

THE
PRIMARY SCHOOL SONG BOOK.
IN TWO PARTS.

THE FIRST PART CONSISTING OF SONGS SUITABLE FOR PRIMARY OR JUVENILE
SINGING SCHOOLS; AND THE SECOND PART CONSISTING OF AN
EXPLANATION OF THE INDUCTIVE OR PESTALOZZIAN
METHOD OF TEACHING MUSIC IN
SUCH SCHOOLS.

BY LOWELL MASON AND GEORGE JAMES WEBB.

NEW-YORK,
PUBLISHED BY MASON BROTHERS,
Nos 108 AND 110 DOWRY STREET

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E. & W. Payne.

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J. NEWBICK, MUSIC TYPOGRAPHER, AT C. HICKLING'S OFFICE, 20 DEVONSHIRE ST.

TO THE TEACHER.

CHILDREN should at first be taught to sing, not as they are taught to *read*, but as they are taught to *speak*. As the attempt is not made to impart a knowledge of letters, or of the art of reading from written characters until after a child has been taught by imitation to speak words and sentences,—so the attempt should not be made to impart a knowledge of notes, or of the art of reading music from written characters, until after

a child has been taught by imitation to sing musical phrases or songs. And as *familiarity* with words and sentences, and a *willingness* and *readiness* to speak are considered necessary before reading can be successfully taught, so *familiarity* with musical sounds, and a *willingness* and *readiness* to sing are as indispensable to the successful teaching of the various musical characters, or notation.

Singing then should be taught at first as speaking is, by imitation or rote. The teacher should sing over in the most careful manner, a little musical phrase, or song, and encourage the child to imitate her.* And as the well educated and careful mother is very particular that her child is taught to speak words and sentences with accuracy and appropriate expression, so the teacher of singing should pay strict attention to the proper articulation of both music and words, and to general and tasteful expression. It seems hardly necessary to observe that in teaching children to sing by rote, the greatest care should be taken to avoid the formation of bad habits. This is as important in teaching to sing, as in teaching to speak. The teacher should always endeavor to prevent a listless, careless, drawling, unmeaning manner, and to encourage one that is strictly appropriate to the circumstances, or to the sentiments or emotions expressed in the poetry. It is especially important that children should be taught from the first to regard musical sounds as *expressive of feeling*, and that they should be guarded against the utterance of a single senseless or unmeaning tone.

As soon as children have been taught by imitation to speak words and sentences easily, they may commence learning written characters; and as soon as children have been taught to sing musical phrases and songs easily, they may commence learning written musical characters. And now the two branches of each department may be carried on together; the children in one case, while still learning by imitation to speak, are gradually taught the signs of words; and in the other, while still learning by imitation to sing, are gradually taught the signs of musical sounds. In both cases, the use of the vocal organs is

* We say *her* because on account of the pitch, the *female* is so much better adapted than the *male voice* to the teaching of children.

the first thing to be acquired. Instruction is first addressed to the *ear*, afterwards to the *eye*. First the *thing*, then the *sign*.

It is the object of this work to furnish mothers and teachers of infant and primary schools with whatever they will need while pursuing both these branches of early musical training.

In the *FIRST PART* of the work will be found many beautiful little songs, tasteful in music and pure in morals, adapted to the intellectual and musical capacity of young children. The Germans excel in childrens songs, and from their books many of these have been taken. Some of them are the same as were first introduced into this country by Mr. Wm. C. Wood bridge (whose name deserves to be held in everlasting remembrance for his efforts to introduce music in schools), and were first published in the *Juvenile Lyre* in 1830; others are new, having been prepared for this work.

PARENTS AND TEACHERS! take these little songs, sing them over with gentle voice, sweetly, softly and feelingly; and encourage your children to imitate you, not only in the length, pitch and power of the tones, but also in the tasteful, appropriate and expressive manner in which you give musical and poetical utterance to these simple, child-like, thoughts and feelings. In so doing, you will not only be cultivating a musical capacity, and preparing your children to acquire with comparative ease a knowledge of written music, vocal or instrumental, but will be at the same time making them happier and better.

The *SECOND PART* of the work contains simple directions for teaching musical characters, or notation; let this part of the work be its own interpreter.

Note.—Let the teacher guard against over exertion in singing; especially in classes where the children are often, when excited, in danger of singing so loud, so high, or for so long a time, as to injure the organs.

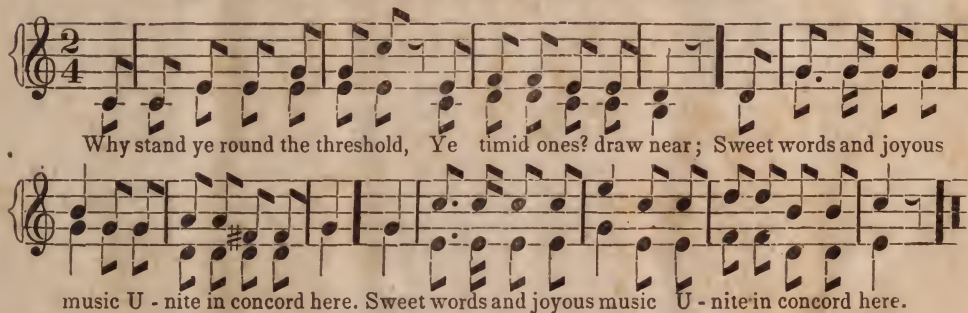
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THE PRIMARY SCHOOL SONG BOOK.

PART I.

INVITATION TO THE SINGING SCHOOL.

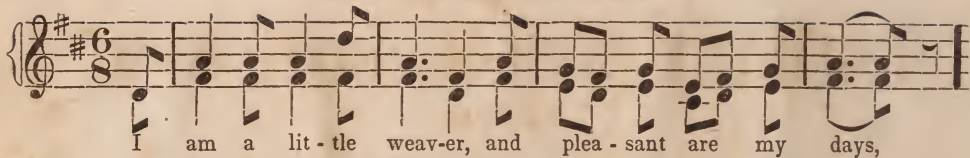


Why stand ye round the threshold, Ye timid ones? draw near; Sweet words and joyous
music U - nite in concord here. Sweet words and joyous music U - nite in concord here.

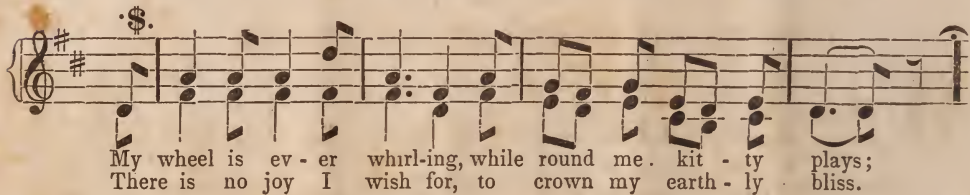
The musical notation consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a melody of eighth and sixteenth notes. The second staff continues the melody and includes a bass line with eighth notes. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

 For the remainder of the words, see page 31.

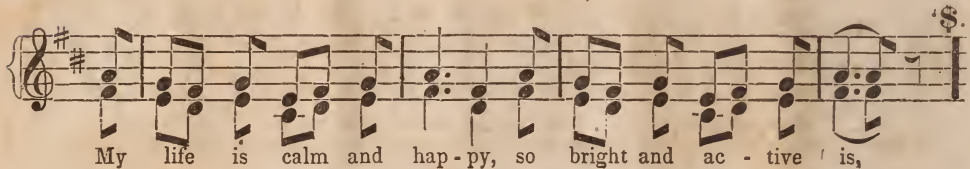
THE LITTLE WEAVER.



I am a lit - tle weav - er, and plea - sant are my days,



My wheel is ev - er whirl - ing, while round me kit - ty plays;
There is no joy I wish for, to crown my earth - ly bliss.



My life is calm and hap - py, so bright and ac - tive is,

THE LITTLE WEAVER.

7

- 1 I am a little weaver, and pleasant are my days,
My wheel is ever whirling, while round me kitty plays;
My life so calm and happy, so bright and active is,
There is no joy I wish for, to crown my earthly bliss.
- 2 My songs are never silent but in the peaceful night,
I always rise to labor when day is growing light;
But though I am so busy, I'm sure I do not care,
They rather should be pitied who always idle are.
- 3 And while my wheel keeps whirling, the hours they seem not long,
I feel all day so happy, so lively is my song;
My work, it never wearies, but gives me health, you see,
And I am always cheerful, I'm always full of glee.
- 4 I care not for the dainties, and all the splendid things,
That from beyond the ocean, the rich man's vessel brings;
My daily food, so humble, I am content to eat,
Nor will I ever envy the wealthy, or the great.

MY LITTLE SISTER.

- 1 I have a little sister, she's only two years old ;
To us, who dearly love her, she's worth her weight in gold ,
We often play together, and I begin to find,
To make my sister happy, I must be ever kind.
 - 2 I must be very gentle, when we run round to play,
Nor ever take her playthings, or little toys away ;
Nor must I ever tease her, or ever angry be,
But always love my sister, that God has given me.
-

THE TIME TO SING.

- 1 We love to make sweet music, to make our voices ring ;
And we are always happy, when comes the time to sing ;
Oh ! come, and let us sing then, like birds that fly away ;
And look as bright as dew-drops, in warm and sunny May.
- 2 We love to make sweet music, to make our voices ring ;
And we are always happy, when comes the time to sing ;
We'll sing of love and kindness, we'll sing of home and school,
We'll sing of morning, mid-day, and evening soft and cool.

- 3 We love to make sweet music, to make our voices ring ;
 And we are always happy, when comes the time to sing ;
 And while we sing so cheerful, we'll better grow each day,
 And then our songs of pleasure will never fade away.

~~~~~  
 THE CHOICE.

- 1 The flowers in my garden, are many, rich and rare ;  
 But though they all are lovely, I think the rose most fair.  
 The birds that sing at morning, I love their singing well ;  
 But sweeter far, than others, I think the nightingale.
- 2 The stars that shine above me, are all so bright and high,—  
 But still the star of evening, is fairest in the sky.  
 My friends I have-around me, my days with mirth they cheer,  
 But more than any other, I love my sister dear.
- 3 But no, I love still better, my mother kind and good,  
 And better than my mother, I love my father God.  
 And though each friend and brother, should false and faithless prove,  
 The friend will never leave me, who dwells in heaven above.

## THE GARDEN.

H. G. NÄGELI.

First system of the musical score. The treble staff is in G major (one flat) and 3/4 time. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a simple accompaniment with half notes G2, B1, and D2. The lyrics 'O come to the gar - den, dear mates of the school,' are written below the treble staff, with hyphens under 'gar - den' and 'school'.

O come to the gar - den, dear mates of the school,

Second system of the musical score. The treble staff continues the melody with quarter notes D5, E5, F5, and G5. The bass staff continues the accompaniment with half notes E2, G2, and B2. The lyrics 'And rove through the bow - ers so fra - grant and cool.' are written below the treble staff, with hyphens under 'bow - ers' and 'fra - grant'.

And rove through the bow - ers so fra - grant and cool.

## THE GARDEN.

11

- 1 O come to the garden, dear mates of the school,  
And rove through the bowers so fragrant and cool.
- 2 We'll gather the lily and jessamine fair,  
And twine them with roses to garland our hair.
- 3 We'll cull all the sweetest to make a bouquet,  
To give to our teacher this warm summer day.
- 4 Then hie to the school-room, with joy and with glee,  
And sing our sweet ballads, so happy are we.

NOTE.—Sing the last stanza twice; first time soft, second time loud.

---

## THE WOODLANDS.

- 1 Come roam in the woodlands, so fresh and so green,  
Come roam in the woodlands, where blossoms are seen.
- 2 Come roam in the woodlands, where hidden from light,  
The waters, in woodlands, are gushing so bright.
- 3 Come roam in the woodlands, and seek the wild flower,  
Come roam in the woodlands, or rest in the bower.
- 4 Come roam in the woodlands where birds on the spray,  
Are singing, in woodlands, so freely and gay.
- 5 Come roam in the woodlands, where tongues may reveal,  
And tell us, in woodlands, what friends ever feel.

## SCHOOL IS BEGUN.

GERMAN.



School is be-gun, So come ev - ery one, And come with smil - ing fa - ces;



For hap - py are they, Who learn when they may, So come and take your pla - ces.

2

Here you will find,  
Your teachers are kind,  
And with their help succeeding,  
The older you grow,  
The more you will know,  
And better love your reading.

3

School is begun,  
So come every one,  
And come with smiling faces;  
For happy are they,  
Who learn when they may,  
So come and take your places.

## I MUST NOT TEASE MY MOTHER.

13

TUNE,—"The Little Weaver," p. 6.

- 1 I must not tease my mother, for she is very kind,  
And every thing she tells me, I must directly mind;  
For when I was a baby, and could not speak nor walk,  
She lull'd me in her bosom, and taught me how to talk
- 2 I must not tease my mother, and when she likes to read,  
Or when she has the headache, I'll silent be indeed;  
In play I'll not be noisy, nor trifling troubles tell,  
But sitting down beside her, I'll try to make her well.
- 3 I must not tease my mother, I've heard my father say,  
When I was poor and feeble, she nursed me night and day;  
She watches me when sleeping, she gives me clothes and food  
And I can only pay her, by trying to be good.
- 4 I must not tease my mother, she loves me all the day,  
She tells of God and heaven, and teaches me to pray;  
How much I'll strive to please her, she every hour shall see,  
For should I lose my mother, what would become of me?

## ONE, TWO, THREE.

One, two, three, You are not me; I am not you,

False is not true, Black is not white, Wrong is not right. right.

1 One, two, three,  
 You are not me;  
 I am not you,  
 False is not true,  
 Black is not white,  
 Wrong is not right.

2 One, two, three,  
 Land is not sea,  
 Sour is not sweet,  
 Hands are not feet,  
 New is not old,  
 Warm is not cold.

3 One, two, three,  
 Bush is not tree,  
 Rich is not poor,  
 Two are not four,  
 Work is not play,  
 Night is not day

4 One, two, three,  
 Bird is not bee,  
 Well is not sick,  
 Slow is not quick,  
 Love is not hate,  
 Early's not late.

5 One, two, three,  
 Happy are we,  
 Can is not can't,  
 Shall is not shan't,  
 Wind is not rain,  
 France is not Spain.

6 One, two, three,  
 Hey, diddle, dee,  
 Short is not long,  
 Noise is not song,  
 • Foes are not friends,  
 So my song ends.

### POWER OF SONG.

TUNE, — "The Little Weaver," p. 6.

1 'Tis song revives the weary;  
 It makes the sad more gay;  
 It cheers the dark and dreary,  
 And charms all care away.  
 The little birds in singing,  
 Their hours of light employ,  
 From tree to tree are singing,  
 Their freedom and their joy.

2 All earth and air seem listening,  
 The harmony to hear;  
 And caves, and rocks, and mountains  
 Send back the echo, clear.

Creation spread before us  
 Is sweet, and loved, and fair;  
 The sun is shining o'er us,  
 And soft the cooling air.

3 Sweet love is sent from heaven,  
 Our cup of life to crown,  
 To turn a crust to dainties,  
 And straw to heaps of down.  
 O take not then in silence,  
 The golden showers that fall;  
 But raise your hearts and voices,  
 To HIM who gives them all.

Morning light is com - ing! Stars now fade a - way; O - ver highest hill tops,  
 Brightly glimmers day. La, la, la, la, la, la, la, la, la, la, la, la, la, la.

1 Morning light is coming!  
 Stars now fade away;  
 Over highest hill-tops,  
 Brightly glimmers day.

2 Nature's feathery songsters,  
 Loud their notes resound;  
 Lovely flowers are spreading  
 Odors all around.

3 See the silvery dew-drops  
 Gleaming on the grass;  
 Bees begin their labor,  
 Humming as they pass.

4 Morning light! I hail thee,  
 After peaceful rest;  
 Let the song of gladness  
 Swell my grateful breast.

## EVENING.

17

- 1 See, the light is fading,  
From the western sky ;  
Day is now departing,  
Night is drawing nigh.
- 2 Evening winds are breathing,  
Through the forest green,  
Crimson clouds are wreathing,  
In the sky serene.

- 3 Twinkling stars appearing,  
All around so bright,  
Emblems ever cheering,  
Of eternal light.
- 4 See, the light is fading,  
From the western sky ;  
Day is now departing,  
Night is drawing nigh.

---

## THE LILY.

- 1 Charming little lily,  
Sparkling in the dew,  
Who's caressed more freely,  
Lovely flower, than you?
- 2 Colors like the morning  
Form thy charming dress ;  
Who in bright adorning  
Can thy hues surpass?

(3)

- 3 Purest little flower,  
Clear as morning's light ;  
Far from evil's power,  
Ever pure and bright.
- 4 Charming little lily,  
Sparkling in the dew,  
Who's caressed more freely,  
Lovely flower, than you?

## SEE, THE STARS ARE COMING.

1 "See, the stars are coming  
In the fair blue skies!  
Mother, look! they brighten,  
Are they angel's eyes?"

2 "No, my child, the splendor  
Of those stars is given,  
Like the hues of flowers,  
By the Lord of heaven."

3 "Mother, if I study,  
Sure he'll let me know,  
Why those stars he lighted,  
O'er our earth to glow."

4 "Child, what God has finished,  
Has a glorious aim;  
Thine it is to worship,  
Thine to love his name."

---

THE RAIN.

1 See, the rain is falling,  
On the mountain's side!  
See the clouds dispersing  
Blessings far and wide!  
2 See the cooling shower,  
Comes at God's command,  
Brightens every flower,  
Cheers the parched land.

3 When the rain is over,  
Then the painted bow,  
O'er the cloudy hill-top,  
Will its colors show!  
4 God is ever faithful,  
God is ever true;  
Let us all be grateful  
For the rain and dew.

# THE LORD'S PRAYER.

19



Our Fa - ther in hea - ven, We hal - low thy name! May thy king - dom ho - ly On



earth be the same! O give to us dai - ly Our por - tion of bread, It

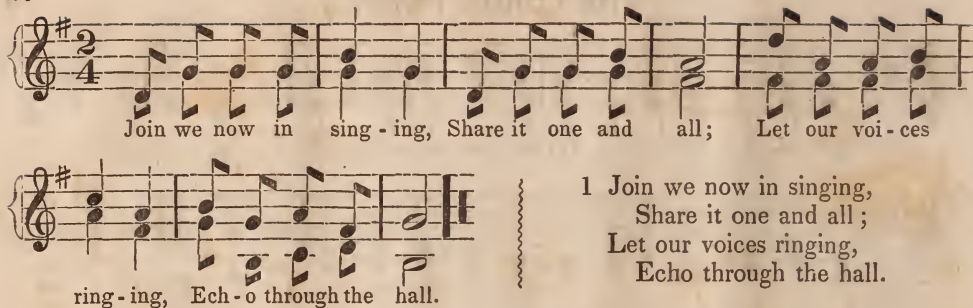


is from thy bounty That all must be fed.

2 Forgive our transgressions,  
And teach us to know  
That humble compassion  
That pardons each foe;  
Keep us from temptation,  
From weakness and sin,  
And thine be the glory  
Forever—Amen!

Pronounce the word AMEN thus: Ah-men.

## CALL TO SINGING.



Join we now in sing - ing, Share it one and all; Let our voi - ces  
ring - ing, Ech - o through the hall.

1 Join we now in singing,  
Share it one and all;  
Let our voices ringing,  
Echo through the hall.

2 Brother, thou belongest  
To the tuneful throng;  
Thou thy nature wrongest,  
By neglect of song.  
3 Make me, then, one measure!  
'Twill our youth prolong;  
Oh! what strains of pleasure  
Flow from cheerful song.

4 Let it lead us upward,  
To the joys above;  
Where 'mid hallelujahs,  
All is joy and love.  
5 Join we then in singing,  
Share it one and all;  
Let our voices ringing,  
Echo through the hall.

## THE CRICKET.

21

TUNE, — "Morning," p. 16.

1

Chirping little cricket,  
Chirp and do not cease;  
Singing in the thicket,  
Chirp away in peace.

2

We will not disturb thee,  
Chirp and do not cease,  
Only let us hear thee,  
Chirp away in peace.

3

Crickét, thou art peeping  
Through the rustling trees;  
While the world is sleeping,  
Chirp away in peace.

4

Wakeful as the starlight,  
Chirp and do not cease;  
Morning, noon and midnight,  
Chirp away in peace.

5

Soon the leaves o'ershading,  
Scattered on the breeze,  
Will be seared and fading;  
Chirp away in peace.

6

While the days are lovely,  
Chirp and do not cease;  
Let us ever hear thee,  
Chirp away in peace.

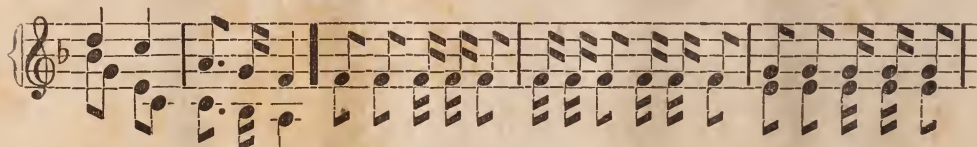
## CHILDREN GO, TO AND FRO.



Children go, To and fro, In a merry, pretty row ; Footsteps light, Faces bright, 'Tis a happy,



happy sight ; Swiftly turning round and round, Do not look upon the ground. Follow me, Full of glee,



Sing-ing mer-ri - ly. Singing merri-ly, mer-ri-ly, mer-ri-ly, Singing mer - ri - ly,



mer - ri - ly, mer - ri - ly; Fol-low me, Full of glee, Sing-ing mer - ri - ly.

2

Birds are free,  
 So are we,  
 And we live so happily;  
 Work we do,  
 Study too,  
 Learning daily something new;  
 Then we laugh, and dance, and sing,  
 Gay as birds or any thing.  
 Follow me, &c.

3

Work is done,  
 Play's begun;  
 Now we have our laugh and fun;  
 Happy days,  
 Pretty plays,  
 And no naughty, naughty ways;  
 Holding fast each other's hand,  
 We're a cheerful, happy band.  
 Follow me, &c.

## WAKE! WAKE! 'TIS DAY.

GERMAN.

*Lively.*

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. It contains a lively melody with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The lyrics are written below the staves.

Wake day is nigh, Ye who in slumber lie, A-wake to see the morning bright, A -

Wake, day is nigh, Ye who in slumber lie,

The second system of music continues the melody and accompaniment from the first system. It features the same musical notation and lyrics.

wake in spir - it free and light; Wake! day is nigh! Wake! day is nigh!

Wake! day is nigh, day is nigh, day is nigh

2 Wake, day is nigh,  
 The hours do swiftly fly;  
 We scarcely think it yet is noon,—  
 When evening comes, with silvery moon;  
 Wake! day is nigh.

3 Wake! now 'tis day,  
 Pursue your steady way!  
 Put forth thy strongest, noblest powers,  
 To usefulness devote thy hours;  
 Wake! now 'tis day.

~~~~~  
 SING! GAILY SING!

1
 Sing! gaily sing!
 Let gladness round us ring!
 This little, simple, cheerful lay
 Shall be our happy song to-day;
 Sing! gaily sing!

2
 Sing! sweetly sing!
 What joys from school do spring;
 The happy faces there we meet,
 'The kindly smiles we always greet!
 Sing! sweetly sing!

3
 Sing! loudly sing!
 What sports will evening bring;

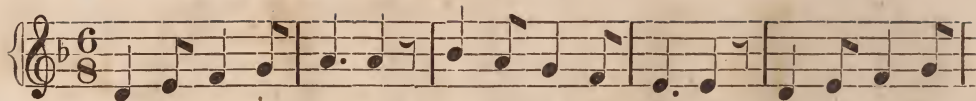
(4)

We'll jump and race, we'll skip and hop,
 We'll play at ball, at hoop, or top;
 Sing! loudly sing!

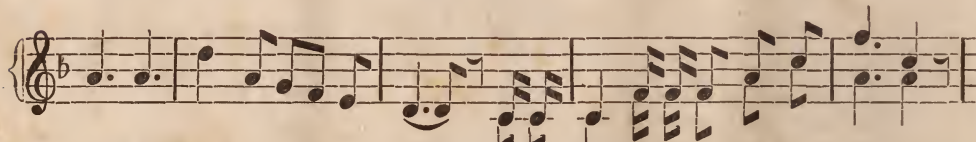
4
 Sing! softly sing!
 When dusky night doth fling
 Its shadows o'er our drowsy heads,
 In heavenly peace we'll seek our beds;
 Sing! softly sing!

5
 Sing! early sing!
 When morn the light shall wing,
 Then quickly rise, and cheerful too,
 Resolved our lessons well to do;
 Sing! early sing!

THE LAMBKIN.



In the gras-sy pla - ces, Where the flow'rs are seen, There the lamb-kin



grazes, On the ten - der green. La, la, la, la, la, la, la, la, la, la,



1 In the grassy places,
Where the flowers are seen,
There the lambkin grazes,
On the tender green.

- 2 On the sunny pasture,
Merrily she springs;
Feels, like us, the pleasure
Sunny spring-time brings.
- 3 Where the birds are blinking,
To the brook she goes;
When she's done her drinking,
Then she seeks repose.

- 4 Softly there she rests her,
By the running stream;
We will not molest her,
Sweetly let her dream.
- 5 Like the lambkin lovely,
From all evil free;
Kind, and good, and lowly,
I will ever be.

SOFTLY, EVER GENTLY.

- 1 Softly, ever gently
Flow our days along,
When each pain and sorrow
Soothes our happy song.
- 2 When in love and friendship
Pass our pleasant hours,
Ne'er the path is thorny,
Ever strewn with flowers.

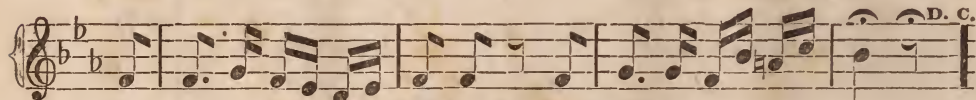
- 3 Ever when we're singing,
Heart and voice unite;
Then alone can music
Fill us with delight.
- 4 Softly, ever gently
Flow our days along,
When each pain and sorrow
Soothes our happy song.

THE WOLF AND THE LAMB.

FROM THE GERMAN.



{ A brook so gent - ly flow - ing, Sped soft - ly down the lawn : }
 { A lamb, his thirst al - lay - ing, Stood there, at ear - ly dawn. }
 A wolf, from thick - et rush - ing, Seized rough - ly on the lamb.



The wa - ter so re - fresh - ing He drank, and thought no harm ;

1 A brook so gently flowing,
 Sped softly down the lawn ;
 A lamb, his thirst allaying,
 Stood there, at early morn ;
 The water so refreshing
 He drank, and thought no harm ;
 A wolf, from thicket rushing,
 Seized roughly on the lamb.

2 "How dare you spoil the water
 Where I have stopped to drink !"
 "Oh wolf, you'll lose your anger,
 If you will only think ;
 Oh, do not, do not harm me,
 Nor wear that sullen brow,
 For wolf, you stood above me
 Upon the stream, you know."

3 "Well, lamb, if I'm in error,
 I know you've done me wrong;
 A sland'rous tale last winter,
 I suffered from it long;
 And, when I made inquiry,
 Found you the lie had told—"
 "Why, wolf, a lie last winter,—
 I'm only four weeks old!"

4 The lamb, so mild replying,
 He proved the wolf was wrong
 But ah! the lamb so lovely,
 Was weak, the wolf was strong;
 He cried, "it was your father,
 And you his guilt must share,"
 Nor waiting for an answer,
 Began the lamb to tear.

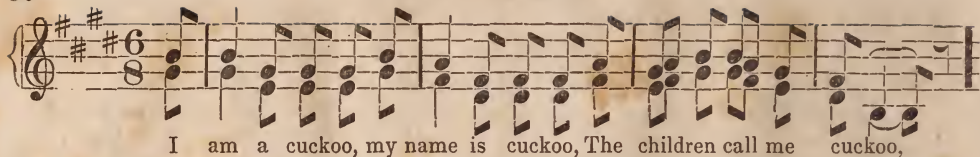
THE BROOK.

TUNE,—"The Meadow Spring," p. 62.

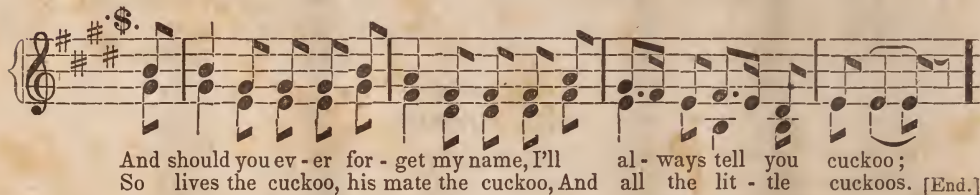
1 Little streamlet flowing near,
 By the lofty mountain side,
 Ever may thy music cheer,
 Ever may thy wavelets glide.
 2 Fresh and fair the flowers spring,
 Where thou windest thro' the glade;

Cheerful birds as gaily sing,
 Where thou flowest thro' the shade.
 3 Not the rushing, angry foam,
 Playing loud with noise and strife,
 But the smooth and gentle stream,
 Be the emblem of my life.

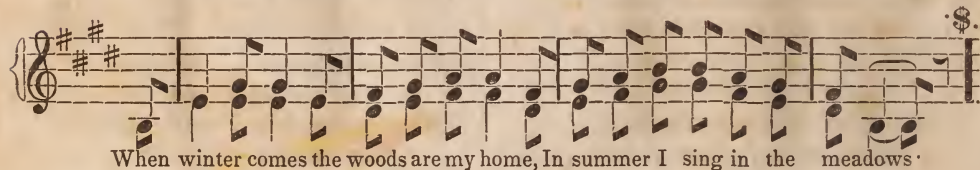
THE CUCKOO.



I am a cuckoo, my name is cuckoo, The children call me cuckoo,



And should you ev - er for - get my name, I'll al - ways tell you cuckoo;
So lives the cuckoo, his mate the cuckoo, And all the lit - tle cuckoos. [End.]



When winter comes the woods are my home, In summer I sing in the meadows.

THE CUCKOO.

31

- | | |
|--|--|
| 1 I am a cuckoo, my name is cuckoo,
The children call me cuckoo,
And should you ever forget my name,
I'll always tell you cuckoo ;
When winter comes the woods are my home,
In summer I sing in the meadows :
So lives the cuckoo, his mate the cuckoo,
And all the little cuckoos. | 2 Oh, hear the cuckoo, whose name is cuckoo,
And whom we all call cuckoo ;
And who, though we should forget his name
Will always tell us cuckoo ;
When winter comes the woods are his home,
In summer he sings in the meadows :
So lives the cuckoo, his mate the cuckoo,
And all the little cuckoos. |
|--|--|

INVITATION TO THE SINGING SCHOOL.

For tune, see page 5.

- | | |
|---|---|
| 1 Why stand ye round the threshold,
Ye timid ones? draw near ;
Sweet words and joyous music
Unite in concord here. | 3 We cherish every pleasure
Which virtue can approve ;
We find delight in loving
Whate'er the virtuous love. |
| 2 But when you come, remember
The rule by which we stand :
No gloomy brow is suffer'd
Amid our happy band. | 4 Then stand not round the threshold,
Ye timid ones, draw near ;
Come, mingle with our music
In sweetest concord here. |

BLISS IS HOVERING.

J. F. REICHARDT.

Chorus. **Single voices.**

Bliss is hov'ring, smiling ev'-ry - where; Hov'ring o'er the ver-dant mountain,

Chorus.

Smiling in the glassy fountain, Bliss is hov'ring, smiling ev'-ry - where.

1 Bliss is hov'ring, smiling everywhere:
 Hov'ring o'er the verdant mountain,
 Smiling in the glassy fountain,
 Bliss is hov'ring, smiling everywhere.

2 Innocence unseen is ever near:
 In the tall tree-top it lingers,
 In the nest of feathered singers,
 Innocence unseen is ever near.

3 Pleasure echoes, echoes ever near:
 From the green bank deck'd with flowers,
 Sunny hills and pleasant bowers,
 Pleasure echoes, echoes ever near.

4 Up, and weave us now a flowery crown:
 See the blossoms all unfolding,
 Each its beauteous station holding,
 Up, and weave us now a flowery crown.

- 5 Go ye forth and join the May-day throng:
Sings the cuckoo by the river,
In the breeze the young leaves quiver,
Go ye forth and join the May-day throng.
- 6 Bliss is hov'ring, smiling everywhere:
Hov'ring o'er the verdant mountain,
Smiling in the glassy fountain,
Bliss is hov'ring, smiling everywhere.

JOIN THE SONG.

- 1 Come and join the cheerful, cheerful song:
Every one is now invited,
Hearts and voices all united,
Come and join the cheerful, cheerful song.
- 2 Let the chorus gently, gently swell:
We accept the invitation,
Join in pleasing recreation,
Let the chorus gently, gently swell.
- 3 Pour along the lofty, lofty strain:
Music in the hours of leisure,
Is to us a source of pleasure,
Pour along the lofty, lofty strain
- 4 Now with voices softer, softer sing:
Ever aiming for improvement,
Sing in soft and gentle movement,
Now with voices softer, softer sing.
- 5 Join, oh join the organ's swelling tones:
When on Sabbath-day returning,
Fired with love our hearts are burning,
Join, oh join the organ's swelling tones
- 6 Shout aloud the song, the song of joy:
Hearts and voices in communion,
Music is the bond of union,
Shout aloud the song, the song of joy.

- 1 Sing we now of happy, happy home :
Yes, with heart and voice untiring,
We will join the strain inspiring,
Singing now of happy, happy home.
- 2 Sing of home, of home and friends beloved :
Home, for thee our hearts are burning,
Home, to thee so soon returning,
Sing of home, of home and friends beloved.
- 3 Love and friendship now fill every soul :
Every eye with joy is beaming,
Joy of which we've long been dreaming,
Love and friendship now fill every soul.
- 4 Soon from school and study we will go :
No more lessons, no more labor,
Books give way to harp and tabor,
Soon from school and study we will go.
- 5 Now away to home and friends beloved :
Home, for thee our hearts are burning,
Home, to thee we're now returning,
Yes, to home, to home and friends beloved.

- 1 Morning blushes brightly all around :
On the mountain's summit dancing,
On the water's bosom glancing,
Morning blushes brightly all around.
- 2 Morning blushes brightly all around :
O'er the greenwood's arching bowers,
O'er the fruit-tree crown'd with flowers,
Morning blushes brightly all around.
- 3 Morning blushes brightly all around :
O'er the eagle's eyrie darting,
To the ground-bird warmth imparting,
Morning blushes brightly all around.
- 4 Morning blushes brightly all around :
O'er the sick, the sad, the weary,
O'er the soul in darkness dreary,
Morning blushes brightly all around.
- 5 Morning blushes brightly all around :
When our eyes to earth are closing,
And our hearts in heaven reposing,
Brighter morning then will us surround

THE RIVER.

- 1 River! river! sparkle on your way:
O'er the yellow pebbles dancing,
Thro' the flowers and foliage glancing,
River! river! sparkle on your way.
- 2 River! river! swelling, rough and smooth:
Louder, faster, foaming, leaping,
Over rocks in torrents sweeping;
River! river! swelling, rough and smooth.
- 3 River! river! broad and deep as time:
Seeming still, but yet in motion,
Tending onward to the ocean,
River! river! broad and deep as time.
- 4 River! river! swiftly glide away:
Swift and silent as an arrow,
Thro' a channel dark and narrow,
River! river! swiftly glide away.
- 5 River! river! onward haste thy way:
Leaping, dashing, foaming, roaring,
O'er the craggy mountains pouring,
River! river! onward haste thy way.

MILK SONG.

35

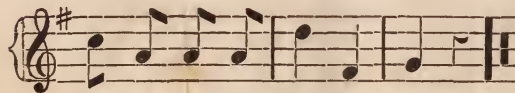
TUNE,—"Morning," p. 16.

- 1 Father, 'tis thy kindness
Gives us milk to drink;
Milk how pleasant tastes it,
Very good we think.
- 2 In the cup or basin,
It is white as snow;
Plenteous as the flowers,
In the fields that blow.
- 3 Yet it is thy kindness,
Ever great and good,
Gives the milky treasure,
Children's sweetest food.
- 4 Milk the red cheek freshens,
Makes the mind serene,
Beautifies the sunshine,
Brightens all the green.
- 5 Father, may we never
Be denied this food;
Nor seek after other,
While this is so good.

HOT CROSS BUNS.



Hot cross buns, One a pen - ny buns; One a pen - ny,



Two a pen - ny, Hot cross buns.

1

Hot cross buns,
One a penny buns;
One a penny,
Two a penny,
Hot cross buns.

2

Fresh, sweet buns,
Come and buy my buns;
One a penny,
Two a penny,
Fresh, sweet buns.

3

Nice, light buns,
Buy my currant buns;
Come and try them,
Then you'll buy them,
Nice, light buns.

4

Hot cross buns,
One a penny buns;
One a penny,
Two a penny,
Hot cross buns.

COME AWAY TO SCHOOL.

37

1

Come, come, come,
Come away to school;
Leave your play,
And come away,
And come to school.

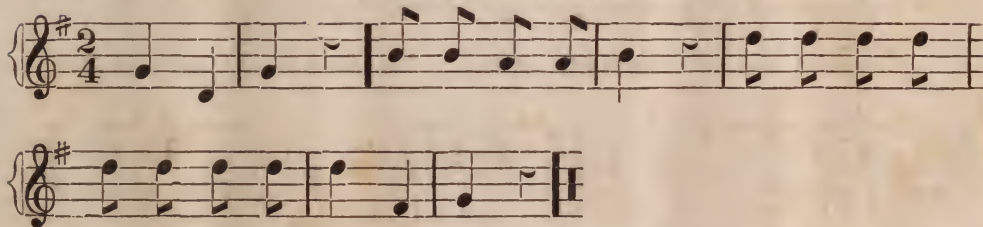
2

Yes, yes, yes,
We will come to school;
Leave our play,
And come away,
And come to school.

3

There, there, there,
We will read and spell;
Ever kind,
And sure to mind,
We'll study well.

ROUND. FOUR PARTS.



For words, see "Hot Cross Buns," or "Come Away to School."

AROUSE UP YE SLEEPERS.

GERMAN SONG.

In different forms, this was the Jewish Lyre.

A - rouse up ye sleep-ers, the morn-ing is come, The sun has a -

wakened the in - sect's soft hum; The sheep to the fields go, The

men to the meadow, And all to their la - bor 'till day-light grow low.

AROUSE UP YE SLEEPERS.

1
Arouse up ye sleepers, the morning is come,
The sun has awakened the insect's soft hum;
The sheep to the fields go,
The men to the meadow,
And all to their labor 'till day-light grow low.

2 [beams,
Oh, lose not the brightness of morning's young;
The beauties of nature are sweeter than dreams;
Your downy bed leaving,
Go forth 'till the evening, [sing.
Its fragrant air breathes, and the night-warblers

3
Then rouse up ye sleepers, the morning is here,
The sun is arisen, the sky is all clear;
Come out to the mowing,
The planting and sowing, [cheer.
Come quickly, ye sleepers, and come with good

AWAKE, O YE SLEEPER.

39

1
Awake, O ye sleeper, nor slumber prolong;
Already the reaper is hastening along;
Come up to the mountain,
Or work by the fountain,
Awake with the morning, awake to my song.

2
The laborer feeleth new strength with the day,
But quickly now stealeth each moment away.
The breeze is now ringing,
The lark is now singing
To call us from slumber, and chide our delay.

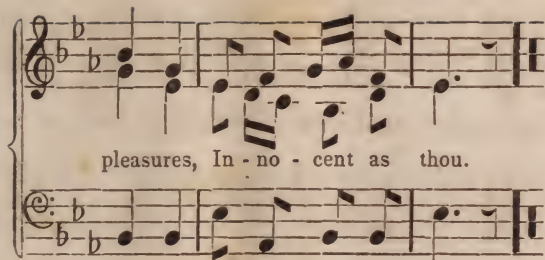
3
Then wake, O ye sleeper, awake to my song.
Already the reaper is hastening along;
Come up to the mountain,
Or work by the fountain,
Awake with the morning, nor slumber prolong.

CHARMING LITTLE VALLEY.

H. G. NÄGELI.

Charm - ing lit - tle val - ley, Smiling all so gai - ly,

Like an an - gel's brow; Spreading out thy treasures, Call - ing us to



2

Skies are bright above thee,
 Peace and quiet love thee,
 Tranquil little dell;
 In thy fragrant bowers,
 Twining wreathes and flowers,
 Love and friendship dwell.

(6)

1

Charming little valley,
 Smiling all so gaily,
 Like an angel's brow;
 Spreading out thy treasures,
 Calling us to pleasures,
 Innocent as thou.

3

May our spirits daily,
 Be like thee, sweet valley,
 Tranquil and serene;
 Emblem to us given,
 Of the vales of heaven,
 Ever bright and green.

O SAY, BUSY BEE.

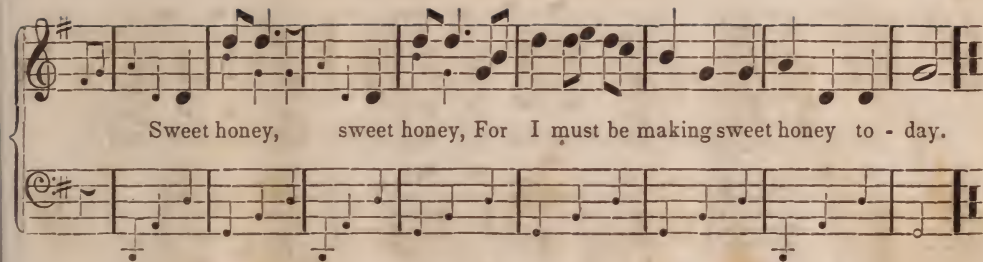
Allegretto.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with notes and rests.

O say, busy bee, whither now are you going, Whither now are you going, to work or to play?

The second system of music also consists of two staves. The upper staff continues the melody from the first system. The lower staff continues the accompaniment, featuring some notes with stems pointing downwards.

'I am bound to the garden, where flowers are blowing, For I must be making sweet honey to-day.'



2

O say, pretty dove, whither now are you flying,
Whither now are you flying, to London or Rome?
'I am bound to my nest where my partner is sighing,
And waiting for me in my snug little home.

Little home,—little home,—
And waiting for me in my snug little home.'

3

So we, all so happy, while daily advancing
In wisdom and knowledge, in virtue and love,
Will sing on our way, in our progress rejoicing,
As brisk as the bee, and as true as the dove.

Will sing,—will sing,—
As brisk as the bee, and as true as the dove.

The musical score is written on two staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 2/4. The melody consists of eighth and sixteenth notes, with some rests. The lyrics are written below the staff: "Sleep, ba - by! sleep: Our cot - tage vale is deep; The lit - tle lamb is". The second staff continues the melody and lyrics: "on the green, With snowy fleece so soft and clean: Sleep, ba - by! sleep." The lyrics are aligned with the notes, with some words spanning across bar lines.

Sleep, ba - by! sleep: Our cot - tage vale is deep; The lit - tle lamb is
on the green, With snowy fleece so soft and clean: Sleep, ba - by! sleep.

1

Sleep, baby! sleep:
Our cottage vale is deep;
The little lamb is on the green,
With snowy fleece so soft and clean:
Sleep, baby! sleep.

2

Sleep, baby! sleep:
I would not, would not weep;
The little lamb he never cries,
And bright and happy are his eyes!
Sleep, baby! sleep.

3

Sleep, baby! sleep:
 Near where the woodbines creep;
 Be always like the lamb, so mild,
 A sweet, and kind, and gentle child:
 Sleep, baby! sleep.

4

Sleep, baby! sleep:
 Thy rest shall angels keep:
 While on the grass the lamb shall feed,
 And never suffer want nor need:
 Sleep, baby! sleep.

CRADLE SONG. No. 2.

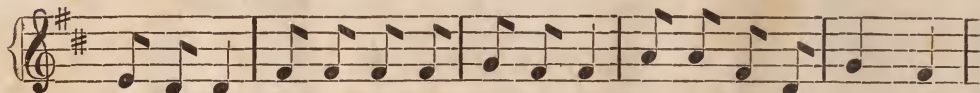
The musical notation is written on two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The melody consists of eighth and sixteenth notes. The second staff continues the melody, also in 2/4 time, with a key signature change to one sharp (F#) indicated by a sharp sign on the F line. The lyrics are written below the notes.

Sleep, ba - by! sleep: Our cot - tage vale is deep; The lit - tle lamb is
 on the green, With snowy fleece so soft and clean: Sleep, baby! sleep; sleep, baby! sleep.

Lively.



Once a lit - tle vio - let grew, On a fra-grant meadow; By a sha - dy



bank it hid, Mod-est raised its lit - tle head. Near the wil-low's sha - dow,



Pret-ty, mod-est vi - o - let, Near the willow's shadow.

1 Once a little violet grew,
On a fragrant meadow;
By a shady bank it hid,
Modest raised its little head.
Near the willow's shadow,
Pretty, modest violet,
Near the willow's shadow.

2

Once a little maid there came,
 'Neath the willow's shadow,
 Pretty maid, with auburn hair,
 Modest mien, so good and fair,
 Tripping o'er the meadow:
 Modest maid, and violet too,
 Tripping o'er the meadow.

3

Pretty Mary looked around,
 On each brilliant flower,
 Then the modest violet spied,
 Drooping there its little head,
 Plucked the gentle flower:
 Pretty, modest, gentle pair,
 Maid and violet flower.

THE STRAWBERRY

TUNE, — "Bliss is hovering," p. 32.

1

In the wood, the wood the strawberry grows:
 Where the sunny streaks are breaking,
 Where the birds their songs are waking,
 In the wood, the wood the strawberry grows.

2

Tell me strawberry, strawberry fresh and sweet,
 Who made all your red so shining,

Like the crimson sun declining?
 Tell me strawberry, strawberry fresh and sweet.

3

It was God, 'twas God who made you so,
 He your lively color brightens,
 He your charming odor heightens:
 It was God, 'twas God who made you so.

THE EVENING STAR.

GERMAN.

Oh, bright shi-ning star, I see from a - far, { How soft - ly you're
How mild - ly you're

dreaming, } From out the blue sky, From out the blue sky.
gleaming, }

1 Oh, bright shining star,
I see from afar,
How softly you're dreaming,
How mildly you're gleaming,
From out the blue sky.

2 When sunlight is gone,
And evening comes on,
While daylight is fading,
And twilight is shading
I see you, bright star.

3 Oh, bright evening star,
Shine thou from afar.
Our Father in heaven,
Thy brightness has given,
Oh, shine thou on me.

4 And now while I sleep,
Good watch he will keep:
His kindness fades never,
His eye wakes forever,
My Father and friend.

SPRING IS SMILING.

TUNE, — "Bliss is hovering," p. 32.

1

Spring is sweetly smiling all around :
O'er the lake is sailing, gleaming,
O'er the fields with flow'rets teeming,
Spring is sweetly smiling all around.

2

Love is reigning, reigning over all :
In the forest cottage hiding,
In the hall of state presiding,
Love is reigning, reigning over all.

(7)

3

Joy is sounding, sounding far and near :
O'er the hills and meadows straying,
Lambs are grazing, children playing,
Joy is sounding, sounding far and near.

4

Gather garlands, maidens young and fair :
Blossoms here, their colors spreading,
On the earth their sweets are shedding,
Gather garlands, maidens young and fair.

THROUGH THE BUSHY FIELDS TO RUN.

NAGELI.

Slowly.

Through the bush - y fields to run, And to see the pleasant sun, And

soft twi - light; Through the mea - dow and the grove, With my

nim - ble feet to rove, Is my de - light,—Is my de - light.

1

Through the bushy fields to run,
And to see the pleasant sun,
 And soft twilight;
Through the meadow and the grove,
With my nimble feet to rove,
 Is my delight.

2

From the lofty hill to see,
Sky serene and rolling sea,
 And clouds of white:
And some cheerful song to sing,
While I hear the echo ring,
 Is my delight.

3

When so happy and so gay,
'Mid the lovely flowers I stray,
 All fair and bright;
Then to pluck a rose for you,
Fresh and sparkling with the dew,
 Is my delight.

4

In the bower of shady trees,
Waving by a gentle breeze,
 When fades the light,
Little robin then to hear,
Singing praises without fear,
 Is my delight.

MARY'S LAMB.

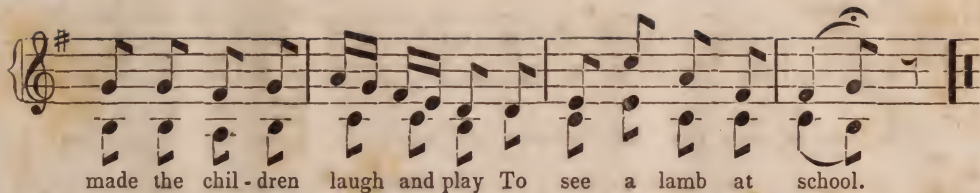
Lowell Mason

Slowly.

Ma - ry had a lit - tle lamb, Its fleece was white as snow, And

ev - ery-where that Ma - ry went, The lamb was sure to go: He

fol - lowed her to school one day, But 'twas a - gainst the rule, It



2

So the teacher turned him out,
 But still he lingered near,
 And waited patiently about,
 'Till Mary did appear;
 And then he ran to her and laid
 His head upon her arm,
 As if he said, "I'm not afraid,
 You'll keep me from all harm."

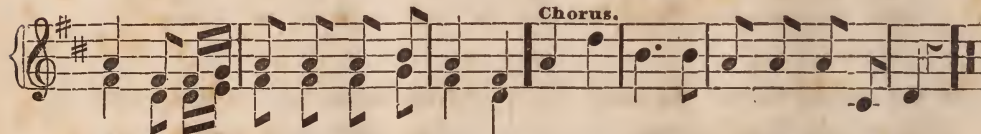
3

"Why should he love Mary so?"
 The eager children cry:
 "O Mary loves the lamb you know,"
 The teacher did reply;
 "And you, each gentle animal
 In confidence may bind,
 And make them follow at your call,
 If you are always kind."

SUMMER SONG

Lowell Mason.

Come, come, come, The sum-mer now is here; Come out a-mong the



flow-ers, And make some pret-ty bowers, Come, come, come, The summer now is here.

2

Come, come, come,
The summer now is here;
Come cull the sweetest posies,
The violets and roses,
Come, come, come,
The summer now is here.

3

Come, come, come,
The summer now is here;
Come ramble in the bushes,
And hear the merry thrushes,
Come, come, come,
The summer now is here.

4

Come, come, come,
 The summer now is here;
 We'll sing a song together,
 This warm and pleasant weather,
 Come, come, come,
 The summer now is here.

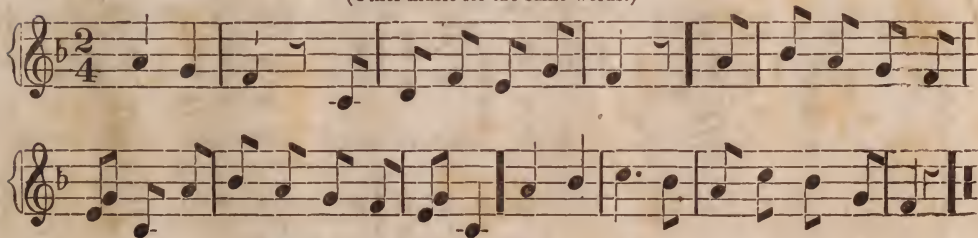
5

Come, come, come,
 The summer now is here;
 Come out among the flowers,
 And make some pretty bowers
 Come, come, come,
 The summer now is here.

SUMMER SONG.

GERMAN.

(Other music for the same words.)



SPRING FLOWERS.

HARDER.

Slowly.

The musical score is written for piano and features two systems of music. Each system consists of a treble and bass staff joined by a brace on the left. The key signature is one sharp (F#) and the time signature is 2/4. The first system contains the lyrics: 'Kind the spring appears, Soft-est smiles it wears, Pretty flow'rs are springing;'. The second system contains the lyrics: 'Lit-tle birds are sing-ing, On the lof-ty trees, Waving in the breeze.'. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Kind the spring appears, Soft-est smiles it wears, Pretty flow'rs are springing;

Lit-tle birds are sing-ing, On the lof-ty trees, Waving in the breeze.

SPRING FLOWERS.

57

1

Kind the spring appears,
Softest smiles it wears;
Pretty flowers are springing;
Little birds are singing,
On the lofty trees,
Waving in the breeze.

2

Sister, on the ground
Many flowers are found;
Yet we will be seeking,
On the green bank sleeping,
By the rivulet,
Tender violet.

3

How it fills the air,
With its fragrance there!
Lovely little flower,
Bending to the shower,
May we learn of thee,
Sweet humility.

NEVER LONELY.

TUNE, — "Morning," p. 16.

1 Over field and meadow
Where the daisies grow,
Up and down I wander,
Singing as I go.

2 They who see me roving
Think me all alone,
But the birds are with me,
Hear their joyful tone.

3 How can I be lonely
Where the lambkins play,
Where the brooks are dancing,
Singing all the way!

4 How can I be lonely
On the sunny banks,
While the murmuring waters
Raise a note of thanks!

HOW SWEET 'TIS TO PLAY.

H. G. NÄGELI.

How sweet 'tis to play In the green fields in May, Be - neath the tall trees,

pp *m* Be - neath the tall trees; Or af - ter school hours, To pluck the sweet flow'rs, And

pp feel the fresh breeze, And feel the fresh breeze.

1 How sweet 'tis to play,
 In the green fields in May,
 Beneath the tall trees;
 Or after school hours,
 To pluck the sweet flowers,
 And feel the fresh breeze.

2

How pleasant to look
 In the murmuring brook,
 And hear its soft sound!
 How happy are we!
 How nimble and free
 We run o'er the ground!

3

Now gone is the light,
 Quickly comes the dark night,
 And still is the vale:
 We'll go to our rest,
 Nor wake 'till red-breast
 Renews his soft tale.

INNOCENCE.

TUNE,—"Bliss is hovering," p. 32.

- 1 Innocence is ever, ever fair!
 When the sun is shining clearly,
 When the day is dark and dreary,—
 Innocence is ever, ever fair!
- 2 Innocence is ever, ever fair!
 As the youthful morn ascending,
 As the sun the storm-cloud rending,
 Innocence is ever, ever fair!

- 3 Innocence is ever, ever fair!
 Though malignant foes surrounding,
 Sorrow, fear and rage abounding,
 Innocence is ever, ever fair!
- 4 Innocence is ever, ever fair!
 Angel voices near her blending,
 Angel guides, her steps attending,
 Innocence is ever, ever fair!

THE BIRD'S NEST.

The musical score is written on three staves in 2/4 time. The melody is composed of eighth and sixteenth notes, often beamed together. The lyrics are written below the notes, with hyphens indicating syllables that span across notes. The first staff contains the lyrics 'If ev - er I see, On bush or tree, Young birds in a'. The second staff contains 'pret - ty nest; . . . I must not in my play, Steal the'. The third staff contains 'birds a - way, To grieve their moth - er's breast.' The piece concludes with a double bar line.

If ev - er I see, On bush or tree, Young birds in a
pret - ty nest; . . . I must not in my play, Steal the
birds a - way, To grieve their moth - er's breast.

2

My mother, I know,
 Would sorrow so,
 Should I be stolen away:
 So I'll speak to the birds,
 In my softest words,
 Nor hurt them in my play.

3

If ever I see,
 On bush or tree,
 Young birds in a pretty nest;
 I must not in my play,
 Steal the birds away,
 To grieve their mother's breast.

WINTER IS GONE.

TUNE, — "Bliss is hovering," p. 32.

1

Now the cold and wintry days are gone:
 Fresh the dews and soft the showers,
 Green the grass and blooming flowers,
 Now the cold and wintry days are gone.

2

Now the cold and wintry days are gone:
 Hear the birds so cheerful, singing,
 Hear their music sweetly ringing,
 Now the cold and wintry days are gone.

3

Now the cold and wintry days are gone:
 Come where pleasure throws its radiance,
 Where are flowers of sweetest fragrance,
 Now the cold and wintry days are gone.

4

Now the cold and wintry days are gone:
 Spring is here with freshened showers,
 Blooming trees and smiling flowers,
 Now the cold and wintry days are gone.

THE MEADOW-SPRING.

H. G. NÄGELI.

Slowly.

The musical notation is written on a single staff with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The tempo is marked 'Slowly.' The melody consists of eighth and sixteenth notes, with some rests. The lyrics are written below the staff, aligned with the notes.

Lit - tle cool - ing meadow-spring, Bright and spark-ling full and free,
 Hear us, while our song we sing, For it is a song . . to thee.

2 Oft we wander to thy brink,
 Faint and thirsty from our play;
 And we gather, as we drink,
 Strength and vigor for the day.

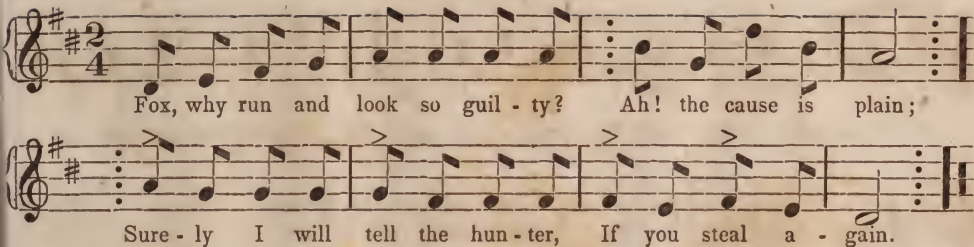
3 Often on thy border green,
 Plucking flowers, we sit and rest;
 When we rise, ourselves are seen,
 Pictured on thy glassy breast.

4 Many joys to thee we owe,
 Silver fountain, cool and clear,
 In thy cheerful stream we throw
 Every care and every fear.

5 Haste thee on and never stay,
 Bright and sparkling, full and free,
 We will follow in thy way,
 Singing still our song to thee.

WARNING.

63



Fox, why run and look so guilt - ty? Ah! the cause is plain;

Sure - ly I will tell the hun - ter, If you steal a - gain.

1

Fox, why run and look so guilty?
 Ah! the cause is plain;
 Surely I will tell the hunter,
 If you steal again.

2

Then the hounds will chase you, flying
 Over fence and field;
 Hunter ride on steed untiring,
 'Till you, fox, are killed.

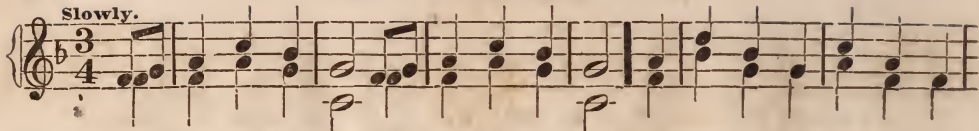
3

Fox, now let a friend advise you,
 Give my word belief,
 Steal no more the lambs and turkeys,
 Do not be a thief.

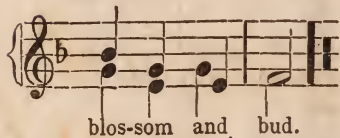
4

Fox, why run and look so guilty?
 Ah! the cause is plain;
 Surely I will tell the hunter,
 If you steal again.

COME OUT TO THE WOOD.



Come out to the wood, The spring air is good, The spring air that start-eth the



blos-som and bud.

2

Come out to the grove,
Ah! dearly you'll love
Amid the green charms of the season to rove.

3.

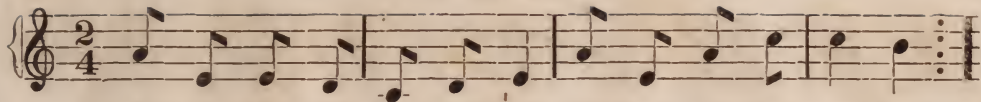
Come out on the hill,
Where murmuring rill
Responds to the birds, that so tenderly trill.

4

Birds, blossoms and streams,
With shining sun-beams,
Again shall come o'er you to-night in your dreams.

WINTER.

65



Win - ter thou art ve - ry cold, Cut - ting are thy bree - zes ; }
Snow-drift is on snow-drift roll'd, All the wa - ter free - zes. }



Snow-drift is on snow - drift roll'd, All the wa - ter free - zes.

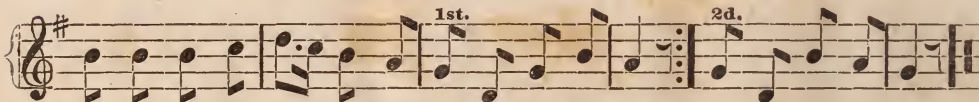
- 1 Winter thou art very cold,
Cutting are thy breezes ;
Snow-drift is on snow-drift rolled,
All the water freezes.
- 2 Pity, O my child, the poor,
Scarce a stick to warm them ;
Winds come whistling thro' the door,
Skies, the clouds deform them.

- 3 Oh ! how many poor there are .
How they shake and shiver !
Like the image of a star,
On the wavy river.
- 4 Yes, my heart shall pity you,
Who have sorrow daily ;
For I may be wretched too,
Though I sing so gaily.

WE ALL LOVE ONE ANOTHER.



We all love one an - oth - er, We all love one an - oth - er, We
Our fa - thers and our mo - thers, Our sis - ters and our broth - ers, And



all love one an - oth - er, And we all love be - side;
we for - get not oth - ers, Who . . . seek our steps to guide.

1

We all love one another,
We all love one another,
We all love one another,
And we all love beside;
Our fathers and our mothers,
Our sisters and our brothers,
And we forget not others,
Who seek our steps to guide.

2

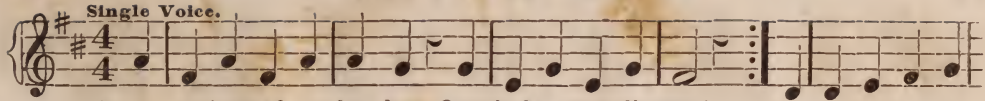
We love our school teachers,
We love our school teachers,
We love our school teachers,
For useful things we learn;
And we will all come hither,
In fair or stormy weather;
We'll study all together,
'Till home we all return.

3

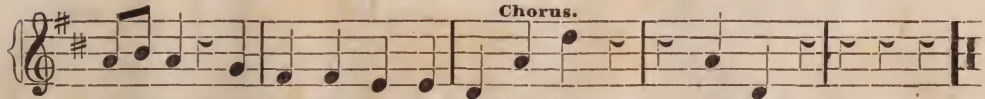
And when we come together,
In bright or gloomy weather,
The same good friends as ever,
We'll sing to cheer the way;
And when our studies ending,
Our steps are homeward bending,
Our cheerful voices blending,
Shall close the happy day.

THE TWO SINGERS.

67



A cuckoo and a don-key Once had a great dispute, } Whose voice when heard in
Whose voice, when heard in singing, Would best the critic suit. }



sing-ing, Would best the crit - ic suit! Ha! ha! ha! ha!

1 A cuckoo and a donkey
Once had a great dispute,
Whose voice, when heard in singing,
Would best the critic suit.

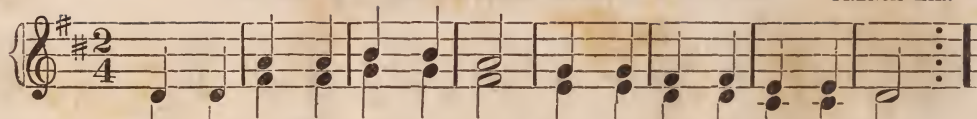
2 The cuckoo said, "now hear me!"
And then began to cry;
"Ho! I can sing far better,"
The donkey did reply.

3 Then sang they both together;
All heard them, near and far,
The cuckoo and the donkey,
"Cuckoo! cuckoo!" "ee-ah!"

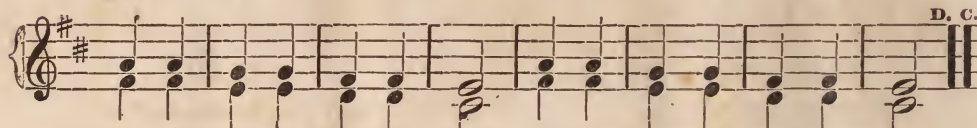
4 Whose voice was thought the sweetest?
Ah, that I now will tell,
For no one liked the donkey,
The cuckoo pleased full well.

HARK! MY MOTHER'S VOICE I HEAR.

FRENCH AIR.



Hark! my moth-er's voice I hear, Sweet that voice is to my ear;
 Hark! my moth-er's voice I hear, Sweet that voice is to my ear;
 Hark! my moth-er's voice I hear, Sweet that voice is to my ear.



Ev - er soft it seems to tell, Dear - est child, I love thee well.

1 Hark! my mother's voice I hear,
 Sweet that voice is to my ear;
 Ever soft it seems to tell,
 Dearest child, I love thee well.
 Hark! my mother's voice I hear,
 Sweet that voice is to my ear.

2 Love me, mother? yes I know,
 None can love as well as thou;
 Was it not upon thy breast,
 I was taught in sleep to rest?
 Hark! my mother's voice I hear,
 Sweet that voice is to my ear.

TUNE, — "Bliss is hovering," p. 32.

3 Didst not thou in hours of pain,
Lull this head to ease again;
With the music of thy voice
Bid my little heart rejoice:
Hark! my mother's voice I hear,
Sweet that voice is to my ear.

4 Ever gentle, meek and mild,
Didst thou nurse thy froward child,
Taught these little feet the road,
Leading on to heaven and God.
Hark! my mother's voice I hear,
Sweet that voice is to my ear.

5 What return then can I make?
This fond heart, dear mother, take;
Thine it is in word or thought,
Thine by constant kindness bought.
Hark! my mother's voice I hear,
Sweet that sound is to my ear.

1

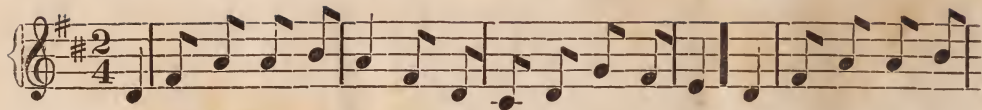
Fare thee well! and blessings with thee go!
Every joy and every blessing,
Every treasure worth possessing,
Every higher bliss be thine to know.

2

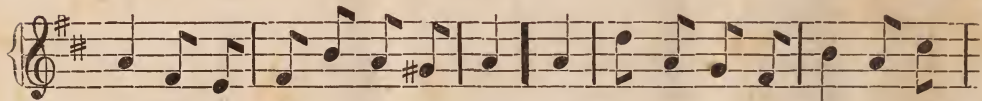
Fare thee well! but oh, when thou art gone,
Who shall fill thy place deserted?
Who so true and constant hearted,
Who thy place shall fill when thou art gone?

3

Fare thee well! and oh, whate'er thy lot,
Thy dear form forgotten never,
Shall be here in spirit ever,—
Fare thee well! and oh, forget me not.



1. O Lord! while an-gels praise thee, And all cre - a - tion sings, To thee, Al-migh - ty



Spir - it, My soul its tri-bute brings. With pleas-ure thou dost lis - ten, To



hear an in - fant sing, Thou wilt ac-cept the prai - ses, That lit - tle chil-dren bring.

2 The morning stars all praise thee ;
 The heavenly host on high,
 The beams of early dawning,
 And purple evening sky.
 The fragrant springing flowers,
 And summer's golden rays,
 The golden fruits of autumn,
 And winter's frozen days.

3 O Lord, while angels praise thee,
 And all creation sings,
 To thee, Almighty Spirit,
 My soul its tribute brings.
 To thee I give my being,
 I consecrate my days ;
 And every day my duty
 Shall be to sing thy praise.

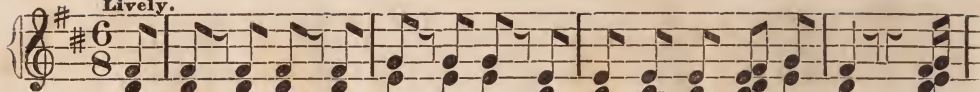
TUNE, — " My mother's voice," p. 32.

1 Gracious Lord, we look to thee,
 Meek and humble may we be ;
 Pride and anger put away ;
 Make us better every day.
 Gracious Lord, we look to thee,
 Meek and humble may we be.
 2 Teach us for our friends to pray,
 And our parents to obey :
 Richest blessings from above,

Give them for their tender love ;
 Teach us for our friends to pray,
 And our parents to obey.
 3 May we ever love the place,
 Where we learn to seek thy face ;
 Love the straight and narrow road
 Leading upward to our God.
 Gracious Lord, we look to thee,
 Meek and humble may we be.

HARK, HARK, WHAT SOUND IS THAT I HEAR.

GERMAN.

Lively.

1. Hark, hark, what sound is that I hear? It seems like my mother's voice: O
 2. She comes, I'm caught, O yes, I'm caught, Then tell me, what can I do! She'll



sure e-nough, she's found me here; I thought I was cer-tain-ly hid.
 bring me home, and when I'm brought, Full well what will fol-low, I know.

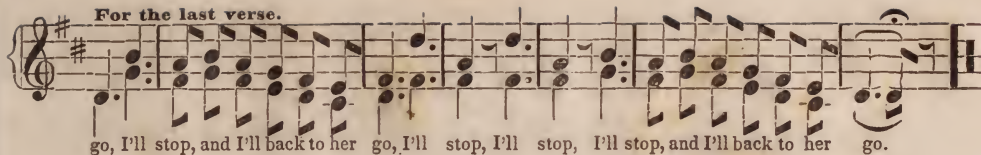
3

I'll run, I'll run; yes, that I'll do!
 I'll never be whipped, I say!
 I'll run, I'll run, I'll quickly go,
 And then I'll be out of the way.

4

But stop! but stop! 'tis mother dear;
 I never can treat her so;
 Of me she's ever shown her care,
 I'll stop, and I'll back to her go.

For the last verse.



EARLY TO BED, AND EARLY TO RISE.

1. If ear-ly to bed, and ear-ly to rise, You'll be as they tell me, both *wealthy and wise*,

ad lib.

2 If health you would keep, this counsel you'll take,
Be early asleep, and be *early awake*.3 'Tis good for your health, 'tis good for your purse,
No doctor you'll need, and but *seldom a nurse*.4 Then early to bed, and early to rise,
If you would be healthy, and *wealthy, and wise*.

FLIGHT OF TIME. No. 1.



Work while yet 'tis day, Time flies quick away: Save the present hour, E'er 'tis past your pow'r.
 Save the present hour, E'er 'tis past your pow'r.

1

Work while yet 'tis day,
 Time flies quick away:
 Save the present hour,
 E'er 'tis past your power.

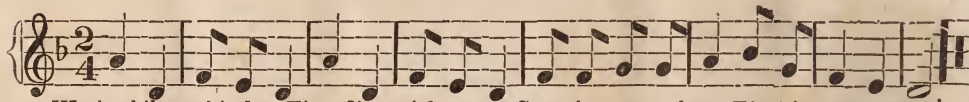
2

Like a passing dream,
 Like a rapid stream,
 Pass our years away;
 Save, O save to-day!

3

Hear ye now the call,
 Time proclaims to all,
 Work while yet 'tis day,
 Soon the time's away.

FLIGHT OF TIME. No. 2



Work while yet 'tis day, Time flies quick away: Save the present hour, E'er 'tis past your pow'r.

PART II.

METHOD OF TEACHING MUSIC IN PRIMARY SCHOOLS EXPLAINED.

INTRODUCTION.

As soon as children have learned, by imitation, to give utterance to musical sounds, or to sing songs by rote, and while they are still learning more in this way, they may begin to acquire a knowledge of notation, or of the written musical characters. This instruction may be given in families ; but especially in infant or primary schools, since the association of children in classes, is highly favorable to the work.

The object of the following pages is to point out, in the most familiar way, the Pestalozzian, or inductive method of teaching the elementary principles of music to young children. It is supposed that any mother or primary school teacher, who can herself sing, although she may know so little of the musical characters, as not to be able to read music herself, may, by the help of these directions, be enabled to teach her pupils with good success, and thus prepare the way for a more thorough and extensive course in higher schools.

RHYTHMICS.

CHAPTER I.

DIVISION OF TIME INTO MEASURES. COUNTING.

§ 1. Let the teacher count deliberately, distinctly and equally, as follows:—

One, two, one, two; one, two; one, two

Note.—The word one should be spoken to the rising, and the word two to the falling inflection; since this will give the idea of distinct portions, or measures.

§ 2. Let the pupils count, imitating the teacher.

Note.—Let this, and every succeeding exercise, be repeated over and over again until it becomes familiar, before proceeding farther.

§ 3. Teacher says, "When we count thus, we are said to count measures; hear me count a measure: one, two; now hear me count two measures: one, two; one, two."

§ 4. Let the pupils count one, two, or more measures.

QUESTIONS.—When we count one, two; one, two;

and so on, what are we said to count? Ans. Measures.—How many do we count in a measure? Ans. Two.—How many parts then, are there in a measure? What do we count to the first part of the measure, one or two? What to the second?

Note.—Let it be here remarked, once for all, that before proceeding to any new lesson, the previous lesson or lessons should be carefully reviewed; so that the new lesson may appear to rise out of, and be closely connected with the former.

CHAPTER II.

BEATING TIME.

§ 5. Let the teacher make the proper motions with the right hand, and at the same time describe those motions by saying, "*downward beat*," "*upward beat*;" or "*down beat*," "*up beat*;" or "*down*," "*up*."

Note.—The motions should not be too long, but be confined to the fore-arm, there being no motion above the elbow. It is well for the ends of the fingers to fall upon a writing form, or upon a book held in the left hand; or, if more convenient, the arm may rest upon a desk or table, and the whole motion be confined to the hand. The teacher should be careful that the beats are not too quick;

to avoid this let the words "downward beat" and "upward beat" be used as descriptive of the motions, rather than "down," "up." For more particular directions, see "The Manual of the Boston Academy of Music;" to which book the teacher will often have occasion to refer.

§ 6. Let the pupils make the motions, or beats, and, at the same time, describe them.

§ 7. Teacher says, "When we make these motions, we are said to *beat time*."

QUESTIONS.—What are we said to do when we make the motions with the hand. Ans. Beat time.—How do we beat time? Ans. By making motions with the hand.

§ 8. Let the teacher beat (describing the beats) two or more measures, and question the pupils as to the number of measures.

§ 9. Let the pupils beat (describing the beats) a certain number of measures, as two, three, or four.

QUESTIONS.—How many motions or beats are there in a measure? How is the first beat made? The second? How many parts are there in a measure? How many beats come to each part of a measure? &c.

CHAPTER III.

SINGING IN CONNECTION WITH BEATING TIME.

§ 10. Let the pupils beat the time and describe

the beats, while the teacher sings in a distinct, clear voice, at a convenient pitch, the syllable *la* (a as in father) once to each part of the measure.

QUESTIONS.—What did I do while you were beating time? What syllable did I sing? How many times did I sing *la* in each measure? How many times did I sing *la* to each part of the measure?

§ 11. Let all beat the time, and while the teacher describes the beats, the pupils sing *la* to each part of the measure.

Note.—If the teacher finds that there are some who cannot readily get the proper pitch, she may require them to listen and beat the time while the others sing; or she may take the pitch from them, as they naturally sing, and let the others conform to it. It will not be long before they will be able to sing at a given pitch—i. e., if they are young children.

§ 12. Let the same exercise be sung alternately by teacher and pupils; the teacher beating time and singing *la*, while the pupils beat and describe the beats in the *first measure*; and the pupils beating time and singing *la*, while the teacher beats and describes the beats in the *second measure*, and so on.

EXAMPLE.

Teacher, { Downw'd bt., Up'd bt.; | *la*, *la*, | D. bt. U. bt. | &c.
Pupils, { *la*, *la*, | Downw'd bt., Up'd bt.; | *la*, *la*, | &c.

§ 13. Other syllables may be substituted for *la*; as Pa, Ma, Yes, No, Why, Try, &c.

Note.—The teacher should mind that the words are carefully and distinctly spoken.

CHAPTER IV.

OF NOTES.

§ 14. The pupils may sing a measure to the syllable *la*. Let it be several times repeated.

Note.—It must hereafter be understood that in all rhythmic exercises, the teacher and the pupils are always to beat time, and also to describe the beats when not singing. It is important that the habit of beating the time with strict accuracy be carefully formed.

§ 15. The teacher writes upon the black-board* two notes, thus:  and says, "the characters that I have written are intended as signs of the sounds you have sung; they are called notes; notes represent sounds."

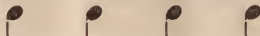
* The black-board should be a plain one; i. e., it should not have the staff upon it. It is well to have a board, one side of which is plain, and on the other, two or three staves; each staff should be separate, they should not be tied together by a brace.

QUESTIONS.—What are those characters called that are used as the signs of sounds? What are notes used for? What do notes represent? Is a sound seen or heard? Is a note seen or heard? Can you see a sound? Can you hear a note? Is a note the sign of a sound, or is a sound the sign of a note?

§ 16. The teacher points to the notes, while the pupils sing, or give the corresponding sounds.

§ 17. The teacher sings two measures (see note to § 14) and asks: "How many measures did I sing?"

§ 18. She writes on the board as follows:



QUESTIONS.—How many notes have I written? How many notes must there be in a measure? How many measures does the lesson contain?

§ 19. The teacher says, "I will now separate the notes into measures." She then draws a line between the second and third notes, thus:



§ 20. Teacher says, "The line which I have made to separate the notes into measures, is called a BAR."

QUESTIONS.—How many measures are there in the lesson? How many bars? What is the use of a bar?

§ 21. The pupils sing the lesson to *la*, or to other syllables, as at § 13, or to any word of two syllables accented on the first, as *Father*, *Mother*, *Mary*, *Joseph*. Many words may be thought of that will please and interest the children.

§ 22. Similar lessons of three, four or more measures may be written, analyzed, and sung.

CHAPTER V.

OF RESTS.

§ 23. While the pupils beat time, and describe the beats, the teacher sings *la* on the first, and is silent on the second part of the measure.

QUESTIONS.—On which part of the measure did I sing? Did I sing on the second part of the measure, or was I silent?

§ 24. Teacher says, “When a part of a measure is passed over in silence, the silence is called resting.”

QUESTION.—When a part of a measure is passed over in silence, what is the silence called?

§ 25. Teacher says, “There are characters used as signs for silence, called rests; here is a rest.”
Writes 

QUESTIONS.—What is the character called which I have written? Of what is a rest the sign?

§ 26. Teacher writes a lesson like the following.



QUESTIONS.—How many measures are there in the lesson? How many bars? How many notes? How many rests? How many notes in each measure? How many rests? On which part of the measure is the note written? On which part of the measure is the rest written?

§ 27. Teacher says, “Listen to me while I sing the lesson, and see if I sing it right.” Teacher sings, and requires the pupils to point out errors.

Note.—It is an excellent exercise for the teacher, after having written a lesson, to sing it over, and to sing some note wrong, encouraging the pupils at the instant of the error to exclaim “wrong.” She then stops and requires the pupils to say in what respect the singing was wrong, and how it may be corrected.

§ 28. The pupils are required to sing the lesson. (See note at § 14.)

§ 29. Other similar lessons may be written, analyzed, and sung, as follows:





Note.—Melodies, Chap. xiv, may now be introduced, and the two departments hereafter be carried on together; a part of the time perhaps, of every lesson, being devoted to each.

CHAPTER VI.

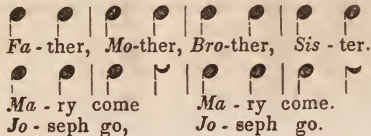
ACCENT.

§ 30. The teacher sings several measures, sometimes to la, and sometimes to words of two syllables, accented on the first, being careful to give the accented part of the measure comparatively strong.

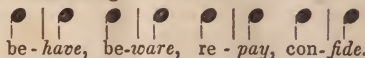
QUESTIONS.—Which part of the measure is accented? Which is unaccented?

§ 31. Pupils sing a few measures with reference to accent.

§ 32. Lessons like the following may be written, analyzed, and sung:



§ 33. Lessons like the following may be written, analyzed and sung:



QUESTIONS.—With which part of the measure does the lesson begin, the first or second? On which part of the measure should the accent come? Does the accent come to the first, or second note of the measure?

CHAPTER VII.

UNITED PARTS OF A MEASURE.

§ 34. The teacher sings two or more measures, one la to each part of the measure, and questions.

§ 35. She sings two or more measures, uniting both parts of the measure in one sound.

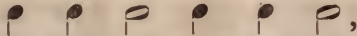
QUESTIONS.—How many *las* did I sing in each measure? How many parts of a measure did I write in the same sound?

Note.—It may be necessary to repeat this and other examples many times before the pupils will fully comprehend them. The teacher must never be impatient of reviews, repetitions, or any thing else; but must pursue her course with much forbearance, long-suffering and perseverance: she must never grow “weary in well doing.”

§ 36. The 'pupils are required to sing the same exercise

QUESTIONS.—In the union of the two parts of a measure, do we obtain a sound longer or shorter than when the parts of the measure are separately sung? How much longer is the sound when the two parts of the measure are united, than when separated?

§ 37. Teacher writes several notes as follows :



and asks, "Is the first note (pointing to it) long or short?" Second? and so on.

§ 38. Teacher says, "The short note we will call a QUARTER, and the long note a HALF."

QUESTIONS.—What do we call the short notes? What do we call the long notes? How many quarters are equal to one half?

§ 39. Lessons like the following may be written, analyzed, and sung.



§ 40. The teacher may now introduce (though it is not of much importance) the half rest, after the

same manner as the introduction of the quarter rest See chap. 5.

CHAPTER VIII.

TRIPLE MEASURE.

§ 41. The teacher introduces counting, *one, two, three*, after the same manner as counting two in double measure was first introduced, in chap. 1.

§ 42. Teacher says, "We have now counted measures of three, or of three parts."

QUESTIONS.—How many parts did we count in a measure before? Ans. Two.—If we count two in a measure how many parts has that measure?

§ 43. Teacher says, "If a measure have two parts, it is called *two part measure*, or DOUBLE MEASURE; and if a measure have three parts, it is called *three part measure*, or TRIPLE MEASURE.

QUESTIONS.—If a measure have two parts, what is it called? Ans. Double measure.—If a measure have three parts, what is it called? How many parts has double measure? Triple? Why is double measure called double? Why is triple measure called triple? How many kinds of measure have you been taught? What are they called? What is the difference between double measure and triple measure?

§ 44. The teacher now gives an example of the proper motions for beating time in triple measure, describing the motions by the words, "downward beat," "inward beat," "upward beat;" or, "down," "in," "up;" or, "down," "left," "up."

§ 45 The pupils beat time in triple measure, and describe the beats.

QUESTIONS.—How many parts are there in triple measure? &c.

CHAPTER IX.

TRIPLE MEASURE CONTINUED.

§ 46. Teacher writes lessons like the following, questions, and causes them to be sung to la, or to words of three syllables, accented on the first.

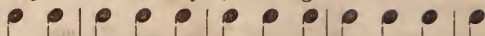

Beau-ti-ful, Cap-i-tal, Ex-cel-lent, El-e-gant.

QUESTION.—To which part of the measure does the accent come in triple measure?

§ 47. Lessons like the following may be written, analyzed, and sung.


Af-fec-tion, Am-bi-tion, For-give-ness, Va-ca-tion.

§ 48. Write, analyze, and sing.


Comprehend, Under-stand, En-ter-tain, Ev-er-more.

§ 49. Lessons in triple measure with rests, may be written, analyzed, and sung.



CHAPTER X.

UNITED PARTS OF MEASURE. TRIPLE MEASURE.

§ 50. The teacher may write lessons like the following, and after asking questions, cause them to be sung.



QUESTIONS.—Is the lesson in double or triple measure? How many measures are there in the lesson? Are any of the parts united in the first measure, or are they separate? Are any parts united in the second measure, or are they separate? How many parts are united in the second measure? Which two parts are united? How many beats must each quarter take? How many beats must each half take?

Note.—The teacher should not forget to sing over the lesson before requiring the pupils to do so; nor should he forget to give the pupils opportunities to correct errors. See note at § 14.

§ 51. Lessons may be written like the following, analyzed, and sung:

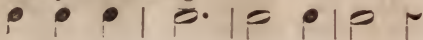


§ 52. The teacher sings and unites the three parts of the measure. Pupils do the same. See note at § 14.

QUESTIONS.—How many parts of the measure have we now united? What note comes to each part of the measure? How many quarters then have we united? How many quarters are equal to a half? How many quarters are equal to three quarters?

§ 53. Teacher says, "We must now have a new note to represent the union of *three quarters*: the note is made thus:" writing ; or . "being a half note with a dot added to it, and it is called a **THREE QUARTER NOTE**, or a **DOTTED HALF**."

§ 54. Lessons like the following may be written, analyzed, and sung:



§ 55. The teacher may now, if she thinks best, introduce the following classification of the forms of triple measure. For particular explanations, she is referred to "The Manual of Instruction," and also to the elements of music contained in "The Carmina Sacra," or "The Psaltery."

RHYTHMIC CLASSIFICATION.

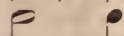
First Class.

Second Class.

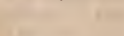
Primitive Form.



1st Derivative, or derived form.



2d Derivative.



CHAPTER XI.

QUADRUPLE MEASURE.

§ 56. The teacher may introduce the counting of four in a measure, after the same manner as the counting of two was first introduced in double measure, or the counting of three in triple measure.

§ 57. The teacher says, "We have now counted measures of four, or of four parts."

§ 58. Teacher says, "If a measure have four parts, it is called *four part measure*, or **QUADRUPLE MEASURE**.

§ 59. The teacher gives an example of the proper motions in quadruple measure, describing the beats as follows: "downward beat," "inward beat," "outward beat," "upward beat," or in other words.

§ 60. The pupils beat time in quadruple measure, and describe the beats.

Note.—It is not thought necessary to pursue quadruple measure. The subjects already introduced will probably be found sufficient for the ordinary circumstances of primary schools; but if the time and the capacity of the pupils admit of it, the teacher can proceed in the explanation of quadruple, as in double and triple measure, until the following classification is obtained.

§ 61. **RHYTHMIC CLASSIFICATIONS. QUARTER FORMS. QUADRUPLE MEASURE.**

	1st Class.	2d Class.	3d Class.
Primitive.			
1st. Deriv.			
2d. Deriv.			
3d. Deriv.			

CHAPTER XII.

CONCLUSION OF RHYTHMICS.

§ 62. Sextuple measure has not been introduced for the reason mentioned in the note after § 60. It may be well however, by way of variety, for the teacher occasionally to spend a few moments in counting or beating it.

§ 63. In addition to the foregoing, it may be advisable for the teacher to introduce and practice to a very limited extent, divided parts of a measure, as for example :

§ 64. There are other musical characters, or signs, which may be introduced at the discretion of the teacher, if it be desirable; should any teacher wish to carry on the subject still further, the directions already given, in connection with those contained in the "Manual of Instruction" will no doubt be found sufficient.

MELODICS.

PITCH OF SOUNDS, OR MELODICS.

CHAPTER XIII.

THE SCALE. ONE AND TWO.

§ 65. The teacher sings at a convenient pitch the syllable *la*, three times; this being several times repeated, the teacher asks: "How many *las* did I sing? Were they alike, or different?" Ans. Alike.

§ 66. The teacher gives an example of three *las*, singing the first and second to the tone *one*, and the third to the tone *two*, thus: 1, 1, **2**, and asks: "How many *las* did I sing? Were they alike, or different? Which two were alike? Which one was different from the other two? How did the third *la* differ from the others?"

Note.—If the pupils cannot readily answer, let the examples be repeated and varied until they are led to perceive that the third *la* is higher than the first and second. In giving the example, the tone two should be dwelt upon a little longer than the others, or sung a little louder, so as to be made emphatic.

§ 67. Let the pupils be encouraged, in imitation

of the teacher, to sing the same example to *la*, viz: 1, 1, 2. Let this be many times repeated, with different syllables or words.

§ 68. The teacher now gives the example 1, 2.

QUESTIONS.—Were the two tones (or *las*) that I then sung alike, or different? Which was the highest? Which was the lowest?

§ 69. Teacher says, "We have now two tones, one low, the other high; we will call the low tone **ONE**, and the high tone **TWO**."

QUESTIONS.—What is the name of the low tone? Ans. One.—What is the name of the high tone? Ans. Two.

§ 70. Teacher says, "These two tones differ not in length, but in **PITCH**; when one tone is high, and the other low, the two are said to differ in pitch." Teacher sings, or calls upon the pupils to sing, 1, 2.

QUESTIONS.—Did the two tones which were then sung differ in length or in pitch? Where one tone is high and the other low, how are the two said to differ? Ans. In pitch.

CHAPTER XIV.

THE SCALE. ONE AND TWO.

§ 71. The teacher sings as follows: 1, 2, 1.

QUESTIONS.—What was the first tone I sung? Ans. *One*.—What was the second tone? Ans. *Two*.—What was the third tone? Ans. *One*.

§ 72. The teacher sings different successions of the tones *one* and *two*, sometimes to *la*, and sometimes to other syllables, or to sentences, or lines of poetry, and questions the pupils as in § 71.

§ 73. Lessons like the following may be written on the board, in figures, analyzed, and sung:

1 2 1
2 1 2

§ 74. Tunes like the following may now be written and sung to *la*, or to any couplet of seven syllables in each line.

1 1 | 2 2 | 1 1 | 2 2 | 2 2 | 1 1 | 2 2 | 1 1
Come and sing a song with me, Making sweetest mel-o-dy.

CHAPTER XV.

THE SCALE. THREE.

§ 75. The teacher sings to the syllable *la*, as follows:

1 1 1 1 1.

QUESTIONS.—How many times did I sing *la*? Ans. Five.—Did they differ in pitch, or were they all alike? What tone was the first *la*? Ans. *One*. &c.

§ 76. Teacher sings: 1 1 2 2 1.

QUESTIONS.—Did the tones I sung differ in pitch, or were they all alike? What tone was the first *la*? Ans. *One*.—What was the second *la*? Ans. *One*.—What was the third *la*? Ans. *Two*.—&c.

Note.—Similar examples should be many times repeated.

§ 77. The teacher sings as follows: 1, 1, 2, 2, 3.

QUESTIONS.—What was the first tone? Ans. *One*.—What was the second? Ans. *One*.—What was the third? Ans. *Two*.—What was the fourth? Ans. *Two*.—Was the fifth tone, one or two, or was it a new tone? Ans. It was a new tone.—Was it higher or lower than two? Ans. Higher.

§ 78. The teacher says, “We have now three tones, one, two, and a new tone higher than two, which we will call **THREE**.”

§ 79. The teacher sings 1, 2, 3, to the syllables *Do*, *Re*, *Mi*. (Pronounced *Dō*, *Rê*, *Mî*; or, *Doe*, *Ray*, *Mee*.)

QUESTIONS.—What syllable is applied to one? To two? To three?

§ 80. Lessons may be written, examined, and sung to la, or to the syllables Do, Re, Mi, like the following:

1	2	3.	3	2	1.	1	2	3	3	3	2	1
			1	2	3	2	1					
				1	2	1						
			1	2	3	2	1					

Note.—Instead of writing these different lessons, it will answer the same purpose for the teacher to write merely 1, 2, 3, on the board, and make the successions by pointing to the figures.

§ 81. Tunes or melodies may now be written, and sung to la, to syllables, or any couplet of seven syllables in each line.

EXAMPLE.

1	1		2	2		3	3		2	♩		3	3		2	2		1	2		1	♩	
1	1		2	3		2	1		2	♩		3	2		1	2		3	2		1	♩	

CHAPTER XVI.

THE SCALE. FOUR.

§ 82. Teacher sings to la as follows: 1, 2, 3,—3, 3, 3,—1, 2, 3, 4,—dwelling upon four so that it

may be emphatic. This being repeated a few times, the pupils are questioned as at § 77.

§ 83. Teacher says, "This new tone, higher than three, we will now name Four."

§ 84. Teacher writes on the board 1, 2, 3, 4, and the pupils are exercised on the four tones.

§ 85. Teacher sings, 1, 2, 3, 4, applying the syllables Do, Re, Mi, Fa. (Pronounced Fa, or a as in father.)

QUESTION.—What syllable do we sing to four. Ans. Fa.

§ 86. Pupils may be exercised on the four tones, with la, or syllables.

1	2	3	4	3	2	1
	1	2	3	2	1	
		1	2	1		
	1	2	3	2	1	
1	2	3	4	3	2	1

§ 87. Tunes may be sung to la, syllables, or words.

1	1		2	3		4	3		2	♩		3	2		3	4		3	2		1	♩	
1	1		2	2		3	3		4	♩		4	4		3	3		2	2		1	♩	
1	2		3	4		3	3		2	♩		3	3		4	3		2	2		1	♩	

CHAPTER XVII.

THE SCALE. FIVE.

§ 88. Teacher sings to *la*, 1, 2, 3, 4,—4, 4, 4,—1, 2, 3, 4, **5**, dwelling upon five with emphasis.

QUESTIONS.—What was the first tone? Second? Third? Fourth? Was the fifth tone, one, two, three, or four, or a new tone? Ans. A new tone.—Was it higher or lower than four? Ans. Higher.

§ 89. The teacher names the new tone **FIVE**, and applies to it the syllable *Sol* (*Söl*, or *Sole*).

§ 90. The pupils may now be exercised on various successions of the tones 1, 2, 3, 4 and 5.

EXAMPLE.

1	2	3	4	5	4	3	2	1	5	4	3	2	1	2	3	4	5
1	2	3	4	3	2	1			5	4	3	2	3	4	5		
1	2	3	2	1					5	4	3	4	5				
1	2	1							5	4	5						
1	2	3	2	1					5	4	3	4	5				
1	2	3	4	3	2	1			5	4	3	2	3	4	5		
1	2	3	4	5	4	3	2	1	5	4	3	2	1	2	3	4	5

§ 91. Tunes may be written and sung to syllables or words, as follows:

1	2	3	2	3	4	5	5	4	3	4	3	2	1
1	1	2	2	3	3	2	3	4	5	4	3	2	1

CHAPTER XVIII.

THE SCALE. SIX.

§ 92. The teacher will introduce *six*, after the manner of teaching the previous tones.

§ 93. The teacher will cause the new tone to be sung, will name it **SIX**, and apply to it the syllable *la*.

§ 94. The following lesson may be written on the board, and successions similar to those pointed out in § 90, sung.

1 2 3 4 5 6 5 4 3 2 1

§ 95. Tune.

1 2 | 3 4 | 5 6 | 5 6 | 6 5 | 4 3 | 2 2 | 1 1 ||
Come and join me in my song, Sing it right, but never wrong.

CHAPTER XIX.

THE SCALE. SEVEN AND EIGHT.

§ 96. The teacher introduces seven and eight after the manner of teaching the previous tones.

§ 97. The teacher will cause the new tones to be sung, will name them **SEVEN** and **EIGHT**, and apply to them the syllables, *Si* and *Do* (*Sî* or *See*).

§ 98. The teacher writes the following lesson,

and pointing, requires the pupils to sing it to la, or to syllables: 1, 2, 3, 4, 5, 6, 7, 8.

QUESTIONS.—How many tones are there in the lesson? What is the name of the first? Ans. One.—&c.

§ 99. Teacher says: "This succession of eight tones (one, two, three, four, five, six, seven and eight,) is called the SCALE.

QUESTIONS.—What is the succession of eight tones called? How many tones are there in the scale? What is the first tone called? Ans. One.—&c. &c.

§ 100. The scale may now be sung ascending and descending, as follows:

1, 2, 3, 4, 5, 6, 7, 8. || 8, 7, 6, 5, 4, 3, 2, 1.

CHAPTER XX.

THE SCALE. LETTERS.

§ 101. The letters may be introduced, if the teacher thinks best, though they are of no importance to the pupil at this time, and may as well, perhaps, be left to a future course of instruction. If they are introduced now, they may be sung as in the following lesson, in double measure:

C one, | D two, | E three, | F four, | G five, | A six, | B seven, | C ♪ |
C eight, | B seven, | A six, | G five, | F four, | E three, | D two, | C ♪ ||

(12)

CHAPTER XXI.

SKIPS IN THE SCALE.

§ 102. The following lessons should be gradually introduced, sometimes by writing them on the board, and at other times by the teacher's calling for a tone, and requiring the pupils to sing it: thus the teacher says, "sing one,"—"sing three," &c., which tones are sung by the pupils. This last is a very useful exercise.

§ 103. Lessons on 1 and 3:

1 3. 3 1.

§ 104. Lessons on 1, 3, 5:

1 3 5. 1 5 3. 3 1 5. 3 5 1. 5 1 3. 5 3 1.

§ 105. Lessons on 1, 3, 5 and 8:

1	3	5	8	3	1	5	8	5	1	3	8	8	1	3	5
1	3	8	5	3	1	8	5	5	1	8	3	8	1	5	3
1	5	3	8	3	5	1	8	5	3	1	8	8	3	1	5
1	5	8	3	3	5	8	1	5	3	8	1	8	3	5	1
1	8	3	5	3	8	1	5	5	8	1	3	8	5	1	3
1	8	5	3	3	8	5	1	5	8	3	1	8	5	3	1

§ 106. For exercises on the other tones of the scale, see "Manual of Instruction." It is supposed, however, that further exercises of this kind will not be needed in primary schools.

CHAPTER XXII.

THE STAFF.

§ 107. Teacher after questioning on the scale, asks, "What characters do we use as signs of the different tones of the scale?" or, "If I write the scale upon the board, what characters shall I use to express its different tones?" Ans. Figures.

§ 108. The teacher says, "We have heretofore written the scale in figures, but there is another and more common way of representing the tones of the scale to the eye, which I will now explain."

§ 109. The teacher draws a horizontal line on the board, thus :

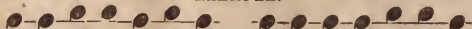
having drawn the line, the teacher says, "This line may represent the tone one, and the space above it may represent the tone two; thus:" (pointing to the line and singing one, and afterwards pointing to the space above, and singing two.)

§ 110. Teacher points to the line, and the pupils sing one, or, he points to the space, and they sing two. These, or other lessons, may be sung in this way :

1 1 2 2 1, 1 2 2 2 2 1, &c.

§ 111. Teacher says; "I will now write dots on the line for one, and on the space for two, showing you the order in which I wish you to sing the tones."

EXAMPLE.



QUESTIONS.—What tone is represented by this dot? (pointing to the first dot on the line.) Ans. One.—How do you know it to be one? Ans. Because it is on the line? &c.

Note.—The teacher will understand that the representations of one on the line is merely arbitrary, that it is not necessarily so; but it is so represented for her present convenience, in explaining the staff.

CHAPTER XXIII.

NOTES ON THE STAFF.

§ 112. Teacher asks: "What is the use of notes?" Ans. To represent the length of sounds. She may also ask a few questions as to the relative length of notes; as "Which is the longest note, a quarter or a half?" &c.

§ 113. Teacher says, "I will now write notes instead of dots, on the line and space; the notes will then show the length, and the line or space will show the pitch of the sound." She writes:



QUESTIONS.—Pointing to the first note, she asks, “what note is this?” Ans. Quarter.—The same question is asked on each. At the last note, the answer is “half.”—How can you tell a quarter note from a half? Ans. By its form.—Pointing to the first note the teacher says: Does this note stand on the line, or on the space? Ans. Line.—What tone, then, does it represent? Ans. One.—How do you know it to be one? Ans. Because it is on the line. &c.

Sing the lesson, teacher pointing.

CHAPTER XXIV.

NOTES ON THE STAFF. MEASURES.

§ 114. The teacher writes on the board the same lesson as at § 113, and after reviewing, asks, “How many notes are there in this lesson? How many quarters? How many halves? How many parts are there in double measure? If, then, we divide the lesson into double measure, or mark off the lesson into measures, where must I place the first bar? Similar questions are asked with respect to other bars, and the teacher marks them in, until the lesson appears as follows.



Sing in time, and sing in tune.

§ 115. Pupils beat the time, and sing the above lesson.

CHAPTER XXV.

THE STAFF.

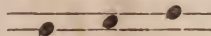
§ 116. Teacher, after reviewing Chap. 22, asks, What tone follows two? or, What is the next tone to two? Ans. Three.

§ 117. Teacher draws the line, and writes one and two in dots, as follows:



Question and sing.

§ 118. Teacher says, “We must now have another line to represent three;” she draws another line, above the first, and places a dot upon it thus:



QUESTIONS.—On which line is one written? Ans. First.—Where is two written? Ans. On the space.—Where is three written? Ans. On the second line.

§ 119. Teacher points, and pupils sing the above lesson.

§ 120. Teacher writes lessons in notes, as follows:



QUESTIONS.—*Rhythmic Analysis*.—How many measures are there in the lesson? How many kinds of notes? How many measures filled with quarters? How many with halves? How many beats come to each quarter? What note is this (pointing to the first note)? Ans. Quarter.—On which part of the measure does it come? &c., &c., &c.

Melodic Analysis.—What tone is this (pointing to the first note)? or, What tone does it represent? Ans. One.—How do you know it is one? Because it is on the first line? What tone is this (pointing)? &c., &c., &c.

§ 121. Pupils may now beat time, while the teacher sings the lesson, and correct her errors; afterwards sing.

CHAPTER XXVI.

THE STAFF.

§ 122. Teacher asks: What tone follows three? Ans. Four.—If we write one on the first line, two,

on the space, and three on the second line, where shall we write four? Ans. Space above.

§ 123. Teacher writes as follows, questions, and sings:



§ 124. Lesson in notes.



Question as at § 120, and sing.

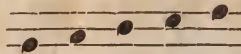
CHAPTER XXVII.

THE STAFF.

§ 125. Teacher says, "What tone follows four?" Ans. Five.—Where shall five be written? The pupils must find out the answer.

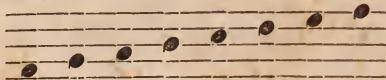
§ 126. A third line is now added, on which to represent five.

EXAMPLE.



QUESTIONS.—How many tones of the scale have now

will be required, so that when the scale is completed, it will appear on five lines and spaces, as follows:



§ 132. Teacher may now say: "The five lines, together with the four spaces, are called a **STAFF**. The staff is a character by which we represent the pitch of tones, as high or low."

QUESTIONS.—What are the five lines and four spaces called? What is called a staff? What is the use of a staff? By what character is the pitch of sounds represented? How many lines are there in the staff? How many spaces? Which is the first line? Which is the first space? &c.

CHAPTER XXXI.

SPACES ABOVE AND BELOW.

§ 133. Teacher says, "We may write the scale upon the staff, beginning with either line or space, or placing one upon either line or space." She may now write one on the second line, and proceed

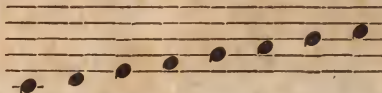
as at § 131. She may afterwards write one on the second space or third line; this will introduce an **ADDED** line above, which she will explain as it is brought into use. She may then write the scale, beginning with eight, and coming downwards, questioning and writing as at § 131; and thus introduce an added line below, and explain it.

QUESTIONS.—How many lines are there in the staff? How many spaces? How may we extend the compass of the staff? **Ans.** By using the spaces above or below. **Ques.** And if a still greater compass is required, how can it be obtained? **Ans.** By added lines above or below.

CHAPTER XXXII.

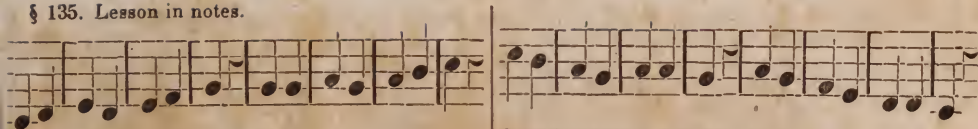
THE SCALE, BEGINNING ON THE ADDED LINE BELOW.

§ 134. The teacher says, "The scale is often written on the staff, beginning on the added line below, thus: (writes.)



Question and sing.

§ 135. Lesson in notes.



Question as at § 120, and sing.

Question as at § 120, and sing.

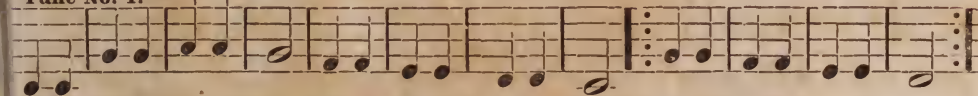
Note.—It may be best, in future lessons, usually to write one on the added line below, though the teacher is advised not always to write it thus, but frequently to write it elsewhere, and thus accustom the children from the first to reading the scale in different positions on the staff.

CHAPTER XXXIII.

TUNES.

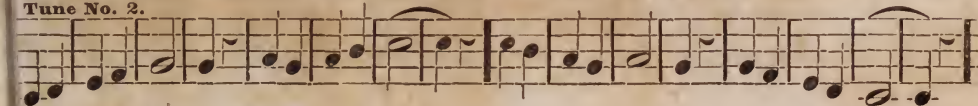
§ 136. The following, or similar tunes, may be written, analyzed as at § 120, and sung.

Tune No. 1.



Note.—Explain the repeat, and close by singing the first strain.—For words, see p. 68.

Tune No. 2.



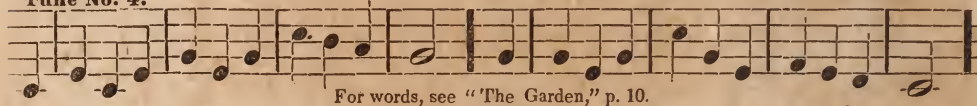
CONCLUSION.

Note.—Explain the tied notes, as representing one prolonged sound. Two notes to one sound.—For words, see ‘The Rain,’ p. 18, or any of the other songs of the same measure.

Tune No. 3.



Tune No. 4.



CONCLUSION.

There are other things in Melodics that the teacher, if time permit, may introduce. For example, intervals, as large steps and small steps, clefs, extended scale so far as to add the tones nine and ten, and some few of the intermediate tones, or tones of the chromatic scale. It is doubtful, however, whether teachers in primary schools will find time to carry their pupils any farther, if even so far as the foregoing instructions extend.

Success to the teacher who makes the steady and persevering effort to teach music to her interesting little charge.



