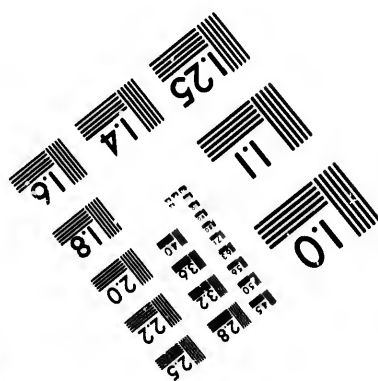
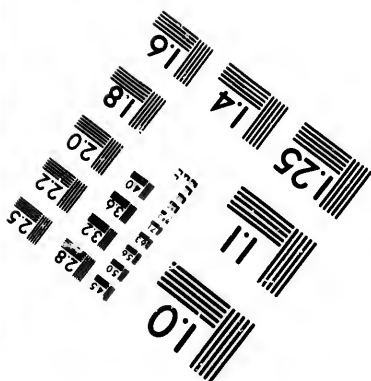
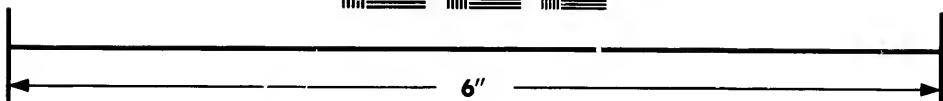
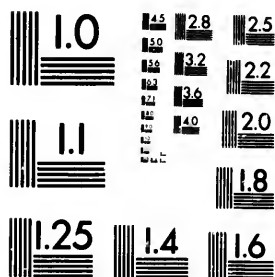


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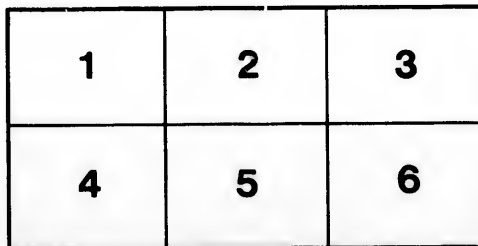
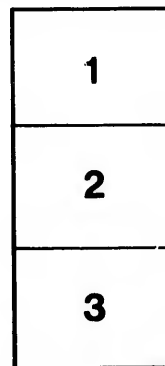
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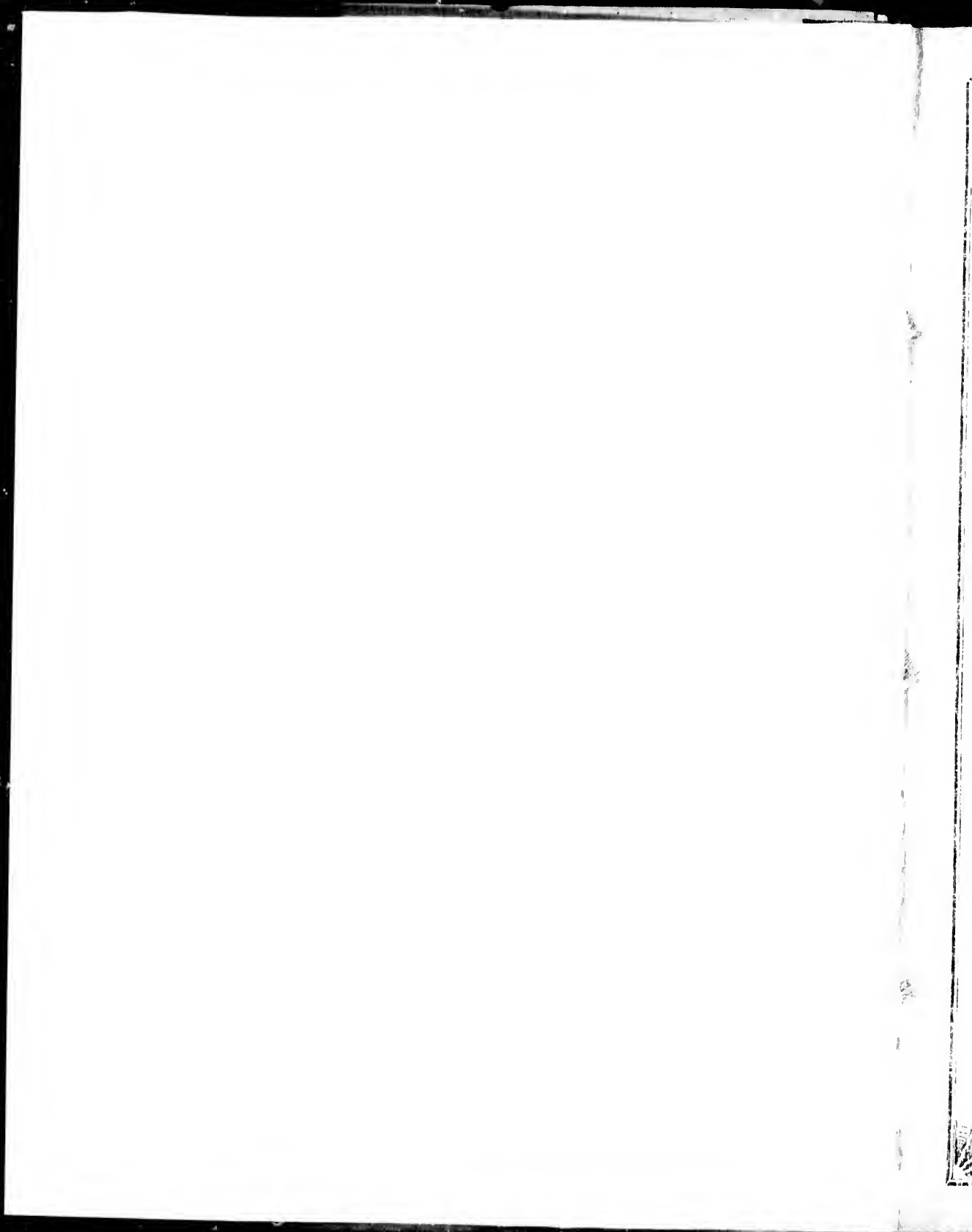
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BOUQUET
OF
KINDERGARTEN
AND
PRIMARY SONGS

With Notes and Gestures.

INTRODUCTION BY MRS. J. L. HUGHES.

Toronto :
SELBY & CO., 42 CHURCH STREET,
1891.

Entered according to Act of Parliament of Canada, in the year 1891, by SELBY & CO., in the Office of the
Minister of Agriculture, Ottawa.





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INTRODUCTION.

BY MRS. JAMES L. HUGHES.

† In all Kindergarten Songs there is an intention to appeal to the whole nature of the child, moral, mental and physical. The physical exercise of the gesture appeals to the physical side first, but not most. The language of gesture is developed first, naturally. The little child expresses his thoughts through his movements, long before the power of speech is developed; and, in asking little children for gesture with songs, we are following the guide Nature gives us. If with each separate thought expressed in words, we unite the expression of the same in gesture, the thought is doubly impressed, because both the physical and mental actions are centred on the same thought, the one reacts upon the other, mutually deepening the impression.

There should be an especial effort on the part of the teacher to have the gesture given definitely by the entire class; otherwise the individual impression of each child, from the combined action of the whole, will be indefinite, and the result will soon be apparent in the growing indifference of the class. This should be secured through sympathetic means always, not by force.

Besides the physical and mental strength gained through gesture songs, there is also a moral strength gained, which perhaps will not be so evident at first thought. The child's words and actions correspond, he says and does at once according to his word. It is the principle of putting the thought into action, promptly and honestly, that works on his character unconsciously, but none the less certainly. The words of songs are designed to embody truths, which, stated abstractly in bare words, would make no impression whatever on the child's mind, but when presented in a figure as in the songs, become living, active truths, and because alive are of interest and make a deep impression.

This early impression of feeling, corresponds to the child's indefinite ideas of other things, and we expect the feeling to develop into the thought, just as mathematical truths grow in the child's mind, into rules which are a permanent part of his mind; both grow into formulated law through constant use and application. In this way the moral growth is one with the mental and physical, and subject to the same laws of development.

As illustrating the threefold effect of the gesture songs upon the child, and pointing out the action and reaction of one side of the nature upon the others, let us take "Good Morning, Merry Sunshine." "Good Morning, Merry Sunshine," is that of a care that never sleeps, that is constant in its loving interest, a care that extends to all children, as well as the birds and flowers. He who extends this care is the God of nature as well as of man. The idea of His personality is embodied in an active expression of His care; and, while the children are in sympathy with that care, through the visible presence of the sunshine which He sends, their hearts are responding with all the love and thankfulness a child's heart can, to the personality which is the living heart at the centre of all things. It is all of worship the dawning mind can be conscious of.

There should be no attempt to define this hidden truth to them, they feel but cannot think yet. Grown up ideas are incomprehensible when in words, but reveal themselves in things. Instinct leads the child to be interested in things; it is nature's call to love the truth. We should foster this instinct, that the truth which they embody, and which is the vital principle of all things, may be felt, and in time become clear to the consciousness.

The rhythm, melody and gesture, all help to rouse the child's feeling, and if the teacher is in sympathy with the children, and the song is sung joyfully, but never boisterously, it cannot fail to arouse and deepen a feeling of thankful love with each repetition.

The songs used should be appropriate to the season. If the air is fresh and invigorating with clear frost, the children's voices ring out in the notes of "Jack Frost" with a spontaneous sympathy of feeling. All the blood in their young veins responds to the thought embodied in the words, and there is no need of effort to arouse the feeling of sympathy. If the snow is falling fast outside, the song, "Oh, See the Snow," comes spontaneously, voicing the feeling which was not yet strong enough to find natural expression unaided, the heart is yet moved by each passing influence which, if unexpressed, is lost. Catch the inspiration from external conditions by selecting songs which embody the spirit of the external world, and the heart of the child comes into harmony with the heart of nature.

GESTURES FOR "GOOD MORNING, MERRY SUNSHINE!"

- | | |
|--|--|
| (A) Throw a greeting with the right hand <i>twice</i> to the sun. | (H) Point definitely to east. |
| (B) Raise the arms to a vertical position, rapidly moving the fingers. | (I) Extend arms from shoulder, flutter the forearms to represent flying, without bending elbow. |
| (C) Form circle with the two thumbs and forefingers. | (J) Close all fingers except index, and describe a quarter circle from extended position to top of head. |
| (D) Point again to sun. | (K) Point to path from sun to ground. |
| (E) Point with decision toward the west. | (L) Point to children. |
| (F) Point with decision toward the sun. | (M) Swing hand above the head with handkerchief. |
| (G) With index finger represent apparent path of sun round earth. | |

NOTE.—In "Britannia, the Pride of Ocean," the first part of the third verse has been changed from the original, which reads:

The wine cup, the wine cup bring hither,
And fill, fill it up to the brim ;
May the mem'ry of Nelson ne'er wither,
Nor the star of his glory grow dim.

The above can be substituted if necessary.

ERRATA.—Read "it" and "its," in the altered portion of verse, "she" and "her."

GOOD MORNING, MERRY SUNSHINE.

Lively.

(A) Good morn - ing mer - ry sun - shine, How did you wake so soon? (B) You've
I nev - er go to sleep, dear child, (C) I just go round to see, (H) My

p

scared a - way the lit - tle stars, (C) And shined a - way the moon; (D) I
lit - tle child - ren of the east, Who rise and watch for me; (I) I

saw you go to sleep last night, Be - fore I said my pray - er. (E) Low
wak - en all the birds and (J) bees, (K) And flow - ers on my way, And

in the west you sank to rest, (F) How did you get up there.
last of all (L) the lit - tle child, (M) To greet this hap - py day.

with clear
of feeling.
no need of
the Snow,"
expression
Catch the
world, and

forearms
now.
a quarter
head.

chief.

original.

"GOD IS LOVE."—MORNING HYMN.

GOD is Love! the lit - tle bird - ies In the tree - tops o - ver head

Seem to say, with their sweet voi - ces, Praising Him by whom they're fed.

GOD IS LOVE! GOD is Love. All things tell us GOD IS LOVE.

2.

Little stars that shine in heaven,
As they twinkle far above;
Peeping, smiling, at each other,
Whisper gently, God is love.
God is love, etc.

3.

God is love, the snow flakes whisper,
As they linger in the air;
God is love, the breezes murmur,
As they meet us everywhere.
God is love, etc.

GESTURES FOR "WHITE LAMBKINS!"

- | | |
|---|---|
| (A) Look and point upward. | (C) Look and point upward. |
| (B) Make a round moon with both hands. | (H) Raise both hands over head and "twinkle" fingers. |
| (C) Look and point upward. | (I) Raise right forefinger vertically. |
| (D) Cover eyes with hands and bow heads. | (J) Raise left forefinger vertically. |
| (E) Make a peaked roof with both hands. | (K) Raise both hands over head and "twinkle" fingers. |
| (F) Flourish the right hand, as if showing a large field. | (L) Two forefingers clasp, as if embracing. |

The song "Up Yonder Mountain" will be found to correspond to one of Grimm's fairy tales, and although, generally speaking, Grimm's fairy tales are hardly adapted to children, yet it would do no harm in this case to explain the song by means of the story.

WHITE LAMBKINS.

Arr. by DESSIE E. HALLMANN.

musical notation for piano introduction, 2/4 time signature, key signature of two sharps (F# and C#). Dynamics include *p*, *f dim.*, and *p*.

Who has the whit - est lamb - kins? A look up in - to the sky, B It is the moon, the
 (F) She calls them out to past - ure, G Up - on her meadows gay, H The stars are her white

musical notation for the first vocal line and piano accompaniment. Dynamics include *p* and *cres.*

pret - ty moon, C Whose home is up on high, She ris - es in the eve - ning D When lit - tle chil - dren
 lamb - kins, They're nev - er seen by day, Like I sis - ter and J like bro - ther K Are all the stars on

musical notation for the second vocal line and piano accompaniment. Dynamics include *p*.

sleep, E Comes from her lit - tle cot - tage And calls her lit - tle sheep.
 high, F They seem to love each oth - er, They nev - er fret nor cry.

musical notation for the third vocal line and piano accompaniment. Dynamics include *mf* and *p*.

THUMBS AND FINGERS SAY "GOOD MORNING."

Moderato.

(A) Thumbs and (B) fingers (C) say (D) "good morning" (A) Thumbs and (B) fingers (C) say (D) "good morning,"

(E) First (F) and middle, (G) ring re - ceiv - er, (H) Least of all, (I) good morn - ing, (J) Good

morn - ing, good morn - ing, good morn - ing, good morn - ing, Good

morn - ing, good morn - ing, (K) good morn - ing to all.

GESTURES FOR "THUMBS AND FINGERS SAY
GOOD MORNING!"

- (A) Extend arms, fingers closed, thumbs pointing up.
 (B) Close thumbs and extend fingers.
 (C) Extend arms right and left.
 (D) Bring hands up in curve and bow the head as though all bowing.
- (E) Close all except the fore-fingers and bend them as if bowing.
 (F) Bend middle fingers.
 (G) Bend third finger.
 (H) Bend little finger.
 (I) Extend arms and bow hands and head.
 (J) Shake hands on right and left.
 (K) Each pupil shake his own hand and throw to either side.

LOVELY MAY.

Lively.

1. ¹All the birds and ²bees are singing, All the ³li - ly bells are ringing, All ⁴the brooks are
2. ⁷Look my children, see the meadows, ⁸When the sunshine chases shadows, Are a - live with
3. ¹⁰See the fair blue sky is brigh - ter, And our hearts with hopes are lighter, ¹¹All the bells of

full of laughter, And the ⁵wind comes whispering after, ⁶What is this the flow - ers say?
fai - ry fa - ces, ⁹Peep - ing from the gras - sy pla - ces. What is this the flow - ers say?
joy are ring - ing, And our grate - ful voi - ces sing - ing. What is this the flow - ers say?

*Very soft.**Slower.*

What is this the flow - ers say? What is this the flow - ers say? It is love - ly
What is this the flow - ers say? What is this the flow - ers say? It is love - ly
What is this the flow - ers say? What is this the flow - ers say? It is love - ly

Much slower.

May; The flow - ers say 'tis love - ly May, love - ly, love - ly, May.
May; The flow - ers say 'tis love - ly May, love - ly, love - ly, May.
May; The flow - ers say 'tis love - ly May, love - ly, love - ly, May.

GESTURES.

- 1 Arms outspread with flying movement.
- 2 Close all fingers except the index, move arms rapidly over the head in curved movement, until fingers touch top of head.
- 3 Arms extended, fingers clasping tiny bell, ringing vigorously.
- 4 Move hands from right to left, with fingers moving up and down in horizontal position.
- 5 Extend arms above head, and imitate waving of branches of trees, moving body from waist.
- 6 Gesture of listening.
- 7 Point to meadows.
- 8 Extend arms in front parallel, and move both toward the right with smooth movement.
- 9 Cover face with hands moving head as if peeping.
- 10 Point to sky.
- 11 Ring bells again.

NG."

ood morning,"

ing, (J) Good

ing, Good

them as if

w to either

VIOLETS.

1. A Vi-o-lets, vi-o-lets, o-pen your leaves, The sparrows are fly-ing from un-der the eaves, The
 2. A Vi-o-lets, vi-o-lets, o-pen your eyes, Do you not hear all the bus-tle and noise Of the

great Sun shines warm and the Day is all blue; My Playmate and I are wai-ting for you, So
 lit-tle nest-builders at work lo-ver head, While the cuckoo is call-ing, "Make me, too, a bed," Yet

Go-pen your leaves, like good flowers do, So Go-pen your leaves now like good flowers do,
 there you lie sleep-ing as if you were dead, Yet there you lie sleep-ing as if you were dead.

A Vi-o-lets, vi-o-lets, Go-pen your leaves, The spar-rows are fly-ing from un-der the eaves
 A Vi-o-lets, vi-o-lets, Go-pen your leaves, The spar-rows are fly-ing from un-der the eaves.

dim

GESTURES.

- (A) Hands represent flower, curved out, and finger-tips touching.
 (B) Arms extended horizontally, and moved up and down.
 (C) Arms raised, and fingers moved rapidly.
 (D) Point out to sky.
 (E) Indicate child seated opposite.
 (F) Indicate himself.
 (G) Finger-tips gradually moved apart.
 (H) Listening attitude.
 (I) Point up with right four fingers
 (J) Head resting on palm of hand.

UP YONDER MOUNTAIN.

Andantino.

the eaves, The
nd noise Of the

ing for you, So
a bed," Yet

flowers do,
were dead.

the eaves
the eaves.

1. **A** Up yon - der on the moun - tain, There stands a **B** house so high; And
2. Had **D** I the wild dove's **E** pin - ions, I'd fly thro' all the land To
3. A pret - ty **H** house I'd build me, All of the **I**olo - ver green; I'd

from it ev - 'ry morn - ing And a **G** tur - tle dove does fly; And
seek my lit - tle bro - ther And **B** take him by the hand; To
J roof it o'er with box - wood, And **K** flow'rs of gold - en sheen; I'd

from it ev - 'ry morn - ing Two tur - tle doves do fly.
seek my lit - tle bro - ther And take 'him by the hand.
roof it o'er with box - wood, And flow'rs of gold - en sheen.

GESTURES FOR "UP YONDER MOUNTAIN."

- (A) Point towards an imaginary mountain.
(B) Make a roof with thumbs and fingers.
(C) Imitate flying of dove.
(D) Point to self.

- (E) Imitate flying of dove.
(F) Wave right hand as if pointing to "all the land."
(G) Shake hands with nearest neighbour.
(H) Make a roof with thumbs and fingers.
(I) Point to imaginary "clover."
(J) Indicate shape of roof by motion of both hands.
(K) Make flowers with thumbs and middle fingers.

THE BRIGHT WAVES.

ABT.

The A bright waves are danc - ing,
 The F clouds they are rov - ing, the
 For no - thing is id - le, the
 for

bright waves are danc - ing,
 clouds they are rov - ing,
 no - thing is id - le, The B white foam is splash - ing
 And o'er the sun's bright face so
 To - geth - er then let us they

C high, so high,
 race and they chase,
 run, jump and sing, D The branch - es
 H The leaves that are wav - ing,
 Through green woods have fall - en, the
 and mead - ows, and the through

branch - es are wav - ing, E So grace - ful - ly nod - ding the
 leaves that have fall - en, So mer - ri - ly af - ter each
 green woods and mead - ows, | We'll rove while our voic - es so

THE BRIGHT WAVES. (Concluded.)

Abt.

ng, the
ng, the
le, for

so they

the
the
through

ng the
each
so

beau - ti - ful rye.
oth - er do chase.
loud - ly shall ring.

beau - ti - ful rye, so grace - ful - ly nod - ding the
oth - er do chase, so mer - ri - ly af - ter each
loud - ly shall ring, we'll rove while our voi - ces so

GESTURES FOR "THE BRIGHT WAVES."

- (A) Hands clasped in a ring, and raised to shoulder-level, whilst rising and falling on tiptoe in an undulating movement, in time to the music.
- (B) Hands brought together in a light clap, and immediately carried apart with fingers "twinkling" in imitation of the breaking of waves.
- (C) Same as B, only executed above the head.
- (D) Hands raised above heads to represent branches, body turned a little to the right; undulating movement from right to left.

(E) Bowing forwards, to the right, to the left, forward, (and repeat).

(F) Hands raised above heads and held in horizontal position to represent clouds; move the body from side to side in undulating motion.

(G) Hands rapidly shifting before and behind each other.

(H) Hands rising and falling, in imitation of falling leaves; fingers twinkling.

(I) Hands chasing each other from right to left.

(Last Stanza.) March round in some fanciful form.

THE BEE SONG.

A Out in the beau-ti-ful gar-den
 A So in the beau-ti-ful gar-den
 B Say, will you go with me now? ... The
 H Fil-ling the mu-si-cal air, ... D The

o-ri-ole sings as he gai-ly C swings D High on the elm tree bough.
 song in the tree and the buz-zing bee, Wel-come us ev-'ry-where.

A Down by the wall of the mea-dow
 J Is it the bird in the elm tree? E Rows of red hol-ly-hocks see; .. In
 Is it the hon-ey bee's hum? Or

ev-'ry one is a gold-en throne, Throne of the great king bee...
 is it a band from fai-ry land, Beat-ing a sil-ver drum?

THE BEE SONG.—CONCLUDED.

CHORUS.

f Hark! hark! hark! Hear the buz-zing sound, ... As

if a band from fai-ry land Were com-ing from under the ground.

f Hark! hark! hark! Hear the buzz and hum, ... The

fai-ry queen, in gold-en sheen, Is beat-ing a sil-ver drum.

GESTURES.

- (A) Point out,—extending both hands.
 (B) Ask one another.
 (C) A swinging movement.
 (D) Point up.
 (E) Hands joined to represent flowers.

- (F) Listening attitude.
 (G) Represent beating of drum.
 (H) Look up, arms extended with waving motion.
 (I) Fore-fingers brought rapidly together.
 (J) Look up.

THE YOUNG MUSICIAN.

Words by JOHN IMRIE, Toronto.

Musio by Prof. J. F. JOHNSTONE, Toronto.

Simply.

1. A, B, C, D, E, F, G, That's "the scale" as you may see; On the "lines" and
 2. E, G, B, D, F, on "lines," Learn by sight the use-ful signs; F, -A, -C, -E, -

CHORUS.

in the "space;" Each in or - der you may trace! } A, B, C, D, E, F, G,
 in the "space," Don't for - get the spell - ing FACE. }

A mu - si - cian I would be; Oh, it is such mer - ry fun, Up and down "the

THE YOUNG MUSICIAN.—CONCLUDED.

scale" to run! E, F, G, A, B, C, D, E, D, C, B, A, G, F, E,

The first system of music features a vocal line with the lyrics "scale" to run! E, F, G, A, B, C, D, E, D, C, B, A, G, F, E, and a piano accompaniment. The piano part includes fingerings (1-4) and fretting marks (X) for the guitar.

Oh, it is such mer - ry fun, up and down "the scale" to run.

The second system of music features a vocal line with the lyrics "Oh, it is such mer - ry fun, up and down 'the scale' to run." and a piano accompaniment. The piano part includes fingerings (1-4) and fretting marks (X) for the guitar.

3.

Notes are simply "*signs*" you see,
Round and black as black can be ;
From the perfect number "*seven*,"
Each its proper place is given.

Chorus,—A, B, C, D, &c.

4.

"*Sharps*" and "*flats*" some patience need,
If at music you'd succeed ;
But "*sweet melody*" is there,
When you take great pains and care !

Chorus,—A, B, C, D, &c.

5.

Soon my little friend may try
Something greater by-and-by,
If her (his) teacher she (he) obeys,
And remembers all he (she) says !

Chorus,—A, B, C, D, &c.

6.

Just be patient—never fret,
Or into a passion get ;
Else "*a discord*" you will make,
Which would be "*a great mistake!*"

Chorus,—A, B, C, D, &c.

IMITATING.

Class. *One Child.*

Com-pan-ion in glee What now shall we see, I show you ex-er-ci-ses as

Class. *Child.*

clev-er as I can; We wish to im-i-tate you, oh fun-ny lit-tle man, So stand quite

Class.

still do what I will, We stand quite still do what you will, And all here in the

cir-cle now their du-ty will ful-fill, And all here in the cir-cle now their du-ty will ful-fill.

Movement, &c.—This is a “circle game” in which the children join hands and march around, singing as far as “see.” One child, standing in the centre, sings from

“I show——can.” The class answers “We wish——man,”

The child sets in “So stand——I will,” The class answers “We stand——you will.”

Then the child makes either some funny gesture or performs some gymnastic exercise, which all imitate to the end of the strophe, when the marching begins again. Each child should have its turn in the leadership.

WEARY FINGERS.

Composed by BESSIE E. HALLMANN.

ci - ses as

Child.

So stand quite

ll here in the

ful - fil.

s and march

—you will.”
ercise, which
should have

A Wea - ry now the lit - tle fin - gers, Sink to
D Rest - ed now the lit - tle fin - gers, Love to

rest move in soft em - brace, Sweet - ly sleep - ing,
from place to place; F Work - ing, work - ing,

sweet - ly sleep - ing, Hum.....
work - ing, work - ing, Hum.....

GESTURES FOR "WEARY FINGERS."

- | | |
|--|--|
| (A) Finger tips pressed, each to each, as if kissing one another "good-night." | (C) Swing gently to and fro. |
| (B) Fingers clasped, hands lowered. | (D) Each finger opens independently. |
| | (E) Move fingers rapidly, in a twinkling motion. |
| | (F) Resume work. |

THE ROBIN'S EGG.

Composed and Dedicated to my little daughter Eliza

WILLIAM SELBY.

1. What was ev - er so dainty of hue? Who can tell, is it green, is it blue?

Look, lit - tle girl, At this beau - ti - ful pearl Hid in the nest of the rob - in!

2. Nay, lit - tle girl! Nay, nay, don't touch! Wait for a week—a week's not much—Then come

here and see What there will be Hid in the nest of the rob - - in.

3. What shall you see? A won - der - ful sight, Then, lit - tle girl, step light, step light, That no

THE ROBIN'S EGG.—CONCLUDED.

WILLIAM SELBY.

sound may be heard by the ba - by bird Hid in the nest of the rob - in!

SUMMER RAIN.

*Moderato.**mf**Music by the late T. CRAMPTON.*

rob - in!

1. Drop-ping, soft - ly drop - ping, Falls the sum - mer rain;
2. On the low roof fall - ing, Drip - ping from the eaves,
3. Droop - ing buds and blos - soms Lift their grate - ful heads,

1. Drop - ping, soft - ly, soft - ly drop - ping, Falls..... the sum - mer rain ;
2. On the low roof fall - ing, fall - ing, Drip - - ping from the eaves,
3. Droop - ing buds and blossoms, blos - soms, Lift..... their grate - ful heads,

1. Hear its sil - v'ry plash - ing On the win - dow pane.
2. Cheer - ing low - ly grass - es, Glis - t'ning on the leaves.
3. Spring - ing up with glad - ness From their moist - ened beds.

1. Hear its plash - ing On the win - dow pane.
2. Cheer - ing grass - es, Glis - t'ning on the leaves.
3. Spring with glad - ness From their moist - ened beds.

CHORUS. *mf*

There's music in the summer rain, The drops sing out a sweet refrain, That fall so gen - tly on the plain.

AWAY AMONG THE BLOSSOMS

1. ¹A - way, a - way, a - way, a - way, ²a-mong the blos-soms, A - way, a - way, a -
 2. A - way, a - way, a - way, a - way, a-mong the blos-soms, A - way, a - way, a -
 3. A - way, a - way, a - way, a - way, a-mong the blos-soms, A - way, a - way, a -
 4. A - way, a - way, a - way, a - way, a-mong the blos-soms, A - way, a - way, a -

- way, ³The sum-mer time has come, We hear the ⁴sing - ing wa - ters, We
 - way, ⁶The mer - ry birds are there, ⁷We hear the cho - rus ear - ly, 'Tis
 - way, The dai - ses are all bright, ⁹And in the dew - y mea-dows The
 - way, ¹⁰The hap - py world is ours, ¹¹Then praise our heav'n-ly Fa - ther, Whose

hear the ⁵in - sects hum, We hear the sing - ing wa - ters, We hear the in - sects
 thrill-ling on the air, We hear the cho - rus ear - ly, 'Tis thrill-ling on the
 clo - ver - tops are white, ⁹And in the dew - y meadows, The clo - ver - tops are
 smile is on the flow'rs, Then praise our heav'n-ly Fa - ther, Whose smile is on the

hum, A - way, a - way, a - way, a - way, a - way, a - way.
 air, A - way, a - way, a - way, a - way, a - way, a - way.
 whke, A - way, a - way, a - way, a - way, a - way, a - way.
 flow'rs, A - way, a - way, a - way, a - way, a - way, a - way.

GESTURES.

- 1 Arms extended parallel, move towards the right in three distinct movements.
- 2 One long sweep.
- 3 Point to window.
- 4 Move hand from right to left, with rippling finger.
- 5 Gesture of bees in "Lovely May".

6 Extend arms with flying gesture.

7 Attitude of listening.

8 Extend arms, with vibrating movement.

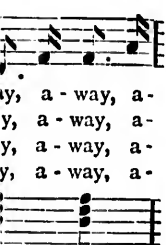
9 Pass the hand, as if caressing clover tops.

10 Both arms sweep out from body.

11 Hands clasped, face turned upward as in praise.

LITTLE RAINDROPS.

Words and Music by CLEMENTINE WARD.



y, a - way, a -
y, a - way, a -
y, a - way, a -
y, a - way, a -

p

1. Pit - a - pat - ter, Pit - a - pat - ter, Fall the lit - tle drops of rain ;
2. Pit - a - pat - ter, Pit - a - pat - ter, Child - ren can't go out to play ;

ters, We
- ly, 'Tis
- dows The
- ther, Whose

Cres.

1. Pit - a - pat - ter, Pit - a - pat - ter, Hark! a - gainst the win - dow pane ;
2. Pit - a - pat - ter, Pit - a - pat - ter, "Lit - tle rain - drops, go a - way !"

Cres.

r the in - sects
ling on the
ver - tops are
le is on the

mf

1. All the lit - tle plants are thirst - y—Rain - drops come to give them drink,
2. See! the sun is peep - ing bright - ly From be - hind the clouds so high ;

mf

a - way.
a - way.
a - way.
a - way.

p *Slower.* *f* *>* *>* *>*

1. Pit - a - pat - ter, Pit - a - pat - ter, Lit - tle plants are glad, I think !
2. Now no more of Pit - a - pat - ter, "Lit - tle rain - drops all, good - bye !"

p *f*

ment.
er tops.

as in praise.

JACK FROST.

Lively but not fast.

1. Jack Frost is a ro-guish lit-tle fel-low, When the A wintry winds be-gin to bel-low, He
2. He makes lit-tle girls H cry oh, oh, oh, He makes lit-tle boys I say ho, ho, ho, But

B flies like a lit-tle bird through the air. And steals through the C lit cracks ev-ry-where, He
when we kin-dle up a J good fire. Then Jack Frost is com-pel-led to re-tire, So

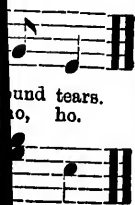
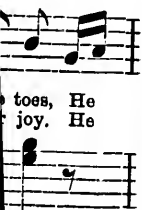
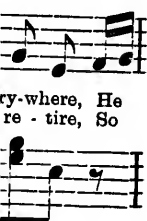
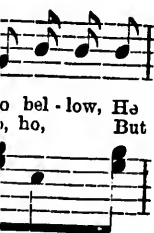
D nips lit-tle chil-dren on the nose, He E pin-ches lit-tle ohil-dren on the toes, He
K up the chim-ney skips the roguish boy, And all the lit-tle chil-dren L clap for joy. He

F pulls lit-tle chil-dren by the ears, He G draws from their eyes the big round tears.
makes lit-tle girls M cry oh, oh, oh, He makes lit-tle boys N say ho, ho, ho.

GESTURES FOR "JACK FROST."

- | | |
|--|---|
| (A) Arms above head, body swayed from waist, as if by wind. | (F) Pull both ears. |
| (B) Arms outspread, and fluttering like wings. | (G) Wipe away tears. |
| (C) Point, with index finger, to cracks under door and window. | (H) Shivering gesture with pained expression. |
| (D) Pinch nose. | (I) Open arms and cheerful faces. |
| (E) Pinch toes. | (J) Point to stove. |
| | (K) Indicate skipping up, with right hand. |
| | (L) Clap joyfully. |
| | (M) Shivering. |
| | (N) Laughing. |

HARK! THE BELLS ARE RINGING.



1. **A** Hark! **B** the bells are ring - ing gay, 'Tis the eve of Christ - mas day,
2. **F** Hear a voice that whis - pers near, **G** Like an an - gel in your ear,
3. **H** Three hur - rahs for snow and ice, **I** Slides and **J** snow - balls are so nice,

Hol - li - days have now be - gun **C** Full of mer - ri - ment and fun,
F You have poor - er neigh - bours near, **G** Share with them your Christ - mas cheer,
We the hap - py play now see, **K** per - haps a Christ - mas tree,

Mer - ri - ly we pass our time, Mer - ry as the Christ - mas chime,
Ev - 'ry child can spare a - part, And re - joice the an - oth - er's heart,
Who loves danc - ing, who can skate, Who de - lights to sit up late,

May the com - ing New Year too, Be a hap - py one **D** to you.
Win - ning love that nev - er dies, Love the best of hu - man ties.
Let us raise a **L** hear - ty cheer, **M** Christ - mas comes but once a year.

GESTURES FOR "HARK! THE BELLS ARE RINGING."

- (A)** Listening attitude.
(B) Joyful telling to each other.
(C) Indicate fullness with both hands.
(D) Point to each other.
(E) Listening.

- (F)** Turn to each other.
(G) Both hands in front to show generous giving.
(H) Swing handkerchief over head.
(I) Both hands quick movement from upper right down.
(J) Make quickly and throw across table.
(K) Hand at side of mouth telling secret cautiously.
(L) Swing hands over head.
(M) Clap hands joyfully.

SEE THE SNOW IS FALLING FAST.

Lively.

1. A Oh! see the snow is fal-ling now, B It pow-ders all the trees, Its
 2. 'Tis snow-ing fast, and D cold the blast, But E yet I hope 'twill stay, F Oh!
 3. Jack Frost is here, we feel him near, He's on his i-cy sled, And
 4. | Come out and play this win-try day, Amid'st the fal-ling snow. Come

flakes a-bound and G all a-round, They float up on the breeze.
 see it blow the fall-ing snow, H In shad-ows far a-way.
 cov-er'd deep, the flow-ers sleep, Bo-neath their snow-y bed.
 young and old, fear not the cold, Nor how-ling winds that blow.

GESTURES FOR "SEE THE SNOW IS FALLING FAST."

- (A) Point quickly towards the falling snow.
 (B) Hold the hand in front with fingers hanging loosely, with gesture of shaking powder.
 (C) Sweep the arm out in a curve with waving movement.
 (D) Shiver.
 (E) Change expression of face to one of delight.
 (F) Point again to snow.
 (G) Wave the hand, gradually extending the arm with slow movement.
 (H) Spread hand with palm down, out from the body.
 (I) All join hands, shaking vigorously, continue to end.

THE PRETTY MOON.

Lively but not too fast.

1. Oh! mother, how pret-ty the (A) moon looks to-night, 'Twas nev-er so cunning be-fore; (B) Its
 2. (F) We would call to the stars to keep out of the way, Lest we should rock o-ver their toes: And

THE PRETTY MOON.—CONCLUDED.

two lit - tle horns are so sharp and so bright, I hope they won't grow any more; If
there we would sit till the dawn of the day, And see where the pret - ty moon goes; And

Gradually Slower.

I were up there with you and my friends, (C) We would rock in it nice - ly, you see,
(G) there we would rook in the beau - ti - ful skies Or (H) thro' the bright clouds we would roam,

(D) We would sit in the middle, And (E) hold by both ends, Oh! what a bright cradle 't would be.....
We would (I) see the sun rise, And (J) see the sun set, And (K) on the next rainbow come..... home.

1st time. *2nd.*

GESTURES FOR "THE PRETTY MOON."

- | | |
|---|---|
| (A) Point to moon. | (F) Wave the hand above the head with gesture of caution. |
| (B) Place the hands with index finger pointing upward on each side of the head. | (G) Rocking gesture again. |
| (C) Clasp the fingers and form a semicircle with them, rocking from side to side. | (H) Wave the hand as though floating above. |
| (D) Clasp the hands, extending them directly in front. | (I) Point to east. |
| (E) Close the fists as though holding to a rope in swinging, and swing from side to side. | (J) Point to west. |
| | (K) Form a rainbow over the head. |

THE BUSY LITTLE MOTHER.

1. I'm a bu - sy lit - tle mo - ther, Keeping house from day to day, ¹You will nev - er
 2. ⁷First I wash the clothes on Monday, Wash & scrub with might and main, ¹⁰For I've had a
 3. ⁹Then you know I've lots of mending, For the children's clothes get worn, ⁸And I might be

find a - noth - er Half so bright or half so gay; ²I'm up betimes and ³make the tea While
 rest on Sunday, ¹¹And I'm bright & strong a - gain; ¹²Then to man - gle them I must go, And
 al - ways spending, If I ev - er left them torn. ⁸Then the ba - by must not be 'lone From

⁴still the day is dim,
 as I turn a - way,
 morning un-to night. } For fa - ther works so hard for me ⁵That I work hard for him.
¹²I sing the merriest songs I know, To cheer the busy day. } So I'm
¹³What - ev - er work remains undone, The baby *must* be right.

THE BUSY LITTLE MOTHER:*—CONCLUDED.

ou will nev - er
or I've had a
d I might be

up in the morn - ing ear - ly, I'm up in the morn - ing grey; I'm

Musical notation for the first system, including vocal line and piano accompaniment.

ake the tea While
must go, And
t be 'lone From

washing, and ⁷scrubbing, and cooking, and ⁹mending, The whole of the live-long ⁴day. . .

Musical notation for the second system, including vocal line and piano accompaniment.

Movement, etc.

- | | | |
|--------------------------------------|---|---------|
| 1. Beat on knees in time. | 7. Scrub pinafore. | 9. Sew. |
| 2. Stand. | 10. Shut eyes and rest head on hand. | |
| 3. Pour tea out. | 11. Sit up and beat on knees. | |
| 4. Sit. | 12. Turn mangle simultaneously. | |
| 5. Pound one hand on other clenched. | 13. Nurse, rocking baby backwards and forwards. | |
| 6. Stand and mark time. | | |

* This charming Action Song, written by the Rev. H. W. Hawkes, Liverpool, deserves special attention.

THE MARCHING SONG.

MRS. L. ORMISTON CHANT.

1. This is the way we march ; This is the way we march ; march, march,
 2. This is the way we jump ; This is the way we jump ; jump, jump,

ff

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a treble clef and a key signature of two flats. The piano accompaniment starts with a forte (*ff*) dynamic.

march, march, march !.....
 jump, jump, jump !.....

This is the way we clap ;
 This is the way we stop ;

The second system continues the musical score with three staves. The vocal line includes the lyrics "march, march, march !" and "jump, jump, jump !". The piano accompaniment features a dynamic marking of *f* (forte).

This is the way we clap clap, clap, clap, clap, clap !.....
 This is the way we stop stop, stop, stop, stop, stop !.....

The third system concludes the musical score with three staves. The vocal line includes the lyrics "This is the way we clap clap, clap, clap, clap, clap !" and "This is the way we stop stop, stop, stop, stop, stop !". The piano accompaniment ends with a final chord.

DIRECTIONS.

The children can be arranged for this song in broad rows, if the room is long enough to admit of the twenty-four paces required by one verse, to be done without turning; in this case they will simply right-about-face to begin the second verse, and jump and march back, letting the word "stop," at the end of the third line, bring them back to the place from which they started.

In ordinary rooms the best way is to place one child in front of another, letting them move round and round the room in Indian File. Indeed in a large room it is a very pretty change from the row, to let the children change to Indian File, by turning half round after "mark time, stop!" and beginning the song over again in this position.

The clapping must be in strict time to the marching. The word jump was chosen as being easier to sing than leap, but the proper movement is a *short high* leap, or bound.

When the marking time is finished, the feet must be brought to the ground with a loud stamp, on the word "stop."

This song can go on over and over again.

MARCHING SONG.

Words by EMILIE POULSSON.

Musio by WILLIAM SELBY.

1. Rea - dy! Rea - dy! Qui - et eve - ry foot and hand.
 2. Left, right— left, right— Stur - di - ly we march a - long.
 2. Tip - toe— tip - toe— Ve - ry light - ly now we go,
 3. Tramp, tramp! Tramp, tramp! Hea - vy now a - gain we tread.

Rea - dy! Rea - dy! All at - ten - tive do we stand.
 Left, right— left, right— Care - ful lest a foot go wrong.
 Tip - toe— tip - toe— As if steal - ing on a foe.
 Tramp, tramp! tramp, tramp! Till the march - ing time is sped.

For - ward! For - ward! Till we hear the next com - mand;
 Left, right— left, right— While we sing our march - ing song.
 Tip - toe— Tip - toe— Sure - ly they would nev - er know,
 Tramp, tramp! Tramp, tramp! Till a sud - den word is said.

For - ward *march!* Then March - ing on we go.
 Left, right— left, right— March - ing on we go.
 Tip - toe— tip - toe— We were march - ing on.
 Tramp, tramp! Tramp! then— *Halt!* The march is done.

The Staccato marks only apply to the words *march* and *halt*, printed in italics. The 1st verse should be sung *p* (soft), the 2nd verse *mf* (loud), the 3rd verse *pp* (very soft), and the 4th verse *ff* (very loud) accompanied with heavy tramping.

ORMISTON CHANT.

h; march, march,
; jump, jump,

way we clap;
way we stop;

paces required
ump and march

room in Indian
ing half round

but the proper

THE TIP - TOE SONG.

MRS. L. ORMISTON CHANT.

p

1. Like the gen - tly fall - ing snow
2. Like the low wind on the grass
3. This is ba - by's slum - ber song,

p

Soft - ly we come creep - ing; Light - ly step - ping
In the twi - light steal - ing, Not a foot - fall
Tell - ing we are near her. (or him). If her (or his) sleep be

as we go, For our ba - by's sleep - ing.
as we pass Chil - dren's steps re - veal - ing.
short or long Wak - ing we shall hear her (or him).

THE TIP-TOE SONG.—CONCLUDED.

L. ORMISTON CHANT.

ing snow
the grass
ber song,y step - ping
a foot - fall
his) sleep be- ing.
- ing.
her (or him).

Tip - toe, To and fro, Soft - ly we come creep - ing

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a simple, rhythmic melody with a steady accompaniment.

Light - ly step - ping as we go, For our ba - by's sleep - ing.

rall.

2nd time ppp

rall - - - *a tempo*

The second system continues the musical score. It includes a vocal line and a piano accompaniment. The vocal line has a tempo marking of *rall.* (rallentando) and ends with a double bar line. The piano accompaniment also has a *rall.* marking and a *2nd time ppp* (pianissimo) marking. The music concludes with a final chord.

DIRECTIONS.

This song is specially designed to teach the little ones the useful art of noiseless stepping. It is not the easiest thing in the world to walk on tip-toe; and it is probable that many a valuable life has been lost in illness for want of the quiet, unbroken sleep that noisy and clumsy footsteps, inside as well as outside the sick-room have made impossible.

Walking on tip-toe is splendid discipline both for foot and head; but care must be taken not to keep the children at it for any length of time, as it is extremely tiring, and apt to give cramp in the arch of the foot, or the calf of the leg.

The children must proceed in Indian file, and their voices sink to a whisper at the end.

FLOWER VOICES.

WM. SELBY.

The red rose says, "Be sweet," And the li - ly bids "Be pure,"
The vio - let whis - pers "Give," Nor grudge nor count the cost,
And so each gra - cious flower Has each a sever - al word

The stur - dy, brave chrys - an - the - mum, "Be pa - tient and en - dure."
The wood - bine, "Keep on blos - som - ing," In spite of chill and frost.
Which, read to - geth - er, mak - eth up The mes - sage of the Lord.

THE LITTLE SAILORS' SONG.

Gaily.

MRS. L. ORMISTON CHANT.

1. We are lit - tle sail - ors sail - ing O'er a storm - y sea ;
2. We are lit - tle sail - ors cross - ing O'er a rest - less deep ;
3. We are lit - tle sail - ors drift - ing O'er a sil - ver sea ;
4. We are lit - tle sail - ors hast - ing From our ship straight home ;

THE LITTLE SAILORS' SONG.—CONCLUDED.

WM. SELBY.



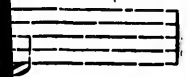
ls "Be pure,"
nt the cost,
er - al word



en - dure."
and frost.
the Lord.



ORMISTON CHANT.



ea ;
eep ;
ea ;
ome ;



And the wind is wail - ing, wail - ing, Wild - ly as can be. And the waves are
And the waves are toss - ing, toss - ing, E - ven in their sleep. For the moon calls
Through the mist the wind is rift - ing, Har - bour lights we see. Soon our voy - age
Not a step nor mo - ment wast - ing, Joy - ful - ly we come. See our dear ones

O so high, And dark clouds are in the sky, And the sea-weed hur-ries by—
out "this way!" And the tide must her o - bey, Fol - low - ing both night and day—
will be past, And the an - chor we shall cast, We on land safe home at last.—
quick-ly gather! There is mo - ther! there is father! Oh! we're glad to see you, rather! —

DIRECTIONS.

The children must stand in a row, or rows, according to space at command. The hands must be waved to and fro with the palms uppermost, and the undulations of waves must be carefully imitated, and continued through the first three verses with these exceptions,—viz, the sixth line of the first verse, when they must point up at imaginary clouds,—the third line of the second verse, when they must imitate tossing, with both hands,—the fifth line of this verse, when they must beckon at the words "This way;"—and the second and third lines of the third verse, when they must shield their eyes with their hands, as if looking over the surf at the "harbour lights."

At the fourth verse they must scamper with well raised and bent knees, not in long, but high steps, for the first four lines; suddenly stand still at the fifth, and point to the imaginary "dear ones," singing the words as rapidly as possible, till "rather" is reached, and that word must be *spoken* in quite a natural but very arch tone of voice. Then sing the first four lines of the song with sea-wave action, ending in "Wildly as can be," by way of a finale.

THE GOLDEN BOAT-SONG.

1. Here we float in our gold - en boat, Far a - way, far a - way,
 2. Here we float in our gold - en boat, Far a - way, far a - way,
 3. Here we float in our gold - en boat, Far a - way, far a - way,

Here we float in our gold - en boat, Far a - way.
 Here we float in our gold - en boat, Far a - way.
 Here we float in our gold - en boat, Far a - way.

See how we splash, and wa - ter dash, While on the air the sun shines fair,
 See how we splash, and wa - ter dash, While in the trees the sum - mer breeze
 See how we splash, and wa - ter dash, While all the stars thro' cloud - y bars,

Sing - ing of birds, and low - ing herds, Far - a - way.
 Sing - ing of the wind, and hills be - hind, Far - a - way.
 Bec - kon us home, no more to roam, Far - a - way.

THE GOLDEN BOAT-SONG.—CONCLUDED.

The musical score is written in a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The tempo is marked 'Accel.' and 'Finale accelerated to the end.' The lyrics are: 'So we float in our gold-en boat Far a - way, Far a - way, So we float in our gold - en boat, Far a - way.' The score includes vocal lines and piano accompaniment.

So we float in our gold-en boat Far a - way, Far a - way,

So we float in our gold - en boat, Far a - way.

DIRECTIONS.

The children must seat themselves on the floor as though in a boat, but with this difference, that the feet, instead of being close together and knees bent, as in actual rowing, must be wide apart, and legs straight on the floor, in form of the letter V, the distance between each child being no more than is necessary for the extension of arms out straight in front.

The best and most skilful child will of course be "stroke," and the others should be placed according to size.

The coxswain may be a very little one; and if the small thing puts the others out by rowing out of time, it might be instructed to hold a tiny flag during the performance, and be allowed to sing only. To begin the song, the children will all be ready for the rowing action by bending forward with arms straight out, and thumbs touching; backs of hands uppermost, and on a level with shoulders. The sweep of the arms brings the hands to the floor twice in every bar.

When "See how we splash," is reached, the movement is altered, and instead of rowing, the children simply pat the ground with the open palm of each hand, as though splashing water.

There should be no longer pause between the verses than the beats of each concluding bar.

The last refrain "So we float," etc., should go at increasing speed to the end.

GOD MAKE MY LIFE A LITTLE LIGHT.

To my little Niece Sarah.

WILLIAM SELBY.

1. God make my life a lit - tle light, With - in the world to glow,
 2. God make my life a lit - tle flower, That giv - eth joy to all,
 3. God make my life a lit - tle staff, Where - on the weak may rest,

A lit - tle flame that burn - eth bright, Where ev - er I may go.
 Con - tent to bloom in na - tive bower, Al - though the place be small.
 That so what health and strength I have, May serve my neighbor best.

OUR NATIVE LAND—FAIR CANADA.

TUNE—"God Save the Queen."

Arranged by JOHN CHESHIRE.

Verses by JOHN IMRIE, Toronto.

1. God save our na - tive land, Free may she ev - er stand,
 2. Fair as an open - ing flower, Plant - ed in Heav - en's bower,

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OUR NATIVE LAND—FAIR CANADA.—CONCLUDED.

WILLIAM SELBY.

world to glow,
joy to all,
weak may rest,

may go.
ce be small.
ighbor best.

N IMRIE, Toronto.

- er stand,
- en's bower,

Fair Can - a - da ; Long may we ev - er be, Sons of the
Fair Can - a - da ; Here ma - ny na - tions dwell, Lov - ing their

brave and free, Faith - ful to God and thee, Fair Can - a - da.
free - dom well, Reap - ing where for - ests fell, Fair Can - a - da.

3
Land of great inland seas,
Swept by the mighty breeze,
Fair Canada :
Reaching from sea to sea,
Great will thy future be,
Land of the brave and free,
Fair Canada !

4
Land of the prairies wide,
Stretching like ocean's tide,
Fair Canada ;
Land of green hill and dale,
Mountain and pleasant vale,
Here worth shall never fail,
Fair Canada !

5
Come, then, from many lands,
Brave hearts and willing hands,
To Canada ;
Come where rich virgin soil
Waits to reward your toil,
Share in the harvest spoil
Of Canada !

GOD SAVE THE QUEEN.

1
God save our gracious Queen,
Long live our noble Queen,
God save the Queen ;
Send her victorious,
Happy and glorious,
Long to reign over us,
God save the Queen.

2
Thy choicest gifts in store,
On her be pleased to pour,
Long may she reign !
May she defend our laws,
And ever give us cause
To sing with heart and voice,
God save the Queen.

3
O Lord our God arise,
Scatter her enemies,
And make them fall ;
Confound their politics,
Frustrate their knavish tricks,
On thee our hopes we fix,
God save us all.

BRITANNIA, THE PRIDE OF THE OCEAN

OR

THE RED, WHITE AND BLUE

Arranged by T. S. GLEADHILL.

1. Bri-tan-nia, the pride of the o-ccean, The home of the brave and the free, The
 2. When war spread its wide des-o-la-tion, And threaten'd this land to de-form, The
 3. Bri-tan-nia, Bri-tan-nia, for ev-er, Our glo-ri-ous em-pire's hymn, May

mf

shrine of each patriot's de-vo-tion, The world of-fers hom-age to thee. At thy
 ark of freedom's foun-da-tion, Bri-tan-nia rode safe through the storm. With her
 the wreaths it has won nev-er wither, Nor the star of its glo-ry grow dim. May the

man-date he-roes as-sem-ble, When Li-ber-ty's form stands in view, Thy
 garlands of vic-t'ry a-round her, So brave-ly she bore up her crew, And her
 ser-vice u-ni-ted ne'er sev-er, But still to her col-ours prove true, The

BRITANNIA, THE PRIDE OF THE OCEAN.—CONCLUDED.

AN

by T. S. GLEADHILL.

free, The
form, The
hymn, May

At thy
With her
May the

Thy
And her
The

banners make ty - ran - ny trem-ble, When borne by the Red, White and Blue. When
flag float-ed proud-ly be - fore her, The boast of the Red, White and Blue. The
Ar - my and Na - vy for ev - er, Three cheers for the Red, White and Blue. Three

borne by the Red, White and Blue. When borne by the Red, White and Blue. Thy
boast of the Red, White and Blue. The boast of the Red, White and Blue. And her
cheers for the Red, White and Blue. Three cheers for the Red, White and Blue. The

ban-ners make ty - ran - ny tremble, When borne by the Red, White and Blue.
flag float-ed proud-ly be - fore her, The boast of the Red, White and Blue.
Ar - my and Na - vy for ev - er! Three cheers for the Red, White and Blue.

THE FLAG WE LOVE.

Arranged by WM. SELBY

1. ¹We are bear - ing the flag of the red, white, and blue, As in
2. ⁶With the hon - ors of war - fare and strife brave - ly won, It has
3. ⁹March - ing on, march - ing on, with our face to the foe, ¹⁰May we

fel - low - ship we stand; - To our loved Un - ion Jack we will
waved o'er land and sea; And tho' bat - tered and scarred, still it
ne'er like cow - ards move; ¹¹Truth and Jus - tice a - head to re -

ev - er be true, Glori - ous ²em - blem ³of our ⁴land!
sails proud - ly on, - 'Tis the ⁶ban - ner ⁷of the ⁸free!
pel ev' - ry blow, - ¹²God will shield the flag we love!

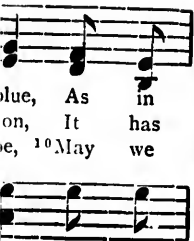
DIRECTIONS.

1.—Stand erect, flag over left shoulder, right arm at side, tread left and right through first three lines.
2.—Right arm horizontal sidewise, palms down at this word. 3.—Back of finger tips at temple. 4.—Right arm horizontal again, then drop at side. 5.—Flag over right shoulder, tread left and right through three lines. 6.—Left arm horizontal. 7.—Back of fingers at left temple. 8.—Left arm horizontal again sidewise, then drop at side. 9.—Eight steps forward, wave flags. 10.—Eight steps back. 11.—Turn around in time to place, wave flags over heads. 12.—Flag clasped in both hands and raised, look up steadily, till close of last line.

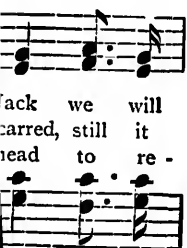
THE QUEEN'S BIRTHDAY KINDERGARTEN SONG.

anged by WM. SELBY

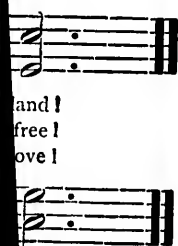
Words by L. T. NEWCOMB.



1. ¹Vic-to-ri-a, the Queen so true, Who rules this land for me and you; Great
2. ¹Vic-to-ri-a, we love thy name; Vic-to-ri-a, we know thy fame! We
3. ¹Vic-to-ri-a, we're greet-ing thee, In this our "Kin-der-gar-ten Home!" May



sovereign, from each girl and boy, Ac-cept our heart-felt love and joy!
³wave our coun-try's flag on high; Thy name, we know, will nev-er die.
ma-ny years in roll-ing on, Still find thee seat-ed on thy throne,



²Marching here in mer-ry glee, We'll be soldiers true to thee!
Vic-to-ri-a, there's none like thee! Our no-ble la-dy, brave and free.
³Thy ban-ners wave and children sing, Long life and safe-ty bless our Queen!

first three lines.
temple. 4.—
right through
horizontal again
k. 11.—Turn
raised, look up

1. Pointing to a picture of the Queen.
2. Children all marching to circle, carrying flags.
3. All wave flags high in the air.

THE GREEDY FISHERS.

Words by J. A. MANSON. (From *Bo-Peep*.)

Music by the REV. F. PEEL, B. Mus., Oxon.

mf

1. Four storks a - fish - ing they did go, Through
2. And when they reached the sha - dy pool Where
3. For hours they fished a - mong the reeds, Those

Andante

Cres.

fields they took their way;..... Nor rod nor line, nor an - gling net, Nor
frogs and fish - es play,..... They jumped for joy, those fun - ny birds, You
bu - sy fish - ers four,..... But strange it is, the more they caught, Yet

bait nor hook had they— But their legs were long, and their bills were strong, For
might have heard them say— “O merry it is to have sport like this, All
still they want - ed more! O greed - y storks, O self - ish storks, O

Cres - cen - od.

THE GREEDY FISHERS.

PEEL, B. Mus., Oxon.

catch - ing of their prey,..... For catch - ing of their prey.....
 on a sum - mer day!..... All on a sum - mer day!"...
 greed - y fish - ers four!..... O greed - y fish - ers four!"...

NOW THE DAY IS OVER.

Sr. Enoch's.

WM. SELBY.

1. Now the day is ov - er, Night is draw - ing night, Shad - ows of the
 2. Je - sus, give the wea - ry Calm and sweet re - pose; With Thy ten - der
 3. Through the long night - watch - es May Thine an - gels spread Their white wings a -

even - ing Steal a - cross the sky. Now the dark - ness gath - ers;
 bless - ing May mine eye - lids close. Grant to lit - tle child - ren
 bove me, Watch - ing round my bed. When the morn - ing wak - ens,

Stars be - gin to peep; Birds and beasts and flow - ers Soon will be a - sleep.
 Vis - ions bright of Thee; Guard the sail - ors toss - ing On the deep blue sea.
 Then may I a - rise Pure and fresh and sin - less In Thy ho - ly eyes.

GOOD NIGHT.

MRS. L. ARMISTON CHANT.

p

1. Go - ing home, go - ing home, Through the si - lent mea - dows ;
 2. Go - ing home, go - ing home, Hear the sheep - bells ring - ing ;
 3. Go - ing home, go - ing home, Sleep - y heads are nod - ding ;

p

Go - ing home, go - ing home, Thro' the dark - 'ning sha - dows.
 Go - ing home, go - ing home, Near us bats are wing - ing.
 Go - ing home, go - ing home, Wea - ry feet are plod - ding ;

Sleep - y eyes like the skies Where the stars are shroud - ed ;
 In and out, round a - bout, Beet - les whir - ring o'er us ;
 Oh, for bed, where each head Safe from pain or sor - row

GOOD NIGHT.—CONCLUDED.

f

Play is done, light is gone, Day in night is shroud-ed.
 Soft and white, glow-worms bright On the path be-fore us.
 Sound shall rest; calm and blest, Sleep un-til to-mor-row!

Good night, good night, good night.

f *ff* *fff*

DIRECTIONS.

The children should sing this song, walking slowly in pairs; but stand still during the singing of the "Good night" at the end of each verse. It adds much to the pretty effect of the latter if the children are taught to kiss their hands to the imaginary trees and stars which are above them, and from beneath which they are "going home."

At the fifth line of the first verse they should half-close their eyes, hang their heads and sing sleepily.

At the second line of the second verse the disengaged hands must be raised in the attitude of listening; at the eighth of the same verse, the imaginary glow-worms must be pointed at.

The last verse must be sung very sleepily, more softly, and altogether slower than the others; and the last "Good night" with prolonged and concentrated energy.

THE GOOD SHEPHERD.

Words by DR. FLEMING STEVENSON.

Music by WILLIAM SELBY.

1. I am Je - sus' lit - tle lamb, Ev - er glad at
 2. Safe - ly in and out I go; Je - sus loves and
 3. Shall I not be al - ways glad? None whom Je - sus

heart I am; Je - sus loves me, Je - sus knows me,
 keeps me so; When I hung - er, Je - sus feeds me,
 loves are sad; And when this short life is end - ed,

All things fair and good He shows me; Ev - en calls me
 When I thirst my Shepherd leads me; Where the wa - ters
 Those whom the Good Shepherd tend - ed Will be tak - en

by my name, Ev' - ry day He is the same.
 soft - ly flow, Where the sweet - est pas - tures grow.
 to the skies, There to dwell in Par - a - dise.

Y.



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