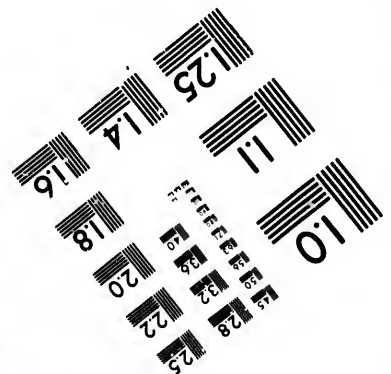
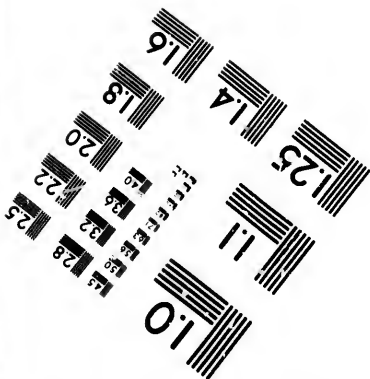
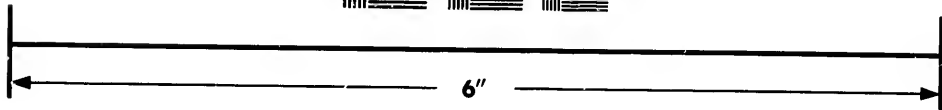
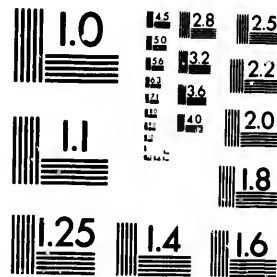


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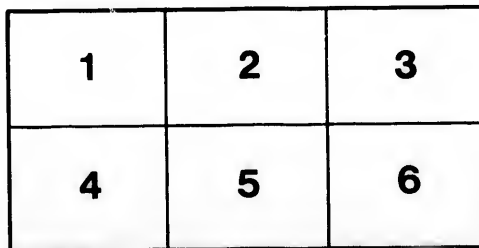
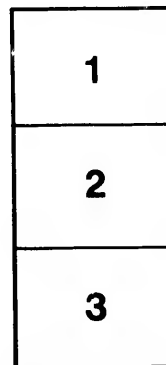
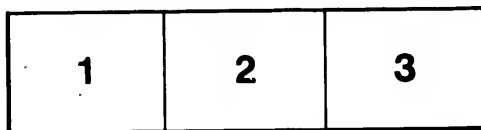
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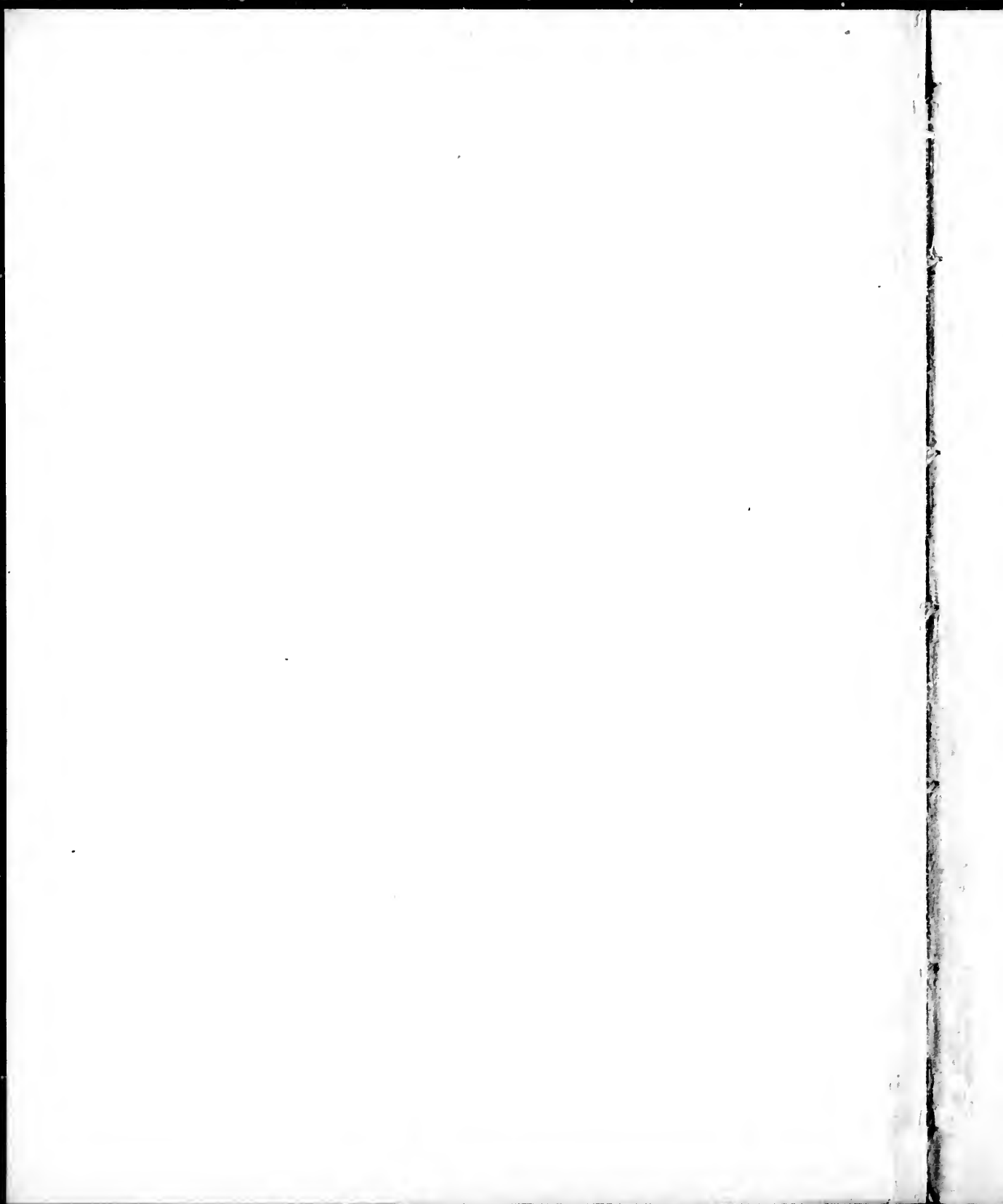
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7

BOUQUET
OF
KINDERGARTEN
AND
Primary Songs,
With Notes and Gestures.

INTRODUCTION BY MRS. J. L. HUGHES.

SELBY & COMPANY
TORONTO.

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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.

⁹ 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!"

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

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, (G) I just go round to see, (H) My

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.

WHITE LAMBKINS.

Arr. by BRASSIE E. HAILMANN.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 2/4 time. The key signature has two sharps (F# and C#). The piece begins with a piano (*p*) dynamic and includes a crescendo leading to a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and ending with a piano (*p*) dynamic.

First system of vocal and piano accompaniment. The vocal line is on a single staff with lyrics: "Who has the whit-est lamb-kins? Look up in-to the sky, Bit is the moon, the (F) She calls them out to past-ure, Up-on her meadows gay, The stars aro her white". The piano accompaniment is on two staves. Dynamics include piano (*p*) and crescendo (*cres.*).

Second system of vocal and piano accompaniment. The vocal line continues with lyrics: "pret-ty moon, Whose home is up on high, She ris-es in the eve-ning When lit-tle chil-dren lamb-kins, They're nev-er seen by day, Like sis-ter and like bro-thor Are all the stars on". The piano accompaniment includes a piano (*p*) dynamic and a section with eighth notes marked with the number 8.

Third system of vocal and piano accompaniment. The vocal line concludes with lyrics: "sleep, high, Comes from her lit-tle cot-tage And calls her lit-tle sheep, They seem to love each oth-er, They nev-er fret nor cry." The piano accompaniment includes a mezzo-forte (*mf*) and piano (*p*) dynamic.

GESTURES FOR "WHITE LAMBKINS!"

- | | |
|---|---|
| (A) Look and point upward. | (G) 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.

"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.

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.

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 mid - dle, (B) 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. | (E) Close all except the fore-fingers and bend them as if bowing. |
| (B) Close thumbs and extend fingers. | (F) Bend middle fingers. |
| (C) Extend arms right and left. | (G) Bend third finger. |
| (D) Bring hands up in curve and bow the head as though all bowing. | (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. |

THUMBKIN SAYS I'LL DANCE.

A. Thumb - kin says I'll dance, Thumb - kin says I'll dance,
 C. Point - er says I'll dance, Point - er says I'll dance,
 D. Long man says I'll dance, Long man says I'll dance,
 E. Gold man says I'll dance, Gold man says I'll dance,
 F. Little man says I'll dance, Little man says I'll dance,
 All men say they'll dance, All men say they'll dance,

B. Sing and dance Ye mer - ry lit - tle men, Thumb - kin says I'll dance and sing.
 Sing and dance Ye mer - ry lit - tle men, Point - er says I'll dance and sing.
 Sing and dance Ye mer - ry lit - tle men, Long man says I'll dance and sing.
 Sing and dance Ye mer - ry lit - tle men, Gold man says I'll dance and sing.
 Sing and dance Ye mer - ry lit - tle men, Little man says I'll dance and sing.
 Sing and dance Ye mer - ry lit - tle men, All men say they'll dance and sing.

Symphony.

GESTURES FOR "THUMBKIN SAYS I'LL DANCE."

- (A) Extend arms in front, close fingers, bend thumbs rapidly.
- (B) Raise arms above head, bend fingers and thumbs rapidly.
- (C) Close fingers and thumbs except first finger.
- (D E F) Separate each finger in turn, dancing movement.

VIOLETS.

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

great Sun shine warm and the D sky is all blue; My E playmate and F I are wai-ting for you, So
lit-tle nest-builders at work lo-ver head, While the cuckoo is cal-ling, "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 J sleep-ing as if you were dead, Yet there you lie J sleep-ing as if you were dead.

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

dim

GESTURES.

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

UP YONDER MOUNTAIN.

Andantino.

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

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

f 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.

dim.

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.

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

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.

THE BRIGHT WAVES.

ABT.

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

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

C high, so high, D The branch - es are wav - ing, the
race, and they chase, H The leaves that have fall - en, the
run, jump and sing, Through green woods and mead - ows, 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, I We'll rove while our voic - es so

THE BRIGHT WAVES. (Concluded.)

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

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

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 B Say, will you go with me now? ... The
A So in the beau-ti-ful gar-den 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 E Rows of red hol-ly-hocks see; .. In
J Is it the bird in the elm tree? 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.

Music 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,

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

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.

Ju . 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.

WEARY FINGERS.

Composed by HERBIE E. HAILMANN.

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

rest in soft em - brace, C Sweet - ly sleep - ing,
 move 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."
 (B) Fingers clasped, hands lowered.

- (C) Swing gently to and fro.
 (D) Each finger opens independently.
 (E) Move fingers rapidly, in a twinkling motion.
 (F) Resume work.

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, ⁵The mer - ry birds are there, ⁷We hear the cho - rus ear - ly, ¹'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
⁸thrill - ing on the air, We hear the cho - rus ear - ly, 'Tis thrill - ing 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.
 white, 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.
- 3 Gesture of bees in "Lovely May".

- 6 Extend arms with flying gesture.
- 7 Attitude of listening.
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.

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 cry oh, oh, oh, He makes lit-tle boys 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, Ho E pin-ches lit-tle chil-dren on the toes, He
K up the chim-ney skips the ro-guish boy, And all the lit-tle chil-dren L clap for joy. He

F nips lit-tle chil-dren by the ears, He G draws from their eyes the big round tears.
H makes lit-tle girls cry oh, oh, oh, He I makes lit-tle boys 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. |

THE FLAG WE LOVE.

Arranged by WM. SELBY

1. ¹We are bear - ing the flag of the red, white, and blue, As in
2. ²With the hon - ors of war - fare and strife brave - ly won, It has
3. ³March - ing on, march - ing on, with our face to the foe, ⁴May 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; ⁵Truth and Jus - tice a - head to re.

ev - er be true, Glori - ous ⁶em - blem ⁷of our ⁸land!
sails proud - ly on, - 'Tis the ⁹ban - ner ¹⁰of the ¹¹free!
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
steadily, till close of last line.

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. i 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.
 H cov - er'd deep, the flow - ers sleep, Be - neath their snow - y bed.
 young and ol, fear not the col, Nor how - ling winis 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; And
 there we would sit till the dawn of the day, And see where the pret - ty moon goes; If

Gradually Slower.

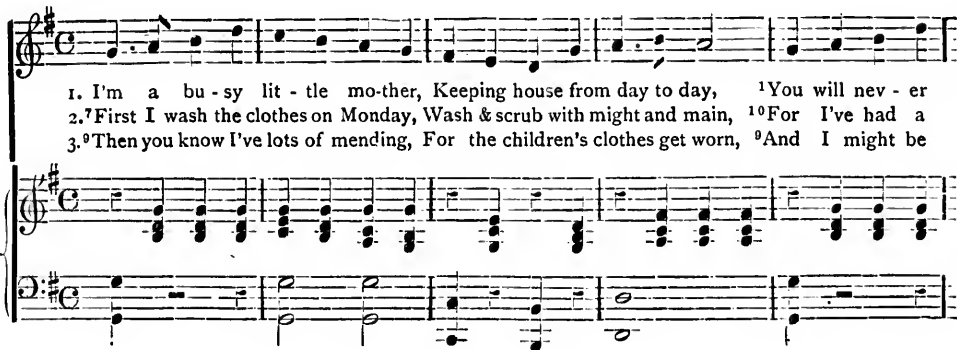
I were up there with you and my friends, (C) We would rock in it nice - ly, you see,
 (G) there we would rock in the beau - ti - ful skies Or (H) thro' the bright clouds we would roam,

1st time. *2nd.*
 (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.

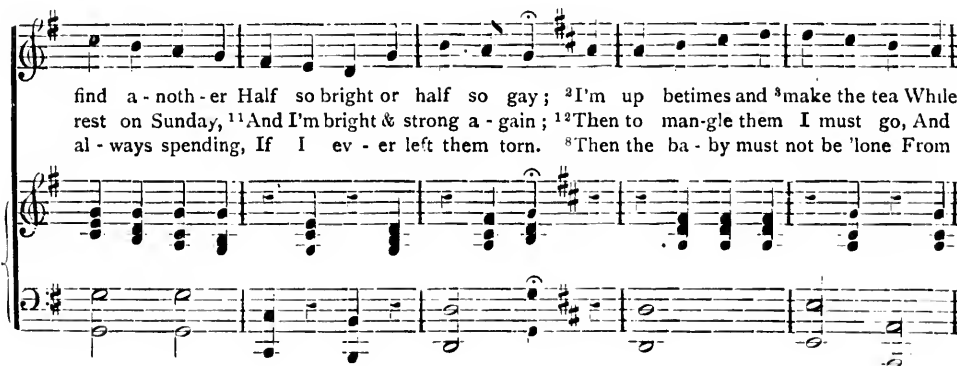
GESTURES FOR "THE PRETTY MOON."

- | | |
|---|---|
| (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. |

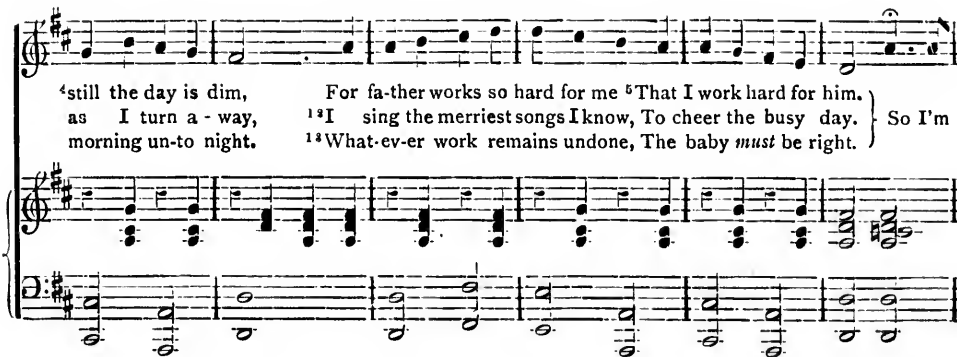
THE BUSY LITTLE MOTHER.



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, ⁹And 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, For fa - ther works so hard for me ⁵That I work hard for him.
 as I turn a - way, ¹²I sing the merriest songs I know, To cheer the busy day. } So I'm
 morning un - to night. ¹³What - ev - er work remains undone, The baby *must* be right.

THE BUSY LITTLE MOTHER: *—CONCLUDED.

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

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

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

march, march, march !..... This is the way we clap ;
 jump, jump, jump !..... This is the way we stop ;

f

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

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 hip*'s 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 **ENTLIE 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.

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.

CHANT.

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

This system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

rall.

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

2nd time ppp

rall *a tempo*

This system contains the second line of the vocal melody and the second two staves of the piano accompaniment. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The piano accompaniment continues with chords and single notes. The tempo marking *rall.* is placed above the first staff, and *2nd time ppp* is placed above the second staff. The tempo marking *a tempo* is placed below the second staff.

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.

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.

Accel.

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

Finale accelerated to the end.

Detailed description: This system of musical notation consists of two staves, treble and bass clef, in a key signature of two flats. The melody is written in the treble clef, and the accompaniment is in the bass clef. The music 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.

Detailed description: This system of musical notation consists of two staves, treble and bass clef, in a key signature of two flats. The melody is written in the treble clef, and the accompaniment is in the bass clef. The music concludes with a double bar line. The lyrics are '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.

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.

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

rall. *a tempo* *ff*

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!* —

ff

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.

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.

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 to 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.

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

p

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 foul,..... 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 stor’rs, O

Cres - cen - do

THE GREEDY FISHERS.

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.

ST. ENOCH'S.

WILLIAM SELBY.

1. Now the day is o - ver, Night 's draw - ing nigh, 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. ORMISTON 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!

f

This system contains the first three lines of music. The top line is a vocal melody starting with a forte (*f*) dynamic. The middle and bottom lines are piano accompaniment, with the piano part also marked *f* at the beginning.

Good night, good night, good night.

f *ff* *fff*

This system contains the second three lines of music. The top line is a vocal melody for the phrase "Good night, good night, good night." The middle and bottom lines are piano accompaniment, with dynamics increasing from *f* to *ff* to *fff* across the measures.

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.

LITTLE RAINDROPS.

Words and Music by CLEMENTINE WARD.

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 ;

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.

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

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*

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, 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 **G** Full of mer - ri - ments 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, And **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 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.

Christmas Carol.

"A multitude of the heavenly host praising God."—LUKE ii. 13.

MRS F. E. PLATT.

M. W. HANCHETT.

Spightly.

1. Sing we all a Christ-mas ca - rol : Sing how shin - ing an - gels came,

Once in glo - rious white ap - pa - rel, Je - sus' com - ing to pro - claim ;

How the dis - tant hills re - sound - ed, E - choing back th'an - gel - ic song !

How the shep - herds were as - tound - ed, As 'the mu - sic roll'd a - long !

2. Ah ! no more the lowly manger
Pillows that dear sacred head ;
Beams no more that stary stranger
That the eastern sages led :
But we tell the joyful story
To the aged and the young,
And we sing that "Glory, glory !"
Which the herald angels sung.

3. Though no sudden light burst o'er us,
Such as shone on Bethlehem's plain,
We can join the heavenly chorus—
"Peace on earth, good-will to men."
Sing we then the glad hosanna,
Sing of Him who reigns above :
Praise to Jesus, for His banner
O'er His children waves in love.

CHRISTMAS.

R. J. WESTON.

HELEN B. KENDALL.

1. Christ - mas ! glad Christ - mas ! to all mer - ry Christ - mas !

Sing till the ech - oes shall an - - swer a - gain !

This is the birth - day of Je - sus the Ho - ly,

Je - sus who came to bring good - will to men.

2

Growing in wisdom and growing in stature,
 Trying our parents each day to obey,
 We, little children, may be like the Christ-Child,
 Loving and giving and blessing alway.

3

Then sing, "Merry Christmas" to father and mother;
 And sing, "Merry Christmas!" to playmates so dear,
 Warm hearts and helpful hands, lips that speak gently,
Bring merry Christmas and happy New Year.

WHERE THE SUGAR MAPLE GROWS.

[Dedicated to the Boys and Girls of Canada.]

Words and Music by

G. W. JOHNSON, Upper Canada College.

1. Oth - ers may sing of the mem - o - ries that cling To the home of the

This - tle, or the Sham-rock, or the Rose, But the land I love the best is a

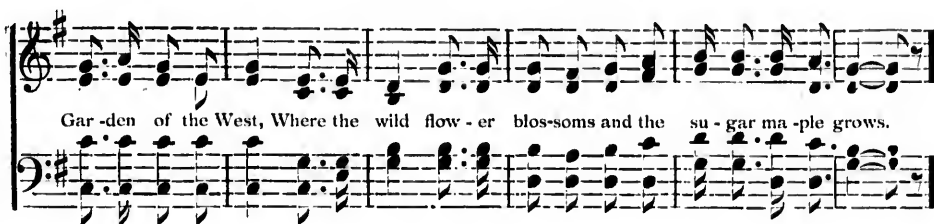
re - gion in the West, Where the wild flow - er blos - soms and the su - gar ma - ple grows.

CHORUS.

Hip! Hip! Hur - rah! for my na - tive Can - a - da! For the Queen of the

Sum - mers, and the La - dy of the Snows; 'Tis the land I love the best, 'tis the

WHERE THE SUGAR MAPLE GROWS.



Gar - den of the West, Where the wild flow - er blos - soms and the su - gar ma - ple grows.

2
Green are the hills when the rivers and the rills
Join the song of the Springtime as they journey to
the sea ;
When the orchard trees are white, and the meadow
blossoms bright,
And the blue-bird is calling to the robin in the tree
CHO.—Hip ! Hip ! Hurrah !

3
Brightest and best is my Lady of the West
In the long days of Summer when the flower-
scented breeze
Bends the yellow-bearded grain, and I catch the glad
refrain
That the wild birds are singing in the leafy maple
trees.
CHO —Hip ! Hip ! Hurrah !

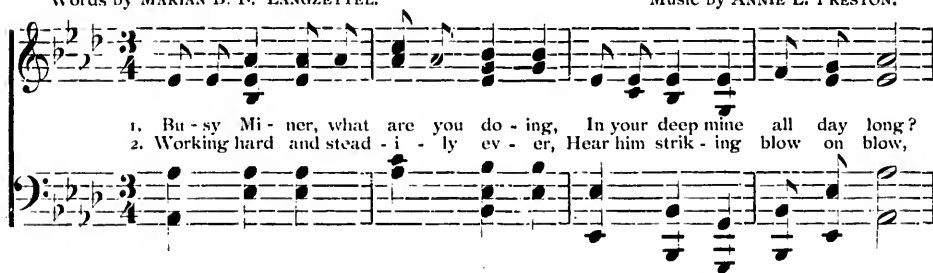
4
Golden and brown is the Queen of Autumn's crown,
When the grape's in the purple, ere the rime is on
the rill,
When the orchard trees are low with the weight of
fruited bough,
And the quail's piping softly in the stubble on the
hill
CHO.—Hip ! Hip ! Hurrah !

5
Fair as a rose is my Lady of the Snows,
As she walks down the valleys with the Winter in
her train,
When the skaters laugh and sing, and the merry
sleigh bells ring,
On the ice on the river and the snow upon the plain.
CHO.—Hip ! Hip ! Hurrah !

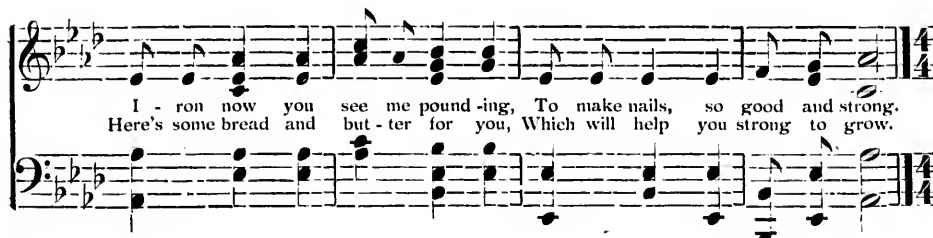
THE BUSY MINER

Words by MARIAN B. R. LANGZETTEL.

Music by ANNIE L. PRESTON.



1. Bu - sy Mi - ner, what are you do - ing, In your deep mine all day long?
2. Working hard and stead - i - ly ev - er, Hear him strik - ing blow on blow,



I - ron now you see me pound - ing, To make nails, so good and strong.
Here's some bread and but - ter for you, Which will help you strong to grow.

THE BUSY MINER.

Chorus. $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$

Cling, clang, cling, clang, Hear the ham - mer ring - ing, Cling, clang, cling, clang,

His song is ev - er sing - ing, Pickaxe pounding, i - ron sounding, While the mi - ner sings his song.

THE BIRD'S NEST.

Words by EMILIE POULSSON.

Music by T. H. G.

Con moto.

1. In the branch - es of a tree, Birds are sing - ing cheer - i - ly,
 2. Moth - er bird with brood - ing wings, Warns, the eggs, the precious things,
 3. Then they call, 'Peep, moth - er dear!' "Peep!" she an - swers, "Mother's here!"

Ped. * Ped *

For their pret - ty nest is made, Pearl - y eggs with - in it laid,
 Till the ba - by birds a - wake, Through the pear - ly egg shells break,
 While the fa - ther bird a - bove Sings his song of hap - py love.

THE NORTH WIND.

Words Adapted.

Music by LIZZIE HEHN.

1. The North wind doth blow and we shall have snow, And

what will our winter birds do, do you know? They'll stay through the year, though

snow storms are here, And tuck their heads under their wings, ho! ho!

2

The North wind doth blow, and we shall have snow,
And what will the stream do then, do you know?
With ice covered deep it will fall fast asleep,
And rest till the Spring comes again, ho! ho!

3

The North wind doth blow, and we shall have snow,
And what will the flowers do then, do you know?
They'll hide all their heads in little brown beds,
Kept warm by the leaves and the snow, ho! ho!

4

The North wind doth blow, and we shall have snow,
And what will the trees do then, do you know?
With branches all bare, through the cold Winter air,
They'll wait for new leaves till the Spring, ho! ho!

5

The North wind doth blow, and we shall have snow,
And what will the children do then, do you know?
They'll slide on the ice, and laugh at the snow,
Dressed all in their warm Winter clothes, ho! ho!

PUSSY ON THE ROOF.

Little cunning puss - y tell me What you do there on the roof, 'Tis the

The first system of musical notation for the song 'Pussy on the Roof'. It consists of a treble clef staff and a bass clef staff, both in 2/4 time. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The lyrics are: 'Little cunning puss - y tell me What you do there on the roof, 'Tis the'.

birds that have to dread thee, Thou hast giv - en us the proof; Mousie al - so shakes with

The second system of musical notation. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The lyrics are: 'birds that have to dread thee, Thou hast giv - en us the proof; Mousie al - so shakes with'.

ter -ror, When a cat's tail comes in view, And he hides behind the mir -ror, When he hears "mew mew."

The third and final system of musical notation. The melody concludes in the treble clef, and the accompaniment concludes in the bass clef. The lyrics are: 'ter -ror, When a cat's tail comes in view, And he hides behind the mir -ror, When he hears "mew mew."'. The piece ends with a double bar line.

Movement, etc.—The children form a circle with hands joined. Two of the children stand blindfolded in the centre. At the end of the tune the cat "mews" and the mouse answers with a "squeak" and at once endeavours to elude his persecutor who pursues him. When the mouse is caught two other children become cat and mouse, and the song is sung as before.

NOTE.—If the circle is small, the mouse must not be blindfolded, or it would be caught too quickly and the play would end too soon. The children forming the circle must prevent the blindfolded children from leaving the circle, and thus injuring themselves against the furniture of the room. In order to do away with the *cruel tendency* in the sentiment of this game, it is well to say "We will set poor mousie free (returning it to the ring) and give pussay some good milk instead."

THE VESSEL.

No 1.

Our ves...sel for...ward calm...ly
The winds and waves to...geth...er

sails, The tunes like waves us an...mate, The shore is
play, We feel as far as is the air, We soon shall

fa...ding from our gaze, The waves a...rive, how
see our na...tive bay, We near...er come, at

grand! how great! Beau...tiful Sea!
last we're there, Land! Land! Land!
Land!

A. N. MYERS & CO., 15, BERNERS STREET, W.

THE SNAIL.

No 2.

Hand in hand you see us well, Creep like a snail in...
 Hand in hand you see us well, Creep like a snail out

to its shell; E...ver near...er, e...ver near...er,
 of its shell; E...ver far...ther, e...ver far...ther,

e...ver clo...ser, e...ver clo...ser, Ve...ry
 e...ver wi...der, e...ver wi...der, Who'd have

song in...deed you dwell, Snail with...in your
 thought this lit...tle shell, shell, Could have held your
 us

ti...ny shell,
 all no well.

GYMNASTIC SONG MARCH.

No 3.

Quick-ly from our bed we rise, Yoo - high - dy! Yoo - high - dah!
 Out re-joic-ing in the morn, Yoo - high - dy! Yoo - high - dah!

Rush-ing out in joy-ous guise, Yoo - high - dy! high - dah!
 Back re-joic-ing we re-...turn; Yoo - high - dy! high - dah!

At the dawn of morn-ing light, Stream-ing from the east so bright,
 Strength of bo-dy, joy of heart, Ac-tion on-ly can im-part.

Yoo-high - dy, high - dy, high - dah! yoo-high - dy! yoo-high - dah! yoo-high - dy! high -
 Yoo-high - dy, high - dy, high - dah! yoo-high - dy! yoo-high - dah! yoo-high - dy! high -

-dy! high - dah! yoo-high - dy, high - dah!
 -dy! high - dah! yoo-high - dy, high - dah!

THE MILLER.

No 4.

Two staves of piano music in 2/4 time, marked 'No 4'. The music consists of a simple, rhythmic accompaniment with a steady bass line and a more active treble line.

First line of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "To wan.der is the mil.ler's joy, To wan.der is the mil.ler's joy, to From wa.ter we have learnt it well, From wa.ter we have learnt it well, from We see it al.so from the wheels, We see it al.so from the wheels, the"

Second line of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "wan...der. It can not be a mil.ler good, Who ne.ver wan.dring wa...ter. It has no rest by day or night, Is al.ways in a wheels, the wheels They ne.ver wile a moment rest, But al.ways are in"

Third line of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "un..der.stood, Who ne..ver wan.dring un..der.stood, to wan..der wan..der, rest..less flight, Is al.ways in a rest..less flight, the wa..ter, wa..ter, con.stant haste, And al.ways are in con.stant haste, the wheels, wheels"

Fourth line of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "wan...der, to wan..der to, wan...der wa...ter the wa..ter the wa...ter the wheels, the wheels, the wheels, the wheels"

Final piano accompaniment for the piece, consisting of two staves of music. It features a more complex and rhythmic texture, ending with a final chord.

"Suffer the Children to Come unto Me."

Music by T. CRAMPTON.

With expression and feeling.

He smiled as He stretch'd out His arms in glad wel-come, While lit-tle ones has-tened to

press round His knee ; While He laid His kind hand on each lit-tle fair fore-head, Say-ing,

p "Suf-fer the chil-dren to come un-to Me, Suf-fer the chil-dren to

come un-to Me."

2

He loved them e'en then, though His heart had much sadness :

He loveth them still in their jubilant glee ;
And from heaven still does utter these sweet words of welcome,

"Oh, suffer the children to come unto Me."

3.

And when their young feet touch the waters of Jordan ;

Oh then may the children be dear unto Thee :
Take their hands, lift them up to the throne of Thy glory,
Saying, "Suffer the children to come unto Me."

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

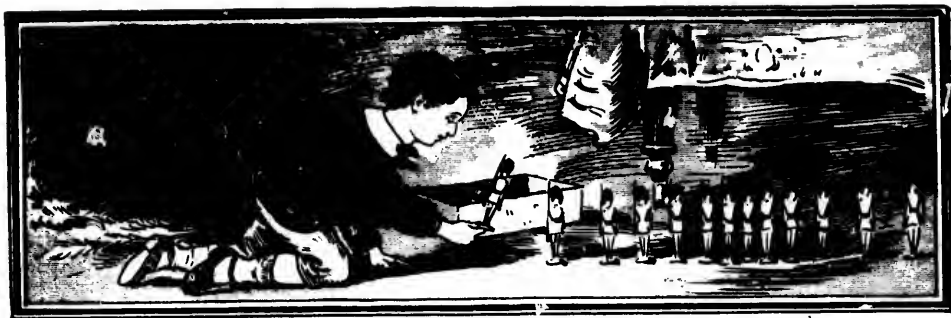
man-date he-ros as-sem-ble, When Li-ber-ty's form stands in view, Thy
 garlands of vic-t'ry a-round her, So brave-ly she bore up her crew, And her
 ser-vice u-ni-ted ne'er sev-er, But still to her col-ours prove true, The

BRITANNIA, THE PRIDE OF THE OCEAN.—CONCLUDED.

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.



Commander-in-Chief.

Boldly.

VOICE.

PIANO.

1. My
2. My

sol . diers are as fine a set as ev . er you could see,
sol . diers cost a pen . ny each, They're made of lead or tin,

In ev' . ry way they're worth . y of Her
And if you buy a shil . ling's worth, You

COMMANDER-IN-CHIEF.—CONCLUDED.

Gra . cious Ma . jes . tee, In w' . ry way theyre worth . y of Her
 get one sol . dier in, And if you buy a shil . ling's worth, You

Gra . cious Ma . jes . tee, A Lieu . tenant and a Cap . tain and a
 get one sol . dier in.

Ma . jor and a Co . lonel and a Ge . ne . ral must take the word from me, For I've

made my . self Com . man . der . in . Chief, so I'm at the top of the

tree, brave boys, so I'm at the top of the tree. *D. C.*

A THANKSGIVING HYMN.



"O give thanks unto the Lord; for He is good."—Psalm cxxxvi. 1.

With spirit. JAMES H. CROVALL

1. Thank God for pleas - ant
2. Thank God, of good the

1. wea - ther; Chant it, mer - ry rills, And clap your hands to -
2. Giv - er! Shout it, sport - ive breeze! Re - spond, clu - tune - ful

1. geth - er, Ye ex - ult - ing hills! Thank Him, teem - ing val - ley,
2. riv - er, To the ned - ding trees: Thank Him, bud and flow - er,

1. Thank Him, fruit - ful plain, For the gold - en sunshine And the sil - ver rain.
2. As ye grow and sing; Min - gle in thanks - giv - ing, Ev' - ry liv - ing thing.

NEW YEAR'S DAY.

Music by T. CRAMPTON.

With spirit. mf

All hail to thee, fair morn-ing, The first in all the year! Ere

cres.

gleams the rud - dy sun - rise, We'll shout with voi - ces clear--

CHORUS.

Oh! a hap - py New Year to all our friends, To all our friends so dear, To

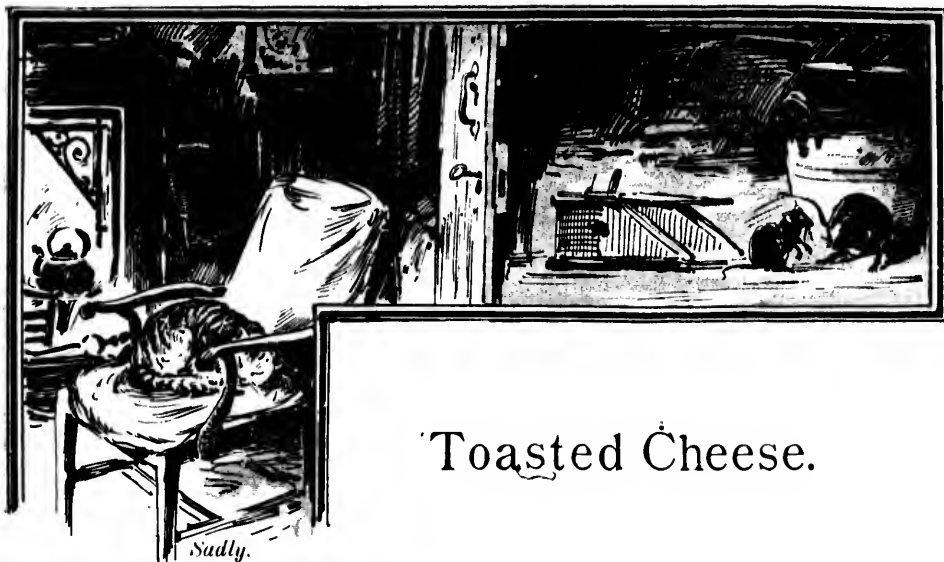
all our friends so dear.

2.

The Old Year has departed,
With all its care and fear:
With rosy smiles to greet us,
Behold the New appear.—Cho.

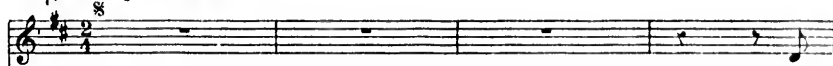
3.

Then give the New Year welcome,
Companions shout afain,
For Golden Childhood's beauty
Each year doth joys enchain.—Cho.



Toasted Cheese.

VOICE.



1. "O
2. The
3. I

PIANO.



fa-ther" cried a lit-tle mouse, "What ev-er can it be? There's
fa-ther had to go a-way, And warn'd his son and heir, "There's
weep to end the mou-sie's tale. They brought a hun-gry cat. O,

TOASTED CHEESE.—CONCLUDED.

Some thing in this lit tle house That smells do . li . gous tige!" "O,
dan . ger if you dis . o . bey!" "O, lit tle, I'll take care!" But
shil . dren, let us draw a ved . Ov what came af ter that, if

come a . way, my lit tle chap!" The fright . end la . ther cried, "That
when his Pa was out of sight, He crept in . side the trap, just
you should wish to do what's wrong, I beg on bend . ed knees, O

lit tle house is call'd a trap, That's toast . ed cheese in . side, That's
gave the cheese a wee . ney bite, And then there came a snap, A
think a . bout my lit tle song, I call it "Toast ed cheese," I

D C *After last Verse*

toast ed cheese in . side!"
short and snp py snap
call it "Toast ed cheese!"



The Lily of the Valley.

With tenderness and not too slow B. TOURS.

p dolce.

Come, my love, and do not spurn
Yet we love the li - ly well

From a lit - tle flower to learn -
For its sweet and plea - sant smell,

THE LILLY OF THE VALLEY.—CONCLUDED.

See the li - ly on the bed, Hang - ing down its mod - est head;
And would ra - ther call it ou - rs, Than full ma - ny gay - er flowers •

A little slower.

While it scarce - ly can be seen, Fold - ed in its
Pret - ty li - lies seem to be Em - blems of hu

pp

leaf of green. *1st and 2nd time.* *Last time.*
mi li - ty.

a tempo. *p* *dim.* *pp*

'Tis not beauty that we prize:
Like a summer flower it dies.
But humility will last,
Fair and sweet, when beauty's past:
And the Saviour from above
Views a humble child with love.



Maggie's Dream.

In moderate time.

VOICE.



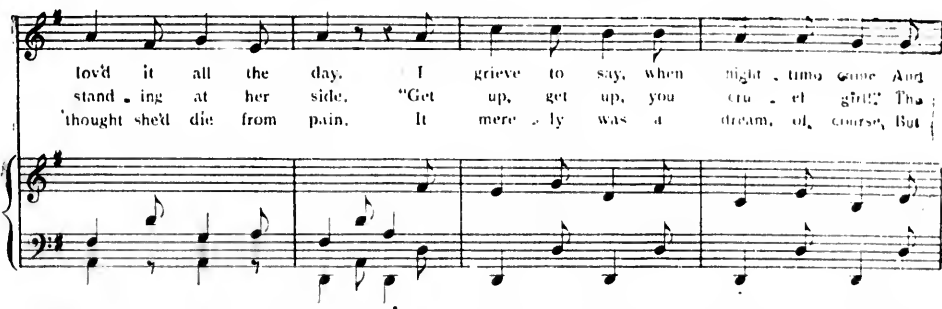
1. Miss Mag . gie had a dar . ling doll, As
2. One night when Mag . gie lay in bed, Her
3. That doll glued Mag . gie up . side down, Her

PIANO.

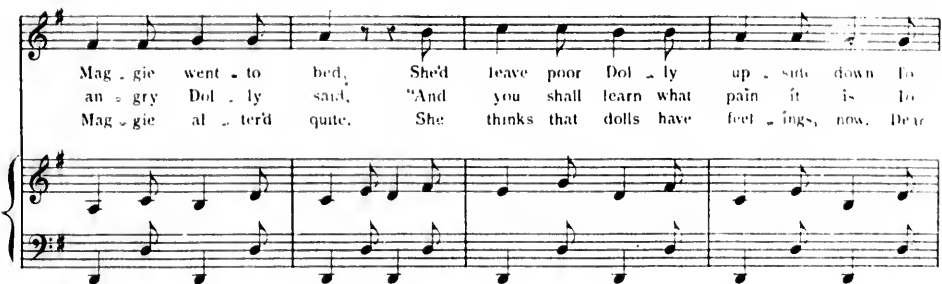


sweet as flow'rs in May. She kiss'd it and she nurs'd it And she
Dol . ly she es . pied, With flash . ing eyes and fear . ful frowns 'Twas
strug . gles were in vain, From fright and ter . ror she was dumb, She

MAGGIE'S DREAM.—CONCLUDED.



lovd it all the day, I grieve to say, when night-time come And
stand - ing at her side, "Get up, get up, you cru - el girl!" Tha
'thought she'd die from pain, It mere - ly was a dream, of course, But



Mag - gie went - to bed, She'd leave poor Dol - ly up - side down To
an - gry Dol - ly said, "And you shall learn what pain it is To
Mag - gie al - ter'd quite, She thinks that dolls have feel - ings, now, Dear

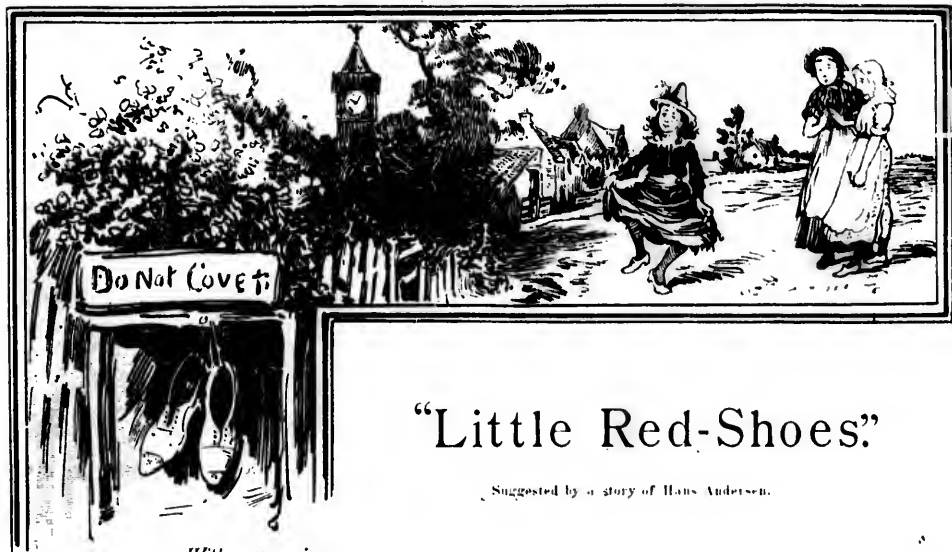


sleep up - on its head, She'd leave poor Dol - ly up - side down To
sleep up - on your head, And you shall learn what pain it is To
chil - dren, Mag - gie's right! She thinks that dolls have feel - ings, now, Dear



D. C. After last verse.

she
Twice
She
sleep up - on its head,
sleep up - on your head."
chil - dren, Mag - gie's right!



“Little Red-Shoes.”

Suggested by a story of Hans Andersen.

With expression.

VOICE.

1. Foot Lit - tle Red - Shoes.
2. Those lit - tle red shoes

PIANO.

(you must know her name)
how she long'd to wear, { On she goes a - danc - ing, a - danc - ing, a - danc - ing,

{ Sad is her sto - ry, she's a - lone to blame. { On she goes a - danc - ing, a -
{ Warn'd by her pa - rents, yet she did not care.

LITTLE RED SHOES.—CONCLUDED.

danc . ing { Wea . ry, so wea . ry, she is fit to drop,
She put them on when she had a chance one day,

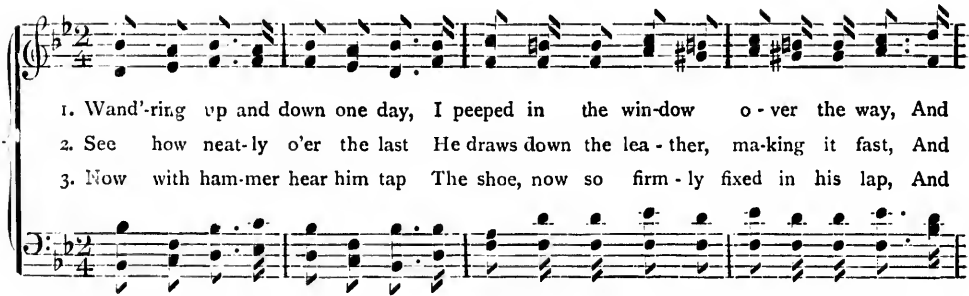
She must go a . danc . ing, she can nev . er stop. { A . danc . ing, a . danc . ing,
Oll she start . ed danc . ing, and car . ried her a . way.

What a fate in store! She must go a . danc . ing, a . danc . ing ev . er . more. 1st Verse. D. C.

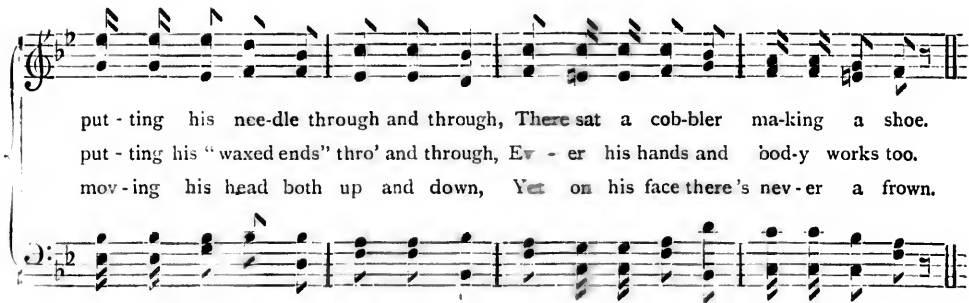
danc . ing ev . er . more, a . danc . ing, a . danc . ing, a . danc . ing, a . danc . ing, 2nd Verse.

She must go a . danc . ing, a . danc . ing e . ver . more. D. C. After second Verse.

THE SONG OF THE COBBLER

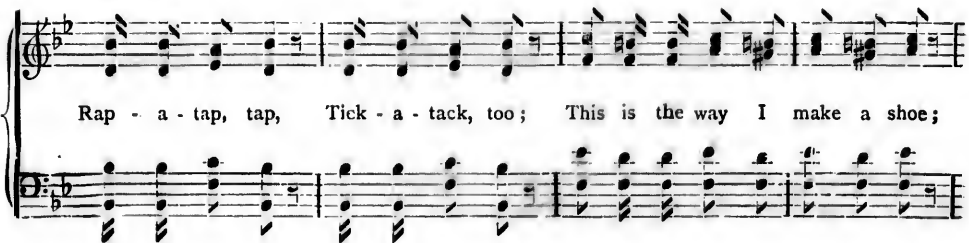


1. Wand'-ring up and down one day, I peeped in the win-dow o-ver the way, And
 2. See how neat-ly o'er the last He draws down the lea-ther, ma-king it fast, And
 3. Now with ham-mer hear him tap The shoe, now so firm-ly fixed in his lap, And



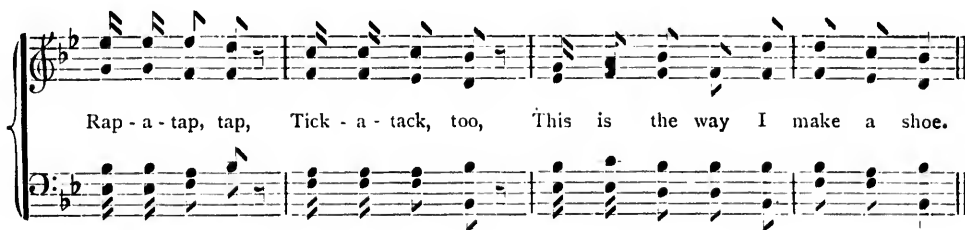
put - ting his nee-dle through and through, There sat a cob-ler ma-king a shoe.
 put - ting his "waxed ends" thro' and through, Ev - er his hands and bod-y works too.
 mov - ing his head both up and down, Yet on his face there's nev - er a frown.

Chorus.



Rap - a - tap, tap, Tick - a - tack, too; This is the way I make a shoe;

THE SONG OF THE COBBLER.—CONCLUDED.



Rap - a - tap, tap, Tick - a - tack, too, This is the way I make a shoe.

4. With his awl he makes a hole,
First through the upper, then through the sole,
Then putting his pegs in one or two,
Laughing away, he hammers them through.

Chorus.—Rap-a-tap, tap,
Tick-a-tack, too ;
This is the way I make a shoe.

5. Now with hammer, now with stitch,
For this is the cobbler's way to get rich ;
He whistles and sings, that cobbler, still,
Doing his work with merry good will.

Chorus.—Rat-a-tap, tap,
Tick-a-tack, too,
This is the way I make a shoe.

Movement, etc.

In the chorus the children should place the left hand, clenched, on their left knee, and hammer it with their right hand, which must also be clenched.

NOTE.—The teacher might introduce other appropriate actions in the verse part.

Angry Words.

WALTER MACPARREN.



Andante espressivo.

An - gry words are light - ly spo - ken In a rash and thoughtless
Love is much too pure and ho - ly, Friendship is too sa - cred

ANGRY WORDS.—CONCLUDED.

hour, Brightest links of life are brok - en By their deep in - si - dious
far, For a mo - ment's reckless fol - ly Thus to de - so - late and

cres.
power. Hearts in - spired by warm - est feel - ing Ne'er be - fore by an - ger
mar. Ang - ry words are light - ly spok - en, Bitt' rest thoughts are rashly

cres.

stirr'd, Oft are rent past hu - man heal - ing By a sin - gle an - gry
stirr'd; Bright - est links of life are bro - ken By a sin - gle an - gry

word.
word.

p

THE KINDERGARTEN MARCH.—CONTINUED.

ring-ing, Left, right, left, right! Hip, hip, hur-rah! March, march, *sf*

cres. *sf*

march! We all are gai-ly sing-ing, March, march, march! Like Soldiers on we

go; March, march, march! Our voices now are ring-ing, Left, right,

(imitate drumming.)
left, right! Hip, hip, hur-rah! The drums we beat, Ruh-a-dub, dub, dub! The

THE KINDERGARTEN MARCH.—CONTINUED.

(imitate playing fifes.)

fifes we play, Tootle, Too, too, too, The drums we beat, the fifes we play, We

g^{ma} *loco.*

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The piano part features a rhythmic pattern of eighth and sixteenth notes.

are so hap-py all the day. The drums we beat, Rub-a-dub, dub, dub, The

This system contains the second two staves of music. The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern.

fifes we play, Tootle, too, too, too, The drums we beat, The fifes we play, We

g^{ma} *loco.*

p *f*

This system contains the third two staves of music. The vocal line continues. The piano accompaniment includes dynamic markings of *p* (piano) and *f* (forte).

(imitate drumming.)

are so hap-py all the day. Rub-a-dub, rub-a-dub

fz fz fz fz

This system contains the final two staves of music. The vocal line concludes with the lyrics. The piano accompaniment features a drumming effect indicated by the *fz* (fz) markings and accents.

THE KINDERGARTEN MARCH.—CONTINUED.

Ruba_dub ruba_dub: Rub_a_dub, Ruba_dub, ruba_dub, ruba_dub, ruba_dub

- dub, ruba_dub: *sf* March, march, march! We, all are gay_ly sing_ing,

March, march, march! Like Soldiers on we_go March, march, march! Our

voices now are ring_ing, Left, right, left, right! Hip, hip, hurrah! *ff*

THE KINDERGARTEN MARCH.—CONTINUED.

VOICE.

Trio

p

Tra, la! Tra, la!

Tra, la, la, la, la,

la, Tra, la, la, la, la, la, Tra, la, la, la, la,

la, la, la, la, la, la, la!

The Governess here gives word of command.
 "HALT!" (all stop marching.)
 "Stand at ease!" (all stand as they like)
 after a short pause, —
 "ATTENTION!" (as before)
 "Quick, march!" (all march.)

fz

THE KINDERGARTEN MARCH.—CONTINUED.

Rub-a - dub, ruba - dub; Rub-a - dub, rub-a -

fz fz fz

- - dub! Rub-a - dub, rub-a - dub, rub-a - dub, rub-a - dub, rub-a - dub

DC

CODA.

ff

March, march, march! We all are gai-ly sing-ing, March, march,

ff

march! Like Soldiers on we go; March, march, march! Our

THE KINDERGARTEN MARCH.—CONCLUDED.

voices now are ring-ing, Left, right, left, right! Hip, hip, hur-

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line is in a single treble clef with a key signature of one flat (B-flat). The piano accompaniment consists of two staves, a treble and a bass clef, with a key signature of one flat. The music is in 2/4 time. The lyrics are: "voices now are ring-ing, Left, right, left, right! Hip, hip, hur-".

rah! Rub-a-dub, dub, dub! Rub-a-dub, dub,

The second system continues the vocal and piano parts. The vocal line has lyrics: "rah! Rub-a-dub, dub, dub! Rub-a-dub, dub,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. There are dynamic markings of *v* (pizzicato) and *f* (forte) throughout the system.

dub! rub-a-dub, rub-a-dub, rub-a-

The third system continues the vocal and piano parts. The vocal line has lyrics: "dub! rub-a-dub, rub-a-dub, rub-a-". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *ff* (fortissimo) is present in the piano part.

- dub, rub-a-dub, Hur-rah! Hur-rah!

The fourth system concludes the piece. The vocal line has lyrics: "- dub, rub-a-dub, Hur-rah! Hur-rah!". The piano accompaniment ends with a final chord. Dynamic markings of *ff* are used in the piano part.

LEST WE FORGET.

RECESSIONAL.

Words by RUDYARD KIPLING.

Music by WILLIAM SELBY.

mf God of our fathers, known of old— Lord of our far-flung bat - tle line—

Be - neath Whose aw - ful Hand we hold Do - min - ion o - ver palm and pine—

mp Lord God of Hosts, be with us yet, Lest we for - get, lest we for - get. A - men.

2

mp The tumult and the shouting dies—
The Captains and the Kings depart—
cres Still stands thine ancient sacrifice
An humble and a contrite heart.
mp Lord God of Hosts, be with us yet,
Lest we forget—lest we forget !

3

Far called our navies melt away—
On dune and headland sinks the fire,
Lo, all our pomp of yesterday
Is one with Nineveh and Tyre !
Judge of the nations, spare us yet,
Lest we forget—lest we forget !

4

mf If, drunk with sight of power, we loose
Wild tongues that have not Thee in awe—
Such boasting as the Gentiles use
Or lesser breeds without the law ;
mp Lord God of Hosts be with us yet,
Lest we forget—lest we forget !

5

mf For heathen heart that puts her trust
In reeking tube and iron shard—
All valiant dust that builds on dust
And guarding calls not Thee to guard—
cr. For frantic boast and foolish word
mp Thy mercy on Thy people, Lord !
—Rudyard Kipling in *London Times*.

