

CHARACTER AND ACTION SONGS

The Choo-Choo Car.
The Owl Song.
Bob Bob White.
Song of the Comet.
Good Morning Tommy Tompkins.
The Ferris Wheel.
Base Ball Song.
The Drum Major.

FOR
Children

BY
S. G. PRATT.

BOSTON

OLIVER DITSON COMPANY

NEW YORK

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CHICAGO

LYON & HEALY

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The Choo-Choo Car.

By S. G. Pratt.

CHORUS.

(with action.)

* Choo choo choo choo choo choo choo

The musical notation consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The time signature is 2/4 and the key signature has two flats (B-flat and E-flat). The vocal line starts with a quarter rest, followed by a quarter note 'Choo', a quarter note 'choo', a quarter note 'choo', and a quarter note 'choo'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

SOLO.

" " " " " " " " " " " " choo choo choo.....

1. The
2. The
3. The

The musical notation for the solo section includes a vocal line with a series of eighth notes, followed by the word 'choo' three times. The piano accompaniment continues with a similar rhythmic pattern. The lyrics '1. The', '2. The', and '3. The' are written vertically to the right of the vocal line.

choo choo car is a fun - ny thing, It puffs like a big fat
choo choo cars go up in the air, And they run right in - to the
choo choo en - gine draws the train, And it smokes a big ci -

The musical notation for the verse consists of a vocal line with lyrics and a piano accompaniment. The piano accompaniment features a simple rhythmic accompaniment with chords in the left hand and eighth notes in the right hand.

* The words "choo"; "choo"; should be given in imitation of the sound of an engine.

man, It toots a whis - tle and a
ground: They rum - ble and they mum - ble as they
gar ; It eats black coal, but it

bell it rings, And the wheels go as fast as they can.
go thro' the tunnel, And they scare all the a - ni - mals a - round.
nev - er has pain, For it's on - ly an i - ron car.

CHORUS.

Choo, choo, choo,choo, choo— It puffs like a big fat man; With a

too - oo - oot And a ding - a - ling - a - ling, While the

wheels go as fast as they can;

pp This may be better done without singing.
Choo, choo, choo, choo, choo, choo, choo choo choo choo choo choo

go the cars, With a too - oo - oot! And a ding - a - ling - a - ling,

How I love the choo choo cars! With a too - oo - oot And a

ding - a - ling - a - ling, How I love the choo choo cars! Choo!

(cars stopping.)

The musical score consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line starts with 'How I love the choo choo cars!' followed by 'With a too - oo - oot And a'. The piano accompaniment features chords and moving lines in both hands. The second system continues the vocal line with 'ding - a - ling - a - ling, How I love the choo choo cars!' and ends with 'Choo!'. The piano accompaniment continues, ending with a final chord. There are dynamic markings like *ff* and accents in the vocal line.

4.

The engine drinks a terrible lot,
 And he often gets quite gay;
 And shaky in his knees, or tipsy, if you please,
 And he slips and slides on the way.

5.

The choo choo engine has a big eye,
 And at night it shines most bright.
 Its mouth is red, whenever it's fed
 It grins like a giant fright.

6.

The engine carries an arm of steel,
 And it pushes it to and fro;
 Should it hit you once 'twould make you squeal,
 But it makes the big wheel go.

7.

The engine has two tight little chests,
 And he breathes them full of hot air;
 He sputters, and he mutters, and he hisses "off steam"
 And he acts as if he did n't care.

8.

The choo choo sometimes takes a bad cold,
 And he coughs as you may suppose;
 He sneezes and he wheezes as often as he pleases,
 And he snorts as he blows his "dose?"

The Owl Song.

By S. G. Pratt.

1. The owl has big, big eyes, like this — (Imitate big round eyes with thumb and
 2. He sits on a limb of a tree, like this — (Imitate.)

forefinger over the eyes.) He sleeps and dreams all day, like this — (eyes closed
 He flaps his wings when he flies, like this — (flap wings)

At night he blinks and looks
 He has the mumps, you can

wise, like this — (Blink the eyes.) And
 see, like this — (Puff out the cheeks.) And he

sings when he feels most gay, like this — (Close one eye and then the other.)
 winks at the moon in the sky, like this — (Wink the other eye.)

To - whit! to - whit! to-whit to - whoo!..... To - whit! to -

whit! to-whit! to - whoo!

The owl has big, big eyes, like this —

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment consists of a right hand with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5, followed by chords of G4-B4, G4-B4, G4-B4, and G4-B4. The left hand has a whole rest, followed by a half note G3, a quarter note A3, a quarter note B3, and a quarter note C4.

He sleeps and dreams all

The second system of music continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment features a right hand with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5, followed by chords of G4-B4, G4-B4, G4-B4, and G4-B4. The left hand has a half note G3, a quarter note A3, a quarter note B3, and a quarter note C4.

day, like this. — (Eyes closed)

The third system of music concludes the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment features a right hand with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5, followed by chords of G4-B4, G4-B4, G4-B4, and G4-B4. The left hand has a half note G3, a quarter note A3, a quarter note B3, and a quarter note C4.

Bob, bob White.

(SONG OF THE QUAIL.)

By S. G. Pratt.

Brightly, not too fast.

The first system of music consists of a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes. The bass staff contains a piano accompaniment of chords. Dynamics include *mf* and *Moderato*.

The second system continues the melody and accompaniment. It includes dynamic markings *f*, *dim.*, and *pp*.

(Notes of the quail very softly, as in the distance. May be played, or not, by another person.)

The third system features a treble staff with a melody marked *pp* and the word *SONG.* above it. Below the melody are two lines of lyrics. The bass staff contains a piano accompaniment. Dynamics include *f*.

1. Out in a harvest field, one bright morn, Next to a field of
 2. I tried to find the lit - tle bird, And followed the sound that

nice tall corn, There sang a bird as mer - ri - ly - The
I had heard; Soon a queer noise and whirr seem'd nigh,

sun - light was sing - ing, it seemed to me.
And the dear quail a - - way did fly.

pp

REFRAIN.

(pronounced whi-eet.)

Bob, bob whieet, Bob, bob whieet, Thus came the song o'er hill and dale,

Choice.



Bob, bob whieet, Bob, bob whieet, Cheer-i - ly sang a love - ly quail.



p *f cresc.*



p *f* *f*



dim. *p dim.* *pp*

Song Of The Comet.

EMERSON-SHORTFELLOW, from Boston, with a pair of spectacles.

Sometimes you see a white thing in the sky, (with telescope, or with naked eye;) if it stays stock still, it's the "milky way" which bossy-cow took when (so they say) she jumped over the moon and lost her fiddle. But if the white thing moves with celerity across the heavens, and at night time especially makes a great show just to attract attention, and finally goes away to hide itself—then it's a tramp star, which we scientists call a *comet*.

By S.G. Pratt.

1. The star with a
2. I'd like on its

great big tail, It flies thro' the night, they
back to ride, It goes, oh, so swift and

say, high , It blows like a big , big
The stars fall - ing at my

whale, side, And it swims in the milk - - - y
'Way up in the dark,..... blue

way. sky. It's a Comet It's a

Comet The star with a great, big

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a melodic phrase for the word 'Comet' followed by a dotted line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

tail; It's a Comet It's a Comet

The second system continues the vocal line with the words 'tail;', 'It's a Comet', and 'It's a Comet'. The piano accompaniment maintains its rhythmic pattern, with the right hand playing eighth-note figures and the left hand providing harmonic support.

..... And it blows like a big, big whale

The third system concludes the vocal line with the words 'And it blows like a big, big whale'. The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

Good Morning, Tommy Tompkins.

LEGEND: Once upon a time, when the world was young, and the sun shone bright on the trees, and the birds flew from branch to branch, and each spire of grass held on its tiny end a drop of dew that sparkled like a diamond, little Tommy Tompkins started out for school. He lived on a farm in the country, and on his way to school he met some cows, a quail, a rooster, some pigs, some ducks, and a gobbler. These all said to him "Good morning," in their own peculiar way.

By S.G. Pratt.

Intro:

1. Lit - tle Tom - my Tomp - kins went to school one day,
 2. Tom - my thought 'twas fun - - ny, And he laughed out - right,
 3. By the road - way swim - ming, In a lit - tle pond,
 4. On the fence a roost - er Greet - ed him in song,

And a farm - er's barn yard he passed up - on the way.....
 "You're a nice old bos - - sy, And you seem po - lite.....
 Lit - tle ducks were float - ing With their moth - er fond.....
 Crow - ing loud and lus - - ty, As he passed a - long.....

There he met a bos-sy cow, who in his path did lay, "Good
 What you mean, I'm t think - ing I don't quite un - der - stand" "Good
 Tell me, lit - tle duck - lets, How you feel to - day, "Good
 Tom - my heard him crow - ing, and won - dered at his lay. "Good

morn - ing, Tom - my Tom - - kins," the bos - sy - cow did say.
 morn - ing, Tom - my Tom - - kins," re - plied the bos - sy bland.
 morn - ing, Tom - my Tom - - kins," The duck - lets thus did say. -
 morn - ing, Tom - my Tom - - kins," The roost - er thus did say. -

REFRAIN. 1st and 2nd verse.

Um - - moo! um - - moo! um - - moo!

REFRAIN. 3rd verse.

Quack quack quack !..... quack quack quack quack quack

Quack quack quack quack quack quack quack quack.

D.S.

D.S.

REFRAIN. 4th verse.

Waltz time.

Cock a doo-dle doo!..... Cock a doo-dle doo!..... Cock a doo - dle

1. doo! Cock a doo-dle doo! 2. doo!

D.S.

D.S.

♩♩ Introd:

Fine.

5. Then he passed a pig - pen , Where some lit - tle pigs, Grunt - ed to each
6. Then there stood the gob - bler In the great barn door , Such a big one

oth - er, Eat - ing roots and twigs. They looked up at Tom - my, As
nev - er Had he seen be - fore, He was such a sight That

lit - tle piggies may; "Good morning, Tommy Tomp - kins;" The piggies thus did say. -
Tommy ran a - way, "Good morning, Tommy Tomp - kins;" The gob - bler thus did say. -

REFRAIN. 5th verse. (imitation of pigs.)

f

Oi-ee Oi-ee Oi-ee oiee oiee oiee oiee oiee

f

oiee oiee oiee oiee oiee oiee oiee oiee oiee oiee oiee.

D.S.

REFRAIN. 6th verse. (gobbler.)

f sf ff

Gobble gobble gobble gobble gobble gobble gobble gobble gobble gobble gobble

ff

gobble gobble gobble gobble gobble gobble gobble gobble gobble gobble gobble gobble.

D.S.

Song Of The Ferris Wheel.

By S. G. Pratt.

Waltz time.

1. The Fer - ris wheel was so big and high, Peo - ple could ride on it
 2. The man who made it was Fer-ris by name, He had no mo - ney, he
 3. At night 'twas light - ed, and its great frame Shone in the dark-ness, a

up to the sky. It went round by steam, they say, And it
had no fame. The rich men scoffed and looked one side, But when
cir - cle of flame. 'Way off ma - ny miles you could see its light, And

kept on go - ing both night and day.
done they ev - 'ry man took a free ride.
when it turned round 'twas a won - - drous sight.

And it kept on go - ing both night and day.
But when done they ev - 'ry man took a free ride.
When it turned a - round 'twas a won - drous sight.

Refrain.

'Twas go - ing round, up and down, 'Twas the big - gest

p *f*

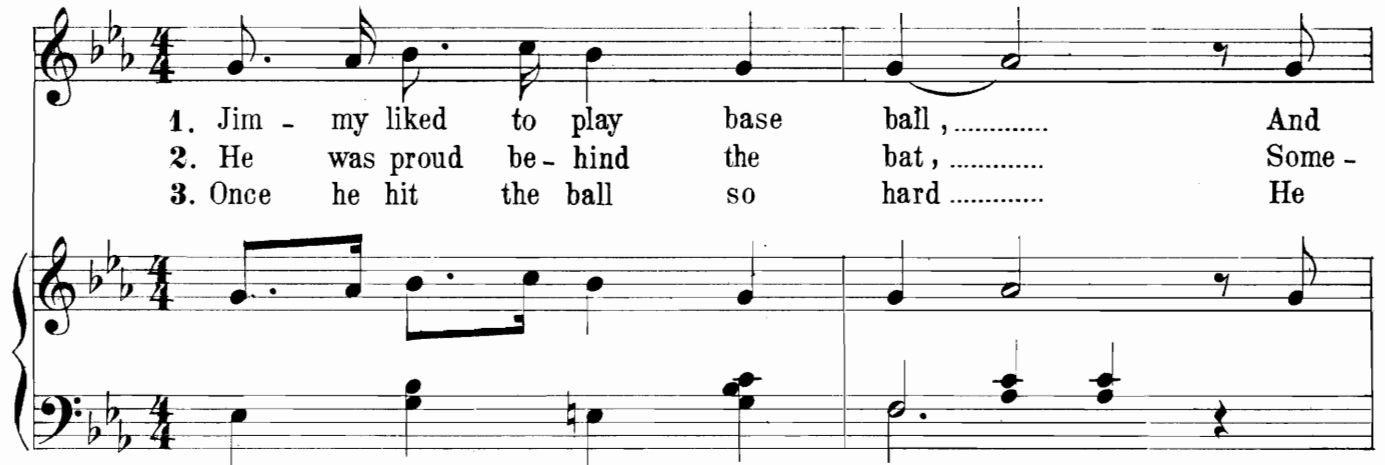
thing in a great big town. The great - - est joy I

ev - er did feel, Was go - ing up in the Fer - ris wheel.

rall. *rall.* *D.C.al Fine.*

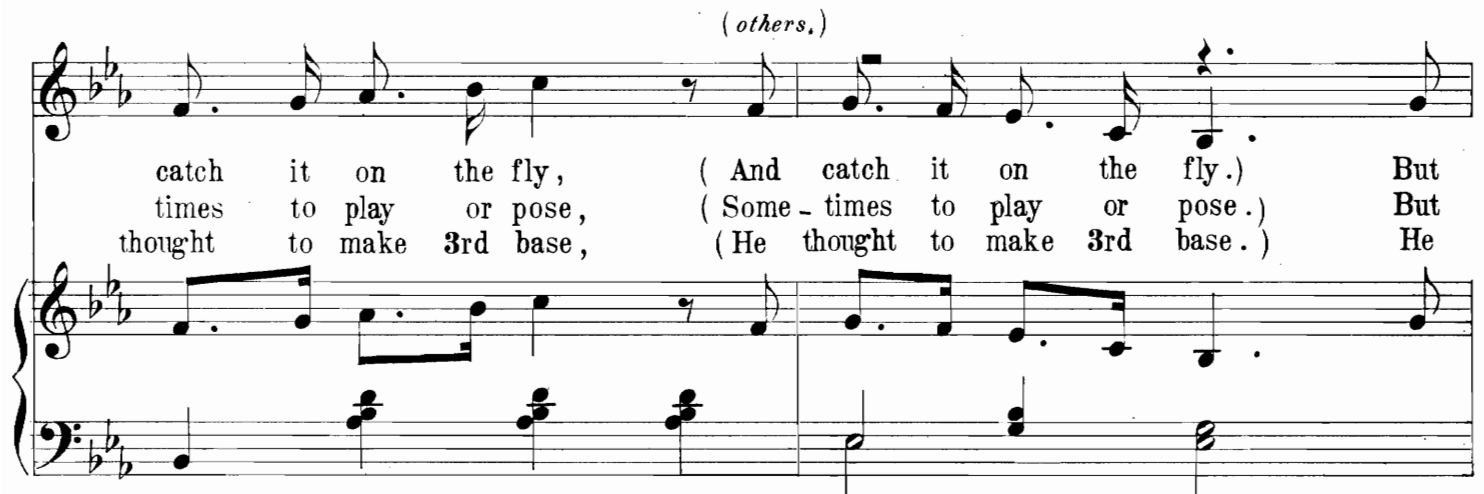
Base Ball Song.

By S. G. Pratt.




1. Jim - my liked to play base ball, And
2. He was proud be - hind the bat, Some -
3. Once he hit the ball so hard He

(others.)



catch it on the fly, (And catch it on the fly.) But
times to play or pose, (Some - times to play or pose.) But
thought to make 3rd base, (He thought to make 3rd base.) He



much to his sur - prise one day He
not so proud when one fine day He was
run so fast he could not stop Till he

(others.)

caught it in the eye, (He caught it in the eye.)
 knocked up - on his nose, (Was knocked up - on his nose.)
 fell up - on his face, (He fell up - on his face.)

ff *p*

Refrain.

Base ball ! base ball ! How I love to play base

ball ! Base ball ! base ball ! oh !

how I love to play base ball .

The Drum Major .

“With a boom, and a boom, and a bingbingboom!”

S. G. Pratt .

(INTRODUCTION.)

Musical notation for the introduction, consisting of two staves (treble and bass clef) in common time. The piece begins with a treble clef and a key signature of one flat (B-flat). The first staff contains a melodic line with eighth and sixteenth notes, while the second staff provides a harmonic accompaniment with chords and single notes. Dynamics markings include *f* (forte) and *p* (piano).

Continuation of the musical notation for the introduction, consisting of two staves (treble and bass clef). The melody continues with eighth and sixteenth notes, and the accompaniment features chords and single notes. Dynamics markings include *f* (forte).

Musical notation for the first line of the song, consisting of a single treble clef staff. The melody is written in a simple, rhythmic style.

1. I'm a Drum Ma - jor and a great tall man, With a
 2. I have cords of gold, like a gen- e- ral of old, On my
 3. I stand up so straight and I march first rate, And the

Musical notation for the second line of the song, consisting of two staves (treble and bass clef). The treble staff contains a simple accompaniment of chords, and the bass staff contains a simple accompaniment of single notes.



big tall hat on my head; I've a un-i-form too, And the
 should-ers and all a-round my breast; I swing a long stick, So
 crowd all en-vy my art; I give the sign to "go" With a



coat is of blue, But the trousers are a bright, bright red. I've a
 clev-er and quick, And I toss it up and catch it with the best. I
 flour-ish, just so, And ev-'ry one follows when I start. I



un-i-form too, And the coat is of blue, But the
 swing a long stick, So clev-er and quick, And I
 give the sign to "go" With a flour-ish, just so, And



trou - sers are a bright, bright red.
toss it up and catch it with the best.
ev - 'ry one fol - lows when I start.

REFRAIN.

With a boom, and a boom, and a bing bing boom, I

march at the head of the band; With a boom, and a boom, and a

bing bing boom, I'm the proud - est man in all the land.

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