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Music Appreciation Programs for Rural Clubs

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*Music Appreciation
Programs*

for

Rural Clubs

Third Year

SOUTH DAKOTA STATE COLLEGE
EXTENSION SERVICE
Brookings, S. D.

Foreword

The song material in this circular, which is the third in this series, is selected from a splendid compilation of songs which are used in the rural schools of South Dakota. This enables parents, who are taking the course, to coordinate their singing with that of their children. If the club members will buy a few copies of the song book for their own meetings, the community will be well supplied, since it will be easy to find extra copies locally.

The bulletin contains music programs for nine club meetings consisting of singing and listening numbers with an interesting discussion of each. The songs will be sung over radio station KFDY, State college, Brookings, by H. L. Kohler, professor of music at the college, at 12:45 on the second Tuesday of each month. He will give an interpretation of the numbers and make suggestions for their study. Every home radio should be tuned in for these programs because they will give the family a new inspiration and desire to study music in club meetings and at home.

Training schools for music leaders will be held during the year in every home demonstration agent county.

Phonograph records of all numbers are available and probably can be purchased at a reduction if used by groups for educational purposes. It is not necessary, however, to buy records for any except the listening numbers, although the records are worth the additional price since they are productions of famous musicians.

Music appreciation is proving very popular with rural clubs. Throughout the state, the home demonstration agents, with the assistance of community leaders, are organizing community and county choruses of rural people. In a number of cases the directors are rural people who have had excellent musical training and are glad to have the opportunity to direct a local chorus. The choruses are encouraged to give public programs at county or community achievement days, picnics and fairs.

Music appreciation has been adopted as the main project of the State Federation of Home Extension Clubs, which is a state-wide organization of rural women who are interested in promoting a program for better living and enjoyment in the country.

The programs planned for Farm and Home Week at State college, offer a very fine opportunity to homemakers who wish to take part in them. These programs will consist of singing numbers selected from the Music Appreciation Course.

All singing numbers are taken from "A One Book Course In Music" by Prof. C. A. Fullerton.

The music appreciation bulletin can be supplemented by the following programs. The United States Marine Band presents programs especially designed for 4-H clubs throughout the nation. These give a splendid opportunity for parents to cooperate with their children in listening to the beautiful music. This famous band is heard over the National Broadcasting chain on the first Saturday of each month, 11:30 to 12:30 o'clock, central standard time.

A series of programs that will be helpful in selecting the best radio music is the "Music Appreciation Hour" conducted by Walter Damrosch. A booklet containing the entire year's program may be secured free from the National Broadcasting company, 711 Fifth avenue, New York. Dr. Damrosch has a most worthwhile message that comes through projection of his dynamic personality.

Three words will enable you to grow in music appreciation: LISTEN, HEAR, REMEMBER.

Music Appreciation Programs for Rural Clubs

(Third Year)

by
Harry L. Kohler, Assistant Professor of Music
and
Susan Z. Wilder, Extension Nutritionist and Supervisor of
Home Extension Work

Music appreciation consists of two essentials, listening to and actual participation in musical expression. Both involve musical experience. Music can hardly be thought of as something to be talked about or taught. It must be experienced. The most musical community is that community which has made music a vital experience in the life of its people. This can be brought about in the rural communities of South Dakota.

First Year.—A folk-song program was selected for the first year musical experience. The program included choice selections that emanated from the folk of the most musical countries. They were studied in the light of the national characteristics of these countries. The conditions under which the people live have always affected and inspired their art, literature, and music.

Second Year.—The second year includes a study of the music of the American Indian, the negro and American composers. The listening numbers are based on selections that are the product of Americans.

Third Year.—The third year will include the most interesting of the art songs of the world's greatest composers. They are simple in nature, for great art is always simple. They will have a direct bearing upon the cultural life of those who avail themselves of the opportunity to learn them. Many are familiar songs. They will be easily learned with the help of group leaders, the phonograph and radio.

Fourth Year.—The fourth year will include a study of many of the great hymns and other songs that have been a part of American religious life. Folk-songs, art songs and national songs deal largely with the temporal things of life. A well planned life does not omit the things pertaining to the religious nature that exists in everyone.

Listening numbers will include solos and choruses from the great oratorios; anthems and masses sung by well trained groups; and instrumental compositions that are a part of the sacred music of the church.

Third Year Music Appreciation Programs

Song Numbers

OCTOBER:	The Last Rose of Summer	Von Flotow	Page 127	V. 1355
	Sweet and Low	J. Barnby	Page 103	V. 21949
NOVEMBER:	The Pilgrims Chorus	Wagner	Page 139	V. 20127
	O Rest In The Lord	Mendelssohn	Page 63	V. 6555
DECEMBER:	O Holy Night	Adolphe Adam	Page 195	V. 45519
	Christmas Hymn	M. Praetorius	Page 198	V. 21623
JANUARY:	Cradle Song	Brahms	Page 87	V. 20737
	The Little Dustman	Brahms	Page 65	V. 20737
FEBRUARY:	Dixie	Emmet	Page 184	V. 21950
	Star Spangled Banner	Key	Page 192	V. 21428
MARCH:	The Lass With The Delicate Air	Dr. Arne	Page 78	V. B2452
	Over The Summer Sea	Verdi	Page 119	V. 1208
APRIL:	The Linden Tree	Schubert	Page 107	V. 2737
MAY:	Who Is Sylvia	Schubert	Page 69	V. 4008
	Hark, Hark The Lark	Schubert	Page 138	V. 4008
JUNE:	In The Time of Roses	Reichardt	Page 135	V.
	Stars of The Summer Night	Woodbury	Page 68	V. 21938

Listening Numbers

OCTOBER:	John Peel	English Hunting Song	V. 19961
NOVEMBER:	Jota	deFalla	V. 6848
DECEMBER:	The Bells of St. Mary's	Adams	V. 19961
JANUARY:	Edward	Loewe	V. 7486
FEBRUARY:	Since First I Met Thee	Rubinstein	V. 1319
MARCH:	Songs My Mother Taught Me	Dvorak	V. 1319
APRIL:	Serenade	Schubert	V. 6703
MAY:	Calm as The Night	Bohm	V. 6703
JUNE:	On Wings of Song	Mendelssohn	V. 6848

The Music Hour Program

The song material for the third year may easily be divided into two programs: October to January and February to June. Each group will make an interesting Music Hour. The listening numbers resemble the singing selections in that they are closely related to the art-song. Many of them are genuine art-songs.

Music Training School Program

The following is the general outline which will be followed in the training schools. The music for each month will be practiced with the leaders. The examples illustrating the principles of singing will be taken from them. After the regular training school special suggestions will be made to choruses on request.

1. Principles of singing and how to use them:
 - a. Exercises for correct breathing and body posture.
 - b. Diction.
 - c. Study of tone in relation to songs. How to get good tone.
2. Analysis of songs and how to teach them.
3. Classification of voices.
4. Questions and problems.
5. Presentation of listening numbers.

Values in Musical Expression

People always enjoy taking part in musical activities.

Within the last twenty years educators have accepted the study of music as of the greatest importance in the school curriculum. If "education" is defined as a "socialization of the individual" then consideration must be given to this activity that helps develop the powers of the individual through his participation. If music is necessary in the city and rural schools for the best development of the children it must also be of value after they leave school. By taking part in music the individual has experiences that improve his social, cultural, emotional and intellectual life.

It is important that individuals realize the social values of music. In choruses the major portion of the time given to music is necessarily limited to group expression. It is essential that the individual learn to cooperate and adjust himself to the group. Music then becomes a most wholesome social activity. Coordinated activity in a musical program binds people together in a common endeavor for community welfare. This activity tones up the physical, develops the mental and stimulates the emotional life of each person who takes part.

The cultural values of music are open to all if they take advantage of them. The radio and phonograph bring the world's best music. Choral groups, symphony orchestras, bands, and individual artists sing and play the best music every day. It is not easy to locate it on the radio but there is cultural value in the individual being forced to make a selection. By learning the folk-music of many nations, the art-songs of the best composers, reading the literature of instrumental music and listening to excellent music one attains a culture which he can always enjoy.

Although only those of exceptional musical talent should consider music professionally, everyone can participate in musical expression that will help him enjoy his leisure hours. Singing while doing some task will make the work easier and require less time to complete it because rhythm is common to music and work. Participation in community choruses, bands, orchestras and church choirs are forms of expression that enable persons to make life more interesting.

The "Art-Song"

The songs selected for the third year of music appreciation are nearly all "Art-Songs." The first two years were devoted to the best of the world's folk songs and the American songs which are closely allied to them. The art songs are of a slightly different type although they closely resemble the folk songs.

The folk-songs are essentially songs of the people and were produced out of their experiences. They reflect circumstances and characteristics of nationalities. The Art-songs differ from the Folk-songs in that they are composed by a musician inspired by thought or poem. The simplicity of form and structure is frequently evident in both types of music.

Many of the songs of Schubert, Brahms, Mendelssohn and others, are beautiful and like the finest paintings have a lasting value because of their simplicity. Many of the present composers write interestingly but often their songs do not live because they lack this quality of simplicity. "Art-Song" means that it is a work of Art.

October Music Appreciation

"It is culture that eliminates prejudice, intolerance, and superstition. It is culture that gives the open mind, the gracious behavior and the generously appreciative spirit. It is culture that enables us to enter into our heritage of beauty and wisdom from the great epochs of the past."—EDWARD HOWARD GRIGGS.

"The Last Rose of Summer."—Von Flotow—Page 127 (V.1355). This beautiful song is frequently attributed to Von Flotow because it is in his opera "Martha." It existed long before he wrote the opera. It is an old Irish tune, to which Thomas Moore fitted the poem. It occurs in the second act of the opera. Following the "Spinning Wheel" quartet, Martha is left alone with Lionel who falls in love with her. She laughs at him, but is impressed with his favors. Taking the rose from her bosom she sings the "Last Rose of Summer." In Autumn a situation similar to the story of the song is enacted in nature. Sing the song with a sense of grief at parting.

"Sweet and Low."—J. Barnby—Page 103 (V.21949). Joseph Barnby was a famous English organist, conductor and composer. He accomplished much in advancing choir and choral singing. Anthems and hymns comprised most of his writings. "Now the Day Is Over" is one of his favorite hymns. "Sweet and Low" is the best known and loved of all his songs. It will always live. Tennyson wrote the words. They express the feelings of the anxious mother and child for the father's return. Sing it with sincerity.

Listening Number:

"John Peel" (V.19961). "John Peel" is one of the old "Border Ballads" of England and Scotland. It is named after a famous hunter of long ago who was said to ride hard and fast at dawn over the moor. His spirit rides today when the hunting horns are heard. The selection is sung by the Associated Glee Clubs of America.

November Music Appreciation

"Anyone who has ever taken part intelligently in a choral or instrumental composition will agree that the joys of creation and production are incomparably greater than the joys of listening."—PETER CHRISTIAN LUTKIN.

"Pilgrims Chorus."—Richard Wagner—Page 139 (V.20127). Tannhauser is one of the most popular of the Wagnerian operas because it

deals with characters that are real and true to life. The chorus is sung at the close of the opera by a group of Pilgrims who announce to the distracted Tannhauser that he is pardoned by the Pope. The thought of the chorus suggests the triumphs of devoted love over sensuous passion. Familiarity with the story of the opera will make the singing of the chorus more enjoyable. Our pilgrim fathers might easily be substituted for the pilgrims in the adaptation of the song to America.

"O Rest In the Lord."—Felix Mendelssohn Bartholdy—Page 63 (V.6555). This beautiful aria is from the oratorio "Elijah." Elijah is discouraged and expresses his despair in the aria "It is Enough" and "O Lord I have Labored in Vain." In answer to his cry the comforting voice of the angel is heard. It is a song of hope and cheer. Every day there are circumstances that bring similar situations. It should be sung as a song of hope for a better life. It is written for a contralto.

Listening Number:

"Jota" (V.6848)—Manual de Falla, the composer of "Jota" (pronounced Hoh-tah) is one of the foremost Spanish composers. Jota is from his "Seven Characteristic Songs." It is a haunting melody of typical Spanish rhythm. The Jota was originally a dance but it is frequently interspersed with song. The great artist Heifetz plays the melody. Notice the brilliant and colorful accompaniment.

December Music Appreciation

"O heavenly art, how oft in life's dark hour, When faint with heavy heart and gloomy care Hast thou revealed thy soothing charm and power, Hast drawn me forth into a world more fair."—FRIEDERICH SCHOBER.

"O Holy Night."—Adolphe Adam—Page 195 (V.45519). O Holy Night is a favorite Christmas solo with chorus adaptation that is frequently used. The song is by the French composer Adam. It is suited for either a solo or chorus. The melody is fascinating since it is sung to an accompaniment of broken chords which give the effect of a harp accompaniment. The translation tells the Christmas story vividly and interestingly. Sing the song with expression and sincere fervor.

"Christmas Hymn."—Michael Praetorius—Page 198 (V.21623). Praetorius was a German composer who lived at the end of the sixteenth century. His compositions were mostly of a sacred nature, hymns, psalms, masses and anthems. The original words of the hymn are as follows. They may be used as an additional verse. They tell the Christmas story admirably. If sung with a reverent Christmas spirit the interpretation will be true.

"Lo, how a Rose e'er blooming
From tender stem hath sprung!
Of Jesse's lineage coming
As men of old have sung.
It came a flow'ret bright,
Amid the cold of winter,
When half-spent was the night."

Listening Number:

"The Bells of St. Mary's" (V.19961). Bells have an unending charm, especially when used with wedding music. This chorus is sung by a thousand men's voices accompanied by chimes. It is a charming melody sung in march time with a tinge of Irish color that makes the number one ever to be longed for and remembered.

January Music Appreciation

"Throw into every hour of your life the spirit of determination to develop to the utmost whatever is best within you."—STOCK.

"Cradle Song."—Johannes Brahms—Page 87 (V.20737).

"The Little Dustman."—Johannes Brahms—Page 65 (V.20737). These two songs are the most famous "Lullabies" ever written by Brahms, the great German composer. It is interesting that the beauty expressed in this song form should be composed by a bachelor. In them Brahms has caught the beauty of the Folk-songs. They emphasized that "Simplicity

and truth are the sole principles of the beautiful in art." Not all of Brahms compositions are as simple as these cradle songs. Many of them are difficult and only well trained voices can sing them. His compositions for piano, violin, choral works and symphonies reveal the master mind.

The cradle songs must be sung with simplicity. They are the best typical songs through which to give a child early musical impressions. Mothers should sing them often to their children.

Listening Number:

"Edward" (V.7486). Carl Loewe attempted a very dramatic situation when he composed his first song. The poem relates an argument between a faithless son and his mother. Lawrence Tibbett sings this number beautifully. The song on the opposite side of the record reveals the baritone's fine voice and personality. He believes that these songs give as great an inspiration to the singer and audience as the best operatic arias. His voice is always worth listening to.

February Music Appreciation

"There is not any music of instruments whatsoever comparable to that which is made of the voices of men, where the voices are good and the same well sorted and ordered. Since singing is so good a thing, I wish all men would learn to sing."—WILLIAM BYRD—1588.

"Dixie."—Daniel Decatur Emmet—Page 184 (V.21950). Daniel Decatur Emmet, a famous negro minstrel has given America in Dixie a melody which ranks in popularity with the songs of Stephen Collins Foster. Dixie was composed as a walk-around dance for a minstrel troupe in New York. The words "I wish I was in Dixie" is not a Southern phrase but one that originated among the circus men of the North who longed for the South upon the approach of winter. The song expresses restlessness, humor and optimism. It must be sung with vigor or it becomes meaningless.

"The Star Spangled Banner."—Francis Scott Key—Page 192 (V.21428) The Star Spangled Banner is America's national song. It was written by Francis Scott Key during the bombardment of Fort McHenry at Baltimore during the war of 1812. As a young lawyer, Key sought the release of an American doctor who was held prisoner by the English. Under a flag of truce he boarded one of the English vessels, but was detained as a prisoner because of an attack on Fort McHenry. During the night he watched the American forts withstand the fire and at dawn saw the Stars and Stripes still waving in triumph. He was filled with joy. He wrote the song and adapted it to a tune the English were singing. The song has met with great favor from the American people. It is the accepted national anthem and is so designated by act of Congress for use in the Navy. The anthem should be sung with an expression of sincere patriotic devotion to the flag because of what it stands for.

Listening Number:

"Since First I Met Thee" (V.1319). Anton Rubinstein, a Russian, is one of the greatest pianists the world has ever produced. His playing and compositions possess a fire and sincerity of soul, that has made him one of the renowned artist-composers. The song is a love song of deep devotion.

March Music Appreciation

*"The soul of music slumbers in the shell,
Till waked and kindled by the master's spell
And feeling hearts—touch them but lightly—pour
A thousand melodies unheard before."*—ROGERS.

"The Lass With the Delicate Air."—Dr. Thomas Arne—Page 78 (V. B2452). This charming old English song belongs to the eighteenth century. Dr. Thomas Arne excelled as a composer, violinist and conductor of choral groups and orchestras. Some of his best compositions are Shakespeare's sonnets which he set to music. This period of musical composition called for considerable elaboration of musical structure. "The Lass

With the *Delicate Air* has an elaborate melody which is not difficult to sing. The tempo is quick and the accent steady. The song moves gracefully. Cheer is the dominant feeling expressed throughout.

"Over the Summer Sea."—Giuseppe Verdi—Page 119 (V.1208). The text of the opera *Rigoletto* is an adaptation of Victor Hugo's drama "The King's Amusement." The noted Italian opera composer, Verdi set it to music. It is the best known of the melodies from this opera. The carefree thought of the words, "Over the Summer Sea" demands a flow of music that is spontaneous and exhilarating.

Listening Number:

"Songs My Mother Taught Me."—Anton Dvorak (V.1319). This world famous song is founded upon an old Slavic gypsy melody. The song is a tribute to motherhood. It expresses this oft repeated thought "All that I am or ever hope to be I owe to my mother." It is a wonderful song for parents to sing because of the memories the words recall.

April Music Appreciation

"If you accept art, it must be a part of your daily lives. You will have it with you in your sorrow as in your joy. It shall be shared by gentle and simple, learned and unlearned and be as a language all can understand."

—WILLIAM MORRIS.

"The Linden Tree."—Franz Schubert—Page 107 (V.2737). In 31 years of life Schubert composed the music for more than six hundred songs. They include some of the world's best art-song literature. The compositions portray an imagination that was a genuine musical expression of the thought in the poems. In the "Linden Tree" there is a haunting melody that lingers after the singing. The melody conveys the thought of the poem. Everyone has a memory of a favorite tree that has played an important part in his life. It may not be a Linden but it is a tree that recalls a story similar to the thought in this song. Sing the song with an artistic sense. Project your own personality into the thought.

Listening Number:

"Serenade" (V.6703). Serenade is another of Schubert's art-songs. It has been sung by one of America's great singers, Louise Homer. In the silent, moonlit night the lover pleads with his sweetheart to listen to the nightingales, whose silver voices are begging her to make him happy. Listen for the frequent transitions from major to minor as the song moves from hope to melancholy.

May Music Appreciation

"And from the liquid warbling of the birds

Learned they their first rude notes, ere music yet

To the rapt ear had tuned the measured verse."—LUCRETIUS.

"Who Is Sylvia?"—Franz Peter Schubert—Page 69 (V.4008). Schubert was the most prolific of all song writers. He was an ardent admirer of Shakespeare and set a number of his songs to beautiful music. "Who is Sylvia?" is taken from Scene II of Act IV of "Two Gentlemen of Verona." This is the serenade that Proteus, Sylvia's lover and Valentine's false friend has Thurio sing beneath the window of Valentine's sweetheart in order to capture her heart. The poem and melody is a tribute to Sylvia's charm and grace. The thought and music are very closely interwoven. "Who is Sylvia?" is one of the best examples of the Art-Song.

"Hark, Hark the Lark."—Schubert—Page 138 (V.4008). The lyric for this beautiful song is from Shakespeare's "Cymbaline," Act II, Scene III. This type of serenade known as an *Aubade*, or "Morning Song" is one of Schubert's popular art-songs. It has an interesting history. It is said that the composer and friends were seated in a public cafe enjoying refreshments when Schubert discovered that one of his companions had a copy of Shakespeare with him. He found the poem in "Cymbaline" and immediately remarked: "Oh, I have just discovered a new song, if I only had!

some paper to write it down ere I forget it." One of his friends handed him a bill of fare on which he immediately composed the song.

Listening Number:

"**Calm as the Night**" (V.6703). The artist who sings Schubert's serenade sings "Calm as the Night." It is a song of devoted love. It expresses what love should be: calm as night, deep as the sea, firm as stone and glowing as steel.

June Music Appreciation

"How sour sweet music is, when time is broke, and no proportion kept."—
SHAKESPEARE, RICHARD II, ACT V.

"**In the Time of Roses.**"—J. Reichardt—Page 135. This beautiful song has been sung by the great singers for more than a century. June is the month of hope for all that the year is to bring in the song of the birds, the freshness and beauty of flowers and the harvest. The rose is the symbol of hope. When the roses bloom the gloom of winter is overcome. So does immortal life live on after death. Sing the song with this ray of hope in your soul. It will enrich your life and give you renewed inspiration.

"**Stars of the Summer Night.**"—Isaac B. Woodbury—Page 68 (V.21938) "Stars of the Summer Night" was written by Henry Wadsworth Longfellow. It is taken from his "Spanish Student." The song is a perfect setting for the phrase, "What is so rare as a day in June?"

It suggests the peace and quiet of the summer night and should be sung with the abandon necessary to express these qualities.

Listening Number:

"**On Wings of Song**"—Mendelssohn—(V.6848). Originally this number was a song and is often sung by many singers. It is also adapted for various choral groups. This popular arrangement is for violin. It is almost as well known as Mendelssohn's "Spring Song." The words of the song are as follows:

"On wings of song I'll take thee
To India, Love, will we go,
There a sweet home I will make thee,
Where Gange's deep waters flow.
A garden there brightly shining
Beneath the moon so clear,
The lotus flowers are all pining
To see their sister dear."

Words of Songs

October

THE LAST ROSE OF SUMMER

'Tis the last rose of summer
Left blooming alone,
All her lovely companions
Are faded and gone;
No flower of her kindred,
No rosebud is nigh,
To reflect back her blushes
Or give sigh for sigh

SWEET AND LOW

Sweet and low, sweet and low, Wind of the western sea ;
Low, low, breathe and blow, Wind of the western sea ;
Over the rolling waters go, Come from the dying moon and blow,
Blow him again to me, While my little one, while my pretty one sleeps.

Sleep and rest, sleep and rest, Father will come to thee soon ;
Rest, rest, on mother's breast, Father will come to thee soon,
Father will come to his babe in the nest, Silver sails all out of the west,
Under the silver moon. Sleep, my little one, sleep, my pretty one sleep.

November

THE PILGRIMS' CHORUS

Once more, dear home, I with rapture behold thee,
And greet the fields that so sweetly enfold thee.
Thou pilgrim staff, may rest thee now,

Since I to heav'n have fulfilled my vow.
By penance sore I have atoned,
And God's pure law my heart hath owned ;
My pains hath He with blessing crowned,
To God my song shall aye resound,
To God my song shall aye resound.
Once more, dear home, I with rapture behold thee,
And greet the fields that so sweetly enfold thee ;
Thou pilgrim staff, thy toll is o'er,
I'll serve my God forevermore,
Hallelujah! Hallelujah!
I'll serve my God, I'll serve my God forevermore.

O REST IN THE LORD

O rest in the Lord, wait patiently for Him,
and He shall give thee thy heart's desires ;
O rest in the Lord, wait patiently for Him,
and He shall give thee thy heart's desires,
and He shall give thee thy heart's desires.

December

O HOLY NIGHT

O holy night! The stars are brightly shining ;
It is the night of the dear Saviour's birth!
Long lay the world in sin and error pining,
Till He appear'd and the soul felt its worth.
A thrill of hope, the weary world rejoices,
For yonder breaks a new and glorious morn ;
Fall on your knees! O hear the angel voices!
O night divine O night when Christ was born ;
O night divine O night, O night divine.

Led by the light Of faith serenely beaming.
With glowing hearts by His cradle we stand.
So led by light of a star sweetly gleaming,
Here came the wise men from th' Orient land.
The King of Kings lay thus in lowly manger,
In all our trials born to be our friend ;
He knows our need, to our weakness no stranger ;
Behold your King before the lowly bend!
Behold your King! before the lowly bend!

Truly He taught us to love one another ;
His law is Love and His gospel is peace.
Chains shall He break, for the slave is our brother,
And in his name all oppression shall cease.
Sweet hymns of joy in grateful chorus raise we ;
Let all within us praise His holy name!
Christ is the Lord! Then ever praise we,
His pow'r and glory evermore proclaim!
His pow'r and glory evermore proclaim.

CHRISTMAS HYMN

Ring out, sweet bells of Christmas, Across the meadows white ;
In God is all the glory, We see it day and night,
We see it day and night.
Ring out, sweet bells of Christmas, And tell us God is light.

Ring out, sweet bells of Christmas, Along the fields of snow,
And tell us peace is coming To all the earth below,
To all the earth below.
Ring out, sweet bells of Christmas, Your peace can never go.

Ring out, sweet bells of Christmas, Above the frosty hill ;
We all are God's own children, And only know good-will,
And only know good-will.
Ring out, sweet bells of Christmas, Your song is never still.

January

CRADLE SONG

Lullaby and goodnight! With roses bedight,
With down overspread Is baby's wee bed.
Lay thee down now and rest, May thy slumbers be blest ;
Lay thee down now and rest, May thy slumbers be blest.

Lullaby and goodnight! Thy mother's delight!
Sweet visions untold Thy soul shall enfold.
God will keep thee from harms, Thou shalt wake in my arms;
God will keep thee from harms, Thou shalt wake in my arms.

THE LITTLE DUSTMAN

The flow'rets all sleep soundly Beneath the moon's bright ray;
They nod their heads together, And dream the night away.
The budding trees wave to and fro, and whisper soft and low.
Sleep on, sleep on, sleep on, my little one.

The birds that sang so sweetly When noonday sun rose high,
Within their nests are sleeping, Now night is drawing nigh.
The cricket as it moves along, Alone gives forth its song.
Sleep on, sleep on, sleep on, my little one.

Now see the little dustman At the window shows his head,
And looks for all good children, Who ought to be in bed,
And as each weary pet he spies Throws dust into its eyes.
Sleep on, sleep on, sleep on, my little one.

And ere the little dustman Is many steps away,
Thy pretty eyes, my darling, Close fast until next day;
But they shall ope at morning's light And greet the sunshine bright.
Sleep on, sleep on, sleep on, my little one.

February

DIXIE LAND

I wish I was in de land of cotton,
Old times dar am not forgotten,
Look away! Look away! Look away! Dixie Land:
In Dixie Land whar I was born in,
Early on one frosty mornin',
Look away! Look away! Look away! Dixie Land:

Dar's buckwheat cakes an' Ingen batter
Makes you fat or a little fatter,
Look away! Look away! Look away! Dixie Land:
Den hoe it down and' scratch your grabble,
To Dixie land I'm bound to trabble,
Look away! Look away! Look away! Dixie Land:

CHORUS:

Den I wish I was in Dixie, Hooray! Hooray!
In Dixie Land I'll take my stand,
To lib and die in Dixie,
Away, Away, Away down south in Dixie
Away, Away, Away down south in Dixie.

THE STAR SPANGLED BANNER

O say can you see, by the dawn's early light,
What so proudly we hail'd at the twilight's last gleaming,
Whose broad stripes and bright stars, thro' the perilous fight,
O'er the ramparts we watch'd, were so gallantly streaming?
And the rockets red glare, the bombs bursting in air
Gave proof thru the night that our flag was still there.

CHORUS:

O, say, does that Star-Spangled Banner yet wave
O'er the land of the free and the home of the brave.

On the shore, dimly seen thro' the mists of the deep,
Where the foe's haughty host in dread silence reposes,
What is that which the breeze, o'er the towering steep,
As it fitfully blows, half conceals, half discloses?
Now it catches the gleam of the morning's first beam;
In full glory reflected, now shines on the stream;

CHORUS:

'Tis the Star-Spangled Banner! O long may it wave
O'er the land of the free and the home of the brave.

O thus be it ever when free-men shall stand
Between their lov'd homes and the war's desolation!
Blest with vict'r'y and peace, may the heav'n rescued land
Praise the Pow'r that hath made and preserv'd us a nation!

Then conquer we must when our cause it is just,
And this be our motto, "In God is our trust!"

CHORUS:
The Star-Spangled Banner in triumph shall wave
O'er the land of the free and the home of the brave.

March

THE LASS WITH THE DELICATE AIR

Young Molly who lives at the foot of the hill,
Whose name every maiden with pleasure doth fill,
Of beauty is bless'd with so ample a share,
We call her the lass with the delicate air,
With the delicate air,
We call her the lass with the delicate air.

Like sunshine, her glances so tenderly fall,
She smiles not for one but she smiles on us all,
And many a heart she has eased of its care,
Will bless the dear lass with the delicate air,
With the delicate air,
Will bless the dear lass with the delicate air.

So snowy her kerchief, so dainty is she,
No garland of posies could prettier be,
And toiling or resting, she ever doth wear,
Sweetest charm of all maidens, a delicate air,
With the delicate air,
Sweetest charm of all maidens a delicate air.

OVER THE SUMMER SEA

Over the summer sea, With light hearts gay and free,
Joined by glad minstrelsy, Gaily we're roaming;
Swift flows the rippling tide, Lightly the zephyrs glide,
Round us, on ev'ry side, Bright crests are foaming.

List to my round-e-lay As we glide on our way;
Flinging sweet love decay, Ne'er will I leave thee,
While o'er the waters deep, Now our oars gaily sweep,
True in the time they keep, What, then, can grieve thee?

Hark, there's a bird on high, Far in yon azure sky,
Flinging sweet melody, Each heart to gladden;
And its song seems to say, "Banish dull care away;
Never let sorrow stay, Brief joys to sadden."

CHORUS:
Fond hearts entwining, Cease all repining;
Near us is shining Beauty's bright smile.

April

THE LINDEN TREE

Beside the rippling streamlet There stands a linden tree,
Where dreaming in its shadow, My hours were sweet and free;
Its bark is cut with letters From many fancies made;
In joy and sorrow ever I sought its grateful shade,
I sought its grateful shade.

And if today I wander In other lands afar,
I close my eyes and ponder Beneath the ev'ning star,
And hear those branches murmur, As if they called to me:
Come back and rest, companion, Beneath the linden tree!
Beneath the linden tree!

Tho' cold the winds unceasing, Upon my pathway roar,
Still onward I am going, And can return no more.
Now years have come and vanished Since I beheld that tree,
But still I hear it whisper: Come back and rest with me!
Come back and rest with me!

May

WHO IS SYLVIA?

Who is Sylvia? What is she,
That all our swains commend her?
Holy, fair, and wise is she;
The heav'n such grace did lend her,
That she might admired be,
That she might admired be.

Is she kind as she is fair?
For beauty lives with kindness;
Love doth to her eyes repair,
To help him of his blindness,
And being helped inhabits there,
And being helped inhabits there.

Then to Sylvia let us sing,
That Sylvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling;
To her let us garlands bring,
To her let us garlands bring.

HARK! HARK! THE LARK

Hark! hark! the 'ark at Heav'n's gate sings,
And Phoebus 'gins to rise;
His steeds to water at those springs
On chaliced flowers that lies!
On chaliced flowers that lies!
And winking Mary buds begin
To ope their golden eyes;
With ev'rything that pretty is,
My Lady sweet, arise,
With ev'rything that pretty is,
My Lady sweet, arise arise, arise,
My Lady sweet, arise arise, arise,
My Lady sweet, arise.

June

IN THE TIME OF ROSES

In the time of roses, Hope, thou weary heart!
Spring a balm discloses For the keenest smart.
Tho' thy grief o'ercome thee Thro' the winter's gloom,
Thou shalt thrust it from thee When the roses bloom.

In the time of roses, Weary heart, rejoice!
Ere the summer closes Comes the longed-for voice.
Let not death appal thee, For beyond the tomb,
God Himself shall call thee When the roses bloom.

STARS OF THE SUMMER NIGHT

Stars of the summer night, Far in yon azure deeps,
Hide, hide your golden light, She sleeps, my lady sleeps,
She sleeps, She sleeps, my lady sleeps.

Moon of the summer night, Far down yon western steeps,
Sink, sink in silver light, She sleeps, my lady sleeps,
She sleeps, She sleeps, my lady sleeps.

Dreams of the summer night, Tell her, her lover keeps
Watch while, in slumbers light, She sleeps, my lady sleeps,
She sleeps, She sleeps, my lady sleeps.

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