

# THE FIRST CLASS TUNE-BOOK.

## CONTENTS.

No.	Page	No.	Page
1. Twinkle, twinkle, little star . . . . .	100	17. The nursery jest . . . . .	122
2. Welcome to school . . . . .	102	18. School is begun . . . . .	123
3. Come and see how happily . . . . .	104	19. The alphabet . . . . .	123
4. Perseverance, or try again . . . . .	106	20. Tit for tat . . . . .	124
5. Improve the passing hours . . . . .	108	21. Hot cross buns . . . . .	125
6. Multiplication table.—First part . . . . .	110	22. Play hours . . . . .	126
7. Ditto. Second part. . . . .	111	23. The kind heart . . . . .	128
8. The pence table . . . . .	112	24. Come let us sing . . . . .	130
9. The days of the months . . . . .	113	25. The chatterbox . . . . .	131
10. Procrastination . . . . .	113	26. The linnet . . . . .	132
11. The peace maker . . . . .	114	27. The harmonious blackbird . . . . .	134
12. We all love one another . . . . .	116	28. The praise of spring . . . . .	136
13. We'll go to our places . . . . .	117	29. The sluggard . . . . .	138
14. How the wind is blowing . . . . .	118	30. Neatness and cleanliness . . . . .	140
15. Early to bed, and early to rise . . . . .	119	31. Work away . . . . .	141
16. Over the water from England to France . . . . .	120	32. Time for rest . . . . .	142
		33. Good night . . . . .	143

The following airs may all be sung as songs without the accompanying parts, or they may be sung with the second part only, omitting the third, or base.

The seconds will not be found too difficult to be acquired by any child of seven years of age, accustomed to sing in classes, but it will be necessary to teach both the air and the seconds separately, before singing them together, as children when attempting to sing both parts, without knowing either perfectly, are apt to pass from one into the other.

The base, when not written expressly for an instrument, may be sung by the schoolmaster, or by the father, or elder brother in a family. In some cases the third vocal part, although written in the base clef (for the convenience of piano-forte players), may be taken by boys or girls of fourteen. When, however, the third part, if sung by a treble voice, would rise above the air, it is intended solely for a base voice.

To perform the airs upon the piano-forte, children should be directed to play from the top and bottom staves, paying little or no attention to the middle staff, by which they might be confused.

In singing, to pitch the notes **B** and **C**



with the help only of a flute,

the teacher must first play the upper **B** or **C**,



and then fall an octave with the voice.

THE  
FIRST CLASS TUNE BOOK.

No. 1.—TWINKLE, TWINKLE, LITTLE STAR.

Count 2  $\text{f}$  Metronome 104.

'Ah vous dirai-je.'  
The words from 'Rhymes from the Nursery.'

1st Voices.

Twin - kle, twin - kle, lit - tle star,

2nd Voices.

Twin - kle, twin - kle, lit - tle star,

Violoncello,  
or  
Piano-forte.

How I won - der what you are, Up a -

How I won - der what you are, Up a -

bove the world so high, Like a dia - mond

- bove the world so high, Like a dia - mond

in the sky. Twin - kle, twin - kle, lit - tle

in the sky. Twin - kle, twin - kle, lit - tle

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle staff is a treble clef with the same key signature. The bottom staff is a bass clef with the same key signature. The music is in 3/4 time. The first measure of each staff contains the lyrics 'in the sky.' followed by a double bar line. The second measure begins with a forte dynamic marking 'f' and contains the lyrics 'Twin - kle, twin - kle, lit - tle'.

star, How I won - der what you are.

star, How I won - der what you are.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps. The middle staff is a treble clef with the same key signature. The bottom staff is a bass clef with the same key signature. The music is in 3/4 time. The first measure of each staff contains the lyrics 'star, How I won - der what you are.' followed by a double bar line. The second measure begins with a forte dynamic marking 'f' and contains the lyrics 'star, How I won - der what you are.'

2.

When the blazing sun is gone,  
 When he nothing shines upon,  
 Then you show your little light,  
 Twinkle, twinkle, all the night.  
 Twinkle, twinkle, little star,  
 How I wonder what you are.

3.

Then the traveller in the dark,  
 Thanks you for your tiny spark ;  
 He *could* not see which way to go,  
 If you did not twinkle so.  
 Twinkle, twinkle, little star,  
 How I wonder what you are.

4.

In the dark blue sky you keep,  
 While you through my curtains peep  
 And you never shut your eye,  
 Till the sun is in the sky.  
 Twinkle, twinkle, little star,  
 How I wonder what you are.

## No. 2.—WELCOME TO SCHOOL.

Count 4 ♩ M. 104.

March in 'Blue Beard.'  
The Words by W. E. Hickson.

1st Voices. *f*  
Come, where joy and glad - ness

2nd Voices. *f*  
Come, where joy and glad - ness

3rd Voices. *f*  
Come, with joy and glad - ness,

Make each youth - ful stran - ger a wel - come guest; And

Make each youth - ful stran - ger a wel - come guest; And

2nd Verse. Learn - - and be a wel - come guest;  
ing still some use - ful thing;

come, where grief and sad - ness Will not find a dwell - ing

come, where grief and sad - ness Will not find a dwell - ing

2nd Verse. Thus to - geth - er

Come, where grief and sad - ness Will not dwell with -

*Fine.* *p*

in your breast. Your time with us will pass a - way, With  
 in your breast. Your time with us will pass a - way, With  
 in your breast.  
 we will sing.

books or work or health - ful play; And some - times with a  
 books or work or health - ful play; And some - times with a

*D.C.*

cheer - ful song, The hap - py hours will glide a - long.  
 cheer - ful song, The hap - py hours will glide a - long.

## 2.

Thus, our days employing,  
 We are always learning some useful thing;  
 And, these pursuits enjoying,  
 Merrily together we will sing.  
 Tho' in our sports we take delight;  
 We also love to read and write;  
 And those who teach us, too, we prize,  
 Who strive to make us good and wise.

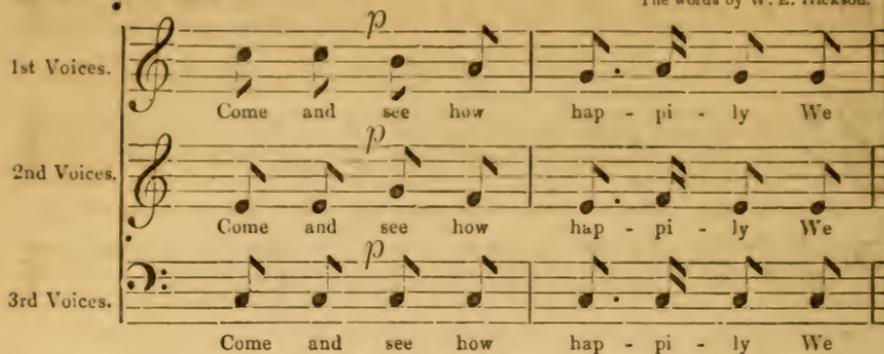
## No. 3.—COME AND SEE HOW HAPPILY.

Count 4  M. 144.Stevenson.  
The words by W. E. Hickson.

1st Voices. *p*  
Come and see how hap - pi - ly We

2nd Voices. *p*  
Come and see how hap - pi - ly We

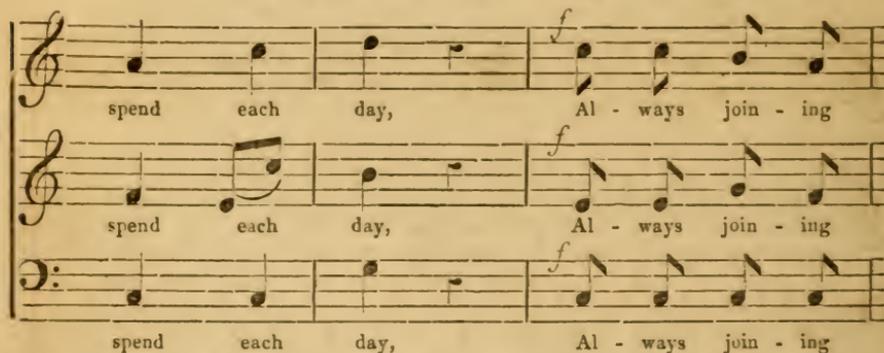
3rd Voices. *p*  
Come and see how hap - pi - ly We



*f*  
spend each day, Al - ways join - ing

*f*  
spend each day, Al - ways join - ing

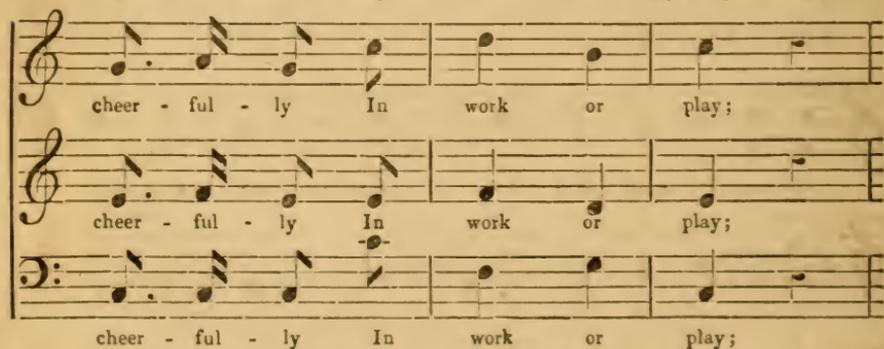
*f*  
spend each day, Al - ways join - ing



cheer - ful - ly In work or play;

cheer - ful - ly In work or play;

cheer - ful - ly In work or play;



*p*  
In our books and sports com - bined, Ma - ny are the

*p*  
In our books and sports com - bined, Ma - ny are the

*p*  
In our books and sports com - bined, Ma - ny are the



charms we find, In our books and sports combined, What charms we find:  
*2nd Verse. Time glides a - long.*

charms we find, In our books and sports combined, What charms we find:

charms we find, In our books and sports combined, What charms we find:

*f* Come and see how hap - pi - ly We spend each day,

*f* Come and see how hap - pi - ly We spend each day,

*f* Come and see how hap - pi - ly We spend each day,

Al - ways join - ing cheer - ful - ly In work or play.

Al - ways join - ing cheer - ful - ly In work or play.

Al - ways join - ing cheer - ful - ly In work or play.

## 2.

We improve the present hour,  
 For swift it flies:  
 Youth is but a passing flower,  
 Which blooms, and dies.  
 But with harmless mirth and song,  
 Time with us still glides along.

## No. 4.—PERSEVERANCE, OR TRY AGAIN.

Count 4  $\bar{\text{M}}$ . 160.'Duncan Gray,  
The words by W. E. Hickson*f* Chorus.

1st Voices. *f* 'Tis a les - son you should heed, Try, try,

2nd Voices. *f* Try, try,

3rd Voices. *f* Try, try,

try, a - gain. If, at first, you don't suc - ceed,

try, a - gain.

try, a - gain.

*f* Chorus. *p*

Try, try, try a - gain. Then your cou - rage

*f* Try, try, try a - gain. Then your cou - rage

*f* Try, try, try a - gain.



## No. 5.—IMPROVE THE PASSING HOURS.

Count 4  $\bar{\cdot}$  M. 132Mozart.  
The words by W. E. Hickson.

1st Voices. 

Im - prove the pass - ing hours, For

2nd Voices. 

Im - prove the pass - ing hours, For

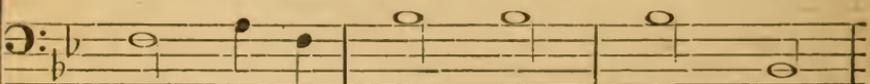
Violoncello,  
or  
Piano-forte. 

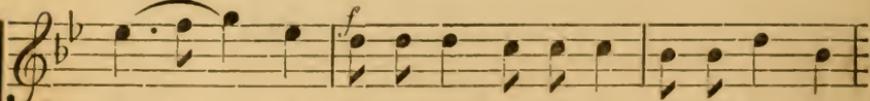


time is on the wing, Sip ho - ney from the



time is on the wing, Sip ho - ney from the

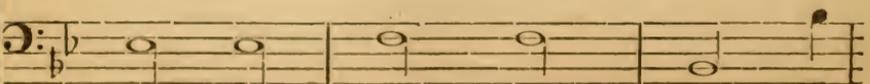




flowers, - And mer - ri - ly, mer - ri - ly, mer - ri - ly sing.



flowers, - - And mer - ri - ly, mer - ri - ly, mer - ri - ly sing.



*p*  
 All fol - ly ends in sad - ness, For  
 All fol - ly ends in sad - ness, For

trou - ble it will bring, But wis - dom leads to  
 trou - ble it will bring, But wis - dom leads to

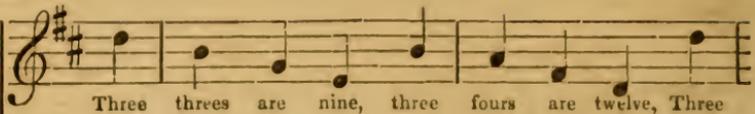
*f*  
 glad - ness, And mer - ri - ly, mer - ri - ly, mer - ri - ly sing.  
 glad - ness, And mer - ri - ly, mer - ri - ly, mer - ri - ly sing.

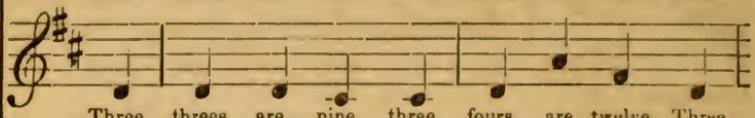
## 2.

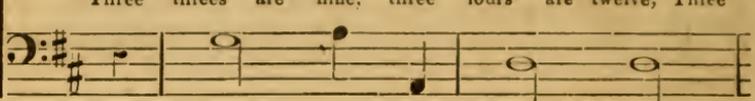
Repine not, if from labour  
 Your health and comfort spring,  
 Work hard, and help your neighbour,  
 And merrily, merrily, merrily sing.  
 Store not your minds with fable,  
 To truth your homage bring,  
 Do all the good you are able,  
 And merrily, merrily, merrily sing.

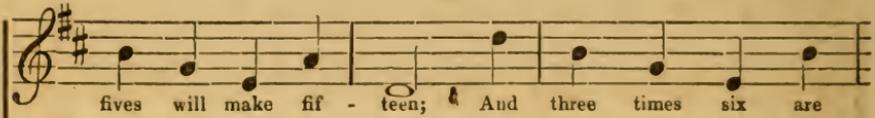
## No. 6.—MULTIPLICATION TABLE. FIRST PART.

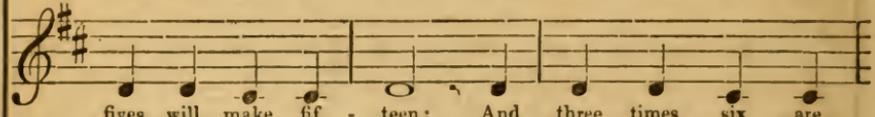
Count 4 ♩ M. 132.

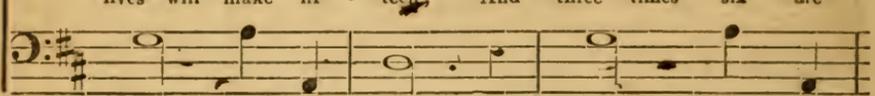
1st Voices.  Three threes are nine, three fours are twelve, Three

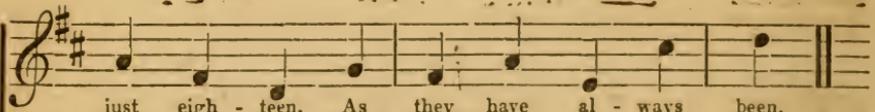
2nd Voices.  Three threes are nine, three fours are twelve, Three

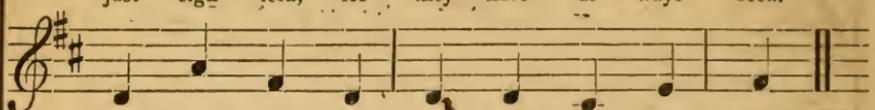
Violoncello,  
or  
Piano-forte. 

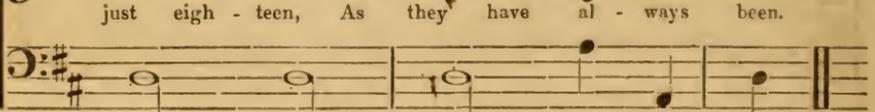
 fives will make fif - teen; And three times six are

 fives will make fif - teen; And three times six are



 just eigh - teen, As they have al - ways been.

 just eigh - teen, As they have al - ways been.



2.  
And three times seven are twenty-one,  
Three eights are twenty-four;  
And three times nine are twenty-seven,  
You'll find they make no more.

3.  
Three tens are thirty, and three elevens  
Will make just thirty-three;  
And three times twelve are thirty-six.  
And more they cannot be

4.  
And four times four will make sixteen,  
If you will count them o'er;  
And four times five have always been  
Just twenty, or a score.

5.  
And four times six are twenty-four,  
Four sevens are twenty-eight;  
And four times eight are thirty-two.  
Four nines are thirty-six.

6.  
Four tens are forty, we repeat,  
Four elevens are forty-four;  
And four times twelve are forty-eight,  
And now our song is o'er.

## No. 7.--MULTIPLICATION TABLE. SECOND PART.

Count 6 ]

1st Voices.

Five times five are twen - ty five,

2nd Voices.

Five times five are twen - ty five,

Violoncello,  
or  
Piano-forte.

Five times six are thir - ty; And five times seven are

Five times six are thir - ty; And five times seven are

thir - ty-five, And five times eight are for - ty.

thir - ty-five, And five times eight are for - ty.

2.

Five times nine are forty-five,  
Five times ten are fifty;  
And five times eleven are fifty-five,  
And five times twelve are sixty.

3.

Six times nine are fifty-four,  
Six times ten are sixty;  
And seven times nine are sixty-three,  
And seven times ten are seventy.

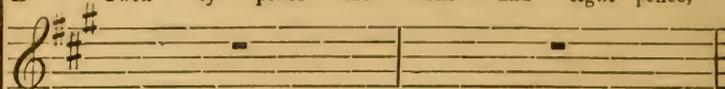
4.

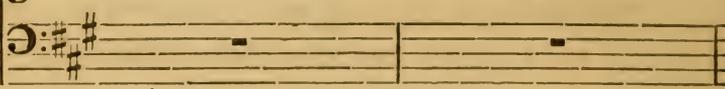
Eight times nine are seventy-two,  
Eight times ten are eighty;  
And nine times nine are eighty-one,  
And nine times ten are ninety.

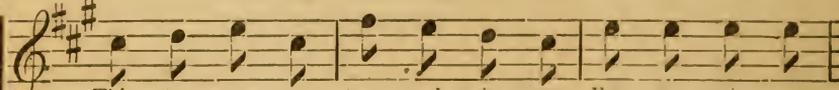
## No. 8.—THE PENCE TABLE.

Count 4  M. 160.For three equal voices,  
or two trebles and a base.

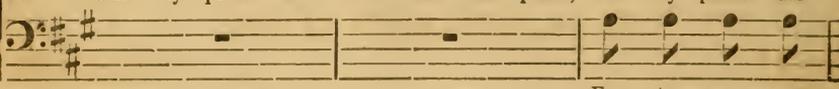
1st Voices.  Twen - ty pence are one and eight - pence,

2nd Voices.  - - - - -

3rd Voices.  - - - - -

 Thir - ty pence are two and six - pence, For - ty pence are

 Thir - ty pence are two and six - pence, For - ty pence are

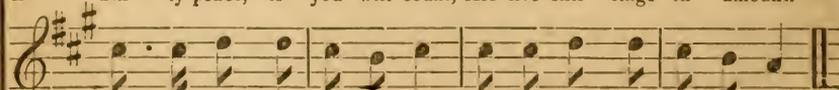
 - - - - - For - ty pence are

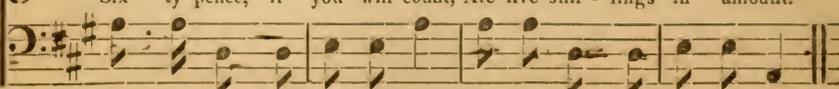
 three and four - pence, Fif - ty pence are four and two - pence,

 three and four - pence, Fif - ty pence are four and two - pence,

 three and four - pence, Fif - ty pence are four and two - pence,

 Six - ty pence, if you will count, Are five shil - lings in amount.

 Six - ty pence, if you will count, Are five shil - lings in amount.

 Six - ty pence, if you will count, Are five shil - lings in amount.

## 2.

Seventy pence are five and ten pence,  
 Eighty pence are six and eight pence,  
 Ninety pence are seven and six pence,  
 And a hundred, eight and fourpence;  
 Twenty more we'll add, and then,  
 We shall make the shillings ten.

THE FOLLOWING SONG MAY BE SUNG TO THE SAME AIR.

## No. 9.—THE DAYS OF THE MONTHS.

Thirty days are in September,  
 April, June, and dull November;  
 All the rest have one and thirty,  
 Save the month of February,  
 Twenty-eight are all its store,  
 But in leap year, one day more.

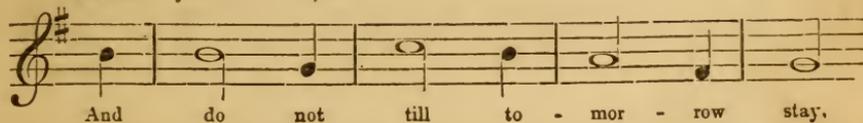
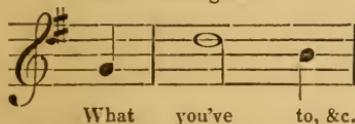
## No. 10.—PROCRASTINATION.

Count 3 |

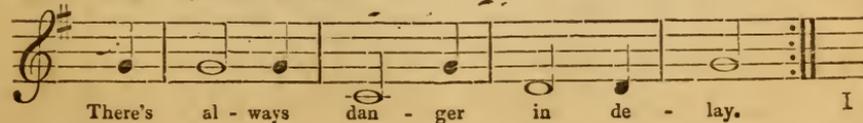
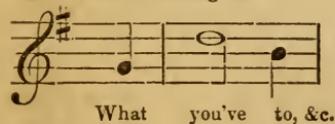
A Canon for three voices.



2nd Voice begins.



3rd Voice begins.



## No. 11.—THE PEACE MAKER.

Count 4 ♩ M. 144.

The air from 'Midas,  
The words by W. E. Hickson.

1st Voices. *p*  
Come, let us be good friends a - gain, We

2nd Voices. *p*  
Come, let us be good friends a - gain, We

Violoncello,  
or  
Piano-forte.

both may have been wrong; Why should we let our

both may have been wrong; Why should we let our

an - gry pas - sions rise? - - - - Our

an - gry pas - sions rise? - - - - Our

*p*  
quar - rels on - ly give us pain, And should not last so

*p*  
quar - rels on - ly give us pain, And should not last so

*f* *Fine.*

long: In fu - ture we will learn to be more wise. *Fine.*

long: In fu - ture we will learn to be more wise. *Fine.*

*f*

Come, then, shake hands, be not still of - fend - ed,

Come, then, shake hands, be not still of - fend - ed,

*Da Capo.*

Don't dis-dain to smile a - gain, for all is past and end - ed.

Don't dis-dain to smile a - gain, for all is past and end - ed.

## 2.

All those who wish for happy days,  
 This truth should keep in mind,  
 That friends without some faults are few and rare;  
 And to those faults the proverb says,  
 "We should be sometimes blind,"  
 For we must learn to bear and to forbear.  
 Come, then, shake hands, be not still offended  
 Don't disdain to smile again,  
 For all is past and ended.  
 Come, let us be good friends again,  
 We both may have been wrong;  
 Why should we let our angry passions rise?  
 Our quarrels only give us pain,  
 And should not last so long:  
 In future we will learn to be more wise

## No. 12.—WE ALL LOVE ONE ANOTHER.

Count 4 ♯

First system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. The melody starts with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361,

## No. 13.—WE'LL GO TO OUR PLACES.

Count 3 ♪

Well go to our pla - ces, With

clean hands and fa - ces, And pay great at-

ten - tion to all we are told; For else we shall

ne - - ver Be hap - py and cle - ver, And

learn - ing is bet - ter than sil - ver or gold.

## No. 14.—HOW THE WIND IS BLOWING.

Count 4  $\frac{4}{4}$  M. 132.

1st Voices.

How the wind is blow - ing, Whith - er is it

2nd Voices.

Whith - er is it

Violoncello,  
or  
Piano-forte.

go - ing? North - east to south - west, and where the waves are

go - ing? North - east to south - west, and where the waves are

flow - ing. There the har - dy sai - lor bat - tles with the

flow - ing. There the har - dy sai - lor bat - tles with the

breeze, I wish him safe on dry land, and home from the seas.

breeze, I wish him safe on dry land, and home from the seas.

This musical score consists of three staves. The top two staves are for voices, and the bottom staff is for piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The first staff begins with a piano (*p*) dynamic and a fermata over the first note. The second staff begins with a piano (*p*) dynamic and a fermata over the first note. The third staff begins with a piano (*p*) dynamic and a fermata over the first note. The piece concludes with a double bar line.

No. 15.—EARLY TO BED, AND EARLY TO RISE.

Count 6  $\text{♩}$  M. 160.

The old air of 'Lillibero.

1st Voices.  
Ear - ly to bed, and ear - ly to rise,

2nd Voices.  
Ear - ly to bed, and ear - ly to rise,

Violoncello,  
or  
Piano-forte.

This musical score consists of three staves. The top two staves are for voices, and the bottom staff is for piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The piece concludes with a double bar line.

Is, I have read, the way to be wise.

Is, I have read, the way to be wise.

This musical score consists of three staves. The top two staves are for voices, and the bottom staff is for piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The piece concludes with a double bar line.

2.  
If health you would keep, this counsel you'll take,  
Be early asleep, and early awake.

3.  
'Tis good for your health, 'tis good for your purse,  
No doctor you'll need, and seldom a nurse.

4.  
Then early to bed, and early to rise,  
That we may be healthy, and wealthy, and wise.

## No. 16.—OVER THE WATER FROM ENGLAND TO FRANCE.

Count 6

1st Voices. O - ver the wa - ter from Eng - land to France, And

2nd Voices. O - ver the wa - ter from Eng - land to France, And

Violoncello,  
or  
Piano-forte.

home a - gain o - ver the blue - - - sea; But

home a - gain o - ver the blue - - - sea; But

if in your learn - ing you do not ad - vance, Pray

if in your learn - ing you do not ad - vance, Pray

how much the bet - ter will you - - - be.

how much the bet - ter will you - - - be.

Some lit - tle folks, who love al - ways to roam, Re-

Some lit - tle folks, who love al - ways to roam, Re-

main as great dun - ces as e - - - - - ver; But

main as great dun - ces as e - - - - - ver; But

if of our time we make good use at home, We

if of our time we make good use at home, We

all may be hap - py and cle - - - - - ver.

all may be hap - py and cle - - - - - ver.

## No. 17.—THE NURSERY JEST.

Count 6  $\text{♩}$  M. 144.

A German melody.

*p*

Child.  
Lit - tle Bo - peep has lost her sheep, And

*p*

Mother.  
Lit - tle Bo - peep has lost her sheep, And

*p*

Father.  
Lit - tle Bo - peep has lost her sheep, And

*f*

can't tell where to find them; Leave them a - lone, and

*f*

can't tell where to find them; Leave them a - lone, and

*f*

can't tell where to find them; Leave them a - lone, and

*p*

*f*

they will come home, And bring their tails be - hind them.

*p*

*f*

they will come home, And bring their tails be - hind them.

*p*

*f*

they will come home, And bring their tails be - hind them.

2.

Little Bo-peep fell fast asleep,  
 And dreamt she heard them bleating ;  
 But when she awoke, she found it a joke,  
 For still they all were fleeting.

3.

Then up she took her little crook,  
 And forth she went to find them ;  
 She found them indeed, but it made her heart  
 bleed,  
 For they'd left their tails behind them.

N.B.—The song of Little Bo-peep is so great a favourite with children, that to have omitted it in a work partly designed for the parlour and the nursery would have been an unpardonable offence ; but as the words are not considered by Schoolmasters of a character sufficiently grave for Infant Schools, the following may be substituted, and sung to the same air.

## No. 18.—SCHOOL IS BEGUN.

1.

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

2.

Here you will find your teachers are kind,  
 And with their help succeeding,  
 The older you grow, the more you will know,  
 And soon you'll love your reading.

3.

Little boys when you grow to be men,  
 And fill some useful station,  
 If you should be once found out as a dunce,  
 Oh, think of your vexation.

4.

Little girls, too, a lesson for you,  
 To learn is now your duty,  
 Or no one will deem, you worthy esteem,  
 What e'er your youth or beauty.

5.

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

## No. 19.—THE ALPHABET.

a b c d e f g h i j k l m

n o p q r s t u v and w - - - x y z.

## No. 20.—TIT FOR TAT.

Count 4 ♪

'The merry Swiss Boy.'  
The words by W. E. Hickson.

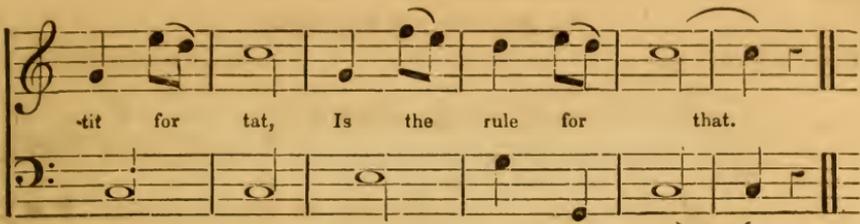
Chil - dren, as we some - times see, Don't a -

gree, don't a - gree: They fall out, I

grieve to say, In their hours of play.

One of - fends, and soon we learn, He's of -

fend - ed in his turn; And they say that



tit for tat, Is the rule for that.

2.

Children, why such anger show?  
 Don't you know, don't you know  
 You should not this rule obey?  
 There's a better way.  
 If each should in turn offend,  
 Then would quarrels never end:  
 There's a better way than that,  
 Or than tit for tat.

3.

Though it was indeed unkind,  
 Never mind, never mind:  
 You should bear a little pain,  
 So be friends again.  
 Those who in this world would live,  
 Must forget, and must forgive;  
 Bear these trifles like a man,  
 That's the better plan.

## No. 21.—HOT CROSS BUNS.

Count 4 ♪.



Hot cross buns, One a penny buns,

Violoncello,  
 or  
 Piano-forte.



One a penny, two a penny, Hot cross buns.

The Infant Schoolmaster may substitute, for the above well-known nursery words, the following, upon suitable occasions:—

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

## No. 22.—PLAY-HOURS.

Count 2 ♩ M. 108.

The words by W. E. Hickson.

1st Voices. *p* Boys and girls, come all and play,

2nd Voices. *p* Boys and girls, come all and play,

Violoncello,  
or  
Piano-forte.

*f* Join hands and form a ring; *p* Put your

*f* Join - - hands and form a ring; *p* Put your

books and slates a - - way, *f* Come join our

books and slates a - - way *f* Come join our

*p* sports and sing. When days are fine, and

sports and sing. When days are fine, and

skies are bright, In health - ful games we all de-

skies are bright, In health - ful games we all de-

light, And this rule will bind us all,

light, And this rule will bind us all,

Good - - - will what - - e'er be - - fall.

Good - - - will what - - e'er be - - fall.

## 2.

Discord shall not here be heard ;  
 No tales have we to tell  
 Of cold looks, or angry word,  
 We love our friends too well.  
 For foolish strife we cannot spare  
 One moment from our hours of play,  
 Much too short they always were ;  
 Too swift they fly away.

## No. 23.—THE KIND HEART.

Count 3  $\frac{1}{2}$  M. 104.The air of the ' Beggar Girl.'  
The words by W. E. Hickson.

1st Voices. *p*  
Life is a school where this les - son is taught,

2nd Voices. *p*  
Life is a school where this - les - son is taught,

Violoncello,  
or  
Piano-forte.

*f* May it be deep-ly im - press'd on my mind; *p* Vain through the

May it be deep-ly im - press'd on my *\** mind; *p* Vain through the

world is true hap - pi - ness sought, *f* If we pos -

world is true hap - pi - ness sought, *f* If we pos -

*p* sess not a heart that is kind. Those who de-light to make

*p* sess not a heart that is kind. Those who de-light to make

\* When two notes are written, as in this instance, the upper one is only to be sung in the event of the voice not being able to reach the lower.

o - thers un - hap - py, And think it fine sport to cause  
o - thers un - hap - py, And think it fine sport to cause

trou - ble and pain, No one will love for their want of hu -  
trou - ble and pain, No one will love for their want of hu -

man - i - ty, Hate and re - sent - ment are all they will gain.  
man - i - ty, Hate and re - sent - ment are all they will gain.

## 2.

Life is a blessing, which if we enjoy  
 We ought to render a blessing to all;  
 Kind thoughts and actions our time should employ,  
 Heav'n loves all creatures, the great and the small.  
 Strength is not ours to be used for oppression,  
 And cruelty never to power should belong;  
 Even dumb animals claim our protection,  
 The weak have a right to the aid of the strong.

## No. 24.—COME, LET US SING.

The air from 'Midas.'  
The words by W. E. Hickson.

Count 4

1st Voices. Come, let us sing, and what shall it

2nd Voices. Come, let us sing, and what shall it

Violoncello,  
or  
Piano-forte.

be, There is not a king so hap - py as we:

be, There is not a king so hap - py as we:

I do not see, though learn - ing we prize, Why

I do not see, though learn - ing we prize, Why

we should not be both mer - ry and wise.

we should not be both mer - ry and wise.

2.—We'll not be sad without knowing why,  
Tis not half so bad to laugh as to cry;

With cheerful voice we join in the song,  
For not to rejoice would surely be wrong.

## No. 25.—THE CHATTER BOX.

Count 2 ♯

From the German.

1st Voices. *p*  
There's some folks, do what you will, They won't

2nd Voices. *p*  
There's some folks, do what you will, They won't

Violoncello,  
or  
Piano-forte.

*f* let their tongues lie still, *p* click, clack; Thus they

*f* let their tongues lie still, click, clack; Thus they

*f* still keep on, ding, dong, *f* night and morn - ing.

*f* still keep on, ding, dong, night and morn - ing.

2.

But, though friends you live among,  
Do not tire them with your tongue,  
Click, clack; click, clack:  
Soon they'll wish you gone,  
Ding, dong; ding, dong:  
Take this warning.

3.

When advice you give or take  
Think before you silence break,  
Once, twice; once, twice:  
Think, and then you'll speak  
Twice, thrice; twice, thrice;  
Thrice the better.

No. 26.—THE LINNET.

(Arranged for three equal voices, or two trebles and a base.)

Count 3 ♪ M. 104.

An Irish Melody.  
The words by W. E. Hickson.

1st Voices. *p* Oh, why is the Lin - net so si - lent and

2nd Voices. So si - lent and

3rd Voices. *p* Oh, why is the Lin - net so si - lent and

sad, No hap - pier bird there could be; The

sad, No hap - pier bird there could be; The

sad, No hap - pier bird there could be;

*p* cold nights were gone, and we thought it so glad, For *f*

cold nights were gone, and we thought it so glad, For *f*

We thought it so glad, For

sweet-ly it sang on the tree. The green leaves were *p*

sweet-ly it sang on the tree. The green leaves were

sweet-ly it sang on the tree. The green leaves were *p*

come, and no bird seemed so blest, For joy tuned its  
 come, and no bird seemed so blest, For joy tuned its  
 come, and no bird seemed so blest, For joy tuned its

notes when it sung; But some cruel children have  
 notes when it sung; But some cruel children have  
 notes when it sung; Have

tak - en its nest, And robb'd the poor bird of its young.  
 tak - en its nest, And robb'd the poor bird of its young.  
 tak - en its nest, And robb'd the poor bird of its young.

## 3.

Our parents we love, for they do a great deal  
 More for us than we e'er can repay;  
 But think of the sorrow those parents would feel,  
 If we were thus stolen away!

## 4.

I would not be guilty of such a great wrong,  
 No pris'ners in cages for me;  
 Fly away, pretty birds, and repeat your sweet song,  
 I am always the friend of the free.

## No. 27.—THE HARMONIOUS BLACKBIRD.

Count 2 ♩.

Handel.

The words by W. E. Hickson.

1st Voices. *p* Hark, I hear the black - bird sing - ing

2nd Voices. *p* Hark, I hear the black - bird sing - ing

Violoncello,  
or  
Piano-forte. *p*

In the trees of yon - der grove; Loud and

In the trees of yon - der grove; Loud and

*f*

clear his notes are ring - ing Through the woods where

clear his notes are ring - ing Through the woods where

oft we rove. *p* War - bling sweet - ly songs of

oft we rove. *p* War - bling sweet - ly songs of

*p*

glad - ness, When spring flowers have deck'd the plain ;

glad - ness, When spring flowers have deck'd the plain ;

*f* Charm - ing hence all grief and sad - ness,

*f* Charm - ing hence all grief and sad - ness,

Much I love the pleas - ing strain.

Much I love the pleas - ing strain.

## 2.

Feather'd songsters, singing gaily,  
 Oft among our groves are heard ;  
 Yet, but few that warble daily  
 Sing more sweetly than this bird.  
 Pretty blackbird, do not fear me,  
 Think not I would do thee wrong,  
 Come, and warble boldly near me,  
 And repeat your cheerful song.

## No. 28.—THE PRAISE OF SPRING.

Count 6  $\text{♩}$  M. 160.Rossini.  
The words by W. E. Hickson.

1st Voices. *f*  
In cheer-ful days your voi-ces raise, Let

2nd Voices. *f*  
In cheer-ful days your voi-ces raise, Let

Violoncello,  
or  
Piano-forte.

none refuse to sing, Let all u-nite, who love the bright And

none refuse to sing, Let all u-nite, who love the bright And

*Fine.* cheer-ful days of spring. *Fine.* To spring be-long the

*Fine.* cheer-ful days of spring. *Fine.* To spring be-long the

*Fine.*

birds of song, To sum-mer fruits and flowers, When wood-bine and the

birds of song, To sum-mer fruits and flowers, When wood-bine and the

eg - lau - tine Per - fume the sha - dy bowers. With

eg - lan - tine Per - fume the sha - dy bowers. With

autumn comes the gold - en grain, Then win - ter fol - lows fast, But

autumn comes the gold - en grain, Then win - ter fol - lows fast, But

*Da Capo.*

soon the spring re - turns a - gain, And we for - get the past.

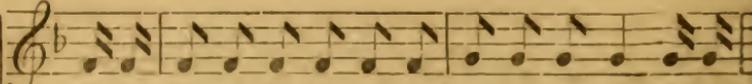
soon the spring re - turns a - gain, And we for - get the past.

## 2.

Each season in the circling year,  
 Has charms unlike the rest,  
 But those of spring to me appear,  
 The fairest and the best.  
 I love to feel a summer breeze,  
 In shady bowers at noon;  
 I love autumnal tints on trees,  
 I love the harvest moon.  
 And winter brings us social joys,  
 Though verdure quits the plain,  
 Till lovely spring his power destroys,  
 And smiles on earth again.

No. 29.—THE SLUGGARD. (*A Lesson on the Gamut.*)Count 6 

The words by Dr. Watts.

1st Voices. 

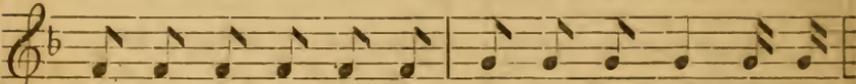
'Tis the voice of the slug-gard, I heard him com-plain, You have

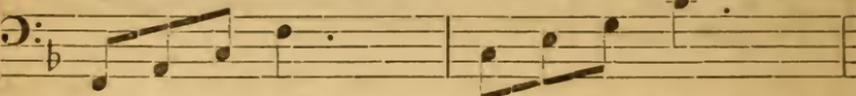
2nd Voices. 

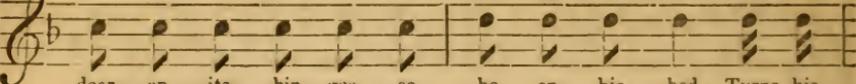
I heard him com-plain, You have

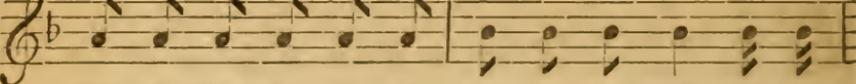
Violoncello,  
or  
Piano-forte. 

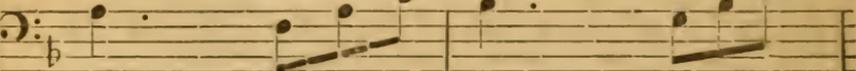
 waked me too soon, I must slum - ber a - gain; Like the

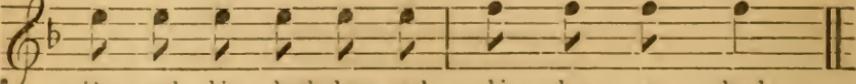
 waked me too soon, I must slum - ber a - gain; Like the

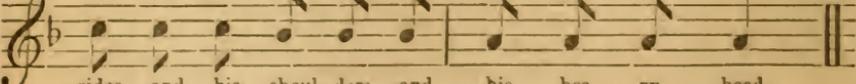


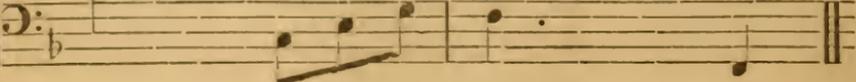
 door on its hin - ges, so he on his bed, Turns his

 door on its hin - ges, so he on his bed, Turns his



 sides and his shoul - ders and his hea - vy head.

 sides and his shoul - ders and his hea - vy head.



A lit - tle more sleep, and a lit - tle more slum - ber, So he

A lit - tle more sleep, and a lit - tle more slum - ber, So he

wastes all his days and his hours without number; And when he gets up he sits

wastes all his days and his hours without number; And when he gets up he sits

fold - ing his hands, Or walks a - bout sauntering, or triff - ing he stands.

fold - ing his hands, Or walks a - bout sauntering, or triff - ing he stands.

## 3.

I passed by his garden, and saw the wild brier,  
 The thorns, and the thistles, grew higher and higher;  
 The clothes that hang on him are turning to rags,  
 And his money still wastes, till he starves or he begs.

## 4.

Said I to my heart, here's a lesson for me,  
 That man's but a picture of what I might be;  
 But thank to my friends, for their care of my breeding,  
 Who taught me betimes to love working and reading.

## No. 30.—NEATNESS AND CLEANLINESS.

Count 4 ♩.

\* The blue bells of Scotland.

O, where have you been? is not

this a sad dis - grace, For who would be seen with such

dir - ty hands and face? Why, you have not been

wash'd, and you have not comb'd your hair, Are you

not quite a - sham'd? what a fi - gure I de - clare!

2.

I'll tell you a rule, so attend that you may hear:  
 At home, or in school, always clean and neat appear,  
 Fine clothes you do not want, in the house, nor in the street.  
 But your pride should be this,—to be always clean and neat.

## No. 31.—WORK AWAY.

Count 4 ♩.

'Le Roi de Sardaigne.'  
The words by W. E. Hickson.

1st Voices.

I re - mem - ber a les - son which was not thrown a -

2nd Voices.

I re - mem - ber a les - son which was not thrown a -

Violoncello,  
or  
Piano-forte.

way, 'Learn be - times to be of use, don't lose too much time in

way, 'Learn be - times to be of use, don't lose too much time in

play: Work a - way while you're a - ble, work a - way, work a - way.'

play: Work a - way while you're a - ble, work a - way, work a - way.'

2.

Hands were made to be useful, if you teach them the way,  
Therefore, for yourself or neighbour, make them useful every day :—Work away, &c.

3.

And to speed with your labour make the most of to-day,  
What may hinder you to-morrow it's impossible to say :—Work away, &c.

4.

As for grief and vexation, let them come when they may,  
When your heart is in your labour, it will soon be light and gay :—Work away, &c.

5.

In the world would you prosper, then this counsel obey,  
Out of debt is out of danger, and your creditors to pay :—Work away, &c.

6.

Let your own hands support you till your strength shall decay,  
And your heart should never fail you, even when your hair is gray :—Work away, &c.

## No. 32.—TIME FOR REST.

Count 4  $\text{♩}$  M. 98.

1st Voices. *p*  
 And we're all nod - ding, nid, nid, nod-ding, For we're

2nd Voices. *p*  
 And we're all nod - ding, nid, nid, nod-ding, For we're

Violoncello,  
 or  
 Piano-forte.

all tired, and drop - ping off to sleep. To

all tired, and drop - ping off to sleep. To

*f* keep a - wake we do our best, But wea - ry limbs must

*f* keep a - wake we do our best, But wea - ry limbs must

*p* have some rest: And we're all nod - ding, nid, nid, nod-ding, And we're

*p* have some rest: And we're all nod - ding, nid, nid, nod-ding, And we're

*pp*

2.

all tired, and drop-ping off to sleep. And we're all nodding, nid, nid, nod-  
ding,  
all tired, and drop-ping off to sleep. For we're all tired, and dropping off to  
sleep.  
The hour is late, we will not stay.  
all tired, and drop-ping off to sleep. But go to bed without delay:  
For we're all nodding, &c.

*pp*

No. 33.—GOOD NIGHT.

Count 3 9

1st Voices. *p* Good night: good night: *f* May peace and rest *p*

2nd Voices. Good night: *f* May peace and rest *p*

3rd Voices. Good night: *f* May peace and rest *p*

rest dwell in your breast, *f* May peace and rest dwell in your  
rest dwell in your breast, *f* May peace and rest dwell in your  
rest dwell in your breast, *f* and rest dwell in your  
breast: good night: *f* good night: *pp* good night.

breast: good night: *f* good night: *pp* good night.

breast: good night: *p* good night: *pp*

