

SONGS
OF THE
ATHENS OPTIMIST CLUB



INTRODUCTION

In 1931, Optimist International published, in its fourth edition, an official song book for its clubs, thanks not only to the work of Edgar Walsh in St. Louis and Roy L. Nicholson in Milwaukee, but also to the welcoming culture of the Optimist clubs. They were often already singing at every meeting some tune that would relieve their hearts of the week's pain and malaise. The collection included not only several songs parodied with Optimist words, but several popular songs for singing together. That collection had 217 texts, almost all of which merely refer to tunes not notated in the book, since the clubs universally already knew tunes from twenty or so years prior, such as "Dear Old Pal of Mine" or "Always." Now that those tunes have entered the public domain, this edition can include the notation so that today's Optimists can more readily rekindle the social power of singing.

What tunes exist today that can be given Optimist lyrics? Very few, it would seem. In 1906, John Philip Sousa warned that recording technology would one day completely replace the public's love of singing with a passive enjoyment of recorded sound. He wrote,

Under such conditions, the tide of amateurism cannot but recede, until there will be left only the mechanical device and the professional executant. Singing will no longer be a fine accomplishment; vocal exercises, so important a factor in the curriculum of physical culture, will be out of vogue! Then what of the national throat? Will it not weaken? What of the national chest? Will it not shrink? When a mother can turn on the phonograph with the same ease that she applies to the electric light, will she croon her baby to slumber with sweet lullabys, or will the infant be put to sleep by machinery?

Here we stand more than a century later, noticing that Sousa was not far off. When one asks a neighbor, "What's your favorite song to sing," no doubt the answer is a confused, "I don't really sing." It would seem the popular culture, in a long trend of increased isolation, has made music an especially personal endeavor, rather than social. In my time in the Athens Optimist Club, however, I have found a pocket of modern people who enjoy communal singing. No doubt such pockets exist elsewhere.

This collection primarily contains songs about the Optimist club, optimism in general, smiling, and the joys of getting together. It also includes patriotic tunes that may be useful as well.

Several of these texts from 1931 have been updated not only to reflect the now wider demographic of Optimists, but also Athens's own needs. Nevertheless, other Optimist Clubs, with some modifications, can likewise keep these songs relevant to them if they wish to use them.

The Optimist Club is a real lighthouse of sociability across people of all walks of life, all in the name of optimism itself. It is often said that optimism is seeing the glass half full, rather than half empty. Optimism, because it deals with the water that is actually in the glass, is *realism*, while pessimism is merely fighting phantoms. May this volume assist in our goal of bringing our community to better understand *reality*.

ANDREW OWEN,
Athens, Tennessee.

July, 2025.

- | | | | |
|----|------------------------------------|----|------------------------------------|
| 1 | Hail to Optimism | 20 | Where True Friendship Grows |
| 2 | Song of the Optimists | 21 | With the Optimists |
| 3 | Bringing Home the Bacon | 22 | Yes! We Have No Pessimism |
| 4 | Dear Old Club | 23 | Start It with a Smile |
| 5 | Loyal Optimists | 24 | Smile! Smile! Smile! |
| 6 | Rocky Toptimists | 25 | Give Us a Speech |
| 7 | Optimists—Get Together | 26 | Speeches |
| 8 | The Pessimist Wail | 27 | Praise to Our Club |
| 9 | Mummy Song | 28 | Good Old Optimist's Smile |
| 10 | The Song of the Optimists | 29 | Hail, Hail, the Optimists Are Here |
| 11 | It Isn't Any Trouble | 30 | Hunting Troubles |
| 12 | Our Emblem | 31 | If It's Gloomy |
| 13 | No Wonder We Become So Pally | 32 | The Star-Spangled Banner |
| 14 | O Optimist | 33 | Columbia, The Gem of the Ocean |
| 15 | Striving for the Best | 34 | America |
| 16 | A Smile Is Quite a Funny Thing | 35 | Auld Lang Syne |
| 17 | Optimist Service Song | 36 | My Homeland Tennessee |
| 18 | Smile as True Optimists | 37 | TWU Fight Song |
| 19 | Till We Meet Again, I'll Say Adieu | 38 | Jingle Bells |

For the Optimist Club of Athens, Tennessee

Hail to Optimism

From *Songs for the Optimist Club* (1931)

Harm. by Andrew Owen

Hail to Op - ti - mi - sm, in - spir - a - tion blessed,

spread - ing smiles and glad - ness o - ver all the rest.

Ral - ly a - round our stan - dard; it shall sure pre - vail!

Op - ti - mi - sm on for - ev - er! Hail, hail, hail!

Song of the Optimists

Optimist Roy L. Nicholson
From *Songs for the Optimist Club* (1931)

Not too fast

mf

Between verses

p

We have a club of which proud-ly we
Some-times a child needs a help-er and
Man-y good clubs in our coun-try are

p

sing, boast-ing a Creed that all good things can bring; wear-ing a
guide, some-one to stand as a friend on the side; need-ing ad-
known, but none can boast of a name like our own; for ex-pla-

rall.

name that is hope-ful and grand, spread-ing a doc-trine of faith o'er the land.
vice and en-cour-age-ment kind, there is one place where such help one can find.
na-tions you need nev-er call, when you say "OP-TIM-IST" you've said it all.

colla voce

It's the O - P - T - I - M - I - S - T - S,

work - ing stead - i - ly, giv - ing read - i - ly, all to bless,

be - ing friends to the child in need, preach - ing hope and suc - cess; it's the

O - P - T - I - M - I - S - T - S, It's the S.
S.

Bringing Home the Bacon

Optimist Roy L. Nicholson

Tune: "Keep the Homefires Burning"

Ivor Novello

Op - ti-mists are learn - ing that when hope is burn - ing, ev - ery goal we

6
can at-tain where - e'er we roam. So stop all the whin - ing, keep a bright smile

12 *marcato*
shin - ing, just keep at it and you'll soon bring "the ba - con" home!

Dear Old Club

4

Optimist Roy L. Nicholson

Tune: "Dear Old Pal of Mine"

Gitz Rice
(1918)

Oh, how I like you, good old Club of mine, Where with the

The first system of music is in 4/4 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady bass line and chords in the right hand.

6
Op - ti - mists at dawn* I dine, 'round each ta - ble find - ing, and of faith re -
**or "noon" or "eve"*

The second system continues the melody and accompaniment. It includes a performance instruction: **or "noon" or "eve"*. The musical notation shows the continuation of the vocal line and piano accompaniment.

12
mind - ing, friend - ships so bind - ing, good old Club of mine.

The third system concludes the piece. It features the final vocal line and piano accompaniment, ending with a double bar line. The piano part includes a fermata over the final chord.

Loyal Optimists

L.P.H.

Tune: "Till We Meet Again" (1918)

Richard A. Whiting

Smile each time you meet an Op-ti-mist, fin - er bunch not found on an - y

list, and each day our rules ap - ply, just to show the reas - on

why we're smil - ing and as hap - py as can be, ev - ery day's a hap - py mem - o -

ry, we show each one true loy - al - ty, Op - ti - mists are we.

The musical score is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line with chords. The lyrics are: "Smile each time you meet an Op-ti-mist, fin - er bunch not found on an - y list, and each day our rules ap - ply, just to show the reas - on why we're smil - ing and as hap - py as can be, ev - ery day's a hap - py mem - o - ry, we show each one true loy - al - ty, Op - ti - mists are we."

Smile each time you meet an Op-ti-mist, fin - er bunch not found on an - y list,

and each day our rules ap - ply, just to show the reas - on why we're

smil - ing and as hap - py as can be, ev - ery day's a hap - py mem-o-

ry, we show each one true loy - al - ty, Op - ti - mists are we. *rit.*

For the Optimist Club of Athens, Tennessee

Rocky Toptimists

Tune: Rocky Top (1967)

Optimist lyrics by
Andrew Owen

Felice and Boudleaux Bryant



Refrain



Wish that I was with some Optimists down in the Tennessee hills.
Ain't no grouchy folks in Optimists; gladness up to the gills.
Once I had a friend in Optimists, he always made us smile,
Friend of young folks, like all Optimists, he made it all worthwhile.

Refrain

Optimists, you'll always be friends for life to me!
Good old Optimists, in Athens, Tennessee, in Athens Tennessee.

Once two strangers joined the Optimists looking for peace of mind.
Now they're talking health and happiness to everybody they find.
There is something in each Optimist and the same in each friend;
They see sunny sides, not rottenness, and see things to the end.

Refrain

(Second half of the verse only)

Worry, anger, fear, and trouble now ain't gonna stand a chance.
Large and noble, strong and happy now, in every circumstance.

Refrain

Optimists—Get Together

From *Songs for the Optimist Club* (1931)

Ed. by Andrew Owen

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 2/2 time signature. It contains a melody line with notes and rests, and a line of lyrics underneath. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with chords and notes.

We're here for fun right from the start, pray drop your dig-ni - ty;

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 2/2 time signature. It contains a melody line with notes and rests, and a line of lyrics underneath. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with chords and notes.

just laugh and sing with all your heart, and show your loy-al - ty.

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 2/2 time signature. It contains a melody line with notes and rests, and a line of lyrics underneath. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with chords and notes.

May oth - er meet-ings be for-got, let this one be the best;

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 2/2 time signature. It contains a melody line with notes and rests, and a line of lyrics underneath. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with chords and notes. The system ends with a double bar line.

join in the songs we sing to-day, and be hap-py with the rest.

The Pessimist Wail

Optimist G. Ross Goodner

Tune: "There's a Long, Long Trail"

Zo Elliott
(1915)

There's a sad, sad wail a - bound-ing a - bout the world grow - ing worse, — but the
If a broth - er seems down - heart - ed, we'll help him win in the race, — we'll

p-f

Op - ti - mist is claim-ing just the glad re - verse; — we be - lieve we're get - ting
chase old gloom for - ev - er with a smil - ing face, — we will boost for one an -

rit. *a tempo*

f

bet - ter — in ev - ery way, day by day, — while the pes - si - mist is
oth - er — un - til our work here is done, — and the Op - ti - mists are

ff

whin - ing with his mourn - ful, dole - ful lay. If a
sing - ing that the long, long bat - tle is won. —

1. *f* 2.

ff

Mummy Song

Tune: "There's a Long, Long Trail"

Zo Elliott

(1915)

It's a short, short life we live here, so let us smile while we

may, _____ with a song for ev - ery mo - ment of the whole bright

day; _____ what's the use of look - ing gloom - y, _____ or what's the

use of our tears, _____ when we know a mum - my's

had no fun for more'n three thou - sand years? _____

The Song of the Optimists

Tune: The Battle Hymn of the Republic (1861)

Optimist Bill Faulhaber

USA campmeeting tune

With minds that are de - ter - mined and with voic - es loud and strong, we —
 With faith in peo - ple we are sure to play a win - ning game. With
 The gift of friend - ship is a boon, which each one should as - pire. The —
 The doc - trine of all Op - ti - mists is Faith and Hope, fair play with

wish to sing through-out this land that good old cheer - ful song: to
 thoughts and ac - tions that are pure, we'll glor - i - fy our name. Or -
 time is com - ing ver - y soon when no - thing will rank higher. The
 pro - gress en - tered in the lists for Ath - ens all the way. The

make each bur - den light - er, as in life we move a - long, as we go march - ing on.
 deals will come, or - deals will go, we'll al - ways be the same, as we go march - ing on.
 Op - ti - mists will be the folks whom all will then ad - mire, as we go march - ing on.
 goal that we are striv - ing for we'll sure - ly reach some day, as we go march - ing on.

Glo - ry, glo - ry, hal - le - lu - jah! Glo - ry, glo - ry, hal - le - lu - jah!

Glo - ry, glo - ry, hal - le - lu - jah! The Op - ti - mists march on.

It Isn't Any Trouble

Tune: The Battle Hymn of the Republic (1861)

It isn't any trouble just to S-M-I-L-E,
 It isn't any trouble just to S-M-I-L-E,
 There isn't any trouble but will vanish like a bubble
 If you only take the trouble just to S-M-I-L-E.

Refrain

Glory-ory-ory, Halle-luly-uly, ay,
 Glory-ory-ory, Halle-luly-uly, ay,
 There isn't any trouble but will vanish like a bubble
 If you only take the trouble just to S-M-I-L-E.

(Use "G-R-I-N grin," "G-I-ggigle-E,"
 "Tee-hee-hee-hee-hee," "L-A-U-G-H,"
 "Haw-haw-haw-haw-haw.")

Our Emblem

Roy L. Nicholson

Tune: "Round Her Neck She Wears a Yeller Ribbon" (1917)

G.A. Norton

On his coat he wears a fan-cy but-ton, it's large e-nough and bright e-nough so that it can't be missed;

if you ask him "Why the dec-o-ra-tion?" he'll say "It's there to tell the world that I'm an Op-ti-mist." Op-ti-

mist! _____ Op - ti - mist! _____ There is - n't an - y bet - ter on the list! _____

On his coat he wears a fan-cy but-ton; he wears it there to tell the world that he's an Op-ti-mist.

On her coat she wears a fan-cy but-ton, it's large e-nough and bright e-nough so that it can't be missed;

if you ask her "Why the dec-o-ra-tion?" she'll say "It's there to tell the world that I'm an Op-ti-mist." Op-ti-

mist! Op - ti - mist! There is - n't an - y bet - ter on the list!

On her coat she wears a fan-cy but-ton; she wears it there to tell the world that she's an Op-ti-mist.

No Wonder We Become So Pally

Optimist Roy L. Nicholson

Tune: "I Wonder What's Become of Sally"

Milton Ager
(1924)

First system of musical notation. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "No won - der we be - come so pal - ly, in this Club of". The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key and time signature.

Second system of musical notation. The vocal line continues with the lyrics: "mine! _____ When here each week at dawn we ral - ly,". The piano accompaniment continues with the same instrumental parts as the first system.

Third system of musical notation. The vocal line concludes with the lyrics: "and as Op - ti - mists, on - ly joy ex - ists. No mat - ter who you". The piano accompaniment concludes with the same instrumental parts as the previous systems.

are, or what your trade may be, with - in this Club you'll

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a half note 'are,' followed by a quarter note 'or', a dotted quarter note 'what', a quarter note 'your', a dotted quarter note 'trade', a quarter note 'may', a half note 'be,', a quarter note 'with -', a quarter note 'in', a dotted quarter note 'this', a quarter note 'Club', and a quarter note 'you'll'. The piano accompaniment features a treble clef with a melodic line and a bass clef with a harmonic line. The melody in the treble clef includes eighth and quarter notes, while the bass clef provides a steady accompaniment with chords and single notes.

find one great fra-ter - ni - ty. So let us live, as forth we

The second system continues the musical score. The vocal line starts with a half note 'find', a quarter note 'one', a dotted quarter note 'great', a quarter note 'fra-ter -', a quarter note 'ni -', a quarter note 'ty.', a half note 'So', a quarter note 'let', a quarter note 'us', a quarter note 'live,', a quarter note 'as', a quarter note 'forth', and a quarter note 'we'. The piano accompaniment continues with similar rhythmic patterns, including chords and melodic fragments in both hands.

sal - ly, our Creed so di - vine. _____

The third system concludes the musical score. The vocal line has a half note 'sal -', a half note 'ly,', a half note 'our', a half note 'Creed', a half note 'so', a half note 'di -', and a half note 'vine.' followed by a long horizontal line. The piano accompaniment ends with a final chord in the treble clef and a final note in the bass clef, marked with a double bar line.

O Optimist

Tune: Sweet Adeline (1903)

Harry Armstrong

(For TTBB Quartet)

Tenor 2

O Op - ti - mist, O Op - ti - mist,

Tenor 1

Baritone

Bass

we'll stand as one. In rain or shine,

mist, we'll stand as one. In rain or

each night and day, I'll al - ways say,

shine, each night and day, I'll al - ways

— “You’re the best club in the world,” O Op - ti -

say, “in the world,” O Op - ti -

mist. _____

mist, O Op - ti - mist.

mist _____

Striving for the Best

Tune: Sweet Adeline (1903)

We Optimists, (We Optimists,
 We Optimists, (We Optimists,
 Of many trades, (Of many trades,
 Our Club consists, (Our Club consists)
 But in our ranks, (But in our ranks,
 No gloom exists, (No gloom exists,
 We are striving for the best—
 We Optimists.

A Smile Is Quite a Funny Thing

From *Songs for the Optimist Club* (1931)

Ed. by Andrew Owen

A smile is quite a fun - ny thing, it wrin - kles up your face,
He smiles at some - one, since you smiled, and then that one smiles back,

and when it's gone you nev - er find it's a sec - ret hid - ing place.
and that one smiles un - til, in truth, you fail in keep - ing track!

But far more won - der - ful it is to see what smiles can do,
And since a smile can do great good by cheer - ing hearts of care,

you smile at one, he smiles at you, and so one smile makes two.
let's smile and smile and not for - get that smiles go ev - ery - where.

Optimist Service Song

Tune: Always

Irving Berlin
(1925)

Valse moderato

I'll be lov-ing you al - ways, — I'll be ev-er true, al - ways, — when the things you've

planned need a help-ing hand, I will ev-er stand, al-ways, al-ways. Days may not be

fair, al - ways, — That's when I'll be there, al - ways, — then the Op-ti-mists strong,

help - ing all a - long, Ser - vice be our watch - word, al - ways. — al - ways. —

1. 2.

Smile as True Optimists

Tune: My Hero

Oscar Straus

(1908)

Valse lento

Smile! Smile! Hap - py and cheer - ful, as true Op - ti -

sostenuto

mists; _____ Smile! Smile! Teach - ing the fear - ful to know

p cresc.

Good ex - ists. _____ Smile! Smile! Spread - ing the

appassionato

mf cresc.

f sun - shine, tho' days be dark, we'll make ev - ery - one shine,

pp

f *pp*

cresc. *f* *Broadly*

let's all as - sist. Smile! Smile!

cresc. allargando *f*

1.

Smiles are the sign of a real Op - ti - mist.

ff *dim.* *mf* *p*

2.

mist.

f *a tempo*

fz

Till We Meet Again, I'll Say Adieu

Tune: "Till We Meet Again"

Wylbert Brown

Richard A. Whiting

The musical score is written in treble clef, 3/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The melody is primarily composed of quarter and eighth notes, with some rests. The lyrics are printed below the notes.

Till we meet a - gain I'll say a-dieu. I've en -
 joyed this hour spent here with you, ev - ery week this hour is
 best spent here with the Op - ti - mist. — May each
 hour that we shall be a-part bring you peace and
 joy, God bless your heart, so here's my hand, old pal of mine,
rit.
 Till we meet a - gain. _____

Where True Friendship Grows

Roy L. Nicholson

Tune: Iowa Corn Song

George Botsford
(1921)

We are the Op - ti-mists! Op - ti-mists!

No - thing is so fine As this Club of mine. We are the Op - ti-mists!

Op - ti-mists! That's where true Friend-ship grows. We are the grows.

With the Optimists

Roy L. Nicholson

Tune: Carolina in the Morning

Walter Donaldson
(1922)

Moderato

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and begins with the lyrics "No-thing can be fin-er than to sit in as a din-er with the Op - ti - mists;". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The dynamic marking *p-f* is present.

Second system of the musical score. The vocal line continues with the lyrics "Sit-ting 'round a ta-ble, to get chum-my you are a - ble with the Op - ti - mists;". The piano accompaniment continues with the same rhythmic pattern.

Third system of the musical score. The vocal line concludes with the lyrics "Al-ways it's fair wea-ther, when at times like these, Op-ti-mists get to - ge-ther,". The piano accompaniment concludes with a final chord.

sit-ting a-round at ease. There's a feel-ing steal-ing 'round your heart that's most ap-peal-ing with the

Op - ti - mists; it's to know each oth-er as a sis-ter or a broth-er with the Op - ti -

mists; If I had A-lad-din's lamp for on-ly a day, — I'd make a wish and here's what I'd say:

Let my best en-deav-or be to live and work for-ev-er like an Op - ti - mist. 1. 2. mist.

Yes! We Have No Pessimism

Edgar Walsh

Tune: Yes! We Have No Bananas

Frank Silver
(1923)

Yes! We've no pes - si - mi - sm, _____ we've no pes - si -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in 2/2 time and features a melody with a long note on 'mi' and a sharp sign on the final note. The piano accompaniment is in 2/2 time and features a steady bass line and chords in the right hand.

mi - sm to - day. _____ We've hope and cour - age, con -

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'day' and a melodic phrase for 'We've hope and cour - age, con -'. The piano accompaniment continues with chords and a bass line.

tent-ment, and joy, — and all kinds of hap - pi - ness and say _____

The third system concludes the vocal line and piano accompaniment. The vocal line ends with a long note on 'say'. The piano accompaniment features a final chord with a sharp sign.

we have an old fash-ioned phi - lo - so - phy

that drives a - way all fears, but yes! we've

no pes - si - mi - sm, but we've op - ti -

mi - sm to - day. day.

Start It with a Smile

Tune: Leave Me with a Smile

Charles Koehler
(1921)

Moderato

When it's time for meet-ing, and the friend - ly greet-ing,

The first system of the musical score for 'Start It with a Smile'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Moderato'. The lyrics are: 'When it's time for meet-ing, and the friend - ly greet-ing,'.

start it with a smile, _____ what's the

The second system of the musical score. The vocal line continues with the lyrics: 'start it with a smile, _____ what's the'. There is a long horizontal line under 'smile,' indicating a breath mark or a long note. The piano accompaniment continues with chords and a steady bass line.

use of sigh-ing, send all gloom a - fly-ing, start it with a

The third system of the musical score. The vocal line continues with the lyrics: 'use of sigh-ing, send all gloom a - fly-ing, start it with a'. The piano accompaniment concludes the system with a final chord in the right hand and a sustained bass note in the left hand.

smile. _____ And while we're to - geth-er, al - ways

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a long note on 'smile.' followed by a melodic phrase for 'And while we're to - geth-er, al - ways'. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

fair the wea-ther, sun - shine all the while, _____

The second system continues the vocal line with 'fair the wea-ther, sun - shine all the while,'. The piano accompaniment features a more active right hand with eighth-note patterns and a consistent eighth-note bass line.

ev - ery song we sing just make the raft - ers ring, and start it

The third system has the vocal line singing 'ev - ery song we sing just make the raft - ers ring, and start it'. The piano accompaniment continues with a rhythmic pattern of eighth notes in both hands.

with a smile! _____ smile! _____

The fourth system concludes with the vocal line singing 'with a smile!' and 'smile!'. The piano accompaniment includes first and second endings, marked with '1.' and '2.' and repeat signs. The first ending leads back to the beginning of the system, while the second ending concludes with a final chord. The piano part features some grace notes and a final flourish.

Smile! Smile! Smile! and spread your sun - shine; do your bit, how-ev - er

small. Live in thought and word and deed, Op - ti - mi - sm and its Creed, and the

world will be a bet - ter place for all. 1. all. 2. all.

Give Us a Speech

Tune: "Bridal Chorus from Lohengrin"

Richard Wagner
(1850)

Give us a speech, make it a peach; let it be brief, bud - dy,
 don't go ber-serk, and be a sport, and cut it short,
 eight comes real soon, and I must get to work.

Speeches

Tune: "London Bridge Is Falling Down"

Make your speech-es nice and short, nice and short, nice and short,
 make your speech - es nice and short, WE DON'T LIKE THEM.

Praise to Our Club

Roy L. Nicholson

Tune: My Bonnie

Scottish Folk Song



There's man-y a club in our na - tion, — some north and some



south, east or west, — but of all the clubs in cre - a - tion, — there



is but the one I love best. — Ring out! Sing out!



Praise for our Club of the Op - ti - mists; Ring out! Sing



out! the praise due our good Op - ti - mists. —

Good Old Optimist's Smile

Tune: Leave Me With a Smile

(Accompaniment on 23)

Moderato



When an Op-ti-mist meets you, you will find he greets you



al - ways with a smile; _____ If with care you're wea-ry,



he will make you cheer-y, with that lit - tle smile. _____



Doubt will flee for-ev-er, if you get to-geth-er for a



lit - tle while; _____ Like a youth e - lix-er, doubt and



trou-ble fix - er, good old Op - ti-mist's smile. _____

Hail, Hail, the Optimists Are Here

Tune: Hail, Hail, the Gang's All Here

Theodore Morse
Arthur Sullivan
(1917)

Roy L. Nicholson

Hail, hail, the Op - ti - mists are here, ev - ery - one a boost - er,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "Hail, hail, the Op - ti - mists are here, ev - ery - one a boost - er,". The piano part features a steady bass line and chords that support the melody.

win - ning all we choose ter! Hail, hail, the Op - ti - mists are here,

The second system continues the musical score. The vocal line and piano accompaniment are consistent with the first system. The lyrics are: "win - ning all we choose ter! Hail, hail, the Op - ti - mists are here,". The piano accompaniment provides harmonic support for the vocal melody.

It's the fin - est Club we vow.

The third system concludes the musical score. The vocal line and piano accompaniment are consistent with the previous systems. The lyrics are: "It's the fin - est Club we vow." The piano accompaniment ends with a final chord and a fermata over the final note.

Hunting Troubles

Tune: I'm Forever Blowing Bubbles

John William Kellette
(1919)

George Lau

Valse lente

Opt. duet

Melody

Stop for-ev-er hunt-ing trou-bles, _____ give the "An-cient Grouch" a

twist; _____ they come too high, mer-cy me! Oh my!

They can-not make us quick or spry. For-tune's al-ways

smil - ing, _____ this we now in - sist; _____

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with a long note on 'smil - ing,' followed by a series of chords and notes for 'this we now in - sist;'. The piano accompaniment is in a grand staff (treble and bass clefs) and provides harmonic support with chords and moving lines.

stop for - ev - er hunt - ing trou - bles: _____ Be a

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with a long note on 'stop for - ev - er hunt - ing trou - bles:' followed by 'Be a'. The piano accompaniment continues with chords and moving lines.

reg' - lar "Op - ti - mist." _____ "mist." _____

The third system concludes the vocal line and piano accompaniment. The vocal line has a melodic line with a long note on 'reg' - lar "Op - ti - mist."' followed by '"mist."'. The piano accompaniment continues with chords and moving lines. The system ends with a double bar line and repeat signs.

If It's Gloomy

Tune: Little Annie Rooney

Michael Nolan
(1925)

Roy L. Nicholson

Waltz tempo

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of three systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line in the left hand and chords in the right hand, often with accents and slurs. The vocal line is in a soprano or alto range, with lyrics written below the notes.

System 1:

Vocal: If it's gloom - y, we don't care, — for to - mor-row

System 2:

Vocal: — may be fair; — we keep smil-ing, — cheer-ful —

System 3:

Vocal: — in heart, — and with Op - ti - mi-sm, — we do our part. —

The Star-Spangled Banner

Francis Scott Key

John Stafford Smith

O — say! can you see, by the dawn's ear - ly light, what so proud - ly we hailed at the
On the shore, dim - ly seen thro' the mists of the deep, where the foe's haugh - ty host in dread
Oh, — thus be it ev - er when free - men shall stand be - tween their lov'd homes and the

twi - light's last gleam - ing? Whose broad stripes and bright stars, thro' the pe - ri - lous fight, o'er the
si - lence re - pos - es, what is that which the breeze, o'er the tow - er - ing steep, as it
war's de - so - la - tion! Blest with vic - t'ry and peace, may the heav'n-res-cued land praise the

ram - parts we watch'd, were so gal - lant - ly stream - ing? And the rock - et's red glare, the bombs
fit - ful - ly blows, half con - ceals, half dis - clos - es? Now it catch - es the gleam of the
Pow'r that hath made and pre - served us a na - tion! Then — con - quer we must, when our

burst - ing in air, gave — proof thro' the night that our flag was still there. O, — say, does that
morn - ing's first beam, in full glo - ry re - flect - ed now shines on the stream; 'Tis the Star - span - gled
cause it is just, And — this be our mot - to: "In God is our trust!" And the Star - span - gled

Star - span - gled Ban - ner yet — wave o'er the land — of the free and the home of the brave?
Ban - ner, oh, long may it — wave o'er the land — of the free and the home of the brave!
Ban - ner in tri - umph shall wave o'er the land — of the free and the home of the brave!

Columbia, The Gem of the Ocean

Thomas A'Becket, Sr.
(1843)

mf

The first system of the piano introduction, consisting of two staves in 4/4 time. The right hand begins with a treble clef and a key signature of one flat (Bb). It features a series of chords and eighth-note patterns. The left hand starts with a bass clef and provides a steady accompaniment of quarter notes.

The second system of the piano introduction, continuing the musical texture from the first system with similar chordal and rhythmic patterns in both hands.

O Co-lum - bia! the gem of the o - cean, the home of the brave and the free, — the

The vocal entry begins on the first staff of this system. The piano accompaniment continues on the two staves below. The lyrics are aligned with the vocal line.

shrine of each pa - triot's de - vo - tion, a world of - fers hom - age to thee. Thy

The second system of the vocal and piano accompaniment, concluding the phrase. The piano accompaniment features a variety of chordal textures and rhythmic patterns.

man - dates make he - roes as - sem - ble, when Lib - er - ty's form stands in view, thy

ban - ners make ty - ran - ny trem - ble, three cheers for the Red, White, and Blue. Three

cheers for the Red, White, and Blue, three cheers for the Red, White, and Blue, thy

ban - ners make ty - ran - ny trem - ble, three cheers for the Red, White, and Blue.

America

Samuel Francis Smith

Henry Carey(?)

With a moderately quick motion

mf

My coun - try, 'tis of thee, sweet land of lib - er - ty,
 My na - tive coun - try, thee, land of the no - be free,
 Let mu - sic swell the breeze, and ring from all the trees
 Our fa - ther's God, to thee, Au - thor of lib - er - ty,

of thee I sing. Land where my fa - thers died! Land of the
 thy name I love. I love thy rocks and rills, thy woods and
 sweet free - dom's song. Let mor - tal tongues a - wake; let all that
 to thee we sing. Long may our land be bright with free - dom's

pil - grims' pride! From ev - ery moun - tain side, let free - dom ring!
 tem - pled hills; my heart with rap - ture thrills like that a - bove.
 breathe par - take; let rocks their si - lence break, the sound pro - long.
 ho - ly light; pro - tect us by thy might great God, our King!

Auld Lang Syne

Robert Burns

Should old ac-quain-tance be for-got, and nev-er brought to mind?

The first system of musical notation for 'Auld Lang Syne' is in 2/2 time and B-flat major. It consists of a treble and bass staff. The treble staff contains the melody, and the bass staff contains the accompaniment. The lyrics are: 'Should old ac-quain-tance be for-got, and nev-er brought to mind?'.

Should old ac-quain-tance be for-get, and auld lang syne?

The second system of musical notation continues the melody and accompaniment. The lyrics are: 'Should old ac-quain-tance be for-get, and auld lang syne?'.

For auld lang syne, my dear, for auld lang syne,

The third system of musical notation continues the melody and accompaniment. The lyrics are: 'For auld lang syne, my dear, for auld lang syne,'.

we'll take a cup of kind-ness yet, for auld lang syne.

The fourth and final system of musical notation concludes the piece. The lyrics are: 'we'll take a cup of kind-ness yet, for auld lang syne.'.

My Homeland Tennessee

Nell Grayson Taylor

Roy Lamont Smith
(1925)

O Ten - nes-see, that
'Twas long a - go our
Could we for-get our

mf

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The piano part begins with a mezzo-forte (*mf*) dynamic. The lyrics are: "O Ten - nes-see, that 'Twas long a - go our Could we for-get our".

gave us birth, to thee our hearts bow down. For thee our love and loy - al - ty shall
fa - thers came, a free and no - ble band, a - cross the moun-tain's frown-ing heights, to —
her - i - tage of he - roes strong and brave? Could we do aught but cher - ish it: un -

The second system continues the musical score. The lyrics are: "gave us birth, to thee our hearts bow down. For thee our love and loy - al - ty shall fa - thers came, a free and no - ble band, a - cross the moun-tain's frown-ing heights, to — her - i - tage of he - roes strong and brave? Could we do aught but cher - ish it: un -".

weave a fade - less crown. Thy pur - ple hills our cra - dle was; thy fields our mo - ther
seek a prom-ised land. And here be - fore their rap - tured eyes; in beau - teous ma - jes -
sul - lied to the grave? Ah no! the State where Jack - son sleeps, shall ev - er peer - less

The third system concludes the musical score. The lyrics are: "weave a fade - less crown. Thy pur - ple hills our cra - dle was; thy fields our mo - ther seek a prom-ised land. And here be - fore their rap - tured eyes; in beau - teous ma - jes - sul - lied to the grave? Ah no! the State where Jack - son sleeps, shall ev - er peer - less".

breast. Be - neath thy sun - ny bend - ed skies, our child - hood days were blessed.
 ty: out - spread the smil - ing val - leys of the wind - ing Ten - nes - see.
 be. We glo - ry in thy ma - jes - ty; our home - land, Ten - nes - see.

O Ten - nes - see: fair Ten - nes - see: our

love for thee can nev - er die: dear home - land, Ten - nes - see.

Tennessee Wesleyan Fight Song

With canine gusto

Let's give a shout, we're out for Wes - ley - an, there is no

doubt we're out to win a-gain, we're gon-na hit that line ev-ery-time,

Fight! Fight!
make 'em take it on the chin! We've got the

right, the might, we're fly-ing high, the blue and gold will ev - er

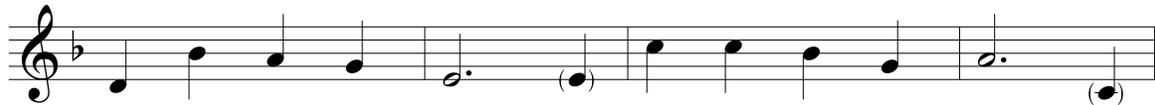
be, so give a cheer for those Bull-dogs, they're on to vic - to - ry!

Jingle Bells

James Lord Pierpont
(1857)



Dash-ing through the snow in a one - horse o - pen sleigh, —
A day or two a - go, I — thought I'd take a ride, and
A day or two a - go, the — sto - ry I must tell, I
Now the ground is white; — go it while you're young, —



o'er the fields we go — laugh-ing all the way. —
soon Miss Fan - ny Bright was seat - ed by my side, The
went out on the snow, and on my back I fell; a
take the girls to - night and sing this sleigh - ing song; just



Bells on bob - tail ring — mak - ing spir - its bright, what
horse was lean and lank, mis - for - tune seemed his lot, he
gent was rid - ing by in a one - horse o - pen sleigh, he
get a bob-tailed bay, two — for - ty for his speed, —



fun it is to ride and sing a sleigh - ing song to - night! Oh!
got in - to a drift - ed bank and then we got up - sot. Oh!
laughed as there I sprawl-ing lie, but quick - ly drove a - way. Ah!
hitch him to an o - pen sleigh and snap! you'll take the lead. Oh!



Jin-gle bells! Jin-gle bells! Jin-gle all the way. Oh! What fun it



is to ride in a one-horse o - pen sleigh. Hey! Jin-gle bells! Jin-gle bells!



Jin-gle all the way; oh, what fun it is to ride in a one-horse o - pen sleigh.

The Optimist Creed

Promise Yourself—

To be so strong that nothing can disturb your peace of mind.

To talk health, happiness and prosperity to every person you meet.

To make all your friends feel that there is something in them.

To look at the sunny side of everything and make your optimism come true.

To think only of the best, to work only for the best, and to expect only the best.

To be just as enthusiastic about the success of others as you are about your own.

To forget the mistakes of the past and press on to the greater achievements of the future.

To wear a cheerful countenance at all times and give every living creature you meet a smile.

To give so much time to the improvement of yourself that you have no time to criticize others.

To be too large for worry, too noble for anger, too strong for fear, and too happy to permit the presence of trouble.