

THE
MASON BOOKS

THE

THE MASON BOOKS, COMPLETE
IN THEMSELVES

THE CARPENTER

FIRST BOOK

By LOWELL MASON, DR. OF MUS.

New York published by Mason Brothers



George Webb & Mason.

Orange N. J.

October 26th 1868.



THE SONG-GARDEN.—FIRST BOOK.

THE SONG-GARDEN:

△

SERIES OF SCHOOL MUSIC BOOKS, PROGRESSIVELY ARRANGED,

EACH BOOK COMPLETE IN ITSELF.

FIRST BOOK.

BY LOWELL MASON,

DOCTOR OF MUSIC.

PUBLISHED BY

MASON BROTHERS,

596 BROADWAY, NEW YORK.

154 TREMONT ST., BOSTON.

PUBLISHERS' ADVERTISEMENT.

THE SONG GARDEN: A Series of School Music Books, Progressively arranged, in Three Books, each Book complete in itself. By **LOWELL MASON, Dr. of Music.**

This work, in the preparation of which Dr. Mason has been engaged several years, includes three books, and is adapted to schools of all grades as well as to families. Each book, being complete in itself, may be used without reference to either of the others; but at the same time, it is believed that the three taken together, furnish the most systematic, intelligible, and thorough course of teaching vocal music that has yet appeared.

The poetry of the Song Garden has been freely translated or imitated (much from the German), with adaptation to the children and youth of our own country, or yet oftener, has been written especially for this work. It is believed to be pure in sentiment and tasteful in expression. The music is also new, much of it having been culled from the German Song Gardens, rich in verdure and in fragrance; so that, in both poetry and music, especially in the second and third books, this will not be found to be a mere republication of familiar pieces, but a collection fresh and new.

It would scarcely have been possible to draw from so many sources as has been done here, without obtaining variety. This has been sought for in both words and music, with the purpose of affording appropriate pieces for the various needs of the instructive process, by which such interest is to be kept alive, as will secure real progress in reading music, in initiatory vocalization, and in the appreciation and love of the tasteful and the good; and also for the various moods and occasions to which the study should minister. Thus there will be found pieces grave and gay, soothing and exciting, instructive and amusing; pieces adapted to cultivate the affections as well as the vocal powers; pieces to entertain and refresh the weary as well as to arrest the attention, and instruct the lively and the gay; pieces for school and home, and for many times and occasions. It has been an object of not less importance to *exclude the evil*, than to *include the good*; and it is believed that nothing will be found in **THE SONG GARDEN** leading to the vitiation of good taste, or to the indulgence of unworthy affections.

- Song Garden—First Book**, contains Preliminary Exercises and Lessons, together with a selection and arrangement of Music adapted to Younger Classes. 160 pages. Price..... 50
- Song Garden—Second Book**, with the Elements of Musical Notation, Practical Exercises, Scales, Rounds and Vocal Music, especially arranged for Schools, Singing Classes, and the Family Circle. 208 pages, *music octavo*. Price..... 80
- Song Garden—Third Book**, with Solfeggios, Exercises for the Training of the Voice, and a Selection of Music for Higher Classes, generally arranged for equal voices. 224 pages, *music octavo*. Price.....\$1.00

Entered according to Act of Congress, in the year 1854, by MASON BROTHERS, in the Clerk's Office of the District Court of the United States for the Southern District of New York.

Electrotyped by SMITH & McDUGAL, 82 and 84 Beekman St., New York.

P R E F A C E . .

THE SONG-GARDEN is designed to furnish a series of music-books for schools and families, progressively arranged. It comprises three books, each of which is complete in itself, and may be used separately. This **FIRST BOOK** contains simple, easy, and beautiful songs, with elementary exercises for beginners. The **SECOND BOOK** contains songs of a more advanced grade, with the elements of music and its notation more fully set forth, both theoretically and practically. The **THIRD BOOK** contains songs and elementary matter quite different from either of the others, and generally for still more advanced classes.

The teacher of parent who neglects to use music in training the young, fails to avail himself of a valuable instrumentality. It may be made the means of great good.

1. *Physical*.—The proper practice of vocal music develops and strengthens vital parts of the body, especially the lungs, fortifying them against disease. It also affords healthy and attractive recreation, which is important alike to the vigor of body and mind.

2. *Intellectual*.—Not only indirectly, by affording diversion and rest for the mind, but directly, if properly taught, by calling into action the powers of thought, investigation, comparison, invention, and of the understanding generally.

3. *Social, tasteful, moral*.—Here is music's legitimate sphere of action. Here is its home. It

should be made to emotional, what mathematics or logic is to intellectual education. "Let me make the songs of a people," said a statesman, "and I care not who makes their laws." Considering, then, that no part of our nature requires restraint, direction, cultivation, or, in one word, education, more than the emotional, it is evident that so important a means as music should not be neglected. In the school-room, song has power to assist materially in soothing the irritated and encouraging the listless; in arousing the careless and resting the weary; in dissipating anger and cultivating love and kindness;—in short, there is hardly any mood or condition of the mind which may not be appropriately met and benefited by song—hardly any lesson, warning against evil, or inculcating the love of the beautiful, true, and good, to which it may not lend an important influence. It may be added, as quoted by Pestalozzi from Luther, that, "when devoid of studied pomp and vain ornament, in its solemn and impressive simplicity, it is one of the most efficient means of elevating and purifying genuine feelings of devotion."

To afford aid in this great work is the design of the SONG-GARDEN. How shall it be used to realize these benefits in schools of children to which it is adapted?

At first, the songs should be taught mostly by rote, or ear, the teacher giving the model exam-

ple, and the pupils catching by imitation, not only the mere technical accuracies of time and tune, but also the appropriate emotional and tasteful expression. This is the natural process of learning to sing, just as it is natural for children to learn to talk before they learn spelling, reading, or grammar. The process of learning and practice of such songs, affords recreation and physical and mental exercise; and in order to realize the full benefit of these, there should be singing daily, or, better yet, several times every day. Singing once or twice a week is, in these respects, like other educational exercises practiced as often—better than nothing, but far less beneficial than if pursued regularly every day. Even from the first lesson, however, if circumstances are favorable, some little progress may be made in teaching the initiatory steps of musical science, or the relation and classification of tones, and notation.

But the chief value of music, as rightly used from this book, in school or families, will be social and moral. From the beginning, these little songs may and should be used to draw out and guide the feelings of the pupils; and they should be used as emergencies arise. It is difficult to give directions for this further than by illustration. Suppose, then, a general weariness of the school, from study, atmospheric, or other causes, giving occasion to listlessness, impatience, or fretfulness. Lay aside the books and all other

employments, and let all join in a cheerful song, and the moral tone of the school will be improved. Suppose, again, angry feelings to be aroused by one of those occasions which are frequent in and out of the school-room: turn to any joyful song, and, as its influence is felt, angry feelings will flee away.

It would be easy to multiply such illustrations, but, perhaps, these will be sufficient to indicate how lessons of love, gentleness, patience, forbearance, mercy, truth, zeal, faith, hope, and charity may be opportunely and impressively given in the use of song.

It may be said that to do this, the teacher of the school must also be the music teacher. And surely it is better so; the full benefit of music in schools can not be realized under other circumstances. Yet there are few teachers who, though they may not be able at present to sing, or to teach singing themselves, can not in their schools make the important use of songs suggested, after the children have learned them; and that they will do quickly enough if a little time and encouragement be afforded them.

It is hoped that the SONG-GARDEN will be found well fitted to aid in the uses of music here indicated, in schools and families. Its songs, which are mostly new, are believed to be *good*, musically and morally. They are generally arranged in two-part harmony, so that the Tenor and Base are not essential.

ELEMENTARY DEPARTMENT.*

THE method of teaching, with reference to which the following introductory exercises have been prepared, may be denominated the Phrase Method; it is similar to that which in elementary reading is termed the Word Method; and, as that does not require any previous knowledge of letters, so this does not require any previous knowledge of notes or musical characters. Its leading design is to awaken the attention and draw out the intuitional powers, preparatory to a more analytic and logical course of instruction when greater maturity, both mental and physical, shall have been attained.

It is important in the process of teaching, that before calling the attention of the pupils to written lessons, or to any characters whatever, they should be made acquainted with that which such signs are intended to represent. Thus, for example, in teaching reading, the *oral* should be

taught before the *written* word; so also a tone, which in music is analogous to a word in reading, should be taught before its representation by any character. The following exercises or lessons, therefore, should be carefully and repeatedly sung before the pupils, and also afterwards by them, previous to any exhibition of notes; or, in other words, each lesson should be taught to the pupils by pattern, or by example, or by rote, before their attention is called to the written characters, by which it is represented. Instruction will then proceed in accordance with the well known educational maxim "The thing before the sign," or the reality before its symbolical representation.

§ 1. If instruction be commenced with the department of Rhythmics, which, in its beginning, is the most simple and easy, it may be by any method by which short and equal divisions of time will be made apparent to the pupil. No one, perhaps, will be more readily appreciated than that of counting by the teacher, thus: one, two; one, two; one, two. This should be done in an ordinary speaking voice, and at about the rate of move-

* For a more complete course, both theoretical and practical, see "THE SONG-GARDEN," Book Second. The teacher will need a copy of this, as he will have frequent occasion to refer to its elementary department.

ment which the beats of a pendulum of thirty inches in length will describe, and with a very distinct articulation.* Each portion of time should be clearly indicated by a gentle accent on the word one, and a falling inflection (denoting a close) on the word two. When the pupils are able themselves to count with tolerable accuracy, this first lesson may be written upon the Board, with accents and inflections marked thus :

Oné, twò ; oné, twò ; oné, twò ; oné, twò.

§ 2. After sufficient practice in counting as above, bars may be substituted for semicolons, and the commas, accent, and inflection marks may be omitted, thus :

One two | one two | one two | one two ||

§ 3. *Third Step.* The words one and two may be dropped, and the syllable *lā* may be substituted for them, still retaining the speaking voice :

La la | la la | la la | la la ||

NOTE —Mind the accents and the inflections.

4. *Fourth Step.* From thus repeating *lā* in an ordinary speech voice, the pupils may be gradually led, by imitation, to its utterance in mono-

tone, or at a given pitch. Inflections will now necessarily be dropped,* but accents should be continued. The pitch may be *c*, *d*, or *e*.

La la | la la | la la | la la ||

§ 5. On the supposition that the foregoing lesson is now uttered in a song-voice, or in monotone, the next step may be the substitution of notes for *lās*; but still in the utterance of the tones now represented by notes, the syllable *lā* is to be used as hitherto.



§ 6. When the foregoing is sung readily at the pitch first given, let it be repeated at a pitch a fifth higher (*g*, *a*, or *b*), thus early leading the pupils to a practical knowledge of such a change, though no definition or explanation of an interval need now be given. It must not be expected that all the pupils will be able at first to sing at the same pitch, be it higher or lower, but encouraged to try, they will by-and-by succeed; the teacher must "let patience have her perfect work, that he may be perfect and entire, wanting nothing."

§ 7. Marking measures or marking the time by motions of the hand (beating time) in connection

* A common tape-measure with the inches marked, will furnish a most convenient pendulum, the case in which the tape is rolled up serving for a weight; or any common twine with a weight, as a bullet, attached to it will answer the purpose.

* It is inflection which marks the difference between the speech-voice and the song-voice or monotone, the former having inflections, the latter none.

with counting or without it, may be introduced now, or whenever it is found most convenient.

§ 8. In each of the following lessons the teacher should first give the example by singing, thus giving the pupils a model for imitation, and leading them to a clear perception of what they are desired to do, before they are called upon to attempt it themselves.

§ 9. ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ ||

§ 10. ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ ||

§ 11. ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ ||

§ 12. ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ ||

§ 13. ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ ||

§ 14. ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ ||

MELODICS.

Rhythmico-Melodic Exercises progressively arranged.

If the pupils have become practically acquainted with the previous Rhythmic lessons, they have thus acquired some little idea of a regular move-

ment, and are therefore prepared to engage in the following exercises more intelligently and successfully. It is recommended, that before their attention is directed to the printed lessons in the book, these be written out upon the black-board; this will enable the teacher to engage the universal attention of all good pupils, all eyes will be directed to one point, and all will see and easily keep the place during the singing. When the teacher sings in giving out the lesson as a model, before it is attempted by the pupils, or afterwards for the purpose of correcting faults, or improving taste or style in performance, the pupils should carefully mark the time by counting softly or by beating gently, or both; and when, afterwards, the pupils sing, the teacher should count or beat, or both, marking the time distinctly.*

When sufficient progress has been made, let beating (without noise) and singing proceed together; do not tolerate beating or stamping with the foot under any circumstances.

There is danger that the syllables (*Do, Re, Mi,* etc.) may come to be regarded as names of the scale tones; care should be observed, therefore,

* In beating the time the hand should be held in a proper position, and the motions promptly made. For manner of beating, see "SONG-GARDEN," Second Book, page 6.

to distinguish between the proper names of the tones (one, two, three, etc.) and the syllables which are applied to them for the purpose of aiding the pupil in the acquisition of relative or scale pitch by syllabic association.

The lessons are written in regularly related sets, groups, or times, adapted to awaken and train the rhythmic sense to a perception of symmetrical movement. Thus, for example, lesson 15 consists of a period of eight measures, or eight accents;* this is divisible into two sections of four measures or four accents each; and these again are subdivisible into two phrases of two measures or two accents each.†

In melody, likewise, there will be found, for the most part, a careful analogical structure; so that in the practise of these or similar lessons, a feeling of relation, both in rhythm and in melody,

* Two periods are ordinarily necessary to form a complete melody

† ANALYTICAL TABULAR VIEW OF THE RHYTHMIC STRUCTURE OF LESSON 15.

Period.			
First Section.		Second Section.	
First Phrase.	Second Phrase.	Third and Fourth Phrases united.	
♩ ♩	♩ ♩	♩ ♩	♩ ♩
♩ ♩	♩ ♩	♩ ♩	♩ ♩
♩ ♩	♩ ♩	♩ ♩	♩ ♩
♩ ♩	♩ ♩	♩ ♩	♩ ♩


and a desire for it will gradually grow up in the minds of the pupils long before they are capable of appreciating any scientific view of the subject.

At first only a single phrase should be taken, and after having been repeatedly sung as a model by the teacher, it should be imitated by the pupils; when they can sing it with tolerable accuracy, it should be written upon the black-board, and finally sung from the notes, the teacher pointing. The lesson should usually be sung to syllables, but frequently to the one syllable *lā*, and occasionally, perhaps, for the purpose of keeping up the distinction between syllables and names, to the names themselves, as one, two, three, etc.

At first, a comparatively low pitch, as C, D, or E should be taken, and afterwards one a fifth higher, as G, A, or B.


RECAPITULATION.—Let the teacher first sing a single phrase, teaching it by pattern or by rote; when the phrase has been learned by the pupils, it may be written upon the black-board, and be sung from the notes; thus proceed with each succeeding phrase or section, until the whole is known. The teacher will soon be able to give out a section, or even more, at once.

Tones ONE and TWO.*


§ 15. 


Syllables. Do, re,† do, do, re, do, do, re, do, re, do, re, do.

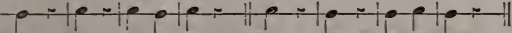
Names of Tones. One, two, one, one, two, one, one, two, one, two, one, two, one.

§ 16. 

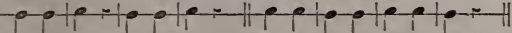
Do, do, do, re, re, re, re, re, re, do, do, do.

§ 17. 

§ 18. 

§ 19. 

Now, now, not too soon, Now, now, we have done.

§ 20. 

Child-ren go to and fro In a mer-ry, pret-ty row.

* Although the line has been taken to represent the tone *one* in the following lessons, it is important that in the training process, lessons should often be written, in which one shall be represented by the space below the line, two by the line, etc.

† Pronounced *Ray*.

‡ Lessons with words should first be sung to syllables.

LONG TONES, represented by LONG NOTES.

§ 21.

§ 22.

§ 23.

The Tone THREE in connection with ONE and TWO. Two Lines and one Space.

* § 24.

Syllables. Do, do, re, re, do, re, mi,† Mi, mi, re, re, mi, re, do.
Names. One, one, two, two, one, two, three, Three, three, two, two, three, two, one.

§ 25.

Now in morn-ing haste a - way, Haste to work, or school, or play.

§ 26.

* The figures 1 and 2 signify that lessons thus marked may be sung in two parts or as Rounds. For a definition and manner of singing a Round, see THE SONG-GARDEN, Second Book; page 26. A round should not be attempted as such, until after it has been well learned in a single part.

† Mi, pronounced *Mes*.

Two Tones to One Syllable.

§ 27.
 Do, . . . re, mi, re, mi, Mi, . . . re, do, re, do.
 Day - light fades a - way, Dark - ness ends the day.

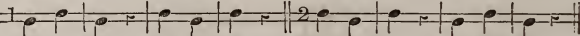
§ 28.
 Do, re, mi, re, . . . mi, Mi, re, do, re, . . . do.

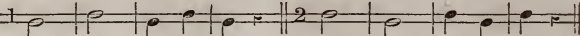
§ 29.
 If I should fall, I'll not com-plain, But quick-ly rise, and try a - gain.

§ 30.
 Haste a - way! a - way! No, no, I'll stay.

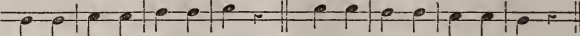
§ 31.
 Come, pret-ty Bee, and play with me. No, no, for I'm a bu - sy Bee.

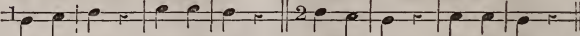
§ 32.
 Come, pret-ty Bee, and play with me. No, no, for I'm a bu - sy Bee.

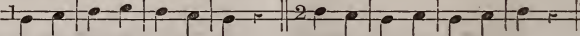
§ 33. 
 One, three, one, three, one, three, Three, one, three, one, three, one.

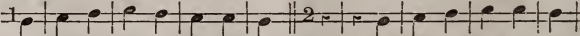
§ 34. 
 Crows fly ve - ry high; Down low swal - lows go.

The Tone FOUR, in connection with ONE, TWO, and THREE.

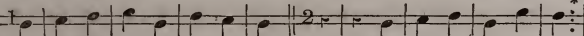
§ 35. 
Syllables. Do, do, re, re, mi, mi, fa,* Fa, fa, mi, mi, re, re, do.
Names. One, one, two, two, three, three, four, Four, four, three, three, two, two, one.

§ 36. 
 Fly, my kite, Fly up high, In the sky, Pure and bright.

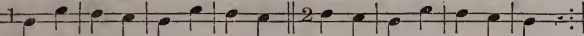
§ 37. 
 Now to bed with sleep - y eyes, With the morning ear - ly rise.

§ 38. 
 He will not fight, he will not bite, My dog is al - ways right.

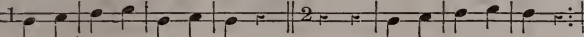
* Pronounced *Fü*.

§ 39. 

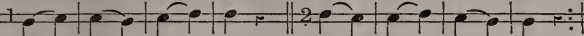
Now sing we all, at mu-sic's call. We sing at mu-sic's call.

§ 40. 

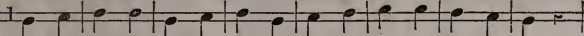
While the wind so fresh-ly blows, How swift-ly round the mill-wheel goes.

§ 41. 


Sing a - loud glad songs of joy, Heart and voice em - ploy.

§ 42. 

Do,... re,... re,... mi, Mi,... re,... re,... do.

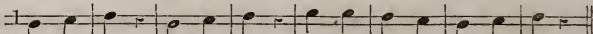
§ 43. 

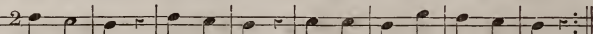
Love and kind-ness we may meas-ure By this sim-ple rule a - lone:—

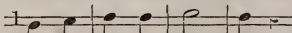
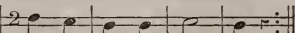


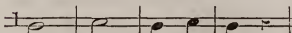
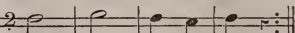
"Do we mind each oth-er's pleas-ure, Just as if it were our own?"


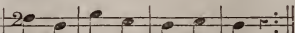
* Repeat.

§ 44. 
 "Here I go, Sure and slow," says the tur - tle, down be - low;


 "Not so I! Swift - ly fly," sings the bird, while soar - ing high.

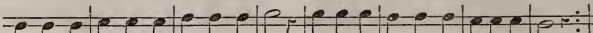
§ 45.  
 Now we join in sing - ing, Hap - py voi - ces ring - ing.

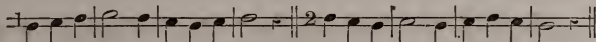
§ 46.  
 Rain, rain, go a - way! Sun, sun, shine to - day!
 or, Sun, sun, hide thy face! Rain, rain, come a - pace!

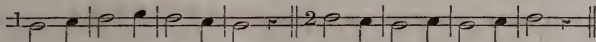
§ 47.  
 In the win - ter comes the snow, Then will we a coach - ing go.

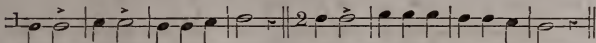
THREE PART or TRIPLE MEASURE.

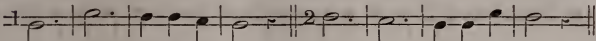
Mind the *accent*.

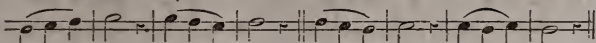
§ 48. 
 Strawberries, raspberries, black-ber-ries, too, All are de - li-cious, I think, do not you?

§ 49. 
Hark to the birds that sing in the trees! Hark to the leaves that sing in the breeze!

§ 50. 
In our lit - tle boat we float; Sing and float we in our boat.

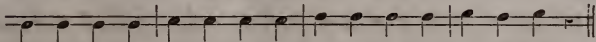
§ 51. 
Stop John, stop John, ere he may leap; Stop John, stop him, or he may soon weep.

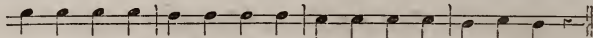
§ 52. 
Swing, swing, swing to and fro, Smooth - ly, swiftly we go.

§ 53. 
Do fa, fa mi, mi . . . re, re do.

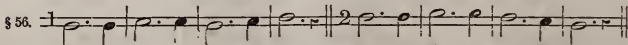
FOUR PART or QUADRUPLE MEASURE.

Mind the *accent*.

§ 54. 
If you wish that all should love you, Then you sure - ly must love all;

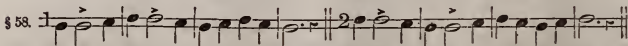
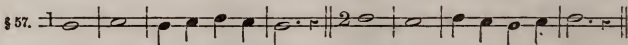


If you wish that none should hate you, Then you must not hate at all.

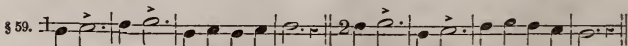


Cold will freeze, and fire will burn; He who tries will sure - ly learn.

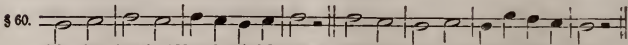
Do not make a jerk on the third part of the measure, at the dot; accent only the first part of the measure.



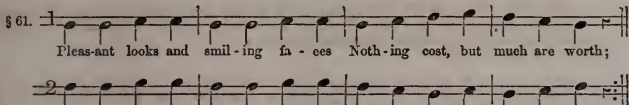
Do, do, re, mi, mi, re, do, re, mi, re, do. Mi, mi, re, do, do, re, mi, re, do, re, mi.



Hurrah! Hurrah! Study now is done. Hurrah! Hurrah! Play time is be - gun!



Blow - ing, blowing! How the wind does roar! Snowing, snowing! Quickly shut the door!

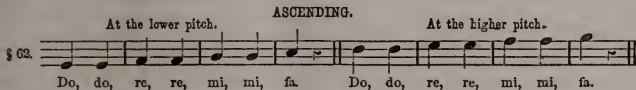
§ 61. 

Pleasant looks and smiling faces Nothing cost, but much are worth;
 Ne'er despise their winning graces, Lest thy presence darken earth.

When the pupils have been taught the first tetrachord (four tones), and have been accustomed to sing it at the first pitch given, *and also to change and sing it a fifth higher*, they have in reality been taught the whole scale of eight tones, since the

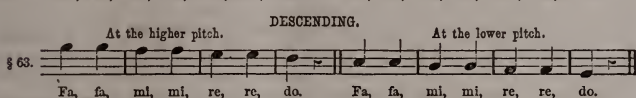
pitch relations are the same between the tones five, six, seven, and eight, as between one, two, three, and four. The notation may follow immediately by a staff of four lines and three spaces, thus:

At the lower pitch. **ASCENDING.** At the higher pitch.

§ 62. 

Do, do, re, re, mi, mi, fa. Do, do, re, re, mi, mi, fa.

At the higher pitch. **DESCENDING.** At the lower pitch.

§ 63. 

Fa, fa, mi, mi, re, re, do. Fa, fa, mi, mi, re, re, do.

The pupils may first sing the lower tetrachord, ascending, and the teacher add the upper, com-

pleting the scale. After a few repetitions, let the teacher and pupil sing both tetrachords (the whole

scale) in connection. Then, let the teacher sing the lower, and the pupils add the upper tetrachord: The same method may also be usefully employed in singing the descending series.

The syllables to the upper tones may be changed to the following, and the whole scale be thus represented:†

§ 64.

Do, do, re, re, mi, mi, fa, sol, sol, la, la, si, si, do:

Do, do, si, si, la, la, sol, fa, fa, mi, mi, re, re, do:

There is no danger of too much judicious training to the scale, the practical knowledge of which the pupils are now supposed to have, to some extent, acquired. The whole may be sung connectedly, or it may be divided into two parts, one division singing the lower, and the other the upper tetrachord; or the alternation may be between the teacher and the pupil; or the two divisions may alternate in successive tones, the first division singing the tone One, the second division singing the tone Two, &c. All the variety of successions of tones, too, which may be found in the tetrachord, should gradually receive attention.* Now

is the time to fix in the mind, by much training, an accurate and never-to-be-forgotten idea of tone relationship in length, in pitch, and in force.

Be careful that the lessons do not weary the pupils; do not continue them longer than they continue to afford pleasure to the learners. Nor should the song-lesson, nor any other lesson, be prolonged so as to become wearisome and unpleasant, and the teacher should be especially watchful that his pupils be not required to sing tones too long, too low or high, or too loud, lest

other tabular lessons which may be written in notes on the staff and practice as there is opportunity.

† Care should be taken that the syllables be correctly pronounced. See "THE SONG-GARDEN," Second Book, page 7.

* For a tabular view of these successions of tones, see "THE SONG-GARDEN," Second Book, page 25. See also

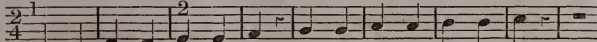
thereby their tender vocal organs should receive injury.

Scale lessons follow, written in two parts or as rounds; the tone one being represented by different degrees of the staff, or the scale being written in different positions on the staff. The pitch may be changed in singing these lessons, although the dif-

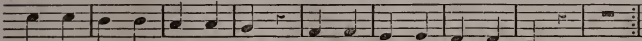
ferent positions in themselves do not imply any such change. As absolute pitch is as yet supposed to be unknown, no indication of it is given by clefs.

The teacher who desires to proceed further in the elementary instructions is referred to the "SONG-GARDEN," Second Book, where he will find all that can be needed.

ONE represented by the LINE BELOW THE STAFF.

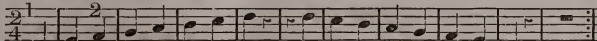
§ 65. 

Do, do, re, re, mi, mi, fa, sol, sol, la, la, si, si, do.



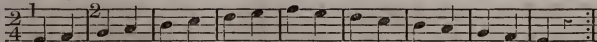
Do, do, si, si, la, la, sol, fa, fa, mi, mi, re, re, do.

ONE represented by the SPACE BELOW.

§ 66. 

Do, re, mi, fa, sol, la, si, do, do, si, la, sol, fa, mi, re, do.

ONE represented by the FIRST LINE.

§ 67. 

Do, re, mi, fa, sol, la, si, do, re, do, si, la, sol, fa, mi, re, do.

ONE represented by the FIRST SPACE.

§ 68.

Do, si, do, re, do, re, mi, re, mi, fa, sol, fa, sol, la, sol, la, si, la, si, do.

do, re, do, si, do, si, la, si, la, sol, fa, sol, fa, mi, fa, mi, re, mi, re, do.

ONE represented by the SECOND SPACE.

§ 69.

Do, do, re, mi, mi, fa, sol, sol, la, si, si, do,

re, re, do, si, si, la, sol, sol, fa, mi, fa, mi, re, do.

ONE represented by the SECOND LINE.

§ 69.

Do, do, do, re, mi, mi, mi, fa, sol, sol, sol, la, la, la, si, si si, do,

do, do, do, si, la, la, la, sol, fa, fa, fa, mi, mi, mi, re, re, re, do.

THE SONG-GARDEN.

FIRST BOOK.

MORNING. "From Slumber awake."

C. RICHTER.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a dynamic marking of *f* (forte). The lower staff is in bass clef with the same key signature and time signature. The music is a simple, pleasant melody with a steady accompaniment.

1. From slumber a - wake, And see the day break! From east-ern skies streaming, The
2. The morn-ing is fair, Come, breathe the fresh air! The for - est is ring - ing With
3. Ye sleep-ers a - rise, For time swift-ly flies! The night is for sleep - ing, The

The second system of music continues the melody from the first system. It also consists of two staves in treble and bass clefs with a key signature of two sharps and a 4/4 time signature. The melody concludes with a double bar line.

day - light is beam - ing; Au - ro - ra comes forth And glad - dens the earth!
birds gay - ly sing - ing; Join we in their lay, As hap - py as they!
day is for wak - ing; Come forth from your bed! The dark - ness is fled.

OUR BABY. "Cheeks of rose."

FRENCH SONG.

$\text{♩} = 14$

1. Cheeks of rose, Tin - y toes, Has our lit - tle ba - by; Eyes of blue,
2. Mouth so fair, Skin so clear, Just as soft as may be; Bon - ny eyes,

Fing - ers - too, Cun - ning all as may be.
Look - ing wise, Such a pre - cious ba - by.

3. Thee I love,
Sweetest dove,
Darling little baby!
While I live,
Thee I'll give
Kisses warm as may be.

4. Crow, and play
All the day,
Happy little baby!
May your life,
Free from strife,
Pure as 'tis to-day be.

SPEAK DISTINCTLY.—Round for Two Parts.

Whether you whisper low or loudly call, Dis - tinctly speak, or do not speak at all

OUR GEORGIE. "The boy is playing."

23

$\text{♩} = 80.$

THREE YEARS OLD.

1. The boy is play - ing all the day— So bus - y and so free!

With gun and knap - sack at his back— A sol - dier now is he!

2. Anon he flies his paper kite,
And shouts with noisy glee;
Then sends his foot-ball far away,
And laughs its bounds to see.
3. And now his blocks and ten-pins brought,
A fort he builds with them;
And wonders "if there, anywhere,
Are boys that play like him!"—

4. With mother's eye so bright and kind,
To watch him, always near;—
And grandpa ready, if he falls,
To give him word of cheer.
5. Ah, Georgie! these are happy days!
And you—my darling boy,
So good and fair, we ever pray,
That God will give you joy.

Marie Mason.

BE CAREFUL. "In your play be very careful."

♩ = 10.

1. In your play be ve - ry care - ful Not to give an - oth - er
2. If a stone were thrown up - on you, And should hit your head or

pain; And when oth - ers hurt or tease you, Nev - er do the like to them.
eye; It would hurt you ve - ry sad - ly, And, per - haps, would make you cry.

3.

Never throw a stone while playing,
Though you think no one is near;
'Tis a dangerous, evil practice,
Which we all should learn to fear.

4.

All will love the child that's gentle,
And who tries to do no wrong;
You must learn, then, to be careful,
Now, while you are very young.

MORNING SONG, "Morning awaketh."

25

GERMAN.

1 Morn - ing a - wak - eth, dark - ness is gone, Bright - ly a - bove us
 2 Birds with their mu - sic fill the pure air, Flow - ers their fra - grance

shin - eth the sun, Bright - ly a - bove us shin - eth the sun.
 breathe ev - ery - where, Flow - ers their fra - grance breathe ev - ery - where.

3. Brightly the dew drops spangle the grass;
 Bees in the meadows hum as they pass.

4. All is so joyful, all is so blest,
 Praises and joy should fill every breast.

PITY THE IDLE.—Round for Two Parts.

Pi - ty the i - dle, unhappy are they; 'Tis work that gives pleasure, so work while you may.

1 { I'm ve - ry glad the spring has come, the sun shines out so bright ; }
 { The birds are hopping on the trees and singing with de - light ; } The grass is springing
 2 { I like to see the dai - sy peeping up her head once more ; }
 { The primrose and the cowslip, too, and ev - ery pret - ty flower ; } I like to see the

fresh and green, the lambkins sport and play, And I can skip and run about as merri - ly as they.
 butterfly, with flutt'ring painted wing And all things seem just like myself, so pleased to see the spring

- 3 The fishes in the meadow-brook are jumping up so high,
 The lark is ever sweetly singing, soaring in the sky,
 The rooks are building up their nests upon the highest tree,
 And everything is busy now, and happy as can be.
- 4 There's not a cloud upon the sky, there's nothing dark or sad;
 I jump and scarce know what I do, I feel so very glad;
 Oh, surely He is very good who brings us back the Spring,
 And I should love and serve him much, and loud His praises sing.

ADIEU TO WINTER. "Winter, adieu!"

C-24

1. Win-ter, a-dieu! Your time is through: Win-ter, a-dieu! Your time is through:
 2. Win-ter, a-dieu! Your time is through: Win-ter, a-dieu! Your time is through:
 3. Win-ter, a-dieu! Your time is through: Win-ter, a-dieu! Your time is through:

Part-ings, they say, are of - ten sad; Part-ing with you but makes me glad;
 Quickly, a - way I bid you go; Tak - ing with you your cold and snow;
 Hie you a - way, and quick - ly too, Spring birds will come and laugh at you;

Win-ter, a - dieu, a - dieu, a - dieu! No time for you.

♩ = 16.

1. Come, come, come, The sum-mer now is here; Come out a-mong the flow - ers, And
2. Come, come, come, The sum-mer now is here; Come cull the sweetest po - sies, The

make some pretty bow - ers; Come, come, come, The sum-mer now is here.
vi - o - lets and ro - ses; Come, &c.

3.

Come, come, come,
The summer now is here;
Come, ramble in the bushes,
And hear the merry thrushes;
Come, come, come,
The summer now is here.

4.

Come, come, come,
The summer now is here;
Come out among the flowers,
Come, seek the fragrant bowers;
Come, come, come,
The summer now is here.

TO THE ROBIN. "Gentle bird, with bosom red." GERMAN. 29

$\text{♩} = 14.$

1. { Gen - tle bird, with bo - som red, Wel - come to my hum - ble shed! }
 { Dai - ly near my ta - ble steal, While I pick my scan - ty meal; }
 2. { Then, when thou hast had thy fill, Plume thy breast and wipe thy bill. }
 { Come, my feath - ered friend, a - gain, Well thou know'st the brok - en pane, }

Doubt not, lit - tle though there be, But I'll cast a crumb to thee.
 Ask of me thy dai - ly store, Ev - er wel - come to my door.

PLUCK YE ROSES WHILE THEY BLOOM.—Round for two Parts.

Pluck ye roses while they bloom, Labor while 'tis day; Swifter than the arrow's flight Passeth time a - way.

30 THE ROBIN REDBREASTS. "Two Robin Redbreasts in their nest."

[= 6.

1. { Two rob - in red-breasts, in their nest, had lit - tle rob - ins three; }
 The moth - er bird sat still at home, Her mate sang mer - ri - ly, } And
 2. { One day the sun was warm and bright, All shin - ing in the sky; }
 The moth - er said, "My lit - tle ones, 'Tis time you learn to fly;" } And

p *f*

all the lit - tle rob - ins said, Wee, wee, wee, wee, wee, wee; And all the lit - tle
 all the lit - tle rob - ins said, I'll try, I'll try, I'll try; And all the lit - tle

p *mf*

rob - ins said, Wee, wee, wee, wee, wee, wee.
 rob - ins said, I'll try, I'll try, I'll try.

3.

I know some little children dear,
 And oft it makes me sigh,
 Who, when they're told, "do this" or "that,"
 They say, "what for," or "why?"
 Oh, how much better, if they'd say
 I'll try, I'll try, I'll try.

THE HORSE SONG. "No one deserves to have a horse."

$\text{♩} = 28.$

1. No one deserves to have a horse, Who takes de-light to beat him; The
 2. If ev - er it should be my lot To have, for use or plea - sure, One

wise will choose a bet - ter course, And ve - ry kind - ly treat him.
 who could gen - tly walk or trot, That horse would be a trea - sure.

- 3. He soon should learn my voice to know,
 And I would gently lead him;
 And should he to the stable go,
 I'd keep him clean and feed him.
- 4. I'd teach my horse a steady pace,
 Because, if he should stumble
 Upon a rough or stony place,
 We both might have a tumble.

- 5. Should he grow aged, I would still
 My poor old servant cherish;
 I could not see him weak or ill,
 And leave my horse to perish.
- 6. And should he get too weak to be
 My servant any longer,
 I'd send him to the pasture free,
 And get another—stronger.

Slowly. ♩ = 24.*Ten.***Ten.*

1. Cuckoo, cuckoo, ring-ing so clear: Win-ter is go-ing, Soft breezes

blowing, Spring-time, Spring-time, soon will be here!

2. Cuckoo, cuckoo, welcome thy song!
Sweet birds are coming,
Flow'rs will be blooming,
Spring-time, Spring-time, hasten along!

3. Cuckoo, cuckoo, loud your notes ring!
Joyously swelling,
Gladly foretelling
Spring-time, Spring-time, beautiful Spring

* An abbreviation of the term "*Tenuto*," signifying that the tones are not to be made short, but are to be held as long as the time will admit.

THE SPARROW CAUGHT.

"Who on the wall is seated?"

1. { Who on the wall is seat-ed? Tra, la la la la, la. }
O spar-row, you'll be cheat-ed! Tra, la la la la, la. }

O, bir - die, dear, take care, take care! For hun - gry puss is wait - ing near, And
 she will catch you soon, I fear, Tra, la la la la la.

- | | |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>2. She sits there now to watch you, Tra la, &c.,
 And soon expects to catch you; Tra la, &c.
 So, birdie dear, take care, take care!
 For hungry puss is waiting near,
 And she will catch you soon, I fear, Tra, &c.</p> | <p>4. Beware! or she will cheat you, Tra la, &c.,
 Take care, or she will eat you! Tra la, &c.,
 So, birdie dear, take care, take care!
 For hungry puss is waiting near,
 And she will catch you soon, I fear, Tra, &c.</p> |
| <p>3. Now see, away she's turning, Tra la, &c.,
 But yet for you she's yearning; Tra la, &c.,
 So, birdie dear, take care, take care!
 For hungry puss is waiting near,
 And she will catch you soon, I fear, Tra, &c.</p> | <p>5. She's coming like an arrow, Tra la, &c.,
 Alas! she's caught the sparrow; Tra la, &c.
 No more she'll rest within her nest,
 And now her meat the puss will eat,
 And kittys there the feast will share, Tra, &c.</p> |

$r = 24.$

1. Good morning to you, squir-rel, Wel-come back a - gain; But where have you been
 2. With - in that co - sy hol - low Where you've stor'd your seeds, And heaps of nuts have

hid - ing Thro' the snow..... and rain?
 gathered For your win - - - ter needs.

3. I love to see you frisking
 Through the leafless trees;
 Your coat is warm and furry,
 Else you'd surely freeze.
4. What merry, merry gambols!
 How you jump and fly!
 But now away you scamper;
 Squirrel, pet, good bye!

HE WHO WOULD LIVE IN PEACE AND REST.—Round for Two Parts.

He who would live in peace and rest Must ever think and speak, must think, and speak, and do the best.

TAKE CARE THE HOOK. "Dear Mother," said a little fish."

c = 8

1 "Dear mother," said a lit-tle fish, "Pray is not that a fly! I'm ve-ry hun-gry,
2 "Sweet in-no-cent," the mo-ther said, And started from her nook, "That hor-rid fly is

and I wish You'd let me go and try, You'd let me go and try."
put to hide The sharpness of a hook, The sharpness of a hook!"

- 3. Now, as I've heard, this little trout
Was young and silly too;
And so he thought he'd venture out,
To see what he could do.
- 4. And round about the fly he played,
With many a longing look;
And often to himself he said,
"That cannot be a hook!

- 5. "I can but give one little pluck
To try, and so I will!"
So, on he went, and lo! it stuck
Quite through his little gill!
- 6. And while he faint and fainter grew,
With feeble voice he cried,
"Dear mother, if I'd minded you,
I need not now have died!"

1. See where the ris-ing sun, In splendor decks the skies, His dai-ly course be-gun,
2. Fair is the face of morn, Why should your eyelids keep Closed when the night is gone!

Haste, and a - rise. Oh, come with me where violets bloom, And fill the air with
Wake from your sleep! Oh, who would slumber in his bed When darkness from his

sweet perfume, And where like diamonds thro' the skies, Dew drops sparkle bright. D.C.
couch is fled; And when the lark as-cends on high, Warb-ling songs of joy! D.C.

GO-TO-BED SONG. "To bed, to bed, my curly-head."

37

$f = 22.$

1. To bed, to bed, my cur - ly head, To bed, and sleep so sweet - ly;

Mer - ry and bright, with morn - ing light Be up, and dressed so neat - ly

2.

Then for a walk, and pleasant talk
About the birds and flowers,
And all the day, in work or play,
We'll pass the happy hours.

3.

So now to bed, to rest the head,
And sleep until to-morrow;
May every day then glide away
Without a shade of sorrow.

♩ = 8.

1. In the fir-tree I would be, Ev - er singing mer - ri - ly; Shake off sleep, Take a peep,
2. I would ear - ly ope my eyes, See the purpling moon a - rise, See the stars, Venus, Mars,

Wake a mer - ry ju - bi - lec, Shake off sleep, Take a peep, Wake a merry ju - bi - lec.
Fad - ing in the distant skies, See the stars, Venus, Mars, Fad - ing in the distant skies.

3. I would lightly, 'mid the sheen
Of the dewy pasture green,
Trip along, Skip among
Playful lambs and ewes serene.

4. I would busy on a limb,
Build my cozy nest so trim,
Neatly fix Little sticks,
Line it softly to the brim.

5. I would labor for my nude,
Red-mouthed, tender little brood;
E'er bestir, Ne'er demur,—
Shipe it fair, or storm it rude.

6. I would gaily work or sing,
Make the gladdened valley ring;
What I could, that I would:—
Joy to all around us bring!

THE SPARKLING RILL.

C. H. GREENE. 39

$\text{♩} = 12.$

1. I love the lit - tle spark - ling rill, That, all the live - long day,
 2. And still I love to staud and gaze A - long its wind - ing shore

Goes spark - ling, sing - ing, danc - ing still, Thro' mea - dows far a - way.
 (s.) And watched each sil - v'ry rip - ple gleam, Or pluck'd the bor - d'ring flowers.
 And sing of hap - py, hap - py days, That will re - turn no more.
 (s.) Each day to do my Fa - ther's will, Nor turn one hour to waste.

Oh! oft I've chased that spor - tive stream, In sum - mer's sun - ny hours,
 But life, like thee, flows on, sweet rill, And I, like thee, must haste,

D. S.

D. S.

OUR HAPPY LAND. "Sing we rejoicing."

♩ = 24

Musical score for "OUR HAPPY LAND" in 3/4 time, key of G major. The score consists of two staves: a treble clef staff for the vocal line and a bass clef staff for the piano accompaniment. The tempo is marked as ♩ = 24. The music features a simple melody with a steady accompaniment of eighth notes.

1. Sing we rejoicing the bounteous heavenly hand, Scatt'ring rich blessings upon our happy land.

2. Land of our fathers, wherever we may roam,
Land of our fathers, to us thou still art home.
3. Though other countries may brighter hopes fulfill,
Land of our fathers, we'll ever love thee still.
4. Heaven shield our country from every hostile band,
Freedom and plenty e'er crown our happy land!

♩ = 12.

THE PEAR TREE. "Out in a beautiful field."

CHORUS.

Musical score for "THE PEAR TREE" in 3/4 time, key of G major. The score consists of two staves: a treble clef staff for the vocal line and a bass clef staff for the piano accompaniment. The tempo is marked as ♩ = 12. The music features a simple melody with a steady accompaniment of eighth notes.

1. Out in a beau-ti-ful field, There stands a pretty pear tree, a pretty pear tree with leaves:
Out in a beau-ti-ful field, &c.

FIRST VOICE, OR VOICES.

SECOND VOICE, OR VOICES.

CHORUS.

What is there on the branch? A ve - ry pret - ty bough: { Bough on the tree, }
 { Tree in the ground, }

D. C.

D. C.

2.

1st Voice. What is there on the branch?

2d Voice. A very pretty bough:

Chorus.—Bough on the branch,
 Branch on the tree,
 Tree in the ground:
 Out in a beautiful field, &c.

3.

1st Voice. What is there on the bough?

2d Voice. A very pretty nest:—

Chorus.—Nest on the bough,
 Bough on the branch,
 Branch on the tree,
 Tree in the ground:
 Out in a beautiful field, &c.

4.

1st Voice. What is there in the nest?

2d Voice. A very pretty egg:

Chorus.—Egg in the nest,
 Nest on the bough,
 Bough on the branch,
 Branch on the tree,
 Tree in the ground:
 Out in a beautiful field, &c.

5.

1st Voice. What is there in the egg?

2d Voice. A very pretty bird:

Chorus.—Bird in the egg,
 Egg in the nest,
 Nest on the bough,
 Bough on the branch,
 Branch on the tree,
 Tree in the ground:
 Out in a beautiful field, &c.

* This measure must be repeated as many times as the stanza requires.

IN THE BOAT. "Fresh and fair all things are."

[= 10.

1. Fresh and fair all things are,* Flowery fra-grance fills the air: Fresh and fair
2. Bow - ers green now are seen, Red - dest ro - ses peep be - tween, Bow - ers green

all things are, Fra-grance fills the air. Mer - ri - ly our lit - tle boat,
now are seen, Ro - ses peep be - tween, Swell - ing ov - er hill and dale,

With the breeze doth gently float: Fresh and fair all things are, Fragrance fills the air.
Mu - sic floats up - on the gale: Bowers green now are seen, Ro - ses peep be - tween.

* This word should not be pronounced so as to rhyme with *air*, or the same as *air*, but so as to rhyme with *bar*, *oar*, *far*, &c.

3. Music's note still doth float,
While we row our little boat:
Music's note still doth float,
While we row our boat.
Birds are wheeling in the air,
All we see is bright and fair.
Music's note still doth float,
Sailing in our boat.

4. Happy we, full of glee,
Sailing on the wavy sea:
Happy we, full of glee,
Sailing on the sea,
Luna sheds her softest light,
Stars are sparkling, twinkling bright.
Happy we, full of glee,
Sailing on the sea.

PRAISE. "Morning is breaking." From REICHARDT.

f = 24. *p* *crea.*

1. Morning is break-ing, a - dore ye the Lord! Wakened from slum-ber re - freshing, He

f

2. Noon calls in splendor, oh, praise ye the Lord!
Riches of earth in abundance,
His love and bounty never ceasing send.

gives us strength to meet our dai - ly toil.

3. Evening is falling, oh, thank ye the Lord!
Peace and repose to the weary
His gracious hand in tender mercy brings.

♩ = 16

1. The bu-sy, bu-sy bee Doth gath-er ho-ney all the day, And ne-ver stops to
2. Who shows the bu-sy bee Where he may find the honey sweet, Which you and i both

rest or play, So full of work is he.
love to eat, Al-most as well as he!

3. And how comes he so wise—
In summer laying up a store
For winter, when he finds no more—
How knows the bee all this!
4. 'Tis God who makes him see
Where in the flow'rs the honey lies,
'Tis he who makes his creatures wise
As they have need to be.

FIRST BE SURE YOU'RE DOING RIGHT.—Round for Two Parts.

1 2

First, be sure you're do - ing right; Then do on with all your might.

♩ = 12.

1. An - gry words too oft are spo - ken In a rash and thoughtless hour;

Bright - est links of life are broken By their false and e - vil power.

2. Angry words too oft are spoken,
Evil thoughts by them are stirred;
Brightest links in life are broken
By a single angry word.

3. Angry words, O, let them never
From the tongue unbridled slip;
May a gentle spirit ever
Check them ere they soil the lip.

HASTE YE TO LABOR.—Round for Two Voices.

1 2

Haste ye to la - bor, and la - bor a - way; Night is for rest, and for toil is the day.

THE STRAWBERRY. "In the thick and grassy wood."

GERMAN.

♩ = 12.

1. In the thick and grass-y wood, Where the sun - ny streaks are breaking, And the

birds their songs are waking, Where the fragrant flow'rs repose, There the ro-sy strawb'ry grows.

2.

Tell me, strawb'ry fresh and sweet,
 Who made all your red so shining,
 Like the crimson sun declining?
 And who gave your fragrant smell?
 Tell me, strawberry, can you tell?

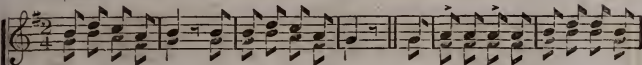
3.

It was God who made you so.
 He your lively color brightens,
 He your charming odor hightens;
 Lowly vines and lofty wood,
 Ever tell us, "God is good."

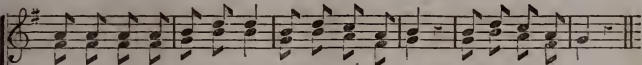
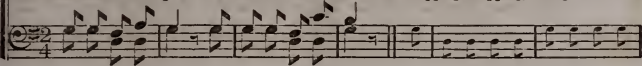
THE MILL-WHEEL. "Round and round it goes."

47

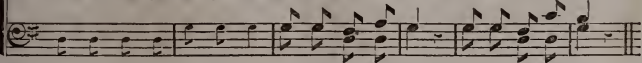
$\text{♩} = 20$



1. Round and round it goes! As fast the wa-ter flows; The dripping, dropping, rolling wheel That



turns the nois - y, dust - y mill; Round and round it goes, Round and round it goes.



2. Turning all the day,
It never stops to play,
The dripping, dropping, rolling wheel;
But keeps on grinding golden meal;
Turning all the day,
Turning all the day.

3. Sparkling in the sun,
The merry waters run,
Upon the foaming, flashing wheel,
That laughs aloud, but worketh still;
Sparkling in the sun,
Sparkling in the sun.

p-14.

1. Let us with a cheer-ful mind Lead our life up-right-ly; Virtue's paths e'er tak-ing,
2. Let us ban-ish self and pride, Liv-ing pure and hum-ble, Giv'n to all well-do-ing,

CHORUS.

All that's wrong for-sak-ing. Come, let us all u-nite in this, And so con-tentment
Ev-'ry vice es-chew-ing. Come, let us, &c.

we'll pos-sess, And then we'll all be glad, glad, glad, And then we'll all be glad.

3. Let us ever cherish truth,
Truth is worth possessing;
Let us live uprightly,
Hourly, daily, nightly.
Come, let us, &c.

4. Let us seek in all we do,
Solid, lasting treasure;
Good we e'er may cherish,
Good that will not perish.
Come, let us, &c.

A TIME FOR EVERYTHING. "Everything in its time."

13

1. Ev'-rything in its time, Ev - er mind the rule, Sure to come, and come in time, And
2. Ev'-rything in its place, Minding what we say; Have for ev - 'ry - thing a place, And

[1st.] || 2d.

cheerful - ly, to school school
put our things a - way, way.

3. Everything has its use,
We'll remember this;
Every moment its abuse
And may be spent amiss.

4. Carefully, day by day,
Minding what we're taught;
We will walk in wisdom's way
By doing what we ought.

F. - 24.

1. There once did live a lit - tle boy, With soft and gen - tle eye,
2. And when he trot - ted off to school, The chil - dren all would cry,

A boy who al - ways told the truth, And nev - er told a lie.
"There goes the cur - ly - head - ed boy Who nev - er tells a lie."

3.

And everybody loved him so,
Because he told the truth,
That every day, as he grew up,
They called him "honest youth."

4.

And when the people that stood near
Would ask the reason why,
The answer would be always this,
"He never tells a lie."

THE LITTLE PONEY. "Hop, hop, hop!"

51

$\text{♩} = 12$

1. Hop, hop, hop, Go and ne-ver stop, Where 'tis smooth and where 'tis sto-ny,

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is a simple, rhythmic melody with chords, typical of a children's song.

Trudge a-long my lit-tle po-ny; Go, and ne-ver stop; Hop, hop, hop, hop, hop.

The second system of musical notation continues the melody from the first system. It also consists of two staves in treble and bass clefs with a key signature of one sharp and a 2/4 time signature. The lyrics are written below the upper staff.

2.

Hey, hey, hey!
 Go along, I say!
 Do not kick, and do not stumble;
 Do not tire, and do not grumble;
 Go along, I say!
 Hey, hey, hey, hey, hey!

3.

Jump, jump, jump!
 Do not hit that stump!
 Never will I cease to ride you
 - Till I farther yet have tired you.
 Shun, I say, that stump!
 Jump, jump, jump, jump, jump!

* Pronounce the word *stony* with the long *o*, or so as to rhyme with *poney*.

THE FLY. "Baby bye."

♩ = 14.

1. Ba - by bye, Here's a fly; We will watch him, you and I. How he crawls
2. Spots of red Dot his head; Rain-bows on his wings are spread! That small speck

Up the walls— Yet he ne - ver falls! I be - lieve, with those six legs
Is his neck; See him nod and beck! I can show you, if you choose,

You and I could walk on eggs! There he goes On his toes, Tickling Ba-by's nose!
Where to look to find his shoes: Three small pairs Made of hairs—These he always wears.

3. Black and brown
 Is his gown;
 He can wear it up-side down!
 It is laced
 Round his waist—
 I admire his taste!
 Pretty as his clothes are made,
 He will spoil them, I'm afraid,
 If to-night
 He gets sight
 Of the candle-light.

4. In the sun
 Webs are spun;
 What if he gets into one?
 When it rains
 He complains
 On the window-panes.
 Tongues to talk have you and I;
 God has given the little fly
 No such things;
 So he sings
 With his buzzing wings.

5. He can eat
 Bread and meat:
 There's his mouth between his feet!
 On his back
 Is a sack
 Like a pedlar's pack.
 Does the Baby understand?
 Then the fly shall kiss her hand!
 Put a crumb
 On her thumb:
 Maybe he will come:

6. Round and round,
 On the ground,
 On the ceiling, he is found.
 Catch him! no.
 Let him go!
 Never hurt him so!
 Now you see his wings of silk
 Drabbed in the Baby's milk!
 Fie! oh fie!
 Foolish fly,
 How will you get dry?

7. All wet flies
 Twist their thighs;
 So they wipe their heads and eyes.
 Cats, you know,
 Wash just so;
 Then their whiskers grow!
 Flies have hair too short to comb;
 Flies go all bare-headed home:
 But the gnat
 Wears a hat:
 Do you laugh at that?

8. Flies can see
 More than we—
 So how bright their eyes must be!
 Little fly,
 Mind your eye—
 Spiders are near by;
 For a secret I can tell—
 Spiders will not treat you well!
 Haste away,
 Do not stay,—
 Little fly, good day! *Theodore Tilton.*

BOAT SONG. "Lightly Row."

SPANISH MELODY.

1. Lightly row! Lightly row! O'er the glass-y waves we go; Smoothly glide! Smoothly glide!
2. Far a-way! Far a-way! Ech-o in the rocks at play Call-eth not, Call-eth not,

On the si-lent tide. Let the winds and wa-ters be Min-gled with our mel-o-dy;
To this lone-ly spot. On-ly with the sea-bird's note Shall our dy-ing mu-sic float;

Sing and float, Sing and float, In our lit-tle boat.
Light-ly row, Light-ly row, Ech-o's voice is low!

3.
Happy we, full of glee,
Sailing on the wavy sea:
Happy we, full of glee,
Sailing on the sea;
Luna sheds her softest light,
Stars are sparkling, twinkling
bright,
Happy we, full of glee,
Sailing on the sea.

MORNING SONG. "Awaking from sweet slumber."

55

GERMAN.

7-14.

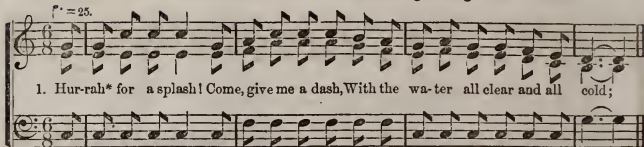
1. A - waking from sweet slumber, Re - stor'd by qui - et sleep, We praise our heavenly
 2. We thank Him for the morning, The sunlight and the dew, May we be ev - er

Father, Who us doth safe - ly keep. Hal - le - lu - jah! Hal - le - lu - jah!
 grateful To Him, the Good, the True. Hal - le - lu - jah! Hal - le - lu - jah!

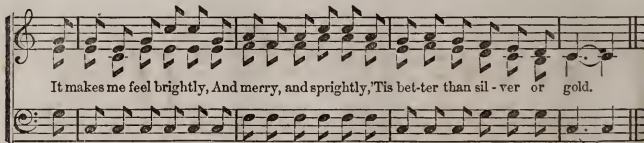
3. May He who is our Father
 Regard our humble prayer,
 May we His loving kindness
 And constant bounty share.
 Hallelujah! Hallelujah!

4. May He, with His rich blessing,
 Our hearts in mercy fill,
 And towards our home in heaven
 Lead on and guide us still.
 Hallelujah! Hallelujah!

$\text{♩} = 25.$



1. Hur-rah* for a splash! Come, give me a dash, With the wa-ter all clear and all cold;



It makes me feel brightly, And merry, and sprightly, 'Tis bet-ter than sil- ver or gold.

2.

Oh, what should I do,
 Dear mother, if you
 Never wash'd me so sweet and so clean?
 Come, give me a splashing,
 I love a good dashing.
 All day I would like to stay in.

* Pronounce *Hoo-rah*.

3.

I never would cry
 Nor hóllow, † not I,—
 But because I was full of high glee;
 So give me a splashing,
 A plunging and dashing—
 Hurrah for cold water for me!

† Accented on the first syllable.

CHERRY SONG. "Cherries are ripe."

MRS. M. R. V.-E. 57

$\text{♩} = 24.$

1. { Cherries are ripe, Cherries are ripe, Oh, give the ba - by one; }
 { Cherries are ripe, Cherries are ripe, But ba - by must have none; } Ba - bies are too

young to choose, Cherries are too sour to use; But by and by, Made in a pie, No

one will them re - fuse.

2.
 Up in a tree
 Robin I see,
 A-picking one by one;
 Shaking his bill,
 Having his fill,
 As down his throat they run:
 Robins want no cherry pie;
 Quick they eat and off they fly
 My little child,
 Patient and mild,
 Oh do not, do not cry.

3.
 Cherries are ripe,
 Cherries are ripe,
 But we will let them fall;
 Cherries are ripe,
 Cherries are ripe,
 But not for babies small:
 Gladly follow mother's will,
 Be obedient, kind, and still,
 And wait awhile,
 Soon you will smile,
 And joyful eat your fill.

BUZZING BEE. "Busy Bee! Humming merrily."

♩ = 6.

1. Bu - sy bee! Bu - sy bee! Humming, humming mer - ri - ly! Fly a - way in
 2. Bu - sy bee! Bu - sy bee! Humming, humming mer - ri - ly! Fly - ing through the

free - dom ev - er, For our hands shall harm thee nev - er, Bu - sy, bu - sy
 shad - y bow - ers, Gath - ering hon - ey from the flow - ers, Bu - sy, &c.

Bee! Bz - ing† mer - ri - ly! Mer - ri - ly, mer - ri - ly, mer - ri - ly.

† The *z* is omitted here to indicate that the *buzzing* sound only is to be taken, in imitation of the bee.

3. Busy bee! busy bee!
 Humming, humming merrily!
 Bring us home from field and meadow,
 Honey through the evening shadow,
 Busy, busy bee!
 Bzing merrily!

4. Busy bee! busy bee!
 Humming, humming merrily!
 'Tis our Father's hand that leads thee,
 Who provided for us, feeds thee,
 Busy, busy bee!
 Bzing merrily!

THINGS THAT I MUST NOT DO. "I must not speak a naughty word."

$\text{♩} = 12.$

J. M. NORTH.

1. I must not speak a naughty word, I must not tell a lie, I must not con - tra -

dict or make My lit - tle sis - ter
 bro - ther cry.

2. And if I have a piece of cake
 When I with children play,
 I must not keep it all myself,
 But give a part away.
3. And when into the garden green
 I go with sister Mai,
 I must not do a naughty thing,
 Or drive sweet Mai away.

♩ - 8.

1. What does lit - tle bir - die say, In her nest at peep of day?
 2. What does lit - tle ba - by say, In her bed at peep of day!

Let me fly, says lit - tle bir - die, Mother, let me fly a - way.
 Ba - by says, like lit - tle bir - die, Let me rise and fly a - way.

Bir - die, rest a lit - tle lon - ger, Till the lit - tle wings are stronger.
 Ba - by, sleep a lit - tle lon - ger, Till the lit - tle limbs are stronger.

CRADLE SONG. (Concluded.)

61

So she rests a lit - tle lon - ger, Then she flies, she flies a - way.
 If she sleeps a lit - tle lon - ger, Ba - by too shall fly a - way.
From TENNYSON'S "Sea Dreams."

MY DOLLIE. "My Dollie's cheeks are red."

1. My dollie's cheeks are red, And curls a-dorn her head, And oh! her love - ly
 2. When she was giv'n to me, She wore a silk - en dress, A dai - sy in her

eyes Are like the sum - mer skies.
 hand, What else, now, can you guess?

3. A pretty little hat
 As ever you did see,
 With plume and buckle bright,
 And doll and all for me.
4. I do not prize my doll
 For these, nor for her feet;
 But she is my reward
 For learning to be neat.

[= 24.

1. Oh, see! the snow Is fall-ing now— It powders all the trees; Its flakes abound, And
 2. 'Tis snow-ing fast, And cold the blast; But yet I hope 'twill stay;— Oh, see it blow The

all around, They float up-on the breeze, They float up-on the breeze!
 falling snow In shadows far a - way, In shadows far a - way!

3.

Jack Frost is near—
 We feel him here—
 He's on his icy sled;
 And covered deep,
 The flowers sleep
 Beneath their snowy bed.

4.

Come out and play,
 This winter day,
 Amid the falling snow;
 Come, young and old,
 Nor fear the cold,
 Nor howling winds that blow!

FRATERNAL LOVE. "We'll love each other truly."

63

♩ - 26.

1. We'll love each o - ther tru - ly, No fears our hearts di - vide; Though life is fast and

fleeting, And parting follows meeting, Our love shall still abide, Our love shall still a-bide.

2.

If true, and wise, and holy,
 Our love unchanged shall last.
 Dear friends our youth will brighten;
 Our future years will lighten;
 And knit them to the past.

3.

The love that wisdom lends us,
 Is deep, and high, and pure.
 From time, from change, from sorrow,
 True love its life can borrow—
 Through death unchanged endure.

THE BIRD'S SONG. "We birds are happy all day long."

♩ = 6.

1. We birds are hap-py all day long, With fly-ing, hop-ping, sing-ing; And

all can hear our joy-ful song, Thro' field and fo- rest ring-ing. Di, di,

dee, di, di, dee, di, di, dee, di, di, dee, di, di, dee, di, di, dee, di, di, dee.

* Pronounced *di*; or *t* as in *pin*.

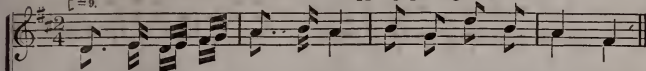
2. We're full of health and free from care,
 To eat are always able;
 And, as we're flying everywhere,
 We need not chair nor table.
 Di, di, dee, &c.

3. And when our daily work is done,
 We rest in cooling bowers;
 We sleep in peace, and every one
 Dreams o'er the happy hours.*
 Di, di, dee, &c.

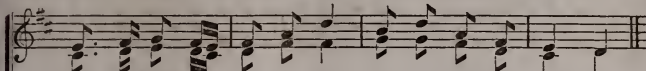
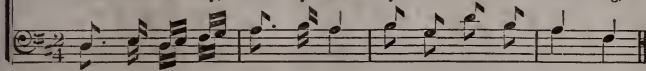
* Pronounced in one syllable.

THE LITTLE BROOK. "Rippling, purling little brook."

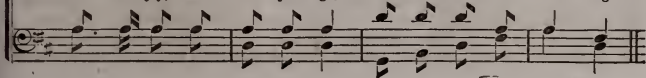
$\text{C} = 9.$



1. Rip - pling, purl - ing lit - tle brook, Life and ver - dure bring - ing,
 2. Thro' the val - ley, soft - ly now By the hill - side flow - ing,

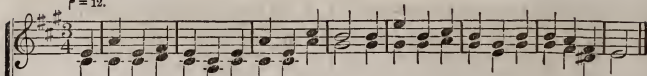


Gen - tle flowers, in dell and nook, On thy banks are spring - ing.
 Love and joy, wher - e'er you go, All a - round be - stow - ing.

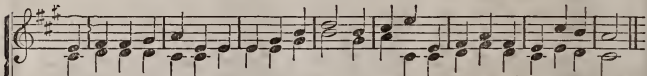
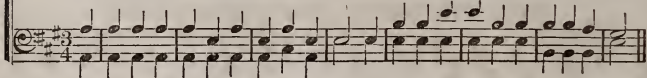


66 THE CLOSE OF THE DAY. "At sunset, when nature is seeking repose."

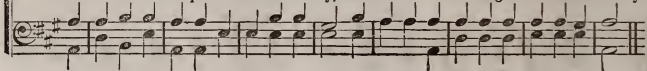
r = 12.



1. At sun-set, when nature is seek-ing re-pose, And dew's gently fall on the breast of the rose,
2. The voice of the breeze in its murmuring seems To cho-rus the lul-la-by sung by the streams;



The wild-flow'r is fresher, its beauties more rare, And sweeter the fragrance it breathes on the air.
The bird o'er his nest pours his love-li-est lay, And chants his sweet song at the close of the day.



3.

The toiler hath rest, and the weary who roam
Find gentle repose in the bosom of home;
The heart of the school-boy is merry and gay;
When school-work is done, at the close of the day.

4.

But work while we may, for the night cometh fast;
No power in the earth e'er recalleth the past;
Thy rest will be sweeter, more cheerful thy play,
When school-work is done, at the close of the day.

THE MORNING. "Now night is gone."

67

r = 26.

1. Now night is gone, And gold - en morn In east - ern skies is break - ing;

And vale and wood, And field and flood, To songs of praise are wak - ing.

2.

How far away
To greet the day,
The lark is gayly singing;
On spangled green
The lambs are seen
O'er flowery meadows springing.

3.

The woodlands 'round
With songs resound;
Each smiling plain rejoices;
And murmuring rills,
Among the hills
Sing praise with cheerful voices.

THE YELLOW-BIRDS. "I saw a little yellow-bird."

$\text{r} - 20.$

1. I saw a lit-tle yel-low-bird a-sit-ting on a limb, And while I watched, an-

oth-er came, and sat down close by him; I heard their cunning prat-tle, as they

tit-tered and caressed, While now they eyed three lit-tle eggs, all in a lit-tle nest.

2. "Kit, Kitty!" cried the first that came; "see Kit, see Kit, Kittie!"
 And Kitty tittered and replied, "ee-Jim-ee-Jim, Jimmie!"
 They bobbed and bobbed their little heads, in merry mimickry,
 And seemed to own me as their friend, as they peeped down on me.
3. Two weeks had passed, again I went, and looked up in the tree,
 There Kittie sat upon the nest, demure and matronly;
 And Jim was there, a-dancing round, a happy bird was he,
 Three little birdlings more were there—Jim had a family.—*R. A.*

OUR BOAT. "Gaily our boat glides o'er the sea."

♩ - 34.

1. { Gai-ly our boat glides o'er the sea, And light the oars we ply,
 Mer-ri-ly ring our songs so free, As sea-birds round us fly, } La, la, la, la, la,

la, la, la, la, la, la, la, la, la. D. C.

2. On the proud billow as we go,
 Away from care and strife,
 Health is in store for us, we know,
 Oh! who would flee this life?
 La, la, la, la, &c.
 On the proud billow, &c.
3. Bend to the oar, nor fear the storm,
 Away, away we glide;
 Merrily sing, not sit forlorn,
 As glides the homeward tide.
 La, la, la, la, &c.
 Bend to the oar, &c.

D. C.

THE HONEY-BEE.

$\text{♩} = 8.$

The musical score is arranged in three systems, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked with a common time signature and a note value of 8, indicating a quarter note equals 8 beats. The piano accompaniment features a rhythmic pattern of eighth notes and sixteenth notes, often with beamed pairs.

1. See, the bee is in the flowers; Come with me and see! The brown and yel - low

hon - ey - bee, In the flower-bed worketh he, . . . Oh, how mer - ri - ly!

Oh, how mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly!

1. See, the bee works all the day,—
Come with me and see!
His cell with wax to overlay,
In the forests all the day,
Working busily!

3. Now the bee is going home;
Come with me and see!
With honey for the honey-comb,
Honey-bee is flying home,
Buzzing merrily.

THE PET LAMB. "In all the green world."

[- 10.

1. In all the green world there is nought so sweet As my little lamb, with his nim - ble feet—
2. When shines the bright sun, and the soft wind blows, We roam in the meadow, where green grass grows;
3. In all the green world there is nought so sweet As my little lamb, with his nim - ble feet—

With eyes so bright, And wool so white—O, he is my darling, my heart's de - light!
We dance and skip, We run and leap, And when we are weary lie down and sleep.
With eyes so bright, And wool so white—O, he is my darling, my heart's de - light!

♩ - 12.

1. { Ro - ses in bloom, Ro - ses in bloom Pour in - cense on the air!
Fill - ing the room, Fill - ing the room With per - fume rich and rare!

Drink the sweetness of their breath, Ere they fade and fall in death; Ro - ses in bloom,

Fill - ing the room With perfume rich and rare!

2
Violets pale,
Violets pale
Their beauty hide away;
Wearing a veil,
Wearing a veil
Beneath the eye of day!
Blooming in their sweetness there,
'Mid the ferns and mosses fair;
Violets pale,
Wearing a veil
Beneath the eye of day!

Marie Mason.

Gently.
♩ = 15.

THE LAMBKINS. "Come, and let us wander."

73

1. Come, and let us wan - der This bright summer day To the meadow yon - der,

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, folk-like style with chords and single notes.

Where the lambkins play. La, la, la, la, la, la, la, la, la, Where the lambkins play.

The second system of musical notation also consists of two staves in the same key and time signature as the first. It features a chorus with the lyrics 'Where the lambkins play. La, la, la, la, la, la, la, la, la, Where the lambkins play.' The melody is simple and repetitive.

2. How the pretty creatures
Skip about and run,
While their loving mothers
Soberly look on.

3. If they chance to ramble
From their mother's sight,
Then they cease to gambol,
Crying in their fright.

4. Much I love to see you,
Lambkins dressed in white,
You are never angry,
Never scold or fight.

5. Everybody loves you,
Lambkins, I am sure,
I will try to be, too,
Innocent and pure.

THE PEE-DEE. "Oh, what art thou doing there?"

f = 20.

1. Oh, what art thou do - ing there, poor lit - tle bird? The cold win - ter

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a bass line in the lower staff. The lyrics are written below the upper staff.

storm in the dis - tance is heard: I'm pick - ing up the gum from the

The second system of music continues the melody and bass line from the first system. The lyrics are written below the upper staff.

old en cher - ry tree; I care not for the cold! pee, dee, dee pee, dee, dee.

The third system of music concludes the piece. The lyrics are written below the upper staff.

2. A snug little garment fits close to my form,—
Of feathers 'tis made, and it keeps me quite warm ;
And so, in cold and snow, I am happy, for I'm free ;
They call me " Winter king," ♪. pee, dee, dee. :|

3. But how dost thou keep thy feet—bare little feet—
How save them from pain 'mid the frost and the sleet ?
I draw them closely up in my feathers, as you see,
To warm them while I sing, ♪. pee, dee, dee. :|

MORNING HALLELUJAH. " See the morning star so bright."

♩ - 26.

1 See the morn - ing star so bright As - cend - ing, Come to tell us gloom - y night Is
2. Pal - er now, it pal - er beams—'Tis morn - ing ; East - ern skies are bright with gleams Of

end - ing. Come to tell us gloomy night Is end - ing.
dawning. Eastern skies are bright with gleams Of dawning.

3.

Happy hour, so bright and calm,
We greet thee !
All the air is breathing balm,
How sweetly !

4.

Grateful earth her songs of praise
Is pouring ;
Hallelujahs we will raise,
Adoring.

EARLY MORNING. "I love at early morning."

$\text{♩} = 10.$

1. I love, at earl-y morn-ing, In dew-y fields to stray, And hear the sweet birds

sing-ing, sing-ing, sing-ing Their mer-ry round-e - lay, Their mer-ry round-e - lay.

2. They seem so full of gladness,
From every trouble free,
While to each other [: calling, :]
They fly from tree to tree.

3. And in their distant pasture
I love to hear the herds,

That joyfully are [: lowing, :]*
As happy as the birds.

4. The flowers fresh and sparkling
Are bright with morning dew;
All nature then is [: joyous. :]
And I am happy, too.

* Pronounced with the *o* as in *lowly*.

Slowly.

GOD IS LOVE. "Lo! the heavens are breaking." GERMAN. 77

f - 13.

1. Lo! the heav'ns are break - ing, Pure and bright a - bove, Life and light a -

wak - - - ing Mur - mur "God is love," Mur-mur "God is love."

2. Now the glad sun breaking
Pours a golden flood;
Deepest vales awaking
Echo "God is good."

3. See the streamlet bounding
Through the vale and wood;
Hear its ripples sounding
Murmur "God is good."

4. Music ever ringing
Through the shady grove,
Songsters sweetly singing
Warble, "God is love."

5. Wake, and join the chorus,
Man, with soul endued!
He whose smile is o'er us,—
God, is ever good.

THE OLD OAK. "O grand old oak."

♩ - 30.

1. Oh, grand old oak! Oh, king-ly tree! How high you lift your state-ly head, How

far your mighty branches spread, Oh, grand old oak! Oh, king - ly tree!

2. Oh, grand old oak! Oh, kingly tree!
An acorn once—a little thing,—
And now of all the forest king,
Oh, grand old oak! Oh, kingly tree!
3. Oh, grand old oak! Oh, kingly tree!
How many years you there have been,
How many winter's storms have seen,
Oh, grand old oak! Oh, kingly tree!

4. Oh, grand old oak! Oh, kingly tree!
How many birds their lays have sung,
And squirrels played your leaves among,
Oh, grand old oak! Oh, kingly tree!
5. Oh, grand old oak! Oh, kingly tree!
A thousand years yet may you live,
And all these years in vigor thrive.
Oh, grand old oak! Oh, kingly tree!

THE LITTLE BEE. "The little busy bee."

79

♩ - 10.

1. The lit - tle bus - y bee A - broad doth roam through all the day, On
 2. Who taught it thus to roam A - mid the rich - es of the field? And
 3. It learnt from God a - lone, He put the sweets with - in the flower, He

air - y wing thro' mead - ows gay, To bring its hon - ey home, To
 from the flowers that sweets do yield, To bring its hon - ey home, &c.
 sends the bee to drain its store, And bring its hon - ey home, &c.

bring its hon - ey home, To bring its hon - ey home.

(SCALE SONG.)

♩ - 14.

1. I do not like a lit - tle girl Who does not ear - ly rise,

And have the wa - ter, fresh and sweet, To wash her face and eyes.

- | | |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>2. I do not like to see her dress
So careless look, and tossed,
Her toys all scattered here and there,
Her thread and needle lost.</p> <p>3. I do not like, when at her play,
Where little girls have met
To frolic, laugh, and run about,
Grow peevish, cry and fret.</p> | <p>4. And oh! that she should falsely speak,
Or things from others take,
That she should disobey mamma,
Or her advice forsake.</p> <p>5. And now I've told what I dislike,
I'll only stop to say
That I will tell you what I love,
If you but say I may.</p> |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

WHAT I DO LIKE.

- | | |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>1. I like to see a little girl
Rise with the lark so bright,
And wash and dress, with cheerful face,
To thank the God of light.</p> <p>2. I like to see her meet mamma
So fresh and neat and clean;
To ask a kiss from dear papa,
With cheerful, modest mien.</p> | <p>3. I like to see her gentle look,
And modest actions too;
To feel that she's a loving child,
Obedient, kind and true.</p> <p>4. These are the things I much do like
To see in children young;
So, who will be that lovely one
Of whom we now have sung?</p> |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

THE WIND. "Which way does the wind blow?"

♩ - 15.

1. Which way does the wind blow, And where does he go? He rides o'er the wa-ter, And o-ver the snow!

- | | |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>2. O'er wood and o'er valley,
And over the height,
Where goats cannot traverse,
He taketh his flight.</p> <p>3. He rages and tosses
When bare is the tree.</p> | <p>As, when you look upwards,
You plainly may see.</p> <p>4. But whither he cometh,
Or whither he goes,
There's no one can tell you,—
There's no one that knows.</p> |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

THE HEN'S LULLABY. "Hush, my darlings."

[-18.

1. Hush, my dar-lings; by, by, by! Night is nigh; Sleep, my dar-lings; by, by by!

CLOSE.

2. In the brook the frogs are call-ing, Cold and wet the dew is fall-ing. Hush, &c.
 Moth-er's bo-som warmth shall yield you, Mother's wings from dan-ger shield you. Hush, &c.

D. C.

D. C.

3. Chanticleer has ceased his boasting,
 And on high is peaceful roosting,
 Hush! my darlings, &c.
4. Little chickens should be sleeping,
 While their mother watch is keeping.
 Hush! my darlings, &c.

5. Mother's care shall still attend you,
 Mother's beak from foes defend you.
 Hush! my darlings, &c.
6. Softer, softer grows your peeping,
 Now my little ones are sleeping.
 Hush! my darlings, &c.

SONG OF SPRING. "Gone the ice and snow."

[- 16.

1. Gone the ice and snow, Green the birch-es grow! On the mead-ow's
 2. From the house and home Quick-ly speed, and come, Where the soft May

ver-dant bo-som Ten-der flow-'rets bud and blos-som; Gone the snow and
 airs breathe o'er us, Spring we'll greet with mer-ry cho-rus. In the house no

win-ter now, See how white the cher-ry bough!
 long-er stay, To the fields we haste a-way.

3.

Hear the birdling's song,
 Forest shades among!
 All the air with music ringing,
 Heavenward see the lark is winging,
 Join we, too, and grateful raise
 Songs of gratitude and praise.

1. Be - fore all lands in east or west, I love my na - tive land the best, With
2. Be - fore all tongues in east or west, I love my na - tive tongue the best, Tho'

God's best gifts 'tis teem - ing; Tho' gold nor jew - els here are found, Yet men of no - ble
not so smoothly spo - ken, Nor wo - ven with I - tal - ian art: Yet when it speaks from

hearts abound, And eyes of joy are gleam - ing, And eyes of joy are gleam - ing.
heart to heart, The word is nev - er 'bro - ken, The word is nev - er bro - ken.

3. Before all people east or west,
I love my countrymen the best,
A race of noble spirit:—
A sober mind, a generous heart,
To virtne trained, yet free from art,
They from their sires inherit.

4. To all the world I give my hand,
My heart I give my native land;
I seek her good, her glory;
I honor every nation's name,
Respect their fortune and their fame,
But I love the land that bore me.

THE HONEST OLD MILLER. "There was an honest old miller once."

OLD ENGLISH MELODY.

♩ - 36.

1. { There was an hon - est old mil - ler once, He liv'd by the riv - er Dee,* }
 { He wrought and sung from the morn till night, And no one more blithe than he. }
 "I en - vy no - bod - y, no, not I; And no - bod - y en - vies me."

And this the bur - den of his song For - ev - er used to be—

D. C.

D. C.

2. And as the miller this wrought and sung,
A wonderful man was he;
A rich man, though he bnt little had,
Because from all envy free.

Then sing we all, as blithely sung
The miller of the Dee,—
"I envy nobody, no, not I;
And nobody envies me."

* A river in Scotland which flows into the ocean at the town of Aberdeen.

♩ - 24

p

1. A - cross the lake, Thro' brook and brake, Resounds the bu - gle horn, Re -

The first system of music consists of two staves. The upper staff is in treble clef with a 6/8 time signature. The lower staff is in bass clef with an 8/8 time signature. The melody is written in a simple, rhythmic style with eighth and sixteenth notes. The lyrics are printed below the upper staff.

cres.

sounds the bu - gle horn; O'er hill and vale The ech - oes sail, And

The second system of music continues the melody. It features a crescendo marking (*cres.*) above the first measure. The notation includes a repeat sign and a double bar line. The lyrics are printed below the upper staff.

*f**p*

thro' the wav - ing corn, And thro' the wav - ing corn, The bu - gle horn, The

The third system of music concludes the piece. It features a forte marking (*f*) above the first measure and a piano marking (*p*) above the last measure. The notation includes a repeat sign and a double bar line. The lyrics are printed below the upper staff.

* Perhaps the key of D or E_b may do better, but for boys' voices.

The musical score consists of two staves. The upper staff is in treble clef and contains a melody with a crescendo (cres.) and a forte (f) dynamic marking. The lower staff is in bass clef and provides a harmonic accompaniment. The lyrics are written below the upper staff.

bu - gle horn, The wind - - - - ing bu - gle horn.

2.

The sky is clear,
 The flow'rs appear
 On every side so gay;
 The brook flows by
 So merrily,
 Along its pebbly way.
 The bugle horn, &c.

3.

The echoes flow,
 As on we go,
 Through forest, vale and lawn!
 And far and near,
 Again we hear
 The winding bugle horn.
 The bugle horn, &c.

AFTER STUDY WE SHALL FIND.—Round for Three Parts.

The musical score is a single staff in treble clef, 4/4 time signature. It features three distinct rhythmic patterns labeled 1, 2, and 3, which are to be played by three different parts.

After study, we shall find, Mu-sic will relieve the mind, And our hearts to- geth-er bind.

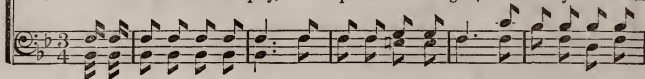
A SUMMER RIDE. "When the southern breezes play."

[- 6.

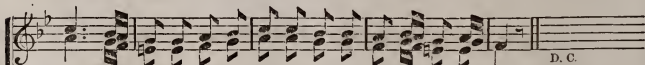
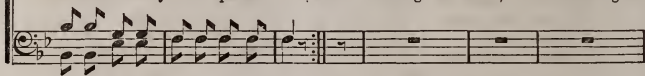
POPULAR AIR.



1. When the southern breezes play, The up-lands let us gain, Where ro-sy health with



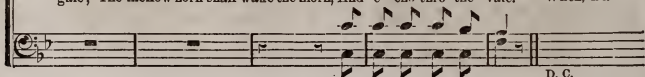
smiles invites To join her sportive train. We'll mount our gallant steeds, And scent the fragrant



gale; The mellow horn shall wake the morn, And e-cho thro' the vale.

D. C.

When, &c.



D. C.

2. Through the arching forest glades
 Away, away we ride!
 Across the meadows, o'er the hills,
 And where the rivers glide!

In the lovely summer day
 We gaily take our race;
 The winds are chasing clouds away—
 The shadows flee apace.—D. C. Thro', &c.

Slow. **SUMMER EVENING.** "How beautiful at summer eve." GERMAN.

♩ 6
 8 *mf*

1. How beau-ti-ful at evening hour, Are nature's glories seen! Soft breathes the wind on
 2. And brightly beaming on her way, The moon ascends the sky; How clear-ly gleams be-

mf

leaf and flow'r, And qui-et reigns se-re-ne And qui-et reigns se-re-ne.
 neath her ray, The for-est far and nigh, The for-est far and nigh!

3. And scattered o'er the heavens afar,
 Move on with sweet accord,
 From rise to set, star after star,
 And ever praise the Lord.

4. They whisper to us, one by one,
 "We shall eternal be!
 Soon shall the Father lead us on,
 The rest above to see."

Words from the German, by W. W. CALDWELL

9.

1. { Come, let us, singing, speak out those pleasures Which crown our childhood, those days so dear ;
We prize them high-ly, above all treasures ; How bright our sunshine ! how sweet, how clear !
For now our pleasures are like the rivers, Whose on-ward flow-ing is deep and free.

D. C.

Our days are May-days, without a cloud ; Then let us, sing - ing, rejoice a - loud ; For, &c.

D. C.

2.

Oh, how we're favored, to live so cheerful,
So free from sorrow, so free from care,
While many 'round us are sad and tearful,
For sad misfortune does not them spare.
Then we'll be happy while yet we can,
While days of childhood shall yet remain.
For now our pleasures, &c.

3.

Yes, we will ever, by night and daily,
Sing forth our pleasures in full good cheer ;
We're yet in childhood, and all goes gaily ;
In paths of duty we'll never fear.
Then let our voices resound aloud ;
The sun shines brightly, without a cloud.
For now our pleasures, &c.

THEY'RE COMING HOME TO-DAY. "Oh, the joyful news!" 91

♩ - 20. *f*

(Repeat piano.)

mf

1. Oh, the joy - ful, joy - ful news Of the friends so long a - way! Let the
 2. Should the win - ter storms pre - vail, Or the sum - mer breez - es play, We will
 3. Oh, the pleas - ant, pleas - ant time When the heart makes all things gay! How the

mf

cres.

hap - py throng Give welcome song. And the sweet - est tones pro - long; For they're
 sing the same Our joy - ful strain, And will ban - ish ev - 'ry pain; For they're
 glad hopes spring On air - y wing, How they bright - en ev - 'ry thing! For they're

f *cres.* *f* 1st 2d
 com - ing home to - day, com - ing, com - ing home to - day, - day.

C-8.

1. The north wind doth blow, And we shall have snow, And what will the robin do then, poor thing?
2. The north wind doth blow, And we shall have snow, And what will the swallow do then, poor thing?

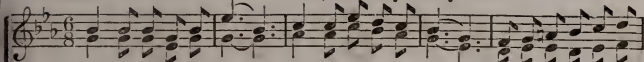
He'll sit in the barn, And keep himself warm, And hide his head under his wing, poor thing!
Oh, do you not know, He's gone long a - go To a country much warmer than ours, poor thing!

3. The north wind doth blow,
And we shall have snow,
And what of the honey-bee then? poor thing!
In hive he will stay,
Till cold's pass'd away,
And then he'll come out in the spring, poor thing!

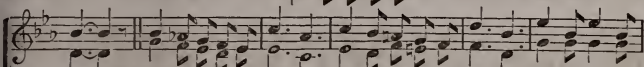
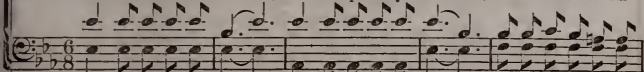
4. The north wind doth blow,
And we shall have snow,
And what will the dormouse do then? poor thing!

Roll'd up, like a ball,
His nest snug and small,
He'll sleep till warm weather comes back, poor thing!

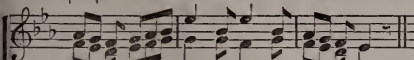
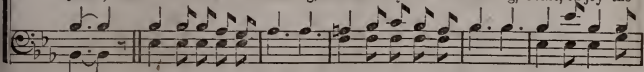
5. The north wind doth blow,
And we shall have snow,
And what will the children do then? dear things!
When lessons are done,
They'll jump, skip, and run,
And play till they make themselves warm, dear things!



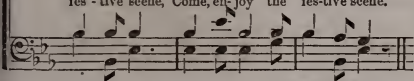
1. Come, when May's sunny hours Ope the beauti-ful flowers, Haste ye to crown the fair
 2. Lead the Queen from her bowers, Strew* her pathway with flowers, Hail to the beauti-ful



Queen; Bright the May-pole is gleaming, Wreaths and banners are streaming O'er the smooth and
 Queen; Lead her forth to the danç-ing, Hearts and eyes all en-trancing, Come, en-joy the



shav-en green, O'er the smooth and shav-en green.
 fes-tive scene, Come, en-joy the fes-tive scene.



3.

List the music inspiring,
 Youthful feet never tiring,
 Tripping so blithely along;
 Breezes perfumes are sending,
 Birds their carols are lending,
 Join we all the dance and song.

E. C. B.

* Pronounced *strow*.

♩ - 12.

Musical notation for the first system, featuring a treble and bass staff in 2/4 time. The melody is in G minor. The first staff ends with a double bar line and the word 'FINE.' The second staff continues the melody and also ends with a double bar line and 'FINE.'

1. { Oh, Al-pine land! my mountain home, My heart still clings to thee! } Thy
 { Tho' far in pleas-ant lands I roam, No place so dear to me! } me!

Musical notation for the second system, continuing the melody from the first system. It features a treble and bass staff in 2/4 time. The first staff ends with a double bar line and the word 'D. C.' The second staff continues the melody and also ends with a double bar line and 'D. C.'

snow-clad peaks that mount so high, Thy frowning rocks and storm-y sky:

2.

I love thy vales, thy leaping rills,
 I love thy mountains wild,
 Thy fruitful trees and vine-clad hills,
 Thy summer breezes mild,
 Thy verdant pastures, green and fair,
 Thy crystal lakes, so bright and clear.
 Oh, Alpine land! &c.

3.

Though other lands may richer be,
 And other skies more clear,—
 Thou, Alpine land, art home to me,
 And none can be so dear.
 Where'er I wander, still I turn,
 And for my native mountains yearn!
 Oh, Alpine land! &c.

10. FINE.

1. Come, my lov'd ones, come a - way, For the sun shines bright to - day;
Quick-ly haste and come a - way, On this bright and charm-ing day.

FINE.

D. C.

One and all now come with me, Birds, and brooks, and flow'rs to see!

D. C.

2.

See the lambkins sport and play,
On the meadows fresh and gay,
In the shade or in the sun,
Jumping, frisking, full of fun.
We, too, now may run and play,
On this bright and lovely day.

3.

Come with hoop, or come with ball,
Come with happy faces all;
Talk and laugh and dance and sing,
Round and round in merry ring;
One and all, now come away,
On this charming, lovely day

f $\text{r} - 14$

1. Lof - ty moun - tain! From thy sum - mit streams a foun - tain; In the
2. Ver - dant mead - ows! Here the clo - ver green is grow - ing; On the

pur - est, heavenly air, Run - ning wa - ter - brooks so clear, Spar - kle
bul - rush tall and light Gleams the dew - y jew - els bright, And the

cres. *f*

from the lof - ty moun - tain, Sparkle from the lof - ty moun - tain.
streamlet low is flow - ing, And the stream - let low is flow - ing.

3. Slender branches!

Where the birds are gaily singing;
Where the leafy bowers arise,
Calling loud their Maker's praise,
With their notes each tree is singing.

4. From the heavens!*

See the golden sunlight streaming;
Fleecy clouds are hither flown,
By the gentle breezes blown,
All with light and joy is beaming.

* The word *heavens* should be sung as one syllable.

TRUST IN GOD. "Wake and cheer thee."

♩ - 12.

1. Wake and cheer thee, God is near thee Droop - ing soul!

He'll de - fend thee, When a - round thee Bil - lows roll.

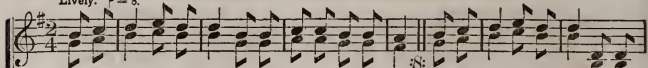
2. Calm thy sadness,
Look in gladness,
Look on high!
Faint and weary,
Pilgrim, cheer thee,
Help is nigh!

3. Mark the sea-bird
Wildly wheeling
Thro' the skies,
God defends him,
God attends him,
When he cries.

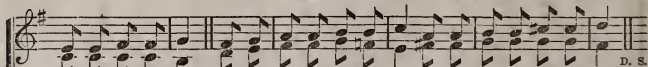
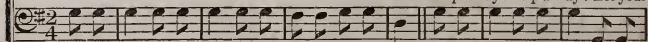
4. Wake and cheer thee,
God is near thee,
Drooping soul!
He'll defend thee,
When around thee
Billows roll.

TRIP AWAY. "Let your steps be blithe and gay."

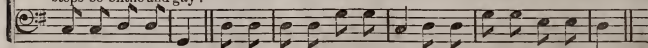
Lively. ♩ - 8.



1. Trip a - way ! trip away ! Let your steps be blithe and gay ! Trip a-way ! Trip a-way ! Let your
Trip a-way ! Trip a-way ! Let your



steps be blithe and gay ! Skies are bright a-bove you now, All your thoughts to music flow ;
steps be blithe and gay !



2. Light and free ! light and free !
Trip along right merrily !
Fairest flowers are blooming bright,
'Neath the summer noon-day's light ;
Light and free ! light and free !
Trip along right merrily !
3. Breezes play ! breezes play !
Soft and sweet through all the day !
Sunny tresses kissing free,
While you laugh in gentle glee ;
Breezes play ! breezes play !
Soft and sweet through all the day !

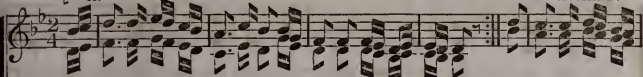
4. Bright and pure ! bright and pure !
Are your eyes this happy hour !
Clouds of sorrow never yet
Cast their shadow at your feet ;
Bright and pure ! bright and pure !
Are your eyes this happy hour !
5. Trip away ! trip away !
Let your steps be blithe and gay !
Evening will be coming on,
Then your dancing must be done ;
Trip away ! trip away !
Let your steps be blithe and gay !

THE LITTLE BROOK. "I know a little restless brook."

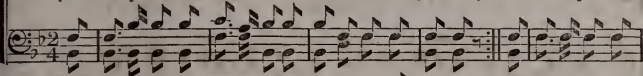
99

♩ - 13.

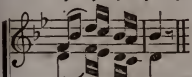
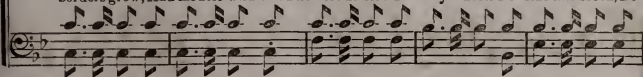
From J. A. NAUMANN.



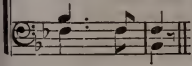
1. { I know a lit - tle restless brook, That ever bus - y run - neth }
 { O'er mossy rock, thro' hidden nook, Un - til the mead it gain - eth; } Green ferns up - on its



borders grow, And modest wild - wood flowers do blow In many a nook Be - side this brook, Be -



- side this brook.



2.

High up the wooded mountain side,
 From out the earth it gusheth;
 And thro' the leafy forest shade,
 Far down the hill - side rusheth;
 Now in some dell it rests awhile,
 To greet the flowers with placid
 smile,
 Then leaps along
 With merry song.

3.

Sweet violets and wintergreen
 Upon its banks are growing,
 And loving forms hang drooping
 down,
 And kiss its waters flowing,
 The birds upon the trees above
 Sing sweetly tender notes of love;
 The busy rill
 Flows onward still.

i - 18.

1. List ye to the old - en clock: "Tick-tock! tick-tock! Tick-tock! tick-tock!"

To it - self it ev - er talks, From its place it nev - er walks; "Tick-tock! tick-tock!"

"Tick-tock! tick-tock!" Old and faithful, "Tick-tock! tick-tock!" Old and faithful "tick-tock!"

2. 'Tis a prompt, but patient clock !
 "Tick-tock! tick-tock!"
 Never moved by hope nor fear,
 There it stands from year to year;
 "Tick-tock! tick-tock!"
 Prompt, but patient "tick-tock!"

3. 'Tis an honest, truthful clock !
 "Tick-tock! tick-tock!"
 People say about the place,
 Truth is written on its face;
 "Tick-tock! tick-tock!"
 Honest, truthful "tick-tock!"

4. 'Tis an active, working clock!
 "Tiek-toek! tiek-toek!"
 Through the night, and while we sleep,
 Though we never take a peep;
 "Tiek-toek! tiek-toek!"
 Active, working "tiek-toek!"

5. 'Tis a kind, good-natured clock!
 "Tiek-toek! tiek-toek!"
 If we wish to hear it strike,
 We may do so when we like;
 "Tiek-toek! tiek-toek!"
 Kind, good-natured "tiek-toek!"

'TIS GOOD TO BE ALIVE. "The flowers are blooming."

♩ = 6.

From EGLI.

The musical score consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked as ♩ = 6. The first system contains the first two lines of lyrics, and the second system contains the next two lines.

1. The flowers are bloom-ing ev-erywhere, On ev-ery hill and dell; And oh, how beau-ti-

-ful they are! How sweet-ly, too, they smell, How sweet, how sweetly, too, they smell.

2. The little birds they spring along,
 And look so glad and gay;
 I love to hear their joyful song;
 I feel as glad as they.

3. The lambkins bleat and frisk about,
 The bees hum round their hive,
 The butterflies are coming out;
 'Tis good to be alive.

cres. - 14. *mp*

1. } O - ver the mountain and o - ver the low - ly moor, Hun - gry and wea - ry I
 } Fath - er is gone, and my moth - er is poor, And she grieves for the days that will
 Give me some food for my moth - er, in char - i - ty, Give me some food, and then

wan - der for - lorn ; }
 nev - er re - turn. } Pit - y, kind gen - tle - men, friends of hu - man - i - ty, Cold blows the
 I will be gone.

cres.

2.
 Call me not indolent, beggar, and bold enough,
 Fain would I learn both to knit and to sew ;
 Two little brothers at home, when they're old enough,
 Sure will work hard for the gifts you bestow.
 Pity, kind gentlemen, friends of humanity,
 Cold blows the wind, and the night's coming on ;
 Give me some food for my mother, in charity,
 Give me some food, and then I will be gone.

D. C. D. C.

p

1. { Chirp, chirp, chirp! Soon as fades the light, }
 { Chirp, chirp, chirp! Thro' the sum-mer night; } Lit - tle crick-et
 2. { Chirp, chirp, chirp! While I sound-ly sleep, }
 { Chirp, chirp, chirp! You still wak-ing keep; } Lit - tle, &c.

In the thiek-et, Chirp, chirp, chirp! Lit - tle crick-et In the thiek-et,

Chirp, chirp, chirp! Crick-et in the thiek-et, Chirp, chirp, chirp!

TRIP IT LIGHTLY. "Trip it lightly along."

Spritely. C-4.

1. Trip it light-ly a - long, Singing gai - ly a song; Keeping measure, you know, As to-

geth-er we go! Trip it light-ly, Singing gai - ly, Keeping measure As we go.

CLOSE. D. C.

CLOSE. D. C.

2.

Happy, happy are we!
 Full of brightness and glee,
 As the birds are that sing
 On the bright days of spring;
 Happy, happy, full of brightness,
 As the birds are, in the spring.
 Trip it lightly, &c.

3.

Not a sorrow or care,
 Nor a trouble we wear;
 And we fear not a foe,
 But enjoy as we go.
 Not a sorrow, nor a trouble,
 And we fear not any foe.
 Trip it lightly, &c.

BEAUTIFUL MORNING. "Fairest the early flushing ray."

105

f - 24.

1. Beau - ti - ful morning! Beau - ti - ful morning! Fair - est the ear - ly flash - ing
 2. Beau - ti - ful morning! Beau - ti - ful morning! When - e'er our lives are cold and

mf

ray, Seen at thy dawning, Ere the full day Lighteth the valleys, and forest's deep shadows;
 gray, Thy fair a - dorning, Bring - eth a ray, Lin - ing the shadows with glory and beau - ty,

mf *mf*

Chasing the sunlight and clouds o'er the meadows, Chasing the sun - light and clouds o'er the meadows.
 Bracing our hearts for the dreariest du - ty, Bracing our hearts for the dre - ri - est du - ty.

Marie Mason

THE BIRDS. "A pretty bird lives on a tree."

$\uparrow - 12.$

1. A pret - ty bird lives on a tree, And in her nest has bird-lings three;

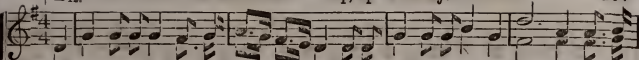
Three cun - ning, help - less lit - tle things, That have not learned to use their wings.

2. And all the summer morning through,
The pretty bird flies to and fro,
And gathers tender bits of food,
To feed her hungry little brood.

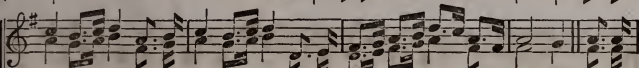
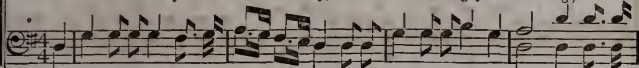
3. She never stops to sing or play,
But labors on through all the day,
Till, when the sun has left the sky,
So tired is she, she scarce can fly.

4. Then through the night, above their heads,
With tender care, her wings she spreads,
To shelter them from ev'ry harm,
And keep them very snug and warm.

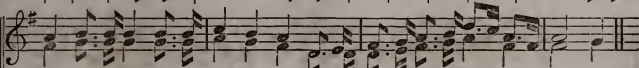
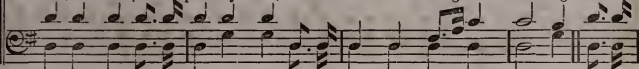
5. Just so my mother does me feed,
And kind supplies my ev'ry need.
Oh, pretty birdlings, on the tree,
How very grateful we should be!



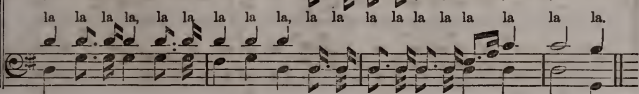
1. Up, up and away, 'Tis a hol - i - day, And the breeze now is freshly blowing 'Mid the
2. Our kite now will rise In the clear, blue skies, All so bright in its gay a - dorn - ing; Up the
3. Then shout and away On our hol - i - day, With the kite in its gay a - dorn - ing; In the



leaf - y tree, In its mer - ry glee, Like the wild waves, ev - er flow - ing. La la
 air - y hight It will take its flight, Like a bird on the wings of the morn - ing. La la
 clear, blue skies, It will proud - ly a - rise, Like a bird on the wings of the morn - ing. La la



la la la la, la la la la, la la la la la la la la la.



♩ = 18.

1. Come, join the cheerful round, All at their posts are found, Let music's voice resound, Loud,

clear, and... free; With form erect—a cheerful sight—With eyes intent, we stand upright, And

at the word With one accord, We wake th' inspiring glee, We wake, we wake th' inspiring glee.

2. We hear the welcome call,
We join the chorus all;
Or young, or large, or small,
We all obey;
With form erect, &c.

3. See all the cheerful throng
In happy School-room Song!
Still let the strain prolong,
Loud, clear and free;
With form erect, &c.

HAPPINESS. " 'Tis not in splendor joy doth dwell."

f - 50.

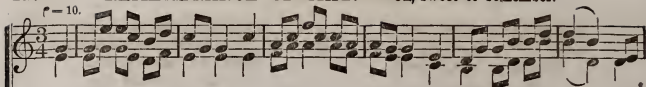
1. 'Tis not in splendor joy doth dwell, With gold it is not bought, It is not charmed by

beauty's smile, And power commands it not.

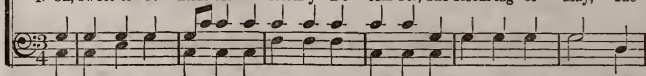
2.
But oft within some lowly cot,
Dwell joy, and peace, and rest;
And he who hath an humble lot,
May yet be highly blest.

3.
Where love, and hope, and faith abound,
And sweet content abides,
There joy and peace are ever found,
There happiness resides.

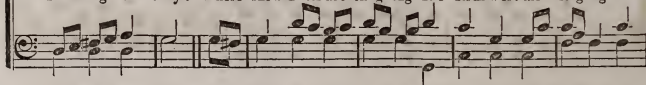
r - 10.



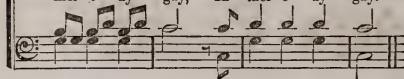
1. Oh, sweet to re - mem - ber In storm - y De - cem - ber, The bloom - ing of May, The



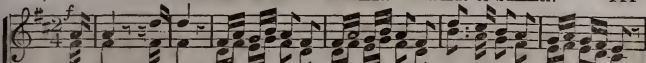
bloom - ing of May! Where snow - drifts are cling - ing The birds were all sing - ing In



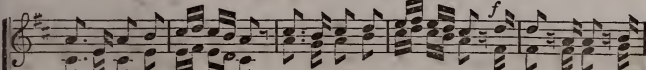
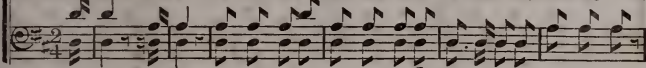
mel - o - dy gay, In mel - o - dy gay.



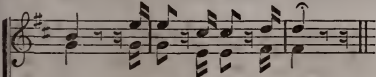
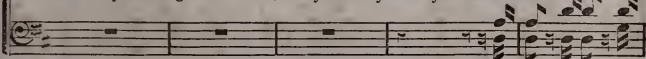
2. Oh, sweet on the ocean,
 'Mid tossing commotion,
 |: To dream of our home, :|
 Where far from the billow,
 'Neath maple and willow,
 |: Dear footsteps may roam. :|
3. Oh, sweet in our sorrow
 New gladness to borrow,
 |: From joys that are past; :|
 While beautiful brightness
 On hearts in their lightness,
 |: The future shall cast. :|



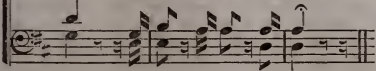
1. Hur-rah! Hur-rah! * Winds of summer Tune-ful murmur, O-ver us the sky is bright;
 2. Hur-rah! Hur-rah! Flow-ret slender, Fair and tender, Twining all thy trembling leaves,



New-ly wak'd from sleep of night, Earth is shin-ing in the light. Hur-rah! Hurrah! Hur-
 Where thy bloom a garland weaves, Soft-ly round my low-ly eaves. Hur-rah!



- rah! Hur-rah! Hur-rah! Hur-rah!



8. Hnrrah! Hnrrah!
 Brooklet tripping,
 Gally slipping,
 Where the meadows bright and fair,
 Smiling in the snnmer air,
 Woo our feet from ways of care.
 Hnrrah! etc.

4. Hnrrah! Hurrah!
 Birdlings winging,
 Sweetly singing—
 While we listen to your song,
 In the tree tops, clear and long,
 Purest pleasures ronn'd us throng.
 Hurrah! etc.

* This word should be pronounced *hurrah*, but never *hurra*.

♩ - 12.

1. Come, and buy my fruit, dear boys, Will you buy, will you buy? Come, and

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is written in a simple, rhythmic style with eighth and quarter notes. The lyrics are printed below the staves.

buy my fruit, dear girls, Will you buy, will you buy? It is

The second system of music continues the melody from the first system. It features two staves in treble and bass clefs with a key signature of two sharps and a 4/4 time signature. The lyrics are printed below the staves.

all so nice and clean, And no bet - ter can be seen; Come, and

The third system of music concludes the piece. It features two staves in treble and bass clefs with a key signature of two sharps and a 4/4 time signature. The lyrics are printed below the staves.

buy my charm - ing fruit; Will you buy, will you buy!

2. Here are oranges so sweet,
 Will you buy, will you buy?
 Apples, too, which none can beat,
 Will you buy, will you buy?
 They are all both nice and clean,
 And no better can be seen;
 Come, and buy my charming fruit.
 Will you buy, will you buy?

3. I have peaches, pears, and plums,
 Will you buy, will you buy?
 Grapes, and figs, and dates, and prunes,
 Will you buy, will you buy?
 They are all so nice and clean,
 And no better can be seen,
 Come, and buy my charming fruit
 Will you buy, will you buy?

WHILE WE WALK IN WISDOM'S WAY.—Round for Two Parts.

While we walk in wis - dom's way, What, oh, what can bring us sor - row!

He who guides our steps to - day, He will guard us on the mor - row

No. 20.

1. Flow - ers, wild wood flow - ers, In a shel - ter'd dell they grew,
 2. Flow - ers, love - ly flow - ers, In the gard - en we may see; For

hur - ried a - long, and I chanced to spy This small star-flow'r, with its
 there is the rose, with her ru - by lip, And pinks the hon - ey - bee

f
 sil - v'ry eye; Then this blue dai - sy peep'd up its head,
 loves to sip; Tul - ips whose col - ors ra - diant un - fold,

f

Sweet-ly this pur-ple or-chis is spread; I gathered them all for you, I
Flow'rs all ar-rayed in bright hues of gold; But none are so fair to me, But

gathered them all for you. All these wild-wood flowers, sweet wild-wood flow'rs. flow'rs.
none are so fair to me, As these wild-wood flowers, sweet wild-wood flow'rs. flow'rs.

1st. 2d.

WHEN WE READ WELL.—Round for Two Parts.

When we read well, our friends all around, will be waiting, delighted, to catch every sound.

f - 10.

1. The au - tumn now re - turn - ing, Re - wards the la - b'rer's earn - ing With

sf *sf*

Detailed description: This system contains the first two staves of music. The top staff is in treble clef and the bottom in bass clef, both in 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The first measure has a fermata over the first note. The lyrics are written below the staves.

plen-teous gold - en har - vest heaps; In hosts of sheaves un - num - bered, From

m *cres.* *mf* *m*

Detailed description: This system contains the next two staves of music. The melody continues in the right hand. The lyrics are written below the staves. Dynamic markings *m*, *cres.*, *mf*, and *m* are placed above the notes.

pre - cious seed that slum - bered, The earth her pledge of in - crease keeps.

cres. *f* *m* *cres.* *ff*

Detailed description: This system contains the final two staves of music. The melody concludes in the right hand. The lyrics are written below the staves. Dynamic markings *cres.*, *f*, *m*, *cres.*, and *ff* are placed above the notes.

2. The rich, exhaustless treasure
Of love that knows no measure,
To all the Father freely gives;
So let us bless each other,
And ever see a brother
In every suffering man that lives.

3. Our Father's goodness feeds us,
His tender mercy leads us;
And all his ways are love;
He bids us flee vain pleasure,
And lay up heavenly treasure,
To lure us to our home above.

WORK AWAY. "I remember a lesson."

FRENCH MELODY.

♩ = 18.

Musical notation for the first system of the song. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece ends with a double bar line and the word "CLOSE." written below the staff.

1. I re-mem-ber a les-son, which was not thrown a - way, Learn be-times to be of
Work a-way while you're a-ble, work a - way, work a - way.
2. And to speed with your la-bor, make the most of a day, What may hin-der you to-
Work, &c.

CLOSE.

Musical notation for the second system of the song. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece ends with a double bar line and the words "D. C." written below the staff.

use, take not too much time for play.
-morrow there's no one now can say.

3. As for grief and vexation, let them come when they may,
When your heart is in your labor, 'twill soon be light
and gay.

Work away, &c.

4. Let your own hands support you, till your strength shall
decay,
And your heart shall never fail, when you're feeble, old,
and gray.

Work away, &c.

W. E. Hickson.

♩ - 28.

1. Lit - tle bird with ea - ger wing, Stopping now and then to sing, Can you, in your

chirp - ing way, Teach us something new to - day! The lit - tle bird sings in his

in - no - cent glee, That we should be grate - ful and joy - ous as he.

2. Busy bee, from flower to flower
 You are flying every hour;
 Can you, in your humming way
 Teach us something new to-day?
 The bee does not trifle her moments away,
 And we should be active in work or in play.

3. Gentle breeze, along the grass,
 Very softly you do pass;
 Can you, in your rustling way,
 Teach us something new to-day?
 Just like the pure breezes that soothe as they go,
 May we e'er be ready to soothe others' woe.

MERRILY, MERRILY. Round for Two Parts.

Mer-ri-ly, mer-ri-ly greet the morn; Cheer-i-ly, cheer-i-ly sound the horn;
 Hark! hark! the ech-oes play O-ver the hill, and far a-way.

The image shows two staves of musical notation for the song 'Merrily, Merrily'. The first staff is in G major (one sharp) and 6/8 time, starting with a first ending bracket. The second staff is in the same key and time, starting with a second ending bracket. The lyrics are written below the notes.

SWEET IT IS TO WANDER. Round for Two Parts.

Sweet it is at eve to wan-der By the pur-ling rill-side; Where 'mid leaf-y
 glades it flows Swift-ly down the hill-side, Swift-ly down the lill-side.

The image shows two staves of musical notation for the song 'Sweet It Is to Wander'. The first staff is in G major (one sharp) and 4/4 time, starting with a first ending bracket. The second staff is in the same key and time, starting with a second ending bracket. The lyrics are written below the notes.

120 THE BLUE-BIRDS ARE HERE. "See the blue-birds now appear."

C-8.

1. See! the blue-birds now appear, Pleasant spring is com - ing; Rob - in-red-breast,

too, is here, Loud I hear him sing - ing. { Flow'rs are springing, la, la, la, la,
 { Bees are humming, la, la, la, la,

Birds are sing-ing, la, la, la, la,
 Spring is com-ing, la, la, la, la,

2. Ice, and snow, and cold are fled,
 Swiftly brooks are flowing—
 Gentle spring is here, indeed;
 Green the hills are growing.
 Flow'rs are springing, &c.
3. Cows impatient in the stall,
 For their freedom lowing,
 Soon will hear the welcome call,
 To the pastures going.
 Flow'rs are springing, &c.

(Repeat first verse.)

WHY BE PINING? "Why should we be pining?"

mf

1. Why should we be pin - ing, Mop - ing all the day, Frown - ing, fretting, whin - ing,
2. Birds are light-ly sing - ing, Blithe and free from care, Though their food is com - ing

In a dolc-ful way; Trembling, lest some sor - row In the fu-ture low - er!
From—they know not where; Fields and flowers smil - ing, In the pleasant light;

cres.

dim.

Trou-ble nev-er bor - row, Prize the pass-ing hour!
Brooks are loudly laugh - ing, All the world is bright!

3.

Look around, above us,
Joyous all appears;
Nature doth reprove us
For our foolish fears.
Better to be smiling,
Full of hope and glee,
Than to be bewailing
Woes that may not be.

1. { Come, May, thou lovely lin-g'rer, And deck the groves a- gain; } We long once more to
 { And let thy silv'ry streamlets Me - an - der thro' the plain; }

gath - er The flow'rets, fresh and fair, Sweet May! once more to wan - der, And

breathe thy balm - y air, And breathe thy balm - y air.

2. True, winter days have many
 And many a dear delight :
 We frolic in the snow-drifts,
 And then—the winter night !
 Around the fire we cluster,
 Nor heed the whistling storm ;
 When all without is dreary,
 Our hearts are bright and warm.

3. But oh, when comes the season
 For merry birds to sing,
 How sweet to roam in meadows,
 And drink the breeze of spring.
 Then come, sweet May! and bring us
 The flow'ret, fresh and fair ;
 We long once more to wander,
 And breathe thy balmy air.

A HAPPY DAY. "On the mountains."

f - 30.

1. On the mountains far have I wandered, Birds of summer there have I seen,
 2. O'er the meadows I have been roaming, Thro' the woodlands strolling a - way ;

Gai - ly sing - ing, Swift - ly springing, Ev - er build - ing nests of the green.
 Flow'rs were blooming, Bees were humming, Beauty fill - ing, bless - ing the day.

OUR LAND. "She is a rich and rare land."

$\text{♩} = 24$

1. She is a rich and rare land, She is a fresh and fair land, An hon-or'd and a

dear land, This hap - py land of mine! { No men than her's are
For she's a rich and

brav - er, Her wo - men nev - er wa - ver, My life I'd give to save her, And
rare land, And she's a fresh and fair land, An hon - or'd and a dear land, This

1st. 2d.

so in hon - or shine.
hap - py land of } mine, This hap - py land of mine.

hap - py land of } mine, This hap - py land of mine.

2.

What though she's not an old land,
She's not a dull or cold land,
But she's a warm and bold land,
This happy land of mine!

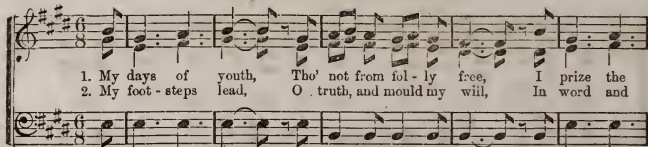
Could beauty ever guard her,
And virtue still reward her,
No foe should cross her border,
No son within her pine.
For she's a rich, &c.

BE TO OTHERS KIND AND TRUE.—Round for Two Parts.


Be to oth - ers kind and true, As you would have them be to you, And

nev - er do or say to men, What you would not re - ceive a - gain.

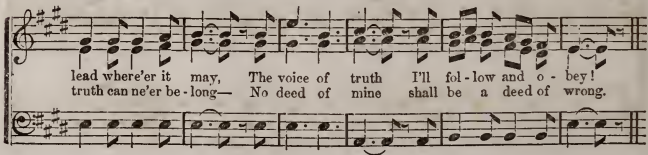
LOVE OF TRUTH. "My days of youth."



1. My days of youth, Tho' not from fol - ly free, I prize the
 2. My foot - steps lead, O truth, and mould my will, In word and



truth the more the world I see; I'll keep the straight and narrow way, and
 deed my du - ty to ful - fil; Dis - hon - est arts and sel - fish aims to



lead where'er it may, The voice of truth I'll fol - low and o - bey!
 truth can ne'er be - long— No deed of mine shall be a deed of wrong.

3. The strength of youth, we see it soon decay ;
 But strong is truth, and stronger every day !
 Though falsehood seem a mighty power, which we in vain assail,
 The power of truth will in the end prevail.

4. My days of youth, though not from folly free,
 I prize the truth the more the world I see ;
 I'll keep the straight and narrow path, and lead where'er it may,
 The voice of truth I'll follow and obey.

WATER, OIL AND PEARL-ASH. A Fable.

"It is an honor to a man to cease from strife."—PROV. 20: 3.

F. — 26.

The musical score is written in 6/4 time with a key signature of one flat (B-flat). It consists of three systems of music, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are printed below the vocal lines.

1. Some wa-ter and oil One day had a broil, As down in the glass they were dropping ;
 2. Some pearlash o'erheard, And quick as a word, It jump'd in the midst of the clashing,

They could not u-nite. But ev - er did fight. Without a - ny prospect of stopping.
 When all three agreed, U - nit-ing with speed. And soap was cre-a - ted for washing.

THE GARDENS. "Away to the gardens."

From the GERMAN.

♩ - 16.

1. { A - way to the gard-ens, com - pan - ions, a - way, }
 { Where blossoms are bright in the beam-ing of May; } Soft bloom and rich

o - dors in beau - ty u - nite To woo the glad spir - it to

dreams of de - light: Re - fresh'd by their charms, with un - wear - y - ing

feet, The sum-mons of du - ty we glad - ly will meet.

The musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is written in the upper staff, and the accompaniment is in the lower staff. The lyrics are printed below the upper staff.

2. Ah, woven in garlands, in chaplets displayed,
 Too soon into dust must their loveliness fade,
 Till summer again, in its odorous hours,
 Revisit with life all these beautiful bowers.
 Yet time from our bosoms shall never efface,
 The lesson we learn from their sweetness and grace.

THE STARS ARE BRIGHT.—Round for Two Parts.

The stars are bright o'er yon blue sky, The si - lent earth is sleep - ing;
 The Queen of night, en-thron'd on high, Her sol - emn state is keep - ing.

The musical score consists of two staves. Both staves are in treble clef with a key signature of two sharps (D major) and a 4/4 time signature. The first staff begins with a first ending bracket and a second ending bracket. The lyrics are printed below the staves.

MAKING HONEY. "O say, busy bee."

POPULAR MELODY.

♩ - 10.

1. Oh say, bus - y bee, whith - er now are you go - ing! Whith - er

The first system of music consists of a treble and bass staff. The treble staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The bass staff has a bass clef, the same key signature, and time signature. The melody is written in a simple, folk-like style with eighth and quarter notes. The lyrics are placed below the treble staff.

now are you go - ing, to work or to play! "I am bound to the

The second system of music continues the melody from the first system. It features a treble and bass staff with the same key signature and time signature. The lyrics are placed below the treble staff. There is a double bar line in the middle of the system, indicating a measure rest.

gar - den where ros - es are bloom - ing, For I must be mak - ing sweet

The third system of music concludes the piece. It features a treble and bass staff with the same key signature and time signature. The lyrics are placed below the treble staff. The melody ends with a final cadence.

MAKING HONEY. (Concluded.)

131

sweet hon-ey,

sweet

The musical score consists of two systems of music, each with a treble and bass staff. The first system contains the lyrics: "hon-ey to-day; I am bound to the gar-den where ros-es are". The second system contains the lyrics: "hon-ey, bloom-ing, For I must be mak-ing sweet hon-ey to-day." The music is written in a simple, folk-like style with a key signature of one sharp (F#) and a common time signature.

2. Oh say, pretty dove, whither now are you flying?
 Whither now are you flying, to London or Rome?
 "I am bound to my nest where my partner is sighing,
 And waiting for me in my dear little home.
 Little home—Little home—
 And waiting for me in my dear little home."
3. So we, all so happy, while daily advancing
 In wisdom and knowledge, in virtue and love,
 Will sing on our way, in our progress rejoicing,
 As brisk as the bee, and as true as the dove.
 Will sing—Will sing—
 As brisk as the bee, and as true as the dove.

$r = 20.$

1. Lis - ten to the car - oll'd dit - ty, Lis - ten to the vil - lage chime;
2. Friendship with new ar - dor glow - ing, Joy, re - new - ing a - ge's prime,

Dear to friend - ship, joy, and pit - y, Comes the mer - ry Christmas time.
Pit - y, kind - er boon re - new - ing, Crowns the mer - ry Christmas time.

Dear to friendship, joy, and pit - y, Comes the mer - ry Christ - mas time.
Pit - y, kind - er boon re - new - ing, Crowns the mer - ry Christ - mas time.

3. Banish from the happy season
Mirth of folly, vice, and crime;
Joys of virtue, smiles of reason,
Grace the merry Christmas time.

4. Thus our grateful raptures voicing
Heav'n shall deem the strain sublime,
If the sons of want, rejoicing,
Bless the merry Christmas time.

BOATING. "Ho, the boating!"

FRENCH.

[- 6.

1. { Ho, the boat-ing! Lightly floating, Mer-ri-ly a-way! }
Winds of summer, Sigh and murmur, On the sleeping bay; } Sing-ing soft-ly to us,
Thro the beaming, And the dreaming, Of the sun-ny days.

Songs to charm and woo us, D.C.

2. Pain and troubles,
Fleet like bubbles,
Underneath our keel;
Gentle blisses,
In the kisses
Of the wave we feel;
Care no longer teases,
Sweet the whisp'ring breezes,
Thro' the willows,
O'er the billows
Fresh and fragrant steal.

3. Ho, the boating!
Lightly floating,
Merrily away!
Winds of summer
Sigh and murmur,
On the sleeping bay!
Singing softly to us,
Songs to charm and woo us,
Thro' the beaming,
And the dreaming,
Of the sunny days.

134 THE OLD MAN'S SONG. "I love it, the laugh of a child."—LOLO.

Lively.
♩ = 18.

I love it, I love it, the laugh of a child, Now rip - pling and

gen - tle, now mer - ry and wild; It rings on the air with its

in - no - cent gush, Like the trill of a bird at the twi-ght's soft hush; It

floats on the breeze like the tones of a bell, Or the mu - sic that

THE OLD MAN'S SONG. (Concluded.)

135

dwells in the heart of a shell. I love it, I love it, the

The first system of musical notation features a treble and bass staff. The melody is in G major (one sharp) and 3/4 time. The lyrics are: "dwells in the heart of a shell. I love it, I love it, the".

laugh of a child, Now mer - ry and rip - pling, and gen - tle and mild.

The second system continues the melody. The lyrics are: "laugh of a child, Now mer - ry and rip - pling, and gen - tle and mild."

Oh, the laugh of a child, so wild and so free, Is the

The third system continues the melody. The lyrics are: "Oh, the laugh of a child, so wild and so free, Is the".

mer - ri - est sound in the world for me. world for me.

The fourth system concludes the piece. It includes first and second endings. The lyrics are: "mer - ri - est sound in the world for me. world for me." The first ending is marked "1st." and the second ending is marked "2d. ritard.".

THE RIVER. "Little laughing river."

1. Lit - tle, laugh - ing riv - er! Sparkling bright on your way; O'er the peb - bles
2. Rap - id, flow - ing riv - er! Pass - ing on, full and deep; Bear - ing na - tions

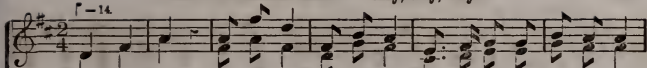
danc - ing light As a child at play. Lit - tle stream, hasten on! Ev - er swelling
on your breast, As you on - ward sweep. Rap - id stream, hasten on! Like an ar - my

ritard.
D. C.
as you flow, Gath - er wa - ters for the sea, Deep - er as you go. Little, &c.
full and strong; On your might - y, flow - ing tide, Bear - ing us a - long. Rapid, &c.

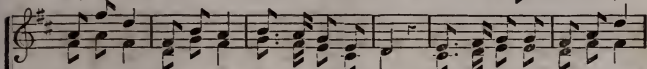
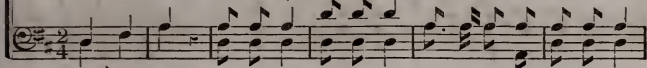
THE HONEY-BEE. "Stay, stay, stay!"

137

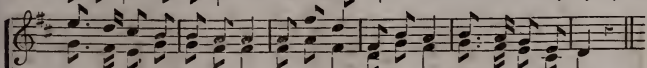
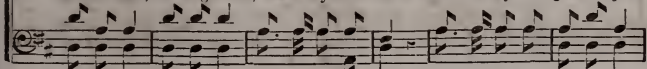
7-14



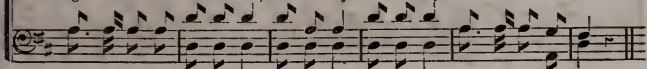
1. Stay, stay, stay! Hon-ey- bee, Bright and gay, Hum-ming al- ways bus- i- ly,
 2. No, no, no! Say not so; I must go; Soon the win-ter-storms will blow;



Why not stay Here and play! Work not all the day. Days are long, so rest a- while,
 Summer hours, Blooming flow'rs, Then will yield no stores. Thro' the day I gath-er spoil,



Give not all the hours to toil; Hon-ey- bee, Stay with me, Work not ceaseless-ly.
 Night's the time to rest from toil; All the day Work a- way; I've no time to play.



THE WREN. "Pretty, modest little wren."

c-a.

1. Pret - ty, mod - est lit - tle wren, Sweet - ly sing - ing, Swift - ly wing - ing

The first system of music consists of a treble and bass staff. The treble staff has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The bass staff has a bass clef and a 2/4 time signature, with a melody of quarter notes G2, F2, E2, and D2.

From your nest in yon - der glen, Wel - come forth a - gain! Notes of joy so

The second system continues the melody. The treble staff has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The bass staff has a bass clef and a 2/4 time signature, with a melody of quarter notes G2, F2, E2, and D2.

loud - ly swell - ing, All the air with mu - sic fill - ing, To the world your

The third system continues the melody. The treble staff has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The bass staff has a bass clef and a 2/4 time signature, with a melody of quarter notes G2, F2, E2, and D2.

glad-ness tell - ing, Hap-py lit - tle wren, lit - tle wren, Hap-py lit - tle wren.

The musical score consists of two staves, treble and bass clef, in 4/4 time. The melody is simple and repetitive, with lyrics written below the notes. The lyrics are: 'glad-ness tell - ing, Hap-py lit - tle wren, lit - tle wren, Hap-py lit - tle wren.'

2. In your pleasant tones are heard,
 Nought of sadness,
 Only gladness,
 Joyous little warbling bird,
 Welcome once again!
 Anxious care you never borrow,
 Doubting what may be to-morrow,
 Fearing lest there come a sorrow,
 Trusting little wren, little wren,
 Trusting little wren.

3. Shall not He who cares for thee,
 Morn and evening
 Food providing,
 Shall not He take care of me,
 In his image made?
 In his kindness ever trusting,
 On his mercy ever leaning,
 I will join thy song of praising,
 Gentle little bird, little bird,
 Gentle little bird.

WHY SHOULD WE SIGH FOR WEALTH. Round for Two Parts.

Why should we sigh for wealth or for pow'r, Since life is fleet-ing as an hour.

The musical score is for a round in 4/4 time, marked '1' and '2' for two parts. The melody is simple and repetitive, with lyrics written below the notes. The lyrics are: 'Why should we sigh for wealth or for pow'r, Since life is fleet-ing as an hour.'

r - 16.

1. Chil - dren go, To and fro, In a mer - ry, pret - ty row; Foot-steps light,

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. It contains a melody of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of eighth and sixteenth notes.

Fa - ces bright—'Tis a hap - py, hap - py sight. Swift - ly turn - ing round and round,

The second system of music continues the melody and accompaniment from the first system. It maintains the same musical notation and structure.

Do not look up - on the ground; Fol - low me, Full of glee, Sing - ing

The third system of music concludes the piece. It follows the same musical notation and structure as the previous systems.

mer - ri - ly, Sing - ing mer - ri - ly, mer - ri - ly, mer - ri - ly, Sing - ing mer - ri - ly,

mer - ri - ly, mer - ri - ly; Fol - low me, Full of glee, Sing - ing mer - ri - ly.

The musical score consists of two systems of two staves each. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The second system also has a treble clef on the top staff and a bass clef on the bottom staff. The lyrics are written below the notes.

2.

Birds are free,
 So are we,
 And we live as happily;
 Work we do,
 Study too,
 Learning daily something new;
 Then we laugh, and dance, and sing,
 Gay as birds or any thing.
 Follow me, &c.

3.

Work is done,
 Play's begun,
 Now we have our laugh and fun;
 Happy days,
 Pretty plays,
 And no naughty, naughty ways;
 Holding fast each other's hand,
 We're a cheerful, happy band.
 Follow me, &c.

♩ - 12.

1. { Where the sic - kles are gleam - ing a - mid the rich grain, Come a - way, come a - way, come a - way; }
 { Where the har - vest - er sings at his work on the plain, Come a - way, come a - way, come a - way; }

- way, come a - way, come a - way; }
 - way, come a - way, come a - way; } Where the har - vest - er sings at his work on the plain, Come a - way, come a - way, come a - way! Where the

work on the plain, Come a - way, come a - way, come a - way! Where the

har - vest - er sings at his work on the plain, Come a - way, come away, come a - way !

The image shows a musical score for two parts, Treble and Bass clef. The melody is written in a simple, folk-like style with eighth and sixteenth notes. The lyrics are printed below the notes.

2. Now the treasures of Autumn we gather and board,
 Come away, come away, come away !
 [: And their fullness will gladden the winter's gay board,
 Come away, come away, come away ! :]

OH, WHAT DELIGHT. Round for Two Parts.

Oh, what de - light In morn - ing bright To cher - ish ho - ly love ;

The right main - tain, And wis - dom gain, To guide our way a - bove.

The image shows a musical score for two parts, Treble clef. The first part is marked with a '1' and the second part with a '2'. The melody is simple and repetitive. The lyrics are printed below the notes.

"Farewell to school, the birds are singing."

♩ - 15.

1. Farewell to school, the birds are singing! How ra - pid - ly the days are winging!
 2. Va - ca - tion, haste, or we'll be wea - ry, For school is ne - ver dull and dreary;

Come, let us quick - ly haste a - way, And gam - bol while we may. La la
 Yet we'd a - way to greenest fields, Where na - ture rich - ness yields. La la

la, la la la, la la la la la la la, la. 1st. 2d.

3. But soon with joy will we, returning,
Show how we love the paths of learning;
When Autumn's rich and mellow voice
Makes ev'ry heart rejoice.

4. And when in halls of study meeting,
We'll have a happy, joyous greeting;
With minds refresh'd and feelings gay,
We'll hail the welcome day.

COLD THE WIND IS BLOWING.—Round for Three Parts.

Cold the wind is blow-ing, The storm is rag-ing loud; See, the rain is
pouring, Pouring from the cloud, See, the rain is pour-ing, Pouring from the cloud.

The musical notation consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 6/8. It contains two measures of music, with a first ending bracket over the first measure and a second ending bracket over the second measure. The second staff continues the melody with a third ending bracket over the final measure. The lyrics are written below the notes.

WHEN THE DOCTORS DISAGREE.—Round for Two Parts.

When the doc-tors dis-a-gree, Then what shall we do—you and I?

The musical notation consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a time signature of 6/8. It contains two measures of music, with a first ending bracket over the first measure and a second ending bracket over the second measure. The lyrics are written below the notes.

COME, COME COME.—Round for Two Parts.

Come, come, come, quickly to join our song, And we will sing mer-ri-ly all day long; So

The musical notation consists of a single staff with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. It contains two measures of music, with a first ending bracket over the first measure and a second ending bracket over the second measure. The lyrics are written below the notes.

♩ - 12.

1. Thro' wood-land wild we sweet-ly stray, Where gen-tle streams are flow-ing; We

sing a-way The sum-mer day, We sing a-way The sum-mer day, The

sum-mer day We sing a-way, We sing..... a-way.

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The time signature is 2/4. The key signature has one flat (B-flat). The tempo is marked '♩ - 12.' The lyrics are: '1. Thro' wood-land wild we sweet-ly stray, Where gen-tle streams are flow-ing; We sing a-way The sum-mer day, We sing a-way The sum-mer day, The sum-mer day We sing a-way, We sing..... a-way.'

2.

We build our sheltering nest on high,
Where summer boughs are waving.

[: When night is nigh,
Then home we fly; :]
Then home we fly,
When night is nigh.

3.

Fond love and peace within our nest,
Have made our home so sweetly ;

[: No fears molest
Our quiet rest, :]
Our quiet rest
No fears molest.

4.

As sweetly glides our life away,
We chant our Maker's praises,

[: In grateful lay,
Through all the day ;]
Through all the day,
In grateful lay.

THE WOODLANDS. "Come, roam in the woodlands."

♩ = 15.

1. Come roam in the woodlands, so fresh and so green; Come roam in the woodlands, where blossoms are seen.

2. Come roam in the woodlands, where hidden from light,
The waters, in woodlands, are gushing so bright.
3. Come roam in the woodlands, and seek the wild flower;
Come roam in the woodlands, or rest in the bower.
4. Come roam in the woodlands, where birds on the spray,
Sing sweetly in woodlands, so freely and gay.
5. Come roam in the woodlands, where tongues may reveal,
And tell in the woodlands what friends ever feel.

No. 24.

1. Ev - ery fruit is mel - low, Ev - ery field is yel - low— Sum - mer days are
 2. Clustered grapes hang sleeping, Where the winds soft creep - ing, Lift their leaf - y

gone,..... Sum - mer days are gone; Leaves the ground are strew - ing,
 shade,.... Lift their leaf - y shade; See the pears are rip - 'ning,

Cool - er winds are blow - ing—Autumn's coming on,..... Autumn's coming on.
 Gold - en col - ored deep 'ning, In - to blushing red,..... In - to blushing red.

3. See the busy maiden,
With her basket laden,
Apricot and plum;
Golden quince and berries,
Red and black, she carries,
Tripping lightly home.

4. Every fruit is mellow,
Every field is yellow—
Summer days are gone;
Leaves the ground are strewing,
Cooler winds are blowing—
Autumn has begun.

THE WIND IS LOUDLY ROARING. Round for Three Parts.

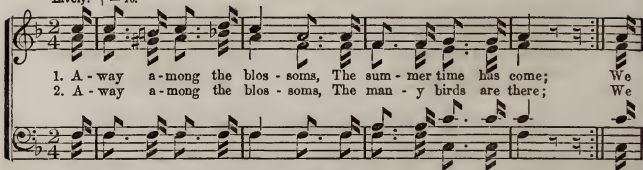
The wind is loud - ly roar - ing, And win - try is the blast; The

rain a - round us pour - ing, From gloom - y clouds falls fast,

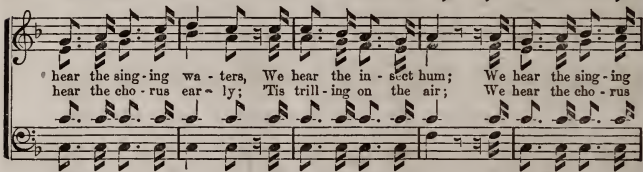
The rain from gloom - y clouds, from gloom - y clouds falls fast.

WHENEVER ANY ONE DOES WRONG. Round for Two Parts.

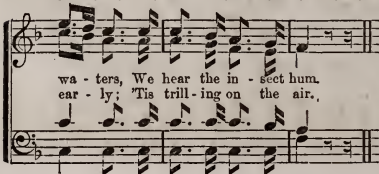
When - ev - er an - y one does wrong, He los - es all the power of song.

Lively. $\text{♩} = 10.$


1. A - way a - mong the blos - soms, The sum - mer time has come; We
2. A - way a - mong the blos - soms, The man - y birds are there; We



hear the sing - ing wa - ters, We hear the in - sect hum; We hear the sing - ing
hear the cho - rus ear - ly; 'Tis trill - ing on the air; We hear the cho - rus



wa - ters, We hear the in - sect hum.
ear - ly; 'Tis trill - ing on the air.

3. Away among the blossoms,
The daisies all are bright;
And in the dewy meadows,
The clover-tops are white.

4. Away among the blossoms,
A happy world is ours;
Then praise our heavenly Father,
Whose smile is on the flowers.

EVENING SONG OF WORSHIP. "The day is past and over." 151

♩ = 18.

1. The day is past and o - ver, I lay me down to sleep;
 2. I thank the bounteous Giv - er For all His gifts this day;

May an - gels round me ho - ver, And from all dan - ger keep.
 And pray that I may ev - er His care with love re - pay.

3. I pray Him to forgive me
 For ev'ry sin this day,
 And always strength to give me
 His statutes to obey.

4. I pray Him to awake me
 At early morning gleam;
 And, when I die, to take me
 To dwell in heav'n with Him.

IN THE FIELD.—Round for Two, Three, or Four Parts.

In the field the men are mow-ing; Come and see them—I am go-ing.

♩ - 16.

1. The ice and snow are melt-ed, The winter months are past, A - gain the hills and

val - leys In liv - ing green are drest; The brooks and springs are flow-ing, From

fro - zen bond - age free; . . . And lit - tle birds are sing - - - ing On

The musical score is written for two staves, Treble and Bass clef, in 2/4 time with a key signature of one sharp (F#). The melody is marked with a forte 'f' dynamic. The lyrics are: 'ev - 'ry shrub and tree. Welcome, May, Welcome, May, Welcome, love - ly, cheer - ful May, wel - come, May, wel - come, May! May, Welcome, love - ly, cheer - ful May!'. The score includes repeat signs and a final cadence.

ev - 'ry shrub and tree. Welcome, May, Welcome, May, Welcome, love - ly, cheer - ful
 May, wel - come, May, wel - come, May!
 May, Welcome, love - ly, cheer - ful May!

2. The earth from sleep is waking,
 From winter's cold embrace;
 On every side is springing
 New life and loveliness.
 Away with sad repining!
 Let us be cheerful too—
 In nature's joy uniting,
 The Spring of life renew.
 Welcome, &c.

3. Our hearts are filled with gladness,
 A thousand charms appear;
 In all we read the goodness
 Of Him who placed us here.
 Oh, let us then be cheerful,
 To greet the pleasing spring;
 Nor ever more be fearful
 Of aught that time may bring.
 Welcome, &c.

[- 10.

1. { The si - lent spring, as sil - ver clear, Pur - sues its spark - ling way ; }
 { With sun - beams gleaming here and there, Be - tween the branch - es gay. }
 While mir - ror'd in its gen - tle tide, Are flow - rets fresh and fair.

Sweet birds are sit - ting by its side, And fra - grance fills the air; D. C.

2. Then like the spring, oh, let my heart
 So pure and humble be,
 And ever act some useful part
 To all surrounding me.

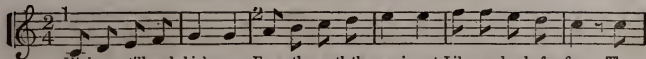
2. So joy shall crown me all my days,
 And honor, peace, and love;
 While virtue, guiding all my ways,
 Shall lead to God above.

OVER MOUNTAIN. Round for Two or More Parts.

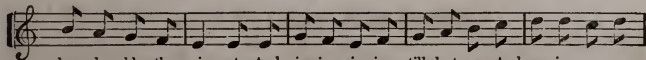
Over mountain, Grove and fountain, Pleasant 'tis to spend the day, Singing, talking by the way

"THE SKY-LARK." Round for Two Parts.

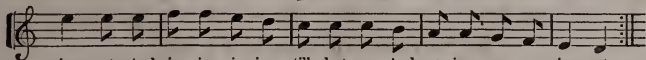
155



High-er still and high - er, From the earth thou springest Like a cloud of fire; The

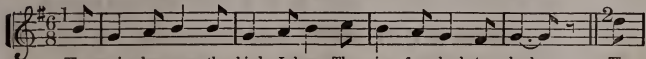


deep, deep blue thou wing-est, And sing-ing, sing-ing, still dost soar, And soar-ing ev - er

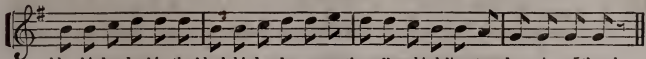


sing - est; And sing - ing, sing-ing, still dost soar, And soar-ing ev - er sing - est.

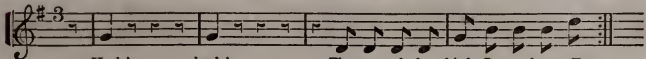
THE SPRING HAS COME. Round for Three Parts.



The spring has come, the birds I hear, They sing from bush to bush; The



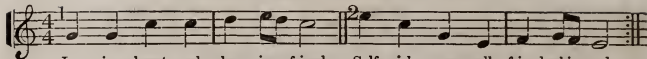
blue-bird and robin, the black-bird and sparrow, the yellow-bird, linnet, and mu-si - cal thrush.



Hark!

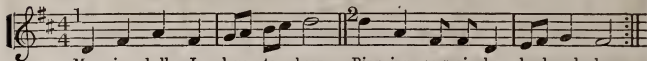
hark!

The song of the birds I now hear; For



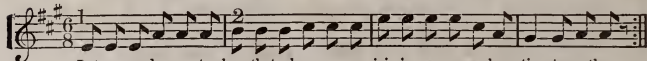
Lo - ving hearts make lov - ing friends, Self - ish - ness all friend - ship enda.

MORNING-BELLS.—Round for Two Parts.



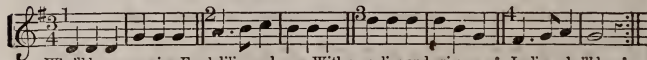
Morn - ing - bells I love to hear, Ring - ing mer - ri - ly loud and clear.

LET US ENDEAVOR.—Round for Two Parts.



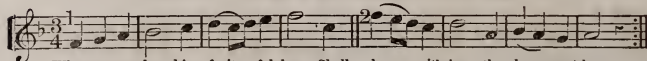
Let us en - de - avor to show that whenever we join in a song we keep time to - gether.

WHO'LL BUY MY POSIES.—Round for Four Parts.



Who'll buy my posies, Fresh lilies and roses, With cow - slips and primroses! Ladies, who'll buy!

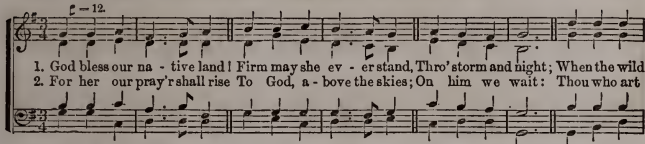
WHO SOWS GOOD SEED.—Round for Two Parts.



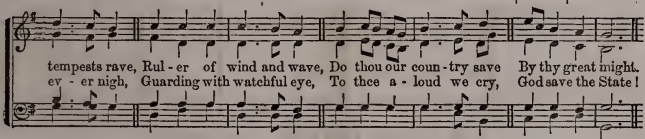
Who sows good seed in fruit - ful loam, Shall bear with joy the har - vest home.

PRAYER FOR OUR COUNTRY. "God bless our native land." 157

c - 12



1. God bless our na - tive land! Firm may she ev - er stand, Thro' storm and night; When the wild
2. For her our pray'r shall rise To God, a - bove the skies; On him we wait: Thou who art



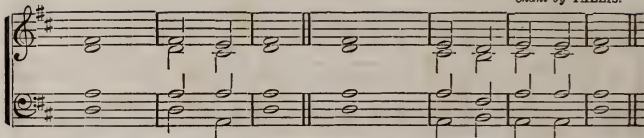
tempests rave, Rul - er of wind and wave, Do thou our coun - try save By thy great might.
ev - er nigh, Guarding with watchful eye, To thee a - loud we cry, God save the State!

MY COUNTRY, 'TIS OF THEE.

1. My country, 'tis of thee,
Sweet land of liberty,
Of thee I sing:
Land where my fathers died,
Land of the pilgrim's pride,
From every mountain side
Let freedom ring!
2. My native country, thee—
Land of the noble free—
Thy name I love:
I love thy rocks and rills,
Thy woods and templed hills;
My heart with rapture thrills
Like that above.

3. Let music swell the breeze,
And ring from all the trees
Sweet freedom's song!
Let mortal tongues awake;
Let all that breathe partake;
Let rocks their silence break,—
The sound prolong!
4. Our fathers' God, to thee,
Author of liberty,
To thee we sing:
Long may our land be bright
With freedom's holy light;
Protect us by thy might,
Great God, our King!

THE LORD'S PRAYER. (For Chanting).

Chant by TALLIS.

Our Father which...	art in	heaven.	[Omit.]	Hallow-ed	be thy	name.
Thy.....	king - dom	come.	Thy will be done in	earth.as it	is in	heaven.
Give.....	us this	day	Our.....	dai - -	ly ..	bread.
And for- - - -	give us.our	debts,	As.....	we for-	give our	debtors.
And lead us not....	into.. temp-	tation,	But de- - - -	liv - er	us from	evil.
For thine is the King-	dom, and the.....	power.and the	glory,	For- - - -	ever.	A - - - men.

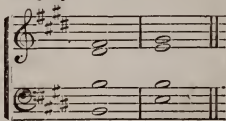
Matt. 6: 9.

THE LORD'S PRAYER. (For Intoning.)

The pitch may be E.

Our Father which art in heaven. Hallowed be thy name. Thy kingdom come. Thy will be done in earth, as it is in heaven. Give us this day our daily bread. And forgive us our debts, as we forgive our debtors. And lead us not into temptation, but deliver us from evil. For thine is the kingdom, and the power, and the glory, forever.

Matt. 6: 9.



A - men.

I N D E X.

SONGS.	Page.		Page.		Page.
Across the Lake.....	86	Everything in its Time.....	49	List ye to the olden clock.....	100
Adieu to Winter.....	27	Fairest the early flushing ray....	105	Little bird with eager wing.....	118
A Happy Day.....	123	Farewell to School.....	144	Little laughing river.....	136
Among the Flowers.....	150	Flowers, wild-wood Flowers....	114	Lively, welcome May.....	152
Angry Words.....	45	Fraternal Love.....	63	Lofty Mountain.....	96
A pretty bird lives on a tree.....	106	Fresh and fair all things are.....	42	Lo! the Heavens are breaking... 77	
A Summer Ride.....	83	From slumber awake.....	21	Love of Truth.....	128
A Time for Everything.....	49	Fruit Song.....	112, 148	Making Honey.....	180
At sunset, when Nature is seeking	66	Gaily our boat glides o'er the sea.	69	Marcellus.....	84
Awaking from sweet slumber.....	55	Gentle bird, with bosom red.....	29	May.....	122
Away among the Blossoms.....	150	God bless our native Land.....	157	May-Day.....	93
Away to the Gardens.....	128	God is Love.....	77	Morning.....	21
Baby bye.....	52	Good morning to you, squirrel... 34		Morning awaketh.....	25
Beautiful Morning.....	105	Gone the ice and snow.....	83	Morning Hallelujah.....	75
Be careful.....	24	Go-To-Bed Song.....	37	Morning is breaking.....	43
Before all Lands.....	84	Happiness.....	109	Morning Song.....	55, 25
Boating.....	183	Harvesters, come away.....	142	My Days of Youth.....	126
Boat Song.....	54	Hop, hop, hop.....	51	My Dollie's cheeks are red.....	61
Busy Bee, humming merrily....	58	Ho, the Boating.....	133	No one deserves to have a horse. 31	
Buzzing Bee.....	58	How beautiful at evening hour... 89		Now night is gone.....	67
Cheeks of Rose.....	22	Hurrah for a splash.....	56	O, grand old oak.....	73
Cherries are ripe.....	57	Hurrah for the summer.....	111	Oh, Alpine Land!.....	94
Cherry Song.....	57	Hush, my darlings.....	82	Oh say, busy bee.....	130
Children go to and fro.....	140	I do not like a little girl.....	80	Oh, see! the snow is falling now. 62	
Childhood's Pleasures.....	90	I know a little restless brook... 99		Oh, sweet to remember.....	110
Chirp, chirp, chirp.....	103	I like to see a little girl.....	81	Oh, the joyful news.....	91
Christmas Time.....	132	I love at early morning.....	76	Oh, what art thou doing there?.. 74	
Come, and huy.....	112	I love it, the laugh of a child... 134		On the Mountains.....	123
Come, and let us wander.....	73	I love the little sparkling rill... 89		Our Baby.....	22
Come, come, come.....	29	I'm very glad the spring has come 26		Our Boat.....	69
Come, join the cheerful sound... 108		I must not speak a naughty word 59		Our Georgie.....	23
Come, let us, singing.....	90	In all the green world.....	71	Our Happy Land.....	40
Come, May, thou lovely lingerer. 122		In the Boat.....	42	Our Land.....	124
Come, my loved ones, come away 95		In the fir-tree I would be.....	83	Out in a beautiful field.....	40
Come, roam in the Woodland.... 147		In the thick and grassy wood... 46		Over the Mountain.....	162
Come, when May's sunny hours. 93		In your play be very careful.... 24		Play-Time.....	85
Contentment.....	43	I remember a lesson.....	117	Praise.....	43
Cradle Song.....	60	I saw a little yellow bird.....	63	Prayer for our Country.....	157
Cuckoo, Cuckoo, singing so clear. 32		Let us with a cheerful mind.... 43		Pretty modest little wren.....	188
Dear Mother, said a little fish... 85		Let our steps be blithe and gay. 93		Remembrance of May.....	110
Early Morning.....	76	Lightly row.....	54	Rippling, purling little brook... 65	
Evening Song of Worship.....	151	Likes and Dislikes.....	80	Roses and Violets.....	72
Every fruit is mellow.....	148	Listen to the carolled ditty.....	132	Roses in Bloom.....	72

I N D E X .

Page.		Page.		Page.	
47	Round and round it goes.....	79	The little busy bee.....	81	What I do like.....
108	School-Room Song.....	51	The little pony.....	119	What News.....
70	See, the bee is in the flowers....	153	The Lord's Prayer.....	88	When the southern breezes play..
120	See, the blue-birds now appear..	47	The Mill-wheel.....	142	Where the sickles are gleaming..
75	See the Morning Star so bright..	67	The Morning.....	81	Which way does the wind blow..
86	See where the rising sun.....	93	The North-wind doth blow.....	39	Who on the wall is seated.....
124	She is a rich and rare land.....	100	The Old Clock.....	121	Why should we be pining.....
40	Sing we rejoicing.....	134	The old Man's Song.....	114	Wild-Wood Flowers.....
127	Some water and oil one day.....	78	The old Oak.....	111	Winds of Summer.....
83	Song of Spring.....	40	The Pear-Tree.....	27	Winter, Adieu.....
146	Song of the Birds.....	74	The Pee-Dee.....	117	Work away.....
26	Spring.....	71	The Pet Lamb.....		
137	Stay, stay, stay.....	50	There once did live a little hoy..		
28	Summer.....	85	There was an honest old miller..		
89	Summer Evening.....	136	The River.....	87	After study we shall find.....
96	Summer Song.....	30	The Robin Redbreasts.....	125	Be to others kind and true.....
36	Sunrise.....	83	The Robin's Song.....	145	Cold the wind is blowing.....
35	Take care the hook.....	154	The silent Spring.....	145	Come, come, come.....
116	The Autumn now returning.....	62	The Snow.....	44	First be sure you're doing right..
56	The Bath.....	39	The sparkling Rill.....	45	Haste ye to labor.....
44	The Bee.....	32	The Sparrow caught.....	84	He who would live in peace.....
106	The Birds.....	84	The Squirrel.....	153	Higher still and higher.....
64	The Bird's Song.....	46	The Strawberry.....	151	In the Field.....
120	The Blue-birds are here.....	50	The truthful Boy.....	156	Let us endeavor.....
86	The Bugle Horn.....	81	The Wind.....	156	Loving hearts make loving friends
23	The boy is playing.....	147	The Woodlands.....	156	Loving souls.....
44	The busy, busy bee.....	183	The Wren.....	119	Merrily, merrily.....
85	The Close of the Day.....	63	The Yellow-Birds.....	158	Morning bells I love to hear.....
92	The cold North-Wind.....	91	They're coming home to-day....	143	Oh, what delight.....
103	The Cricket.....	59	Things that I must not do.....	154	Over mountain grove and fountain
82	The Cuckoo.....	146	Through woodland wild.....	25	Pity the Idle.....
151	The day is past and over.....	101	'Tis good to be alive.....	39	Pluck ye Roses.....
101	The flowers are blooming.....	109	'Tis not in splendor joy doth dwell	22	Speak distinctly.....
52	The Fly.....	87	To bed, to bed, my curly head..	119	Sweet it is to wander.....
123	The Gardens.....	29	To the Robin.....	155	The Sky-lark.....
116	The Harvest.....	93	Trip away.....	158	The spring has come.....
82	The Hen's Lullaby.....	104	Trip it lightly.....	129	The stars are bright.....
70, 137	The Honey-Bee.....	97	Trust in God.....	149	The wind is loudly roaring.....
81	The Horse Song.....	30	Two Robin Redbreasts in their..	149	Whenever any one does wrong..
152	The ice and snow are melted.....	107	Up, up and away.....	145	When the Doctors disagree.....
107	The Kite.....	144	Vacation Song.....	115	When we read well.....
73	The Lambkins.....	97	Wake and cheer thee.....	23	Whether you whisper low.....
79	The little Bee.....	127	Water, Oil, and Pearl-Ash.....	112	While we walk in Wisdom's way
102	The little Beggar-Girl.....	64	We birds are happy all day long.	189	Why should we sigh for wealth..
65	The little Brook.....	68	We'll love each other truly.....	154	Who'll buy my posies.....
99	The little Brook.....	60	What does little birdie say.....	154	Who sows good seed.....

R O U N D S .





THE MASON & HAMLIN CABINET ORGANS.

One to Twelve Stops,
75 Dollars
TO
1,000 Dollars
each.



Seventy-four
Gold or Silver Medals
— 1876.
Highest Premiums
Awarded Them.

Are to smaller Churches, Sunday Schools, Rooms, Halls, and Family Houses, where the Organ is preferred to other Churches. They are also adapted to Secular as well as sacred uses.

The Organs made by MASON & HAMLIN combine every improvement which are possible and to be found in any other instruments—such as IMPROVED SOUNDING AND TONE BOARDS AND BLOWERS, AND AUTOMATIC SWELL, IMPROVED SELF ADJUSTING REED VALVES, NOISELESS SAFETY VALVES, WATER TIGHT COUPLER, etc.

More than TWO HUNDRED AND FIFTY of the most prominent Musicians in the world have given their names and signatures in printed form in the circulars, that the Cabinet Organs made by MASON & HAMLIN are the **BEST INSTRUMENTS OF THEIR CLASS IN THE WORLD.** They excel especially in purity and brilliancy of tone, power, and in economy.

MASON & HAMLIN are to be seen exhibiting more than sixty different models of their new and improved **PORTABLE ORGANS**, the models of which are to furnish the best possible insurance that the same possess long lives.

PRICES OF PORTABLE ORGANS.—Single Reed, Four Octaves, \$75, Double Reed, Four Octaves, \$100, Single Reed, Five Octaves, \$90, Double Reed, Five Octaves, \$125.

PRICES OF CABINET ORGANS.—\$110, \$130, \$140, \$150, \$170, \$200 to \$1,000 each.

See Illustrated Catalogue sent free to any address, for particulars and company name, in **AND MORE**—SEE BEST WHERE ANY MANUAL INSTRUMENTS ARE TO BE FOUND IN PROMINENT AND REPUTABLE ESTABLISHMENTS. Every Instrument made by MASON & HAMLIN bears their names in letters on the *guarantee satisfaction.* Address—

MASON & HAMLIN, 154 Tremont St., Boston, 596

NEWARK, N. J.