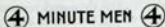


September 10, 1918.

Bulletin No. 38.
(For General Use.)18 JACKSON PLACE
WASHINGTON, D. C.

Four Minute Singing.

TO THE FORTY THOUSAND FOUR MINUTE MEN:

Here is a great opportunity to extend the scope and influence of our work.

Community singing already plays a great part in many patriotic gatherings; it is our function to extend the same pleasure and privilege to the audiences of our own exclusive field, the motion-picture theaters.

The plan proposed in the following pages has been tried out with great success here in Washington. Other organizations also sent Four Minute song leaders into the theaters during the Third Liberty Loan campaign, with splendid results.

We must have the inspiration of this new activity to aid us during coming campaigns.

Let us get it going with a swing during the Fourth Liberty Loan campaign and then be prepared to introduce it whenever it will aid our principal work of speaking

Every Four Minute Man can help. If he can not lead the singing himself, he can be among the audience to inspire others to sing heartily

This new activity will be found wonderfully effective in securing the sympathy of our audiences and in enhancing the cooperation of our theater members.

Let us all do our best to make it a magnificent success!

Cordially, yours,

Director.

Four Minute Singing.

A singing Army can not be beaten. The Allied Commanders have learned that, *in action against the Germans.*

Now there are *two* American Armies: The Expeditionary Force and the Industrial Force. The Army of "the inner lines" must be kept keyed up to the maximum of production, if the field Army is to be kept supplied with the thousand necessities of successful modern warfare.

"Keying up" the home Army is mostly a matter of keeping intellectual patriotism at white heat. The more keenly we feel how great a part we play in the Nation's hour of greatest need, the more resolute do we become to play that part with all our powers. That is "intellectual patriotism." It is the product of education. But education, to become universally effective, must be *inspired*. It must pass from knowledge to *desire to do*; and humanity reacts unanimously only under the urge of emotion. Not often is reason without emotion translated into terms of action. Our minds must be moved before we will move our bodies; and the human mind responds most readily to music and song. Stir us with inspiring song and there is no task too great for us to attempt.

The Singing Army, whether it be a fighting or a working Army, can not be beaten.

Four Minute Men in many places have tried the effect of adding community-singing to their regular work, leading their audiences in singing well-known patriotic songs. The innovation has been wonderfully successful, so much so that it has been decided to give it a regular part in our future activities.

Start During Fourth Loan Campaign.

The new activity should be inaugurated during the Fourth Liberty Loan campaign. Four Minute singing will be ordered from time to time and may be instigated at any time *when it will not interfere with the current campaign.*

This is important.

Singing should never be substituted for speaking.

When done during a speaking campaign, it should be in addition to the regular number of Four Minute speeches in each place, *and not on the same night.*

Singing and speaking should be kept distinct, except that the singing will be introduced with a few explanatory and inspirational words.

Regular speeches should not be attempted on occasions devoted to singing.

In neither case must the stage be held for more than four minutes.

Four Minute singing, like Four Minute speaking, *means* FOUR MINUTES.

How to Organize Four Minute Singing.

(1) Each chairman should create a Four Minute Singing Division of his organization, selecting as its chairman one who has had experience as a *leader of singing*. He may be either a musician having technical knowledge of the work, or a nontechnical leader having musical sense and ability to inspire others to sing heartily. This is important. There must be a real song leader present before any theater singing is attempted.

(2) The chairman of each Singing Division will proceed to select such qualified assistants as may be necessary or available, and to appoint them under your authority.

(3) A schedule of singing will be prepared as in Four Minute speaking; specified leaders being assigned to designated audiences on selected occasions.

(4) Prior to his appearance before an audience, each song leader will make thorough arrangements with the operator of the motion-picture projector as to the

precise moment at which his introductory and song slides are to appear.

(5) He will also make the necessary arrangements with the leader of the orchestra, or with the pianist, supplying music written in the proper key whenever necessary. It will be well to warn the musician *not to use too slow time*. This is a common fault. Community singing is most effective when it goes with a good swing.

(6) The leader will, of course, carefully *memorize* the songs to be given.

(7) Following the showing of his introductory slide, the song leader should speak for not more than a half minute along the lines of the introduction to this Bulletin to inspire his audience to join heartily in the singing. A few words of explanation or encouragement may be spoken between verses or songs.

(8) In no case must the Four Minute time limit be exceeded.

How to Secure Slides for Singing.

(1) Our new introductory slide should be used, inserting "Patriotic Songs" in the space provided for the speaker's name, so that the introduction will read: "The United States Government presents PATRIOTIC SONGS of the Four Minute Men, Committee on Public Information." If you have not already secured the new slides, a supply is on hand at headquarters.

(2) Song-slides, giving the words of the songs to be sung, have been prepared by the Slide Department of the Division of Films of the Committee on Public Information, and may be obtained from them as desired at cost, 15 cents each. Each chairman should order his selection at once from the list of songs, with the number of verses and slides for each, which follows. *Order direct from the Slide Department as above.*

Song.	No. of slides.
America.....	3
Star Spangled Banner.....	2
Columbia, the Gem of the Ocean.....	2
Battle Hymn of the Republic.....	3
America, The Beautiful.....	2
Dixie.....	2
Saving Food.....	1
Helping On.....	1
Tramp, Tramp, Tramp.....	1
Battle City of Freedom.....	2
When Johnny Comes Marching Home.....	2
There's A Long, Long Trail.....	1
Keep The Home Fires Burning.....	2
Pack Up Your Troubles.....	1
When You Come Back.....	1

(3) Where the item of expense is a bar, slides giving the words to be sung may be lettered carefully and distinctly. This is important. All motion-picture theaters have the necessary materials for making such slides, and our theater members will gladly cooperate in their preparation.

Four Minute Songs.

- (1) Nonsectarian songs should always be selected.
(2) The airs should be familiar or easily followed.

- (3) The following pages contain words and music carefully selected with Four Minute singing in mind.

Three Well-known War Choruses.

There's A Long, Long Trail.

Used by permission.

There's a long, long trail a-winding
Into No Man's Land in France,
Where the shrapnel shells are bursting,
But we must advance;
There'll be lots of drills and hiking
Before our dreams all come true,
But we're going to show the Kaiser
How the Yankee boys come through.

There's a long, long trail a-winding
Into the land of my dreams,
Where the nightingales are singing
And the white moon beams;
There's a long, long night of waiting,
Until my dreams all come true,
Till the day I'll be going down
The long, long trail with you.

(Copyright, 1911, M. Witmark & Sons.)

Pack Up Your Troubles.

Pack up your troubles in your old kit bag
And smile, smile, smile,
While you've a lucifer to light your tag
Smile, boy, that's the style.
What's the use of worrying,
It never was worth while, so
Pack up your troubles in your old kit bag
And smile, smile, smile.

(Copyright 1915 in all countries by Francis, Day & Hunter, and reprinted by special arrangement with T. B. Harms, Francis, Day & Hunter, and Chappell & Co. (Ltd.), New York City.)

Keep The Home Fires Burning.

Keep the home fires burning,
While your hearts are yearning,
Though your lads are far away
They dream of home:
There's a silver lining
Through the dark cloud shining,
Turn the dark cloud inside out
Till the boys come home.

(Copyright 1915 by Ascherberg, Hopwood & Cox (Ltd.), and reprinted by special arrangement with Chappell & Co. (Ltd.), New York City.)

This song is of American origin. In England it has been sung to the words of Britannia, the Pride of the Ocean, and the English claim that it originated in their country. In America the authorship has been claimed by both David T. Shaw and Thomas A. Hackett.

Columbia, the Gem of the Ocean

Unison

1. O Co-lum-bia, the gem of this o-cean,
The home of the brave and the free,
2. When we striped its wild sea o-o-lan-tion,
And threatened the land to de-lay,
3. The star-span-gled harp we bring blith-er,
O'er Co-lum-bia's true sons let it ring;

The abode of each peo-ple's de-votion,
A world of free-ness here open to them,
The abode of free-dom's friends and foes,
Co-lum-bia rode into this world's storm;
May the vessel that have you never with-er,
Nor its stars cease to shine on the brave;

Thy mar-dine make her seas as sun-ble,
When Lib-er-ty's free slunk in view;
With her gay-bands of sea-try a round her,
When on grand-ly she bore her brave crew;
May thy sea-ways, a-cil-el, as'er we-er,
Bark hold to their col-ors as true;

Thy har-ten make thy an-ny trem-ble,
When horns by the red, white and blue!
With her flag proudly flut-ter-ing her har-ten,
The band of the red, white and blue!
Thy ar-my and na-vy for-er,
Three cheer for the red, white and blue!

Chorus

When horns by the red, white and blue!
The band of the red, white and blue!
Three cheer for the red, white and blue!

When horns by the red, white and blue!
The band of the red, white and blue!
Three cheer for the red, white and blue!

Thy har-ten make thy an-ny trem-ble,
When horns by the red, white and blue!
With her flag proudly flut-ter-ing her har-ten,
The band of the red, white and blue!
Thy ar-my and na-vy for-er,
Three cheer for the red, white and blue!

When horns by the red, white and blue!
The band of the red, white and blue!
Three cheer for the red, white and blue!

From 55 COMMUNITY SONGS. G. C. Birchard & Co., Boston. By permission.

This the most authentic of National songs, was written and composed for the U. S. A. by Daniel Webster Brown. Only ten of his many verses are here. Another verse is omitted here; by Daniel Brown it is omitted. The song is originally written, was introduced into the country and became a song over the world. There were 150,000 copies of this song and as a national composition it is given all over the world.

Dixie

W/Allegro

1. I wish I was in Dix-ey, old times far are not for-got-ten,
2. Down back-ward o'er the In-gen-der, Mike you let, or a lit-tle lat-ter,

Look away! Look away! Dix-ey Land, In Dix-ey Land where I was born,
Look away! Look away! Dix-ey Land, Dix-ey Land, Dix-ey Land, Dix-ey Land,

For by on one foot-y turn-der, Look a-way! Look a-way! Look a-way! Look a-way!
Dix-ey Land I'm bound to trum-ble, Look a-way! Look a-way! Look a-way! Look a-way!

Den I wish I was in Dix-ey, Har-ney! Har-ney! In Dix-ey Land, I'm
take my stand To lib and de in Dix-ey, A-way, A-way,

way down north in Dix-ey, A-way, A-way, A-way down north in Dix-ey,
way down north in Dix-ey, A-way, A-way, A-way down north in Dix-ey,

way down north in Dix-ey, A-way, A-way, A-way down north in Dix-ey,
way down north in Dix-ey, A-way, A-way, A-way down north in Dix-ey,

The U. S. A. Forever

1. Come, all who live in the U. S. A.,
The North and South, the East and West,
Work away, work away, for the land of the free;
Work away, work away, for the land of the free;
United, firm, with every state,
United States and hearts and hands
Work away, work away, for the land of the free;
Work away, work away, for the land of the free.
2. The U. S. A. forever, brave! brave!
The Stars and stripes shall wave away
The U. S. A. forever,
The U. S. A. forever,
Harmonious! harmonious!
Harmonious! harmonious!

CHORUS—The U. S. A. forever, brave! brave!
The Stars and stripes shall wave away
The U. S. A. forever,
The U. S. A. forever,
Harmonious! harmonious!
Harmonious! harmonious!

From 55 COMMUNITY SONGS. G. C. Birchard & Co., Boston. By permission.

Tramp, Tramp, Tramp!

George F. Root

1. On the day, we find no death, 'neath the flag that made y' me, Ey -
2. The day is com - ing from the world, 'till that made y' me, As they
3. There's a God in go - ry still, and His Word is on the day. Blue - ing

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The first system of the musical score for 'The Boys Are Marching Marched'. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. The lyrics 'The boys are marching - marched' are written below the staff, with the first measure containing a whole note and the second measure containing a half note.

The boys are march - marched, they will come,
 They - will come!

hand is the right. For the same of French and right. And the friends of our own beloved. Hand!

Battle Cry of Freedom

Words and Music by O. F. Root

1. You, we'll not - ly mend the sick, help, we'll not - ly come a - gain,
 2. We are spring - ing to the call of our brethren gone be - fore.
 Sing - ing the ball - the cry of Pave - dars, And we'll fill this, our hall with a
 gath - er from the palest, Sing - ing the ball - the cry of Pave - dars
 men - tion free - dom men, Sing - ing the ball - the cry of Pave - dars
 from 55 COMMUNITY SONGS. © C. Birchard & Co., Boston. By permission.

When Johnny Comes Marching Home

Words and Music by Louis Lambert

[illegible]

Are You Sleeping?

Note that each of the four sections consists of two surfaces which are identical

Modernists

Are You Sleeping?

French

1. Are you sleep - ing, are you sleep - ing? French - er John, French - er John,
2. Can you see him, can you see him? Right a - long, right a - long.

Morning birds are rising, too; Morning birds are rising, too; When I hear the birds sing
Evening birds will help you find the birds for Free-son Day, dear, dear, dear, dear, dear.
Grove's 55 COMMUNITY SONGS. © Introduced as Co.-Bookies. By permission.

This hymn, probably the most inspiring patriotic song the world has ever known, was written by Victor Hugo in 1870, during the Franco-Prussian War. It was first published in the *Revue* of Paris, August 18, 1870. From that day to this it has been the favorite song of the French people who have never been the same.

The Marsellaise

Rouget de Lisle

1. Ye sons of France, awake to glory! Hark! what my child bids you rise!
 2. O Lib-er-ty! can man re-sign thee, Once having felt thy gen-erous flame? Can
 Al-lies, en-foi-és de la pa-ti-e, —

child-ern, wives and grand-sons, —
 O Lib-er-ty! can man re-sign thee, Once having felt thy gen-erous flame? Can
 Al-lies, en-foi-és de la pa-ti-e, —

Be-hold their tears and hear their cry!
 — O Lib-er-ty! can man re-sign thee, Once having felt thy gen-erous flame? Can
 Al-lies, en-foi-és de la pa-ti-e, —

brood-ing, With him-sing host, A red dan-ger,
 — O Lib-er-ty! can man re-sign thee, Once having felt thy gen-erous flame? Can
 Al-lies, en-foi-és de la pa-ti-e, —

peace and lib-er-ty in blood - ing!
 — O Lib-er-ty! can man re-sign thee, Once having felt thy gen-erous flame? Can
 Al-lies, en-foi-és de la pa-ti-e, —

ing sword on shan-ber! March and March on! All heav'n's re-vo-lut' (O Vic-t'ry or Death!)
 may be - lie! —

These words, used to the tune known in Civil War times as "John Brown's Body," were written in 1862 by Julia Ward Howe. The hymn was first published in the *Atlantic Monthly*, December 1862. It was later adopted by the Union Army and became one of the most popular songs of the Civil War. The hymn was written by Julia Ward Howe.

Battle Hymn of the Republic

Julia Ward Howe

have heard the cry of an- — gels from the heav-ens, And we
 have seen the light of the heav-ens, And we
 have seen the light of the heav-ens, And we
 have seen the light of the heav-ens, And we

tramp-ling out the vic-t'ry, — tag where the grasp of death is shal- low!
 — O Lib-er-ty! can man re-sign thee, Once having felt thy gen-erous flame? Can
 Al-lies, en-foi-és de la pa-ti-e, —

tramp-ling out the vic-t'ry, — tag where the grasp of death is shal- low!
 — O Lib-er-ty! can man re-sign thee, Once having felt thy gen-erous flame? Can
 Al-lies, en-foi-és de la pa-ti-e, —

tramp-ling out the vic-t'ry, — tag where the grasp of death is shal- low!
 — O Lib-er-ty! can man re-sign thee, Once having felt thy gen-erous flame? Can
 Al-lies, en-foi-és de la pa-ti-e, —

From 155 COMMUNITY SONGS. C. C. Burdick & Co., Boston. By permission.

This is a worthy addition to any collection. The author is professor of English in Wellesley College. The motto, which is the well-known Spanish "Muerte," was composed by an American, who died in jail. This hymn to America should be sung with fervor and devotion, the refrain, "America, America," being especially marked.

America, the Beautiful

Katharine Lee Bates

Samuel A. Ward

1. O beam - is - ful for good - ness alike, For an - other way of grace. For pur - ple mount-ains
2. O beam - is - ful for good - ness alike, For an - other way of grace. A white-clothed King
3. O beam - is - ful for good - ness alike, For an - other way of grace. A white-clothed King
4. O beam - is - ful for good - ness alike, For an - other way of grace. A white-clothed King

[illegible]

about His grace on
men's bodies - O Ye
O'd His gift re-
about His grace on

them,
- Till all men be in - self - con-trol, Thy do - - ing in the
- C'en all men are in - self - con-trol, Thy do - - ing in the
- And craves Thy good with words - O'd Thy grace was to skin - ing me.

ing with mixed system, especially in the first and third parts. (none at a signal when all parts are playing, thus producing the full chord.

Row, Row, Row Your Boat

E. O. Lytle
(American)[illegible]

From 55 COMMUNITY SONGS, C. C. Breward & Co., Boston. 77 pages.

When You Come Back.

Used by perturbation.

When you come back, if you do come back,
You'll hear the Yankee cry

"At-a-boy, Jack."

And when you return remember to bring
Some little thing that you got from the king

And drop me a line from Germany,
The Yankee Doodle De

When you come back, and you will come back,
There's a whole world waiting for you.

(Copyright © M. Williams & Jones.)

Saving Food.

Chortly, chortly lend a hand
Sturdily, sturdily, take your stand.
Bave of your sugar, bread, and meat,
That soldiers may have food to eat.

Helping On.

Are you saving, are you saving,
Right along, right along.
Saving Stamps will help you
Ring the Bells for Freedom.
Ding, ding, deeg, ding, ding, deeg.