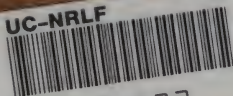


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THE

Normal Music Course.

BY

JOHN W. TUFTS and H. E. HOLT.



❧ SECOND READER. ❧

NEW EDITION. REVISED AND ENLARGED.

SILVER, BURDETT & CO., Publishers

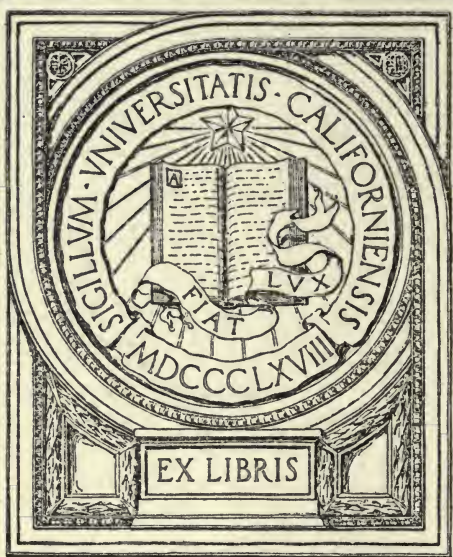
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THE

NORMAL MUSIC COURSE

A SERIES OF EXERCISES, STUDIES, AND SONGS, DEFINING AND ILLUSTRATING THE
ART OF SIGHT READING; PROGRESSIVELY ARRANGED FROM THE FIRST
CONCEPTION AND PRODUCTION OF TONES TO THE
MOST ADVANCED CHORAL PRACTICE

SECOND READER

NEW EDITION. REVISED AND ENLARGED

BY

JOHN W. TUFTS

AND

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EDUCATION DEPT.

PREFACE.

THE Second Reader of the Normal Music Course is designed for the use of Intermediate and Grammar Schools.

In the First Reader the singers become unconsciously familiar with the staff, the G clef, the whole, half, quarter, and eighth notes, and their equivalent rests.

They were also taught to sing exercises and songs in $\frac{2}{2}$, $\frac{2}{4}$, $\frac{4}{4}$, $\frac{3}{4}$, and $\frac{3}{8}$ measures, and the keys C, G, D, A, E, F, B \flat , E \flat , and A \flat , were introduced.

The same keys are now used with varied examples of divided beats, and other measures are brought in for practice. A large number of Exercises has been prepared in which the various difficulties are illustrated, and numerous songs, with, it is believed, choice and fitting words, follow in each section for entertainment and practical application of the knowledge previously gained.

The Time names T \grave{a} , T \bar{a} , T \acute{o} , T \grave{e} , etc., should never be sung. They should be used according to the directions given in the Teachers' Manual, to illustrate the steps in time, and to develop in the mind of the pupil an intelligent sense of rhythm based on a perception of the relative length of sounds and their proper accentuation.

In singing the exercises the teacher may use the ordinary syllables (do, re, mi, etc.) or the single syllables l \grave{a} , law, l \acute{o} or l \bar{e} . For vocal practice these vowel sounds may also be profitably used without the consonant l (ä, aw, ö, ē). In some cases the vowel sound ö will also be found helpful in placing the vocal organs in position for the production of a pure quality of tone.

Great care has been taken to make the course gradually and easily progressive, yet varied as to the key and sentiment. The first exercises are written for a single voice (Soprano), all being within a compass easily reached by the youngest singers. These are followed by similar exercises and songs for two Sopranos, next in Trio form for two Sopranos and Alto, and lastly with Studies and Trios for Soprano, Alto, and Bass. The melodies upon the F clef may be sung also by the Tenors, and in some instances they are also especially provided for. Several of the songs have received two settings, in order that the singers may notice the effect of added voices after the melody of the song has

4
been learned. At the end of the book is a table of Notes, Rests, and Clefs, followed by a short and concise dictionary of the most familiar Italian words found in ordinary music. It has not been thought advisable to encumber the book with questions and answers about theoretical matters, as such are practically worked out through the regular exercises in singing.

The figures at the beginning of each song indicate the rapidity of movement by metronome. The Manual prepared as a guide for teachers explains concisely the mode of teaching, and also conveys to them many hints with regard to the regular work necessary to attain the best results.

We would again acknowledge our indebtedness to Messrs. Lee & Shepard, Houghton, Mifflin & Co., Estes & Lauriat, of Boston, George Routledge & Sons, McLoughlin Bros., A. D. F. Randolph & Co., of New York, publishers, and to many authors of poems, for kind permission to use the same for musical settings.

In the studies following Ex. 474, and Song No. 108, a little wider range has been introduced.

All difficulties in tune and time are first introduced in single-voice melodies in different keys, each key beginning with easy exercises. The two and three-part exercises and songs are also classified in like manner. This is thought to be the best arrangement of the material for practical use. It is not intended, however, that the children shall complete all the work in tune and time in the single-voice melodies before being introduced to the two and three-part exercises and songs which may be used at the discretion of the teacher from time to time as the progress of the children may permit.

Especial care will be necessary in singing these songs with regard to light and shade, and also to the slight but desirable changes of movement. Every teacher will understand these suggestions, after carefully reading the words which form the basis of the musical settings.

Since the original publication, it has been deemed advisable to issue the Second Reader in two parts, the first comprising the studies and songs for one and two voices, the second, beginning with the Trios, containing selections for unchanged voices, Sopranos and Altos, and also Trios and Quartets with parts for Bass and Tenor. For a proper study of Sight-reading, as illustrated in the Course, it will be necessary to use both parts of the Second Reader, following closely the progressive order as given.

NORMAL MUSIC COURSE.

SECOND READER.

PART I.

Ex. 1. Ex. 2.

Tä Tä Tä-ā Tä Tä Tä-ā

Ex. 3. Ex. 4.

Tä fä Tä Tä-ā Tä fä Tä Tä-ā

Ex. 5. Ex. 6.

Tä Tä Tä-ā Tä fä Tä Tä-ā

Ex. 7.

Tä fä Tä fä Tä Tä

Ex. 8.

Tä fä Tä fä Tä Tä Tä-ā

Ex. 9.

Tä fä Tä Tä-ā Tä fä Tä fä

Ex. 10. Ex. 11.

Tä fä Tä fä Tä-ā fā Tä-ā Tä fä Tä fä

Tä Tä Tä-ā Tä Tā

Ex. 12. Ex. 13.

Tä Tä fä Tä fä Tä Tä fä Tä fä Tä-ā Tä Tä fä

Ex. 14.

Tä-ā Tä Tä fä Tä-ā

Ex. 15.

Tä fä Tä fä Tä fä Tä

Tä Tä Tä-ā-ā Tā

Ex. 16.

Tä fä Tä fä Tä Tā Tā fä Tä fä Tä-ā

Ex. 17.

Tä fä Tä fä Tä fä Tä Tä Tä fä Tä Tā

Ex. 18.



Tä fā Tä fā

Tä Tä



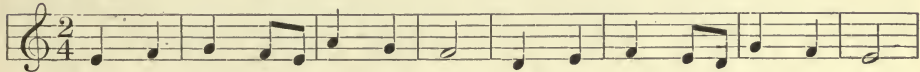
Tä Tä fā

Tä fā Tä fā

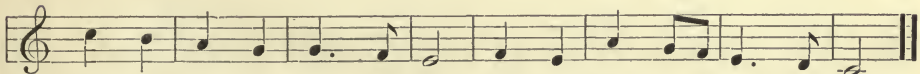
NO. 1.

MORNING HYMN.

84 = ♩



1. Now the shades of night are gone; Now the morn - ing light is come;
2. Fill our souls with heaven - ly light, Ban - ish doubt and clear our sight;
3. Keep our haugh - ty pas - sions bound; Save us from our foes a - round;
4. When our work of life is past, Oh, re - ceive us then at last;



Lord, may we be thine to - day; Drive the shades of sin a - way.

In thy ser - vice, Lord, to - day, May we la - bor, watch and pray.

Go - ing out and com - ing in, Keep us safe from ev - ery sin.

Night and sin will be no more, When we reach the heaven - ly shore.

EPISCOPAL COLL.



Ex. 19. Ex. 20.

Tä Tä Tä-ä Tä Tä Tä Tä-ä Tä

Ex. 21.

Tä Tä Tä Tä-ä-ä

Ex. 22. Ex. 23.

Tä fä Tä Tä Tä Tä-ä Tä fä Tä

Ex. 24.

Tä Tä fä Tä-ä Tä fä Tä fä Tä Tä Tä-ä

Ex. 25.

Tä fä Tä fä Tä Tä Tä-ä

Ex. 26.

Tä-ä fä Tä-ä Tä Tä

Ex. 27.

fä Tä fä Tä fä Tä Tä

Ex. 28.

Tä Tä Tē Tä-ä Tē

Ex. 29. Ex. 30.

Tä Tä Tē Tä-ā Tē Tä-ā Tē Tä Tä Tē

Ex. 31.

Tä-ā Tē Tä-ā Tē Tä Tä Tē Tä-ā Tē

Ex. 32. Ex. 33.

Tä Tä-ē Tä Tä Tē Tä-ā Tē Tä Tä Tē - ā Tä Tē

Ex. 34.

Tä Tä Tē Tä-ā Tē Tä fä Tä Tē Tä Tä Tē Tä-ā Tē

Ex. 35. Ex. 36.

Tä Tä fä Tē Tä-ā Tē Tä Tä Tē fē Tä fä Tä Tē

Ex. 37.

Tä Tä Tē fē Tä-ā Tē Tä fä Tä Tē Tä Tä fä Tē Tä Tä Tē fē Tä-ā Tē

Ex. 38.

Tä fä Tä fä Tē fē Tä-ā Tē

Ex. 39.

Tä-ā fä Tē Tä Tä Tē Tä Tä Tē Tä-ā fē Tä-ā Tē

Ex. 40. Ex. 41.

Tē fē Tā-ā fā Tē Tā-ā Tē fē Tā-ā Tē fē Tā Tā-ē fē

Ex. 42.

Tā Tā Tē Tā-ā Tā Tā-ē fē Tā-ā Tē

Ex. 43. Ex. 44.

Tā-ā fā Tē Tā Tā-ē fē Tā Tā Tē Tā-ā Tē Tā Tā Tē

Ex. 45.

Tā-ā Tē Tē Tā Tā Tē - ā Tā Tē Tā Tā Tē Tā-ā

Ex. 46. Ex. 47.

Tā Tā Tē Tā-ā Tē Tā-ā Tē Tā Tā Tē

Ex. 48.

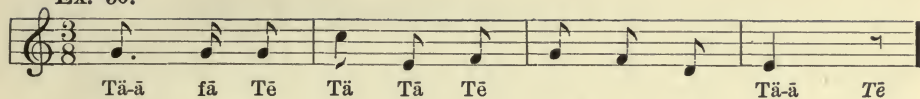
Tā-ā Tē Tē Tā Tā Tē Tā-ā Tē

Tā Tā Tē Tā Tā-ē fē Tā Tā

Ex. 49.

Tā fā Tā fā Tē fē Tā-ā Tē Tā Tā Tē Tā Tā Tē

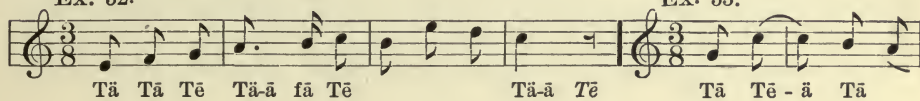
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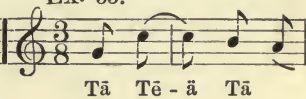
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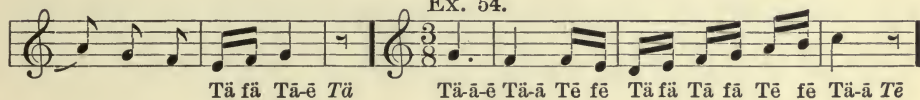
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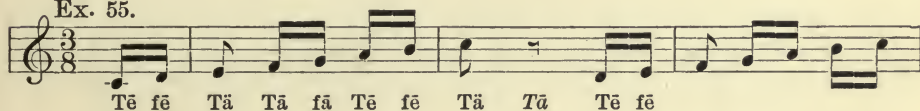
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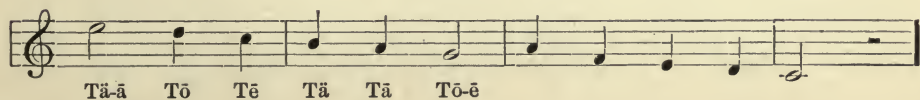
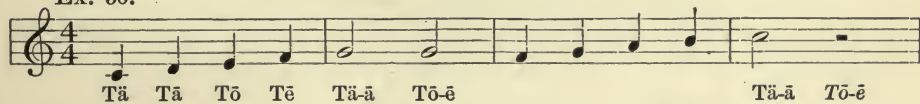
Ex. 54.



Ex. 55.



Ex. 56.

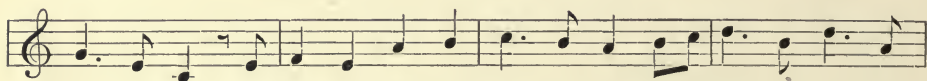


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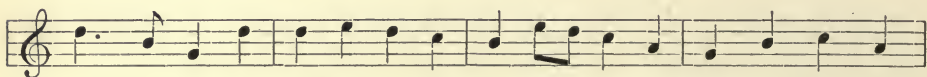
A WISH.

108 = 

Thy heart should like a foun - tain be, So calm, so full of



pu - ri - ty, And like the sun, that far a - way, Still sends o'er earth its



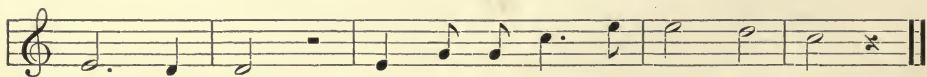
friend - ly ray, And like the sun, that far a - way, Still sends o'er earth its



friend - ly ray; And like a flower, which all may see, And

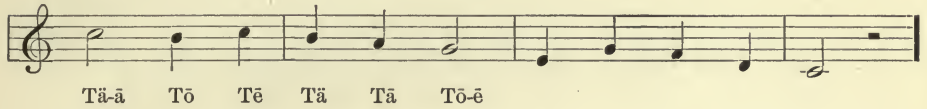
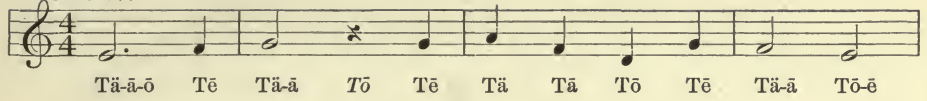


like a flower, which all may see, Grow - ing towards Heav'n con -

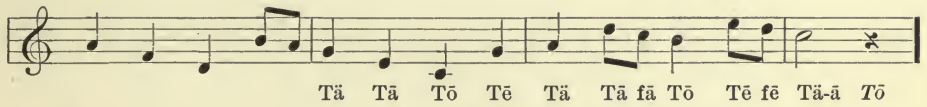
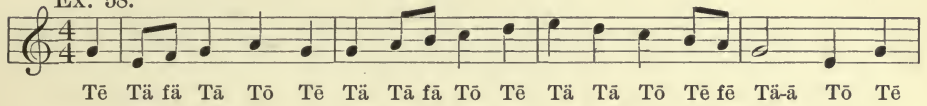


tin - ual - ly, Grow - ing towards Heav'n con - tin - ual - ly.

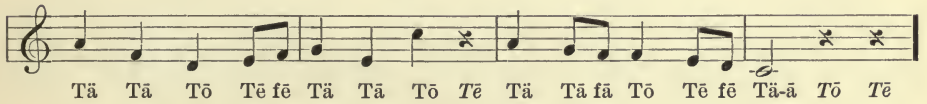
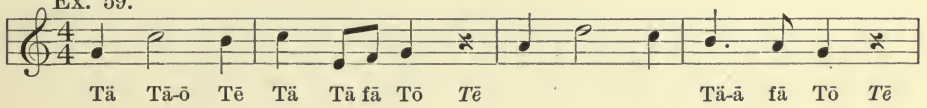
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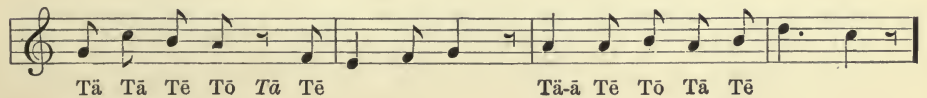
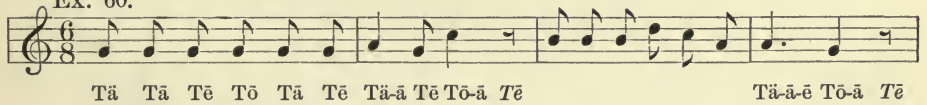
Ex. 58.



Ex. 59.



Ex. 60.



Ex. 61.

Tä-ä-ē Tō-ā-ē Tä Tā Tē Tō Tā Tē Tä-ä-ē Tō-ā Tē

Tä-ä-ē-ō Tä Tē Tä Tā Tē Tō Tā Tē

NO. 3.

GO FORWARD!

138 =

1. Go for - ward, press on - ward; 'Tis wis - er by far, Than
2. Go for - ward, press on - ward; Oh, live not in vain! There's
3. Go for - ward, press on - ward; A mo - ment's de - lay May

fret - ting and sigh - ing In fear where you are, Than
 wis - dom and hon - or, And glo - ry to gain, There's
 thick - en the shad - ows That rise o'er your way, May

fret-ting and sigh-ing In fear where you are. What - ev - er your call-ing, Your
 wis-dom and hon-or And glo-ry to gain. The path is be-fore you, You've
 thick-en the shad-ows That rise o'er your way. This wait-ing and wast-ing The

aim or pur - suit, In hand with true wis - dom, You'll bear pre - cious fruit.
 on - ly to choose; You win if you're ac - tive; If sloth - ful, you lose.
 sum - mers that fly, Will leave you a slug - gard To lin - ger and die.

Ex. 62.

Tä Tā-ō Tē Tā fā Tā fā Tō fō Tē

Ex. 63.

Tē Tā-ā Tē Tō-ā Tē Tā-ā Tē Tō Tā Tē Tā-ā-ē Tō Tā Tē

Tā Tā Tē Tō Tā Tē Tā-ā-ē-ō Tā

NO. 4.

SPRING VOICES.

76 =

1. "Caw! caw!" says the Crow, "Spring has come a - gain, I know;
2. "Quack! quack!" says the Duck, "Was there ev - er such good luck!
3. "Croak! croak!" says the Frog, As he leaps out from the bog;

For, as sure as I am born, There's a farm - er plant - ing corn,
 Spring has clear'd the pond of ice, And the day is warm and nice,
 "Spring is near, I do de - clare, For the earth is warm and fair;

I shall break - fast there, I trow, Long be - fore his corn can grow."
 Just as I and Good - man Drake Thought we'd like a swim to take."
 Croak! croak! croak! I love the spring, When the lit - tle bir - dies sing."

Ex. 64. Ex. 65.

Tä Tä Tä-ä Tä Tä Tä-ä Tä Tä

Ex. 66.

Tä Tä fä Tä-ä

Ex. 67. Ex. 68.

Tä fä Tä fä Tä fä Tä Tä-ä Tä fä Tä fä Tä fä Tä

Ex. 69.

Tä Tä Tä Tä fä Tä fä Tä

Ex. 70.

Tä fä-ä fä Tä fä Tä Tä Tä Tä fä Tä fä Tä-ä

Ex. 71.

Tä-ä fä Tä fä Tä Tä Tä fä Tä fä-ä fä Tä-ä

Ex. 72.

Tä fä Tä fä Tä fä Tä Tä Tä

Ex. 73.

Tä Tä Tä fä Tä fä Tä Tä fä



NO. 5. THE LITTLE MOON.

92 =

The lit - tle Moon Came out too soon, And in her
 fright Looked thin and white. The Stars then shone, And ev - ery
 one Twink - led and winked, And laughed and blinked. The great Sun
 now rolled forth in might, And drove them all quite out of sight.

LITTLE-FOLK SONGS, MRS. A. B. WHITE.

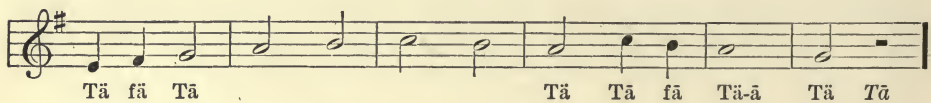
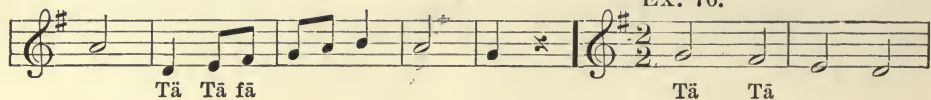
Ex. 74.

Tā Tā fā Tā fā Tā fā Tā fā Tā fā Tā fā Tā
 Tā fā Tā fā Tā Tā

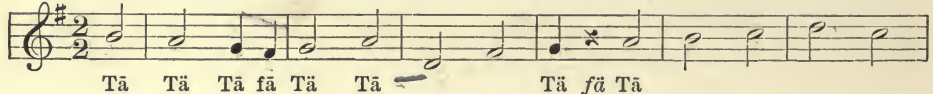
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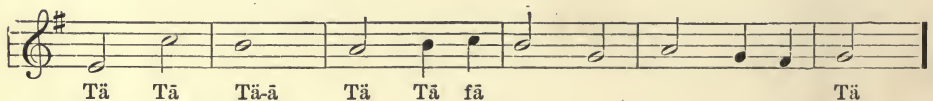
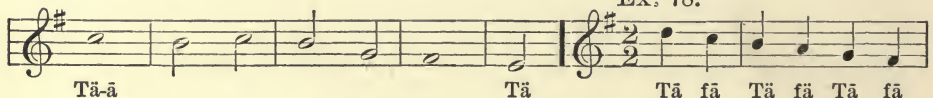
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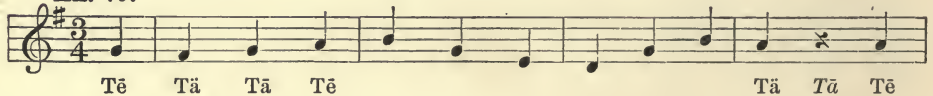
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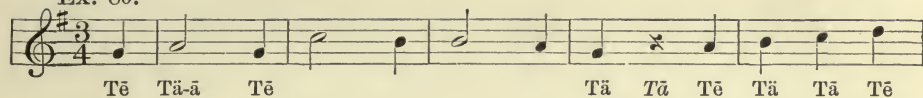
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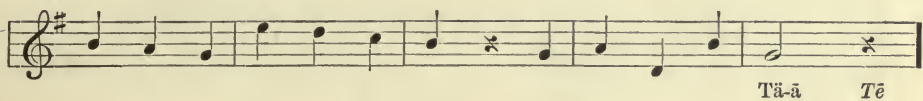
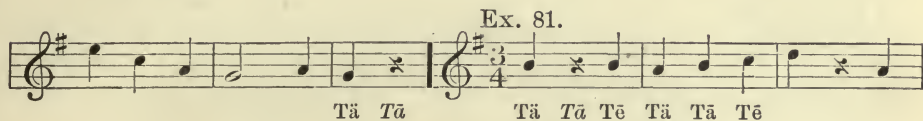
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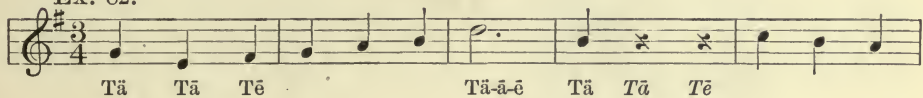
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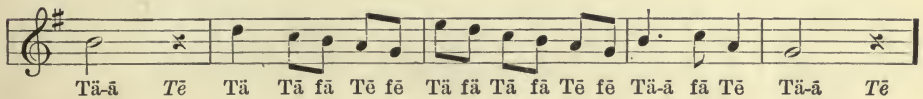
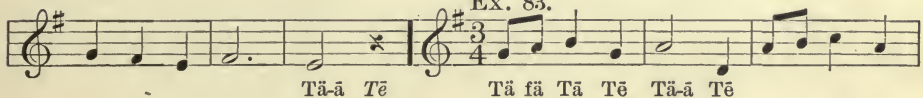
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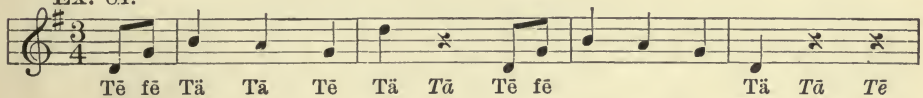
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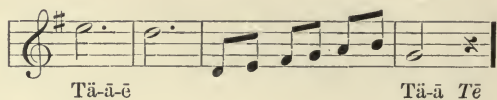
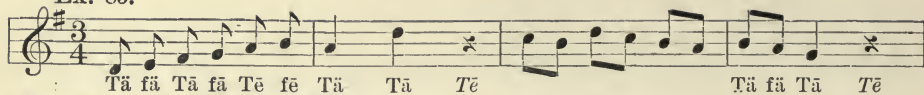
Ex. 83.



Ex. 84.



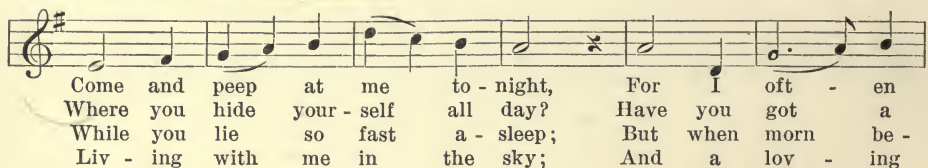
Ex. 85.



NO. 6. LITTLE STAR.

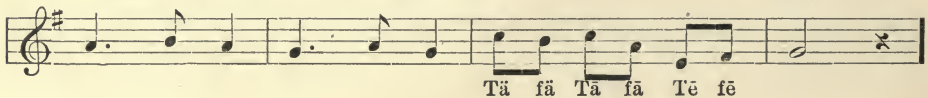
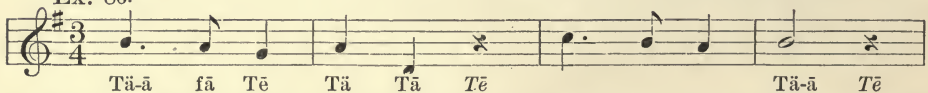


1. Lit - tle star that shines so bright,
2. Lit - tle star! oh, tell me, pray,
3. Lit - tle child! at you I peep,
4. For I've ma - ny friends on high,



ELLIOTT'S COLL.

Ex. 86.



Ex. 87.

Tä Tā-ē Tā-ā fā Tē fē Tā fā Tā Tē Tā Tā Tē Tā-ā fā Tē

Tā-ā Tē Tā-ā fā Tē fē Tā fā Tā Tē

Tā-ā Tē Tā Tā Tē

Ex. 89.

Tā fā Tā fā Tē fē Tā-ā fā Tē Tā-ā fā Tē fē Tā-ā Tē Tā Tā fā Tē fē

Tā Tā Tē Tā-ā fā Tē fē Tā fā Tā Tē

Tā Tā Tē Tā Tā fā Tē fē Tā-ā Tē

Ex. 91.

Tē Tā Tā Tē Tā-ā Tē Tā Tā Tē Tā-ā-ē Tā Tā

Tē Tā Tā Tē Tā-ā Tē Tā-ā-ē Tā Tā Tē Tā Tā

Ex. 93.

Tä fä Tä Tē Tä Tä fä Tē fē Tä-ā Tē Tä-ā Tē Tä-ā Tē fē

Ex. 94.

Tē Tä-ā fä Tē Tä-ā Tē fē Tä Tū Tē fē Tä Tä Tē Tä Tä-ē fē Tä Tā

Ex. 95.

Tē Tä-ā Tē Tä-ā fä Tē Tä Tä Tē fē Tä Tä fä Tē Tä Tä Tē Tä Tā

Ex. 96.

Tä-ā-ē-ā-ā Tē Tä-ā fä Tē Tä-ā Tē Tä-ā-ē Tä-ā Tē Tä Tä-ē

Ex. 97.

Tä Tä Tō Tē Tä Tä Tō-ē Tä-ā Tō Tē Tä-ā Tō Tē

Ex. 98.

Tä fä Tä Tō Tē fē Tä Tä Tō-ē 'Tä Tä fä Tō fō Tē Tä-ā Tō Tē Tä Tä Tō Tē

Ex. 99.

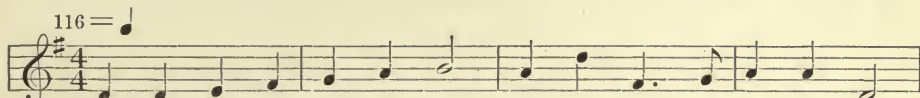
Tä - ā fä Tō-ē fē Tä-ā fä Tō-ē Tä-ā Tō Tē

Ex. 100.

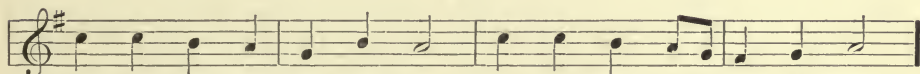
Tä Tä-ō Tē Tä-ā Tō Tē



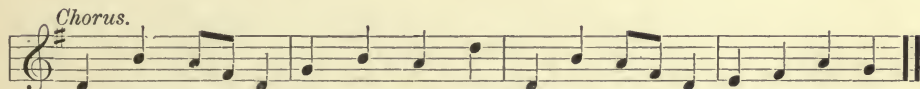
NO. 7.



1. Lis - ten, in the A - pril rain, Broth - er Rob - in's here a - gain;
 2. Though he finds the old pine - tree Is not where it used to be,
 3. He has nei - ther grief nor care; Building sites are ev - ery - where;
 4. Though old mous - ing puss, last year, Eat his lit - tle ones, I fear,



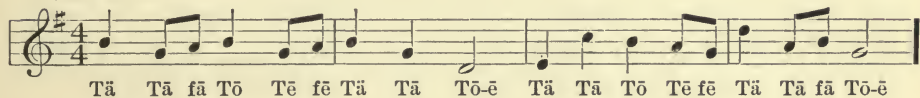
Songs, like show - ers, come and go, He is house - build - ing, I know.
 And the nest he made last year, Torn and scat - tered far and near.
 If one nest is blown a - way, Fields are full of sticks and hay.
 And he al - most died of fright, - That is all for - got - ten quite.



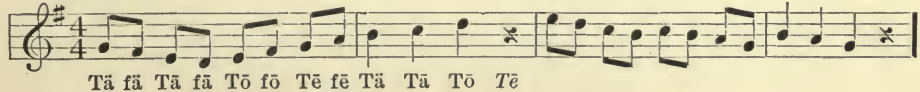
Chorus.
 1. Chip, chip, cheer - y, he is sing - ing, Light - ly on an elm twig swinging.
 2-3-4. Chip, chip, cheer - y, he keeps sing - ing, Light - ly on an elm twig swinging.

MRS. ANDERSON.

Ex. 101.



Ex. 102.



Ex. 103.

Tä Tä Tä Tā

Tä-ā

Ex. 104.

Tä Tä

Tä Tā

Ex. 105.

Tä-ā Tē Tä Tā Tē

Tä-ā Tē Tä-ā fā Tē

Ex. 106.

Tä-ā-ē

Tä Tā Tē Tä-ā Tē

Tä-ā Tē

Ex. 107.

Tä Tō Tē Tä Tā Tō-ē Tä Tā Tō Tē Tä Tā fā Tō Tē Tä

Ex. 108.

Tä-ā-ē Tō Tä Tē

Tä Tā Tē Tō-ā-ē

Ex. 109.

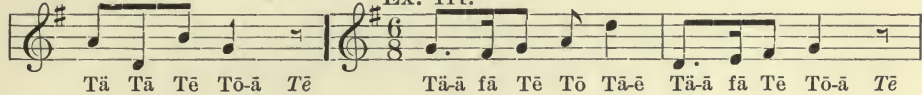
Tä-ā fā Tē Tō Tä Tē Tä-ā-ē Tō-ā Tē

Tä Tā Tē Tō-ā Tē Tä Tā Tē Tō fō Tā Tē

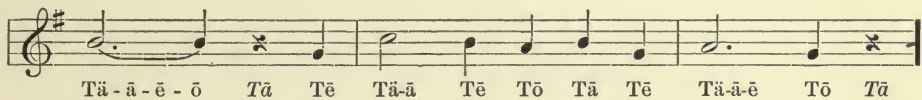
Ex. 110.



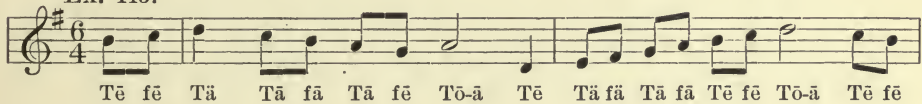
Ex. 111.



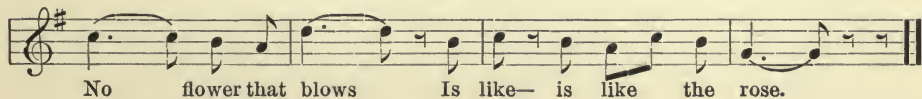
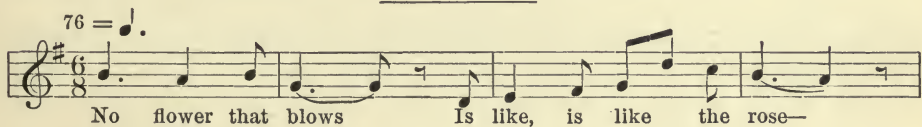
Ex. 112.



Ex. 113.



NO. 8. NO FLOWER THAT BLOWS.



Ex. 144.

Tä fä Tä fä Tä Tä Tä Tä Tä fä Tä

Ex. 115.

Tä-ä fä Tä fä Tä fä Tä Tä Tä-ä Tä-ä fä Tä Tä

Ex. 116.

Tä fä Tä fä Tä fä Tä Tä-ä Tä Tä Tä-ä fä Tä Tä fä Tä Tä

Ex. 117.

Tä rä lä Tä Tä rä lä Tä rä lä

Ex. 118.

Tä Tä Tä-ä fä Tä Tä

Ex. 119.

Tä fä Tä fä Tä Tä fä

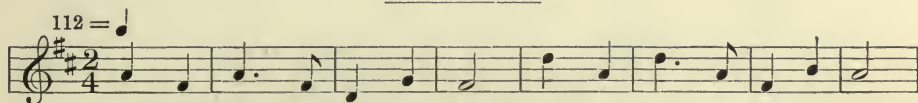
Ex. 120.

Tä fä Tä fä Tē fē Tä Tä Tē

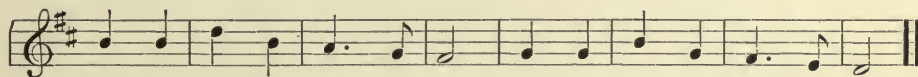
Tä Tä fä Tē fē Tä Tä Tē fē Tä-ä fä Tē fē Tä-ä Tē

No. 9.

THE PIPER.



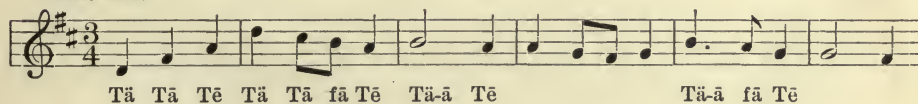
1. Pip - ing down the val - leys wild, Pip - ing songs of pleas - ant glee,
2. "Pipe a song a - bout a lamb!" So I piped with mer - ry cheer;
3. "Drop thy pipe, thy hap - py pipe; Sing thy songs of hap - py cheer!"
4. "Pip - er, sit thee down, and write In a book, that all may read!"
5. And I - made a ru - ral pen, And I stained the wa - ter clear,



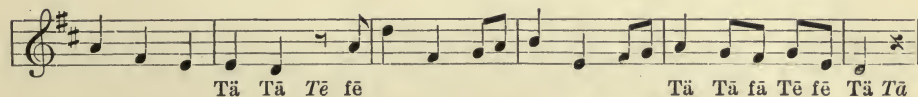
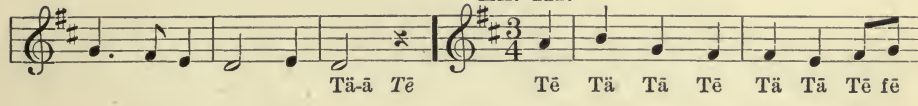
On a cloud I saw a child, And he laugh - ing said to me:
 "Pip - er, pipe that song a - gain!" So I piped; he wept to hear.
 So I sang the same a - gain, While he wept with joy to hear.
 So he van - ished from my sight, And I plucked a hol - low reed,
 And I wrote my hap - py songs Ev - ery child may joy to hear.

WILLIAM BLAKE.

Ex. 121.

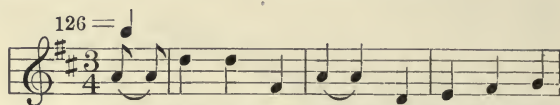


Ex. 122.





NO. 10. THE NEW MOON.



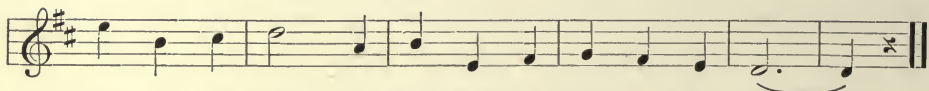
1. Dear Moth-er, how pretty The moon looks to-
2. If I were up there With you and my
3. I would call to the stars To keep out of the
4. And there we would stay In the beau-ti-ful



night! She was nev-er so cun-ning be-fore;
 friends, I'd rock in it nice-ly, you'd see;
 way, Lest we should rock o-ver their toes;
 skies, And thro'the bright clouds we would roam;



Her two lit-tle horns Are so sharp and so bright, I hopeshe'll not
 I'd sit in the mid-dle and hold by both ends; Oh, what a bright
 And then I would rock Till the dawn of the day. And see where the
 We would see the sun set, And see the sun rise, And on the next



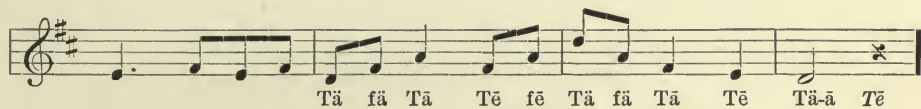
grow a - ny more— I hope she'll not grow a - ny more.
 cra - dle 'twould be— Oh, what a bright cra - dle 'twould be.
 pret - ty moon goes— And see where the pret - ty moon goes.
 rain - bow come home— And on the next rain - bow come home.

MRS. FOLLEN.

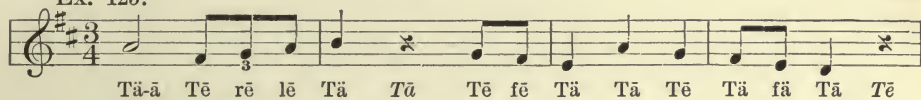
Ex. 123.



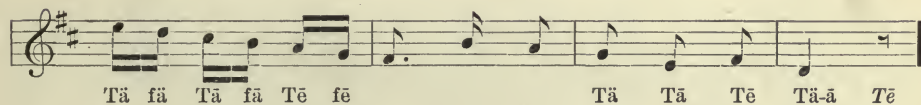
Ex. 124.



Ex. 125.



Ex. 126.



Ex. 127.



No. 11.

JOY EVERYWHERE.



1. I have been on the moun-tain That the song-birds love best; They were
2. I have been in the gar-den Where the bu-sy bees roam; They were
3. I have been in the mead-ows, The lamb-kins were there; On the



sit - ting, were flit - ting, They were build - ing their nest, They were
com - ing, all hum - ming, To their straw-cov - ered home, They were
mount, in the mead - ow, There was joy ev - ery - where, On the



sit - ting, were flit - ting, They were build - ing their nest.
com - ing, all hum - ming, To their straw - cov - ered home.
mount, in the mead - ow, There was joy ev - ery - where.

GERMAN, TR. BY DULCKEN.

Ex. 128.



Ex. 129.

Tä-ā fā Tō-ē fē Tä-a fā Tō Tē Tä-ā fā Tō-ē

Ex. 130.

Tä fā Tä fā Tō fō Tē fē Tä fā Tä fā Tō Tē

NO. 12.

TRUTH.

108 =

1. Truth is hon - est, truth is sure; Truth is strong and must en - dure;
2. Child, at all times tell the truth, Let no lie de - file thy mouth;

False-hood lasts a sin - gle day, Then it van - ish - es a - way.
Truth is stead-fast, sure and fast, Cer - tain to pre - vail at last.

COATES' COLL.

Ex. 131.

Tä Tä Tē Tō Tä Tē Tä-ā Tē Tō-ā-ē Tä-ā Tē Tō-ā Tē Tä-ā-ē Tō-ā Tē

Tä-ā Tē Tō Tä Tē Tä-ā Tē Tō-ā Tē Tä-ā Tē Tō Tä Tē

Ex. 132.

Tä-ā Tē Tō Tä Tē Tä-ā-ē Tō-ā Tē Tä Tä Tē Tō Tä Tē Tä-ā Tē Tō-ā Tē

Ex. 133.

Tä Tä Tē Tō Tā Tē Tā-ā-ē Tō Tā Tē Tā-ā Tē Tō-ā Tē

Ex. 134.

Tā-ā Tē Tō-ā Tē Tā-ā-ē Tō-ā Tē Tā-ā Tē Tō Tā Tē Tā-ā Tē Tō-ā Tē

Ex. 135.

Tā-ā-ē Tō-ā-ē Tā Tā Tē Tō-ā Tē Tā Tā Tē Tō Tā Tē Tā-ā Tē Tō-ā Tē

Ex. 136.

Tā Tā Tā-ā

Ex. 137.

Tā fā Tā Tā Tā Tā Tā-ā Tā fā Tā-ā

Ex. 138.

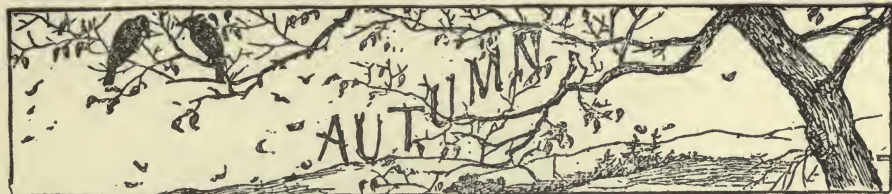
Tā fā Tā fā Tā fā Tā Tā Tā Tā-ā

Ex. 139.

Tā fā Tā fā Tā fā Tā Tā Tā Tā fā Tā Tā

Ex. 140.

Tā Tā Tā-ā Tā Tā

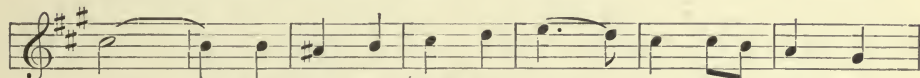


NO. 13.

116 = ♩



1. The flow - ers all are fad - ing, Their sweets are ri - fled
 2. The bee hath ceased its wing - ing To flowers at ear - ly
 3. The har - vest now is gath - ered, Pro - tect - ed from the



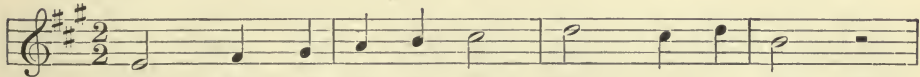
now; . . . And night sends forth her shad - ing A - long the
 morn; . . . The birds have ceased their sing - ing, Sheafed is the
 clime; . . . The leaves are seared and with - ered, That late shone



moun - tain brow; . . . A - long the moun - tain brow. . .
 gold - en corn; . . . Sheafed is the gold - en corn. . .
 in their prime; . . . That late shone in their prime. . .

T. J. OUSELEY.

Ex. 141.

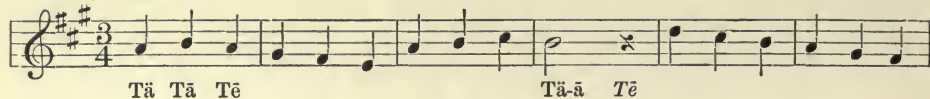


Tā Tā fā Tā fā Tā Tā Tā

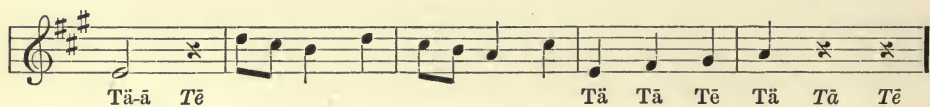
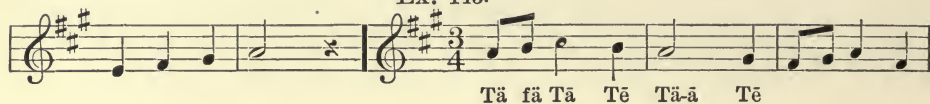


Tā fā Tā fā Tā Tā Tā Tā

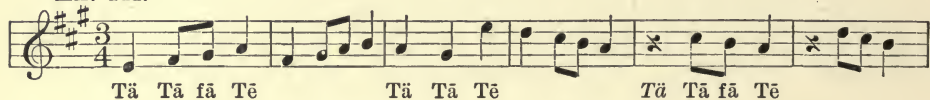
Ex. 142.



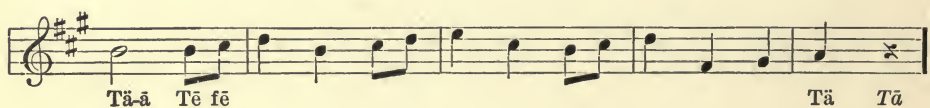
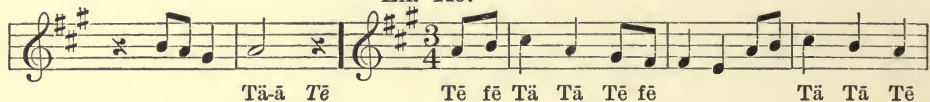
Ex. 143.



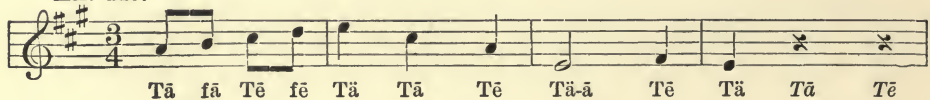
Ex. 144.



Ex. 145.



Ex. 146.



Ex. 147.

Tē fē Tā fā Tā fā Tē fē Tā Tā Tē fē

Tā Tā Tē Tā-ā-ē-ā Tā

Ex. 148.

Tā-ā Tē Tā Tā Tē Tā Tā Tē

Ex. 149.

Tā-ā Tē Tā Tā fā Tē fē Tā-ā Tē

Tā-ā Tē Tā fā Tā Tē

Ex. 150.

Tā Tā Tō Tē rē lē Tā Tā Tō Tē Tā Tā Tō Tē Tā-ā fā Tō Tē

Ex. 151.

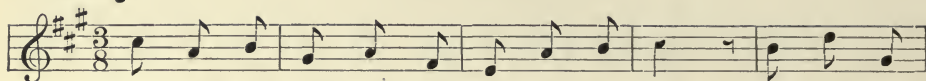
Tā Tā fā Tō Tē fē Tā Tā Tō-ē Tā Tā fā Tō-ē

Ex. 152.

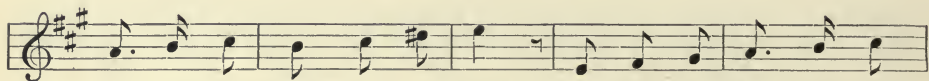
Tā-ā-ō Tē Tā-ā fā Tō fō Tē fē Tā-ā Tō-ē

NO. 14.

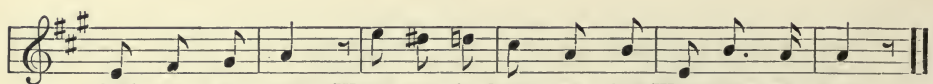
THE BREEZE.

120 = 

1. Where does the breeze come from That lifts your hair, La - den with
2. Up on some moun - tain - top, Fro - zen and drear, It, 'mid a
3. Then flew the pleas - ant wind O - ver the sea, Catch - ing, at
4. Where birds their o - pen nests In or - chards build, Then past the
5. Where does it die at last? No - bod - y knows, Wheth - er in



thous - and songs Learned ev - ery - where? E'en while it fans your cheek,
 hun - dred snows Grew keen and clear; Sucked in - to i - cy caves,
 ev - ery bound, Wild min - strel - sy; O'er beds of gar - den flowers
 old church tower, With swal - lows filled, Lift - ing the haw - thorn leaf,
 des - ert wastes, Or Arc - tie snows, What if it nev - er dies,



Lo! it is past; Where was it born at first, Where dies at last?
 Dashed on the rock, It felt the light - ning's spear, The earthquake's shock.
 Faint with per - fume, On thro' the sol - emn shades Of wood - land gloom.
 Start - ling the hare, Sure - ly the light - some breeze Strays ev - ery - where!
 But flits a - long, Add - ing each new sur - prise Un - to its song?

MRS. ANDERSON.

Ex. 153.



Tē fē Tā fā Tā fā Tō fō Tē fē Tā - ā fā Tō Tē fē



Tā - ā fā Tō

No. 15.

GIVE.

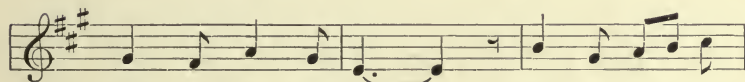
72 = ♩.



1. See the riv - ers flow - ing Down-ward to the
2. Watch the prince-ly flow - ers Their rich fra-grance
3. Give thy heart's best treas - ures! From fair na - ture



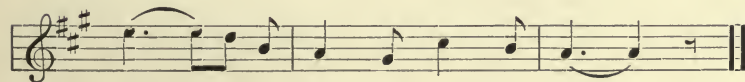
sea,	Pour - ing all their treas - ures
spread,	Load the air with per - fumes,
learn;	Give thy love—and ask not,



Boun - ti - ful and free.	Yet to help their
From their beau - ty shed;	Yet their lav - ish
Wait not a re - turn!	And the more thou



giv - ing, Hid - den springs a - rise;	Or, if need be,
spend - ing Leaves them not in dearth,	With fresh life re -
spend - est From thy lit - tle store,	With a dou - ble



show - ers Feed them from the skies.
plen - ished From their moth - er earth!
boun - ty God will give thee more.

HOUSEHOLD WORDS.



NO. 16. AS I WALKED THROUGH THE VILLAGE STREET.

116 = ♩



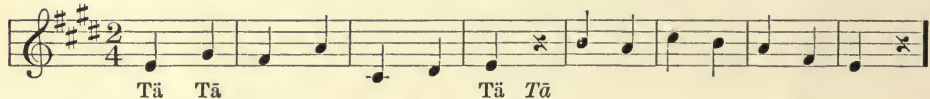
1. As I walked through the vil-lage street, The stee-ple bells were ring-ing; The
2. And ba-by nes-tled in my arms; And clear the birds were sing-ing; And
3. And sweet in ev-ery gar-den bed The love-ly flowers were spring-ing, The
4. But not so sweet as ba-by's arms Which round my neck were cling-ing, Which
5. Nor half so bright as ba-by's eyes, With love and joy so brim-ming, With



stee-ple bells, the stee-ple bells, the stee-ple bells were ring-ing;
 clear the birds, and clear the birds, and clear the birds were sing-ing.
 love-ly flowers, the love-ly flowers, the love-ly flowers were spring-ing.
 round my neck, which round my neck, which round my neck were cling-ing;
 love and joy, with love and joy, with love and joy so brim-ming!

FROM "UNDER THE WINDOW."

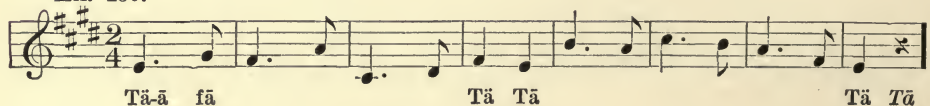
Ex. 154.



Ex. 155.



Ex. 156.



Ex. 157.

Tä Tä -- ä fä Tä Tä Tä - ä fä Tä fä

Ex. 158.

Tä fä Tä fä Tä Tä Tä fä Tä fä Tä fä Tä

Tä Tä Tü fä Tä fä Tä Tä

Ex. 159.

Tä Tä Tä fä Tä Tä fä Tä fä

Ex. 160.

Tä Tä Tē Tä Tä Tē Tä Tä Tē



Tä Tä

Ex. 161.

Tē fē Tä Tü Tē fē Tä Tä Tē

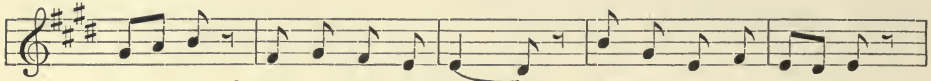
Tä Tä

NO. 17. IF I WERE A SUNBEAM.

63 =  OR 126 = 



If I were a sun-beam, I know what I'd do; I would seek white



li-lies Rain-y wood-lands through. I would steal a-mong them,



Soft-est light I'd shed, Un-til ev-ery li-ly Raised its drooping head.



"If I were a sun-beam, I know where I'd go; In-to low-liest



hov-els, Dark with want and woe; Till sad hearts looked up-ward,



I would shine and shine; Then they'd think of heav-en, Their sweet home and mine."

LUCY LARCOM.

Ex. 162.



Tä fä Tä fä Tē fē Tā-ā fā Tē

Tä-ā Tē



Ex. 163.

Tä-ā fā Tē Tā Tā Tē Tā-ā Tē

Ex. 164.

Tā-ā Tē fē Tā Tā Tē

Tā fā Tā fā Tē fē Tā fā Tā Tē Tā-ā Tē

Ex. 165.

Tē fē Tā-ā Tē Tā Tā Tē fē Tā Tā Tē

Tā Tā Tē fē Tā Tā Tē Tā-ā-ē-ā Tā Tē Tā-ā

Ex. 166.

Tā Tā Tē Tō Tā Tē Tā Tā Tē Tō-ā Tē

Ex. 167.

Tā Tā Tē Tō-ā Tē Tā-ā fā Tē Tō-ā fā Tē Tā fā Tā fā Tē fē Tō-ā Tē

Tā Tā fā Tē fē Tō Tā fā Tē fē Tā Tā-ē fē Tō-ā Tē



NO. 18.

THE BLUE-BIRD.

126 =

I know the song that the blue-bird is sing-ing,

Out in the ap-ple-tree, where he is swing-ing.

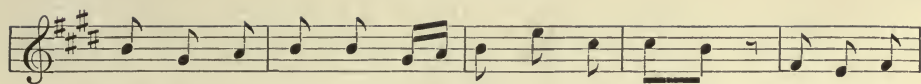
Brave lit-tle fel-low! the skies may be drea-ry,—

Noth-ing cares he while his heart is so cheer-y, Hark! how the

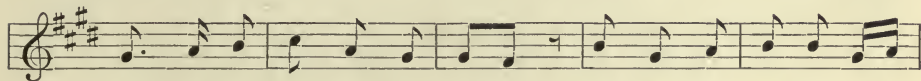
mu-sic leaps out from his throat! Hark! was there ev-er so

mer-ry a note? Lis-ten a-while, and you'll hear what he's

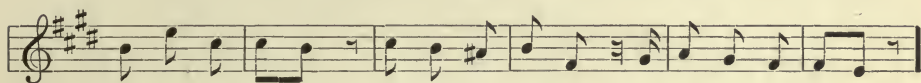
say-ing; Up in the ap-ple-tree swing-ing and sway-ing.



"Dear lit - tle blos - soms down un - der the snow, You must be



wea - ry of win - ter, I know; Hark! while I sing you a



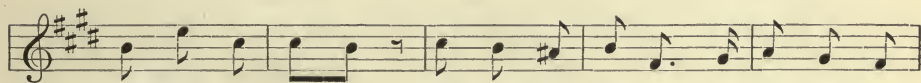
mes - sage of cheer! Sum - mer is com - ing, and springtime is here!



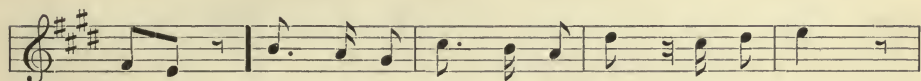
"Dear lit - tle snow-drop! I pray you a - rise; Bright yel - low



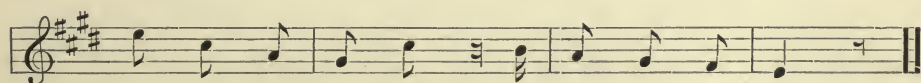
cro - cus! come o - pen your eyes; Sweet lit - tle vi - o - lets,



hid from the cold, Put on your man - tles of pur - ple and



gold; Daf - fo - dils! daf - fo - dils! say, do you hear?

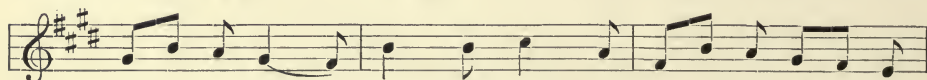


Sum - mer is com - ing! and spring - time is here!"

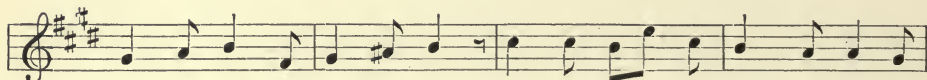
NO. 19. THE HEAVENLY FATHER.

112 = 

1. Can you count the stars that bright - ly Twin - kle in the
 2. Do you know how man - y chil - dren Rise each morn - ing,



mid - night sky? Can you count the clouds so light - ly
 blithe and gay? Can you count the lit - tle voic - es



O'er the mead - ows float - ing by? God the Lord doth mark their num - ber
 Sing - ing sweet - ly day by day? God hears all the lit - tle voic - es, —



With his eyes, that nev - er slum - ber; He hath made them, ev - 'ry one.
 In their in - fant songs re - joic - es; He doth love them, ev - 'ry one.

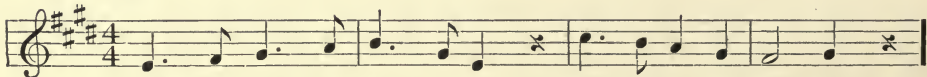
GERMAN, TR. BY DULCKEN.

Ex. 168.



Tē Tā-ā Tō Tē Tā Tā Tō - ē - ā Tā Tō Tē Tā-ā Tō

Ex. 169.



Tā-ā fā Tō-ē fē Tā-ā fā Tō Tē Tā-ā fā Tō Tē Tā-ā Tō Tē

NO. 20. WHEN THE MERRY LARK DOTH GILD:



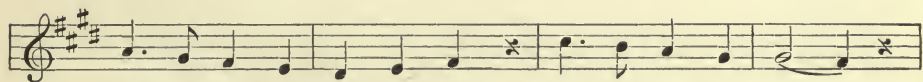
1. When the mer - ry lark doth gild . . With his song the sum - mer hours,
- 2 Now from off the ash - y stone The chil - ly mid-night crick-et cri - eth,
3. Yet, be mer - ry; all a - round . . Is through one vast change re-volv-ing;



And their nests the swal-lows build In the roofs and tops of tow - ers,
And all mer - ry birds are flown, And our dream of pleas-ure di - eth;
E - ven Night, who late-ly frowned, Is in pal - er dawn dis - solv - ing.



And the gold - en broom-flower burns All a - bout the waste,
Now the once blue laugh - ing sky Sad-dens in - to gray,
Earth will burst her fet - ters strange, And in Spring grow free;



And the maid - en May re - turns With a pret - ty haste,
And the froz - en riv - ers sigh, Pin - ing all a - way!
All things in the world will change, Save my love for thee!



Then, how mer - ry are the times! The Sum-mer times! the Spring times!
Now how sol-emn are the times! The Win - ter times! the Night times!
Singing then, hope-ful are all times — Win - ter, Sum-mer, Spring times!

Ex. 170.

Tā Tā fā Tō Tē fē Tā Tā fā Tō Tē

Ex. 171.

Tē Tā fā Tā fā Tō Tē

Tā fā Tā fā Tō Tē fē Tā fā Tā fā Tō fō Tē fē Tā fā Tā fā Tō

Ex. 172.

Tā Tā Tā Tā-ā Tā Tā fā

Ex. 173.

Tā Tā zā fā nā Tā Tā Tā zā fā nā Tā

Ex. 174.



Tā fā Tā fā Tā Tā Tā Tā-ā-ā nā Tā Tā

Tā Tā fā Tā Tā

Ex. 175.

Tā-ā-ā nā Tā-ā-ā nā Tā Tā Tā Tā

No. 21. FIELD FLOWERS.

76 =  OR 152 = 



1. Field flowers, sweet field flowers, Fai-ries of the spring,
2. Field flowers, sweet field flowers, Ev-erywhere they come,



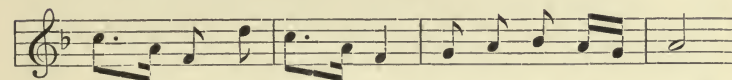
On - ly those who love them, Know the joy they bring.
Where-so - e'er un - seek - ing You may chanceto roam,



Love can but dis - cov - er, With their beau-ty worth,
With their smiles to meet us, On each path of ours,



Jew - el - ling all o - ver All the bright green earth,
All un - sought to greet us, Come the sweet field flowers,



Field flowers, sweet field flowers, Fai-ries of the spring,
Field flowers, sweet field flowers, Fai-ries of the spring,



On - ly those who love them, Know the joy they bring.
On - ly those who love them, Know the joy they bring.



Ex. 176.

Musical notation for Ex. 176, first system. Treble clef, key signature of one flat (Bb), time signature of 2/4. The melody consists of quarter and eighth notes, with a triplet of eighth notes. The lyrics are: Tä Tä rä lä Tä Tä Tä-ä-ä nä Tä-ä-ä nä Tä Tä

Tä Tä rä lä Tä Tä Tä-ä-ä nä Tä-ä-ä nä Tä Tä

Ex. 177.

Musical notation for Ex. 177, first system. Treble clef, key signature of one flat (Bb), time signature of 2/4. The melody consists of quarter and eighth notes. The lyrics are: Tä fä Tä fä Tä Tä Tä Tä

Tä fä Tä fä Tä Tä Tä Tä

Musical notation for Ex. 177, second system. Treble clef, key signature of one flat (Bb), time signature of 2/4. The melody consists of quarter and eighth notes. The lyrics are: Tä fä Tä fä nä Tä-ä-ä nä Tä

Tä fä Tä fä nä Tä-ä-ä nä Tä

Ex. 178.

Musical notation for Ex. 178, first system. Treble clef, key signature of one flat (Bb), time signature of 3/4. The melody consists of quarter and eighth notes. The lyrics are: Tē fē Tä Tä Tē Tä-ä fä Tē Tä-ä Tē Tä - ä fä Tē fē

Tē fē Tä Tä Tē Tä-ä fä Tē Tä-ä Tē Tä - ä fä Tē fē

Musical notation for Ex. 178, second system. Treble clef, key signature of one flat (Bb), time signature of 3/4. The melody consists of quarter and eighth notes. The lyrics are: Tä Tä

Tä Tä

Ex. 179.

Musical notation for Ex. 179, first system. Treble clef, key signature of one flat (Bb), time signature of 3/4. The melody consists of eighth and sixteenth notes. The lyrics are: Tē zē fē nē Tä Tä Tē zē fē nē Tä Tä Tē Tä fä Tä

Tē zē fē nē Tä Tä Tē zē fē nē Tä Tä Tē Tä fä Tä

Ex. 180.

Musical notation for Ex. 180, first system. Treble clef, key signature of one flat (Bb), time signature of 3/4. The melody consists of eighth and sixteenth notes. The lyrics are: Tä-ä-ä nä Tä-ä-ä nä Tē-ē-ē nē Tä Tä Tē Tä Tä-ä-ä nä Tē-ē-ē nē Tä-ä Tē

Tä-ä-ä nä Tä-ä-ä nä Tē-ē-ē nē Tä Tä Tē Tä Tä-ä-ä nä Tē-ē-ē nē Tä-ä Tē

Ex. 181.

Tē fē Tā Tā Tē Tā-ā Tē fē Tā-ā Tē Tā Tā Tē fē

Ex. 182.

Tā Tā fā Tē fē Tā Tā Tā Tā Tē Tā-ā Tē Tā-ā fā Tē Tā Tā Tē

Ex. 183.

Tā Tā fā Tē fē Tā Tā Tē

Tā Tā Tē Tā-ē fā Tē Tā-ā Tē

NO. 22.

IF BUT A BIRD WERE I.

126 =

1. If but a bird were I, Hav - ing two wings to fly,
2. If but a star were I, Twin - kling in yon - der sky,

I'd fly to thee; But as I'm not a bird, Here I must
On thee I'd shine; Soon look - ing up would be Those eyes of

be— But as I'm not a bird, Here I must be.
thine— Soon look - ing up would be Those eyes of thine.

Ex. 184.

Tā Tā Tō Tē Tā Tā Tō Tē Tā-ā Tō Tē

Tā-ā Tō-ē

Ex. 185.

Tā Tā-ō Tē - ä Tā-ō Tē Tā Tā fā Tō fō Tē fē Tā-ā Tō Tē

Ex. 186.

Tā Tā fā Tō Tē Tā fā Tā fā Tō Tē Tā Tā Tō-ē fē

Ex. 187.

Tā Tā Tō Tē-ē-ē nē Tā-ā Tō Tē Tā-ā-ō Tē fē Tā-ā fā Tō Tē

Tā Tā Tō Tē fē Tā Tā Tō Tē Tā Tā fā Tō Tē

Ex. 188.

Tē-ē-ē nē Tā Tā-ā-ā nā Tō Tē-ē-ē nē Tā-ā fā Tō Tē-ē-ē nē

Ex. 189.

Tā Tā-ā-ā nā Tō Tē Tā-ā-ō Tā Tā rā lā Tō Tē

Tā-ā fā Tō Tē Tā Tā rā lā Tō Tē rē lē Tā Tā rā lā Tō Tē

NO. 23. THE HONEY-BEE.

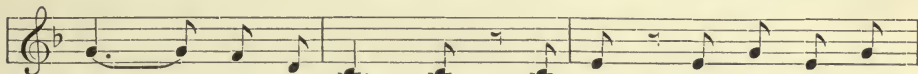
80 = ♩.



A - wake, lit - tle mor - tals! No har - vest for



those Who waste their best hours In



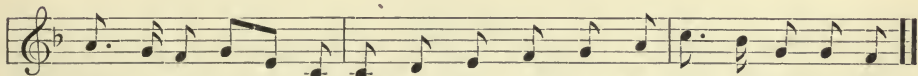
sloth - ful re - pose. Come out· come out; to the



morn - ing All bright things be - long - And lis - ten a - while, and



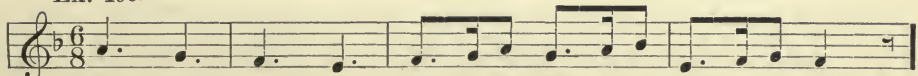
lis - ten a - while To the hon - ey bee's song, Mer - ri - ly sing - ing,



Bus - i - ly wing - ing, In - dus - try ev - er its own reward bringing.

COATES' COLL.

Ex. 190.



Tā-ā-ē Tō-ā-ē

Tā-ā fā Tē Tō-ā fā Tē Tā-ā fā Tē Tō-ā Tē

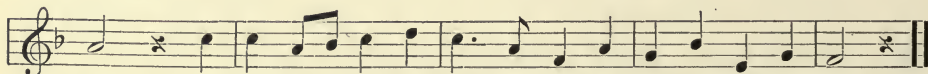


NO. 24.

THE VIOLET.



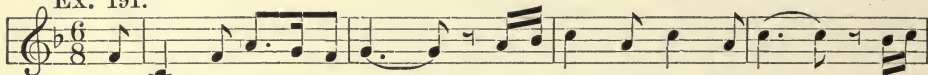
1. Down in a green and shad - y bed A mod - est vio - let
 2. And yet it was a love - ly flower, Its col - or bright and
 3. Yet thus it was con - tent to bloom, In mod - est tints ar -
 4. Then let me to the val - ley go, This pret - ty flower to



grew; Its stalk was bent, it hung its head, As if to hide from view.
 fair; It might have graced a ro - sy bower, In - stead of hid - ing there.
 rayed; And there dif - fused its sweet perfume With - in the si - lent shade.
 see, That I may al - so learn to grow In sweet hu - mil - i - ty.

JANE TAYLOR.

Ex. 191.



Tē Tā-ā Tē Tō-ā fā Tē Tā-ā ē-ō Tā Tē fē Tā-ā Tē Tō-ā Tē



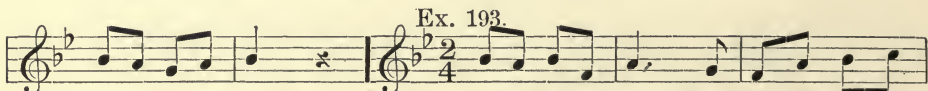
Tā-ā Tē Tō Tā Tē Tā-ā fā Tē Tō Tā Tē Tā-ā ē Tō Tā

Ex. 192.



Tā Tā Tā Tā fā

Tā fā Tā fā



Tā Tā

Tā fā Tā fā Tā-ā fā



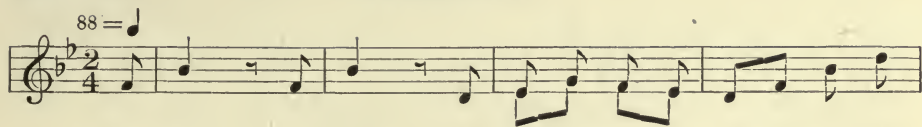
Tā fā Tā fā

Tā fā Tā

Tā Tā

No. 25.

WISHING.



1. Ring—ting! ring—ting! I wish I were a Prim - rose, A
 2. Nay—stay! nay—stay! I wish I were a Elm tree, A
 3. Oh—no! oh—no! I wish I were a Rob - in, A
 4. Well—tell; well—tell; Where should I fly to, Where



bright yel - low Prim - rose, blowing in the spring! The
 great, lof - ty Elm tree, with green leaves gay! The
 Rob - in or a lit - tle Wren, eve - ry where to go; Through
 go to sleep in the dark wood or dell? Be -



stoop - ing boughs a - bove me, The wand'ring bee to love me, The
 winds would set them danc - ing The sun and moon-shine glance in, The
 fore - est, field or gar - den, And ask no leave or par - don, Till
 fore a day was o - ver, Home comes the rov - er, For



fern and moss to creep a - cross, And the Elm tree for our king.
 birds would house a - mong the boughs, And sweet - ly sing.
 win - ter comes with i - cy thumbs To ruf - fle up our wing.
 moth - er's kiss, sweet - er this Than a - ny oth - er thing.

ALLINGHAM.

Ex. 194.



Tä-ä-ä nä Tä . fä Tä fä Tä Tä fä Tä fä



Tä Tä

Ex. 195.

Tä Tä rä lä Tä-ä Tä fä Tä-ä-nä

Ex. 196.

Tä Tä Tä-ä fä Tä Tä Tä Tä

Ex. 197.

Tä fä Tä fä Tä fä Tä Tä fä Tä fä

Tä Tä Tä Tä

NO. 26.

PERSEVERE.

92 =

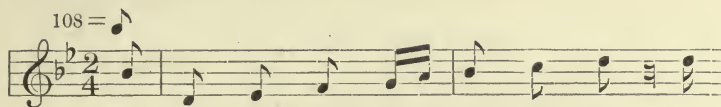
1. The fish - er who draws in his net too soon, Won't
2. For if you would have your ! learn - ing stay, Be

have a - ny fish to sell; The child who shuts up its
pa - tient, don't learn too fast; The man who trav - els a

book too soon, Won't learn a - ny les - sons well.
mile each day, Will get round the world at last.

GERMAN, TR. BY DULCKEN.

NO. 27. A SONG OF SPRING.



1. The skies are blue, the val - leys green, And
2. Come all who in the spring de - light, En -



lit - tle May-bells now are seen With cow-slips bloom-ing
joy the world and praise a - right The good-ness so pa -



gai - ly, With cow-slips bloom-ing gai - ly; And
ter - nal, The good-ness so pa - ter - nal, That



far and near The fields ap-pear In bright-er col-ors
clothes a - gain The hill and plain With leaves and blossoms



dai - ly, In bright - er col - ors dai - ly.
ver - nal, With leaves and blos - soms ver - nal

GERMAN.

Ex. 198.



Tā fā Tā fā Tā fā Tā fā nā Tā fā nā Tā



Tā Tā Tā Tā



Ex. 199.

Tä Tā-ē Tä Tā Tē Tā-ā Tē

Ex. 200.

Tā Tā Tē Tä Tā fā Tē fē Tä Tā Tē Tä Tā Tē Tā-ā Tē

Ex. 201.

Tä Tā Tē-ā Tā fā Tē Tē fē Tä Tā fā Tē fē Tä Tā Tē fē

Tā Tā Tē Tā fā Tā Tē fē Tā-ā

Ex. 202.

Tē fē Tā Tā Tē Tā Tā Tē fē Tā Tā Tē fē

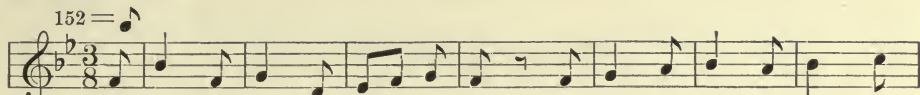
Ex. 203.

Tā lā Tä Tā Tē Tä Tā Tē Tā-ā Tē

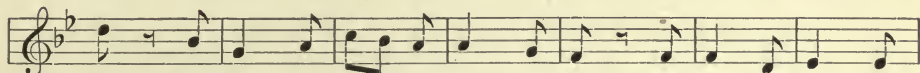
Ex. 204.

Tā Tā Tē Tä Tā Tē Tä Tā fā Tē

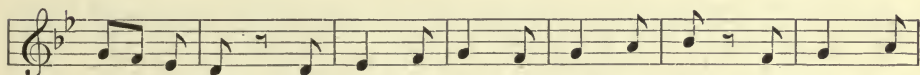
Tā Tā-ē fē Tā fā Tā Tē Tä fā Tā Tē Tā-ā Tē



1. It snows! it snows! from out the sky, The feath-ered flakes, how fast they
2. They're dan - cers in an air - y hall, That has not room to hold them
3. But now the wind comes whist-ling loud, To snatch and waft it, as a
4. To-mor-row will the storm be done; Then, out will come the gol - den



fly! Like lit - tle birds that don't know why They're on the chase, from
all; While some keep up and oth - ers fall, The at - oms shift, then,
cloud, Or gi - ant phan-tom in a shroud: It spreads! it curls! it
sun; And we shall see, up - on the run Be - fore his beams, in



place to place, While nei - ther can the oth - er trace. It snows! it
thick and swift, They drive a - long to form the drift, That weav - ing
mounts! it whirls! At length a might - y wing un - furls! And then, a -
spark-ling streams, What now a cur - tain o'er him seems; And thus with



snows! a mer - ry play Is o'er us on this heav - y day.
up so daz - zling white, Is ris - ing like a wall of light.
way! but where, none knows, Or ev - er will - it snows! it snows!
life, it ev - er goes. 'Tis shade and shine! It snows! it snows!

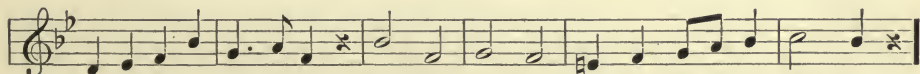
HANNAH F. GOULD.

Ex. 205.



Tā Tā Tō Tē Tā-ā fā Tō Tē

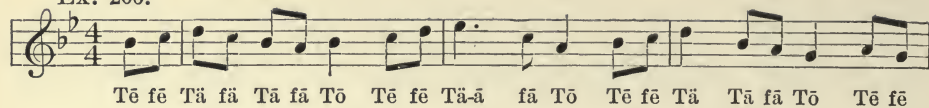
Tā Tā Tō Tē Tā Tā Tō-ē



Tā-ā Tō-ē

Tā Tā Tō fō Tē Tā-ā Tō Tē

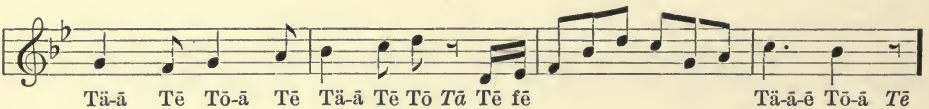
Ex. 206.



Ex. 207.



Ex. 208.



Ex. 209.



No. 29.

NOW AND NEVER.

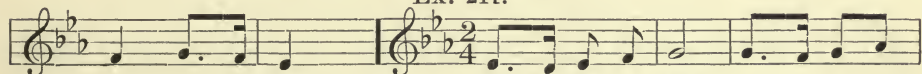
112 = 

"What we al - ways put off do - ing, Clear - ly we shall
nev - er do; We shall reach what we en - deav - or,
If on *Now* we more re - ly; But in - to the
realms of *Nev - er* Leads the pi - lot *By - and - by*,
Leads the pi - lot *By - and - by*.

Ex. 210.

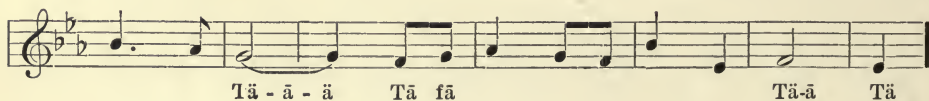
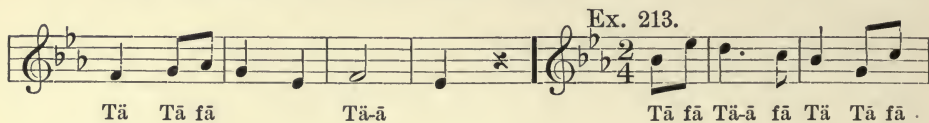

Tā-ā-nā Tā Tā-ā-nā Tā Tā Tā-ā fā

Ex. 211.


Tā Tā-ā-nā Tā fā Tā-ā

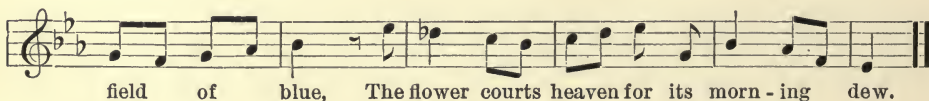
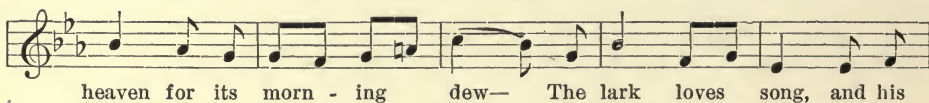
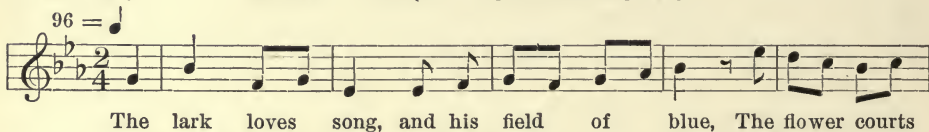

Tā-ā-nā Tā Tā Tā-ā-nā Tā Tā

Ex. 212.

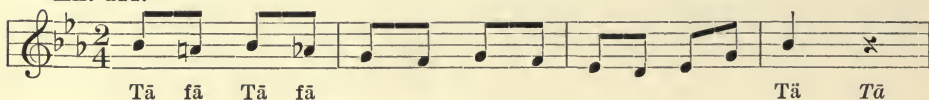


No. 30.

THE LARK LOVES SONG.



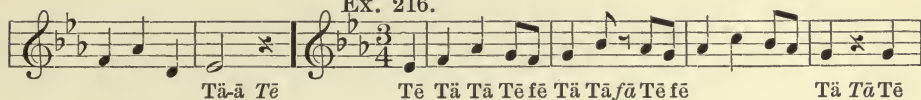
Ex. 214.



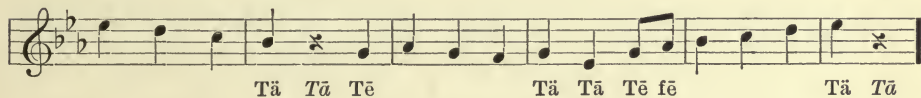
Ex. 215.



Ex. 216.



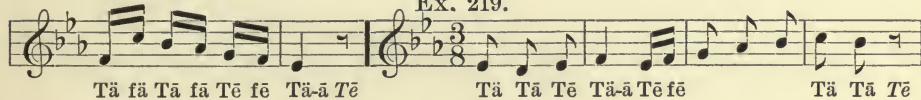
Ex. 217.



Ex. 218.



Ex. 219.



Ex. 220.



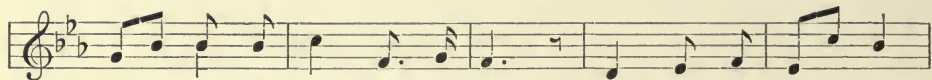
NO. 31.

THE MILL.

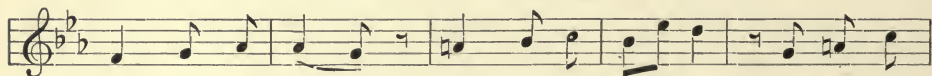
80 = ♩



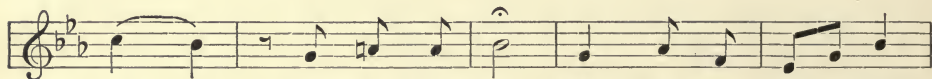
1. Wind - ing and grind - ing Round goes the mill; Wind - ing and
 2. Wind - ing and grind - ing Work through the day, Grief nev - er



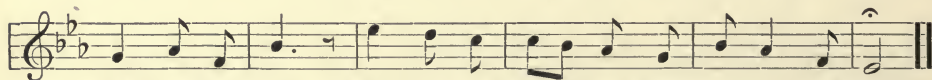
grind - ing Should nev - er stand still. Ask not if neigh - bor
 mind - ing, Grind it a - way! What though tears drop - ping,



Grind great or small; Spare not your la - bor, Grind *your* wheat
 Rust as they fall? Have no wheel stop - ping, Work com - forts



all, . . Grind *your* wheat all. Wind - ing and grind - ing,
 all, . . Work com - forts all. Wind - ing and grind - ing,



Round goes the mill; Wind - ing and grind - ing Should nev - er stand still.
 Round goes the mill; Wind - ing and grind - ing Should nev - er stand still.

MISS MULOCK.

Ex. 221.



Tä Tā Tē

Tā-ā Tē

Ex. 222.



Tä fā Tā fā

Tā Tā

No. 32.

COME, LOVELY MAY.

76 = ♩.

Come, love - ly May, and gai - ly Be-deck a - gain the trees, And
 let the lit - tle vio - lets A - gain per - fume the breeze. Oh,
 how thy lit - tle vio - lets, Sweet May, I long to see; And
 'mid the spring-time ver - dure To walk a - gain with thee.

Ex. 223.

Tä-ä-ē Tō Tā Tē Tā-ā Tē Tō-ā Tē Tā-ā Tē Tō Tā Tē
 Tä-ä-ē Tō-ā Tē Tā Tā Tē Tō Tā Tē
 Tä-ä-ē Tō-ā Tē Tä - ä - ē - ö - ä Tē

Ex 224.

Tā Tē Tā Tā Tē Tō Tā Tē Tā-ā Tē Tō Tā Tē fē Tā-ā Tē fē Tō

Ex. 225.

Tä Tā Tā-ā fā Tā Tā

Ex. 226.

Tä Tā fā Tā Tā Tā-ā fā Tā Tā Tā-ā

Ex. 227.

Tā-ā-ā Tā Tā fā Tā fā Tā Tā

Tā Tā Tā fā Tā Tā-ā fā

Tā - ā - ā Tā

Ex. 228.

Tā Tā-ā-ā nā Tā Tā Tā Tā

Tā Tā Tā Tā

Tā-ā-ā nā Tā-ā-ā nā Tā Tā fā Tā-ā fā

Ex. 229.

Tä Tä Tē Tā-ā fā Tē Tā-ā Tē

Ex. 230.

Tä Tä fā Tē fē Tā fā Tā Tē Tā-ā Tē

Ex. 231.

Tä Tä Tē Tā-ā Tē Tē fē Tā Tā Tē fē Tā Tā Tē

Tā-ā Tē Tā Tā Tē fē

Ex. 232.

fē Tä Tä Tē Tā-ā Tē fē Tā Tā Tē fē Tā-ā Tē fē

Ex. 233.

Tä Tā Tē Tā-ā Tē Tā Tä Tē Tā Tā Tē

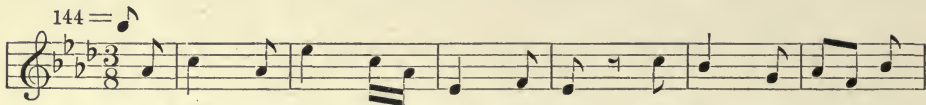
Ex. 234.

Tā-ā Tē Tā Tä fā Tē Tā Tā Tē

Tā-ā Tē

No. 33.

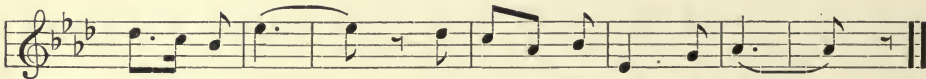
SPRING.—CUCKOO.



1. The bee is hum - ming in the sun, The yel - low cow - slip
2. "Cuck-oo, cuck-oo!" no oth - er note, She sings from day to
3. And whilst in know - ledge I re - joice, Which heaven - ly truth dis -



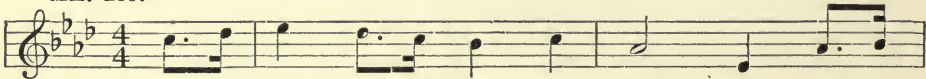
springs, And hark! from yon - der wood - land's side, A - gain the
day; But I, though a poor cot - tage - girl, Can work, and
plays; Oh! let me still em - ploy my voice, In my Re -



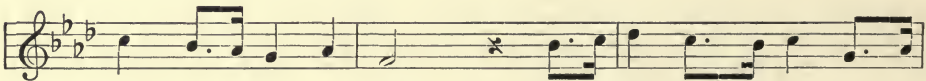
cuck - oo sings! A - gain the cuck - oo sings!
read, and pray, Can work, and read, and pray.
deem - er's praise, In my Re - deem - er's praise.

BOWLES.

Ex. 235.



Tē-ē-ē nē Tā Tā-ā-ā nā Tō Tē Tā-ā Tō Tē-ē-ē nē



Tā-ā Tō Tē-ē-ē nē Tā Tā-ā-ā nā Tō Tē-ē-ē nē



Tā Tā Tō Tē Tā-ā Tō

No. 34.

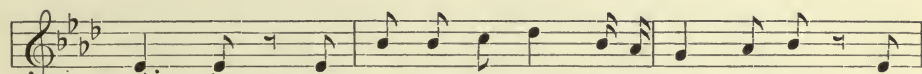
OLD WINTER.

152 = 

Old Win - ter comes blow - ing his clouds a - long, And



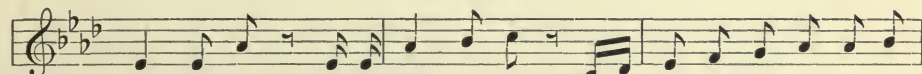
mer - ri - ly shak - ing each tree, And mer - ri - ly shak - ing each



tree; From morn - ing till night he will sing his song, Now



moan - ing and short, Now howl - ing and long; His

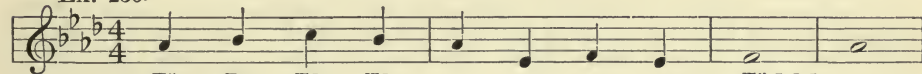


voice is loud, for his lungs are strong; A mer - ry old fel - low is



he, . . . A mer - ry old fel - low is he. . . .

Ex. 236.



Tä Tā Tō Tē

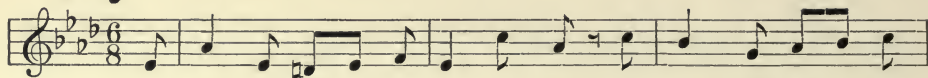
Tä-ā-ō-ē



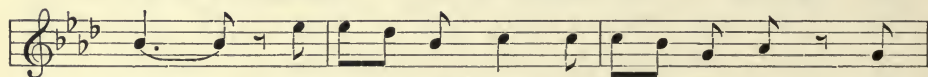
Tä-ā Tō-ē Tä-ā Tō-ē

No. 35.

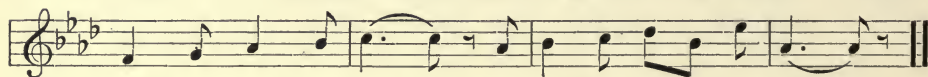
FLOWER DANCES.

84 = 

1. In May the val - ley li - lies ring, Their bells chime clear and
2. The blos - soms, gold and blue and white, Come quick - ly, one and
3. Then in a trice the li - lies play, While all to dance be -
4. Then sad - ly vexed is Mas - ter Frost, Down to the vale comes
5. Yet Frost has scarce - ly left the vale, When li - lies far and
6. I'll stay no long - er in the house, The li - lies call me



sweet;	They cry, "Come forth, ye flower - ets all,	And
all;	The speed - well, the for - get - me - not,	The
gin;	The moon looks on with friend - ly smile,	And
he;	Li - lies play danc - ing tunes no more,	The
near	Call quick - ly to the Spring - tide feast;	Their
too.	Sweet flower - ets, danc - ing out - of - doors,	I

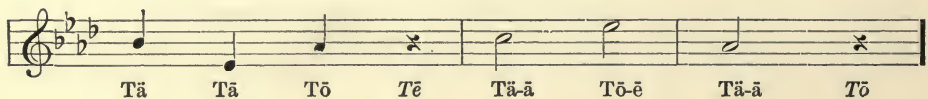


dance with twink - ling feet."
 vio - lets hear the call.
 takes great joy there - in.
 pret - ty blos - soms flee.
 bells ring doub - ly clear.
 come to dance with you.

And dance with twink - ling feet."
 The vio - lets hear the call,
 And takes great joy there - in.
 The pret - ty blos - soms flee.
 Their bells ring doub - ly clear.
 I come to dance with you.

GERMAN, TR. BY MRS. ANDERSON.

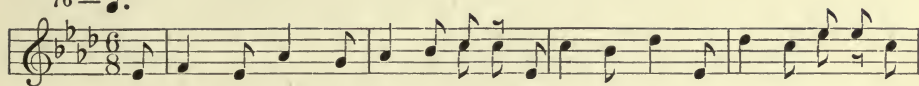
Ex. 237.



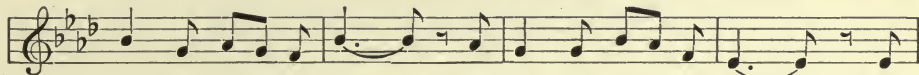
NO. 36.

THE VIOLET.

76 = ♩.



1. I love all things the sea-sons bring, All buds that start, all birds that sing, All
2. I love, how much I love the rose, On whose soft lips the south wind blows, In
3. She comes, the first, the fair-est thing That heaven upon the earth doth fling, Ere
4. What modest thoughts the Violet teaches, What gracious boons the Violet preaches, Bright



leaves from white to jet;	All leaves from white to jet;	All
pret - ty, am - ous threat;	In pret - ty, am - ous threat;	The
Win - ter's star has set.	Ere Win - ter's star has set;	She
maid - en, ne'er for - get!	Bright maid - en, ne'er for - get!	But



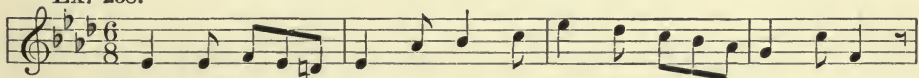
the sweet words that sum - mer sends, When she re - calls her flow - ery friends, But
 li - ly, pal - er than the moon, The o - dorous, wondrous world of June, Yet
 dwells be - hind her leaf - y screen, And gives, as an - gels give, un - seen, So
 learn, and love, and so de - part, And sing thou with thy wis - er heart, "Long



chief—the Vi - o - let!	But chief—the Vi - o - let!
more—the Vi - o - let!	Yet more—the Vi - o - let!
love—the Vi - o - let!	So, love—the Vi - o - let!
live the Vi - o - let!"	"Long live the Vi - o - let!"

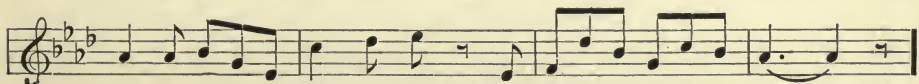
BARRY CORNWALL.

Ex. 238.



Tā-ā Tē Tō Tā Tē Tā-ā Tē Tō-ā Tē

Tā-ā Tē Tō-ā Tē



Tā-ā Tē Tō Tā Tē Tā Tā Tē Tō Tā Tē Tā-ā-ē-ō-ā Tē

Ex. 239.

Tä-ā Tē Tō Tā Tē Tä-ā-ē-ō Tā Tē Tä-ā-ē-ā-ā Tē

Ex. 240.

Tā Tā Tē Tō Tā Tē Tä-ā-ē-ō-ā-ē Tā Tā Tē Tō Tā Tē Tä-ā-ē Tō-ā Tē

Tä-ā Tē Tō-ā Tē Tä-ā-ē-ō-ā Tē

Tä-ā Tē Tō Tā Tē Tä-ā-ē Tō Tā Tē

Ex. 241.

Tä-ā Tē Tō Tā Tē Tä-ā-ē Tō Tā Tē

Ex. 242.

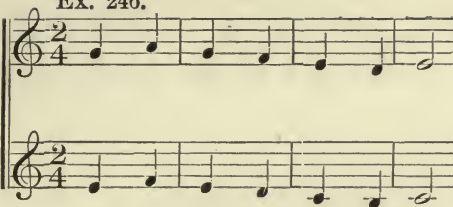
Tä-ā Tē Tō Tā Tē Tä-ā-ē Tō Tā Tē

Ex. 243.

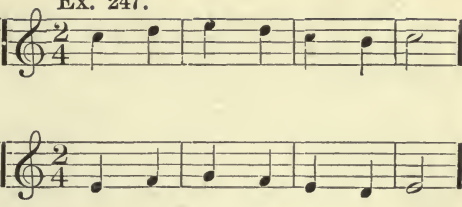
Ex. 244.

Ex. 245.

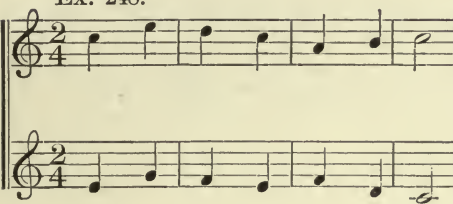
Ex. 246.



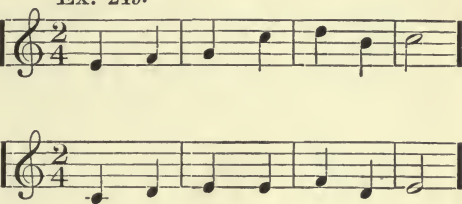
Ex. 247.



Ex. 248.

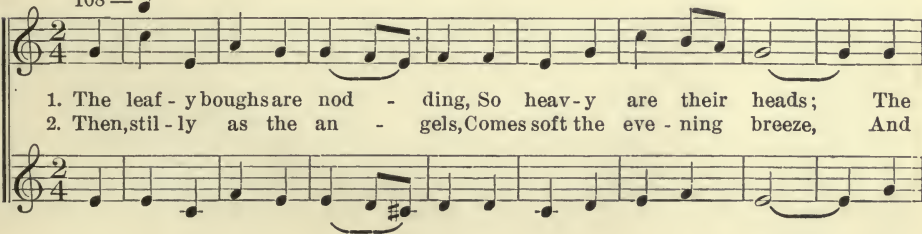


Ex. 249.

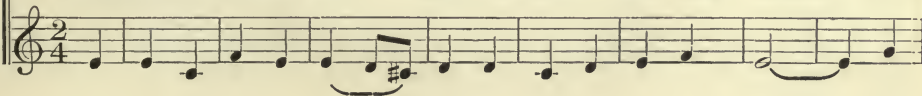


NO. 37. THE LEAFY BOUGHS ARE NODDING.

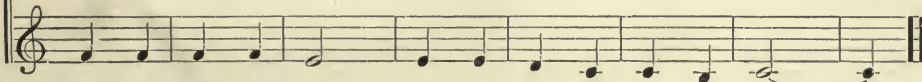
108 = ♩



1. The leaf - y boughs are nod - ding, So heav - y are their heads; The
 2. Then, stil - ly as the an - gels, Comes soft the eve - ning breeze, And



wea - ry flowers are twink - ling, And wink - ing in their beds.
 rocks to sleep the flow - ers, To sleep rocks all the trees.



GERMAN, TR. BY MRS. ANDERSON.

Ex. 250.

Ex. 251.

Ex. 250 and Ex. 251 are musical exercises in 2/4 time. Ex. 250 consists of two staves: the upper staff has a melody of quarter notes (G4, A4, B4, C5, B4, A4, G4) followed by a half note (F#4), and the lower staff has a bass line of quarter notes (C4, D4, E4, F4, G4, A4, B4) followed by a half note (C5). Ex. 251 also consists of two staves: the upper staff has a melody of quarter notes (G4, A4, B4, C5, B4, A4, G4) followed by a half note (F#4), and the lower staff has a bass line of quarter notes (C4, D4, E4, F4, G4, A4, B4) followed by a half note (C5).

Ex. 252.

Ex. 253.

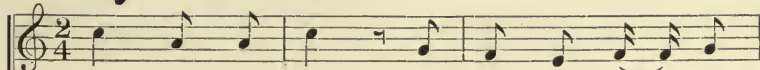
Ex. 252 and Ex. 253 are musical exercises. Ex. 252 is in 2/4 time and consists of two staves. The upper staff has a melody of quarter notes (G4, A4, B4, C5) followed by a half note (B4), and the lower staff has a bass line of quarter notes (C4, D4, E4, F4, G4, A4, B4) followed by a half note (C5). Ex. 253 is in 3/4 time and consists of two staves. The upper staff has a melody of quarter notes (G4, A4, B4, C5) followed by a half note (B4), and the lower staff has a bass line of quarter notes (C4, D4, E4, F4, G4, A4, B4) followed by a half note (C5).

Ex. 254.

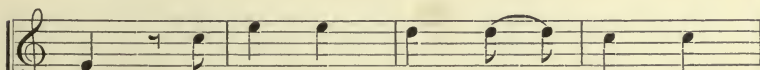
Ex. 254 is a musical exercise in 3/4 time, consisting of three staves. The upper staff has a melody of quarter notes (G4, A4, B4, C5) followed by a half note (B4). The middle staff has a bass line of quarter notes (C4, D4, E4, F4, G4, A4, B4) followed by a half note (C5). The lower staff has a bass line of quarter notes (C4, D4, E4, F4, G4, A4, B4) followed by a half note (C5).

NO. 38.

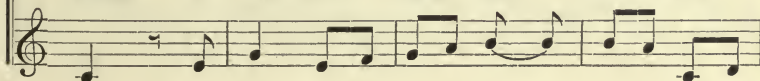
SLEEP, BABY, SLEEP.

88 = 

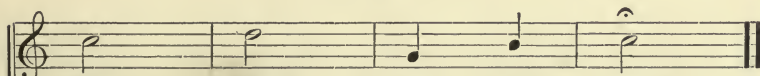
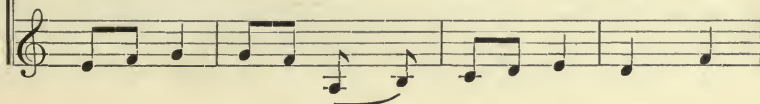
1. Sleep, ba - by, sleep! Thy fa - ther's watching the
 2. Sleep, ba - by, sleep! The large stars are the
 3. Sleep, ba - by, sleep! A - way to tend the



sheep, Thy moth - er's shak - ing the dream - land
 sheep, The lit - tle stars are the lambs, I
 sheep, A - way, thou sheep - dog fierce and



tree, And down drops a lit - tle dream for
 guess, The bright moon is the shep - herd -
 wild, And do not harm my sleep - ing



thee. Sleep, ba - by, sleep!
 ess. Sleep, ba - by, sleep!
 child. Sleep, ba - by, sleep!



GERMAN, TR. BY ELIZABETH PRENTISS.



Ex. 255.

Ex. 255 is presented in two systems. The first system consists of two staves in 4/4 time. The upper staff contains a melodic line with eighth and quarter notes, ending with a double bar line and repeat sign. The lower staff contains a bass line with eighth and quarter notes, also ending with a double bar line and repeat sign. The second system also consists of two staves in 4/4 time. The upper staff features a melodic line with quarter and eighth notes, ending with a double bar line and repeat sign. The lower staff features a bass line with quarter and eighth notes, ending with a double bar line and repeat sign.

Ex. 256.

Ex. 256 is presented in two systems. The first system consists of two staves in 4/4 time. The upper staff contains a melodic line with eighth and quarter notes, ending with a double bar line and repeat sign. The lower staff contains a bass line with eighth and quarter notes, ending with a double bar line and repeat sign. The second system also consists of two staves in 4/4 time. The upper staff features a melodic line with quarter and eighth notes, ending with a double bar line and repeat sign. The lower staff features a bass line with quarter and eighth notes, ending with a double bar line and repeat sign.

Ex. 257.

Ex. 257 is presented in two systems. The first system consists of two staves in 4/4 time. The upper staff contains a melodic line with quarter and eighth notes, ending with a double bar line and repeat sign. The lower staff contains a bass line with quarter and eighth notes, ending with a double bar line and repeat sign. The second system also consists of two staves in 4/4 time. The upper staff features a melodic line with quarter and eighth notes, ending with a double bar line and repeat sign. The lower staff features a bass line with quarter and eighth notes, ending with a double bar line and repeat sign.

Ex. 258.

Example 258 is written in 6/8 time. The upper staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with a quarter rest in the second measure. The lower staff begins with a bass clef and a key signature of one sharp (F#). The accompaniment consists of eighth and quarter notes, with a quarter rest in the second measure.

Ex. 259.

Example 259 is written in 6/8 time. The upper staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of quarter and eighth notes, with a quarter rest in the second measure. The lower staff begins with a bass clef and a key signature of one sharp (F#). The accompaniment consists of eighth and quarter notes, with a quarter rest in the second measure.

Ex. 260.


Example 260 is written in 6/8 time. The upper staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of quarter and eighth notes, with a quarter rest in the second measure. The lower staff begins with a bass clef and a key signature of one sharp (F#). The accompaniment consists of eighth and quarter notes, with a quarter rest in the second measure.

Ex. 261.


Example 261 is written in 2/4 time. The upper staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of quarter and eighth notes, with a quarter rest in the second measure. The lower staff begins with a bass clef and a key signature of one sharp (F#). The accompaniment consists of quarter and eighth notes, with a quarter rest in the second measure.

NO. 39.

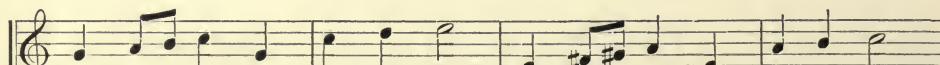
THE CRICKET.

116 = 


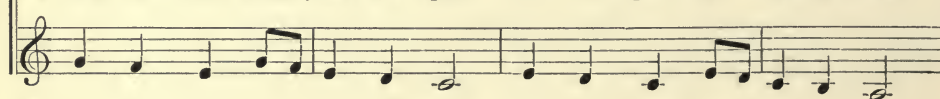

1. Lit - tle in - mate, full of mirth, Chirp - ing on my kitch - en hearth,
2. Nei - ther night nor dawn of day Puts a pe - riod to thy play;



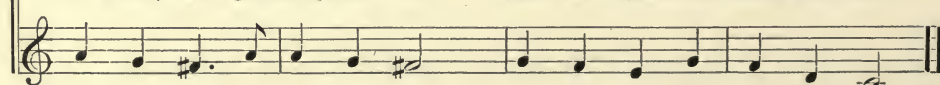

Where - so - e'er be thine a - bode, Al - ways har - bin - ger of good.
Sing then and ex - tend thy span Far be - yond the date of man.

Pay me for thy warm re - treat With a song more soft and sweet;
Wretch - ed man, whose years are spent In re - pin - ing dis - con - tent,

In re - turn thou shalt re - ceive Such a strain as I can give.
Lives not, a - ged though he be, Half a span, com - pared with thee.



Ex. 262.

No. 49. SONG OF THE SUMMER WINDS.

120 = ♩

1. Up the dale and down the bourne, O'er the meadow swift we fly;
 2. Through the bloom-ing groves we rus-tle, Kiss-ing ev-ery bud we pass,—
 3. Bend-ing down the weep-ing willows, While our ves-per hymn we sigh;
 4. There of i-dle-ness-es dreaming, Scarce from waking we re-frain,

Now we sing, and now we mourn, Now we whis-tle, now we sigh.
 As we did it in the bus-tle, Scarce-ly know-ing how it was.
 Then un-to our ro-sy pil-lows, On our wea-ry wings we hie.
 Mo-ments, long as a-ges deem-ing, Till we're at our play a-gain.

GEORGE DARLEY.

Ex. 263.

Ex. 263. Musical notation for two staves in 2/4 time, key signature of one sharp (F#). The top staff contains a melodic line with eighth and quarter notes, including a slur over the last two measures. The bottom staff contains a bass line with rests and eighth notes, also including a slur over the last two measures.

Ex. 264.

Ex. 264. Musical notation for two staves in 4/4 time, key signature of one sharp (F#). The top staff contains a melodic line with quarter and eighth notes. The bottom staff contains a bass line with quarter and eighth notes, ending with a double bar line and a repeat sign.

Ex. 265.

Ex. 265. Musical notation for two staves in 4/4 time, key signature of one sharp (F#). The top staff contains a melodic line with quarter and eighth notes, ending with a double bar line and a repeat sign. The bottom staff contains a bass line with quarter and eighth notes, ending with a double bar line and a repeat sign.

Ex. 266.

Ex. 266. Musical notation for two staves in 4/4 time, key signature of one sharp (F#). The top staff contains a melodic line with quarter and eighth notes, ending with a double bar line and a repeat sign. The bottom staff contains a bass line with quarter and eighth notes, ending with a double bar line and a repeat sign.



NO. 41.

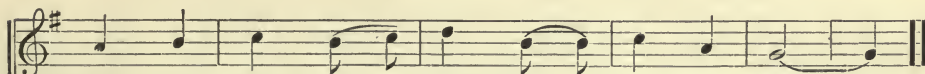
116 = !



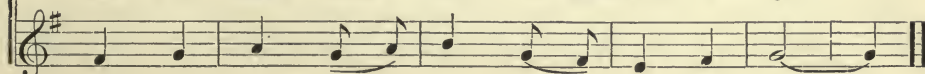
1. In the sum - mer night, When the moon shines bright, And the air is
 2. From the pale blue bell, In the for - est dell, From the wa - ter -
 3. With mirth and glee, And min - strel - sy, Their rev - els
 4. And round and round, On the moss - y ground, They dance with



calm and still, The fair - ies wake By
 li - ly's cup; And from sweet re - pose In the
 they re - new; The feast they eat Is
 might and main; But at morn - ing's light They



stream and lake, In val - ley and on hill. . . .
 fra - grant rose, The ti - ny fays spring up. . . .
 hon - ey sweet, And they quaff the glls - tening dew. . . .
 flee from sight, And hide in the flowers a - gain. . . .



Ex. 267.

Musical notation for Exercise 267, consisting of two staves in 4/4 time with a key signature of one sharp (F#). The melody in the upper staff consists of quarter and eighth notes, with asterisks marking the final notes of several phrases. The lower staff provides a harmonic accompaniment with eighth and quarter notes.

Ex. 268.

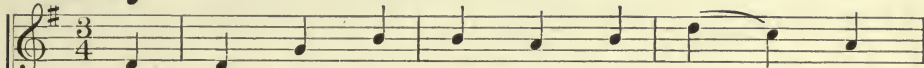
Musical notation for Exercise 268, consisting of two staves in 3/4 time with a key signature of one sharp (F#). The melody in the upper staff features eighth and quarter notes, with asterisks marking the end of phrases. The lower staff has a more active accompaniment with eighth and sixteenth notes.

Ex. 269.

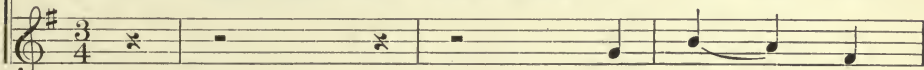

Musical notation for Exercise 269, consisting of two staves in 3/4 time with a key signature of one sharp (F#). The melody in the upper staff is primarily quarter notes with some eighth notes, marked with asterisks. The lower staff features a rhythmic accompaniment with eighth and quarter notes.

NO. 42.

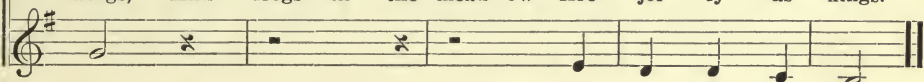
EVENING MUSIC.

126 = 


1. The win - dow is o - pen, The gar - den is
 2. There scrapes on his fid - dle The ka - ty - did
 3. His torch for the danc - ers, The fire - - fly
 4. The moths glide like snow - flakes, So si - lent their

still; But hark to the mu - sic That comes from the hill!
 shrill, And from the wood an - swers The sad whip - poor - will.
 brings; While the mer - ry mos - qui - to Both waltz - es and sings.
 wings, And frogs in the mead - ow Are jol - ly as kings.



MRS. ANDERSON,

Ex. 270.



Ex. 271.



Ex. 272.

Two staves of music in 6/8 time, key of D major. The upper staff contains a melodic line with a dotted quarter note followed by an eighth note, and a half note. The lower staff contains a bass line with a dotted quarter note followed by an eighth note, and a half note.

Two staves of music in 6/8 time, key of D major. The upper staff contains a melodic line with a dotted quarter note followed by an eighth note, and a half note. The lower staff contains a bass line with a dotted quarter note followed by an eighth note, and a half note.

Ex. 273.

Two staves of music in 2/4 time, key of D major. The upper staff contains a melodic line with a dotted quarter note followed by an eighth note, and a half note. The lower staff contains a bass line with a dotted quarter note followed by an eighth note, and a half note.

Ex. 274.

Two staves of music in 2/4 time, key of D major. The upper staff contains a melodic line with a dotted quarter note followed by an eighth note, and a half note. The lower staff contains a bass line with a dotted quarter note followed by an eighth note, and a half note.

Ex. 275.

Ex. 275 is a musical exercise in 3/4 time with a key signature of one sharp (F#). It consists of four staves. The first two staves are a pair, and the last two are another pair. The first staff of the first pair contains a melody of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The second staff of the first pair contains a bass line of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3. The second pair of staves shows a more complex texture. The third staff of the second pair contains a melody of dotted half notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The fourth staff of the second pair contains a bass line of eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

Ex. 276.

Ex. 276 is a musical exercise in 2/4 time with a key signature of one sharp (F#). It consists of two staves. The first staff contains a melody of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The second staff contains a bass line of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

Ex. 277.

Ex. 277 is a musical exercise in 2/4 time with a key signature of one sharp (F#). It consists of two staves. The first staff contains a melody of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The second staff contains a bass line of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

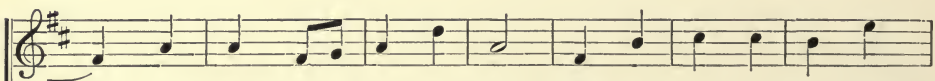
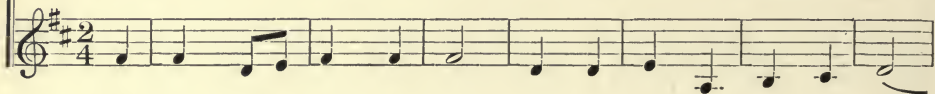


NO. 43.

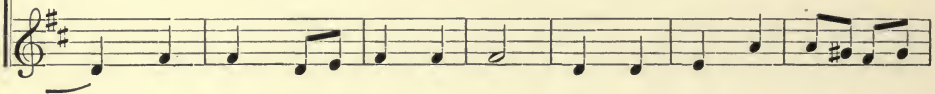
120 = ♩



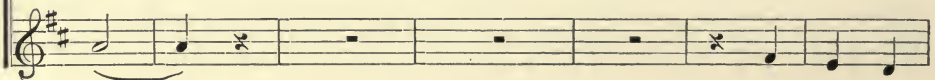
1. A thous - and times we hail thee, Thou love - ly ru - ral scene;
 2. At ear - ly morn's a - wak - ing, The tune - ful, glad - some lay,



Thy groves and fields and wood - lands, Thy garb of cheer - ful
 By na - ture's cho - rus chant - ed, Be - gins the wel - come



green. How pure thy crys - tal foun - tains, How clear thy
 day. And midst the sun's bright glow - ing, Till eve - ning's



purl - ing rills, How sweet the tuft - ed flow - ets That blos - som
dew - y fall, In tones of mel - low sweet - ness These feathered

on thy hills! That blos - som on thy hills! Thy
war - blers call; These feath - ered war - blers call; No

scene of blush - ing beau - ty My heart with pleas - ure fills. Thy
pal - ace knows such pleas - ure; No spa - cious, gild - ed hall. No

scene of blush - ing beau - ty My heart with pleas - ure fills.
pal - ace knows such pleas - ure; No spa - cious, gild - ed hall.

Ex. 278.

Ex. 278 is a two-staff musical exercise in 4/4 time with a key signature of one sharp (F#). The melody in the upper staff consists of a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff provides a bass line of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4. Both staves end with a double bar line and a repeat sign.

Ex. 279.

Ex. 279 is a two-staff musical exercise in 3/4 time with a key signature of one sharp (F#). The upper staff begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff begins with a quarter note C4, followed by a quarter note D4, a quarter note E4, and a quarter note F#4. The melody continues with quarter notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Both staves end with a double bar line and a repeat sign.

This block continues the musical notation for Exercise 279. The upper staff contains a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a quarter note F#4. The lower staff contains quarter notes C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, and a quarter note F#4. Both staves end with a double bar line and a repeat sign.

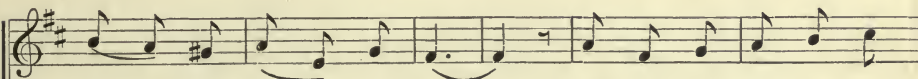
Ex. 280.

Ex. 280 is a two-staff musical exercise in 4/4 time with a key signature of one sharp (F#). The melody in the upper staff consists of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff provides a bass line of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4. Both staves end with a double bar line and a repeat sign.

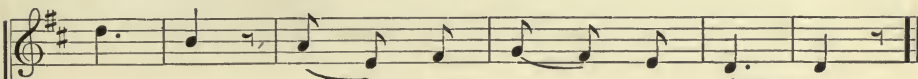
NO. 44. DREAM KISSES.

132 = 

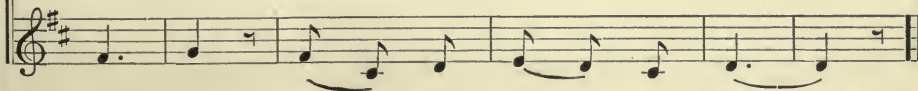
1. Who is that kiss-ing our ba - by,
2. For if you lis - ten, you'll hear her,
3. Yet see those two pur - ple pan - sies,
4. Look at their queer lit - tle fac - es,



Fast	a - sleep in her bed?	Some lit - tle dream - an - gel,
Kiss - ing	so soft and light;	When there is no - bod - y
Ly - ing	close to her ear;	She told them fun - ni - est
How	like ba - bies they seem;	May be they crept from their



may	be,	Hov - er - ing	o - - ver - head.
near	her,	All	a - lone in the night.
fan - cies,	Think - ing	that	they could hear.
pla - ces,	Kissed	her	soft in her dream.



MRS. ANDERSON.

Ex. 281.

Ex. 281 consists of two systems of two staves each. The first system is in 6/8 time, with a key signature of one sharp (F#). The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The lower staff provides a rhythmic accompaniment with eighth notes. The second system is in 3/4 time, continuing the melody and accompaniment. The melody in the upper staff features a dotted quarter note G4, followed by quarter notes A4, B4, and C5. The lower staff continues with eighth notes and includes a measure with a double bar line and repeat sign.

Ex. 282.

Ex. 282 consists of two systems of two staves each, both in 3/4 time with a key signature of one sharp (F#). The first system features a melody in the upper staff starting with a dotted quarter note G4, followed by quarter notes A4, B4, and C5. The lower staff provides a rhythmic accompaniment with eighth notes. The second system continues the melody and accompaniment, with the upper staff featuring a dotted quarter note G4, followed by quarter notes A4, B4, and C5. The lower staff continues with eighth notes and includes a measure with a double bar line and repeat sign.

No. 45.

ONWARD FLOAT.

66 = ♩.

On - ward float, the wave di - vid - ing,

The first system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody in the upper staff begins with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5, and continues with a series of eighth and quarter notes. The bass line follows a similar rhythmic pattern with eighth and quarter notes.

Go, my bark, se - rene - ly glid - ing;

The second system consists of two staves. The upper staff continues the melody from the first system, featuring a dotted quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. The lower staff continues the bass line with eighth and quarter notes.

On - - ward float, the wave . . . di - vid - ing,

The third system consists of two staves. The upper staff continues the melody with a dotted quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. The lower staff continues the bass line with eighth and quarter notes.

Go, . . . my bark, se - rene - - ly glid - ing.

The fourth system consists of two staves. The upper staff continues the melody with a dotted quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. The lower staff continues the bass line with eighth and quarter notes. The system ends with a double bar line.

Ex. 283.

First system of musical notation for Ex. 283. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music consists of eighth and sixteenth notes, with some rests and a double bar line in the middle of the bottom staff.

Second system of musical notation for Ex. 283. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with the same key signature. The music continues with eighth and sixteenth notes, including some slanted lines indicating ties or phrasing.

Ex. 284.

First system of musical notation for Ex. 284. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music consists of eighth and sixteenth notes.

First system of musical notation for Ex. 285. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music consists of eighth and sixteenth notes.

No. 46.

THE FOUR SEASONS.

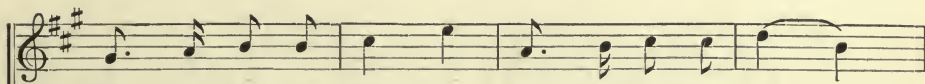
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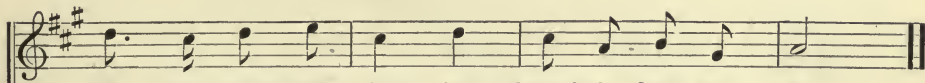
1. Birds are in the wood - land, buds are on the tree,
2. Fruits are ripe in Au - tumn, leaves are sere and red;



Mer - ry Spring is com - ing, open the pane and see.
Then we glean the corn - field, thank - ing God for bread.



Then come sport - ive breez - es, fields with flowers are gay,
Then at last comes Win - ter, fields are cold and lorn,
3. Thus as years roll on - ward, mer - ri - ly we sing,



In the woods we're sing - ing, through the Sum - mer day.
But there's hap - py Christ - mas, when our Lord was born.
Thank - ful for the bless - ings all the sea - sons bring.



GERMAN, TR. BY DULCKEN.

No. 47. SCHOOL IS OVER!

84 = 

1. School is o - ver! Oh, what fun!
2. Through the mead - ow Up the hill;

Les - sons fin - ished, Play be - gun. Who'll laugh loud - est?
Back - ward, for - ward, Run - ning still. Laugh - ing, play - ing,

Let us try; Who'll run fast - est, You or I?
Round a - bout; Come and hear us Sing and shout.

FROM "UNDER THE WINDOW."

Ex. 286.



First system of musical notation, consisting of two staves in treble clef with a key signature of three sharps (F#, C#, G#). The top staff contains a melody with a repeat sign at the end. The bottom staff contains a bass line with a slur over the final two measures.

Ex. 287.

Second system of musical notation, consisting of two staves in treble clef with a key signature of three sharps. The top staff features a melody with eighth-note patterns and slurs. The bottom staff features a bass line with various rhythmic values and slurs.

Third system of musical notation, consisting of two staves in treble clef with a key signature of three sharps. The top staff features a melody with slurs and a repeat sign. The bottom staff features a bass line with slurs and a repeat sign.

Fourth system of musical notation, consisting of two staves in treble clef with a key signature of three sharps. The top staff features a melody with slurs and a repeat sign. The bottom staff features a bass line with slurs and a repeat sign.

Ex. 288.

Ex. 288. Musical notation for two staves in 2/4 time, key signature of two sharps (F# and C#). The melody in the upper staff starts with a dotted quarter note followed by an eighth note, then continues with quarter notes. The bass line in the lower staff starts with a dotted quarter note followed by an eighth note, then continues with quarter notes and eighth notes.

Ex. 289.

Ex. 289. Musical notation for two staves in 2/4 time, key signature of two sharps (F# and C#). The melody in the upper staff starts with a quarter note, followed by quarter notes and a dotted quarter note. The bass line in the lower staff starts with a quarter note, followed by quarter notes and eighth notes.

Ex. 290.

Ex. 290. Musical notation for three staves in 3/4 time, key signature of two sharps (F# and C#). The melody in the upper staff starts with a quarter note, followed by quarter notes and a dotted quarter note. The middle staff in the lower system starts with a quarter note, followed by quarter notes and a dotted quarter note. The bottom staff in the lower system starts with a quarter note, followed by quarter notes and a dotted quarter note.

Ex. 291.

Ex. 291 consists of two staves of music in 4/4 time with a key signature of three sharps (F#, C#, G#). The first staff begins with a treble clef and a 4/4 time signature. The melody starts on G4, moves to A4, then B4, and continues with eighth and quarter notes. The second staff begins with a treble clef and a 4/4 time signature. The accompaniment starts on G4, moves to A4, then B4, and continues with quarter and eighth notes. Both staves end with a double bar line and a repeat sign.

Ex. 292.

Ex. 292 consists of two staves of music in 6/8 time with a key signature of three sharps (F#, C#, G#). The first staff begins with a treble clef and a 6/8 time signature. The melody starts on G4, moves to A4, then B4, and continues with eighth and quarter notes. The second staff begins with a treble clef and a 6/8 time signature. The accompaniment starts on G4, moves to A4, then B4, and continues with eighth and quarter notes. Both staves end with a double bar line and a repeat sign.

Ex. 293.

Ex. 293 consists of two staves of music in 6/8 time with a key signature of three sharps (F#, C#, G#). The first staff begins with a treble clef and a 6/8 time signature. The melody starts on G4, moves to A4, then B4, and continues with eighth and quarter notes. The second staff begins with a treble clef and a 6/8 time signature. The accompaniment starts on G4, moves to A4, then B4, and continues with eighth and quarter notes. Both staves end with a double bar line and a repeat sign.

Ex. 294.

Ex. 294 consists of two staves of music in 4/4 time with a key signature of three sharps (F#, C#, G#). The first staff begins with a treble clef and a 4/4 time signature. The melody starts on G4, moves to A4, then B4, and continues with quarter and eighth notes. The second staff begins with a treble clef and a 4/4 time signature. The accompaniment starts on G4, moves to A4, then B4, and continues with quarter and eighth notes. Both staves end with a double bar line and a repeat sign.

NO. 48.

MAY SONG.

76 = ♩

Hail! all hail! Thou mer - ry month of May! We will

has - ten to the woods a - way, And scent the flowers so sweet and gay.

Haste a - way! to hail the mer - ry May. Hark! hark!

hark! To hail the month of May, How the song - sters war - ble

on each spray! And we will be as blithe as they, Then a -

way, to hail the mer - ry May—The mer - ry, mer - ry,

May! Then a - way, to hail the mer - ry month of May.

Ex. 295.

Ex. 296.

Musical score for Exercise 296, consisting of two systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The first system shows a melodic line in the upper staff and a bass line in the lower staff. The second system continues the piece with a fermata over the first measure of the upper staff.

Ex. 297.

Musical score for Exercise 297, consisting of two systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first system shows a melodic line in the upper staff with a slur and a fermata over the first two notes. The second system continues the piece with a fermata over the first measure of the upper staff.

Ex. 298.

Musical score for Exercise 298, consisting of two systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first system shows a melodic line in the upper staff with eighth notes and quarter notes. The second system continues the piece with eighth notes and quarter notes.

Ex. 299.

Two staves of musical notation in G major (one sharp) and 3/4 time. The first staff contains the first two measures of a melody. The second staff contains the second two measures, with the first two measures being rests.

Two staves of musical notation in G major (one sharp) and 3/4 time. The first staff contains the third and fourth measures of a melody. The second staff contains the third and fourth measures, with the first two measures being rests.

Ex. 300.

Two staves of musical notation in G major (one sharp) and 3/4 time. The first staff contains the first two measures of a melody. The second staff contains the second two measures, with the first two measures being rests.

Two staves of musical notation in G major (one sharp) and 3/4 time. The first staff contains the third and fourth measures of a melody. The second staff contains the third and fourth measures, with the first two measures being rests.



No. 49.

FANCIES.

72 ♪ OR 144 = ♪

1. I would be a cloud-let, Drift-ing o'er the blue, With its flee-cy
2. I would be a zeph-yr, Wan-der-ing at will, O'er the heathery

softness, And its chang-ing hue; When the morning shineth, Full of gold-en
moorland, Up the thy-my hill; Rust-ling thro' the green leaves, Rippling o'er the

rest, But when day de-clin-eth, In the glow-ing west,
brook, Steal-ing rar-est fra-grance From each flowery nook,

By the fad-ing sun-set kist In-to ten-der am-e-thyst.
And, at noontide, sleep-ing well, In the li-ly's nod-ding bell.

Ex. 301.

Musical notation for Example 301, consisting of two staves in 3/8 time with a key signature of three sharps (F#, C#, G#). The melody on the upper staff begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The lower staff provides a rhythmic accompaniment of eighth notes.

Ex. 302.

Musical notation for Example 302, consisting of two staves in 4/4 time with a key signature of three sharps (F#, C#, G#). The melody on the upper staff features a half note G4, followed by quarter notes A4, B4, and C5. The lower staff provides a rhythmic accompaniment of quarter notes.

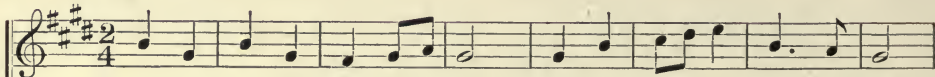
Ex. 303.

Musical notation for Example 303, consisting of two staves in 4/4 time with a key signature of three sharps (F#, C#, G#). The melody on the upper staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The lower staff provides a rhythmic accompaniment of quarter notes.

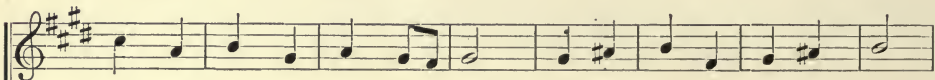
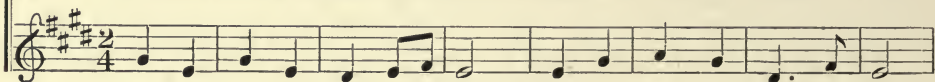
Ex. 304.

Musical notation for Example 304, consisting of two staves in 6/8 time with a key signature of three sharps (F#, C#, G#). The melody on the upper staff begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The lower staff provides a rhythmic accompaniment of eighth notes.

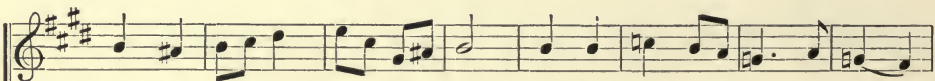
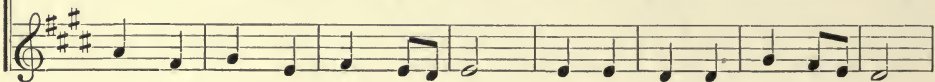
NO. 50. BLUE-BIRD ON YON LEAFLESS TREE.

112 = 

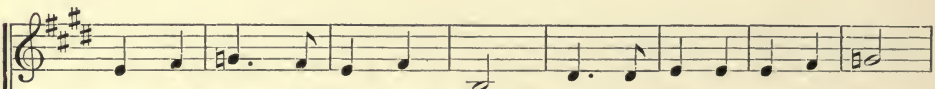
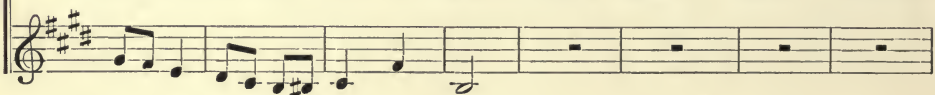
Blue-bird! on yon leaf-less tree, Dost thou car-ol thus to me?



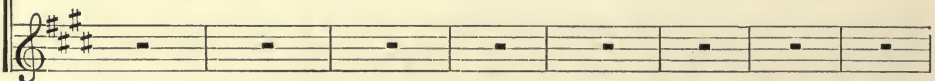
"Spring is com- ing! Spring is here! Spring is com-ing! Spring is here!"



Say'st thou so, my bir-die dear? What is that in mist-y shroud,



Steal-ing from the dark-ened cloud? Lo! the snowflakes gathering round,



Set - tle o'er the whit-ened ground—Yet thou sing - est, blithe and clear,

“Spring is com - ing! Spring is here! Spring is com - ing! Spring is here!”

Ex. 305.



No. 51.

BO-PEEP.

116 =

1. Bo - peep, ear - ly snow - drop, Cried the sil - ver - winged
 2. Bo - peep, laughed the wind - flower At the foot of the

snow, Our game is a short one, For I must
 tree, Vio - let and blue - bird I hear, I

go, Bo - peep, fair - y wood-moss, Cried the gay A - pril
 see, Bo - peep, sang the rob - in, Are you all fast a -

shower, I may play hide and seek, Full half an hour.
 sleep? Ap - ple blooms, but - ter - flies, Bo - peep, Bo - peep!

MRS. ANDERSON.

Ex. 306.

Example 306 is a two-staff musical exercise in 6/8 time with a key signature of three sharps (F#, C#, G#). The melody in the upper staff begins with a dotted quarter note followed by an eighth note, then a quarter note, and continues with a series of eighth and quarter notes. The lower staff provides a harmonic accompaniment with a similar rhythmic pattern, featuring dotted quarter notes and eighth notes.

Ex. 307.

Example 307 is a two-staff musical exercise in 2/2 time with a key signature of one flat (Bb). The melody in the upper staff starts with a half note, followed by quarter notes, and includes a measure with a double bar line and a fermata. The lower staff provides a harmonic accompaniment with a similar rhythmic pattern, featuring half notes and quarter notes.

Ex. 308.

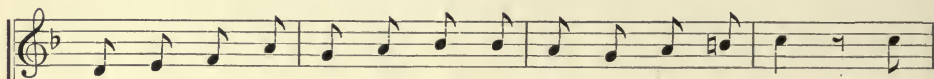
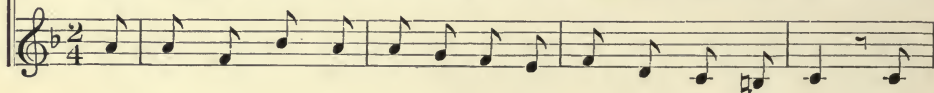
Example 308 is a two-staff musical exercise in 2/4 time with a key signature of one flat (Bb). The melody in the upper staff starts with a quarter note, followed by eighth notes, and includes a measure with a double bar line and a fermata. The lower staff provides a harmonic accompaniment with a similar rhythmic pattern, featuring quarter notes and eighth notes.

NO. 52. THE FLOWER OF WUNDERHOLD.

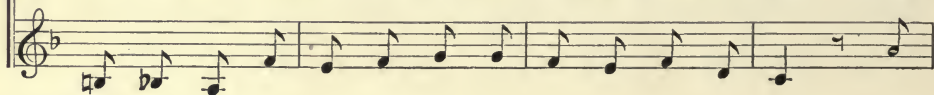
60 = ♩ or 120 = ♩



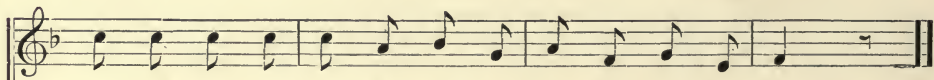
There blooms a flower, its home is nigh, But where, I shall not tell; That



pleas - es both the heart and eye, Like sun - light through the dell: More



pre - cious 'tis than pearl or gold, And there - fore called we know, The



lit - tle flower of Wun - der - hold, And with good rea - son so.



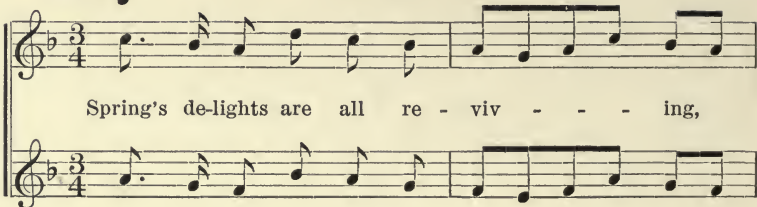
Ex. 309.

Example 309 is presented in two systems, each with two staves. The time signature is 3/4 and the key signature is one flat (B-flat). The first system consists of two staves of music. The second system also consists of two staves of music.

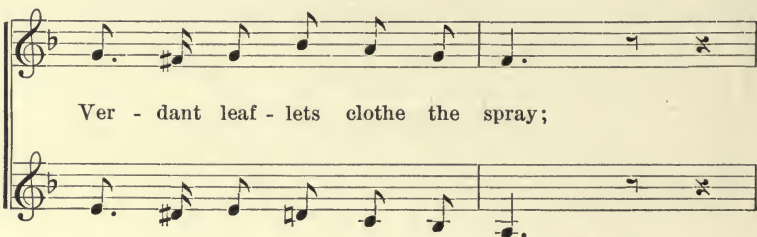
Ex. 310.

Example 310 is presented in two systems, each with two staves. The time signature is 3/4 and the key signature is one flat (B-flat). The first system consists of two staves of music, with the first staff having two measures of rests. The second system also consists of two staves of music.

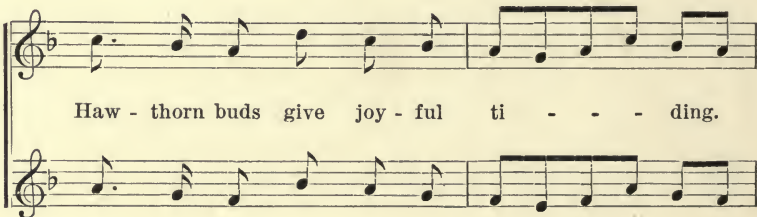
NO. 53. SPRING'S DELIGHTS.

96 = 


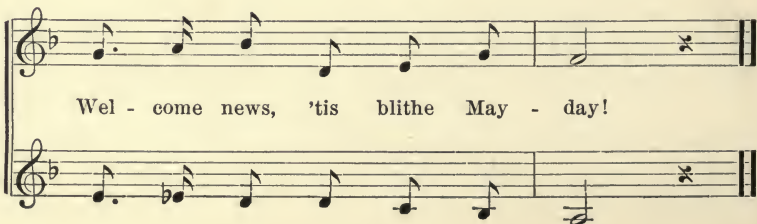
Spring's de-lights are all re - viv - - - ing,



Ver - dant leaf - lets clothe the spray;



Haw - thorn buds give joy - ful ti - - - ding.



Wel - come news, 'tis blithe May - day!



Ex. 311.

First system of musical notation for Example 311. It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 2/2. It contains four measures: the first measure has a half note G4, the second has a half note A4, the third has a half note Bb4, and the fourth has a whole rest. The bottom staff is in bass clef with the same key signature and time signature. It contains four measures: the first has a half note G3, the second has a half note A3, the third has a half note Bb3, and the fourth has a whole rest.

Second system of musical notation for Example 311. It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 2/2. It contains four measures: the first measure has a half note G4, the second has a half note A4, the third has a half note Bb4, and the fourth has a whole rest. The bottom staff is in bass clef with the same key signature and time signature. It contains four measures: the first has a half note G3, the second has a half note A3, the third has a half note Bb3, and the fourth has a whole rest.

Ex. 312.

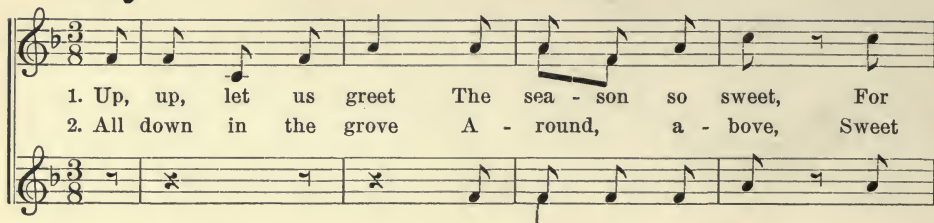
First system of musical notation for Example 312. It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 3/8. It contains six measures: G4 quarter, Bb4 quarter, A4 quarter, G4 quarter, Bb4 quarter, A4 quarter. The bottom staff is in bass clef with the same key signature and time signature. It contains six measures: G3 quarter, Bb3 quarter, A3 quarter, G3 quarter, Bb3 quarter, A3 quarter.

Second system of musical notation for Example 312. It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 3/8. It contains six measures: G4 quarter, Bb4 quarter, A4 quarter, G4 quarter, Bb4 quarter, A4 quarter. The bottom staff is in bass clef with the same key signature and time signature. It contains six measures: G3 quarter, Bb3 quarter, A3 quarter, G3 quarter, Bb3 quarter, A3 quarter.

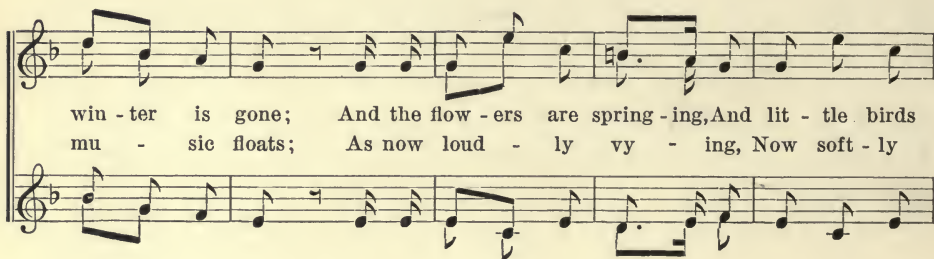
No. 54.

UP, UP, LET US GREET.

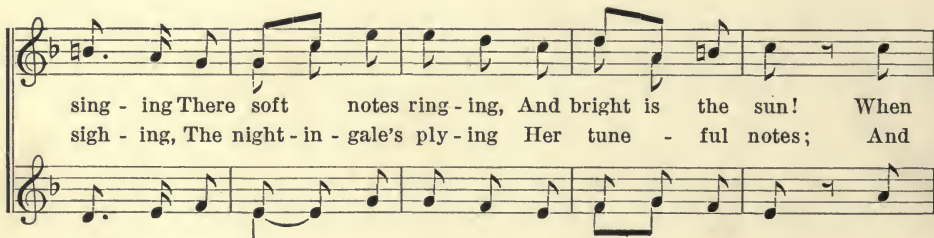
132 = ♩



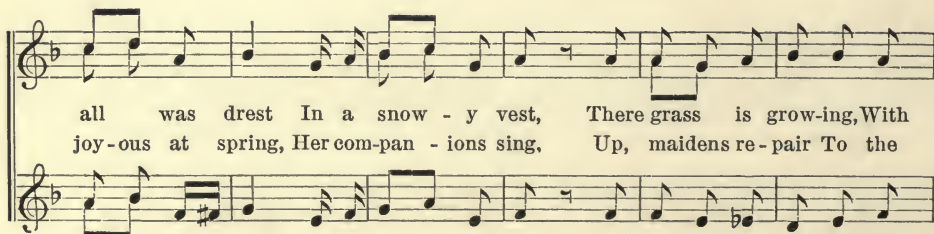
1. Up, up, let us greet The sea - son so sweet, For
2. All down in the grove A - round, a - bove, Sweet



win - ter is gone; And the flow - ers are spring - ing, And lit - tle birds
mu - sic floats; As now loud - ly vy - ing, Now soft - ly



sing - ing There soft notes ring - ing, And bright is the sun! When
sigh - ing, The night - in - gale's ply - ing Her tune - ful notes; And



all was drest In a snow - y vest, There grass is grow - ing, With
joy - ous at spring, Her com - pan - ions sing, Up, maidens re - pair To the

dew - drops glow-ing, And flow-ers are seen On beds so green.
mead-ows so fair, . . And dance we a - way This mer - ry May.

The musical score consists of two staves of music in a 2/4 time signature with a key signature of one flat (B-flat). The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece concludes with a double bar line and repeat dots.

GODFREY OF NIFEN

Ex. 313.

Ex. 313 consists of two staves of music in a 4/4 time signature with a key signature of one flat (B-flat). The upper staff shows a melodic line, and the lower staff shows a bass line with fingerings indicated by numbers 1 through 6. The piece ends with a double bar line and repeat dots.

Ex. 314.

Ex. 314 consists of two staves of music in a 4/4 time signature with a key signature of one flat (B-flat). The upper staff shows a melodic line, and the lower staff shows a bass line with rests and notes. The piece ends with a double bar line and repeat dots.

Ex. 315.

Ex. 315 consists of two staves of music in a 6/8 time signature with a key signature of one flat (B-flat). The upper staff shows a melodic line, and the lower staff shows a bass line with rests and notes. The piece ends with a double bar line and repeat dots.



NO. 55.

100 = ♩

1. How deep a sleep hath bound thee! A snow-y shroud is
 2. How tran - quil are thy slum - bers! No shep-herd's tune - ful
 3. A Fa - ther's hand hath dressed thee In win - ter's robes;—so

round thee, O earth, our moth - er fair. . . . Where
 num - bers By vale or stream re - sound. . . . Sweet
 rest thee Be - neath his watch - ful sight . . . Thy

now are spring's gay flow - ers, And sum - mer's gold - en
 sum - mer songs are o - - ver, The swal - low-joy - ous
 win - try slum - bers break - ing, We soon shall see thee

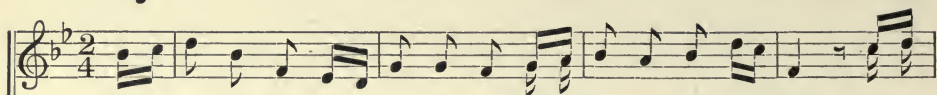
hours . . . And those gay robes thou once didst wear? . . .
 ro - ver- In all our fields no more is found. . .
 wak - ing In ra - diant robes of love - ly light. . .

Ex. 316.

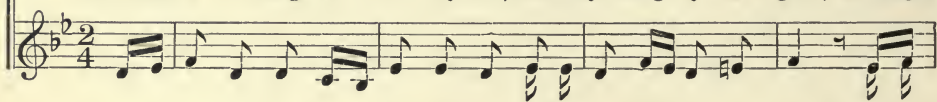
Ex. 317.

Ex. 318.

72 = ♩



1. Come ye in - to the summer woods; There en - tereth no an - noy; All
2. There cometh the lit - tle gen - tle birds, With - out a fear of ill, Down
3. And dash a - bout and splash a - bout, The mer - ry lit - tle things, And
4. There is e - nough for ev - ery - one, And they loving - ly a - gree; We might

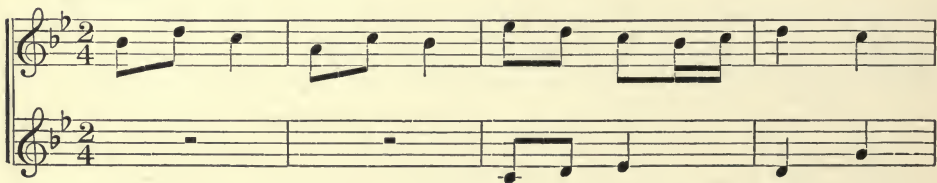


green - ly wave the chest - nut leaves, And the earth is full of joy.
 to the mur - muring wa - ter's edge, And free - ly drink their fill;
 look as - kance with bright black eyes, And flirt their drip - ping wings.
 learn a les - son, all of us, Be - neath the green - wood tree.



MARY HOWITT.

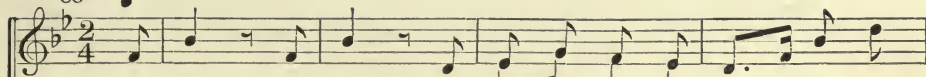
Ex. 319.



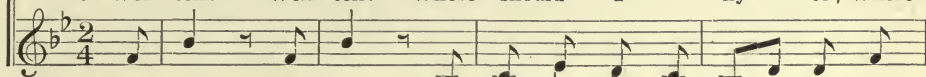
NO. 57.

WISHING.

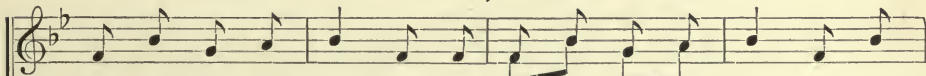
88 = ♩



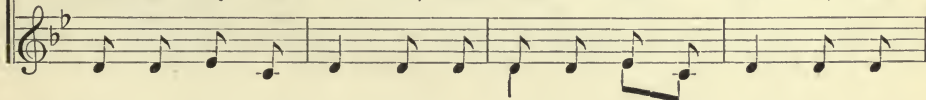
1. Ring-ting! Ring-ting! I wish I were a Prim-rose, A
 2. Nay-stay! Nay-stay! I wish I were an Elm tree, A
 3. Oh no! Oh no! I wish I were a Rob-in, A
 4. Well-tell! Well-tell! Where should I fly to; Where



bright yel-low Prim-rose, blow-ing in the spring! The
 great, lof-ty Elm tree, with green leaves gay! The
 Rob-in or a lit-tle Wren, ev-ery-where to go; Through
 go to sleep in the dark wood or dell? Be-



stoop-ing boughs a-bove me, The wand'ring bee to love me, The
 winds would set them danc-ing, The sun and moonshine glance in, The
 for-est, field or gar-den, And ask no leave or par-don, Till
 fore a day was o-ver, Home comes the rov-er, For



fern and moss to creep a-cross The Elm tree for our king!
 birds would house a-mong the boughs, And sweet-ly sing,
 win-ter comes with i-cy thumbs To ruf-fle up our wing!
 moth-er's kiss—sweet-er this Than a-ny oth-er thing.



ALLINGHAM.

Ex. 320.

Ex. 320. Musical notation for two staves in 2/4 time, key signature of one flat. The top staff contains a melody with a sharp sign above the second measure. The bottom staff contains a bass line.

Ex. 321.

Ex. 321. Musical notation for two staves in 3/4 time, key signature of one flat. The top staff contains a melody with a sharp sign above the fourth measure. The bottom staff contains a bass line.

Ex. 322.

Ex. 322. Musical notation for two staves in 3/4 time, key signature of one flat. The top staff contains a melody with sharp signs above the first and third measures. The bottom staff contains a bass line.

Ex. 323.

Ex. 323. Musical notation for two staves in 3/8 time, key signature of one flat. The top staff contains a melody with a sharp sign above the second measure. The bottom staff contains a bass line.

Ex. 324.

Exercise 324 is written in 3/8 time with a key signature of one flat (B-flat). The first staff begins with a treble clef, a key signature of one flat, and a 3/8 time signature. It contains a sequence of notes: a quarter rest, an eighth rest, an eighth 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, a quarter note F4, a quarter note E4, and a quarter note D4. The second staff continues with a quarter note D4, a quarter note E4, a quarter note F4, a quarter 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, a quarter note F4, and a quarter note E4.

Ex. 325.

Exercise 325 is written in 4/4 time with a key signature of one flat (B-flat). The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains a sequence of notes: a quarter note D4, a quarter note E4, a quarter note F4, a quarter 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, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The second staff continues with a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1.

Ex. 326.

Exercise 326 is written in 4/4 time with a key signature of one flat (B-flat). The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains a sequence of notes: a quarter note D4, a quarter note E4, a quarter note F4, a quarter 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, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The second staff continues with a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1.

Ex. 327.

Exercise 327 is written in 6/8 time with a key signature of one flat (B-flat). The first staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. It contains a sequence of notes: a quarter note D4, a quarter note E4, a quarter note F4, a quarter 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, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The second staff continues with a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1.

Ex. 328.

Example 328 is written in 6/8 time with a key signature of one flat (B-flat). The first staff contains a melodic line starting on G4, moving to A4, B4, C5, then descending to B4, A4, G4, F4, E4, D4, and ending on C4. The second staff contains a bass line starting on C3, moving to D3, E3, F3, G3, A3, B3, C4, then descending to B3, A3, G3, F3, E3, D3, and ending on C3. There are two asterisks in the second staff, one above the G3 and one above the B3.

Ex. 329.

Example 329 is written in 2/2 time with a key signature of two flats (B-flat and E-flat). The first staff contains a melodic line starting on G4, moving to A4, B4, C5, then descending to B4, A4, G4, F4, E4, D4, and ending on C4. The second staff contains a bass line starting on C3, moving to D3, E3, F3, G3, A3, B3, C4, then descending to B3, A3, G3, F3, E3, D3, and ending on C3. There are two asterisks in the second staff, one above the G3 and one above the B3.

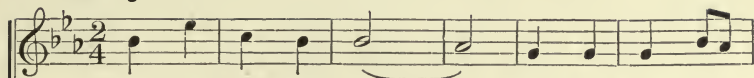
Ex. 330.

Example 330 is written in 2/4 time with a key signature of two flats (B-flat and E-flat). The first staff contains a melodic line starting on G4, moving to A4, B4, C5, then descending to B4, A4, G4, F4, E4, D4, and ending on C4. The second staff contains a bass line starting on C3, moving to D3, E3, F3, G3, A3, B3, C4, then descending to B3, A3, G3, F3, E3, D3, and ending on C3. The third and fourth staves contain a melodic line starting on G4, moving to A4, B4, C5, then descending to B4, A4, G4, F4, E4, D4, and ending on C4. There are two asterisks in the fourth staff, one above the G3 and one above the B3.

NO. 58.

WINTER SONG.

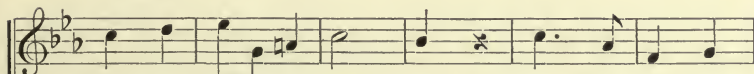
104 = ♩



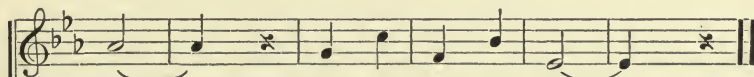
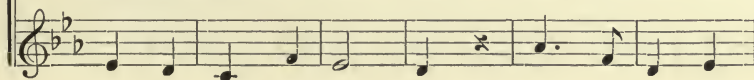
1. Sum - mer joys are o'er;— Flower-ets bloom no
 2. Now no plum - ed thron— Charms the woods with
 3. Win - ter, still I see— Ma - ny charms in



more;— Win - try winds are sweep - ing;
 song;— Ice - bound trees are glit - tering;
 thee;— Love thy chil - ly greet - ing,



Through the snowdrifts peep - ing, Cheer - ful ev - er -
 Mer - ry snow-birds twit - tering, Fond - ly strive to
 Snow-storms fierce - ly beat - ing, And the dear de -



green Rare - ly now is seen.
 cheer Scenes so cold and drear.
 lights Of the long, long nights.



HÖLTY, TR. BY C. T. BROOKS.

Ex. 331.

Musical notation for Exercise 331, consisting of two staves in 2/4 time with a key signature of two flats. The melody in the upper staff begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The lower staff provides a harmonic accompaniment with quarter notes G4, F4, E4, and D4.

Ex. 332.

Musical notation for Exercise 332, consisting of two staves in 2/4 time with a key signature of two flats. The melody in the upper staff features a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The lower staff provides a harmonic accompaniment with quarter notes: G4, F4, E4, D4, C4, B3, A3, G3.

Ex. 333.

Musical notation for Exercise 333, consisting of two staves in 3/4 time with a key signature of two flats. The melody in the upper staff begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The lower staff provides a harmonic accompaniment with quarter notes: G4, F4, E4, D4, C4, B3, A3, G3.

Ex. 334.

Example 334 consists of two staves of music in 3/8 time with a key signature of two flats (B-flat and E-flat). The melody in the upper staff begins with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter rest. The lower staff provides accompaniment with eighth notes G4-A4, B4-A4, G4-F4, and a quarter rest.

Ex. 335.

Example 335 consists of two staves of music in 3/8 time with a key signature of two flats. The upper staff features a melody of quarter notes G4, A4, B4, C5, and eighth notes B4-A4, G4-F4, E4-D4. The lower staff features a melody of quarter notes G4, A4, B4, C5, and eighth notes B4-A4, G4-F4, E4-D4.

Ex. 336.

Example 336 consists of two staves of music in 4/4 time with a key signature of two flats. The upper staff melody includes quarter notes G4, A4, B4, C5, and eighth notes B4-A4, G4-F4, E4-D4. The lower staff melody includes quarter notes G4, A4, B4, C5, and eighth notes B4-A4, G4-F4, E4-D4.

Ex. 337.

Example 337 consists of two staves of music in 4/4 time with a key signature of two flats. The upper staff melody includes quarter notes G4, A4, B4, C5, and eighth notes B4-A4, G4-F4, E4-D4. The lower staff melody includes quarter notes G4, A4, B4, C5, and eighth notes B4-A4, G4-F4, E4-D4.

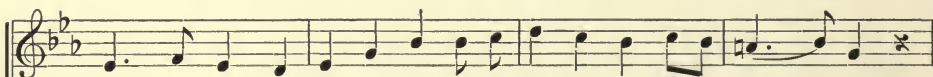


NO. 59. WHEN THE MERRY LARK DOTH GILD.

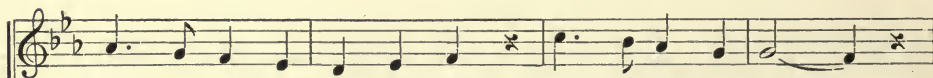
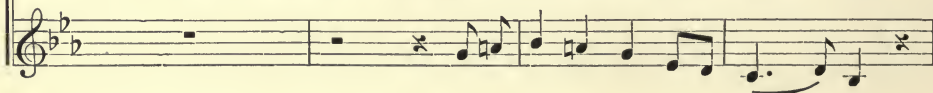
112 = 



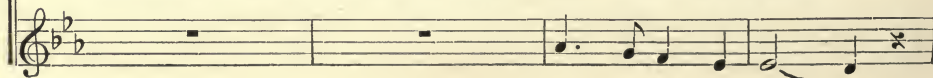
1. When the mer - ry lark doth gild . . With his song the sum - mer hours,
2. Now from off the ash - y stone The chil - ly midnight crik - et cri - eth,
3. Yet, be mer - ry; all a - round Is thro' one vast change re - volv - ing



And their nests the swallows build In the roofs and tops of tow - ers,
 And all mer - ry birds are flown, And our dream of pleas - ure di - eth;
 E - ven Night, who late - ly frowned, Is in pal - er dawn dis - solv - ing;



And the gold - en broom - flower burns All a - bout the waste,
 Now the once blue laugh - ing sky Sad - dens in - to gray,
 Earth will burst her fet - ters, strange, And in Spring grow free;



And the maid - en May re - turns With a pret - ty haste,—
 And the froz - en riv - ers sigh, Pin - ing all a - way!
 All things in the world will change, Save my love for thee!

Then, how mer - ry are the times! The Sum - mer times! the Spring times!
 Now, how sol - emn are the times! The Win - ter times! the Night times!
 Sing then, hope - ful are all times! Win - ter, Sum - mer, Spring times!

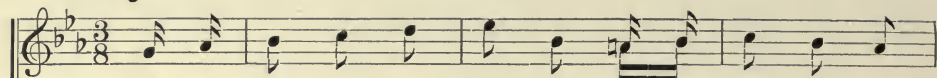
BARRY CORNWALL.

Ex. 338.

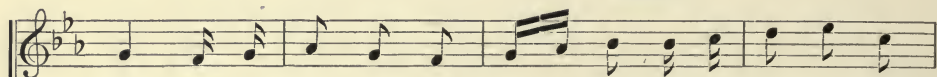
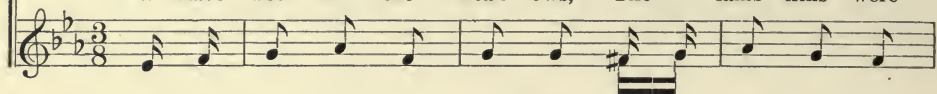
Ex. 339.

No. 60.

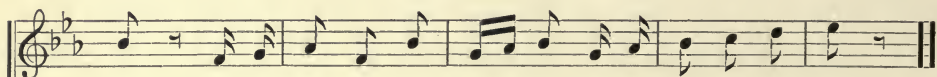
JOY EVERYWHERE.

126 = 

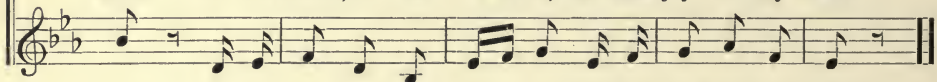
1. I have been on the moun - tain That the song - birds love
 2. I have been in the gar - den, Where the bus - y bees
 3. I have been in the mead - ows, The lamb - kins were



best; They were sit - ting, were flit - ting, They were build - ing their
 roam; They were com - ing, all hum - ming, To their straw - cov - ered
 there; On the mount, in the mead - ow, There was joy ev - ery -

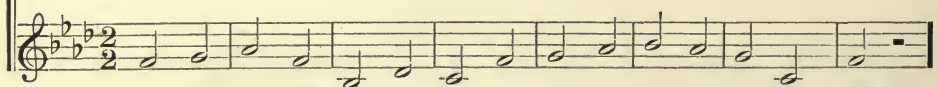
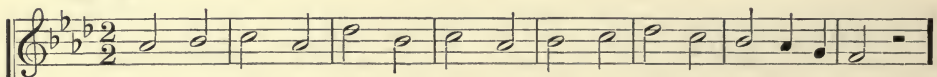


nest— They were sit - ing, were flit - ting, They were building their nest.
 home— They were com - ing, all humming, To their straw-covered home.
 where— On the mount, in the mead-ow, There was joy ev - ery - where.



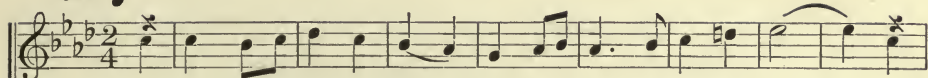
GERMAN, TR. BY DULCKEN.

Ex. 340.

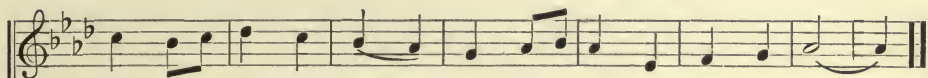
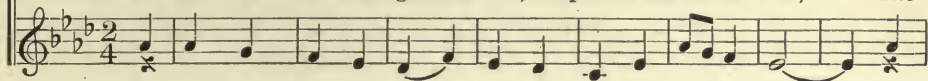


No 61.

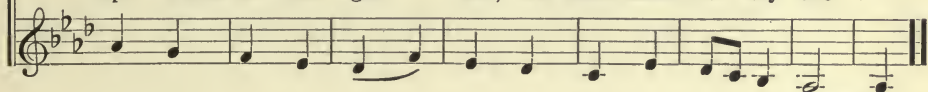
ALL THINGS BEAUTIFUL.

84 = 

1. All things bright and beau-ti - ful, All creatures great and small,
2. Each lit - tle flower that o - pens, Each lit - tle bird that sings, He
3. The pur - ple - head-ed moun - tain, The riv - er run-ning by, The
4. The tall trees in the green - wood, The pleas - ant sum-mer sun, The

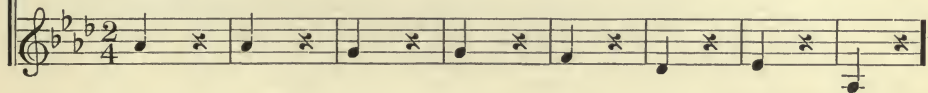
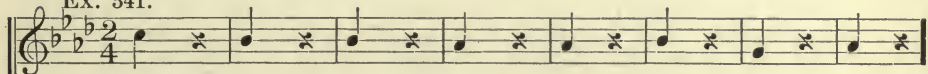


All things wise and won-der - ful, The Lord God made them all. . .
 made their glow - ing col - ors, He made their ti - ny wings. . .
 morn - ing and the sun - set, That light - eth up the sky. . .
 ripe fruits in the gar - den, He made them ev - ery one. . .

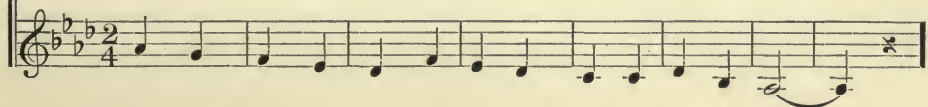
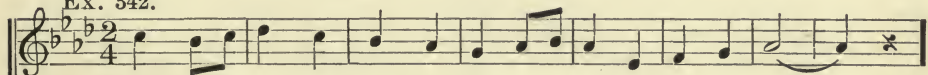


KEBLE.

Ex. 341.

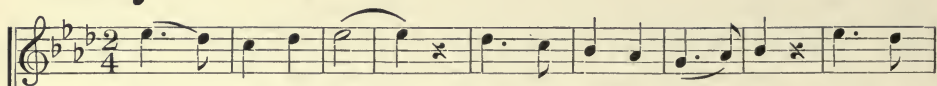


Ex. 342.

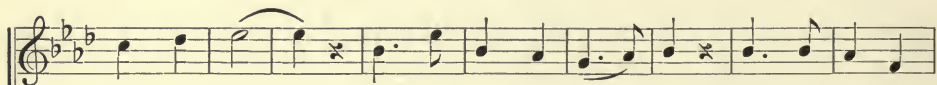
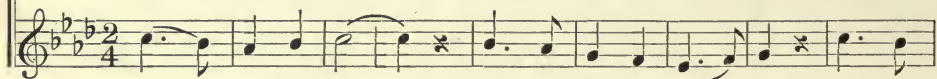


NO. 62.

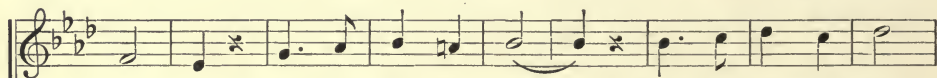
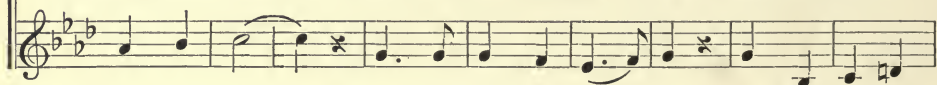
SING, MAIDEN, SING.

112 = 

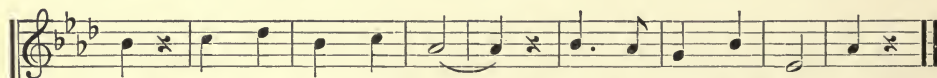
1. Sing, maid-en sing! Mouths were made for sing - ing; Lis - ten, -
 2. Hear'st thou the rain, How it gen - tly fall - eth? Hear - est
 3. Hear'st thou the breeze, Round the rose-bud sigh - ing? And the



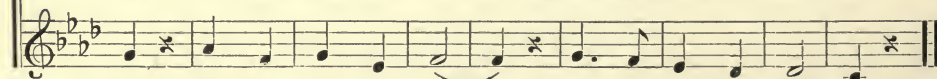
songs thou'lt hear Through the wide world ring - ing; Through the wide world
 thou the bird Who from for - est call - eth? Who from for-est
 small, sweet rose Love to love re - ply - ing? Love to love re -



ring - ing; Songs from all the birds, Songs from winds and show -
 call - eth? Hear - est thou the bee, O'er the sun-flower ring -
 ply - ing? So should'st thou re - ply, To the prayer we're bring-



ers, Songs from seas and streams, E - ven from sweet flow - ers.
 ing? Tell us, maid - en, now— Should'st thou not be sing - ing?
 ing; So that bud, thy mouth, Should burst forth in sing - ing?



BARRY CORNWALL.

Ex. 343.

Ex. 343, first system. Two staves in 3/4 time, key of B-flat major. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass line consists of quarter notes: G3, A3, Bb3, C4, Bb3, A3, G3.

Ex. 343, second system. Two staves in 3/4 time, key of B-flat major. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, with asterisks under the last two notes. The bass line consists of quarter notes: G3, A3, Bb3, C4, Bb3, A3, G3, with asterisks under the last two notes.

Ex. 344.

Ex. 344, first system. Two staves in 3/4 time, key of B-flat major. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, with asterisks under the last two notes. The bass line consists of quarter notes: G3, A3, Bb3, C4, Bb3, A3, G3, with asterisks under the last two notes.

Ex. 344, second system. Two staves in 3/4 time, key of B-flat major. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, with asterisks under the last two notes. The bass line consists of quarter notes: G3, A3, Bb3, C4, Bb3, A3, G3, with asterisks under the last two notes.

Ex. 345.

Example 345 is written in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first staff contains a melodic line starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, and a half note G4. The second staff contains a bass line starting with a whole rest, followed by quarter notes G3, A3, B3, C4, and a half note G3.

Ex. 346.

Example 346 is written in 3/8 time with a key signature of three flats. The first staff contains a melodic line with eighth notes G4, A4, B4, C5, and a quarter note G4. The second staff contains a bass line with eighth notes G3, A3, B3, C4, and a quarter note G3.

Ex. 347.

Example 347 is written in 3/8 time with a key signature of three flats. The first staff contains a melodic line with eighth notes G4, A4, B4, C5, and a quarter note G4. The second staff contains a bass line with eighth notes G3, A3, B3, C4, and a quarter note G3.

Example 347 (continued) is written in 3/8 time with a key signature of three flats. The first staff contains a melodic line with eighth notes G4, A4, B4, C5, and a quarter note G4. The second staff contains a bass line with eighth notes G3, A3, B3, C4, and a quarter note G3.

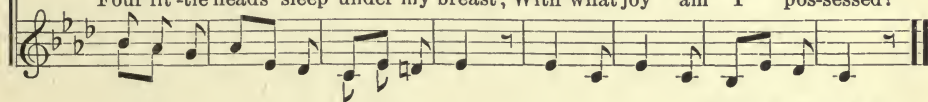
NO. 63. THE BIRD'S SONG.

104 = 

1. Swing-ing in my air - y nest,
2. Far a - bove the white clouds drift;
3. On the ground clear drops of dew
4. Swing-ing in my air - y nest,

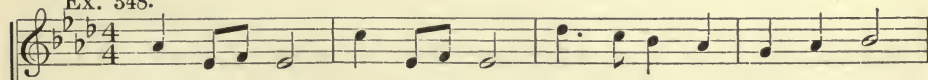


Four speckled eggs be - neath my breast; Sing-ing, swing-ing, yet at rest.
 All a - round the sun - rays sift Through the leaves—a gol - den gift.
 Trem-ble in a cup of blue; There I sip and war - ble too.
 Four lit - tle heads sleep under my breast; With what joy am I pos-sessed!



HENRY GILLMAN.

Ex. 348.



Ex. 349.

Ex. 349 is a two-staff musical exercise in 4/4 time with a key signature of two flats (B-flat and E-flat). The upper staff contains a melodic line starting on G4, moving stepwise up to D5, then down to G4, and finally to E4. The lower staff provides a harmonic accompaniment, starting on G3 and moving stepwise up to D4, then down to G3, and finally to E3. The piece concludes with a final G4 note in the upper staff and a G3 note in the lower staff.

Ex. 350.

Ex. 350 is a two-staff musical exercise in 6/8 time with a key signature of two flats. The upper staff begins with a dotted half note G3, followed by quarter notes A3, B3, and C4. The lower staff begins with a dotted half note G2, followed by quarter notes A2, B2, and C3. The exercise continues with eighth-note patterns in both staves, ending with a dotted half note G3 in the upper staff and a dotted half note G2 in the lower staff.

This block continues the musical notation for Exercise 350. The upper staff features eighth-note patterns: G4-A4-B4, C5-B4-A4, and G4-F4-E4. The lower staff continues with eighth-note patterns: G3-A3-B3, C4-B3-A3, and G3-F3-E3. The exercise concludes with a dotted half note G4 in the upper staff and a dotted half note G3 in the lower staff.

This block continues the musical notation for Exercise 350. The upper staff features dotted half notes: G4, A4, B4, and C5. The lower staff continues with dotted half notes: G3, A3, B3, and C4. The exercise concludes with a dotted half note G4 in the upper staff and a dotted half note G3 in the lower staff.

NORMAL MUSIC COURSE.

SECOND READER.

PART II.

Ex. 351.

Musical notation for Exercise 351, featuring two staves in 2/4 time. The upper staff contains chords and the lower staff contains a melodic line.

Ex. 352.

Musical notation for Exercise 352, featuring two staves in 2/4 time. The upper staff contains chords and the lower staff contains a melodic line.

Ex. 353.

Ex. 354.

Musical notation for Exercises 353 and 354, featuring two staves in 2/4 time. Ex. 353 is on the left and Ex. 354 is on the right.

Ex. 355.

Ex. 356.

Musical notation for Exercises 355 and 356, featuring two staves in 2/4 time. Ex. 355 is on the left and Ex. 356 is on the right.

Ex. 357.

Ex. 357. Musical notation in 2/4 time, consisting of two staves. The upper staff shows a melody of eighth notes with a slur over the final two notes. The lower staff shows a bass line of eighth notes with a slur under the first two notes.

Ex. 358.

Ex. 359.

Ex. 358. Musical notation in 2/2 time, consisting of two staves. The upper staff shows a melody of quarter notes. The lower staff shows a bass line of quarter notes.

Ex. 359. Musical notation in 2/2 time, consisting of two staves. The upper staff shows a melody of quarter notes. The lower staff shows a bass line of quarter notes.

Ex. 360.

Ex. 361.

Ex. 360. Musical notation in 2/2 time, consisting of two staves. The upper staff shows a melody of quarter notes. The lower staff shows a bass line of quarter notes.

Ex. 361. Musical notation in 2/2 time, consisting of two staves. The upper staff shows a melody of quarter notes. The lower staff shows a bass line of quarter notes.

Ex. 362.

Ex. 363.

Ex. 362. Musical notation in 3/4 time, consisting of two staves. The upper staff shows a melody of quarter notes with asterisks marking the first and third notes. The lower staff shows a bass line of quarter notes with asterisks marking the first and third notes.

Ex. 363. Musical notation in 3/4 time, consisting of two staves. The upper staff shows a melody of quarter notes with asterisks marking the first and third notes. The lower staff shows a bass line of quarter notes with asterisks marking the first and third notes.

Ex. 364.

Ex. 365.

Ex. 364 and Ex. 365 are musical exercises in 3/4 time. Ex. 364 features a melody in the upper voice with a dotted quarter note followed by an eighth note, and a bass line with a steady eighth-note pattern. Ex. 365 features a melody in the upper voice with a dotted quarter note followed by an eighth note, and a bass line with a steady eighth-note pattern.

Ex. 366.

Ex. 366 is a musical exercise in 4/4 time. The upper voice melody consists of a dotted half note followed by a quarter note, and the lower voice bass line consists of a steady eighth-note pattern.

Ex. 367.

Ex. 367 is a musical exercise in 3/8 time. The upper voice melody consists of a dotted quarter note followed by an eighth note, and the lower voice bass line consists of a steady eighth-note pattern.



NO. 64.

104 = ♩

1. Oh, the Sum - mer night Has a smile of light, And she
 2. But the Au - tumn night Has a pierc - ing sight, And a
 3. And the Win - ter night Is all cold and white, And she
 4. Oh, the night! the night 'Tis a love - ly sight, What
 5. It bring - eth sleep To the for - ests deep, The

sits on a sap - phire throne; Whilst the sweet winds
 step both strong and free; And a voice for
 sing - eth a song of pain; Till the wild bee
 ev - er the clime or time; For sor - row then
 for - est bird to its nest; To care bright

load her With gar - lands of o - dor, From the bud to the
 won - der, Like the wrath of the thun - der, When he shouts to the
 hum - meth, And warm spring com - eth, When she dies in a
 soar - eth, And the lov - er out - pour - eth His soul in a
 hours, And dreams of flow - ers, And that balm to the

rose o'er - blown. From the bud to the rose o'er - blown.
 storm - y sea! When he shouts to the storm - y sea!
 dream of rain! When she dies in a dream of rain!
 star - bright rhyme. His soul in a star - bright rhyme.
 wea - ry, - Rest! And that balm to the wea - ry, - Rest.

BARRY CORNWALL.

NO. 65.

A LITTLE WORD.

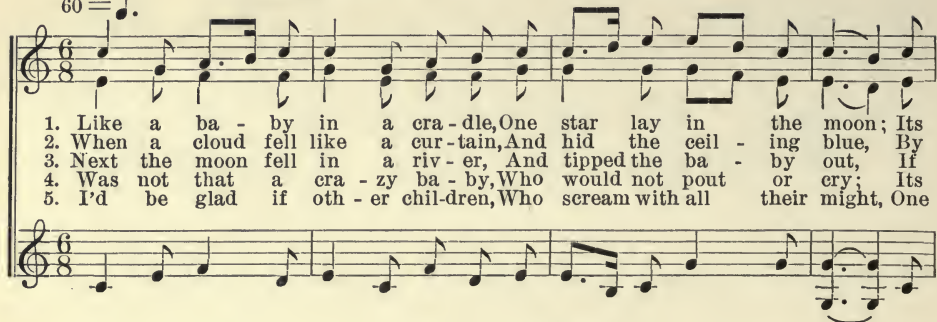
100 = ♩

1. A lit - tle word in kind - ness spoken, A mo - tion or a tear, Has
 2. A word, a look, has crushed to earth Full ma - ny a bud - ding flower, Which,
 3. Then deem it not an i - dle thing, A pleas - ant word to speak; The

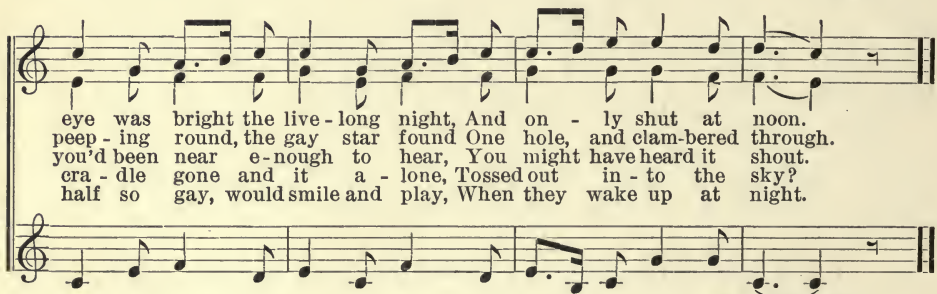
oft - en healed the heart that's bro - ken, And made a friend sin - cere.
 had a smile but owned its birth, Would bless life's dark - est hour.
 face you wear, the thoughts you bring, A heart may heal or break.

COLESWORTHY.

NO. 66. THE MOON AND ONE STAR.

60 = 


1. Like a ba - by in a cra - dle, One star lay in the moon; Its
 2. When a cloud fell like a cur - tain, And hid the ceil - ing blue, By
 3. Next the moon fell in a riv - er, And tipped the ba - by out, If
 4. Was not that a cra - zy ba - by, Who would not pout or cry; Its
 5. I'd be glad if oth - er chil - dren, Who scream with all their might, One



eye was bright the live - long night, And on - ly shut at noon.
 peep - ing round, the gay star found One hole, and clam - bered through.
 you'd been near e - nough to hear, You might have heard it shout.
 cra - dle gone and it a - lone, Tossed out in - to the sky?
 half so gay, would smile and play, When they wake up at night.

MRS. ANDERSON.

Ex. 368.



Ex. 369.



Ex. 370.

Musical score for Example 370, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The music features a series of chords and single notes across six measures.

Ex. 371.

Ex. 372.

Musical score for Examples 371 and 372, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The music features a series of chords and single notes across six measures.

Ex. 373.

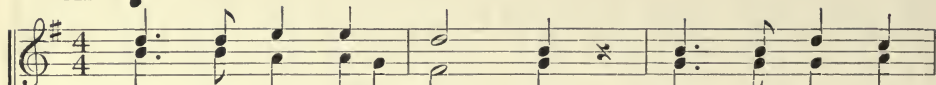
Musical score for Example 373, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The music features a series of chords and single notes across six measures, with a final measure marked with an asterisk.

Ex. 374.

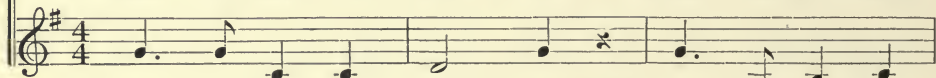
Musical score for Example 374, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The music features a series of chords and single notes across six measures, with a final measure marked with an asterisk.

NO. 67.

WHAT SO SWEET?

112 = 

1. What so sweet as sum - mer, When the sky is
 2. What so sweet as birds are, Put - ting in - to
 3. What so sweet as flow - ers, Clo - vers white and
 4. Rain and song and flow - er, When the sum - mer's



blue,— The And the sun - beams' ar - rows—
 trills per - fume of the wild - rose, The
 red,— When the brown bee - chem - ist—
 shine— Makes the green earth's beau - ty—



Pierce the green earth through?
 mur - mur of the rills?
 Finds its dai - ly bread?
 Seen a thing di - vine.

The Pierce the green earth through?
 mur - mur of the rills?
 Finds its dai - ly bread?
 Seen a thing di - vine.



MARY N. PRESCOTT.

Ex. 375.



Ex. 376.

Example 376 is a short piece in 6/8 time with a key signature of one sharp (F#). The first staff features a melody of eighth notes and chords, with some notes beamed together. The second staff provides a bass line with eighth notes and rests, mirroring the rhythmic pattern of the upper staff.

Ex. 377.

Example 377 is a short piece in 3/8 time with a key signature of one sharp (F#). The first staff contains a melody with eighth notes, some beamed together, and chords. The second staff is a bass line with eighth notes and rests, following the same rhythmic structure as the upper staff.

This block shows the continuation of Example 377. The first staff continues the melodic line with eighth notes and chords. The second staff continues the bass line with eighth notes and rests.

This block shows the final part of Example 377. The first staff concludes the melodic phrase with eighth notes and chords. The second staff concludes the bass line with eighth notes and rests.

No. 68. THE HONEY BEE.



63 = ♩ .

A - wake, lit - tle mor - tals! No

har - vest for those Who waste their best

hours In sloth - ful re - pose. Come

out; come out; - to the morn - ing All

bright things be - long— And lis - ten a - while— and

The first system of the musical score for 'The Honey Bee'. It consists of two staves in G major. The upper staff contains the vocal melody, starting with a dotted quarter note on G4, followed by a quarter note on A4, a quarter note on B4, a half note on C5, and a quarter note on B4. The lower staff contains the piano accompaniment, starting with a dotted quarter note on G4, followed by a quarter note on A4, a quarter note on B4, a half note on C5, and a quarter note on B4. The lyrics 'bright things be - long— And lis - ten a - while— and' are written below the vocal staff.

lis - ten a - while To the hon - ey bee's

The second system of the musical score. The upper staff continues the vocal melody with a quarter note on A4, a quarter note on B4, a half note on C5, and a quarter note on B4. The lower staff continues the piano accompaniment with a quarter note on A4, a quarter note on B4, a half note on C5, and a quarter note on B4. The lyrics 'lis - ten a - while To the hon - ey bee's' are written below the vocal staff.

song. . . Mer - ri - ly sing - ing, Bu - si - ly wing - ing

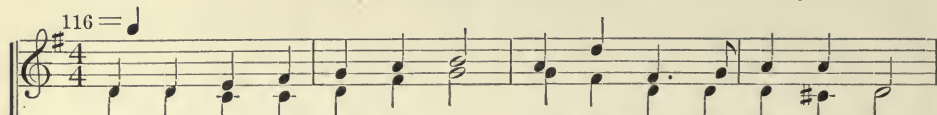
The third system of the musical score. The upper staff continues the vocal melody with a quarter note on A4, a quarter note on B4, a half note on C5, and a quarter note on B4. The lower staff continues the piano accompaniment with a quarter note on A4, a quarter note on B4, a half note on C5, and a quarter note on B4. The lyrics 'song. . . Mer - ri - ly sing - ing, Bu - si - ly wing - ing' are written below the vocal staff.

In - dus - try ev - er its own re - ward bring - ing.

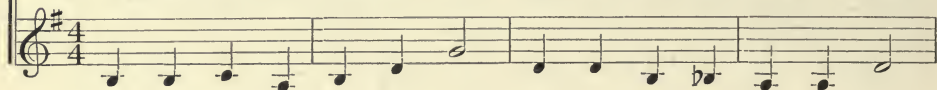
The fourth system of the musical score. The upper staff continues the vocal melody with a quarter note on A4, a quarter note on B4, a half note on C5, and a quarter note on B4. The lower staff continues the piano accompaniment with a quarter note on A4, a quarter note on B4, a half note on C5, and a quarter note on B4. The lyrics 'In - dus - try ev - er its own re - ward bring - ing.' are written below the vocal staff.

No. 69.

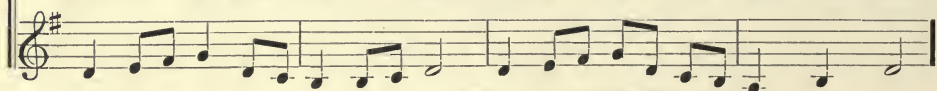
BROTHER ROBIN.

116 = 

1. Lis - ten, in the A - pril rain, Broth - er Rob - in's here a - gain;
 2. Though he finds the old pine - tree Is not where it used to be,
 3. He has nei - ther grief nor care; Build - ing sites are ev - ery - where;
 4. Though old mous - ing puss, last year, Eat his lit - tle ones, I fear,

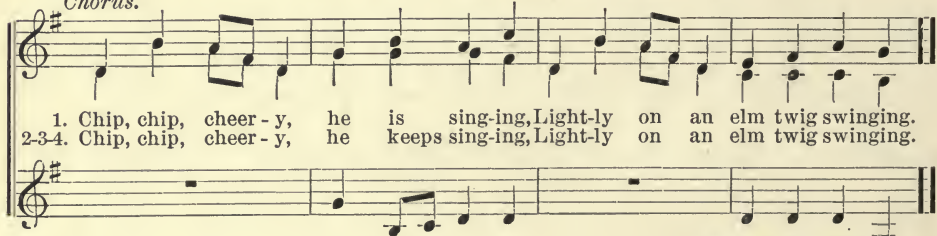


Songs, like show - ers, come and go, He is house - build - ing, I know;
 And the nest he madelast year, Torn and scat - tered far and near;
 If one nest is blown a - way, Fields are full of sticks and hay.
 And he al - most died of fright, - That is all for - got - ten quite.



Chorus.

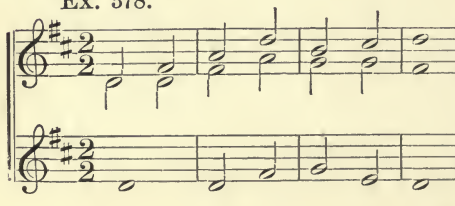
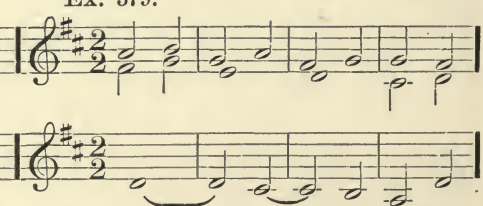
1. Chip, chip, cheer - y, he is sing - ing, Light - ly on an elm twig swing - ing.
 2-3-4. Chip, chip, cheer - y, he keeps sing - ing, Light - ly on an elm twig swing - ing.



MRS. ANDERSON.

Ex. 378.

Ex. 379.

No. 70.

LIVE FOR SOMETHING.

112 = ♩

1. Live for some-thing, be not i - dle, Look a - bout thee for em - ploy;
 2. Fold - ed hands are ev - er wea - ry, Self - ish hearts are nev - er gay,

Sit not down to use - less dream - ing, La - bor is the sweet - est joy.
 Life for thee hath ma - ny du - ties—Ac - tive be, then, while you may.

Ex. 380.



NO. 71. IT IS THE LOOKS AND TONES OF LOVE.

96 = ♩

It is the looks and tones of love From those I love, I

From those I

That fol - low me

love the best . . . That fol - low - fol - low me That

That fol - low me
 fol - low - fol - low me when I do right .

. . . These make me hap - pi - - est. . .

Ex. 381.

Ex. 382.

Example 382 is a two-staff musical exercise in 3/4 time with a key signature of one sharp (F#). The upper staff begins with a treble clef and contains a sequence of chords and melodic fragments, including a dotted quarter note followed by an eighth note, and a half note. The lower staff begins with a bass clef and contains a sequence of chords and melodic fragments, including a dotted quarter note followed by an eighth note, and a half note. Both staves feature several measures with a double bar line and a percentage symbol (%).

Ex. 383.

Example 383 is a two-staff musical exercise in 3/4 time with a key signature of one sharp (F#). The upper staff begins with a treble clef and contains a sequence of chords and melodic fragments, including a dotted quarter note followed by an eighth note, and a half note. The lower staff begins with a bass clef and contains a sequence of chords and melodic fragments, including a dotted quarter note followed by an eighth note, and a half note. Both staves feature several measures with a double bar line and a percentage symbol (%).

Ex. 384.

Example 384 is a two-staff musical exercise in 3/8 time with a key signature of one sharp (F#). The upper staff begins with a treble clef and contains a sequence of chords and melodic fragments, including a dotted quarter note followed by an eighth note, and a half note. The lower staff begins with a bass clef and contains a sequence of chords and melodic fragments, including a dotted quarter note followed by an eighth note, and a half note. Both staves feature several measures with a double bar line and a percentage symbol (%).

No. 72.

THE DAISY.

76 = 

1. There is a flower, a lit - tle flower, With sil - ver
 2. It smiles up - on the lap of May, To sul - try
 3. 'Tis Flo - ra's page, in ev - ery place, In ev - ery
 4. On waste and wood - land, rock and plain, Its hum - ble

crest and gold - en eye, That wel - comes ev - ery chang - ing
 Au - gust spreads its charm, Lights pale Oc - to - ber on his
 sea - son, fresh and fair; It o - pens with per - en - nial
 buds un - heed - ed rise; The rose has but a sum - mer

hour, And weath - ers ev - ery sky.
 way And twines De - cem - ber's arm.
 grace, And blos - soms ev - ery - where.
 reign; The Dai - sy nev - er dies.







MONTGOMERY.

Ex. 385.




Ex. 386.

Example 386 is a short piece in 6/8 time with a key signature of one sharp (F#). The upper staff contains a melodic line with eighth and sixteenth notes, including some beamed eighth notes. The lower staff provides a bass line with eighth notes and rests.

Ex. 387.

Example 387 is a short piece in 2/2 time with a key signature of three sharps (F#, C#, G#). The upper staff features a melody with quarter and eighth notes. The lower staff provides a bass line with quarter notes and rests.

Ex. 388.

Example 388 is a short piece in 2/4 time with a key signature of three sharps (F#, C#, G#). The upper staff features a melody with quarter and eighth notes. The lower staff provides a bass line with quarter notes and rests.

Ex. 389.

Example 389 is a short piece in 2/4 time with a key signature of three sharps (F#, C#, G#). The upper staff features a melody with quarter and eighth notes. The lower staff provides a bass line with quarter notes and rests.



NO. 73. UP THE AIRY MOUNTAIN.

76 = ♩

(Don't No)

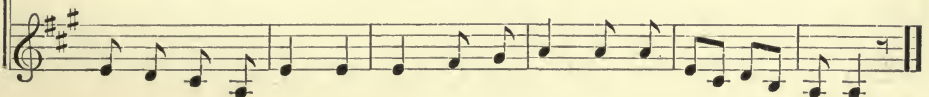
Up the air - y moun-tain, Down the rush-y glen, We dare n't go a



hunt - ing For fear of lit - tle men; Wee folk, good folk,



Troop-ing all to - geth - er; Green jack - et, red cap, And white owl's feather.



ALLINGHAM.

No. 74.

SNOW.

104 = ♩

1. The bless - ed morn is come a - gain; The ear - ly gray Taps
2. 'Tis win - ter, yet there is no sound A - long the air Of

at the slumb'rer's window-pane. And seems to say, And seems to
winds a - long their bat-tle-ground; But gen - tly there— But gen - tly

say, Break, break from the en - chant-er's chain: A - way, a - way!
there— The snow is fall - ing,—all a - round. How fair, how fair!

RALPH HOYT.

Ex. 390.

Ex. 391.

Example 391 is a musical exercise in 3/4 time with a key signature of three sharps (F#, C#, G#). The upper staff begins with a treble clef, a 3/4 time signature, and a key signature of three sharps. It contains a sequence of chords and melodic fragments, including a dotted quarter note followed by an eighth note, and various chordal textures. The lower staff, also in 3/4 time with three sharps, provides a rhythmic accompaniment with quarter and eighth notes, and rests.

Ex. 392.

Example 392 is a musical exercise in 3/4 time with a key signature of three sharps (F#, C#, G#). The upper staff starts with a treble clef, a 3/4 time signature, and three sharps. It features a melodic line with eighth and quarter notes, often beamed together, and some chords. The lower staff, in 3/4 time with three sharps, provides a steady accompaniment of quarter notes.

Ex. 393.

Example 393 is a musical exercise in 3/4 time with a key signature of three sharps (F#, C#, G#). The upper staff begins with a treble clef, a 3/4 time signature, and three sharps. It contains a series of chords and melodic lines, including dotted quarter notes and eighth notes. The lower staff, in 3/4 time with three sharps, provides an accompaniment with quarter notes and rests.

No. 75.

A DREAM OF SUMMER.

116 =

1. West wind and sun - shine Braid-ed to - geth - er, What is the
 2. Vio - lets a - mong the grass, Ros - es re - gret-ting How soon the
 3. Riv-u-lets that shine and sing, Sun-beams a - bet - ting, No more re -

one sign But pleas - ant weath - er? Birds in the cher - ry - trees,
 summer'll pass, Next year for - get - ting. Birds sigh - ing in their sleep,
 mem - ber - ing Their fro - zen fret - ting, Sweet mu - sic in the wind,

Bees in the clo - ver; Who half so gay as these All the world o - ver?
 "Sum - mer, pray grant us Youth, that its bloom will keep Fragrance to haunt us!"
 Sun in the showers; All these we're sure to find In sum - mer hours.

MARY N. PRESCOTT.

Ex. 394.

Ex. 395.

First system of musical notation for Ex. 395. It consists of two staves in 2/4 time with a key signature of three sharps (F#, C#, G#). The upper staff features a melody with eighth and quarter notes, including some beamed eighth notes. The lower staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation for Ex. 395. It continues the two-staff format from the first system, showing further development of the melody and accompaniment.

Ex. 396.

First system of musical notation for Ex. 396. It consists of two staves in 4/4 time with a key signature of three sharps (F#, C#, G#). The upper staff features a melody with quarter and eighth notes, including a dotted quarter note and a half note. The lower staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation for Ex. 396. It continues the two-staff format from the first system, showing further development of the melody and accompaniment, ending with a double bar line and repeat signs.



NO. 76. CAROL OF SPRING WATER.

$\text{♩} = 112.$

1. Wa - ters bub - bling cool and clear Cause no sor - row, yield good cheer ;
 2. Wa - ters spark - ling pure and bright Cause not woe, but grant de - light ;
 3. What? You say wines bright - er glow? Wis - dom deep - er far they know ;

Ask the rob - in, wren or lin - net, Flit - ting hith - er ev - ery min - ute,
 See, the squir - rels stop their chat - ter, Downward soft - ly, sly - ly, pat - ter,
 To their wis - dom wise - ly lis - ten, Yield not when the wine doth glis - ten,

Glanc - ing shy - ly, downward dip - ping, — Drop by drop my wa - ters sipping ;
 Drink their fill and then de - part - ing, Up the trees are gai - ly dart - ing :
 It will fill your life with sor - row, Rob of all its joy to - mor - row :

CAROL OF SPRING WATER.

They will tell you here's good-cheer— They will tell you here's good-cheer.
 They will tell you here's de-light— They will tell you here's de-light.
 Wis-dom deep-er far they know— Wis-dom deep-er far they know.

JAMES GEDDES.

Ex. 397.

Ex. 398.

Ex. 399.

The first system of musical notation consists of two staves. Both staves are in the key of F# (one sharp) and 4/4 time. The treble staff begins with a treble clef and contains a series of chords and single notes: a quarter note chord (F#, A), a quarter note chord (G, B), a half note chord (A, C), a quarter note chord (B, D), a quarter note chord (C, E), a quarter note chord (D, F#), a quarter note chord (E, G), and a quarter note chord (F#, A). The bass staff begins with a bass clef and contains a series of chords and single notes: a quarter note chord (F#, A), a quarter note chord (G, B), a half note chord (A, C), a quarter note chord (B, D), a quarter note chord (C, E), a quarter note chord (D, F#), a quarter note chord (E, G), and a quarter note chord (F#, A).

The second system of musical notation consists of two staves. Both staves are in the key of F# (one sharp) and 4/4 time. The treble staff begins with a treble clef and contains a series of chords and single notes: a quarter note chord (F#, A), a quarter note chord (G, B), a half note chord (A, C), a quarter note chord (B, D), a quarter note chord (C, E), a quarter note chord (D, F#), a quarter note chord (E, G), and a quarter note chord (F#, A). The bass staff begins with a bass clef and contains a series of chords and single notes: a quarter note chord (F#, A), a quarter note chord (G, B), a half note chord (A, C), a quarter note chord (B, D), a quarter note chord (C, E), a quarter note chord (D, F#), a quarter note chord (E, G), and a quarter note chord (F#, A).

The third system of musical notation consists of two staves. Both staves are in the key of F# (one sharp) and 4/4 time. The treble staff begins with a treble clef and contains a series of chords and single notes: a quarter note chord (F#, A), a quarter note chord (G, B), a half note chord (A, C), a quarter note chord (B, D), a quarter note chord (C, E), a quarter note chord (D, F#), a quarter note chord (E, G), and a quarter note chord (F#, A). The bass staff begins with a bass clef and contains a series of chords and single notes: a quarter note chord (F#, A), a quarter note chord (G, B), a half note chord (A, C), a quarter note chord (B, D), a quarter note chord (C, E), a quarter note chord (D, F#), a quarter note chord (E, G), and a quarter note chord (F#, A).

The fourth system of musical notation consists of two staves. Both staves are in the key of F# (one sharp) and 4/4 time. The treble staff begins with a treble clef and contains a series of chords and single notes: a quarter note chord (F#, A), a quarter note chord (G, B), a half note chord (A, C), a quarter note chord (B, D), a quarter note chord (C, E), a quarter note chord (D, F#), a quarter note chord (E, G), and a quarter note chord (F#, A). The bass staff begins with a bass clef and contains a series of chords and single notes: a quarter note chord (F#, A), a quarter note chord (G, B), a half note chord (A, C), a quarter note chord (B, D), a quarter note chord (C, E), a quarter note chord (D, F#), a quarter note chord (E, G), and a quarter note chord (F#, A).

No. 77.

DON'T KILL THE BIRDS.

84 = ♩

1. Don't kill the birds—the lit-tle birds, That sing a-bout your
 2. Don't kill the birds—the pret-ty birds, That play a-mong the
 3. Don't kill the birds—the hap-py birds, That bless the field and

door, Soon as the joy-ous spring has come, And chill-ing storms are
 trees: 'Twould make the earth a cheer-less place, Should we dis-pense with
 grove: So in-no-cent to look up-on, They claim our warm-est

o'er. The lit-tle birds—how sweet they sing! Oh! let them joy-ous
 these. The lit-tle birds—how fond they play! Do not dis-turb their
 love. The hap-py birds—the tune-ful birds, How pleasant 'tis to

live; And nev-er seek to take the life That you can nev-er give.
 sport; But let them war-ble forth their songs, Till win-ter cuts them short.
 see! No spot can be a cheer-less place Where'er their pres-ence be.

NO. 78.

LIGHTLY TREAD.

112 =

Light - ly tread, 'tis hallowed ground; Hark! a - bove, be - low, a - round,

Fair - y hands their vig - ils keep While frail mor - tals sink to sleep;

And the moon with fee - ble rays Gilds the brook that bub - bling plays,

As in mur - murs soft it flows, Mu - sic meet for lov - ers' woes.

Ex. 400.

Example 400 is a two-staff musical exercise in 6/8 time with a key signature of three sharps (F#, C#, G#). The upper staff contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The lower staff provides a bass line with eighth notes and rests.

Ex. 401.

Example 401 is a two-staff musical exercise in 2/4 time with a key signature of one flat (Bb). The upper staff features a melody of quarter notes and half notes. The lower staff consists of a bass line with quarter notes and half notes.

Ex. 402.

Example 402 is a two-staff musical exercise in 2/4 time with a key signature of one flat (Bb). The upper staff shows a melody with quarter notes and half notes. The lower staff has a bass line with quarter notes and half notes.

Ex. 403.

Ex. 404.

Examples 403 and 404 are two-staff musical exercises in 2/4 time with a key signature of one flat (Bb). Example 403 (left) has a melody of quarter notes and half notes. Example 404 (right) has a melody with quarter notes and half notes, including a sharp sign (F#) in the lower staff. The lower staff for both examples consists of quarter notes and half notes.

NO. 79. THE BIRDS ARE FLOWN AWAY.

108 =

1. The birds are flown a - way, The flowers are dead and gone, The
2. The trees with sol - emn sighs, Their nak - ed branches swing; The

clouds look cold and gray . . . A - round the set - ting sun. The
win - ter winds a - rise, . . . And mourn - ful - ly they sing. The

clouds look cold and gray . . . A - round the set - ting sun.
win - ter winds a - rise, . . . And mourn - ful - ly they sing.

MRS. FOLLEN.

Ex. 405.

Ex. 406.

Ex. 406 consists of two staves in 3/4 time with a key signature of one flat (B-flat). The upper staff features a melody of eighth and quarter notes, with some notes beamed together and others marked with an asterisk (*). The lower staff provides a bass line of eighth notes, also with asterisks marking specific notes.

Ex. 407.

Ex. 407 consists of two staves in 3/4 time with a key signature of one flat (B-flat). The upper staff contains a melody of eighth and quarter notes, often in pairs. The lower staff is a bass line of eighth notes, with asterisks marking certain notes.

Ex. 408.

Ex. 408 consists of two staves in 6/8 time with a key signature of one flat (B-flat). The upper staff features a melody of eighth and quarter notes, including some beamed eighth notes and a half note. The lower staff is a bass line of eighth notes, with asterisks marking specific notes.

NO. 80. A HUNGRY SPIDER.



104 = ♩

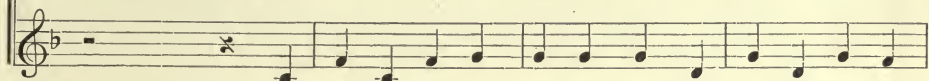
1 A hun - gry spi - der made a web Of
 2. Oh, what a pret - ty, shin - ing web It
 3. The hun - gry spi - der sat and watched The
 4. "I'm hun - gry, ver - y hun - gry," said The
 5. For all the flies were much too wise To

threads so ver - y fine, Your ti - ny fin - gers
 was, when it was done! The lit - tle flies all
 hap - py, lit - tle flies; It saw all round a -
 spi - der to a fly, "If you were caught with -
 ven - ture near the spi - der; They flapped their lit - tle

scarce could feel The lit - tle slen - der line. All
 came to see It hang - ing in the sun.
 bout its head, It had so ma - ny eyes.
 in the web, You ver - y soon should die." But
 wings, and flew In cir - cles rath - er wid - er.



round-a - bout, and round-a - bout, And round-a-bout it spun, it spun; Then
 Round-a - bout, and round-a - bout, And round-a-bout they danced, they danced, A -
 Round-a - bout, and round-a - bout, And round-a-bout they go, they go, A -
 round-a - bout, and round-a - bout, And round-a-bout once more, once more, A -
 Round-a - bout, and round a - bout, And round-a-bout went they, went they, A -

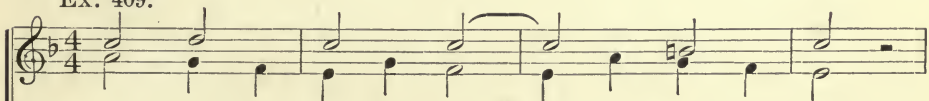


straight a - cross, and back a - gain, Un - til the web was done.
 cross the web and back a - gain, They dart - ed and they glanced.
 cross the web and back a - gain, Now high, now high, now low.
 cross the web and back a - gain, They flit - ted as be - fore.
 cross the web and back a - gain, And then they flew a - way.



AUNT EFFIE'S RHYMES.

Ex. 409.



No. 81.

A FEW STRAY SUNBEAMS.

69 = 


1. Lit - tle dain - ty sun - beams! Lis - ten when you please,
2. See! the witch - ing sun - beams, With the wand they hold,



You'll not hear their ti - ny feet, Danc - ing in the trees;
Turn the earth to em - e - rald, And the skies to gold;



Danc - ing in the trees: All so light and del - i - cate,
And the skies to gold: All the streams are sil - ver,



All so light and del - i - cate Is their gold - en thread,
All the streams are sil - ver 'Neath their ma - gic rare,

Not a sin - gle flow - er - leaf Such a step may dread.
All the black tears night hath shed Gems for kings to wear,

ELIZA SPROAT TURNER.

Ex. 410.

Ex. 411.

Ex. 412.

Ex. 413.

Ex. 414.

Ex. 413 and Ex. 414 are musical exercises in 2/4 time with a key signature of one flat (B-flat). Ex. 413 consists of two staves. The upper staff features a melody of eighth notes and chords, while the lower staff provides a bass line of eighth notes. Ex. 414 also consists of two staves with similar rhythmic and harmonic patterns.

Ex. 415.

Ex. 415 is a musical exercise in 4/4 time with a key signature of one flat (B-flat). It consists of two staves. The upper staff contains a melody of eighth and sixteenth notes, and the lower staff contains a bass line of eighth notes.

Ex. 416.

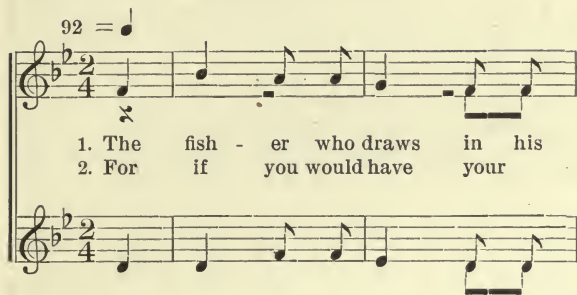
Ex. 416 is a musical exercise in 4/4 time with a key signature of one flat (B-flat). It consists of two staves. The upper staff features a melody of eighth notes and chords, and the lower staff features a bass line of eighth notes.

Ex. 417.

Ex. 417 is a musical exercise in 6/8 time with a key signature of one flat (B-flat). It consists of two staves. The upper staff features a melody of eighth notes and chords, and the lower staff features a bass line of eighth notes.

NO. 82. PERSEVERE.

92 = ♩



1. The fish - er who draws in his
2. For if you would have your




net too soon, Won't have a - ny fish to sell;
learn - ing stay, Be pa - tient, don't learn too fast;


The child who shuts up its book too
The man who trav - els a mile each

soon, Won't learn a - ny les - sons well. . . .
day, Will get round the world at last. . . .



GERMAN, TR. BY DULCKEN.

No. 83.


SNOW-BIRDS.

100 = 


1. When win - ter winds are blow - ing, And clouds are full of snow, Then
2. A - bout the with-ered gar - den, A - round the nak - ed field, In
3. You'll see them flit - ting, flit - ting, And hear their mer - ry song; The
4. But when the snowdrifts cov - er The gar - den and the field, When
5. Then come the lit - tle snow-birds, As beg - gars, to your door; They
6. Like wan - der - ing mu - si - cians, They 'neath the win - dows sing; All
7. Off to the land of ice - bergs, To is - lands cold and drear, They
8. Give them a heart-y wel - come; It sure - ly were not good, That

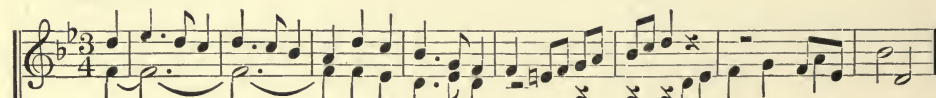
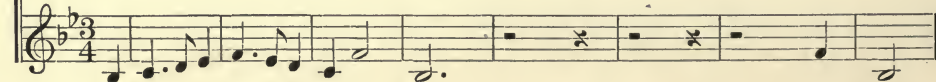



comes a flock of lit - tle birds, A - fly - ing to and fro.
 a - ny way - side shrub or tree, That may a ber - ry yield.
 scat - tered crumbs of sum - mer's feast Feed win - ter bird - lings long.
 all the shrubs are cased in ice, And ev - ery brook is sealed,
 pick up ev - ery ti - ny crumb, And ea - ger chirp for more.
 win - ter long they stroll a - bout, And leave us in the spring.
 fly be - fore the sum - mer comes To frolic with us here.
 they who sing in win - ter - time Should ev - er lack for food.



MRS. ANDERSON.

Ex. 418.

Ex. 419.

First system of musical notation for Ex. 419. It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/8 time signature. It contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with eighth notes and rests.

Second system of musical notation for Ex. 419. It consists of two staves. The top staff continues the melodic line from the first system. The bottom staff continues the bass line, showing a steady eighth-note accompaniment.

Third system of musical notation for Ex. 419. It consists of two staves. The top staff continues the melodic line. The bottom staff continues the bass line, which includes some beamed eighth notes.

Ex 420.

Single system of musical notation for Ex. 420. It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains a melodic line with quarter and eighth notes. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with quarter and eighth notes.

NO. 84. HARK! HARK! THE LARK.

63 = ♩.



1. Hark! hark! the lark at heav'n's gate sings, And Phoebus 'gins to rise, His
 2. And wink-ing Ma-ry-buds be-gin To ope their gold-en eyes, With



steeds to wa-ter at those springs On chal-ic'd flowers that lies.
 ev-ery-thing that pret-ty bin, My La-dy sweet a-rise!



SHAKSPEARE.

Ex. 421.



Ex. 422.



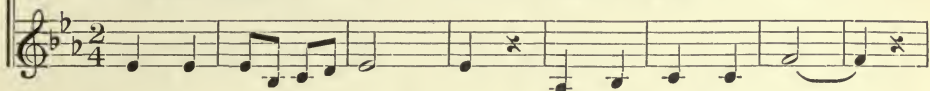
No. 85.

GOD IS GOOD.

84 = ♩



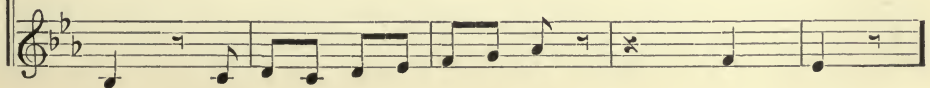
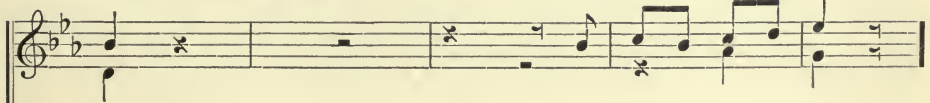
1. See the shin - ing dew - drops On the flow - ers strewed,
2. See the morn - ing sun - beams Light - ing up the wood,
3. Hear the moun - tain stream - let In the sol - i - tude,
4. In the leaf - y tree - tops, Where no fears in - trude,
5. Bring, my heart, thy tri - bute, — Songs of grat - i - tude—



Prov - ing, as they spar - kle, "God is ev - er good."
 Si - lent - ly pro - claim - ing, "God is ev - er good."
 With its rip - ple say - ing, "God is ev - er good."
 Joy - ous birds are sing - ing, "God is ev - er good."
 While all na - ture ut - ters, "God is ev - er good."



Ex. 423.



Ex. 424.

Example 424 is a two-staff musical exercise in 2/4 time with a key signature of two flats (B-flat and E-flat). The upper staff begins with a treble clef and contains a melodic line with eighth and quarter notes, including some beamed eighth notes. The lower staff begins with a bass clef and contains a bass line with quarter and eighth notes, providing harmonic support for the upper staff.

Ex. 425.


Example 425 is a two-staff musical exercise in 3/8 time with a key signature of two flats. The upper staff begins with a treble clef and features a melodic line with dotted eighth notes, quarter notes, and beamed eighth notes. The lower staff begins with a bass clef and contains a bass line with dotted eighth notes and quarter notes, often marked with an 'x' to indicate a specific articulation or fingering.

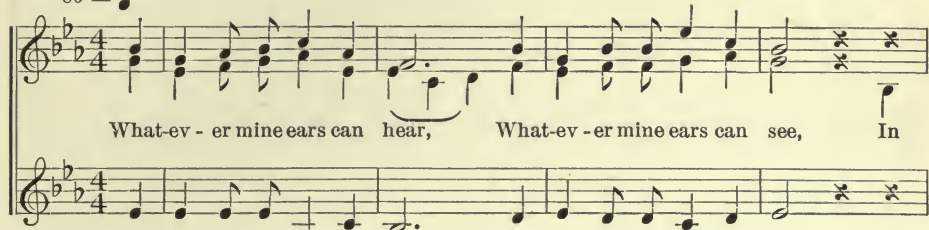
This block continues the musical notation for Example 425. The upper staff continues the melodic line with dotted eighth notes and quarter notes, featuring a phrase with a slur over two notes. The lower staff continues the bass line with dotted eighth notes and quarter notes, maintaining the 'x' markings.

This block concludes the musical notation for Example 425. The upper staff ends with a melodic phrase including a slur over two notes and a final quarter note. The lower staff concludes the bass line with dotted eighth notes and quarter notes.

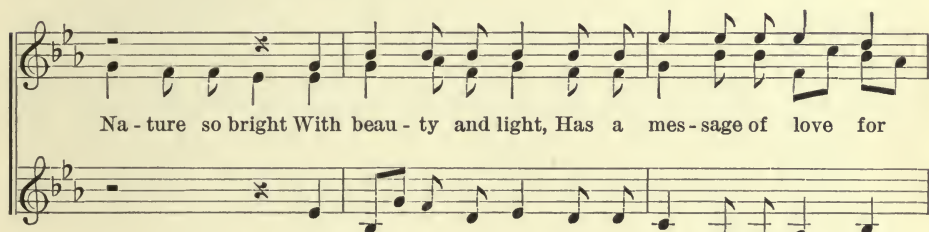
NO. 86.

NATURE'S VOICE.

80 = 



What-ev - er mine ears can hear, What-ev - er mine ears can see, In



Na - ture so bright With beau - ty and light, Has a mes - sage of love for

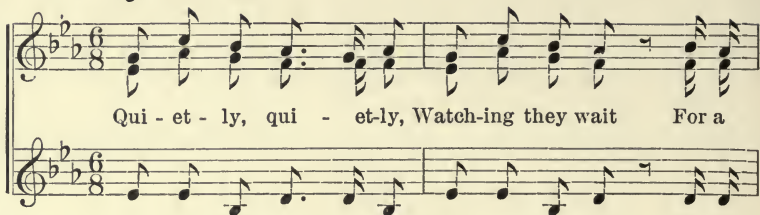


me. Lord, give me a tongue to praise; Oh, give me a heart to love! Till at

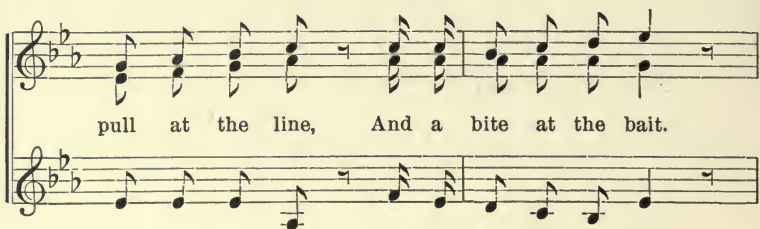


last I come To a bright-er home, A still fair - er world a - bove.

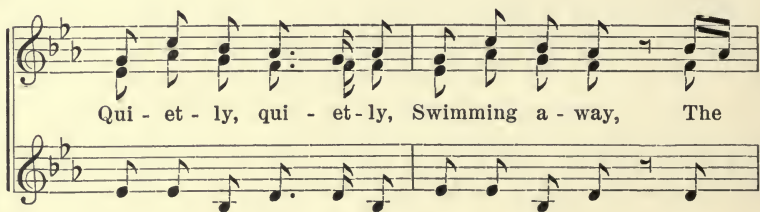
No. 87. QUIETLY, QUIETLY.

112 = 


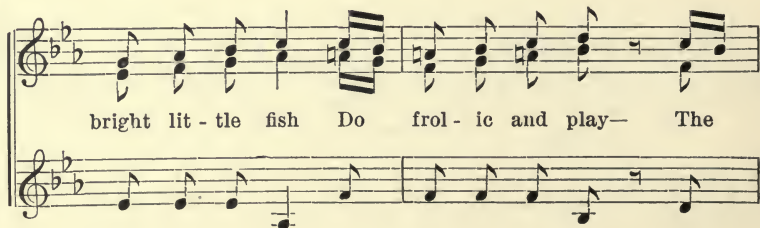
Qui - et - ly, qui - et - ly, Watch - ing they wait For a



pull at the line, And a bite at the bait.



Qui - et - ly, qui - et - ly, Swimming a - way, The



bright lit - tle fish Do fro - lic and play - The



bright lit - tle fish Da frolic and play— Qui - et - ly, qui - et - ly,

The first system of the piece consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It features a melody of eighth and sixteenth notes with some triplets. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

Pa-tience and time, For "Try a - gain, try a-gain," Saith the old rhyme.

LETTERS EVERYWHERE.

The second system continues the piece with two staves. The upper staff concludes the melody with a double bar line. The lower staff continues the accompaniment. The text "LETTERS EVERYWHERE." is printed below the second staff.

Ex. 426.

Exercise 426 is presented in two staves. The upper staff is in treble clef, 6/8 time, with a key signature of two flats. It contains a complex rhythmic exercise with many beamed eighth and sixteenth notes. The lower staff is in bass clef, 6/8 time, with a key signature of two flats, providing a steady accompaniment.

Ex. 427.

Exercise 427 is presented in two staves. The upper staff is in treble clef, 4/4 time, with a key signature of two flats. It features a melody with some rests and a final asterisk. The lower staff is in bass clef, 4/4 time, with a key signature of two flats, providing a simple accompaniment.

Ex. 428.

Exercise 428 is written for two staves in 3/4 time with a key signature of two flats (B-flat and E-flat). The upper staff contains a sequence of chords: a triad of G2, B-flat2, and D3; followed by a series of dyads (G2-A2, G2-B-flat2, G2-C3, G2-D3, G2-E-flat3, G2-F3, G2-G3); and finally a descending eighth-note line: G3, F3, E-flat3, D3, C3, B-flat2, A2, G2. The lower staff begins with two measures of rests, marked with an 'x', followed by a sequence of eighth notes: G2, F3, E-flat3, D3, C3, B-flat2, A2, G2, F3, E-flat3, D3, C3, B-flat2, A2, G2.

Ex. 429.

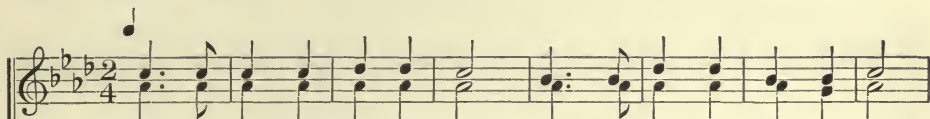
Exercise 429 is written for two staves in 2/2 time with a key signature of three flats (B-flat, E-flat, and A-flat). The upper staff contains a sequence of chords: a triad of G2, B-flat2, and D3; followed by a series of dyads (G2-A2, G2-B-flat2, G2-C3, G2-D3, G2-E-flat3, G2-F3, G2-G3); and finally a descending eighth-note line: G3, F3, E-flat3, D3, C3, B-flat2, A2, G2. The lower staff begins with two measures of rests, marked with an 'x', followed by a sequence of eighth notes: G2, F3, E-flat3, D3, C3, B-flat2, A2, G2, F3, E-flat3, D3, C3, B-flat2, A2, G2.

Ex. 430.

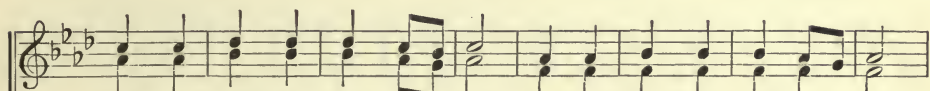
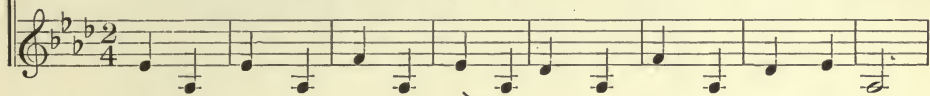
Exercise 430 is written for two staves in 2/4 time with a key signature of three flats (B-flat, E-flat, and A-flat). The upper staff contains a sequence of chords: a triad of G2, B-flat2, and D3; followed by a series of dyads (G2-A2, G2-B-flat2, G2-C3, G2-D3, G2-E-flat3, G2-F3, G2-G3); and finally a descending eighth-note line: G3, F3, E-flat3, D3, C3, B-flat2, A2, G2. The lower staff begins with two measures of rests, marked with an 'x', followed by a sequence of eighth notes: G2, F3, E-flat3, D3, C3, B-flat2, A2, G2, F3, E-flat3, D3, C3, B-flat2, A2, G2.

This block continues the musical notation for Exercise 430. The upper staff contains a sequence of chords: a triad of G2, B-flat2, and D3; followed by a series of dyads (G2-A2, G2-B-flat2, G2-C3, G2-D3, G2-E-flat3, G2-F3, G2-G3); and finally a descending eighth-note line: G3, F3, E-flat3, D3, C3, B-flat2, A2, G2. The lower staff begins with three measures of rests, marked with an 'x', followed by a sequence of eighth notes: G2, F3, E-flat3, D3, C3, B-flat2, A2, G2, F3, E-flat3, D3, C3, B-flat2, A2, G2.

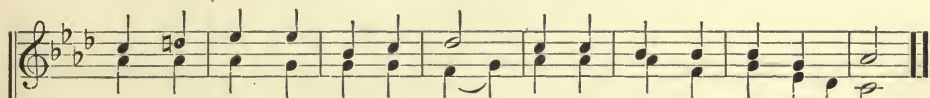
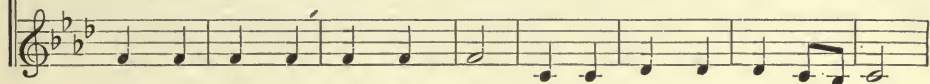
NO. 88. HARK! THE MERRY PEALING BELLS.



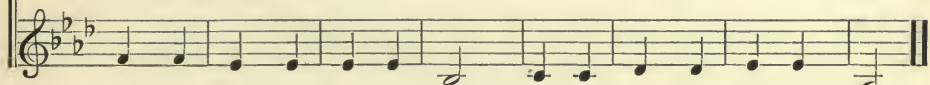
1. Hark! the mer - ry peal - ing bells Steal up - on the ris - ing breeze,
 2. Let all hearts with glad - ness bound, Let all hearts be good and true;



Ech - o through the snow - y dells, Ech - o through the leaf - less trees.
 "Peace on earth, good - will a - round," Be our mot - to, ev - er new.



Ech - o through the snow - y dells, Ech - o through the leaf - less trees.
 "Peace on earth, good - will a - round," Be our mot - to, ev - er new.



MRS. HAWTREY.

Ex. 431.



Ex. 432.

Musical notation for Example 432, consisting of two staves in 2/4 time with three flats (B-flat, E-flat, A-flat). The upper staff begins with a rest, followed by a whole note chord (F, A-flat, C) and a half note chord (F, A-flat, C). The lower staff contains a continuous eighth-note melody: F4, G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

Ex. 433.

Musical notation for Example 433, consisting of two staves in 3/4 time with three flats (B-flat, E-flat, A-flat). The upper staff features a melody of quarter notes: F4, G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The lower staff provides a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

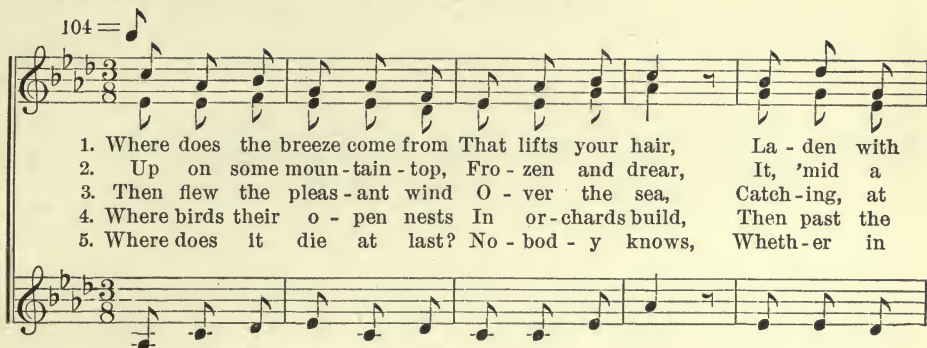
Ex. 434.

Musical notation for Example 434, consisting of two staves in 3/4 time with three flats (B-flat, E-flat, A-flat). The upper staff has a melody of quarter notes: F4, G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The lower staff has a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. There are asterisks marking specific notes in both staves.

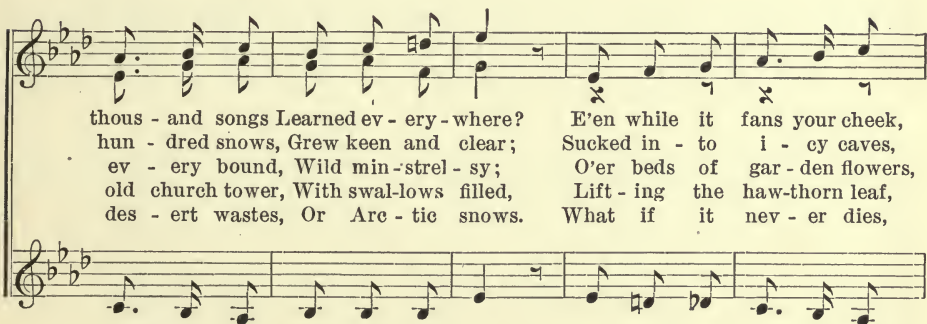
Musical notation for Example 434, consisting of two staves in 3/4 time with three flats (B-flat, E-flat, A-flat). The upper staff has a melody of quarter notes: F4, G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The lower staff has a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. There are asterisks marking specific notes in both staves.

NO. 89.

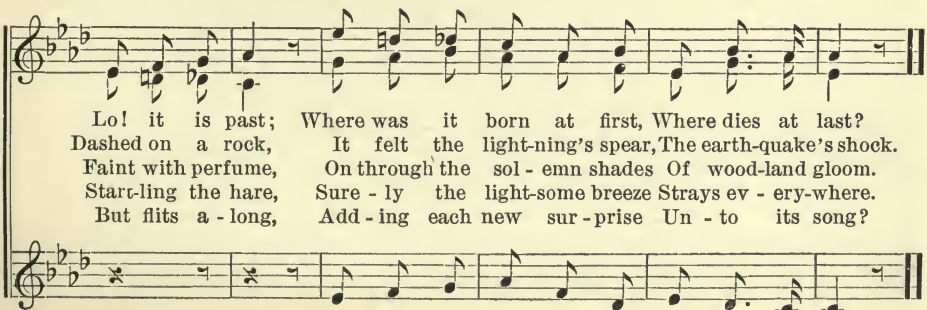
THE BREEZE.

104 = 


1. Where does the breeze come from That lifts your hair, La - den with
 2. Up on some moun - tain - top, Fro - zen and drear, It, 'mid a
 3. Then flew the pleas - ant wind O - ver the sea, Catch - ing, at
 4. Where birds their o - pen nests In or - chards build, Then past the
 5. Where does it die at last? No - bod - y knows, Wheth - er in



thous - and songs Learned ev - ery - where? E'en while it fans your cheek,
 hun - dred snows, Grew keen and clear; Sucked in - to i - cy caves,
 ev - ery bound, Wild min - strel - sy; O'er beds of gar - den flowers,
 old church tower, With swal - lows filled, Lift - ing the haw - thorn leaf,
 des - ert wastes, Or Arc - tic snows. What if it nev - er dies,



Lo! it is past; Where was it born at first, Where dies at last?
 Dashed on a rock, It felt the light - ning's spear, The earth - quake's shock.
 Faint with perfume, On through the sol - emn shades Of wood - land gloom.
 Starr - ling the hare, Sure - ly the light - some breeze Strays ev - ery - where.
 But flits a - long, Add - ing each new sur - prise Un - to its song?

MRS. ANDERSON.

Ex. 435.

The first system of Ex. 435 consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both are in 4/4 time and have a key signature of three flats (B-flat, E-flat, A-flat). The music features a steady eighth-note accompaniment in the bass and a melody in the treble that includes quarter notes, eighth notes, and a dotted quarter note.

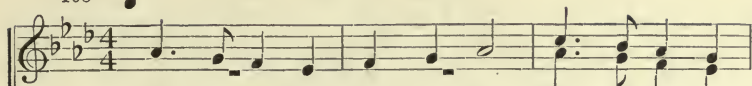
The second system of Ex. 435 continues the two-staff format. The top staff features a melody with quarter notes and eighth notes, some of which are beamed together. The bottom staff provides a consistent eighth-note accompaniment. The system concludes with a double bar line and repeat dots.

Ex. 436.

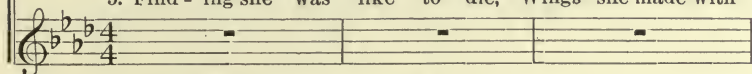
The first system of Ex. 436 consists of two staves in 6/8 time with a key signature of three flats. The top staff features a melody of eighth-note chords, while the bottom staff has a bass line with eighth notes and quarter notes.

The second system of Ex. 436 continues the two-staff format. The top staff features a melody with eighth-note chords and some beaming. The bottom staff continues the bass line with eighth notes and quarter notes. The system concludes with a double bar line and repeat dots.

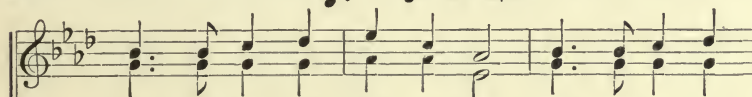
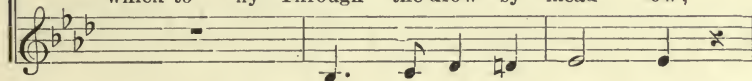
No. 90. LITTLE DANDELION.

108 = 

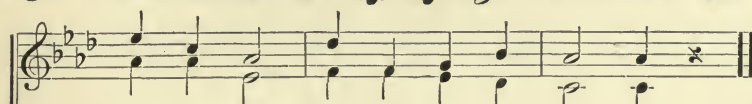
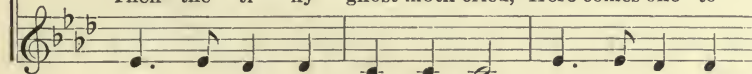
1. Lit - tle Dan - de - li - on spent All her days in
2. With her gown thrown o'er her head, Dan - de - li - on
3. When the sun had hid a - way, Dan - de - li - on
4. Dan - de - li - on, one fine day, Threw her yel - low
5. Find - ing she was like to die, Wings she made with



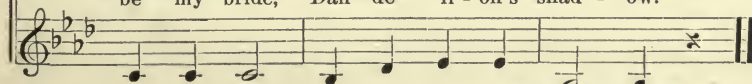
sweet con - tent: If she dressed in yel - low;
 went to bed While the sun was shin - ing;
 grew more gay; Shook her skirts a - round her,
 gown a - way;—Dressed her - self in la - ces;
 which to fly Through the drow - sy mead - ow;



So, too, did the sun on high, And the rov - ing
 Then her pet - ti - coat of green With fringed ed - ges
 Danced a lit - tle with the breeze, Cour - tesied to the
 But she found her - self a - lone; Bees and hum - birds
 Then the ti - ny ghost - moth cried, "Here comes one to



but - ter - fly, That most jol - ly fel - low.
 could be seen, And her gown's green lin - ing,
 hon - ey - bees, Glad that they had found her.
 would have none Of her airs and gra - ces.
 be my bride, Dan - de - li - on's shad - ow."



Ex. 437.

Musical score for Example 437, featuring two staves in 6/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The upper staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. The lower staff provides a harmonic accompaniment with eighth notes and rests.

Ex 438.

Musical score for Example 438, featuring two staves in 2/2 time with a key signature of one flat (F). The upper staff contains a melodic line with half notes and quarter notes, including slurs. The lower staff provides a harmonic accompaniment with half notes.

Ex. 439.


Musical score for Example 439, featuring two staves in 2/4 time with a key signature of one flat (F). The upper staff contains a melodic line with quarter and eighth notes, including slurs. The lower staff provides a harmonic accompaniment with quarter notes.

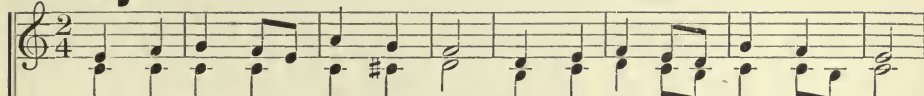
Ex. 440.

Musical score for Example 440, featuring two staves in 4/4 time with a key signature of one flat (F). The upper staff contains a melodic line with quarter and eighth notes, including slurs. The lower staff provides a harmonic accompaniment with quarter notes.

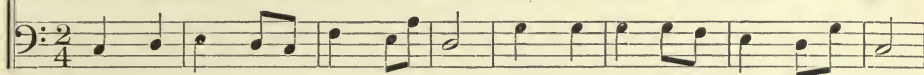
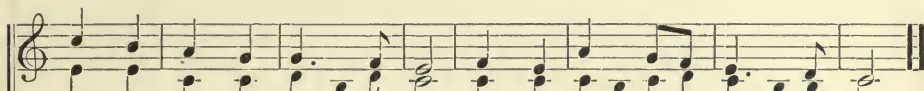
No. 91.

MORNING HYMN.

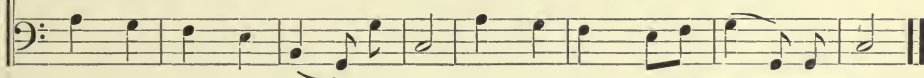
72 = 



1. Now the shades of night are gone; Now the morn-ing light is come;
 2. Fill our souls with heav-en-ly light, Ban-ish doubt and clear our sight;
 3. Keep our haugh-ty pas-sions bound; Save us from our foes a-round;
 4. When our work of life is past; Oh, re-ceive us then at last;

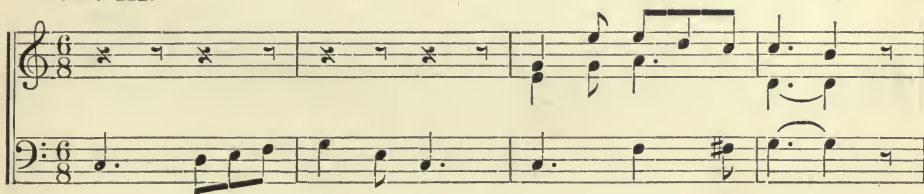
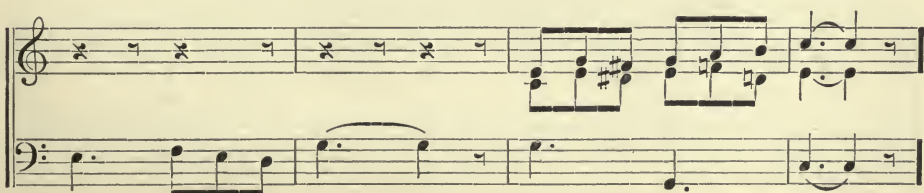



Lord, may we be thine to-day; Drive the shades of sin a-way.
 In thy ser-vice, Lord, to-day, May we la-bor, watch and pray.
 Go-ing out and com-ing in, Keep us safe from ev-ery sin.
 Night and sin shall be no more, When we reach the heav-en-ly shore.



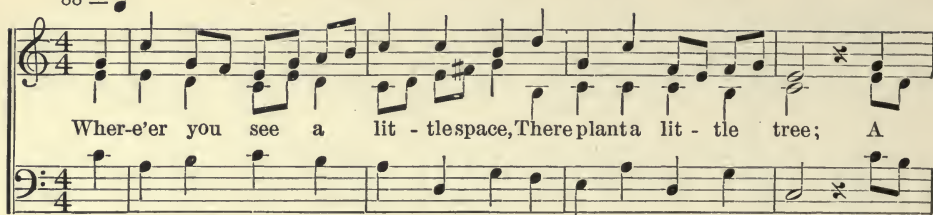
EPISCOPAL COLL.

Ex. 441.

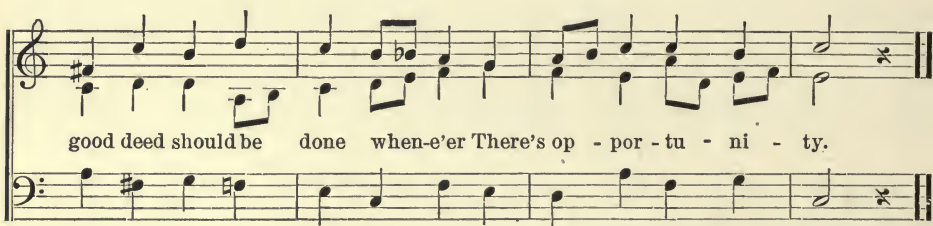



No. 92.

A GOOD DEED.

88 = 


Wher-e'er you see a lit - tlespace, There plant a lit - tle tree; A



good deed should be done when-e'er There's op - por - tu - ni - ty.

GERMAN, TR. BY DULCKEN.

Ex. 442.



Ex. 443.



No. 93. CLEAR, SPARKLING FOUNT.

108 = ♩

1. Be - side the dust - y high - way A foun - tain bub - bles clear, From
 2. So in the sul - try des - ert, 'Neath Af - rie's burn - ing sun, When,
 3. Some love the glow and pas - sion The tempt - ing wine - cup gives, Un -

dis - tant hill - side bring - ing Its cool - ing wa - ters near— Its cool - ing wa - ters
 with the eve - ning shad - ows, The toilsome march is done— The toilsome march is
 mind - ful of the dan - ger That in it lurks and lives; That in it lurks and

near, And there when glow - ing Sum - mer Is brood - ing all a -
 done, How sweet some green o - a - sis 'Neath wav - ing palms to
 lives; But dear - est rec - ol - lec - tion To me brings, o'er and

round, By ma - ny a wea - ry pass - er Re - fresh - ing rest is found.
 meet, And there its sparkling wa - ters With thankful hearts to greet!
 o'er, The well of crys - tal wa - ter Be - side my fa - ther's door.

Ex. 444.

Musical score for Ex. 444, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom staff is in bass clef with the same key signature and time signature. The music features a sequence of chords and intervals, with a double bar line and repeat sign in the middle of each staff.

Ex. 445.

Musical score for Ex. 445, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/8. The bottom staff is in bass clef with the same key signature and time signature. The music features a sequence of chords and intervals, with a double bar line and repeat sign in the middle of each staff.

Continuation of the musical score for Ex. 445, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/8. The bottom staff is in bass clef with the same key signature and time signature. The music features a sequence of chords and intervals, with a double bar line and repeat sign in the middle of each staff.

Ex. 446.

Musical score for Ex. 446, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The bottom staff is in bass clef with the same key signature and time signature. The music features a sequence of chords and intervals, with a double bar line and repeat sign in the middle of each staff.

No. 94.

THE FOUNTAIN.

120 =

1. In - to the sun - shine, Full of the light, Leap - ing and
 2. In - to the star - light, Rush - ing in spray; Hap - py at
 3. Glad of all weath - ers, Still seem - ing best, Up - ward or
 4. Ceas - less as - pir - ing, Cease - less con - tent, Dark - ness or

flash - ing From morn till night! In - to the moon - light, Whit - er than
 mid - night, Hap - py by day! Ev - er in mo - tion, Blithesome and
 down - ward Mo - tion thy rest, Full of a na - ture Noth - ing can
 sun - shine Thy el - e - ment, Glo - ri - ous Foun - tain! Let my heart

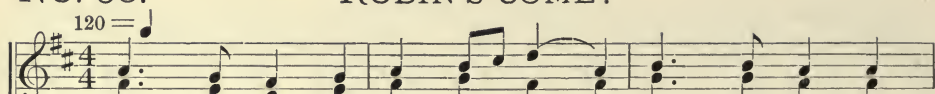
snow, Wav - ing so flower - like When the winds blow!
 cheer - y, Still climb - ing heaven - ward, Nev - er a - wea - ry.
 tame; Changed ev - 'ry mo - ment, Ev - er the same.
 be Fresh, changeful, con - stant, Up - ward, like thee.

J. R. LOWELL.

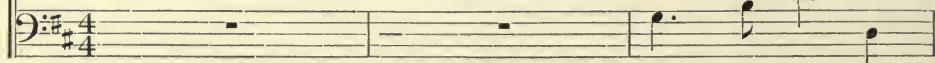
Ex. 447.

No. 95.


ROBIN'S COME!

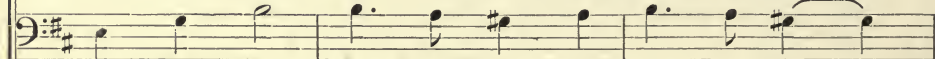
120 = 

1. From the elm - tree's top - most bough, Hark! the rob - in's
 2. Of the win - ter we are wea - ry, Wea - ry of its
 3. Ring it out o'er hill and plain, Through the gar - den's

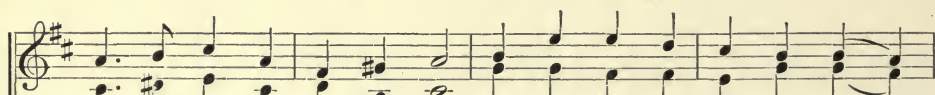


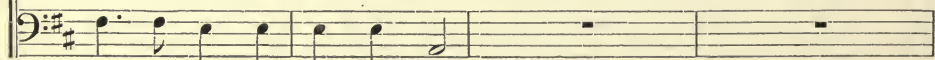
ear - ly song, Tell - ing, one and all, that now
 frost and snow, Long - ing for the sun - shine cheer - y,
 lone - ly bowers, Till the green leaves dance a - gain,



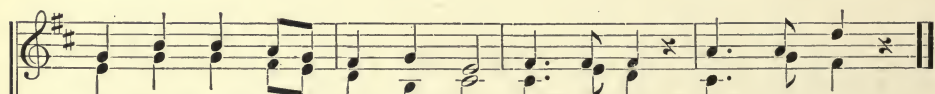


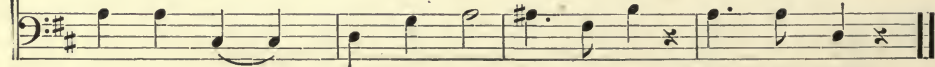
Mer - ry spring-time hastes a - long; Wel - come tid - ings thou dost bring,
 And the brook - let's gur - gling flow; Glad - ly then we hear thee sing
 Till the air is sweet with flowers; Wake the cow - slip by the rill,





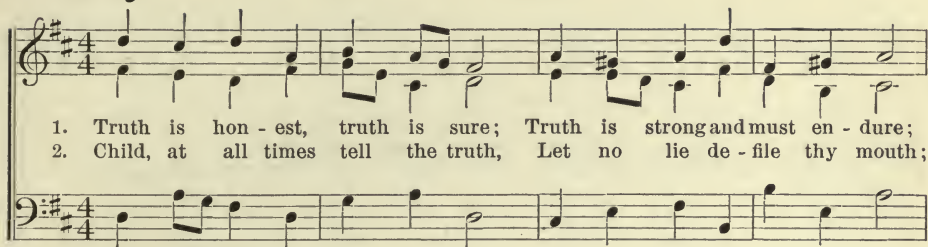
Lit - tle har - bin - ger of spring! Rob - in's come. Rob - in's come.
 The re - veil - lé of the spring! Rob - in's come. Rob - in's come.
 Wake the yel - low daf - fo - dil. Rob - in's come. Rob - in's come.



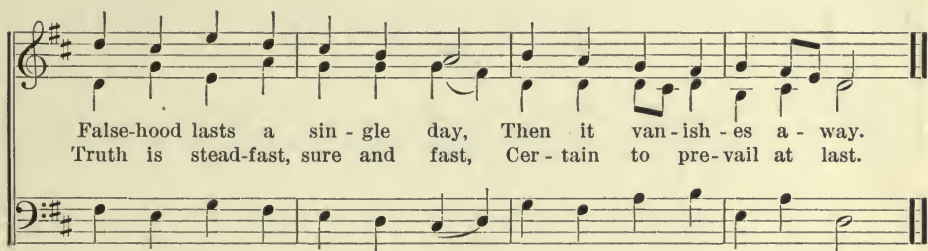


No. 96.

TRUTH.

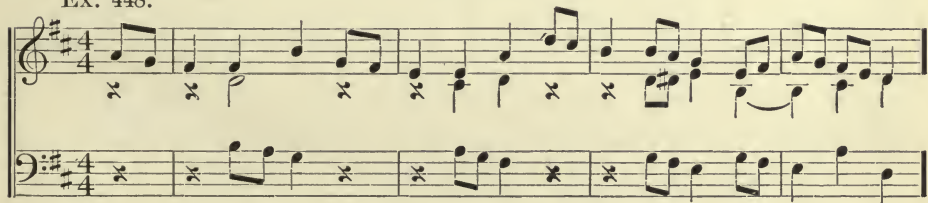
108 = 


1. Truth is hon - est, truth is sure; Truth is strong and must en - dure;
2. Child, at all times tell the truth, Let no lie de - file thy mouth;



False-hood lasts a sin - gle day, Then it van - ish - es a - way.
'Truth is stead-fast, sure and fast, Cer - tain to pre - vail at last.

Ex. 448.



Ex. 449.



Ex. 450.

First system of musical notation for Ex. 450. It consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 6/8. The treble staff begins with a half note chord (F#4, A4) followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass staff begins with a half note chord (F#2, A2) followed by eighth notes: G2, A2, B2, C3, B2, A2, G2.

Second system of musical notation for Ex. 450. The treble staff continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass staff continues with eighth notes: G2, A2, B2, C3, B2, A2, G2.

Ex. 451.

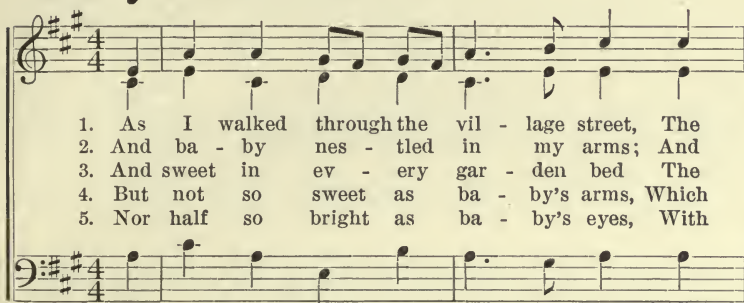
Musical notation for Ex. 451. It consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The treble staff begins with a half note chord (F#4, A4) followed by quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass staff begins with a half note chord (F#2, A2) followed by quarter notes: G2, A2, B2, C3, B2, A2, G2.

Ex. 452.

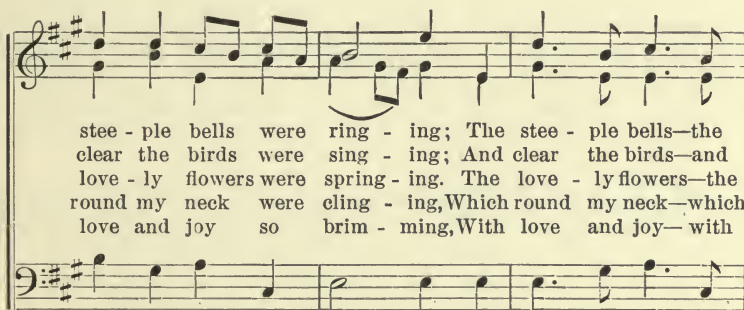
Musical notation for Ex. 452. It consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The treble staff begins with a half rest, followed by quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass staff begins with a half note chord (F#2, A2) followed by quarter notes: G2, A2, B2, C3, B2, A2, G2.

NO. 97. AS I WALKED THROUGH THE VILLAGE STREET.

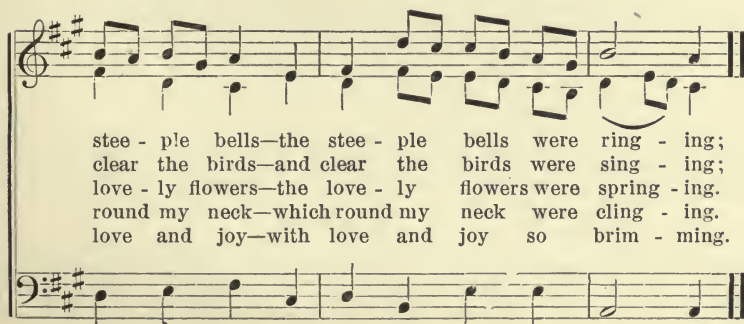
104 = ♩



1. As I walked through the vil - lage street, The
 2. And ba - by nes - tled in my arms; And
 3. And sweet in ev - ery gar - den bed The
 4. But not so sweet as ba - by's arms, Which
 5. Nor half so bright as ba - by's eyes, With



ste - ple bells were ring - ing; The ste - ple bells—the
 clear the birds were sing - ing; And clear the birds—and
 love - ly flowers were spring - ing. The love - ly flowers—the
 round my neck were cling - ing, Which round my neck—which
 love and joy so brim - ming, With love and joy—with

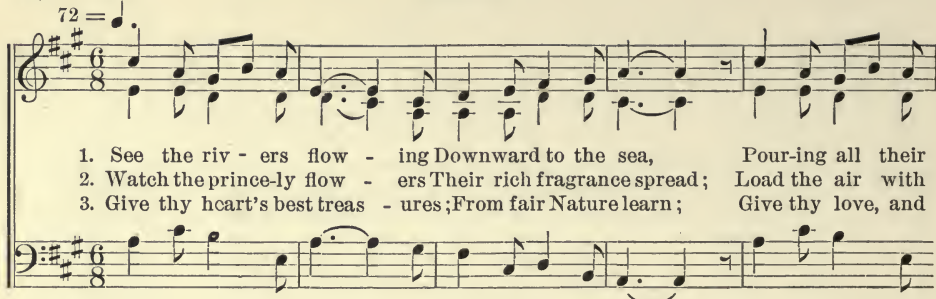


ste - ple bells—the ste - ple bells were ring - ing;
 clear the birds—and clear the birds were sing - ing;
 love - ly flowers—the love - ly flowers were spring - ing.
 round my neck—which round my neck were cling - ing.
 love and joy—with love and joy so brim - ming.



No. 98.

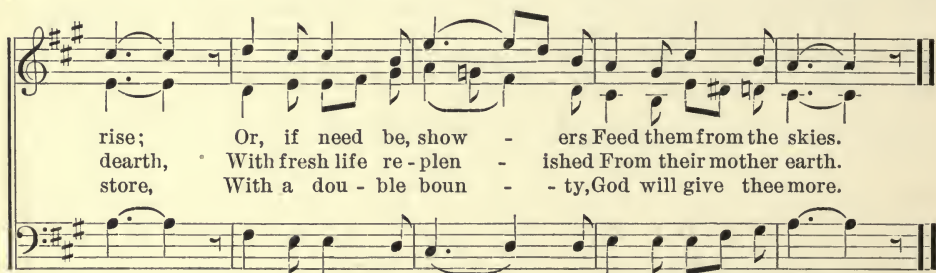
GIVE.

72 = 

1. See the riv - ers flow - ing Downward to the sea, Pour-ing all their
 2. Watch the prince-ly flow - ers Their rich fragrance spread; Load the air with
 3. Give thy heart's best treas - ures; From fair Nature learn; Give thy love, and



treas - ures Boun-ti-ful and free! Yet, to help their giv-ing, Hidden springs a-
 per - fumes, From their beauty shed; Yet their lav-ish spending Leaves them not in
 ask not, Wait not a re - turn. And the more thou spendest From thy lit-tle



rise; Or, if need be, show - ers Feed them from the skies.
 dearth, With fresh life re - plen - ished From their mother earth.
 store, With a dou - ble boun - - ty, God will give thee more.

ADELAIDE A. PROCTOR.

Ex. 453.



Ex. 454.

Musical score for Example 454. The piece is in 6/8 time and has a key signature of three sharps (F#, C#, G#). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Ex. 455.

Musical score for Example 455. The piece is in 2/2 time and has a key signature of three sharps (F#, C#, G#). The treble staff features a melodic line with half notes and quarter notes, and the bass staff provides a simple harmonic accompaniment.

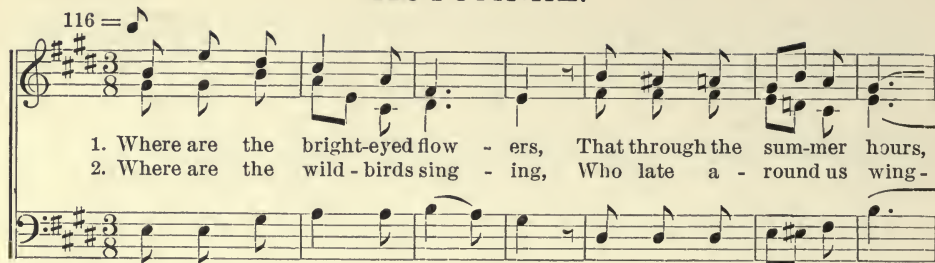
Ex. 456.

Musical score for Example 456. The piece is in 2/4 time and has a key signature of three sharps (F#, C#, G#). The treble staff contains a melodic line with quarter and eighth notes, and the bass staff provides a harmonic accompaniment.

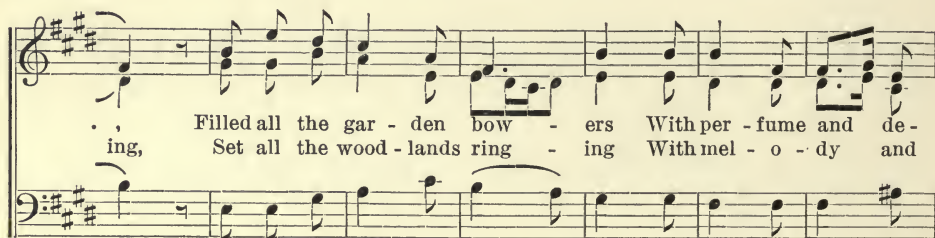
Continuation of the musical score for Example 456. The treble staff continues the melodic line, and the bass staff continues the harmonic accompaniment.

No. 99.

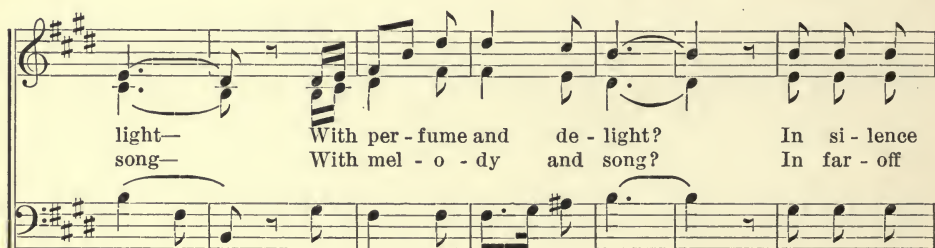
AUTUMNAL.

116 = 

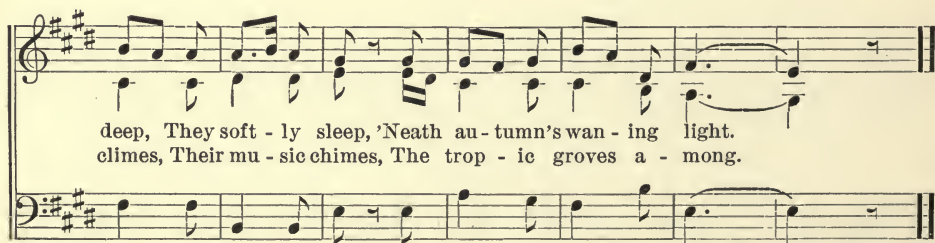
1. Where are the bright-eyed flow - ers, That through the sum-mer hours,
2. Where are the wild - birds sing - ing, Who late a - round us wing -



Filled all the gar - den bow - ers With per - fume and de -
ing, Set all the wood - lands ring - ing With mel - o - dy and



light— With per - fume and de - light? In si - lence
song— With mel - o - dy and song? In far - off



deep, They soft - ly sleep, 'Neath au - tumn's wan - ing light.
climes, Their mu - sic chimes, The trop - ic groves a - mong.

NO. 100. THE HEAVENLY FATHER.

112 =

1. { Can you count the stars that bright-ly
Can you count the clouds so light-ly

2. { Do you know how ma - ny chil-dren
Can you count the lit - tle voi - ces,



Twin - kle in the mid-night sky? } God the Lord doth mark their num - ber
O'er the meadows float - ing by? }
Rise each morning, blithe and gay? } God hears all the lit - tle voi - ces,
Sing - ing sweetly day by day? }

With his eyes, that nev - er slum - ber; He hath made them, ev - ery one.
In their in - fant songs re - joic - es; He doth love them, ev - ery one.

Ex. 457.

First system of musical notation for Ex. 457. The treble clef staff is in G major (one sharp) and 3/8 time. It contains a sequence of chords and eighth notes, with a bracketed eighth-note pair in the third measure. The bass clef staff is in G major and 3/8 time, featuring a rhythmic pattern of eighth notes and rests.

Second system of musical notation for Ex. 457. The treble clef staff continues with eighth notes and chords, including a dotted quarter note. The bass clef staff continues with eighth notes and rests.

Third system of musical notation for Ex. 457. The treble clef staff continues with eighth notes and chords, including a dotted quarter note. The bass clef staff continues with eighth notes and rests.

Ex. 458.

Musical notation for Ex. 458. The treble clef staff is in G major (one sharp) and 2/4 time. It contains a sequence of chords and eighth notes, with a bracketed eighth-note pair in the final measure. The bass clef staff is in G major (one sharp) and 2/4 time, featuring a rhythmic pattern of eighth notes and rests.

NO. 101.

AN EVENING PRAYER.

84 =

1. Lord, thine eye is clos - ed nev - er: When night casts o'er earth her hood,
 2. Grant, O Lord! that we thy sheep, May this night in safe - ty sleep;
 3. Or, if thou hast willed that I Must be - fore the morn - ing die,

Thou re - main - est wake - ful ev - er, And art like a shep - herd good,
 And when we a - gain a - wake, Give us strength our cross to take;
 In - to thy hands to the end Soul and bod - y I com - mend,

Who, through every dark - some hour, Tends his flock with watchful power.
 And to or - der all our ways To thine hon - or and thy praise,
 In - to thy hands to the end Soul and bod - y I commend. A - MEN.

GERMAN.

Ex. 459.

Ex. 460.

First system of musical notation for Ex. 460. The key signature is one flat (B-flat) and the time signature is 3/4. The upper staff (treble clef) contains a melody of eighth and quarter notes, with some notes beamed together. The lower staff (bass clef) contains a bass line of eighth and quarter notes.

Second system of musical notation for Ex. 460. The key signature is one flat and the time signature is 3/4. The upper staff (treble clef) continues the melody, ending with a double bar line and a repeat sign. The lower staff (bass clef) continues the bass line, also ending with a double bar line and a repeat sign.


Ex 461.


First system of musical notation for Ex. 461. The key signature is one flat and the time signature is 6/8. The upper staff (treble clef) features a melody with eighth notes and rests, some notes beamed together. The lower staff (bass clef) features a bass line with eighth notes and rests.

Second system of musical notation for Ex. 461. The key signature is one flat and the time signature is 6/8. The upper staff (treble clef) continues the melody, ending with a double bar line and a repeat sign. The lower staff (bass clef) continues the bass line, also ending with a double bar line and a repeat sign.

No. 102.

HE PRAYETH BEST.

88 = 



He pray - eth best, who lov - eth best All things both great and



small; . . . For the dear God who lov - eth us, He



made and lov - eth all— He made and lov - eth all.

COLERIDGE.

Ex. 462.



NO. 103.

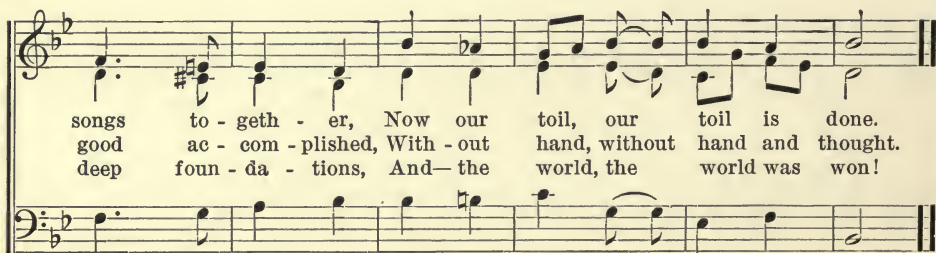
SONG AFTER LABOR.

100 = 


1. La - bor's strong and mer - ry chil - dren, Com - rades
 2. No des - pond - ing, no re - pin - ing! Leis - ure
 3. E - ven God's all ho - ly la - bor Framed the



of the ris - ing sun, Let us sing some
 must by toil be bought; . . Nev - er yet was
 air, the stars, the sun; Built our earth on



songs to - geth - er, Now our toil, our toil is done.
 good ac - com - plished, With - out hand, without hand and thought.
 deep foun - da - tions, And - the world, the world was won!

BARRY CORNWALL.

Ex. 463.



Ex. 464.

First system of musical notation for Ex. 464. The top staff is in treble clef with a 3/4 time signature and a key signature of one flat (B-flat). It contains several measures with rests and notes, including asterisks in some measures. The bottom staff is in bass clef with a 3/4 time signature and a key signature of one flat. It contains a sequence of notes, including a long note with a slur and a measure with an asterisk.

Second system of musical notation for Ex. 464. The top staff continues the melody with notes and rests, including a measure with an asterisk. The bottom staff continues the bass line with notes and rests, including a measure with an asterisk.

Ex. 465.

First system of musical notation for Ex. 465. The top staff is in treble clef with a 4/4 time signature and a key signature of one flat. It contains several measures with notes and rests. The bottom staff is in bass clef with a 4/4 time signature and a key signature of one flat. It contains a sequence of notes.

Second system of musical notation for Ex. 465. The top staff continues the melody with notes and rests, including a measure with an asterisk. The bottom staff continues the bass line with notes and rests, including a measure with an asterisk.

NO. 104.

NEVER GIVE UP!

104 = ♩

Musical notation for the first system, featuring a treble and bass staff in 3/4 time with a key signature of one flat. The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are: Nev - er give up! for the wis - est is bold - est, Know - ing that

Musical notation for the second system, continuing the melody and bass line. The lyrics are: Prov - i - dence min - gles the cup; And of all max - ims, the

Musical notation for the third system, concluding the piece. The lyrics are: best, as the old - est, Is the true watchword of—NEV - ER GIVE UP!

Ex. 466.

Musical notation for Example 466, featuring a treble and bass staff in 2/4 time with a key signature of one flat. The melody is in the treble staff, and the bass line is in the bass staff.

Ex. 467.

First system of musical notation for Ex. 467. The key signature is one flat (B-flat) and the time signature is 6/8. The system consists of two staves: a treble staff and a bass staff. The treble staff begins with a whole rest, followed by two measures of quarter notes (G4, A4) and quarter notes (B4, C5), and ends with a half note (D5). The bass staff begins with a quarter note (G2), followed by eighth notes (A2, B2), quarter notes (C3, D3), and ends with a half note (E3).

Second system of musical notation for Ex. 467. The treble staff begins with a whole rest, followed by quarter notes (D5, E5), eighth notes (F5, G5), quarter notes (A5, B5), and ends with a half note (C6). The bass staff begins with a quarter note (D3), followed by eighth notes (E3, F3), quarter notes (G3, A3), and ends with a half note (B3).

Ex. 468.

First system of musical notation for Ex. 468. The key signature is two flats (B-flat, E-flat) and the time signature is 3/4. The system consists of two staves: a treble staff and a bass staff. The treble staff begins with a whole rest, followed by quarter notes (G4, A4), eighth notes (B4, C5), and ends with a quarter note (D5). The bass staff begins with a whole rest, followed by quarter notes (G2, A2), eighth notes (B2, C3), and ends with a quarter note (D3).

Second system of musical notation for Ex. 468. The treble staff begins with a quarter note (D5), followed by eighth notes (E5, F5), quarter notes (G5, A5), eighth notes (B5, C6), and ends with a quarter note (D6). The bass staff begins with a whole rest, followed by quarter notes (D3, E3), eighth notes (F3, G3), and ends with a quarter note (A3).

No. 105. THE IMMENSITY OF GOD.



88=

1. { Who can, on the sea - shore, Count the grains of
Or the leaves in Au - tumn, Whirl-ing o'er the

2. { Who can meas-ure o - cean, Where it deep - est
Or the rays the sun . . . darts, Where it bright - est

3. { God is the un-num - ber'd, Who no bound can
Suns and stars, be - fore Him, Are as flakes of

sand? . . . } Or the win - ter snow - flakes,
land? . . . } Who, than swift - est light - ning.
flows? . . . }
glows? . . . } God is called the Bound - less,
know; . . . }
snow. . . }

Driv - ing fierce and free? . . . Or the drops of
Fast - er yet can flee? . . . Name that wondrous
Fath - om - less is He; . . . Swift - er than the

wa - ter, In the bri - ny sea? . . .
Be - ing, Great - er none than He! . . .
light - ning, Deep - er than the sea. . .

NO. 106. THE APPROACH OF AUTUMN.

96 =

Now the woods are mel - low; Stub - ble fields are yel - low; Stub - ble fields are

yel - low; Au - tumn tints the trees; Rud - dy leaves fall dai - ly;

Mists are ris - ing gray - ly, Mists are ris - ing gray - ly; Cold - er blows the breeze.

GERMAN TR.

Ex. 469.

Ex. 470.

Musical score for Ex. 470. The piece is in 3/8 time and B-flat major. The treble clef staff begins with two measures of rests marked with an 'x', followed by a melodic line of eighth notes. The bass clef staff provides a harmonic accompaniment with eighth notes and chords.

Ex. 471.

Musical score for Ex. 471. The piece is in 2/4 time and B-flat major. The treble clef staff features a melodic line with a change in time signature from 2/4 to 3/4. The bass clef staff provides a harmonic accompaniment with quarter notes and chords.

Continuation of the musical score for Ex. 471. The treble clef staff continues the melodic line with a change in time signature from 3/4 to 2/4. The bass clef staff provides a harmonic accompaniment with quarter notes and chords.

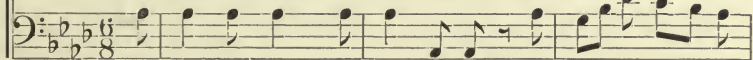
Ex. 472.

Musical score for Ex. 472. The piece is in 3/4 time and B-flat major. The treble clef staff features a melodic line with a change in time signature from 3/4 to 2/4. The bass clef staff provides a harmonic accompaniment with quarter notes and chords.

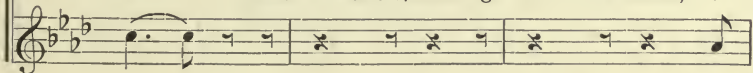
NO. 107. FLOWER DANCES.

76 = 

1. In May the val - ley li - lies ring, Their bells chime clear and
2. The blossoms, gold and blue and white, Come quickly, one and
3. Then in a trice the li - lies play, While all to dance be -
4. Then sad - ly vexed is Mas - ter Frost, Down to the vale comes
5. Yet Frost has scarce - ly left the vale, When li - lies call me
6. I'll stay no longer in the house, The li - lies call me,

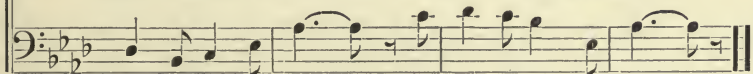


sweet; They cry, "Come forth, ye flower-ets all, And
all; The speedwell, the for - get - me - not, The
gin; The moon looks on with friend - ly smile, And
he; Li - lies play danc - ing tunes no more, The
near; Call quick - ly to the Spring - tide feast; Their
too. Sweet flower-ets, danc - ing out - of - doors, I



dance with twinkling feet,
vio - lets hear the call,
takes great joy there - in,
pret - ty blossoms flee,
bells ring doub - ly clear,
come to dance with you,

And dance with twinkling feet."
The violets hear the call.
And takes great joy there - in,
The pret - ty blossoms flee.
Their bells ring doubly clear.
I come to dance with you.



GERMAN, TR. BY MRS. ANDERSON.

Ex. 473.

Musical notation for Example 473, featuring a treble and bass staff in 4/4 time with a key signature of three flats. The treble staff contains a sequence of chords and single notes, while the bass staff provides a simple harmonic accompaniment.

Ex. 474.

Musical notation for Example 474, featuring a treble and bass staff in 6/8 time with a key signature of three flats. The treble staff contains a sequence of chords and single notes, while the bass staff provides a simple harmonic accompaniment.

No. 108.

LIGHT.

Musical notation for No. 108, featuring a treble and bass staff in 6/8 time with a key signature of three flats. The treble staff contains a sequence of chords and single notes, while the bass staff provides a simple harmonic accompaniment.

108 =

The night has a thous - and eyes, a thous-and eyes, The day but

Musical notation for No. 108, featuring a treble and bass staff in 6/8 time with a key signature of three flats. The treble staff contains a sequence of chords and single notes, while the bass staff provides a simple harmonic accompaniment.

one; . . . Yet the light of the bright world dies, . . . Yet the

light of the bright world dies . . With the dy - ing sun. The

mind has a thous - and eyes, a thous - and eyes, And the heart but

one; Yet the heart of a whole life dies, . . a whole life dies, When its

love . . is . . . done . . . When its love is done . . .

Ex. 475.

Ex. 475 is a 4-measure exercise in 4/4 time with a key signature of one flat (B-flat). The score consists of three staves: two treble clefs and one bass clef. The first measure is a whole rest in all staves. The second measure contains a half note G4 in the first treble staff, a half note F4 in the second treble staff, and a half note G3 in the bass staff. The third measure contains a quarter note E4 in the first treble staff, a quarter note D4 in the second treble staff, and a quarter note G3 in the bass staff. The fourth measure contains a quarter note C4 in the first treble staff, a quarter note B3 in the second treble staff, and a quarter note G3 in the bass staff.

Ex. 476.

Ex. 476 is an 8-measure exercise in 4/4 time with a key signature of one flat. The score consists of three staves: two treble clefs and one bass clef. The first four measures are in B-flat major. The first measure has a half note G4 in the first treble staff, a half note F4 in the second treble staff, and a half note G3 in the bass staff. The second measure has a quarter note E4 in the first treble staff, a quarter note D4 in the second treble staff, and a quarter note G3 in the bass staff. The third measure has a quarter note C4 in the first treble staff, a quarter note B3 in the second treble staff, and a quarter note G3 in the bass staff. The fourth measure has a quarter note B3 in the first treble staff, a quarter note A3 in the second treble staff, and a quarter note G3 in the bass staff. The fifth measure is a whole rest in all staves. The sixth measure is a whole rest in all staves. The seventh measure has a quarter note G4 in the first treble staff, a quarter note F4 in the second treble staff, and a quarter note G3 in the bass staff. The eighth measure has a quarter note E4 in the first treble staff, a quarter note D4 in the second treble staff, and a quarter note G3 in the bass staff.

Ex. 476 is an 8-measure exercise in 4/4 time with a key signature of one flat. The score consists of three staves: two treble clefs and one bass clef. The first four measures are in B-flat major. The first measure has a half note G4 in the first treble staff, a half note F4 in the second treble staff, and a half note G3 in the bass staff. The second measure has a quarter note E4 in the first treble staff, a quarter note D4 in the second treble staff, and a quarter note G3 in the bass staff. The third measure has a quarter note C4 in the first treble staff, a quarter note B3 in the second treble staff, and a quarter note G3 in the bass staff. The fourth measure has a quarter note B3 in the first treble staff, a quarter note A3 in the second treble staff, and a quarter note G3 in the bass staff. The fifth measure is a whole rest in all staves. The sixth measure is a whole rest in all staves. The seventh measure has a quarter note G4 in the first treble staff, a quarter note F4 in the second treble staff, and a quarter note G3 in the bass staff. The eighth measure has a quarter note E4 in the first treble staff, a quarter note D4 in the second treble staff, and a quarter note G3 in the bass staff.

No. 109.

THE CUCKOO.

Allegro. ♩ = 116.

1ST AND 2ND SOPRANO.

1. Hail, beauteous stran - ger of the grove! Thou mes - sen - ger of

ALTO.

2. Sweet bird, thy bower is ev - er green, Thy sky is ev - er

BASS.

Spring Now heaven re - pairs thy ru - ral seat, And

clear; . . . Thou hast no sor - row in thy song, No

woods thy wel - come sing, And woods thy wel - come sing.

Win - ter in thy year, No win - ter in thy year.

JOHN LOGAN.

NO. 110. HOW GALLANTLY, HOW MERRILY.

Allegretto. $\text{♩} = 69.$

How gal-lant-ly, how mer-ri-ly We ride a-long the sea! . . . The

morn-ing is all sun-shine, The wind is blow-ing free; . . . The

bil-lows are all spark-ling, And bound-ing in the light, The

bil - lows are all spark - ling, And bound - ing in the light, Like

crea - tures in whosun - ny veins The blood is run - ning bright.

BARRY CORNWALL.

Ex. 477.

Ex. 478.

Example 478 is a three-staff musical exercise in 3/4 time with a key signature of one sharp (F#). The first staff contains a melodic line with eighth and quarter notes, including slurs and accents. The second staff provides a harmonic accompaniment with quarter and eighth notes. The third staff is a bass line with quarter notes. The piece concludes with a double bar line.

Ex. 479.

Example 479 is a three-staff musical exercise in 2/4 time with a key signature of one sharp (F#). The first staff features a melodic line with quarter and eighth notes, including slurs and accents. The second staff provides a harmonic accompaniment with quarter notes. The third staff is a bass line with quarter notes. The piece concludes with a double bar line.

This block continues the musical score for Example 479. It consists of three staves in 2/4 time with a key signature of one sharp (F#). The first staff contains a melodic line with quarter and eighth notes, including slurs and accents. The second staff provides a harmonic accompaniment with quarter notes. The third staff is a bass line with quarter notes. The piece concludes with a double bar line.

Ex. 480.

Ex. 480 is a three-staff musical exercise in 2/2 time with a key signature of two sharps (F# and C#). The first staff (treble clef) contains the main melody, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and ending with a quarter note E5. The second staff (treble clef) has whole rests for the first two measures, followed by quarter notes G4, A4, B4, and C5, then quarter notes D5, E5, and F#5. The third staff (bass clef) has whole rests for the first three measures, followed by a quarter note G3, and then a half note F#3.

Ex. 481.

Ex. 481 is a three-staff musical exercise in 3/4 time with a key signature of two sharps (F# and C#). The first staff (treble clef) starts with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a whole rest. The second measure begins with a 3/4 time signature, containing a quarter note C5, a quarter note B4, and a quarter note A4. The second staff (treble clef) starts with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a whole rest. The second measure begins with a 3/4 time signature, containing a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The third staff (bass clef) starts with a quarter note G3, a quarter note F#3, and a quarter note E3, followed by a whole rest. The second measure begins with a 3/4 time signature, containing a quarter note D3, a quarter note C3, and a quarter note B2. The piece concludes with a double bar line and repeat signs in all three staves.

NO. 111. IN THE SUN'S BRIGHT GOLD.

Allegretto. ♩ = 100.

1ST and 2ND SOPRANO.

In the sun's bright gold, O'er moun - tain and wold, Thy

ALTO.

In the sun's bright gold, O'er moun - tain and wold, Thy

BASS.

The first system of the musical score is for the Soprano and Bass parts. It consists of three staves: a soprano staff (treble clef), an alto staff (treble clef), and a bass staff (bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegretto' with a quarter note equal to 100 beats. The lyrics are: 'In the sun's bright gold, O'er moun - tain and wold, Thy'.

glad - some song doth ring; . . . As thou fli - est free Through the

glad - some song doth ring; . . . As thou fli - est free Through the

The second system of the musical score continues the vocal parts. It consists of three staves: a soprano staff (treble clef), an alto staff (treble clef), and a bass staff (bass clef). The lyrics are: 'glad - some song doth ring; . . . As thou fli - est free Through the'.

a - zure sea, Cool - ing thy air - y wing. . . Where the

a - zure sea, Cool - ing thy air - y wing. . . Where the

The third system of the musical score continues the vocal parts. It consists of three staves: a soprano staff (treble clef), an alto staff (treble clef), and a bass staff (bass clef). The lyrics are: 'a - zure sea, Cool - ing thy air - y wing. . . Where the'.

light cloud soars, Where the tor - rent pours, Canst thou flit o'er the

light cloud soars, Where the tor - rent pours, Canst thou flit o'er the

moun - tain's brow; . . . Then down at a bound From the

moun - tain's brow; . . . Then down at a bound From the

sky to the ground— Oh, a glo - rious life hast thou, . . .

sky to the ground— Oh, a glo - rious life hast thou. . .

Ex. 482.

Ex. 482 is a musical exercise in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three staves. The top staff features a melody with eighth-note patterns and slurs. The middle staff provides a harmonic accompaniment with sustained notes and slurs. The bottom staff contains a bass line with eighth-note patterns and slurs.

Ex. 483.

Ex. 483 is a musical exercise in 6/8 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three staves. The top staff features a melody with eighth-note patterns and slurs, including a section with a 6/8 time signature. The middle staff provides a harmonic accompaniment with sustained notes and slurs, also including a section with a 6/8 time signature. The bottom staff contains a bass line with eighth-note patterns and slurs, including a section with a 6/8 time signature.

NO. 112. ROUND US ALL IS MOTION.

Allegro. ♩ = 116.

1ST and 2ND SOPRANO.

1. Round us all is mo - tion, Spring is danc - ing here;

ALTO.

2. Grass - es dai - ly flut - ter, Nod - ding in the breeze,

BASS.

3. With the breeze we're fly - ing, Youth in air up - springs

Danc - es sun-kiss'd o - cean Up to danc - ing air,

Sway - ing are the lil - ies, Waved by roam - ing bees,

Where the bird is soar - ing Sun - ning our bold wings;

And our feet are rest - less, Life smiles ev - ery - where,

And our hearts are sing - ing To the sing - ing trees.

Join - ing in the an - them, The lark to heav - en sings.

DR. PHILIP WOOLF.

NO. 113.

MOONRISE.

Andante. ♩ = 84.

1ST and 2ND SOPRANO.

What stands up - on the high - land? What walks a - cross the rise, As

ALTO.

What stands up - on the high - land? What walks a - cross the rise, As

BASS.

though a star - ry is - land Were sink - ing down the skies?

though a star - ry is - land Were sink - ing down the skies? What

What decks the moun - tain side?

makes the trees so gold - en? Like a

Round the white brow of a bride? The
 veil of sil - ver fold - en Round the white brow of a bride? The

mag - ic moon is break - ing, Like a con-queror from the east, The
 mag - ic moon is break - ing, Like a con-queror from the east, The

wait - ing world a - wak - ing To a gold - en fair - y feast.
 wait - ing world a - wak - ing To a gold - en fair - y feast.

Ex. 484.

Musical score for Example 484, measures 1-8. The score is in 4/4 time and consists of three staves: Treble, Middle, and Bass. The first staff features a melodic line with eighth and quarter notes, including a triplet of eighth notes in measure 4. The second staff provides a harmonic accompaniment with quarter and eighth notes. The third staff contains a bass line with quarter and eighth notes, including a triplet of eighth notes in measure 4.

Ex. 485.

Musical score for Example 485, measures 1-4. The score is in 4/4 time and consists of three staves: Treble, Middle, and Bass. The first staff has a melodic line with quarter and eighth notes. The second staff has a harmonic accompaniment with quarter notes. The third staff has a bass line with quarter notes. Measures 3 and 4 contain rests in the first two staves, indicated by an 'x' in the treble clef, while the bass line continues with a melodic phrase.

Musical score for Example 485, measures 5-8. The score is in 4/4 time and consists of three staves: Treble, Middle, and Bass. The first staff features a melodic line with quarter and eighth notes, ending with a double bar line. The second staff has a harmonic accompaniment with quarter notes, also ending with a double bar line. The third staff has a bass line with quarter notes, ending with a double bar line.

Ex. 486.

First system of musical notation for Ex. 486. It consists of three staves: a treble clef staff, a second treble clef staff, and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The first staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4 with a fermata. The second staff has a whole rest in the first measure, followed by quarter notes G4, A4, B4, and C5, then a half note B4, and finally a quarter note A4 with a fermata. The bass staff has whole rests in the first two measures, followed by quarter notes G3, A3, and B3, then a half note A3, and finally a quarter note G3 with a fermata.

Second system of musical notation for Ex. 486. It consists of three staves: a treble clef staff, a second treble clef staff, and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The first staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The second staff has a whole rest in the first measure, followed by quarter notes G4, A4, B4, and C5, then a half note B4, and finally a quarter note A4. The bass staff has whole rests in the first two measures, followed by quarter notes G3, A3, and B3, then a half note A3, and finally a quarter note G3.

Ex. 487.

Musical score for Ex. 487. It consists of three staves: a treble clef staff, a second treble clef staff, and a bass clef staff. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The first staff contains a melodic line starting with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3, and finally a quarter note A3. The second staff contains a melodic line starting with a quarter note G3, followed by quarter notes A3, B3, and C4, then a half note B3, and finally a quarter note A3. The bass staff contains a melodic line starting with a whole rest, followed by a quarter note G2, then quarter notes A2, B2, and C3, then a half note B2, and finally a quarter note A2. The score ends with a double bar line and repeat signs.

NO. 114.

TWILIGHT.

Moderato. ♩ = 72.

1ST AND 2ND SOPRANO.

1. The sum - mer day is near its close, And down the gold - en west The
ALTO.

2. O rest - less heart, be thou too still, No long - er seek to roam, Con -

set - ting sun in glo - ry goes, The wea - ry world will rest - The

tent thy low - ly place to fill, And there to find a home - And

wea - ry world will rest. A peace - ful calm is on the land, A -

there to find a home. So shall thou true en - joy - ment know, And

hush up - on the sea, The waves break soft - ly on the strand, All
 from this sa - cred hour, Shall ho - ly ben - e - die - tions flow With

This system contains three staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the staves.

is tran - quil - li - ty, All is tran - quil - li - ty.
 sweet and heal - ing power— With sweet and heal - ing power.

This system contains three staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the staves.

W. W. CALDWELL.

Ex. 488.

This system contains three staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music consists of rhythmic patterns and chords.

Ex. 489.

Ex. 489 is a musical exercise in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three staves. The top staff begins with a whole rest, followed by a melodic line of eighth and sixteenth notes. The middle staff also begins with a whole rest and contains a few notes at the end of the measure. The bottom staff provides a bass line with eighth and sixteenth notes.

Ex. 490.

Ex. 490 is a musical exercise in 2/4 time with a key signature of three sharps (F#, C#, G#). It consists of three staves. The top staff has a melodic line of eighth and sixteenth notes. The middle staff has a melodic line with some rests. The bottom staff provides a bass line with eighth and sixteenth notes. There are asterisks in the first measure of each staff, likely indicating a specific fingering or articulation.

This block shows the continuation of Ex. 490, consisting of three staves. The top staff features a series of chords and dyads. The middle staff has a melodic line with eighth and sixteenth notes. The bottom staff provides a bass line with eighth and sixteenth notes. The piece concludes with a double bar line.

NO. 115. IN PRAISE OF WATER.

Allegro vivace. ♩ = 132.

1ST and 2ND SOPRANO.

Musical notation for the first system, Soprano part. The staff is in G major (one sharp) and 4/4 time. The melody begins with a quarter note G4, followed by a dotted quarter note A4, and then a series of quarter notes: B4, C5, B4, A4, G4, F4, E4, D4. The piece concludes with a quarter rest.

As long as there are wells and springs, And clear, re-fresh-ing foun-tains; As

ALTO.

Musical notation for the second system, Alto part. The staff is in G major (one sharp) and 4/4 time. The melody begins with a quarter note G4, followed by a dotted quarter note A4, and then a series of quarter notes: B4, C5, B4, A4, G4, F4, E4, D4. The piece concludes with a quarter rest.

As long as there are wells and springs, And clear, re-fresh-ing foun - tains; As

BASS.

Musical notation for the third system, Bass part. The staff is in G major (one sharp) and 4/4 time. The melody begins with a quarter note G2, followed by a dotted quarter note A2, and then a series of quarter notes: B2, C3, B2, A2, G2, F2, E2, D2. The piece concludes with a quarter rest.

Musical notation for the fourth system, Soprano part. The staff is in G major (one sharp) and 4/4 time. The melody begins with a quarter note G4, followed by a dotted quarter note A4, and then a series of quarter notes: B4, C5, B4, A4, G4, F4, E4, D4. The piece concludes with a quarter rest.

long as might - y riv - ers run To o - cean, from the moun-tains; As

Musical notation for the fifth system, Alto part. The staff is in G major (one sharp) and 4/4 time. The melody begins with a quarter note G4, followed by a dotted quarter note A4, and then a series of quarter notes: B4, C5, B4, A4, G4, F4, E4, D4. The piece concludes with a quarter rest.

long as might - y riv - ers run To o - cean, from the moun-tains; As

Musical notation for the sixth system, Bass part. The staff is in G major (one sharp) and 4/4 time. The melody begins with a quarter note G2, followed by a dotted quarter note A2, and then a series of quarter notes: B2, C3, B2, A2, G2, F2, E2, D2. The piece concludes with a quarter rest.

Musical notation for the seventh system, Soprano part. The staff is in G major (one sharp) and 4/4 time. The melody begins with a quarter note G4, followed by a dotted quarter note A4, and then a series of quarter notes: B4, C5, B4, A4, G4, F4, E4, D4. The piece concludes with a quarter rest.

long as seas give back to clouds The rains that form the riv - er, We'll

Musical notation for the eighth system, Alto part. The staff is in G major (one sharp) and 4/4 time. The melody begins with a quarter note G4, followed by a dotted quarter note A4, and then a series of quarter notes: B4, C5, B4, A4, G4, F4, E4, D4. The piece concludes with a quarter rest.

long as seas give back to clouds The rains that form the riv - er, We'll

Musical notation for the ninth system, Bass part. The staff is in G major (one sharp) and 4/4 time. The melody begins with a quarter note G2, followed by a dotted quarter note A2, and then a series of quarter notes: B2, C3, B2, A2, G2, F2, E2, D2. The piece concludes with a quarter rest.

drink our draughts of wa - ter pure, And bless the boun-teous giv - er. As

drink our draughts of wa - ter pure, And bless the boun-teous giv - er. As

long as there are wells and springs, And clear, re - fresh - ing foun-tains; As

long as there are wells and springs, And clear, re - fresh - ing foun-tains; As

long as might - y riv - ers run To o - cean from the mountains; As

long as might - y riv - ers run To o - cean from the mountains; As

long as seas give back to clouds The rains that form the river, We'll drink our draughts of

long as seas give back to clouds The rains that form the river, We'll drink our draughts of

wa - ter pure, And bless the bounteous giv - er— And bless the bounteous giv - er.

wa - ter pure, And bless the bounteous giv - er— And bless the bounteous giv - er.

Ex. 491.

Ex. 492.

First system of musical notation for Example 492. It consists of three staves: two treble clefs and one bass clef. The key signature is one flat (Bb) and the time signature is 4/4. The first two staves have rests in the first two measures. The bass staff begins with an eighth note Bb, followed by quarter notes Gb, F, E, D, C, Bb, A. The first measure of the third staff has a whole rest, followed by a measure with a quarter note G and a quarter rest.

Second system of musical notation for Example 492. The top treble staff continues from the first system with a quarter note G, quarter rest, quarter note F#, quarter note E, quarter note D, quarter note C, quarter note B, quarter note A. The second treble staff has a whole rest in the first measure, followed by a quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note B, quarter note A. The bass staff continues with quarter notes G, F, E, D, C, B, A, G.

Ex. 493.

Single system of musical notation for Example 493. It consists of three staves: two treble clefs and one bass clef. The key signature is natural (C major) and the time signature is 4/4. The first treble staff has quarter notes G, F, E, D, C, B, A, G, followed by a whole rest, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note B, quarter note A, quarter note G. The second treble staff has a whole rest in the first measure, followed by quarter notes G, F, E, D, C, B, A, G. The bass staff begins with an eighth note G, followed by quarter notes F, E, D, C, B, A, G, F, G, A, B, C, D, E, F, G.

NO. 116. THE WORLD IS NOT WHOLLY FORSAKEN.

Allegretto. ♩ = 13

1ST and 2ND SOPRANO.

The world is not whol-ly for - sak - en By all that is love-ly and

ALTO.

The world is not whol-ly for - sak - en By all that is love-ly and

BASS.

pure, The king-doms of beau - ty and glad - ness For -

pure, The king-doms of beau - ty and glad - ness For -

ev - er and ev - er en - dure, For - ev - er and ev - er en - dure. Oh,

ev - er and ev - er en - dure, For - ev - er and ev - er en - dure.

when with heart pensive and wea - ry, Thou watch - est the day's dy - ing glow, Look

Thou watch - est the day's dy - ing glow, Look

up - ward! new foun - tains of beau - ty From the gath - er - ing dark - ness shall

up - ward! new foun - tains of beau - ty From the gath - er - ing dark - ness shall

flow, From the gath - er - ing dark - ness shall flow. Oh,

flow, From the gath - er - ing dark - ness shall flow. Oh,

strive on - ly af - ter the beau - ty Which beck - ons to thee from the

strive on - ly af - ter the beau - ty Which beck - ons to thee from the

skies, And thy life like the lark's shall be ev - er, That

skies, And thy life like the lark's shall be ev - er, That

sings as she on - ward flies, That sings as she on - ward flies.

sings as she on - ward flies, That sings as she on - ward flies.

Ex. 494.

Musical score for Ex. 494, featuring three staves in 3/8 time with a key signature of one sharp (F#). The top staff contains a complex melodic line with many beamed eighth notes. The middle staff provides a harmonic accompaniment with a similar rhythmic pattern. The bottom staff is a bass line consisting of a series of dotted quarter notes.

Ex. 495.

Musical score for Ex. 495, featuring three staves in 2/4 time with a key signature of one sharp (F#). The top staff begins with a complex melodic phrase and then continues with a simpler line. The middle staff has a few notes followed by rests. The bottom staff provides a bass line with eighth and sixteenth notes.

Musical score for Ex. 495, featuring three staves in 2/4 time with a key signature of one flat (Bb). The top staff continues the melodic line from the previous system. The middle staff has a few notes followed by rests. The bottom staff provides a bass line with eighth and sixteenth notes.

No. 117. MORNING THOUGHTS.

Allegretto. ♩ = 88.

1ST and 2ND SOPRANO.

1. The sum - mer sun is shin - ing Up - on a world so bright! The
ALTO.

2. From gi - ant trees, strong branch - es, And all their vein - ed leaves; From
BASS.

3. I think of an - gel voi - ces When the birds' songs I hear; Of

dew up - on each gras - sy blade; The gold - en light, the depth of shade, All
lit - tle birds that mad - ly sing; From in - sects flut - tering on the wing; Ay,
that ce - les - tial cit - y, bright With ja - cinth, gold and chrys - o - lite, When

seem as they were on - ly made To min - is - ter de - light.
from the ver - y mean - est thing My spir - it joy re - ceives.
with its blaz - ing pomp of light, The morn - ing doth ap - pear.

MARY HOWITT.

NO. 118.

FAREWELL!

Andante. ♩ = 88.

1ST and 2ND SOPRANO.

1. Fare - well! our work is o'er; In pleas - ure mixed with pain, We
ALTO.

2. Good - bye; we turn to go From la - bor's dusk - y room, The
BASS.

3. Fare - well; from work to play! The wreath we sought is won, We

grasp the friend - ly hand In hope to meet a - gain. Lips
door is o - pen wide, The world is all in bloom. Life
close the well - read book, Our pres - ent work is done. Yet

smile—lips smile, but sad the eye; We lin - ger as we sigh Fare -
calls— life calls, we've la - bored well, Yet here we lin - gering dwell. Fare -
ere— yet ere we put it by, We clasp it; smil - ing sigh

FAREWELL !

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well, Good - bye! Fare - well, Good - bye! Fare -

well, Good - bye! Fare - well, Good - bye! Fare -

Good - bye! Good - bye! Fare -

Detailed description: This block contains the first system of a musical score. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#). The lyrics are: 'well, Good - bye! Fare - well, Good - bye! Fare -' for the vocal line; 'well, Good - bye! Fare - well, Good - bye! Fare -' for the piano line; and 'Good - bye! Good - bye! Fare -' for the bass line. There are 'x' marks above certain notes in the piano and bass lines, likely indicating fingerings or specific articulation.

Ex. 496.

well, Good-bye!

well, Good-bye!

well, Good-bye!

DR. PHILIP WOOLF.

Detailed description: This block contains the second system of the musical score, labeled 'Ex. 496.'. It also consists of three staves: vocal (treble clef), piano (treble clef), and bass (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'well, Good-bye!' for the vocal line; 'well, Good-bye!' for the piano line; and 'well, Good-bye!' for the bass line. The piano and bass lines feature more complex rhythmic patterns and articulation, including slurs and 'x' marks.

Detailed description: This block contains the final system of the musical score. It consists of three staves: vocal (treble clef), piano (treble clef), and bass (bass clef). The key signature is one sharp (F#). The piano and bass lines continue with complex rhythmic patterns and articulation, ending with double bar lines.

Ex. 497.

Musical score for Example 497, featuring three staves in 4/4 time with a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values and rests, with asterisks marking specific measures. A slur is present over the first two measures of the top staff.

Ex. 498.

Musical score for Example 498, featuring three staves in 4/4 time with a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values and rests, with asterisks marking specific measures. A key signature change to two sharfs (F-sharp and C-sharp) is indicated in the second measure of the first staff.

Continuation of the musical score for Example 498, featuring three staves in 4/4 time with a key signature of two sharfs (F-sharp and C-sharp). The notation includes various rhythmic values and rests, with asterisks marking specific measures. The piece concludes with a double bar line.

NO. 119.

COME, MY SOUL!

Andantino. ♩ = 76.

1ST and 2ND SOPRANO.

1. Come, my soul, thou must be wak - ing, Now is break - ing O'er the
ALLOS.

2. From the stars thy course be learn - ing, Dim - ly burn - ing, 'Neath the
BASS.

earth an - oth - er day; Come to Him who made this

sun their light grows pale; So let all that sense de -

splen - dor, See thou ren - der All thy fee - ble powers can pay.

light - ed While be - night - ed, From God's pres - ence fade and fail.

BARON VON CANITZ,
DR. ARNOLD'S favorite morning hymn.

No. 120.

GOOD LIFE.

Andante. ♩ = 80.

1ST and 2ND SOPRANO.

1. He liv - eth long who liv - eth well, All else is

ALTO.

2. Then fill the hours with what will last; Buy up the

BASS.

life but flung a - way: He liv - eth long - est

no - ments as they go: The life a - bove when

who can tell Of true things tru - ly done each day.

this is past Is the ripe fruit of life be - low.

No. 121. WHEN ALL THY MERCIES.

Moderato. ♩ = 60.

1ST and 2ND SOPRANO.

1. When all thy mer - cies, O my God, My
2. Ten thou - sand thou - sand pre - cious gifts My
A.T.O.

3. Through ev - - ery pe - riod of my life Thy
4. Through all e - ter - ni - ty to Thee A
BASS.

ris - ing soul sur - veys; . . . Trans - port - - ed the
dai - ly thanks em - ploy; . . . Nor is the
good - ness I'll pur - sue; . . . And af - - ter
joy - ful song I'll raise; . . . But, oh, e -

with the view, I'm lost In won - der, love, and praise.
least a cheer - ful heart, That tastes those gifts with joy.
death in dis - tant worlds, The glo - rious theme re - new.
ter - ni - ty's too short To ut - ter all thy praise.

TABLE OF CHARACTERS AND DICTIONARY OF MUSICAL TERMS.

NOTES.

Diagram illustrating musical notes on a staff. The notes are shown in various rhythmic values, with corresponding numerical labels on the right side of the staff:

- Whole note: 1
- Half note: 2
- Quarter note: 4
- Eighth note: 8
- Sixteenth note: 16
- Thirty-second note: 32

RESTS.

Diagram illustrating musical rests on a staff. The rests are shown in various rhythmic values, corresponding to the notes above:

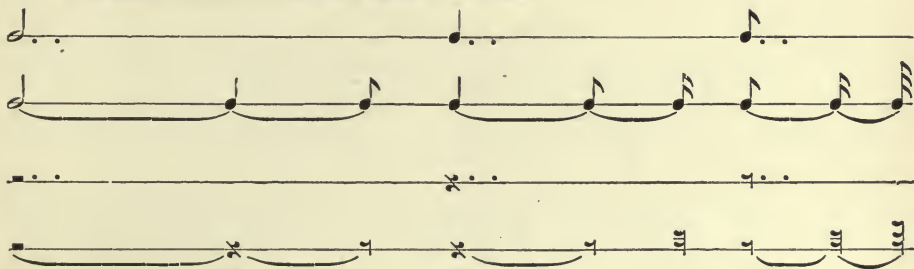
- Whole rest: 1
- Half rest: 2
- Quarter rest: 4
- Eighth rest: 8
- Sixteenth rest: 16
- Thirty-second rest: 32

A dot adds one half to the value of the note or rest.

Diagram illustrating musical notes and rests with dots (dotted notes) and beams. The notes are shown in various rhythmic values, with corresponding numerical labels on the right side of the staff:

- Dotted whole note: 3
- Dotted half note: 3
- Dotted quarter note: 6
- Dotted eighth note: 12
- Dotted sixteenth note: 24
- Beamed eighth notes: 8
- Beamed sixteenth notes: 16
- Beamed thirty-second notes: 32

A second dot adds one half the value of the first.



A # (sharp) raises the note a semitone.

A × (double sharp) raises a sharped note a semitone.

A ♭ (flat) lowers the note a semitone.

A ♭♭ (double flat) lowers a flatted note a semitone.

A ♮ (natural) restores a #, ×, ♭, or ♭♭.

To remove the second #, as in ×, write ♮ #.

To remove the second ♭, as in ♭♭, write ♮ ♭.

CLEFS.

The clef represents the pitch of a single note.



COMPASS OF THE PARTS.

TENOR.

SOPRANO.



ITALIAN WORDS AND PHRASES.

MOVEMENT.

Grave, grave.
 Adagio, slowly.
 Lento, slow.
 Largo, broad.
 Larghetto, broadly, but not so slow as Largo.
 Moderato, moderately.
 Andantino, going, but slower than Andante.
 Andante, going.
 Allegretto, rather lively but not so fast as
 Allegro.
 Allegro, quick, merry,
 Presto, quick.
 Prestissimo, very quick.

Accelerando, accelerating.

Rallentando, slackening.
 Stringendo, pressing forward.
 Ritardando, retarding.
 Ritenuto, holding back.
 Morendo, dying away.
 Perdendosi, losing itself.
 Calando, diminishing and retarding.
 Smorzando, extinguishing.
 A tempo, again in time.
 Più mosso, }
 Più moto, } quicker.
 Alla breve, by the breve, or giving each half
 note a single beat.
 Tempo ordinario, in ordinary time.
 Stretto, shortened; in a quick, concise man-
 ner.

FORCE.

Pianissimo, (*pp*) very soft.
 Piano, (*p*) soft.
 Mezzo forte, (*mf*) rather loud.
 Forte, (*f*) loud.
 Fortissimo, (*ff*) very loud.
 Crescendo, (*cres.* or \langle) growing louder.

Decrescendo, (*dec.* or \rangle) growing softer.
 Diminuendo, (*dim.* or \rangle) growing softer.
 Forte piano, (*fp*) loud and immediately
 afterwards soft.
 Rinforzando, (*rinforz* or *rf*) forcing.
 Dolee, soft.

MANNER.

Agitato, agitated.	Ma, but.
Animato, animated.	Ma non troppo, not too much.
A poco a poco, gradually.	Maestoso, majestic.
Assai, very.	Marcato, marked.
Ben, well.	Meno, less.
Brillante, brilliant.	Mezzo, half.
Cantabile, in a singing manner.	Molto, very, much.
Con, with.	Non, not.
Con brio, with life.	Piu, more.
“ anima, with feeling.	Poco, little.
“ espressione, with expression.	Quasi, as if, almost.
“ fuoco, with fire.	Segue, it follows.
“ moto, with motion.	Sempre, always.
Espressivo, expressive.	Sostenuto, sustained.
Giusto, exact.	Staccato, detached.
Grazioso, graceful.	Tenuto, held.
Legato, connected.	Vivace, lively.
Leggiero, lightly.	

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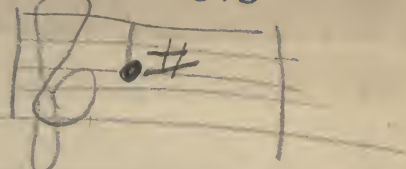
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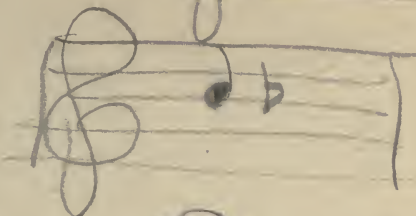
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