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HOLLIS DANN MUSIC COURSE

SECOND YEAR
MUSIC

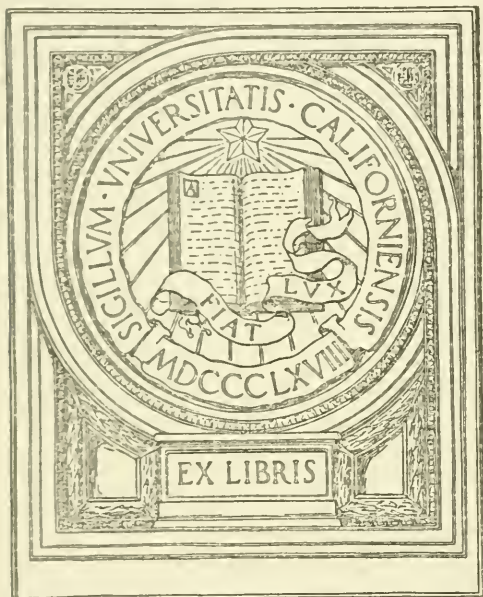
HOLLIS DANN

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HOLLIS DANN MUSIC COURSE

SECOND YEAR MUSIC

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AMERICAN BOOK COMPANY

NEW YORK

CINCINNATI

CHICAGO

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BY HOLLIS DANN

DANN SECOND YEAR MUSIC

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AMERICAN MUSIC COMPANY
NEW YORK, N. Y.

PREFACE

This book is the first in the series to be used by the child and is intended to furnish rote songs and introductory sight-reading material after the children have had a year of rote singing.

ROTE SONGS. Many of the songs have been composed for this book, and especial care has been taken that the rhythm of tune and text coincide; *i.e.*, musical and verbal accents fall together. No melodies have been included which do not carry with them a natural and satisfactory harmonic basis. This condition has been most carefully watched, and it applies to both accompanied and unaccompanied melodies.

FROM BLACKBOARD TO BOOK. Even after the child has become accustomed to the chart or blackboard he finds difficulty at first in following the melody-line in a book. This difficulty may be minimized and the child's introduction to the book made more enjoyable, by first using songs with which he is already familiar. The songs on the first twenty-three pages are suitable for this purpose, and some of them may be taught in the early part of the year before the book is placed in the hands of the pupil. For this purpose also, and to facilitate review, several songs from the author's "First Year Music" are repeated in this book.

HOW TO TEACH ROTE SONGS. Suggestions concerning the teaching of rote songs will be found in the author's "New Manual for Teachers, pages 21, 23, 24, and 83; suggestions concerning tone quality on page 83.

ACCOMPANIMENTS. Piano accompaniments have been included with a large proportion of the songs for the following reasons:

1. To encourage home singing and make music in the home more enjoyable and beneficial.
2. To develop a correct harmonic sense, so essential to the child's musical education.
3. To avoid the crude and distorted harmonies that are usually characteristic of improvised accompaniments.

SIGHT-READING. The sight-reading material is exceedingly

simple and has been kept strictly within the reading 'vocabulary' of the pupil. Primary Music Reading demands constant repetition of simple, commonplace material in order that the elementary subject-matter learned through the ear may become thoroughly mastered and form a part of the child's reading 'vocabulary.'

THINKING TONE AND RHYTHM. The pupil should read silently—hear the melody with the 'inner ear'—before reading aloud. Whether or not the pupil has the power to think tone and rhythm can be determined only by individual recitation. **Individual recitation is as essential in Music as in English.** The sight-reading material in this book may be used whenever the pupil can readily recognize and sing simple melodic scale-groups in two- and three-part measure, from chart or blackboard. Failure to sing the studies at sight is conclusive proof of the pupil's inability to get definite thought from the symbols, and therefore of his unpreparedness for sight-reading.

COMPASS OF MATERIAL FAVORABLE TO GOOD TONE. The pitch of the songs and studies is favorable to the production of the light head-tone, which should be used exclusively in all the songs and studies.

NEW MANUAL FOR TEACHERS. Detailed suggestions regarding the use of this book will be found in the author's *New Manual for Teachers*, pages 21 to 44.

ACKNOWLEDGMENTS. Special acknowledgment is due Miss Laura Bryant, Director of Music in the Ithaca schools, for invaluable assistance in trying out material; to Mr. Arthur Edward Johnstone for the writing and revision of accompaniments; to the *Youth's Companion* for the privilege of using the poems, "I Am the Little New Year" and "Song of the Easter Hare"; to Paul P. Foster for "The Christmas Tree"; to the Century Company for "Two Little Roses" and "Hoop Song"; to the H. W. Gray Company for "The Wind"; to A. C. McClurg and Company for the use of the songs, "Rock-a-by," "The Bird's Valentine," "Morning Hymn," and "Spring Grasses."

HOLLIS DANN

CORNELL UNIVERSITY

SECOND YEAR MUSIC

AUTUMN WINDS

ROTE SONG

Wm. Luton Wood



1. The lit - tle winds of au-tumn Come when sum-mer's done; "Oo
2. They make the leaves go whirl-ing Down from ev - 'ry tree; "Oo
3. When all the leaves have fal - len, And the skies are gray, "Oo



who!" they go; "Oo whoo!" they go; Danc-ing in the sun!
 whoo!" they go; "Oo whoo!" they go; Laugh-ing, full of glee!
 whoo!" they go; "Oo whoo!" they go; Then they fly a-way!

Ped. * Ped. * Ped. * Ped. *

DAPPLE GRAY

Allegretto

mp

I had a lit - tle po - ny ; His name was Dap - ple Gray ; I

mp

f

lent him to a la - dy, To ride a mile a - way : She

f

poco rit. *mp*

whipped him, she lashed him, She drove him through the mire ; I

poco rit. *mp*

a little slower

would not lend my po - ny now For all the la - dy's hire.

a little slower

Detailed description: This block contains the musical score for the song 'DAPPLE GRAY'. 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 has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo/mood is marked 'a little slower'. The lyrics are: 'would not lend my po - ny now For all the la - dy's hire.' The piano part includes a long, sustained chord in the bass line.

THE SILVER HORN

Youth's Companion

ROTE SONG

Allegro (beat two)*mp**mf*

A - cross the mead - ow - land, sweet with morn, I

Detailed description: This block shows the first line of the musical score for 'THE SILVER HORN'. It is a single treble clef staff in 6/8 time. The lyrics are: 'A - cross the mead - ow - land, sweet with morn, I'. The dynamic marking is *mp* at the start and *mf* at the end.

hear the sound of a sil - ver horn, I

pp (echo)

Detailed description: This block shows the second line of the musical score. The lyrics are: 'hear the sound of a sil - ver horn, I'. The dynamic marking is *pp* (echo).

hear the sound of a sil - ver horn;

Detailed description: This block shows the third line of the musical score. The lyrics are: 'hear the sound of a sil - ver horn;'. There is no dynamic marking for this line.

Lit - tle Boy Blue with heart so true, I will a - rise and

mp

Detailed description: This block shows the fourth line of the musical score. The lyrics are: 'Lit - tle Boy Blue with heart so true, I will a - rise and'. The dynamic marking is *mp*.

go with you, I will a - rise and go with you.

mf *pp* (echo)

Detailed description: This block shows the fifth and final line of the musical score. The lyrics are: 'go with you, I will a - rise and go with you.' The dynamic marking is *mf* at the start and *pp* (echo) for the final phrase.

HOOP SONG

Barr Hill

ROTE SONG

W. B. Olds

Andantino
mp

1. Trun - dle - un - dle - un - dle, Round and round and round;
2. Rum - ble - um - ble - um - ble, Ev - er up and down;

mp e sempre legato

Trun - dle - un - dle - un - dle, Roll - ing on the ground,
Rum - ble - um - ble - um - ble, Drive them thro' the town,

mf

Go the hoops in lit - tle troops, Roll - ing on the ground;
Lit - tle girls with fly - ing curls, Drive them thro' the town;

mf

mp

Trun-dle-un - dle-un - dle, Round and round and round.
 Rum-ble-um - ble-um - ble, Ev - er up and down.

mp

MORNING

ROTE SONG

Allegretto grazioso

1. The day is here, The sky is clear, The
 2. The hor - ses neigh— It means "Good day!" And

sun's peek - ing o - ver the moun - tain; The
 Kit - ty is play - ing with Ro - ver; The

birds and fish, With splash and swish, Are
 school - bell rings, And blue - bird sings, And

tak - ing a bath in the foun - tain.
 but - ter - fly's kiss - ing the clo - ver.

NOVEMBER TWILIGHT

ROTE SONG

Moderato
mp

Frost's in the air, now; All the trees are bare, now;

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a 2/4 time signature and a key signature of one sharp (F#). It begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and F#4. The piano accompaniment is in a grand staff (treble and bass clefs) with a 2/4 time signature and a key signature of one sharp. It features a steady eighth-note accompaniment in the bass and chords in the treble. The dynamic marking is *mp*.

Gray shad-ows creep; Cold breez-es blow;

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and F#4. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking is *p*.

Day-light is dy-ing; With-ered leaves are fly-ing;

The third system concludes the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and F#4. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking is *mp*.

Musical score for "November Twilight". The score consists of a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a piano (*p*) dynamic and includes markings for *dimin.* and *pp*. The piano accompaniment also starts with *p* and includes *dimin.* and *pp* markings. A *Ped.* (pedal) marking is present under the piano part, along with an asterisk (*) indicating a specific measure.

Soon they will sleep Un - der the snow.

JOLLY JACK FROST

ROTE SONG

Allegro
mf

Musical staff for the first line of the song, in 3/4 time with a key signature of one flat (Bb).

1. Come out, come out; The weath - er is
 2. Ripe nuts, ripe nuts! He meant them for

Musical staff for the second line of the song.

clear; Come out, come out, Oc - to - ber is
 you; Ripe nuts, ripe nuts! Let's gath - er a

Musical staff for the third line of the song.

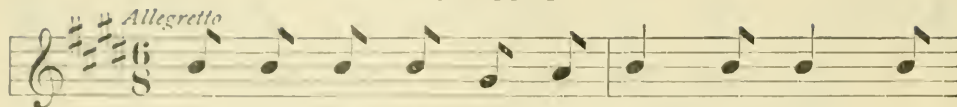
here! I'll show you some pre - sents from jol - ly Jack
 few. Jack Frost al - ways knows how we love things to

Musical staff for the fourth line of the song.

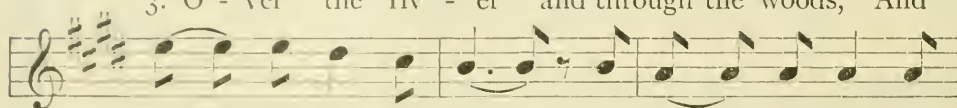
Frost; They're hid - den in leaves that the wind has tossed.
 eat; And hot roast - ed chest-nuts are such a treat!

THANKSGIVING DAY

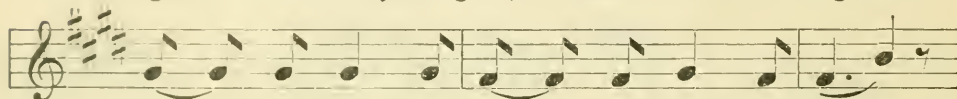
ROTE SONG



1. O - ver the riv - er and through the woods, To
 2. O - ver the riv - er and through the woods, To
 3. O - ver the riv - er and through the woods, And



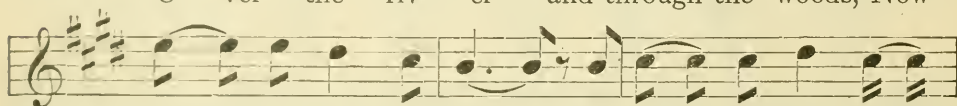
grand-father's house we go; The horse knows the way To
 have a first rate play; Oh, hear the bells ring With
 straight thro' the barn yard gate; We seem to go Ex-



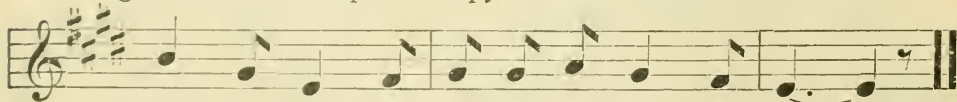
car - ry the sleigh, Thro' white and drift - ed snow.
 ting - a - ling - ling, Hur - rah for Thanks - giv - ing day!
 trem - e - ly slow, It is . . so hard to wait.



O - ver the riv - er and through the woods, Oh,
 O - ver the riv - er and through the woods, Trot
 O - ver the riv - er and through the woods, Now



how the wind does blow! It stings the toes, and
 fast, my dap - ple gray: Spring o - ver the ground like a
 grand-mother's cap I spy: Hur - rah for the fun! Is the



bites the nose, As o - ver the ground we go. . .
 hunt - ing hound, For this is Thanksgiv - ing Day . . .
 pud - ding done? Hur - rah for the pump - kin pie! . . .

THANKSGIVING

ROTE SONG

Harvey Worthington Loomis

Arthur Edward Johnstone

Allegro moderato

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a dynamic marking of *mf* and includes a *cresc.* marking. The piano accompaniment is in grand staff (treble and bass clefs) and also begins with *mf* and includes a *cresc.* marking. The lyrics for this system are: "The blos-som-time is o - ver; The bees have left the clo-ver;"

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line features a dynamic marking of *p* (piano). The piano accompaniment also features a *p* marking. The lyrics for this system are: "The birds have flown a-way: But gold-en bells are ring-ing, And"

The third system of the musical score concludes the piece. The vocal line includes dynamic markings of *cresc.*, *f* (forte), and *ritard* (ritardando). The piano accompaniment also includes *cresc.*, *f*, and *ritard* markings. The lyrics for this system are: "hap - py chil - dren sing - ing, This bright Thanks-giv - ing Day."

A CHRISTMAS CAROL

H. W. L.

ROTE SONG

Harvey Worthington Loomis

Moderato

1. High the Christ - mas bells are ring - ing ;
 2. Hark ! they bring a heav'n - ly greet - ing ;

f

With pedal

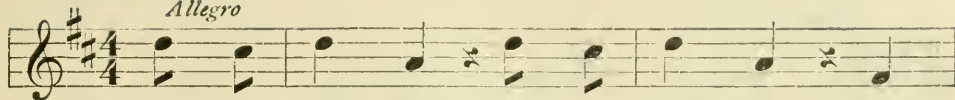
Joy for all and hap - py times ! Cling - a - ling - a -
 "Peace on earth, good - will to men." Cling - a - ling - a -

ling !" they're ring - ing ; "Cling - a - ling - a - ling !" Sweet chimes !
 ling !" re - peat - ing ; "Cling - a - ling - a - ling !" a - gain.

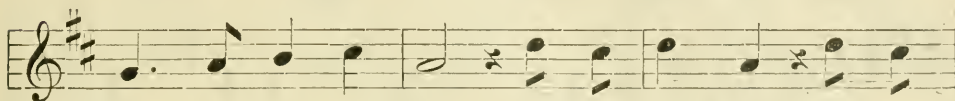
p

MERRY CHRISTMAS

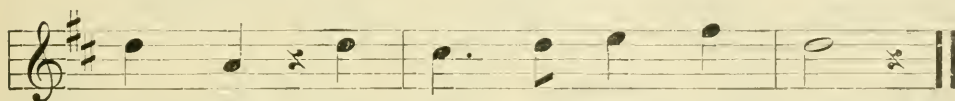
ROTE SONG

Allegro

1. Mer - ry Christ - mas ! Mer - ry Christ - mas ! The
 2. Mer - ry Christ - mas ! Mer - ry Christ - mas ! To



hap - py time is here ; Mer - ry Christ - mas ! Mer - ry
 ev - 'ry girl and boy ; Mer - ry Christ - mas ! Mer - ry



Christ - mas ! Best day of all the year !
 Christ - mas ! We wish the whole world joy !

COME, LET US LEARN TO SING

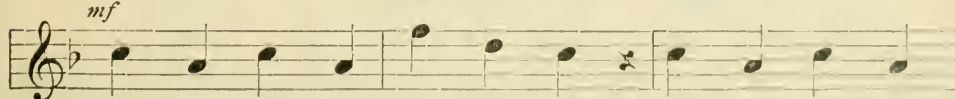
ROTE SONG

Moderato

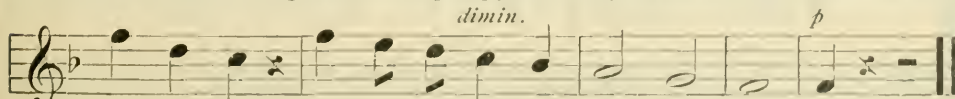
Come, let us learn to sing : *Do, re, mi, fa, so, la, ti, do.*



Loud let our voic - es ring : *Do, re, mi, fa, so, la, ti, do.*



Let us sing with hap - py sound, With our voic - es



full and round : *Do, ti, la, so, fa, mi, re, do.* . .

SANTA LAND

Harriet D. Casth

ROTE SONG

J. A. Parks

*Tempo di valze**mp*

1. Chil - dren, would you like to go Up to
2. San - ta feeds us can - dy sweet, Up in

San - ta Land, . . . Where the Christ - mas
San - ta Land; . . . Makes us grow so

dol - lies grow, Up in San - ta Land? .
plump and neat, Up in San - ta Land. .

If we did not 'twould be queer, For 'tis Christ-mas
Pinch - es all our cheeks you know, Till the mer - ry

all the year, For 'tis Christ - mas all the
dim - ples grow, Till the mer - ry dim - ples

cresc.

cresc.

year Up . in San - ta Land. . .
grow, Up . in San - ta Land. . .

f

f

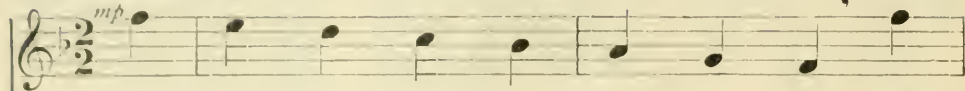
Ped. *

THE CHRISTMAS TREE

Paul P. Foster

ROTE SONG

Wm. Luton Wood

*Moderato**mp.*

1. What tree is there so fair to see, So
 2. When win - ter's snows lie deep and white, With
 3. And though it blooms but once a year, And



love - ly as the Christ - mas tree? What oth - er hides so
 ti - ny can - dles spark - ling bright, Its boughs are filled with
 all too soon must dis - ap - pear, Of all the trees, you

a tempo

man - y joys On Christmas Eve, for girls and boys?
 won-drous things; No oth - er tree such glad - ness brings.
 will a - gree, The fin - est is the Christ - mas Tree.

a tempo

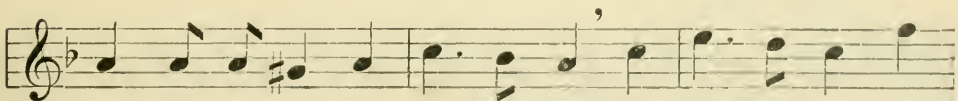
A CHILD'S PRAYER

Rebecca J. Weston

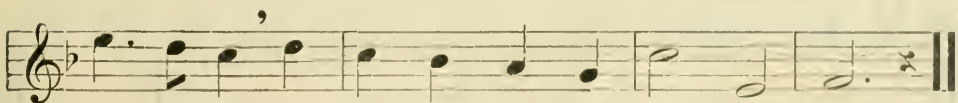
ROTE SONG

Andante

1. Fa - ther, we thank thee for the night,
 2. All thro' the night, while star - light gleams,



And for the pleas-ant morn - ing light ; For rest and food and
 An - gels will bring us sweet-est dreams; When morning comes, we'll



lov - ing care, And all that makes the day so fair.
 wake a - gain, And sing a hymn of praise. A - men.

THE DEAR OLD TREE

Stella W. Smith

ROTE SONG

Wm. Luton Wood

Moderato
mp

1. There's a dear old tree, an ev - er - green, And it
2. For its blos - soms bright are can - dles white, And its

mp L.H.

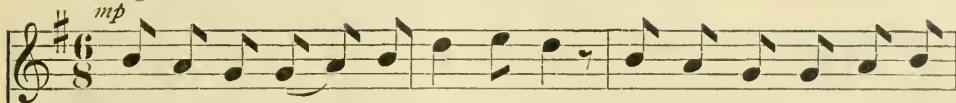
blos - soms once a year ; 'Tis load - ed with fruit from
fruit is dolls and toys ; They're all of them free for

branch to root, And it brings us all good cheer.
you and me, And for all good girls and boys.

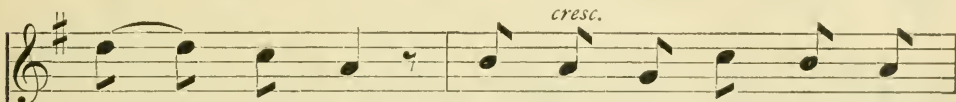
THE NEW YEAR

ROTE SONG

Wm. Luton Wood

Allegretto
mp

1. I am the lit - tle New Year, ho, ho! Here I come trip-ping it
 2. Blessings I bring for each and all — Big folks and lit - tle folks,

*With pedal*

o - ver the snow; Shak - ing my bells with a
 short . . . and tall: Each one a trea - sure from

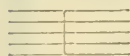
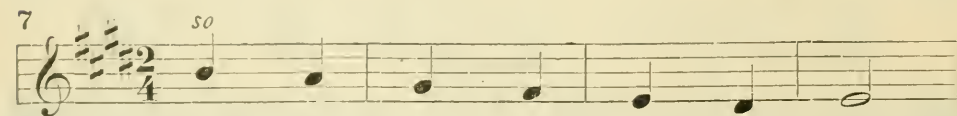
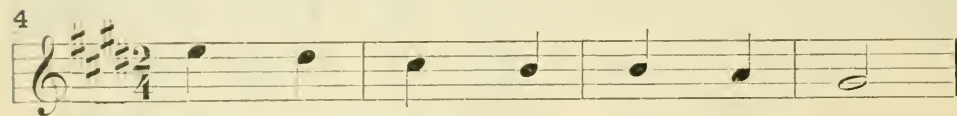


mer - ry din; So o - pen your door and let me in!
 me may win; So o - pen your door and let me in!



Reference: Manual for Teachers, Book One, Page 12

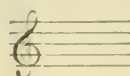
Beat and sing silently, before singing aloud



staff and bar

sharp

quarter note





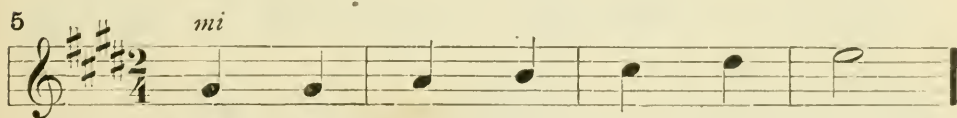
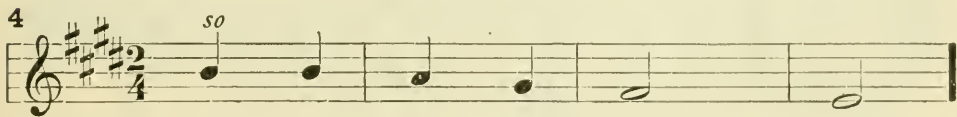
clef



measure signature

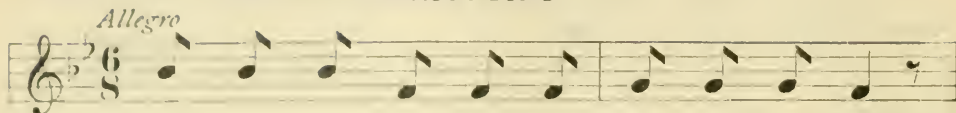
half note

The mouth, while singing, should be oval-shaped, thus , and not .
Always sing the light "loo" tone

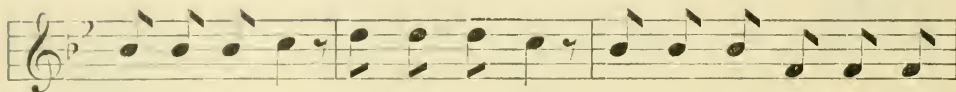


WINTER SONG

ROTE SONG



1. O - ver the beau - ti - ful, beau - ti - ful snow,
2. What do I care for the wind as it blows,
3. Now we re - turn to the top of the hill;



All in a row, Swift-ly we go; Down the hill dash-ing and
Nip-ping my nose, Bit - ing my toes; What do I care for the
Pull with a will, Pull with a will; Turn-ing a - round a - gain,



shout - ing with glee, Hap - py, oh, hap - py are we.
snow on my back, Speed-ing a - way o'er the track?
quick as a flash, Down to the bot - tom we dash.



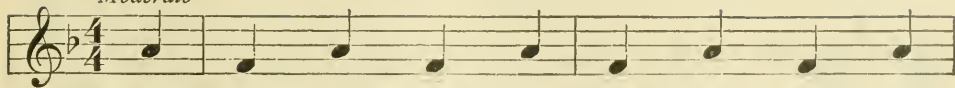
Mer - ri - ly, mer - ri - ly, sing heigh-o, sing heigh-o, sing heigh-o;



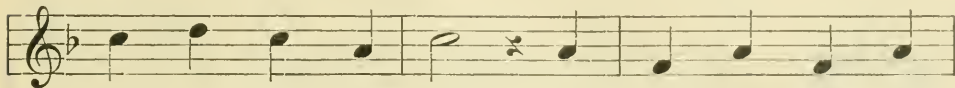
O - ver the snow, a-way we go, a - way, a - way we go!

THE BUSY CLOCK

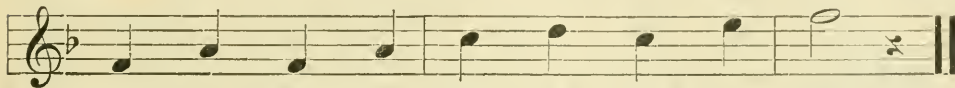
ROTE SONG

Moderato

The clock takes no va - ca - tion, For it's



work - ing all the time; And e - ven on the



hol - i - days . It has to ring a chime.

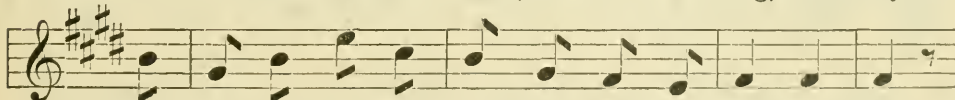
• WHEN I AM BIG

ROTE SONG

Allegro moderato

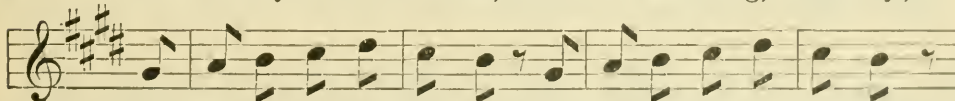
1. I won - der what I'll do, When I am big, some day —

2. I won - der what I'll be, When I am big, some day —



At twen - ty - one or two, When I am big, some day;

At twen - ty - two or three, When I am big, some day;



Per - haps I'll be a tail - or — I'd rath - er be a sail - or,

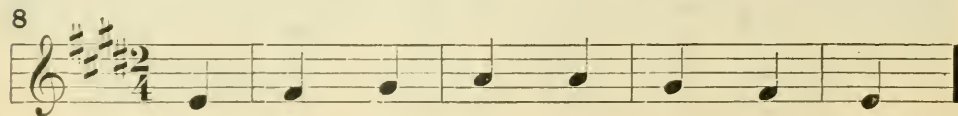
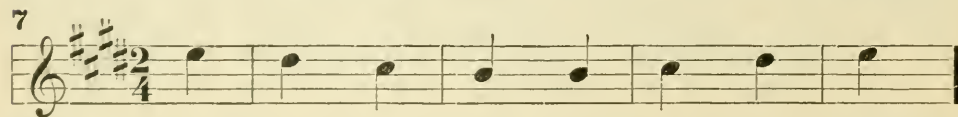
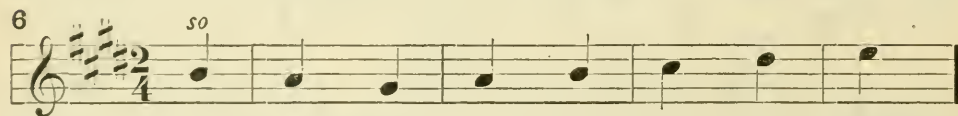
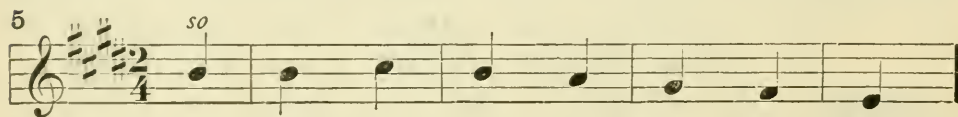
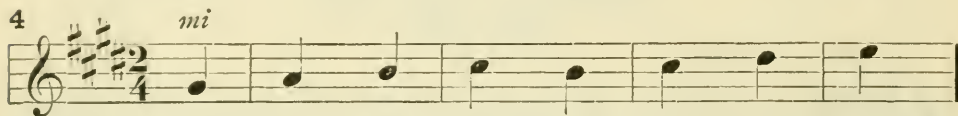
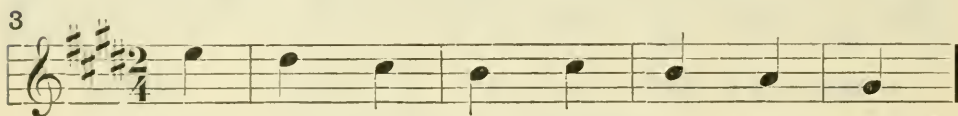
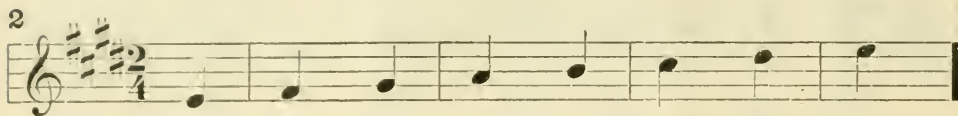
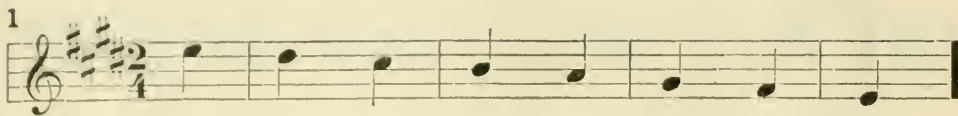
Per - haps I'll be a driv - er — I'd rath - er be a div - er,



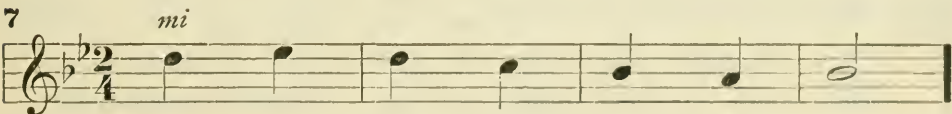
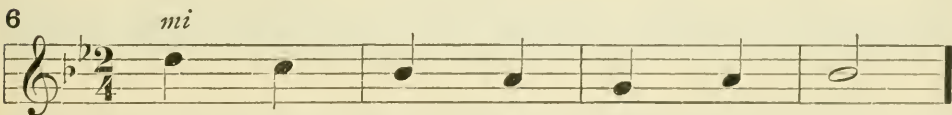
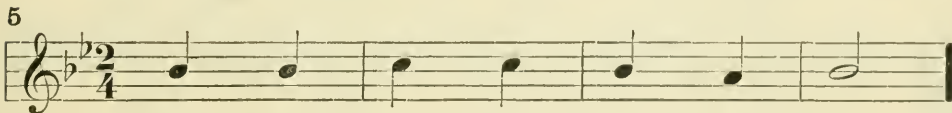
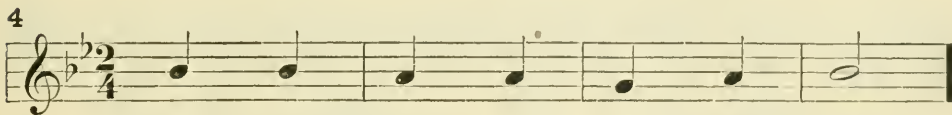
And sail the o - cean blue, When I am big, some day.

And dive be - neath the sea, When I am big, some day.

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



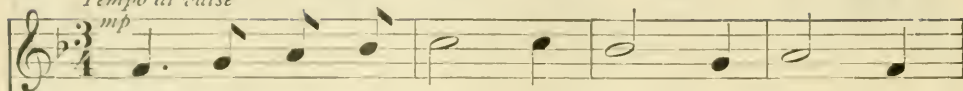
1 Can you *hear* the melody as you look at it?



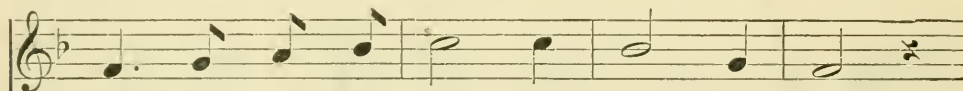
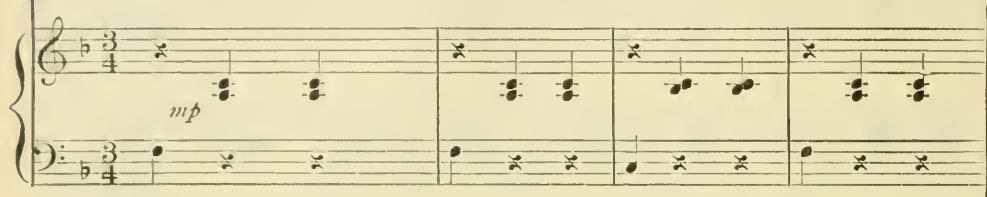
b flat

THE LITTLE FIDDLE

ROTE SONG

*Tempo di valse**mp*

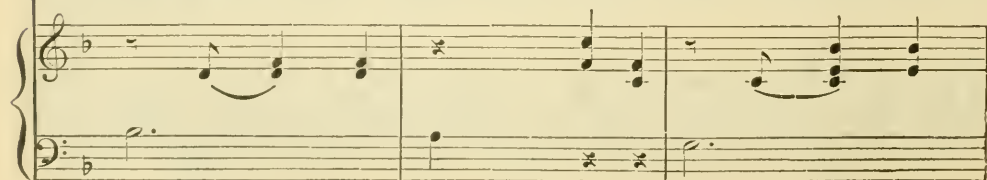
1. Wish I had a lit - tle ti - ny fid - dle ;
 2. Play - ing on my lit - tle ti - ny fid - dle,

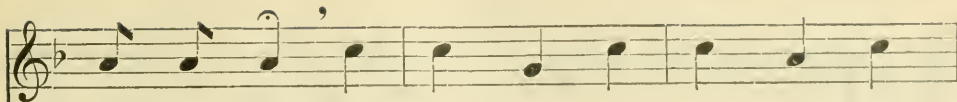


I would tuck it un - der - neath my chin ;
 I would make the peo - ple sing and dance ;

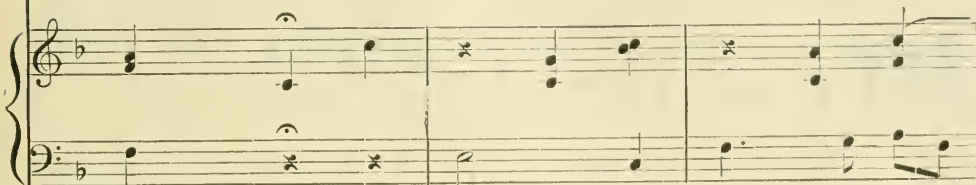


Then I'd take the fid - dle - bow ; I could saw a
 They would all be bright and gay When they heard my





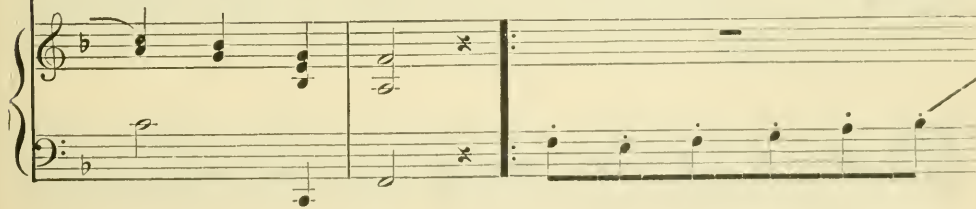
tune, I know; I'd bow to the la - dies, and
fid - dle play; I think I could learn it, if



REFRAIN *2d time pp*



Then I'd be - gin. Dee - dle, dee - dle, dee - dle,
I had a chance. Dee - dle, dee - dle, dee - dle,

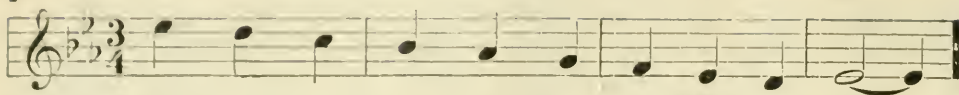


dum, dum, dum, Dee - dle, dee - dle, dee - dle, dum.
dum, dum, dum, Dee - dle, dee - dle, dee - dle, dum.



Attention! The teacher will sound *do*

1



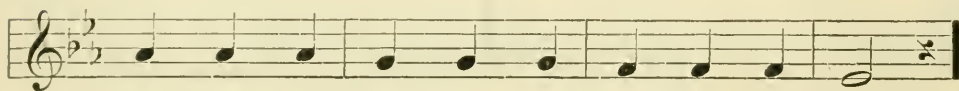
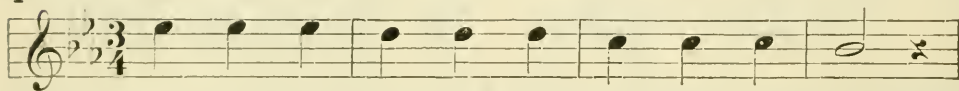
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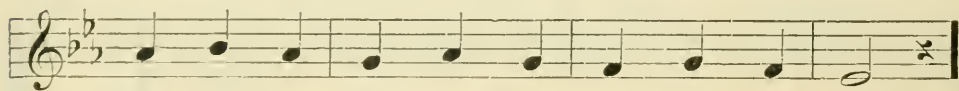
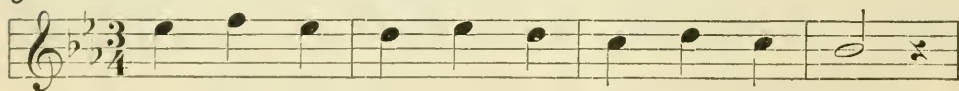
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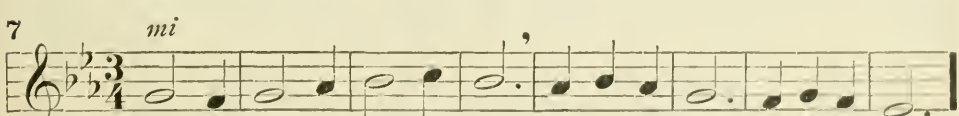
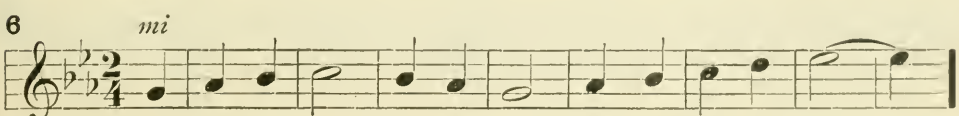
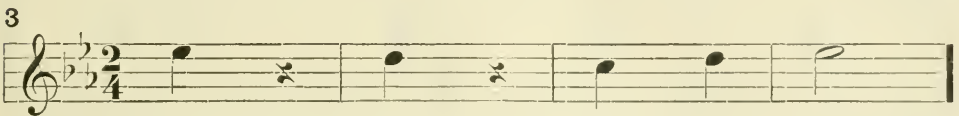
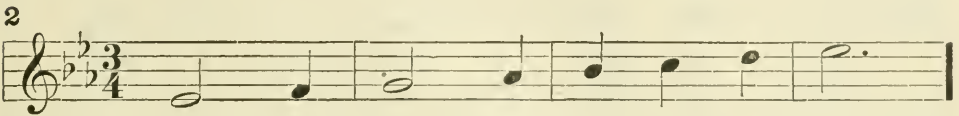
4



5



 (tied notes) =  dotted note  quarter rest



• breathing mark

OUR FLAG

ROTE SONG

Harvey Worthington Loomis
Tempo di marcia

Arthur Edward Johnstone

mp

1. Tell me what is red as a rose,
2. What is flut - t'ring o - ver the tow'r,

mp

Blue as the sky, White as the snows! Who
Bright as a flame, Fair as a flow'r? Who

cresc. *f*

knows, who knows? 'Tis A - mer - i - ca's beau - ti - ful
knows, who knows? 'Tis A - mer - i - ca's beau - ti - ful

cresc. *f*

REFRAIN

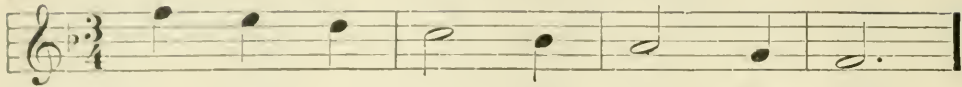
flag!
flag! 1 & 2. So we march, march, march, march,

Hold - ing the flag a - bove; So we march, march,

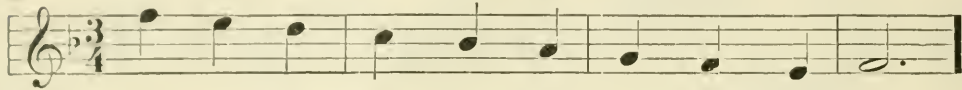
march, march, Un - der the ban - ner we love. . .

Let the lower jaw drop easily ; teeth always apart when you sing

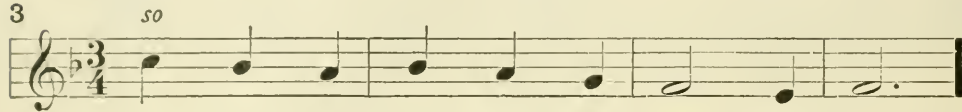
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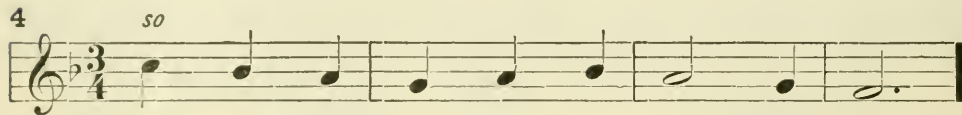
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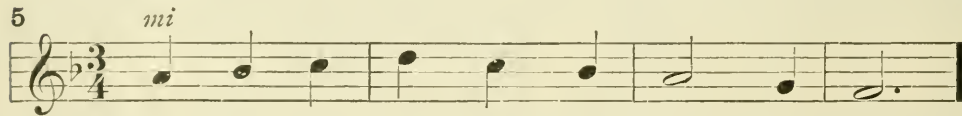
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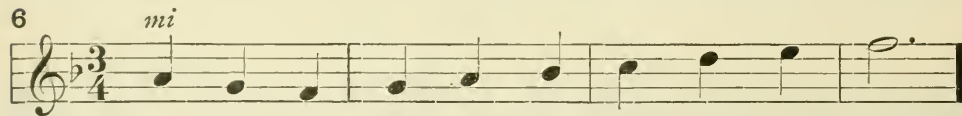
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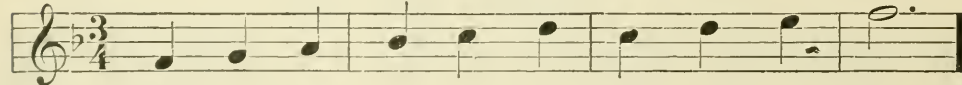
5



6



7



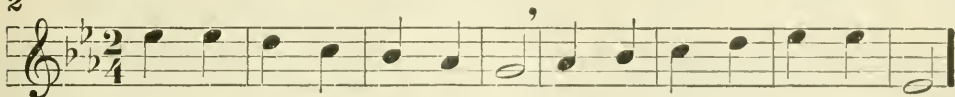
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1



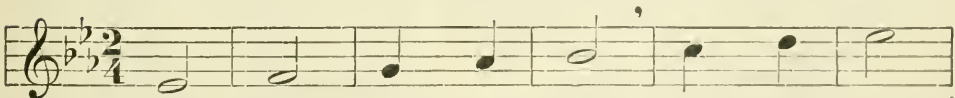
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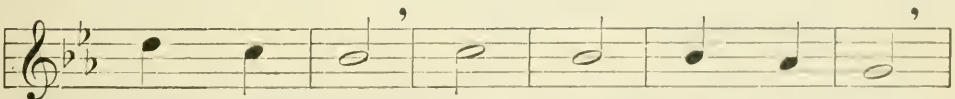
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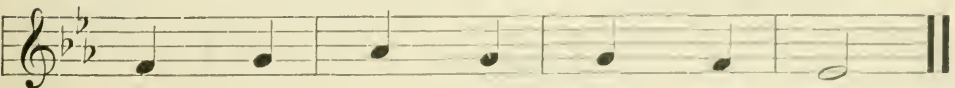
THE SNOW QUEEN



1. Snow! snow! love - ly snow! Soft and light,
 2. Stay! stay! while we play: Let each flake
 3. Snow Queen! love - ly Queen! Pure and bright,



Pure and white: Snow! snow! love - ly snow!
 Help to make Snow Queen, pure and fair,
 Crown'd with light, Thine we wish to be;



Play with us be - fore you go.
 Who for chil - dren has a care.
 Pray love us as we love thee!

THE BIRD'S VALENTINE

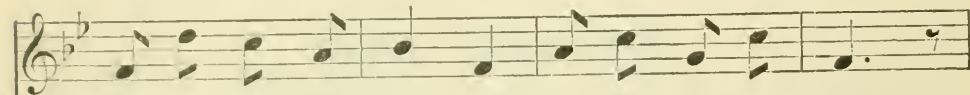
Sophia S. Bixby

ROTE SONG

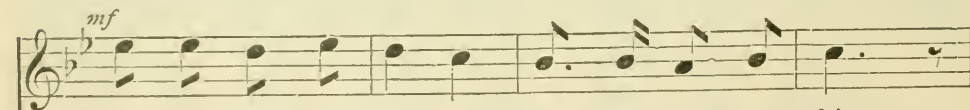
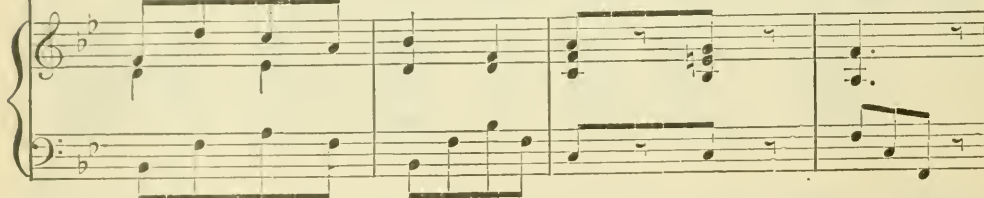
Myles B. Foster

Andante grazioso

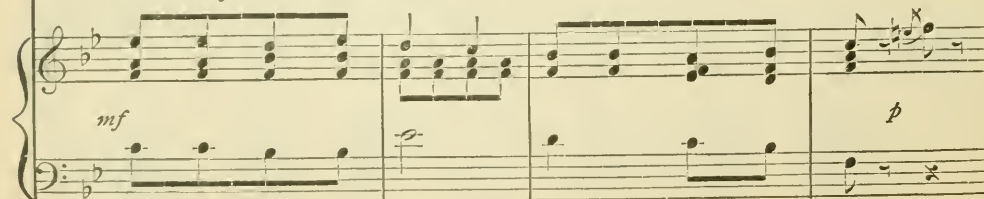
1. In the sun - ny south - land, Where the trees are green,
 2. Soon they jour - ney'd north - ward, Dressed in red and brown;



Where the or - ange blos - soms All the year are seen;
 Built a co - sy bird's nest In a qui - et town;



Sang a bright-eyed bird - ling, In the Spring sun - shine:
 There they lived all sum - mer, 'Neath a climb - ing vine;



p *slower*

“Dear Miss Rob - in Red-breast, Be my val - en - tine.”
Pret - ty Rob - in Red-breast, And his val - en - tine.

HERE AND THERE

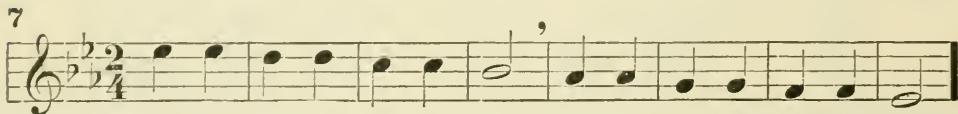
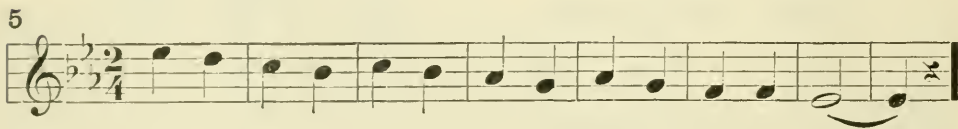
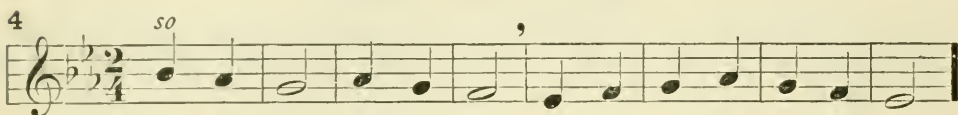
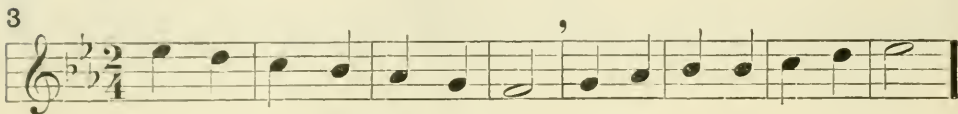
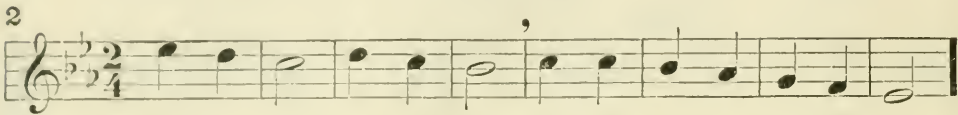
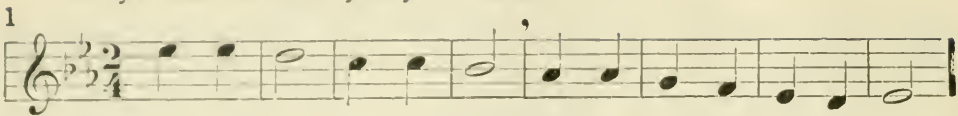
Grazioso

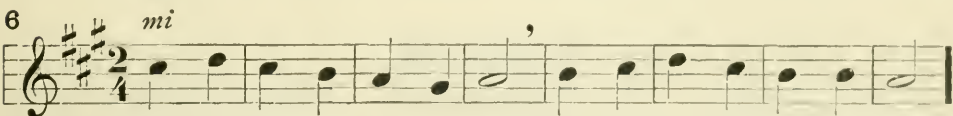
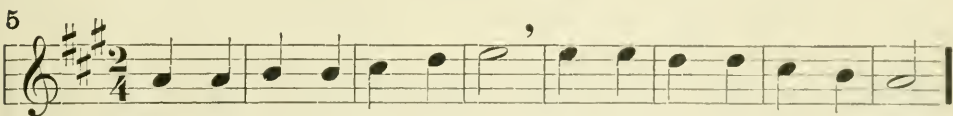
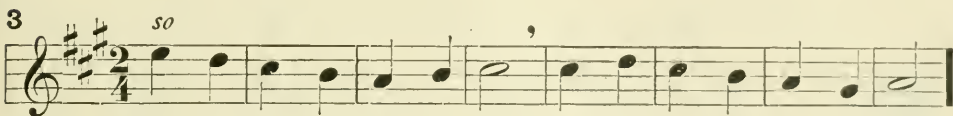
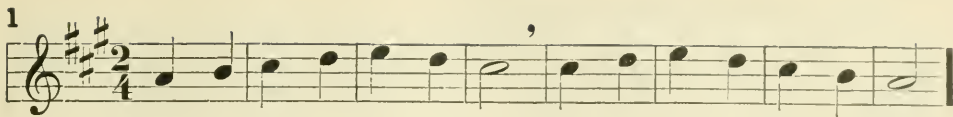
1. Here they go, There they go;
2. Here they come, There they come;

Twen - ty white but - ter - flies, all in a
Twen - ty gold bees with a buzz and a

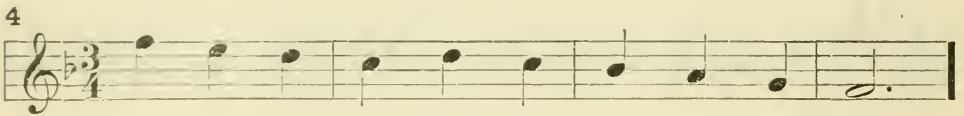
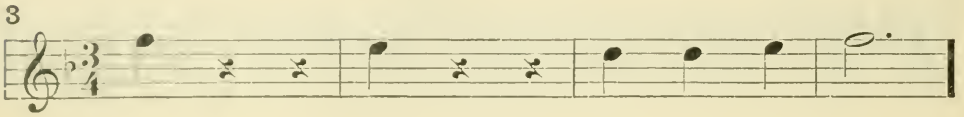
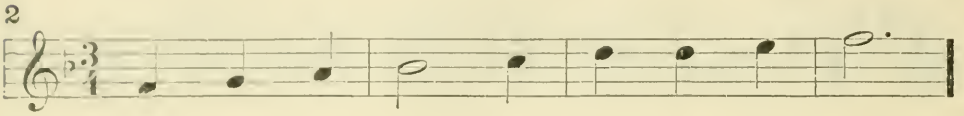
row! Here they blow, There they blow;
hum! Here they sing, There they sing;

Twen - ty soft cloud - lets as white as snow!
All the sweet birds, for they know it's spring!

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



Hear the tones before you sing aloud



A PARADE

ROTE SONG

Arthur Edward Johnstone

Tempo di marcia

1. March, march, march, The sol-dier boys are here With the
 2. See, see, - see, O what a splen-did sight! Hors-es

mp

toot, toot, toot Of bu-gles far and near. Just
trot, trot, trot, And flags are wav-ing bright. The

mp

cresc.

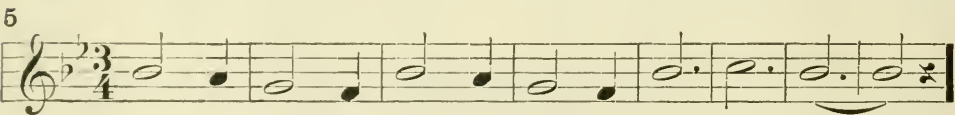
hear the boom-ing sound Of the drum, drum, drum; The
fifes are whis-tling high As we cheer, cheer, cheer The

cresc.

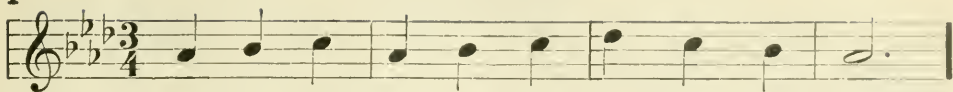
f

chil-dren gath-er round When the sol-diers come.
sol-diers tramp-ing by In the sun-light clear.

f



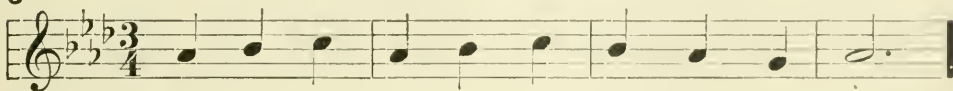
1



2



3



4



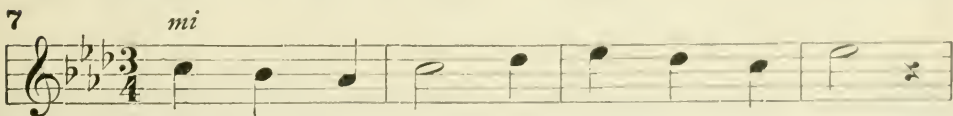
5



6



7



SOLDIERS

ROTE SONG

Alfred Moffat

Tempo di marcia *mp*

I & 2. Tramp, tramp, tramp, tramp,

The first system of the musical score for 'Soldiers' consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The tempo is marked 'Tempo di marcia' and the dynamic is 'mp'.

Round a-bout the schoolroom ; All the girls and boys to - geth - er,

The second system continues the vocal line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with the same rhythmic pattern. The dynamic remains 'mp'.

tramp, tramp, tramp. Tramp, tramp, tramp, tramp Round a-bout the school-room ;

The third system continues the vocal line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with the same rhythmic pattern. The dynamic remains 'mp'.

Gay in ev-'ry kind of weath-er; tramp, tramp, tramp.

mf

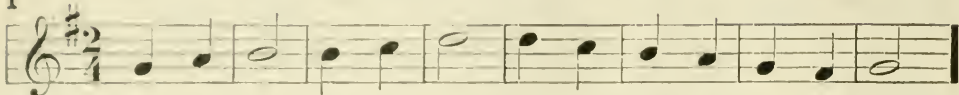
Two and two a-breast we go, Just like soldiers brave, you know,
When our teacher gives the sign, We must form a dou - ble line;

f

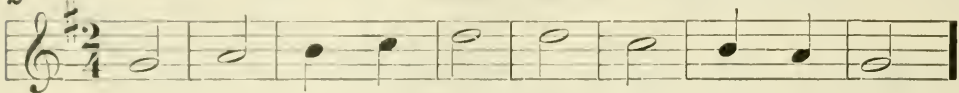
Read - y to at - tack the foe; Tramp, tramp, tramp!
Then like sol - diers big and fine, Halt, halt, halt!

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

1



2



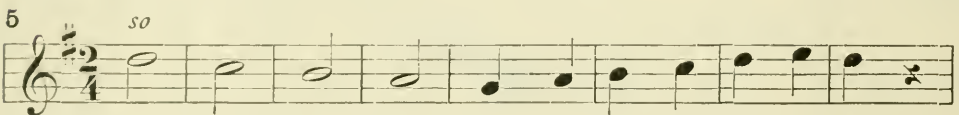
3



4



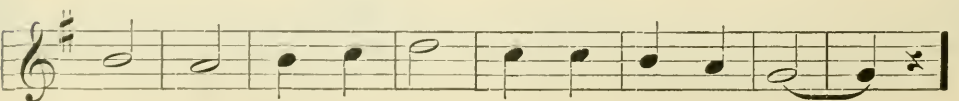
5

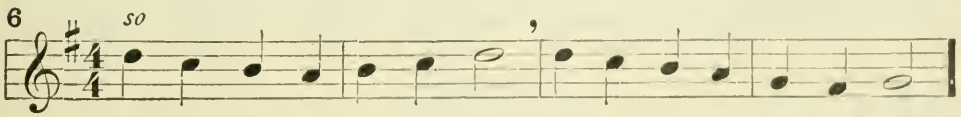
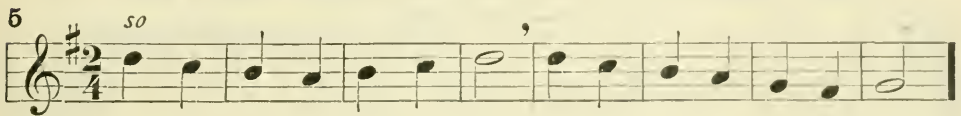
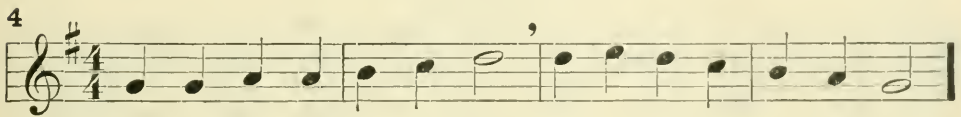
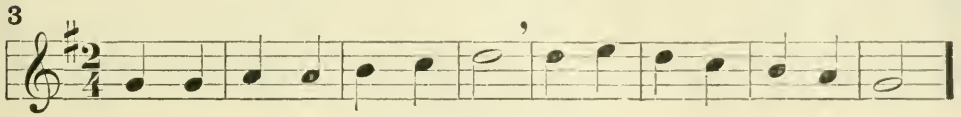


6



6





— whole, or measure rest.

— half rest

THE WIND

ROTE SONG

W. B. Olds

Allegretto
mp

1. Out-doors, there's some one rac - ing fast; I hear him whis - tle
2. The wind's a gay com-pan - ion, For he helps our play a -

by; But yet I nev - er see him run, How -
long, And when we hear him whis - tle We all

ev - er hard I try. } Oo! Hear him whistle round;
greet him with a song. }

mf

'Tis the wind, The jol-ly, jol-ly wind; How we love the sound!

mf

WATERCRESS

ROTE SONG

Moderato

Cool, green wa-ter-cress, Grow-ing in the brook, Near a
Once our wa-ter-cress, On a rain-y day, By the

snow-white wa-ter-fall; Such a sha-dy nook!
great strong wa-ter-fall; All got washed a-way.

FIND HIM

Allegretto

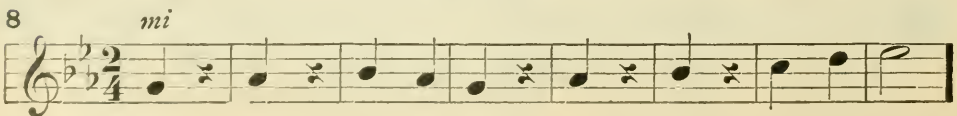
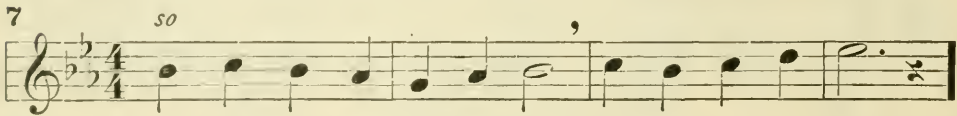
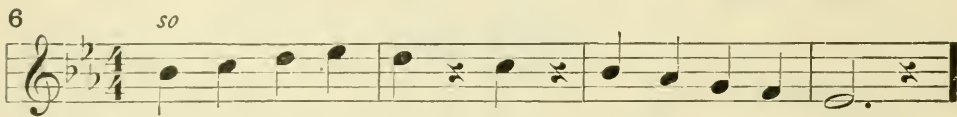
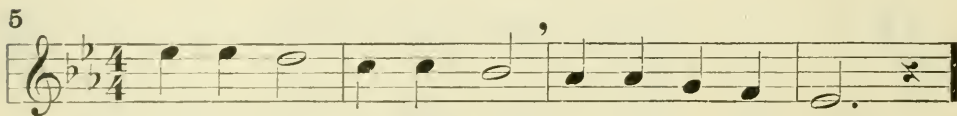
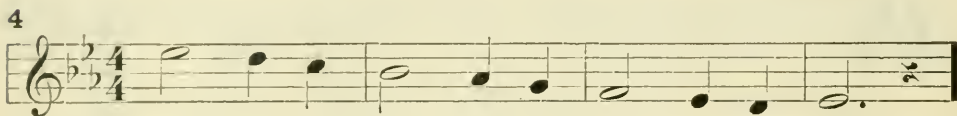
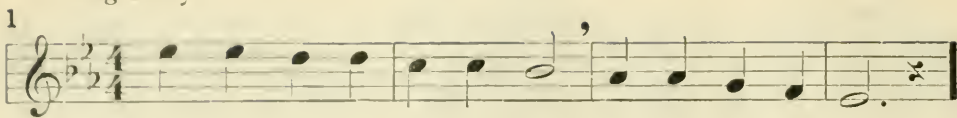
mf *pp* *mp*

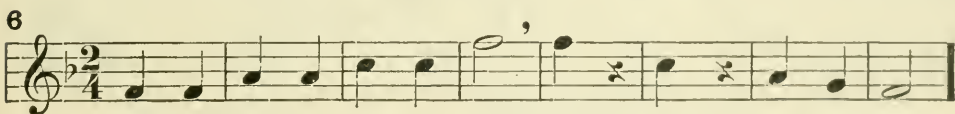
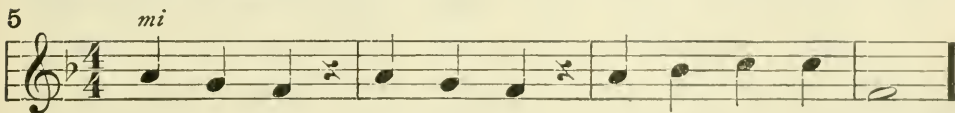
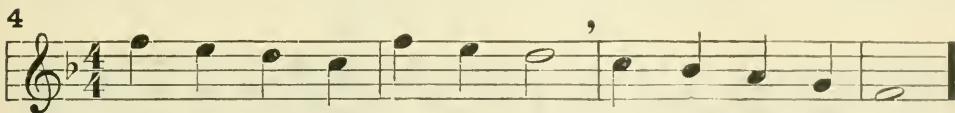
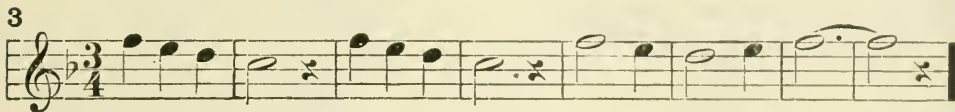
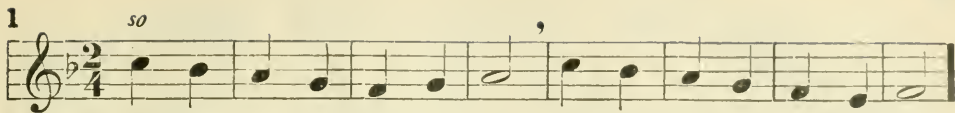
1. Ech-o! Ech-o! Why are you hid-ing from me?
2. Ech-o! Ech-o! Do let me see you to-day!

mf *pp* *mp* *re*

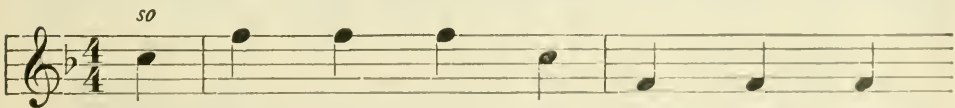
Ech-o! Ech-o! Where can you pos-si-bly be?
Ech-o! Ech-o! Why don't you come here and play?

Sing softly





WIND SONG



The wind blows high! The wind blows low!



The wind blows cold a - cross the snow.

THE SONG OF THE EASTER HARE

Youth's Companion

ROTE SONG

Wm. Luton Wood

Allegretto

1. I come when the chil-dren are sleep - ing, And .
2. I come when the chil-dren are sleep - ing, Leav - ing

p
e legato

beau - ti - ful gifts I bring ; Where nev - er a child is
eggs in each pos - si - ble nook ; Then a - way I go leap - ing,

peep - ing, I leave my . . . to - kens of
leap - ing, To hide in a sto - ry

f
Ped.

spring, I leave my to - kens of spring.
book, To hide in a sto - ry book.

p

The musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle and bottom staves are piano accompaniment in treble and bass clefs respectively. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. A dynamic marking of *p* (piano) is present above the piano part.

BEES AND BIRDS

Allegro (beat four quickly)

The musical score is a single staff in treble clef with a 4/4 time signature. It features a melody with eighth and quarter notes, and rests. The key signature has three flats.

1. "Hum!" said the hon - ey - bees; "Come!" said the clo - ver;
2. "Sweet!" said the moth - er bird; "Tweet!" said the nest - ling;

The musical score is a single staff in treble clef with a 4/4 time signature. It features a melody with quarter and eighth notes, and rests. The key signature has three flats.

"Why?" said the hon - ey - bees; "Fly;" said the clo - ver.
"Swing!" said the moth - er bird; "Sing!" said the nest - ling.

The musical score is a single staff in treble clef with a 4/4 time signature. It features a melody with quarter and eighth notes, and rests. The key signature has three flats.

"Here in our hon - ey - cups, Bees find the sweet - est sups;
Soon, by the breez - es swung, Bird - ling to sleep was sung;

The musical score is a single staff in treble clef with a 4/4 time signature. It features a melody with quarter and eighth notes, and rests. The key signature has three flats.

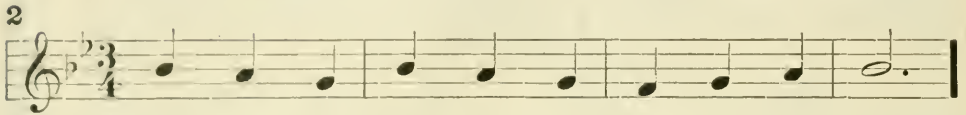
All free! All free! Sweet hon - ey clo - ver!"
"By low! By low! Sweet lit - tle nest - ling!"

Which one will you sing ?

1 *mi*



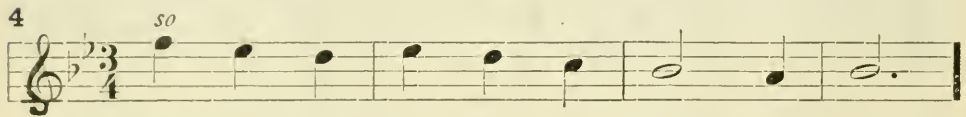
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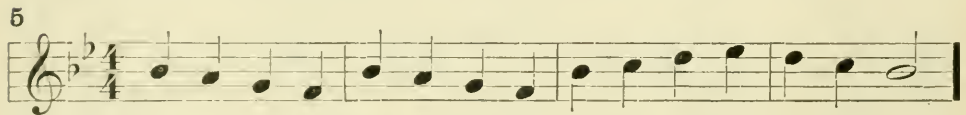
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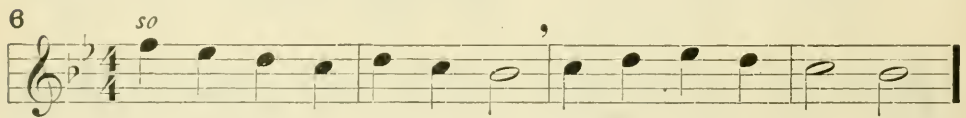
4 *so*



5



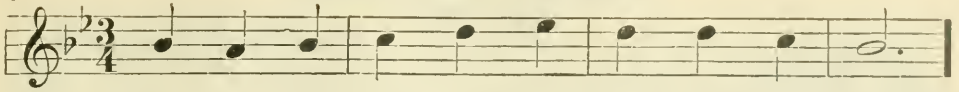
6 *so*



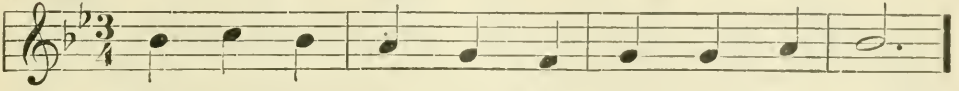
7 *mi*



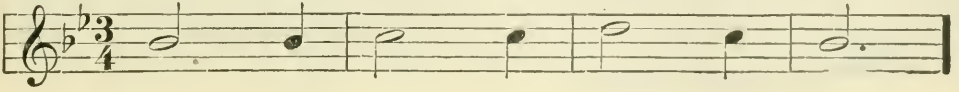
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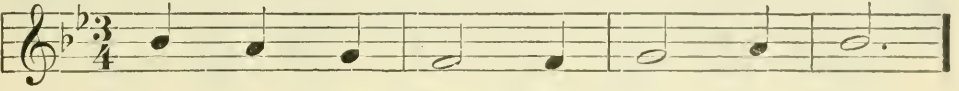
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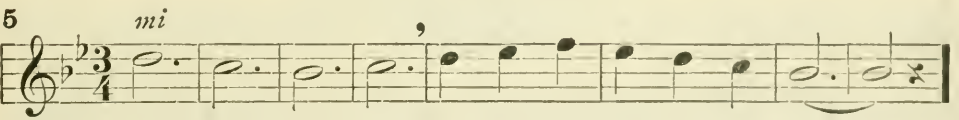
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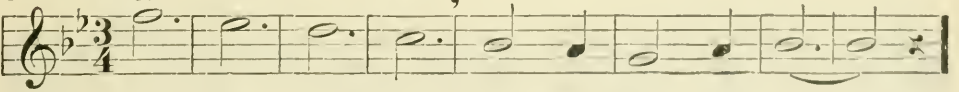
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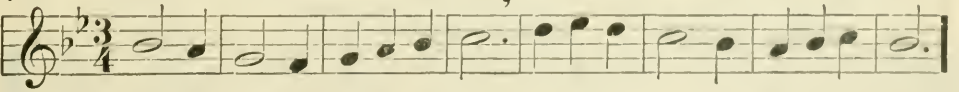
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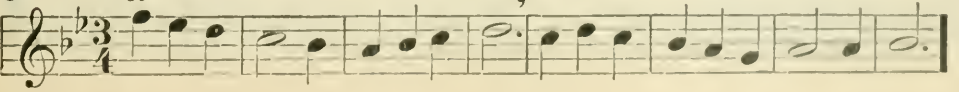
6



7



8



THE FLOWER GIRL

ROTE SONG

H. W. L.

Harvey Worthington Loomis

Andantino

1. "Eas - ter lil - ies, white, Made of heav - en's light ;
2. "Eas - ter lil - ies, fair, Sweet with heav - en's air ;

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked *Andantino*. The piano part begins with a *p* dynamic marking.

Flow - ers, Fresh with A - pril show - ers.
Flow - ers, Born in sun - ny bow - ers.

The second system continues the vocal line and piano accompaniment. The piano part includes a *p* dynamic marking.

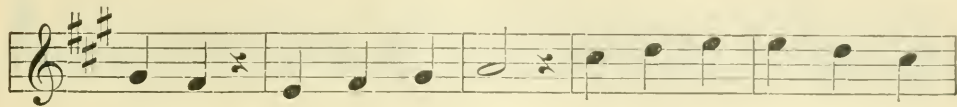
Who will buy an Eas - ter lil - y white, so white ?"
Who will buy an Eas - ter lil - y fair, so fair ?"

The third system concludes the piece. The piano part includes a *pp* dynamic marking.

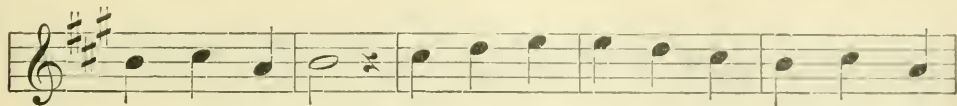
THE FIRST FLOWER



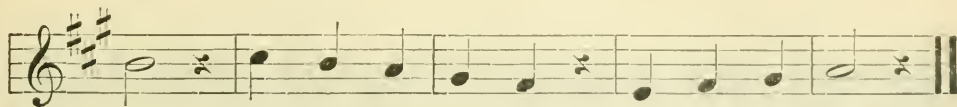
Love - ly ar - bu - tus, born in the snow; Lit - tle pink



dar - ling, brave - ly you grow! You and the win - ter - green



play at Bo - peep; Cro - cus and daf - fo - dil still are a -

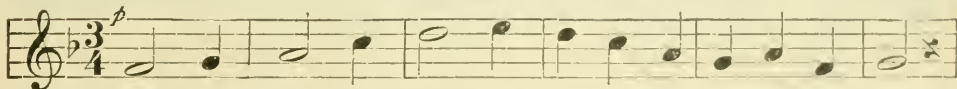


sleep: Spring - time is com - ing! How did you know?

ECHOES

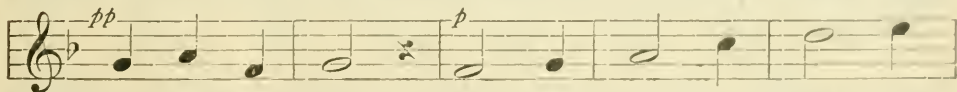
ROTE SONG

Moderato



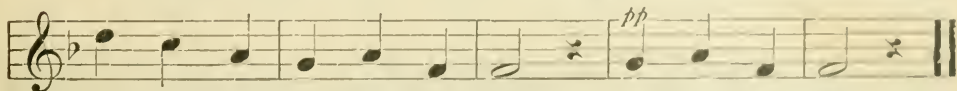
1. Soft - est boat - ing - songs are ech - o - ing O - ver the sea,

2. Chim - ing bel - fry - tunes are ech - o - ing O - ver the shore,



o - ver the sea; Love - ly thrush - es' tunes are

o - ver the shore; Chil - dren's eve - ning songs are



ech - o - ing O - ver the lea, o - ver the lea.

ech - o - ing O - ver and o'er, o - ver and o'er.

1 *so*

Musical staff 1: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 2/4 time signature. The melody starts on G4, moves to A4, B-flat4, C5, D5, E5, F5, G5, then back down to F5, E5, D5, C5, B-flat4, A4, G4. There are fermatas over the G5 and G4 notes.

2 *so*

Musical staff 2: Treble clef, key signature of three flats, 2/4 time signature. The melody starts on G4, moves to A4, B-flat4, C5, D5, E5, F5, G5, then back down to F5, E5, D5, C5, B-flat4, A4, G4. There are fermatas over the G5 and G4 notes.

3

Musical staff 3: Treble clef, key signature of three flats, 2/4 time signature. The melody starts on G4, moves to A4, B-flat4, C5, D5, E5, F5, G5, then back down to F5, E5, D5, C5, B-flat4, A4, G4. There are fermatas over the G5 and G4 notes.

4 *so*

Musical staff 4: Treble clef, key signature of three flats, 2/4 time signature. The melody starts on G4, moves to A4, B-flat4, C5, D5, E5, F5, G5, then back down to F5, E5, D5, C5, B-flat4, A4, G4. There are fermatas over the G5 and G4 notes.

Musical staff 5: Treble clef, key signature of three flats, 2/4 time signature. The melody starts on G4, moves to A4, B-flat4, C5, D5, E5, F5, G5, then back down to F5, E5, D5, C5, B-flat4, A4, G4. There are fermatas over the G5 and G4 notes.

5 *so*

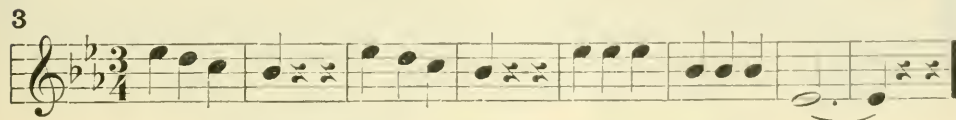
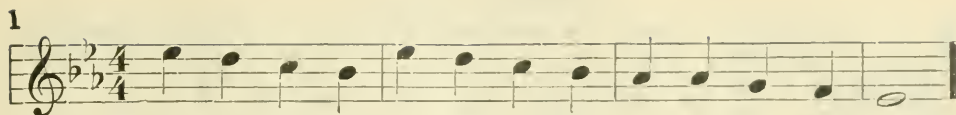
Musical staff 6: Treble clef, key signature of three flats, 2/4 time signature. The melody starts on G4, moves to A4, B-flat4, C5, D5, E5, F5, G5, then back down to F5, E5, D5, C5, B-flat4, A4, G4. There are fermatas over the G5 and G4 notes.

6 *mi*

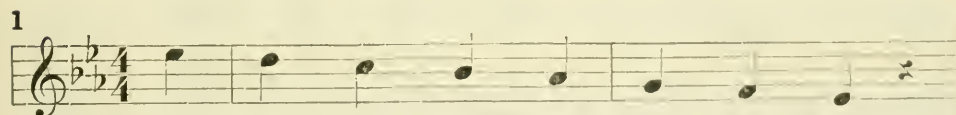
Musical staff 7: Treble clef, key signature of three flats, 2/4 time signature. The melody starts on G4, moves to A4, B-flat4, C5, D5, E5, F5, G5, then back down to F5, E5, D5, C5, B-flat4, A4, G4. There are fermatas over the G5 and G4 notes.

7

Musical staff 8: Treble clef, key signature of three flats, 2/4 time signature. The melody starts on G4, moves to A4, B-flat4, C5, D5, E5, F5, G5, then back down to F5, E5, D5, C5, B-flat4, A4, G4. There are fermatas over the G5 and G4 notes.



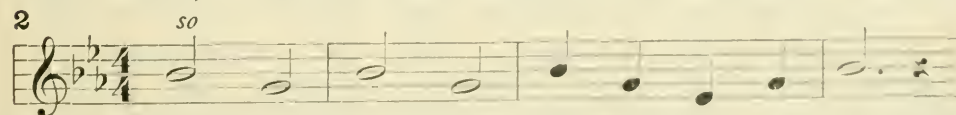
THE BELLS



O hear the mer - ry sound of bells!



Bim, bom, bim, bom, bim, bom, bell.



Ding, dong, ding, dong, O what can it be?



Chim-ing bells that call a - loud for you and me.

ROCK-A-BY

ROTE SONG

Wm. G. Dietrich

Andante

1. Rock - a - by, ba - by, the moon is a cra - dle, A
2. Rock - a - by, ba - by, dear Blue - eyes so drow - sy! For

p e legato

white, sil - ver cra - dle, swung up in the sky; The
play - time is o - ver and sleep - time is nigh; The

clouds are the pil - lows, so soft and so down - y, The
Sand - man is com - ing to take you to dream - land, So

, dimin.

bright stars are can - dles; Rock - a - by - by!
by - low, my ba - by, Rock - a - by - by!

dimin.

SUNLIGHT AND MOONLIGHT

ROTE SONG

Moderato

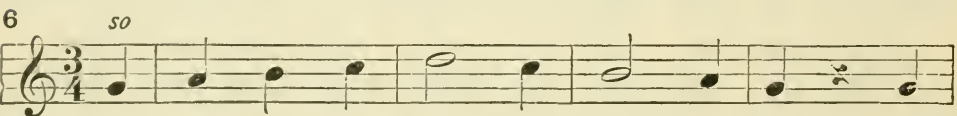
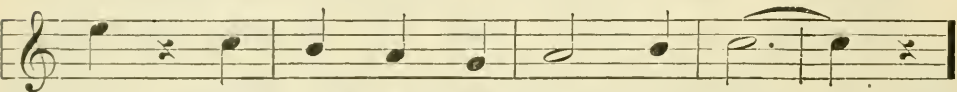
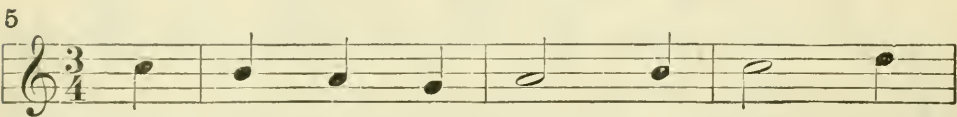
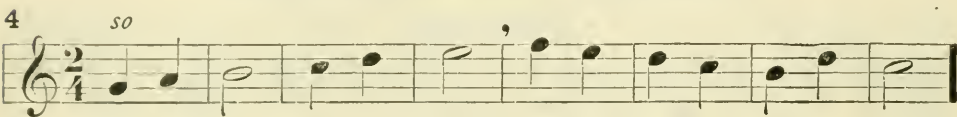
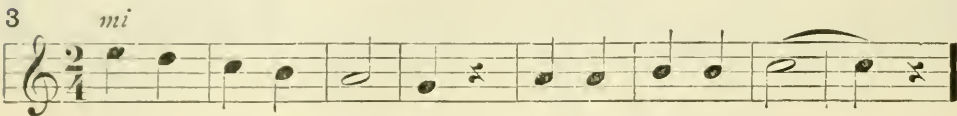
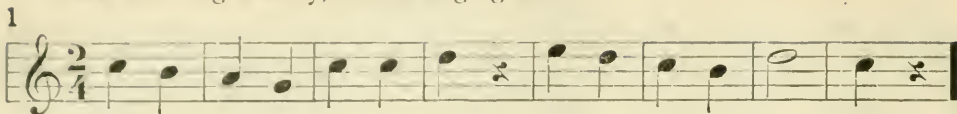
1. Ear - ly in the morn - ing, sun - light, sun - light
2. All the qui - et eve - ning, moon - light, moon - light

Shines up - on the mead - ow where the dew - drops lie;
Shines up - on the rip - ples of the moun - tain streams,

Wak - ing ev - 'ry flow - er, sun - light, sun - light
Peck - ing in the win - dows, moon - light, moon - light

Smiles up - on the gar - den where the blue - birds fly.
Sees the chil - dren smil - ing in their sweet, sweet dreams.

Beat and sing silently, before singing aloud



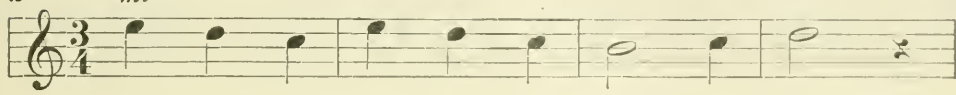
Sing softly and lightly

1



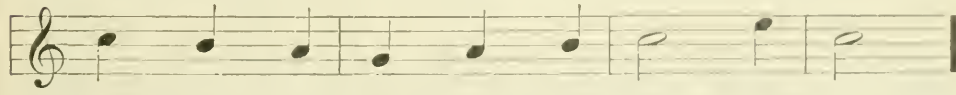
2

mi



3

so



4



ARBOR DAY

ROTE SONG

Wm. Luton Wood

Andantino

1. Plant a tree with lov - ing care, Ea - ger lit - tle
2. Plant a tree with lov - ing care, Kind - ly lit - tle

p e legato

boy; . . . From its boughs, in ear - ly spring,
maid; . . . Of - ten, on a sum - mer day,

mf

Ti - ny feath - ered friends will sing A ser - e - nade of
Wear - y trav - 'lers on their way, Will bless its friend - ly

dimin.

joy, . . . A ser - e - nade of joy. . .
shade, . . Will bless its friend - ly shade. .

JOHNNY-JUMP-UP

ROTE SONG

Harvey Worthington Loomis

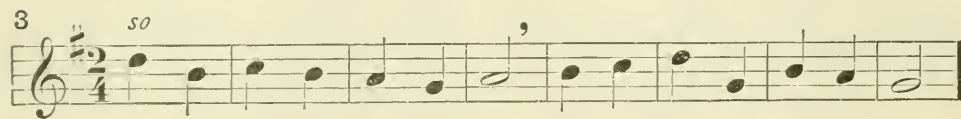
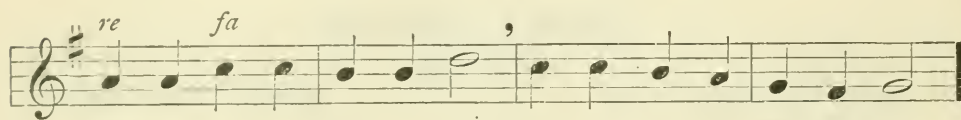
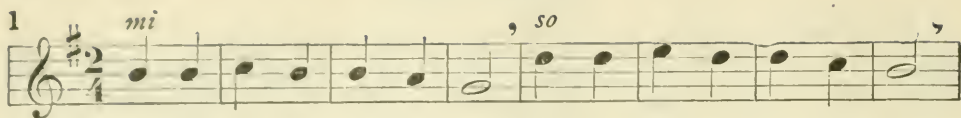
Arthur Edward Johnstone

Moderato
mp

- | | | |
|---------------------------|------------------------|------|
| 1. John - ny - jump - up! | John - ny - jump - up! | He's |
| 2. John - ny - jump - up! | John - ny - jump - up! | He's |
| 3. John - ny - jump - up! | John - ny - jump - up! | I |

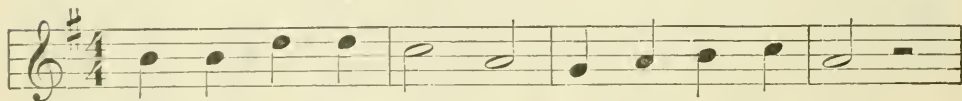
stand - ing in my gar - den bed: John - ny -
just as sweet as sweet can be: John - ny -
like to smooth his vel - vet cheek: John - ny -

jump-up! John-ny-jump-up! Just see him nod his head!
jump-up! John-ny-jump-up! He al-ways smiles at me.
jump-up! John-ny-jump-up! I wish that he could speak!



THE HEAVENLY FATHER

ROTE SONG

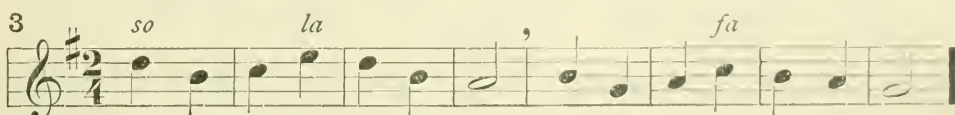


1. Church-bells in the tow - ers Tell us, "God is good!"
2. All the birds are sing - ing, Rob - in, wren, and dove;



He has made the flow - ers In the field and wood.
 Chil-dren's voi - ces ring - ing, Praise the Lord a - bove.

The mouth should open freely and easily



LAVENDER'S BLUE

ROTE SONG

English Folk-song



1. Lav - en - der's blue, tra la, la, la, Lav - en - der's green;
 2. Call up your men, tra la, la, la, Set them to work;

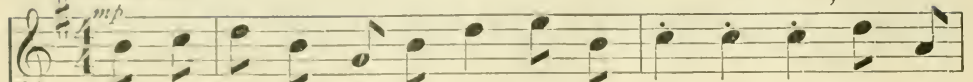


When I am king, tra la, la, la, You shall be queen.
 Some to the plough, tra la, la, la, Some to the cart.

THE WISE BIRD

ROTE SONG

Arthur Edward Johnstone

*Allegretto**mp*

1. 'Twas a pret - ty lit - tle bird with a hop, hop, hop, And I
 2. Then he came a - round a - gain to the gate, gate, gate, And I



said, "Lit - tle bird, will you stop, stop, stop? Here's a
 said, "Lit - tle bird, will you wait, wait, wait While I



plat - ter full of crumbs; I have saved them for you." But he
 put a lit - tle salt on your tail, don't you know?" But he

shook his lit - tle feath - ers, and a - way he flew.
flew a - way and chir-ruped, "You are much too slow!"

THE MISCHIEVOUS CLOUD

ROTE SONG

Allegretto

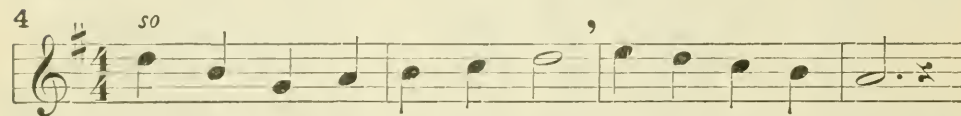
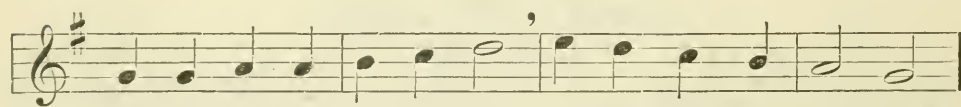
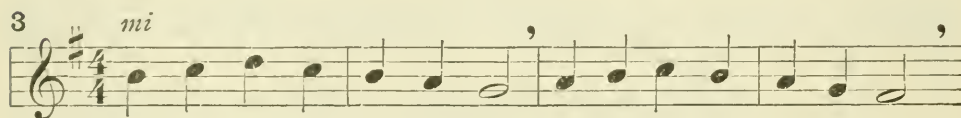
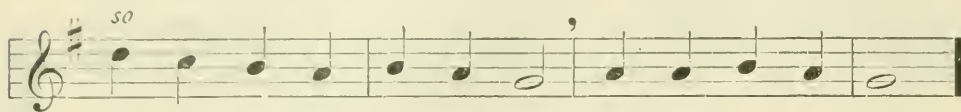
The stars gave a dance in the sky, one night,
But a cloud came a - long, and he put out their light.

SONGS AND SMILES

ROTE SONG

Andantino

Songs of night - in - gales and songs of whip-poor-wills And
Smiles of mead-ow-flow'rs and smiles of sun - ny beams And
songs of crick-ets e - cho all the sum - mer night.
smiles of chil-dren make a sum - mer day so bright.



Keep the teeth apart when singing *mi* and *ti*

1



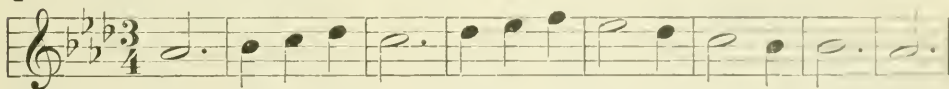
2



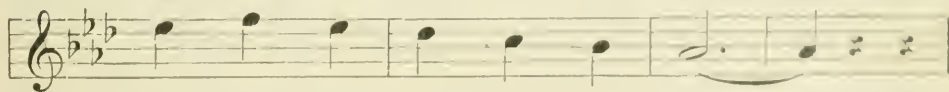
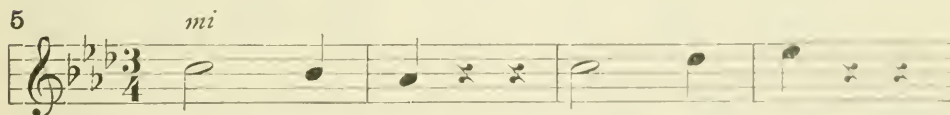
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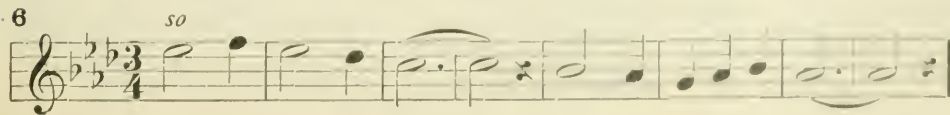
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5



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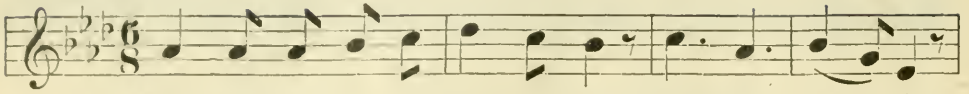


THE DAIRY MAIDS

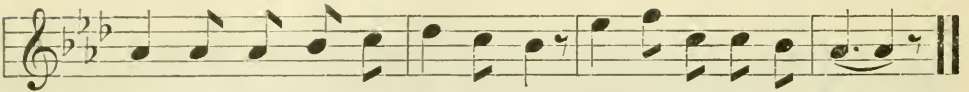
James Slocum

By permission

ROTE SONG



1. Eve-ning light on the pas-ture land, Twink-ling, twink-ling;
2. Cow-bells ring-ing a sleep - y chime, Tink-ling, tink-ling;
3. Sweet and warm is the milk we take, Ev - 'ry morn-ing;
4. Mak-ing but-ter's the best of fun, Churn-ing, churn-ing;



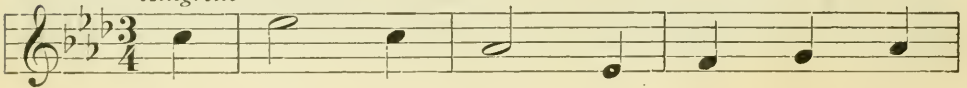
Down we go with our pails in hand, Ma-ry, Mol-ly and I. . .
 While we call o'er the meadow thyme, Ma-ry, Mol-ly and I. . .
 When the chil-dren be-gin to wake, Ma-ry, Mol-ly and I. . .
 Oh! we're sor-ry when summer's done, Ma-ry, Mol-ly and I. . .

MY KITE

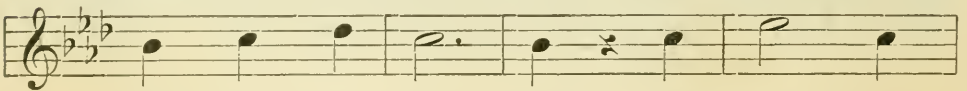
ROTE SONG

Harvey Worthington Loomis
Allegretto

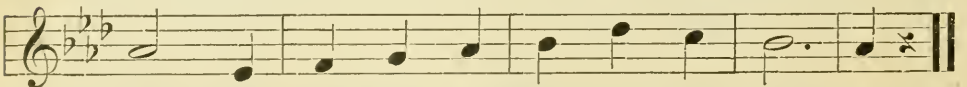
Arthur Edward Johnstone



1. How high my kite can fly On the
2. My kite is gay and bright As the



breez - es, in A - pril! It sails a -
 flow - ers of A - pril; But such a



round the sky Where it pleas - es, in A - pril.
 sor - ry sight In the show - ers of A - pril!

THE ROBIN

ROTE SONG

Allegretto

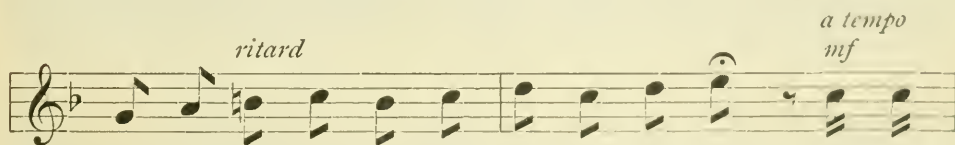
A sweet lit - tle rob - in, one morn - ing in spring, Flew



in - to the or - chard and stopped there to sing; His



heart was so light and his song was so gay, I



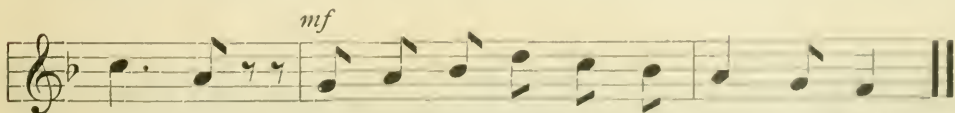
asked him what song he was sing - ing to - day. "Ti - ri -



lee - lee, ti - ri - lee - lee; No - bod - y knows but my



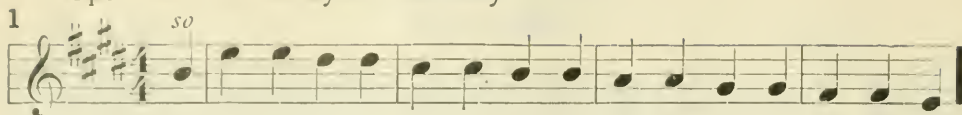
mate and me; Ti - ri - lee - lee, ti - ri -




lee - lee; Up in the nest with our bird - lings three."

Open the mouth easily and naturally

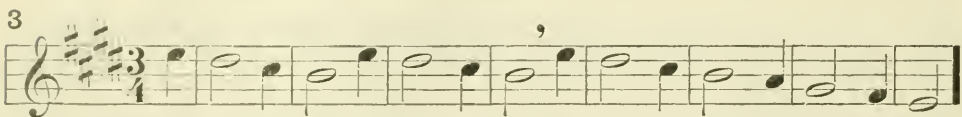
1 *so*



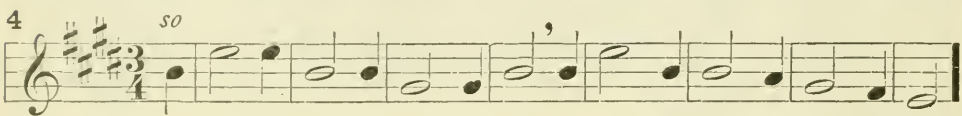
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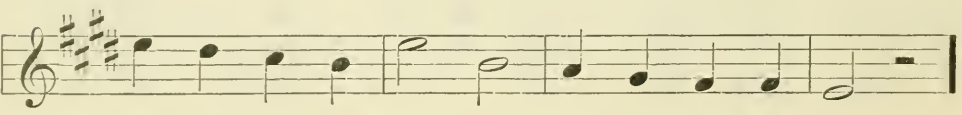
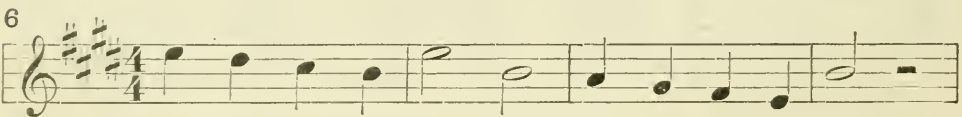
4 *so*



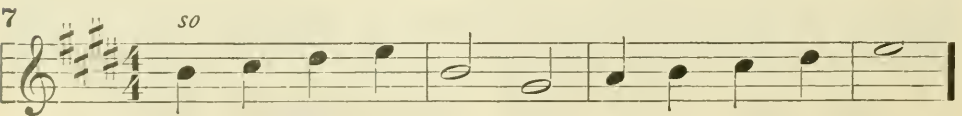
5 *so*



6



7 *so*



THE LITTLE BIRD

ROTE SONG

Wm. Luton Wood

*Allegretto**p.*

“Peep!” said the lit - tle bird,

The first system of the musical score for 'The Little Bird'. 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 4/4 time signature. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a 4/4 time signature. The right hand starts with a half note chord of G4 and B4, followed by a quarter note chord of G4 and B4, and a quarter note chord of G4 and B4. The left hand starts with a half note chord of G2 and B2, followed by a quarter note chord of G2 and B2, and a quarter note chord of G2 and B2. The system ends with a double bar line.

“Peep!” said he; “Here is a leaf on the lit - tle brown tree;

The second system of the musical score. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with a half note chord of G4 and B4, followed by a quarter note chord of G4 and B4, and a quarter note chord of G4 and B4. The system ends with a double bar line.

Here are some ber - ries — Ah, one, two, three! I

The third system of the musical score. The vocal line begins with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment begins with a half note chord of G4 and B4, followed by a quarter note chord of G4 and B4, and a quarter note chord of G4 and B4. The system ends with a double bar line.

think the spring must be com - ing for me."

p "Peep!" said the lit-tle bird, *mp* "Peep, peep, peep!" said he.

RAIN AND SNOW

ROTE SONG

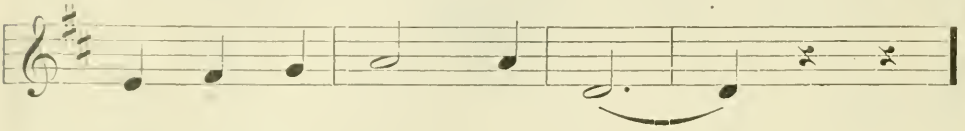
Allegretto

1. Hear the drops of A - pril rain, Knocking at the win-dow-pane:
2. Down-y flakes of win-ter snow, On the window dance and blow:

"Won't you let us in to play?" I hear them say.
 "Won't you all come out and play?" I hear them say.

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

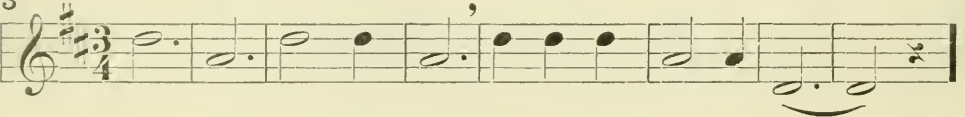
1



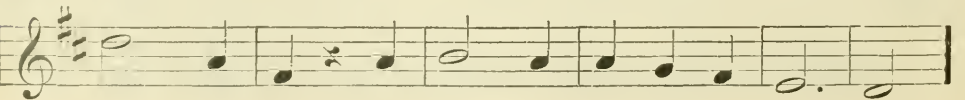
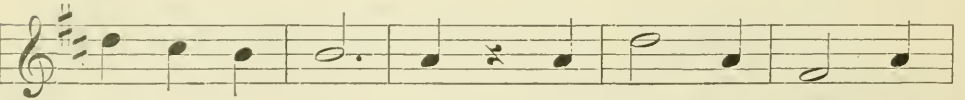
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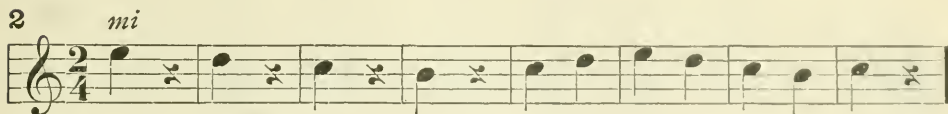


3



4





A SOLDIER SONG

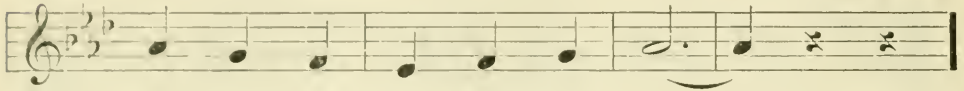


Left, right, left, right, Tramp, tramp a - long:



March, march, march, march, Sing a sol - dier song.

1



2



3



4



KITTENS

ROTE SONG

H. W. L.
Allegretto

Harvey Worthington Loomis

1. Three cun - ning lit - tle kit - tens Were
2. But soon the ball of cot - ton Was

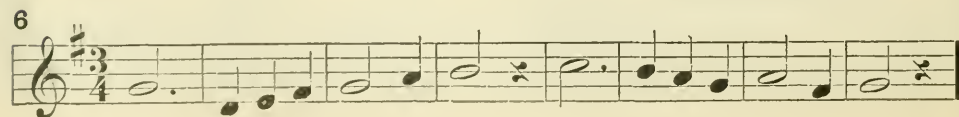
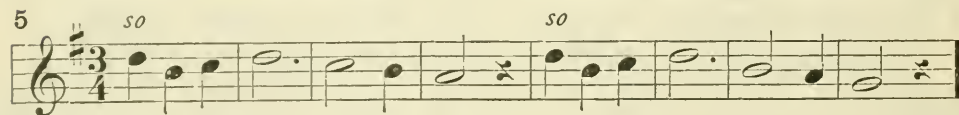
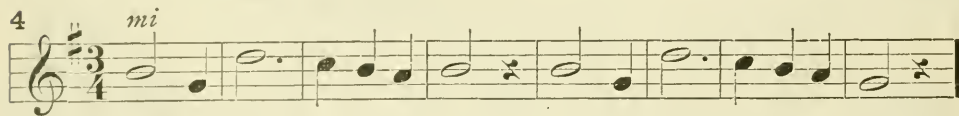
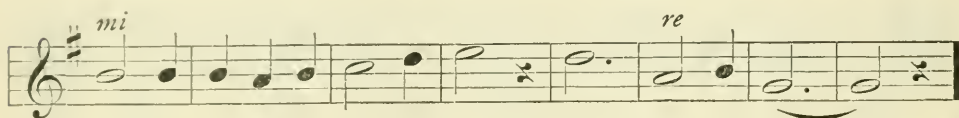
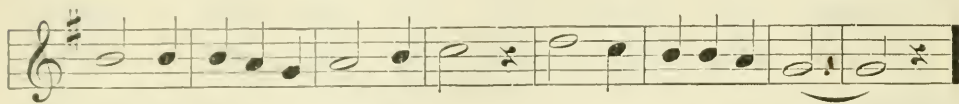
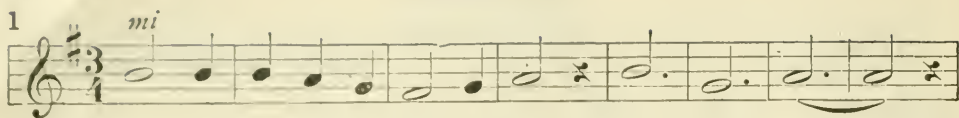
The first system of music is in G major (one sharp) and 2/4 time. It features a treble clef with a piano (*p*) dynamic marking. The melody consists of eighth and quarter notes. The piano accompaniment is shown in grand staff notation with a bass clef.

play - ing in the barn; They found a ball of yarn; Said
just a tan - gled heap—I went and took a peep; The

The second system continues the melody and piano accompaniment. The piano part includes some rests marked with an 'x'.

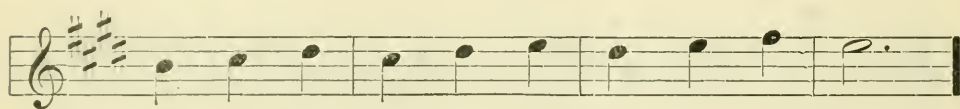
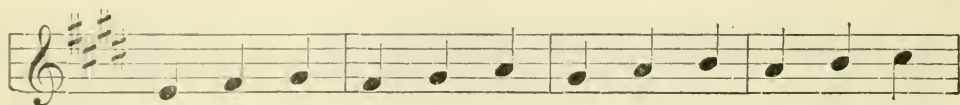
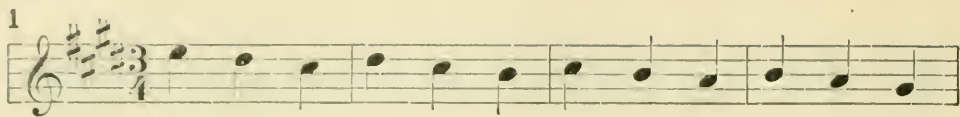
they: "We'll mend our mit - tens; We have no socks to darn."
mit - tens were for - got - ten; Those kit - tens were a - sleep!

The third system concludes the piece with a double bar line. The piano accompaniment ends with a final chord.



1





THE BOY AND THE BIRD

Allegretto

ROTE SONG

Carl Reinecke

mf

1. A boy once caught a lit - tle wren; hm, hm, so,
 2. He laughed a - loud in sil - ly glee; hm, hm, so,
 3. The bird flew high and sang for joy; hm, hm, so,

mf *p*

f *p*

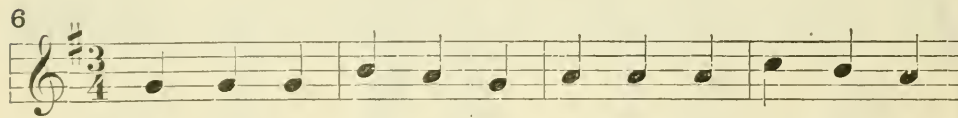
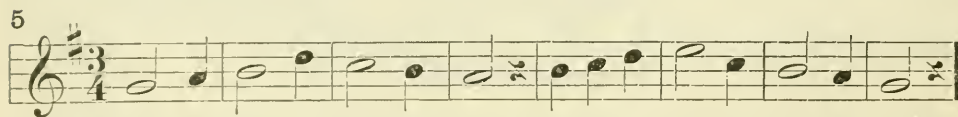
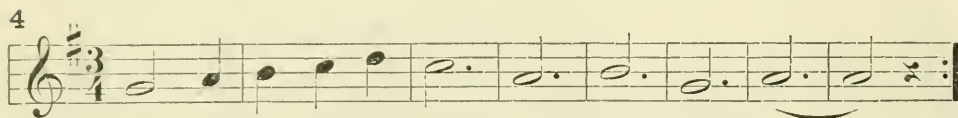
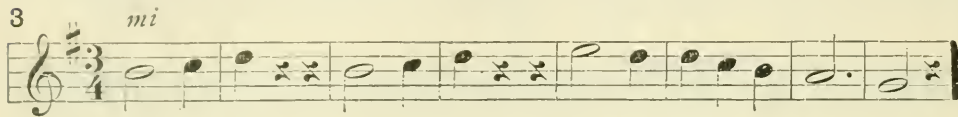
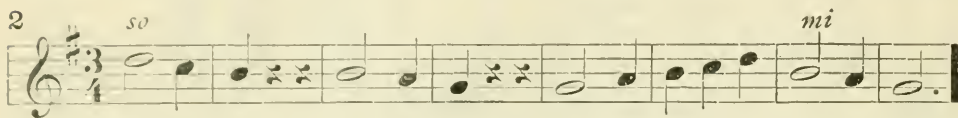
so: And bought a cage to put him in; hm,
 so: Put in his hand right clum - si - ly; hm,
 so: And laugh'd to scorn the stu - pid boy; hm,

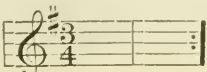
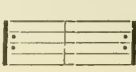
f *p*

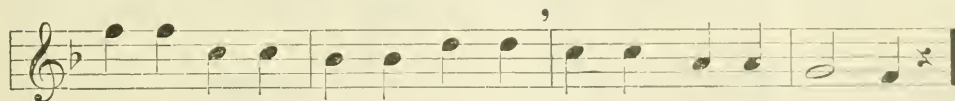
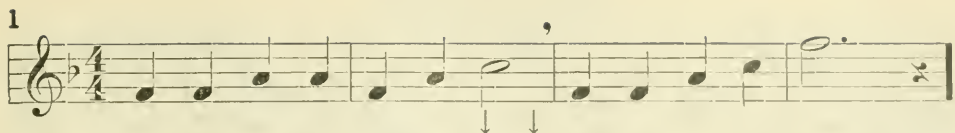
poco rit.

hm, so, so, hm, hm, so, so.
 hm, so, so, hm, hm, so, so.
 hm, so, so, hm, hm, so, so.

poco rit.

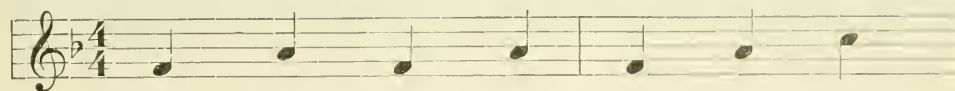


Repeat sign  or 



THE BUTTERFLY

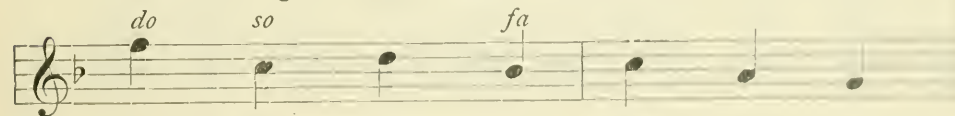
ROTE SONG



1. Have you seen the but - ter - fly
2. Quick from flow'r to flow'r he strays,



That roves a - mong the flow - ers
All through the gar - den dai - ly,



When the sun - shine lights the sky
Play - ing in the gold - en rays

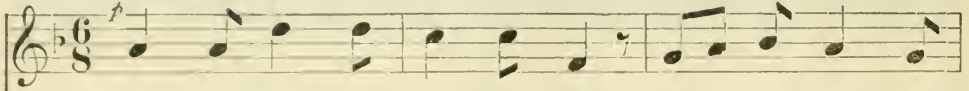


And gilds the sum - mer flow - ers?
And ev - er flut - t'ring gai - ly.

ON TIPTOE

ROTE SONG

L. Ormiston Chant

Allegretto

1. Like the gen - tly fall - ing snow, Soft - ly we come
 2. Like the breez - es thro' the grass, Gent - ly steal - ing
 3. This is ba - by's slum - ber song, Tell - ing we are



creep - ing; Light - ly step - ping as we go,
 near us, See how soft - ly we can pass;
 near her; If her sleep be short or long,



Ped. * *Ped.* * *Ped.* *

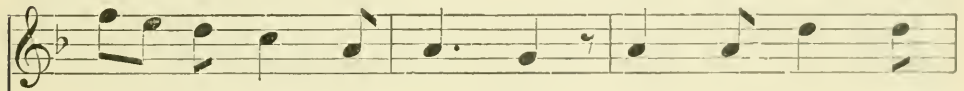
REFRAIN



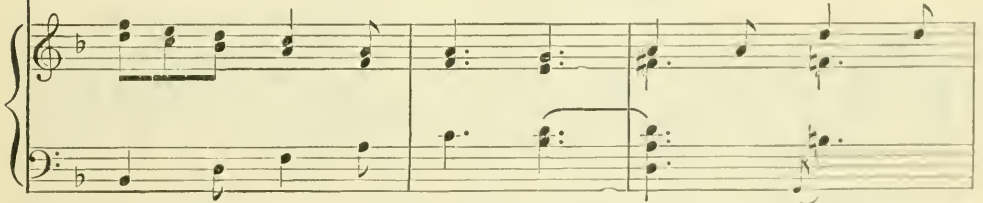
For our ba - by's sleep - ing.
 Ba - by must not hear us.
 Wak - ing, we shall hear her.

pp

Tip - toe, To and fro,

*pp*

Soft - ly, soft - ly creep - ing; Light - ly step - ping

*Ped.*

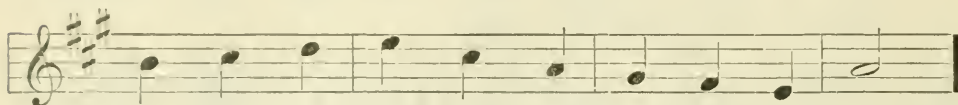
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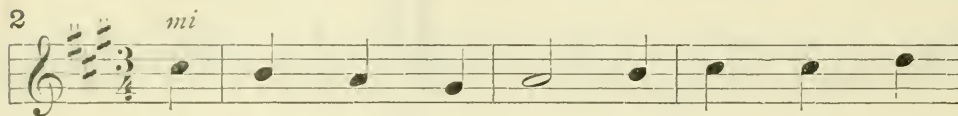
as we go, While our ba - by's sleep - ing.



1



2

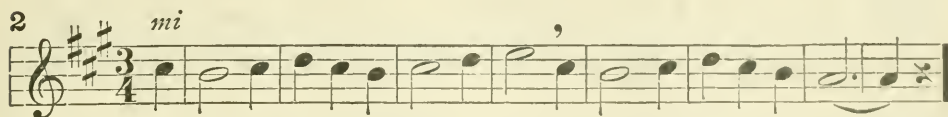
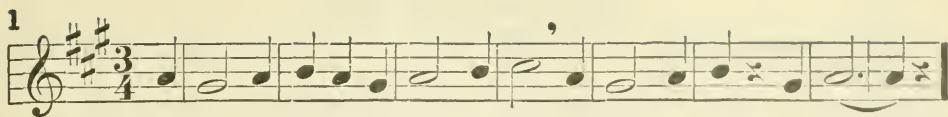


3



4





THE TWO CUCKOOS

Mabel Hay Barrows-Mussey

Allegretto

mp so



1. Cuck - oo, cuck - oo lives in the clock;

2. Cuck - oo, cuck - oo, o - ver the seas;



Ev - 'ry hour dai - ly, Out he flies gai - ly:
There no one winds you; There no one minds you:



Cuck - oo, cuck - oo sings in the clock.
Cuck - oo, cuck - oo, up in the trees.

THE LITTLE ELF

John Kendrick Bangs

ROTE SONG

Moderato

The first system of music features a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, and begins with a mezzo-piano (*mp*) dynamic. The piano accompaniment is in G major, 4/4 time, and begins with a mezzo-piano (*mp*) dynamic. The lyrics are: "I met a lit - tle Elf-man once, Down where the li - lies".

The second system of music continues the vocal line and piano accompaniment. The vocal line begins with a mezzo-piano (*mp*) dynamic. The piano accompaniment begins with a mezzo-piano (*mp*) dynamic. The lyrics are: "grow; I asked him why he was so small, And".

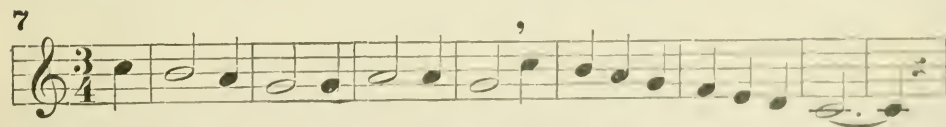
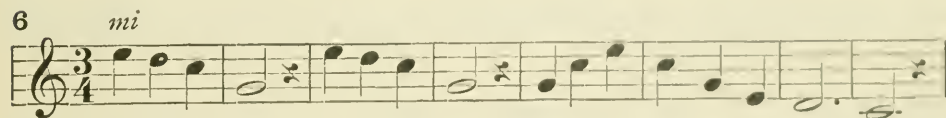
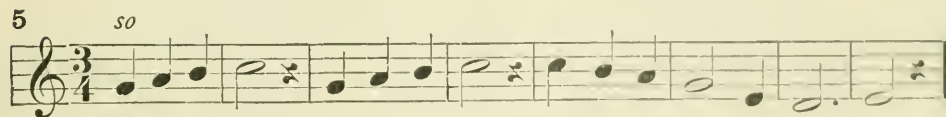
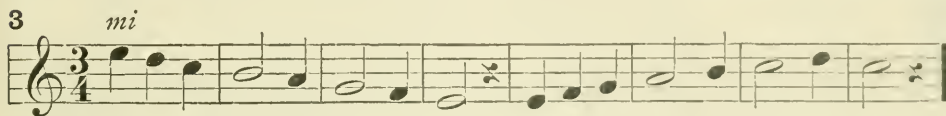
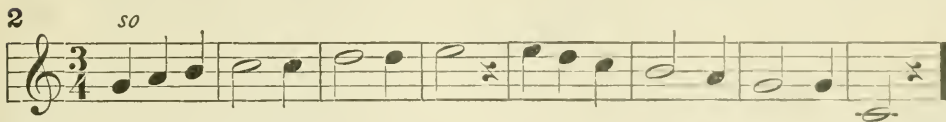
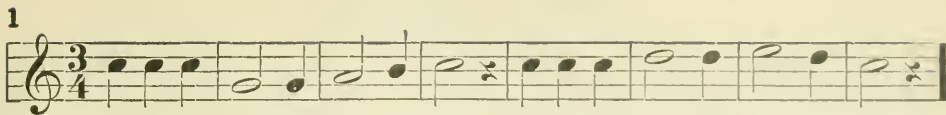
The third system of music concludes the vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment begins with a piano (*p*) dynamic. The lyrics are: "why he did not grow. He slight - ly frowned, and".

with his eye, He looked me thro' and thro': "I'm

quite as big for me," said he, "As you are big for you; I'm

quite as big for me," said he, "As you are big for you."

Ped.



SPRING GRASSES

Sophia Bixby
Allegretto

ROTE SONG

W. W. Gilchrist

1. Now in ear - ly spring-time, On the lawn are seen
2. Down their roots go whisp - 'ring "Dan - de - li - on dear,

poco cresc.

Dain - ty lit - tle grass blades Clothed in dress - es green;
Creep up to the sun - light, Spring-time now is here."

poco cresc.

Warm'd by mer - ry sun-beams, Melt - ing off the snow,
Soon a - mong the grass - es, Tho' the wind is cold,

mp *cresc.*

Nour-ished by good Moth-er Earth, the grass - es grow.
 Lit - tle Dan - de - li - on Lifts its face of gold.

mp *cresc.*

Detailed description: This musical score is for the piece 'Spring Grasses'. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line begins with a mezzo-piano (*mp*) dynamic and includes a crescendo (*cresc.*) marking. The piano accompaniment also starts at *mp* and includes a *cresc.* marking. The lyrics are: 'Nour-ished by good Moth-er Earth, the grass - es grow. Lit - tle Dan - de - li - on Lifts its face of gold.'

CLOUDS IN MAY

Andantino ROTE SONG

p

Snow - white clouds float gen - tly thro' the sky; The

p e legato

Detailed description: This musical score is for the piece 'Clouds in May', which is a 'ROTE SONG'. The tempo is marked *Andantino*. The key signature has three flats (B-flat, E-flat, and A-flat), and the time signature is 2/2. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment is marked *p e legato*. The lyrics are: 'Snow - white clouds float gen - tly thro' the sky; The'.

soft, mild, south - wind taught them how to fly.

Detailed description: This block contains the continuation of the musical score for 'Clouds in May'. It includes the vocal line and piano accompaniment for the second line of lyrics: 'soft, mild, south - wind taught them how to fly.'

1 *do*

do

2

3

4

5

6

7

MORNING HYMN

ROTE SONG

Andantino

1. Two lit - tle hands to work for thee;
2. Two lit - tle lips, kind words to speak;

Two lit - tle feet to walk thy ways; Two shin-ing eyes thy
Two lit - tle ears to hear thy call; One child-ish heart thy

works to see, And one clear voice to sing thy praise.
way to seek, And lov - ing kind - ness show to all.

TWO LITTLE ROSES

Julia C. Ballard
Allegretto
mp

ROTE SONG

Wm. Luton Wood

1. One mer - ry sum - mer day, Two ros - es were at
 2. They stole a - long my fence; They clam - bered up my

mp

play; All at once they took a no - tion They would
 wall; They climbed in - to my win - dow To

cresc.

cresc.

like to run a - way. Queer lit - tle ros - es;
 make a morn - ing call. Queer lit - tle ros - es;

dimin.

a little slower

dimin.

Fun - ny lit - tle ros - es, To want to run a -
Fun - ny lit - tle ros - es, To make a morn - ing

way, To want to run a - way.
call, To make a morn - ing call.

CUCKOO

Allegro

1. Cuck - oo, cuck - oo! Tell me if you've ev - er heard A
2. Cuck - oo, cuck - oo! That's a ver - y eas - y song— Just

cuck - oo, cuck - oo— Such a pret - ty bird!
“Cuck - oo, cuck - oo”— Not a bit too long.

PRETTY TULIP

ROTE SONG

Harvey Worthington Loomis

Arthur Edward Johnstone

Allegretto

1. Pret - ty tu - lip, pret - ty tu - lip, Shall I
2. Pret - ty tu - lip, pret - ty tu - lip, If you

mp

mp

Ped. * *Ped.* *

tell you why your cheeks are pink? Pret-ty tu - lip, pret-ty
give them hon - ey when they come, Pret-ty tu - lip, pret-ty

cresc. , *mf*

cresc. *mf*

tu - lip, Lit - tle bees have kissed your lips, I think.
tu - lip, They will thank you with a gen - tle "hum."

dimin. *p*

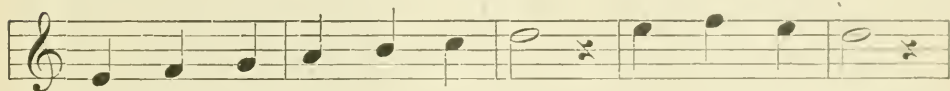
dimin. *p*

Ped. *

THE MAY QUEEN

Allegretto

1. Queen of the May; Bright as the day; Fair as the
 2. Dance in a ring; Mer - ri - ly sing; Hap - py as



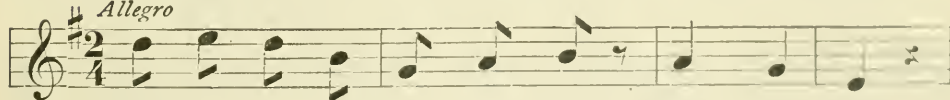
love - li - est flow - er that grows! Crown her with green,
 rob - ins that live in the trees! All in and out,



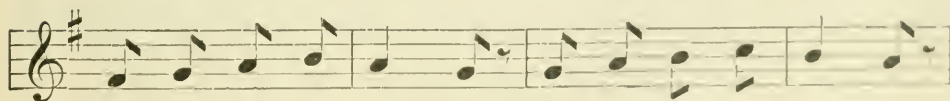
Beau - ti - ful queen; White as a li - ly and sweet as a rose!
 Cir - cling a - bout; Braid - ing the rib - bons that fly in the breeze.

WHAT DID KATY DO?

ROTE SONG

Allegro

1. Fun - ny lit - tle Ka - ty - did Talks all night—
 2. Cun - ning lit - tle Ka - ty - did Hopped right past,



What did Ka - ty do, sir? Tell me how you knew, sir;
 Jump - ing to a gen - tian, Pay - ing no at - ten - tion.



“Ka - ty did,” or “Ka - ty did - n’t”—Which is right?
 “Ka - ty - did, I wish you did - n’t Talk so fast.”

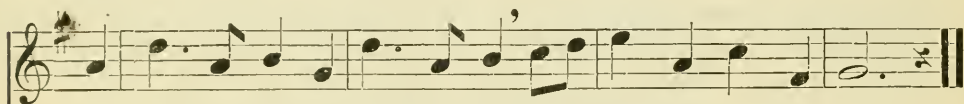
GOD MAKE MY LIFE

ROTE SONG

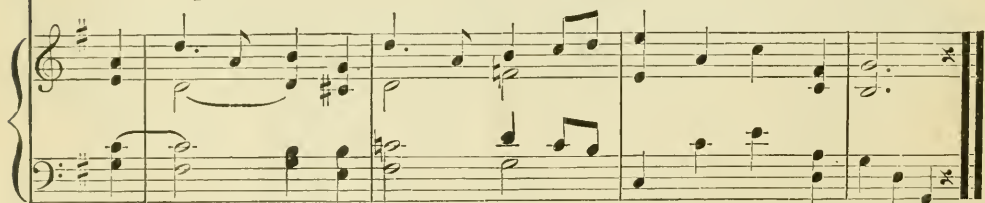
Matilda Betham-Edwards

Moderato

1. God make my life a lit - tle light, With-in the world to glow ;
 2. God make my life a lit - tle flow'r, That giveth joy to all;
 3. God make my life a lit - tle song, That comfort-eth the sad;



A lit - tle flame that burneth bright, Wherev-er I may go.
 Con - tent to bloom in na-tive bow'r, Al - tho' the place be small.
 That help-eth oth-ers to be strong, And makes the sing-er glad.



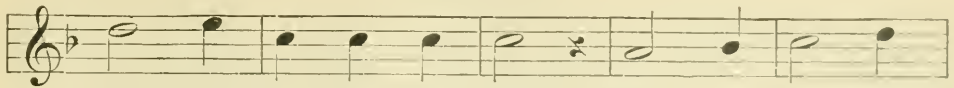
Ped. *

AN AFTERNOON CALL

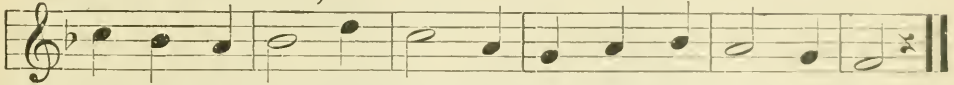
ROTE SONG

Allegro

1. Jack and Jill and Lit - tle Boy Blue, Jump - ing
 2. Each one said, "O try to wake up! Tom - my



Joan and Cur - ly Locks too, Went to call on
Tuck - er's read - y to sup." Still she slept, till



Lit - tle Bo - Peep; But when they knock'd, she was fast a - sleep.
Lit - tle Boy Blue Blew up his horn with a "toot - toot - too!"

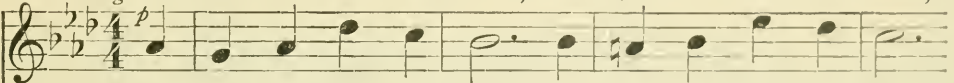
THE FATHER'S LOVE

Jane E. Leeson

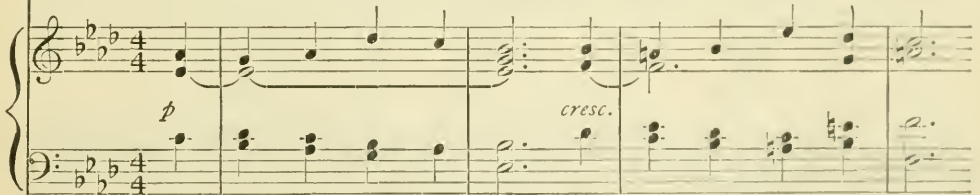
ROTE SONG

Allegretto

cresc.



1. A lit - tle child may know Our Fa - ther's name of Love ;
2. The birds that sweet - ly sing, The moon that shines by night ,
3. And ev - 'ry star a - bove, Set in the deep blue sky,



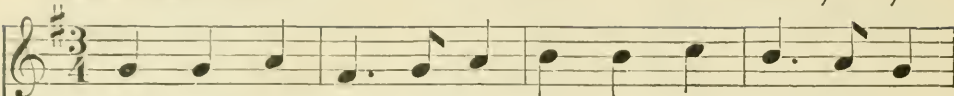
'Tis writ - ten on the earth be - low, And on the sky a - bove.
With ev - 'ry ti - ny liv - ing thing Re - joic - ing in the light,
All tell me that our God is love, All tell me he is nigh.



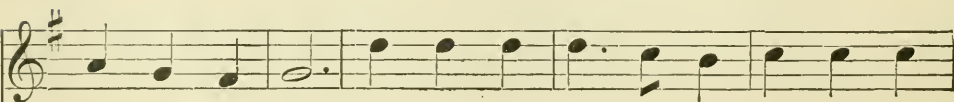
AMERICA

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!

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