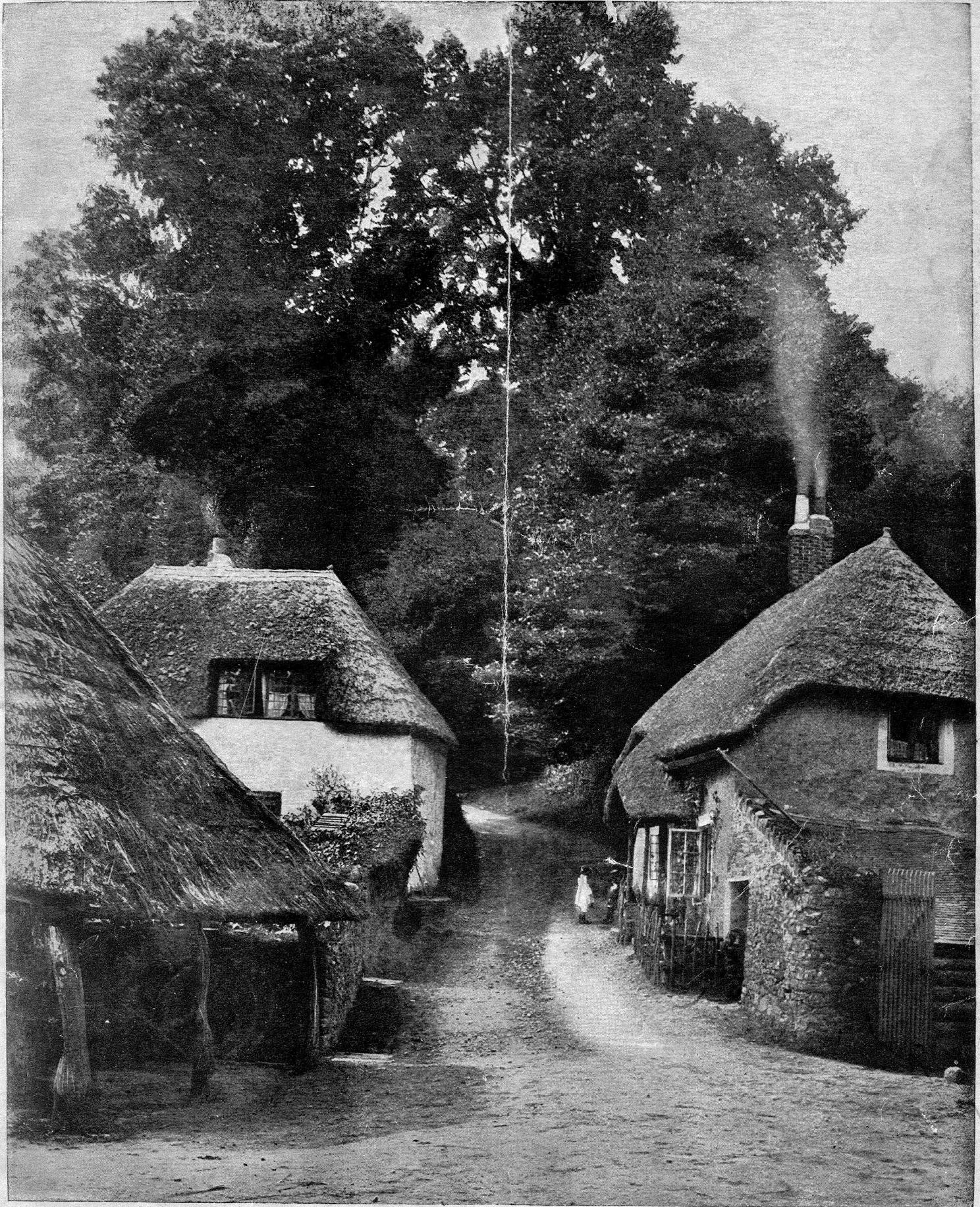


# TUNES FROM NATURE



BY WALTER CARROLL. — PUBLISHED BY —  
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*Easy Pieces for Beginners*



Composed  
by

**WALTER CARROLL**

LECTURER IN THE UNIVERSITY OF MANCHESTER.

Professor of Harmony, and of the Art and Practice of Teaching,  
in the Royal Manchester College of Music.

MUSICAL ADVISER TO THE MANCHESTER EDUCATION COMMITTEE.

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with Verses set to the Music

by  
**H. LANG JONES.**

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Book Ia.

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## FINGERING.

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*If English Fingering be preferred, the few figures given can quickly be changed. Teachers will see with satisfaction that unnecessary fingering—that fatal obstacle to the pupil's progress in Sight-Reading—is omitted. Where a note is without a figure the right finger is already, in most cases, over the key.*

DEAR CHILDREN,

I wonder how you will like my "Tunes from Nature." I have made them specially for my young friends all over the country—I think I may say all over the world—who have been playing and singing "Scenes at a Farm" and who keep telling me they want some more.

It makes me very happy to know that you are all so fond of my little pieces. I hear lots of things about you. Sometimes when I go away I hear someone practising my music, and I listen outside the window. (It is very nice to hear your own music like that, without the player knowing you are there.) So you must play carefully, for I *might* just happen to be passing, and I know you would like me to hear some good playing.

The new book is *almost* as easy as "Scenes at a Farm." It has got a few sharps and flats, and Time Signatures, and Key Signatures; but it is much easier than "Countryside," and will be very useful when someone has done the "Farm Tunes" and wants some more; or when two in one house want "Farm Tunes"! or when teachers get tired; or when a grown-up wants to begin.

You will be glad to see some verses again. I am a very lucky man—in some ways. After seven years I found the same poet, and he was as good as ever! It was hard work for him because the music was made first and he had to make his poetry fit into it. But he soon did it, and . . . aren't they lovely? Just read about those Linnets and then fancy you see them building their nest ready for their young ones. I think the verses are delightful, and I hope you will sing them often—and sometimes recite them. The poem called "Nature's Music" would be a fine one for recitation.

Try to make everything sound beautiful. Play each piece from memory, as soon as you can, so that you may think of the story while you play. This helps you to get the right *way* of playing it.

From your loving friend,

WALTER CARROLL.

## NATURE'S MUSIC.

The earth is full of music,  
For those with ears to hear—  
The rolling drums of thunder;  
The rivulet tinkling clear;

The river seaward singing;  
The crashing breakers' roar;  
The lap of little wavelets  
That wash the sandy shore;

The shouting round the chimneys  
Of winds that sweep the plain;  
The whisper in the tree-tops;  
The splash of falling rain;

The chanting in the woodland;  
The murmuring of the meads;  
The warbling in the thicket;  
The calling from the reeds;

The airy pipe of swallows;  
The blackbird's mellow note;  
The melody unstinted  
Poured from the throstle's throat;

The rapture of the skylark  
Above the springing wheat;  
The hum of tiny creatures  
That voice the summer heat;

The clamour of the farmyard,  
With cry of beast and bird;  
The bleating at the sheep-folds;  
The lowing of the herd;

The boom of blundering chafer;  
The owlet's whoop and wail;  
The carolling enchanted  
Of faery nightingale;

The chirrup by the fireside;  
The robin's song of cheer—  
The earth is full of music,  
For those with ears to hear.

And in the world-wide chorus  
I too may bear a part,  
If but the grace be given me  
Of music in my heart.

H. LANG JONES.

# Tunes from Nature.

## ROSY MORNING.

Drawing his rose-tinted curtains aside,  
 Forth comes the Sun in his pomp and his pride.  
 I too am ready with him for the race—  
 Glowing my limbs are and rosy my face.

WALTER CARROLL.

1. *mf*

The first system of music for 'Rosy Morning' consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment features a steady eighth-note pattern. Fingerings are indicated as 1, 4, and 5.

The second system of music continues the melody and accompaniment. The treble clef melody includes a half note G4 and a quarter note A4. The bass clef accompaniment continues with eighth notes. Fingerings 3 and 5 are indicated at the end of the system.

## BUTTERFLIES.

Daintily gliding and glancing,  
 Fairly swaying and dancing,  
 Hovering light,  
 Then darting in flight—  
 O vision of beauty entrancing!

2. *mf*

The first system of music for 'Butterflies' is in a grand staff, 3/4 time, with one sharp. The melody in the treble clef is characterized by dotted rhythms. The bass clef accompaniment consists of quarter notes. Fingerings 4 and 2 are indicated.

The second system of music continues the piece. The treble clef melody features a half note G4. The bass clef accompaniment continues with quarter notes. Fingerings 2 and 5 are indicated.

# DAISIES ASLEEP.

Golden heads are wrapped in white,  
 Sheltered warm from chills of night;  
 Safe they lie  
 'Neath the sky  
 Till returns the morning light.

3.

# THE TOAD.

*First Voice.*  
 A dwarfish form, a wrinkled skin.  
*Second Voice.*  
 A fairy prince in strange disguise.  
*First Voice.*  
 An ugly head, an evil grin.  
*Second Voice.*  
 But oh! how bright his eyes!

4.

Words begin at \*

Tunes from Nature.

# FIRST SNOW.

Look at the snow!  
 Out let us go!  
 I caught one then....  
 It's gone again—  
 Bewitched are snow-flakes!

5.

# THE SNAIL.

Slowly and painfully creeping, crawling—  
 Poor Mister Snail, I pity you!  
 If on my back my house I was hauling,  
 Surely I'd go slowly too!

6.

# LAUGHTER OF SPRING.

Ting-a-ling-ling, the joy bells ring  
 To welcome the Spring, the laughing Spring;  
 With everything we dance and sing—  
 The merriest season of all is Spring!

7.

(Words end at //)

# A MEADOW-MOUSE.

*First Voice.*

"O you darling little Mouse,  
 Tell me, wont you, where's your house?"

*Second Voice.*

"Tucked away  
 In the hay."

8.

(Words end at //)

## WHERE LILIES LIVE.

What fragrance is this in the air,  
 My drowsy senses o'erpowering?  
 'Tis scent of the Lilies so fair,  
 The Lilies sweetly flowering.

9.

## THE WILLOW.

A haughty wight, the Willow —  
 ('Ware, Willow, 'ware!)  
 The Brook, a humble fellow —  
 (Dare, Brooklet, dare!)  
 And strange to tell, the Willow fell:  
 The Brook, he still is there.

10.

# JACK FROST.

Jack Frost, Jack Frost,  
A wayward sprite is he;  
For when we wish him most away,  
Jack Frost stays on.

Jack Frost, Jack Frost,  
A mocking elf is he;  
For when we wish him most to stay,  
Jack Frost is gone.

11.

Musical notation for the first system of 'Jack Frost'. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The piece begins with a piano (*p*) dynamic. The melody in the treble clef features several triplets and is accompanied by a bass line with simple chords. Fingerings are indicated with numbers 1-5 above and below notes.

Musical notation for the second system of 'Jack Frost'. It continues the grand staff from the first system. The dynamics vary, including piano (*p*), forte (*f*), and piano (*p*). The melody continues with triplets and other rhythmic patterns. The piece concludes with a final cadence.

# WARM BREEZES.

*First Voice.*

"O balmy breezes,  
Where do you come from?"

*Second Voice.*

"From regions far distant,  
Where is ever sunshine.  
They bid us bring you  
A greeting warm"

12.

Musical notation for the first system of 'Warm Breezes'. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The piece begins with a mezzo-forte (*mf*) dynamic. The melody in the treble clef is simple and features several triplets. The bass line provides harmonic support with chords. Fingerings are indicated with numbers 1-5 above and below notes.

Musical notation for the second system of 'Warm Breezes'. It continues the grand staff from the first system. The dynamics include mezzo-forte (*mf*) and piano (*p*). The melody continues with simple phrases and triplets. The piece concludes with a final cadence.

# A MOUNTAIN STREAM.

From mountain-steep  
 With dart and leap  
 The waters hurry  
 And haste and scurry,  
 All in and out  
 And round about,  
 And now in cataract plunging;

Then smooth and slow  
 They move for a space,  
 Then quicken their pace  
 And headlong go:  
 From mountain-steep  
 With dart and leap  
 The waters flow  
 To the valley below.

13. *f*

## TWO GREEN LINNETS.

Two Linnets green  
 On a bough are seen,  
 And one is He, and one is She;  
 Two Linnets green  
 Working hard are seen  
 To build a nest, the best that Linnet  
 Has ever built, and one day in it  
 There will be  
 Four Linnets brown—four Linnets brown—  
 Balls of down.

14.

# EARLY APRIL.

Rain swiftly streaming,  
Sun brightly beaming—  
Gloomy and cheerful,  
Smiling and tearful:  
Such is the face of April sky.

15. *mf*

# EVENING, SWEET AND STILL.

Filmy clouds, in sunset-glow,  
With the hills are blending;  
Not a breath, above, below:  
Sweetly day is ending.

16. *p* *pp*

## SUMMER VOICES.

Little bird on every tree,  
every tree, every tree,  
Little bird on every tree  
Maketh melodie.

Fly and bee and grasshopper,  
grasshopper, grasshopper,  
Fly and bee and grasshopper  
Eke the burden bear.

Every creature that hath voice,  
that hath voice, that hath voice,  
Every creature that hath voice  
Greatly doth rejoice.

(Second Player.)

17. *f* Sing we now the roundelay, roundelay, roundelay, Sing we now the roundelay-summer's coming in!

*Fine.*

*p*

*D.C.*

(The three verses are to be sung to the second part of the tune, in each case being followed by the refrain)

## CORN AND POPPIES.

Poppies are red, but golden the corn -  
And golden the sun rose up in the morn.  
Harvesters all, the token was clear:  
From tempest and rain ye'd nothing to fear.

Golden the corn, but the poppies are red -  
Red as the sun that now goes to his bed.  
Harvesters, plain is the promise to see:  
Fair will the morrow for harvesting be.

(Second Player.)

18. *mf*

*p*

# SUMMER VOICES.

Little bird on every tree,  
every tree, every tree,  
Little bird on every tree  
Maketh melodie.

Fly and bee and grasshopper,  
grasshopper, grasshopper,  
Fly and bee and grasshopper  
Eke the burden bear.

Every creature that hath voice,  
that hath voice, that hath voice,  
Every creature that hath voice  
Greatly doth rejoice.

17. *8va* (First Player.)

*f* Sing we now the roundelay, roundelay, roundelay, Sing we now the roundelay--summer's coming in! *Fine.*

*p* *D.C.*

(The three verses are to be sung to the second part of the tune, in each case being followed by the refrain.)

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Poppies are red, but golden the corn—  
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Golden the corn, but the poppies are red—  
Red as the sun that now goes to his bed.  
Harvesters, plain is the promise to see:  
Fair will the morrow for harvesting be.

18. *8va* (First Player.)

*mf* *8va*

*p* *8va* *p* *mf*

Tunes from Nature.

# BROWN AUTUMN LEAVES.

Leaves unnumbered  
 Strew the ground,  
 'Neath the trees forsaken  
 Scattered round.

Ruthless storm-winds  
 Flung them down,  
 Turned their shades of verdure  
 All to brown.

Spring's forgotten,  
 Winters near:  
 Sadly, sorrowfully  
 Ends the year.

(Second Player.)

19.

# HARVEST SONG.

Now raise we the song of Harvest Home  
 With voices blithely ringing,  
 As gathering round the load we come,  
 Our sheaves in triumph bringing.

When everything is stored away  
 Secure from wintry weather,  
 Make merry we may with sport and play,  
 Exulting all together.

(Second Player.)

20.

# BROWN AUTUMN LEAVES.

Leaves unnumbered  
 Strew the ground,  
 'Neath the trees forsaken  
 Scattered round.

Ruthless storm-winds  
 Flung them down,  
 Turned their shades of verdure  
 All to brown.

Spring's forgotten,  
 Winter's near:  
 Sadly, sorrowfully  
 Ends the year.

(First Player.)

19.

Musical score for 'Brown Autumn Leaves' in 4/4 time. The score is for a first player. It consists of two systems of piano accompaniment. The first system starts with a piano (*p*) dynamic and includes fingerings (4, 1, 3, 5) and an *8va* marking. The second system includes dynamics *f*, *p*, and *pp*, along with an *8va* marking and fingerings (1, 5, 1, 1).

# HARVEST SONG.

Now raise we the song of Harvest Home  
 With voices blithely ringing,  
 As gathering round the load we come,  
 Our sheaves in triumph bringing.

When everything is stored away  
 Secure from wintry weather,  
 Make merry we may with sport and play,  
 Exulting all together.

(First Player.)

20.

Musical score for 'Harvest Song' in 3/4 time. The score is for a first player. It consists of two systems of piano accompaniment. The first system starts with a forte (*f*) dynamic, then changes to piano (*p*) for the second time, and includes an *8va* marking and fingerings (1, 5, 3). The second system includes dynamics *f* and *loco*, along with an *8va* marking and fingerings (1, 2, 1, 2). The piece concludes with a *loco* section.



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