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Edited by LUCY WHEELOCK

IN FIVE VOLUMES

ILLUSTRATED

VOLUME V

SONGS WITH MUSIC

Compiled by ALICE M. WYMAN

THE SWEETEST MONTH IN ALL THE YEAR IS JUNE, DEAR JUNE

SONGS WITH MUSIC

HOUGHTON MIFFLIN COMPANY
BOSTON AND NEW YORK
JOHN MARTIN'S BOOK HOUSE
33 WEST 49TH ST. NEW YORK

ALICE ERCLE HUNT

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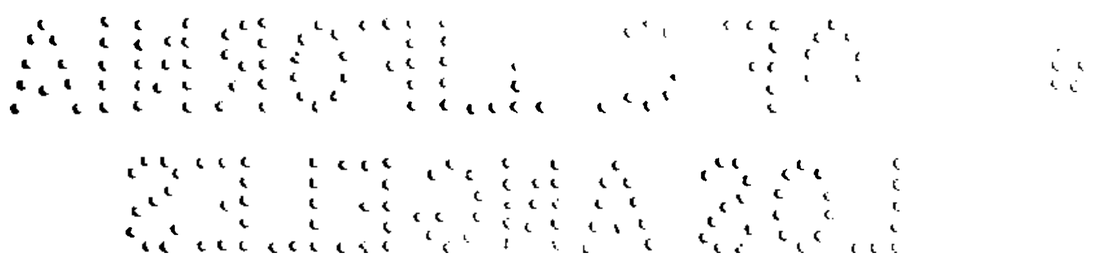

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June (p. 15), Colored Frontispiece. From a drawing by WILLY POGÁNY.
Title-page (in color) and text illustrations by ALICE ERGLE HUNT.

INTRODUCTION

THIS collection endeavors to give songs which will be of practical use in the home, and which will be a source of enjoyment to the little ones.

Songs have been chosen which are simple, tuneful, and of especial interest to children, who will be able to interpret and to enjoy them because they are related to their everyday experiences and activities.

A few songs, somewhat more difficult than those for whom this book is intended, have been included for the benefit of slightly older children, in the same family, who may want to share the pleasure of song with their younger brothers and sisters.

Music, especially song, makes a tremendous appeal to the child. He usually loves to sing, and even the little monotone rumbles on, happily ignorant of the fact that his song consists of one long suffering note.

Different songs appeal in different ways. The "Songs of Grace" foster the reverential attitude; the "Songs of the Seasons," and those pertaining to Nature, a love for the great out-of-doors and a kindly interest in all creatures. The nonsense rhymes satisfy the whimsical, the "just for fun" attitude. Many of the Nursery songs tend to keep alive old traditions.

The sleepy songs rejoice the little mother, as she rocks the dollie that she loves best. Singing "The Song of Iron" or "The Little Shoemaker" will create a sympathetic attitude towards, and arouse an interest in, those who work so busily for our comfort. Love of home may be fostered through songs of the family relation, and love of country through songs of patriotism.

In presenting these songs to the children it is best to tell the story and sing the song at an appropriate time. For instance, in the fall they will have noticed the leaves dropping from the trees, and naturally they will be glad to hear about the leaves "Softly, Softly Falling Down" and then to sing the song with a deeper appreciation of its significance.

Each song in turn should be played and interpreted to the child in such a way as to instill in his mind the poetry of the story and develop an appreciation of the musical thought.

Let singing be a pleasure rather than a task, something to look forward to with great anticipation and to remember with much joy. Every child has a musical sense which is fostered by listening to good music and by singing the little songs of childhood. Children should sing joyfully and spontaneously, for music appeals to the finest and best emotions, and may be the means of awakening in them a spiritual consciousness of the good and beautiful, which will mean much to them in later life.

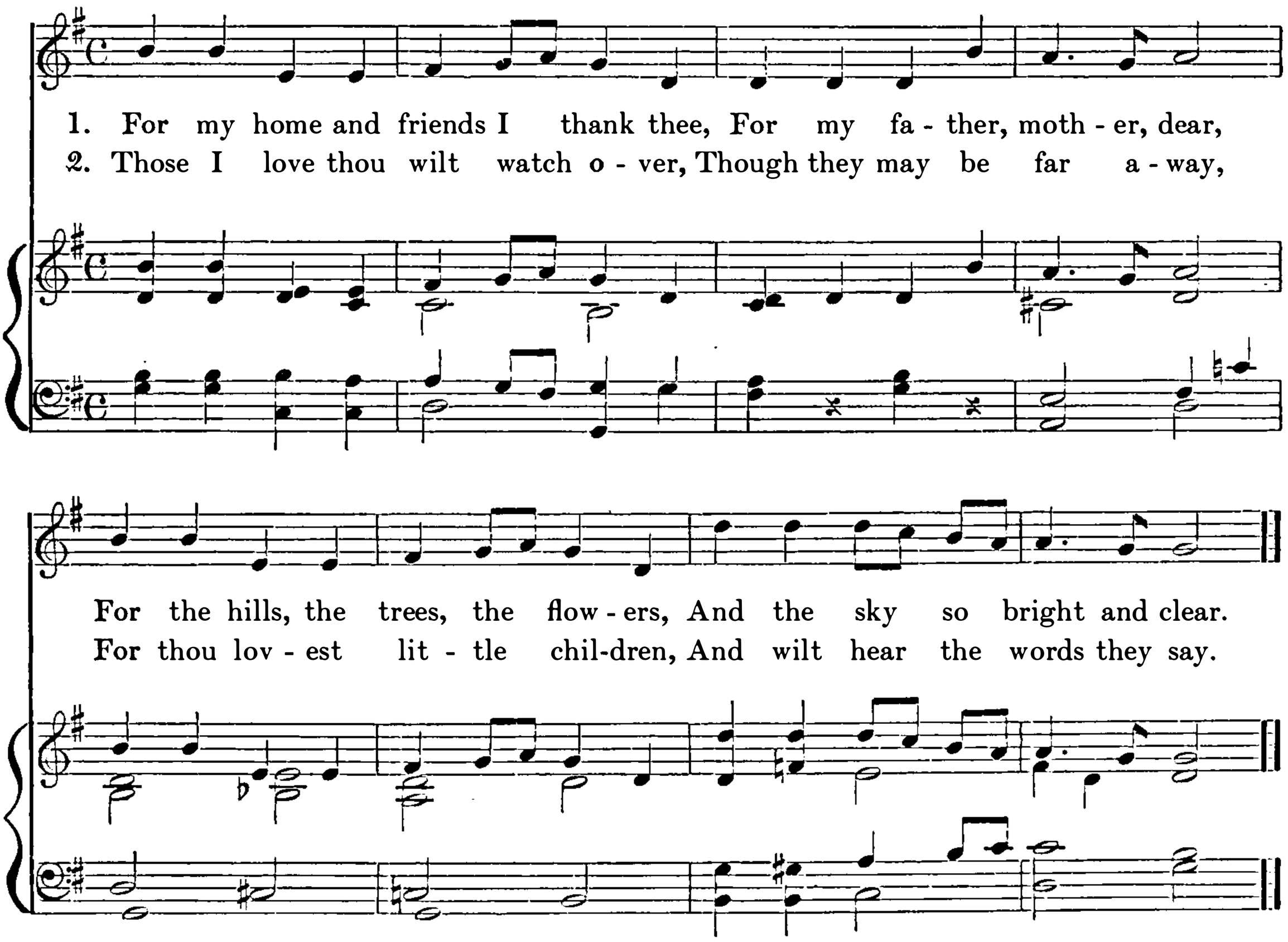
"Music," says Disraeli, "teaches most exquisitely the art of development."

ALICE M. WYMAN

SONGS OF GRACE

HYMN OF THANKS

MYLES B. FOSTER



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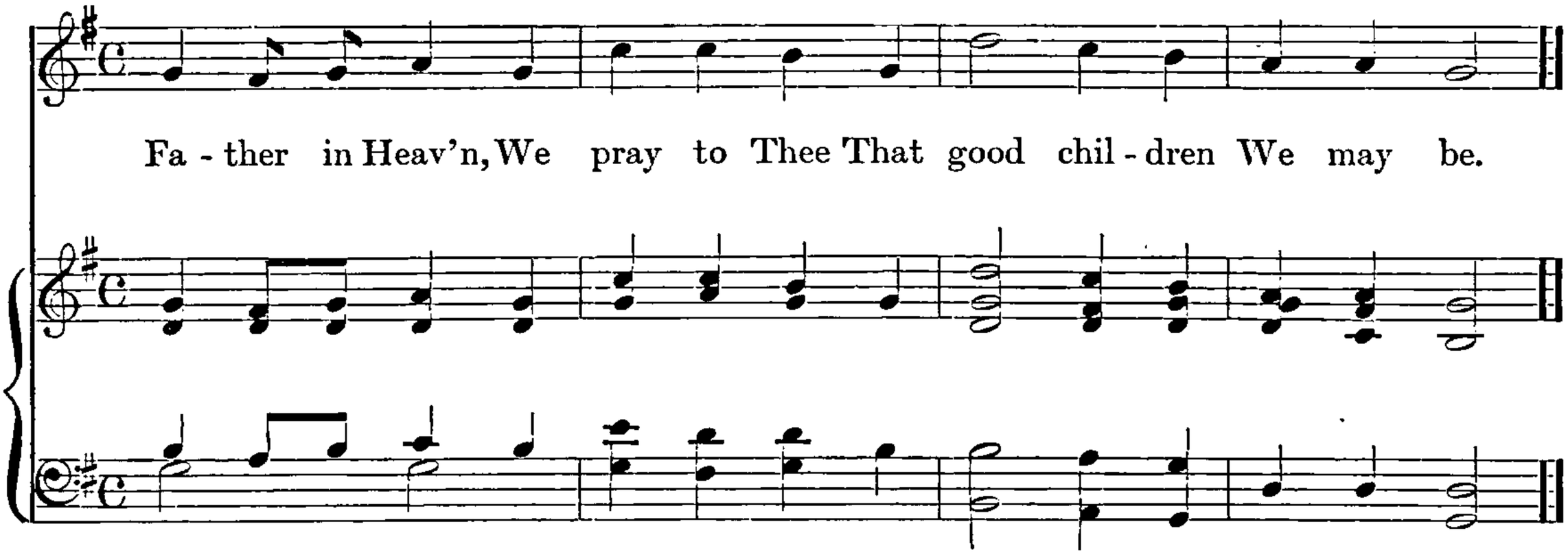
A WEE PRAYER

EDITH C. RICE — GRACE WILBUR CONANT



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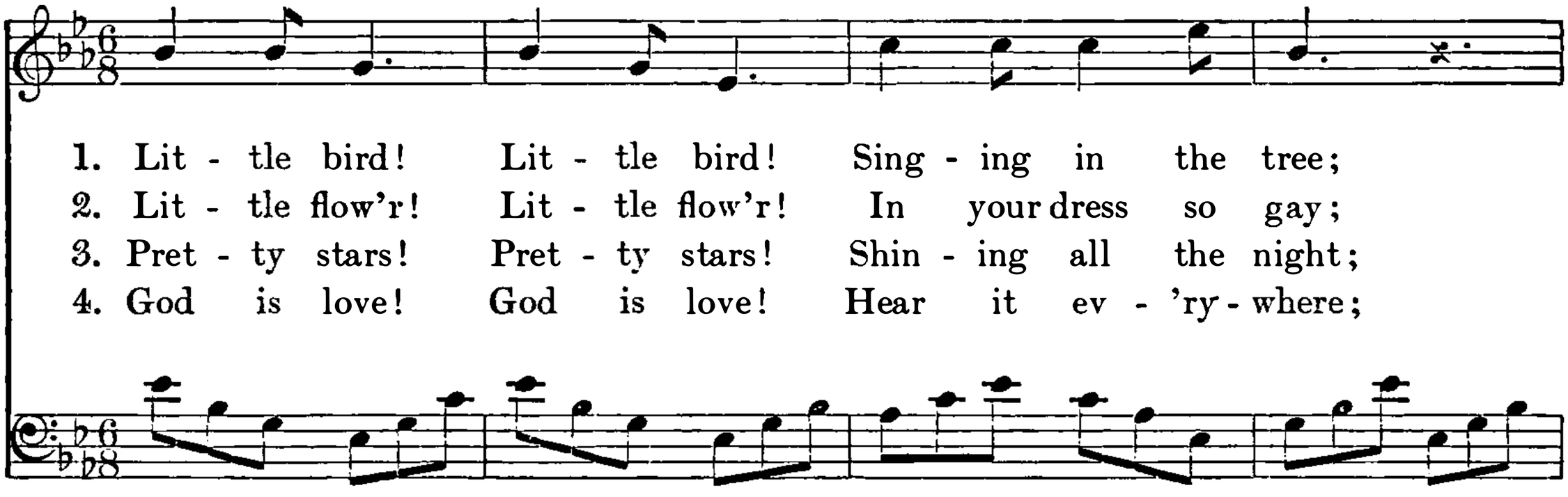
GOD IS LOVE



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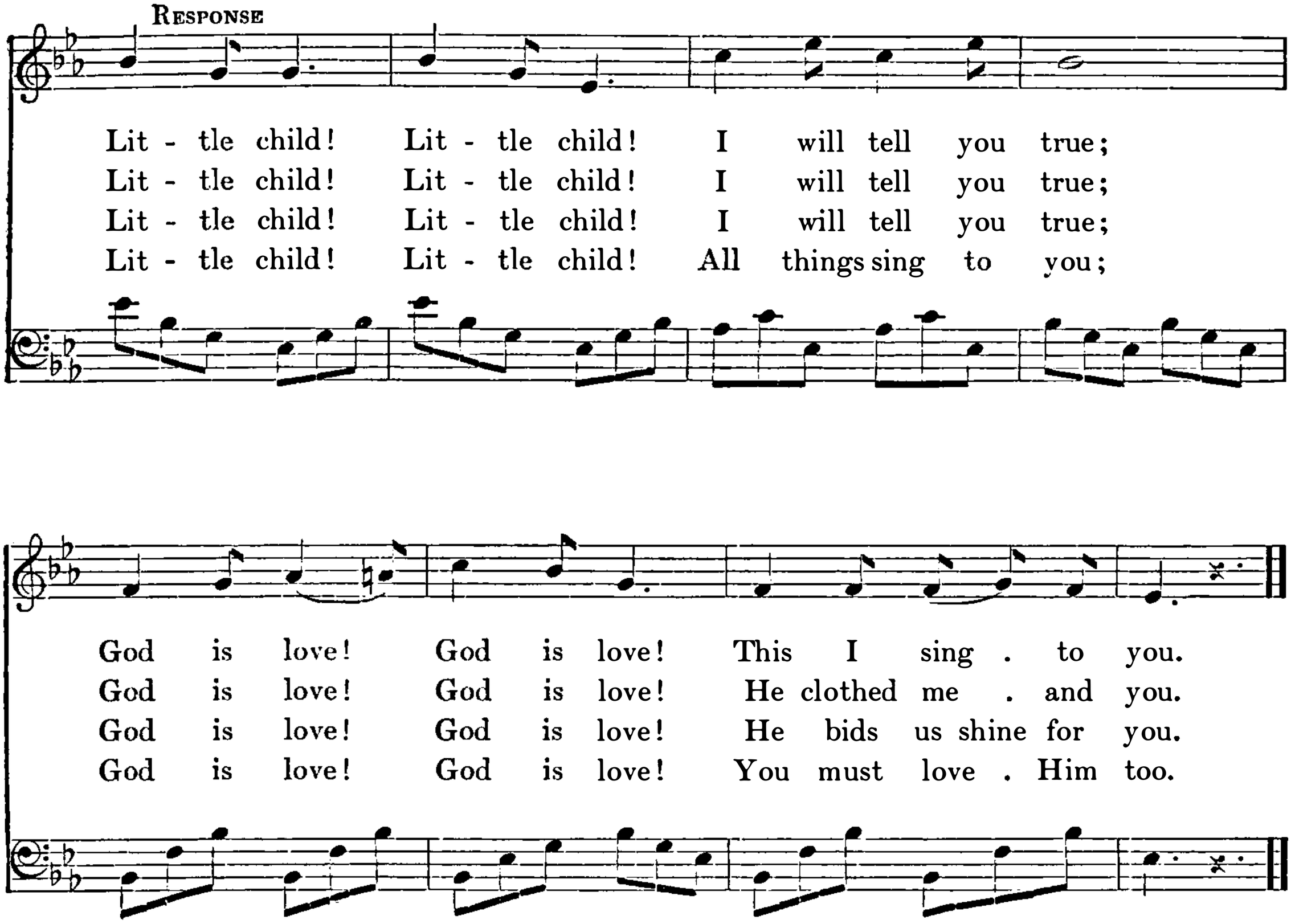
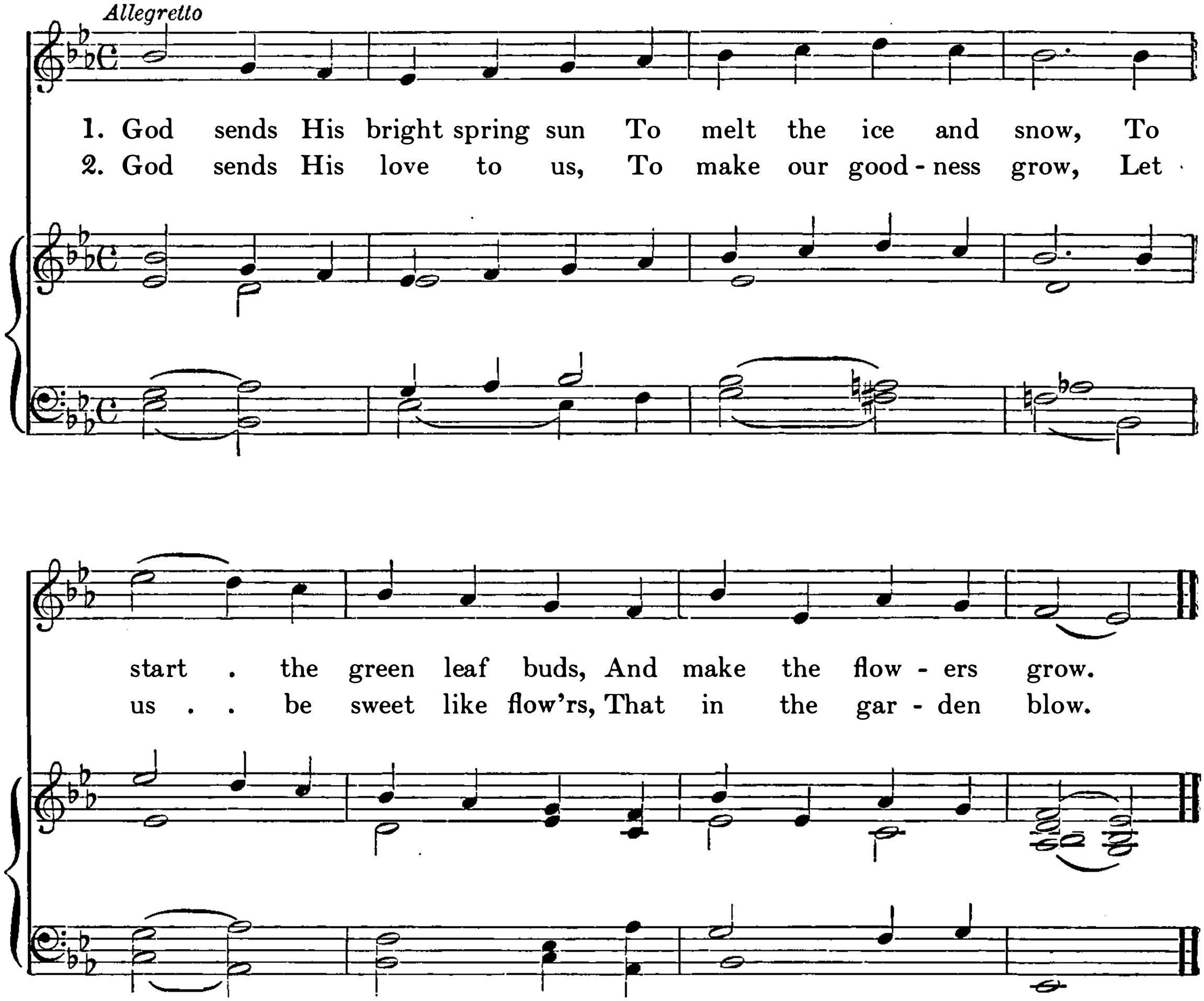
GOD IS LOVE


Response
Lit - tle child! Lit - tle child! I will tell you true;
Lit - tle child! Lit - tle child! I will tell you true;
Lit - tle child! Lit - tle child! I will tell you true;
Lit - tle child! Lit - tle child! All things sing to you;
God is love! God is love! This I sing . to you.
God is love! God is love! He clothed me . and you.
God is love! God is love! He bids us shine for you.
God is love! God is love! You must love . Him too.

GOD SENDS HIS BRIGHT SPRING SUN

ELIZABETH PEABODY E. S.

Allegretto



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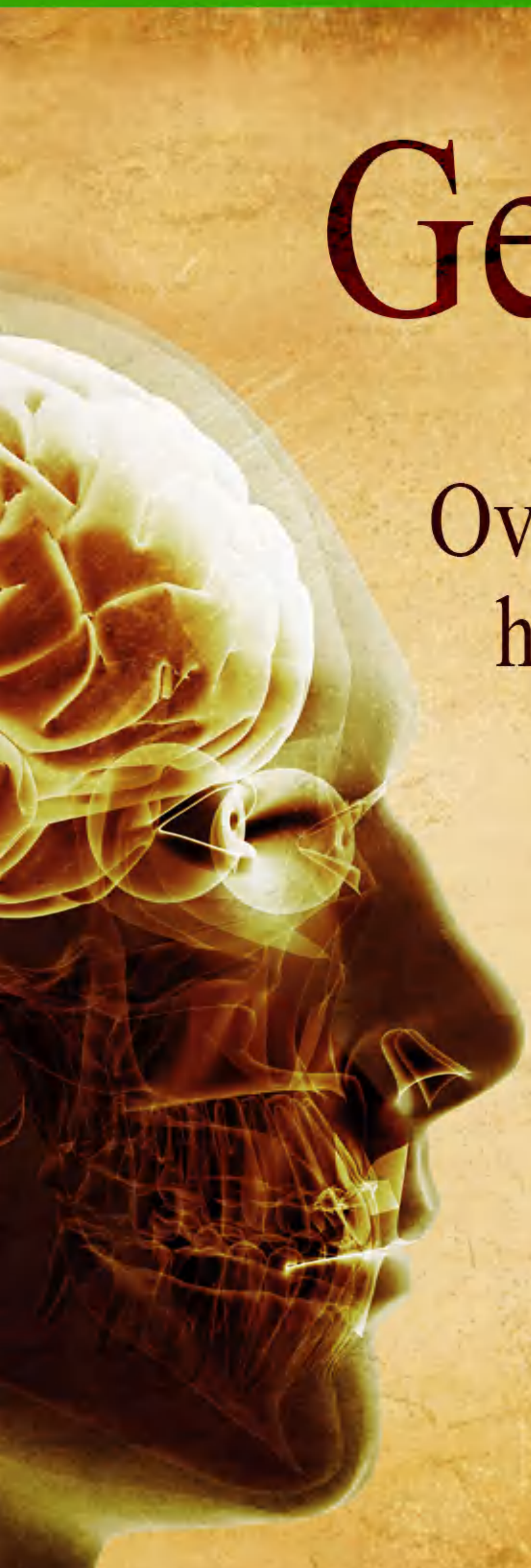

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GOOD MORNING TO YOU

Anon.

Gracefully

f

Good morn - ing to you! Good morn - ing to you! Good

f

morn - ing, dear chil - dren, Good morn - ing to all!

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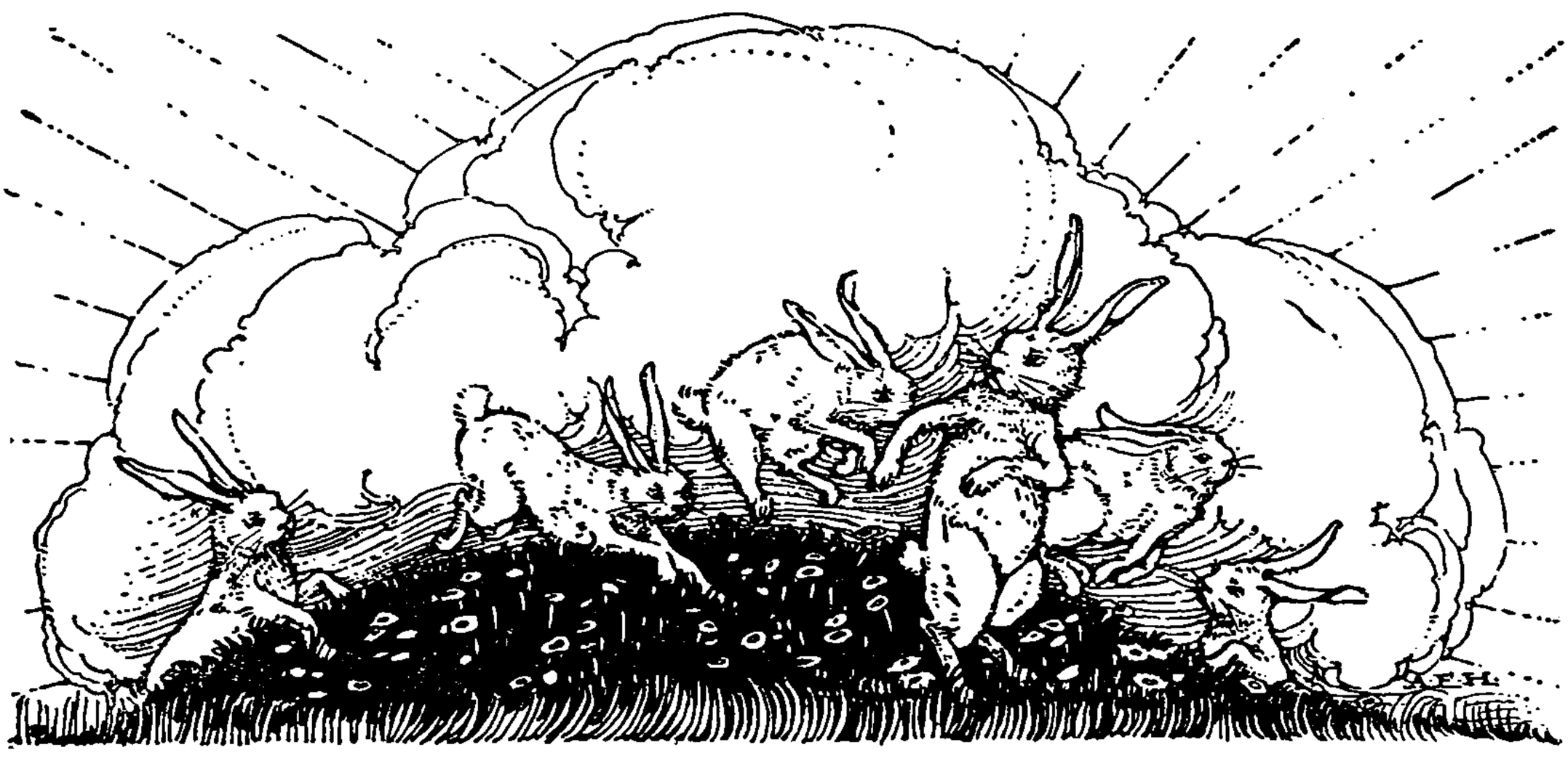

SONGS OF THE SEASONS

RAIN SONG

E. S.

Con moto

To the great brown house, where the flow-'rets live, Came the rain with its tap, tap,

tap, And whis-pered, "Vi - o - let, Snow-drop and Rose, Your pret - ty eyes you must

now un-close, From your long, long, win-try nap;" Said the rain, with its tap, tap, tap.

f *p*

f rit. *p a tempo*

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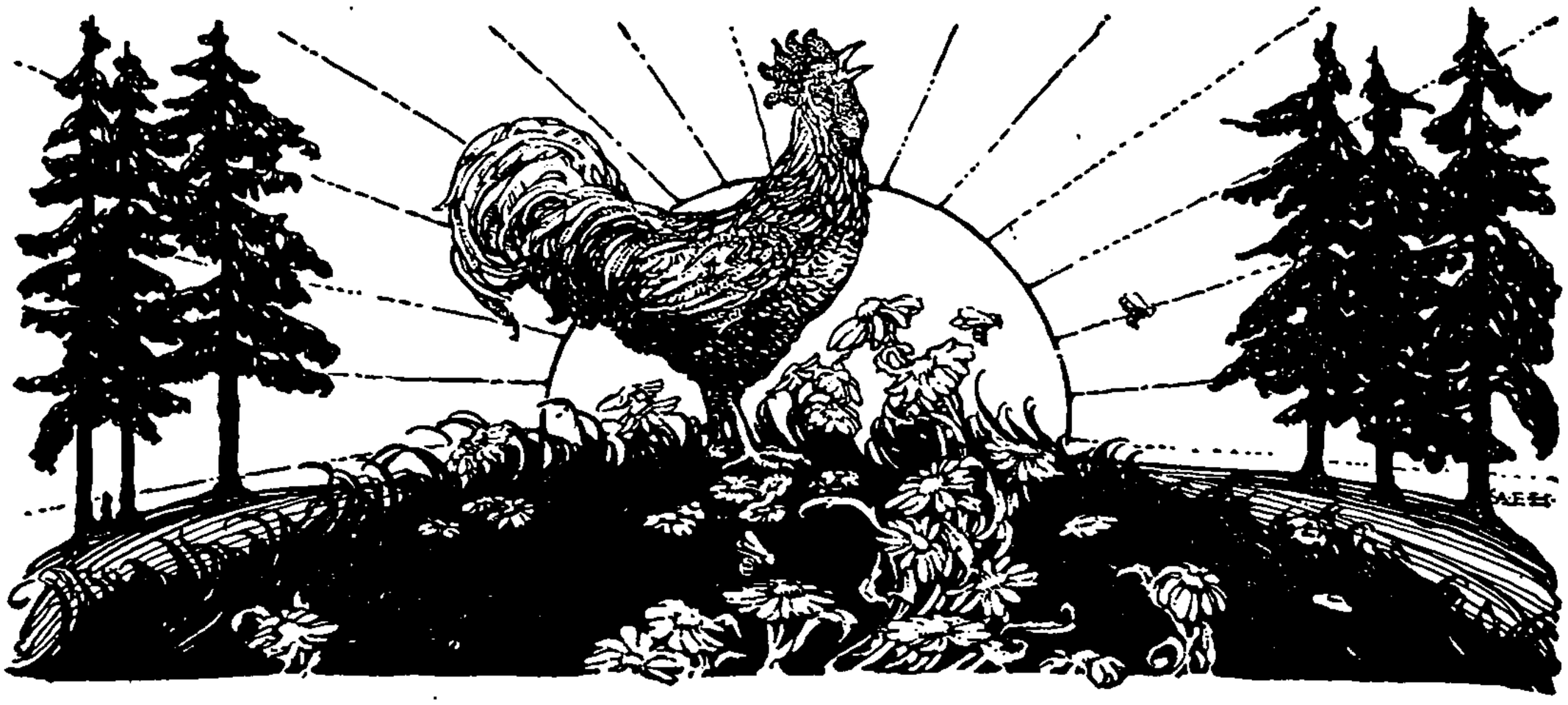

SPRING

KATHERINE PYLE — ELEANOR SMITH

1. The chil - dren know that Spring has come, For in the pine - trees high
2. A bum -ble - bee goes buzz - ing by; A cock crows loud and clear;

The rob - in sings, the black-bird sings A - gainst the shin - ing sky.
The banks are blue with vi - o - let: The Spring, the Spring is here.

From "Eleanor Smith Music Course, Alternate Book Two." By arrangement With American Book Company, publishers.

BOBBY REDBREAST

ARTHUR HENRY — MAX LOWEN

There's a nest for Bob - by Red - breast, There's a hive for Bes - sie

Bee, There's a hole for Jack - y Rab - bit, And a bed for me.

ril.

ril.

From "The Song Primer." Copyright, 1907, by A. S. Barnes & Company

THE TRADESPEOPLE

Anon. MARY S. CONRADE

1. The swal - low is a ma - son; And un - der-neath the eaves He
2. The bull - finch knows and prac - tic - es The bas - ket - mak-er's trade: See

builds a nest and plas - ters it With mud, and hay, and leaves. The
what a cra - dle for his young The lit - tle thing has made. Of

wood - peck - er is hard at work; A car - pen - ter is he; And
all the weav - ers that I know, The chaf - finch is the best; High

From "Songs in Season," by Marian M. George and Lydia Avery Coonley, copyrighted and published by A. Flanagan Company, Chicago.

you may find him ham - mer - ing His house high up a tree.
on the ap - ple - tree he weaves A co - zy lit - tle nest.

THE NEST

(Let the children join hands and form a circle to represent a hedge, two of the smallest being chosen for the eggs, and kneeling in the center. In the second verse they raise their heads and sing the "peeps," while all the children join in the last line.)

FRIEDRICH FROEBEL — Russian Folk-song

1. On the twigs, with - in a hedge, A bird her nest has made.
2. From be - neath the moth - er's wings Two lit - tle birds ap - pear.

In the nest so soft and warm Two ti - ny eggs are laid.
Hear them cry - ing, "Peep, peep, peep, We love you, moth - er dear."

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WHAT ROBIN TOLD

GEORGE COOPER

Gracefully

1. How do rob. - ins build their nest? Rob - in Red-breast told me.
2. Where do rob - ins hide their nest? Rob - in Red-breast told me.

p

How do rob - ins build their nest? Rob - in Red-breast told me.
Where do rob - ins hide their nest? Rob - in Red-breast told me.

mf *p*

First a wisp of yel - low hay, In a pret-ty round they lay;
Up a-mong the leaves so deep, Where the sun-beams rare-ly creep.

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PUSSY WILLOW

HARRIET P. SAWYER

1. "Oh, you pus - sy wil - low, Pret - ty lit - tle thing, Com - ing with the sun - shine Of the ear - ly Spring, Tell me, tell me, pus - sy,
2. "Now, my lit - tle chil - dren, If you'll look at me And my lit - tle sis - ters, I am sure you'll see Ti - ny lit - tle hous - es,
3. As the days grow mild - er, Out we put our heads, And we light - ly move us In our lit - tle beds; And when warm - er breez - es

For I want to know, Where it is you come from, How it is you grow!"
Out of which we peep, When we first are wak - ing From our win-ter's sleep.
Of the Springtime blow, Then we lit - tle pus - sies All to cat - kins grow!"

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JUNE

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Eleanor Smith

Allegro grazioso

1. The sweet - est month in all the year is June, dear June; The lit - tle brooks a - laugh - ing run, The ti - ny leaf - lets
2. The gay - est month in all the year is June, dear June; For then the laugh - ing chil - dren run And shout "Hur - rah for

cres.

dance with fun, And bird - ies sing till day is done, In June, dear June.
les - sons done! Hur - rah for long, long days in June! Hur - rah for June!"

cres.

f poco rit. *a tempo*

f poco rit. *a tempo*

From "Eleanor Smith Music Course, Alternate Book Two." By arrangement with American Book Company, publishers.

BUTTERCUPS

Simply and tenderly

Oh, you but - ter - cups, yel - low but - ter - cups Shin - ing

p

down there in the grass, Do you each one hold shin - ing

drops of dew For the fai - ry folk who pass?

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DAISIES

Daintily

1. Lit - tle Miss Dai - sy lives in the grass, Mer - ry lit - tle
2. Lit - tle Miss Dai - sy's cou - sin Sue Lives next door as

p e leggiero

flow - er - lass. . . . . Her cap frills are as white as
cous - ins do. . . . . But black - eyed Su - san's ver - y

snow, She nods a greet - ing so . . . . and so. . . . . .
gay And wears a yel - low cap . . . . al - way. . . . . .

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A PINKY WILD ROSE

(CRADLE SONG)

ANNA M. PRATT

A mil - lion wee cra - dles are cur - tained with green, But of

all the dear ba - bies, not one can be seen, Un - til the June sun-beams, the

cur - tains un - close, And coax from each cra - dle, a pink - y wild rose.

From "Nature Songs for Children," by Fanny SnoW KnoWlton. Copyright, 1898, by Milton Bradley Company, Springfield, Mass.

AUTUMN LEAVES

G. W. C. Arr. from HAYDN

Soft - ly, soft - ly, float - ing down, Red and rus - set, gold and brown,

(BASS *very light*)

In the coun - try, in the town, Fall the au - tumu leaves.

From "The Children's Year" by Grace Wilbur Conant. Copyright, 1915, by Milton Bradley Company, Springfield, Mass.

A PRETTY PASSENGER

Words and music by HARVEY WORTHINGTON LOOMIS

Rapidly

p

A lit - tle red leaf was a - float on a pond One

p *with expression*

au - - tumn day; . . . A bright yel - low but - ter - fly

mf *p*

lit on the leaf, And sailed . . . . a - way. .

mp *p*

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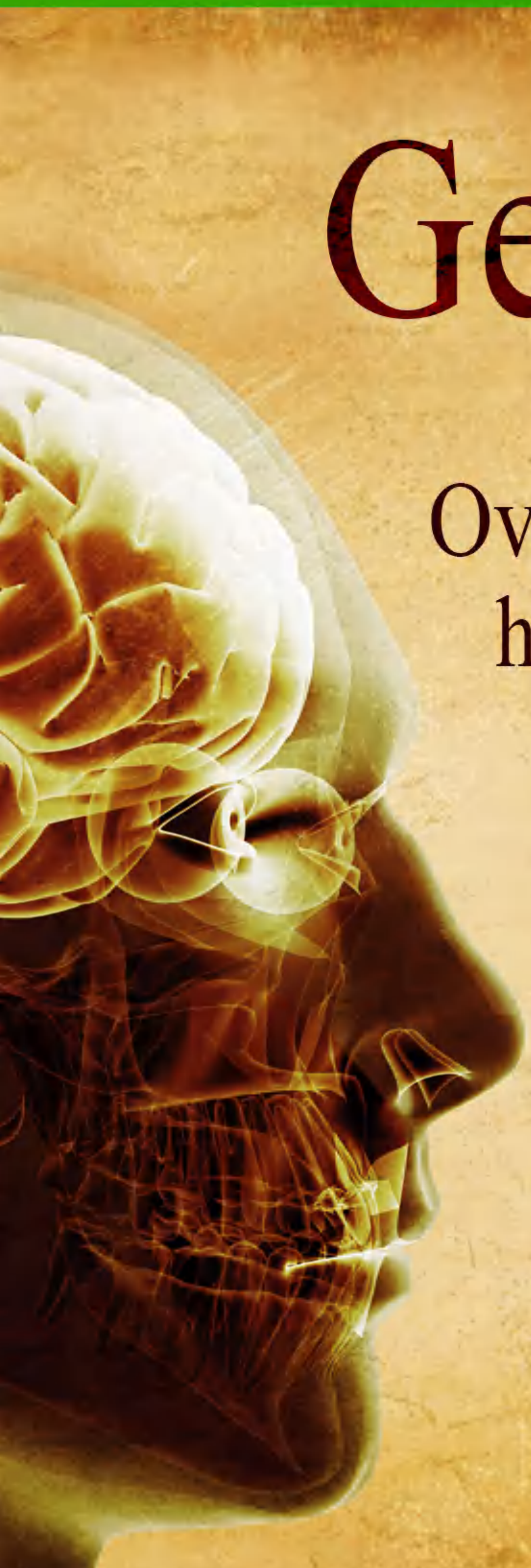

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GOOD-BYE TO THE FLOWERS

GEORGE COOPER HARRIET P. SAWYER

1. Good-bye, dai - sy, pink and rose, And snow-white lil - y, too!
2. Good-bye, moss - y lit - tle rill, That shiv - ers in the cold,

Ev - ery pret - ty flower that grows, Here's a kiss for you!
Leaves that fall on vale and hill Cov - er you with gold! A

Good - bye, mer - ry bird and bee, And take this ti - ny song
sweet good - bye to birds that roam, And rills and flow'rs and bees!

For the one you sang to me, All the sum - mer long!
But when win - ter's gone, come home As early as you please.

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JACK FROST

1. Oh, Jack Frost is a mer - ry lit - tle elf, And a mer - ry lit - tle elf is
2. He paints with glee on ev - 'ry win-dow pane, Things ver - y, ver - y fine to
3. Oh, Jack Frost plays so man - y, man - y tricks, He . is so ver - y pert and

he. . . . He calls for his coat, And he calls for his brush, And he
see. . . . A moun - tain . high And a lake close by And a
bold. . . He pinch - es the cheeks And he tweaks the nose, And he

calls for his paint-pots one, two, three, And he calls for his paint-pots three.
might - y . for - est tree, tree, tree, And a might-y . for - est tree.
turns us . blue with cold, cold, cold, And he turns us . blue with cold.

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WINTER SONG

Melody by
ALYS E. BENTLEY

Accompaniment by
HARVEY WORTHINGTON LOOMIS

Allegro

B-r-oo! B-r-oo! It's ver - y cold to - day.

mf *mp*

no Pedal

B-r-oo! B-r-oo! Jack Frost is out at play. He

mf *mp*

pinch - es un - der heav - y clothes And bites your cheek and nips your nose.

From " Play Songs." Copyright, 1912, by The A. S. Barnes Co., New York

WINTER SONG

B-r-oo! B-r-oo! It's ver - y cold to - day.

f *mp*

B-r-oo! B-r-oo! Jack Frost is out at play.

f *mp*

Ped. *Ped.*

SNOW SONG

Adapted from SCHUBERT

Snow, snow, ev - ery - where, On the ground and in the air,

In the fields and in the lane, On the roof and win - dow - pane.

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TO A SNOWFLAKE

From the German, by
EMILIE POULSSON

ELEANOR SMITH

Lightly

1. O lit - tle frost - y snow - flake, So light - ly float - ing
2. Come, rest up - on our win - dow; How could you float so

by, A long, long way you trav - el In com - ing from the sky.
far? We chil - dren love to see you, You pret - ty film - y star!

poco rit.

poco rit.

From "Songs of a Little Child's Day," by Emilie Poulsson and Eleanor Smith. Copyright, 1910, by Milton Bradley Company, Springfield, Mass.

COASTING

Joyfully

Oh, what fun, what jol - ly fun! In the win - ter wea - ther,

mf

With our sleds to climb the hill, Trudg-ing up to - geth - er;

Then a shove, a lit - tle run, And slid - ing down you go, With

lit - tle shrieks of laugh - ter, To the plain be - low.

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WHEN THE SNOW IS ON THE GROUND

Andante non troppo

p *pp* *p*

When the snow is on the ground, Lit - tle Rob - in Red-breast grieves; For no

p *pp* *p*

poco cres. *p*

ber - ries can be found, And on the trees there are no leaves. The

poco cres.

cres. *fz* *dim.*

air is cold, the worms are hid, For this poor bird what can be done? We'll

p e sos. *cres.* *fz* *dim.*

cres. *p*

strew him here some crumbs of bread, And then he'll live till the snow is gone.

cres. *p*

From "Mother Goose's Nursery Rhymes and Nursery Songs." Set to music by J. W. Elliott, McLoughlin Brothers, Inc., Publishers.

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DAY AND NIGHT

ARTHUR HENRY

HARVEY WORTHINGTON LOOMIS

Slowly and expressively

p

By day the shad-ows slip a - way, At eve-ning back they creep. . . The

p

Pedal carefully

mp observe the ties

Ped.

mf

slower gradually and diminishing

sun gives light e - nough for play, The stars e-nough for sleep. . .

always legato

mp slower gradually

L.H. *ppp*

ppp

Ped.

Ped.

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THE CLOUDY DAY

KATE WHITING PATCH — CLARE SAWYER REED

Oh, pret - ty white clouds, now what have you done? You've

hung a soft veil be-tween us and the sun. But the gay lit - tle sun-beams may

peep through to play Hide and seek with us chil - dren on this cloud - y day.

From "Timely Games and Songs for the Kindergarten," by Clare SaWyer Reed. Copyright, 1900, 1903, by J. L. Hammett Company.

RAIN

ROBERT LOUIS STEVENSON — GRACE WILBUR CONANT

The rain is rain - ing all a - round, It falls on field and tree, It rains on the um - brel - las here, And on the ships at sea.

From "The Children's Year" by Grace Wilbur Conant. Copyright, 1915, by Milton Bradley Company, Springfield, Mass.

WHO HAS SEEN THE WIND?

CHRISTINA ROSSETTI — ALYS E. BENTLEY

pp

Who has seen the wind? - oo, Nei - ther you nor I - oo.

pp

But when the trees bow down their heads, The wind is pass - ing by - oo.

rit.

rit.

From "The Song Primer." Copyright, 1907, by The A. S. Barnes Company, NeW York

OVER IN THE MEADOW

CLIVE A. WADSWORTH

1. O - ver in the mead - ow, In the sand, in the sun,
2. O - ver in the mead - ow, Where the stream runs . . blue,
3. O - ver in the mead - ow, In a hole in the tree,
4. O - ver in the mead - ow, In the reeds on the shore,
5. O - ver in the mead - ow, In a snug bee - hive,

Lived a moth-er - toad, And her lit - tle toad -ie one. "Wink!" said the mother; "I wink," said the one: So he winked and he blinked In the sand and sun.
Lived a moth-er - fish, And her lit - tle fish - es two. "Swim!" said the mother; "We swim," said the two: So they swam and they swam Where the stream runs blue.
Lived a moth-er - bird And her lit - tle bird -ies three. "Sing!" said the mother; "We sing," said the three: So they sang and they sang In the hole in the tree.
Lived a mother-muskrat And her lit - tle rat -ties four. "Dive!" said the mother; "We dive," said the four: So they dived and they dived In the reeds on the shore.
Lived a moth-er - bee And her lit - tle hon -eys five. "Buzz!" said the mother; "We buzz," said the five: So they buzzed and they buzzed In the snug bee - hive.

From "Nature Songs for Children," by Fanny SnoW KnoWlton. Copyright, 1898, by Milton Bradley Co., Springfield, Mass.

THE SEASONS

EDYTHE A. TURNER

E. H. H.

Con spirito

1. In the spring - time bright and gay, Lit tle
2. In the sum - mer - time so warm, Soft ly

chil - dren love to play With jump - ropes, hoops, and
glides our boat a - long, . . Pad - dling 'round with -

mar - bles too— . . This is the way they love to do.
out a care, To watch the fish - es play - ing there.

From "Play Time Songs," by Ethel Henderson Hurd. Copyright, 1906, by Milton Bradley Company, Springfield, Mass.

3. When the leaves com - menee to fall Then Jack
4. In the win - ter cold and brisk, O'er the

Frost be - gins to call, "Come, my dears, and
ice we like to frisk, Throw - ing snow - balls

fol - low me To the la - den wal - nut tree."
to and fro, How the mer - ry winds do blow.

FEEDING THE CHICKENS

ANNA M. PRATT

1. We'll mix up some wa - ter and meal in a pan, And stir it, and stir it as hard as we can; And then we'll go out to the chick - ens and call,
2. We'll scat - ter it here, and we'll scat - ter it there, And each lit - tle chick - y shall have a good share. Hush! and you'll hear the hen cack - le and call,

"Here lit - tle chick - y, chick - y, Dear lit - tle chick - y, chick - y,

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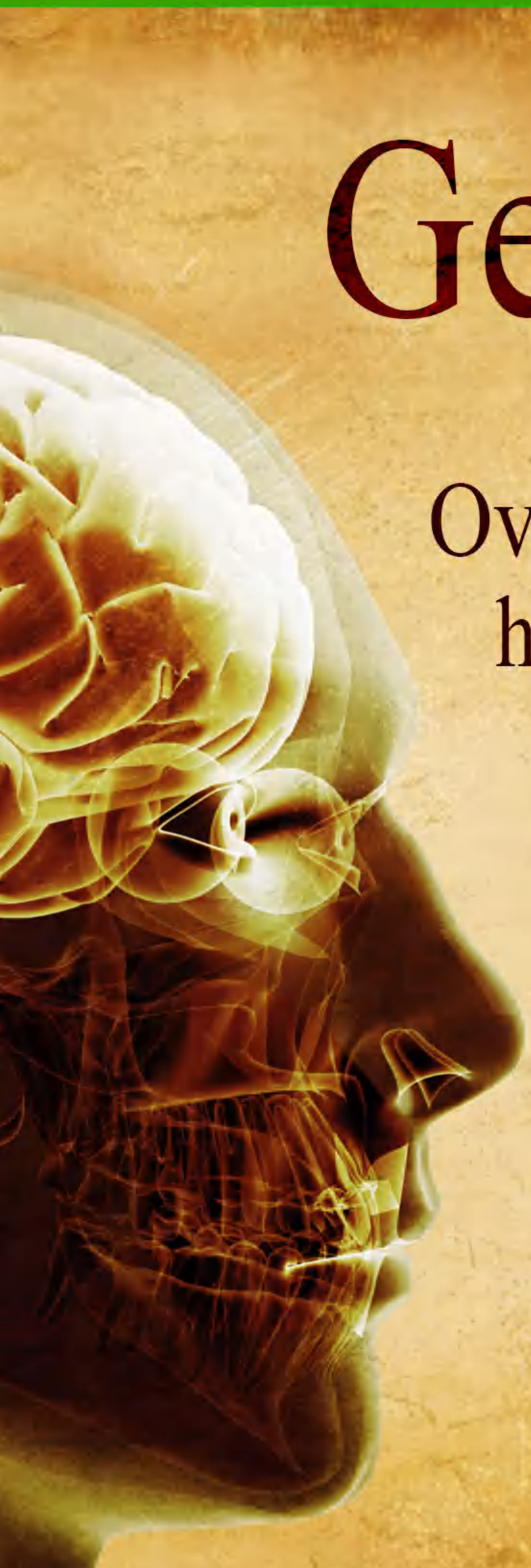

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TWO LITTLE BIRDS

AGNES R. BACON — JULIA A. HIDDEN

Two lit - tle birds one Au - tumu day Sat on a tree to - geth-er. . They

flut-tered a - bout from bough to bough, And talked a - bout the weath-er. The

wind is blow-ing so cold they said, It chills us as we sing. Then a -

From "The Garden Game and Other Songs" by Julia Hidden. Copyright, 1908, by Milton Bradley Co., Springfield, Mass.

TWO LITTLE BIRDS

way they flew to the sun - ny South, And there they staid till Spring.

THE OWL

Words and Music by DORA I. BUCKINGHAM

1. O Mis - ter Owl, you look so wise, With those big fun - ny, fun - ny eyes. "To -
2. O Mis - ter Owl, you fly at night, And nev - er come out in the light. "To -

whit to - whoo! To - whit, to-whoo!" Is all I've ev - er heard from you.
whit to - whoo! To - whit, to-whoo!" In - deed, I'm not a - fraid of you.

From "Songs for Children" by Dora I. Buckingham. Copyright, 1913, by Milton Bradley Company, Springfield, Mass.

THE SPARROWS

RACHEL BARTON BUTLER

JESSIE L. GAYNOR

Not fast, but very staccato

Spar-rows hop-ping in the rain, Feath-ers are their on - ly

With growing enthusiasm

roof. My! it must be nice to grow, My! it must be nice to grow,

cres. poco a poco

My! it must be nice to grow Your own wa - ter - proof.

From "Songs and ShadoW Pictures for the Child World." Copyright, 1898, by The John Church Co. Used by permission.

THE FIRST BOUQUET

EMILIE POULSSON

ELEANOR SMITH

Espressivo

1. He dug his gar - den, He sowed the seeds; He kept it wa - tered And pulled the weeds.
2. And when it blos - somed With flow - ers gay, He gave his moth - er The first bou - quet.

From "Songs of a Little Child's Day," by Emilie Poulsson and Eleanor Smith. Copyright, 1910, by Milton Bradley Company, Springfield, Mass.

THE FISHES

KATE WHITING PATCH

CLARE SAWYER REED

To the cool and shad - ed pond Let us go, let us go;

We will watch the fish - es swim To and fro, to and fro.

See them dart! see them glide! Now be-neath a rock they hide:

From "Timely Games and Songs for the Kindergarten," by Clare SaWyer Reed. Copyright, 1900, 1903, by J. L. Hammett Company.

Now they're gleaming in the sun; We are sure they're hav - ing fun,

For they like to splash and swim To and fro, to and fro,

In the wa - ter cool and still, See them go! See them go!

THE "ZOO"

Melody by
ALYS E. BENTLEY

Accompaniment by
HARVEY WORTHINGTON LOOMIS

Fast

mp

I like to watch the tall gi-raffe, The

mf *mp* *p*

seal and kan-ga-roo, And all the friendly an - i - mals That gath-er at the "Zoo"; I

pp *mp* *p* *pp*

like to hear the bears go "woof," And see the mon - keys play; When

mf *p*

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THE GRAY DONKEY

HARVEY WORTHINGTON LOOMIS

HARVEY WORTHINGTON LOOMIS

Allegro

mp

1. I have a lit - tle don - key that's gray; I
2. I think he un - der-stands when I speak, Be -

mf

p

feed him in the barn ev - 'ry day. And when he hears me whis - tle, He
cause I've had him near - ly a week, And all the things I've told him, (Of

knows I have a this - tle. He'd rath - er eat a this - tle than hay.
course I nev - er scold him,) He al - ways tries to an - swer and creak,

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f *p*

"Hee - haw, hee - haw, hee - haw!" That is all my don - key can say.
"Hee - haw, hee - haw, hee - haw!" Some-thing like a pump with a squeak.

p

mf

BOSSY COW

EMILIE POULSSON

ELEANOR SMITH

Allegretto

1. Ting! ting! tin - kle ting! Tin - kle ting - a - gain.
2. Good old Bos - sy cow! What does Bos - sy bring?

mf

Here comes Bos - sy Cow Stroll - ing down the lane.
Fresh milk for us all, Tin - kle, tin - kle, ting!

f

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THE GIRAFFE

Words and Music by DORA I. BUCKINGHAM

1. O, don't you want to laugh When you see the tall gi- raffe Go . .
2. He sees all o - ver town, All a- round and up and down, For he

march- ing up the street? . Ha, ha, ha! I al - ways laugh When I
holds his head quite high. . . Ha, ha, ha! I al - ways laugh When I

see the tall gi- raffe, For I think he looks so queer In a cir- cus pa-rade.
see the tall gi- raffe, For I think he looks so queer In a cir- cus pa-rade.

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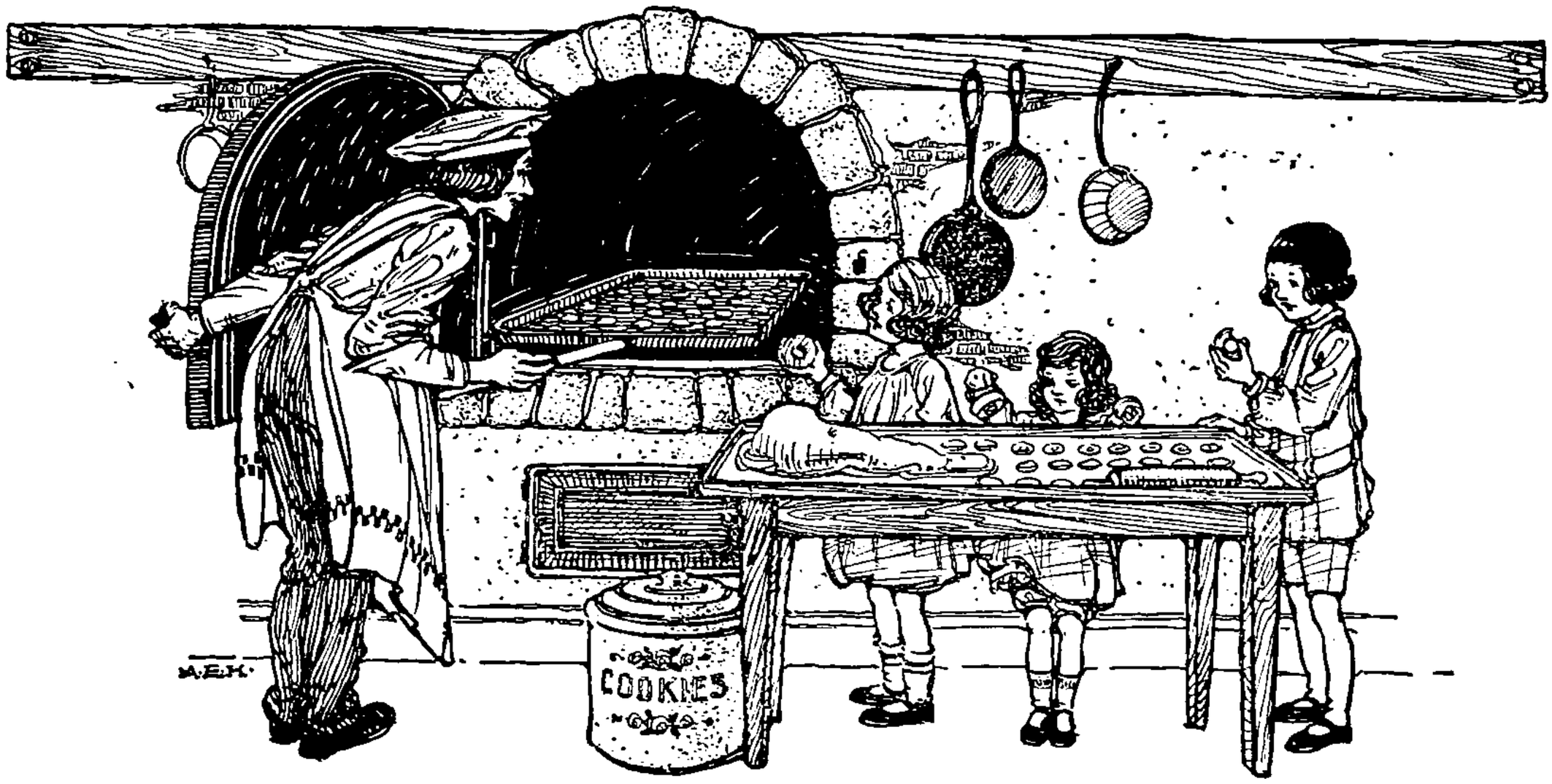

TRADE SONGS

THE BAKER

S. M. Bush — Adapted

From "Songs and Games for Little Ones." By permission, Oliver Ditson Company.

THE SONG OF IRON

1. Sing a song of i - ron in a mine so deep, Where the might - y
2. Works with spade and shov - el bus - y all the day, Nev - er sees the

moun-tain guard - ing watch doth keep. Down must go the min - ers in the
sun- light, not a sin - gle ray. We should thank the min - er, you will

ground so damp, Each one with his pick - ax and his ti - ny lamp.
all a - gree, For his wea - ry la - bor down where none can see.

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THE LITTLE SHOEMAKER

1. There's a
2. He

accompaniment staccato

lit - tle wee man in a lit - tle wee house, Lives o - ver the way you
puts his nee - dle in and out, His thread flies to and

see, And he sits at the win - dow and sews all day,
fro, With his ti - ny awl he bores the holes,

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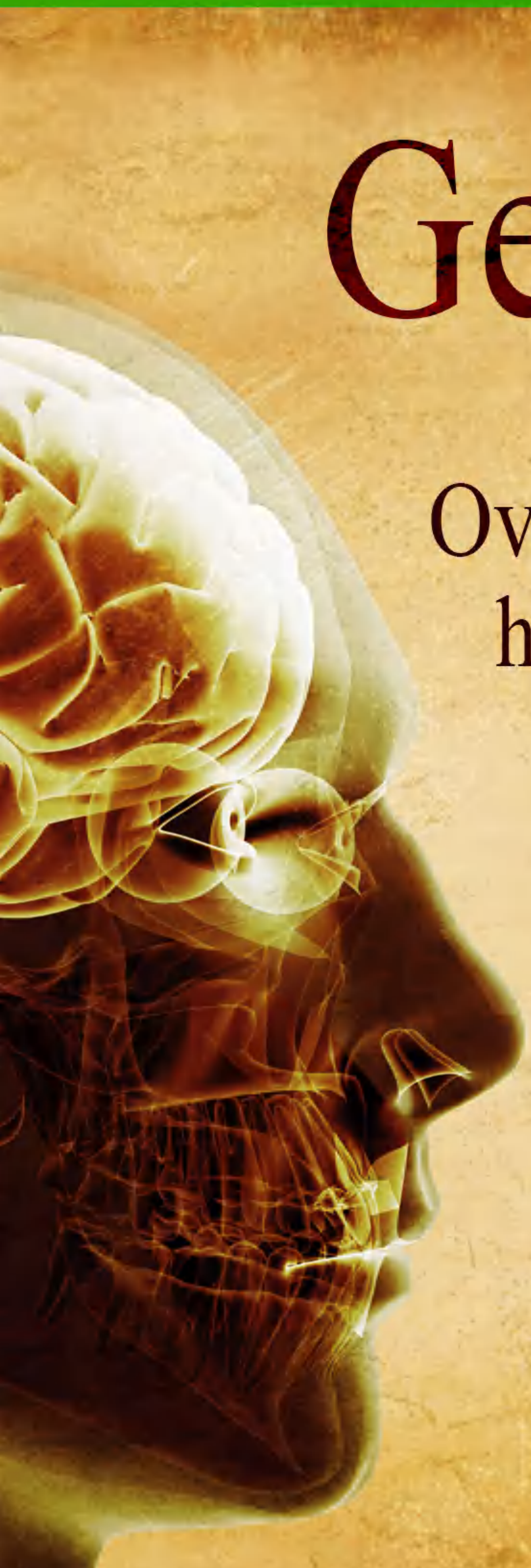

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THE POSTMAN

ANNA M. PRATT

CLASS

1. Good morn-ing, Mis - ter · Post-man, Your bag is full, I see; I'm
2. I'm sor - ry, Mis - ter Post-man, The rain is com - ing down; You
3. I like to see you com - ing With let - ters ev - 'ry day, I'm

look - ing for a let - ter, Have you an - y - thing for me?
must be ver - y tir - ed, From walk - ing round the town.
sure that I should miss you If you nev - er came this way.

POSTMAN

Good morn-ing! here's a let - ter, And here's a pa - per, too; I've
Thank you ver - y kind - ly; The walk - ing is not bad, But
I can - not al - ways bring you The let - ters you would choose, But

From "Nature Songs for Children," by Fanny SnoW KnoWlton. Copyright, 1898, by Milton Bradley Co., Springfield, Mass.

man - ny for your neigh - bors, But noth - ing more for you.
when the days are pleas - ant, The post - men all are glad.
I am al - ways hap - py, When I car - ry pleas - ant news.

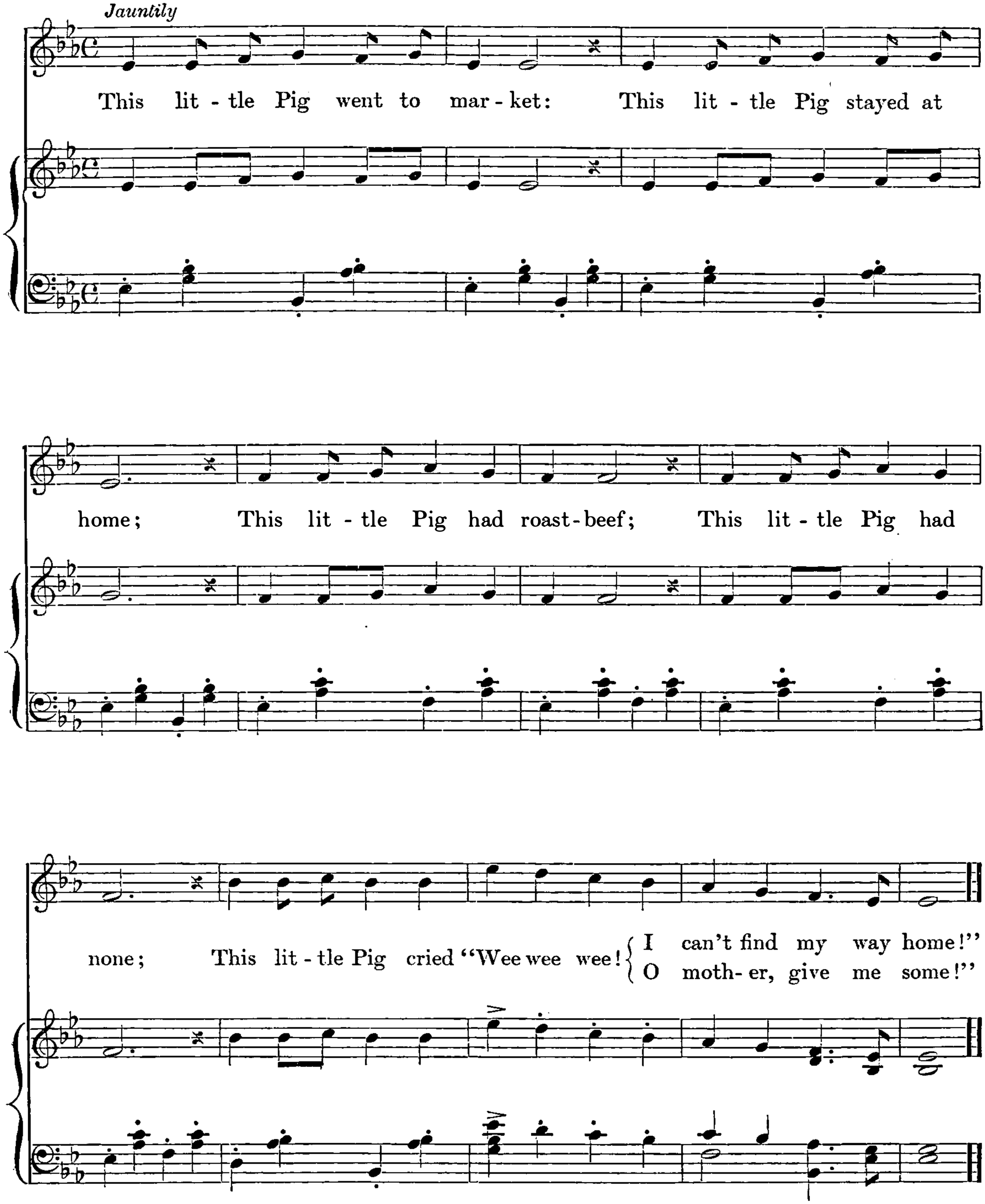
NURSERY RHYMES

THIS LITTLE PIG WENT TO MARKET

Nursery Rhyme

GRACE WILBUR CONANT

Jauntily



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LITTLE MISS MUFFET

Nursery Rhyme

Gracefully

f

Lit - tle Miss Muf - fet, She sat on a tuf - fet,

f

Eat - ing of curds and whey; . . There came up a spi - der, And

sf

sat down be - side her, And fright-ened Miss Muf - fet a - way! . .

sf

From "Song Development for Little Children," by Frederic H. Ripley and Harry L. Harts. Copyright, 1908, by Frederic H. Ripley and Harry L. Harts. By permission White-Smith Music Co., Boston.

JACK AND JILL

Allegretto

mf

Jack and Jill Went up the hill, To fetch a pail of wa - ter,

mf

Jack fell down, And broke his crown, And Jill came tum - bling af - ter.

ten.

mf

Up Jack got, And home did trot, As fast as he could ca - per,

mf

From "Mother Goose's Nursery Rhymes and Nursery Songs." Set to music by J. W. Elliott, McLoughlin Brothers, Inc., Publishers.

Went to bed, To mend his head, With vi - ne - gar and brown pa - per.

ten.

THIRD VERSE

mf

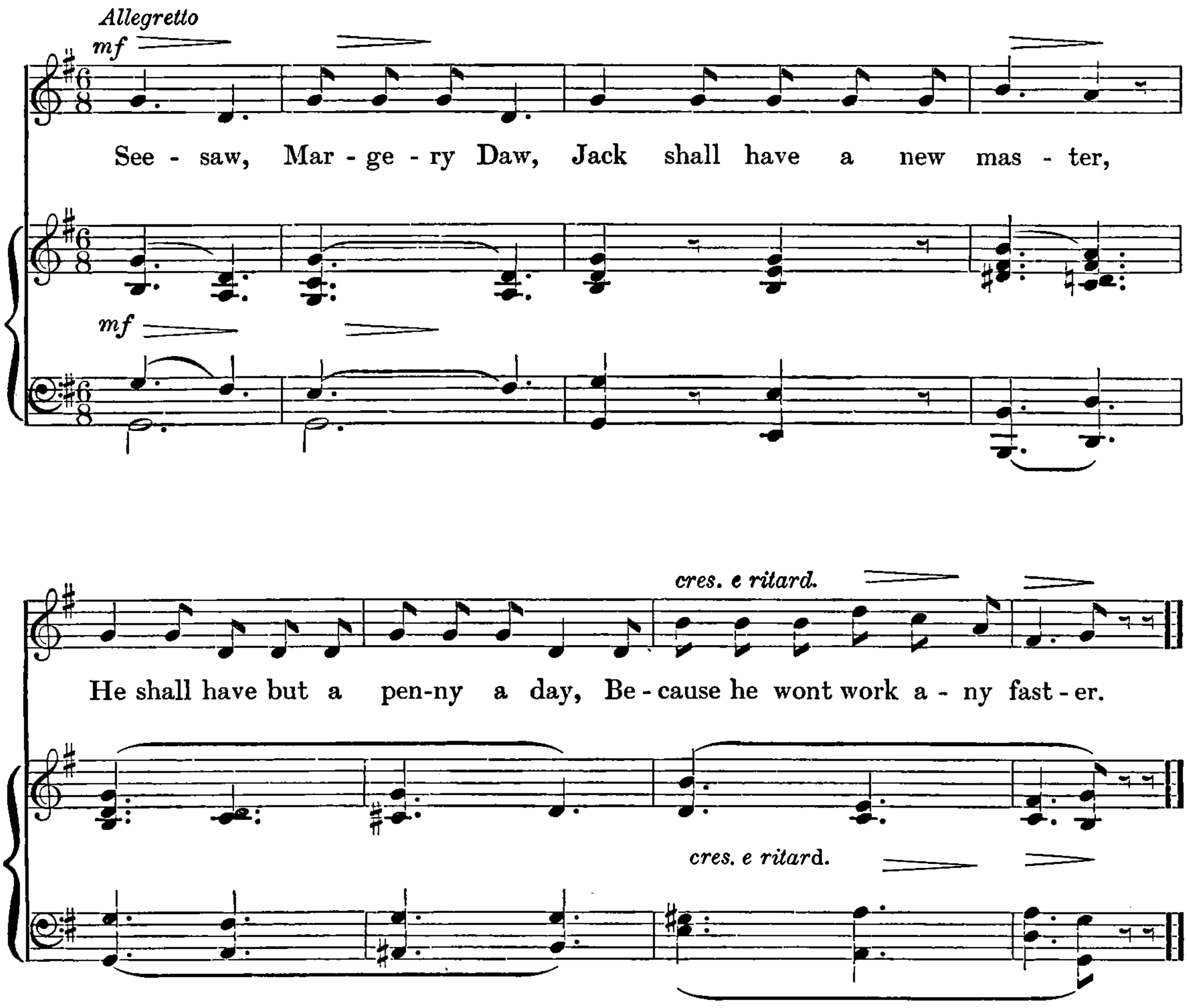
Jill came in, And she did grin, To see his pa - per plas - ter.

mf

Moth - er, vex'd, Did whip her next, For caus - ing Jack's dis - as - ter.

ten.

SEE-SAW, MARGERY DAW



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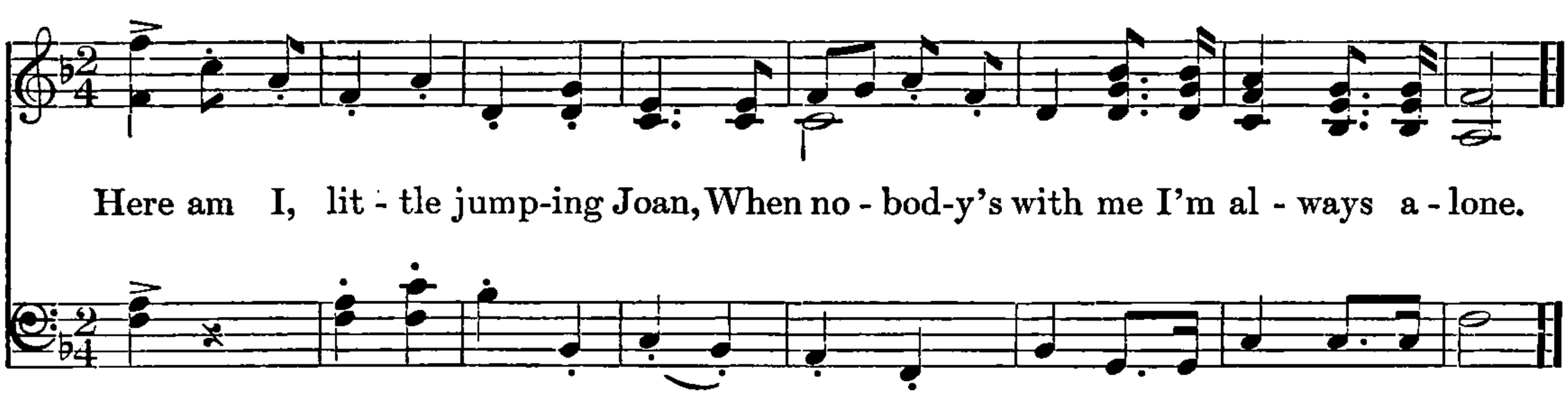
LITTLE JUMPING JOAN



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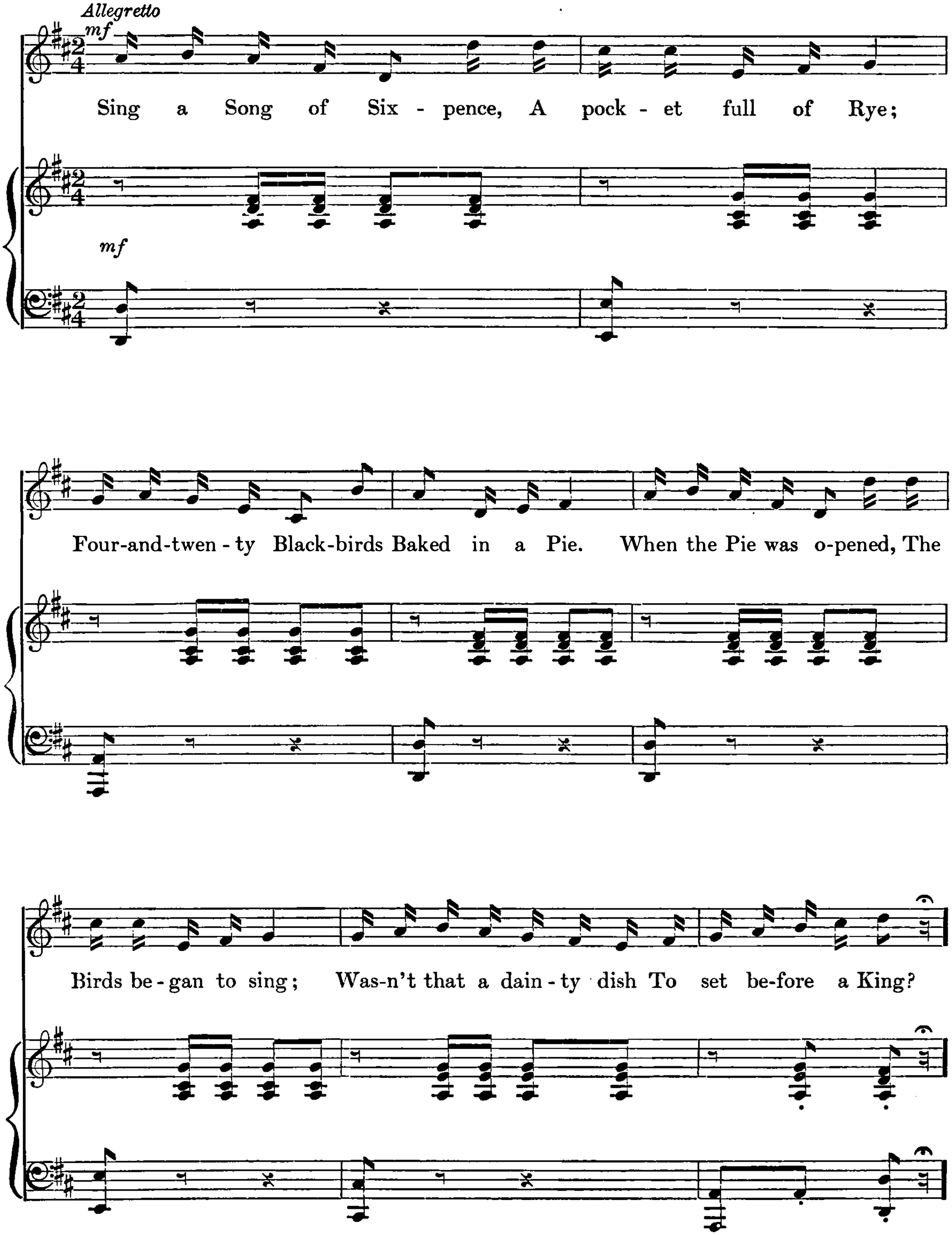
SING A SONG OF SIXPENCE



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SECOND VERSE

mf

The King was in the count - ing - house, Count-ing out his mon - ey; The

ten.

mp

Queen was in the Par - lour, Eat - ing bread and hon - ey; The

ten.

maid was in the gar - den, Hang - ing out the clothes; There

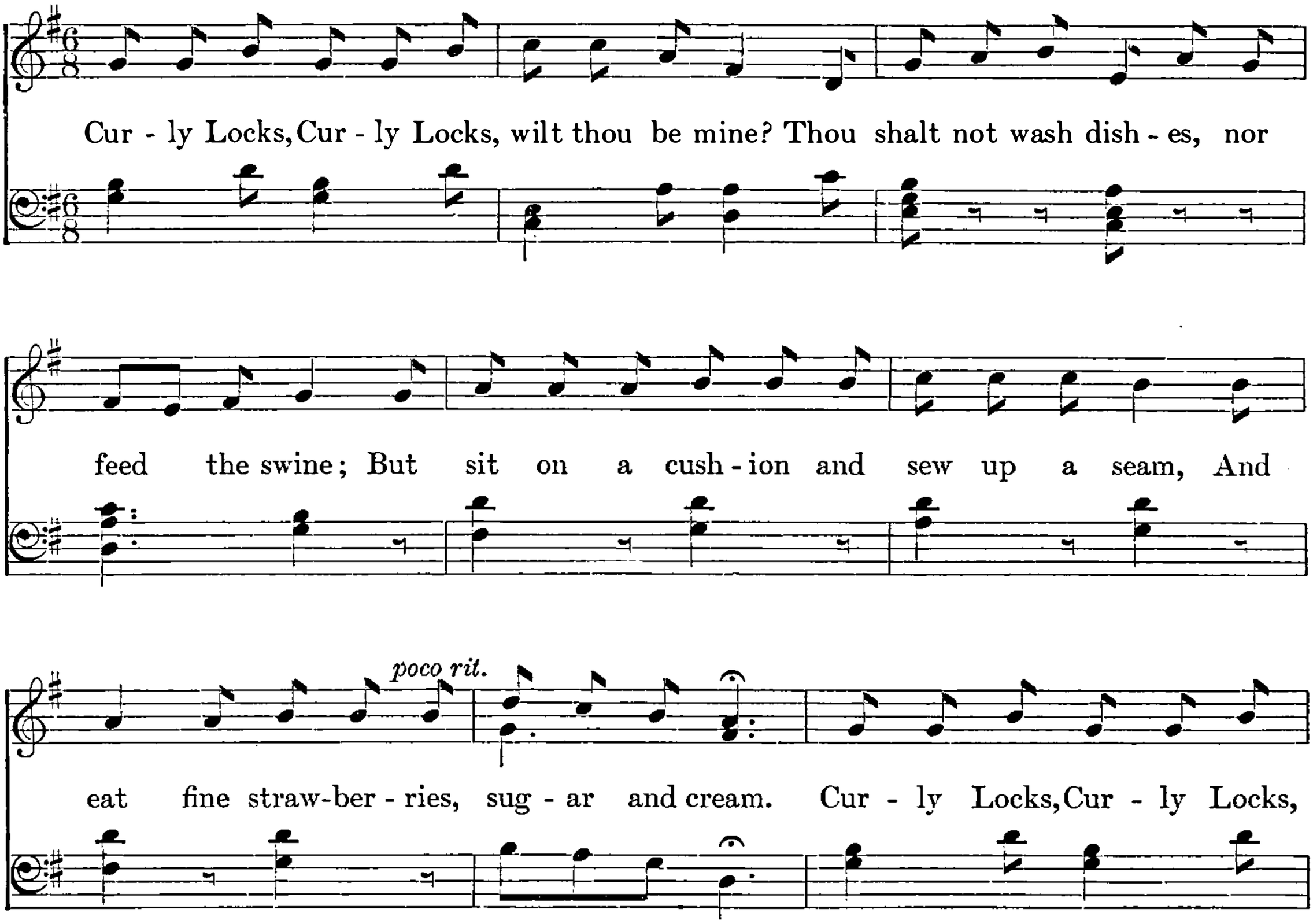
ten.

came a lit - tle Dick - y Bird, And popp'd up - on her nose!

rallentando

rallentando

CURLY LOCKS



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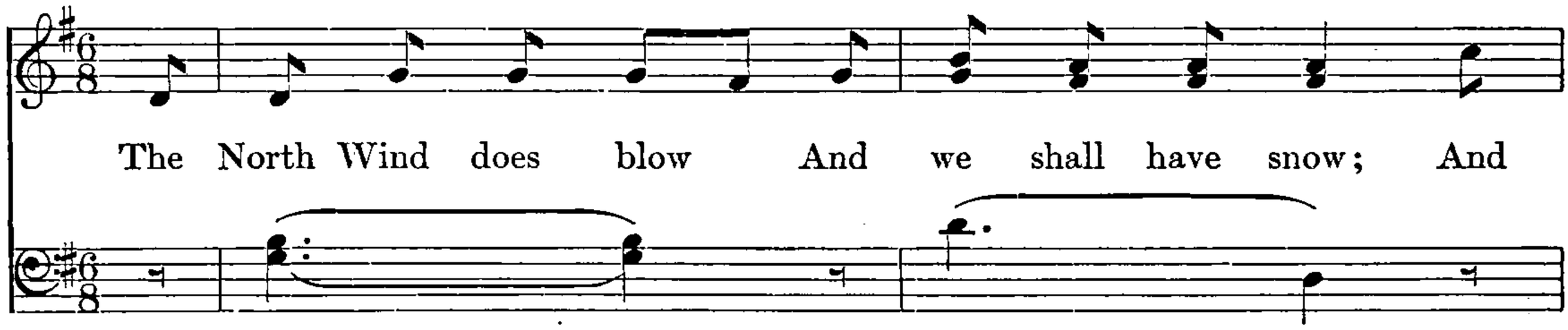

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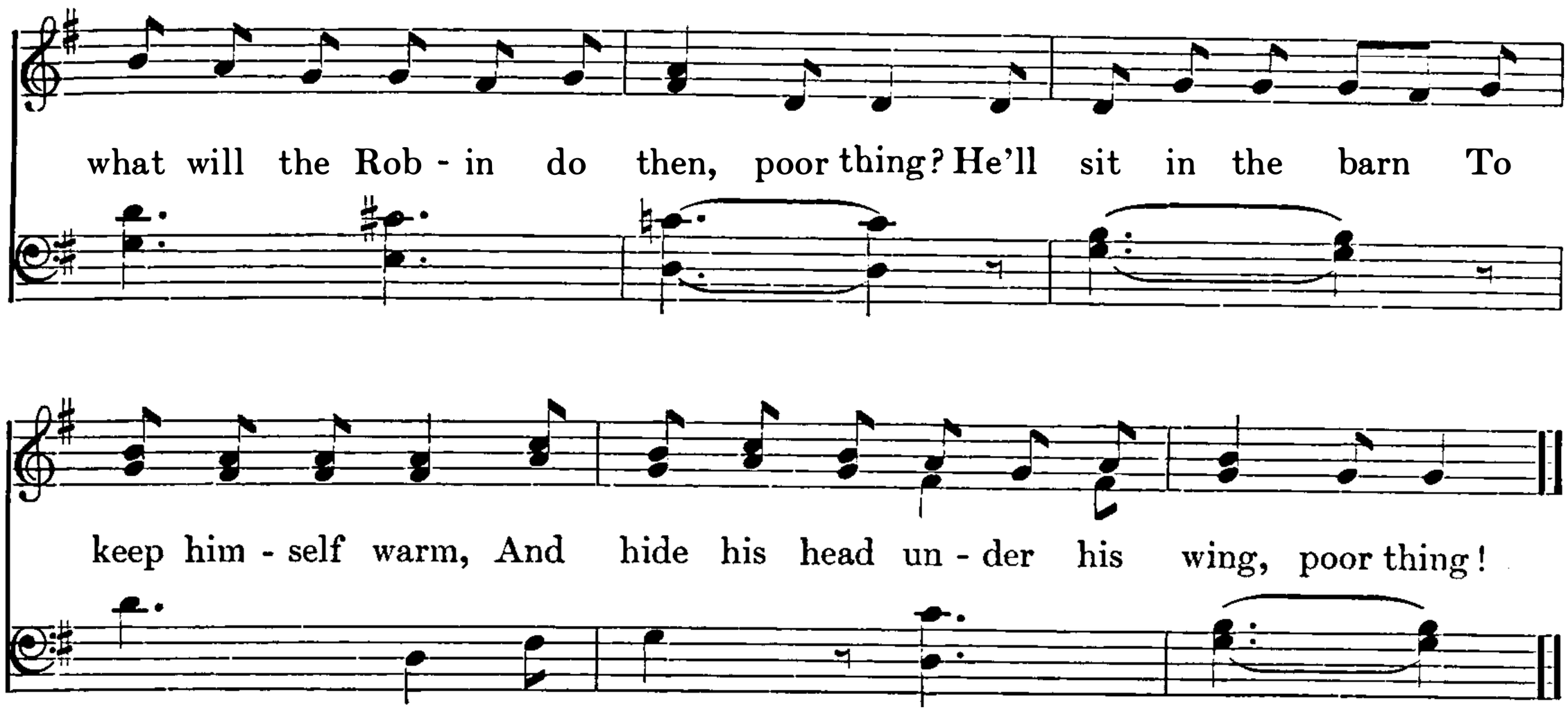
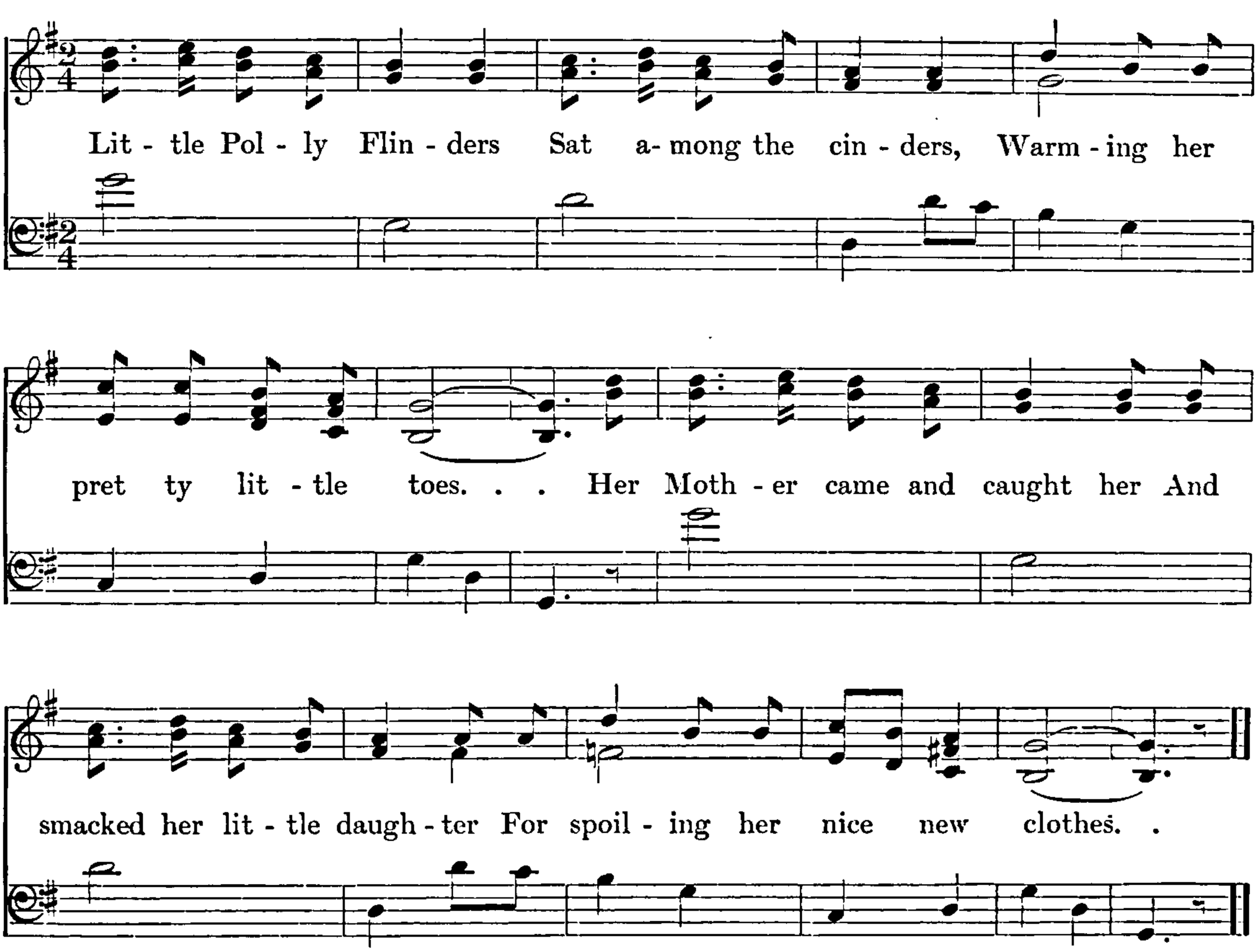


LITTLE POLLY FLINDERS



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DAFFY DOWN DILLY

LILLIAN HUNTER

Daf - fy Down Dil - ly has come up to town In a yel- low pet - ti - coat

and a green gown; Daf - fy Down Dil - ly has come up to town

In a yel - low pet - ti - coat and a green gown.

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BAA, BAA, BLACK SHEEP

Baa, Baa, black sheep, have you an - y wool? Yes, Sir, Yes, Sir,

three bags full; One for the mas - ter, and one for the dame,

And one for the lit - tle boy that lives in the lane.

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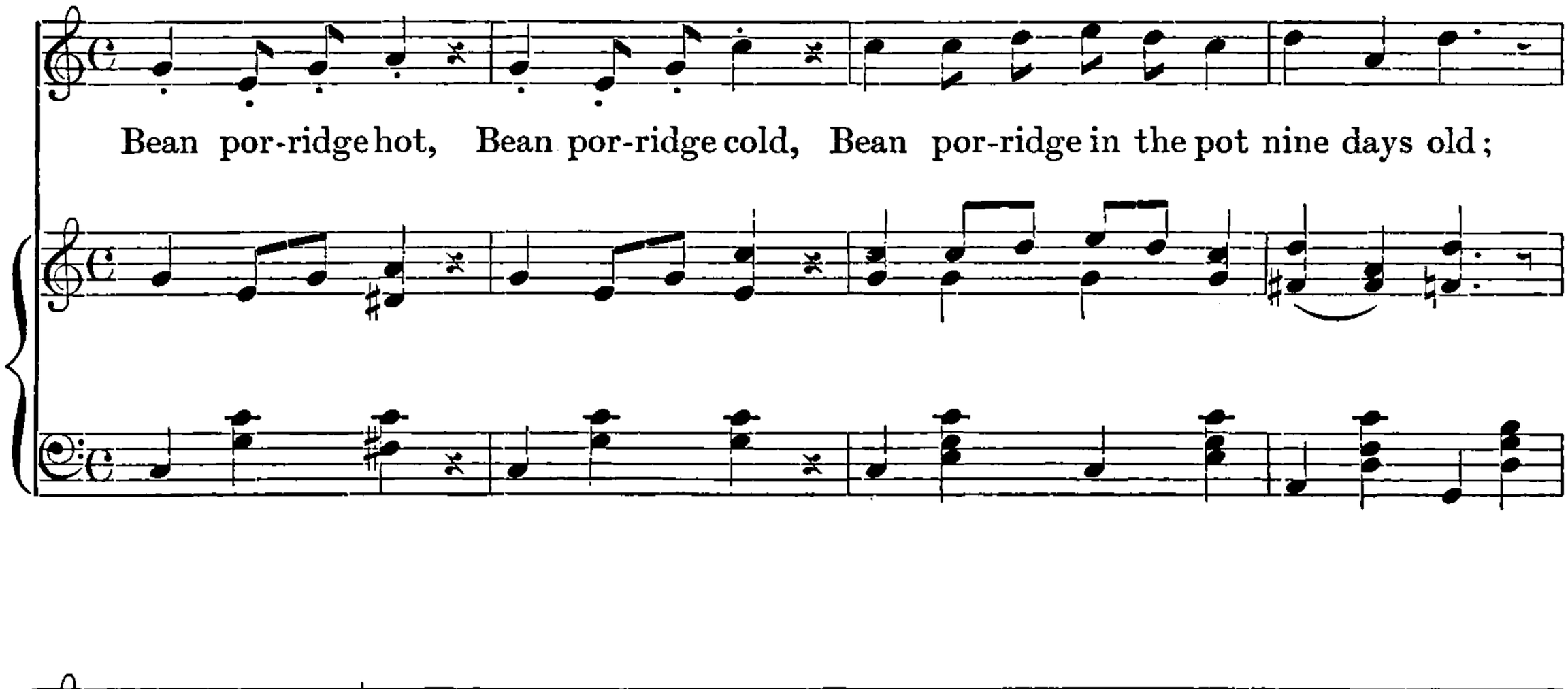
BEAN PORRIDGE HOT



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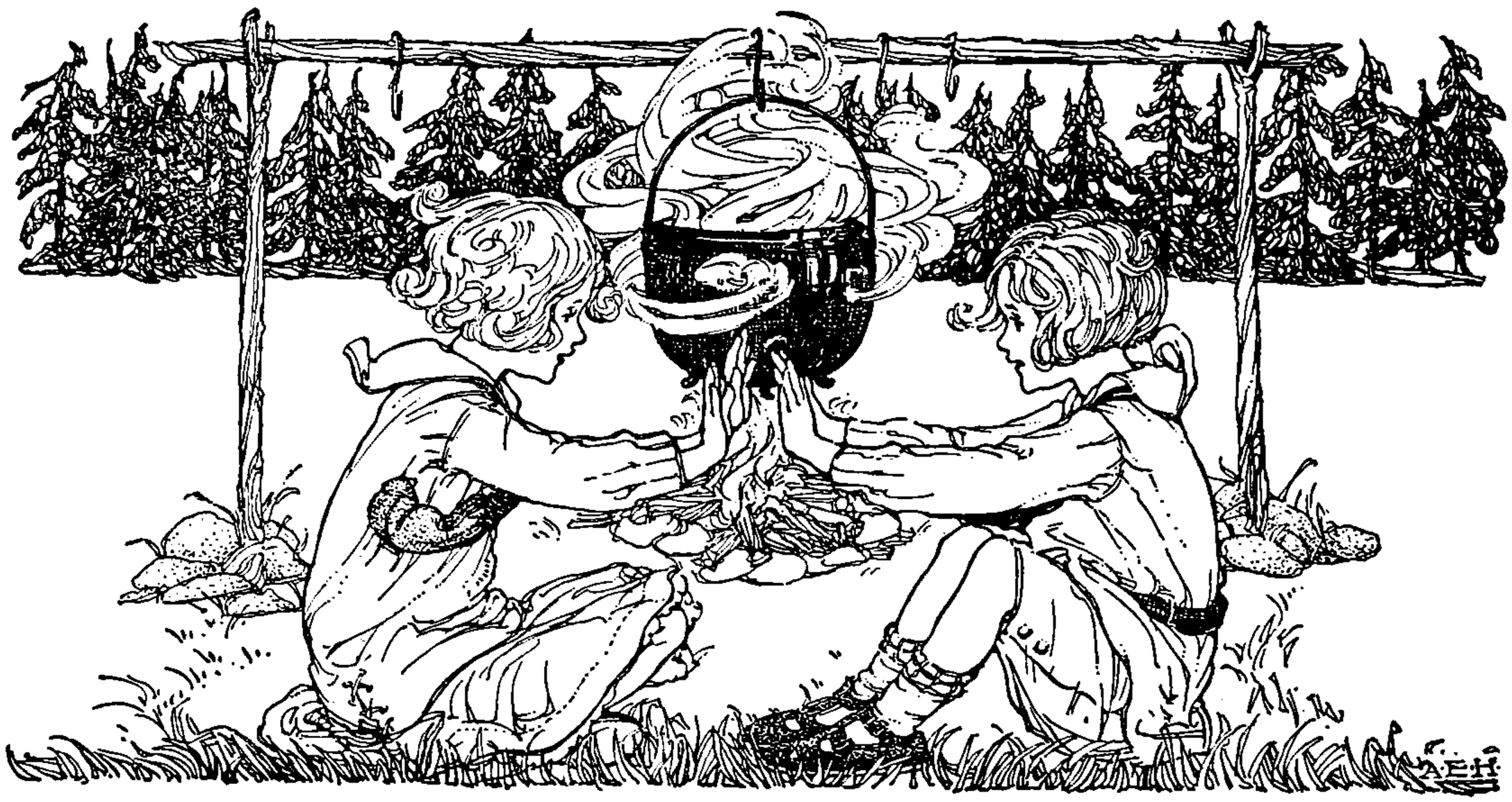

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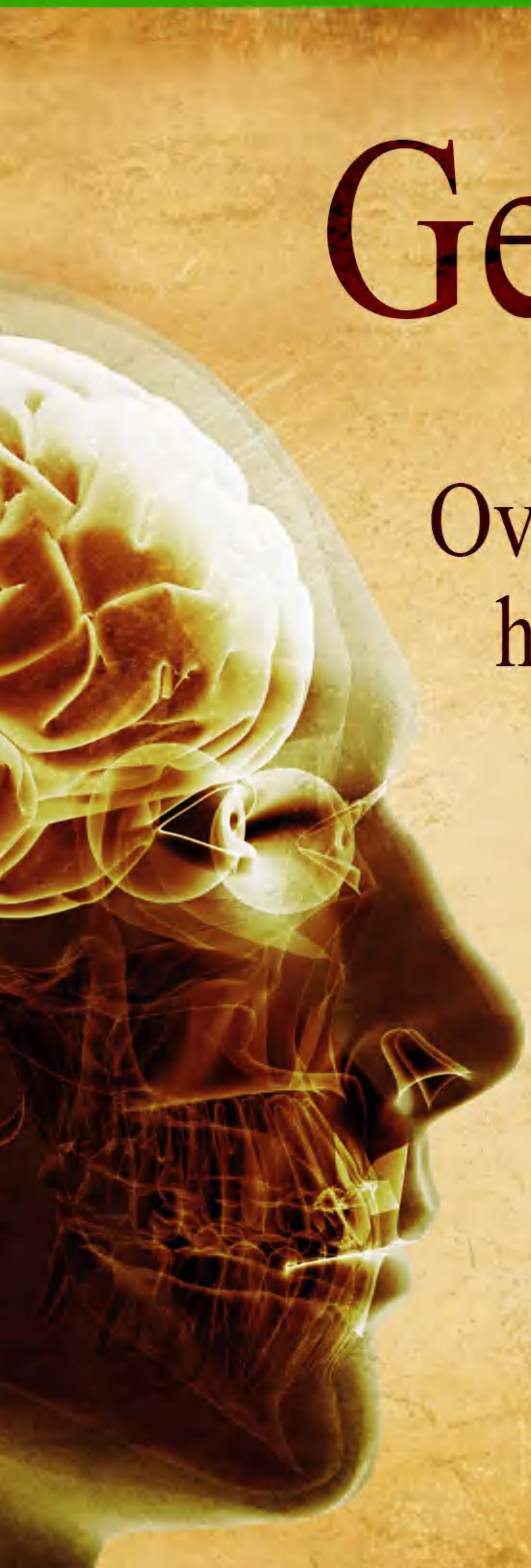

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LAZY SHEEP, PRAY TELL ME WHY?

1. La - zy sheep, pray tell me why In the pleas - ant field you
2. "Nay, my lit - tle mas - ter, nay, Do not serve me so, I

lie, Eat - ing grass and dais - ies white From the morn - ing till the
pray; Don't you see the wool that grows On my back to make your

poco rit.

night? Ev - 'ry - thing can some-thing do, But what kind of use are you?
clothes? Cold, ah, ver - y cold you'd be If you had not wool from me."

From "Little Songs of Long Ago." The original tunes harmonized by Alfred Moffat, Augener Co., Ltd., London, Publishers.

THE LITTLE MOUSE'S DREAM

Moderately

f

There was a lit - tle mouse who had a lit - tle dream All a -

f

bout a lit - tle house made of cheese and cream; But a great big cat, who was

hun-gry and lean, Ate the mouse, and the house, and the cheese, and the cream.

rit. *a tempo*

rit. *a tempo*

From "Song Development for Little Children," White-Smith Publishing Company. Copyright, 1908, by Frederic H. Ripley and Harry L. Harts.

WHEN THE MAN IN THE MOON GOES FISHING

Author unknown

JULIA A. HIDDEN

When the man in the moon goes fish - ing, . . With long lines and hooks, .

His lit - tle boat is emp - ty, . . This is how it looks.

When he's fished a night or two, And packed his load down flat,

From "The Garden Game and Other Songs," by Julia A. Hidden. Copyright, 1908, by Milton Bradley Company, Springfield, Mass.

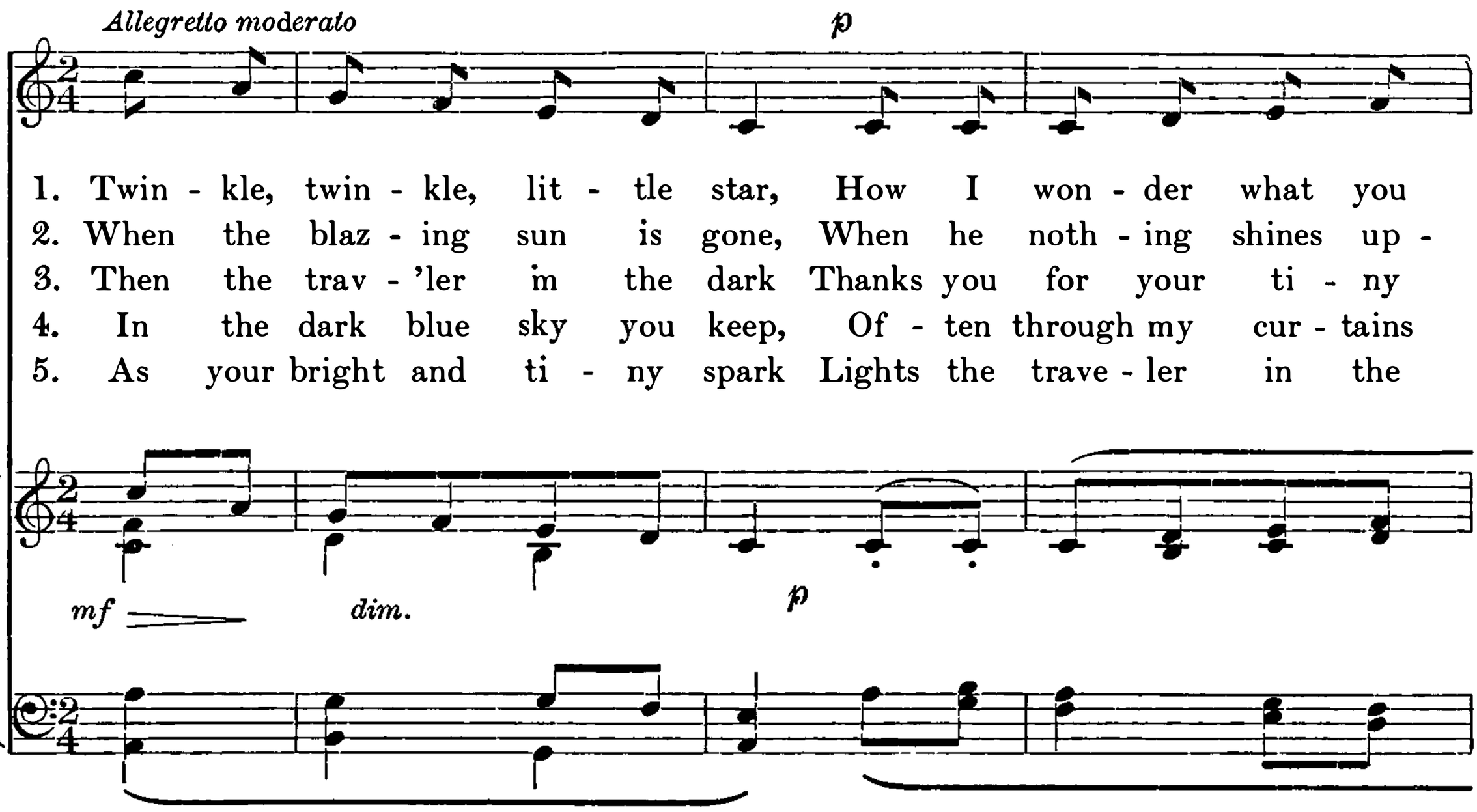
WHEN THE MAN IN THE MOON GOES FISHING

His lit - tle boat is e - ven full, And then it looks like that. And when

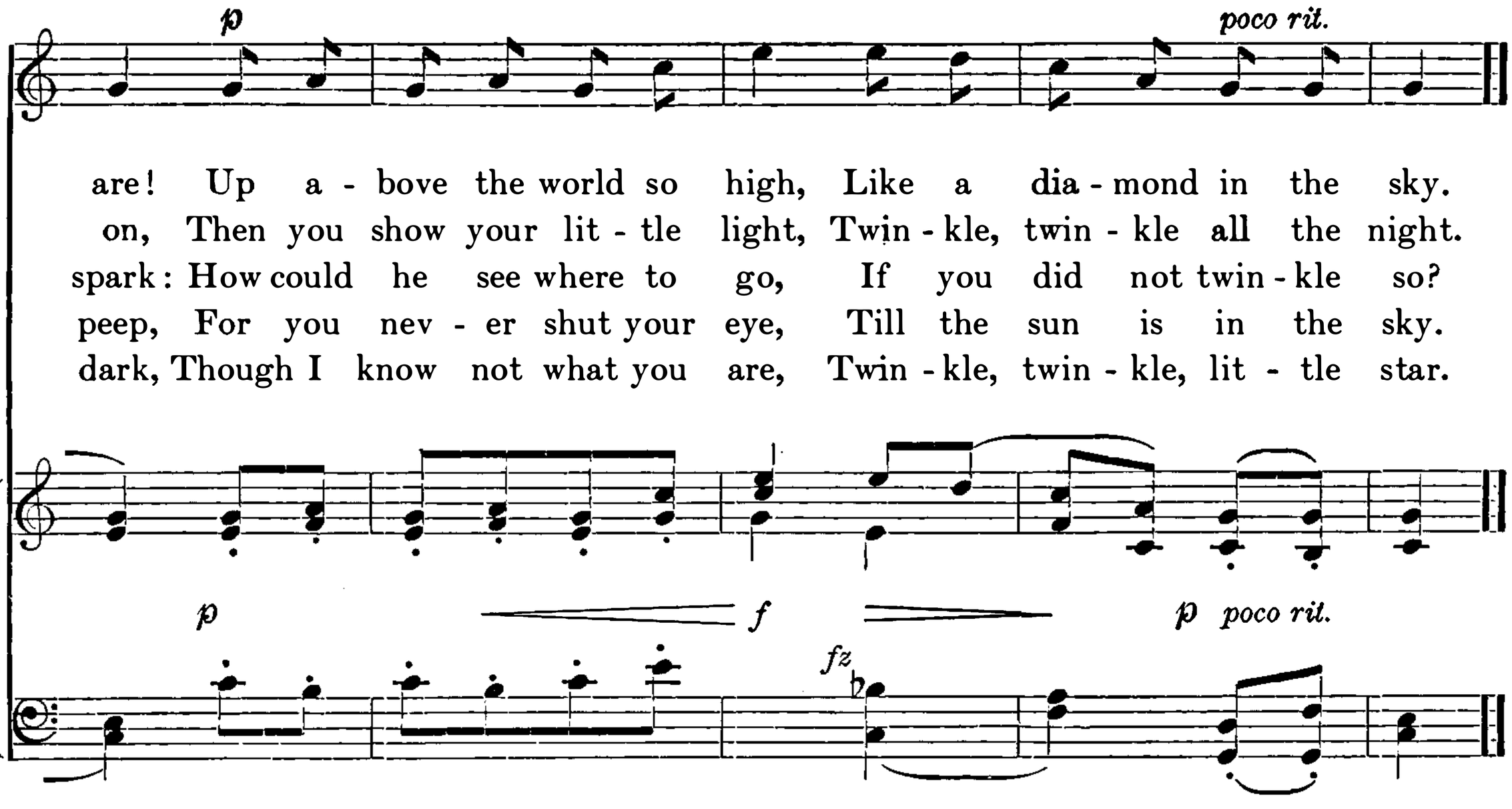
he has been out for weeks . And has not made a miss, . The

lit - tle boat is piled up high And then it looks like this.

TWINKLE, TWINKLE, LITTLE STAR



1. Twin - kle, twin - kle, lit - tle star, How I won - der what you
2. When the blaz - ing sun is gone, When he noth - ing shines up -
3. Then the trav - 'ler in the dark Thanks you for your ti - ny
4. In the dark blue sky you keep, Of - ten through my cur - tains
5. As your bright and ti - ny spark Lights the trave - ler in the



are! Up a - bove the world so high, Like a dia - mond in the sky.
on, Then you show your lit - tle light, Twin - kle, twin - kle all the night.
spark: How could he see where to go, If you did not twin - kle so?
peep, For you nev - er shut your eye, Till the sun is in the sky.
dark, Though I know not what you are, Twin - kle, twin - kle, lit - tle star.

From "Mother Goose's Nursery Rhymes and Nursery Songs." Set to music by J. W. Elliott, McLoughlin Brothers, Inc., Publishers.

PATRIOTIC SONGS

MY COUNTRY, 'TIS OF THEE

S. F. Smith, D.D. H. Carey

1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee, Land of the no - ble free,
3. Let mu - sic swell the breeze, And ring from all the trees,
4. Our fa - thers' God, to Thee, Au - thor of lib - er - ty,

Of thee I sing; Land where my fa - thers died, Land of the
Thy name I love; I love thy rocks and rills, Thy woods and
Sweet free - dom's song; Let mor - tal tongues a - wake, Let all that
To Thee we sing; Long may our land be bright, With free - dom's

pil - grim's pride, From ev - 'ry moun - tain side, Let free - dom ring.
tem - pled hills, My heart with rap - ture thrills, Like that a - bove.
breathe par - take, Let rocks their si - lence break, The sound pro - long.
ho - ly light, Pro - teet us by Thy might, Great God, our King.

cres.

FLAG OF OUR COUNTRY

(For Washington's Birthday; or to follow the Salute to the Flag)

G. W. C. — GRACE WILBUR CONANT

With strong rhythm but not too fast

Stars in a blue sky, red stripes and white, Flag of our coun - try,

Con pedale

free - dom and light,— Yes, we will serve thee, each do his part,

Flag of our coun - try, we give thee our heart!

marcato e poco rit.

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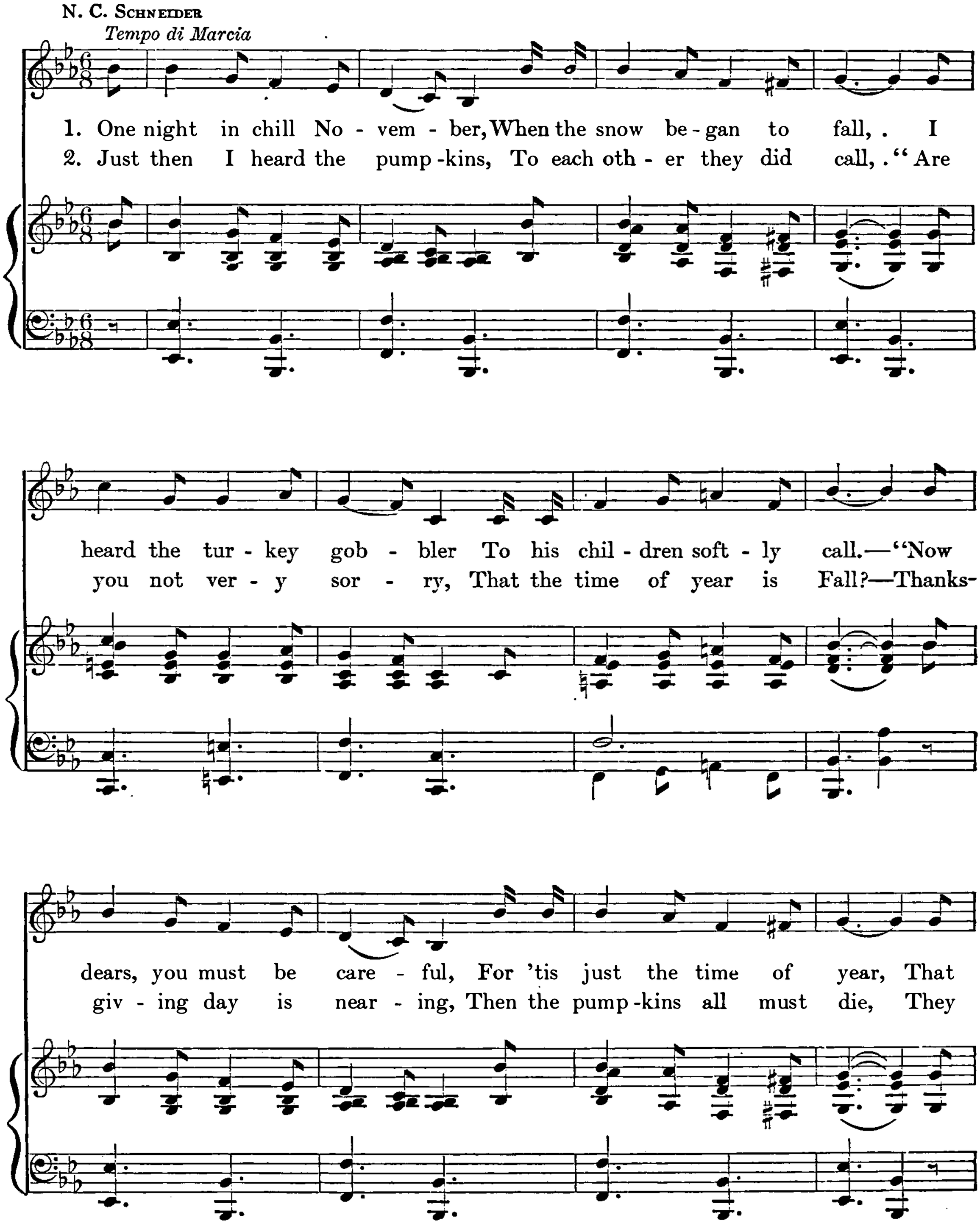
SPECIAL DAYS

THANKSGIVING WORRIES

N. C. SCHNEIDER

Tempo di Marcia



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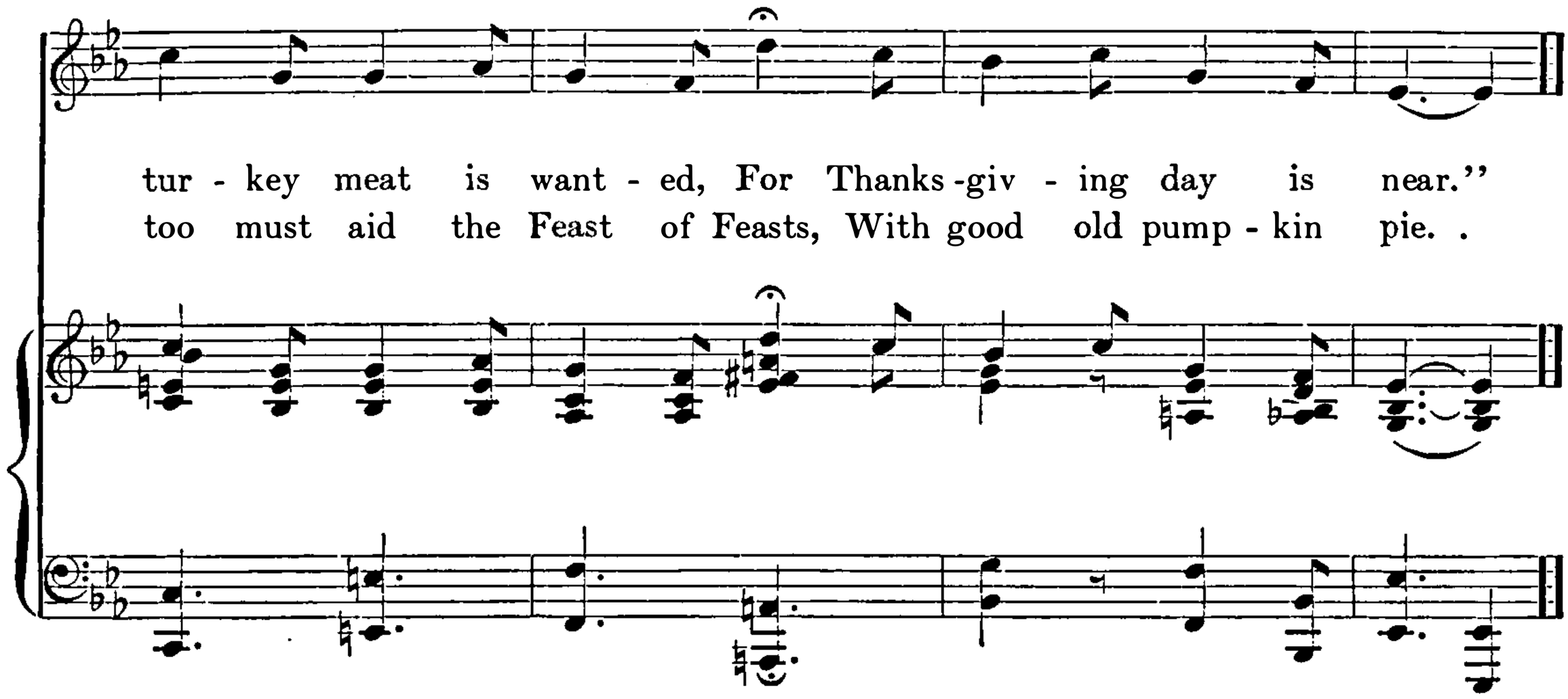
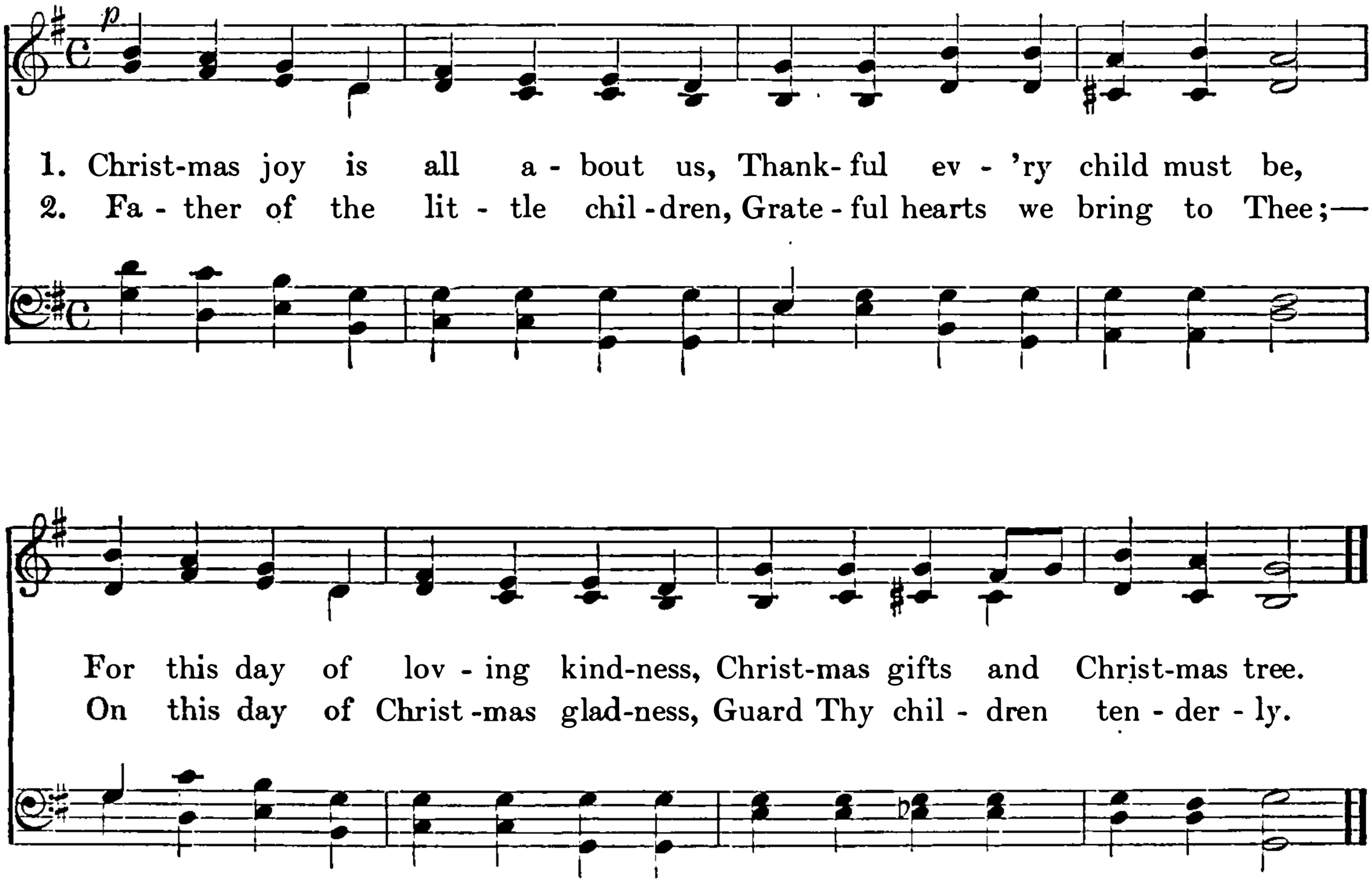


CHRISTMAS HYMN

RUTH A. WATSON, '03

Brocklesbury. CLARIBAL



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SANTA'S VISIT

N. C. Schneider

Lively

1. A - way up in the North-Land, Lives San - ta Claus we know, He
2. He on - ly comes to the good child, To the one who'll say "I'll try," And

is so fat and jol - ly, And we all love him so, . Just
not to him who says, "I can't," And then runs off to cry, . Soon

poco rit.

now he's ver - y bu - sy, With toys for girls and boys, He
will old San - ta come, With his rein - deer and his sleigh, Now

a tempo

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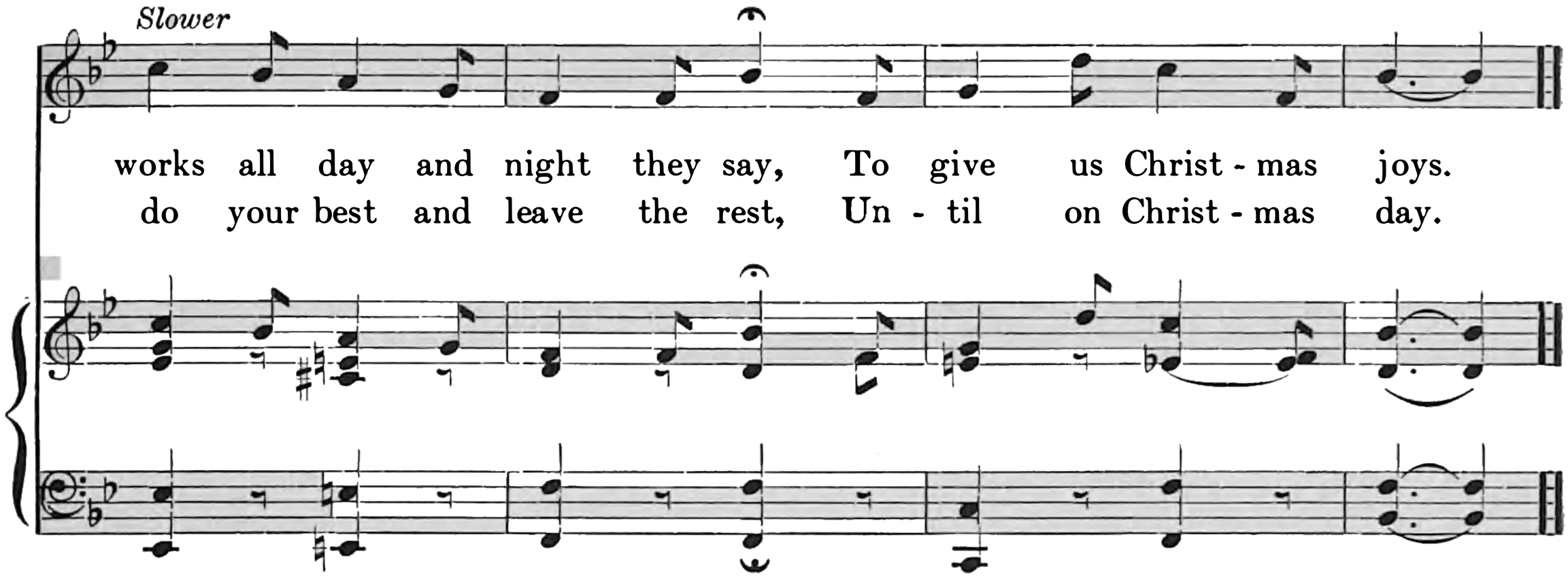
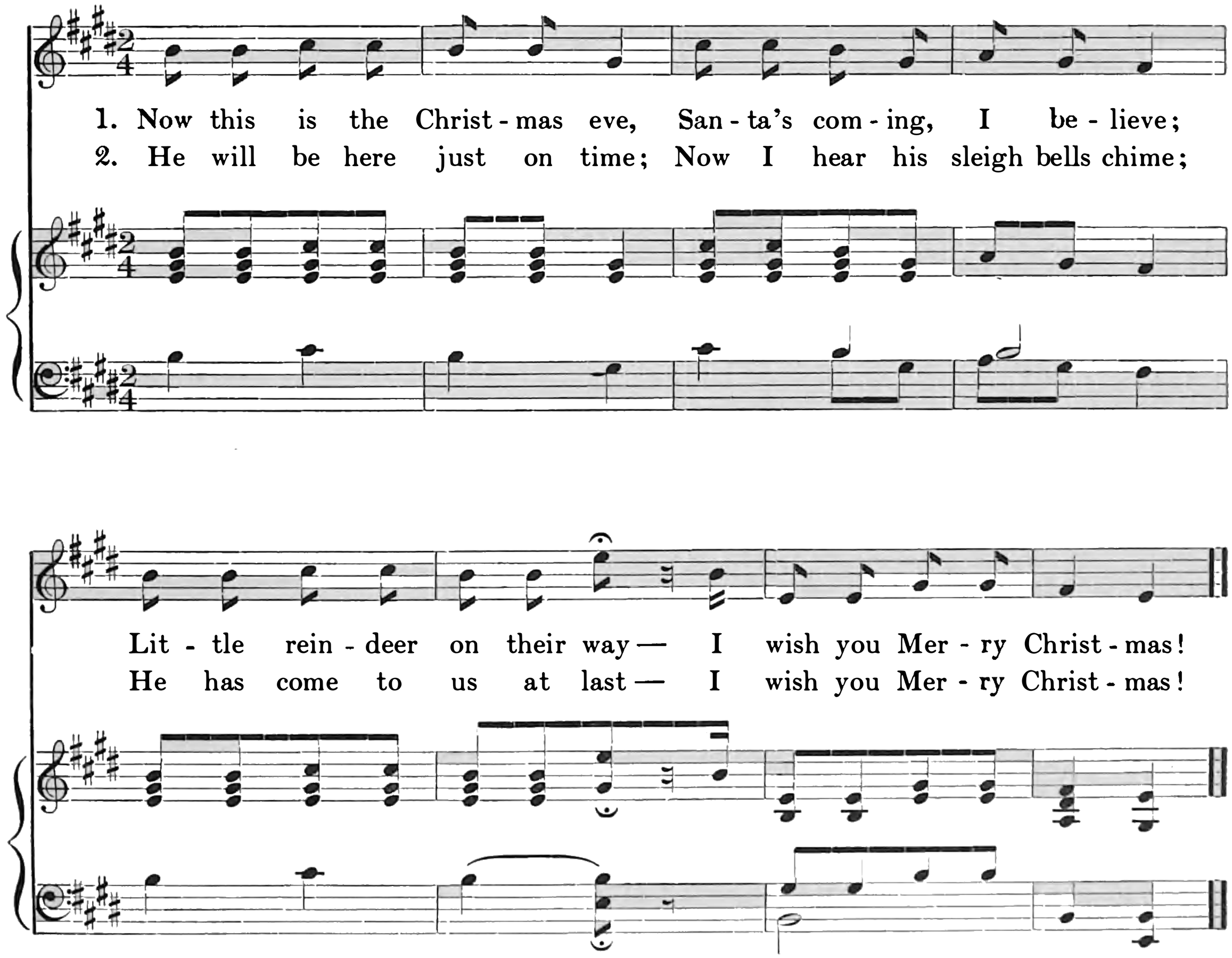
SANTA'S VISIT



CHRISTMAS EVE

Words and Music by DORA I. BUCKINGHAM



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SANTA CLAUS SO JOLLY

Joyfully

1. O San - ta Claus so jol - ly Loves the
2. He cares not for the weath - er, Cold or

mf

girls and boys, ... He comes this way, With his
rain or snow, ... He creeps thro' the house, He's as

bright red sleigh, Packed to the brim full of toys. . . .
still as a mouse, Then a - way his rein - deer go. . . .

cresc.

f

From "Child-Land in Song and Rhythm," by Harriet Blanche Jones and Florence NeWell Barbour. Copyright, 1913, by Arthur P. Schmidt. By permission of The Arthur P. Schmidt Company.

CHORUS

Some - thing for you, some - thing for me,

mf

In our stock-ings or on the tree, And he drives a - way with a

cresc.

cheer - y call, "Mer - ry Christ-mas to all, mer - ry Christ-mas to all."

f

ril.

THE CHRISTMAS TREE

G. W. C. GRACE WILBUR CONANT

1. Deep in the woods, the green sweet woods, A straight lit - tle, strong lit - tle
2. All in the sun-light, all in the star-light, Blown by the winds so
3. Now in our room, our own dear room, The straight lit - tle, strong lit - tle

tree Stood stur - dy and gay, and grew ev - 'ry day; 'Twas
free; In its thick green boughs the birds built their house: 'Twas
tree, Grown shin - ing and tall, bears fruit for us all, This

marcato *softly*

grow-ing for you and for me, Yes, grow - ing for you and for me.
grow-ing for you and for me, Yes, grow - ing for you and for me.
Christ-mas for you and for me, This Christ-mas for you and for me.

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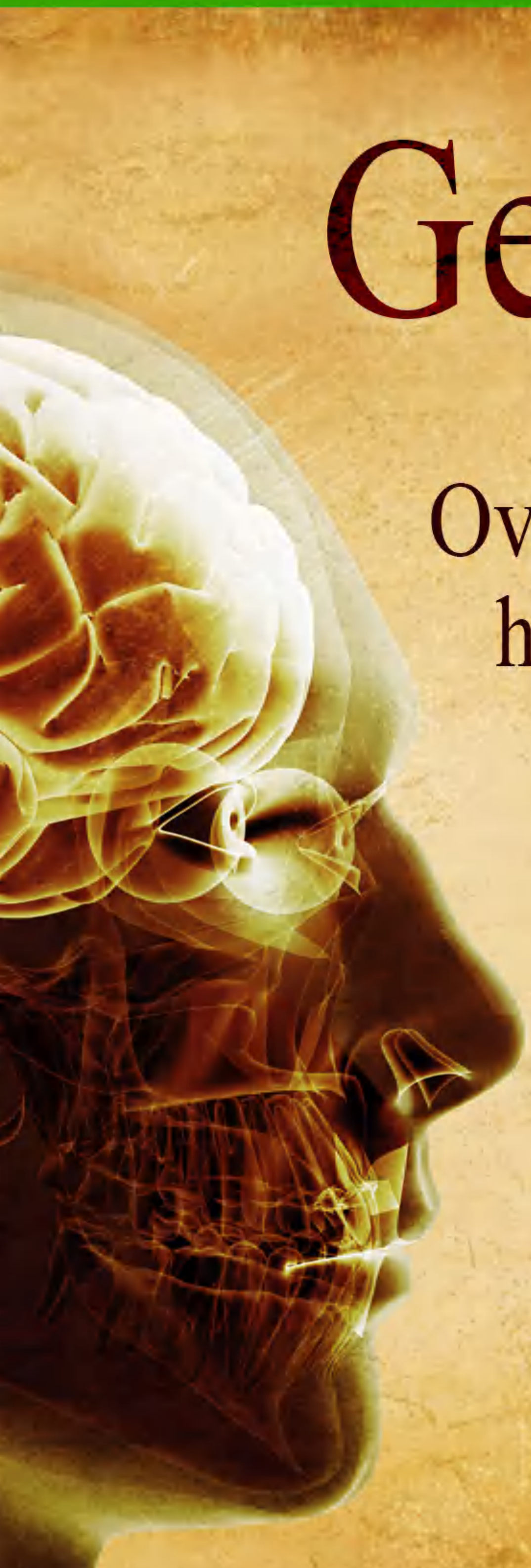

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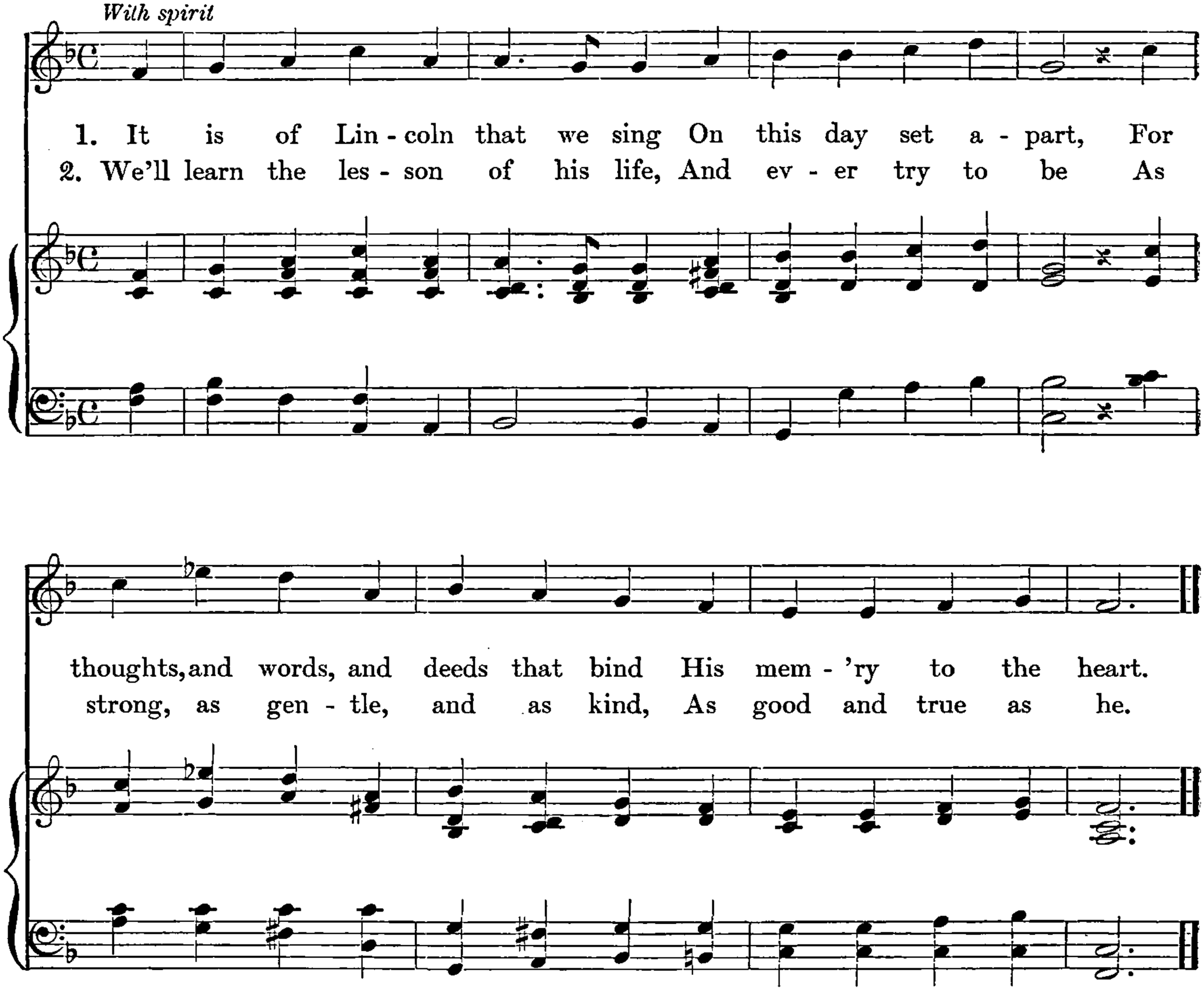
LINCOLN

LYDIA AVERY COONLEY

FRANK H. ATKINSON, JR.

With spirit



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ST. VALENTINE'S DAY

Briskly

f

St. Val - en - tine's Day is a day of fun, From the

f

close of school to the set - ting of the sun; Should your door-bell ring, you will

know I'm nigh, But you can - not see or catch me e - ven if you try.

ril. *a tempo*

rit. *a tempo*

From "Song Development for Little Children," White-Smith Publishing Company. Copyright, 1908, by Frederic H. Ripley and Harry L. Harts.

WASHINGTON SONG

LYDIA AVERY COONLEY — FRANK H. ATKINSON, JR.

1. O Wash - ing-ton! O Wash - ing-ton! Thy name is ev - er dear; To
2. And we will try to learn thy ways, To do what thou did'st do; In
3. O Wash - ing-ton! O Wash - ing-ton! Our tho'ts to thee are sent; Our

sing of thee, to tell of thee, We all are gath - ered here.
work and play on ev - 'ry day, To be as good and true.
love shall be our gift to thee, Thou dear, first pres - i - dent.

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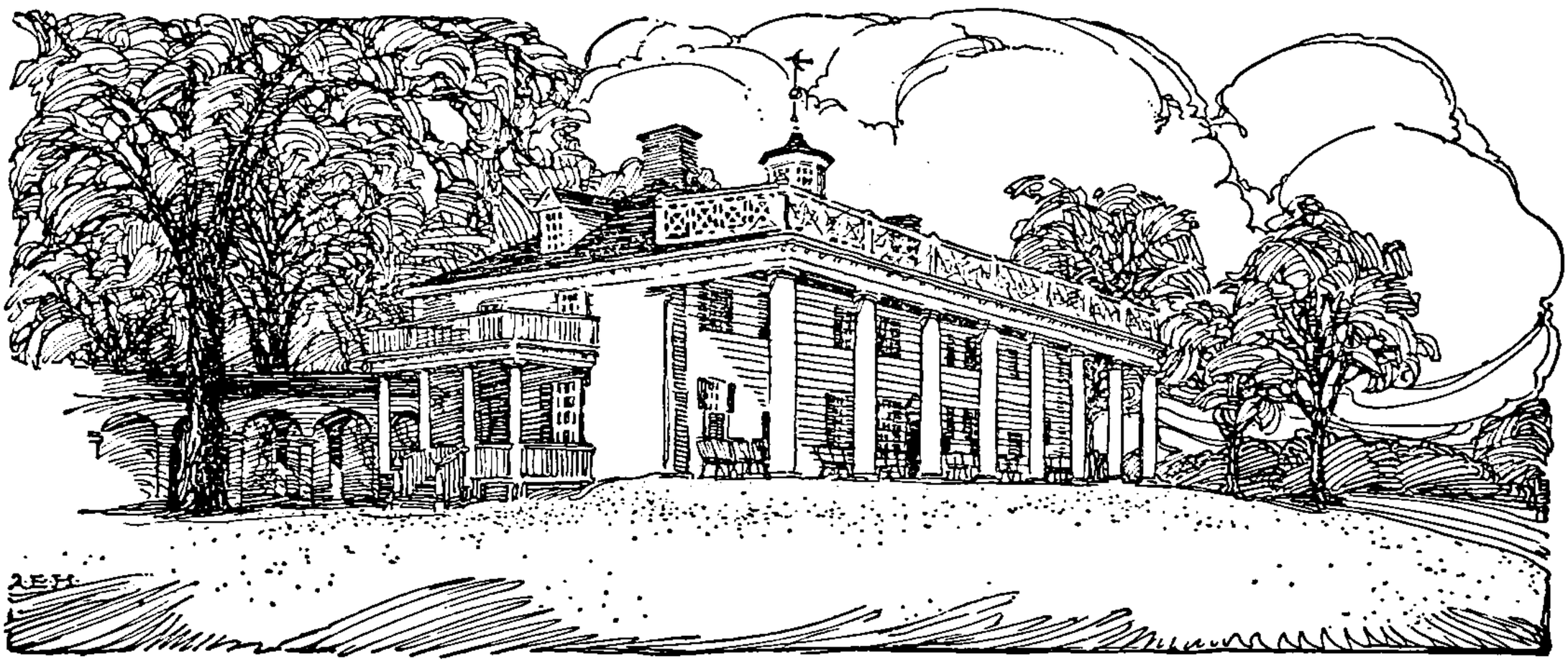

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THE BIRD'S LULLABY

ARTHUR HENRY

ALYS E. BENTLEY

pp

"Peep! peep! Peep!" says the lit - tle bird;

pp

"Sleep, sleep," Mur - murs the bush. "Hush,

hush," Whis - pers the for - est breeze. "Rest in your

down - y nest. Peep — sleep — hush."

From "The Song Primer." Copyright, 1907, by The A. S. Barnes Company, New York.

A CRADLE SONG

Words anonymous

Music by F. H. Clifford, '01

1. There the drow - sy pop- pies grow, There the south winds ev - er blow.
2. On - ly sweet - est songs are heard, Nev - er cross or self - ish word.
3. Come with me, my lit - tle one, Good-night to the set- ting sun.

There is nei - ther frost nor snow, In Bye - low land.
Ev - 'ry heart by love is stirred, In Bye - low land.
All the hap - py day is done, Now Bye - low (*Omit . . .*) land.

1 & 2 *3*

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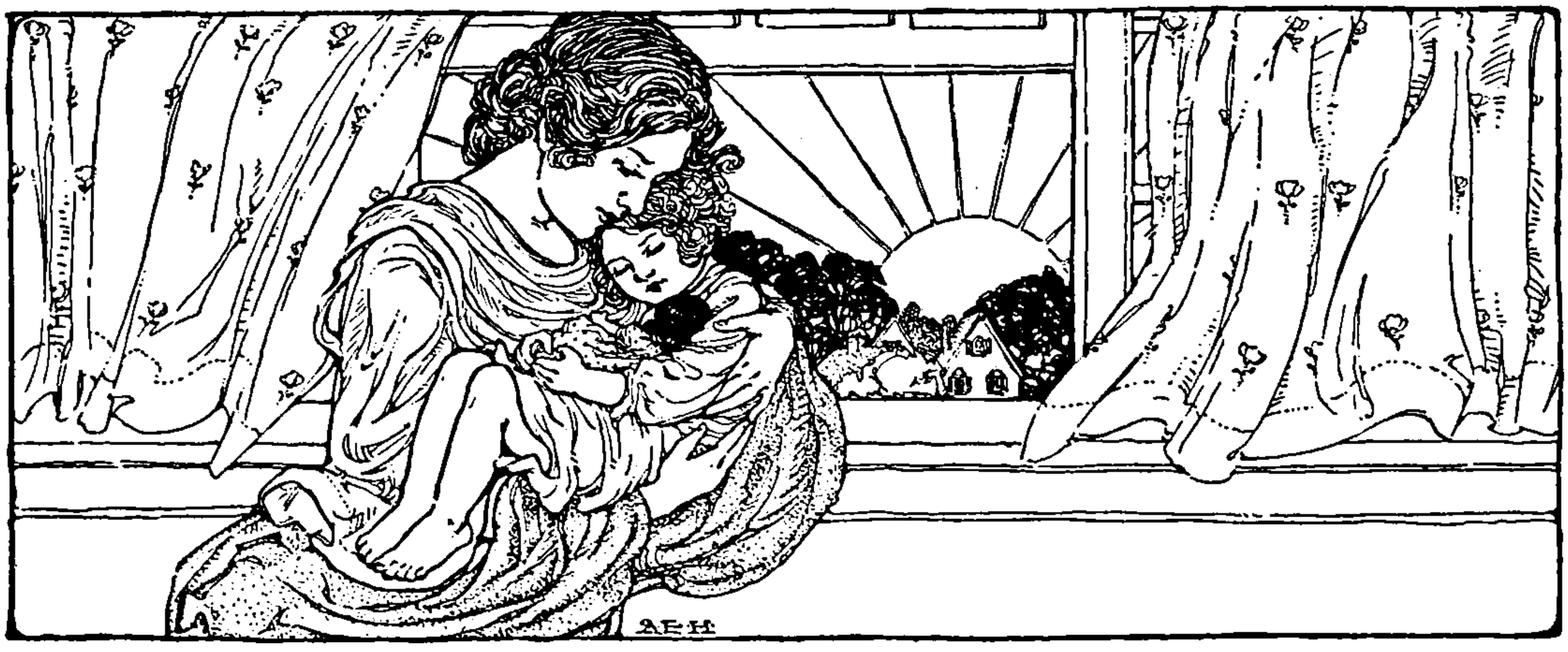
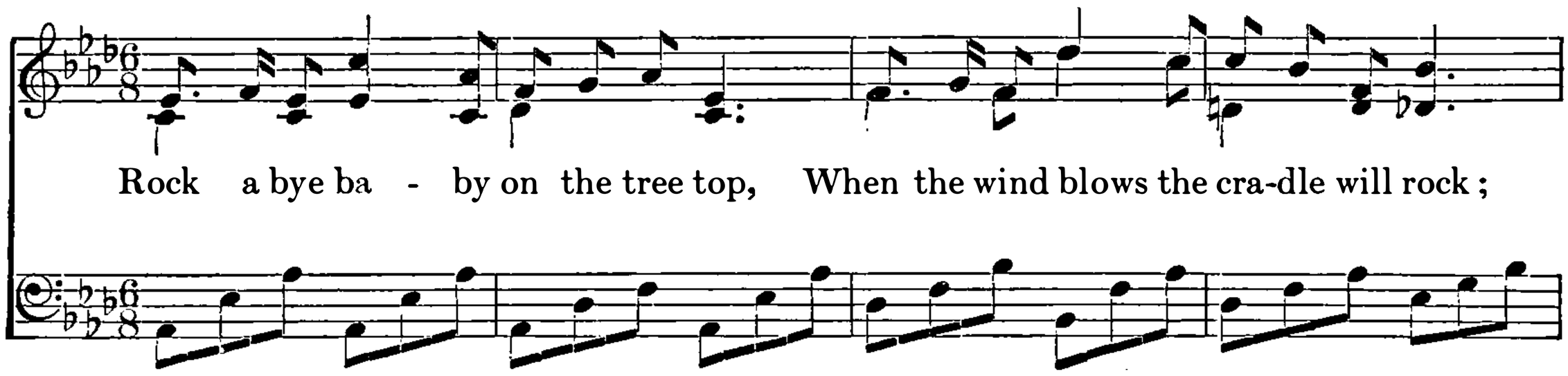
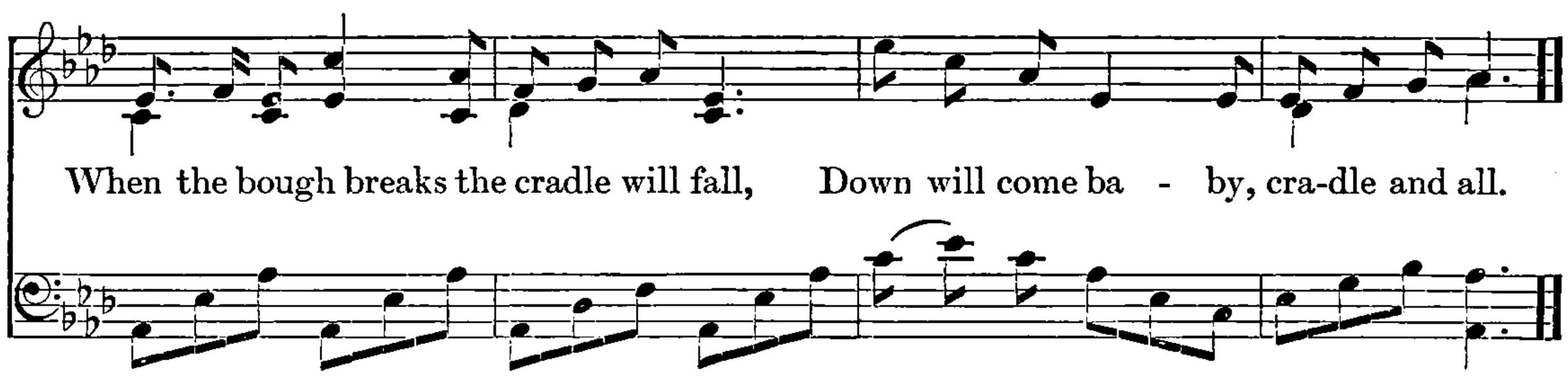


ROCK A BYE BABY

Music by ANNIE B. WINCHESTER





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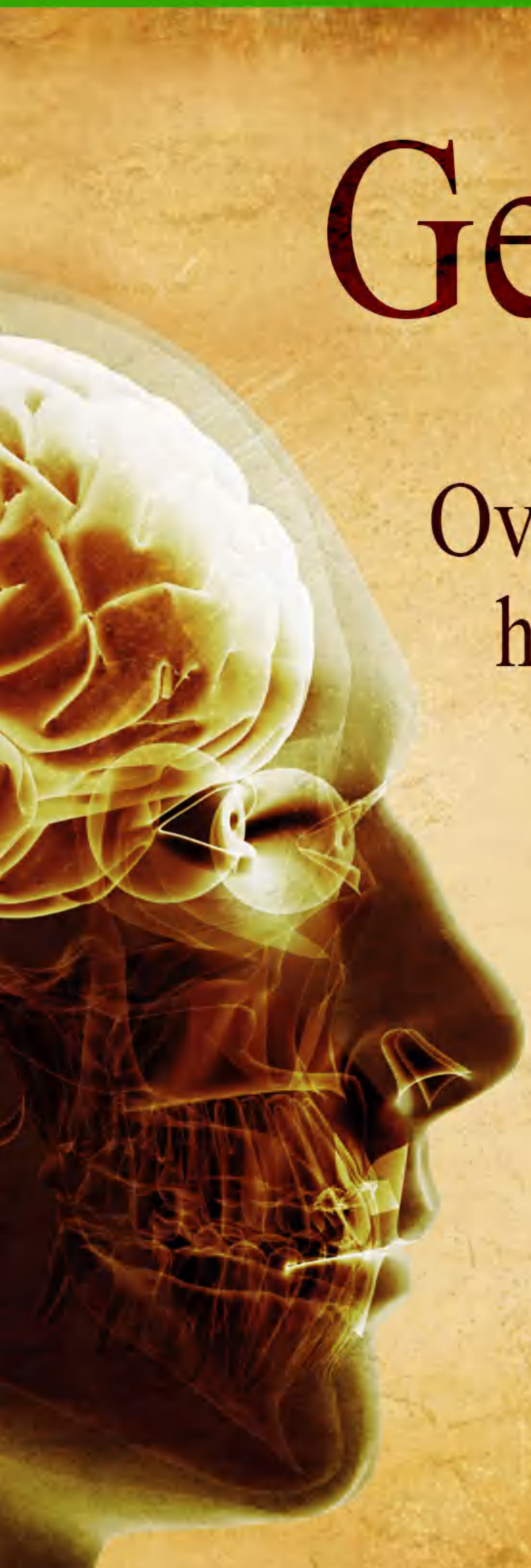

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THE LAND OF NOD

N. C. Schneider

Andante

p

1. The sand - man gray steals on his way, Sprink - ling the sand as he
2. The sand - man sings and sprink - les sand, On the chil - dren of Sleep - y -

p

goes, . . He sprink - les the sand in the eyes so bright, Un - til the eye - lids
Town, . He sings of the won - ders of Land of Nod, As the sand falls soft - ly

rit.

close, . Then off to Dreamland you will go In a ship with sails so white, And
down, . Then as your eyes be - gin to close And your head drops slowly down, You

rit.

softer

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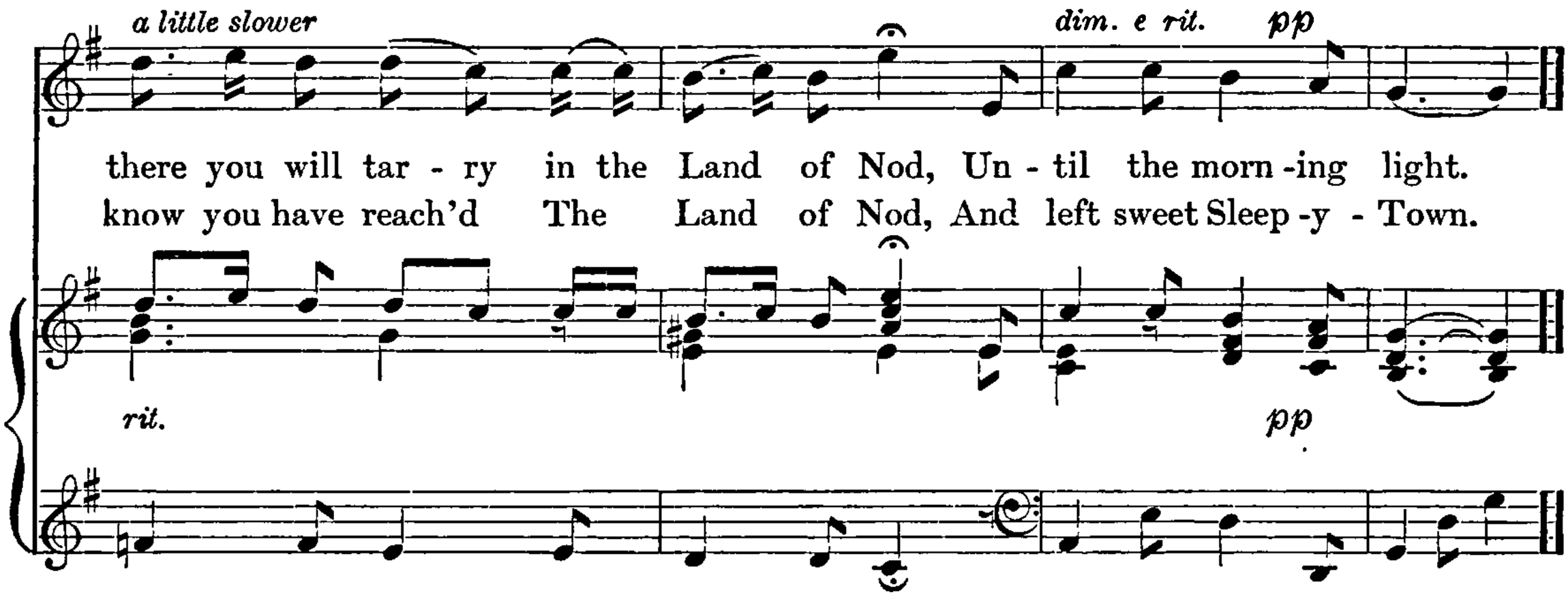
a little slower
dim. e rit.
pp
there you will tar - ry in the Land of Nod, Un - til the morn -ing light.
know you have reach'd The Land of Nod, And left sweet Sleep -y - Town.
rit.
pp

MISCELLANEOUS

THE MERRY LITTLE MEN

EMILIE POULSSON

CORNELIA C. ROESKE

Oh! where are the mer-ry, mer-ry Lit-tle Men To join us in our play? And where are the bus-y, bus-y Lit-tle Men To help us work to-day? Up-on each hand a lit-tle band For work or play is read-y. The first to come Is

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THE MERRY LITTLE MEN

here are the bus - y, bus - y Lit - tle Men To help us work to - day.

THE CLOCK

ROSE CRAIGHILL

Not too fast

ALYS E. BENTLEY

"Don't stop," says the clock, "Don't hur - ry,

Clock striking

L.H.

pp staccato

tick tock, Don't stop, don't hur - ry, tick tock, tick tock,

tick tock, tick tock, tick tock."

Clock striking

From "The Song Primer." Copyright, 1906, by The A. S. Barnes Company.

MY MOTHER

MARY STANHOPE

GRACE WILBUR CONANT

Allegretto

When at morn I first a - wake, My moth - er's face I see,

acc. leggiero

Ped. *Ped.* *simile*

Smil - ing and all a - light with love, And bend - ing o - ver me.

When the bed-time shad - ows fall, I'm al - ways sure of this,

poco rit.

Just as I'm drift- ing off to dreams, I feel my moth- er's kiss.

poco rit.

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From "Songs for Little People," by Frances Weld Danielson and Grace Wilbur Conant. Copyright, 1905, by The Congregational Sunday-School and Publishing Society.

FRIENDS

ABBIE FARWELL BROWN — Adapted from MYLES B. FOSTER

1. How good to lie a lit - tle while And look up thro' the tree! The
2. The wind comes steal-ing o'er the grass, To whis - per pret - ty things, And

Ped. *Ped.* *Ped. simile*

sky is like a kind, big smile Bent sweet-ly o - ver me. The
though I can - not see him pass, I feel his care - ful wings. So

sun - shine flick - ers through the lace Of leaves a - bove my head, And
man - y gen - tle friends are here, Whom one can searce - ly see, A

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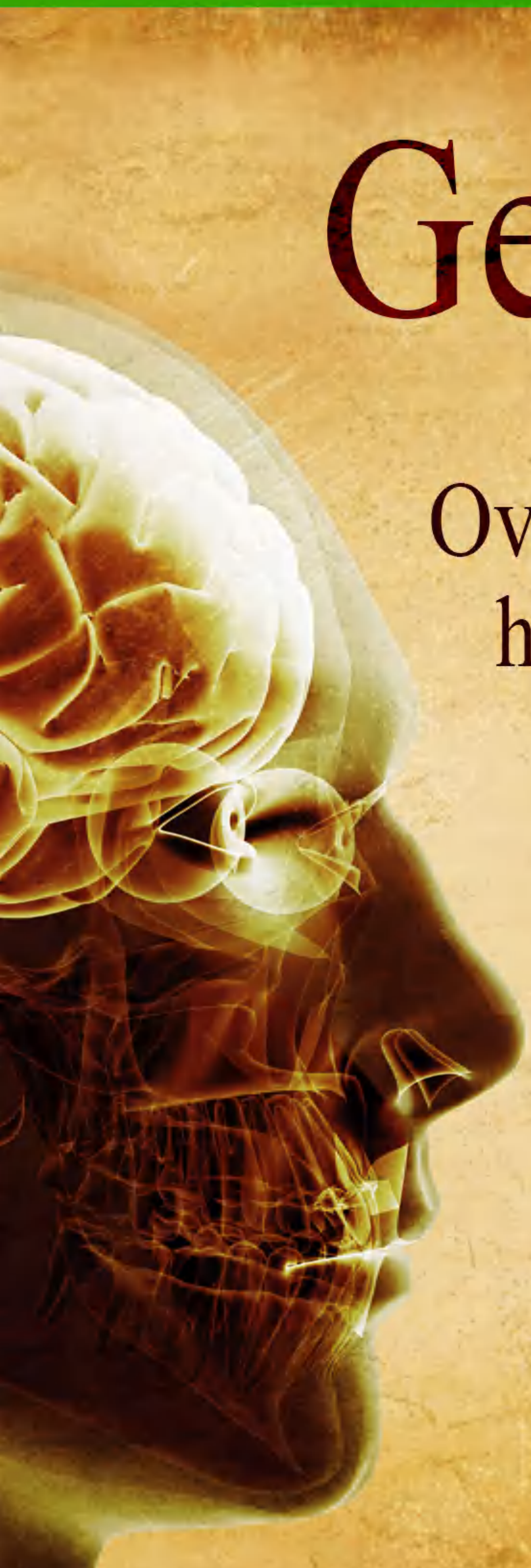

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TIME TO RISE

Lively

p

E. Smith Atherton

A bird - ie with a yel - low bill

Hopped up - on the win-dow sill, Cocked his shin - ing eye and

said: "Ain't you 'shamed, you sleep - y, sleep - y head!"

poco rit.

p

From "Four Song Buds, plucked from A Child's Garden of Verses," accompaniment by E. Smith Atherton. Copyright, 1917, by Carl Fischer, New York. International copyright secured. Used by permission.

THE CUCKOO CLOCK

Moderato

mf

Words and Music by GERTRUDE KAERCHER, '05

I have a cun - ning cuck - oo clock, That sings all day and

says tick tock; It has a point - ed roof like this, And

un - der it a bird - ie lives. It's ti - ny door is closed all day,

So the lit - tle bird can't fly a - way; But when the clock strikes

one and two, The bird comes out and says Cuck - oo! Cuck - oo!

From "Ring Songs and Games," by Graduates of The Lucy Wheelock Training School, compiled by Flora Clifford Kemp. Copyright, 1907, by Milton Bradley Company, Springfield, Mass.

UP IN A SWING

E. Smith Atherton

1. How do you like to go up in a swing, up in the air so blue? . . . Oh I do think it the pleas - ant - est thing
2. Up in the air . and o - ver the wall, till I can see so wide, . . . Riv - ers and trees and cat - tle and all
3. Till I look down on the gar - den green, down on the roof so brown, . . . Up in the air I go fly - ing a - gain,

ev - er a child can do, Oh! ev - er a child can do! . .
o - ver the coun - try side, Oh! o - ver the coun - try - side! . .
up in the air and down, Oh! up in the air and down! .

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SWEEPING AND DUSTING

March tempo

1. Don your cap and a - pron, Take your will- ing broom, O - pen all the win - dows, In the dust - y room; Move the chairs and ta - bles,
2. Now the sweep-ing's o - ver, We will dust the room, Wipe off ev - 'ry dust - speck, Brought forth by the broom; Put the chairs and ta - bles,

mf

Cov - er all the books, Sweep in all the cor - ners, Dust in all the nooks.
Each in prop- er place, Till the room is smil- ing, With its wont - ed grace.

From "Songs of the Child World, No. 2." Copyright, 1904, by The John Church Company. Used by permission.

With a big motion

TIRED SHOES

RACHEL BARTON BUTLER

JESSIE L. GAYNOR

Very seriously

I know my shoes are tired at night, As tired as they can be; For I am ver - y

mf

poco rit.

tired And they go ev - 'ry-where with me. Then moth-er puts them on the floor, And

tempo

when she trims the light, I reach out quick and take them in My bed with me each night.

dim. *rit.*

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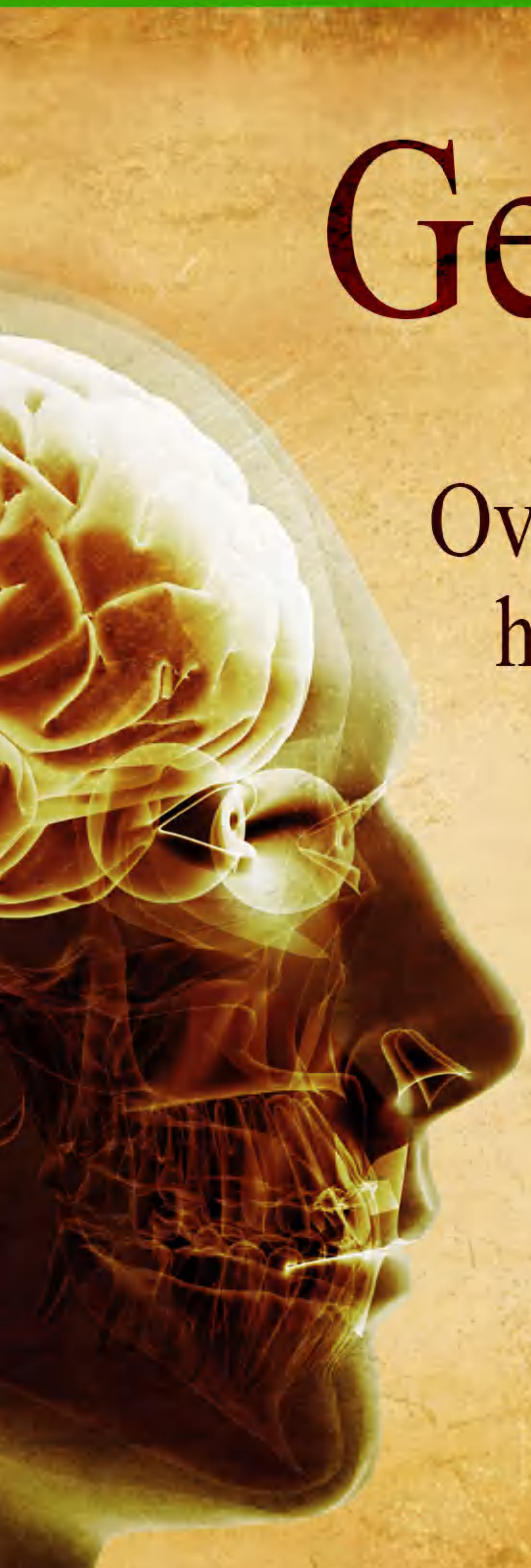

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THE CHORISTER

CLARA BUSHNELL CASTLE

MARY S. CONRADE

Moderato

1. A lit - tle black crick - et once lived in a chink,—"Cher-ry - che- rink - y!
2. He played for the bull- frog down un - der the oak— "Cher-ry - che- rink - y!

Cher - ry - che - rink!" Who did noth - ing all night but fid - dle and think,.
Cher - ry - che - roak!" Who said, "We're re - mark - a - bly mu - sic - al folk."

"Cher - ry - che - rink - y! Che - ree!" He played for the tree - toad her
"Cher - ry - che - rink - y! Che - ree!" They did it to - geth - er be

song to be - gin,— "Cher - ry - che - rink - y! Cher - ry - che - rin!" He
neath the same tree.— "Cher - ry - che - rink - y! Cher - ry - che - ree!" And

From "Songs in Season," by Marian M. George and Lydia Avery Coonley. Copyrighted and published by A. Flanagan Company, Chicago, Ill.

worshiped the curves of her lit - tle green chin. "Cher - ry- che - rink -y! Che - ree!"
this is the way that it sounded to me,—"Cher-rink -y! Che-roak - y! Chee!"

SHADOWS

Words and Music by HARVEY WORTHINGTON LOOMIS

Allegretto misterioso

1. Shad - ows from the fire - light in the cor - ner by the clos - et door,
2. Eve - nings when I see them they are dwarf - men or they're gi - ants tall;

Leap up, . to the ceil - ing, . and then squat down on the floor.
Morn - ings, . when the sun shines, they are nev - er there at all. .

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POP-CORN MAN

ALICE ALLEN

Allegro lightly

1. There is a lit - tle Pop - corn man lives some-where in our grate, 'Till
2. But when the fire is dy - ing out its light up - on the wall, The

some - one sets the fire a - light he al - ways has to wait; But
pip, pip, pop of the pop-corn man can scarce be heard at all. Throw

when the fire be - gins to burn then he be - gins to pop, With a
on a piece of pine - wood then he'll come back to pop, With a

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IN A HICKORY NUT

J. W. Riley

G. H. Federlein

A wee lit - tle worm in a hick - o - ry nut Sang

hap - py as he could be, Oh, I live in the heart of the

whole round world And it all be - longs to me.

From " The Song Primer." Copyright, 1907, by the A. S. Barnes Company.

WISHING

Melody by
ALYS E. BENTLEY

Accompaniment by
HARVEY WORTHINGTON LOOMIS

mp Fast

I wish I could fly like a bird, . . I wish I could

mp

swim like a fish; . . I wish I could go like a

mf

mf

duck, "quack, quack," I wish I could have all I wish. . .

mp ritard.

mp ritard.

p

Ped.

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THE ORPHAN

With gentle movement

Text and Music by HARVEY WORTHINGTON LOOMIS

mf *mp* *p*

Meeow, meeow. meeow, meeow. My kit - ty left her mam-ma As

mp *p*

soon as she could creep; So now, when comes her bed - time, She must

mp

sing her - self to sleep. Prrr, . . . prrr. . . . .

p *pp* *ritard.*

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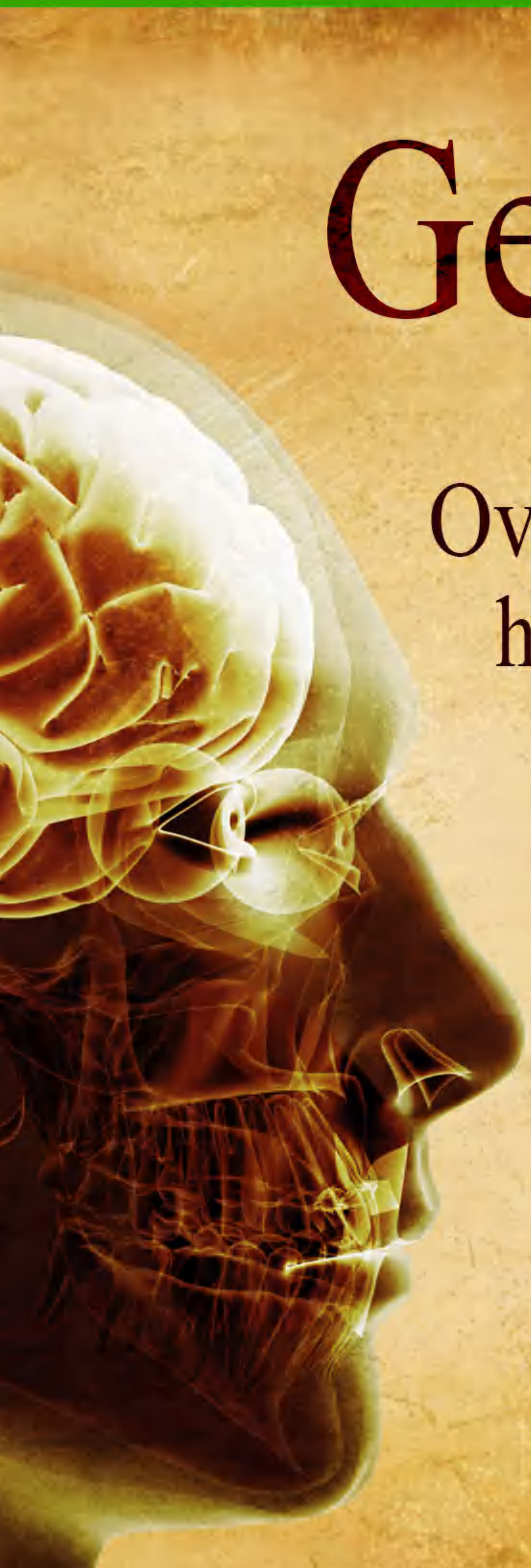

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A TALE OF A TAIL

Words and Music by HARVEY WORTHINGTON LOOMIS

Allegro vivace

mf *mp*

Oh I should nev - er sup - pose . . The

f *p*

mf

pup- py could catch his tail, should you? Be - cause, wher-ev - er he goes . . His

mf

feath- er -y tail, it fol - lows too. . . . . .

8va

f *sfz*

Ped.

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MANGO PEPPER

Words and Music by Dora I. Buckingham

1. Man - go Pep-per swam out to sea; A ver - y queer lit - tle boy was he; He
2. Man - go Pep-per swam out a mile, Then he came home with a hap - py smile; He

said, "It is true that I . may sink, But I must know if a fish can wink."
said, "I . know, but please don't think That I shall tell if a fish can wink."

From "Songs for Children," by Dora I. Buckingham. Copyright, 1913, by Milton Bradley Company, Springfield, Mass.

MY DOLLIE

Rather slow and smoothly

mf

My Dol - lie! My Dol - lie! I love my pre-cions dol - lie! My

mf

Dol - lie! My Dol - lie! None can com-pare with my dol - lie!

From "Song Development for Little Children," by Frederic H. Ripley and Harry L. Harts. Copyright, 1908, by Frederic H. Ripley and Harry L Harts. By permission White-Smith Music Co., Boston, Mass.

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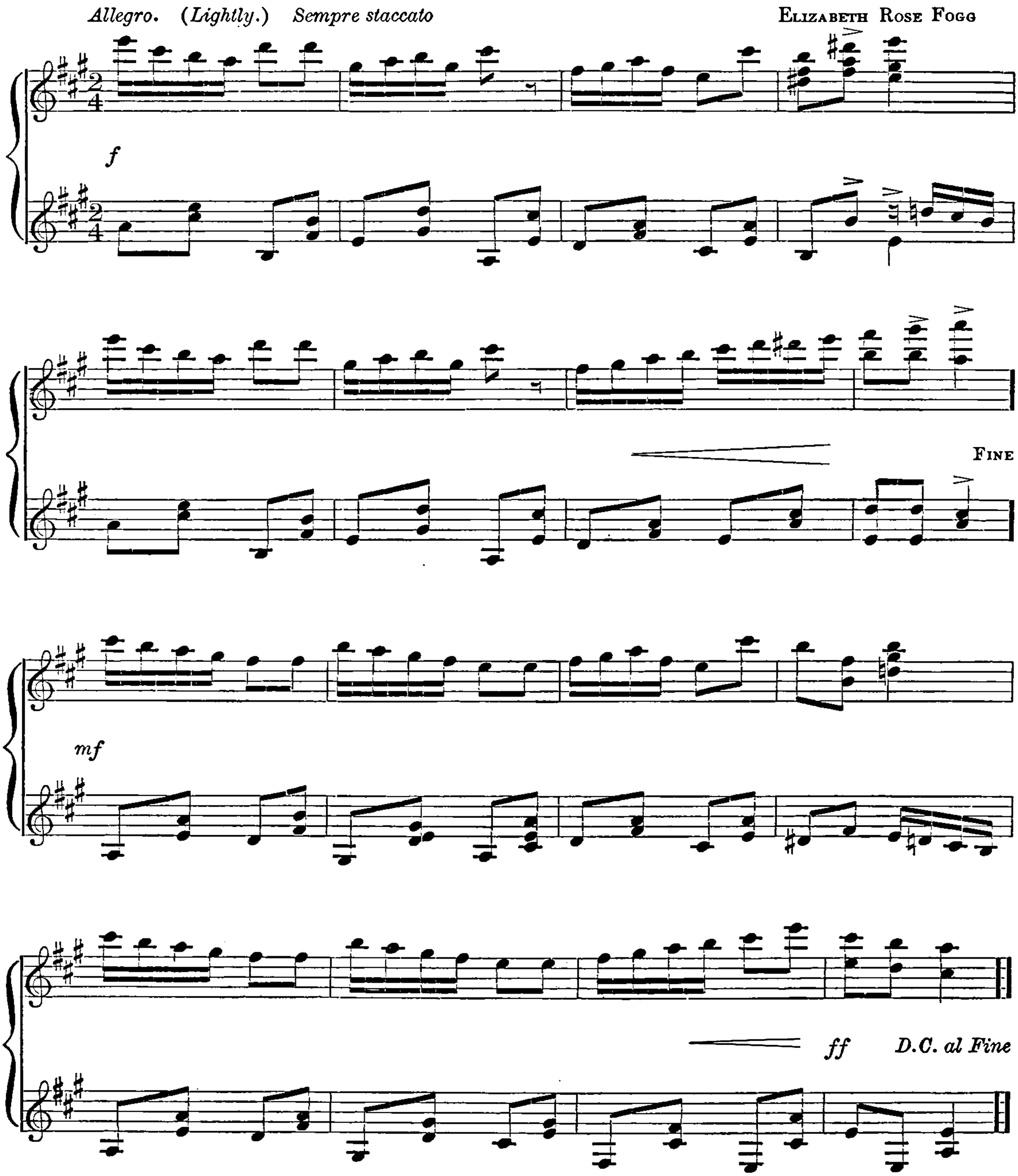
RHYTHMS

LET'S RUN A LITTLE WAY



When children are happy they often say, "Now let's run." And this light, happy running step is full of hope.

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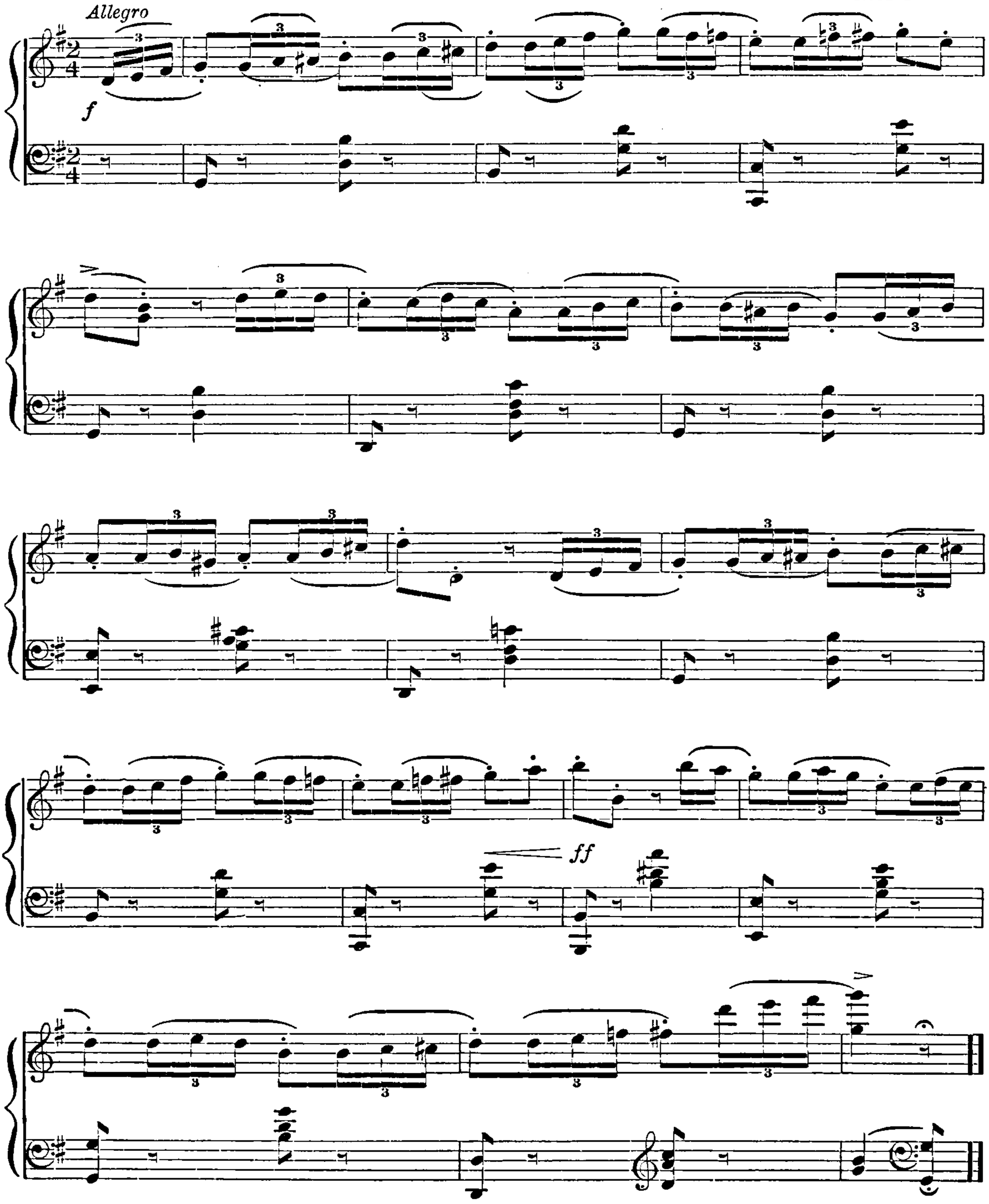
THE HAPPIEST SKIP

ELIZABETH ROSE FOGG



This expresses the happiest mood of child-life. The lilt of the heart and the lift of the feet carry the body along like a bounding ball. It is a merry skip.

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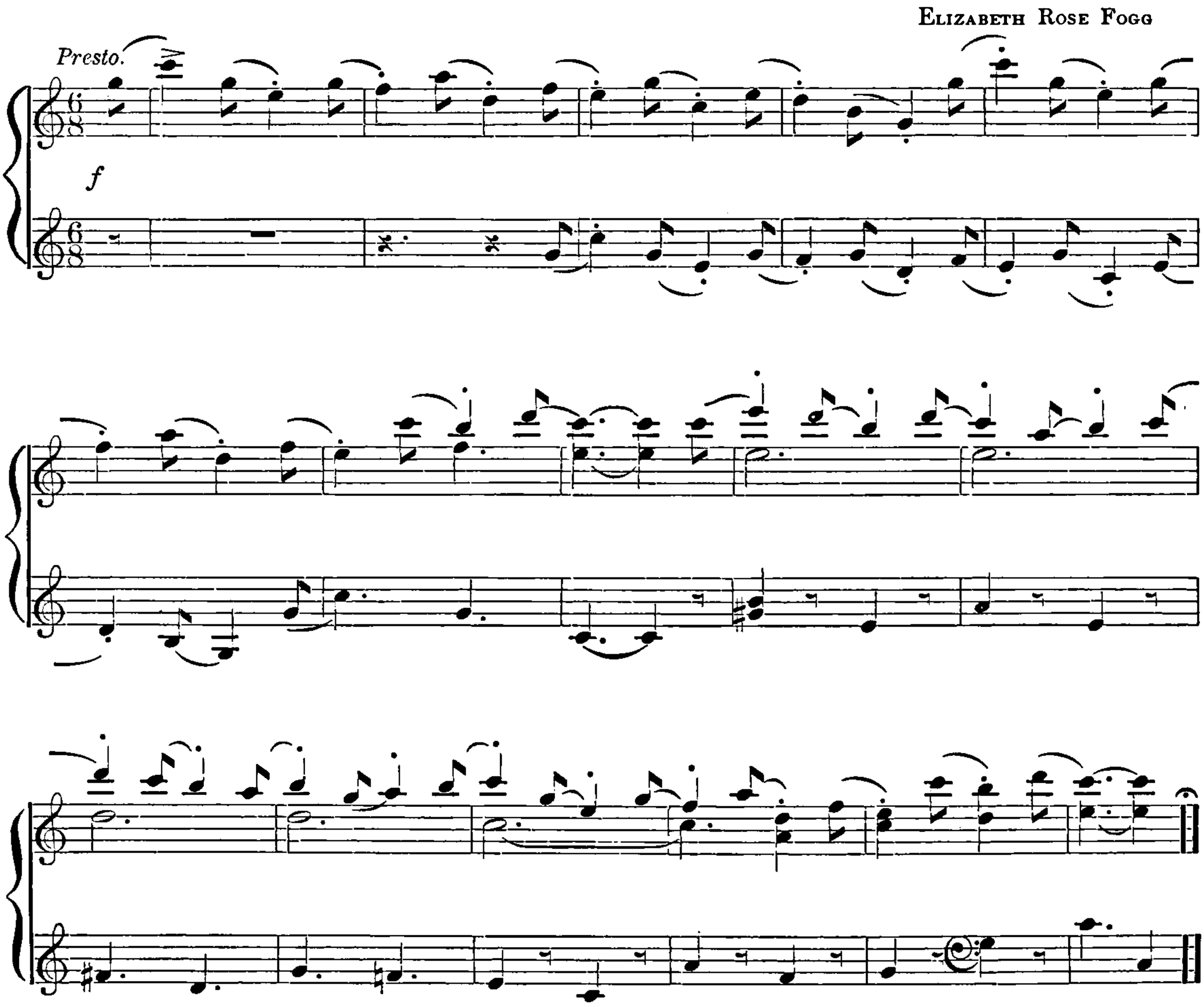
ROUND AND ROUND WE GO

ELIZABETH ROSE FOGG



Here is represented great excitement. Children sometimes whirl around singly, but often take hands and whirl two by two.

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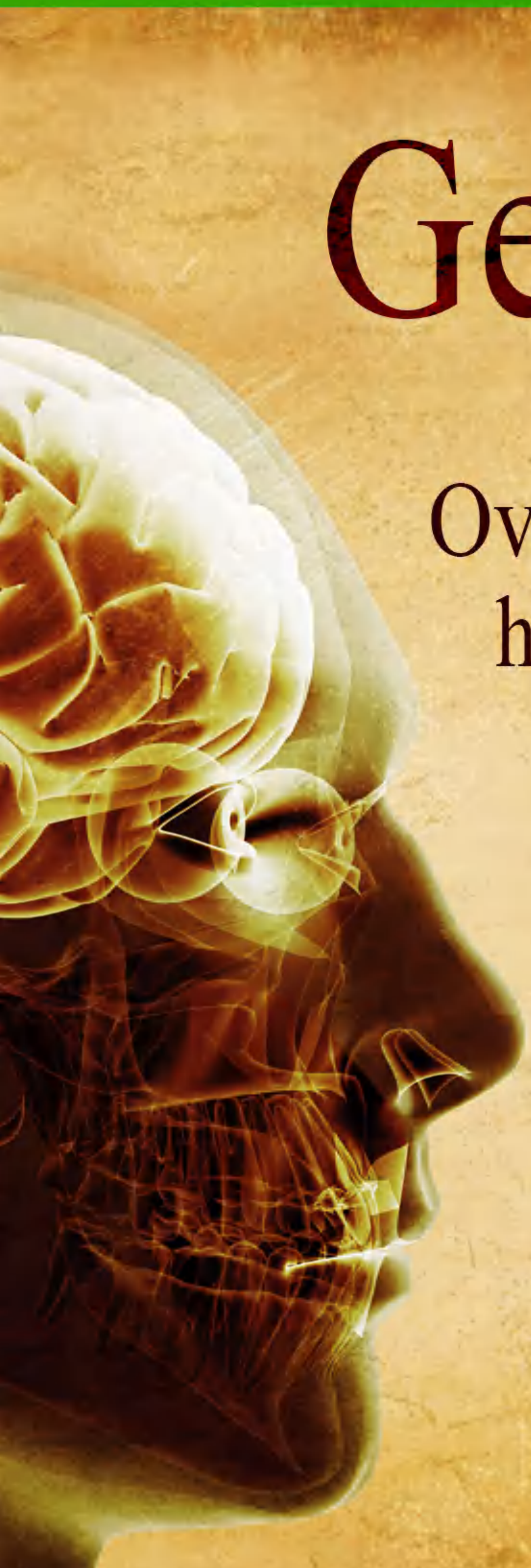

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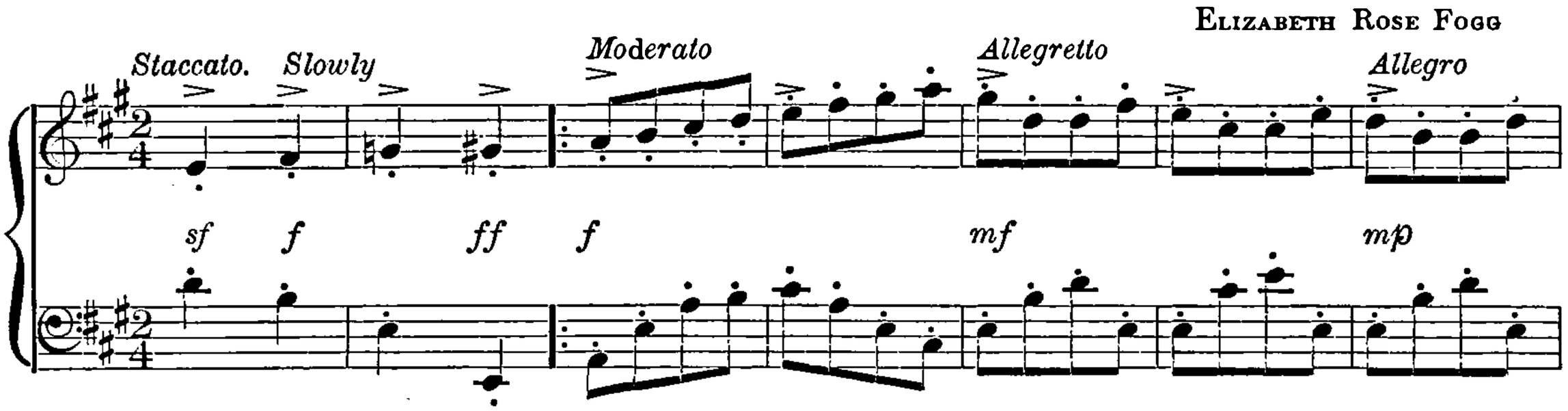
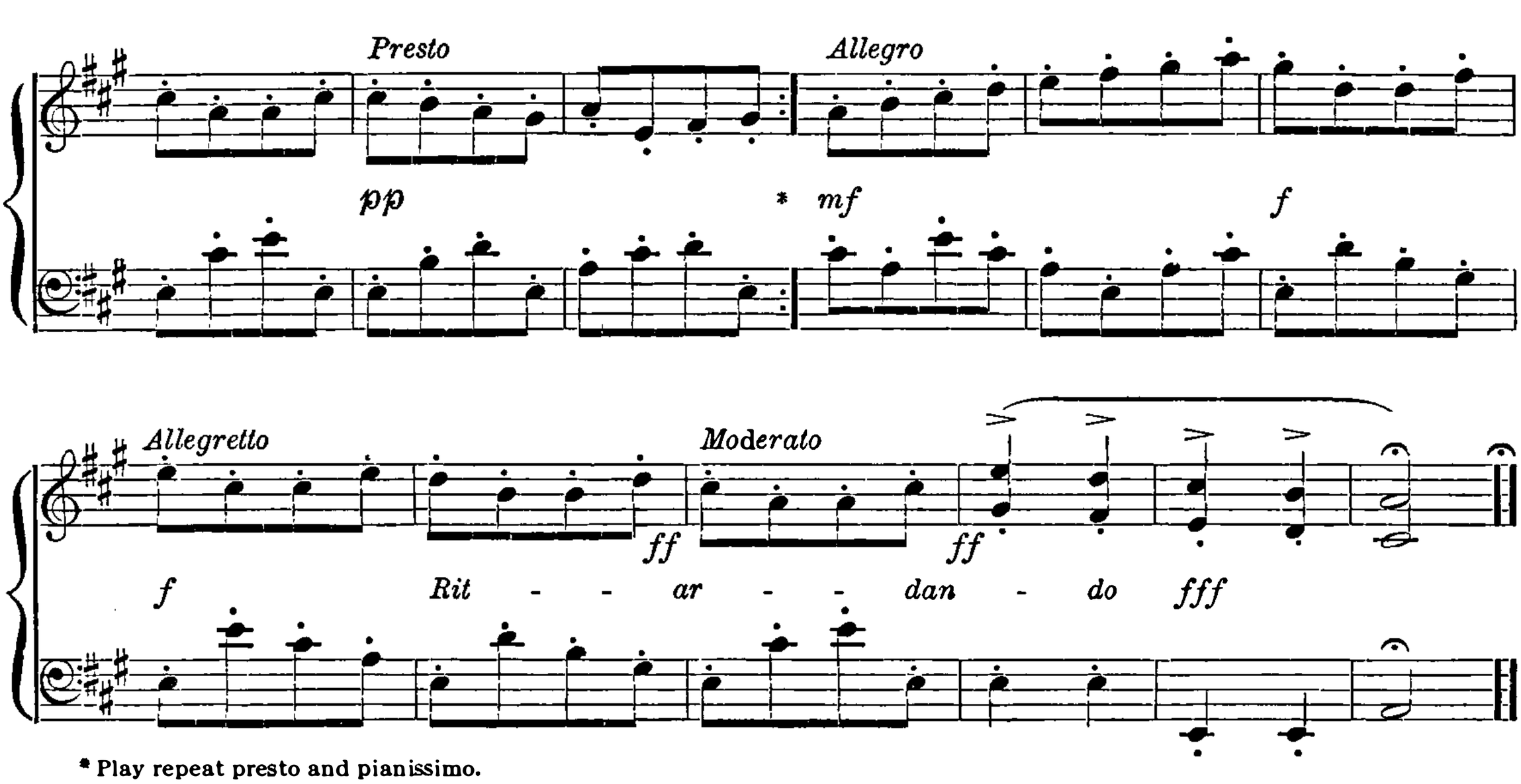
THE TRAIN'S GOING BY

ELIZABETH ROSE FOGG





* Play repeat presto and pianissimo.

Children play train to go, — and go, — and go, — as fast as ever they can. The folk do the same when they dance reels, and often with less imagination.

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THE ELEPHANTS GO DOWN THE STREET

ELIZABETH ROSE FOGG

The elephant suggests a very vivid image for the heavy, cumbersome thing that comes swinging along. Even the tiny ones catch the humorous character of this.

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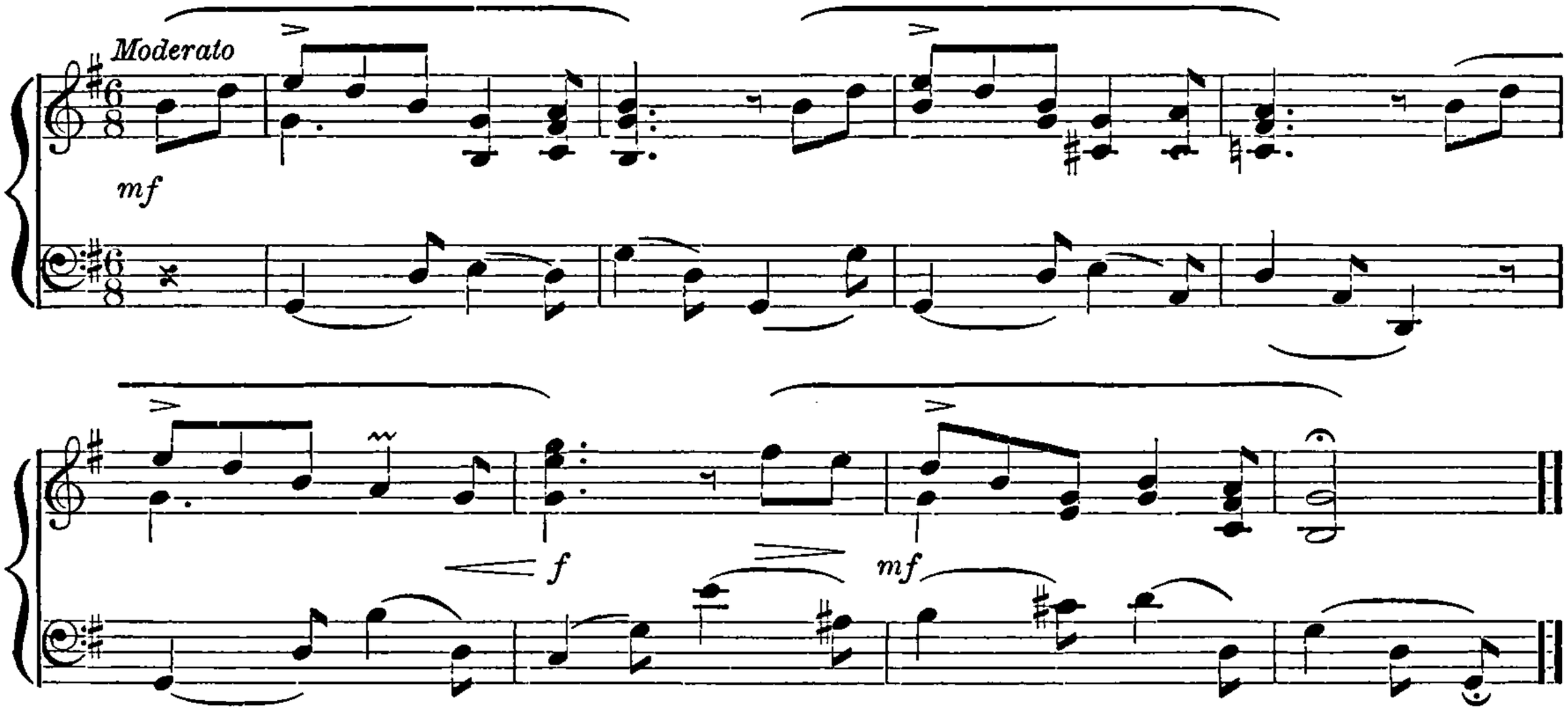
THE ROCKING HORSE

ELIZABETH ROSE FOGG



Children may play this spontaneously occasionally. It is not very dramatic, and does not lend itself to very vivid expression.

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SINGING GAMES

LOOBY LOO

English

1. Here we dance loo - by loo, Here we dance loo - by light,
Here we dance loo - by loo, All on a Sat - ur - day night.

2. Put your right hands in, Put your right hands out,
3. Put your left hands in, Put your left hands out,
4. Put your right feet in, Put your right feet out,
5. Put your left feet in, Put your left feet out,
6. Put all your nod - dles in, Put all your nod - dles out,
7. Then put your whole selves in, Then put your whole selves out,

Then give your right hands a shake, shake, shake, And turn yourselves a - bout.
Give your left hands a shake, shake, shake, And turn yourselves a - bout.
Give your right feet a shake, shake, shake, And turn yourselves a - bout.
Give your left feet a shake, shake, shake, And turn yourselves a - bout.
Give all your nod - dles a shake, shake, shake, And turn yourselves a - bout.
Then give your whole selves a shake, shake, shake, And turn yourselves a - bout.

DIRECTIONS. Children join hands in a circle singing and dancing, swaying from foot to foot with rhythm of the music for first verse. With second verse stand still and imitate action. Repeat first verse as chorus between activities.

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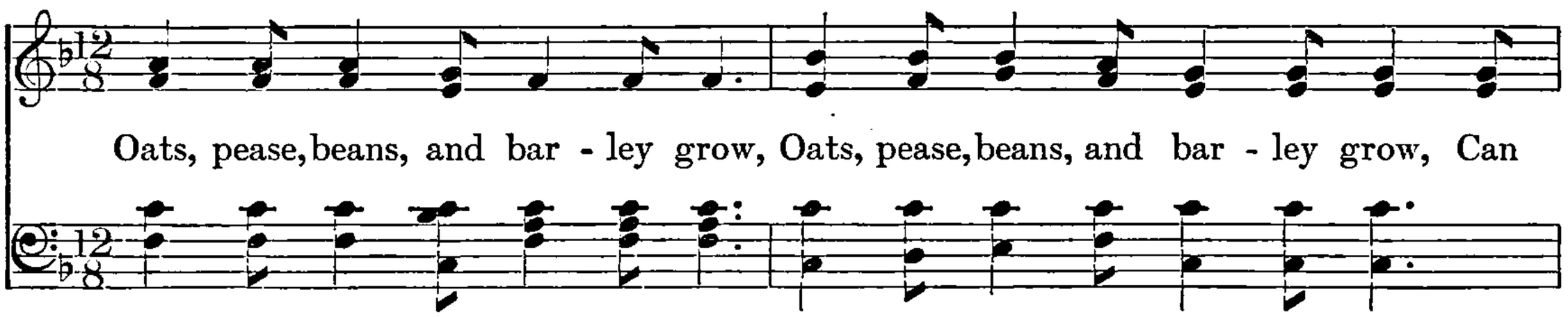
OATS, PEASE, BEANS, AND BARLEY GROW

English



DIRECTIONS. Children dance in a circle with one in the center who personates the farmer. All the circle imitate action which may be varied. The child chosen remains in ring and during the singing of "Waiting for a partner," etc., chooses a child for a partner. They dance together while circle repeats chorus to tra-la-la. Child last chosen remains in circle and game is repeated. When there are many children let all the chosen ones remain in the circle. The outer ring is soon exhausted and all dance off together.

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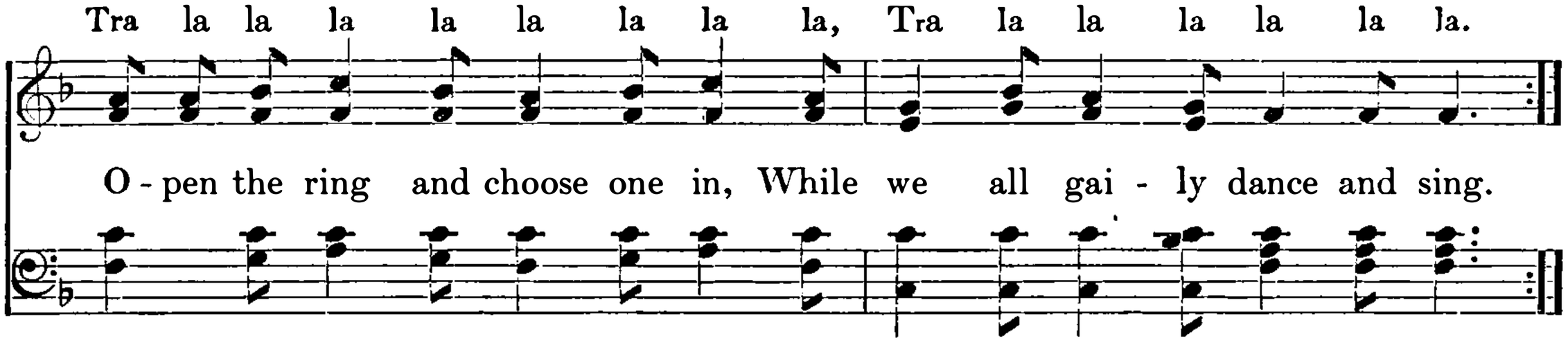
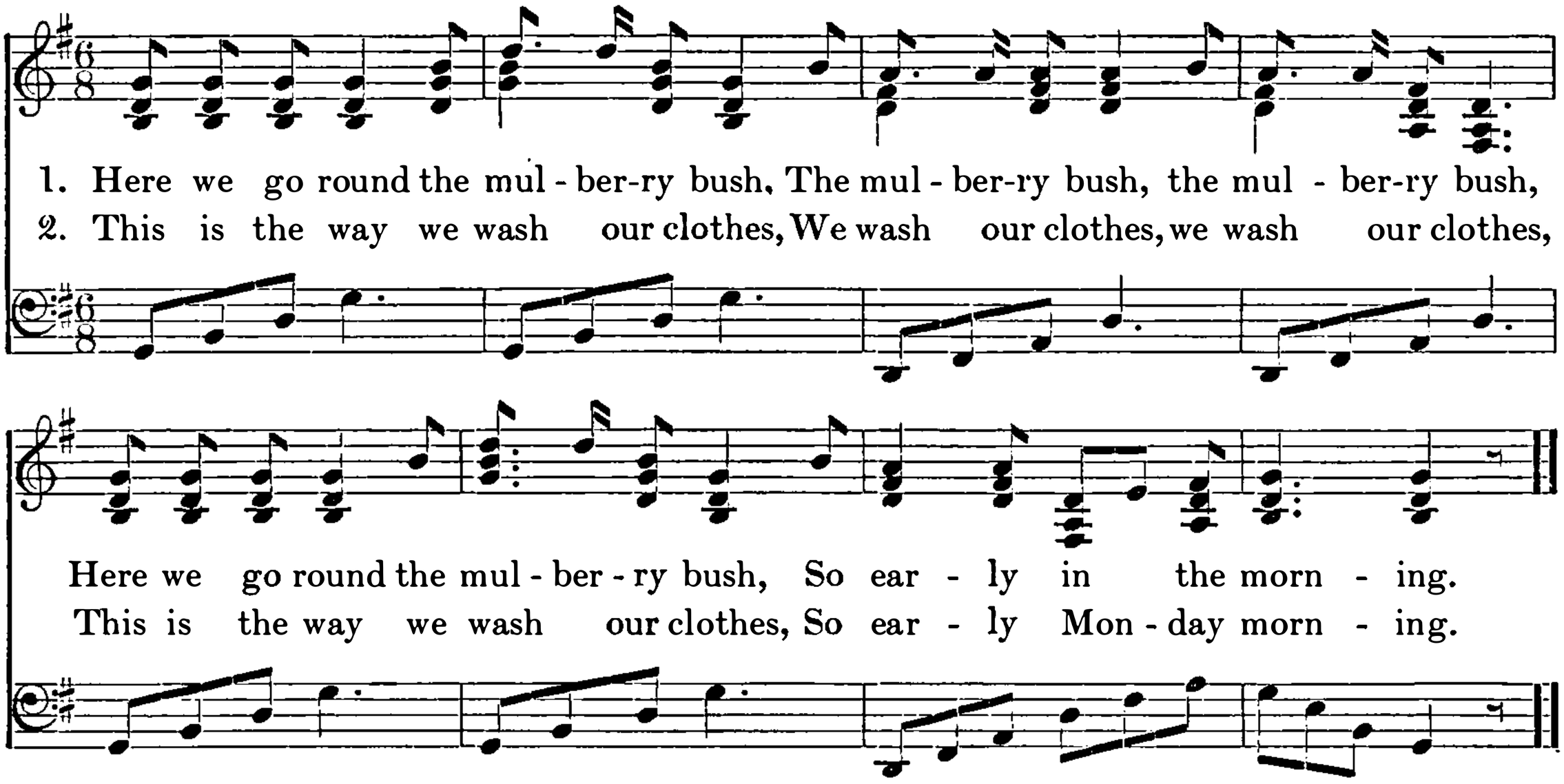
OATS, PEASE, BEANS, AND BARLEY GROW



HERE WE GO ROUND THE MULBERRY BUSH

American



3 This is the way we iron our clothes,
We iron our clothes, we iron our clothes,
This is the way we iron our clothes,
So early Tuesday morning.

4 This is the way we scrub the floor,
We scrub the floor, we scrub the floor,
This is the way we scrub the floor
So early Wednesday morning.

5 This is the way we mend our clothes,
We mend our clothes, we mend our clothes,
This is the way we mend our clothes,
So early Thursday morning.

6 This is the way we sweep the house,
We sweep the house, we sweep the house,
This is the way we sweep the house
So early Friday morning.

7 This is the way we bake our bread,
We bake our bread, we bake our bread,
This is the way we bake our bread,
So early Saturday morning.

8 This is the way we go to church,
We go to church, we go to church,
This is the way we go to church,
So early Sunday morning.

DIRECTIONS. The game consists in simply suiting the actions to the words of the song, singing and circling to the first verse between the activities. It is especially attractive to little girls who love to go through the dumb show of washing, ironing, sweeping, etc.

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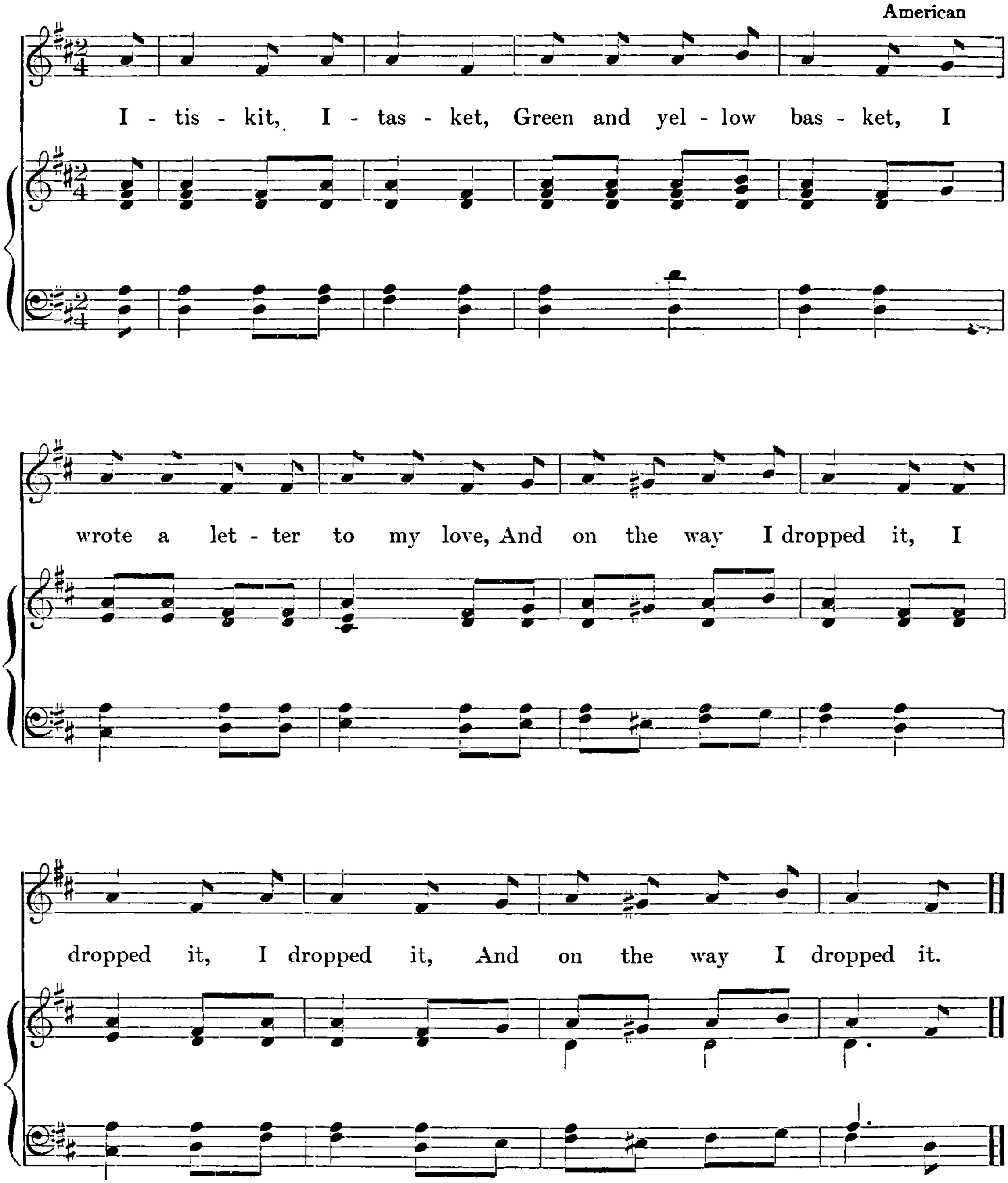
ITISKIT ITASKET

American



DIRECTIONS. A popular form of drop the pocket handkerchief. To be sung in rhythm with the slowly moving circle. To the words "I dropped it" the handkerchief is dropped behind some child, who pursues the one who dropped it. The latter escapes to the place in the circle occupied by pursuing child when the game is repeated.

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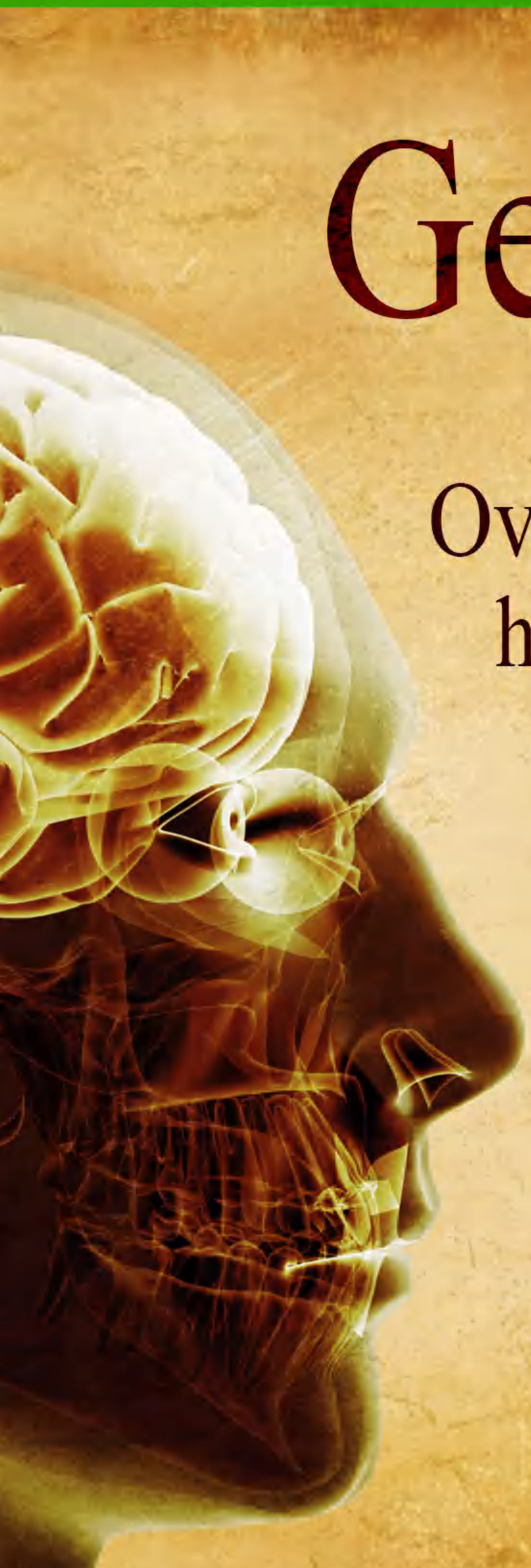

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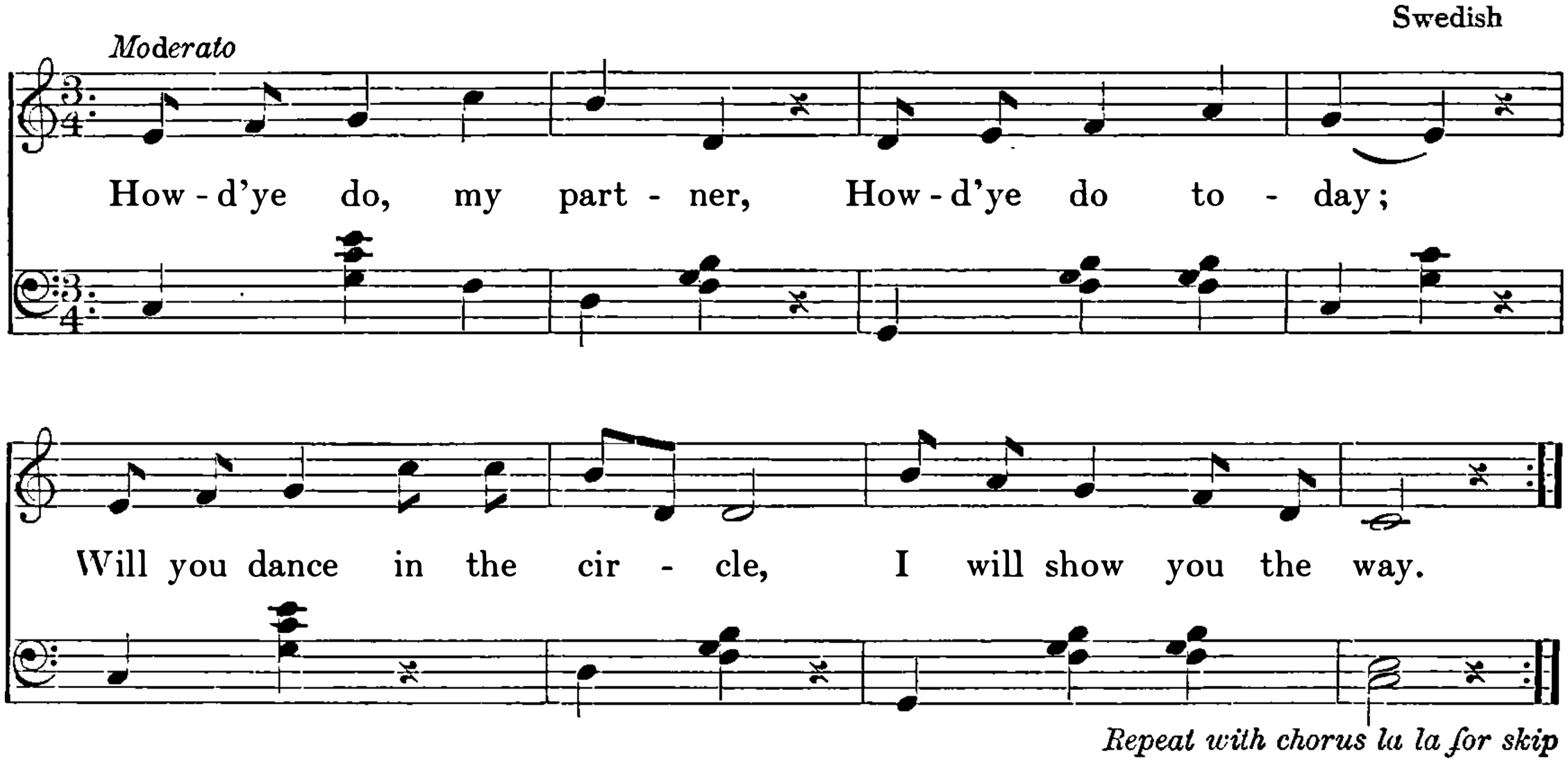
FOLK GAMES AND DANCES

GREETING AND MEETING

Swedish



A very good game with which to organize a large number of small children. Introduce the game by letting one child choose a partner and then both choose, etc., until all are chosen. Even the smallest will soon be able to play the game in the form given below.

I. Form two circles by having all the children take partners, then turn and face each other in the circle one in and the other out.

II. According to Swedish directions, the outside children bow to inside children to the first two measures; inside bow to outside to next two. At "Will you dance," etc., join right hands, shaking them, cross with left and skip to the repeat with la. In the usual way, both children bow together twice.

III. At the close, children bow to each other and both step forward one to the left, which makes change of partner and then dance is repeated. Observe time of last two measures.

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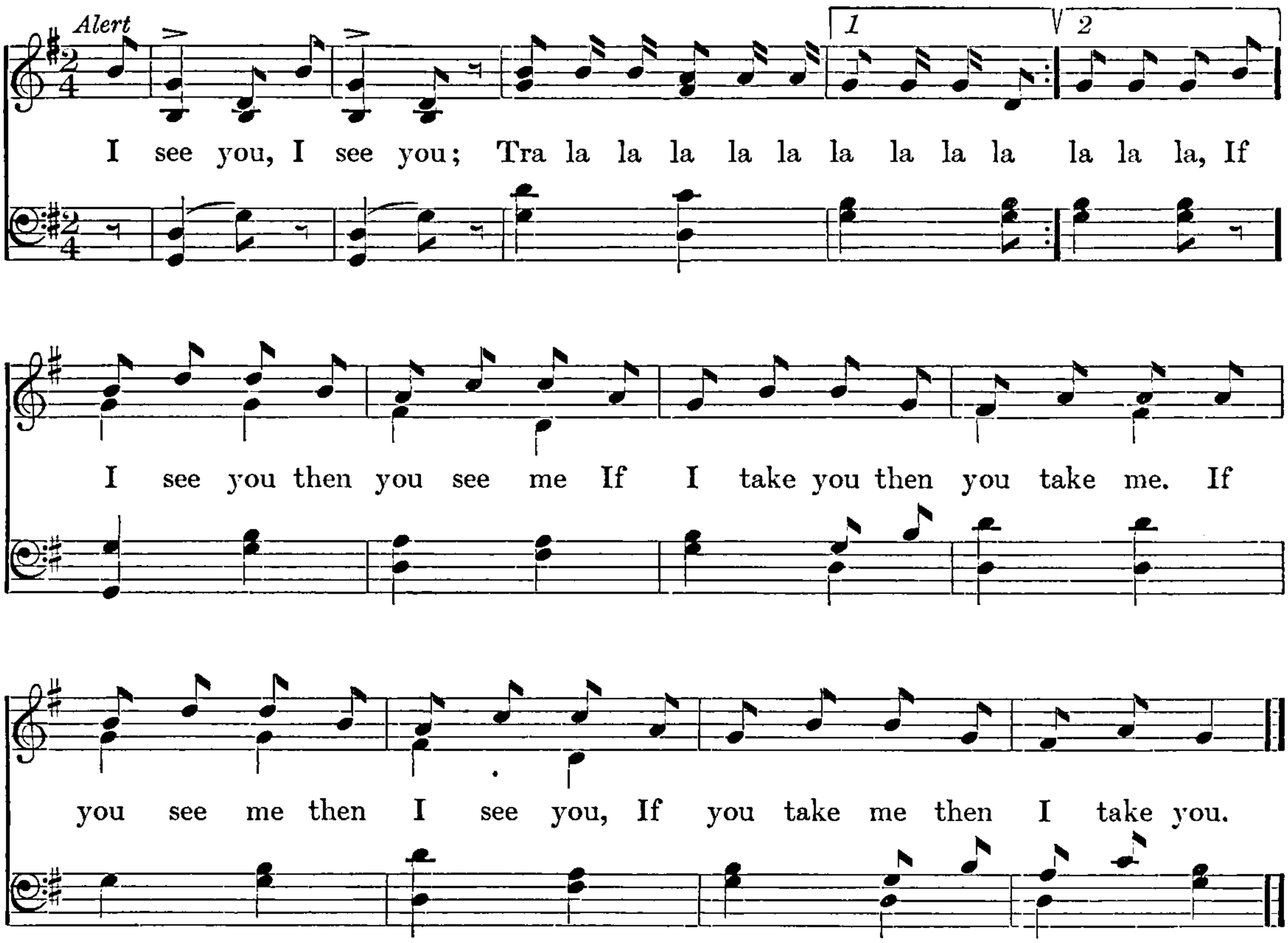
I SEE YOU

Swedish



This "Peek-a-boo" game can be played in a circle with partners, or children arranged in four lines facing towards center and playing with alternate lines. See some book on Swedish games.

I. For the circle let partners stand either behind each other or facing, with hands on hips playing in opposite direction. Let the movement be made at the waist—waist bending.

II. In the second figure join hands alternately "peeping" front and back of the arm movements, head thrown back, arms front, arms pointing back, head thrown forward. Change partners by outside ring stepping forward to the left. Be careful to center bending movement in waist not neck.

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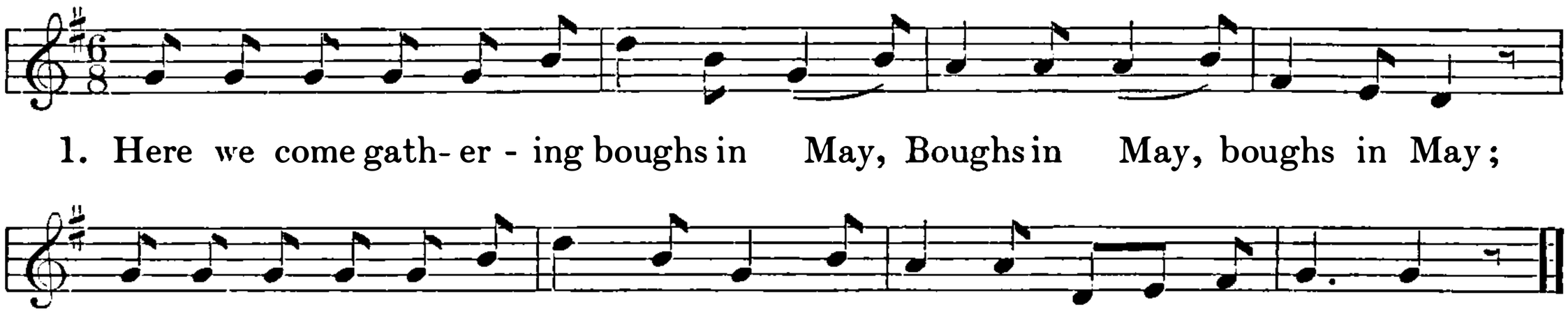
ENGLISH MAY GAME



This old English folk game is supposed to symbolize the conflict between summer and winter.

2. Whom will you have for your bough in May, etc.
3. We will have Mary for our bough in May, etc.
4. You may have Mary for your bough in May, etc.
5. Whom will you have to pull her away, etc.
6. We will have Katie to pull her away, etc.

I. The children form in two lines of equal length, facing each other with sufficient space between to admit of their walking backward, and forward. The two lines sing alternating verses, marching as they sing.

II. At the end of the sixth verse a handkerchief is thrown on the ground, and the two children matched against each other join hands (right) and endeavor to pull each other over. The child pulled over is the captured bough and joins the side of the capturers.

III. The game is then again started by the victorious line. This is repeated until all have been chosen and the game may be ended by a grand tug of war.

The word bough is also interpreted "knots" and its corrupt form "nuts" in May is drawn from this. The words are chanted to the well known air of the "Mulberry Bush." The game should be sung without piano accompaniment as in village play.

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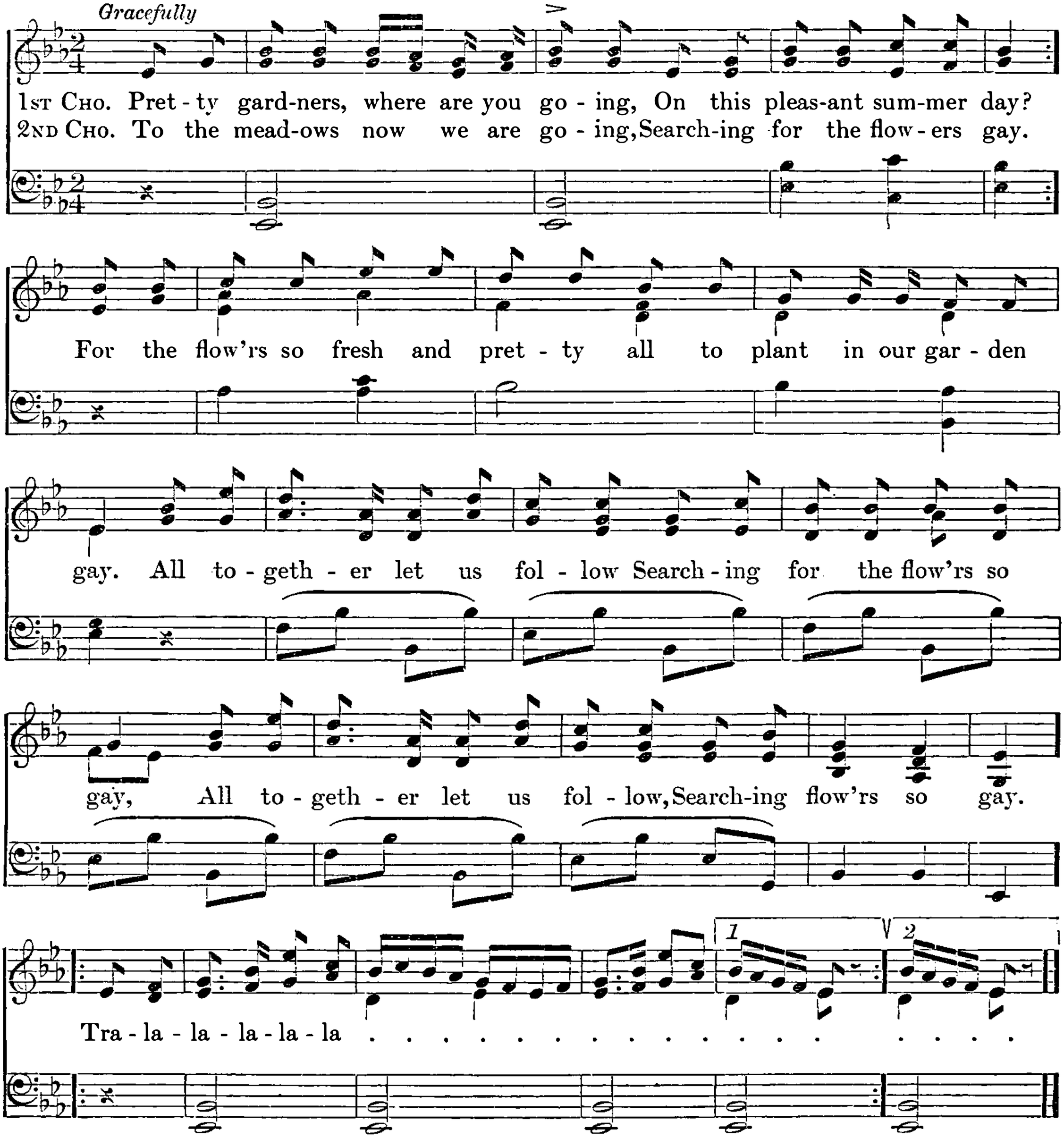
FRENCH FLOWER ROUND



This is one of the most delightful of the French rounds, abridged and condensed into practical playground form.

I. Children form in two lines, the first chorus advances and sings "Pretty gardeners," etc. The second chorus responds with "To the meadows," etc., also advancing and returning to place.

II. Partners from opposite lines then join hands and turn once around. Hands remaining joined, all skip forward into a circle which finishes with grand right and left to Tra-la-la.

III. At close of repeat, the circle again resolves itself into lines, the children plucking flowers on their return.

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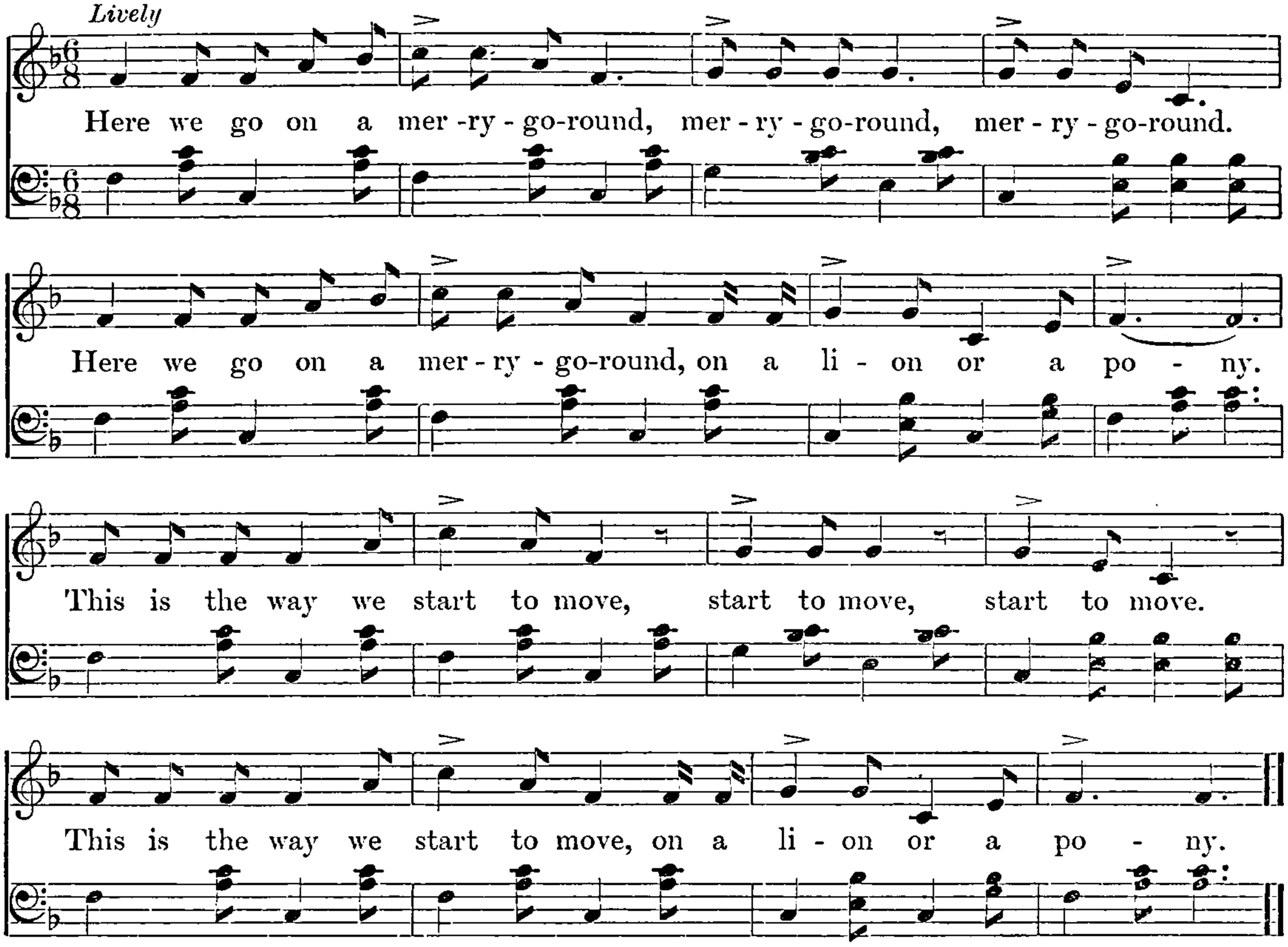
RHYTHMIC ACTION PLAYS AND DANCES

HERE WE GO ON A MERRY-GO-ROUND

IRENE E. PHILLIPS MOSES — American



FORMATION. — *A single circle facing inward and clasping hands.*

1 Here we go on a merry-go-round, merry-go-round, merry-go-round.
Here we go on a merry-go-round on a lion or a pony.

All slide sideways right, around circle.

2 This is the way we start to move, start to move, start to move.
This is the way we start to move on a lion or a pony.

Place right foot forward, alternately sway the weight to right and left foot, pointing the toe of the opposite foot. Hold arms bent as if holding reins.

3 This is the way we hurry up, hurry up, hurry up.
This is the way we hurry up on a lion or a pony.

Maintaining the same position of the feet, leap forward on the right foot, raising the left leg backward; leap backward on the left foot and raise right foot forward. Continue alternately leaping forward and backward. The music should be played a little faster for this verse.

4 This is the way we snatch a ring, snatch a ring, snatch a ring.
This is the way we snatch a ring on a lion or a pony.

Reach diagonally upward with right hand and in time to the music, snatch an imaginary ring with the index finger crooked.

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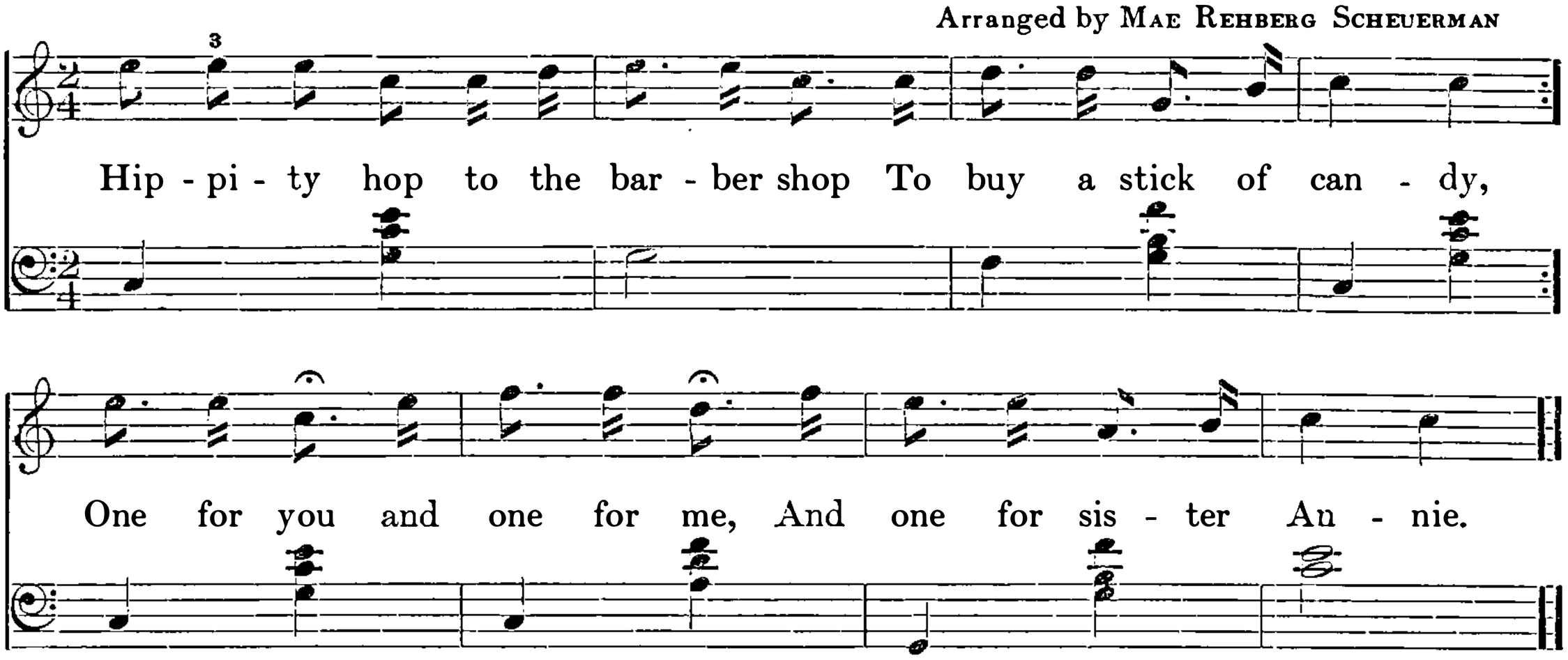
HIPPITY HOP TO THE BARBER SHOP

Arranged by MAE REHBERG SCHEUERMAN



FORMATION. — *Double circle, partners clasping hands and facing in line of direction.*

Hippity hop to the barber shop
To buy a stick of candy,
Hippity hop to the barber shop
To buy a stick of candy,

Hippity hop forward beginning with right foot and swinging clasped hands backward and forward with each step. Repeat.

One for you

Face Partner. Clasp hands and stretch arms toward partner waist high with palms facing upward.

and one for me,

Clasp hands and place tips of fingers on own chest.

And one for sister Annie.

Clasp right hands and hippity hop in circle around to left, and on to the next partner to the right.

The changing of partners is too difficult for children at this stage of the course and should be given at some later date. Instead the partners may circle in place without the change.

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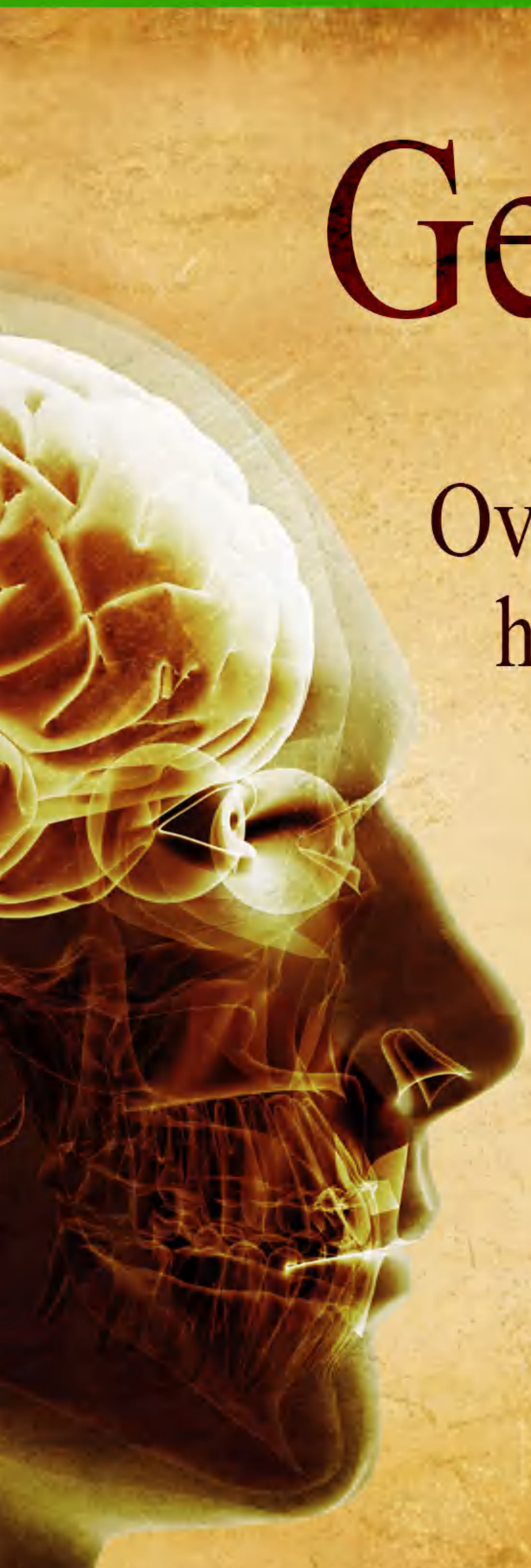

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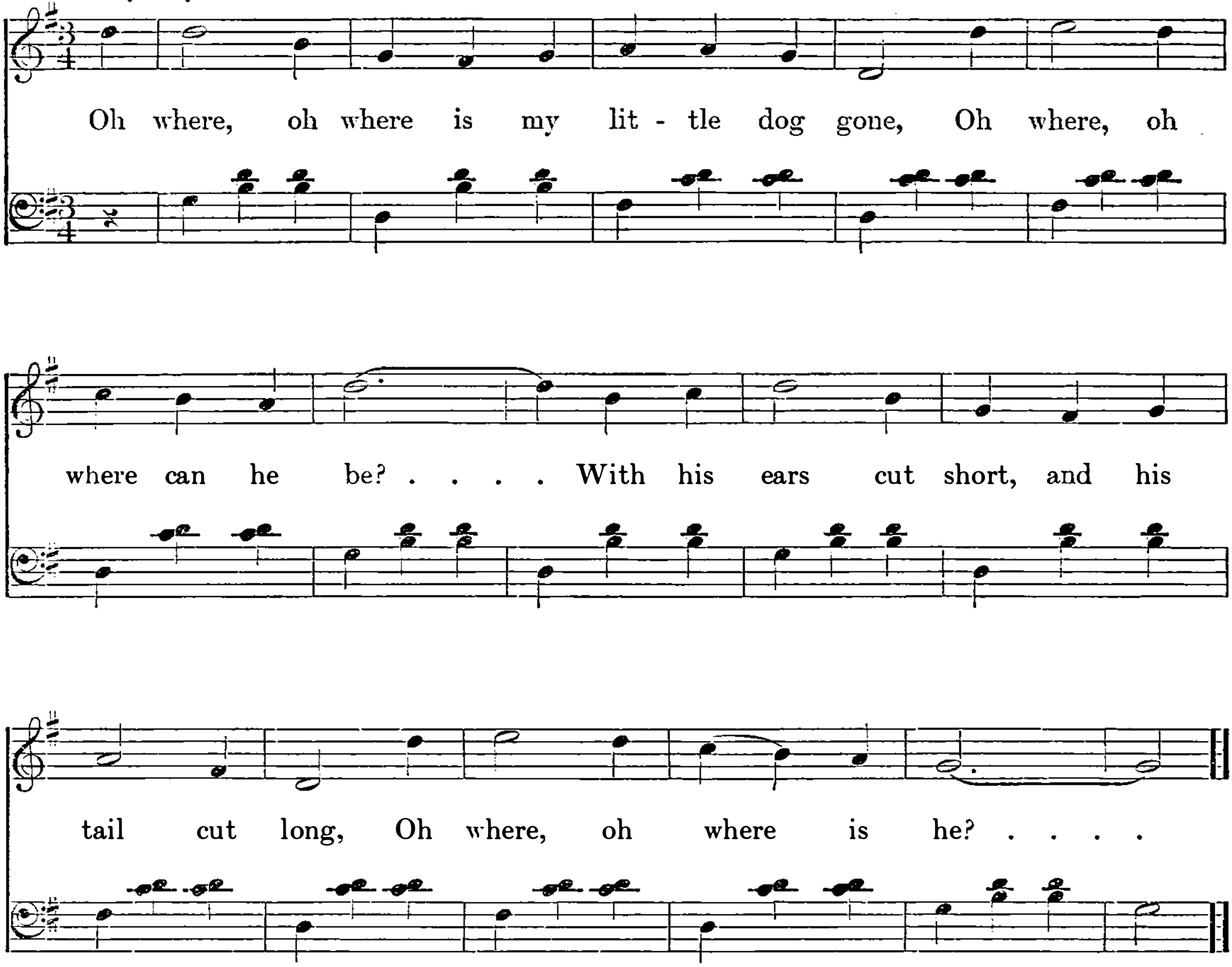
OH WHERE, OH WHERE IS MY LITTLE DOG GONE?

Nursery Rhyme — Old Tune



A single circle is formed facing inward with the hands clasped. One of the players, the master, is in the centre of the circle. The circle moves around in line of direction, that is, the players slide sideways right. The master skips around the circle in the opposite direction, holding his hand to his forehead and looking from side to side as if to find his dog. At the end of the verse the circle halts on the last "be" and raises the clasped hands high. The master also halts at the same moment and the one before whom he stops is the little dog. The little dog immediately turns and runs away around the circle, or in and out under the clasped hands. Wherever the dog goes, the master must follow the same path in his efforts to catch him. After he has caught the dog the master may join the circle and the dog becomes the master, when the game begins anew. Should the master fail to catch the dog, after a reasonable chase, the dog may resume his former place in the circle and the game may begin again as before with the same master.

This game helps to encourage the children to slide quickly and lightly and not drag, as they are likely to do at first, for all the children desire to hurry past the master so that he will not stop in front of them.

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