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A BOOK OF BALLADS

FOR FEMALE VOICES

Part Songs and Unison Songs

For use in

Intermediate Schools, High Schools, Preparatory
Schools, Girls' Schools and Glee Clubs

Texts by

Alice C. D. Riley

Music by

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Preface

This book has been prepared with a view to supplying material interesting for programs, as well as suitable for use in the school-room.

For teaching purposes, it is hoped that the part-songs, and especially the examples of canon form, may prove valuable.

Jessie L. Gaynor

Alice C. D. Riley

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Oh Hollyhock

Gracefully

Oh
Oh

Oh
Oh

Gracefully

The first system of the musical score for 'Oh Hollyhock'. It consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 3/4 time, with a 7-measure rest followed by a melodic phrase. The piano accompaniment is in G major and 3/4 time, with a 7-measure rest followed by a rhythmic accompaniment.

Hol - ly - hock so slim and tall, You give your-self such airs and
Hol - ly - hock re - mem - ber this: The mod - est mien of Mis - tress

Hol - ly - hock so slim and tall, You give your-self such airs and
Hol - ly - hock re - mem - ber this: The mod - est mien of Mis - tress

The second system of the musical score. It features two vocal staves with lyrics and a piano accompaniment. The piano accompaniment continues with a rhythmic accompaniment.

grac - es! Re - mem - ber pride must have a fall, Oh
Clo - ver. Has won for Bum - ble bee a kiss, Oh

grac - es! Re - mem - ber pride must have a fall, Oh
Clo - ver. Has won for Bum - ble bee a kiss, Oh

The third system of the musical score. It features two vocal staves with lyrics and a piano accompaniment. The piano accompaniment continues with a rhythmic accompaniment.

Hol-ly-hock so slim and tall, Co - quet-ting by the gar-den
 Hol-ly-hock re-mem-ber this: You think her but a weed I

Hol - ly - hock so slim and tall, Co - quet - ting by the
 Hol - ly - hock re - mem - ber this: You think her but a

wall, Be - witch-ing in your silks and lac - es. Oh
 wis, And yet she won the gal - lant rov - er. Oh

gar - den wall, Be - witch-ing in your silks and lac - es. Oh
 weed I wis, And yet she won the gal - lant rov - er. Oh

Hol-ly-hock so slim and tall, You give your-self such airs and grac-es.
 Hol-ly-hock re - mem-ber this: The mod-est mien of Mis-tress Clo-ver.

Hol-ly-hock so slim and tall, You give your-self such airs and grac-es.
 Hol-ly-hock re - mem-ber this: The mod-est mien of Mis-tress Clo-ver.

The Brooklet

Softly, but distinctly and carefully

Bub-ble, bub-ble, gur-gle, gur-gle, o-ver peb-bly bot-tom bright,
Bub-ble, bub-ble, gur-gle, gur-gle, o-ver peb-bly bot-tom bright,
Bub-ble, bub-ble, gur-gle, gur-gle, o-ver peb-bly bot-tom bright,

Slip-ping, shin-ing, twirl-ing, twin-ing, Twink-ling in the morn-ing light,
Slip-ping, shin-ing, twirl-ing, twin-ing, Twink-ling in the morn-ing light,
Slip-ping, shin-ing, twirl-ing, twin-ing, Twink-ling in the morn-ing light,

Quick-ly go-ing, on-ward flow-ing, dash-ing in-to shad-y pool:
Quick-ly go-ing, on-ward flow-ing, dash-ing in-to shad-y pool:
Quick-ly go-ing, on-ward flow-ing, dash-ing in-to shad-y pool:

Tin-kle, wrin-kle, dim-ple, sim-ple, moun-tain brook-let, clear and cool.
Tin-kle, wrin-kle, dim-ple, sim-ple, moun-tain brook-let, clear and cool.
Tin-kle, wrin-kle, dim-ple, sim-ple, moun-tain brook-let, clear and cool.

When my ship comes in

ALICE C. D. RILEY

DOROTHY GAYNOR BLAKE

Oh!
Oh!

sea, beau-ti-ful sea, stretch-ing be-yond
ship, beau-ti-ful ship, has-ten to port,

the moon! Let my ship sail in-to
I pray! Leave that far en-chant-ed

port and drop her an-chor soon,
strand, and sail to me to-day.

She's been a - sail - ing far, far, far,
 You've been a - sail - ing far, far, far,

morn-ing, night and noon, And bring to me my
 morn-ing, night and noon, Oh bring to me my

wish-es three, from the Land be-hind the moon.
 wish-es three, from the Land be-hind the

moon.

Queen Ann's Lace

D. G. BLAKE

Oh Queen Ann, Queen Ann, Who would not be queen, To
 Oh Queen Ann, Queen Ann, Now your lace turns brown, And

Oh Queen Ann, Queen Ann, Who would not be queen, To
 Oh Queen Ann, Queen Ann, Now your lace turns brown, And

have such pret-ty par-a-sols with stems and ribs of green? What
 lo, the pret-ty par-a-sols are shut and fold-ed down? Yet

have such pret-ty par-a-sols with stems and ribs of green? What
 lo, the pret-ty par-a-sols are shut and fold-ed down? Yet

fair - y wove the film - y web, that shields thy roy-al face, The
 still the slen-der ribs are bent, with such a fair-y grace, They

fair - y wove the film - y web, that shields thy roy-al face, The
 still the slen-der ribs are bent, with such a fair-y grace, They

purl-ing, whirl-ing mesh-es of the Queen Ann's lace. Such a pret-ty
mind me of the beau-ty of the Queen Ann's lace.

par - a - sol, Such a win-somé grace, Just the sort of can-o - py to
par - a - sol, Such a win-somé grace, Just the sort of can-o - py to

shade a roy-al face. Mon-ey could not buy it, None would dare to
shade a roy-al face. Mon-ey could not buy it, None would dare to

try it, The green and iv - 'ry_ fil - i - gree of Queen Ann's lace.
try it, The green and iv - 'ry fil - i - gree of Queen Ann's lace.

The Saucy Dandelion

Gaily

Lit - tle Dan - de - li - on lass, In the
Nev - er mind, she seems to say, In her

Lit - tle Dan - de - li - on lass, In the
Nev - er mind, she seems to say, In her

green of way - side grass, Beck - on - ing to all who pass, Shout - ing
smil - ing sau - cy way, I'll at least en - joy to - day, I'll at

green of way - side grass, Beck - on - ing to all who pass, Shout - ing
smil - ing sau - cy way, I'll at least en - joy to - day, I'll at

joy to all who pass. Sau - cy blos - som you are bold,
 least en - joy to - day. When at last my sil - ver sphere,

joy to all who pass. Sau - cy blos - som you are bold,
 least en - joy to - day. When at last my sil - ver sphere,

The first system of the musical score consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. The vocal lines are in a soprano and alto register. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Flaunt - ing then your head of gold. Think you, you will
 Van - ish - es then far from here.

Flaunt - ing then your head of gold. Think you, you will
 Van - ish - es then far from here.

The second system of the musical score consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. The vocal lines are in a soprano and alto register. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A first ending bracket is present above the vocal lines, starting at the beginning of the second line of the system.

ne'er grow old, Lit-tle Dan-de-li-on lass?

ne'er grow old, Lit-tle Dan-de-li-on lass?

ne'er grow old, Lit-tle Dan-de-li-on lass?

Man-y blos-soms shall ap-pear, I'm con-tent, she seems to say.

Man-y blos-soms shall ap-pear, I'm con-tent, she seems to say.

Man-y blos-soms shall ap-pear, I'm con-tent, she seems to say.

Bon-fire

The piano introduction consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The middle and bottom staves are grand staff notation (treble and bass clefs). The music features a steady accompaniment with chords and moving lines in both hands.

Pile the branch-es, pile them high, Rake the dead leaves where they lie!
Ac - rid smoke in nos - trils stings Mer - ri - ly the fire - sings.

The vocal line is on a treble clef staff with a key signature of one sharp and a 2/4 time signature. The piano accompaniment is on grand staff notation. The lyrics are written below the vocal line.

Call the boys and girls to-gether, In the chill Oc - to - ber weath-er.
Shad - ow - like we'll dance a - bout it, Laugh our joy, and sing, and shout it.

The vocal line is on a treble clef staff with a key signature of one sharp and a 2/4 time signature. The piano accompaniment is on grand staff notation. The lyrics are written below the vocal line.

Bon - fire! Bon - fire! Let us make a bon - fire!

The vocal line is on a treble clef staff with a key signature of one sharp and a 2/4 time signature. The piano accompaniment is on grand staff notation. The lyrics are written below the vocal line.

The Minstrel Cricket

Lightly

Crick-et, crick-et on the hearth, ——— Oh your song is good to
 Crick-et, crick-et on the hearth, ——— Pipe, oh pipe your cheery

Crick-et, crick-et on the hearth, ——— Oh your song is good to
 Crick-et, crick-et on the hearth, ——— Pipe, oh pipe your cheery

hear! Tells of sim - ple joys and mirth, -
 lay! Pipe the sim - ple joys of earth, -

hear! Tells of sim - ple joys and mirth, -
 lay! Pipe the sim - ple joys of earth, -

Com-mon things we all hold dear, Larks may soar in - to the
 In your sim - ple home-ly way, Some are born for jour-neys

Com-mon things we all hold dear, Larks may soar in - to the
 In your sim - ple home-ly way, Some are born for jour-neys

sky, — Call - ing folk a - broad to roam —
 wide, — Some are born a - broad to roam —

sky, Call - ing folk a - broad to roam
 wide, Some are born a - broad to roam

You are sat-is-fied to try To keep them safe at home.
 Crick-et you and I will bide Us safe by hearth and home.

You are sat-is-fied to try To keep them safe at home.
 Crick-et you and I will bide Us safe by hearth and home.

without retard.

Oh Butterfly

Piano introduction in 4/4 time, key of B-flat major. The right hand features a melody of eighth notes, while the left hand plays a steady eighth-note accompaniment.

First vocal line with lyrics: Spread thy glo-rious, gor-geous wings, Oh but-ter- / Kiss the cheek of ev-'ry flower, Oh but-ter- / Spread thy glo-rious, gorgeous / Kiss the cheek of - ev 'ry

Piano accompaniment continues with the same eighth-note pattern in the left hand and a more active melody in the right hand.

Second vocal line with lyrics: fly! Oh but-ter - fly! / fly! Oh but-ter - fly! / wings, Oh but-ter - fly! Oh but-ter - fly! / flower, Oh but-ter - fly! Oh but-ter - fly!

Piano accompaniment continues with the same eighth-note pattern in the left hand and a more active melody in the right hand.

See the sway-ing blos-som swings — Oh but-ter - fly! Oh but-ter-
 Drink the sweetness of the hour — Oh but-ter - fly! Oh but-ter-

See the sway-ing blos-som swings — Oh but-ter-
 Drink the sweetness of the hour — Oh but-ter-

fly! On the scent-ed sum - mer
 fly! Up the slant-ing sun - beams

fly! Oh but-ter - fly!
 fly! Oh but-ter - fly!

air, With - out ef - fort, with - out care,
 fly, Ev - er up and up on high,

On the scent-ed sum-mer air, With - out ef - fort, with - out
 Up the slant-ing sun-beams fly, Ev - er up and up on

Spread thy wings so wondrous fair, Oh— but-ter-fly! Oh but-ter-fly!
 Lost at last a-against the sky, Oh— but-ter-fly! Oh but-ter-fly!

care
high

Spread thy wings so wondrous fair, Oh but-ter-fly!
 Lost at last a-against the sky, Oh but-ter-fly!

CHORUS

Dip - ping, tip - ping, sip - ping here and there, Sip the scent - ed

sweet - ness ev-'ry - where! Fly! Fly! But - ter - fly! Oh

But - ter - fly! Oh good - bye! Good - bye! bye!

A May-Day Revel

Part I

CHORUS of MAIDENS: *Young May is here*

Young May is here! How
Young May is here! Young

Young May is here! How
Young May is here! Young

Young May is here! How
Young May is here! Young

Young May is here! How
Young May is here! Young

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting, with each staff containing the lyrics: "Young May is here! How Young May is here! Young". The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines. The time signature is 3/4, and the key signature has one flat (B-flat).

does she dare So slim, so trim and girl-ish fair, And
May is here, So neat, so sweet, so all-com-plete, And

does she dare So slim, so trim and girl-ish fair, And
May is here, So neat, so sweet, so all-com-plete, And

does she dare So slim, so trim and girl-ish fair, And
May is here, So neat, so sweet, so all-com-plete, And

does she dare So slim, so trim and girl-ish fair, And
May is here, So neat, so sweet, so all-com-plete, And

The second system of the musical score continues the four-part vocal setting. Each of the four vocal staves contains the lyrics: "does she dare So slim, so trim and girl-ish fair, And May is here, So neat, so sweet, so all-com-plete, And". The piano accompaniment continues to provide harmonic support. The time signature remains 3/4, and the key signature has one flat (B-flat).

pink ar - bu - tus crowns her hair, So near, so dear, Young May is here, So
 blos - soms o - pen 'neath her feet, So near, so dear, Young May is here, So

pink ar - bu - tus crowns her hair, So near, so dear, Young May is here, So
 blos - soms o - pen 'neath her feet, So near, so dear, Young May is here, So

pink ar - bu - tus crowns her hair, So near, so dear, Young May is here, So
 blos - soms o - pen 'neath her feet, So near, so dear, Young May is here, So

near, so dear, Young May is here, And we must crown her Queen.
 near, so dear, Young May is here, And we must crown her Queen.

near, so dear, Young May is here, And we must crown her Queen.
 near, so dear, Young May is here, And we must crown her Queen.

near, so dear, Young May is here, And we must crown her Queen.
 near, so dear, Young May is here, And we must crown her Queen.

Part II

SOLO *May-Queen*

Come, ev-'ry lit-tle creep-ing thing, Come out! Come out!

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has one flat (B-flat) and the time signature is 2/4. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Come ye, that fly on lil-ting wing, Come out! Come out!

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

Brook-lets dance and bird-lings sing, Fair-ies dance in a fair-y ring,

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

Ev-'ry love-ly liv-ing thing, Come out! Come out!

The fourth system concludes the piece. The vocal line has a quarter rest followed by eighth and quarter notes, ending with a double bar line and a 3/4 time signature. The piano accompaniment also concludes with a double bar line and a 3/4 time signature.

CHORUS

Then lift the may-pole, lift it high, With shout and laugh and mer-ry

Then lift the may-pole, lift it high, With shout and laugh and mer-ry

Then lift the may-pole, lift it high, With shout and laugh and mer-ry

The first system of the chorus consists of three vocal staves and a piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The music is marked with a repeat sign at the beginning. The lyrics are: "Then lift the may-pole, lift it high, With shout and laugh and mer-ry".

cry, Come, crown the love - ly Queen of May, For

cry, Come, crown the love - ly Queen of May, For

cry, Come, crown the love - ly Queen of May, For

The second system of the chorus continues with three vocal staves and a piano accompaniment. The key signature remains one flat and the time signature is 3/4. The lyrics are: "cry, Come, crown the love - ly Queen of May, For".

Queen of May make hol - i - day. Come, crown the love - ly Queen of

Queen of May make hol - i - day. Come, crown the love - ly Queen of

Queen of May make hol - i - day. Come, crown the love - ly Queen of

May, Come, crown the Queen of May. *Fine* 2/4

May, Come, crown the Queen of May. *Fine* 2/4

May, Come, crown the Queen of May. *Fine* 2/4

May, Come, crown the Queen of May. *Fine* 2/4

Part III

May-pole dance

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. It begins with a series of eighth-note patterns: two eighth notes followed by a quarter note, repeated four times. The lower staff is in bass clef with the same key signature and time signature, featuring a similar eighth-note pattern: two eighth notes followed by a quarter note, repeated four times.

The second system of musical notation consists of two staves. The upper staff continues the eighth-note pattern from the first system. The lower staff continues with eighth notes, including some rests and a quarter note.

The third system of musical notation consists of two staves. The upper staff features a series of chords, each consisting of a quarter note followed by an eighth note. The lower staff continues with eighth notes.

The fourth system of musical notation consists of two staves. The upper staff features a series of chords, each consisting of a quarter note followed by an eighth note. The lower staff continues with eighth notes.

D. S. al Fine

A Greedy Bumble Bee

A
He

bum-ble bee, he crept in-to a fox-glove bell one day, And
kick'd his leg and shook his head And buzzed an an-gry hum, And

sucked up all the hon-ey dew, In a most pig-gish way. He
oh the shock-ing things he said, But out he could not come. He

sucked and sucked and sucked, did he, Un - til he grew so stout, This
kicked and kicked and kicked, did he, And bent the fox - glove tops, Till

greed-y, greed-y bum-ble bee, Just could-n't get him out. So
free at last that bum-ble bee, Flew off as mad as hops.

ENVOY

when some tid-bit sweet you see, Be - think you of his plight, Re -

mem-ber greed-y bum-ble bee, and curb your ap-pe-tite.

Chinese Firecracker

ALICE C. D. RILEY

JESSIE L. GAYNOR

Vivace, with much spirit

The fire - crack - er, he wears a coat, a

The fire - crack - er, he

The first system of musical notation for 'Chinese Firecracker'. It consists of three staves in 2/4 time with a key signature of two flats (B-flat and E-flat). The melody is in the treble clef. The lyrics are: 'The fire - crack - er, he wears a coat, a' on the first staff, and 'The fire - crack - er, he' on the second staff. The third staff contains a whole rest.

scar - let coat so trim, And long - tailed

wears a coat so trim, And long - tailed

The fire - crack - er, his coat and

The second system of musical notation. It consists of three staves. The lyrics are: 'scar - let coat so trim, And long - tailed' on the first staff, 'wears a coat so trim, And long - tailed' on the second staff, and 'The fire - crack - er, his coat and' on the third staff.

queue, that seem to make a chi - na - man of

queue, that seem to make a chi - na - man of

queue seem to make a chi - na - man, seem to make a chi - na - man. O

The third system of musical notation. It consists of three staves. The lyrics are: 'queue, that seem to make a chi - na - man of' on the first staff, 'queue, that seem to make a chi - na - man of' on the second staff, and 'queue seem to make a chi - na - man, seem to make a chi - na - man. O' on the third staff.

him. And oh! his broth - ers look so

him. And oh! his

fire - crack - er!

calm, as on a braid - ed string they hang, What

broth - ers look so calm, as on a braid - ed string they hang, What

Oh! his broth - ers look so calm, What

fun to take a piece of punk and make these

fun to take a piece of punk and make these

fun to take a lit - tle piece of punk and make a chi - na - man, a

chi-na-men go bang! bang! bang! bang! bang! bang! bang! bang!

chi-na-men go bang! bang! bang! bang! bang! bang! bang! bang!

chi-na-men go bang! bang! bang! bang! bang! bang! bang! bang!

staccato
Spit-ter, sput-ter, stit-ter, stut-ter! cough and sneeze, This

staccato
Spit-ter, sput-ter, stit-ter, stut-ter! cough and sneeze, This

staccato
Spit-ter, sput-ter, stit-ter, stut-ter! spit-ter, sput-ter, spit-ter! This

Lee Hung Chang, This Lee Hung Chang.

Lee Hung Chang, This Lee Hung Chang.

Lee Hung Chang, This Lee Hung Chang.

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Gossip

What's
What's this I hear,

The first system of the musical score for 'Gossip' consists of three vocal staves and a piano accompaniment. The key signature is one flat (Bb) and the time signature is 2/4. The vocal staves are arranged in a three-part setting. The piano accompaniment is written in grand staff notation (treble and bass clefs).

this I hear, What's this I hear, What's all this tit - tle
What's this I hear, What's all this tit - tle
What's all this tit - tle

The second system of the musical score continues the three-part vocal setting and piano accompaniment. The lyrics are: "this I hear, What's this I hear, What's all this tit - tle". The piano accompaniment continues with a steady rhythmic pattern.

tat - tle, What's all this tit - tle tat - tle,
 tat - tle, What's all this tit - tle tat - tle, I
 tat - tle, What's all this tit - tle tat - tle, I real - ly fear,

I real - ly fear, You're prone to i - dle
 real - ly fear, You're prone to i - dle
 I real - ly fear You're prone to i - dle

prat - tle, You're prone to i - dle prat - tle, You're prone to i - dle prat - tle. Some
 prat - tle, You're prone to i - dle prat - tle, You're prone to i - dle prat - tle.
 prat - tle, You're prone to i - dle prat - tle, You're prone to i - dle prat - tle.

one told her, and she told me, It came as straight as, good-ness, no! You

Some one told her, and she told me, I, good-ness, no! You

Um good-ness, no! You

real-ly do not tell me so, You do not tell me so? Yes,

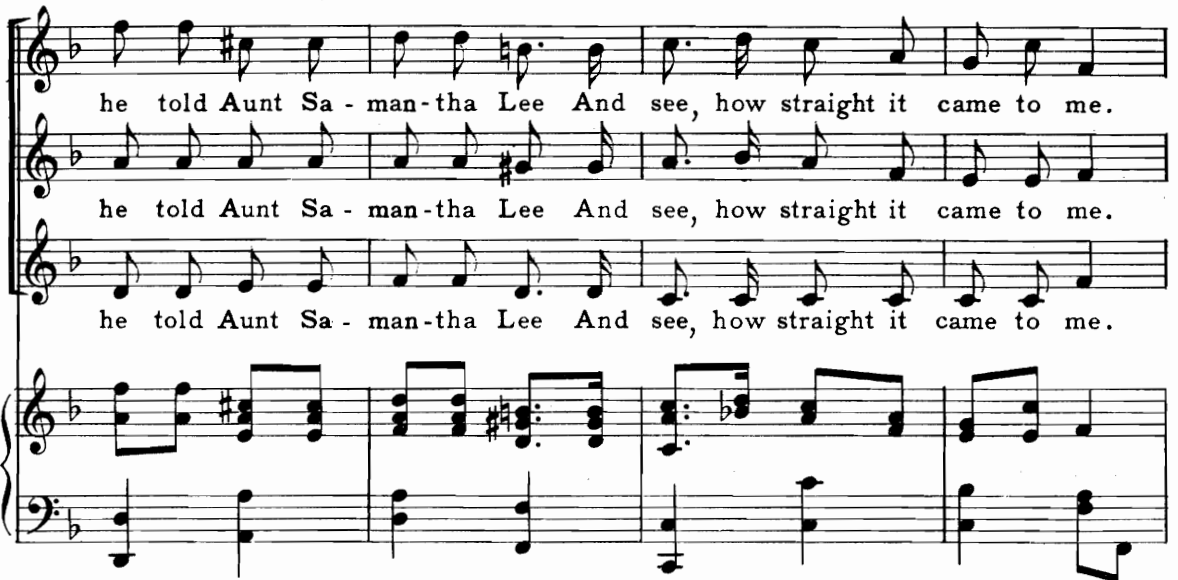
real-ly do not tell me so, You do not tell me so? Yes,

real-ly do not tell me so, You do not tell me so? Yes,

Jill told Jack and Jack told Ann, And Ma-ry Jane she told a man, And

Jill told Jack and Jack told Ann, And Ma-ry Jane she told a man, And

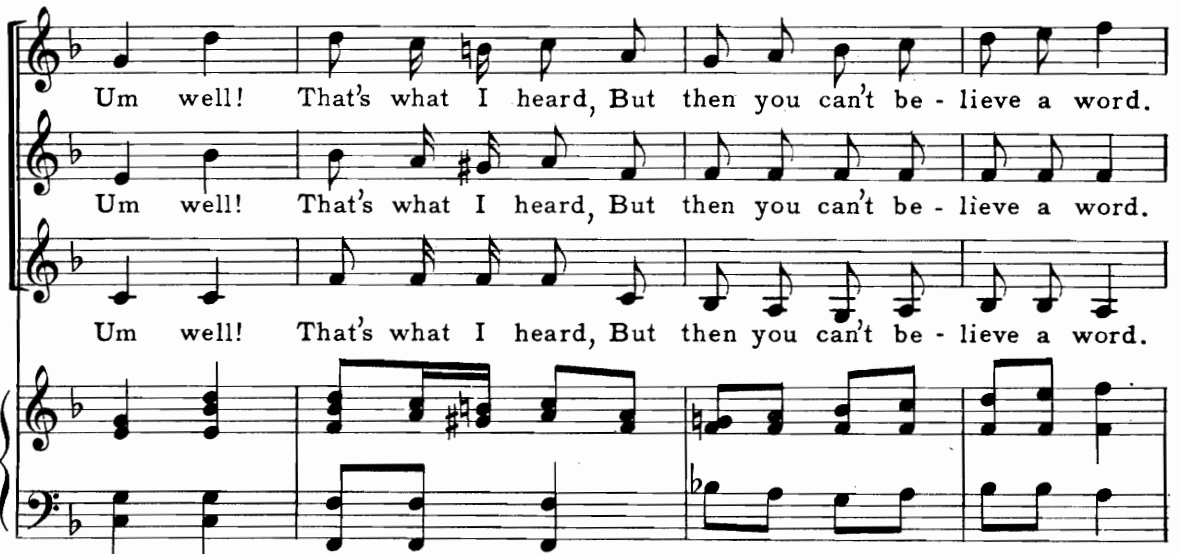
Jill told Jack and Jack told Ann, And Ma-ry Jane she told a man, And



he told Aunt Sa - man - tha Lee And see, how straight it came to me.

he told Aunt Sa - man - tha Lee And see, how straight it came to me.

he told Aunt Sa - man - tha Lee And see, how straight it came to me.



Um well! That's what I heard, But then you can't be - lieve a word.

Um well! That's what I heard, But then you can't be - lieve a word.

Um well! That's what I heard, But then you can't be - lieve a word.

Humming


Umh mh! Good-ness no! You real - ly do not tell me so!

Umh mh! Good-ness no! You real - ly do not tell me so!

Umh mh! Good-ness no! You real - ly do not tell me so!

My Ain Countrie

Like a Folk-Song

Oh!
Oh!

I would vis - it dis - tant lands, And sail the bound - less
I would trav - el far and wide, To dis - tant lands I'd

sea, I'd cross the great Sa - ha - ra's sands, And
roam, But when I wish a place to bide, I'll

roam through It - a - ly, I'd catch a glimpse of
turn my face t'ward home, And then my heart shall

sun - ny Spain, Full man - y sights I'd see, Be -
be at rest, And there shall ev - er be, The

fore mine eyes be - hold a - gain, My Ain, My Ain Coun - trie. My
wont - ed spot I love the best, My Ain, My Ain Coun - trie.

REFRAIN

Ain Coun - trie, My Ain Coun - trie, How -

The first system of the refrain features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a half note 'Ain', followed by a quarter note 'Coun', a dotted quarter note 'trie', a quarter rest, a quarter note 'My', a quarter note 'Ain', a quarter note 'Coun', a dotted quarter note 'trie', and a quarter rest. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

ev - er far a - broad I roam, Yet still I'll be re - mem - ber - in' My

The second system continues the refrain. The vocal line starts with a quarter note 'ev', a quarter note 'er', a quarter note 'far', a quarter note 'a', a quarter note 'broad', a quarter note 'I', a quarter note 'roam', a quarter rest, a quarter note 'Yet', a quarter note 'still', a quarter note 'I'll', a quarter note 'be', a quarter note 're', a quarter note 'mem', a quarter note 'ber', a quarter note 'in', a quarter note 'My'. The piano accompaniment continues with chords and a bass line.

Ain Coun - trie, My Ain Coun - trie, my home.

The third system concludes the refrain. The vocal line begins with a half note 'Ain', followed by a quarter note 'Coun', a dotted quarter note 'trie', a quarter rest, a quarter note 'My', a quarter note 'Ain', a quarter note 'Coun', a dotted quarter note 'trie', a quarter note 'my', and a quarter note 'home'. The piano accompaniment ends with a final chord and a double bar line.

The Dream-a-ling Tree

Andantino

dolce

Rose-tint-ed palms curled as
Moist lit-tle ring-lets of

rose-pet-als blow, Down-droop-ing lids white as down-drift-ing snow,
bright burnished gold, Treas-ure of love, all my arms can en-fold,

Off in-to Dream-land my ba-by must go, Off to the Dream-a-ling
Love just as much as my heart well can hold, All from the Dream-a-ling

REFRAIN

Tree. — There will be ripe for thee, Bub-ble-dreams light.
Tree. —

Bub-bles go sway-ing low, swing-ing all night, Pull down a Dream-a-ling

bub-ble so bright, Off from the Dream-a-ling Tree,

Dream-a - ling, Dream-a - ling Tree. —

The Fountain

Allegro

Allegro

toss the wa - ter on high, on high, I spread my
 drink the clouds as they sail on high, The mid - night

toss the wa - ter on high, on high, I spread my
 drink the clouds as they sail on high, The mid - night

toss the wa - ter on high, on high, I spread my
 drink the clouds as they sail on high, The mid - night

mir - ror be - neath the sky, I laugh and shout as my
stars on my bos - om lie, I kiss them both as I

mir - ror be - neath the sky, I laugh and shout as my
stars on my bos - om lie, I kiss them both as I

mir - ror be - neath the sky, I laugh and shout as my
stars on my bos - om lie, I kiss them both as I

8.

wa - ters sing, And mer - ri - ly splash out a ting - a - ling, ting - a - ling.
gai - ly sing, And mer - ri - ly splash out a ting - a - ling, ting - a - ling.

wa - ters sing, And mer - ri - ly splash out a ting - a - ling, ting - a - ling.
gai - ly sing, And mer - ri - ly splash out a ting - a - ling, ting - a - ling.

wa - ters sing, And mer - ri - ly splash out a ting - a - ling, ting - a - ling.
gai - ly sing, And mer - ri - ly splash out a ting - a - ling, ting - a - ling.

8.

Drip! Drip! tin-kle a tin-kle, A bub-ble, a

Drip! Drip! tin-kle a tin-kle, A bub-ble, a

Drip! Drip! tin-kle a tin-kle, A bub-ble, a

The piano accompaniment consists of a treble and bass clef. The treble clef part features a melodic line with eighth notes and triplets, while the bass clef part provides a harmonic accompaniment with chords and single notes.

bub-ble, A ting-a-ling-ling.

bub-ble, A ting-a-ling-ling.

bub-ble, A ting-a-ling-ling.

bub-ble, A ting-a-ling-ling.

The piano accompaniment continues with a treble and bass clef. The treble clef part has a melodic line with eighth notes and triplets, and the bass clef part provides a harmonic accompaniment with chords and single notes.

bub-ble, A ting-a-ling-ling.

bub-ble, A ting-a-ling-ling.

bub-ble, A ting-a-ling-ling.

bub-ble, A ting-a-ling-ling.

The piano accompaniment continues with a treble and bass clef. The treble clef part has a melodic line with eighth notes and triplets, and the bass clef part provides a harmonic accompaniment with chords and single notes.

Heave ye-ho Laddies!

With life

The first system of music consists of three staves. The top staff is a vocal line in treble clef, starting with a whole rest followed by a quarter note G4, then a quarter rest, and finally a quarter note A4. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively. The key signature is one sharp (F#) and the time signature is 6/8. The piano part begins with a quarter rest, followed by a series of chords and moving lines in both hands.

A
A

The second system of music features a vocal line and piano accompaniment. The vocal line has two lines of lyrics: "heave ye - ho Lad-dies! So gai - ly to - geth - er we ride, — we" and "heave ye - ho Lad-dies! The tem-pest is shriek-ing Oh hé, — Oh". The piano accompaniment continues with a steady rhythmic pattern.

The third system of music continues the vocal line and piano accompaniment. The vocal line has two lines of lyrics: "ride, — One eye on the reef and one eye on the weath - er, we" and "hé, — The sails are close-reefed and the cord-age is creak-ing, Oh". The piano accompaniment maintains the same rhythmic accompaniment.

glide, — we glide. — Now haul in the main sheet and
hé, — Oh hé! — The spume of the wave hiss - es

tight-en the jibs, Old o - cean is pounding a - way at her ribs, Then
white in our wake, All hands to the oars, if the har-bor we'd make, Then

heave ye - ho Lad-dies, so gai-ly to-geth-er we ride, — we ride. —
pull for the shore of the port we are mak-ing, Oh hé, — Oh hé! —

My Lady Mist

The uncertainty of the Key represents the haziness of the Mist.

Softly and legato

My La - dy Mist in
A - cross the foot - hills

My La - dy Mist in
A - cross the foot - hills

Softly and legato

The first system of the score consists of three vocal staves and a piano accompaniment. The vocal staves are in 4/4 time with a key signature of one sharp (F#). The piano accompaniment is in 4/4 time with a key signature of one sharp. The tempo/mood is 'Softly and legato'. The lyrics are 'My La - dy Mist in A - cross the foot - hills'.

gown of gray, From sea - ward steals her in - land way, To
then she creeps, In can - yons dark she sleeps and sleeps, En -

gown of gray, From sea - ward steals her in - land way, To
then she creeps, In can - yons dark she sleeps and sleeps, En -

The second system of the score continues the vocal lines and piano accompaniment. The lyrics are 'gown of gray, From sea - ward steals her in - land way, To then she creeps, In can - yons dark she sleeps and sleeps, En -'.

greet the new on - com - ing day, My La - dy Mist, My
 wrapt in mys - t'ry from the deeps, My La - dy Mist, My

greet the new on - com - ing day, My La - dy Mist, My
 wrapt in mys - t'ry from the deeps, My La - dy Mist, My

La - dy Mist. She sweeps a - cross the marsh - es low, Where
 La - dy Mist. The mock - ing - bird trills forth her lay, The

La - dy Mist. She sweeps a - cross the marsh - es low, Where
 La - dy Mist. The mock - ing - bird trills forth her lay, The

cresc.

all the reed - y grass - es grow, And not the faint - est
 sun leaps up, and lo! 'tis day, But she has gone her

all the reed - y grass - es grow, And not the faint - est
 sun leaps up, and lo! 'tis day, But she has gone her

p

f

zeph - yrs blow, My La - dy Mist, My La - dy Mist.
 si - lent way, But

zeph - yrs blow, My La - dy Mist, My La - dy Mist.
 si - lent way, But

very mysteriously

12

she has gone her si - lent way, My La - dy Mist, My
 she has gone her si - lent way, My La - dy Mist, My

with mystery

La - dy Mist, My La - dy Mist.

La - dy Mist, My La - dy Mist.

p *pp*

O June!

O love - ly June! We

give thee roy - al greet - ing, O Queen of Months in re - galspleu - dor

clad, Splen - dors like thine are ev - er rare and fleet - ing,

Give us the smile of thine eyes so glad. Fra - grant the

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. The vocal line includes lyrics and musical notation with various ornaments like trills and grace notes.

ten - drils, ten - drils of thy tress-es, Scents all the air with

sum - mer per-fumes sweet, Ten-der thy lips and ripe for sweet ca -

ress-es, A mil - lion blos-soms spring be-neath thy feet, O love - ly

June, O love - ly June!

Bob White

The grain lies yel-low, the nuts are brown, the

crops are rip-ened all. And thro' the clear Sep-tem-ber air, I

hear the Bob White's call. *Whistle* I

Whistle

hear his call, his reed-y call.

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one sharp (F#). The vocal line begins with a whistle-like melody. The piano accompaniment provides harmonic support with chords and moving lines.

hear his reed-y call. — Oh bring the sic-kle and come a-field,

The second system continues the musical score. The vocal line includes a long note on 'call' followed by a new phrase. The piano accompaniment continues with similar harmonic patterns.

Gar-ner the store that the earth doth yield, Swing it lust-i-ly to and fro, As

The third system continues the musical score. The vocal line has a more rhythmic melody. The piano accompaniment features some chromatic movement in the bass line.

Whistle

har-vest-ing o-ver the hills we go.

The fourth system concludes the musical score. The vocal line ends with a whistle-like flourish. The piano accompaniment ends with a final chord. The key signature remains one sharp.

A Strip of Bunting

With earnestness

'Tis just a strip of bunt - ing, All red and white and
'Tis just a strip of bunt - ing, Yet we have glad - ly

marcato

blue, And yet it stands for ev-'ry-thing, That's good and brave and
died, To float its stars, where loy-al-ty And free-dom shall a -

true. For lib - er - ty, e - qual - i - ty, A con-science fet - ter -
bide. Oh may we keep its pur - i - ty, With - out a spot or

free, And not a sin - gle serf - man bound To cringe and bend the knee. Oh
stain, And may we ev - er loy - al to The stars and stripes re - main. Oh

REFRAIN

star - span - gled ban - ner, Oh red, white and blue, To

thee — our al - le - giance And vows we re - new. We

pledge all our val - or And feal - ty to thee, Oh

star - span - gled ban - ner Of sweet lib - er - ty.

Queen Winter

Andantino

Queen Win-ter lets fall her

Andantino

gracefully

mys - tic - al veil, Her moon - mist - y veil of snow; — So

hid - ing her face, All wan and pale, Out o - ver the world she'll go. —

Si-lent-ly spreading her lac-es all night, Trailing its frost-patterns jewel'd and white, She

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics written below the notes. The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

shakes out her hair, her star-span-gled hair, Then, oh! Queen Win-ter is

The second system continues the vocal and piano parts. The piano accompaniment includes a *rit.* (ritardando) marking in the second measure of the right hand and a *rit.* marking in the second measure of the left hand. The vocal lines continue with the lyrics.

fair, she is fair, Then, oh! Queen Win-ter is fair, so fair!_

The third system concludes the page with the final vocal line and piano accompaniment. The piano accompaniment features a final cadence with sustained chords in both hands. The vocal lines end with a fermata over the final notes.

Dragon Fly

Allegretto

Drag-on fly, you I
 Drag-on fly, you I

Drag-on
 Drag-on

Allegretto

spy, Dart-ing here, dart-ing there, Swift as light, drag-on
 spy, Flash-ing blue, flash-ing green, Oh yōur wings, drag-on

fly, you I spy, Dart-ing here, dart-ing there, Swift as
 fly, you I spy, Flash-ing blue, flash-ing green, Oh your

fly, You are cleav - ing the air, Wings of gauze, all a -
fly, With rare jew - els a - sheen, Em' - rald green, sap - phire

light, drag-on fly, You are cleav - ing the air, Wings of
wings, drag-on fly, With rare jew - els a - sheen, Em' - rald

gleam, Like a rain - bow a - beam, Pre - cious jew - els they seem, Drag-on
blue, Cloth of gold, sil - ver too, All to dec - o - rate you, Drag-on

gauze all a - gleam, Like a rain - bow a - beam, Pre - cious jew - els they
green, sap - phire blue, Cloth of gold, sil - ver too, All to dec - o - rate

fly, Drag-on fly.
fly, Drag-on fly.

seem, Drag-on fly.
you, Drag-on fly.

1 2 8.....

November

Not too fast

Not too fast

Pur - ple haz - es brood - ing, down be - tween the hills,
 Wild rice in the marsh - es, like a lake of gold,

Pur - ple haz - es brood - ing, down be - tween the hills,
 Wild rice in the marsh - es, like a lake of gold,

Ice that chokes the voic - es, voic - es of the rills,
 Prom-ise of De - cem - ber, held in chill-ing cold,

Ice that chokes the voic - es, voic - es of the rills,
 Prom-ise of De - cem - ber, held in chill-ing cold,

Wild geese shril-ly honk-ing, as they south - ward fly,
 Just a few stray snow-flakes, from the win - try sky,

Wild geese shril-ly honk-ing, as they south - ward fly,
 Just a few stray snow-flakes, from the win - try sky,

Shad-ows sil - hou - ett - ed 'gainst the ev - 'ning sky.
 Wild geese shril-ly honk-ing, as they south - ward fly.

Shad-ows sil - hou - ett - ed 'gainst the ev - 'ning sky.
 Wild geese shril-ly honk-ing, as they south - ward fly.

Waltz tempo

Oh give me a dull No - vem - ber day, With the wild fowl

fly - ing, fly - - ing. With mist on the marsh, when the

rush - es sway, And the old year dy - ing, dy - -

ing. Oh give me a nip in the clear cold air, And the

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a half note 'ing.' followed by a series of quarter notes: 'Oh', 'give', 'me', 'a', 'nip', 'in', 'the', 'clear', 'cold', 'air,'. The piano accompaniment features a treble clef with a series of chords and a bass clef with a steady eighth-note accompaniment.

plain-tive wind a - sigh - ing, The might - y trees of the

The second system continues the musical score. The vocal line has a half note 'plain-tive', followed by a quarter note 'wind', a dotted quarter note 'a -', an eighth note 'sigh -', and a quarter note 'ing,'. The piano accompaniment continues with similar harmonic support.

for - est bare, And the wild geese fly - ing, fly - ing.

The third system concludes the musical score. The vocal line has a half note 'for -', a quarter note 'est', a quarter note 'bare,', followed by a half note 'And the wild geese fly -', an eighth note 'ing,', and a quarter note 'fly -', an eighth note 'ing.'. The piano accompaniment ends with a final chord and a double bar line.

Christmas Bells

With spirit

Chimes

Ring
Ring

out ye bells, Ye Christ-mas bells, Your sil - ver tongue for - ev - er tells The
out ye bells, Oh ring ye then, No tongue can tell, no hand can pen The

new-born hap - pi - ness, that swells The heart of Chris - ten - dom. In
peace on earth, good will to men, He brought to Chris - ten - dom. So

Beth - l'ems man - ger on the hay, Soft cra - dled with his moth - er, lay The
Christ - mas bells shall ev - er ring, And Christmas car - ols glad shall sing, Be -

Christ-child, that first Christ-mas day, The Lord of Chris-ten-dom.
cause each Christmas - tide shall bring The Christ to Chris-ten-dom.

Chime ye bells a - ring - ing, ring - ing, Chime while heav'nly hosts are sing - ing,
Chime ye bells a - ring - ing, ring - ing, Chime while heav'nly hosts are sing - ing,
Chime ye bells a - ring - ing, ring - ing, Chime while heav'nly hosts are sing - ing,

Christ is born, is born to - day, Christ is born to - day.
Christ is born, is born to - day, Christ is born to - day.
Christ is born, is born to - day, Christ is born to - day.

The Christmas Story

With reverence

Just a moth - er and a
Just a moth - er and a

The first system of the musical score is in 3/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody of eighth notes and a left-hand bass line of quarter notes. The lyrics are: "Just a moth - er and a / Just a moth - er and a".

child, In a low - ly man - ger;
child, Yet, the an - gels sing - ing,

The second system continues the musical score. The vocal line has lyrics: "child, In a low - ly man - ger; / child, Yet, the an - gels sing - ing,". The piano accompaniment continues with similar rhythmic patterns.

Yet the stars in heav'n stood still, For the
Shout - ed peans of ho - ly joy, Sent the

The third system concludes the musical score. The vocal line has lyrics: "Yet the stars in heav'n stood still, For the / Shout - ed peans of ho - ly joy, Sent the". The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.

new - born strang - er, To the cra - dle
good news ring - ing, Peace on earth, good-

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "new - born strang - er, To the cra - dle good news ring - ing, Peace on earth, good-". The piano accompaniment features a right hand with eighth-note chords and a left hand with a simple bass line.

in the hay, Wise men, gifts come bring -
will to men, 'Tis the Christ - mas sto -

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "in the hay, Wise men, gifts come bring - will to men, 'Tis the Christ - mas sto -". The piano accompaniment continues with similar chordal textures.

ing, O'er the flocks on Beth - lems plain,
ry, And a - round that man - ger, still

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "ing, O'er the flocks on Beth - lems plain, ry, And a - round that man - ger, still". The piano accompaniment includes some chromatic movement in the right hand.

An - gel hosts come sing - ing.
Hangs a cloud of glo - ry.

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "An - gel hosts come sing - ing. Hangs a cloud of glo - ry." The piano accompaniment ends with a final chord and a repeat sign.

Evening Hymn

The day is done, fast falls the night be - low, And
Oh doubt my soul, o - bey the Lord's com - mand, And

The day is done, fast falls the night be - low, And
Oh doubt my soul, o - bey the Lord's com - mand, And

The day is done, fast falls the night be - low, And
Oh doubt my soul, o - bey the Lord's com - mand, And

fast the shad - ows veil the aft - er - glow, Sweet si - lence steals a -
rest thee in the hol - low of His hand, Cast all thy bur - den

fast the shad - ows veil the aft - er - glow, Sweet si - lence steals a -
rest thee in the hol - low of His hand, Cast all thy bur - den

fast the shad - ows veil the aft - er - glow, Sweet si - lence steals a -
rest thee in the hol - low of His hand, Cast all thy bur - den

broad, and all un - guess'd, She soothes the rest - less, wea - ry soul to rest.
there, twill roll a - way, New - born thou mayst be - gin an - oth - er day.

broad, and all un - guess'd, She soothes the rest - less, wea - ry soul to rest.
there, twill roll a - way, New - born thou mayst be - gin an - oth - er day.

broad, and all un - guess'd, She soothes the rest - less, wea - ry soul to rest.
there, twill roll a - way, New - born thou mayst be - gin an - oth - er day.

REFRAIN

Rest, wea-ry heart, take now thy full of rest, And put thy trust in

God, For He knows best. No need hast thou, a guard-ing watch to

keep, He giv-eth His be-lov-ed chil-dren sleep.

Ideals

In strict time

staccato

A wind-mill and a weath-er-vane lived ver-y close to-geth-er, The

wind-mill worked the barn-yard pump, the vane fore-told the weath-er. The

bus - y wind came by one day, and set the wind-mill fly - ing, With

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "bus - y wind came by one day, and set the wind-mill fly - ing, With". The piano accompaniment is written in grand staff notation (treble and bass clefs). The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line with quarter notes.

rust of la - zi - ness the vane was hoarse, and he fell cry - ing: "Why

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "rust of la - zi - ness the vane was hoarse, and he fell cry - ing: "Why". The piano accompaniment continues with the same rhythmic pattern as the first system.

must I spend my life," cried he, "In twist - ing and in turn - ing, When

The third system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are: "must I spend my life," cried he, "In twist - ing and in turn - ing, When". The piano accompaniment continues with the same rhythmic pattern as the previous systems.

I, to spread my wings and fly a - loft, am al-ways yearn-ing? "How

can you be con-tent, my friend, to spend your life in whirl-ing, While

rit. un poco
up a - bove, the cloud-ships sail, their great white wings un - furl - ing?" The
rit. un poco

a tempo
wind-mill had no time to talk, at pump-ing he was bus - y, And
a tempo

hummed and hummed, and whirled and whirled, un - til the vane grew diz - zy. The

wind broke off the la - zy vane, by most per - sis - tant blow - ing, The

wind - mill nev - er stopped, but kept in - dus - tri - ous - ly go - ing.

The Land of Make-Believe

Moderato

Oh come, and steal a-way with me, to the land of make-be-

Oh come, and steal a-way with me, to the land of make-be-

lieve, of make-be-lieve, Where wish-es ev-'ry one come

lieve, of make-be-lieve, Where wish-es come

Where wish - es

true, And you do the things, that you like to do, The

true, And you do the things, you like to do, The

ev-'ry one come true, You do the things, you like to do, The

world is made to suit just you, In the land of
 world is made for you, In the land of
 world is made for you, In te land of

make-be-lieve, The beau-ti-ful, won-der-ful land, The
 make-be-lieve, The beau-ti-ful, glo-rious, won-der-ful land, The

land of make-be-lieve. Do bub-bles burst and
 land of make-be-lieve. Do bub-bles burst and

fade a-way, And spill out all your rain-bow dreams? Do
 fade a-way, And spill your rain-bow dreams? Do

fan - cies fair, with which you play, Turn wrong - side out, and

fan - cies fair, with which you play, Turn wrong - side out, and

show their seams? Do smiles go crook-ed, the zig-zag ways, Do

show their seams? Do smiles go crook-ed, the zig-zag ways, Do

laughs turn in - to sobs and tears, Do all the weeks and months and

laughs turn in - to sobs and tears, Do weeks and months and

days Add up a so - ber sum of years? Oh

days ——— Add up a so - ber sum of years? Oh

days ——— Add up a sum of years? Oh

come,— and steal a - way with me, to the land of make - be -

lieve, of make - be - lieve, Where wish - es ev - 'ry one come

lieve, of make - be - lieve, Where wish - es come

Where wish - - - es —

true, And you do the things, that you like to do, The

true, — And you do the things, you like to do, The

ev 'ry one come true, You do the things, you like to do, The

world is made to suit just you, — In the land of

world is made for you, In the land of

world is made for you, — In the land of

make - be - lieve. The beau - ti - ful, won - der - ful land, The
 make - be - lieve. The beau - ti - ful, glo - rious, won - der - ful land, The

land — of make - be - lieve. Do skies look black, and
 land — of make - be - lieve. Do skies look black, and

winds blow cold, Do fash - ions change and friends for - get? Does
 winds blow cold, D all your friends for - get? Does

all the wealth of sum - mer's gold, A - tone not win - ter's
 all the wealth of sum - mer's gold, A - tone not win - ter's

chill and wet? Have birds for-got-ten The lil-ting tune They

chill and wet? Have birds for-got-ten The lil-ting tune They

sang when all the world was gay, Have you for-got to tune your

sang when all the world was gay, Have you for-got to

throat to sing-ing, and the month of May? Oh

tune your throat to sing-ing, and the month of May? Oh

tune your throat to sing-ing May? Oh

come, and steal a-way with me, to the land of make-be-lieve, of

come, and steal a-way with me, to the land of make-be-lieve, of

make - be - lieve, Where wish - es ev - 'ry one come true, And you
 make - be - lieve, Where wish - es come true, And you
 Where wish - es ev - 'ry one come true, You

do the things, that you like to do, The world is made to suit just
 do the things, you like to do, The world is
 do the things, you like to do, The world is

you, In the land of make - be - lieve, The
 made for you, In the land of make - be - lieve, The
 made for you, In the land of make - be - lieve, The

beau - ti - ful, won - der - ful land, The land of make - be - lieve.
 beau - ti - ful, glo - rious, won - der - ful land, The land of make - be - lieve.
 beau - ti - ful, glo - rious, won - der - ful land, The land of make - be - lieve.