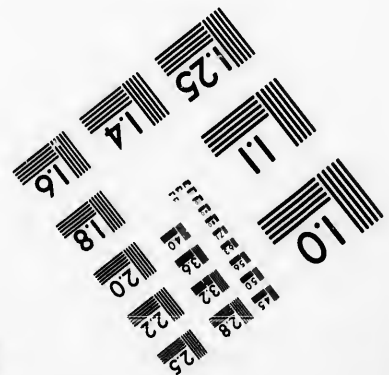
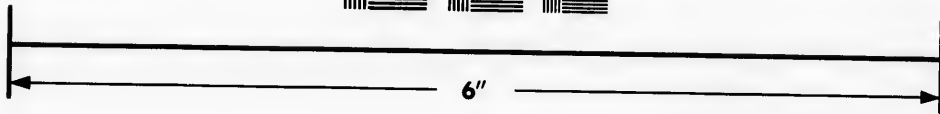
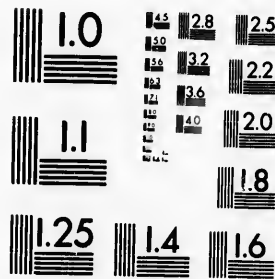


**IMAGE EVALUATION
TEST TARGET (MT-3)**



**Photographic
Sciences
Corporation**

23 WEST MAIN STREET
WEBSTER, N.Y. 14580
(716) 872-4503

**CIHM
Microfiche
Series
(Monographs)**

**ICMH
Collection de
microfiches
(monographies)**



Canadian Institute for Historical Microreproductions / Institut canadien de microreproductions historiques

© 1993

Technical and Bibliographic Notes / Notes techniques et bibliographiques

The Institute has attempted to obtain the best original copy available for filming. Features of this copy which may be bibliographically unique, which may alter any of the images in the reproduction, or which may significantly change the usual method of filming, are checked below.

L'Institut a microfilmé le meilleur exemplaire qu'il lui a été possible de se procurer. Les détails de cet exemplaire qui sont peut-être uniques du point de vue bibliographique, qui peuvent modifier une image reproduite, ou qui peuvent exiger une modification dans la méthode normale de filmage sont indiqués ci-dessous.

Coloured covers/
Couverture de couleur

Covers damaged/
Couverture endommagée

Covers restored and/or laminated/
Couverture restaurée et/ou pelliculée

Cover title missing/
Le titre de couverture manque

Coloured maps/
Cartes géographiques en couleur

Coloured ink (i.e. other than blue or black)/
Encre de couleur (i.e. autre que bleue ou noire)

Coloured plates and/or illustrations/
Planches et/ou illustrations en couleur

Bound with other material/
Relié avec d'autres documents

Tight binding may cause shadows or distortion
along interior margin/
La reliure serrée peut causer de l'ombre ou de la
distorsion le long de la marge intérieure

Blank leaves added during restoration may appear
within the text. Whenever possible, these have
been omitted from filming/
Il se peut que certaines pages blanches ajoutées
lors d'une restauration apparaissent dans le texte,
mais, lorsque cela était possible, ces pages n'ont
pas été filmées.

Coloured pages/
Pages de couleur

Pages damaged/
Pages endommagées

Pages restored and/or laminated/
Pages restaurées et/ou pelliculées

Pages discoloured, stained or foxed/
Pages décolorées, tachetées ou piquées

Pages detached/
Pages détachées

Showthrough/
Transparence

Quality of print varies/
Qualité inégale de l'impression

Continuous pagination/
Pagination continue

Includes index(es)/
Comprend un (des) index

Title on header taken from: /
Le titre de l'en-tête provient:

Title page of issue/
Page de titre de la livraison

Caption of issue/
Titre de départ de la livraison

Masthead/
Générique (périodiques) de la livraison

Additional comments: / Various pagings.
Commentaires supplémentaires:

This item is filmed at the reduction ratio checked below /
Ce document est filmé au taux de réduction indiqué ci-dessous.

10X	14X	18X	22X	26X	30X
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
12X	16X	20X	24X	28X	32X

The copy filmed here has been reproduced thanks to the generosity of:

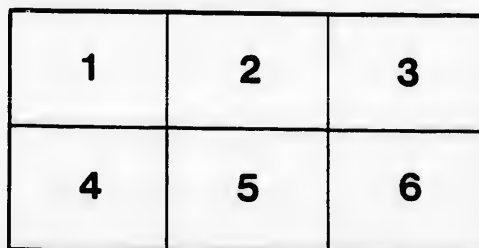
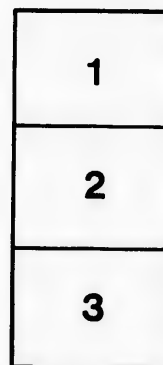
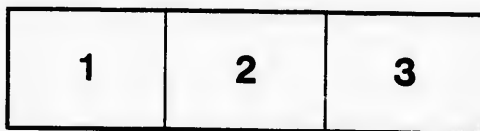
D. B. Weldon Library
University of Western Ontario

The images appearing here are the best quality possible considering the condition and legibility of the original copy and in keeping with the filming contract specifications.

Original copies in printed paper covers are filmed beginning with the front cover and ending on the last page with a printed or illustrated impression, or the back cover when appropriate. All other original copies are filmed beginning on the first page with a printed or illustrated impression, and ending on the last page with a printed or illustrated impression.

The last recorded frame on each microfiche shall contain the symbol \rightarrow (meaning "CONTINUED"), or the symbol ∇ (meaning "END"), whichever applies.

Maps, plates, charts, etc., may be filmed at different reduction ratios. Those too large to be entirely included in one exposure are filmed beginning in the upper left hand corner, left to right and top to bottom, as many frames as required. The following diagrams illustrate the method:



L'exemplaire filmé fut reproduit grâce à la générosité de:

D. B. Weldon Library
University of Western Ontario

Les images suivantes ont été reproduites avec le plus grand soin, compte tenu de la condition et de la netteté de l'exemplaire filmé, et en conformité avec les conditions du contrat de filmage.

Les exemplaires originaux dont la couverture en papier est imprimée sont filmés en commençant par le premier plat et en terminant soit par la dernière page qui comporte une empreinte d'impression ou d'illustration, soit par le second plat, selon le cas. Tous les autres exemplaires originaux sont filmés en commençant par la première page qui comporte une empreinte d'impression ou d'illustration et en terminant par la dernière page qui comporte une telle empreinte.

Un des symboles suivants apparaîtra sur la dernière image de chaque microfiche, selon le cas: le symbole \rightarrow signifie "A SUIVRE", le symbole ∇ signifie "FIN".

Les cartes, planches, tableaux, etc., peuvent être filmés à des taux de réduction différents. Lorsque le document est trop grand pour être reproduit en un seul cliché, il est filmé à partir de l'angle supérieur gauche, de gauche à droite, et de haut en bas, en prenant le nombre d'images nécessaire. Les diagrammes suivants illustrent la méthode.

— THE —
HIGH SCHOOL MUSIC READER

BY
JOHN W. TUFTS



AND
H. E. HOLT.

ADAPTED FOR USE IN CANADIAN SCHOOLS

— BY —

S. H. PRESTON.


TORONTO
CANADA PUBLISHING COMPANY

1884

#1276

MI 945

M 1994
T 914

UNIVERSITY LIBRARY SYSTEM
The University of  WESTERN ONTARIO

DATE DUE

LIBRARY MATERIALS ARE SUBJECT TO RECALL

~~MAR 20 1995~~



LIBRARIES

THE UNIVERSITY OF WESTERN ONTARIO

LONDON CANADA

LS-60135

Class M1994

T914

— THE —
HIGH SCHOOL MUSIC READER

BY
JOHN W. TUFTS



AND
H. E. HOLT.

ADAPTED FOR USE IN CANADIAN SCHOOLS

— BY —

S. H. PRESTON.

TORONTO :
CANADA PUBLISHING COMPANY
(LIMITED).

1885.

37156

Entered according to Act of the Parliament of Canada, in the Office of
the Minister of Agriculture, in the year 1884, by the
MINISTER OF EDUCATION FOR ONTARIO.

INTRODUCTORY.

In the Public School Music Reader the singers became familiar with the staff, the G clef; whole, half, quarter, eighth notes, and their equivalent rests. They were also taught to sing exercises and songs in $\frac{2}{2}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{3}{4}$, and $\frac{3}{8}$ time. The Keys of C, G, D, A, E, F, B flat, E flat, and A flat were used.

In the High School Music Reader the same Keys are made use of, other measures are brought in for practice, the F clef is introduced, and many songs and exercises are written in two and three parts.

Although the Public School Reader is intended more particularly for young children, it may be used with all classes beginning the study, irrespective of grade. This will be the most thorough course, but the limited time devoted to music in higher grades may make it impossible for the teacher to carry out the primary course in detail, and also give his class sufficient practice in the important work of the High School Reader. Should this be the case, a few preliminary lessons only need be given, summarizing the matter of the Public School Reader, before taking up the study of the High School Reader.

The figures placed at the beginning of each song have reference to the metronome, a convenient and inexpensive form of which has been prepared for teachers' use. This instrument may be used when rigid movement is desired, but it is not a necessity for the schoolroom.

The following instructions to teachers are continued from the Public School Reader:—

n
th
or
el

fo
vo
be
vo
cat
to
son
5
bec
slo
wit
it n
mea
I

T
and
P
T
P
T
Tä,

MANUAL.

In the songs and exercises used to this point, only one note was given to each beat or part. Thus, in two-four time a quarter note represented one part, no other note of less value being used; and, in three-eight time, an eighth note represented one part.

Ex. 3 gives the first example of

DIVIDED BEATS.

In the course the beat is divided into two, three, or four parts. Further subdivisions are made in florid vocal solos and instrumental compositions, but it will not be necessary to consider them here.

In teaching these divisions and subdivisions, the same vowels are retained, with additional consonants to indicate the half and quarter beat. If there are two sounds to the beat, the second one is distinguished by the consonant *f*, thus: Tā, fā, Tā, fā, Tō, fō, or Tē, fē.

The teacher should here introduce two sounds to the beat by saying Tā, fā, Tā, the second beat without division, explaining the division of the first by comparison with it. This should be carefully practised, repeating it many times; after which she should name it a two-part measure, with two eighth notes and one quarter note.

Its representation may be made as follows:—



TEACHER. Give me a measure with two eighth notes and one quarter note.

PUPILS. Tā, fā, Tā.

TEACHER. Give two measures.

PUPILS. Tā, fā, Tā | Tā, fā, Tā.

The second beat should now be divided; for instance, Tā, Tā, fā.

Let the class repeat this several times, the teacher then giving a name, saying, "This is a two-part measure, with a quarter and two eighth notes." It is then written upon the board:—



DICTIONARY EXERCISE.

TEACHER. Give a measure of two eighths and a quarter note.

PUPILS. Tā, fā, Tā.

TEACHER. Give a measure of a quarter note and two eighths.

PUPILS. Tā, Tā, fā.

TEACHER. Give two measures, the first with two eighths and a quarter note, the second with a quarter and two eighth notes.

PUPILS. Tā, fā, Tā | Tā, Tā, fā.

TEACHER. Give two measures, the first with a quarter and two eighth notes, the second with two eighth notes and one quarter note.

PUPILS. Tā, Tā, fā | Tā, fā, Tā.

TEACHER. Give a measure of four eighth notes.

PUPILS. Tā, fā, Tā, fā.

TEACHER. Give two measures.

PUPILS. Tā, fā, Tā, fā | Tā, fā, Tā, fā.

Exs. 1 to 9 may be sung after this practice.

Ex. 10 contains a dotted quarter note.

Prepare the class as follows:—

TEACHER. Give a measure with a quarter note and two eighth notes.

PUPILS. Tā, Tā, fā.

TEACHER. Give a measure with a quarter and an eighth note, and an eighth note.

PUPILS. TĀ-Ā-FĀ.

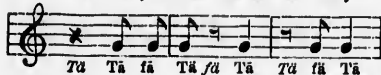
The pupils, having learned in the First Reader that the tie prolongs the first note for the value of both, should be able to apply the same rule to this new example, and give the correct answer.

The teacher should then write a measure containing a dotted quarter note and an eighth note, thus:—



telling the class that the dotted quarter takes the place of the quarter and eighth united by the tie. This should be succeeded by a dictation exercise preparatory to singing Ex. 10.

An important exercise should now follow—the substitution of a rest for any of the notes of the preceding combinations; as,—



Exs. 15 to 18 may then be practised.

Exs. 19 to 59 in $\frac{2}{2}$, $\frac{3}{2}$, $\frac{3}{4}$, and $\frac{4}{4}$ time will be readily understood after preliminary dictation exercises.

Ex. 60 gives the first example of

SIX-PART MEASURE.

The teacher begins by giving the syllables TĀ, Tā, Tē,

Tō, Tā, Tō, the accents being upon TĀ and Tō, as in four-part measure, making, as before, the Tā the stronger. Let the class, as in the other forms, practise this many times, until the "swing" is felt. It will be noticed that this is simply a compound of two three-part measures, the second being indicated by Tō, which indicates the secondary accent. After this experience, gained from the other forms, all this is easily learned, and usually much enjoyed by the singers.

The following dictation exercise will show its introduction and use:—

TEACHER. Give me a six-part measure.

PUPILS. TĀ, Tā, Tē, Tō, Tā, Tē.

TEACHER. Give me two such measures.

PUPILS. TĀ, Tā, Tē, Tō, Tā, Tē | TĀ, Tā, Tē, Tō, Tā, Tē.

TEACHER. Give me a measure with a quarter, an eighth, a quarter, and an eighth note.

PUPILS. TĀ-ā, Tē, Tō-ā, Tō.

TEACHER. Give me a measure with each half in one sound.

PUPILS. TĀ-ā-ē, Tō-ā-ē.

TEACHER. Give me a measure all in one sound.

PUPILS. TĀ-ā-ē-ō-ā-ē.

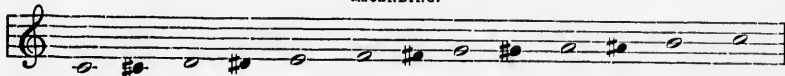
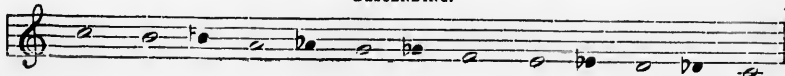
CHROMATIC SOUNDS.

Thus far the exercises used have contained the sounds of the natural or major scale only.

After these eight sounds have been thoroughly established in the minds of the pupils, the next step is to begin the practice of the five intermediate or chromatic sounds. These are found between one and two, two and three, four and five, five and six, and six and seven of the major scale.

In the ascending scale they are called sharp-one, sharp-two, sharp-four, sharp-five, and sharp-six; and, in the descending scale, flat-seven, flat-six, flat-five, flat-three, and flat-two.

Representation as applied to the scale of C:—

ASCENDING.**DESCENDING.**

The eight sounds of the major scale and the five intermediate sounds, together form the chromatic scale. Nothing will be gained, however, by teaching it as a whole at this stage.

The chromatic tones should be introduced gradually. Their first use is in modulation from one key to another, and the nearest keys are produced by the sharp-four and flat-seven. It will therefore be well to begin with these. In teaching the first, the teacher should sing the tones, and the pupils follow with an imitation, repeating the sounds until they are well established in the mind. Each sound must then be named.

DICTATION EXERCISE.

Sing the following:—

One, two, three, four, five, sharp-four; five, four, three, two, one.

If the class is at work in the key of C, let them consider five as one of G, and sing the following:—

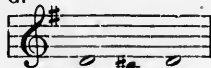
1, 7, 6, 5, 6, 7, 1.

1, 2, 3, 2, 1, 7, 1.

When the pupils can sing sharp-four by approaching it from five, the sounds one, two, three, sharp-four, five, should be taken consecutively, and afterwards in skips. Song No. 3, "Go Onward," may then be studied.

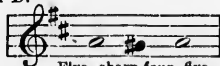
The teacher should next accustom the pupils to the representation of sharp-four in other keys; as,—

Key of G.



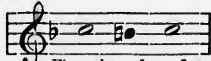
Five, sharp-four, five.

Key of D.



Five, sharp-four, five.

Key of F.



Five, sharp-four, five.

NOTE.—The terms "sharp" and "flat" are here used for want of a better and equally short word having the same significance. It is to be regretted that none can be found, and that the terms "sharp" and "flat" are obliged at times to do double duty. In their application there is little or no difficulty; although, in some of the keys, a sharp is expressed by a natural or double sharp, and a flat by a natural or double flat. Let it be remembered

that these chromatic tones must be fixed in their conception as relative mental objects, as are the sounds of the major scale when studied upon the diagram.

In Ex. 119 another chromatic note, flat-seven, appears. It should be treated in the same manner as sharp-four,—sung, imitated, and named.

DICTATION EXERCISE.

TEACHER. Sing. One, two, three, four, five, and six.

Sing. Six, flat-seven, six.

Sing. Four, five, six, flat-seven, six, seven, eight.

Sing. Eight, flat-seven, six, five, four.

Let four be one in the scale of F, and sing,—

1, 2, 3, 4, 5, 4, 3, 2, 1.

1, 3, 5, 4, 3, 2, 1.

Let F now be four in C, and sing,—

4, 5, 6, 7, 8, 7, 6, 5, 4, 3, 2, 1.

In this way, modulation is practically illustrated.

The other chromatic sounds are to be learned in the order in which they are required, the same plan being followed as for sharp-four and flat-seven.

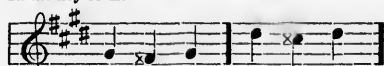
The teacher will readily see and apply what has been said in the note with reference to the use of the word "sharp," representing, when a written exercise is required, a ♯ for a ♮, and a × for a ♯. In the descending chromatic tones use a ♭ for a ♮, and a ♯ for a ♭. The following will illustrate this:—

In the key of Bb.



Two, sharp-one, two. five, sharp-four, five.

In the key of E.



Three, sharp-two, three. seven, sharp-six, seven.

DESCENDING CHROMATIC SOUNDS.

In the key of D.



Two, flat-three, two. six, flat-seven, six.

In the key of Ab.



One, flat-two, one. four, flat-five, four.

When the five chromatic sounds have been learned separately, the scale may be practised as a whole.

The following formulas will be found especially useful. The practice is made by following the circles. When this exercise has been introduced, it must not be lost sight of, but followed out by a daily dictation exercise. The teacher's motto should be, "One thing at a time; but, once taught, never laid aside or forgotten."

The first illustration may be made by the teacher giving the division Tü, zä, fä, nã, Tã. This is then named a two-part measure, with four sixteenths and one quarter note, and is represented, —



DIAGRAMS FOR THE PRACTICE OF THE CHROMATIC SCALE.

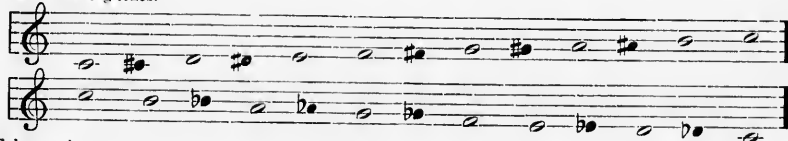
Ascending.



Descending.



Without leading tones.



Euharmonic.



A conception of three equal sounds in a beat, called a triplet (as in Ex. 117), is easily established by using the consonants T, r, and l with the proper vowel. Thus, in two-part measure this would be Tü, rü, lü, Tü, rü, lü.

Let the pupil imitate this many times.

TEACHER. Give a two-part measure, each beat being a triplet.

PUPILS. Tü, rü, lü, Tü, rü, lü.

TEACHER. Give a three-part measure in the same way.

PUPILS. Tü, rü, lü, Tü, rü, lü, Tü, rü, lü.

TEACHER. Give a similar four-part measure.

PUPILS. Tü, rü, lü, Tü, rü, lü, Tü, rü, lü, Tü, rü, lü.

FOUR SOUNDS IN THE BEAT.

Four sounds in the beat are indicated by the consonants T, z, f, n; as, Tü, zä, fä, nã, Tã, za, fã, nã, Tö, rö, zö, fö, nö, Të, zë, fë, në.

DICTATION EXERCISE.

TEACHER. Give me a two-part measure with four sixteenths and one quarter note.

PUPILS. Tü, zä, fä, nã, Tã.

In the same manner, the measure as represented by



and practised as before.

TEACHER. Give me a measure with one quarter and four sixteenth notes.

PUPILS. Tã, Tã, zã, fã, nã.

TEACHER. Give me two two-part measures, the first with four sixteenths and one quarter note, the second with one quarter and four sixteenth notes.

PUPILS. Tü, zä, fä, nã, Tã | Tã, Tã, zã, fã, nã.

TEACHER. Give a measure with eight sixteenth notes.

PUPILS. Tā, zā, fā, nā, Tā, zā, fā, nā.

Other combinations can be made, using the different varieties, from a whole to a sixteenth note.

The teacher describes the measures when the pupils are able to see mentally their representation upon the staff.

Let every new form of measure be repeated, so that the singers may become sure of the time by comparison.

EXERCISES IN TWO-PART MEASURE.

TEACHER. Give me one quarter and two eighth notes, — two measures.

PUPILS. Tā, Tā, fā | Tā, Tā, fā.

TEACHER. Two eighths and a quarter note.

PUPILS. Tā, fā, Tā | Tā, fā, Tā.

TEACHER. Four eighths.

PUPILS. Tā, fā, Tā, fā | Tā, fā, Tā, fā.

TEACHER. Four sixteenths and a quarter note.

PUPILS. Tā, zā, fā, nā, Tā | Tā, zā, fā, nā, Tā.

TEACHER. A quarter and four sixteenth notes.

PUPILS. Tā, Tā, zā, fā, nā | Tā, Tā, zā, fā, nā.

TEACHER. Four sixteenths and two eighth notes.

PUPILS. Tā, zā, fā, nā, Tā, fā | Tā, zā, fā, nā, Tā, fā.

TEACHER. Two eighths and four sixteenth notes.

PUPILS. Tā, fā, Tā, zā, fā, nā | Tā, fā, Tā, zā, fā, nā.

It must also be remembered that a rest can be substituted for any of these sounds, whether whole beats or subdivisions. In omitting any of the subdivisions of measure or beat, the initial consonant is omitted; the united vowels or vowel being continued during the real value.

EXERCISES IN RESTS.

TEACHER. Give a quarter note, an eighth note, and an eighth-note rest.

PUPILS. Tā, Tā, fā | Tā, Tā, fā.

TEACHER. A quarter note, an eighth-note rest, and an eighth note.

PUPILS. Tā, Tā, fā.

TEACHER. A quarter-note rest and two eighth notes.

PUPILS. Tā, Tā, fā.

TEACHER. A dotted quarter note and an eighth note.

PUPILS. Tā-ā, fā | Tā-ā, fā.

TEACHER. A measure beginning with Tā.

PUPILS. Tā | Tā.

TEACHER. A measure beginning with fā.

PUPILS. fā | Tā, Tā.

TEACHER. The same beginning with fā, the last being an eighth-note rest.

PUPILS. fā | Tā, Tā.

Many such examples having been sung with simple combinations, the more complicated forms should be practised.

TEACHER. Give a measure with an eighth, two sixteenths, an eighth, and two sixteenth notes.



PUPILS. Tā, fā, nā, Tā, fā, nā.

TEACHER. Two sixteenths, an eighth, two sixteenths, and an eighth note.



PUPILS. Tā, zā, fā, Tā, zā, fā.

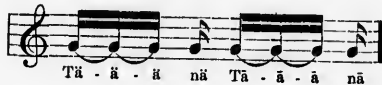
TEACHER. A measure with eight sixteenths.

PUPILS. Tā, zā, fā, nā, Tā, zā, fā, nā.

TEACHER. The first three sixteenths in each beat, and to each add the other sixteenth.

PUPILS. Tā-ā-ā-nā, Tā-ā-ā-nā.

This may be represented thus:—

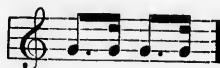


This is also a dotted eighth, a sixteenth, a dotted eighth, and a sixteenth note.

TEACHER. Sing the preceding.

PUPILS. Tā-ā-ā-nā, Tā-ā-ā-nā.

This is its representation:—



The same illustrations should also be applied in three and four part measure.

TEACHER. Give a three-part measure, each beat having four sixteenths.

PUPILS. Tā, zā, fā, nā, Tā, zā, fā, nā, Tā, zā, fā, nā.

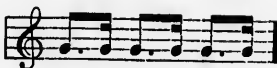
TEACHER. A measure, each beat having an eighth and two sixteenths.

PUPILS. Tā, fā, nā, Tā, fā, nā, Tā, fā, nā.

TEACHER. A measure, each beat having a dotted eighth and a sixteenth note.

PUPILS. Tā-ā-ā, nā, Tā-ā-ā-nā, Tā-ā-ā, nā.

The last is represented thus:—



TEACHER. Give a four-part measure, each beat having a dotted eighth and a sixteenth note.

PUPILS. Tâ-â-â, nâ, Tâ-â-â, nâ, Tâ-â-â-nâ, Tâ-â-â, nâ. In Ex. 173 and others, will be found numerous examples for practice.

All the different kinds of time used in the Second Reader having been referred to, the many variations of these forms will not be considered as in order, as they occur in the succeeding exercises, but may be found in the "Recapitulation," pp. 13 to 20.

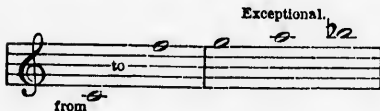
For two-part singing, beginning with Ex. 241, the class should be divided, one-half singing the Alto part written on the lower staff, and the others singing the Soprano. In the first exercises the notes are all within such an easy compass that the parts may be allotted without any particular selection of voices.

The permanent division of the singers for the high and low parts will require much discrimination by the teacher.

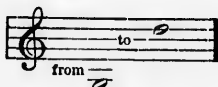
The quality and compass of every voice should be ascertained by individual examination, and the decision based on the result.

The quality of a Soprano voice is usually soft and light, while the Contralto produces a fuller and stronger tone, particularly in the lower notes.

The compass of the Soprano is generally



while the Contralto ranges



Exceptional voices may be found which are so weak as not to show any marked quality, or so deficient as to be restricted in compass to less than the limit mentioned.

In singing the scale from C on the added line below to C on the third space, a child's voice (or an adult female voice) will naturally produce two series of sounds of a different character; the lower sounds being a ring with that action of the vocal organs known as the Chest Register (so called because the sound appears to come from the chest), while the upper notes are sung in the Medium Register, the sound apparently coming from the throat and back part of the mouth. In singing from C on the third space to G above the staff, the Head Register is used for the higher notes, the sensation being as if the sound originated in the back part of the head.

The proper blending of these registers can only be accomplished by careful individual instruction; but many wrong uses of the voice may be corrected and avoided in class by the enforcement of the simple rule, that pupils must sing *easily* and *softly*.

The Chest tone should not be used higher than E on the first line, or the Medium higher than E on the fourth space. The change from one register to another will occur naturally if the rule is followed.

For three-part singing (Ex. 351), only the lowest voices should be the lowest (Alto) part. The middle part is called the Second Soprano, to distinguish it from the upper part.

The same care must be taken with each part as in the preceding studies for a single voice. The union of the three will present many new and interesting effects. The teacher should be especially careful to obtain pure intonation, and a balance of parts as far as is possible. Accuracy in time and tune must be gained by practising each melody separately, and then singing them in different partial combinations, such as,—

Alto and middle;

Alto and upper;

Middle and upper; and, lastly, all in combination.

Always begin practice with the lowest part, whether the composition is a duet or trio.

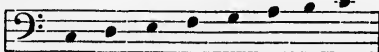
Children's voices (whether boys or girls) are fundamentally similar, and require similar treatment. The division of classes for singing may be made without regard to sex, although it may sometimes prove more convenient to assign the lowest part to boys only.

When a youth is approaching manhood, his voice undergoes the process of "changing." At this time the practice of singing should be suspended altogether.

The vocal organs enlarge so much that the sounds produced after the change are one octave lower than before. A new representation is required, for which the F clef is used. This should be introduced by a short dictation exercise. The teacher, having drawn the following



on the blackboard, asks the pupils to sing the scale of C, points to the note on the ledger line, saying, "We will now call this eight: sing seven." After seven has been sung, the note is written below c, and the other sounds are similarly treated until the scale is written in full, thus:—



The pupils then sing as the teacher points to the notes, the pitch of each note being asked for and given after the sound is sung.

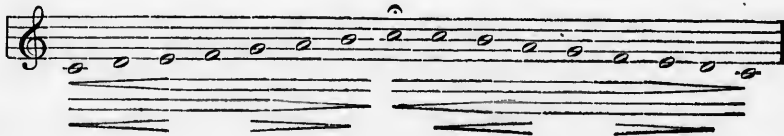
After a few minutes' practice, those whose voices have changed will be ready to sing the Bass part in the examples, beginning with Ex. 438. The other scales should be practised as on Chart 33, or written on the blackboard in both ways; thus, —



EXPRESSION.

After good habits of singing have been formed, and a clear, soft tone acquired, the pupils should have sufficient practice in shading to enable them to give any song expressively.

The scale should first be practised with *crescendo* and *diminuendo*; as, —



Easy songs, with which the pupils have already become familiar, should follow.

Marks of expression are intentionally omitted from the books and charts, as it is hoped the songs and words will afford the necessary suggestions for expression. Good taste, with reference to the sentiment indicated by the words, must be the guide.

MUSICAL TERMS.

A short Dictionary of the most familiar Italian words used in ordinary music will be found at the end of the Second Reader.

THE SCALE.

Too much importance cannot be attached to daily practice on the scale from the Modulator, and the nine different staff positions.

THE CHARTS.

The exercises and songs are similar, and may be used in conjunction with the Second Reader, or independently. After a careful study of the Manual and Reader, the teacher will understand the work of the Charts.

FREEDOM IN THINKING SOUNDS.

In order that pupils should not become cramped in their efforts to think sounds, they must, at an early stage, be taught to sing without the "memory-helping syllables." It is not intended by this that they should be laid aside altogether; for they are valuable in elementary instruction, if employed within certain limits.

If, on the other hand, they are improperly used, they become a stumbling-block and hinderance to their progression. Hardly any question pertaining to sight-singing has caused so much discussion, or upon which there is such a diversity of opinion, as that of the use of syllables. Shall we have a "fixed do," a "movable do" or "no do at all?"

All of these methods of using or not using these syllables have their objections. The position here maintained is, that all music is written upon the basis of tone-relation,

that all instruments are tuned upon it, and that singing must be taught upon that principle; and, consequently, that any thing which prevents the mind from grasping an idea of this relation of sounds, and gaining a clear conception of them, should be avoided. The "*fixed do*" is certainly an obstacle; and, on the other hand, to use the syllables as names of the sounds, and to practise singling with them as such until the singer finds it difficult to think or give the sound unless he also thinks and sings the syllable, is narrowing in its effects, and prevents that freedom in thinking which every singer should have. This would also be the result in *singing* habitually any thing as *names* of the sounds. The syllables should be used with the names, but must not be allowed to take their place in thinking sounds. The syllables are of value only as they present a small but (unfortunately)

meaningless variety of vowels and consonants. They should be discarded for some series of more varied and practical value, in which the utterance should bring into use systematically the mechanical as well as the vocal powers of speech.

There seems to be little reason for retaining the hazardous selection of syllables from an old Latin hymn. All that can be said in favor of the well-known order is, that their use is better than none; for the continuous use of any single vowel would hardly fail to be of injury to the voice, if only from the monotony of action and shape.

It being impracticable at this time to introduce a new series for those that have so long been used, the class should, when sufficiently advanced, discard the *do, re, mi,* etc., and substitute therefor the syllables *lä, lä, lö, or lé.*

TIME NAMES.

EXPLANATION OF THEIR USE AND APPLICATION.

Two-part measures, which are indicated by the figures $\frac{2}{1}$, $\frac{2}{2}$, $\frac{2}{4}$, etc., have the syllables Tā (the ā having the sound of a in far), and Tā̄ (the ā̄ having the sound of a in fate).

In speaking, the consonant T should be given in a sharp and incisive manner, but not loudly.

Three-part measures which are indicated by the figures $\frac{3}{1}$, $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, have the syllables Tā, Tā̄, Tē, the ē being given as e in mete.

In four-part measure there is introduced the syllable Tō (ō as in note) the object being to draw attention to the second accent of the measure.

Four-part measure is indicated by the figures $\frac{4}{1}$, $\frac{4}{4}$. The fraction $\frac{4}{4}$ is here used in preference to the common sign C, as it follows the usual method of giving the form, and is a more significant and intelligent direction to the singer.

The secondary accent of measures is too often forgotten or ignored; indeed, it seems almost unrecognized.

It is, however, an important feature in rhythmical forms, and should be strictly observed. The necessity for this will be seen by a careful study of all double combinations.

Six-part measures, indicated by the fractions $\frac{6}{1}$, $\frac{6}{2}$, $\frac{6}{4}$, etc., receive the Time-names Tā, Tā̄, Tē, Tō, Tā̄, Tē̄. The order and application will be easily understood.

Nine and twelve-part measures are so seldom used in class work that their introduction seem hardly necessary. When such measures are found the study of simple forms will be a clear guide, as the subject of accents has received ample illustration.

When a triplet (three even sounds upon a beat) is used, the syllables Tā, rā, lā — Tā̄, rā̄, lā̄, Tō, rō, lō, or Tē, rē, lē.

In the junction of two or more beats, the T is omitted after the first, the vowel only being changed without break.

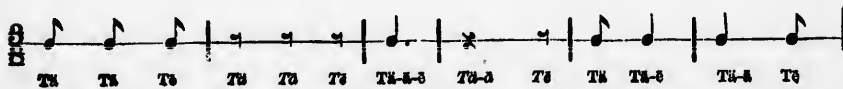
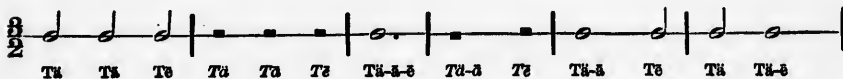
In the division of a count or beat into two equal parts the articulation is made by using the same vowel with the prefixed consonant f in the second half, as Tā, fā, Tā̄, fā̄, Tō, fō, Tē, fē.

When the beat is subdivided into four parts, the second and fourth parts have the prefixed consonants *z* and *n*, as *Tä*, *zä*, *fä*, *nä*, *Tā*, *zā*, *fā*, *nā*, *Tō*, *zō*, *fō*, *nō*, *Tē*, *zē*, *fē*, *nē*.

It will be noticed that, in the division of a count, capitals are used only at the beginning, and in this way the portion of the measure is easily recognized.

Rests are indicated by the same names as the notes for which they stand, printed in italics, in which cases the syllables are spoken in soft, distinct *whispers*.

ILLUSTRATION OF THE TIME-NAMES IN NOTES.



4/4
 Tä Tä Tö Të | Tä-ä Tö Të | Tä Tä Tö-ë Tä Tä-ö Të

Tä-ä-ö-ë | Tä-ä-ö-ë | * * * * | Tä-ä Tö-ë Tä-ä Tö-ë

6/4
 Tä Tä Të Tö Tä Të | Tä-ä Të Tö-ä Të

Tä-ä-ë Tö-ä-ë | Tä-ä-ë Tö Tä Të | Tä-ä-ë-ö-ä-ë

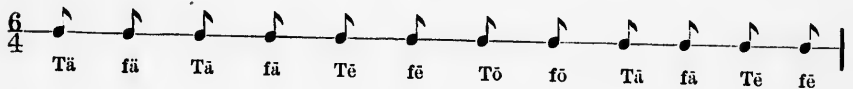
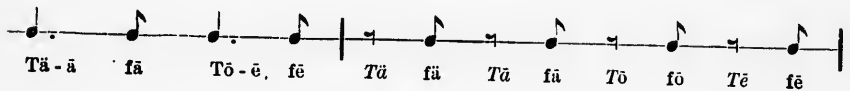
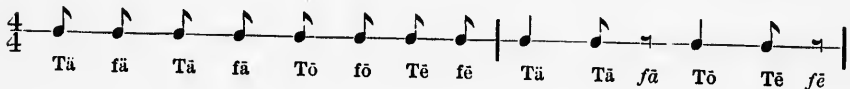
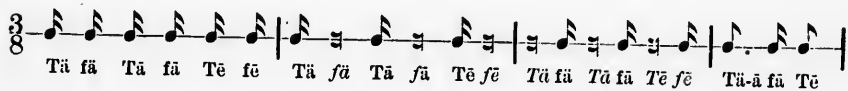
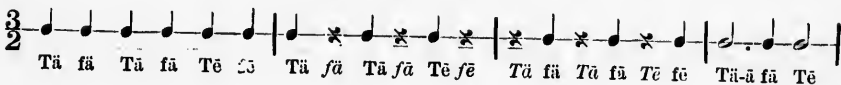
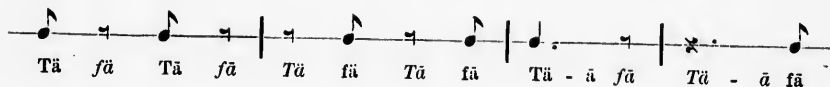
6/8
 Tä Tä Të Tö Tä Të | Tä-ä Të Tö-ä Të

Tä-ä-ë Tö-ä-ë | Tä-ä-ë-ö-ä-ë | Tä-ä-ë Tö Tä-ë

DIVISION OF THE BEAT.

2/2
 Tä fä Tä fä | Tä fä Tä | Tä Tä fä

Tä fä Tä fä | Tä fä Tä fä | Tä-ä fä | Tä-ä fä



fū

6/8

Tä fā Tā fā Tē fē Tō fō Tā fā Tē fē

fā

Tä - ā - fā Tē Tō - ā - fā Tē Tū fā Tā - ē Tō fō Tā - ē

OTHER SUB-DIVISIONS.

Tē

2/2

Tä zā fū nā Tā zā fā nā Tā-ā nā Tā-ā nā

Tē

2/4

Tä zā fū nā Tā zā fā nā Tā-ā nā Tā-ā nā

Tē

3/4

Tä zā fū nā Tā zā fā nā Tē zē fē nē Tā fā nā Tā fā nā Tē fē nē

fē

Tā-ā nā Tā-ā nā Tē-ē nē Tā ū nā Tā fā Tē fē nē

fē

4/4

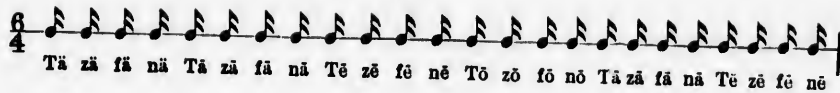
Tä zā fū nā Tā zā fā nā Tō zō fō nō Tē zē fē nē

fē

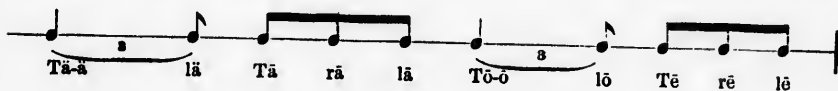
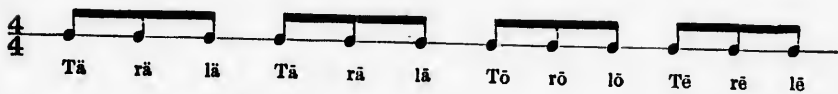
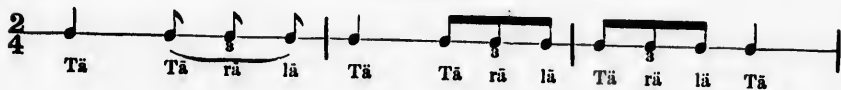
Tā fā nā Tā fā nā Tō fō nō Tē zē fē

Tā-ā

Tā-ā nā Tā-ā nā Tō-ō nō Tē-ē nē



TRIPLETS.



It will be seen from the introduction of triplets on each beat of the $\frac{3}{4}$ and $\frac{4}{4}$ measures that we have in reality $\frac{3}{8}$ and $\frac{1}{2}$ measures.

Very little use is made of the last two in music for chorus or part singing, and they will hardly be found in the Course.

The movement is generally quick, and the syllables Tä, rä, lä, etc., may be substituted and used to advantage on account of greater ease in the utterance, should it be necessary to make a study of these forms.

ACCENT.

The following tables are prepared to show the relative weight of tone upon the different regular beats of the measure.

No attempt is made to show the smaller sub-divisions, they being practically innumerable.


The composer may introduce other and stranger varieties of expressive force, but these tables will give an idea of the accent to be produced in the ordinary forms of the measure.

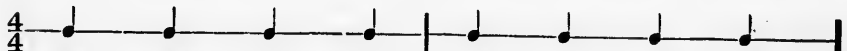
The Time-names are retained, and the figures placed below them indicate approximately the comparative weight of accent to be employed.


In the second table some of the frequent interruptions or disturbances called syncopations are shown, by the introduction of ties. In such cases the first note under the tie has the added force of the next note or notes.

The lower figures show the results. By a careful practice of such measures, both regular and irregular, a feeling for accent, as introduced in ordinary vocal music, may be awakened and enforced. This practice is intended only for the more advanced singers in the Second Reader: —

$\frac{2}{4}$ 
 Tā 3 Tā 2 Tā 3 Tā 2 Tā 3 Tā 2 Tā 3 Tā 2

$\frac{3}{4}$ 
 Tā 3 Tā 2 Tē 2 Tā 3 Tā 2 Tē 2 Tā 3 Tā 2 Tē 2

$\frac{4}{4}$ 
 Tā 4 Tā 2 Tō 3 Tē 2 Tā 4 Tā 2 Tō 3 Tē 2

$\frac{6}{4}$ 
 Tā 4 Tā 2 Tē 2 Tō 3 Tā 2 Tē 2 Tā 4 Tā 2 Tē 2 Tō 3 Tā 2 Tē 2

SYNCOPEATIONS.

2/4

Tä Tä - - ä Tä - - ä Tä - - ä Tä

3 2 2 2 2

 3 3 3 3 2

3 5 5 5 2

3/4

Tä Tä Tē - ä Tä Tē - ä Tä - ē Tä Tä - ē

3 2 2 2 2 2 3 2

 3 3 3 3 2 2 3 2

3 2 5 2 5 4 3 4

4/4

Tä Tä Tō Tē - - ä Tä Tō Tē - -

4 2 3 2 2 3 2

 3 3 4 4 2 3 2

4 2 3 6 2 3 6

ä Tä - - o Tē - - ä Tä - - o Tē

4 2 2 2 2

 3 3 4 3 3

. 5 6 5 2

6/4

Tä Tä - ē Tō Tä - ē Tä Tä - e Tō Tä Tē

4 2 2 3 2 2 4 2 2

 2 2 3 2 2 2 3 2 2

4 4 3 4 4 4 3 2 6

ä Tä Tē - o Tä Tē - ä Tä Tē - o Tä Tē

4 2 2 3 2 2 2 3 2

 3 3 2 2 2 3 3 2 2

. 2 5 2 6 2 5 2 2

THE
HIGH SCHOOL MUSIC READER.

Ex. 1. Ex. 2.

Tä Tä Tä-ä Tä Tä Tä-ä

Ex. 3. Ex. 4.

Tä fä Tä Tä-ä Tä fä Tä Tä-ä

Ex. 5. Ex. 6.

Tä Tä Tä-ä Tä fä Tä Tä-ä

Ex. 7.

Tä f. Tä fä Tä Tä

Ex. 8.

Tä fä Tä fä Tä Tä Tä-ä

Ex. 9.

Tä fä Tä Tä-ä Tä fä Tä-ä

Ex. 19. Ex. 20.

Tä Tä Tä-ä Tä Tä Tä Tä-ä Tä

Ex. 21.

Tä Tä Tä Tä-ä-ä

Ex. 22. Ex. 23.

Tä fä Tä Tä Tä Tä-ä Tä fä Tä

Ex. 24.

Tä Tä fä Tä-ä Tä fä Tä fä Tä Tä Tä-ä

Ex. 25.

Tä fä Tä fä Tä Tä Tä-ä

Ex. 26.

Tä-ä fä Tä-ä Tä Tä

Ex. 27.

fä Tä fä Tä fä Tä Tä

Ex. 28.

Tä Tä Të Tä-ä Të

Ex. 29. Ex. 30.

Tä Tä Tē Tä-ä Tē Tä-ä Tē Tä Tä Tē

Ex. 31.

Tä-ä Tē Tä-ä Tē Tä Tä Tē Tä-ä Tē

Ex. 32. Ex. 33.

Tä Tä-ä Tä Tä Tē Tä-ä Tē Tä Tä Tē-ä Tä Tē

Ex. 34.

Tä Tä Tē Tä-ä Tē Tä-fä Tä Tē Tä Tä Tē Tä-ä Tē

Ex. 35. Ex. 36.

Tä Tä-fä Tē Tä-ä Tē Tä Tä Tē-fē Tä-fä Tä Tē

Ex. 37.

Tä Tä Tē-fē Tä-ä Tē Tä-fä Tä Tē Tä Tä-fä Tē Tä Tä Tē-fē Tä-ä Tē

Ex. 38.

Tä-fä Tä-fä Tē-fē Tä-ä Tē

Ex. 39.

Tä-ä-fä Tē Tä Tä Tē Tä Tä Tē Tä Tä-ä-fē Tä-ä Tē

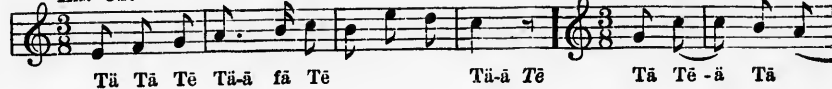
Ex. 50.



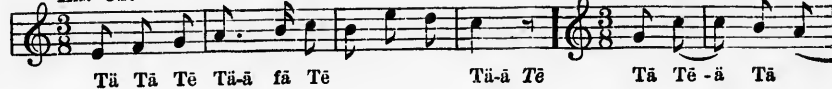
Ex. 51.



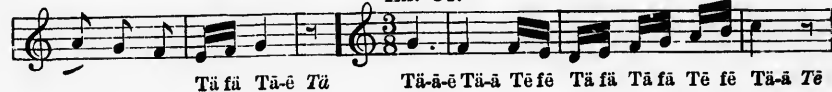
Ex. 52.



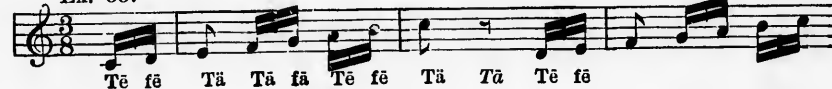
Ex. 53.



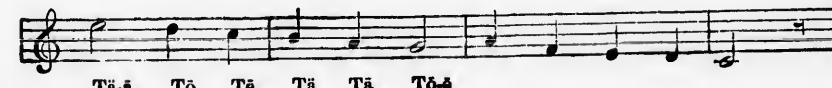
Ex. 54.



Ex. 55.



Ex. 56.



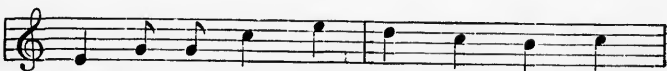
NO. 2. THERE WAS A PIPER.



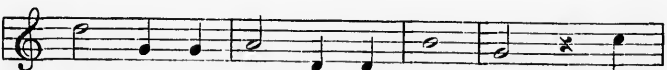
There was a Pip - er had a cow, And



he had naught to give her; He pulled out his pipes and



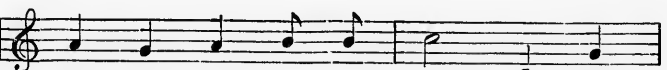
played her a tune, And bade the cow con -



sid - er, con - sid - er, con - sid - er. The



cow con - sid - ered ver - y well, And



gave the Pip - er a pen - - ny, And



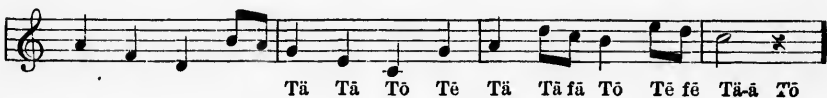
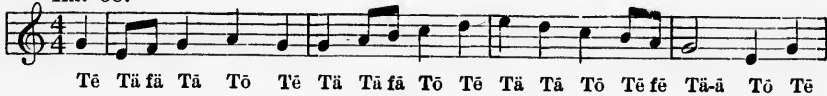
bade him play the oth - er tune, "Corn rigs are bon - ny."

MOTHER GOOSE.

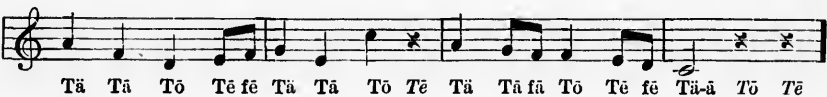
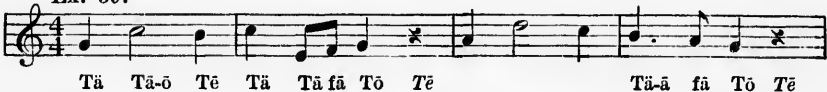
Ex. 57.



Ex. 58.



Ex. 59.



Ex. 60.



Ex. 61.

Tä-ä-ë Tô-ä-ë Tä Tä Të Tô Tä Të Tä-ä-ë Tô-ä Të

Tä-ä-ë-ö Tä Të Tä Tä Të Tô Tä Të

No. 3.

GO FORWARD!

138 =

1. Go for - ward, press on - ward: 'Tis wis - er by far, Than
2. Go for - ward, press on - ward: Oh, live not in vain! There's
3. Go for - ward, press on - ward: A mo - ment's de - lay May

fret - ting and sigh - ing In fear where you are, Than
wis - dom and hon - or, And glo - ry to gain, There's
thick - en the shad - ows That rise o'er your way, May

fret - ting and sigh - ing In fear where you are. What - ev - er your call - ing, Your
wis - dom and hon - or And glo - ry to gain. The path is be - fore you, You've
thick - en the shad - ows That rise o'er your way. This wait - ing and wast - ing The

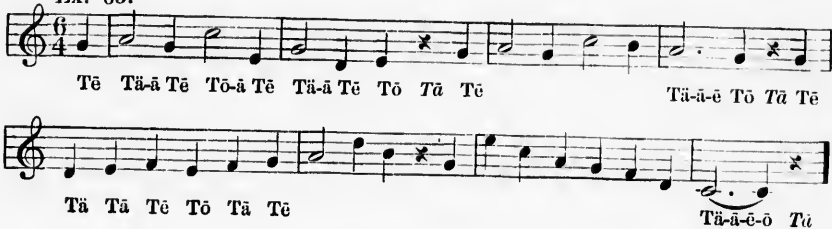
aim or pur - suit, In hand with true wis - dom, You'll bear pre - cious fruit.
on - ly to choose; You win if you're ac - tive; If sloth - ful, you lose.
sum - mers that fly, Will leave you a slug - gard To lin - ger and die.

COLESWORTHY.

Ex. 62.



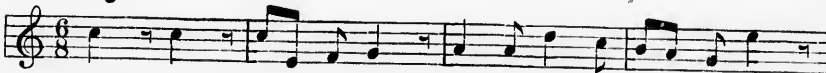
Ex. 63.



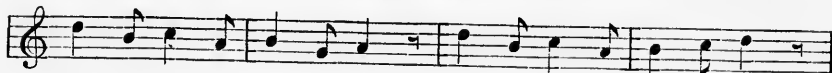
NO. 4.

SPRING VOICES.

78 = ♩



1. "Caw! caw!" says the Crow, "Spring has come a - gain, I know;
2. "Quack! quack!" says the Duck, "Was there ev - er such good luck!
3. "Croak! croak!" says the Frog, As he leaps out from the bog;



For, as sure as I am born, There's a farm - cr plant - ing corn;
 Spring has cleared the pond of ice, And the day is warm and nice,
 "Spring is near, I do de - clare, For the earth is warm and fair;



I shall break-fast there, I trow, Long be - fore his corn can grow."
 Just as I and Good-man Drake Thought we'd like a swim to take."
 Croak! croak! croak! I love the spring, When the lit - tle bir - dies sing."

Ex. 64.

Tä Tä Tä-ä Tä Tä Tä-ä Tä Tä

Ex. 65.

Tä-ä Tä Tä

Ex. 66.

Tä Tä fa Tä-ä

Ex. 67.

Tä fa Tä fa Tä fa Tä

Ex. 68.

Tä-ä Tä fa Tä fa Tä fa Tä

Ex. 69.

Tä Tä Tä Tä fa Tä fa Tä

Ex. 70.

Tä fa-ä fa Tä fa Tä Tä Tä Tä fa Tä fa Tä-ä

Ex. 71.

Tä-ä fa Tä fa Tä Tä Tä fa Tä fa-ä fa Tä-ä

Ex. 72.

Tä fa Tä fa Tä fa Tä Tä Tä

Ex. 73.

Tä Tä Tä fa Tä fa Tä Tä fa



NO. 5. THE LITTLE MOON.

92 =

Tä-ä

Tä Tä

Tä

Tä-ä

Tä-ä

The lit - tle Moon Came out too soon, And in her
 fright Looked thin and white. The Stars then shone, And ev - ery
 one Twinkled and winked, And laughed and blinked. The great Sun
 now rolled forth in might, And drove them all quite out of sight.

LITTLE-FOLK SONGS, MRS. A. B. WHITE.

Ex. 74.

Tä Tä fä Tä fä Tä fä Tä fä Tä fä Tä fä Tä

Tä fä Tä fä Tä Tä

Ex. 75.

Tä/fä Tä/fä Tä fä Tä Tä-ä Tä Tä

Ex. 76.

Tä Tä fä Tä Tä

Tä fä Tä Tä Tä fä Tä-ä Tä Tä

Ex. 77.

Tä Tä Tä fä Tä Tä Tä fä Tä

Ex. 78.

Tä-ä Tä Tä fä Tä fä Tä fä

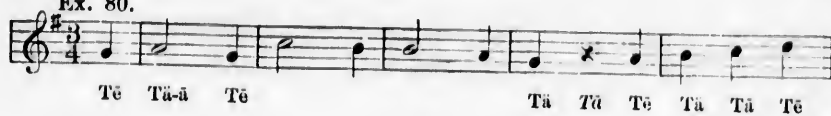
Tä Tä Tä-ä fä Tä fä Tä

Ex. 79.

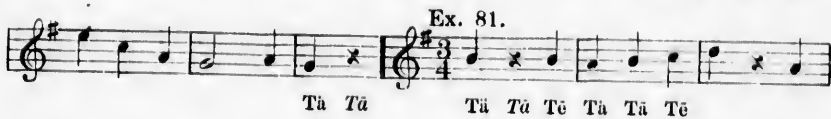
Tē Tä Tä Tē Tä Tä Tē

Tä Tä

Ex. 80.



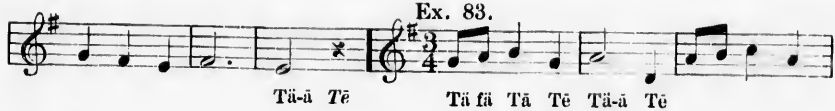
Ex. 81.



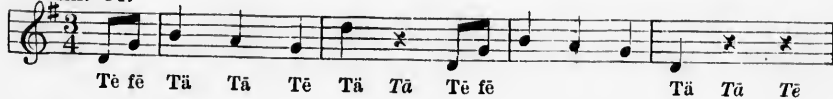
Ex. 82.



Ex. 83.



Ex. 84.



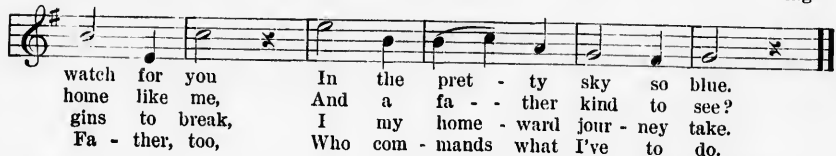
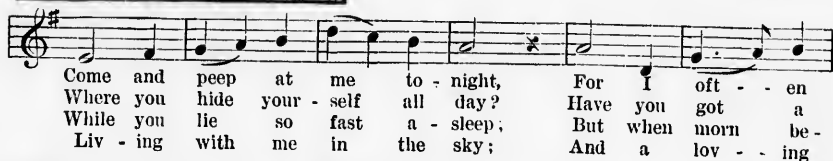
Ex. 85.



NO. 6. LITTLE STAR.

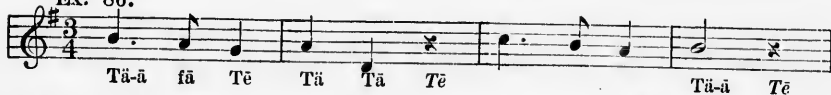


1. Lit - tle star that shines so bright,
2. Lit - tle star! oh, tell me, pray,
3. Lit - tle child! at you I peep,
4. For I've man - y friends on high,



ELLIOTT'S COLL.

Ex. 86.



Ex. 87.

Tä Tä-ë Tä-ä fä Të fë Tä fä Tä Të Tä Tä Të Tä-ä fä Të

Ex. 88.

Tä-ä Të Tä-ä fä Të fë Tä fä Tä Të

Tä-ä Të Tä Tä Të

Ex. 89.

Tä fä Tä fä Të fë Tä-ä fä Të Tä-ä fä Të fë Tä-ä Të Tä Tä fä Të fë

Ex. 90.

Tä Tä Të Tä-ä fä Të fë Tä fä, Tä Të

Tä Tä Të Tä Tä fä Të fë Tä-ä Të

Ex. 91.

Të Tä Tä Të Tä-ä Të Tä Tü Të Tä-ä-ë Tä Tä

Ex. 92.

Të Tä Tä Të Tä-ä Të Tä-ä-ë Tä Tü Të Tä Tä

Ex. 93.

Tä fä Tä Tē Tä Tä fä Tē fē Tä-a Tē Tä-a Tē Tä-a Tē fē

Ex. 94.

Tē Tä-a fä Tē Tä-a Tē fē TäTä Tē fē Tä Tä Tē Tä Tä-e fē Tä Tä

Ex. 95.

Tē Tä-a Tē Tä-a fä Tē Tä Tä Tē fē Tä Tä fä Tē Tä Tä Tē Tä Tä

Ex. 96.

Tä-a-e-ä-a Tē Tä-a fä Tē Tä-a Tē Tä-a-e Tē-a Tē Tä Tä-e

Ex. 97.

Tä Tä Tō Tē Tä Tä Tō-e Tä-a Tō Tē Tä-a Tō Tē

Ex. 98.

Tä fä Tä Tō Tē fē Tä Tä Tō-e Tä Tä fä Tō fō Tē Tä-a Tō Tē Tä Tä Tō Tē

Ex. 99.

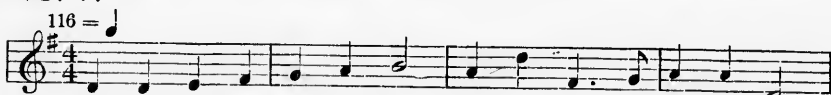
Tä - ä fä Tō-e fē Tä-a fä Tō-e Tä-a Tō Tē

Ex. 100.

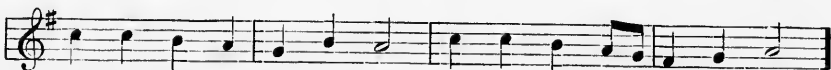
Tä Tä-ö Tē Tä-a Tō Tē



NO. 7.



1. Lis - ten, in the A - pril rain, Broth - er Rob - in's here a - gain;
2. Though he finds the old pine - tree Is not where it used to be,
3. He has nei - ther grief nor care; Build - ing sites are ev - ery - where;
4. Though old mous - ing puss, last year, Eat his lit - tle ones, I fear,



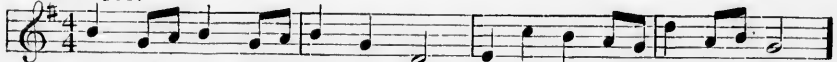
Songs, like show - ers, come and go, He is house - build - ing, I know.
 And the nest he made last year, Torn and scat - tered far and near.
 If one nest is blown a - way, Fields are full of sticks and hay.
 And he al - most died of fright, — That is all for - got - ten quite.



1. Chip, chip, cheer - y, he is sing - ing, Light - ly on an elm twig swing - ing.
- 2-3-4. Chip, chip, cheer - y, he keeps sing - ing, Light - ly on an elm twig swing - ing.

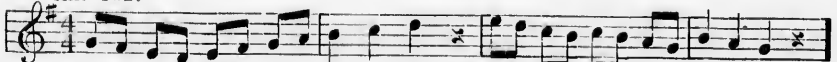
MRS. ANDERSON.

Ex. 101.



Tä Tä fä Tö Të fë Tä Tã Tö-ë Tä Tä Tö Të fë Tä Tä fä Tö-ë

Ex. 102.



Tä fä Tä fä Tö fë Të fë Tä Tã Tö Të

Ex. 103.

Tä Tä Tä Tä Tä-ä

Ex. 104.

Tä Tä Tä Tä

Ex. 105.

Tä-ä Tē Tä Tä Tē Tä-ä Tē Tä-ä fä Tē

Ex. 106.

Tä-ä-ē Tä Tä Tē Tä-ä Tē Tä-ä Tē

Ex. 107.

Tä Tō Tē Tä Tä Tō-ē Tä Tä Tō Tē Tä Tä fä Tō Tē Tä

Ex. 108.

Tä-ä-ē Tō Tä Tē Tä Tä Tē Tō-ä-ē

Ex. 109.

Tä-ä fä Tē Tō Tä Tē Tä-ä-ē Tō-ä Tē

Tä Tä Tē Tō-ä Tē Tä Tä Tē Tō fō Tä Tē

Ex. 110.



Ex. 111.



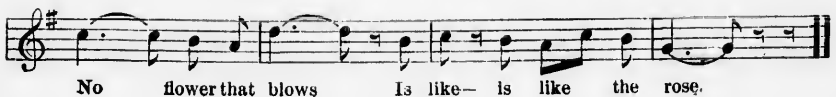
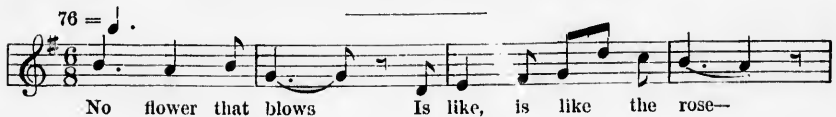
Ex. 112.



Ex. 113.



NO. 8. NO FLOWER THAT BLOWS.



Ex. 114.

Tä fä Tä fä Tä Tä Tä Tä Tä fä Tä

Ex. 115.

Tä-ä fä Tä fä Tä fä Tä Tä Tä-ä Tä-ä fä Tä Tä

Ex. 116.

Tä fä Tä fä Tä fä Tä Tä-ä Tä Tä Tä-ä fä Tä Tä fä Tä Tä

Ex. 117.

Tä rä lä Tä Tä rä lä Tä rä lä

Ex. 118.

Tä Tä Tä-ä fä Tä Tä

Ex. 119.

Tä fä Tä fä Tä Tä fä

Ex. 120.

Tä fä Tä fä Tè fè Tä Tä Tè

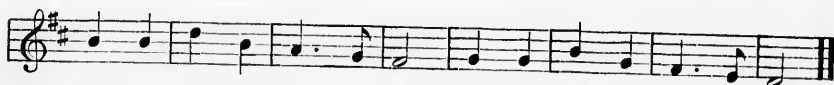
Tä Tä fä Tè fè Tä Tä Tè fè Tä-ä fä Tè fè Tä-ä Tè

No. 9.

THE PIPER.



1. Pip - ing down the val - leys wild, Pip - ing songs of pleas - ant glee,
2. "Pipe a song a - bout a lamb!" So I piped with mer - ry cheer;
3. "Drop thy pipe, thy hap - py pipe; Sing thy songs of hap - py cheer!"
4. "Pip - er, sit thee down, and write In a book, that all may read!"
5. And I made a ru - ral pen, And I stained the wa - ter clear,



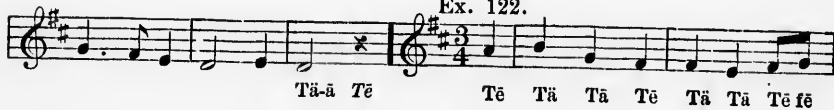
On a cloud I saw a child, And he laugh - ing said to me:
 "Pip - er, pipe that song a - gain!" So I piped; he wept to hear.
 So I sang the same a - gain, While he wept with joy to hear.
 So he van - ished from my sight, And I plucked a hol - low reed,
 And I wrote my hap - py songs Ev - ery child may joy to hear.

WILLIAM BLAKE.

Ex. 121.



Ex. 122.





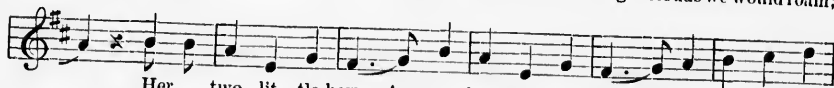
No. 10. THE NEW MOON.



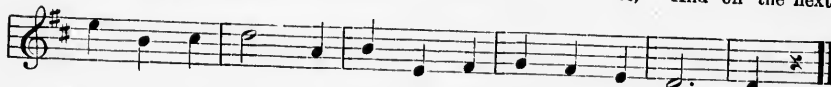
1. Dear Moth-er, how pretty The moon looks to-
2. If I were up there With you and my
3. I would call to the stars To keep out of the
4. And there we would stay In the beau - ti - ful



- night! She was nev - er so cunning be - fore;
 friends, I'd rock in it nice - ly, you'd see;
 way, Lest we should rock o - ver their toes;
 skies, And thro' the bright clouds we would roam;



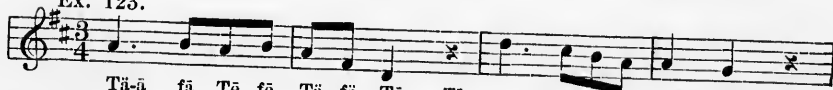
Her two lit - tle horns Are so sharp and so bright, I hope she'll not
 I'd sit in the mid - dle And hold by both ends; Oh, what a bright
 And then I would rock Till the dawn of the day, And see where the
 We would see the sun set, And see the sun rise, And on the next



grow an - y more— I hope she'll not grow an - y more.
 cra - dle 'twould be— Oh, what a bright cra - dle 'twould be.
 pret - ty moon goes— And see where the pret - ty moon goes.
 rain - bow come home— And on the next rain - bow come home.

MRS. FOLLEN.

Ex. 123.



Tä - ä fä Tē fē Tā fā Tā Tē Tā Tā Tē

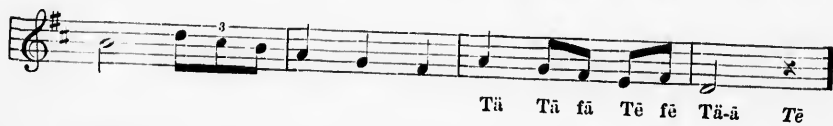


Tā fā Tā Tē fē Tā fā Tā fā Tē fē Tā - ä Tē

Ex. 124.



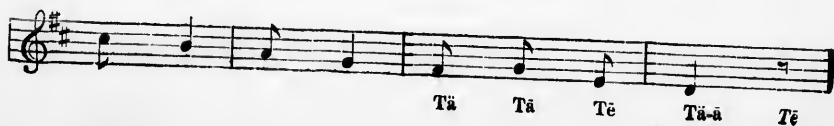
Ex. 125.



Ex. 126.



Ex. 127.



NO. 11.

JOY EVERYWHERE.



1. I have been on the moun-tain That the song-birds love best: They were
 2. I have been in the gar-den Where the bu-sy bees roam; They were
 3. I have been in the mead-ows, The lamb-kins were there; On the



sit-ting, were flit-ting, They were build-ing their nest, They were
 com-ling, all hum-ming, To their straw-cov-ered home, They were
 mount, in the mead-ow, There was joy ev-ery-where, On the



sit-ting, were flit-ting, They were build-ing their nest.
 com-ling, all hum-ming, To their straw-cov-ered home.
 mount, in the mead-ow, There was joy ev-ery-where.

GERMAN, TR. BY DULCKEN.

Ex. 128.



Tē Tā Tā Tō Tē fē Tā-ā Tō Tē fē Tā Tā fā Tō Tē

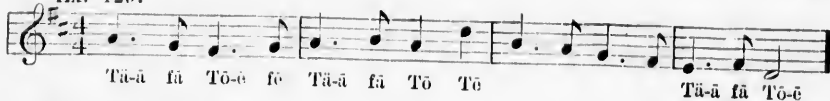


Tā-ā Tō Tē Tā Tā Tō Tē Tā-ā fā Tō Tē



Tā Tā Tō Tē fē Tā Tā fā Tō Tē fē Tā-ā Tō

Ex. 129.



Ex. 130.

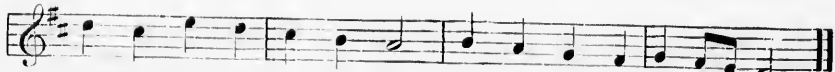


NO. 12.

TRUTH.



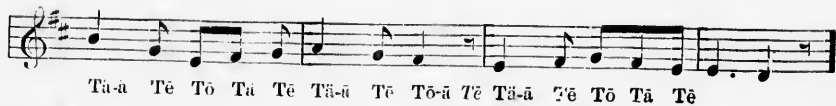
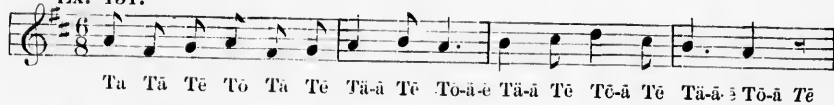
1. Truth is hon - est, truth is sure; Truth is strong and must en - dure;
2. Child, at all times tell the truth, Let no lie de - file thymouth;



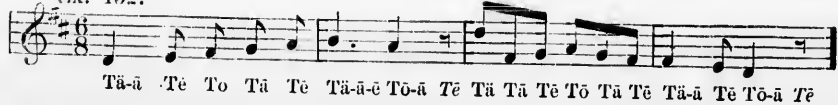
False-hood lasts a sin - gle day, Then it van - ish - es a - way.
 Truth is stead-fast, sure and fast, Cer tain to pre-vail at last.

COATES' COLL.

Ex. 131.



Ex. 132.



Ex. 133.

Tä Tä Të Tö Tä Të Tä-ä-ë Tö Tä Të Tä-ä Të Tö-ä Të

Ex. 134.

Tä-ä Të Tö-ä Të Tä-ä-ë Tö-ä Të Tä-ä Të Tö Tä Të Tä-ä Të Tö-ä Të

Ex. 135.

Tä-ä-ë Tö-ä-ë Tä Tä Të Tö-ä Të Tä Tä Të Tö Tä Të Tä-ä Të Tö-ä Të

Ex. 136.

Tä Tä Tä-ä

Ex. 137.

Tä fä Tä Tä Tä Tä Tä-ä Tä fä Tä-ä

Ex. 138.

Tä fä Tä fä Tä fä Tä Tä Tä Tä-ä

Ex. 139.

Tä fä Tä fä Tä fä Tä Tä Tä Tä Tä fä Tä Të

Ex. 140.

Tä Tä Tä-ä Tä Tä



No. 13.

116 = ♩



1. The withered leaves are fall - - - ing In si - lence to the
2. The winds go soft - ly sigh - - - ing The na - ked branch - es
3. When Spring re - turn - ing bring - - - eth Sweet flower - ets to the



ground, . . . The wild birds, o'er us call - - ing, To warm - er
through, . . . They mourn the Old Year dy - - ing, They mur - mur
plain, . . . And all the wood-land ring - - eth, With mel - o -



climes are bound, . . . To warm - er climes are bound. . .
for the New, . . . They mur - mur for the New, . . .
dy a - gain, . . . With mel - o - dy a - gain. . .

Ex. 141.



Ex. 142.

Tä Tä Te Tä-ä Tē

Ex. 143.

Tä fä Tä Te Tä-ä Tē

Tä-ä Tē Tä Tä Te Tä Tä Te

Ex. 144.

Tä Tä fä Te Tä Tä Te Tä Tä fä Te

Ex. 145.

Tä-ä Tē Tē fē Tä Tä Tē fē Tä Tä Tē

Tä-ä Tē fē Tä Tä

Ex. 146.

Tä fä Tē fē Tä Tä Tē Tä-ä Tē Tä Tä Tē

Tä Tä fä Tē fē Tä

Ex. 147.



Ex. 148.



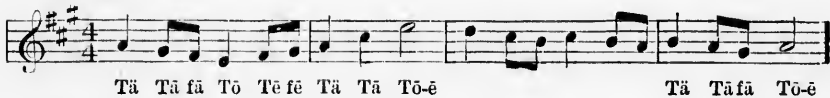
Ex. 149.



Ex. 150.



Ex. 151.



Ex. 152.



NO. 14.

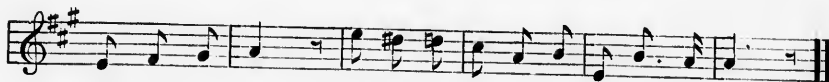
THE BREEZE.



1. Where does the breeze come from That lifts your hair, La - den with
 2. Up on some moun - tain - top, Fro - zen and drear, It, 'mid a
 3. Then flew the pleas - ant wind O - ver the sea, Catch - ing, at
 4. Where birds their o - pen nests In or - chards build, Then past the
 5. Where does it die at last? No - bod - y knows, Wheth - er in



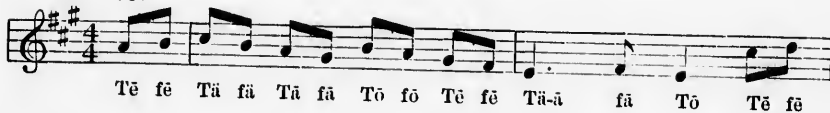
- thous - and songs Learned ev - ery where? E'en while it fans your cheek,
 hun - dred snows Grew keen and clear; Sucked in - to i - cy caves,
 ev - ery bound, Wild minstrel - sy; O'er beds of gar - den flowers
 old church tower, With swallows filled, Lift - ing the haw - thorn leaf,
 des - ert wastes, Or Arc - tic snows. What if it nev - er dies,



- Lo! it is past; Where was it born at first, Where dies at last?
 Dashed on the rock, It felt the lightning's spear, The earthquake's shock.
 Faint with per - fume, On thro' the sol - emn shades Of woodland gloom.
 Start - ling the hare, Sure - ly the light - some breeze Strays every - where!
 But flits a - long, Add - ing each new sur - prise Un - to its song?

MRS. ANDERSON.

Ex. 153.



No. 15. CONTENTMENT.



1. See the brook-let flow - - - ing Thro' the val - ley
2. See yon spar-row fly - - - ing O'er the wood-bine
3. Like the brook-let flow - - - ing Let thy liv - ing



free, . . . O'er the peb - bles go - - - ing
 leaves, . . . To his warm nest hie - - - ing,
 be, . . . On - ward ev - er go - - - ing



Ev - er mer - ri - ly! . . . Now in qui - et
 Un - der-neath the eaves! . . . Nought knows he of
 Mer - ri - ly and free! . . . Be, too, like the



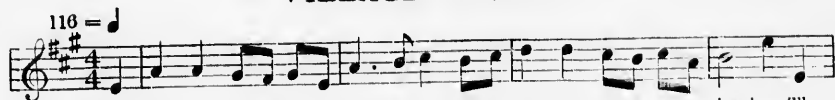
roam - ing, Now with ear - nest zeal, Hard at la - bor
 sor - row, Bu - sy all the day, Thinks not of the
 spar - row In thy work or play, Nev - er trou - ble



foam - - - ing Round the mist - y wheel! . . .
 mor - - - row, Sure of food at - way. . . .
 bor - - - row, Be con - tent al - way! . . .



NO. 16. AS I WALKED THROUGH THE
VILLAGE STREET.

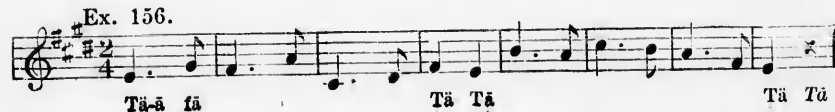


1. As I walked through the vil-lage street, The stee-ple bells were ring-ing; The
2. And ba-by nes-tled in my arms; And clear the birds were sing-ing, And
3. And sweet in ev-ery gar-den bed The love-ly flowers were spring-ing, The
4. But not so sweet as ba-by's arms Which round my neck were cling-ing, Which
5. Nor half so bright as ba-by's eyes, With love and joy so brim-ming, With



stee-ple bells, the stee-ple bells, the stee-ple bells were ring-ing;
clear the birds, and clear the birds, and clear the birds were sing-ing.
love-ly flowers, the love-ly flowers, the love-ly flowers were spring-ing,
round my neck, which round my neck, which round my neck were cling-ing;
love and joy, with love and joy, with love and joy so brim-ming!

FROM "UNDER THE WINDOW."



Ex. 157.



Tä Tä - ä fä Tä Tä Tä - ä fä Tä fä

Ex. 158.



Tä fä Tä fä Tä Tä Tä fä Tä fä Tä fä Tä



Tä Tä Tä fä Tä fä Tä Tä

Ex. 159.



Tä Tä Tä fä Tä Tä fä Tä fä

Ex. 160.



Tä Tä Tè Tä Tä Tè Tä Tä Tè



Tä Tä

Ex. 161.



Tè fè Tä Tä Tè fè Tä Tä Tè



Tä Tä

NO. 17. IF I WERE A SUNBEAM.



If I were a sun-beam, I know what I'd do; I would seek white



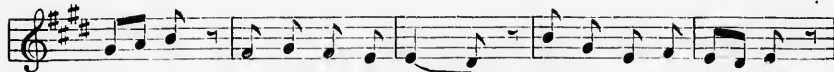
li - lies Rain - y wood-lands through. I would steal a - mong them,



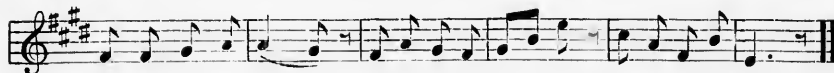
Soft - est light I'd shed, Un-til ev-ery li - ly Raised its drooping head.



"If I were a sun - beam, I know where I'd go; In - to low-liest



hov - els, Dark with want and woe; Tillsad hearts looked up - ward,



I would shine and shine; Then they'd think of heaven, Their sweet home and mine."

LUCY LARCOM.



Tä fá Tä fá Tè fé Tä-ä fá Tè

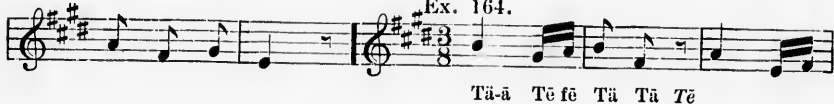
Tä-ä Tè



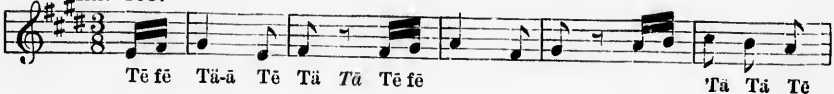
Ex. 163.



Ex. 164.



Ex. 165.



Ex. 166.



Ex. 167.





NO. 18.

THE BLUE-BIRD.

126 =

I know the song that the blue - bird is sing - ing,

Out in the ap - - ple-tree, where he is swing - ing.

Brave lit - tle fel - low! the skies may be drear - y,—

Noth - ing cares he while his heart is so cheer-y. Hark! how the

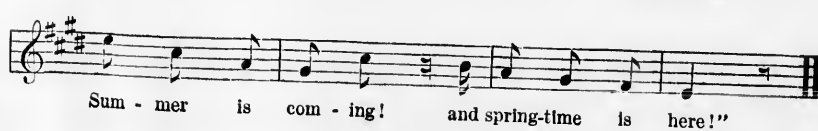
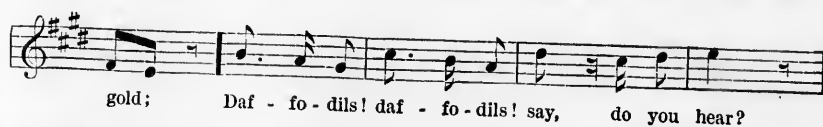
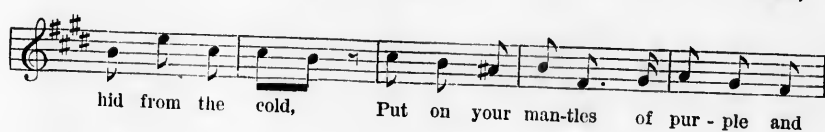
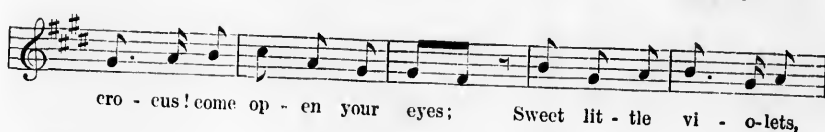
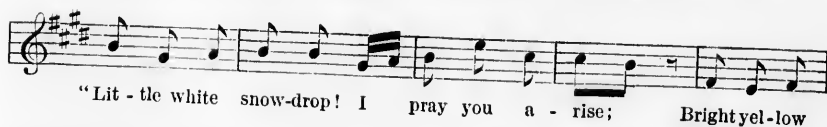
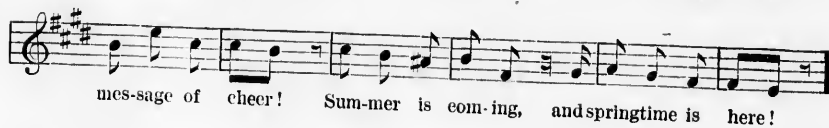
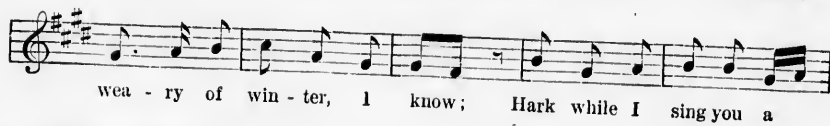
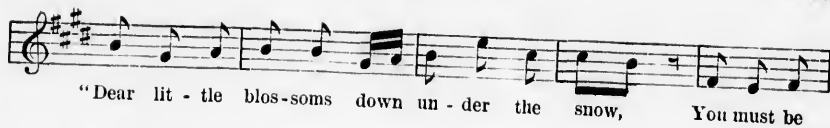
mu - sic leaps out from his throat! Hark! was there ev - er so

mer - ry a note? Lis - ten a while, and you'll hear what he's

say - ing; Up in the ap - ple tree swing - ing and sway - ing.

THE BLUE-BIRD.

43



EMILY HUNTINGTON MILLER.

NO. 19. THE HEAVENLY FATHER.



1. Can you count the stars that bright - ly Twin - kle in the
2. Do you know how man - y chil - dren Rise each morn - ing,



mid - night sky? Can you count the clouds so light - ly
blithe and gay? Can you count the lit - - tle voic - es



O'er the mead - ows float - ing by? God the Lord doth mark their number
Sing - ing sweet - ly day by day? God hears all the lit - tle voic - es, —



With his eyes, that nev - er slum - ber; He hath made them, ev' - ry one.
In their in - fant songs re - joic - es; He doth love them, ev' - ry one.

GERMAN, TR. BY DULCKEN.

Ex. 168.

Tē Tā-ā Tō Tē Tā Tā Tō-ē-ā Tā Tō Tē Tā-ā Tō

Ex. 169.

Tā-ā fā Tō-ē fē Tā-ā fā Tō Tē Tā-ā fā Tō Tē Tā-ā Tō Tē

NO. 20. WHEN THE MERRY LARK DOTH GILD.

120 = 

1. When the mer - ry lark doth gild . . With his song the sum - mer hours,
2. Now from off the ash - y stone The chil - ly midnight crik - et cri - eth,
3. Yet, be mer - ry; all a - round . . Is through one vast change re - volv - ing;



And their nests the swallows build In the roofs and tops of tow - ers,
 And all mer - ry birds are flown, And our dream of pleas - ure di - eth;
 E - ven Night, who late - ly frowned, Is in pal - er dawn dis - sol - ving.



And the gold - en broom - flower burns All a - bout the waste,
 Now the once blue, laugh - ing sky Sad - dens in - to gray,
 Earth will burst her fet - ters strange, And in Spring grow free;



And the maid - en May re - turns With a pret - ty haste,
 And the froz - en riv - ers sigh, Pin - ing all a - way!
 All things in the world will change, Save my love for thee!



Then, how mer - ry are the times! The Sum - mer times! the Spring times!
 Now, how sol - emn are the times! The Win - ter times! the Night times!
 Sing then, hope - ful are all times— Win - ter, Sum - mer, Spring times!

BARRY CORNWALL.

Ex. 170.

Tä Tä fä Tö Tē fē Tä Tä fä Tö Tē

Ex. 171.

Tē Tä fä Tä fä Tö Tē

Tä fä Tä fä Tö Tē fē Tä fä Tä fä Tö fē Tē fē Tä fä Tä fä Tē

Ex. 172.

Tä Tä Tä Tä-ä Tä Tä fä

Ex. 173.

Tä Tä zä fä nä Tä Tä Tä zä fä nä Tä

Ex. 174.

Tä fä Tä fä Tä Tä Tä Tä-ä-nä Tä Tä

Tä Tä fä Tä Tä

Ex. 175.

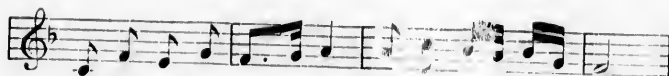
Tä-ä-nä Tä-ä-nä Tä Tä Tä Tä

NO. 21. FIELD FLOWERS.

70 = ♩ or 152 = ♩



1. Field flowers, sweet field flowers, Fair-ies of the spring,
2. Field flowers, sweet field flowers, Ev-erywhere they come,



On - ly those who love them, Know the joy they bring,
Where - so - e'er un - seek - ing You may chance to roam,



Love can but dis - cov - er, With their beau - ty worth,
With their smiles to meet us On each path of ours,



Jew - el - ling all o - ver All the bright green earth,
All un - sought to greet us, Come the sweet field flowers,



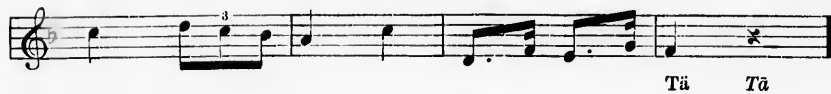
Field flowers, sweet field flowers, Fair-ies of the spring,
Field flowers, sweet field flowers, Fair-ies of the spring,



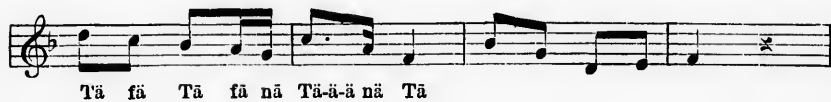
On - ly those who love them, Know the joy they bring.
On - ly those who love them, Know the joy they bring.



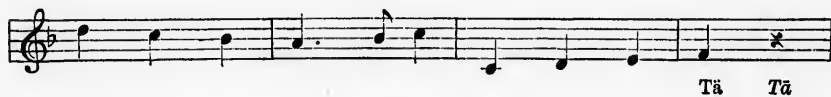
Ex. 176.



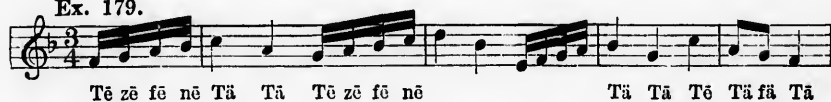
Ex. 177.



Ex. 178.



Ex. 179.



Ex. 180.



Ex. 181.

Tē fé Tā Tā Tē Tā-ā Tē fé Tā-ā Tē Tā Tā Tē fé

Ex. 182.

Tā Tā fá Tē fé Tā Tā Tā Tā Tē Tā-ā Tē Tā-ā fá Tē Tā Tā Tē

Ex. 183.

Tā Tā fá Tē fé Tā Tā Tē

Tā Tā Tē Tā-ā fá Tē Tā-ā Tē

NO. 22.

IF BUT A BIRD WERE I.

126 =

1. If but a bird were I, Hav - ing two wings to fly,
2. If but a star were I, Twin - kling in yon - der sky;

I'd fly to thee; But as I'm not a bird, Here I must
On thee I'd shine; Soon look - ing up would be Those eyes of

be- But as I'm not a bird, Here I must be.
thine- Soon look - ing up would be Those eyes of thine.

Ex. 184.

Tä Tä Tö Tē Tū Tä Tö Tē Tä-ä Tö Tē
Tä-ä Tō-ē

Ex. 185.

Tä Tä-ö Tē-ä Tä-ö Tē Tä Tä-fä Tö fö Tē-fē Tä-ä Tö Tē

Ex. 186.

Tä Tä-fä Tö Tē Tä-fä Tä-fä Tö Tē Tä Tä Tō-ē fē

Ex. 187.

Tä Tä Tö Tē-c-ē-nē Tä-ä Tö Tē Tä-ä-ö Tē-fē Tä-ä-fä Tö Tē
Tä Tä Tö Tē Tē-fē Tä Tä Tö Tē Tä Tä-fä Tö Tē

Ex. 188.

Tē-ē-ē-nē Tä Tä-ä-ä-nä Tö Tē-ē-ē-nē Tä-ä-fä Tö Tē-ē-ē-nē

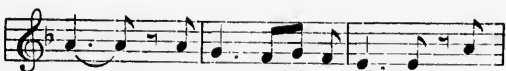
Ex. 189.

Tä Tä-ä-ä-nä Tö Tē Tä-ä-ö Tä Tä-rä-lä Tö Tē
Tä-ä-fä Tö Tē Tä Tä-rä-lä Tö Tē-ré-lé Tä Tä-rä-lä Tö Tē

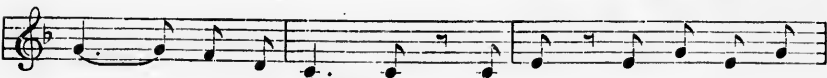
NO. 23. THE HONEY-BEE.



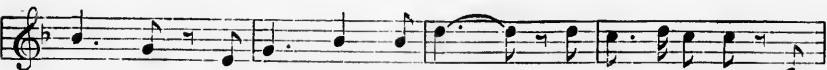
A - wake, lit - tle mor - tals! No har - vest for



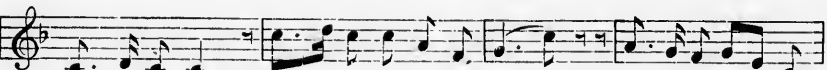
those Who waste their best hours In



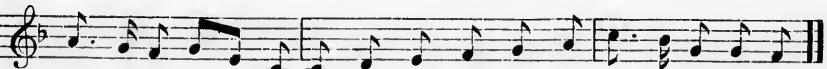
sloth - - ful re - pose. Come out; come out; to the



morn - ing All bright things be - long— And lis - ten a-while, and



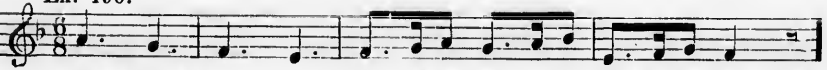
lis - ten a-while To the hon-ey bee's song. Mer - ri-ly sing - ing,



Bus - i - ly wing - ing, In - dus - try ev - er its own reward bringing.

COATES' COLL.

Ex. 190.



Tä-ä-ē Tō-ä-ē

Tä-ä fä Tē Tō-ä fä Tē Tä-ä fä Tē Tō-ä Tē

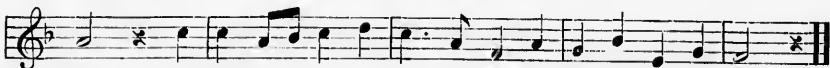


No. 24.

THE VIOLET.



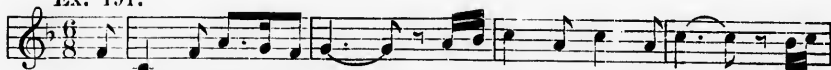
1. Down in a green and shad - y bed A mod - est vio - let
 2. And yet it was a love - ly flower, Its col - or bright and
 3. Yet thus it was con - tent to bloom, In mod - est tints ar -
 4. Then let me to the val - ley go, This pret - ty flower to



- grew; Its stalk was bent, it hung its head, As if to hide from view.
 fair; It might have graced a ro - sy bowyer, In - stead of hid - ing there.
 - rayed; And there dif - fused its sweet per - fume Within the si - lent shade.
 see, That I may al - so learn to grow In sweet hu - mil - i - ty.

JANE TAYLOR.

Ex. 191.

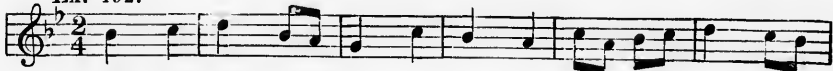


Tē Tā-ā Tē Tō-ā fā Tē Tā-ā-ē-ō Tū Tē fē Tā-ā Tē Tō-ā Tē



Tā-ā Tē Tō Tā Tē Tā-ā fā Tē Tō Tā Tē Tā-ā-ē Tō Tā

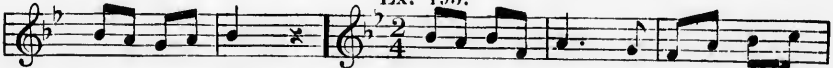
Ex. 192.



Tā Tā Tā Tā fā

Tā fā Tā fā

Ex. 193.



Tā Tā

Tā fā Tā fā Tā-ā fā



Tā fā Tā fā

Tā fā Tā

Tā Tā

No. 25.

WISHING.

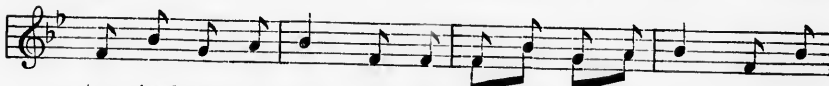
88 = ♩



1. Ring-ting! ring-ting! I wish I were a Prim - rose, A
 2. Nay-stay! nay-stay! I wish I were a Elm tree, A
 3. Oh-no! oh-no! I wish I were a Rob - in, A
 4. Well-tell! well-tell! Where should I fly to, Where



bright yel - low Prim - rose, blow - ing in the spring! The
 great, lof - ty Elm tree, with green leaves gay! The
 Rob - in or a lit - tle Wren, eve - ry where to go; Through
 go to sleep in the dark wood or dell? Be -



stoop - ing boughs a - bove me, The wand'ring bee to love me, The
 winds would set them dane - ing, The sun and moon-shine glance in, The
 for - est, field or gar - den, And ask no leave or par - don, Till
 fore a day was o - ver, some comes the rov - er, For



fern and moss to creep a - cross, And the Elm - tree for our king.
 birds would house a - mong the boughs, And sweet - ly sing.
 win - ter comes with i - cy thumbs To ruf - fle - up our wing.
 mother's kiss, sweet - er this Than an - y oth - er thing.

ALLINGHAM.

Ex. 194.



Tä-ä-nä Tä fä Tä fä Tä Tä fä Tä fä



Tä Tä

Ex. 195.

Tä Tä rä lä Tä-ä Tä fü Tä-ä-ä-nä

Ex. 196.

Tä Tä Tä ä fü Tä Tä Tä Tä

Ex. 197.

Tä fü Tä fü Tä fü Tä Tä fü Tä fü

Tä Tä Tä Tä

No. 26.

PERSEVERE.

1. The fish - er who draws in his net too soon, Won't
2. For if you would have your learn - ing stay, Be

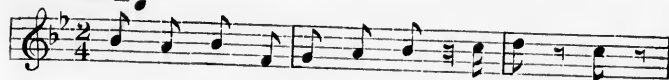
have an - y fish to sell; The child who shuts up its
pa - tient, don't learn too fast; The man who trav - els a

book too soon, Won't learn an - y les - sons well.
mile each day; Will get round the world at last.

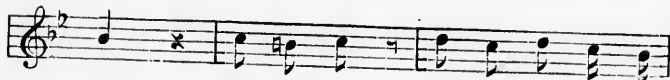
GERMAN, TR. BY DULCINO.

NO. 27. ONCE I SAW A LITTLE BIRD.

144 =



Once I saw a lit - tle bird Come hop, hop,



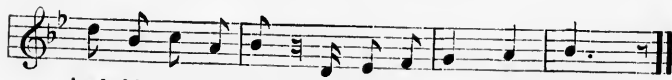
hop; So I said "Lit - tle bird, Will you



stop, stop, stop?" And was go - ing



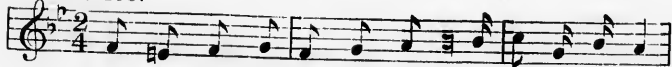
to the win-dow To say how do you do: But he



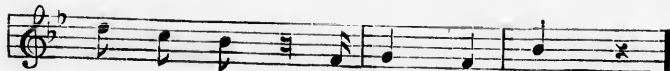
shook his lit - tle tail, And far a - way he flew!

MOTHER GOOSE.

Ex. 198.



Tā fā Tā fā Tā fā Tā fā nā Tā fā nā Tā



Tā Tā Tā Tā



Ex. 199.

Tä Tã-ë Tä Tã Të Tã-ã Të

Ex. 200.

Tã Tã Të Tã Tã fá Të fé Tã Tã Të Tã Tã Të Tã-ã Të

Ex. 201.

Tã Tã Të-ã Tã fá Të Të fé Tã Tã fá Të fé Tã Tã Të fé

Tã Tã Të Tã fá Tã Të fé Tã-ã

Ex. 202.

Të fé Tã Tã Të Tã Tã Të fé Tã Tã Të fé

Ex. 203.

Tã Tã Tã Tã Të Tã Tã Të Tã-ã Të

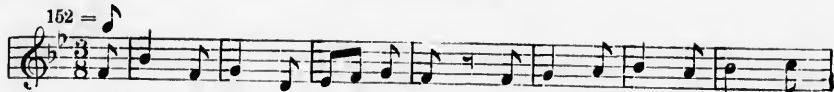
Ex. 204.

Tã Tã Të Tã Tã Të Tã Tã fá Të

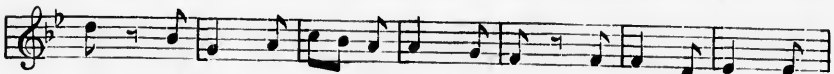
Tã Tã-ë fé Tã fá Tã Të Tã fá Tã Të Tã-ã Të

No. 28.

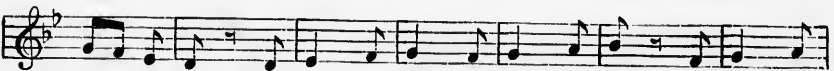
IT SNOWS.



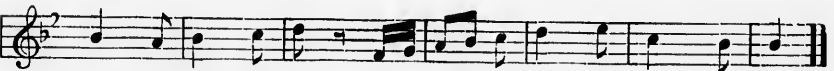
1. It snows! it snows! from out the sky, The feath-ered flakes, how fast they
 2. They're dancers in an air - y hall, That has no room to hold them
 3. But now the wind comes whistling loud, To snatch and waft it, as a
 4. To-mor - row will the storm be done; Then, out will come the gol - den



fly! Like lit - tle birds that don't know why They're on the chase, from
 all; While some keep up and oth - ers fall, The at - oms shift, then,
 cloud, Or gi - ant phan - tom in a shroud: It spreads! it curls! it
 sun; And we shall see, up - on the run Be - fore his beams, in



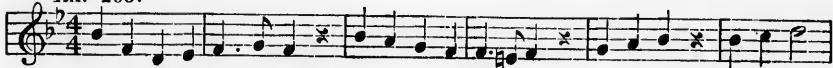
place to place, While nei - ther can the oth - er trace. It snows! it
 thick and swift, They drive a - long to form the drift, That weav - ing
 mounts! it whirls! At length a might - y wing unfurls! And then, a
 sparkling streams, What now a cur - tain o'er him seems; And thus with



snows! a mer - ry play Is o'er us on this heav - y day.
 up so daz - zling white, Is ris - ing like a wall of light.
 way! but where, none knows, Or ev - er will - it snows! it snows!
 life, it ev - er goes. 'Tis shade and shine! It snows! it snows!

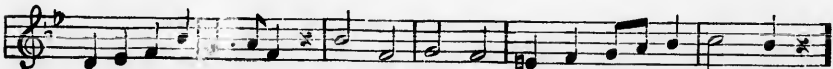
HANNAH F. GOULD.

Ex. 205.



Tā Tā Tō Tē Tā-āfā Tō Tē

Tā Tā Tō Tē Tā Tā Tō-ē



Tā-ā Tō-ē

Tā Tā Tō fō Tē Tā-ā Tō Tē

Ex. 206.



Tē fē Tā fā Tā fā Tō Tē fē Tā-ā fā Tō Tē fē Tā Tā fā Tō Tē fē



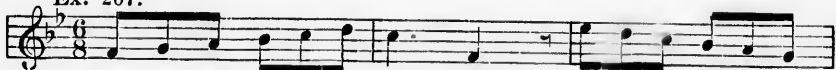
Tā-ā Tō Tē fē



Tā Tā fā Tō Tē

Tā-ā Tō

Ex. 207.

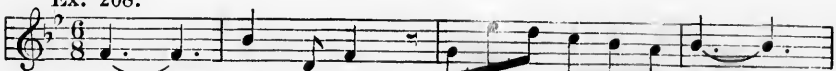


Tā Tā Tē Tō Tā Tē Tā-ā-ē Tō-ā Tē

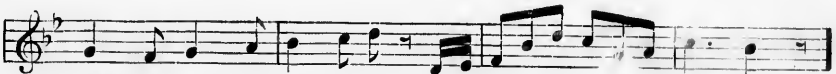


Tā-ā-ē-ō-ā Tē Tā-ā Tē Tō Tā Tō

Ex. 208.



Tā-ā-ē-ō-ā-ē Tā-ā Tē Tō-ā Tē Tā Tā Tē Tō Tā Tē



Tā-ā Tē Tō-ā Tē Tā-ā Tē Tō Tā Tē fē

Tā-ā-ē Tō-ā Tē

Ex. 209.



Tā Tā

Tā-ā fā Tā Tā Tā Tā fā

Tā-ā



NO. 29. MERRY ARE THE BELLS.

100 = ♩



1 Mer-ry are the bells, and mer-ry would they ring, Mer-ry was my-
 2 Mer-ry have we met, and mer-ry have we been, Mer-ry let us



self, and mer-ry could I sing; With a mer-ry sing-song,
 part, and mer-ry meet a-gain; With our mer-ry sing-song,



hap-py, gay, and free, And a mer-ry ding-dong, hap-py let us be.
 hap-py, gay, and free, And a mer-ry ding-dong, hap-py let us be.

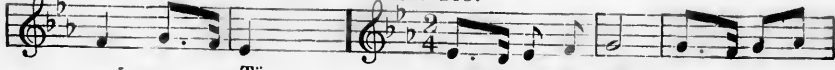
MOTHER GOOSE.

Ex. 210.

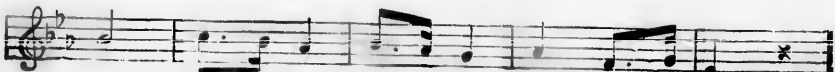


Tä-ä-änä Tä Tä-ä-änä Tä Tä Tä-ä fä

Ex. 211.



Tä Tä-ä-änä Tä fä Tä-ä



Tä-ä-änä Tä Tä Tä-ä-änä Tä Tä

Ex. 212.

Tä Tä rä lä Tä Tä Tä-ä fá Tä Tü

Ex. 213.

Tä Tä fá Tä-ä Tä fá Tä-ä fá Tä Tä fá

Tä - ä - ä Tä fá Tä-ä Tä

NO. 30. THE LARK LOVES SONG.

♩ = ♩

The lark loves song, and his field of blue, The flower courts

heaven for its morn - ing dew— The lark loves song, and his

field of blue, The flower courts heaven for its morn - ing dew.

Ex. 214.

Tä fá Tä fá Tä Tä

Tä Tä-ä-ä ná Tä Tä

Ex. 215.



Ex. 216.



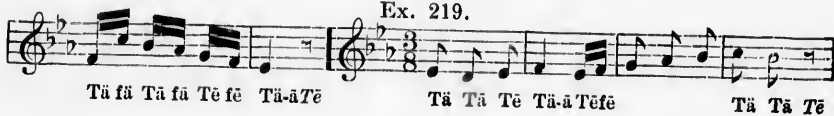
Ex. 217.



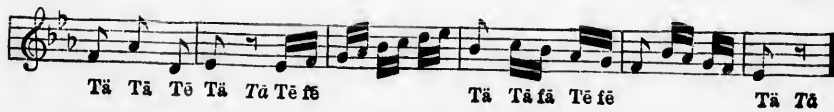
Ex. 218.




Ex. 219.

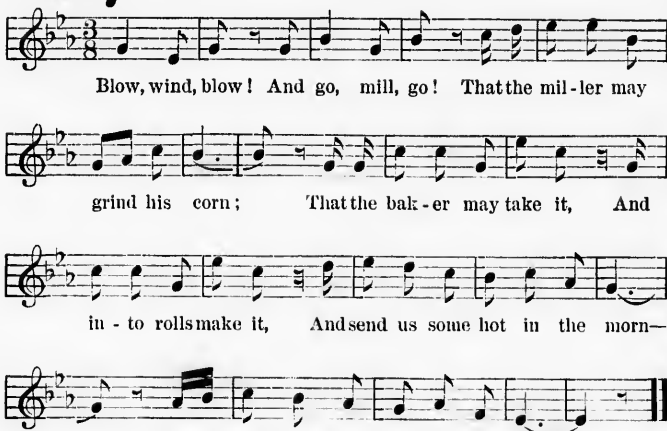


Ex. 220.



No. 31. BLOW, WIND, BLOW!

144 = 



Blow, wind, blow! And go, mill, go! That the mil-ler may
grind his corn; That the bak-er may take it, And
in - to rolls make it, And send us some hot in the morn-
And send us some hot in the morn.

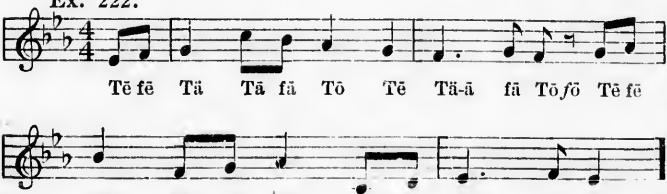
MOTHER GOOSE.

Ex. 221.



Tä Tä Tö Tē Tä-ä-fä Tö Tē Tā-ä Tō Tē
Tä-ä-ōTē

Ex. 222.



Tē fē Tä Tā fā Tō Tē Tā-ä fā Tō fō Tē fē
Tä Tā fā Tō Tē fē Tā-ä fā Tō



NO. 32.

COME, LOVELY MAY.

76 = ♩.



Come, love - ly May, and gai - ly Be-deck a - gain the trees, And



let the lit - tle vio - lets A - gain per - fume the breeze. Oh,



how thy lit - tle vio - lets, Sweet May, I long to see; And



'mid the spring-time ver - dure To walk a - gain with thee.

Ex. 223.



Tä-ä-ë Tō Tä Tē Tä-ä Tē Tō-ä Tē Tä-ä Tē Tō Tä Tē



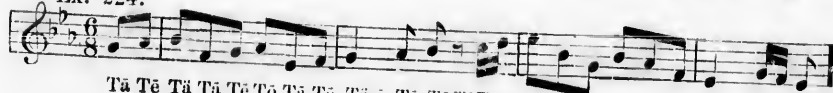
Tä-ä-ë Tō-ä Tē Tä Tä Tē Tō Tä Tē



Tä-ä-ë Tō-ä Tē

Tä - ä - ë - ö - ä Tē

Ex. 224.



Ta Tē Tä Tä Tē Tō Tä Tē Tä-ä Tē Tō Tä Tē Tē

Tä-ä Tē Tē Tō

Ex. 225.

Tä Ta Tä-a fä Tä Tä

Ex. 226.

Tä Tä fä Tä Tä Tä-a fä Tä Tä Tä-a

Ex. 227.

Tä-a-ä Tä Tä fä Tä fä Tä Tä

Tä Tä Tä fä Tä Tä-a fä

Tä - ä - ä Tä

Ex. 228.

Tä Tä-a-ä nä Tä Tä Tä Tä

Tä Tä Tä Tä

Tä-ä-ä nä Tä-ä-ä nä Tä Tä fä Tä-a fä

Ex. 229.



Ex. 230.



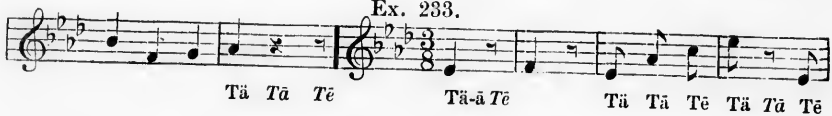
Ex. 231.



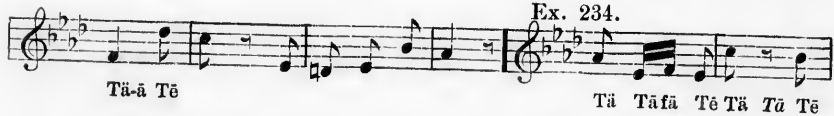
Ex. 232.



Ex. 233.



Ex. 234.



NO. 33.

SPRING,—CUCKOO.



1. The bee is hum - ming in the sun, The yel - low cow - slip
 2. "Cuck-oo, cuck-oo!" no oth - er note, She sings from day to
 3. And whilst in know-ledge I re-joice, Which heaven-ly truth dis -



springs, And hark! from you - der wood-land's side, A - gain the
 day; But I, though a poor cot - tage - girl, Can work, and
 plays; Oh! let me still em-ploy my voice, In my Re-



cuer - oo sings! A - gain the cuck - oo sings!
 read, and pray, Can work, and read, and pray.
 - deem - er's praise, In my Re-deem - er's praise.

BOWLES.

Ex. 235.



Tē-ē-ē-nē Tā Tā-ā-ā-nā Tō Tē Tā-ā Tō Tē-ē-ē-nē



Tā-ā Tō Tē-ē-ē-nē Tā Tā-ā-ā-nā Tō Tē-ē-ē-nē



Tā Tā Tō Tē Tā-ā Tō

NO. 34. TOM HE WAS A
PIPER'S SON.

120 =

Tom he was a pi - per's son, He

learned to play when he was young; But

all the tune that he could play Was

"O - ver the hills and far a - way." Now Tom with his pipe made

such a noise, That he pleas - ed both the girls and boys, And

they all stopped to hear him play, "O - ver the hills and far a - way."

MOTHER GOOSE.



Ex. 236.

Tä Tä Tō Tē Tā-ā-ō-ē

Tā-ā Tō-ē Tā-ā Tō-ē

No. 35.

FLOWER DANCES.

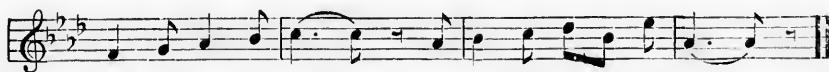
84 = ♩



1. In May the val - ley li - lies ring, Their bells chime clear and
 2. The blos - soms, gold and blue and white, Come quick - ly, one and
 3. Then in a trice the li - lies play, While all to dance be -
 4. Then sad - ly vexed is Mas - ter Frost, Down to the vale comes
 5. Yet Frost has scarce - ly left the vale, When li - lies far and
 6. I'll stay no long - er in the house, The li - lies call me



sweet: They cry, "Come forth, ye flower - ets all, And
 all; The speed - well, the for - get - me - not, The
 gin; The moon looks on with friend - ly smile, And
 he; Li - lies play danc - ing tunes no more, The
 near Call quick - ly to the Spring - tide feast: Their
 too. Sweet flower - ets, danc - ing out - of - doors, I



dance with twinkling feet." And dance with twink - ling feet."
 vio - lets hear the call. The vio - lets hear the call.
 takes great joy there - in. And takes great joy there - in.
 pret - ty bios - soms flee. The pret - ty blos - soms flee.
 bells ring doub - ly clear. Their, bells ring doub - ly clear.
 come to dance with you. I come to dance with you.

GERMAN, TR. BY MRS. ANDERSON.

Ex. 237.



Tē fē Tā Tā Tō Tē fē Tā Tā fā Tō Tē fē



Tā Tā Tō Tē Tā-ā Tō-ē Tā-ā Tō

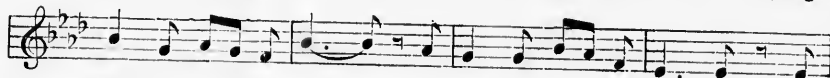
NO. 36.

THE VIOLET.

76 = ♩ .



1. I love all things the seasons bring, All buds that start, all birds that sing, All
2. I love, how much I love the rose, On whose soft lips the southwind blows, In
3. She comes, the first, the fair-est thing That heaven upon the earth doth fling, Ere
4. What modest thoughts the Violet teaches, What gracious boons the Violet preaches, Bright



leaves from white to jet;	All leaves from white to jet;	All
pret - ty, am - orous threat;	In pret - ty, am - orous threat;	The
Win - ter's star has set:	Ere Win - ter's star has set:	She
maid - en, ne'er for - get!	Bright maid - en, ne'er for - get!	But



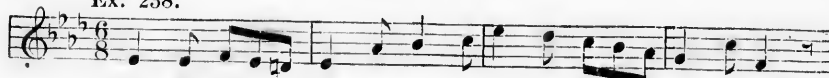
the sweet words that sum-mer sends, When she re - calls her flow-ery friends, But
 il - ly, pal - er than the moon, The o - dorous, wondrous world of June, Yet
 dwells be - hind her leaf - y screen, And gives, as an - gels give, un - seen, So,
 learn, and love, and so depart, And sing thou with thy wis - er heart, "Long



chief—the Vi - o - let!	But chief—the Vi - o - let!
more—the Vi - o - let!	Yet more—the Vi - o - let!
love—the Vi - o - let!	So, love—the Vi - o - let!
live the Vi - o - let!"	"Long live the Vi - o - let!"

BARRY CORNWALL.

Ex. 238.



Tä-ä Tē Tō Tā Tē Tä-ä Tē Tō-ä Tē

Tä-ä Tē Tō-ä Tē



Tä-ä Tē Tō Tā Tē Tā Tā Tē Tō Tā Tē Tä-ä-ä-ä Tē

Ex. 239.

Tä-ä Tē Tō Tā Tē Tä-ä-e-ō Tā Tē Tä-ä-e-ō-ä Tē

Ex. 240.

Tā Tā Tē Tō Tā Tē Tä-ä-e-ō-ä-e Tā Tā Tē TōTā Tē Tä-ä-e Tō-ä Tē

Tä-ä Tē Tō-ä Tē Tä-ä-e-ō-ä Tē

Tä-ä Tē Tō Tā Tē Tä-ä-e Tō Tā Tē

Ex. 241.

Ex. 242.

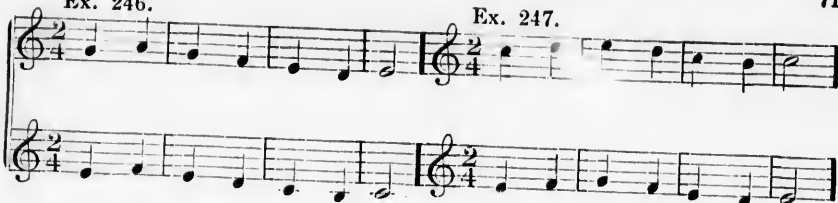
Ex. 243.

Ex. 244.

Ex. 245.

Ex. 246.

Ex. 247.



Ex. 248.

Ex. 249.



NO. 37. THE LEAFY BOUGHS ARE NODDING.

108 = 

1. The leaf - y boughs are nod - ding, So heav - y are their heads; The
 2. Then, stil - ly as the an - gels, Comes soft the eve - ning breeze, And

wea - ry flowers are twink - ling, And wink - ing in their beds.
 rocks to sleep the flow - ers, To sleep rocks all the trees.

GERMAN, TR. BY MRS. ANDERSON.

Ex. 250.

Ex. 251.

Two musical examples, Ex. 250 and Ex. 251, each consisting of two staves. Ex. 250 is in 2/4 time and features a melody of eighth notes on the upper staff and a bass line of eighth notes on the lower staff. Ex. 251 is also in 2/4 time, with a melody of eighth notes on the upper staff and a bass line of eighth notes on the lower staff.

Ex. 252.

Ex. 253.

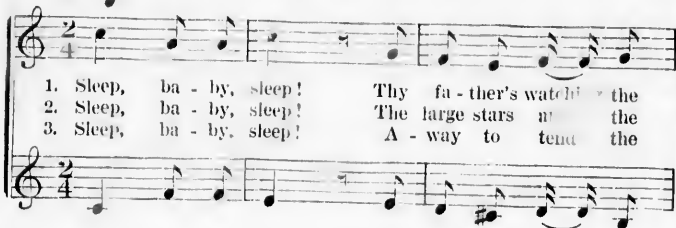
Two musical examples, Ex. 252 and Ex. 253, each consisting of two staves. Ex. 252 is in 2/4 time, with a melody of eighth notes on the upper staff and a bass line of eighth notes on the lower staff. Ex. 253 is in 3/4 time, with a melody of eighth notes on the upper staff and a bass line of eighth notes on the lower staff.

Ex. 254.

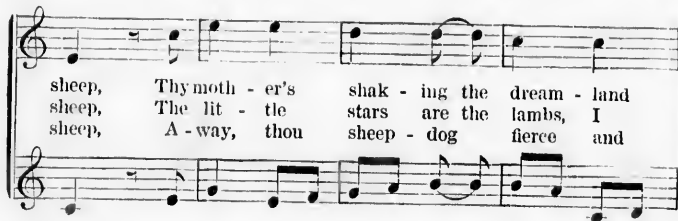
Two musical examples, Ex. 254, consisting of two staves. Ex. 254 is in 3/4 time, with a melody of eighth notes on the upper staff and a bass line of eighth notes on the lower staff.

NO. 38. SLEEP, BABY, SLEEP.

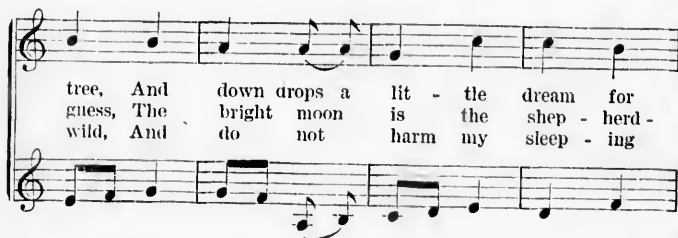
88 = ♩



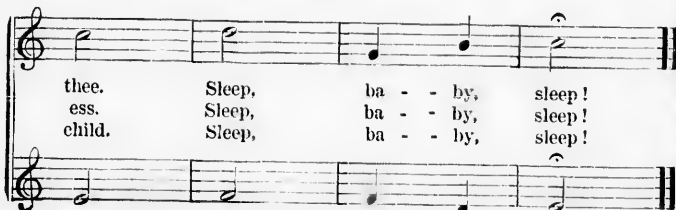
1. Sleep, ba - by, sleep! Thy fa - ther's watch - ing the
 2. Sleep, ba - by, sleep! The large stars in the
 3. Sleep, ba - by, sleep! A - way to tend the



sheep, Thy moth - er's shak - ing the dream - land
 sheep, The lit - tle stars are the lambs, I
 sheep, A - way, thou sheep - dog fierce and



tree, And down drops a lit - tle dream for
 guess, The bright moon is the shep - herd -
 wild, And do not harm my sleep - ing

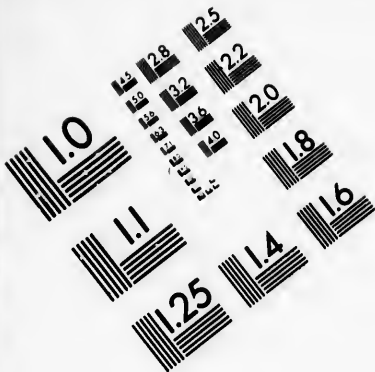


thee. Sleep, ba - - by, sleep!
 ess. Sleep, ba - - by, sleep!
 child. Sleep, ba - - by, sleep!

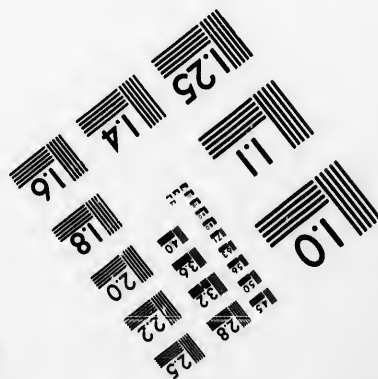
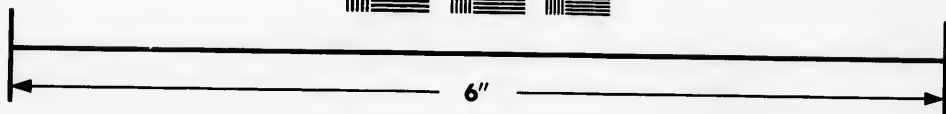
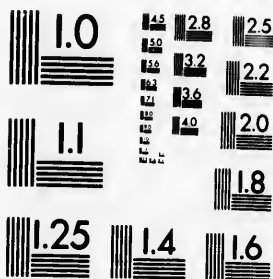








**IMAGE EVALUATION
TEST TARGET (MT-3)**



**Photographic
Sciences
Corporation**

23 WEST MAIN STREET
WEBSTER, N.Y. 14580
(716) 872-4503

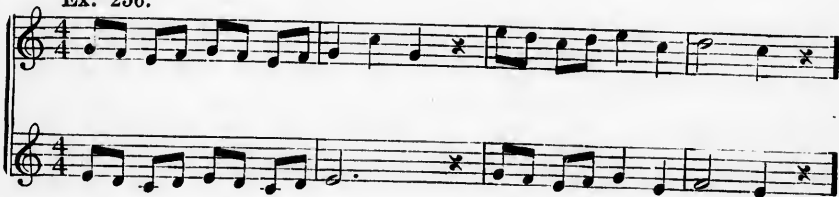
10
1.6
1.8
2.0
2.2
2.5
2.8
3.2
3.6
4.0
4.5
5.0

1.0
1.1
1.2
1.5
2.0
2.5
3.0
3.6
4.5
5.6
7.1
9.0

Ex. 255.



Ex. 256.



Ex. 257.



Ex. 258.



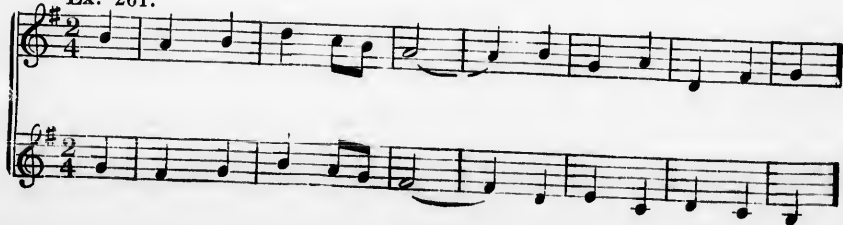
Ex. 259.



Ex. 260.

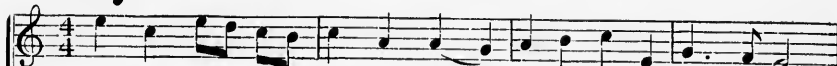


Ex. 261.




NO. 39.

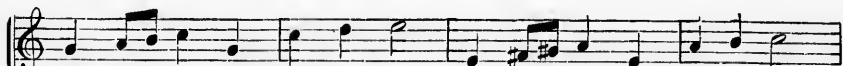
THE CRICKET.

116 = 


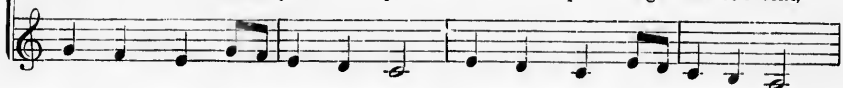

1. Lit - tle in - mate, full of mirth, Chirping on my kitch - en hearth,
2. Nei - ther night nor dawn of day Puts a pe - riod to thy play;





Where - so - e'er be thine a - bode, Al - ways har - bin - ger of good.
Sing then and ex - tend thy span Far be - yond the date of man.

Pay me for thy warm re - treat With a song more soft and sweet;
Wretch - ed man, whose years are spent In re - pin - ing dis - con - tent,

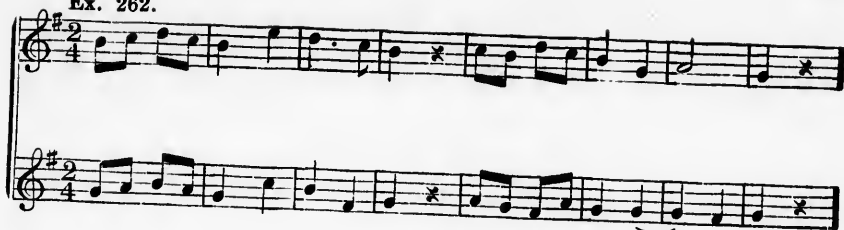



In re - turn thou shalt re - ceive Such a strain as I can give.
Lives not, a - ged though he be, Half a span, com - pared with thee.



COWPER.

Ex. 262.

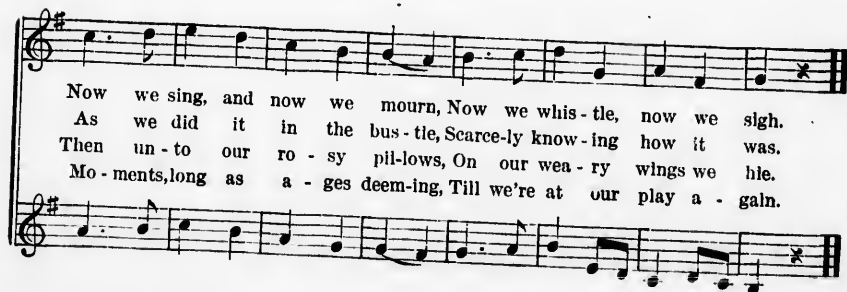
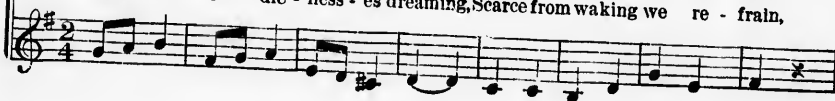


NO. 40. SONG OF THE SUMMER WINDS.

120 = ♩



1. Up the dale and down the bourne, O'er the mead-ow swift we fly;
2. Through the blooming groves we rus-tle, Kiss-ing ev-ery bud we pass,—
3. Bend-ing down the weep-ing willows, While our ves-per hymn we sigh;
4. There of i-dle-ness-es dreaming, Scarce from waking we re-frain,



Now we sing, and now we mourn, Now we whis-tle, now we sigh.
 As we did it in the bus-tle, Scarce-ly know-ing how it was.
 Then un-to our ro-sy pil-lows, On our wea-ry wings we hie.
 Mo-ments, long as a-ges deem-ing, Till we're at our play a-gain.

GEORGE DARLEY.

Ex. 263.

Musical notation for Example 263, consisting of two staves in 2/4 time with a key signature of one sharp (F#). The upper staff contains a melodic line with eighth and quarter notes. The lower staff contains a bass line with rests and eighth notes.

Ex. 264.

Musical notation for Example 264, consisting of two staves in 4/4 time with a key signature of one sharp (F#). The upper staff contains a melodic line with quarter and eighth notes. The lower staff contains a bass line with quarter and eighth notes.

Ex. 265.

Musical notation for Example 265, consisting of two staves in 4/4 time with a key signature of one sharp (F#). The upper staff contains a melodic line with quarter notes and rests. The lower staff contains a bass line with eighth notes and rests.

Ex. 266.

Musical notation for Example 266, consisting of two staves in 4/4 time with a key signature of one sharp (F#). The upper staff contains a melodic line with eighth and quarter notes. The lower staff contains a bass line with eighth and quarter notes.

Ex. 267.

Example 267 consists of two staves of music in 4/4 time with a key signature of one sharp (F#). The first staff begins with a half note F#4, followed by quarter notes G4, A4, B4, and C5. The second staff begins with a half note D5, followed by quarter notes E5, F#5, G5, and A5. The piece concludes with quarter notes B5, C6, and D6, each marked with an 'x'.

Ex. 268.

Example 268 consists of two staves of music in 3/4 time with a key signature of one sharp (F#). The first staff begins with a quarter note F#4, followed by quarter notes G4, A4, and B4. The second staff begins with a quarter note C5, followed by quarter notes D5, E5, and F#5. The piece concludes with quarter notes G5, A5, and B5, each marked with an 'x'.

Ex. 269.

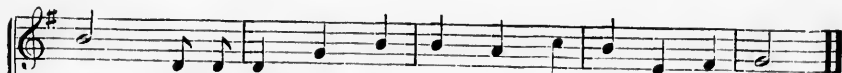
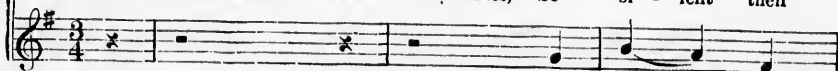
Example 269 consists of two staves of music in 3/4 time with a key signature of one sharp (F#). The first staff begins with a quarter note F#4, followed by quarter notes G4, A4, and B4. The second staff begins with a quarter note C5, followed by quarter notes D5, E5, and F#5. The piece concludes with quarter notes G5, A5, and B5, each marked with an 'x'.

No. 42.

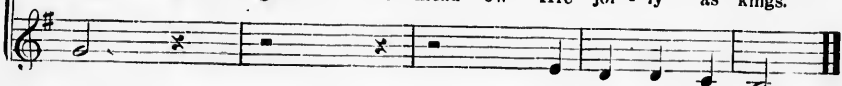
EVENING MUSIC.

126 = 

1. The win - dow is o - pen, The gar - den is
 2. There scrapes on his fid - dle The ka - ty - old
 3. His torch for the dan - ers, The fire - fly
 4. The moths glide like snow - flakes, So si - lent their

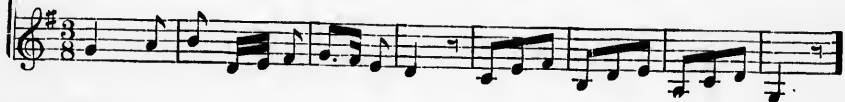
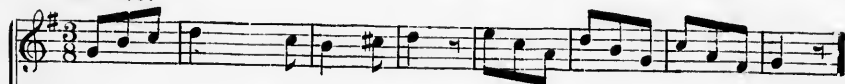


- still; But hark to the mu - sic That comes from the hill!
 shrill, And from the wood an - swers The sad whip-poor-will.
 brings; While the mer - ry mos - qui - to Both waltz - es and sings.
 wings, And frogs in the mead - ow Are jol - ly as kings.



MRS. ANDERSON.

Ex. 270.



Ex. 271.



Ex. 272.

Two staves of music in G major (one sharp) and 6/8 time. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth and sixteenth notes, with some beamed pairs. The lower staff begins with a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The bass line consists of eighth and sixteenth notes, with some beamed pairs.

Two staves of music in G major (one sharp) and 6/8 time. The upper staff continues the melody from the first system. The lower staff continues the bass line from the first system.

Ex. 273.

Two staves of music in G major (one sharp) and 2/4 time. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of quarter and eighth notes. The lower staff begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The bass line consists of quarter and eighth notes. There are 'x' marks at the end of both staves.

Ex. 274.

Two staves of music in G major (one sharp) and 2/4 time. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of quarter and eighth notes. The lower staff begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The bass line consists of quarter and eighth notes. There are 'x' marks at the end of both staves.

Ex. 275.

Two staves of music in G major (one sharp) and 3/4 time. The first staff contains a melodic line with quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff contains a bass line with quarter notes: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2. Both staves end with a double bar line and a fermata.

Two staves of music in G major (one sharp) and 3/4 time. The first staff contains a melodic line with quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff contains a bass line with eighth notes: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2. Both staves end with a double bar line and a fermata.

Ex. 276.

Two staves of music in G major (one sharp) and 2/4 time. The first staff contains a melodic line with quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff contains a bass line with quarter notes: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2. Both staves end with a double bar line and a fermata.

Ex. 277.

Two staves of music in G major (one sharp) and 2/4 time. The first staff contains a melodic line with quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff contains a bass line with quarter notes: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2. Both staves end with a double bar line and a fermata.

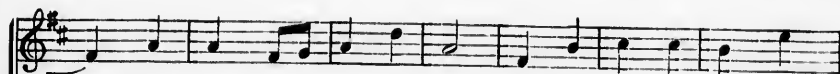
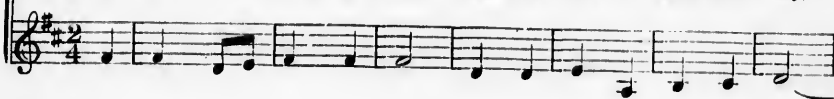


No. 43.

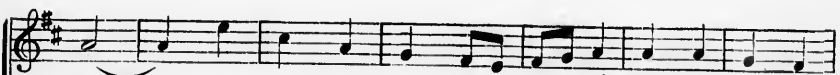
120 = ♩



1. A thous - and times we hail thee, Thou love - ly ru - ral scene;
 2. At ear - ly morn's a - wak - ing, The tune - ful, glad - some lay,



Thy groves and fields and wood - lands, Thy garb of cheer - ful .
 By na - ture's cho - rus chant - ed, Be - gins the wel - come



green. How pure thy crys - tal - foun - tains, How clear thy
 day. . And midst the sun's bright glow - ing, Till eve-ning's



purl - ing rills, How sweet the tuft - ed flow - erets That blos - som
 dew - y fall, In tones of mel - low sweet - ness These feathered

on thy hills! That blos - som on thy hills! Thy
 war - blers call; These feath - ered war - blers call; No

scene of blush - ing beau - ty My heart with pleas - ure fills. Thy
 pal - ace knows such pleas - ure; No spa - cious, gild - ed hall. No

scene of blush - ing beau - ty My heart with pleas - ure fills.
 pal - ace knows such pleas - ure; No spac - ious, gild - ed hall.

Ex. 278.

Exercise 278 consists of two staves of music in 4/4 time with a key signature of one sharp (F#). The upper staff begins with a treble clef and a key signature of one sharp. The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff begins with a bass clef and a key signature of one sharp. The bass line consists of quarter notes: C3, D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3. Both staves end with a double bar line and repeat dots.

Ex. 279.

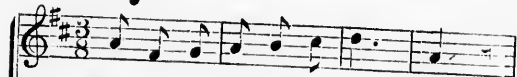
Exercise 279 consists of two staves of music in 3/4 time with a key signature of one sharp (F#). The upper staff begins with a treble clef and a key signature of one sharp. The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff begins with a bass clef and a key signature of one sharp. The bass line consists of quarter notes: C3, D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3. Both staves end with a double bar line and repeat dots.

Ex. 280.

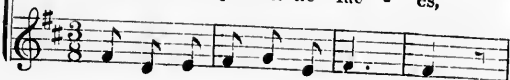
Exercise 280 consists of two staves of music in 4/4 time with a key signature of one sharp (F#). The upper staff begins with a treble clef and a key signature of one sharp. The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff begins with a bass clef and a key signature of one sharp. The bass line consists of quarter notes: C3, D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3. Both staves end with a double bar line and repeat dots.

NO. 44. DREAM KISSES.

132 =

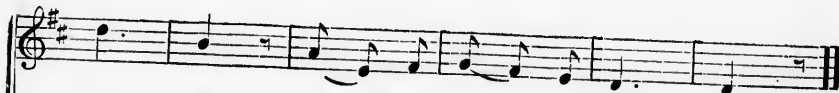
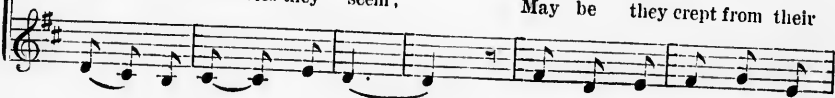


1. Who is that kiss - ing our ba - by,
2. For if you lis - ten, you'll hear her,
3. Yet see those two pur - ple pan - sies,
4. Look at their queer lit - tle fac - es,

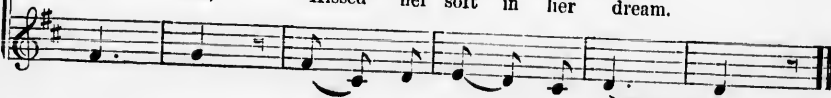


Fast a - sleep in her bed?
 Kissing so soft and light;
 Ly - ing close to her ear;
 How like ba - bies they seem;

Some lit - tle dream - an - gel,
 When there is no - bod - y
 She told them fun - ni - est
 May be they crept from their



may	be,	Hov - er - ing	o - ver - head.
near	her,	All	a - lone in the night.
fan -	cles,	Think - ing	that they could hear.
pla -	ces,	Kissed	her soft in her dream.



MRS. ANDERSON.

Ex. 281.



Ex. 282.



NO. 45.

ONWARD FLOAT!

68 = ♩.

On - ward float, the wave di - - vid - ing,

Go, my bark, se - rene - - ly glid - ing;

On - - ward float, the wave di - vid - ing,

Go, my bark, se - rene - - ly glid - ing.

Ex. 283.

First system of musical notation for Example 283. It consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a melodic line with eighth and quarter notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with quarter notes and rests.

Second system of musical notation for Example 283. It consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the bass line, showing a descending eighth-note pattern.

Ex. 284.

First system of musical notation for Example 284. It consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains a melodic line with eighth and quarter notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth and quarter notes.

Ex. 285.

First system of musical notation for Example 285. It consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains a melodic line with quarter and eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with quarter and eighth notes.

No. 46.

THE FOUR SEASONS.

91

88 = ♩

1. Birds are in the wood - land, buds are on the tree,
2. Fruits are ripe in Au - tumn, leaves are sere and red;

Mer - ry Spring is com - ing, ope the pane and see.
Then we glean the corn - field, thank - ing God for bread.

Then come sport - ive breez - es, fields with flowers are gay,
Then at last comes Win - ter, fields are cold and lorn,
3. Thus as years roll on - ward, mer - ri - ly we sing.

In the woods we're sing - ing, through the Sum - mer day.
But there's hap - py Christ - mas, when our Lord was born.
Thank - ful for the bless - ings all the sea - sons bring.

GERMAN, TR. BY DULCKEN.

NO. 47. SCHOOL IS OVER!

84 = ♩



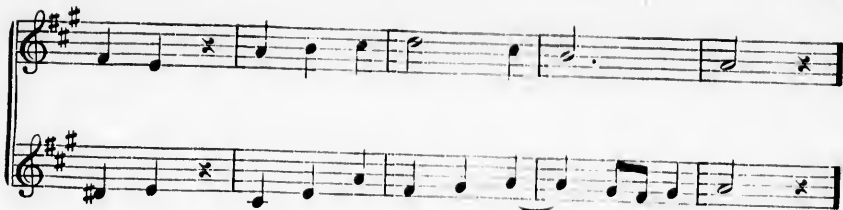
1. School is o - - ver! Oh, what fun!
 2. Through the mead - ow, Up the hill.

Les - sons fin - ished, Play be - gun. Who'll laugh loudest?
 Back - ward, for - ward, Run - ning still. Laugh - ing, play - ing,

Let us try; Who'll run fast - est, You or I?
 Round a - bout; Come and hear us Sing and shout.

FROM "UNDER THE WINDOW."

Ex. 286.



Ex. 287.



Ex. 288.

Exercise 288 consists of two staves of music in 2/4 time with a key signature of two sharps (F# and C#). The first staff begins with a treble clef and a key signature of two sharps. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F#3. The second staff begins with a bass clef and a key signature of two sharps. The bass line starts with a quarter rest, followed by a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F#2.

Ex. 289.

Exercise 289 consists of two staves of music in 2/4 time with a key signature of two sharps (F# and C#). The first staff begins with a treble clef and a key signature of two sharps. The melody starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F#3. The second staff begins with a bass clef and a key signature of two sharps. The bass line starts with a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F#2.

Ex. 290.

Exercise 290 consists of two staves of music in 3/4 time with a key signature of two sharps (F# and C#). The first staff begins with a treble clef and a key signature of two sharps. The melody starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F#3. The second staff begins with a bass clef and a key signature of two sharps. The bass line starts with a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F#2.

Ex. 291.

95

Musical notation for Exercise 291, consisting of two staves in 4/4 time with a key signature of two sharps (F# and C#). The melody is written on the upper staff and the accompaniment on the lower staff. The melody consists of quarter and eighth notes, while the accompaniment features a steady eighth-note pattern.

Ex. 292.

Musical notation for Exercise 292, consisting of two staves in 6/8 time with a key signature of two sharps (F# and C#). The melody is written on the upper staff and the accompaniment on the lower staff. The melody features a mix of eighth and quarter notes, and the accompaniment is a steady eighth-note pattern.

Ex. 293.


Musical notation for Exercise 293, consisting of two staves in 6/8 time with a key signature of two sharps (F# and C#). The melody is written on the upper staff and the accompaniment on the lower staff. The melody is more complex, featuring sixteenth notes and eighth notes, while the accompaniment is a steady eighth-note pattern.

Ex. 294.

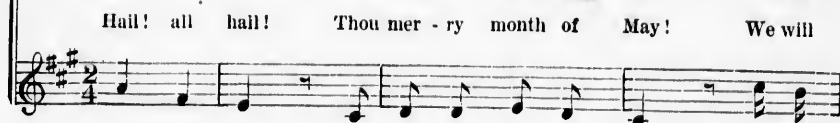

Musical notation for Exercise 294, consisting of two staves in 4/4 time with a key signature of two sharps (F# and C#). The melody is written on the upper staff and the accompaniment on the lower staff. The melody consists of quarter notes and rests, while the accompaniment is a steady eighth-note pattern.

NO. 48.

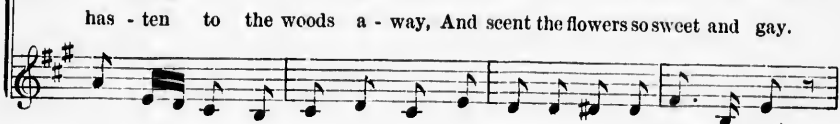
MAY SONG.

76 = 

Hail! all hail! Thou mer - ry month of May! We will

has - ten to the woods a - way, And scent the flowers so sweet and gay.




Haste a - way! to hail the mer - ry May. Hark! hark!




hark! To hail the month of May, How the song - sters war-ble



on each spray! And we will be as blithe as they. Then a -

- way, to hail the mer - ry May—The mer - ry, mer - ry,

May! Then a - way, to hail the mer - ry month of May.

Ex. 295.

Ex. 296.

First system of musical notation for Example 296. It consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a sequence of eighth and quarter notes, with some notes beamed together.

Second system of musical notation for Example 296. It consists of two staves in the same key signature and time signature as the first system. The music continues with eighth and quarter notes, including some notes with accents and slurs.

Ex. 297.

First system of musical notation for Example 297. It consists of two staves. The top staff is in treble clef with a key signature of two sharps and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a sequence of eighth and quarter notes, with some notes marked with an 'x'.

First system of musical notation for Example 298. It consists of two staves. The top staff is in treble clef with a key signature of two sharps and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a sequence of eighth and quarter notes, with some notes beamed together.

Ex. 299.

First system of musical notation for Ex. 299. It consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features eighth and quarter notes, with some notes marked with an 'x'.

Second system of musical notation for Ex. 299. It consists of two staves in treble and bass clefs with a key signature of three sharps and a 3/4 time signature. The notation continues with eighth and quarter notes, including notes marked with an 'x'.

Ex. 300.

First system of musical notation for Ex. 300. It consists of two staves in treble and bass clefs with a key signature of three sharps and a 3/4 time signature. The music features eighth and quarter notes, with notes marked with an 'x'.

Second system of musical notation for Ex. 300. It consists of two staves in treble and bass clefs with a key signature of three sharps and a 3/4 time signature. The notation continues with eighth and quarter notes, including notes marked with an 'x'.



No. 49.

FANCIES.

72 = ♩ or 144 = ♪

1. I would be a cloud-let, Drift-ing o'er the blue, With its fleecy
2. I would be a zeph-yr, Wan-der-ing at will, O'er the heathery

softness, And its changing hue; When the morning shineth, Full of gold-en
moorland, Up the thymy hill; Rust-ling thro' the green leaves, Rippling o'er the

rest, But when day de-clin-eth, In the glow-ing west,
brook, Steal-ing rar-est fra-grance From each flowery nook,

By the fad-ing sun-set kist In-to ten-der am-e-thyst.
And, at noontide, sleep-ing well, In the li-ly's nod-ding bell.

W. W. CALDWELL.

Ex. 301.

Exercise 301 is a two-staff musical piece in 3/8 time and the key of D major (two sharps). The melody in the upper staff consists of eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Ex. 302.

Exercise 302 is a two-staff musical piece in 4/4 time and the key of D major. The upper staff features a melody with quarter and eighth notes, including a half note with a slur. The lower staff has a steady accompaniment of eighth notes.

Ex. 303.

Exercise 303 is a two-staff musical piece in 4/4 time and the key of D major. The upper staff contains a melody of quarter and eighth notes. The lower staff features a more complex accompaniment with eighth and sixteenth notes.

Ex. 304.


Exercise 304 is a two-staff musical piece in 6/8 time and the key of D major. The upper staff has a melody of eighth and sixteenth notes. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

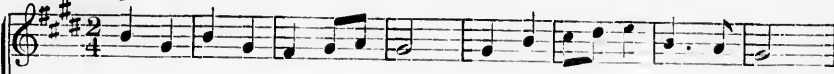
flee - cy
e heathery

gold - en
ing o'er the

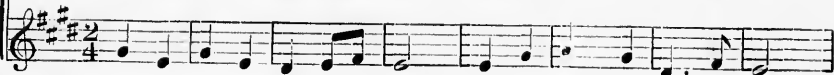
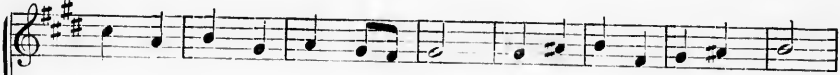
VELL.

NO. 50. BLUE-BIRD ON YON LEAFLESS TREE.


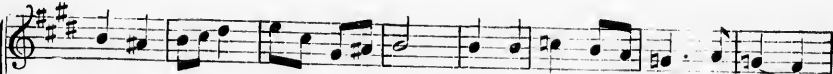
112 = 





Blue-bird! on yon leaf - less tree, Dost thou car - rol thus to me?

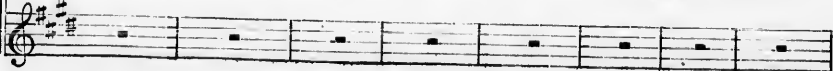
"Spring is com - ing! Spring is here! Spring is com - ing! Spring is here!"

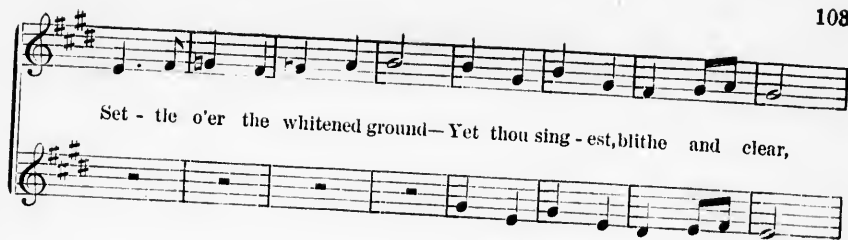



Say'st thou so, my bir - die dear? What is that in mist - y shroud,

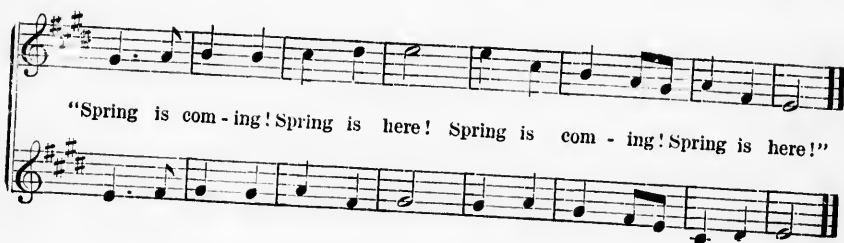



Steal - ing from the dark - ened cloud? Lo! the snowflakes gathering round,



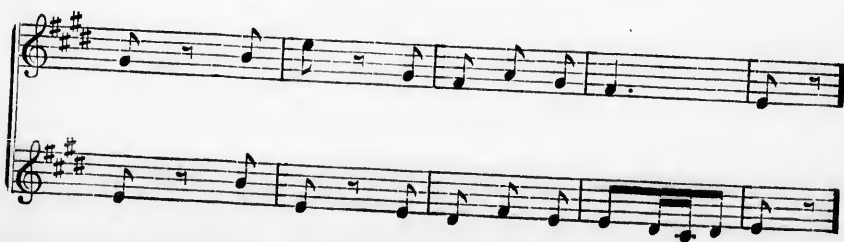


Set - tle o'er the whitened ground—Yet thou sing - est, blithe and clear,



"Spring is com - ing! Spring is here! Spring is com - ing! Spring is here!"

Ex. 305.





No. 51.

BO-PEEP.

116 =

1. Bo - peep, ear - ly snow - drop, Cried the sil - ver - winged
 2. Bo - peep, laughed the wind - flower At the foot of the

snow, Our game is a short one, For I must
 tree, Vio - let and blue - bird I hear, I

go, Bo - peep, fair - y wood - moss, Cried the gay A - pril
 see, Bo - peep, sang the rob - in, Are you all fast a -

shower, I may play hide and seek, Full half an hour.
 sleep? Ap - ple blooms, but - ter - flies, Bo - peep, Bo - peep!

MRS. ANDERSON.

Ex. 306.

Musical notation for Example 306, consisting of two staves in 6/8 time with a key signature of three sharps (F#, C#, G#). The melody is written in the upper staff and the accompaniment in the lower staff.

Ex. 307.

Musical notation for Example 307, consisting of two staves in 2/2 time with a key signature of one flat (Bb). The melody is written in the upper staff and the accompaniment in the lower staff.

Ex. 308.

Musical notation for Example 308, consisting of two staves in 2/4 time with a key signature of one flat (Bb). The melody is written in the upper staff and the accompaniment in the lower staff.

NO. 52. THE FLOWER OF WUNDERHOLD.

60 = ♩ or 120 = ♪

There blooms a flower, its home is nigh, But where, I shall not tell; That

pleas - es well both heart and eye, Like sun - light through the dell: More

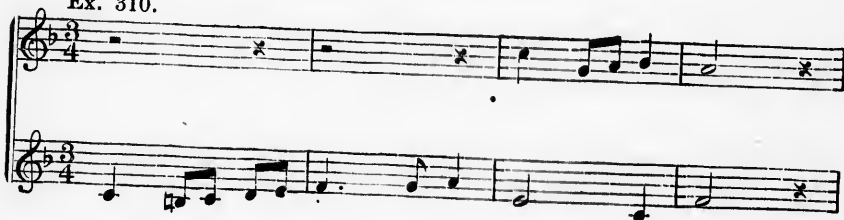
pre - cious 'tis than pearl or gold, And there - fore called we know, The

lit - tle flower of Wun - der - hold, And with good reason so.

Ex. 309.

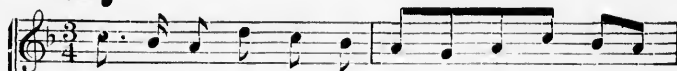


Ex. 310.

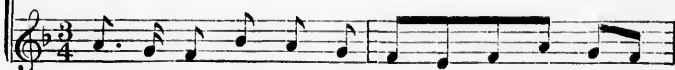


NO. 53. SPRING'S DELIGHTS.

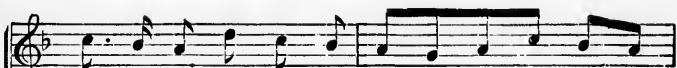
98 = ♩



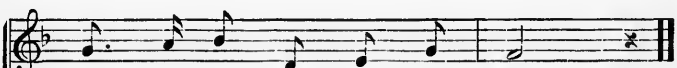
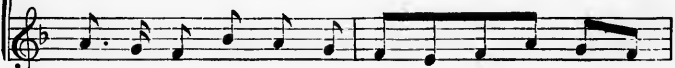
Spring's de-lights are all re - viv - - - - ing,



Ver - dant leaf - lets clothe the spray;



Haw-thorn buds give joy - ful ti - - - - ding.



Wel - come news, 'tis blithe May - day!



Ex. 311.

First system of musical notation for Ex. 311. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/2. The lower staff is in bass clef with the same key signature and time signature. The music consists of a sequence of notes: quarter notes, eighth notes, and a final whole note.

Second system of musical notation for Ex. 311. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/2. The lower staff is in bass clef with the same key signature and time signature. The music continues with a sequence of notes: quarter notes, eighth notes, and a final whole note.

Ex. 312.

First system of musical notation for Ex. 312. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 3/8. The lower staff is in bass clef with the same key signature and time signature. The music consists of a sequence of eighth notes and quarter notes.

Second system of musical notation for Ex. 312. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 3/8. The lower staff is in bass clef with the same key signature and time signature. The music continues with a sequence of eighth notes and quarter notes.

NO. 54.

UP, UP, LET US GREET.

132 = ♩

1. Up, up, let us greet The sea - son so sweet, For
2. All down in the grove A - round, a - bove, Sweet

win - ter is gone; And the flow - ers are spring - ing, And lit - tle birds
mu - - sic floats; As now loud - - ly vy - - ing, Now soft - ly

sing - ing Their soft notes ring - ing, And bright is the sun! When
sigh - ing, The night - in - gale's ply - ing Her tune - ful notes; And

all was drest In a snow - y vest, There grass is grow - ing, With
joy - ous at spring, Here com - pan - ions sing, Up, maidens re - pair To the

For
Sweet

dew - drops glow - ing, And flow - ers are seen On beds so green.
mead - ows so fair, . . . And dance we a - way This mer - ry May.

GODFREY OF NIFEN.

Ex. 313.

tle birds
oft - ly

Ex. 314.

When
And

Ex. 315.

ing, With
To the



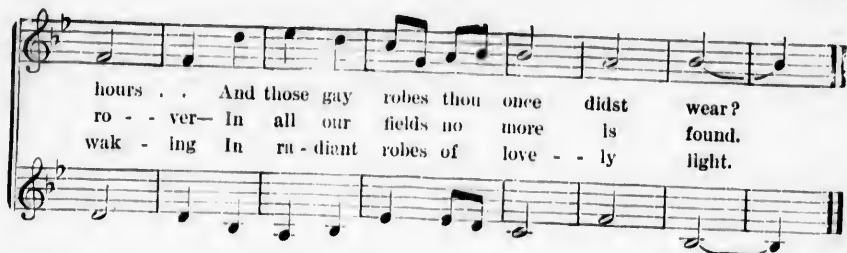
No. 55.

100 = ♩

1. How deep a sleep hath bound thee! A snow-y shroud is
 2. How tran - quill are thy slum - bers! No shep-herd's tune - ful
 3. A Fa - ther's hand hath dressed thee In win - ter's robes;—so

round thee, O earth, our moth - er fair. . . . Where
 num - - bers By vale or stream re - sound. . . . Sweet
 rest thee Be - neath his watch - ful sight. . . . Thy

now are spring's gay flow - - ers, And sum - mer's gol - den
 sum - mer songs are o - - ver, The swal - low-joy - ous
 win - try slum - bers break - - ing, We soon shall see thee



hours . . . And those gay robes thou once didst wear?
 ro - - ver- In all our fields no more is found.
 wak - ing In ru - dant robes of love - - ly light.

Ex. 316.



Ex. 317.



Ex. 318.




is
ful
-so



Where
Sweet
Thy



en
us
nee



NO. 56.

SUMMER WOODS.

72 =

1. Oh come in - to the leaf - y woods, When Summer days are fair, Here
2. How lov - ing - ly the branches meet In can - o - py o'er - head, How
3. The dew still glis - tens on the spray, The air is fresh and keen, And
4. Then come in - to the leaf - y woods, When summer days are fair, And

shall you find no... dis - cord rude, But qui - et ev - ery - where.
 like a car - pet 'neath our feet The ten - der grass - es tread!
 now a lin - net trills his lay, And now a thrush is seen.
 you shall find no sol - i - tude, But pur - est plea - sure there.

Ex. 319.

No. 57.

WISHING.

88 = ♩

1. Ring-ting! Ring-ting! I wish I were a Prim-rose, A
 2. Nay-stay! Nay-stay! I wish I were an Elm-tree, A
 3. Oh no! Oh no! I wish I were a Rob-in, A
 4. Well-tell! Well-tell! Where should I sity to; Where

bright yel-low Prim-rose, blow-ing in the spring! The
 great, lof-ty Elm tree, with green leaves gay! The
 Rob-in or a lit-tle Wren, ev-ery-where to go; Through
 go to sleep in the dark wood or dell? Be-

stoop-ing boughs a-bove me, The wand'-ring bee to love me, The
 woods would set them danc-ing, The sun and moonshine glance in, The
 for-est, field or gar-den, And ask no leave or par-don, Till
 fore a day was o-ver, Home comes the ro-v-er, For

fern and moss to creep a-cross The Elm tree for our king!
 birds would house a-mong the boughs, And sweet-ly sing!
 win-ter comes with i-cy thoughts To ruf-ly up our wing!
 moth-er's kiss—sweet-er this Than an-y oth-er thing.

ALLINGHAM.

Ex. 320.

Exercise 320 is written in 2/4 time with a key signature of one flat (B-flat). The treble staff begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The bass staff begins with a quarter note G3, an eighth note A3, and a quarter note B3. Both staves continue with eighth-note patterns, including a quarter rest in the treble staff at the end of the first measure.

Ex. 321.

Exercise 321 is written in 3/4 time with a key signature of one flat (B-flat). The treble staff begins with a quarter note G4, followed by quarter notes A4 and B4. The bass staff begins with a quarter note G3, followed by quarter notes A3 and B3. The exercise concludes with a quarter rest in the treble staff and a quarter note G3 in the bass staff.

Ex. 322.

Exercise 322 is written in 3/4 time with a key signature of one flat (B-flat). The treble staff begins with a quarter rest, followed by a quarter note G4, and then quarter notes A4 and B4. The bass staff begins with a quarter note G3, followed by quarter notes A3 and B3. The exercise concludes with a quarter note G4 in the treble staff and a quarter note G3 in the bass staff.

Ex. 323.

Exercise 323 is written in 3/8 time with a key signature of one flat (B-flat). The treble staff begins with a quarter note G4, followed by eighth notes A4 and B4. The bass staff begins with a quarter note G3, followed by eighth notes A3 and B3. The exercise concludes with a quarter note G4 in the treble staff and a quarter note G3 in the bass staff.

Ex. 324.



Ex. 325.



Ex. 326.



Ex. 327.



Ex. 328.

Exercise 328 consists of two staves of music in 6/8 time with a key signature of one flat. The upper staff begins with a treble clef and contains a sequence of eighth and sixteenth notes. The lower staff begins with a bass clef and contains a sequence of eighth and sixteenth notes, including rests marked with an 'x'.

Ex. 329.

Exercise 329 consists of two staves of music in 2/2 time with a key signature of two flats. The upper staff begins with a treble clef and contains a sequence of quarter and half notes. The lower staff begins with a bass clef and contains a sequence of quarter and half notes, including rests marked with an 'x'.

Ex. 330.

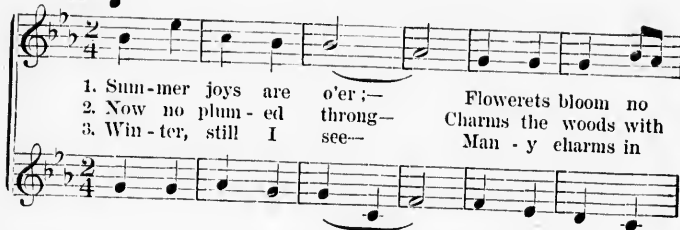
Exercise 330 consists of two staves of music in 2/4 time with a key signature of two flats. The upper staff begins with a treble clef and contains a sequence of quarter and eighth notes. The lower staff begins with a bass clef and contains a sequence of quarter and eighth notes, including rests marked with an 'x'.

This block shows the continuation of Exercise 330, consisting of two staves of music in 2/4 time with a key signature of two flats. The upper staff begins with a treble clef and contains a sequence of quarter and eighth notes. The lower staff begins with a bass clef and contains a sequence of quarter and eighth notes, including rests marked with an 'x'.

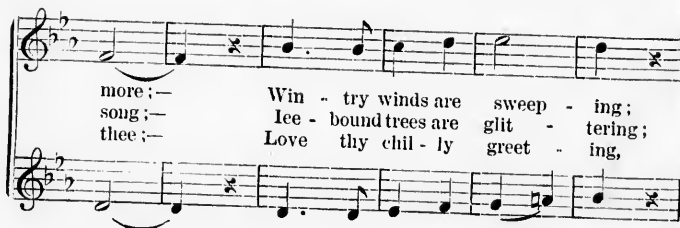
No. 58.

WINTER SONG.

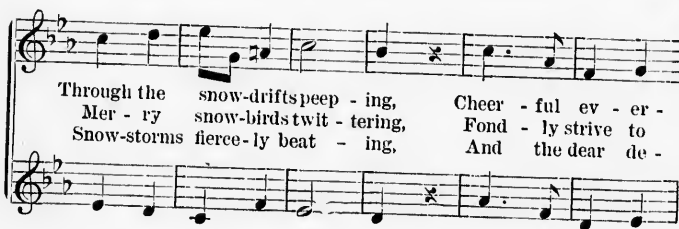
104 = ♩



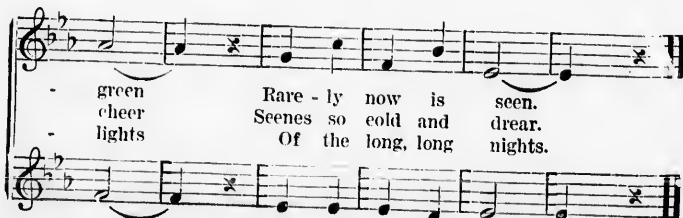
1. Sun-mer joys are o'er;— Flowerets bloom no
 2. Now no plum-ed thron- Charm's the woods with
 3. Win-ter, still I see— Man-y charms in



more;— Win-try winds are sweep-ing;
 song;— Ice-bound trees are glit-tering;
 thee;— Love thy chil-ly greet-ing,



Through the snow-drifts peep-ing, Cheer-ful ev-er-
 Mer-ry snow-birds twit-tering, Fond-ly strive to
 Snow-storms fierce-ly beat-ing, And the dear de-



green Rare-ly now is seen.
 cheer Seenes so cold and drear.
 lights Of the long, long nights.

HÖLTY, TR. BY C. T. BROOKS.



Ex. 331.

Exercise 331 is written for two staves in 2/4 time with a key signature of two flats (B-flat and E-flat). The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment in the lower staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piece concludes with a quarter rest in both staves.

Ex. 332.

Exercise 332 is written for two staves in 2/4 time with a key signature of two flats. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment in the lower staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piece concludes with a quarter rest in both staves.

Ex. 333.

Exercise 333 is written for two staves in 3/4 time with a key signature of two flats. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment in the lower staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piece concludes with a quarter rest in both staves.

Exercise 333 is written for two staves in 3/4 time with a key signature of two flats. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment in the lower staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piece concludes with a quarter rest in both staves.

Ex. 334.



Ex. 335.



Ex. 336.



Ex. 337.





NO. 59. WHEN THE MERRY LARK DOTH GILD.

112 = ♩

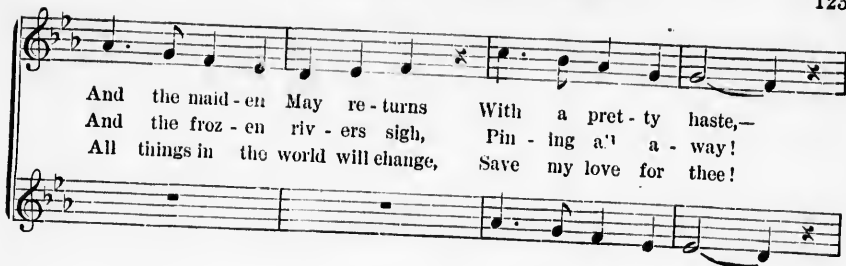
1. When the mer - ry lark doth gild . . With his song the sun - mer hours,
 2. Now from off the ash - y stone The chill - ly midnight erick - et eri - eth,
 3. Yet, be mer - ry; all a - round Is thro' one vast change re - volv - ing,

And their nests the swallows build In the roofs and tops of tow - - ers,
 And all mer - ry birds are flown, And our dream of pleas - ure di - - eth;
 E - ven Night, who late - ly frowned, Is in pal - er dawn dis - solv - ing;

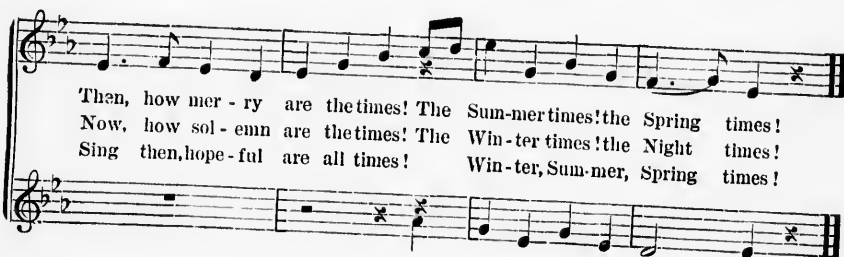
And the gold - en broom - flower burns All a - bout the waste,
 Now the once blue laugh - ing sky Sad - dens in - to gray,
 Earth will burst her fet - ters strange, And in Spring grow free;

WHEN THE MERRY LARK DOETH GILD.

123



And the maid-en May re- turns With a pret- ty haste,-
 And the froz- en riv- ers sigh, Pin- ing a' a- way!
 All things in the world will echange, Save my love for thee!



Then, how mer- ry are the times! The Sum- mer times! the Spring times!
 Now, how sol- emn are the times! The Win- ter times! the Night times!
 Sing then, hope- ful are all times! Win- ter, Sum- mer, Spring times!

BARRY CORNWALL.

Ex. 338.

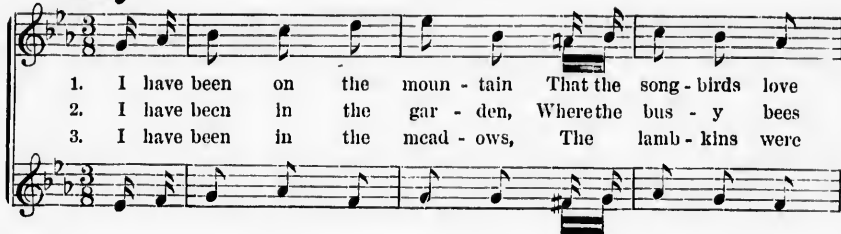


Ex. 339.

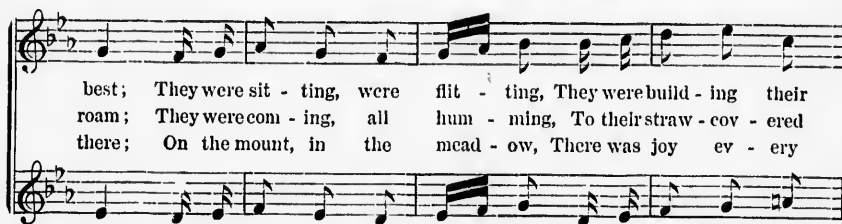


No. 60.

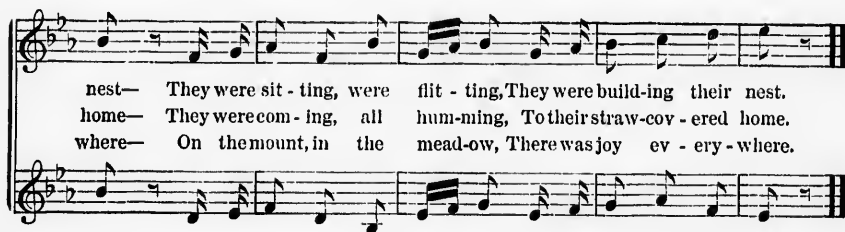
JOY EVERYWHERE.

126 = 


1. I have been on the moun - tain That the song - birds love
 2. I have been in the gar - den, Where the bus - y bees
 3. I have been in the mead - ows, The lamb - kins were



best; They were sit - ting, were flit - ting, They were build - ing their
 roam; They were com - ing, all hum - ming, To their straw - cov - ered
 there; On the mount, in the mead - ow, There was joy ev - ery



nest— They were sit - ting, were flit - ting, They were build - ing their nest.
 home— They were com - ing, all hum - ming, To their straw - cov - ered home.
 where— On the mount, in the mead - ow, There was joy ev - ery - where.

GERMAN, TR. BY DULCKEN.

Ex. 340.



No. 61.

ALL THINGS BEAUTIFUL.

84 = ♩

1. All things bright and beau-ti - ful, All creatures great and small,
 2. Each lit - tle flower that o - - pens, Each lit - tle bird that sings, He
 3. The pur - ple - head - ed moun - tain, The riv - er run - ning by, The
 4. The tall trees in the green - wood, The pleas - ant sum - mer sun, The

All things wise and won - der - ful, The Lord God made them all. . .
 made their glow - ing col - - ors, He made their ti - ny wings. . .
 morn - ing and the sun - - set, That light - eth up the sky. . .
 ripe fruits in the gar - - den, He made them ev - ery one. . .

KEBLE.

Ex. 341.

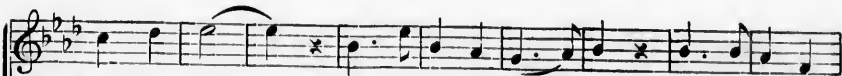
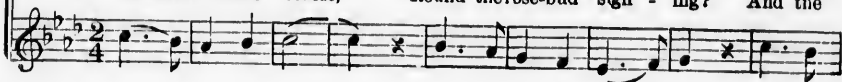
Ex. 342.

NO. 62.

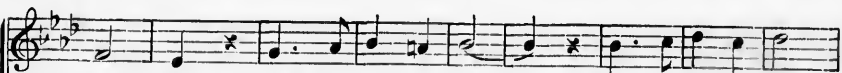
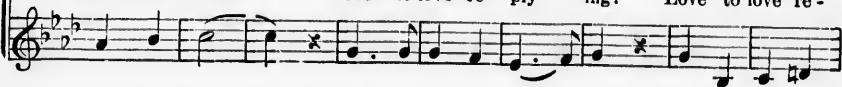
SING, MAIDEN, SING.

112 = ♩ 

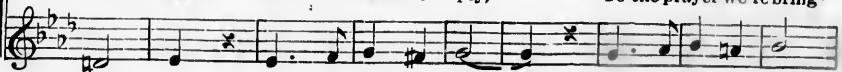
1. Sing, maid-en, sing! Mouths were made for sing - ing; Lis - ten -
 2. Hear'stthou the rain, How it gent - ly fall - eth? Hear - est
 3. Hear'stthou the breeze, Round therose - bud sigh - ing? And the



- songs thou'lt hear Through the wide world ring - ing; Through the wide world
 thou the bird Who from for - est call - eth? Who from for - est
 small, sweet rose Love to love re - ply - ing? Love to love re -



- ring - ing; Songs from all the birds, Songs from winds and show -
 call - eth? Hear - est thou the bee, O'er the sunflower ring -
 ply - ing? So should'st thou re - ply, To the prayer we're bring -



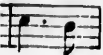
- ers, Songs from seas and streams, E - ven from sweet flow - ers.
 ing? Tell us, maid - en, now - Should'st thou not be sing - ing?
 ing; So that bud, thy mouth, Should burst forth in sing - ing?



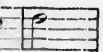
BARRY CORNWALL.

Ex. 343.

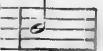
Lis - ten -
Hear - est
And the



the wide world
in for - est
love re -

and show -
er ring -
re bring -



Ex. 344.

rs.
ng?
ng?



ALL.

Ex. 345.

Example 345 consists of two staves of music in 2/4 time with a key signature of two flats (B-flat and E-flat). The upper staff begins with a treble clef and a 2/4 time signature. The melody starts on G4, moves to A4, then B-flat4, and continues with eighth and quarter notes. The lower staff begins with a bass clef and a 2/4 time signature. It starts with a whole rest, followed by a half rest, and then continues with eighth and quarter notes, mirroring the upper staff's rhythm.

Ex. 346.

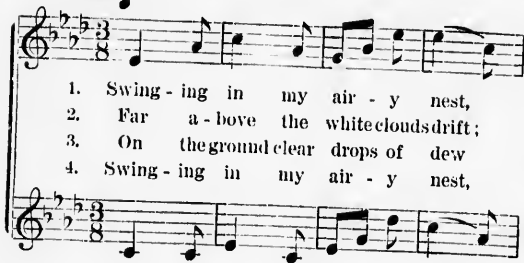
Example 346 consists of two staves of music in 3/8 time with a key signature of two flats. The upper staff begins with a treble clef and a 3/8 time signature. The melody starts on G4, moves to A4, then B-flat4, and continues with eighth and quarter notes. The lower staff begins with a bass clef and a 3/8 time signature. It starts with a whole rest, followed by a half rest, and then continues with eighth and quarter notes, mirroring the upper staff's rhythm.

Ex. 347.

Example 347 consists of two staves of music in 3/8 time with a key signature of two flats. The upper staff begins with a treble clef and a 3/8 time signature. The melody starts on G4, moves to A4, then B-flat4, and continues with eighth and quarter notes. The lower staff begins with a bass clef and a 3/8 time signature. It starts with a whole rest, followed by a half rest, and then continues with eighth and quarter notes, mirroring the upper staff's rhythm.

NO. 63. THE BIRD'S SONG.

104 = ♩



Four speckled eggs be - neath my breast; Sing - ing, swing - ing, yet at rest.
 All a - round the sun - rays sift Through the leaves - a gol - den gift.
 Trem - ble in a cup of blue; There I sip and war - ble too.
 Four lit - tle heads sleep un - der my breast; With what joy am I possessed!

Ex. 348.

HENRY GILLMAN.

Ex. 349.

Exercise 349 consists of two staves of music in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The upper staff features a melodic line with eighth and quarter notes, while the lower staff provides a bass line with eighth and quarter notes.

Ex. 350.

Exercise 350 consists of two staves of music in 6/8 time with a key signature of three flats. The upper staff contains a melodic line with eighth and quarter notes, and the lower staff contains a bass line with eighth notes and rests.

This block continues the musical notation for Exercise 350, showing the second and third measures of the two-staff system.

This block shows the final two measures of Exercise 350, including a long note in the upper staff and a long note in the lower staff.

Ex. 351.

Example 351 is a two-staff musical exercise in 2/4 time. The upper staff contains a melody of eighth notes and chords, starting with a G4 quarter note followed by a series of eighth-note chords. The lower staff provides a bass line of eighth notes, starting with a C4 quarter note and moving in a stepwise pattern.

Ex. 352.

Example 352 is a two-staff musical exercise in 2/4 time. The upper staff contains a melody of eighth notes and chords, starting with a G4 quarter note followed by a series of eighth-note chords. The lower staff provides a bass line of eighth notes, starting with a C4 quarter note and moving in a stepwise pattern.

Ex. 353.

Example 353 is a two-staff musical exercise in 2/4 time. The upper staff contains a melody of eighth notes and chords, starting with a G4 quarter note followed by a series of eighth-note chords. The lower staff provides a bass line of eighth notes, starting with a C4 quarter note and moving in a stepwise pattern.

Ex. 354.

Example 354 is a two-staff musical exercise in 2/4 time. The upper staff contains a melody of eighth notes and chords, starting with a G4 quarter note followed by a series of eighth-note chords. The lower staff provides a bass line of eighth notes, starting with a C4 quarter note and moving in a stepwise pattern.

Ex. 355.

Example 355 is a two-staff musical exercise in 2/4 time. The upper staff contains a melody of eighth notes and chords, starting with a G4 quarter note followed by a series of eighth-note chords. The lower staff provides a bass line of eighth notes, starting with a C4 quarter note and moving in a stepwise pattern.

Ex. 356.

Example 356 is a two-staff musical exercise in 2/4 time. The upper staff contains a melody of eighth notes and chords, starting with a G4 quarter note followed by a series of eighth-note chords. The lower staff provides a bass line of eighth notes, starting with a C4 quarter note and moving in a stepwise pattern.

Ex. 357.

Ex. 358.

Ex. 359.

Ex. 360.

Ex. 361.

Ex. 362.

Ex. 363.

Ex. 364.

Ex. 365.

Ex. 364 and Ex. 365 are presented as two systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. Both systems are in 3/4 time. Ex. 364 features a melody in the treble staff with chords in the bass staff. Ex. 365 features a melody in the bass staff with chords in the treble staff.

Ex. 366.

Ex. 366 is presented as two systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. Both systems are in 4/4 time. Ex. 366 features a melody in the treble staff with chords in the bass staff.

Ex. 367.

Ex. 367 is presented as two systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. Both systems are in 3/4 time. Ex. 367 features a melody in the treble staff with chords in the bass staff.



No. 64.

104 = ♩

1. Oh, the Sum - mer night Has a smile of light, And she
 2. But the Au - tumn night Has a pierc - ing sight, And a
 3. And the Win - ter night Is all cold and white, And she
 4. Oh, the night! the night 'Tis a love - ly sight, What
 5. It bring - eth sleep To the for - ests deep, The

sits on a sap - phire throne; Whilst the sweet winds
 step both strong and free; And a voice for
 sing - eth a song of pain; Till the wild bee
 ev - er the clime or time; For sor - row then
 for - est bird to its nest; To care bright

load her With gar - lands of o - dor, From the bud to the
 won - der, Like the wrath of the thun - der, When he shouts to the
 hum - meth, And warm of the spring com - eth, When she dies to the
 soar - eth, And the lov - er out - pour - eth His soul in a
 hours, And dreams of flow - ers, And that balm to the

THE NIGHT.

135

rose o'er - blown. From the bud to the rose o'er blown.
 storm - y sea! When he shouts to the storm - y sea!
 dream of rain! When she dies in a dream of rain!
 star - bright rhyme. His soul in a star - bright rhyme.
 wea - ry. - Rest! And that balm to the wea - ry, - Rest!

BARRY CORNWALL.

NO. 65.

A LITTLE WORD.

100 = ♩

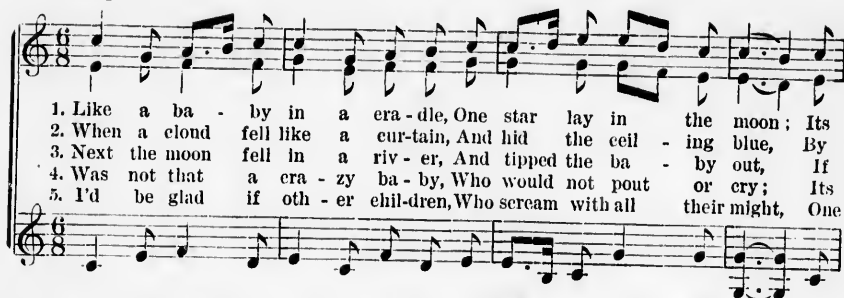
1. A lit - tle word in kind - ness spoken, A mo - tion or a tear, Has
 2. A word, a look, has crushed to earth Full man - y a budding flower, Which,
 3. Thendeem it not an i - dle thing, A pleas - ant word to speak; The

oft - en healed the heart that's brok - en, And made a friend sin - cere.
 had a smile but owned its birth, Would bless life's dark - est hour.
 face you wear, the thoughts you bring, A heart may heal or break.

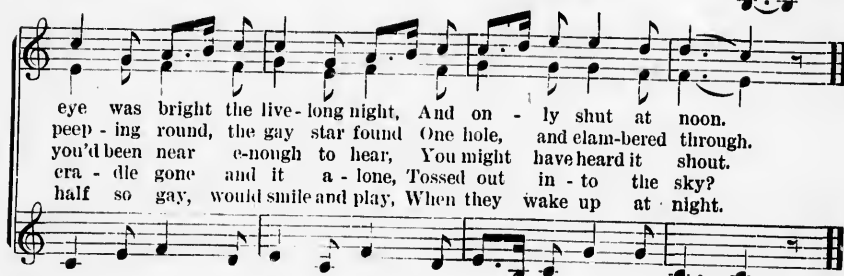
COLESWORTHY.

THE MOON AND ONE STAR.

60 = . .



1. Like a ba - by in a era - dle, One star lay in the moon; Its
 2. When a clond fell like a cur - tain, And hid the ceil - ing blue, By
 3. Next the moon fell in a riv - er, And tipped the ba - by out, If
 4. Was not that a era - zy ba - by, Who would not pout or cry; Its
 5. I'd be glad if oth - er chil - dren, Who scream with all their might, One



eye was bright the live - long night, And on - ly shut at noon.
 peep - ing round, the gay star found One hole, and clam - bered through.
 you'd been near e - nough to hear, You might have heard it shout.
 era - dle gone and it a - lone, Tossed out in - to the sky?
 half so gay, would smile and play, When they wake up at night.

MRS. ANDERSON.

Ex. 368.



Ex. 369.



Ex. 370.

Musical notation for Ex. 370, featuring two staves in 2/4 time with a key signature of one sharp (F#). The upper staff contains a sequence of chords and single notes, while the lower staff contains a corresponding melodic line.

Ex. 371.

Ex. 372.

Musical notation for Ex. 371 and Ex. 372, featuring two staves in 2/4 time with a key signature of one sharp (F#). Ex. 371 is on the left and Ex. 372 is on the right.

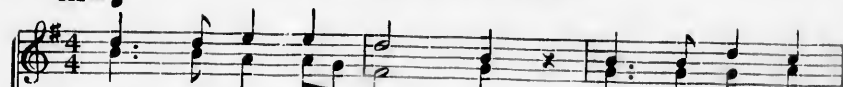
Ex. 373.

Musical notation for Ex. 373, featuring two staves in 2/4 time with a key signature of one sharp (F#). The notation includes some rests marked with an asterisk.

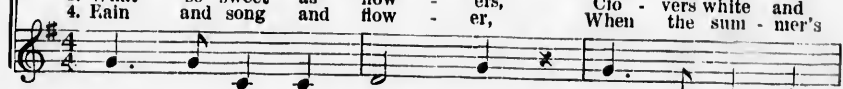

Ex. 374.

Musical notation for Ex. 374, featuring two staves in 3/4 time with a key signature of one sharp (F#). The notation includes some rests marked with an asterisk.

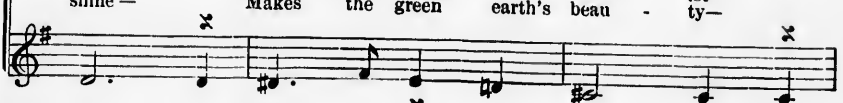

WHAT SO SWEET?

112 = 


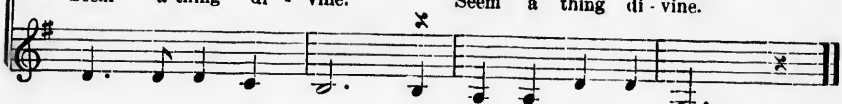
1. What so sweet as sum - mer, When the sky is
 2. What so sweet as birds are, Put - ting in - to
 3. What so sweet as flow - ers, Clo - vers white and
 4. Fain and song and flow - er, When the sum - mer's

blue, - And the sun - beams' ar - rows -
 trills The per - fume of the wild - rose, The
 red, - Where the brown bee - chem - ist -
 shine - Makes the green earth's beau - ty -

Pierce the green earth through? Pierce the green earth through?
 mur - mur of the rills? The mur - mur of the rills?
 Finds its dai - ly bread? Finds its dai - ly bread?
 Seem a thing di - vine. Seem a thing di - vine.



MARY W. PRESCOTT.

Ex. 375.




Ex. 376.

is
to
and
mer's

Ex. 377.

The

OTT.

No. 68. THE HONEY BEE.

63 = ♩.



A - wake, lit - - tie mor - - tals! No

har - - vest for those Who waste their best

hours In sloth - - ful re - pose. Come

out; come out; -to the morn - - ing All

THE HONEY BEE.

141

bright things be - long— And lis - ten a - while— and

This system contains the first two staves of music. The upper staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melody with a long note on 'be - long' and a dotted quarter note on 'And'. The lower staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature, providing a simple accompaniment with quarter notes.

lis - ten a - while To the hon - ey - bee's

This system contains the next two staves of music. The upper staff continues the melody with a dotted quarter note on 'lis - ten' and a quarter note on 'To'. The lower staff continues the accompaniment with quarter notes.

song. . . Mer - ri - ly sing - ing, Bu - si - ly wing - ing

This system contains the next two staves of music. The upper staff features a melody with a dotted quarter note on 'song' and a quarter note on 'Mer - ri - ly'. The lower staff continues the accompaniment with quarter notes.

In - dus - try ev - er its own re - ward bring - ing.

This system contains the final two staves of music on this page. The upper staff features a melody with a dotted quarter note on 'In - dus - try' and a quarter note on 'ev - er'. The lower staff continues the accompaniment with quarter notes.

NO. 69.

BROTHER ROBIN.

116 =

1. Lis - ten, in the A - pril rain, Broth - er Rob - in's here a - gain;
 2. Though he finds the old pine - tree Is not where it used to be,
 3. He has nei - ther grief nor care; Build - ing sites are ev - ery - where;
 4. Though old mous - ing puss, last year, Eat his lit - tle ones, I fear,

Songs, like show - ers, come and go, He is house - build - ing, I know.
 And the nest he made last year, Torn and scat - tered far and near;
 If one nest is blown a - way, Fields are full of sticks and hay.
 And he al - most died of fright, - That is all for - got - ten quite.

Chorus.

1. Chip, chip, cheer - y, he is sing - ing, Light - ly on an elm twig swing - ing.
 2-3-4. Chip, chip, cheer - y, he keeps sing - ing, Light - ly on an elm twig swing - ing.

MRS. ANDERSON.

Ex. 378.

Ex. 379.

No. 70.

LIVE FOR SOMETHING.

112 = ♩

1. Live for some-thing, be not i - dle, Look a - bout thee for em-ploy;
 2. Fold - ed hands are ev - er wea - ry, Self-ish hearts are nev - er gay,

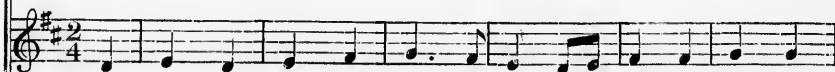
Sit not down to use - less dream - ing, La - bor is the sweetest joy.
 Life for thee hath man - y du - ties - Ac - tive be, then, while you may.

Ex. 380.

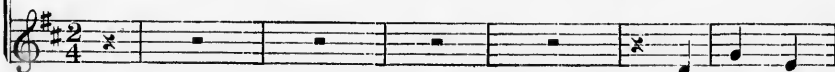


NO. 71 IT IS THE LOOKS AND TONES OF LOVE.

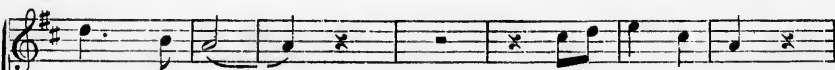
96 = ♩



It is the looks and tones of love From those I love, I



From those I



That fol - low me



love the best . . . That fol - low - fol - low me That



IT IS THE LOOKS AND TONES OF LOVE.

That fol - low me

fol - low - fol - low me . . . when I do right . .

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The lyrics "That fol - low me" are written below. The middle staff is a vocal line in treble clef with the same key signature and time signature. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The lyrics "fol - low - fol - low me . . . when I do right . ." are written below. The bottom staff is a piano accompaniment line in treble clef with the same key signature and time signature. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4.

These make . . . me hap - - pi - - - est . . .

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The lyrics "These make . . . me hap - - pi - - - est . . ." are written below. The middle staff is a vocal line in treble clef with the same key signature and time signature. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The lyrics "These make . . . me hap - - pi - - - est . . ." are written below. The bottom staff is a piano accompaniment line in treble clef with the same key signature and time signature. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4.

Ex. 381.

That

Detailed description: This system contains two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The lyrics "That" are written below. The bottom staff is a piano accompaniment line in treble clef with the same key signature and time signature. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4.

Ex. 382.

Ex. 382. Musical notation for Exercise 382, consisting of two staves in 3/4 time with a key signature of one sharp (F#). The upper staff features a melody with various intervals and rests, while the lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Ex. 383.


Ex. 383. Musical notation for Exercise 383, consisting of two staves in 3/4 time with a key signature of one sharp (F#). The upper staff contains a melodic line with slurs and ties, and the lower staff contains a rhythmic accompaniment with eighth notes.

Ex. 384.

Ex. 384. Musical notation for Exercise 384, consisting of two staves in 3/4 time with a key signature of one sharp (F#). The upper staff features a melody with slurs and ties, and the lower staff features a rhythmic accompaniment with eighth notes and slurs.

No. 72.

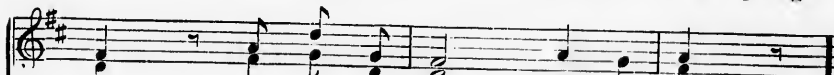
THE DAISY.

78 = 


1. There is a flower, a lit - tle flower, With sil - ver
 2. It smiles up - on the lap of May, To sul - try
 3. 'Tis Flo - ra's page, - in ev - ery place, In ev - ery
 4. On waste and wood - land, rock and plain, Its hum - ble



crest and gol - den eye, That wel - comes ev - - - ery chang - ing
 Au - - gusts spreads its charm, Lights pale Oc - to - - ber on his
 sea - - son, fresh and fair; It o - pens with per - en - nial
 buds un - heed - ed rise; The rose has but a sum - mer



hour, And weath - ers ev - - - ery sky.
 way, And twines De - cem - - - ber's arm.
 grace, And blos - soms ev - - - ery - - where.
 reign; The Dai - sy nev - - - er dies.

MONTGOMERY.

Ex. 385.



Ex. 386.

Musical notation for Example 386, consisting of two staves in 6/8 time with a key signature of one sharp (F#). The upper staff contains a melody with some notes marked with an 'x' and a final melodic phrase. The lower staff contains a bass line with a similar rhythmic pattern.

Ex. 387.

Musical notation for Example 387, consisting of two staves in 2/2 time with a key signature of two sharps (F# and C#). The upper staff features a series of chords and a final melodic phrase. The lower staff features a bass line with a similar rhythmic pattern.

Ex. 388.

Musical notation for Example 388, consisting of two staves in 2/4 time with a key signature of two sharps (F# and C#). The upper staff features a series of chords and a final melodic phrase. The lower staff features a bass line with a similar rhythmic pattern.

Ex. 389.

Musical notation for Example 389, consisting of two staves in 2/4 time with a key signature of two sharps (F# and C#). The upper staff features a series of chords and a final melodic phrase. The lower staff features a bass line with a similar rhythmic pattern.



NO. 73.

UP THE AIRY MOUNTAIN.

76

Up the air - y mountain, Down the rush - y glen, We dare n't go a

hunt - ing For fear of lit - tle men. Wee folk, good folk,

Trooping all to - geth - er: Green jack - et, red cap. And white owl's feather

ALLINGHAM.

104 = ♩

1. The bless - ed morn is come a - gain; The ear - ly gray Taps
2. 'Tis win - ter, yet there is no sound A - long the air Of

at the slumberer's window-pane, And seems to say, And seems to
winds a - long their bat-tle-ground; But gent - ly there - But gent - ly

say, Break, break from the en-chanter's chain; A - way, a - way!
there - The snow is fall-ing, - all a-round. How fair, how fair!

RALPH HOYT.

Ex. 390.

Ex. 391.

Musical notation for Exercise 391, featuring two staves in 3/4 time with a key signature of one sharp (F#). The upper staff contains a melodic line with eighth and quarter notes, while the lower staff provides a rhythmic accompaniment with eighth notes and rests.

Ex. 392.

Musical notation for Exercise 392, featuring two staves in 3/4 time with a key signature of one sharp (F#). The upper staff contains a melodic line with eighth and quarter notes, while the lower staff provides a rhythmic accompaniment with eighth notes and rests.

Ex. 393.

Musical notation for Exercise 393, featuring two staves in 6/8 time with a key signature of one sharp (F#). The upper staff contains a melodic line with eighth and quarter notes, while the lower staff provides a rhythmic accompaniment with eighth notes and rests.

A DREAM OF SUMMER.

116 =

1. West wind and sun - shine Braid - ed to - geth - er; What is the
 2. Vio - lets a - mong the grass, Ros - es re - gret - ting How soon the
 3. Riv - u - lets that shine and sing, Sun beams a - bet - ting, No more re

one sign But pleas - ant weath - er? Birds in the cher - ry - trees,
 summer'll pass, Next year for - get - ting. Birds sigh - ing in their sleep,
 mem - ber - ing Their fro - zen fret - ting. Sweet mu - sic in the wind,

Bees in the clo - ver; Who half so gay as these All the world o - ver?
 "Summer, pray grant us Youth, that its bloom will keep Fragrance to haunt us!"
 Sun in the showers; All these we're sure to find In sum - mer hours.

MARY N. PRESCOTT.

Ex. 394.

Ex. 395.

Ex. 396.



NO. 76.

CAROL.

104 = ♩

1. Let the mer - ry church bells ring ; Hence with tears and sigh - ing ;
 2. Let the birds sing out a - gain From their leaf - y chap - el,

Frost and cold have fled from spring ;— Life hath conquered dy - ing— Life hath conquer'd
 Prals - ing Hilm with whom in vain Sin hath sought to grap - ple Sin hath sought to

dy - ing. Flowers are smi - ling, fields are gay, Sun - ny is the weath - er ;
 grap - ple. Sounds of joy come loud and clear, As the breezes flut - ter :

CAROL.

155

With our ris - en Lord to - day, All things rise to - geth - er.
 "He a - rose, and is not here!" Is the strain they ut - ter.

Ex. 397.

Ex. 398.

Ex. 399.

The first system of musical notation 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 contains a sequence of chords and single notes, including a half note chord in the first measure, followed by quarter notes and eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with quarter and eighth notes.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system, featuring a half note chord followed by quarter notes and eighth notes. The lower staff continues the bass accompaniment with quarter and eighth notes.

The third system of musical notation consists of two staves. The upper staff continues the melodic line, including a half note chord and quarter notes. The lower staff continues the bass accompaniment with quarter and eighth notes.

The fourth system of musical notation consists of two staves. The upper staff concludes the melodic line with a half note chord and quarter notes. The lower staff concludes the bass accompaniment with quarter and eighth notes.

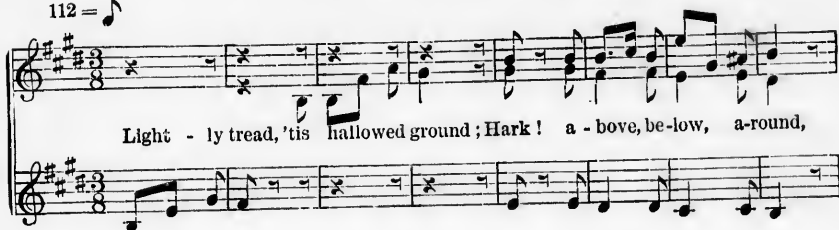
1. Don't kill the birds— the lit - tle birds, That sing a - bout your
2. Don't kill the birds— the pret - ty birds, That play a - mong the
3. Don't kill the birds— the hap - py birds, That bless the field and

door, Soon as the joy - ous spring has come, And chilling storms are
trees: 'T would make the earth a cheer - less place, Should we dis - pense with
grove: So in - no - cent to look up - on, They claim our warm - est

o'er. The lit - tle birds— how sweet they sing! Oh! let them joy - ous
these. The lit - tle birds— how fond they play! Do not dis - turb their
love. The hap - py birds— the tune - ful birds, How pleasant 'tis to

live; And nev - er seek to take the life That you can nev - er give.
sport, But let them war - ble forth their songs, Till winter cuts them short.
see! No spot can be a cheerless place Where'er their pres - ence be.

LIGHTLY TREAD.

112 = 


Light - ly tread, 'tis hallowed ground; Hark! a - bove, be - low, a - round,



Fair - y hands their vig - ils keep While frail mor - tals sink to sleep;



And the moon with fee - ble rays Gilds the brook that bub - bling plays,



As in mur - murs soft it flows, Mu - sic meet for lov - ers' woes.

Ex. 400.

159

Ex. 400 is a musical exercise in 6/8 time with a key signature of three sharps (F#, C#, G#). It consists of two staves. The upper staff features a series of chords and eighth notes, while the lower staff contains a melodic line with eighth notes and rests.

Ex. 401.

Ex. 401 is a musical exercise in 2/4 time with a key signature of one flat (F). It consists of two staves. The upper staff features a series of chords and eighth notes, while the lower staff contains a melodic line with eighth notes and rests.

Ex. 402.

Ex. 402 is a musical exercise in 2/4 time with a key signature of one flat (F). It consists of two staves. The upper staff features a series of chords and eighth notes, while the lower staff contains a melodic line with eighth notes and rests.

Ex. 403.

Ex. 404.

Ex. 403 and Ex. 404 are musical exercises in 2/4 time with a key signature of one flat (F). They consist of two staves each. The upper staff features a series of chords and eighth notes, while the lower staff contains a melodic line with eighth notes and rests.

NO. 79. THE BIRDS ARE FLOWN AWAY.

108 = ♩

1. The birds are flown a - way, The flowers are dead and gone, The
2. The trees with sol - emn sighs, Their na - ked branches swing; The

clouds look cold and gray . . . A - round the set - ting sun. The
win - ter winds a - rise, . . . And mourn - ful - ly they sing. The

clouds look cold and gray . . . A - round the set - ting sun.
win - ter winds a - rise, . . . And mourn - ful - ly they sing.

MRS. FOLLEN.

Ex. 405.

Ex. 406.

Musical notation for Example 406, consisting of two staves in 3/4 time. The upper staff features a melody with eighth and sixteenth notes, while the lower staff provides a bass line with quarter and eighth notes. Both staves include asterisks at the end of the phrases.

Ex. 407.

Musical notation for Example 407, consisting of two staves in 3/4 time. The upper staff features a melody with eighth and sixteenth notes, while the lower staff provides a bass line with quarter and eighth notes. Both staves include asterisks at the end of the phrases.

Ex. 408.

Musical notation for Example 408, consisting of two staves in 6/8 time. The upper staff features a melody with eighth and sixteenth notes, while the lower staff provides a bass line with quarter and eighth notes. Both staves include asterisks at the end of the phrases.

Musical notation for Example 408, consisting of two staves in 6/8 time. The upper staff features a melody with eighth and sixteenth notes, while the lower staff provides a bass line with quarter and eighth notes. Both staves include asterisks at the end of the phrases.

NO. 80. A HUNGRY SPIDER.

104 = ♩



1. A hun - gry spi - der made a web Of
 2. Oh, what a pret - ty, shin - ing web It
 3. The hun - gry spi - der sat and watched The
 4. "I'm hun - gry, ver - y hun - gry," said The
 5. For all the flies were much too wise To

threads so ver - y fine, Your ti - ny fin - gers
 was, when it was done! The lit - tle flies all
 hap - py, lit - tle flies; It saw all round a -
 spi - der to a fly. "If you were caught with -
 ven - ture near the spi - der; They flapped their lit - tle

scarce could feel The lit - tle slen - der line. All
 came to see It hang - ing in the sun.
 bout its head, It had so man - y eyes. But
 in the web, You ver - y soon should die."
 wings, and flew In cir - cles rath - er wid - er.

A HUNGRY SPIDER.

round-a - bout, and round - a - bout, And round - a - bout It spun, it spun; Then
 Round-a - bout, and round - a - bout, And round-a-bout they danced, they danced, A-
 Round-a - bout, and round - a - bout, And round - a - bout they go, they go, A -
 round-a - bout, and round - a - bout, And round - a - bout once more, once more, A -
 Round-a - bout, and round - a - bout, And round - a - bout went they, went they. A-

straight a - cross, and back a - gain, Un - til the web was done.
 cross the web and back a - gain, They dart - ed and they glanced.
 cross the web and back a - gain, Now high, now high, now low.
 cross the web and back a - gain, They flit - ted as be - fore.
 cross the web and back a - gain, And then they flew a - way.

Ex. 409.

AUNT EFFIE'S RHYMES.

NO. 81. A FEW STRAY SUNBEAMS.

69 = $\frac{6}{8}$.

1. Lit - tle dain - ty sun - beams! Lis - ten when you please,
2. See! the witch - ing sun - beams, With the wand they hold,

You'll not hear their ti - ny feet, Danc - ing in the trees;
Turn the earth to em - e - rald, And the skies to gold;

Danc - ing in the trees: All so light and del - i - cate,
And the skies to gold: All the streams are sil - - ver,

All so light and del - i - cate Is their gold - en thread,
All the streams are sil - - ver 'Neath their ma - gic rare,

Not a sin - gle flow - er - leaf Such a step may dread,
All the black tears night hath shed Gems for kings to wear,

The image shows a musical score for a song. It consists of two staves. The upper staff is a vocal line in treble clef with lyrics. The lower staff is a piano accompaniment in bass clef. The music is in a simple, folk-like style with a key signature of one flat and a common time signature.

ELIZA SPROAT TURNER,

Ex. 410.

Ex. 410 is a musical exercise consisting of two staves. The upper staff is in treble clef with a 6/8 time signature, featuring a sequence of chords and melodic fragments. The lower staff is in bass clef with an 8/8 time signature, providing a rhythmic accompaniment with various note values and rests.

Ex. 411 is a musical exercise consisting of two staves. The upper staff is in treble clef with a 5/4 time signature, showing a melodic line with some chromaticism. The lower staff is in bass clef with a 4/4 time signature, providing a steady accompaniment.

Ex. 411.

Ex. 412.

Ex. 412 is a musical exercise consisting of two staves. The upper staff is in treble clef with a 2/4 time signature, featuring a simple melodic line. The lower staff is in bass clef with a 2/4 time signature, providing a rhythmic accompaniment.

Ex. 413.

Example 413 is a two-staff musical exercise in 2/4 time with a key signature of one flat (B-flat). The upper staff features a series of chords and dyads, while the lower staff provides a rhythmic accompaniment of eighth and sixteenth notes.

Ex. 414.

Example 414 is a two-staff musical exercise in 2/4 time with a key signature of one flat. The upper staff contains a melodic line with some slurs, and the lower staff has a rhythmic accompaniment.

Ex. 415.

Example 415 is a two-staff musical exercise in 4/4 time with a key signature of one flat. The upper staff features a complex melodic line with many slurs and ties, and the lower staff has a rhythmic accompaniment.

Ex. 416.

Example 416 is a two-staff musical exercise in 4/4 time with a key signature of one flat. The upper staff contains a series of chords and dyads, and the lower staff has a rhythmic accompaniment.

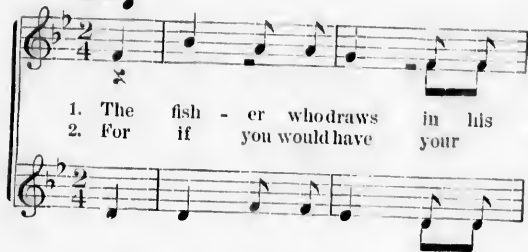
Ex. 417.

Example 417 is a two-staff musical exercise in 6/8 time with a key signature of one flat. The upper staff features a melodic line with slurs, and the lower staff has a rhythmic accompaniment.

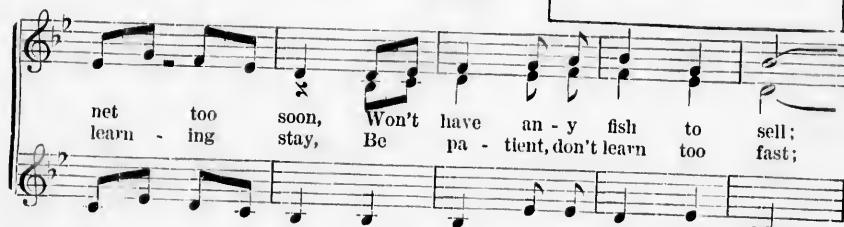
NO. 82. PERSEVERE.

92 = ♩

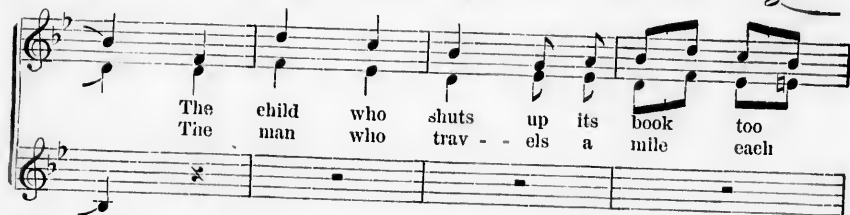
1. The fish - er who draws in his
2. For if you would have your




net too soon, Won't have an - y fish to sell;
learn - ing stay, Be pa - tient, don't learn too fast;



The child who shuts up its book too
The man who trav - els a mile each

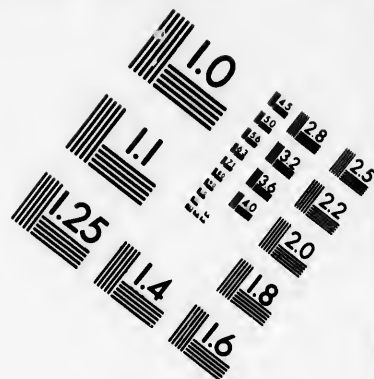
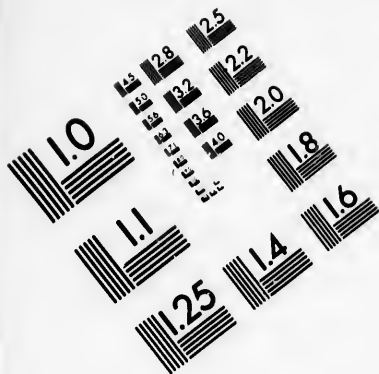


soon, Won't learn an - y les - sons well.
day, Will get round the world at last.

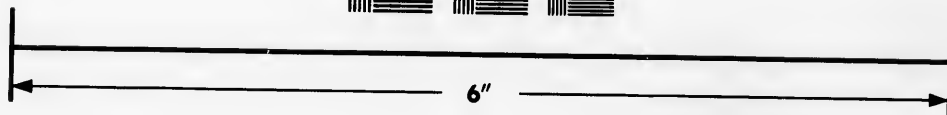
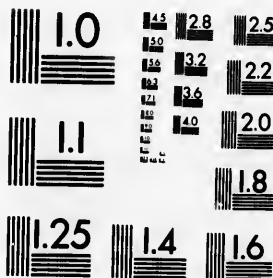


GERMAN, TR. BY DULCKEN.





**IMAGE EVALUATION
TEST TARGET (MT-3)**



**Photographic
Sciences
Corporation**

23 WEST MAIN STREET
WEBSTER, N.Y. 14580
(716) 872-4503

1.0



1.5 1.8 2.0 2.2 2.5 2.8 3.2 3.6

1.6




1.0



1.5 1.8 2.0 2.2 2.5 2.8

NO. 83.


SNOW-BIRDS.

100 = 


1. When win - ter winds are blow - ing, And clouds are full of snow, Then
 2. A - bout the with - ered gar - den, A - round the nak - ed field, In
 3. You'll see them flit - ting, flit - ting, And hear their mer - ry song; The
 4. But when the snowdrifts cov - er The gar - den and the field, When
 5. Then come the lit - tle snow - birds, As beg - gars, to your door; They
 6. Like wan - der - ing mu - si - cians, They 'neath the win - dows sing; All
 7. Off to the land of ice - bergs, To isl - andscold and drear, They
 8. Give them a heart - y wel - come; It sure - ly were not good, That

comes a flock of lit - tle birds, A - fly - ing to and fro.
 an - y way - side shrub or tree, That may a ber - ry yield,
 scat - tered crumbs of sum - mer's feast Feed win - ter bird - lings long.
 all the shrubs are cased in ice, And ev - ery brook is sealed,
 plek up ev - ery ti - ny crumb, And ea - ger chirp for more.
 win - ter long they stroll a - bout, And leave us in the spring.
 fly be - fore the sum - mer comes To frolic with us here.
 they who sing in win - ter - time Should ev - er lack for food.



MRS. ANDERSON.

Ex. 418.




Ex. 419.

The first system of musical notation for Ex. 419 consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/8 time signature. It contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with eighth notes and rests. Both staves have 'x' marks above certain notes.

The second system of musical notation for Ex. 419 consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the bass line. Both staves have 'x' marks above certain notes.

The third system of musical notation for Ex. 419 consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. Both staves have 'x' marks above certain notes.

Ex. 420.

The musical notation for Ex. 420 consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains a melodic line with quarter and eighth notes. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with quarter and eighth notes. Both staves have 'x' marks above certain notes.

Then
In
The
When
They
All
They
That

fro.
yield.
long.
sealed,
more.
spring.
here.
food.

PERSON.

NO. 84. HARK! HARK! THE LARK.

63 = ♩.

1. Hark! hark! the lark at heav'n's gate sings, And Phoebus' gins to rise, His
2. And wink-ing Ma - ry-buds be-gin To ope their gold-en eyes, With

steeds to wa - ter at those springs On chal-le'd flowers that lies.
ev - ery - thing that pret - ty bin, My La - dy sweet, a - rise!

SHAKESPEARE.

Ex. 421.

Ex. 422.

No. 85.

GOD IS GOOD.

171

84 = $\frac{1}{2}$

1. See the shin - ing dew - drops On the flow - erts strewed,
 2. See the morn - ing sun - beams Light - ing up the wood,
 3. Hear the moun - tain stream - let In the sol - i - tude,
 4. In the leaf - y tree - tops, Where no fears in - trude,
 5. Bring, my heart, thy tri - bute, - Songs of grat - i - tude -

Prov - ing, as they spar - kle, "God is ev - er good."
 Si - lent - ly pro - claim - ing, "God is ev - er good."
 With its rip - ple say - ing, "God is ev - er good."
 Joy - ous birds are sing - ing, "God is ev - er good."
 While all na - ture ut - ters, "God is ev - er good."

Ex. 423.

Ex. 424.

Musical score for Ex. 424, featuring a treble and bass staff in 2/4 time with a key signature of two flats. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a simple accompaniment of quarter notes.

Ex. 425.

Musical score for Ex. 425, consisting of three systems of treble and bass staves in 3/4 time with a key signature of two flats. The first system shows a treble staff with a melodic line and a bass staff with a simple accompaniment. The second system continues the melodic line in the treble staff and the accompaniment in the bass staff. The third system concludes the exercise with a final melodic phrase in the treble staff and a bass line in the bass staff.

No. 86.

NATURE'S VOICE.

173

80 =

When - ev - er I up - ward look, . . . When - ev - er thy heavens I see, The

plan - ets so bright, The moon's sil - ver light, In rap - ture my soul turns to

thee. Oh then, I think of the day When I from earth shall be free, To

dwell in thy love, For - ev - er a - bove, The King in his beau - ty to see.

NO. 87. QUIETLY, QUIETLY.



112 =

Qui - et - ly, qui - et - ly, Watch - ing, they wait For a

pull at the line, And a bite at the bait.

Qui - et - ly, qui - et - ly, Swim - ming a - way, The

bright lit - tle fish Do fro - lic and play - The

QUIETLY, QUIETLY.

175

bright lit - tle fish Do fro - le and play - Qui - et - ly, qui - et - ly.

This system contains the first two staves of the piece. The upper staff is a vocal line with lyrics, and the lower staff is a piano accompaniment. The key signature has one flat (B-flat) and the time signature is 2/4.

Pa - tience and time, For "Try a - gain, try a - gain," Saith the old rhyme.

LETTERS EVERYWHERE.

This system contains the second two staves. The lyrics continue on the vocal line. The piano accompaniment features a more active bass line. The system concludes with the instruction "LETTERS EVERYWHERE." written below the piano staff.

Ex. 426.

This example consists of two staves of music. The upper staff is in treble clef with a 6/8 time signature, and the lower staff is in bass clef with a 6/8 time signature. The key signature has one flat (B-flat).

Ex. 427.

This example consists of two staves of music. The upper staff is in treble clef with a 4/4 time signature, and the lower staff is in bass clef with a 4/4 time signature. The key signature has one flat (B-flat).

Ex. 428.

Musical notation for Example 428, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The top staff contains a sequence of chords and single notes, while the bottom staff contains a sequence of notes, some marked with an 'x'.

Ex. 429.

Musical notation for Example 429, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three flats (B-flat, E-flat, and A-flat), and the time signature is 2/2. The top staff contains a sequence of chords, and the bottom staff contains a sequence of notes.

Ex. 430.

Musical notation for Example 430, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three flats (B-flat, E-flat, and A-flat), and the time signature is 2/4. The top staff contains a sequence of notes, some marked with an 'x', and the bottom staff contains a sequence of notes, some marked with an 'x'.

Musical notation for Example 430, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three flats (B-flat, E-flat, and A-flat), and the time signature is 2/4. The top staff contains a sequence of notes, and the bottom staff contains a sequence of notes, some marked with an 'x'.

NO. 88. HARK! THE MERRY PEALING BELLS.

177

116 =

1. Hark! the mer - ry peal - ing bells Steal up on the ris - ing breeze,
 2. Let all hearts with glad - ness bound, Let all hearts be good and true;

Ech - o through the snow - y dells, Ech - o through the leaf - less trees.
 "Peace on earth, good - will a - round," Be our mot - to, ev - er new.

Ech - o through the snow - y dells, Ech - o through the leaf - less trees.
 "Peace on earth, good - will a - round," Be our mot - to, ev - er new.

By permission of F. WARNE & Co.

MRS. HAWTREY.

Ex. 431.

Ex. 432.

Musical notation for Exercise 432, featuring two staves in 2/4 time with a key signature of two flats. The upper staff begins with a whole rest, followed by a half rest, and then a series of eighth and quarter notes. The lower staff contains a continuous eighth-note accompaniment.

Ex. 433.

Musical notation for Exercise 433, featuring two staves in 3/4 time with a key signature of two flats. The upper staff consists of a sequence of chords and dyads, while the lower staff provides a steady eighth-note accompaniment.

Ex. 434.

Musical notation for Exercise 434, featuring two staves in 3/4 time with a key signature of two flats. The upper staff contains a melodic line with some rests, and the lower staff provides a complex accompaniment with various rhythmic patterns and rests.

No. 89.

THE BREEZE.

179

104 =

1. Where does the breeze come from That lifts your hair, Lu - den with
 2. Up on some moun - tain - top, Fro - zen and drear, It, 'mid a
 3. Then flew the pleas - ant wind O - ver the sea, Catch - ing, at
 4. Where birds their o - pen nests In or - chards build, Then past the
 5. Where does it die at last? No - bod - y knows, Wheth - er in

thous - and songs Learned ev - ery - where ? E'en while it fans your cheek,
 hun - dred snows, Grew keen and clear Sucked in - to i - cy caves,
 ev - ery bound, Wild min - strel - sy; O'er beds of gar - den flowers,
 old church tower, With swallows filled, Lift - ing the haw - thorn leaf,
 des - ert wastes, Or Arc - tic snows. What if it nev - er dies,

Lo! it is past; Where was it born at first, Where dies at last?
 Dashed on a rock, It felt the light - ning's spear, The earth - quake's shock.
 Faint with per - fume, On through the sol - emn shades Of wood - land gloom.
 Start - ling the hare, Sure - ly the light - some breeze Strays every - where.
 But flits a - long, Add - ing each new 'sur - prise Un - to its song?

MRS. ANDERSON.

Ex. 435.

First system of musical notation for Ex. 435. It consists of two staves in 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The upper staff features a melody with eighth and quarter notes, while the lower staff provides a bass line with quarter and eighth notes. Both staves end with a double bar line and a cross symbol.

Second system of musical notation for Ex. 435. It consists of two staves in 4/4 time, with a key signature of three flats. The upper staff continues the melody with eighth and quarter notes, and the lower staff continues the bass line. Both staves end with a double bar line and a cross symbol.

Ex. 436.

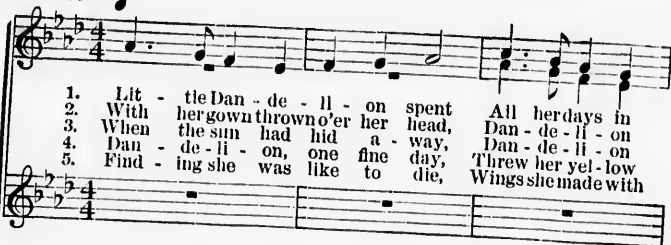
First system of musical notation for Ex. 436. It consists of two staves in 6/8 time, with a key signature of three flats. The upper staff features a melody with eighth and quarter notes, and the lower staff provides a bass line with eighth and quarter notes. Both staves end with a double bar line and a cross symbol.

Second system of musical notation for Ex. 436. It consists of two staves in 6/8 time, with a key signature of three flats. The upper staff continues the melody with eighth and quarter notes, and the lower staff continues the bass line. Both staves end with a double bar line and a cross symbol.

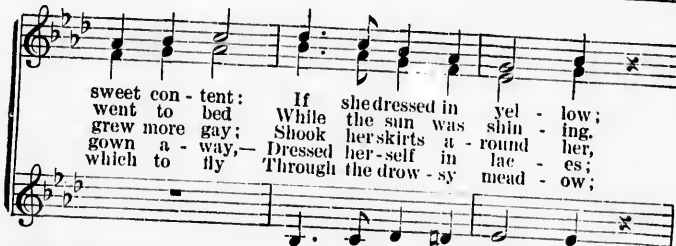
No. 90. LITTLE DANDELION.

181

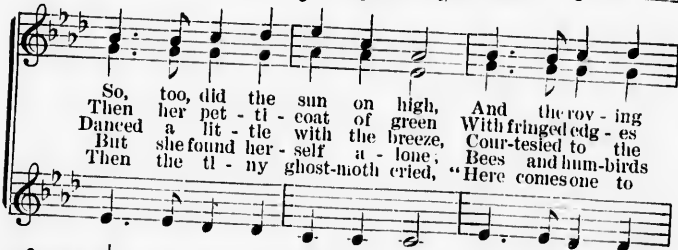
108 = ♩



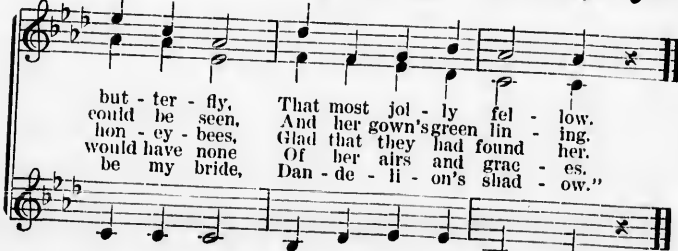
1. Lit - tie Dan - de - ll - on spent All her days in
 2. With her gown thrown o'er her head, Dan - de - li - on
 3. When the sun had hid a - way, Dan - de - li - on
 4. Dan - de - li - on, one fine day, Threw her yel - low
 5. Find - ing she was like to die, Wings she made with



sweet con - tent: If she dressed in yel - low;
 went to bed: While the sun was shin - ing;
 grew more gay: Shook her skirts a - round her,
 gown a - way, Dressed her - self in lac - es;
 which to fly Through the drow - sy mead - ow;



So, too, did the sun on high, And the rov - ing
 Then her pet - ti - coat of green With fringed edg - es
 Danced a lit - tle with the breeze, Cour - tesied to the
 But she found her - self a - lone, Bees and hum - birds
 Then the ti - ny ghost - moth cried, "Here comes one to



but - ter - fly, That most jol - ly fel - low.
 could be seen, And her gown's green lin - ing.
 hon - ey - bees, Glad that they had found her.
 would have none Of her airs and grac - es.
 be my bride, Dan - de - li - on's shad - ow."

Mrs. ANDERSON.



Ex. 437.

Musical notation for Example 437, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 6/8 and the key signature has two flats (B-flat and E-flat). The melody in the treble staff consists of eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

Ex. 438.

Musical notation for Example 438, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 2/2 and the key signature has two flats (B-flat and E-flat). The melody in the treble staff consists of half notes and chords, while the bass staff provides a steady accompaniment of half notes.

Ex. 439.

Musical notation for Example 439, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 2/4 and the key signature has two flats (B-flat and E-flat). The melody in the treble staff consists of quarter and eighth notes, while the bass staff provides a steady accompaniment of quarter notes.

Ex. 440.

Musical notation for Example 440, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 4/4 and the key signature has two flats (B-flat and E-flat). The melody in the treble staff consists of quarter and eighth notes, while the bass staff provides a steady accompaniment of quarter notes.

No. 91.

MORNING HYMN.

72 = ♩

1. Now the shades of night are gone; Now the morn-ing light is come;
 2. Fill our souls with heav-enly light, Ban-ish doubt and clear our sight;
 3. Keep our laugh-ty pas-sions bound; Save us from our foes a-round;
 4. When our work of life is past, Oh, re-ceive us then at last;

Lord, may we be thine to-day; Drive the shades of sin a-way.
 In thy ser-vice, Lord, to-day, May we la-bor, watch and pray.
 Go-ing out and com-ing in, Keep us safe from ev-ery sin.
 Night and sin will be no more, When we reach the heav-enly shore.

EPISCOPAL COLL.

Ex. 441.

No. 92.

A GOOD DEED.

88 - 0

Wher-e'er you see a lit-tle space, There plant a lit-tle tree; A

The first system of music for 'A GOOD DEED.' consists of a treble and bass staff in 4/4 time. The treble staff contains the melody with lyrics underneath. The bass staff provides a simple harmonic accompaniment. The key signature has one sharp (F#). The system ends with a double bar line and repeat dots.

good deed should be done when-e'er There's op - por - tu - ni - ty.

The second system of music continues the melody and accompaniment from the first system. It also features a treble and bass staff in 4/4 time with the same key signature. The system concludes with a double bar line and repeat dots.

GERMAN, TR. BY DULCKEN.

Ex. 442.

Example 442 is a short musical exercise in 3/4 time. It consists of a treble and bass staff. The treble staff has a melody with some slurs and ties. The bass staff has a simple accompaniment. The key signature has one sharp (F#). The exercise ends with a double bar line and repeat dots.

Ex. 443.

Example 443 is a short musical exercise in 2/4 time. It consists of a treble and bass staff. The treble staff has a melody with some slurs and ties. The bass staff has a simple accompaniment. The key signature has two sharps (F# and C#). The exercise ends with a double bar line and repeat dots.

NO. 93. GOD SAVE THE QUEEN.

1. God save our gra - cious Queen, Long live our no - ble Queen,
 2. O Lord our God a - rise, Scat - ter her en - e - mies,
 3. Thy choic - est gifts in store, On her be pleased to pour;

God save the Queen. Send her vie - to - ri - ous, hap - py and
 And make them fall. Confound their pol - i - ties, Frustrate their
 Long may she reign. May she de - fend our laws, And ev - er

glo - rious, Long to reign o - ver us, God save the Queen.
 knav - ish tricks, On Thee our hopes we fix, oh save us all.
 give us cause To sing with heart and voice, God save the Queen.

Ex. 444.

Musical notation for Ex. 444, a 4-measure exercise in G major and 4/4 time. The piece is written for piano with a treble and bass staff. The melody in the treble staff consists of quarter notes G4, A4, B4, C5, D5, E5, F#5, and G5. The bass line consists of quarter notes G2, B2, D3, E3, F#3, G3, A3, and B3. The final measure contains a whole rest in both staves.

Ex. 445.

Musical notation for Ex. 445, a 4-measure exercise in G major and 3/8 time. The piece is written for piano with a treble and bass staff. The melody in the treble staff consists of quarter notes G4, A4, B4, C5, D5, E5, F#5, and G5. The bass line consists of quarter notes G2, B2, D3, E3, F#3, G3, A3, and B3. The final measure contains a whole rest in both staves.

Musical notation for Ex. 446, a 4-measure exercise in G major and 6/8 time. The piece is written for piano with a treble and bass staff. The melody in the treble staff consists of quarter notes G4, A4, B4, C5, D5, E5, F#5, and G5. The bass line consists of quarter notes G2, B2, D3, E3, F#3, G3, A3, and B3. The final measure contains a whole rest in both staves.

Ex. 446.

Musical notation for Ex. 446, a 4-measure exercise in G major and 6/8 time. The piece is written for piano with a treble and bass staff. The melody in the treble staff consists of quarter notes G4, A4, B4, C5, D5, E5, F#5, and G5. The bass line consists of quarter notes G2, B2, D3, E3, F#3, G3, A3, and B3. The final measure contains a whole rest in both staves.

No. 94.

THE FOUNTAIN.

120 = ♩

1. In - to the sun - shine, Full of the light, Leap - ing and
 2. In - to the star - light, Rush - ing in spray; Hap - py at
 3. Glad of all weath - ers, Still seem - ing best, Up - ward or
 3. Cease-less as - pir - - ing, Cease-less con - tent, Dark - ness or

Rush - ing From morn till night! In - to the moonlight, Whit - er than
 mid - night, Hap - py by day! Ev - er in mo - tion, Blithesome and
 down - ward Mo - tion thy rest. Full of a na - ture Noth - ing can
 sun - shine Thy el - e - ment. Glo - ri - ous Fountain! Let my heart

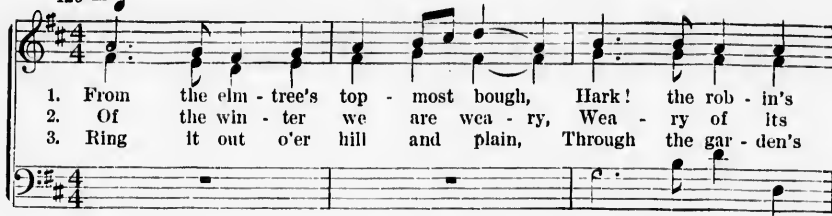
snow, Wav - ing so flower - like When the winds blow!
 cheer - y, Still climb - ing heaven - ward, Nev - er a - wea - ry.
 tame; Changed ev - ery mo - - ment, Ev - er the same.
 be Fresh, changeful, con - stant, Up - ward, like thee.

J. R. LOWELL.

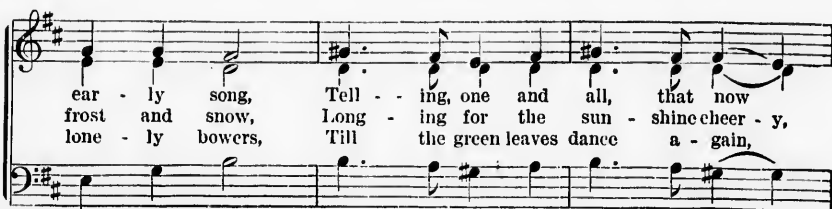
Ex. 447.

No. 95.

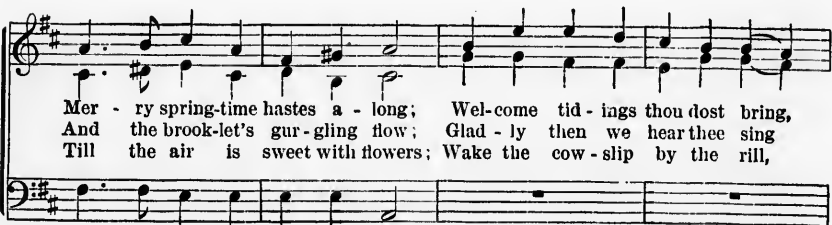
ROBIN'S COME!

120 = 


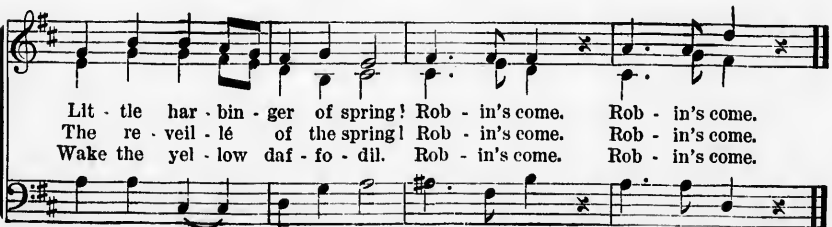
1. From the elm-tree's top - most bough, Hark! the rob - in's
 2. Of the win - ter we are wea - ry, Wea - ry of its
 3. Ring it out o'er hill and plain, Through the gar - den's



ear - ly song, Tell - - ing, one and all, that now
 frost and snow, Long - ing for the sun - shine cheer - y,
 lone - ly bowers, Till the green leaves dance a - gain,



Mer - ry spring-time hastes a - long; Wel - come tid - ings thou dost bring,
 And the brook-let's gur - gling flow; Glad - ly then we hear thee sing
 Till the air is sweet with flowers; Wake the cow - slip by the rill,

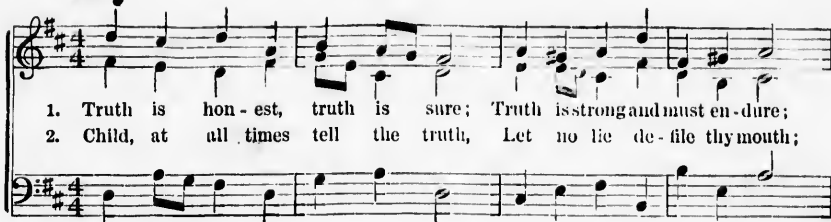


Lit - tle har - bin - ger of spring! Rob - in's come. Rob - in's come.
 The re - veil - lé of the spring! Rob - in's come. Rob - in's come.
 Wake the yel - low daf - fo - dil. Rob - in's come. Rob - in's come.

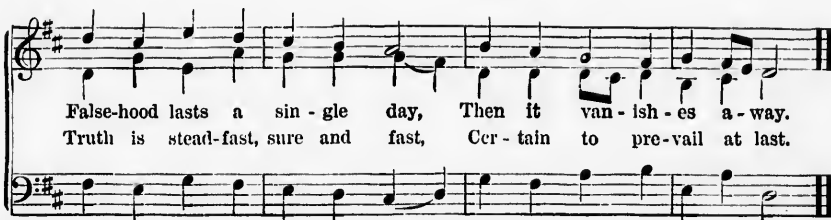
W. W. CALDWELL.

No. 96.

TRUTH.

108 = 


1. Truth is hon - est, truth is sure; Truth is strong and must en - dure;
2. Child, at all times tell the truth, Let no lie de - file thy mouth;



False-hood lasts a sin - gle day, Then it van - ish - es a - way.
Truth is stead-fast, sure and fast, Cer - tain to pre-vail at last.

Ex. 448.



Ex. 449.



Ex. 450.

First system of musical notation for Example 450. 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 6/8. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a supporting bass line with eighth notes.

Second system of musical notation for Example 450. 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 6/8. The treble staff continues the melodic line with eighth and sixteenth notes, and the bass staff continues the supporting bass line with eighth notes.

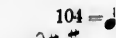
Ex. 451.

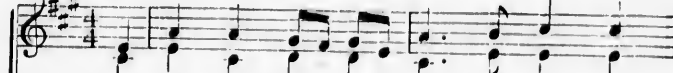
Musical notation for Example 451. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The treble staff features a melodic line with quarter and eighth notes, and the bass staff features a supporting bass line with quarter notes.

Ex. 452.

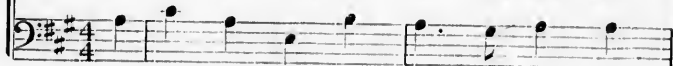

Musical notation for Example 452. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#) and the time signature is 3/4. The treble staff features a melodic line with quarter and eighth notes, and the bass staff features a supporting bass line with quarter notes. There are 'x' marks above the treble staff in the first and last measures, indicating rests or specific articulation.

NO. 97. AS I WALKED THROUGH THE VILLAGE STREET.

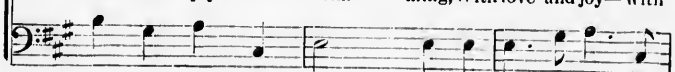
104 = 



1. As I walked through the vil - lage street, The
 2. And ba - by nes - tled in my arms; And
 3. And sweet in ev - ery gar - den bed The
 4. But not so sweet as by - by's arms, Which
 5. Nor half so bright as ba - by's eyes, With

stee - ple bells were ring - ing; The stee - ple bells— the
 clear the birds were sing - ing; And clear the birds— and
 love - ly flowers were spring - ing. The love - ly flowers— the
 round my neck were cling - ing, Which round my neck— which
 love and joy so brim - ming, With love and joy— with




stee - ple bells— the stee - ple bells were ring - ing;
 clear the birds— and clear the birds were sing - ing;
 love - ly flowers— the love - ly flowers were spring - ing.
 round my neck— which round my neck were cling - ing.
 love and joy— with love and joy so brim - ming.




No. 98.

CONTENTMENT.

72 =

1. See the brook-let flow - ing Thro' the valley free, . . . O'er the peb - bles
 2. See yon spar - row fly - ing O'er the woodbine leaves, To his warm nest
 3. Like the brook - let flow - ing Let thy liv - lug be, . . . On - ward ev - er

go - - ing Ev - er mer - ri - ly! Now in quiet roam - ing, Now with earnest
 hie - - ing, Un - derneath the caves! Nought knows he of sor - row, Bus - y all the
 go - - ing Mer - ri - ly and free! Be, too, like the spar - row In thy work or

zeal, . . . Hard at la - bor foun - - ing Round the mis - ty wheel!
 day, . . . Thinks not of the mor - - row, Sure of food al - way.
 play, . . . Nev - er trou - ble bor - - row, Be con - tent al - way!

Ex. 453.

Ex. 454.

Musical notation for Example 454, featuring a treble and bass staff in 6/8 time. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with eighth notes.

Ex. 455.

Musical notation for Example 455, featuring a treble and bass staff in 2/2 time. The treble staff contains a melodic line with quarter and half notes, while the bass staff provides a harmonic accompaniment with quarter notes.

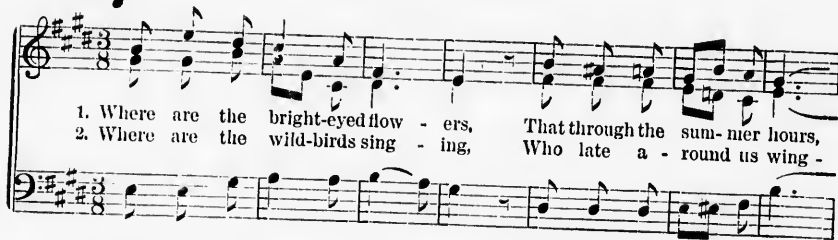
Ex. 456.

Musical notation for Example 456, featuring a treble and bass staff in 2/4 time. The treble staff contains a melodic line with quarter and eighth notes, while the bass staff provides a harmonic accompaniment with quarter notes.

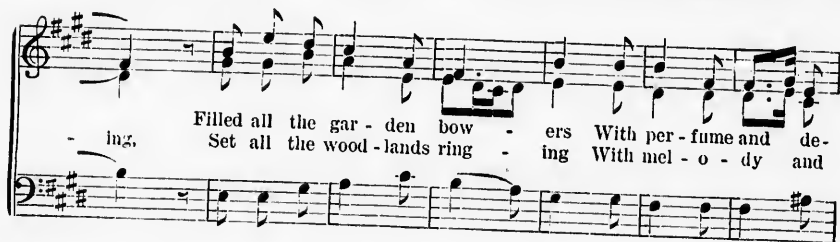
Musical notation for Example 456, featuring a treble and bass staff in 2/4 time. The treble staff contains a melodic line with quarter and eighth notes, while the bass staff provides a harmonic accompaniment with quarter notes.

NO. 99.

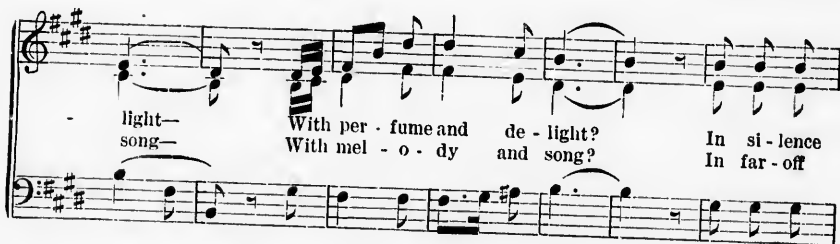
AUTUMNAL.

116 = 


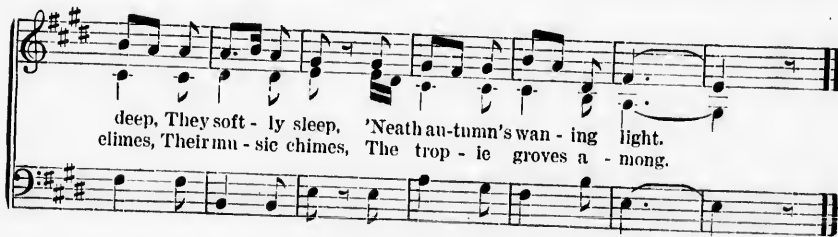
1. Where are the bright-eyed flow - ers, That through the sum - mer hours,
2. Where are the wild-birds sing - ing, Who late a - round us wing -



ing, Filled all the gar - den bow - ers With per - fume and de -
Set all the wood - lands ring - ing With mel - o - dy and



light - With per - fume and de - light? In si - lence
song - With mel - o - dy and song? In far - off



deep. They soft - ly sleep, 'Neath au-tumn's wan - ing light.
chimes, Their mu - sic chimes, The trop - ic groves a - mong.

W. W. CALDWELL.

NO 100. THE HEAVENLY FATHER.

112 =

1. } Can you count the stars that bright-ly
Can you count the clouds so light-ly

2. } Do you know how man - y children
Can you count the lit - tle voi - es,



Twin - kle in the mid - night sky ? } God the Lord doth mark their number
O'er the mead-ows float - ing by ? }
Rise each morn-ing, blithe and gay ? } God hears all the lit - tle voi - es,
Sing - ing sweet - ly day by day ? }

With his eyes, that nev - er slum - ber; He hath made them, eve - ry one.
In their in - fant songs re - joice - es; He doth love them, eve - ry one.

GERMAN, TR. BY DULCKEN.

Ex. 457.

First system of musical notation for Ex. 457. The treble clef staff is in 3/8 time with a key signature of three sharps (F#, C#, G#). The bass clef staff is in 3/8 time with a key signature of three sharps. The treble staff contains a sequence of chords and eighth notes, with a bracketed group of four chords. The bass staff contains a sequence of chords, with 'x' marks in the first four measures.

Second system of musical notation for Ex. 457. The treble clef staff continues the melody with eighth notes and chords, featuring a slur over the first two measures. The bass clef staff continues the accompaniment with eighth notes and chords, also featuring a slur over the first two measures.

Third system of musical notation for Ex. 457. The treble clef staff continues the melody with eighth notes and chords, featuring a slur over the last two measures. The bass clef staff continues the accompaniment with eighth notes and chords, also featuring a slur over the last two measures.

Ex. 458.

Musical notation for Ex. 458. The treble clef staff is in 2/4 time with a key signature of one flat (Bb). The bass clef staff is in 2/4 time with a key signature of one flat. The treble staff contains a sequence of chords and eighth notes. The bass staff contains a sequence of chords, with an 'x' mark in the first measure.

No. 101.

AN EVENING PRAYER.

197

84 = ♩

1. Lord, thine eye is clos-ed nev-er: When night casts o'er earth her hood,
 2. Grant, O Lord! that we thy sheep, May this night in safe - ty sleep;
 3. Or, if thou hast willed that I Must be - fore the morn - ing die,

Thou re - main - est wake - ful ev - er, And art like a shep - herd good,
 And when we a - gain a - wake, Give us strength our cross to take;
 In - to thy hands to the end Soul and bod - y I com - mend,

Who, through every darksome hour, Tends his flock with watchful power.
 And to or - der all our ways To thine hon - or and thy praise.
 In - to thy hands to the end Soul and bod - y I commend. A - MEN.

GERMAN.

Ex. 459.

Ex. 460.

First system of musical notation for Ex. 460. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef with a 3/4 time signature. The music consists of a series of chords and single notes in both staves.

Second system of musical notation for Ex. 460. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef with a 3/4 time signature. The music continues with chords and single notes, ending with a double bar line and a repeat sign.

Ex. 461.

First system of musical notation for Ex. 461. The upper staff is in treble clef with a 6/8 time signature. The lower staff is in bass clef with a 6/8 time signature. The music features chords and single notes, with some chords marked with an 'x'.

Second system of musical notation for Ex. 461. The upper staff is in treble clef with a 6/8 time signature. The lower staff is in bass clef with a 6/8 time signature. The music continues with chords and single notes, ending with a double bar line and a repeat sign.

NO. 103. SONG AFTER LABOR.

100 = ♩

1. La - bor's strong and mer - - ry chil - dren, Com - rades
 2. No das - pond - ing, no re - pin - ing! Leis - ure
 3. E - ven God's all ho - - ly la - bor Framed the

of the ris - - ing sun, . . . Let us sing some
 must by toil be bought; . . . Nev - er yet was
 air, the stars, the sun; . . . Built our earth on

songs to - geth - er, Now our toil, our toil is done.
 good ac - com - plished, With - out hand, without hand and thought.
 deep foun - da - tions; And - the world, the world was won!

BARRY CORNWALL.

Ex. 463.

Ex. 464.

First system of musical notation for Ex. 464. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains several measures with rests and some notes, including a measure with a cross symbol. The bottom staff is in bass clef with the same key signature and time signature, featuring a melodic line with eighth and sixteenth notes and a measure with a cross symbol.

Second system of musical notation for Ex. 464. The top staff continues the melodic line with eighth and sixteenth notes. The bottom staff continues the accompaniment with eighth and sixteenth notes, including a measure with a cross symbol.

Ex. 465.

First system of musical notation for Ex. 465. The top staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains several measures with chords and eighth notes. The bottom staff is in bass clef with the same key signature and time signature, featuring a melodic line with eighth and sixteenth notes.

Second system of musical notation for Ex. 465. The top staff continues the melodic line with eighth and sixteenth notes. The bottom staff continues the accompaniment with eighth and sixteenth notes, including a measure with a cross symbol.

NO. 104.

NEVER GIVE UP!

104 = ♩

Nev - er give up! for the wis - est is bold - est, Know - ing that

The first system of music for 'NEVER GIVE UP!' is in 3/4 time with a key signature of one flat (Bb). It consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4 and Bb4. The bass staff begins with a bass clef, a key signature of one flat, and a 3/4 time signature. The accompaniment starts with a quarter note G2, followed by quarter notes A2 and Bb2. The system concludes with a double bar line and repeat signs.

Prov - i - dence min - gles the cup; And of all max - ims, the

The second system of music continues the piece. The treble staff features a melody with quarter notes G4, A4, Bb4, and C5, followed by a quarter rest and then quarter notes Bb4, A4, and G4. The bass staff provides accompaniment with quarter notes G2, A2, Bb2, and C3, followed by a quarter rest and then quarter notes Bb2, A2, and G2. The system ends with a double bar line and repeat signs.

best, as the old - est, Is the true watchword of - NEV - ER GIVE UP!

The third system of music concludes the piece. The treble staff has a melody with quarter notes G4, A4, Bb4, and C5, followed by a quarter rest and then quarter notes Bb4, A4, and G4. The bass staff has accompaniment with quarter notes G2, A2, Bb2, and C3, followed by a quarter rest and then quarter notes Bb2, A2, and G2. The system ends with a double bar line and repeat signs.

Ex. 466.

Ex. 466 is a short musical exercise in 2/4 time with a key signature of one flat (Bb). It consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The melody starts with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. The bass staff begins with a bass clef, a key signature of one flat, and a 2/4 time signature. The accompaniment starts with a quarter note G2, followed by quarter notes A2 and Bb2. The exercise concludes with a double bar line and repeat signs.

Ex. 467.

First system of musical notation for Ex. 467. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat) and the time signature is 6/8. The treble staff begins with a whole rest, followed by a series of eighth and sixteenth notes. The bass staff contains a continuous eighth-note accompaniment.

Second system of musical notation for Ex. 467. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat) and the time signature is 6/8. The treble staff continues with eighth and sixteenth notes, including some beamed eighth notes. The bass staff continues with eighth-note accompaniment.

Ex. 468.

First system of musical notation for Ex. 468. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat) and the time signature is 3/4. The treble staff features a melody with eighth and sixteenth notes, including some rests marked with an 'x'. The bass staff provides a steady eighth-note accompaniment.

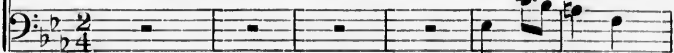
Second system of musical notation for Ex. 468. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat) and the time signature is 3/4. The treble staff continues the melody with eighth and sixteenth notes and rests marked with an 'x'. The bass staff continues the eighth-note accompaniment.

NO. 105. THE IMMENSITY OF GOD.

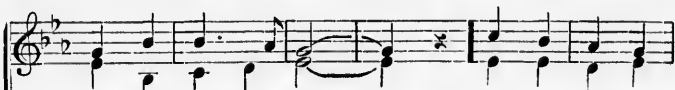
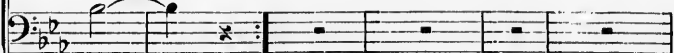
88 = ♩



- | | | |
|----|--------------------------------|-----------------------|
| 1. | Who can, on the sea - shore, | Count the grains of |
| | Or the leaves in Au - tumn, | Whirl - ing o'er the |
| 2. | Who can meas - ure o - - cean, | Where it deep - est |
| | Or the rays the sun . . darts, | Where it bright - est |
| 3. | God is the un - num - ber'd, | Who no bound can |
| | Suns and stars, be - fore Him, | Are as flakes of |



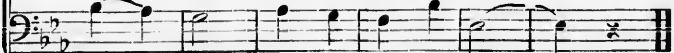
sand? . . }	Or the win - ter snow - flakes,
land? . . }	Who, than swift - est light - ning,
flows? . . }	Who, than swift - est light - ning,
glows? . . }	God is called the Bound - less,
know: . . }	God is called the Bound - less,
snow: . . }	God is called the Bound - less,



Driv - ing fierce and free? . .	Or the drops of
Fast - er yet can flee? . .	Name that won - drous
Fath - om - less is He: . .	Swift - er than the



wa - - ter,	In the brin - y sea? . .
Be - - ing,	Great - er none than He! . .
light - ning,	Deep - er than the sea . .



GERMAN, TR. BY DULCKEN.

No. 106. MERRY ARE THE BELLS.

88 = ♩

1. Mer - ry are the bells, and mer - ry would they ring, Mer - ry was my -
 2. Mer - ry have we met, and mer - ry have we been, Mer - ry let us

self, and mer - ry could I sing; With a mer - ry sing - song,
 part, and mer - ry meet a - gain; With our mer - ry sing - song,

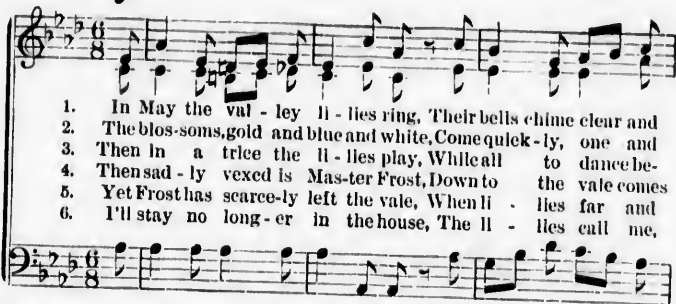
hap - py, gay and free, And a mer - ry ding - dong, hap - py let us be.
 hap - py, gay and free, And a mer - ry ding - dong, hap - py let us be.

MOTHER GOOSE.

Ex. 469.

No. 107. FLOWER DANCES.

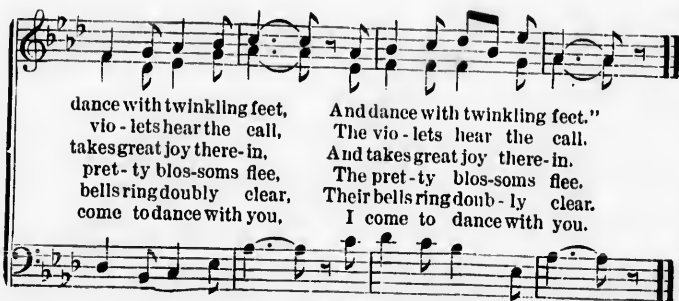
76 = ♩.



1. In May the val - ley li - lies ring, Their bells chime clear and
2. The blos - soms, gold and blue and white, Come quick - ly, one and
3. Then in a trice the li - lies play, While all to dance be -
4. Thensad - ly vexed is Mas - ter Frost, Down to the vale comes
5. Yet Frost has scarce - ly left the vale, When li - lies far and
6. I'll stay no long - er in the house, The li - lies call me,



sweet; They cry, "Come forth, ye flowerets all, And
all; The speedwell, the for - get - me not, The
gin: The moon looks on with friend - ly smile, And
he; Li - lies play danc - ing - tunes no more, The
near Call quick - ly to the Spring - tide feast; Their
too. Sweet flowerets, danc - ing out - of - doors, I



dance with twinkling feet, And dance with twinkling feet."
vio - lets hear the call, The vio - lets hear the call.
takes great joy there - in, And takes great joy there - in.
pret - ty blos - soms flee, The pret - ty blos - soms flee.
bells ring doubly clear, Their bells ring doub - ly clear.
come to dance with you, I come to dance with you.

GERMAN, TR. BY MRS. ANDERSON.



Ex. 473.

Ex. 474.

NO. 108. THE EARTH HATH ITS JEWELS RARE.

108 =

The earth hath its jew - els rare, its jew - els rare, A king might

prize! . . . But the rich - est will not com - pare . . . But the

THE EARTH HATH ITS JEWELS RARE.

rich - est will not . . com - pare . . With my dar - ling's eyes! . . And

June hath its crim - son Rose, Its crim - son Rose, For 'a world to

see! But the blush on his cheek that glows, his cheek that glows, Is as

fair . . to . . me, . . . Is as fair to me. . . .

TABLE OF CHARACTERS AND DICTIONARY OF MUSICAL TERMS.

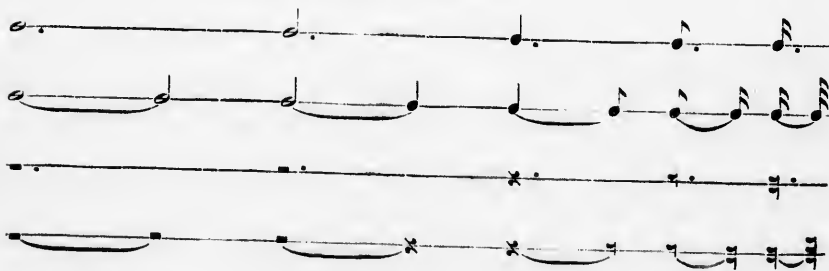
NOTES.



RESTS.



A dot adds one half to the value of the note or rest.



ITALIAN WORDS AND PHRASES.

MOVEMENT.

<p>Grave, grave. Adagio, slowly. Lento, slow. Largo, broad. Larghetto, broadly, but not so slow as Largo. Moderato, moderately. Andantino, going, but slower than Andante. Andante, going. Allegretto, rather lively but not so fast as Allegro. Allegro, quick, merry. Presto, quick. Prestissimo, very quick.</p> <hr style="width: 20%; margin-left: 0;"/> <p>Accelerando, accelerating.</p>	<p>Rallentando, slackening. Stringendo, pressing forward. Ritardando, retarding. Ritenuto, holding back. Morendo, dying away. Perdendosi, losing itself. Calando, diminishing and retarding. Smorzando, extinguishing. A tempo, again in time. Più mosso, } quicker. Più moto, } Alla breve, by the breve, or giving each half note a single beat. Tempo ordinario, in ordinary time. Stretto, shortened; in a quick, concise manner.</p>
--	--

FORCE.

<p>Pianissimo, (<i>pp</i>) very soft. Piano, (<i>p</i>) soft. Mezzo forte, (<i>mf</i>) rather loud. Forte, (<i>f</i>) loud. Fortissimo, (<i>ff</i>) very loud. Crescendo, (<i>cres.</i> or \curvearrowright) growing louder.</p>	<p>Decrescendo, (<i>dec.</i> or \curvearrowleft) growing softer. Diminuendo, (<i>dim.</i> or \curvearrowleft) growing softer. Forte piano, (<i>fp.</i>) loud and immediately afterwards soft. Rinforzando, (<i>rinforz</i> or <i>rf</i>) forcing. Dolce, soft.</p>
--	--

MANNER.

Agitato , agitated.	Ma , but.
Anmato , animated.	Ma non troppo , not too much.
A poco a poco , gradually.	Maestoso , majestic.
Assai , very.	Marcato , marked.
Ben , well.	Meno , less.
Brillante , brilliant.	Mezzo , half.
Cantabile , in a singing manner.	Molto , very, much.
Con , with.	Non , not.
Con brio , with life.	Plu , more.
" anima , with feeling.	Poco , little.
" espressione , with expression.	Quasi , as if, almost.
" fuoco , with fire.	Segue , it follows.
" moto , with motion.	Sempre , always.
Espressivo , expressive.	Sostenuto , sustained.
Giusto , exact.	Staccato , detached.
Grazioso , graceful.	Tenuto , held.
Legato , connected.	Vivace , lively.
Leggiero , lightly.	

INDEX.

		No
A Dream of Summer		76
A few stray Sunbeams		81
A good Deed		92
A hungry Spider		80
A little Word		35
All Things beautiful		61
An Evening Prayer		101
As I walked through the Village Street }	{ One Voice	16
As I walked through the Village Street }	{ Three Voices	37
Autumn		13
Autumnal		89
Blow, Wind, blow		31
Blue-bird on yon leafless Tree		50
Bo-peep		51
Brother Robin }	{ One Voice	7
Brother Robin }	{ Three Voices	69
Carol		76
Come, lovely May		32
Contentment }	{ One Voice	15
Contentment }	{ Three Voices	98
Don't kill the Birds		77
Dream kisses		44
Evening Music		42
Fairies		41
Fancies		49
Field Flowers		21
Flower Dances }	{ One Voice	35
Flower Dances }	{ Three Voices	107
God is good		85
God save the Queen		93
Go forward		3
	Mary N. Prescott	
	Eliza Sproat Turner	
	Ger., tr. by Dulcken	
	Aunt Effie's Rhymes	
	Colesworthy	
	Keble	
	German	
	"Under the Window."	
	"Under the Window."	
	W. W. Caldwell	
	Mother Goose	
	Mrs. Anderson	
	Mrs. Anderson	
	Mrs. Anderson	
	Colesworthy	
	Mrs. Anderson	
	Mrs. Anderson	
	Mrs. Anderson	
	Ill. Book of Poetry	
	W. W. Caldwell	
	Ger., tr. by Mrs. Anderson	
	Ger., tr. by Mrs. Anderson	
	Coates' Coll.	
	Colesworthy	

	Hark ! hark ! the Lark		Shakspeare	No. 84
	Hark ! the merry pealing Bells		Mrs. Hawtrey	88
	He prayeth best		Coleridge	102
	If but a Bird were I			22
	If I were a Sunbeam		Lucy Larcom	17
	It is the Looks and Tones of Love			71
	It snows!		Hannah F. Gould	28
	Joy everywhere }	{ One Voice	Ger., tr. by Dulcken	11
	Joy everywhere }	{ Three Voices	Ger., tr. by Dulcken	60
	Lightly tread			78
	Little Dandelion		Mrs. Anderson	90
	Little Star		Elliott's Coll.	6
	Live for Something			70
	May Song			48
	Merry are the Bells }	{ One Voice	Mother Goose	29
	Merry are the Bells }	{ Three Voices	Mother Goose	106
	Morning Hymn }	{ One Voice	Episcopal Coll.	1
	Morning Hymn }	{ Three Voices	Episcopal Coll.	91
	Nature's Voice			86
	Never give up			104
	No Flower that blows			8
	Once I saw a little Bird		Mother Goose	27
	Onward float			45
	Persevere }	{ One Voice	Ger., tr. by Dulcken	26
	Persevere }	{ Three Voices	Ger., tr. by Dulcken	82
	Quietly, quietly		Letters Everywhere	87
	Robin's come		W. W. Caldwell	95
	School is over!			47
	Sing, Maiden, sing!		Barry Cornwall	62
	Sleep, Baby, sleep!		Ger., tr. by Eliz'th Prentiss	38
	Snow		Ralph Hoyt	74
	Snow Birds		Mrs. Anderson	83
	Song after Labor		Barry Cornwall	103
	Song of the Summer Winds		George Darley	40
	Spring			43

Spring Cuckoo			No.
Spring's Delights		Bowles	33
Spring Voices			53
Summer Woods		Coates' Coll.	4
			56
The Birds are flown away			
The Bird's Song		Mrs. Follen	79
The Blue-bird		Henry Gillman	63
The Breeze	} One Voice	Emily Huntington Miller	18
The Breeze		Mrs. Anderson	14
The Cricket	} Three Voices	Mrs. Anderson	89
The Daisy		Cowper	30
The Earth has its Jewels rare		Montgomery	72
The Flower of Wunderhold			108
The Fountain			52
The four Seasons		J. R. Lowell	94
The heavenly Father	} One Voice	Ger., tr. by Dulcken	46
The heavenly Father		} Three Voices	Ger., tr. by Dulcken
The Honey-bee	} One Voice	Ger., tr. by Dulcken	100
The Honey-bee		} Three Voices	Coates' Coll.
The Immensity of God		Coates' Coll.	68
The Lark loves Song		Ger., tr. by Dulcken	105
The leafy Boughs are nodding			30
The little Moon		Mrs. Anderson	37
The Moon and one Star		Little Folk Songs	5
The new Moon		Mrs. Anderson	66
The Night		Mrs. Follen	10
The Piper		Barry Cornwall	64
There was a Piper		William Blake	9
The Violet		Mother Goose	2
The Violet		Jane Taylor	24
Tom he was a Piper's Son		Barry Cornwall	36
Truth	} One Voice	Mother Goose	34
Truth		} Three Voices	Coates' Coll.
		Coates' Coll.	96
Up, up, let us greet			
Up the airy Mountain		Godfrey of Nifen	54
		Allingham	73
What so sweet			
When the merry Lark doth gild	} One Voice	Mary N. Prescott	67
When the merry Lark doth gild		} Two Voices	Barry Cornwall
Winter		Barry Cornwall	59
Winter Song			55
Wishing	} One Voice	Höily, tr. by Brooks	58
Wishing		} Two Voices	Allingham
		Allingham	57

	No.
Bowles	33
	53
Coll.	4
	56
Follen	79
Hillman	63
Miller	18
erson	14
erson	89
owper	39
omery	72
.	108
.	52
owell.	94
lcken	46
lcken	19
lcken	100
Coll.	25
Coll.	68
lcken	105
.	30
erson	37
ionsgs	5
erson	66
ollen	10
wall	64
Blake	9
oose	2
aylor	24
wall	36
oose	34
Coll.	12
Coll.	96
ifen	54
ham	73
cott	67
wall	20
wall	59
.	55
oks	58
am	25
am	57



TORONTO:
THE CANADA PUBLISHING COMPANY

(EVERYWHERE).

