

SONG * STORIES

New Edition, Revised, Illustrated and Enlarged

For the Kindergarten.

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THIS LITTLE VOLUME
IS
RESPECTFULLY DEDICATED
TO
THE LOUISVILLE FREE KINDERGARTEN ASSOCIATION.

I am much indebted to Mr. Calvin B. Cady for his careful revision of these songs which gives me confidence to place them before the public.

MILDRED J. HILL

PREFACE.

"A musical thought is one spoken by a mind that has penetrated into the inmost heart of a thing; detected the inmost mystery of it; namely, the *melody* which lies hidden in it; the inward harmony of coherence which is its soul, whereby it exists and has a right to be, here in this world."
—*Carlyle*.

"By giving thought some outward shape, we try
To lead a child from matter dull and dry,
To matter's deeper meaning by-and-by."—*Froebel*.

"For in Nature's every word
God's own Father-voice is heard.
A child's sense we must early rouse to trace
The inner meaning in the outward face.
Once let a baby this connection seize,
He'll find his own way to his goal with ease.
He to whom Nature law and God reveals,
Finds that about him God's own peace he feels."—*Froebel*.

A CONSCIENTIOUS, intelligent study of child-nature, its laws and needs, leads to that simplicity of wisdom which is a necessary condition for understanding the child.

Through his simplicity, although it is inexperienced, the child lives in the heart of things; and the circle of his life, though limited, contains all truths reduced to their simplest primal forms.

Feeling the encircling love of the family, he believes the whole world to be akin; every one, he thinks, knows him and he is surprised to find all are not acquainted with his uncle and grandmother.

Nature reflects his relations, and lo! he sees unity everywhere; little things are children of big things—in the sky live families of stars, and all about are the mother flowers and their children buds.

"What unity is to the mind, love is to the heart,"* hence, through affection, the child realizes harmony, goodness, the oneness of life. Beauty and goodness are to him inseparable—those he loves are always beautiful, only the unkind are ugly.

Thus it is the simplicity of inexperience feels the fundamental truth, a conscious realization of which an entire lifetime is not sufficient to give.

The child's perception, his loving human interpretation of things, makes of him a poet. "Do you not know," says Richter, "that there is a time when fancy is more creative than even in youth, namely, in childhood, in which nations create their gods and only speak in poetry? For children there are only living things; life meets them on every side.

*Miss Blow.

They cannot comprehend death or anything dead, therefore the happy beings, animating everything, surround themselves only with life, and hence it is they say, for instance, 'The lights have covered themselves up and gone to bed.' " Instinctively to the child,

" Every clod feels a stir of might,
An instinct within it which reaches and towers,
And groping blindly above it for light,
Climbs to a soul in grass and flowers."

So to both child and poet the wind "dances," the flowers "nod, sleep and wake."

" The smallest child a magnet in him bears
That shows him how life binds together all;
But this great truth must also dwell in you,
And it must be the soul of all you do."

Froebel thus presents the only possible attitude that enables one to lead from instinct to conscious knowledge of unity. The child perceives things as a whole; therefore, in all helpful association with him one must needs adopt his view, and like the artist (who voluntarily shuts off half the scene, banishes minor points, in order to receive the large impression, the main characteristics), must subordinate details—must see with the single eye of a little child that the whole body may be full of light.

This singleness of mind and heart is the childlikeness which is the open sesame to all beauty and truth.

When the mind in any degree grasps the great central truth—that God is harmony, the holding power, unity, love—we have scientific and intellectual results; when it is received into the heart the outcome is music, poetry, tender, sympathetic feeling and action, brotherly love. In childhood the heart feels the truth; in maturity, when together the heart feels and the intellect sees it, we have wisdom, true simplicity. It is with this true simplicity—the artist's and the poet's view of nature—that one must meet the child and lead him easily and gradually through processes and appearances to unity back of variety, to insight through sight.

Such is the aim of Friedrich Froebel—to recognize and sympathetically foster the child's faith in an all pervading harmony; to lead through feeling to mental perception; to the tracing of relations by the seeing eye, the hearing ear, by both sense and sensibility.

The feeling of unity, harmony, goodness, is so vital, the heart in response to its rhythm, peace and gladness involuntarily bursts into song. According to Carlyle, "All deep things are song. It seems, somehow, the very central essence of us—Song; as if all the rest were but wrappages and hulls! The primal element of us; of us and of all things. See deep enough and you see musically; the heart of Nature *being* everywhere music, if you can only reach it." Song then ought to be a perfect instrument in the hands of the educator for ministering to the inner life of childhood. But in order to do its most effective work each song should be an embodiment of harmony, all its elements combining to serve the same purpose. The impression of the words should be strengthened and confirmed by the music, each conveying the same thought, so that were there no words the music alone would suggest the idea.

The song which has for its end either aimless jingle or the giving of direct information is not a perfect instrument; but the one which is an artistic story, where facts are subordi-

nated to relationships and inner meanings suggested to the feelings, not told to the intellect—the truth indirectly given, like a golden thread woven through a fabric.

The manner of presenting a song determines how vital a meaning it shall have to the child. It may be only a memory drill, in which case the mind and heart will be little touched; or it may be the giving of definite, verbal expression to thought and feeling roused by some previous intelligent experiences. As example: the Carpenter Song tells of life and action. Children led, by means of pictures and talks, to a sympathetic appreciation of the work and life of the carpenter will give spontaneous expression in action to their vivid conceptions. After the gradual developing of the play for several days, the words of the song may then be given as a story of what has been acted; or during the pantomime the action may be described in verse, leaving to another day the introduction of the music; finally giving the words and music together.

All the children are encouraged to help in the singing of the story, which they can now quickly and easily do, since the action and the meaning is their own.

The same spirit should characterize the manner of presenting those songs which admit of little or no dramatic action. The sentiment must first be made real. A hymn has the fullest beauty and power only when it follows awakened reverence. Under such conditions children pour out their souls in song, which is as different from merely singing a song as prayer is from *saying* a prayer.

In consecutive work with little children, songs selected with reference to a leading thought and to its gradually developed details, are more educative than it is possible for them to be when made an end in themselves. For instance, the idea of service rendered by the rain, treated, perhaps, under the two heads—the earth's need calling down the raindrops—their ready departure when the work is ended.

The varied service of the raindrops being considered through conversation, pantomime, manual work and drawings illustrating rain stories, various songs are selected with reference to the demand for them. One would be Rain Clouds (in this collection).

When the thought of the raindrops leaving is being considered, instead of having any verbal explanation of this scientific fact, the children are led to the verge of the mystery by some little experience, as wetting, or "filling with raindrops," a napkin; then wringing out as many as possible; finally leaving the napkin in the window awhile to see if any more will "go away." Later still, when the napkin is found to be dry, the teacher remarks, "I wonder where they have gone?" On one such occasion a child replied, "I bet the sunbeams just tooked them right up there." The song, Earth and Clouds (Songs, Games and Rhymes), is then presented to give the mysterious relation poetically to the feelings.

The thirsty earth, one summer day,
Looked to the clouds so far away
And said, "The rain and drops of dew
Have left me now and gone with you."

It must be evident that in the selection of songs for different phases in the development of a truth, there frequently will be the need of one to convey a certain impression, a shade different in meaning from any that can be found in the song books at hand; this will lead to the necessity of creating a song, since for conscious, definite work, not every song on the general subject will answer. Thus, Snow Clouds and Merry Snow-Flakes both tell of winter and the action of snow-flakes, yet they express two distinct impressions.

Every song in this collection was directly inspired by a need for some special expression, and the result in each case was original work or the adaptation of the verses of others.

At the time there was no thought of publication, but since it has seemed wise to publish the collection, the nine modified songs have been placed along with the original ones in the hope they may prove serviceable, inasmuch as they express a different phase of thought and are set to new and fitting music. That songs should sometimes be altered seems inevitable, so long as a slight change will frequently render available one, which otherwise is useless; just as a story, by a certain inflexion of voice or the change of a few words, may be made to serve a new purpose. In dealing with the subject, unity—showing that union gives strength, many can accomplish great things; the word “many” when introduced will color a whole song. In the Rainbow Song (Songs and Games for Little Ones) the lines,

Seven little fairies came
 When the storm was ended,
 Seven little fairies came
 Dressed up very splendid,
 Hand in hand they tripped along
 Keeping time together,
 Driving gloomy clouds away
 Bringing much clear weather.

With a very slight change becomes:

Many little sunbeams came
 When the storm was ended,
 Many little sunbeams came
 Dressed up very splendid,
 Hand in hand they tripped along
 Shining all together,
 Driving gloomy clouds away
 Bringing back clear weather.

The latter form gives the idea of sunshine as the result of many sunbeams, and accents the point of unity as the song originally did not aim to do.

Again in the spring thought—Message and Messengers—the sunbeams, raindrops and south wind are the messengers to every thing in nature, the trees, flowers and moths to change their dress and come into another world of light and life. For this final thought, when once it had been reached, there was found no song which fitly expressed it and the following one was adapted:

Snow drop lift your timid head,
 All the earth is waking,
 Field and forest brown and dead
 Into life are breaking.
 Snow drop rise and tell the story
 How He rose—the Lord of Glory.

Snow drop lift your timid head,
 The messengers are singing,
 Sleepers in the great brown bed
 Into life are springing;
 Lift your head and tell the story
 How we too shall rise in glory.

These adaptations are in no sense meant to show disrespect toward the productions of others, nor as a plea for the ruthless cutting or mutilating of songs, but for the encouragement of an intelligent selection and use of songs. A spontaneous creation is always to be desired, but every one is not gifted in this form of expression.

The additional fact, that alterations are made wherever thoughtful work is done, shows the need of a much larger collection of good, simple songs, that all may have a wider range to choose from—a range of varied views of one subject which will tend to foster discrimination and creativeness.

One or two of the modifications given in this book, consist in the simplifying of words, even to the extent of sacrificing something of artistic finish, in order to arouse a clear, poetic conception in the child's mind—as, the words of Alice's Supper changed to those of the Bread Story. This is not to say that finish should always be sacrificed, nor that every word in a child's song should come strictly from his limited vocabulary. But let it be remembered these songs are written for children from three to six years of age, and the words must be very simple; while those which are beyond the child's comprehension must be so skillfully placed as that their meaning shall be evident from the context.

The word "glory" in the spring song given elsewhere simply stands for an unknown happy state, and because of its indefiniteness all the better conveys the mystery of the other life. Many of the original songs have been written to be used with those from other books for the elaboration of a subject, such as—Sunshine Message to be used in conjunction with the Rain Song (Songs for Little Children); Song of the Mill Stream, with Give, Said the Little Stream (Merry Songs and Games); Washing and Ironing, with Earth and Clouds (Songs, Games and Rhymes).

All that has been said concerning the choice and modification of words applies equally to the music. That which is adapted has been taken from folk-songs of all nations, some having stood the test of a century of use. The selections have been made not only with reference to their adaptability to the idea, but also for the reason that the intervals are easy and the music childlike. In no instance has the choice been the result of the music happening to "fit" the words. On the contrary, frequently when music was found which embodied the sentiment of a desired song, the words were written for or changed to suit the music—and sometimes a change made in both. Liberties have been taken with the music only when thereby a better expression could be secured.

Altogether these songs are the result of an earnest endeavor to produce harmonious conditions for growth in the child garden. In Froebel's own way to confirm the sense of the ideal in the hearts of children, by revealing its presence through every day living, so preparing the way finally for the deepest knowledge of the unity of life.

ANNA E. BRYAN.

Louisville, Ky., June, 1893.

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GOOD-MORNING TO ALL.

To be sung standing.

Brightly.

Good - morn - ing to you, Good - morn - ing to

you, Good - morn - ing dear chil - dren, Good - morn - ing to all.

GOOD-BYE SONG.

Air from MOZART.

All our work is o - ver — Bu - sy hands are thro' —
Tho' we part we meet a - gain The mor - row's work to do, So

Have they been thro' all the day, — Lov - ing kind and true? —
good - bye lit - tle chil - dren And lov - ing teach - ers too. —

MORNING GREETING.

Arr:from MOZART.

With Spirit.

Af - ter resting all the night, Lit - tle lips, with smile so bright,

The first system of the musical score for 'Morning Greeting'. It features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The lyrics are: 'Af - ter resting all the night, Lit - tle lips, with smile so bright,'.

Say — "Good-morning play - mates dear, We are glad to see you here."

The second system of the musical score. The vocal melody continues with the lyrics: 'Say — "Good-morning play - mates dear, We are glad to see you here."'. The piano accompaniment provides harmonic support.

Lit - tle hands their part can do, They can say "Good - morn - ing" too.

The third system of the musical score. The vocal melody continues with the lyrics: 'Lit - tle hands their part can do, They can say "Good - morn - ing" too.'.

Heads with gen - tle bows can say, "How glad we are to meet to day."

The fourth system of the musical score. The vocal melody concludes with the lyrics: 'Heads with gen - tle bows can say, "How glad we are to meet to day."'. The piano accompaniment ends with a final chord.

GOOD-MORNING SONG.

5

Hap - py { Mon - day } morn - ing! Wheth - er rain or shine.

{ Tues - day }

The first system of the song features a vocal melody in G major, 2/4 time. The lyrics are 'Hap - py { Mon - day } morn - ing! Wheth - er rain or shine.' with a bracket indicating the days 'Mon - day' and 'Tues - day' are interchangeable. The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand.

Lit - tle chil - dren start from home, And run to school by nine.

The second system continues the melody with the lyrics 'Lit - tle chil - dren start from home, And run to school by nine.' The piano accompaniment maintains the same harmonic structure.

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

The third system introduces a melodic variation with the lyrics 'Tra la la la la la, Tra la la la la.' The piano accompaniment includes eighth-note patterns in the right hand.

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

The fourth system repeats the melodic variation from the third system with the same lyrics 'Tra la la la la la, Tra la la la la.' The piano accompaniment continues with eighth-note patterns.

GOOD MORNING TO THE PLAY ROOM.

With Spirit.

Good - morn - ing love - ly play - room, With walls and pic - tures

The first system of the song is written in 2/4 time with a key signature of one sharp (F#). It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are 'Good - morn - ing love - ly play - room, With walls and pic - tures'.

bright. Good - morn - ing to the chil - dren too, Who play here with de -

The second system continues the melody and accompaniment. The lyrics are 'bright. Good - morn - ing to the chil - dren too, Who play here with de -'.

light. Our lit - tle chairs are wait - ing here, For ev - 'ry child each

The third system continues the melody and accompaniment. The lyrics are 'light. Our lit - tle chairs are wait - ing here, For ev - 'ry child each'.

day. We come to join in mer - ry songs, In hap - py work and play.

The fourth system concludes the song. The lyrics are 'day. We come to join in mer - ry songs, In hap - py work and play.' The music ends with a final chord in the piano accompaniment.

RAINY DAY GOOD MORNING.

Brightly.

Brightly.

The musical score consists of three staves. The top staff is a single melodic line in treble clef, key of D major (two sharps), and 3/4 time. It contains two lines of lyrics. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both sharing the same key signature and time signature. They feature chords and moving lines that support the melody.

Good - morning brave children, Who come out to - day, The stormi - est
Good - morning dear children, On this { frost y } day, When { frost y } the
 { rain y }

weath-er, Can't keep them a - way. Their work is here wait-ing, And this well they
 weath-er, We haste on our way. Then soon are we here, If we hur-ry a -

know, Thro' storm or thro' sun-shine, To school they will go. Tra la la la la
long, In time to join all, With our good-morning song.

la la Tra la la la la la la la Tra la la la la.



LULLABY AND GOOD MORNING.

Dreamily.

The eye - lids close, in sweet re - pose, When

comes the close of day. _____ The world will sleep, in

si - lence deep, 'Till star - light fades a - - - way.

Allegro.

Brightly.

"Good morn - ing, lit - tle child - ren," The

sun - beams shin - ing say. "Wake up, dear lit - tle

child - ren, And greet us all to - - day."



FAREWELL.

Cheerily.

All the bu - sy work is done, Things are in their

pla - ces. Now the child - ren home - ward run, With

hap - py hearts and fa - ces. Then let us to each

o - ther say, "Good - by, Good - by, for to day"

FIRST RING SONG.

Sprightly.

This is the way that we form our ring, Tra la la

la Tra la la la Work-ing to - geth - er we gai - ly sing.

Tra la la la la Each lit - tle pair of

chil - dren's feet, May help us to form our ring com - plete. So

this is the way that we form our ring, Tra la la la Tra la.

SECOND RING SONG.

Arr:from MOZART.

Gayly.

See the child - ren on our ring, Join - ing in our song.

They to - geth - er form our ring, Stand - ing straight and strong.

Tra la la la la la la la See the ma - ny toes on line.

Tra la la la la la la la Yours and yours and mine.

THIRD RING SONG.

FOLKSONG.

Musical notation for the first system of the song. It consists of a vocal line and a piano accompaniment. The vocal line is in G major, 2/4 time, and contains the lyrics: "Lit - tle chil - dren come, Let us form our ring, Ev - 'ry". The piano accompaniment features a simple harmonic structure with chords in the right hand and single notes in the left hand.

Lit - tle chil - dren come, Let us form our ring, Ev - 'ry

Musical notation for the second system of the song. The vocal line continues with the lyrics: "foot - step firm and strong, All the fa - ces bright, Ev - 'ry". The piano accompaniment continues with the same harmonic structure.

foot - step firm and strong, All the fa - ces bright, Ev - 'ry

Musical notation for the third system of the song. The vocal line concludes with the lyrics: "foot - step light, Lut us clap our hands and sing." (Note: 'Lut' is likely a typo for 'Let'). The piano accompaniment concludes with the same harmonic structure.

foot - step light, Lut us clap our hands and sing.

Tra la la Tra la la Tra la la la la la la Tra la

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, with lyrics 'Tra la la Tra la la Tra la la la la la la Tra la' written below. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. It features chords and single notes, primarily in the right hand, with some bass line activity in the left hand.

la Tra la la Tra la la la la la All the fa - ces bright, Ev-'ry

The second system continues the musical piece. The vocal line starts with 'la Tra la la Tra la la la la la' and ends with 'All the fa - ces bright, Ev-'ry'. The piano accompaniment continues with similar harmonic support, featuring chords and moving lines in both hands.

foot - step light, Let us clap our hands and sing.

The third system concludes the piece. The vocal line ends with 'foot - step light, Let us clap our hands and sing.' The piano accompaniment provides a final harmonic resolution, ending with a sustained chord in the right hand and a single note in the left hand.

SKIPPING SONG.

I wish dear lit - tle play - mate, You'd skip with me to .
And now our skip is o - ver, I'll take you to your

The first system of the song features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 2/4. The lyrics are written below the vocal line.

day, While all the chil - dren clap in time, And help to make our play.
place, And then to thank you for this skip, I give this bow with grace.

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

Skip.

The third system is a piano solo section. It begins with the instruction "Skip." above the treble staff. The piano accompaniment continues in the grand staff.

The fourth system continues the piano solo section with the same instrumental texture.

The fifth system concludes the piano solo section with a final cadence in the grand staff.

GOD'S CARE OF ALL THINGS.

Reverently.

Fath - er, thou who car - est, For smal - lest ti - ny flowr's, Thou

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is common time (C). The lyrics are: "Fath - er, thou who car - est, For smal - lest ti - ny flowr's, Thou".

teach - est bees, and squir - rels, To save for win - ter hours, To

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: "teach - est bees, and squir - rels, To save for win - ter hours, To".

thee, we lit - tle chil - dren, Our lov - ing thanks would bring. For

The third system of the musical score. The lyrics are: "thee, we lit - tle chil - dren, Our lov - ing thanks would bring. For".

all thy lov - ing kind - ness, Of all thy good - ness sing. A - men.

The fourth and final system of the musical score. The lyrics are: "all thy lov - ing kind - ness, Of all thy good - ness sing. A - men." The system concludes with a double bar line.

THANKS FOR DAILY BLESSINGS.

Reverently.

Fath - er of all, in Heav'n a - bove.

The first system of the musical score is in 3/2 time, featuring a vocal melody and piano accompaniment. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. The lyrics 'Fath - er of all, in Heav'n a - bove.' are written below the notes. The piano accompaniment is written for the right and left hands, with the right hand using a treble clef and the left hand using a bass clef. The music is characterized by a reverent and slow tempo.

We thank thee for thy love. Our food, our homes, and

The second system continues the musical score. The vocal melody and piano accompaniment follow the same style as the first system. The lyrics 'We thank thee for thy love. Our food, our homes, and' are written below the notes. The piano accompaniment provides a steady harmonic support for the vocal line.

all we wear, Tell of thy lov - ing care. A - men.

The third system concludes the musical score. The vocal melody and piano accompaniment continue with the same style. The lyrics 'all we wear, Tell of thy lov - ing care. A - men.' are written below the notes. The piano accompaniment ends with a final chord, and the vocal line concludes with a long note.

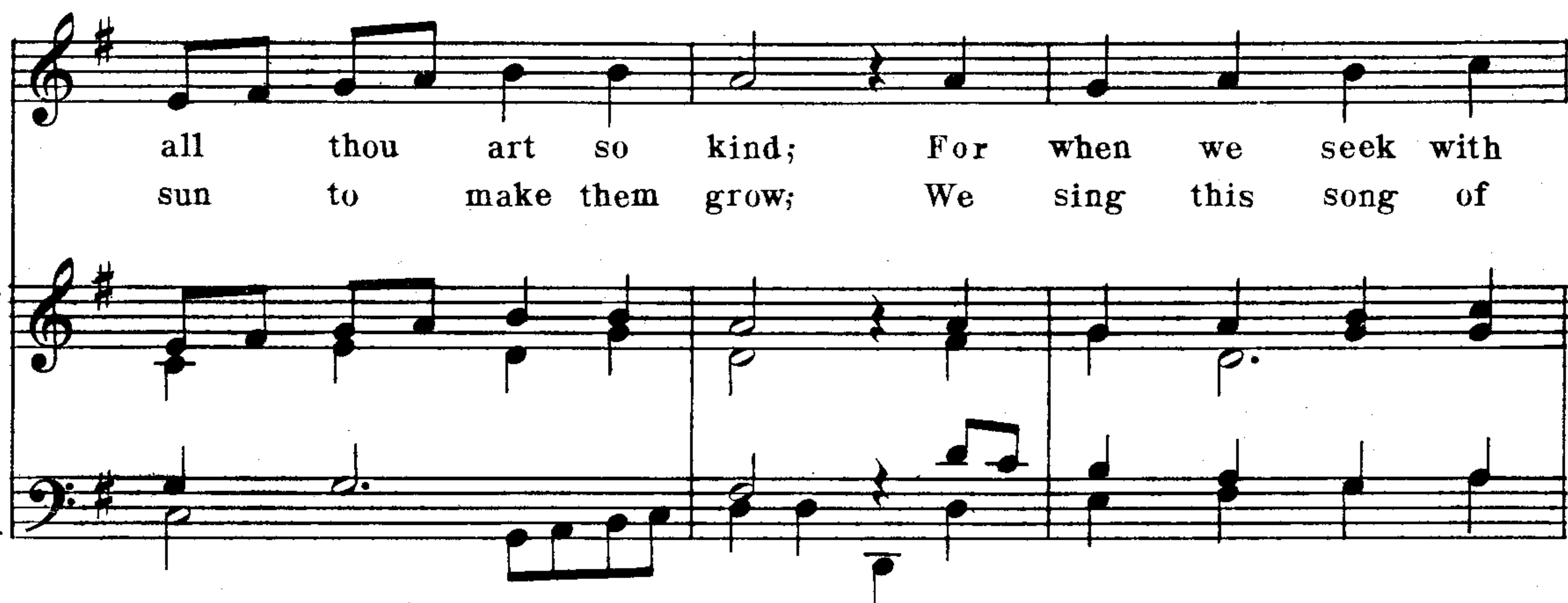
GOD'S BLESSING ON WORK.

HEINRICH ALBERT. (1643)

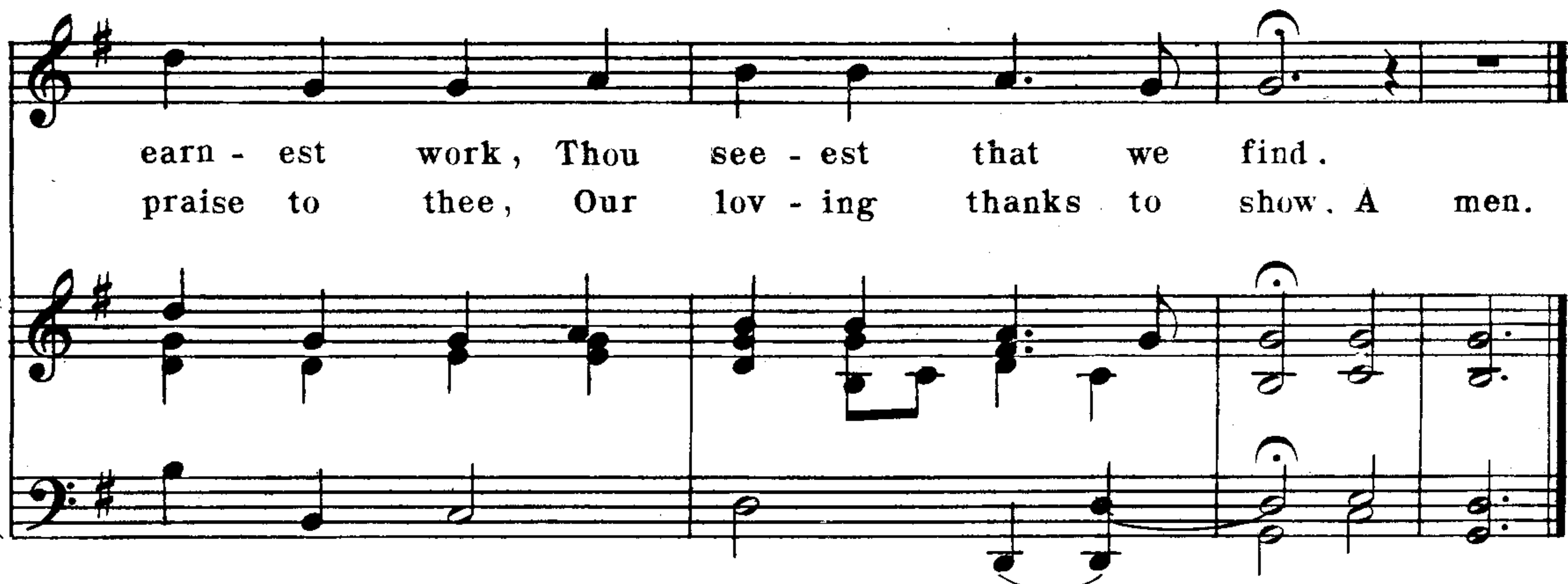
Reverently.



Heaven-ly Fath - er, — Thee we love; To
For seeds we plant, thou — send - est show'rs, And

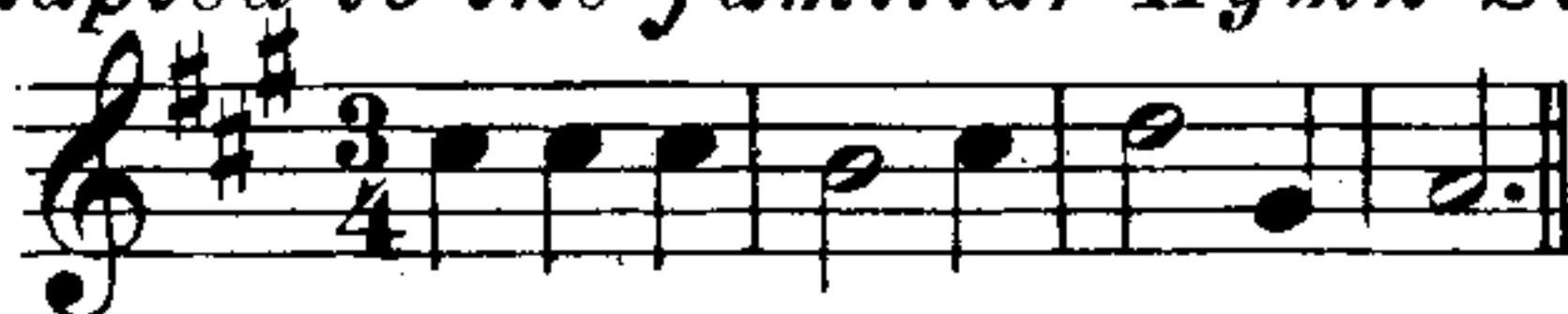


all thou art so kind; For when we seek with
sun to make them grow; We sing this song of



earn - est work, Thou see - est that we find.
praise to thee, Our lov - ing thanks to show. A men.

These words are also well adapted to the familiar Hymn St. Agnes.



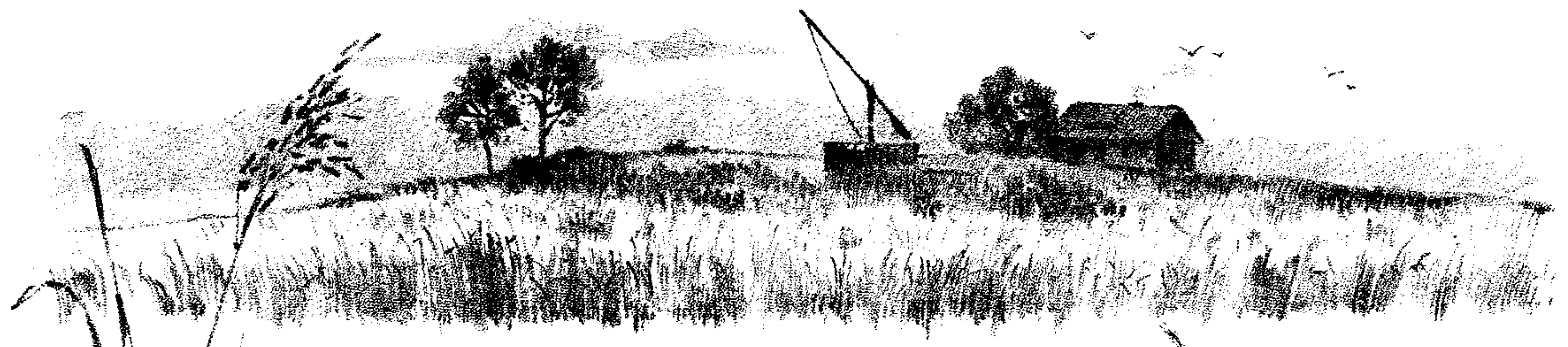
THANKS FOR CONSTANT CARE.

Earnestly.

Fath - er we thank thee for _____ the light, Thou
Fath - er we thank thee for _____ our homes, And

send - est us by day. For moon, and stars, that
all the bless - ings there. O may we grow more

shine _____ at night, Thou send - est too their ray.
like _____ to thee, In ten - der love and care. A - men.



SONG OF SUMMER AND WINTER.

ERNST WOLF. (1779)

1. God sends his bright, warm sum-mer sun, And
2. God sends his bright, warm win-ter sun, The


soft re - fresh - ing rain, To ri - pen all the
white and spark - ling snow, To warm the trees and

glow - ing fruits, And wav - ing fields of grain.
sleep - ing flowers, And ti - ny seeds be - low.



THE NORTH WIND.

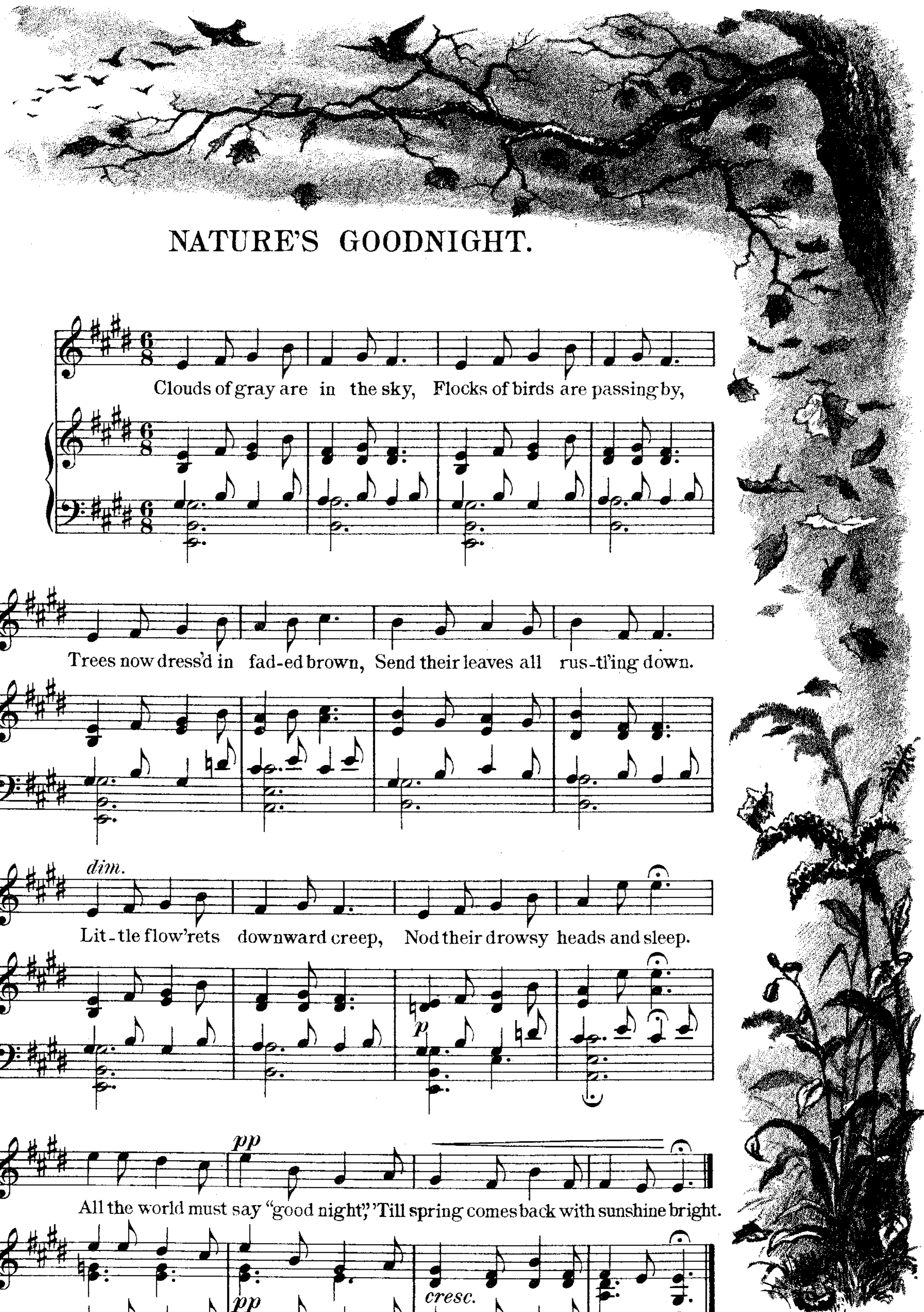
With animation.



1. The north wind blew one cold fall night, And started the birds on their
 2. A light snow fell and then the stream, Ran slower and slower as
 3. While peo - ple slept this cold fall night, The windows were cover'd with

southward flight, The sleep-y flow - ers rocked in the breeze, The
 if in a dream, It ran so fast all sum - mer long, But
 lace so white, The chil-dren woke with the morn - ing sun, And

fad ed brown leaves soon fell down from the trees.
 fell fast a - sleep by the north winds sweet song.
 said, "See the work that Jack Frost must have done!"



NATURE'S GOODNIGHT.

Clouds of gray are in the sky, Flocks of birds are passing by,

Trees now dress'd in fad-ed brown, Send their leaves all rus-tling down.

dim.
Lit-tle flow'rets downward creep, Nod their drowsy heads and sleep.

pp
All the world must say "good night," Till spring comes back with sunshine bright.

pp *cresc.*

FLOWER'S LULLABY.

THURINGIAN FOLKSONG.

Softly.

Sum-mer flow'rs are sleep - y, Sum - mer - time was long.

Si - lent - ly they rock - ing, Swayed by north wind's strong.



Ti - ny heads are nod - ding, Low - er still they creep.

Soon be - neath the snow - flakes, Lit - tle flow'r's will sleep.



MIGRATION SONG.

Sympathetically.

1. The North wind doth blow, And we shall have snow, And
 2. The North wind doth blow, And we shall have snow, And
 3. The North wind doth blow, And we shall have snow, And
 4. The North wind doth blow, And we shall have snow, And

what will the swallows do then? poor things! Oh! do you not know? They've
 what will the sparrows do then? poor things! They stay thro' the year, Tho'
 what will the snowbirds do then? poor things! They'll hop on the ground, For
 what will our win-ter birds do? poor things! With feathers so warm, The

gone long a - go, To a coun-try much warmer than ours, poor things.
 snowstorms are here, And tuck their heads un-der their wings, poor things.
 crumbs to be found, Then tuck their heads un-der their wings, poor things.
 cold will not harm, They'll tuck their heads un-der their wings, poor things.

In first verse any other migratory birds may be substituted.



GEO. COOPER.

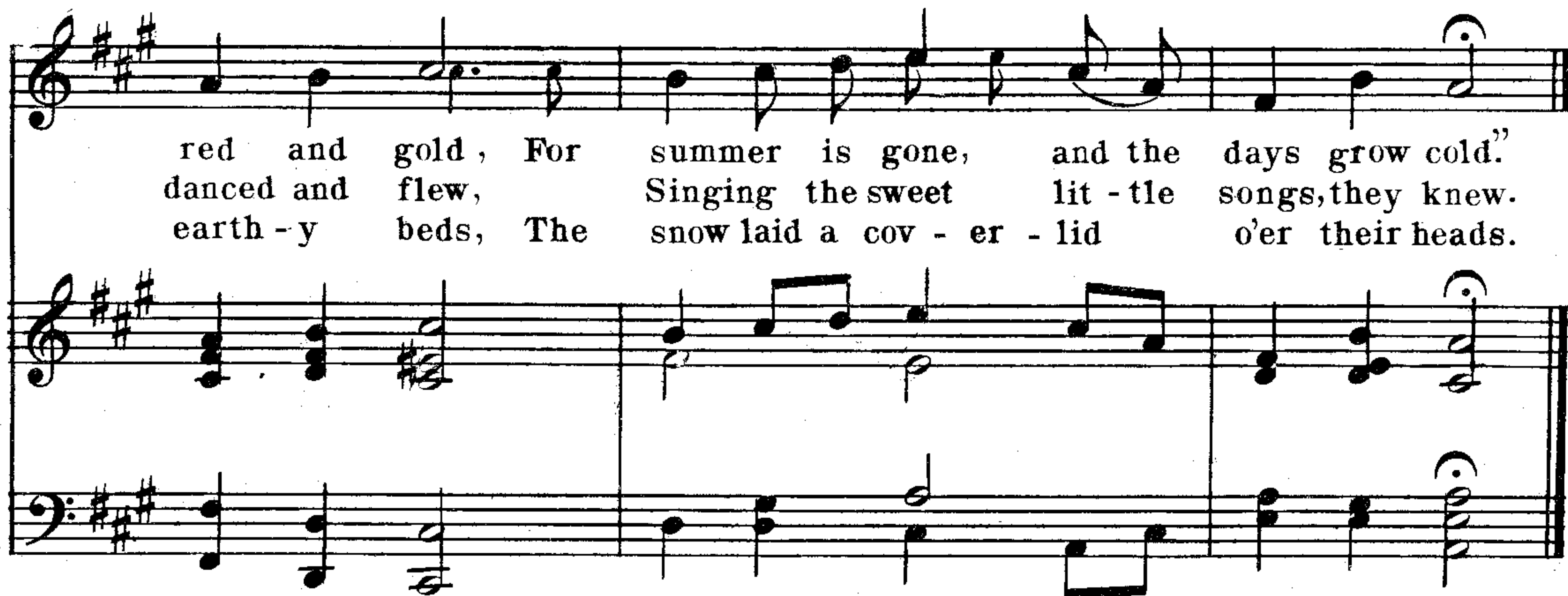
Animated.



“Come lit - tle leaves” said the wind one day,
 Soon as the leaves, heard the wind's loud call,
 Dan - cing and whirl - ing, the lit - tle leaves went,



“Come o'er the meadows with me and play, Put on your dres - ses of
 Down they came flutter - ing one and all, Ov - er the brown fields they
 Win - ter had call'd them and they were content, Soon fast a - sleep in their



red and gold, For summer is gone, and the days grow cold.”
 danced and flew, Singing the sweet lit - tle songs, they knew.
 earth - y beds, The snow laid a cov - er - lid o'er their heads.

BLESSINGS ON EFFORT.



'Tis God our Heav'nly Father, Who makes each lit-tle seed, And
Man ploughsthefield and scatters, The wheat seed all a-round, But 'tis



puts a - way with - in it, The ti - ny plant we need. And
God who sends the sun - light, And rain up - on the ground, He



then He leaves us our part, To seek that plant with - in, So
sends His rain and sun - shine, To help to make our bread. And



when we add our work to His, We find what is there - in.
when we add our work to His, The hun - gry can be fed.



THANKSGIVING SONG.

Arr. HIMMEL.(1803)

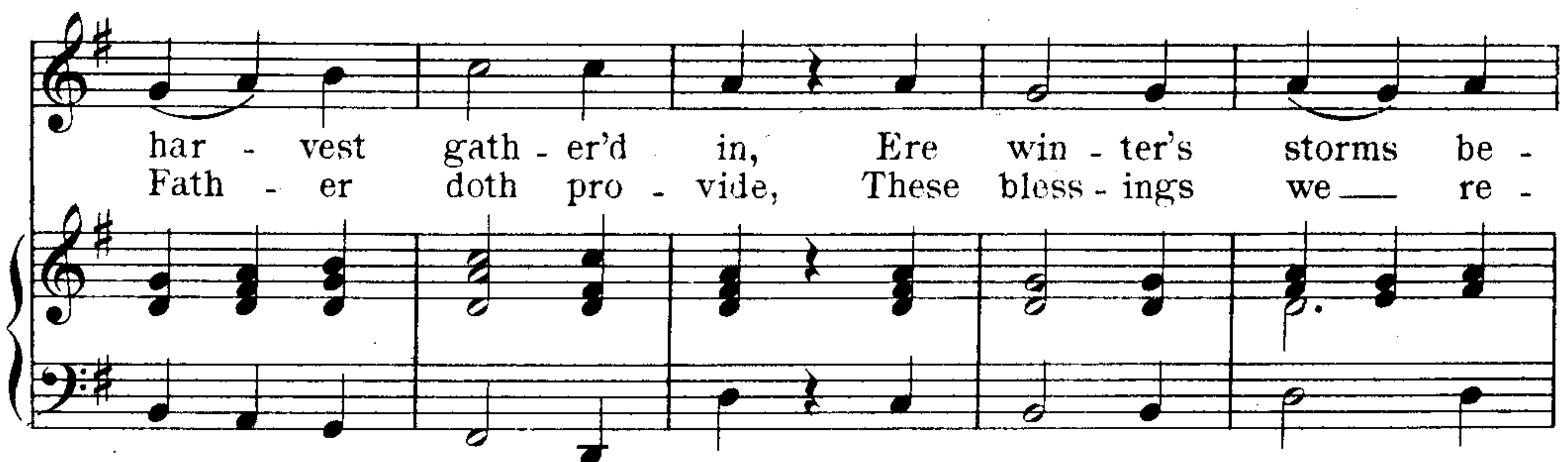
1. O come, dear lit - tle child - ren, come, Our
 2. For health and home and food be - side, To



grate - ful thanks to sing, For all the
 Him our thanks we'll give, 'Tis God our



har - vest gath - er'd in, Ere win - ter's storms be -
 Fath - er doth pro - vide, These bless - ings we re -



gin, Ere win - ter's storms be - gin.
 cieve, These bless - ings we re - cieve.

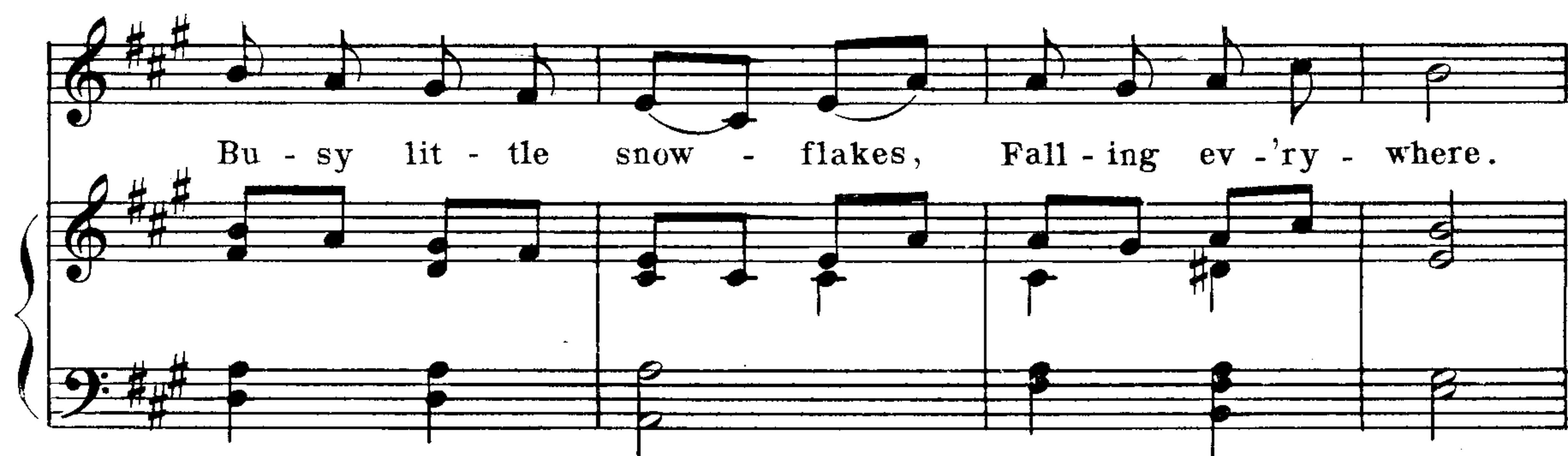


MERRY LITTLE SNOWFLAKES.



Mer - ry lit - tle snow - flakes, Dan - cing in the air!

The first system of the song features a vocal melody in treble clef and a piano accompaniment in grand staff. The key signature is A major (three sharps) and the time signature is 2/4. The lyrics are 'Mer - ry lit - tle snow - flakes, Dan - cing in the air!'.



Bu - sy lit - tle snow - flakes, Fall - ing ev - 'ry - where.

The second system continues the melody and accompaniment. The lyrics are 'Bu - sy lit - tle snow - flakes, Fall - ing ev - 'ry - where.'.



Blow - ing in our fa - ces, Fall - ing at our feet, And

The third system continues the melody and accompaniment. The lyrics are 'Blow - ing in our fa - ces, Fall - ing at our feet, And'.



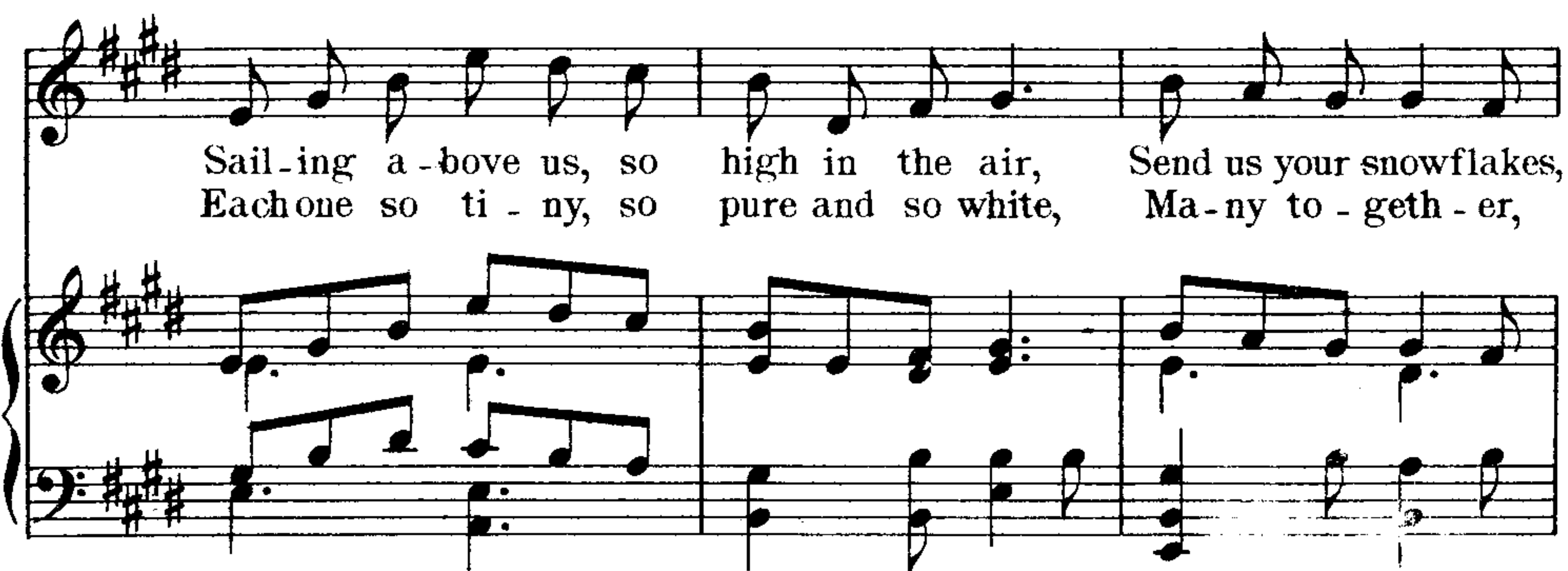
kiss - ing all the child - ren, As they run a - long the street!

The fourth system concludes the song. The lyrics are 'kiss - ing all the child - ren, As they run a - long the street!'.

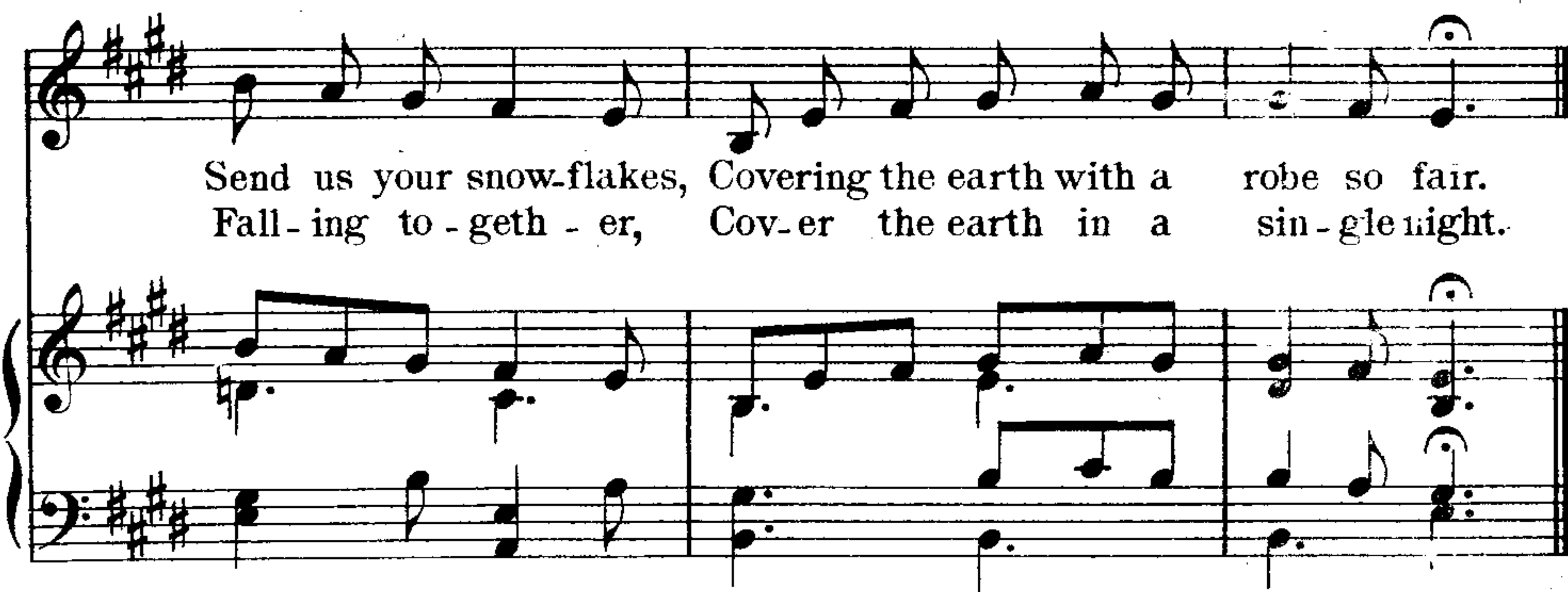
SNOW CLOUDS.



1. Beau - ti - ful snow - clouds, Beau - ti - ful snow - clouds,
2. Beau - ti - ful snow - flakes Beau - ti - ful snow - flakes,



Sail - ing a - bove us, so high in the air, Send us your snowflakes,
Each one so ti - ny, so pure and so white, Ma - ny to - geth - er,



Send us your snow-flakes, Covering the earth with a robe so fair.
Fall - ing to - geth - er, Cov - er the earth in a sin - gle night.





JACK FROST.

Sprightly.

1. Child - ren! Child - ren! win - ter is here,
 2. Child - ren! Child - ren! sure - ly Jack knows,
 3. Wrap up warm, for now we all know,

Lit - tle Jack Frost is out I fear, Paint - ing win - dows,
 Where to find the lit - tle folks toes, How to nip their
 Lit - tle Jack Frost knows well where to go. Snug - ly wrapp'd all

freez - ing streams, While all the dear children are dreaming sweet dreams.
 nos - es and ears, And fill their bright eyes with big round tears.
 safe and warm, We go to our work thro' sun - shine or storm.

EARTH'S WINTER DRESS.

Gently.

Soft - ly now the snow - flakes fall,
I - ci - cles will fringe her dress,
Done in si - lence with - out light,

Spread - ing robes of white o'er all. Si - lent, si - lent
Frost work makes her lace, I guess. For a neck - lace
Fin - ished in a sin - gle night. None but love - ly

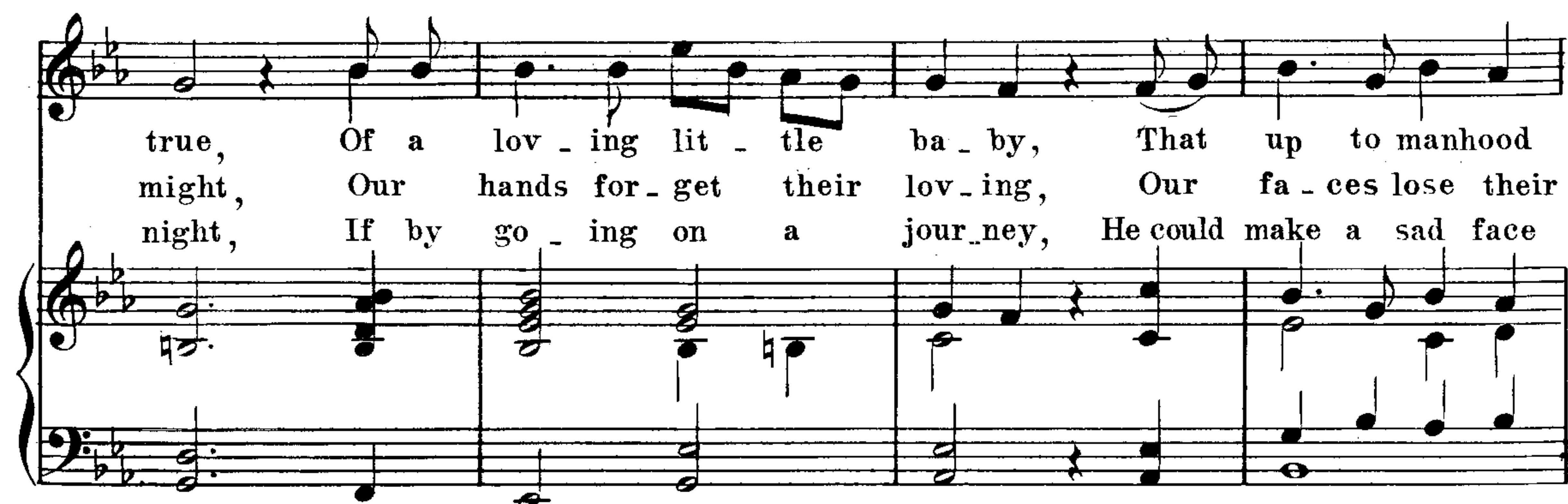
thro' the night, Dress - ing earth in gown of white.
with - out price, Wind - ing streams of spark - ling ice.
earth can wear, Gems so won - d'rous, robes so fair.

THE STORY OF THE CHRIST.

Reverently.



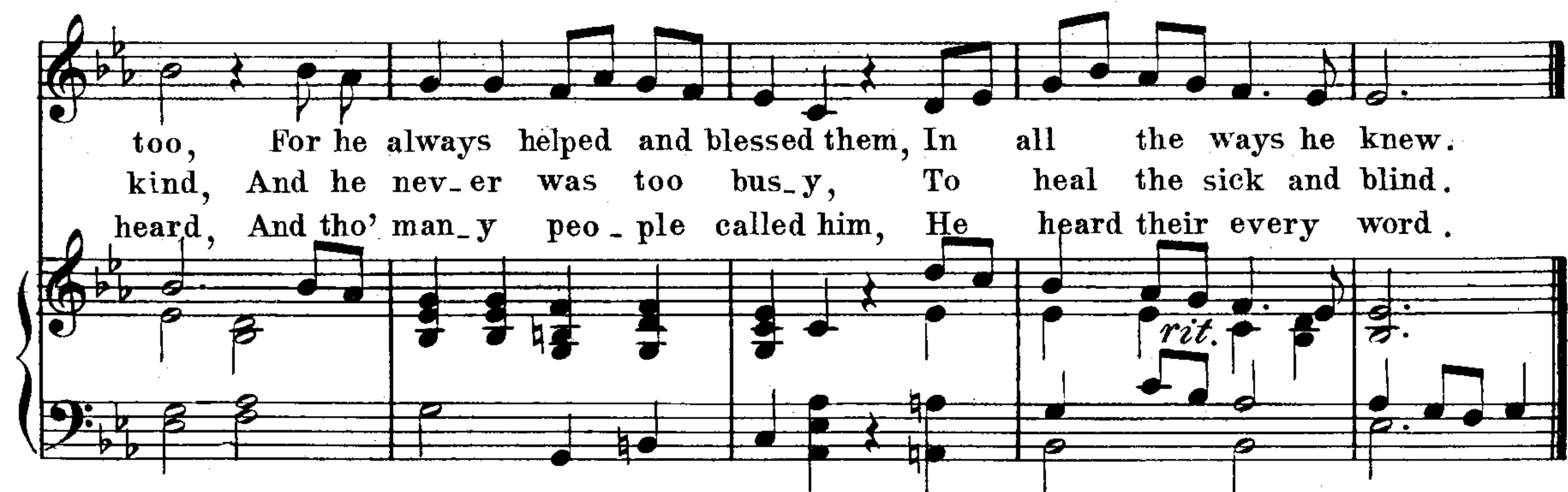
If you'll lis - ten lit - tle chil - dren, I will tell a sto - ry
 Now you know dear lit - tle chil - dren, Tho' we some times try with
 Now his feet seemed nev - er wea - ry, They would trav - el day or



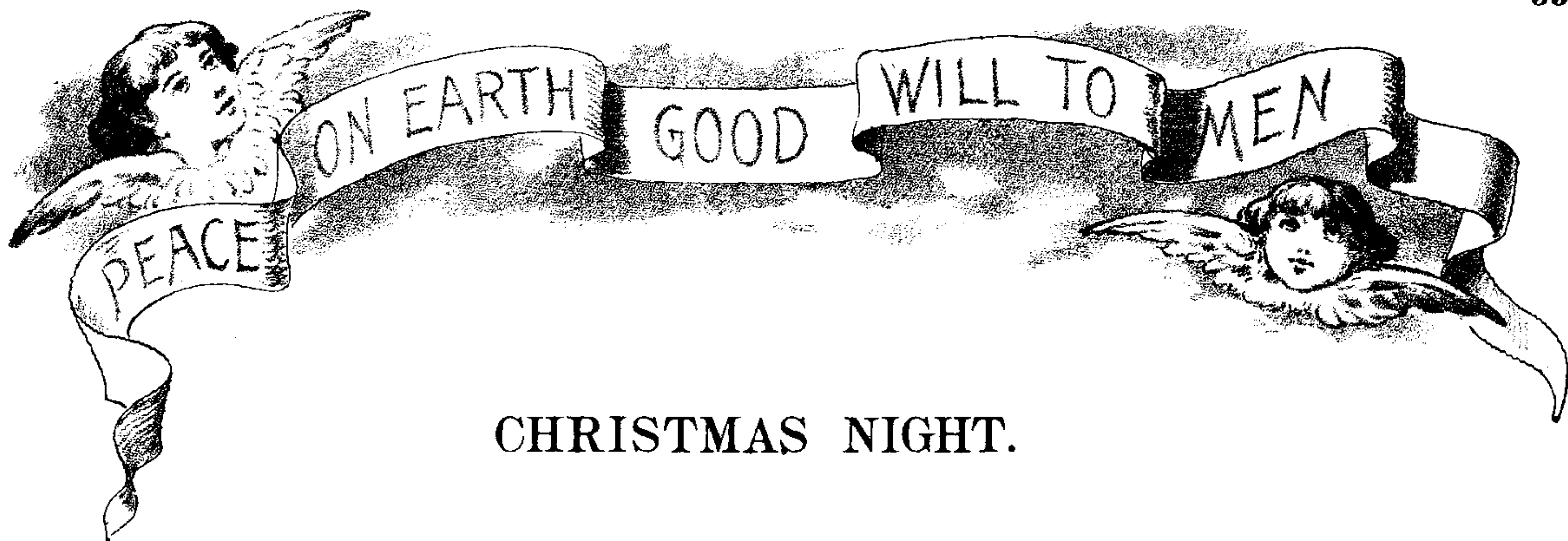
true, Of a lov - ing lit - tle ba - by, That up to manhood
 might, Our hands for - get their lov - ing, Our fa - ces lose their
 night, If by go - ing on a jour - ney, He could make a sad face



grew, All the lit - tle chil - dren lov'd him, Many grown up peo - ple
 light, But his hands were al - ways help - ing, And his eyes were always
 bright, On - ly words both kind and gen - tle, From his lips were ev - er



too, For he always helped and blessed them, In all the ways he knew.
 kind, And he nev - er was too bus - y, To heal the sick and blind.
 heard, And tho' man - y peo - ple called him, He heard their every word.



CHRISTMAS NIGHT.

Reverently.

1. Once with-in a low-ly sta-ble, Where the sheep and ox-en lay, A
 2. God sent us this lov-ing ba-by From his home in heav'n a-bove,

lov-ing moth-er laid her ba-by, In a man-ger fill'd with hay. Ma-ry was the
 He came down to show all peo-ple, How to help and how to love. This is why the

Mother there, And the Christ that ba-by fair.
 angels bright, Sang for joy that Christmas night.



CHRISTMAS STAR.

Ev - 'ry night, ev - 'ry night, Stars that shine and twin-kle bright.
On that night, On that night, That great star with glo - ry bright.
Bless-ed night; Bless-ed night, In the east a glo - rious light.

The first system of the musical score for 'CHRISTMAS STAR.' It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass staves). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are written below the vocal staff.

Tell of that great star that glowed, Guid-ing wise men on their road,
Mov'd a - cross the mid-night sky, Stream'd its radiance from on high,
Shep-herds watching on the ground, Heard a song of joy - ful sound,

The second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staff.

Lead-ing to the Christ a - right, Christmas night, Christmas night.
On that man-ger shed its light, Christmas night, Christmas night.
Sung by hosts of an - gels white, Christmas night, Christmas night.

The third system of the musical score, which concludes the piece. It features the same vocal and piano parts as the previous systems. The lyrics are written below the vocal staff.

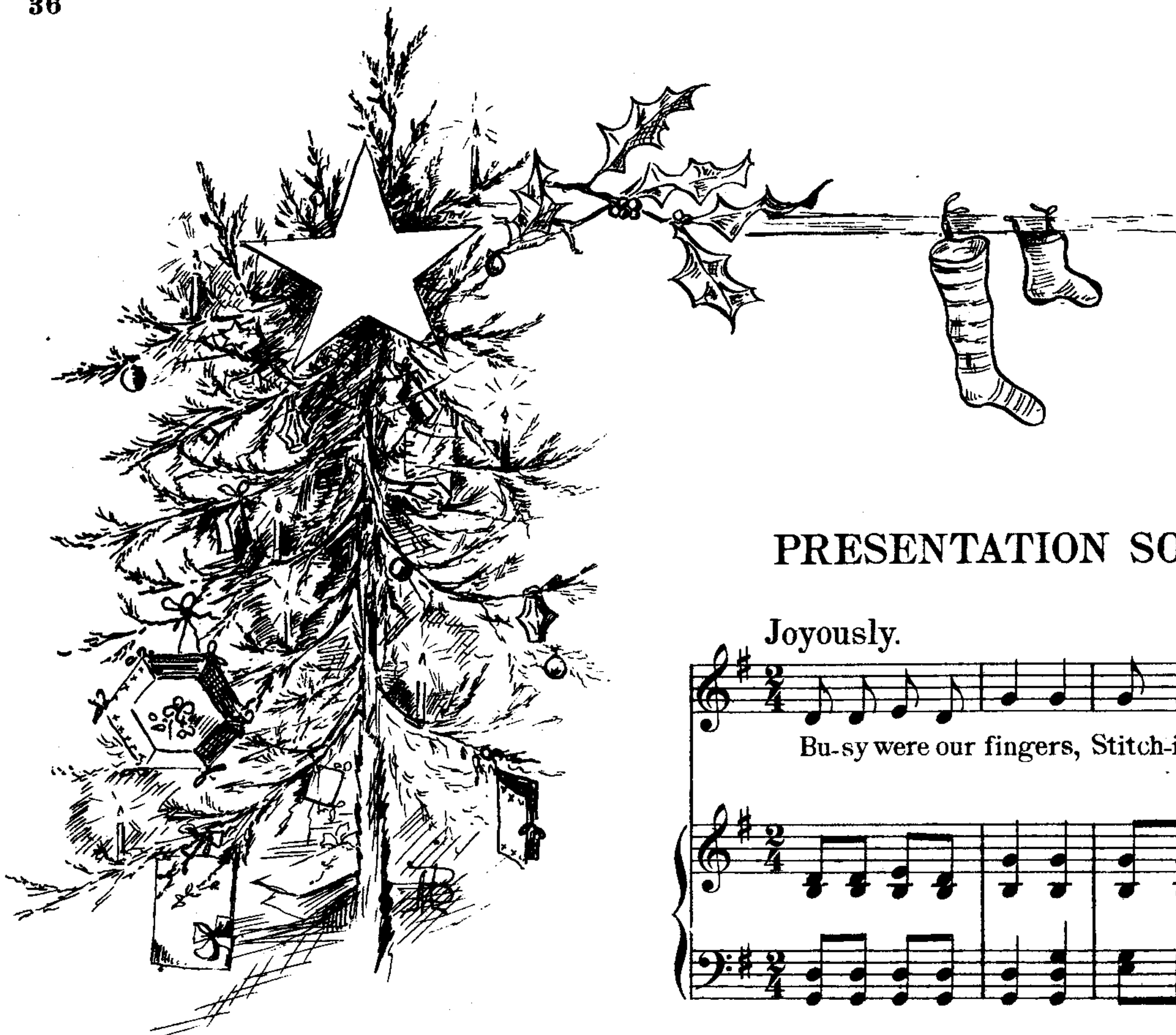
CHRISTMAS LULLABY.

Quietly.

One win - ter night a star shone bright; Its
A lit - tle child sweet, pure and mild, Is
Then sleep and rest on, Moth - er's breast, With -

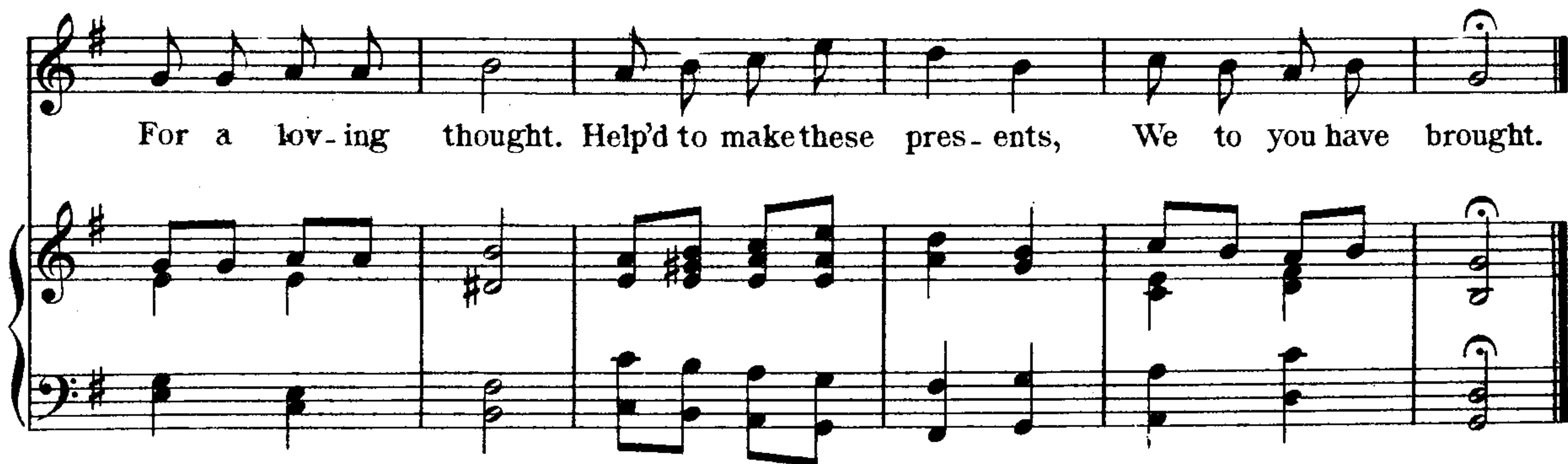
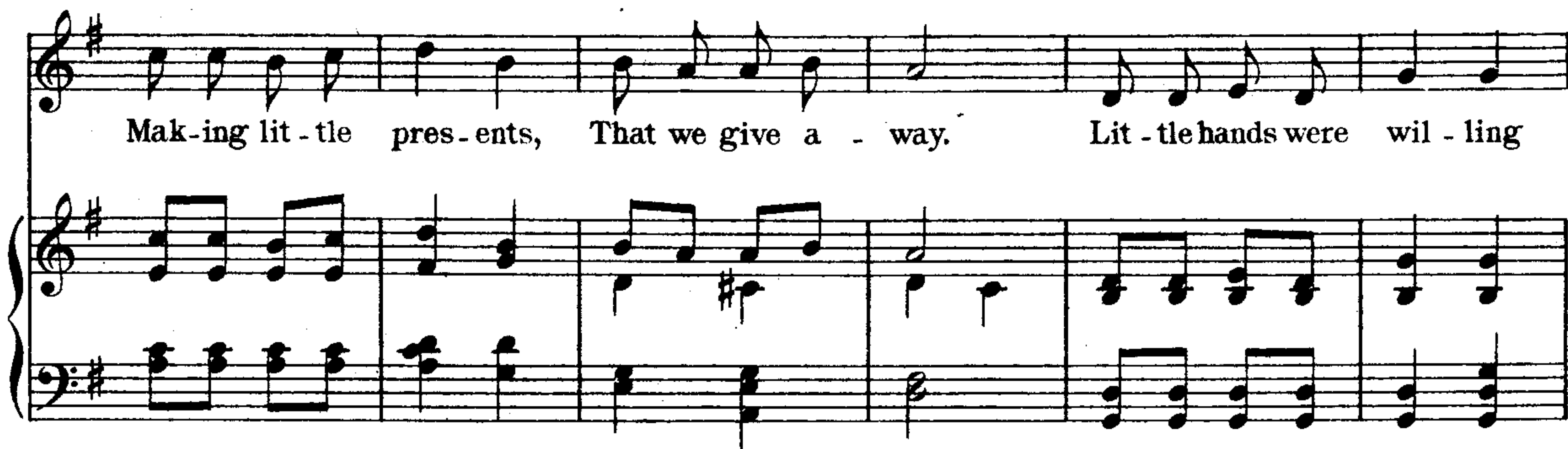
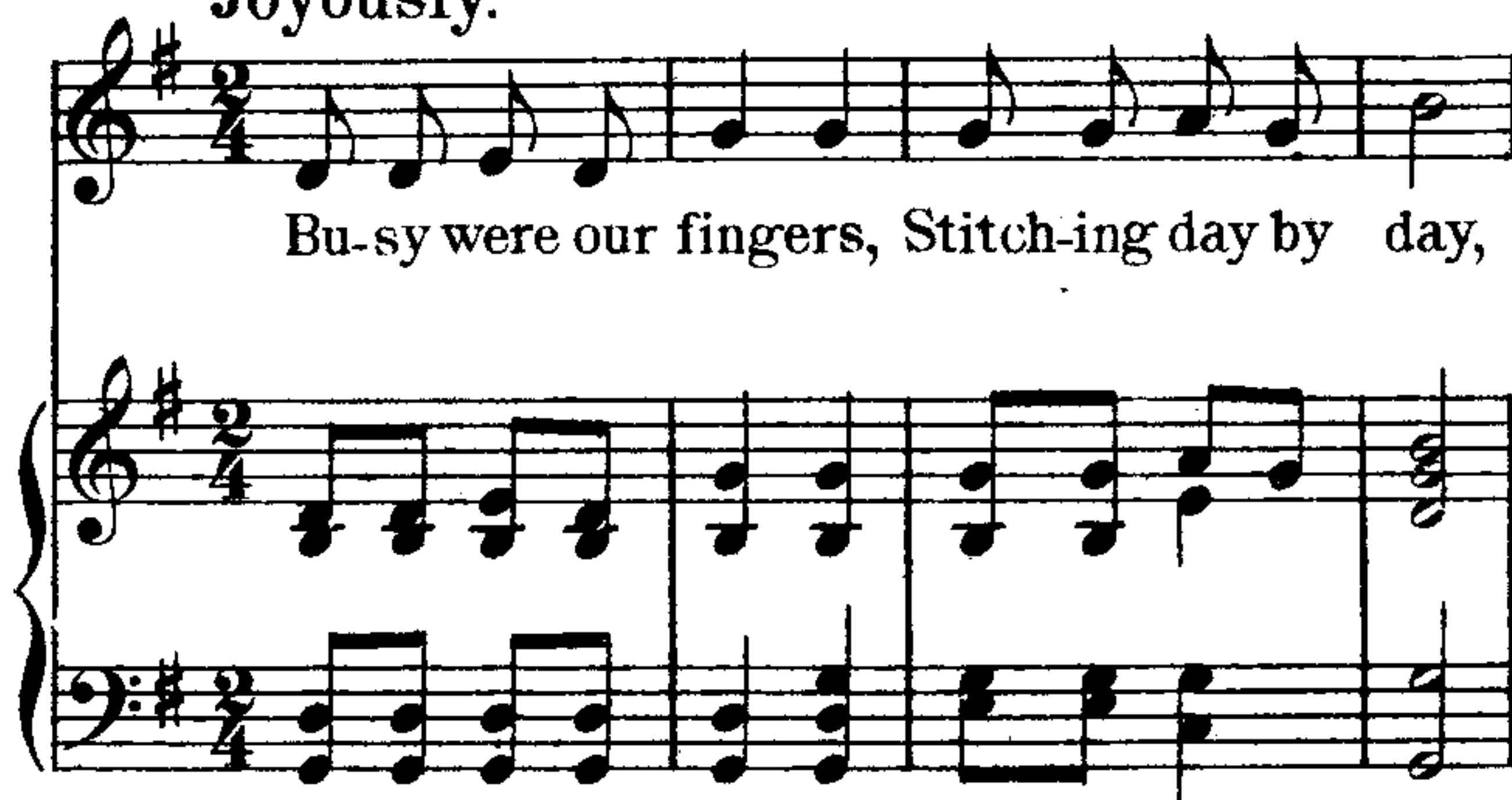
ra - diance shone on high, Then an - gels came With
born this Christ - mas day, His home and bed a
in a fire - light warm, What if the night be

light a - flame, To tell the Shep - herds why.
cat - tle shed, A man - ger filled with hay.
dark or bright, God keeps us safe from harm.



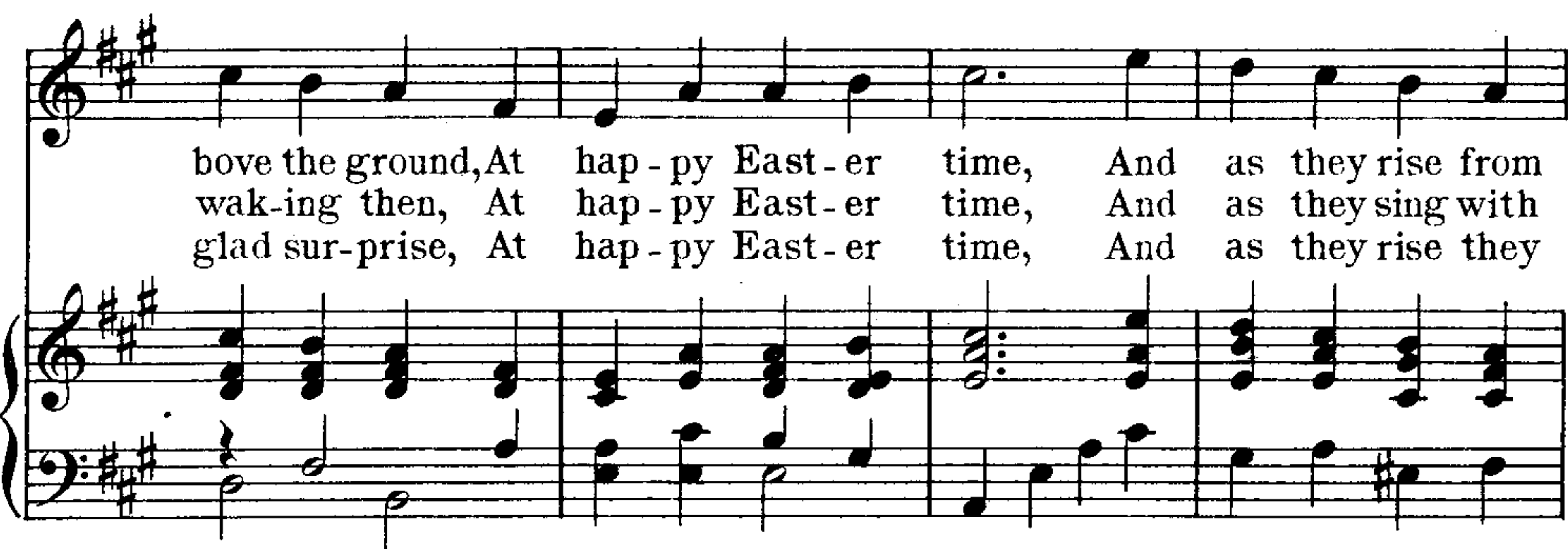
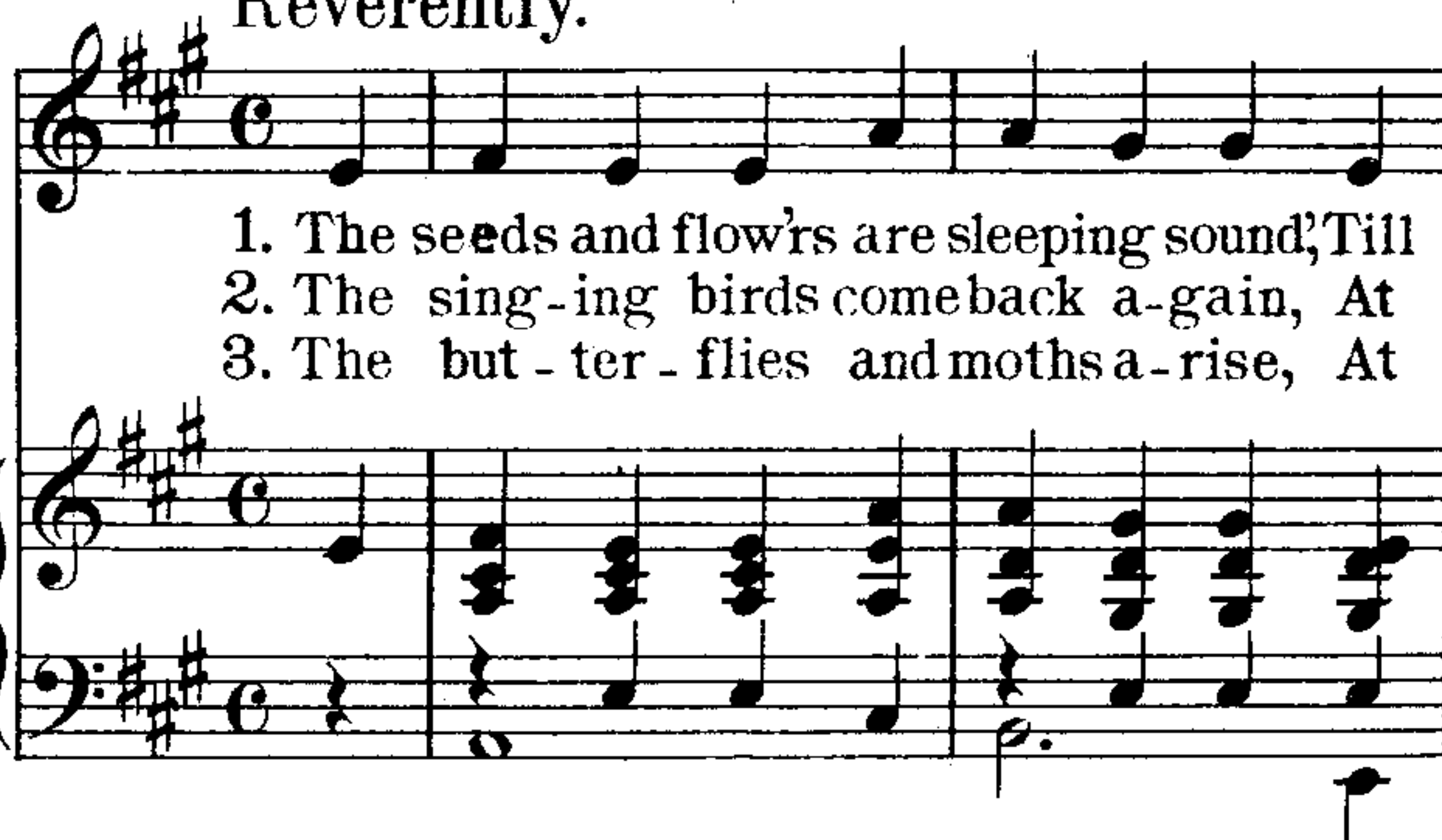
PRESENTATION SONG.

Joyously.

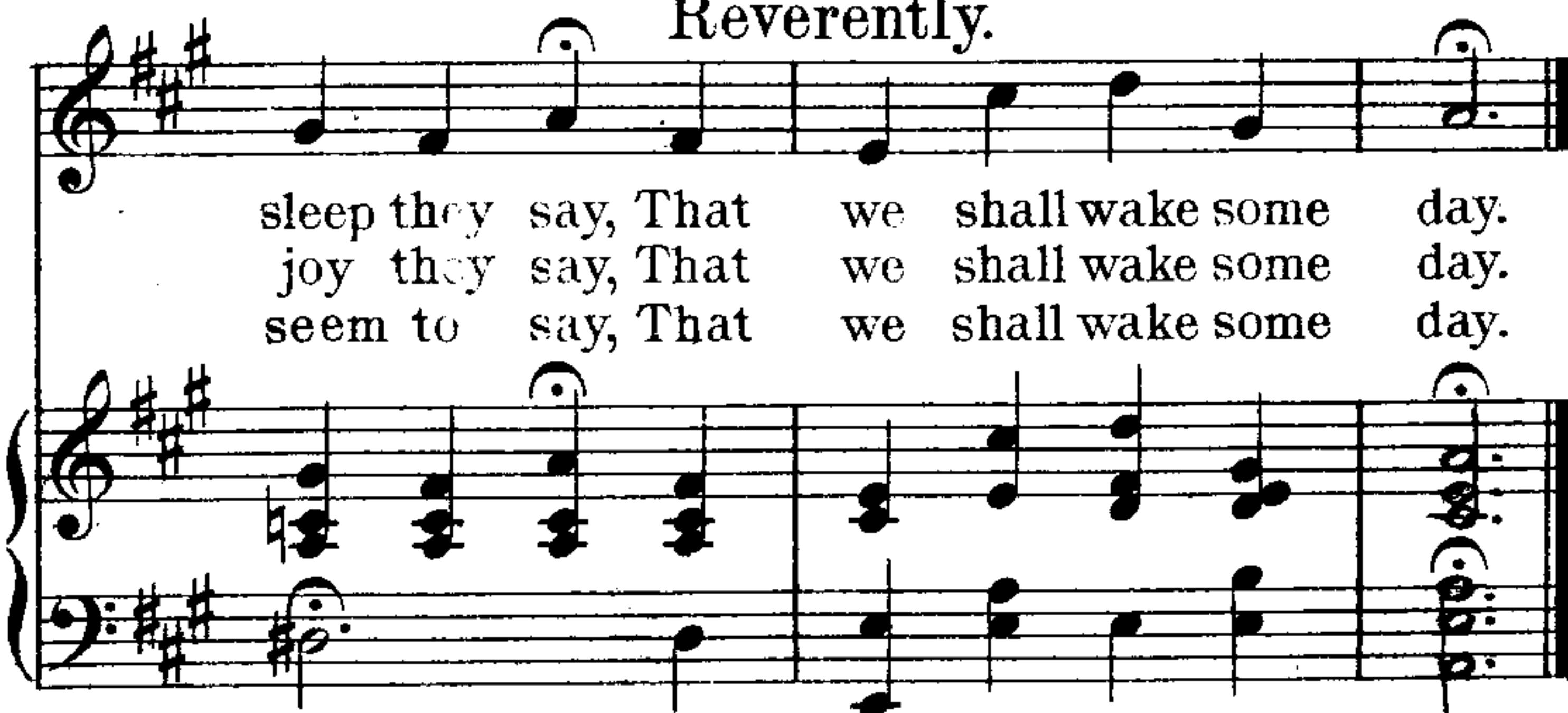


NATURE'S EASTER STORY.

Reverently.



Reverently.





THE WAKING FLOWERS.

FOLKSONG. Arr.

Gently.

1. The sleep - y flow - ers now are wak - ing, That
 2. Their rest - ing time is now all o - ver, Their

slept the long cold win - ter thro', — They raise their heads at hap - py
 sleep - ing time has come and passed, — The south winds sing their sweetest

East - er to time, They raise their heads at East - er
 songs to them, The sun - beams shine with warm - est

time, To tell to us their sto - ry true.
 light, And they have waked them up at last.

THE SUNSHINE'S MESSAGE.

Slowly.

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "To the sleep-ing seeds, In the great brown earth, Came the".

sun - shine so warm, so warm. And whis - per'd, "Seed child - ren,

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are: "sun - shine so warm, so warm. And whis - per'd, 'Seed child - ren,".

dim.

drow - sy with sleep, Now lay off your night-caps, And up - ward creep. Never

The third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "drow - sy with sleep, Now lay off your night-caps, And up - ward creep. Never".

fear a - ny cold or win-try storm," Said the sun-shine so warm, warm, warm.

The fourth system of the musical score. It concludes the piece with a final vocal line and piano accompaniment. The lyrics are: "fear a - ny cold or win-try storm," Said the sun-shine so warm, warm, warm.".

THE CATERPILLAR AND MOTH.

Rhythmically.

Crawl - ing, spinning, shel - ter win-ning, From the storms of

win - ter gray, Leaves are fall - ing, North winds call - ing,

Flying movement

Wait thy East - er day. Out in the sun - shine

free as air, Flying with wings so new and so fair, High in the

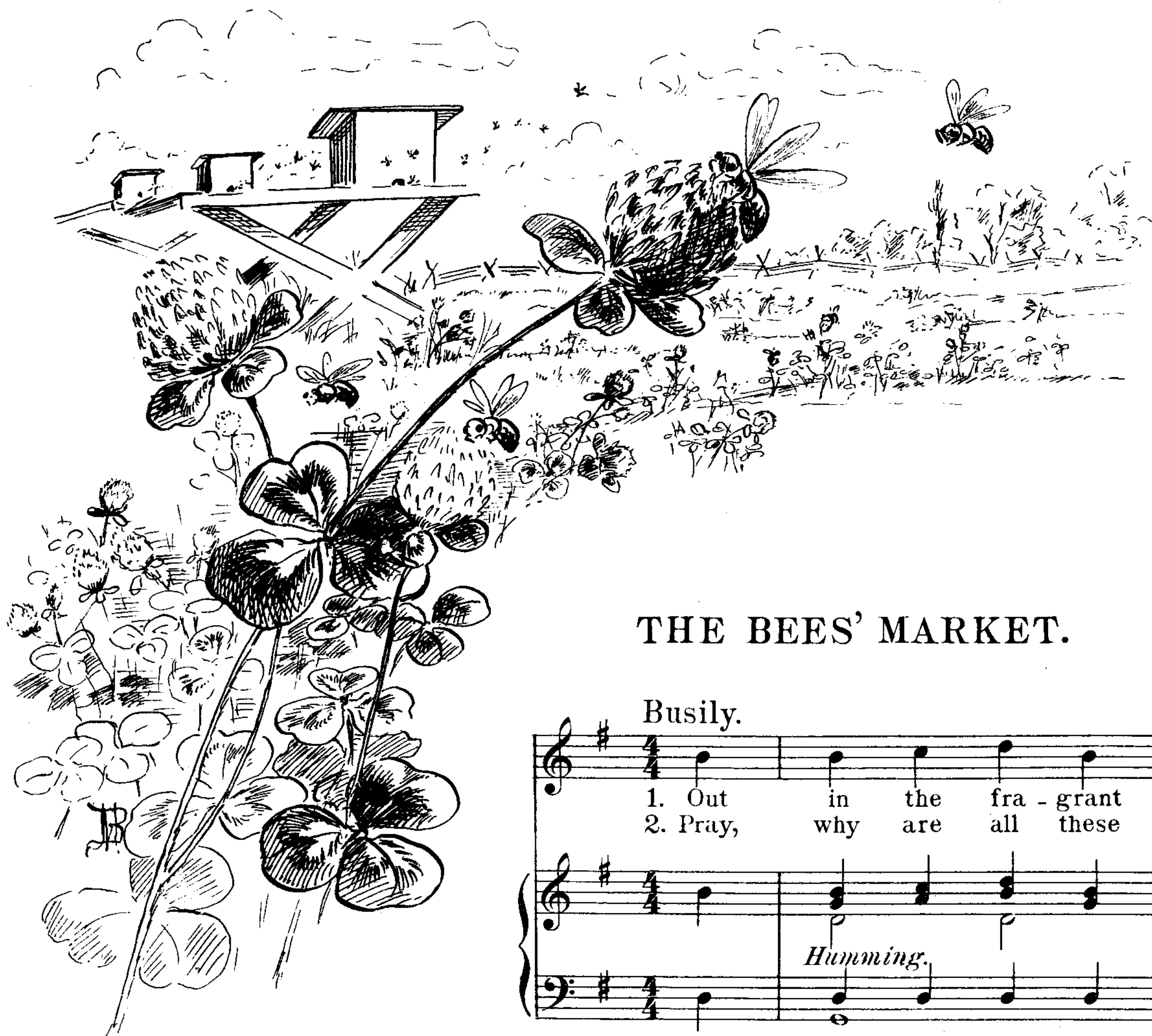
sun - light, Low midst the flow'rs Sipping their sweets through bright summer hours.

DANDELION.

A. METHFESSEL.

Down in the fields where the wild flow'rs grow, So ear-ly in Spring before

The first system of musical notation for the song 'Dandelion'. It consists of a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, and begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, 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THE BEES' MARKET.

Busily.

1. Out in the fra - grant
2. Pray, why are all these

Humming.

clov - er fields, Some bu - sy work - ers hum, This
bees so bu - sy, Can they nev - er play, Or

is the work - ers mar - ket house, To which they go and
leave their work a lit - tle while, This glor - ious sum - mer

come. And ev - 'ry bu - sy work - er knows Just what he wants to
day? Why sure - ly not dear lit - tle child, For ev - 'ry work - er

buy; They get the sweet - est goods you know, And
knows, That win - ter days are com - ing fast, When

Softly.
pri - ces are not high. Buzz, buzz, buzz, Buzz-ing soft and low,
flow - er mar - kets close.

Buzz, buzz, buzz, They all to mar - ket go.



SUMMER SONG.

CONRADIN KREUTZER.

Joyously.

When the summer comes each year, Then the songs of birds we hear,
Sum-mer clouds send cool-ing rain, On the fields of thirst-y grain,

The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line is in 2/4 time, key of B-flat major, and begins with a treble clef. The piano accompaniment is in the same key and time, with a grand staff (treble and bass clefs). The lyrics are written below the vocal line.

Fine.

Then the streams so sweet-ly sing, The song they've sung since ear-ly spring.
We come rain comes pattering down, On roof and street of bu-sy town.

The second system of musical notation. It continues the vocal and piano parts. The lyrics are written below the vocal line. The system ends with a 'Fine' marking.

Fine.

Humming bees go buzzing by, Seek-ing flow-ers low and high,

The third system of musical notation. It continues the vocal and piano parts. The lyrics are written below the vocal line.

D.C. al Fine.

Then the trees once bare and brown, With leaves and fruit are bend-ing down.

The fourth and final system of musical notation. It concludes the song. The lyrics are written below the vocal line. The system ends with a 'D.C. al Fine' marking.

STORY OF THE DAY.



Animated.

FOLKSONG.

1. When morn - ing comes the stars will fade, The
 2. Then all the peo - ple rise from sleep, And
 3. Then face and hands are all made clean, By
 4. The morn - ing meal has come and pass'd, To
 5. The moth - er says "When work is done, They'll

sil - - ver moon will too, Then in the east the
 op - - en win - dows wide, To let the gol - - den
 wa - - ter fresh and cool, And all the locks both
 school, the chil - dren run, And fath - - er's at his
 all come back to me, I'll sweep, and dust, and

sun will rise, In skies of gold and blue.
 light of day, Shine in from streets out - side.
 gold and brown Are in comb'd and brush'd for school.
 bu - sy work, To stay 'till day is done.
 clean the house, As fresh as it can be."



TWILIGHT AND DAWN.

Arr: from FOLKSONG. (1815.)

1. Say, can you tell what the sweet birds are sing - ing? When
 2. Say, can you tell what the sweet birds are sing - ing? When

late at dim twi - light their voi - ces are ring - ing?
 ear - ly at dawn their sweet voi - ces are ring - ing?

Si - lent the stars have come out one by one, And
 There 'mid the dark - ness they watch for the ray Of the



all the day's work is then fin - ished and done.
sun that is com - ing to bring the new day.

This is their song of thanks - giv - ing so clear,
This then their song of thanks - giv - ing so clear,

"Rest time is com - ing and twi - light is here."
"Day - light is com - ing for sun - rise is here."



AWAKENING SONG.

Gently.

1. How are the chil - dren a - - wak - en'd, From
 2. How are the flow - ers a - - wak - en'd, From

sweet and rest - ful sleep? What can call them to
 sweet and rest - ful sleep? What can call them to

life a - gain, From slum - ber so strong and deep? Some
 life a - gain, From slum - ber so strong and deep? Per -

times 'tis the Moth - - er's ten - der touch, Or a
 haps 'tis the sun - - shine's ling - 'ring touch, Or the

gen - tle tap at the door; Or a voice that calls, Or the
 rain - drops tap at their door; Or the south-wind's song Of the

sun - shine bright, As it shines on the bed - room floor.
 joy a - bove, That wins them to life once more.

CRADLE SONG.

KARL SPAZIER.(1793)

Sleep my dar - ling lit - tle one, Twi - light dim is

The first system of the musical score for 'Cradle Song'. It features a vocal melody line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/8. The lyrics are 'Sleep my dar - ling lit - tle one, Twi - light dim is'.

here. All the ba - bies near and far,

The second system of the musical score. The lyrics are 'here. All the ba - bies near and far,'.

Sleep when comes the eve - ning star. By O

The third system of the musical score. The lyrics are 'Sleep when comes the eve - ning star. By O'.

Ba - by, By O Ba - by.

The fourth system of the musical score, which concludes the piece. The lyrics are 'Ba - by, By O Ba - by.'.

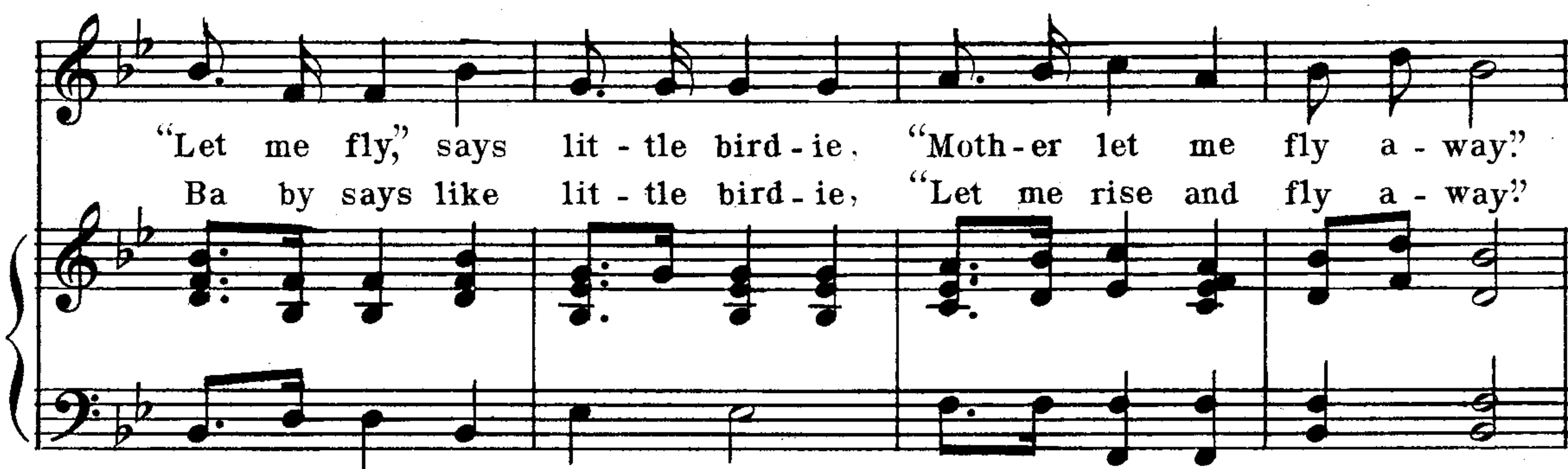
BABY'S WAKING SONG.

TENNYSON.


OLD MELODY. (1788.)



What does lit - tle bird - ie say, In her nest at peep of day?
 What does lit - tle ba - by say, In her bed at peep of day?



"Let me fly," says lit - tle bird - ie, "Moth - er let me fly a - way."
 Ba by says like lit - tle bird - ie, "Let me rise and fly a - way?"



Bird - ie rest a lit - tle lon - ger, Till the lit - tle wings are stronger,
 Ba - by sleep a lit - tle lon - ger. Till the lit - tle limbs are stronger,



dim. So she rests a lit - tle long - er, Then she flies a - way.
cres. If she sleep a lit - tle long - er, She may fly a - way.



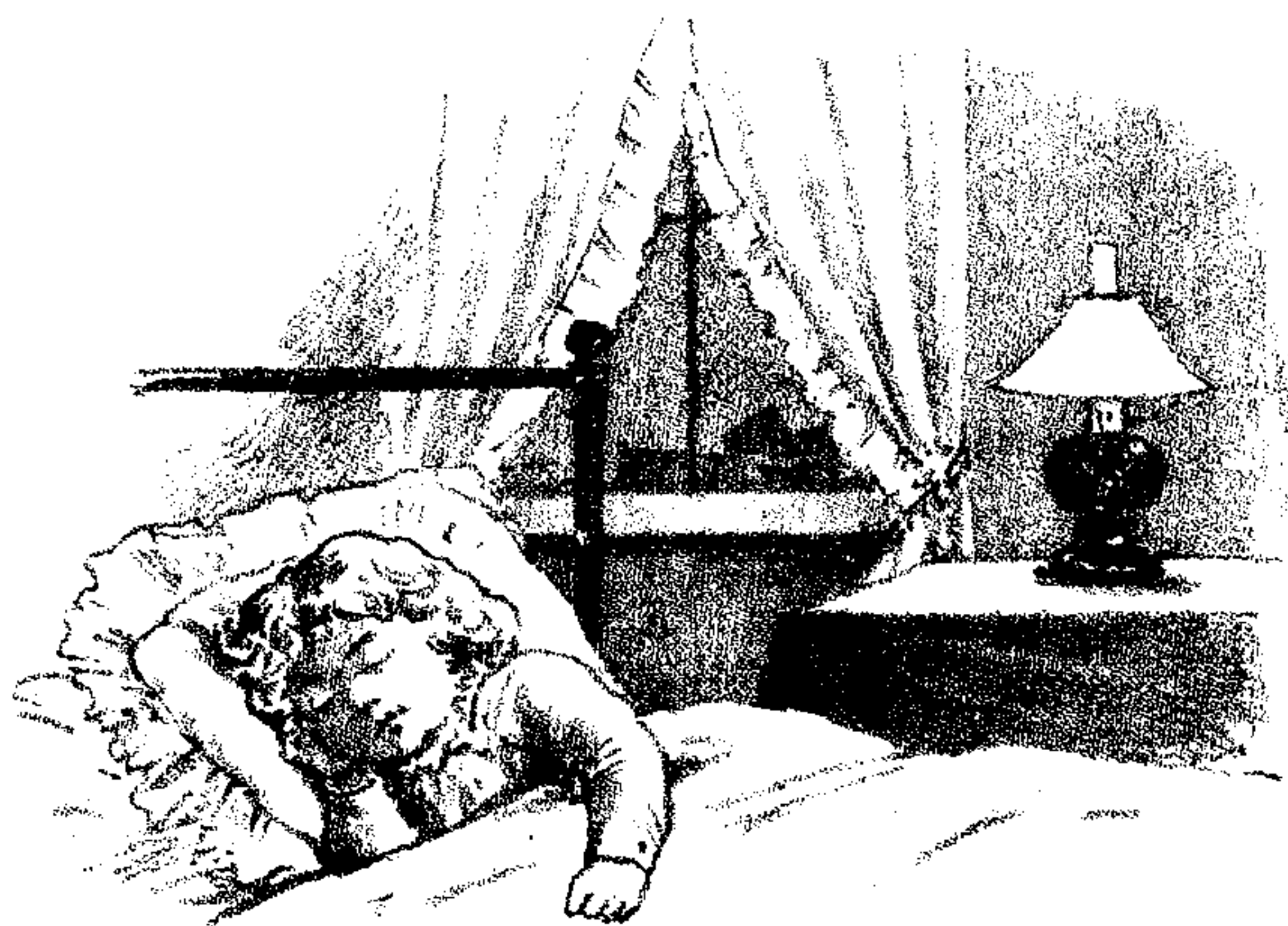
THE STORY OF NIGHT.

Arr. from CARL ZELTER. (1810)

1. When the gol - den sun has set,
 2. High o'er head the new half moon,
 3. In the home from win - dows bright,

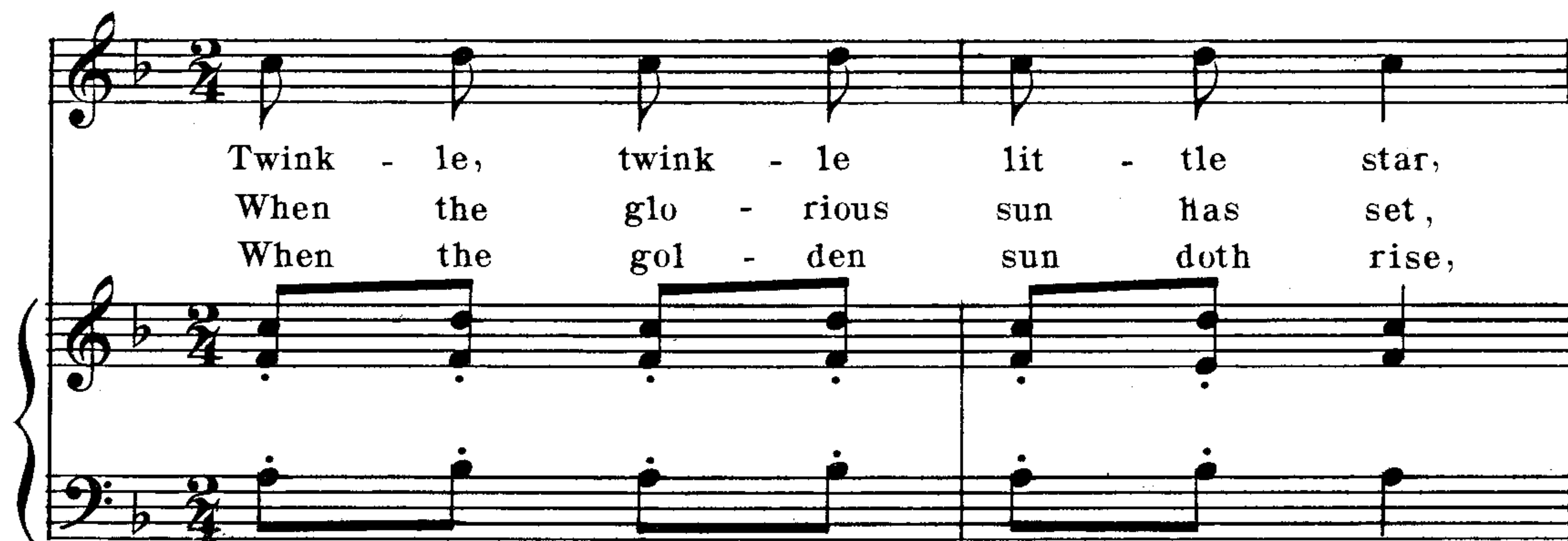
Then the night draws near; Lit - tle stars shine out a - bove us
 Shines with sil - ver light; All a - long the bu - sy streets, The
 Lamp - light sends its ray; In their beds the chil - dren rest, And

Say - ing night is here.
 gas - lights twin - kle bright.
 sleep 'till comes the day.



TWINKLE, TWINKLE, LITTLE STAR.

JANE TAYLOR.



Twink - le, twink - le lit - tle star,
 When the glo - rious sun has set,
 When the gol - den sun doth rise,



How we won - der what you are; Up a - bove the
 And the grass with dew is wet, Then you show your
 Fills with shin - ing light the skies, Then you fade a -



world so high, Like a dia - mond in the sky.
 lit - tle light, Twin - kle twin - kle all the night.
 way from sight, Shine no more 'till comes the night.



MOON SONG.

Adapted from Kate S. Kellogg,
in "Songs for Little Children."

Gracefully.

1. Love - ly moon, love - ly moon, Sail - ing so high,
2. Love - ly moon, sends to you, Soft shi - ning beams,

Come to the chil - dren, Down from the sky. Chil - dren dear, chil - dren dear,
Shines on the chil - dren, While dream - ing sweet dreams. She was placed in the sky,

Far down be - low, I send my moon - light, But I can - not go.
There best to stay, Shin - ing on peo - ple, 'Till dawns the new day.

LULLABY.

Arr. from MOZART.

Drowsily.

Lit - tle chil - dren, lit - tle chil - dren, So tired and so

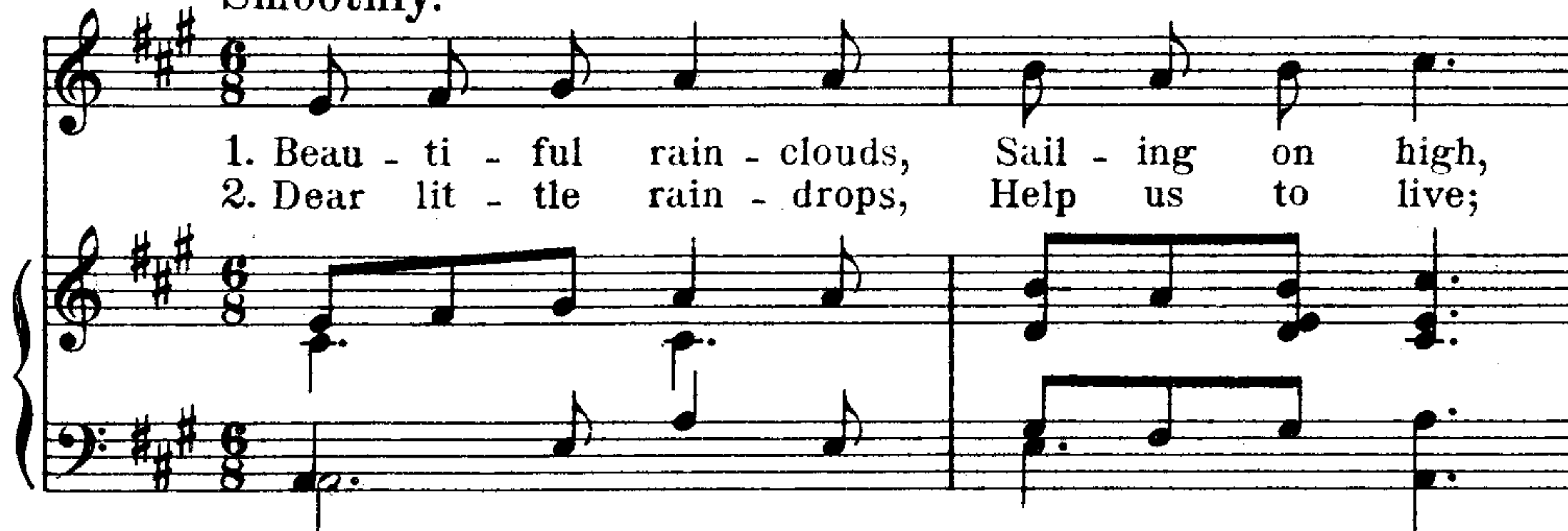
wea - ry, Sleep-y chil - dren, drow-sy chil - dren, To dream-land will

go. In their beds on down-y pil - lows, The chil - dren are

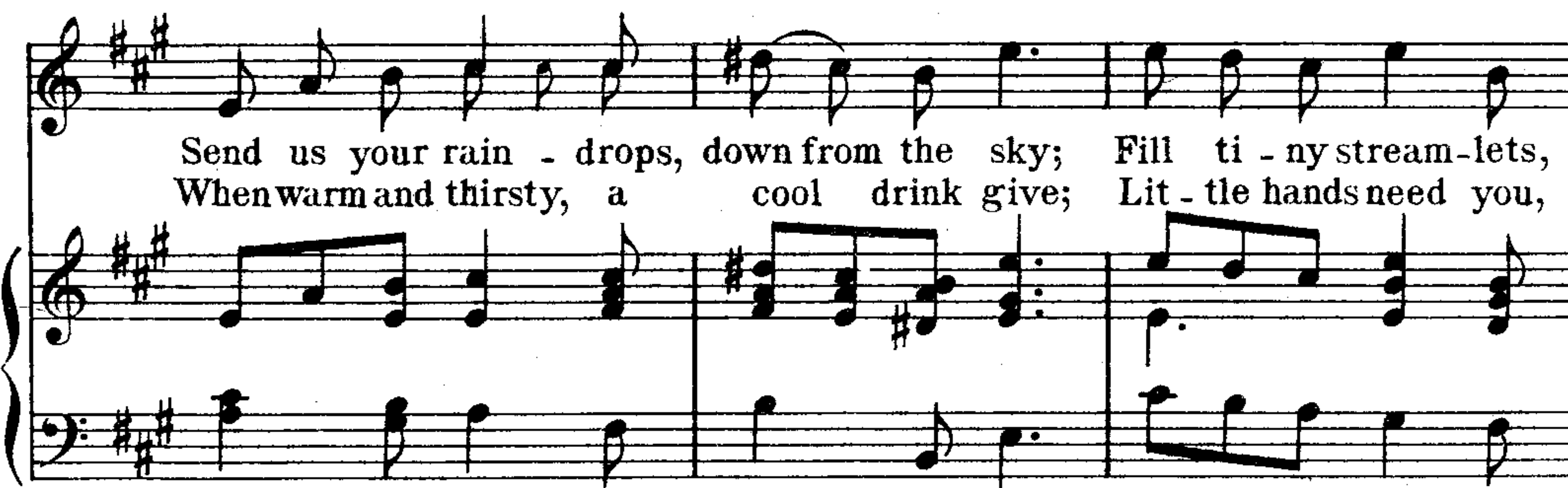
rest - ing. Sleep-y chil - dren, drowsy chil - dren, To dream-land have gone.

RAIN CLOUDS.

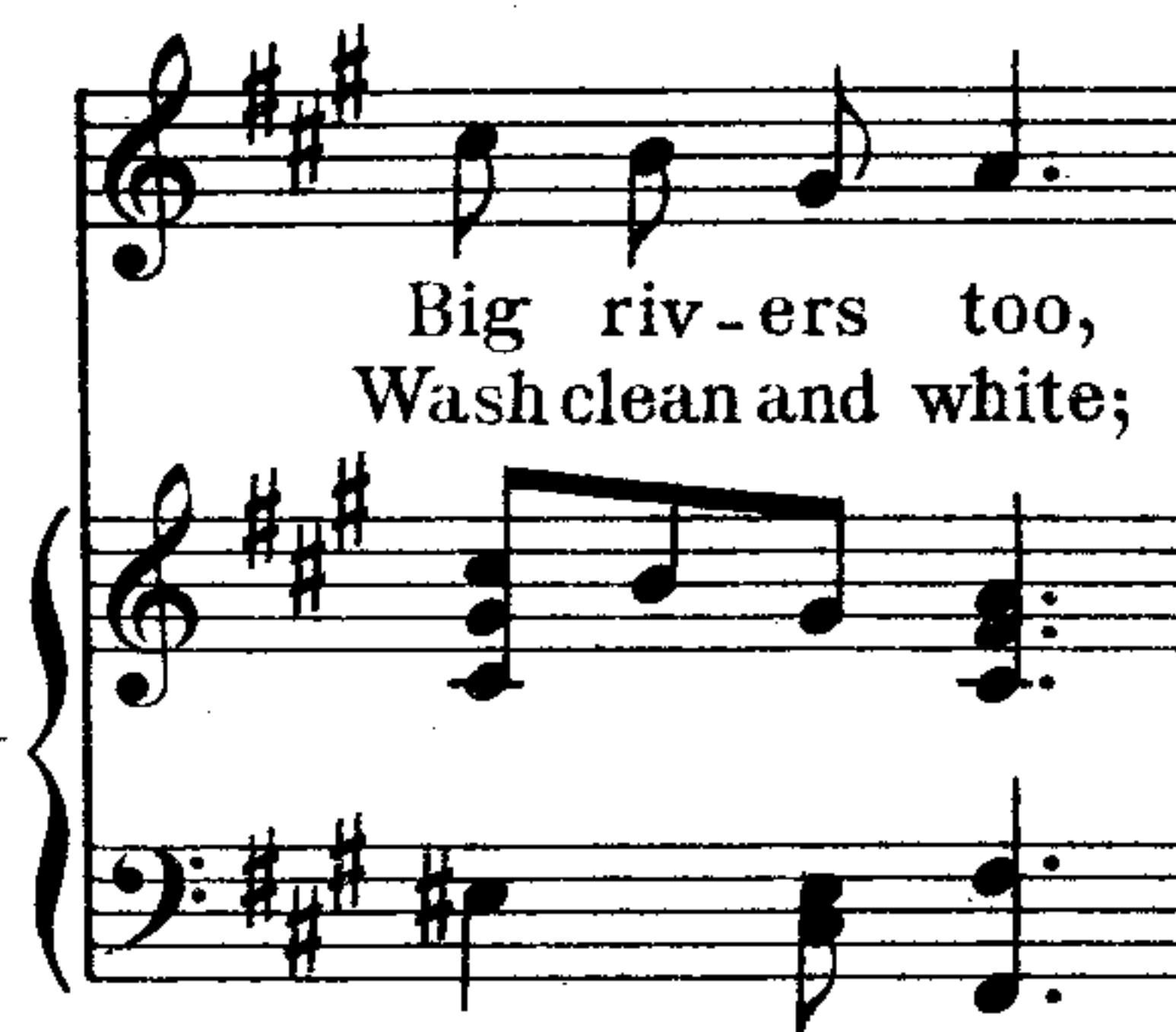
Smoothly.



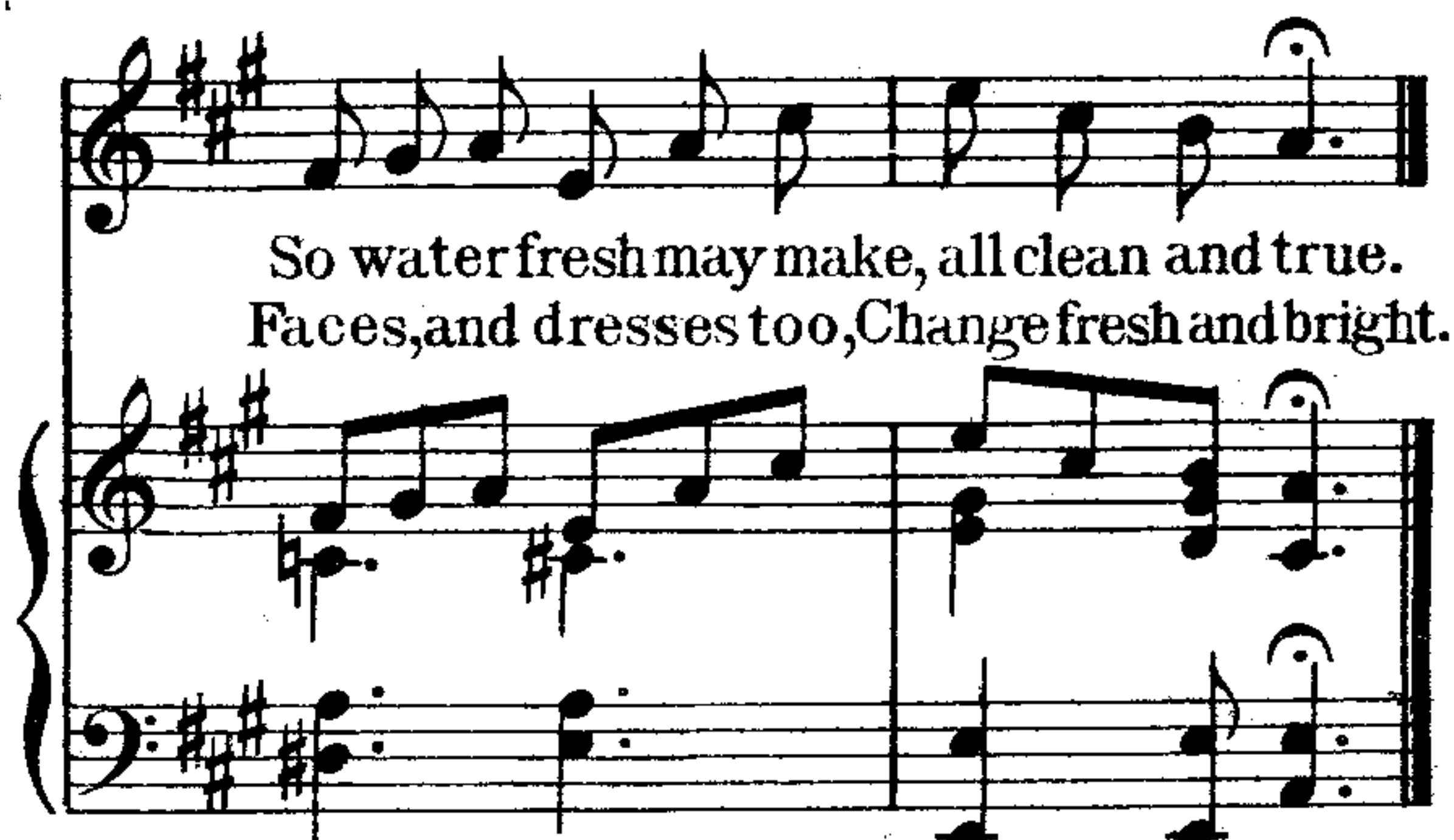
1. Beau - ti - ful rain - clouds, Sail - ing on high,
2. Dear lit - tle rain - drops, Help us to live;



Send us your rain - drops, down from the sky; Fill ti - ny stream-lets,
When warm and thirsty, a cool drink give; Lit - tle hands need you,

Big riv - ers too,
Wash clean and white;



So water fresh may make, all clean and true.
Faces, and dresses too, Change fresh and bright.

WEATHER SONG.

Daintily.

This is the way the rain comes down, Soft - ly, Soft - ly fall - ing.
 This is the way the snow comes down, Gent - ly, Gent - ly fall - ing.
 This is the way the sun shines down, Warm - ly, Warm - ly shin - ing.

This is the way the rain comes down, Soft - ly, Soft - ly fall - ing.
 This is the way the snow comes down, Gent - ly, Gent - ly fall - ing.
 This is the way the sun shines down, Warm - ly, Warm - ly shin - ing.

RAIN SONG.

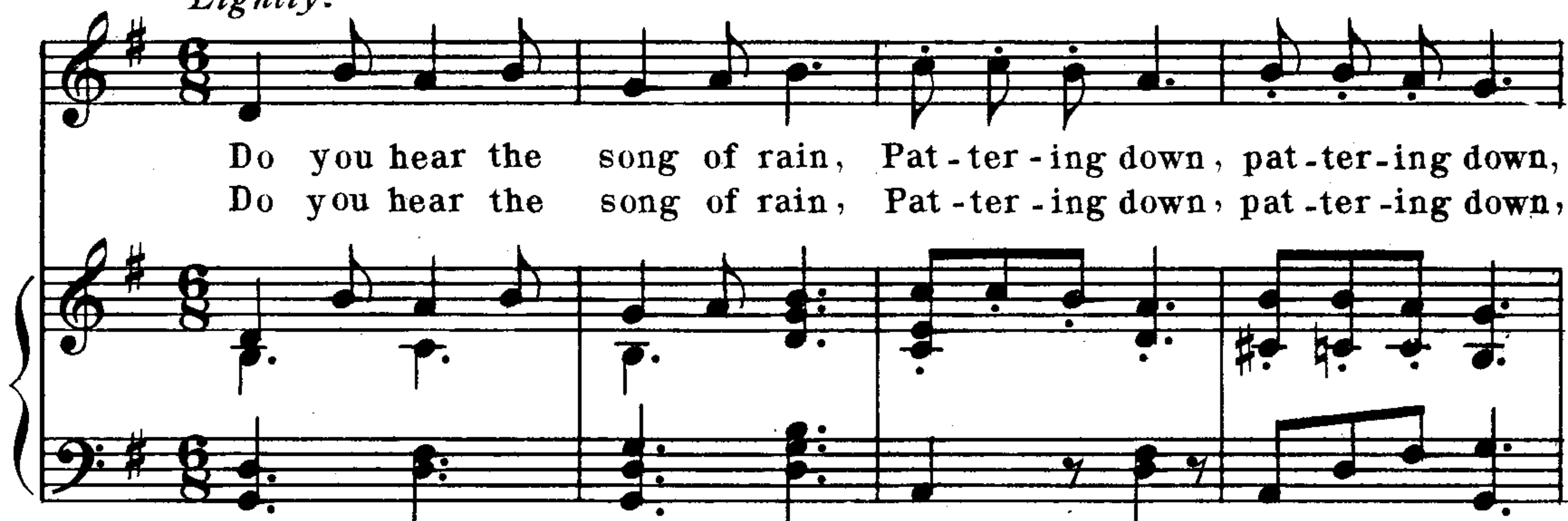
Lightly.

Arr. from MOZART.

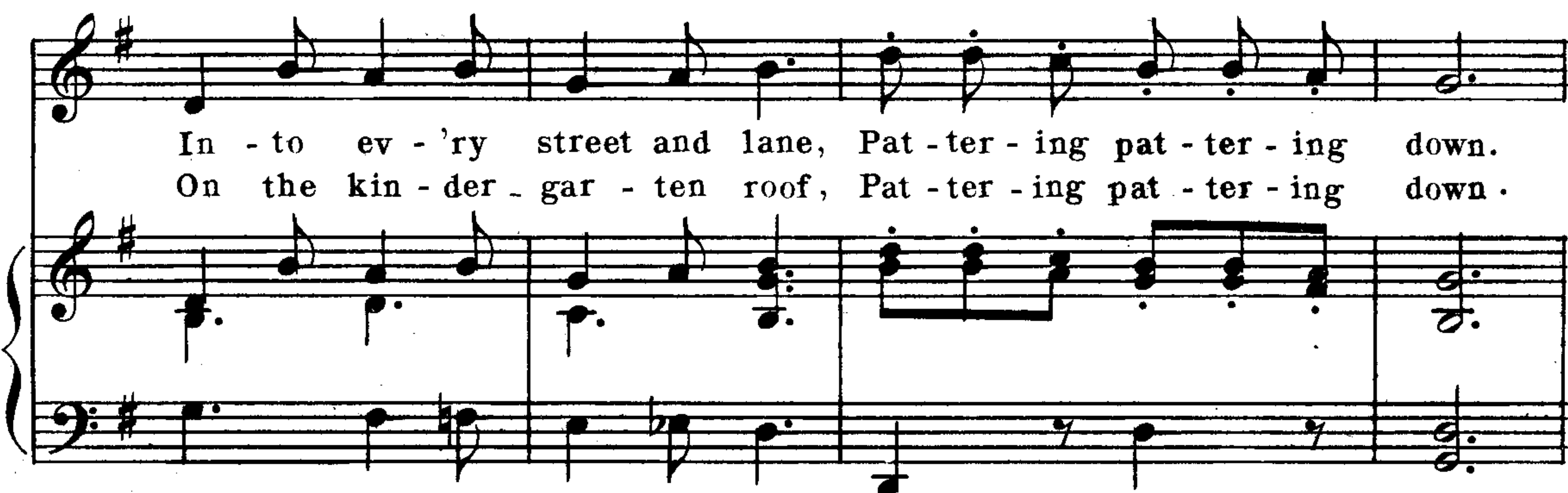
Pit! Pat! Pit! Pat! Pit! Pat! Sing your lit - tle song,
 Pit! Pat! Pit! Pat! Pit! Pat! This you seem to say,

Pit! Pat! Pit! Pat! Pit! Pat! Pat - ter all day long.
 Pit! Pat! Pit! Pat! Pit! Pat! All the rain - y day.

THE RAIN ON THE ROOF.

Lightly.

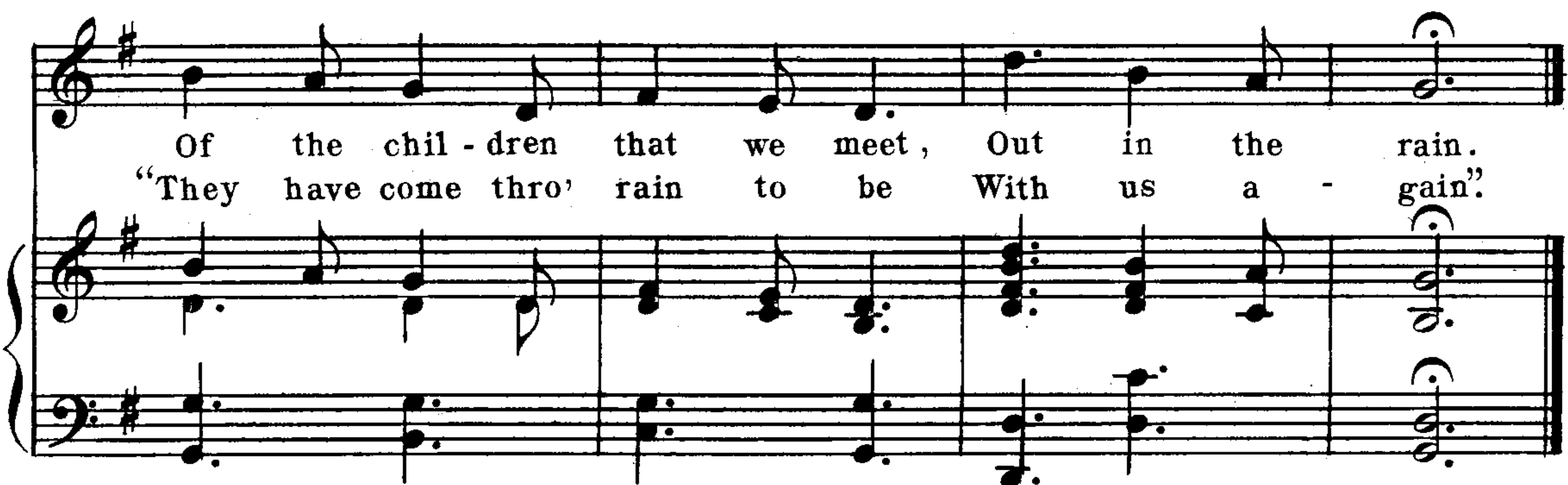
Do you hear the song of rain, Pat-ter-ing down, pat-ter-ing down,
Do you hear the song of rain, Pat-ter-ing down, pat-ter-ing down,



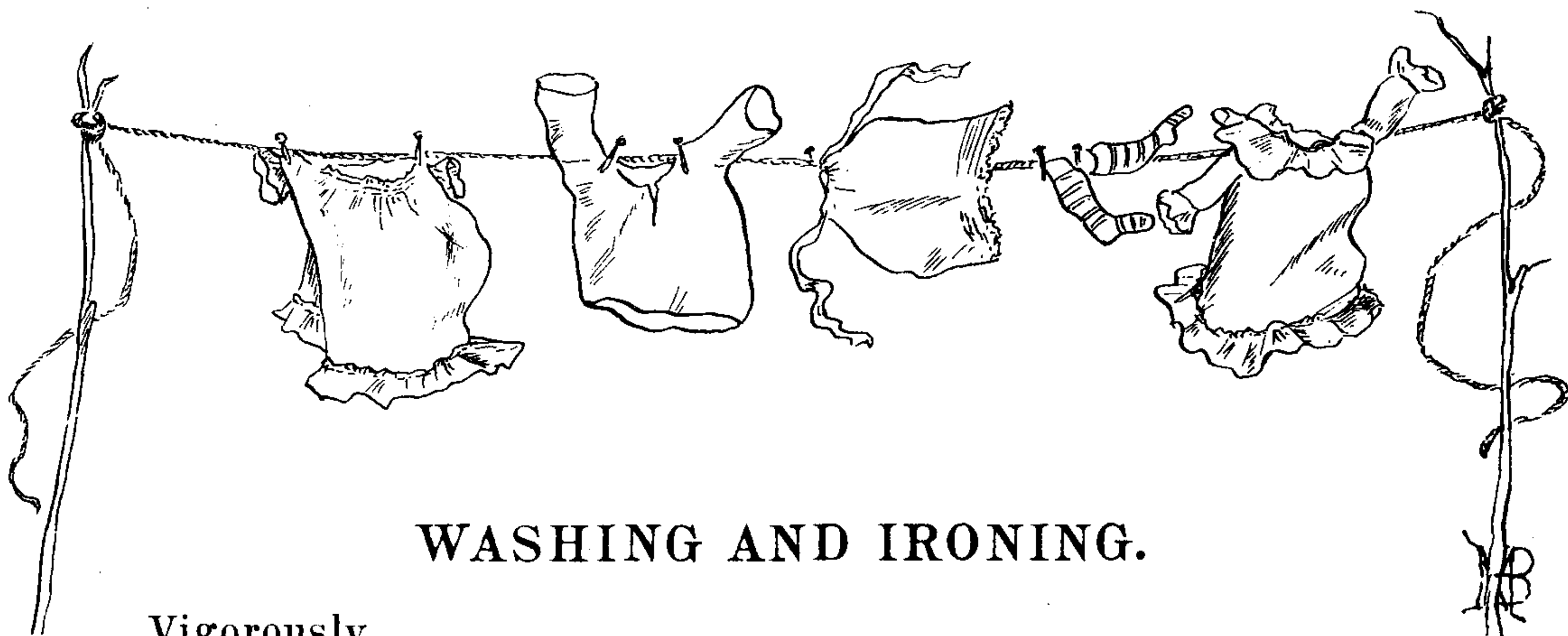
In - to ev - 'ry street and lane, Pat-ter-ing pat-ter-ing down.
On the kin - der - gar - ten roof, Pat-ter-ing pat-ter-ing down.



Splashing down in ev - 'ry street, On the ma - ny fa - ces sweet,
This is what it says to me, Of each lit - tle child I see,



Of the chil - dren that we meet, Out in the rain.
"They have come thro' rain to be With us a - gain".



WASHING AND IRONING.

Vigorously.

1. Rub! Scrub! rub - a - dub - dub! The chil - dren's clothes must go
 2. High fly! blow the clothes dry! Oh! Sun, shine your brightest up
 3. Neat! Sweet! from head down to feet, Each child can be dressed so

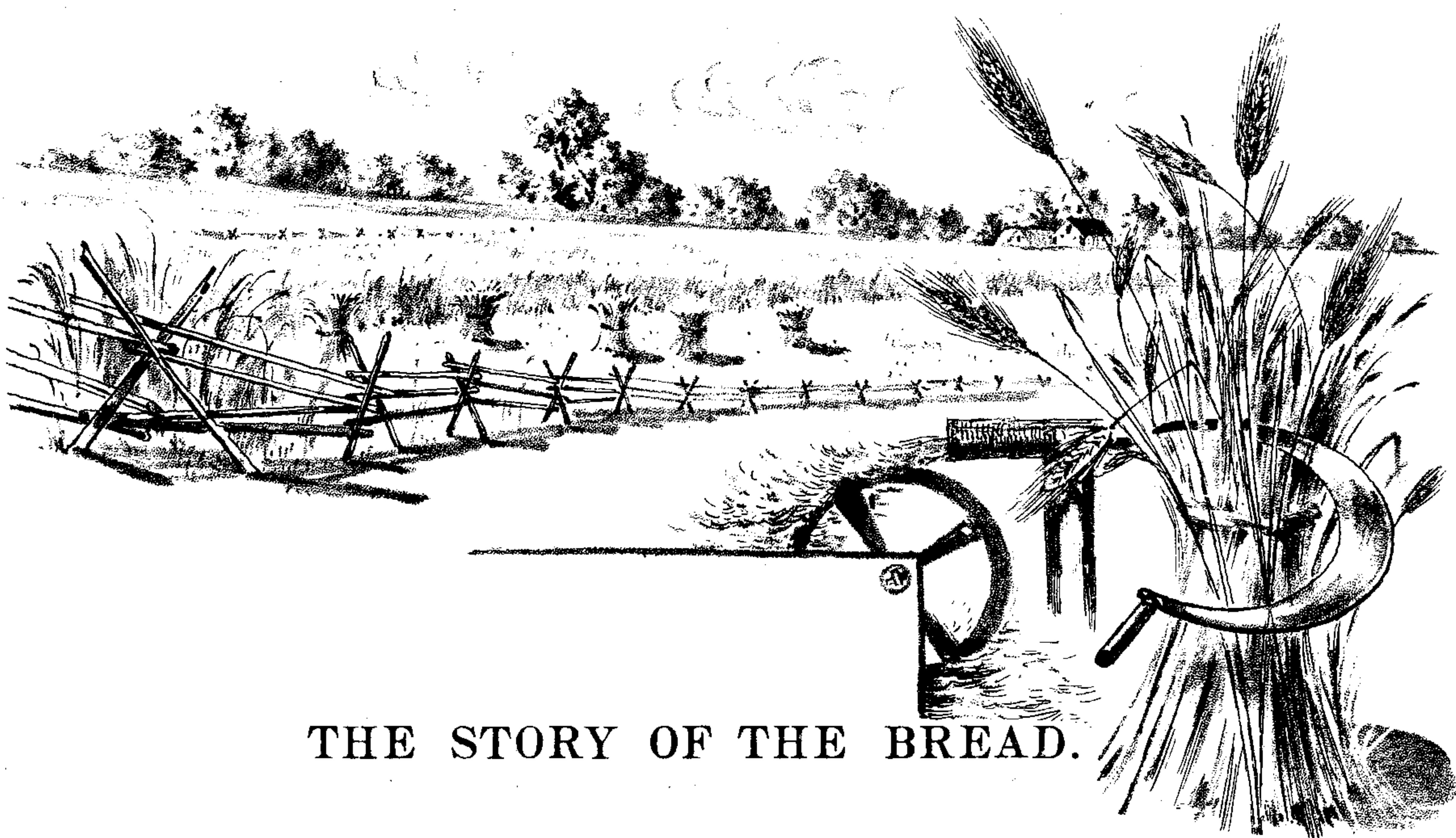
 The first system of musical notation for the song. It consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass staves). The key signature has one flat (B-flat), and the time signature is 6/8. The vocal line contains the lyrics for the first three lines of the song.

in - to the tub, Rinse! Wring! swing on the line,
 in the blue sky, When dry, sprin - kle them down, As
 fresh to day, With irons hot, We fin - ish the lot, And

 The second system of musical notation. It continues the vocal line and piano accompaniment from the first system. The lyrics are for the fourth and fifth lines of the song.

Baby's long dresses and yours and mine.
 pure and as white as an-y in town.
 put them all nicely and neat-ly a way.

 The third system of musical notation. It continues the vocal line and piano accompaniment. The lyrics are for the sixth and seventh lines of the song.

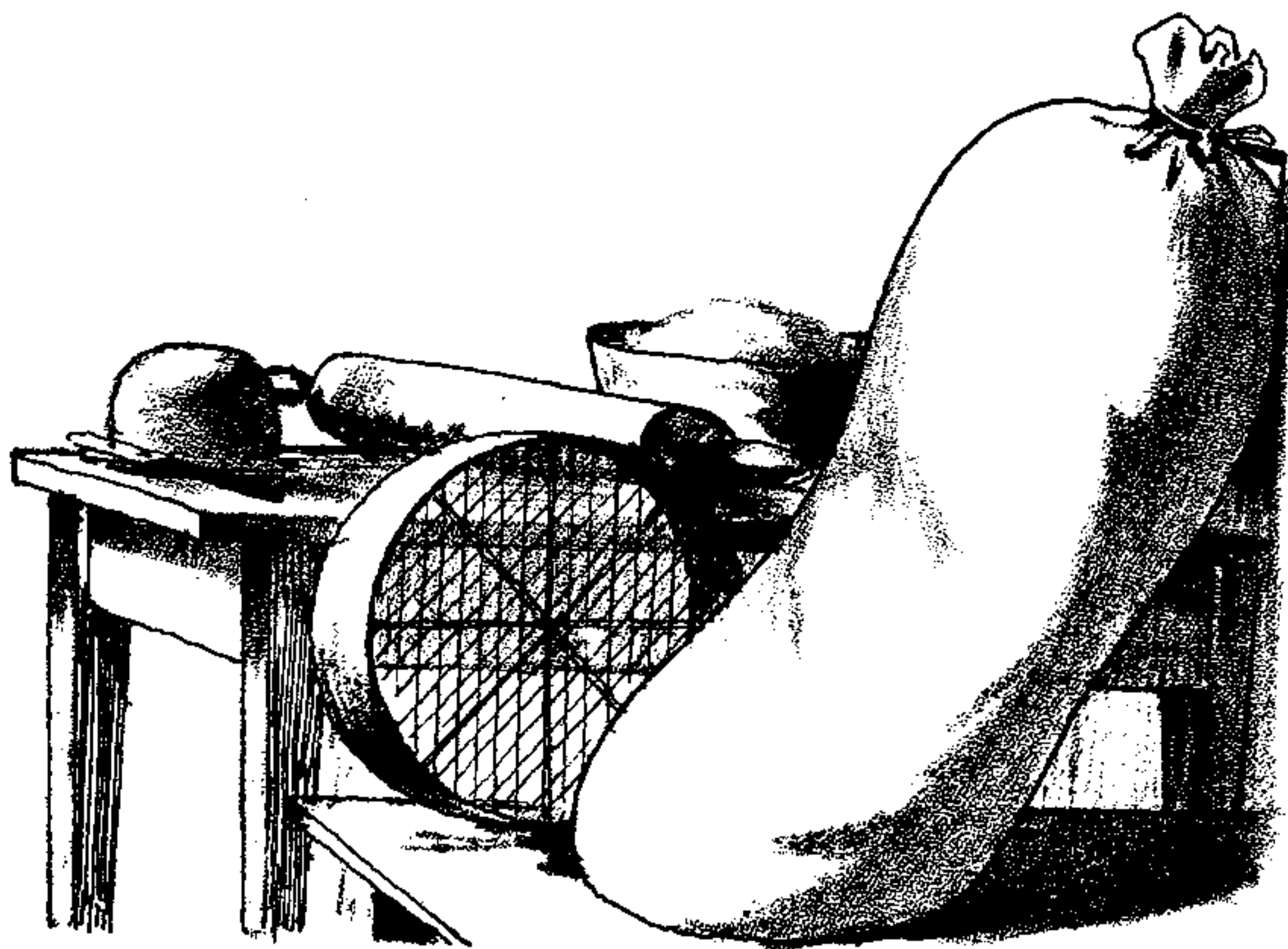



THE STORY OF THE BREAD.

1. Way down in the field where the wheat seeds lie, The rain-drops have
 2. Way down on the stream there stands an old mill, And nev - er till
 3. Bu - sy at work at the sup - per hour, The moth - er is
 4. The ov - en is hot, so the dough goes in, The loaves all bake

fal - len from clouds on high, Then the wheat grows up and the reap - ers sing, As they
 night does its wheel stand still, As it grinds all the wheat in to flour so white, The
 sift - ing the pure white flour, As she mix - es it well in to dough so white She
 nice - ly, both thick and thin, Then the moth - er sings out with her smile so bright, Here's a

cut it all down with a stead - y swing.
 mil - lers sings out in his great de - light.
 too sings out in her great de - light.
 platefull of bread for my childre to - night?





THE STORY OF THE BUTTER.

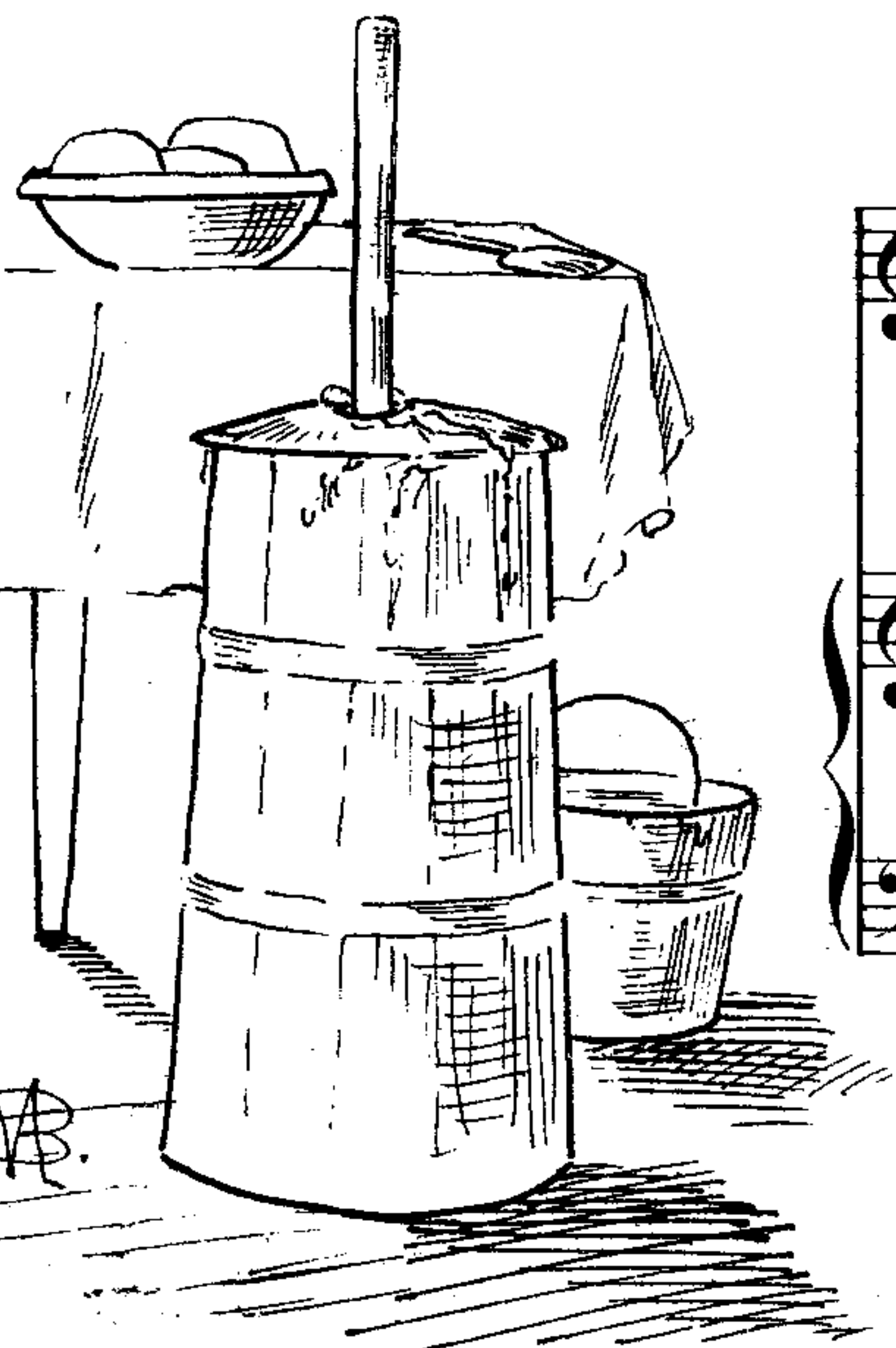
Adapted from Mowing Song.
Songs for Little Children.

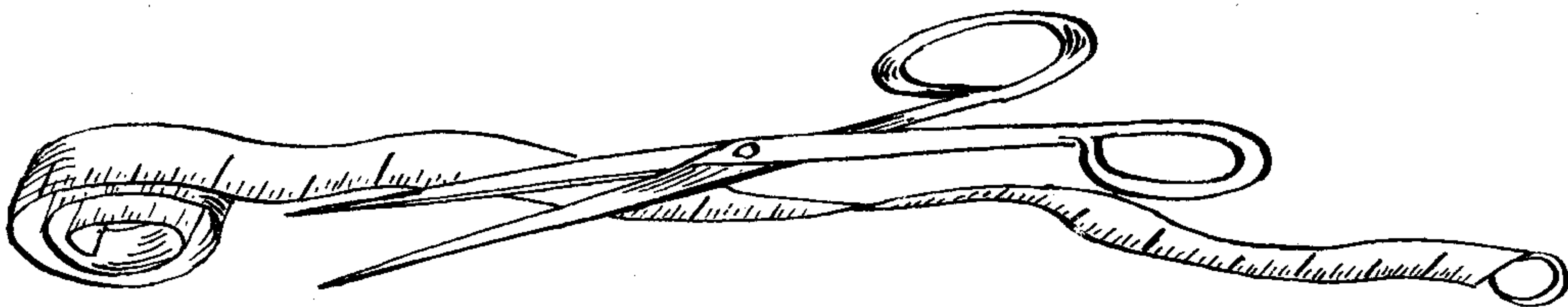
Lively.

1. Ma - ny fields of grass and clo-ver, In the sum-mer are mow'd o - ver;
2. Some one then must do the churning, Yel-low cream to but-ter turning;

Then the cows can have fresh hay, Sweet and ten-der ev - 'ry day; Then they'll fill and
Just to think that grass and clover, Af-ter ma-ny times turn'd o'er, Splash-ing tumbling

nev - er fail, Win - ter days the milk - ing pail.
o - ver roll'd, Turn at last to but - ter gold.





THE STORY OF THE CLOTHES.

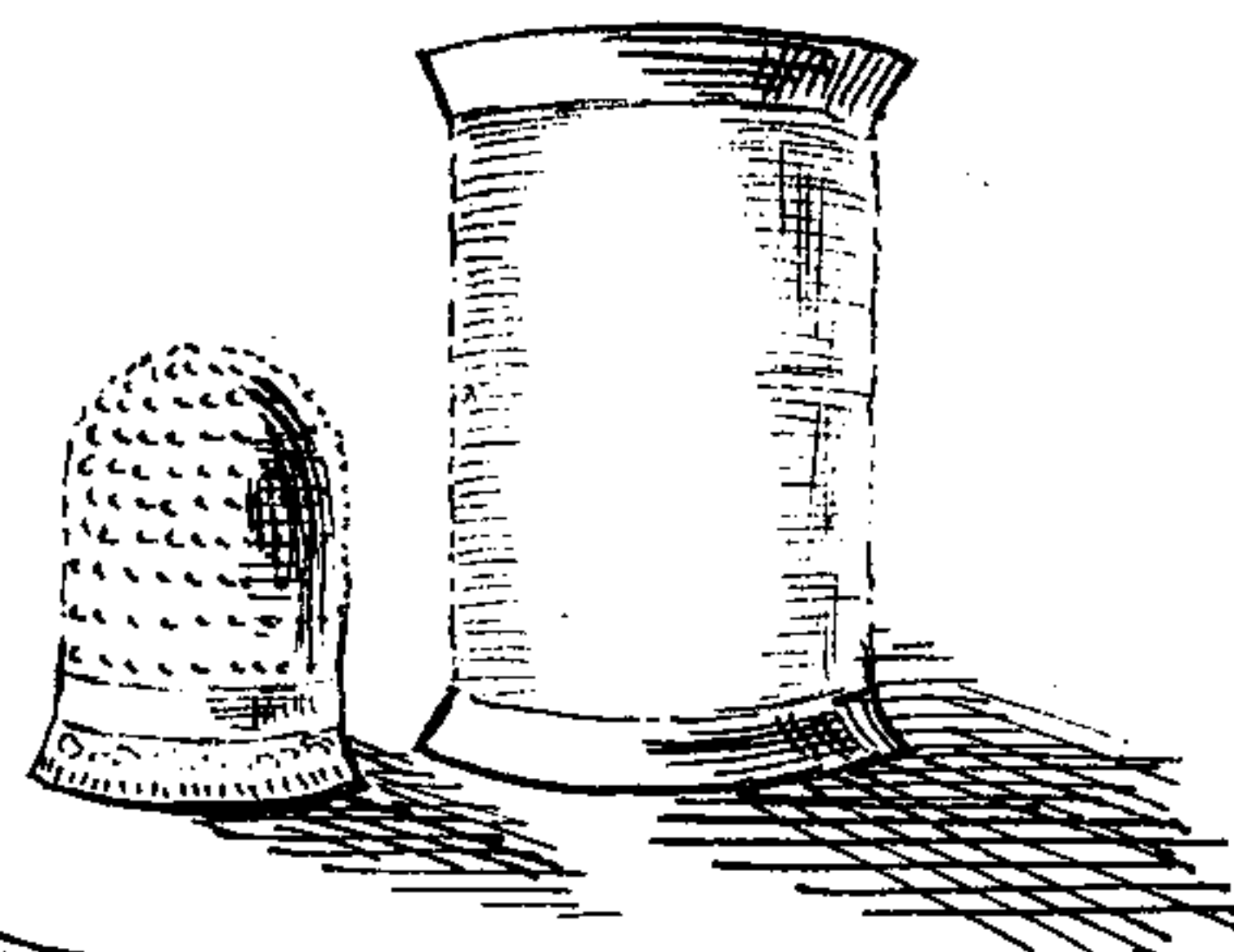
FOLKSONG. 18th Century.

With animation.

1. All the children's clothes are worn, Some are soild and others torn; Mother finds the dry goods store,
2. Get the scissors sharp and bright, Measure sleeves and waist just right; Cut the goods out just to fit,

Where she buys the children more. What will make the children glad? Polka dot? or
Do not waste a single bit. Thread the needle, baste the seam, Now no time to

brilliant plaid? Then she buys and gives the pay, And hurries on her homeward way.
sleep or dream! Sewing machine will stitch it strong, And help the busy work a - long.



THE LAMPLIGHTER.

WENZEL MÜLLER, (1794)

Brightly.

When the light of day is fad-ing, Passing in - to night,
Ev - 'ry eve - ning just at twilight, Some one we will meet,

The first system of musical notation for 'The Lamplighter'. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat), and the time signature is 6/8. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment begins with a grand staff and a key signature of one flat. The lyrics are written below the vocal line.

Lit - tle stars be - gin their shin-ing, Send-ing soft - est light.
Glow - ing torch-light on his shoulder, Pass-ing thro' the street.

The second system of musical notation. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal line.

Then as if they call'd their play-mates, Sleeping down be - low,
Where he goes the street-lamps twinkle, Shin-ing all the night; When

The third system of musical notation. It continues the vocal and piano parts. The lyrics are written below the vocal line.

Soon a - long the ci - ty streets, The gas-lights shine and glow.
morn - ing comes with sun of gold, He turns out ev - 'ry light.

The fourth system of musical notation, which concludes the piece. It features a final cadence in both the vocal and piano parts. The lyrics are written below the vocal line.

SONG OF THE SEWING MACHINE.

Busily.

Turn-ing, whirl-ing, turn-ing, whirl-ing, Stitching all the day,

Whirl-ing, turn-ing, whirl-ing, turn-ing, Work is done to stay. Your

bu - sy feet are mov-ing fast, And that is how I go, For

as they move they say to me, Ma - chine! go fast or slow.

The musical score is written for piano and voice. It features a 2/4 time signature and a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of a treble and bass staff joined by a brace. The melody is written on a single treble staff. The lyrics are placed below the melody. The score is divided into five systems, each with a vocal line and a piano accompaniment. The final system ends with a double bar line and repeat dots.

THE BLACKSMITH'S SONG.

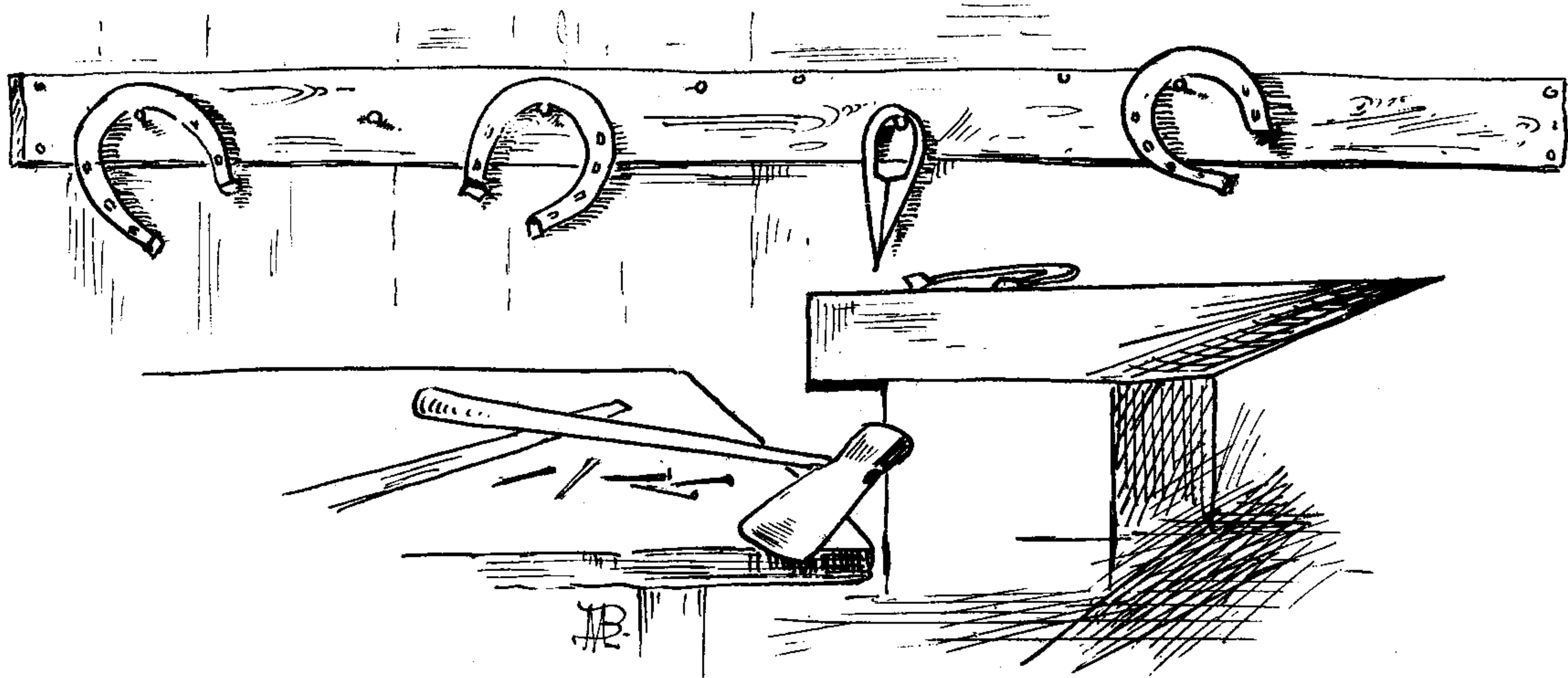
Vigorously.

Mer - ri - ly, Mer - ri - ly, the an - vil rings! Cheer - i - ly,

In strict time

cheer - i - ly, the black-smith sings! Stead - i - ly, stead - i - ly, the strong blow

sounds! Heat the iron! beat the iron! The black - smith pounds!



BUSY CARPENTERS.

With energy.

Saw, saw, saw, Make the boards fit;
 Ring, ring, ring, Such a bu - sy sound,
 Work, work, work, Help - ful and strong,

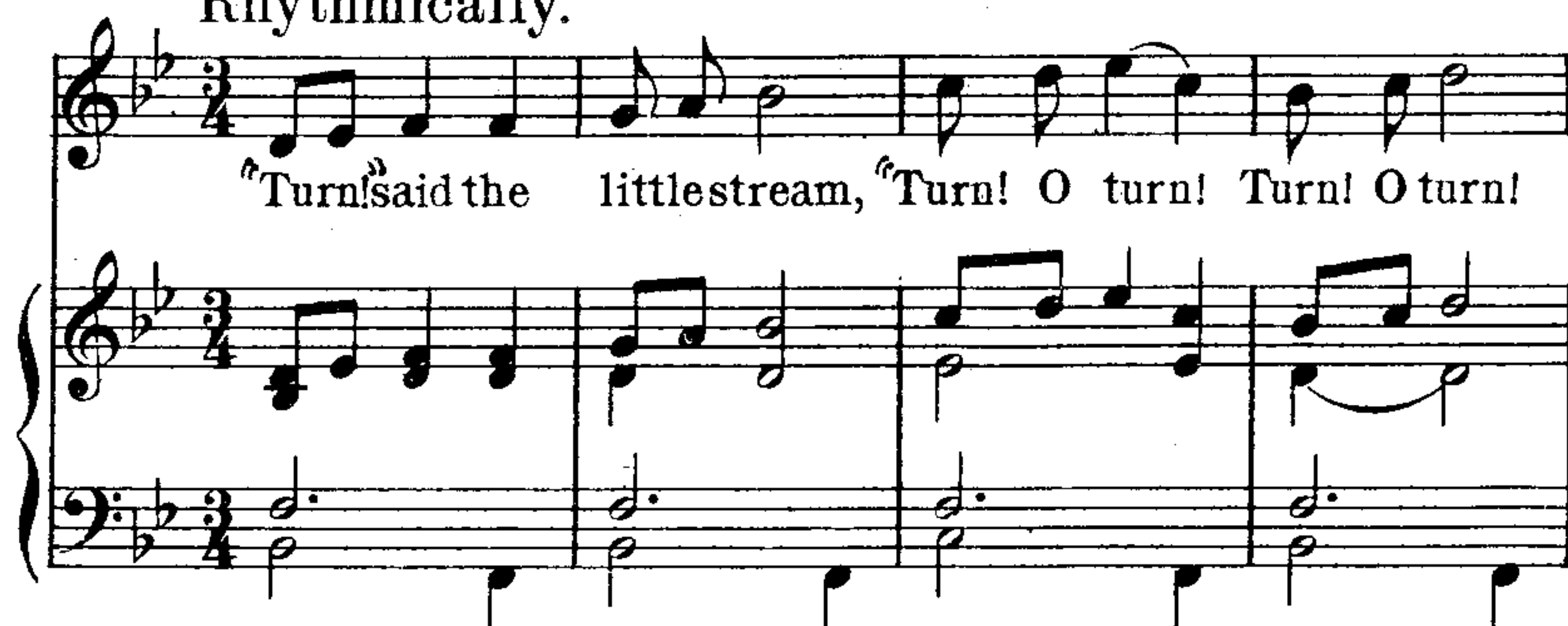
Long ones, and short ones, Thin ones, and thick, Plan - ing them smooth, And
 As the hammers ring, And augers turn a - round; Marking off boards, And
 Saw - ing and planing, All the day long; Driving in nails, And

nail - ing them too, O see what good work Our car - pen - ters can do.
 measure - ing too, O see what good work Our car - pen - ters can do.
 measure - ing too, O see what good work Our car - pen - ters can do.

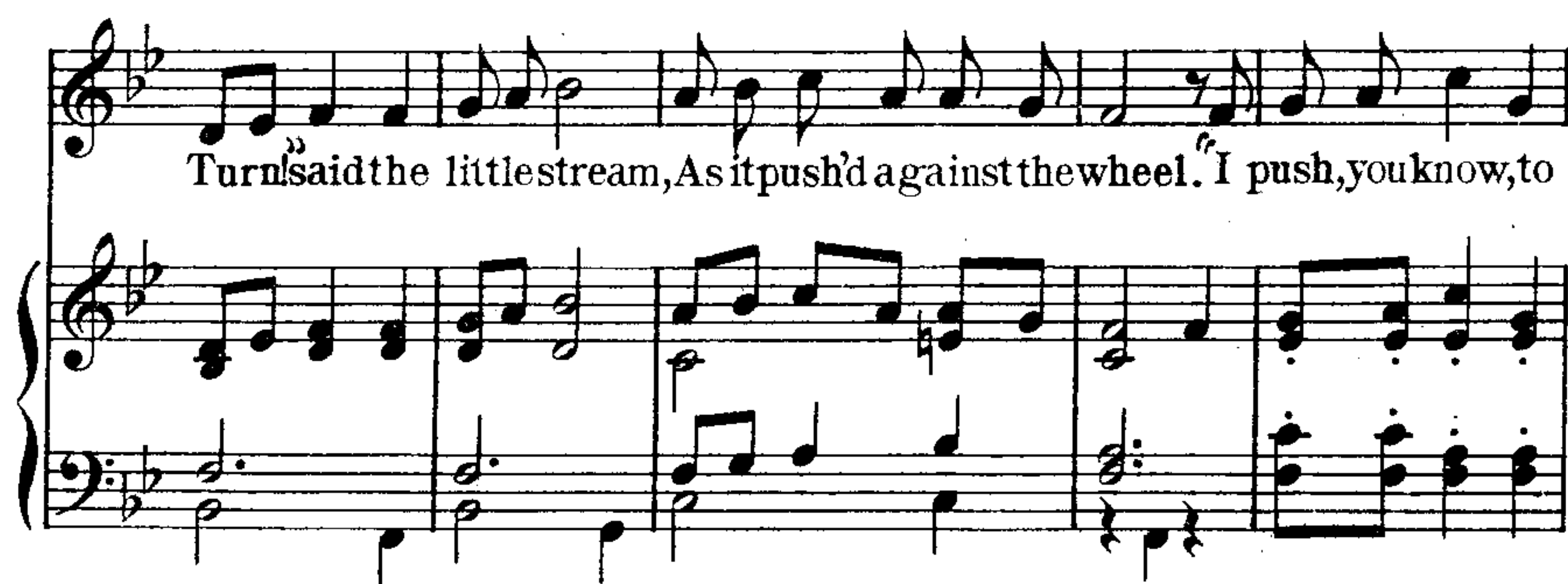


THE SONG OF THE MILL-STREAM.

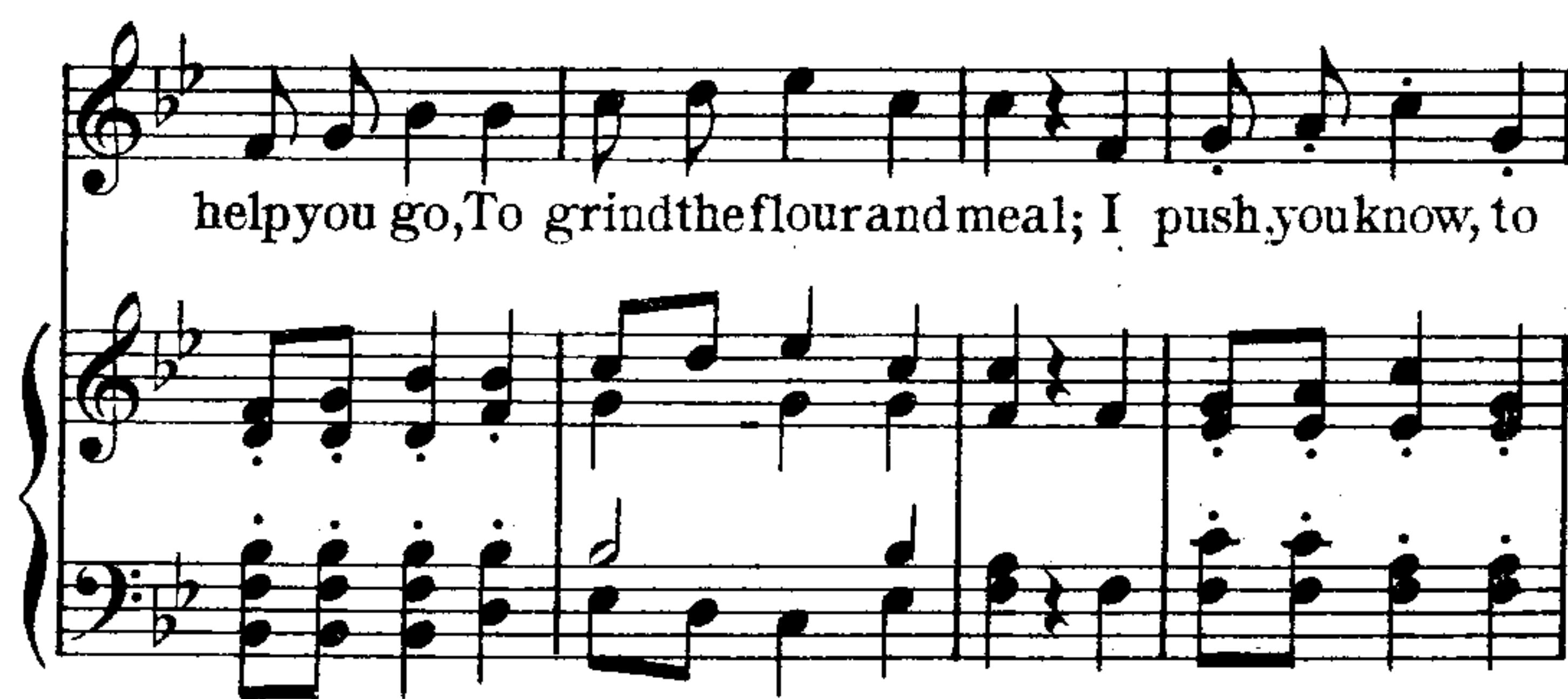
Rhythmically.



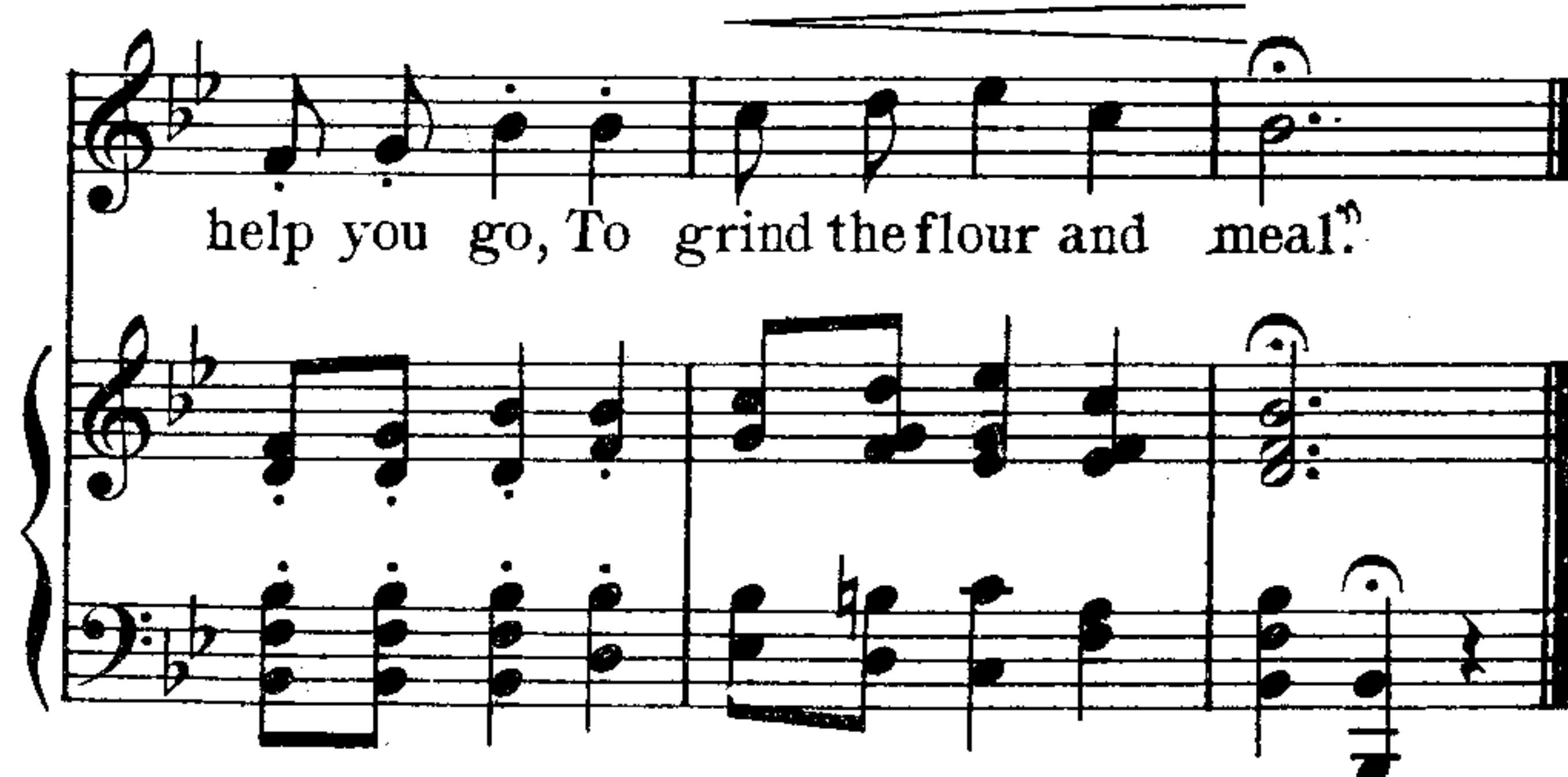
"Turn!" said the little stream, "Turn! O turn! Turn! O turn!"



Turn!" said the little stream, As it push'd against the wheel. "I push, you know, to

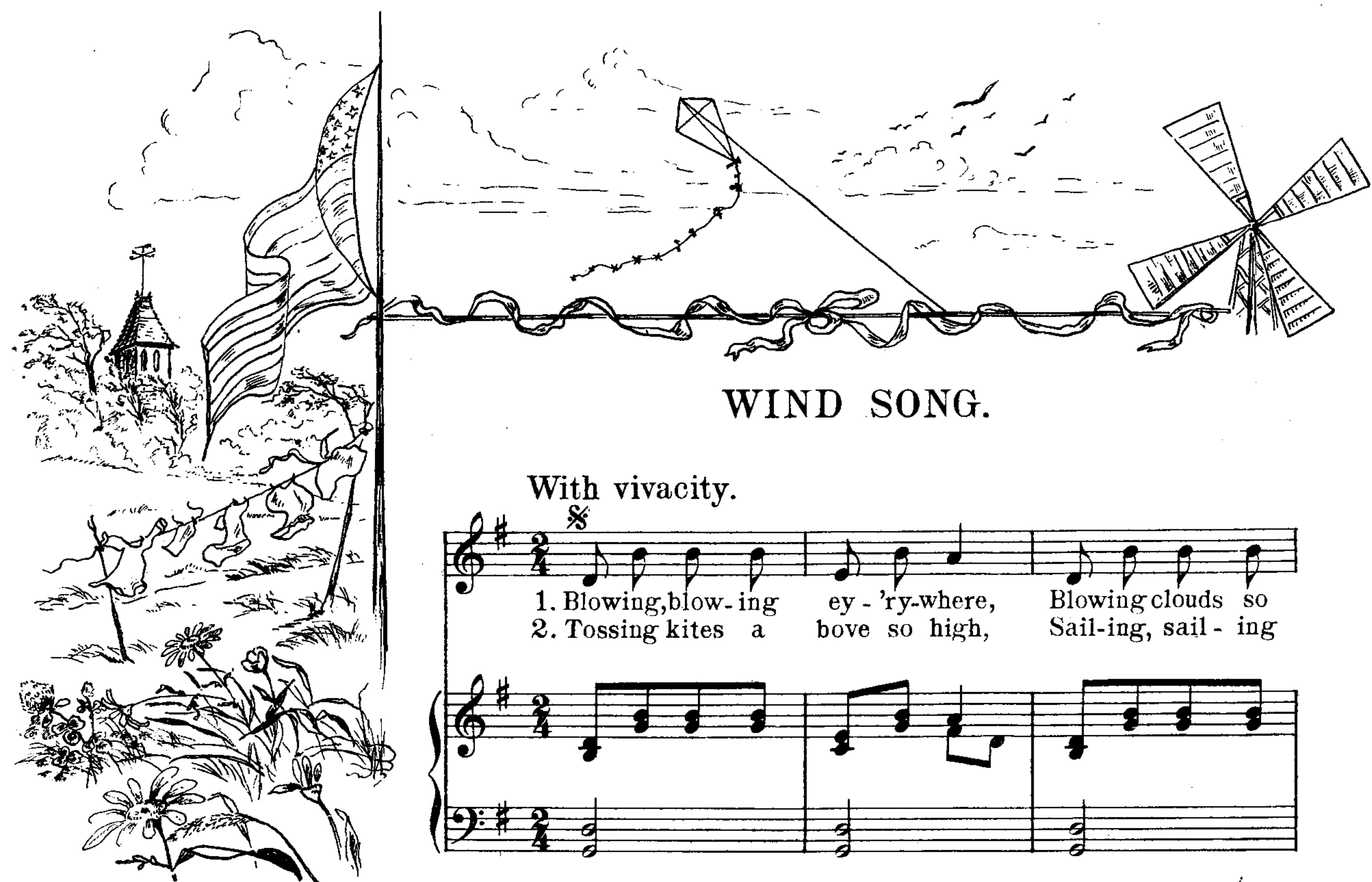


help you go, To grind the flour and meal; I push, you know, to



help you go, To grind the flour and meal."





WIND SONG.

With vivacity.

1. Blowing, blow-ing ey - 'ry-where, Blowing clouds so
 2. Tossing kites a bove so high, Sail-ing, sail - ing

 The first system of musical notation for the Wind Song. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in the same key and time, with a grand staff (treble and bass clefs). The music is marked with a 'v' symbol for vivacity.

high in air. Turn-ing wind-mills round, and round, With such a creak-ing,
 'cross the sky, Wav-ing flags with gen - tle breeze And blow-ingships up -

 The second system of musical notation. It continues the vocal line and piano accompaniment from the first system. The vocal line includes the lyrics 'high in air. Turn-ing wind-mills round, and round, With such a creak-ing, 'cross the sky, Wav-ing flags with gen - tle breeze And blow-ingships up -'. The piano accompaniment continues with chords and single notes.

creak - ing sound, Mak - ing all the trees bend low,
 on the seas, You furn the vane on high - est tower,

 The third system of musical notation. It continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'creak - ing sound, Mak - ing all the trees bend low, on the seas, You furn the vane on high - est tower,'. The piano accompaniment continues with chords and single notes.

Wav - ing grass both to and fro, Dry ing clothes up -
 Gen - tly wave the low - est flower; We see your work and

on the line, And whirl - ing leaves off tree and vine.
 hear your song, But can't see you when push - ing strong.

Fine.

Swaying movement.

D. S. al Fine.

CHURCH BELLS.

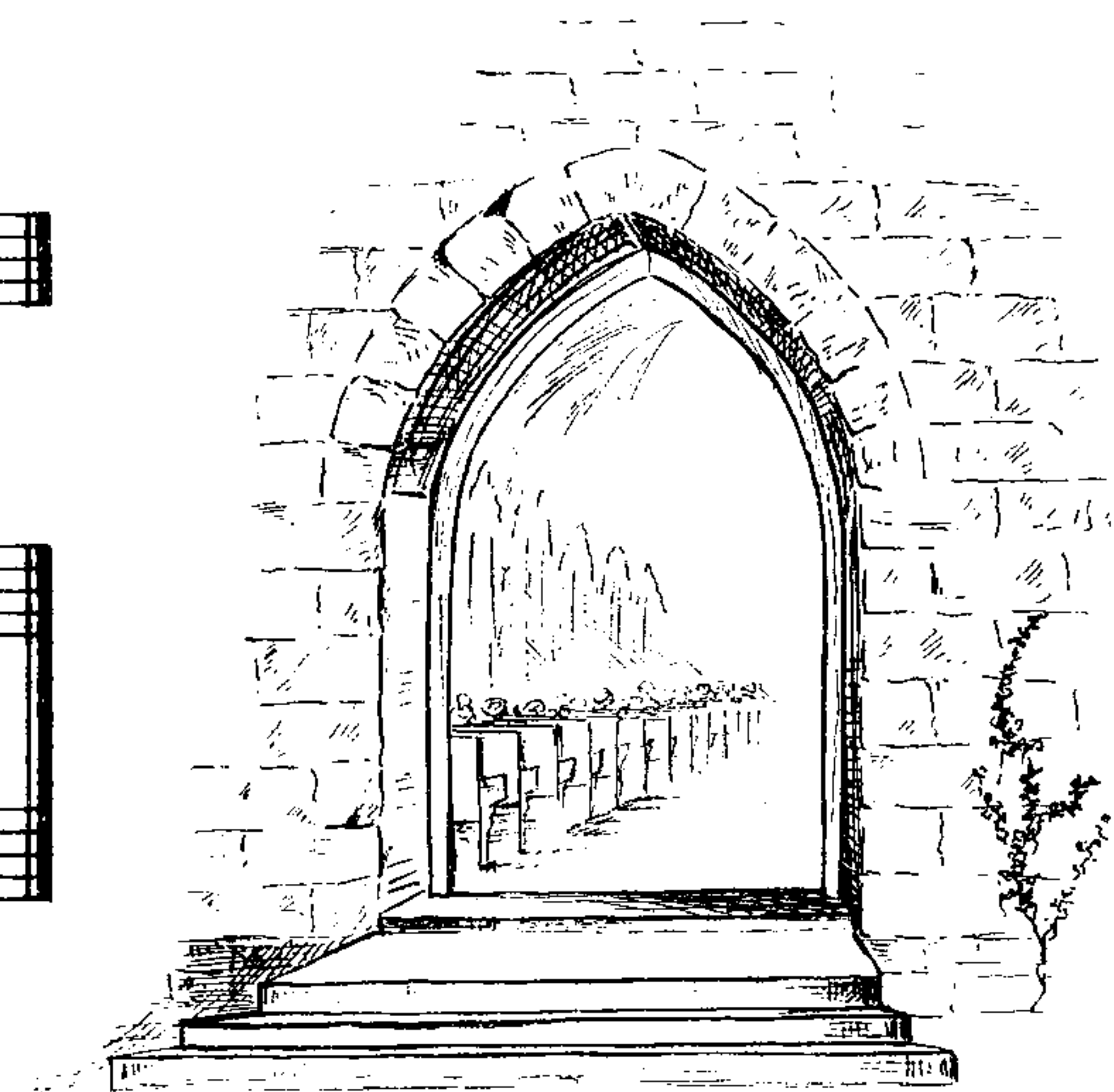


Solemnly.

1. Come! Come! peo - ple come! This the bells mes - sage to
 2. Come! Come! peo - ple come! See the church doors are now

me, to you, Come! Come! All may come!
 op - en wide, Come! Come! All may come!

Fathers and Mothers and chil - dren too.
 Plen - ty of room for you all in - side





Mrs. C. F. ALEXANDER.

GOD'S WORK.

Reverently.

1. All things bright and beau - ti - ful, All things great and
 2. Each lit - tle flow - er that op - ens, Each lit - tle bird that
 3. He gave us eyes to see them, And lips that we might

small, All things wise and won - der - ful, Our Fath - er made them all.
 sings, He made their glow - ing col - ors, He made their ti - ny wings.
 tell, How good is God our Fath - er, Who do - eth all things well.

GOD'S LOVE.

Arr:from MOZART.

Tranquilly.

God our Fath - er made the night,
God our Fath - er made the skies,

The first system of the musical score for 'God's Love'. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass staves). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal staff.

Made the moon, and stars so bright, All the clouds far,
Bees and birds, and but - ter - flies, Ti - ny flow'rs and

The second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staff.

far a - way, The shin - ing sun and gol - den day.
trees that wave, These love - ly gifts our Fath - er gave.

The third system of the musical score, which concludes the piece. It features a final vocal phrase and piano accompaniment. The lyrics are written below the vocal staff.

THE CHILDREN AND THE SHEEP.

Adapted from Ann Taylor.

Wool-ly sheep, please tell us why, In the sun-ny
No, dear lit-tle chil-dren, no, Of our use you

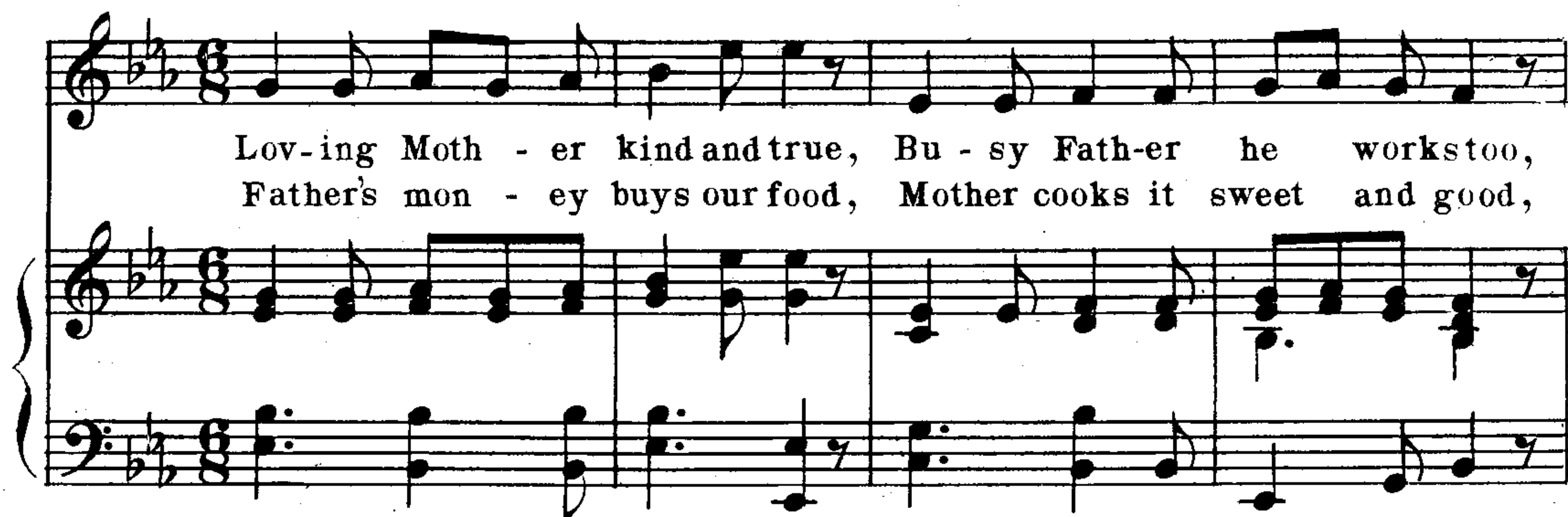
fields you lie, Eat-ing grass and clo-ver white,
do not know; Do you see the wool that grows,

From the morn-ing till the night, Ev-ery thing can
On our backs to make your clothes? Your hoods and cloaks and

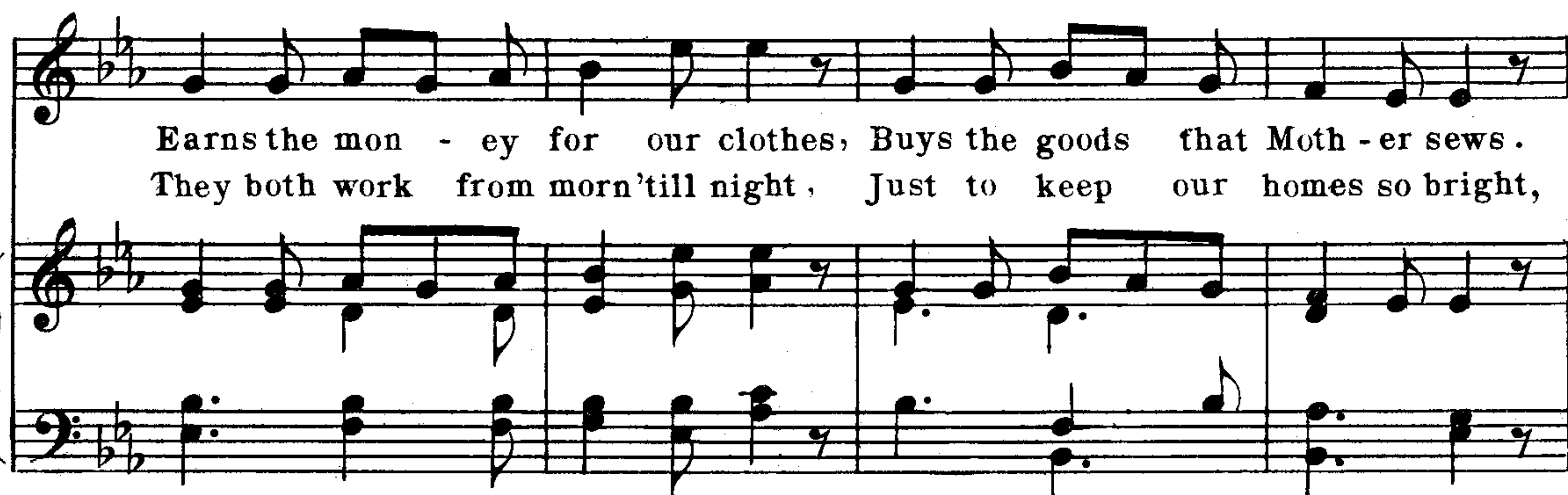
some-thing do, But tell what kind of use are you?
mit-tens too, Were made from wool that on us grew.

FATHER AND MOTHER'S CARE.

HANS GEORG NÄGELI, (1793)



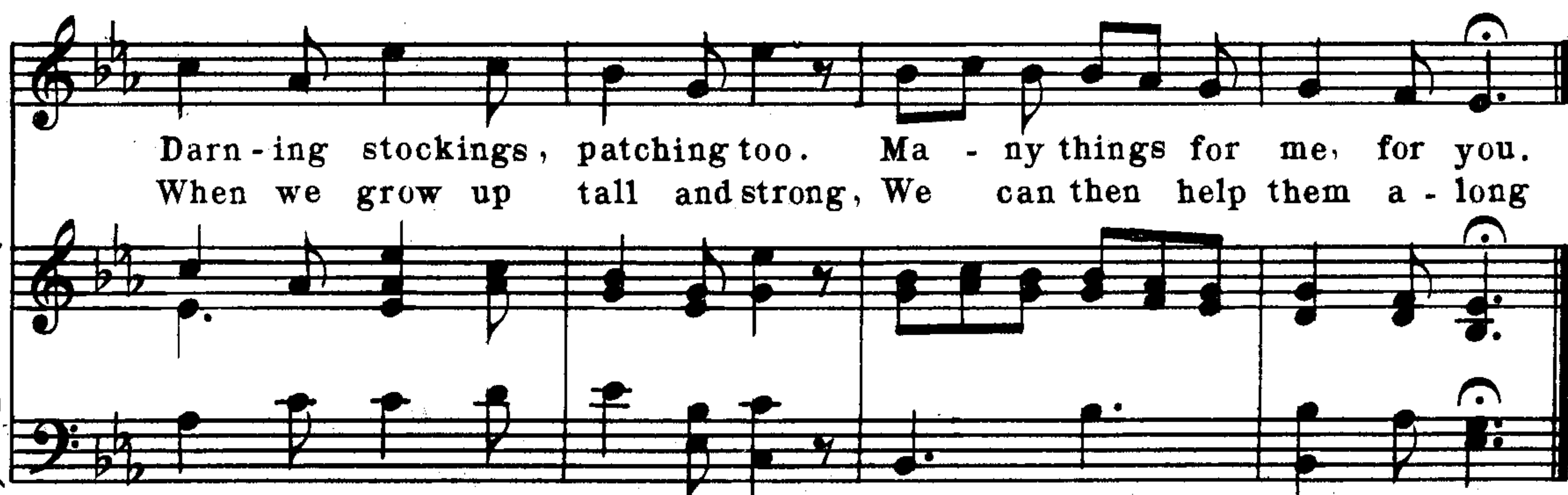
Lov-ing Moth - er kind and true, Bu - sy Fath-er he workstoo,
 Father's mon - ey buys our food, Mother cooks it sweet and good,



Earns the mon - ey for our clothes, Buys the goods that Moth - er sews.
 They both work from morn'till night, Just to keep our homes so bright,



Mother gives her dai - ly care, Washing fa - ces combing hair,
 Just to give us dai - ly bread, Nice warm fire and rest-ful bed.

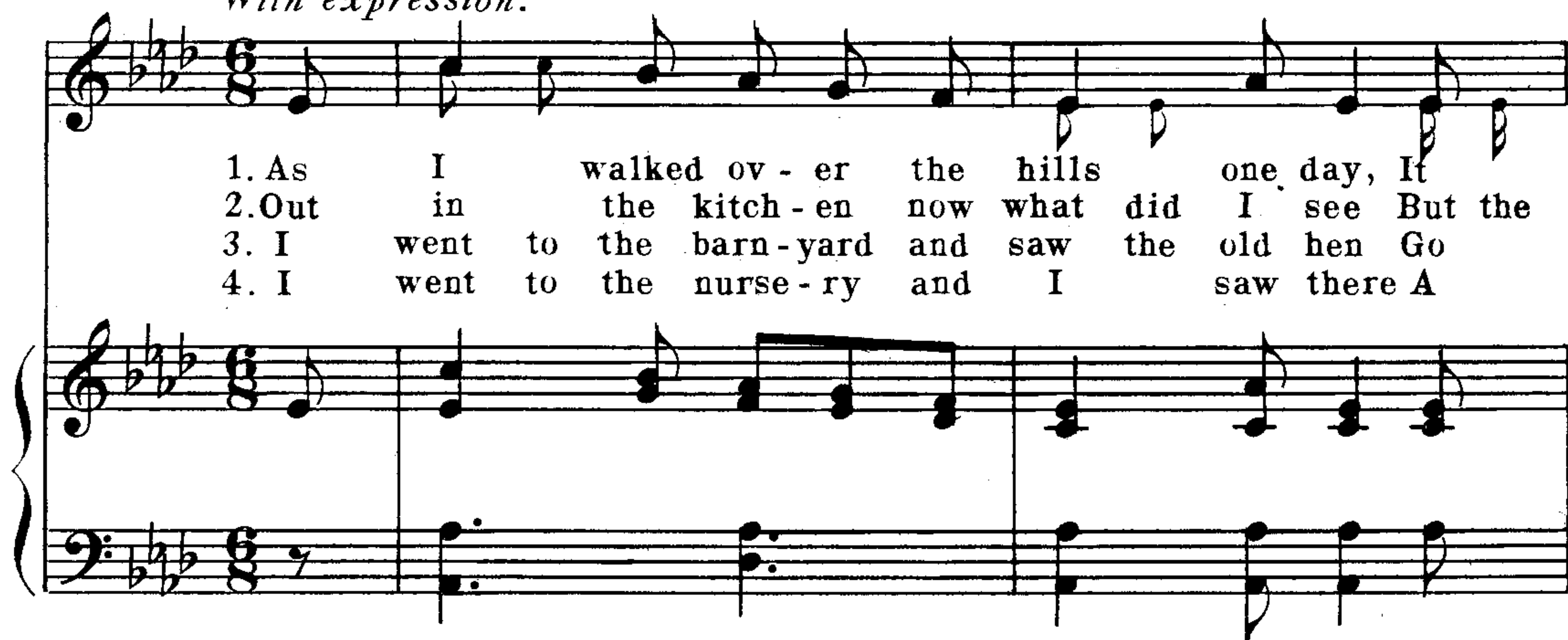


Darn - ing stockings, patching too. Ma - ny things for me, for you.
 When we grow up tall and strong, We can then help them a - long

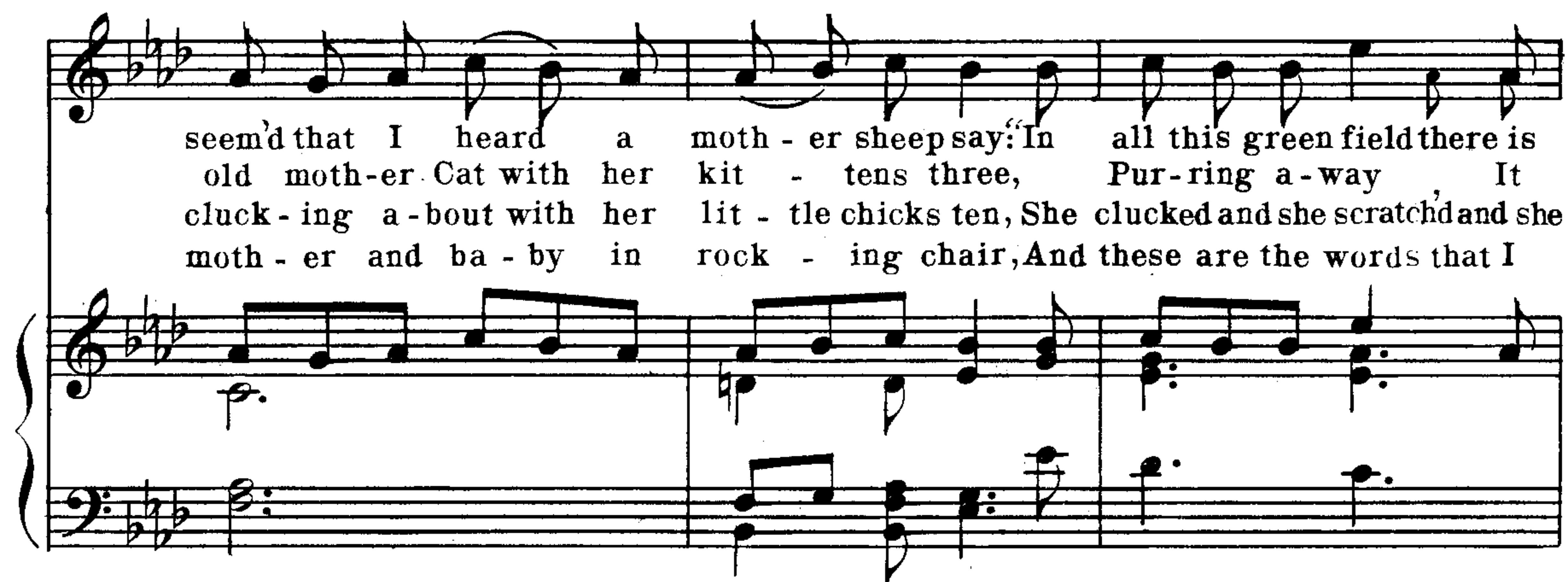
EACH MOTHER LOVES BEST.

Words adapted.


With expression.



1. As I walked ov - er the hills one day, It
 2. Out in the kitch - en now what did I see But the
 3. I went to the barn - yard and saw the old hen Go
 4. I went to the nurse - ry and I saw there A



seem'd that I heard a moth - er sheep say: "In all this green field there is
 old moth - er Cat with her kit - tens three, Pur - ring a - way It
 cluck - ing a - bout with her lit - tle chicks ten, She clucked and she scratch'd and she
 moth - er and ba - by in rock - ing chair, And these are the words that I



noth - ing so sweet, As my lit - tle lamb with his nim - ble feet. His
 seemed to me, I heard her whis - per - ing soft, said she: "My
 bristled a - way, And what do you think that I heard her say? I
 heard her say, As back - ward and for - ward she rocked a - way: "The

eye is so bright and his wool so white,
 kit - tens with tails and so cun - ning - ly curled, Are the
 heard her say proud - ly: "the sun ne'er will shine, On
 sheep loves her lamb, and the hen her chick; The

he is my darl - ing my hearts de - light!" The
 pret - ti - est things in all the world. I'll
 an - y thing like to these chick - ens of mine, Hunt
 cat loves her kit - tens but I have the pick; I

moth - - er sheep and her lit - - tle one, Lay
 take my kit - tens, the kits I love, And
 o'er this whole yard and farm if you please, I'm
 have here the sweet - est ba - by of all, His

down, side by side, on the hill in the sun.
 we'll go to sleep be - neath the warm stove."
 sure you'll find no - where such fine chicks as these."
 love grows for moth - er as he grows tall."

FLYING SONG.

Gaily.

Fly lit - tle bird - ies! Fly lit - tle bird - ies!

The first system of the musical score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass staves). The lyrics 'Fly lit - tle bird - ies! Fly lit - tle bird - ies!' are written below the vocal staff. The piano accompaniment consists of chords and single notes in both hands.

Fly in the sun-light, so far a - way! High oer the houses,

The second system continues the melody and accompaniment. The lyrics 'Fly in the sun-light, so far a - way! High oer the houses,' are written below the vocal staff. The piano accompaniment continues with similar harmonic support.

Green fields and hill - tops, On - ly fly home at the close of the day.

The third system concludes the piece. The lyrics 'Green fields and hill - tops, On - ly fly home at the close of the day.' are written below the vocal staff. The piano accompaniment ends with a final chord. The piece concludes with a double bar line and repeat signs on both the vocal and piano staves.

BYE BABY BYE.

Author of words unknown.

Tenderly.

Bye, ba-by! night is come,
Bye, ba-by! birds are sleeping;
Bye, ba-by! Moth-er holds thee;

And the sun is go-ing home, Bye, ba-by bye! Bye, ba-by
One by one, the stars are peep-ing, Bye, ba-by bye! Bye, ba-by
Lov-ing, ten-der, care en-folds thee, Bye, ba-by bye! Bye, ba-by

bye! All the flow'rs have shut their eyes, On the grass a
bye! In the far off sky they twinkle, While the cows come
bye! An-gels in thy dreams ca-ress thee, Thro' the darkness

shad-ow lies, Bye, ba-by bye! O Bye, ba-by bye.
tink-le tink-le, Bye, ba-by bye! O Bye, ba-by bye.
guard and bless thee, Bye, ba-by bye! O Bye, ba-by bye.

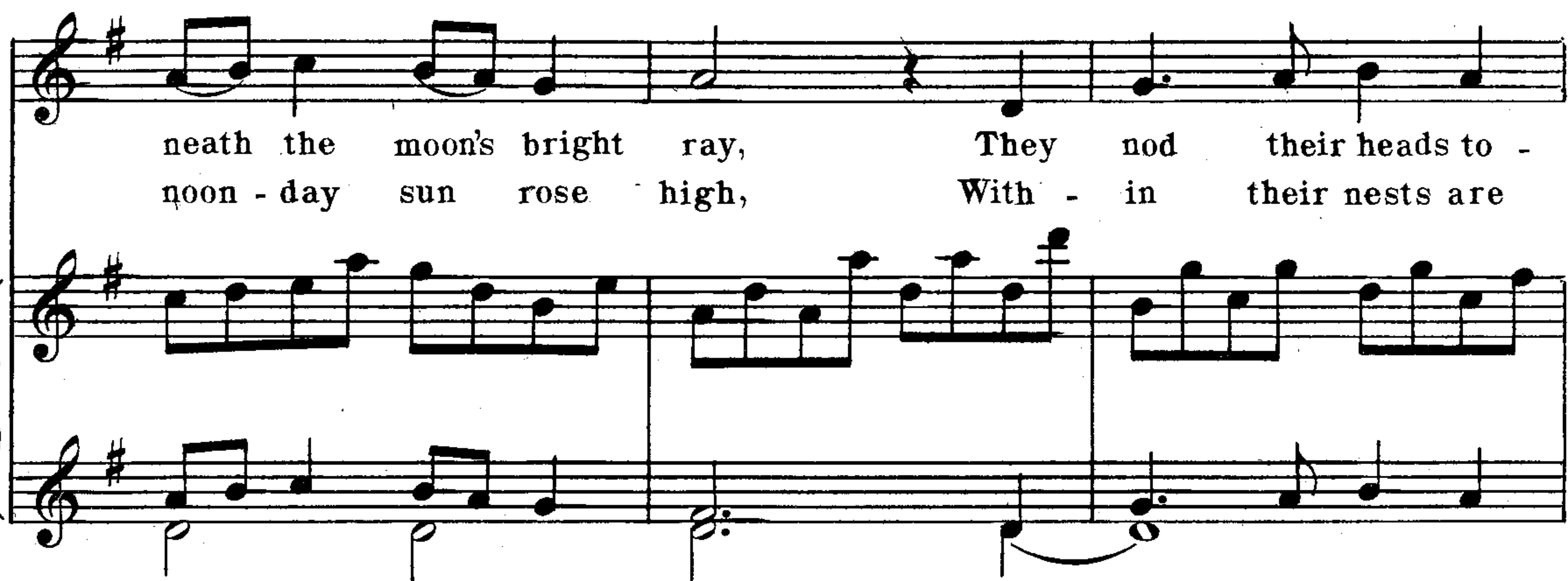
LULLABY.

BRAHMS.

Andante. 


The flow - 'rets all sleep sound - ly, Be -
Birds that sang so sweet - ly, When

molto e dolce. una corda.



neath the moon's bright ray, They nod their heads to -
noon - day sun rose high, With - in their nests are



geth - er, And dream the night a - way.
sleep - ing, Now night is draw - ing nigh.

*
To be sung to the children.

The musical score for 'The Bird Song' is presented in three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a half rest, and then a quarter note G4. The middle staff is a piano accompaniment in treble clef, featuring a series of eighth and sixteenth notes that mimic bird song. The bottom staff is a piano accompaniment in bass clef, providing a harmonic foundation with whole and half notes. The piece concludes with a double bar line and the word 'Fine.' written in a cursive font.

SKIPPING SONG.

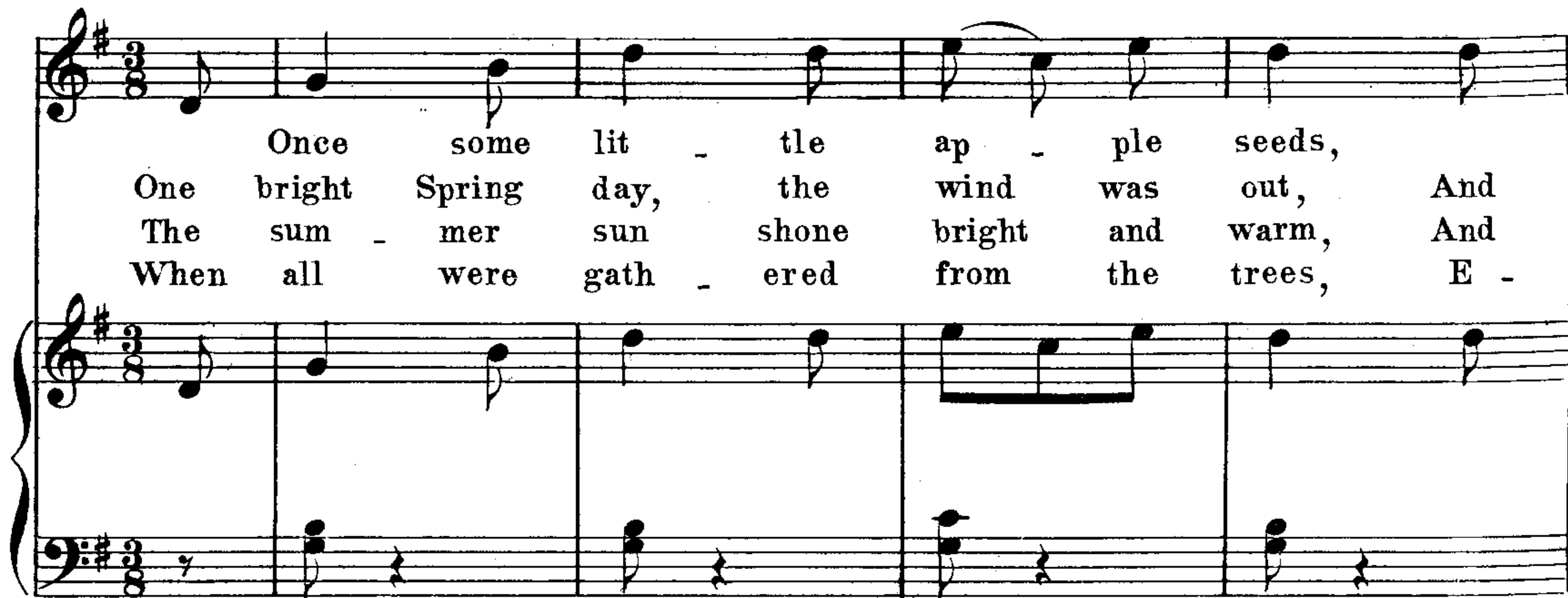
A - mong these hap - py chil - dren, Will one my part - ner be? While
I thank you lit - tle play - mate, To prove my thanks are true, I'll

all the oth - ers clap and sing, Will you come skip with me?
take you to your place, and give, My sweet - est bow to you.

Skip.

THE STORY OF THE APPLE .

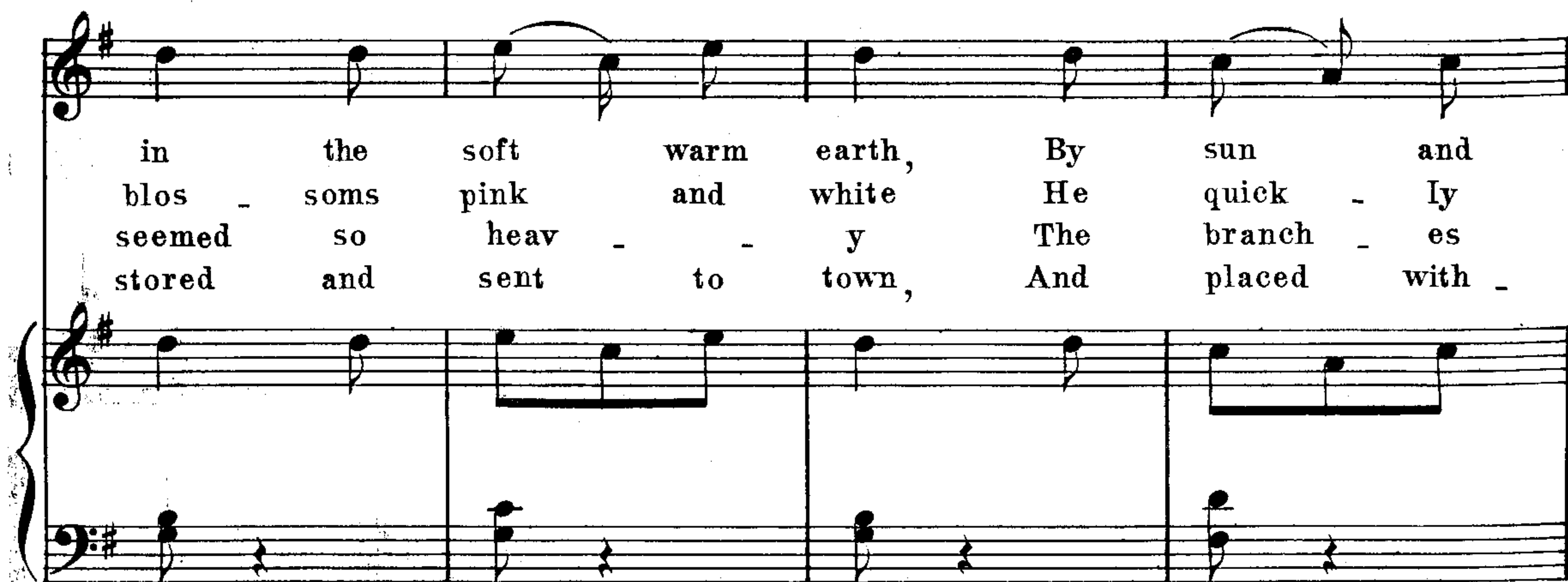
Norse Hallingdandse.



Once some lit - tle ap - ple seeds,
 One bright Spring day, the wind was out, And
 The sum - mer sun shone bright and warm, And
 When all were gath - ered from the trees, E -



Fell up - on the ground, And there with
 rough he seemed at play So all the
 made the ap - ples grow, Un - til they
 - nough for home and more, The rest were



in the soft warm earth, By sun and
 blos - soms pink and white He quick - ly
 seemed so heav - y The branch - es
 stored and sent to town, And placed with -

rain were found _____ And then they grew to
blew a way. _____ But when the blos - soms
all bent low. _____ And all the ap - ples
in a store. _____ The ci - ty chil - dren

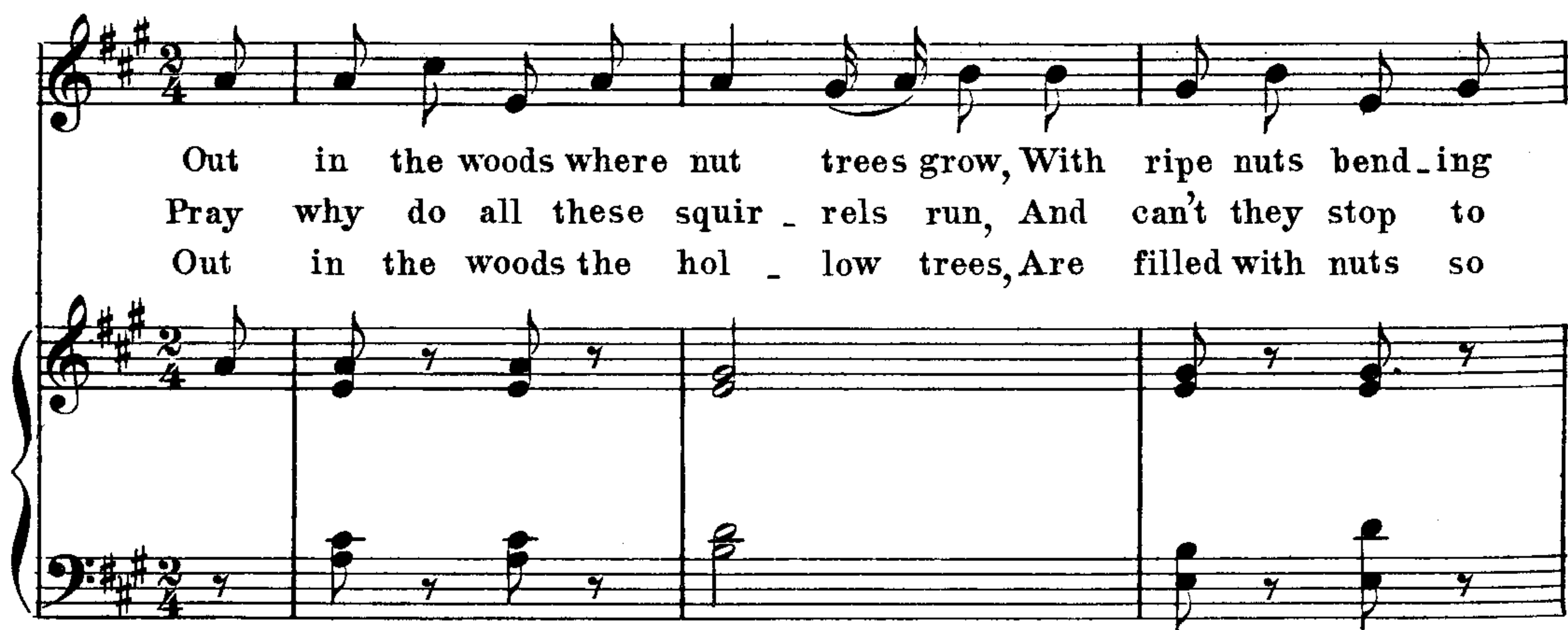
be, big trees, With leaves of fair - est
fair were gone, To our sur - prise we
turned from green, To rich - est red or
came to buy, And glad - ly gave their

green _____ And love - ly blos - soms, pink and
found, _____ That ap - ple's small were hid be
gold, _____ There seemed a har - vest of them
pay, _____ Then hur - ried with the ap - ple's

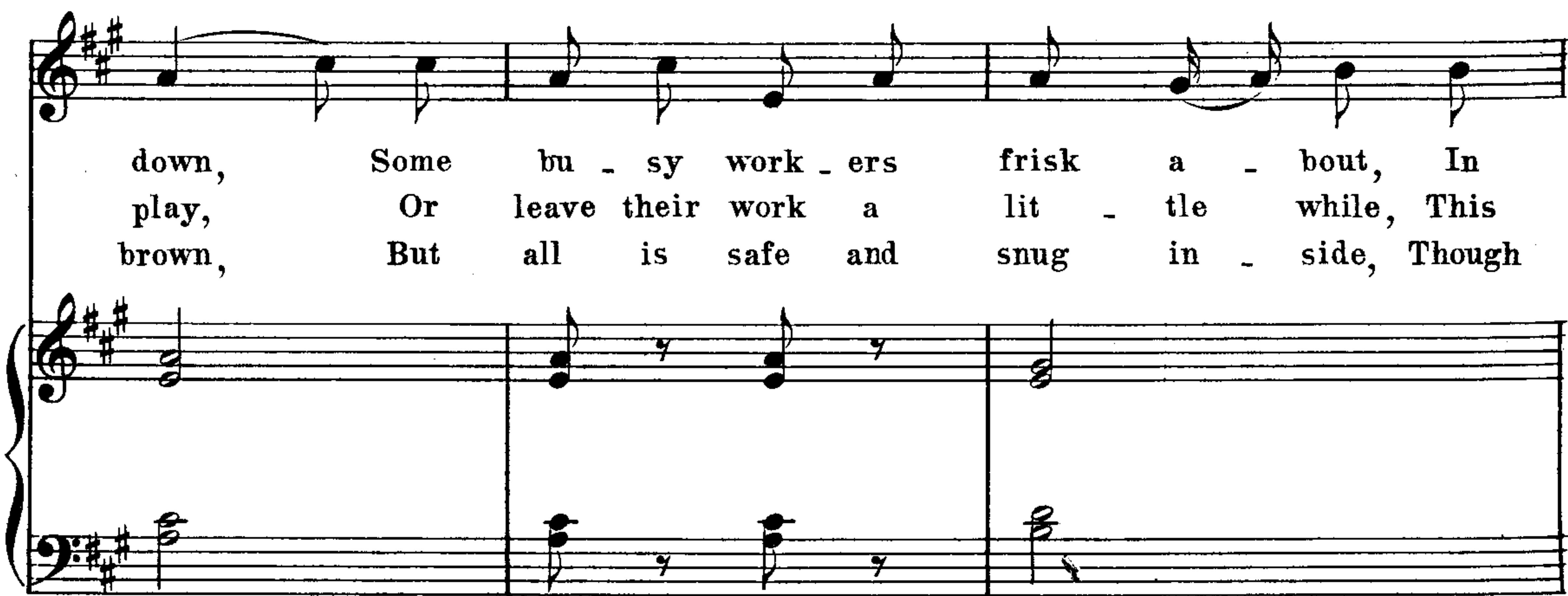
white, Were on their branch - es seen. _____
neath, So small and green and round. _____
there, For peo - ple young and old. _____
ripe Up - on their home - ward way. _____

WINTER FORE-THOUGHT.

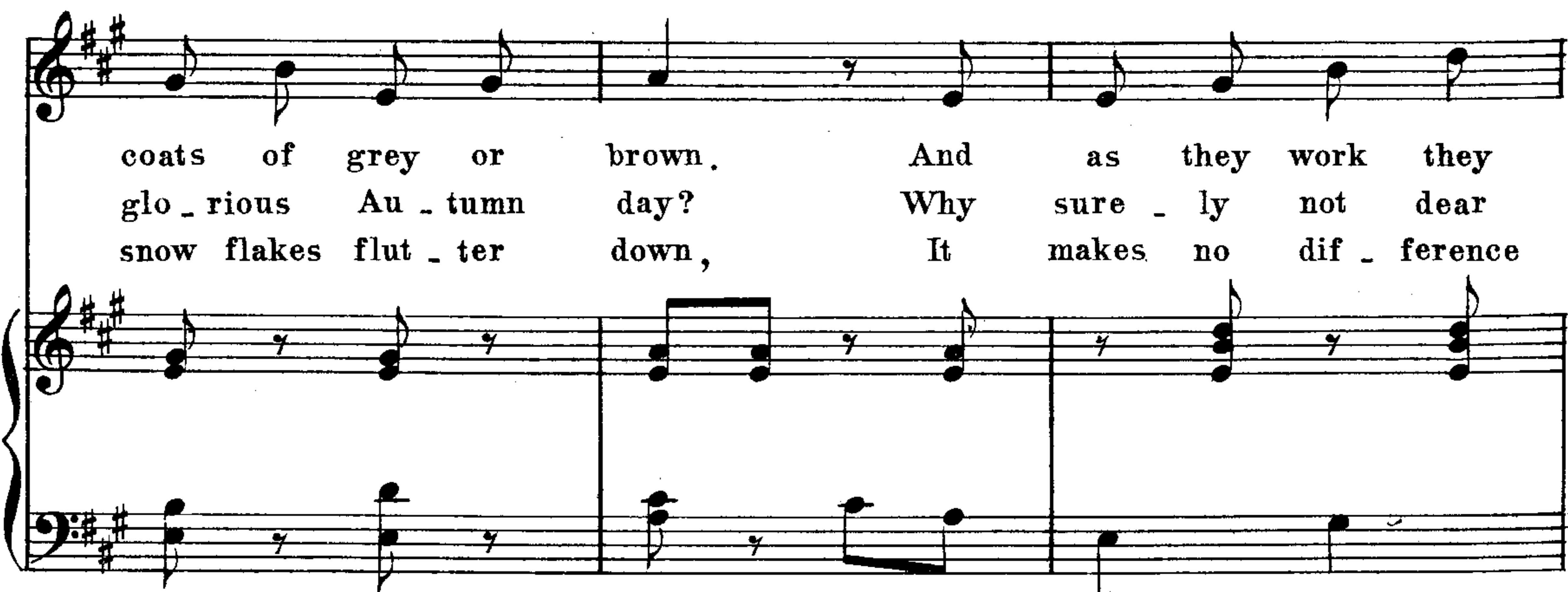
Danish Folk Song.



Out in the woods where nut trees grow, With ripe nuts bend-ing
Pray why do all these squir - rels run, And can't they stop to
Out in the woods the hol - low trees, Are filled with nuts so



down, Some bu - sy work - ers frisk a - bout, In
play, Or leave their work a lit - tle while, This
brown, But all is safe and snug in - side, Though



coats of grey or brown. And as they work they
glo - rious Au - tumn day? Why sure - ly not dear
snow flakes flut - ter down, It makes no dif - ference

whisk and run, While put - ting nuts a - way E
lit - tle child, For all the squir - rels know, That
now how cold, With nuts e - nough to last, They've

- nough to last thro' all the snows, Of many a win - ter day.
win - ter days are com - ing fast, When nuts are deep neath snow.
stored a plen - ty, and to spare, Till win - ter days are past.

Chorus.


Whisk,frisk,run, Storing nuts away, Whisk,frisk,run, This glorious Autumn day!

Whisk,frisk,run, While storing nuts so fast, Whisk,frisk,run, For summer days are past.

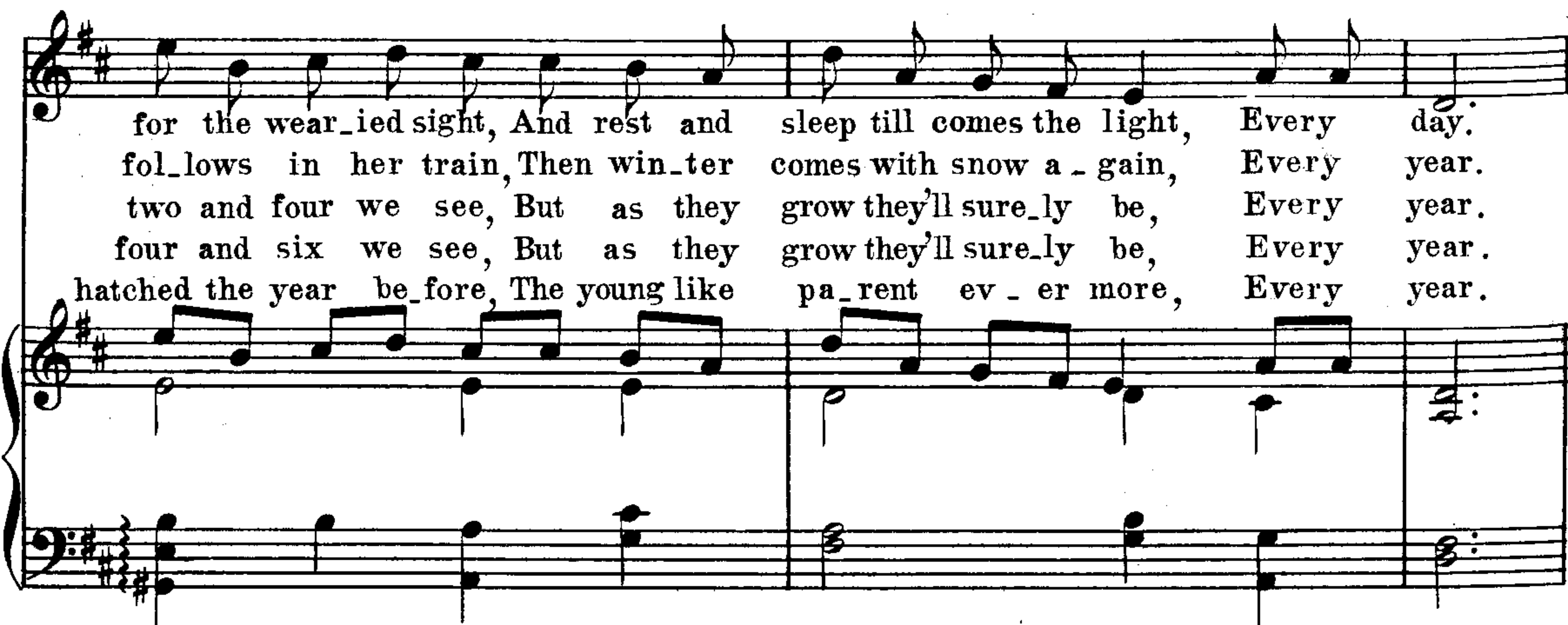
THE CERTAINTY OF LAW.



1. At the dawn the light is sent, Every day, A radiance
 2. Ev_ery year we're sure of Spring, Every year, When flowers
 3. Ev_ery year the leaves are green, Every year, Shaped as
 4. Flowers bloom in col_ors bright, Every year, With pet_als
 5. Singing birds come back a _gain, Every year, And build their



from the sun is lent, Every day, At its close we're sure of night, With darkness
 bloom and rob_ins sing, Every year, Summer comes with fruit and grain, And Autumn
 they before were seen, Every year, Some leaves grow in groups of three, And some in
 numbered just aright, Every year, Some flowers bloom in parts of three, And some with
 nests and brood a _gain, Every year, Some hatch five eggs, others four, The same, they



for the wear_ied sight, And rest and sleep till comes the light, Every day.
 fol_lows in her train, Then win_ter comes with snow a _gain, Every year.
 two and four we see, But as they grow they'll sure_ly be, Every year.
 four and six we see, But as they grow they'll sure_ly be, Every year.
 hatched the year be_fore, The young like pa_rent ev _er more, Every year.

BUTTERFLY AND MOTH.

At close of day the sun-set past, When stars are shin-ing bright, When
When sun-rise comes and star-light fades, The but-ter-flies a-wake, And
At close of day the sun-set past, When stars are shin-ing bright, Un-

sleep-y lit-tle chil-dren, Are tucked a-way for night, The
like the lit-tle chil-dren, Their morn-ing meal would take, They
- like the sleep-y chil-dren, And but-ter-flies at night, The

but-ter-flies are rea-dy too, To take a night of rest, They
spread their gol-den wings and fly, For food from flower to flower, But
moths who sleep throughout the day, With rest-ing wings out spread, A


go to bed with wings o'er head, Mid flow'rs they love the best.
work is done, at set-ting sun, When comes the twi-light hour.
wake to fly neath star-lit sky, To flowers, by fra-grance led.

THE SIGNALS OF TIME.

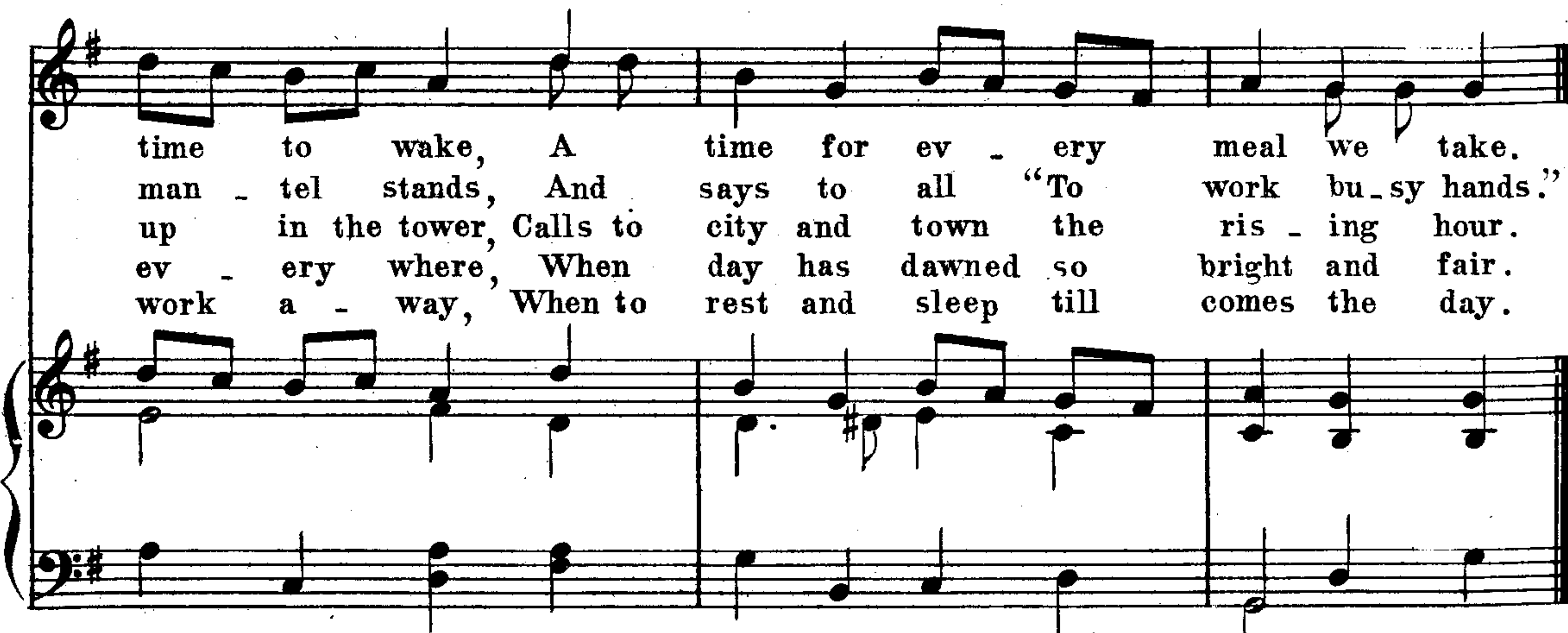
German Folk Song.



There's a time for ev - ery thing, they say, A
 The ti - ny watch tells the time to one, Tick,
 There's the big tall clock that stands in the hall, Strikes
 There's a beau - ti - ful clock that crosses the sky, Made for
 And then at eve we have the star, Which



time for work, And a time for play, A time for sleep, and a
 tick, it says "Your work's be - gun, The lit - tle clock on the
 ev - er so loud For the house - hold all, And the great high clock way
 those far a - way And those near by; Which tells the cit - ies
 tells all the cit - ies near and far, When to lay their bu - sy



time to wake, A time for ev - ery meal we take.
 man - tel stands, And says to all "To work bu - sy hands."
 up in the tower, Calls to city and town the ris - ing hour.
 ev - ery where, When day has dawned so bright and fair.
 work a - way, When to rest and sleep till comes the day.

LIGHT AND SHADOW.

Mer_ry lit_tle play - mate, At my side all day,
 Rog_uish lit_tle play - mate, Un - less the sun is out, You
 Fun_ny lit_tle play - mate, Why do you change your size, At

Danc_ing light mid sun - shine bright, And play - ing as I play.
 will not play with me all day, Or run or skip a - bout. And
 noon so small and then you're tall, At sun - set and sun - rise. The

Rea_dy lit_tle play - mate, To walk or skip or run, To
 yet you fun_ny play - mate, You seem to love the sun, Yet
 strang_est lit_tle play - mate, To run a - long the ground, With

nod or bow, just as I say, To en - ter in my fun.
 al - ways hide, the oth - er side, As tho' it were great fun.
 head toward west, the morn_ing's test, At eve toward east it's found.

THE STAGES OF LIFE.

What be_comes of all the ba_bies, That we see in long white clothes?
 What be_comes of all these ba_bies, When they learn to sing and talk,
 What be_comes of all these children, When they learn to weave and fold,
 What be_comes of all these children, Do they stay in school al_ways? Why

Do they fly a_way and leave us, Is there an_y one who knows? Why
 When their limbs are strong e_nough, To run and jump or skip and walk? The
 When their hands do kind_ly things, For man_y peo_ple young and old, You'll
 no they learn all they can there, And then they end the school_room days. If

yes, the ti_ny lit_tle things, Who can on_ly cry and crow, Must
 Kin_der gar_ten's then the place, To find them at their play; They've
 find them all at school, I'm sure, A hap_py pleasing sight, These
 then they're tall and strong and wise, Some good kind work they'll do, And

take off great long dress_es, For their limbs be_gin to grow.
 grown e_nough at last you see, To do some work each day.
 earn_est bus_y lit_tle folks, Who learn to read and write.
 care for oth_er chil_dren, As your pa_rents care for you.