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THE KINDERGARTEN CHILDREN'S HOUR

Edited by **LUCY WHEELOCK**

IN FIVE VOLUMES

ILLUSTRATED

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VOLUME V

SONGS WITH MUSIC

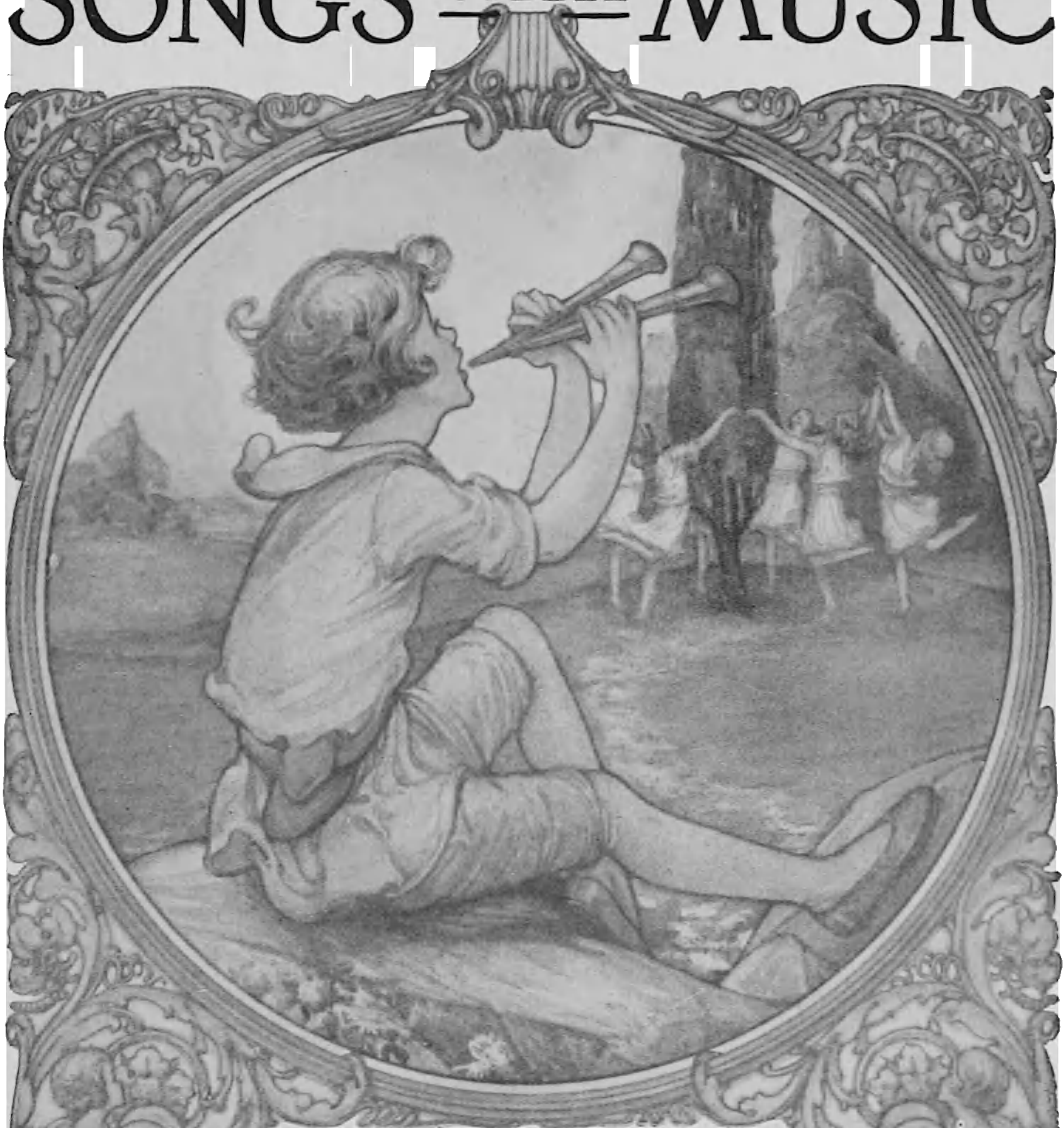
Compiled by **ALICE M. WYMAN**



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

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Gift of Mrs. Frank Good 3-16-42
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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

1. For my home and friends I thank thee, For my fa - ther, moth - er, dear,
 2. Those I love thou wilt watch o - ver, Though they may be far a - way,

For the hills, the trees, the flow - ers, And the sky so bright and clear.
 For thou lov - est lit - tle chil - dren, And wilt hear the words they say.

A WEE PRAYER

EDITH C. RICE

GRACE WILBUR CONANT

Musical notation for the song 'A Wee Prayer'. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Fa - ther in Heav'n, We pray to Thee That good chil - dren We may be.'

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

GOD IS LOVE

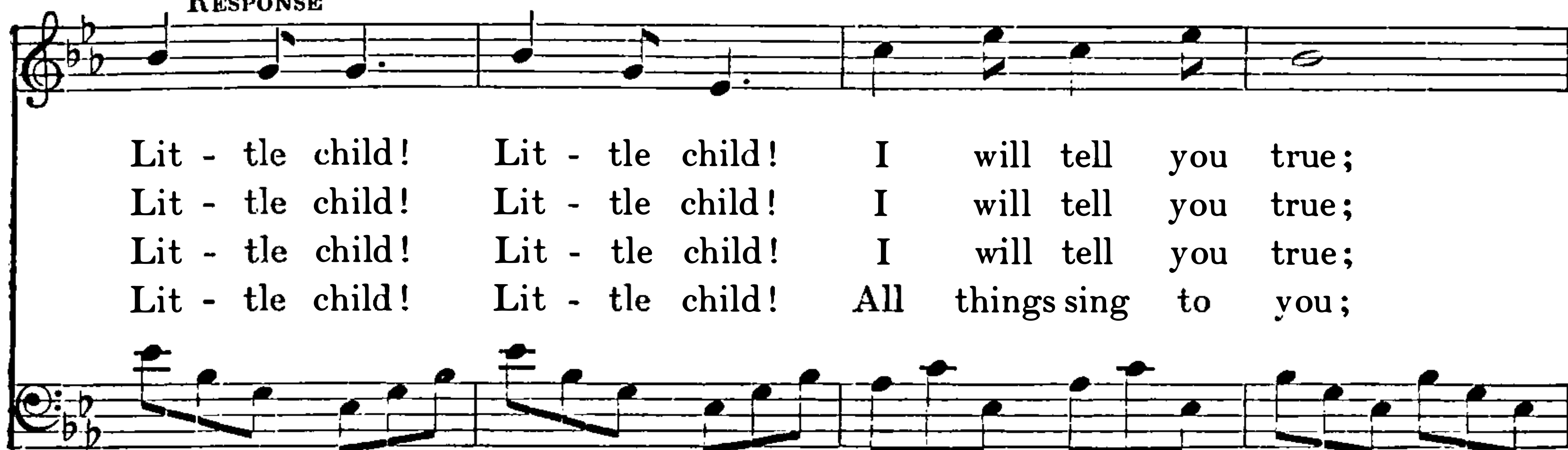
Musical notation for the song 'God is Love'. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is two flats (Bb, Eb) and the time signature is 6/8. The lyrics are: '1. Lit - tle bird! Lit - tle bird! Sing - ing in the tree; 2. Lit - tle flow'r! Lit - tle flow'r! In your dress so gay; 3. Pret - ty stars! Pret - ty stars! Shin - ing all the night; 4. God is love! God is love! Hear it ev - 'ry - where;'

Musical notation for the second part of the song 'God is Love'. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is two flats (Bb, Eb) and the time signature is 6/8. The lyrics are: 'Tell me pray! Tell me pray! What your song may be. Tell me pray! Tell me pray! What have you to say? Tell me pray! Tell me pray! Why you look so bright. Ev - 'ry breeze, Through the trees, Sings it through the air.'

From "The Child's Garden." By permission.

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

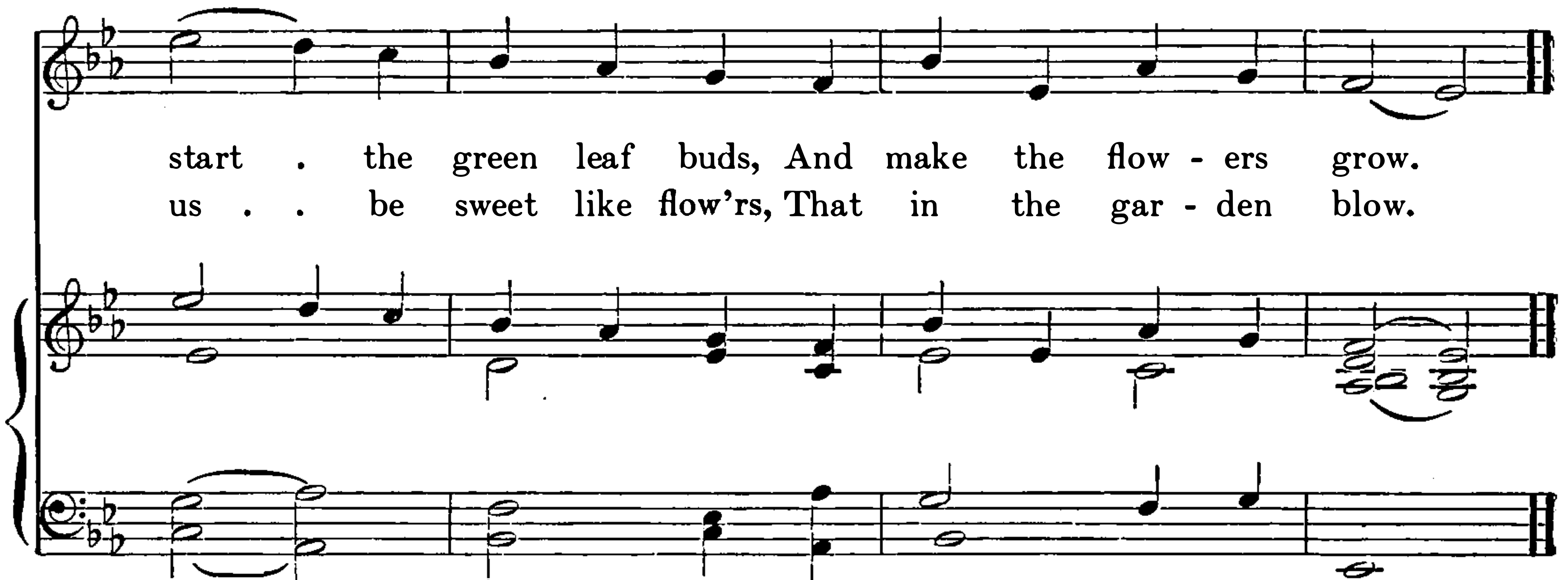
ELIZABETH PEABODY

E. S.

Allegretto



1. God sends His bright spring sun To melt the ice and snow, To
2. God sends His love to us, To make our good - ness grow, Let



start . the green leaf buds, And make the flow - ers grow.
us . . be sweet like flow'rs, That in the gar - den blow.

From "Songs for Little Children, Part I," by Eleanor Smith. Copyright, 1887, by Milton Bradley Company, Springfield, Mass.



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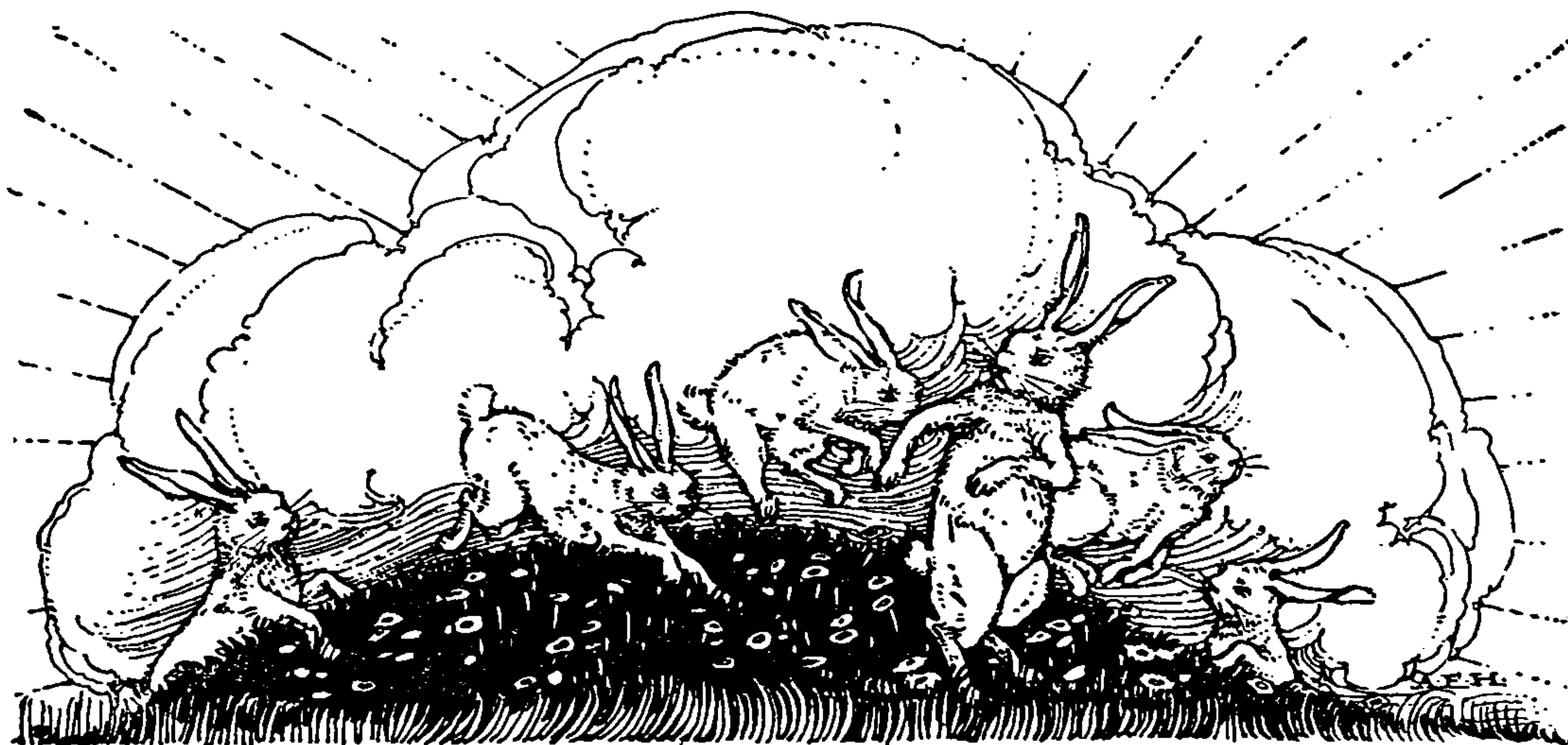
GOOD MORNING TO YOU

Anon.

Gracefully

The musical score is written for voice and piano. It consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The piano accompaniment has a grand staff with treble and bass clefs, the same key signature, and a 4/4 time signature. The second system continues the vocal line and piano accompaniment. The lyrics are: "Good morn - ing to you! Good morn - ing to you! Good morn - ing, dear chil - dren, Good morn - ing to all!"

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



SONGS OF THE SEASONS

RAIN SONG

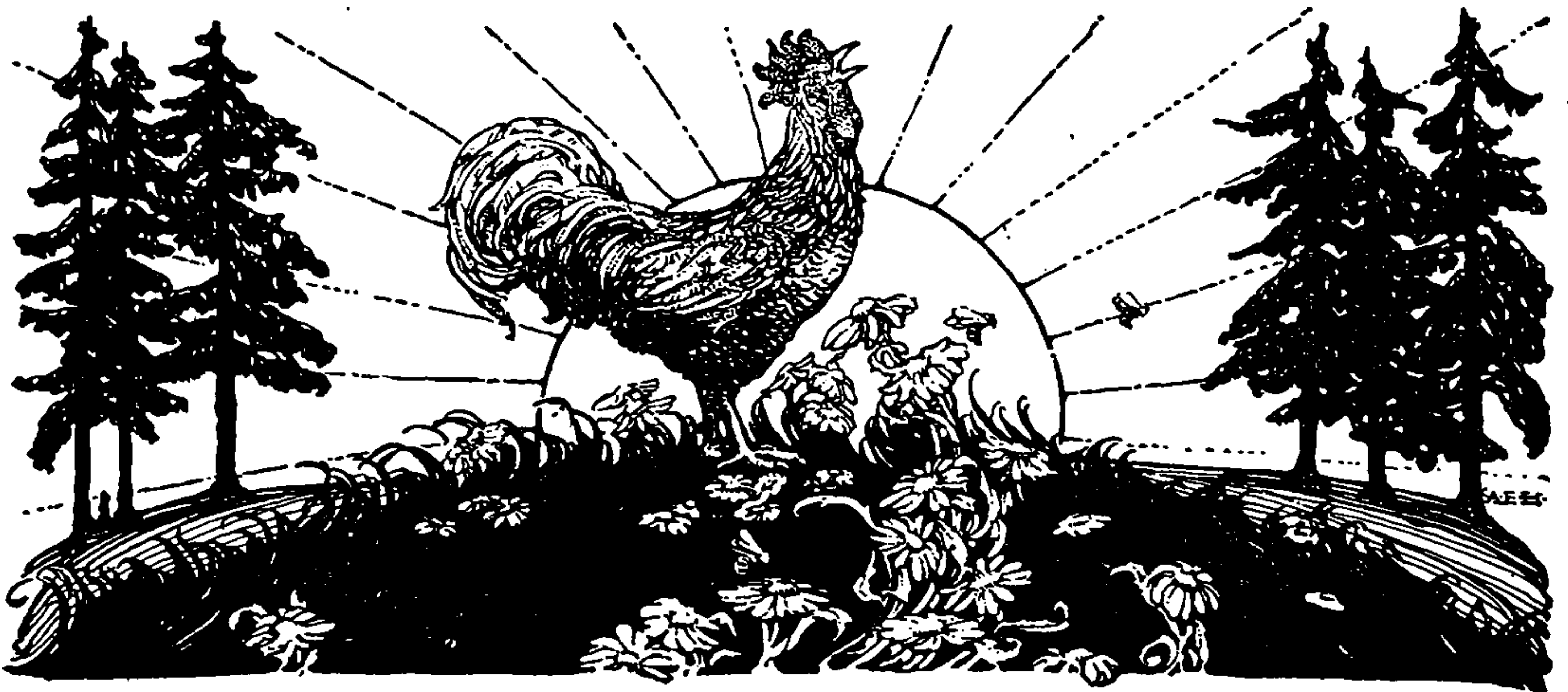
E. S.

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.



SPRING

KATHERINE PYLE

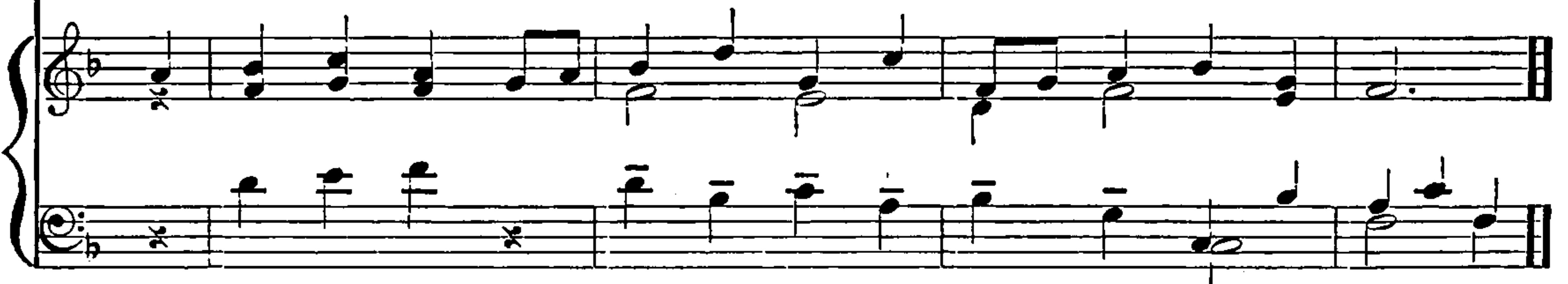
ELEANOR SMITH



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.



BOBBY REDBREAST

ARTHUR HENRY

MAX LOWEN

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

The first system of musical notation for the song. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (Bb and Eb) and the time signature is 3/4. The lyrics are: "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.

The second system of musical notation. It continues the vocal line and piano accompaniment. The lyrics are: "Bee, There's a hole for Jack - y Rab - bit, And a bed for me." The word "rit." (ritardando) is written above the final notes of both the vocal and piano parts.

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



THE TRADESPEOPLE

Anon.

MARY S. CONRADE



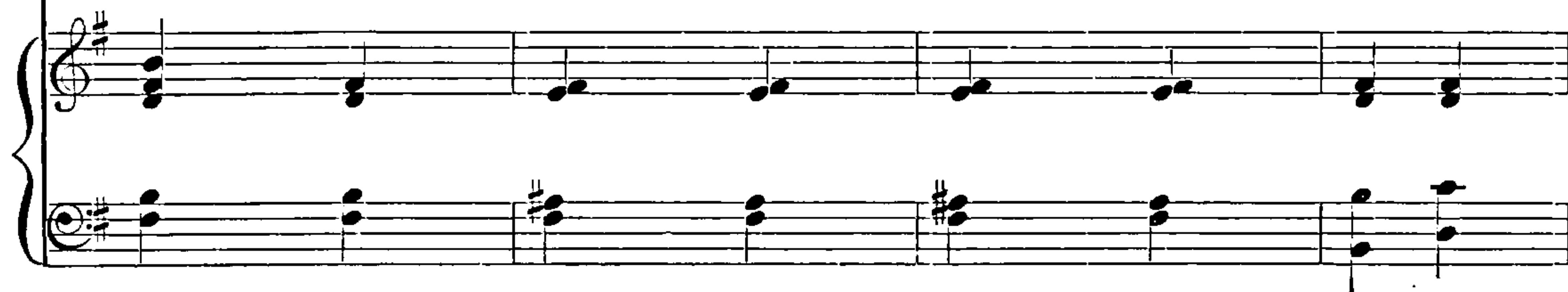
1. The swal - low is a ma - son; And un - der-neath the eaves He
2. The bull - finch knows and prac - tic - es The bas - ket - mak - er's trade: See



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.

THE TRADESPEOPLE

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 musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major and 2/4 time, with lyrics written below it. The piano accompaniment is in G major and 2/4 time, with a simple harmonic accompaniment.

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.

The musical score for the first two verses is in G major and 2/4 time. It features a vocal line and a piano accompaniment. The piano accompaniment has a simple, rhythmic accompaniment.

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."

The musical score for the third verse is in G major and 2/4 time. It features a vocal line and a piano accompaniment. The piano accompaniment has a simple, rhythmic accompaniment.

WHAT ROBIN TOLD

GEORGE COOPER

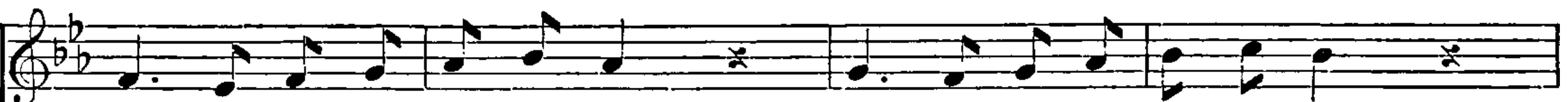
Gracefully



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.



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.



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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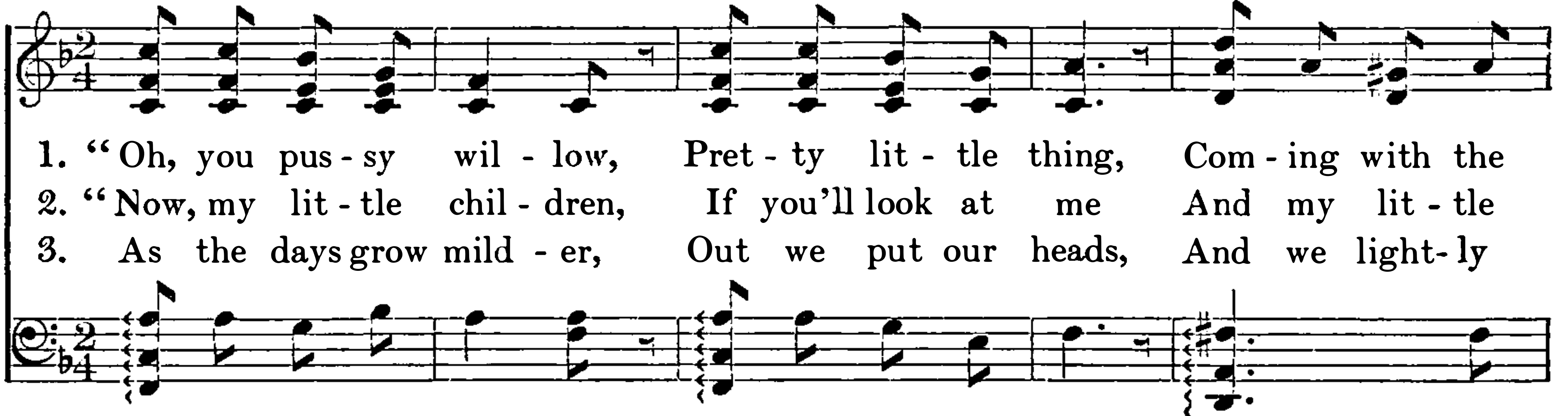
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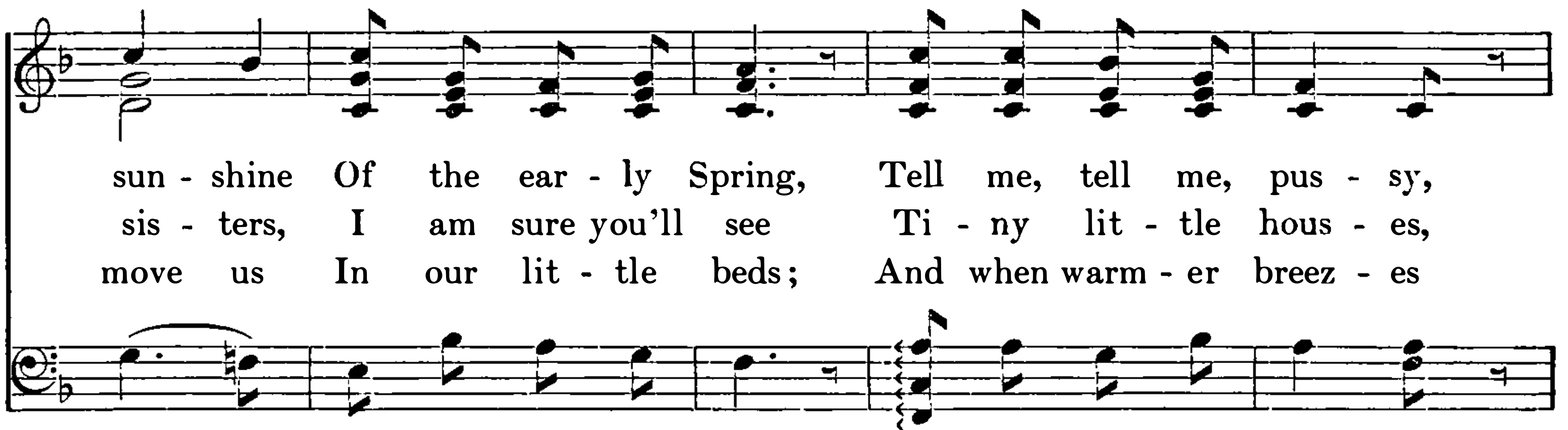


PUSSY WILLOW

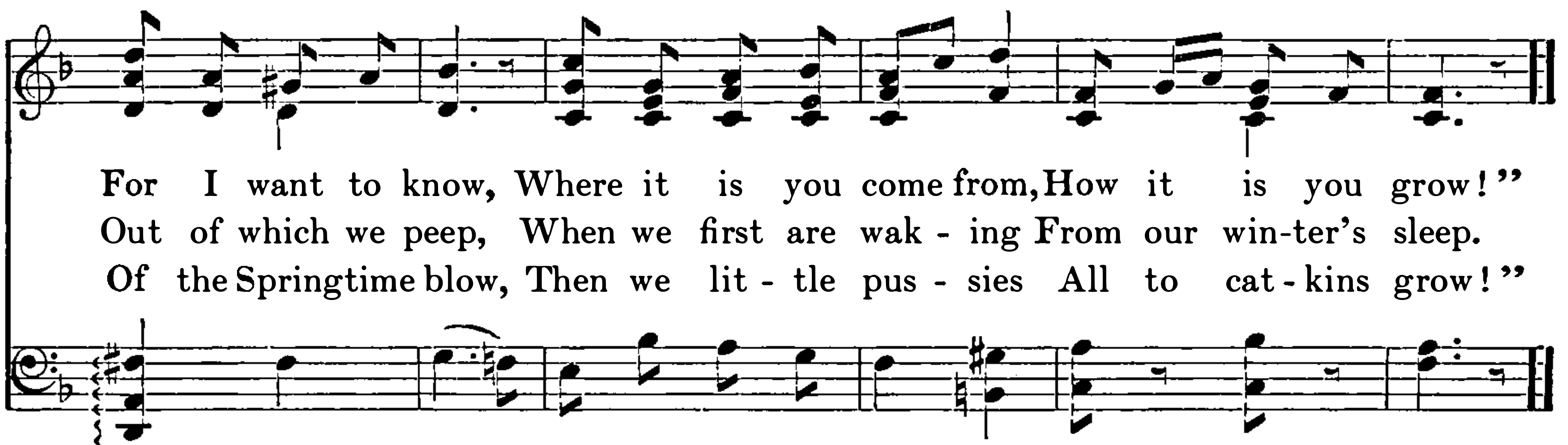
HARRIET P. SAWYER



1. "Oh, you pus - sy wil - low, Pret - ty lit - tle thing, Com - ing with the
2. "Now, my lit - tle chil - dren, If you'll look at me And my lit - tle
3. As the days grow mild - er, Out we put our heads, And we light - ly



sun - shine Of the ear - ly Spring, Tell me, tell me, pus - sy,
sis - ters, I am sure you'll see Ti - ny lit - tle hous - es,
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!"

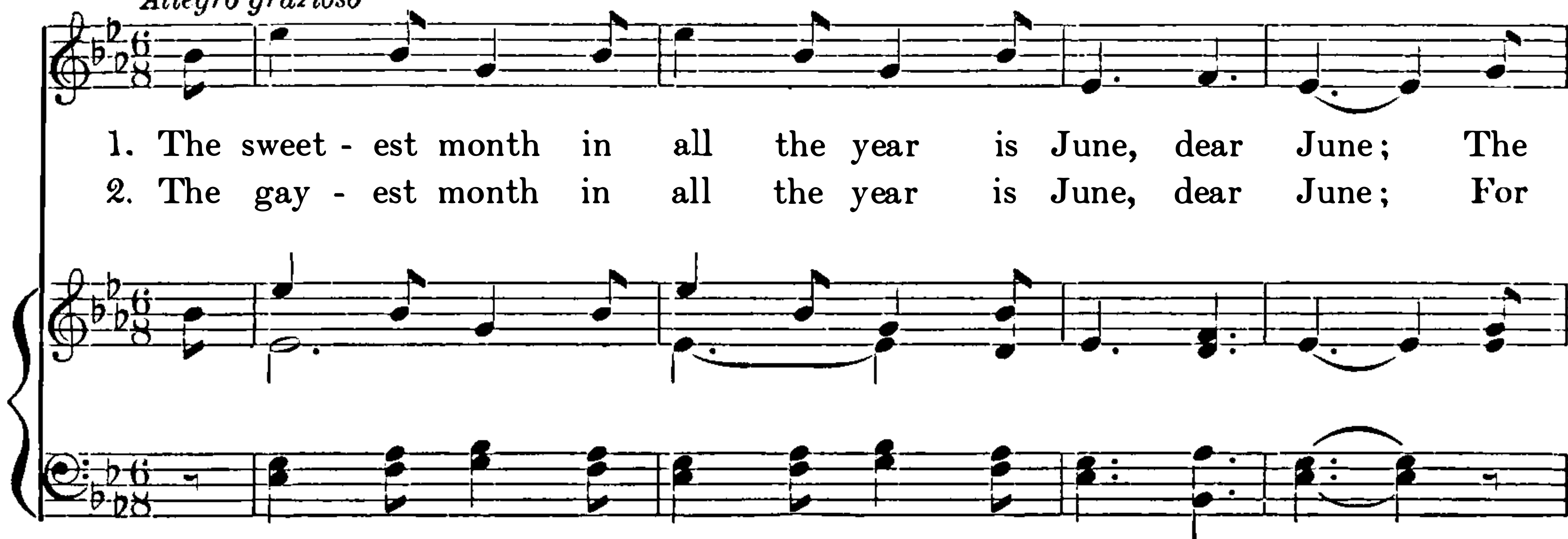
From "Songs and Games for Little Ones." Prepared by Gertrude Walker and Harriet S. Jenks. By permission of Oliver Dilsen Company.



JUNE

A. W. WRAY, by permission
Allegro grazioso

ELEANOR SMITH



1. The sweet - est month in all the year is June, dear June; The
2. The gay - est month in all the year is June, dear June; For

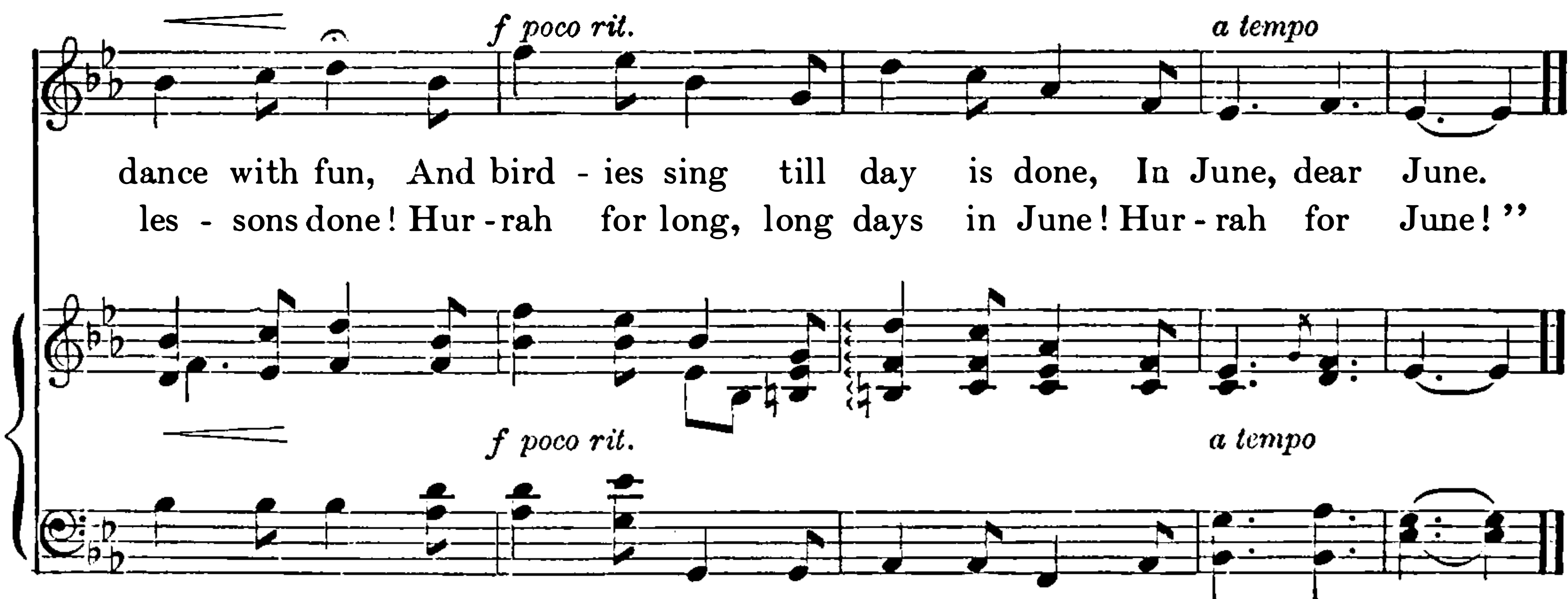
cres.



lit - tle brooks a - laugh - ing run, The ti - ny leaf - lets
then the laugh - ing chil - dren run And shout "Hur - rah for

cres.

f poco rit. *a tempo*



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!"

f poco rit. *a tempo*

BUTTERCUPS

Simply and tenderly

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

p

This system contains the first three measures of the song. It features a vocal line in treble clef with a key signature of one flat and a 3/4 time signature. The lyrics are: "Oh, you but - ter - cups, yel - low but - ter - cups Shin - ing". Below the vocal line is a piano accompaniment consisting of a right-hand part in treble clef and a left-hand part in bass clef. The piano part begins with a dynamic marking of *p* (piano). The right-hand part uses chords and moving lines, while the left-hand part provides a simple harmonic accompaniment.

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

This system contains the next three measures. The vocal line continues with the lyrics: "down there in the grass, Do you each one hold shin - ing". The piano accompaniment continues with similar harmonic support, maintaining the tender and simple style of the piece.

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

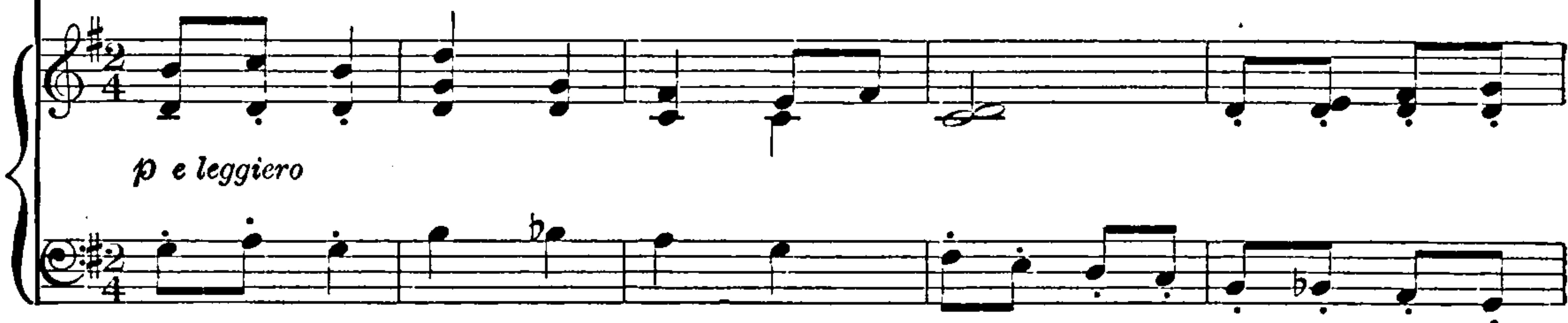
This system contains the final three measures of the song. The vocal line concludes with the lyrics: "drops of dew For the fai - ry folk who pass ?". The piano accompaniment ends with a final chord and a fermata over the last note, indicating the end of the piece.

DAISIES

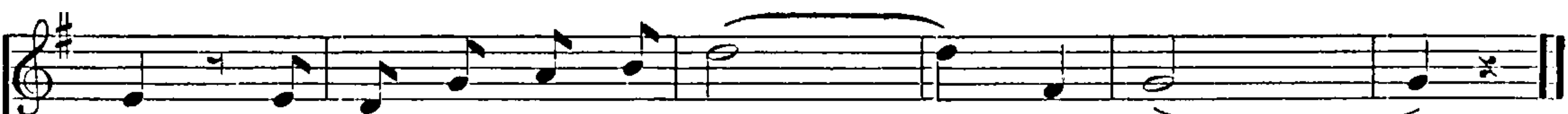
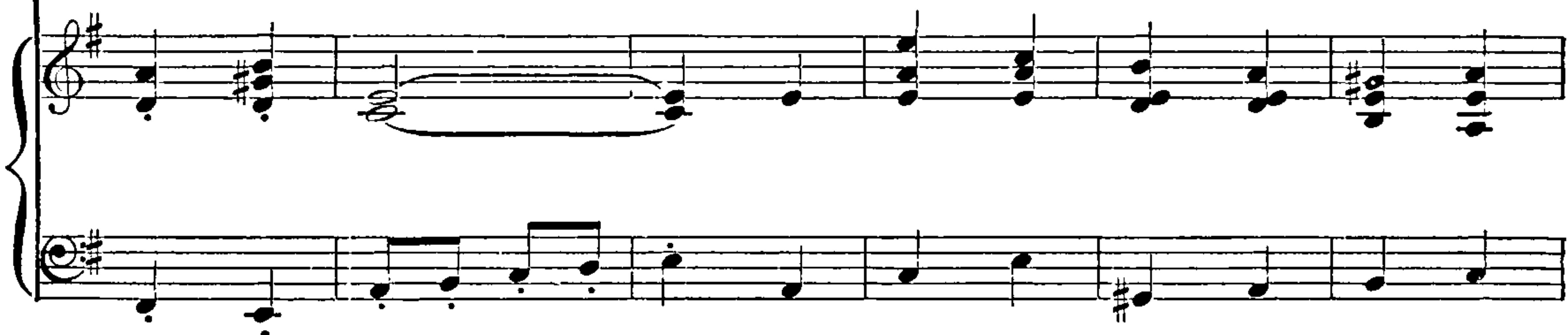
Daintily



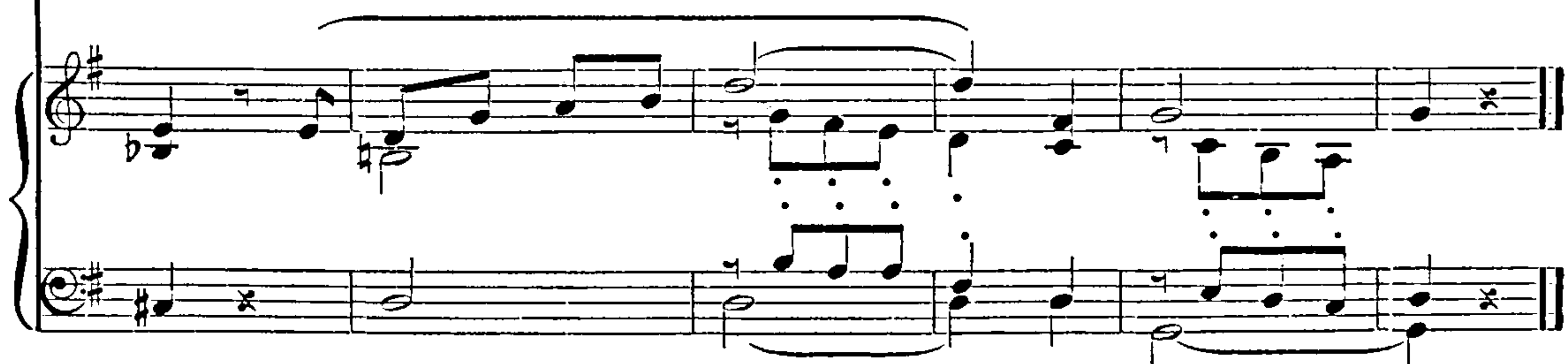
1. Lit - tle Miss Dai - sy lives in the grass, Mer - ry lit - tle
 2. Lit - tle Miss Dai - sy's cou - sin Sue Lives next door as



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.



A PINKY WILD ROSE

(CRADLE SONG)

ANNA M. PRATT

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

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The lyrics are: "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

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "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.

The third system of music concludes the vocal line and piano accompaniment. The lyrics are: "cur - tains un - close, And coax from each cra - dle, a pink - y wild rose."

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)

The first system of musical notation consists of three staves. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics: "Soft - ly, soft - ly, float - ing down, Red and rus - set, gold and brown,". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment, with the instruction "(BASS very light)".

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

The second system of musical notation consists of three staves. The top staff is a vocal line in G major and 4/4 time, with lyrics: "In the coun - try, in the town, Fall the au - tumu leaves." The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment.

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*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. It begins with the instruction 'Rapidly' and a dynamic marking 'p'. The lyrics 'A lit - tle red leaf was a - float on a pond One' are written below the notes. The bottom two staves are a piano accompaniment in bass clef, also in Bb and 6/8. It starts with a dynamic marking 'p' and the instruction 'with expression'. The piano part features a simple harmonic accompaniment with some grace notes.

mf *p*

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

mf *p*

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef, continuing from the first system. It has a dynamic marking 'mf' at the start and 'p' later. The lyrics 'au - - tumn day; . . . A bright yel - low but - ter - fly' are written below. The bottom two staves are a piano accompaniment in bass clef, continuing from the first system. It has a dynamic marking 'mf' at the start and 'p' later. The piano part continues with a similar harmonic accompaniment.

mp *p*

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

mp *p*

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in treble clef, concluding the piece. It has a dynamic marking 'mp' at the start and 'p' later. The lyrics 'lit on the leaf, And sailed . . . a - way. .' are written below. The bottom two staves are a piano accompaniment in bass clef, concluding the piece. It has a dynamic marking 'mp' at the start and 'p' later. The piano part concludes with a final chord and a fermata over the bass line.

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GOOD-BYE TO THE FLOWERS

GEORGE COOPER

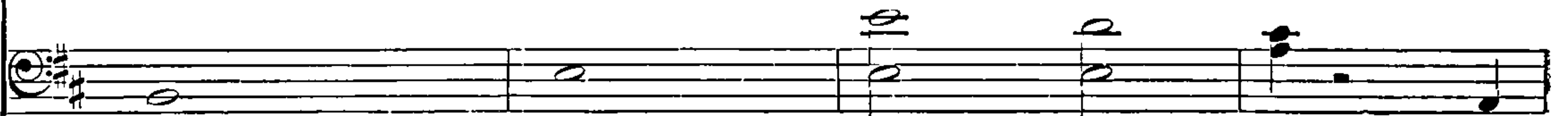
HARRIET P. SAWYER



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.



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.



WINTER SONG

Melody by
ALYS E. BENTLEY
Allegro

Accompaniment by
HARVEY WORTHINGTON LOOMIS

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

mf *mp*

no Pedal

The first system of musical notation for 'Winter Song' consists of three staves. The top staff is the vocal line in G major (two flats) and 2/4 time, with lyrics 'B-r-oo! B-r-oo! It's ver - y cold to - day.' The middle staff is the piano accompaniment in the same key and time, featuring a melody of eighth notes and chords. The bottom staff is the piano accompaniment in the same key and time, featuring a bass line with sixteenth-note patterns and chords. Dynamics include *mf* and *mp*. A 'no Pedal' instruction is present in the bottom staff.

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

mf *mp*

The second system of musical notation continues the song. The top staff has lyrics 'B-r-oo! B-r-ool Jack Frost is out at play. He'. The middle and bottom staves continue the piano accompaniment with similar rhythmic patterns and dynamics.

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

The third system of musical notation concludes the song. The top staff has lyrics 'pinch - es un - der heav - y clothes And bites your cheek and nips your nose.' The middle and bottom staves continue the piano accompaniment, ending with a final chord in the bottom staff.

WINTER SONG

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

f *mp*

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features two vocalizations 'B-r-oo!' followed by the lyrics 'It's ver - y cold to - day.' The second line is the piano accompaniment, starting with a grand staff (treble and bass clefs) and a key signature of two flats. It includes dynamic markings *f* and *mp*, and features a sixteenth-note accompaniment pattern in the bass line.

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

f *mp*

Ped. * *Ped.* *

Detailed description: This system contains the next two lines of music. The top line continues the vocal melody with two more 'B-r-oo!' vocalizations and the lyrics 'Jack Frost is out at play.' The piano accompaniment continues with the same sixteenth-note pattern, including dynamic markings *f* and *mp*, and concludes with two pedal markings: *Ped.* * *Ped.* *.

SNOW SONG

Adapted from SCHUBERT

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

Detailed description: This system contains the first line of music for 'Snow Song'. The top line is the vocal melody in a 2/4 time signature with a key signature of two flats. The lyrics are 'Snow, snow, ev - ery - where, On the ground and in the air,'. The piano accompaniment is in a grand staff with a key signature of two flats and a 2/4 time signature, consisting of block chords.

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

Detailed description: This system contains the second line of music for 'Snow Song'. The top line continues the vocal melody with the lyrics 'In the fields and in the lane, On the roof and win - dow - pane.' The piano accompaniment continues with block chords.

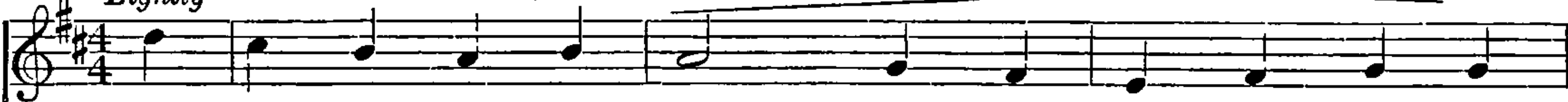
TO A SNOWFLAKE

From the German, by

EMILIE POULSSON

ELEANOR SMITH

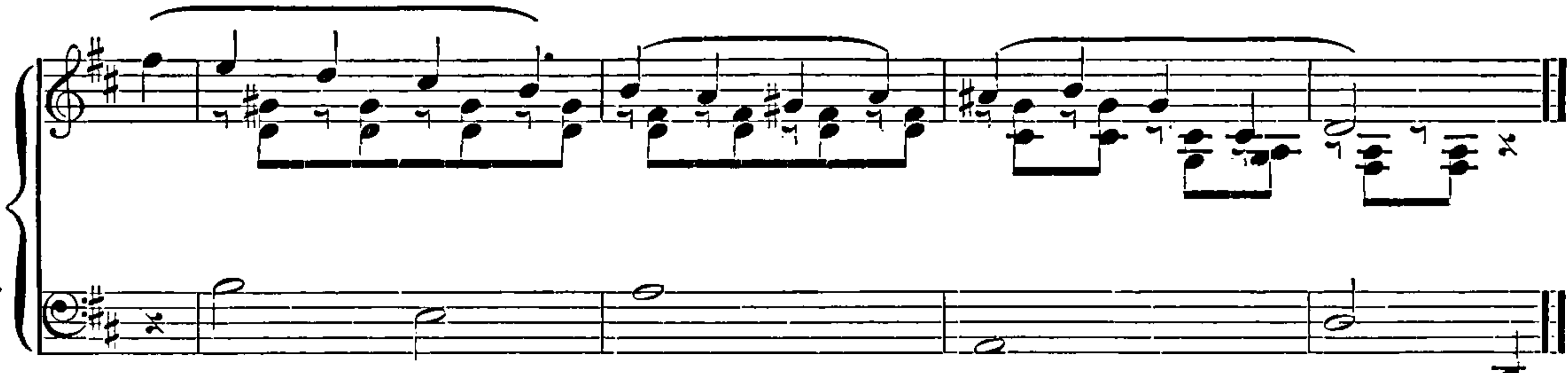
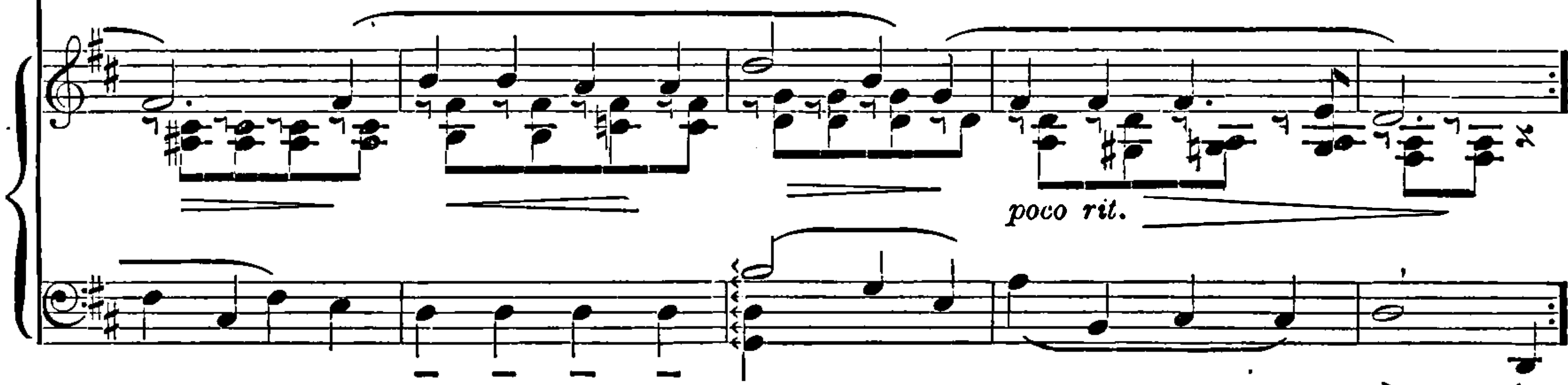
Lightly



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!



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.

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

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

Slowly and expressively

HARVEY WORTHINGTON LOOMIS

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

p

p *mp* — observe the ties

Pedal carefully *Ped.* *

mf *slower gradually and diminishing*

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

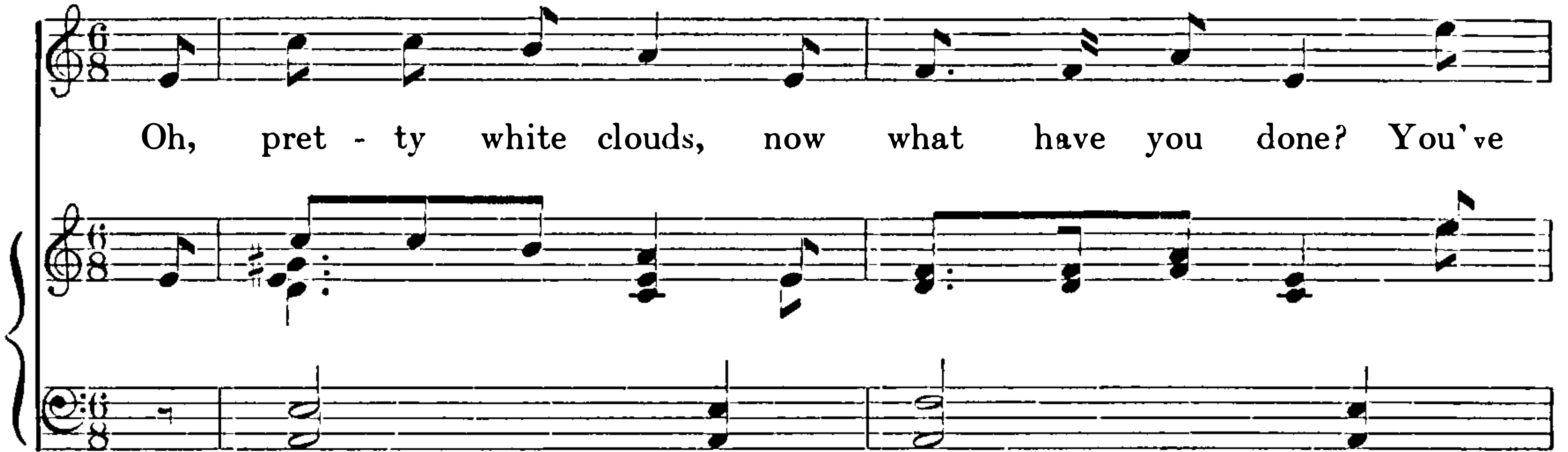
always legato *mp* *slower gradually* *ppp* *L.H. ppp*

Ped. * *Ped.* *

THE CLOUDY DAY

KATE WHITING PATCH

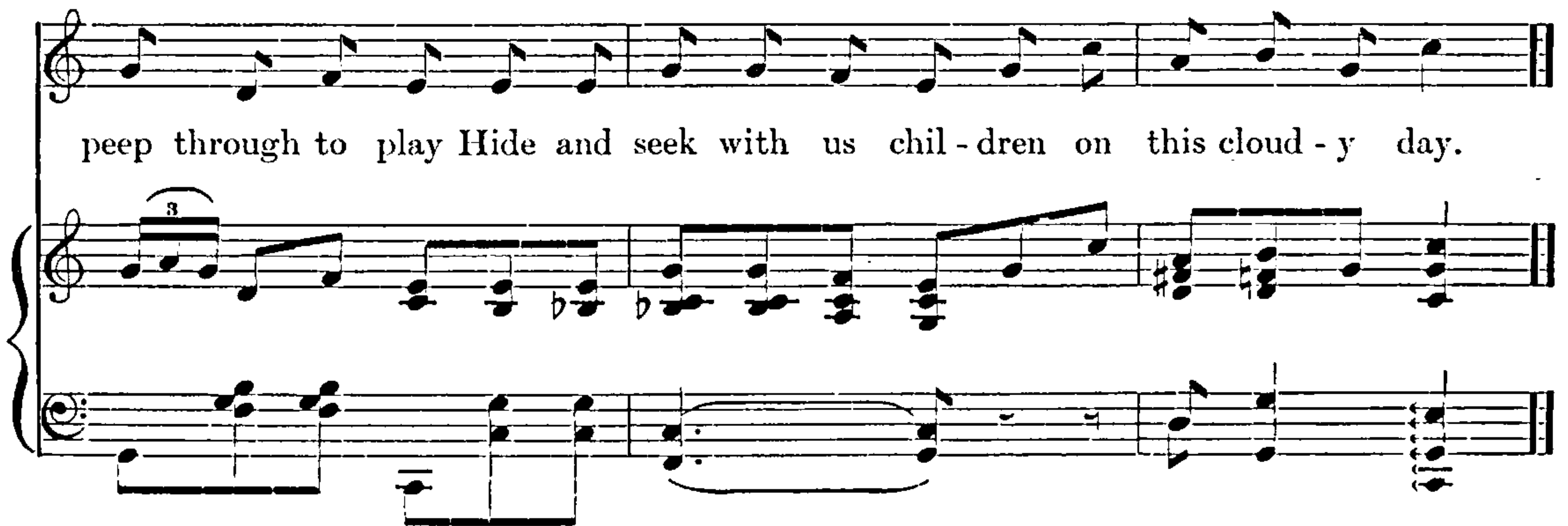
CLARE SAWYER REED



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

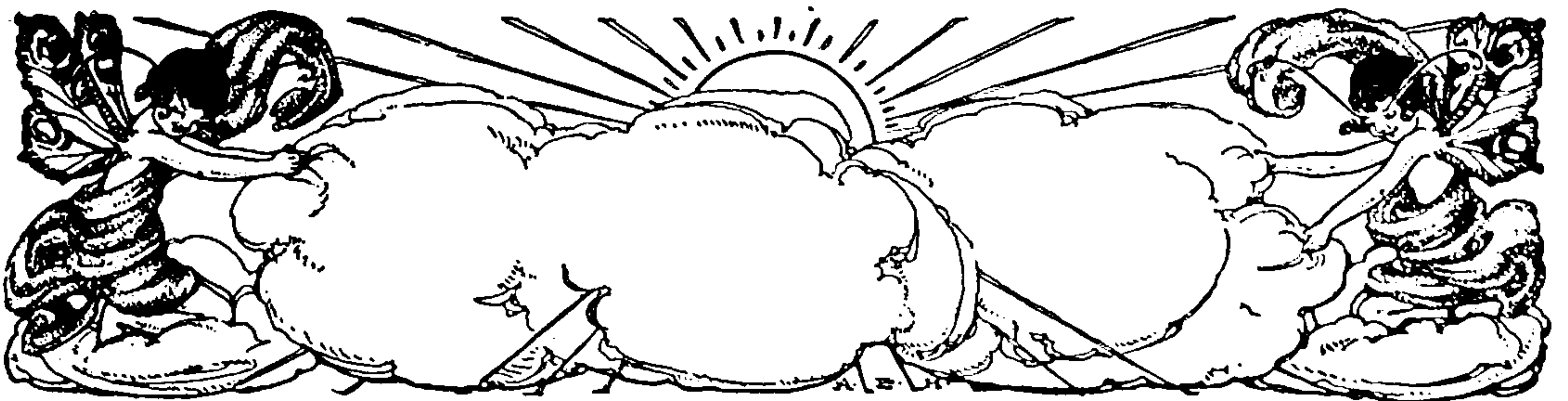


hung a soft veil be-tween us and the sun. But the gay lit - tle sun-beams may



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

Who has seen the wind? - oo, Nei - ther you nor I - oo. But when the trees bow down their heads, The wind is pass - ing by - oo.

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

OVER IN THE MEADOW

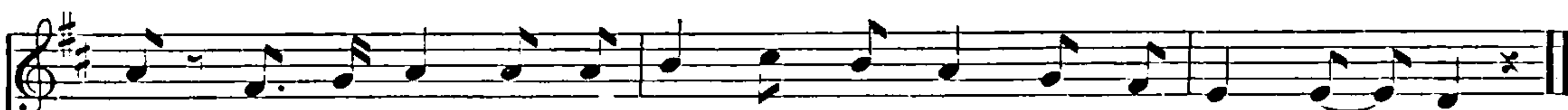
OLIVE A. WADSWORTH



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
Lived a moth-er - fish, And her lit - tle fish - es two. "Swim!" said the mother; "We
Lived a moth-er - bird And her lit - tle bird - ies three. "Sing!" said the mother; "We
Lived a mother-muskrat And her lit - tle rat - ties four. "Dive!" said the mother; "We
Lived a moth-er - bee And her lit - tle hon - eys five. "Buzz!" said the mother; "We



wink," said the one: So he winked and he blinked In the sand and sun.
swim," said the two: So they swam and they swam Where the stream runs blue.
sing," said the three: So they sang and they sang In the hole in the tree.
dive," said the four: So they dived and they dived In the reeds on the shore.
buzz," said the five: So they buzzed and they buzzed In the snug bee - hive.



THE SEASONS

EDYTHE A. TURNER

E. H. H.

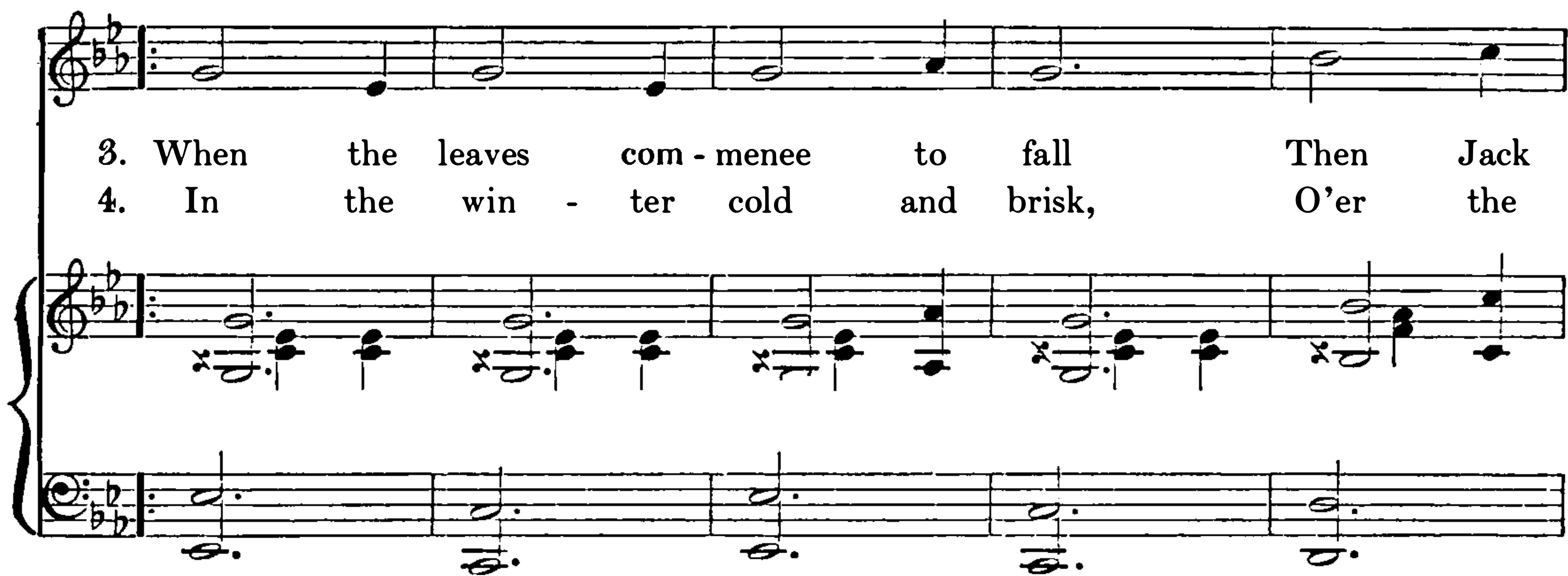
Con spirito

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

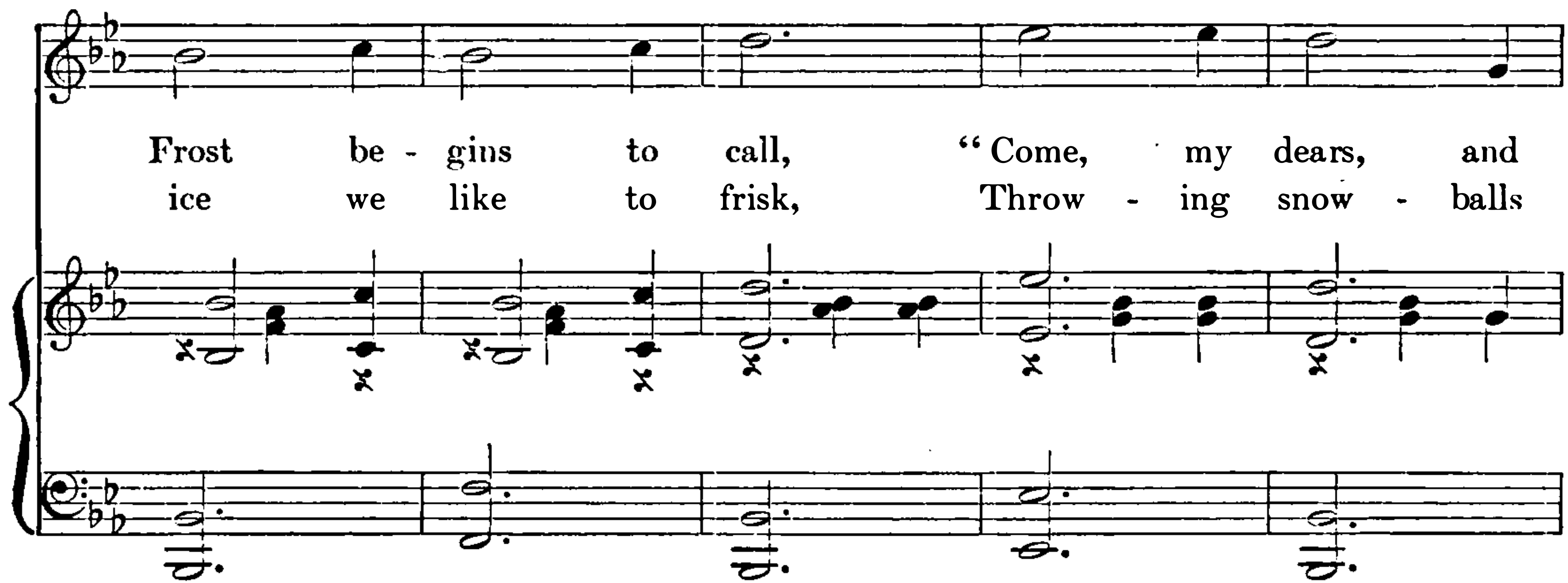
chil - dren love to play With jump - ropes, hoops, and
glides our boat a - long, . . Pad - dling 'round with -

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

THE SEASONS



3. When the leaves com - mence 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



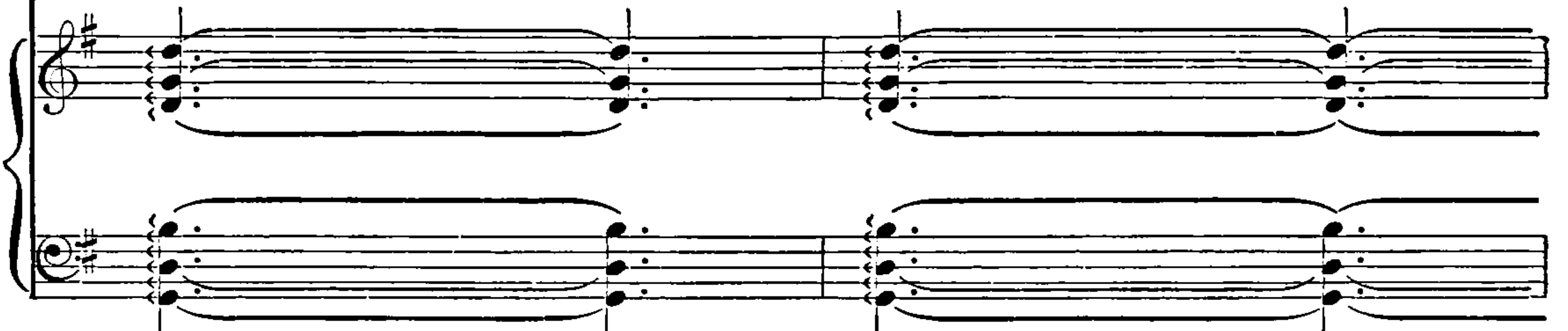
1. We'll mix up some wa - ter and meal in a pan, And stir it, and stir it as
2. We'll scat - ter it here, and we'll scat - ter it there, And each lit - tle chick - y shall



hard as we can; And then we'll go out to the chick - ens and call,
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,



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

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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

The first system of the song features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. The piano accompaniment consists of two staves: the right hand in a treble clef and the left hand in a bass clef. The lyrics are: "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

The second system continues the vocal line and piano accompaniment. The lyrics are: "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 -

The third system concludes the vocal line and piano accompaniment. The lyrics are: "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 musical score for "Two Little Birds" consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in a treble clef, with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: "way they flew to the sun - ny South, And there they staid till Spring." The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of two flats and a common time signature. The melody is simple and repetitive, with a gentle, flowing character.

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.

The musical score for "The Owl" is in 2/4 time and features a key signature of three sharps (F#, C#, G#). It includes two verses of lyrics and a piano accompaniment. The vocal line is written on a single staff in a treble clef. The piano accompaniment is written on two staves (treble and bass clefs). The melody is simple and repetitive, with a gentle, flowing character. The lyrics are: "1. O Mis - ter Owl, you look so wise, With those big fun - ny, fun - ny eyes. 'To - whit to - whoo! To - whit, to - whoo!'" and "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!'" The piano accompaniment provides a simple harmonic support for the vocal line.

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

The first system of music features a vocal line in G major, 4/4 time, with a tempo marking of 'Not fast, but very staccato'. The lyrics are 'Spar-rows hop-ping in the rain, Feath-ers are their on - ly'. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

With growing enthusiasm

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

cres. poco a poco

The second system continues the vocal line with the lyrics 'roof. My! it must be nice to grow, My! it must be nice to grow,'. The piano accompaniment includes a dynamic marking of 'cres. poco a poco'.

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

The third system concludes the vocal line with the lyrics 'My! it must be nice to grow Your own wa - ter - proof.' The piano accompaniment provides harmonic support for the final phrase.

THE FIRST BOUQUET

EMILIE POULSSON

ELEANOR SMITH

Espressivo

1. He dug his gar - den, He sowed the seeds; He kept it
2. And when it blos - somed With flow - ers gay, He gave his

The first system of musical notation for 'The First Bouquet'. It consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time, key of B-flat major, and features a melody with eighth and quarter notes. The piano accompaniment is in the same key and time, with a simple harmonic accompaniment. The lyrics are printed below the vocal line.

wa - tered And pulled the weeds.
moth - er The first bou - quet.

The second system of musical notation. The vocal line continues with the lyrics 'wa - tered And pulled the weeds. moth - er The first bou - quet.' The piano accompaniment continues with the same harmonic structure. The system concludes with a double bar line.

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;

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "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.

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "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:

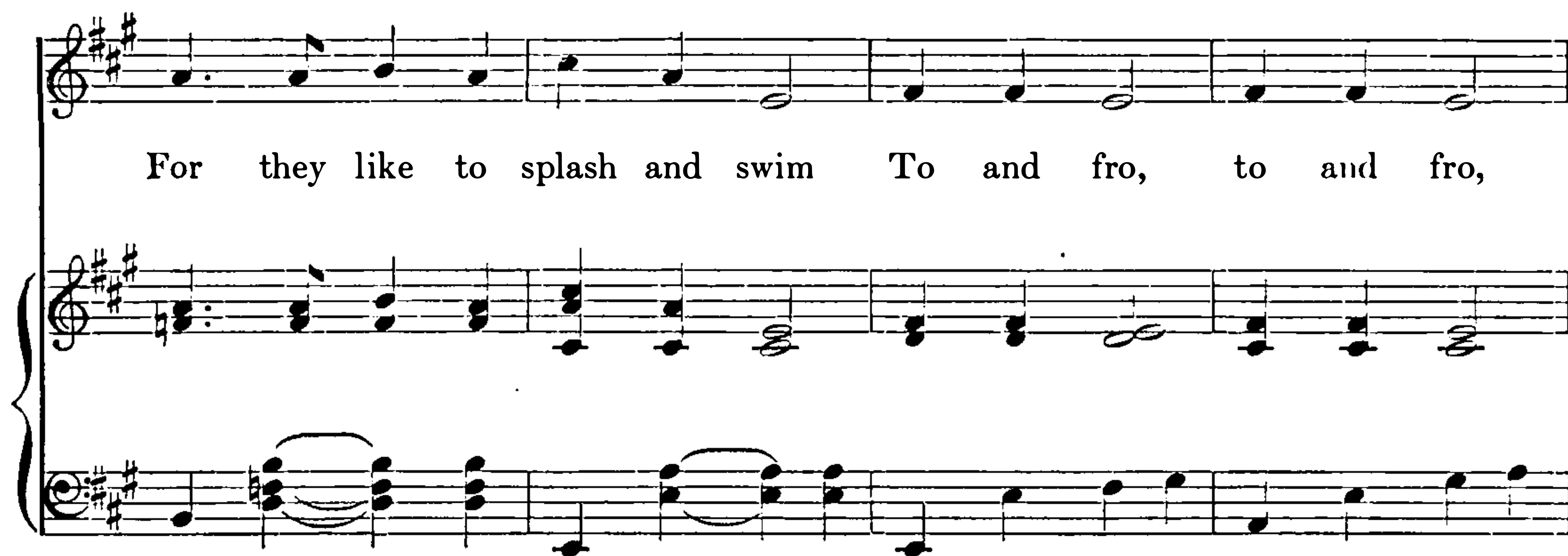
The third system of music concludes the vocal line and piano accompaniment. The lyrics are: "See them dart! see them glide! Now be-neath a rock they hide:"

From "Timely Games and Songs for the Kindergarten," by Clare Sawyer Reed. Copyright, 1900, 1905, by J. L. Hammett Company.

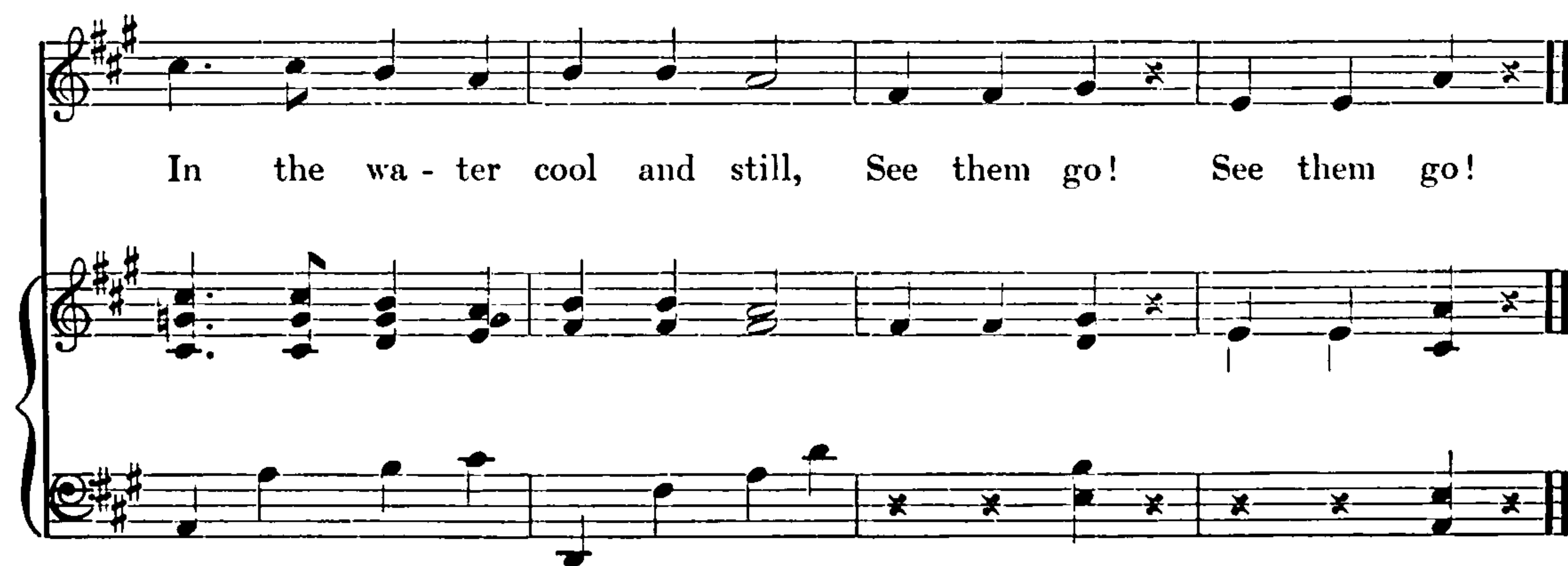
THE FISHES



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*

This system contains the first line of music. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Fast'. The dynamics for the piano part are marked as *mf*, *mp*, and *p*.

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

pp *mp* *p* *pp*

This system contains the second line of music. It continues the vocal line and piano accompaniment. The dynamics for the piano part are marked as *pp*, *mp*, *p*, and *pp*.

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

mf *p*

This system contains the third line of music. It continues the vocal line and piano accompaniment. The dynamics for the piano part are marked as *mf* and *p*.

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THE GRAY DONKEY

HARVEY WORTHINGTON LOOMIS

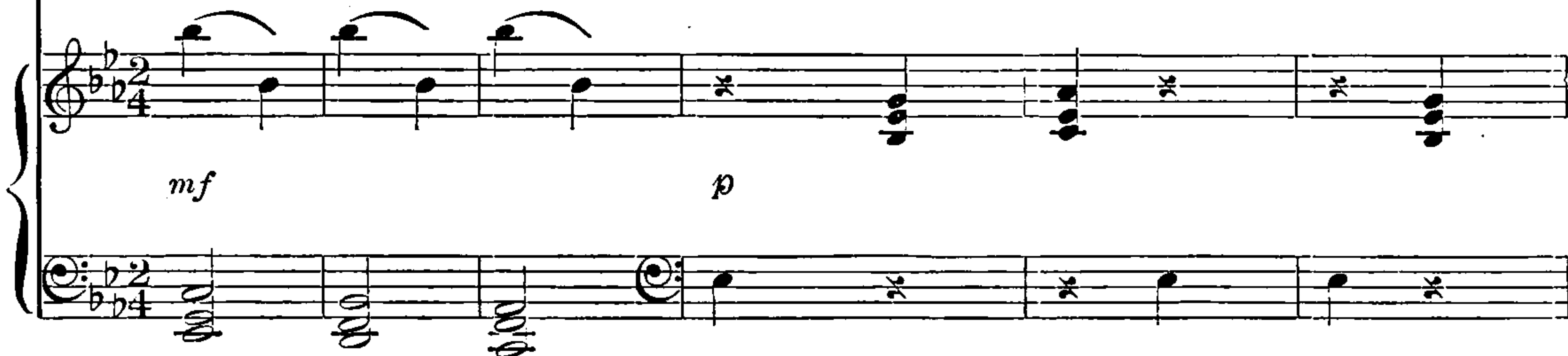
HARVEY WORTHINGTON LOOMIS

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 -



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,



THE GRAY DONKEY

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.

mf

The musical score consists of three staves. The top staff is a vocal line in G major (one flat) with a treble clef, starting with a forte (*f*) dynamic and a piano (*p*) dynamic. The middle and bottom staves are piano accompaniment in G major with a bass clef, starting with a mezzo-forte (*mf*) dynamic. The piano part features a simple harmonic accompaniment with some chords marked with an asterisk (*).



BOSSY COW

EMILIE POULSSON
Allegretto

ELEANOR SMITH

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

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

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

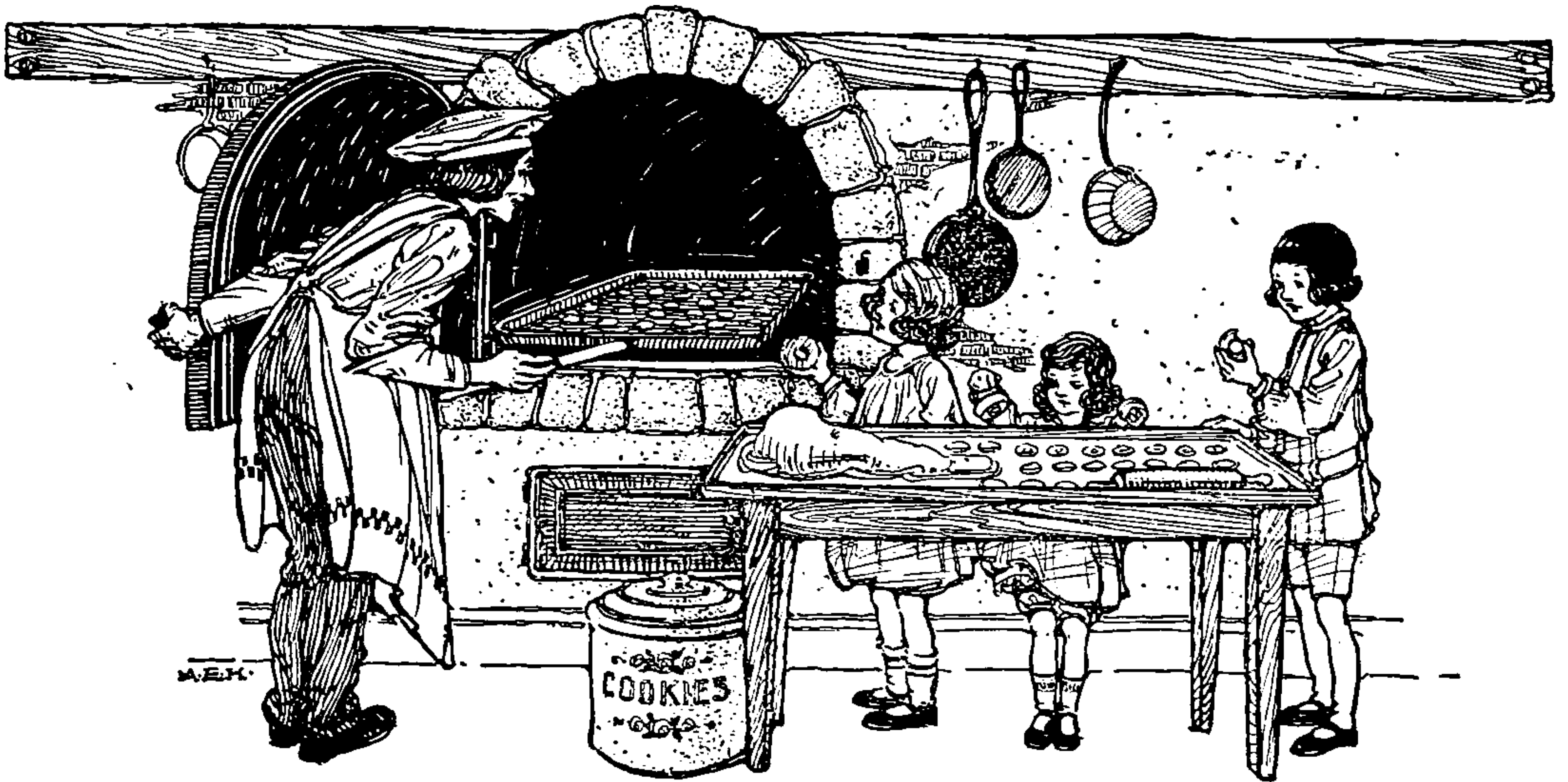
The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in 2/4 time, key of B-flat major, and features a melody with eighth and quarter notes. The piano accompaniment is in the same key and time, with a bass line and chords. The lyrics are printed below the vocal line.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes for the 'Ha, ha, ha!' phrase. The piano accompaniment features a steady bass line and chords. The lyrics are printed below the vocal line.

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.

The third system of music concludes the piece. The vocal line ends with a final note and a fermata. The piano accompaniment provides a concluding chord. The lyrics are printed below the vocal line.



TRADE SONGS

THE BAKER

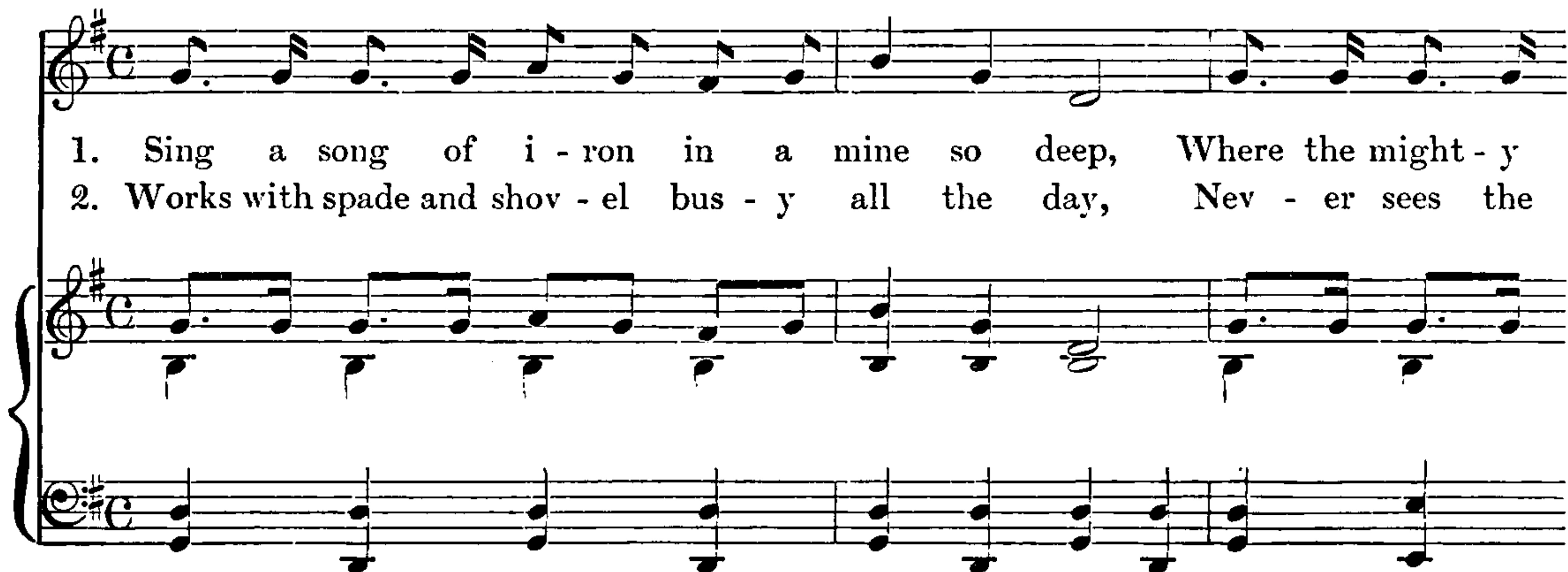
S. M. BUSH

Adapted

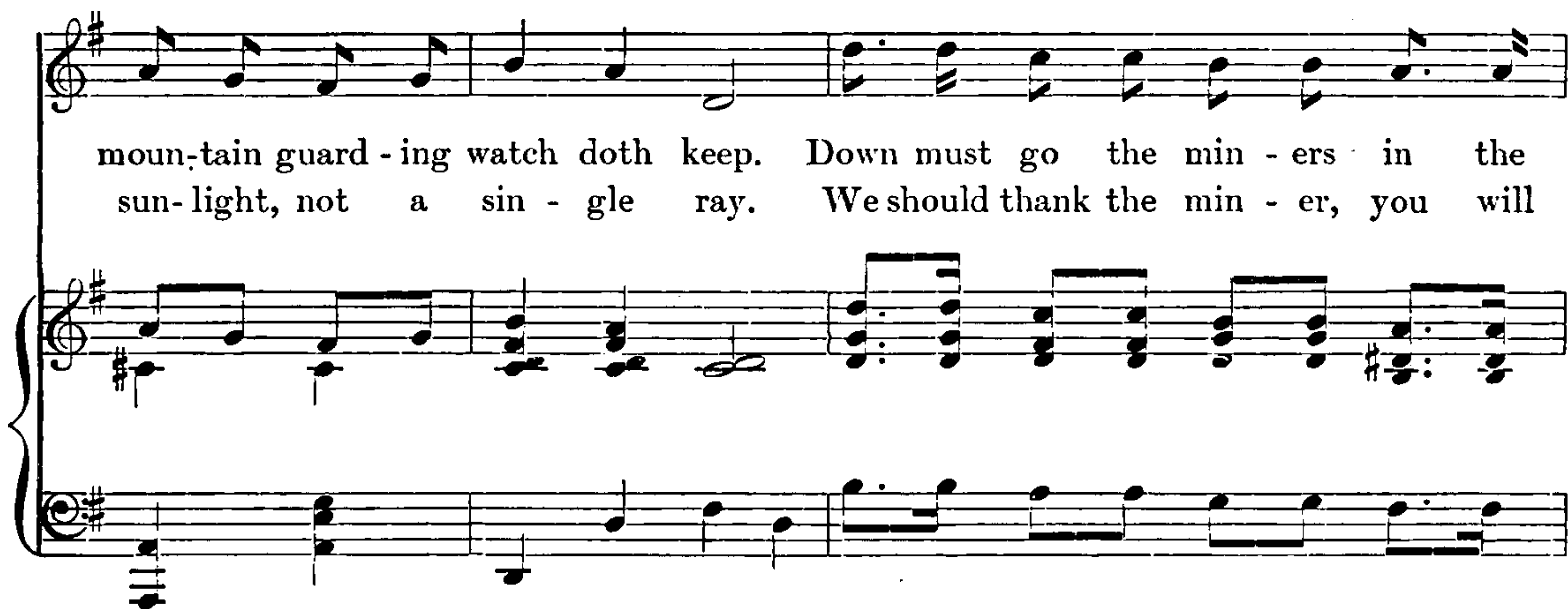
1. What does the bak - er make, we say, As he rolls a - way from day to day,
 2. And now he presses and cuts his cake, . . . Getting it ready so soon to bake;
 3. Then into the oven with a push they go, And oft he turns them to and fro,

Roll - ing so stead - i - ly this way and that, Roll - ing his dough so thin and flat?
 He makes the cook - ies so smooth and round, . . . And one is cut with each little sound.
 Roll - ing and press - ing he makes them round, When they are done, one for each will be found.

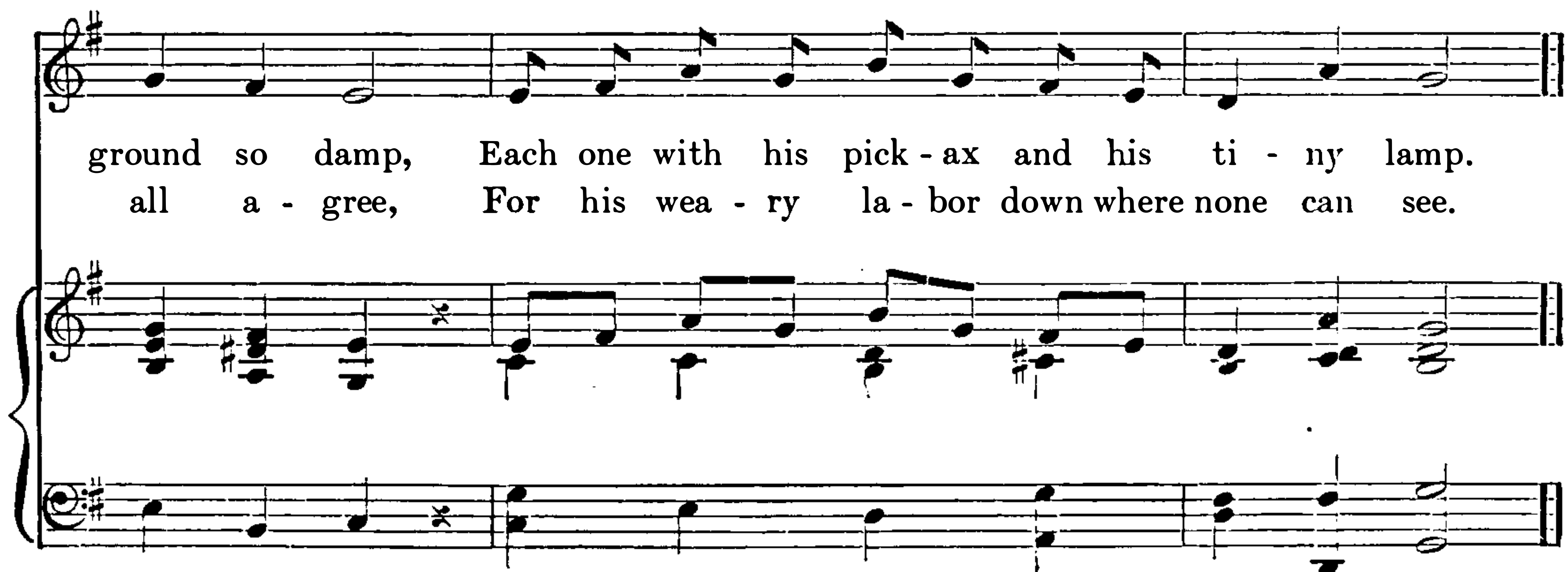
THE SONG OF IRON



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.

From "Songs of The Child World" No. 1. Copyright, 1897, by The John Church Company. Used by permission.

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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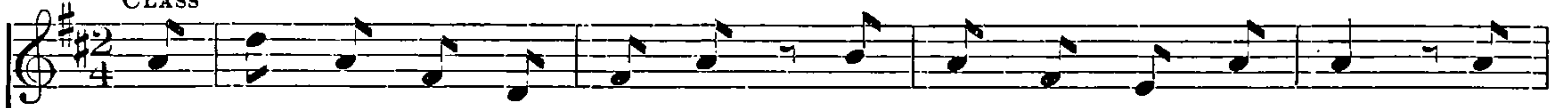
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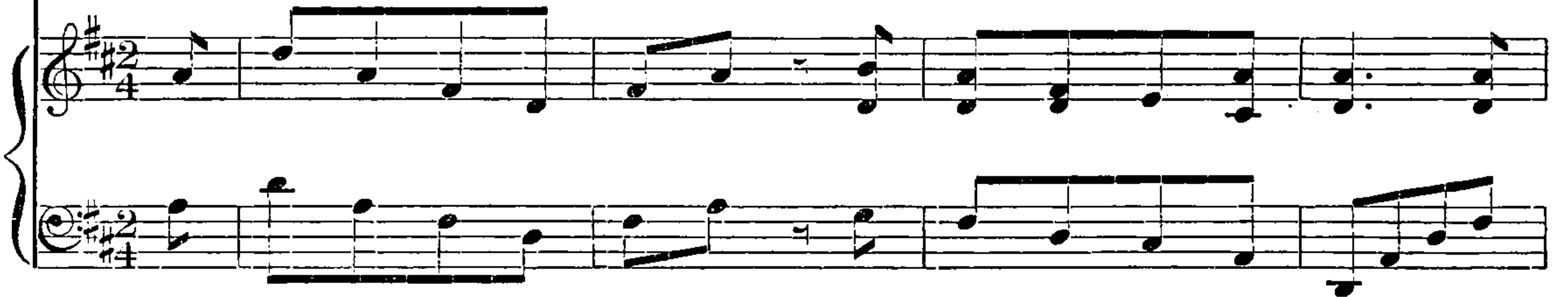


THE POSTMAN

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



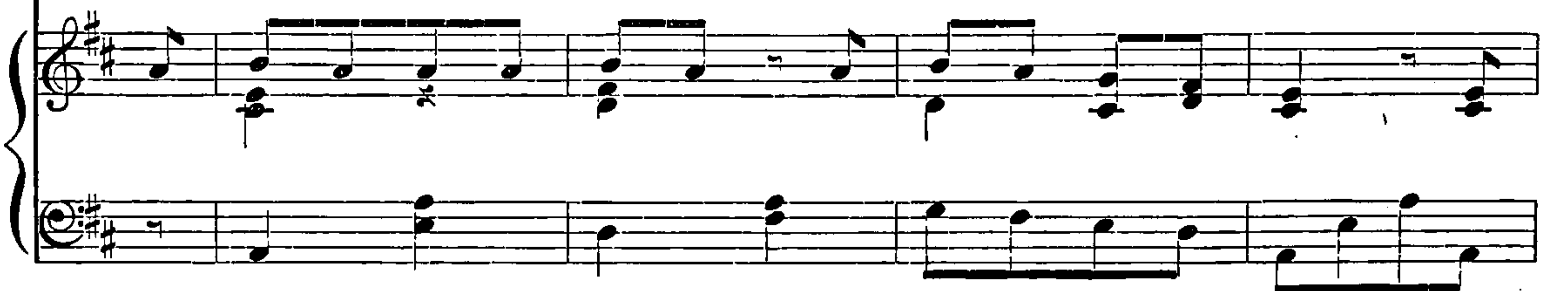
look - ing for a let - ter, Have you an - y - thing for me?
must be ver - y tir - ed, I'm from walk - ing round the town.
sure that I should miss you If you nev - er came this way.



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



THE POSTMAN

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.

The musical score consists of three staves. The top staff is a vocal line in G major (one sharp) and 2/4 time. The middle and bottom staves are piano accompaniment, with the middle staff in G major and the bottom staff in C major. The lyrics are written below the vocal staff.



NURSERY RHYMES

THIS LITTLE PIG WENT TO MARKET

Nursery Rhyme
Jauntily

GRACE WILBUR CONANT

This lit - tle Pig went to mar - ket: This lit - tle Pig stayed at

The first system of the musical score consists of three staves. The top staff is the vocal line in G major (one flat) and common time, with lyrics underneath. 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 simple harmonic accompaniment with chords and moving lines.

home; This lit - tle Pig had roast-beef; This lit - tle Pig had

The second system continues the musical score with three staves. The vocal line and piano accompaniment follow the same format as the first system, with lyrics placed below the vocal staff.

none; This lit - tle Pig cried "Wee wee wee!" { I can't find my way home!"
O moth-er, give me some!"

The third system concludes the piece with three staves. The vocal line includes a final phrase with a curly brace grouping two lines of lyrics. The piano accompaniment provides a concluding harmonic structure.

LITTLE MISS MUFFET

Nursery Rhyme

Gracefully

f

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

f

This system contains the first two staves of music. The vocal line is on a single treble clef staff with a key signature of two flats and a 3/4 time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The piano part begins with a forte (*f*) dynamic. The lyrics are placed between the two staves.

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

sf

This system contains the second two staves of music. The piano part features accents (>) over several notes in the right hand and a sforzando (*sf*) dynamic marking. The lyrics are placed between the two staves.

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

sf

This system contains the final two staves of music. The piano part includes a sforzando (*sf*) dynamic marking and a crescendo hairpin. The lyrics are placed between the two staves.

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

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The music is in 6/8 time and begins with a treble clef. The lyrics are written below the vocal staff.

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

ten.

This system contains the second two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are written below the vocal staff. The word 'ten.' is written below the piano accompaniment.

mf

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

mf

This system contains the final two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are written below the vocal staff. The word 'mf' is written below the piano accompaniment.

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

JACK AND JILL

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

ten.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single treble clef staff with a key signature of one flat and a common time signature. The lyrics are written below the notes. The piano accompaniment is written on two staves (treble and bass clefs) with a brace on the left. The word 'ten.' is written below the piano part. The system ends with a double bar line and repeat signs.

THIRD VERSE
mf

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

mf

The second system of music begins with the heading 'THIRD VERSE' and the dynamic marking 'mf'. It features a vocal line and a piano accompaniment. The piano part includes slanted lines indicating a tremolo effect. The system ends with a double bar line and repeat signs.

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

ten.

The third system of music consists of a vocal line and a piano accompaniment. The piano part includes slanted lines indicating a tremolo effect. The word 'ten.' is written below the piano part. The system ends with a double bar line and repeat signs.

SEE-SAW, MARGERY DAW

Allegretto
mf

See - saw, Mar - ge - ry Daw, Jack shall have a new mas - ter,

cres. e ritard.

He shall have but a pen-ny a day, Be - cause he wont work a - ny fast - er.

cres. e ritard.

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

LITTLE JUMPING JOAN

Here am I, lit - tle jump - ing Joan, When no - bod - y's with me I'm al - ways a - lone.

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

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SING A SONG OF SIXPENCE

Allegretto

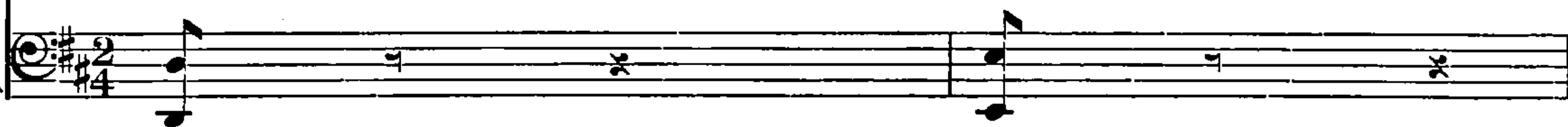
mf



Sing a Song of Six - pence, A pock - et full of Rye;



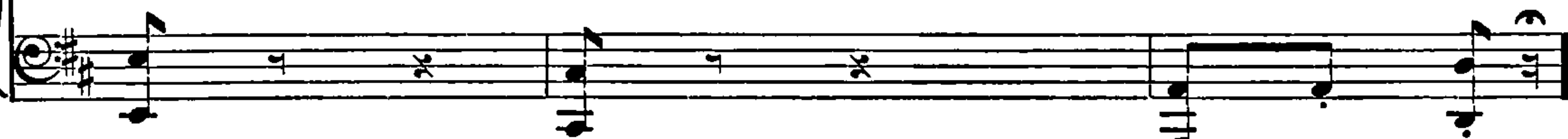
mf



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 a King?



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

SING A SONG OF SIXPENCE

SECOND VERSE

mf

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

ten.

mp

Detailed description: This system contains the first line of the second verse. It features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a piano accompaniment on a grand staff (treble and bass clefs). The piano part consists of a steady eighth-note bass line and chords in the right hand. The lyrics are: "The King was in the count - ing - house, Count - ing out his mon - ey; The". The word "ten." is written above the piano part at the end of the line. The dynamic marking *mf* is above the vocal line, and *mp* is above the piano part.

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

ten.

Detailed description: This system contains the second line of the second verse. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are: "Queen was in the Par - lour, Eat - ing bread and hon - ey; The". The word "ten." is written above the piano part at the end of the line.

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

ten.

Detailed description: This system contains the third line of the second verse. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are: "maid was in the gar - den, Hang - ing out the clothes; There". The word "ten." is written above the piano part at the end of the line.

rallentando

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

rallentando

Detailed description: This system contains the final line of the second verse. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are: "came a lit - tle Dick - y Bird, And popp'd up - on her nose!". The word "rallentando" is written above the piano part at the end of the line.

CURLY LOCKS

Cur - ly Locks, Cur - ly Locks, wilt thou be mine? Thou shalt not wash dish - es, nor

The first system of musical notation for 'Curly Locks' consists of a treble and bass staff in G major and 6/8 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are placed between the two staves.

feed the swine; But sit on a cush - ion and sew up a seam, And

The second system of musical notation continues the melody and accompaniment. The lyrics are placed between the two staves.

poco rit.
eat fine straw-ber - ries, sug - ar and cream. Cur - ly Locks, Cur - ly Locks,

The third system of musical notation includes the tempo marking 'poco rit.' above the treble staff. The lyrics are placed between the two staves.

wilt thou be mine? Thou shalt not wash dish - es, nor feed the swine.

The fourth system of musical notation concludes the piece with a double bar line. The lyrics are placed between the two staves.

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

THE NORTH WIND DOES BLOW

The North Wind does blow And we shall have snow; And

The first system of musical notation for 'The North Wind Does Blow' consists of a treble and bass staff in G major and 6/8 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are placed between the two staves.

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

THE NORTH WIND DOES BLOW

what will the Rob - in do then, poor thing? He'll sit in the barn To

The first system of music for 'The North Wind Does Blow' consists of a vocal line and a piano accompaniment line. The key signature has one sharp (F#) and the time signature is 2/4. The vocal line begins with a treble clef and contains the lyrics 'what will the Rob - in do then, poor thing? He'll sit in the barn To'. The piano accompaniment begins with a bass clef and features chords and single notes.

keep him - self warm, And hide his head un - der his wing, poor thing!

The second system of music continues the piece. The vocal line contains the lyrics 'keep him - self warm, And hide his head un - der his wing, poor thing!'. The piano accompaniment continues with similar harmonic support.

LITTLE POLLY FLINDERS

Lit - tle Pol - ly Flin - ders Sat a - mong the cin - ders, Warm - ing her

The first system of music for 'Little Polly Flinders' features a 2/4 time signature and a key signature of one sharp. The vocal line starts with a treble clef and contains the lyrics 'Lit - tle Pol - ly Flin - ders Sat a - mong the cin - ders, Warm - ing her'. The piano accompaniment starts with a bass clef and includes a piano (p) dynamic marking.

pret ty lit - tle toes. . . Her Moth - er came and caught her And

The second system of music continues the piece. The vocal line contains the lyrics 'pret ty lit - tle toes. . . Her Moth - er came and caught her And'. The piano accompaniment continues with harmonic support.

smacked her lit - tle daugh - ter For spoil - ing her nice new clothes. .

The third system of music concludes the piece. The vocal line contains the lyrics 'smacked her lit - tle daugh - ter For spoil - ing her nice new clothes. .'. The piano accompaniment concludes with a final chord.

DAFFY DOWN DILLY

LILLIAN HUNTER

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

The first system of music features a vocal line in the treble clef and piano accompaniment in the bass clef. The key signature has one flat (Bb) and the time signature is 6/8. The lyrics are: "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

The second system continues the melody. The lyrics are: "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.

The third system concludes the piece. The lyrics are: "In a yel - low pet - ti - coat and a green gown." The music ends with a double bar line.

Used by permission.

BAA, BAA, BLACK SHEEP

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

The first system of the score consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The lyrics are written below the notes. The middle and bottom staves are for piano accompaniment, with a grand staff (treble and bass clefs) and a brace on the left. The piano part features chords and moving lines in both hands.

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

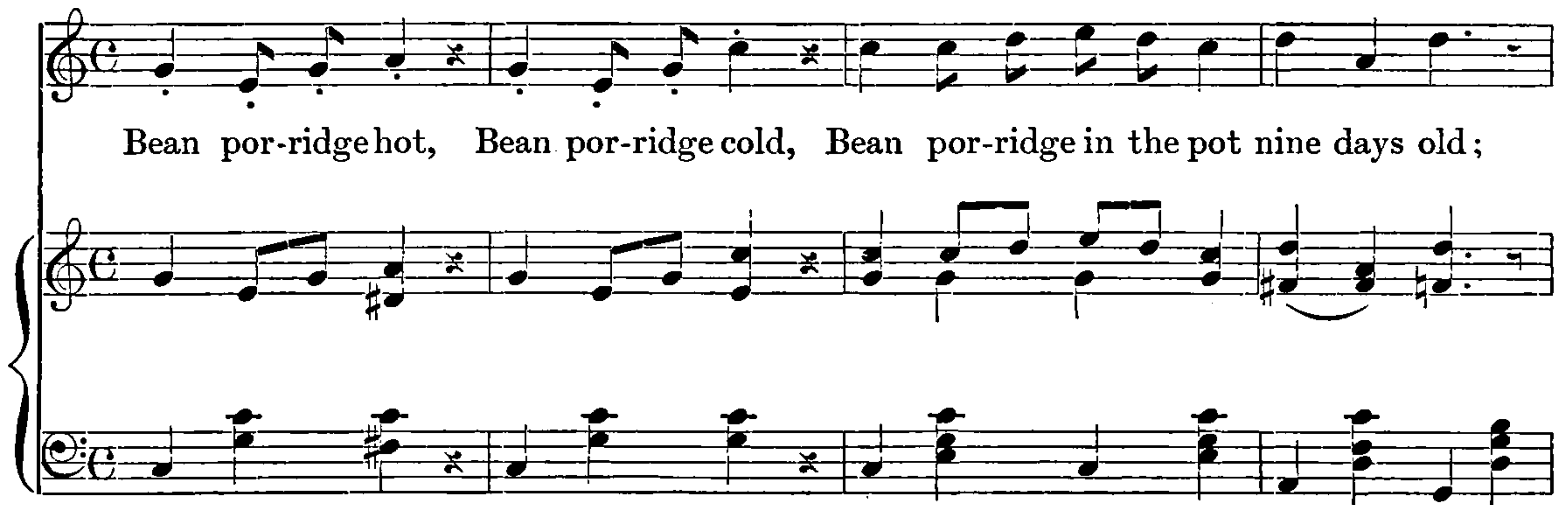
The second system continues the piece with three staves. The vocal line and piano accompaniment follow the same format as the first system, with lyrics written below the vocal staff.

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

The third system concludes the piece with three staves. The vocal line and piano accompaniment follow the same format as the previous systems, with lyrics written below the vocal staff.

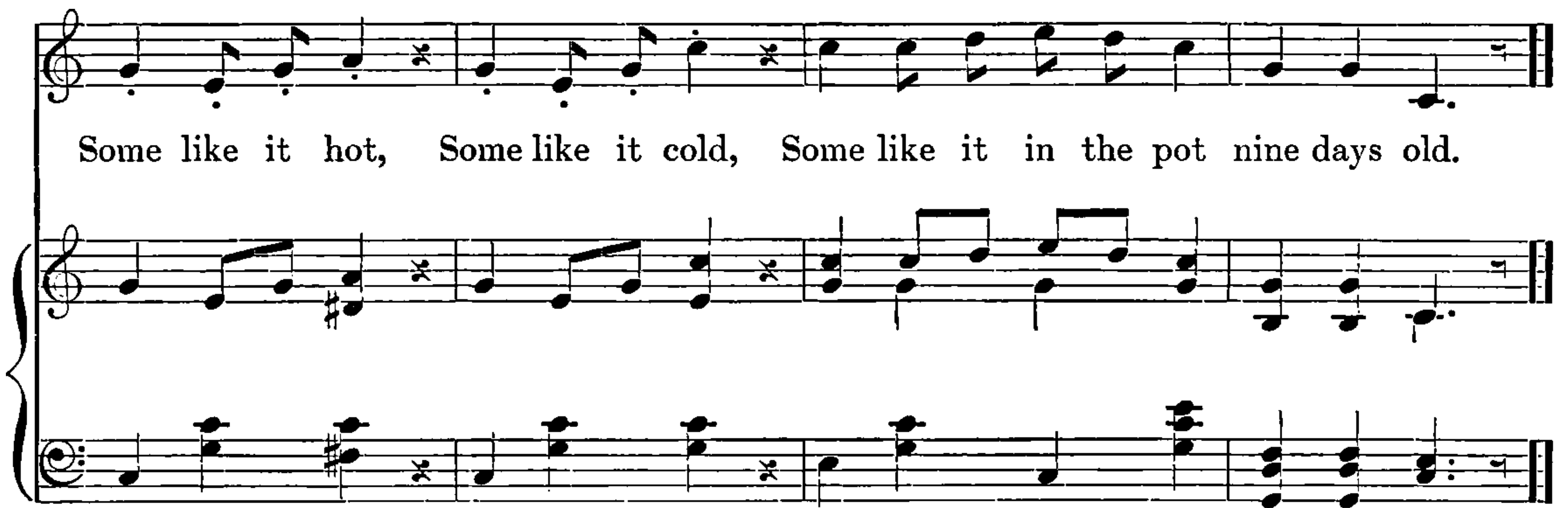
From "Mother Goose Songs for Little Ones," by Ethel Crowninshield. Copyright, 1907, by Milton Bradley Company, Springfield, Mass.

BEAN PORRIDGE HOT



Bean por-ridge hot, Bean por-ridge cold, Bean por-ridge in the pot nine days old;

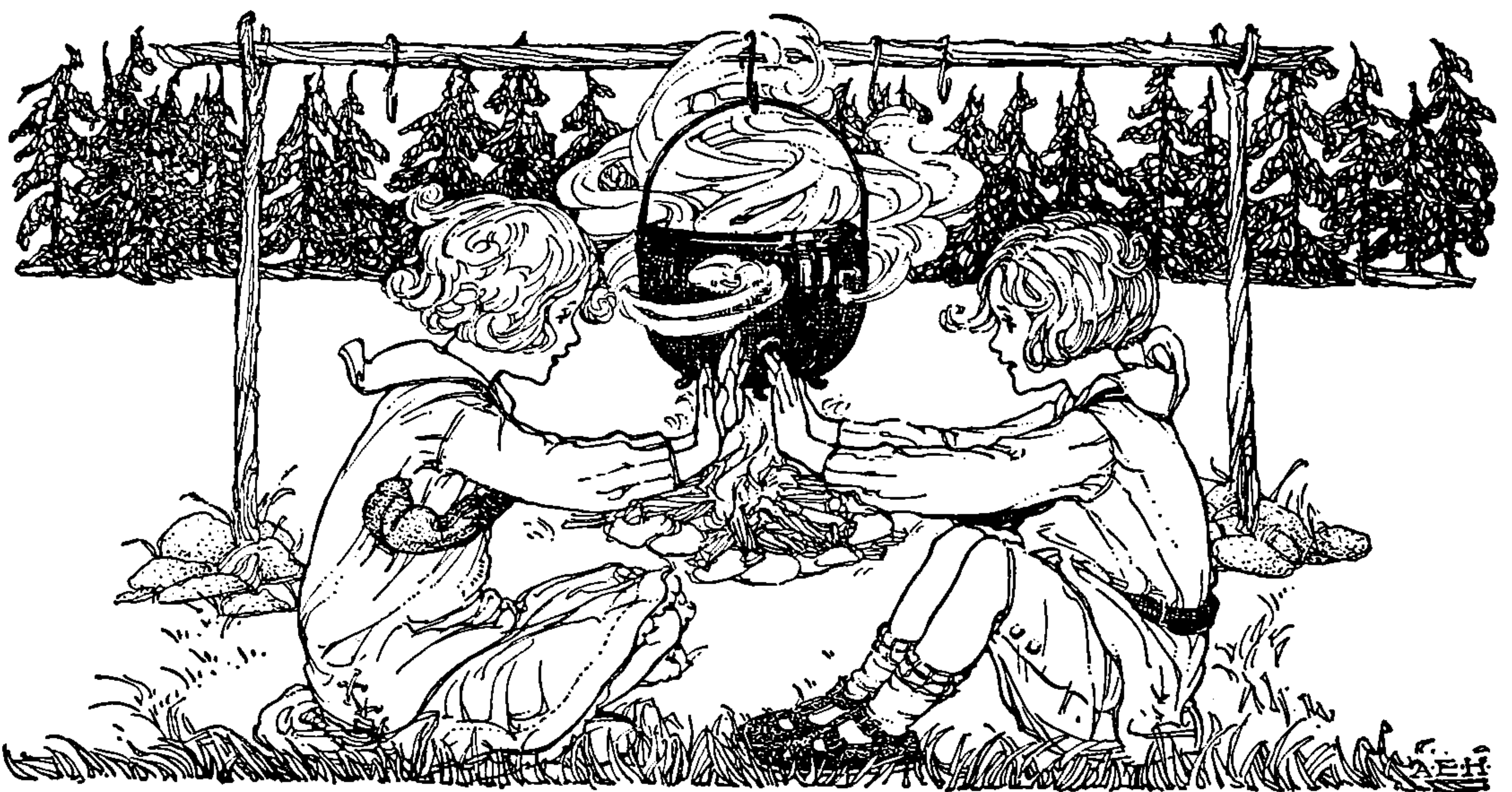
The first system of musical notation consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The music is in common time (C) and features a simple melody with some rests and a steady accompaniment.



Some like it hot, Some like it cold, Some like it in the pot nine days old.

The second system of musical notation continues the melody and accompaniment from the first system. It concludes with a double bar line. The piano accompaniment includes some chords and rests.

From "Mother Goose Songs for Little Ones" by Ethel Crowninshield. Copyright, 1907, by Milton Bradley Company, Springfield, Mass.



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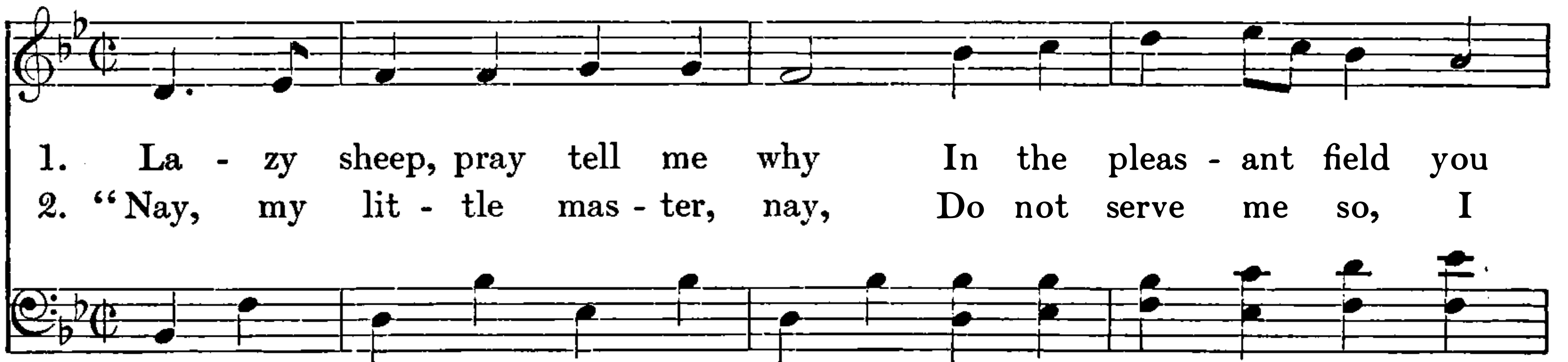
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LAZY SHEEP, PRAY TELL ME WHY?




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

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 -

The first system of music features a vocal line and a piano accompaniment. The vocal line is in 4/4 time, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is in the same key and time, starting with a bass clef. The piano part begins with a forte (*f*) dynamic and includes a series of chords and single notes. The vocal line consists of eighth and quarter notes, with a final note that is held over to the next system. There are accents (*v*) over the first and fifth notes of the vocal line.

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

The second system continues the vocal line and piano accompaniment. The vocal line continues with eighth and quarter notes, ending with a note that is held over to the next system. The piano accompaniment continues with chords and single notes. There are accents (*v*) over the first and fifth notes of the vocal line.

rit. *a tempo*

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

The third system concludes the piece. The vocal line begins with a *rit.* (ritardando) marking and ends with a *a tempo* marking. The piano accompaniment also includes these markings. The vocal line ends with a final note. The piano accompaniment ends with a final chord. There are accents (*v*) over the first and fifth notes of the vocal line.

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, .

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat) and the time signature is 6/8. The lyrics are: "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.

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "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,

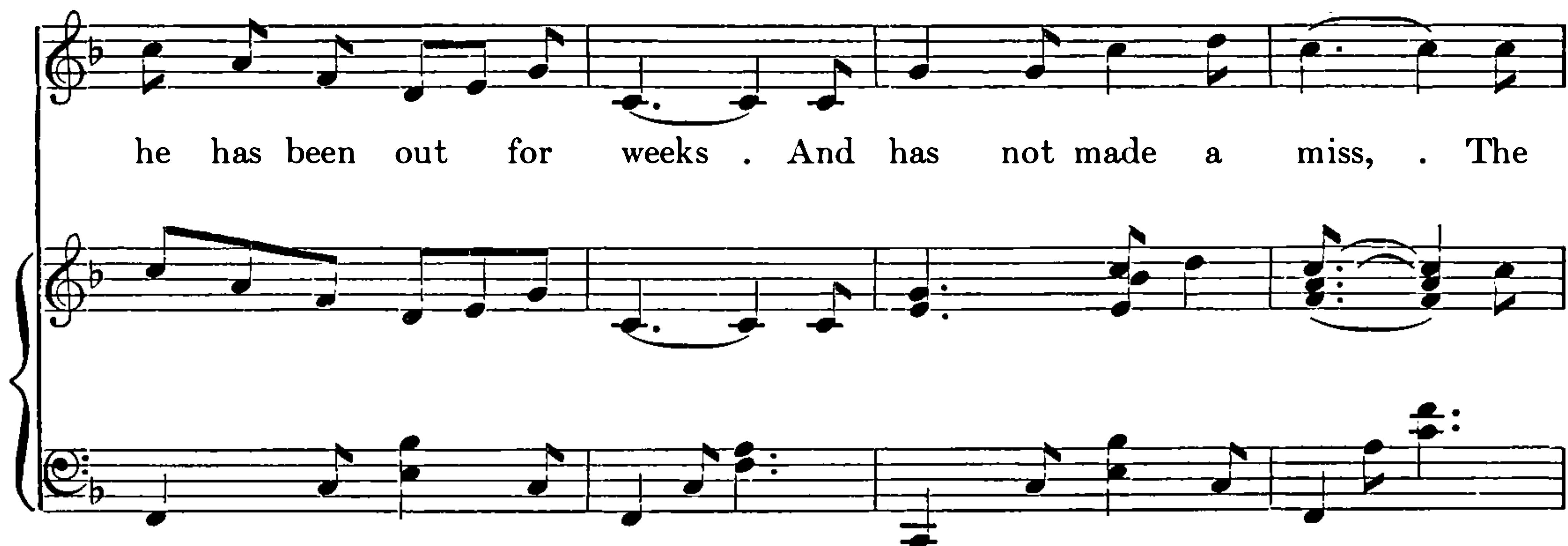
The third system of music concludes the vocal line and piano accompaniment. The lyrics are: "When he's fished a night or two, And packed his load down flat,"

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

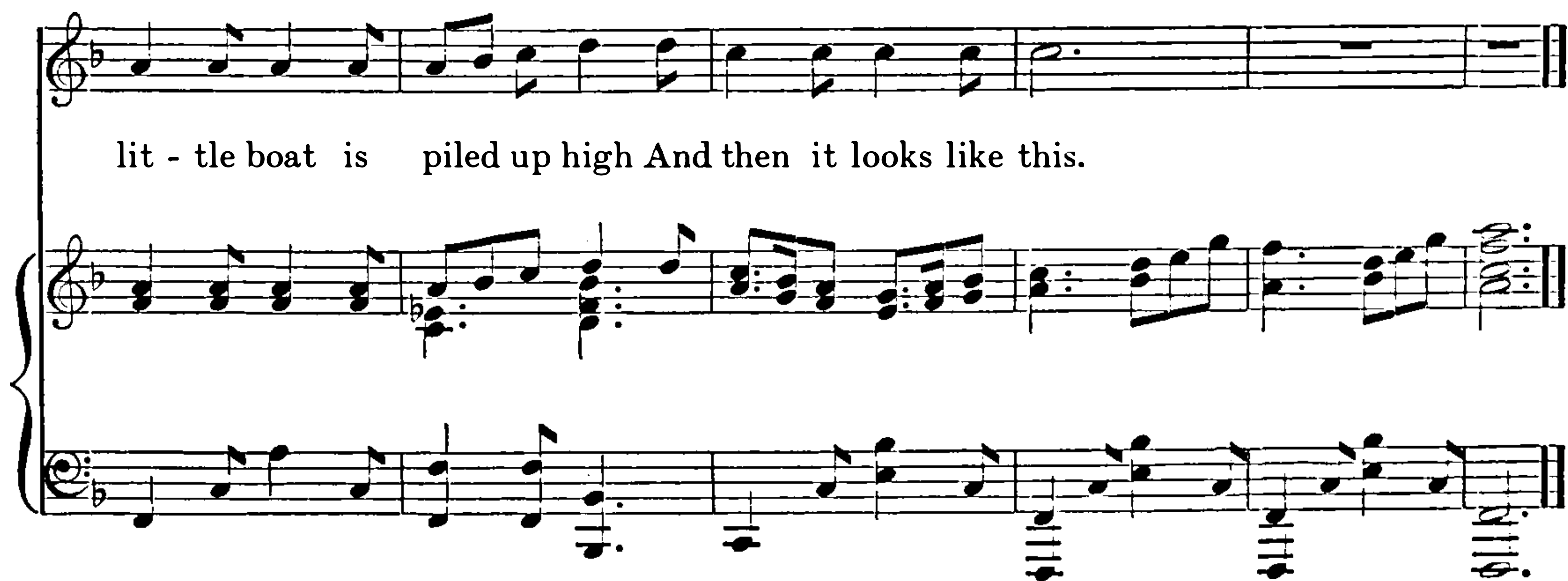
WHEN THE MAN IN THE MOON GOES FISHING



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

Allegretto moderato

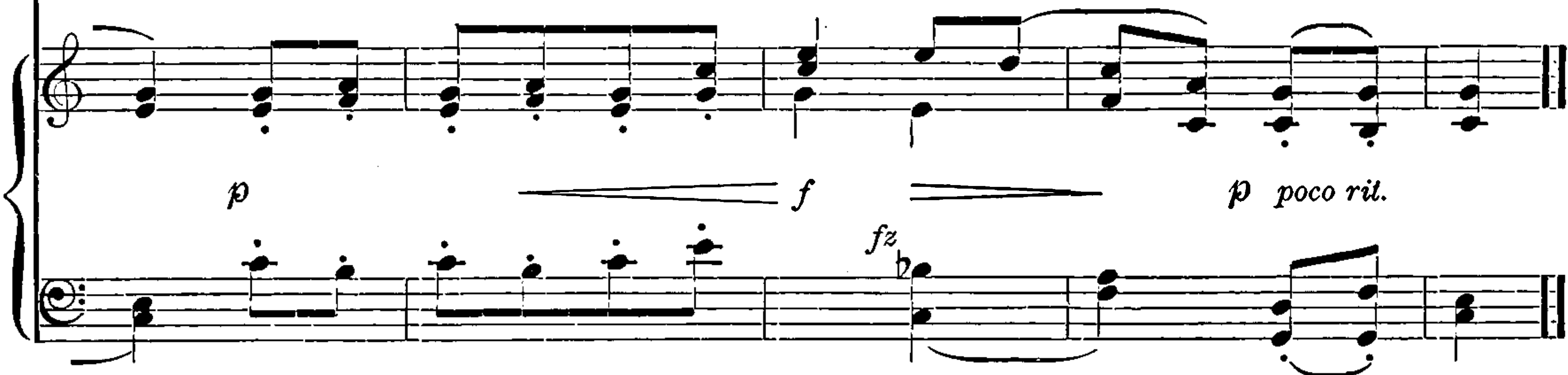
p



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.



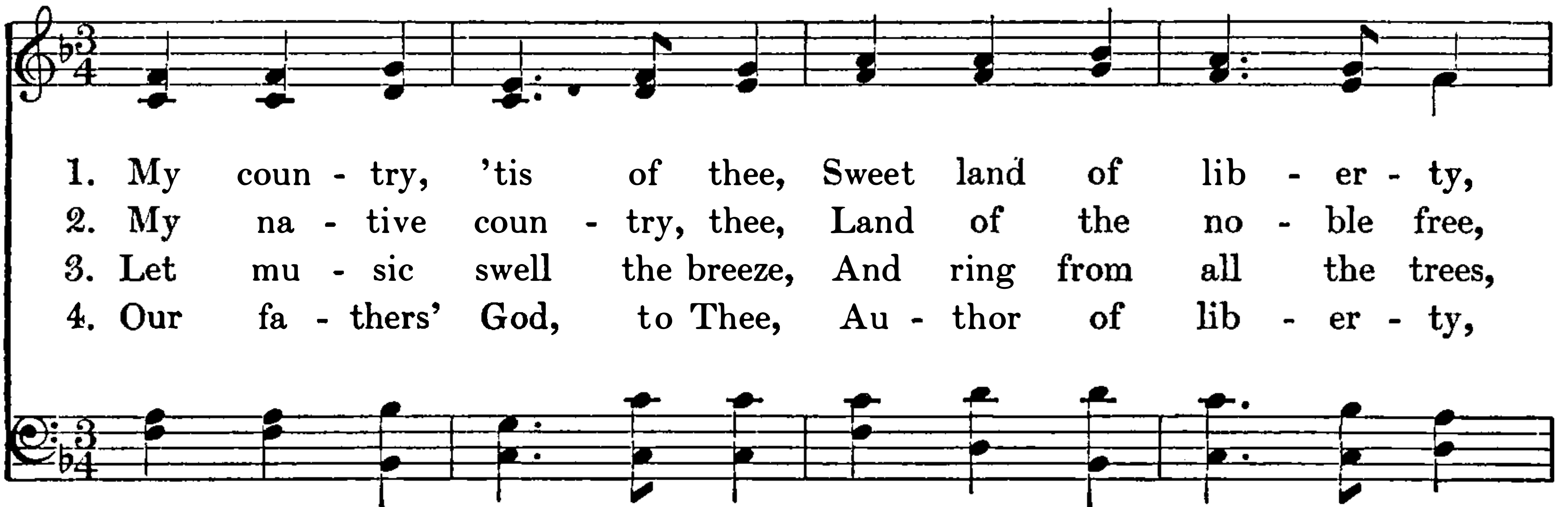
From "Mother Goose's Nursery Rhymes and Nursery Songs." Set to music by J. W. Elliott, McLoughlin Brothers, Inc., Publishers.

PATRIOTIC SONGS

MY COUNTRY, 'TIS OF THEE

S. F. SMITH, D.D.

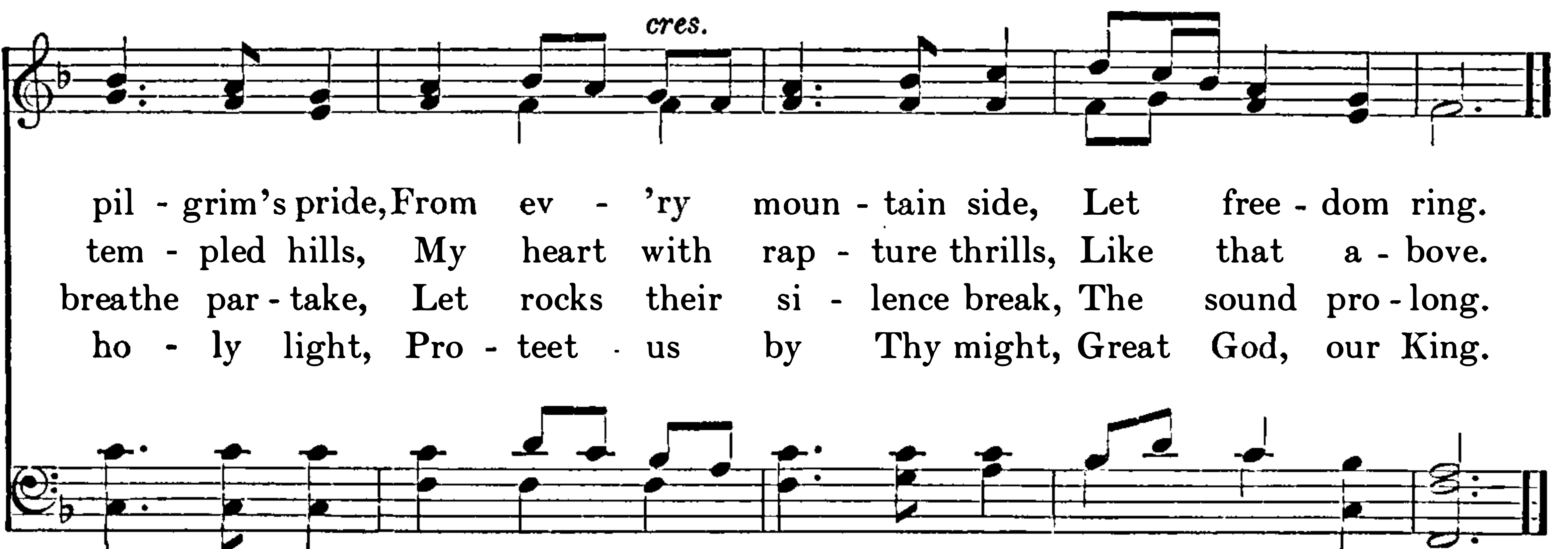
H. CAREY



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



cres.
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.



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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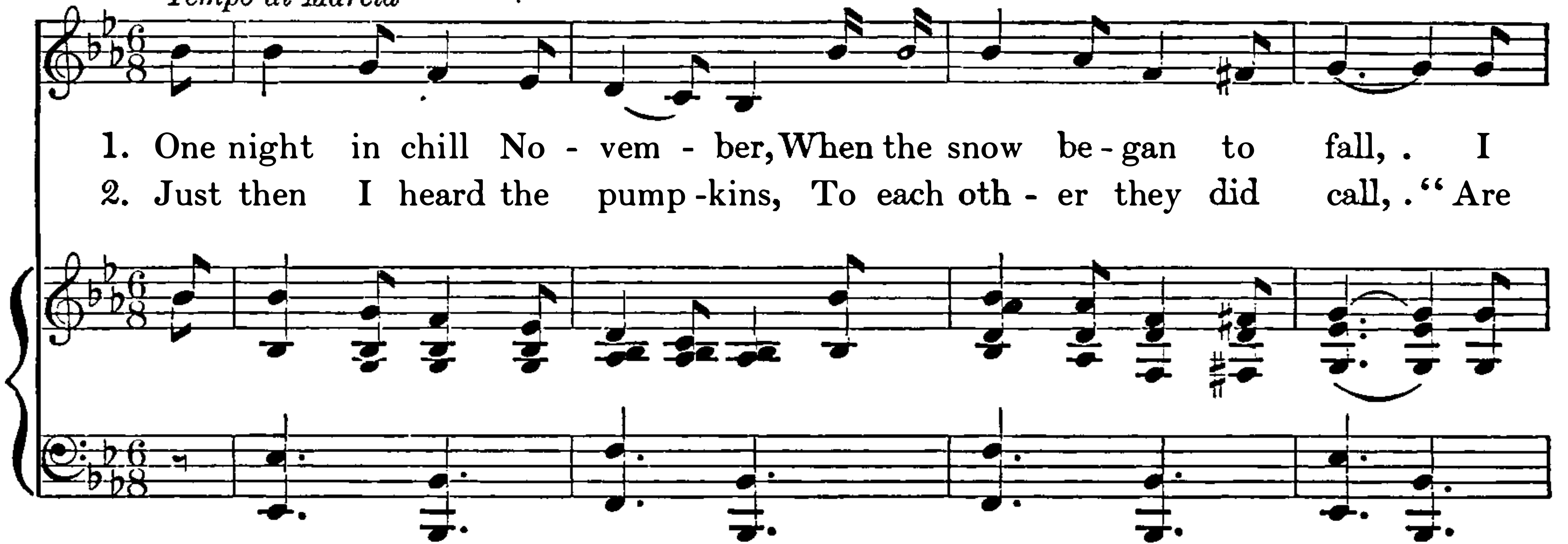


SPECIAL DAYS

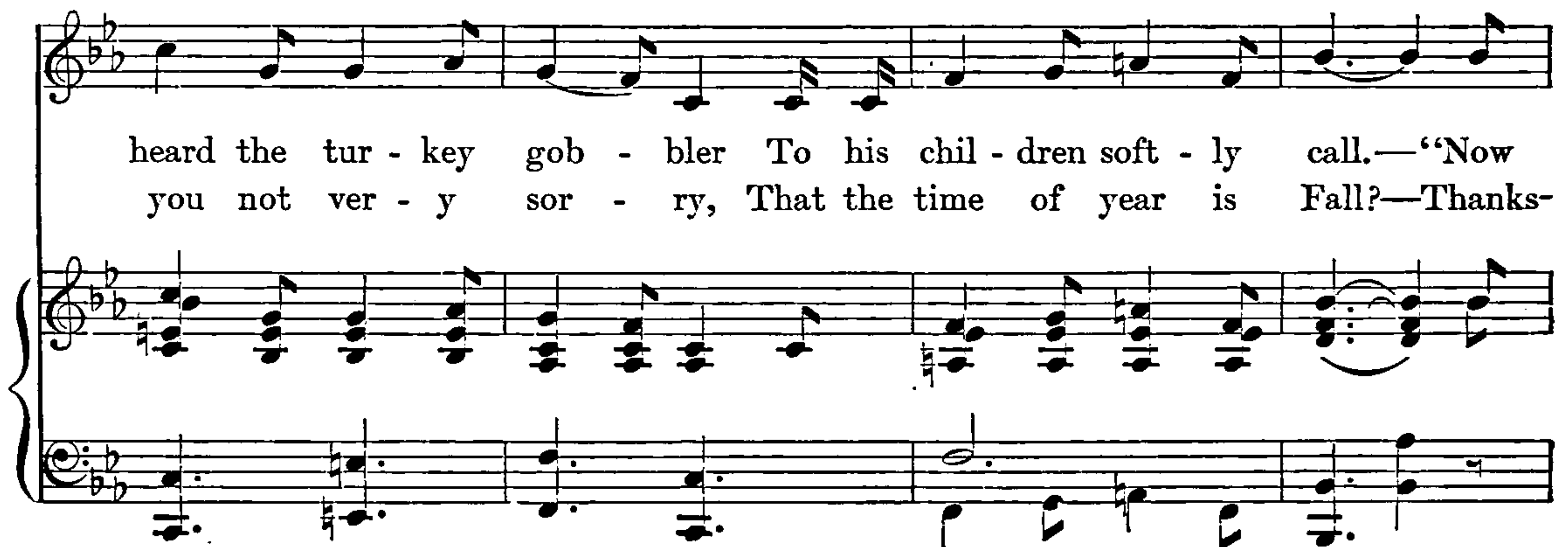
THANKSGIVING WORRIES

N. C. SCHNEIDER

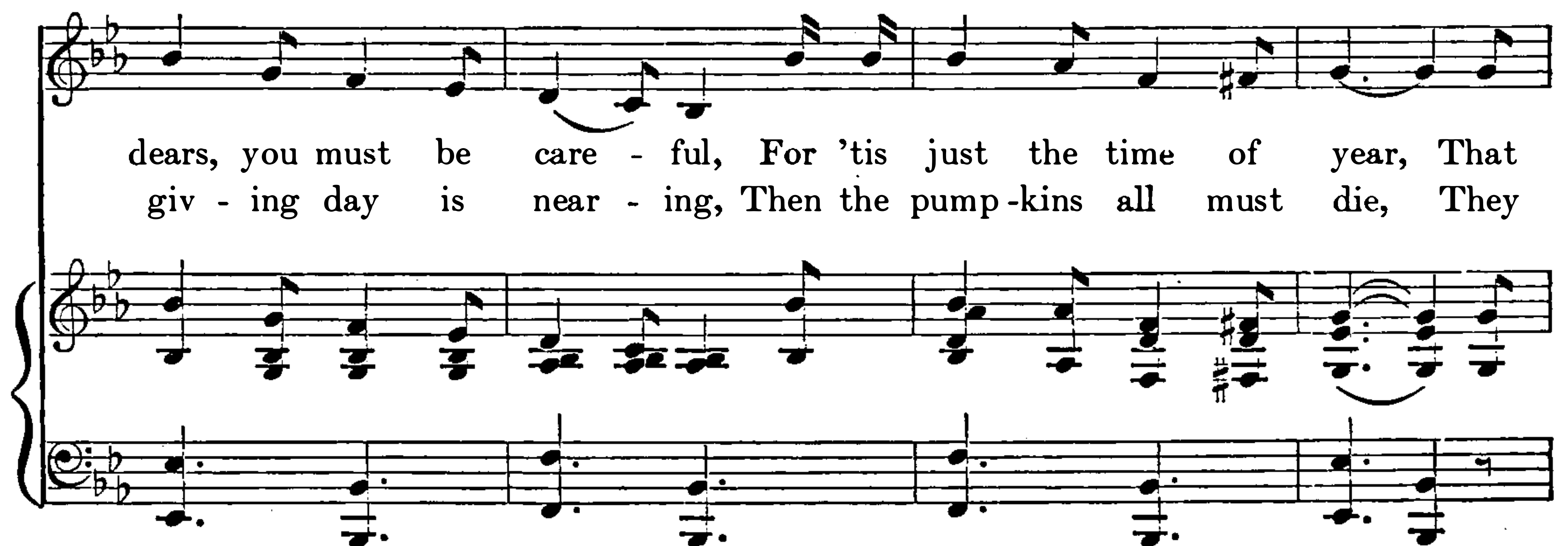
Tempo di Marcia



1. One night in chill No - vem - ber, When the snow be - gan to fall, . I
2. Just then I heard the pump - kins, To each oth - er they did call, . "Are



heard the tur - key gob - bler To his chil - dren soft - ly call.—"Now
you not ver - y sor - ry, That the time of year is Fall?—Thanks-



dears, you must be care - ful, For 'tis just the time of year, That
giv - ing day is near - ing, Then the pump - kins all must die, They

From "Nature Lyrics for Children," by N. C. Schneider. Used by permission of the Willis Music Company.

THANKSGIVING WORRIES

tur - key meat is want - ed, For Thanks - giv - ing day is near."
 too must aid the Feast of Feasts, With good old pump - kin pie. .

CHRISTMAS HYMN

RUTH A. WATSON, '03

Brocklesbury. CLARIBAL

p

1. Christ-mas joy is all a - bout us, Thank-ful ev - 'ry child must be,
 2. Fa - ther of the lit - tle chil - dren, Grate - ful hearts we bring to Thee;—

For this day of lov - ing kind-ness, Christ-mas gifts and Christ-mas tree.
 On this day of Christ-mas glad-ness, Guard Thy chil - dren ten - der - ly.

SANTA'S VISIT

N. C. SCHNEIDER

Lively



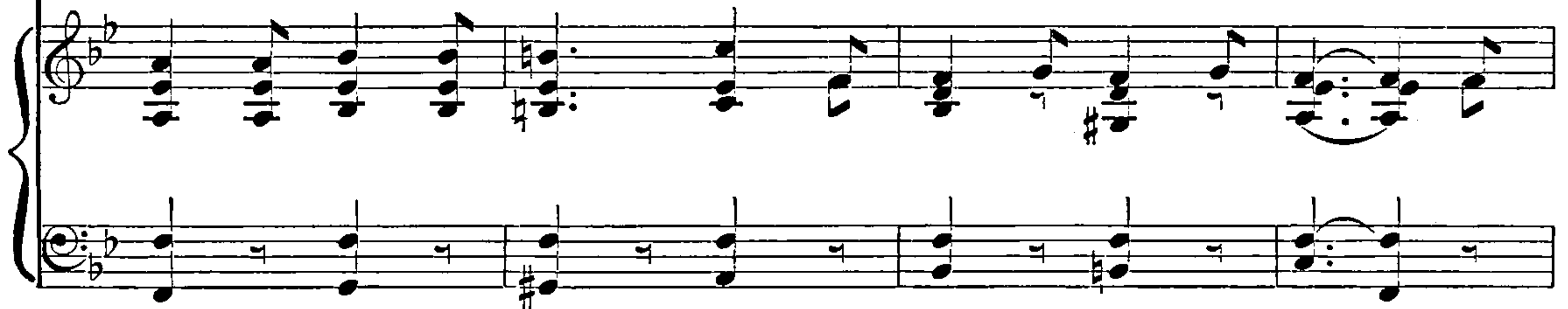
1. A - way up in the North-Land, Lives San - ta Claus we know, He
2. He on - ly comes to the good child, To the one who'll say "I'll try," And



poco rit.



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



a tempo



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



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SANTA'S VISIT

Slower

works all day and night they say, To give us Christ - mas joys.
do your best and leave the rest, Un - til on Christ - mas day.

The musical score for "Santa's Visit" consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The tempo is marked "Slower". The lyrics are: "works all day and night they say, To give us Christ - mas joys. do your best and leave the rest, Un - til on Christ - mas day."

CHRISTMAS EVE

Words and Music by DORA I. BUCKINGHAM

1. Now this is the Christ - mas eve, San - ta's com - ing, I be - lieve;
2. He will be here just on time; Now I hear his sleigh bells chime;

The first system of the musical score for "Christmas Eve" features a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The lyrics are: "1. Now this is the Christ - mas eve, San - ta's com - ing, I be - lieve; 2. He will be here just on time; Now I hear his sleigh bells chime;"

Lit - tle rein - deer on their way — I wish you Mer - ry Christ - mas!
He has come to us at last — I wish you Mer - ry Christ - mas!

The second system of the musical score for "Christmas Eve" continues the vocal line and piano accompaniment. The lyrics are: "Lit - tle rein - deer on their way — I wish you Mer - ry Christ - mas! He has come to us at last — I wish you Mer - ry Christ - mas!"

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

The first system of musical notation for 'Santa Claus So Jolly'. It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The piano part begins with a mezzo-forte (*mf*) dynamic. The lyrics are: '1. O San - ta Claus so jol - ly Loves the' and '2. He cares not for the weath er, Cold or'.

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

The second system of musical notation. The lyrics continue: 'girls and boys, He comes this way, With his' and '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.

The third system of musical notation. The lyrics conclude: 'bright red sleigh, Packed to the brim full of toys. . . .' and 'still as a mouse, Then a - way his rein - deer go. . . .'. The piano part includes a *cresc.* (crescendo) marking.

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.

SANTA CLAUS SO JOLLY

CHORUS

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

mf

Detailed description: This system contains the first two lines of the chorus. The vocal line is on a single staff in G major, 6/8 time, with lyrics "Some - thing for you, some - thing for me,". The piano accompaniment consists of two staves. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. A dynamic marking of *mf* is placed at the beginning of the piano part.

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

cresc.

Detailed description: This system contains the third and fourth lines of the chorus. The vocal line continues with lyrics "In our stock-ings or on the tree, And he drives a - way with a". The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *cresc.* is placed in the right hand piano part.

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

f *rit.*

Detailed description: This system contains the fifth and sixth lines of the chorus. The vocal line concludes with lyrics "cheer - y call, 'Mer - ry Christ-mas to all, mer - ry Christ-mas to all.'" The piano accompaniment features a dynamic marking of *f* and a *rit.* (ritardando) marking towards the end of the system.

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 sturdy and gay, and grew ev - 'ry day; 'Twas
 free; In its thick green boughs the birds built their house: 'Twas
 tree, Grown shining 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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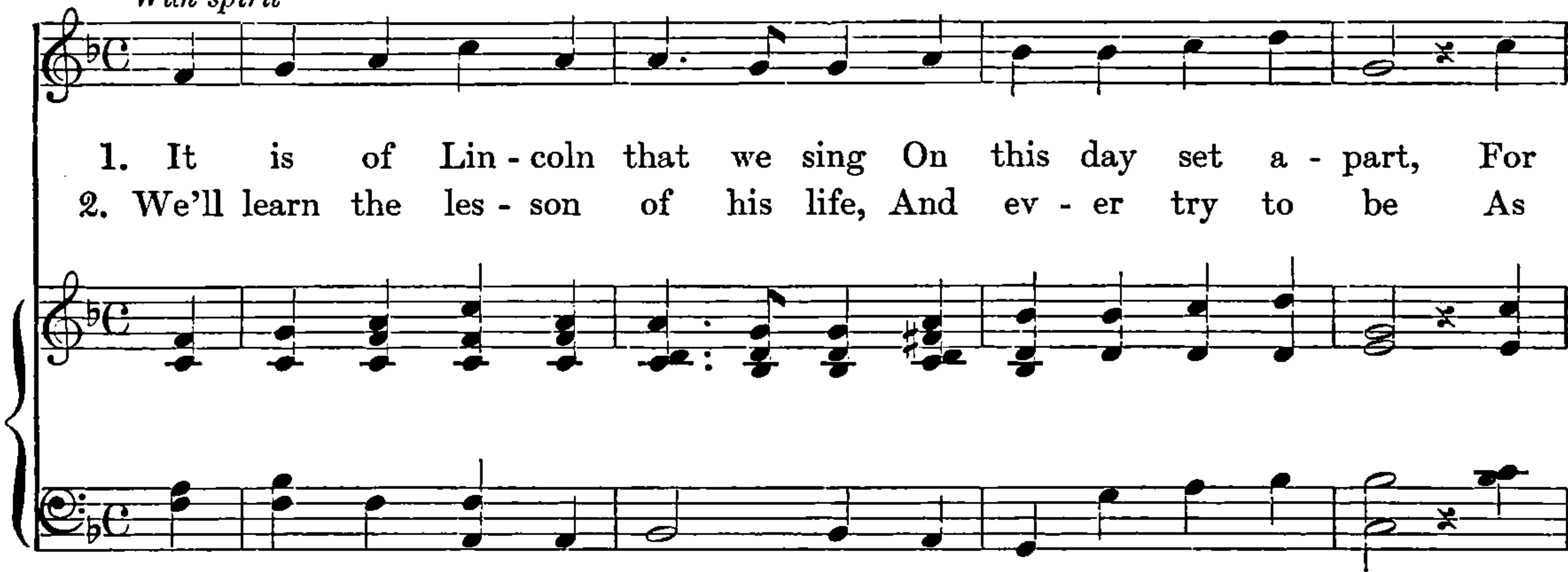


LINCOLN

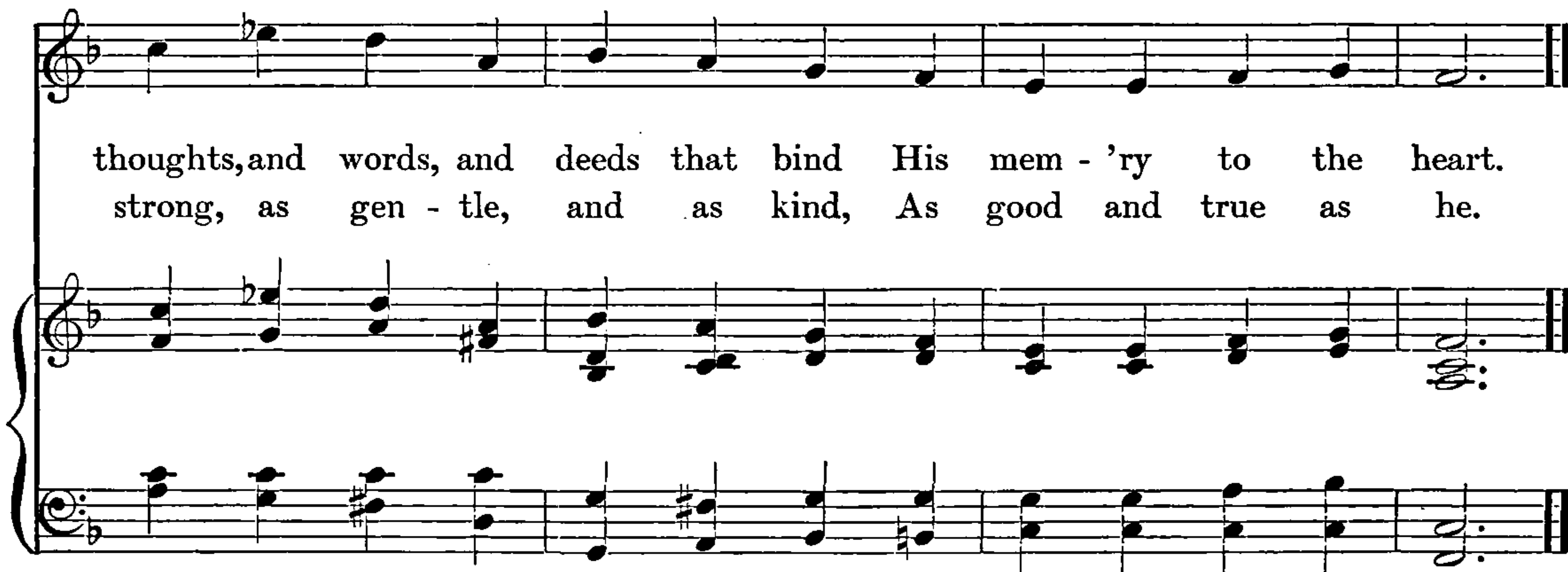
LYDIA AVERY COONLEY

FRANK H. ATKINSON, JR.

With spirit



1. It is of Lin - coln that we sing On this day set a - part, For
2. We'll learn the les - son of his life, And ev - er try to be As



thoughts, and words, and deeds that bind His mem - 'ry to the heart.
strong, as gen - tle, and as kind, As good and true as he.

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



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

rit. *a tempo*

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

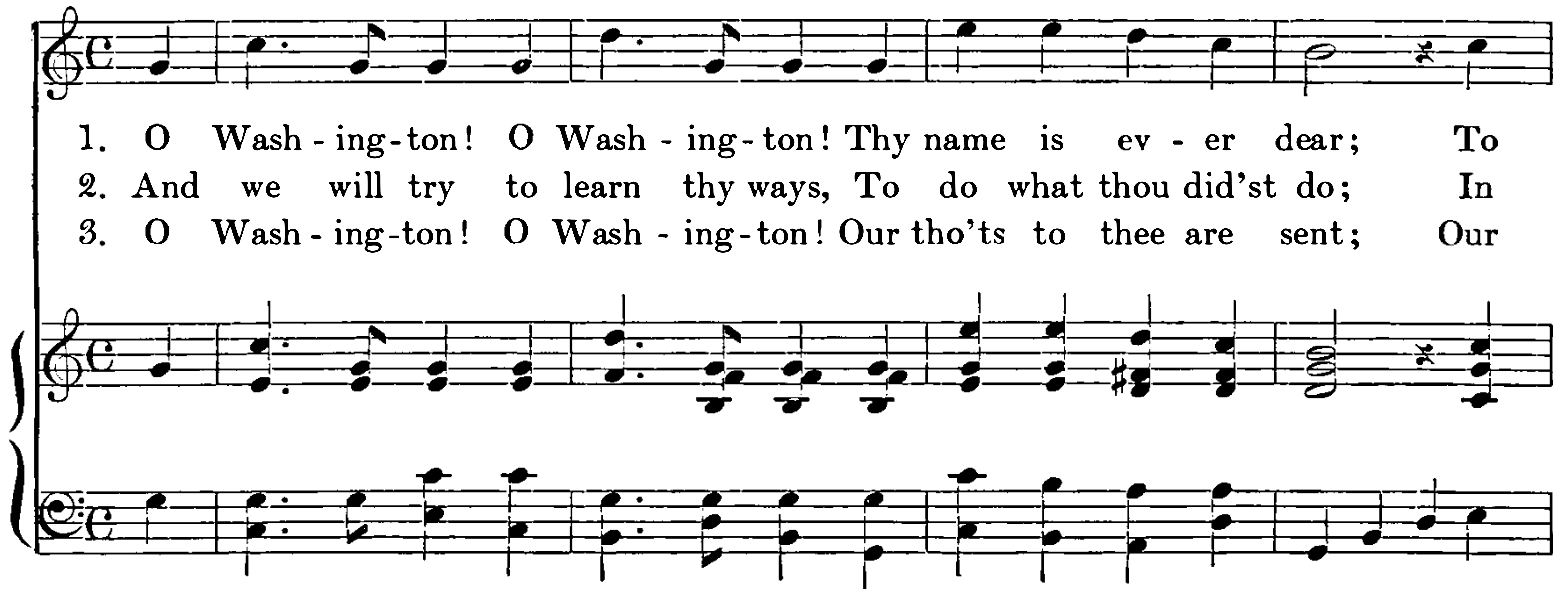
rit. *a tempo*

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

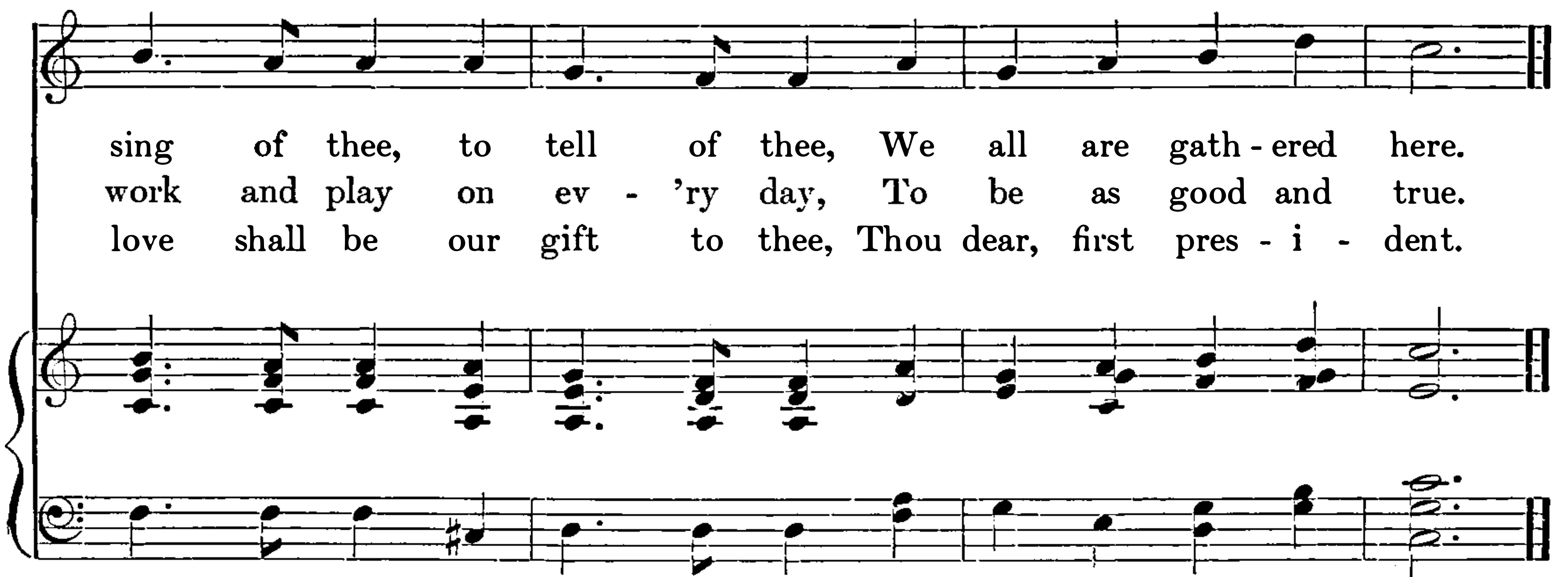
WASHINGTON SONG

LYDIA AVERY COONLEY

FRANK H. ATKINSON, Jr.

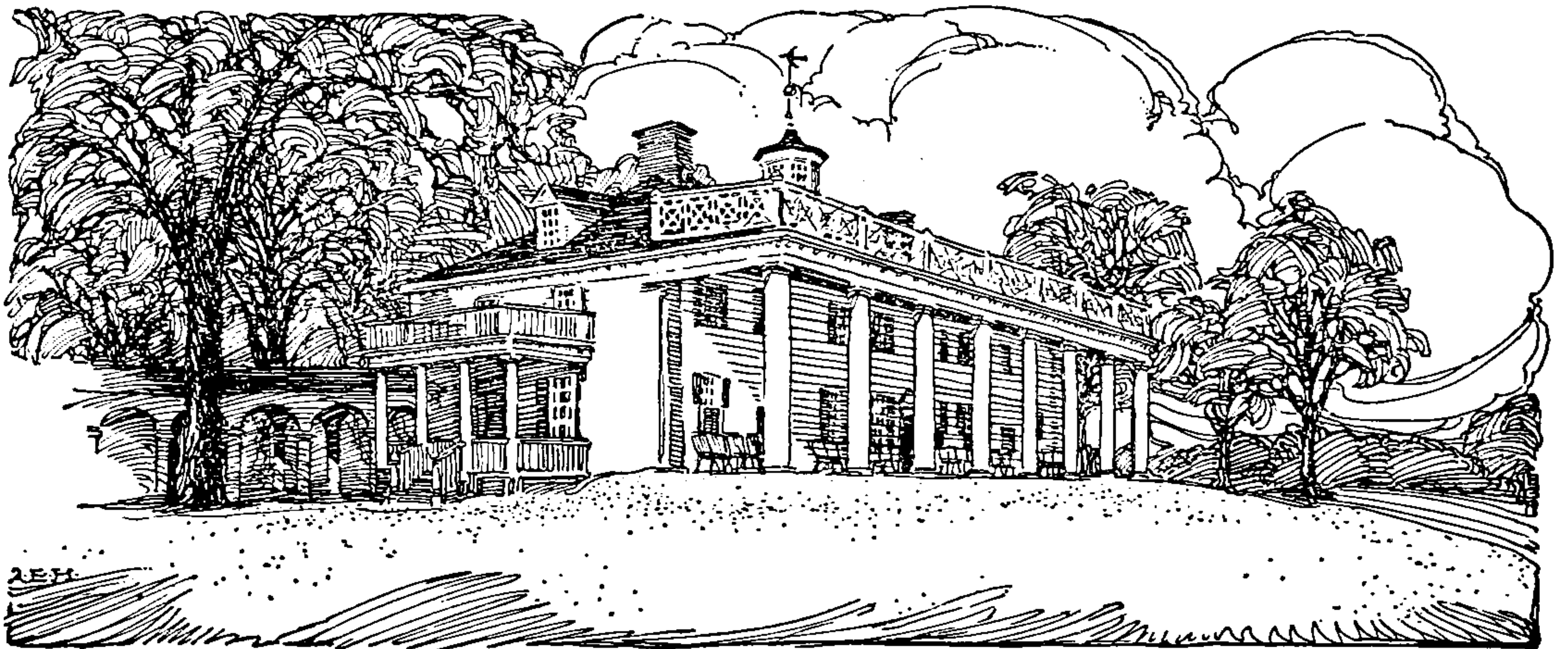


1. O Wash - ing - ton! O Wash - ing - ton! Thy name is ev - er dear; To
2. And we will try to learn thy ways, To do what thou did'st do; In
3. O Wash - ing - ton! O Wash - ing - ton! Our tho'ts to thee are sent; Our



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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THE BIRD'S LULLABY

ARTHUR HENRY

ALYS E. BENTLEY

pp

“Peep! peep! Peep!” says the lit - tle bird;

pp

Detailed description: This system contains the first two staves of music. The top staff is the vocal line in treble clef, 3/4 time, with a key signature of one sharp (F#). It begins with a piano (*pp*) dynamic. The lyrics are “Peep! peep! Peep!” says the lit - tle bird;. The bottom two staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features a simple harmonic accompaniment with dotted rhythms.

“Sleep, sleep,” Mur - murs the bush. “Hush,

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics “Sleep, sleep,” Mur - murs the bush. “Hush,”. The piano accompaniment continues with a steady accompaniment.

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

Detailed description: This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics “hush,” Whis - pers the for - est breeze. “Rest in your”. The piano accompaniment continues with a steady accompaniment.

down - y nest. Peep — sleep — hush.”

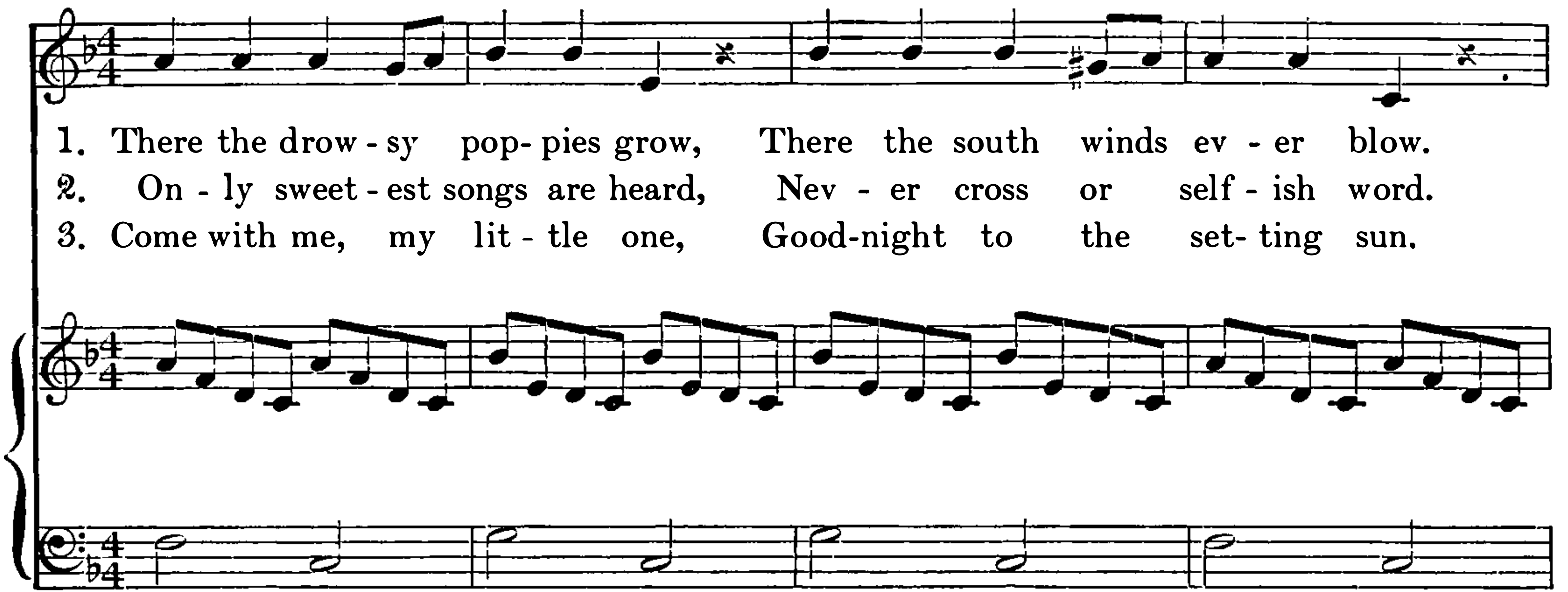
pp

Detailed description: This system contains the seventh and eighth staves of music. The vocal line concludes with the lyrics “down - y nest. Peep — sleep — hush.”. The piano accompaniment concludes with a final chord. The dynamic *pp* is indicated at the end of the system.

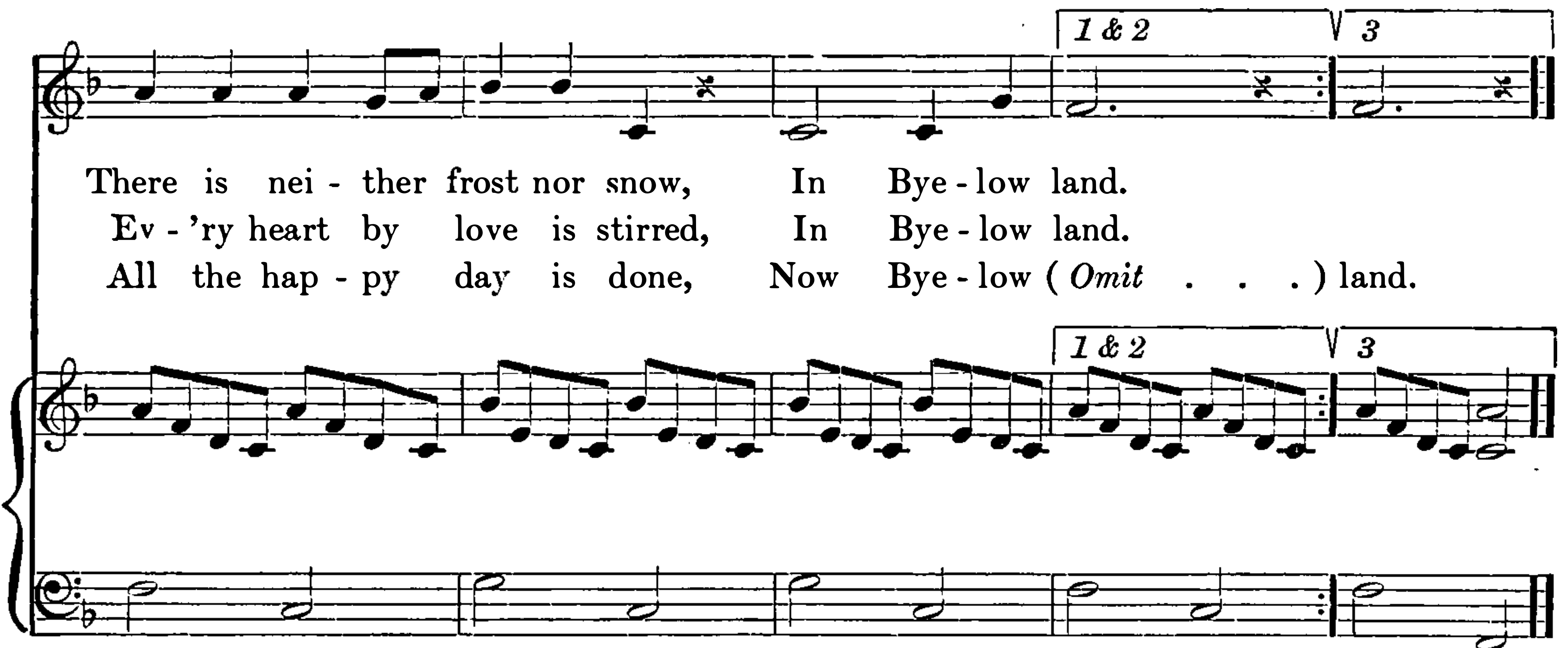
A CRADLE SONG

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.



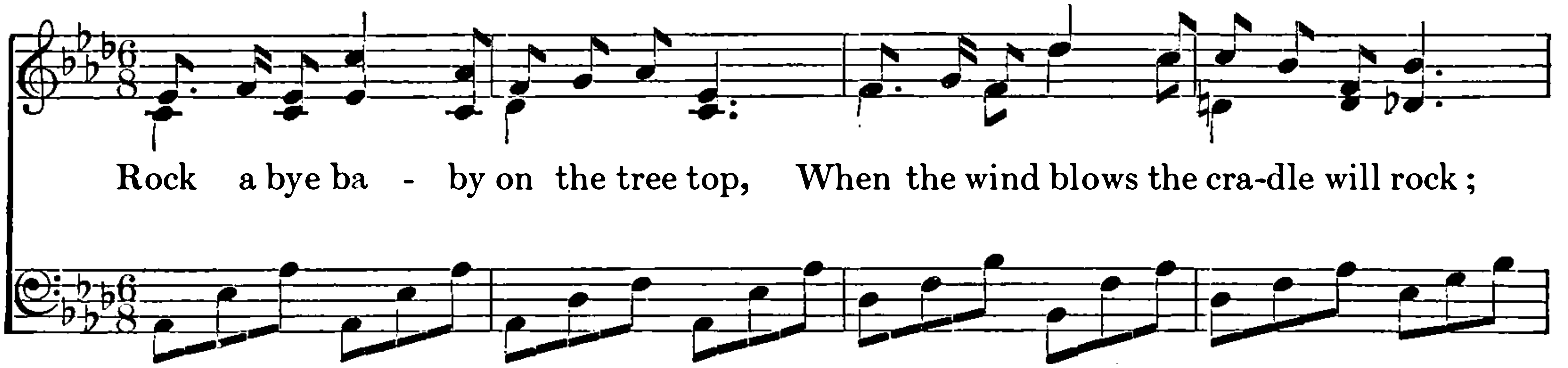
There is nei - ther frost nor snow, In Bye - low land.
Ev - 'ry heart by love is stirred, In Bye - low land.
All the hap - py day is done, Now Bye - low (*Omit . . .*) land.

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

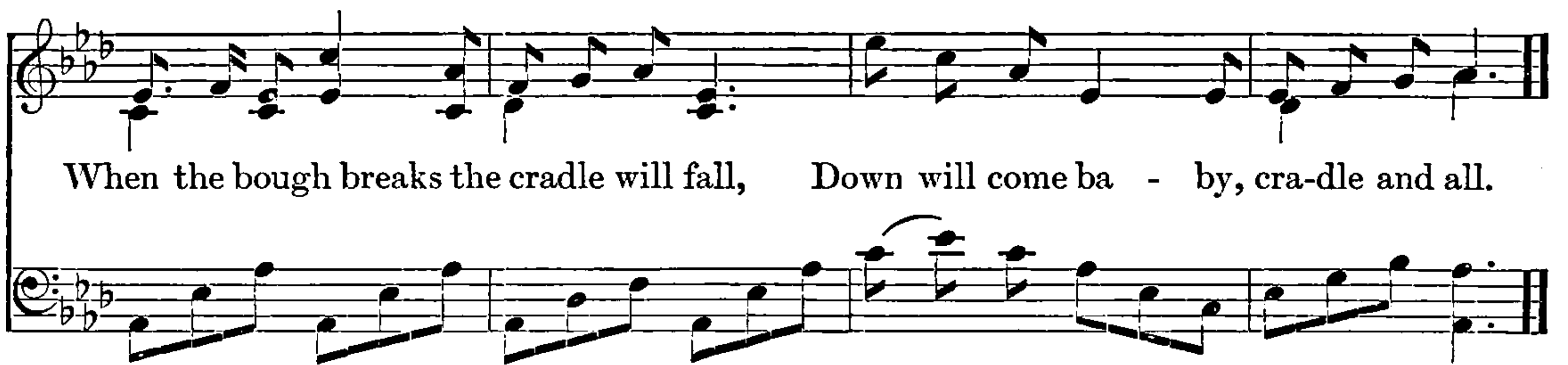


ROCK A BYE BABY

Music by ANNIE B. WINCHESTER

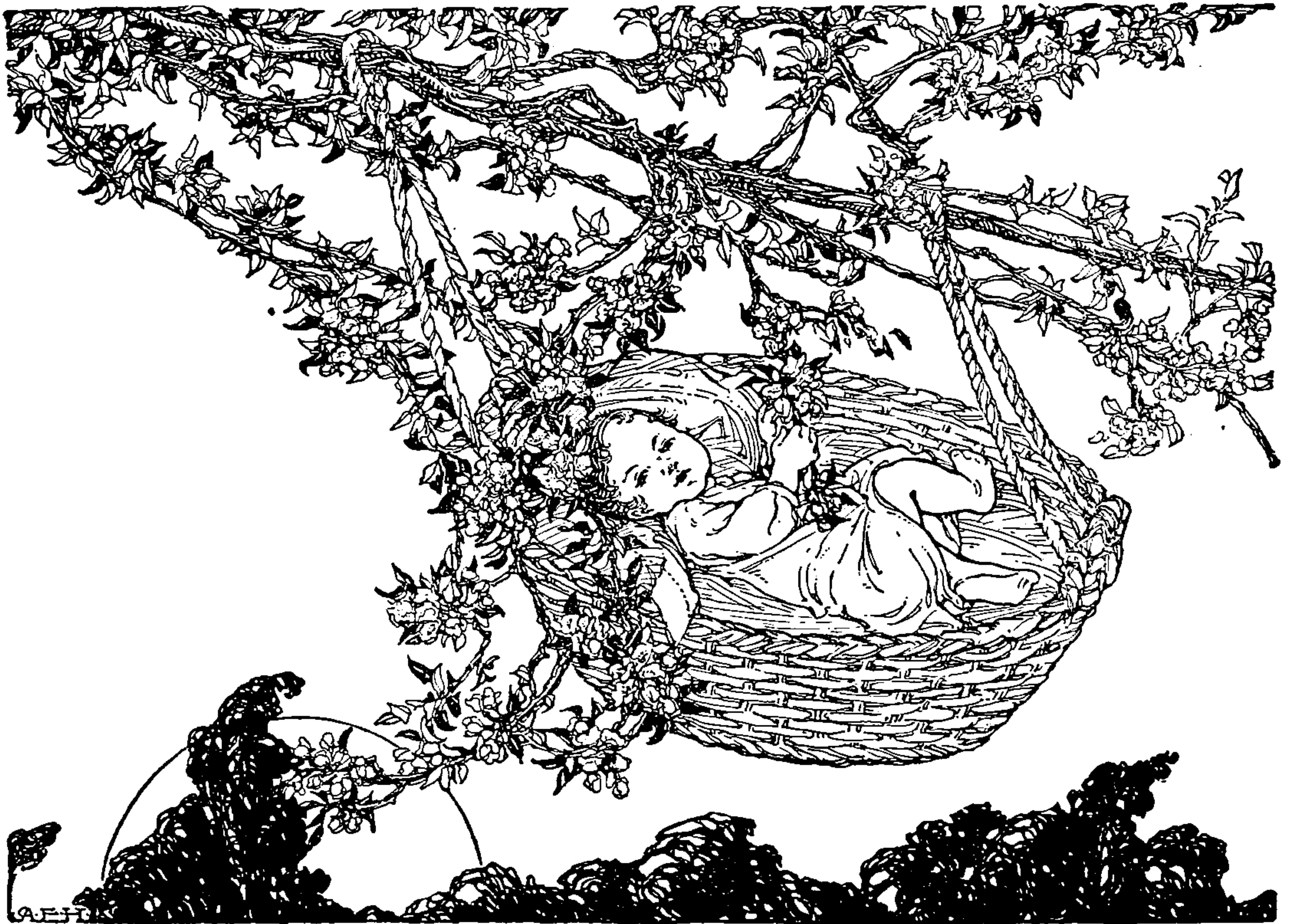


Rock a bye ba - by on the tree top, When the wind blows the cra-dle will rock ;



When the bough breaks the cradle will fall, Down will come ba - by, cra-dle and all.

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THE LAND OF NOD

N. C. SCHNEIDER
Andante

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 -

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

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

THE LAND OF NOD

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*

The musical score consists of three staves. The top staff is a vocal line in G major (one sharp) with a tempo marking of 'a little slower' and dynamics of 'dim. e rit.' and 'pp'. The lyrics are written below the notes. The middle and bottom staves are piano accompaniment, with a 'rit.' marking at the beginning and 'pp' at the end.



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

The musical score is written in G major and 2/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand. The lyrics are placed below the vocal line.

From "Finger Plays," by Emilie Poulsson. Copyright, 1893, by Lothrop, Lee and Shepard Co., Boston, Mass.

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THE MERRY LITTLE MEN

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

This musical score is for the song 'THE MERRY LITTLE MEN'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: '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

This is the first system of the musical score for 'THE CLOCK'. It includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: '“Don’t stop,” says the clock, “Don’t hur - ry,'. The piano part includes the instruction 'Clock striking' and 'L.H. pp staccato'.

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

This is the second system of the musical score. The lyrics are: 'tick tock, Don’t stop, don’t hur - ry, tick tock, tick tock,'.

tick tock, tick tock, tick tock.”

Clock striking

This is the third system of the musical score. The lyrics are: 'tick tock, tick tock, tick tock.”'. The piano part includes the instruction 'Clock striking'.

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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TIME TO RISE

E. SMITH ATHERTON

Lively
p

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

The musical score consists of three systems. Each system includes a vocal line and a piano accompaniment. The first system covers the first two lines of lyrics. The second system covers the next two lines. The third system covers the final line of lyrics and includes a *poco rit.* marking and a *p* dynamic marking at the end.

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

p

1. How do you like to go up in a swing, up in the air so
2. Up in the air . and o - ver the wall, till I can see so
3. Till I look down on the gar - den green, down on the roof so

p

blue? . . . Oh I do think it the pleas - ant - est thing
wide, . . . Riv - ers and trees and cat - tle and all
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! .

f

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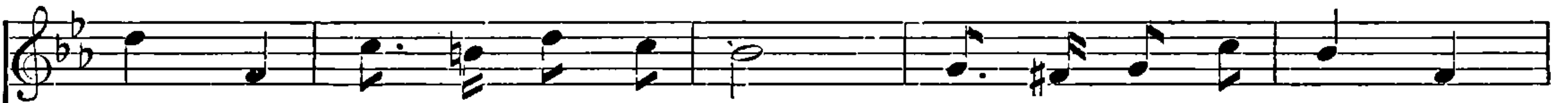


SWEEPING AND DUSTING

March tempo



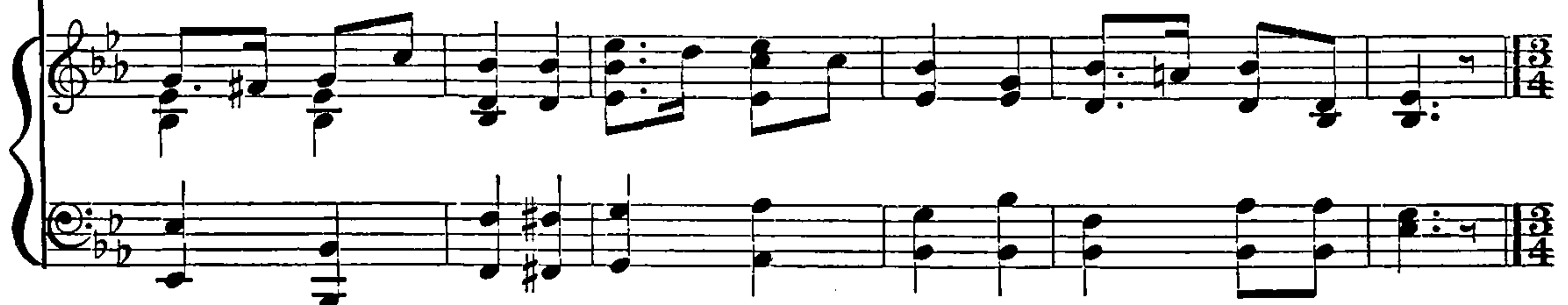
1. Don your cap and a - pron, Take your will-ing broom, O - pen all the
 2. Now the sweep-ing's o - ver, We will dust the room, Wipe off ev - 'ry



win - dows, In the dust - y room; Move the chairs and ta - bles,
 dust - speck, Brought forth by the broom; Put the chairs and ta - bles,



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.

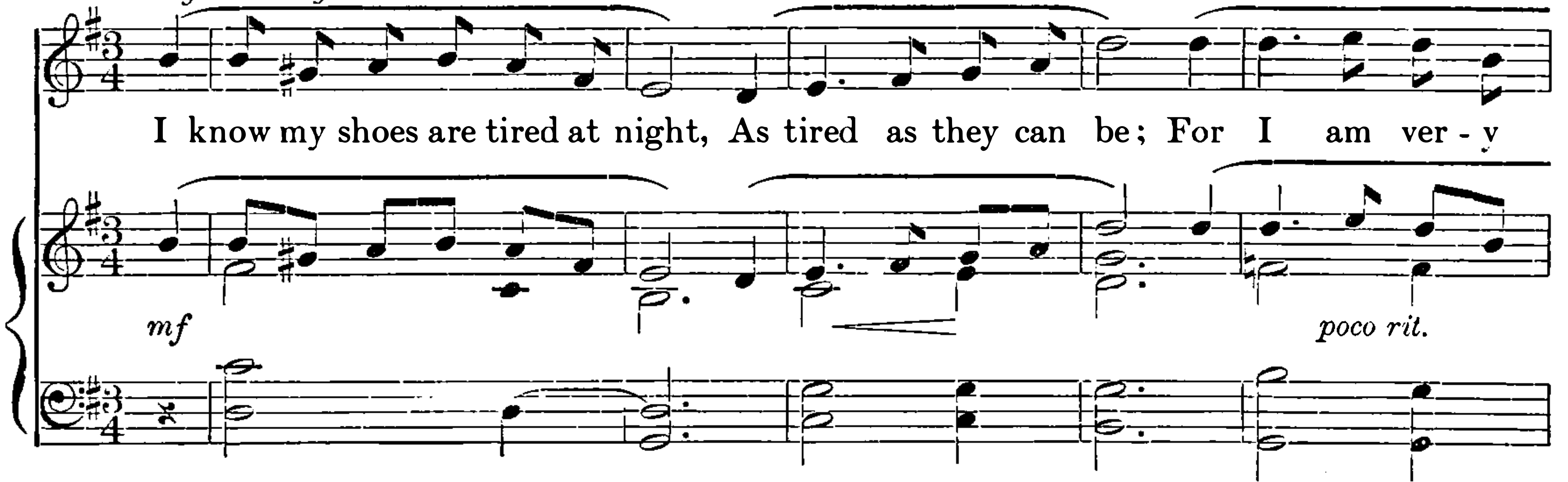


TIRED SHOES

RACHEL BARTON BUTLER
Very seriously

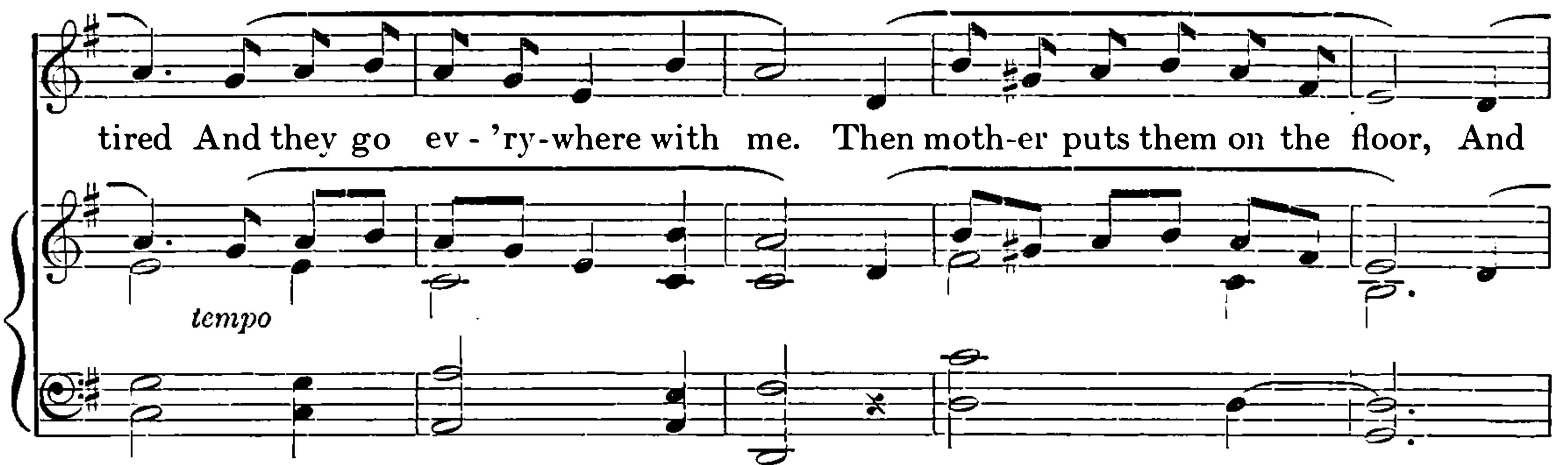
JESSIE L. GAYNOR

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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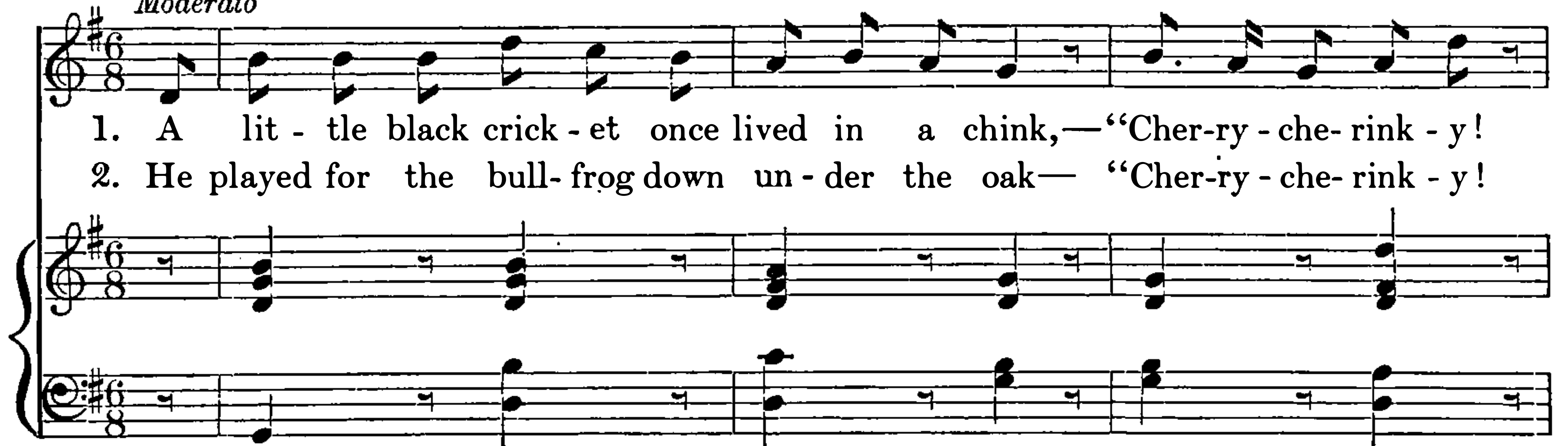
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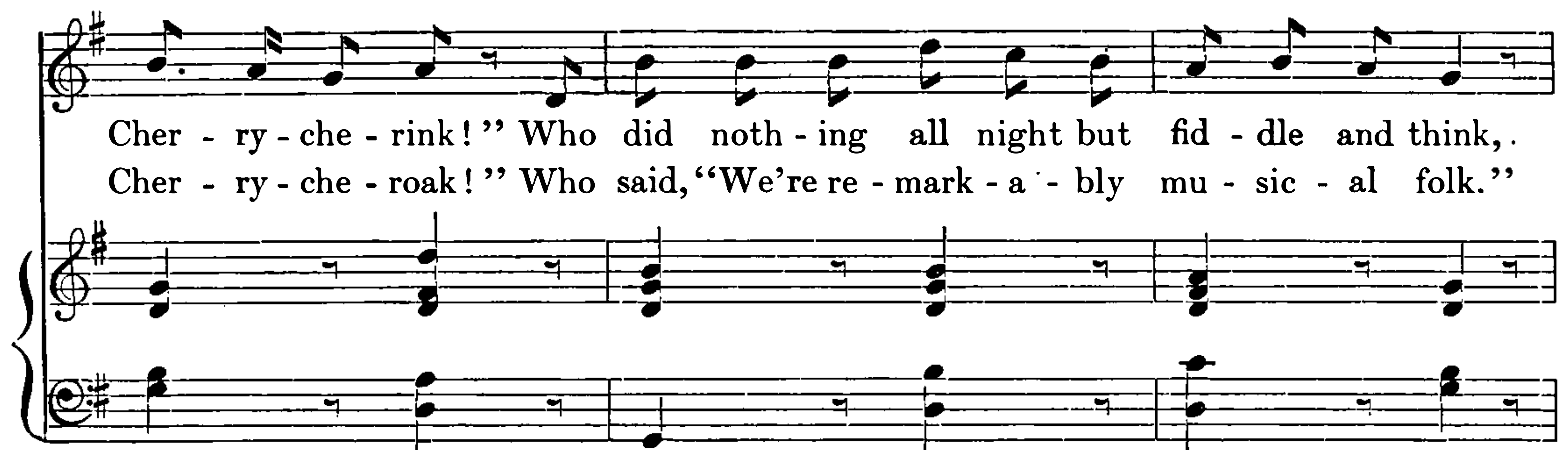
THE CHORISTER

CLARA BUSHNELL CASTLE
Moderato

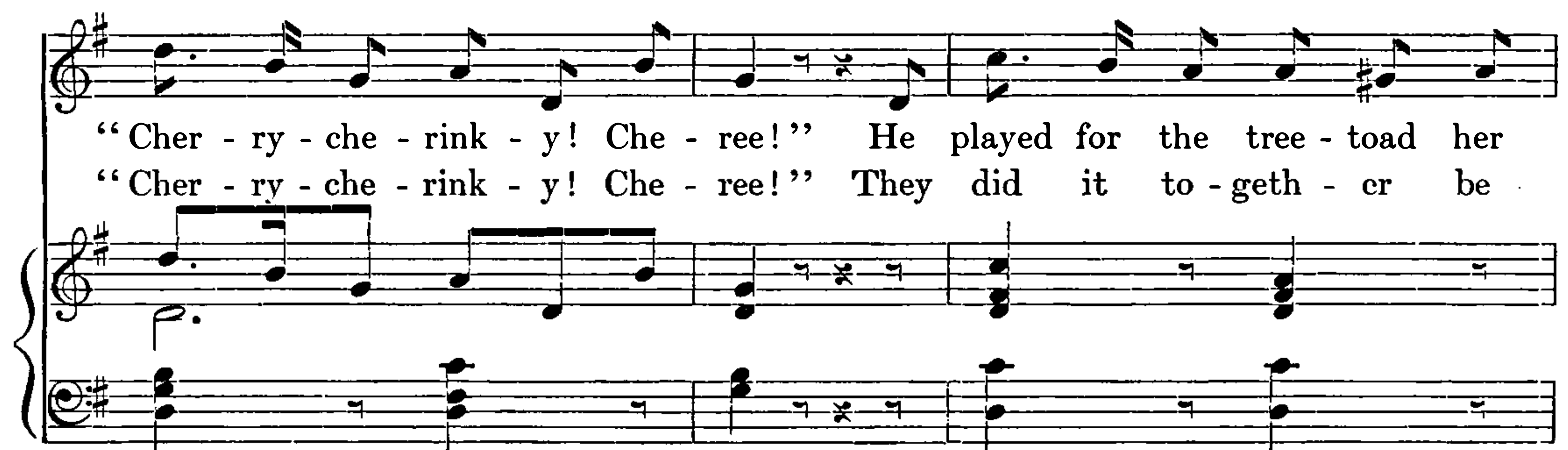
MARY S. CONRADE



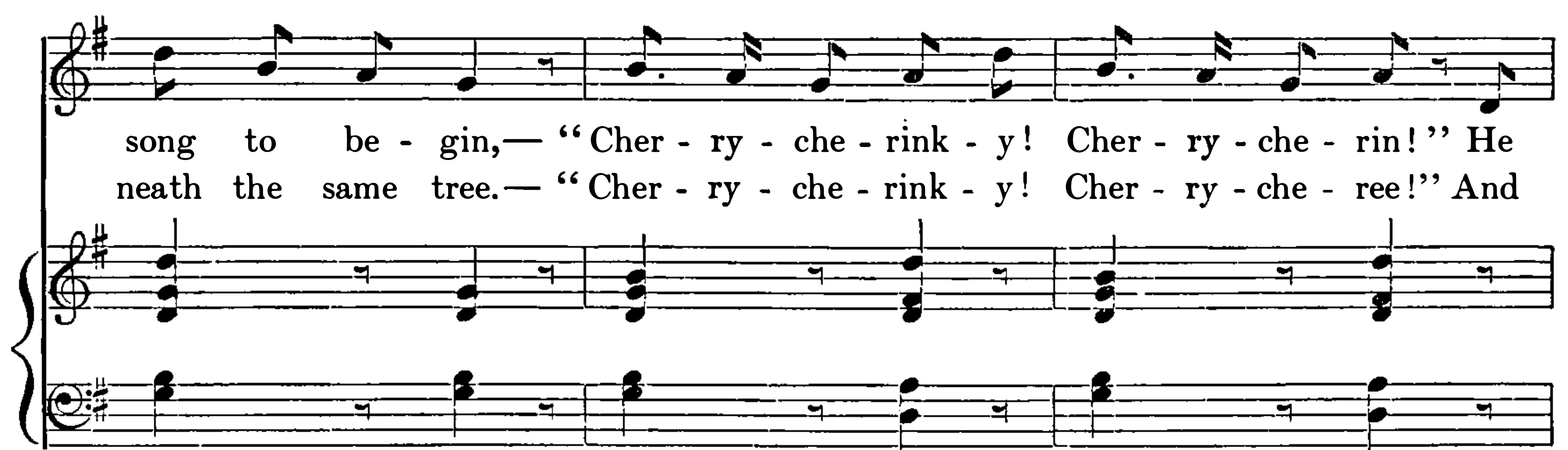
1. A lit - tle black crick - et once lived in a chink,—"Cher-ry - che-rink - y!
2. He played for the bull-frog down un - der the oak—"Cher-ry - che-rink - y!



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

THE CHORISTER

worshipped 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

Sva.....



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

Sva.....



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

Sva.....



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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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat) and the time signature is common time (C). The vocal line begins with a treble clef and a common time signature. The piano accompaniment starts with a grand staff (treble and bass clefs) and a common time signature. The lyrics are written below the vocal line.

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

The second system of music continues the vocal line and piano accompaniment. The lyrics are written below the vocal line.

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

The third system of music concludes the piece. The lyrics are written below the vocal line.

WISHING

Melody by
ALYS E. BENTLEY
mp Fast

Accompaniment by
HARVEY WORTHINGTON LOOMIS

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



The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one flat (B-flat) and the time signature is 3/4. The tempo is marked 'mp Fast'. The lyrics are 'I wish I could fly like a bird, . . . I wish I could'. The piano accompaniment includes a melody in the right hand and a bass line in the left hand, with various musical notations such as slurs, accents, and dynamic markings.

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



The second system continues the vocal line and piano accompaniment. The lyrics are 'swim like a fish; . . . I wish I could go like a'. The dynamic marking 'mf' is present. The piano accompaniment continues with similar musical notations as the first system.

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



The third system concludes the vocal line and piano accompaniment. The lyrics are 'duck, "quack, quack," I wish I could have all I wish. . .'. The dynamic marking 'mp ritard.' is present. The piano accompaniment includes a 'Ped.' (pedal) marking. The system ends with a double bar line.

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THE ORPHAN

With gentle movement

Text and Music by HARVEY WORTHINGTON LOOMIS

mf > > *mp* > > *p*

Meeow, meow. meow, meow. 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

pp *ritard.*

sing her - self to sleep. Prrr, prrr.

p *pp* *ritard.*

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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*

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in 6/8 time, starting with a treble clef and a key signature of one flat. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics 'Oh I should nev - er sup - pose . . The' are written below. The piano accompaniment consists of two staves. The right hand starts with a treble clef and a key signature of one flat, playing a series of eighth notes. The left hand starts with a bass clef and a key signature of one flat, playing a simple bass line. Dynamics include *f* and *p*.

mf

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

mf

Detailed description: This system contains the second two lines of music. The vocal melody continues with the lyrics 'pup - py could catch his tail, should you? Be - cause, wher - ev - er he goes . . His'. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *mf*.

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

f *8va* *sfz* *Ped.* *

Detailed description: This system contains the final two lines of music. The vocal melody concludes with the lyrics 'feath - er - y tail, it fol - lows too.'. The piano accompaniment features a *f* dynamic and an *8va* marking. The system ends with a *Ped.* marking and a star symbol.

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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."

MY DOLLIE

Rather slow and smoothly
mf

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

The first system of musical notation for the song 'My Dollie'. It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in a treble clef, with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. The piano accompaniment is written on two staves (treble and bass clefs) in the same key signature and time signature. The tempo and dynamics are indicated as 'Rather slow and smoothly' and 'mf' (mezzo-forte).

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

The second system of musical notation for the song 'My Dollie'. It continues the vocal line and piano accompaniment from the first system. The vocal line is written on a single staff in a treble clef, with a key signature of two flats and a time signature of 6/8. The piano accompaniment is written on two staves (treble and bass clefs) in the same key signature and time signature. The tempo and dynamics are indicated as 'Rather slow and smoothly' and 'mf' (mezzo-forte).

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RHYTHMS

LET'S RUN A LITTLE WAY

Allegro. (Lightly.) Sempre staccato

ELIZABETH ROSE FOGG

The musical score is written for piano in 2/4 time with a key signature of two sharps (F# and C#). It consists of four systems of two staves each. The first system begins with a dynamic marking of *f*. The second system ends with a *FINE* marking. The third system begins with a dynamic marking of *mf*. The fourth system ends with a dynamic marking of *ff* and the instruction *D.C. al Fine*. The music features a rhythmic pattern of eighth notes and quarter notes, with a staccato articulation throughout.

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

From "Rhythms of Childhood." Copyright, 1915, by The A. S. Barnes Company.

THE HAPPIEST SKIP

ELIZABETH ROSE FOGG

Allegro

f

ff

V

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

Presto.

f

The musical score is written for piano in 6/8 time. It consists of three systems of two staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The melody is characterized by a series of eighth notes with slurs, creating a sense of continuous motion. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including some chords and rests.

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

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THE TRAIN'S GOING BY

ELIZABETH ROSE FOGG

The musical score for "The Train's Going By" is written for piano in 2/4 time with a key signature of two sharps (D major). It consists of three systems of music. The first system includes markings for *Staccato*, *Slowly*, *Moderato*, *Allegretto*, and *Allegro*, with dynamic markings *sf*, *f*, *ff*, *f*, *mf*, and *mp*. The second system includes *Presto* and *Allegro*, with dynamics *pp*, ** mf*, and *f*. The third system includes *Allegretto* and *Moderato*, with dynamics *f*, *Rit*, *ff*, *ff*, and *fff*. The lyrics "Rit - - ar - - dan - do" are written below the piano part in the third system.

* 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

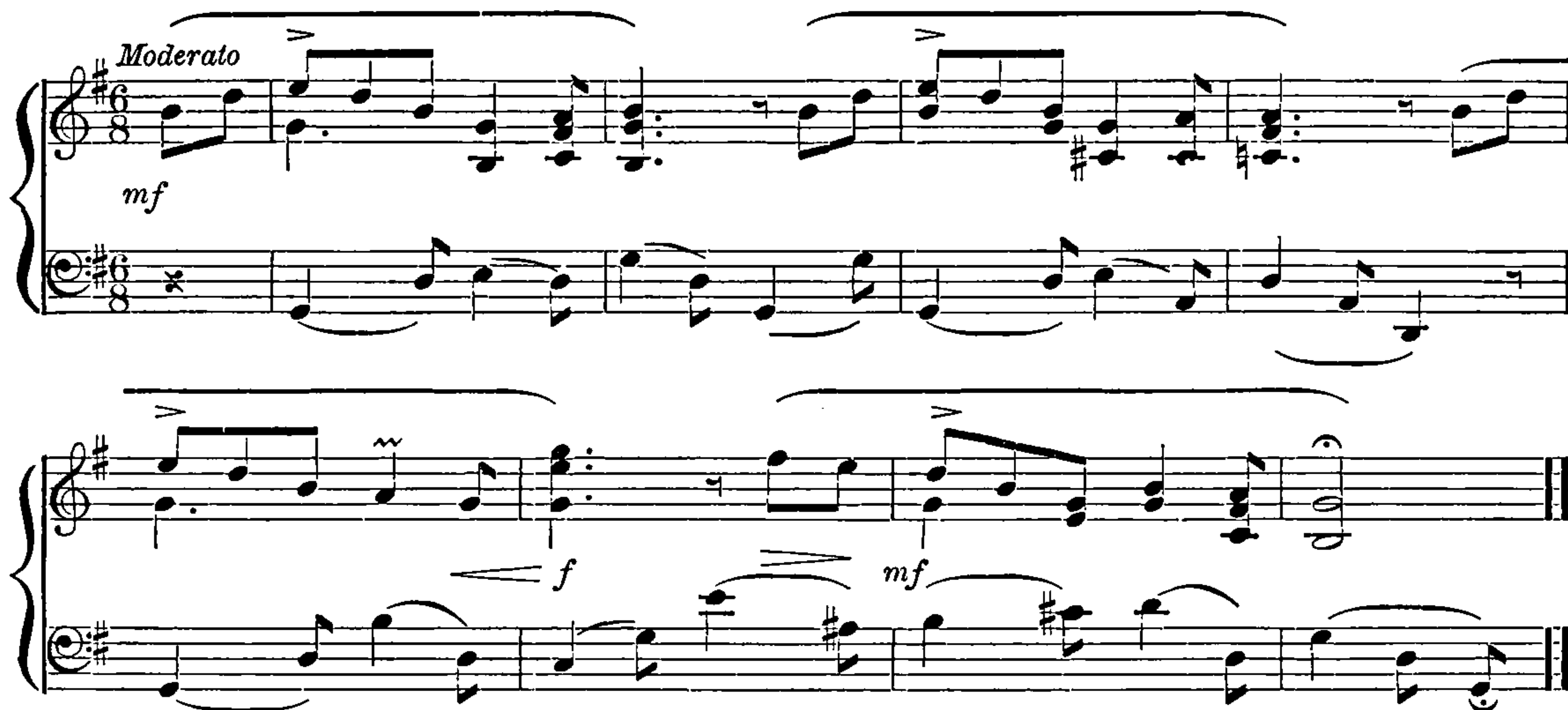
The musical score for "The Elephants Go Down the Street" is written for piano in 4/4 time with a key signature of two flats (B-flat major). It consists of two systems of music. The first system includes markings for *Moderato* and *Very heavily*, with dynamic markings *f* and *f*. The piano part features a heavy, rhythmic accompaniment with many slurs and accents.

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.

From "Rhythms of Childhood." Copyright, 1915, by The A. S. Barnes Company.

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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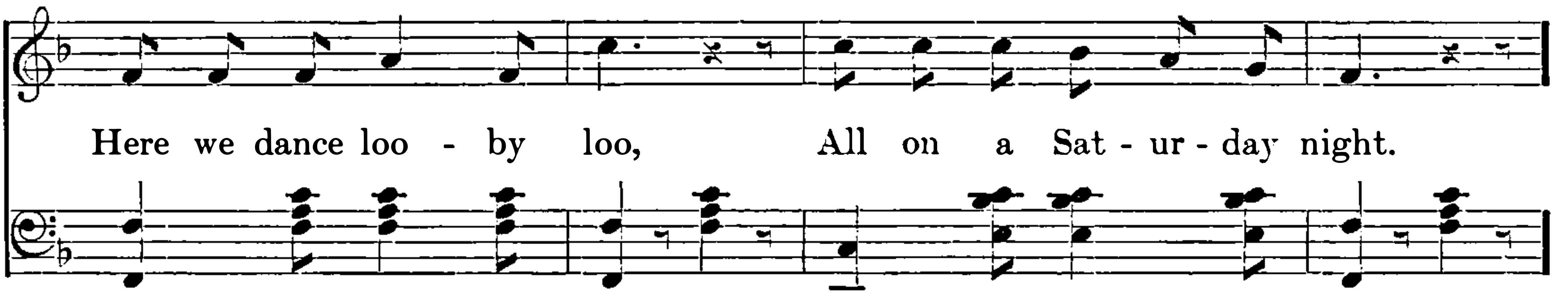
SINGING GAMES

LOOBY LOO

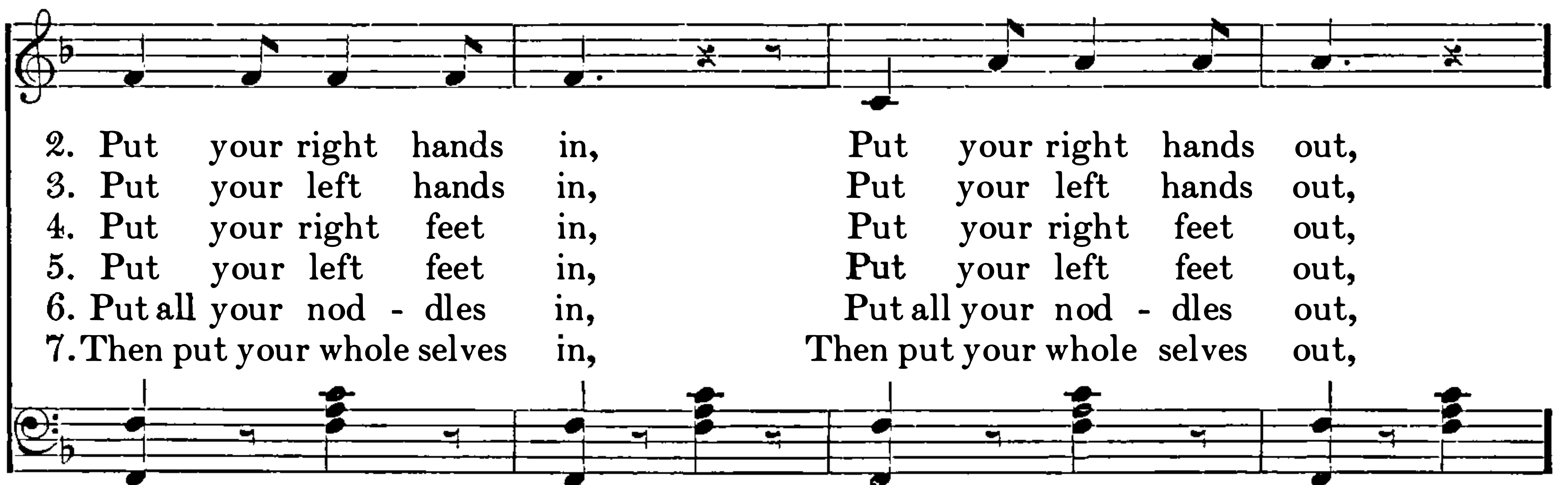
English



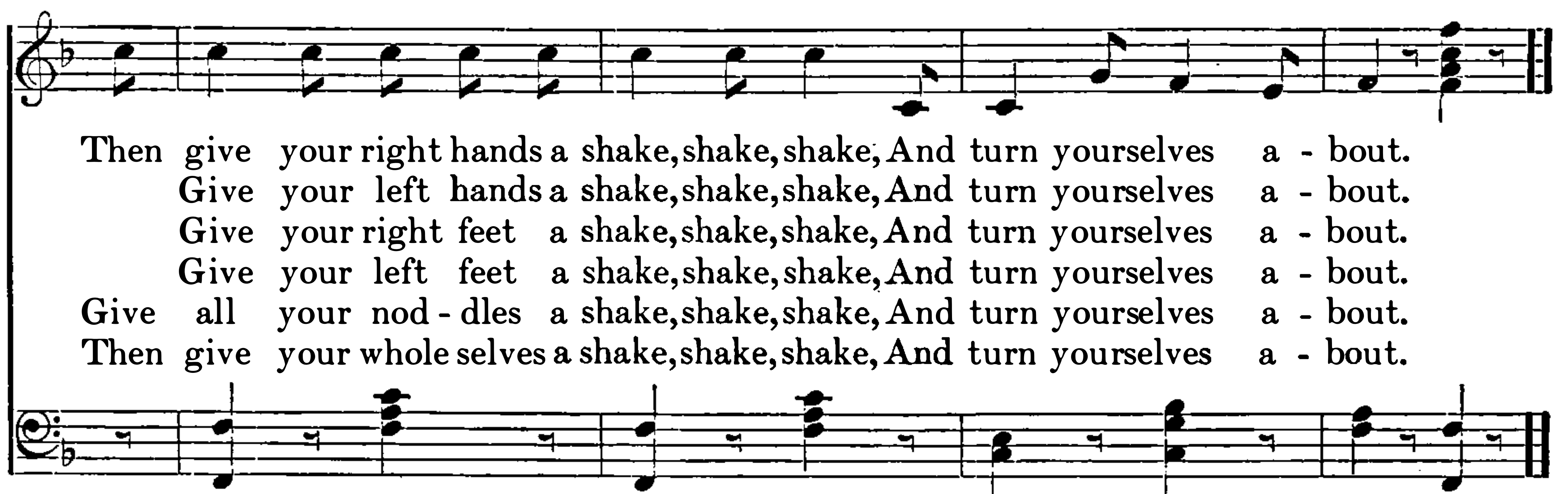
1. Here we dance loo - by loo, Here we dance loo - by light,



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

Oats, pease, beans, and bar - ley grow, Oats, pease, beans, and bar - ley grow, Can

you or I or a - ny - one know How oats, pease, beans, and bar - ley grow?

Thus the farm - er sows his seed, Thus he stands and takes his ease,

Stamps his foot and claps his hands and turns a - round and views the land.

Tra la la la la la, Tra la la la la la,
Wait - ing for a part - ner, Wait - ing for a part - ner,

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

Tra la la la la la la la la, Tra la la la la la la.

Musical notation for the first song, consisting of two staves. The top staff is in treble clef with a key signature of one flat and a 6/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is simple and repetitive, matching the 'Tra la la' lyrics above.

O - pen the ring and choose one in, While we all gai - ly dance and sing.

HERE WE GO ROUND THE MULBERRY BUSH

American

First staff of musical notation for the second song. It is in treble clef with a key signature of one sharp and a 6/8 time signature. The melody is simple and repetitive, matching the lyrics below.

1. Here we go round the mul - ber - ry bush, The mul - ber - ry bush, the mul - ber - ry bush,
2. This is the way we wash our clothes, We wash our clothes, we wash our clothes,

Second staff of musical notation for the second song, in bass clef with a key signature of one sharp and a 6/8 time signature. It provides a simple accompaniment for the lyrics.

Third staff of musical notation for the second song, in treble clef with a key signature of one sharp and a 6/8 time signature. It continues the melody from the first staff.

Here we go round the mul - ber - ry bush, So ear - ly in the morn - ing.
This is the way we wash our clothes, So ear - ly Mon - day morn - ing.

Fourth staff of musical notation for the second song, in bass clef with a key signature of one sharp and a 6/8 time signature. It provides a simple accompaniment for the lyrics.

- | | |
|---|--|
| 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. | 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. |
| 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. | 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. |
| 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. | 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

I - tis - kit, I - tas - ket, Green and yel - low bas - ket, I

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in G major (one sharp) and 4/4 time. The piano accompaniment is written on two staves (treble and bass clef) in the same key and time signature. The lyrics are: "I - tis - kit, I - tas - ket, Green and yel - low bas - ket, I".

wrote a let - ter to my love, And on the way I dropped it, I

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "wrote a let - ter to my love, And on the way I dropped it, I".

dropped it, I dropped it, And on the way I dropped it.

The third system of music concludes the vocal line and piano accompaniment. The lyrics are: "dropped it, I dropped it, And on the way I dropped it.".

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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FOLK GAMES AND DANCES

GREETING AND MEETING

Swedish

Moderato

How - d'ye do, my part - ner, How - d'ye do to - day;

Will you dance in the cir - cle, I will show you the way.

Repeat with chorus la la for skip

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.

I SEE YOU

Swedish

Alert

I see you, I see you; Tra la la la la la la la la la la la la, If

The first system of musical notation is in 2/4 time with a key signature of one sharp (F#). It features a treble and bass staff. The melody is marked 'Alert' and includes a first ending (I) and a second ending (2). The lyrics are: 'I see you, I see you; Tra la la la la la la la la la la la la, If'.

I see you then you see me If I take you then you take me. If

The second system of musical notation continues the melody and accompaniment. The lyrics are: 'I see you then you see me If I take you then you take me. If'.

you see me then I see you, If you take me then I take you.

The third system of musical notation concludes the piece. The lyrics are: 'you see me then I see you, If you take me then I take you.'

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



1. Here we come gath-er - ing boughs in May, Boughs in May, boughs in May;



Here we come gath-er - ing boughs in May, This cold and frost - y morn - ing.

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

Gracefully

1ST CHO. Pret - ty gard - ners, where are you go - ing, On this pleas - ant sum - mer day?
 2ND CHO. To the mead - ows now we are go - ing, Search - ing for the flow - ers gay.

For the flow'rs so fresh and pret - ty all to plant in our gar - den

gay. All to - geth - er let us fol - low Search - ing for the flow'rs so

gay, All to - geth - er let us fol - low, Search - ing flow'rs so gay.

Tra - la - la - la - la

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.

RHYTHMIC ACTION PLAYS AND DANCES

HERE WE GO ON A MERRY-GO-ROUND

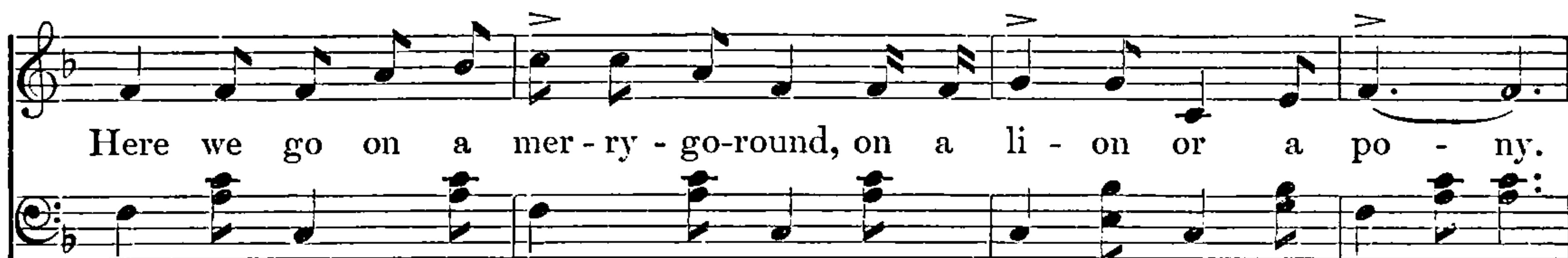
IRENE E. PHILLIPS MOSES

American

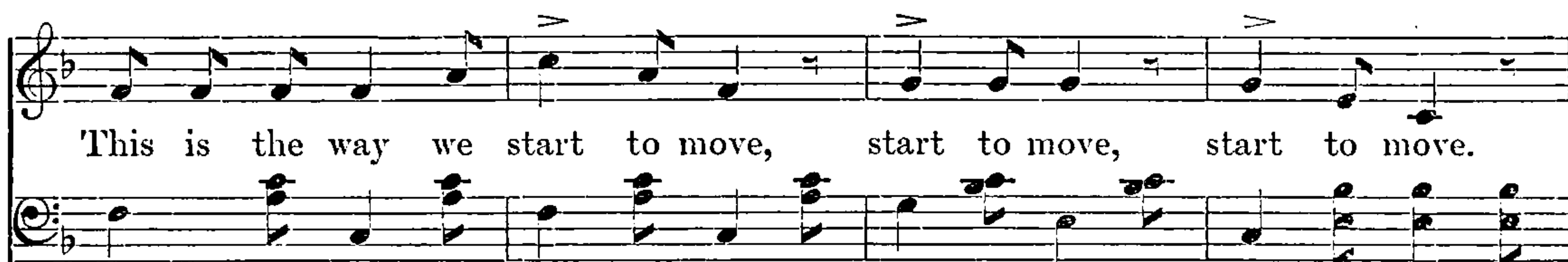
Lively



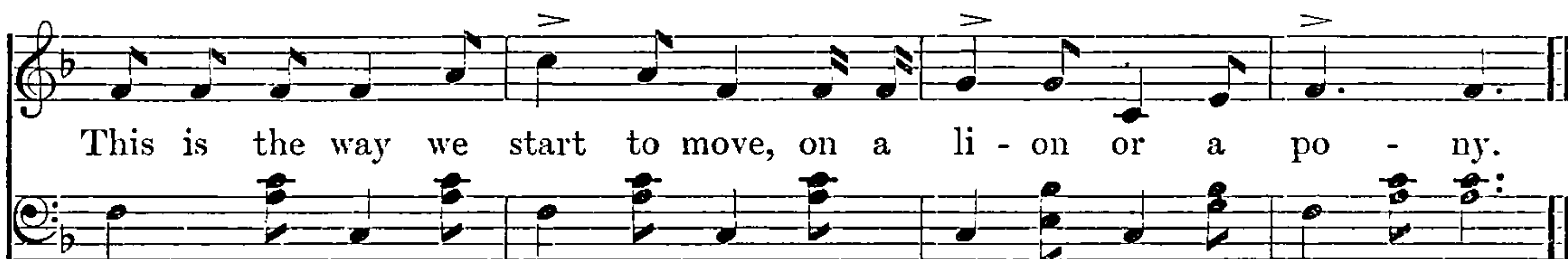
Here we go on a mer-ry-go-round, mer-ry-go-round, mer-ry-go-round.



Here we go on a mer-ry-go-round, on a li-on or a po-ny.



This is the way we start to move, start to move, start to move.



This is the way we start to move, on a li-on or a po-ny.

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.

HIPPITY HOP TO THE BARBER SHOP

Arranged by MAE REHBERG SCHEUERMAN

The musical score is written in 2/4 time. The first system consists of a treble clef staff with a triplet of eighth notes on the first measure, followed by a bass clef staff with a whole note chord. The lyrics are: "Hip - pi - ty hop to the bar - ber shop To buy a stick of can - dy,". The second system also consists of a treble clef staff with a triplet of eighth notes on the first measure, followed by a bass clef staff with a whole note chord. The lyrics are: "One for you and one for me, And one for sis - ter An - nie.".

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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OH WHERE, OH WHERE IS MY LITTLE DOG GONE?

Nursery Rhyme

Old Tune

Oh where, oh where is my lit - tle dog gone, Oh where, oh

where can he be? With his ears cut short, and his

tail cut long, Oh where, oh where is he?

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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