

226

SONGS FOR THE PRE-SCHOOL AGE



"It was his nature to blossom into song, as it is a tree's
to leaf itself in April."—Alexander Smith.

SUNDAY SCHOOL BOARD
OF THE
SOUTHERN BAPTIST CONVENTION
NASHVILLE, TENNESSEE

Z8B
SH92

BISHOP ROBERT WESTLY PEACH
COLLECTION OF CHURCH MUSIC
AND
HYMNOLOGY

ACQUIRED BY THE
AMERICAN ANTIQUARIAN SOCIETY
1939



PRESENTED BY
AMERICAN ANTIQUARIAN SOCIETY
TO
THE WARRINGTON-PRATT-SOULE
COLLECTION OF HYMNOLOGY
CASE MEMORIAL
LIBRARY
HARTFORD, CONNECTICUT

SONGS FOR THE PRE-SCHOOL AGE

FOR USE IN THE
SUNDAY SCHOOL, HOME
AND KINDERGARTEN

Compiled and Edited by
AURORA MEDFORD SHUMATE

PRICE 50c

BAPTIST SUNDAY SCHOOL BOARD
NASHVILLE, TENNESSEE

Hymn
1926
Shum

2818
5192

[To be Ind. 26³]

CONTENTS

FELLOWSHIP SONGS

Be Ye Kind	14	Helping Hands and Feet	12
Birthday Greeting	9	Helping Song	12
Birthday March	10	New Baby, The	13
Good-bye Song	10	Our Helpers	11
Good-bye Song	10	Welcome Song	9
Good Morning! Good Morning! ..	7	Whose Birthday?	9
Good Morning Song	7		

WORSHIP SONGS

Bible Song, The	19	I Want to Talk to the Heavenly Father	15
Glad Song	24	In God's Holy House	18
God Is Love	20	My Love Gifts	21
God Is Love; Oh, God Is Love ..	20	Offertory Song	21
God's Book	18	Praise Him, Praise Him	17
God's House, God's Day	17	Prayer Song	16
He Loved Us and Sent His Son ..	23	Preparation for Prayer	16
Heavenly Father Cares for Me, The	16	Suffer The Little Children	24
I Am With Thee	19	"Thank You" Song, A	22
		Wonder Song	22

SEASONAL SONGS

Christmas Bells	27	Rain Drops, The	29
Christmas Story, The	26	Spring Song	30
Flower's Message, The	29	Sun and the Rain, The	30
Glad, Glad Day, A	28	Thanksgiving Day	25
I Love the Summer Time	31	Winter Days Are Full of Cheer ..	25
Little Baby in the Manger, I Love You	27		

PLAY SONGS, MARCHES, ETC.

Chords	37	Tip-Toe March	35
Church Bells	36	Trees Are Gently Swaying, The ..	35
Dear Little Birdie	38	What Kind of a Kitty Have You? ..	39
Exercise Song	34	Where Is the Church?	33
Tick-Tock Song	34	Who's a Bluebird?	40

RELAXATION EXERCISES

Animals	42	Gathering Flowers	47
Autumn Leaves	43	Happy Home, The	44
Birthday Cake, The	45	Helpful Rain, The	46
Buzzing Bees	47	Hopping Birds	47
Clapping to Music	47	I Saw	41
Falling Leaves	43	Rainy Day, The	42
Falling Rain	43	Ringin' Christmas (or New Year) Bells	47
Falling Snow	47	Sleeping Children	47
Feeding the Birds	47	Touch Exercise	43
Finger Play Bedtime Story, A ..	46	Verse on Obedience	44
Finger Play for March	45	Walk in the Woods, A	47
Finger Play on Helpfulness	46	Wind, The	47
Finger Play on Obedience	44	Window, The	44
Flower Play	43		
Flying Birds	47		

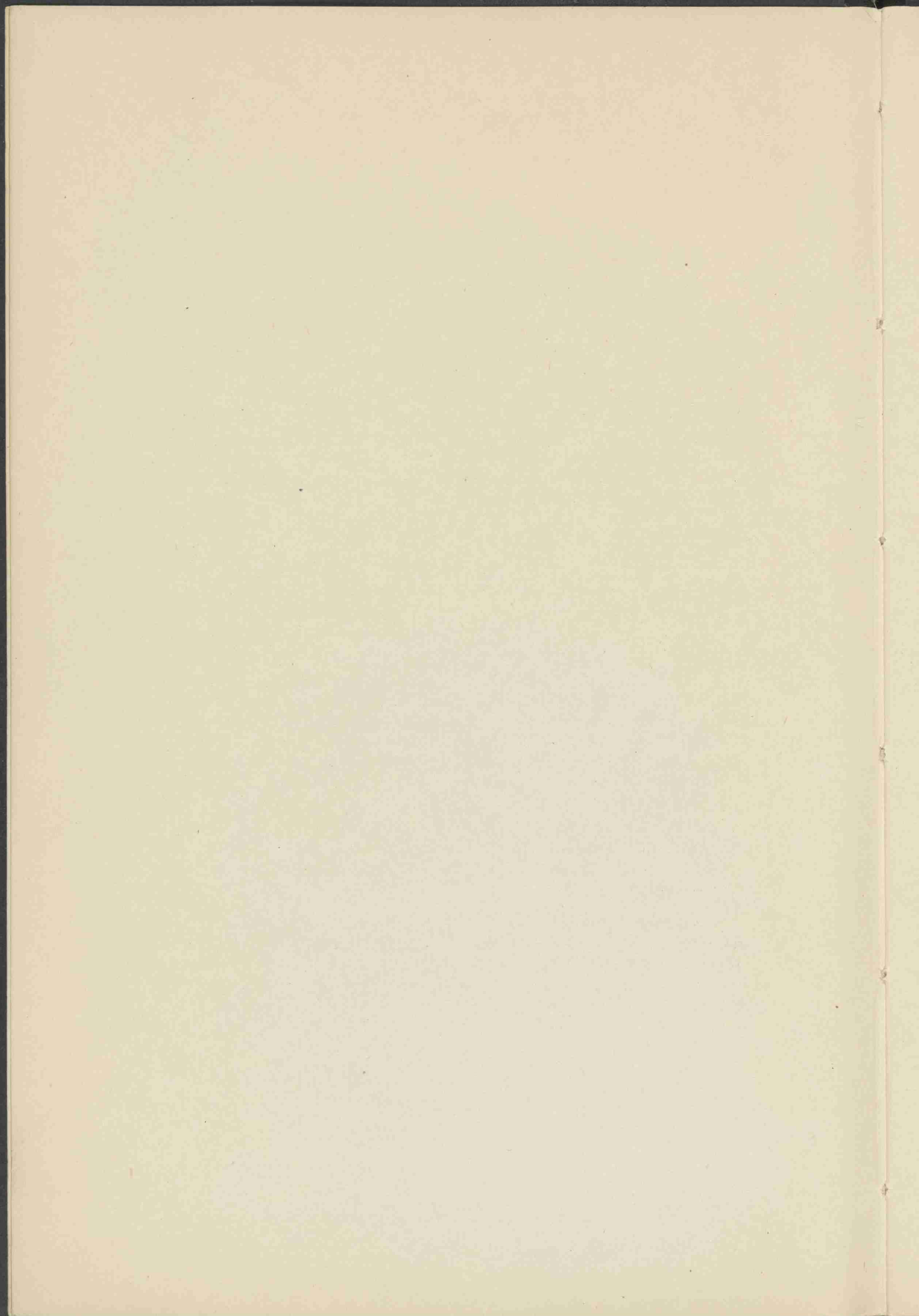
PREFACE

This book is sent out to offer help and inspiration to the workers with small children. These songs are short and tuneful and it is hoped that they will meet the needs of the little ones. A little child can grasp only one truth at a time, and when that truth is wrapped up in a rhythmic song it will live on and on in the child's life. Bulwer says, "Music once admitted to the soul, becomes a sort of spirit, and never dies." These songs have a spiritual message for the child in the midst of us. A few relaxation exercises are added to help meet one of the physical characteristics of little children—restlessness.

We desire to thank all who have helped in getting this book together. Especially do we wish to thank Mildred White Wallace, Johnie B. Wood, Ora McMullen, and B. B. McKinney, who freely gave their services as a love gift to childhood. The Standard Publishing Company allowed us to use their song called "Little Baby in the Manger, I Love You." Robert H. Coleman gave permission to use "Church Bells" which appears in his song book called "Harvest Hymns." Lothrop, Lee & Shepard Company allowed the use of two songs from "Song Devices and Jingles," as a special permission. A. S. Barnes Company permitted the use of several of their relaxation exercises from their book called "Story Plays." To Ginn & Company we are grateful for a "Bedtime Story" which is taken from a book of theirs called "Play Life in the First Eight Years," by Palmer. The Milton Bradley Company kindly gave permission to use Luella Habenicht's poem called "Finger Play for March."

We hope you will find as much joy in using these songs and relaxation exercises as we have found in preparing them. May they be used to glorify God in the lives of little children.

AURORA MEDFORD SHUMATE.



This book is lovingly dedicated
to my own little baby,
GEORGE MARSHAL SHUMATE,
the "baby who could not stay."

SUGGESTIONS FOR TEACHING SONGS TO LITTLE CHILDREN

It is better for the children to be familiar with the music before teaching the songs. The pieces may be played as "Soft Music," while the children gather in the circle and become quiet, or while they put on their wraps at the end of the service.

In the Beginners' Departments of Sunday schools, the children are allowed much freedom of expression. The music should always be given with the words. Do not teach a song as drill work, but sing it over and over to the children in a joyous way, using pictures, objects, and black-board drawings until the children unconsciously absorb the words and music. Then sing a phrase or two at a time to the children and have them sing back to you. Take plenty of time in developing a song. See that the children sing softly. Be careful that the voices of the helpers do not sound above those of the children.

The pianist should memorize the music to many of the songs so that she may be ready when the children request their favorites. A good musician can almost make the piano tell what each song says—that is the kind of playing little children need. She should play softly, being careful not to cover the melody with the bass. When the children say, "Let's sing it again," the workers may know that the children have caught the spirit of the song. Let the children sing the same song as often as they wish. It is better than teaching too many new ones. Each song has a great truth that goes deeper and deeper into their lives as they sing it again and again.

Fellowship Songs

GOOD MORNING SONG

AURORA M. SHUMATE

ORA McMULLEN

*Good morn - ing to you, Good morn - ing to you— We'll

The first system of musical notation for 'Good Morning Song' consists of a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are written below the notes.

smile at each oth - er, And wave our hands too.

The second system of musical notation continues the melody and bass line from the first system. It ends with a double bar line. The lyrics are written below the notes.

*Substitute "Good-bye" for "Good morning" when desired
Copyright, 1926, Sunday School Board Southern Baptist Convention

GOOD MORNING! GOOD MORNING!

AURORA M. SHUMATE

MILDRED WHITE WALLACE

Brightly.

1. Good morn - ing! Good morn - ing! Good morn - ing, now we say; Good
2. Good morn - ing! Good morn - ing! Good morn - ing, now we say; Good
3. Good morn - ing! Good morn - ing! Good morn - ing, now we say; Good
4. Good morn - ing! Good morn - ing! Good morn - ing, now we say; Good

The musical notation for 'Good Morning! Good Morning!' is arranged in two systems. The first system includes the vocal melody in the treble staff and the piano accompaniment in the bass staff. The key signature has one sharp (F-sharp), and the time signature is 3/4. The melody is marked with an accent (^) over the first note. The piano accompaniment features chords and single notes. The lyrics are written below the vocal staff. The second system continues the melody and accompaniment, also ending with a double bar line.

morn - ing! Good morn - ing! We'll nod our heads this way.
 morn - ing! Good morn - ing! We'll wave our hands this way.
 morn - ing! Good morn - ing! We'll throw a kiss this way.
 morn - ing! Good morn - ing! We'll all shake hands this way.

Copyright, 1926, Sunday School Board Southern Baptist Convention

WELCOME SONG

AURORA M. SHUMATE

ORA McMULLEN

We are so hap - py you've come here to - day, We hope you will

like it, and come next Sun - day; We'll wave, wave our hands, and we'll

throw you a kiss; You're welcome, you're wel-come, now don't for - get this.

Copyright, 1926, Sunday School Board Southern Baptist Convention
 From "Program Material," by Forbes

BIRTHDAY GREETING

AURORA M. SHUMATE

MILDRED WHITE WALLACE

Brightly

“Hap - py birth - day!” we will say— As we wave to you,—

The musical score for 'Birthday Greeting' is written in G major (one sharp) and common time (C). It features a vocal melody and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written for a grand piano with a treble and bass clef. The tempo/mood is indicated as 'Brightly'. The lyrics are: “Hap - py birth - day!” we will say— As we wave to you,—. The score includes various musical notations such as notes, rests, and dynamic markings like accents (^) and slurs.

PRAYER (*Softly*)

“Dear God help (*—) to be kind, And al - ways to be true.”

The musical score for 'Prayer' is written in G major (one sharp) and common time (C). It features a vocal melody and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written for a grand piano with a treble and bass clef. The tempo/mood is indicated as 'Softly'. The lyrics are: “Dear God help (*—) to be kind, And al - ways to be true.”. The score includes various musical notations such as notes, rests, and dynamic markings like slurs and a 'rit.' (ritardando) marking.

Copyright, 1926, Sunday School Board Southern Baptist Convention
*Use name of birthday child

WHOSE BIRTHDAY?

AURORA M. SHUMATE

ORA McMULLEN

We'll close our eyes while some one goes To the birthday chair on his lit - tle tip - toes.
Now o - pen wide brown eyes or blue, Little friend of ours, “Hap - py birthday to you.”

The musical score for 'Whose Birthday?' is written in G major (one sharp) and 4/4 time. It features a vocal melody and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written for a grand piano with a treble and bass clef. The tempo/mood is not explicitly stated but is implied to be light and cheerful. The lyrics are: We'll close our eyes while some one goes To the birthday chair on his lit - tle tip - toes. Now o - pen wide brown eyes or blue, Little friend of ours, “Hap - py birthday to you.”. The score includes various musical notations such as notes, rests, and dynamic markings like slurs.

Copyright, 1926, Sunday School Board Southern Baptist Convention
From “Program Material,” by Forbes

BIRTHDAY MARCH

AURORA M. SHUMATE

(Led By Birthday Child)

CLARA LEE PARKER

The musical score for 'Birthday March' is written for a piano and voice. It features a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The melody is simple and march-like, with a repeating pattern of eighth and quarter notes. The lyrics are: 'We will march and sing; The birth - day bell will ring, —' and '“Ting - a - ling - a, Ting - a - ling, Ting - a - ling - a - ling.”' The piece ends with a double bar line.

We will march and sing; The birth - day bell will ring, —

“Ting - a - ling - a, Ting - a - ling, Ting - a - ling - a - ling.”

Copyright, 1926, Sunday School Board Southern Baptist Convention

GOOD-BYE SONG

GRACE W. OWENS

CLARA LEE PARKER

The musical score for 'Good-Bye Song' is written for a piano and voice. It features a treble and bass staff. The key signature has three flats (B-flat, E-flat, and A-flat), and the time signature is 6/8. The melody is gentle and lyrical, with a repeating pattern of eighth and quarter notes. The lyrics are: 'Good-bye, good-bye, good-bye, We'll wave good-bye to each oth-er; Some one will go with you, Some one will stay near you, 'Tis the lov - ing heav'nly Fa-ther.' The piece ends with a double bar line.

Good-bye, good-bye, good-bye, We'll wave good-bye to each oth-er; Some

one will go with you, Some one will stay near you, 'Tis the lov - ing heav'nly Fa-ther.

Copyright, 1926, Sunday School Board Southern Baptist Convention

GOOD-BYE SONG

MARGARET T. RENOE

Good-bye, dear lit - tle play - mates; Good - bye, kind teach - ers, too: We'll

try to come next Sun - day, And bring a friend or two.

Copyright, 1926, Sunday School Board Southern Baptist Convention
From "Program Material," by Forbes

OUR HELPERS

AURORA M. SHUMATE

CLARA LEE PARKER

1. Thank you, Mis - ter Post - man! Thank you now, we say,
2. Thank you, Mis - ter Fire - man! Thank you now, we say,
3. Thank you, Mis - ter Shoe - mak - er! Thank you now, we say,
4. Thank you, Mis - ter Car - pen - ter! Thank you now, we say,

For the help you give us Ev - 'ry, ev - 'ry day.
For the help you give us Ev - 'ry, ev - 'ry day.
For the help you give us Ev - 'ry, ev - 'ry day.
For the help you give us Ev - 'ry, ev - 'ry day.

Copyright, 1926, Sunday School Board Southern Baptist Convention

HELPING HANDS AND FEET

GRACE W. OWENS

CLARA LEE PARKER

1. To-night I'll look at my hands and say, What, lit-tle hands, have you done to-day?
 2. To-night I'll look at my feet and say, What, lit-tle feet, have you done to-day?

I'll be so hap-py to know that they Could help* my moth-er as well as play.
 I'll be so hap-py to know that they Could help* my moth-er as well as play.

The musical score is written for voice and piano. It features a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The melody is simple and repetitive, with a focus on the lyrics. The piano accompaniment consists of chords and single notes that support the vocal line.

* The words "somebody," "little brother," "my Daddy," etc., may be substituted here.
 Copyright, 1926, Sunday School Board Southern Baptist Convention

HELPING SONG

AURORA M. SHUMATE

ORA McMULLEN

I must be a lit - tle help - er Ev - 'ry, ev - 'ry day,
 Do - ing lit - tle things for oth - ers In a hap - py way.

The musical score is written for voice and piano. It features a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The melody is simple and repetitive, with a focus on the lyrics. The piano accompaniment consists of chords and single notes that support the vocal line.

Copyright, 1926, Sunday School Board Southern Baptist Convention

THE NEW BABY

AURORA M. SHUMATE

B. B. MCKINNEY

There is a new ba - by at * ——— house; A

ba - by so cun - ning and dear; We want ^(him)_(or her) to be on our

Lullaby.
Cra - dle Roll, So we'll put ^(his)_(or her) name right here. Rock - a - bye bye,

Rock - a - bye - bye, Rock - a - bye, Rock - a - bye ba - by; ba - by.

* Use name of child who has a new baby brother or sister.
Copyright, 1926, Sunday School Board Southern Baptist Convention

BE YE KIND

M. A.

Eph. 4: 32a

MILDRED A DAIR

Be ye kind, Be ye kind, One to an - oth - er;

The first system of music is written for a four-part choir. The vocal parts (Soprano, Alto, Tenor, and Bass) are shown on four staves. The lyrics are: "Be ye kind, Be ye kind, One to an - oth - er;". The music is in 4/4 time and the key signature has one flat (B-flat).

Be ye kind, Be ye kind, One to an - oth - er.

The second system of music continues the four-part choir setting. The lyrics are: "Be ye kind, Be ye kind, One to an - oth - er.". The music is in 4/4 time and the key signature has one flat (B-flat).

Copyright, 1926, Sunday School Board Southern Baptist Convention

Worship Songs

I WANT TO TALK TO THE HEAVENLY FATHER

AURORA M. SHUMATE

JOHNIE B. WOOD

I want to talk to the heav'n-ly Fa - ther Ev - 'ry, ev - 'ry day;

I want to tell Him that I thank Him When to Him I pray.

Copyright, 1926, Sunday School Board Southern Baptist Convention

PRAYER SONG

GRACE W. OWENS

CLARA LEE PARKER

1. God is near, He can hear Each word I soft - ly tell Him;
2. Thank Thee, God, Thank Thee, God, For things that make me hap - py;

As I pray In this way, I bow my head be - fore Him.
Help me to al - ways do And say the things you'd have me.

Copyright, 1926, Sunday School Board Southern Baptist Convention

PREPARATION FOR PRAYER

AURORA M. SHUMATE

MILDRED WHITE WALLACE

Softly

First system of music for 'PREPARATION FOR PRAYER'. It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: 'We will close our eyes just now, Fold our hands this way'. The piano part includes a *mp* (mezzo-piano) marking and a *rit* (ritardando) marking.

Second system of music for 'PREPARATION FOR PRAYER'. It continues the vocal and piano parts. The lyrics are: 'As we talk to God in heav'n, On this hap - py day.' The piano part includes a *rit.* (ritardando) marking.

Copyright, 1926, Sunday School Board Southern Baptist Convention

THE HEAVENLY FATHER CARES FOR ME

AURORA M. SHUMATE

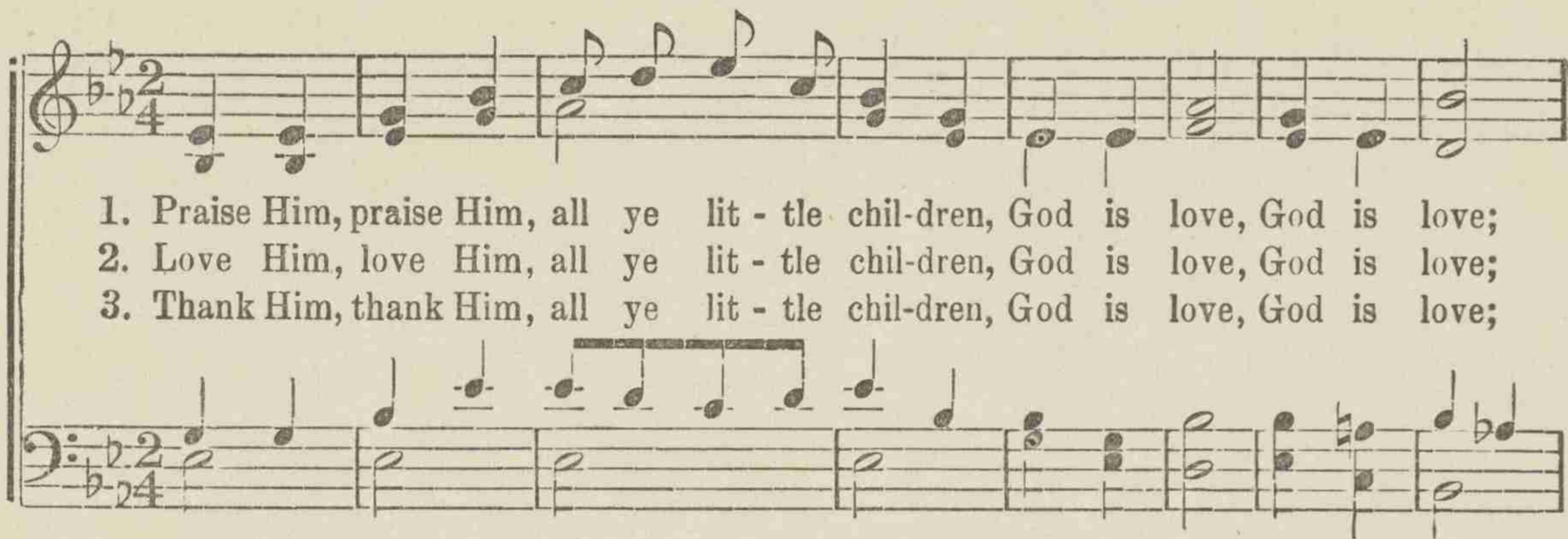
ORA McMULLEN

First system of music for 'THE HEAVENLY FATHER CARES FOR ME'. It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: 'The heav'n - ly Fa - ther cares for me, Ev - 'ry, ev - 'ry day; I'. The piano part includes a *rit.* (ritardando) marking.

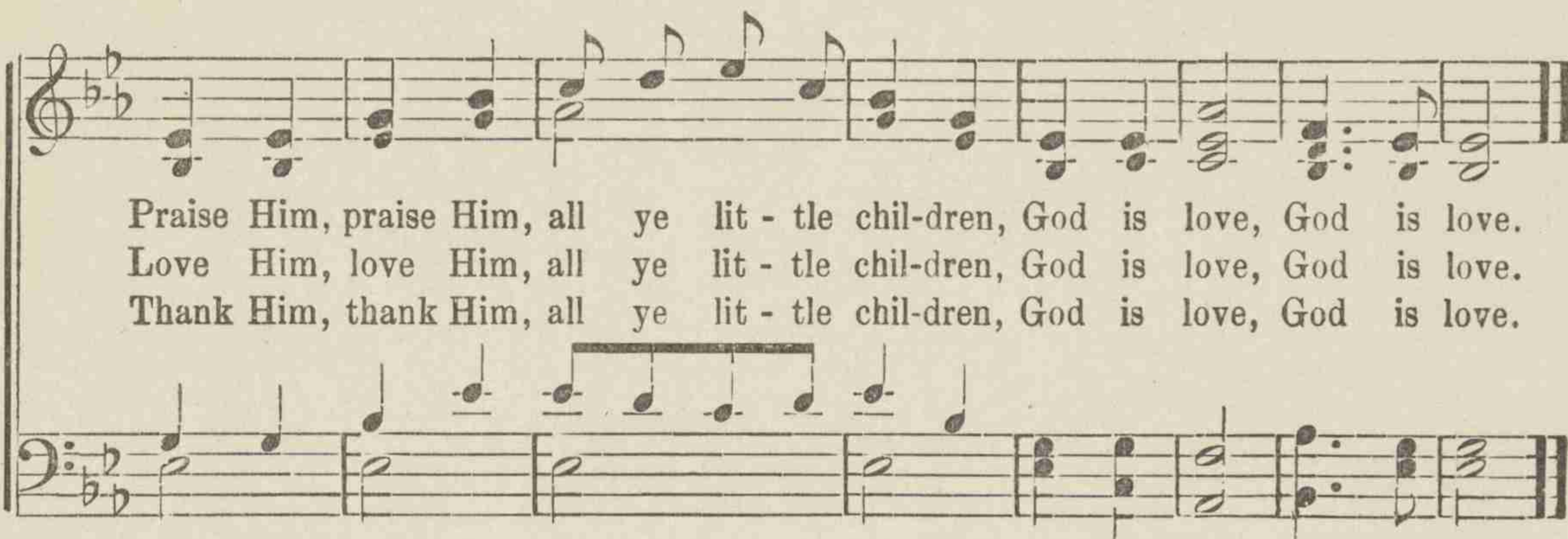
Second system of music for 'THE HEAVENLY FATHER CARES FOR ME'. It continues the vocal and piano parts. The lyrics are: 'know He cares for you and you, In the same, same way.' The piano part includes a *rit.* (ritardando) marking.

Copyright, 1926, Sunday School Board Southern Baptist Convention

PRAISE HIM, PRAISE HIM!



1. Praise Him, praise Him, all ye lit - tle chil-dren, God is love, God is love;
 2. Love Him, love Him, all ye lit - tle chil-dren, God is love, God is love;
 3. Thank Him, thank Him, all ye lit - tle chil-dren, God is love, God is love;



Praise Him, praise Him, all ye lit - tle chil-dren, God is love, God is love.
 Love Him, love Him, all ye lit - tle chil-dren, God is love, God is love.
 Thank Him, thank Him, all ye lit - tle chil-dren, God is love, God is love.

GOD'S HOUSE, GOD'S DAY

AURORA M. SHUMATE

JOHNIE B. WOOD



"I love God's house, I love God's house, And oh, I love His day; When



Sun - day comes, When Sun - day comes, I can - not stay a - way."

Copyright, 1926, Sunday School Board Southern Baptist Convention

IN GOD'S HOLY HOUSE

M. A.

MILDRED ADAIR

In a churchly manner.

The first system of music for 'In God's Holy House' consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time, with a melody of quarter and eighth notes. The piano accompaniment features a simple harmonic pattern in the right hand and a bass line in the left hand. The lyrics 'In God's house be ver - y quiet, Ver - y quiet;' are written below the vocal staff.

The second system of music continues the song. The vocal line and piano accompaniment maintain the same style. The lyrics 'In God's house be ver - y quiet, In God's ho - ly house.' are written below the vocal staff.

Copyright, 1926, Sunday School Board Southern Baptist Convention

GOD'S BOOK

AURORA M. SHUMATE

CLARA LEE PARKER

The first system of music for 'God's Book' features a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is composed of quarter and eighth notes. The lyrics 'God's dear book, God's sweet book, I must learn to read it;' are written below the vocal staff.

The second system of music continues the song. The vocal line and piano accompaniment maintain the same style. The lyrics 'God's dear book, God's sweet book, I shall al - ways need it.' are written below the vocal staff.

Copyright, 1926, Sunday School Board Southern Baptist Convention
From "Program Material," by Forbes

THE BIBLE SONG

AURORA M. SHUMATE

MILDRED WHITE WALLACE

The Bi - ble is God's Book for us, The Book we think so dear; It

tells us that our "God is love," And that He's al - ways near.

rit.

Copyright, 1926, Sunday School Board Southern Baptist Convention

I AM WITH THEE

M. A.

Gen. 28: 15a

MILDRED ADAIR

"I am with thee, I am with thee," saith the Lord;

"I am with thee, I am with thee," saith the Lord.

Copyright, 1926, Sunday School Board Southern Baptist Convention

GOD IS LOVE; OH, GOD IS LOVE

AURORA M. SHUMATE

MILDRED WHITE WALLACE

1. God is love; oh, God is love; God is love, we know;
 2. God is love; oh, God is love; God is love, we know;
 3. God is love; oh, God is love; God is love, we know;
 4. God is love; oh, God is love; God is love, we know;

God is love; oh, God is love; The Bi - ble tells us so.
 God is love; oh, God is love; The flow - ers tell us so.
 God is love; oh, God is love; The sun - shine tells us so.
 God is love; oh, God is love; The rain - drops tell us so.

Copyright, 1926, Sunday School Board Southern Baptist Convention

GOD IS LOVE

M. A.

1 John 4: 8b

MILDRED ADAIR

God is love, God is love— So the Bi - ble tells;

God is love, God is love, God is love.

Copyright, 1926, Sunday School Board Southern Baptist Convention

MY LOVE GIFTS

AURORA M. SHUMATE

ORA McMULLEN

I bring my lit - tle love gifts To God's house to - day;

Just to show I love Him, In this hap - py way.

Copyright, 1926, Sunday School Board Southern Baptist Convention

OFFERTORY SONG

GRACE W. OWENS

CLARA LEE PARKER

Free - ly give, free - ly give, free - ly, free - ly give.

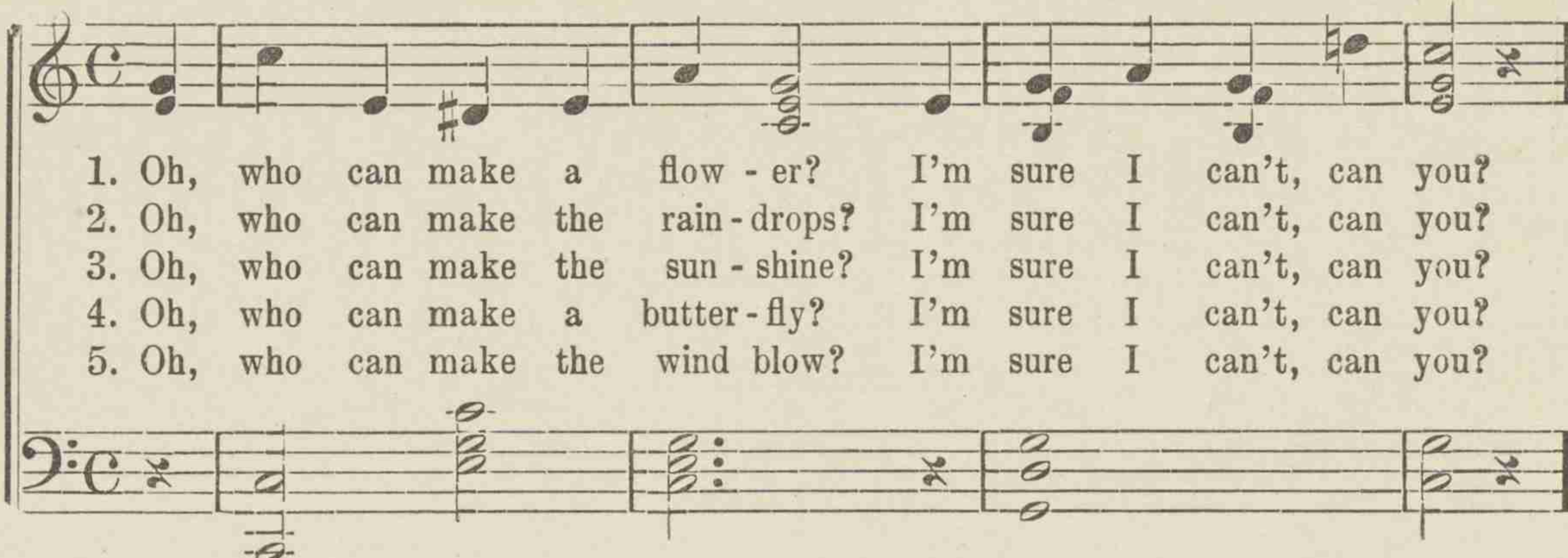
Copyright, 1926, Sunday School Board Southern Baptist Convention

WONDER SONG

GRACE W. OWENS

(WHO CAN?)

CLARA LEE PARKER



1. Oh, who can make a flow - er? I'm sure I can't, can you?
 2. Oh, who can make the rain - drops? I'm sure I can't, can you?
 3. Oh, who can make the sun - shine? I'm sure I can't, can you?
 4. Oh, who can make a butter - fly? I'm sure I can't, can you?
 5. Oh, who can make the wind blow? I'm sure I can't, can you?



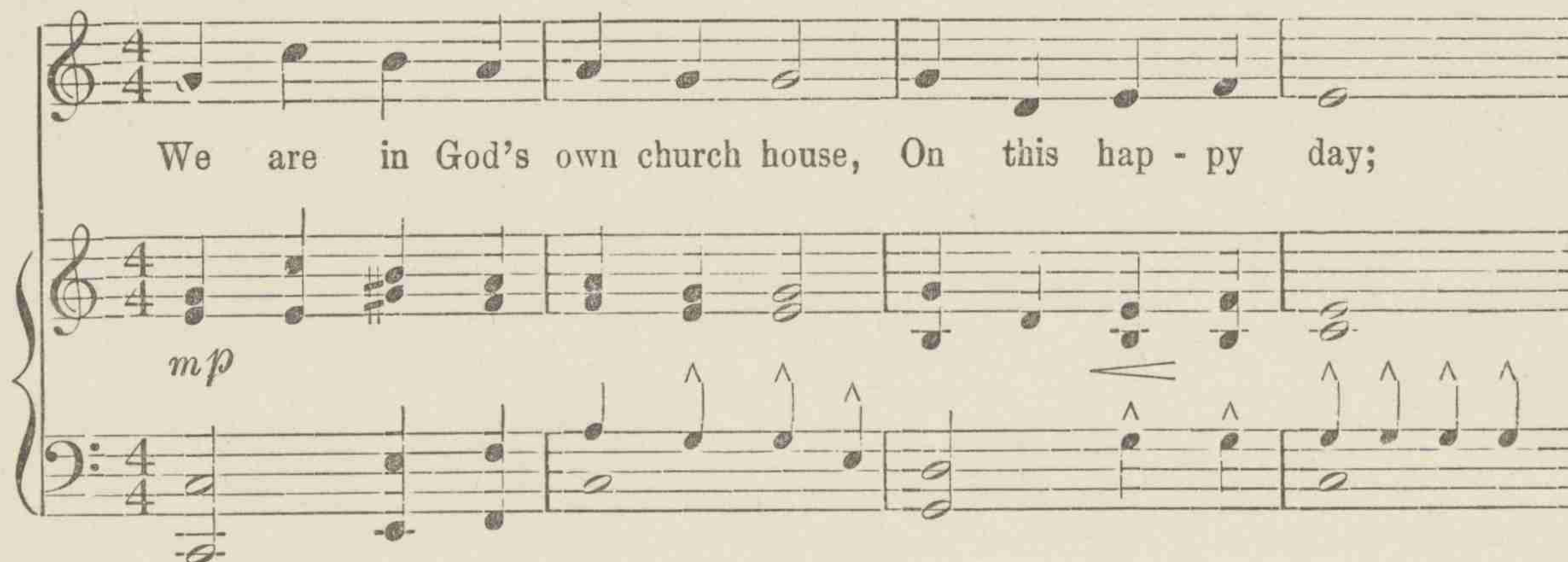
Oh, who can make a flow - er? No one but God, 'tis true.
 Oh, who can make the rain - drops? No one but God, 'tis true.
 Oh, who can make the sun - shine? No one but God, 'tis true.
 Oh, who can make a butter - fly? No one but God, 'tis true.
 Oh, who can make the wind blow? No one but God, 'tis true.

Copyright, 1926, Sunday School Board Southern Baptist Convention

A "THANK YOU" SONG

AURORA M. SHUMATE

MILDRED WHITE WALLACE



We are in God's own church house, On this hap - py day;

mp

We will close our eyes and say, "Thank you" in this way.

rit.

Copyright, 1926, Sunday School Board Southern Baptist Convention

HE LOVED US AND SENT HIS SON

M. A.

1 John 4: 10c

MILDRED ADAIR

He loved us, loved us; Loved us and sent His Son; He

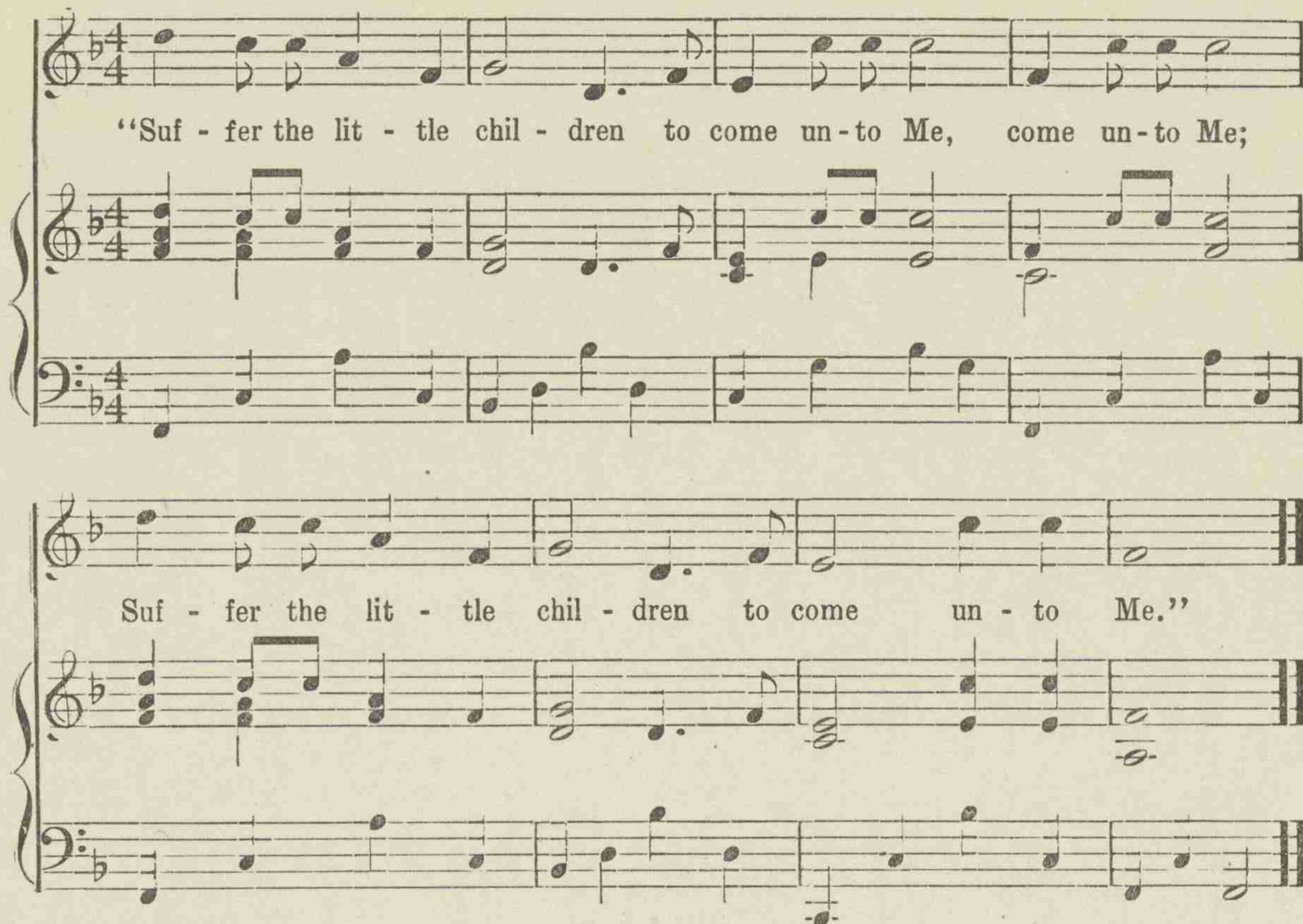
loved us, loved us; Loved us and sent His Son.

Copyright, 1926, Sunday School Board Southern Baptist Convention

SUFFER THE LITTLE CHILDREN

Mark 10: 14 b.

MILDRED ADAIR



"Suf - fer the lit - tle chil - dren to come un-to Me, come un-to Me;

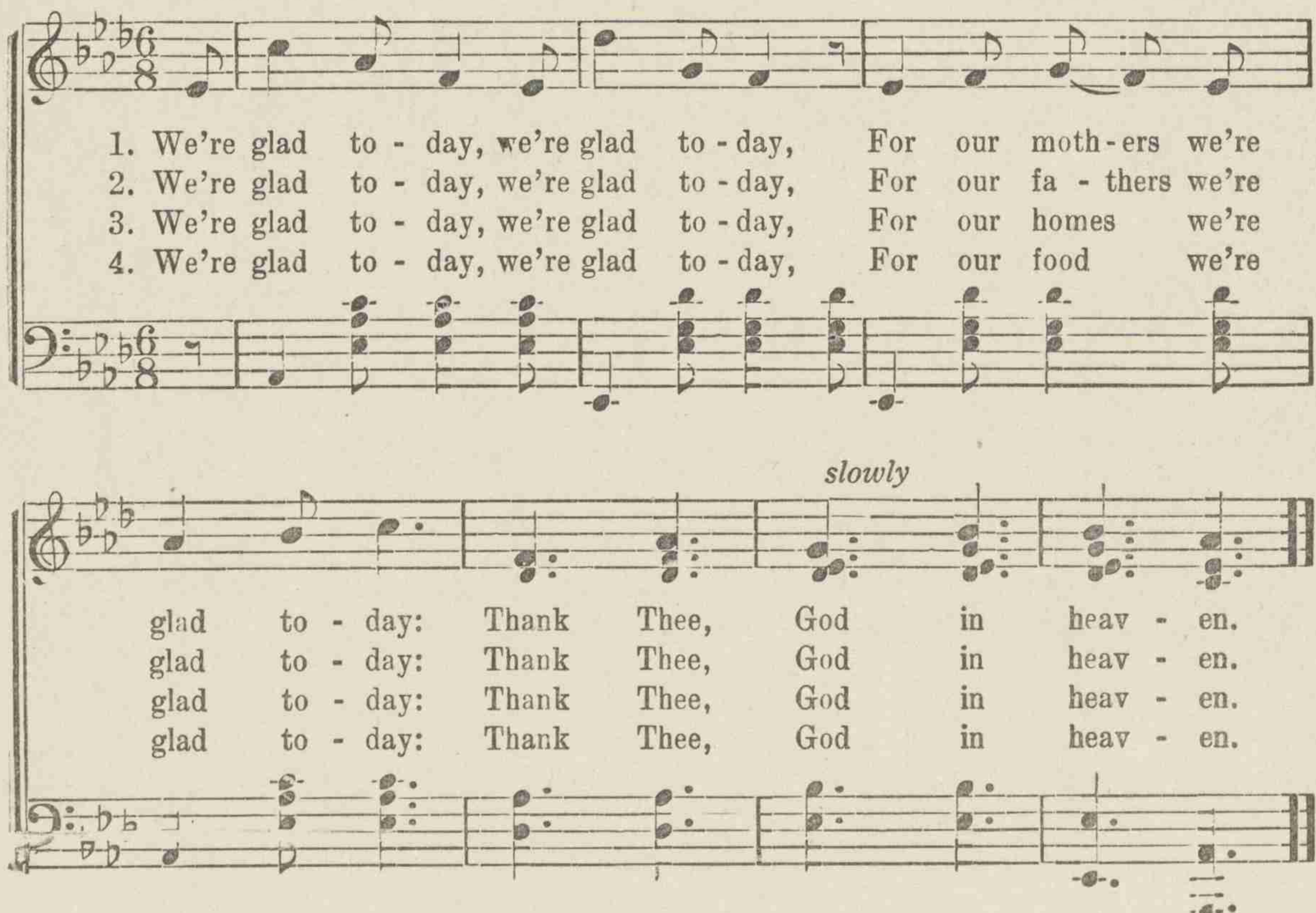
Suf - fer the lit - tle chil - dren to come un - to Me."

Copyright, 1926, Sunday School Board Southern Baptist Convention

GLAD SONG

GRACE W. OWENS

CLARA LEE PARKER



1. We're glad to - day, we're glad to - day, For our moth - ers we're
2. We're glad to - day, we're glad to - day, For our fa - thers we're
3. We're glad to - day, we're glad to - day, For our homes we're
4. We're glad to - day, we're glad to - day, For our food we're

slowly

glad to - day: Thank Thee, God in heav - en.
glad to - day: Thank Thee, God in heav - en.
glad to - day: Thank Thee, God in heav - en.
glad to - day: Thank Thee, God in heav - en.

Copyright, 1926, Sunday School Board Southern Baptist Convention

Seasonal Songs

THANKSGIVING DAY

AURORA M. SHUMATE

JOHNIE B. WOOD

Thanks-giv - ing Day is com-ing, I'm so glad, are you? But

The first system of musical notation for 'Thanksgiving Day' consists of three staves. The top staff is a single melodic line in G major (one flat) and common time. The bottom two staves are a piano accompaniment in the same key and time, with the left hand playing a simple bass line and the right hand playing chords. The lyrics 'Thanks-giv - ing Day is com-ing, I'm so glad, are you? But' are written below the top staff.

ev - 'ry day is thank-you day To God for gifts so true.

The second system of musical notation continues the song. It also consists of three staves with the same melodic and piano parts. The lyrics 'ev - 'ry day is thank-you day To God for gifts so true.' are written below the top staff.

Copyright, 1926, Sunday School Board Southern Baptist Convention

WINTER DAYS ARE FULL OF CHEER

GRACE W. OWENS

CLARA LEE PARKER

Merrily.

Win-ter cheeks are ro - sy, Win-ter fires are co - zy, Lis-ten how the wind blows!

The first system of musical notation for 'Winter Days are Full of Cheer' consists of two staves. The top staff is a single melodic line in G major (one flat) and 2/4 time. The bottom staff is a piano accompaniment in the same key and time, with the left hand playing a simple bass line and the right hand playing chords. The lyrics 'Win-ter cheeks are ro - sy, Win-ter fires are co - zy, Lis-ten how the wind blows!' are written below the top staff.

But-ton up your warm clothes; Win-ter days are full of cheer, We're so glad that

win-ter's here; Win-ter days, win-ter days, God sends hap-py win-ter days.

Copyright, 1926, Sunday School Board Southern Baptist Convention

THE CHRISTMAS STORY

AURORA M. SHUMATE

CLARA LEE PARKER

God loved us and sent His Son, Tell the news to ev-'ry one—

How the three wise men were led To lit-tle Je-sus' cra-dle bed;

How the ba-by grew and grew, And is a Friend to me and you.

Copyright, 1926, Sunday School Board Southern Baptist Convention

CHRISTMAS BELLS

AURORA M. SHUMATE

CLARA LEE PARKER

The Christmas bells are ring-ing, (*Bells...*) Ring-ing soft and low, (*Bells....*)

Tell - ing of a lit - tle Babe, Born so long a - go. (*Bells....*)

This lit - tle Babe was Je - sus, (*Bells...*) Sent from God a - bove,

Just to tell the sto - ry (*Bells....*) Of His won - drous love.

Copyright, 1926, Sunday School Board Southern Baptist Convention
From "Program Material," by Forbes

LITTLE BABY IN THE MANGER, I LOVE YOU

C. B. A.

CARRIE B. ADAMS

Lit - tle Ba - by in the man - ger, "I love you!" Ly - ing there, to

earth a stran-ger, "I love you!" Wise men saw the star, and an-swered,

"I love you!" Shep-herds heard the an-gels sing-ing, "I love you!"

Copyright, 1915, by The Standard Publishing Co. Used by permission

A GLAD, GLAD DAY

AURORA M. SHUMATE

CLARA LEE PARKER

Joyfully.

1. Christmas, Christmas, mer-ry, mer-ry Christmas! We all want to say;
 2. New Year, New Year, hap-py, hap-py New Year! We all want to say;
 3. Birth-day, birth-day, hap-py, hap-py birth-day! We all want to say;
 4. Springtime, Springtime, happy, happy Springtime! We all want to say;

Christmas, Christmas, mer-ry, mer-ry Christmas! It's a glad, glad day.
 New Year, New Year, hap-py, hap-py New Year! It's a glad, glad day.
 Birth-day, birth-day, hap-py, hap-py birth-day! It's a glad, glad day.
 Springtime, Springtime, hap-py, hap-py Springtime! It's a glad, glad day.

Copyright, 1926, Sunday School Board Southern Baptist Convention

THE RAIN DROPS

M. A.

MILDRED ADAIR

Lightly and with life

The musical score for 'The Rain Drops' is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is two sharps (D major), and the time signature is 4/4. The piano part includes a 'Staccato' instruction. The lyrics are: 'I like to hear the rain come down, Pit-ter-pat-ter - pit; Pit-ter-pat-ter-pit, I like to hear it hit the ground, Pit-ter-pat-ter, pit-ter-pat - ter - pit.'

Copyright, 1926, Sunday School Board Southern Baptist Convention

THE FLOWER'S MESSAGE

AURORA M. SHUMATE

The musical score for 'The Flower's Message' is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is one sharp (F# major), and the time signature is common time (C). The piano part includes a 'Staccato' instruction. The lyrics are: '“How do you do?” The *flow - ers say, This hap - py, hap - py day; “The heav’n-ly Fa - ther sends us here To show His love this way.”’

*The words “lilies,” “roses,” “daisies,” may be substituted here.

Copyright, 1926, Sunday School Board Southern Baptist Convention

THE SUN AND THE RAIN

AURORA M. SHUMATE

MILDRED WHITE WALLACE

Moderato. Brightly

1. I love the big round sun, That shines so clear and bright,
 2. I love the soft, soft rain, That falls for you and me,

It helps all things to grow, And gives to us the light.
 It helps all things to grow, And gives us drink, you see.

The musical score is written for voice and piano. The voice part is in 4/4 time, key of B-flat major. The piano accompaniment is in 4/4 time, key of B-flat major. The score includes two systems of music. The first system has a vocal line and a piano accompaniment. The second system also has a vocal line and a piano accompaniment. The piano accompaniment includes a forte (f) dynamic marking and a crescendo hairpin.

Copyright, 1926, Sunday School Board Southern Baptist Convention

SPRING SONG

AURORA M. SHUMATE

MILDRED WHITE WALLACE

The rain is fall - ing with a tap, tap, tap; The flow'rs are

The musical score is written for voice and piano. The voice part is in 4/4 time, key of D major. The piano accompaniment is in 4/4 time, key of D major. The score includes a mezzo-forte (mf) dynamic marking and a crescendo hairpin.

wak - ing from their long win - ter nap; The birds are fly - ing from the

trees so tall Sing - ing "God is love" and He cares for all.

rit. *a tempo mf* *rit.*

Copyright, 1926, Sunday School Board Southern Baptist Convention

I LOVE THE SUMMER TIME

AURORA M. SHUMATE

MILDRED WHITE WALLACE

Moderato

I love the sum - mer time, With birds and flow'rs and

mp

bees, I love the sum - mer time, With grass and great big

trees. I love the sum-mer time, With pret-ty skies so

blue; I love the sum-mer time, 'Twas made for me and you.

rit......

Copyright, 1926, Sunday School Board Southern Baptist Convention

Play Songs, Marches, etc.

WHERE IS THE CHURCH?

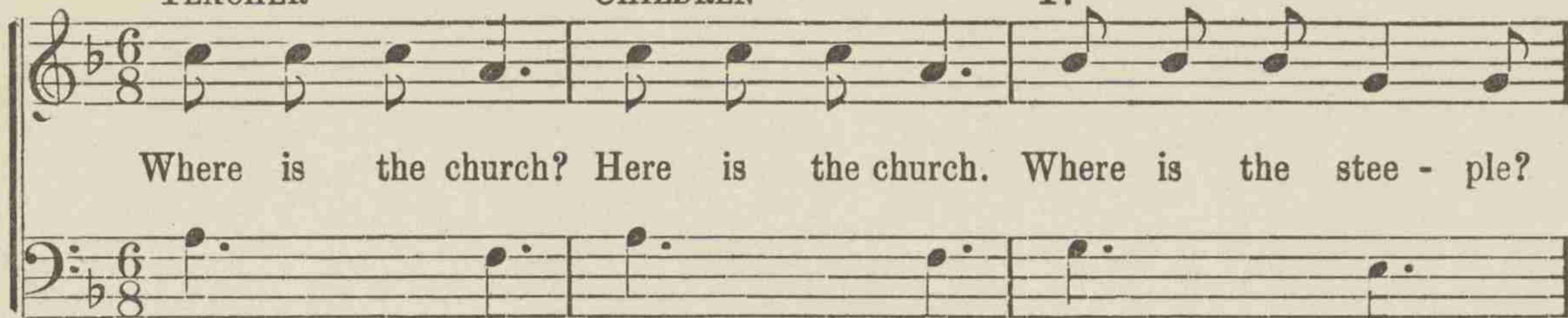
Old Rhymes

Allegretto.

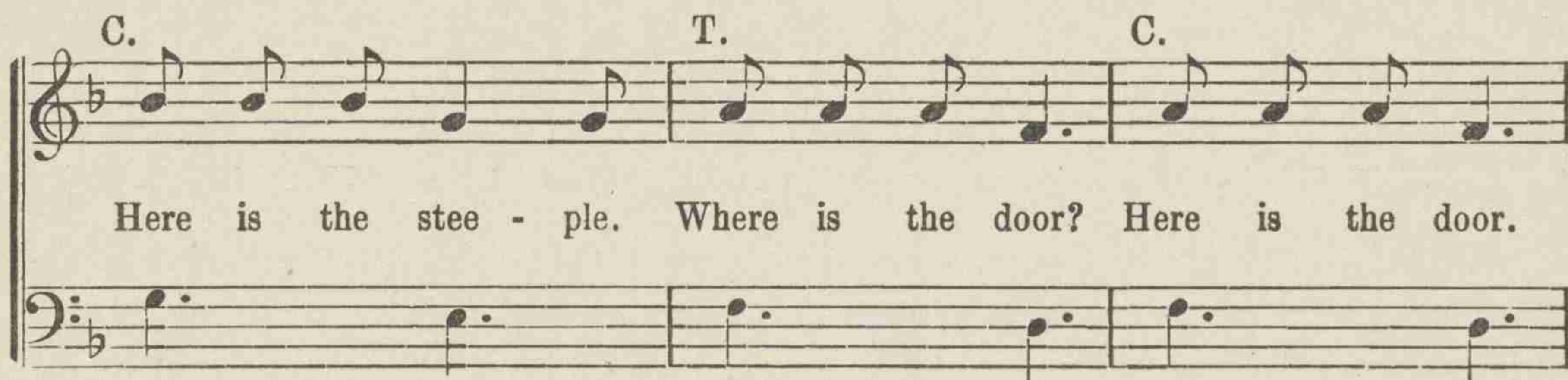
TEACHER

CHILDREN

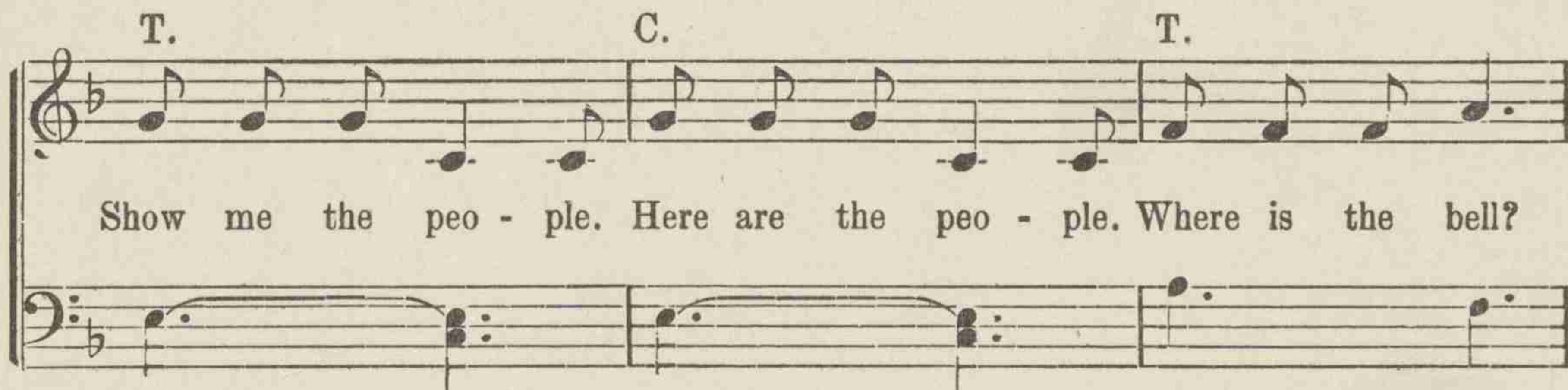
T.




Where is the church? Here is the church. Where is the stee - ple?



Here is the stee - ple. Where is the door? Here is the door.



Show me the peo - ple. Here are the peo - ple. Where is the bell?



Up in the stee - ple; Ding - a-dong - ding! Ding - a-dong-ding!

From "Song Devices and Jingles," by Eleanor Smith.
Used by special permission of Lothrop, Lee & Shepard Co.

TICK-TOCK SONG

C. L. P.

CLARA LEE PARKER

This is what the clock says, Tick-Tock, Tick-Tock, This is what the clock says,

Tick - Tock, Tick-Tock, This is what the clock says, Tick - Tock, Tick - Tock,

Come to Sun - day School at half - past nine o - clock.

Copyright, 1926, Sunday School Board Southern Baptist Convention

EXERCISE SONG

AURORA M. SHUMATE
March time

MILDRED WHITE WALLACE

1. I'll put my hands in my lap, My feet to - geth - er, so; I'll
 2. I'll stand up straight and tall, Hands at my side, just so; I'll
 3. I'll march and march a - round, With steps just fast or slow; I'll

mf *mp*

sit up straight as straight can be, For that is right, you know.
 look in front and do the thing That is just right, you know.
 make no noise as I go 'round, For that is right, you know.

Copyright, 1926, by Sunday School Board Southern Baptist Convention

THE TREES ARE GENTLY SWAYING

M. A.

(Motion Song)

MILDRED ADAIR

1. The trees are gen - tly sway - ing, Sway - ing, sway - ing; The
 2. The birds are swift - ly fly - ing, Fly - ing, fly - ing; The
 3. The flow'rs are light - ly nod - ding, Nod - ding, nod - ding; The

trees are gen - tly sway - ing, Sway - ing in the breeze.
 birds are swift - ly fly - ing, Fly - ing in the breeze.
 flow'rs are light - ly nod - ding, Nod - ding in the breeze.

Copyright, 1926, Sunday School Board Southern Baptist Convention

TIP-TOE MARCH

CLARA LEE PARKER

Vivace

The musical score for 'Tip-Toe March' is written for piano in 4/4 time with a key signature of one flat (B-flat). It consists of two systems of two staves each. The first system shows the initial melody and accompaniment. The second system continues the piece, ending with a double bar line and repeat dots.

Copyright, 1925, Sunday School Board of the Southern Baptist Convention. From "Beginner-Book One," Southern Baptist Convention Series of Daily Vacation Bible School text books

CHURCH BELLS

W. E. H.

W. E. HOWARD

The musical score for 'Church Bells' is written for voice and piano in 4/4 time with a key signature of one sharp (F-sharp). It consists of three systems of two staves each. The lyrics are written below the vocal line. The piece ends with a double bar line and repeat dots.

To and fro the church bells swing, In the stee - ple high; Hear them while they

loud - ly sing Un - der - neath the sky. "Ding, dong, ding," The great bells ring,

Call - ing "This is Sun - day morn - ing; Ding, dong, ding, Ding, dong, ding," The

great bells sing; Hear them loud - ly sing - ing in the morn - ing!

This musical score is for a vocal melody and piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The melody is written on a treble clef staff, and the piano accompaniment is on a bass clef staff. The lyrics are: "great bells sing; Hear them loud - ly sing - ing in the morn - ing!"

Copyright, 1904, by Wm. E. Howard. Owned by Robert H. Coleman. Used by permission.

CHORDS

JOHNIE B. WOOD

Stand... up. Sit... down.

This musical score is for a vocal melody and piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The melody is written on a treble clef staff, and the piano accompaniment is on a bass clef staff. The lyrics are: "Stand... up. Sit... down." The melody is marked with "L. H." (Lento) and "H." (Harmónico).

Lis - ten, stand up. Lis - ten, sit down.

This musical score is for a vocal melody and piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The melody is written on a treble clef staff, and the piano accompaniment is on a bass clef staff. The lyrics are: "Lis - ten, stand up. Lis - ten, sit down." The melody is marked with "L. H." (Lento) and "H." (Harmónico).

Soft - ly, stand up. Soft - ly, sit down.

This musical score is for a vocal melody and piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The melody is written on a treble clef staff, and the piano accompaniment is on a bass clef staff. The lyrics are: "Soft - ly, stand up. Soft - ly, sit down." The melody is marked with "L. H." (Lento) and "H." (Harmónico).

DEAR LITTLE BIRDIE

AURORA M. SHUMATE

MILDRED WHITE WALLACE

Brightly

1. Dear lit - tle bird - ie, so hap - py and free, Sing - ing so
 2. You must be mak - ing a nice lit - tle nest, Fly - ing a-

mf

Softly

sweet - ly, up high in the tree— You must be thank - ing the
 bout from the east to the west— You must be thank - ing the

Fa - ther a - bove, Sing - ing so soft - ly your sweet song of love.
 Fa - ther a - bove, Sing - ing so soft - ly your sweet song of love.

ritard *pp slower*

Copyright, 1926, by Sunday School Board Southern Baptist Convention
 From "Program Material," by Forbes

WHAT KIND OF A KITTY HAVE YOU?

AURORA M. SHUMATE

MILDRED WHITE WALLACE

Brightly

The musical score is written in 6/8 time with a key signature of one flat (B-flat). It consists of a vocal melody and a piano accompaniment. The piano part begins with a *mf* (mezzo-forte) dynamic. The vocal line includes lyrics with an asterisk marking a note: "I've a *gray lit - tle kit - ty cat, gen - tle and sweet, With soft lit - tle cush - ions right un - der her feet, And when she is hun - gry she eats milk and bread; I'm hap - py, so hap - py when kit - ty is fed." The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *mf*, *mp* (mezzo-piano), and *f* (forte). The piece concludes with a *ritard* (ritardando) marking followed by a *a tempo* marking.

I've a *gray lit - tle kit - ty cat, gen - tle and sweet, With

mf

soft lit - tle cush - ions right un - der her feet, And when she is hun - gry she

mp

eats milk and bread; I'm hap - py, so hap - py when kit - ty is fed.

f *ritard* *a tempo*

Copyright, 1926, Sunday School Board Southern Baptist Convention
 *Substitute colors of the children's kitties

WHO'S A BLUEBIRD?

AGNES GRAY

Smoothly

TEACHER CHILD TEACHER

1. Who's a blue - bird? I'm a blue - bird. Who's a black - bird?
 2. Who's a sea - gull? I'm a sea - gull. Who's a spar - row?
 3. Who's a red - bird? I'm a red - bird. Who's a swal - low?
 4. Who's a gold - finch? I'm a gold - finch. Who's a rob - in?

CHILD TEACHER CHILDREN

I'm a black - bird, Just to - day, Just to - day.
 I'm a spar - row, Just to - day, Just to - day.
 I'm a swal - low, Just to - day, Just to - day.
 I'm a rob - in, Just to - day, Just to - day.

(Different children will be chosen to sing individual answers, while all the children sing the final response—"Just to-day.")

From "Song Devices and Jingles," by Eleanor Smith
 Used by special permission of Lothrop, Lee & Shepard Co.

Relaxation Exercises

In which the action may be suited to the words.

I SAW*

I Saw a Tall Man Walking

Children take long steps, walking on toes. Each two rows once around one row of seats.

I Saw a Short Man Walking

Knees bend. Walk forward a few steps, then backward.

I Saw a Man Chopping Wood

Take ax in both hands, swing arms over right shoulder and down, then over left and down. Repeat.

I Saw a Lame Chicken

Hop several times on one foot (in place). Same on other foot.

I Saw a Man Picking Apples

Bend forward from hips, pick apples from ground, place in basket. Repeat.

I Saw a Man Looking Up

Bend head backward, then look up. Repeat.

I Saw a Dog Panting

Breathe in, then pant.

*From "Story Plays," by Louise C. Wright. Copyright 1923 by A. S. Barnes & Co., Publishers, New York. Used by permission.

ANIMALS*

Horses Galloping

Each two rows gallop once around one row of seats.

Rabbits

Thumbs held at sides of head to imitate rabbit's ears, bend knees and jump on both feet; each two rows once around one row of seats.

Cows Mooing

Breathe in, then breathe out with sound of "Moo-Moo!"

High Stepping Horses

Hands on hips. Lift knees high (in place), first one, then the other.

The Giraffe

Very tall. Stand on toes, arms upward stretch.

Cow Moving Its Head

Bend head forward then up. Repeat.

Dog Barking

Breathe in, then out audibly (Bow-wow-wow).

*From "Story Plays," by Louise C. Wright. Copyright 1923 by A. S. Barnes & Co., Publishers, New York. Used by permission.

THE RAINY DAY*

Looking at the Clouds

Look up at the right, look up at left. Repeat.

Rain Falling from the Clouds

Arms upward stretch, lower them forward, downward, bending body forward (knees stiff) finger tips nearly touching floor. Repeat.

Running in the Rain

Each two rows run once around one row of seats.

Jumping the Puddles

Bend knees, then jump forward a step. Repeat.

Drying Feet

Stand on one foot (hands on hips) and shake other foot vigorously. Repeat, standing on opposite foot.

All Tired

Breathe in, then out.

*From "Story Plays," by Louise C. Wright. Copyright 1923 by A. S. Barnes & Co., Publishers, New York. Used by permission.

TOUCH EXERCISE

I'll touch my hair, my lips, my eyes,
I'll sit up straight and then I'll rise;
I'll touch my ears, my nose, my chin,
Then quietly sit down again.

—A. M. S.

AUTUMN LEAVES

We are little Autumn leaves
Falling, falling down;
Falling, oh, so joyously
Right upon the ground!

—A. M. S.

FALLING RAIN

Rap-a-tap-tap,
The rain falls to the ground,
Rap-a-tap-tap
It hardly makes a sound.

Rap-a-tap-tap,
The rain falls to the ground,
Rap-a-tap-tap,
It makes a loud, loud sound.

—A. M. S.

FALLING LEAVES

Pretty little leaves
Falling, falling down;
Tumbling o'er each other
Till they reach the ground.

—A. M. S.

FLOWER PLAY

"If I were a little flower,
Sleeping underneath the ground,
I'd raise my head and grow and grow,
And stretch my arms and grow and grow
And nod my head and say
'I love you, I love you, I love you.' "

—Selected.

THE WINDOW

See the window I have here,
So big and high and square;
I can stand in front of it,
And see the things out there.

(Make window with the arms and allow children to mention outdoor things.)

—A. M. S.

VERSE ON OBEDIENCE*

Father tells me things to do,
Mother wants me to help her, too;
I'll try to smile, just this way,
And show I'm glad to obey.

(Say the verse, then allow different children to play out the things they do to help.)

—A. M. S.

**From First Year Beginner Daily Vacation Bible School Text Book.*

FINGER PLAY ON OBEDIENCE*

This is the way these girls and boys,
Can hop and skip and play;
 (Wiggle fingers up and down.)
But when their mothers call to them,
They mind in just this way.

(Hold fingers upright and move back and forth like walking.)

—A. M. S.

**From First Year Beginner Daily Vacation Bible School Text Book.*

THE HAPPY HOME

This is a home where people live,
Each one helps the other;
They do such kind and helpful things,
They love one another.

(Make a house with the hands)

—A. M. S.

FINGER PLAY FOR MARCH*

Ten little leaf buds growing on a tree
 (Children have fingers outstretched for the buds)
Curled up as tightly as can be.
 (Curl fingers up into tight little fists)
See them keeping snug and warm
During winter's cold and storm.
 (Snuggle fists up under chin)
Now along comes windy March,
With his breath now soft, now harsh.
First he swings them roughly so,
 (Swing fists vigorously back and forth)
Then more gently to and fro.
 (Now swing them tenderly)
Till the raindrops from the skies,
 *(Stretch arms high, bring down to floor tapping
 fingers constantly to represent falling rain)*
Falling pitter-patter wise,
 (Repeat previous movement)
Open wide the leaf buds' eyes.
 *(With arms outstretched, open up fist and spread
 fingers at the word "eyes")*

—Luella Habenicht.

*From Kindergarten and First Grade Magazine. Copyrighted, The Milton Bradley Co.
Used by permission.

THE BIRTHDAY CAKE*

Mix a cake, bake a cake,
 Baker's man.
Make it as pretty
 And sweet as you can.

Beat a cake, bake a cake,
 Then, 'fore you stop,
Make a pink frosting
 With candles atop.

—Helen Metzger.

*From the Cradle Roll Home.

A FINGER PLAY BEDTIME STORY

This little boy is going to bed;
 (First finger of right hand in palm of left)
Down on the pillow he lays his head;
 (Thumb of left hand is pillow)
Wraps himself in the covers tight—
 (Fingers of left hand closed)
This is the way he sleeps all night.

Morning comes, he opens his eyes;
Back with a toss the cover flies;
 (Fingers of left hand open)
Up he jumps, is dressed and away,
 (Right index finger up and hopping away)
*Ready for frolic and play all day.

The play can be repeated, using the first finger of the left hand for "This little girl."—From "*Play Life in the First Eight Years*," by Luella Palmer. Used by permission of Ginn & Co.

*May be changed to read, "Ready to help and play all day."

THE HELPFUL RAIN

Pitter, patter falls the rain,
On the roof and window pane;
Softly, softly it comes down,
Makes a stream that runs around;
Flowers lift their heads and say,
"A nice, cool drink God gives today."

(Stretch out hands in front with fingers apart. Move arms up and down slowly as the first three lines are said. Let hands imitate the stream on fourth line. Raise the head high, with hands at side for the last two lines.)

—A. M.S.

FINGER PLAY ON HELPFULNESS*

This little girl does nothing but play;
This child always wants her way;
This is a girl so strong and tall;
This child will not help at all.
Here's one who's kind and true,
Always helping just like you.

(Substitute the word "boy" for "girl" when desired.)

*From First Year Beginner Daily Vacation Bible School Text Book.

FEEDING THE BIRDS

The children play pushing up the windows and throwing out crumbs to the birds.

A WALK IN THE WOODS

The children walk to imaginary woods, gather flowers, shake nut trees and pick up the nuts.

HOPPING BIRDS

Allow the children to play they are birds hopping about, picking up crumbs.

CLAPPING TO MUSIC

Have children clap to music that is soft, loud, brisk, then soft again.

FLYING BIRDS

The children stretch out their arms, move them up and down to imitate flying birds.

GATHERING FLOWERS

Let each child choose the kind of flowers he wishes to gather. Then allow free play in picking.

BUZZING BEES

Allow the children to imitate buzzing bees, flying lightly around, saying "Zzz, zzz, zzz, zzz," and gathering honey from imaginary flowers.

SLEEPING CHILDREN

The children stand, stretch, then sit down, lay head on arm with eyes closed as if asleep. Have soft music played as the children rest.

RINGING CHRISTMAS OR NEW YEAR BELLS

The children reach up high and pull imaginary ropes, saying:

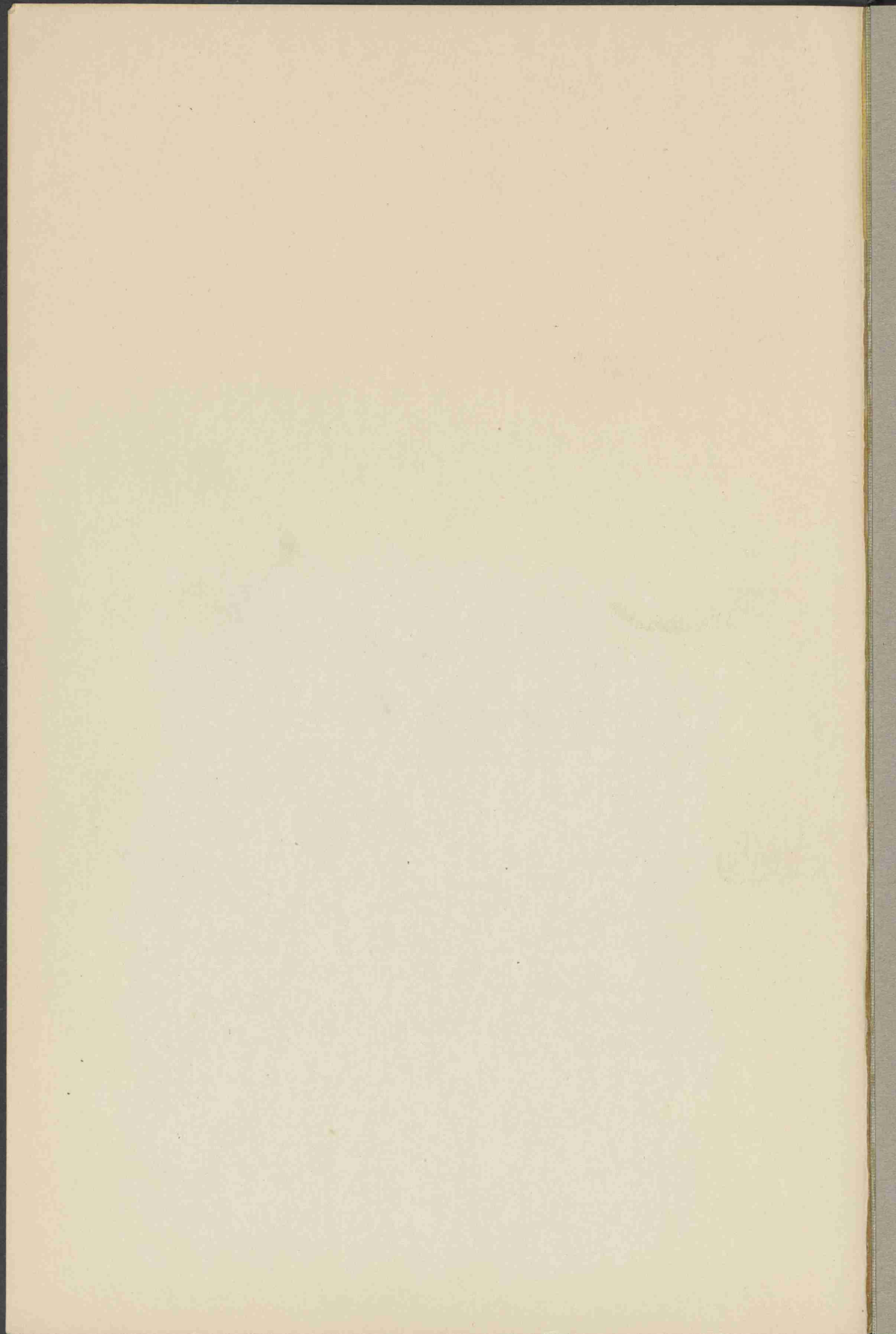
"Ding, dong Christmas (or New Year) bells
Ding, dong Christmas (or New Year) bells
Ding, dong, ding."

FALLING SNOW

The hands are raised high and come gently to the floor in imitation of snow flakes.

THE WIND

The children sway bodies back and forth and turn around as the leader says "whoo-whoo-whoo" in imitation of the wind.



10/28
50 xy
cu

