

# Children Singing the New Millennium



Songs  
of the  
Fifth City  
Preschool

Edited by Karen Bueno



Cover picture: On the Global Odyssey in 1970 we met a child with a handmade instrument. He sang a song for us in his language and we sang “Chicago Is A Wonderful Place” for him. I made an attempt to notate the tune that the child sang and I wrote these words to that tune. My memory of the tune is as follows:



Children Singing The New Millennium  
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# Children Singing the New Millenium

## The Songs of the 5th City Preschool

The songs in this book were written by the teachers of the 5th City Preschool\*, an early childhood education program that was piloted on Chicago's Westside in the mid-60s. The teachers who planned the curriculum set out to write songs that would face their students toward the future, help them establish mindsets of possibility and affirmation, and lead them toward responsible decision-making.

As a member of that teaching team, I participated in this group writing process. My colleagues and I hoped to replace the meaningless and sometimes harmful images of "a moo-moo here and a moo-moo there," "when the bough breaks" the babe in the cradle falls, and the unknowable nature of stars of "how I wonder what you are." Contemporary and helpful images were the goal.

The songs were used extensively during the next two decades, while the 5th City Chicago Preschool was at its peak, with an enrollment of 250 students from six weeks of age through kindergarten. The educational theory used at the preschool was eventually formulated into a course for teachers called Imaginal Education.

Most of us grew up with a number of children's songs that were culturally-embedded with rural or silly images. Little girls have lambs with fleece as white as snow. This little piggie goes "wee, wee, wee." Cars always go "Aah-ooo-gah!" Many were merely intended to teach rhyme and English language patterns, with little regard for what educators now understand as cognitive principles.

As a retired teacher and educator of over 30 years, and now a grandmother, I am hoping for something more for our children. I recall that we on the preschool staff had posed this question: "What would it mean to the mental and moral development of our young people if their songs held images that led to creating responsible citizens for the 21st century?"

As an elementary teacher in the Denver Public Schools, I continued to use these songs in my own 2nd and 5th grade classrooms. They were a valuable tool for image change, and they helped with the lessons and struggles of childhood. The tunes were preserved only in my mind, made somewhat permanent by the repetition of my guitar accompaniment. Now, in retirement, I have pursued this project of gathering and publishing these songs so that they might reach a broader audience of children.

I hope you will sing these songs with your children, take a copy of them to their preschool teachers and elementary schools, and help in the dissemination of these new images. For that reason I have given general permission to all who will use them to copy them as they wish. Except for a very few tunes, whose copyright holders are credited in this book, the music is in the public domain. The names of the authors of the words are lost in the past. When the songs were written we operated out of the understanding that if you didn't care who got the credit, you could change any situation. Any profits beyond the costs of publishing this book will go back to 5th City and the extended work of the Institute of Cultural Affairs.

*Karen Bueno*



\* This preschool was a part of a larger community reformulation project sponsored by the Ecumenical Institute. Located on the west side of Chicago, it was created to demonstrate hope through cooperative human action that dealt with all the problems of the community. The social movement that inspired the project started with a few families in the early 60s and now exists in 35 countries around the globe as the organization known as the Institute of Cultural Affairs.

## Acknowledgments

My special thanks are extended to Oliveann and Jim Slotta and Burna and David Dunn, who encouraged me to publish these songs so that others could join in the singing. David's tireless efforts to turn my ideas and historical documents into publication format made the entire project possible.

I also want to give special thanks to Ron Jolly of the Fred N. Thomas Career Education Center in the Denver Public Schools, who showed me how to use computer technology to transfer my limited knowledge of musical notation into a form usable by others.

Special thanks to my family, also. To Sarah Thompson for help in proofreading, editing, and enthusiasm. To Denny and Jody Wright for permission to use Arie's picture in the final edition. To my husband, JR, for his patience when I spent too much time on the project, and to my grandson, Chris, for his pictures. Thanks to the Slotta, Jesse, Roth, and Sides families for permission to use pictures of their children.

And the greatest thanks go to the teachers of the Fifth City Preschool, who wrote these songs and sang them and taught them to the children. I have forgotten many of the names of those with whom I worked, and many others have since been a part of that preschool staff. Together we sought, and are seeking, to change the images of the children of Chicago and the world.

Some of the pictures in this book were taken on the *Global Odyssey*, a research and study trip around the world which I took with the Ecumenical Institute in 1970. My thanks to the photographers for the use of these slides.



# Chicago Is A Wonderful Place

(Tune: Washington Square)

Chicago is a wonderful place  
The West Side's where we live  
Chicago is a wonderful place  
The West Side's where we live.

So sing, all you people!  
Life is made to live!  
So sing, all you people!  
Life is made to love.

[Repeat first four lines]

Must be adapted, of course, to where child lives, as, "Denver is a wonderful place, Swansea's where we live"...etc.



Miss Page 44

# Crying Baby

(Tune: Drunken Sailor)

What shall we do with  
a crying baby?

What shall we do with  
a crying baby?

What shall we do with  
a crying baby?

Early in the morning?

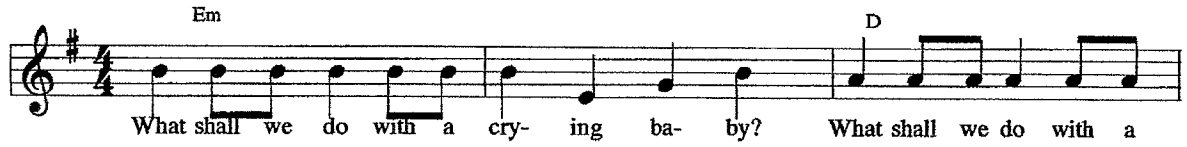
You can substitute words at the underlined point. This song is found to be most effective when sung by the teacher to ease his/her own emotional state! Verses could include "What shall we do when Sarah's cranky?" or "What shall we do with this messy diaper?" The word "early" is pronounced "er-lie", as it is in the original song about the drunken sailor.





# Crying Baby

Traditional:  
The Drunken Sailor



Note: To make this singable for most voices, transcribe to Am, beginning note is E.  
Chord rotation: Am//G//Am//Em/Am.

# Doors That Shut

(Tune: Heigh, Ho! Nobody Home)

I'm always running  
Into doors that shut.

[hands make "doors" shut in front of face]

But I can live  
No matter what!

["doors" open gradually]

I'm alive  
And here I am!

[arms make large V]

I decide  
As the only one who can.

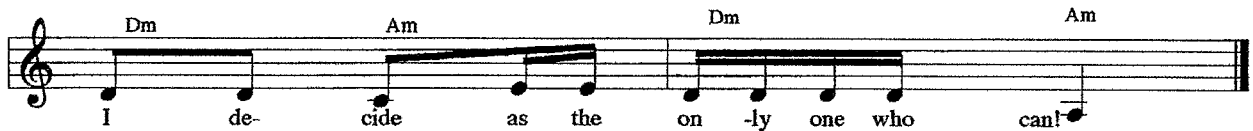
[thumbs point to own chest]



Gazing Children. Taken from the bus window near Katmandu, Nepal. The person stooped over in the background is going through the leftovers from our box lunches.

# Doors That Shut

Traditional:  
Heigh, Ho! Nobody Home



# Happy Birthday

(Tune: Variation of Jamaica Farewell)

Happy Birthday to you \_\_\_\_\_ [x8]  
[name]

It is said that the traditional "Happy Birthday" song is the one song that is sung the most in the entire world! This "upbeat" version probably won't replace it, but we can give it a try!



# Happy Birthday

Variation of Jamaican folktune, Jamaica Farewell)

The musical score is written in 4/4 time and consists of six staves. The lyrics are: "Happy birth-day to you Chris Hap-py birth-day to you Chris -to-pher Hap-py birth-day to you Chris Hap-py birth-day to you Chris Oh Hap-py birth-day to you Chris Hap-py birth-day to you Chris -to-pher". The chords are marked as C, F, and G7.

Staff 1: C F G7  
Hap- py birth -day to you Chris Hap-py birth -day to you

Staff 2: C F  
Chris -to-pher Hap- py birth -day to you Chris Hap- py

Staff 3: G7 C  
birth -day to you Chris -to-pher Oh, Hap -py birth -day

Staff 4: F G7 C  
to you Chris Hap -py birth -day to you Chris Oh

Staff 5: F G7  
Hap -py birth day to you Chris Hap-py birth -day to you

Staff 6: C  
Chris -to-pher

Alternate key: G. Chord rotation: G/C/D7/G/C/D7/G/C/D7/G/C/D7/G.

# How Many?

(Tune: Blowin' in the Wind)

How many noses do I have on my face?

[point to nose]

How many ears on my head?

[point to ears]

How many fingers do I have on my hand?

[wave fingers]

How many pillows on my bed?

[head on hand as "pillow"]

Chorus:

I have a lot of questions.

A lot that I don't know.

A lot of answers to find,

I know that some are easy.

I know that some are hard.

I know there are some I'll never find.

How many hairs do I have on my head?

[point to hair]

How big will I grow?

[hand up high over head]

How many years will I live in my life?

[hands open and close]

How many people will I know?

[point to others in group]

[Repeat chorus]



# How Many?

Blowin' in the Wind

The musical score is written in 4/4 time on a single treble clef staff. It consists of eight lines of music, each with a corresponding line of lyrics. Chords are indicated by letters (C, F, G7, Am) placed above the staff. The lyrics are: "How man -y no- ses do I have on my face? How man -y ears on my head? (yes, 'n') How man -y fin -gers do I have on my hand? How man -y pil- lows on my bed? I have a lot of ques- tions A lot that I don't know A lot of an- swers to find, I know that some are ea- sy I know that some are hard. I know there are some I'll ne- ver find". The score ends with a double bar line.

C F C

How man -y no- ses do I have on my face?

F G7

How man -y ears on my head? (yes, 'n')

C F C

How man -y fin -gers do I have on my hand?

F G7

How man -y pil- lows on my bed? I

C F C

have a lot of ques- tions A lot that I don't know A

F G7 F

lot of an- swers to find, I know that some are

G7 C Am F

ea- sy I know that some are hard. I know there are

G7 C

some I'll ne- ver find



# I Am Always Falling Down

(Tune: Old McDonald Had a Farm)

I am always falling down,

[fall down]

But I know what I can do.

I can pick myself up

[stand up]

And say to myself,

"I'm the greatest, too!"

[thumbs point to self]

It doesn't matter

If I'm big or small,

[hand up, then down]

I live now

If I live at all.

[strut, thumbs in armpits]

I am always falling down,

[fall]

But I know what I can do!

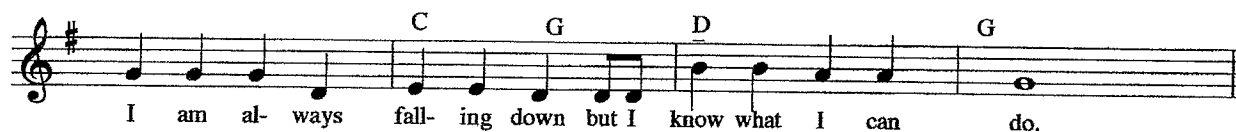
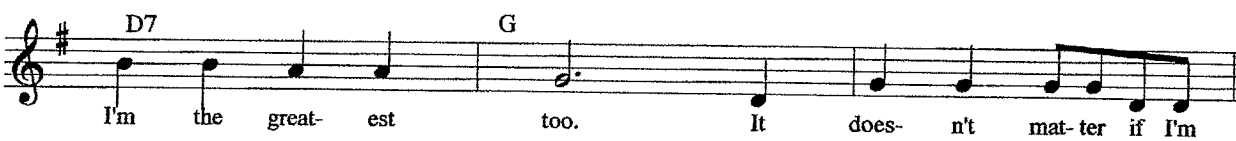
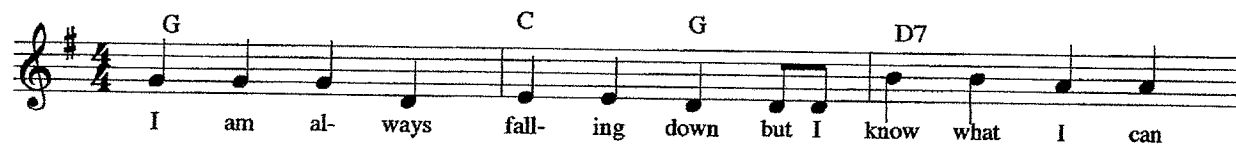
[stand]



Children begging. Taken outside the gateway to Mother Theresa's Home for the Dying Destitutes in Calcutta, 1970.

# I Am Always Falling Down

Traditional:  
Old McDonald Had a Farm



Alternate key: C. Chord rotation: C/F/C/G7/C/F/C/G7/C/F/C/G7/C

# Journey On

(Tune: Australian Folk Song From Echo Island)

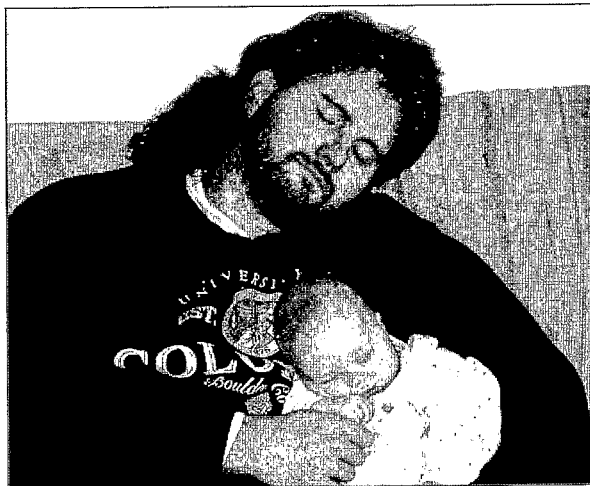
Journey on, journey on, all humankind,  
Future is waiting for you.  
Struggling, stumbling, all the life through,  
Future is waiting for you.

[Hum the tune]

Opportunities, opportunities, all in your hand,  
Our minds are limited to foretell.  
All of your own, and nature of unseen,  
Future is waiting for you.

[Hum the tune]

Journey on, journey on, all humankind,  
Future is waiting for you.



# Journey On

Australian Folk Song From Elcho Island

The musical score for "Journey On" is written in 3/4 time and consists of five staves. The lyrics are: "Jour-ney on Jour-ney on All hu-man kind Fu-ture is wait ing for you. Strug- gl -ing Stum -ble -ing all the life through Fu- ture is wait- ing for you". The chords are marked as C, F, and G7.

Staff 1: C F G7  
Jour- -ney on Jour- ney on All hu- man

Staff 2: kind Fu- ture is wait ing for

Staff 3: C  
you. Strug- gl -ing

Staff 4: F G7  
Stum -ble -ing all the life through

Staff 5: C  
Fu- ture is wait- ing for you

# What Shall We Do?

(Tune: Three Blind Mice)

We live in the universe,  
[arms spread wide]  
We live in the universe,

On the planet earth,  
[hands together as if holding a ball]  
On the planet earth.

We look for life in the sky so blue,  
[hand shading eyes, looking up]  
And down in the ocean for something new.  
[hand shading eyes, looking down]

Look at the world we have on our hands.  
[hands as if underneath a globe]  
What shall we do?  
[hands out, to the side, with a shrug]  
What shall we do?



Ethiopian Classroom. In a farming community outside Addis Ababa, Ethiopia, 1970.

# What Shall We Do?

Traditional:  
Three Blind Mice

C G7

We live in the un-i-

C G7

verse We live in the un-i-

C G7

verse On the plan-et

C G7

Earth On the plan-et

C G7

Earth We look for life in the

C G7

sky so blue And down in the o-cean for

C G7

some-thing new This is the world --- we

C G7

have on our hands --- What shall we

C G7

do? What shall we

C

do?

Alternate key: G. Capo two or three frets. Use chords G and D7 throughout.

# Where Do We Live?

(Tune: This Land is Your Land)

We live in the Universe  
And on the planet Earth  
In North America  
In the United States  
In Colorado  
We live in Denver  
And here at Marrama  
You'll find all of us.

This song must be adapted, of course, to where this class is located.





## Food Ritual

[spoken, not sung]

[Spoken by leader: Put your hands in your lap]

Leader: Food is good, right?

Group: Right!

Leader: Life is good, right?

Group: Right!

Leader: All is good, right?

Group: Right!

Leader: What do you say?

Group: It's OK!

Leader: What do you say?

Group: It's OK!

Leader: What do you say?

Group: IT'S OK!!

[Leader: "Put your napkin in your lap. You may eat and drink."]

The members of the preschool staff were primarily of Christian heritage, and were familiar with "grace" spoken before a meal. However, this was a publicly supported school, and looking toward the future meant that people of many diverse heritages would be involved, so the intent of the staff was to reclaim "grace" as a secular ritual.



# If You're Great

(Tune: If you're happy)

If you're great and you know it clap your hands  
If you're great and you know, clap your hands  
If you're great and you know it,  
Then your life will surely show it  
If you're great and you know it clap your hands.

2) If you're great and you know it stomp your feet [x2] ...

3) If you're great and you know it shout "hurray!" [x2] ...

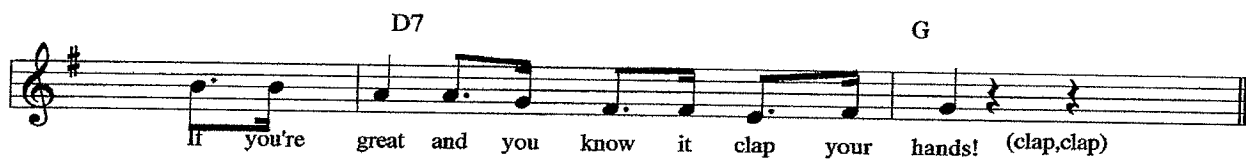
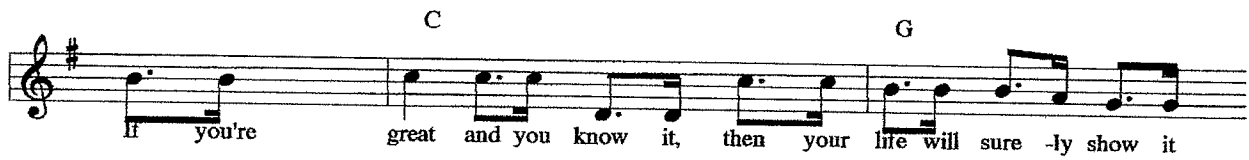
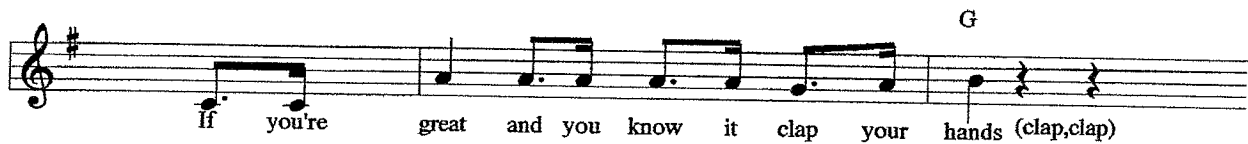
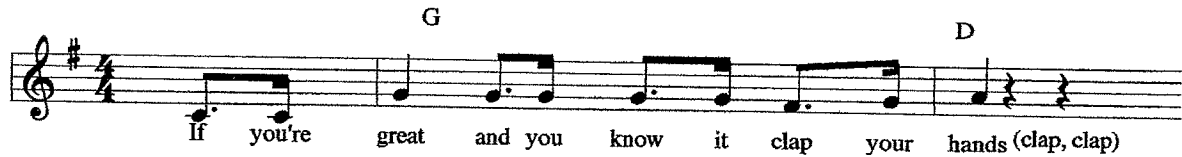
4) If you're great and you know it do all three [x2] ...

If noise is not appropriate, change verses #2 and #3 to "...pat you head" and "...pull your nose." The original song says "If you're happy...." The words were changed to "If you're great....", because, on reflection, one does not necessarily have to be happy to feel "great" about oneself. A person with a high self-esteem is not necessarily happy all the time!



# If You're Great

Traditional:  
If you're happy



Alternate key: C. Chord rotation: C/G7/C/F/G7/C.  
Beginning note is G below middle C.

# I Love The City

(Tune: I Love the Flowers)

I love the city,  
I love the planet Earth.  
I love this day and time,  
I love the universe.  
I'm always ready  
To see this world of ours.  
I tell you what,  
I like it here,  
I tell you what,  
I like it here. — Yeah!



Train Station. Tokyo, 1970.

# I Love The City

I Love the Flowers

G Em Am

I love the ci-ty I love the

D7 G Em

plan-et earth. I love this day in time

Am D7 G

I love the un-i-verse. I'm al-ways

Em Am D7

rea-dy to see- -- this world of ours, I

G Em Am

tell you what, I like it here, I tell you what, I

D7 G

like it here. YEAH!

Alternate key: C. Chord rotation: C/Am/Dm/G7.  
Repeat chord pattern throughout. Beginning note is C.

# I'm The Greatest

(Tune: This Old Man)

I'm the only one like me  
I'm the greatest,  
Can't you see.

I want to be  
The great one I am.

I'm the only one who can!



Restaurant. Tokyo, 1970.

# I'm The Greatest

Variation of traditional English  
childrens' song: This Old Man



I'm the on- ly one like me. I'm the great- est



Can't you see? I want to be the great-- one I am.



I'm the on- ly one who can!



## It's In Every One Of Us

It's in every one of us  
To be wise.  
Find your heart,  
Open up both your eyes.

We can all know everything  
Without ever knowing why

It's in every one of us:  
You and I.

It's in every one of us:  
You and I.



Ethiopian Classroom. Village near Addis Ababa, 1970.

# It's In Every One Of Us

C

It's in ev- ry one of us

F G7

to be wise Find your

C G7 C

heart o- pen up both your eyes.

F C

We can all know ev- er y thing

F G7

with -out ev -er know -ing why

C F

It's in ev -ry one of us ---

G7 F

You and I --- It's in ev- ry

C G7 C

one of us --- you and I ---

# Life Is Good

(Tune: Walk Right In, Step Right Down)

Life is good  
And we can shout  
With the sun and the moon and stars!

Life is good  
And we can shout  
With the sun and the moon and stars!

Everybody's talkin'  
'Bout the universe;  
Let's all dance to life.

Life is good  
And we can shout  
With the sun and the moon and stars,  
Yeah, man!  
With the sun and the moon and stars.  
Yeah!



# Life Is Good

Walk Right In, Step Right Down  
Universal Music Pub. Group

Life is good and we can shout with the sun -- and the moon and stars

Life is good and we can shout with the sun

-- and the moon and stars

Ev- ry-bo dy's talk-in bout the

un- i- verse Let's all dance to life

Life is good and we can shout with the sun -- and the moon and

stars, (yeah, man) with the sun and the moon-- and stars. \*Yeah!\*

Alternate Key: C. Chord rotation: C/Am/F/G7/C/Am/F/G7/C/F/G7/C/Am/F/G7/C/Am/F/G7/C. Beginning note is C.

## Free To Decide

(Tune: Heigh, Ho! Nobody Home)

Free, free, free to decide  
What this world is going to be;  
This imperative is ours  
To be free, free ...  
[repeat]

As the Fifth City project began, research into the problems of the community revealed that residents too often saw themselves as victims: victims of the actions of the city government, victims of the school systems, victims of crime, victims of poverty. Their self-image needed to be changed from one of powerlessness to one of power and greatness--to an image that could release them from victimhood and transform those unhelpful situations to positive actions. Researchers intended these new images to begin with the children; therefore the first project in Fifth City was the preschool. Housing needs, environmental care, job training, business associations, and adult human development training followed as arenas of the Fifth City project.



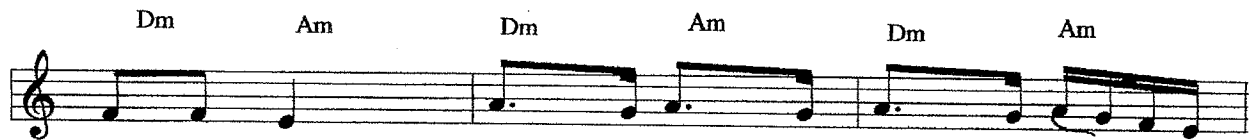
Preschool. Our sister preschool in Hong Kong, 1970.

# Free To Decide

Traditional:  
(Heigh, Ho! Nobody Home)



Free free free to de- cide. What this world is



Going to be. This im- per- a- tive is ours-- to be



Free free free to de- cide.

## I'm So Glad

(Tune: Spiritual "I'm So Glad")

I'm so glad \_\_\_\_\_ came to school

I'm so glad \_\_\_\_\_ came to school

I'm so glad \_\_\_\_\_ came to school

Singin' glory, hallelujah \_\_\_\_\_ came to school.

Go around the group with each child's name inserted at the underlined place, four to a verse until everyone is recognized. The song can end with "we all came to school". Don't forget the teachers!

Use this also for child's triumphs, as "I'm so glad that Arie ate her lunch" or "I'm so glad Nickolas used the potty."

"I'm So Glad" was also used to affirm the philosophy of the Fifth City Preschool, the Ecumenical Institute, and the Institute of Cultural Affairs with these verses:

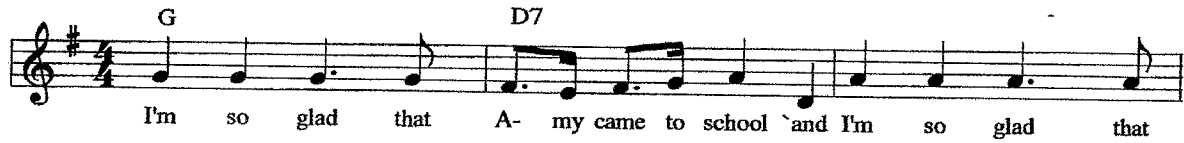
- 1) I'm so glad my life's in history...
- 2) I'm so glad that all of life is good...
- 3) I'm so glad that all the past's approved...
- 4) I'm so glad my life is received...
- 5) I'm so glad the future's open now.





# I'm So Glad

African-American Spiritual:  
"I'm So Glad"



Alternate key: C. Chord rotation: C/G7/C/F/C/G7/C. Beginning note is C.

## Opening Ritual

[to be chanted]

This is the day we have!

This is the day we have!

We can live this day

Or throw it away!

This is the day we have!

So, pick up this day and live!

[arms spread above your head, in "victory" sign]

Used in every class at the opening of the preschool day, this chant is based on a faith-filled understanding of the way life is, and the psalm which says "This is the day which the Lord hath made, let us rejoice and be glad in it."

## Run Into The Future

Run into the future, run,

Run into the rising sun.

Run into the future, run,

Those who run create the world.



Fifth City Preschool. Karen Bueno and Ruth Carter, 1983.

# Run Into The Future



## Are You Ready?

(Tune: Spiritual "Are You Ready?")

Are you ready my brother?

Oh, yes!

Are you ready for the journey?

Oh, yes!

Let's march into the future!

Oh, yes!

We're marching all together

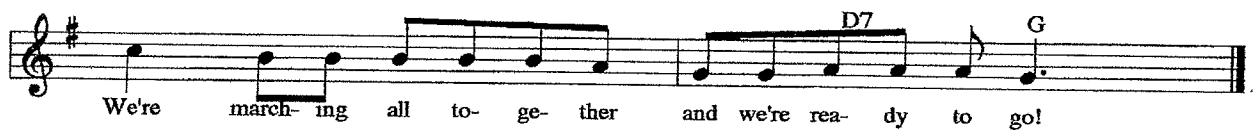
And we're ready to go.

Additional verses may change as it is appropriate, for example, substitute "sister", or "children", or the child's name for the underlined word. This is a good song to sing at diaper change, especially to send the child out from the diaper table.



# Are You Ready?

African-American Spiritual:  
Are You Ready?



Alternate key: C. Chord rotation: C/F/C/G7/C/F/C/G7/C. Beginning note is G below middle C.

## Four by Four

(Tune: Frere Jacques)  
May be sung as a round.

1-2-3-4, 1-2-3-4,  
Four by Four, Four by Four  
We can order chaos,  
We can order chaos,  
Four by Four, Four by Four.

The primary task of the staff of the Ecumenical Institute was to teach RS-1, a course of religious studies. The lectures for that course were organized on a chart with four main topics, each of which had four sub-topics, thus a "four-by-four." This method of organizing any type of data came to be used for the community renewal work of the Institute as well.



# Four by Four

Traditional:  
Frere Jacques



Alternate key: Chord is C all the way through. First note is C.

# Voom, Voom, Astronaut

(Tune: Twinkle, Twinkle, Little Star)

[spoken]

Get your rockets ready!

[make "rocket" with hand pointing up at a slant]

10-9-8-7-6-5-4-3-2-1

Blast off!

[sung]

Voom, voom, astronaut!

[rocket "flies" by bouncing hand forward]

Are you having fun?

With the moon

[make sphere with fingers]

And the stars

[wiggle fingers upward]

And the very large sun?

[outline a large half circle with hands]

Do you like it, being all alone?

[hug self at shoulders]

Or would you rather be back home?

[hitch-hiker thumbs point over each shoulder]

Voom, voom, astronaut!

[repeat motions]

Are you having fun?

With the moon

And the stars

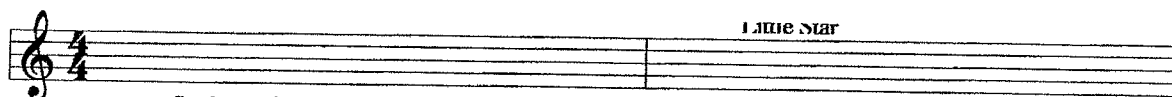
And the very large sun?





# Voom, Voom, Astronaut

## Twinkle, Twinkle, Little Star



Spoken: Get your rockets ready! 10-9-8-7-6-5-4-3-2-1-Blast Off!



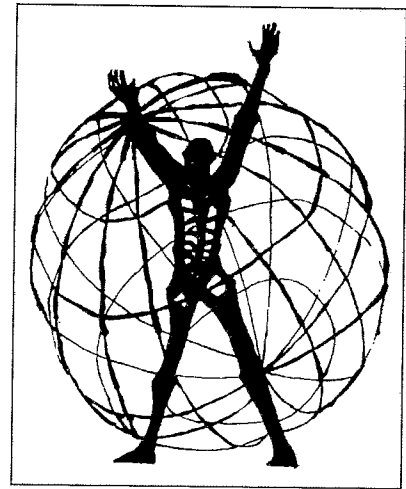
# Iron Men Go Marching In

(Tune: When the Saints Go Marching In)

When iron men  
Go marching in,  
When iron men  
Go marching in,  
Oh how I want  
To be in that number!  
When iron men  
Go marching in.

When City Five  
Has come alive...

Oh, when the trend  
Begins to bend...



The words of this song were written in the 60s, before our consciousness became inclusive. We know it is the new millennium now, and the sexist "iron man" just isn't right. The symbol of Fifth City was a larger than life-sized victorious iron sculpture, the "Iron Man," designed to counter the victim image which was rampant in the community. Can we still all be "iron men," both male and female? Or do these words need to be rewritten?

# Iron Men Go Marching In

When the Saints Go Marching In

The musical score is written on six staves, each with a treble clef and a 4/4 time signature. The lyrics are written below the notes. Chord symbols (C, G7, F) are placed above the staves at specific points. The melody consists of quarter and eighth notes, with some phrases spanning across bar lines.

Staff 1: Chord C. Lyrics: When I- ron Men Go march -ing

Staff 2: Lyrics: in----- When I- ron Men go

Staff 3: Chord G7. Lyrics: march -ing in-----

Staff 4: Chord C. Lyrics: Oh, I want to be in that

Staff 5: Chord F, then Chord C. Lyrics: num -ber----- when I- ron Men go

Staff 6: Chord G7, then Chord C. Lyrics: march -ing in-----

## Marching Ahead

(Tune: unknown; calypso beat)

Da da da da, marching ahead into history  
Da da da da, standing tall in community  
Da da da da, out of the dark  
proclaiming the light,  
Living the sign for all to see



Construction work, Mexico City.  
1970

# Marching Ahead

Unknown:  
calypso beat

Da-da-da da march -ing a head in- to his- to -ry Da- da-da- da Stand -ing

tall in com- mun- i- ty Da- da-da- da out of the dark pro- claiming the light

Liv- ing a sign--- for all to see-- --

Alternate key: C Chord rotation: C/G7/C/G7/C/F/C/G7/C Beginning note is G below middle C.

# Chicago is a Wonderful Place

Tune: Washington Square

Em

Chi -ca -go is a won -der -ful place The

B7

West side's where we live

Bm

Chi -ca -go is a

Em

won -der -ful place The West side's where we live So

G

sing all you peo-ple Life is here to

B7

live So sing all you peo-ple

Bm

Life is here to love

To the guitar player. Can be played in Dm with capo to second fret., if played with other instrument.  
 Rotation: Dm, A7, Dm, Am, Dm, F, Dm, A7, F, Dm, A7, F, Dm, Am, Dm.  
 Or in the key of Am (which pitches the song low, but you can capo). That rotation of chords is as fo  
 Am, E7, Am, Em, Am, C, Am, C, Am, E7, C, Am, Em, Am.

# Children Singing The New Millennium

## Free To Decide

(Tune: Heigh, Ho! Nobody Home)

Free, free, free to decide  
What this world is going to be;  
This imperative is ours  
To be free, free.... [repeat]

## Universe Song

(Tune: Three Blind Mice)

We live in the universe,  
We live in the universe,  
On the planet earth,  
On the planet earth.  
We look for life in the sky so blue,  
And down in the ocean for something  
new.  
Look at the world we have on our  
hands.  
What shall we do?  
What shall we do?

## I Love The City

(Tune: I Love the Flowers)

I love the city,  
I love the planet Earth.  
I love this day and time,  
I love the universe.  
I'm always ready  
To see this world of ours.  
I tell you what,  
I like it here,  
I tell you what,  
I like it here... Yeah!

## How Many?

(Tune: Blowin' in the Wind)

How many noses do I have on my  
face? [point to nose]

How many ears on my head?  
[point to ears]

How many fingers do I have on my  
hand? [wave fingers]

How many pillows on my bed?  
[head on hand as "pillow"]

[Chorus]

I have a lot of questions.  
A lot that I don't know.  
A lot of answers to find,  
I know that some are easy.  
I know that some are hard.  
I know there are some I'll never  
find.

How many hairs do I have on my  
head? [point to hair]

How big will I grow?  
[hand up high over head]

How many years will I live in my  
life? [hands open and close]

How many people will I know?  
[point to others in group]

[Repeat chorus.]

## Voom, Voom, Astronaut

(Tune: Twinkle, twinkle, little star)

[spoken]

Get your rockets ready!

[make rocket with hand

pointing up at a slant]

10-9-8-7-6-5-4-3-2-1-Blast off!

[sung]

Voom, voom, astronaut!

[rocket "flies" by

bouncing hand forward]

Are you having fun?

With the moon

[make sphere with fingers]

And the stars

[wiggle fingers upward]

And the very large sun?

[outline a large half

circle with hands]

Do you like it, being all alone?

[hug self at shoulders]

Or would you rather be back

home?

[hitch-hiker thumbs

point over each shoulder]

Voom, voom, astronaut!

[repeat motions]

Are you having fun?

With the moon

And the stars

And the very large sun?

## Happy Birthday

(Tune: Variation of Jamaica Farewell)

Happy Birthday to you \_\_\_\_\_

[x8] [name]

## Doors That Shut

(Tune: Heigh, Ho! Nobody Home)

I'm always running

Into doors that shut.

[hands make "doors"

shut in front of face]

But I can live

No matter what!

["doors" open gradually]

I'm alive

And here I am!

[arms make large V]

I decide

As the only one who can.

[thumbs point to own chest]

## If You're Great

(Tune: If you're happy)

If you're great and you know it

clap your hands [x2]

If you're great and you know it,

Then your life will surely show it

If you're great and you know it

clap your hands.



## I Am Always Falling Down

(Tune: Old McDonald Had a Farm)

I am always falling down, [fall down]

But I know what I can do.

I can pick myself up [stand up]

And say to myself,

"I'm the greatest, too!"

[thumbs point to self]

It doesn't matter

If I'm big or small,

[hand up, then down]

I live now

If I live at all.

[strut, thumbs in armpits]

I am always falling down, [fall]

But I know what I can do! [stand]

## Iron Men Go Marching In

(Tune: When the Saints Go Marching In)

When iron men

Go marching in,

When iron men

Go marching in,

Oh how I want

To be in that number!

When iron men

Go marching in.

When City Five

Has come alive,....

## I'm so glad

(Tune: Spiritual "I'm So Glad")

I'm so glad \_\_\_\_\_ came to  
school [x3]

Singin' glory, hallelujah

\_\_\_\_\_ came to school.

## I'm The Greatest

(Tune: This Old Man)

I'm the only one like me

I'm the greatest,

Can't you see?

I want to be

The great one I am.

I'm the only one who can!

## Chicago is a Wonderful Place

(Tune: Washington Square)

Chicago is a wonderful place

The West Side's where we live

Chicago is a wonderful place

The West Side's where we live.

So sing, all you people!

Life is made to live!

So sing, all you people!

Life is made to love.

[Repeat first four lines]

[Must be adapted, of course, to where  
child lives, as Denver is a wonderful  
place, Swansea's where we live...etc.]

## Life Is Good

(Tune: Walk Right In, Step  
Right Down)

Life is good  
And we can shout  
With the sun and the moon and stars

Life is good  
And we can shout  
With the sun and the moon and stars

Everybody's talkin'  
'Bout the universe;  
Let's all dance to life.

Life is good  
And we can shout  
With the sun and the moon and stars  
Yeah, man!  
With the sun and the moon and stars  
Yeah!

## Where Do You Live?

(Tune: This Land is Your Land)

We live in the universe  
And on the planet Earth  
In North America  
In the United States  
In Colorado  
We live in Denver  
And here at Marrama  
You'll find all of us.

[Must be adapted, of course, to where  
this class is located.]

## Are you Ready

(Tune: Spiritual "Are You Ready?")

Are you ready my brother?  
Oh, yes!  
Are you ready for the journey?  
Oh, yes!  
Let's march into the future!  
Oh, yes!  
We're marching all together  
And we're ready to go.

## Marching Ahead

(May be sung as a chorus or medley  
with "Are You Ready.")

Da da da da,  
Marching ahead into history.  
Da da da da,  
Standing tall in community.  
Out of the dark, proclaiming the  
light.  
Living the sign for all to see.

## Four by Four

(Tune: Frere Jacques)

1-2-3-4, 1-2-3-4,  
Four by Four, Four by Four  
We can order chaos,  
We can order chaos,  
Four by Four, Four by Four.

## Run into the future

Run into the future, run,  
Run into the rising sun.  
Run into the future, run,  
Those who run create the world!

[Good during a diaper change, especially  
as child is sent out clean again.]

## What shall we do with...

(Tune: Drunken Sailor)

What shall we do with a crying  
baby [x3]  
Early in the morning?

[Substitute words as needed. Sung by  
the teacher to ease his/her emotional  
state! Verses could include "What shall  
we do when Sarah's cranky?" or "What  
shall we do with this messy diaper?"]

## It's in Every One of Us

It's in every one of us  
To be wise.  
Find your heart,  
Open up both your eyes.  
We can all know everything  
Without ever knowing why  
It's in every one of us:  
You and I.  
It's in every one of us:  
You and I.

## Journey On

(Tune: From Echo Island)

Journey on, journey on, all humankind,  
Future is waiting for you.  
Struggling, stumbling, all the life  
through,  
Future is waiting for you.

[Hum the tune.]

Opportunities, opportunities, all in  
your hand,  
Our minds are limited to foretell.  
All of your own, and nature of  
unseen,  
Future is waiting for you.

[Hum the tune.]

Journey on, journey on, all humankind,  
Future is waiting for you.

# Where Do We Live?

Adapted from Woody Guthrie's  
"This Land Is Your Land"

