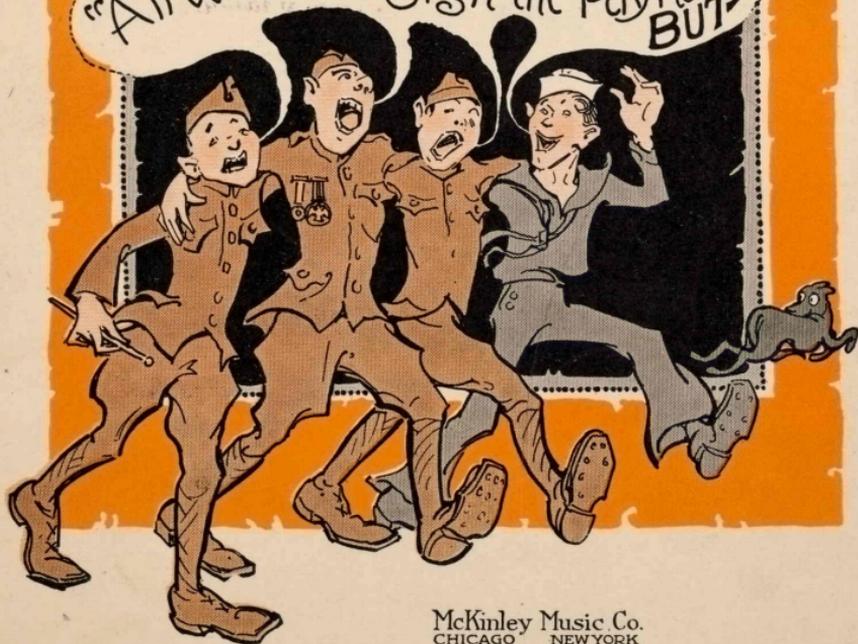


Trench SONGS

"All We Do, Is Sign the Payroll
BUT"



McKinley Music Co.
CHICAGO NEW YORK

Albert & Son, Australasian Agents, Sydney, Australia.

Compiled by **Lieut. Jack Frost**
Price 50 Cts.

M1646

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TRENCH SONGS

COMPILED BY

LIEUT. JACK FROST

Price 50 cents

McKinley Music Co.

Chicago

New York

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459348

Foreword

These "Trench Songs" are some of the actual songs that the soldiers and sailors used to preserve the high morale for which the American forces in the late war were justly famous. For the most part these songs were spontaneous outbursts from so many sources that it is impossible to fix the exact authorship, but every song is a true classic and combines true inspiration with the sentiment of the American boy in peace or in war, and shows a spirit which never failed in battle. In time to come it is more than probable that these songs will remain permanently endeared to the hearts of those who fought in the great struggle and bring back lasting memories.

They are here presented in the rough, crude form in which they were generally used in the trenches and camps, with only such changes as were necessary to make them practical for publication.

Lieut. Jack Frost

MAY 17 1919

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All We Do Is Sign The Pay Roll

Arranged by Harold Spencer

Marcia

Once in thir - ty days is a time we like the most,

mp

Once in thir - ty days is a big time at the post;

Once in thir - ty days in a lot of fun we join, But it

ain't be-cause we got the coin!

CHORUS

All we do is sign the pay roll,

p-f

All we do is sign the pay - roll;

All we do is sign the pay - roll, But we nev - er get a

gosh darn cent!..... cent!..... Δ

1 2 Δ *fz*

TRENCH SONGS

The Infantry

Arranged by Harold Spencer

Lively

The In-fan-try, the In-fan-try, with the dirt be-hind their ears,..... The

In-fan-try, the In-fan-try, they lap up all the beers;..... But the

Cav-al-ry, the Ar-til-ler-y and the grim-y en-gi-neers, Why, they

could'n't lick the In-fan-try in a hun-dred thou-sand years!..... The years!

1 2

p-f

f

I Wouldn't Be an M. P.

Arranged by Harold Spencer

Slowly

The M. P.'s, the M. P.'s with the side-arms hang-in' down, Oh, the

M. P.'s, the M. P.'s, they take your pass to town; Oh, the

M. P.'s, the M. P.'s, they work and nev - er play,..... I

would-n't be an old M. P. for a mil-lion bucks a day!..... The day!.....

p-f

1 2

fz

v

Detailed description: This is a musical score for a song. It features a vocal line and a piano accompaniment. The key signature is one flat (Bb) and the time signature is 2/4. The tempo is marked 'Slowly'. The score is divided into four systems. The first system begins with the tempo marking 'Slowly' and the piano dynamic 'p-f'. The lyrics are: 'The M. P.'s, the M. P.'s with the side-arms hang-in' down, Oh, the'. The second system continues the lyrics: 'M. P.'s, the M. P.'s, they take your pass to town; Oh, the'. The third system continues: 'M. P.'s, the M. P.'s, they work and nev - er play,..... I'. The fourth system concludes with: 'would-n't be an old M. P. for a mil-lion bucks a day!..... The day!.....'. The piano part includes various musical notations such as slurs, accents, and dynamic markings like 'fz' and 'v'. There are also first and second endings indicated by '1' and '2' above the notes.

TRENCH SONGS

I, Maggie and Me

Arranged by Harold Spencer

Tempo di Valse

Solo *Chorus*

We came to shore in an old wood-en boat, I, Mag-gie and me,.....

p *f* *p*

Solo *Chorus* *Solo*

Load-ed with box-es of I-vo-ry soap, I, Mag-gie and me,..... A-

p *f* *p*

bout ten thou-sand miles from shore The boat cap-sized and, what is more, On a

Chorus

cake of soap we washed a - shore, I, Mag-gie and me.....

The musical score is written for voice and piano. It features a 3/4 time signature and a key signature of two flats (B-flat and E-flat). The score is divided into four systems. Each system consists of a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *p* (piano) and *f* (forte), and hairpins for crescendos and decrescendos. The vocal line includes lyrics and performance instructions like *Solo* and *Chorus*. The lyrics are: "We came to shore in an old wood-en boat, I, Mag-gie and me,.....", "Load-ed with box-es of I-vo-ry soap, I, Mag-gie and me,..... A-", "bout ten thou-sand miles from shore The boat cap-sized and, what is more, On a", and "cake of soap we washed a - shore, I, Mag-gie and me.....". The score concludes with a final piano flourish.

CHORUS

Chorus

Solo

I, Mag-gie and me, I, Mag-gie and me; I sing pret-ty

good for the voice that I got, I, Mag-gie and me me

Down By the Lane

Male or Mixed Voices

Arranged by Harold Spencer

TENOR I *Andante*

Down by the lane (down by the) sweet sug-ar cane, Down by the old ap-ple tree;

TENOR II

(Sopr.)

(Alto)

Down by the lane (down by the) sweet sug-ar cane, Down by the old ap-ple tree; (ap-ple tree);

BAR.

(Tenor)

BASS

(Bass)

Clock strikng nine, (O see the) stars bright-ly shine, Some-bod-y's wait-ing for me. (for me.)

Clock strikng nine, (O see the) stars bright-ly shine, Some-bod-y's wait-ing for me. (for me.)

The Watermelon Hangin' On the Vine

Arranged by Harold Spencer

Moderato

Oh, the white folks caught me steal - in', 'twas on a rain - y

night, When the moon had not *be - gun to shine;.....

..... They "histe" up the win - dow and they shot me through the

blind, But they did - n't get the mel - on on the vine!.....

The score is written in 2/4 time with a key signature of two flats (Bb and Eb). It features a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *mp* and *mf*, and various articulations like accents and slurs. The lyrics are interspersed between the musical staves.

TRENCH SONGS

1.

CHORUS

Oh, ham bone am sweet, chick-en meat am fine,

'Pos-sum it am glo-rious in its time (in its time). But

give me, oh, give me, oh, how I wish you would, The wa-ter-mel-on

hang-in' on the vine!..... Oh, vine!.....

p-f

f

There Was A Youth Who Loved A Maid

Mock Ballad

Arranged by Harold Spencer

Andante
Solo
mf

There was a youth who loved a maid In the town that I was

mf

Chorus *f* *Solo* *mf*

born... in, born... in; He once to her a let-ter sent So she'd

mf

Cho. *f* *Solo* *mf*

get it in the morn - in', morn - in'. The morn - in' came, no

f *mf*

let-ter did she get, 'Cause the post - man he for - got..... it,

The musical score is written for voice and piano. It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The score is divided into several sections: an initial solo section, a chorus section, and a final solo section. Dynamics include *mf* (mezzo-forte), *f* (forte), and *Cho.* (Chorus). The piano part includes various chordal textures and melodic lines that support the vocal melody.

TRENCH SONGS

13

Cho. *f* got..... it; *Solo* *mf* In - stead there was a note, but well, This here note it was

not..... it, not..... it! *Cho.* *f* Oh cru - el post - man to for - get *Solo* *mf* This

let - ter to de - liv - er, *Cho.* *f* liv - er! *Solo* *mf* She said: "My true love's

false to me!" So she jumped in - to the riv - er, *Cho.* *f* rit. riv - er!

I Wonder Where She Sleeps To-night

Male or Mixed Voices

Arranged by Harold Spence

TENOR I *Andante**mp*

TENOR II I won-der where she sleeps to-night, My girl a-cross the sea; I

(Sopr.)

(Alto) *mp* I won-der where she sleeps to-night, My girl a-cross the sea; I

BAR.

(Tenor)

BASS *mp*

(Bass)

won-der if she dreams to-night And if she dreams of me. I

won-der if she dreams to-night And if she dreams of me. I

won-der if she's long-ing for The days that used to be; I

won-der if she's long-ing for The days that used to be; I

won-der where she sleeps to-night, My girl a-cross the sea.

won-der where she sleeps to-night, My girl a-cross the sea.

The Song of the Private

Arranged by Harold Spencer

Moderato

The Cap-tain told the Lieu-ten - ant to pol-ish up the floor,..... The Lieu-

ten-ant told the Ser - geant and geel but he got sore;..... The

Ser-geant told the Corp - 'ral, he was mad as he could be,..... And

I just talked to the Corp - 'ral, So I guess it's up to me!..... The me!.....

p-f

fz

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Moderato'. The score is divided into four systems, each with a vocal line and a piano line. The piano line includes dynamic markings such as 'p-f' and 'fz'. The score concludes with a double bar line and a repeat sign, with first and second endings indicated by '1' and '2' above the notes.

TRENCH SONGS

When I Come Back To You

Words and Music by
Lieut. JACK FROST

Marcia

When I come back to you,

We'll build a bung-a-low for two;

We'll have a gar-den of ros-es for our own, With a

rose for ev-'ry sor-row we have known.

The score consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. The first system begins with a double bar line and repeat sign. The second system includes a *p-f* dynamic marking. The third system ends with a double bar line. The fourth system concludes with a final cadence.

When I come back to you,.....

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are "When I come back to you,.....". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a 4/4 time signature. It features a steady bass line and a more active treble line with chords and moving lines.

Our skies will always be blue;..... As my

The second system continues the musical score. The vocal line has the lyrics "Our skies will always be blue;..... As my". The piano accompaniment continues with similar harmonic and rhythmic patterns, maintaining the mood of the piece.

wife you'll be one dream, and our life one great long sun-beam, When I come

The third system continues the musical score. The vocal line has the lyrics "wife you'll be one dream, and our life one great long sun-beam, When I come". The piano accompaniment continues with similar harmonic and rhythmic patterns, maintaining the mood of the piece.

back to you you

The fourth system concludes the musical score. The vocal line has the lyrics "back to you you". The piano accompaniment continues with similar harmonic and rhythmic patterns, maintaining the mood of the piece. The system ends with a double bar line and a first ending/second ending structure.

Love In the Stock Yards

Mock Ballad

Arranged by Frank L. Waller
Army Song Leader

Andante

She prom-ised to meet me when the clock struck sev-en-teen In the Stock Yards a

p

mile from the town;—Where the pigs' feet and sows' ears and tough old Tex-as steers Sell for

CHORUS

sirloin steak at nine-ty cents a pound. She's a dar-ling, she's a dais-y, she's

p-f

knock-kneed and she's la-zy, She's hump-backed, bow-leg-ged and she's lame; All her

teeth are gone but two, and it's hard for her to chew, She's my "S. O. L." a-na-em-ic Sa-ra

Jane!..... She's a Jane!..... Some Bull!

* S. O. L., meaning "Sure out of luck!"

When the Star-Shells Are Gleaming

Male or Mixed Voices

Arranged by Harold Spencer

TENOR I

p Andante

When the star-shells are gleaming, I'm dreaming of you, And I wonder if you love me and want me,

TENOR II

(Sopr.) *p*

When the star-shells are gleaming, I'm dreaming of you, And I wonder if you love me and want me,

(Alto)

When the star-shells are gleaming, I'm dreaming of you, And I wonder if you love me and want me,

BAR.

(Tenor) *p*

When the star-shells are gleaming, I'm dreaming of you, And I wonder if you love me and want me,

BASS

(Bass)

too. In the hush of the bat-tle your face comes to view, When the star-shells are gleaming, I'm dreaming of you

too. In the hush of the bat-tle your face comes to view, When the star-shells are gleaming, I'm dreaming of you

TRENCH SONGS

There'll Be No Show To-night

Words and Music by
Lieut. JACK FROST

Moderato

Last night I went to town just to give my-self a treat,..... I

mp

thought I'd see the "Par-is Girls," and bought a front row seat..... Im-

ag - ine how I felt when a man whose face was red Came

out for an an - nounce - ment, and this is what he said:

The musical score is written in 2/4 time and consists of four systems. Each system includes a vocal line and a piano accompaniment. The piano part is marked *mp* (mezzo-piano). The key signature has one sharp (F#), and the tempo is *Moderato*. The lyrics are: "Last night I went to town just to give my-self a treat,..... I thought I'd see the 'Par-is Girls,' and bought a front row seat..... Im- ag - ine how I felt when a man whose face was red Came out for an an - nounce - ment, and this is what he said:"

CHORUS

There'll be no show this eve-ning, there'll be no show to - night,

p-f

For the lead - ing la - dy she's in an aw - ful plight, You see, some

bum stepped in her dress - ing - room and stole her bran - new tights,..... She

wont go on with - out them, so there'll be no show to - night. There'll be night

1 || 2

fz

TRENCH SONGS

An' That Ain't All!

Arranged by Harold Spence.

Moderato

I went down in..... the val-ley to pray,..... I went down in.....

mf

Detailed description: This system contains the first two staves of music. The top staff is the vocal line in G major, 2/4 time, with lyrics. The bottom staff is the piano accompaniment, starting with a mezzo-forte (*mf*) dynamic. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with occasional rests in the left hand.

..... the val-ley to pray,..... I went down in the val-ley to pray, I got drunk and

Detailed description: This system continues the vocal and piano parts. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal line.

prayed all day; All my sins am tak-en a-way, tak-en a - way..... An' that aint

rit. 3

CHORUS
a tempo

f a tempo

Detailed description: This system marks the beginning of the chorus. The tempo changes from Moderato to *a tempo*. The piano part includes a *rit.* (ritardando) marking and a *f* (forte) dynamic marking. The chorus lyrics are: "An' that aint prayed all day; All my sins am tak-en a-way, tak-en a - way.....".

all,..... there's more be-sides,..... That aint all, there's more be-sides; I

Detailed description: This system concludes the chorus. The piano accompaniment continues with its characteristic rhythmic accompaniment.

bin to the riv-er an' I bin baptized, All my sins am tak-en a-way, tak-en a-way.....

rit. 3

3

rit.

Detailed description: This block contains the first system of a musical score. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are 'bin to the riv-er an' I bin baptized, All my sins am tak-en a-way, tak-en a-way.....'. There are musical markings including 'rit.' (ritardando) and a triplet of eighth notes in the vocal line.

There's a Red Light on the Track for Boozer Brown

Arranged by Harold Spencer

Moderato

There's a red light on the track for Boozer Brown,.....There's a red light on the

p-f

track for Boozer Brown,.....There's a red light on the track, It'll be there when we get

back, There's a red light on the track for Boozer Brown.....There's a Brown.....

1 2

f

Detailed description: This block contains the second, third, and fourth systems of a musical score. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The key signature has two flats (Bb, Eb) and the time signature is 6/8. The lyrics are 'There's a red light on the track for Boozer Brown,.....There's a red light on the track for Boozer Brown,.....There's a red light on the track, It'll be there when we get back, There's a red light on the track for Boozer Brown.....There's a Brown.....'. There are musical markings including 'Moderato', 'p-f' (piano-forte), and first/second endings. The piano accompaniment includes a 'p-f' dynamic marking and a 'f' marking at the end.

TRENCH SONGS
 Artillery Song
 or. The Dough-Boys Go Marching Along

Arranged by Harold Spencer

Marcia

(Old version) O-ver hill, o-ver dale we will hit the dust-y trail, And those
 (New version) O-ver hill, o-ver dale, as they hit the dust-y trail,..... The

p-f

cais-sons go roll-ing a-long Up and down, in and
 dough-boys go march-ing a-long Hear 'em sing, hear 'em

out, coun-ter-march and left a-bout, And those cais-sons go roll-ing a-
 shout, as they do "squads, right a-bout!"..... The dough-boys go march-ing a-

long For it's high, high, heel in the Field Ar-til-ler-
 long Then it's cheer, boys, cheer, for Old Glo-ry ev-er,

y, Shout out your "No" loud and strong! For when-
 dear, As we sing out our old march-ing song, O-ver

e'er we - go you will al-ways know That those cais-sons go
 hill, o-ver dale, as they hit the dust-y trail, The dough-boys go

(spoken)

roll-ing a-long, (Keep on roll-ing!) Those cais-sons go roll-ing a-
 march-ing a-long, (Keep on march-ing!) The dough-boys go march-ing a-

1 long O-ver long,
 long O-ver long
 2 long
 long

Old Noah He Was Never Broke

Words and Music by
Lieut. JACK FROST

Moderato

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part is written in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 8/8. The tempo is marked 'Moderato'. The lyrics are: 'Old Noah he was never broke, Old Noah he was never broke;..... The frog he had a green - back, the bron - cho had a buck, Old Noah he was sure in luck..... The'. The piano accompaniment features a steady bass line and chords in the right hand. Dynamics include 'p' (piano) and 'f' (forte).

Old Noah he was never broke,

Old Noah he was never broke;..... The

frog he had a green - back, the bron - cho had a buck,

Old Noah he was sure in luck..... The

lamb had four quar - ters, the duck had a bill, And the

goat he had a scent and that's no joke!..... Though it

may sound might-y fun-ny,..... he al-ways got the mon-ey, Old No-ah he was

nev - er. broke..... broke.....

The Wonderful Day When I Get Home

Words and Music by
Lieut. JACK FROST

Marcia

It was a won-der-ful day I joined the ar-my,..... It was a

won-der-ful day I land-ed a re-cruit;..... It was a

won-der-ful day they hand-ed me a ri-fle,..... And a

won-der-ful day I got my kha-ki suit..... It was a

won-der-ful day I joined the reg- u - lars, And a

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. The piano accompaniment features a steady bass line with chords in the right hand.

won-der-ful day we sailed a - cross the foam; But there's

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. The piano accompaniment maintains the same rhythmic pattern.

one more won-der-ful day a - com - in' to me, And that's the wonderful day when

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. The piano accompaniment features a more active bass line with eighth notes.

I get home! It was a home!

The fourth system concludes the piece. It includes a first ending (marked '1') and a second ending (marked '2'). The vocal line has a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. The piano accompaniment features a steady bass line with chords in the right hand. The piece ends with a forte (f) dynamic marking.

We Gave 'em Hell

Arranged by Harold Spencer

Moderato

I'd hate to be a Hun, boys, I know that ver-y well; They
 know that they are done, boys, each time they hear us yell: "We
 beat you at the Marne and we beat you at the Aisne; We
 gave you hell at Neu Cha-pelle and here we are a - gain? I'd gain?

Underwear

Parody on chorus of

Over There

Edited by Frank L. Waller

Army Song Leader

Underwear, underwear,
Send a pair, send a pair I can wear,
For I left mine lying
Outside drying,
And I can't find 'em anywhere!
Underwear, underwear,
Get a pair, get a pair anywhere;
Assembly's blowing,
I must be going,
And I must get there
If I have to get there bare!

LIBERTY CHORUS SONG BOOK

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THE
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