

THE  
LITTLE SONGSTER:

CONSISTING OF  
ORIGINAL SONGS FOR CHILDREN;

TOGETHER WITH  
DIRECTIONS TO TEACHERS FOR CULTIVATING THE EAR AND  
THE VOICE, AND EXERCISES FOR TEACHING CHILDREN  
THE FIRST RUDIMENTS OF SINGING.

FOR THE USE OF  
PRIMARY SCHOOLS AND FAMILIES.

BY GEORGE J. WEBB.

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1840.



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GEO. A. & J. CURTIS,  
NEW-ENGLAND TYPE AND STEREOTYPE FOUNDRY.

## P R E F A C E .

THE object of this little book is to furnish a collection of songs, which, as regards both the poetry and the music, should be adapted to the wants, tastes, and capacities of children under seven or eight years of age. The poetry has been gathered from a wide examination of collections of nursery songs, and of books and periodicals for children : and the rule which has governed their selection has been, not to take things merely because they would do ; but such, and such only, as possessed real merit : those, in short, which children would love, and which it would do them good to love. In selecting them, the preference has invariably been given to the affectionate rather than the striking, and to the quiet and pleasing rather than the exciting.

The same principle which has ruled in the selection of the poetry, has also governed the composition of the music. The effort has been to write pleasing but simple melodies, that should give expression to the pleasant, quiet and happy feelings, which the poetry would have a tendency to excite in the minds of children.

Those who are acquainted with children's lore, may at first sight be displeased to find some of their old favorites altered or abbreviated. In some cases this was unavoidable, but it is hoped that the alterations have not detracted from their merits. In rhymes which are to be read, there is not that rigid necessity for strict rhythm, as when they are to be set to music. In the former case, considerable freedom may be allowed ;

but in the latter, not only must the number of syllables be the same in the corresponding lines of different stanzas, but they must consist of the same relative succession of accented and unaccented syllables. In some instances a more simple word has been substituted for one not readily understood, or for one that was quaint; and some stanzas have been omitted, as unsatisfactory in regard to their sentiments. These are the principal grounds of the alterations which have been made.

Many of our nursery songs and juvenile pieces would do credit to the head and heart of any writer; and it is to be regretted that the names of the authors have not more generally been preserved with them. In this book, credit has been given for such as could be ascertained.

No credit has been given for the music on the pages; as it is all original, except the piece on page 94, which is an old English infant song.

The songs are arranged with a simple accompaniment for the piano-forte; but none of them are composed in parts, as duetts, and the like. The object in a duett is the nice blending of two voices in a combined expression, and in the various degrees of light and shade. This cannot be expected from children; and if older persons join in the singing, it is much better for them to aid the children by singing the melody with them, than to take another part.

In the Directions to Teachers and the Exercises, the design has been to present those useful and practical hints, which lie at the foundation of the art; and to put so much of the rudiments of singing as can be taught to young children into the most simple and easy form, by beginning with the simplest elements, going on in the order of development, and constantly presenting but one thing at a time.

## DIRECTIONS TO TEACHERS.

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IN teaching vocal music, or singing, three principal objects are concerned:—

I. THE DEVELOPMENT AND CULTIVATION OF THE EAR.

II. THE CULTIVATION OF THE VOICE.

III. THE LEARNING TO READ MUSIC.

They are here mentioned in the order of their relative importance. As music is generally taught among us, however, the latter is the only one that receives any considerable degree of attention. A more particular and extended notice will be given of each of these objects separately.

There are two other objects which ought never to be lost sight of, and which, instead of being regarded as separate and distinct objects, ought to constitute the soul and spirit of the whole course of operations. They are, the influence which music may be made to exert, first, upon moral cultivation, and, secondly, upon the general cultivation of taste. These must be the moving spirit in all that is done, or the rising generation will be little benefitted.

### I. THE DEVELOPMENT AND CULTIVATION OF THE EAR.

What is a musical ear? It is that faculty which enables one not merely to hear noises, but to appreciate sounds; and to distinguish them

from one another, as to pitch, quality of tone, &c. Persons who have this faculty well developed can imitate a sound by their voice, when it is given by another voice, or on an instrument; they can also learn a melody, more or less easily, by hearing it sung or played. Persons who have not this faculty say that the performance of a piece of music presents to them nothing but a continued, undistinguishable noise. The instances, however, in which this is the case, are very rare; and in countries where music is taught in the schools, as in Germany, or where it is general among the people from mere taste, as in Italy, they are almost wholly unknown. It may not be out of place to mention, that it has been discovered in some instances, within a few years, that this defect consisted in the two ears not being in tune; one ear hearing C as C, and the other hearing it as D, for instance; thereby producing perpetual discord. The remedy in this case is to stop up one of the ears.

It has heretofore been erroneously supposed, that a musical ear was a peculiar gift of Providence; that some were born singers, and others not; and that any attempt to learn to sing, where this faculty, the ear, seemed thus to be denied, was wholly useless. Still, instances of what has been accomplished by individuals through perseverance, have been sufficiently numerous, in all periods, to convince people, one would think, that this opinion is erroneous. There are many persons, in the present state of society, who take great and real and discriminating pleasure in listening to musical performances, who yet cannot, or at least think they cannot, sing a note. It has, however, been ascertained by experience, that many such, and it is believed a large majority, can, though adults, learn to sing, if they will take the necessary pains to cul-

tivate the *ear* and the voice to this end. In childhood this is found to be much more easily effected; and hence the importance of beginning the cultivation of the ear as early as possible.

The cultivation of the ear is not rendered unnecessary by the possession of a musical ear. It must be possessed in some degree before it can be cultivated; and in those who have it not, it must be *developed*. Where it is possessed, it needs to be cultivated and strengthened; and to have its proper use and exercise made as familiar as the use of the lips in speaking, or that of any other organ of the body. Is it unnecessary for a child to take exercise, because it has a perfect organization of limbs and muscles? On the contrary, exercise is the only means by which it can become conscious that it has this perfect organization; and every ramble, every race, only serves to develop and strengthen these limbs and muscles, and to keep them in their proper healthy state and tone. Just so it is with the ear. Cultivation, exercise, and practice, are no less necessary to its proper development, invigoration, and healthy condition, than they are to any other of the bodily organs.

Some children manifest, at a very early age, that they have a musical ear, by learning songs, and singing them by rote. It is well known that these possess it in very different degrees of perfection, from the various degrees of ease, accuracy, and fluency, with which they will catch and repeat such songs. With such, the cultivation of the ear is in general comparatively easy. But what is the cultivation of the ear?

The *cultivation of the ear*, in an elementary point of view, is effected by listening to and becoming familiar with pleasing and genuine melodies, and correct and well-proportioned harmonies; so as to acquire a

true appreciation of the intervals, and a perception and accurate discrimination of concords and dissonances. Beyond this, the cultivation of the ear becomes closely allied to the cultivation of musical taste, and should never be lost sight of through life.

It is principally to aid in this object that this work is offered to the public. This book will probably fall into the hands chiefly of mothers and the teachers of primary schools ; and to them it is specially dedicated. It consists of a collection of songs, adapted, both as regards the words and the music, to the minds and capacities of quite young children ; and it is hoped that the teaching of them to children, and the exercise and practice of frequently singing them, will not be found an unimportant auxiliary to the cultivation of the young ear and voice. But to accomplish this object, much care, attention, and judgment are necessary ; and more particular directions will be given on this subject, when the cultivation of the voice is treated of. Let it not be forgotten, however, that the primary object of this book is to cultivate the ear, by the exercise and cultivation of the voice. It is true, they cannot be wholly separated ; but let it be understood once for all, that the teaching of children to sing songs by rote is worse than useless to their musical cultivation and education, unless great care be taken to cultivate the ear while they sing. Much pains and judgment must be exercised, to see that the children not only strike the sounds accurately, as to pitch ; but that they produce proper, chaste, and delicate musical sounds, at every note, whether loud or soft ; that they learn to love to produce such sounds, and to sing the songs in this pure manner ; and that they learn not to like them, when sung in a heedless, noisy, or slovenly manner.

In commencing to teach singing, either in a school or a family, the first thing should be, to teach the children to sing easy and pleasant songs by rote. This, if properly conducted, is making a beginning in the cultivation both of the ear and the voice, with those who are able to learn the songs. But it will often be the case, even in families where some of the children sing, that there will be found one or more who cannot at first learn the songs, and cannot strike a sound when it is sung by another. Some children are able to give one, two, and even more sounds accurately, but not the whole scale; and therefore can sometimes learn a part of a song, but not all of it. Children of these descriptions will especially be found in schools; where they are brought together from families in which singing both is and is not practised. With such the ear needs evidently to be *developed*, and must be; but how shall it be done? Shall they be told to sing with the rest, in the hope that they will catch the melodies by dint of effort? This will most likely defeat the object. While the mind is engaged in using the voice among the rest, they will give less attention to the impressions made on the ear, and will perhaps hardly perceive otherwise than that they do as well as the others. They should be taken out from among those who are singing, and be encouraged to listen. This must be done with the greatest delicacy and kindness, so as to enlist and interest their good feelings in the object. The same kindness and good will, and for the same object, is equally necessary through the whole course of operations. When thus listening to the others, they will soon manifest that two feelings have been called into activity; first, pleasure at what they hear the others do, and secondly, a desire to do the same. They will sometimes

show, even unexpectedly, by striking sounds or singing parts of the songs, that the ear to distinguish sounds has been developed, though but partially; and if this course is persevered in, there will be found few in whom it is not sooner or later developed. They should be tried occasionally, but with much kindness, to ascertain whether they can appreciate and strike any sounds, and how many. They should rarely be allowed to sing with the rest, as this would produce discord, and ruin the exercise for the others as well as for themselves.

While on this subject, it is most earnestly recommended to parents and teachers, that pains should be taken to prevent children from hearing, and from contracting a patience under discordant sounds. Much good might be done in this way; and if the attempt was made, it is believed we should soon see less of that hardness of feeling, which is so common in children. Parents, and particularly partial friends, often purchase for children noisy and discordant toys, such as rattles, drums, trumpets, and the like. Now toys that bear these names might be made to afford pleasing sounds; but this is not their general character, and care is recommended in their selection and permission. Children are often allowed to drum on the piano, striking two or three keys at once. Instead of cultivating the ear, this destroys it. Yet we not unfrequently hear the remark, in such cases, that it is true the instrument is out of tune, but it will do well enough for them to amuse themselves with. If children are permitted to touch a piano, they should not be allowed to strike but one key at a time, unless they can be taught to strike chords, such as thirds and fifths; and in many cases, when they have been taught how to do this, they will not willingly strike any discordant inter-

vals. A piano out of tune they should not be allowed to touch. The same principles should be observed in regard to other instruments, and indeed, as far as possible, in regard to their plays.

## II. THE CULTIVATION OF THE VOICE.

This is apparently the chief object of musical instruction ; yet little can be done in it, and that little is of still less importance, without the constant cultivation of the ear and the taste. Though the teacher's instructions may seem to be directed to the former alone, they will do little good, unless they constantly call into action and develop the two latter. In an individual, the effort to make sounds with the voice, and the appreciation of them by the ear, are the act of one and the same mind, and often are not distinguished ; but he who wishes to teach others to sing, ought carefully to distinguish what belongs to each department, and to give his instructions according to their relative importance. It will be of little benefit to teach our children to sing, except so far as it shall tend to cultivate their taste and the more delicate feelings of the mind.

In cultivating the voices of children, the chief object should be to make the voice *strong* and *firm* ; and, as far as possible, *smooth*. This end should be constantly kept in view in all their practice, whether in singing songs or exercises ; but the principal means by which it is to be attained is, by making them sustain long sounds, in a full, firm, smooth and even tone. This exercise will, however, require much caution, on account of the shortness of their breath in their earliest efforts. Sounds which are short to adults will be long to them ; and the teacher must not be in

haste for results. He must be content with slow progress; nay, he must sometimes esteem it a sufficient gain to make his pupils sing their songs and exercises, even when he can see little or no visible progress; and should rest assured that a well-conducted repetition of any song or exercise will promote the end of developing and cultivating, strengthening and confirming, not only the voice and the ear, but the taste and the moral feeling.

In teaching children songs by rote, they may easily be made to sing them in almost any style you please to teach them. Hence it is important, not only that the person who is to teach them should be deeply penetrated with a sense of the importance of the subject in a moral point of view, and as a branch of education and cultivation to their young minds; but that he should be possessed of the true principles of musical taste, and of a correct and proper style of performance. Such persons cannot, therefore, subject themselves to too careful a scrutiny. They cannot too closely examine whether they possess the good qualities of voice, style, and enunciation, which they wish to develop in the children; and whether they labor under any of those defects of which it is important to cure them. One thing is certain,—that children take their style and manner of singing almost wholly from those to whom they most listen; and may therefore be taught to sing well nearly as easily as to sing ill, provided the teacher is competent. Everybody knows, too, that it is more difficult to eradicate defects, than to implant true principles; hence the importance of beginning early, and of beginning right.

The teacher must constantly give, with his own voice, illustrations and examples of what he wishes to have the children do, both in singing

the songs and in the other vocal exercises. He must not be content with telling them that he wishes them to sing a passage in a particular manner ; but must show them, by his own voice, precisely how he wishes them to sing it. In teaching them songs, the rules for the accent, given hereafter under the head of beating time, should be carefully applied. It should also be noticed that these rules, when applied to the songs, make the accents the same as those of the poetry ; and they are no less important to good singing than to good reading. Without them, both are monotonous ; and with their proper application, both are full of life.

As teaching children to sing songs by rote is the chief means of cultivating the ear, so also it is one of the most important means of cultivating the voice. It has been stated that the chief object should be to make the voice *strong, firm and smooth* ; but this is not all that may be done. An enumeration of the principal things which it is desirable to teach them, and of the chief errors to be avoided, here follows ; and attention to them is equally important, whether in singing songs, or in practising exercises.

In commencing a song or exercise, they should be taught to strike the first sound all together, and with promptness and decision ; and not indistinctly or with hesitation. A similar remark applies also to the last sound of a strain. It should not die away sluggishly or listlessly ; but should continue to be a good sound till it should cease, though it may diminish somewhat in force.

Care should be taken that they deliver the words with proper pronunciation, utterance, accent, emphasis, &c. They should not be allowed to alter or disguise any of the sounds or syllables. Neither should they utter the words in a drawling or monotonous manner ; nor, on the con-

trary, too short and quick. Much of musical taste and musical gratification consists in the proper utterance of the words.

Equal care should be taken in the delivery of the musical sounds. They should not be allowed to sing all the sounds in an even weight of tone, as this would be monotonous; but they should be made to unite the speaking accent and inflection with the singing tone; and this will give life to what they sing. The effect will generally be, that most of the sounds will be somewhat stronger at striking them, and will diminish in some degree as they are finished, unless they are short.

The sounds should all be struck full and distinct, even if they are soft. It is a great mistake to suppose that soft sounds may be feeble, dull, or indistinct.

The sounds must be pure and smooth; and especially children should never be allowed to make two sounds when striking a tone; that is, to strike another sound, which is either higher or lower, and glide on to the right one. This is often practised by adults, from a mistaken idea that it is a musical grace.

It is also particularly necessary to take care that the children do not contract a nasal, guttural, or thick tone; and to take pains to cure them of such faults, if they have them. For this purpose, the teacher must often imitate such sounds.

They should not be permitted to sing too loud; and by no means in a boisterous manner. The latter will soon render all attempts at cultivating the ear useless; and the ill effects on the moral feelings will quickly be seen. Children more readily distinguish noise from taste than do adults: and though they may sometimes be inclined to be loud,

and even boisterous, in their singing; yet if the appeal is made to them, which they like best and think the pleasantest, they will invariably and instantly decide in favor of true taste. By taste is of course here meant musical taste, and not sentiment. The latter is so closely allied to the former, with adults of much musical cultivation, that they are often confounded. Sentiment refers chiefly to the words of the songs; and it would be absurd to expect children to appreciate sentimental songs. Their songs must be essentially childlike.

In practising *forte* passages and exercises, take care not to strain the voice. Singing loud is not screaming. The voice is often injured and strained in this way, sometimes irrecoverably, by injudicious teachers.

The effect is the same, and sometimes even worse, to practise on the extreme sounds, particularly on the high ones. It is generally recommended in the German schools to confine the practice to the octave from C on the first line below the treble staff to C on the third space.

Exercising on the extreme tones of the voice destroys its flexibility, makes it husky, and many times produces much worse effects; straining it so as to make its tones resemble those of a cracked wind instrument. These mischiefs can never be repaired.

That organ of the throat which is principally called into action in singing, is an extremely delicate and complicated piece of mechanism. Could those teachers who are so fond of attempting to extend the compass of the voice, for once inspect and comprehend the delicate texture of this organ, they would at once alter their practice.

The foregoing are the chief points to be attended to in teaching children to sing. The case with them and with adults is very different.

With children, it is of little use to endeavor to give *pliability, volubility, &c.*, to the voice; as the work must all be done over again, when the voice changes in early youth.

Position is of the utmost importance to the proper action of the lungs and voice. In singing, the best position is to stand erect; with the shoulders thrown back to open the chest; the head erect or a little raised; and if they hold a book, it should be held so that it can be seen without lowering the head. When they are beating time they may sit; though it is better to stand. Children, however, should not be made to stand but a few minutes at a time; as they suffer much more from it than adults. Teach them also to stand with the toes turned out, the weight of the body thrown chiefly on one foot, with the heel of the other pointing towards the hollow of the former: also to change the weight of the body often from one foot to the other. This is not trifling, as it may appear. They will be more comfortable, will not tire so soon, and the muscles used both in singing and beating will act more freely.

### III. THE LEARNING TO READ MUSIC.

It cannot be expected that much can be done in the way of teaching young children to read music from the black-board or from a book; still, they may be carried through a course of preparatory exercises,—in which they engage with the greatest delight,—which they will consequently learn better at that age than when older,—which will greatly abridge the labor of learning to read music afterwards,—and which have the great advantage, that they are a constant exercise and cultivation of the

*ear*, the *voice*, and the *taste*. In the instruction of children, in all cases, the true principle is, as far as possible, to call their attention to one thing at a time. In commencing with them, the first thing should be to teach them one or more songs. Indeed it will be well to teach them several: and in the course of their exercises, they should frequently be taught a new song; and should sing several in their exercises daily.

### I. BEATING TIME.

When the elements are commenced, no attempt should be made to give them any abstract principles relative to the different departments of music, &c.; but begin at once to teach them to beat time.

#### 1. *Double Measure.*

Double measure contains two beats. Show them how to hold the hand before beginning to beat; how to make the beats; and how to describe them, viz., *downward beat*, *upward beat*. Let them hold the left hand before them, and beat upon it with the right. In making the beats, the hand should be moved but a few inches, and the motion should be almost confined to the hand. The shoulder joint should not move at all; the elbow joint should move but little; and almost the whole motion should be made at the wrist. Unless these things are attended to, the children will be likely to get in the habit of swinging their arms and making large motions; which will be as injurious to the exercise, as boisterousness is in singing. The whole beat must be made at the instant when you begin to say *downward beat* or *upward beat*; and the hand must rest till the words are finished. The hand must not be dragged

or moved slowly through the beat, all the while the words are spoken. The object is to *mark the time*, and to cultivate in the children the sense of *marked time*; and this can only be done by instantaneous motions at equal distances from each other. Sometimes make the beats and describe them yourself, but let the children only make them; at other times, let them only describe them: they often find it difficult to do both at once, without considerable practice. Double measure is accented on the first beat, and unaccented on the second; therefore speak the words *downward beat* with forcible accent, and the words *upward beat* with less. Always beat and describe one, two, or three measures yourself, before they begin; so that they may take the time from your example: but give them a rule how many to wait for.

Do not be in haste. It will be the work of considerable time to learn to beat double measure. Some of the older children may learn it quite easily. These may be separated from the rest, and exercised by themselves: the others will be both aided and stimulated to learn it, by seeing them do it. When they can beat and describe double measure pretty easily, let them do it in quicker time, naming the beats *down*, *up*. Beat it in various degrees of time. They may then be told that this is *double measure*, and that you will teach them another kind of measure.

## 2. Triple Measure.

In *triple measure*, proceed in the same manner; naming the beats *downward beat*, *inward beat*,\* *upward beat*: and when you practise it

\* The beats which are here called *inward beat* and *outward beat*, have been named

in quicker time, call them *down, in, up*. The first part of this measure, or the first beat, is *accented*; and the second and third, *unaccented*.

### 3. *Quadruple Measure.*

Name the beats in this measure, *downward beat, inward beat,\* outward beat,\* upward beat*; and call the short names, *down, in, out, up*. The first and third parts of this measure are accented; and the second and fourth, unaccented.

### 4. *Sextuple Measure.*

Do not teach the children to beat sextuple measure, until they are very familiar with the others; nor at all, if they find it difficult. The parts are named, *downward beat, downward beat, inward beat, outward beat, upward beat, upward beat*. It will not probably be expedient to use these long names much; but the short ones instead; thus, *down, down, in, out, up, up*. In this measure, the first and fourth beats are accented; the rest are unaccented.

## II. BEATING TIME AND SINGING.

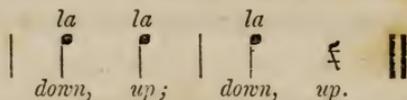
When children have become familiar with beating and describing, they may be taught to unite singing with beating; but without looking at any notes. A black-board is not therefore needed.

in some works, within a few years, *hither beat* and *thither beat*. The above names are not proposed from any fondness for innovation; but as better adapted to the comprehension of children, more in conformity with the simplicity of the Pestalozzian system, and more agreeable to common sense.

\* See preceding note.

1. *Singing one la to each Beat.*

Beat and describe double measure, and make them beat and describe with you: then sing the following exercise to them, several times over, while they still beat and describe. You may find it necessary to let them merely beat, while they are listening to you.



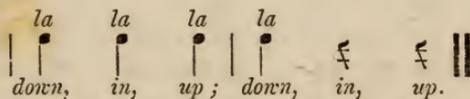
When you have sung it to them a few times, beat and describe, letting them merely beat; and after a few measures, let them sing it. When you wish them to sing it, say *sing* instead of *up*, at the last part of the measure. Let them sing it several times in succession, you saying *sing* instead of *up* in the second measure. Let them also beat and describe with you, and let them sing the exercise when you say *sing*; and when they have sung the last *la*, let them go on with describing. Do this several times in succession, with only one or two measures between. Observe carefully the rules for the *accent*, which have been laid down before; and also those for the *management of the voice*. Make them utter the word *la* properly; the *a* should have the sound of *a* in *father*, and the *l* should be uttered distinctly and forcibly. This exercise, as well as all those given hereafter, should be sung in various degrees of quickness. Sing them sometimes very slow; sustaining the sounds firmly, and naming the beats with the long names, *downward beat*, &c.

The exercises in this work are purposely made very short, each consisting of a short *musical phrase*, in order to accustom the young mind

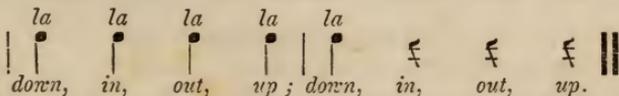
to distinguish and appreciate the rhythm and cadence of musical phrases. A sentence of language is made up of more and shorter *phrases* than are marked by the punctuation; and a piece of music is made up of short *phrases* in the same way: nor can it be properly performed, unless these phrases are understood, and sung as such.

Let it be observed, *once for all*, that all the directions here given for teaching to sing in double measure, must be observed with equal care in all the exercises which follow: they will not therefore be repeated. The teacher must be untiring in giving the children examples and illustrations with his own voice; and in singing, beating, and describing, he must frequently commit errors, for their correction. They should be exercised often, almost daily, on all that they have gone over before. They should never be exercised long at a time: half an hour is a good average time.

When children have become familiar with the preceding exercise in *double measure*, they may be taught to sing the following in *triple measure*. Mind the *accent*.



When they have learned this exercise, they may sing the following in *quadruple measure*. Observe the rule for the *accent*.

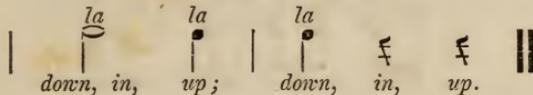




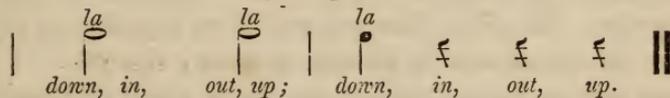
3. *Singing one la to two or three Beats.*

The following exercises may also be practised, observing the accent carefully.

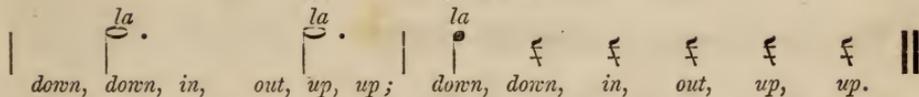
In *Triple Measure.*



In *Quadruple Measure.*



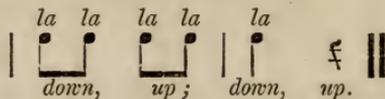
In *Sextuple Measure.*



In addition to these exercises, it may be well occasionally to make the children beat and sing four successive measures in quadruple measure, singing one *la* to each measure, and sustaining it firmly through the four beats of the measure. In all such exercises, take care that they close the last sound in true time, all together, and in good tone.

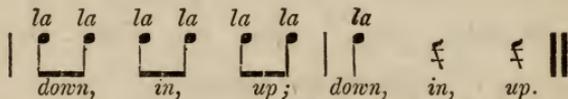
4. *Singing two las to a Beat.*

When children have learned the foregoing exercises, they may be taught such exercises as the following; first, in *double measure*.

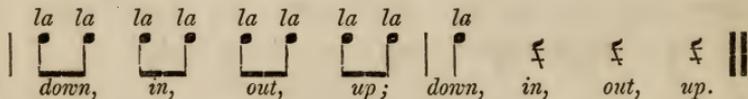


Still more care will be necessary here, to see that they utter the syllable *la* properly. Do not let them connect them together, so as to sound like *lal, lal*; but let each *la* be distinct, and the *l* forcible.

They may then be taught to sing two *las* to a beat in *triple measure*, as follows:—



Then the following in *quadruple measure*.

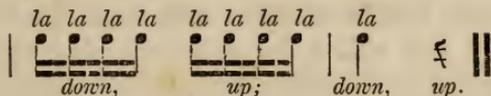
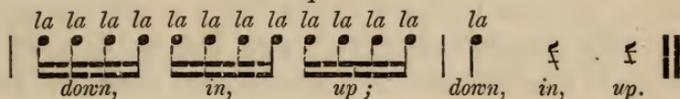
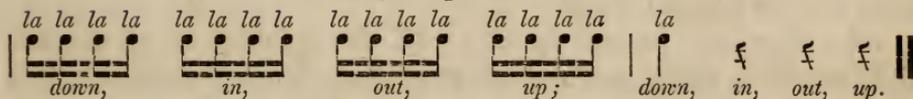


And the following exercise in *sextuple measure*; though it may be found too difficult.



5. *Singing four las to a Beat.*

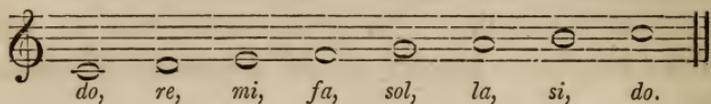
The children may then be taught to sing such exercises as the following: first, in *double measure*. The greatest care must be taken that they utter the syllable *la* properly, as the danger is still greater here than before.

In *Triple Measure*.In *Quadruple Measure*.

## III. EXERCISES IN SINGING THE SCALE.

Children should be exercised on the scale, as soon as they have learned to sustain a sound through a whole measure in double measure, (p. 22,) and should practise on it a good deal, from time to time, in the whole course of their instruction. In all the exercises on the scale, keep in mind the previous directions concerning *strength, firmness, fulness, evenness,* and *smoothness,* of tone; and concerning *commencing* and *finish-*

ing the sounds with accuracy, and in good time and tone. Let them sing the scale from C to C on the Treble Staff, as follows :



Beat and describe double measure, and make the children beat and describe with you ; and after a few measures, sing the scale yourself, sustaining each sound of the scale through a full measure ; and let them beat and describe (or at least let them beat) while you sing. Do this several times ; and then let them sing it with you, all beating. Teach them also to sing down the scale, beginning with the upper C.

Teach them to sing the scale in *triple measure*, sustaining each sound a full measure ; also in *quadruple measure* ; and sing both the *upward scale* and the *downward scale*.

After they have become familiar with the syllables, *do, re, mi, &c.*, they should be taught that the sounds of the scale are numbered 1, 2, 3, 4, 5, 6, 7, 8 ; and they should repeat all the foregoing exercises on the scale, in all the measures, by substituting these numerals for the above names, and both up and down the scale.

These exercises should all be repeated by substituting the syllable *la*, and singing the whole scale with it, both up and down, giving one *la* to each sound of the scale. They should also be exercised on it with each of the following sounds, à, ä, ē, ō : (the à like *a* in *father*).

All these exercises on the scale should be practised a great deal ; more or less, almost every day ; in all their forms ; and promiscuously.

THE  
LITTLE SONGSTER.

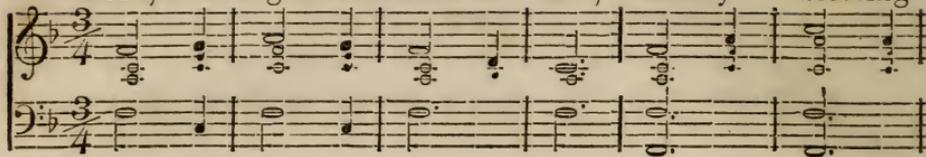
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THE TWO GREAT COMMANDMENTS.

Love God with all thy heart and soul, With  
all thy strength and mind: And love thy  
neighbor as thy-self; Be faith-ful, just and kind.

The musical score is written for two staves, Treble and Bass clef, in a 2/4 time signature with a key signature of one flat (B-flat). The tempo is marked 'Slow.' The melody is primarily in the bass clef, with the treble clef providing harmonic accompaniment. The lyrics are placed below the notes. The score consists of three systems of music. The first system covers the first line of lyrics. The second system covers the second line of lyrics. The third system covers the third line of lyrics. The music concludes with a final cadence in the bass clef.

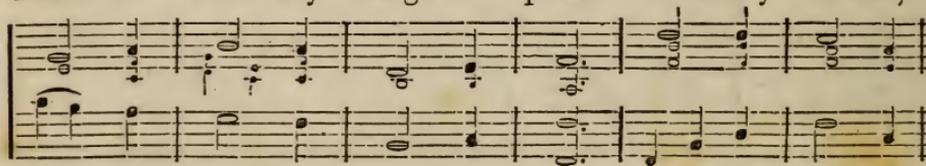
Lord, thou'rt good and kind to me; Every blessing



comes from thee : O may I, through all my days,



Raise to thee my songs of praise: Heavenly Father,



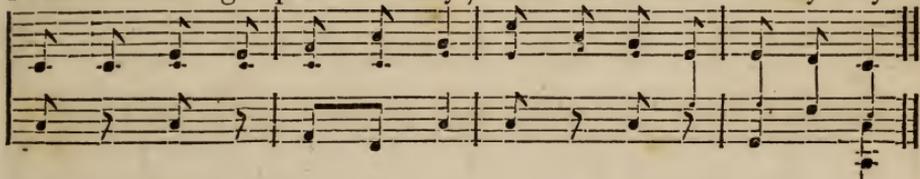
give me grace, Ev - er - more to seek thy face.



1. Gracious Lord, we look to thee ; Meek and humble may we be :



Pride and an - ger put a - way ; Make us bet - ter every day.



2

Teach us for our friends to pray,  
 And our parents to obey :  
 Richest blessings from above,  
 Give them for their tender love.

3

May we find the sweets of prayer,  
 Sweeter than our pastimes are ;  
 Love the Sabbath, and the place,  
 Where we learn to seek thy face.

1. God is so good that he will hear, When-

- ev - er children humbly pray; He al - ways lends a

gracious ear, To what the youngest child can say.

2

His own most Holy Book declares,  
 He loves good little children still;  
 And that he listens to their prayers,  
 Just as a tender Father will.

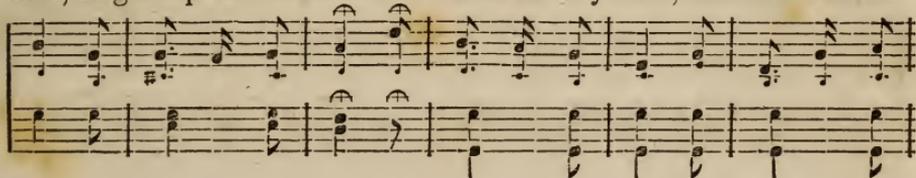
3

He loves to hear an infant tongue,  
 Thank him for all his mercies given;  
 And when by babes his praise is sung,  
 Their cheerful songs are heard in heaven.

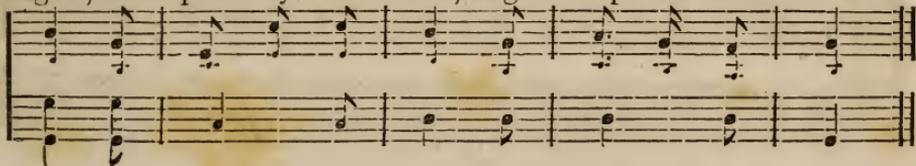
1. O look at my kite, Al-most out of sight; How pretty it



flies, Right up to the skies. O look at my kite, Almost out of



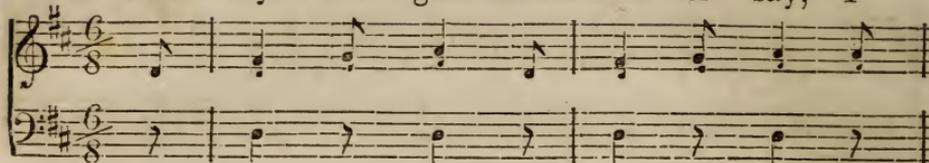
sight; How pret - ty it flies, Right up to the skies.



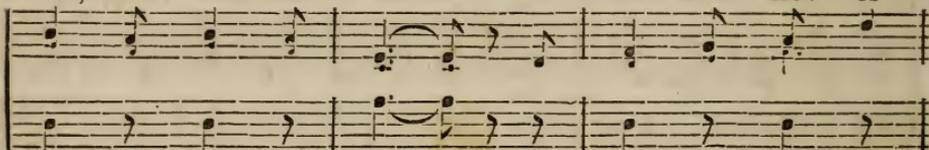
2

O kite, pretty kite,  
 Almost out of sight,  
 Pray, what do you spy,  
 Up there in the sky ?

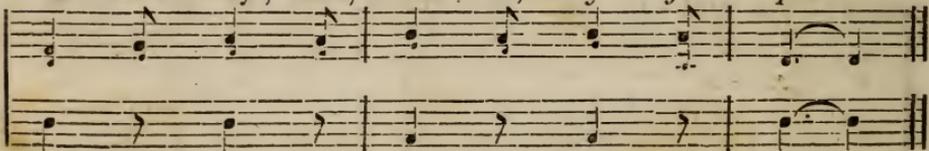
1. Good boys and girls should nev - er say, 'I



will,' and 'Give me these.' O no! that nev - er



is the way; But, 'Moth - er, if you please.'



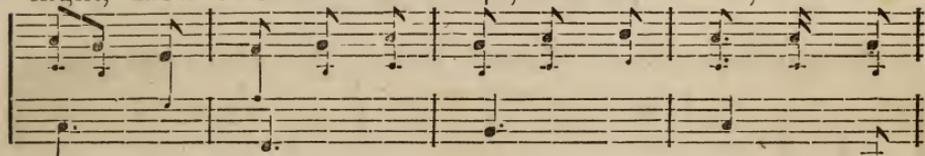
2

And, 'If you please,' to sister Ann,  
 Good boys to say are ready :  
 And, 'Yes, sir,' to a gentleman,  
 And, 'Yes, ma'am,' to a lady.

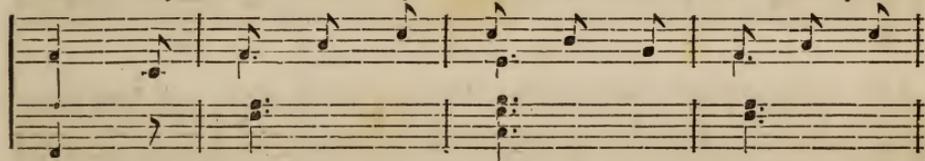
1. Good morn-ing, dear moth - er; through all the cold



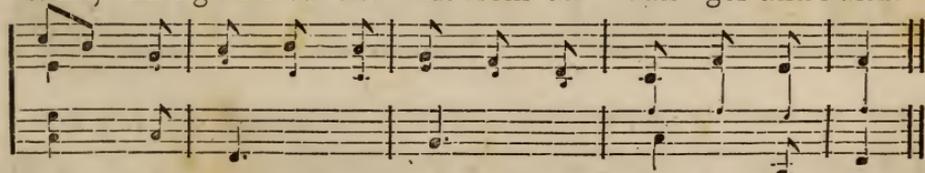
night, How sweet have I slept, and how still, and how



warm: My hea - ven - ly Fa - ther watch'd o - ver your



child, And guard-ed me safe from all dan - ger and harm.

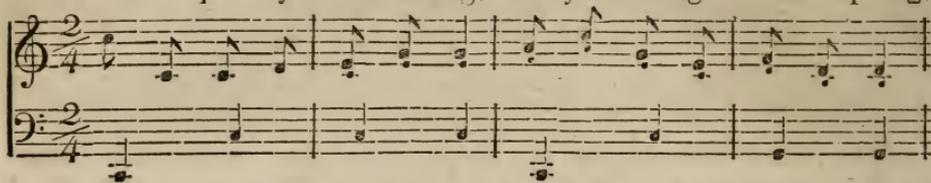


2. And precious new blessings each moment he gives:  
 I'll love him, and thank him, and praise him, each day:  
 I'll ask him to make me his own little child;  
 And all his commands I will gladly obey.

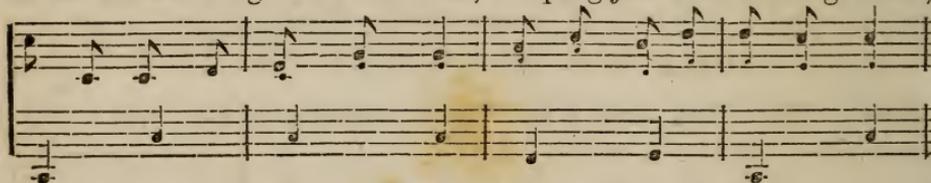
## THE FIELD DAISY.

POETRY BY JANE TAYLOR.

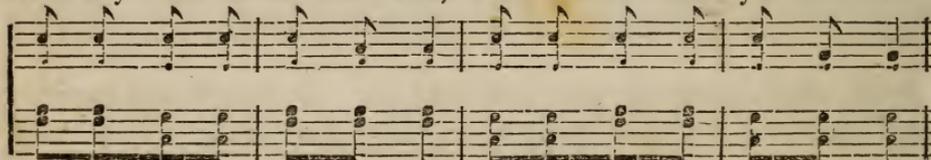
1. I'm a pret-ty lit-tle thing, Always coming with the spring;



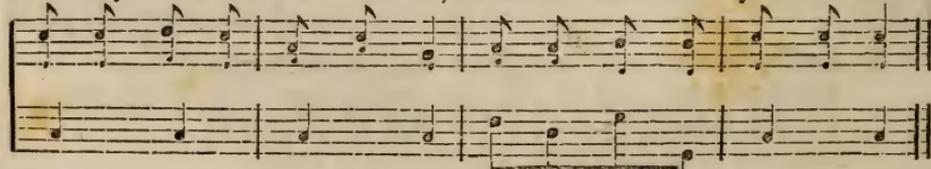
In the meadows green I'm found, Peeping just above the ground;



And my stalk is cov-ered flat, With a white and yel- low hat.



And my stalk is cov-ered flat, With a white and yel- low hat.



2

Little lady, when you pass  
Lightly o'er the tender grass,  
Skip about, but do not tread  
On my meek but healthful head ;  
For I always seem to say,  
Chilly winter's gone away.

---

## THE MICHAELMAS DAISY.

POETRY BY JANE TAYLOR.

1

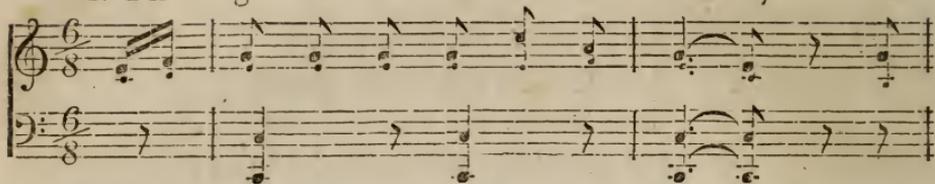
I am very pale and dim,  
With my faint and bluish rim,  
Standing on my slender stalk,  
By the littered gravel walk ;  
And the withered leaves aloft  
Fall upon me very oft.

2

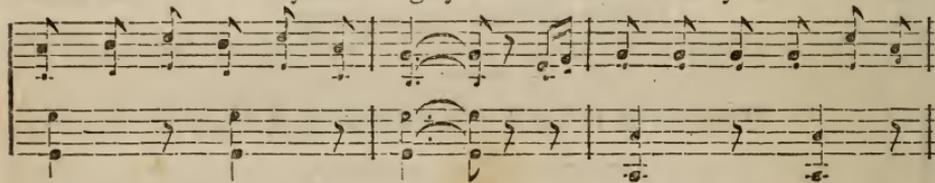
But I show my lonely head,  
When the other flowers are dead ;  
And you're even glad to spy  
Such a homely thing as I :  
For I seem to smile, and say,  
Summer is not quite away.

## THE WALK.

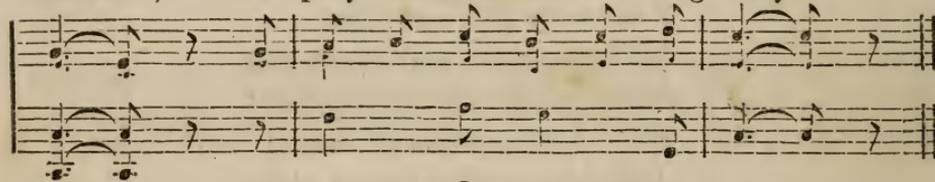
1. I'll go to the fields for some flowers, The



fields are so love-ly and gay : How sweet they are af-ter the



showers; I'd play in them all the long day.



2

But who made the pretty green trees ?

And who made the beautiful flow'rs ?

Who sweetens with roses the breeze ?

Who makes them all fresh with the show'rs ?

3

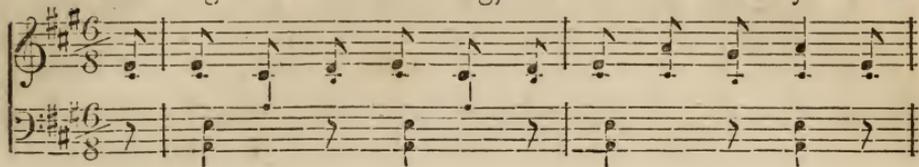
'Twas my heavenly father above,

Who made every thing that I see ;

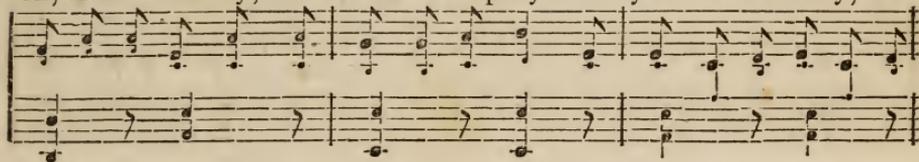
And who, with compassion and love,

Regards a young child such as me.

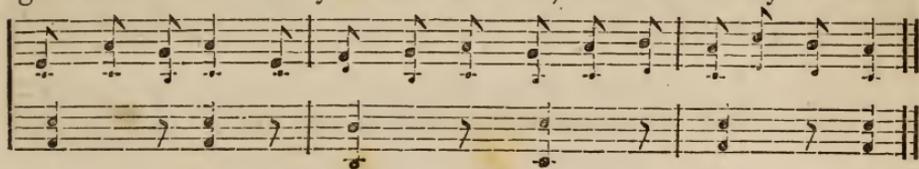
1. How bright is the morn-ing, how fair is the day: Come



on, little Charley, come with us to play: And yonder is Henry; I'll



give him a call: Do you take the bat, and I'll car-ry the ball.



## 2

We'll make it a rule to be friendly in mind,  
 And always good natured, and pleasant, and kind:  
 'Tis sinful and foolish to quarrel in play;  
 So, if one is naughty, we'll send him away.

## COME, PLAY IN THE GARDEN.

POETRY BY JANE TAYLOR.

1. Lit - tle sis - ter, come a - way; Let us in the

Musical notation for the first line of the first verse, including treble and bass staves with lyrics 'Lit - tle sis - ter, come a - way; Let us in the'.

gar-den play; For it is a plea-sant day.

Musical notation for the second line of the first verse, including treble and bass staves with lyrics 'gar-den play; For it is a plea-sant day.'

2. On the grass-plot let us sit; Or we'll rather

Musical notation for the first line of the second verse, including treble and bass staves with lyrics 'On the grass-plot let us sit; Or we'll rather'.

play a bit, Run-ning round all o - ver it:

Musical notation for the second line of the second verse, including treble and bass staves with lyrics 'play a bit, Run-ning round all o - ver it:'

Run - - - ning round all o - - ver it.



3

But the fruit we must not pick ;  
That would be a naughty trick,  
And would likely make us sick.

4

Must not pluck the pretty flow'rs,  
Growing in the beds and bow'rs,  
For you know they are not ours.

5

Pluck the daisies, white and red ;  
For mamma has often said,  
We may gather them instead.

6

Much I hope we always may  
Our dear, kind mamma obey,  
Minding all that she may say.

## THE PLEASANT DAY.

POETRY BY MRS. FOLLEN.

1. Come, my chil-dren, come a - way, For it is a

Lively.

pleasant day: Lit - tle chil-dren, come with me;

Birds and brooks and po - sies see: Get your hats, and

come a - way, For it is a pleas-ant day.—

Get your hats, and come a-way, For it is a pleasant day.



## 2

Every thing doth laugh and sing ;  
 See the pretty flowers spring ;  
 See the kitten full of fun,  
 Sporting in the pleasant sun :  
 Children, too, may sport and play,  
 For it is a pleasant day:

## 3

Bring the hoop, and bring the ball,  
 Come with happy faces all ;  
 Let us make a merry ring,  
 Talk and laugh, and dance and sing :  
 Quickly, quickly, come away,  
 For it is a pleasant day.

1. God made the sky so bright and blue, God made the grass so

Slow.

green; He made the flowers that smell so sweet, In

pret - ty col - ors seen.— He made the flowers that

smell so sweet, In pret - ty col - ors seen.

## 2

God made the little bird to fly ;  
How sweetly she has sung ;  
And though she soars so very high,  
She won't forget her young.

## 3

God made the cow to give us milk,  
The horse for us to use ;  
I'll treat them kindly for his sake,  
Nor dare his gifts abuse.

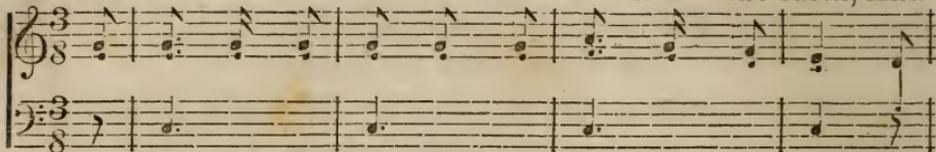
## 4

God made the sun that shines so bright,  
And gladdens all I see  
It comes to give us heat and light,  
How thankful I should be.

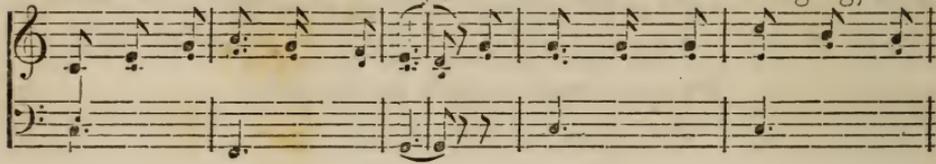
## 5

God made the moon and stars on high,  
To rule the darksome night :  
How bright they shine in yonder sky,  
To cheer us with their light.

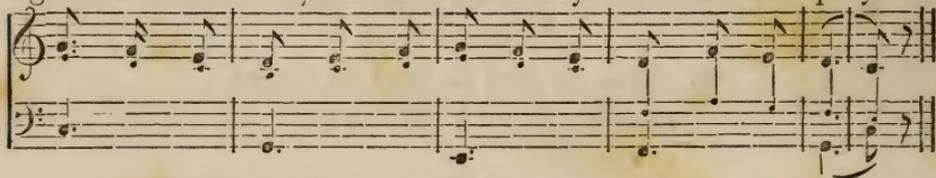
1. The beau - ti - ful sun has for - sa - ken the earth, And



finished an - other new day: The birds have done singing, and



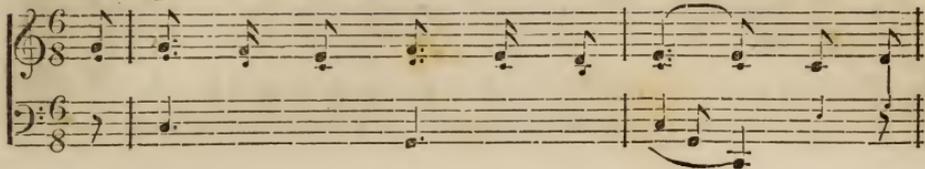
gone to their rest; And the lit-tle boy's tired of his play.



2

Before he lies down on his bed for the night,  
 He'll thank his kind Father above,  
 For guarding his life, taking care of his health,  
 And for all the kind gifts of his love.

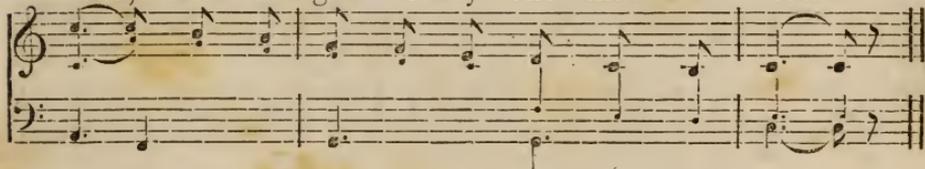
1. How pleasant is Sat - ur - day night, When I've



tried all the week to be good, Not spoken a word that was



bad, And o-bliged every one that I could.



2

To-morrow the sweet Sabbath comes,  
 Which our merciful Father has given,  
 That we may have rest from our work,  
 And prepare for the joys of His heaven.

1. The moon is ve - ry fair and bright, And ri-ses ve - ry

Musical notation for the first line of the song, consisting of a treble clef staff and a bass clef staff, both in 2/4 time. The treble staff contains the melody, and the bass staff contains the accompaniment. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and continues with quarter notes D5, E5, F5, and G5.

high; I think it is a pret-ty sight, To see it in the

Musical notation for the second line of the song, consisting of a treble clef staff and a bass clef staff, both in 2/4 time. The treble staff contains the melody, and the bass staff contains the accompaniment. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and continues with quarter notes D5, E5, F5, and G5.

sky: It shone up - on me where I lay, And

Musical notation for the third line of the song, consisting of a treble clef staff and a bass clef staff, both in 2/4 time. The treble staff contains the melody, and the bass staff contains the accompaniment. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and continues with quarter notes D5, E5, F5, and G5.

seemed al - most as bright as day-- It shone up - on me

Musical notation for the fourth line of the song, consisting of a treble clef staff and a bass clef staff, both in 2/4 time. The treble staff contains the melody, and the bass staff contains the accompaniment. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and continues with quarter notes D5, E5, F5, and G5.

where I lay, And seemed al-most as bright as day.



## 2

The stars are very pretty too,  
 And scattered all about :  
 At first they seem a very few,  
 But soon the rest come out.  
 I'm sure I could not count them all,  
 They are so very bright, and small.

## 3

The sun is brighter still than they,  
 He blazes in the skies ;  
 I dare not turn my face that way,  
 Unless I shut my eyes.  
 Yet when he shines, our hearts revive ;  
 And all the trees rejoice and thrive.

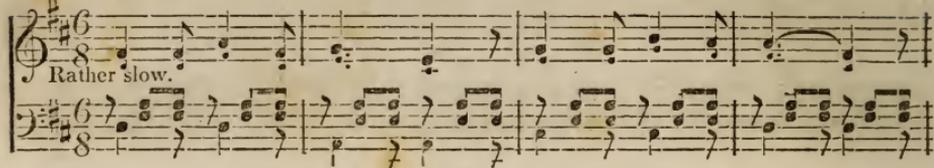
## 4

God is more glorious than the sun,  
 And all the stars of light ;  
 He made and keeps them every one,  
 By his own power and might.  
 And when we end our mortal race,  
 The pure in heart shall see his face.

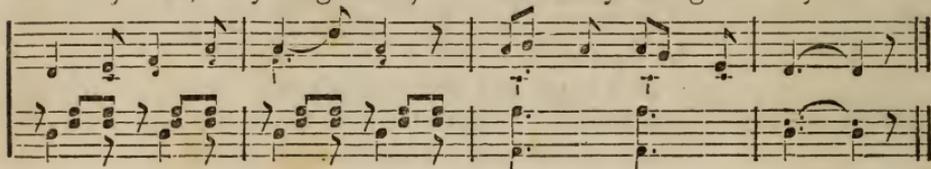
48 SEE, THE STARS ARE COMING.

POETRY BY MRS. HALE.

1. See, the stars are com - ing, In the far blue skies :



Mother, look, they bright-en ; Are they an - gels' eyes.



2

No, my child, the lustre  
Of the stars is given,  
Like the hues of flowers,  
By the God of heaven.

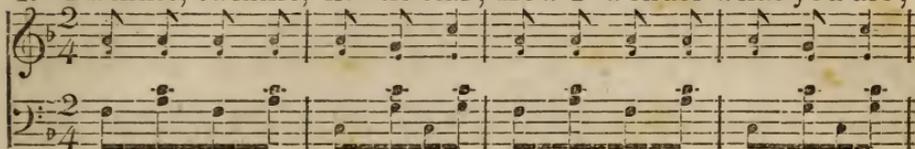
3

Mother, if I study,  
Sure He'll make me know,  
Why the stars He kindled,  
O'er our earth to glow.

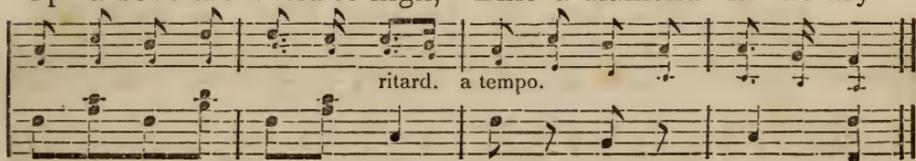
4

Child, what God created,  
Has a glorious aim ;  
Thine it is to worship,  
Thine to love His name.

1. T'winkle, twinkle, lit - tle star; How I wonder what you are;



Up a-bove the world so high, Like a diamond in the sky.



2

When the blazing sun is gone,  
When he nothing shines upon,  
Then you show your little light,  
T'winkle, twinkle, all the night.

3

Then the trav'ler in the dark,  
Thanks you for your tiny spark;  
Nor could see which way to go,  
If you did not twinkle so.

4

In the dark blue sky you keep;  
Oft you through my curtain peep;  
For you never shut your eye,  
Till the sun is in the sky.

1. Come hith-er, lit - tle rest-less one, 'Tis time to shut your

eyes; The sun be - hind the hills is gone, The

stars are in the skies. 2. See, one by one, they

show their light; How clear and bright they look: Just

like the fire-flies, that, last night, We chased beside the brook.



3

You do not hear the robins sing ;  
 They're snug within their nest :  
 And shelter'd by their mother's wing,  
 The little chickens rest.

4

The dog, he will not frolic now,  
 But to his kennel creeps :  
 The turkeys climb upon the bough,  
 And e'en the kitten sleeps.

5

The very violets, in their bed,  
 Fold up their eyelids blue ;  
 And you, my flower, must droop your head,  
 And close your eyelids too.

6

Then join your little hands, and pray  
 To God who made the light,  
 To keep you holy through the day,  
 And guard you through the night.

## GOING TO BED.

1. The moon is high, The a - zure sky Is

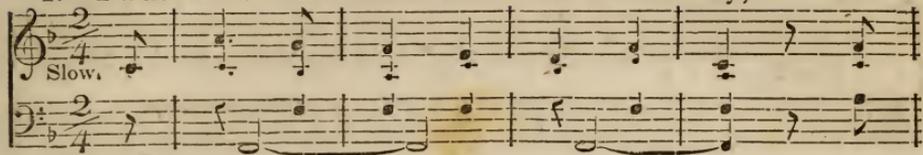
soft and clear; The air is chill, The

night is still; No sound we hear.

2

The evening star,  
That blinks afar  
Is in the west;  
And I must lay  
My toys away,  
And go to rest.

1. 'Twas God who made that lit - tle fly, And



if you pinch it, it will die: Our teach-er kind has



of - ten said, We must not hurt what God has made.

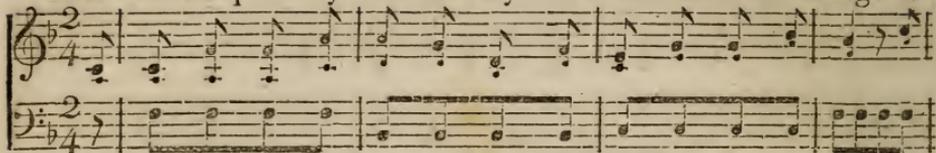


2

For God is very kind and good,  
 And gives e'en little flies their food;  
 And loves each gentle little child,  
 Who is kind-hearted, good and mild.

## THE BUTTERFLY.

1. O what a pret - ty but - ter - fly! How beautiful its wings! O



see it fly, now low, now high ; From flow'r to flow'r it springs.



2

O, catch it for me, sister, pray,  
 It sits on yonder rose ;  
 How I should like to have it stay ;  
 Now catch it ; there it goes.

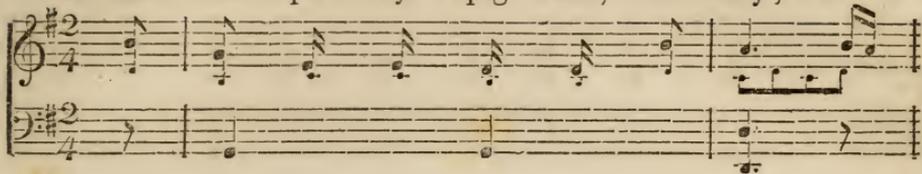
3

I may not catch it, dearest child ;  
 If once it was your own,  
 Its pretty wings would soon be spoiled,  
 And all its beauty gone.

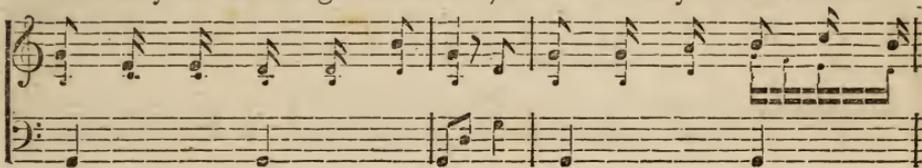
4

O, then, dear sister, let it fly,  
 Poor little playful thing !  
 I could not bear to see it die,  
 Nor spoil its pretty wing.

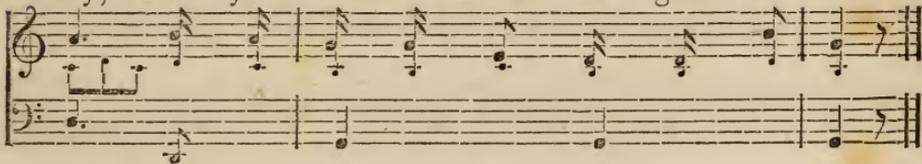
1. Coo! coo! pret - ty pig - eon, all day; Coo!



coo! to your nestlings and mate; You seem in your soft notes to



say, That you nev - er knew an - ger nor hate.



2

And thus little children should try  
 To be civil, and patient, and kind;  
 And not to be pettish and cry,  
 When they cannot have all to their mind.

1. There came to my win - dow, One morn - ing in

spring, A sweet lit - tle rob - in; She came there to

sing. The tune that she sung, It was pret - ti - er

far, Than ev - er I heard, On the flute or gui - tar.

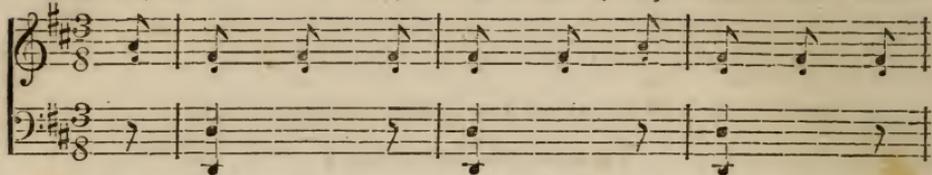
## 2

She raised her light wings,  
    To soar off far away ;  
Then resting a moment,  
    Seemed sweetly to say ;  
O happy, how happy  
    This world seems to be ;  
Awake, little girl,  
    And be happy with me.

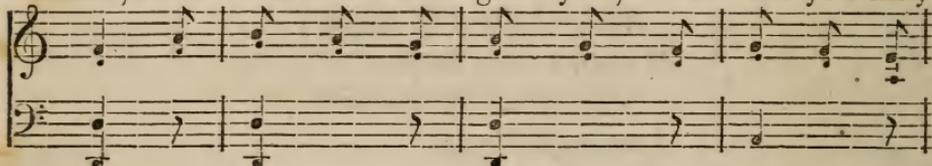
## 3

The sweet bird then mounted  
    Upon her light wing ;  
And flew to a tree-top,  
    And there did she sing :  
I listened delighted,  
    And hoped she would stay ;  
And come to my window,  
    At dawn of the day.

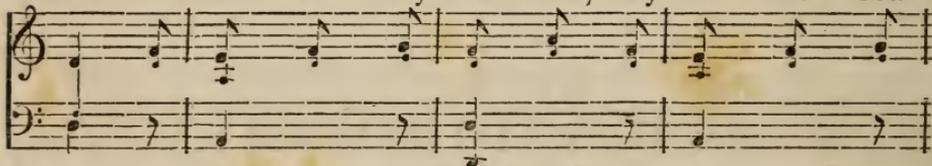
1. O, come to my win - dow, My lit - tle red-



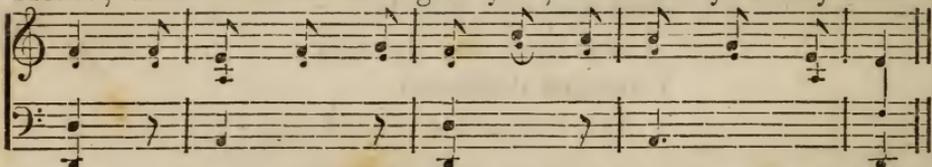
breast; Some crumbs I will give you; With me you may



rest. O come to my win - dow, My lit - tle red-

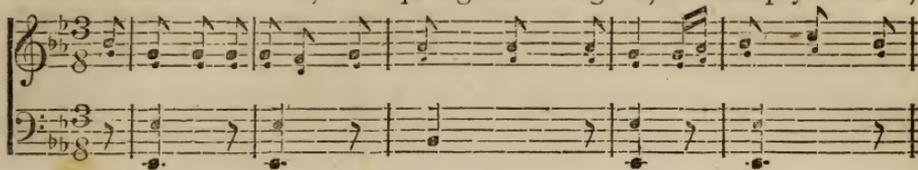


breast; Some crumbs I will give you; With me you may rest.

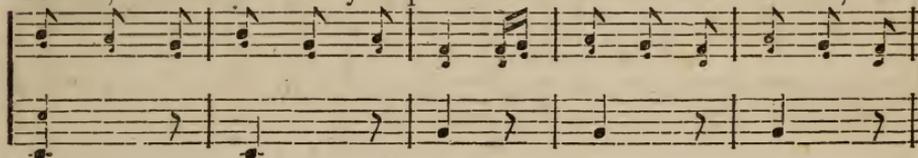


2. To stay you are welcome,  
 This cold winter through;  
 O, stay until summer,  
 My sweet robin, do.
3. And then you may wander,  
 My little red breast;  
 And fly to the orchard,  
 And build you a nest.

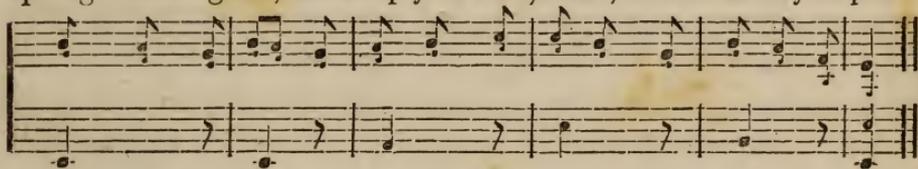
1. Now winter is over, And spring comes again; To keep you here,



rob-in, Would be to you pain. Now win-ter is o-ver, And



spring comes again; To keep you here, robin, Would be to you pain.



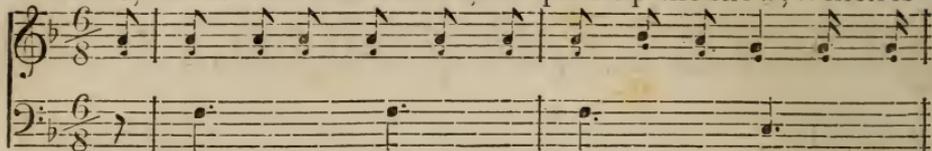
2

When out in the meadow,  
I'll hear your sweet song;  
Then fly away, robin,  
I'll see you ere long.

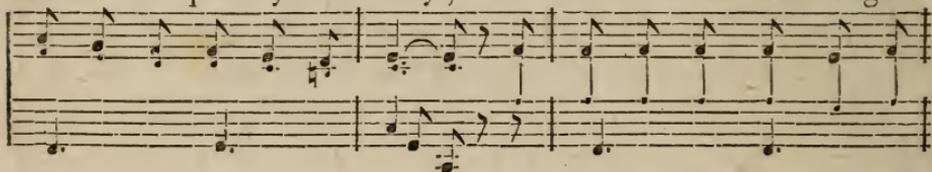
3

Get sticks, moss, and feathers,  
And build you a nest;  
And then the next winter,  
With me you may rest.

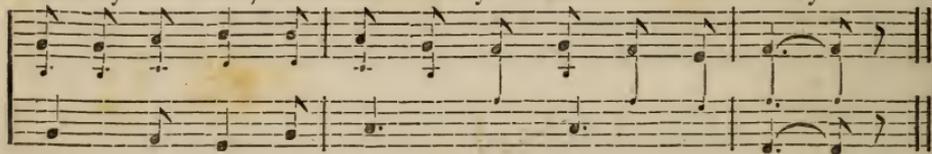
1. Come, sweet little snow-birds, and pick up the snow, Which is



fallen in plen-ty to - day ; Be - fore the south wind begins



soft-ly to blow, And melts all your treasure a - way.



## 2

Come, muster a flock, and descend to the ground ;  
 And pray, little birds, don't be frighted ;  
 We'll keep very still, while you're skipping around,  
 And gaze through the window delighted.

# THE COW.

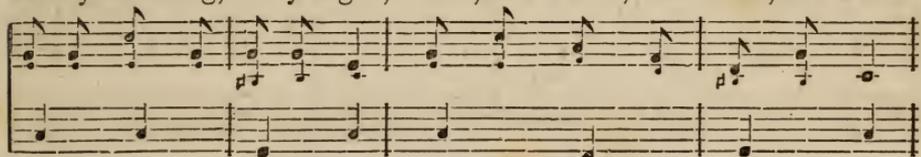
61

POETRY BY JANE TAYLOR.

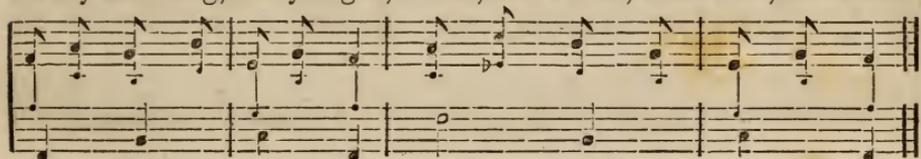
Thank you, pretty cow, that made Pleasant milk, to soak my bread;



Every morning, every night, Fresh, and warm, and sweet, and white.



Every morning, every night, Fresh, and warm, and sweet, and white.



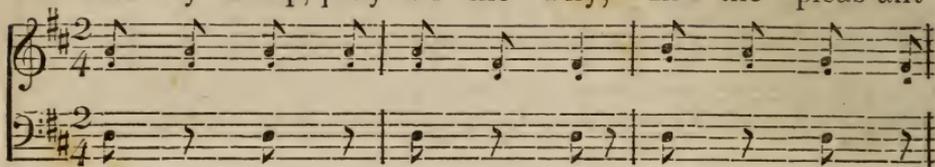
2

O, how thankful I should be :  
 God, who all my wants doth see,  
 Daily gives me pleasant food,  
 Watching over me for good.

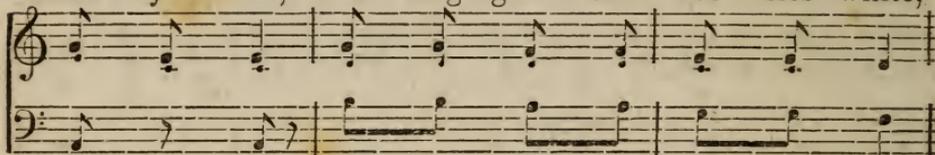
## THE SHEEP.

POETRY BY JANE TAYLOR.

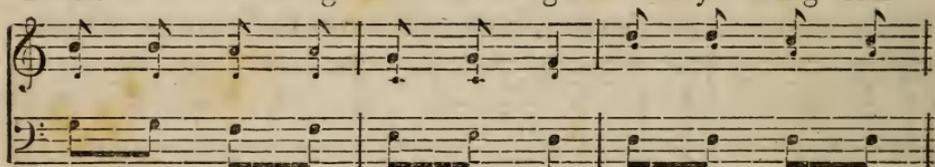
1. La - zy sheep, pray tell me why, In the pleas-ant



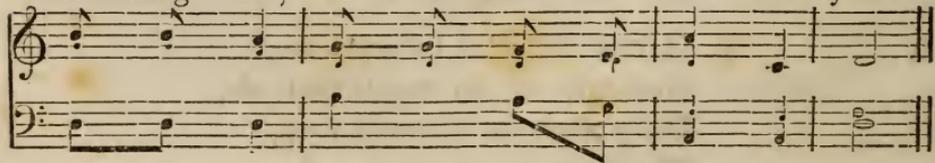
fields you lie, Eat - ing grass and dai - sies white,



From the morn-ing till the night? Every thing can



something do; Of what kind of use are you?



## 2

Nay, my little master, nay,  
Do not serve me so, I pray ;  
Don't you see the wool, that grows  
On my back, to make your clothes ;  
Cold, and very cold, you'd get,  
If I did not give you it.

## 3

Sure it seems a pleasant thing,  
Nipping daisies in the spring ;  
But the chilly nights I pass,  
On the cold and dewy grass ;  
Or a scanty dinner share,  
On the common brown and bare.

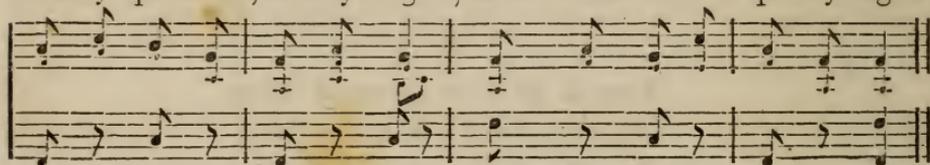
## 4

Then the farmer comes at last,  
When the merry spring is past,  
Cuts my woolly coat away,  
For you in the winter's day :  
Little master, this is why,  
In the pleasant fields I lie.

1. Ve-ry lit-tle things are we ; O, how mild we all should be:



Always pleasant, always right ; That would be a pretty sight.



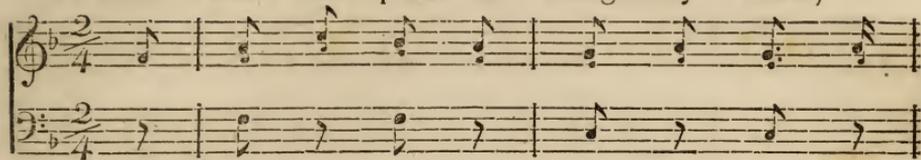
2

Just like pretty little lambs,  
Softly skipping by their dams,  
We'll be gentle all the day,  
Love to learn as well as play.

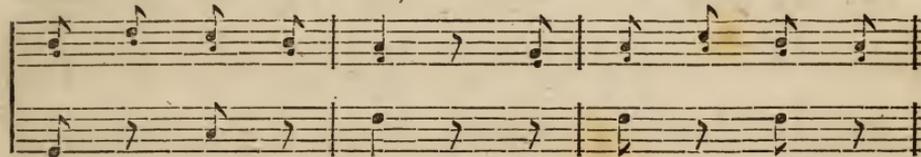
3

In the winter, when 'tis mild,  
We may run, but not be wild ;  
But in summer, we must walk,  
And enjoy a quiet talk.

1. I must not speak a naugh - ty word; I



must not tell a lie; I must not con - tra -



- dict, nor make My lit - tle sis - ter cry.



2

And if I have a piece of cake,  
 When I with children play,  
 I must not eat it all myself,  
 But give a part away.

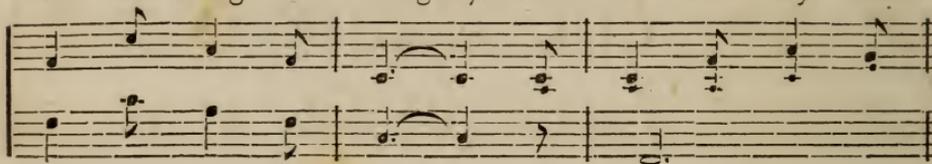
[ 5 ]

## TRYING TO DO RIGHT.

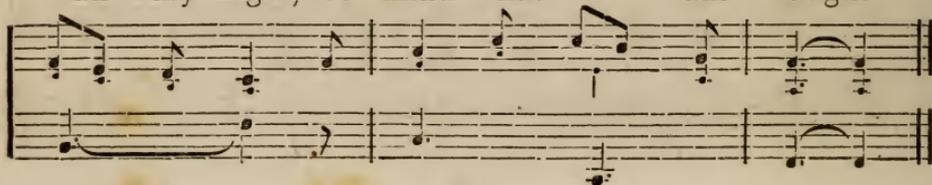
1. O that it were my chief de-light, To



do the things I ought; Then let me try with



all my might, To mind what I am taught.



2

Whenever I am bid to go,  
 I'll cheerfully obey;  
 Nor will I mind it much, although  
 I leave some pretty play.

## 3

When I am bid, I'll freely bring  
Whatever I have got ;  
And never touch a pretty thing,  
If mother tells me not.

## 4

When she permits me, I may tell  
About my little toys ;  
But if she's busy, or unwell,  
I must not make a noise.

## 5

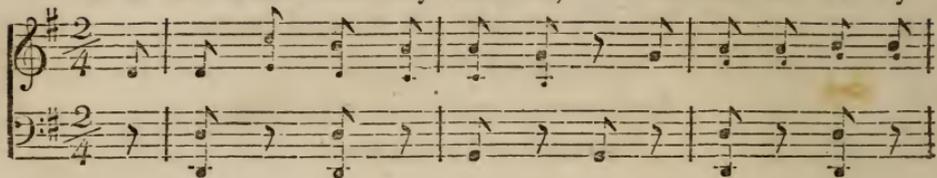
And when I learn my hymns to say,  
And work, and read, and spell ;  
I will not think about my play,  
But try to do it well.

## 6

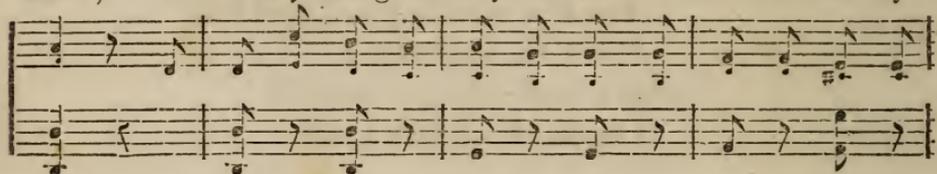
For God looks down from heaven on high,  
Our actions to behold ;  
And he is pleased when children try  
To do as they are told.

## I MUST NOT TEASE MY MOTHER.

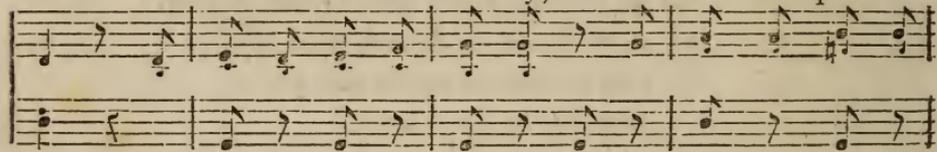
1. I must not tease my mother, For she is ve-ry



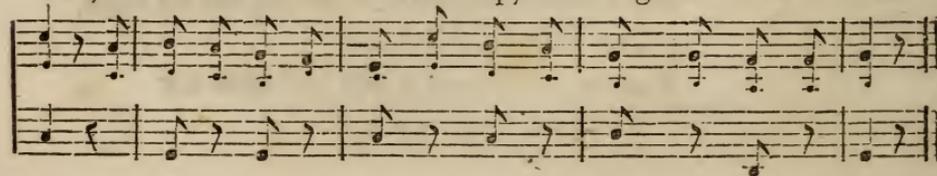
kind; And eve-ry thing she says to me I must di-rect-ly



mind: For when I was a ba-by, And could not speak or



walk, She let me in her bosom sleep, And taught me how to talk.



## 2

I must not tease my mother ;  
And when she likes to read,  
Or has the head-ache, I will step  
Most silently indeed.  
Then I will not be noisy,  
Or trifling troubles tell ;  
But sit down quiet by her side,  
And try to make her well.

## 3

I must not tease my mother ;  
I've heard my father say,  
When I was in my cradle sick,  
She nurs'd me night and day.  
And in my bed she lays me,  
And finds me clothes and food ;  
And I have nothing else to pay,  
But trying to be good.

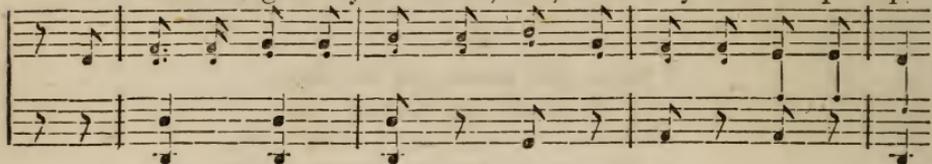
## 4

I must not tease my mother ;  
She loves me all the day ;  
And she has patience with my faults,  
And teaches me to pray.  
How much I'll try to please her,  
She every hour shall see ;  
For should she die or go away,  
What would become of me !

1. I love to do as I am bid ; I love to please mamma :



I love to get my les - son, too, And say it to pa - pa.



I love to do as I am bid ; I love to please mamma ;



I love to get my les-son, too, And say it to pa - pa.



## 2

When children want my pretty toys,  
Or little picture book,  
I dearly love to give them up,  
And see how pleased they look.

## 3

I love to please my teachers too,  
And mind what they do say ;  
For then I think that I shall grow  
As wise and good as they.

---

## THE BEES.

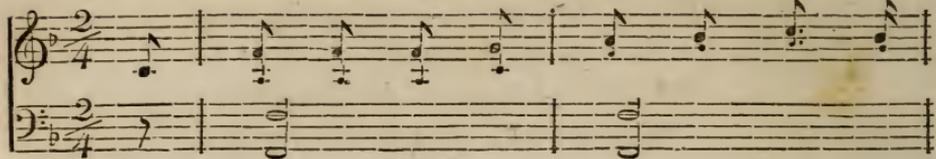
## 1

How very busy are the bees,  
In filling up their store ;  
From them, dear mother, I may learn  
To love my work the more.

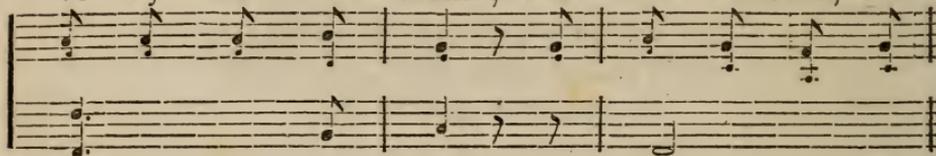
## 2

And always, when I see the bees,  
I may some good obtain ;  
Remembering that idleness  
Will give dear mother pain.

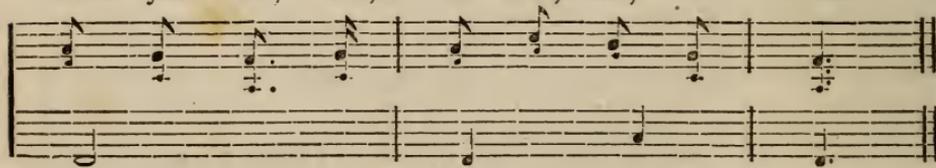
1. What, sis - ter, dis - o - - - bey mam - ma? You're



ve - ry much to blame; Your dear mam - ma, who



loves you so; Oh, sis - ter, fie, for shame.



## 2

Why, once you were a little babe,  
 And lay upon her arm;  
 And every hour she guarded you,  
 From every kind of harm.

3

She washed and dressed you every day,  
To keep you nice and clean ;  
And sung you many pretty songs,  
With many a kiss between.

4

If you were sick at any time,  
Or if you cried with pain,  
She kindly watched you night and day,  
Till you were well again.

5

How patiently she led you round,  
That you might learn to walk ;  
And spoke words o'er and o'er again,  
To teach you how to talk.

6

She taught you little hymns and songs,  
To make you kind and mild,  
And how to pray that God would love  
And bless his little child.

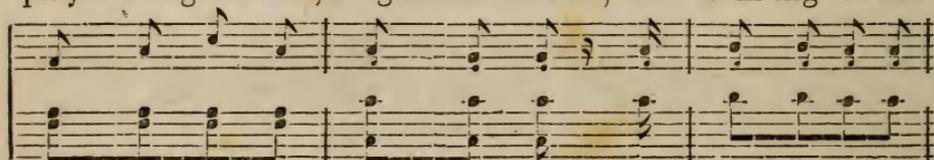
7

And can you, sister, be unkind,  
To one that loves you so ?  
I think you'll try to please her now,  
In every thing you do.

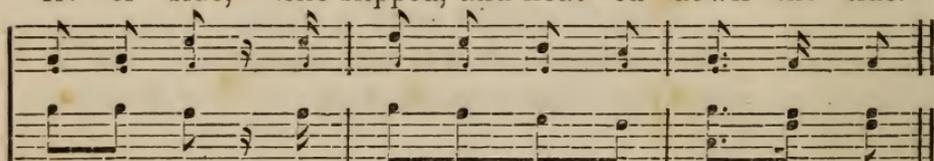
1. As Lu - cy with her moth - er walked, She



played and gamboled, laughed and talked; Till coming to the



riv - er side, She slipped, and float - ed down the tide.



2

Her faithful Carlo being near,  
Leaped in to save his mistress dear:  
He drew her safely to the shore,  
And Lucy lives and laughs once more.

3

"Dear generous Carlo," Lucy said,  
"You ne'er shall want for meat or bread;  
For every day, before I dine,  
Good Carlo shall have some of mine."

1. When Phi - lip's good mam - ma was ill,           The

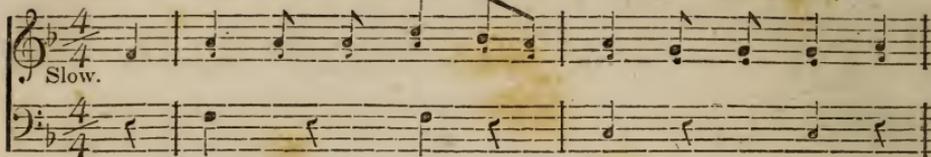
servant begged he would be still; Be - cause the doc - tor

and the nurse Had said that noise would make her worse.

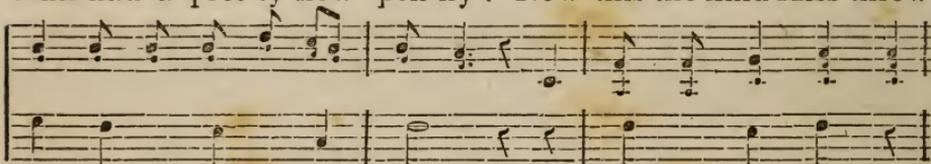
2

At night when Philip went to bed,  
 He kissed mamma, and whispering said,  
 "My dear mamma, I never will  
 Make any noise, when you are ill."

1. Miss Ann saw a man quite poor at the door, And



Ann had a pret-ty new pen-ny : Now this the kind Miss threw



pat in his hat, Al-though she was left without a - ny.



2

She meant, as she went, to stop at a shop,  
 Where cakes she had seen, a great many,  
 And buy a fruit pie, or take home a cake,  
 By spending her pretty new penny.

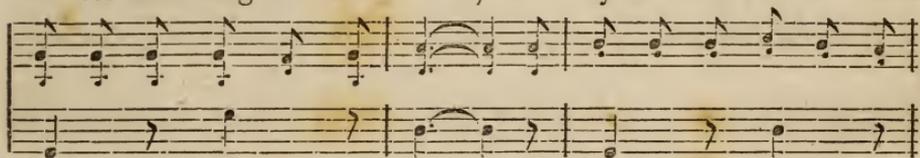
3

But well I can tell, when Ann gave the man  
 Her money, she wished not for any ;  
 He said, I've no bread ; she heard, and preferred  
 To give him her pretty new penny.

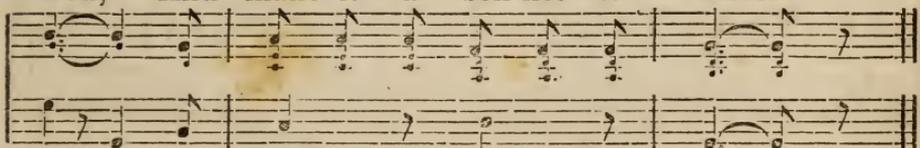
1. O dear, what a beau - ti - ful doll My



sis - ter has bought at the fair ; She says I must call it "Miss



Poll," And make it a bon-net to wear.



2

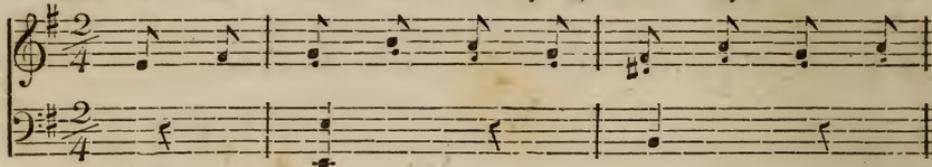
O pretty new doll, it looks fine ;  
 Its cheeks are all covered with red ;  
 But, pray, will it always be mine ?  
 And, pray, may I take it to bed ?

3

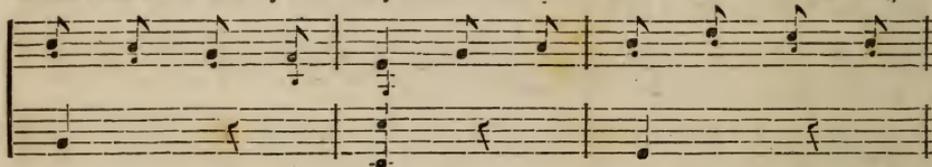
How kind was dear sister, to buy  
 This dolly with hair that will curl :  
 Perhaps, if you want to know why,  
 She'll tell you, I've been a good girl.

## DRY YOUR TEARS.

1. What's the mat - ter with you, dea - ry? What can



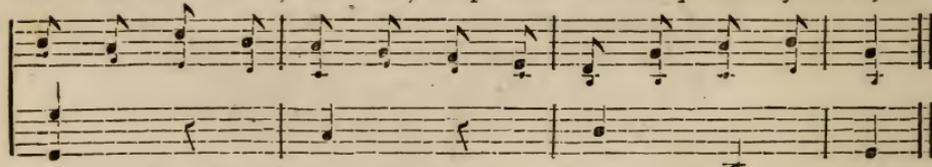
thus have made you cry? Smooth your lit - tle fore-head,



sis - ter; Wipe the tear - drop from your eye. Smooth your



lit - tle fore-head, sis - ter; Wipe the tear-drop from your eye.

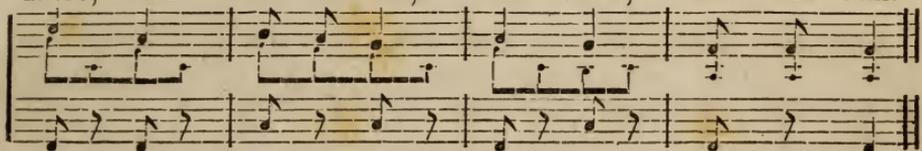


2. You are neither sick nor hungry;  
 Wherefore then should you be sad?  
 Let your little heart be cheerful,  
 And your little face be glad.

1. Here, Dear Lit-tle son ; Go Slow, Do not run.



Here, Dear Lit - tle son ; Go Slow, Do not run.



2

Near  
Here  
Is a well ;  
Poor  
Moore  
In it fell.

3

Down  
Town  
Do not stray ;  
There  
Dare  
Not to play.

4

Do  
You  
Make a rule,  
Come  
Home  
Straight from school.

## THE BABY.

POETRY BY JANE TAYLOR.

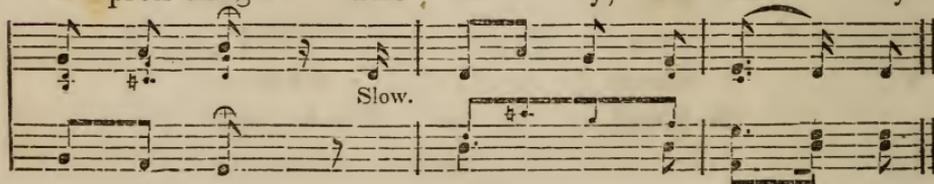
1. What is the pret - ty lit - tle thing, That



nurse so care - ful - ly doth bring, And round its head her



a - pron fling? The ba - by, the ba - by.



2

O dear, how very soft its cheek :  
 Why, nurse, I cannot make it speak :  
 It cannot walk, it is so weak :  
 Poor baby.

3

Here, take a bit, you little dear ;  
I have some cake and sweetmeats here ;  
'Tis very nice, you need not fear ;  
Dear baby.

4

O, I'm afraid that it will die :  
Why can't it eat as well as I ?  
And jump, and talk ? do let it try :  
Poor baby.

5

Why, you were once a baby too ;  
And could not jump, as now you do ;  
But good mamma took care of you,  
Like baby.

6

And then she taught your little feet  
To pat along the carpet neat ;  
And called Papa to come and meet  
His baby.

7

O, good mamma, to take such care,  
And no kind pains and trouble spare,  
To feed and nurse you, when you were  
A Baby.

## MY BABY BROTHER.

1. O, dear mamma, where are you gone? Come see, the ba-by

stands a-lone; And on-ly think, in-deed 'tis truth; I

can just feel a lit-tle tooth. And on-ly think, in-

deed 'tis truth; I can just feel a lit-tle tooth.

## 2

Look at his pretty shining hair,  
His cheeks so red, his skin so fair;  
His curly ringlets, just like flax;  
His little bosom, just like wax.

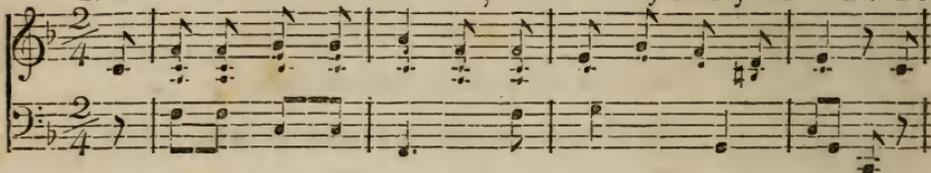
## 3

O, how I long till he can talk;  
And then 'Ill long till he can walk;  
And then 'Ill long till he can play,  
When we have said our tasks each day.

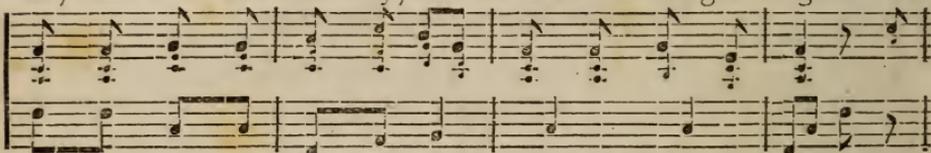
## 4

I think he's growing very wise;  
Now don't you think so? Julia cries:  
Then to the cradle off she ran,  
To kiss the little fairy man.

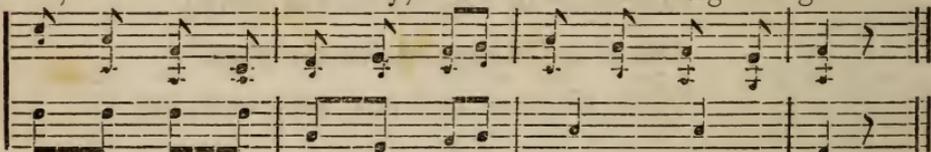
1. I have a lit - tle sis - ter ; She's on - ly two years old : To



us, who love her dear - ly, She's worth her weight in gold. To



us, who love her dear - ly, She's worth her weight in gold.



2

3

We often play together ;  
And I begin to find,  
To make my sister happy,  
I must be very kind.

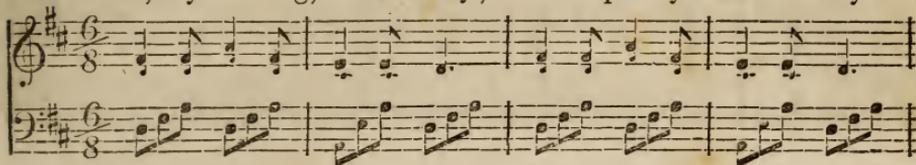
I must be very gentle,  
When we run round and play ;  
Nor even think of taking  
Her little toys away.

4

And I must never tease her,  
Nor ever angry be  
With darling little sister,  
That God has given me.

POETRY BY JANE TAYLOR.

1. Come, my darling, come away; 'Take a pretty walk to-day :



Run along, and never fear; I'll take care of ba-by dear.



2

Up and down with little feet,  
 That's the way to walk, my sweet:  
 Now it is so very near,  
 Soon 'twill get to mother dear.

3

There it comes along at last;  
 Here's my finger, hold it fast:  
 Now one pretty little kiss,  
 After such a walk as this.

POETRY BY MRS. BARBAULD.

1. The morning was pleasant, And bright shone the

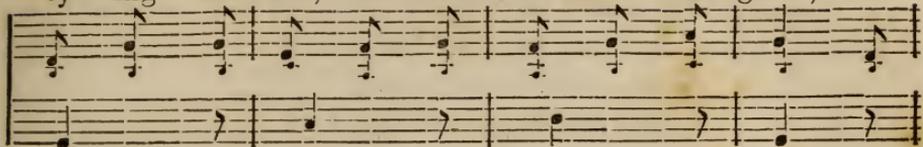
In reading time.

sun ; Said ma, "My dear Charley, To school you must run. 2. How

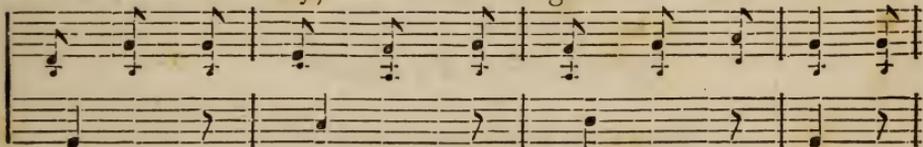
loud sing the birds ! And how sweet smells the air ! Haste,

love, to the school ; You ought now to be there." 3. Then

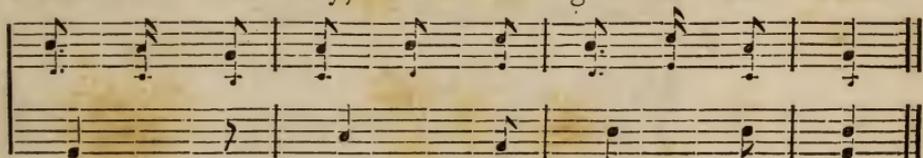
ty - ing his hat, She told Charles to be good ; And



watched her dear boy, Till he got to the wood. And



watched her dear boy, Till he got to the wood.



4

He came to the wood,

And he looked all around :

' Ah, here, surely here,

May much pleasure be found.

5

'It would be far better,  
To stay here all day,  
Than walk on to school,  
My hard lesson to say.'

6

But still 'twould not answer  
To play all alone;  
So, silently sad,  
He sat down on a stone.

7

This poor silly boy  
Had not sat very long,  
But heard a small bee,  
That was humming her song.

8

'Ah, bee, pretty bee,  
O come here, and we'll play;  
Ah, bee, pretty bee,  
Don't you hear what I say?'

9

'I hear,' buzzed the bee,  
'But no playmate am I:  
I never am idle;  
For honey I fly.'

10

Just then he espied  
A dog running that way :  
'O, here is a play-fellow,  
Honest old tray.'

11

He hastened to meet him,  
And asked him to play :  
'No, no,' cried the dog,  
'Do not tempt me to stay.'

12

'I haste to the pasture ;  
The sheep I must guard :  
I never am idle.'  
Cried Charles, 'This is hard.'

13

Upon a small tree  
Sat a beautiful bird :  
'Ah, now,' cried the boy,  
'My request will be heard.'

14

'Sweet goldfinch, I pray thee,  
Come here, and we'll play :  
Sweet goldfinch, I pray thee  
A moment to stay.'

15

‘No, no,’ cried the bird,  
‘I must build my soft nest ;  
I never am idle ;  
Of moss I’m in quest.’

16

A horse now advancing,  
Charles hoped he would stay :  
‘O horse,’ he exclaimed,  
‘I beseech you to play.’

17

‘No, no,’ said the horse,  
‘I must haste to the field ;  
‘If that is not ploughed well,  
No corn will it yield.

18

‘And then, lazy boy,  
You must go without bread :  
I never am idle,’  
The noble horse said.

19

‘How’s this ?’ cried the boy,  
‘Will not any one play ?  
*I never am idle,*  
Is all that they say.

20

'I never am idle !

Ah, that's not like me :  
I'm scorned by the horse, then,  
The bird, dog and bee.

21

'I find, all are busy,  
While I loiter here :'

Again he sat down,  
And he wiped off a tear.

22

Said he, 'Why, how foolish,  
To sit here, and cry :  
I'll hasten to school,  
And my tears I will dry.

23

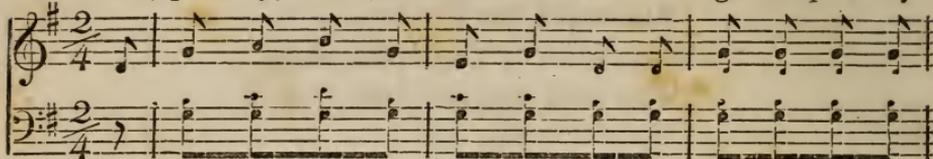
'When there, I'll be steady,  
And try to excel ;  
For if I take pains,  
I may learn to read well.

24

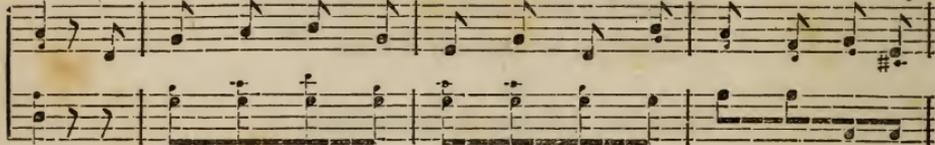
'Then I'll be attentive,  
My book I will mind ;  
For he that is busy,  
Is happy I find.'

POETRY BY JANE TAYLOR.

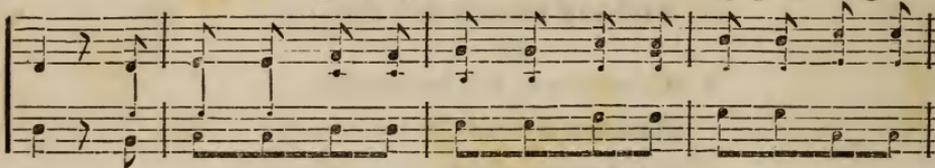
1. Come, pus - sy, will you learn to read? I've got a pret - ty



book: Nay, turn this way; you must, indeed: Fie! there's a sulky



look. 2. Here is a pret - ty pic - ture, see; An ap - ple, and great



A: How stupid you will always be, If you do nought but play.



## 3

Come, A, B, C; an easy task;  
What any dunce can do:  
I will do any thing you ask,  
For dearly I love you.

## 4

Now, how I'm vex'd, you are so dull;  
You have not learned it half:  
You will grow up a downright fool,  
And make all people laugh.

## 5

So Mother told me, I declare,  
And made me quite ashamed;  
And I resolved no pains to spare,  
Nor like a dunce be blamed.

## 6

Well, get along, you naughty kit,  
And after mice go look;  
I'm glad that I have got more wit,  
And love my pretty book.

## THE POOR LITTLE ROBIN.

(AN OLD ENGLISH INFANT SONG.)

The north wind doth blow, And we shall have

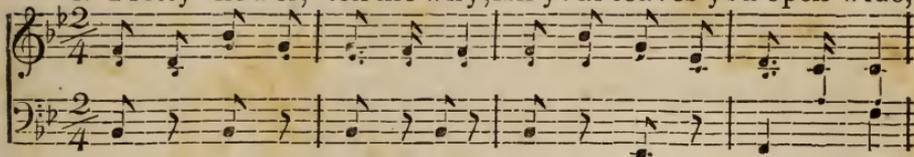
Rather slow.

snow; And what will poor Rob - in do then?—poor

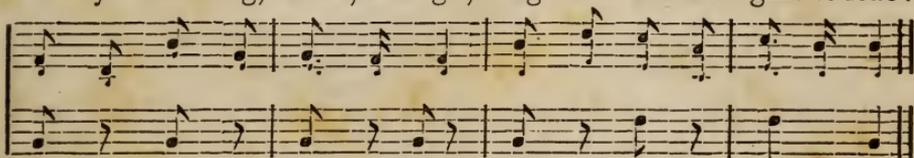
thing! He'll sit in the barn, And keep him - self

warm, And hide his head un - der his wing,—poor thing.

1. Pretty flower, tell me why, All your leaves you open wide,



Every morning, when, on high, Bright the sun be - gins to ride?



2

This is why, my lady fair,  
If you would the reason know,  
For betimes the pleasant air  
Very cheerfully doth blow.

3

And the birds, on every tree,  
Sing a merry, pretty tune;  
And the busy honey bee  
Comes to suck my sugar soon.

4

This is all the reason why  
I my little leaves undo:  
Little Miss, come, wake, and try,  
If I have not told you true.

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10.  
Portland me  
Sept 7

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