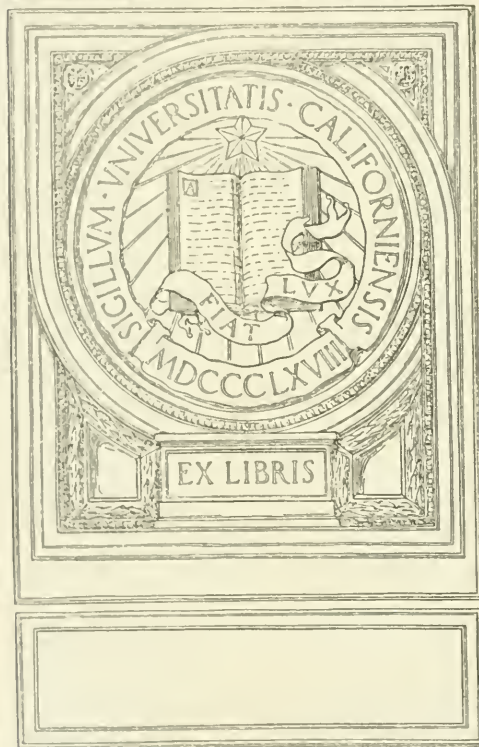




UNIVERSITY OF CALIFORNIA  
AT LOS ANGELES



EX LIBRIS









HOLLIS DANN MUSIC COURSE

THIRD YEAR  
MUSIC

HOLLIS DANN, Mus. D.

PROFESSOR OF MUSIC, AND HEAD OF DEPARTMENT OF MUSIC

AT CORNELL UNIVERSITY



AMERICAN BOOK COMPANY

NEW YORK

CINCINNATI

CHICAGO

2717

10924

COPYRIGHT, 1915  
BY HOLLIS DANN

---

DANN THIRD YEAR MUSIC

E. P. 16



## PREFACE

This book is intended for third year pupils. It is assumed that they have completed the author's Second Year Music or other introductory text. The book contains material for two distinct lines of musical activity; viz., Rote Singing and Sight Singing.

**ROTE SINGING.** The singing of rote songs, begun in the first and continued in the second and third years, should quicken the tonal and rhythmic sense and develop a love and appreciation of music. The character and compass of the songs are especially favorable to the production of the mellow, musical head-tone, which is absolutely essential to the success and safety of children's singing. As the pupils grow older and more experienced, the methods of teaching and using rote songs gradually change. Many are useful as observation songs, and many may be partly read by the pupils at the discretion of the teacher.

**SIGHT SINGING.** Reading is getting thought from symbols and presupposes the ability to think in the language. Reading a melody is getting tonal and rhythmic thought from musical symbols. As the reading of English is impossible without the power to think in English, so the reading of music is impossible without the power to think in the tone language. Notes, rests, and bars have a definite meaning only to the reader who has a definite knowledge of the tones and rhythms which these symbols represent. Rote singing therefore is not a sufficient preparation for sight reading. Rote singing must be supplemented by a systematic course in ear-training, giving the pupil the power to recognize the tones and rhythms represented, and teaching him to think and "speak" the language. Not until the pupil can sing with the Latin syllables the melodic phrases which he hears played, (or sung to a neutral syllable) is he ready to recognize their representation. Without this definite knowledge, so-called sight reading is no other than a more or less successful guessing process.

Failure to read the sight singing material with facility is sufficient proof that the pupil lacks the power to mentally hear what he

sees, and that he needs additional oral study of tone and rhythm, rather than repeated and futile attempts to recognize the representation of things he does not know. A systematic course in the study of tone and rhythm, which gives the child the power to hear what he sees and see what he hears, is outlined in the author's **Complete Manual for Teachers** for the use of the supervisor and the grade teacher.

**READING MUSIC WITH WORDS.** Reading music and words simultaneously may now begin, although this should not be urged if the class is not well prepared. The Latin syllables *aid* the pupil in reading; song-texts *distract* by presenting an additional problem. Time is saved and discouragement and failure often avoided by postponing the reading of words and music together until comparative facility in the reading of each language is attained.

**INDIVIDUAL RECITATION.** Individual singing is absolutely essential to success in the study of elementary vocal music. Concerted recitation in the music class is quite as ineffective for the development of individual power and independence as it would be in a class in primary reading of English.

**ACCOMPANIMENTS.** The principal rote songs are supplied with accompaniments. The development of the harmonic sense is a very important feature of the child's musical education. If the accompaniments are omitted, inferior accompaniments will inevitably be improvised, much to the detriment of the song and of the musical welfare of the child. Experience teaches that songs with accompaniments form an attractive and practical means of bringing music into the home-life, thereby uniting the home and the school.

**ACKNOWLEDGMENTS.** Special acknowledgment is due to Miss Laura Bryant, Director of Music in the Ithaca schools, for invaluable assistance in trying out material; to the Youth's Companion for the privilege of using the poems, "The Flying Hours" and "Star Fishing"; to the Century Company for "The Mary Jane," "Morning Compliments," and "Autumn Lullaby"; to D. Lothrop and Company for "Rain Song."

# THIRD YEAR MUSIC

## SEPTEMBER MUSIC

### ROTE SONG

Harvey Worthington Loomis

Arthur Edward Johnstone

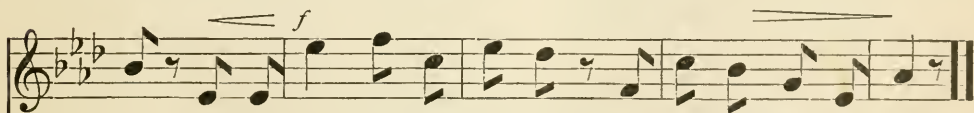
*Moderato*

*mp*



1. 'Tis now bright Sep - tem - ber, Our class is gath - ered
2. We all love the sing - ing That starts the hap - py

*mp* *e legato*



- in; There is work for each member, We're read-y to be - gin.  
 day; With our glad voi-ces ring-ing, We find that work is play.

*f*  
*Ped.* \*

## THE MARY JANE

## ROTE SONG

*Andante moderato*

*p*

I had a lit - tle row - boat ; 'Twas called "The Ma - ry

*p*

*Ped.* \* *Ped.* \* *Ped.* \* \* *Ped.* \* *Ped.* \*

Detailed description: This system contains the first two measures of the song. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The melody starts on a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The piano accompaniment starts with a bass clef and a 6/8 time signature, featuring a steady eighth-note accompaniment in the left hand and chords in the right hand. Pedal markings are placed below the piano part.

*cresc.*

Jane;" And I al - ways kept it fas - tened To the

*cresc.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note D5, a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment continues with the same eighth-note accompaniment. A *cresc.* marking is placed above the vocal line and below the piano part. Pedal markings are placed below the piano part.

*mf*

boat - house by a chain. But it some - how got a -

*mf* *sempre legato*

*Ped.* \* *Ped.* \* *Ped.* \*

Detailed description: This system contains the final two measures. The vocal line has a quarter note A5, a quarter note Bb5, a quarter note C6, and a half note D6. The piano accompaniment continues with the eighth-note accompaniment. A *mf* marking is placed above the vocal line and below the piano part. A *sempre legato* marking is placed below the piano part. Pedal markings are placed below the piano part.

way one day, And drift - ed out to sea ; . . And

*p*

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of one flat and a common time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are written below the vocal staff. A dynamic marking of *p* (piano) is placed above the final measure of the vocal line.

now I of - ten won - der where The Ma - ry Jane can be . . .

*poco rit. al fine*

*poco rit. al fine*

*Ped. \* Ped. \* Ped. \* Ped. \**

This system contains the next two staves of music. The vocal line continues on the treble clef staff. The piano accompaniment continues on the grand staff. The lyrics are written below the vocal staff. Dynamic markings of *poco rit. al fine* are placed above the vocal line and below the piano accompaniment. Pedal markings (*Ped. \**) are placed below the piano accompaniment staff.

## FAIRY LAMP

M. J. H.

Through the dain - ty drops of dew, Shine the moonbeams bright, Each  
drop be - comes a fai - ry lamp To hold a lit - tle light.

This system contains two staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the first staff. The music is written on a single treble clef staff.

## AUTUMN LULLABY

ROTE SONG

*All. r. to*

1. The sun has gone from the shin - ing skies, Bye, ba - by,  
 2. The squirrel's dress'd in his furs of gray, Bye, ba - by,  
 3. The squir - rel nests in a ma - ple tree, Bye, ba - by,

*mp* *p*

bye, . The dan - de - li - ons have closed their eyes,  
 bye, . His coat by night and his coat by day,  
 bye, . He finds a hole in the trunk, you see,

*mp* *mp*

Bye, ba - by, bye, . The stars are light - ing their  
 Bye, ba - by, bye, . The rob - in sleeps in his  
 Bye, ba - by, bye, . The rob - in's home is a

*p* *mp* *mp*

*cresc.* , *dimin.*

lamps to see If babes and squirrels and birds, all three, Are  
feath - 'ry down, His breast is red and his wings are brown, But  
nest o'er-head, Where leaf - y boughs of the ma - ple spread, But

*cresc.* *dimin.*

*p*

sound a - sleep as they ought to be, Bye, ba - by, bye. .  
ba - by's wear - ing a snow - white gown, Bye, ba - by, bye. .  
ba - by's nest is a wee white bed, Bye, ba - by, bye. .

*p*

## COLUMBINE

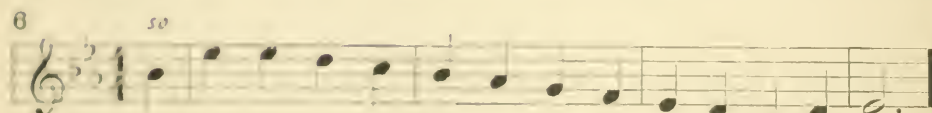
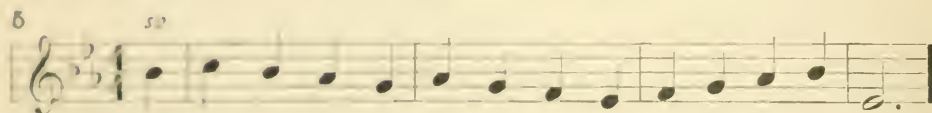
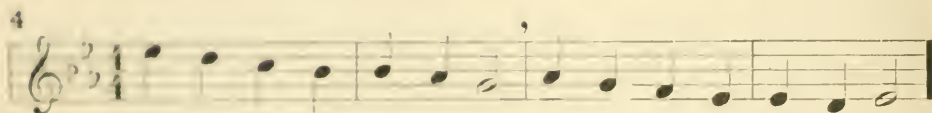
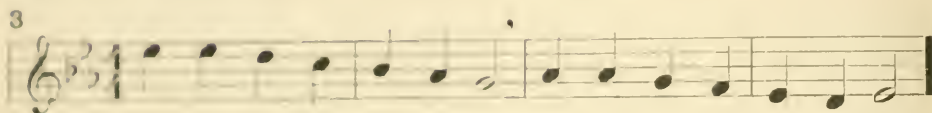
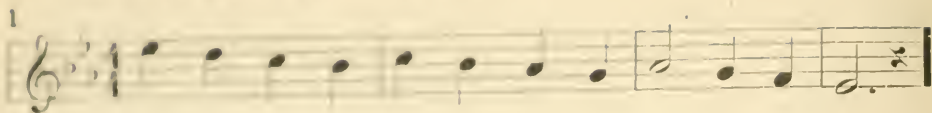
## ROTE SONG

*Allegro*

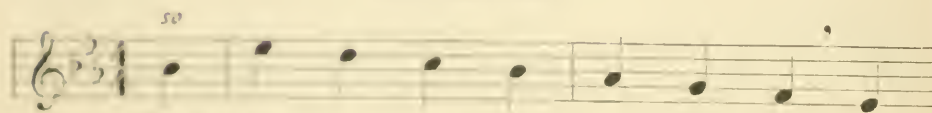
Col - um - bine, dear lit - tle Col - um - bine, Bright as a  
Col - um - bine, dear lit - tle Col - um - bine, I see you

ti - ny lit - tle fair - y in a pic - ture book! O  
watch - ing your re - flec - tion in the wood - land (Omit.) brook.

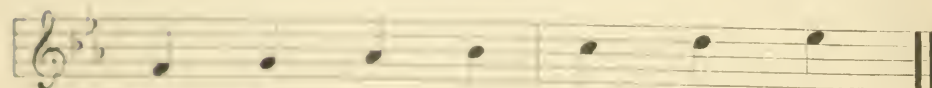
Beat and sing silently, before singing aloud



## SEPTEMBER

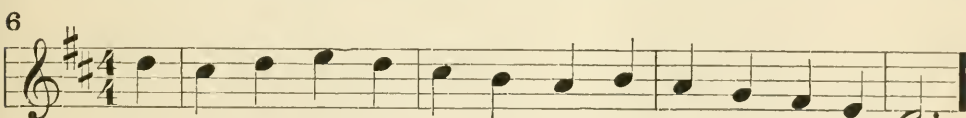
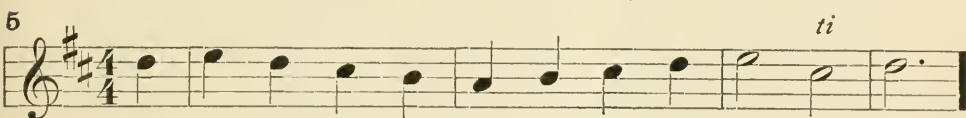
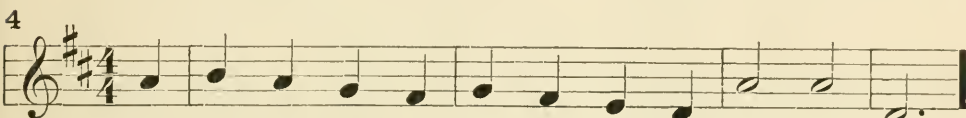
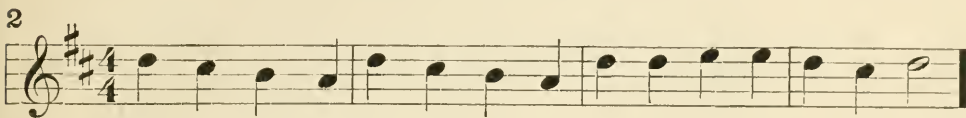


1. The corn is wav - ing tas - sels now, And  
 2. The yel - low grain is stacked in sheaves ; 'Twill

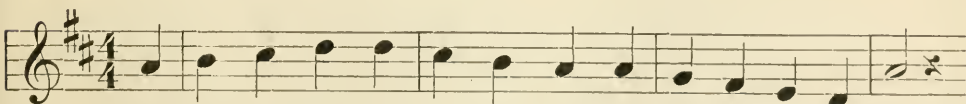


gold - en ap - ples bend the bough.  
 soon be time for Au - tumn leaves.

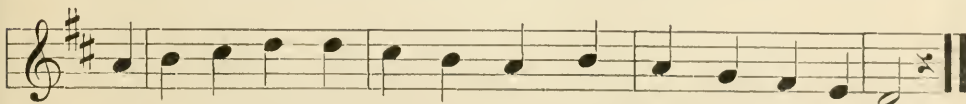




IF



If all the world were ap - ple pie, And all the sea were ink ;



If all the trees were bread and cheese, What should we have to drink ?

## DO YOU KNOW?

ROTE SONG

Newton Swift

*Andantino*

1. Do you know how man - y stars . . There are  
2. Do you know how man - y chil - dren Go to

Detailed description: This system contains the first two lines of the song. The vocal line is in G major, 2/4 time, with a tempo marking of 'Andantino'. The piano accompaniment is in the same key and time, featuring a simple harmonic accompaniment. The lyrics are: '1. Do you know how man - y stars . . There are' and '2. Do you know how man - y chil - dren Go to'.

*cresc.*

shin - ing in the sky? Do you know how man - y  
lit - tle beds at night? And with - out a care or

*cresc.*

Detailed description: This system contains the third and fourth lines of the song. The tempo is marked 'cresc.' (crescendo). The vocal line continues with the lyrics: 'shin - ing in the sky? Do you know how man - y lit - tle beds at night? And with - out a care or'. The piano accompaniment also has a 'cresc.' marking.

*mf* *f* *p*

clouds Ev - ry day go float - ing by? God in Heav'n has  
sor - row Wake to greet the morn - ing light? God in Heav'n each

*f* *p*

*Ped.*

Detailed description: This system contains the fifth and sixth lines of the song. The tempo is marked 'mf' (mezzo-forte) for the first part, then 'f' (forte) and 'p' (piano) for the second part. The vocal line continues with the lyrics: 'clouds Ev - ry day go float - ing by? God in Heav'n has sor - row Wake to greet the morn - ing light? God in Heav'n each'. The piano accompaniment also has 'f' and 'p' markings. A 'Ped.' (pedal) marking is present at the end of the system. There is a small asterisk at the bottom right of the page.

count - ed all, He would miss one should it fall.  
name can tell, Loves you too, and loves you well.

*pp* *poco rit.*

*pp* *poco rit.*

*Ped.* \* *Ped.* \*

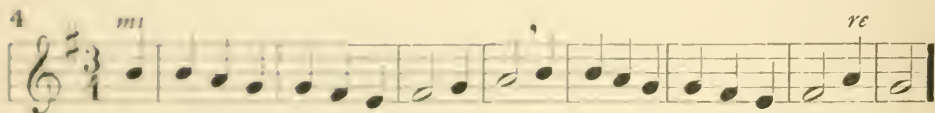
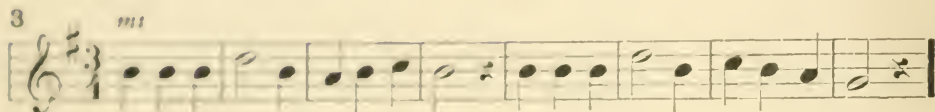
## THE FIVE VOWELS

*Allegretto*

1. *A*, *a*, *a*; It al - ways comes in *May*; Al - so in the
2. *E*, *e*, *e*; Two vow - els in a *tree*. Three I think you'll
3. *I*, *i*, *i*; You put it in the *pie*. Use it in a
4. *O*, *o*, *o* Is stand - ing in the *snow*. Try it in a
5. *U*, *u*, *u* Is al - ways seen in *blue*. Not in *few*, but

bay you'll find it, *Y* in front, and *b* be - hind it;  
find in *breez - es*—Count them, an - y one who pleas - es;  
po - ny's *bri - dle*; Al - so in a heath - en *i - dol*;  
*rol - ler - coast - er*, Al - so in a *pop - corn roast - er*;  
found in *fu - el*; Not in *grew*, but found in *gru - el*;

*A*, *a*, *a*; It al - ways comes in *May*.  
*E*, *e*, *e*; Two vow - els in a *tree*.  
*I*, *i*, *i*; You put it in the *pie*.  
*O*, *o*, *o* Is stand ing in the *snow*.  
*U*, *u*, *u* Is al - ways seen in *blue*.

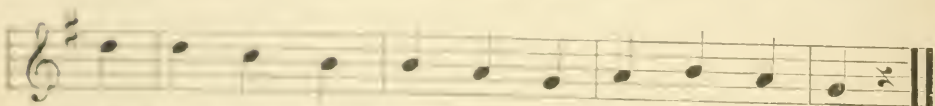


## HAPPY THOUGHT

Robert Louis Stevenson

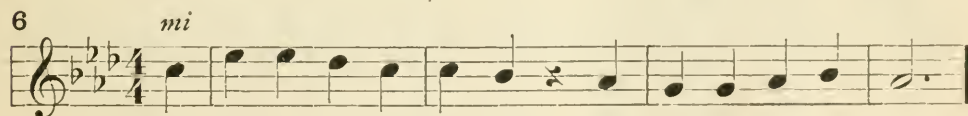
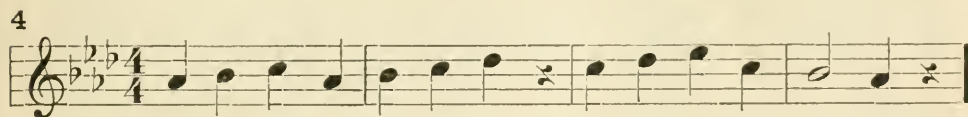
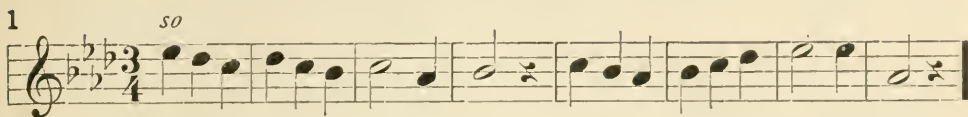


The world is so full of a num-ber of things,



I'm sure we should all be as hap-py as kings.

Singing position : sit erect ( not touching the back of the seat ); chest active ; both feet on the floor ; head up.



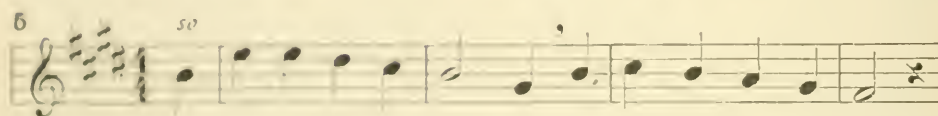
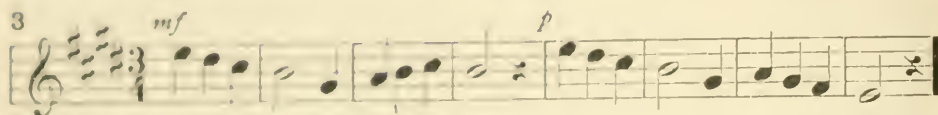
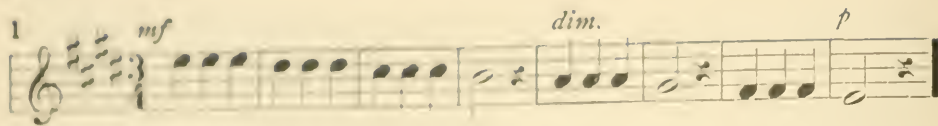
## GOLD AND SILVER



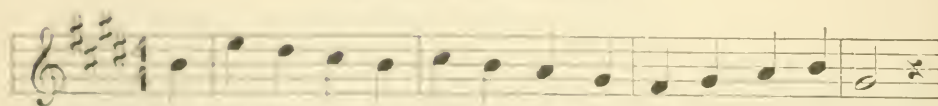
The gold-en-rod is shin-ing In mead-ows far and near;



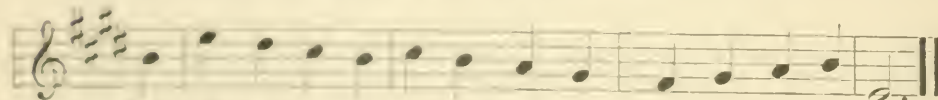
Its gold will turn to sil-ver, Be-fore No-vem-ber's here.



## THE WISE MAN



1. There was a man lived in our town, And he was wondrous wise;
2. And when he saw his eyes were out, With all his might and main



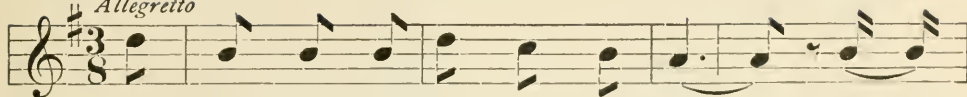
He fell in - to a bram-ble bush, And scratch'd out both his eyes.  
He jump'd in-to an - oth-er bush, And scratch'd them in a-gain.

## LITTLE BOY BLUE

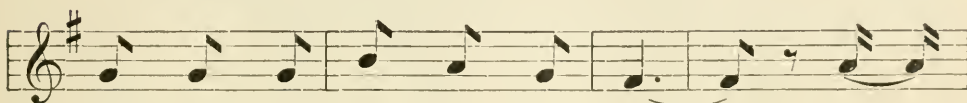
ROTE SONG

Caryl Florio

C. F.

*Allegretto*

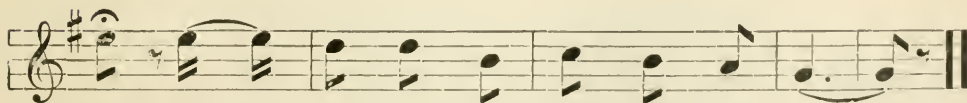
1. O who has seen lit - tle Boy Blue? . And .
2. We've search'd all the hay - stacks a - round, . And .
3. They lift - ed their heads as we passed, And .
4. Pray, search for him ev - er - y - where; For un -



what has be - come of his horn? . The .  
 found noth - ing there but his sheep; . The .  
 stared at us stu - pid - ly too; . . But they  
 less we can find him to - day, . . The .



cows have gone wan - der - ing in - to the  
 same, we've no doubt, that a long time a -  
 could not in - form us, we know (for we  
 cows will have all of the corn in the



field, And are eat - ing up all of the corn. .  
 go Ran a - way from poor lit - tle Bo - peep. .  
 ask'd) Where to look for our lit - tle Boy Blue. .  
 field, Be - fore they are driv - en a - way. .

Reference: Manual, Book One, Pages 86 to 88

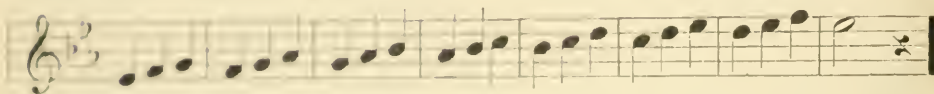
Each pupil should learn to sing numbers 1 and 2 on this page from memory, rapidly and freely

1



*do ti la ti etc.*

Musical notation for exercise 1, first staff. Treble clef, key signature of two flats (B-flat and E-flat), 3/4 time signature. The melody consists of quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The lyrics "do ti la ti etc." are written below the notes.




Musical notation for exercise 1, second staff. Treble clef, key signature of two flats, 3/4 time signature. The melody consists of quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

2



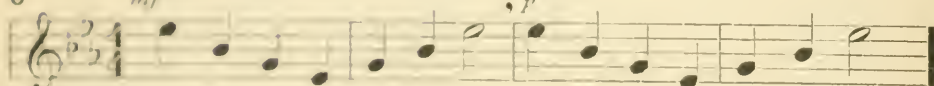
*do la ti so etc.*

Musical notation for exercise 2, first staff. Treble clef, key signature of two flats, 4/4 time signature. The melody consists of quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The lyrics "do la ti so etc." are written below the notes.



Musical notation for exercise 2, second staff. Treble clef, key signature of two flats, 4/4 time signature. The melody consists of quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

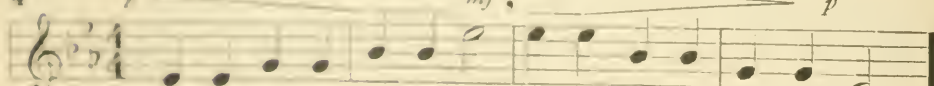
3



*mf* *p*

Musical notation for exercise 3, first staff. Treble clef, key signature of two flats, 4/4 time signature. The melody consists of quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Dynamic markings *mf* and *p* are placed above the notes.


4



*f* *mf* *p*

Musical notation for exercise 4, first staff. Treble clef, key signature of two flats, 4/4 time signature. The melody consists of quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Dynamic markings *f*, *mf*, and *p* are placed above the notes.

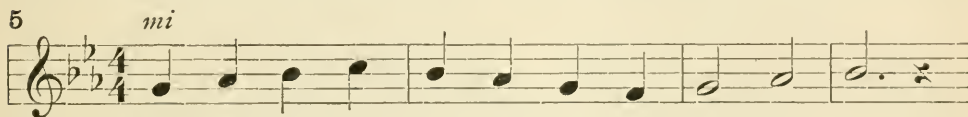
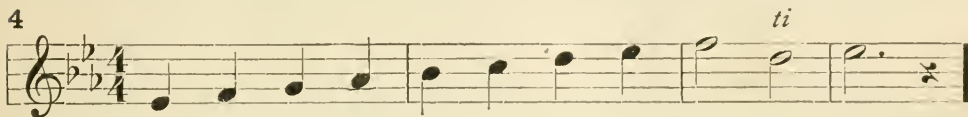
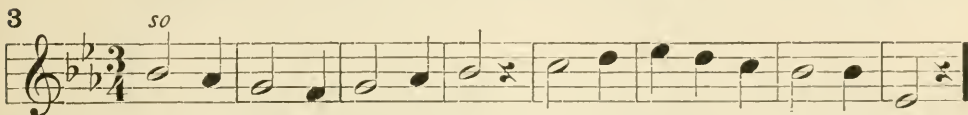
6



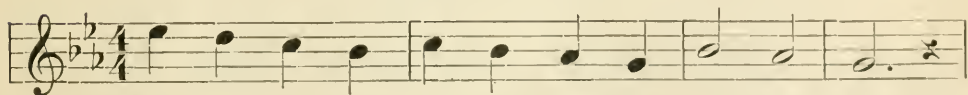
*mf* *f* *mf*

Musical notation for exercise 6, first staff. Treble clef, key signature of two flats, 4/4 time signature. The melody consists of quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Dynamic markings *mf*, *f*, and *mf* are placed above the notes.

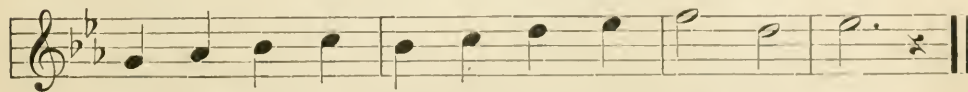




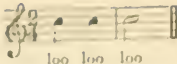
## SEA GULLS

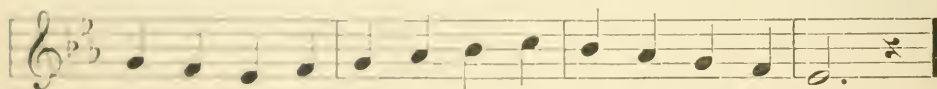
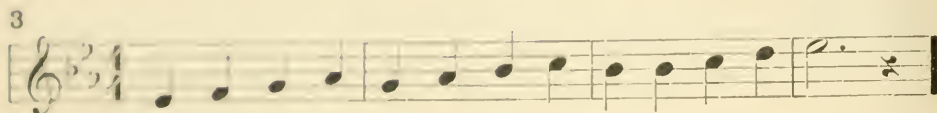


Way a - bove the o - cean, how the sea gulls fly !

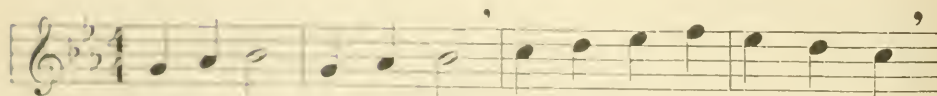


Would-n't you be glad if you could sail so high ?

Always sing the light, head tone,   
loo loo loo



## A VOYAGE



Bon-ny boat, Sail and float ; Take us to a for-eyn shore,



And bring us then Back a - gain, Safe home, once more.

## THE APPLE TREE

ROTE SONG

Carl Reinecke

*Tempo di valse*

Pret - ty lit - tle John - nie ; Pol - ly, come with me ;

Come in - to the gar - den ; Shake the ap - ple tree.

I will shake the big ones ; You shall shake the small ;

When we've filled our bas - ket, Home we'll take them all.

The first system of the musical score features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 2/4. The vocal line contains the lyrics "When we've filled our bas - ket, Home we'll take them all." The piano accompaniment consists of chords and moving lines in both hands.

Pret - ty lit - tle John - nie ; Pol - ly, come with me ;

The second system continues the musical score. The vocal line begins with a rest followed by the lyrics "Pret - ty lit - tle John - nie ; Pol - ly, come with me ;". A dynamic marking of *p* (piano) is placed above the first note of the vocal line. The piano accompaniment continues with chords and moving lines.

Come in - to the gar - den ; Shake the ap - ple tree.

The third system concludes the musical score. The vocal line contains the lyrics "Come in - to the gar - den ; Shake the ap - ple tree." A dynamic marking of *cres.* (crescendo) is placed above the first note of the vocal line. The piano accompaniment continues with chords and moving lines, ending with a dynamic marking of *f* (forte).

Ap - ple tree, ap - ple tree, Shake the ap - ple tree.

*p*

*f*

Detailed description: This block contains the musical score for the first part of the song. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a dynamic marking of *p* (piano) and includes the lyrics 'Ap - ple tree, ap - ple tree, Shake the ap - ple tree.' The piano accompaniment starts with a *p* marking and ends with a *f* (forte) marking.

## YO, HEAVE HO!

H. W. L.

Harvey Worthington Loomis

*Vivace*

1. Out on the sea, where the gales all blow, In the  
2. High as a moun-tain the break - ers grow; When the

Detailed description: This block shows the first line of the musical score for 'Yo, Heave Ho!'. It is written on a single treble clef staff in a 2/4 time signature with a key signature of one sharp. The tempo is marked *Vivace*. The lyrics are: '1. Out on the sea, where the gales all blow, In the' and '2. High as a moun-tain the break - ers grow; When the'.

sun's bright light, see the fish - ing - ves - sel go ! There are  
spray leaps up, it is whit - er than the snow; And the

gulls up a - bove, there are sharks be - low, And the  
men sing a song, as the nets they throw, While the

Detailed description: This block shows the second line of the musical score. The lyrics are: 'sun's bright light, see the fish - ing - ves - sel go ! There are spray leaps up, it is whit - er than the snow; And the' and 'gulls up a - bove, there are sharks be - low, And the men sing a song, as the nets they throw, While the'.

gulls up a - bove, there are sharks be - low, And the  
men sing a song, as the nets they throw, While the

sail - ors are shout - ing with a "Yo, heave ho !"  
sail - ors are shout - ing with a "Yo, heave ho !"

*ritard.* *a tempo*

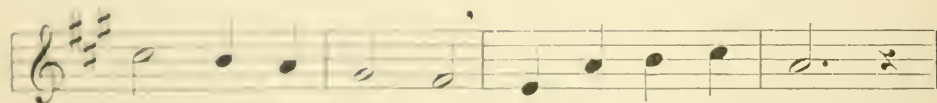
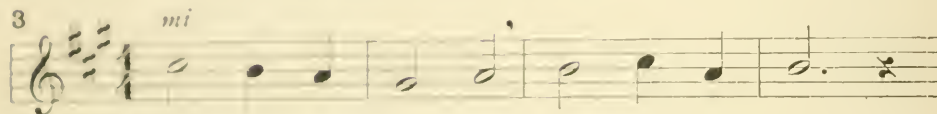
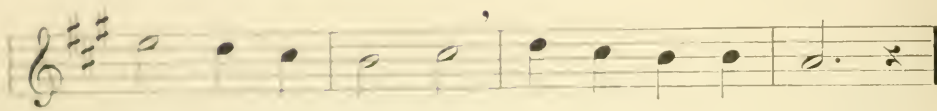
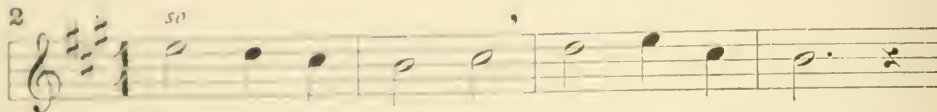
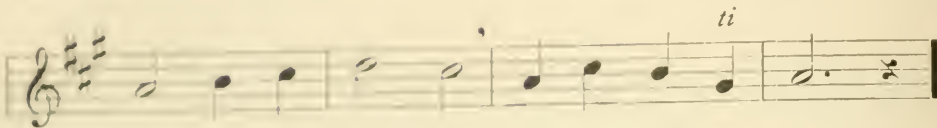
Detailed description: This block shows the third line of the musical score. The lyrics are: 'sail - ors are shout - ing with a "Yo, heave ho !"' and 'sail - ors are shout - ing with a "Yo, heave ho !"'. The tempo markings *ritard.* and *a tempo* are placed above the notes.

sail - ors are shout - ing with a "Yo, heave ho !"  
sail - ors are shout - ing with a "Yo, heave ho !"

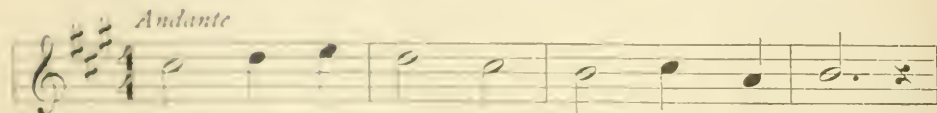
sail - ors are shout - ing with a "Yo, heave ho !"  
sail - ors are shout - ing with a "Yo, heave ho !"

Detailed description: This block shows the final line of the musical score. The lyrics are: 'sail - ors are shout - ing with a "Yo, heave ho !"' and 'sail - ors are shout - ing with a "Yo, heave ho !"'. The piece concludes with a double bar line.

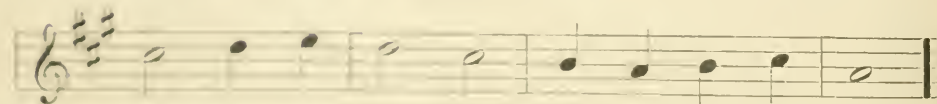
sail - ors are shout - ing with a "Yo, heave ho !"  
sail - ors are shout - ing with a "Yo, heave ho !"



## HIGH AND LOW



1. High in the tree - top, Birds build a nest;
2. Low in the mead - ow, Sweet blue - bells ring;

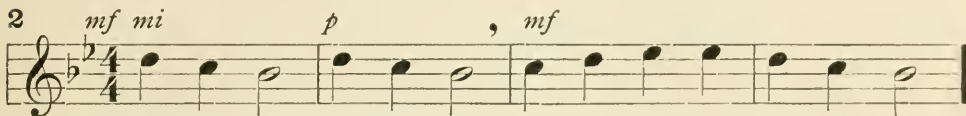


High in the tree - top, Rob - in goes to rest.  
 Low in the mead - ow, Hap - py chil - dren sing.

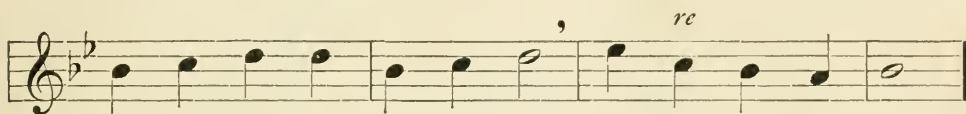
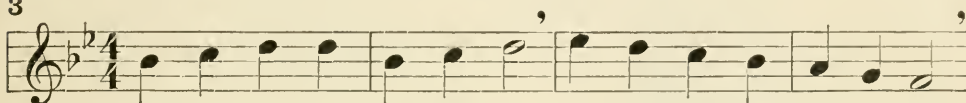
1



2



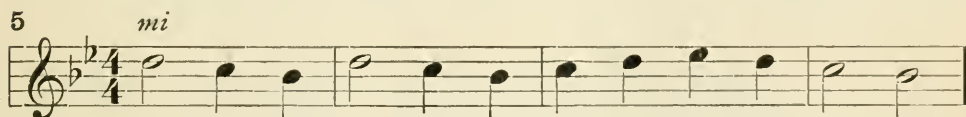
3



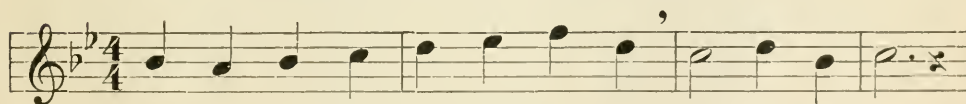
4



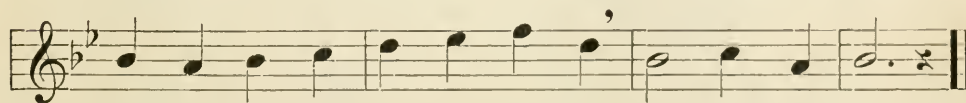
5



## SISTER AND BROTHER



Bright Oc - to - ber, fair Oc - to - ber, Dressed all in gold;



Some-one says Jack-Frost, your broth-er, Brings all the cold.

## WATCHMAN, WHAT OF THE NIGHT?

ROTI SONG

Wm. Luton Wood

Charles Kingsley

*Andante*

1. Watch man, what of the night? The stars are out in the  
 2. Watch-man, what of the night? The tide flows in from the

*p legato*

*Ped.* \*

sky; . . . The mer - ry round moon will be  
 sea; . . . There's wa - ter to float, and a

*poco cresc.*

ris - ing soon For us to go sail - ing by. .  
 lit - tle cock-boat Will car - ry such fish - ers as we. .

*poco cresc.*



*mf* *mp* *p* *ritard.*  
 Ah, . . . ah ! . . . Watch-man, what of the night ?  
 Ah, . . . ah ! . . . Watch-man, what of the night ?

*mf* *mp* *p* *ritard.*

## A RIDDLE

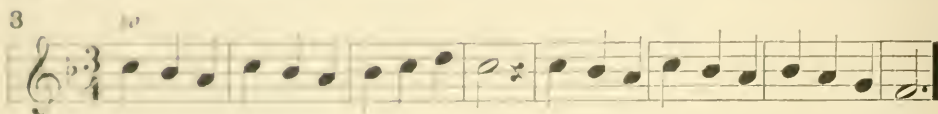
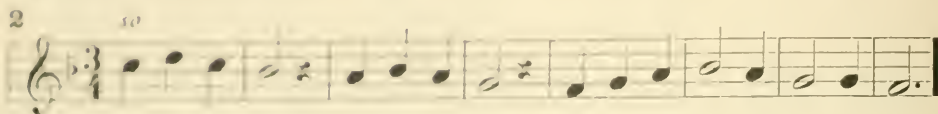
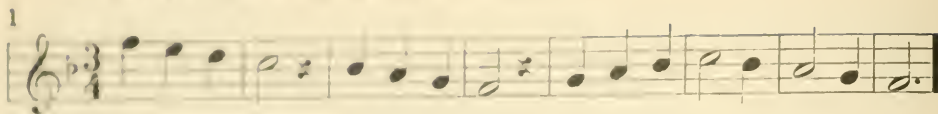
## ROTE SONG

Hoffmann von Fallersleben

*Allegro moderato*

1. I know a lit - tle man in the for - est green ; He  
 2. He's stand - ing on one leg in the for - est there ; He  
 nev - er says a word, yet he's oft - en seen. Tell me who this  
 wears a cap of black, for he has no hair. Who can guess his  
 man can be, Stand - ing by the hem - lock tree ; He  
 name—can you ? That's an ea - sy thing to do ; He  
 wears a pret - ty cloak with a pur - ple sheen.  
 some-times car - ries poi - son, so do take care !

Let the lower jaw drop easily and naturally



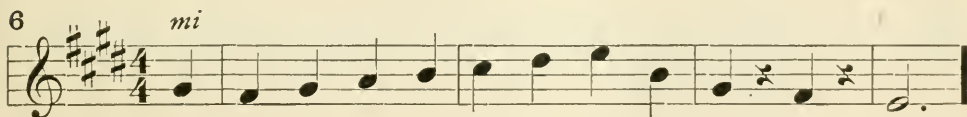
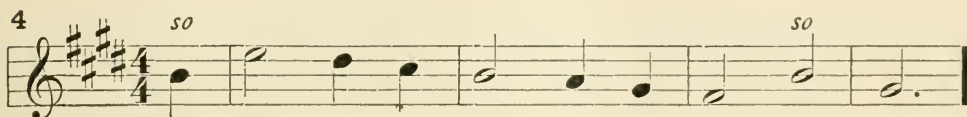
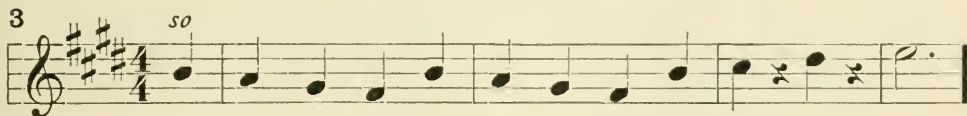
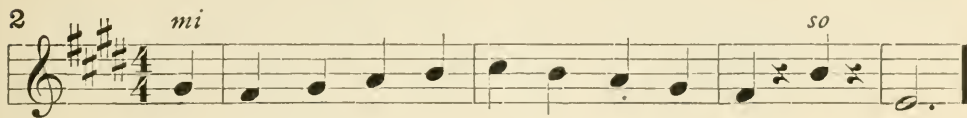
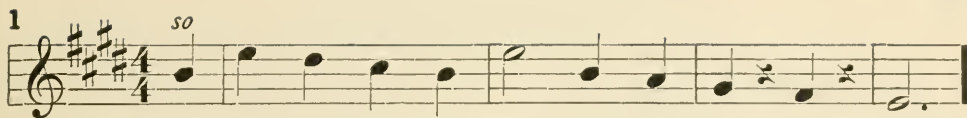
## A SONG FOR OCTOBER



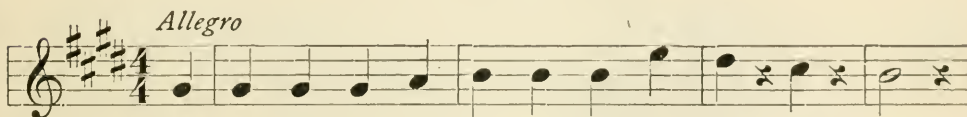
Frost-y wind makes a noise in Oc-to-ber: Chestnuts are tossed;  
Sing a song of the joys in Oc-to-ber:



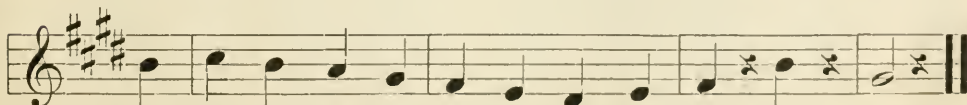
None should be lost! Gold-en Oc-to-ber! Sil-ver Jack Frost!



## THE LOST LAMB



1. My lit - tle wool - y lamb has run a - way, just now:
2. You'd know her by her jack - et that is white, like snow;



She wandered from the pas-ture, but I don't know how.  
If you should ev - er find her, won't you let me know?

## THE LITTLE FIDDLER

ROTE SONG

Franz Lachner

*Allergo moderato*

1. I would like a fid - dle yes, I'd love it !  
 2. I would like a fid - dle yes, I'd love it !

*mf*

Detailed description: This system contains the first two vocal lines and the piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in bass and treble clefs. The first vocal line has two parts: a soprano part and an alto part. The piano accompaniment features a simple harmonic accompaniment with chords and moving bass lines.

Just a lit - tle bow and fid - dle brown, Ev - 'ry day I'd  
 When I played a jol - ly, jol - ly dance, Neighbors, chil - dren,

Detailed description: This system contains the third vocal line and the piano accompaniment. The vocal line is in treble clef. The piano accompaniment continues from the first system, maintaining the same harmonic structure.

play a tune Three or four, a doz - en soon, And  
 old dog Dash - They'd come run - ning like a flash ; And

Detailed description: This system contains the fourth vocal line and the piano accompaniment. The vocal line is in treble clef. The piano accompaniment concludes the piece with a final cadence.

laughing and sing-ing we'd skip up and down, Fiddle diddle dum, dum,  
laughing and sing-ing we'd skip with a prance, Fiddle diddle dum, dum,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major and 2/4 time, featuring a melody with eighth and sixteenth notes. The piano accompaniment is in the same key and time, with a bass line and a treble line. The lyrics are written below the vocal line.

Fid - dle did - dle do, Fid - dle did - dle dum, dum, dum, dum, do.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line ends with a double bar line. The piano accompaniment continues for several measures before also ending with a double bar line.

## GOOD-BYE TO SUMMER

ROTE SONG

William Allingham  
*Andantino*



*mp*

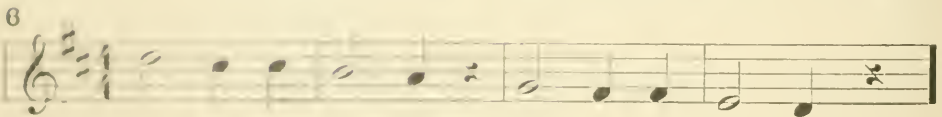
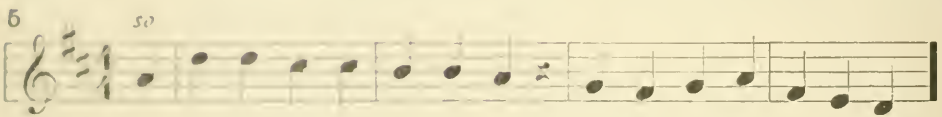
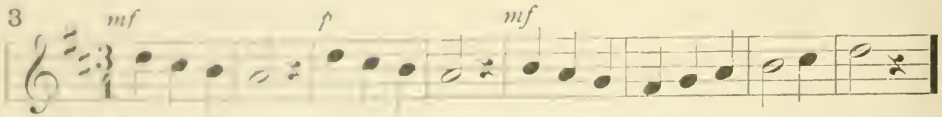
1. Good-bye, good-bye to Sum-mer ! For Sum-mer's near-ly done ;  
2. The leath-'ry pears and ap - ples Hang rus - set on the bough ;

*mf* *p*

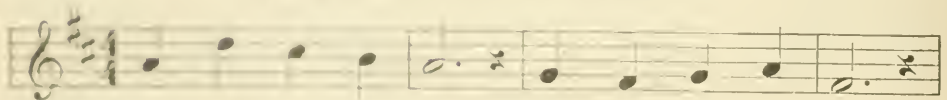
The gar-den's smil - ing faint - ly, Cool breez-es in the sun.  
It's Au - tumn, Au-tumn, Au-tumn; T'will soon be Win-ter now.

The musical score for 'Good-bye to Summer' is in G major and 6/8 time. It features a single melodic line. The first system starts with a mezzo-piano (*mp*) dynamic. The second system starts with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic. The lyrics are written below the notes.

The mouth, while singing, should be oval-shaped, thus , and not .



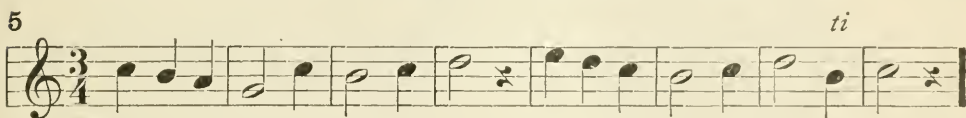
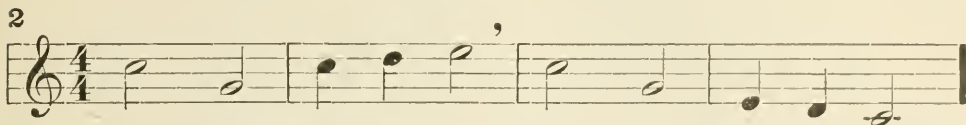
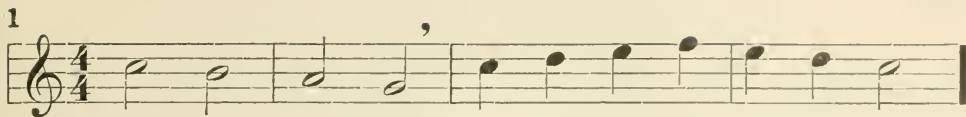
## HOPPERS AND POPPERS



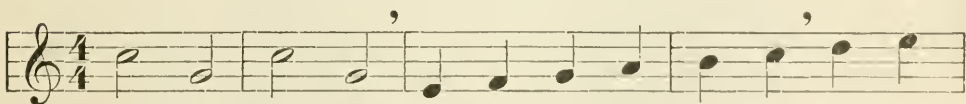
Chest-nuts in the pan— Shake them all you can!



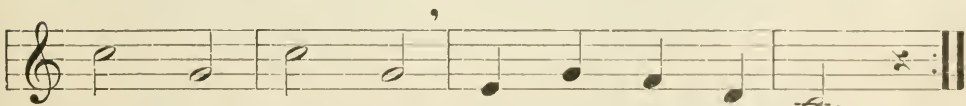
"Corn's in the pop - per!" Says the pop - corn man.



## MISTER WINDMILL



Wind - mill, Wind - mill! What a nois - y thump - ing, Mis - ter  
Wind - mill, Wind - mill! I know what you're pumping, Mis - ter



Wind - mill, Wind - mill! Wav - ing all your arms!  
Wind - mill, Wind - mill! Wa - ter for the farms.

## THE LITTLE SAILORS' SONG

ROTE SONG

L. Ormiston Chant

*Moderate*

1. We are lit - tle sail - ors sail - ing O'er a storm - y  
 2. We are lit - tle sail - ors cross - ing O'er a rest - less

*mp*

sea; And the wind is wail - ing, wail - ing, Wild - ly as can  
 deep; And the waves are toss - ing, toss - ing, E - ven in their

be, And the waves are Oh, so high, Dark - est  
 sleep, For the moon calls out, "This way!" And she

*mf*



clouds are in the sky, And the sea-weed hur-ries by. . . .  
 makes the tide o - bey, Ris - ing, fall - ing, night and day. . . .

*mp*

## A BOY'S SONG

ROTE SONG

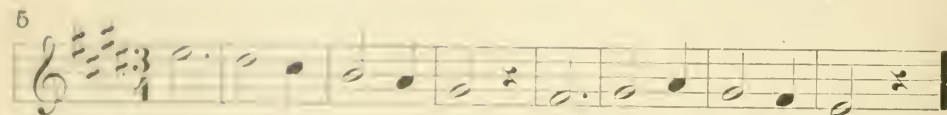
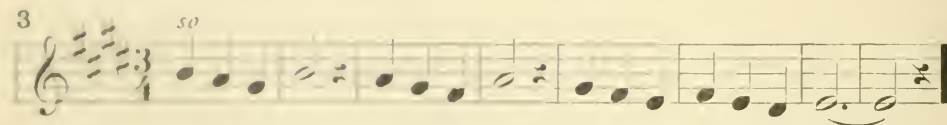
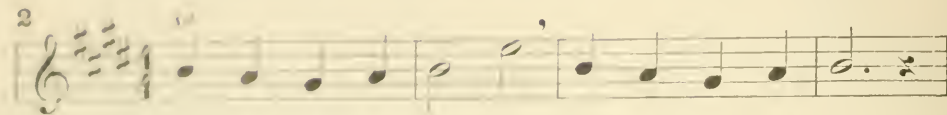
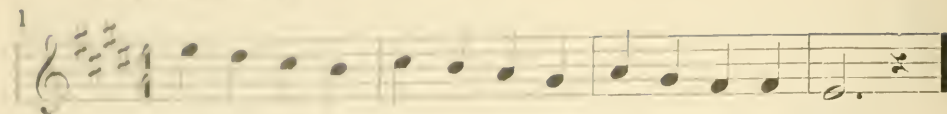
James Hogg

1. Where the pools are bright and deep, Where the grey trout
2. Where the haz - el bank is steepest, Where the shad - ow
3. This I know, I love to play, Thro' the meadow, a -

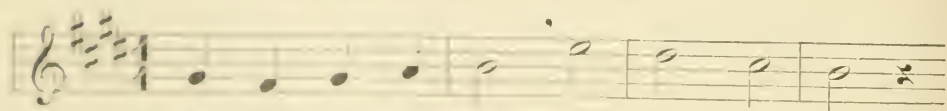
lies a - sleep ; Up the riv - er and o'er the lea,  
 falls the deep - est, Where the clus - ter - ing nuts fall free,  
 mong the hay ; Up the wa - ter and o'er the lea,

That's the way for Bil - ly and me.  
 That's the way for Bil - ly and me.  
 That's the way for Bil - ly and me.

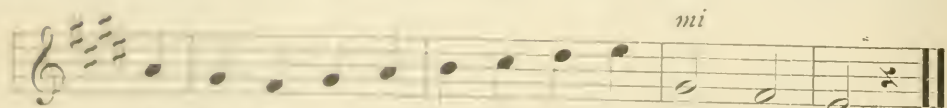
Always sing the light, "loo" tone



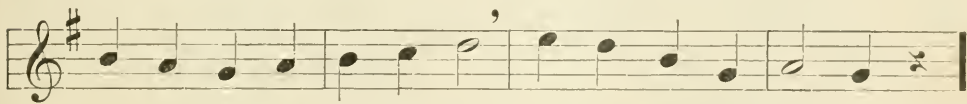
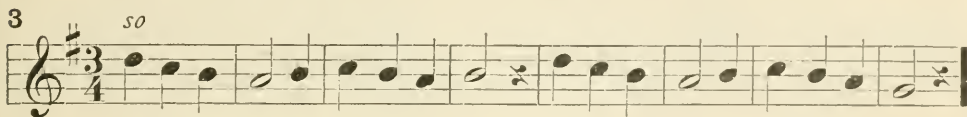
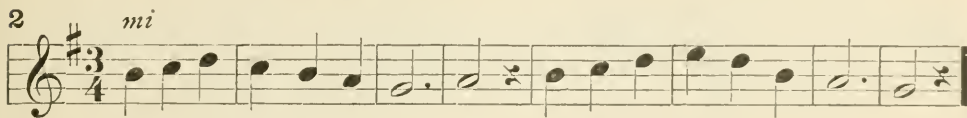
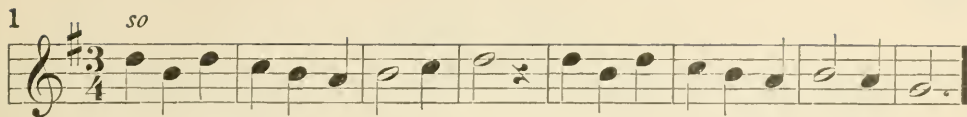
## FATHER IN THE SKY



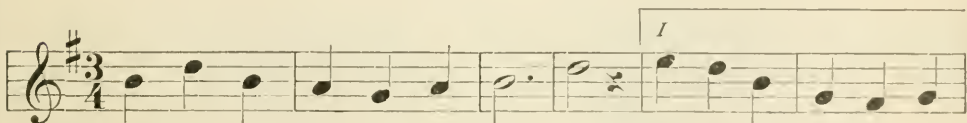
Fa - ther in the sky, so high a - bove,



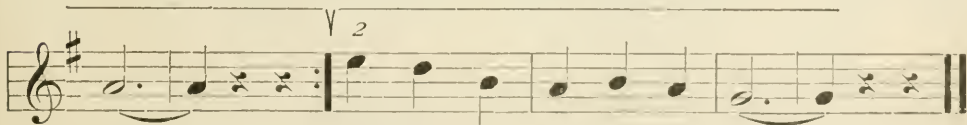
O list - en to a lit - tle song of praise and love!



## A FREE RIDE



Who'd like to fly like a swal - low? Come in my air-ship with  
Think of the clouds we could fol - low!



me; . . .

Ride on my aer - o - plane, free! . . .

## THE MICE

ROTE SONG

Sophia S. Bixby

Myles B. Foster

*Alligro scherzato*

Ten lit - tle mice are hid - ing you see,

The first system of the musical score for 'The Mice' consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It begins with a dynamic marking of *p* (piano). The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a simple harmonic accompaniment with some chords marked with an 'x'.

Safe in the at - tic to-day, . . . When all the peo - ple are

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p* at the beginning. The piano accompaniment continues with a similar harmonic structure.

qui - et in bed Then we will come out and

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line has a dynamic marking of *cresc.* (crescendo) above it. The piano accompaniment also has a *cresc.* marking below it. The system ends with a double bar line.

play. . You are so tall, lit - tle girl, lit - tle boy, .

*f*

This system contains the first two staves of music. The vocal line (top staff) begins with a forte (*f*) dynamic and features three accents (>) over the notes 'tal', 'girl', and 'boy'. The piano accompaniment (bottom two staves) also starts with a forte (*f*) dynamic. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

we are so ver - y small; Sure - ly a few bus - y

*mp*

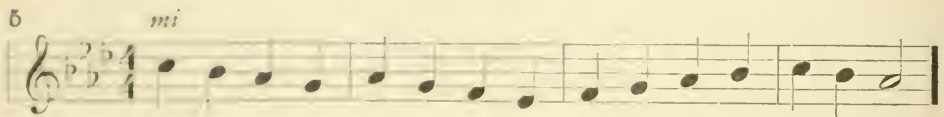
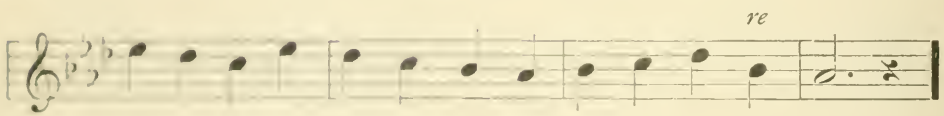
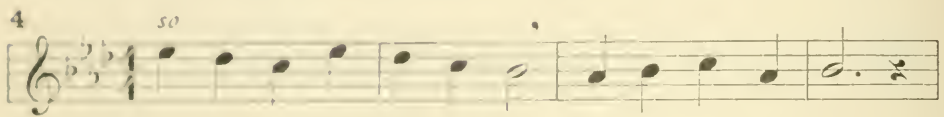
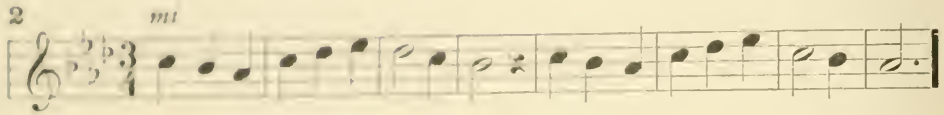
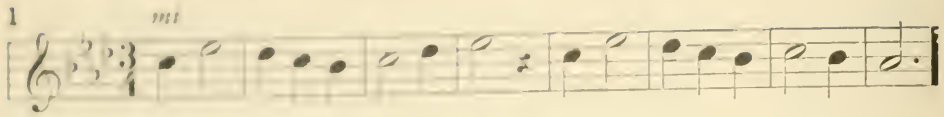
This system contains the next two staves of music. The vocal line (top staff) begins with a mezzo-piano (*mp*) dynamic and includes an accent (>) over the note 'ly'. The piano accompaniment (bottom two staves) also starts with a mezzo-piano (*mp*) dynamic. The key signature and time signature remain the same as in the first system.

gray-coat - ed mice Nev - er can harm you at all.

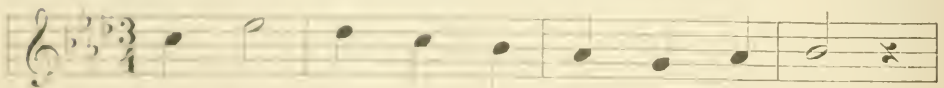
*dim.*

This system contains the final two staves of music. The vocal line (top staff) begins with a decrescendo hairpin and ends with a decrescendo (*dim.*) dynamic. The piano accompaniment (bottom two staves) also features a decrescendo (*dim.*) dynamic. The key signature and time signature remain the same as in the previous systems.

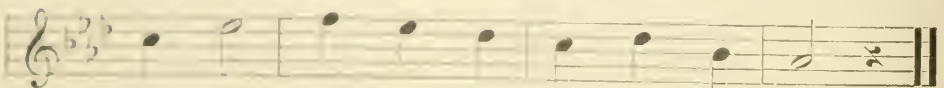
Can you *hear* the melody as you look at it?



## SUNLIGHT AND MOONLIGHT



Sun - light wakes ev - 'ry child with its gleam;

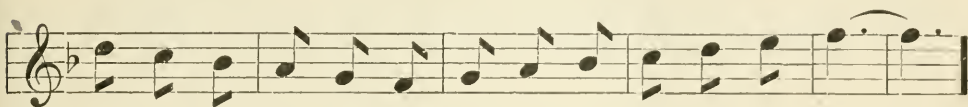
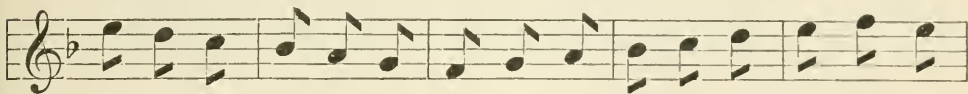


Moon - light shines when the chil - dren all dream.

Reference : Manual, Book One, Pages 88 to 91

Sing the scale, descending and ascending, with each of the following rhythms, until the accent falls upon the upper *do* as in No. 1.

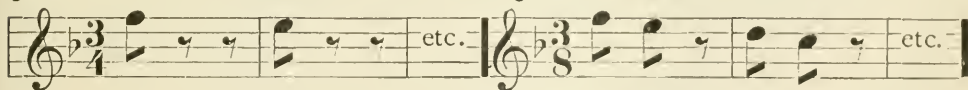
1



2

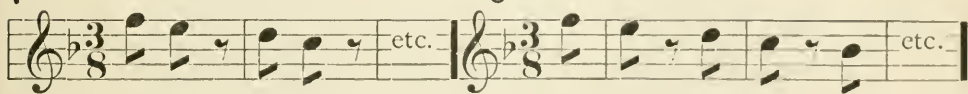


5

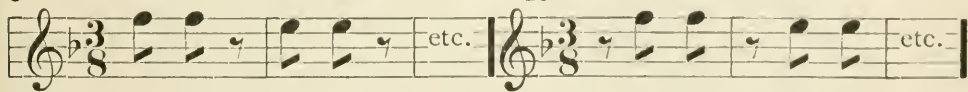


When will the accent fall upon the upper *do* in Nos. 7, 8, and 10?

7



9



11



## INDIAN LULLABY

Walter H. Aiken

*Andante*

1. Rock-a-by, my lit-tle owl-et, In thy mos-sy swinging nest,  
 2. Hush-a-by, my lit-tle owl-et, Ma-ny voi-ces sing to thee:

*p e legato* *pp*

With thy little woodland brothers, Close thine eyes and take thy rest. } To-  
 "Hush-a-by," the water whispers; "Hush," replies the tall pine-tree. }

*dimin.* *pp*

whoo! To-whoo! To-whoo! To - whoo!

*dimin.* *pp*



## NOVEMBER'S FEAST

ROTE SONG

Harvey Worthington Loomis

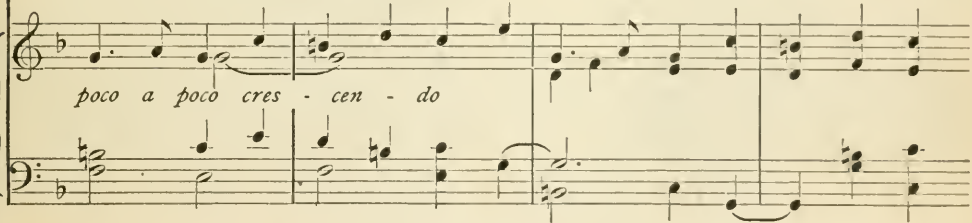
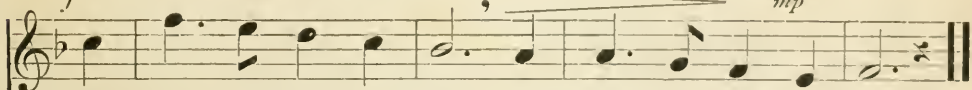
Arthur Edward Johnstone

*Not dragging**mp*

1. Just be-fore white-robed December Strews her snow-flakes o'er the ground,  
 2. Ev - 'ry house-hold gives a par-ty ; All are wel-come to the feast ;

*mp**poco a poco cres - cen - do*

Toward the end of gray No - vem - ber, Such a joy - ful time comes round.  
 Lov - ing friends give greetings heart - y Through the land from west to east.

*poco a poco cres - cen - do**f**mp*

Thanks - giv - ing Day is here ! Thanks - giv - ing Day is here !  
 Thanks - giv - ing Day is here ! Thanks - giv - ing Day is here !

*f**mp*

1

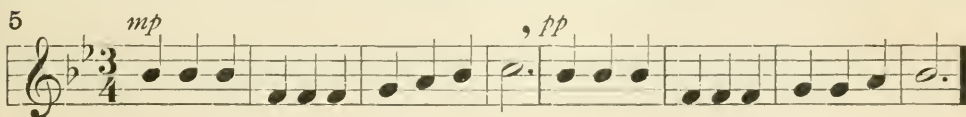
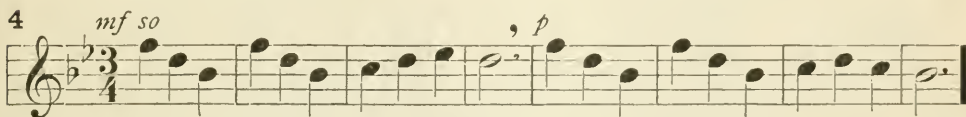
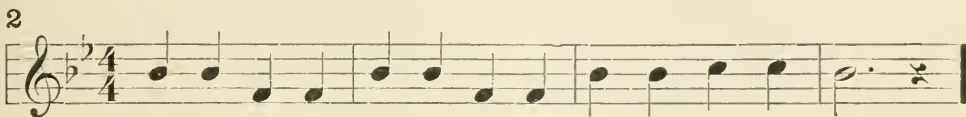
2 *mf so*

3 *so* *re*

## CHINESE SONG

1. Far a - way in Chi - na, that's o - ver the sea,
2. Gai - ly - col - ored lan - terns, they hang in the trees;

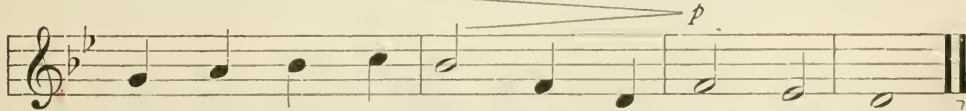
Folks ver - y sel - dom sing a *fa* or a *ti*.  
 Bells in pa - go - das al - ways ring in the breeze.



## A RIVER SONG



Glow-ing thro' the sun - set, Flow - ing thro' the sun - set,



Riv - ers wind a - long With a soft, low, song.

## THE SLEEP FAIRY

ROTE SONG

Harvey Worthington Loomis

James T. Quarles

*Andantino*

1. The Sleep Fai-ry's com-ing from Rock - a - by Land, A  
 2. She starts on her jour-ney at set of the sun; When

*p e legato*

*with Pedal*

bas - ket of beau - ti - ful dreams in her hand, And  
 stars are first peep - ing, her work is be - gun; The

*pp*

*pp*

soon by my lit - tle boy's bed she will stand. She  
 moon will be up by the time she is done, For

*mf*

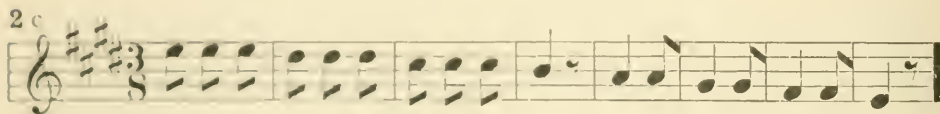
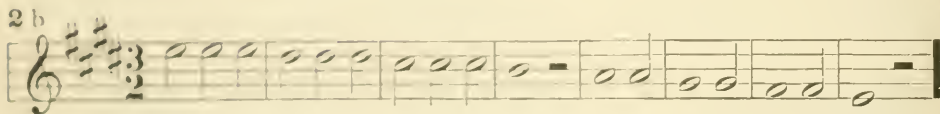
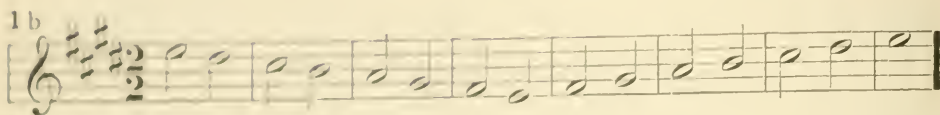
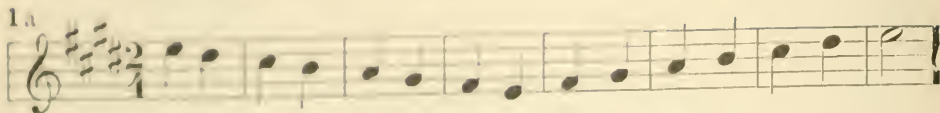
*mf*

peeks in the win - dows all o - ver the town To  
all of the chil - dren who live on our street The

find a small boy in a snow - y white gown, And she'll  
Sleep Fai - ry soon - er or lat - er will greet With a

leave a sweet dream on his pil - low of down.  
lul - la - by, hush - a - by, rock - a - by sweet.

Reference: Manual, Book One, Pages 53, 77, 82, 89



$\frac{2}{4}$  Measure signature. The upper figure says, "There are two beats in the measure." The lower figure says, "A quarter note has one beat."

$\text{♪}$  Eighth note       $\text{♫}$  Eighth rest

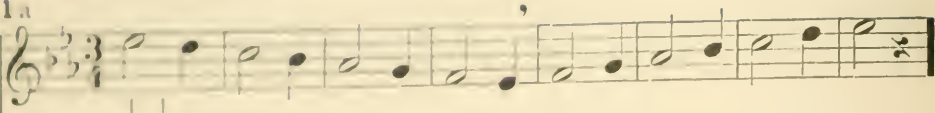
$\frac{3}{8}$  Measure signature. The upper figure says, "There are three beats in a measure." The lower figure says, "A half note has one beat."

$\frac{3}{8}$  The lower figure says, "An eighth note has one beat."

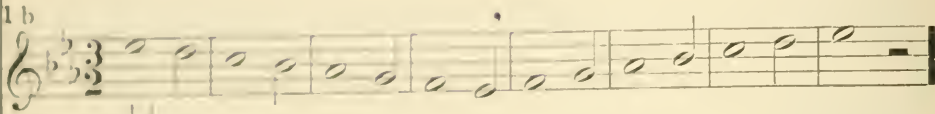


Reference : Manual, Book I, Pages 88-91


1 a



1 b




1 c




Exercise 1 consists of three staves (1a, 1b, 1c) in 3/8 time with a key signature of two flats. Staff 1a contains a melodic line with a dotted quarter note followed by eighth notes, and a fermata over the final note. Staff 1b contains a similar melodic line with a fermata. Staff 1c contains a rhythmic accompaniment with eighth notes and a fermata. Each staff has a double bar line with repeat dots at the end.

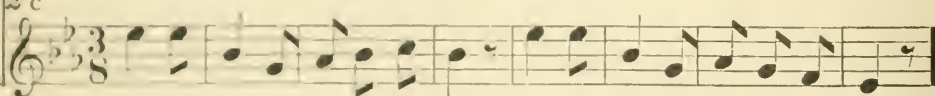
2 a



2 b

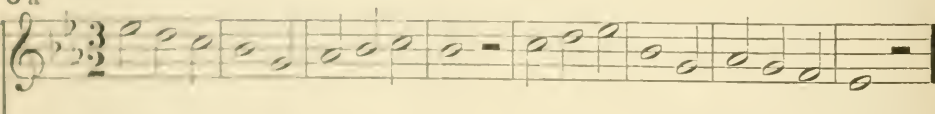


2 c

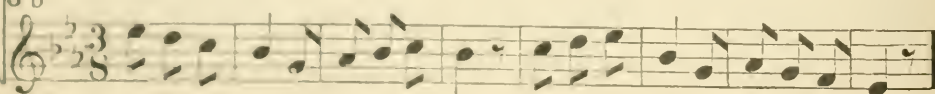


Exercise 2 consists of three staves (2a, 2b, 2c) in 3/8 time with a key signature of two flats. Staff 2a contains a melodic line with a dotted quarter note followed by eighth notes, and a fermata over the final note. Staff 2b contains a similar melodic line with a fermata. Staff 2c contains a rhythmic accompaniment with eighth notes and a fermata. Each staff has a double bar line with repeat dots at the end.

3 a



3 b



Exercise 3 consists of two staves (3a, 3b) in 3/8 time with a key signature of two flats. Staff 3a contains a melodic line with a dotted quarter note followed by eighth notes, and a fermata over the final note. Staff 3b contains a rhythmic accompaniment with eighth notes and a fermata. Each staff has a double bar line with repeat dots at the end.



## CHRISTMAS FAIRIES

Harvey Worthington Loomis

ROTE SONG

Arthur Edward Johnstone

*Allegretto**mp**p**pp**mp*

1. White fair-ies come down On the snow-flakes, pret-ty snow-flakes—Ev-'ry  
 2. It's ea - sy to see That the fair - ies, win-ter fair - ies, Ver - y

*mp**p**pp**mp**p**, cresc.*

one wears a crown; For fair - ies re-mem-ber To cel - e-brate De -  
 kind folk must be; They come, soft-ly creep-ing, While ev - 'ry-one is

*cresc.**, f**, dimin.**mp*

cem-ber With a joy-ful "Mer-ry Christmas!" As they sail thro' the town.  
 sleep-ing, And they fast-en love-ly pre-sents On the green Christmas tree.

*f**dimin.**mp*

Ped. \*

Ped. \*

Ped. \*

1 *fi*

2

3 *so* *fa re,*

4 *mf* *p*

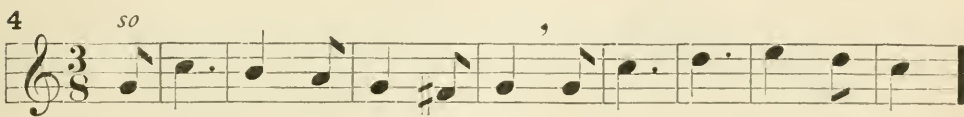
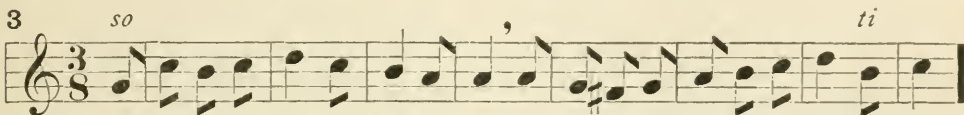
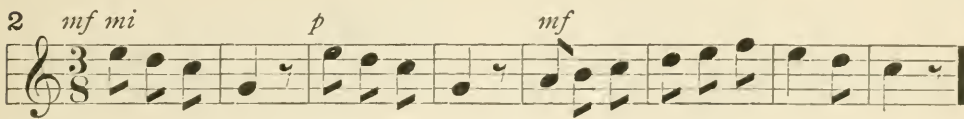
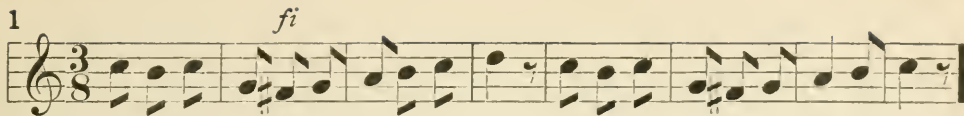
5 *la* *re*

6 *so*

## THE CHRISTMAS TREE

Moth-er's trim-ming the Christ-mas tree, }  
 Filled with pres-ents for you and me; } Hol-ly and mis-tle-toe

hang on the wall; Christ-mas Eve is mer-ry for all.



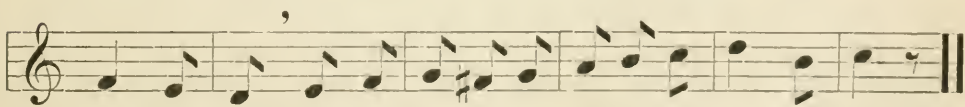
## JOY BELLS



Joy - bells ech - o a - round; Noth - ing could



make a more beau - ti - ful sound; Loud and clear they



peal and chime; 'Tis the mer - ri - est mu - sic for Christmas time.

1a

1b

2

3

*mi*

## THE BABY YEAR

Joy - bells, joy - bells, Ring - ing out the Old Year,

*mi*

Ring - ing "Hap - py New Year!" To a white lit - tle cold year.

## NEW YEAR'S DAY IN THE MORNING

ROTE SONG

*Allegretto**mp*

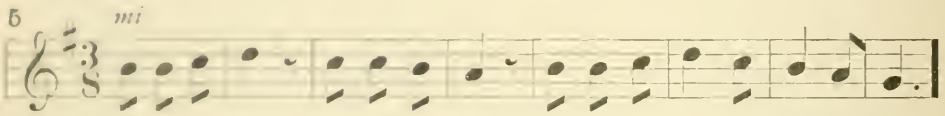
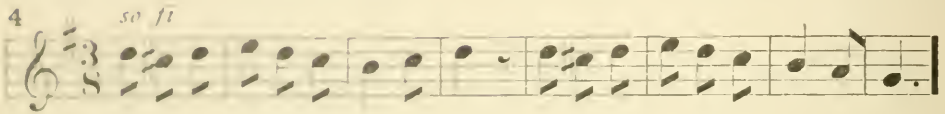
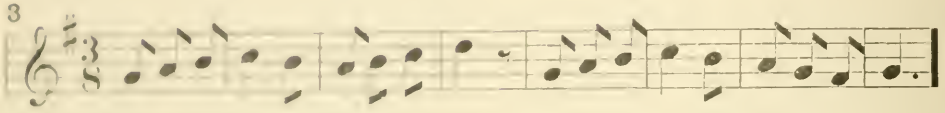
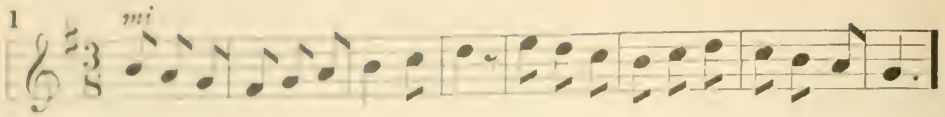
1. I saw three ships go sail - ing by,  
 2. And what d'ye think was in them then,  
 3. Three pret - ty girls were in them then,

*mp*

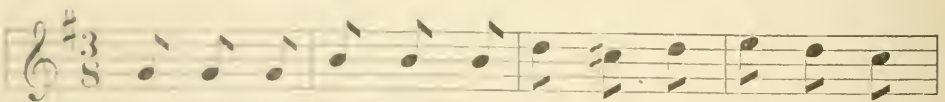
*p* sail - ing by, *pp* sail - ing by; *mp* I saw three ships go  
 in them then, in them then? O what d'ye think was  
 in them then, in them then; Three pret - ty girls were

*p* *pp* *mp* *cresc.*

sail - ing by On New Year's Day in the morn - ing.  
 in them then, On New Year's Day in the morn - ing?  
 in them then, On New Year's Day in the morn - ing.



## COASTING AND SKATING



See ev - 'ry sled, Paint - ed yel - low or red, Go - ing  
O what a noise From the girls and the boys Go - ing



coast - ing, coast - ing, coast - ing down hill!  
skat - ing, skat - ing, down by the mill!

Reference : Manual, Book One, Pages 100 and 101

Sing the scale, descending and ascending, with the following rhythms until the accent falls upon the upper *do* as in Nos. 1 and 2.

Beat the measure steadily ; only two beats in each measure.

1

The first tone is sung *with* the first beat; the second tone is sung *after* the first beat.

2

3

4

The second tone in No. 5 is sung *after* the second beat.

5

6

When will the accent fall upon the upper *do* in Nos. 7 and 8 ?

7

8

9

10

## THE SNOW BIRDS

ROTE SONG

Myles B. Foster

*Allegretto*  
*mp*

Dear lit - tle snow - birds o - ver the way ; They're

*poco leggero*

*agitato*

fly - ing and hop - ping so bright and gay. Who takes care of them

*agitato*

when it snows ? Can an - y one tell us ? Who



*f rall.* *mp Much slower and sustained*

knows? Who knows? "Our Fa - ther"—he car - eth for

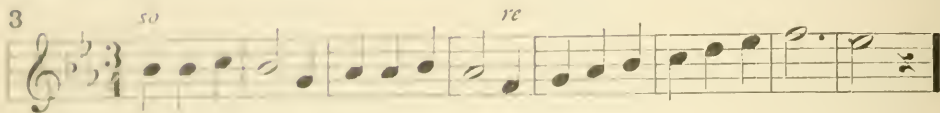
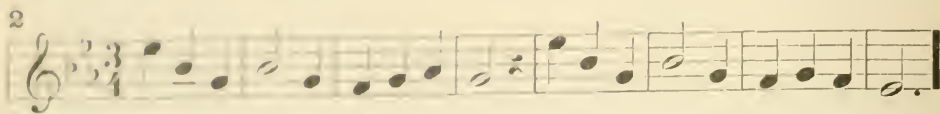
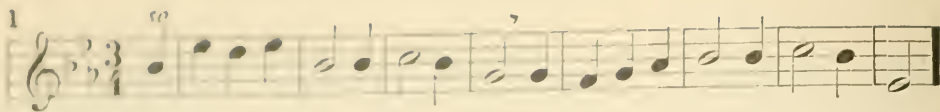
*f rall.* *mp*

one and all, And he watch - es o'er them lest

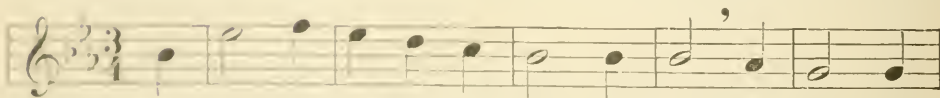
*p* *pp*

one should fall, lest one should fall. . .

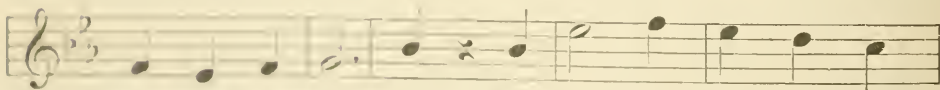
*p* *pp*



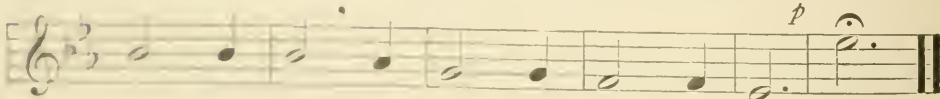
## THE RABBITS



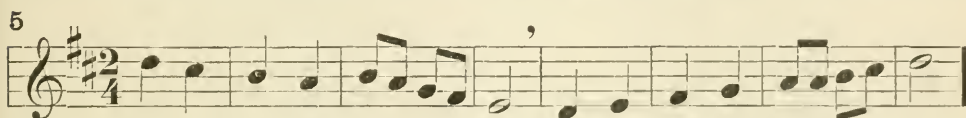
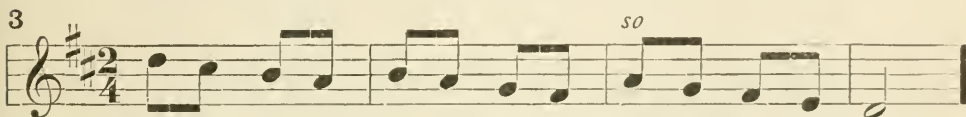
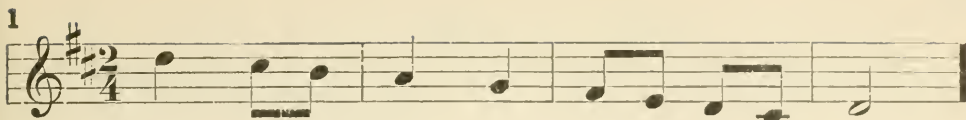
Be - tween the hill and the brook, ook, ook, Two rab - bits



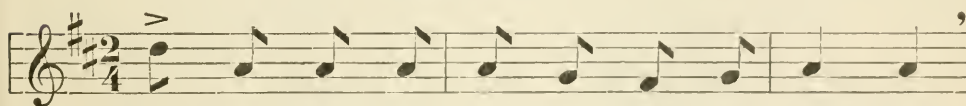
sat in the sun, O! And there they ate of the



green, green grass, Till all the grass was gone, O!

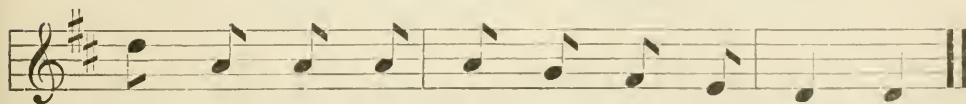


## SLEIGHING



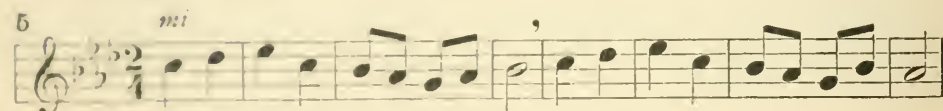
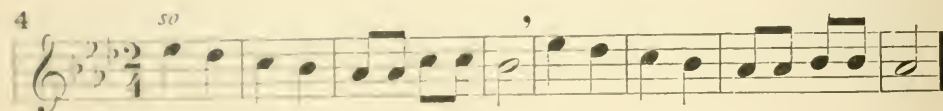
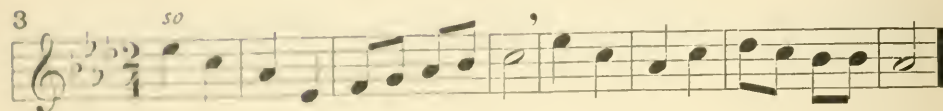
1. Hear the jol - ly jin - gle of the sleigh - bells!

2. Who would like to try a mer - ry sleigh - ride?

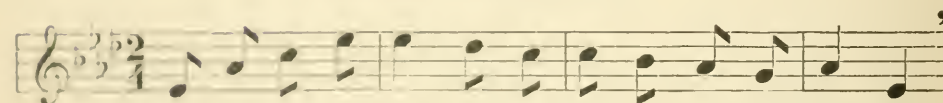


Don't you think they're ve - ry, ve - ry gay - bells?

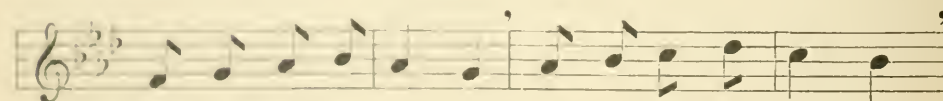
Tum - ble in to - geth - er for a gay ride!



## SNOW BLOSSOMS



Whit-er than the flow - ers That grow in or-ward bow - ers,



Thro' the branches sift - ing, Light as feath-ers drift - ing,



See the snow-drop pet - als as they fly From the sky.

## THE FLYING HOURS

Miriam S. Clark

RÖTE SONG

Arthur Edward Johnstone

*Allegretto grazioso*

1. Twelve lit - tle birds fly by in a row ;  
 2. Twelve lit - tle birds fly by in a row ;

*p e legato.**cresc.*

Bright lit - tle birds are they : . Shin - ing and free, and as  
 Si - lent and dark their flight : . Gray lit - tle things with their

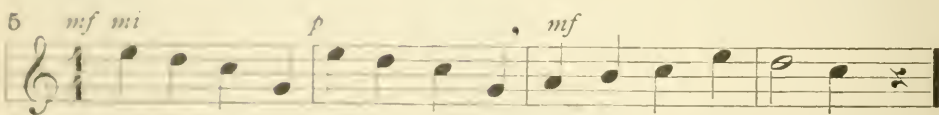
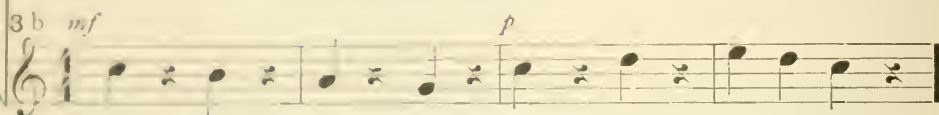
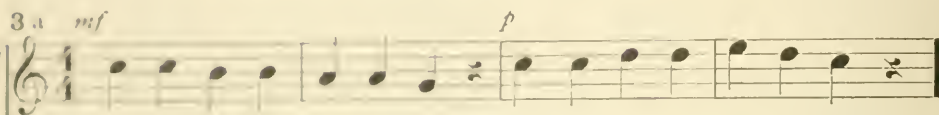
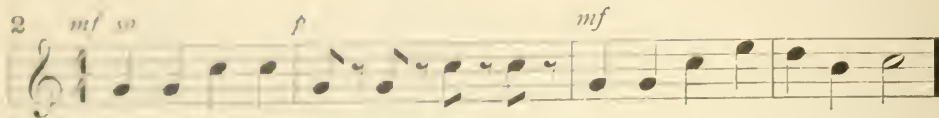
*cresc.**dimin.*

blue as can be ; And these are the hours of the day .  
 shad - ow - y wings ; And these are the hours of the night .

*dimin.*

Ped. \*

Ped. \*



## A PROCESSION



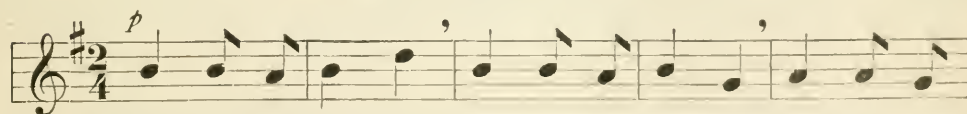
1. Tramp, tramp, tramp, tramp, Sol - diers march a - way To the
2. Drum, drum, drum, drum, We are march - ing too, As we



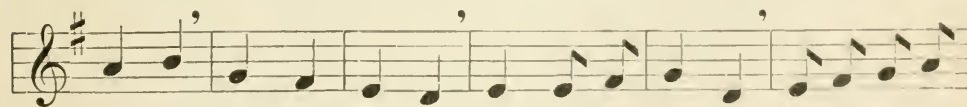
toot, toot, toot, toot; Brass - y bu - gles play.  
shout, shout, shout, shout, "Cheer the Boys in Blue!"



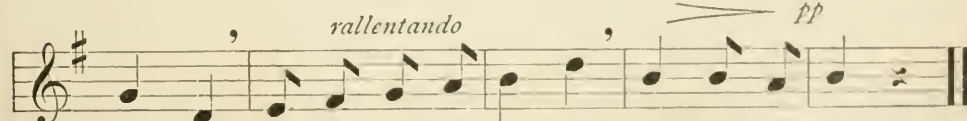
## SLUMBER TIME



Night comes a-creep - ing; winds are a - sleep - ing; Stars are a -



gleam - ing; Clouds are dreaming: Come, lit - tle moth - er, Sing to ba - by



bro - ther, Pret - ty lull - a - by - low, Soft lull - a - by.

*Rallentando* gradually slower

## OUR FLAG COLORS

E. L. McCord

ROTE SONG

W. W. Gilchrist

*In marked time*

1. I know three lit - tle sis - ters, I  
2. I know three lit - tle les - sons, These

think you know them too, For one is red, and  
lit - tle sis - ters tell, The first is Love, then

one is white, And the oth - er one is blue.  
Pur - i - ty, And Truth we love so well.



## REFRAIN

Hur - rah! for those three lit - tle sis - ters, Hur -

*Ped.* \*

rah! for the red, white, and blue. . Hur - rah! Hur-rah! Hur -

*Ped.* \*

rah! Hur - rah! Hur - rah! for the red, white, and blue.

70

1a

1b

2a

2b

3

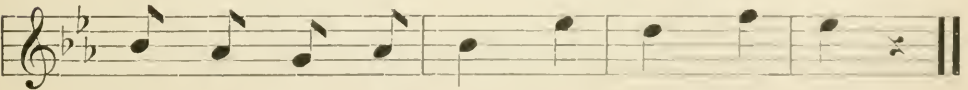
BUGLE CALL, U. S. ARMY, "THE REVEILLE"



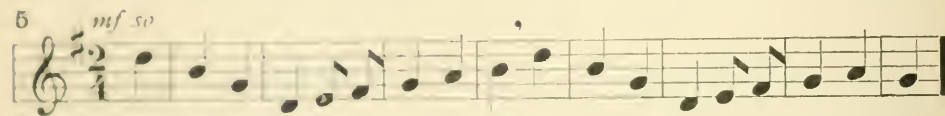
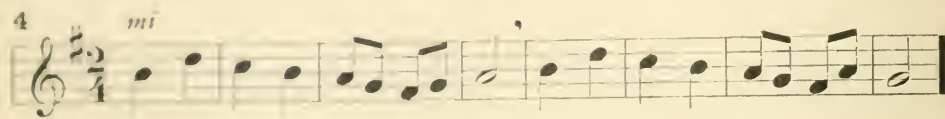
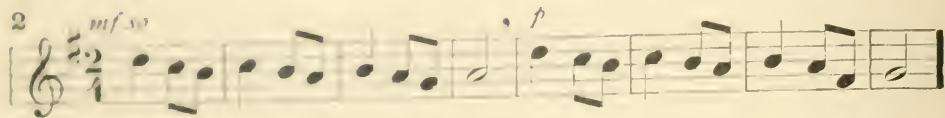
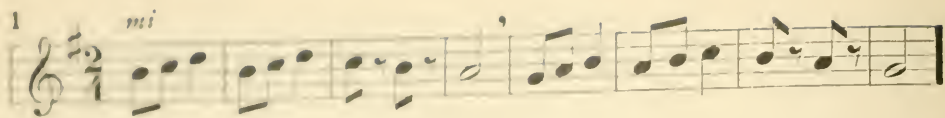
## THE STARS



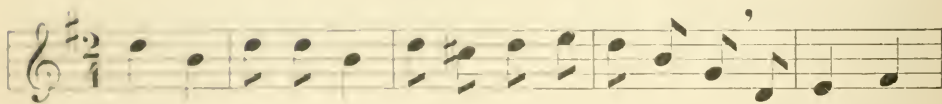
Pret - ty lit - tle stars with sil - ver rays,



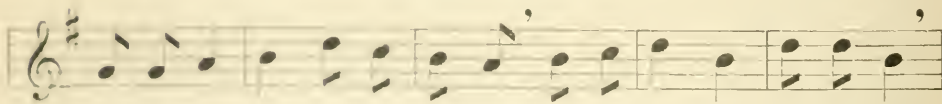
Won't you tell me where you spend your days?



## VALENTINES



See my val - en - tine, Sent by Jim - my Bal - lan - tine! It says: "Be



ev - er mine, Near - est and dear - est!" But I like 'most an - y kind,



E - ven to the pen - ny kind. A girl next door To me has just got four!

# CUCKOO MUSIC

Harvey Worthington Loomis

ROTE SONG

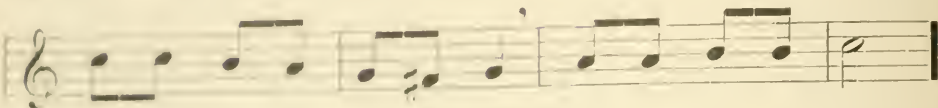
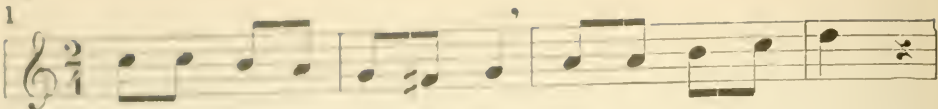
Arthur Edward Johnstone

*Allegretto*

1. I won - der who taught cuck - oo how to sing, "Cuck -  
 2. Per - haps he learned by prac - tis - ing in June Each

oo!" All day ; When I asked him tho', he  
 note, Just so ; E - ven I can sing his

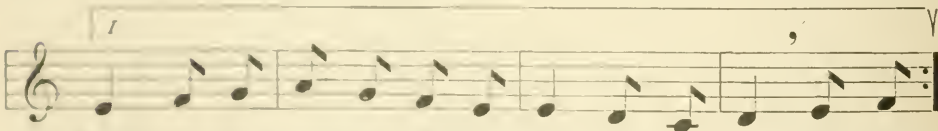
spread his lit - tle wings And flew A - way.  
 pret - ty lit - tle tune By rote : "Mi do !"



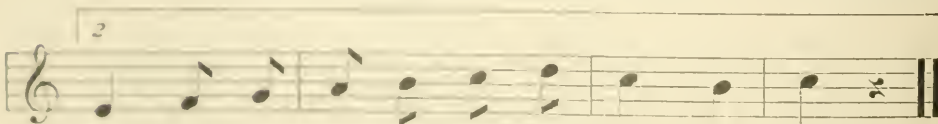
## GEORGE WASHINGTON



Great George Wash - ing - ton, the no - ble com - man - der,  
whole world's his - to - ry, no name ech - oes grand - er;



First in the hearts of all the na - tion was he; Thro' the



Hail, to the Fa - ther of his Coun - try free!

1a *mi*

1b *mi*

2 *so*

3 *mf p mf*

4 *mf so p mf p mf*

5 *so*

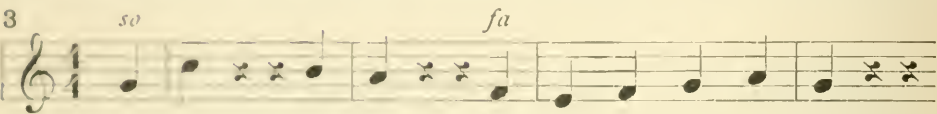
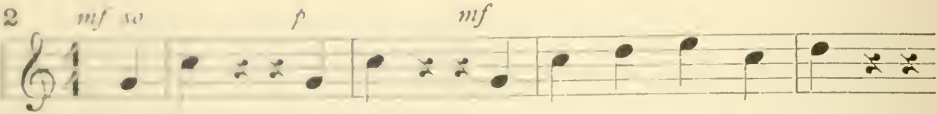
## THE TWO BIRDS

*mf* , *p* ,

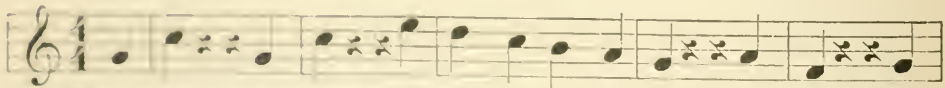
There were two birds sat on a stone, Fa la la la lee;

*mf* , *p*

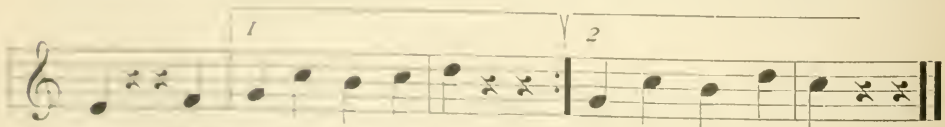
One flew a - way, then there was one, Fa la la la lee.



## A LITTLE CHAT



1. "Come here! come here!" I heard a snowbird call, Quite near, quite
2. "Right there, right there," I tho't I heard him say. "But where? But



near, Be - yond the gar - den wall.  
 where?" The (O - - - mit.) bird had flown a - way !



## A STAR CHILD

ROTE SONG

Harvey Worthington Loomis

Arthur Edward Johnstone

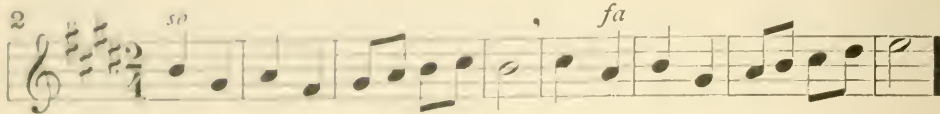
*Allegretto*

1. I saw to-night a love-ly danc-er, And when I  
2. And she was danc-ing on the wa-ters; I said "I've

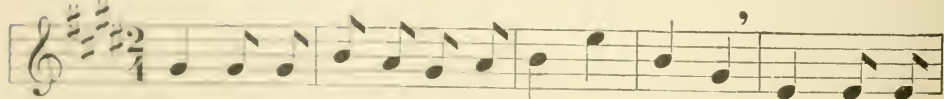
asked her her name, She would-n't stop To give an  
guessed who you are; You're one of Twi-light's fair-y

an-swer, But went on danc-ing just the same.  
daugh-ters Who must have fall-en from a star."

*Ped.* \* *Ped.* \*



## IN THE SOUTH



Down in the land of sun-ny bow-ers, bow-ers, Cooled by the



wel-come lit-tle show-ers, show-ers, Children may gath-er pret-ty



flow-ers, flow-ers, Blooming and gay, On a Feb-ru - a - ry day.

Reference : Manual, Book One, Pages 102 and 103

No. 1 should be memorized and sung individually by each pupil.

1

do ti do ti li ti la si la so fi so

fa mi fa mi ri mi re di re do

do ti do re di re mi ri mi fa mi fa

so fi so la si la ti li ti do.

2

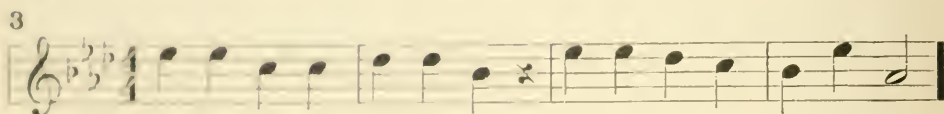
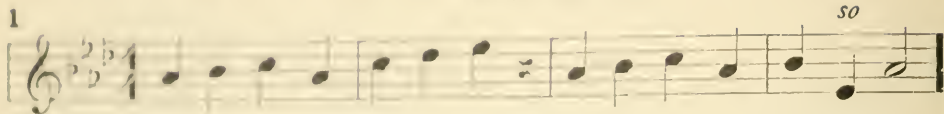
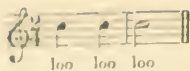
3

4

5

\* Be sure to sing the correct tone ; *li*, not *la*.

Always sing the light, head tone



## WILD WINDS



O how the wild winds blow, Blow high, blow low;



O how the wild winds blow, And whirl-winds go!

## STAR FISHING

ROTE SONG

Marian Greene

Wm. Luton Wood

*Allegro non troppo**rall.**mp a tempo*

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a 2/4 time signature and a key signature of one flat (Bb). It begins with a whole rest, followed by a series of eighth and quarter notes. The lyrics "If I could have a lit - tle boat To" are written below the notes. The middle staff is the right-hand piano accompaniment, starting with a *mf* dynamic and a *v* (accent) over the first note. The bottom staff is the left-hand piano accompaniment. The tempo markings *rall.* and *mp a tempo* are placed between the piano staves.

The second system continues the musical score with three staves. The vocal line has the lyrics "sail the o - cean wide, I'm sure that I could". The piano accompaniment continues with similar rhythmic patterns. The tempo markings *rall.* and *mp a tempo* are repeated between the piano staves.

The third system concludes the musical score with three staves. The vocal line has the lyrics "find the place Where all the bright stars hide. They". The piano accompaniment ends with a *mp* dynamic marking. The tempo markings *rall.* and *mp a tempo* are repeated between the piano staves.

swim a - cross the spa-cious sky, And when the dawn is

The first system of the musical score for 'Star Fishing'. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are 'swim a - cross the spa-cious sky, And when the dawn is'.

*poco cresc.*

near, I think they dive be - neath the waves, To

*poco cresc.*

The second system of the musical score. The vocal line continues with the lyrics 'near, I think they dive be - neath the waves, To'. The piano accompaniment includes the instruction '*poco cresc.*' in both the vocal and piano staves. The key signature remains one flat and the time signature is 3/4.

*mp*

wait till night is here. O pret - ty stars ! I'm

*mp*

The third system of the musical score. The vocal line concludes with the lyrics 'wait till night is here. O pret - ty stars ! I'm'. The piano accompaniment includes the instruction '*mp*' in both the vocal and piano staves. The key signature remains one flat and the time signature is 3/4.

sure your lights Must shine the wa - ters thro' — If

on - ly I could have a boat, O pret - ty stars! . If

*p cresc.*

*pp cresc.*

I could on - ly have a boat, I'd go and fish for you.

*ritard*

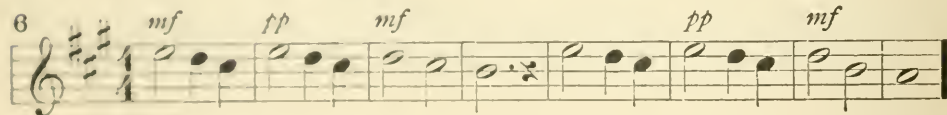
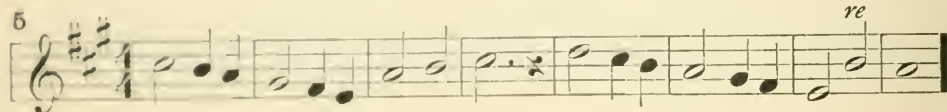
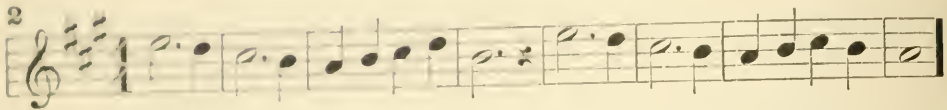
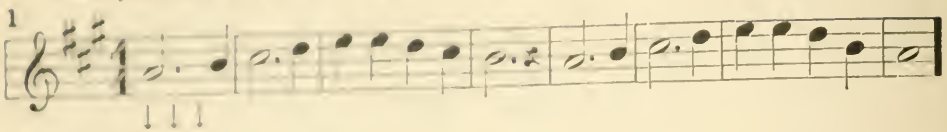
*p a tempo*

*ritard*

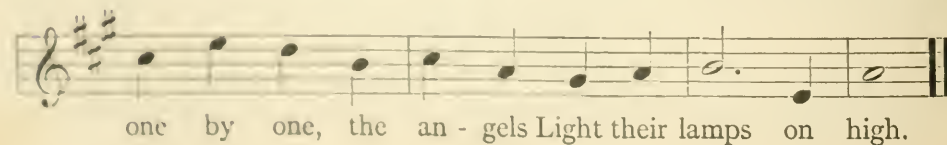
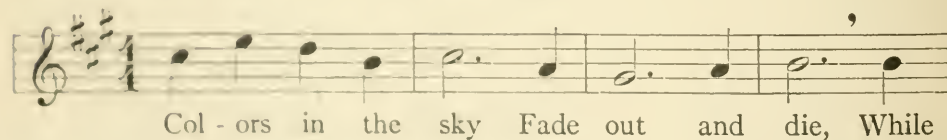
*p a tempo*

Ped. \* Ped. \*

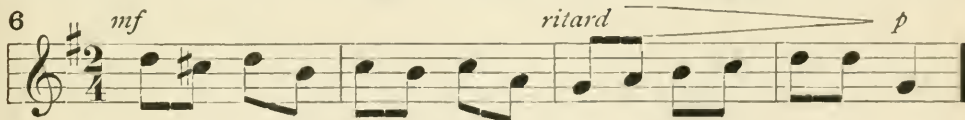
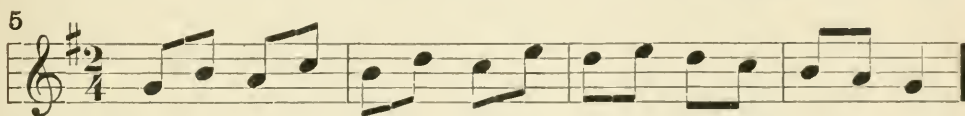
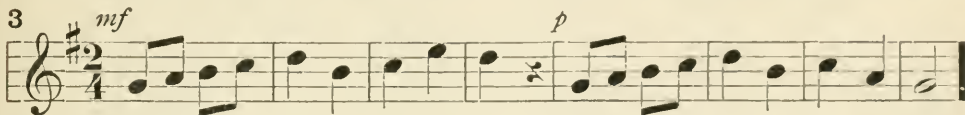
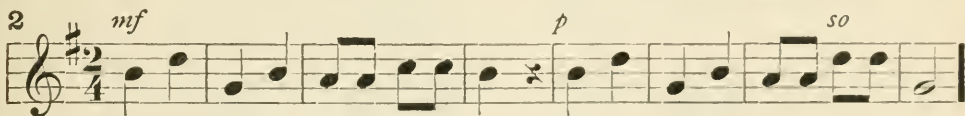
Can you hear the melody as you beat and sing silently?



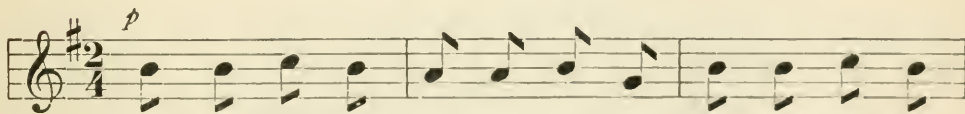
## TWILIGHT



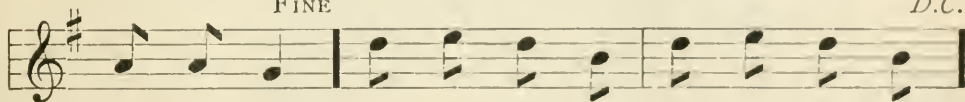




## HASTE THEE, WINTER



Haste thee, Win - ter, do not lin - ger; Haste thee, Win - ter,  
FINE *D.C.*



haste a - way. 1. Stay with us this year no lon - ger;  
 2. Come a - gain when you are youn - ger;  
 3. Sweet - er far the Spring and Sum - mer;

*Ritard* gradually slower

Sing four measures silently; then close your eyes and sing aloud

1 *mf* , *p* FINE

*mf* , *p* *Da Capo*

2 *mf* , *p*

*mf* , *p*

*p la* , *pp*

3

### CHIMES

“Ring-dong,ding-dong, Ring-dong,ding-dong!” Gold-en bells are  
 “Ring-dong,ding-dong, Ring-dong,ding-dong!” How I love to

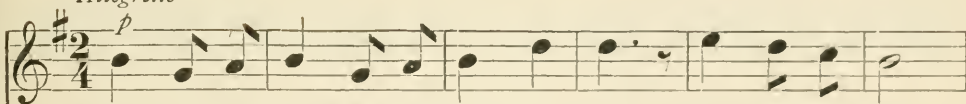
chim - ing in the old stone tow'r.  
 hear them play a (O - mit)

tune each hour!

## SLEEP SONG

H. W. L.  
*Allegretto*

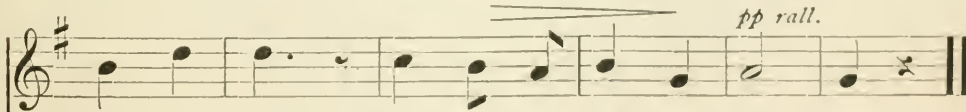
Harvey Worthington Loomis



1. Sleep, lit - tle bird, in the pine - tree nest ; Bright in the sky,  
 2. Sleep, lit - tle babe, in your snow-white gown ; Close, pret-ty eyes,



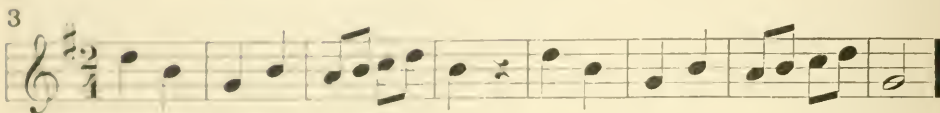
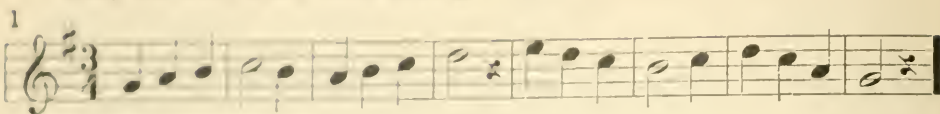
Moon's rid - ing by ; All thro' the night you will  
 Blue as the skies ! Sweet lit - tle dreams from the



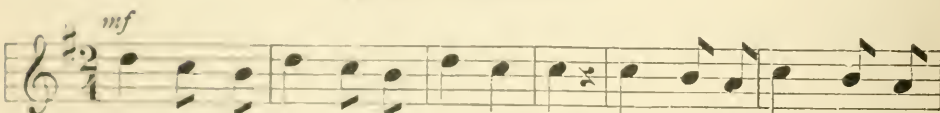
soft - ly rest ; Breez - es will rock my star - ling.  
 stars come down ; An - gels will watch my dar - ling.



Keep the teeth apart while singing. Open the mouth freely and easily



### EARLY SPRING



Buds half - a-wake in the melt-ing snows Bravely ap-pear, tho' the

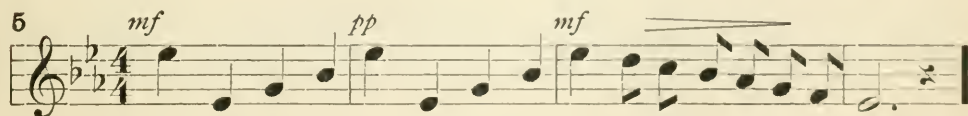
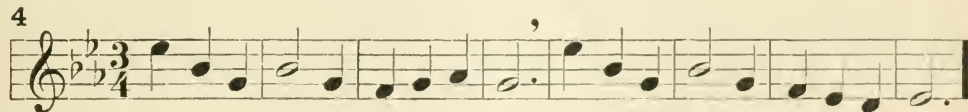


March wind blows: Sug - ar ma - ple trees are filled with



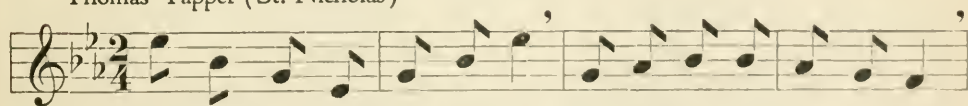
sweet - ness, Start - ing at the roots, their nec - tar flows.

Soft, mellow singing improves the voice



## A SPRING WISH

Thomas Tapper (St. Nicholas)



March wind blowing, cold and strong, Do not tar - ry, blow a - long;



Bring in A - pril, bring in May, March wind blow the cold a-way.

Sit erect, breathe deeply

1. a

1. b

2

*mf* *p*

3

*pp* *mf*

*pp*

4

*pp* *mf* *pp*

## SNIP-SNAP

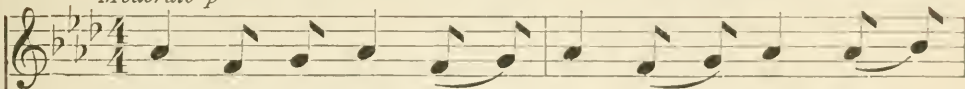
Tai-lor, tai-lor, cut my coat; Snip, snap, snip, snap, shears! }  
 Cut it from our old black goat; Snip, snap, snip, snap, shears! }

One velvet collar for it; One silver dollar for it; Snip, snap, snip, snap, shears!

## THE LITTLE DOVES

ROTE SONG

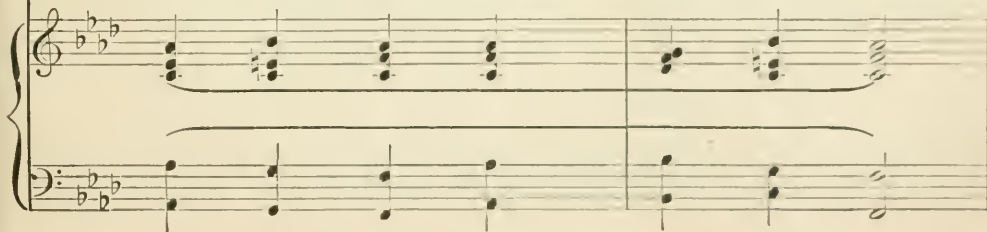
Rev. J. H. Hopkins

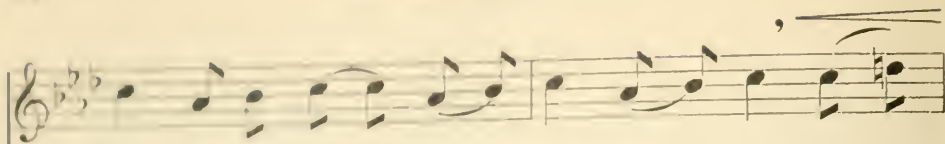
*Moderato p*

1. High on the top of an old pine tree, Broods a
2. Sound - ly they sleep thro' the moon - shin - y night, Each
3. Wise - ly the moth - er be - gins bye - and - bye To
4. Fast grow the young ones day and night, Till their



moth - er dove with her young ones three;  
 young one cov - ered and tucked in tight;  
 make her young ones learn to fly;  
 wings are plumed for a lon - ger flight;

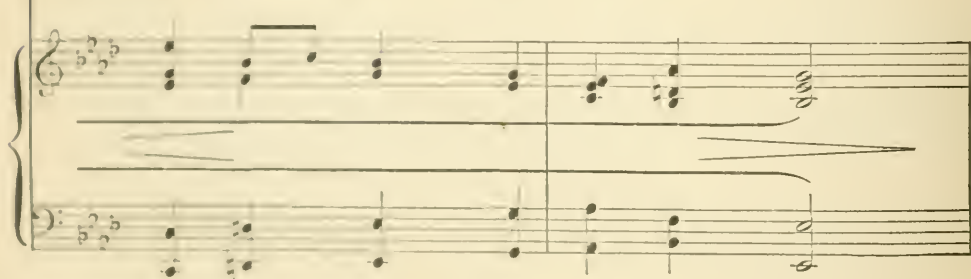




Warm o - ver them is her soft, down - y breast, And they  
 Morn wakes them up with the first blush of light, And they  
 Just for a lit - tle way o - ver the brink, Then  
 Till un - to them at the last draws nigh The



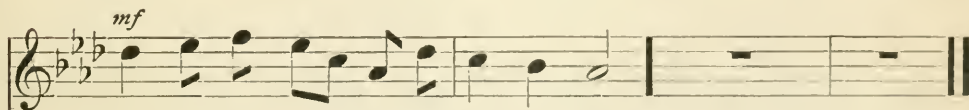
sing so sweet - ly in their nest: .  
 sing to each oth - er with all their might: .  
 back to the nest as quick as a wink! .  
 time when they all must say good - bye. Then



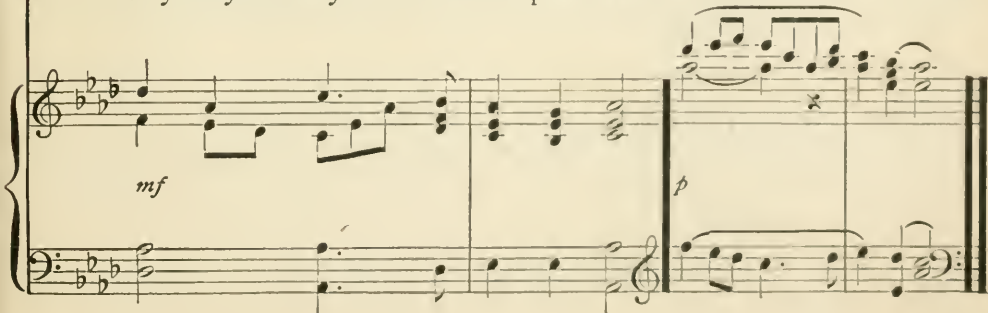




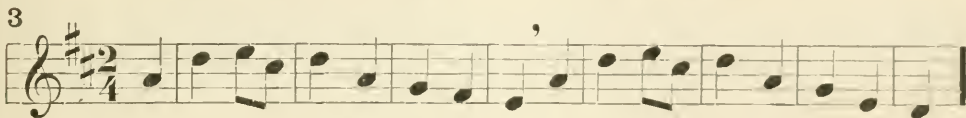
"Coo," say the lit - tle ones, "Coo," says she, . . .  
 "Coo," say the lit - tle ones, "Coo," says she, . . .  
 "Coo," say the lit - tle ones, "Coo," says she, . . .  
 "Coo," say the lit - tle ones, "Coo," says she, And a -



All in their nest in the old pine tree.  
 All in their nest in the old pine tree.  
 All in their nest in the old pine tree.  
 way they all fly from the old pine tree.







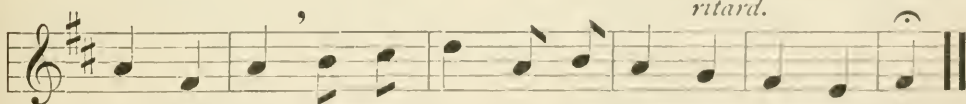
## OUR CLOCK



1. Our good lit - tle clock is al - ways go - ing;  
 2. I think he is count - ing ev - 'ry min - ute,



How does he know how late it's grow-ing? "Tick-tock, tick-tock,"  
 Tho' there are six - ty sec - onds in it; "Tick-tock, tick-tock,"



there he stands, And he points to the time with both his hands.  
 time for bed!" Did you hear what it was that clock just said?

## THE SEED AND THE WEEDS

Harvey Worthington Loomis

ROTE SONG

Arthur Edward Johnstone

*Moderato*

1. Out in the soft lit - tle gar - den - bed I  
 2. Then, with a hoe and a gar - den - rake, I

plant - ed a brown lit - tle seed: Who'd ev - er think that a  
 dug all a - bout in the bed; Moth - er had told me to

*mp*

*mp*

*Ped.* \*

plant could grow From something as small as a bead? But I  
 keep it clear And not let a weed get a - head. So I

*cresc.*

*cresc.*

*Ped.* \*

al - ways gave that seed a drink Each morn - ing and night, till,  
pulled up ev - 'ry root I found, And all of the green things

*molto legato*

*dimin.* , *p*

what do you think? A leaf start - ed up, but I  
grow - ing a - round; And now, if the seed nev - er

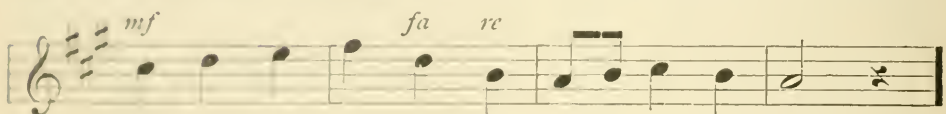
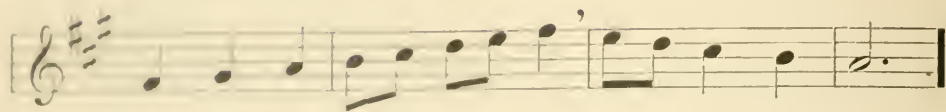
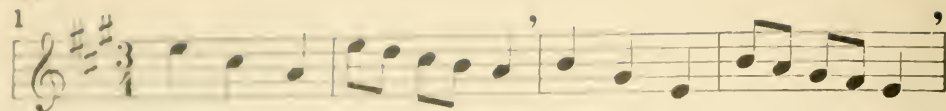
*dimin.* *p*

*poco ritard.*

said, "O dear, Sup - pos - ing it's on - ly a weed!"  
sprouts at all, I'll know that my gar - den is dead.

*poco ritard.* *pp*

*Ped.* \*



## THE BROOK AND THE BREEZE



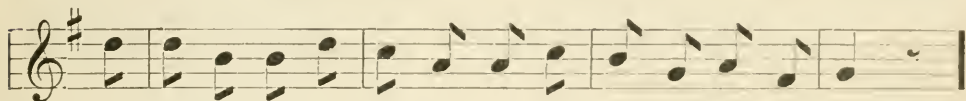
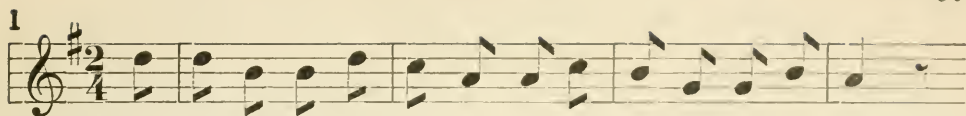
1. Stream-let, streamlet, hur-ry on, hur-ry on, Sparkling, sparkling  
 2. South wind, south wind, flutter by, flut-ter by, Soft - ly, soft - ly



thro' the for-est nook; Hap-py wood-land ro-ver, Winter-time is  
 thro' the budding trees; You have bro't the springtime, Pretty blue-bird's



o - ver; Run a-long, run a-long, Mer-ry mountain brook!  
 wing-time; Blow a-gain, blow a-gain, Gen-tle A - pril breeze!



## THE WORLD'S MUSIC

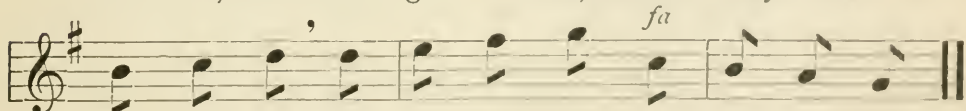
Gabriel Setoun



1. The world's a ve - ry hap - py place, Where
2. The coals be - neath the ket - tle croon, And
3. The world is such a hap - -py place, That



ev - 'ry child should dance and sing, And al - ways have a  
clap their hands and dance in glee, And ev'n the ket - tle  
chil - dren, whieth - er big or small, Should al - ways have a



smil - ing face, And nev - er sulk for an - y - thing.  
hums a tune, To tell you when it's time for tea.  
smil - ing face, And nev - er, nev - er sulk at all.

## NOW THE NOISY WINDS ARE STILL

Mary Mapes Dodge



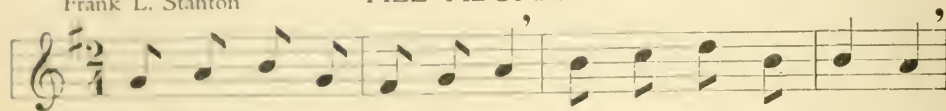
Now the noi - sy winds are still; A - pril's com - ing up the hill;



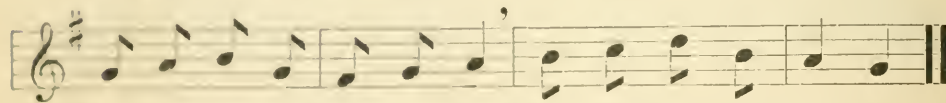
All the spring is in her train, Led by shin - ing ranks of rain.

Frank L. Stanton

## ALL ABOARD

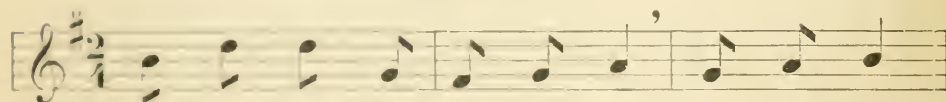


We've for - got - ten all the rain, Doves o'er mea - dow wing - ing,

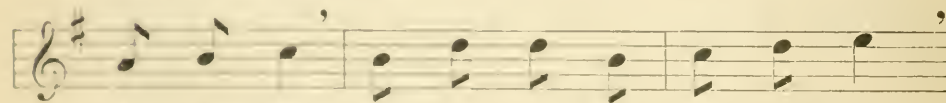


Yon - der comes the pic - nic train, Mock - ing birds are sing - ing.

## THE SOAP BUBBLE



1. Here's a fair - y toy bal - loon, Smooth as glass,  
2. All the rain - bow col - ors there Melt a - bout,



See it pass; Round and big as ris - ing moon—  
In and out, Soft - ly float - ing, light as air—



Soap - bub - ble, soap - bub - ble, Thro' the gar - den blow - ing!  
Soap - bub - ble, soap - bub - ble, Tell me where you're go - ing!



## BOAT SONG

ROTE SONG

From "The Nursery"

*Moderato*

1. Once I got in - to a boat, Such a pret-ty, pret-ty boat,  
 2. In a grot-to, cool and deep, All the fish-es were a - sleep,  
 3. Said the stur-geon to the eel, "Just im - a - gine how I feel!

Just as a sum-mer day was dawn - ing ; And I  
 Save when a rip-ple gave them warn - ing ; Said the  
 (Please to ex - cuse me, if I'm yawn - ing,) Why don't

took a lit - tle oar, And I rowed a - way from shore, So  
 min - now to the skate, "Don't you lie a - bed so late, So  
 peo - ple let us know, When a - sail - ing they would go, So

ve - ry, ve - ry ear - ly in the morn - ing.  
 ve - ry, ve - ry ear - ly in the morn - ing."  
 ve - ry, ve - ry ear - ly in the morn - ing."

*mf* REFRAIN

And ev - 'ry lit - tle wave - let had its night - cap on, Its

night - cap, white cap, night - cap on, Ev - 'ry

pret - ty lit - tle wave - let had its night - cap on, So

ve - ry, ve - ry ear - ly in the morn - ing.

## LIGHTLY ROW

*Moderato*

Light - ly row, light - ly row ; O'er the glass - y waves we go ;

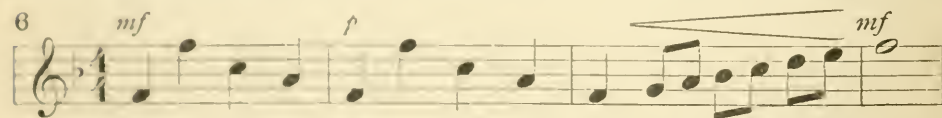
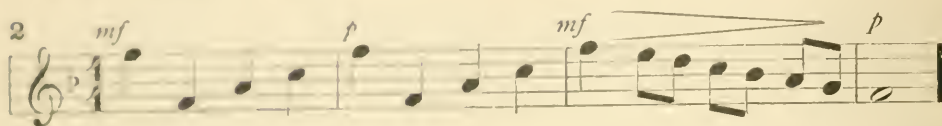
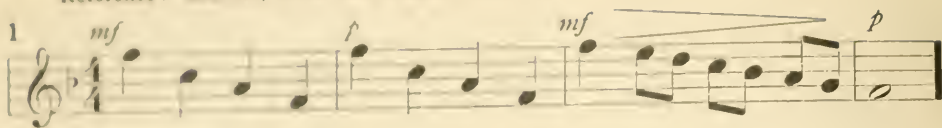
Smooth - ly glide, smooth - ly glide, On the flow - ing tide.  
 (S) Gen - tly float, gen - tly float, In our lit - tle boat.

Blend - ed with our voi - ces true, Wind and waves are sing - ing too.

FINE

*D.S.*

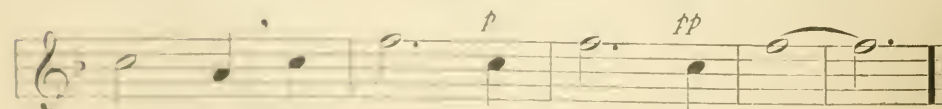
Reference: Manual, Book One, Pages 115 to 121



## A BUGLE CALL



The bu - gle is call - ing, While eve - ning shades are



fall - ing, "Good night! Good night! Good night!"

The tongue should be relaxed—never tightened or drawn back

1 a

1 b

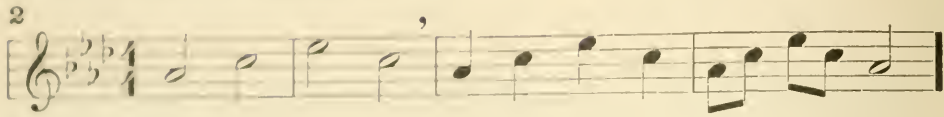
2

3

## SAILING

If I could go a - sail - ing In an - y - thing I please,

I think I'd take a cloud - ship And sail the sky - blue seas.



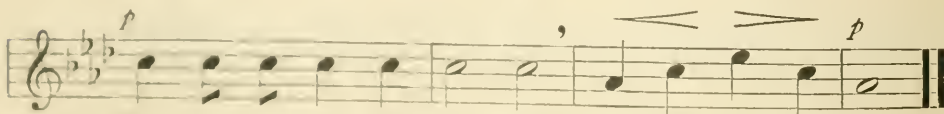
“BIG BEN”



THE BELLS



This is the *do* bell, *do*, *do*; This is the *so* bell, *so*, *so*;



This is the *mi* bell, *mi*, *mi*; *Do*, *mi*, *so*, *mi*, *do*.

## ARBOR DAY

## ROTE SONG

Harvey Worthington Loomis

Arthur Edward Johnstone

*Allegretto*

*mp*

1. Spade in hand, Our work is planned For  
 2. Then we'll spade With - in the shade Of  
 3. Years from now, Be - neath its bough, In

*cres.*

Ar - bor Day, Bright Ar - bor Day ; To the woods we'll go, For  
 Ar - bor Day, Green Ar - bor Day, And we'll shout and sing While  
 sum - mer - time, Warm sum - mer - time, We may glad - ly rest, And

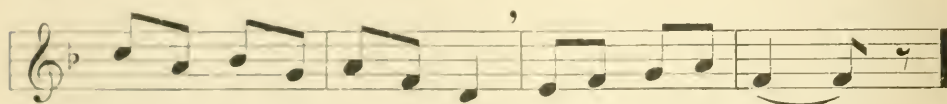
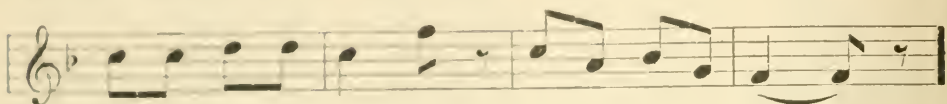
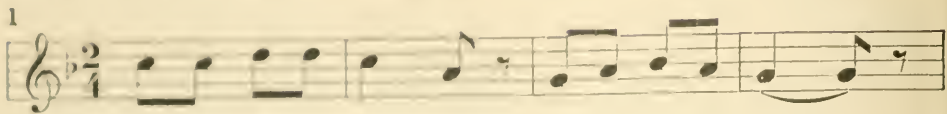
*cresc.*

*dimin.*

there we know We're sure to see A ba - by tree.  
 home we bring The prize we found In mos - sy ground.  
 think, "How blest Is Ar - bor Day, Fair Ar - bor Day."

*dimin.*

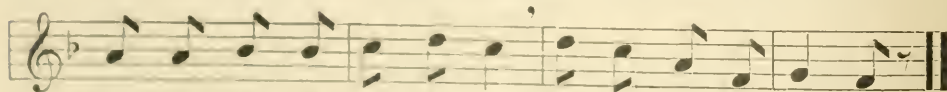
Singing position: sit erect (not touching the back of the seat; chest active; both feet on the floor; head up.



### SONG OF THE BEE



Bum-ble,bumble thro' the grass,Thro' the sweet new clo-ver ;



Hear me as I quick-ly pass, Hap-py lit-tle rov-er!



1

2

3

## FAIRIES

1. Did you know there are fai-ries In the gar-den ev-'ry night,  
2. When they're sure no one's looking, Then they o-pen ev-'ry rose,

And they dance to mag-ic mu - sic In the sil - ver star - ry light ?  
And they scat-ter all the dew-drops: How they do it, no one knows.

## SOMEWHERE

Agnes Carter  
*Allegretto*

ROTE SONG

Newton Swift

*p*

1. When - ev - er a lit - tle  
2. ♪ One more rose - bud

child is born, All night a soft wind rocks the corn;  
shy will un - fold, ♪ One more grass-blade push thro' the mold,

*cresc.*

One more but - ter - cup wakes to the morn,  
One more bird - song the air . . will hold,

*cresc.*

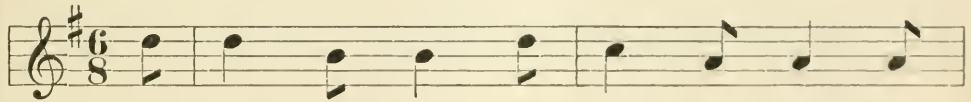
*dim.*

Some - where,      some - where.  
Some - where,      some - where.

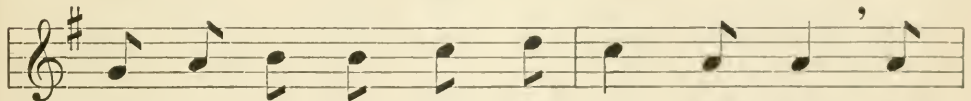
*dim.**p*

## THE BUMBLE-BEE

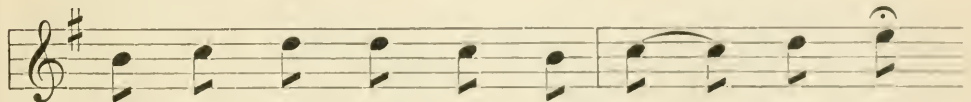
ROTE SONG



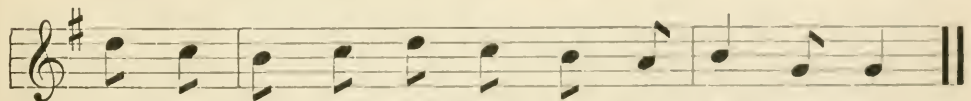
1. The bum - ble - bee,      the bum - ble - bee,      He  
2. The bum - ble - bee,      the bum - ble - bee,      He



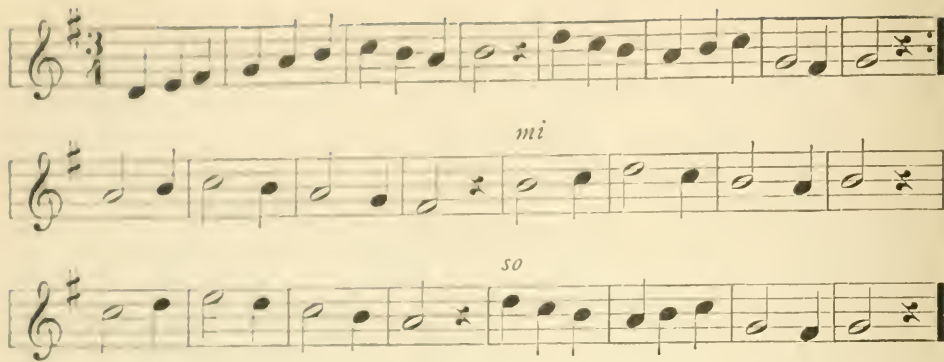
flew to the top of the tu - lip tree ; He  
flew far a - way from the tu - lip tree ; He



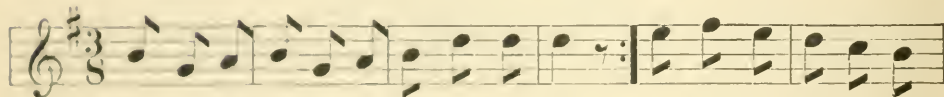
flew to the top But he could . not stop,  
made a mis - take And flew in - to the lake,



For he had to get home to his ear - ly tea.  
And he nev - er got home to his ear - ly tea.



### COBWEBS IN THE CORNERS



See how the spi-der is weav-ing her lace, } Look, how she hurries, the  
 Hang-ing her cobwebs all o-ver the place! }

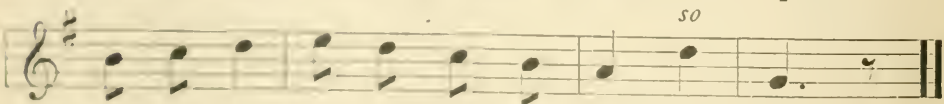


queer lit-tle elf! She seems to be run-ning a race with herself

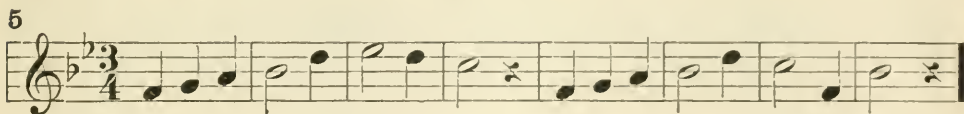
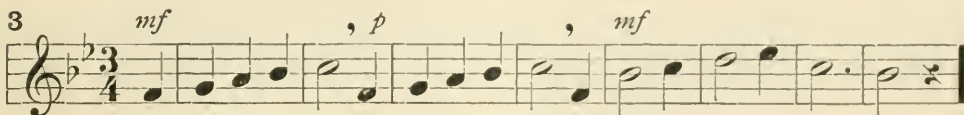
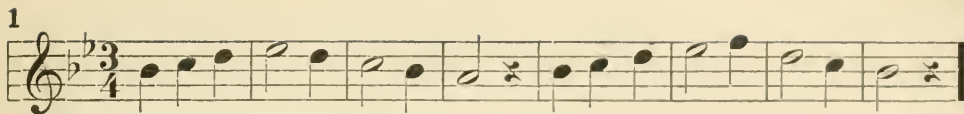
### AN INVITATION



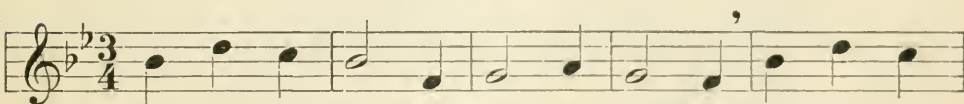
1. Come with me; Such a pret-ty place I know!
2. Near the pond, Such a bed of sweet, sweet peas!



You will see; That is where the sun-flow'rs grow.  
 Just be-yond, Ap-ples grow on nice low trees.

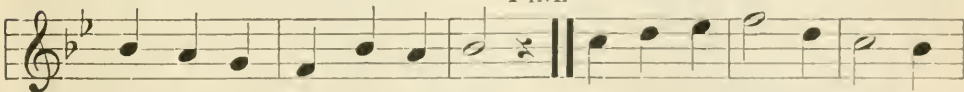


## MAY-DAY



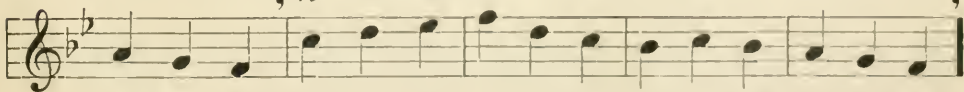
Here we go danc - ing, Nim - bly pranc - ing, Sing - ing a  
D.C. Now we're pa - rad - ing, Rib - bons braid - ing, Crowning the

FINE

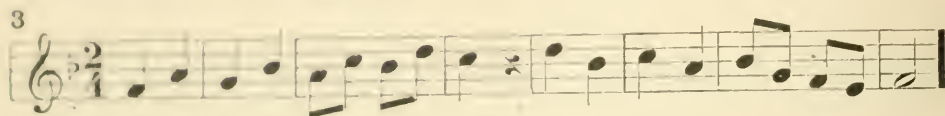
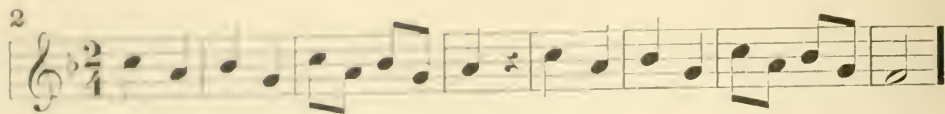


mel - o - dy, sweet as the day. See how the sparkling dew is  
beau - ti - ful Queen of the May.

D.C.



glit - ter - ing; Hear how the sparrows and rob - ins are twit - ter - ing!



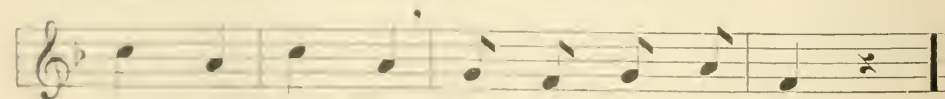
## THE STUDY-HOUR



Hush, now; hush, now; Stud - y hour's be - gun!



1. All be qui-et as a mouse, Sleep-ing in a si - lent house;
2. Not a whisper, not a word Thro' the school-room should be heard;
3. When the stud-y - hour is done, All may scam-per in the sun;



Hush, now; hush, now; Ev - 'ry sin - gle one!

## THE FIELD DAISY

ROTE SONG

Jane Taylor  
*Andantino*

Carl Reinecke

1. I'm a pret - ty lit - tle thing, Al - ways com - ing with the  
 2. Lit - tle la - dy, when you pass Light - ly o'er the ten - der

*p e dolce*

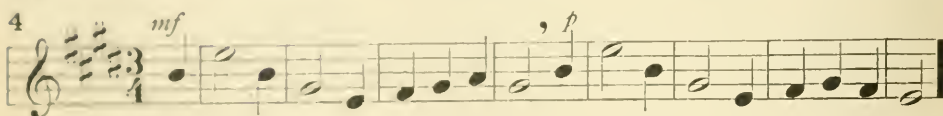
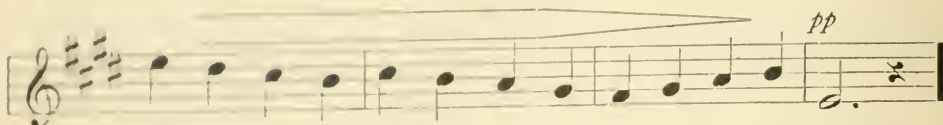
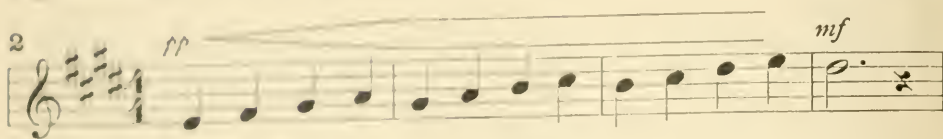
spring ; In the meadows green I'm found, Peeping just a - bove the  
 grass, Skip a - bout, but do not tread On my meek and modest

*calando*

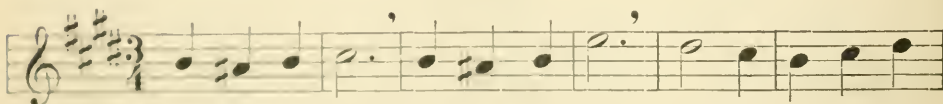
ground, And my stalk is covered flat With a white and yel - low hat.  
 head, For I al - ways seem to say, "Sure - ly winter's gone a - way."

*calando*

Ped. \*

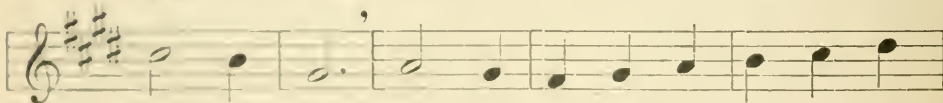


## ITALY

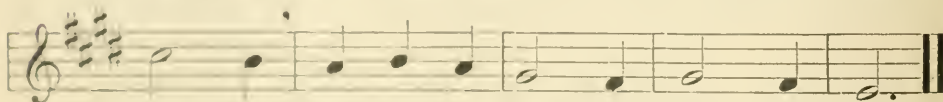


1. Coun-try of song! Coun-try of play! Love-ly It - a - ly

2. Land of the sun! Land of the flow'rs! Land of won-der-ful



far a - way! There a mel - o - dy ev - er is  
mar - ble tow'rs! There the riv - u - lets, born in the



ring - ing; Beau - ti - ful sing - ing, Night and day!  
moun - tains, Spar - kle in foun - tains Through the bow'rs.



## MORNING COMPLIMENTS

ROTE SONG

Sydney Dayre in "St. Nicholas"

Wm. Luton Wood

*Allegretto*

*mp*

1. A light lit - tle zeph - yr came float - ing, . Just  
2. And then in a soft lit - tle whis - per, . As

*mp*

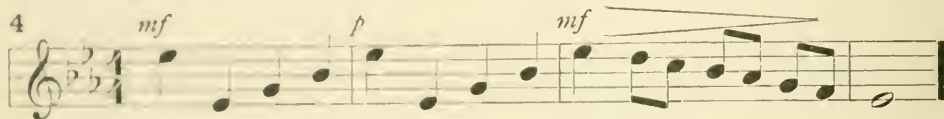
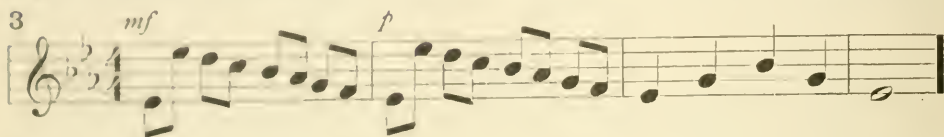
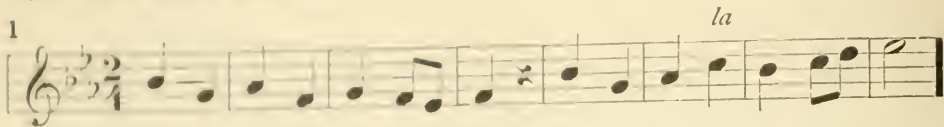
*Ped.* \* *Ped.* \*

break - ing the morning re - pose, . The rose made a bow to the  
faint as a perfume that blows, "You're brighter than I," said the

*Ped.* \* *Ped.* \*

li - ly, . . The li - ly she bowed to the rose. .  
li - ly, . . "You're fair - er than I," said the rose. .

Round the lips naturally and easily for  $\bar{o}$  and  $\bar{v}$ . Tightening or puckering the lips injures the tone.



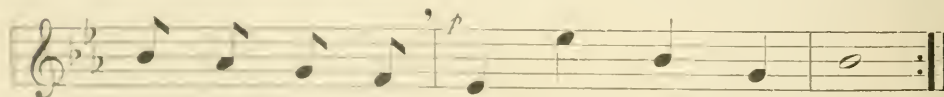
## BELLS



1, 2. Ding, dong, ding, dong, ding, dong, ding, dong bell.

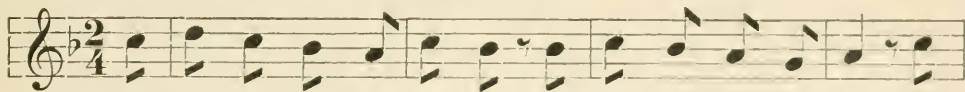


Hark, the mer - ry bells are ring - ing; 1. Heed the mes - sage  
2. Lis - ten to their



they are bring - ing; } Bim, bom, bim, bom, bell.  
tune - ful sing - ing; }

## JUNE



Now June comes with her ros - es; She wears them ev-'ry-where; She



holds them in her a - pron; She twines them in her hair.

## THE ROBIN



Hear the rob - ins sing - ing, Sing - ing loud and clear!



Joy - ful news their bring - ing: Spring-time's here.

## THE HONEY-BEE

From Hoffmann von Fallersleben

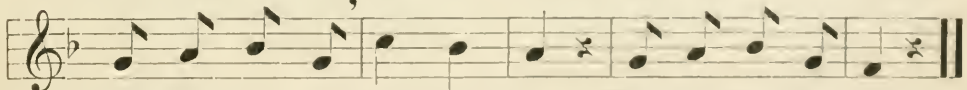
*Allegretto*



Hum, hum, hum; Hon - ey - bee has come.



1. I'll not harm you, mer - ry rov - er, Fly - ing thro' the
2. Ev - 'ry flow - er drips with hon - ey, All is free—you
3. Lat - er on, my pret - ty fel - low, We will eat your



fields of clo - ver! Buzz,buzz, buzz; That is what he does.  
 need no mon - ey. Buzz,buzz, buzz; That is what he does.  
 hon - ey yel - low. Buzz,buzz, buzz; That is what he does.

## THE RAINBOW FAIRIES

ROTE SONG

Lizzie M. Hadley  
*Quite fast*

Rossetter G. Cole

1. Two lit-tle clouds one summer's day Went fly-ing thro' the sky ; They  
2. One fair-y came in vi - o - let, And one wore in - di - go ; In

went so fast they bumped their heads And both be-gan to cry. Old  
blue, green, yel - low, or - ange, red, They made a pret - ty row. They

Fa - ther Sun looked out and said "Oh, nev - er mind, my dears, I'll  
wiped the cloud tears all a - way And then from out the sky, Up -

send my lit - tle fair - y folk To dry your fall - ing tears."  
on a line the sun-beams made They hung their gowns to dry.

## OUR FATHER

Harvey Worthington Loomis  
*Andantino*

ROTE SONG

Arthur Edward Johnstone

1. I know who made the gar - den green and gold—do you? It  
2. I know who taught the thrush-es all their songs—do you? It

is the One who makes the sum-mer sky so blue.  
is the One who guards you with his love so true.

## FAR AWAY IN FAIRY-LAND

Bertha E. Bush

ROTE SONG

W. B. Olds

*mp*

1. O where, O where does Santa Claus live, And where are his reindeer, too? And  
 2. O where's the place where dollies talk, And the rubber horse wakes from sleep? And  
 3. Then come, my babe, creep into my arms, And close your eyes so brown, And

*mp*

where shall we find Red Rid - ing Hood, Miss Muffet and lit - tle Boy Blue?  
 pic - tures step from sto - ry-books, And chi - na ba - bies creep?  
 thro' Sleepy Hollow and Rock-a - by Dale, We'll ride to Slum - ber - Town.

*Very smoothly*

Far . a - way in Fai - ry - land, Far . a - way in Fai - ry - land,

*Very smoothly*

*p*

Come, lit-tle girl, come give me your hand, We'll go . to Fai - ry - land.

This block contains the musical score for the first piece. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are written below the vocal line. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a key signature of one sharp and a 2/4 time signature. The piano part includes various musical notations such as slurs and dynamic markings.

RAIN SONG

ROTE SONG

Mary Turner Salter

*Briskly*  
*mf*

1. O the beau-ti - ful, beau-ti - ful rain; Sing prais - es, Sing prais - es ! The  
2. O the beau-ti - ful, beau-ti - ful rain; Sing prais - es, Sing prais - es ! The  
3. O the beau-ti - ful, beau-ti - ful rain; Sing prais - es, Sing prais - es ! From

*mf*

This block contains the musical score for the second piece. It features a vocal line in treble clef with a key signature of one sharp and a 6/8 time signature. The lyrics are written below the vocal line. The piano accompaniment is shown in grand staff notation with a key signature of one sharp and a 6/8 time signature. The piano part includes various musical notations such as slurs and dynamic markings.

*cresc.*

lit - tle brown wren leaned out of her nest And sang it with the dai - sies.  
brook sang o - ver her peb - bly lane In dain - ty mus-i-cal phras - es.  
brooks and banks, from fields and flow'rs, The love - ly cho - rus rais - es.

*p* *cresc.*

This block contains the continuation of the musical score for the second piece. It features a vocal line in treble clef with a key signature of one sharp and a 6/8 time signature. The lyrics are written below the vocal line. The piano accompaniment is shown in grand staff notation with a key signature of one sharp and a 6/8 time signature. The piano part includes various musical notations such as slurs and dynamic markings.

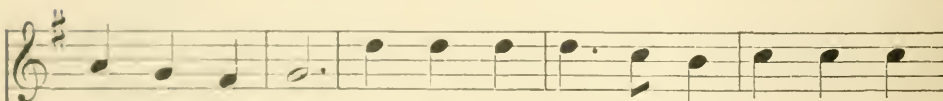
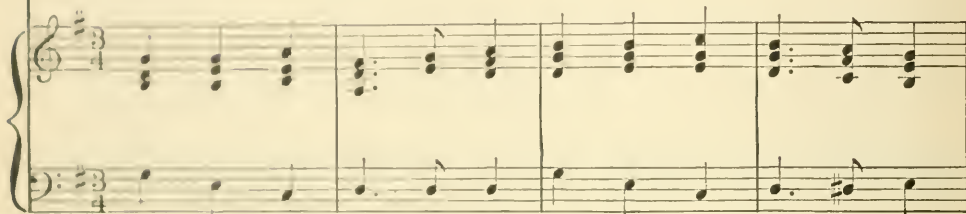
## AMERICA

Samuel Francis Smith

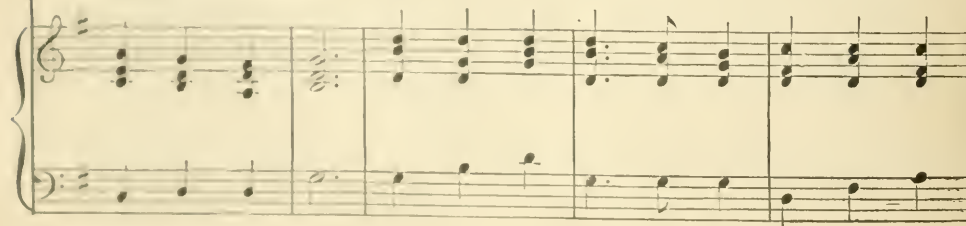
Henry Carey



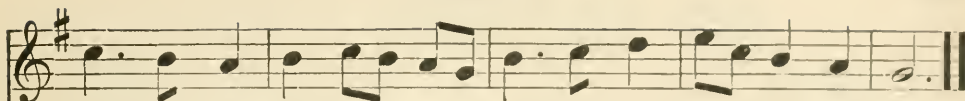
1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee, Land of the no - ble free,
3. Let mu - sic swell the breeze, And ring from all the trees
4. Our fa - ther's God ! to thee, Au - thor of lib - er - ty,



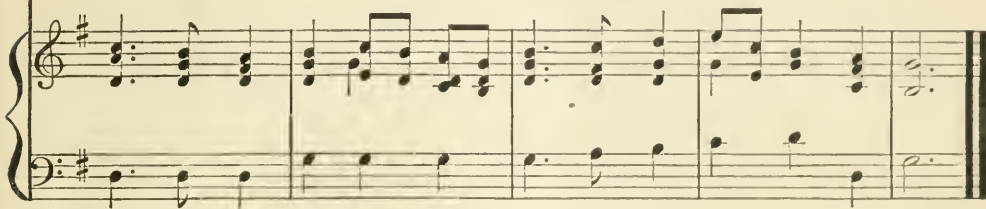
Of thee I sing ; Land where my fa - thers died ; Land of the  
 Thy name I love ; I love thy rocks and rills, Thy woods and  
 Sweet free-dom's song ; Let mor - tal tongues a-wake ; Let all that  
 To thee we sing ; Long may our land be bright With freedom's







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

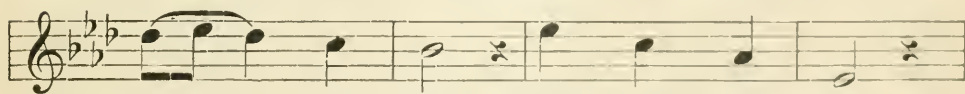


## COME, THOU ALMIGHTY KING

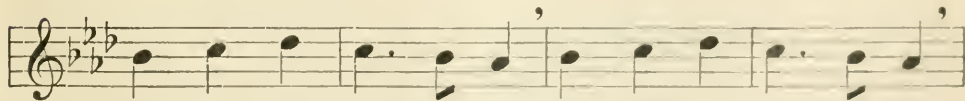
Felice de Giardini



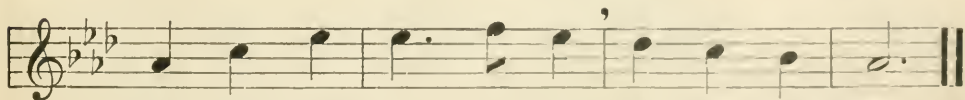
1. Come, thou Al - might - y King, Help us thy  
 2. Come, Ho - ly Com - fort - er, Thy sa - cred



name . to sing, Help us to praise!  
 wit - ness bear, In this glad hour!



Fa - ther all glo - ri - ous, O'er all vic - to - ri - ous,  
 Thou, who al - might - y art, Now rule in ev - 'ry heart,



Come and reign o - ver us, An - cient of days!  
 And ne'er from us de - part, Spir - it of power!

## FLOW GENTLY, SWEET AFTON

ROTE SONG

Robert Burns

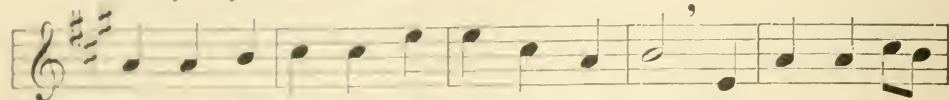
*Andante con moto*

James E. Spilman



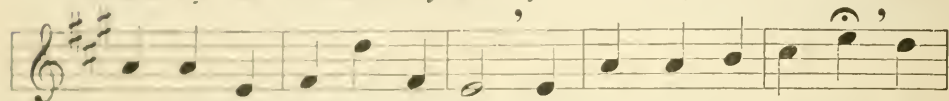
1. Flow gent - ly, sweet Af - ton, a - mong thy green braes ; Flow

2. Thy crys - tal stream, Af - ton, how love - ly it glides, And



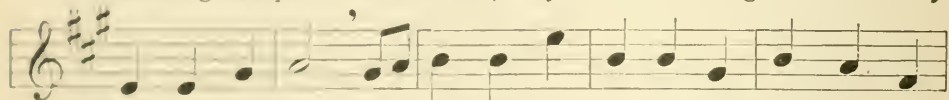
gent - ly, I'll sing thee a song in thy praise; My Ma - ry's a -

winds by the cot where my Ma - ry re - sides; There oft as mild



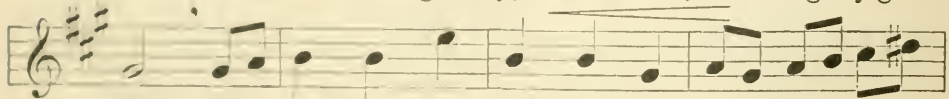
sleep by thy mur-muring stream, Flow gent - ly, sweet Af - ton, dis -

eve - ning sweeps o - ver the lea, Thy sweet scented groves shade my



turb not her dream. Thou dove whose soft ech - o re - sounds from the

Ma - ry and me. Flow gent - ly, sweet Af - ton, a - mong thy green



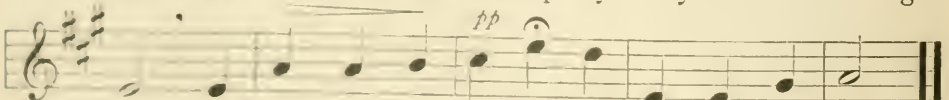
hill, Thou green - crest - ed lap - wing with noise loud and

braes, Flow gent - ly, sweet riv - er, the theme of my



shrill ; Ye wild whist - ling war - blers, your mu - sic for -

lays ; My Ma - ry's a - sleep by thy mur - mur - ing



bear ; I charge you, dis - turb not the slum - ber - ing fair.

stream, Flow gent - ly, sweet Af - ton, dis - turb not her dream.

# INDEX

|                                     | PAGE |  | PAGE |
|-------------------------------------|------|--|------|
| All Aboard . . . . .                | 100  | Flying Hours, The . . . . .                | 65   |
| America . . . . .                   | 124  | Free Ride, A . . . . .                     | 39   |
| Apple Tree, The . . . . .           | 23   | George Washington . . . . .                | 74   |
| Arbor Day . . . . .                 | 107  | Gold and Silver . . . . .                  | 17   |
| Autumn Lullaby . . . . .            | 10   | Good-Bye to Summer . . . . .               | 33   |
| Baby Year, The . . . . .            | 56   | Happy Thought . . . . .                    | 16   |
| Bells . . . . .                     | 118  | Haste Thee, Winter . . . . .               | 85   |
| Bells, The . . . . .                | 106  | High and Low . . . . .                     | 26   |
| "Big Ben" . . . . .                 | 106  | Honey-Bee, The . . . . .                   | 119  |
| Boat Song . . . . .                 | 101  | Hoppers and Poppers . . . . .              | 34   |
| Boy's Song, A . . . . .             | 37   | If . . . . .                               | 13   |
| Brook and the Breeze, The . . . . . | 98   | In the South . . . . .                     | 78   |
| Bugle Call, A . . . . .             | 104  | <u>Indian Lullaby</u> . . . . .            | 44   |
| Bumble-Bee, The . . . . .           | 111  | Invitation, An . . . . .                   | 112  |
| Chimes . . . . .                    | 86   | Italy . . . . .                            | 116  |
| Chinese Song . . . . .              | 46   | Joy Bells . . . . .                        | 55   |
| Christmas Fairies . . . . .         | 53   | June . . . . .                             | 119  |
| Christmas Tree, The . . . . .       | 54   | Lightly Row . . . . .                      | 103  |
| Coasting and Skating . . . . .      | 58   | Little Boy Blue . . . . .                  | 19   |
| Cobwebs in the Corners' . . . . .   | 112  | Little Chat, A . . . . .                   | 76   |
| Columbine . . . . .                 | 11   | Little Doves, The . . . . .                | 91   |
| Come, Thou Almighty King . . . . .  | 125  | Little Fiddler, The . . . . .              | 32   |
| Cuckoo Music . . . . .              | 73   | <u>Little Sailors' Song, The</u> . . . . . | 36   |
| Do You Know? . . . . .              | 14   | Lost Lamb, The . . . . .                   | 31   |
| Early Spring . . . . .              | 88   | Mary Jane, The . . . . .                   | 8    |
| Fairies . . . . .                   | 109  | May-Day . . . . .                          | 113  |
| Fairy Lamps . . . . .               | 9    | Mice, The . . . . .                        | 40   |
| Far Away in Fairyland . . . . .     | 122  | Mister Windmill . . . . .                  | 35   |
| Father in the Sky . . . . .         | 38   | Morning Compliments . . . . .              | 117  |
| Field Daisy, The . . . . .          | 115  | New Year's Day in the Morning . . . . .    | 57   |
| Five Vowels, The . . . . .          | 15   | November's Feast . . . . .                 | 45   |
| Flow Gently, Sweet Afton . . . . .  | 126  | Now the Noisy Winds are Still . . . . .    | 100  |

|                                   | PAGE |  | PAGE |
|-----------------------------------|------|--|------|
| Our Clock . . . . .               | 95   | Snow Birds, The . . . . .              | 60   |
| Our Father . . . . .              | 121  | Snow Blossoms . . . . .                | 64   |
| Our Flag Colors . . . . .         | 68   | Soap Bubble, The . . . . .             | 100  |
| Pendulum, The . . . . .           | 51   | Somewhere . . . . .                    | 110  |
| Procession, A . . . . .           | 66   | Song for October, A . . . . .          | 30   |
| Rabbits, The . . . . .            | 62   | Song of the Bee . . . . .              | 108  |
| Ram Song . . . . .                | 123  | Spring Wish, A . . . . .               | 89   |
| Rainbow Fairies, The . . . . .    | 120  | Star Child, A . . . . .                | 77   |
| Reveille, The . . . . .           | 70   | Star Fishing . . . . .                 | 81   |
| Riddle, A . . . . .               | 29   | Stars, The . . . . .                   | 71   |
| River Song, A . . . . .           | 47   | Study-Hour, The . . . . .              | 114  |
| Robin, The . . . . .              | 119  | Sunlight and Moonlight . . . . .       | 42   |
| Sailing . . . . .                 | 105  | Twilight . . . . .                     | 84   |
| Sea Gulls . . . . .               | 21   | Two Birds, The . . . . .               | 75   |
| Seed and the Weeds, The . . . . . | 96   | Valentines . . . . .                   | 72   |
| September . . . . .               | 12   | Voyage, A . . . . .                    | 22   |
| September Music . . . . .         | 7    | Watchman. What of the Night? . . . . . | 28   |
| Sister and Brother . . . . .      | 27   | Wild Winds . . . . .                   | 80   |
| Sleep Fairy, The . . . . .        | 48   | Wise Man, The . . . . .                | 18   |
| Sleep Song . . . . .              | 87   | World's Music, The . . . . .           | 99   |
| Sleighting . . . . .              | 63   | Yo, Heave Ho! . . . . .                | 25   |
| Slumber Time . . . . .            | 67   |  |      |
| Snip-Snap . . . . .               | 90   |  |      |







UNIVERSITY OF CALIFORNIA LIBRARY  
Los Angeles

This book is DUE on the last date stamped below.

~~DISCHARGE~~  
DISCHARGE 1981

JUN 24 1981

JUL 7 1981

INTERLIBRARY LOANS

DISCHARGE

JUN 22 1978

JUL 1 1981

DUE TWO WEEKS FROM DATE OF RECEIPT

UNIVERSITY OF CALIFORNIA  
JUN 27 1981

JUL

JUN 12 1981

UNIVERSITY OF CALIFORNIA  
AT  
LOS ANGELES  
LIBRARY



*RBM*



3 1158 00323 8903

MT  
935  
D23m  
v.3

MT  
935  
D23m  
v.3

UC SOUTHERN REGIONAL LIBRARY FACILITY



**AA** 001 157 169 2

