for old time's sake." Said

19

Nel - lie as she rolled her dream - y eyes. Then to Nel - lie, Wil - lie whis - pered as they
 Nel - lie as she rolled her dream - y eyes, "But — what a - bout the dia — mond en -

22

fond - ly kissed, "I'll bet that you were nev - er kissed like that." "Oh, you
 gage - ment ring?" "Of course," said Wil - lie, "You'll re - turn me that." "Oh you

25

don't know Nel - lie like — I do," said the sauc - y lit - tle bird on Nel - lie's hat. —
 don't know Nel - lie like — I do," said the sauc - y lit - tle bird on Nel - lie's hat. —

A Little Boy Went Walking

1

A lit - tle boy went walk - ing one love - ly sum - mer day. He saw a lit - tle rab - bit

5

quick - ly run a - way. He saw a shin - ing riv - er go wind - ing in and out, And

8

lit - tle fish - es in it were swim - ming all a - bout, — and slow - ly, slow - ly turn - ing the

11

great wheel of the mill. He saw the tall church steep - le, the lit - tle church so still, The

14

bridge a-bove the wat - er and when he stopped to rest, He saw a - mid the bush - es a

Musical notation for measures 14-16, including a treble and bass clef staff with lyrics.

17

wee brown spar - row's nest. — And as he watched the bird - ies a - bove the tree - tops fly, He

Musical notation for measures 17-19, including a treble and bass clef staff with lyrics.

20

saw the clouds go sail - ing a - cross the sun - ny sky. He saw the in - sects play - ing, the

Musical notation for measures 20-22, including a treble and bass clef staff with lyrics.

23

flow'rs that sum - mer brings. He said, "I'll go tell Ma - ma. I've seen so man - y things."

Musical notation for measures 23-25, including a treble and bass clef staff with lyrics.

Battleship Maine

1

Once I had a sweet - heart,
An - chored in Ha - va - na
He was bur - ied in a for - eign land,

The first system of musical notation for 'Battleship Maine'. It features a treble and bass clef with a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the notes.

5

no - ble, brave and true, Fear - less as the night - time,
on the Cu - ban shore, Think - ing of no dan - ger
In an un - known grave, Where the bells of lib - er - ty

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the notes.

9

gen - tle as the dew. We had watched and wait - ed.
dream - ing love times o'er, Peace - ful - ly he slum - bered
soon shall ring to save. Peace - ful - ly he slum - bers

The third system of musical notation. It continues the melody and accompaniment. The lyrics are written below the notes.

13

He had named the day, And we had pledged to wed each oth - er
In his ham - mock bed. — While the stars in glow - ing beau - ty
'Neath the tor - rid sun, But thru all time 'twill beat for him this

The fourth system of musical notation. It concludes the piece with the final melody and accompaniment. The lyrics are written below the notes.

17

in the month of May. Out on the o - cean he sailed,
 ben - e - dic - tion read. Then came the death crash - ing down,
 heart, this heart, be won. Out on the o - cean he sailed,

21

Un - der the red, white and blue, Faith - ful to coun - try and
 Wreck - ing the ves - sel in twain, Down went my sweet - heart to
 Un - der the red, white and blue, Faith - ful to coun - try and

24

home, Faith - ful to cap - tain and crew.
 death, Down went the Bat - tle - ship Maine.
 home, Faith - ful to cap - tain and crew.

Dear Heart Because We're Growing Old

Dear Heart, I find we're grow - ing old. The years so quick - ly pass a -
Full for - ty years have passed and gone. Years filled with on - ly full - est

way. joy. Since No first cloud we has met have left their trace path. Up -
Our

on bliss us both in threads of gray. The rose has fa - ded from your
has been with - out al - loy. And when we reach the shi - ning

cheeks shore But nev - er y has your heart grown cold. Nor
And pearl - y gates for us un - fold, God

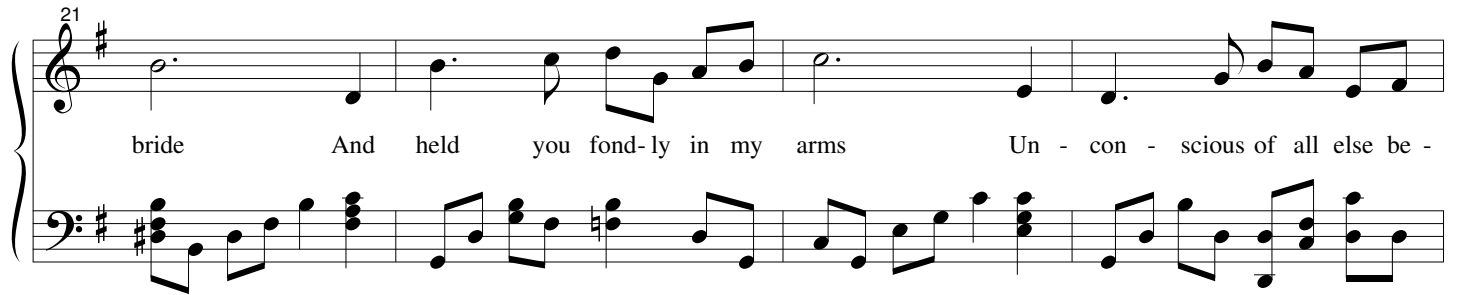
do grant we love each oth - er less, Dear Heart, be - cause we're grow - ing
that both may en - ter in, Dear Heart, and nev - er more grow

The musical score is written for voice and piano. It features a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The score is divided into five systems, each with a measure number (1, 5, 8, 11, 14) at the beginning of the vocal line. The lyrics are placed below the vocal line, with some words split across lines. The piano accompaniment consists of chords and moving lines in both hands.

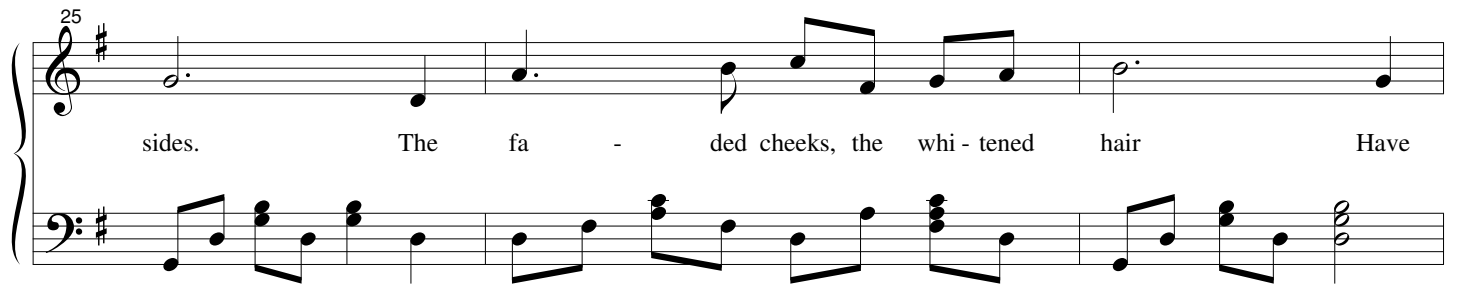
17
old. To me you're fair-er than you were the day I won you for my
old.

Musical notation for measures 17-20. The system consists of a treble clef staff and a bass clef staff. The treble staff contains the vocal line with lyrics. The bass staff contains the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. Measure 17 starts with a half note G4. Measure 18 has a quarter note A4, quarter note B4, quarter note C5, and quarter note B4. Measure 19 has a half note G4. Measure 20 has a quarter note F#4, quarter note E4, quarter note D4, and quarter note C4.

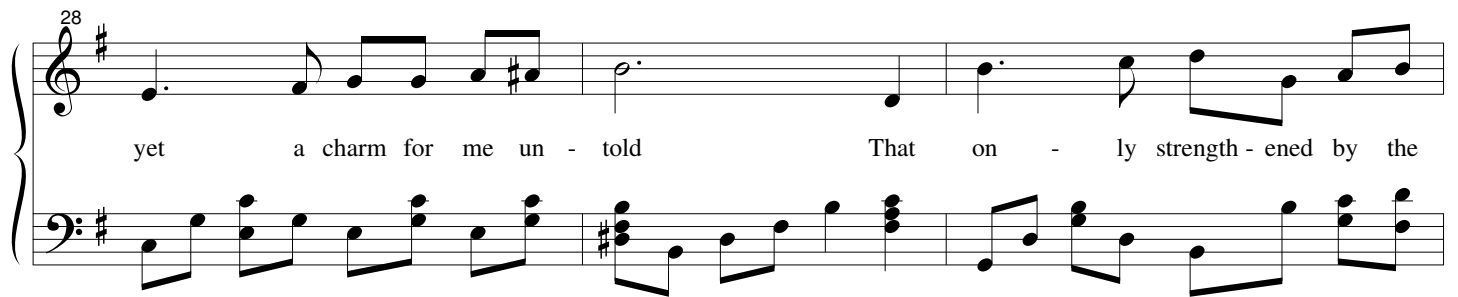
21
bride And held you fond-ly in my arms Un - con - scious of all else be -

Musical notation for measures 21-24. The system consists of a treble clef staff and a bass clef staff. The treble staff contains the vocal line with lyrics. The bass staff contains the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. Measure 21 starts with a half note G4. Measure 22 has a quarter note A4, quarter note B4, quarter note C5, and quarter note B4. Measure 23 has a half note G4. Measure 24 has a quarter note F#4, quarter note E4, quarter note D4, and quarter note C4.

25
sides. The fa - ded cheeks, the whi - tened hair Have

Musical notation for measures 25-27. The system consists of a treble clef staff and a bass clef staff. The treble staff contains the vocal line with lyrics. The bass staff contains the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. Measure 25 starts with a half note G4. Measure 26 has a quarter note A4, quarter note B4, quarter note C5, and quarter note B4. Measure 27 has a half note G4.

28
yet a charm for me un - told That on - ly strength - ened by the

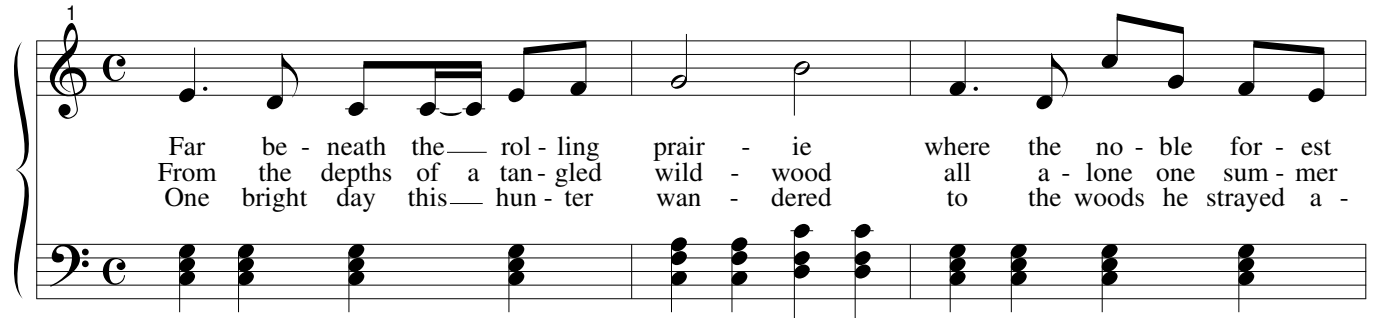
Musical notation for measures 28-30. The system consists of a treble clef staff and a bass clef staff. The treble staff contains the vocal line with lyrics. The bass staff contains the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. Measure 28 starts with a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. Measure 29 has a half note G4. Measure 30 has a quarter note F#4, quarter note E4, quarter note D4, and quarter note C4.

31
year, Dear Heart, be - cause we're grow - ing old.

Musical notation for measures 31-34. The system consists of a treble clef staff and a bass clef staff. The treble staff contains the vocal line with lyrics. The bass staff contains the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. Measure 31 starts with a half note G4. Measure 32 has a quarter note A4, quarter note B4, quarter note C5, and quarter note B4. Measure 33 has a half note G4. Measure 34 has a quarter note F#4, quarter note E4, quarter note D4, and quarter note C4.

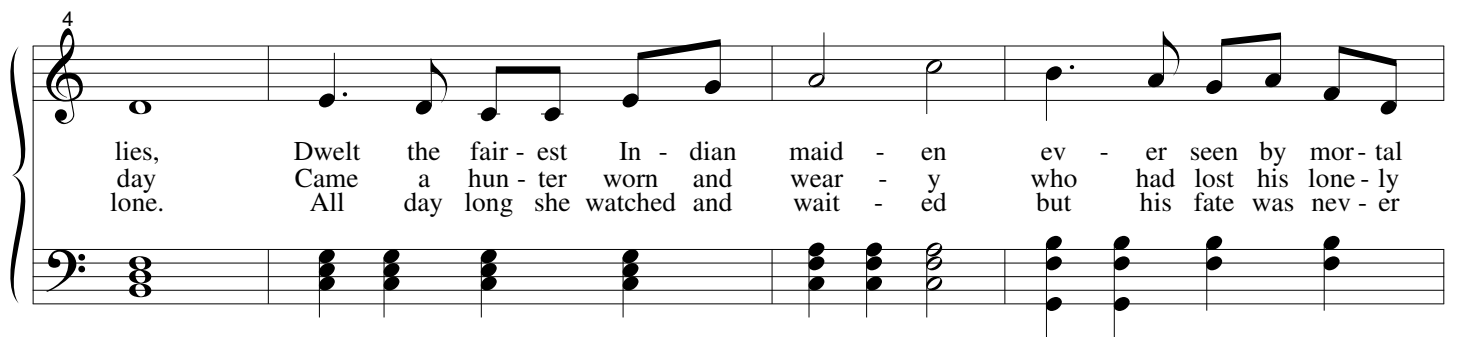
Fallen Leaf

1



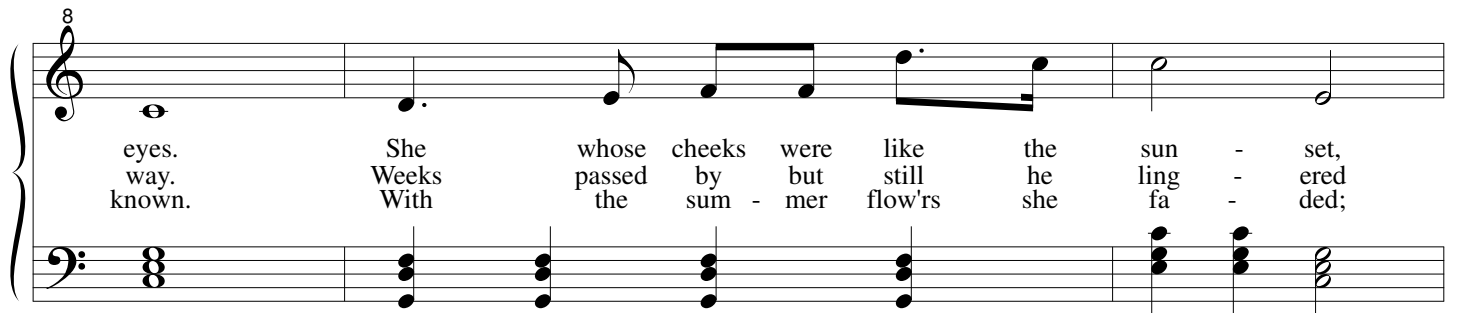
Far be - neath the — rol - ling prair - ie where the no - ble for - est
From the depths of a tan - gled wild - wood all a - lone one sum - mer
One bright day this — hun - ter wan - dered to the woods he strayed a -

4



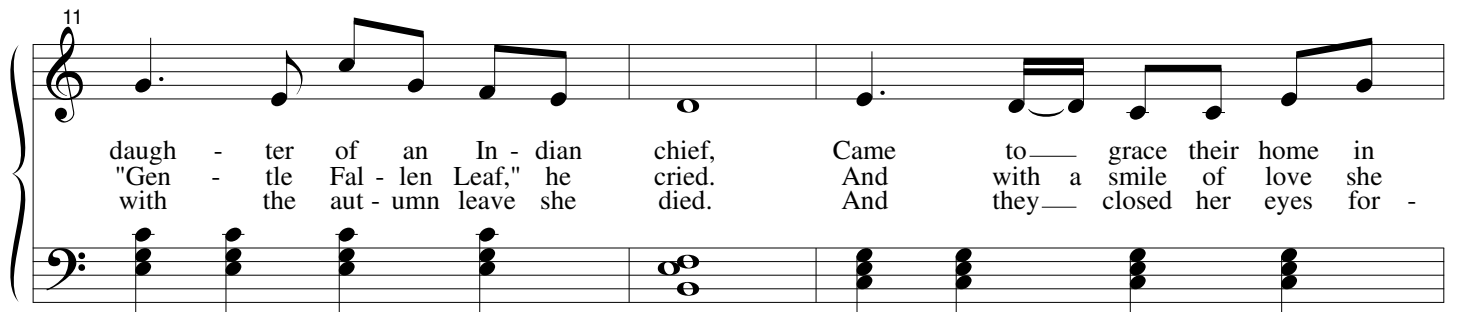
lies, Dwelt the fair - est In - dian maid - en ev - er seen by mor - tal
day Came a hun - ter worn and wear - y who had lost his lone - ly
lone. All day long she watched and wait - ed but his fate was nev - er

8



eyes. She whose cheeks were like the sun - set,
way. Weeks passed by but still he ling - ered
known. With the sum - mer flow'rs she fa - ded;"

11



daugh - ter of an In - dian chief, Came to — grace their home in
"Gen - tle Fal - len Leaf," he cried. And with a smile of love she
with the aut - umn leave she died. And they — closed her eyes for -

14

au - tumn, and they called her Fal - len Leaf.
 prom - ised soon to be his wood - land Leaf.
 ev - er by the Black Root Riv - er - side. Fal - len Leaf the bree - zes

18

whis - per of the spir - it's ear - ly flight, And with - in a lone - ly

22

wig - wam, there's a wail of woe to - night.

Farmer's Boy

1

The sun had sunk be - hind the hills a -
My fa - ther is dead. My mo - ther is left with
If you can - not give me em - ploy one

6

cross the drear y moor When hun - gry and
us four child - ren small and worst of
fa - vor I would ask. Will you please

11

cold a poor boy came up the to old - a est far - mer's
all for Moth - er dear, I'm the old and of win - try
shel - ter me this night from the cold and win - try

16

door.
all.
blast?

"Say, can you tell me if an - y ther'd
Al - though I'm young, I fear no
At break of day I'll trudge a -

21

be who'd give to me em - ploy
 work, so give to me em - ploy, To plow, to
 way else - where to seek em - ploy,

27

sow, to reap and to mow and to be a far - mer's boy."

Gypsie's Warning

Musical notation for the first system, measures 1-4. The key signature is two sharps (F# and C#) and the time signature is common time (C). The melody is in the treble clef, and the bass line is in the bass clef.

Musical notation for the second system, measures 5-8. The key signature is two sharps (F# and C#) and the time signature is common time (C). The melody is in the treble clef, and the bass line is in the bass clef.

Trust him not, oh gen - tle la - dy, tho' his
La - dy, once there lived a maid - en, young and
La - dy, turn not cold - ly from me. I have

Musical notation for the third system, measures 9-12. The key signature is two sharps (F# and C#) and the time signature is common time (C). The melody is in the treble clef, and the bass line is in the bass clef.

voice be low and sweet. Heed not tho' he kneels be -
pure and like thee fair. But he wooed, he wooed and
spo - ken on - ly truth. From a stern and with - ered

Musical notation for the fourth system, measures 13-16. The key signature is two sharps (F# and C#) and the time signature is common time (C). The melody is in the treble clef, and the bass line is in the bass clef.

fore thee, gent - ly plead - ing at thy feet. Now thy
won her, filled her gen - tle life with care. Then he
sor - row. La - dy, I - would shield thy youth. I would

14

life is in its morn-ing. Cloud not thy hap-py lot. Lis-ten
 heed-ed not her plead-ing. He cared not her life to save. Soon she
 shield thee from all dan-ger, Shield thee from a tempt-er's snare. La-dy,

18

to the gyp-sie's warn-ing. Gen-tle la-dy trust him not.
 per-ish-ed, now she's ly-ing in a cold and si-lent grave.
 shun that dark-eyed suit-or. I have warned thee, now be-ware.

Highways Are Happy Ways

A musical system for piano, consisting of a grand staff with a treble and bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Af - ter days of roam - ing, Roads may lead all o - ver."

A musical system for piano, continuing from the first system. It starts with a measure rest in the treble clef, then continues with the melody and accompaniment. The lyrics are: "life a pi - geon hom - ing, I am com - ing home to stay. If you are a ro - ver, you'll find road of ev - 'ry kind."

A musical system for piano, continuing from the second system. The lyrics are: "Roads that wore and tore me seem to smile be - fore me. Do you blame me when I When your heart is wea - ry and the world seems drea - ry, Bear this lit - tle thought in"

A musical system for piano, continuing from the third system. The lyrics are: "say? High - ways are hap - py ways when they lead the way to mind."

15

home. High-ways bring hap-py days to the lone-some hearts that

Detailed description: This system contains measures 15 through 18. The music is in a 2/4 time signature with a key signature of one flat (B-flat). The vocal line begins with a whole note chord (F2, A2, C3) for the word 'home.', followed by a series of eighth and quarter notes for 'High-ways bring hap-py days to the lone-some hearts that'. The piano accompaniment consists of chords and single notes in the bass line.

19

roam. ———— And as you trav - el a - long those rib - bons of gray, they all un -

Detailed description: This system contains measures 19 through 21. Measure 19 starts with a long note for 'roam.' followed by a rest. The vocal line continues with 'And as you trav - el a - long those rib - bons of gray, they all un -'. The piano accompaniment features chords and moving bass lines.

22

rav - el and bring you home-ward to stay, for High-ways are

Detailed description: This system contains measures 22 through 24. The vocal line continues with 'rav - el and bring you home-ward to stay, for High-ways are'. The piano accompaniment includes chords and bass notes.

25

hap - py ways when they lead the way to home.

Detailed description: This system contains measures 25 through 28. The vocal line concludes with 'hap - py ways when they lead the way to home.'. The piano accompaniment ends with a final chord in measure 28.

Home and Mother

1

There's a place I hold dear, Place I
There's a place dear to me, place of
Sweet-est name, sweet-est place time can

5

ev - er shall re-vere all as - sem - bled with pur - i - ty rare. Be the
fond mem - o - ry That ling - ers where - ev - er I roam, Sweet - est
nev - er e - raise the joys of my life's yes - ter - years, Still they

8

skies dull and blue un - to me, she is true. My mo - ther's whole life is a
I ev - er knew, sweet - est flow'rs ev - er grew All cen - tered a - round my old
bright - en my way dear - er grow ev - 'ry day thru' Moth - er and home heav'n is

11

pray'r. I'll be true to home and moth-er, hon-or them a-bove all oth-er. I will
home. near. I'll be true to home and moth-er, hon-or them a-bove all oth-er. I will
near.

16

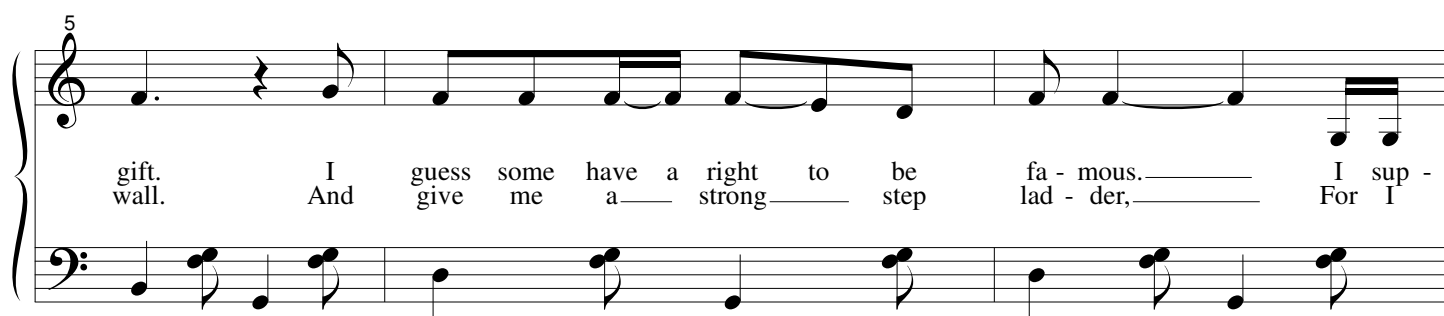
praise the Fa-ther kind for those hal - lowed ties that bind to Moth-er and to home.

I Don't Work for a Living

1

They say we're all born for a pur - pose. — They — say we're all born with a
Then give me a nail and a ham - mer, — And a pic - ture to hang on the

5



gift wall. I And guess give some have a right to be fa - mous. — I sup -
And give me a strong step lad - der, — For I

8



pose it's thru hard work and thrift. There's lots a - bout thriv - ing and striv - ing, — For a
know — that I — might fall. And give me a cou - ple of wait - ers — and a

12



seat in the White House, you see. But if I have a seat in my
bar - rel of good ol' bass ale. And I bet you I'll hang up that

15

trou - sers _____ and a miss - us to work for the me, Then I don't
pic - ture, _____ if _____ some - one will drive for the nail, 'Cause

19

work for a liv - ing. I get a - long all right with - out. _____ I don't

23

toil all the day. I guess it's be - cause I'm not built that way. Some peo - ple work for

27

love, _____ and say it's all sun - shine and gay. _____ But if I can't get sun - shine with -

31

out an - y work, I guess I'll stay out in the rain. _____

I Hear Those Old Familiar Voices

1

I hear the old fa - mil - iar voi - ces. They
The stars a - bove are bright - ly shi - ning Up -
Not ev'n the faith - ful watch - dog knows me. Tho'

4

sound as in the long a - go. And,
on the si - lent world be - low. The
oft to - geth - er we have played. There's

6

oh, there comes a pass - ing shad - ow of
night - wind's moan - ing through the branch - es is
none to give a word of wel - come, Or

8

one sweet form I used to know. I'm wear - y and my heart is
echo - ed by the brook - let's flow. There once be - side a lov - ing
heed the fool - ish one that strayed. The vil - lage clock the hour is

11

yearning for rest with - in my child-hood home. But
 mo - ther, I spent my days in child - ish glee. But
 toll ing. Each tone would bid me long - er stay. But

14

yet, I fear in mornn-ful sad-ness, A friend - less wand - 'rer I must
 now I'd give the world if on - ly One ten - der thought were spared for
 yet I fear in mourn-ful sad-ness That I, a - las, must turn a -

17

roam.
 me. I'm wear - y and my heart is yearning. Oh,
 way.

20

must I ev - er, ev - er roam? Is there no joy at my re -

23

turn - ing? Will no - one bid me wel - come home?

I Love You for I've Grown So Used to You

1

In an old, old fash- ioned home - stead sat a — coup - le, old and
Do you still re - call those hap - py days when we went to vil - lage
And to see your chair at eve - ning prayer with — you no long - er

5

gray. They were on their way to three — score years and ten. And the
school, Boys and girls to - geth - er play — ing on the way. Then a -
near, It would bring the mem - 'ries man - y a by - gone day. And be -

9

type of life still burn - ing in that same old lov - er's
gain as youth and maid - en, we strolled by the vil - lage
cause, dear wife, through all these years your love re - mains so

12

way. We lis - tened and to her we heard him say.
green. I loved you then. I love you more to - day, "When your
true, I love you for I've grown so used to you.

16

eyes so bright have lost their light, your face so dear no long - er near; When

20

you're called home and I'm left a-lone, I won't know what to do. If the

24

Mas - ter knew how I'd miss you, I won - der if He'd call me, too. 'Twould

28

break my heart if we should part, For I've grown so used to you."

In the Shadow of the Pines

1

We had wand-ered in the shad-ows of the pines, my love and

5

I, as the wind was blow-ing free-ly from the sea. But a

10

sud-den fit-ful dark-ness stole a-cross the sum-mer sky, and a

14

shad-ow came be-tween my love and I. Some hast-y words were

19

spok-en and then al-most un-a-ware, Hast-y ans-wers to un-

23
think - ing ang - er led. All our heart - sick bit - ter long - ings and our

28
weep - ing and our pray'rs ne'er can make those hast - y cru - el words un -

32
said. Come back to me sweet - heart and love me as be - fore.

37
Back, back to me, sweet - heart and leave me nev - er - more.

41
In life's dark path - way, love's sun no long - er shines.

45
Come, love and meet me in the shad - ow of the pines.

Niagara Falls

1

One au - tumn as eve - ning was spread - ing it's
The Chief - tan had on - ly one daugh - ter. He
A cof - fin, can - oe and a pad - dle Lay

6

pin - ions of dark - ness a - round, In num - bers the
loved her as he loved he his life. Pos - ses - sing the
wait - ing for her to step in. Fare - well to her

11

In - dians came trav'l - ing ap - proach - ing the Ni - a - g'ra
bra - v'ry he taught - her, She - feared not though cast - ing her
po - ny and sad - dle. Long fare - well to for - est and

16

Falls. Their law of tra - di - tion had taught them that
life. The peo - ple thought sure - ly the Chief - tain Would
kin. The clouds gave 'way to the moon - beams To

22

one of their tribe ev - 'ry year by lot should be
 have them cast lots o'er once more. But And noth - ing un -
 guide her bark down the swift stream, And just as the

27

cho - sen and brought there to cast down the Falls with - out
 just would he teach them. He She left them and ly walked up the
 moon - beams were bright - ning She fear - less - ly en - tered the

32

fear. See how he lov - eth his daugh -
 shore. Down, down still near - er the thun -
 stream.

38

ter For he ta - keth a seat by her side. See how,
 der That deaf - ened both Chief - tain and child. See See now,
 now,

45

down the dark wat - ers More ra - pid and fierce - ly they
 how they've gone un - der Be - neath where the rap - ids rage

50

glide. _____ Then a shout from the shore of the riv - er Burst
wild. _____ Is the love of a fath - er more ten - der In the

56

forth in a pit - i - ful cry _____ From a moth - er that made all hearts
race of the white man to - day? _____ Or the faith of a daugh - ter more

62

quiv - er For her chief - tain and daugh - ter, Bright Sky.
strong - er Than Bright Sky pro - va - do o - bey? _____

The song, "Niagara Falls" is included in this volume because of the power it had to carry a special message of love to the children of Hans and Mynoa Andersen. The story is so sad that it brings tears to the eyes of the listeners. Viewed through modern eyes, it would be considered to be the result of ignorance and superstition. But the message it sends to the hearts of its listeners is beyond question. The father chooses to show his concern and love for his daughter even though it costs him his life. As Hans and Mynoa Andersen reverently sang this song, a guitar's gentle strumming added to the beauty of the music. The story was one never to be forgotten. Although it was rarely asked for, it was most often sung at the close of the day. So many precious truths like this were "caught, rather than taught." Example is the best way to teach.

Two Little Boys

Two lit - tle boys had
Long years had passed.

The first system of musical notation for 'Two Little Boys'. It consists of a treble and bass staff in G major (one sharp) and 3/4 time. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line starts with a quarter note G2, followed by eighth notes F2, E2, and D2. A repeat sign is placed after the first four notes of both staves.

two lit - tle toys. Each had a wood - en horse. Gai - ly they played,
War came at last, Brave - ly they marched a - way. Can - nons roared loud,

The second system of musical notation, starting at measure 5. The melody continues with eighth notes D5, E5, F5, and G5. The bass line continues with eighth notes C2, B1, and A1. The lyrics are written below the treble staff.

each sum - mer day, war - riors both, of course. One lit - tle chap -
midst a great crowd, wound - ed and dy - ing Jack lay. Loud rang a cry. A

The third system of musical notation, starting at measure 9. The melody continues with eighth notes A5, B5, and C6. The bass line continues with eighth notes G1, F1, and E1. The lyrics are written below the treble staff.

had a mis - hap, broke off his hors - es head. Wept for his toy,
ri - der dashed by, Out from the ranks of blue. Gal - loped a - way

The fourth system of musical notation, starting at measure 13. The melody continues with eighth notes D6, E6, and F6. The bass line continues with eighth notes D1, C1, and B1. The lyrics are written below the treble staff.

17

then cried with joy at what his young brother said, "Do you
to where Jack lay. Then came that voice strong and true. Do you

20

think I could leave you cry - in' When there's room on my horse for two?
think I would leave you dy - ing When there's room on my horse for two.

24

Climb up here, Joe, we'll soon be fly - ing. We can go just as fast with two. When we
Climb up here Jack, we'll soon be fly - ing To the ranks of the boys in blue. Can't you

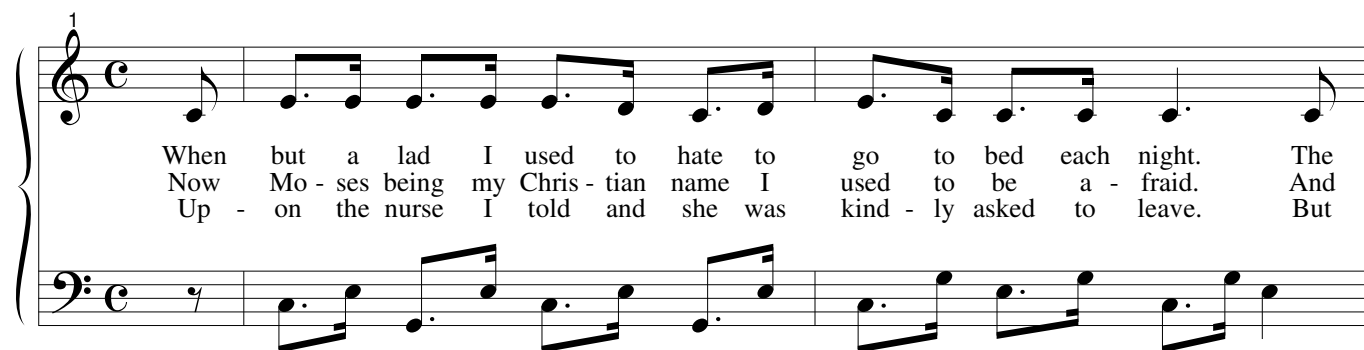
28

grow up we'll both be sol - diers, and our hors - es will not be toys
see Jack that I'm all a - trem - ble? And it may be the bat - tle's noise.

32


Then I hope Joe that we'll re - mem - ber When we were two lit - tle boys."
Or it may be that I re - mem - ber When we were two lit - tle boys.

Where Was Moses When the Lights Went Out?



1

When but a lad I used to hate to go to bed each night. The
Now Mo - ses being my Chris - tian name I used to be a - fraid. And
Up - on the nurse I told and she was kind - ly asked to leave. But



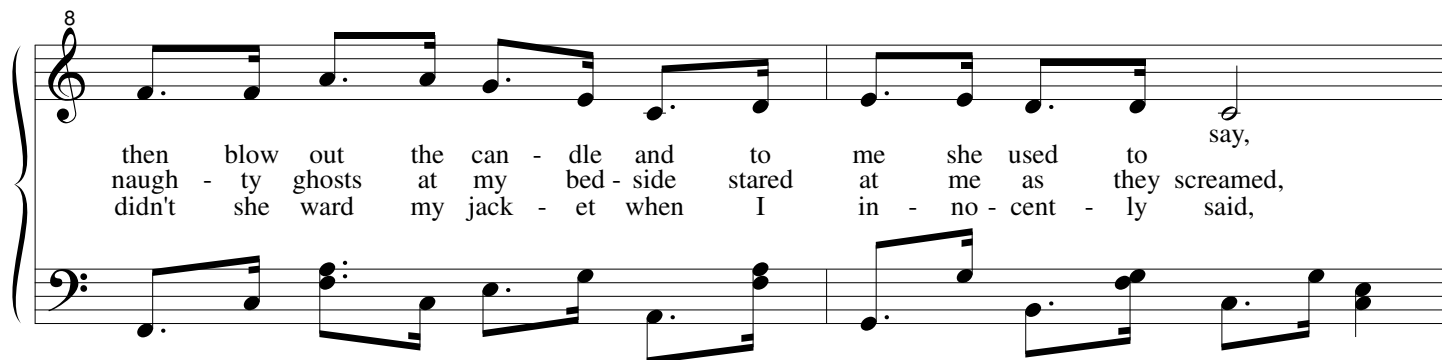
4

nurse girl used to fright - en me when she'd blow out the light. She'd
dread - ing some - thing aw - ful I for hours a - wake have laid. Some -
Mo - ses Mug - gins mar - ried her for which we did not grieve. I



6

talk of ghosts and gob - lins in a ver - y aw - ful way. She'd
times I'd cry my - self to sleep but hor - rid things I'd dream, As
met her on the street one day just af - ter they'd been wed. And



8

then blow out the can - dle and to me she used to say,
naugh - ty ghosts at my bed - side stared at me as they screamed,
didn't she ward my jack - et when I in - no - cent - ly said,

10

"Where was Mo-ses when the light went out? Where was he and what was he a-bout?"

14

Now, my lit - tle man come tell me if you can, Where was Mo - ses when the light went out?"