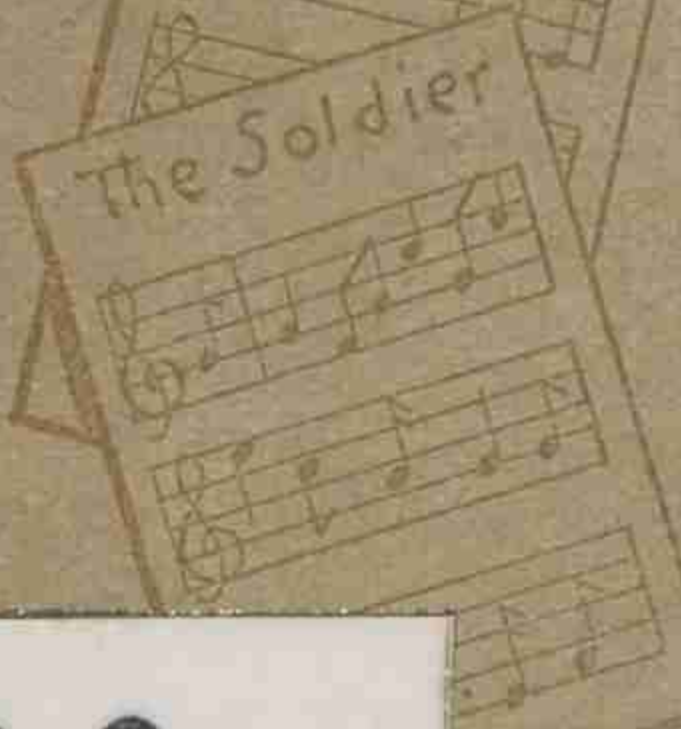


For the
By Kindergarten Schools
JAMES R. MURRAY and Home

Dainty Songs

FOR

Little Lads and Lasses



PUBLISHED BY

THE JOHN CHURCH COMPANY.

CINCINNATI. NEW YORK. CHICAGO.

FOLGER & CO.

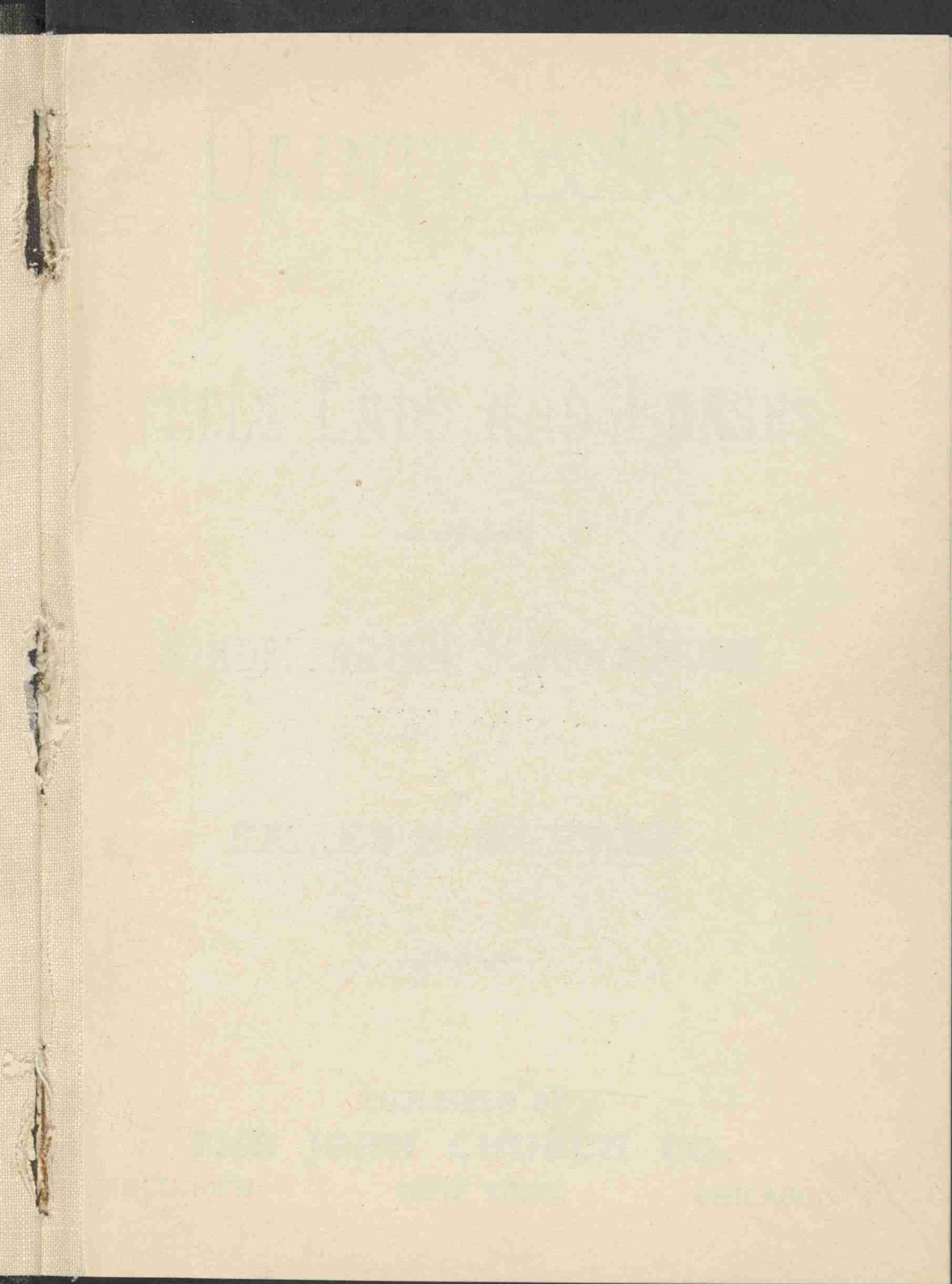
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DAINTY SONGS

FOR

LITTLE LADS AND LASSES,

FOR USE IN THE

KINDERGARTEN, SCHOOL ^{AND} HOME,

BY

JAMES R. MURRAY,



PUBLISHED BY

THE JOHN CHURCH CO.,

CINCINNATI.

NEW YORK.

CHICAGO.

Hymn
1887
Dain

Microfilmed
SOLINET/ASERL PROJECT

PREFACE.

Many of the Songs in this book are accompanied with directions for action. The words of most of the others suggest the proper motions. For those who desire them, some hints by the author will be found on page 158. Of course the songs can be used with or without motions, at the will of the teacher.

Those who use this book are invited to consider the following suggestions:

Music is not noise. It is not necessary to make children shout and scream in order to enthuse them. To do that is bad for the songs and worse for the singers, and you get no music after all. Children will be interested in any thing in which you show an interest. Enthusiasm is catching. Do not be afraid of high tones. The child voice is of great compass, and is beautiful and sweet, but do not (I say it again because it is so important) mistake shouting for singing. Teach exact pronunciation. Take pains to see that the children understand the meaning of what they sing. Do not tire of frequent repetitions in teaching. Be thorough. Remember that you are doing foundation work; are making first impressions. Let both be good, for they will be permanent. Have much patience.

The Good Shepherd has taught us that the angels who watch over little children, are of those who have reached the highest altitudes of Heaven. What an incentive to loving service for the lambs of the flock is found in the thought that we are co-workers with them "who do always behold the face of The Father!"

J. R. MURRAY.

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LAIN TY SONGS

—FOR—

LITTLE LADS AND LASSES.

Dainty Songs.

T. P. W.

J. R. M.



1. Dainty songs for lit - tle lads, Dain-ty songs for las - ses;
Full of sunshine, full of love, And to you we bring them,



Sing them with the hap-py birds, 'Mid the flow'rs and grasses.
Let each hap - py-heart-ed child Join with us and sing them.



{ Tra la la, tra la la, Dainty songs for lads and lasses, }
{ Tra la la, tra la la, Dainty lit-tle } songs.



Sweet Little Bird.

J. E. M.

G. F. Root.



1. Sweet lit-tle bird with gold - en wing, How can you thus so
2. But, lit-tle bird with sparkling eye, Say, do you nev-er,
3. Then if se-cure from want or fear, And blest with love that



cheer-i - ly sing, In-closed with pris - on bands? Sweet!
 nev - er sigh For lib - er - ty to roam? Sweet!
 is so sin-cere, Why should I pine or grieve? So



sweet! the bird notes quick re-plied, Be-cause my wants are
 sweet! I nev - er wish to stray From loving friends, who
 be - ing hap - py thus I sing, And make my cheer-ful



all sup - plied By kind and ten - der hands.
 day by day Pro - vide me with my home.
 home to ring With songs from morn till eve.



Storm and Sunshine. Action Song.

5

Mrs. M. B. C. SLADE.

GEO. F. ROOT.



1. This is the way the snow comes down,¹ Softly, softly fall-ing.
2. This is the way the rain comes down,³ Swiftly, swiftly fall-ing.
3. This is the way the frost comes down,⁴ Widely, widely fall-ing.



So He giveth the snow like wool,² Fair and white and beautiful;
 So He sendeth the welcome rain,² O'er the field and hill and plain;
 So it spreadeth all thro' the night, Shining cold and pure and white;²



This is the way the snow comes down,¹ Softly, softly fall-ing.
 This is the way the rain comes down,³ Swiftly, swiftly fall-ing.
 This is the way the frost comes down,⁴ Widely, widely fall-ing.



- ¹ Let the raised hands gently fall with waving up and down motion.
- ² Fold hands.
- ³ Raised hands fall with quick but silent motion.
- ⁴ Raised hands wave to right and left.

In the Snowing.

"WINTHROP."



1. In the snowing and the blow-ing, In the cru-el sleet,
2. "Where is Winter, with his snowing? Tell us, Spring," they say;



Lit-tle flow'rs be-gin their grow-ing Far beneath our feet.
Then she answers, "He is go-ing, Go-ing on his way."



Softly taps the Spring, and cheerily, "Darlings, are you here?"
Poor old Winter does not love you, But his time is past;



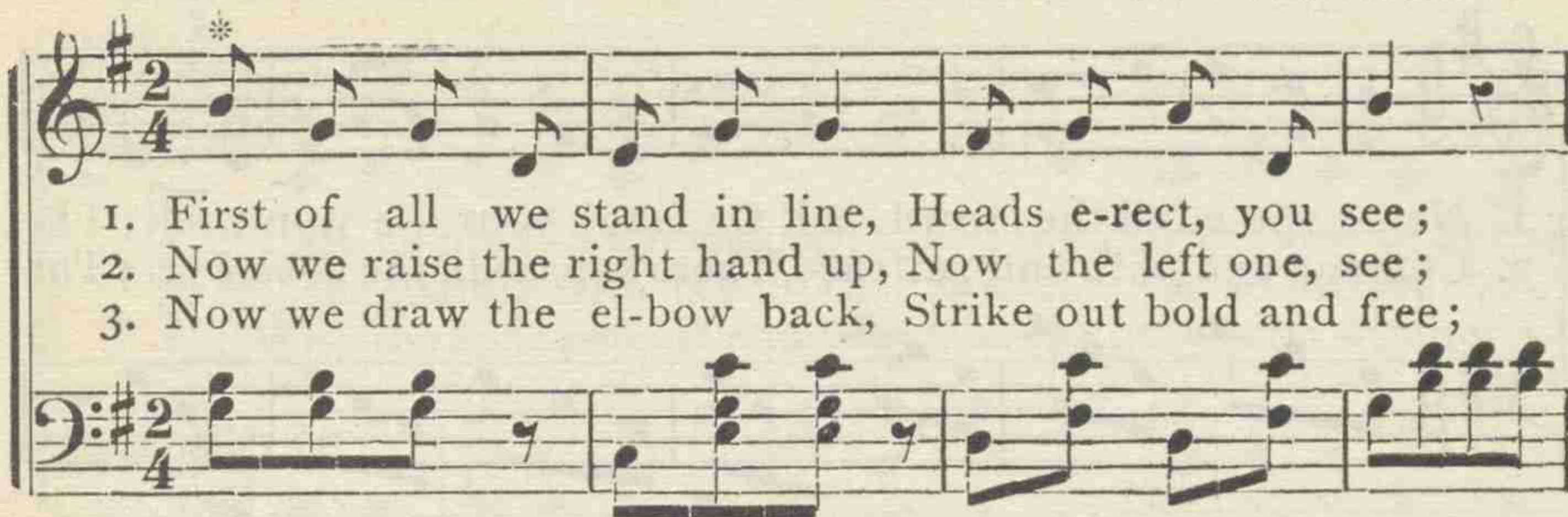
Till they answer, "We are near-ly, Near-ly ready, dear."
Soon my birds shall sing above you, Set you free at last.



Happy Children.


7

T. P. WESTENDORF.



1. First of all we stand in line, Heads e-rect, you see;
2. Now we raise the right hand up, Now the left one, see;
3. Now we draw the el-bow back, Strike out bold and free;

The first system of music is in 2/4 time, key of D major. It consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody starts with a quarter rest, followed by a series of eighth and quarter notes. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The accompaniment consists of chords and single notes.



Then we make a bow so fine, Hap-py children we.
Wav-ing them we glad-ly cry, Hap-py children we.
Once a-gain now forward, back, Hap-py children we.

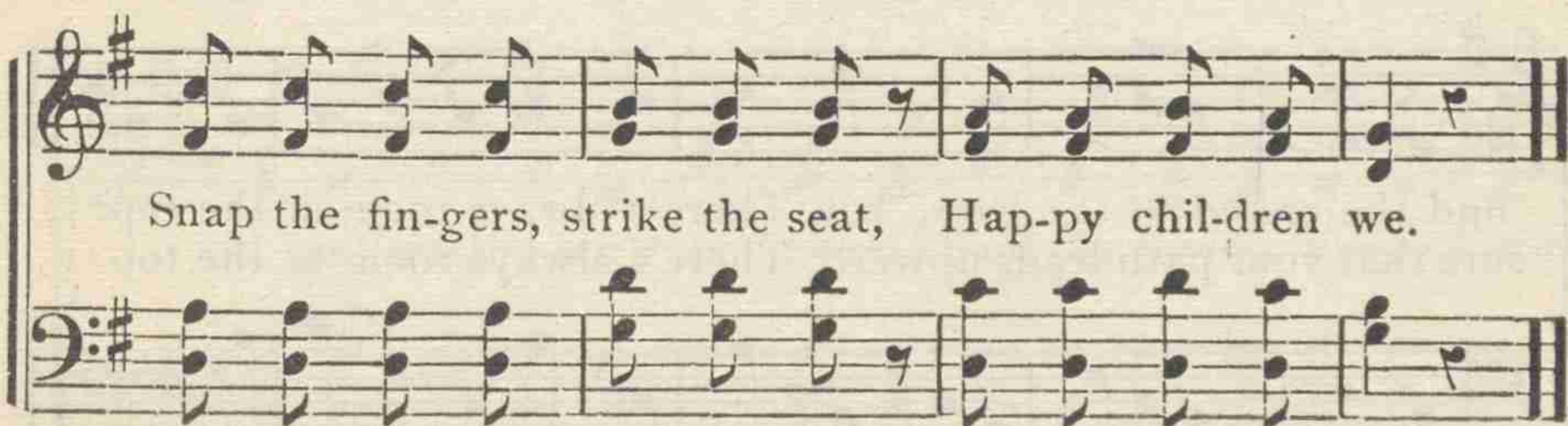
The second system of music continues the melody and accompaniment from the first system. It includes the same treble and bass staves, maintaining the 2/4 time and D major key signature.

CHORUS.



Clap the hands, stamp the feet, Turning round in mer-ry glee;

The chorus begins with a new melody in the treble staff, featuring more complex rhythmic patterns including eighth and sixteenth notes. The bass staff continues with the accompaniment.



Snap the fin-gers, strike the seat, Hap-py chil-dren we.

The second part of the chorus continues the melody and accompaniment, ending with a double bar line in both staves.

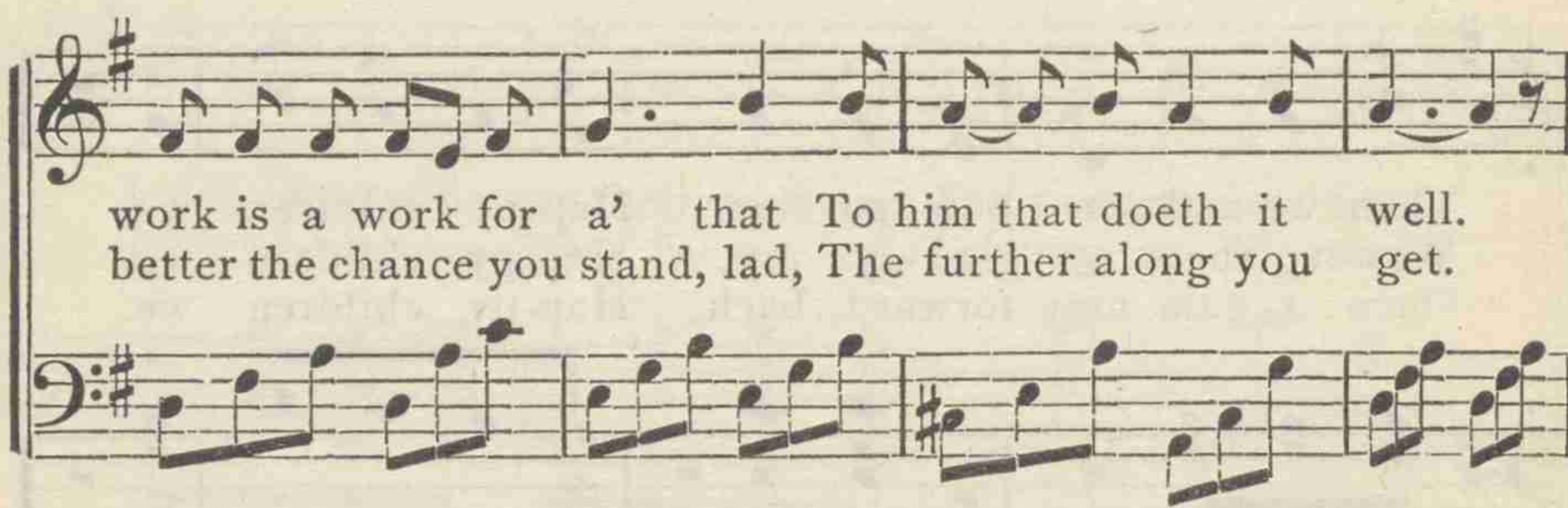
* The motions are suggested by the words.

Room at the Top.

"WINTHROP."



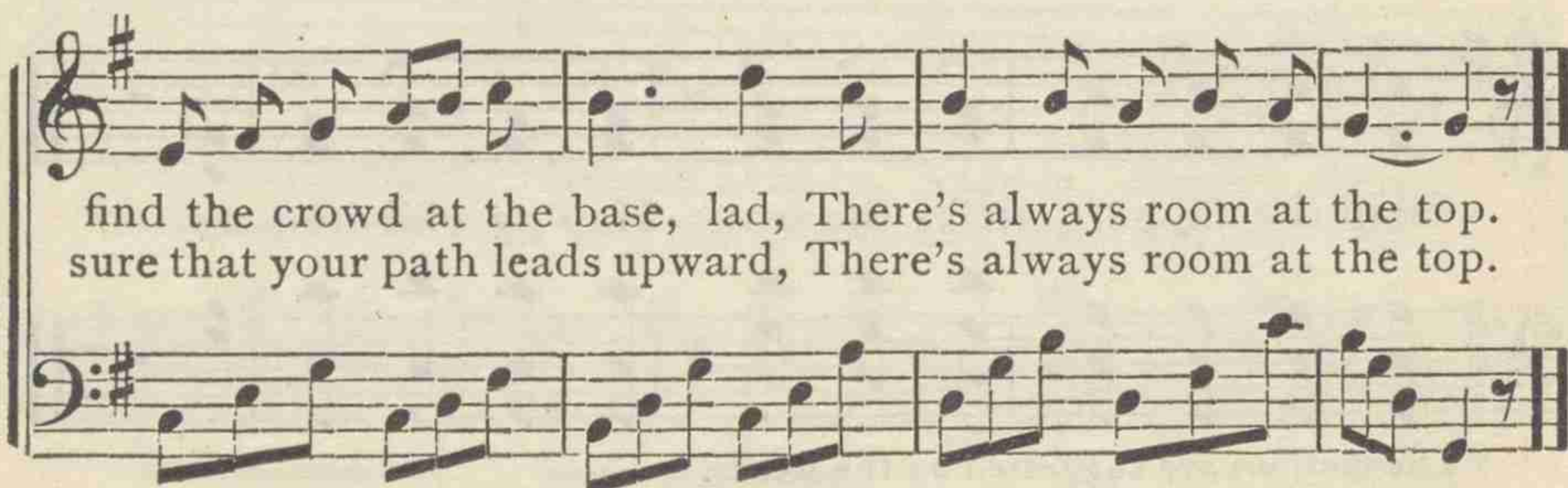
1. Never you mind the crowd, lad, Or fancy your life won't tell; The
2. Courage and faith and patience, There's space in the old world yet; The



work is a work for a' that To him that doeth it well.
better the chance you stand, lad, The further along you get.



Fancy the world a hill, lad, Look where the millions stop; You'll
Keep your eye on the goal, lad, Never despair or drop; Be



find the crowd at the base, lad, There's always room at the top.
sure that your path leads upward, There's always room at the top.

"I am Coming."

9

MARY J. McCLAIN.

G. F. ROOT.



1. "I am coming, I am coming," Said the gentle voice of Spring;
2. "I am coming with the crocus, And the daf-fo-dil-lies too,
3. "With the honeysuckle climbing O'er the porch and window-sill,



"I am coming with the flowers, And the pretty birds that sing.
With the violets and the pansies, And the blue bells filled with dew.
With the daisy and the snow-drop, And the tulip sweeter still.



CHORUS.

I am coming, I am coming, I am coming, I am coming,



I am coming with the flowers, Said the lovely, lovely Spring.



Beautiful Rain. Action Song.

During the singing of this song, let the children, in a regular manner, tap upon some hard surface with their finger tips, to imitate the patter of rain. Let the singing be done softly, so that the pattering may be heard.

P. P. B.

P. P. BLISS.

DUET.

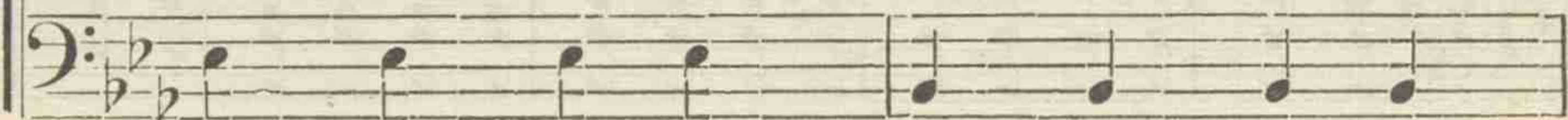
1. Hear the mu-sic of the rain fall-ing down, On the roof and
2. Hear the mu-sic of the rain fall-ing down, On the roof and

Inst.

window pane, falling down. Murmur not, it seems to say, For our
window pane, falling down. What a lesson does it bring, What a



Father's love to-day Or-ders on - ly in our way Good to
cho-rus does it sing, What a message from our King Of His



fall. Like the gen - tle fall - ing rain O-ver mountain,
love. And we seem to hear Him say, Come, ye children,



Beautiful Rain. Concluded.

11



lake and plain Will His ten-der care remain O - ver all.
learn my way, From my fold no longer stray, Look a - bove.

CHORUS.



Hear the mu-sic of the rain, beautiful rain, As the pearly



drops in show'rs pattering fall, Hear the sweet subdued refrain On the



roof and window pane, Of our Father's tender love for all.

<p>3 Hear the music of the rain, fall- ing down, On the roof and window pane, fall- ing down ; So our Father, kind and true, Showers of blessing, ever new,</p>	<p>On the good and evil, too, still doth send ; And a cheerful song we raise To His honor and His praise, For the love that crowns our days to the end. CHO.</p>
---	--

The Mosquito.

T. P. WESTENDORF.



1. When the shades of ev'ning fall, ¹z - - zip, z - - zip,
 2. Sweetly sleeping on my bed, z - - zip, z - - zip,
 3. Wonder why they come to tease? z - - zip, z - - zip,



We can hear this in-sect call, z - - - zip. Tho'
 Hear them singing o-ver-head, z - - - zip. I
 Won't you let us slumber, please? z - - - zip. O,



it is such a tin-y thing, It worries folks to hear it sing:
 toss and roll like every thing, But still these little pests will sing:
 go and rest your weary wing, We do not care to hear you sing:



Z - - zip, z - - zip, Hear him sing, the bad mosquito;



¹ Make buzzing sound.

The Mosquito. Concluded.

13

Musical notation for the song 'The Mosquito. Concluded.' The melody is in G major (one sharp) and 2/4 time. The bass line consists of eighth-note chords. The lyrics are: 'Z - - zip, z - - zip, Take ²that, you naught-y thing.'

² Slap cheek as if you had him.

Two and One.*

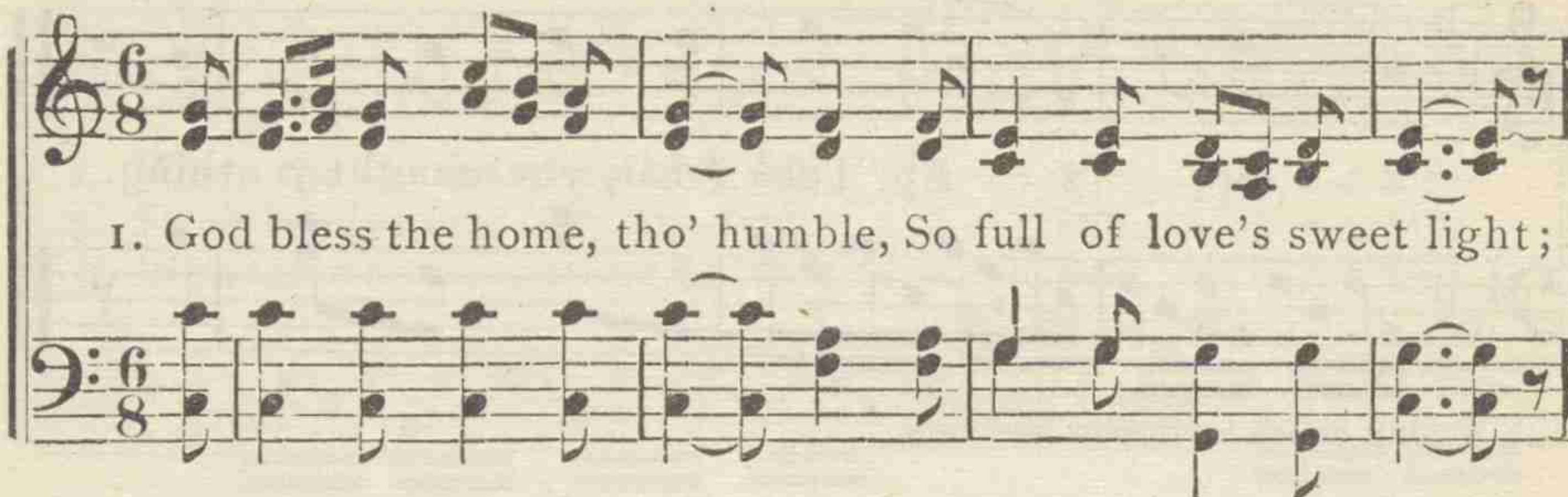
P. H. WINSTEAD.

Musical notation for the song 'Two and One.*' The melody is in G major (one sharp) and 6/8 time. The bass line consists of eighth-note chords. The lyrics are: '1. Two ears and on - ly one mouth have you; The
2. Two eyes and on - ly one mouth have you; The
3. Two hands and on - ly one mouth have you, And'

Musical notation for the song 'Two and One.*' The melody is in G major (one sharp) and 6/8 time. The bass line consists of eighth-note chords. The lyrics are: 'rea-son, I think, is clear; It teaches, my child, that it
rea-son of this must be, That you should learn that it
this you must oft re - peat: The *two* are for work you will

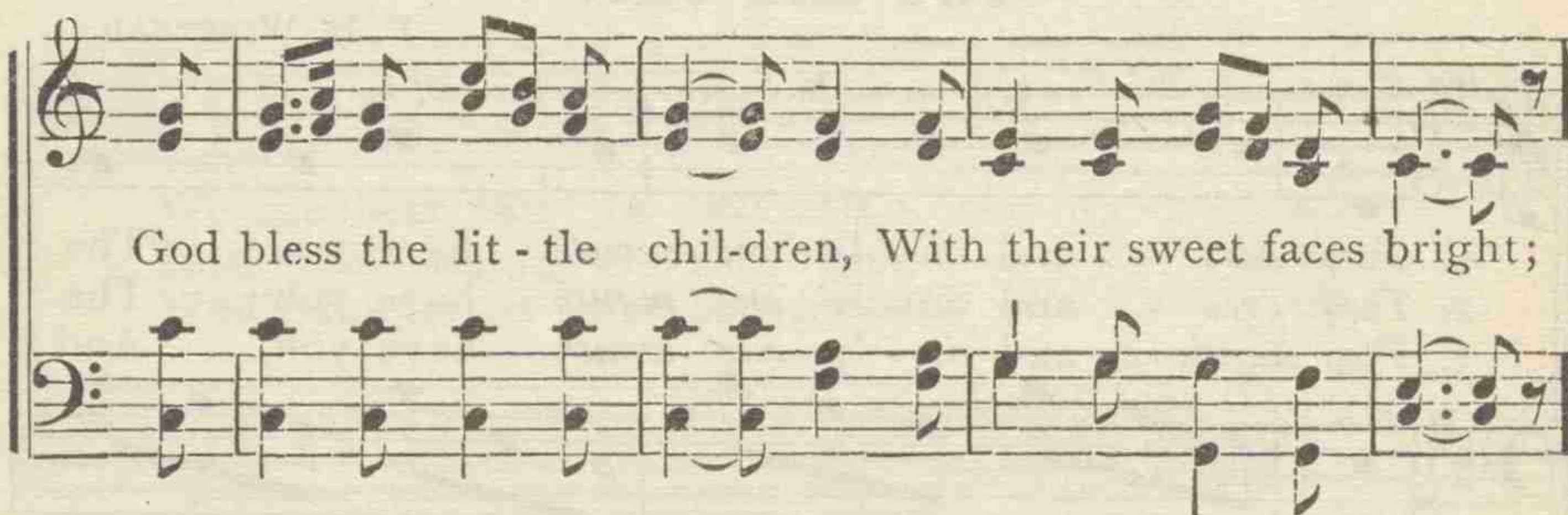
Musical notation for the song 'Two and One.*' The melody is in G major (one sharp) and 6/8 time. The bass line consists of eighth-note chords. The lyrics are: 'will not do To *talk* a-bout all that you *hear*.
will not do To *talk* a-bout all that you *see*.
have to do— The *one* is enough, sure, to eat.

*Point to hands, ears, eyes, etc., as the words indicate.



1. God bless the home, tho' humble, So full of love's sweet light;

The first system of music consists of a treble and bass staff in 6/8 time. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some triplets. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment consists of quarter and eighth notes, with some triplets. The system ends with a double bar line.



God bless the lit - tle chil-dren, With their sweet faces bright;

The second system of music continues the melody and accompaniment from the first system. It features the same treble and bass staves in 6/8 time. The melody continues with eighth and sixteenth notes, and the accompaniment follows with quarter and eighth notes. The system ends with a double bar line.



God bless the mother ten - der, God bless the fa - ther, too ;

The third system of music continues the melody and accompaniment. The treble staff shows a key change to two flats (B-flat and E-flat) for the final measure. The melody and accompaniment continue with the same rhythmic patterns. The system ends with a double bar line.



God make us fond and faith-ful, God keep us kind and true.

The fourth system of music concludes the piece. It features the same treble and bass staves in 6/8 time. The melody and accompaniment continue with the same rhythmic patterns. The system ends with a double bar line.

God Bless the Home. Concluded.

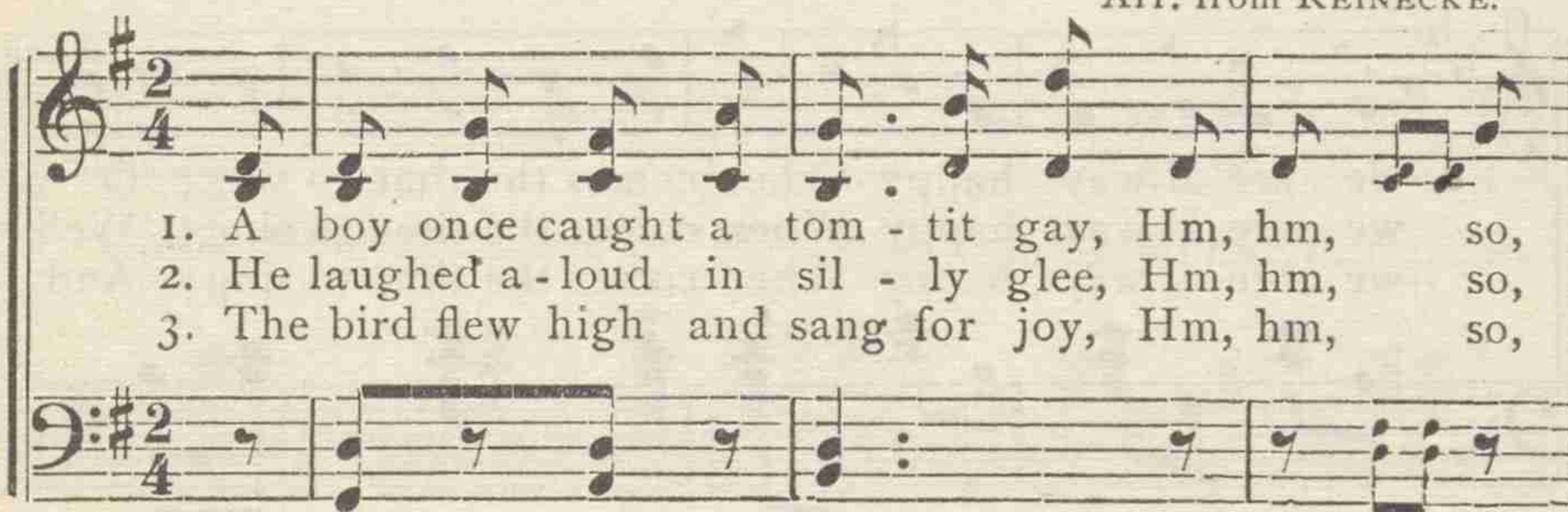
15

2 God bless the home, where daily
The songs of praise arise;
Where all kneel round the altar
And offer sacrifice.
Alas! for homes where never
Is heard the voice of prayer;
Alas! for homes, when worship
Is never practiced there.

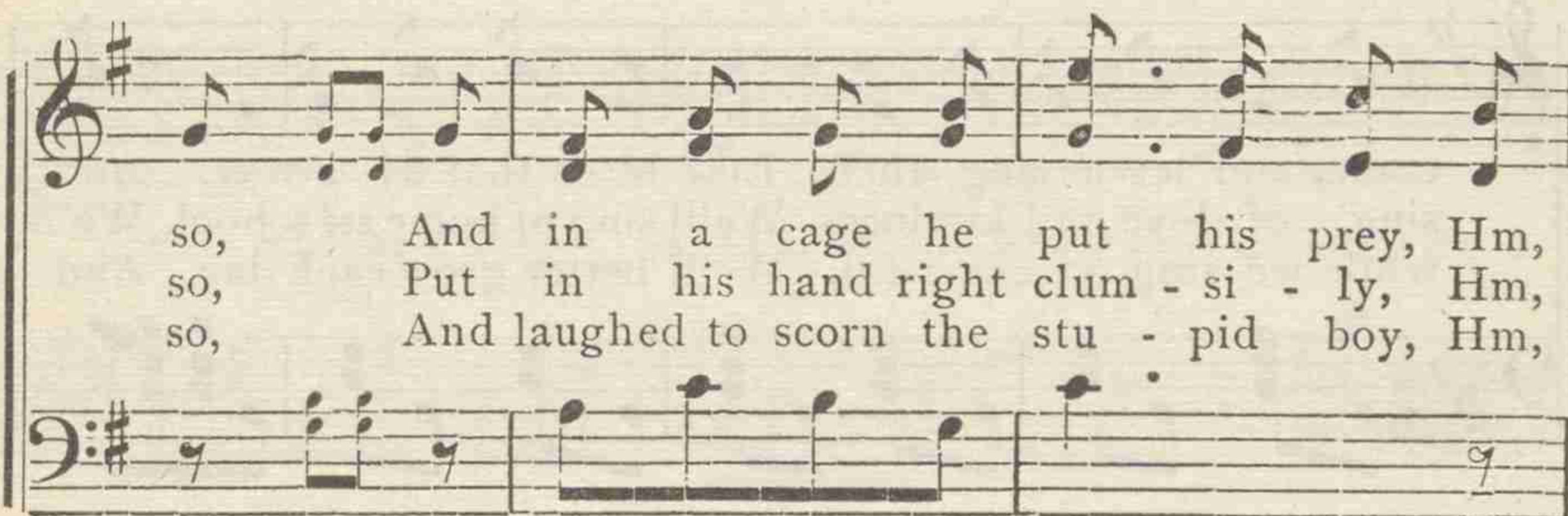
3 Alas! for homes, where sorrow
Like night must ever brood;
Where children lack for clothing,
And for their daily food.
God bless the home he gives us,
The home that gave us birth;
God keep us fond and faithful,
And make it heaven on earth.

Hm, Hm, So, So.

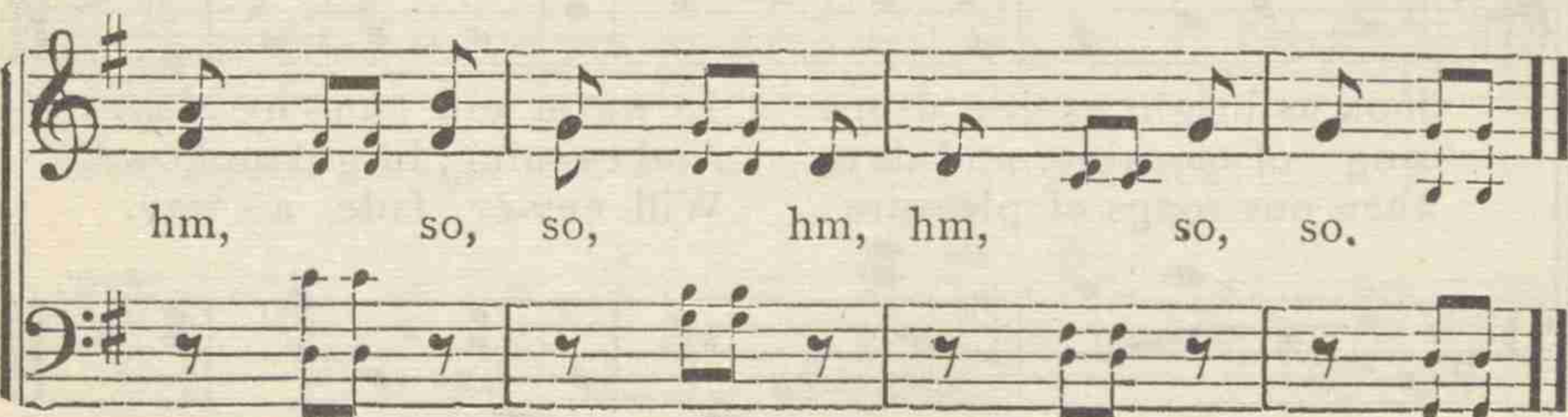
Arr. from REINECKE.



1. A boy once caught a tom - tit gay, Hm, hm, so,
2. He laughed a - loud in sil - ly glee, Hm, hm, so,
3. The bird flew high and sang for joy, Hm, hm, so,



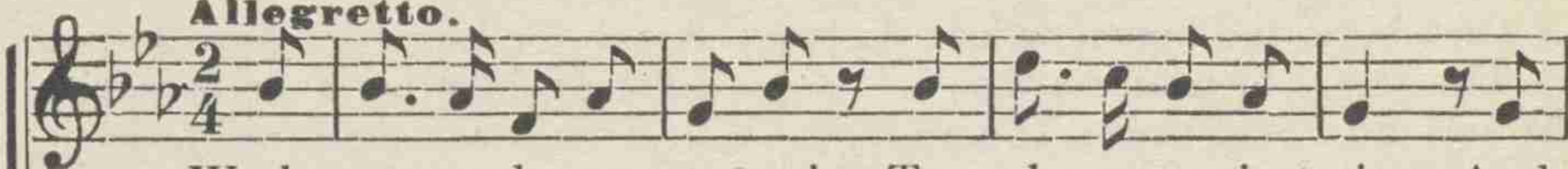
so, And in a cage he put his prey, Hm,
so, Put in his hand right clum - si - ly, Hm,
so, And laughed to scorn the stu - pid boy, Hm,



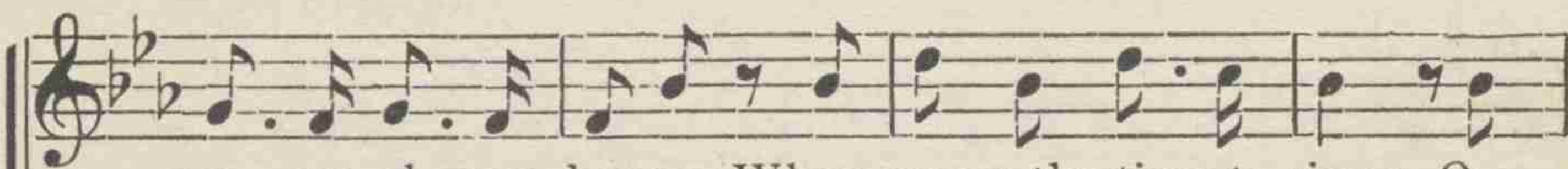
hm, so, so, hm, hm, so, so.

'Tis Time to Sing.

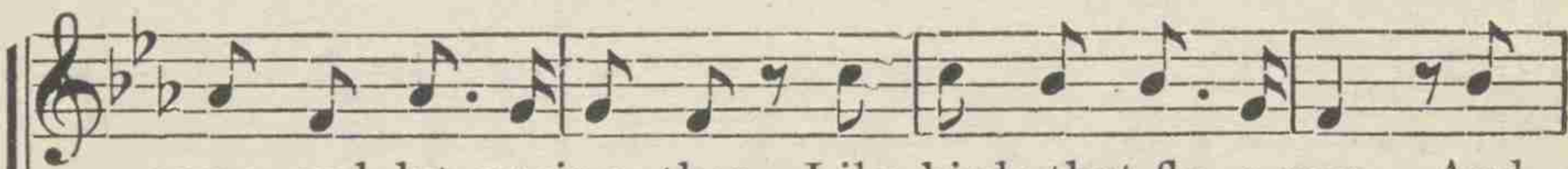
SILCHER.

Allegretto.

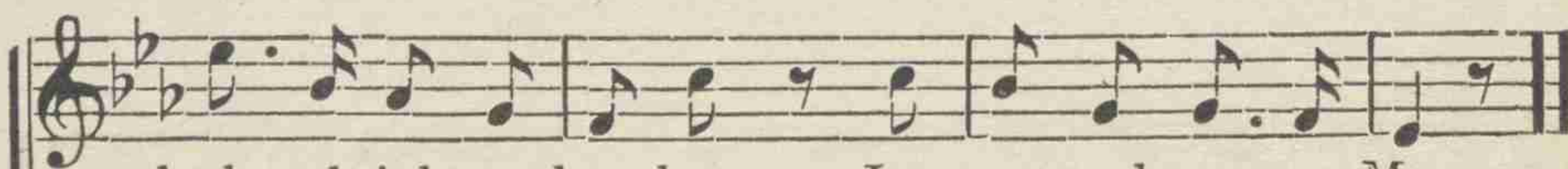
1. We love to make sweet music, To make our voices ring, And
2. We love to make sweet music, To make our voices ring, And
3. We love to make sweet music, To make our voices ring, And



we are al-ways happy When comes the time to sing; O
 we are al-ways happy When comes the time to sing; We'll
 we are al-ways happy When comes the time to sing; And



come, and let us sing, then, Like birds that fly a-way, And
 sing of love and kindness, We'll sing of home and school, We'll
 while we sing so cheer-ful, We'll better grow each day, And



look as bright as dew-drops
 sing of morning, mid-day,
 then our songs of pleasure

In warm and sun - ny May.
 And evening, bright and cool.
 Will nev-er fade a - way.



Cluck ! Cluck ! Cluck !

17

J. R. M. by per,



Cluck ! cluck ! cluck ! See how the chickens fly ! Cluck ! cluck !



cluck ! Now it is run or die ! Each little trembling thing Un-



der its mother's wing, Saved from the hawk that is swooping a-



bove, By the dan-ger-call of the mother's love, Cluck ! cluck ! cluck !



CARRIE W. BRONSON.

J. R. M.



1. In Dim-ple-land, in Dim-ple-land, The grass is al - ways
 2. The luck-y folk in Dim-ple-land Do naught from sun to



green; There May and May go hand in hand With
 sun, Yet ev - 'ry thing that's fine and grand Grows

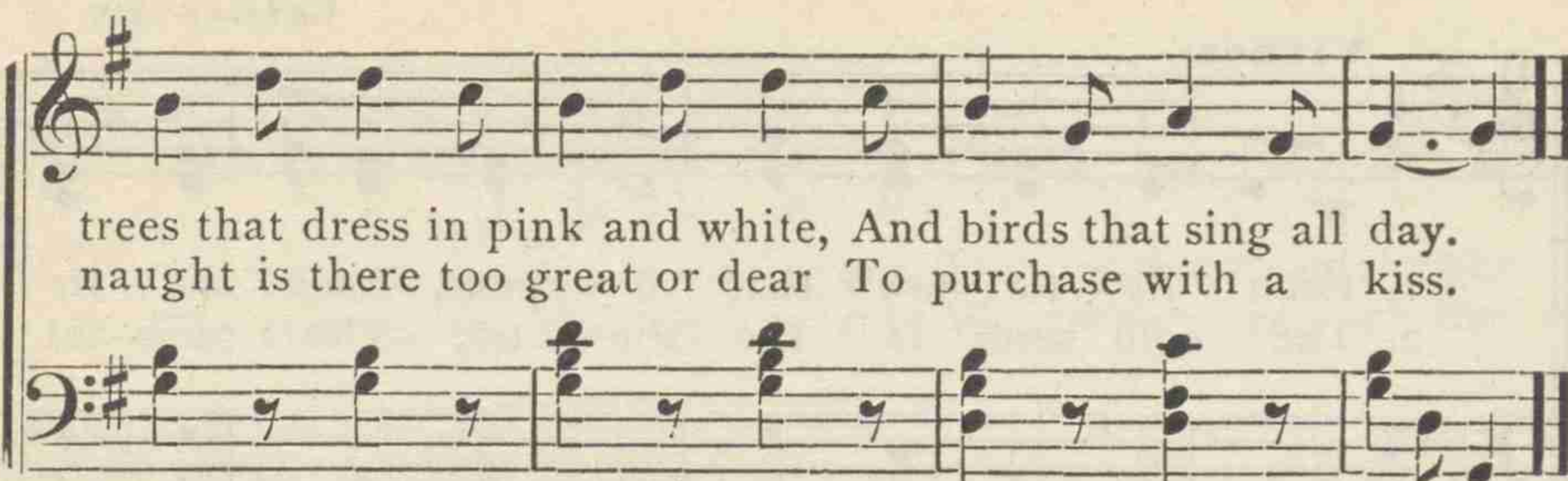


not a storm be - tween. 'Tis all jon-quils, And
 there for ev - 'ry one. With lit - tle smiles, And



daf - fo - dils, And dan - de - li - ons gay; And
 cun - ning wiles, They buy what-e'er they miss; And





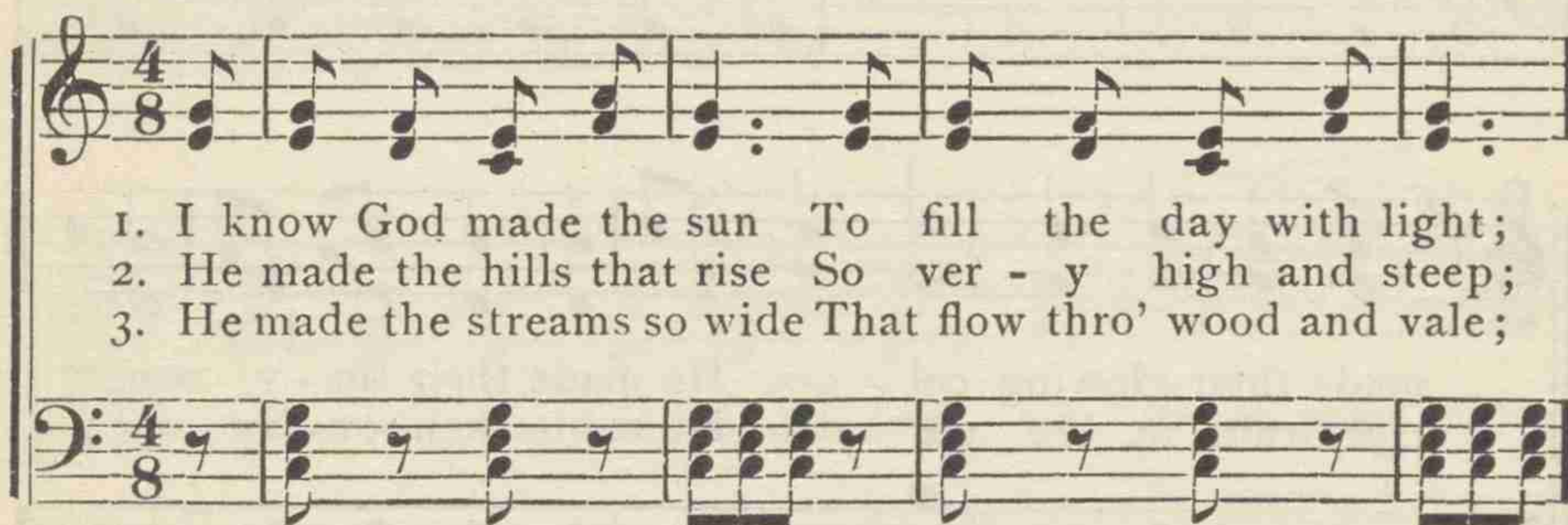
trees that dress in pink and white, And birds that sing all day.
naught is there too great or dear To purchase with a kiss.

3 And when at last they just begin
To tire of so much play,
The Queen of Dimple-land comes
in
And tucks them all away.

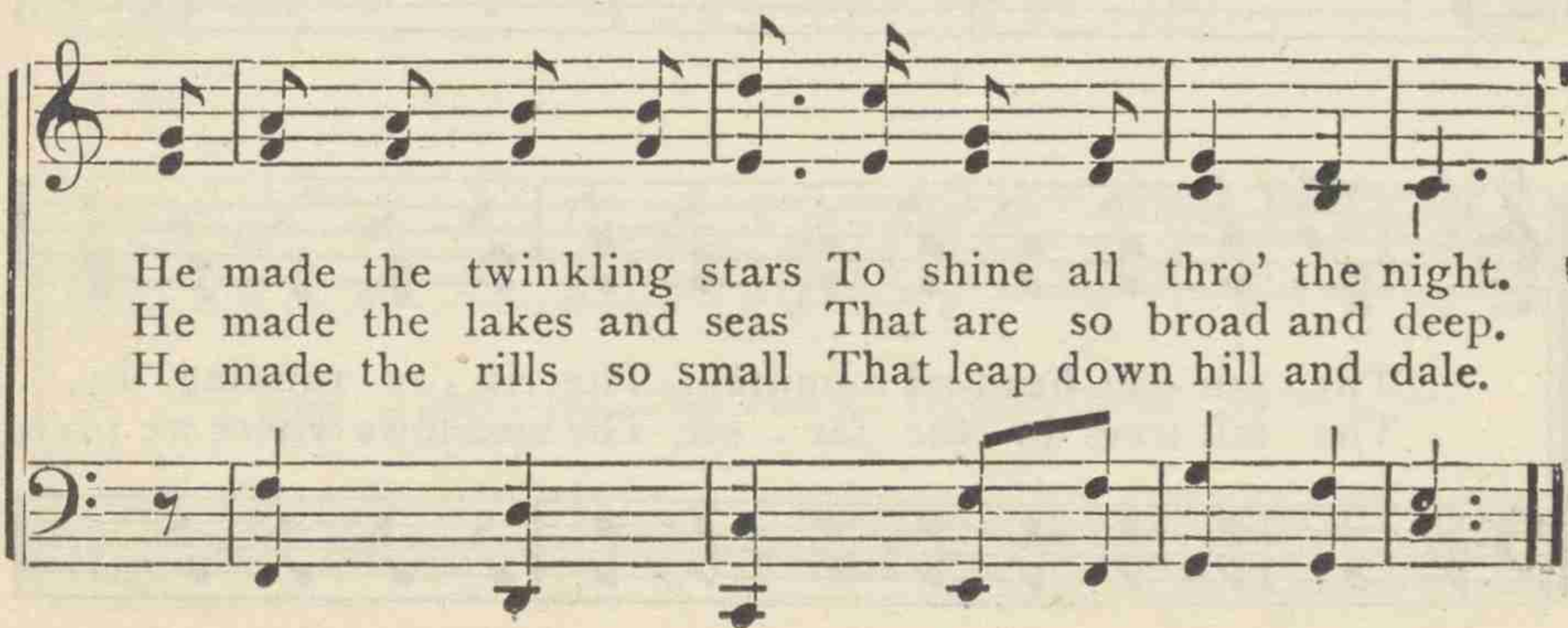
And shuts their eyes
With lullabies.
I think that you'll agree,
No other country ever had
So sweet a Queen as she.

God is Great and Good.

"WINTHROP."



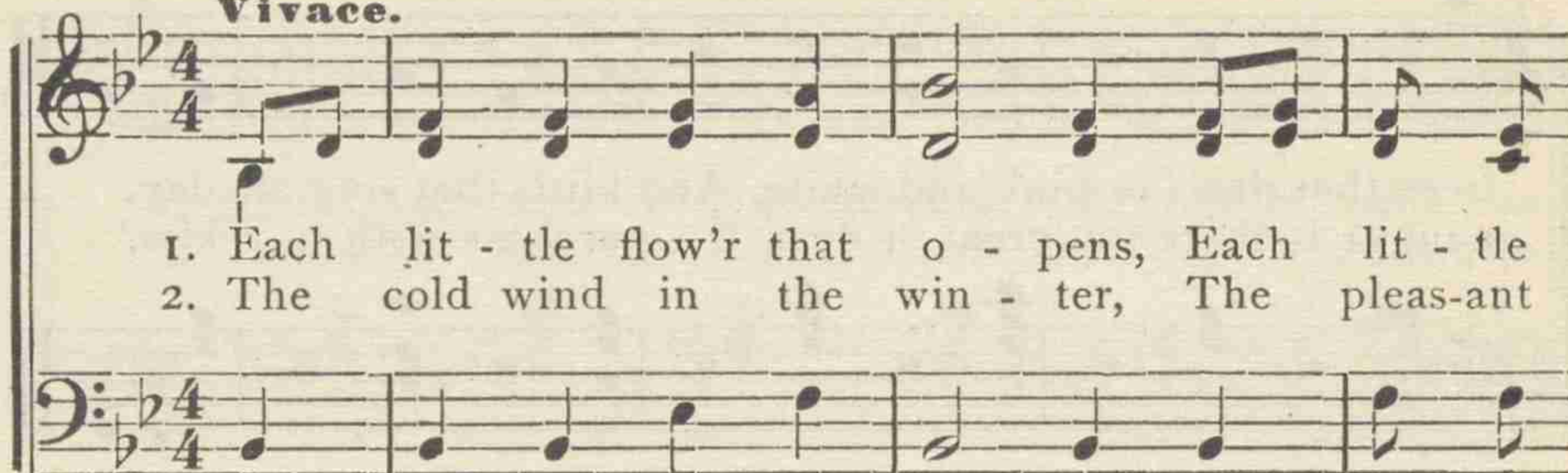
1. I know God made the sun To fill the day with light;
2. He made the hills that rise So ver - y high and steep;
3. He made the streams so wide That flow thro' wood and vale;



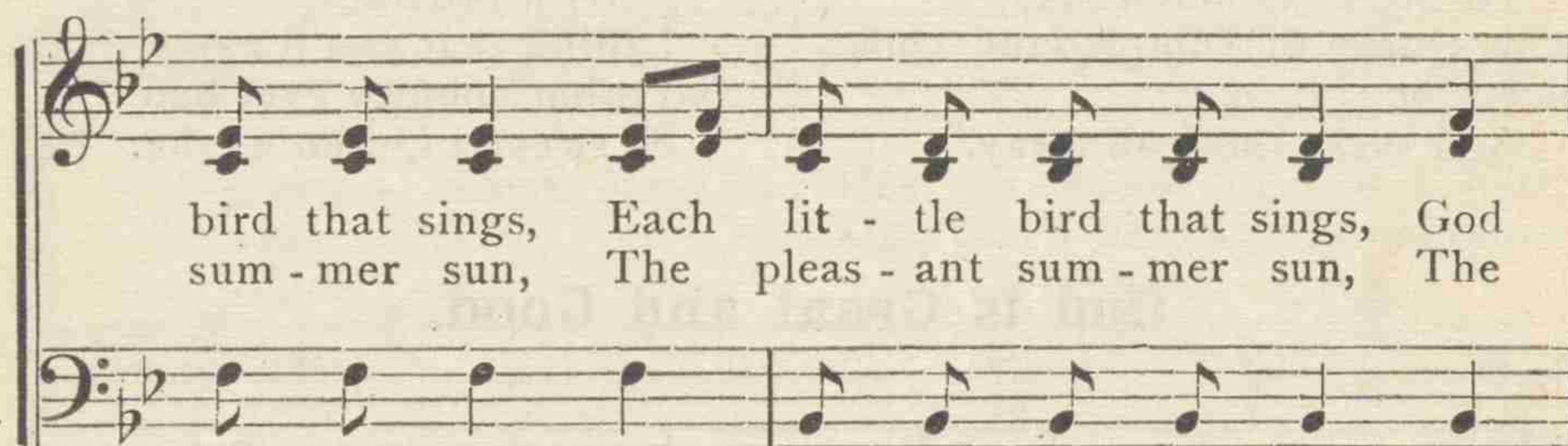
He made the twinkling stars To shine all thro' the night.
He made the lakes and seas That are so broad and deep.
He made the rills so small That leap down hill and dale.

Each Little Flower that Opens.

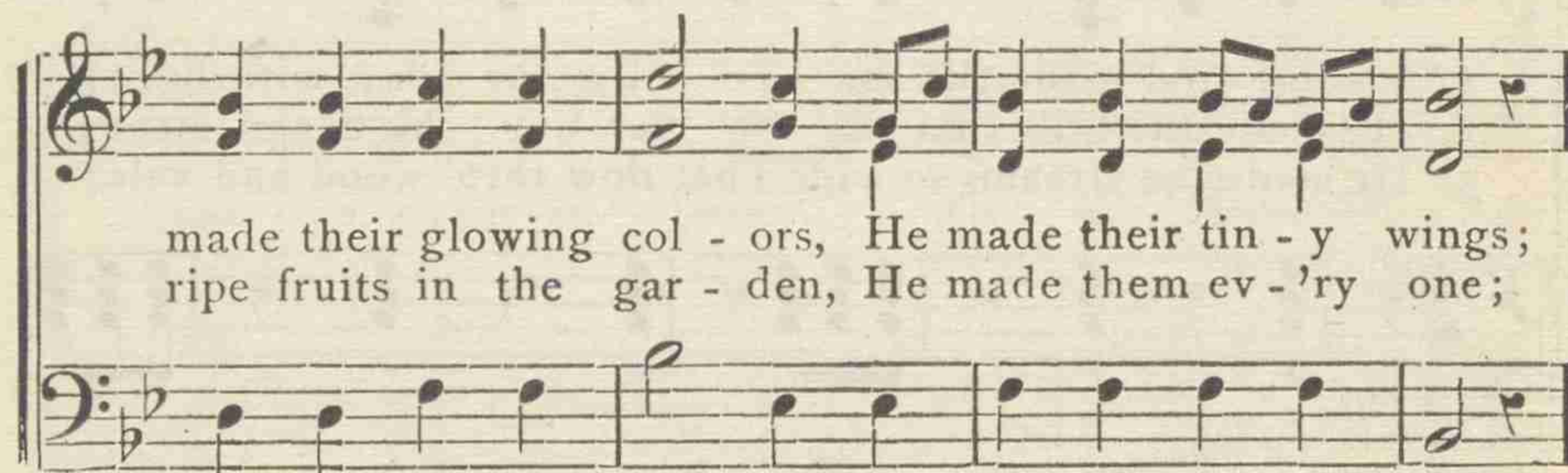
GERMAN AIR.

Vivace.


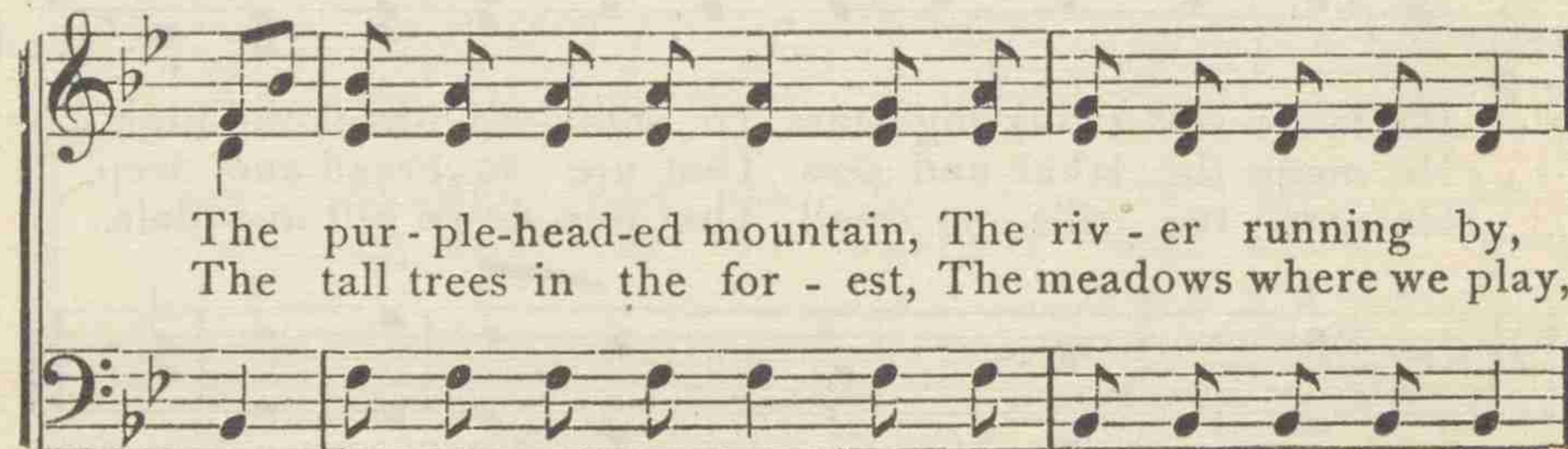
1. Each lit - tle flow'r that o - pens, Each lit - tle
2. The cold wind in the win - ter, The pleas - ant



bird that sings, Each lit - tle bird that sings, God
sum - mer sun, The pleas - ant sum - mer sun, The



made their glowing col - ors, He made their tin - y wings;
ripe fruits in the gar - den, He made them ev - 'ry one;



The pur - ple-head-ed mountain, The riv - er running by,
The tall trees in the for - est, The meadows where we play,



The sun-set and the morning red That brightens up the sky.
The rush-es by the riv - er side We gath-er ev - 'ry day.



CHORUS.



Yes! all things bright and beau - ti - ful, All



creatures great and small, And all things wise and



won - der - ful, The Lord God made them all.



Shoemaker John.

T. P. WESTENDORF.

1. Shoe - mak - er John is a bus - y old man, He
 2. Quick-ly he'll fix up a boot or a shoe On
 3. Shoe - mak - er John is a jol - ly old man, The

works both night and day; Just drop in to see him when-
 a - ny rain - y day; He'll sole them and heel them and
 girls and boys all say; He makes them feel happy when-

ev - er you can, You'll find him still working a - way.
 patch them up too, And so he keeps working a - way.
 ev - er he can, But still he keeps working a - way.

With his ¹peg, peg, peg, And his ²sew, sew, sew, O,

¹ Strike with right hand, hold the awl in left. ² Sew with both hands.

Shoemaker John. Concluded.

23

3 see how he waxes his thread; With his 4 ha! ha! ha! and his

5 ho! ho! ho! He 6 laughs while he works for his bread.

The musical notation consists of two systems, each with a treble and bass staff. The key signature has two sharps (F# and C#). The first system has a treble staff with a melody and a bass staff with a supporting line. The second system continues the melody and supporting line. The lyrics are written below the treble staff.

3 Use right hand.

4 Hands on hips, leaning back.

5 Hands on hips, leaning forward.

6 Hands at sides.

Now the Sun is Sinking.

SCHUBERT.

1. Now the sun is sink - ing In the gold-en west;
2. Cow - slip, dai - sy, vio - let, In their lit - tle beds,
3. There they'll all, sweet darlings, Lie in hap-py dreams

Birds and bees and chil-dren All have gone to rest.
All a-mong the grass - es Hide their heav - y heads.
Till the ros - y morn-ing Wakes them with its beams.

The musical notation consists of two systems, each with a treble and bass staff. The key signature has two sharps (F# and C#). The time signature is 6/8. The first system has a treble staff with a melody and a bass staff with a supporting line. The second system continues the melody and supporting line. The lyrics are written below the treble staff.

Sing, Pretty Birds.

J. R. MURRAY.



1. Sing, pretty birds, and build your nests, The fields are green, the
2. A-mong the orchards and the groves, While summer days are
3. At early dawn your notes are heard In hap - py greeting



skies are clear; Sing, pretty birds, and build your nests, The
fair and long, You brighten ev-'ry tree and bush, You
to the day, Your twilight voices soft - ly tell When



world is glad to have you here.
fill the world with lov - ing song. Sing, pretty birds,
sun - shine hours have passed a - way.



Sing, pretty birds, Sing! Sing! Sing, pretty birds,



Sing, Pretty Birds. Concluded.

25

Musical notation for the song 'Sing, Pretty Birds. Concluded.' The melody is written on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: 'Sing, pretty birds, The world is glad to have you here.' The bass line is written on a bass clef staff with the same key signature and time signature, providing harmonic support.

A Million Little Diamonds.

J. R. M.

Musical notation for the song 'A Million Little Diamonds.' The melody is written on a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: '1. A million lit-tle diamonds Twinkled on the trees, And 2. But while they held their hands To catch the diamonds gay, A'. The bass line is written on a bass clef staff with the same key signature and time signature.

Musical notation for the song 'A Million Little Diamonds.' The melody is written on a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: 'all the lit-tle maidens said: "A jew-el, if you please! A million lit-tle sunbeams came, And stole them all a-way, And'. The bass line is written on a bass clef staff with the same key signature and time signature.


Musical notation for the song 'A Million Little Diamonds.' The melody is written on a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: 'jew-el, a jew-el, a jew-el, if you please." stole them, and stole them, and stole them all a-way.' The bass line is written on a bass clef staff with the same key signature and time signature. The word 'Rit.' is written above the melody line.

The Soldier.



J. G. ADAMS.

MARCHING SONG.



"WINTHROP."




1. A sol-dier! a sol-dier! I'm longing to be: The name and the
 2. A sol-dier! a sol-dier! In ar-mor arrayed: My weap-ons in
 3. A sol-dier! a sol-dier! oh, then let me be! My friends, I in-

life of a sol - dier for me! I would not be liv - ing at
 hand, of no con - test a-fraid. I'd ev - er be read - y to
 vite you, en - list now with me. Then th'bands shall be mustered, love's

ease and at play, True honor and glo-ry I'd win in my day.
 strike the first blow, And to fight my way thro' the ranks of the foe.
 foes shall give way, Let's up, and be clad in our bat-tle ar - ray.




March! March! Fight-ing for



The Soldier. Concluded.

truth will I ev - er be, March!

March! A sol-dier of truth will I be!

The Violet.

(Only the upper notes to be sung).

Arr. from REINECKE.

1. Oh, vio - let, dar - ling vio - let, I pray thee tell to me,
 2. Be - cause I am so ti - ny, That is the rea - son why.

Why art thou the first flow-'ret That blooms upon the lea?
Were oth-er flow-ers near me, You all would pass me by.

Jolly-Cum-Rattle-te-Bang.

MARY SPARKES WHEELER.

H. P. DANKS.

1. Did you see our new com-pa - ny train-ing to - day?
 2. We wore gilt pa - per but-tons, and ep - au - lets, too,
 3. Such mu - sic you nev - er did hear in your life!

Jol-ly-cum-Rattle-te - Bang. What is the name of your
 Jol-ly-cum-Rattle-te - Bang. On our hats we had streamers of
 Jol-ly-cum-Rattle-te - Bang; For Ben had a bu-gle, and

com-pa - ny, pray? 'Tis Jol-ly-cum-Rattle-te - Bang. There were
 red, white, and blue, Jol-ly-cum-Rattle-te - Bang. Lit-tle
 Har-ry a fife, Jol-ly-cum-Rattle-te - Bang. And

Pe - ter, and Ed - die, and Har-ry and Ben, Jol - ly - cum-
 Pe - ter was cap-tain, he marched in the van, Jol - ly - cum-
 as I was beat-ing my lit - tle tin drum, Jol - ly - cum-

Jolly-Cum-Rattle-te-Bang. Concluded. 29

Rat - tle - te - Bang, And we marched up and down like an
 Rat - tle - te - Bang— And I was the drummer boy,
 Rat - tle - te - Bang, There came a cross man, who looked

ar - my of men, Jol - ly - cum-Rat-tle - te - Bang.
 with a tin pan, Jol - ly - cum-Rat-tle - te - Bang.
 ug - ly and glum, Jol - ly - cum-Rat-tle - te - Bang.

Gladly Singing.

FR. SILCHER.

Allegretto.

1. Let us, glad - ly sing - ing, Pour our joys a - long;
 2. Let us all be cheer - y, Let us all re - joice;

Cheer - ful voic - es ring - ing In a hap - py song.
 Love our stud - ies dear - ly, Mak - ing them our choice.

Fairy Vessels in the Sky.

RUTH ARGYLE.

J. R. M.



1. Fair-y ves-sels in the sky Lightly now at anchor lie—
2. What for cargo rich and rare They from distant sky-lands bear,



Fleecy sails of dainty form, Never meant to face a storm;
And what curious things they see, Never seen by you or me;



Each its snow-y pennon casts, Clinging tight to airy masts;
Where they find their elfin crew All the work on board to do;



Quick-ly as you gaze they spread, Quickly fly the ships o'erhead.
Whence they come, and where they go, Quickly passing to and fro?



Fairy Vessels in the Sky. Concluded. 31

Don't you wonder what they'll bring When their homeward way they wing?
Don't you wonder—tell me true—What these fairy cloudships do?

Don't you wonder what they'll bring When their homeward way they wing?
Don't you wonder—tell me true—What these fairy cloudships do?

Sowing Seed. Exercise Song.

G. F. R.

Allegretto.

1. Now the farmer sows his seed, ⁴Up and ⁵down, ²here and ³there.
2. Soon the tender blades of ¹grain ²Right and ³left ⁴up will ⁵spring.

O - ver all the lev - el mead; ¹Right and ²left, ⁶ev'ry-where.
Making glad the smiling plain, ¹Fling the ²seed, farmer, ⁶fling.

- 1 Move right hand gently to and fro.
- 2 Right hand to the right.
- 3 Left hand to the left.

- 4 Both hands up.
- 5 Both hands down.
- 6 Close hands with a clap.

S.

G. F. R.



1. Be in time for every call, If you can be first of all;
 2. Never lin-ger e'er you start, Go with prompt and willing heart;



- If your teachers find you true, They will always trust in you.
 First to work and soonest done, This is how the prize is won.



Be in time, be in time, be in time.



Be in time, Be in time, in time.



- 3 Those who aim at something great,
 Never yet were found too late;
 Life with all is but a school,
 We must work by plan and rule. Be in time, etc.

- 4 Listen then to wisdom's call,
 Knowledge now is free to all;
 Keep this motto still in view,
 And for work we have to do. Be in time, etc.

Aunt Jerusha's Cat.

33

T. P. WESTENDORF.

1. My Aunt Je-ru-sha has a cat, She sleeps out in the hall;
 2. The mice are not a-fraid of her, They creep out from the wall;
 3. She lives on milk and bits of cheese, She likes to play at ball;

The first system of the song features a treble and bass staff in G major (one sharp) and 2/4 time. The treble staff contains a melody of eighth and quarter notes. The bass staff provides a simple accompaniment of eighth and quarter notes.

She is so la - zy and so fat, She is no use at all.
 And scamper round to hear her purr, She is no use at all.
 She is by far too fond of ease, She is no use at all.

The second system continues the melody and accompaniment from the first system, maintaining the same musical structure.

Meow,* meow, Pussy, pussy, pussy, See her lying on the mat;

The third system introduces a new musical element: a series of eighth-note chords in the treble staff, marked with an 'X' above the first two notes, representing the 'sing through the nose' instruction. The bass staff continues with the same accompaniment pattern.

Meow, meow, Pussy, pussy, pussy, There's my Aunt Jerusha's cat.

The fourth system concludes the song with the same 'sing through the nose' musical notation in the treble staff and the established accompaniment in the bass staff.

* Sing through the nose.

Buzz! Buzz! Buzz!

MARIAN DOUGLASS.

"WINTHROP."

Buzz! Buzz! Buzz! This is the song of the bee.

The first system of music is in G major, 6/8 time. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains four measures of music, with the first three measures having an accent (>) over the first note. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains four measures of music, with the first three measures having an accent (>) over the first note. The lyrics 'Buzz! Buzz! Buzz! This is the song of the bee.' are written below the treble staff.

His legs are of yel-low, A jol-ly good fel-low, And

The second system of music is in G major, 6/8 time. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains four measures of music, with the first three measures having an accent (>) over the first note. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains four measures of music, with the first three measures having an accent (>) over the first note. The lyrics 'His legs are of yel-low, A jol-ly good fel-low, And' are written below the treble staff.

yet a great work-er is he.

1. In days that are
2. The sweet-smell-ing
3. From morning's first

The third system of music is in G major, 6/8 time. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains four measures of music, with the first three measures having an accent (>) over the first note. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains four measures of music, with the first three measures having an accent (>) over the first note. The lyrics 'yet a great work-er is he.' are written below the treble staff. To the right of the treble staff, there are three numbered lines of lyrics: '1. In days that are', '2. The sweet-smell-ing', and '3. From morning's first'.

sun - ny, He's get - ting his hon - ey; In days that are
clo - ver, He, hum-ming, hangs o - ver; The scent of the
twi - light, Till com - ing of night, He's sing-ing and

The fourth system of music is in G major, 6/8 time. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains four measures of music, with the first three measures having an accent (>) over the first note. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains four measures of music, with the first three measures having an accent (>) over the first note. The lyrics 'sun - ny, He's get - ting his hon - ey; In days that are', 'clo - ver, He, hum-ming, hangs o - ver; The scent of the', and 'twi - light, Till com - ing of night, He's sing-ing and' are written below the treble staff.

Buzz! Buzz! Buzz! Concluded.

35

cloud - y, He's mak - ing his wax. On pinks and on
ros - es Makes fra-grant his wings. He nev - er gets
toil - ing The sum - mer day through. Oh, we may get

li - lies, And gay daf - fo - dil - lies, And
la - zy, From this - tle and dai - sy, And
wea - ry, And think work is drea - ry; 'Tis

co - lum-bine blos - soms He lev - ies a tax.
weeds of the mea - dow Some trea - sure he brings.
hard - er by far, To have noth - ing to do.

Little Phil Prize. (Round in Four Parts.)

1 Lit - tle Phil Prize when he o - pened his eyes, said,
2
3 ha! ha! 'tis time to a - rise
4

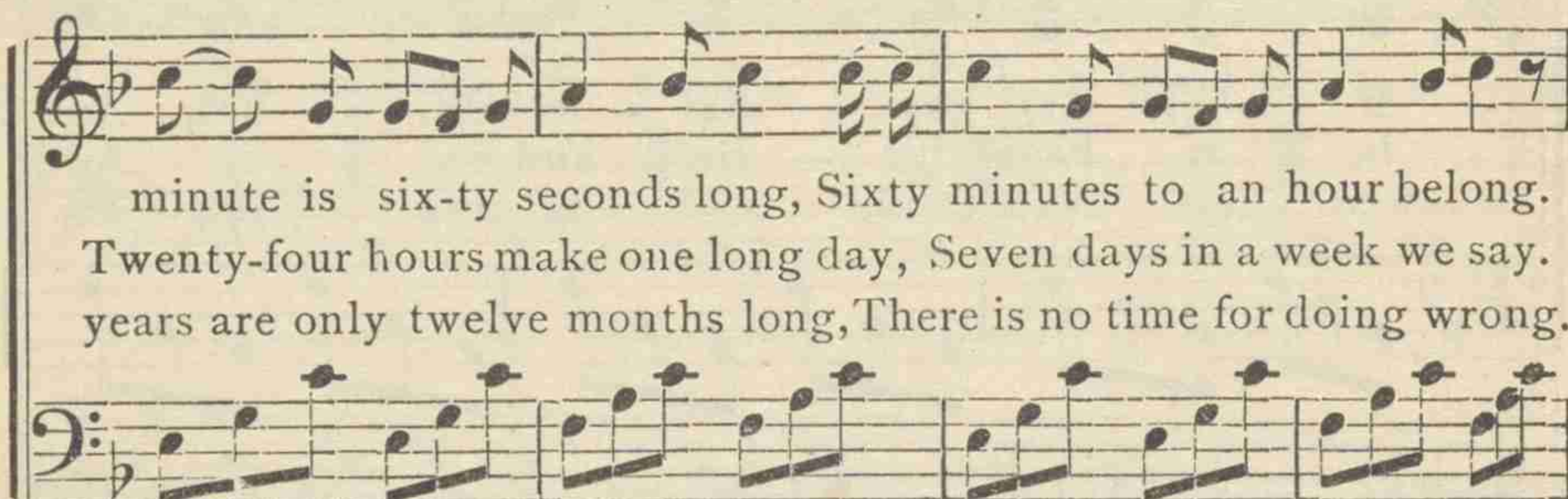
The Time Table.

A. E. L.

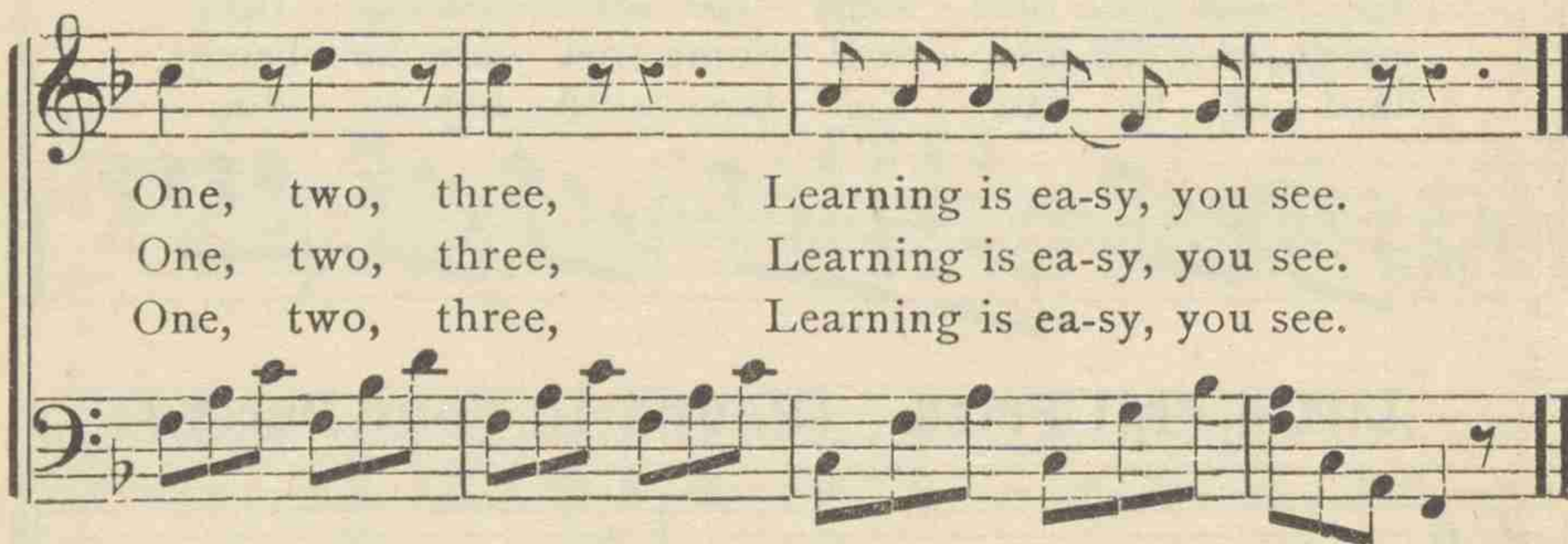
Arr. by "WINTHROP."



1. One, two, three, Now please listen to me: A
 2. Four, five, six, 'Tis ea-sy as picking up sticks;
 3. Seven, eight nine, Nev - er cry or whine, The



minute is six-ty seconds long, Sixty minutes to an hour belong.
 Twenty-four hours make one long day, Seven days in a week we say.
 years are only twelve months long, There is no time for doing wrong.



One, two, three, Learning is ea-sy, you see.
 One, two, three, Learning is ea-sy, you see.
 One, two, three, Learning is ea-sy, you see.


4 Tick, tack, tock,
 Only look at the clock,
 He works away the whole day long,
 And every hour he sings a song.
 Ding, dong, ding,
 So will we march and sing.

Rap! Rap! Exercise Song.



37

B. R. H.



Allegretto.



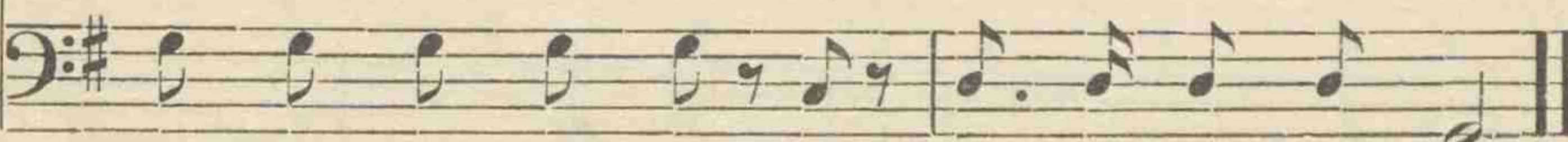
1. ¹Rap, ¹rap, ¹rap, ¹rap, How the shingles ²clap; ³Here a beam and
 2. ¹Nail, ¹boys, ¹nail, ¹nail, Never mind the ²gale; ³Sun-ny days or
 3. ⁶Rest, now rest, rest, What a co - sy nest! ³All well done from

⁴there a tim - ber, ⁵Then a ⁵board so ⁵long and ⁵lim-ber;
 win - dy ⁴wea-ther, ⁵Cheerful ⁵la - bor ⁵all to - ⁵geth-er;
 floor to ga - ble, ⁴Mim-ic shelf and kitch-en ta - ble;

How the laths shall ²snap, ²snap, How the ham-mers ¹rap.
 Soon our house we'll ²hail, ²hail, Brisk-ly ¹nail, ¹boys, ¹nail.
⁶Now sit down and rest, rest, All have done your best.




- 1 Rap with ends of fingers of both hands on the desks.
- 2 Bring the hands together with one clap.
- 3 Wave right hand to the right and leave it there.
- 4 Wave left hand to the left and leave it there.
- 5 Move both hands up and down, waving time to the music.
- 6 Fold hands.




1. O, what can lit - tle hands do To please the King of
 2. O, what can lit - tle lips do To please the King of
 3. O, what can lit - tle eyes do To please the King of
 4. O, what can lit - tle hearts do To please the King of




heav - en? The lit - tle hands some work may try That
 heav - en? The lit - tle lips can praise and pray, And
 heav - en? The lit - tle eyes can up - ward look, Can
 heav - en? Young hearts, if He His Spir - it send Can

may some sim - ple want sup - ply, Such grace to mine be
 gen - tle words of kind - ness say—Such grace, etc.
 learn to read God's Ho - ly Book—Such grace, etc.
 love Him, Mak - er, Sav - ior, Friend, Such grace, etc.




giv - en, Such grace to mine be given.



Fie! Fie! Fie!

39

J. R. M.

1. Sleep - ing in the sun - shine, Fie, fie, fie!
2. Sleep - ing in the sun - shine, Fie, fie, fie!

The first system of music features a treble and bass staff in G major (one sharp) and 4/8 time. The treble staff contains a melody of eighth notes, with the final three notes (Fie, fie, fie!) marked with accents. The bass staff provides a harmonic accompaniment with chords and single notes.

While the birds are soar - ing, High, high, high!
While the bee goes hum - ming By, by, by!


The second system continues the melody and accompaniment. The treble staff melody includes the words 'High, high, high!' and 'By, by, by!' with corresponding notes. The bass staff continues with its accompaniment.

While the buds are opening sweet, And the blossoms at your feet
Is there no small task for you—Naught for little hands to do?


The third system of music features a treble and bass staff. The treble staff contains a melody of eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes.

Look a smil - ing face to greet, Fie, fie, fie!
Shame, to sleep the morning thro', Fie, fie, fie!


The fourth system of music features a treble and bass staff. The treble staff contains a melody of eighth notes, with the final three notes (Fie, fie, fie!) marked with accents. The bass staff provides a harmonic accompaniment with chords and single notes.




1. Whenev - er pa - pa takes a walk, He al - ways
 2. And sometimes Car - lo runs and jumps, And Jane stands
 3. When Jane can't walk, I car - ry her, And Car - lo



calls us three; He says he could'nt go without Old
 by a tree,— Oh, dear! what fun my pa - pa has With
 car-ries me; Then pa - pa al - ways walks be-side, And



Car - lo, Jane, and me. We laugh, and talk, and bark, and
 Car - lo, Jane, and me! And just for mis - chief Car - lo
 shouts out "Haw!" and "Gee!" I wish he'd come, poor Jane is



play, And pa - pa swings his cane; Once he for - got, and
 barks At ev - 'ry one we pass; And makes the sha - dow
 tired With waiting here so long; Car - lo don't mind—no

Carlo, Jane, and Me. Concluded.

41

killed some flow'rs That stood up in our lane.
of his tail Keep wag - gin' on the grass.
more do I, But Jane was nev - er strong.

4 Carlo is made of curly hair, Oh, here he is! Now for our walk;
And I am made of me; He's sure to take us three;
And Jane is made of wood and For papa couldn't go without
As Dollies have to be. [things, Old Carlo, Jane, and me!

Voices of the Bells.

(If convenient strike the hours on a bell.)

"WINTHROP."

1. The bell tolls One; Teach me to say, "Thy will be done."
2. The bell tolls Three; I ask, in faith, to fol - low thee.

The bell tolls Two; Help me each day thy will to do.
The bell tolls Four; I pray for trust for ev - er - more.

3 The bell tolls Five;
For Christian speech help me to strive.
The bell tolls six;
Teach me my hope on thee to fix.

4 The bell tolls Seven;
O make my life a way to heaven.
The bell tolls Eight;
May I in peace and patience wait.

5 The bell tolls Nine;
Let charity be ever mine.
The bell tolls Ten;
I pray for love to God and men.

6 It tolls Eleven;
Let me each hour be nearer heaven.
Twelve strokes I hear;
Now perfect love hath cast out fear.

Katy Did.

THOS. P. WESTENDORF.

Chorus.

Ka-ty did! Ka-ty did! Tell me, tell me, is it true?

The musical notation for the chorus consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains four measures of music. The bottom staff is in bass clef with the same key signature and time signature, also containing four measures of music. The lyrics are written below the top staff.

Fine.

Ka-ty did! Ka-ty did! What on earth did Ka - ty do?

The musical notation for the fine section consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains four measures of music. The bottom staff is in bass clef with the same key signature and time signature, also containing four measures of music. The lyrics are written below the top staff.

Solo.

1. There you sit and sing away, Something Ka-ty did, you say,
2. Did she lie too long in bed, Fail to comb her pretty head,
3. Was she ev-er late at school, Did she ev - er break a rule,
4. There, I don't believe you know What you talk about, and so

The musical notation for the solo section consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains four measures of music. The bottom staff is in bass clef with the same key signature and time signature, also containing four measures of music. The lyrics are written below the top staff.

D.C.

Tell me what it was, I pray, What did Ka - ty do?
Let the ver - y worst be said, What did Ka - ty do?
Answer me, don't be so cool, What did Ka - ty do?
Tell me quick, or else I'll go, What did Ka - ty do?

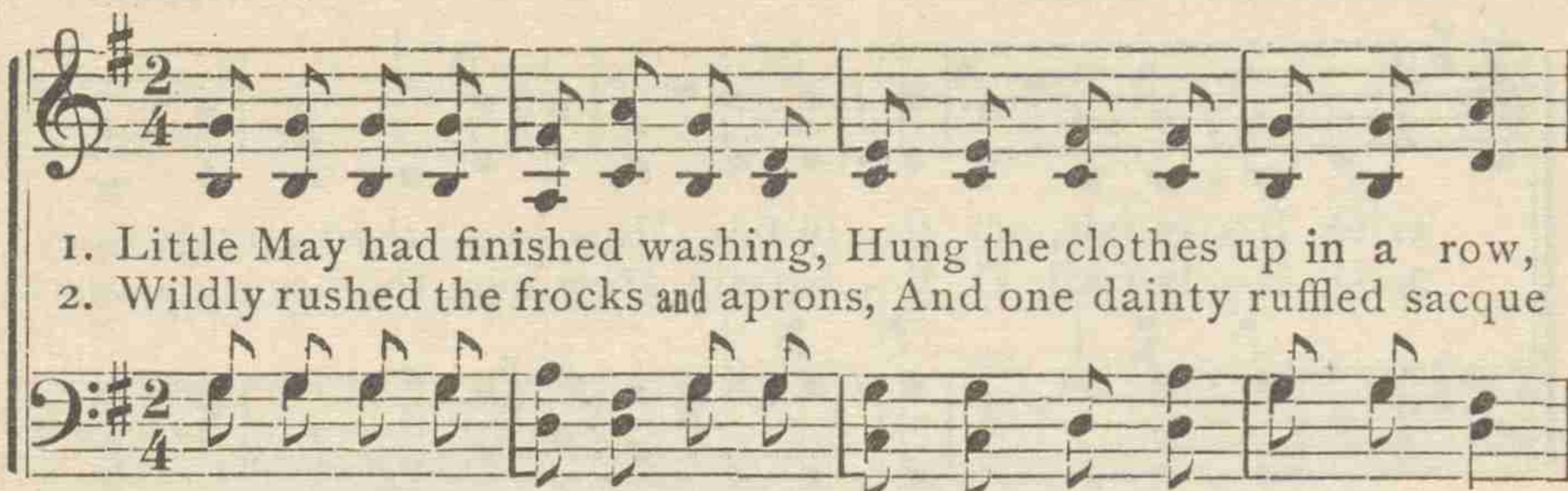
The musical notation for the D.C. section consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains four measures of music. The bottom staff is in bass clef with the same key signature and time signature, also containing four measures of music. The lyrics are written below the top staff.

The Doll's Washing.

43

Mrs. C. C. Day.

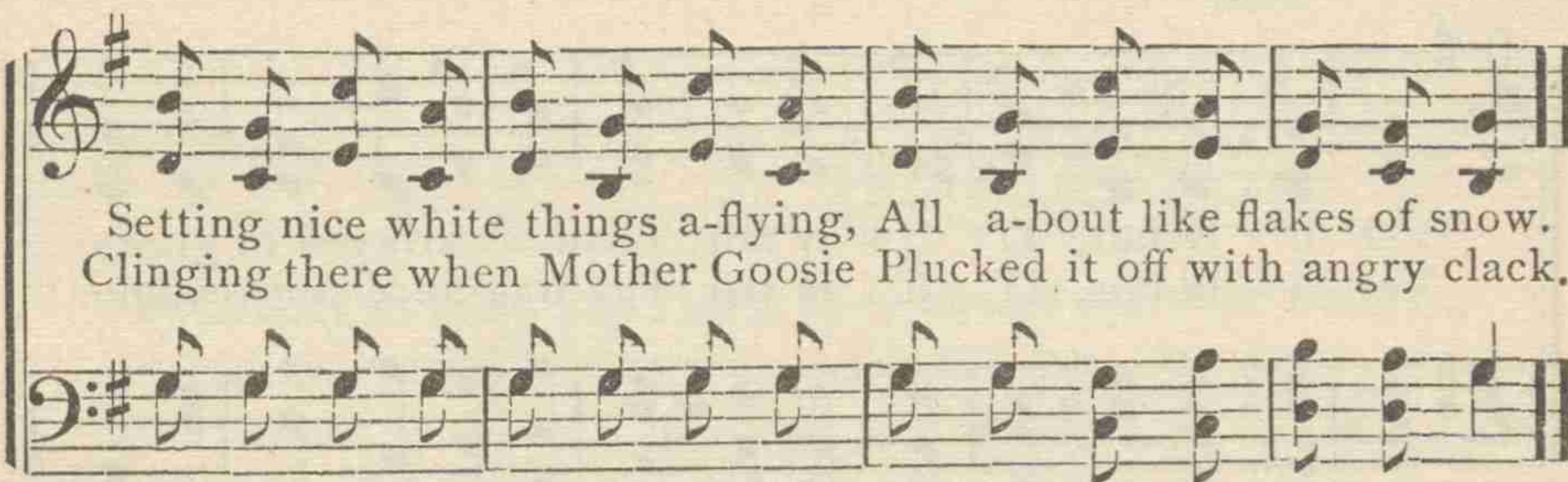
G. F. R.



1. Little May had finished washing, Hung the clothes up in a row,
2. Wildly rushed the frocks and aprons, And one dainty ruffled sacque



Dolly's fun-ny lit-tle garments—When the wind began to blow,
Flew around un-til it set-tled On a downy gosling's back,



Setting nice white things a-flying, All a-bout like flakes of snow.
Clinging there when Mother Goose Plucked it off with angry clack.

3 Then a fichu trimmed with edging
Rose into the maple—where
Sat a patient robin watching
O'er her pretty eggs with care—
Just as if it was intended
For a baby bird to wear.

4 Handkerchiefs and bibs and ruffles
In a thorn bush safely fell,
And a dotted muslin floated
In the bucket o'er the well.
But the fate of dolly's night-cap
No one ever yet could tell.

5 O,'twould take such skill and patience
All this mischief to repair!
But the little mother hopeful
Worked away with busy care,
Stiched and basted that her darling
Might have something fit to wear.

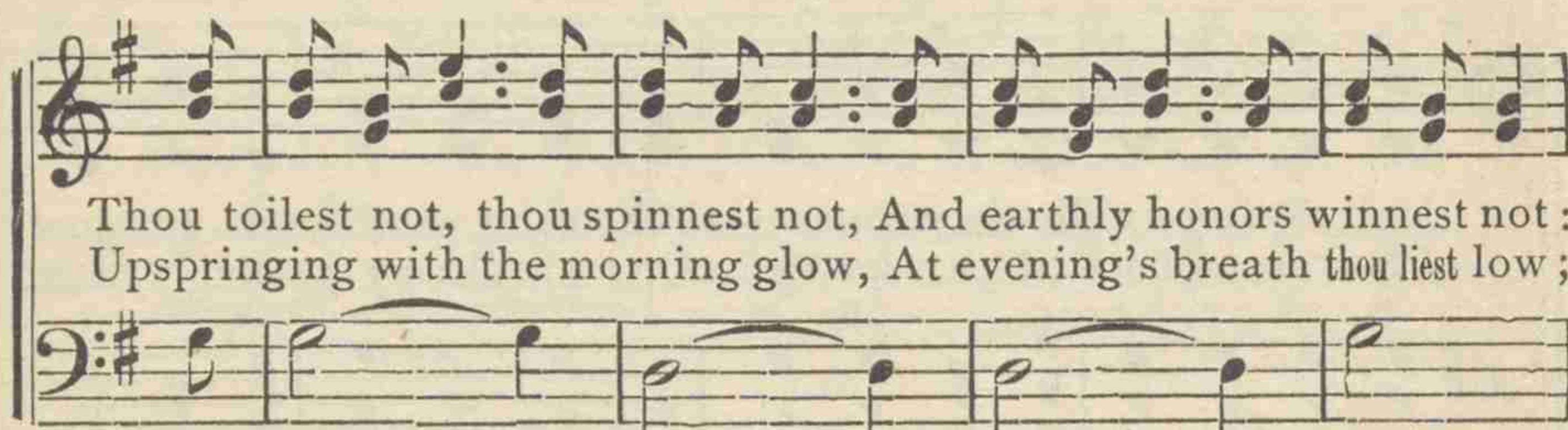
6 And her brother Charlie fashioned
Clothes-pins of a pattern fine;
So, although the wind might bluster
Flirt and flutter—roar and whine,
It could never, never scatter
Dolly's washing from the line.

Rev. P. M. HIGGINSON.

GERMAN.



1. O li - ly fair, O li - ly fair, How sweet thy beauty's story!
2. O li - ly frail, O li - ly frail, How soon thy beauty waneth!



Thou toilest not, thou spinnest not, And earthly honors winnest not:
Upspringing with the morning glow, At evening's breath thou liest low;



Yet li - ly fair, O li - ly fair, Thou art arrayed in glo-ry.
Yet li - ly fair, O li - ly fair, Thy fragrance still remaineth.

- 3 O childhood bright, O childhood bright,
How sweet the joy thou bringest,
When, trustful as the bird in air,
And simple as the lily fair.
O childhood bright, O childhood bright,
Thy happy song thou singest.
- 4 O childhood brief, O childhood brief,
Though swift thy days pass by us,
May thy firm trust, thy simple grace,
Be aye our strength in manhood's race;
Then childhood brief, O childhood brief,
Thy joy shall still be nigh us.

Pop Corn.

45

"WINTHROP."



1. Who will buy my pop corn, pop corn, pop corn,
2. Who will buy my pop corn, pop corn, pop corn,



Bags of snow-y pop corn, made to - day;
Pret-ty balls of pop corn, cream - y white;



When they're fairly pop - ping, You should see them hopping,
Just like snow balls blow-ing, In the gar - den grow - ing,



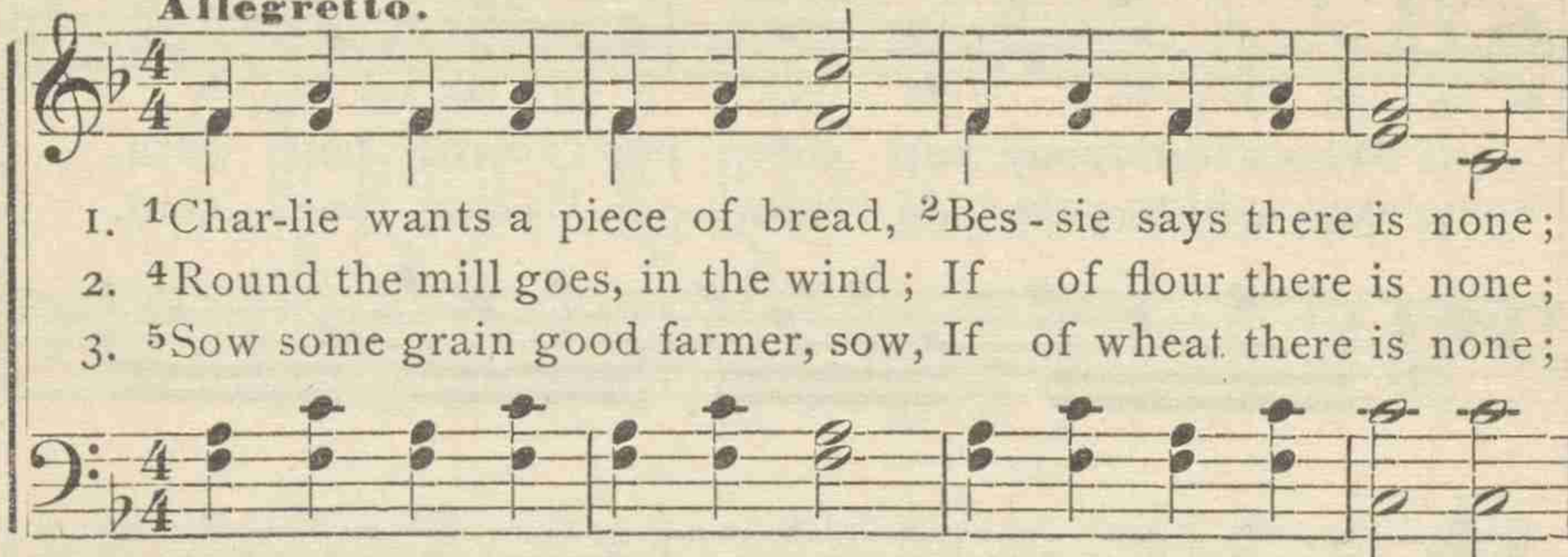
Like a school at play, Like a school at play.
Good for taste or sight, Good for taste or sight.



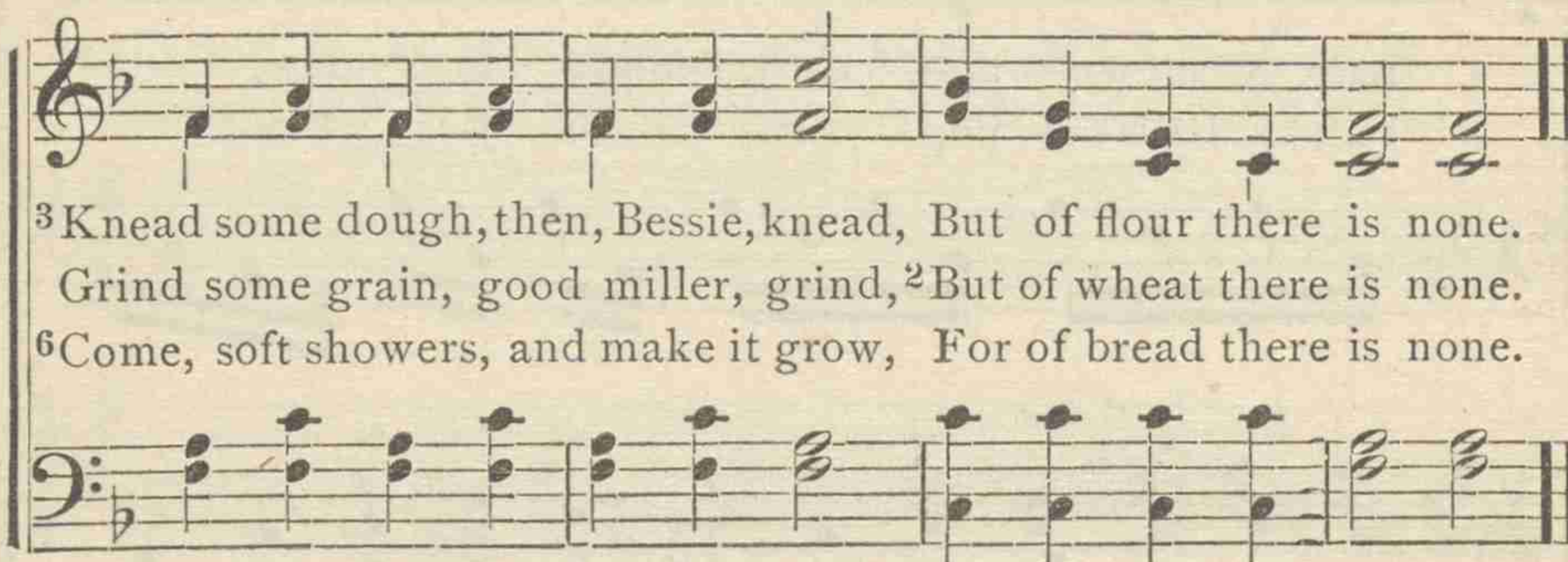
Charlie Wants a Piece of Bread.

EXERCISE SONG.

B. R. H.

Allegretto.


1. ¹Char-lie wants a piece of bread, ²Bes-sie says there is none;
2. ⁴Round the mill goes, in the wind; If of flour there is none;
3. ⁵Sow some grain good farmer, sow, If of wheat there is none;



³Knead some dough, then, Bessie, knead, But of flour there is none.
Grind some grain, good miller, grind, ²But of wheat there is none.
⁶Come, soft showers, and make it grow, For of bread there is none.

- ⁴ ⁷Thresh it on the threshing floor,
²For of bread there is none;
⁴Grind it, miller, o'er and o'er,
²Till of bread there is some.
- ⁵ ³Knead it quick, good Bessie, knead,
²Now of flour there is some;
¹Charlie, here's your piece of bread—
²Aren't you glad there is some.
- ⁶ ⁵Sow and ⁷thresh and ⁴grind and ³knead,
²When of bread there is none;
⁸What a deal of work, indeed,
³Just for bread there is done.

1 Both hands stretched out.

2 Fold hands.

3 Move hands as in kneading bread.

4 Move right hand to imitate a wind mill.

5 Move right hand as in sowing seed.

6 Move fingers on the desk to imitate rain sounds.

7 Both arms up and down as in threshing.

8 Both hands raised perpendicularly.

Knitting Song.

47

MARGARET JOHNSON.

H. P. DANKS.

1. Knit, Do - ro - thy, knit, The sun - beams round thee
2. Sing, Do - ro - thy, sing, The birds are on the

flit, So mer - ry the min - utes go by, go by, While
wing, 'Tis bet - ter to sing than to sigh, to sigh, While

fast thy fin - gers fly, they fly. Oh, knit, Do-ro-thy,
fast thy fin - gers fly, they fly. Oh, sing, Do-ro-thy,

knit, yes, knit, Do - ro - thy, knit.
sing, yes, sing, Do - ro - thy, sing.

Whip-po'-will.

THOS. P. WESTENDORF.



1. Far out in the mea-dow he's call - ing A - lone, tho' the
 2. The rob-ins and bluebirds are sleep-ing, The stars are just
 3. I wish in my heart he could find her, I won-der if



hour is late, While softly the sha-dows are
 out in the sky, The silver-tipped mountains are
 she hears him call; He'd bet-ter go home and not



fall - ing, The whip-po'-will calls for his mate.
 peep - ing, But list - en, we still hear him cry.
 mind her, I don't think she's coming at all.

CHORUS.



With his whip-po'-will (*whistle*) hear him, He's singing thro'

Whip-po'-will. Concluded.

49

all the night long; With his whip-po'-will (*whistle*)

The first system of musical notation for 'Whip-po'-will. Concluded.' consists of a treble and bass staff in D major (two sharps). The treble staff contains a melody of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

hear him, Just now he is sing-ing his song.

The second system continues the melody and accompaniment. The treble staff melody concludes with a dotted half note. The bass staff accompaniment features a series of chords and moving lines that support the vocal melody.

Little Flow'ret.

B. R. H.

1. Lit-tle flow'ret, press thy way, Thro' the darkness into day;
2. Bee and blossom, each fulfills Purpos-es our Father wills;
3. Like the lit-tle flower we press On, to hope, and hap-pi-ness;

The first system of musical notation for 'Little Flow'ret.' is in 3/4 time. It features a treble staff with a melody of eighth and quarter notes, and a bass staff with a harmonic accompaniment of chords and moving lines.

Ev-'rything shall welcome thee, Warbling bird, and busy bee.
Children should not idle be, Savior, let us work for thee.
Ev-er in God's purpose true, Do-ing all that we can do.

The second system continues the melody and accompaniment. The treble staff melody concludes with a dotted half note. The bass staff accompaniment features a series of chords and moving lines that support the vocal melody.

J. R. M.

J. R. MURRAY, by per.

One Voice.

1. Raindrops! Raindrops! Gen-tly fall-ing from the sky,
2. Flow-'rets! Flow-'rets! Does the Lord have need of you?



Tell me, tell me, Why you leave your home on high?
Tell me, tell me, What is there that you can do?

**Several Voices.**

We come to make the grass-es grow; We come to make the
We come to cheer the heart of man; We come to do the



flow-ers blow; We come be-cause He wills it so, Our
best we can; We are a part of His great plan, Our



Raindrops, Birds, etc. Concluded.

51

All the Voices.

Fa - ther in the heav'ns. We love to do His
Fa - ther in the heav'ns.

bless - ed will, We'll try to fail Him nev - er, We

love His wish-es to ful - fill, FOR-EV - ER AND FOR-EV-ER.

3 Birdies! Birdies!
Full of life and full of glee;
Tell me, tell me,
Why you sing so cheerily?
We sing because the skies are blue;
We sing because our hearts are true;
We sing because He wants us to,
Our Father in the heavens.

Drummer Boy.

EXERCISE SONG.

G. F. R.

March Movement.

1. ¹Drummer boy; drummer boy, where are you speeding, ²Rolling so
 2. ¹Col - or boy, col-or boy, where are you hie-ing, ³Waving your
 3. ¹Sol-dier boy, sol-dier boy, where are you go-ing, ⁴Bearing, so

gai - ly your bold rat - a-plan? ¹I go where my country my
 ban-ner of red, white and blue? ¹I go where the flag of the
 proudly your knapsack and gun? ¹I go where my country my

serv - ice is needing, ²Rolling, so gai - ly, my bold rat-a-plan.
 free should be flying, ³Waving my banner of red, white and blue.
 du - ty is showing, ⁴Bearing so proudly my knapsack and gun.

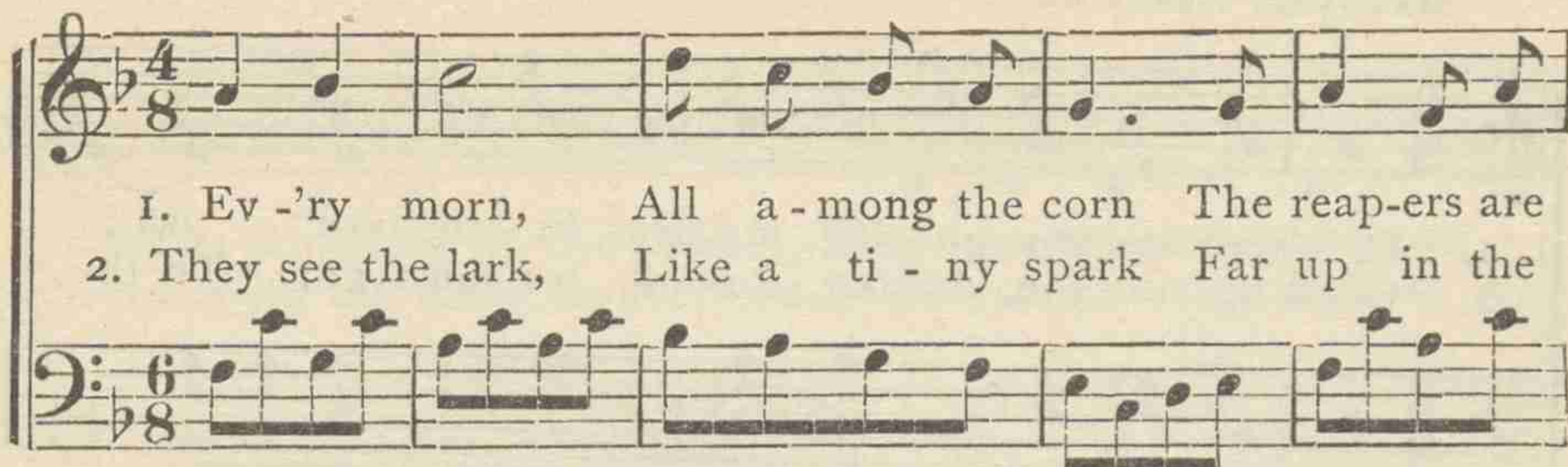
- 4 ¹When will you come again, soldier-boys playing,
 ²Drumming, and ³waving, and ⁴bearing the gun?
¹Not while our country shall bid us be staying,
 ²Drumming, and ³waving, and ⁴bearing the gun.
- 5 ²Rat-a-plan-plan, not a "white feather" showing,
 ³Follow the glorious red, white and blue;
¹Sing us a song as we gaily are going,
 Sing us a song, then, adieu, boys, adieu!

¹ Hands folded. ² Keep time to the music with the ends of the fingers on the desk. ³ Wave the right hand, or little flags in the right hand. ⁴ Lay the hands upon the shoulders.

The Reapers.

53

"WINTHROP."



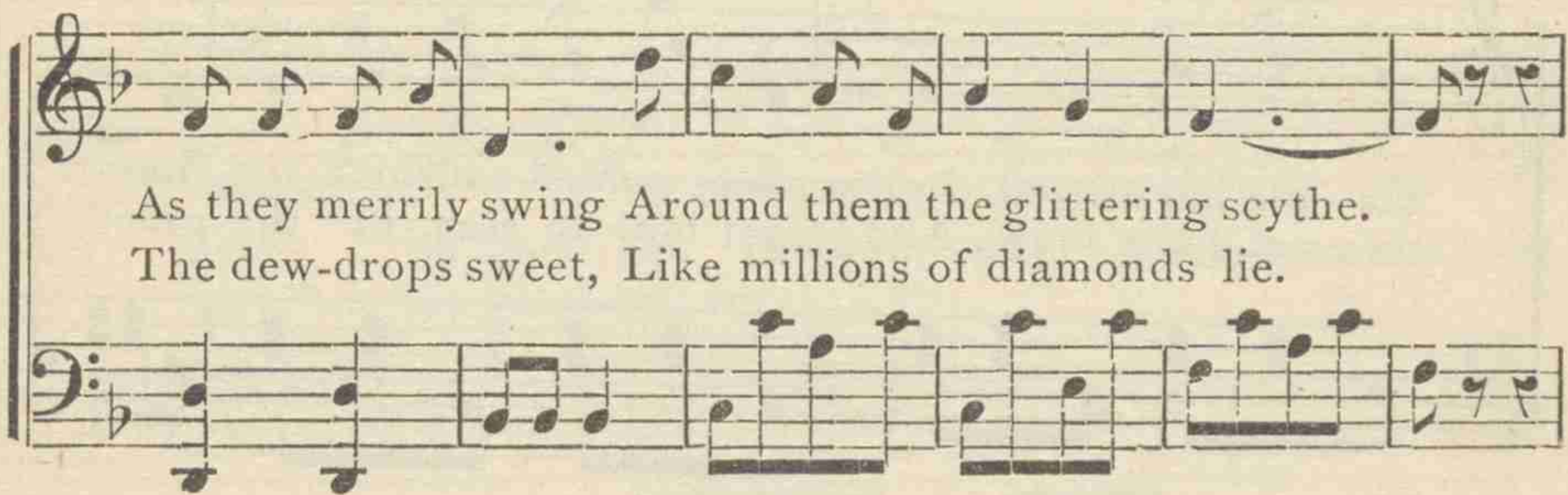
1. Ev -'ry morn, All a - mong the corn The reap - ers are
2. They see the lark, Like a ti - ny spark Far up in the

The first system of musical notation for 'The Reapers'. It consists of a treble and a bass staff. The treble staff is in 4/8 time and has a key signature of one flat (Bb). The bass staff is in 6/8 time and has a key signature of one flat (Bb). The melody in the treble staff begins with a quarter note G4, followed by a quarter note A4, a half note Bb4, and a quarter note C5. The bass staff begins with a quarter note G2, followed by a quarter note A2, a half note Bb2, and a quarter note C3.



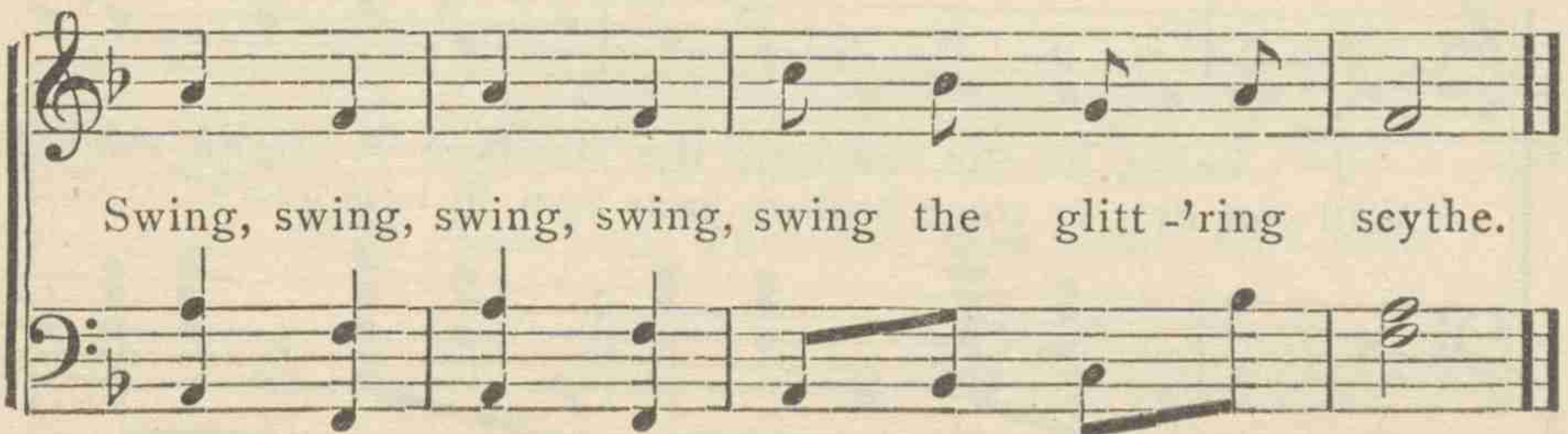
busy and blithe; And a song they sing,
blue, blue sky; And beneath their feet

The second system of musical notation. The treble staff continues the melody from the first system, starting with a quarter note D5, followed by a quarter note E5, a half note F5, and a quarter note G5. The bass staff continues the bass line, starting with a quarter note D2, followed by a quarter note E2, a half note F2, and a quarter note G2.



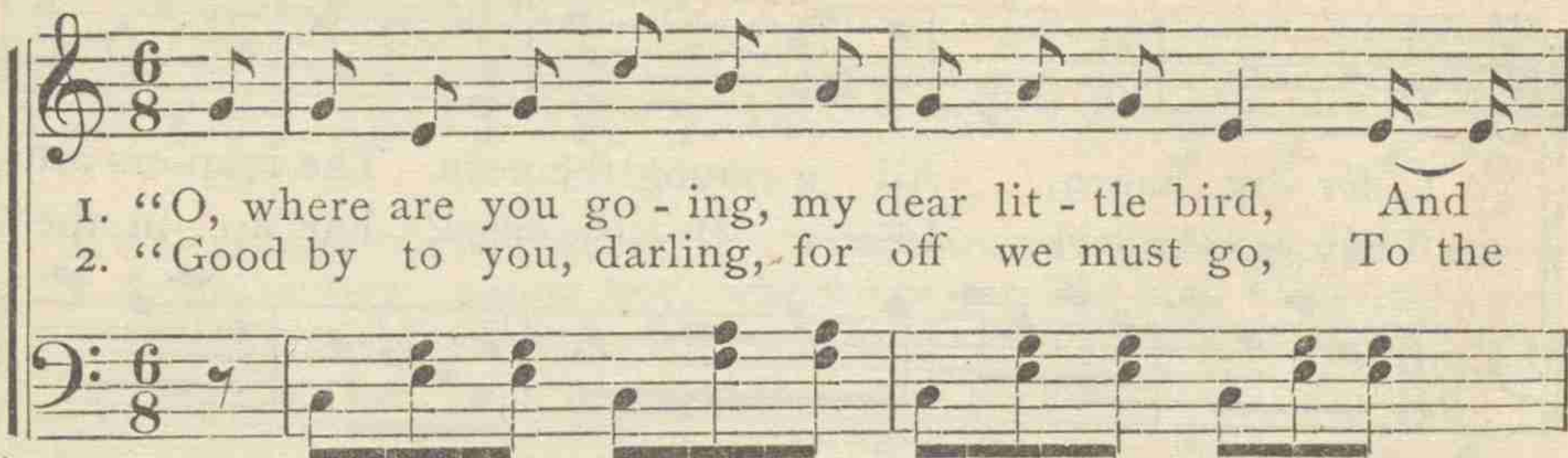
As they merrily swing Around them the glittering scythe.
The dew-drops sweet, Like millions of diamonds lie.

The third system of musical notation. The treble staff continues the melody, starting with a quarter note A5, followed by a quarter note B5, a half note C6, and a quarter note D6. The bass staff continues the bass line, starting with a quarter note A2, followed by a quarter note B2, a half note C3, and a quarter note D3.

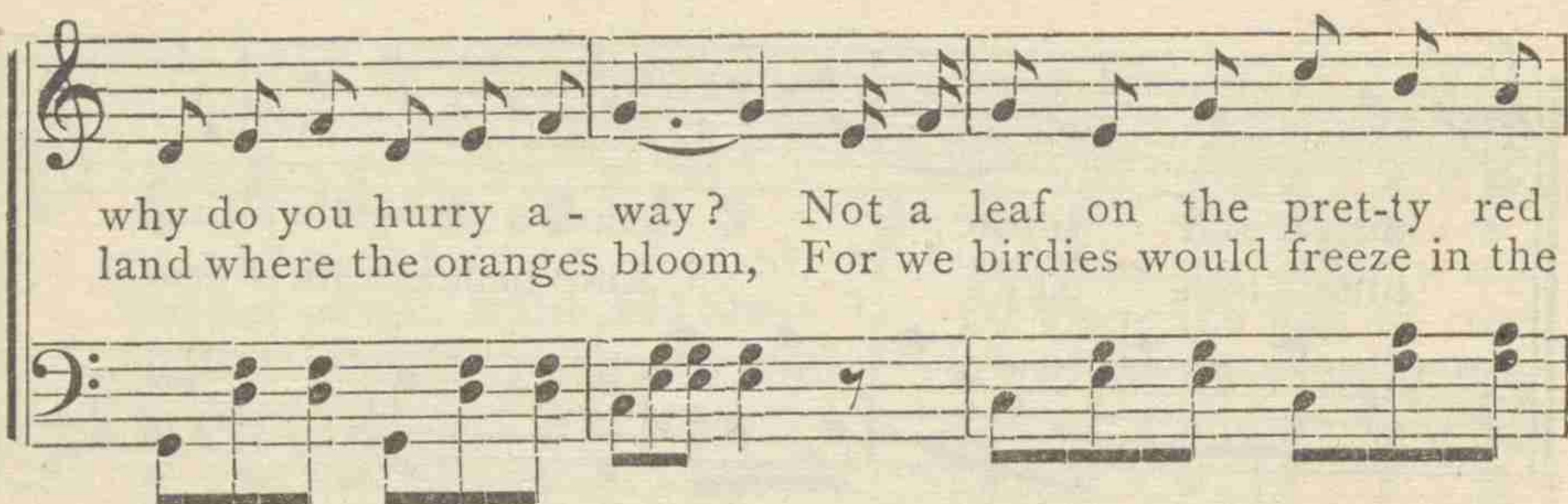


Swing, swing, swing, swing, swing the glitt -'ring scythe.

The fourth system of musical notation. The treble staff continues the melody, starting with a quarter note E5, followed by a quarter note F5, a half note G5, and a quarter note A5. The bass staff continues the bass line, starting with a quarter note E2, followed by a quarter note F2, a half note G2, and a quarter note A2.



1. "O, where are you go - ing, my dear lit - tle bird, And
2. "Good by to you, darling, for off we must go, To the




why do you hurry a - way? Not a leaf on the pret-ty red
land where the oranges bloom, For we birdies would freeze in the





ma - ple has stirred, In the sweet golden sunshine to - day."
storms and the snow, And forget how to sing in the gloom."





"I know, lit - tle maid-en, the sunshine is bright, And the
"Will you ev - er come back to your own lit - tle nest?" "Ah,





leaves are asleep on the tree, But three times the dream of a
yes, when the blossoms are here, We'll come to the orchard we

cold win - ter's night Has come to my chil - dren and
all love the best, And then we will sing to you,

me." So good by to you, dear, good by to you,
dear." So good by, etc.

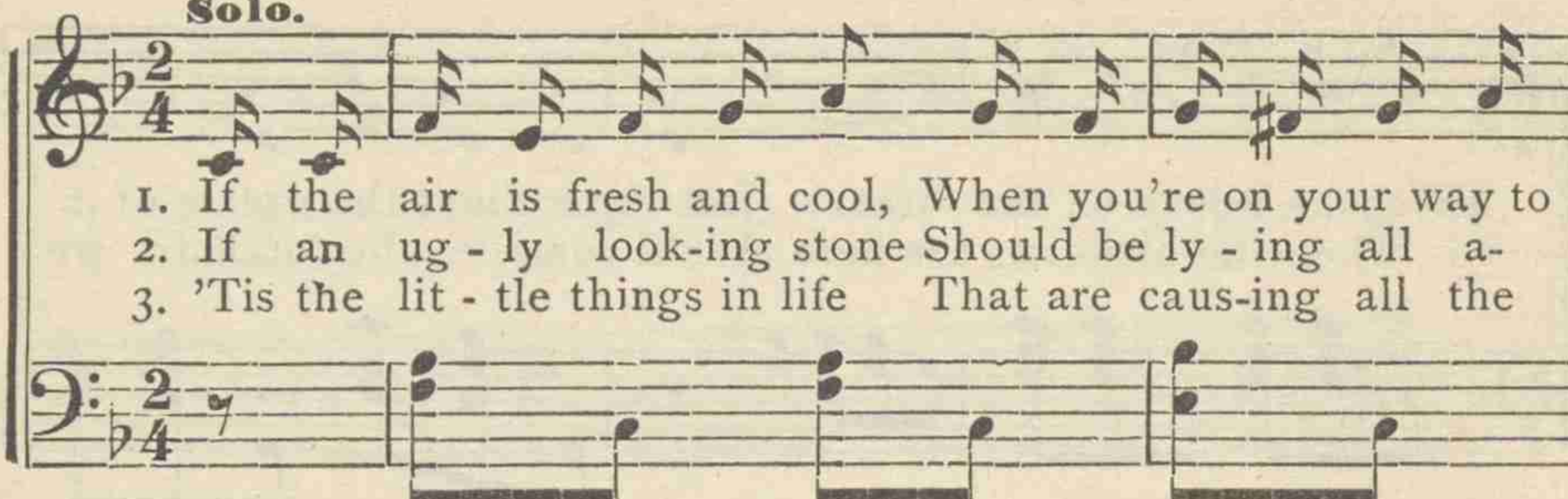
dear, We'll come back when the blos - soms ap - pear.



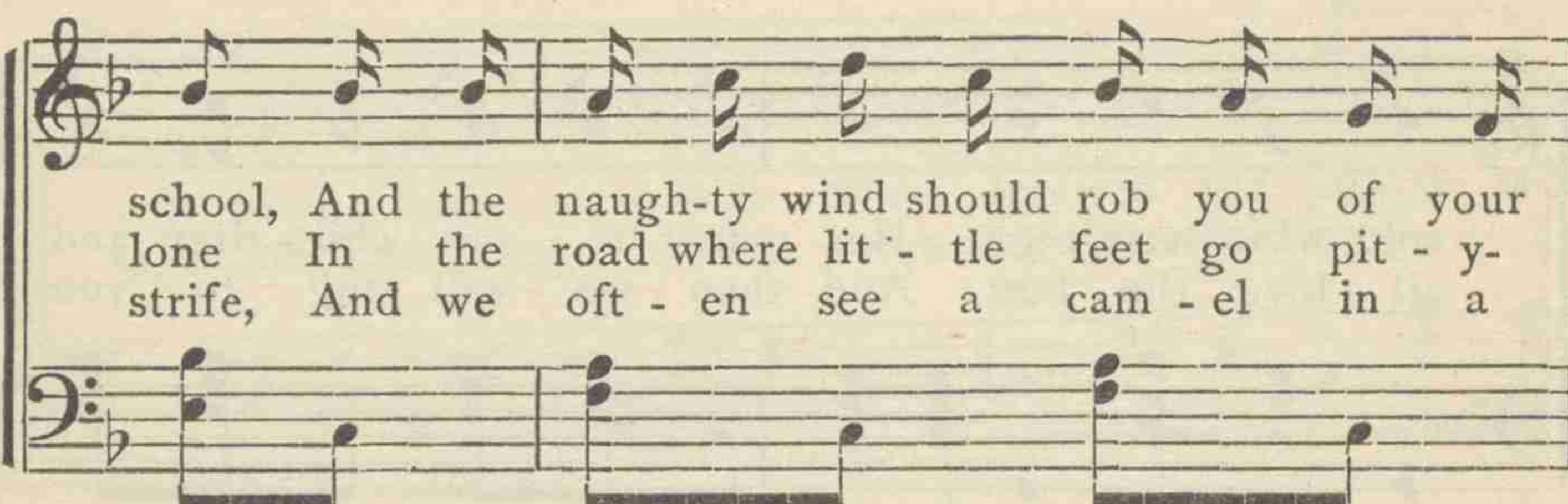
A Little Thing Like That.

T. P. W.
Solo.

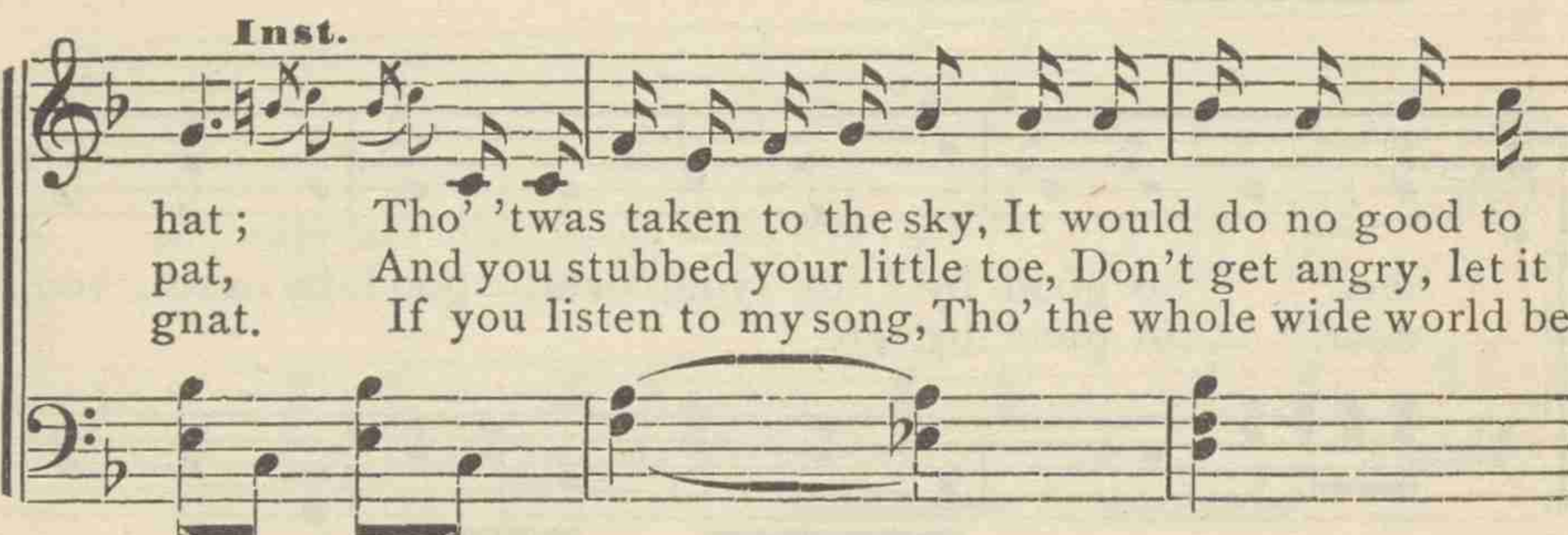
THOS. P. WESTENDORF.



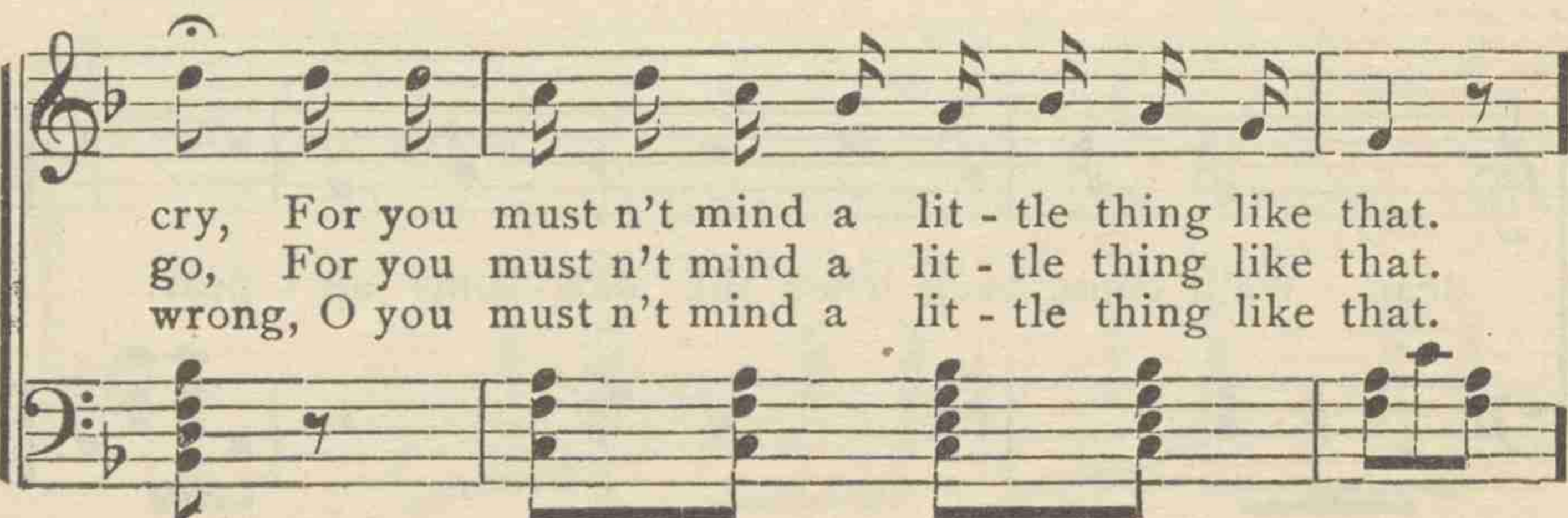
1. If the air is fresh and cool, When you're on your way to
 2. If an ug - ly look - ing stone Should be ly - ing all a -
 3. 'Tis the lit - tle things in life That are caus - ing all the



school, And the naugh - ty wind should rob you of your
 lone In the road where lit - tle feet go pit - y -
 strife, And we oft - en see a cam - el in a



Inst.
 hat; Tho' 'twas taken to the sky, It would do no good to
 pat, And you stubbed your little toe, Don't get angry, let it
 gnat. If you listen to my song, Tho' the whole wide world be



cry, For you must n't mind a lit - tle thing like that.
 go, For you must n't mind a lit - tle thing like that.
 wrong, O you must n't mind a lit - tle thing like that.

A Little Thing Like That. Concluded. 57

Chorus. Solo. Chorus.

Like what? Like that! O we mustn't mind a little thing like that.

The musical score consists of three staves. The top staff is for the vocal line, featuring a treble clef and a key signature of one flat (B-flat). It includes a chorus section, a solo section, and another chorus section. The lyrics are written below the notes. The middle staff is for the right-hand piano accompaniment, and the bottom staff is for the left-hand piano accompaniment, both in bass clef with a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings.

Days of Summer Glory.

GERMAN.

1. Days of sum - mer glo - ry, Days I love to see,
2. Let our thoughts be ev - er Pure as yon - der sun:

The musical score for 'Days of Summer Glory' is written for voice and piano. It features a treble clef and a key signature of one flat (B-flat). The time signature is 6/8. The lyrics are written below the vocal line. The piano accompaniment is shown in both treble and bass clefs.

All your scenes so brill - iant, They are dear to me.
Gen - tle as the breez - es When the night comes on.

This block continues the musical score for 'Days of Summer Glory'. It shows the vocal line and piano accompaniment for the second system of the song. The lyrics are written below the notes.

- | | |
|--|---|
| <p>3 Meadows, fields, and mountains,
Clothed in shining green;
Little rippling fountains
Through the willows seen.</p> | <p>4 Birds that sweetly warble
All the summer days;
All things speak in music
Their Creator's praise.</p> |
|--|---|

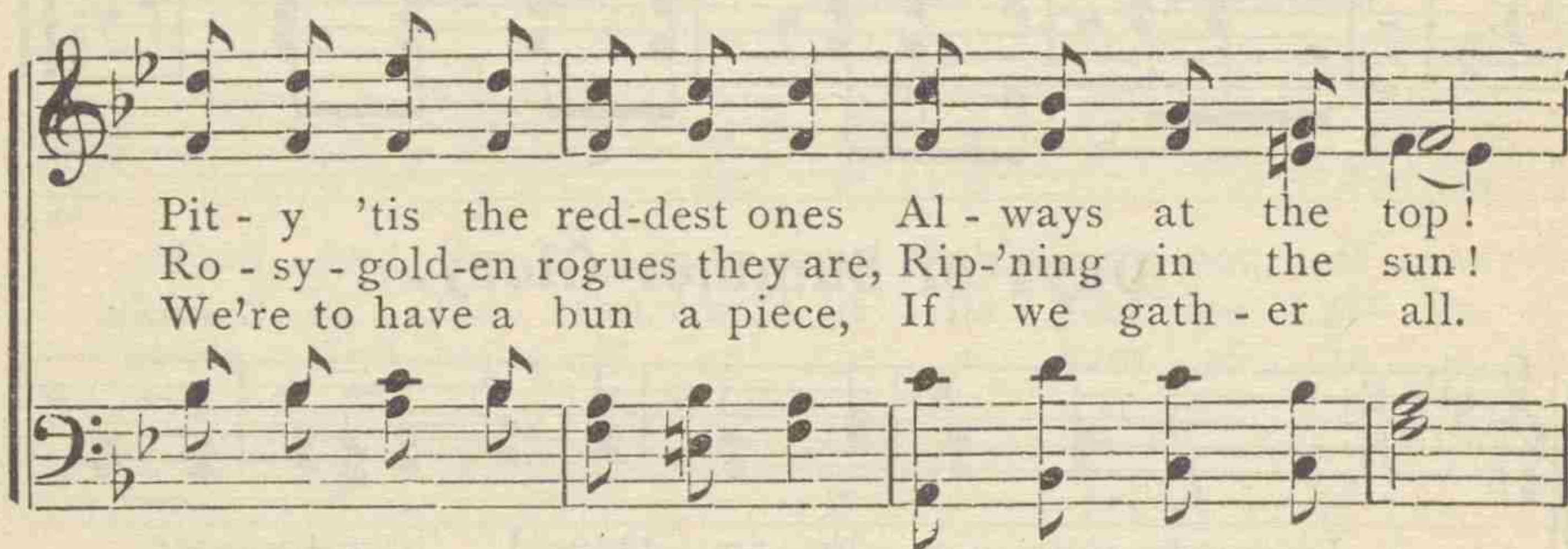
Under the Apple Tree.

AUNT FANNY.

H. P. DANKS.



1. Shake, shake the branches! Make the beau-ties drop!
 2. Shake, shake the branches! Gath-er ev-'ry one,
 3. Shake, shake the branches! Down, down they fall;



Pit-y 'tis the red-dest ones Al-ways at the top!
 Ro-sy-gold-en rogues they are, Rip-'ning in the sun!
 We're to have a bun a piece, If we gath-er all.



What a mer-ry, mer-ry chime! (Sing all to-gether!)
 Tom-my holds his a-pron white, (Sing all to-gether!)
 Now we're marching home a-gain, (Sing all to-gether!)



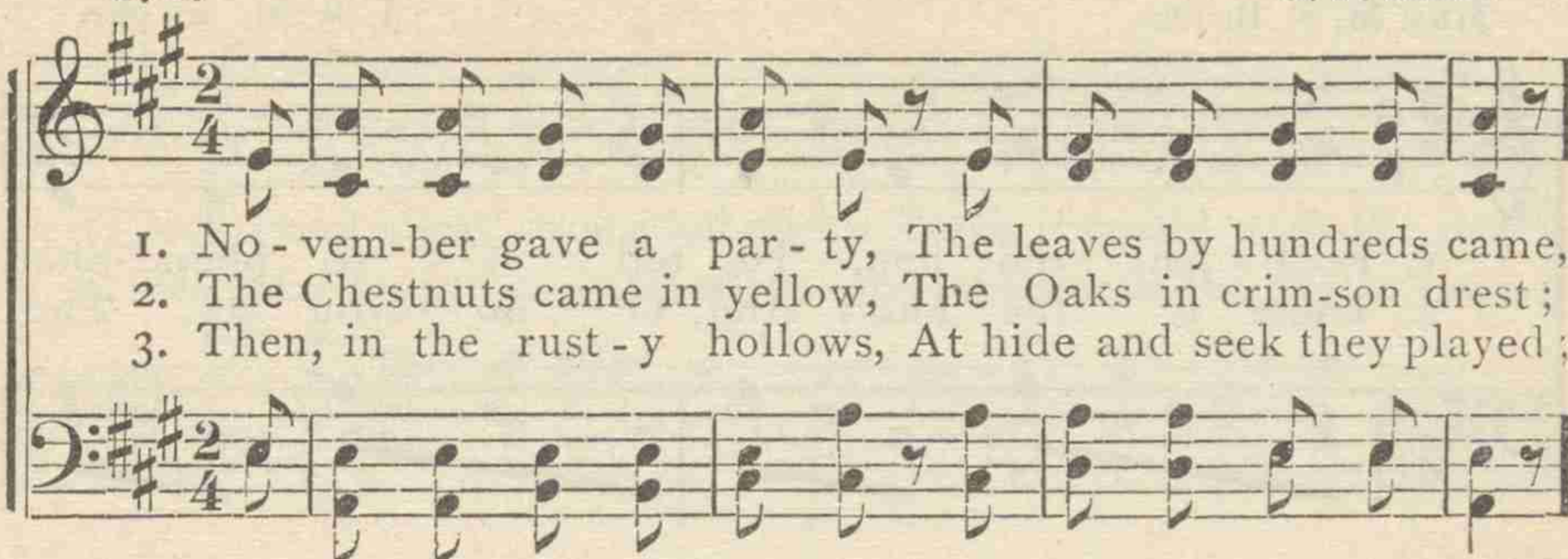
Trip in time and ring a rhyme, In the au-tumn weather.
 Fire bright will roast'em right In the au-tumn weather.
 Let the rain fall a-main—We'll not mind the weather.

November's Party.

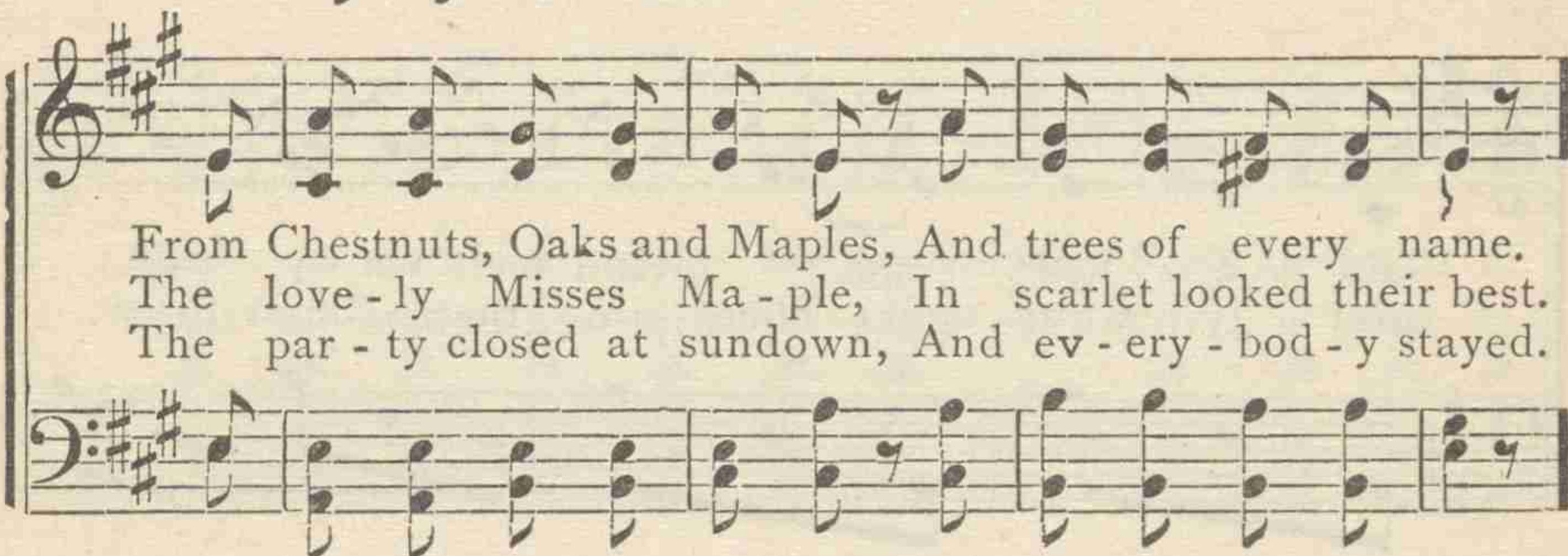
59

T. T.

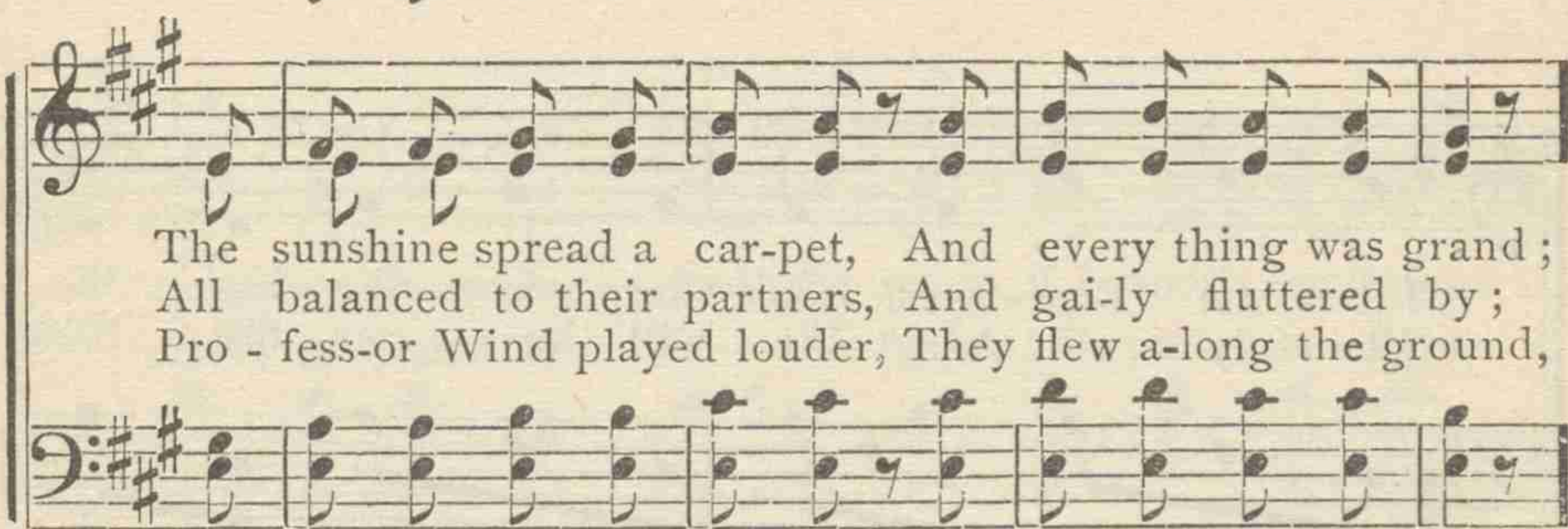
G. F. Root.



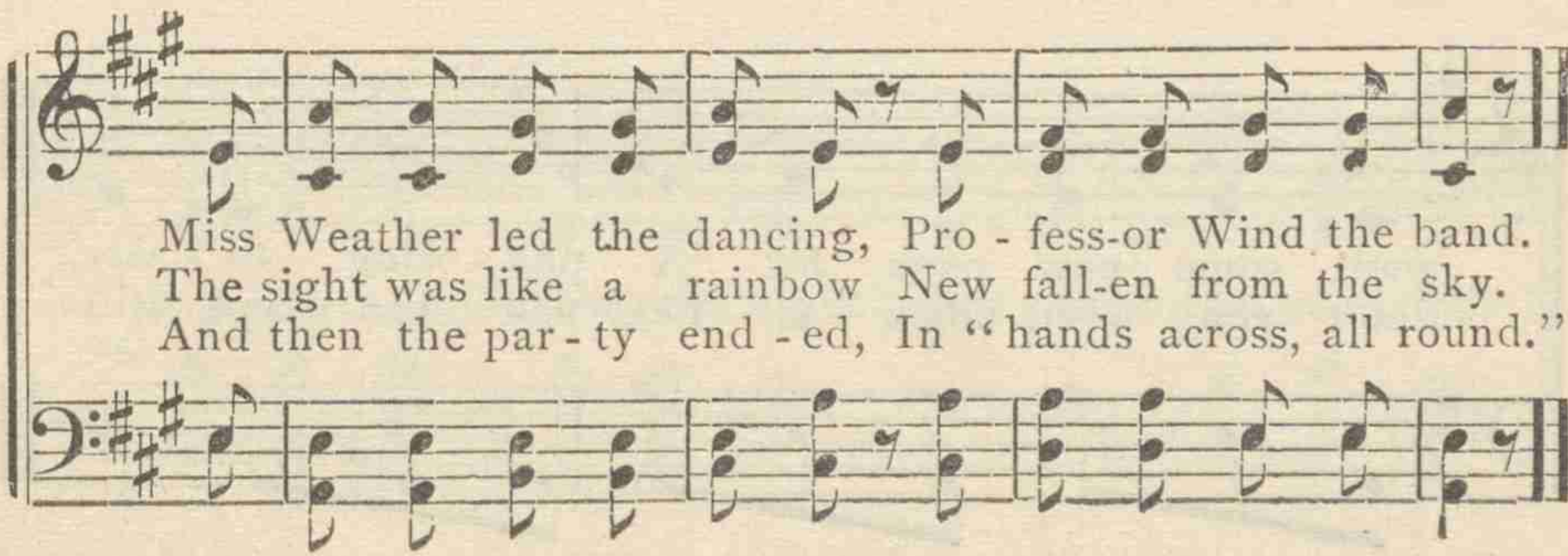
1. No - vem - ber gave a par - ty, The leaves by hundreds came,
2. The Chestnuts came in yellow, The Oaks in crim - son drest;
3. Then, in the rust - y hollows, At hide and seek they played;



From Chestnuts, Oaks and Maples, And trees of every name.
The love - ly Misses Ma - ple, In scarlet looked their best.
The par - ty closed at sundown, And ev - ery - bod - y stayed.



The sunshine spread a car - pet, And every thing was grand;
All balanced to their partners, And gai - ly fluttered by;
Pro - fess - or Wind played louder, They flew a - long the ground,



Miss Weather led the dancing, Pro - fess - or Wind the band.
The sight was like a rainbow New fall - en from the sky.
And then the par - ty end - ed, In "hands across, all round."

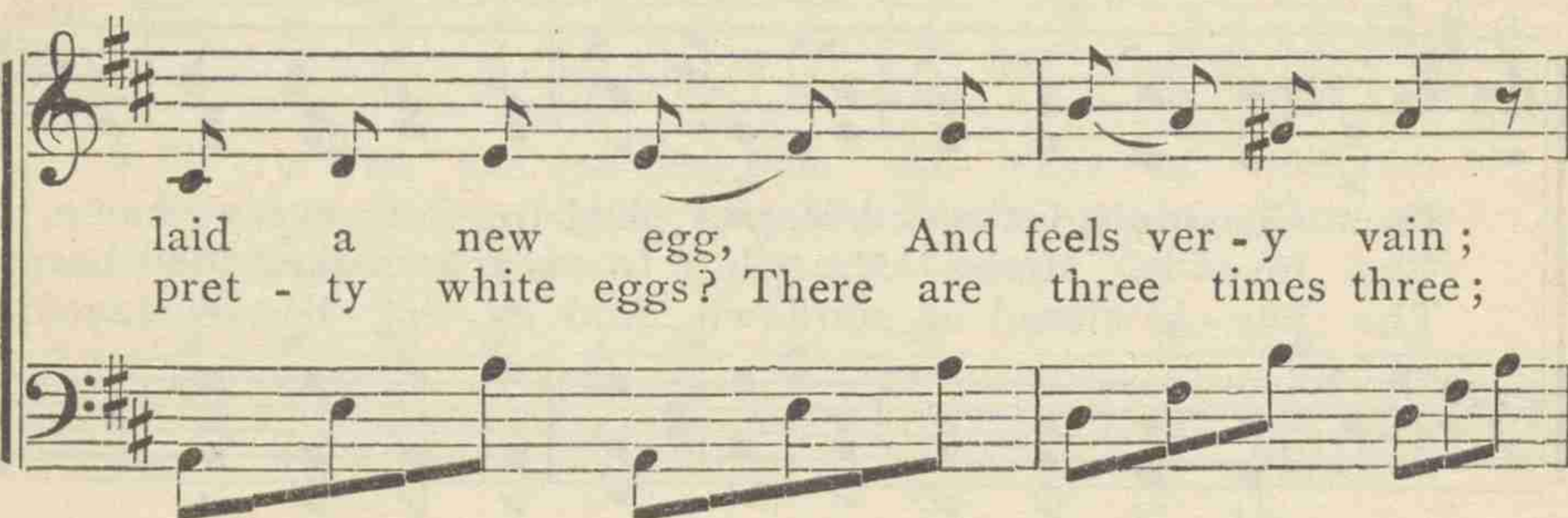
Silly Old Hen.

MRS. M. F. BUTTS.

J. R. M. by per.



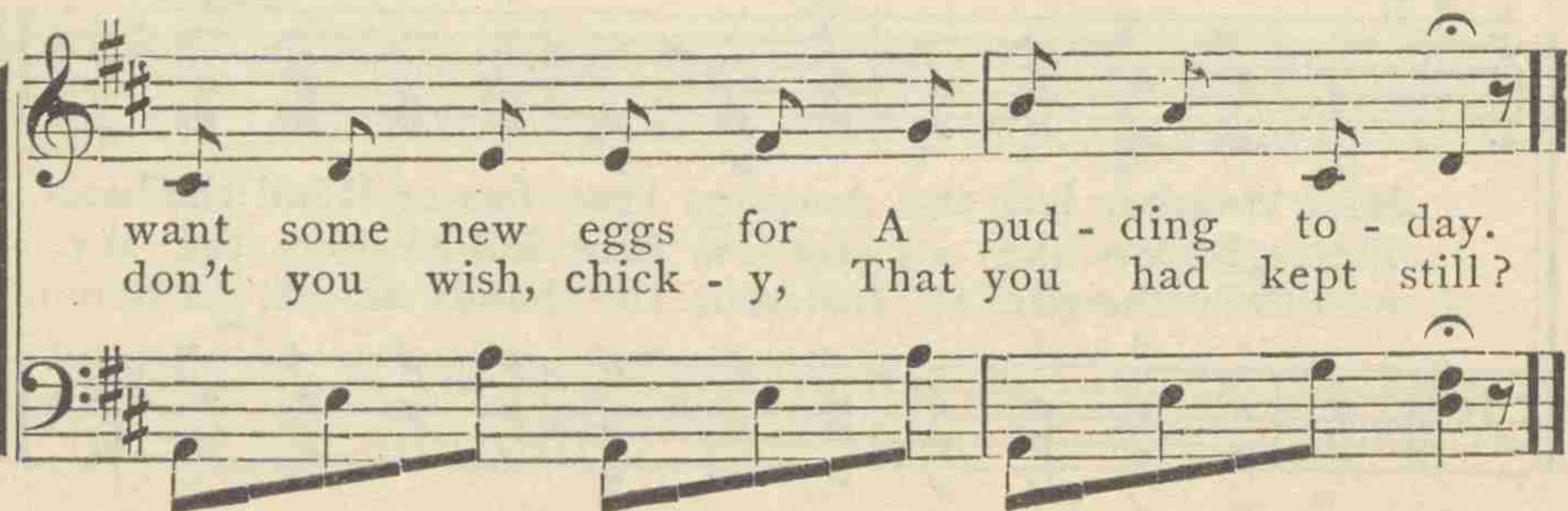
1. Fool - ish old hen, To tell it so plain, She's
2. There is the nest! And, O do you see, The



laid a new egg, And feels ver - y vain;
pret - ty white eggs? There are three times three;



Lit - tle Blue - eyes, Look sharp in the hay, We
Sil - ly old hen, We will have our fill, Now



want some new eggs for A pud - ding to - day.
don't you wish, chick - y, That you had kept still?

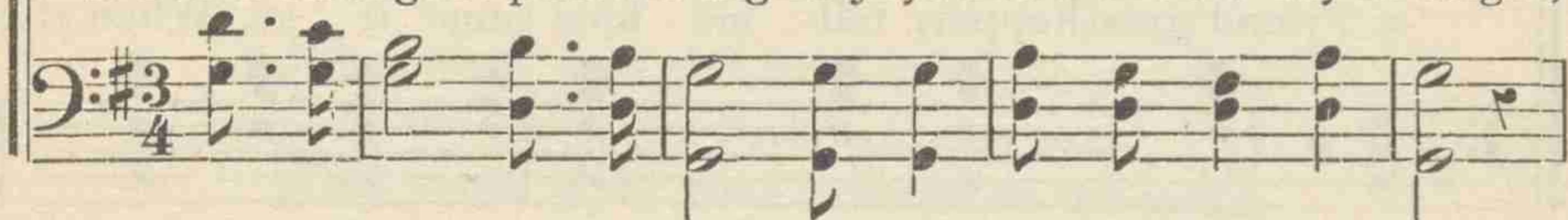
Now Good Night.

61

GERMAN.



1. Now good night! now good night! Work is ended with the light;
2. Peace-ful night! peaceful night! Joys that made the day so bright,



Gold - en stars a - gain are beam-ing, From the arch of
Shall in dreams not all for - sake us, Till a new day



heav - en gleam-ing, And the moon is smil - ing bright:
shall a - wake us In the realms of pure de - light:



Now good night! Now good night! Now good night, good night!



The Bee and the Grasshopper.

T. P. W.

THOS. P. WESTENDORF.

1. A grass-hop - per knocked at a bee-hive door, And he
 2. A bee had just fin - ished his mid-day meal, And was
 3. Friend grasshopper, tell me how came it so, When the

asked for a mor-sel to eat. He'd a sor-row-ful
 stretching him-self in the sun. And he answered the
 bright summer hours were nigh, And the food was so

look, he was old and poor, And he longed for the honey so
 grasshopper's mute appeal With an ar-gu-ment thus be-
 plen-ty, I want to know, Why you did not lay something

sweet, sweet, sweet, And he longed for the honey so sweet.
 gun, gun, gun, With an ar-gu-ment thus be-gun:
 by, by, by, Why you did not lay something by.

The Bee and the Grasshopper. Concluded. 63

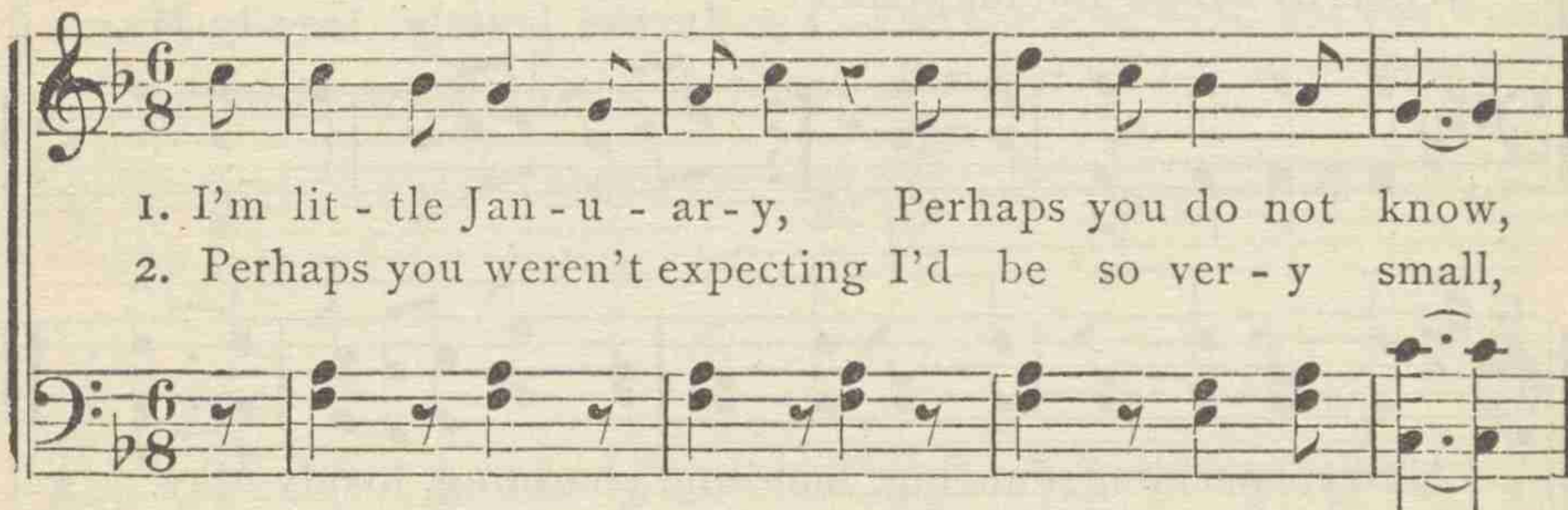
4 The grasshopper hung down his guilty head,
And never a word said he,
For he knew what a vagabond life he led,
And he was ashamed, don't you see.

5 Remember, dear children, the truth you find
In the story that here has been told,
That youth is the time to improve the mind,
It can not be done when you're old.

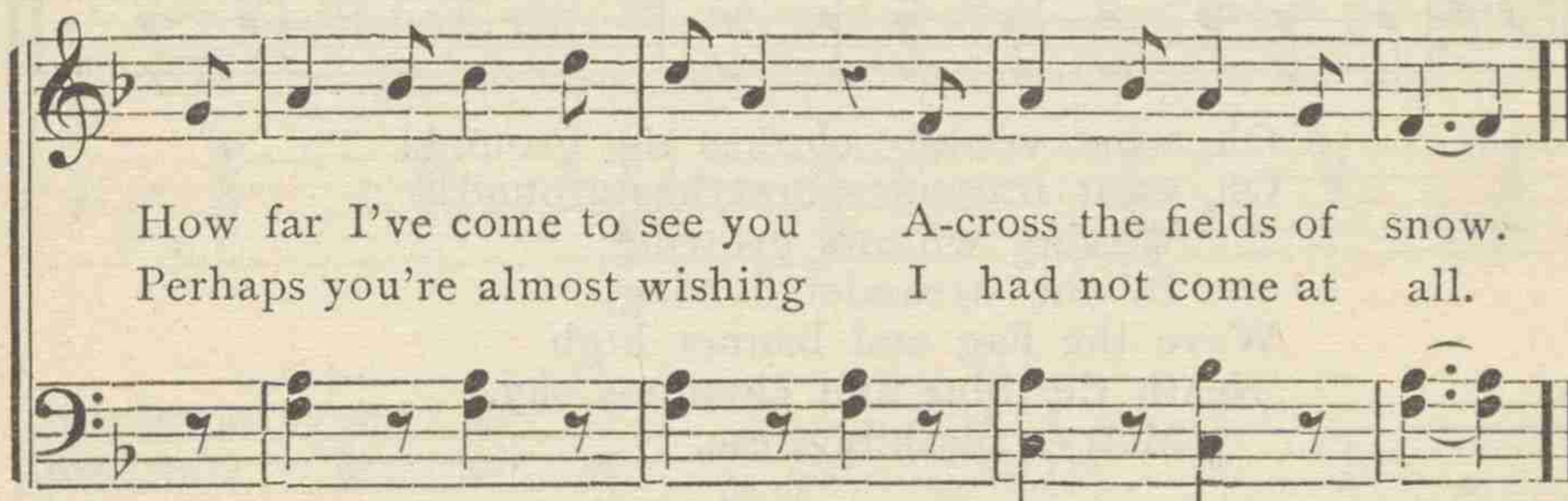
January.

ELIZABETH B. COMINS.

J. R. M.



1. I'm lit - tle Jan - u - ar - y, Perhaps you do not know,
2. Perhaps you weren't expecting I'd be so ver - y small,



How far I've come to see you A-cross the fields of snow.
Perhaps you're almost wishing I had not come at all.

3 I've lots of little sisters,
A little brother, too,
And every one is coming
To make a call on you.

4 But I got ready quickly,
And came right straight off here,
To be the first to greet you,
This happy bright NEW YEAR.

Youth's Companion.

Oh, the Lovely, Lovely May!

GERMAN.

I. { Oh, the love-ly, love-ly May,
Ev - er welcome, ev - er gay! } When by vale and mountain,

When by brook and fountain { Flow'rets bloom and children play,
In the love-ly, love-ly May. }

Merry, sparkling, dancing, budding, charming, lovely May.

2 Oh, what verdure clothes the ground!
Oh, what fragrance breathes around!
Waving willows growing,
By the streamlet flowing,
Wave the flag and banner high
'Neath the blue and cloudless sky.
Merry, sparkling, etc.

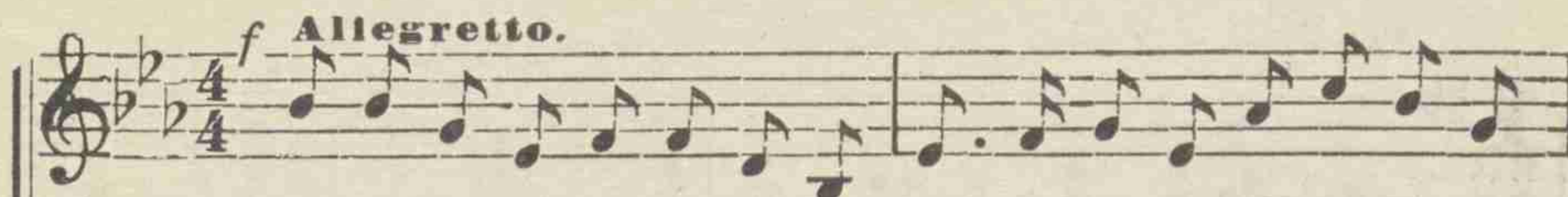
3 Oh, how fresh the morning air!
Oh, how lovely all things are!
Birds so gaily singing,
Woods and meadows ringing,
Buds and blossoms fresh and bright,
Leaves all dancing in the light,—
Merry, sparkling, etc.

The Trio.

65

MARY A. LATHBURY.

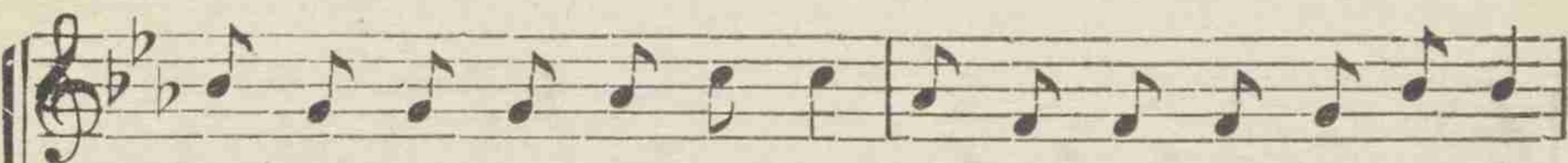
H. P. DANKS.



1. Nannie Clover! Nannie Clover! Mind the leaf to turn it over.
2. Silly creatures, what a bother! Making eyes at one another,



Don't be careless, Billy, don't! You can sing well, but you wont.
Mind your notes and look at me—I'm the leader, don't you see?



Don't keep time with all your feet; Softer, mind! when you repeat.
Fast - er, Bil - ly! Louder, Nan! Wake the echo, if you can.



Rea - dy now! and let it ring, One—two—three—sing:
Let us make this tri - o ring, One—two—three—sing:

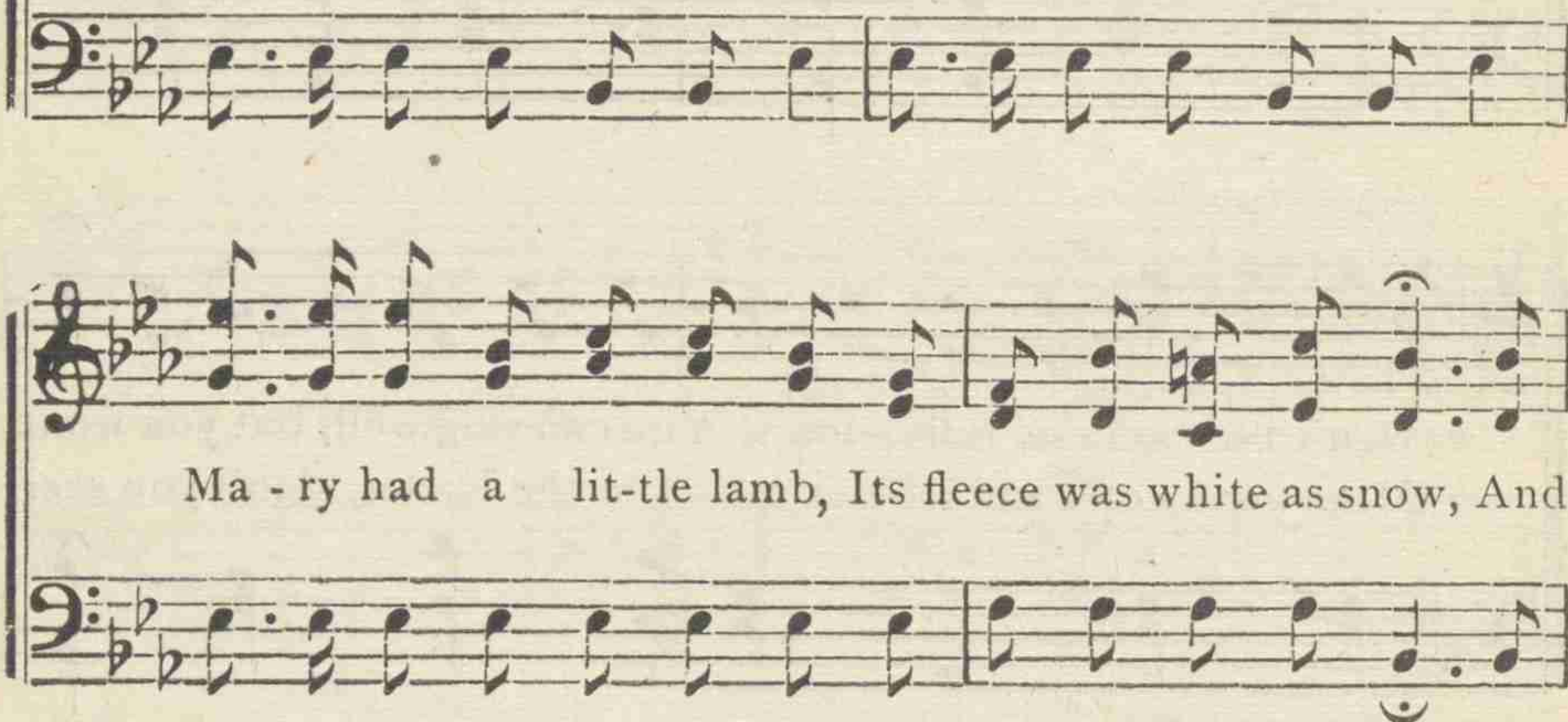


The Trio. Continued.

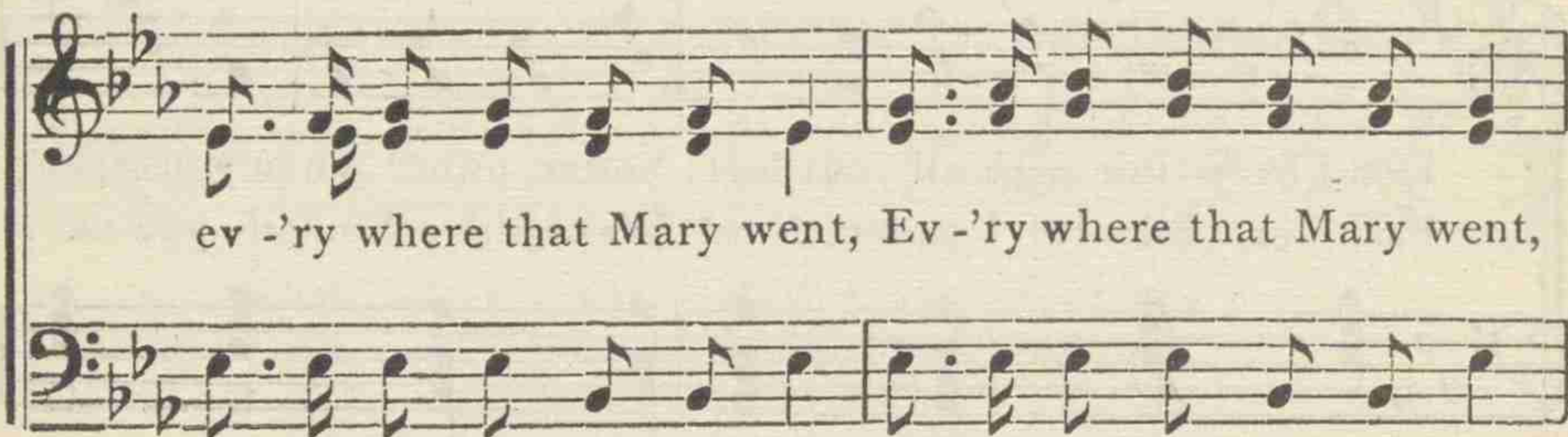
(Trio after first verse. 2d time omit.)



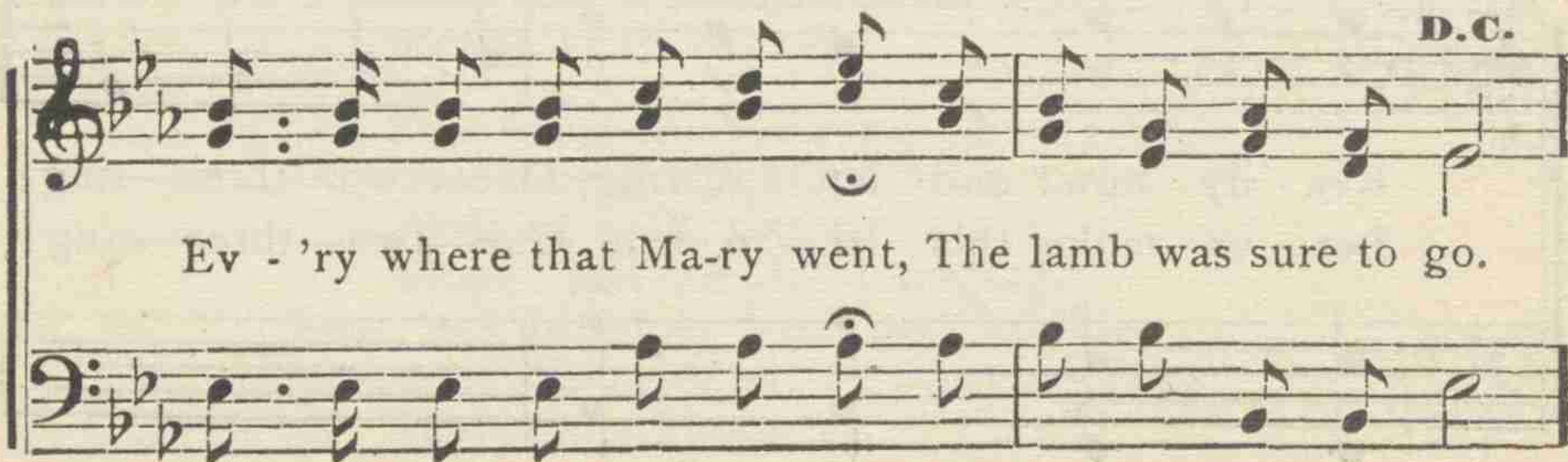
Ma - ry had a lit - tle lamb, Ma - ry had a lit - tle lamb,



Ma - ry had a lit-tle lamb, Its fleece was white as snow, And



ev -'ry where that Mary went, Ev -'ry where that Mary went,



Ev - 'ry where that Ma-ry went, The lamb was sure to go.

D.C.

The Trio. Concluded.

67

Trio after second verse.



Bah! bah! black sheep, Have you a - ny wool?



O yes! mas - ter, O yes! mas - ter, Three bags full:



One for the mas - ter, One for the dame, But



none for the lit - tle boy That cries in the lane.



The Birds and the Bottle.

(A flock of birds found, one day, in the woods, a bottle of strong drink that some poor drunkard had dropped, and while they were wondering about it, this is what one of the wise ones said:

J. R. M.

J. R. MURRAY, by per.

1. "Bob - o - link, do not drink," Said a hap - py lit - tle
 2. "Tweet, tweet, tweet, lit - tle feet, Go not near it, I re-

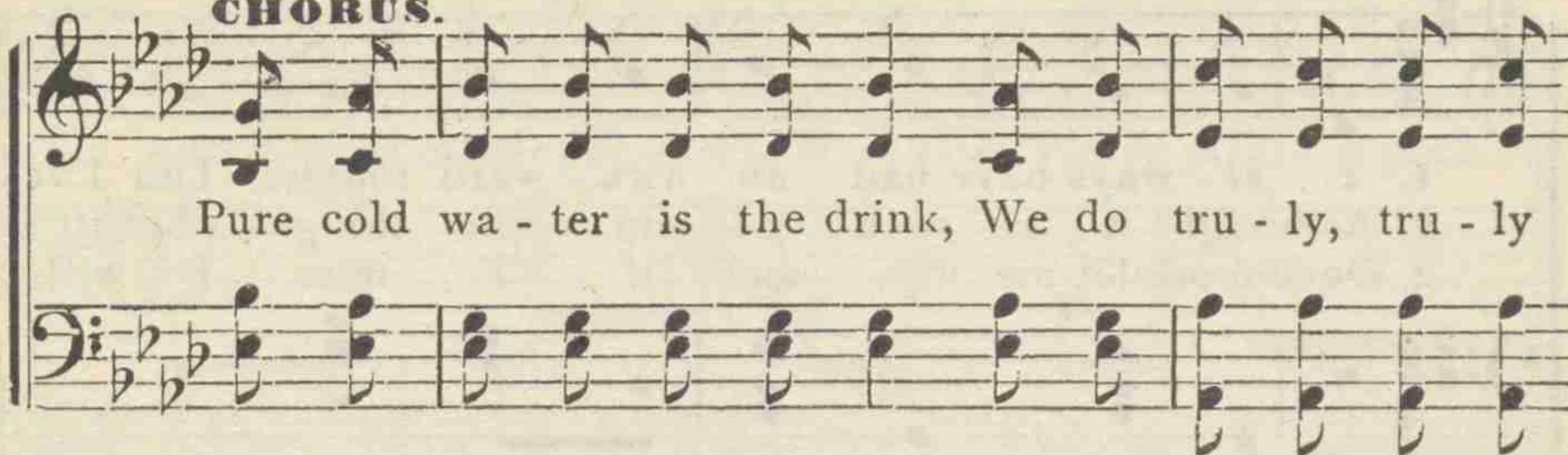
bird, Swing-ing on the branch-es high;
 peat, It will fill your lit - tle heart with pain;

"Pee-wee - wee, let it be, 'Tis not good for you or
 Run, run, run, shun it, shun, It is worse than an - y


me, If you touch it you will sure - ly die."
 gun; If you drink you'll nev - er sing a - gain."

The Birds and the Bottle. Concluded. 69

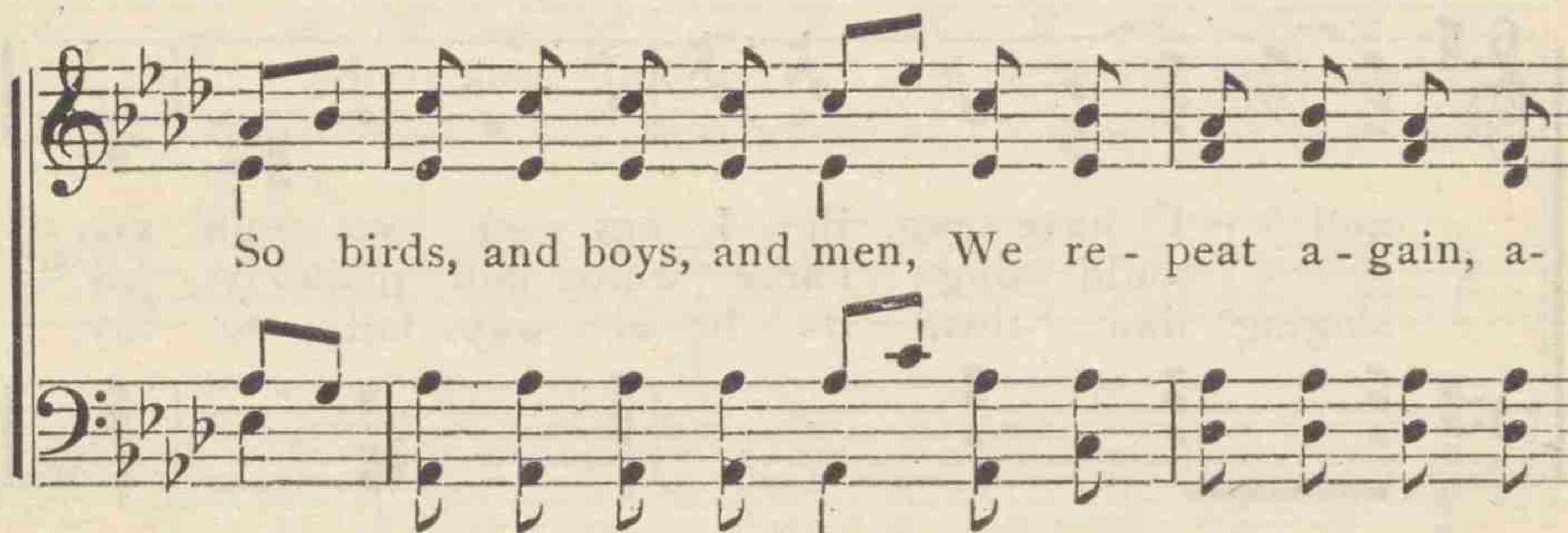
CHORUS.



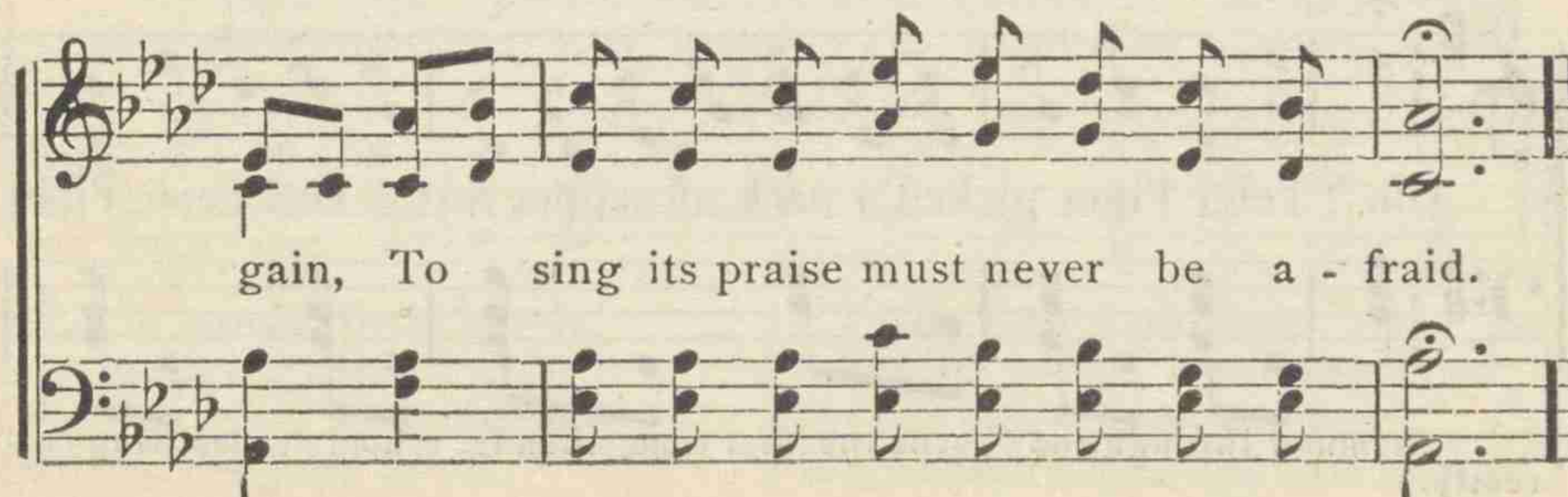
Pure cold wa - ter is the drink, We do tru - ly, tru - ly



think, For all the liv-ing things that God has made ;



So birds, and boys, and men, We re - peat a - gain, a -



gain, To sing its praise must never be a - fraid.

Peter Piper.

THOS. P. WESTENDORF.



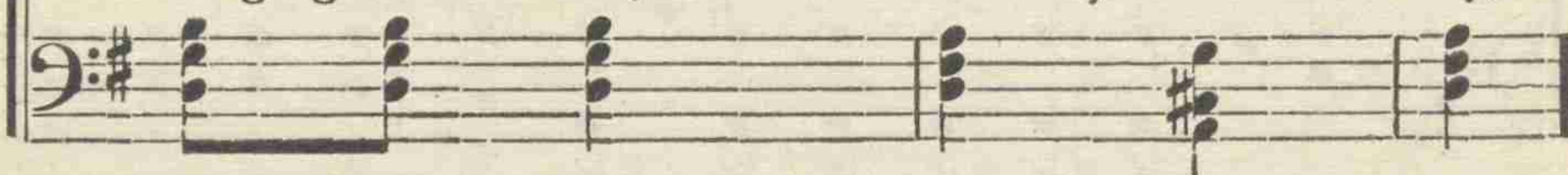
1. I al - ways have had an awk - ward tongue, Tho' I've
 2. Although it is such a sim - ple thing That it
 3. Once more let me try, and if I miss I will



tried both night and day. I have read, I've spok - en,
 seems al - most like play. I would give the world if
 hide my - self a - way, For you will not care for



and I have sung, But I nev - er yet could say,
 I could sing These words and plain - ly say,
 singing like this, If I al - ways fail to say,



Oh, "Peter Piper picked a peck of pepper corns, Did Peter Piper



* Stammer through the chorus the first time; then let school or class sing cor - rectly.

Peter Piper. Concluded.

71

pick a peck of pepper corns, If Pe-ter Pip-er picked a peck of
pepper corns, Where's the peck of pepper corns that Peter Piper picked?"

Little Eyes.

Rev. B. R. HANBY,

GEO. B. LOOMIS.

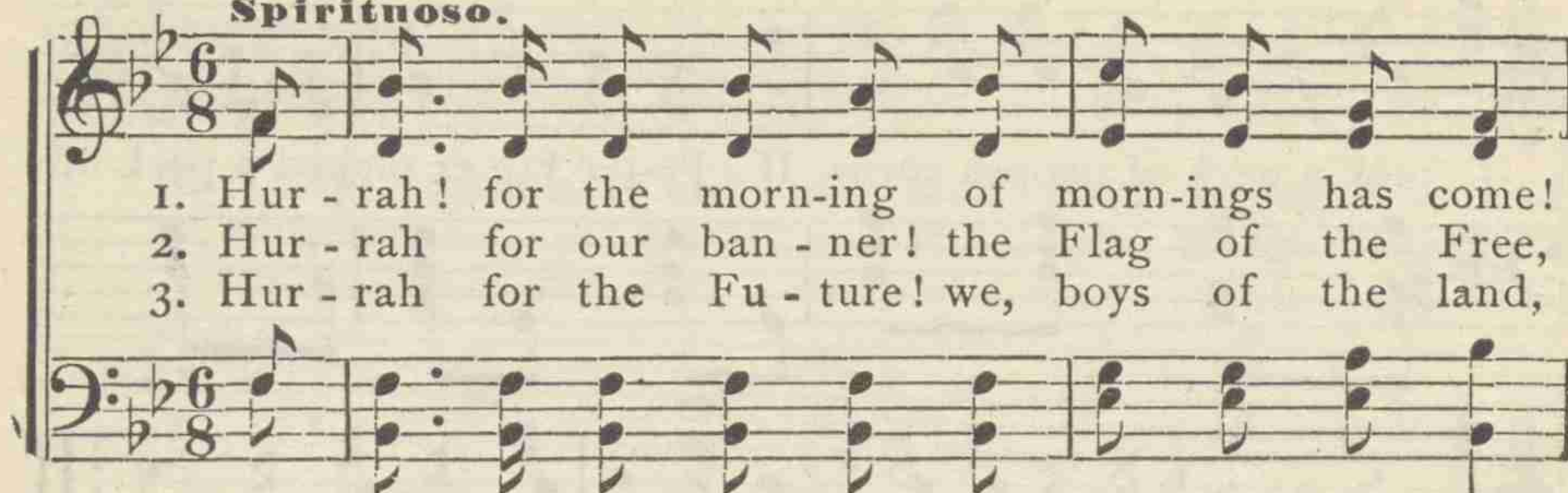
1. Lit - tle eyes, lit - tle eyes, O - pen with the morning light,
2. Lit - tle heart, lit - tle heart, Full of laugh-ter, full of glee,
Upward look, upward look, Heaven's morn is al-ways bright.
Beat with love, beat with love For the Lord who blesses thee.

3 Little hands, little hands,
Busy with the kite or doll,
Learn ye may, work or play,
Daily to do good to all.

4 Little feet, little feet,
Soft your patter, light your load,
Do not stray, keep the way,
Walk the straight and narrow road.

Fourth of July.

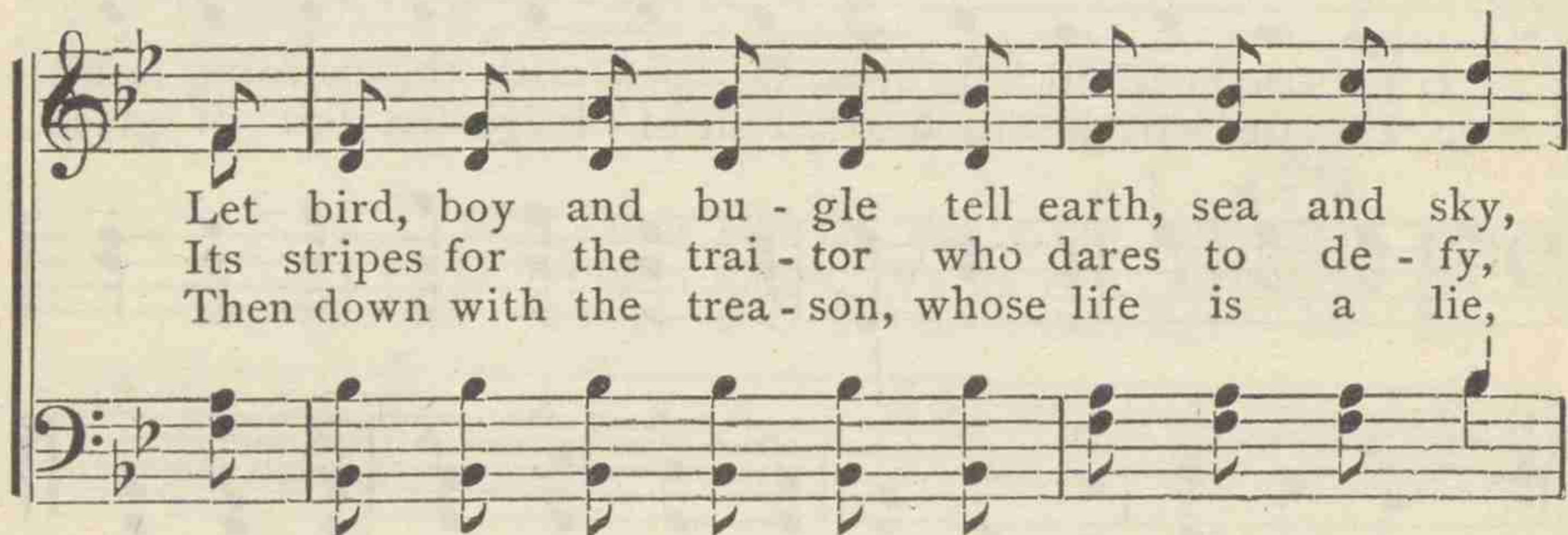
G. F. R.

Spiritoso.

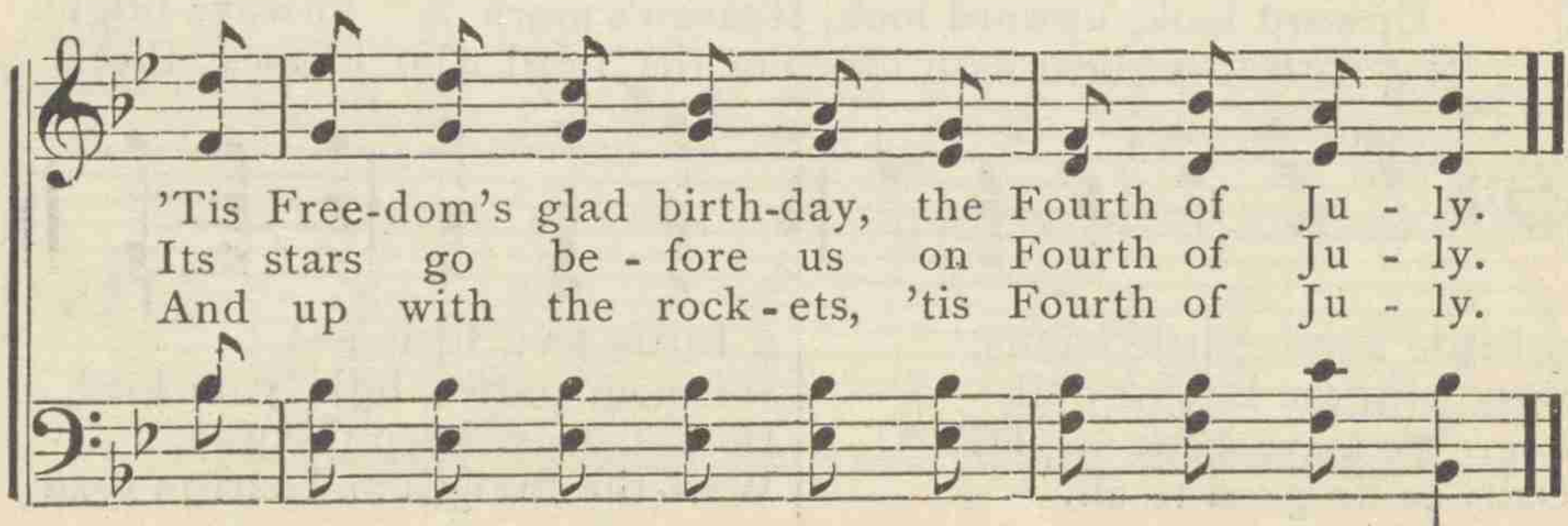
1. Hur - rah! for the morn-ing of morn-ings has come!
2. Hur - rah for our ban - ner! the Flag of the Free,
3. Hur - rah for the Fu - ture! we, boys of the land,



Un - furl ev - 'ry ban - ner, and beat ev - 'ry drum!
Its star - ry folds float - ing from sea un - to sea;
In Free-dom's grave coun-cils are des-tined to stand;



Let bird, boy and bu - gle tell earth, sea and sky,
Its stripes for the trai - tor who dares to de - fy,
Then down with the trea - son, whose life is a lie,



'Tis Free-dom's glad birth-day, the Fourth of Ju - ly.
Its stars go be - fore us on Fourth of Ju - ly.
And up with the rock - ets, 'tis Fourth of Ju - ly.

Bright May Morn.

73

H. P. DANKS.

Gliding.



1. The bright May morn is come again With balmy air and show'rs,
2. Maidens and youths, come hail the morn! The birth of winsome May,



And thro' the wood and on the glen Is borne the breath of flowers;
Come twine ye garlands to adorn Your brows this bright spring day;



And music floats up - on the air, And sighs a-long the plain,
Blue violets blow all o'er the plain, And cowslips by the brook;



The feathered songsters everywhere Pour forth their gladsome strain.
Come, gather for love's fairy chain From ev-'ry dell and nook.



The Clock.

THOS. P. WESTENDORF.



1. Swiftly the moments pass away, Tick tock tick tock;
 2. Let not the moments as they go, Tick tock tick tock,
 3. Learn here the lesson of your life, Tick tock tick tock;



Hours soon fol-low, then the day, Tick tick tock.
 Find you an id-ler, moving slow, Tick tick tock.
 Swift-ly we pass thro' joy and strife, Tick tick tock.



The days hur-ry on, and a week is soon past, The
 Be up and be do-ing from morning till night, Be
 Then al-ways be rea-dy to dare and to do, Be

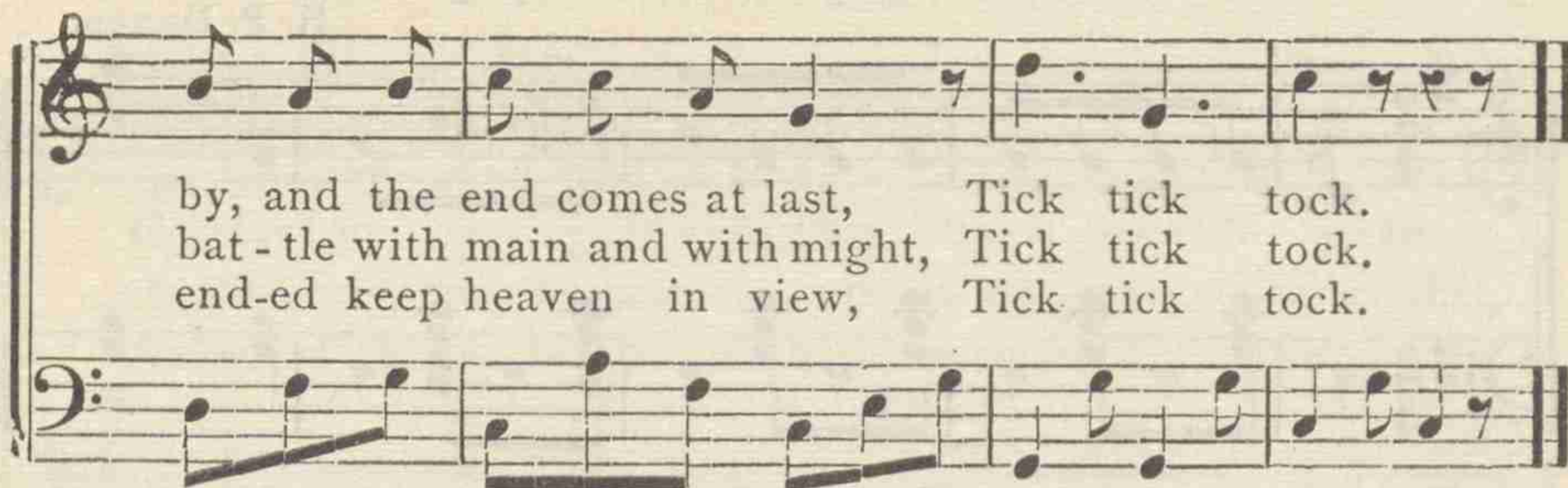


weeks turn to months and the time flies so fast That years have gone
 brave and be hon-est, be faith-ful and right, Be rea-dy to
 first in the ranks of the good and the true, And till life is



The Clock. Concluded.

75

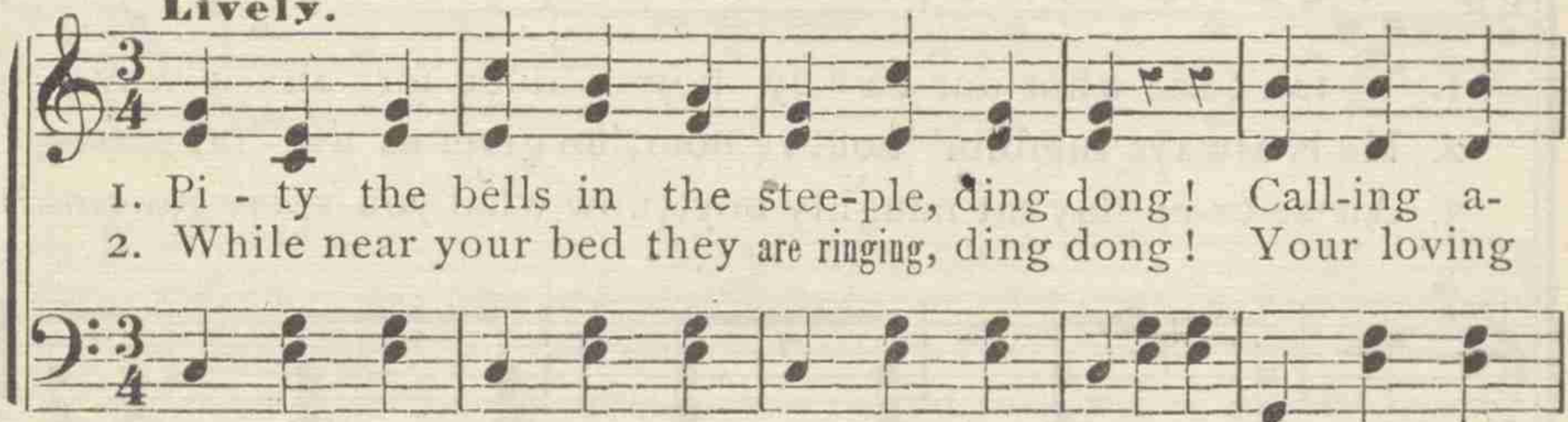


by, and the end comes at last, Tick tick tock.
 bat-tle with main and with might, Tick tick tock.
 end-ed keep heaven in view, Tick tick tock.

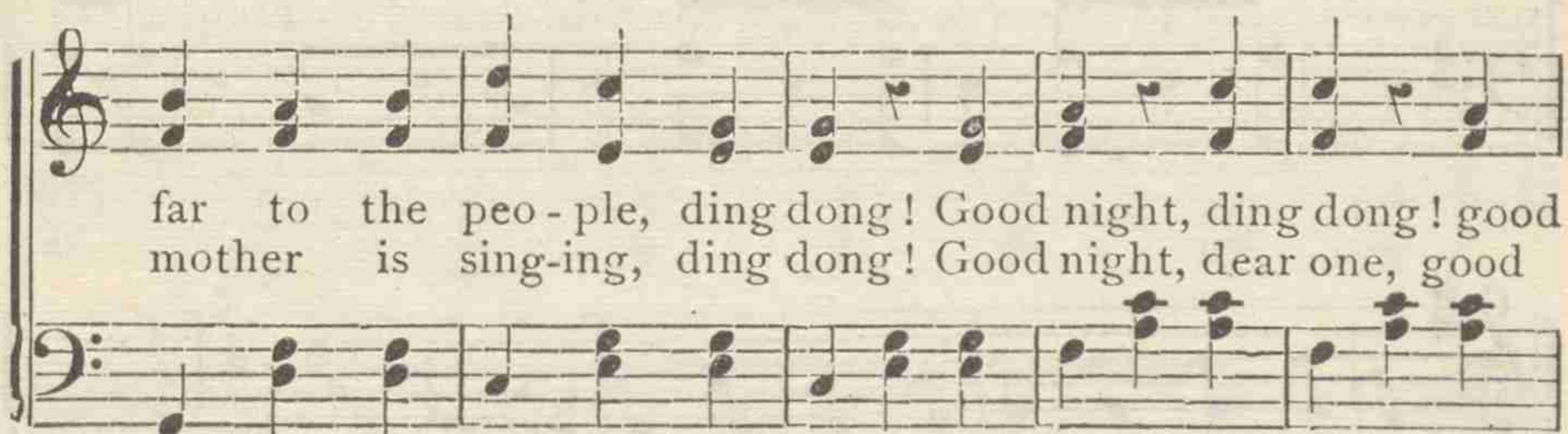
The Bell's Good Night,

"WINTHROP."

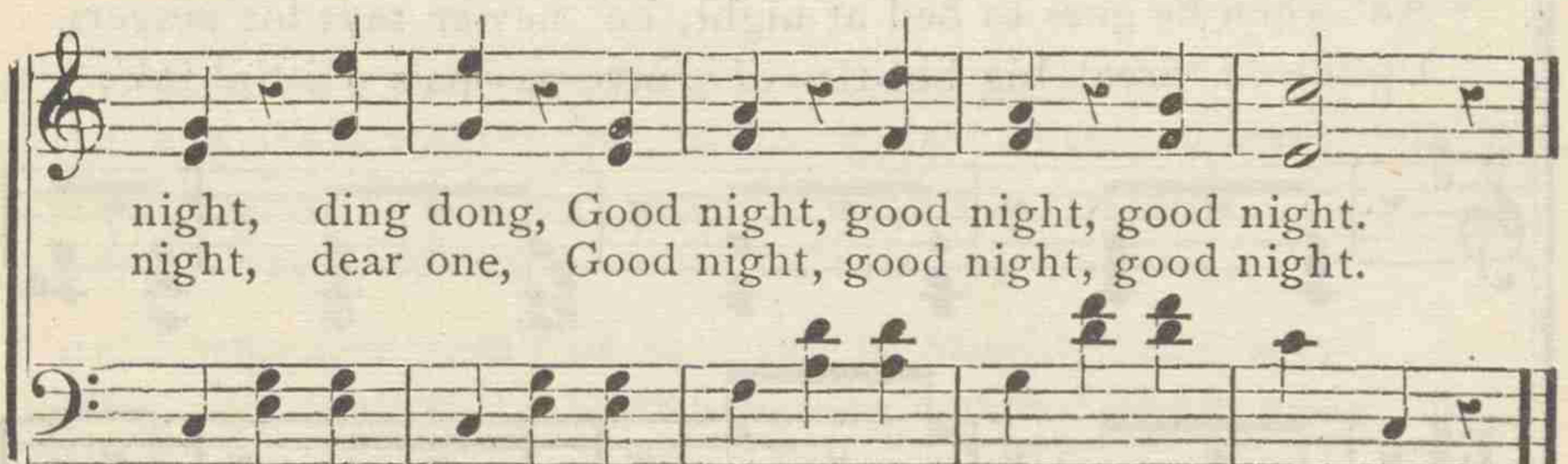
Lively.



1. Pi - ty the bells in the stee-ple, ding dong! Call-ing a-
 2. While near your bed they are ringing, ding dong! Your loving



far to the peo - ple, ding dong! Good night, ding dong! good
 mother is sing-ing, ding dong! Good night, dear one, good



night, ding dong, Good night, good night, good night.
 night, dear one, Good night, good night, good night.

Little Dora's Soliloquy.

H. P. DANKS.



1. I tan't see what our ba - by boy is dood for an - y-way :
2. He is always tumblin' 'bout ze floor, 'an gives us aw - ful scares,
3. An' ze uz-er day zat naughty boy, (now what you 'spose you sink?)



He don't know how to walk or talk, he don' know how to play;
An' when he goes to bed at night, he nev-er says his prayers.
Up-set a dreat big bot-tle of my pa - pa's wri-tin' ink;



Little Dora's Soliloquy. Concluded.

77



He tears up ev - 'ry sin - gle zing he pos - ser - bil - ly tan,
On Sun-day, too, he muss-es up my go - to-meet-in' clothes,
An' stead of ky - in' dood an' hard, as course he ought to done,



An' ev - en tried to break, one day, my mamma's bestest fan.
An' once I foun' him hard at work a poundin' Dol-ly's nose.
He laugh'd an' kicked his head most off, as zough he sought 'twas fun.



- 4 He al'ays tries to reach up high, an' pull zings off ze shelf,
An' he's al'ays wantin' you, of tourse, jus' when you wants you'self.
I rather dess, I really do, from how he pulls my turls,
Zey all was made a-purpose for to 'noy us 'it-tle dirls;
- 5 An' I wish zere wasn't no such sing as naughty baby boys—
Why, why, zat's him a-kyin' now,—he makes a drefful noise.
I dess I better run an' see, for if he has—boo-hoo—
Fell'd down ze stairs and kill'd his-self, whatever shall I do!

When the Little Children Sleep.

Arr. from REINECKE.

When the lit - tle children sleep, Lit-tle stars are wak - ing,

The first system of music is in 3/8 time. The treble staff contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a simple harmonic accompaniment with eighth notes.

An-gels bright from heaven come, And, till morn is break-ing,

The second system continues the melody in the treble staff and accompaniment in the bass staff. It features a triplet of eighth notes in the treble staff.

They will watch the live-long night By their beds till morning light,

The third system continues the melody and accompaniment. The treble staff melody consists of eighth notes, and the bass staff accompaniment consists of eighth notes.

When the lit - tle children sleep, When the lit-tle chiidren sleep.

The fourth system concludes the piece with a repeat of the first line of the melody and accompaniment. The treble staff melody includes a triplet of eighth notes, and the bass staff accompaniment consists of eighth notes.

Sleighing Song. (With Echo.)

79

m Allegretto.

* * *



1. The diamonds gleam in the sun's bright beam As mer-ri-ly forth we
2. Our sleigh-bells sing with a silv'ry ring, A mel-o-dy well we



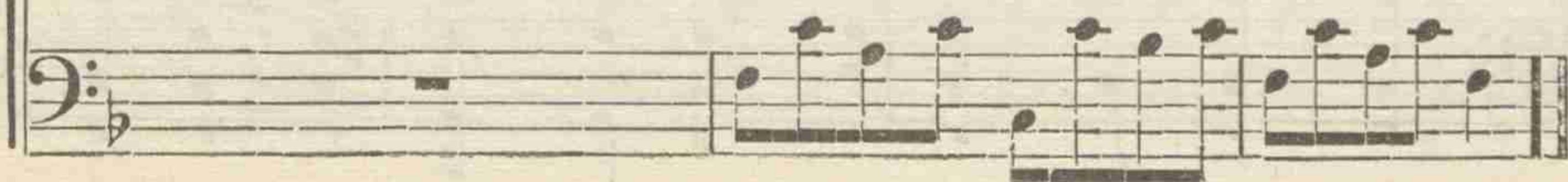
go; With eyes whose light from the heart is bright, As we
know; Our steeds keep time to the mer-ry chime, As we



ride o'er the pure white snow. Yo, ho! yo, ho! yo,
dance o'er the field of snow. Yo, ho! yo, ho! yo,



ho! yo, ho! As we ride o'er the pure white snow.
ho! yo, ho! As we dance o'er the field of snow.



Our Merry School.

Flowing.

H. P. DANKS.



1. We love our merry schoolroom bright, The pleasant fac - es
2. The tru - ant loves to roam the street, But we pre - fer to



tell That we are work - ing in the right, And
be Where love and friendship al - ways meet, And



mean to do it well; The ma - ny lov - ing
all is har - mo - ny; This life is short, and

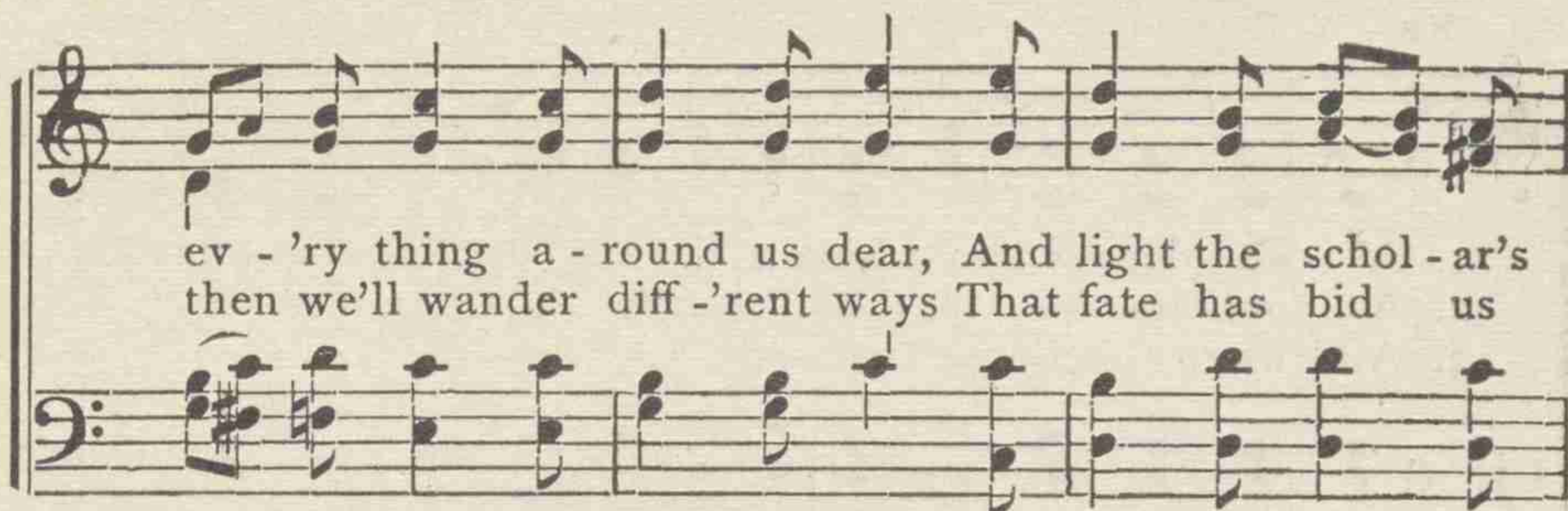


words of cheer Our teach - er has to say, Make
schooling days Will soon be at an end, And



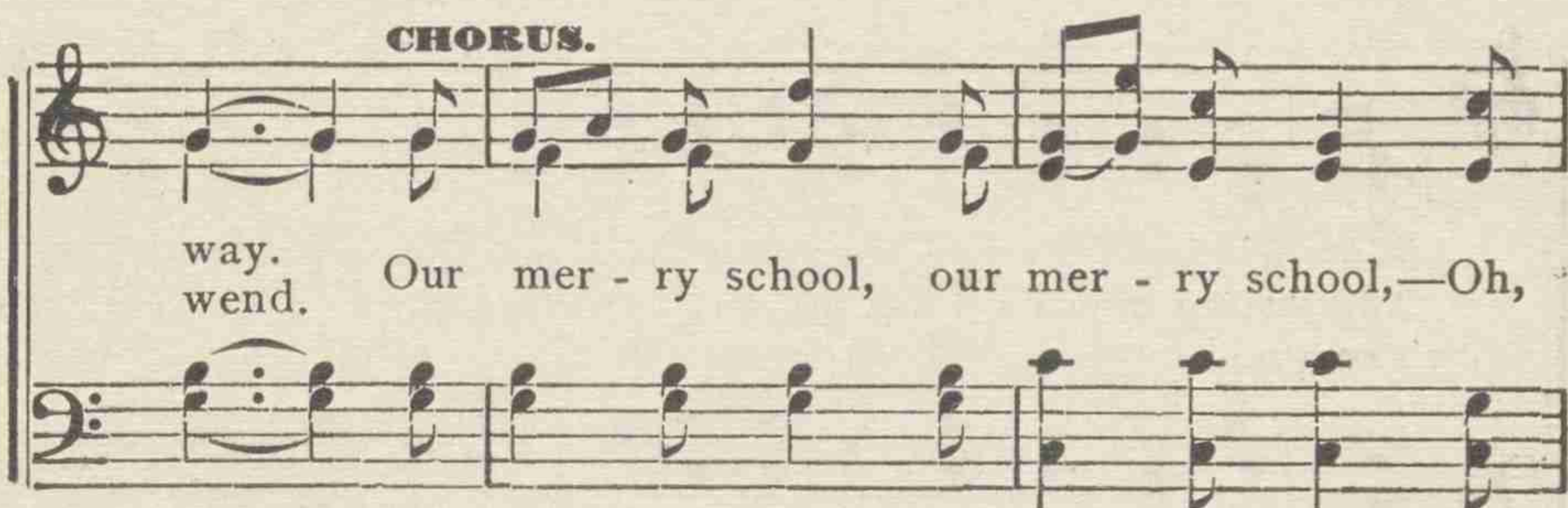
Our Merry School. Concluded.

81



ev - 'ry thing a - round us dear, And light the schol - ar's
then we'll wander diff - 'rent ways That fate has bid us

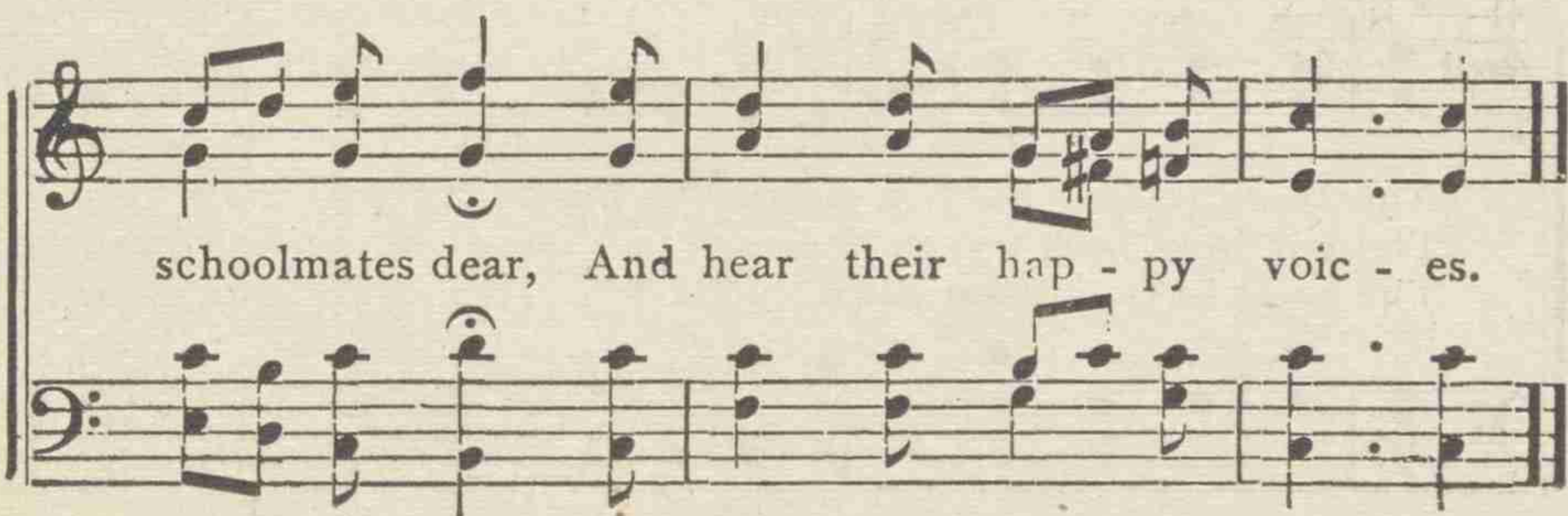
CHORUS.



way.
wend. Our mer - ry school, our mer - ry school,—Oh,



how my heart re - joic - es To meet my friends and

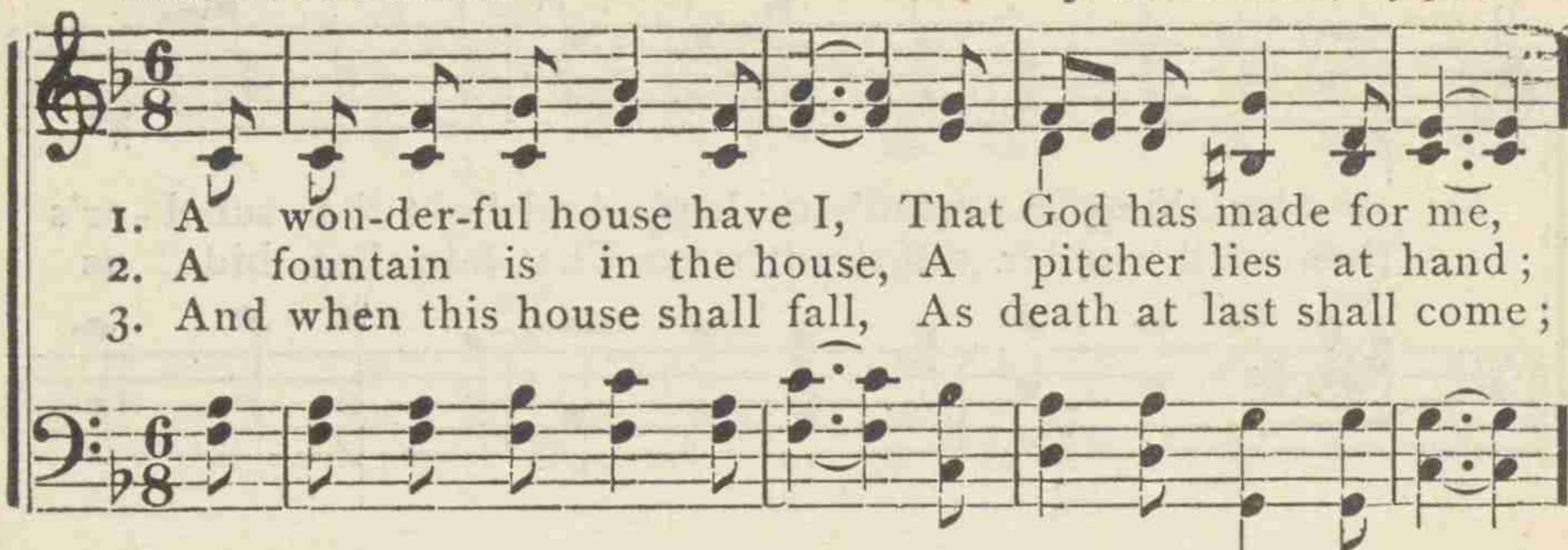


schoolmates dear, And hear their hap - py voic - es.

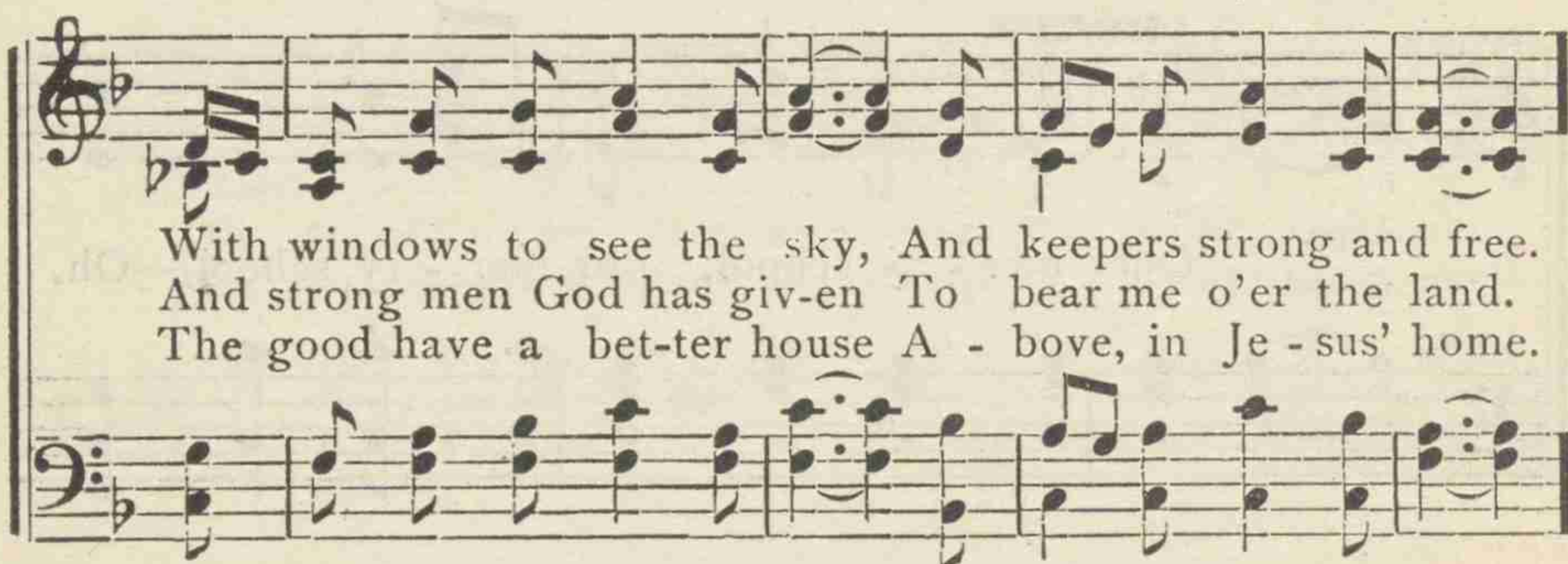
A Wonderful House have I.

REV. W. F. CRAFTS.

J. R. MURRAY, by per.

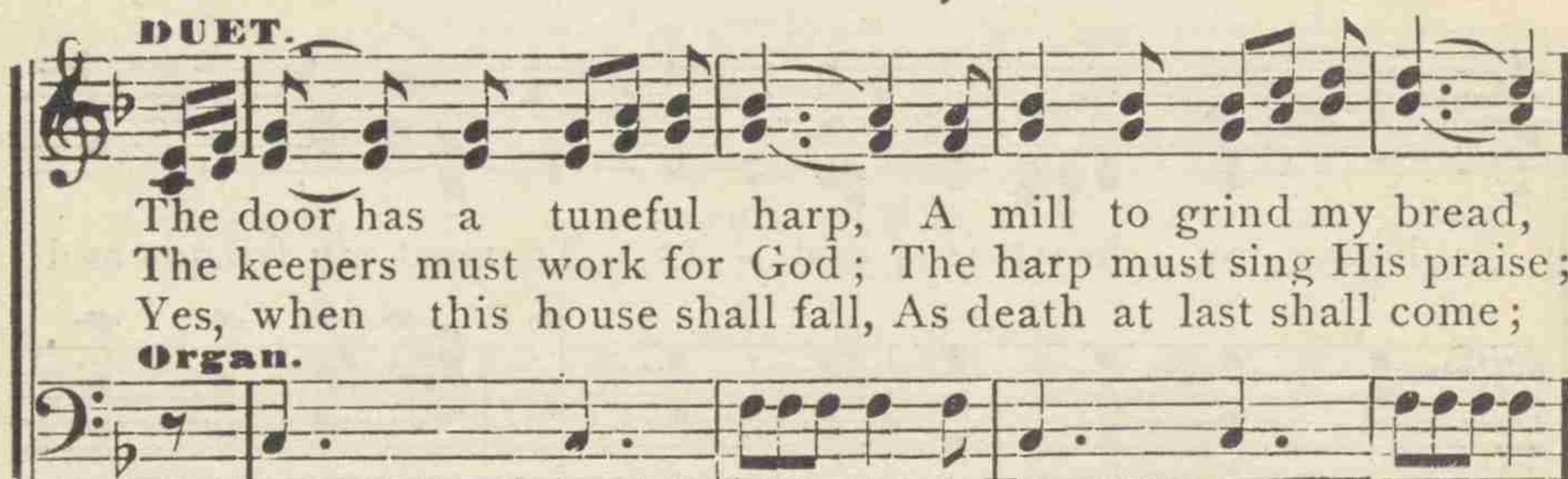


1. A won-der-ful house have I, That God has made for me,
 2. A fountain is in the house, A pitcher lies at hand;
 3. And when this house shall fall, As death at last shall come;



With windows to see the sky, And keepers strong and free.
 And strong men God has giv-en To bear me o'er the land.
 The good have a bet-ter house A - bove, in Je - sus' home.

DUET.



The door has a tuneful harp, A mill to grind my bread,
 The keepers must work for God; The harp must sing His praise;
 Yes, when this house shall fall, As death at last shall come;
Organ.

ALL.



And there is a gold-en bowl, A beau-ti-ful sil-ver thread.
 The windows look up to heav'n, The strong men walk His ways.
 The good have a bet-ter house A - bove, in Je - sus' home.

Do Right.

83

HATTIE B. AUSTIN.

J. R. M.

1. Take this motto for your life, Do right, do right, do right, do right!
 2. Tho' the temptor whispers low, Do right, do right, do right, do right!
 3. Pleasure will allure the mind, Do right, do right, do right, do right!

Guard it well in ev - 'ry strife, Do right, do right, do right!
 He will on - ly prove your foe, Do right, do right, do right!
 'Tis a snare to all man-kind, Do right, do right, do right!

Heed its teachings in your heart, From its precepts ne'er depart,
 Ev - er be where du - ty calls, In the field, or pal - ace halls,
 Principles must help us here, Keep our minds from doubt and fear,

Let not e - vil get the start, Do right, do right, do right!
 Flee from haunts where sin appals, Do right, do right, do right!
 Make our pathway bright and clear, Do right, do right, do right!

Baby's Eyes.

"WINTHROP."



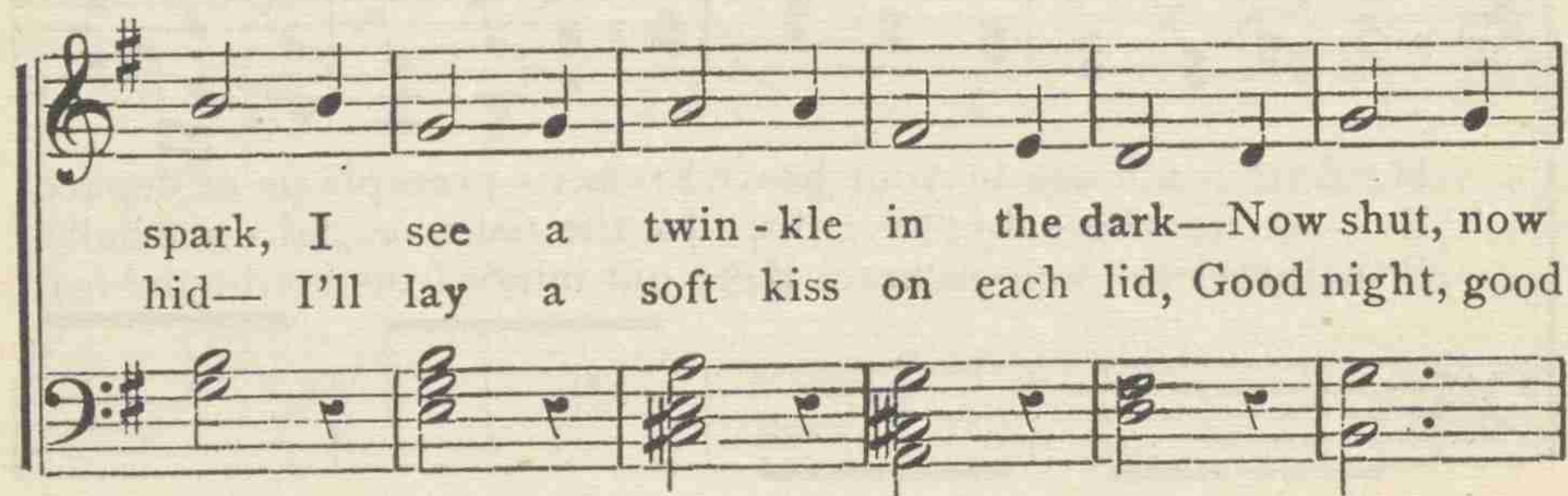
1. What do I see in ba - by's eyes? So bright! so
2. What do I see in ba - by's eyes? Shut tight—shut

The first system of the song features a treble and bass staff in G major (one sharp) and 3/4 time. The treble staff contains the melody, and the bass staff provides a simple accompaniment of chords. The lyrics are written below the treble staff.



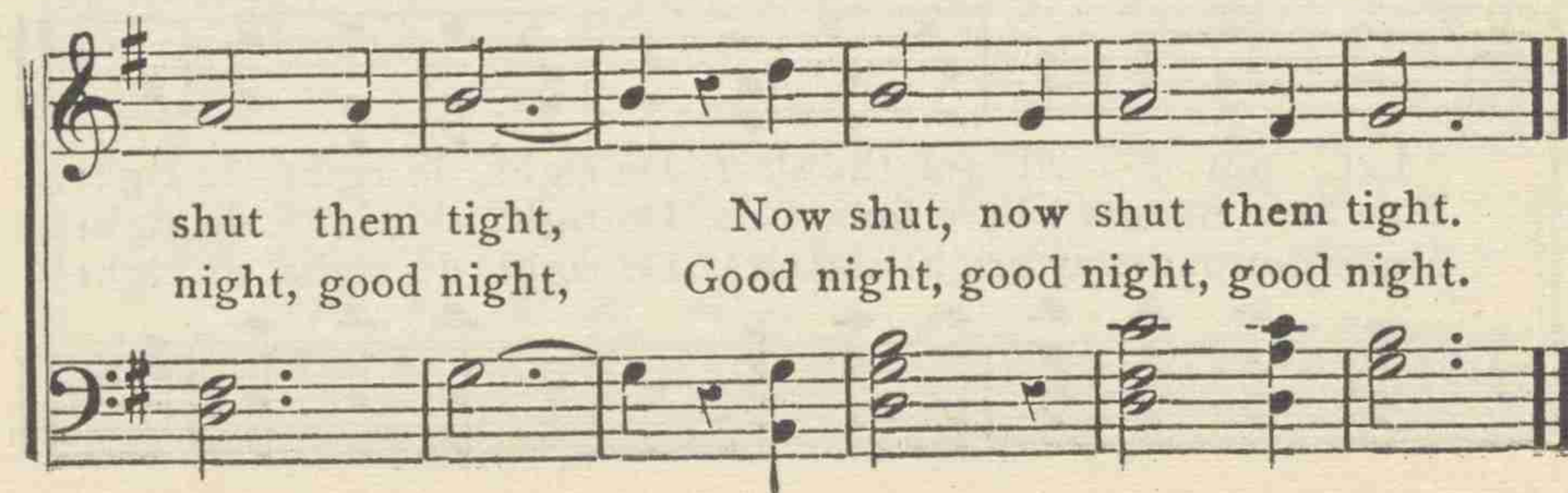
bright! so bright! I see the blue, I see a
tight—shut tight. The blue is gone, the light is

The second system continues the melody and accompaniment. The lyrics are written below the treble staff.



spark, I see a twin - kle in the dark—Now shut, now
hid— I'll lay a soft kiss on each lid, Good night, good

The third system continues the melody and accompaniment. The lyrics are written below the treble staff.



shut them tight, Now shut, now shut them tight.
night, good night, Good night, good night, good night.

The fourth system concludes the song with a final cadence. The lyrics are written below the treble staff.

Points of Compass.—Exercise Song.

85

Teacher.

Point as indicated by the words.

* * *

Moderato.

1. Come, and stand beside me, children, Let me talk awhile with you.
 2. Can you tell me which way, children, It is north, and which way south?
 3. Can you tell me which way, children, It is east, and which way west?

Children.

We will come and stand beside you, We will talk awhile with you.
 We can tell you that, dear teacher, *That* is north, and *that* is south.
 We can tell you that, dear teacher, *That* is east, and *that* is west.

Teacher.

4 Can you tell me which way, children,
 Europe is from where we stand?

Children.

We can tell you that, dear teacher,
 Europe's *east* from where we stand.

Teacher.

5 Can you tell me which way, children,
 Europe is from Africa?

Children.

We can tell you that, dear teacher,
 Europe's *north* of Africa.

Teacher.

6 Can you tell me which way, children,
 Asia's from America?

Children.

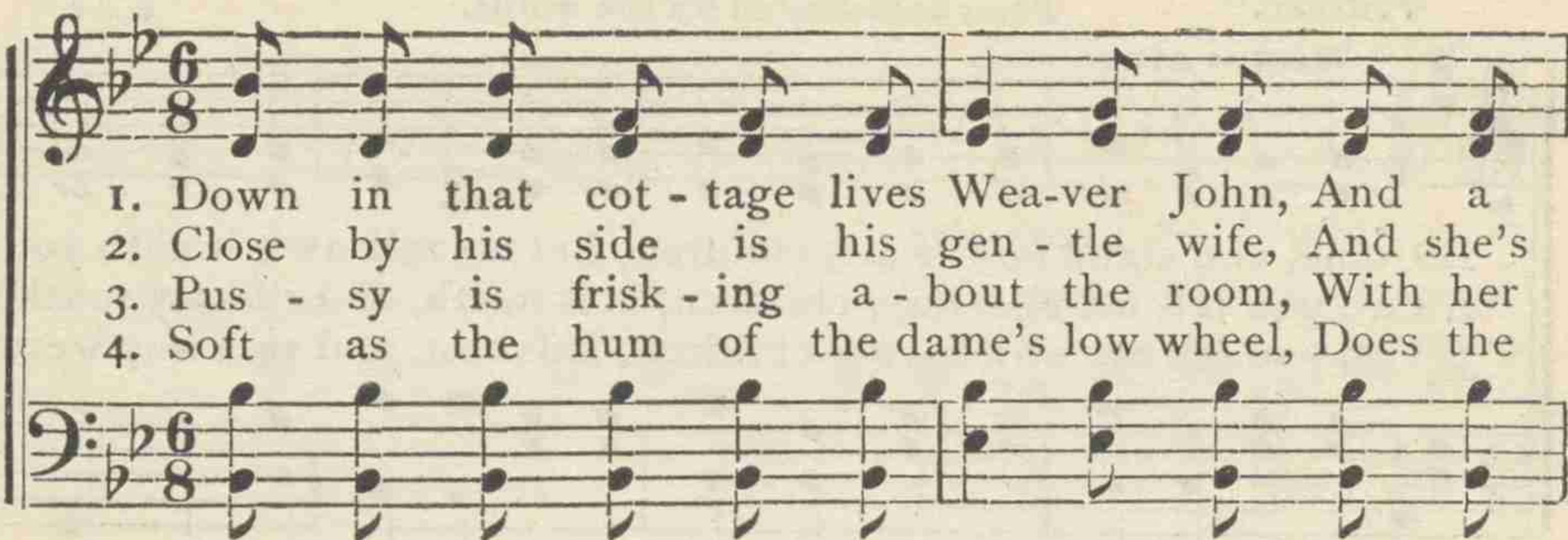
We can tell you that, dear teacher,
 Asia's *east* from 'Merica.

Teacher.

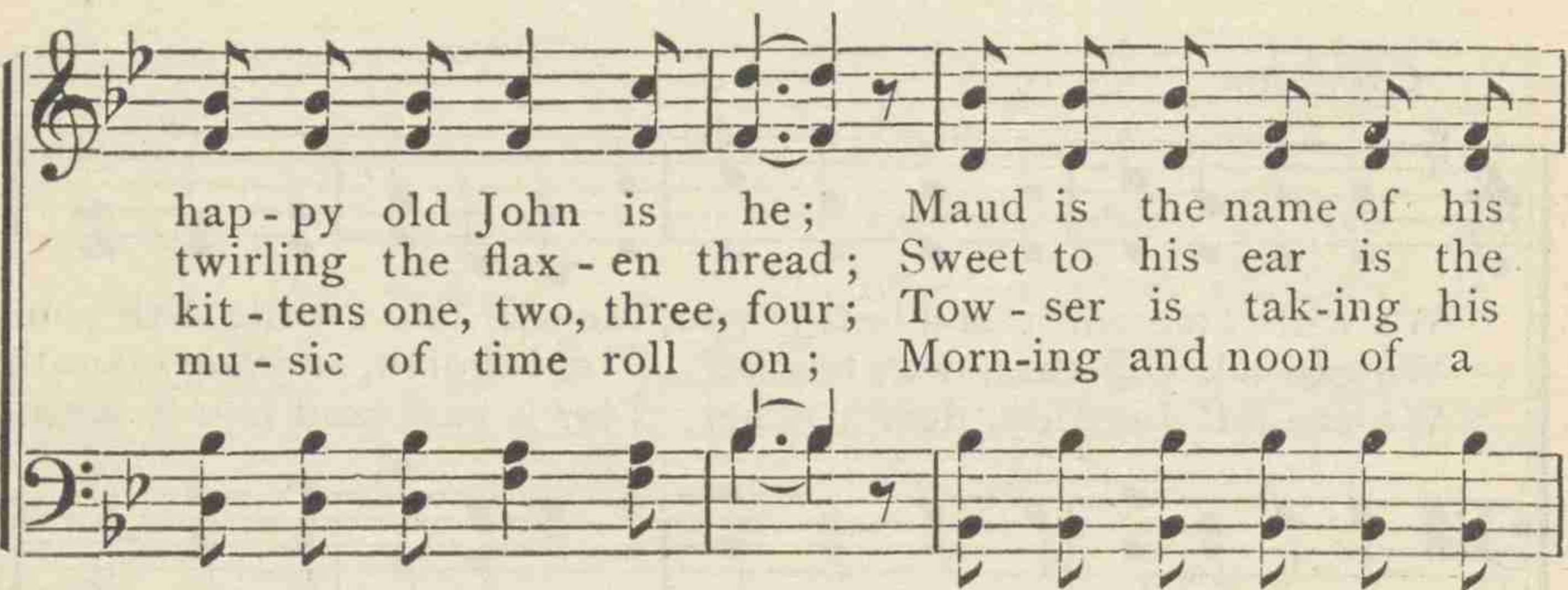
7 You have answered well, dear children,
 You have answered very well.

Children.

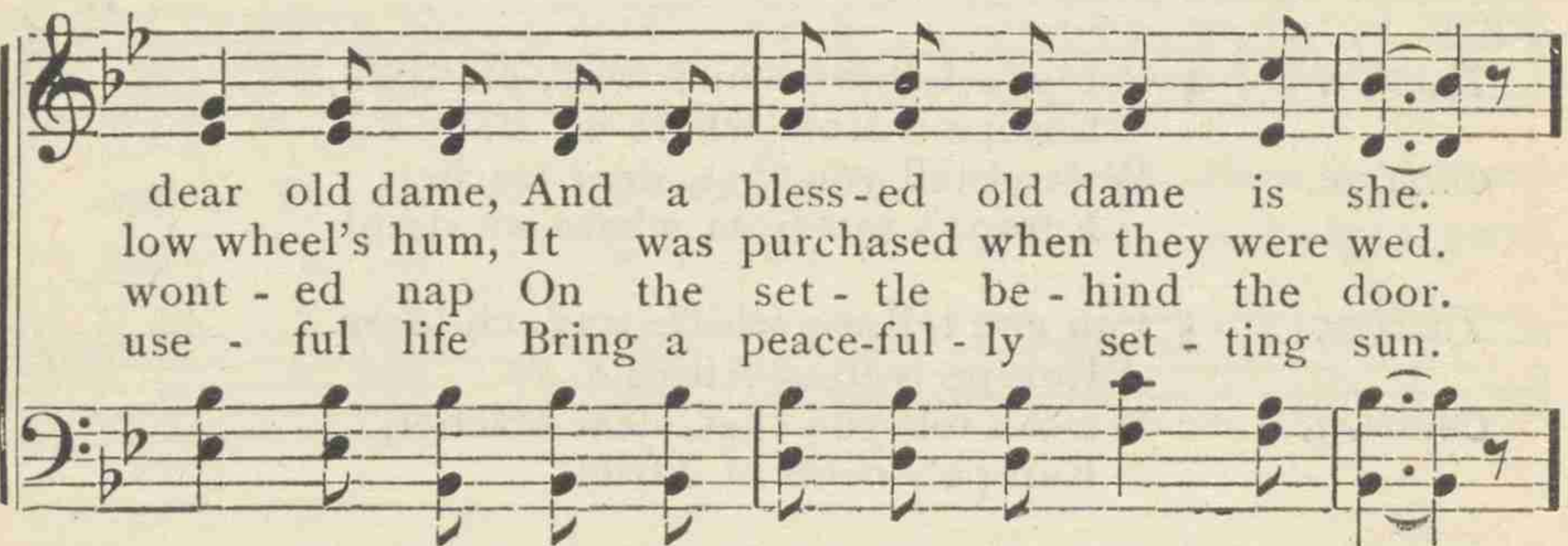
We are glad that we can answer
 Questions that you ask, so well.



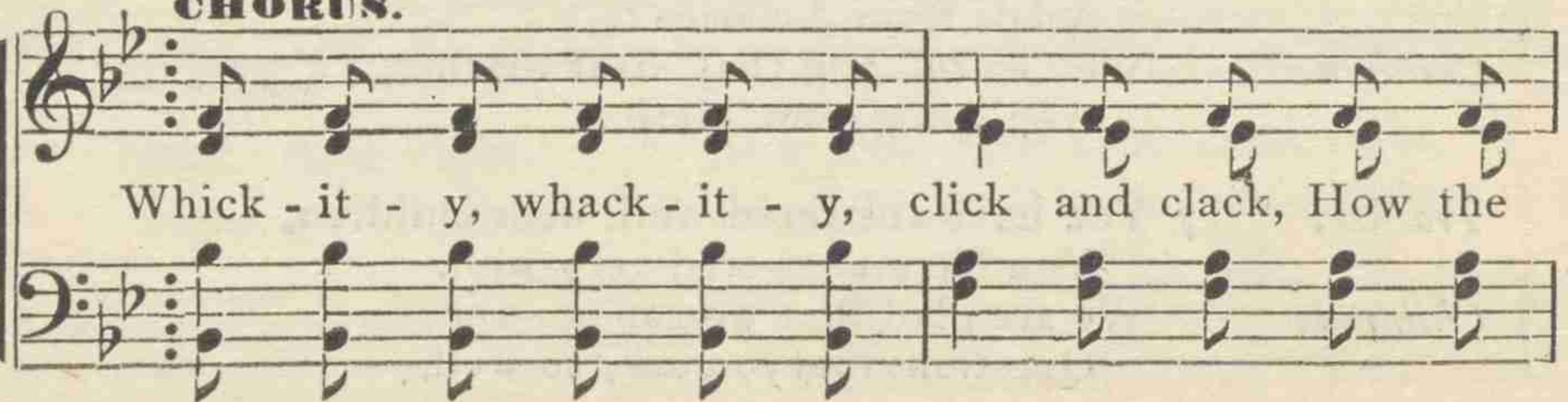
1. Down in that cot - tage lives Wea-ver John, And a
 2. Close by his side is his gen - tle wife, And she's
 3. Pus - sy is frisk - ing a - bout the room, With her
 4. Soft as the hum of the dame's low wheel, Does the



hap - py old John is he; Maud is the name of his
 twirling the flax - en thread; Sweet to his ear is the
 kit - tens one, two, three, four; Tow - ser is tak - ing his
 mu - sic of time roll on; Morn - ing and noon of a



dear old dame, And a bless - ed old dame is she.
 low wheel's hum, It was purchased when they were wed.
 wont - ed nap On the set - tle be - hind the door.
 use - ful life Bring a peace - ful - ly set - ting sun.

CHORUS.


Whick - it - y, whack - it - y, click and clack, How the

Weaver John. Concluded.

87

shut-tles do glance and ring! Here they go, there they go,

forth and back, And a stac - ca - to song they sing.

Little Hands, Little Hearts.

Words furnished by W. R. M.

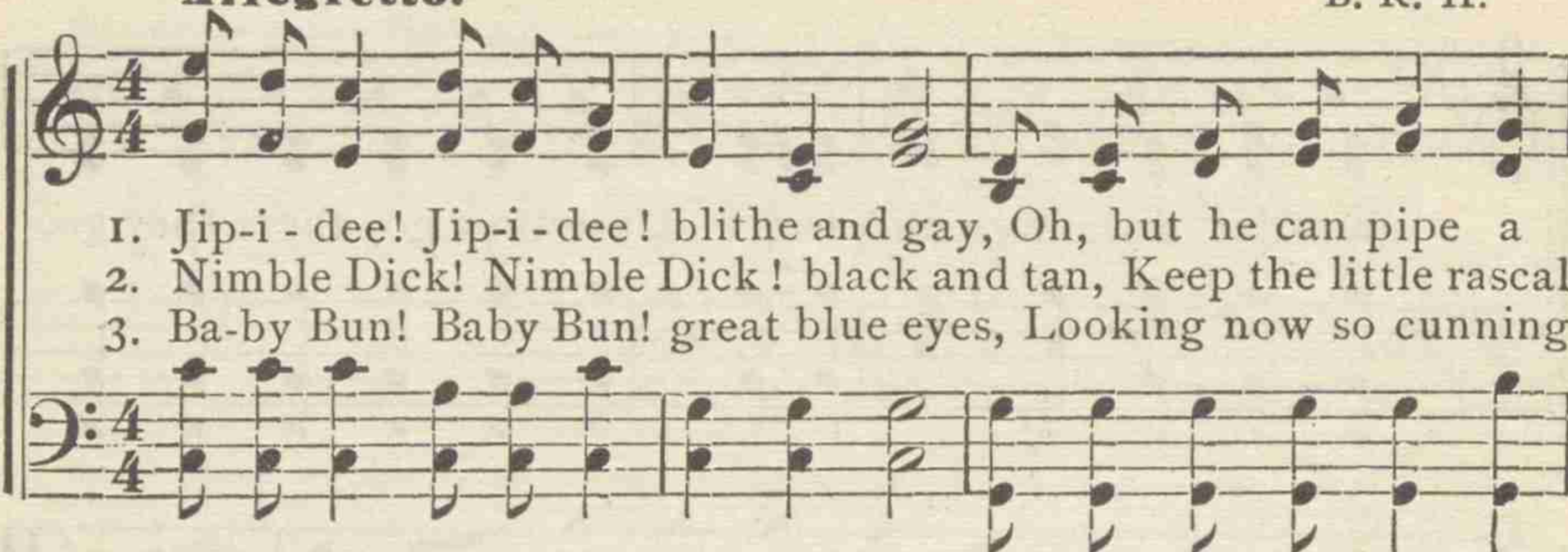
J. R. M.

1. Lit - tle hands, lit - tle hearts, Keep them pure and white,
2. Oth - er hands, tir - ed hands, Fear-less clasp and hold,
3. So shall hands, so shall hearts, Fair as lil - ies be,

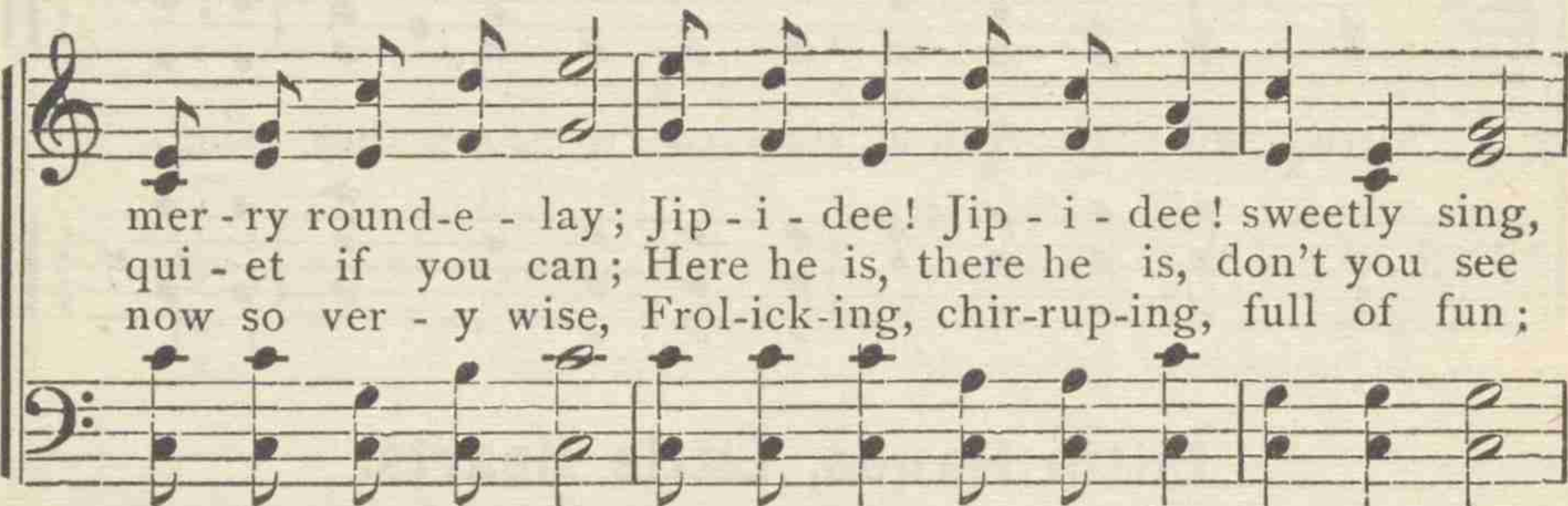
Fit for heavenly er - rands, And the an-gels' sight.
Warming, with warm touches, Wea-ry hearts and cold.
When, life done, the an - gels, Come and call for thee.

Allegretto.

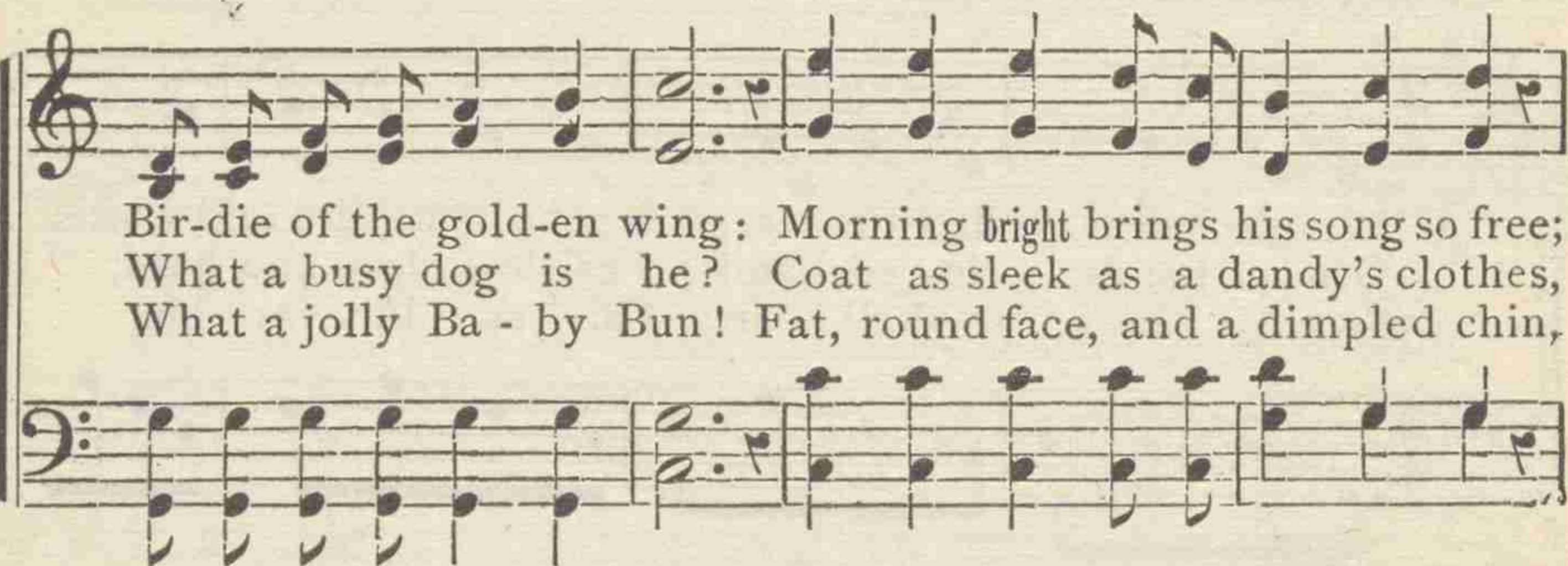
B. R. H.



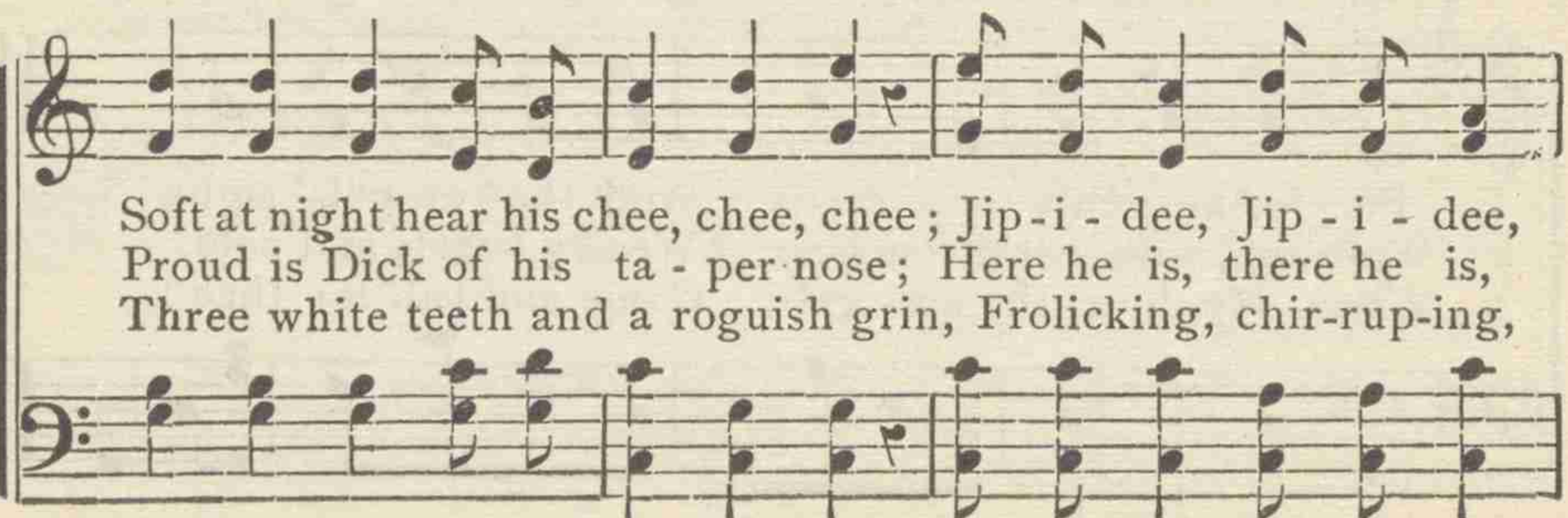
1. Jip-i - dee! Jip-i - dee! blithe and gay, Oh, but he can pipe a
 2. Nimble Dick! Nimble Dick! black and tan, Keep the little rascal
 3. Ba-by Bun! Baby Bun! great blue eyes, Looking now so cunning



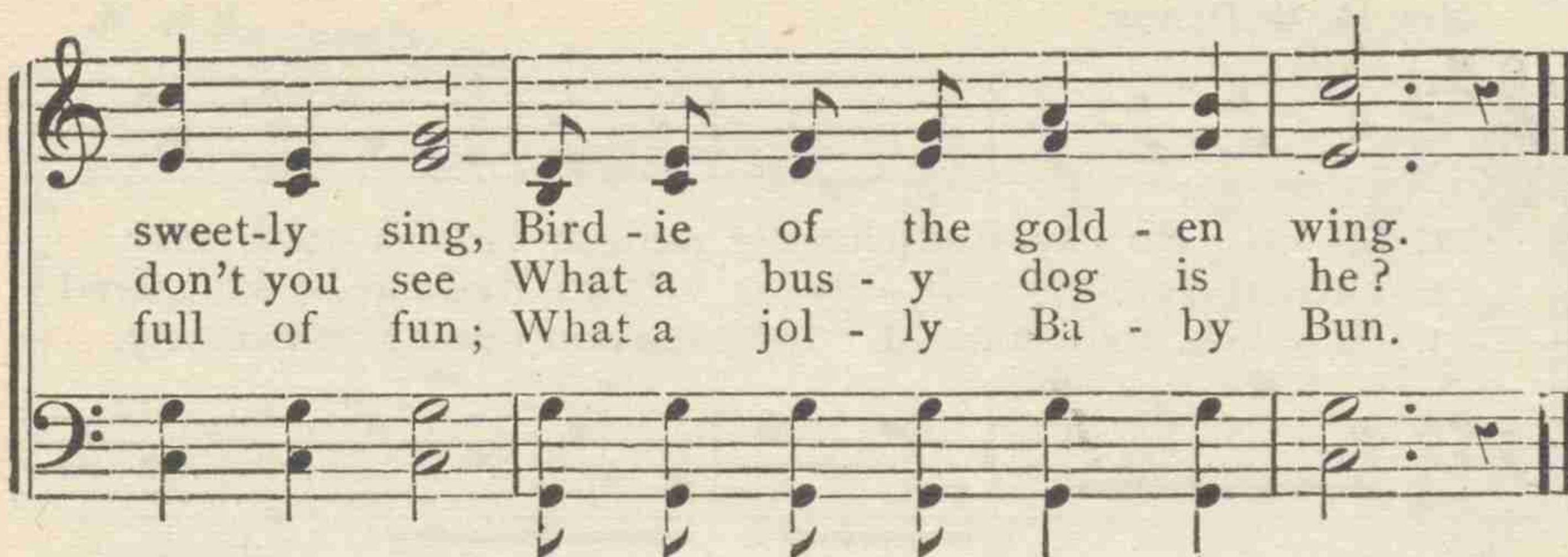
mer - ry round - e - lay; Jip - i - dee! Jip - i - dee! sweetly sing,
 qui - et if you can; Here he is, there he is, don't you see
 now so ver - y wise, Frol-ick-ing, chir-rup-ing, full of fun;



Bir-die of the gold-en wing: Morning bright brings his song so free;
 What a busy dog is he? Coat as sleek as a dandy's clothes,
 What a jolly Ba - by Bun! Fat, round face, and a dimpled chin,



Soft at night hear his chee, chee, chee; Jip-i - dee, Jip - i - dee,
 Proud is Dick of his ta - per nose; Here he is, there he is,
 Three white teeth and a roguish grin, Frolicking, chir-rup-ing,

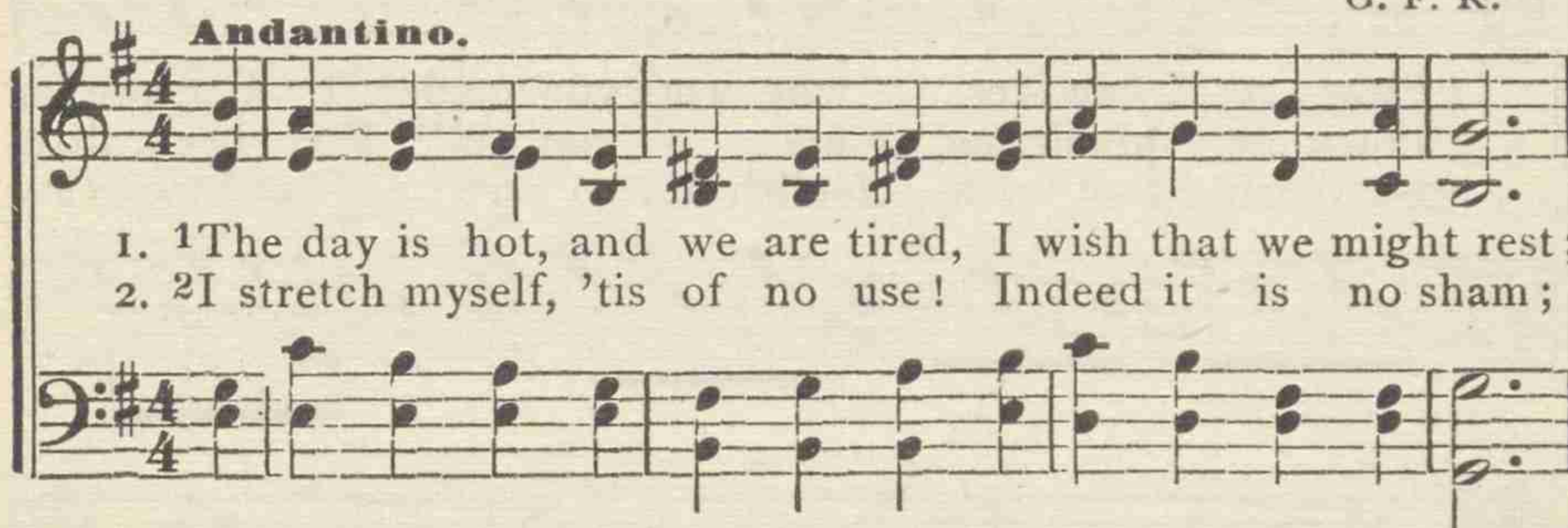


sweet-ly sing, Bird - ie of the gold - en wing.
 don't you see What a bus - y dog is he?
 full of fun; What a jol - ly Ba - by Bun.

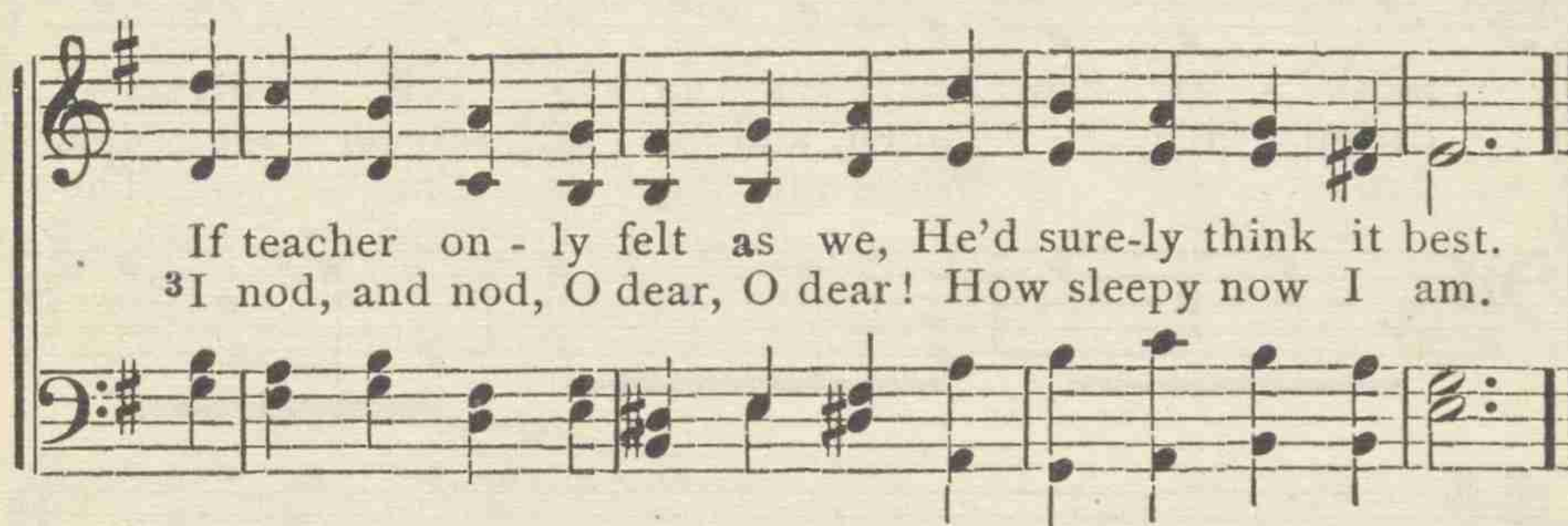
The Day is Hot.—Exercise Song.

G. F. R.

Andantino.



1. ¹The day is hot, and we are tired, I wish that we might rest;
 2. ²I stretch myself, 'tis of no use! Indeed it is no sham;



If teacher on - ly felt as we, He'd sure-ly think it best.
³I nod, and nod, O dear, O dear! How sleepy now I am.

- | | |
|--|---|
| 3 ⁴ The flowers in the garden fair
Bend slowly back and forth; | 4 ⁶ O teacher, can't we rest awhile?
We'll very quiet keep; |
| ⁵ The wind blows round them and
In circles flies the moth. [above] | ¹ Indeed, I can't make any noise,
I'm almost fast asleep. |

¹ Arms on desk and head leaning sleep-
ily forward.

² Stretching.

³ Nodding head sleepily.

4 Move hand (from wrist) left to right.

⁵ Move hand round and round.

⁶ Both hands held out to teacher.


Rosy Red-Cheek's Mistake.

Mrs. M. M. DODGE.

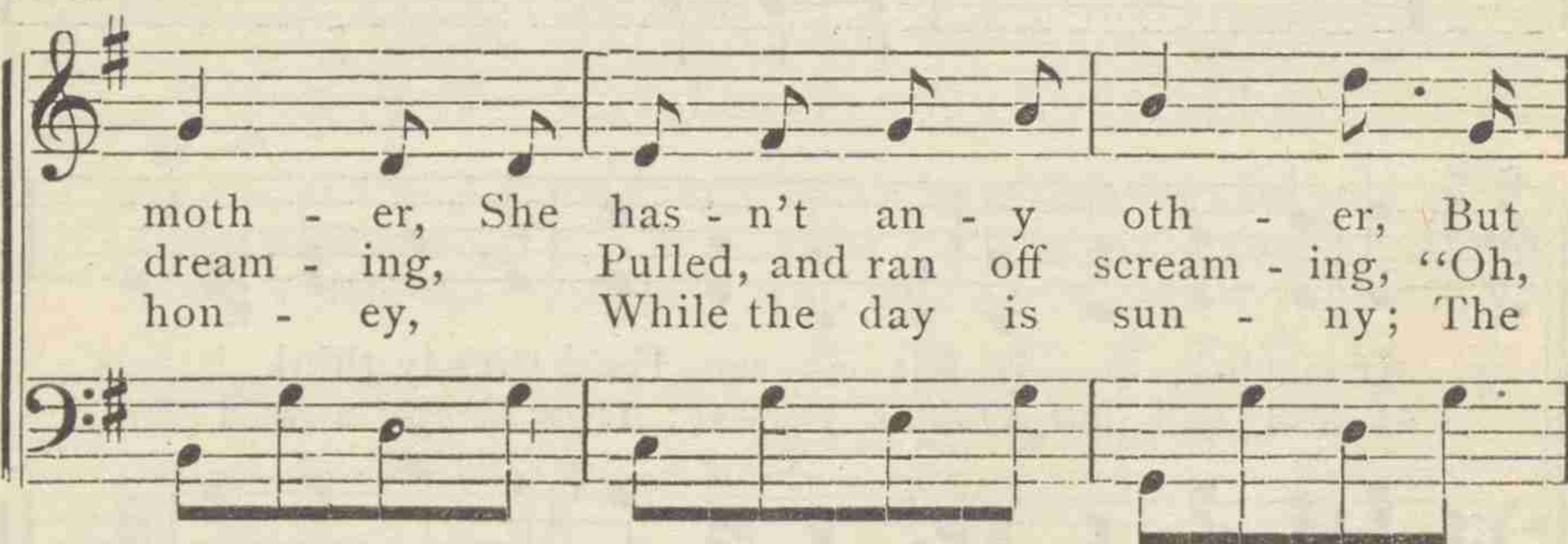
J. R. M.



1. Lit - tle Ro - sy Red-cheek said un - to a clo - ver :
 2. Then the clo-ver soft - ly un - to Red-cheek whispered :
 3. "Foolish, foolish child," the startled bee buzzed crossly,



"Flow - er, flow - er, why were you made? I was made for
 "Pluck me, pluck me, ere you go." Red-cheek, little
 "Fool - ish, fool - ish, foolish not to see That I make my



moth - er, She has - n't an - y oth - er, But
 dream - ing, Pulled, and ran off scream - ing, "Oh,
 hon - ey, While the day is sun - ny; The



you were made for no one, I'm a - fraid."
 naugh - ty, naugh - ty flow'r to sting me so."
 pret - ty lit - tle clo - ver lives for me."

Freely Give.

91

J. R. MURRAY.

Earnestly.

1. "Give, give!" said the lit - tle stream, As it
 2. "Give, give!" said the vio - let sweet, In its
 3. "Give, give!" say they all, "for we Have

hur - ried down the hill; "I am small, I
 soft and spring - like voice; "From the cot and
 much re - ceived from heaven; And we fain would

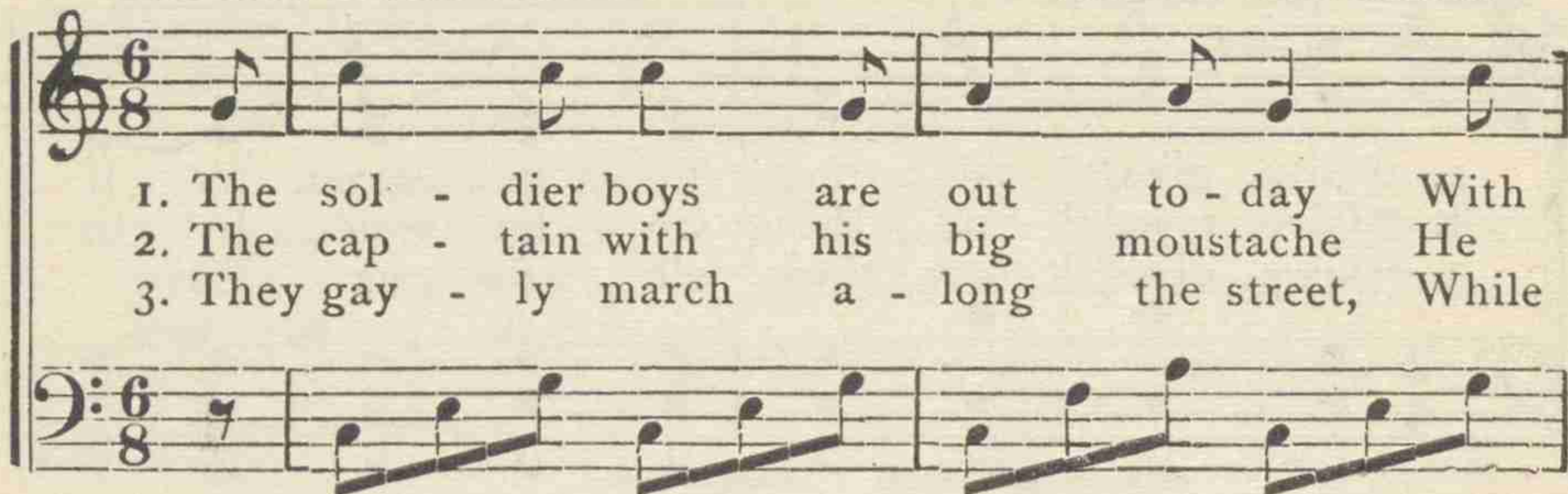
know, But wher - e'er I go, The fields grow
 hall They will hear my call, And all for
 give— Yes, would on - ly live, To give as

green - er still, The fields grow green - er still.
 me re - joice, And all for me re - joice.
 God has given, To give as God has given.

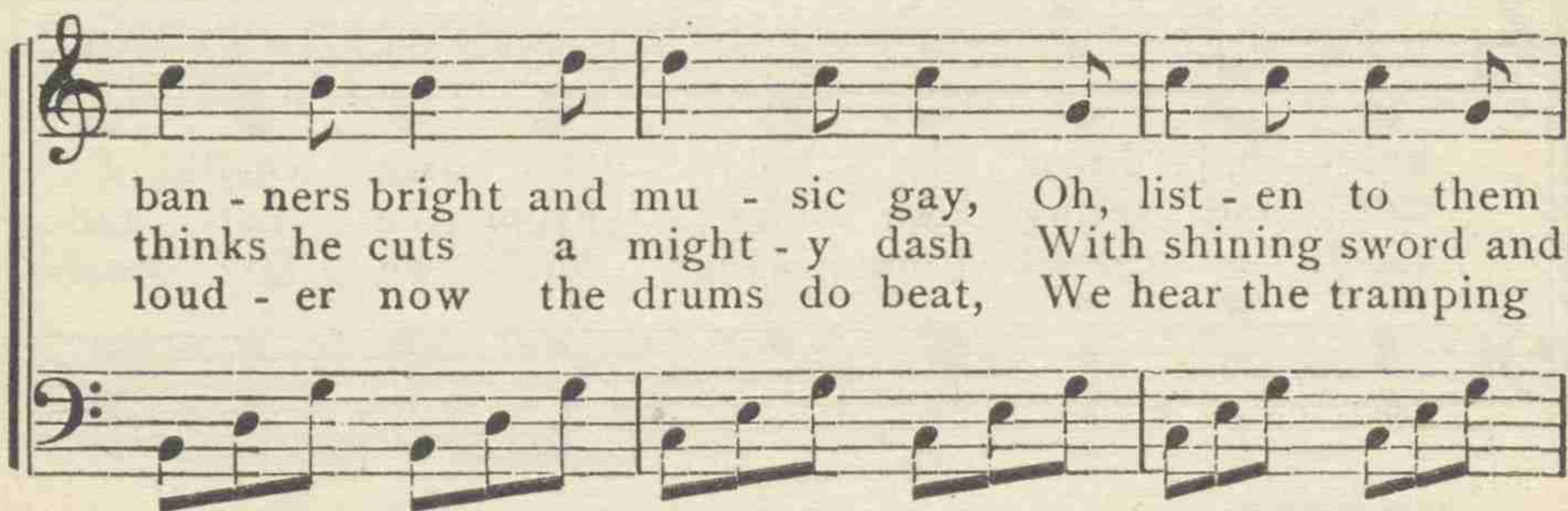
The Soldier Boys are out To-day.

With drum and fife imitation.

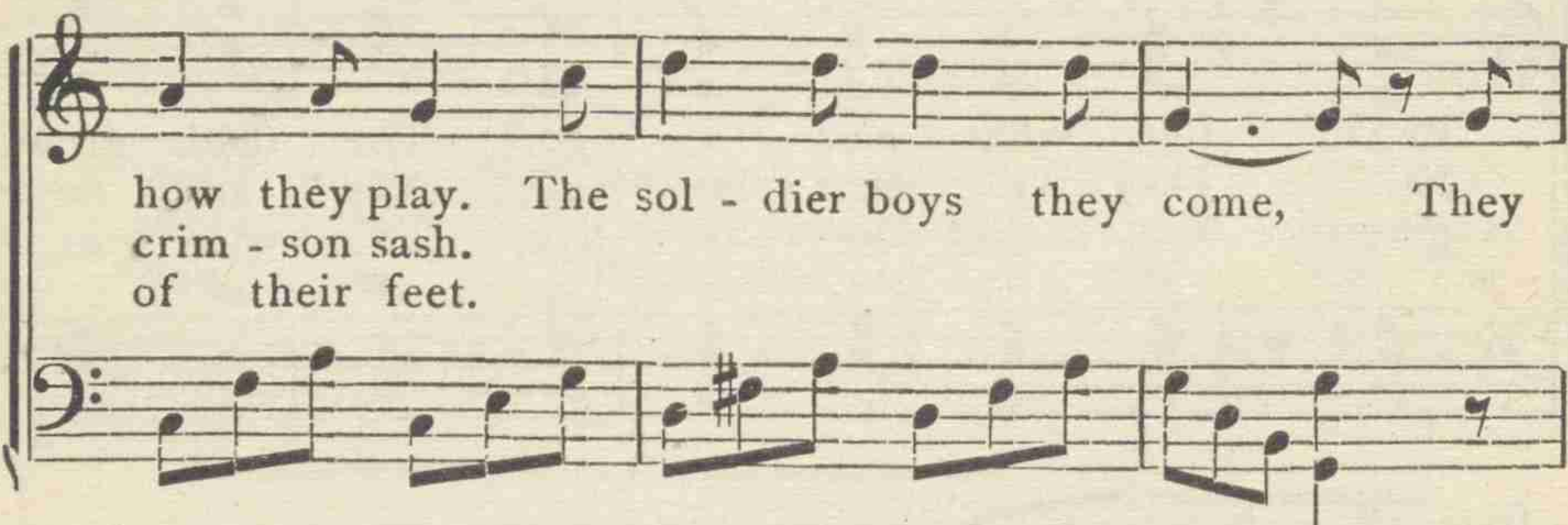
THOS. P. WESTENDORF.



1. The sol - dier boys are out to - day With
 2. The cap - tain with his big moustache He
 3. They gay - ly march a - long the street, While



ban - ners bright and mu - sic gay, Oh, list - en to them
 thinks he cuts a might - y dash With shining sword and
 loud - er now the drums do beat, We hear the tramping



how they play. The sol - dier boys they come, They
 crim - son sash.
 of their feet.



come, they come, We hear the fife and drum.

* Bom! Bom! Bom! Bom! Bom!

* At the word "Bom" strike the desk with closed fist.

The Soldier Boys, etc. Concluded.

93

Boys whistle. Girls sing with closed lips.

The musical score consists of three systems, each with a treble and bass staff. The time signature is 2/4. The lyrics are written below the treble staff.

System 1:
 Treble: Bom, Bom, Bom, Bom, Bom, Bom,
 Bass: (whistle notes)

System 2:
 Treble: Bom, Bom, Bom, Bom, Bom, Bom,
 Bass: (whistle notes)

System 3:
 Treble: Bom, Bom, Bom, Bom, Bom, Bom, Bom.
 Bass: (whistle notes)

The Seasons.

"WINTHROP."

The musical score is in 3/4 time with a key signature of one sharp (F#). It includes lyrics for five characters: Mary, John, Emily, Richard, and Grandmother.

MARY.
 1. How I love the blooming Spring, When the birds so gayly sing.

JOHN.
 2. More the Summer me delights, With its lovely days and nights.

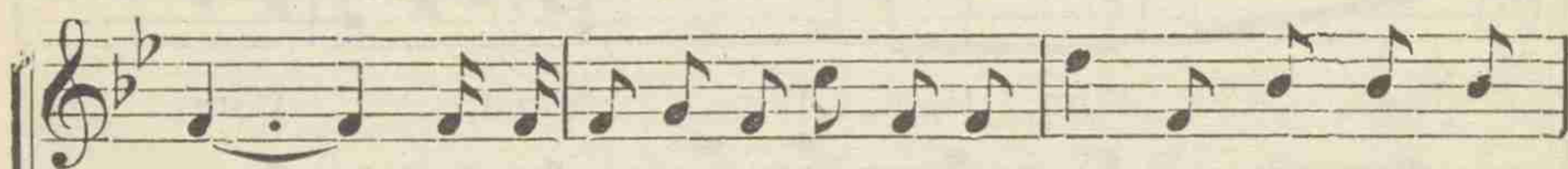
EMILY.
 3. Autumn is the best of all, With its fruits for great and small.

RICHARD.
 4. Nay! old Winter is the time, Jolly then the sleigh-bells chime.

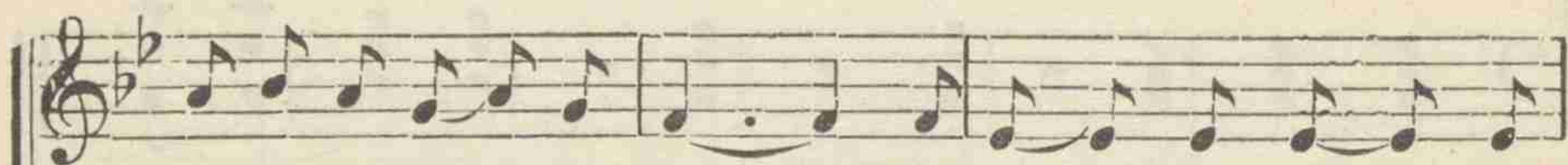
GRANDMOTHER.
 5. Every season will be bright, Children, if you'll live aright,



1. Now, which is the way to Ba-kertown? Pray tell me, lit-tle
2. Oh, which is the way to Ba-ker-town? Do tell me, lit - tle



man. "Why, you walk up the hill and you then walk down, And you
maid. "Why follow your nose just as far as it goes, And



go just as far as you can. When you can not go a - ny
never you be a - fraid. Why you must be a



fur - ther, Turn quickly and come back, And ask of the
stranger, Or you'd a heard somebody say, How Ba - ker



man with the tin dinner can, Who works on the railway track."
town was first burn'd down, And then it blew a - way!"

God is Ever Good.

M.

1. See the shin - ing dew drops On the flow - ers strewed,
2. See the morn - ing sun - beams Lighting up the wood,

Prov - ing, as they spar - kle, God is ev - er good.
Si - lent - ly pro - claim - ing, God is ev - er good.

3 Hear the mountain streamlet
In the solitude,
With its ripple saying,
God is ever good.

4 In the leafy treetops,
Where no fears intrude,
Many bird are singing,
God is ever good,

The Burlesque Band.

EXERCISE SONG.

G. F. R.

Allegretto.

O, we can play on the Big Base Drum, and this is the music

to it: Rig, jig, boong is the Big Base Drum, and that is the

way we do it. O, we can play on the Bu - gle Horn, and

this is the mu - sic to it: Tan, tan - ta - rah is the

Bu-gle Horn, and rig, jig, boong is the Big Base Drum, and

The Burlesque Band. Continued.

97



that is the way we do it. O, we can play on the



Dou-ble Base, and this is the mu-sic to it: Zoo, zoo, zoo,



is the Dou-ble Base, and tan, tan-ta-rah is the



Bu-gle Horn, and rig, jig, boong is the Big Base Drum, and



that is the way we do it. O, we can play on the



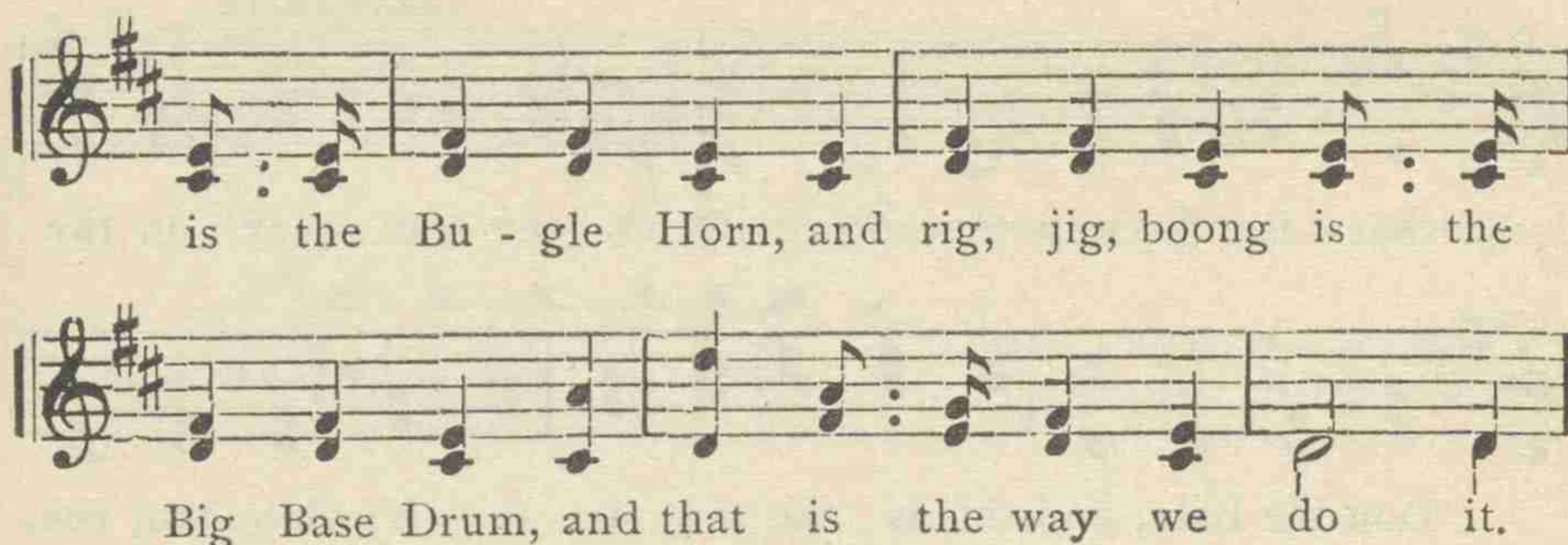
Tam-bour-ine, and this is the mu-sic to it:



Jing, a jing, a jing is the Tam-bour-ine, and



zoo, zoo, zoo is the Dou-ble Base, and tan, tan-ta-rah



O we can play on the Old Banjo, and this is the music to it: Tum, tum, tum is the Old Banjo, and jing, a jing, a jing is the Tambourine, and zoo, zoo, zoo is the Double Base, and tan, tan-ta-rah is the Bugle Horn, and rig, jig, boong is the Big Base Drum, and that is the way we do it. O, we can play on a Castanet, and this is the music to it: Tick, tick, i tack is the Castanet, and tum, tum, tum is the Old Banjo, and jing, a jing, a jing is the Tambourine, and zoo, zoo, soo is the Double Base, and tan, tan-ta-rah is the Bugle Horn, and rig, jig, boong is the Big Base Drum, and that is the way we do it. O, we can play on the Kettle Drum, and this is the music to it: Prrrum,* pum, pum is the Kettle Drum, and tick, tick, i tack is the Castanet, and tum, tum, tum is the Old Banjo, and jing, a jing, a jing is the Tambourine, and zoo, zoo, zoo is the Double Base, and tan, tan-ta-rah is the Bugle Horn, and rig, jig, boong is the Big Base Drum, and that is the way we do it. O, we can play on the Octave Flute, and this is the music to it: Tootle, tootle, toot is the Octave Flute, and prrrum, pum, pum is the Kettle Drum, and tick, tick, i tack is the Castanet, and tum, tum, tum is the Old Banjo, and jing, a jing, a jing is the Tambourine, and zoo, zoo, zoo is the Double Base, and tan tan-ta-rah is the Bugle Horn, and rig, jig, boong is the Big Base Drum, and that is the way we do it.

☞ Observe, that the tune is printed in full once through, and commenced a second time, after which it goes on in two parts. It is believed that not only the player can continue all the parts, but that the singers can go on perfectly well, where the words alone are printed. Make such motions as will be appropriate to each instrument mentioned, and vary the strength of the voice, also, to suit the character of each. Perhaps the boys may be trusted to beat on the desk with the soft part of the fist for the *Big Base Drum*.

* Roll the r in "Prrrum."

Tiny Little Raindrops.

99

J. R. M.

Allegretto.

J. R. MURRAY.

1. Ti - ny lit - tle rain-drops, Fall - ing in the street;
 2. Ti - ny lit - tle rain-drops, Bless-ing all the land.
 3. Like the lit - tle rain-drops, Mod - est, pure and still;

Tap - ping at my win - dow, Mak - ing mu - sic sweet.
 Mes - sen - gers of love, sent By a Fa - ther's hand.
 May we ev - er, trust - ing Do our Fa - ther's will.

How I love to see thee, Glad re - fresh - ing rain, Now
 Tell-ing of his good-ness, Sing - ing as they go. Of
 Then when we are called, To his life di - vine, Oh,

bringing to the pret - ty flow - ers, Life and Hope a - gain.
 light and love, from heav'n above us, To the world be - low.
 brighter than the glorious rainbow, Shall our radiance shine.

A Ride in a Railway Car.

T. P. W.

THOS. P. WESTENDORF.

1. The morn - ing is fair, then let us pre - pare To
 2. The en - gine will puff its "chuf-fy chuff chuff," You'd
 3- For good - ness sake now put on the break, Our

ride in a rail - way car; Come, all get a-board, we
 think it was sing-ing a song. The cows in the fields will
 jour - ney soon will be o'er. Conduc-tor, see here, our

can - not af - ford To lin - ger where we are.
 kick up their heels To see us rush a - long.
 sta - tion is near, We can - not ride an - y more.

CHORUS. *

Ding dang, ding dang, ding dang, Too too too too to-o-t, The

* A large dinner bell might be used instead of singing ding dang.

A Ride in a Railway Car. Concluded. 101

bell and the whis-tle they cry "look out," While passen-gers

merri - ly jolt a-bout, Ding dang,ding dang,ding dang,

Too too too too to-o-t, The jol - li - est thing in the

wide, wide world Is a ride in a rail - way car.

Merry Christmas Bells.

(SMALL BELLS MAY BE USED.)

"WINTHROP."



1. Mer - ry, mer - ry, mer - ry, mer - ry Christmas bells, O,
2. Mer - ry, mer - ry, mer - ry, mer - ry Christmas bells, O,



sweet - ly, sweet - ly ring; Merry, merry, merry, merry
gai - ly, gai - ly chime; Merry, merry, merry, merry



Christmas bells, Glad tid - ings now you bring;
Christmas bells, We love your joy - ous rhyme;



Mer - ry, mer - ry, mer - ry, mer - ry Christmas bells, We
Mer - ry, mer - ry, mer - ry, mer - ry Christmas bells, O,

Merry Christmas Bells. Concluded. 103

greet you as we sing. Merry, merry, merry, merry,
hap - py, hap - py time. Merry, etc.

Merry, merry, merry, merry, Merry, merry Christmas bells.

When the Stars.

“WINTHROP.”

1. When the stars at set of sun Watch you from on high,
2. All you do and all you say He can see and hear;
3. All your joys and griefs He knows, Counts each fall - ing tear;

When the morning has be - gun, Think the Lord is nigh.
When you work and when you play, Think the Lord is near.
When to Him you tell your woes, Know the Lord is near.

Allegretto.

B. R. H.

1. Up - on the house, no de - lay, no pause, Clat - ter the
 2. Look in the stock-ings of lit - tle Will, Ha! is it
 3. Snow - white stock-ing of lit - tle Nell, O, pret - ty

steeds of San - ta Claus; Down thro' the chim - ney with
 not a "glo - rious bill?" Ham - mer and gim - let and
 San - ta, cram it well; Leave her a dol - ly that

loads of toys, Ho! for the lit - tle ones, Christmas joys.
 lots of tacks, Whis - tle and whirl - i - gig, whip that cracks.
 laughs and cries, One that can o - pen and shut its eyes.

CHORUS.

O, O, O, Who wouldn't go, O, O, O,

Santa Claus. Concluded.

105



Who would - n't go, Up - on the house - top,




click! click! click! Down thro' the chimney with good St. Nick?

- 4 Here are the stockings of Lazy Jim,
What will the good Saint do for him?
Lo! he is filling them up with bran,
There, he is adding a new ratan! CHO.
- 5 Pa, Ma, and Uncle, and Grandma too,
All I declare have something new;
Even the baby enjoys his part,
Shaking a rattle, now bless his heart. CHO.
- 6 Rover, come here, are you all alone,
Haven't they tossed you an extra bone?
Here's one to gladden your honest jaws,
Now wag a "thank'ee" to Santa Claus. CHO.


Now we say Farewell. Round in two parts.

1 Rather fast.



Now we say fare-well, Our pleasant work is done; Good

2



by then, good by then all Un - til to-morrow's sun.

Christmas at the Door.

(With bell accompaniment.)

J. R. M.

Lively.

Ring, tingaling ling, Ring ling ling ling, Ring, tingaling ling,

The first system of music features a treble and bass staff in 2/4 time. The treble staff contains a melody of eighth and sixteenth notes, while the bass staff provides a simple accompaniment of quarter notes.

Ring ling ling ling, Ting ting ting ting ting ting ting

The second system continues the melody and accompaniment from the first system, maintaining the same 2/4 time signature.

Ring ting-a-ling ling ring. 1. Win - ter winds are blow-ing,
2. Grate - ful car - ols sing ye,

The third system introduces a key change to D major, indicated by a sharp sign on the F line of the bass staff. It includes two verses of lyrics and continues the musical notation.

Cold the night and snowing; Chil - dren come and greet me,
See the gifts I bring ye For each boy and maid-en,

The fourth system concludes the piece with the final lines of the lyrics and the corresponding musical notation in D major.

Christmas at the Door. Concluded. 107



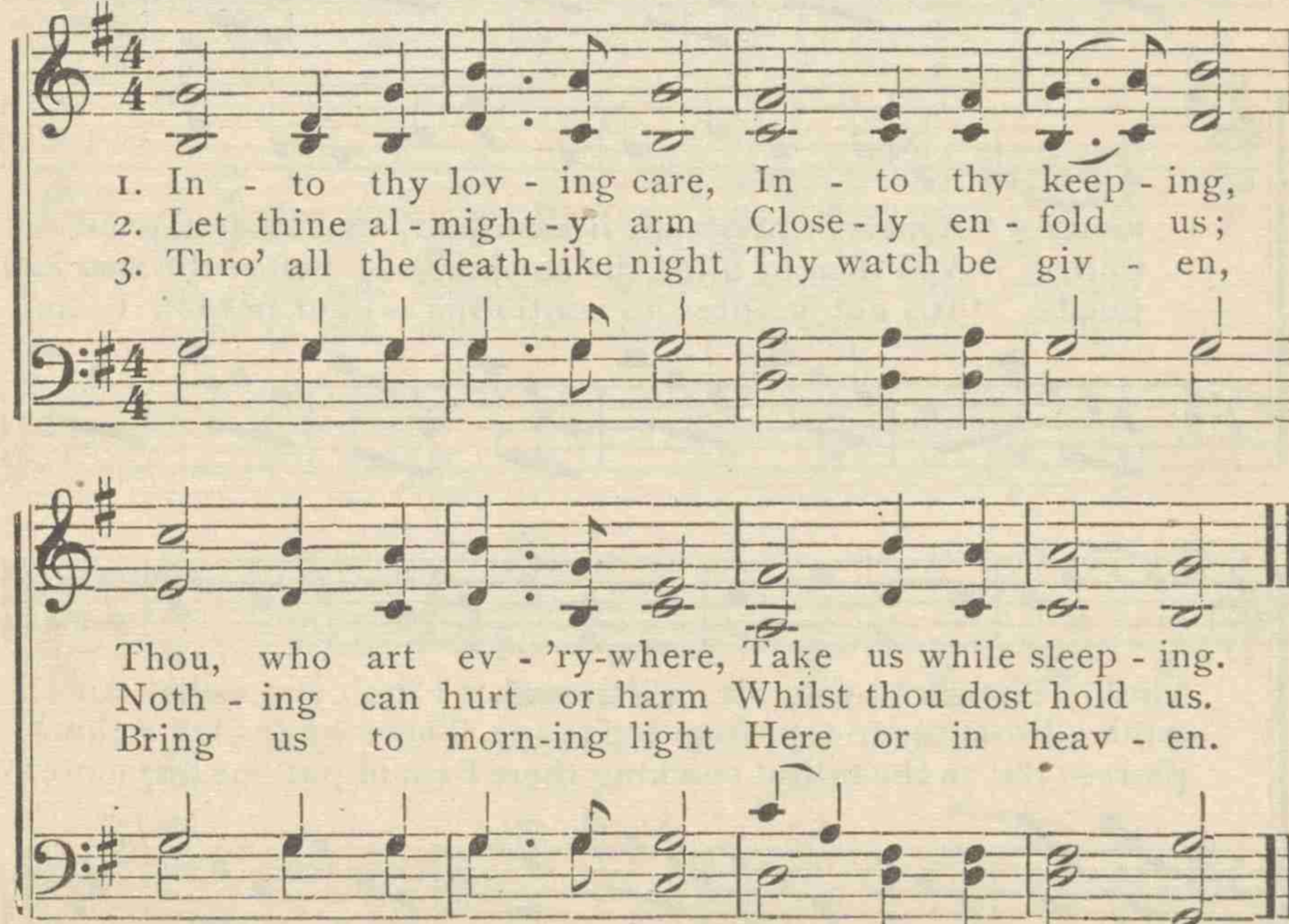
O - pen, I en - treat thee. Ring ting ting ting
Rich - ly am I lad - en.

Ting a ling a ling a ling a ling, ting a ling ting ring.

Evening Prayer.

J. R. MURRAY.

GEO. F. ROOT.



1. In - to thy lov - ing care, In - to thy keep - ing,
2. Let thine al - might - y arm Close - ly en - fold us;
3. Thro' all the death-like night Thy watch be giv - en,

Thou, who art ev - 'ry-where, Take us while sleep - ing.
Noth - ing can hurt or harm Whilst thou dost hold us.
Bring us to morn - ing light Here or in heav - en.

Santa Claus and the Mouse.

EMILIE POULSSON.

H. P. DANKS.



1. One Christmas eve, when Santa Claus Came to a cer - tain
2. "If I should stay a-wake to-night, And watch you for a
3. "Now they won't hold another thing," Said Santa Claus with



house, To fill the children's stockings there, He found a little
while," "You're very welcome, little mouse," Said Santa, with a
pride. A twinkle came in mouse's eyes, And humbly he re-



mouse; "A merry Christmas, little friend," Said Santa, good and
smile; And then he filled the stockings up Before the mouse could
plied: "It's not po-lite to contradict—Your pardon I im-



kind. "The same to you, Sir," said the mouse, "I tho't you would'nt mind"
wink—From toe to top, from top to toe, There was'nt left a chink.
plore—But in the fullest stocking there I could put one thing more."



Santa Claus and the Mouse. Concluded. 109

4.
"Oh ho!" laughed Santa, "silly
mouse!

Do n't I know how to pack?
By filling stockings all these years,
I should have learned the knack;
And then he took the stocking down
From where it hung so high,
And said, "Now put in one thing
more,
I give you leave to try."

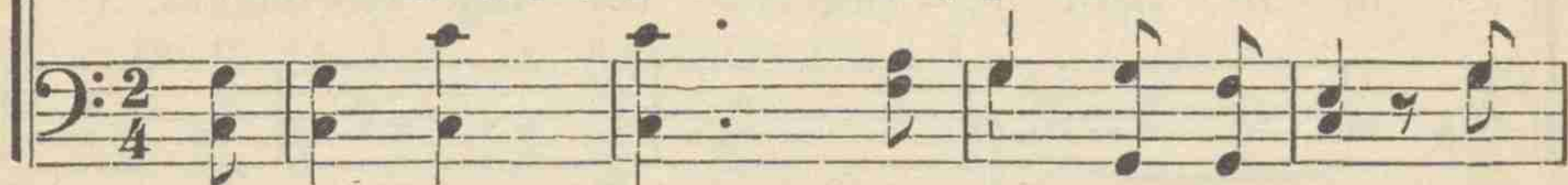
5.
The mousie chuckled to himself,
And then he softly stole
Right to the stockings crowded
toe
And knew'd a little hole!
"Now, if you please, good Santa
Claus,
I've put in one thing more;
For you will own that little hole
Was not in there before."

Christmas Song.

Arr. from REINECKE.



1. Ye shep-herds a - rise, and shout to the skies, The
2. Come, singing gay psalms with pipes and with shawms, And



an - gels are wing-ing their way here and sing-ing: Sal-
come to the man-ger and wel-come the stranger, Who,




va - tion is near, the Sav - ior is here.
born in a stall, is Lord o - ver all.



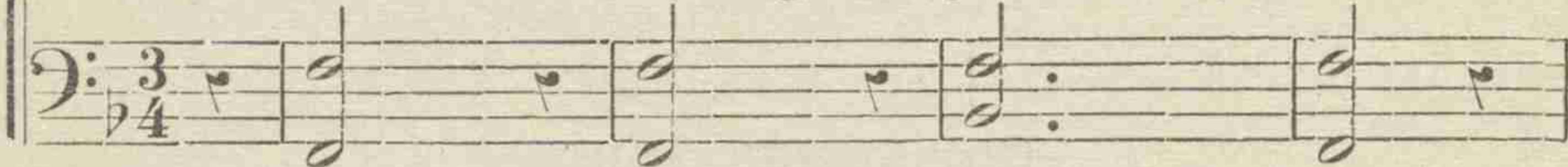

Luther's Cradle Hymn.

(Composed by Martin Luther for his children, and still sung by German mothers to their little ones.)



J. R. M.





1. A - way in a man - ger, No crib for a bed, The
2. The cat - tle are low - ing, The poor ba - by wakes, But


lit - tle Lord Je - sus Laid down His sweet head. The
lit - tle Lord Je - sus, No cry - ing He makes. I

stars in the sky Looked down where He lay,—The
love thee, Lord Je - sus! Look down from the sky, And

lit - tle Lord Je - sus A - sleep on the hay.
stay by my cra - dle To watch lul - la - by.

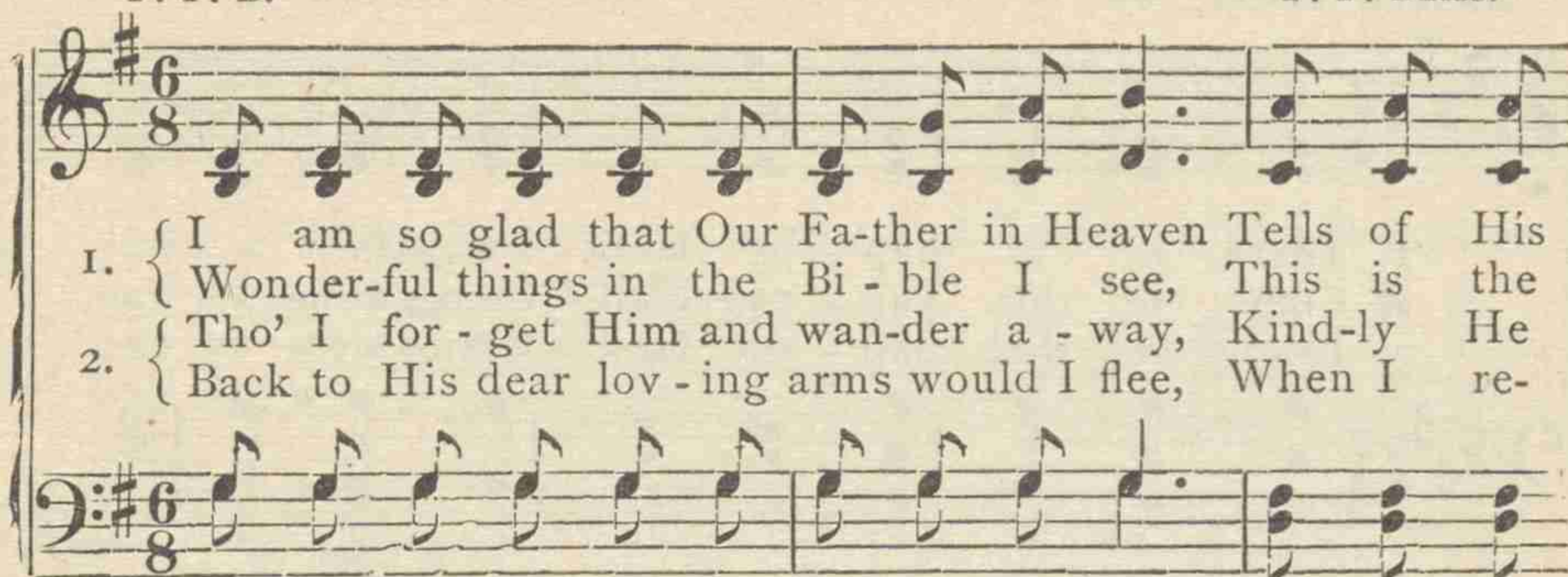


Jesus Loves Even Me.

111

P. P. B.

P. P. BLISS.



1. { I am so glad that Our Fa-ther in Heaven Tells of His
Wonder-ful things in the Bi - ble I see, This is the

2. { Tho' I for - get Him and wan-der a - way, Kind-ly He
Back to His dear lov - ing arms would I flee, When I re-

CHORUS.



love in the Book He has given ; }
dear - est, that Je - sus loves me. } I am so glad that
fol - lows when-ev - er I stray ; }
mem-ber that Je - sus loves me. }



Jesus loves me, Je - sus loves me, Jesus loves me, I am so

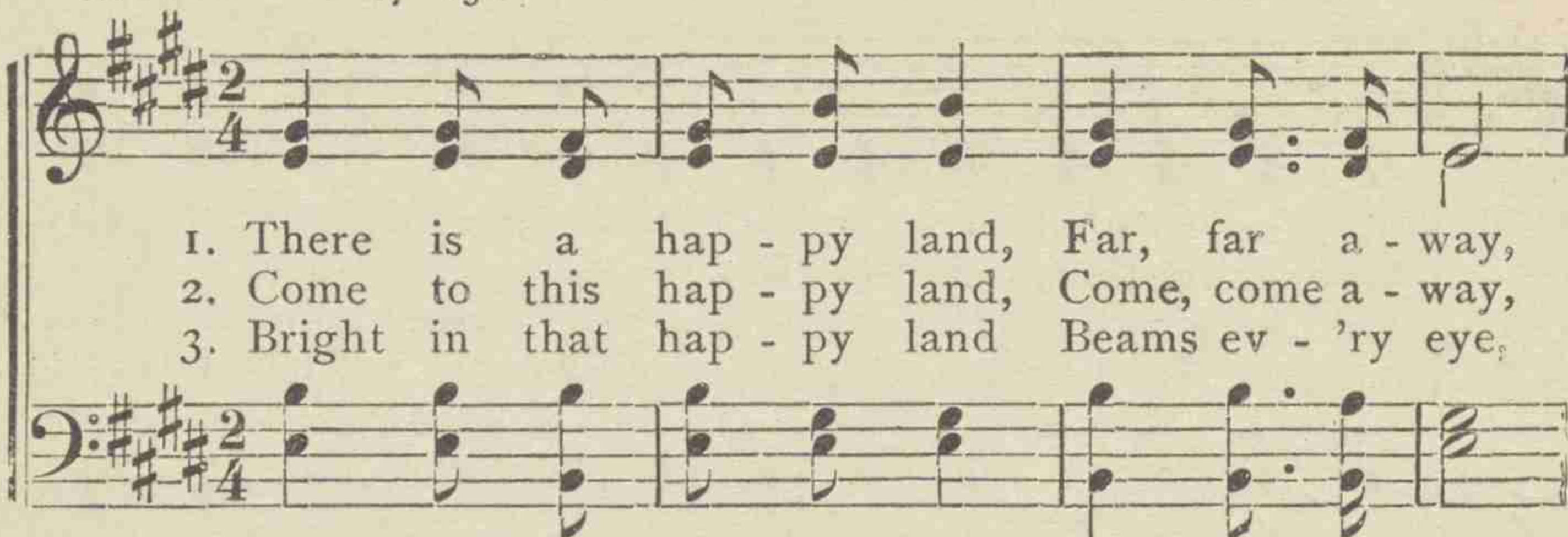


glad that Je - sus loves me, Je - sus loves e - ven me.

The Happy Land.

ANDREW YOUNG, 1838.

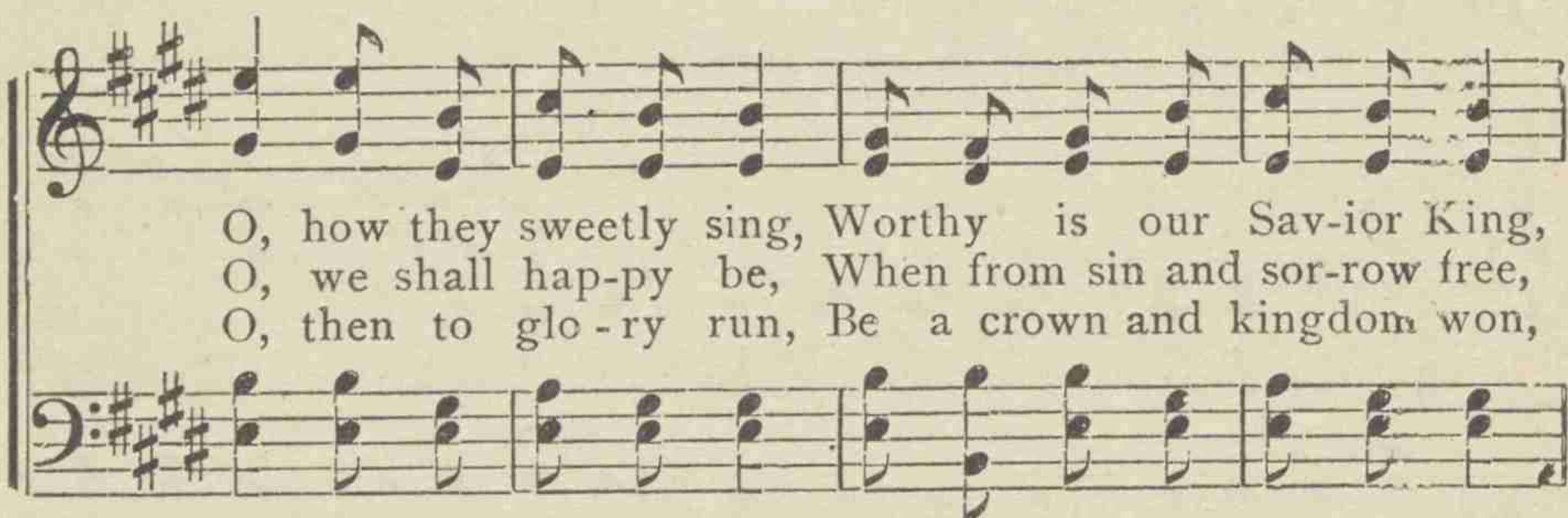
HINDOSTAN AIR.



1. There is a hap - py land, Far, far a - way,
 2. Come to this hap - py land, Come, come a - way,
 3. Bright in that hap - py land Beams ev - 'ry eye,



Where saints in glo - ry stand, Bright, bright as day.
 Why will ye doubt-ing stand, Why still de - lay?
 Kept by a Fa-ther's hand, Love can not die.



O, how they sweetly sing, Worthy is our Sav-ior King,
 O, we shall hap-py be, When from sin and sor-row free,
 O, then to glo - ry run, Be a crown and kingdom won,



Loud let His prais - es ring, Praise, praise for aye.
 Lord, we shall live with Thee, Blest, blest for aye.
 And bright a - bove the sun, Reign, reign for aye.

What Can I Do ?

113

DANIEL MARCH, D. D., 1869.

P. P. BLISS.



1. If you can not cross the ocean, And the heathen lands explore,



You may find the heathen nearer, You may help them at your door.



If you can not give your thousands, You can give the widow's mite ;



And *the least* you do for Je - sus Will be precious in His sight.



2 If you can not sing like angels,
If you can not preach like Paul,
You can tell the love of Jesus,
You can say "He died for all."
If you can not rouse the wicked
With the judgment's dread alarms,
You can lead the little children
To the Savior's waiting arms.

3 Let none hear you idly saying,
"There is nothing I can do."
While the souls of men are dying,
And the Master calls for you.
Take the task he gives you gladly,
Let his work your pleasure be ;
Answer quickly when he calleth,
"Here am I, send me, send me."

T. P. W.

THOS. P. WESTENDORF.



1. Is there a - ny-thing that I can do? You see, I am so
 2. I know that once he took a child Upon his lov - ing



small To help the cause of Je - sus through In an - swer
 breast, And as he kind - ly, sweet - ly smiled, His ten - der



to his call. I hear him plead - ing e - ven now, He
 love ex - pressed. If he has done so much for me, Must



is our shep - herd still; I want to fol - low
 I be i - dle still? No, no, a work - er



where he leads, I want - to do his will.
 I must be, I want to do his will.

CHORUS.

Ah! yes, my child, he looks to thee For



I Want To Do His Will. Concluded. 115

won-drous pow'r is giv'n, 'Twas Je - sus spoke the

The first system of musical notation for the song 'I Want To Do His Will. Concluded.' It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bass staff provides a harmonic accompaniment with chords and single notes.

grand de - cree: "Of such, of such is heav'n."

The second system of musical notation continues the melody and accompaniment. The treble staff features a half note D5, followed by quarter notes C5, B4, and A4, then a half note G4. The bass staff continues with harmonic support.

The Name of Jesus.

MINNIE B. LOWRY.

"WINTHROP."

1. When we name the name of Je-sus, Does it not our being thrill?
2. Winged by faith each heart petition Reaches God who reigns in light,
3. Breathe that name in accents slowly, Let our minds one moment dwell,

The first system of musical notation for 'The Name of Jesus.' It is written in 4/8 time. The treble staff has a key signature of one flat. The melody consists of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass staff has a key signature of one flat and contains chords and single notes.

As we say it o - ver slow-ly, Every moment joy will fill.
If we name the name of Je-sus, In our pray'r at morn and night.
On his life so pure and holy, Then our hearts in gladness swell.

The second system of musical notation continues the melody and accompaniment. The treble staff has a key signature of one flat and contains eighth notes: G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The bass staff continues with harmonic support.

B. R. H.

REV. B. R. HANBY.

1. T. Who is He in yonder stall, At whose feet the shepherds fall?
 2. T. Who is He in yonder cot, Bending to His toilsome lot?

CHORUS.
 'Tis the Lord, O wondrous story, 'Tis the Lord, the King of glory,

At His feet we humbly fall, Crown Him, crown Him Lord of all.

- 3 T. Who is He who stands and weeps
 At the grave where Laz'rus sleeps? CHO.
- 4 T. Who is He in deep distress,
 Fasting in the wilderness? CHO.
- 5 T. Lo! at midnight who is He,
 Prays in dark Gethsemane? CHO.
- 6 T. Who is He in Calv'ry's throes,
 Asks for blessings on His foes? CHO.
- 7 T. Who is He that from the grave
 Comes to heal and help and save? CHO.
- 8 T. Who is He that on yon Throne,
 Rules the world of light alone? CHO.

Jesus Loves the Children.

117

F. G. B.

F. G. BURROUGHS.

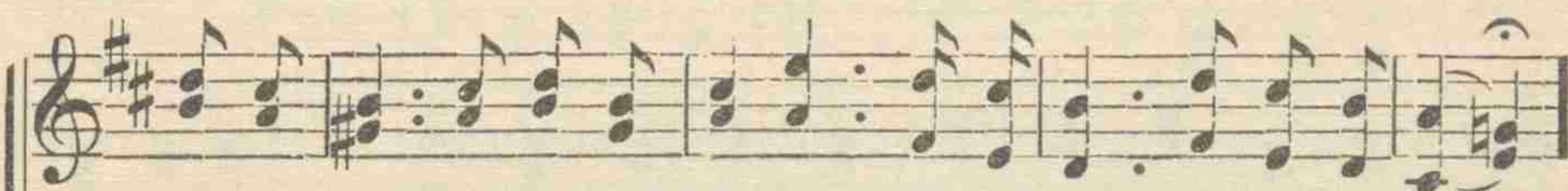
Gliding.



1. Je - sus loves the little children, In the Bible we are told ;
2. Jesus loves the little children More than all our earthly friends;
3. Jesus loves the little children, Oh, how much for them he bore;



And he bears upon his bo - som Every lambkin of his fold.
Everything that makes us happy, He, our faithful shepherd, sends.
When he left his crown of glory, And a thorny garland wore.



How our little hearts should love him For the tender words he said,
How our lips should tell his goodness, And our voices ring with praise,
How these little feet should serve him, Little hands find labor sweet,



When he laid his hands in blessing On each little infant's head.
For the babe that came from heaven Just to bless our early days.
When we think what Jesus saved us By his wounded hands and feet.



Endeavor Song.

REV. R. F. GORDON.

J. R. M.



1. For Christ is our en - deavor, Our hearts to Him belong; His
2. In full-ness of His blessing, Good work for Him we do, His



presence cheers us ev - er, His love inspires our song. We
name with joy con-fess-ing, His standard-bear-ers true. And



come in youth's bright morning, O - bedient to His word, And
He will nev - er fail us, What-ev - er may be . tide, Tho'



seek for our a - dorn-ing, The beau-ty of the Lord, And
dan-ger should as - sail us, In Him we safe a - bide, Tho'



Endeavor Song. Concluded.

119

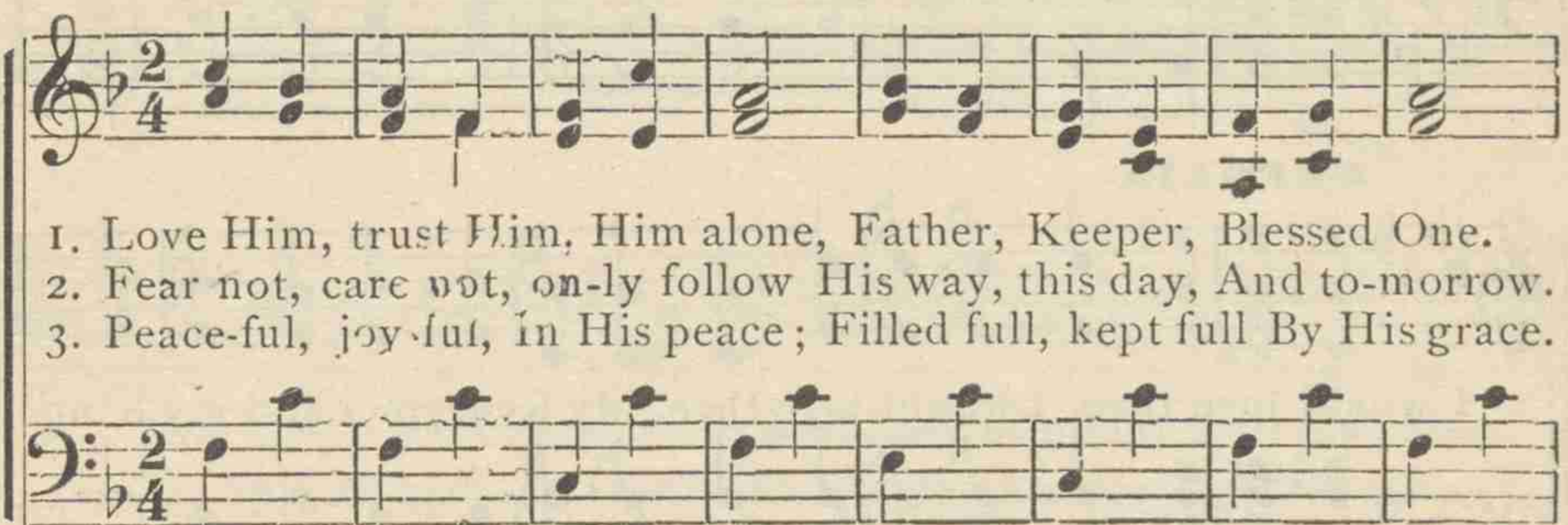


3 So with youth's ardor glowing,
We willing service give,
The mind of Jesus knowing,
We for His honor live.

For He is our endeavor,
And to Him we belong,
Whose grace shall fail us never,
Whose love inspires our song.

Love Him, Trust Him.

"WINTHROP."





1. I would love thee, O my Savior, My Redeemer and my King!
2. I would love thee; every blessing Flows to me from out thy throne:
3. I would love thee; look upon me, Ever guide me with thine eye:



I would love thee, for without thee, Life is but a bitter thing.
I would love thee—he who loves thee Never feels himself alone.
I would love thee; if not nourished By thy love, my soul will die.

**REFRAIN.**

I would love thee, I would love thee, My Redeemer and my King!



I would love thee, I would love thee, And thy glorious praises sing.



Early Seeking, Early Finding.

121

BONAR.

J. R. M.



1. Earl-y seeking, earl-y find-ing, Happy, hap-py we!
2. Earl-y ask-ing, earl-y get-ting, Happy, hap-py we!
3. Early knocking, earl-y opening, Happy, hap-py we!



Look-ing up in life's sweet morning, Looking up to thee!
We would dai-ly, blessed Je-sus, Find our all in thee!
By thy ho-ly gate we en-ter, Lord, to dwell with thee!



We be-gin our childhood's days, Lord of glory, with thy praise.
In thy ful-ness is the store Of the life for ev-er-more.
In the cit-y of the blest—In the home of heav'nly rest.



- 4 Early loving, early trusting,
Happy, happy we!
Looking upward, pressing onward,
Day by day, to thee;
Leaving this poor world behind,
All in thee, O Christ, to find.

Follow the Light.

T. P. W.

THOS. P. WESTENDORF.

Solo.



1. When Je - sus came up - on the earth, His mis - sion to ful -
2. When at the age of twelve he stood Within the tem - ple
3. He taught us how to o - ver - come The tempter's aw - ful



fill, A - mid the low - ly he had birth, It
hall, A - mong the wise, the true and good, He
power; Be - fore re - vil - ers he was dumb, And



was the Fa - ther's will; And from the man - ger's
taught the chil - dren all That they are not too
in his dy - ing hour He taught us how we



hum - ble bed To guide our steps a - right; Throughout this
young to be At work with main and might, To set the
ought to bear Our suff - rings here a - right; Oh, look up -



world of sin was shed His bright and shining light.
sin - bound mortals free, Oh, children, see the light.
on the Sav - ior there, A bright and shining light.

CHORUS.



Fol - low the light! 'tis Je - sus call - ing,

Follow the Light. Concluded.

123

Sin - ner, oh, look and see, Out in the night, so

The first system of musical notation for 'Follow the Light. Concluded.' consists of a treble and bass staff in G major (one sharp). The melody in the treble staff is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The bass staff accompaniment is: G3 (quarter), B2 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A2 (half), G2 (half).

dark, ap - pall - ing, Brightly it shines for thee.

The second system of musical notation continues the melody in the treble staff: D4 (half), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half). The bass staff accompaniment continues: A2 (half), G2 (half), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (half), A1 (half).

Vowel and Consonant Exercise.

B, a, ba; b, e, be; b, i, bi; ba, be, bi; b, o, bo, ba, be,

The first system of the 'Vowel and Consonant Exercise' is in B-flat major (two flats) and 4/8 time. The melody in the treble staff is: B3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (half). The bass staff accompaniment is: B2 (quarter), A2 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (half).

bi, bo; b, u, bu, ba, be, bi, bo, bu; A, e, i, o, u.

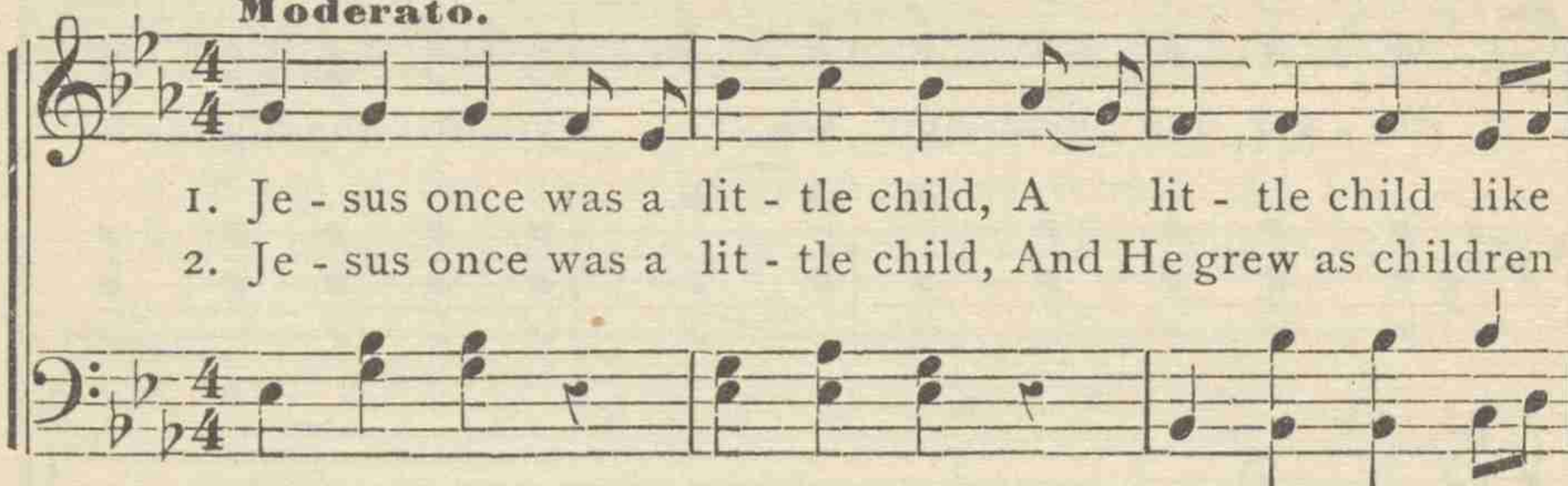
The second system of the 'Vowel and Consonant Exercise' continues the melody in the treble staff: C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (half). The bass staff accompaniment continues: C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (half).

The above will be easily learned by the little ones, and afford them great amusement, as well as profit. After learning the tune, let them take the other consonants in their order, thus: D, o, do; d, e, de, etc. All the consonants in the alphabet may be used, except C, G, Q and X.

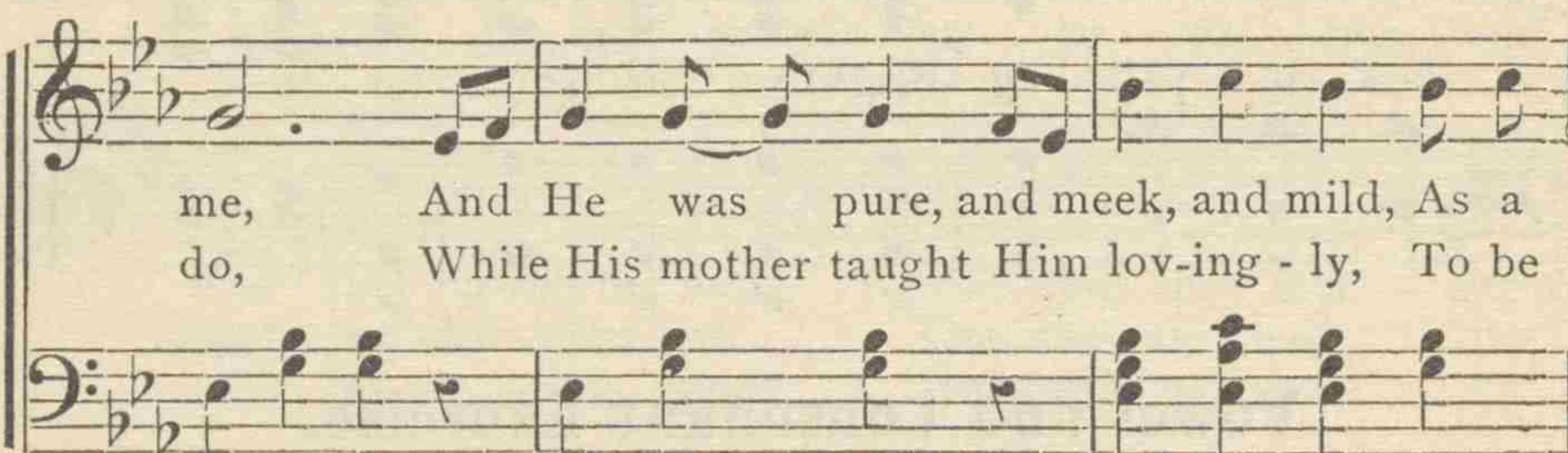
Jesus Once was a Little Child.

J. R. M.

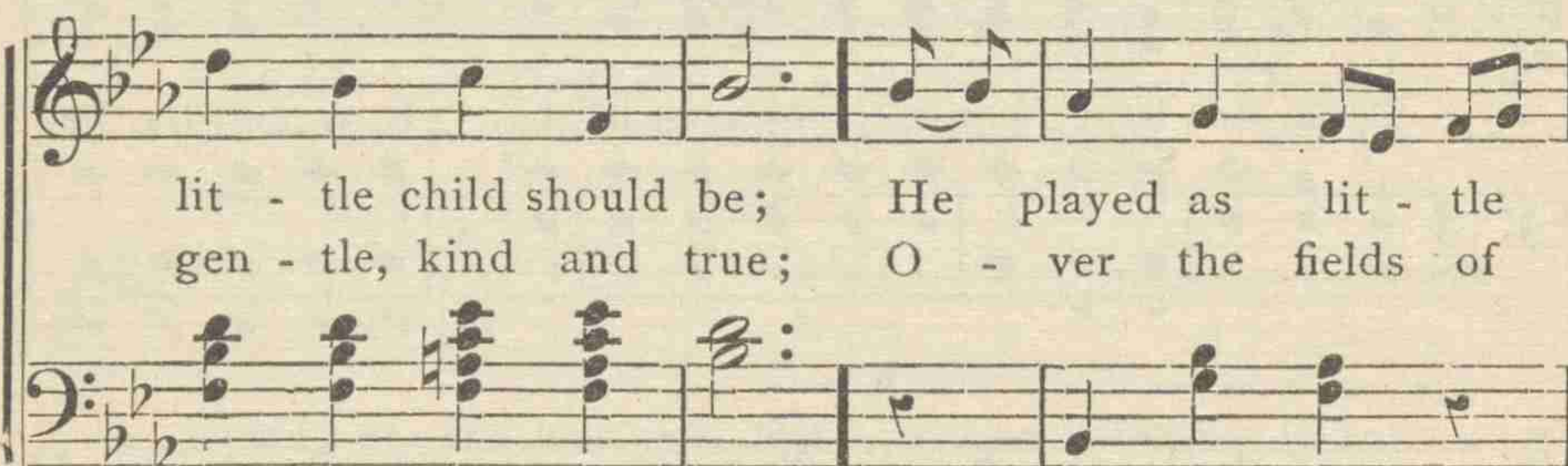
J. R. MURRAY, by per.

Moderato.


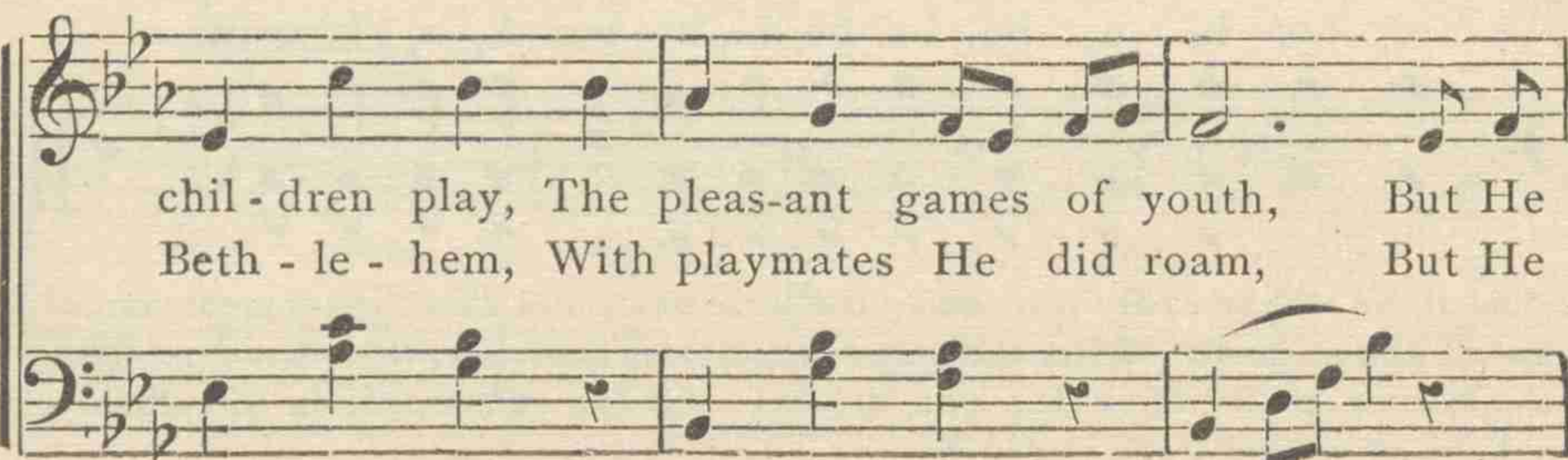
1. Je - sus once was a lit - tle child, A lit - tle child like
2. Je - sus once was a lit - tle child, And He grew as children



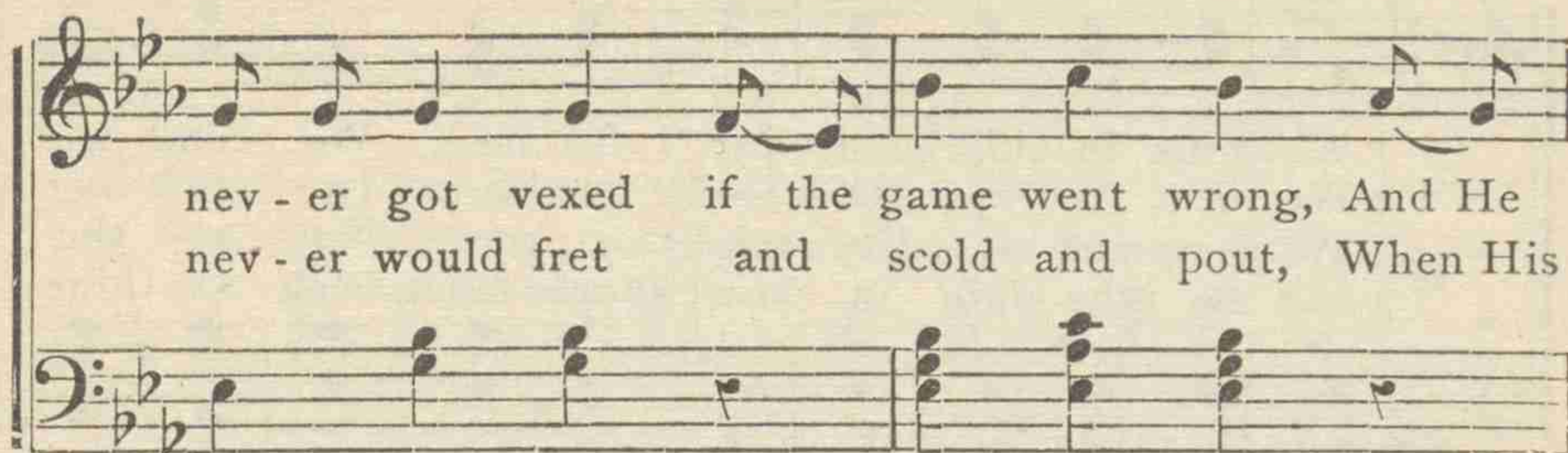
me, And He was pure, and meek, and mild, As a
do, While His mother taught Him lov-ing - ly, To be



lit - tle child should be; He played as lit - tle
gen - tle, kind and true; O - ver the fields of



chil - dren play, The pleas-ant games of youth, But He
Beth - le - hem, With playmates He did roam, But He



nev - er got vexed if the game went wrong, And He
nev - er would fret and scold and pout, When His

REFRAIN.



al - ways spoke the truth. So, lit - tle children, let's
moth - er called him home.



you and I, Try to be like Him, try, try, try.

3 Jesus once was a little child,
He came to us to show
The way to His pure, sweet life above,
From our sinful life below;
We must be, and do, and love like Him,
Be kind, all evil shun,
And He'll bring us all to His heavenly home,
When our life-work here is done,

We Come to Thee.

Andante.

1. { We come in childhood's joy - ful-ness, We come as
We of - fer up, O God! our hearts, In trust-ing
2. { We come not as the might-y come; Not as the
But as the pure in heart should bend, Seek we thine

chil-dren, free! }
love to thee. } Well may we bend in sol-emn joy, At
proud we bow; }
al - tars now. } "Forbid them not," the Sav-ior said, But

Rit.
thy bright courts a - bove; Well may the grate - ful
let them come to me; O Sav - ior dear, we

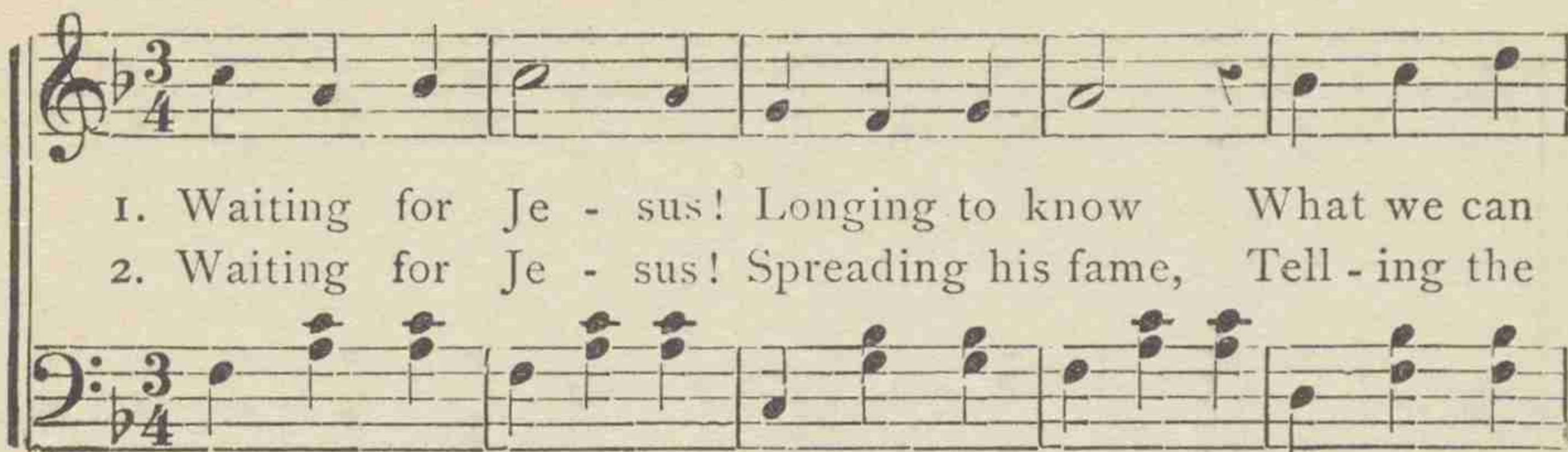
child re - joice, In such a Fa - ther's love.
hear thy call, We come, we come to thee.

Waiting for Jesus.

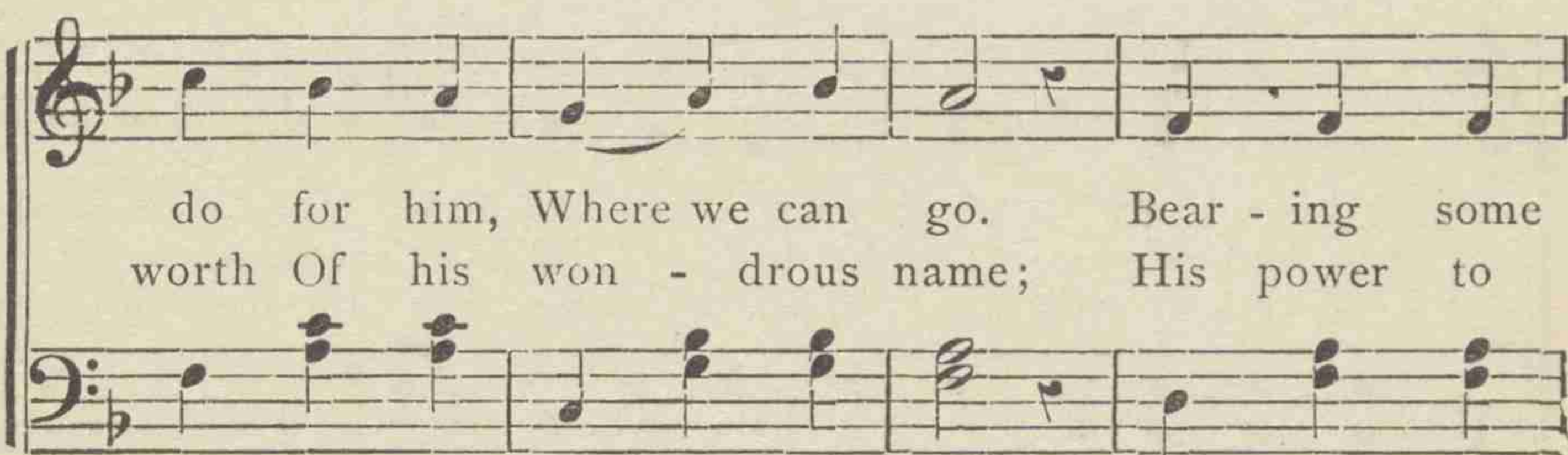
127

SALLIE MORRISON.

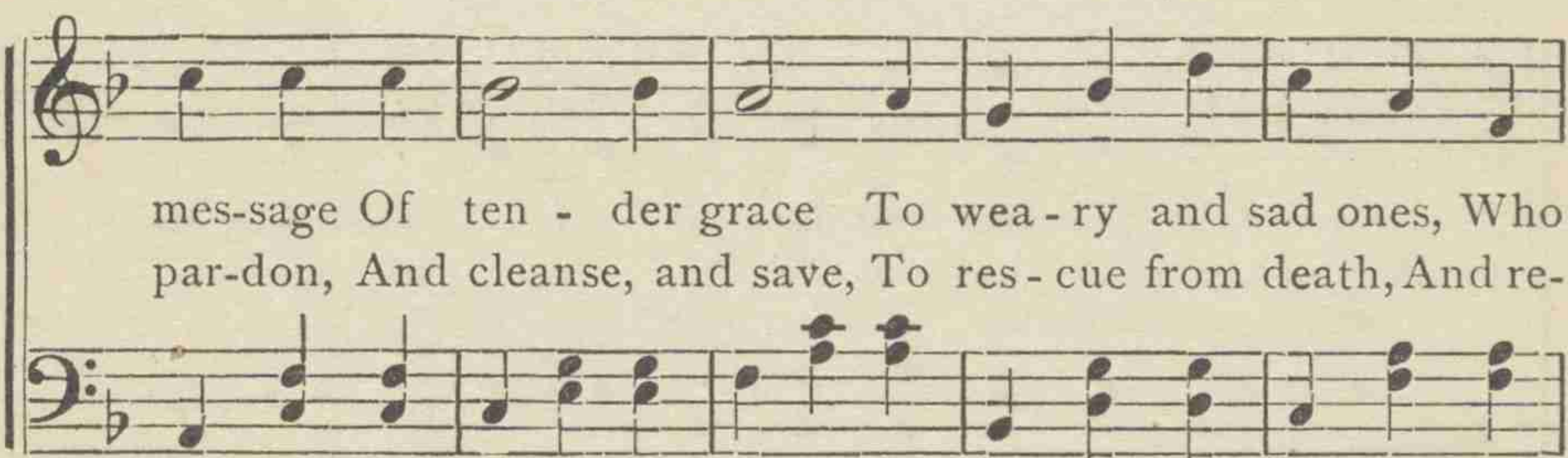
J. R. M.



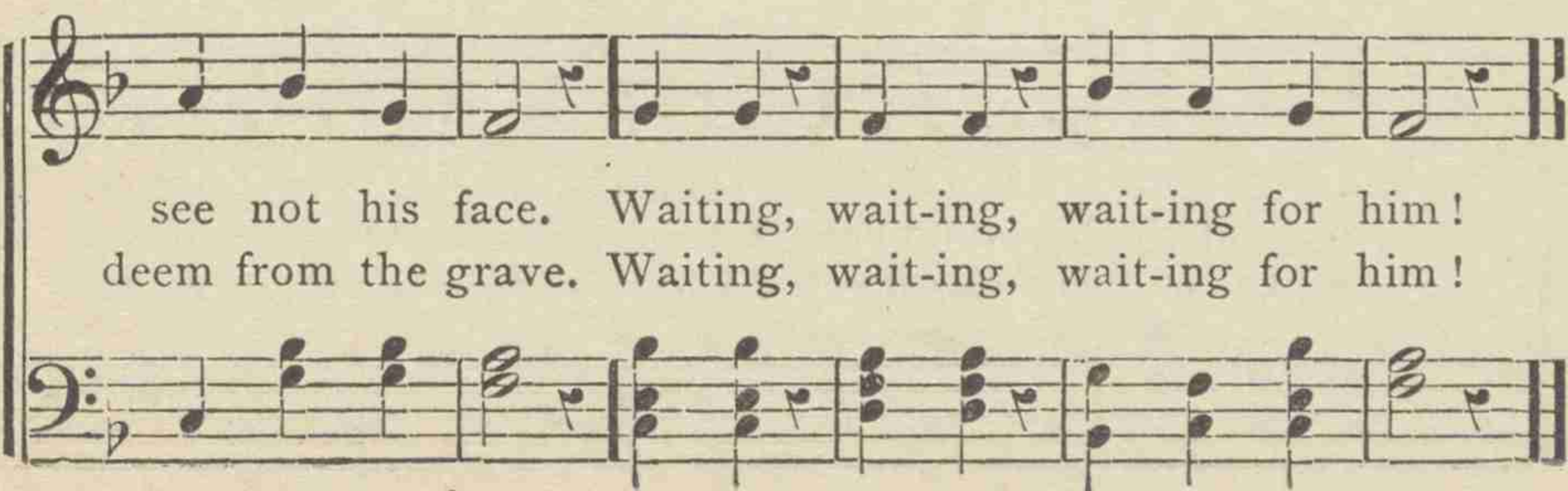
1. Waiting for Je - sus! Longing to know What we can
2. Waiting for Je - sus! Spreading his fame, Tell - ing the



do for him, Where we can go. Bear - ing some
worth Of his won - drous name; His power to



mes-sage Of ten - der grace To wea - ry and sad ones, Who
par-don, And cleanse, and save, To res - cue from death, And re-

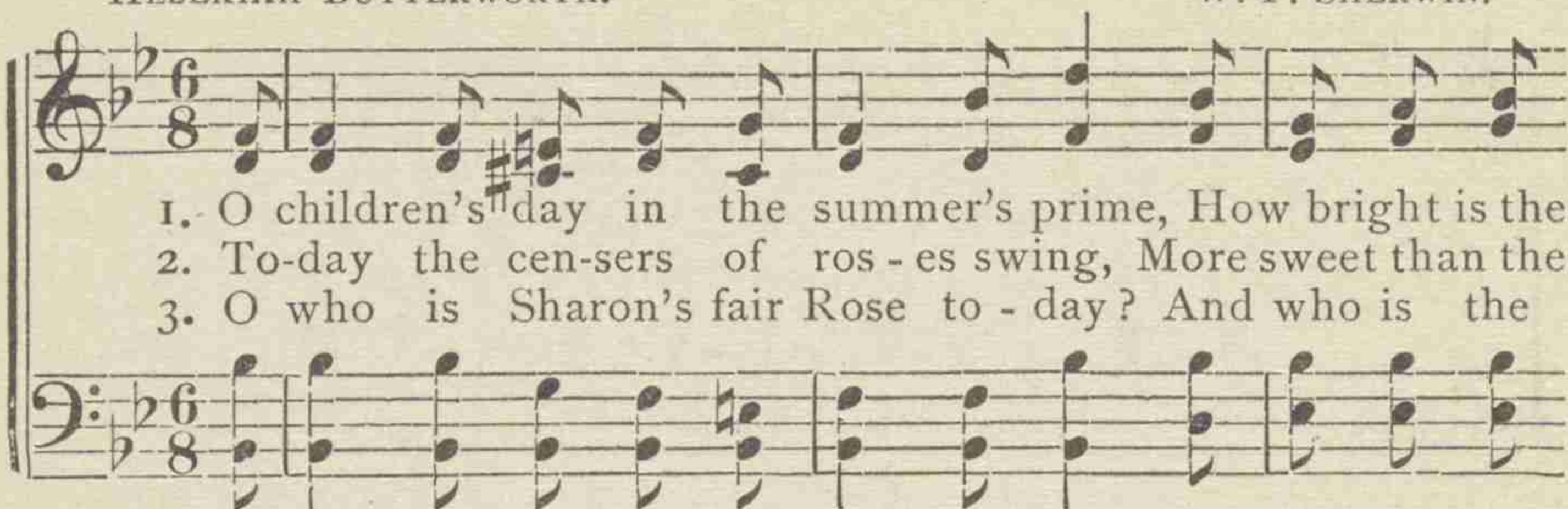


see not his face. Waiting, wait-ing, wait-ing for him!
deem from the grave. Waiting, wait-ing, wait-ing for him!

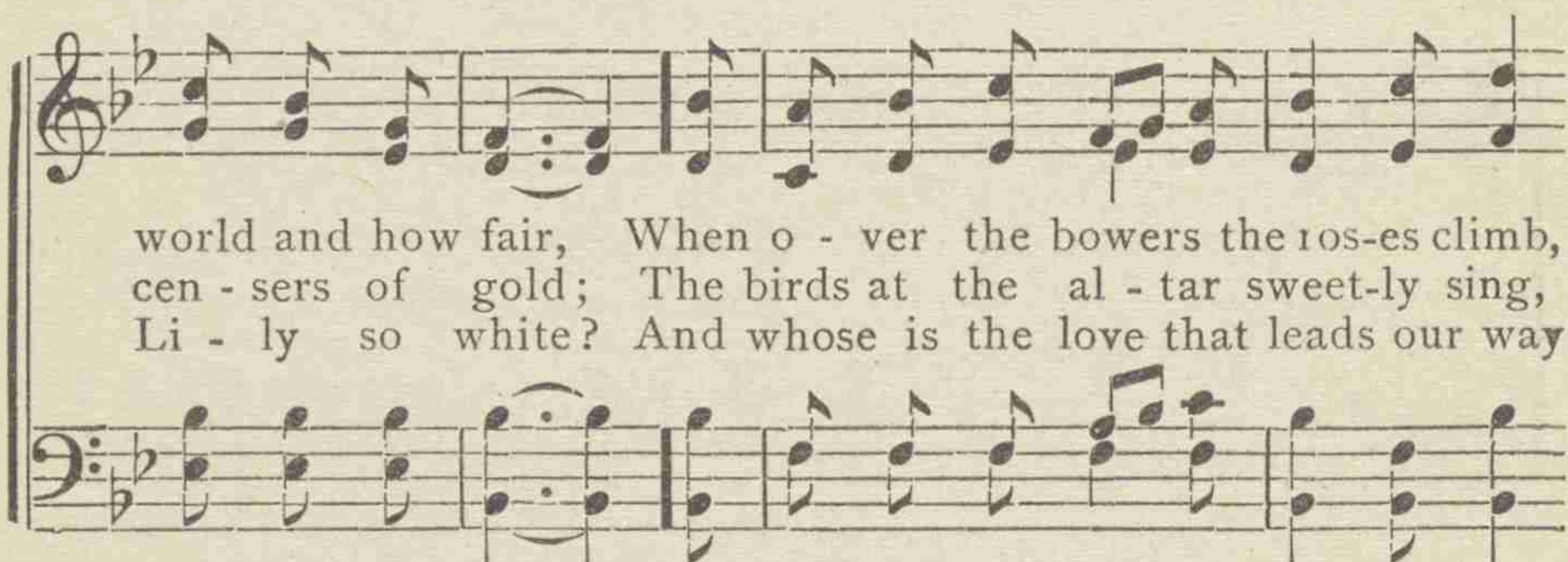
128 O Children's Day.—Floral Sunday.

HEZEKIAH BUTTERWORTH.

W. F. SHERWIN.



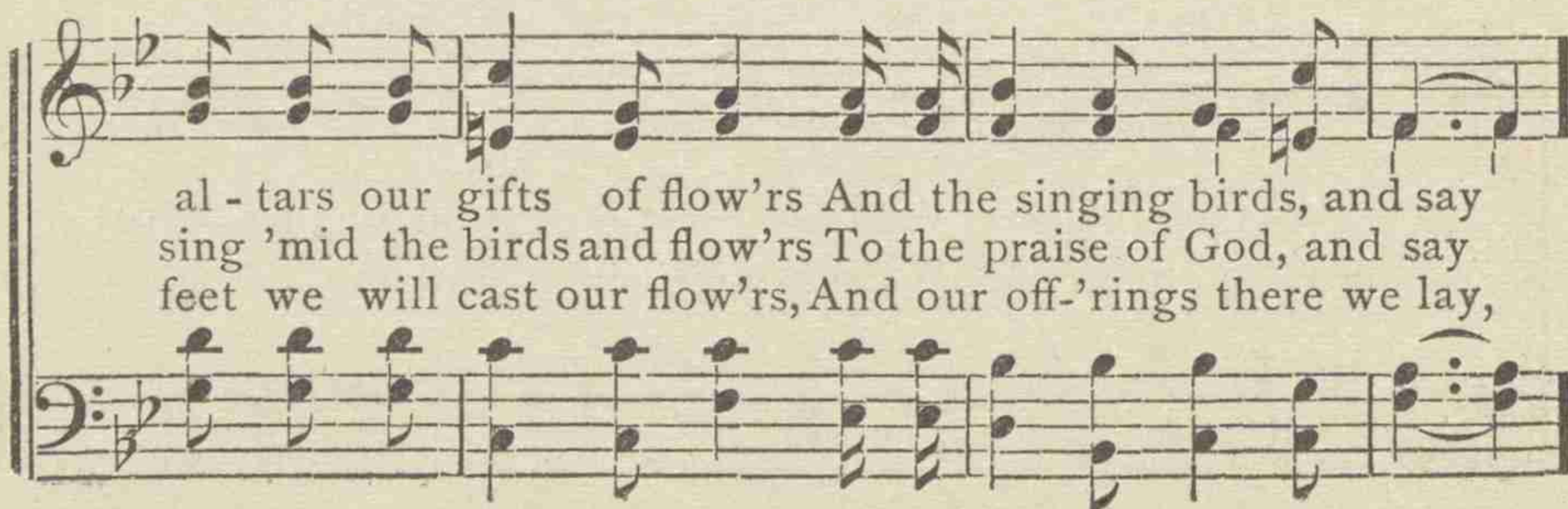
1. O children's day in the summer's prime, How bright is the
 2. To-day the censers of roses swing, More sweet than the
 3. O who is Sharon's fair Rose to-day? And who is the



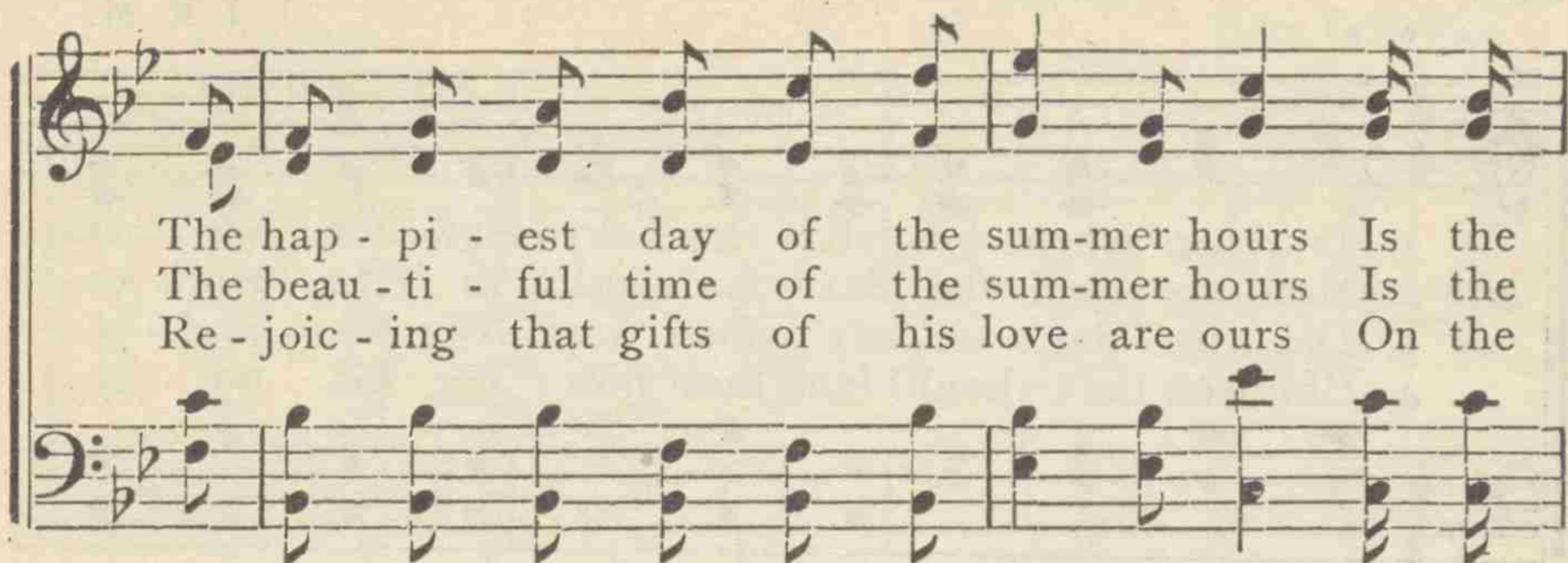
world and how fair, When o-ver the bowers the roses climb,
 censers of gold; The birds at the altar sweet-ly sing,
 Li-ly so white? And whose is the love that leads our way



And the li-lies are wav-ing in air! We bring to our
 As they sung in the temple of old. We joy-ful-ly
 To the gar-dens of Par-a-dise bright? At Je-sus' dear

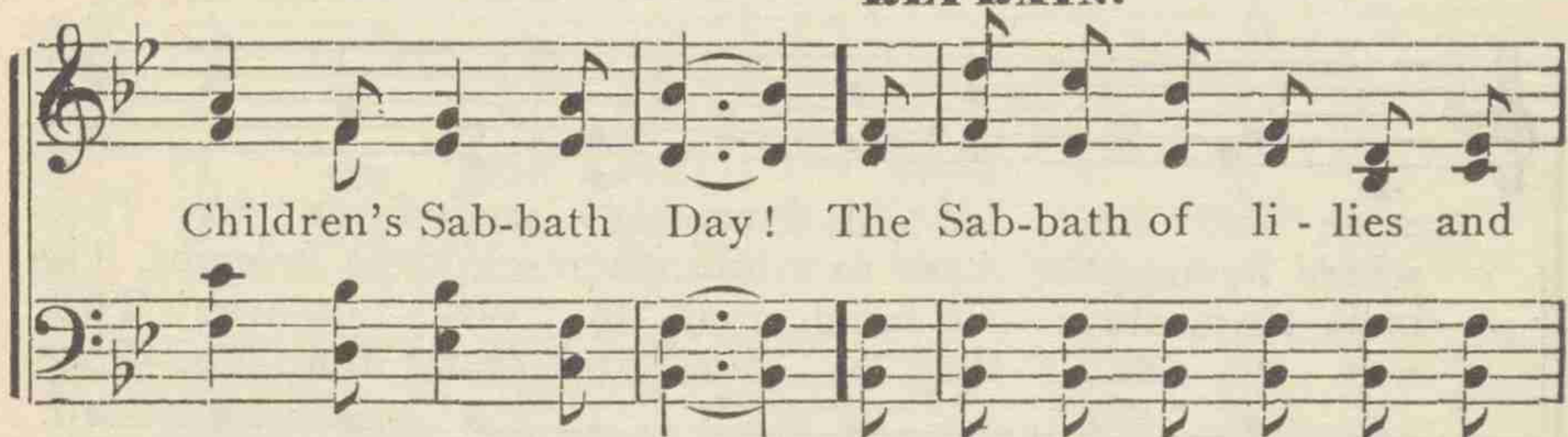


al-tars our gifts of flow'rs And the singing birds, and say
 sing 'mid the birds and flow'rs To the praise of God, and say
 feet we will cast our flow'rs, And our off-rings there we lay,



The hap - pi - est day of the sum-mer hours Is the
 The beau - ti - ful time of the sum-mer hours Is the
 Re - joic - ing that gifts of his love are ours On the

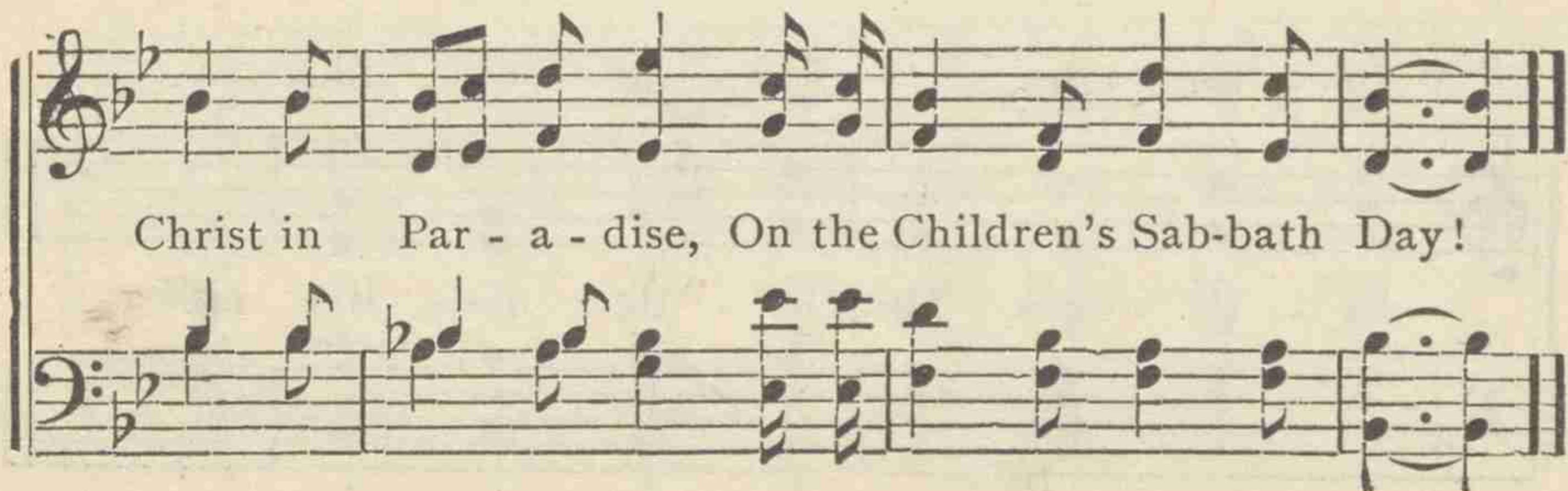
REFRAIN.



Children's Sab-bath Day! The Sab-bath of li - lies and

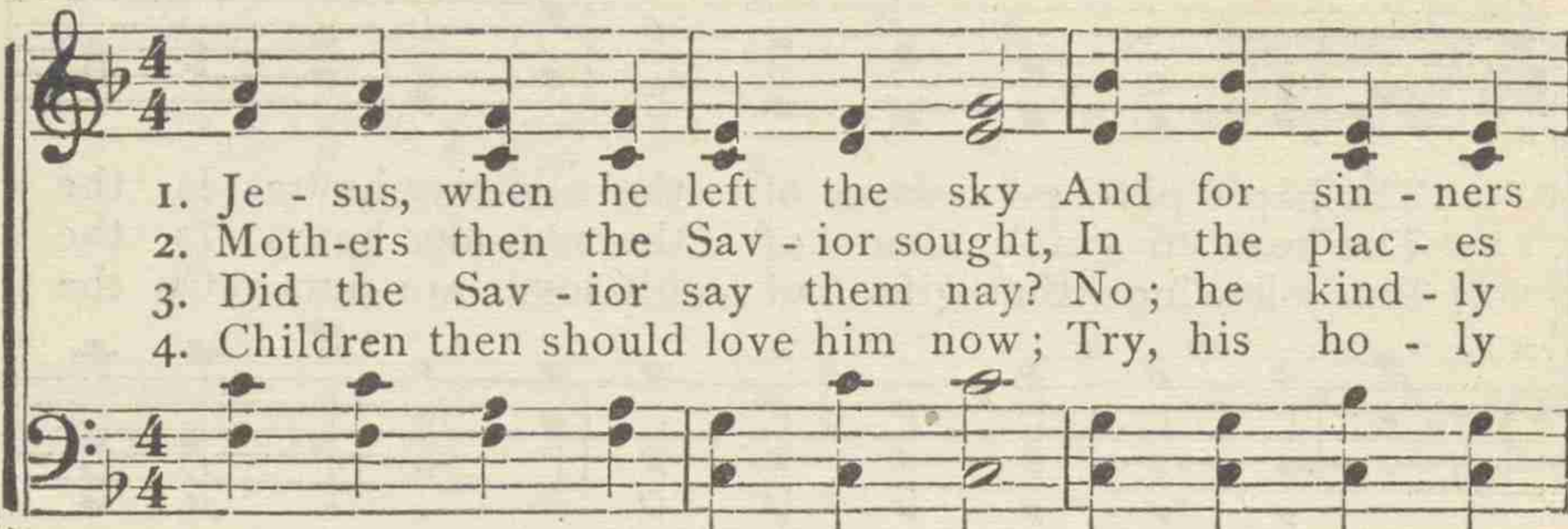


ros - es! Our souls draw near in prais-es To the beau-ty of

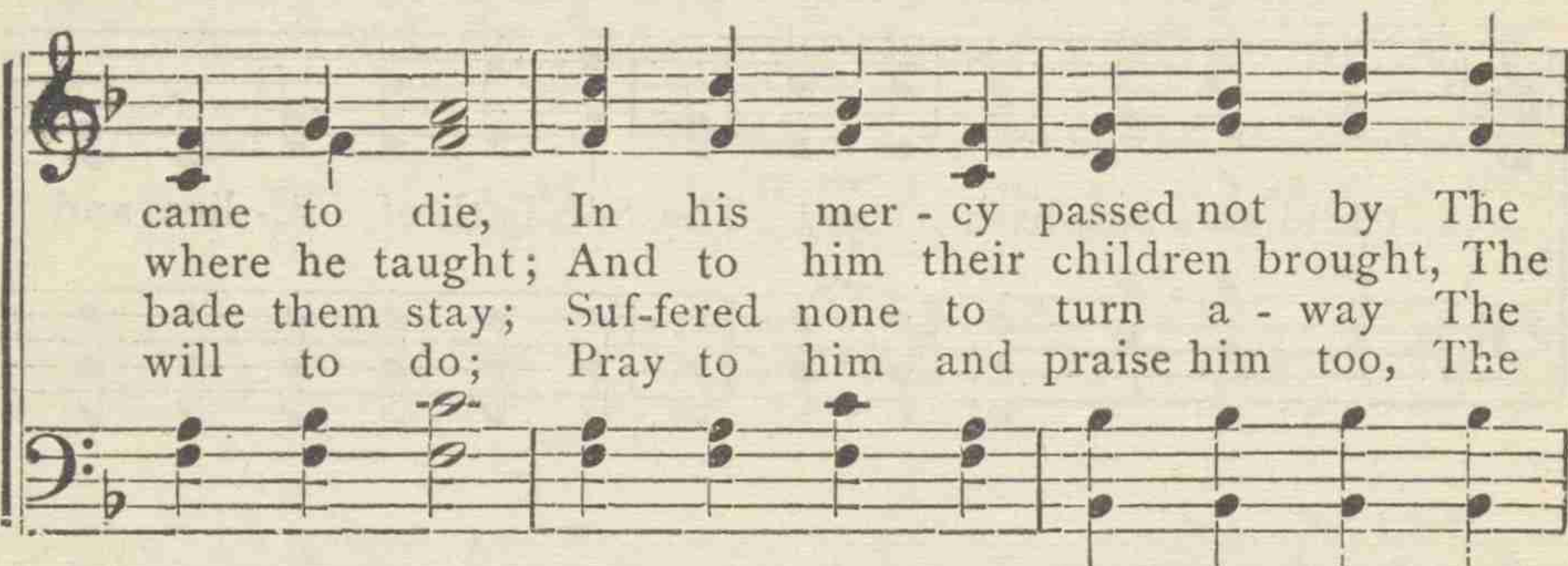


Christ in Par - a - dise, On the Children's Sab-bath Day!

* * *



1. Je - sus, when he left the sky And for sin - ners
 2. Moth - ers then the Sav - ior sought, In the plac - es
 3. Did the Sav - ior say them nay? No; he kind - ly
 4. Children then should love him now; Try, his ho - ly



came to die, In his mer - cy passed not by The
 where he taught; And to him their children brought, The
 bade them stay; Suf - fered none to turn a - way The
 will to do; Pray to him and praise him too, The

Lit - tle ones,
CHORUS.



lit - tle ones, like me. The lit - tle ones, the

lit - tle ones, Lit - tle ones, like me.



lit - tle ones, The lit - tle ones, like me.

Each One has a Mission.

131

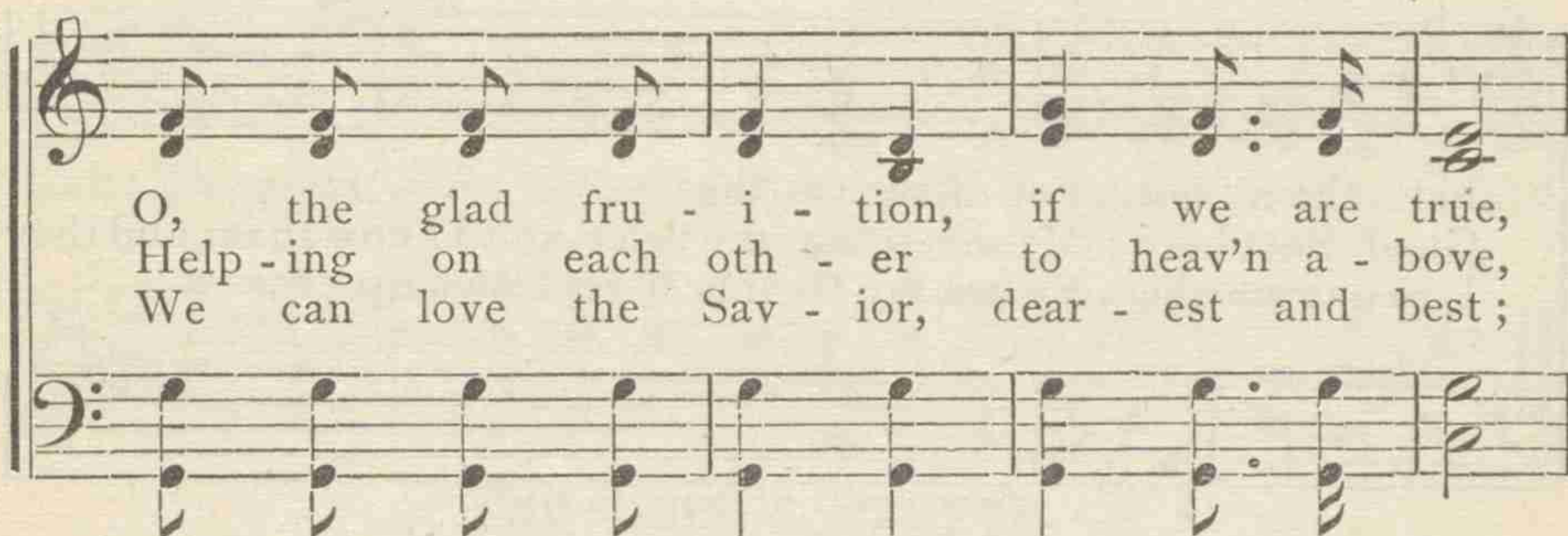
J. R. MURRAY.

GEO. F. ROOT.

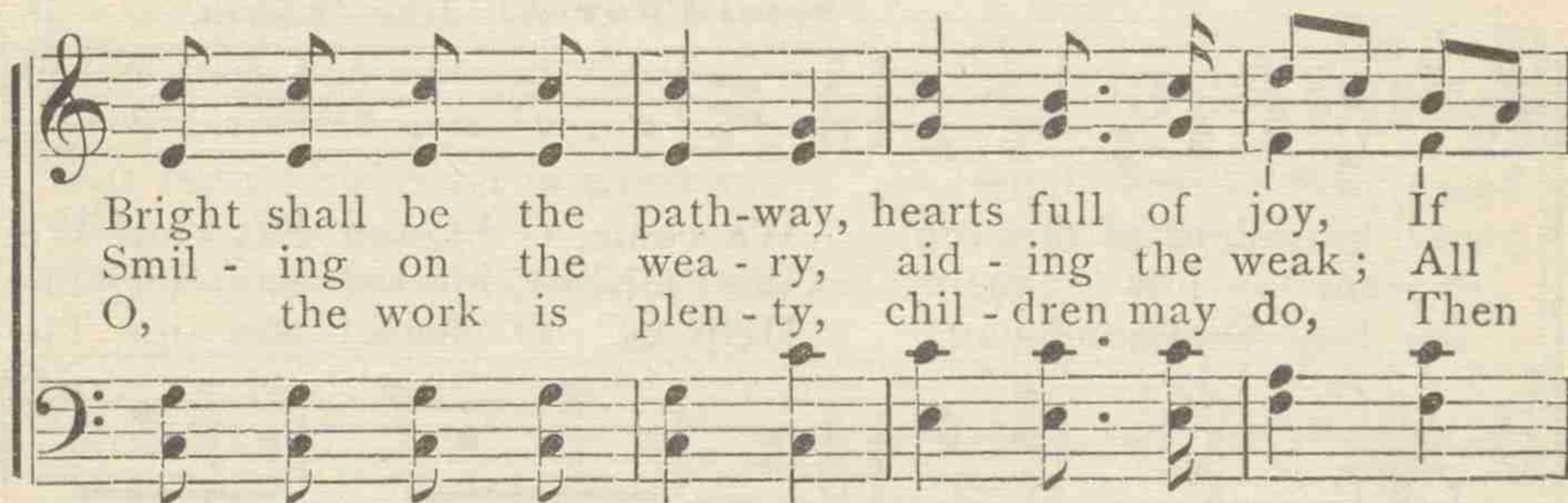
Cheerfully.



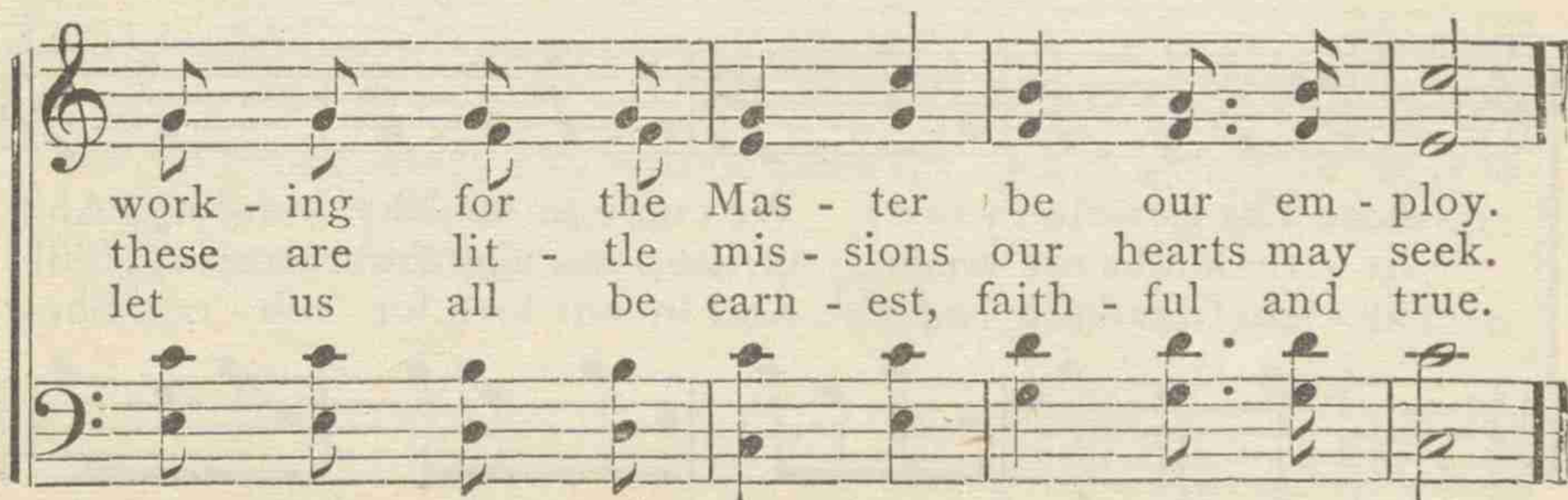
1. Each one has a mis - sion, some work to do ;
 2. Lit - tle deeds of kind - ness, sweet words of love,
 3. We can love each oth - er with youth-ful zest,



O, the glad fru - i - tion, if we are true,
 Help - ing on each oth - er to heav'n a - bove,
 We can love the Sav - ior, dear - est and best ;



Bright shall be the path-way, hearts full of joy, If
 Smil - ing on the wea - ry, aid - ing the weak ; All
 O, the work is plen - ty, chil - dren may do, Then

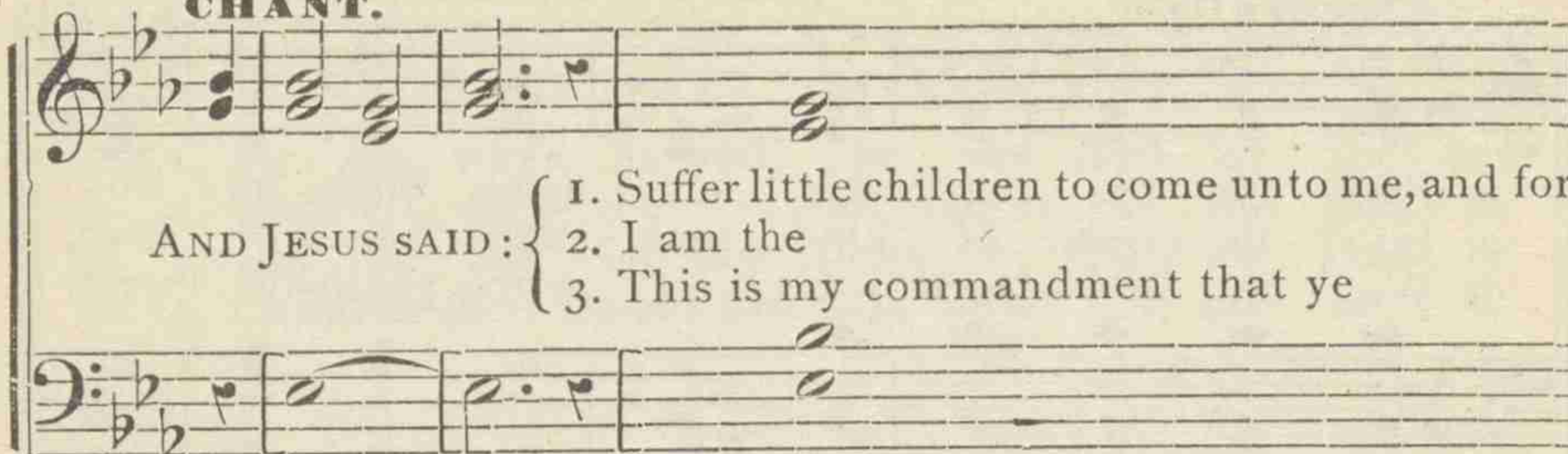


work - ing for the Mas - ter be our em - ploy.
 these are lit - tle mis - sions our hearts may seek.
 let us all be earn - est, faith - ful and true.

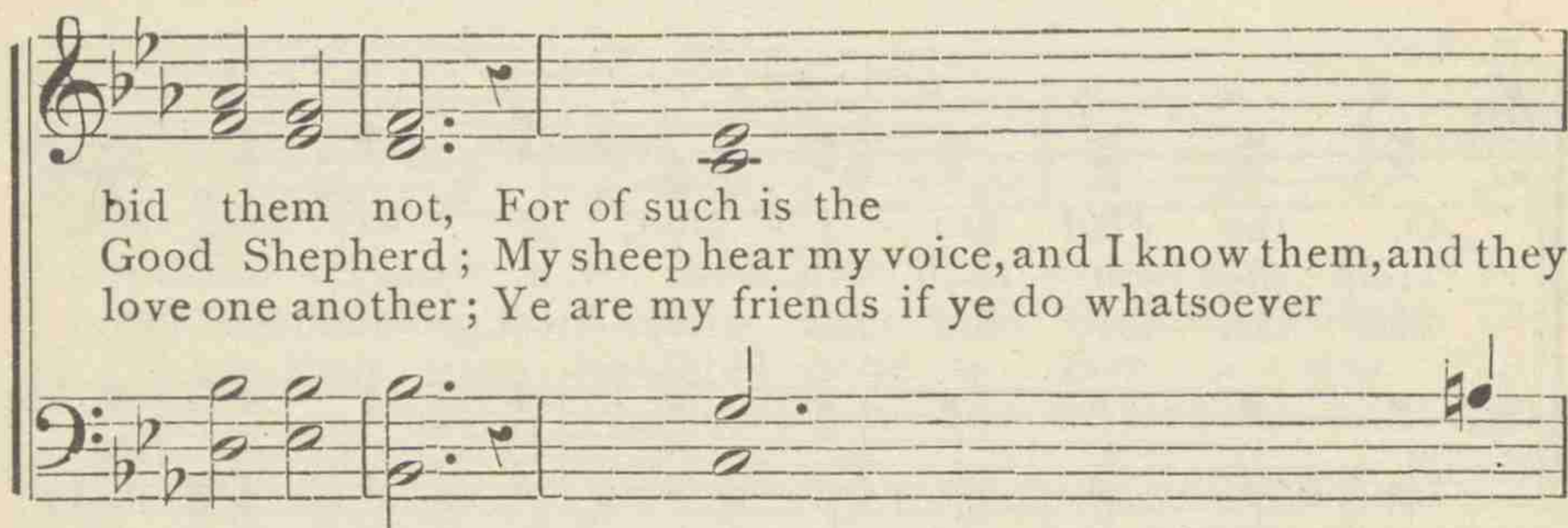
J. R. M.

J. R. MURRAY, by per.

CHANT.



AND JESUS SAID: { 1. Suffer little children to come unto me, and for
2. I am the
3. This is my commandment that ye



bid them not, For of such is the
Good Shepherd; My sheep hear my voice, and I know them, and they
love one another; Ye are my friends if ye do whatsoever

Semi-Chorus. *Little Children.*


king-dom of heaven. We come, O blessed Sav - ior, We
fol - low me. We fol-low, blessed Sav - ior, Thy
I command you. Help us, O blessed Sav - ior, Thy



hear Thy gen-tle voice; We come to do Thy bid-ding, And
lit - tle lambs are we; O keep our feet from straying, Till
lit - tle friends to be; And in our love for oth - ers, Show

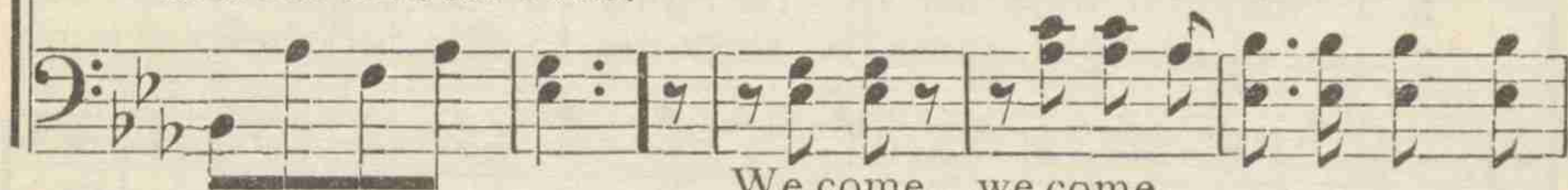
Words of Jesus. Concluded.

133

Full Chorus.



in Thy love rejoice.
we Thy face shall see. We come, we come, We hear Thy welcome
best our love for Thee.



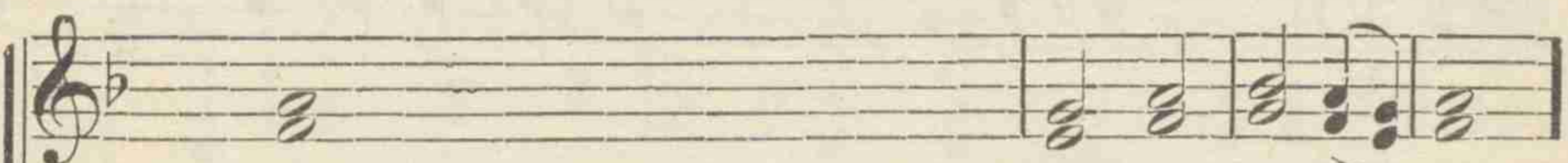
We come, we come,



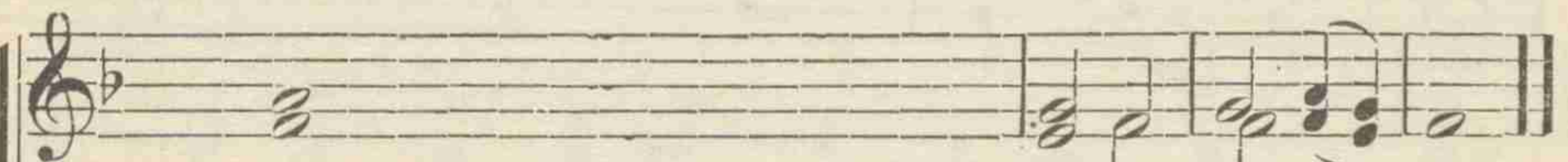
call; Thy great, warm, loving heart has room For the little ones and all.



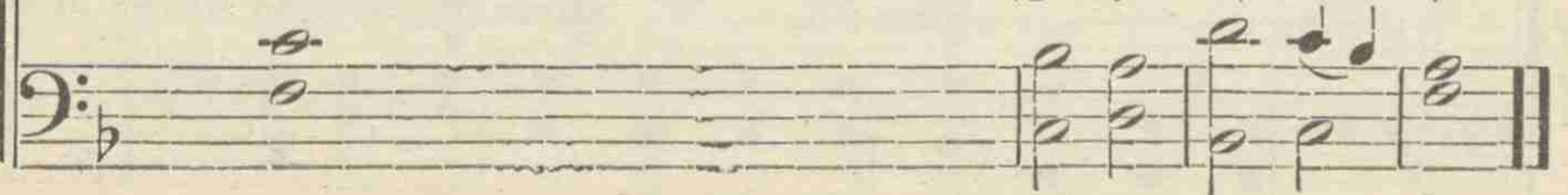
The Lord's Prayer.



Our Father, who art in heaven,	hallowed	be Thy	name.
Give us this	day our	dai - ly	bread.
And lead us not into temptation, but de-	liv - er	us from	evil.



Thy kingdom come, Thy will be done in	earth as it is in	heav'n.
And forgive us our debts, as	we for - give our	debtors.
For Thine is the kingdom, and the power,	and the glory, for - ever.	A - men.



1. My light is but a lit-tle one, My light of faith and prayer,
2. I may not hide my lit - tle light, The Lord has told me so,
3. Oh, lit-tle light, shine on, shine on, In this dark heart of mine,

The first system of the song features a treble and bass staff in 4/4 time with a key signature of one flat. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staff.

But lo! it glows like God's great Sun, For it was lighted there.
'Tis giv-en me to keep in sight, That all may see it glow.
Until some other soul be drawn, To seek the light di - vine.

The second system continues the melody and accompaniment. The lyrics are written below the staff.

CHORUS.

Shine on, . . shine on, . . Shine on, bright and clear.

The chorus begins with a new musical phrase. The lyrics are written below the staff.

Shine on, . . shine on, . . Shine on, the day draws near.

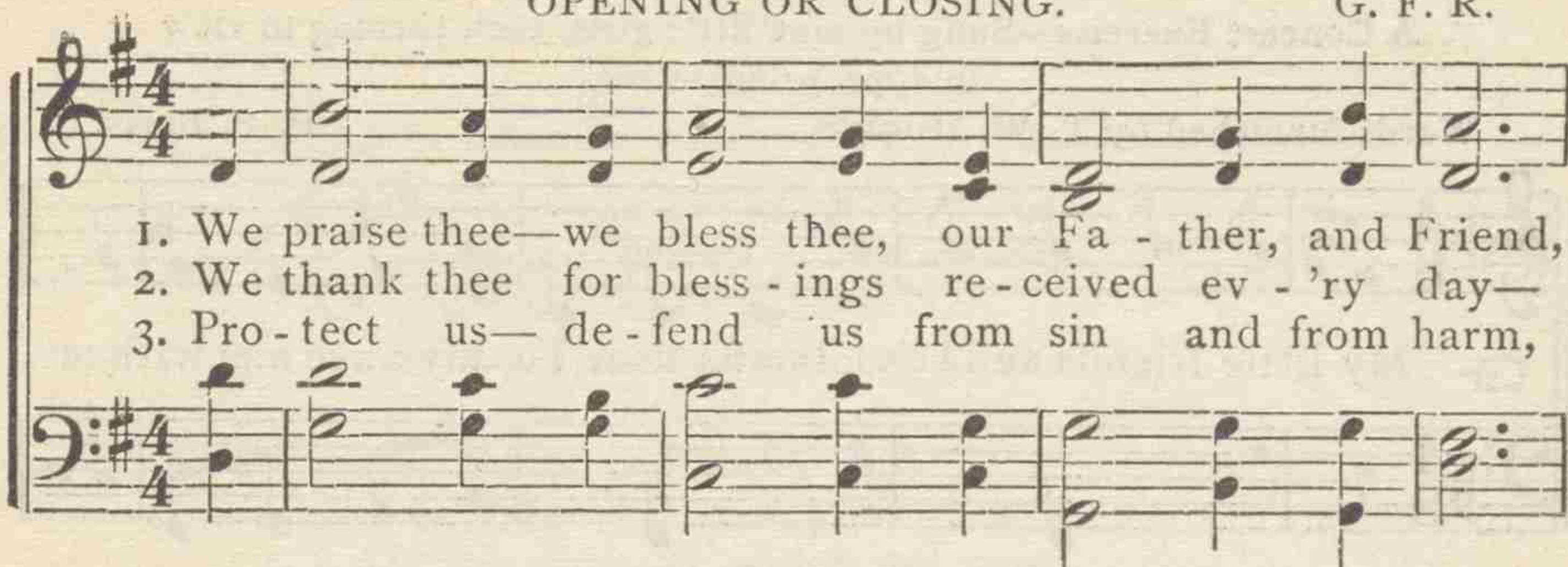
The second line of the chorus continues the melody and accompaniment. The lyrics are written below the staff.

We Praise Thee.

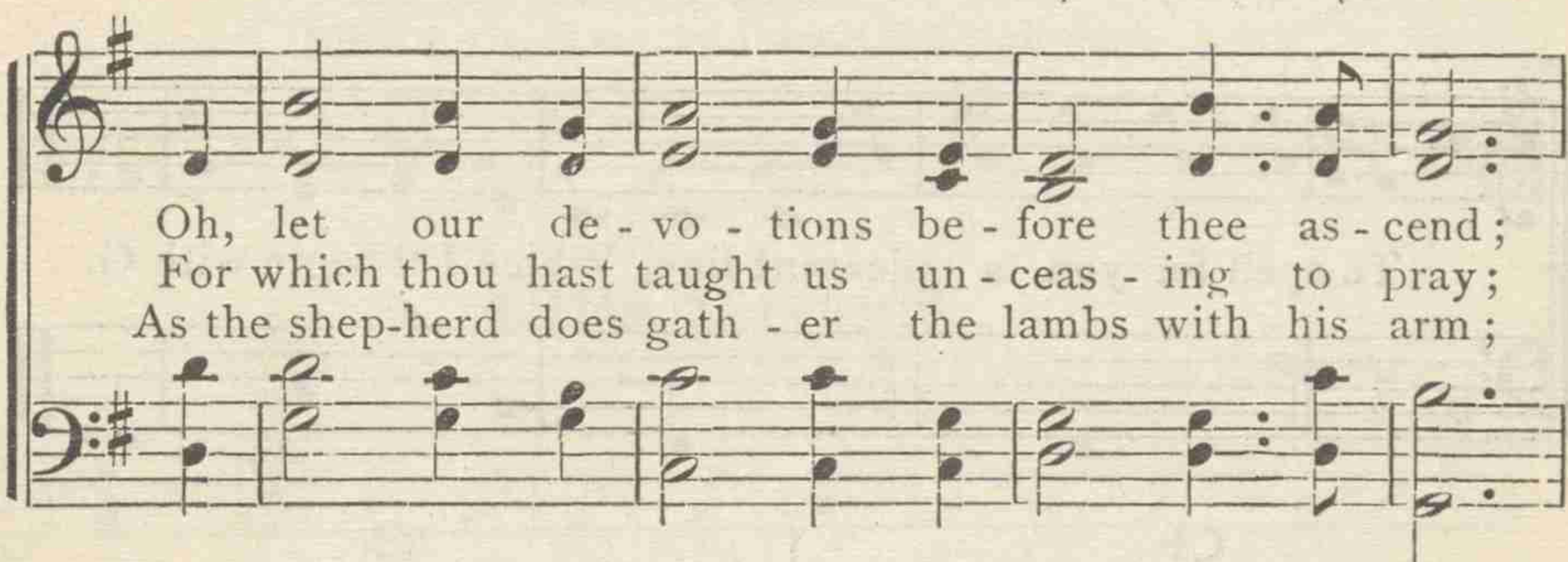
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OPENING OR CLOSING.

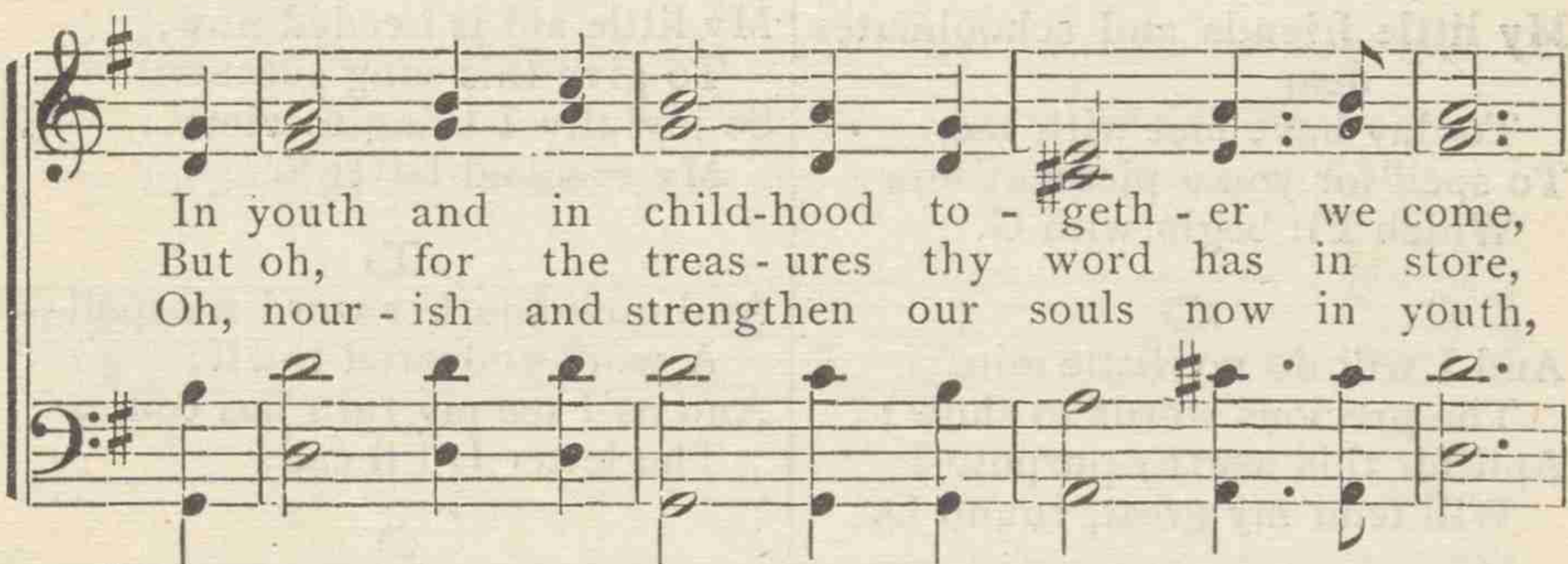
G. F. R.



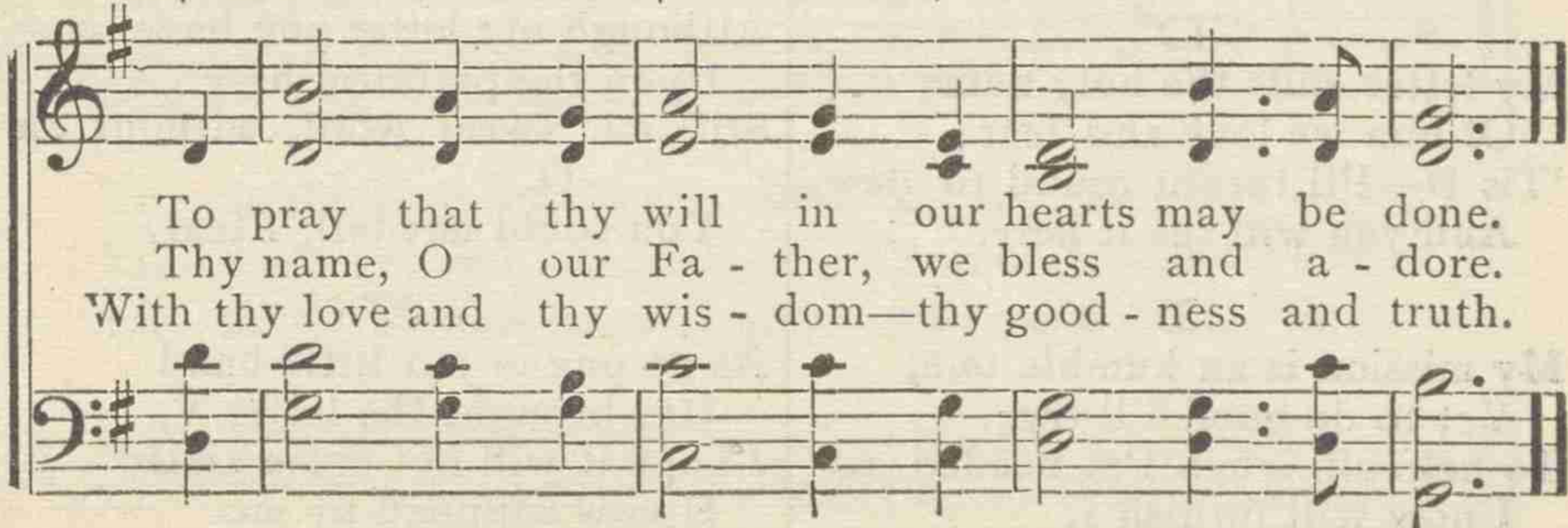
1. We praise thee—we bless thee, our Fa - ther, and Friend,
 2. We thank thee for bless - ings re - ceived ev - 'ry day—
 3. Pro - tect us—de - fend us from sin and from harm,



Oh, let our de - vo - tions be - fore thee as - cend;
 For which thou hast taught us un - ceas - ing to pray;
 As the shep - herd does gath - er the lambs with his arm;



In youth and in child - hood to - geth - er we come,
 But oh, for the treas - ures thy word has in store,
 Oh, nour - ish and strengthen our souls now in youth,



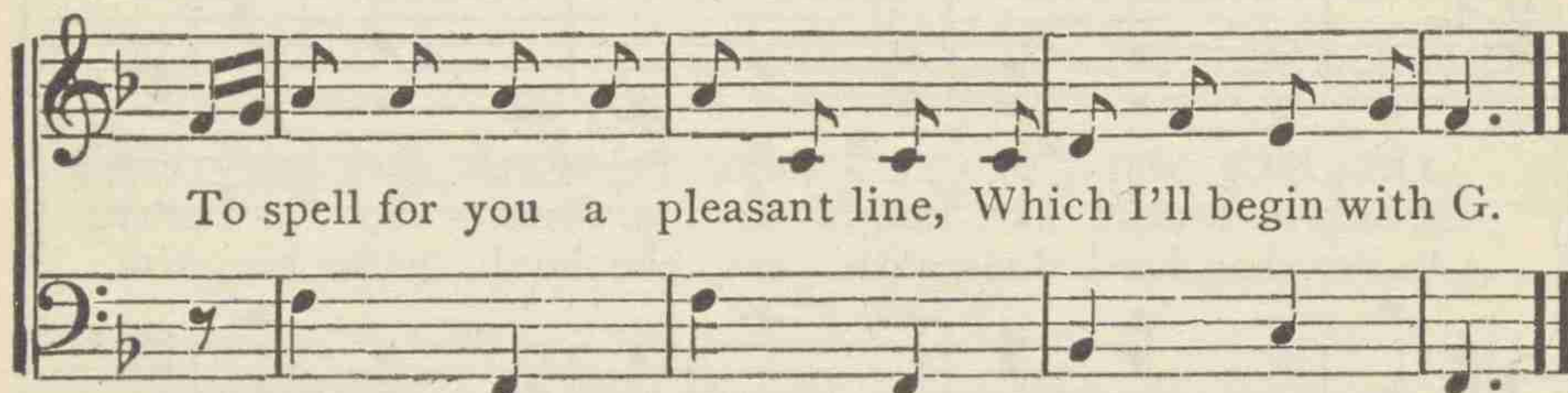
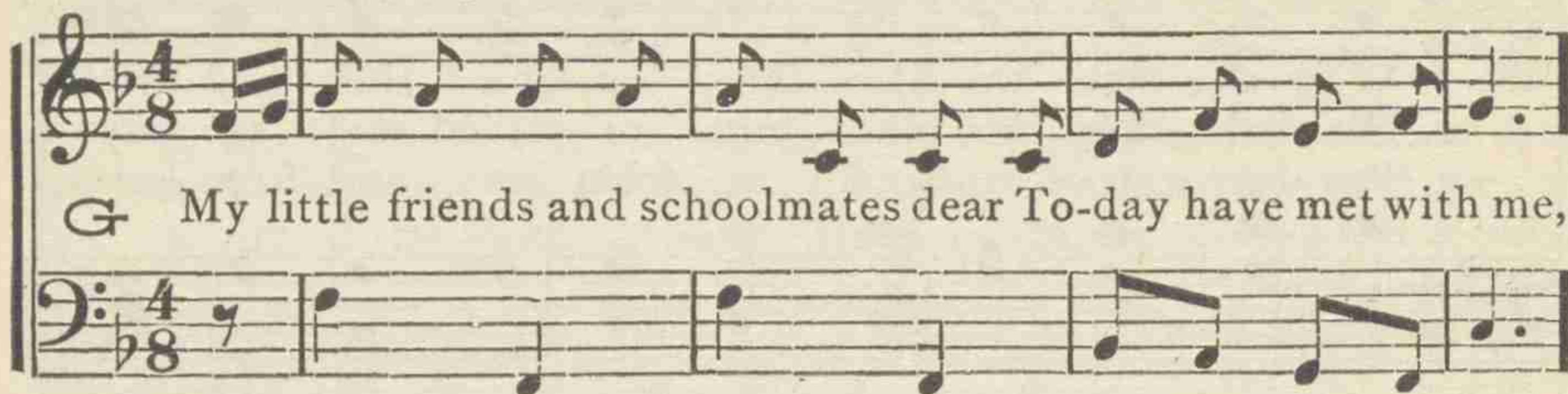
To pray that thy will in our hearts may be done.
 Thy name, O our Fa - ther, we bless and a - dore.
 With thy love and thy wis - dom—thy good - ness and truth.

God is Love.

A Concert Exercise—Sung by nine little girls, each turning to view
an appropriate letter.

Words furnished by T. W. HUGHES.

P. P. BLISS.



G
My little friends and schoolmates
dear
To-day have met with me,
To spell for you a pleasant line
Which I'll begin with G.

O
And I will do my little mite
The precious words to show;
And for this worthy purpose I
Will lend my great, round O.

D
My letter ends the holy name
Of him we love and fear;
'Tis D—I'll turn it round to view,
And you will see it here.

I
My mission is an humble one,
Yet to do good I'll try;
To help all, when I'm needed, so
I now will furnish I.

S
My little aid is needed now,
To give this song success;
So joyfully I bring to view
My crooked letter S.

L
And now another word we spell—
A word endeared to all;
And as I see my turn has come,
The letter L I'll call.

O
Although my letter you have seen
Upon the platform here,
Still our sweet word, without an
O,
You could not tell, I fear.

V
As no one in our little band
Has brought the letter V,
I hope it will not come amiss
If now supplied by me.

God is Love. Concluded.

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E

(This and the following verse to the tune "Greenville.")

I will close the joyful tidings—
Soon our motto you will see;
All can read it very plainly
When I add the letter E.

ALL.

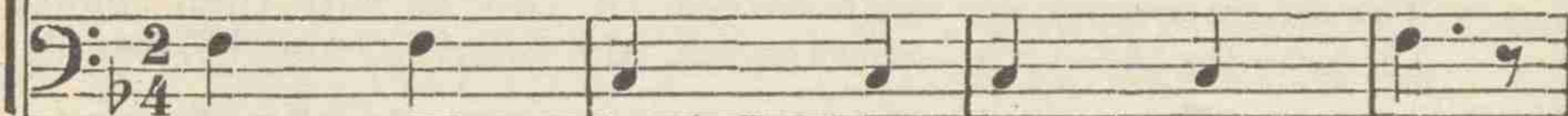
God is love—his mercy brightens
All the path in which we rove,
Bliss he wakes, and woe he lightens:
God is wisdom—God is love.

Little Servants.

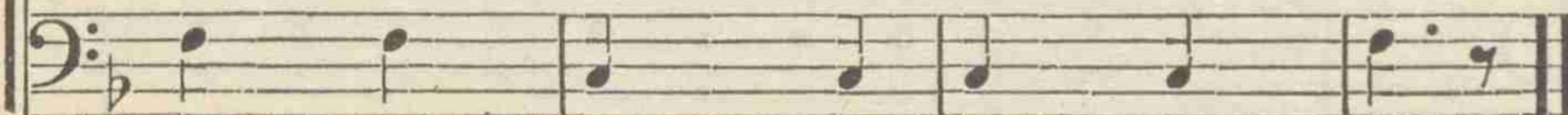
"WINTHROP."



1. Lit - tle knees should lowly bend, At the time of prayer;
2. Lit - tle hands should useful - ly In em-ploy-ment move;
3. Little tongues should speak the truth Without fear or halt;



Lit - tle tho'ts to heav'n as - cend, To our Fa - ther there.
Lit - tle feet should cheerful - ly Run on works of love.
Lit - tle lips should ne'er be loth To con-fess a fault.



The Little Missionary.

J. R. M.

J. R. MURRAY.



1. I need not go to In - di - a, To Chi-na or Ja-pan;
2. The lit - tle water-drops come down To make the flowers grow;
3. I'll be a Mis-sion - a - ry now, And work the best I may,



To work for Je - sus here at home I'll do the best I can;
The lit - tle riv - u - lets flow on To bless where'er they go;
For if I want to work for God, There surely is a way;



I'll tell of His great love for me, And how I love Him too,
The lit-tle seeds make mighty trees, To cool us with their shade,
I'll pray for those who cross the sea, My offering, too, I'll send,

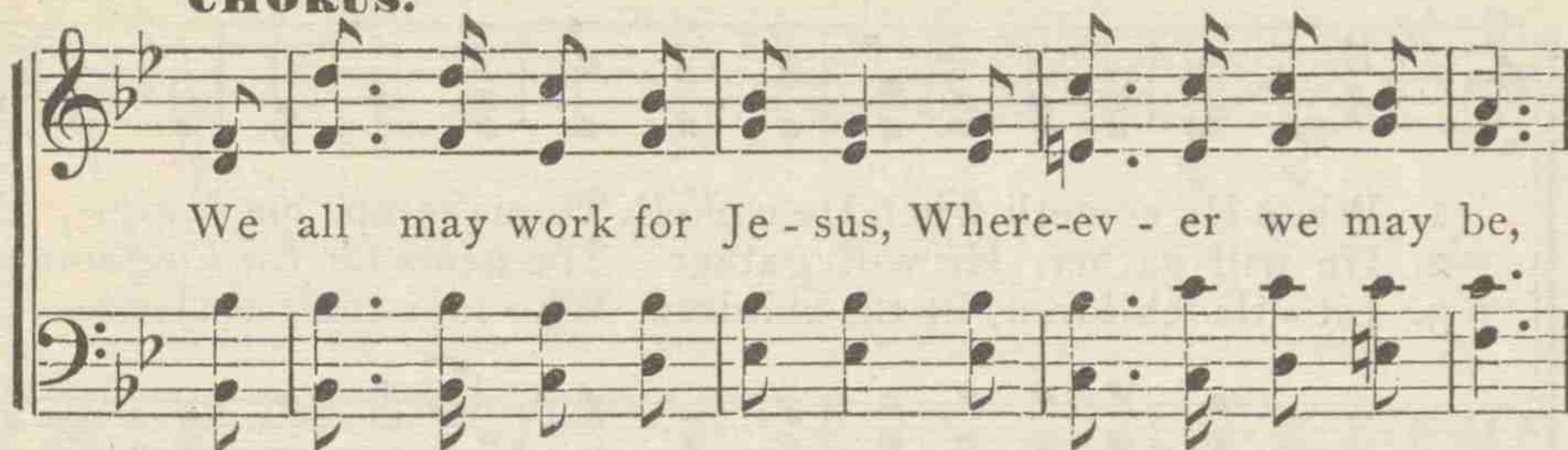


And bet-ter far, I'll show my love In all that I may do.
If lit-tle things like these do good, To try, I'm not a - fraid.
And do all that is in my power, This great, bad world, to mend.

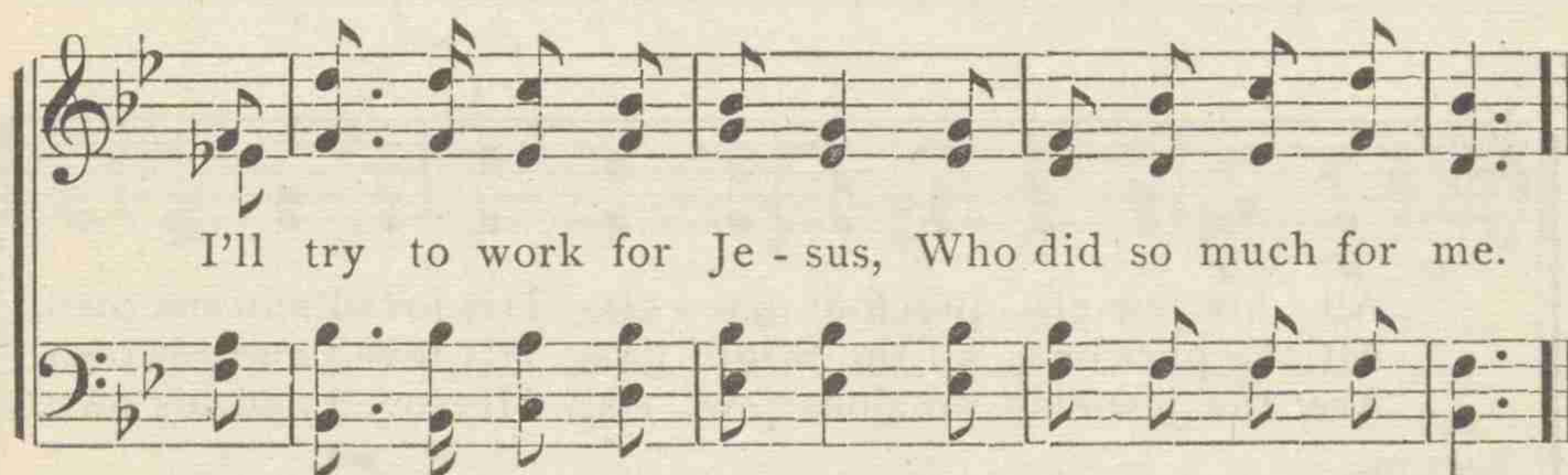


The Little Missionary. Concluded. 139

CHORUS.



We all may work for Je - sus, Where-ev - er we may be,



I'll try to work for Je - sus, Who did so much for me.

DEAR JESUS, EVER AT MY SIDE. Tune, page 38.

1 Dear Jesus, ever at my side,
How loving must Thou be
To leave Thy home in heaven, to
guard
A little child like me.
Thy beautiful and shining face
I see not, though so near;
The sweetness of thy soft, low
voice,
I am too deaf to hear.

2 I can not feel Thee touch my
hand
With pressure light and mild,
To check me as my mother did,
When I was but a child.

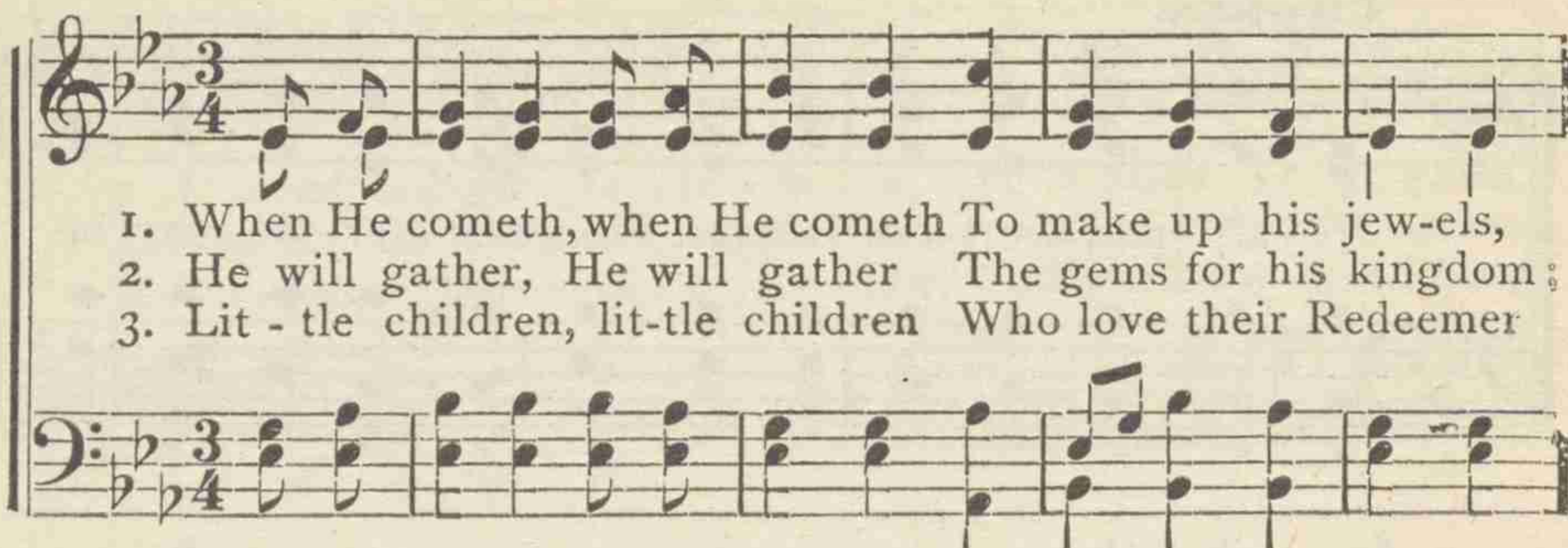
But I have felt thee in my tho'ts
Fighting with sin for me;
And when my heart loves God, I
know
The sweetness is from Thee.

3 And when, dear Saviour! I kneel
down,
Morning and night to prayer,
Something, there is, within my
heart
Which tells me Thou art there.
Yes! when I pray, thou prayest too—
Thy prayer is all for me;
But when I sleep, Thou sleepest not,
But watchest patiently.

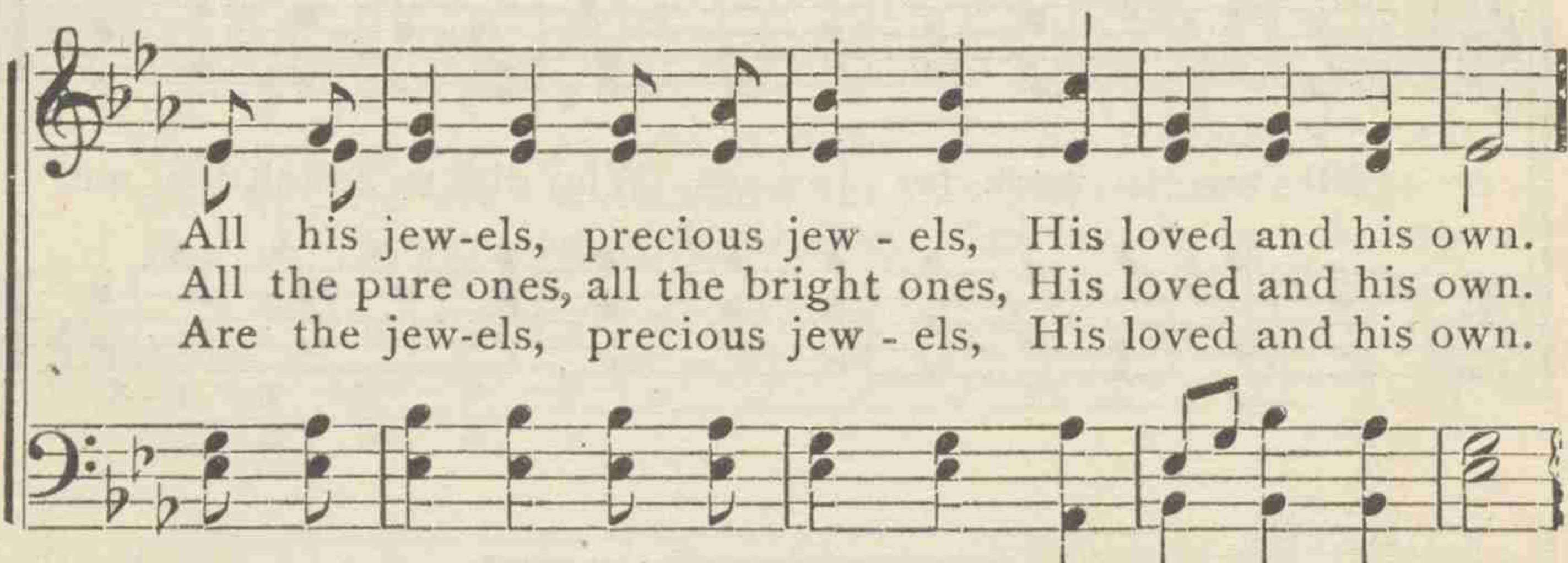
REV. F. W. FABER.

REV. WM. O. CUSHING

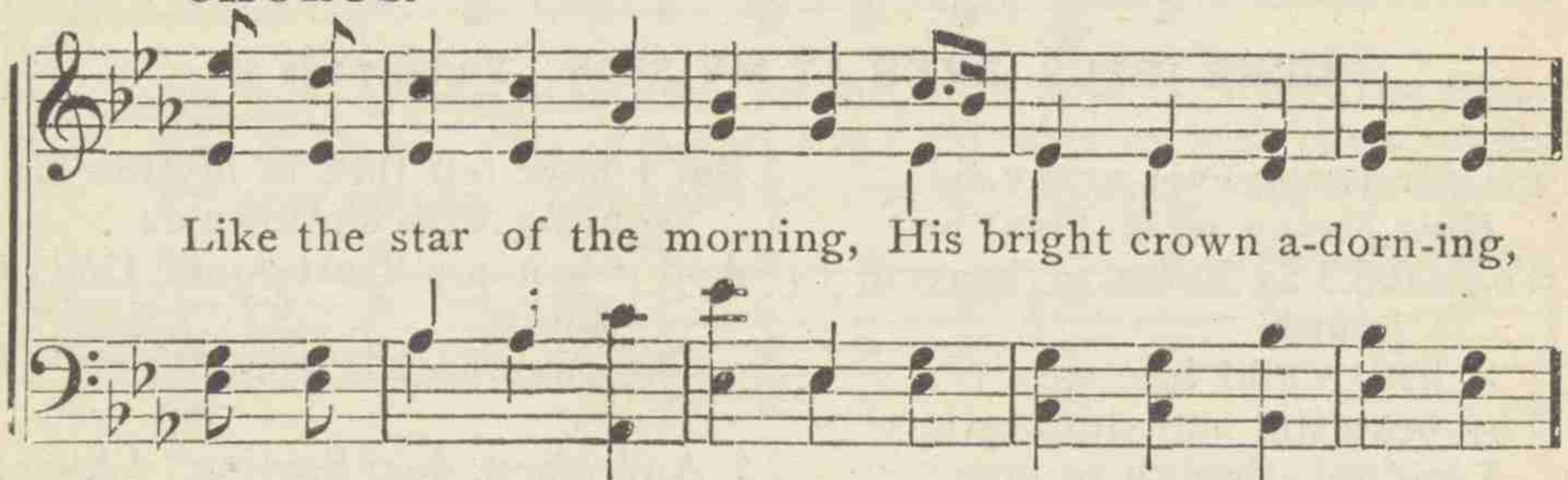
GEO. F. ROOT.



1. When He cometh, when He cometh To make up his jew-els,
2. He will gather, He will gather The gems for his kingdom;
3. Lit - tle children, lit-tle children Who love their Redeemer



All his jew-els, precious jew - els, His loved and his own.
All the pure ones, all the bright ones, His loved and his own.
Are the jew-els, precious jew - els, His loved and his own.

CHORUS.

Like the star of the morning, His bright crown a-dorn-ing,



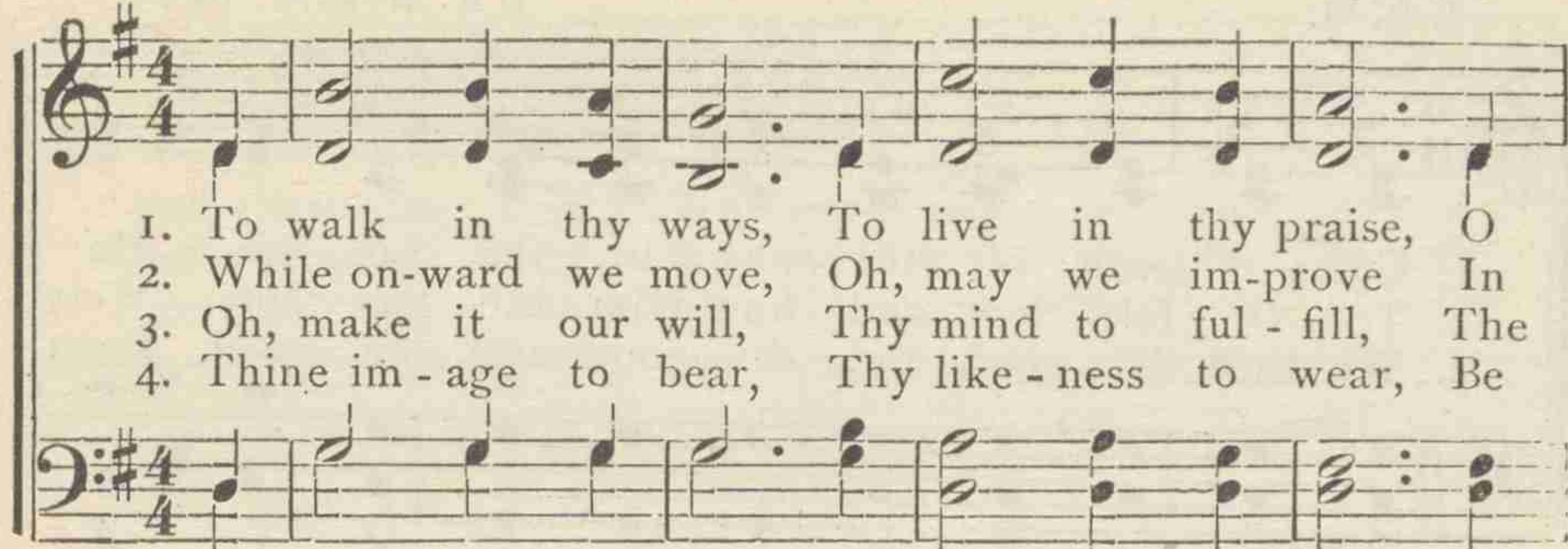
They shall shine in their beau - ty, Bright gems for his crown.

Direct Us.

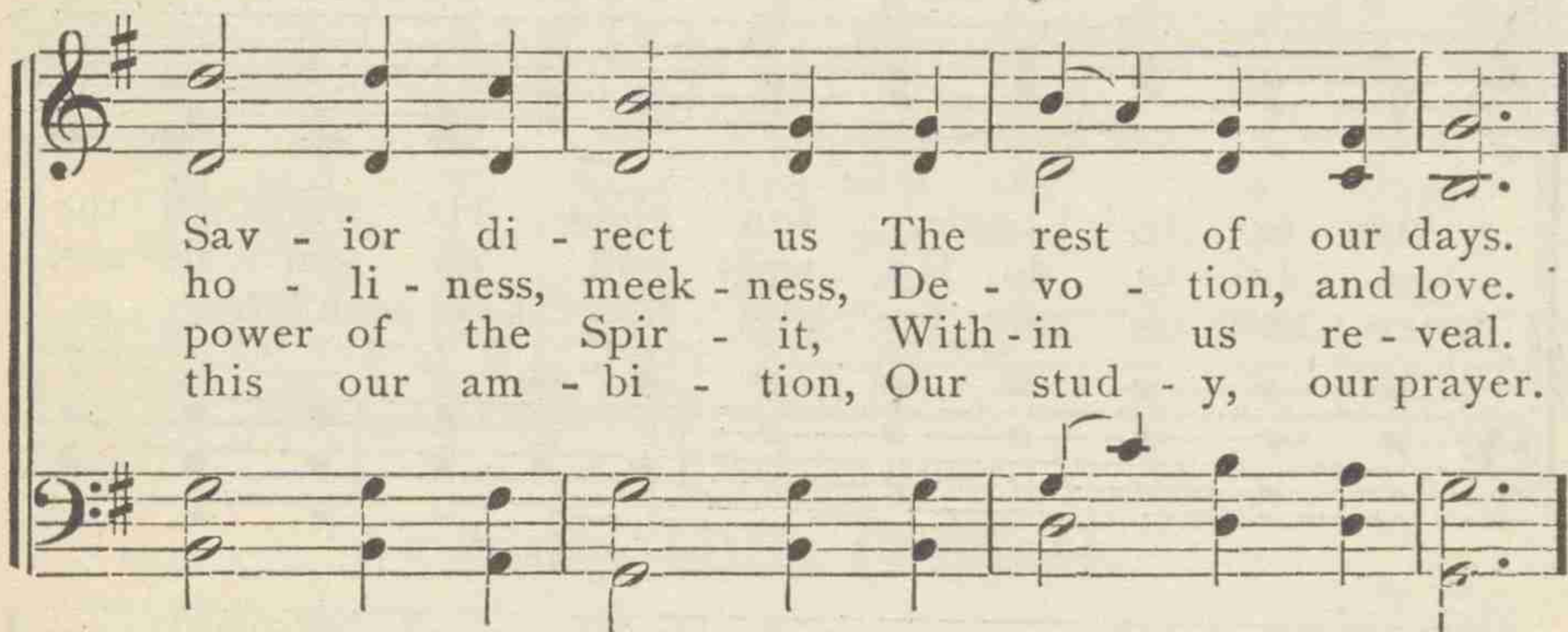
141

G. F. R.

* * *



1. To walk in thy ways, To live in thy praise, O
 2. While on-ward we move, Oh, may we im-prove In
 3. Oh, make it our will, Thy mind to ful-fill, The
 4. Thine im-age to bear, Thy like-ness to wear, Be

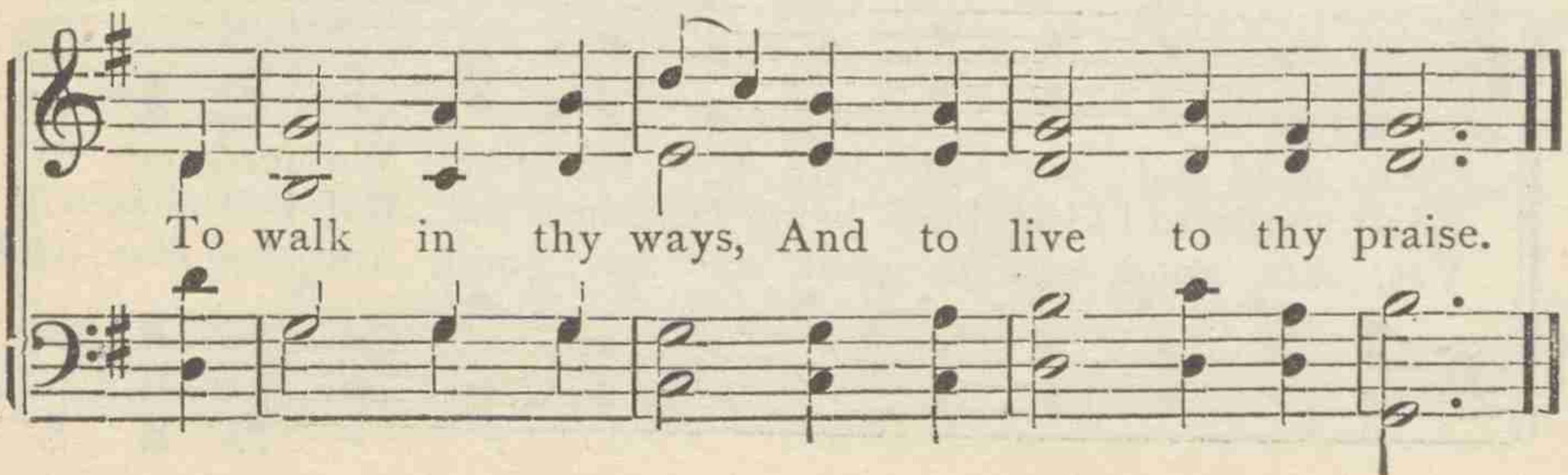


Sav - ior di - rect us The rest of our days.
 ho - li - ness, meek - ness, De - vo - tion, and love.
 power of the Spir - it, With - in us re - veal.
 this our am - bi - tion, Our stud - y, our prayer.

CHORUS.



Di - rect us, di - rect us the rest of our days,



To walk in thy ways, And to live to thy praise.

Come Learn of the Way.

J. R. M.

J. R. MURRAY, by per.

1. Come learn of the way to the Sav - ior, He
 2. To fol - low and find Him, the Sav - ior, We've
 3. We must *be* good, and *do* good, and *love* good, Each

bids us to come, you know; He wants all the
 on - ly to do His sweet will; Be gen - tle and
 sec - ond and min - ute and hour; Love each oth - er as

dear lit - tle chil - dren In His blessed footsteps to go;
 of good be - hav - ior, His ev - ery commandment ful - fill;
 He has com - manded, And love God with all our power;

We need not to fight like the sol - diers, We need not to
 Kind words and kind deeds bring Him near us, But bad ones will
 Yes, *be* good, and *do* good, and *love* good, And *love* Him, and

Come Learn of the Way. Concluded. 143

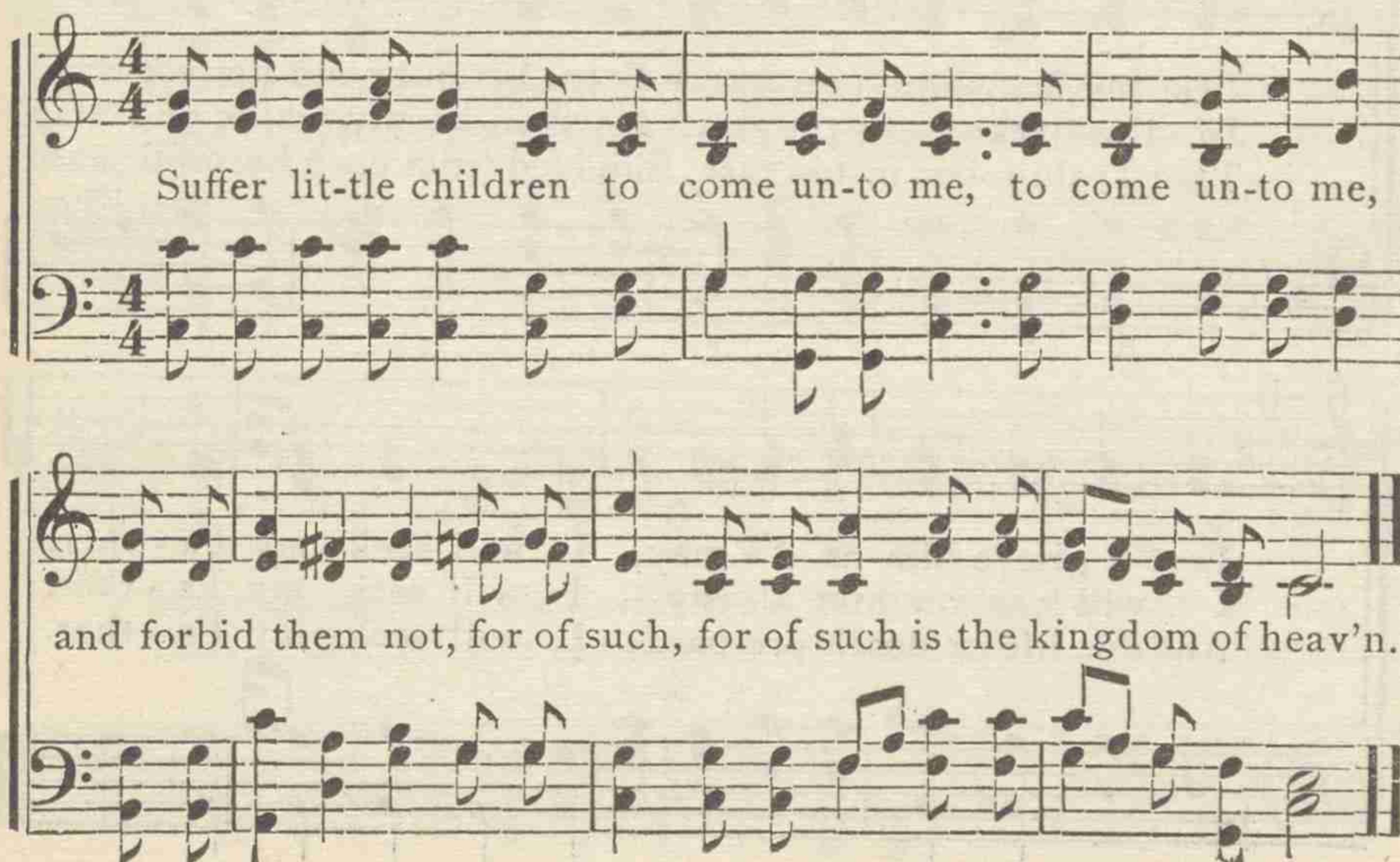


toil like the men; We need not to go on a
 drive Him a - way; So, what must we do, lit - tle
 leave all the rest To Je - sus, who loves lit - tle

jour - ney, To find the dear Sav - ior a - gain.
 chil - dren, To have Him with each of us stay.
 chil - dren, And will do for them what is best.

"Suffer Little Children."

J. R. M.




Suffer lit-tle children to come un-to me, to come un-to me,

and forbid them not, for of such, for of such is the kingdom of heav'n.


I will Seek my Father.

PAULINA.


From Blumenthal, by F. W. R.





1. When the morn is bright and fair, When sweet songsters charm the air,
 2. In the sol - i - tude apart, In the wil - der-ness or mart,
 3. When the evening sun is red, When each blossom droops its head,





I will lift my heart in pray'r, I will seek my Fa - ther;
 Oh! my sore - ly tempted heart, I will seek my Fa - ther;
 Kneeling low be-side my bed, I will seek my Fa - ther;

Lest my feet should go astray From his pure and perfect way;
 In the darkness as the day, He shall be my Guide and Stay;
 That I slum-ber in his care, Shielded from each harmful snare;

Lest I grieve him as I may, I will seek my Fa - ther.
 I will lean on him al-way— I will seek my Fa - ther.
 And for life or death pre-pare; I will seek my Fa - ther.



Loving Father.

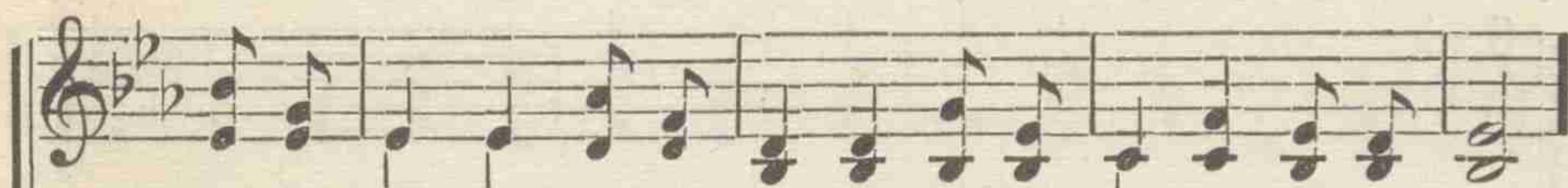
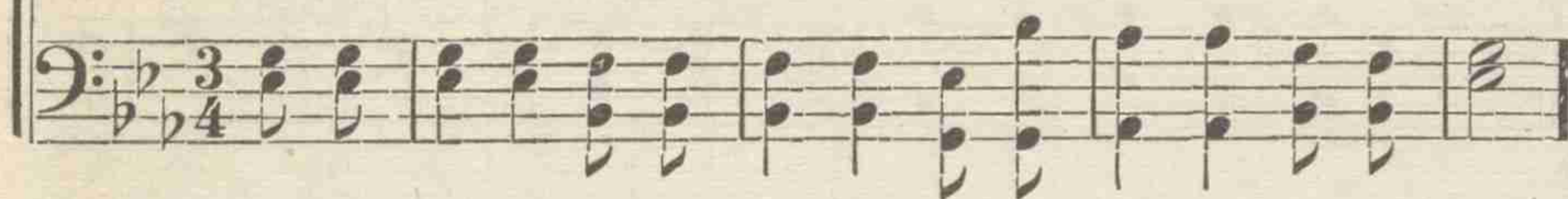
145

J. R. M.

J. R. MURRAY.



1. Loving Father, hear Thy children, Kneeling low before Thy throne ;
2. Asking not from pain to save us, But from sin, the cause of pain ;



O, ac-cept our humble worship, Je-sus, Savior, God a-lone.
Cleanse our souls and make us holy, Lead us in Thy way a-gain.



Give us hearts to love Thee truly, And to love each other too ;
Give us here Thy sweet supporting, Help us all to do Thy will ;



Make us gentle, kind, o-bedient, In all things we say or do.
That at last in heav'nly mansions We may love and serve Thee still.



To Thee, O God.

J. R. M.

Moderato.

1. To thee, O God, we of - fer Our joy - ful songs of praise;
2. Guard thou the young, we pray thee, From sin and error's ways;



To thee, the bounteous Giv - er, And Guardian of our days:
Show them the path of du - ty, And guide thro' future days:



A - gain we meet to thank thee, To raise our fervent prayer;
May youth and age so serve thee, Thou God of watchful love;



Our hearts are filled with gladness For thy most tender care.
That they, when life is end - ed, May dwell with thee above.



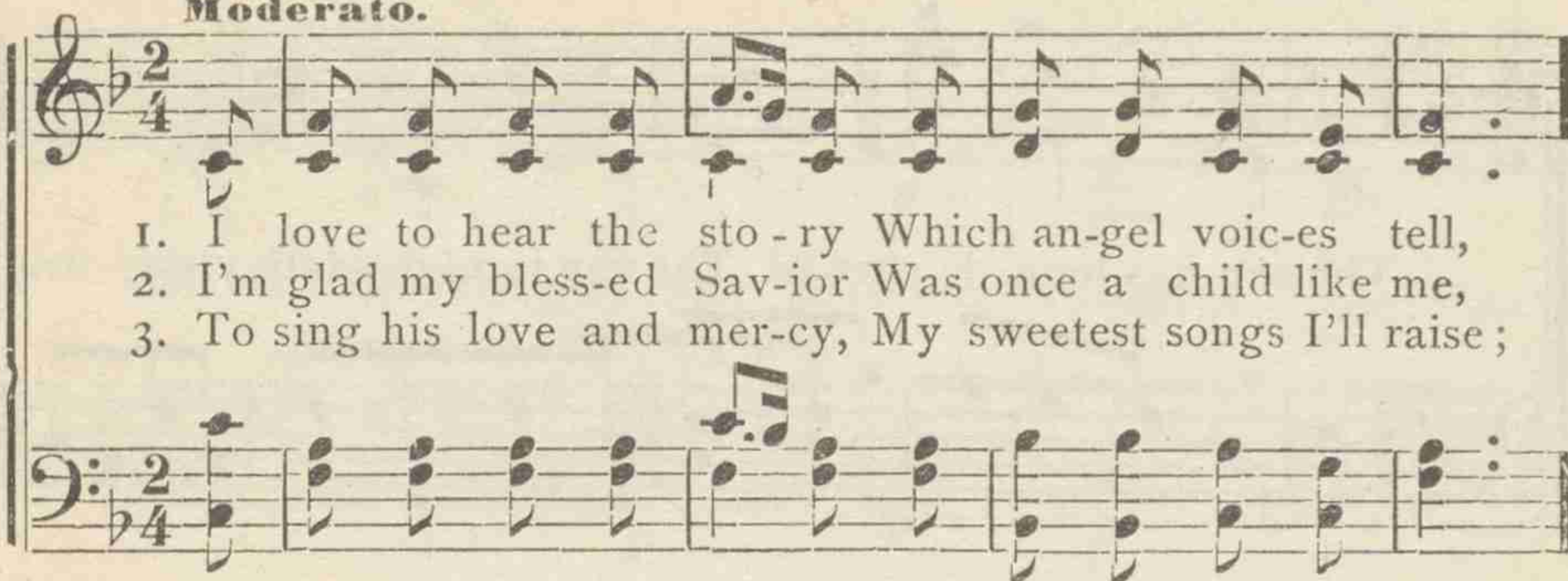
Because He Loved Me So.

147

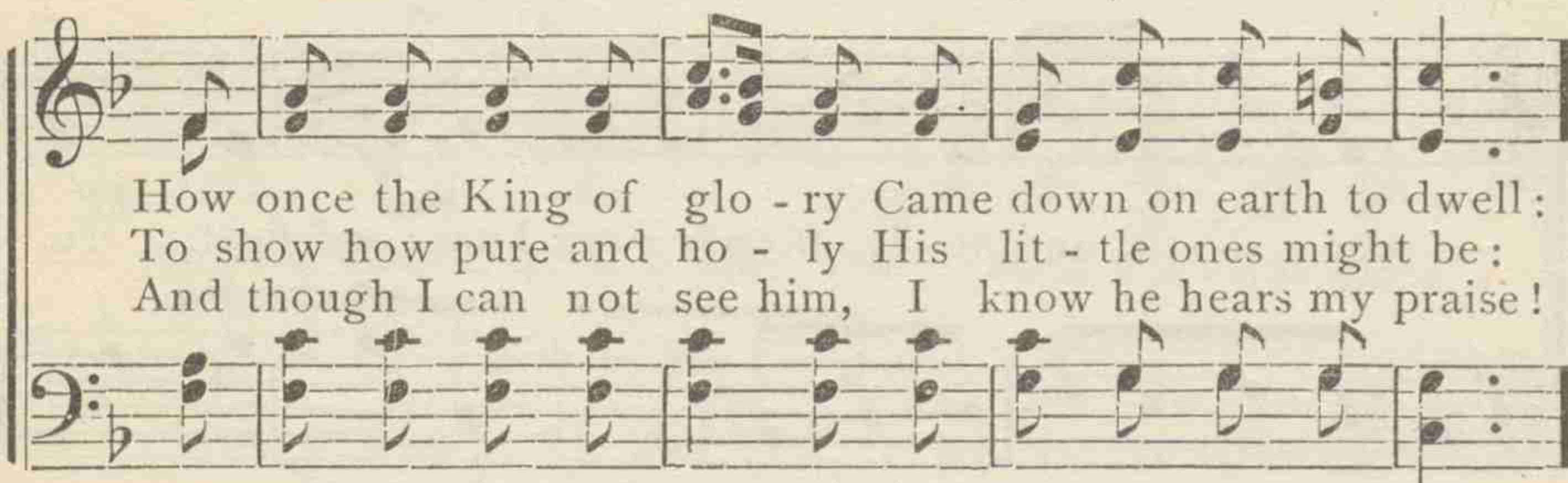
Mrs. EMILY HUNTINGTON MILLER.

GEO. F. ROOT.

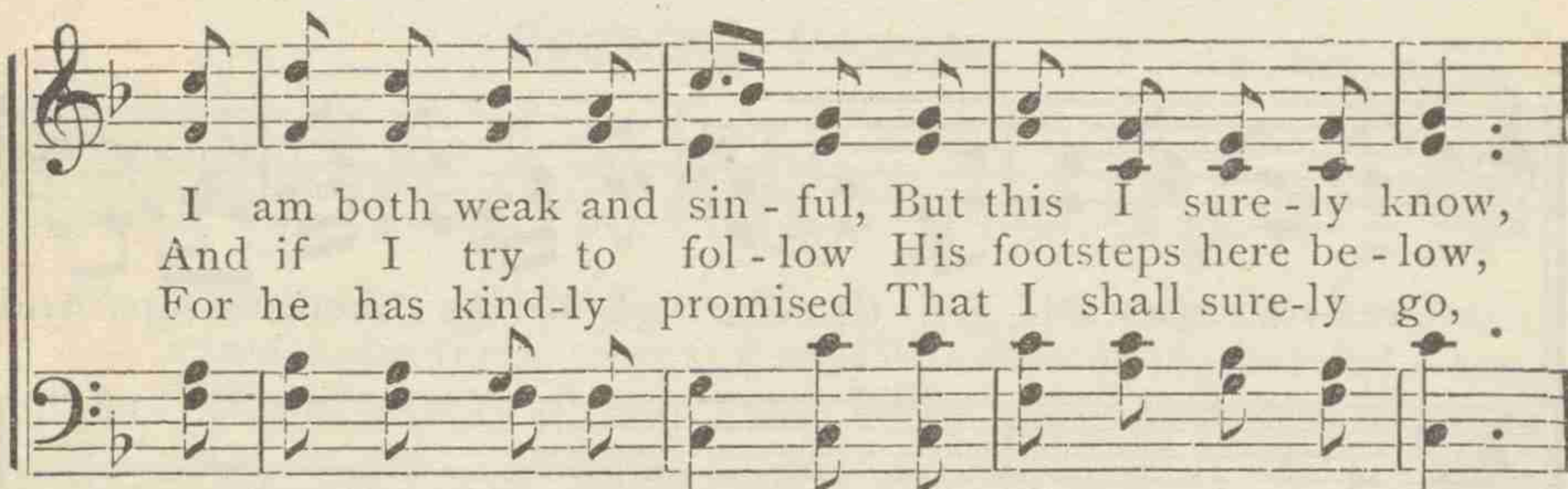
Moderato.



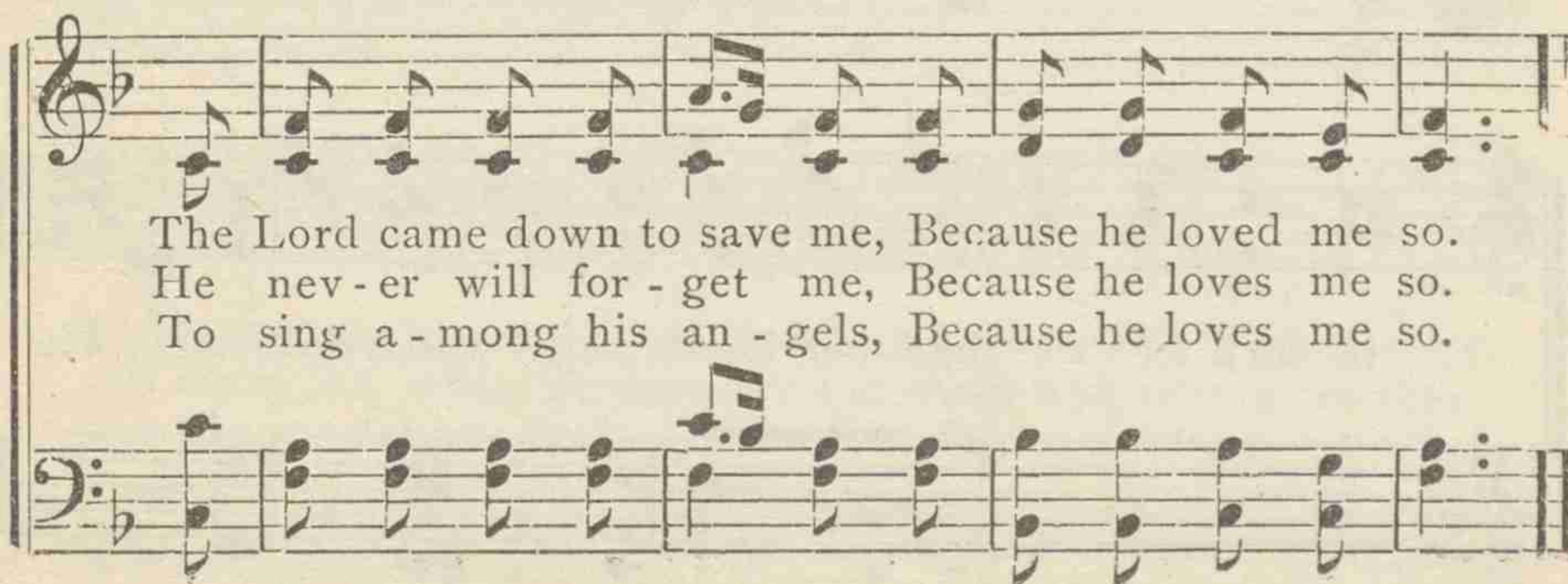
1. I love to hear the sto-ry Which an-gel voic-es tell,
 2. I'm glad my bless-ed Sav-ior Was once a child like me,
 3. To sing his love and mer-cy, My sweetest songs I'll raise;



How once the King of glo-ry Came down on earth to dwell:
 To show how pure and ho-ly His lit-tle ones might be:
 And though I can not see him, I know he hears my praise!



I am both weak and sin-ful, But this I sure-ly know,
 And if I try to fol-low His footsteps here be-low,
 For he has kind-ly promised That I shall sure-ly go,



The Lord came down to save me, Because he loved me so.
 He nev-er will for-get me, Because he loves me so.
 To sing a-mong his an-gels, Because he loves me so.

The Peace of Night.

Sing upper notes only.

Arr. from REINECKE.

The first system of musical notation for 'The Peace of Night'. It consists of a treble and a bass staff, both in 2/4 time and B-flat major. The treble staff begins with a piano (*p*) dynamic. The melody is written in the treble staff, and the bass staff provides a simple accompaniment. The lyrics 'The sun has long de-part-ed, The day to night doth yield, And' are written below the treble staff.

p

The sun has long de-part-ed, The day to night doth yield, And

The second system of musical notation. The treble staff continues the melody, ending with a *pp* (pianissimo) dynamic. The bass staff continues the accompaniment. The lyrics 'peace, so still and ho - ly, Broods o-ver house and field. To' are written below the treble staff.

pp

peace, so still and ho - ly, Broods o-ver house and field. To

The third system of musical notation. The treble staff continues the melody. The bass staff continues the accompaniment. The lyrics 'wea-ried eye - lids gen - tly The night brings sweetest sleep; And' are written below the treble staff.

wea-ried eye - lids gen - tly The night brings sweetest sleep; And

The fourth system of musical notation. The treble staff continues the melody. The bass staff continues the accompaniment. The lyrics 'in each lit - tle cham-ber God's angel watch doth keep. He' are written below the treble staff.

in each lit - tle cham-ber God's angel watch doth keep. He

The Peace of Night. Concluded.

149

lulls with songs so gen - tle, To slumber's sweet re - pose; A-

Rit.
pp
non the chords are si - lent, The wearied eye - lids close.

Evening Prayer.

CARL REINECKE.

1. Wea-ri - ly, at daylight's close, Lit - tle eyelids seek repose;
2. Parents, brothers, sis - ters dear, Have them in thy heav'nly care,
4. Sick and weary, all who weep, Father, close their eyes in sleep,

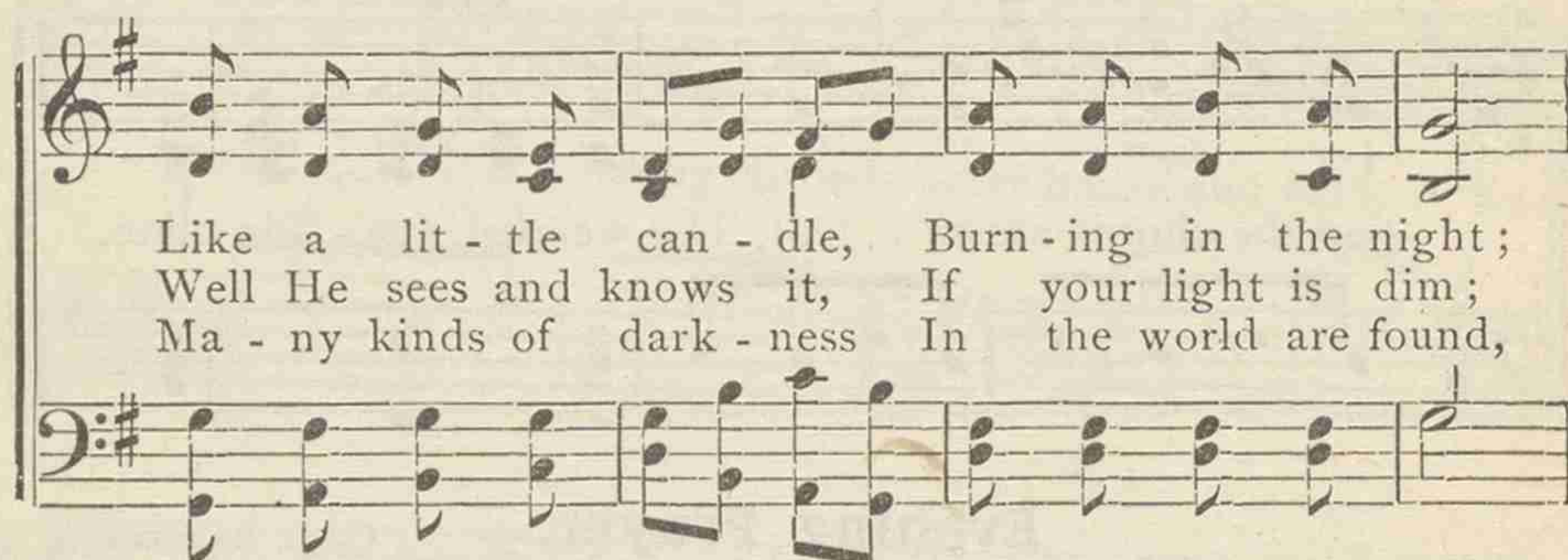
Lord, as here in bed I lie, Watch me with a Father's eye.
All mankind, where'er they be, Let them find re - pose in thee.
Let the great moon from the sky O'er the world shine silently.

MRS. EMILY H. MILLER.

JAMES McGRANAHAN.



1. Je - sus bids us shine With a clear pure light,
2. Je - sus bids us shine, First of all for Him,
3. Je - sus bids us shine, Then for all a - round,



Like a lit - tle can - dle, Burn - ing in the night;
Well He sees and knows it, If your light is dim;
Ma - ny kinds of dark - ness In the world are found,



In the world is dark - ness, So we must shine,
He looks down from heav - en, To see us shine,
Sin and want and sor - row, So we must shine,



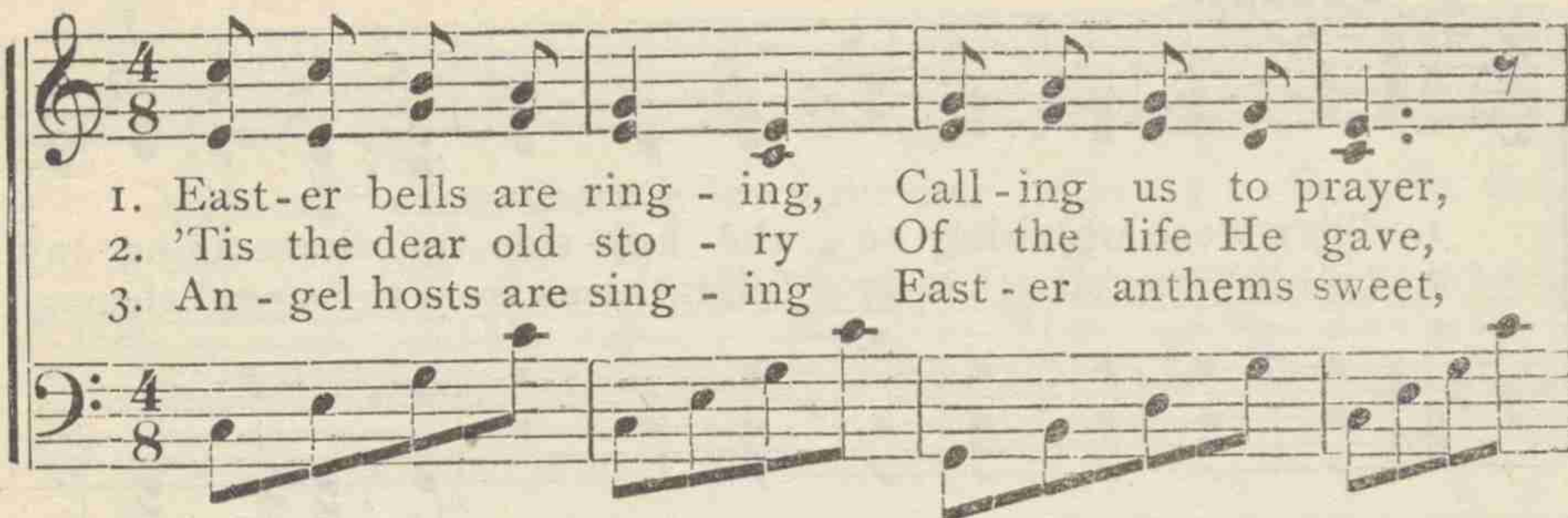
You in your lit - tle cor - ner, And I in mine.

Easter Bells.

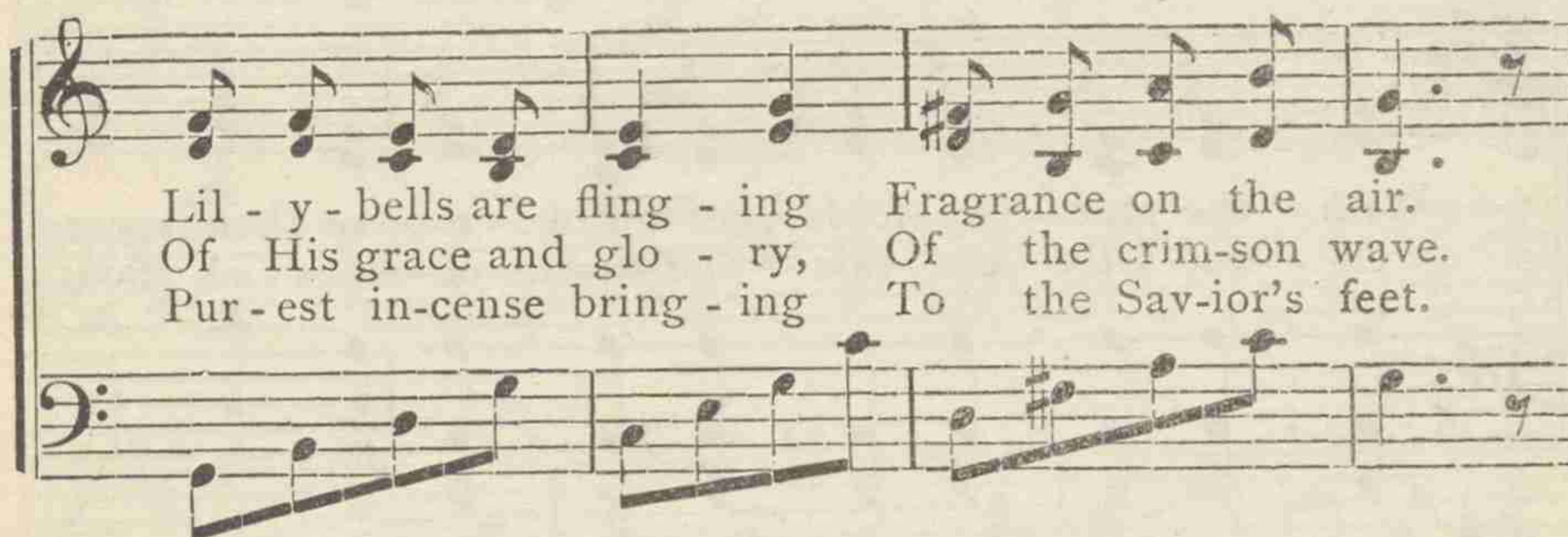
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ELIZA M. SHERMAN.

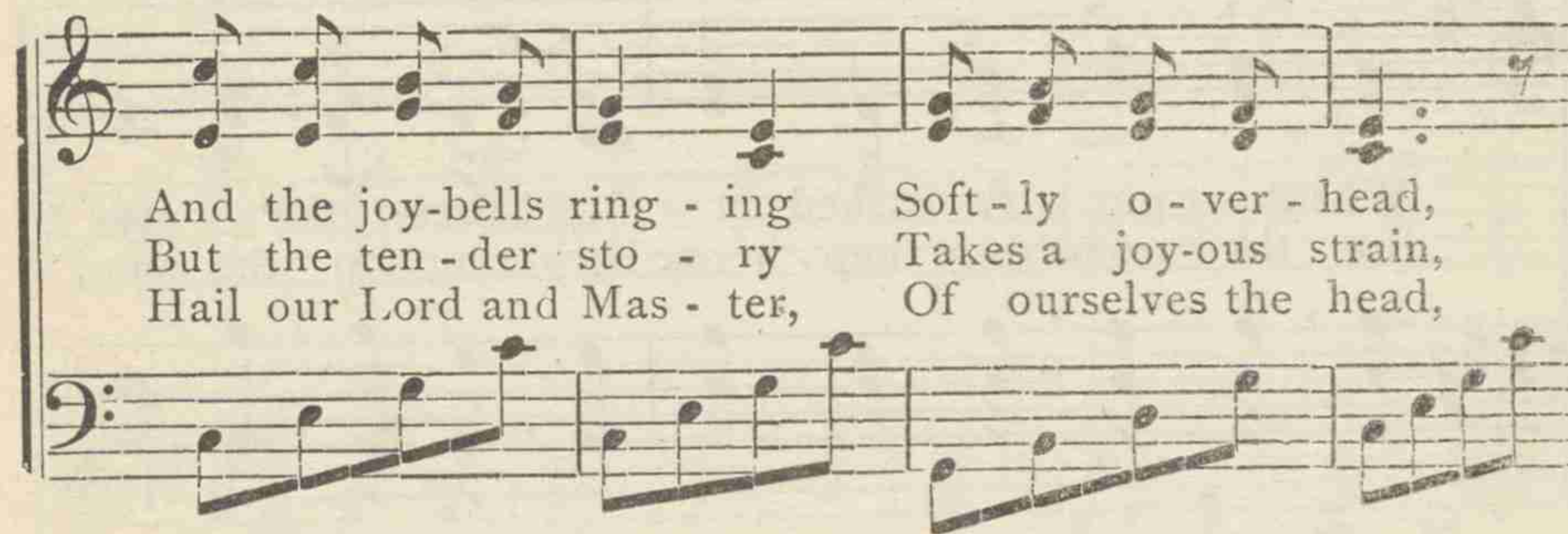
J. R. M.



1. East-er bells are ring - ing, Call - ing us to prayer,
 2. 'Tis the dear old sto - ry Of the life He gave,
 3. An - gel hosts are sing - ing East - er anthems sweet,



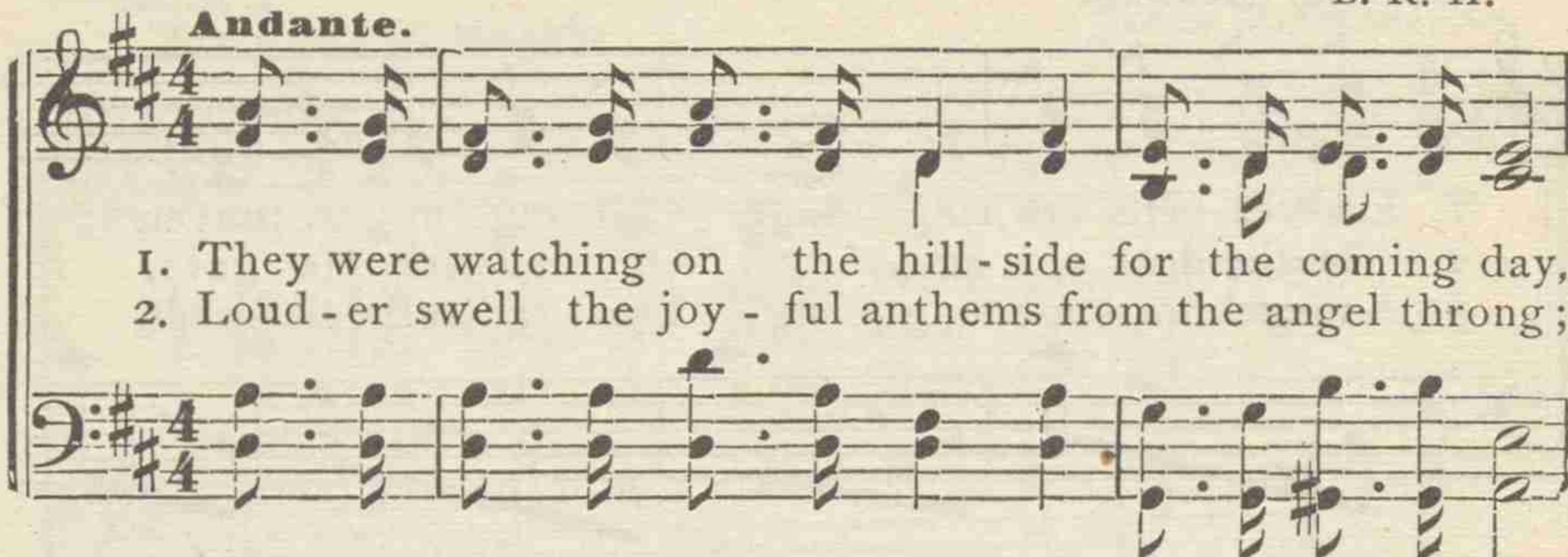
Lil - y - bells are fling - ing Fragrance on the air.
 Of His grace and glo - ry, Of the crim-son wave.
 Pur - est in-cense bring - ing To the Sav-ior's feet.



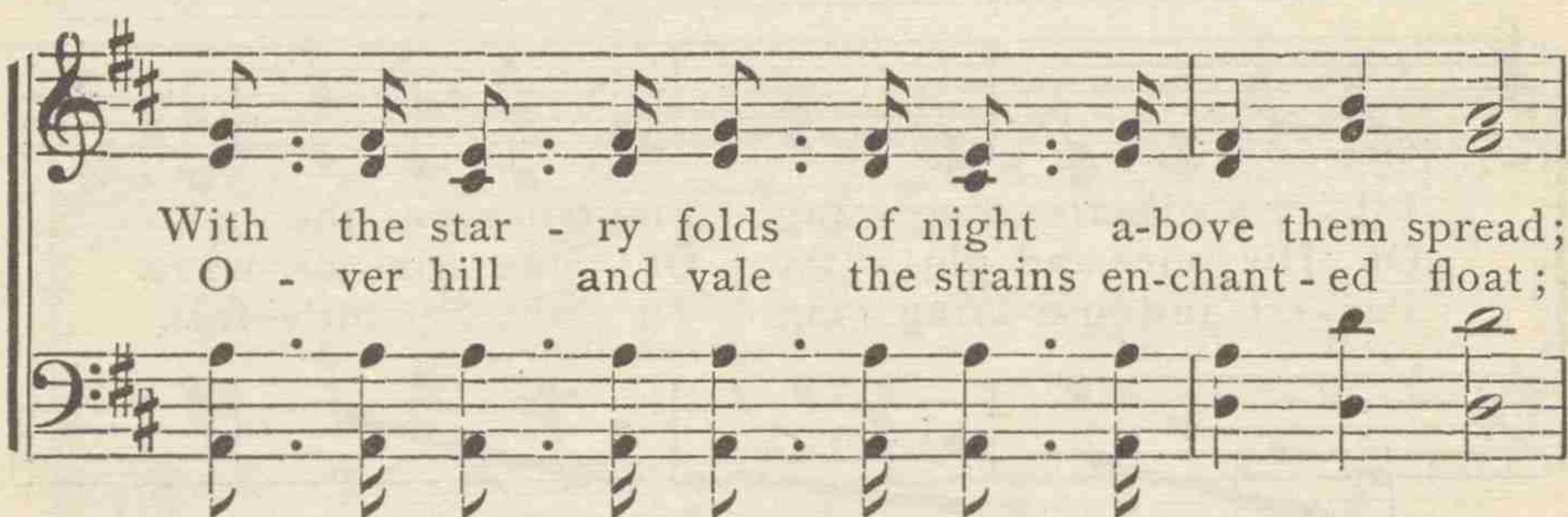
And the joy-bells ring - ing Soft - ly o - ver - head,
 But the ten - der sto - ry Takes a joy-ous strain,
 Hail our Lord and Mas - ter, Of ourselves the head,



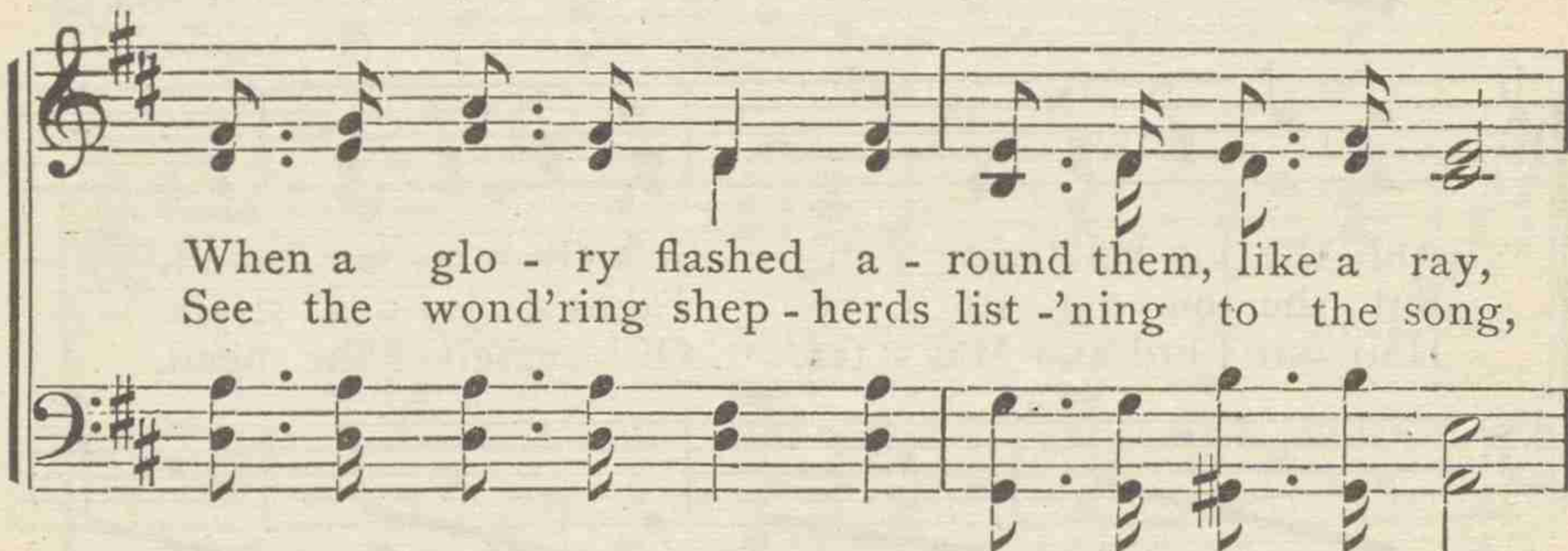
Tell of Christ our Sav - ior Ris - en from the dead.
 When the joy-bells tells us Je - sus rose a - gain.
 Je - sus Christ our Sav - ior Ris - en from the dead.

Andante.


1. They were watching on the hill-side for the coming day,
2. Loud-er swell the joy-ful anthems from the angel throng;



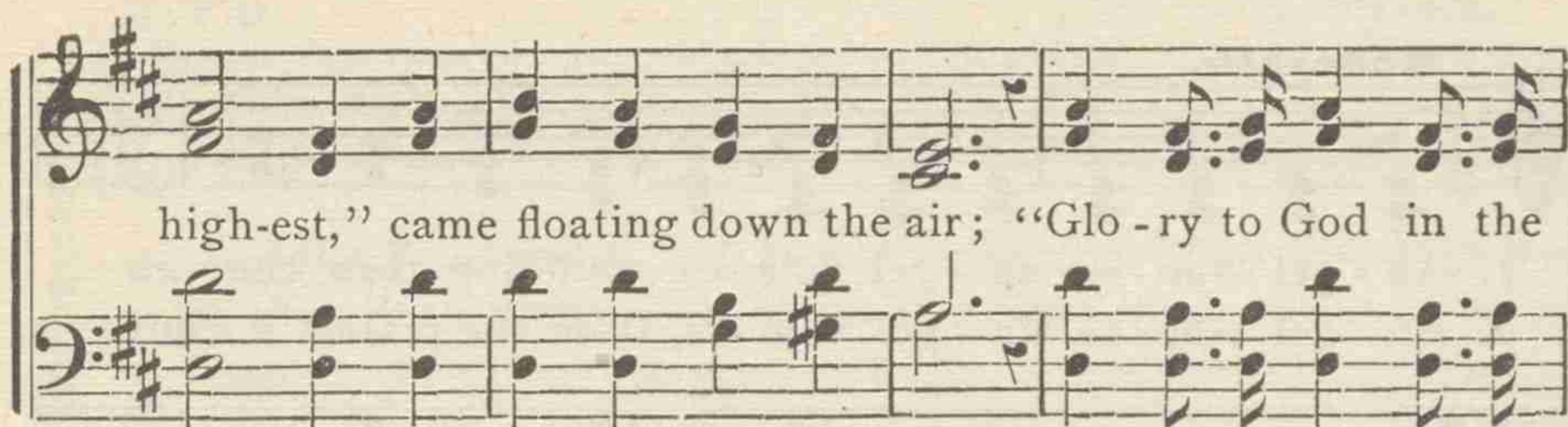
With the star-ry folds of night a-bove them spread;
O-ver hill and vale the strains en-chant-ed float;



When a glo-ry flashed a-round them, like a ray,
See the wond'ring shep-herds list-'ning to the song,

*Faster, and with energy.***CHORUS.**


Thro' the pearly portals on them shed, "Glo-ry to God in the
Trembling, yet rejoic-ing at the sight.




high-est," came floating down the air; "Glo-ry to God in the



high - est," Seem'd ringing everywhere; "Glo-ry, glo - ry, oh,



chil - dren, Come sing that song a - gain, "Glo - ry to

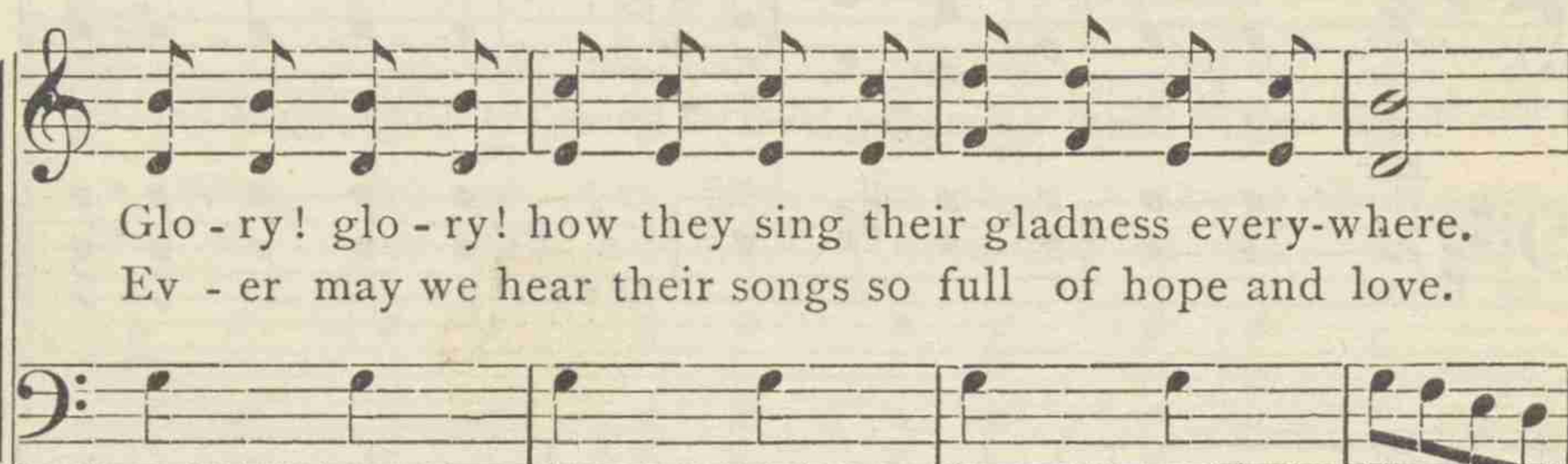


God in the high - est! Good will and peace to men."

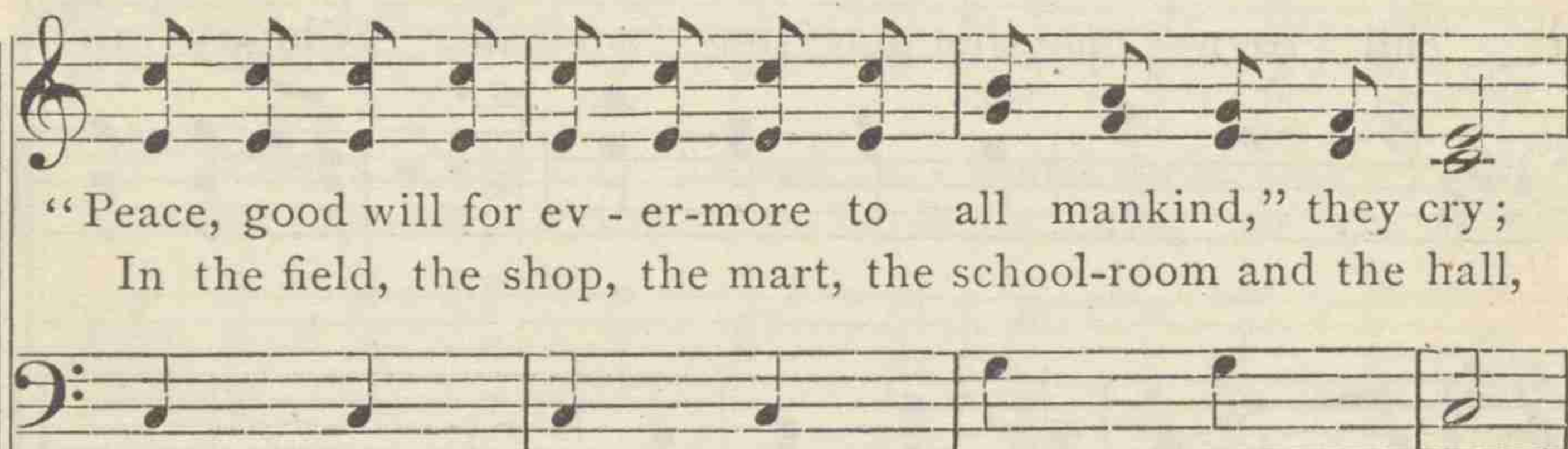
3 Oh, the joyful, joyful tidings! for to you is born,
 Christ the wondrous Savior and the mighty King;
 Hail, ye waiting nations, hail this joyous morn!
 Happy tidings now to earth we bring.

Moderato.

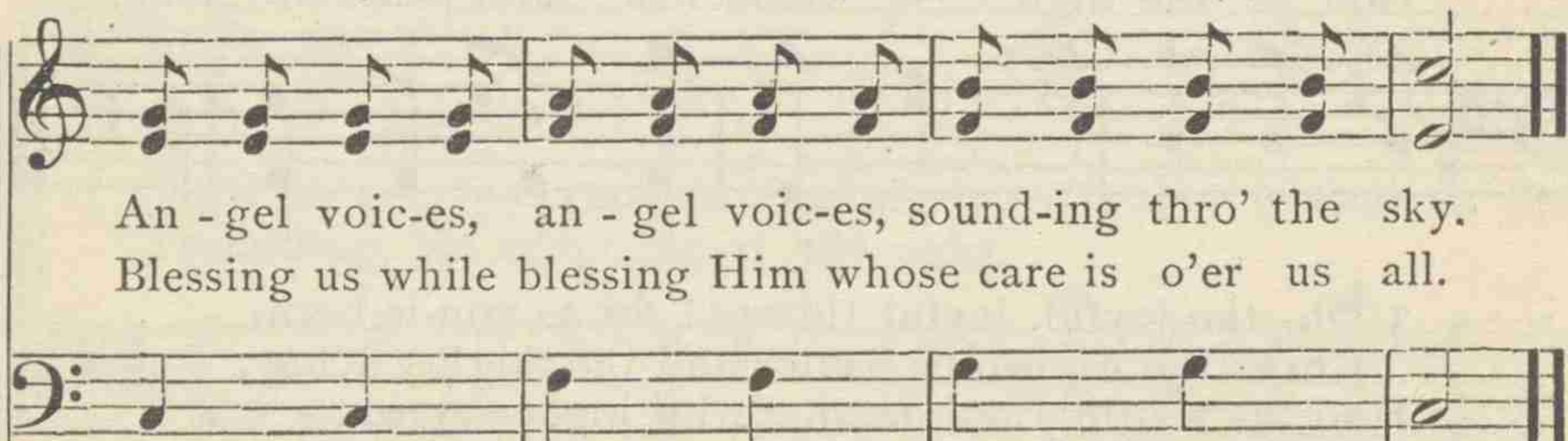
1. An - gel voic - es, an - gel voic - es, sounding thro' the air;
2. An - gel voic - es, an - gel voic - es, from the realms a - bove;



Glo - ry! glo - ry! how they sing their gladness every-where.
Ev - er may we hear their songs so full of hope and love.



"Peace, good will for ev - er-more to all mankind," they cry;
In the field, the shop, the mart, the school-room and the hall,



An - gel voic-es, an - gel voic-es, sound-ing thro' the sky.
Blessing us while blessing Him whose care is o'er us all.

Christmas Morning.

155

D. SHRYOCK.



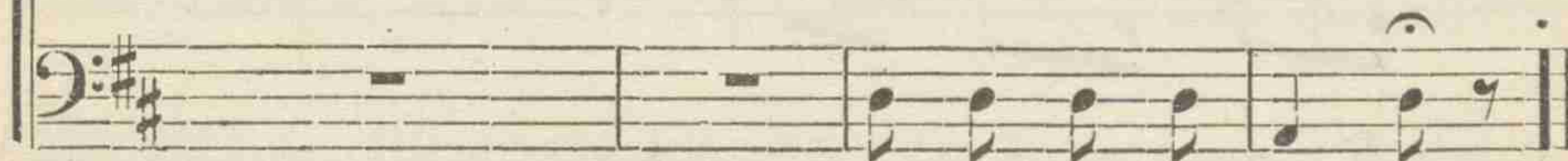
1. Lit - tle children, can you tell—Do you know the story well,
2. Yes, we know the sto-ry well; Listen, now, and hear us tell,
3. Shepherds sat upon the ground, Fleecy flocks were scatter'd round,



- Ev-'ry girl and ev -'ry boy—Why the an-gels sang for joy,
Ev-'ry girl and ev -'ry boy, Why the an-gels sang for joy,
When the brightness fill'd the sky, And the song was heard on high,



- On a Christmas morn-ing? On a Christmas morn-ing?



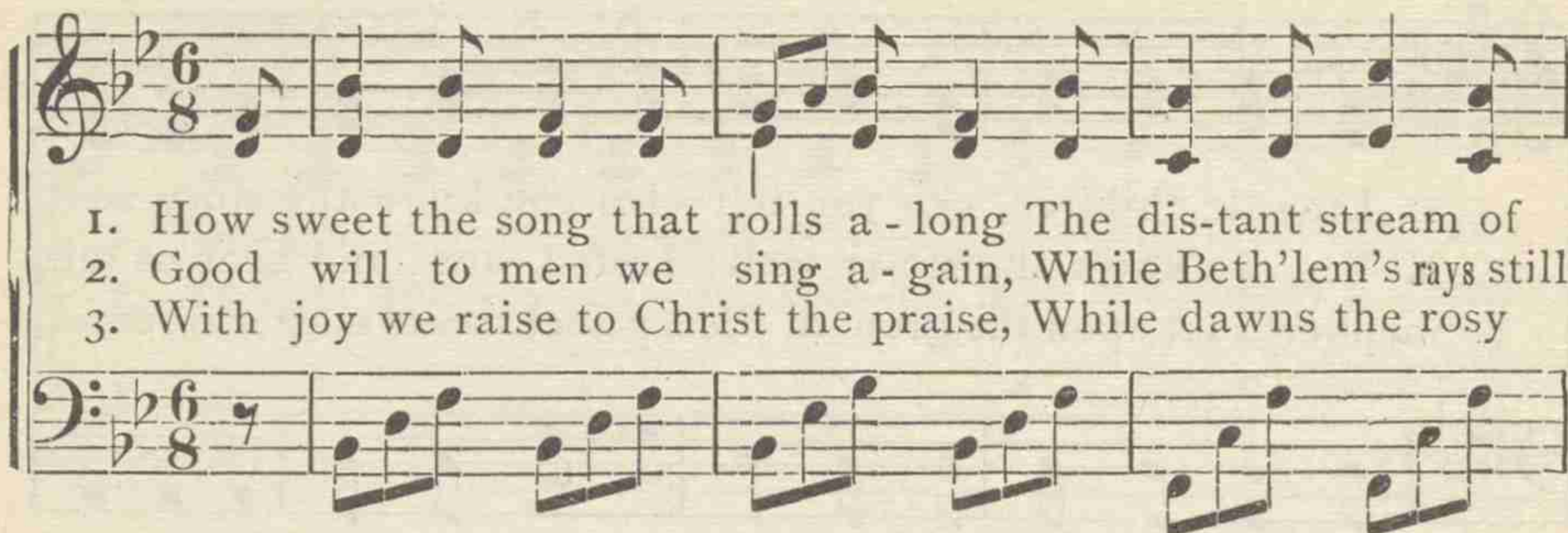
- 4 Joy and peace the angels sang,
And the pleasant echoes rang—
“Peace on earth, to men good will;”
Hark! the angels sing it still,
On a Christmas morning.

- 5 For a little babe, that day—
Christ, the Lord of Angels—lay,
Born on earth our Lord to be:
This the wondering angels see,
On a Christmas morning.

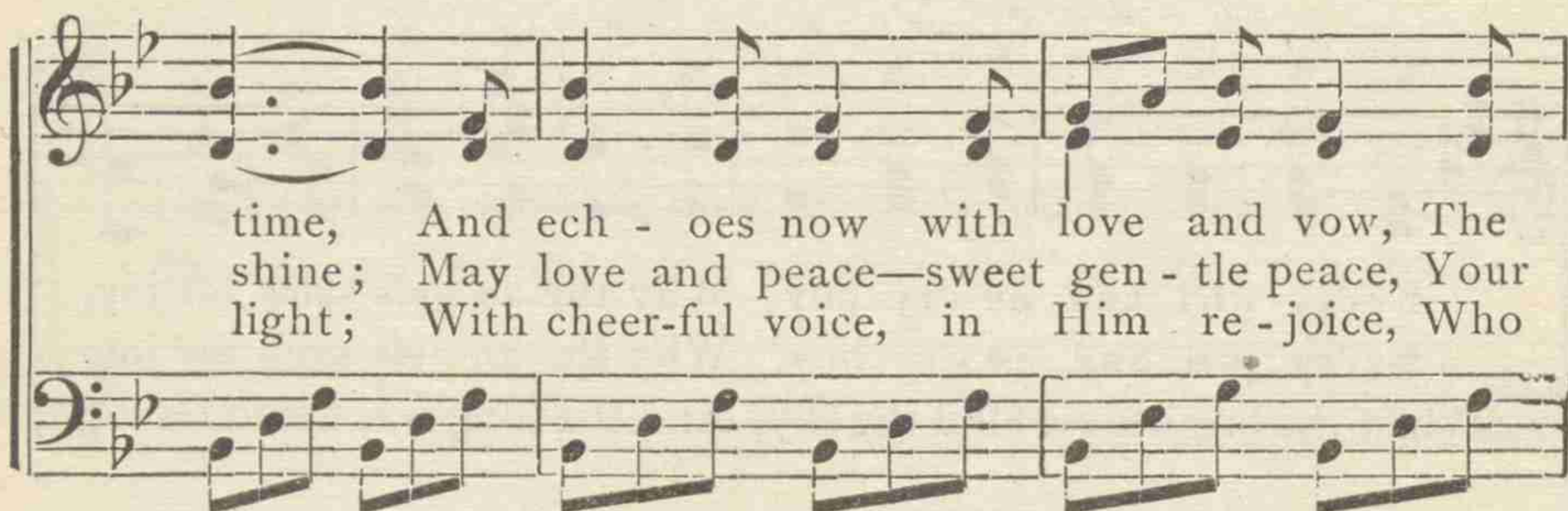
156 This is the Day the Children Love.

EMMA PITT.

J. R. M.



1. How sweet the song that rolls a - long The dis-tant stream of
 2. Good will to men we sing a - gain, While Beth'lem's rays still
 3. With joy we raise to Christ the praise, While dawns the rosy



time, And ech - oes now with love and vow, The
 shine; May love and peace—sweet gen - tle peace, Your
 light; With cheer-ful voice, in Him re - joice, Who

CHORUS.



hap - py, hap - py chime.
 por - tion be and mine. This is the day the
 makes our lives so bright.



children love, O sing it out with glee; This is the

day all days a - bove, The Christmas Ju - bi - lee.

The musical notation consists of a treble and bass staff in G major (one sharp). The treble staff has a melody with a final long note, and the bass staff provides a simple harmonic accompaniment.

Snowflakes.

J. R. M.

1. Fall - ing all the night-time, Fall - ing all the day,
2. Fall - ing thro' the dark-ness, Fall - ing thro' the light,
3. Nev - er sum - mer blossoms Dwelt so fair as these;

The musical notation is in 2/4 time, G major. It features a treble and bass staff with a simple melody and accompaniment.

Crys - tal-winged and voice-less, On their down-ward way.
Cov - er - ing with beau-ty Vale and mountain height.
Nev - er lay like glo-ry On the fields and trees.

The musical notation continues the melody and accompaniment from the previous block, maintaining the 2/4 time signature and G major key.

Fall-ing, (fall-ing,) fall-ing, (fall-ing,) Fall-ing all the day.

The musical notation concludes the piece with a final melody and accompaniment line in 2/4 time, G major.

HINTS AND SUGGESTIONS.

Although all the songs are complete without motions, yet nearly all of the secular ones admit of more or less action. "Sweet little Bird," p. 4, besides having appropriate motions, can be used as a dialogue, one singer representing the bird and singing its replies. P. 15: At the words "H'm, H'm, So, So," place right arm across the body, holding in hand the elbow of left arm with left hand on left cheek, as if thinking deeply. P. 17: Let some of the youngest children be chickens and scatter in all directions as if frightened, finally gather together around an older child or the teacher, seeking safety. P. 24: A bird whistle may be used here with pleasing effect. P. 25: Hold up the hands and move fingers rapidly. P. 26: Let the children march as they sing. P. 27: "The Violet," let two children or two divisions each sing a verse apiece. P. 28: At times it would be well to have one or a few voices on the verse proper, all singing on "Jolly-cum-rattle-te-bang," each time it occurs. P. 34: Imitate the buzz of the bee. P. 36: Write the numbers on the board, or count on fingers. P. 38: Hold out hand, point to lips and eyes, place hand on heart. At "such grace," etc., fold hands as in prayer. P. 40: When sung in exhibitions, the little girl should have a large doll, a curly dog, and "Papa" for last four lines. Pp. 41, 75, 102, 106: There are quite a number of songs in this book in which bells can be used effectively. These are some of them.

At the music-stores may be found whistles, "katy-dids," "cuckoos," etc., all of which will be useful.

The above hints, though necessarily brief and limited, are, we believe, sufficient to suggest others, and to give an idea of how we would make use of these songs in the Kindergarten, School and Home.

J. R. M.

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