

# **EXHIBIT 6**

23

State of Illinois,

ss.

COOK County.

To William H. Hinrichsen, Secretary of State:

We, the Undersigned, Clayton F. Summy, Abram M. Pence and George A. Carpenter

propose to form a corporation under an act of the General Assembly of the State of Illinois, entitled "An Act Concerning Corporations," approved April 18, 1872, and all acts amendatory thereof; and that for the purposes of such organization we hereby state as follows, to wit:

1. The name of such corporation is The Clayton F. Summy Company

2. The object for which it is formed is general dealing in and publishing of music, manufacturing and dealing in musical instruments and all the incidents thereto.

3. The Capital Stock shall be Seventy-five Thousand (\$75,000) Dollars.

4. The amount of each share is One Hundred (\$100.00) Dollars.

5. The number of shares Seven hundred and fifty (750).

6. The location of the principal office is in the City of Chicago, in the County of Cook State of Illinois.

7. The duration of the Corporation shall be twenty-five (25) years.

Clayton F. Summy

Abram M. Pence

George A. Carpenter



State of Illinois, }  
COOK COUNTY. } ss.

I, Margaret V. Suddard, a Notary Public in and for  
the County and State aforesaid, do hereby certify that  
on this 12th day of January, A. D. 1895, personally appeared  
before me Clayton F. Summy, Abram M. Pence and George A. Carpenter.

to me personally known to be the same persons who executed the foregoing statement, and severally acknowledged that  
they had executed the same for the purposes therein set forth.

In Witness Whereof, I have hereunto set my hand and  
Notarial seal, the day and year above written.

Margaret V. Suddard  
Notary Public.

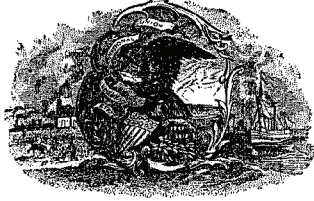
Clayton F. Summy  
Company  
Statement of Incorporation.

FILED  
JAN 12 1895  
NOTARY PUBLIC

Abram M. Pence  
George A. Carpenter

# STATE OF ILLINOIS,

Department



of State.

WILLIAM H. HINRICHSEN, Secretary of State.

To All to Whom these Presents Shall Come--Greeting:

Whereas, It being proposed by the persons hereinafter named to form a corporation, under an Act of the General Assembly of the State of Illinois, entitled "An Act Concerning Corporations," approved April 18th, 1872, in force July 1st, 1872, and the amendments thereto, the objects and purposes of which Corporation are set forth in a statement duly signed and acknowledged according to law, and this day filed in the office of the Secretary of State;

Now, therefore, I, WILLIAM H. HINRICHSEN, Secretary of State of the State of Illinois, by virtue of the power vested in and the duties imposed upon me by law, do hereby authorize, empower and license

*Clayton F. Sumner*  
*A. M. Pence* and  
*George A. Carpenter*

the persons whose names are signed to the before mentioned statement, as Commissioners to open books for subscription to the capital stock of

*Clayton F. Sumner Company*

such being the name of the proposed Corporation as contained in the statement, at such times and places as the said Commissioners may determine.

In Testimony Whereof, I hereto set my hand and cause to be affixed the Great Seal of State.

Done at the city of Springfield this *14th* day of *January* in the year of our Lord one thousand eight hundred and *90* and of the Independence of the United States the one hundred and *19th*



*W. Hinrichsen*  
Secretary of State.

(002)



To William H. Hinrichsen,

SECRETARY OF STATE OF THE STATE OF ILLINOIS:

THE COMMISSIONERS, duly authorized to open Books of Subscription to the Capital Stock of  
 the Clayton F. Summy Company  
 pursuant to license heretofore issued, bearing date the fourteenth day of January  
 A. D. 1895, do hereby report that they opened books of subscription to the Capital Stock of said Company, and  
 that the said stock was fully subscribed; that the following is a true copy of such subscription, viz.:

We, the undersigned, hereby severally subscribe for the number of shares set opposite our respective names  
 to the Capital Stock of the Clayton F. Summy Company  
 and we severally agree to pay the said Company, for each share, the sum of one hundred Dollars,

NAMES.	SHARES.	AMOUNT.
Clayton F. Summy	374	\$37400.
C. W. Foster	374	37,400.—
Geo. A. Carpenter	2	200.—

That on the first (1<sup>st</sup>) day of February A. D. 1895, at the  
office of Pease Carpenter 107 Dearborn St. Chicago Illinois at the hour  
of eleven o'clock A. M., they convened a meeting of the subscribers aforesaid pursuant to notice  
required by law, which said notice was deposited in the post office, properly addressed to each subscriber, ten  
days before the time fixed therein, a copy of which said notice is as follows, to-wit:

To Clayton F. Summy, Ch. W. Foster & H. A. Carpenter  
You are hereby notified that the Capital Stock of The Clayton F. Summy Company

has been fully subscribed, and that a meeting of the subscribers of such stock will be held at the office of  
Pease Carpenter Room 28- 107 Dearborn St. Chicago Illinois  
on the first (1<sup>st</sup>) day of February A. D. 1895 at eleven  
o'clock A. M., for the purpose of electing a Board of Directors for said Company, and for the transaction of  
such other business as may be deemed necessary.

Signed,

Clayton F. Summy  
A. M. Pease  
H. A. Carpenter

Commissioners.

That said subscribers met at the time and place in said notice specified, and proceeded to elect Directors  
and that the following persons were duly elected for the term of one year, viz.:

Clayton F. Summy (Secy and Treas.)  
Ch. W. Foster (President)  
H. A. Carpenter

Clayton F. Summy  
A. M. Pease  
H. A. Carpenter

Commissioners.

State of Illinois,

COUNTY OF Cook

On this first day of February A. D. 1895, personally appeared  
before me, a Notary Public in and for said County, in said  
State. Abram M. Pence and Geo. A. Carpenter

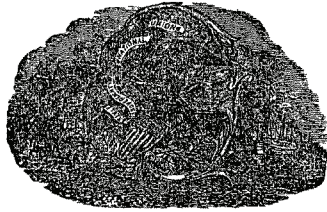
each  
and state both that the foregoing report by them subscribed is true in substance and in fact.

Margaret V. Buddard  
Notary Public

FILED  
FEB 19 1895  
Notary Public

# STATE OF ILLINOIS,

Department



of State.

WILLIAM H. HINRICHSEN, Secretary of State.

To All to Whom these Presents Shall Come--Greeting:

WHEREAS, a STATEMENT, duly signed and acknowledged, has been filed in the office of the Secretary of State, on the 14th day of January A. D. 1891, for the organization of the

Clayton P. Sumner Company under and in accordance with the provisions of "AN ACT CONCERNING CORPORATIONS," approved April 18, 1872, and in force July 1, 1872, and all acts amendatory thereof, a copy of which statement is hereunto attached;

AND, WHEREAS, a LICENSE having been issued to A. M. Peuce and George A. Baskin as Commissioners to open books of subscription to the Capital Stock of said Company;

AND, WHEREAS, the said Commissioners have, on the 14th day of February A. D. 1891, filed in the office of the Secretary of State a report of their proceedings under the said License, a copy of which report is hereunto attached;

Now, Therefore, I, WILLIAM H. HINRICHSEN, Secretary of State of the State of Illinois, by virtue of the powers vested in me by law, do hereby certify that the said

Clayton P. Sumner Company is a legally organized Corporation under the laws of this State.

In Testimony Whereof, I hereto set my hand, and cause to be affixed the Great Seal of State.



Done at the city of Springfield this 14th day of February in the year of our Lord one thousand eight hundred and 91 and of the Independence of the United States the one hundred and 45th

W. H. Hinrichsen Secretary of State.

(004)

Report of Commissioners

OF

*Clayton S. Sumner*  
*Company*

Location *Chicago*  
Capital Stock, \$ *75,000*  
Object *Miss*  
Duration *25* Years.  
Statement filed *Jan 11th 1893*  
Box *697* No. *32539*

FILED

12<sup>th</sup> April 1897  
It is Hereby Certified, That at a special meeting of the stockholders of Clayton F. Summy Company 28

held at the office of said corporation, in Chicago County of Cook State of Illinois, on the 9<sup>th</sup> day of April A. D. 1897 pursuant to notice duly given, it was voted, two-thirds of all the votes represented by the whole stock of said corporation voting in favor thereof, to increase the capital stock of said corporation from the sum of seventy-five thousand (75000) — Dollars to the sum of one hundred thousand (100000) — Dollars, and the capital stock of said corporation is hereby declared increased according to said vote.

Witness The hand of the President of said corporation and its corporate seal this twelfth day of April A. D. 1897  
C. N. Foster, President.

Attest: Clayton F. Summy Secretary.

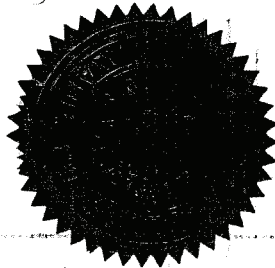
State of Massachusetts }  
Suffolk County. } ss. Chas. J. W. Foster being duly sworn, on oath says that he is the President of Clayton F. Summy Company the above named corporation, and that the foregoing certificate of increase of capital stock of said corporation, by him subscribed, is true.

C. N. Foster, President.

Subscribed and Sworn to this twelfth day of April A. D. 1897, before me.

Charles A. Adams  
Commissioner of the State of Illinois Notary Public.

\* See Hurd's Revised Statutes, Chapter 82, Section 62.



Clayton F. Sumner  
Company.

Notice of Income  
of Capital Assets

734619 no 32539

FILED

APR  
17

1937

James C. [unclear]  
SECTION SALES

It is **Hereby Certified**, That at a special meeting of the stockholders of the Clayton F. Summy Co. was

held at the office of said corporation, in the City of Chicago County of Cook State of Illinois, on the 26th day of March A. D. 1898 pursuant to notice duly given, it was voted, two-thirds of all the votes represented by the whole stock of said corporation voting in favor thereof, to increase the capital stock of said corporation from the sum of One hundred thousand (100,000) Dollars to the sum of One hundred and ten thousand (110,000) Dollars, and the capital stock of said corporation is hereby declared increased according to said vote.

Witness The hand of the President of said corporation and its corporate seal this 26th day of March A. D. 1898.

C. H. W. Foster President.

Attest: Clayton Summy Secretary.

State of Illinois }  
Cook County. } ss.

C. H. W. Foster being duly

sworn, on oath says that he is the President of the Clayton F. Summy Co. the above named corporation, and that the foregoing certificate of increase of capital stock of said corporation, by him subscribed, is true.

C. H. W. Foster President.

Subscribed and Sworn to this 26th day of March

A. D. 1898, before me.

M. M. Land

Notary Public.

\* See Hurd's Revised Statutes, Chapter 82, Section 53.



James A. Rice (under)

0977  
32583

1000 - 0119

Clayton F. Sumner &

Certificate of increase  
Capital Stock

From

\$ 100,000 To 110,000.

Box 697 In 39.534

FILED

MAY

31

1898

RECORDS & CO.  
STATE OF MISSISSIPPI

70256

It is hereby certified that at the regular annual meeting of the stockholders of Clayton F. Summy Company, held at the office of said company in Chicago, Cook County, Illinois, on Tuesday, April 1, 1919, pursuant to the by-laws, it was voted, by the unanimous vote of the whole stock of said corporation, to decrease the capital stock of said corporation from the sum of \$110,000 to the sum of \$80,000, and the capital stock of said corporation is hereby declared decreased according to said vote.

WITNESS the hand of the president of said corporation and its corporate seal this 1st day of April, 1919.

Clayton Summy  
President.

M M Hyland  
Secretary.

State of Illinois )  
County of Cook ) ss

Clayton F. Summy, being duly sworn, on oath says that he is president of Clayton F. Summy Company, the above named corporation, and that the foregoing certificate of decrease of capital stock of said corporation by him subscribed is true.

Clayton Summy

Subscribed and sworn to before me this 1st day of April, 1919.

Florence Ischaan  
Notary Public.

697  
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CLAYTON F. SUMMY CO.

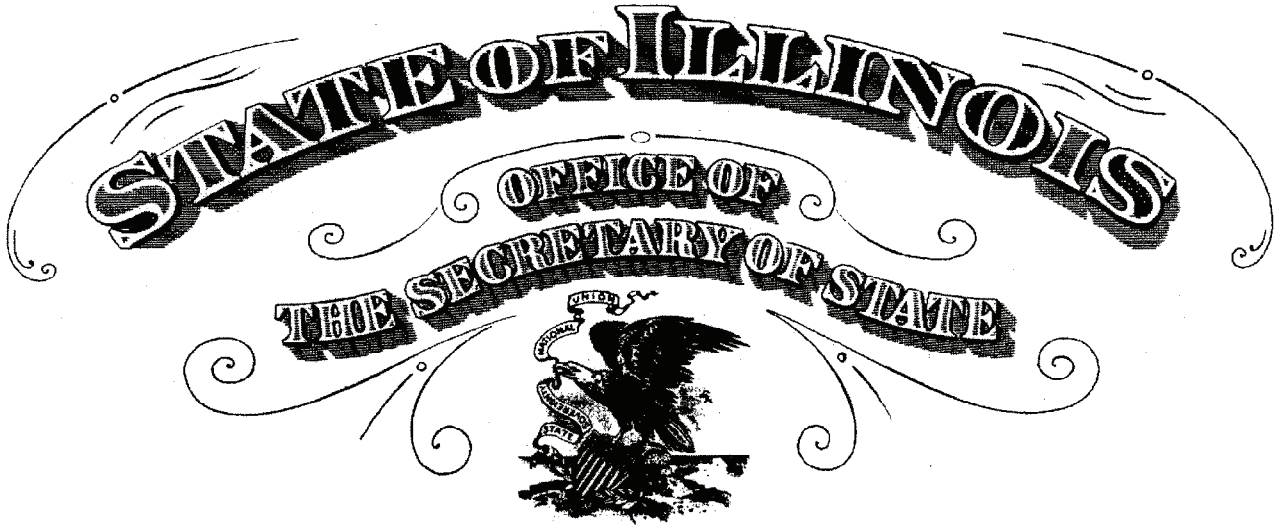
Decrease of  
Capital Stock.

\$ 100 000<sup>00</sup> to \$ 60 000<sup>00</sup>

F1160

MAR 1910

*Clayton F. Summy*



**To all to whom these Presents Shall Come, Greeting:**

*I, Jesse White, Secretary of State of the State of Illinois, do hereby certify that I am the keeper of the records of the Department of Business Services. I certify that*

THE FOREGOING AND HERETO ATTACHED IS A TRUE AND CORRECT COPY, CONSISTING OF 14 PAGES, AS TAKEN FROM THE ORIGINAL ON FILE IN THIS OFFICE FOR CLAYTON F SUMMY CO.\*\*\*\*\*

**In Testimony Whereof,** I hereto set my hand and cause to be affixed the Great Seal of the State of Illinois, this 7TH day of JUNE A.D. 2013



*Jesse White*

Authentication #: 1315801881  
Authenticate at: <http://www.cyberdriveillinois.com>

SECRETARY OF STATE

# **EXHIBIT 7**

# ✓ SONG \* STORIES

New Edition, Revised, Illustrated and Enlarged

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For the Kindergarten.

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372  
H647

Music Composed and Arranged by

Mildred J. Hill.

---

Words Written and Adapted by

Patty S. Hill.

---

Illustrations by MARGARET BYERS

With an Introduction by

ANNA E. BRYAN.

BOARDS, \$1.00.  
CLOTH. 1.50.

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CHICAGO:

CLAYTON F. SUMMY CO.

220 Wabash Avenue.

Copyright, 1896, by CLAYTON F. SUMMY.

Ex. 7

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P002057

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KG1695

HARVARD  
UNIVERSITY  
LIBRARY  
30 MAR 1945

Pratt-Institute Free library, Brooklyn

9  
372  
H647

Ex. 7

112

P002058

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

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

MILDRED J. HILL.

(iii)

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Ex. 7

113

P002059

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Ex. 7

114

P002060

# PREFACE.

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

—*Carlyle.*

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

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

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

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

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

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

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

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

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

---

\**Miss Blow.*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

With a very slight change becomes:

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

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

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

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

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

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

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

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

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

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

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

ANNA E. BRYAN.

*Louisville, Ky., June, 1893.*

Ex. 7

120

P002066

# SUBJECT INDEX.

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## OPENING AND CLOSING SONGS.

Farewell, . . . . .	10
Good-bye Song, . . . . .	3
Good Morning Song, . . . . .	5
Good Morning to All, . . . . .	3
Good Morning to the Playroom, . . . . .	6
Lullaby and Good Morning, . . . . .	8
Morning Greeting, . . . . .	4
Rainy Day Good Morning, . . . . .	7

## RING SONGS.

Ring Song (number 1), . . . . .	11
Ring Song (number 2), . . . . .	12
Ring Song (number 3), . . . . .	13
Skipping Song, . . . . .	15

## PRAYERS.

God's Blessing on Work, . . . . .	18
God's Care of All Things, . . . . .	16
Thanks for Constant Care, . . . . .	19
Thanks for Daily Blessings, . . . . .	17

## SONGS OF THE SEASONS.

Song of Summer and Winter, . . . . .	20
--------------------------------------	----

## FALL SONGS.

Flowers' Lullaby, . . . . .	23
Migration Song, . . . . .	24
Nature's Good-Night, . . . . .	22
The Fall Leaves, . . . . .	25
The North Wind, . . . . .	21

## THANKSGIVING SONGS.

Blessings on Effort, . . . . .	26
Thanksgiving Song, . . . . .	27



## WINTER SONGS.

Earth's Winter Dress, . . . . .	31
Jack Frost, . . . . .	30
Merry Little Snow-flakes, . . . . .	28
Snow Clouds, . . . . .	29

## CHRISTMAS SONGS.

Christmas Lullaby, . . . . .	35
Christmas Night, . . . . .	33
Christmas Star, . . . . .	34
Presentation Song, . . . . .	36
The Story of the Christ, . . . . .	32

## EASTER SONGS.

Dandelion, . . . . .	41
Nature's Easter Story, . . . . .	37
The Caterpillar and Moth, . . . . .	40
The Sunshine's Message, . . . . .	39
The Waking Flowers, . . . . .	38

## SUMMER SONGS.

Summer Song, . . . . .	44
The Bees' Market, . . . . .	42

## SONGS OF NIGHT AND DAY.

Awakening Song, . . . . .	48
Baby's Waking Song, . . . . .	51
Cradle Song, . . . . .	50
Lullaby, . . . . .	55
Moon Song, . . . . .	54
Story of the Day, . . . . .	45
The Story of the Night, . . . . .	52
Twilight and Dawn, . . . . .	46
Twinkle, Twinkle, . . . . .	53

## WEATHER SONGS.

Rain Clouds, . . . . .	56
Rain Song, . . . . .	57
Rainy Day Good Morning, . . . . .	7
The Rain on the Roof, . . . . .	58
Weather Song, . . . . .	57

INDUSTRIAL SONGS.

Busy Carpenters, . . . . .	66
Song of the Sewing Machine, . . . . .	64
The Blacksmith's Song, . . . . .	65
The Lamplighter, . . . . .	63
The Story of the Bread, . . . . .	60
The Story of the Butter, . . . . .	61
The Story of the Clothes, . . . . .	62
Washing and Ironing, . . . . .	59

MISCELLANEOUS SONGS.

Bye, Baby, Bye, . . . . .	78
Church Bells, . . . . .	70
Each Mother Loves Best, . . . . .	75
Father's and Mother's Care, . . . . .	74
Flying Song, . . . . .	77
God's Love, . . . . .	72
God's Work, . . . . .	71
Lullaby, . . . . .	79
The Children and the Sheep, . . . . .	73
The Song of the Mill Stream, . . . . .	67
Wind Song, . . . . .	68

NEW SONGS.

Skipping Song, . . . . .	81
The Story of the Apple, . . . . .	82
Winter Forethought, . . . . .	84
The Certainty of Law, . . . . .	86
Butterfly and Moth, . . . . .	87
The Signals of Time, . . . . .	88
Light and Shadow, . . . . .	89
The Stages of Life, . . . . .	90

# ALPHABETICAL INDEX

OF FIRST LINES.

---

---

A	
After resting all night, . . . . .	4
All our work is over, . . . . .	3
All the busy work is done, . . . . .	10
All the children's clothes are worn, . . . . .	62
All things bright and beautiful, . . . . .	71
As I walked over the hills one day, . . . . .	75
B	
Beautiful rain clouds, . . . . .	56
Beautiful snow clouds, . . . . .	29
Blowing, blowing, everywhere, . . . . .	68
Busy were our fingers, . . . . .	36
Bye, baby! night is come, . . . . .	78
Butterfly and Moth, . . . . .	87
C	
Children! children! winter is here, . . . . .	30
Clouds of gray are in the sky, . . . . .	22
Come! Come! People come, . . . . .	70
Come, little leaves, . . . . .	25
Crawling, spinning, . . . . .	40
D	
Do you hear the song of rain? . . . . .	58
Down in the fields where the wild flowers, . . . . .	41
E	
Every night, every night, . . . . .	34
F	
Father of all in Heaven above, . . . . .	17
Father, Thou, who carest, . . . . .	16
Father, we thank Thee for the light, . . . . .	19
Fly little birdies, . . . . .	77

(xiv)

## ALPHABETICAL INDEX.

xv

## G

God our Father made the night, . . . . .	72
God sends his bright, warm summer sun, . . . . .	20
Good morning, brave children, . . . . .	7
Good morning, lovely play room, . . . . .	6
Good morning to you, . . . . .	3

## H

Happy Monday morning, . . . . .	5
Heavenly Father, Thee we love, . . . . .	18
How are the little children awakened, . . . . .	48

## I

I wish, dear little playmate, . . . . .	15
If you'll listen, little children, . . . . .	32

## L

Little children come, . . . . .	13
Little children, little children, . . . . .	55
Lovely moon, lovely moon, . . . . .	54
Loving mother, kind and true, . . . . .	74
Light and Shadow, . . . . .	89

## M

Many fields of grass and clover, . . . . .	61
Merrily, merrily, the anvil rings, . . . . .	65
Merry little snow flakes, . . . . .	28

## O

O come, dear little children, . . . . .	27
Once within a lowly stable, . . . . .	33
One winter night, . . . . .	35
Out in the fragrant clover fields, . . . . .	42

## P

Pit! pat! pit! pat! . . . . .	57
-------------------------------	----

## R

Rub, scrub, rub-a-dub-dub, . . . . .	59
--------------------------------------	----

## S

Saw, saw, saw, . . . . .	66
Say, can you tell what the sweet birds, . . . . .	46
See the children on our ring, . . . . .	12
Sleep, my darling little one, . . . . .	50
Softly now the snow flakes fall, . . . . .	31
Summer flowers are sleepy, . . . . .	23
Skipping Song, . . . . .	81

## T

The Stages of Life, . . . . .	90
The eyelids close, . . . . .	8
The flowerets all sleep soundly, . . . . .	79
The north wind blew, . . . . .	21
The north wind doth blow, . . . . .	24
The seeds and flowers are sleeping sound, . . . . .	37
The sleepy flowers now are waking, . . . . .	38
This is the way that we form our ring, . . . . .	11
This is the way the rain comes down, . . . . .	57
'Tis God our Heavenly Father, . . . . .	26
To the sleeping seeds, . . . . .	39
"Turn." said the little stream, . . . . .	67
Turning, whirling, . . . . .	64
Twinkle, twinkle, little star, . . . . .	53
The Story of the Apple, . . . . .	82
The Certainty of Law, . . . . .	86
The Signals of Time, . . . . .	88

## W

Way down in the field, . . . . .	60
What does little birdie say, . . . . .	51
When morning comes, . . . . .	45
When the golden sun has set, . . . . .	52
When the light of day is fading, . . . . .	63
When the summer comes each year, . . . . .	44
Woolly sheep please tell us why, . . . . .	73
Winter Forethought, . . . . .	84

# GOOD-MORNING TO ALL. <sup>v</sup>

3

To be sung standing.

*Brightly.*

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

The musical score is in 2/4 time with a key signature of one sharp (F#). It consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment, ending with a double bar line and repeat dots.

# GOOD-BYE SONG.

Air from MOZART.

All our work is o - ver — Bu - sy hands are thro' —  
Tho' we part we meet a - gain The mor - row's work to do. So  
Have they been thro' all the day. — Lov - ing kind and true? —  
good - bye lit - tle chil - dren And lov - ing teach - ers too. —

The musical score is in 2/4 time with a key signature of one sharp (F#). It consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment, ending with a double bar line and repeat dots.

# MORNING GREETING.

Arr: from MOZART.

*With Spirit.*

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

The first system of the musical score for 'Morning Greeting'. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The vocal line begins with the lyrics 'Af - ter resting all the night, Lit - tle lips, with smile so bright,'. The piano accompaniment consists of a treble and bass clef part.

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

The second system of the musical score. The vocal line continues with the lyrics 'Say "Good-morning play - mates dear, We are glad to see you here."'. The piano accompaniment continues with similar rhythmic patterns.

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

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

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

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

# GOOD-MORNING SONG.

5

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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "Hap - py { Mon - day } morn - ing! Wheth - er rain or shine. { Tues - day }".

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

The second system continues the vocal line and piano accompaniment. The lyrics are: "Lit - tle chil - dren start from home, And run to school by nine.".

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

The third system features a vocal line with the lyrics "Tra la la la la la la, Tra la la la la." and a piano accompaniment with a rhythmic pattern of eighth notes and rests.

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

The fourth system continues the vocal line with the lyrics "Tra la la la la la la, Tra la la la la." and the piano accompaniment.

Ex. 7

129

P002075

105



## GOOD MORNING TO THE PLAY ROOM.

*With Spirit.*

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

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

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

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

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

# RAINY DAY GOOD MORNING.

7

*Brightly.*

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

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

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

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

Ex. 7

131

P002077

107



## LULLABY AND GOOD MORNING.

*Dreamily.*

The eye - lids close, in sweet re - pose, When  
 comes the close of day. ——— The world will sleep, in  
 si - lence deep, 'Till star - light fades a - - - way.

*ppp*

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The first system begins with the tempo marking 'Dreamily.' and the lyrics 'The eye - lids close, in sweet re - pose, When'. The second system continues with 'comes the close of day. ——— The world will sleep, in'. The third system concludes with 'si - lence deep, 'Till star - light fades a - - - way.' and includes a piano dynamic marking 'ppp'.

Allegro.

Musical notation for the first system, featuring a treble clef and piano accompaniment in G major.

Brightly.

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

Musical notation for the second system, including a vocal line and piano accompaniment.

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

Musical notation for the third system, including a vocal line and piano accompaniment.

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

Musical notation for the fourth system, including a vocal line and piano accompaniment.



Ex. 7

133

P002079

## FAREWELL.

*Cheerily.*

All the bu - sy work is done, Things are in their  
pla - ces. Now the child - ren home - ward run, With  
hap - py hearts and fa - ces. Then let us to each  
o - ther say, "Good - by, Good - by, for to day."



61642

# FIRST RING SONG.

*Sprightly.*

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

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

Tra la la la la la Each lit - tle pair of

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

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

## SECOND RING SONG.

Arr: from MOZART.

*Gayly.*

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

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

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

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

# THIRD RING SONG.

13

FOLKSONG.

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

The first system of music features a vocal line in treble clef with a key signature of one flat and a common time signature. The lyrics are "Lit - tle chil - dren come, Let us form our ring, Ev - 'ry". Below the vocal line is a piano accompaniment consisting of a grand staff with treble and bass clefs. The piano part includes chords and a simple bass line.

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

The second system continues the vocal line with the lyrics "foot - step firm and strong, All the fa - ces bright, Ev - 'ry". The piano accompaniment continues with similar harmonic support.

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

The third system concludes the vocal line with the lyrics "foot - step light, Lut us clap our hands and sing." The piano accompaniment provides the final harmonic support.

Ex. 7

137

P002083

113



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

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

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

Third Ring Song. 2

# SKIPPING SONG.

15

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

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

Skip.

Ex. 7

139

P002085

115

## GOD'S CARE OF ALL THINGS.

*Reverently.*

The musical score is written in G major (one sharp) and common time. It consists of four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line and chords in the right hand.

**System 1:**  
 Fath - er, thou who car - est, For smal - lest ti - ny flowr's, Thou

**System 2:**  
 teach - est bees, and squir - rels, To save for win - ter hours, To

**System 3:**  
 thee, we lit - tle chil - dren, Our lov - ing thanks would bring. For

**System 4:**  
 all thy lov - ing kind - ness, Of all thy good - ness sing. A - men.

THANKS FOR DAILY BLESSINGS.

17

*Reverently.*

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

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

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

# GOD'S BLESSING ON WORK.

*Reverently.*

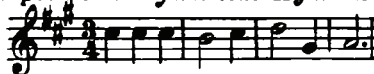
HEINRICH ALBERT.(1643)

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

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

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

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



# THANKS FOR CONSTANT CARE.

19

*Earnestly.*

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

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

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

Ex. 7

143

P002089

119



## SONG OF SUMMER AND WINTER.

ERNST WOLF. (1770)

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

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

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







# THE NORTH WIND.

With animation.

1. The north wind blew one cold fall night, And started the birds on their  
 2. A light snow fell and then the stream, Ran slower and slower as  
 R. While people slept this cold fall night, The windows were covered with

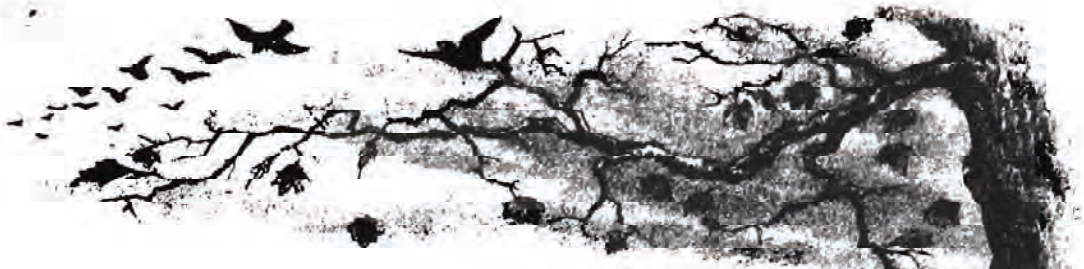


southward flight, The sleep-y flow - ers rocked in the breeze, The  
 if in a dream, It ran so fast all sum - mer long, But  
 lace so white, The chil-dren woke with the morn - ing sun, And

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







## NATURE'S GOODNIGHT.

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

Trees now dress'd in faded brown, Send their leaves all rustling down.

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

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

*pp* *cresc.*



# THE FALL LEAVES.

25

GEO. COOPER.

*Animated.*

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

The first system of musical notation for the song. It consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#) and the time signature is 4/4. The music is in a simple, rhythmic style.

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

The second system of musical notation, continuing the vocal line and piano accompaniment from the first system. The lyrics continue across two lines.

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

The third and final system of musical notation, concluding the song. The lyrics end with a period in the first line. The piano accompaniment ends with a double bar line.

Ex. 7

147

P002093

123

## BLESSINGS ON EFFORT.

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

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

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

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





## THANKSGIVING SONG.

Arr. HIMMEL.(1808)

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

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

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

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

## MERRY LITTLE SNOWFLAKES.

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

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

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

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

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 2/4. The lyrics are: "Mer - ry lit - tle snow - flakes, Dan - cing in the air! Bu - sy lit - tle snow - flakes, Fall - ing ev - 'ry - where. Blow - ing in our fa - ces, Fall - ing at our feet, And kiss - ing all the child - ren, As they run a - long the street!"






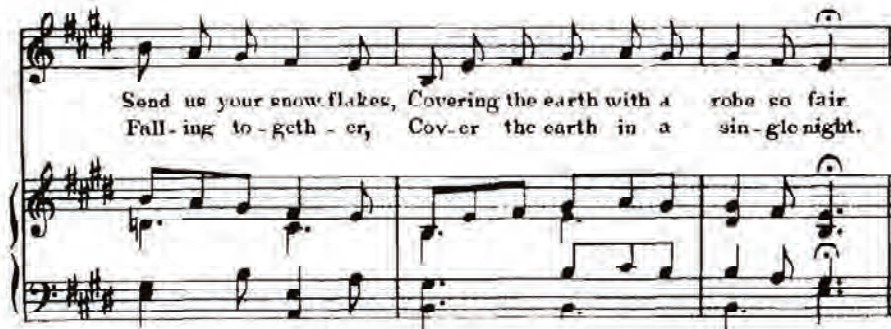
## SNOW CLOUDS.



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



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



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







## JACK FROST.

Sprightly.

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

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

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

# EARTH'S WINTER DRESS.

31

*Gently.*



Soft - ly now the snow - flakes fall,  
I - ci - cles will fringe her dress,  
Done in si - lence with - out light,  
Spread - ing robes of white o'er all. Si - lent, si - lent  
Frost work makes her lace, I guess. For a neck - lace  
Fin - ished in a sin - gle night. None but love - ly  
thro' the night, Dress - ing earth in gown of white.  
with - out price, Wind - ing streams of spark - ling ice.  
earth can wear, Gems so won - drous, robes so fair.

Ex. 7

153

P002099

129



## THE STORY OF THE CHRIST.

*Reverently.*

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

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

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

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



CHRISTMAS NIGHT.

Reverently.

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

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

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



## CHRISTMAS STAR.

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

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

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

## CHRISTMAS LULLABY.

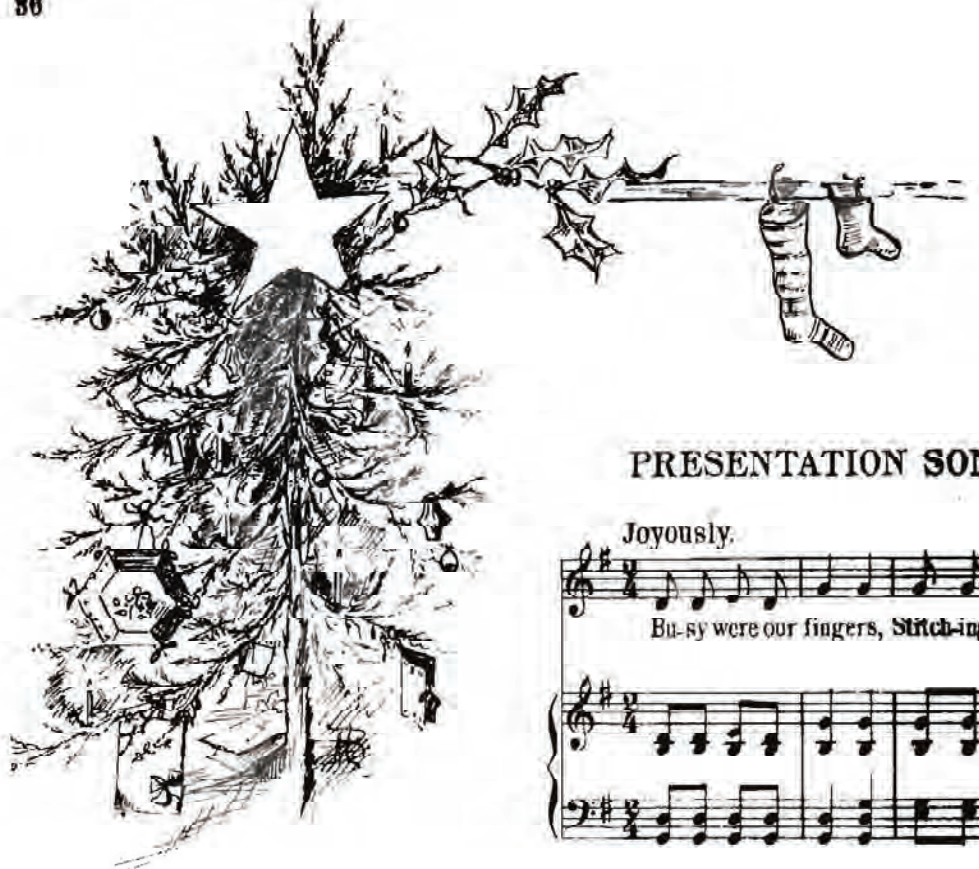
*Quietly.*

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

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

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





### PRESENTATION SONG.

Joyously.

But-sy were our fingers, Stit-ch-ing day by day,

Mak-ing lit-tle pres-ents, That we give a-way Lit-tle hands were wil-ling

For a lov-ing thought. Help'd to make these pres-ents, We to you have brought.





### NATURE'S EASTER STORY.

Reverently.

1. The seeds and flow'rs are sleeping sound; Till  
 2. The sing-ing birds come back a-gain, At  
 3. The but-ter-flies and moths a-rise, At

 The first system of musical notation consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is common time (C).


East-er time, Till East-er time, And then they rise a -  
 East-er time, At East-er time, The lit-tle streams are  
 East-er time, At East-er time, And spread their wings in

 The second system of musical notation continues the vocal line and piano accompaniment from the first system.

dove the ground, At hap-py East-er time, And as they rise from  
 wak-ing then, At hap-py East-er time, And as they sing with  
 glad sur-prise, At hap-py East-er time, And as they rise they

 The third system of musical notation continues the vocal line and piano accompaniment.

Reverently.

sleep they say, That we shall wake some day.  
 joy they say, That we shall wake some day.  
 seem to say, That we shall wake some day.

 The fourth system of musical notation continues the vocal line and piano accompaniment.






THE WAKING FLOWERS.

FOLKSONG. Arr.

Gently.

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

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

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

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

## THE SUNSHINE'S MESSAGE.

*Slowly.*

To the sleep - ing seeds, In the great brown earth, Came the

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

*dim.*

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

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

The musical score is written in G major (one sharp) and 4/4 time. It consists of four systems of music. Each system includes a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The tempo is marked 'Slowly.' and the dynamics include 'dim.' and 'f'. The lyrics are: 'To the sleep - ing seeds, In the great brown earth, Came the sun - shine so warm, so warm. And whis - per'd, "Seed child - ren, drow - sy with sleep, Now lay off your night - caps, And up - ward creep. Never fear a - ny cold or win - try storm," Said the sun - shine so warm, warm, warm.'



## THE CATERPILLAR AND MOTH.

*Rhythmically.*

Crawl - ing, spinning, shel - ter win - ning, From the storms of  
 win - ter gray, Leaves are fall - ing, North winds call - ing,  
 Wait thy East - er day. Out in the sun - shine  
 free as air, Flying with wings so new and so fair, High in the  
 sun - light, Low midst the flow'rs Sipping their sweets through bright summer hours.

*Flying movement*

The musical score is written for voice and piano. It consists of five systems of music. The first system is marked 'Rhythmically' and features a vocal line with lyrics 'Crawl - ing, spinning, shel - ter win - ning, From the storms of' and a piano accompaniment. The second system continues the vocal line with 'win - ter gray, Leaves are fall - ing, North winds call - ing,' and the piano accompaniment. The third system is marked 'Flying movement' and begins with the vocal line 'Wait thy East - er day. Out in the sun - shine' and the piano accompaniment. The fourth system continues the vocal line with 'free as air, Flying with wings so new and so fair, High in the' and the piano accompaniment. The fifth system concludes the vocal line with 'sun - light, Low midst the flow'rs Sipping their sweets through bright summer hours.' and the piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

## DANDELION.

A. METHFESSEL

Down in the fields where the wild flowers grow, So early in Spring before

The first system of musical notation for the song 'Dandelion'. It consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: 'Down in the fields where the wild flowers grow, So early in Spring before'.

cold winds go, A dan-de-lion woke, And tho' it was cold, It

The second system of musical notation. The vocal line continues with the lyrics: 'cold winds go, A dan-de-lion woke, And tho' it was cold, It'. The piano accompaniment continues with a steady rhythmic pattern.

smil'd at the sun with its face of gold, A dan-de-lion woke, And

The third system of musical notation. The vocal line continues with the lyrics: 'smil'd at the sun with its face of gold, A dan-de-lion woke, And'. The piano accompaniment continues.

tho' it was cold, It smil'd at the sun with its face of gold.

The fourth and final system of musical notation. The vocal line concludes with the lyrics: 'tho' it was cold, It smil'd at the sun with its face of gold.'. The piano accompaniment concludes with a final chord.



THE BEES' MARKET.

Busily.

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

*Humming.*

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

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

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

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

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

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



## SUMMER SONG.

CONRADIN KREUTZER.

*Foyously.*

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

*Fine.*

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

*Fine.*

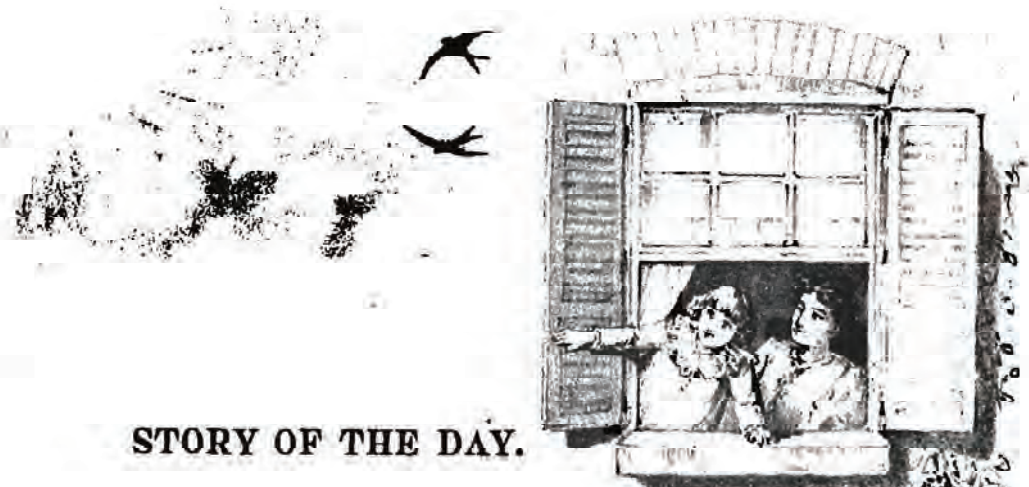
Humming bees go buzzing by, Seek-ing flow-ers low and high,

*D.C. al Fine.*

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

*D.C. al Fine.*





# STORY OF THE DAY.

Animated.

FOLKSONG

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

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

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



## TWILIGHT AND DAWN.

Arr: from FOLKSONG. (1816.)

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

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

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





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

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

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





## AWAKENING SONG.

*Gently.*

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

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

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

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

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

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

## CRADLE SONG.

KARL SPAZIER.(1793)

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

here. All the ba - bies near and far,

Sleep when comes the eve - ning star. By O

Ba - by, By O Ba - by.

# BABY'S WAKING SONG.

51

TENNYSON.

OLD MELODY. (1788.)

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

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

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

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

Ex. 7

173

P002119





THE STORY OF NIGHT.

ARR. FROM CARL ZELTER, (1810)

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

 The first system of musical notation, featuring a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 6/8.

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

 The second system of musical notation, continuing the vocal line and piano accompaniment.

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

 The third system of musical notation, concluding the vocal line and piano accompaniment.


# TWINKLE, TWINKLE, LITTLE STAR.

JANE TAYLOR.

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

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

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



MOON SONG.

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

Gracefully.

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

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

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



# LULLABY.

55

Arr. from MOZART.

*Drowsily.*

Lit-tle chil-dren, lit-tle chil-dren, So tired and so  
wea-ry, Sleep-y chil-dren, drow-sy chil-dren. To dream-land will  
go. In their beds on down-y pil-lows, The chil-dren are  
rest-ing. Sleep-y chil-dren, drowsy chil-dren, To dream-land have gone.

Ex. 7

177

P002123

153





# RAIN CLOUDS.

Smoothly.

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

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



Big riv - ers too,  
 Wash clean and white;

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



### WEATHER SONG.

*Daintily.*

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

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

### RAIN SONG.

Arr. from MOZART.

*Lightly.*

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

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

## THE RAIN ON THE ROOF.

*Lightly.*

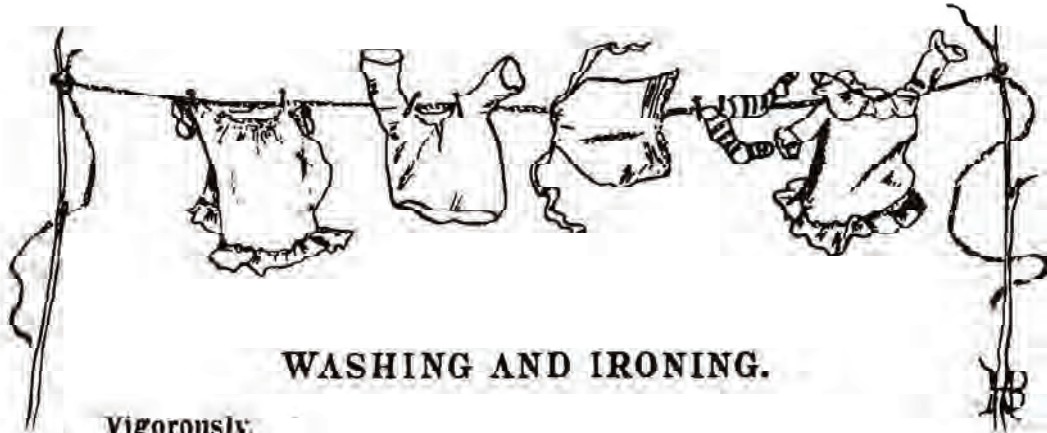
Do you hear the song of rain. Pat-ter-ing down. pat-ter-ing down,  
Do you hear the song of rain, Pat-ter-ing down, pat-ter-ing down,

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

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

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





## WASHING AND IRONING.

Vigorously.

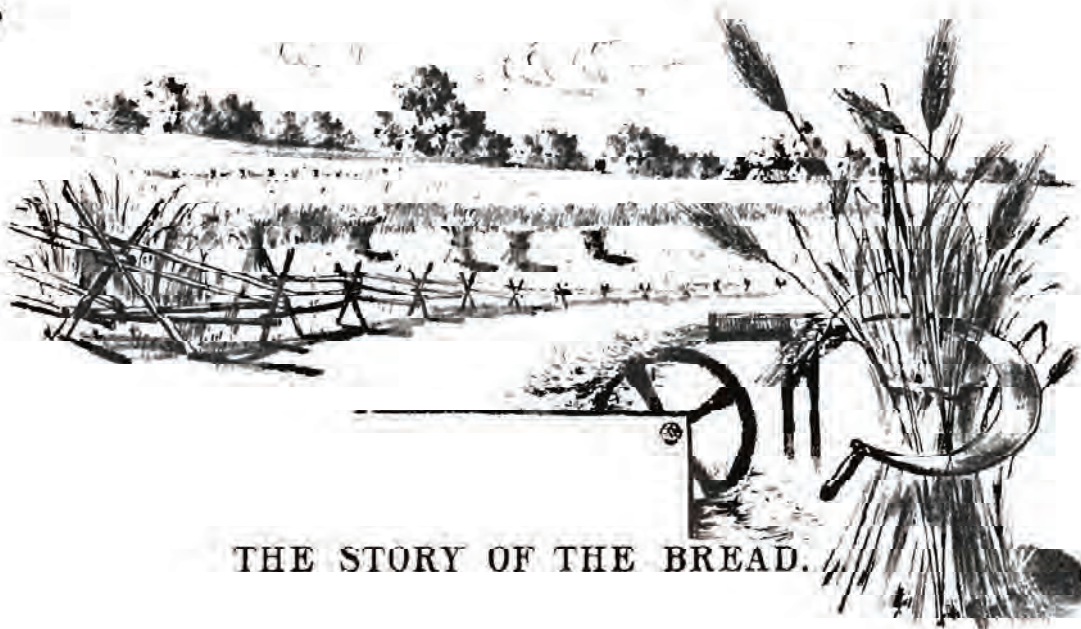
1. Rub! Scrub! rub - a - dub - dub! The chil - dren's clothes must go  
 2. High fly! blow the clothes dry! Oh! Sun, shine your brightest up  
 3. Neat! Sweet! from head down to feet, Each child can be dress - ed so

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

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





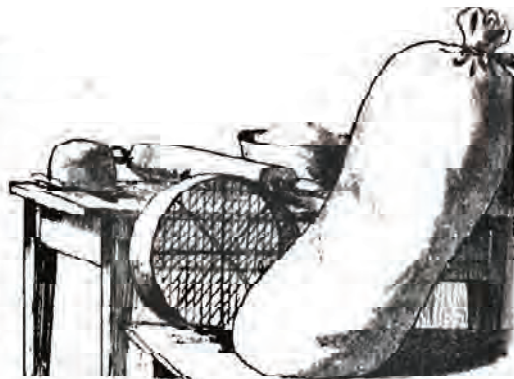


## THE STORY OF THE BREAD.

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

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

cut it all down with a stead-y swing,  
 mil-ler sings out in his great da-light,  
 too sings out in her great da-light,  
 plate full of bread for my child-er to-night!







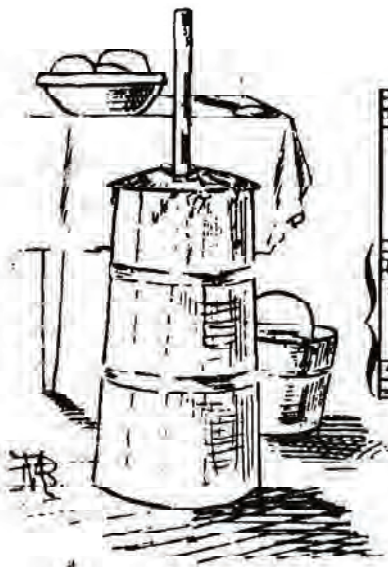
### THE STORY OF THE BUTTER.

Adapted from Mowing Song.  
Songs for Little Children.

Lively.

1. Ma - y fields of grass and clo - ver, In the sum - mer a rowld o - ver;  
2. Some one then must do the churning, Yel - low cream to but - ter turning;

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



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





THE STORY OF THE CLOTHES.

FOLKSONG. 18<sup>th</sup> Century.

With animation.

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



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

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



# THE LAMPLIGHTER.

63

*Brightly.*

WENZEL MÜLLER, (1794)

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

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

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

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

Ex. 7

185

P002131

161

## SONG OF THE SEWING MACHINE.

*Busily.*

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

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

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

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

## THE BLACKSMITH'S SONG.

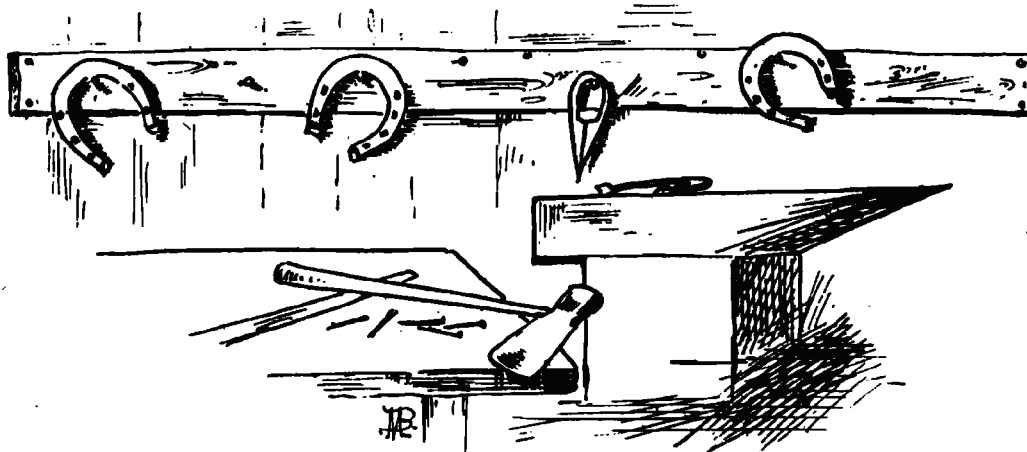
Vigorously.

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

*In strict time*

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

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



Ex. 7

187

P002133

## BUSY CARPENTERS.

*With energy.*

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

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

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





## THE SONG OF THE MILL-STREAM.

Rhythmically.

Turul said the little stream, Turul O turul Turul O turul

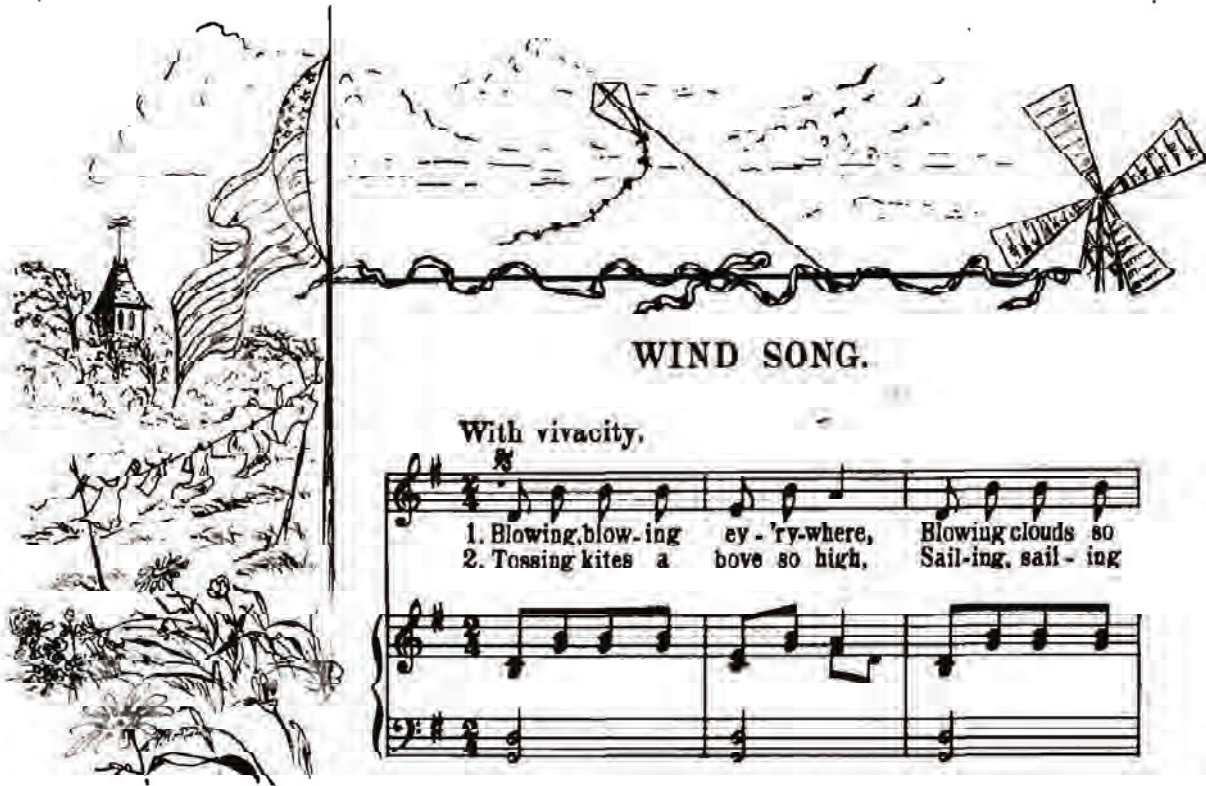
Turul said the little stream, As it push'd against the wheel, I push, you know, to

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

help you go, To grind the flour and meal.







WIND SONG.

With vivacity.

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

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The melody is lively and rhythmic.

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

The second system continues the melody and accompaniment. The vocal line includes the lyrics: "high in air. Turn ing wind mills round, and round, With such a creak-ing, 'ceases the sky, Wav-ing flags with gon-tle breeze And blow-ing ships up-".

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

The third system concludes the piece. The vocal line includes the lyrics: "creak-ing sound, Mak-ing all the trees bend low, on the seas, You turn the vane on high-est tower,".

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

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

*Fine.*

Swaying movement.

*D. S. al Fine.*

# CHURCH BELLS.



Solemnly.

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

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

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







Mrs. C. F. ALEXANDER.

GOD'S WORK.

Reverently.

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

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

Ex. 7

193

F002139

## GOD'S LOVE.

Arr:from MOZART.

*Tranquilly.*

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

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

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

Ex. 7

194

P002140

170



# THE CHILDREN AND THE SHEEP.

*Adapted from Ann Taylor.*

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

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

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

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

Ex. 7

195

P002141

# FATHER AND MOTHER'S CARE.

HANS GEORG NÄGELI (1793)

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

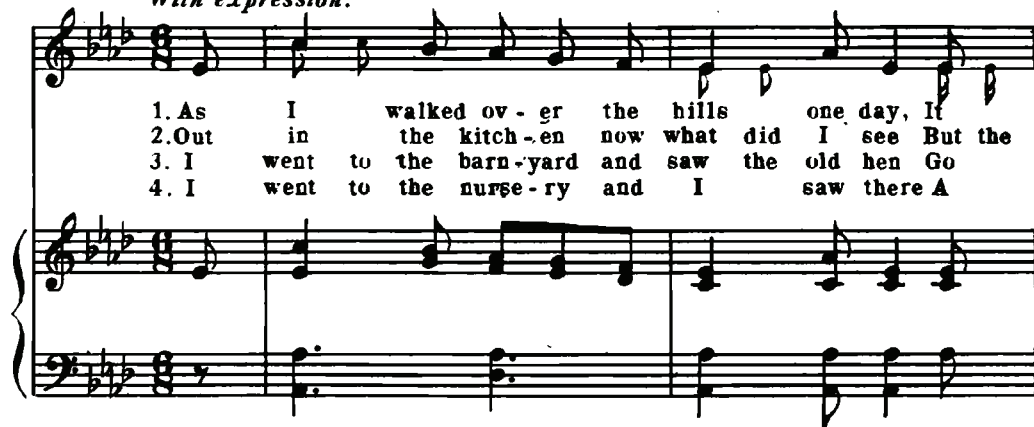
Earns the mon - ey for our clothes, Buys the goods that Moth - er sews.  
 They both work from morn'till night, Just to keep our homes so bright,

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

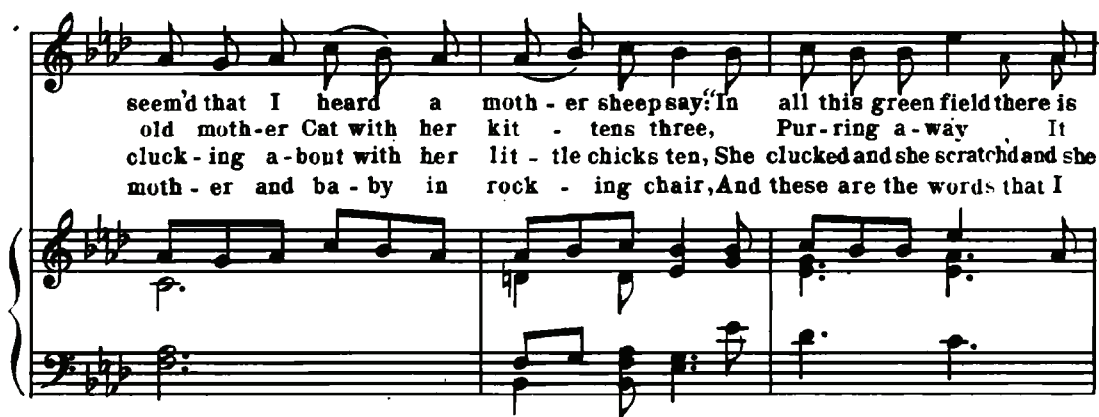
Darn-ing stockings, patching too. Ma - ny things for me, for you.  
 When we grow up tall and strong, We can then hélp them a - long

## EACH MOTHER LOVES BEST.


Words adapted.

*With expression.*


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



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



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

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

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

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

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

Each Mother loves best. 2

## LULLABY.

BRAHMS.

*Andante.* ✻

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

*molto e dolce. una corda.*

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

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

\*  
To be sung to the children.



The bud-ding trees wave to and fro, And mur-mur soft and  
The crick-et as it moves a-long, A-lone gives forth its

low. Sleep on! sleep on, sleep  
song. Sleep on! sleep on, sleep

on, my lit-tle one!  
on my lit-tle one!

2. The

*Fine.*

## Lullaby. 2

## SKIPPING SONG.

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

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

*Skip.*

# THE STORY OF THE APPLE .

Norse Hallingdandse.

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

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

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

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

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

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

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

*The story of the apple - 2.*

# WINTER FORE-THOUGHT.

Danish Folk Song.

Out in the woods where nut trees grow, With ripe nuts bending  
Pray why do all these squirrels run, And can't they stop to  
Out in the woods the hollow trees, Are filled with nuts so

down, Some busy workers frisk about, In  
play, Or leave their work a little while, This  
brown, But all is safe and snug inside, Though

coats of grey or brown. And as they work they  
glorious Autumn day? Why surely not dear  
snow flakes flutter down, It makes no difference



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

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

*Chorus.*

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

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

*Winter fore thought - 2.*

## THE CERTAINTY OF LAW.

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

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

for the wearied sight, And rest and sleep till comes the light, Every day  
 fol\_lows in her train, Then win\_ter comes with snow a\_gain, Every year  
 two and four we see, But as they grow they'll sure\_ly be, Every year  
 four and six we see, But as they grow they'll sure\_ly be, Every year.  
 hatched the year be\_fore, The young like pa\_rent ev\_er more, Every year.

## BUTTERFLY AND MOTH.

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

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

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

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

# THE SIGNALS OF TIME .

German Folk Song.

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

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

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

## LIGHT AND SHADOW.

Mer - ry lit - tle play - mate, At my side all day,  
 Rog - uish lit - tle play - mate, Un - less the sun is out, You  
 Fun - ny lit - tle play - mate, Why do you change your size, At

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

Rea - dy lit - tle play - mate, To walk or skip or run, To  
 yet you fun - ny play - mate, You seem to love the sun, Yet  
 strang - est lit - tle play - mate, To run a - long the ground, With

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



## THE STAGES OF LIFE.

What be-comes of all the ba-bies, That we see in long white clothes?  
 What be-comes of all these ba-bies, When they learn to sing and talk,  
 What be-comes of all these children, When they learn to weave and fold,  
 What be-comes of all these children, Do they stay in school al-ways? Why

Do they fly a-way and leave us, Is there an-y one who knows? Why  
 When their limbs are strong e-nough, To run and jump or skip and walk? The  
 When their hands do kind-ly things, For man-y peo-ple young and old, You'll  
 no they learn all they can there, And then they end the school-room days. If

yes, the ti-ny lit-tle things, Who can on-ly cry and crow, Must  
 Kin-der gar-ten's then the place, To find them at their play; They've  
 find them all at school, I'm sure, A hap-py pleasing sight, These  
 then they're tall and strong and wise, Some good kind work they'll do, And

take off great long dress-es, For their limbs be-gin to grow.  
 grown e-nough at last you see, To do some work each day.  
 earn-est bus-y lit-tle folks, Who learn to read and write.  
 care for oth-er chil-dren, As your pa-rents care for you.