

**GRADE 5
SONGS**

Grades 5-6

All the Pretty Little Horses
Arirang, MM
Banuwa, WOM
Eric Canal, MM
Fifty Nifty United States, SM
Hava Nagila (TG)
Hey, ho! Nobody Home, WOM
I's the B'y, MC
Lift Ev'ry Voice, SM/MC
Mango Walk, SM
Simple Gifts, SPM
Swing Low, Sweet Chariot, SM
The Water is Wide, WOM
There's a Gumtree
This Land is Your Land, MM
This Train, MM

ALL THE PRETTY LITTLE HORSES

United States

Hush - a - bye, don't you cry, Go to sleep my lit - tle ba - by.
 When you wake, you shall have, All the pret - ty lit - tle hor - ses.
 Blacks and bays, dap - ples and grays, coach and six - a - lit - tle hor - ses.
 Hush - a - bye, don't you cry, Go to sleep my li - tle ba - by.

The Tune

Lullabies like "All the Pretty Little Horses," a slumber song that is widespread in North America, continue to be alive and well as they are passed from parent to child.

The Music Culture

Lulling a child to sleep by song is a universal phenomenon that knows no historical or cultural boundaries. The soothing sound of a lullaby emanates from those parents, grandparents, and others who are entrusted with the care of an infant, toddler, or small child. Melodies of lullabies are typically tonal, of a small range (an octave or less) and with fewer pitches overall than other song types, and undulating—rising and falling in a subtle rocking feeling. They tend to move quietly and gently in duple or triple meter, and their lyrics are about the familiar: mother and father, animals, the cradle, crib, or crèche. Well-known lullabies in North America include "Mockingbird" ("Hush little baby, don't say a word"), "Rock-a-bye Baby," Johannes Brahms's song "Wiegenlied," and the French traditional berceuse. Lullabies are likely to be sung by women more than men (although this could be changing as men take on the challenges of child care), and are prized because of their potential to communicate to the wee ones in a direct, intimate, and intense manner. "All the Pretty Little Horses," long thought to be Anglo American in origin, is in fact rooted in an African-American lullaby that has been embraced by North Americans across the color divide.

The Experiences

- Sing the song on a neutral syllable such as a soft "bah," and with solfège syllables (starting on "la") or scale numbers (starting on "6").
- Sing the song with the lyrics, articulating on the quick descending segments of each phrase.

Arirang

English Words by Alice Firgau

Folk Song from Korea
Arranged by Georgette LeNorth

Liltingly

A - ri - rang, - A - ri - rang, - a - ra - ri - yo,
A - ri - rang, - A - ri - rang, - a - ra - ri - yo,

2

A - ri - rang - ko - ge - ro - nuh - muh - kan - da.
O - ver the hills of A - ri - rang.

3

Chung - chun ha - nul - en pyul - do man - ko,
Voic - es call me from far a way,

4

I - neh ka - sem - en su - sim - do man - ta.
I must fol - low, I can - not stay.

MM, 5

Banuwa ③

Folk Song from Liberia

Layering to
create
texture

①

Ba - nu - wa. ba - nu - wa. ba - nu - wa yo. —

②

Ba - nu - wa. ba - nu - wa. ba - nu - wa yo. —

③

A - la - no. neh - ni a - la - no;

a - la - no. neh - ni a - la - no.

④

Neh - ni a - la - no. Neh - ni a - la - no.

⑤

Neh - ni a - la - no. Neh - ni a - la - no.

⑥

Ba - nu - wa. ba - nu - wa. ba - nu - wa yo. —

WOM 5

Rhythm Complex

CN-G

High Drum	1	x	3	x	5	x	7	x
low Drum	1	x	x	4	x	x	7	8
Cabasa	1	x	3	4	x	6	x	8
cowbell	1	2	x	x	5	6	x	8
Kaluba	x	2	x	4	x	6	x	x
Two tone bell	H	x	H	x	L	H	H	x

Miles and Miles

In the move westward, Americans frequently traveled along rivers and canals. Great cities often grew where the rivers came together. The Erie Canal, built in 1825, linked the Great Lakes and the Atlantic Ocean.

Sing "Erie Canal." **Identify** how the melody changes in the refrain.



Erie Canal

Folk Song from the United States

VERSE

Solo *Dm* *Gm* *A7*

1. I got a mule, her name is Sal,
2. Git up there, Sal, we passed that lock,

Chorus
Dm

Fif - teen miles on the E - rie Ca - nal!

Solo *Dm* *Gm* *A7*

She's a good old work - er and a good old pal,
And we'll make Rome 'fore six o' - clock,

Chorus
Dm

Fif - teen miles on the E - rie Ca - nal!

Solo *F* *C*

We've hauled some barg - es and in our day,
Just one more trip and back we'll go

© Share The Music 5

Hooray

for the **RED,**
WHITE,
AND BLUE

The 50 states that make up the United States are each special in their own way—from Alaska, the northernmost state, to Hawaii, the southernmost. However, one thing that many of the states have in common is a name with Native American origins. The name Alaska, for example, came from *alakshak*, an Inuit word for "peninsula," "great lands," or "land that is not an island."

*** FIFTY NIFTY *** UNITED STATES

Words and Music
by Ray Charles



Fif-ty nif-ty U-nit-ed States from thir-teen o-rig-i-nal col-o-nies;



Fif-ty nif-ty stars in the flag that bil-lows so beau-ti-f'ly in—the breeze.



B \flat F C7 F Gm C F C7 F

Each in - di - vid - u - al state con - tri - butes a qual - i - ty that is great.

B \flat F C \sharp dim Dm G C7

Each in - di - vid - u - al state de - serves a bow, we sa - lute them now.

F Dm B \flat C7 F Dm G7 C7

Fif - ty nif - ty U - ni - ted States from thir - teen o - rig - i - nal col - o - nies,

F F7 Gm Gdim F

Shout 'em, scout 'em, Tell all a - bout 'em, One by one till we've

Dm G9 C7 F F7

giv - en a day to ev' - ry state in the U. S. A. Al - a -

2nd time as fast as possible

B \flat Cm Dm Cm B \flat Cm Dm Cm

bam - a A - las - ka, Ar - i - zo - na, Ar - kan - sas, Cal - i -

B \flat Cm Dm Cm B \flat Cm Dm

for - nia, Col - o - ra - do, Con - nect - i - cut; Del - a - ware,





E⁷ Dm Cm Dm E⁷ Dm C Gm C7

Flor - i - da, Geor - gia, Ha - wai - i, I - da - ho, Il - li - nois, In - di -

F Cm F7 B⁹ E⁷ F7

an - a; I - o - wa, Kan - sas, Ken - tuck - y, Lou - i - si -

B⁹ Cm F7 B⁹ Dm B⁹

an - a, Maine, Mar - y - land, Mas - sa - chu - setts, Mich - i - gan;

Dm B⁹ A Dm A

Min - ne - so - ta, Mis - sis - sip - pi, Mis - sou - ri, Mon -

Dm C C7 F Gm

tan - a, Ne - bras - ka, Ne - vad - a; New Hamp - shire,

Gm E⁷ F9 E⁷

New Jer - sey, New Mex - i - co, New York, North Car - o - li - na,

F9 F E⁷m F7 B⁹ Cm

North Da - ko - ta, O - hi - o; Ok - la - ho - ma, Or - e - gon,

Dm Cm B⁹ Cm Dm Cm B⁹ Cm7

Penn - syl - va - nia, Rhode Is - land, South Car - o - li - na, South Da - ko - ta,



2nd time rit.

Dm Cm B \flat G7 E \flat C \sharp dim Dm G

Ten-nes-see, Tex-as; U-tah, Ver-mont, Vir-gin-ia, Wash-ing-ton,

Cm 3 Cm 7 1. F7 F dim F 2. Cm F7 B \flat

West Vir-gin-ia, Wis-con-sin, Wy-o-ming. Al-a-o-ming.

Tempo I

F Am Dm C C dim 3 C C dim

North, south, east, west, in our calm, ob-jec-tive o-pin-ion, (name of

C C dim C F Dm

home state) is the best of the Fif-ty nif-ty

B \flat C7 F Dm G7 C7

U-nit-ed States from thir-teen o-rig-i-nal col-o-nies,

F F7 Gm G dim F Am

Shout 'em, scout 'em, Tell all a-bout 'em, One by one till we've

Dm G7 B \flat

giv-en a day to ev'-ry state in the good old

D \flat E \flat F

U. S. A.



HAVA NAGILA

Israel

Ha - va na - gi - la, ha - va na - gi - la, ha - va na - gi - la

ve - nis me - ha. ve - nis me - ha. Ha - va ne - ra - ne - ra,

Ha - va ne - ra - ne - ra, Ha - va ne - ra - ne - ra ve - nis me - ha.

ve - nis me - ha. U - ru u - ru a - chim, u - ru a - chim be -

lev - sa mai - a U - ru a - chim be - lev - sa mai - a U - ru a - chim be -

lev - sa mai - a U - ru a - chim U - ru a - chim be - lev - sa mai a.

Let's be happy. Let's sing and be happy.

Rise up, brothers and sisters, with happy hearts.

The Tune

"Hava Nagila" is a popular song of celebration among Jewish people. It is performed at weddings, folk dance, and other festive gatherings.

The Music Culture

The Hebrew words to "Hava Nagila" are a straightforward declaration of happiness, of rejoicing in song, and awakening in the joy of being alive. It is the best known of Jewish folk songs by those who are not Jewish, and is heard at various occasions in Jewish communities across the world. It is particularly known as dance music, and is played

Concept Harmony

Objective To distinguish individual parts in a round by moving

Materials Record 6B, Band 6; bells

Vocabulary texture

1 STARTING

1. As students listen to the recording, help them discover the following:

- The melody is first sung alone; the sound is thin.
- As each part is added, the sound becomes thicker.
- As each part finishes the round, the sound becomes thinner.

2 DEVELOPING

2. When students sing the song as a three-part round, have each group stand as their part enters and sit when their part is finished.

3 CLOSING

3. Add movement to the performance.
- Walk the beat while singing the melody.
 - Walk the beat in three concentric circles while singing the three-part round. (As each part enters, the appropriate circle begins to move.)

Extending the Lesson

Have small group of singers and/or bell players add the ostinatos notated on the pupil's page.

A Round in Three Parts

Listen to the recording of this round. Something happens to the texture of the music as each part is added. Can you tell what it is?

Intro. 3 meas. Hey, Ho! Nobody Home

Old English Round

Hey, Ho! No-bod-y home. Meat nor drink nor mon-ey have I none.

Still I will be mer-ry, ve-ry mer-ry, Hey, Ho! No-bod-y home.

Add a Part

Add one or both of these parts to a performance of the song.

Hey, ho! Hey, ho!

Hey, ho! Hey, ho!

162 Sharing Music

Special Resources



Class Mgt. Sp. Learners !!

Put It All Together When "Hey, Ho! Nobody Home" is used as part of a larger program, you may find the following performance suggestions helpful:

- Walk the beat, sing in unison.
- Walk the beat, sing as a round.
- Walk the beat in concentric circles, sing round.

The Music Connection, grade 3, pp. 180-81
Share the Music, grade 4, p. 132.

LEVEL III More Advanced Dances/Songs with Accompanying Dances

I. "I'se the B'y" (Folk Song from Newfoundland)

Text: "I's" is "I am" and "B'y" is "boy" in Newfoundland dialect. However, "b'y" means "man". Even old men address each other in Newfoundland as "me b'y" ("my boy").

Verse 1:

I's the b'y that builds the boat, and I's the b'y that sails her!

I's the b'y that catch-es the fish and takes them home to 'Li - zér.

Chorus:

Hip your part - ner, Sal - ly Tib - bo, Hip your part - ner, Sal - ly Brown!

Fo - go, Twil - lin - gate, Mor - ton's Har - bour, All a - round the cir - cle.

In Penguin Book of Canadian Songs, ed. by Edith Fowke. From Peacock, Kenneth, Songs of the Newfoundland Outports, vol. 1. National Museum of Canada Bulletin 197, Anthropological Series 65. Ottawa, 1965, pp. 53 and 64.

2. Sods and rinds to cover your flake,
 Cakes and tea for supper,
 Codfish in the spring o' the year
 Fried in maggoty butter

Chorus:

3. I don't want your maggoty fish,
 That's no good for winter;
 I could buy as good as that
 Down in Bonavista.

Chorus:

• "I'VE THE B'Y," P. 180

Formation: Each girl chooses a partner. The partner stands to her right. Couples form a circle, facing toward the center.

Verse 1

Measures 1-4: Girls take 4 bouncy steps forward; 4 bouncy steps back to place (8 beats).

Measures 5-8: Boys do the same (8 beats).

Refrain

Measures 1-4: Partners swing right elbows (8 beats).

Measures 5-8: Partners swing left elbows (8 beats).

Verse 2

Measures 1-4: With hands joined, all move 8 steps counterclockwise (8 beats).

Measures 5-8: All move 8 steps clockwise (8 beats).

Repeat refrain

Verse 3

Measures 1-4: With hands joined and facing toward the center, all take 4 steps forward, raising arms as they go; 4 steps back to place, lowering arms as they go (8 beats).

Measures 5-8: Repeat measures 1-4 (8 beats).

Repeat refrain, bowing to partner at the very end.

"THE ROCKING CAROL," P. 210

Formation: Children stand in a circle, arms at sides.

R means right foot; L means left foot.

Phrase 1: Step forward R, L, R, raising arms above head; step backward L, R, L, lowering arms to sides (6 beats).

Phrase 2: Repeat phrase 1 (6 beats).

Phrase 3: Extending the right arm to lead the body, turn clockwise in a small circle R, L, R, L, R, close (6 beats).

Phrase 4: Extending the left arm to lead the body, turn counterclockwise L, R, L, R, L, close (6 beats).

Phrase 5: Repeat phrase 1.

Phrase 6: Repeat phrase 2.

♪♪ NOTES ♪♪

DANCE DIRECTIONS

Words by James Weldon Johnson

Lift Ev'ry Voice and Sing

Music by J. Rosamond Johnson
Arranged by Albert McNeil and Ian Williams

Majestically

1. Lift ev-'ry voice and sing, till earth and heav - en ring, Ring with the
2. Ston-y the road we trod, bit-ter the chas - t'ning rod Felt in the

f

2

har - mo - nies of lib - er - ty. Let our re - joic - ing rise high as the
days when hope un - born had died. Yet with a stead - y beat have not our

ff

3

lis - t'ning skies, Let it re - sound loud as the roll - ing sea.
wea - ry feet Come to the place for which our fa - thers died.

4

5

Sing a song full of the faith that the dark past has taught us;
 We have come o-ver a way that with tears has been wa-tered;

6

Sing a song full of the hope that the pres-ent has brought
 We have come tread-ing our path through the blood of the slaugh

7

us; tered; Fac - ing the ris - ing sun of our new
 Out from the gloom - y past, till now we

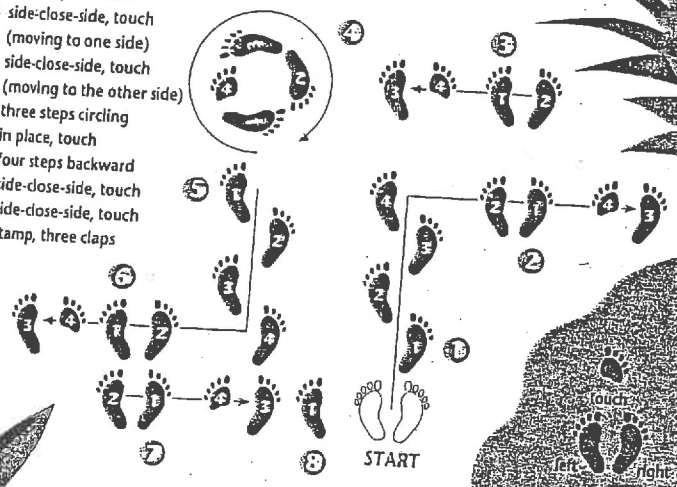
8

day be - gun, Let us march on till vic - to - ry is won.
 stand at last Where the white gleam of our bright star is cast.

in your feet!

MOVE to "Mango Walk," a Jamaican folk song, using the steps listed. After some practice, you'll probably be able to move as you sing the song. Even though many of the song rhythms are syncopated, you will be stepping on the steady beat.

- DANCE STEPS**
- ① four steps forward
 - ② side-close-side, touch (moving to one side)
 - ③ side-close-side, touch (moving to the other side)
 - ④ three steps circling in place, touch
 - ⑤ four steps backward
 - ⑥ side-close-side, touch
 - ⑦ side-close-side, touch
 - ⑧ stamp, three claps



MOVE facing a partner to really get into the calypso spirit. Move in the same or opposite directions.

Unit 2 Power in Rhythm 69

1 GET SET

"Count how many times you hear a syncopated rhythm pattern." Have students:

- Listen as you clap the rhythm of "Mango Walk" CD1:39 and show with their fingers how many times the pattern ♪ ♪ ♪ ♪ (♯) was heard. (5)

- ▶ Sing "Mango Walk" on page 56, and clap ♪ ♪ ♪ ♪ (♯) each time it occurs.

"You've learned to recognize this common syncopated pattern when you hear it. Today you'll practice reading the pattern and learn to read yet another rhythm pattern. Learning to recognize and perform rhythm patterns can help you develop skill in reading all kinds of music."

2 DEVELOP

1. Learn movements to "Mango Walk." Have students:

- Walk to the beat as they sing "Mango Walk" on page 56.
- Look at the movement directions on page 69, and practice the steps to the beat.

Measure 1: Four steps forward (first step of *mother*)

Measure 2: Side, close, side, touch to one side

Measure 3: Side, close, side, touch to the other side

Measure 4: Three steps circling in place, touch

Measures 5-8: Repeat above, moving backward, replacing the circling steps with one stamp and three claps: ♪ ♪ ♪ ♪

- ▶ Sing the song, and do the movements.

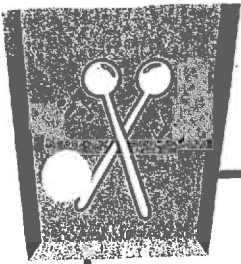
MOVEMENT: "Mango Walk"

When students are comfortable with the dance steps for "Mango Walk," hand and arm gestures may be added. For example, push hands forward and back (right hand forward with left foot, left hand forward with right foot), adding a snap on each touch.

BACKGROUND: "Mango Walk"

The words to this song mean: My mother told me to walk among the mango trees and eat all the best quality mangoes.

Show the Music 5, 68-9.



Name _____ Class _____

ORFF 10

Mango Walk

Calypso Song from Jamaica

Ostinato



TeB  



Cb  

Gu  

BD  

CD  

BX  

CBX   (3 times)

BX  

CBX  

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SPM 5

Simple Gifts



CD 8:1

Shaker Song by Joseph Brackett,

The musical score is written on ten staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The melody is simple and repetitive, characteristic of Shaker music. Chord symbols G and D are placed above the notes on several staves. The lyrics are printed below the notes.

'Tis the gift to be sim-ple, 'tis the gift to be free,
'Tis the gift to come down where we ought to be.
And when we find our-selves in the place just right
'Twill be in the val - ley of love and de-light.
When true sim - pli - ci - ty is gained,
To bow and to bend we shan't be a-shamed.
To turn, turn will be our de - light,
Till by turn - ing, turn - ing we come 'round right.

MOVING THROUGH THE SOUTHLAND



The Ohio River joins the Mississippi River, which flows all the way to New Orleans. "Swing Low, Sweet Chariot" comes from the southern part of our country. It is in **verse-refrain** form. The words to the verse change. The refrain is the part of the song that stays the same.

Find the repeated words in "Swing Low, Sweet Chariot." These words are part of a style called **call and response**. The call is often a solo and the response is sung by a group. The response usually is a repeated phrase.

SWING LOW, SWEET CHARIOT

African American Spiritual

Refrain G C D7 G D7

Swing low, sweet char - i - ot, — Com - in' for to car - ry me home,

G C D7 G D7 G Fine

Swing — low, sweet char - i - ot, — Com - in' for to car - ry me home.

Verse
Leader

G C D7

1. I look'd o - ver Jor - dan an' what did I see, —
2. If you get there — be - fore — I do, — }
3. I'm some - times — up — and some - times down, —

Group
G D7

Com - in' for to car - ry me home, { A band — of an - gels
Tell all — my friends I'm
But still — my soul feels

Leader
G

Group
C D7 G D7 G D.C. al Fine

com - in' af - ter me, —
com - in' there — too, — } Com - in' for to car - ry me home.
heav'n - ly — bound, —

The phrase *comin' for to carry me home* is a repeated musical motive. Make an upward arc with your arm as a "movement motive" on the words *comin' for to carry me home* in the refrain. Change the way you do the movement each time by choosing a different arm, level, or facing.



SING Verse 1 of "When the Saints Go Marching In" as a partner song with the refrain of "Swing Low, Sweet Chariot."

Concept Harmony

Objective A To create harmony by singing echo parts **B** To create harmony by adding a countermelody

Materials Record 7B, Bands 4 and 5; audio

Vocabulary harmony, melody, counter-melody

STARTING

1. Before students open their book, play the recording of "The Water Is Wide," versions 1 and 2.

- In what way are the two versions alike? (The melody is the same in both versions.)
- In what way are they different? (The harmony part is different in each version.)

DEVELOPING

2. Ask students to follow the music (p. 168) as they listen to version 1 again.

- How is the harmony created in this version? (While one group holds the long note at the end of every other measure, a second group echoes what has been sung.)

CLOSING A

3. After students have learned the melody in version 1, divide the class into two groups. The larger group will sing the main parts.

Note: Students may enjoy singing the echo songs notated in the Special Resources

The Water Is Wide 7

(Version One)

Folk Song from England

1. The wa - ter is wide, (echo) I can-not get o'er, (echo)
 And nei - ther have (echo) I wings to fly. (echo)
 Oh, go and get (echo) me some lit - tle boat (echo)
 To car - ry o'er (echo) my true love and I. (echo)

2. There is a ship sailing on the sea,
 She's loaded deep as deep can be,
 But not so deep as in love I am;
 I care not if I sink or swim.
3. Oh, love is handsome and love is fine,
 And love is charming when it is true,
 As it grows older it grows cold
 And fades away like morning dew.

The Water Is Wide 7

(Version Two)

Folk Song from England

Counter-melody
 The wa - ter is wide, I can't get
Melody
 (C7) F Bb F

1. The wa - ter is wide, I can-not get o'er,
2. There is a ship sail-ing on the sea,
3. Oh, love is handsome and love is fine,



Special Resources

Other Echo Songs

Old Texas (American Cowboy Song)

1. I'm goin' to leave (echo) old Tex - as now, (echo)

They've got no use (echo) for the long-horn cow. (echo)

2. They've plowed and fenced my cattle range,
 And the people there are all so strange.
3. I'll take my horse, I'll take my rope,
 And hit the trail upon a lope.
4. Say *adios* to the Alamo
 And turn my head toward Mexico.

WOM 5

Extending the Lesson

1. Let students take turns playing the autoharp chords to accompany "The Water Is Wide."

• Students should become aware that the chord progression is the same in each version of the song.

2. Choose a small group to learn the countermelody in version 2 of "The Water Is Wide."

CLOSING B

3. On another day, have students sing the melody of "The Water Is Wide" with the recording of version 2.

• How is harmony created in this version? (A melody and a countermelody are sung simultaneously.)



And nei-ther have I wings to fly,
She's load-ed deep as deep can be,
And love is charm ing when it is true,



fly. Oh, go and get a lit - tle boat,



Oh, go and get me some lit - tle boat
But not so deep as in love I am;
As it grows old er it grows cold



To car - ry o'er my love and I



To car - ry o'er my true love and I
I care not if I sink or swim
And fades a - way like morn - ing dew

How is harmony created in version one of "The Water Is Wide"?
How is harmony created in version two?

The Goat (American Folk Song)



1. There was a man, (echo) now please take note, (echo)



There was a man (echo) who had a goat, (echo)



He loved that goat, (echo) in - deed he did, (echo)



He loved that goat (echo) just like a kid, (echo)

2. One day that goat felt frisk and fine,
Ate three red shirts from off the line.
The man, he grabbed him by the back
And tied him to a railroad track.

3. But when the train hove into sight
That goat grew pale and green with fright.
He heaved a sigh as if in pain,
Coughed up those shirts and flagged the train.

There's a Gumtree

CD VOL 2 TRACK 3

SEE SING! TEACHERS' HANDBOOK

There are millions of gum trees in Australia. What does it matter if we cut one down or let one die? Maybe you'll feel differently after you sing this song that lists some of the native animals that depend on a gum tree for their survival. Sing it for the environment.

WORDS AND MUSIC BY ANDY ARMSTRONG

1. There's a gum tree grow-ing on a hill, And a
 kook-a - bur - ra sits there laugh-ing at the sun - rise...
 And if the gum tree dies, then the
 kook - a - bur - ra flies a - way.

2. There's a gum tree grow-ing on a hill, And a
 kang a - roo hops there and lis - tens to the sound, while the
 (3.) snake slides by, look-ing for his break - fast
 (4.) ea - gle soars high up a - bove the leaves,
 (5.) e - mu stands in the beau - ti - ful shade, An
 kook-a - bur - ra sits there and laughs at the sun - rise...
 And if the gum tree dies, then the



kook-a-bur-ra flies a-way. — There's a

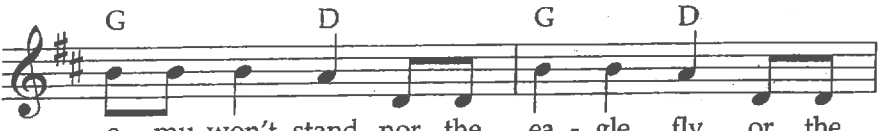
Last Verse



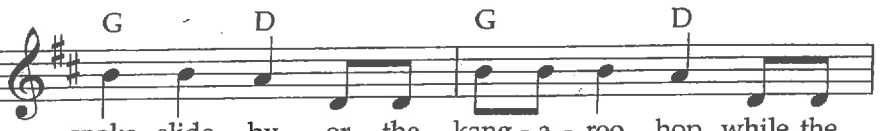
(6.) gum tree grow-ing on a hill, We've got to



keep it grow - ing there, not chop it down, Or the



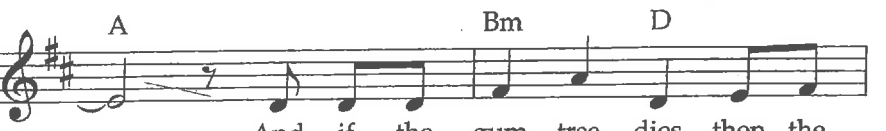
e - mu won't stand, nor the ea - gle fly, or the



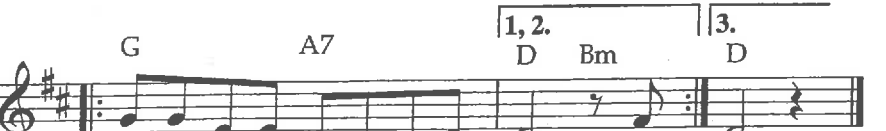
snake slide by, or the kang - a - roo hop, while the



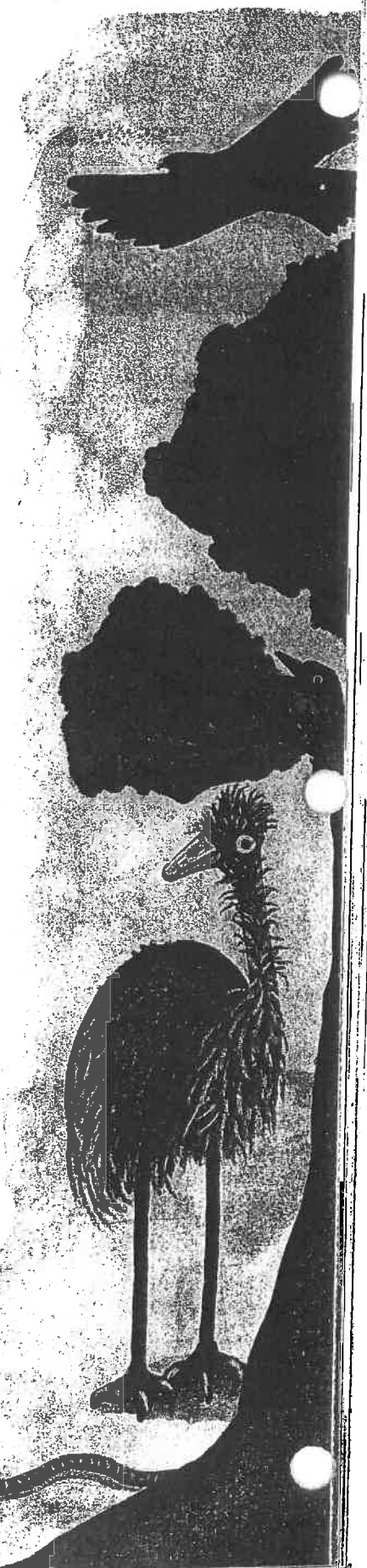
kook-a-bur-ra sits there and laughs at the sun - rise. —



— And if the gum tree dies, then the



kook-a-bur-ra flies a-way. — The way.



Sing of America's Beauty

"This Land Is Your Land" is probably the most popular song composed by Woody Guthrie. Sing the melody of the refrain. Then sing the countermelody. How is the countermelody different from the main melody?



MM5

This Land Is Your Land

Words and Music by Woody Guthrie
Countermelody by Ruth Tutelman

REFRAIN *Countermelody (sing last time only)*

1 do *B \flat* *F*

This land is your land, this land is

2 do *Melody*

This land is your land, _____ this land is my land, _____

1 *F* *C $_7$* *F*

mine, From Maine to Mon - ta - na, des - ert to the

2

_____ From Cal - i - for - nia _____ to the New York is - land; _____

1 *F* *B \flat* *F*

shore, We sing that this land is your land, this land is

2

_____ From the red-wood for - est _____ to the Gulf Stream wa - ters; _____

1 mine, Yes, it's made for you and me. _____

2 _____ This land was made for you and me. _____

VERSE

1. As I was walk - ing _____ that rib - bon of high - way, _____
 2. I've roamed and ram - bled _____ and I fol - lowed my foot - steps _____
 3. When the sun comes shin - ing _____ and I _____ was stroll - ing _____

_____ I saw a - bove me _____ that end - less sky - way, _____
 _____ to the spar - kling sands of _____ her dia - mond des - erts, _____
 _____ And the wheat - fields wav - ing _____ and the dust clouds roll - ing, _____

_____ I saw be - low me _____ that gold - en val - ley, _____
 _____ And all a - round me _____ a voice was sound - ing, _____
 _____ As the fog was lift - ing _____ a voice was chant - ing, _____

_____ This land was made for you and me. _____
 _____ "This land was made for you and me." _____
 _____ "This land was made for you and me." _____

This Land Is Your Land

Words and Music by Woody Guthrie
Counter melody by Ruth Tutelman
Arranged by James Rooker

With Spirit

Counter melody (sing last time only)

1 5 Repeat refrain after each verse
Melody

This land is your land, this land is my land,
VERSE 1. As I was walk - ing that rib - bon of high - way,

2 6

nine, From Maine to Mon - ta - na, des - ert to the
From Cal - i - for - nia to the New York is - land;
I saw a - bove me that end - less sky - way,

3 7

shore, We sing that this land is your land, this land is

From the red-wood forest to the Gulf Stream waters;
I saw below me that gold-en valley,

4 8

mine, Yes, it's made for you and me.

This land was made for you and me.
This land was made for you and me.

2. I've roamed and rambled and I followed my footsteps
To the sparkling sands of her diamond deserts,
And all around me a voice was sounding,
"This land was made for you and me." *Refrain*

3. When the sun comes shining and I was strolling
And the wheatfields waving and the dust clouds rolling,
As the fog was lifting a voice was chanting,
"This land was made for you and me." *Refrain*



This Train

African American Spiritual

E \flat

1. This train is bound for glo - ry, this train. —
2. This train don't pull no sleep - ers, this train. —
3. This train don't take your mon - ey, this train. —

E \flat *B \flat 7*

This train is bound for glo - ry, this train. —
 This train don't pull no sleep - ers, this train. —
 This train don't take your mon - ey, this train. —

E \flat *A \flat*

This train is bound for glo - ry, don't car - ry none but the good and ho - ly.
 This train don't pull no sleep - ers, Don't pull — nothin' but the right - eous peo - ple.
 This train don't take your mon - ey, Pay your — way with — milk and hon - ey.

E \flat

This train is bound for glo - ry, this train. —
 This train is bound for glo - ry, this train. —
 This train is bound for glo - ry, this train. —

Show What You Know!

Call *Response*

Call *Response*

Create and perform new response melodies for "Bound for South Australia," page 22. Choose your notes from the C-pentatonic scale (C-D-E-G-A).

The Wheel of the Water

Words and Music by John Forster and Tom Chapin
Arranged by Don Kalbach

1

Voice 1
The

2

wheel of the wa-ter go 'round and 'round, And the wheel of the wa-ter go 'round. And the

3 Voice 2

Wa-ter flow down, down, trick-le, trick-le down, **4** Down to the o - cean, trick-le, trick-le down.

5 Voice 3

See the va - pors rise. See them cloud the skies.

6 Voice 4

Clouds rain down. Thun - der and light - ning sound.

7 Voice 5

Springs bub-ble, bub-ble up. Springs bub-ble, bub-ble up.

Final Ending

MM, 4