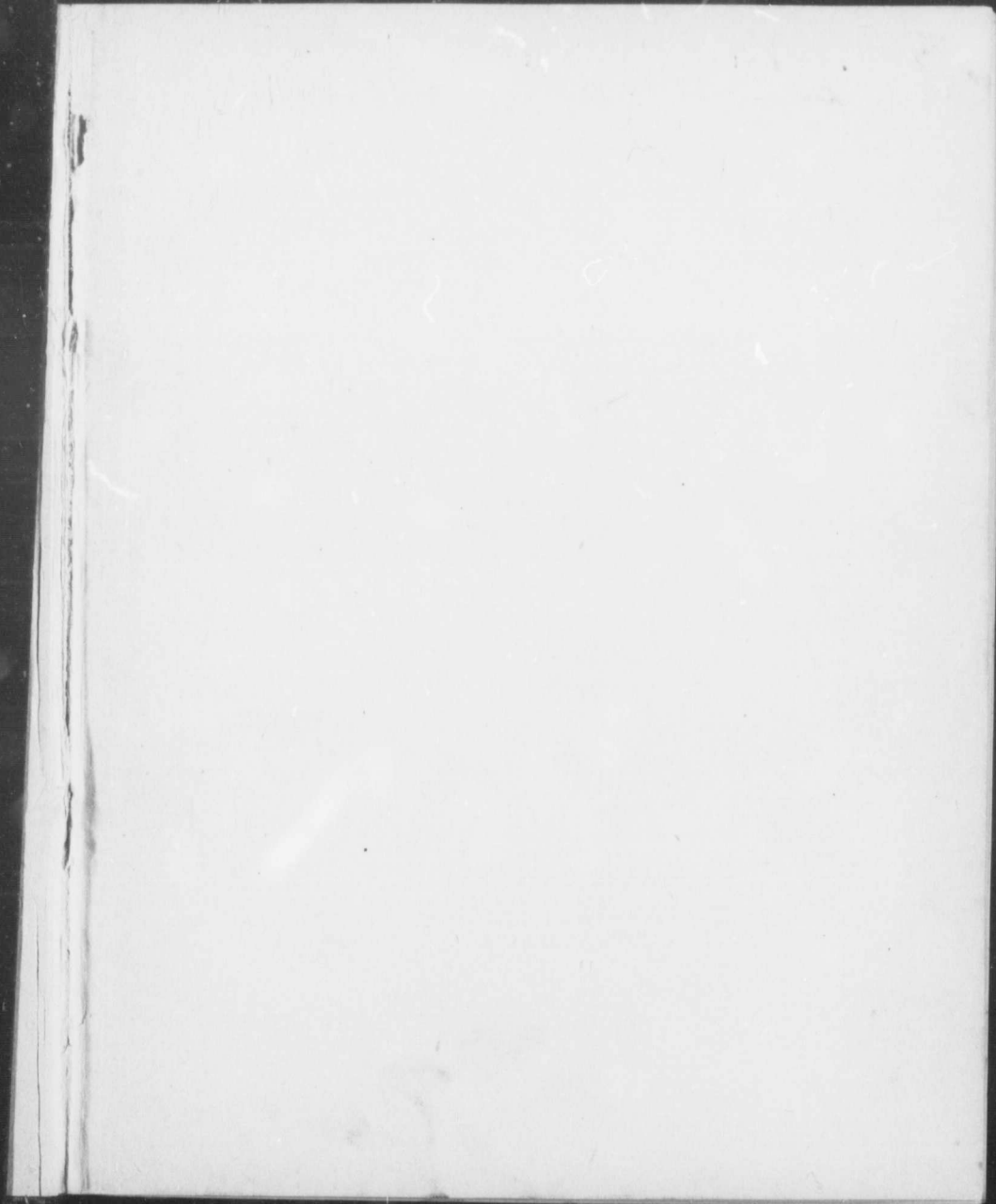




KING EDWARD MUSIC READER

MT 935
M67







87.
THE KING EDWARD MUSIC READERS

FIRST READER

BY

LAURENCE H. J. MINCHIN
SUPERVISOR OF MUSIC, PUBLIC SCHOOLS, WINNIPEG

Authorised by the Advisory Board for use in Manitoba.

TORONTO
MORANG & CO., LIMITED
1904

MT 935

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PREFACE

THE First Reader contains the work for the third and fourth years at school ; it presupposes that the pupils have had a thorough grounding in singing scales and intervals and have mastered the chart which should precede this book. Part I. of the Reader is for the third year's work, presumably for pupils of from eight to nine years of age ; Part II. is for the fourth year's work. In Part I. the music is in one part only and of the simplest nature ; no dotted notes, chromatic tones, or divided beats are used, and sharps and flats are looked on simply as musical signs to denote the key. The principle of the moveable Do is clearly indicated by the method shown for obtaining the pitch of the key note at the beginning of each key.

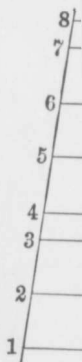
The question of rhythm, which is all-important, is thoroughly dealt with ; both exercises and songs have been most carefully graded in this particular. Diagrams are given, showing the correct manner in which to beat time, a practice that it is very desirable the pupil should be familiar with. A system of time-names is also given, which, while not a necessary part of this method of sight singing, still has been proved by experience to be a most valuable means of teaching rhythm. By the aid of time-names a rhythm difficulty can be discussed by itself apart from any difficulty that may exist in singing the actual notes of a passage.

The songs have been carefully chosen from the point of view of

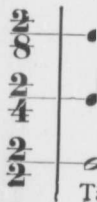
the children; the child gets his interest in school music from the good he can see he gets out of it; it is a triumph and a pleasure both, when he finds his knowledge enables him to sing a well-known hymn or nursery rhyme for himself from music, and he redoubles his efforts as he finds them repaid by congenial results. While, however, the interest of the pupil has been of the first consideration, the standard of the songs used is a high one, and even in this First Reader many classics will be found.

In Part II. the work of Part I. is elaborated by means of intervals and music of greater difficulty, and two-part music is introduced. The two-part music is not confined to the ordinary note against note, school exercise, compositions; but the idea of answering phrases, and imitation is exemplified. Some rounds are also given as being excellent practice for the pupils in holding one part against another. The following musical ideas also occur in Part II.; dotted notes and dotted rests, pauses and syncopation.

Some patriotic songs with an instrumental accompaniment are given in an appendix. These may be used as rote songs, the music being beyond the limits of the work covered by the Reader. A glossary of all musical signs and expressions used in the book is also given.

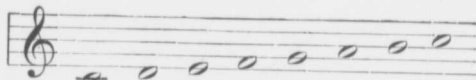
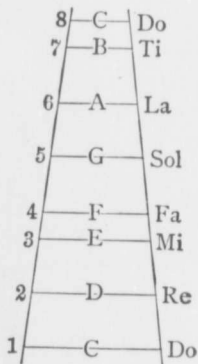


Down



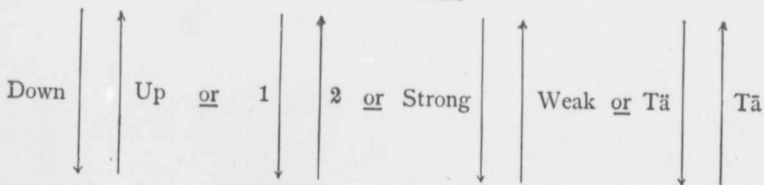
FIRST READER—PART I

THE KEY OF C



PITCHES.	c	d	e	f	g	a	b	c
NAMES.	1	2	3	4	5	6	7	8
SYLLABLES.	Do	Re	Mi	Fa	Sol	La	Ti	Do

Two Part Time



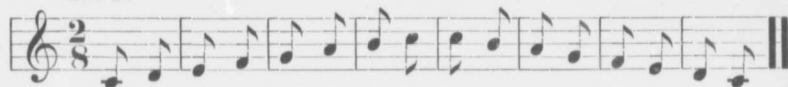
Tä Tä Tä (Tä) Tä-ā (Tä) Tä

Ex. 1.



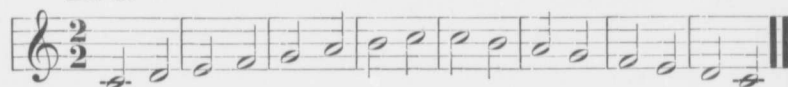
Tä Tä Tä Tä Tä Tä

Ex. 2.



Tä Tä Tä Tä Tä Tä

Ex. 3.



Tä Tä Tä Tä Tä Tä

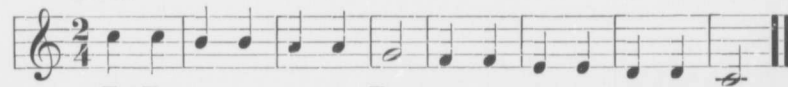
Ex. 4.



Tä Tä

Tä-a

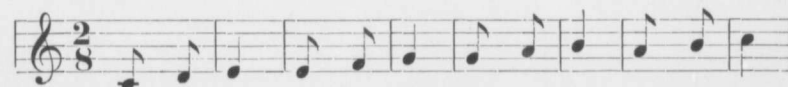
Ex. 5.



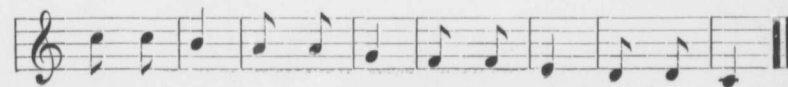
Tä Tä

Tä-a

Ex. 6.



Tä Tä Tä-a



JACK AND JILL

Jack and Jill went up the hill to fetch a
pail of wa - ter; Jack fell down and broke his
crown and Jill came tum - bling af - ter, af - ter.

Ex. 7.

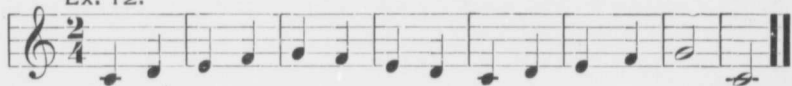
Ex. 8.

Ex. 9.

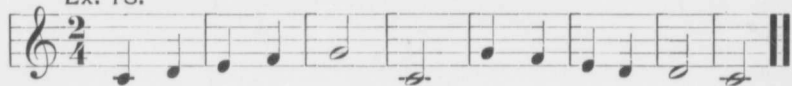
Ex. 10.

Ex. 11.

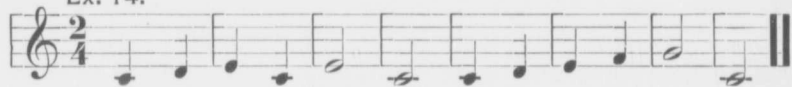
Ex. 12.



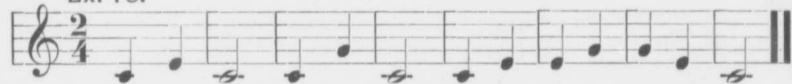
Ex. 13.



Ex. 14.

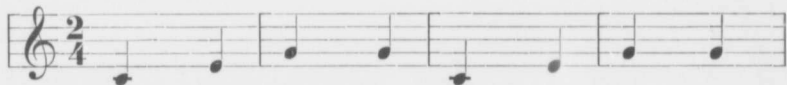


Ex. 15.

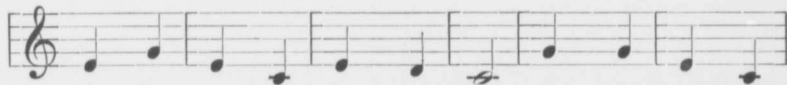


NATURE'S HYMN OF PRAISE

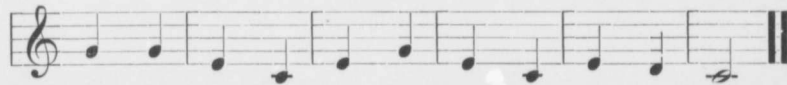
L. F. COLE.



1. Birds are sing - ing, woods are ring - ing
 2. Wa - ters danc - ing, sun - beams glanc - ing

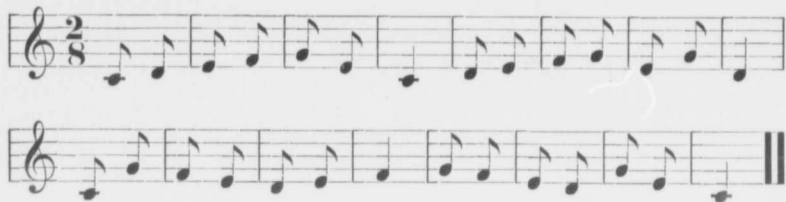


With Thy prais - es, bless - ed King. Lake and moun - tain,
 Sing Thy glo - ry cheer - i - ly. Bloss - oms break - ing,

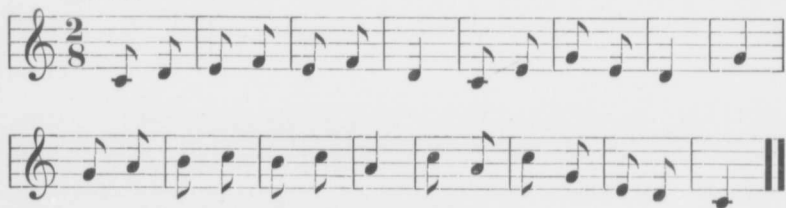


field and foun - tain, To Thy throne their trib - ute bring.
 na - ture wak - ing, Chant Thy prais - es mer - ri - ly.

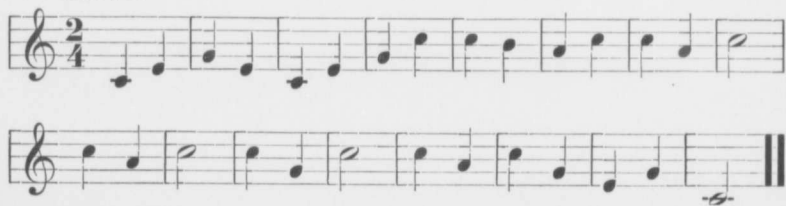
Ex. 16.



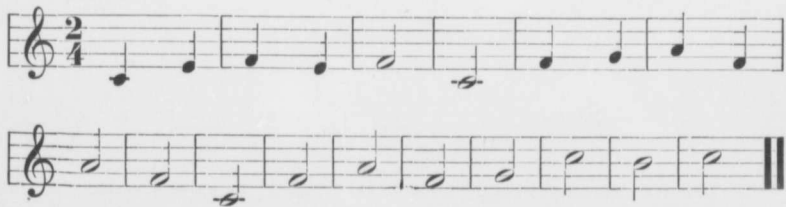
Ex. 17.



Ex. 18.



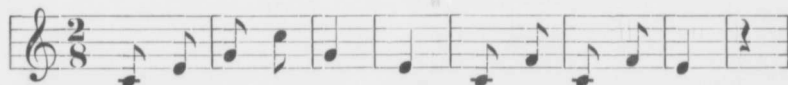
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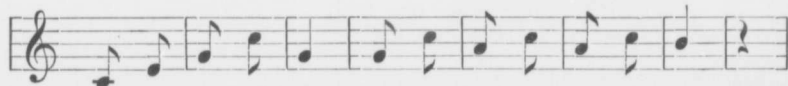
Ex. 20.



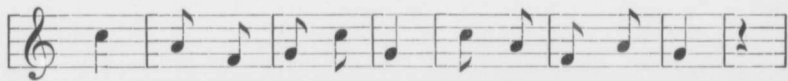
TAFFY WAS A WELSHMAN



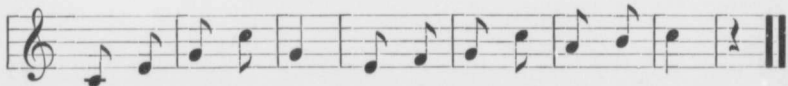
Taf - fy was a Welsh - man, Taf - fy was a thief,



Taf - fy came to my house And stole a piece of beef.

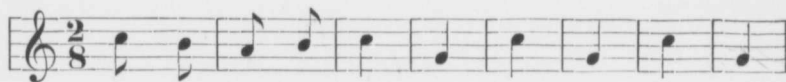


I went to Taf - fy's house, Taf - fy not at home,

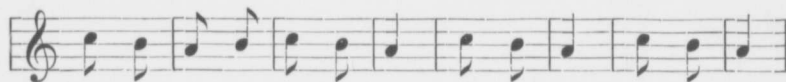


Taf - fy came to my house, And stole a mar - row bone.

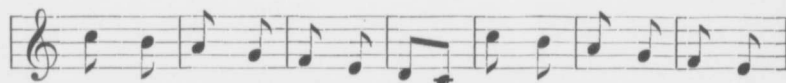
THE BELLS' SONG



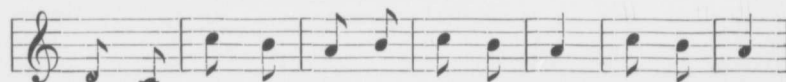
Lis - ten to the bells' song, Ding dong, ding dong,



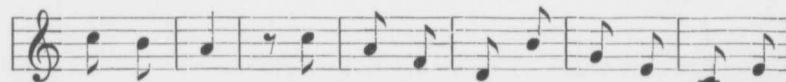
With their mes-sage sweet to tell, Ding dong dell, Ding dong dell.



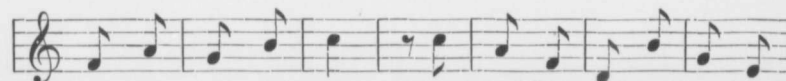
Now they peal out loud and strong, Ding dong, ding dong, ding dong,



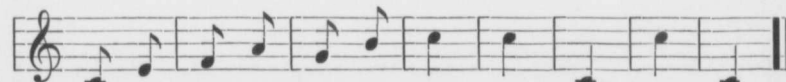
ding dong, Die a - way in peace - ful knell, Ding dong dell,



Ding dong dell. Ding dong, ding dong, ding dong, ding dong, Ding



dong, ding dong, ding dell, Ding dong, ding dong, ding dong, ding



dong, Ding dong, ding dong, ding dell, Ding dong, ding dell.

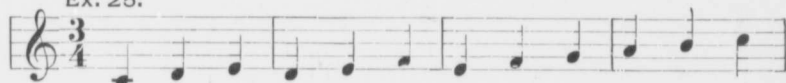
or

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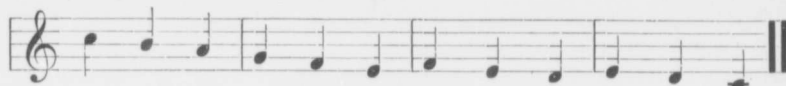
3/4

3/2

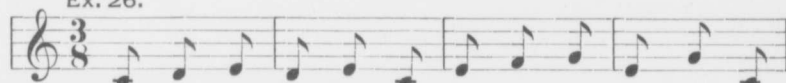
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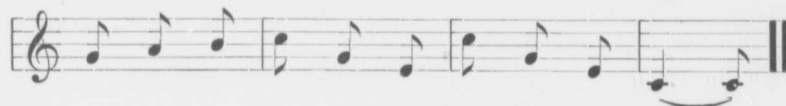
Tā Tā Tě Tā Tā Tě



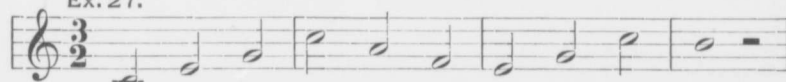
Ex. 26.



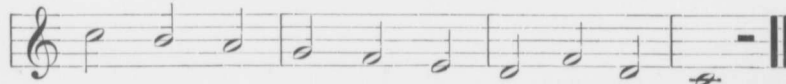
Tā Tā Tě Tā Tā Tě



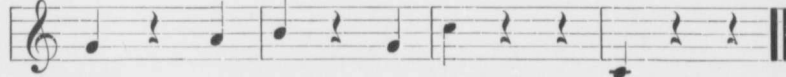
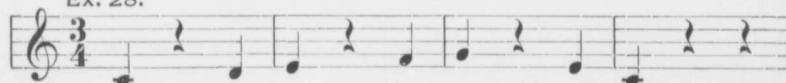
Ex. 27.



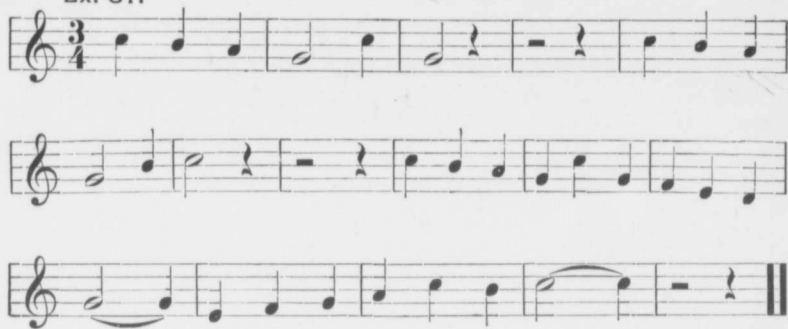
Tā Tā Tě Tā Tā Tě



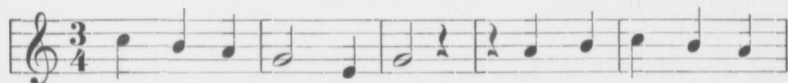
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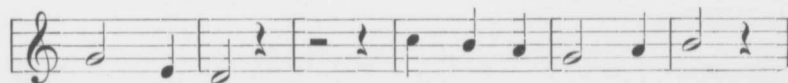
Ex. 31.



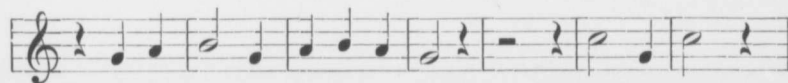
COME ALONG, BOYS AND GIRLS



Come a - long, boys and girls, Where the mer - ry dance



turns and twirls. Come a - long, girls and boys,



There are mu - sic, playthings, and toys. Boys and girls,

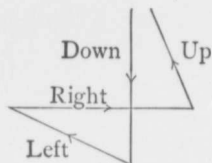


Girls and boys, With romp - ing and jump - ing and noise.

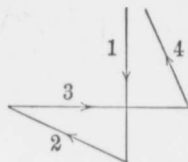
4/4

4/2

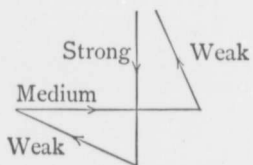
Four Part Time



or



or



or

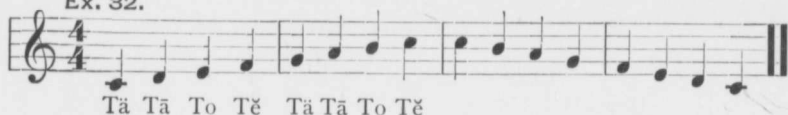


$\frac{4}{4}$ | |
 Tä Tā To Tě Tä-ā (To-e) Tä (Tā) To (Tě) Tä-ā-o-e

$\frac{4}{4}$ time is generally called common time, and is often denoted by a **C**

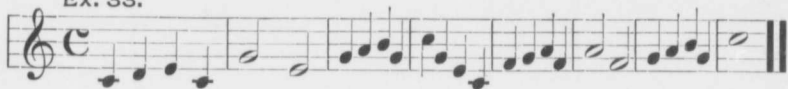
$\frac{4}{2}$ | |
 Tä Tā To Tě Tä-ā To Tě Tä (Tā) (To) Tě Tä (Tā) (To-e)

Ex. 32.



Tä Tä To Tě Tä Tä To Tě

Ex. 33.

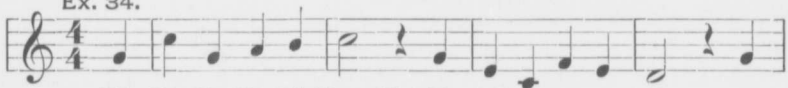


Tä Tä To Tě Tä-ā To-e

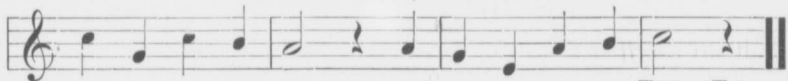
Tä-ā-o-e

Beginning on the Up or Weak Beat

Ex. 34.

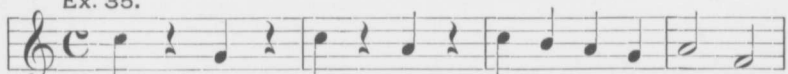


Tě Tä Tä To Tě Tä-ā (Te) Te

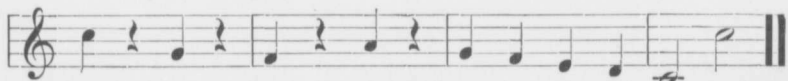


Tä-ā (To)

Ex. 35.

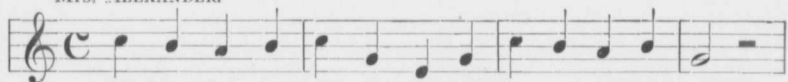


Tä (Tā) To (Tě)

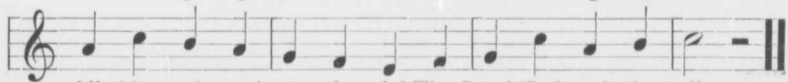
**ALL THINGS BRIGHT AND BEAUTIFUL**

From "Hymns Ancient and Modern," by permission of WM. CLOWES & SONS, Ltd.

MRS. ALEXANDER.

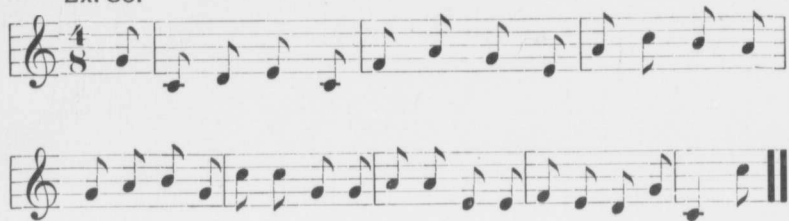


All things bright and beau-ti - ful, All creatures great and small,

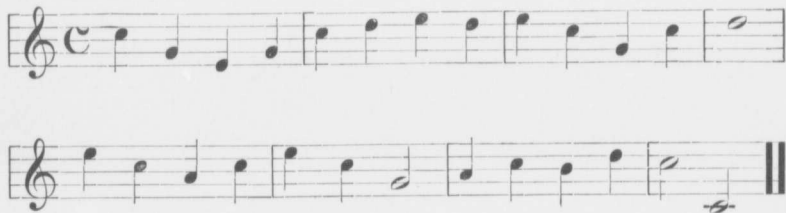


All things wise and won - der - ful, The Lord God made them all.

Ex. 36.



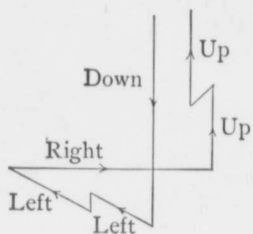
Ex. 37.



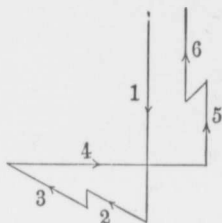
Ex. 38.



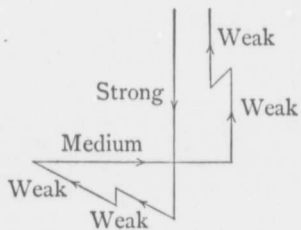
Six Part Time



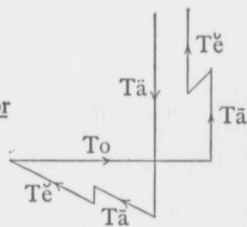
or



or



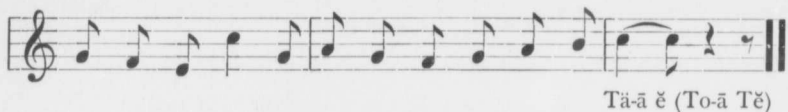
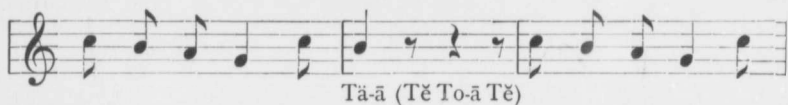
or



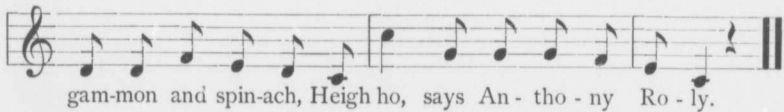
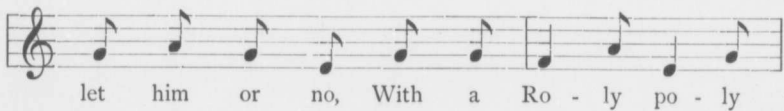
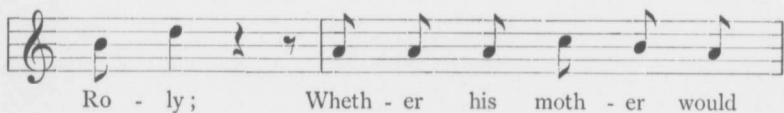
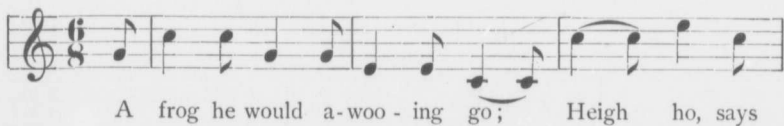
Tä Tä Tě To Tä Tě Tä-ä Tě To-ä Tě Tä-ä-ě (Tě) Tě Tä-ä-ě To-ä-ě

Ex. 39.

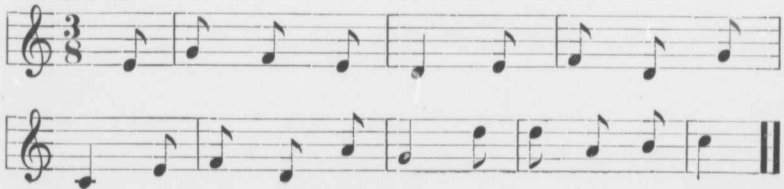
Tä Tä Tě To Tä Tě Tä Tä Tě To-ä (Tě)



A FROG HE WOULD A-WOOING GO

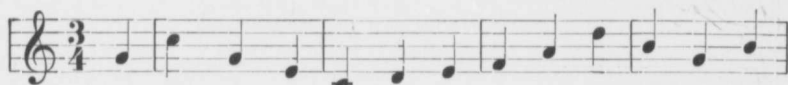


Ex. 40.

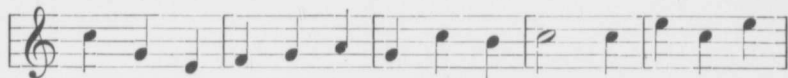


A HOLIDAY

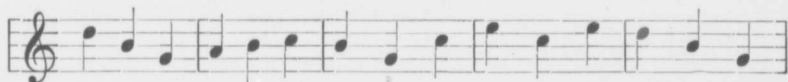
Tune "Cader Idris."



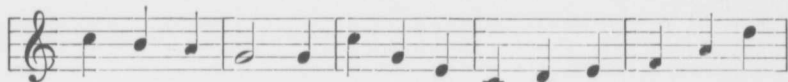
The bright sun is shin - ing, A fresh wind is blow - ing, Have



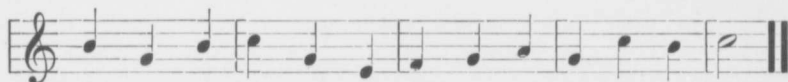
no sad re - pin - ing, Be hap - py and gay ; With green grass to



play on, Clear wa - ter for swimming, And sea - saws to sway on This



glad sum - mer day ; Come out in the sun - light, Leave books, slates and

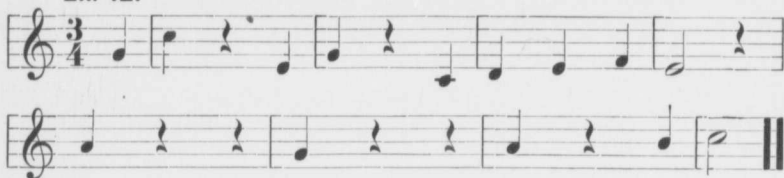


les - sons, A hap - py and glad sight, All chil - dren at play.

Ex. 41.



Ex. 42.



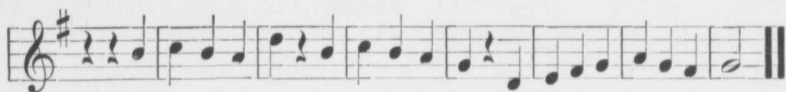
A SPRING MORNING

BROWNING.

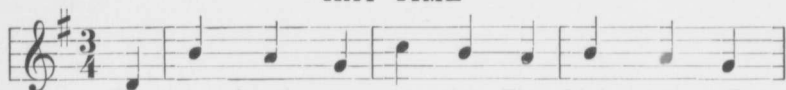
The year's at the spring And day's at the morn,
Morn-ing's at seven; The hill-side's dew-pearled; The lark's on the
wing, The snail's on the thorn: God's in His heav'n—All's right with the world!

GOOD-BYE C!

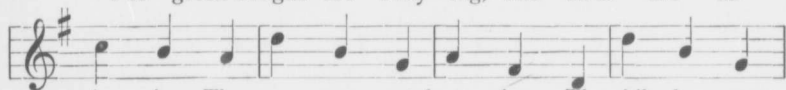
Now watch Do, A - way he'll go. Do Re Mi Fa Sol.
Look and see Where he'll be. C D E F G.
"Now" says Do "I go to G; Good - bye then, My old friend C."



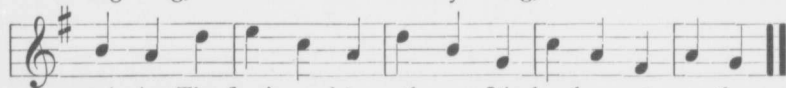
HAY TIME



The green boughs are sway - ing, The birds are all



sing - ing, The men are out hay - ing, The chil - dren are



swinging, The flow'rs nod to - geth - er. It's hay - har - vest wea - ther.

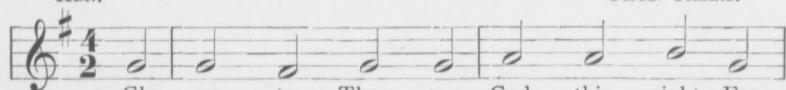
Ex. 48.



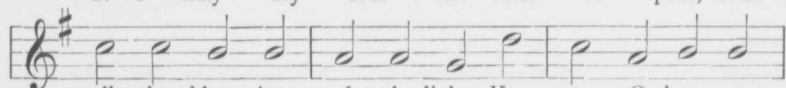
GLORY TO THEE, MY GOD, THIS NIGHT

KEN.

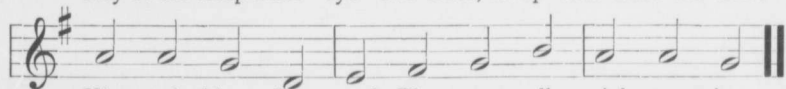
THOS. TALLIS.



1. Glo - ry to Thee, my God, this night For
2. O may my soul on Thee re - pose, And

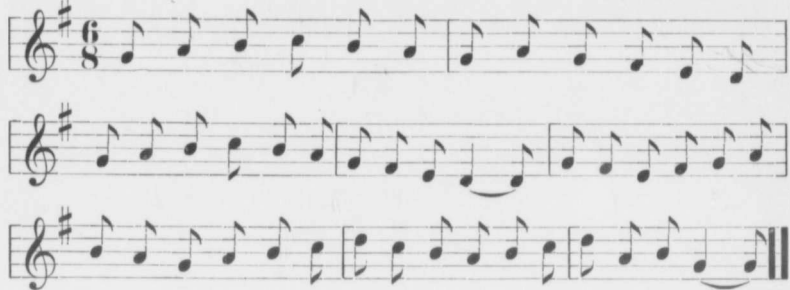


all the bless - ings of the light; Keep me, O keep me,
may sweet sleep mine eye - lids close; Sleep that shall me more

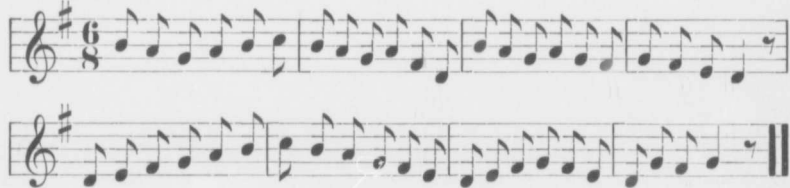


King of kings, Be - neath Thy own all - might - y wings.
vig - rous make To serve my God when I a - wake.

Ex. 49.



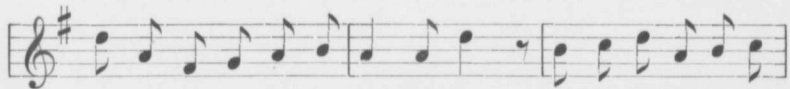
Ex. 50.



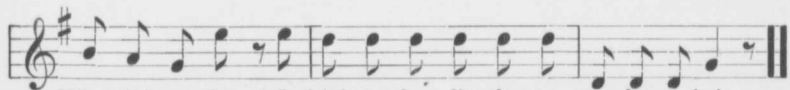
PUSSY CAT, PUSSY CAT, WHERE HAVE YOU BEEN?



Pus - sy cat, Pus - sy cat, Where have you been?



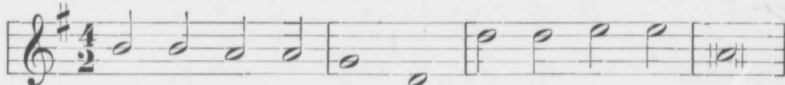
I've been to Lon-don to see the Queen. Pus - sy cat, Pus-sy cat,



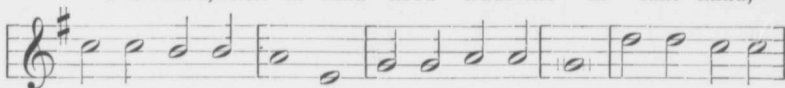
What did you there? I frightened a lit - tle mouse un-der a chair.

FORWARD

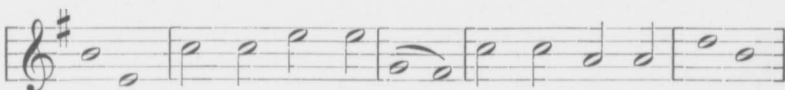
ALFORD. From "Hymns Ancient and Modern," by permission of WM. CLOWES & SONS, Ltd. HAYDN.



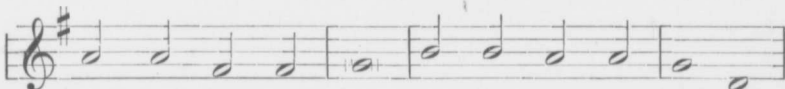
For - ward, when in child - hood Buds the in - fant mind;



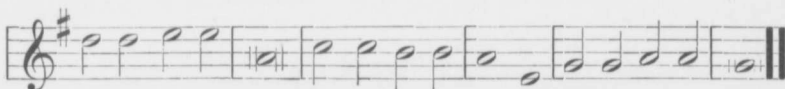
All thro' youth and manhood, Not a thought behind; Speed thro' realms of



na - ture, Climb the steps of grace; Faint not, till in glo - ry

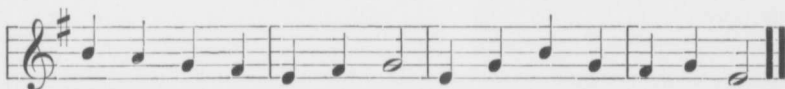
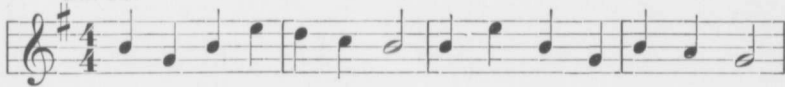


Gleams our Fa - ther's face. For - ward all the life - time,



Climb from height to height; Till the head be hoar-y, Till the eve be light.

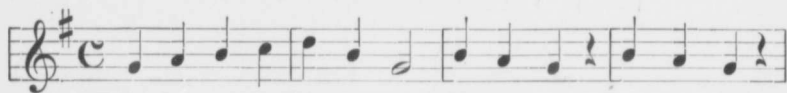
Ex. 53.



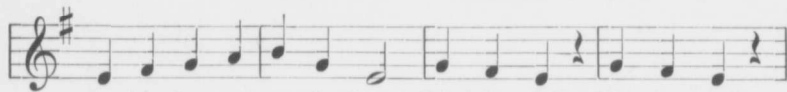
Ex. 54.



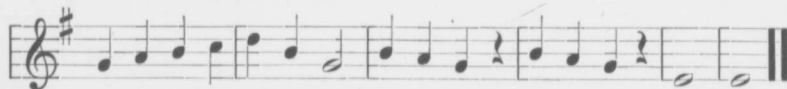
THE CHURCH BELL



Lis - ten to the big church bell, Ding dong dell, Ding dong dell,

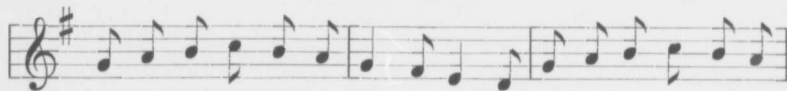
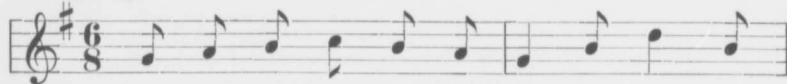


Loud it rings up - on the breeze, Ding dong dell, Ding dong dell,



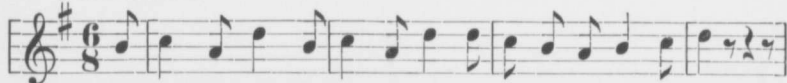
Soft again the sweet sound flees, Ding dong dell, Ding dong dell, Boom, Boom.

Ex. 55.

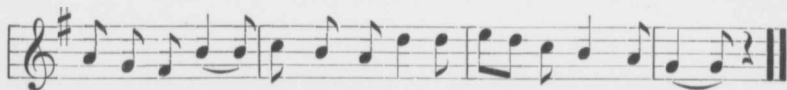


AN EVENING HYMN

T. O. SUMMERS.



The daylight fades, the evening shades Are gathering round my head.



Fa-ther a -bove, I praise the love Which smooths and guards my bed.

THE KEY OF D

Ex. 56.

C D

Here's a nice new scale you know, D for Do, a - way we go.

Do Re Mi Fa Sol La Ti Do, Do Ti La Ti Do Sol Mi Do.

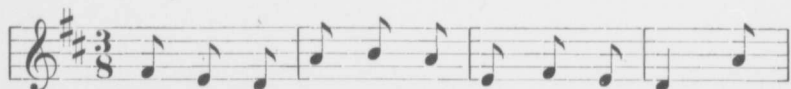
Ex. 57.

Ex. 58.

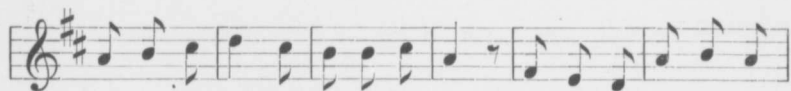
Ex. 59.



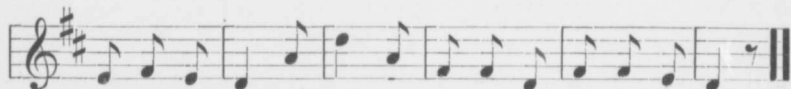
WHO ARE THE HAPPIEST CHILDREN?



Who are the hap - pi - est chil - dren to - day, Both

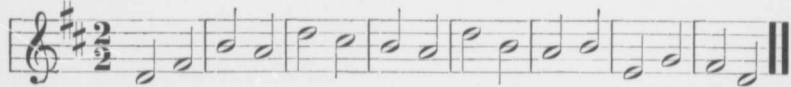


hap - py at work and hap - py at play ? Those that are think - ing of

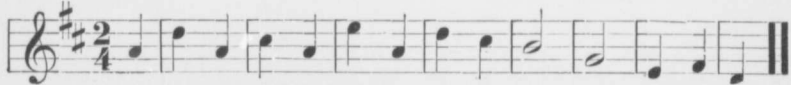


oth - ers as well, And help - ing oth - ers are hap - py themselves.

Ex. 60.

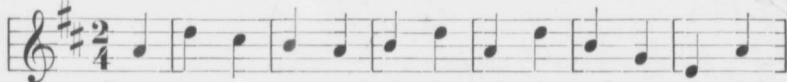


Ex. 61.

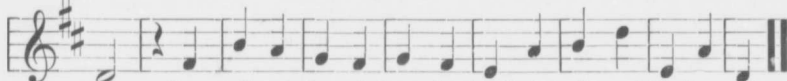


THE VIOLET

JANE TAYLOR.

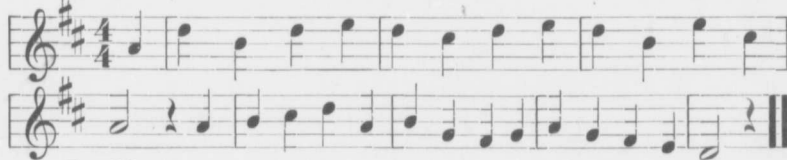


1. Down in a green and sha-dy bed A mod-est vio-let
 2. And yet it was a love-ly flow'r, Its col-ours bright and
 3. Yet there it was con-tent to bloom, In mod-est tints ar-

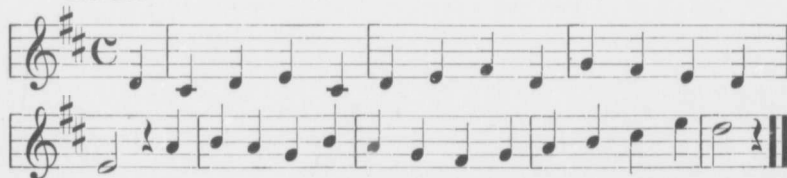


grew; Its stalk was bent, it hung its head As if to hide from view.
 fair; It might have graced a ro-sy bower In-stead of hid-ing there.
 rayed; And there it spread its sweet perfume, Within the si-lent shade.

Ex. 62.

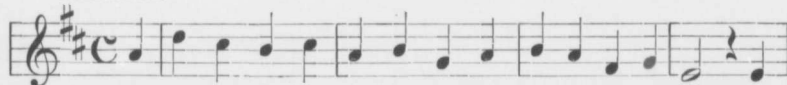


Ex. 63.

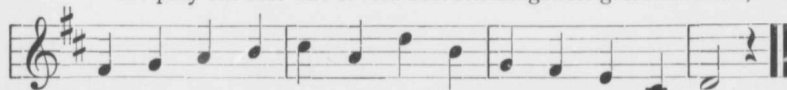


PRAYER

COLERIDGE.

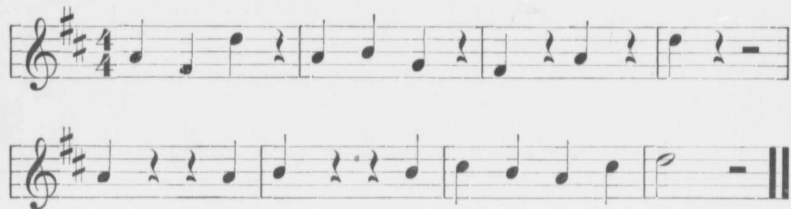


He pray-eth best who loveth best All things both great and small; For

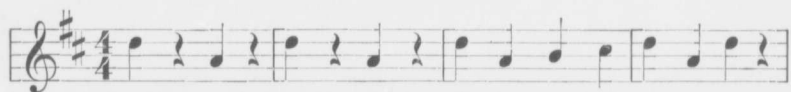


the dear God who lov-eth us, He made and lov-eth all.

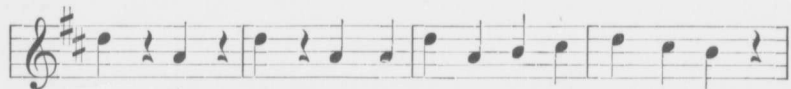
Ex. 64.



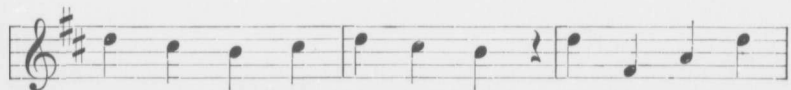
THE CLOCK'S SONG



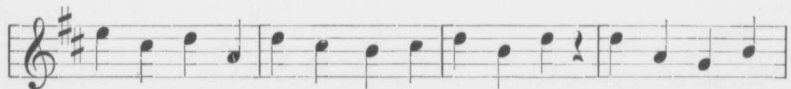
Tick tock, Tick tock, Still the clock keeps on its song ;



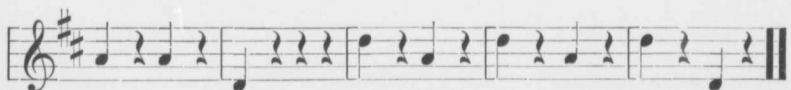
Tick tock, Tick tock, When days are short, when days are long,



Thro' the dark hours of the night, Thro' the pleas - ant



daytime's light, When clouds bring rain, when sun shines bright, Still it sings now

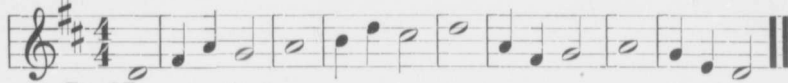


left, now right, Tick tock, Tick tock, Tick tock.

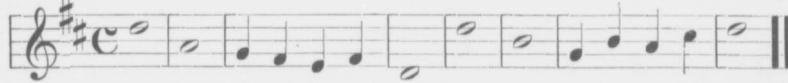
Ex. 65.



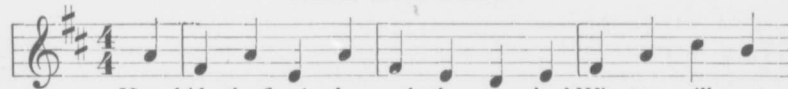
Ex. 66.



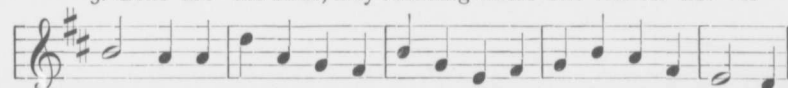
Ex. 67.



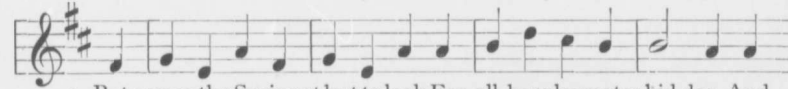
HIDE AND SEEK



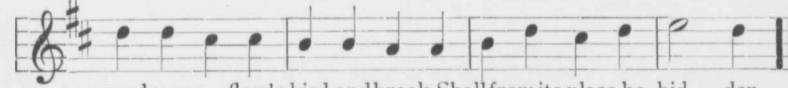
1. Now hide the flow'rs be-neath the snow, And Win - ter will not
2. The lit - tle brooks keep ver - y still, Safe in their ice-homes
3. Gone are the birds; they're hiding where The Win-ter nev - er



find them; Their safety nooks he cannot know; They left no tracks behind them.
lying; Let Winter seek them where he will, There's no chance for his spying.
search-es; Safe in the balm-y southern air, They sing on sunlit perch-es.

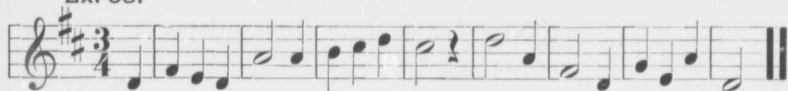


4. But comes the Spring at last to look For all her playmates hid-den, A nd
5. Then shall the world be glad and gay, The birds begin their cho-rus, The



one by one—flow'r, bird, and brook Shall from its place be bid - den.
brooks sing, too, a - long their way, And flow'rs spring up before us.

Ex. 68.



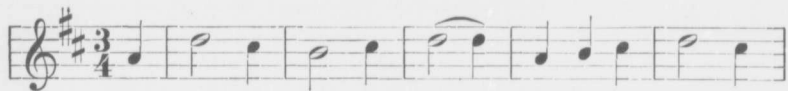
Ex. 69.



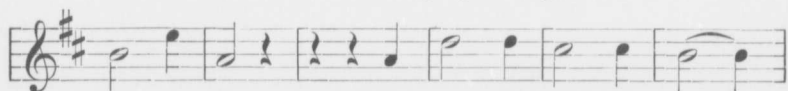
Ex. 70.



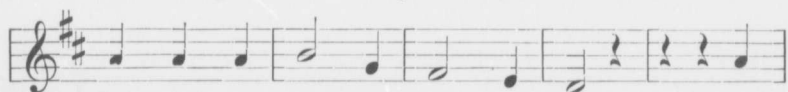
THE STARS' GOOD-NIGHT



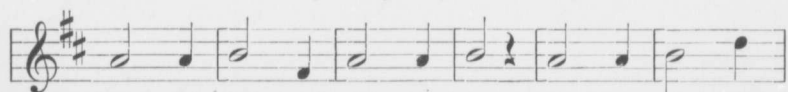
The sil - ver stars come peep - ing When the sun is



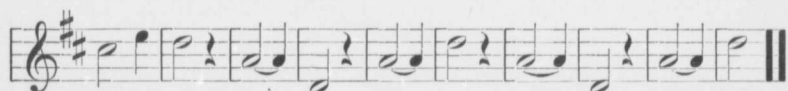
out of sight; They twin - kle, twin - kle, twin -



kle, That's the way they say Good - night; To



let the lit - tle peo - ple know It is time to



bed to go. Good-night, good-night, good-night, good-night.

Ex. 71.

LITTLE JACK HORNER

Lit - tle Jack Hor - ner sat in a cor - ner,

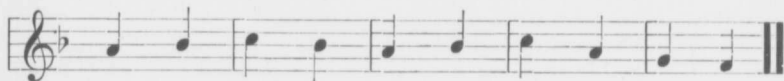
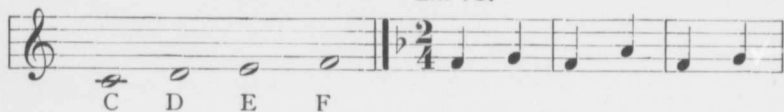
Eat - ing a Christ - mas pie; He put in his thumb and

pulled out a plum, And said "What a good boy am I!"

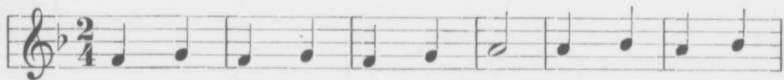
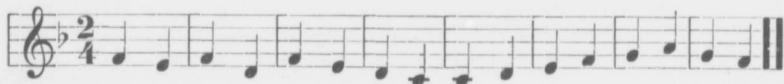
Ex. 72.

THE KEY OF F

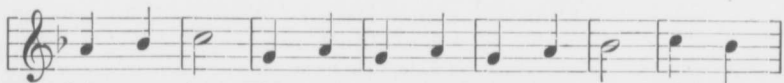
Ex. 73.



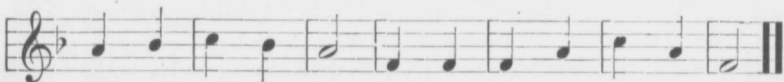
Ex. 74.



ner,
Now we take an - oth - er key, There's a flat as

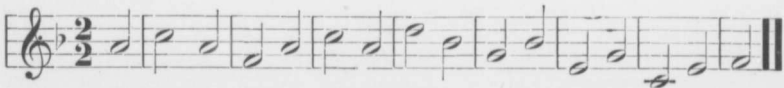


o and
plain can be Writ - ten on the third line B, Says to

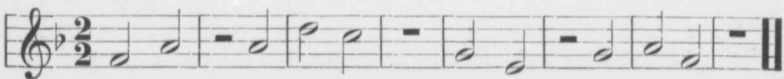


you and says to me, F is Do as you can see.

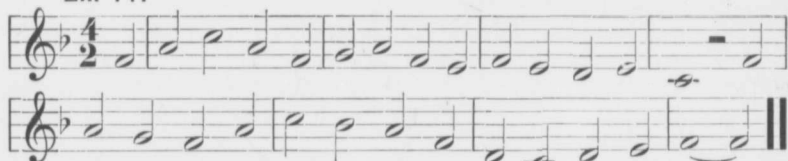
Ex. 75.



Ex. 76.



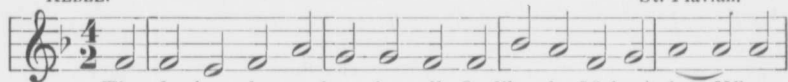
Ex. 77.



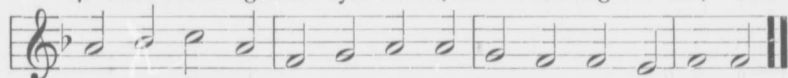
THE BOOK OF NATURE

KEBLE.

"St. Flavian."

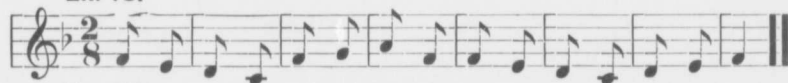


1. The glo-ri-ous sky, em-brac-ing all, Is like the Maker's love, Where-
2. One name, a-bove all glorious names, With its ten thousand tongues The
3. Two worlds are ours; 'tison - ly sin For-bids us to des - cry The
4. Thou who hast given us eyes to see, And love this sight so fair, Give

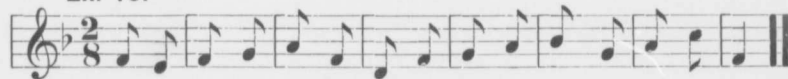


with en - compassed, great and small In peace and or - der move.
 ev - er - last - ing sea pro - claims, Echoing an - gel - ic songs.
 mys - tic heav'n and earth with-in, Plain as the sea and sky.
 me a heart to find out Thee, And read Thee ev - 'ry - where.

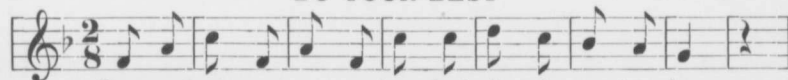
Ex. 78.



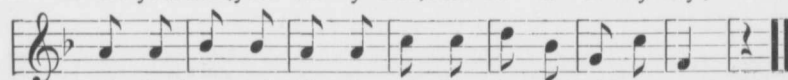
Ex. 79.



DO YOUR BEST

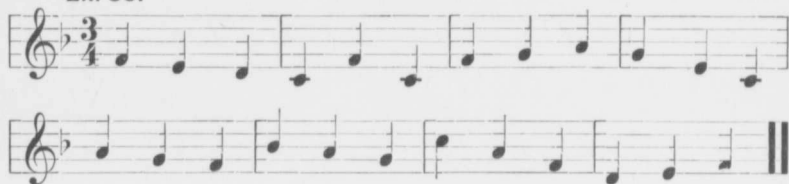


Do your best, your ver - y best, And do it ev - 'ry day;

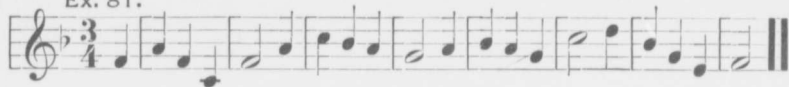


Lit - tle boys and lit - tle girls, That is the wis - est way.

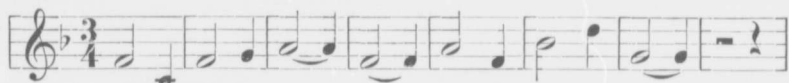
Ex. 80.



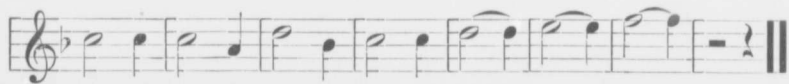
Ex. 81.



LITTLE THINGS

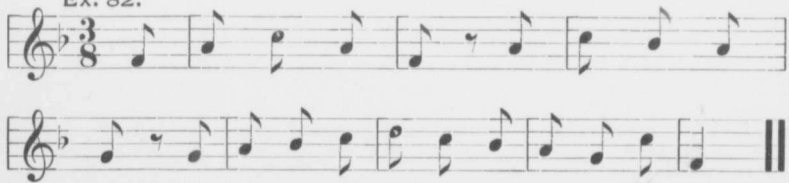


Lit - tle deeds of kind - ness, Lit - tle words of love,

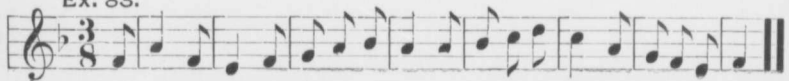


Make this earth an E - den Like the Heaven a - bove.

Ex. 82.



Ex. 83.



A CRADLE SONG

WATTS.

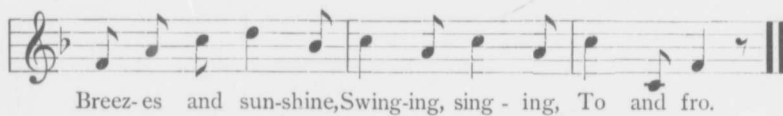
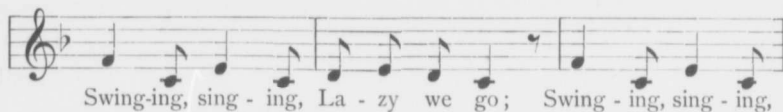
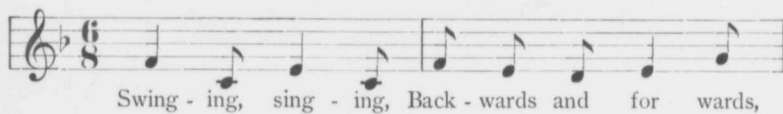
Hush! my dear, lie still and slum - ber; Ho - ly
an - gels guard thy bed! Heaven - ly bless - ings
with - out num - ber Gen - tly fall - ing on thy head.

Ex. 84.

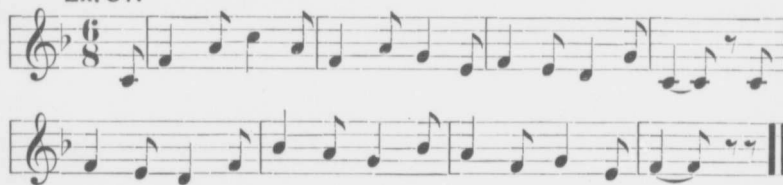
Ex. 85.

Ex. 86.

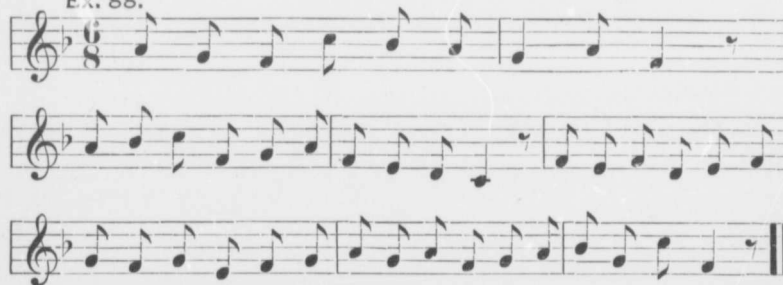
SWINGING



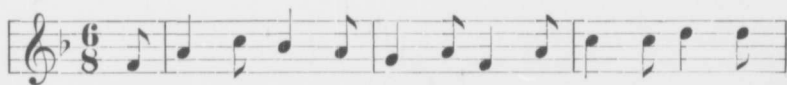
Ex. 87.



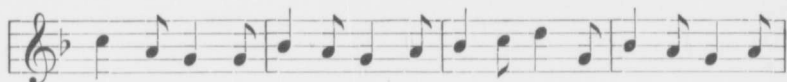
Ex. 88.



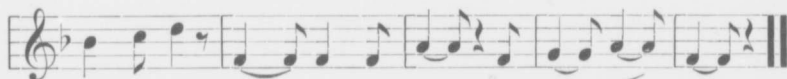
A THANKSGIVING



1. For flow'rs that bloom a - bout our feet; For ten - der grass, so
 2. For blue of stream and blue of sky; For pleas - ant shade of

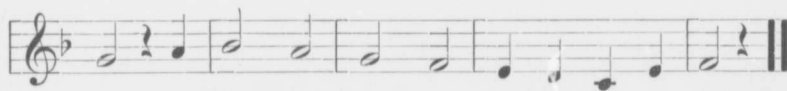
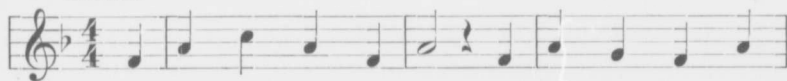


fresh, so sweet; For song of bird and hum of bee; For all things fair we
 branches high; For fragrant air and cool - ing breeze; For beauty of the

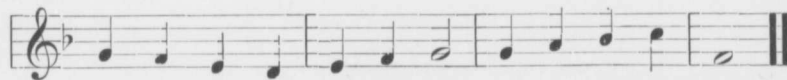
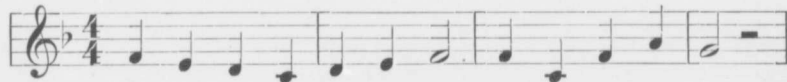


hear or see, — Fa - ther in Heaven, we thank . . Thee.
 blooming trees, — Fa - ther in Heaven, we thank . . Thee.

Ex. 89.



Ex. 90.



THE KEY OF B FLAT

Ex. 91.

C D E F G A B Do Ti

Ex. 92.

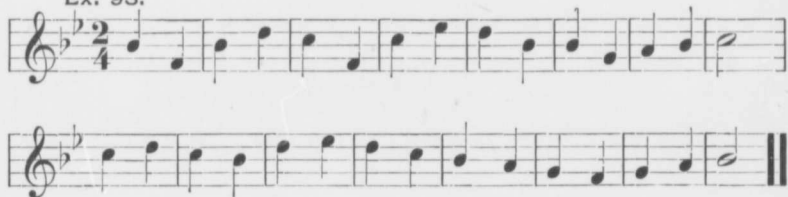
THE BEST WIND

C. A. MASON.

1. Which-ever way the wind doth blow, Some heart is glad to have it so; Then
2. Then, what-so-ever wind doth blow, My heart is glad to have it so; And

blow it east or blow it west, The wind that blows, that wind is best.
 blow it east or blow it west, The wind that blows, that wind is best.

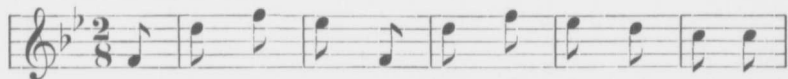
Ex. 93.



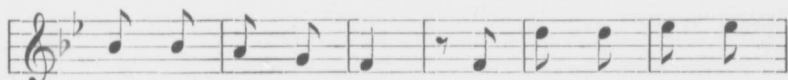
THE EARTH AND MAN

By permission of the author.

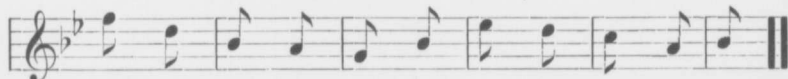
STOPFORD A. BROOKE.



1. A lit - tle sun, a lit - tle rain, A soft wind
 2. A lit - tle love, a lit - tle trust, A soft im -

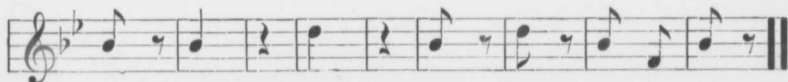
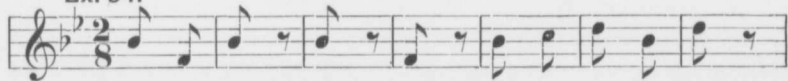


blow - ing from the west— And woods and fields are
 pulse, a sud - den dream— And life as dry as

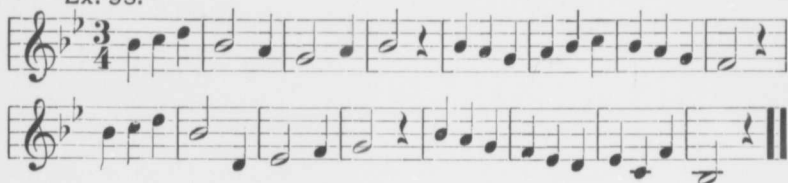


sweet a - gain, And warmth with - in the moun - tain's breast.
 des - ert dust Is fresh - er than a moun - tain stream.

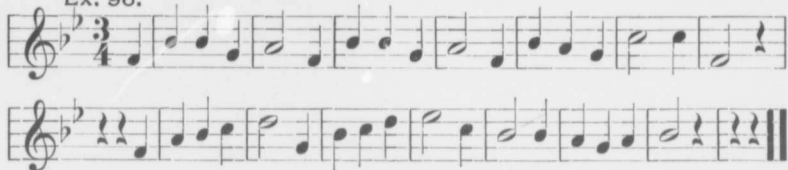
Ex. 94.



Ex. 95.



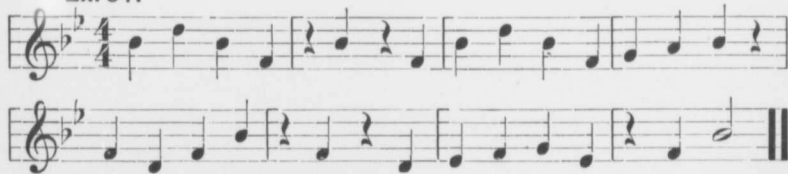
Ex. 96.



SEE SAW, MARGERY DAW

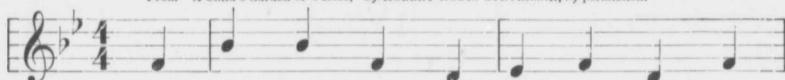
See saw, Mar - ger - y Daw, John - ny has
got a new mas - ter; He's on - ly to have a
pen - ny a day, Be - cause he can't work an - y fast - er.

Ex. 97.

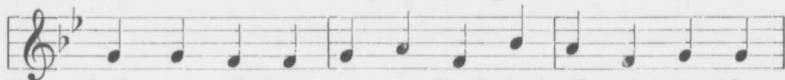


THE LAND OF COUNTERPANE

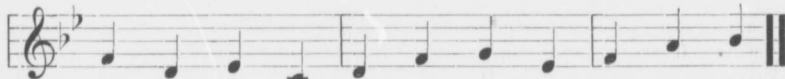
From "A Child's Garden of Verses," by ROBERT LOUIS STEVENSON, by permission.



1. When I was sick and lay a - bed, I
 2. And some - times for an hour or so I
 3. And some - times sent my ships in fleets All
 4. I was the gi - ant great and still, That

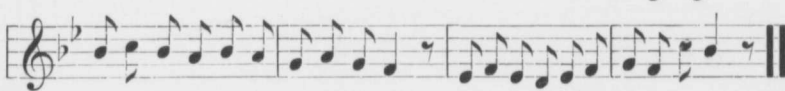
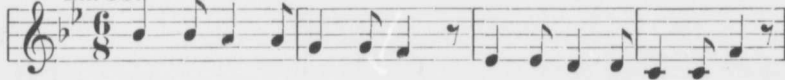


had two pil - lows at my head, And all my toys be -
 watched my lead - en sol - diers go, With dif - f'rent u - ni -
 up and down a - mong the sheets; Or brought my trees and
 sits up - on the pil - low hill, And sees, be - fore him

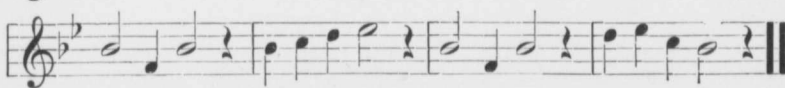
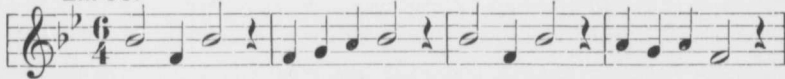


side me lay, To keep me hap - py all the day.
 forms and drills, A - mong the bed - clothes, through the hills.
 hous - es out, And plant - ed cit - ies all a - bout.
 dale and plain, The pleas - ant Land of Coun - ter - pane.

Ex. 98.



Ex. 99.



ALF. P. GRAVES.

A LULLABY

I'd rock my own sweet childie to rest in a cradle of gold on a
bough of the willow, To sho-hen ho' of the wind of the west and the
lul - la lo of the soft sea bil-low. Sleep, sleep, ba-by dear, sleep, sleep,
sleep without fear; Mother is here beside your pillow; Sleep, sleep, baby dear.

Ex. 100.

BED IN SUMMER

From "A Child's Garden of Verses," by ROBERT LOUIS STEVENSON, by permission.

1. In win - ter I get up at night, And dress by
2. I have to go to bed and see The birds still
3. And does it not seem hard to you, When all the
yel - low can - dle - light. In sum - mer, quite the
hop - ping on the tree, Or hear the grown - up
sky is clear and blue, And I should like so
oth - er way, I have to go to bed by day.
peo - ple's feet Still go - ing past me in the street.
much to play, To have to go to bed by day?

THE KEY OF A

Ex. 101.

C D E F G A

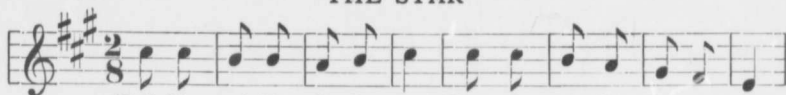
Here a - gain our old friend Do, Where - so - ev - er

he may go 'Tis our bu - si - ness to know ; See three

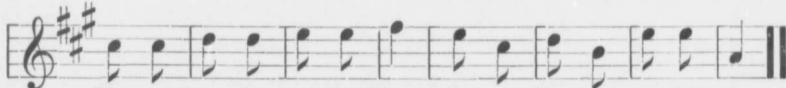
sharps are in our way, Do is there - fore found on A.

Ex. 102.

THE STAR

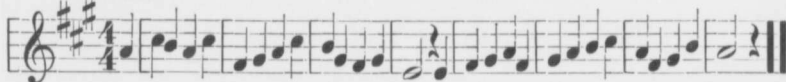


1. Twinkle, twinkle, lit-tle star, How I won-der what you are,
 2. In the dark blue sky you keep, While you through my curtain peep;



Up a - bove the world so high, Like a dia-mond in the sky.
 And you nev - er shut your eye Till the sun is in the sky.

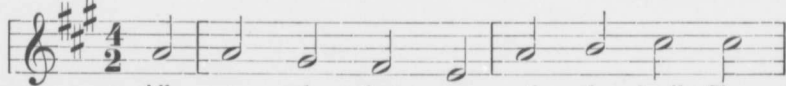
Ex. 103.



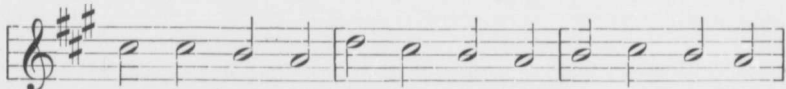
THE OLD HUNDREDTH

KETHE.

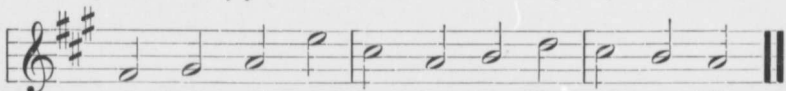
"Old Hundredth."



1. All peo - ple that on earth do dwell, Sing
 2. The Lord, ye know, is God in - deed; With -
 3. O en - ter then His gates with praise; Ap -

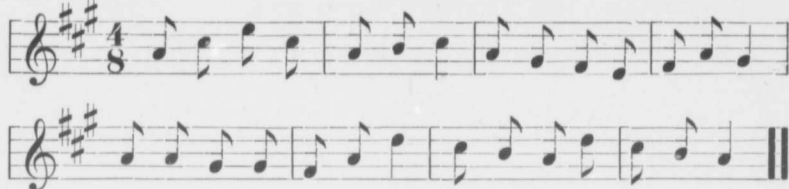


to the Lord with cheer-ful voice; Him serve with fear, His
 out our aid He did us make; We are His flock, He
 proach with joy His courts un - to; Praise, laud, and bless His

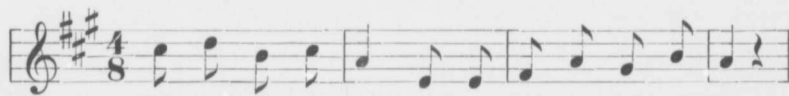


praise forth - tell, Come ye be - fore Him, and re - joice.
 doth us feed, And for His sheep He doth us take.
 Name al - ways, For it is seem - ly so to do.

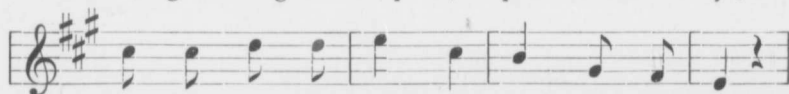
Ex. 104.



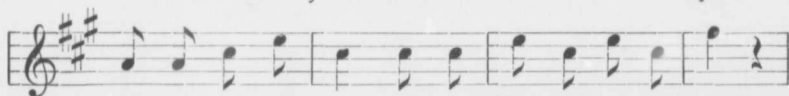
SING A SONG OF SIXPENCE



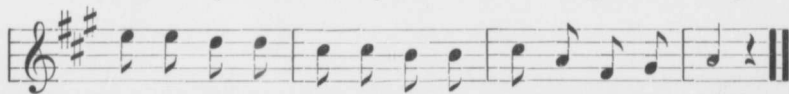
Sing a song of six - pence, a pock - et full of rye;



Four and twen - ty black - birds baked in a pie.

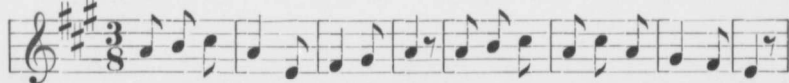


When the pie was o - pened the birds be - gan to sing ;



Was - n't that a dain - ty dish to set be - fore the king?

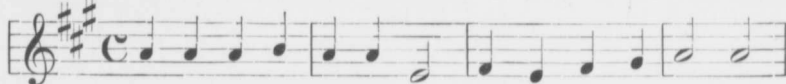
Ex. 105.



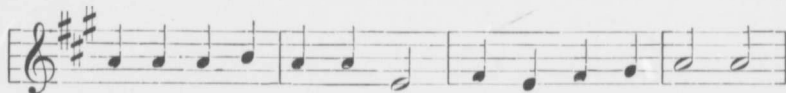
GOOD KING WENCESLAS

NEALE.

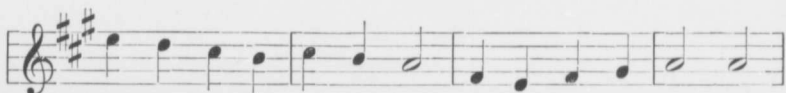
HELMORE.



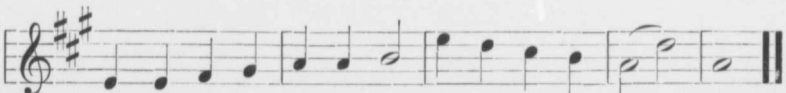
1. Good King Wen-ces-las look'd out On the Feast of Ste-phen,
2. "Hith-er, page,and stand by me, If thou know'st it, tell - ing,
3. "Bring me flesh,and bring me wine, Bring me pine logs hith - er ;
4. "Sire,the night is dark - er now, And the wind blows stron-ger ;
5. In his mas-ter's steps he trod, Where the snow lay dint - ed ;



When the snow lay round a - bout, Deep, and crisp, and ev - en ;
 Yon - der peas - ant, who is he ? Where and what his dwell - ing ?"
 Thou and I will see him dine, When we bear them thith - er."
 Fails my heart, I know not how, I can go no lon - ger."
 Heat was in the ver - y sod Which the saint had print - ed.

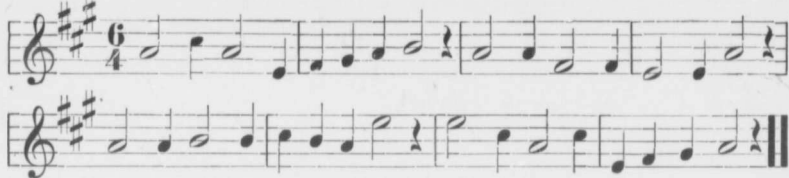


Bright - ly shone the moon that night, Though the frost was cru - el,
 "Sire, he lives a good league hence Un - der - neath the moun - tain ;
 Page and mon - arch forth they went, Forth they went to - geth - er ;
 "Mark my foot - steps, my good page, Tread thou in them bold - ly ;
 There - fore, Chris - tian men, be sure, Wealth or rank pos - sess - ing,

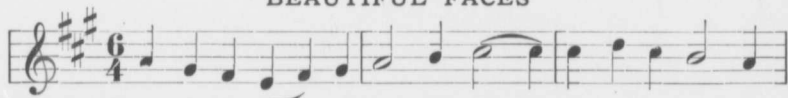


When a poor man came in sight, Gath'ring win - ter fu - el.
 Right a - gainst the for - est fence, By Saint Agnes' foun - tain."
 Through the rude wind's wild la - ment, And the bit - ter weath - er.
 Thou shalt find the win - ter's rage Freeze thy blood less cold - ly."
 Ye who now will bless the poor, Shall your - selves find bless - ing,

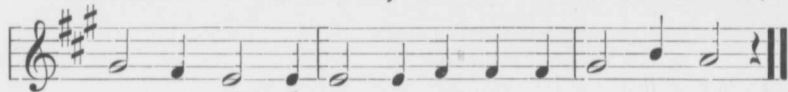
Ex. 106.



BEAUTIFUL FACES

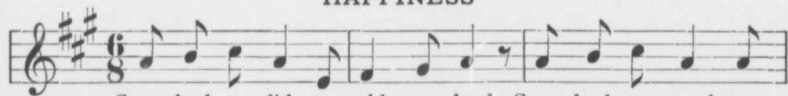


1. Beau-ti-ful faces are they that wear The light of a pleas-ant
 2. Beau-ti-ful hands are they that do Deeds that are no-ble,

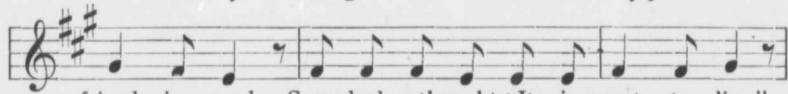


spir-it there; It mat-ters lit-tle if dark or fair.
 good, and true; Bu-sy with them the long day through.

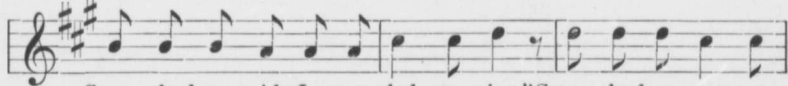
HAPPINESS



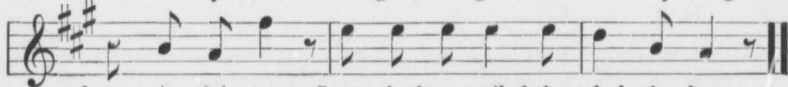
Some-bod-y did a gold-en deed, Some-bod-y proved a



friend in need. Some-bod-y thought "It is sweet to live,"



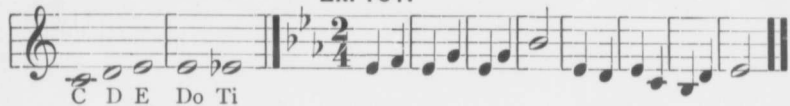
Some-bod-y said, "I am glad to give." Some-bod-y sang a



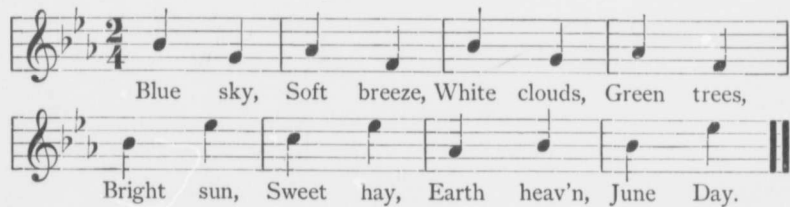
beau-ti-ful song, Some-bod-y smiled the whole day long.

THE KEY OF E FLAT

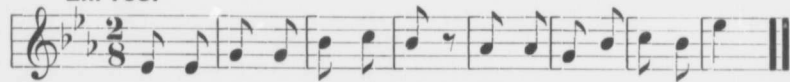
Ex. 107.



JUNE DAY



Ex. 108.



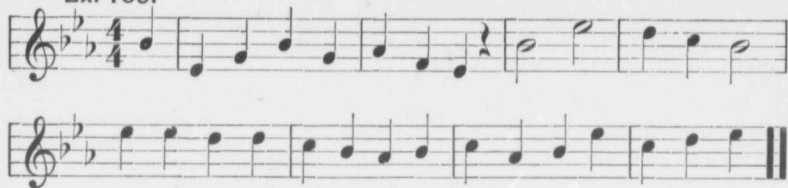
A MORNING HYMN

BAKER.

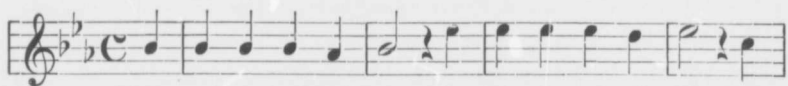
From "Hymns Ancient and Modern," by permission of WM. CLOWES & SONS, Ltd.

1. My Fa - ther, for an - oth - er night Of
2. Now with the new - born day I give My -
qui - et sleep and rest, For all the joy of
self a - new to Thee, That as Thou will - est
morn - ing light, Thy Ho - ly name be blest.
I may live, And what Thou will - est be.

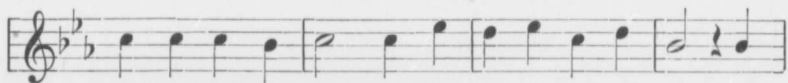
Ex. 109.



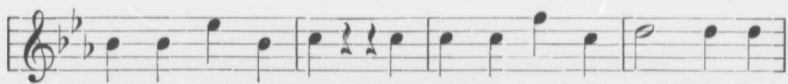
THE CROOKED MAN



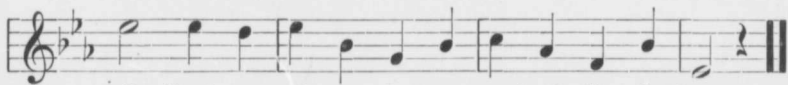
There was a crook-ed man, He went a crook-ed mile; He



found a crook-ed six - pence Up - on a crook-ed stile; He

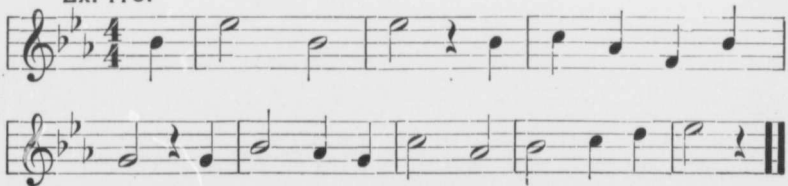


bought a crook-ed cat, Which caught a crooked mouse, And they



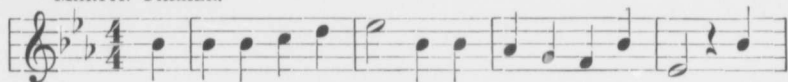
all lived to-geth-er in a crook-ed lit-tle house.

Ex. 110.

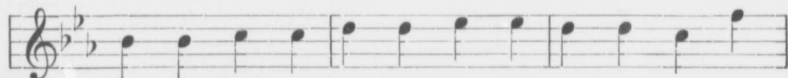


SAILOR'S SONG

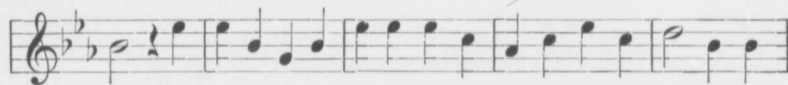
MARTYN PARKER.



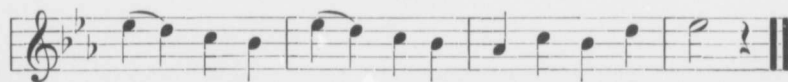
Ye gen-tle-men of Eng-land, That live at home at ease, Ah!



lit - tle do you think up - on The dan - gers of the

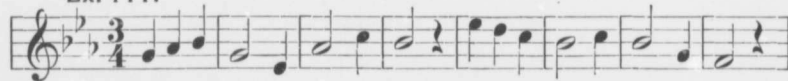


seas. Give ear un-to the mariners, And they will plainly show All the

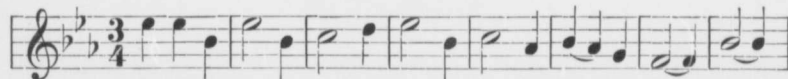


cares and the fears When the storm-y winds do blow.

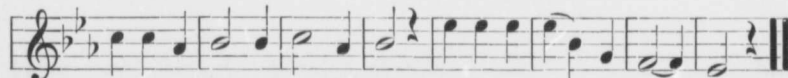
Ex. 111.



LITTLE BO PEEP

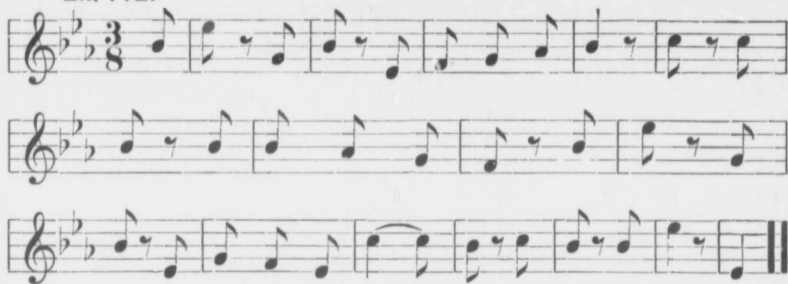


Little Bo Peep has lost her sheep, And can't tell where to find them;

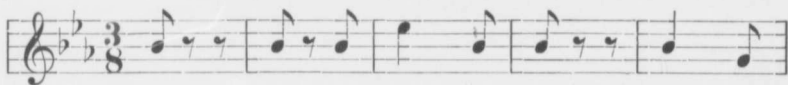


Leave them alone and they'll come home, Wagging their tails behind them.

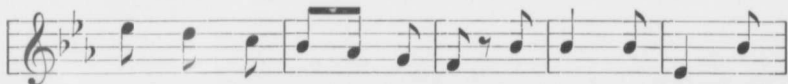
Ex. 112.



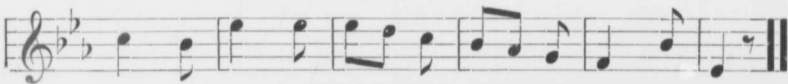
TOM, TOM, THE PIPER'S SON



Tom, Tom, the pi - per's son, Stole a

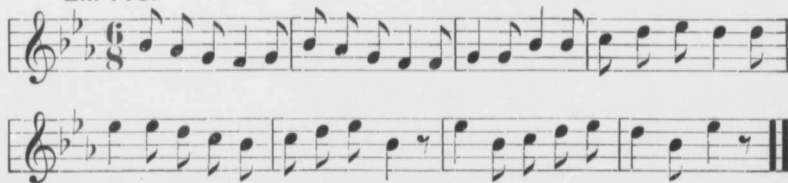


pig and a - way he run; The pig was eat, And



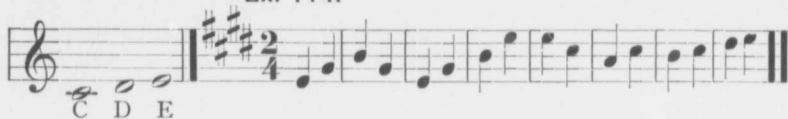
Tom was beat, And Tom went howl - ing down the street.

Ex. 113.



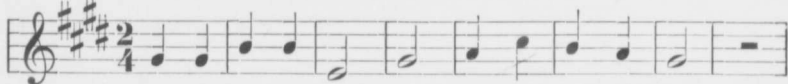
THE KEY OF E

Ex. 114.

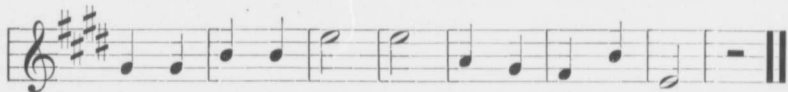


LITTLE THINGS

From the GERMAN.

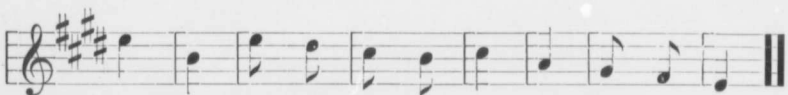
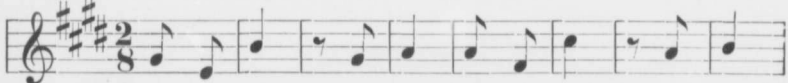


1. Lit - tle drops of wa - ter, Lit - tle grains of sand,
2. Lit - tle deeds of kind - ness, Lit - tle words of love,

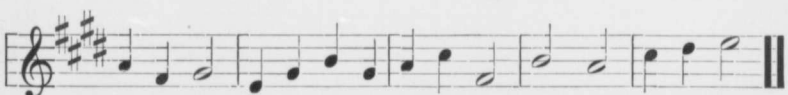
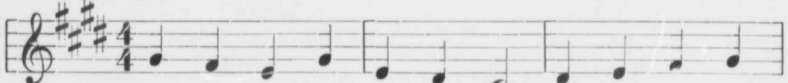


Make the might - y o - cean, And the pleas - ant land,
Make our earth an E - den Like the heav'n a - bove.

Ex. 115.

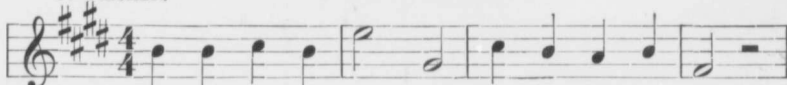


Ex. 116.

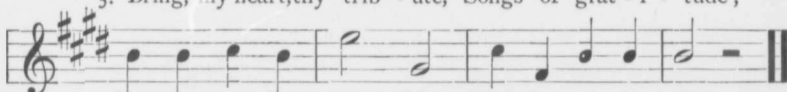


F. SILCHER.

A HYMN OF NATURE

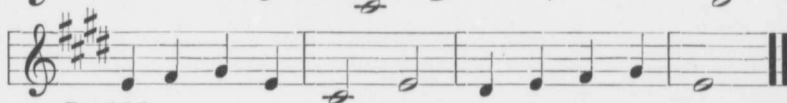
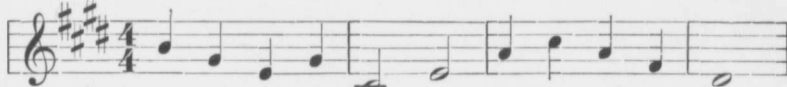


1. See the shin - ing dew - drops On the flow - ers strewed,
2. See the morn - ing sun - beams Light - ing up the wood,
3. Hear the moun - tain stream - let In the sol - i - tude,
4. In the leaf - y tree - tops, Where no fears in - trude,
5. Bring, my heart, thy trib - ute, Songs of grat - i - tude ;

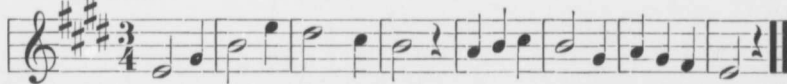


Prov - ing, as they spar - kle, God is ev - er good.
 Si - lent - ly pro - claim - ing, God is ev - er good.
 With its rip - ple say - ing, God is ev - er good.
 Mer - ry birds are sing - ing, God is ev - er good.
 All things join to tell us God is ev - er good.

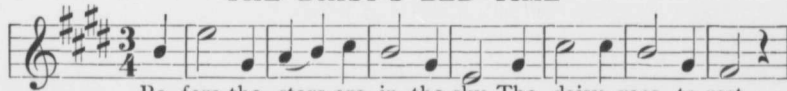
Ex. 117.



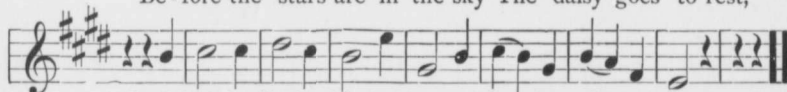
Ex. 118.



THE DAISY'S BED TIME

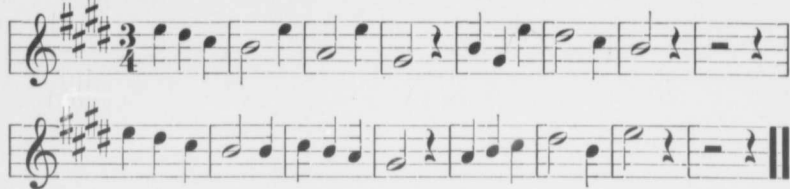


Be - fore the stars are in the sky The daisy goes to rest,



And folds its lit - tle shin - ing leaves Upon its gold - en breast.

Ex. 119.



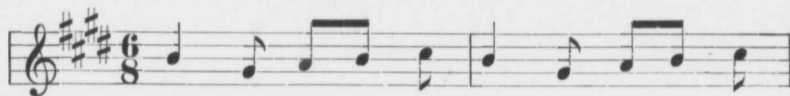
MY LITTLE DOLL

By permission of MACMILLAN & Co., Ltd.

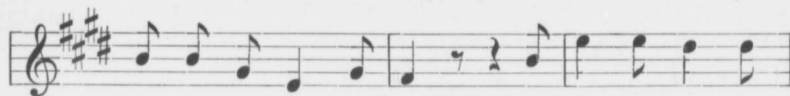
KINGSLEY.

I once had a sweet lit - tle doll, dears, The
 pret - ti - est doll in the world ; Her cheeks were so
 red and so white, dears, And her hair was so
 charmingly curled. But I lost my poor lit - tle doll,
 dears, As I played in the heath one day ; And I cried for
 more than a week, dears, But I nev - er could find where she lay.

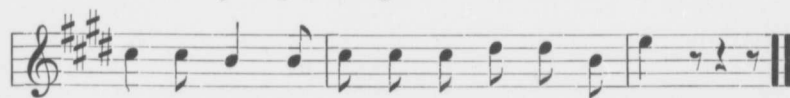
MARY, MARY, QUITE CONTRARY



Ma - ry, Ma - ry, quite con - tra - ry,

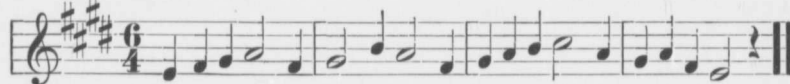


How does your gar - den grow? With sil - ver bells, and



coc - kle shells, And pret - ty maids all in a row.

Ex. 120.

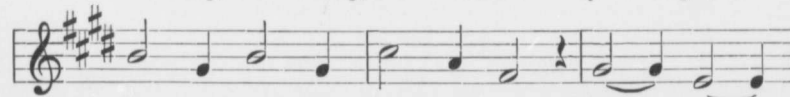


A CRADLE SONG

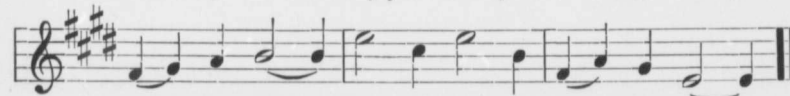
WM. BLAKE.



Sleep, . . sleep, . . beau - ty bright,



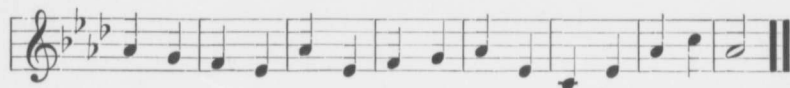
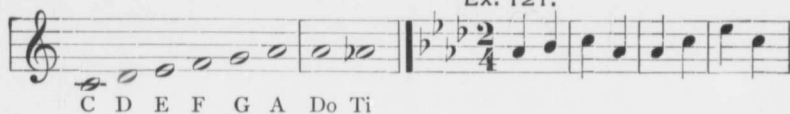
Dream - ing in the joys of night; Sleep, sleep,



in thy sleep Lit - tle sor - rows sit and weep.

THE KEY OF A FLAT

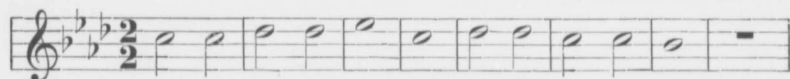
Ex. 121.



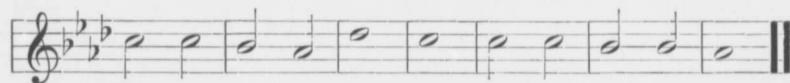
EVENING

By permission of the author.

BARING-GOULD.

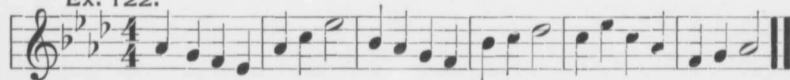


1. Now the day is o - ver, Night is draw - ing nigh,
2. Now the dark - ness gath - ers, Stars be - gin to peep,

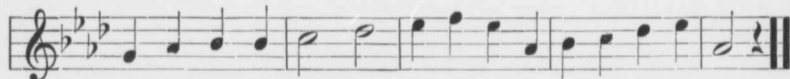
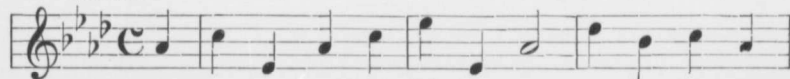


Shad - ows of the eve - ning Steal a - cross the sky.
 Birds, and beasts, and flow - ers Soon will be a - sleep.

Ex. 122.

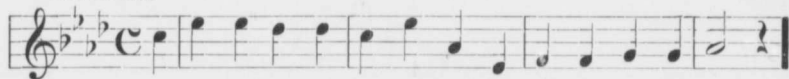


Ex. 123.

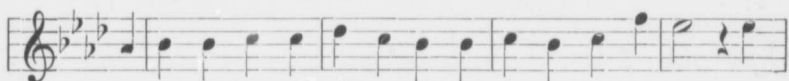


MISTER NOBODY

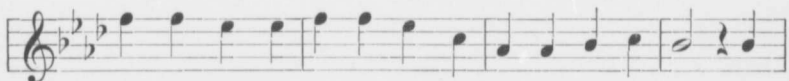
W. BLAKE.



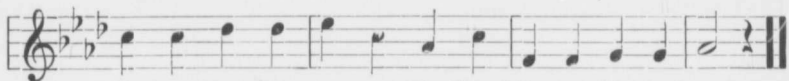
1. I know a fun - ny lit - tle man As qui - et as a mouse,
 2. 'Tis he who always tears our books, Who leaves the door ajar ;



Who does the mischief that is done In ev - 'ry - body's house! There's
 He pulls the buttons from our shirts, And scatters pins a - far ; That



no one ev - er sees his face, And yet we all a - gree That
 squeak - ing door will al - ways squeak, F'or, pri - thee, don't you see? We



ev - 'ry plate we break was cracked By Mis - ter No - bod - y.
 leave the oil - ing to be done By Mis - ter No - bod - y.

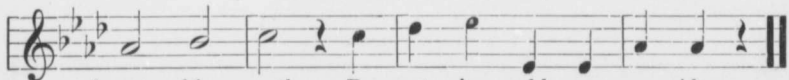
THE MAN IN THE MOON



The man in the moon came down too soon, And

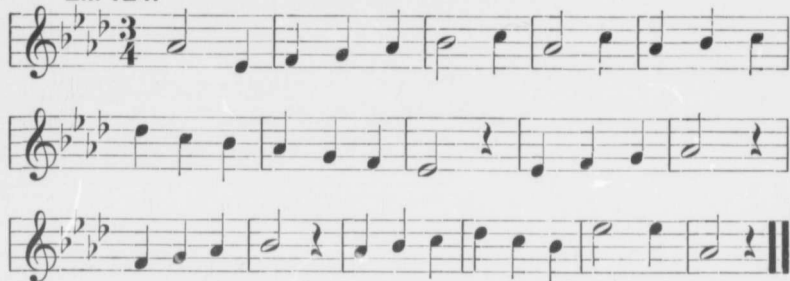


asked his way to Nor - wich ; He went by the south, And

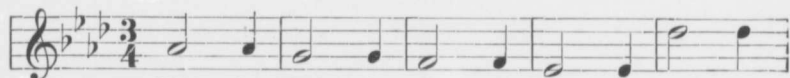


burnt his mouth By eat - ing cold pease por - ridge.

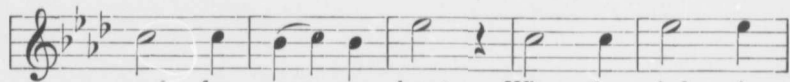
Ex. 124.



THE FOUR WINDS



1. When the wind is in the East, It's neith - er
 2. When the jol - ly North wind blows, It brings the

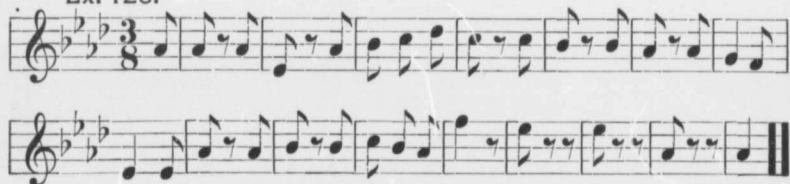


good for man nor beast ; When the wind is
 cold and drift - ing snows ; When the gen - tle



in the West, The corn and clo - ver grow the best.
 South wind blows, The flow'rs their pet - als all un - close.

Ex. 125.

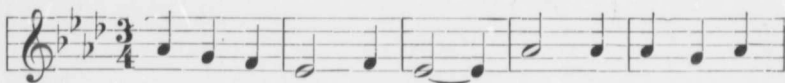


THE SONG OF THE BEE

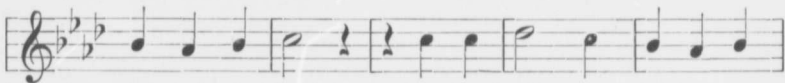
M. DOUGLAS.

Buzz! Buzz! Buzz! . . . This is the
 song of the bee. His legs are of yel - low; A
 jol - ly good fel - low, And yet a great work - er is he.
 1. Buzz! Buzz! Buzz! In days that are sun - ny, He's
 2. Buzz! Buzz! Buzz! The sweet smell - ing clo - ver, He,
 get - ting his honey; In days that are cloud - y He's mak - ing his
 humming, hangs o - ver; The scent of the ro - ses Makes fragrant his
 wax; On pinks and on li - lies, And gay daf - fo - dil - lies, And
 wings; He nev - er gets la - zy; From thistle and dai - sy, And
 col - um - bine blos - soms, He le - vies a tax.
 weeds of the mead - ow, Some treas - ure he brings.

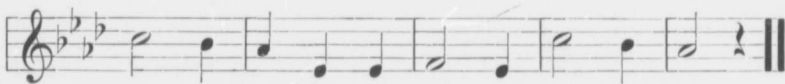
LOVE IS BEST



What are the chil - dren learn - ing A - like in the

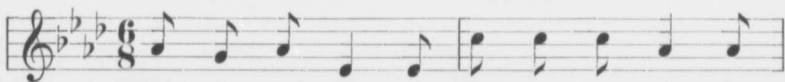


East and the West? That a Fa - ther's hand is o'er

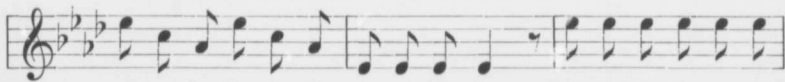


sea and land, That of all things Love is best.

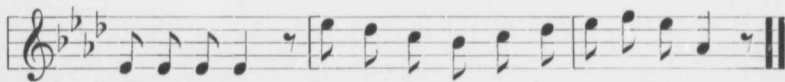
RIDE A COCKHORSE TO BANBURY CROSS



Ride a cock-horse to Ban - bu - ry cross To



see a fine la - dy ride on a white horse ; Rings on her fingers and



bells on her toes, She shall have music wher - ev - er she goes.



An exercise to show the relationship of keys with sharp signatures

Four staves of musical notation in 4/4 time, showing a sequence of keys with sharp signatures. Each staff begins with a key signature change indicated by a sharp sign on the F line. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The first two staves have fingerings '5' and '1' under the final notes. The third staff has fingerings '5' and '1' under the final notes. The fourth staff has fingerings '5' and '1' under the final notes. The piece ends with a double bar line.

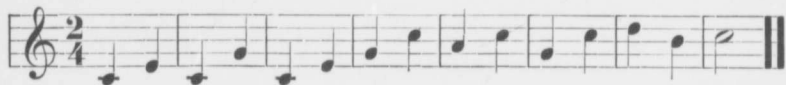
An exercise to show the relationship of keys with flat signatures

Four staves of musical notation in 4/4 time, showing a sequence of keys with flat signatures. Each staff begins with a key signature change indicated by a flat sign on the B line. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The first two staves have fingerings '4' and '1' under the final notes. The third staff has fingerings '4' and '1' under the final notes. The fourth staff has fingerings '4' and '1' under the final notes. The piece ends with a double bar line.

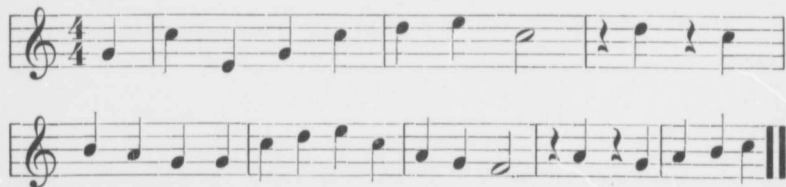
FIRST READER—PART II

ONE-PART MUSIC

Ex. 1.



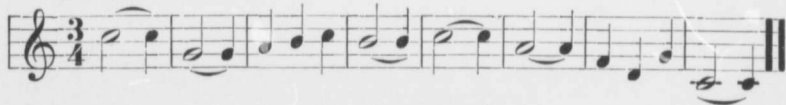
Ex. 2.



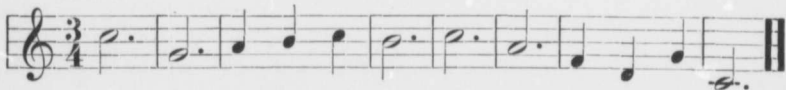
Dotted Notes



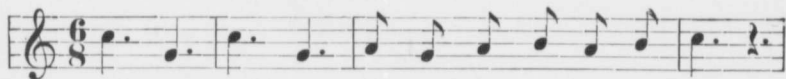
Ex. 3.



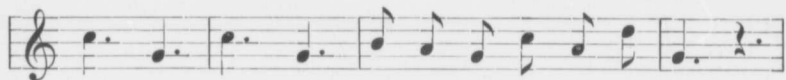
Ex. 4.



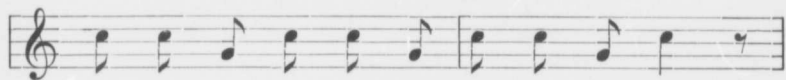
HUMPTY DUMPTY



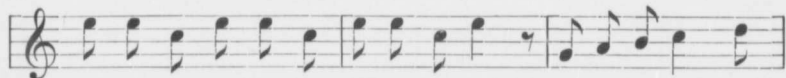
Hump-ty Dump - ty sat on a, sat on a wall ;



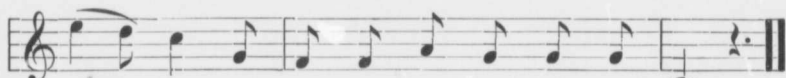
Hump - ty Dump - ty had a great, had a great fall ;



All the king's hors - es and all the king's men,

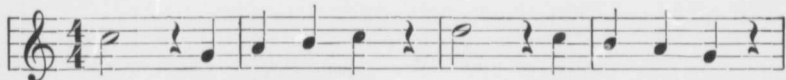


All the king's horses and all the king's men Couldn't put Humpty



Dump - ty to - geth - er, to - geth - er a - gain.

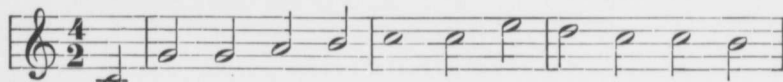
Ex. 5.



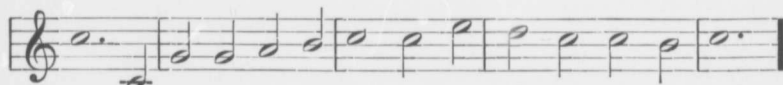
THE HYMN OF THE PALMS

Rev. J. M. NEALE, from the Latin

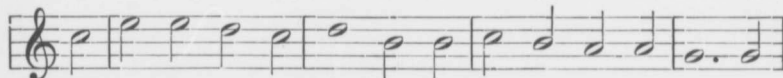
M. TESCHNER



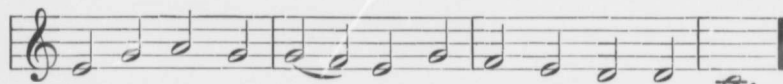
All glo - ry, laud and hon - our To Thee, Re - deem - er,



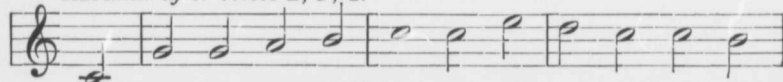
King, To whom the lips of chil - dren Made sweet Ho-san - nas ring.



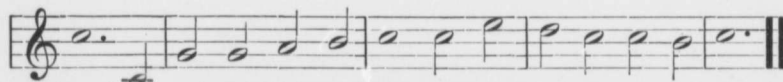
2. The com - pa - ny of An - gels Are prais - ing Thee on high, And
 3. The peo - ple of the He - brews With palms be - fore Thee went; Our
 4. Thou didst ac - cept their prais - es, Ac - cept the prayers we bring, Who



mor - tal men and all things Cre - a - ted make re - ply.
 praise and prayer and an - thems Be - fore Thee we pre - sent.
 in all good de - light - est, Thou good and gra - cious King.

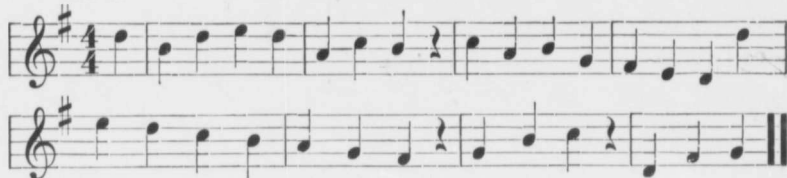
REFRAIN *after verses 2, 3, 4.*

All glo - ry, laud, and hon - our To Thee, Re - deem - er,

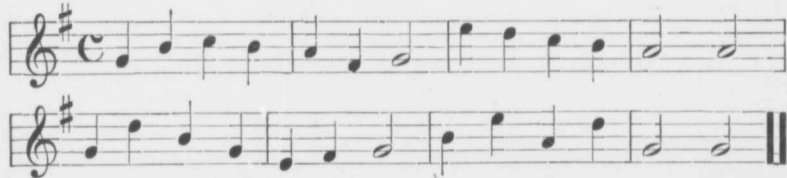


King, To whom the lips of chil - dren Made sweet Hosan - nas ring.

Ex. 6.

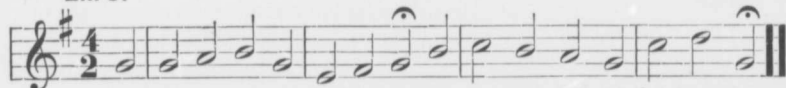


Ex. 7.



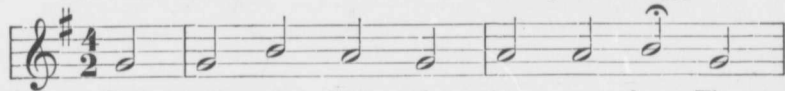
Ex. 8.

A Pause.

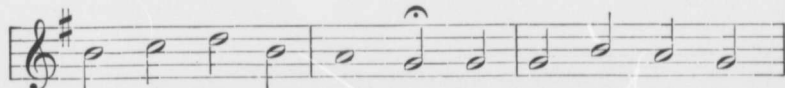


A HYMN OF PRAISE

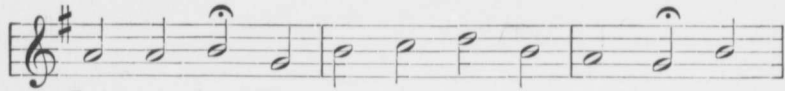
Trans. from German.

Known as "Luther's Hymn,"
First printed in 1535.

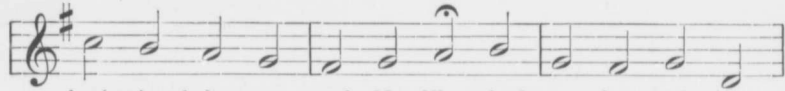
1. Sing praise to God who reigns a - bove, The
2. The Lord is nev - er far a - way, But,
3. Thus all my toil - some way a - long I



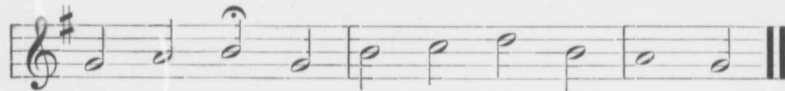
God of all cre - a - tion; The God of pow'r, the
 through all grief dis - tress - ing, An ev - er - pres - ent
 sing a - loud Thy prais - es, That men may hear the



God of love, The God of our sal - va - tion; With
 help and stay, Our peace and joy and bless - ing; As
 grate - ful song My voice un - wea - ried rais - es; Be



heal - ing balm my soul He fills, And ev - 'ry faith - less
 with a moth - er's ten - der hand, He leads His own, His
 joy - ful in the Lord, my heart; Both soul and bo - dy

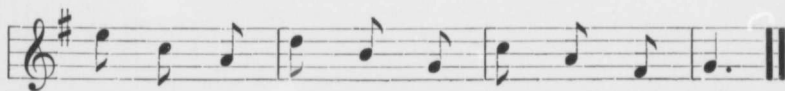
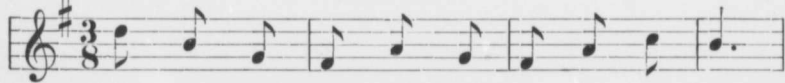


mur - mur stills; To God all praise and glo - ry.
 cho - sen band; To God all praise and glo - ry.
 bear your part; To God all praise and glo - ry.

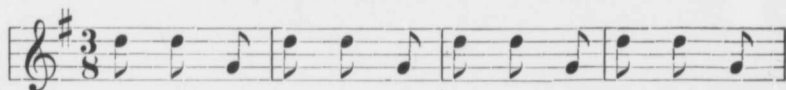
Ex. 9.



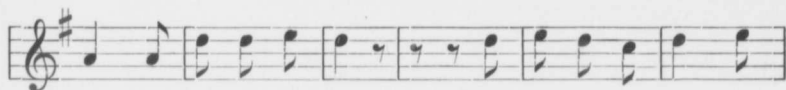
Ex. 10.



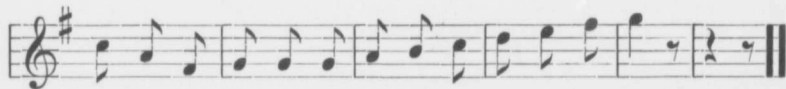
THE CAT AND THE FIDDLE



Hey did - dle did - dle, The cat and the fid - dle, The



cow jumped o - ver the moon ; The lit - tle dog laughed to



see such fine sport, And the dish ran a - way with the spoon.

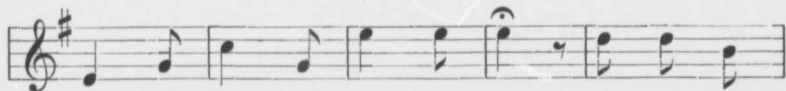
THE SNOW



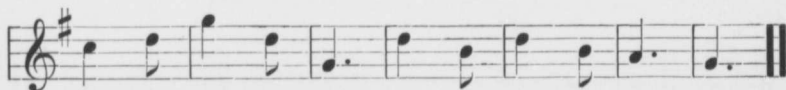
This is the way the snow comes down, Soft - ly, soft - ly



fall - ing ; So God giv - eth the snow like wool,

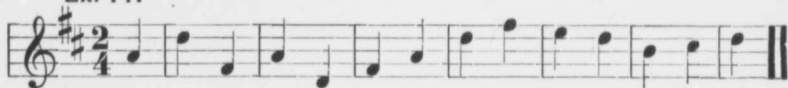


Fair and white and beau - ti - ful ; This is the

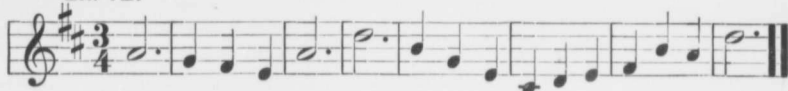


way the snow comes down, Soft - ly, soft - ly fall - ing.

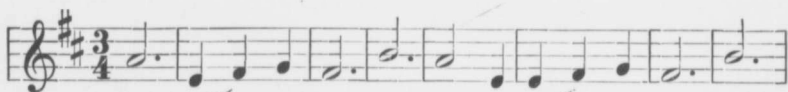
Ex. 11.



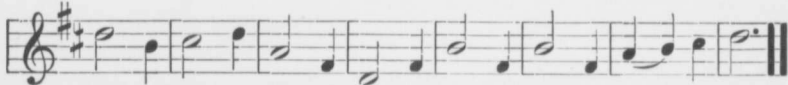
Ex. 12.



BYE BABY BUNTING

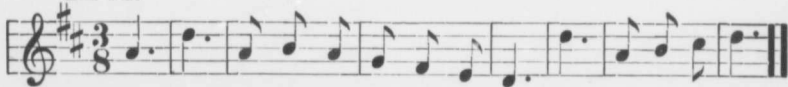


Bye Ba - by Bunt - ing, Fa - ther's gone a hunt - ing,

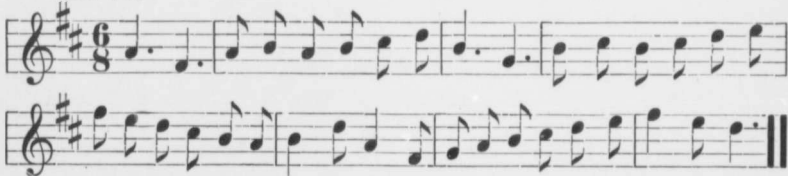


Gone to get a rab - bit-skin To wrap the Ba - by Bunt - ing in.

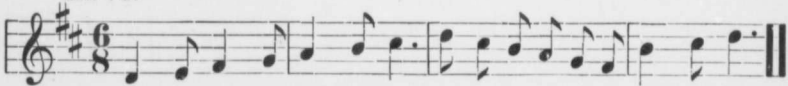
Ex. 13.



Ex. 14.

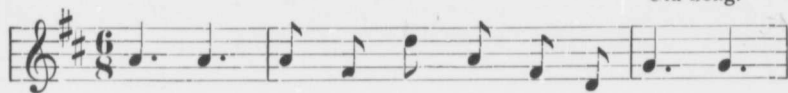


Ex. 15.

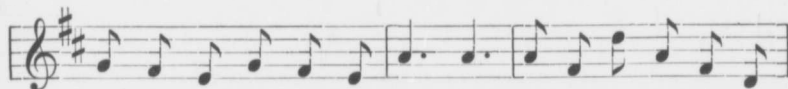


OH, DEAR! WHAT CAN THE MATTER BE?

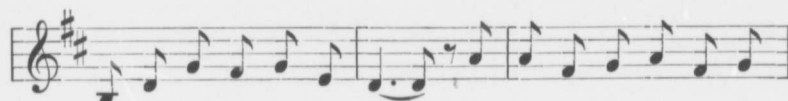
Old Song.



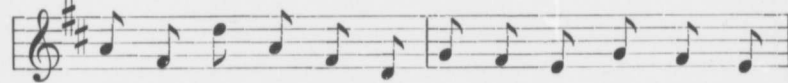
Oh, dear! what can the mat - ter be? Oh, dear!



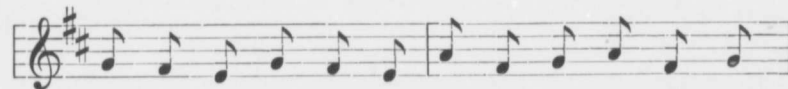
what can the mat - ter be? Oh, dear! what can the mat - ter be?



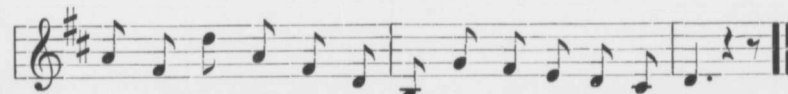
John-ny's so long at the fair. He prom-ised to buy me a



bunch of blue rib - bons, He prom-ised to buy me a

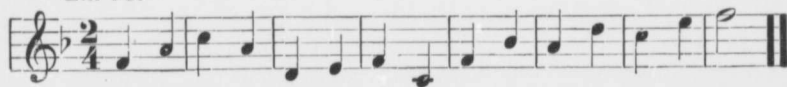


bunch of blue rib - bons, He prom-ised to buy me a

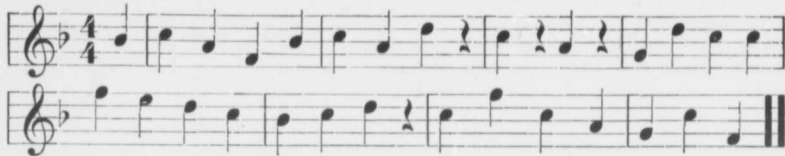


bunch of blue rib - bons To tie up my bon-nie brown hair.

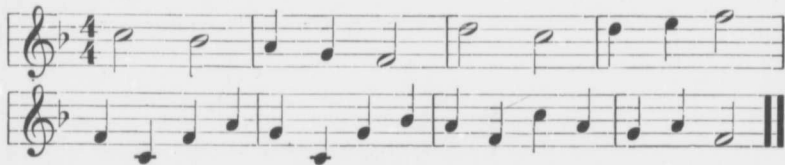
Ex. 16.



Ex. 17.



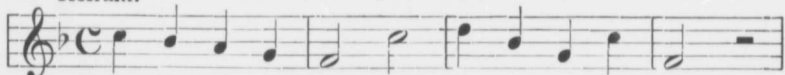
Ex. 18.



DRIVE THE NAIL ARIGHT, BOYS

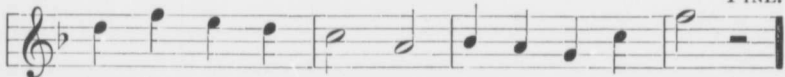
ANON.

Refrain.

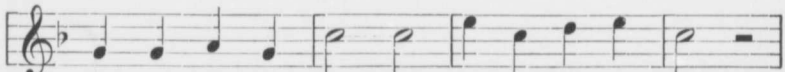


Drive the nail a - right, boys; Hit it on the head;

FINE.

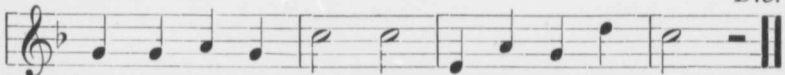


Strike with all your might, boys, While the i - ron's red.



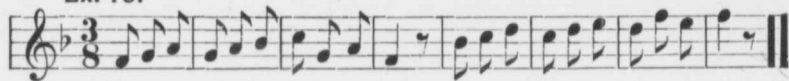
1. When you've work to do, boys, Do it with a will;
2. Stand - ing at the foot, boys, Look - ing at the sky,
3. Though you stum - ble oft, boys, Nev - er be down - cast;

D.C.

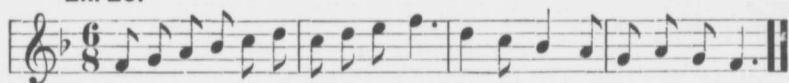


They who reach the top, boys, First must climb the hill.
 How can you get up, boys, If you nev - er try?
 Try, and try a - gain, boys, You will win at last.

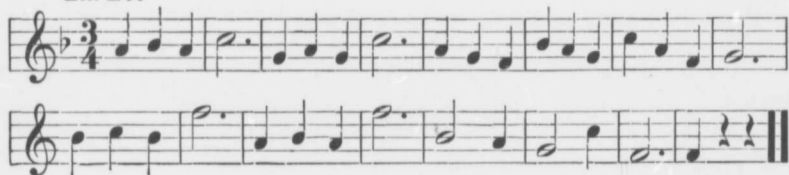
Ex. 19.



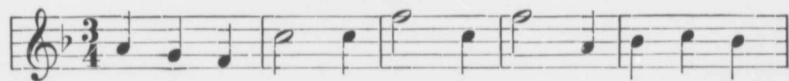
Ex. 20.



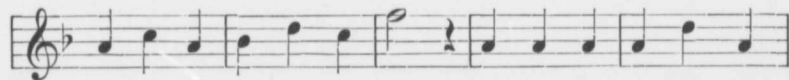
Ex. 21.



LITTLE BOY BLUE



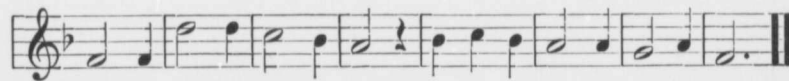
Lit - tle Boy Blue, come blow your horn ; The sheep's in the



mea-dow, The cow's in the corn. Where is the lit - tle boy

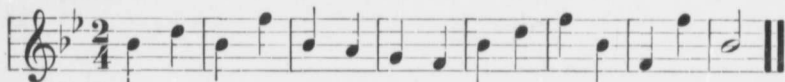


keep-ing the sheep? Un - der the hay - cock Fast a - sleep.

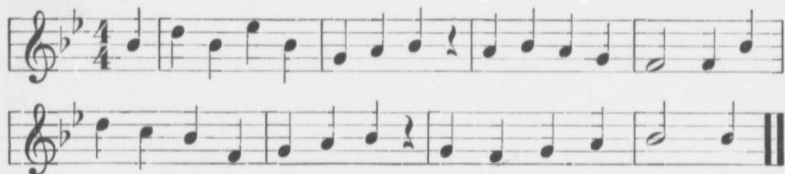


Will you wake him? No, not I ; For if I do, He's sure to cry.

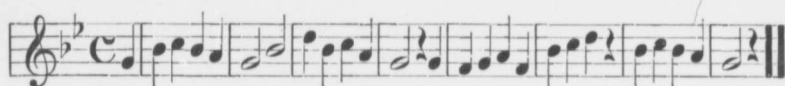
Ex. 22.



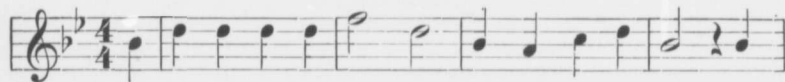
Ex. 23.



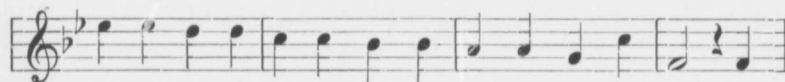
Ex. 24.



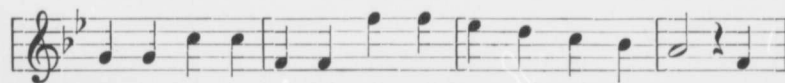
DEW-DROPS



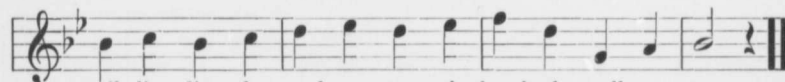
A mil-lion lit - tle dia - monds Twinkled on the trees ; And



all the lit - tle maid-ens said, "A jew - el, if you please !" But

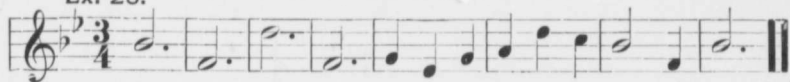


while they held their hands outstretched To catch the diamonds gay, A

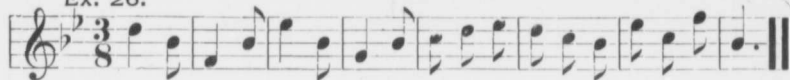


mil - lion lit - tle sun-beams came, And stole them all a - way.

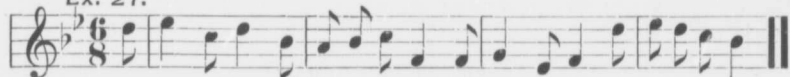
Ex. 25.



Ex. 26.



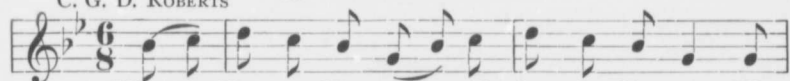
Ex. 27.



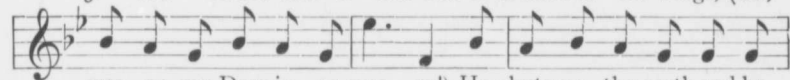
THE SLEEPY MAN

C. G. D. ROBERTS

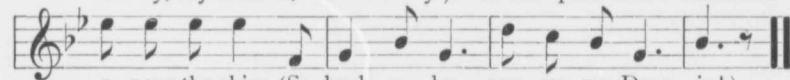
By permission of L. C. PAGE & Co., Boston



1. When the Sleep-y Man comes with dust in his eyes, (Oh,
2. He smiles thro' his fin-gers, and shuts up the sun; (Oh,
3. He comes with a mur-mur of dreams in his wings, (Oh,



wea-ry, my Dear-ie, so wea-ry!) He shuts up the earth, and he
wea-ry, my Dear-ie, so wea-ry!) The stars that he loves he lets
wea-ry, my Dear-ie, so wea-ry!) And whis-pers of mer-maids and

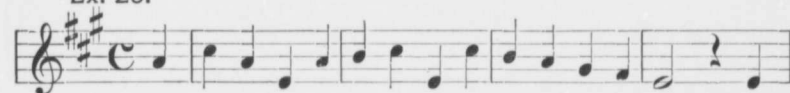


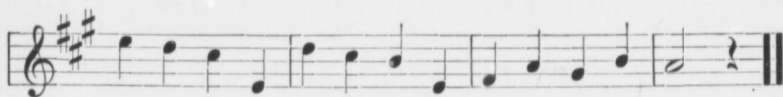
o-pens the skies. (So hush-a-by, wea-ry, my Dear-ie!)
out one by one. (So hush-a-by, wea-ry, my Dear-ie!)
won-der-ful things. (So hush-a-by, wea-ry, my Dear-ie!)

Ex. 28.



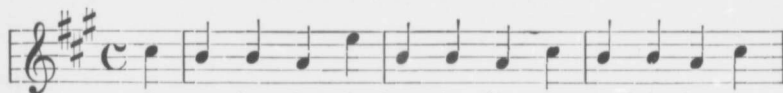
Ex. 29.



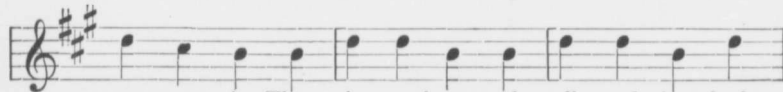


THE LAND OF STORY-BOOKS

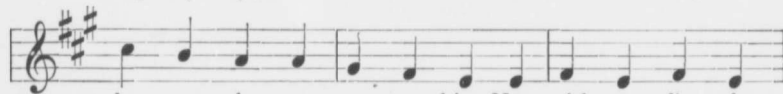
From "A Child's Garden of Verses," by ROBERT LOUIS STEVENSON, by permission



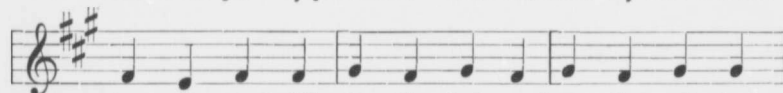
1. At eve-ning when the lamp is lit, A-round the fire my
2. There, in the night, where none can spy, All in my hun-ter's
3. I see the oth-ers far a-way As if in fire-lit



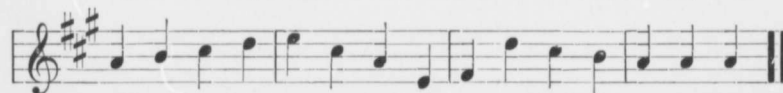
par-ents sit; They sit at home and talk and sing, And
camp I lie, And play at books that I have read Till
camp they lay, And I like to an In-dian scout, A-



do not play at an-y-thing. Now, with my lit-tle
it is time to go to bed. These are the hills, these
round their par-ty prowled a-bout. So, when my nurse comes



gun I crawl All in the dark a-long the wall, And
are the woods, These are my star-ry sol-i-tudes; And
in for me, Home I re-turn a-cross the sea, And



fol-low round the for-est track A-way be-hind the so-fa-back.
there the riv-er by whose brink The roar-ing li-ions come to drink.
go to bed with back-ward looks At my dear land of sto-ry-books.

Ex. 30.

Ex. 31.

GOLDEN SLUMBERS

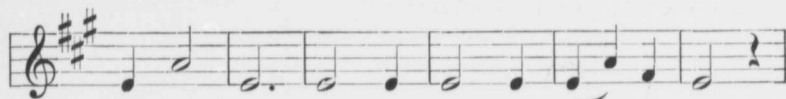
Words from an old play, 1600

Old English melody

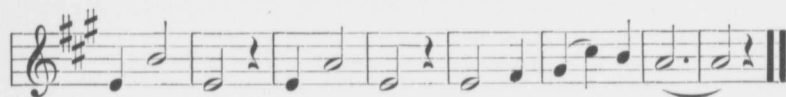
1. Gold - en slum - bers kiss your eyes, Smiles a - wake you
 2. Care is heav - y, there - fore sleep, You are care and

when you rise ; Sleep, pret - ty dar - lings, do not cry, And
 care must keep ; Sleep, pret - ty dar - lings, do not cry, And

I will sing a lul - la - by, Lul - la - by,

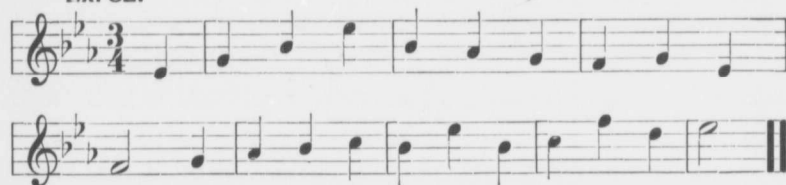


Lul - la - by, Rock them, rock them, Lul - la - by,



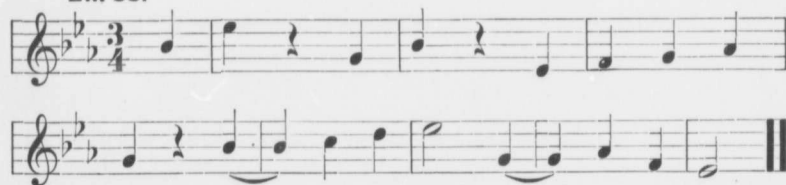
Lul - la - by, Lul - la - by, Rock them, Lul - la - by. . .

Ex. 32.



Syncopation

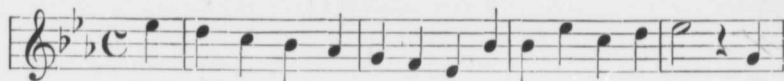
Ex. 33.



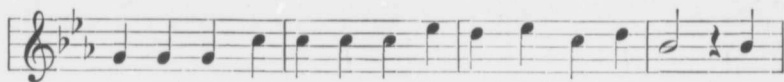
Ex. 34.



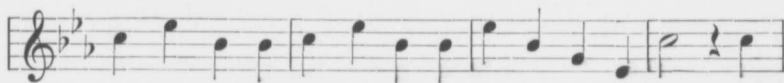
A SUMMER SLIDE



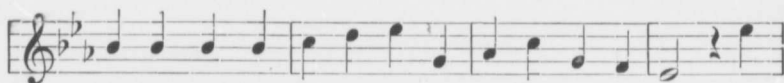
Three chil-dren slid-ing on the ice, Up-on a summer's day; As



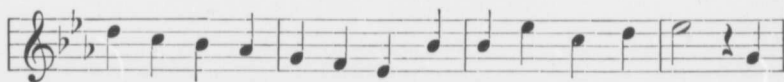
it fell out, they all fell in, The rest they ran a-way. Now



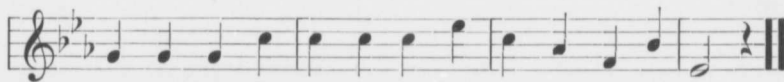
had these children been at home, Or slid-ing on dry ground, Ten



thousand pounds to one pen-ny, They had not all been drowned. You

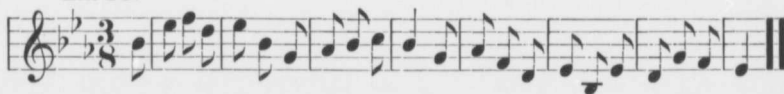


par-ents all that children have, And you that have got none, If

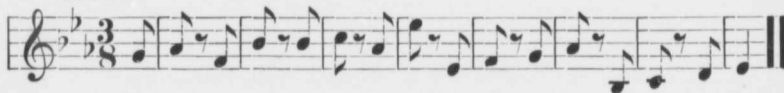


you would keep them safe a-broad, Pray keep them safe at home.

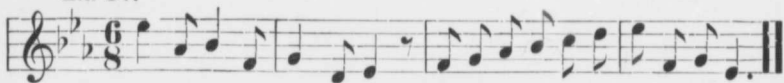
Ex. 35.



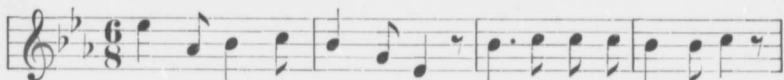
Ex. 36.



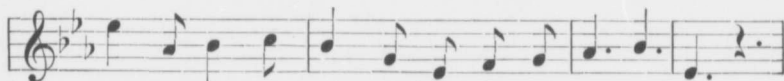
Ex. 37.



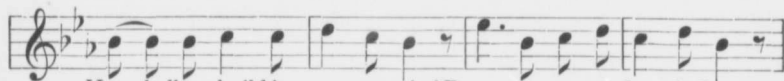
LONDON BRIDGE IS BROKEN DOWN.



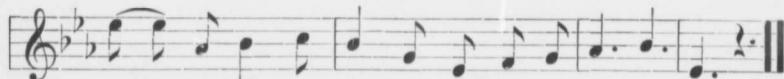
1. Lon-don Bridge is bro-ken down, Dance o-ver, my La-dy Lee ;
2. Build it up with iron and steel, Dance o-ver, my La-dy Lee ;
3. Build it up with wood and clay, Dance o-ver, my La-dy Lee ;
4. Build it up with stone so strong, Dance o-ver, my La-dy Lee ;



Lon-don Bridge is bro-ken down, with a gay la-dy.
 Build it up with iron and steel, with a gay la-dy.
 Build it up with wood and clay, with a gay la-dy.
 Build it up with stone so strong, with a gay la-dy.

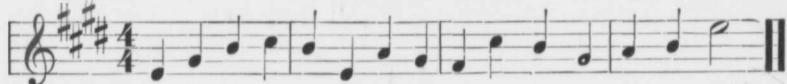


How shall we build it up a-gain? Dance o-ver, my La-dy Lee ;
 Iron and steel will bend and bow, Dance o-ver, my La-dy Lee ;
 Wood and clay will wash a-way, Dance o-ver, my La-dy Lee ;
 Now it will last for a-ges long, Dance o-ver, my La-dy Lee ;

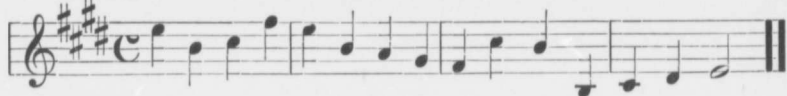


How shall we build it up a-gain? With a gay la-dy.
 Iron and steel will bend and bow, With a gay la-dy.
 Wood and clay will wash a-way, With a gay la-dy.
 Now it will last for a-ges long, With a gay la-dy.

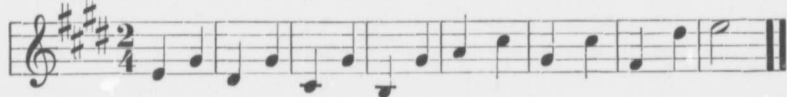
Ex. 38.



Ex. 39.



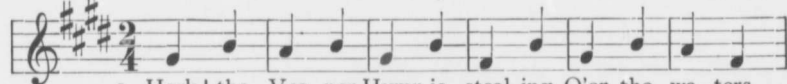
Ex. 40.



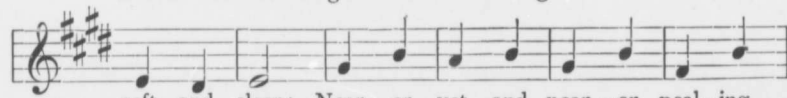
THE VESPER HYMN

T. MOORE

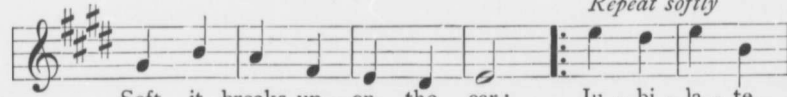
BORTNIANSKI



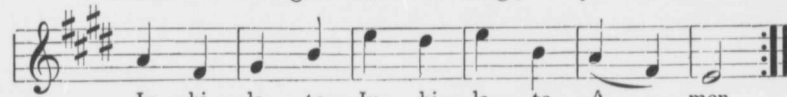
1. Hark! the Ves-per Hymn is steal-ing O'er the wa-ters,
2. Now like moon-light waves re-treat-ing To the shore, it



soft and clear; Near-er yet, and near-er peal-ing,
dies a-long; Now, like an-gry sur-ges meet-ing,

Repeat softly

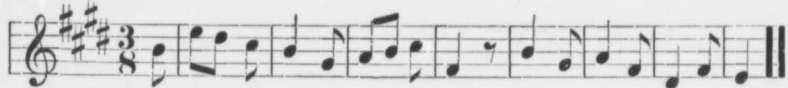
Soft it breaks up-on the ear; Ju-bi-la-te,
Breaks the min-gled tide of song; Ju-bi-la-te,



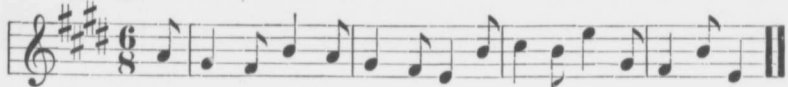
Ju-bi-la-te, Ju-bi-la-te, A-men.

NOTE. Ju-bi-lä-te is a Latin word meaning "Be joyful"; it is the beginning of the Hundredth Psalm.

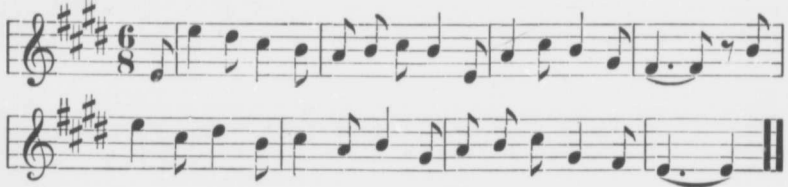
Ex. 41.



Ex. 42.

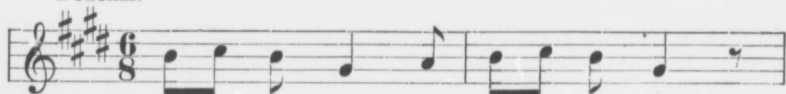


Ex. 43.

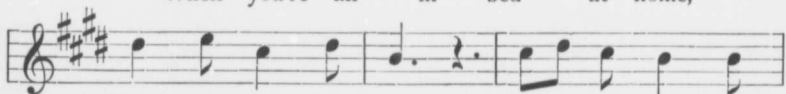


GUARDIAN ANGELS

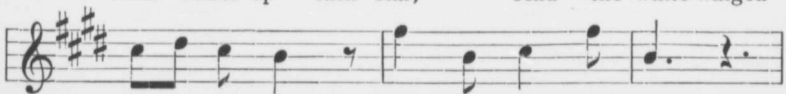
DULCKEN



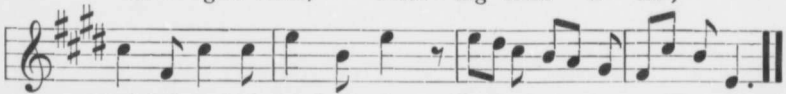
When you're all in bed at home,



Then wakes up each star, And the white-winged

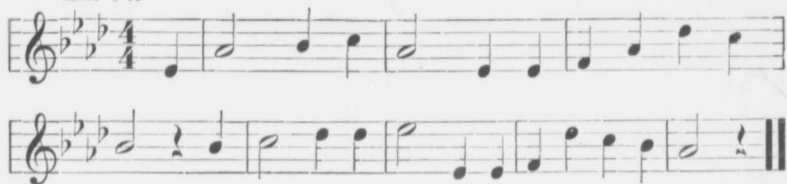


an - gels come, Float - ing from a - far;

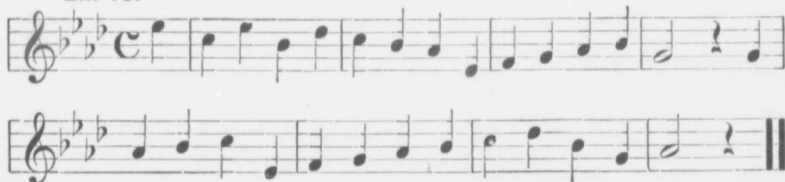


All night long their watch they keep, By the beds where children sleep.

Ex. 44.

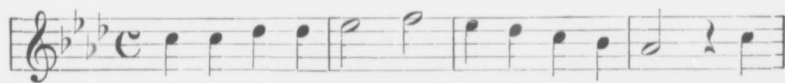


Ex. 45.

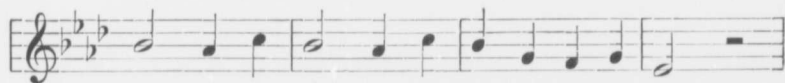


UP THE AIRY MOUNTAIN

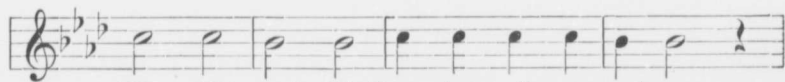
From the poems of the late WILLIAM ALLINGHAM, by permission of Mrs. ALLINGHAM



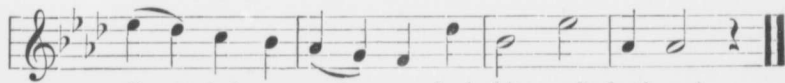
Up the air - y moun-tain, Down the rush - y glen, We



daren't go a - hunt - ing For fear of lit - tle men;

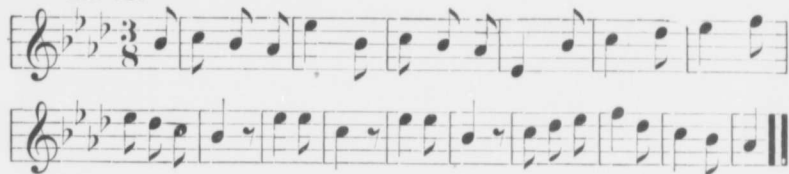


Wee folk, good folk, Troop-ing all to - geth - er;

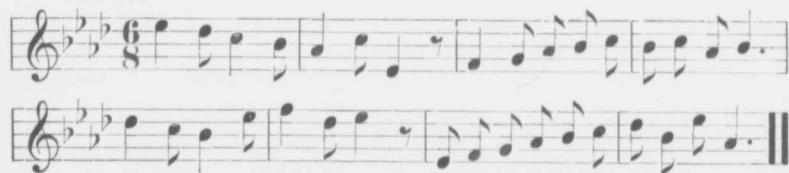


Green jack - et, red cap, And white owl's feath - er!

Ex. 46.

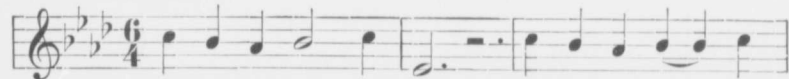


Ex. 47.

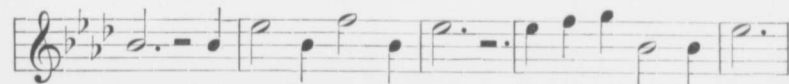


UNDER THE GREENWOOD TREE

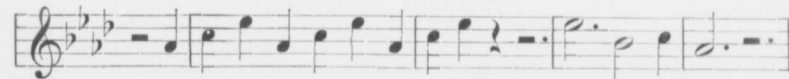
WM. SHAKESPEARE



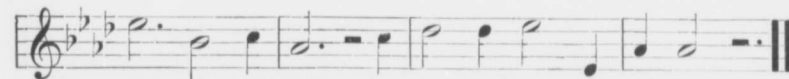
1. Un - der the green - wood tree Who loves to lie with
 2. Whodoth am - bi - tion shun, And loves to lie in the



me, And tune his mer - ry note Unto the sweet bird's throat?
 sun, Seek - ing the food he eats, And pleased with what he gets?



Come hith - er, come hither, come hither; Here shall he see



No en - e - my, But win - ter and rough wea - ther.

TWO-PART MUSIC

Ex. 48.

Two staves of music in common time (C). The upper staff contains a sequence of eight quarter notes: C, D, E, F, G, A, B, C. The lower staff contains a sequence of eight quarter notes: C, D, E, F, G, A, B, C. Both staves end with a double bar line.

Ex. 49.

Two staves of music in common time (C). The upper staff contains a sequence of eight quarter notes: C, D, E, F, G, A, B, C. The lower staff contains a sequence of eight quarter notes: C, D, E, F, G, A, B, C. Both staves end with a double bar line.

Ex. 50.

Two staves of music in common time (C). The upper staff contains a sequence of eight quarter notes: C, D, E, F, G, A, B, C. The lower staff contains a sequence of eight quarter notes: C, D, E, F, G, A, B, C. Both staves end with a double bar line.

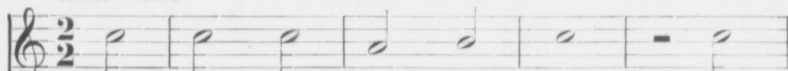
Ex. 51.

Two staves of music in 2/2 time. The upper staff contains a sequence of eight half notes: C, D, E, F, G, A, B, C. The lower staff contains a sequence of eight half notes: C, D, E, F, G, A, B, C. Both staves end with a double bar line.

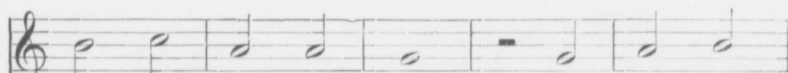
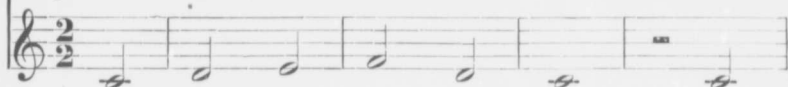
A vertical strip of musical notation on the right edge of the page, showing the right-hand side of the two-part music for Examples 48, 49, 50, and 51. It consists of four staves, each with a treble clef and a portion of the musical notation from the corresponding example on the left page.

FROM PSALM 136

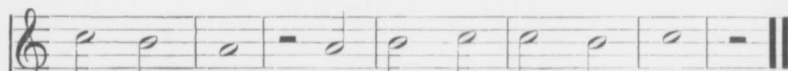
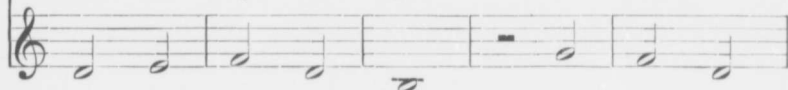
ISAAC WATTS



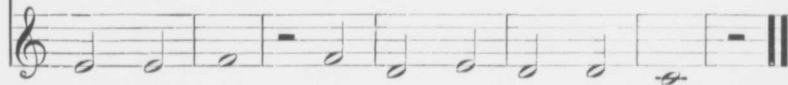
1. Give thanks to God most high, The
 2. How might - y is His hand! What
 3. His wis - dom fram'd the sun To



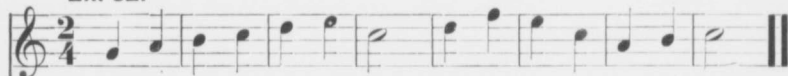
u - ni - ver - sal Lord, The Sov - 'reign
 won - ders hath He done! He formed the
 crown the day with light; The moon and



King of kings; And be His grace a - dor'd.
 earth and seas, And spread the heavens a - bove.
 twink - ling stars, To cheer the dark - some night.



Ex. 52.



Ex. 53.

Musical notation for Exercise 53, consisting of two systems of two staves each. The first system shows a melody in the upper staff and a bass line in the lower staff. The second system continues the melody and bass line, ending with a double bar line.

DING, DONG, DELL! PUSSY'S IN THE WELL!

Musical notation for the first line of the song "Ding, dong, dell! Pussy's in the well!". It consists of two staves. The upper staff contains the melody with lyrics underneath. The lower staff contains the bass line.

Ding, dong, dell! Pus - sy's in the well!

Musical notation for the second line of the song "Who put her in? Little Johnny Green.". It consists of two staves. The upper staff contains the melody with lyrics underneath. The lower staff contains the bass line.

Who put her in? Lit - tle John - ny Green.

Who pulled her out? Lit - tle Tom - my Trout. What a naugh-ty

boy was that To drown poor lit - tle Pus - sy - Cat!

Ex. 54.

Ex. 54.

LADY MOON

LORD HOUGHTON

La - dy Moon, La - dy Moon, where are you rov - ing? La - dy Moon,

The first system of music for 'Lady Moon' consists of two staves in 3/4 time. The upper staff contains the vocal melody with lyrics: 'La - dy Moon, La - dy Moon, where are you rov - ing? La - dy Moon,'. The lower staff contains the piano accompaniment.

La - dy Moon, where are you rov - ing? "O - ver the sea."

The second system of music continues the vocal melody and piano accompaniment. The lyrics are: 'La - dy Moon, where are you rov - ing? "O - ver the sea."'

La - dy Moon, La - dy Moon, whom are you lov - ing? "All that love me."

The third system of music concludes the vocal melody and piano accompaniment. The lyrics are: 'La - dy Moon, La - dy Moon, whom are you lov - ing? "All that love me."'

Ex. 55.

Exercise 55 consists of two staves in 4/4 time. The upper staff shows a sequence of notes: a quarter rest, followed by quarter notes G, A, B, and C, then a half rest, and finally quarter notes D, E, F, and G. The lower staff shows a sequence of notes: a half rest, followed by quarter notes G, A, B, and C, then quarter notes D, E, F, and G.



A MUSICAL CHASE

Fol - low, fol - low, fol - low me! Do Re Mi Fa Sol La Ti,

Do Re Mi Do Ti Re,

Fol - low, fol - low, fol - low me! Do Re Mi Fa Sol La Ti,

Join in har - mo - ny ; Fol - low, fol - low, Join in tune - ful har - mo - ny.

Ex. 56.

Ex. 57.

BY COOL SILOAM'S SHADY RILL

R. HEBER

S. WEBBE

1. By cool Si - lo - am's sha - dy rill How sweet the
 2. Lo! such the child whose ear - ly feet The paths of
 3. O Thou whose in - fant feet were found With - in Thy
 4. De - pend - ent on Thy boun - teous breath, We seek Thy

li - ly grows! How sweet the breath, be - neath the
 peace have trod, Whose se - cret heart with in - fluence
 Fa - ther's shrine, Whose years, with change - less vir - tue
 grace a - lone, In child - hood, man - hood, age, and

hill, Of Shar - on's dew - y rose!
 sweet Is up - ward drawn . to God.
 crowned, Were all . . a - like . . di - vine,
 death, To keep . . us still . . Thine own.

An Imitation

Ex. 58.

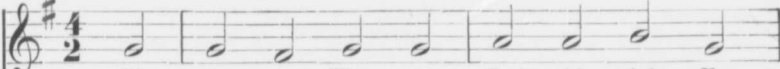
Note how the second part imitates the first.

A Canon

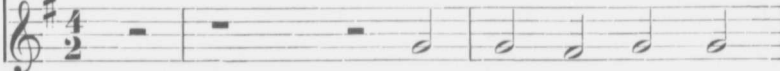
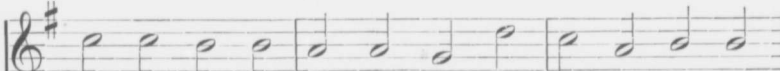
BISHOP KEN'S EVENING HYMN

KEN

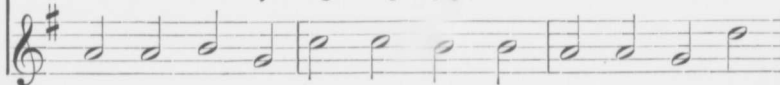
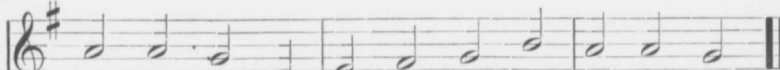
THOS. TALLIS



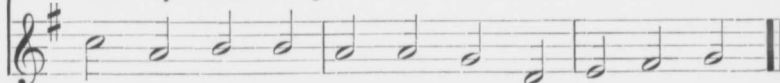
1. Glo - ry to Thee, my God, this night For
 2. For - give me, Lord, for Thy dear Son, The
 3. Teach me to live, that I may dread The
 4. O may my soul on Thee re - pose, And
 5. When in the night I sleep - less lie, My

all the bless - ings of the light ; Keep me, O keep me,
 ill that I this day have done, That with the world, my -
 grave as lit - tle as my bed ; Teach me to die, that
 may sweet sleep mine eye - lids close, Sleep that shall me more
 soul with heav'n - ly thoughts sup - ply ; Let no ill dreams dis -

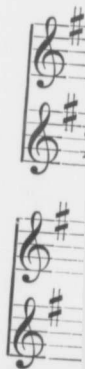



King of kings, Be - neath Thine own Al - might - y wings.
 self, and Thee, I, ere I sleep, at peace may be.
 so I may Rise glo - rious at the aw - ful day.
 vig - 'rous make To serve my God when I a - wake.
 turb my rest, No powers of dark - ness me mo - lest.



Note how the second part is exactly the same as the first.

A
 three
 have
 the th
 set of



A Round

WHITE SAND AND GREY SAND

1
 White sand and grey sand,

2
 Who'll buy my white sand?

3
 Who'll buy my grey sand?

A round is sung by three or more sets of voices. For the above, divide the class into three parts as equally as possible. The first begin the round by themselves; when they have sung four measures the second set begin the tune, and after another four measures the third set begin the tune, so that finally the three lines are being sung together; each set of course sing the entire tune; the close can be made at the end of any four measures.

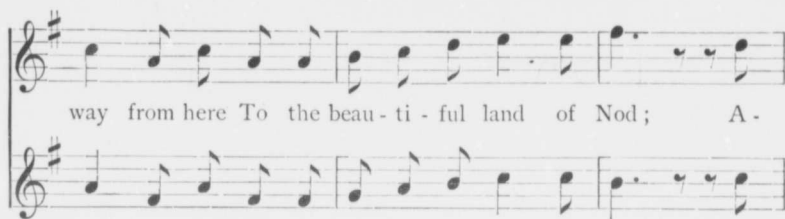
Ex. 59.

Ex. 60.

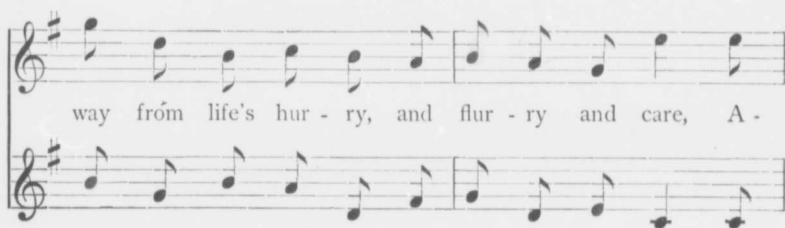
Musical notation for Exercise 60, consisting of two systems of two staves each. The first system shows a melody in the upper staff and a bass line in the lower staff. The second system continues the melody and bass line, ending with double bar lines.

THE LAND OF NOD

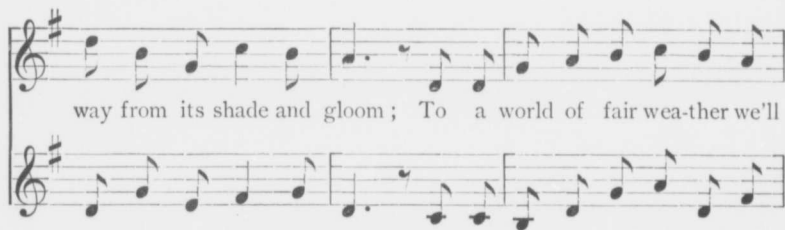
Musical notation for "THE LAND OF NOD", consisting of two systems of two staves each. The first system includes the lyrics "Come cud - dle your head on my shoul - der, dear, Your" and the second system includes "head like a gold - en - rod, And we will go sail - ing a -".



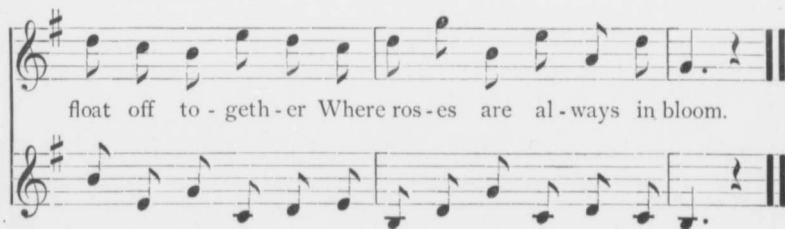
way from here To the beau - ti - ful land of Nod; A -



way from life's hur - ry, and flur - ry and care, A -



way from its shade and gloom; To a world of fair wea-ther we'll



float off to - geth - er Where ros - es are al - ways in bloom.

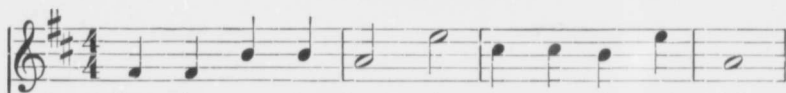
Ex. 61.

Musical notation for Exercise 61, consisting of four staves in treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The first two staves are connected by a brace on the left. The first staff contains a sequence of notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). The second staff contains: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). The third and fourth staves each contain a sequence of notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), followed by a double bar line.

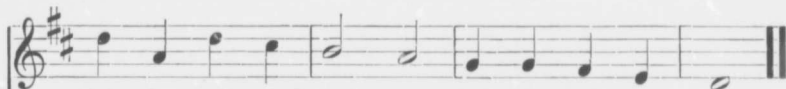
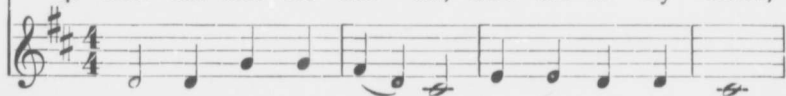
Ex. 62.

Musical notation for Exercise 62, consisting of four staves in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The first two staves are connected by a brace on the left. The first staff contains a sequence of notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). The second staff contains: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). The third and fourth staves each contain a sequence of notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), followed by a double bar line.

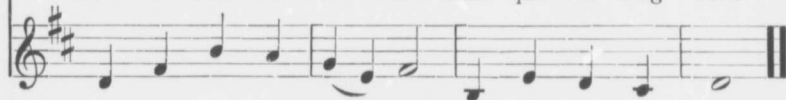
EVENING REST



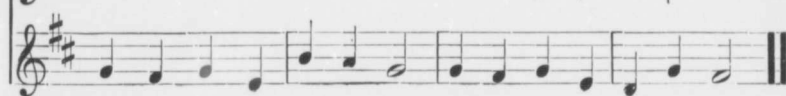
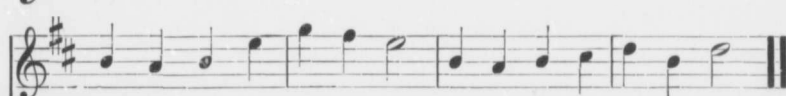
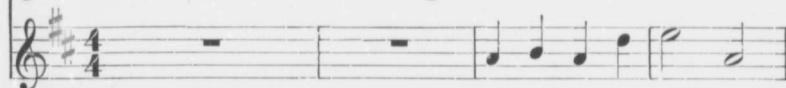
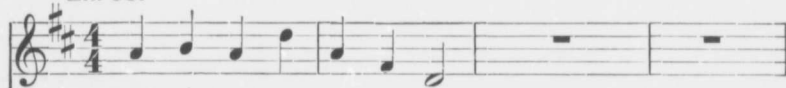
1. Gen - tly eve - ning bend - eth O - ver vale and hill,
2. Save the wood-brook's gush - ing, All things si - lent rest;
3. And no eve - ning bring - eth To its life re - lease;
4. Rest - less thus life flow - eth, Striv - eth in my breast;



Soft - ly peace de - scend - eth, And the world is still.
 Hear its rest - less rush - ing, On t'ward o - cean's breast.
 And no sweet bell ring - eth O'er its wave-lets peace.
 God a - lone be - stow - eth Tran - quil eve - ning rest.



Ex. 63.



LITTLE TOMMY TUCKER

Lit - tle Tom - my Tuck - er, Lit - tle Tom - my Tuck - er,

The first system of music consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody for the first line of the song. The bottom staff is a bass clef with the same key signature and time signature, providing a simple accompaniment. The lyrics are written below the top staff.

Lit - tle Tommy, Tom - my, Tom - my Tuck - er Sang for his sup - per,

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

Sang for his sup - per. What shall he eat but white bread and but - ter ?

The third system of music continues the melody and accompaniment. The lyrics are written below the top staff.

How shall he cut it with - out a - ny knife ?

The fourth system of music concludes the melody and accompaniment. The lyrics are written below the top staff.

How shall he mar - ry with - out a - ny wife?

Ex. 64.

Ex. 64.

Ex. 65.

Ex. 65.

WINDS OF EVENING

From the French.

1. "Winds of eve - ning, where are you go - ing,
2. "Winds of eve - ning, whence are you blow - ing,

Winds that breathe so soft and low?" "O - ver the
Winds that breathe as soft as pray'r?" "From drow - sy

nests of birds in the hol - lows; O - ver chim - neys
flow'rs of dim twi - light mead - ows, From sweet lands where

sooth - ing wee swal - lows; O'er the land of slum - ber we go."
sleep from the shad - ows, Sends us mur - m'ring ev - er - y - where."

A Round

MARK WHERE THE BEE

1
 Mark where the bee, with bu - sy wing,
 2
 Home to her hive the sweets does bring,
 3
 She gath - ers from the flowers of spring.

The musical notation consists of three staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The first staff begins with a '1' above the first measure. The second staff begins with a '2' above the first measure. The third staff begins with a '3' above the first measure. The notes are: Staff 1: G4, A4, B4, G4, F#4, E4, D4. Staff 2: G4, A4, B4, G4, F#4, E4, D4. Staff 3: G4, A4, B4, G4, F#4, E4, D4. The piece ends with a double bar line.

Ex. 66.

Exercise 66 consists of two staves. Both staves have a treble clef and a key signature of one flat (Bb). The time signature is 2/2. The first staff contains the notes: G4, A4, Bb4, G4, F4, E4, D4, C4. The second staff contains the notes: G4, A4, Bb4, G4, F4, E4, D4, C4. The piece ends with a double bar line.

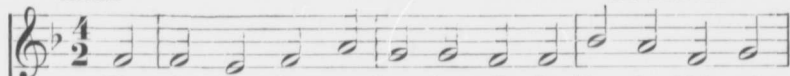
Ex. 67.

Exercise 67 consists of two staves. Both staves have a treble clef and a key signature of one flat (Bb). The time signature is 4/2. The first staff contains the notes: G4, A4, Bb4, G4, F4, E4, D4, C4. The second staff contains the notes: G4, A4, Bb4, G4, F4, E4, D4, C4. The piece ends with a double bar line.

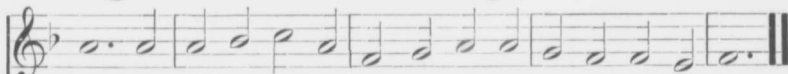
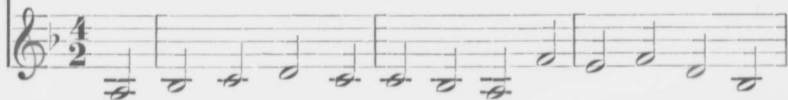
THE BOOK OF NATURE

KEBLE

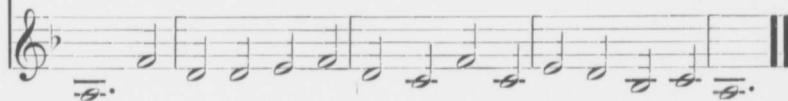
"ST. FLAVIAN"



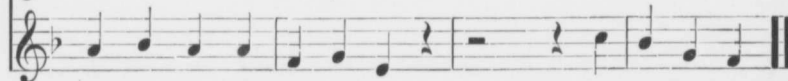
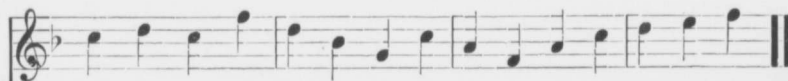
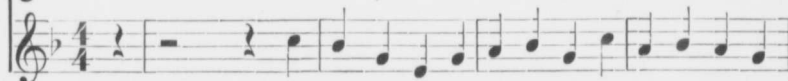
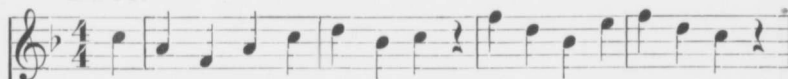
1. The glo-rious sky, em-brac-ing all, Is like the Mak-er's
2. One name, a - bove all glorious names, With its ten thou - sand
3. Two worlds are ours; 'tis on - ly sin For - bids us to des -
4. Thou who hast given us eyes to see, And love this sight so



love, Where with encompassed, great and small In peace and order move.
 tongues The ev - er - last - ing sea pro - claims, Echoing an - gel - ic songs.
 cry The mys - tic heav'n and earth within, Plain as the sea and sky.
 fair, Give me a heart to find out Thee, And read Thee ev - 'ry - where.

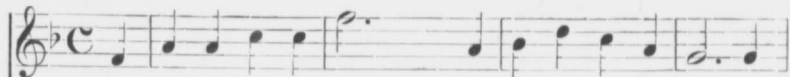


Ex. 68.

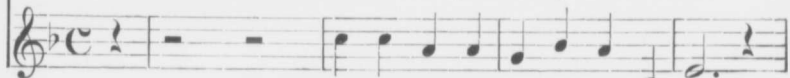


THE FAIRY QUEEN

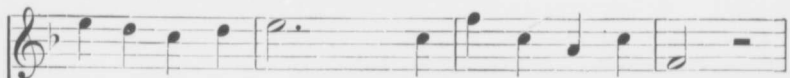
Anon.



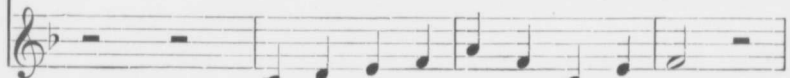
Come, fol - low, fol - low me, you, fair - y elves that be, Which



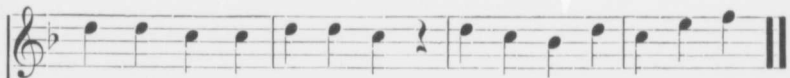
Fol - low, fol - low,



cir - cle on the green, come, fol - low Mab your queen !



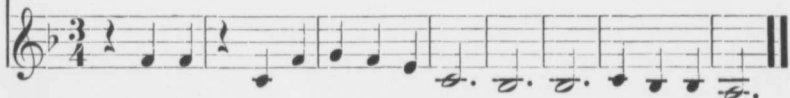
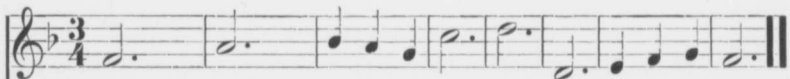
cir - cle on, come,



Hand in hand let's dance a - round; For this place is fair - y ground.



Ex. 69.



Ex. 70.

GOOD CHRISTIAN MEN, REJOICE

J. M. NEALE, from the Latin

Old German Carol

1. Good Chris-tian men, re - joice With heart, and soul, and voice ;
 2. Good Chris-tian men, re - joice With heart, and soul, and voice ;
 3. Good Chris-tian men, re - joice With heart, and soul, and voice ;

Give ye heed to what we say ; News ! News ! Je - sus Christ is
 Now ye hear of end - less bliss ; Joy ! Joy ! Je - sus Christ was
 Now ye need not fear the grave : Peace ! Peace ! Je - sus Christ was

born to-day! Ox and ass be-fore Him bow, And He is in the
born for this! He hath oped the heav'n-ly door, And man is bless-ed
born to save! Calls you one and calls you all, To gain His ev-er-

man-ger now. Christ is born to - day! Christ is born to-day!
ev-er-more. Christ was born for this! Christ was born for this!
last-ing hall: Christ was born to save! Christ was born to save!

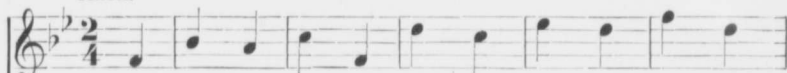
Ex. 71.

Ex. 72.

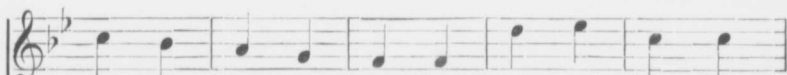
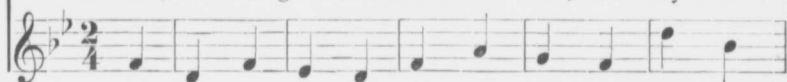
is
was
was

A SPRING MORNING

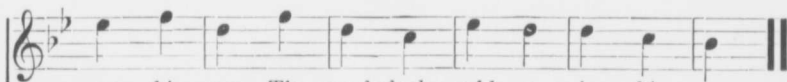
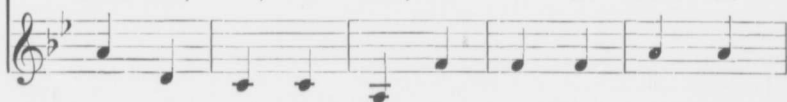
Anon.



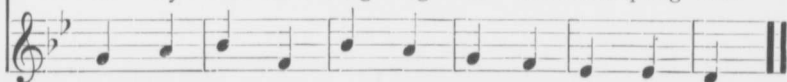
1. The night is gone, the morn - ing breaks, Up - on the
 2. Each blade of grass has beads of dew; The sky is



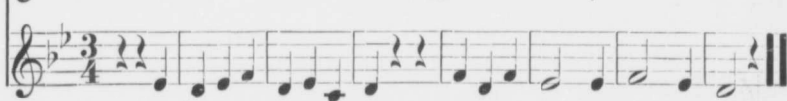
bank the flower a - wakes; And when the sun is
 cloud - less, soft, and blue; The lit - tle birds on



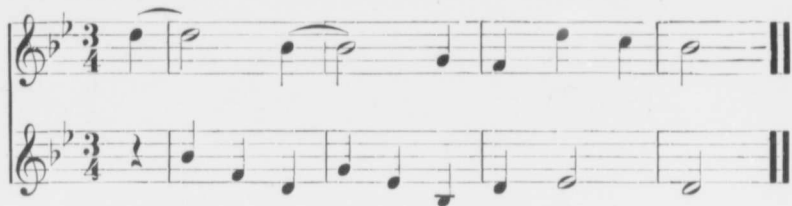
on his way, The woods look gold - en in his ray.
 ev - 'ry side Are sing - ing of the sweet spring - tide.

*Syncopation*

Ex. 73.



Ex. 74.

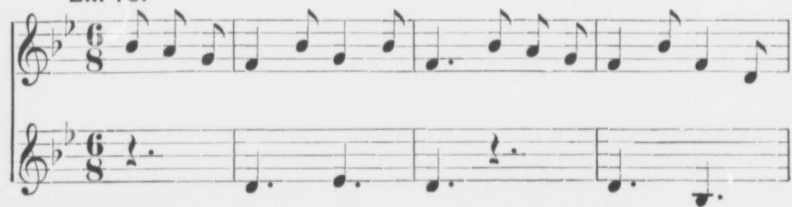


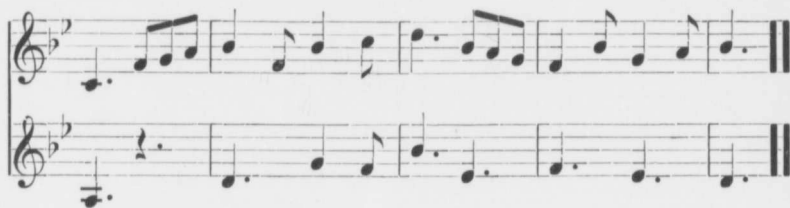
EARLY TO BED

Ear - ly to bed, Ear - ly to rise, Ear - ly to

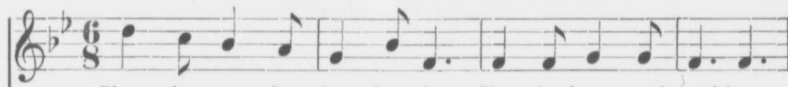
bed, Ear - ly to rise, Makes a man health-y and wealth-y and wise.

Ex. 75.

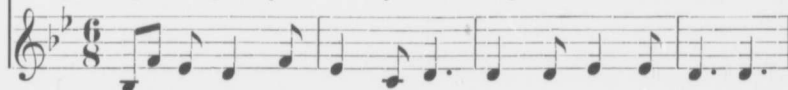




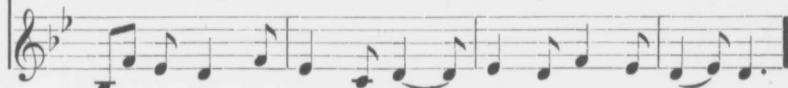
FIRE-LIGHT SHADOWS



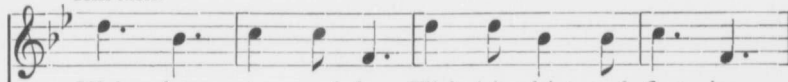
1. Slum - ber sweet-ly, ba - by mine, Eve-ning's on-ward steal-ing;
2. That's the way the dust-man goes, Down the sleep - y path - way,
3. Sleep shall guide your ti - ny feet Through the dreamland meadows,



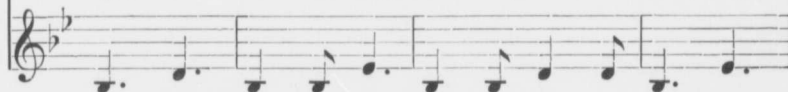
Now the co - sy fire-light throws Shad-ows on the ceil - ing.
 When your lit - tle eye - lids close, You will find his gate-way.
 All a - long the dustman's road To Ba - by-land of shad-ows.

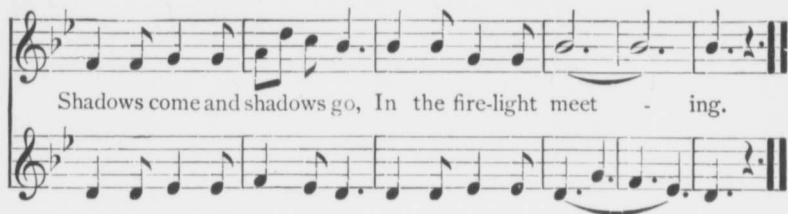


REFRAIN



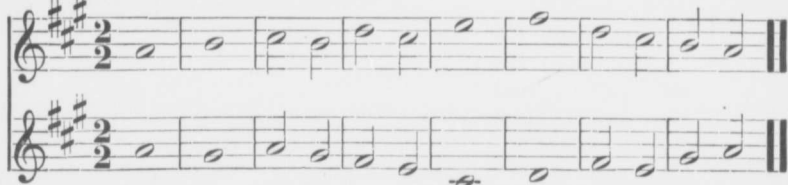
High, low, to and fro, Flick - 'ring faint and fleet - ing,



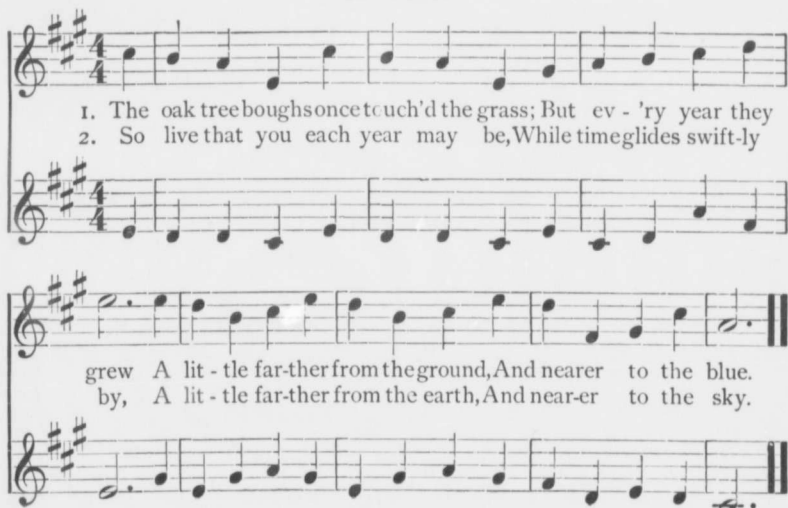


Shadows come and shadows go, In the fire-light meet - ing.

Ex. 76.



UPWARD



1. The oak tree boughs once touch'd the grass; But ev - 'ry year they
 2. So live that you each year may be, While time glides swift-ly

grew A lit - tle far - ther from the ground, And nearer to the blue.
 by, A lit - tle far - ther from the earth, And near - er to the sky.

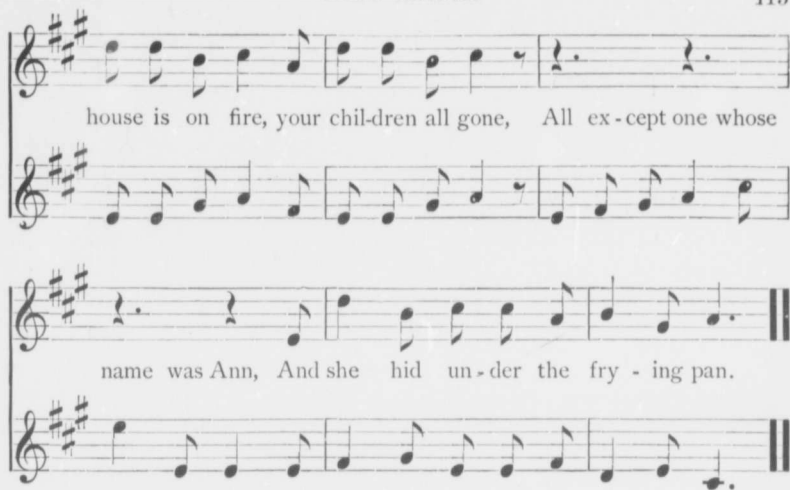
Ex. 77.

Musical notation for Exercise 77, consisting of two systems of two staves each. The first system shows a melody in the upper staff and a bass line in the lower staff. The second system continues the melody and bass line, ending with double bar lines.

LADYBIRD, LADYBIRD, FLY AWAY HOME!

La - dy - bird, la - dy - bird, fly a - way home!

La - dy - bird, la - dy - bird, fly a - way home! Your



house is on fire, your chil-dren all gone, All ex-cept one whose
name was Ann, And she hid un-der the fry-ing pan.

The musical score consists of two systems of two staves each. The first system contains the first two lines of lyrics, and the second system contains the next two lines. The music is written in a treble clef with a key signature of two sharps (F# and C#). The melody is simple and suitable for a young reader.

Ex. 78.



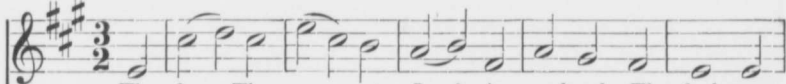
Ex. 78. is a musical exercise consisting of four staves. The first two staves are in 3/2 time, and the last two staves are in 3/4 time. The key signature is two sharps (F# and C#). The exercise is written in a treble clef and features a simple melody with a bass line.

THE UNCEASING HYMN

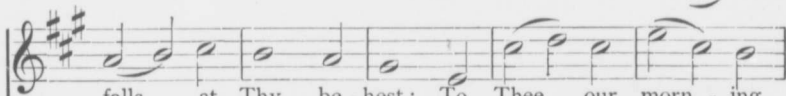
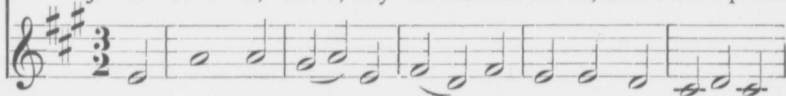
From "Hymns Ancient and Modern," by permission of WM. CLOWES & SONS, Ltd.

Rev. J. ELLERTON

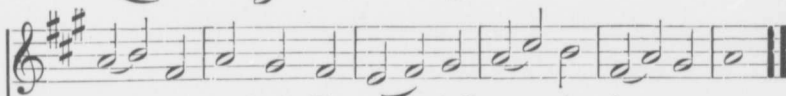
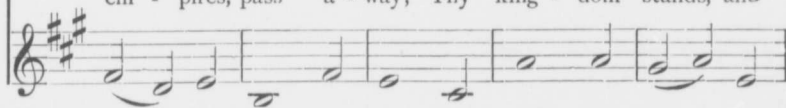
Rev. C. C. SCHOLEFIELD



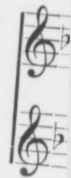
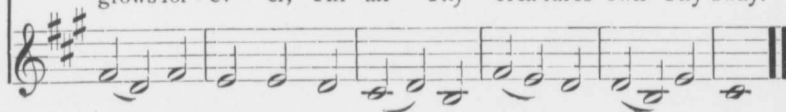
1. The day Thou gav - est, Lord, is end - ed, The dark-ness
2. We thank Thee that Thy church un-sleep - ing, While earth rolls
3. As o'er each con - ti - nent and is - land The dawn leads
4. The sun that bids us rest is wak - ing Our breth - ren
5. So be it, Lord; Thy throne shall nev - er, Like earth's proud



falls at Thy be - hest; To Thee our morn - ing
 on - ward in - to light, Through all the world her
 on an - oth - er day, The voice of prayer is
 'neath the west - ern sky, And hour by hour fresh
 em - pires, pass a - way; Thy king - dom stands, and



hymns as - cend - ed, Thy praise shall sanc - ti - fy our rest.
 watch is keep - ing, And rests not now by day or night.
 nev - er si - lent Nor dies the strain of praise a - way.
 lips are mak - ing Thy won - drous do - ings heard on high.
 grows for - ev - er, Till all Thy crea - tures own Thy sway.



H.



g

li



Ex. 79

Musical notation for Ex. 79, consisting of four staves of music in 4/2 time with a key signature of two flats. The first two staves are treble clef, and the last two are bass clef. The music features a steady rhythm of quarter and eighth notes.

O HELP US, LORD

H. H. MILMAN

A. R. REINAGLE

Musical notation for the first part of "O Help Us, Lord". It includes the first two staves of the vocal line and the first two staves of the piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The music is in 4/2 time with a key signature of two flats.

1. O help us, Lord; each hour of need Thy heav'n-ly suc-cour

2. O help us, thro' the prayer of faith, More firm-ly to be-

Musical notation for the second part of "O Help Us, Lord". It includes the third and fourth staves of the vocal line and the third and fourth staves of the piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The music is in 4/2 time with a key signature of two flats.

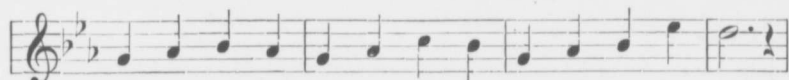
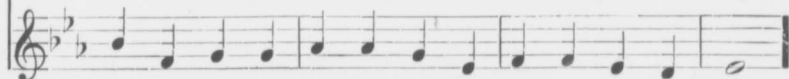
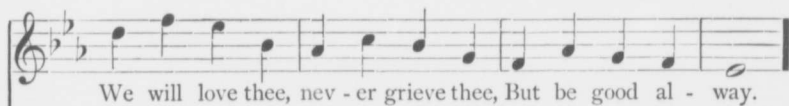
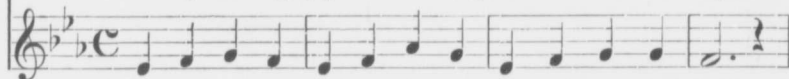
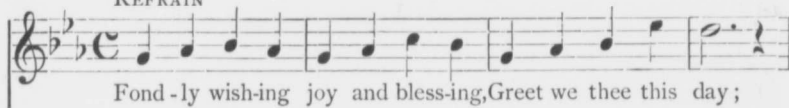
give; Help us in tho't and word and deed Each hour on earth we live.

lieve; For still the more the ser-vant hath The more shall he re-ceive.

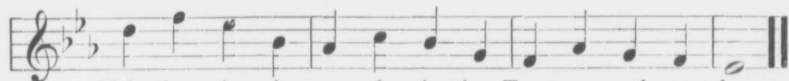
MOTHER'S BIRTHDAY

CARL REINECKE
REFRAIN

CARL REINECKE



1. I'll o - bey thee, and re - pay thee For thy lov - ing care,
2. Ev - er end - ing all con - tend - ing, All that gives thee pain,

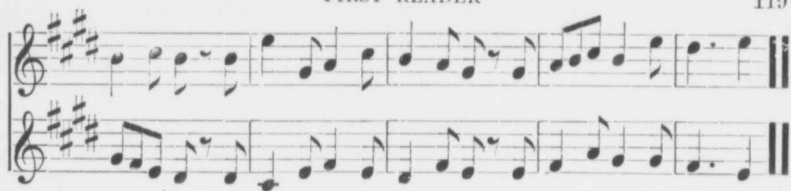


Nei - ther grieve thee, nor de - ceive thee, Trust me, moth - er dear.
And the milk, you may be sure, Will ne'er be spilt a - gain.

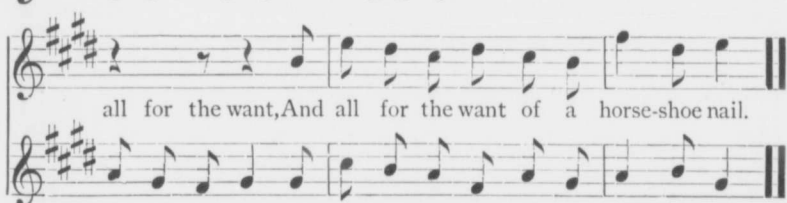
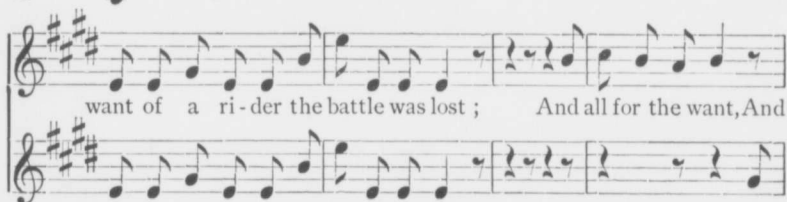
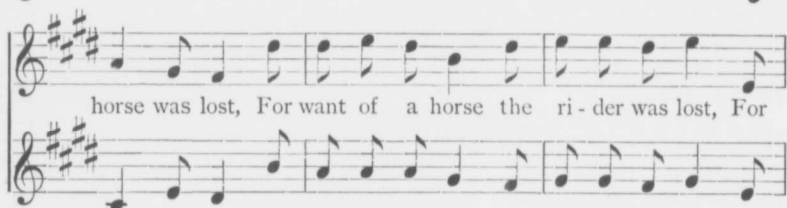
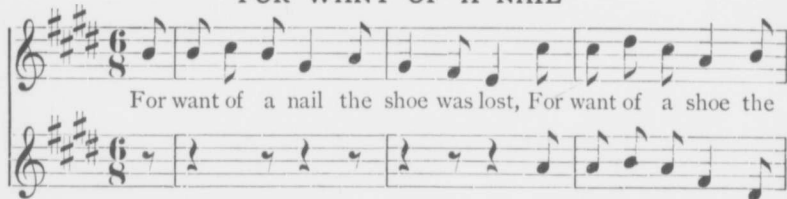
The first verse may be sung by one side of the class, the second by the other ; each verse to be followed by the refrain, to be sung in two parts as at first.

Ex. 80.





FOR WANT OF A NAIL



Ex. 81.

GOOD-BYE TO SUMMER

Old Camp Song

1. The stream is fro - zen hard and fast, Good-bye to summer, Good-
 2. Get out your skates and puck and sticks, Goodbye to summer, Good-
 3. Now ev - 'ry boy get out and play, Good-bye to summer, Good-

bye, The frost has come and come to last, Goodbye to summer, Goodbye.
 bye, Sweep off the ice, the goal-posts fix, Goodbye to summer, Goodbye.
 bye, For now its hockey, skates, and sleigh, Goodbye to summer, Goodbye.

REFRAIN.

Bye, bye, oh, bye, oh, . . . Bye,

bye, oh, bye, oh, Bye, bye, oh, bye,

Slower.

oh, Good-bye to sum-mer, good - bye.

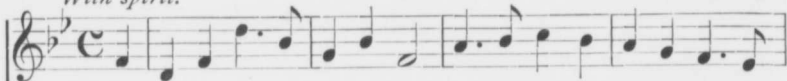


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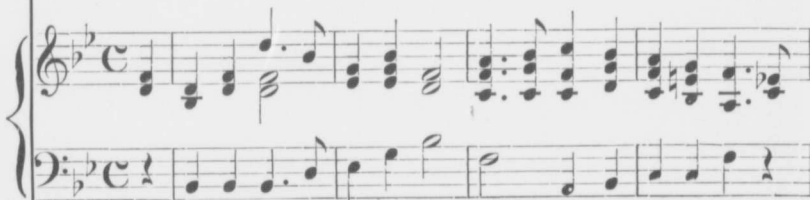
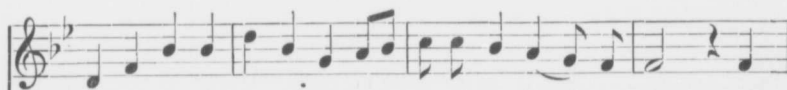
odbye.
odbye.
odbye.

THE MAPLE LEAF FOREVER

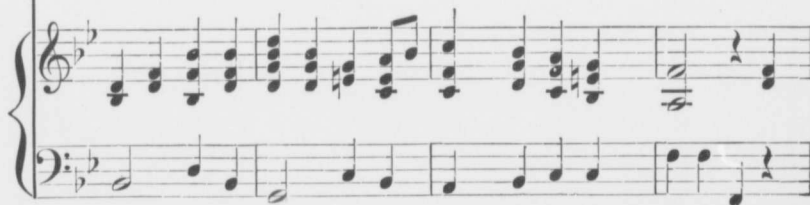
ALEX. MUII..

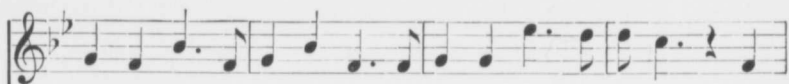
With spirit.

1. In days of yore, from Britain's shore, Wolfe the dauntless hero came, And
2. At Queenston Heights and Lundy's Lane, Our brave fathers, side by side, For
3. On merry England's far famed land May kind Heaven sweetly smile; God

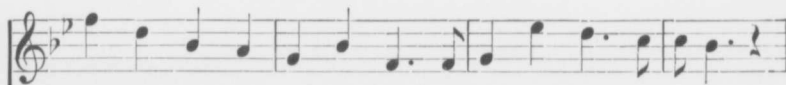
*Sva ad lib.*

planted firm Britannia's flag On Can-a-da's fair do - main. Here
 freedom, homes, and loved ones dear, Firmly stood and nobly died; And
 bless old Scotland evermore, And Ireland's Em - er - ald Isle! Then

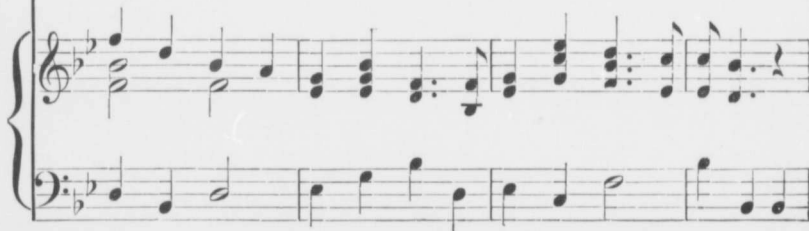




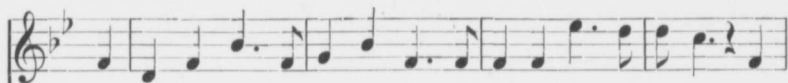
may it wave, our boast, our pride, And joined in love to-gether, The
those dear rights which they maintained, We swear to yield them never! Our
swell the song, both loud and long, Till rocks and forests quiv-er, God



Li - ly, This - tle, Shamrock, Rose, and Ma - p'le Leaf for - ev - er!
watch-word ev - er - more shall be, The Ma - ple Leaf for - ev - er!
save our King, and Hea - ven bless The Ma - ple Leaf for - ev - er!



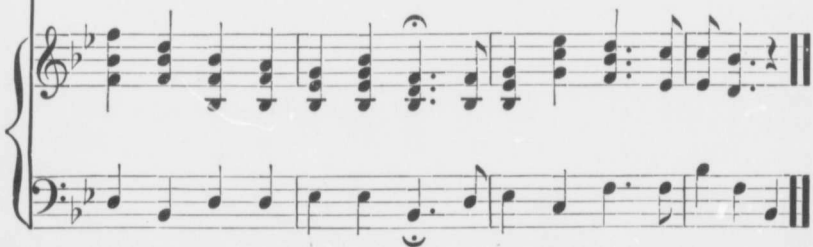
CHORUS



The Ma-ple Leaf, our em-blem dear, The Maple Leaf for-ev - er! God



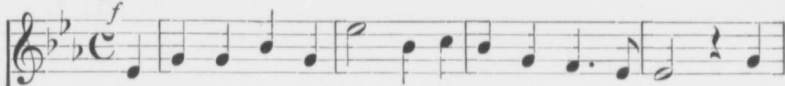
save our King, and Hea-ven bless The Ma - ple Leaf for - ev-er!



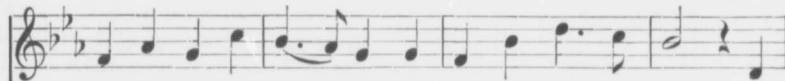
THE DOMINION HYMN

DUKE OF ARGYLE.

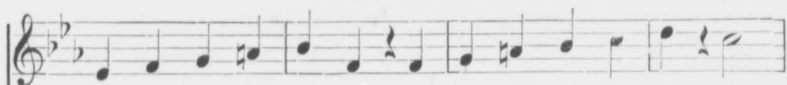
Sir A. SULLIVAN.

Allegro marziale.

1. God bless our wide Do-min - ion, Our fa-thers' chosen land, And
2. Fair days of for-tune send her, Be thou her shield and sun! Our
3. No stranger's foot, in- sult - ing, Shall tread our country's soil While
4. Our sires, when times were sorest, Asked none but aid divine, And

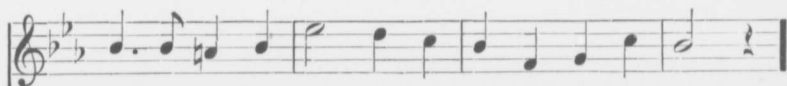


bind in last - ing un - ion Each o - cean's dis - tant strand, From
land, our flag's de - fend - er, U - nite our hearts as one! One
stand her sons ex - ult - ing For her to live and toil. She
cleared the tangled for - est, And wrought the buried mine. They



where At - lan - tic ter - rors Our har - dy sea - men train, To
 flag, one land, up - on her May ev - 'ry bless - ing rest ! For
 hath the vic - tor's nur - ture, Hers are the conquering hours, No
 tracked the floods and fountains, And won, with mas - ter hand, Far

Sva.



where the salt sea mir - rors The vast Pa - cif - ic chain.
 loy - al faith and hon - our Her chil - dren's deeds at - test.
 foe - man's stroke shall hurt her, "This Can - a - di of ours."
 more than gold in mountains, The glo - rious Prai - rie land.

dim.

Sva.

5 (I
 Pou (I
 To I
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 N

CHORUS

Oh, bless our wide Do - min - ion, Loud shall our an - them ring; De -

fend our peo - ple's un - ion, God save our Em - pire's King.

5 O Giver of earth's treasure;
 Make Thou our nation strong,
 Pour forth Thine hot displeasure
 On all who work our wrong!

To our remotest border
 Let plenty still increase,
 Let liberty and order
 Bid ancient feuds to cease.

6 May Canada's fair daughters
 Keep house for hearts as bold
 As theirs who o'er the waters
 Came hither first of old.

The pioneers of nations!
 They showed the world the way,
 'Tis ours to keep their stations
 And lead the van to-day.

7 Inheritors of glory,
 O countrymen! We swear
 To guard the flag that o'er ye
 Shall onward victory bear;
 Where'er through earth's far regions
 Its triple crosses fly,
 For God, for home, our legions
 Shall win, or fighting die!

N.B. Verses number 1, 4 and 7 are recommended for general use.

RULE, BRITANNIA!

THOMSON.
Majestically.

DR. ARNE.

1. When Bri - tain first . . . at Heav'n's com-mand A -
 2. The na - tions not . . . so blest as thee Must
 3. Still more ma - jes - tic shalt thou rise, More
 4. The mu - ses, still . . . with free - dom found, Shall

The first system of the musical score for 'Rule, Britannia!'. It features a vocal line in treble clef and a piano accompaniment in bass clef, both in the key of D major and 4/4 time. The vocal line begins with a melodic phrase that corresponds to the lyrics provided. The piano accompaniment provides harmonic support with chords and a steady bass line.

rose from out the az - - ure main, A -
 in their turn to ty - rants fall, Must
 dread - - - ful from each for - eign stroke, More
 to thy hap - py coast. . re - pair; Shall

The second system of the musical score. The vocal line continues with the lyrics, showing a melodic rise and fall. The piano accompaniment continues with chords and a bass line that supports the vocal melody. The system concludes with a final chord in the piano part.

rose, a - rose, a - rose from out the az - ure main ;
 in, must in, must in their turn to ty - rants fall ;
 dread, more dread, more dreadful from each for - eign stroke.
 to, shall to, shall to thy hap - py coast re - pair ;

This was the char - ter, the char - ter of the land, And
 While thou shalt flour - ish, shalt flour - ish great and free, The
 As the loud blast, the blast that rends the skies, Serves
 Blest Isle! with beau - ty, with match - less beau - ty crowned, And

CHORUS

guar - dian an - gels sang this strain: Rule, Bri-tan-nia, Bri -
 dread and en - vy of them all,
 but to root thy na - tive oak.
 man - ly hearts to guard the fair.

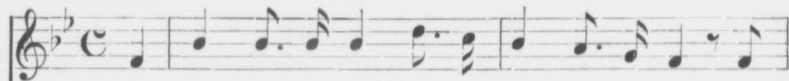
Sva ad lib.

tan-nia rule the waves; Bri - tons nev - er shall be slaves.

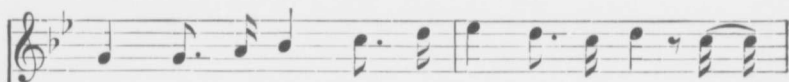
HEARTS OF OAK

DAVID GARRICK.

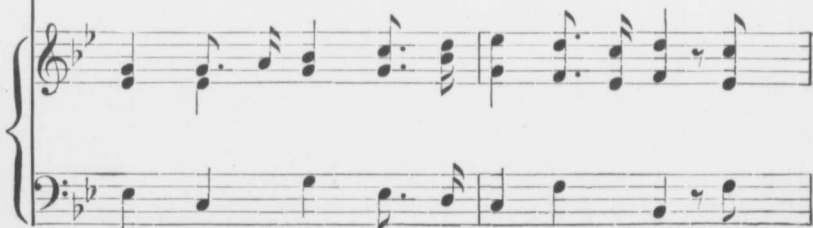
Dr. BOYCE, A. D., 1759.



1. Come, cheer up, my lads, 'tis to glo - ry we steer, To
 2. We ne'er see our foes but we wish them to stay, They



add some-thing new to this won - der - ful year; To
 nev - er see us but they wish us a - way; If they



hon - our we call you, as free - men not slaves, For
run, why we fol - low, and run them a-shore, And

who are so free as the sons of the waves? Hearts of
if they won't fight us, we can - not do more. Hearts of

oak are our ships, jol - ly tars are our men, We al - ways are ready,

S

1
2
3

stead-y, boys, stead-y, We'll fight and we'll conquer a-gain and a-gain.

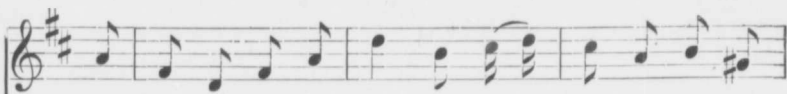
The musical score consists of three staves. The top staff is a single treble clef line with a key signature of one flat (B-flat) and a common time signature. It contains the melody for the vocal line. The bottom two staves are a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature, providing a piano accompaniment. The lyrics are written below the first staff.

THE BLUE BELLS OF SCOTLAND

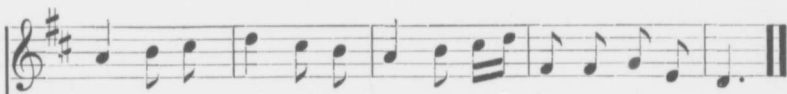
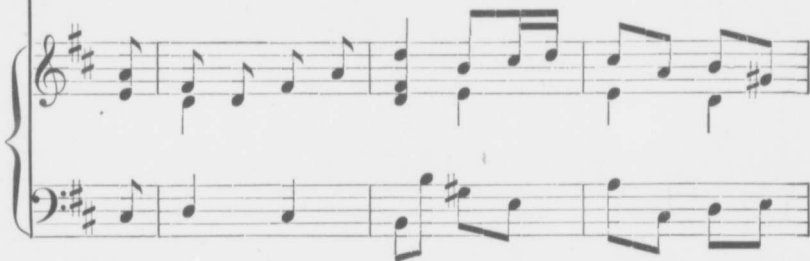
Scotch song.

1. Oh where and oh where is your High-land lad - die gone?
 2. Oh where and oh where did your High-land lad - die dwell?
 3. But what, and oh what if your High-land lad should die?

The musical score consists of three staves. The top staff is a single treble clef line with a key signature of two sharps (D major) and a 2/4 time signature. It contains the melody for the vocal line. The bottom two staves are a grand staff (treble and bass clefs) with a key signature of two sharps and a 2/4 time signature, providing a piano accompaniment. The lyrics are written below the first staff.



He's gone with streaming ban - ners where no - ble deeds are
 He dwelt in mer - ry Scot - land at the sign of the Blue
 The bag-pipes should play o'er him and I'd sit me down and



done, And it's oh! in my heart that I wish him safe at home.
 Bell, And it's oh! in my heart that I love my lad-die well.
 cry, But it's oh! in my heart that I wish he may not die.



MEN OF HARLECH

Translation by WM. DUTHIE.

Welsh Air, A. D., 1468.

1. Men of Har-lech ! in the hol-low, Do ye hear like rushing billow,
2. Rock-y steeps and passes narrow Flash with spear and flight of arrow.

Wave on wave that surg-ing fol - low Bat-tle's dis - tant sound ?
Who would think of death or sor - row? Death is glo - ry now !

'Tis the tramp of Sax-on foemen, Sax - on spearmen, Saxon bowmen,
Hurl the reel - ing horsemen o-ver! Let the earth dead foemen cover !

Be they knights or hinds or yeo-men, They shall bite the ground !
Fate of friend, of wife, of lov - er, Trembles on a blow.

Loose the folds a - sun - der, Flag we con - quer un - der! The
Strands of life are riv - en, Blow for blow is giv - en In

pla - cid sky, now bright on high, Shall launch its bolts in thun - der.
dead - ly lock or bat - tle shock, And mer - cy shrieks to heav - en!

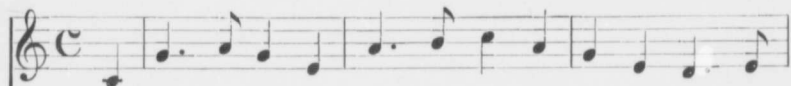
On - ward! 'tis our coun - try needs us, He is brav - est, he who leads us!
Men of Har - lech! young or hoary, Would you win a name in sto - ry?

Hon - our's self now proud - ly heads us! Cam - bria, God, and right!
Strike for home, for life, for glo - ry! Cam - bria, God, and right!

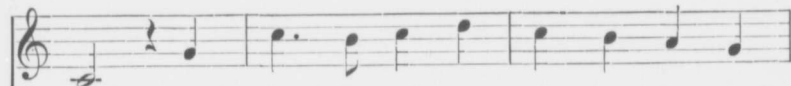
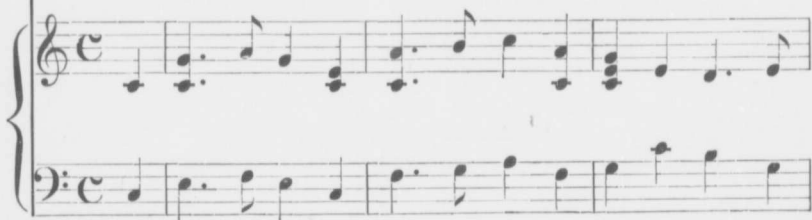
THE HARP THAT ONCE THROUGH TARA'S HALLS

THOS. MOORE.

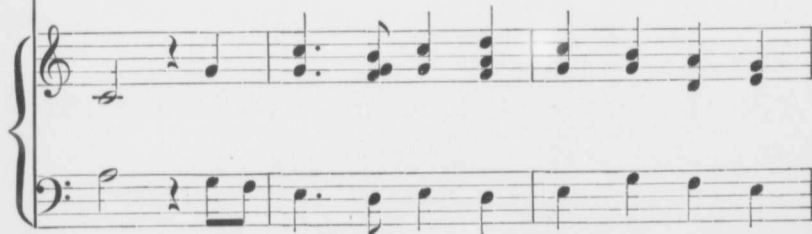
Old Irish.



1. The harp that once through Ta - ra's halls Its soul of mu - sic
 2. No more to chiefs and la - dies bright The harp of Ta - ra



shed, Now hangs as mute on Ta - ra's walls As
 swells, The chord a - lone that breaks the night, Its

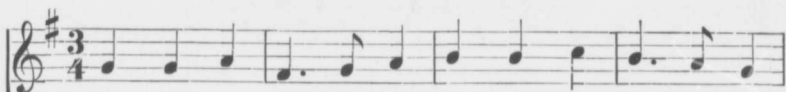


if that soul were fled; So sleeps the pride of
 tale of ru - in tells; Thus free - dom now so

for - mer days, So glo - ry's thrill is o'er, And
 sel - dom wakes, The on - ly throb she gives, Is

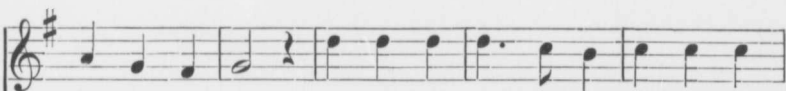
hearts that once beat high for praise, Now feel that pulse no more.
 when some heart in - dig - nant breaks, To show that still she lives.

THE NATIONAL ANTHEM

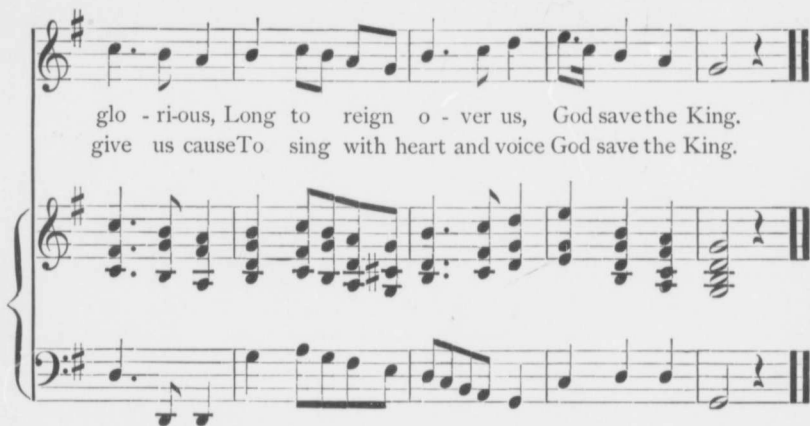


1. God save our Lord the King, Long live our no - ble King,
 2. Thy choic - est gifts in store On him be pleased to pour,

Sva ad lib.



God save the King; Send him vic - to - ri - ous, Hap - py and
 Long may he reign; May he de - fend our laws, And ev - er



glo - ri - ous, Long to reign o - ver us, God save the King.
give us cause To sing with heart and voice God save the King.

The musical score consists of three staves. The top staff is a vocal line in G major (one sharp) and 4/4 time. The lyrics are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a steady bass line and chords that support the vocal melody.




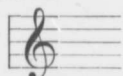
MUSICAL EXPRESSIONS AND SIGNS USED IN THE FIRST READER


Syllables,—Do, Re, Mi, Fa, Sol, La, Ti.


Names,—1, 2, 3, 4, 5, 6, 7.

Pitches,—C, D, E, F, G, A, B.

Staff,— Five horizontal lines on and between which the notes are placed.

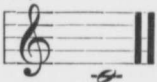
Treble or G Clef,— is drawn on the second line on which it fixes the pitch of G.

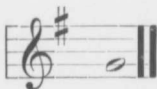
Sharp,— raises a note half a step.

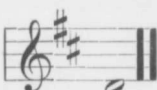
Flat,— lowers a note half a step.

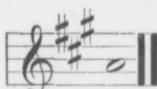
The Key a piece of music is written in refers to the pitch which is to be taken for Do.

Key Signature,—consists of either sharps or flats, or else a blank, placed at the beginning of the music to indicate the key.

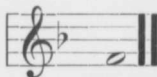
Key Signature,
is blank  for key of C.

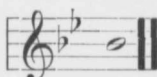
is one sharp, F,  for key of G.

is two sharps, F and C,  for key of D.

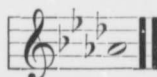
is three sharps, F, C and G,  for key of A.

is four sharps, F, C, G and D,  for key of E.

is one flat, B,  for key of F.

is two flats, B and E,  for key of B flat.

is three flats, B, E and A,  for key of E flat.

is four flats, B, E, A, and D,  for key of A flat.

Time
ures
begin
the
gives
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of no

$\frac{2}{4}$ Tw
r

$\frac{3}{4}$ or $\frac{3}{8}$

$\frac{3}{8}$ Th
e

$\frac{3}{4}$ Th
r

$\frac{3}{4}$ or $\frac{3}{8}$

$\frac{4}{2}$ Fou
r

A W
equ

Two H
equ

Four Q
equ

Eight
Notes

Time Signature consists of two figures placed one above the other at the beginning of the music to indicate the rhythm or time; the top figure gives the number of beats in a measure, the lower number states the kind of note that is to receive one beat.

$\frac{2}{4}$ Two beats in a measure; a quarter note receives one beat.


C or $\frac{2}{2}$ Two beats in a measure; a half note receives one beat.


$\frac{3}{8}$ Three beats in a measure; an eighth note receives one beat.


$\frac{3}{4}$ Three beats in a measure; a quarter note receives one beat.

C or $\frac{4}{4}$ Four beats in a measure; a quarter note receives one beat.

$\frac{4}{2}$ Four beats in a measure; a half note receives one beat.

A Whole Note  equal to

Two Half Notes  equal to

Four Quarter Notes  equal to


Eight Eighth Notes 


A Whole Rest  equal to

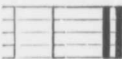
Two Half Rests  equal to

Four Quarter Rests  equal to

Eight Eighth Rests 

A Quarter Rest is also written .

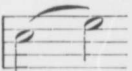
A Bar,— a vertical line drawn across the staff to divide the music into measures. 

A Double Bar,— two vertical lines placed at the end of a strain, or division, in a piece of music. 

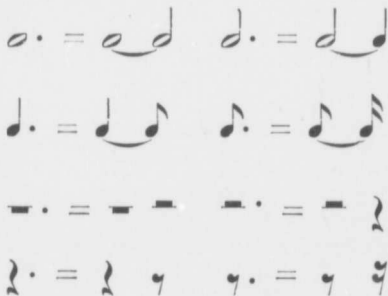
A Measure,— the space between two bars containing a given number of beats as indicated by the time signature.




A Tie,— a curved line connecting two notes of the same pitch and indicating that they should be sung as one, without a break.

A Slur,— a curved line connecting two notes of different pitch, and generally indicating that the same word or syllable is to be sung to the two notes. 

A Dot after a note or rest increases the duration of that note or rest by one half of its own value:—

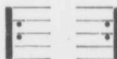


A Pause  placed over a note or rest indicates that the note or rest is to be prolonged indefinitely at the will of the performer or conductor.

D.C. or Da Capo;—go back to the beginning of the music and conclude at **Fine**,—the end.

Syncopation,—the misplacing of an accent, often occasioned by tying a weak beat to a strong one.

Repeat marks,—the passage between these signs is to be repeated.



Soprano,—generally the higher part sung by female or unchanged voices.

Alto,—generally the lower part sung by female or unchanged voices.



A, Key of
A Flat, K
All glory.
All people
All Thing
At evening

B Flat, K
Beautiful
Bed in Su
Before the
Birds are
Bishop K
Blue Bells
Blue sky,
Book of N
Bright sun
Buzz! Bu:
By Cool S
Bye Baby

C, Key of
Canon, A
Cat and th
Church Be
Clock's So
Come alon
Come cude
Come, foll
Common T
Cradle Son
Cradle Son
Crooked M

D. Key of
Daisy's Be

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