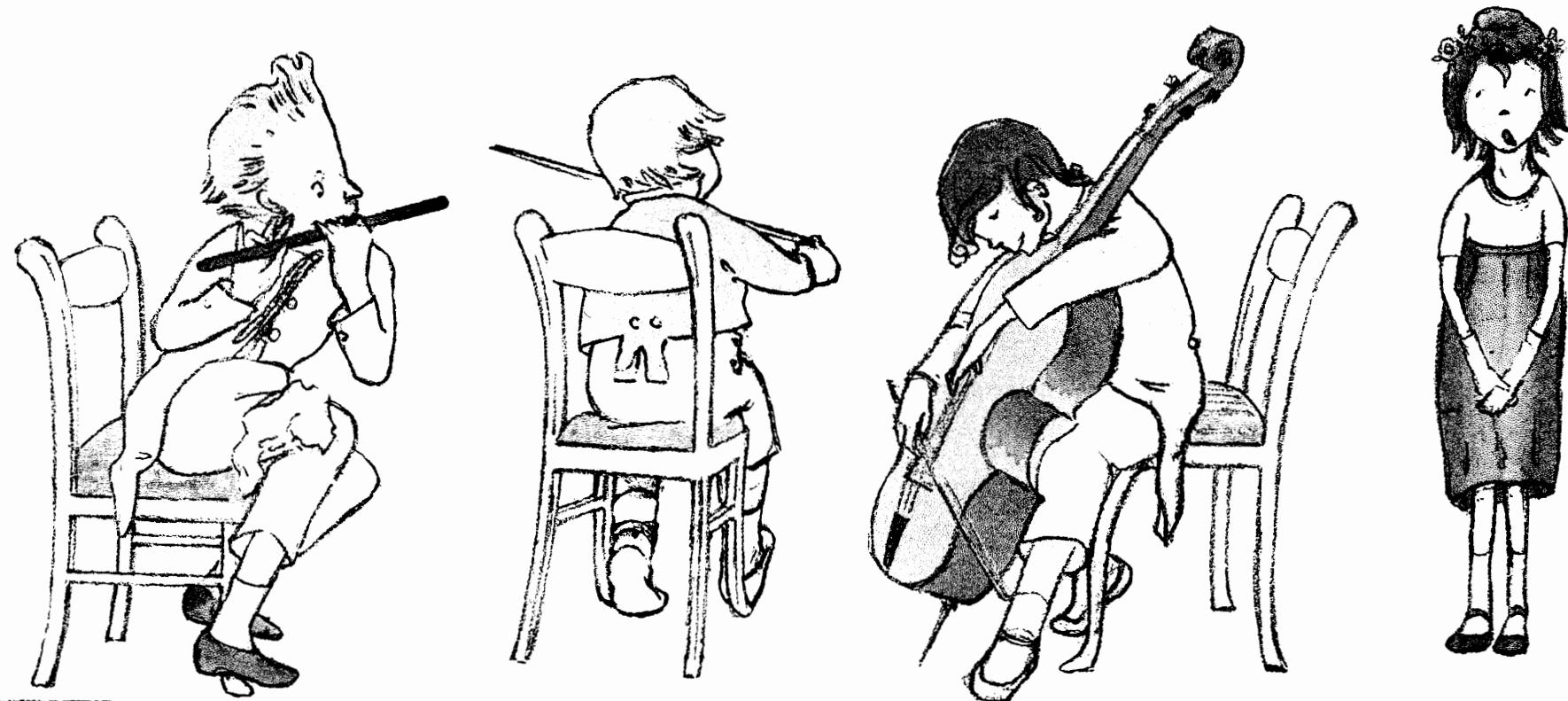


# *Improving Songs for Anxious Children*

*Words, Music  
and Pictures*

*By JOHN & RUE  
CARPENTER*



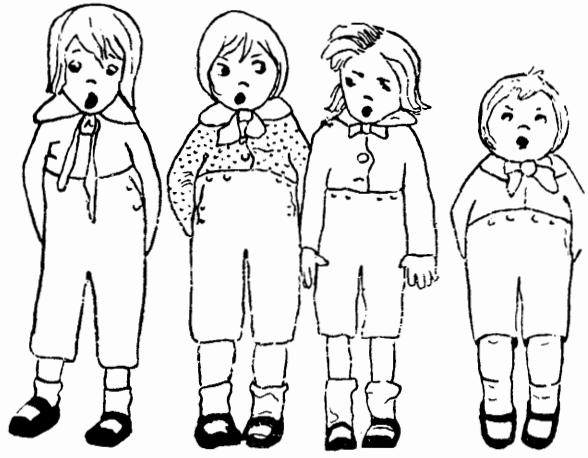
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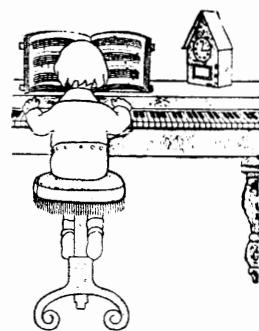




## THE NAMES OF THE SONGS



I STOUT



II PRACTISING



FOR CARELESS  
CHILDREN



IV RED HAIR



V THE LIAR



VI A WICKED  
CHILD

## THE NAMES OF THE SONGS

VII



SPRING

X



WAR

VIII



MARIA,—GLUTTON

XI



VANITY

IX



GOOD ELLEN

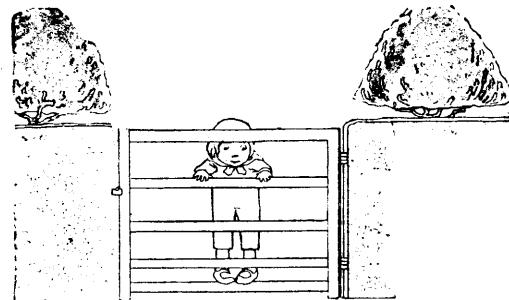
XII



HUMILITY

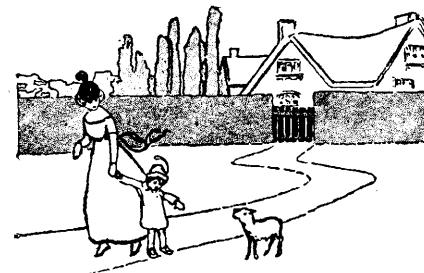
# THE NAMES OF THE SONGS

XIII



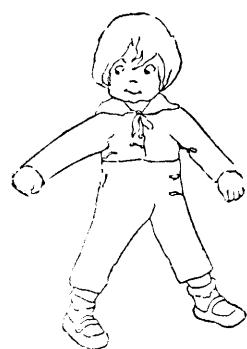
A PLAN

XV



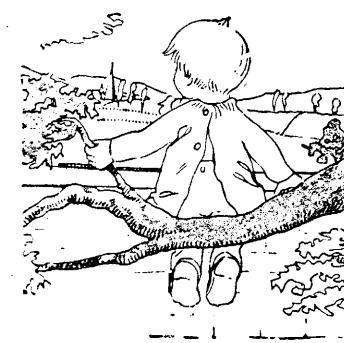
MAKING CALLS

XIV



BROTHER

XVI



CONTEMPLATION

XVII



WHEN THE NIGHT COMES



I

## Stout

Alas, I am a heavy child,  
A very heavy one;  
I can not do the fearful things  
That other boys have done.

I try to caper on the green,  
I try to skip and run,  
But all my buttons they burst off,  
And leave my clothes undone.

It is a very wretched thing  
To be so fat a child,  
To have to merely sit about,  
And yet to feel so wild.



## I

## STOUT

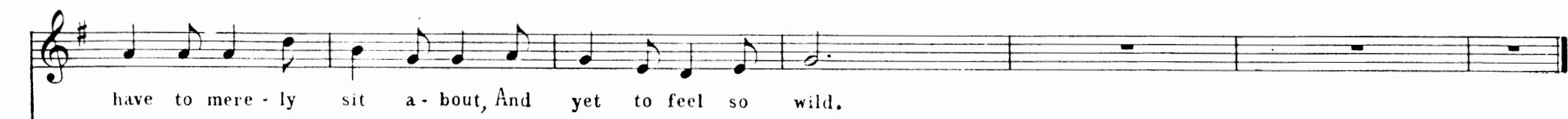
J.A.C.

Heavily. (J. = 69)

Sheet music for "STOUT" by J.A.C. The music is in G major, common time, with a tempo of J. = 69. The vocal line is supported by a piano accompaniment. The lyrics are as follows:

A - las, I am a  
 heavy child, A ver - y heav - y one; I can - not do the fear - ful things That oth - er boys have  
 done. I try to gam - bol on the green, I

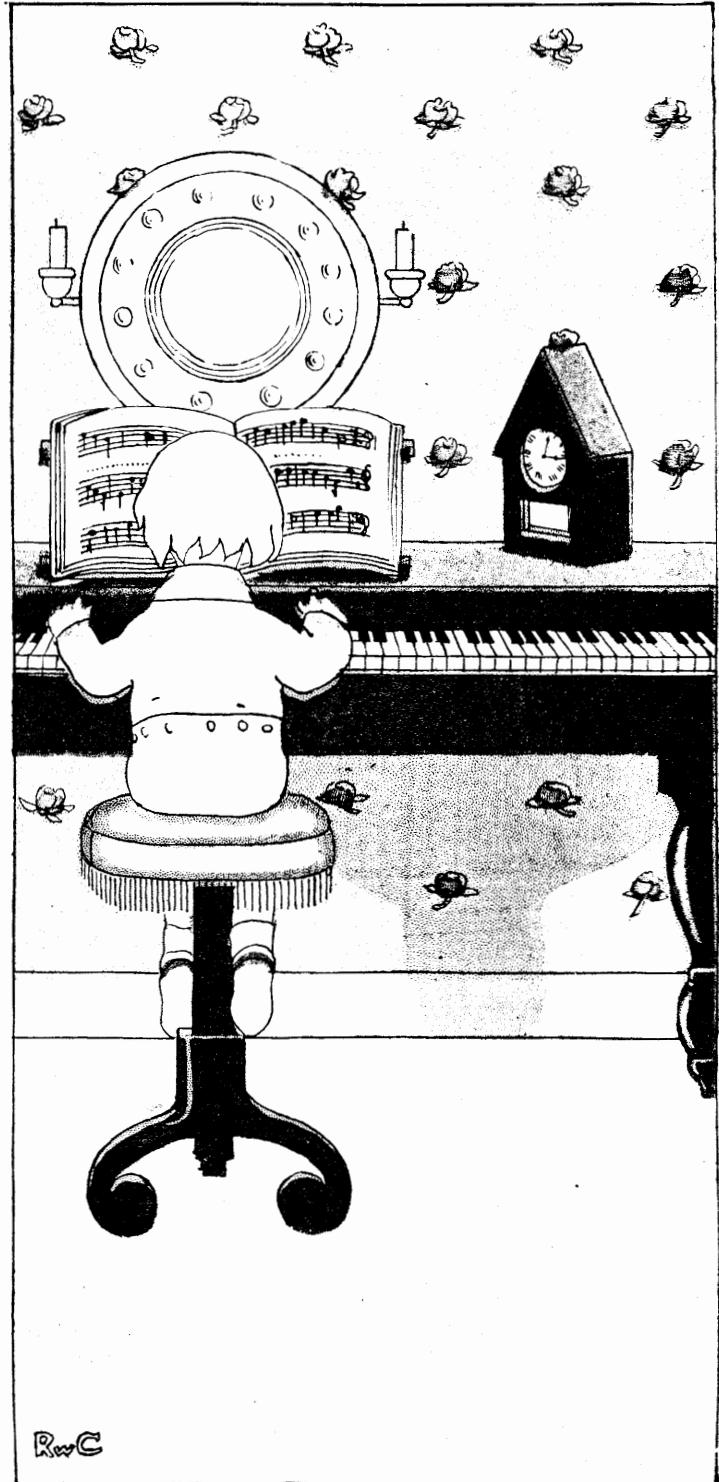
The musical score consists of three staves. The top staff is for the voice, starting with a rest followed by a melodic line. The middle staff is for the piano, featuring a bass line with eighth-note chords and occasional eighth-note strokes above the bass notes. The bottom staff is another piano part, providing harmonic support with eighth-note chords. The lyrics are placed directly under the corresponding notes of the vocal line. Measure markings are present above the staves to indicate the flow of the music.



## Practising

What's the use of practising,  
For little boys like me?  
It never does me any good,  
As far as I can see.

I play my scales both up and down,  
I make my fingers sore,  
And when I'm through I play my scales  
No better than before.



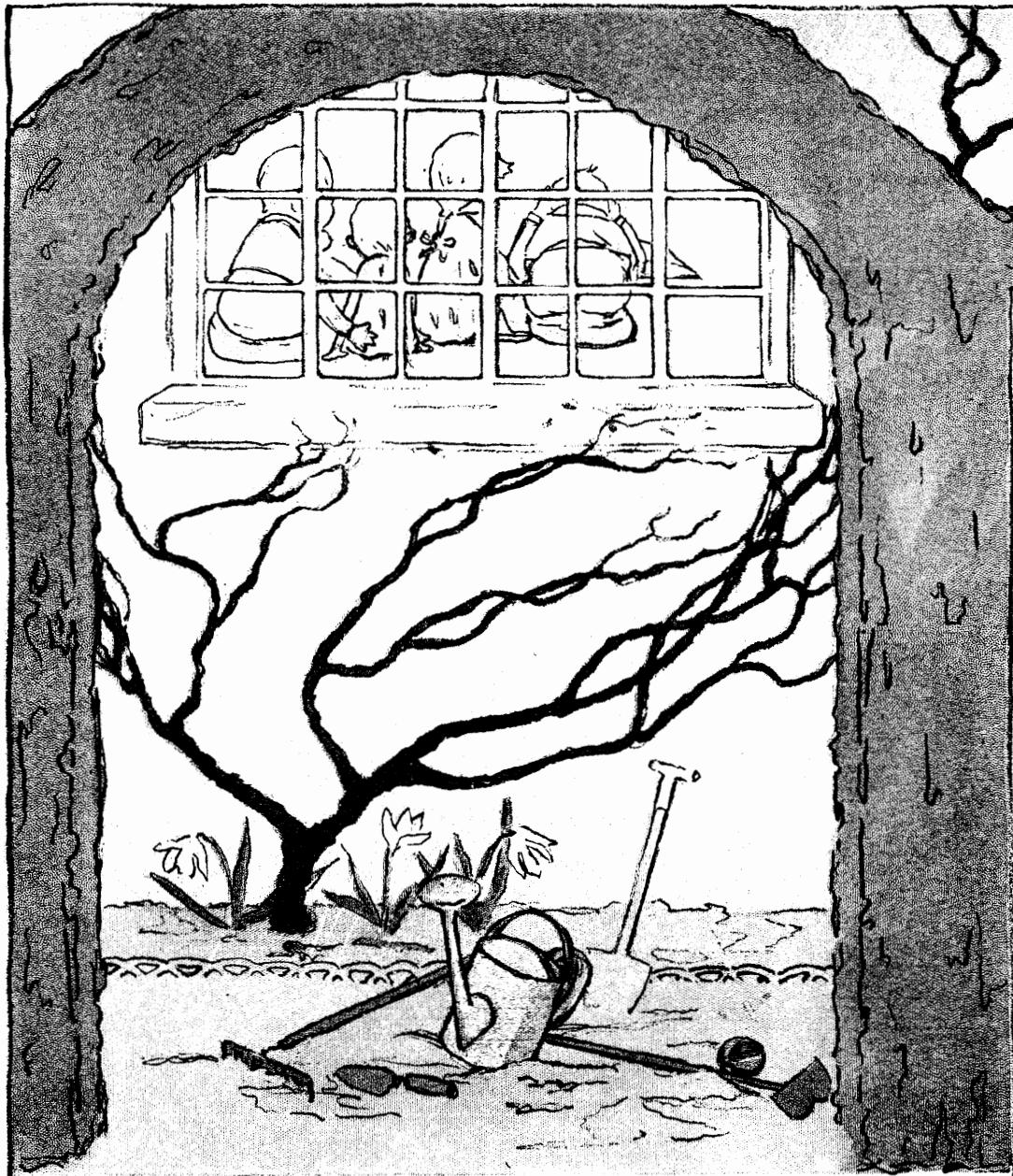
## II

## PRACTISING

J. A. C.

Slowly and painfully

What's the use of practising, For lit - tle boys like me? It nev - er does me  
an - y good, As far as I can see. I play my scales both up and down, I make my fin - gers sore, And  
when I'm through I play my scales No bet - ter than be - fore.



### III FOR CARELESS CHILDREN

J.A.C.

Not too fast.

Oh! children on-ly think of it, while in the house you glad-ly sit, the  
rain is mak-ing pret-ty pools A-round your left-out gar-den tools.

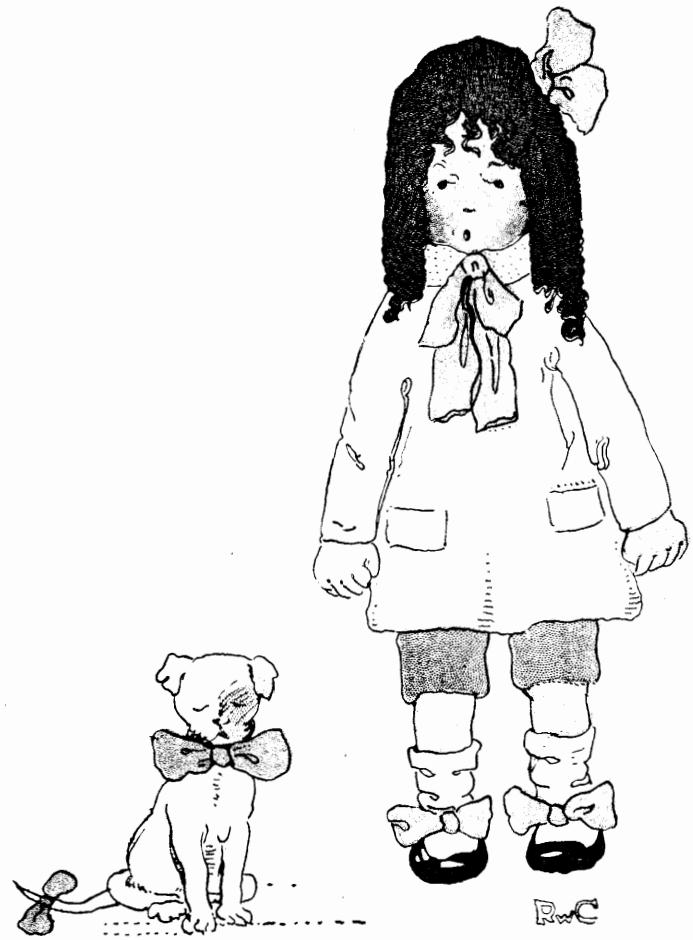
To . mor . row, when the sun is hot, you'll look a - bout and find them not. You'll

ritard.

un . der - stand more plainly then that care-less boys make sil . ly

men!





## IV

## RED HAIR

J. A. C.

Petulantly

I wish I knew a sea of ink Where I could dip my

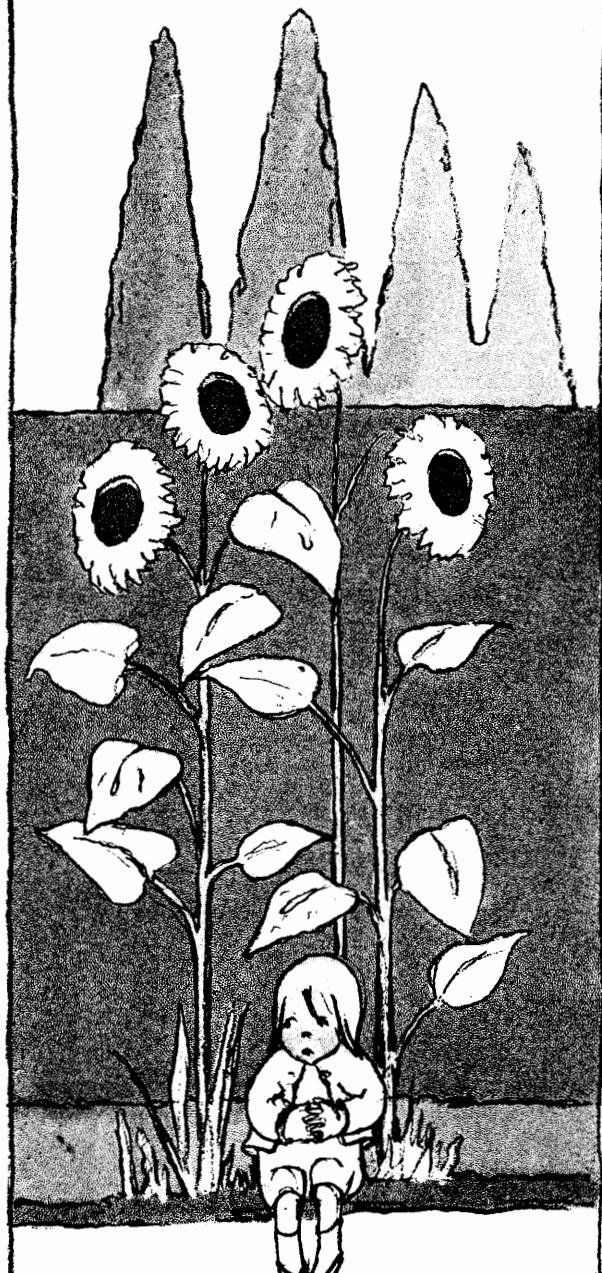
head To make it all a pleasant black, In - stead of hor - rid red.

I wish I had a pot of glue To put up - on these curls, To make me be like oth-er boys And not like silly girls.—

## V

## THE LIAR

J. A. C.

Slowly. ( $\text{♩} = 96$ )

I've done a ver - y

fright-ful thing, A thing too bad to tell, I've told a hor-rid. hor-rid lie, And now I don't feel

well. I took a pas-ty from a shelf, I ate it all a - lone, I

A musical score for a voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is one flat, and the time signature is common time. The lyrics are integrated into the music, appearing below the notes. The piano part includes dynamic markings like 'p' (piano) and 'f' (forte), and performance instructions like 'v' (vibrato) and 's' (sustain). The vocal line consists of mostly eighth and sixteenth notes, while the piano accompaniment features sustained chords and rhythmic patterns.

never no - ticed how it went Un - til it was quite gone. And

when my moth - er she came in And asked me, did I eat it, I an - swered, "No!" quite loud and clear, And

then I did re - peat it. And now I have come far out here, My bod-y bent with pain, That

lie it stands and glares at me With all its might and main!

## VI

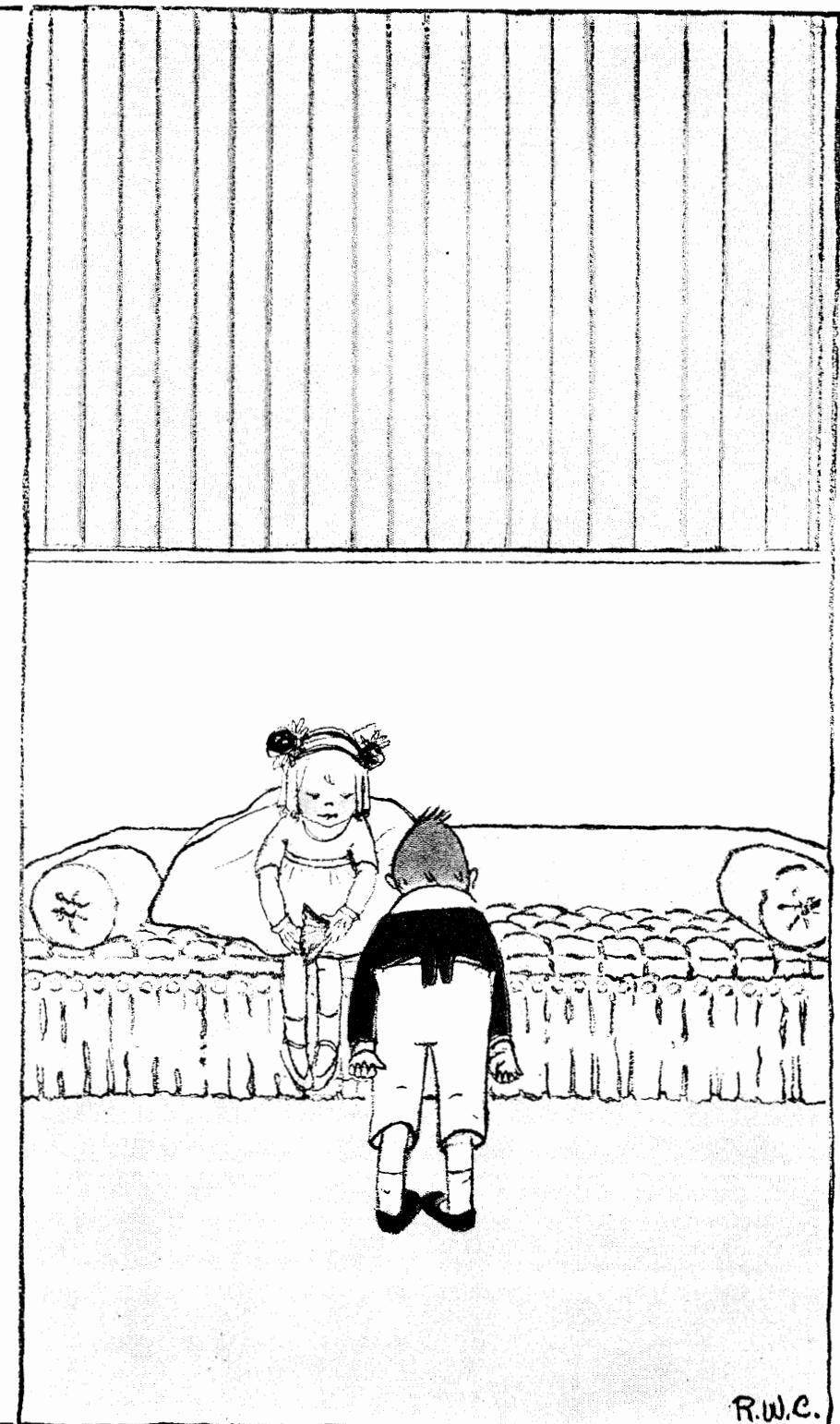
## A WICKED CHILD

Briskly. ( $\text{♩} = 126$ )

J. A. C.

My par - ents say that

danc - ing Is some - thing I should know, They



A musical score consisting of three staves of music. The top staff uses a treble clef, the middle staff a treble clef, and the bottom staff a bass clef. The music is in common time. The lyrics are:

lead me to a slip-p'ry hall To learn to be a beau. I wear a vel-vet  
jack - et, A wan and gloom-y smile, And while I'm learn-ing waltz - ing,  
My par - ents I re - vile.

VII

## Spring

I wander far and unrestrained,  
Myself set free, my fields regained,  
When in the spring the south winds sing,  
And I by birds am entertained.



## VII

## SPRING

J. A. C.

In Pastoral Mood. ( $\text{♩} = 108$ )

In Pastoral Mood. ( $\text{♩} = 108$ )

wan - der far \_\_\_\_\_ and un - re - strained, My -

*p*

*a tempo.*

self set free, \_\_\_\_\_ my fields re - gained, When

*ritard.*

in the spring ————— the south winds sing, —————

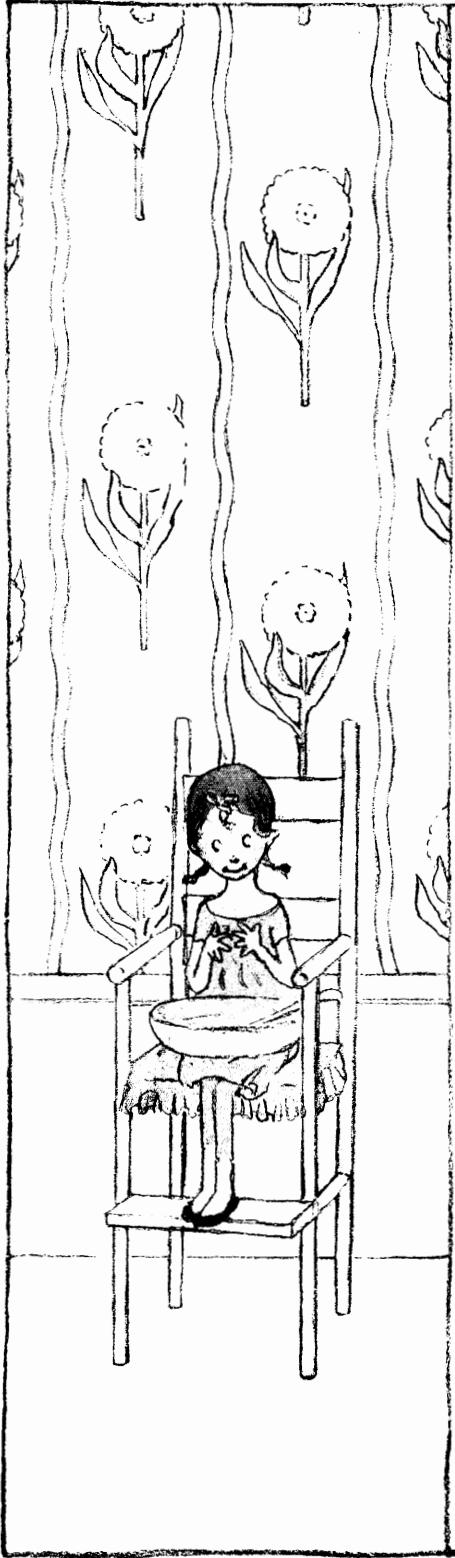
*a tempo.*

And I by birds am en - ter - tained. —————

## VIII

## MARIA,—GLUTTON

J. A. C.

Morbidly. ( $\text{J} = 132$ )


Musical score for "MARIA,—GLUTTON" by J. A. C. The score consists of four staves of music in common time, key signature of one flat. The vocal line starts with a long rest followed by eighth notes. The piano accompaniment features eighth-note chords. The lyrics describe Maria's gluttony:

Ma -  
 ri - a sits in her high chair, And eyes her food with ea - ger stare.  
 She quickly eats up all that's there, Then asks for more with pas-sion.

When once she's fin - ished with her meal,

Ah, then her sloth she doth re - veal,

She falls a - sleep with

ear - nest zeal, In most out - ra - geous fash - ion.

## Good Ellen

Oh, little Ellen never did  
A naughty thing all day,  
She never said an ugly word  
To sisters at their play.

And when, alas! these little ones  
(Far worse than many boys)  
Came running up to push her down  
With horrid shouts and noise,

This lovely child rose up again,  
And said, with mild surprise,  
“Oh, children, you should never let  
Your angry passions rise.”



R.W.C.

## IX

## GOOD ELLEN

In Moral Tone.

J. A. C.

The musical score consists of three staves of music. The top staff is for the voice, starting with a treble clef and common time (C). The lyrics are: "Oh, lit - - - tle El - - len". The middle staff is for the piano, showing a bass clef and common time (C). The bottom staff is also for the piano, showing a bass clef and common time (C). The lyrics for the middle section are: "nev - - er did A naugh - ty thing all day, She nev - - er". The third section begins with a treble clef and common time (C), followed by a key change to 2/4 time with a sharp sign. The lyrics are: "said an ug - - ly word To sis - ters at their play." The piano part continues with a bass clef and common time (C) for the final measures.

Fast and loud.

And when, a · las! these lit · tle ones (far worse than man · y boys,) — Came run · ning up to push her down With

hor · rid shouts and noise, — This love · ly child rose

up — a · gain, And said, with mild sur · · prise, — Oh, chil · dren,

you should nev · er let Your an · gry pas · sions rise.

X

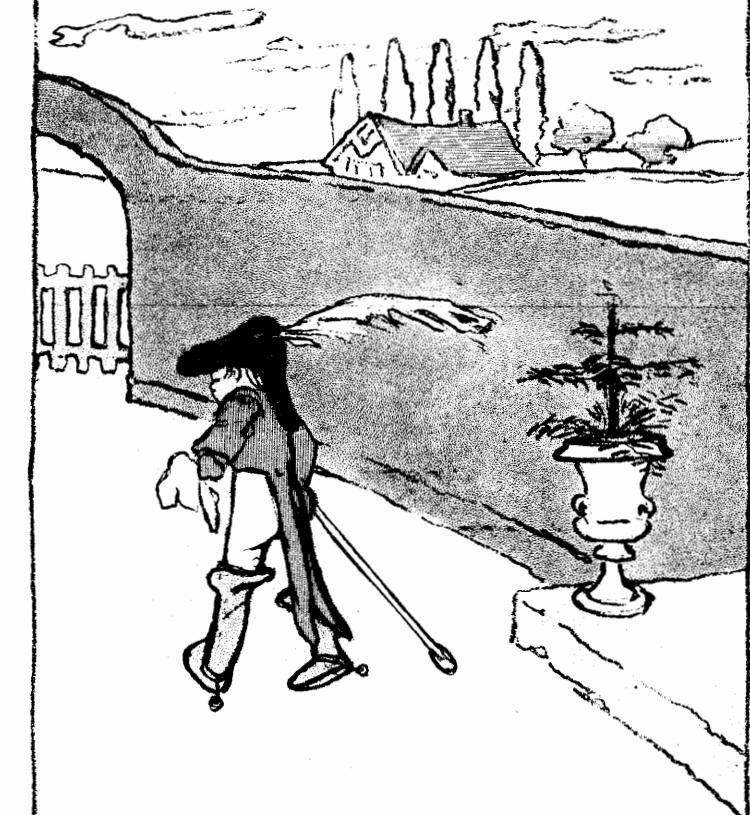
# WAR

Not too fast. ( $\text{♩} = 72$ )

J. A. C.

The musical score consists of three staves of music. The top staff is a treble clef staff with a key signature of two sharps. The middle staff is a treble clef staff with a key signature of one sharp. The bottom staff is a bass clef staff with a key signature of one sharp. The music is in common time. The first measure is mostly rests. The second measure begins with a dynamic 'p' (piano). The lyrics 'When I hear the blare of trumpet, When I' are written below the notes. The music continues with eighth-note patterns. The score is labeled 'Not too fast. ( $\text{♩} = 72$ )' and 'J. A. C.'

When I hear the blare of trumpet, When I



A musical score for a piano-vocal piece. The music is in common time, key signature of two sharps, and consists of four staves. The top staff is for the voice, the middle staff is for the piano right hand, and the bottom staff is for the piano left hand/bass. The lyrics are integrated into the vocal line. The piano part includes dynamic markings like *pp*.

hear the roll-ing drum, Then I know the band is play-ing, Then I know that war has come. I sa-  
lute my weep-ing moth-er And I bid the cook good-bye, As I buck-le on my ar-mor, And me-  
an - - der out to die.

XI  
VANITY

J. A. C.

Languidly.

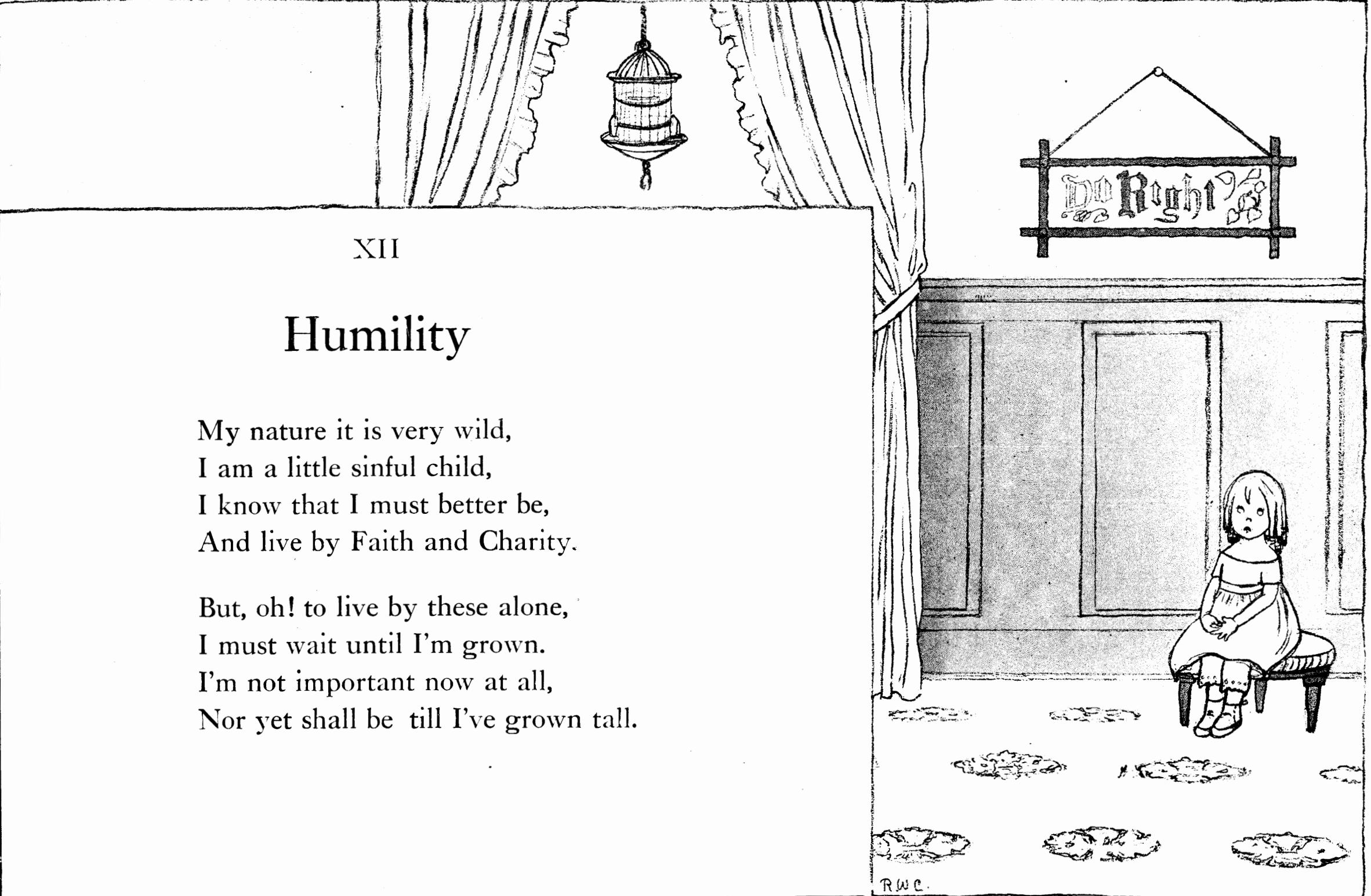
Musical score for 'Vanity' in G major, 6/8 time. The vocal line consists of eighth and sixteenth notes, with lyrics: 'In eve - nings of the sum - mer days,' and 'When I walk out on'. The piano accompaniment features sustained chords and bass notes. Dynamics include  $p\cdot$ .



our high-ways                    In my new dress, I must con-fess, The lit-tle boys quite

stop their plays, — And swal-low fast in mild a-maze.

pass them by with down-cast eye,                    In eve-nings of the sum-mer days.



XII

## Humility

My nature it is very wild,  
I am a little sinful child,  
I know that I must better be,  
And live by Faith and Charity.

But, oh! to live by these alone,  
I must wait until I'm grown.  
I'm not important now at all,  
Nor yet shall be till I've grown tall.

## XII

## HUMILITY

J. A. C.

Slowly and without display. ( $\text{♩} = 72$ )

My na - ture it. is ver - y wild, I

*mf*                      *p ritard.*                      *a tempo.*

am a lit - tle sin - ful child, I know that I must bet - ter be. And live by Faith and

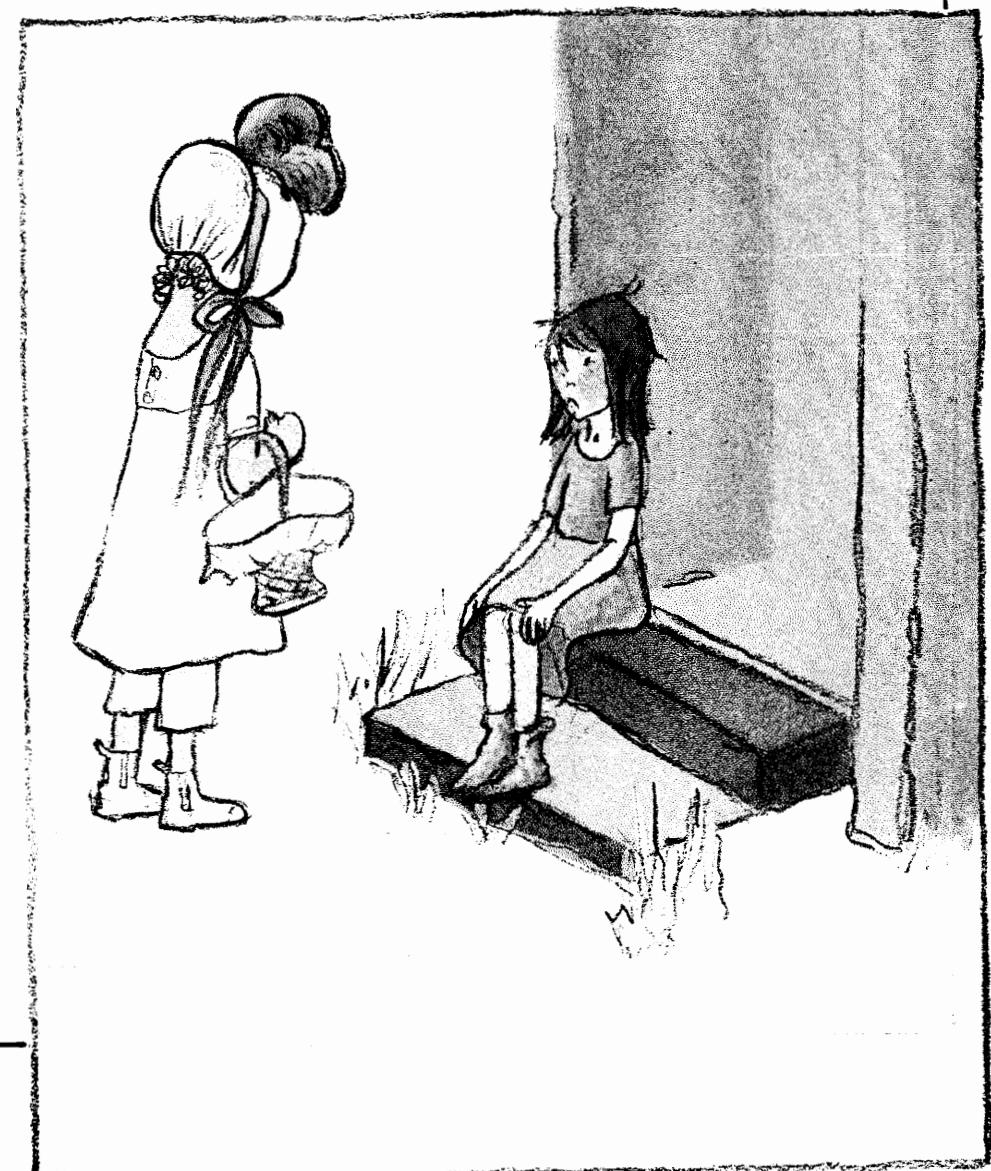
Char - i - ty.                      But,

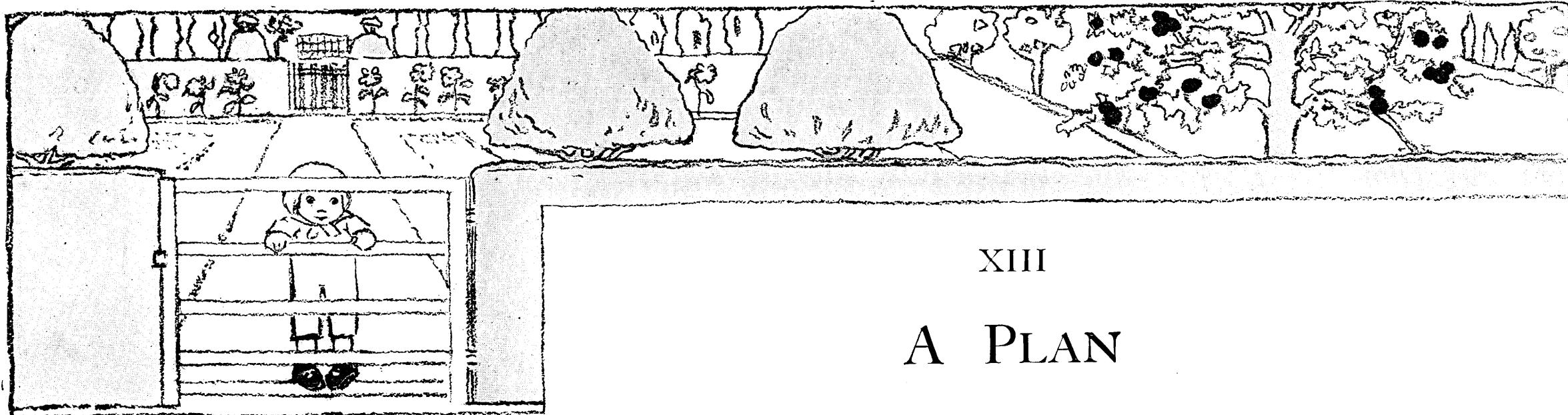
*ritard.*

oh! to live by these a - lone, I must wait un - til I'm grown. I'm not im - por - tant

*a tempo.*

now at all, Nor yet shall be till I've grown tall.





### XIII

## A PLAN

J. A. C.

Loud and manfully

When I'm a big man then I'll buy me a gun, And a

f

horse and a saddle and whip, I'll jump on his back and give him a whack, And a-way from my mother I'll skip. Sing



hey sing ho, for a bad lit - tle boy, And a - way from my moth-er I'll skip —



I'll gal - lop and gal - lop a - way and a - way To the place where the In - di - ans live, And



may. be I'll roam and I'll nev-er come home: What a fright to my mother I'll give. Sing ho, for a bad lit-tle boy, What a fright to my mother I'll



Mysteriously

give.—

But then when it's dark, and the wind starts to blow, And the

*mf*

Slowly

ghosts and the gob-o-lings call, I guess if I stayed, that I'd be kind o' 'fraid, And I'd want dear mamma after

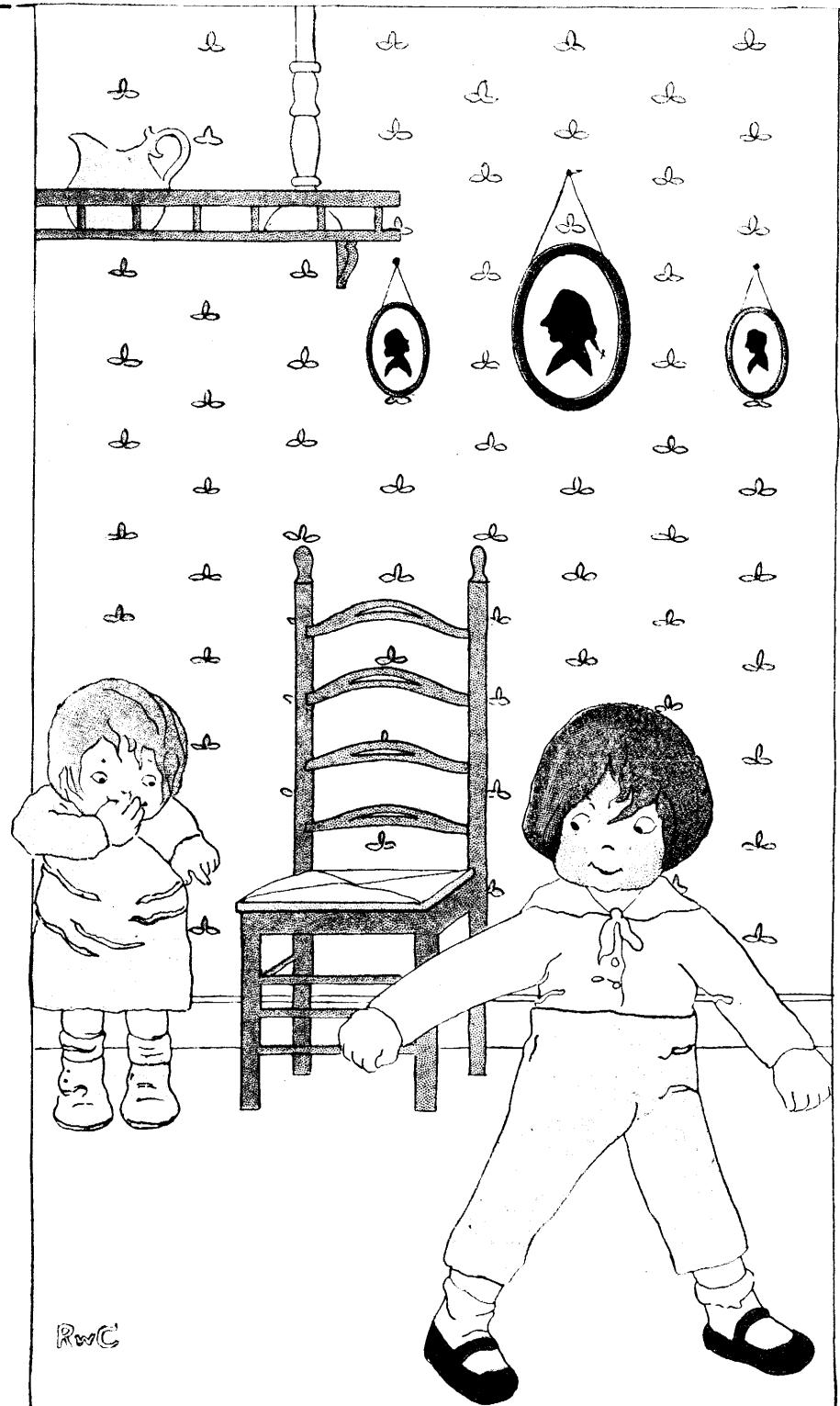
all. Sing ho for a good lit-tle boy, Sing hey, sing ho, for a good lit-tle boy.

## BROTHER

Briskly (♩ = 138)

J. A. C.

My brother he's a funny one. He  
sometimes puts on father's hat, Oh



makes me laugh the whole day long, With all his fun - ny ways. ————— I'm  
how I have to laugh at that, And roll up - on the floor. ————— Then

glad he lives so ver - y near, Right in this house, he's al - ways here To play a - way the days.  
he pre - tends to be a cow, And wags his head to show me how A cow can gnash and roar.

He goes and puffs his cheeks far out, And then be - gins to

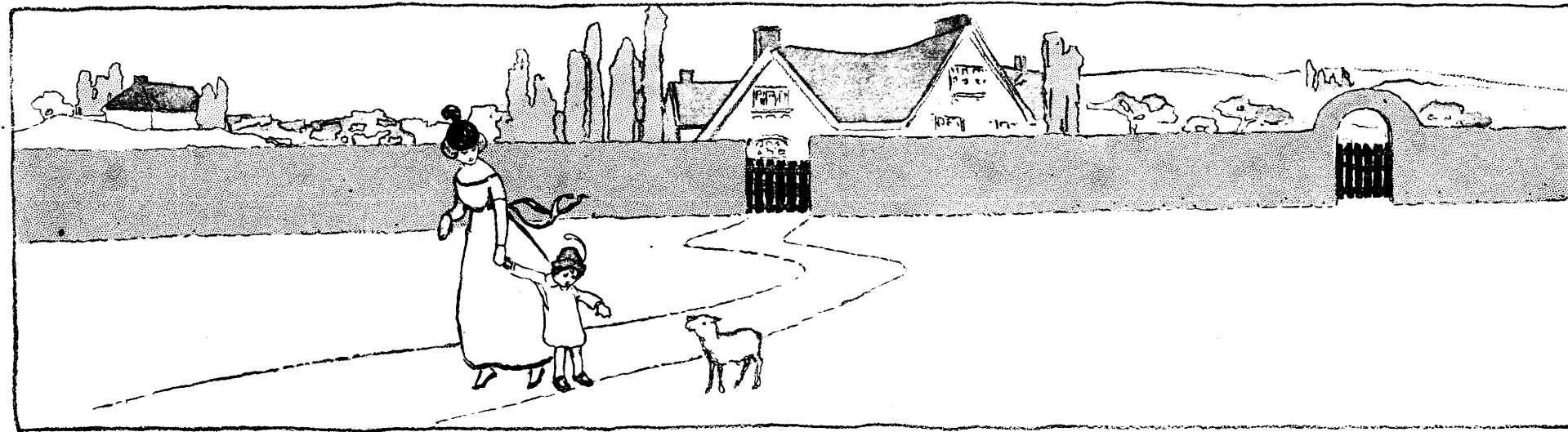
A musical score for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The key signature is A major (two sharps). The vocal part includes lyrics in parentheses.

strut a - bout, Un - till I al - most die. ————— I real - ly do be - lieve that he is

(fun - ni - er far than I could be, Though years and years I'd try, though years and years I'd

try.)

*p* Briskly, as before



## XV MAKING CALLS

Drearly (♩ = 92)

J. A. C.

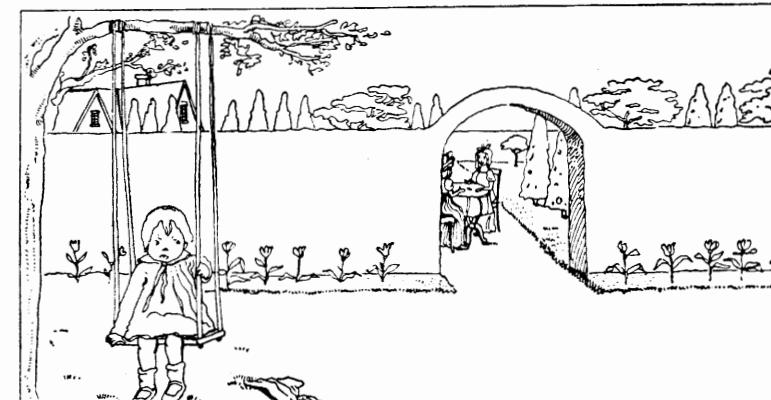
The most un-pleas-ant thing to do, Of all un-pleasant things I know, Is mak-ing calls with dear mamma; I nev-er seem to want to go. The

Slowly

la - dies look so ver - y old; They nev - er seem to un - der - stand How a lit - tle boy gets tired, When he's tak-en by the hand And led past all the

Music score: Treble clef, common time, key signature of one sharp. Bass clef, common time, key signature of one sharp. The piano accompaniment consists of chords in the bass and treble staves.

things for tea, Set out up-on a pleasant ta-ble, Towards the swing out in the sun, And have to swing and not be a - ble Once to stop un - til too late; They  
 nev-er seem to stop and think How hun-gry lit - tle boys can get, And while they talk and eat and drink, I have to swing and swing and swing, My  
 stomach awful empty, too! Oh! what a waste of af-ter - noon, When there are nicer things to do!



XVI

CONTEMPLATION

In peaceful mood ( $\text{♩} = 92$ )

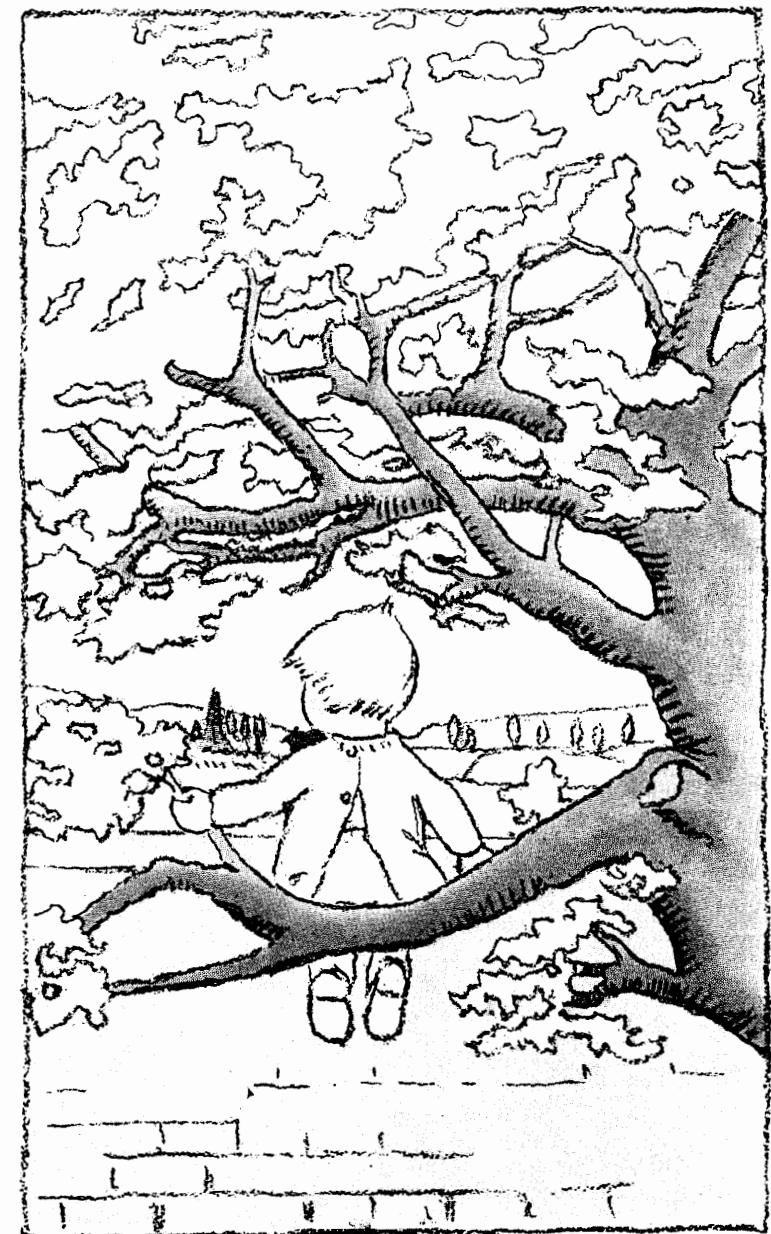
J. A. C.

For

*p*      legato

days and days I've climbed a tree, A dap - pled yel - low tree, And

46



looked a - broad at man - y things I've al - ways wished to see. I see the green and gen - tle fields, All  
 bound - ed in with hedge, And shin - ing riv - er swim - ming through The rush - es on his edge. —  
 And lit - tle sheep who play all day, I

watch them as they run, — While far a - way the roofs of town Are shin - ing in the sun. I

3

think it's ver - y nice, to sit So high and look so far. How ver - y large the world is! How

man - y things there are!

p

XVII



## WHEN THE NIGHT COMES

J. A. C.

Gently

When the night comes

and the — shad - ows Are a - creep - ing through the — trees, That's the time my

A musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of three staves. The top staff is for the Soprano voice, the middle staff for the Alto voice, and the bottom staff for the Tenor/Bass voice. The piano accompaniment is provided by the left hand of the pianist, with harmonic changes indicated by key signatures and chords.

The lyrics are as follows:

moth - er — holds me, Rocks me gen - tly on her knees. And she

sings a lit - tle — boy — song, Of the ships that go to — sea, And I

want to cry a — lit - tle, 'Cause she is so good to me.