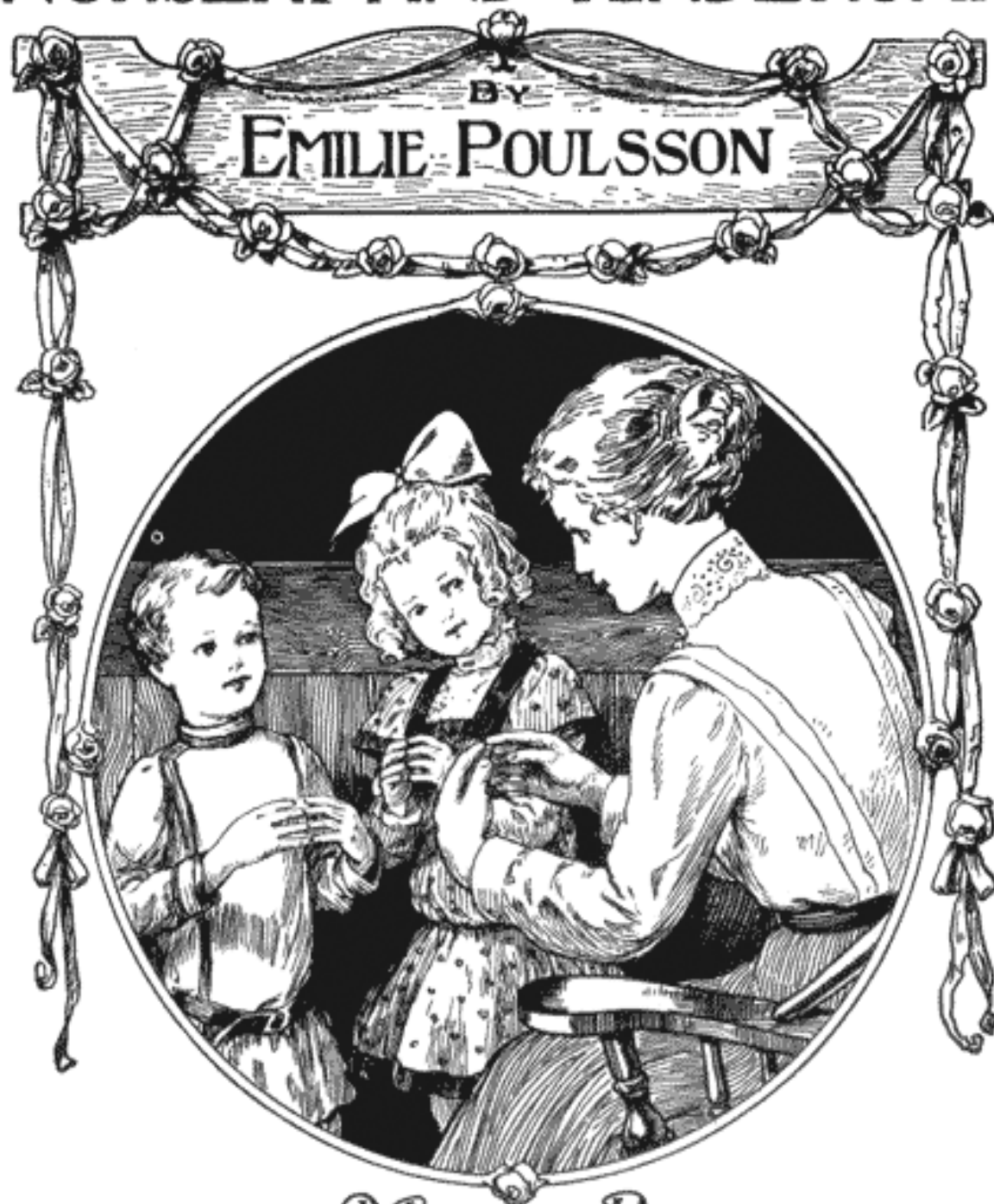


FINGER PLAYS

FOR NURSERY AND KINDERGARTEN

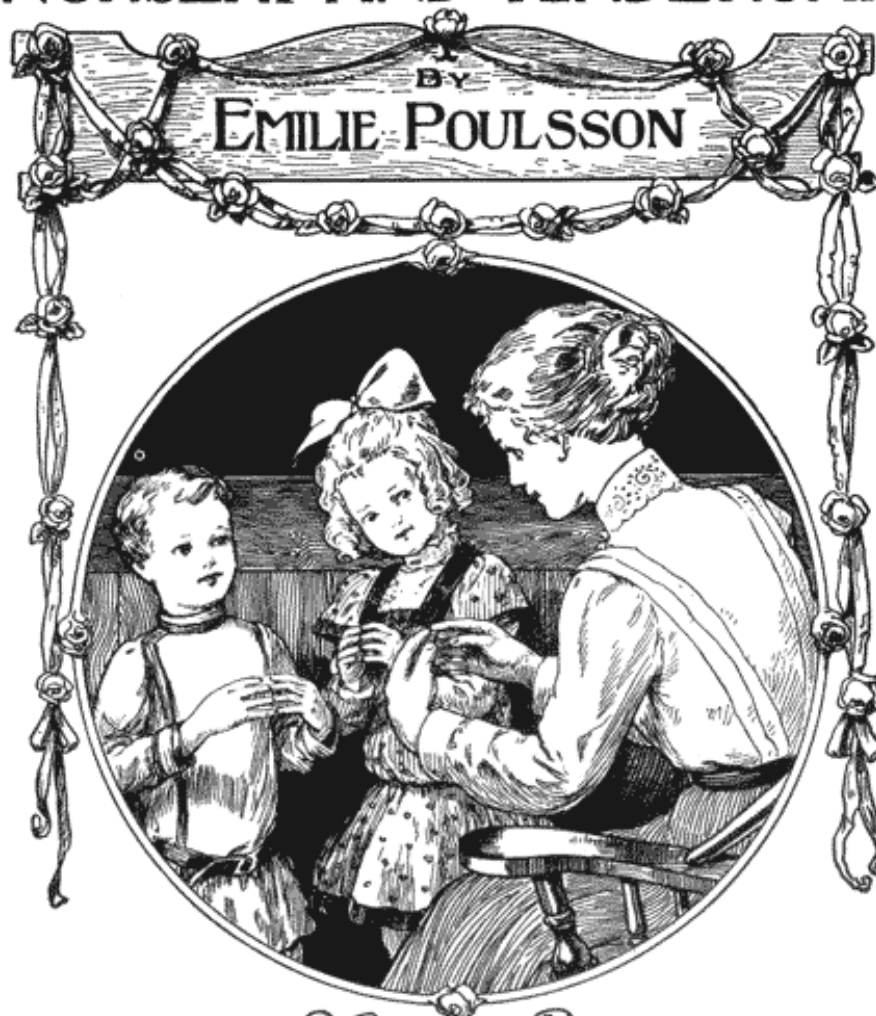


Music By
CORNELIA C. ROESKE

Illustrations By L.J. BRIDGMAN

FINGER PLAYS

FOR NURSERY AND KINDERGARTEN



Music By
CORNELIA C. ROESKE

Illustrations By L. J. BRIDGMAN

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Illustrator: L. J. Bridgman

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*** START OF THE PROJECT GUTENBERG EBOOK FINGER PLAYS FOR
NURSERY AND KINDERGARTEN ***

Transcriber's Notes

This e-book was created from a modern reprint. Original publisher information has been added in brackets below. A header image for “The Lambs” is missing in the original.

Midi, PDF, and MusicXML files have been provided for the songs in this e-book. To hear a song, click on the [Listen] link. To view a song in sheet-music form, click on the [PDF] link. To view MusicXML code for a song, click on the [MusicXML] link. Lyrics contained in the music image are set forth in text below the image.

The picture parts of this e-book are best viewed at normal or medium text size.

[CONTENTS](#)

FINGER PLAYS

FOR NURSERY AND KINDERGARTEN

**BY
EMILIE POULSSON**

Music By
CORNELIA C. ROESKE

Illustrations By **L.J. BRIDGMAN**

[D. Lothrop Company, Boston, 1893]



“WHAT THE CHILD IMITATES, HE BEGINS TO UNDERSTAND.”—*Froebel.*

P R E F A C E .

“WHAT the child imitates,” says Froebel, “he begins to understand. Let him represent the flying of birds and he enters partially into the life of birds. Let him imitate the rapid motion of fishes in the water and his sympathy with fishes is quickened. Let him reproduce the activities of farmer, miller and baker, and his eyes open to the meaning of their work. In one word let him reflect in his play the varied aspects of life and his thought will begin to grapple with their significance.”

In all times and among all nations, finger-plays have been a delight of childhood. Countless babies have laughed and crowed over “Pat-a-cake” and other performances of the soft little hands; while children of whatever age never fail to find amusement in playing

“Here is the church,
And here’s the steeple,
Open the doors,
And here are the people!”

and others as well known.

Yet it is not solely upon the pleasure derived from them, that finger-plays depend for their *raison d’etre*. By their judicious and early use, the development of strength and flexibility in the tiny lax fingers may be assisted, and dormant thought may receive its first awakening call through the motions which interpret as well as illustrate the phase of life or activity presented by the words.

The eighteen finger-plays contained in this book have already, through publication in *BABYLAND*, been introduced to their especial public, and have been much used in homes, though perhaps more in kindergartens. It will readily be seen that while some of the plays are for the babies in the nursery, others are more suitable for older children.

A baby-friend, ten months old, plays “All for Baby” throughout, pounding and clapping gleefully with all his might—while children seven or eight years of age play and sing “The Caterpillar,” “How the Corn Grew” and others with very evident enjoyment.

With a little study of the charming and expressive pictures with which the artist, Mr. L.J. Bridgman, has so sympathetically illustrated the rhymes, mothers and

kindergartners have easily understood what motions were intended. To elucidate still farther, however, the playing of “The Merry Little Men” may be thus described:

During the singing of the first verse, the children look about in every direction for the “little men,” but keep the hands hidden. At the beginning of the second verse, raise both hands to full view with fingers outspread and quiet. At the words, “The first to come,” etc., let the thumbs be shown alone, then the others as named in turn, till all are again outspread as at the beginning of the second verse. In the last verse the arms are moved from side to side, hands being raised and fingers fluttering nimbly all the time. When displaying the “busy little men,” raise the hands as high as possible.

The music, composed by Miss Cornelia C. Roeske, will be found melodious and attractive and especially suited to the voices and abilities of the very young children for whom it is chiefly intended.

The harmonic arrangement is also purposely simple in consideration of the many mothers and kindergartners who cannot devote time to preparatory practice.

EMILIE POULSSON.

Boston, 1889.

CONTENTS.

	PAGE
<u>I.</u> THE LITTLE MEN	<u>9</u>
<u>II.</u> THE LAMBS	<u>14</u>
<u>III.</u> THE HEN AND CHICKENS	<u>17</u>
<u>IV.</u> THE LITTLE PLANT	<u>21</u>
<u>V.</u> THE PIGS	<u>25</u>
<u>VI.</u> A LITTLE BOY'S WALK	<u>29</u>
<u>VII.</u> THE CATERPILLAR	<u>33</u>
<u>VIII.</u> ALL FOR BABY	<u>37</u>
<u>IX.</u> THE MICE	<u>41</u>
<u>X.</u> THE SQUIRREL	<u>45</u>
<u>XI.</u> THE SPARROWS	<u>49</u>
<u>XII.</u> THE COUNTING LESSON	<u>53</u>
<u>XIII.</u> MRS. PUSSY'S DINNER	<u>57</u>
<u>XIV.</u> HOW THE CORN GREW	<u>61</u>
<u>XV.</u> THE MILL	<u>65</u>
<u>XVI.</u> MAKING BREAD	<u>69</u>
<u>XVII.</u> MAKING BUTTER	<u>73</u>
<u>XVIII.</u> SANTA CLAUS	<u>77</u>

DEDICATED
TO
LITTLE CHILDREN

AT HOME AND IN KINDERGARTEN

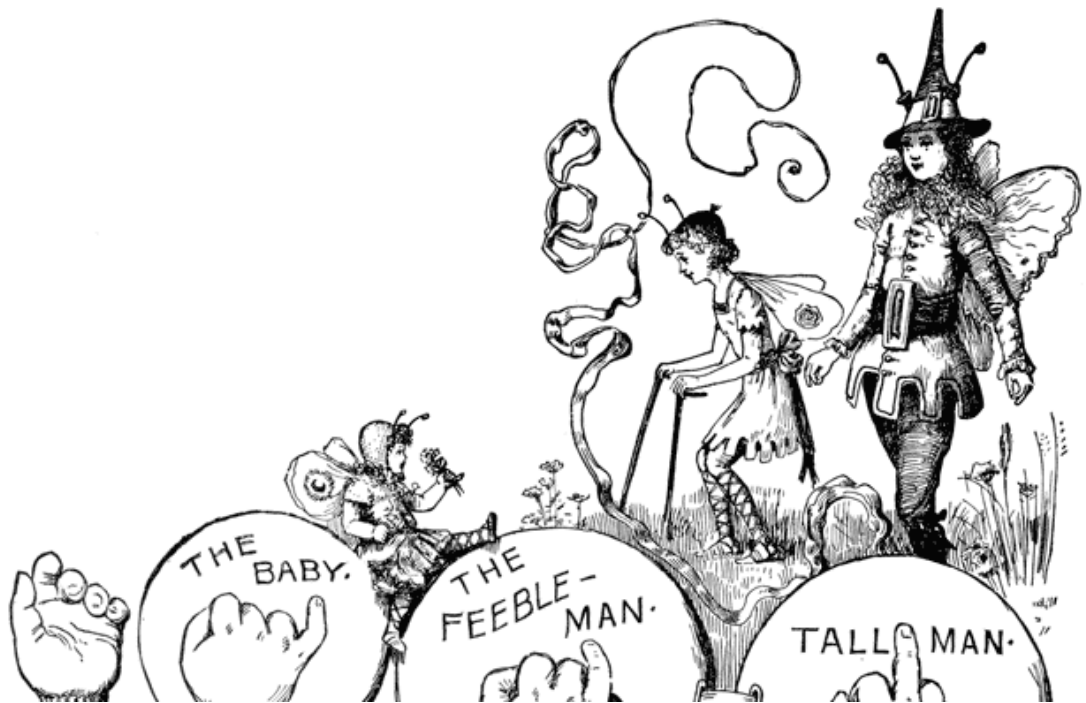
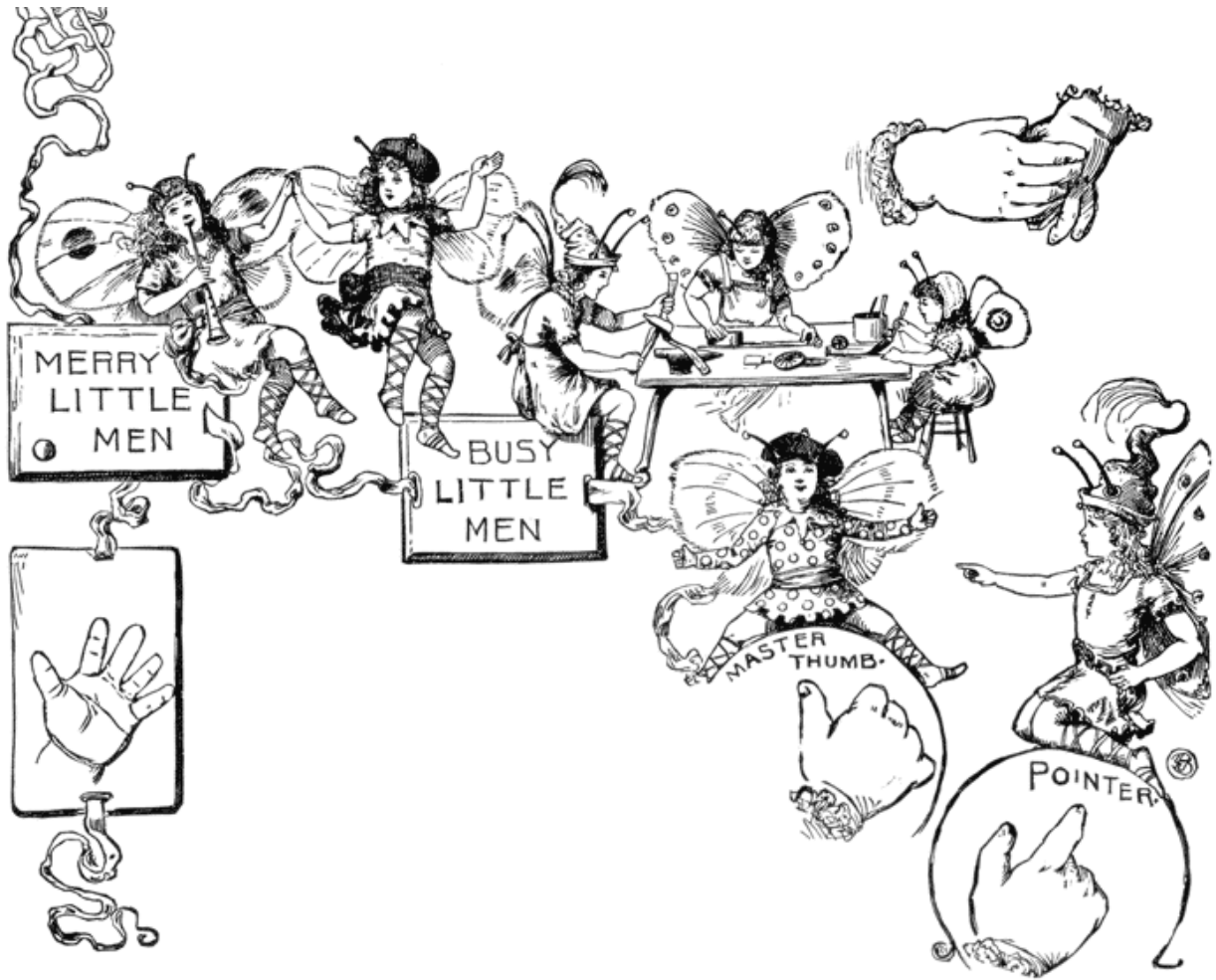
BY THEIR FRIEND,

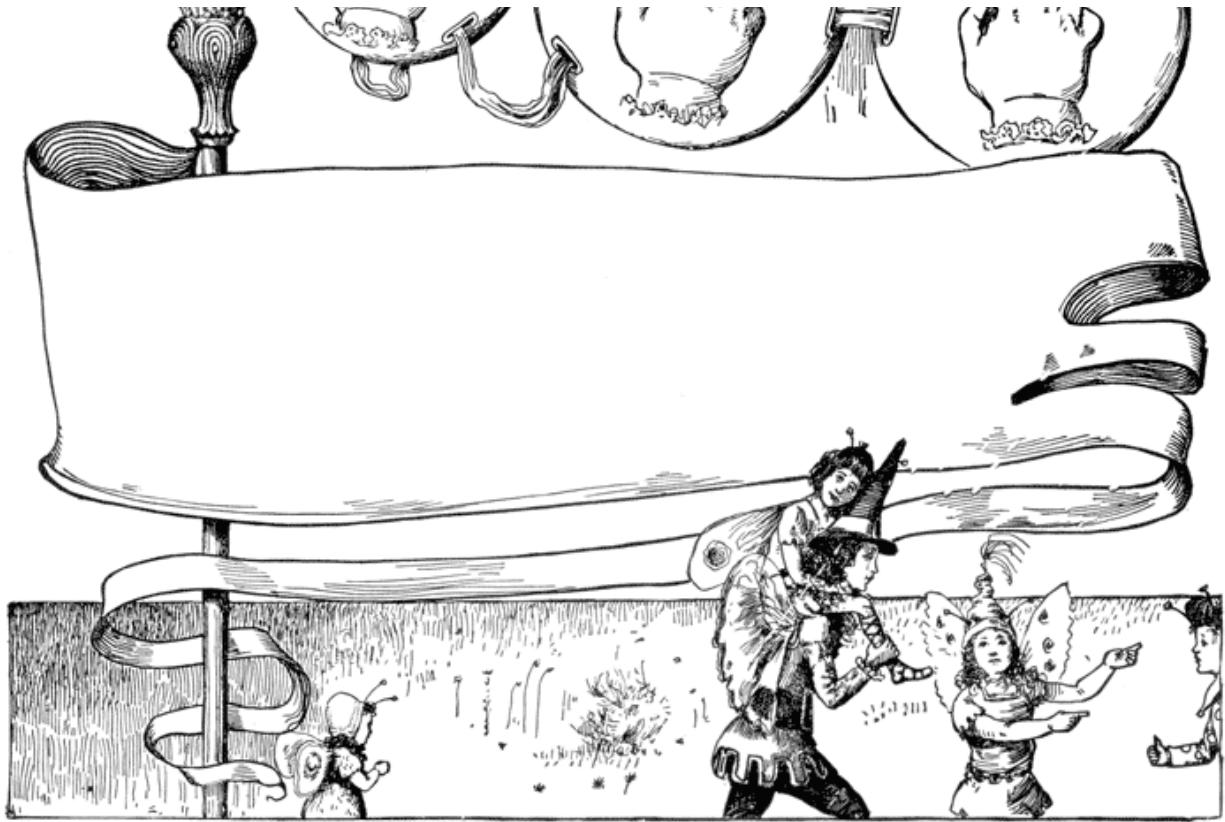
EMILIE POULSSON.



I.—THE LITTLE MEN.







THE MERRY LITTLE MEN.

[Listen] [PDF] [MusicXML]

EMILIE POULSSON.

CORNELIA C. ROESKE.

Oh! where are the mer - ry,

mer - ry Lit - tle Men To join us in our play? And where are the bus - y, bus - y Lit - tle Men To

help us work to - day? Up - on each hand a lit - tle band For work or play is

read - y. The first to come Is Mas - ter Thumb; Then Pointer, strong and stead - y; Then

Tall Man high; And just close by The Fee - ble Man doth lin - ger; And last of all, So

fair and small, The ba - by - Lit - tle Fin - ger. Yes! here are the mer - ry, mer - ry Lit - tle Men To

join us in our play; And here are the bus - y, bus - y Lit - tle Men To help us work to - day.

Oh! where are the merry, merry Little Men
 To join us in our play?
 And where are the busy, busy Little Men
 To help us work to-day?

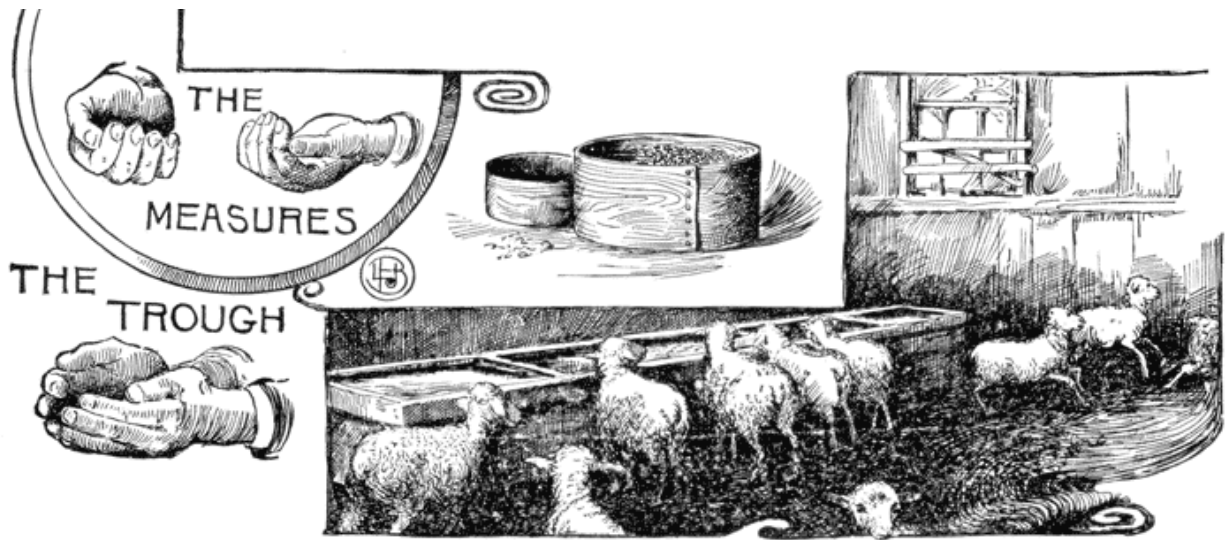
Upon each hand
A little band
For work or play is ready.
The first to come
Is Master Thumb;
Then Pointer, strong and steady;

Then Tall Man high;
And just close by
The Feeble Man doth linger;
And last of all,
So fair and small,
The baby—Little Finger.

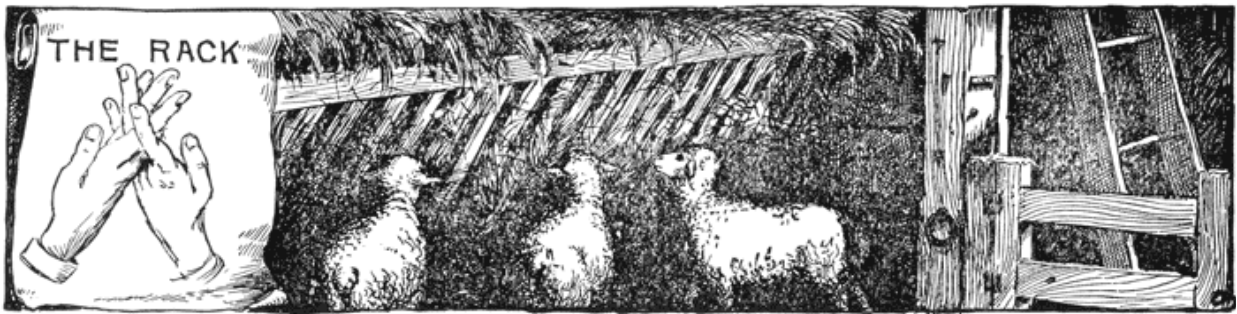
Yes! here are the merry, merry Little Men
To join us in our play;
And here are the busy, busy Little Men
To help us work to-day.

II.—THE LAMBS.

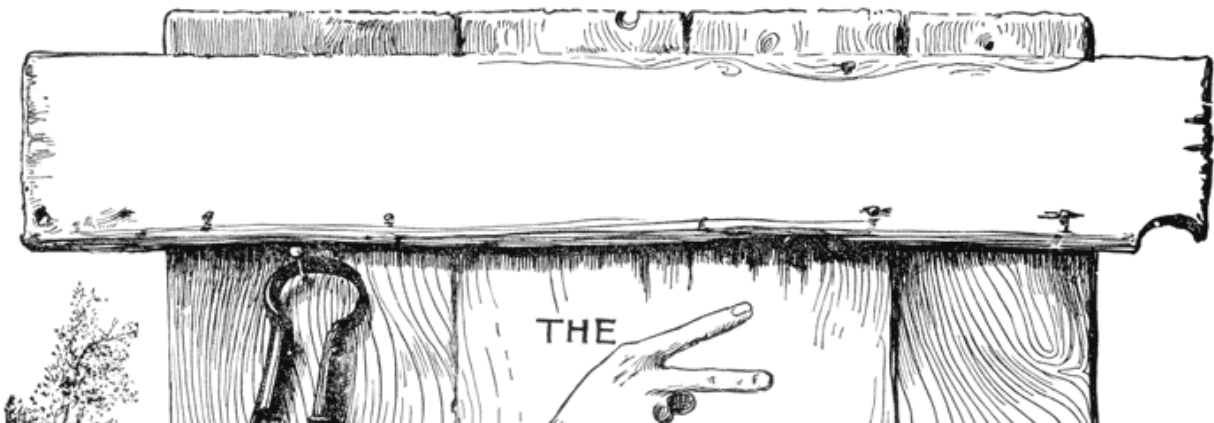




This is the lambkins' own big water-trough;
 Drink, little lambkins, and then scamper off!



This is the rack where in winter they feed;
 Hay makes a very good dinner indeed.





Here, with its big double doors shut so tight,
This is the barn where they all sleep at night.

THE LAMBS.

[Listen] [PDF] [MusicXML]

EMILIE POULSSON.

CORNELIA C. ROESKE.

The piano introduction consists of two staves in 6/8 time, with a key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

1. This is the mead-ow where all the long day Ten lit-tle frolicsome lambs are at play.

The first line of the song includes a vocal line and piano accompaniment. The vocal line is written in a soprano clef, and the piano accompaniment is in two staves. The lyrics are: "1. This is the mead-ow where all the long day Ten lit-tle frolicsome lambs are at play."

These are the measures the good farmer brings Salt in, or corn meal, and oth-er good things.

The second line of the song includes a vocal line and piano accompaniment. The vocal line is written in a soprano clef, and the piano accompaniment is in two staves. The lyrics are: "These are the measures the good farmer brings Salt in, or corn meal, and oth-er good things."

1. This is the meadow where all the long day
Ten little frolicsome lambs are at play.
These are the measures the good farmer brings
Salt in, or corn meal, and other good things.

2. This is the lambkins' own big water-
trough;

Drink, little lambkins, and then
scamper off!

This is the rack where in winter they
feed;

Hay makes a very good dinner
indeed.

3. These are the big shears to shear the old
sheep;

Dear little lambkins their soft wool may
keep.

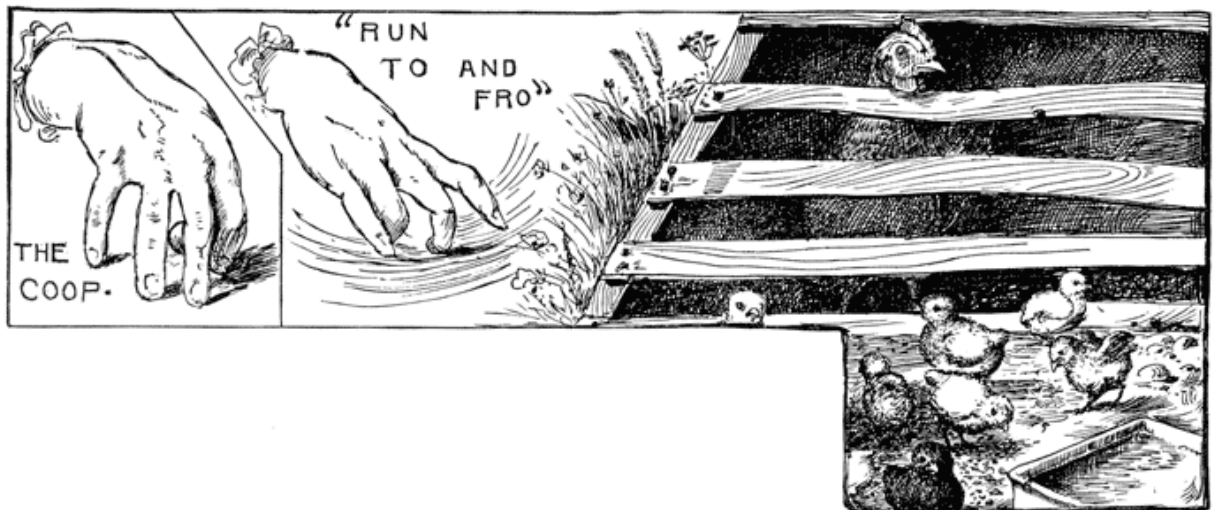
Here, with its big double doors shut so
tight,

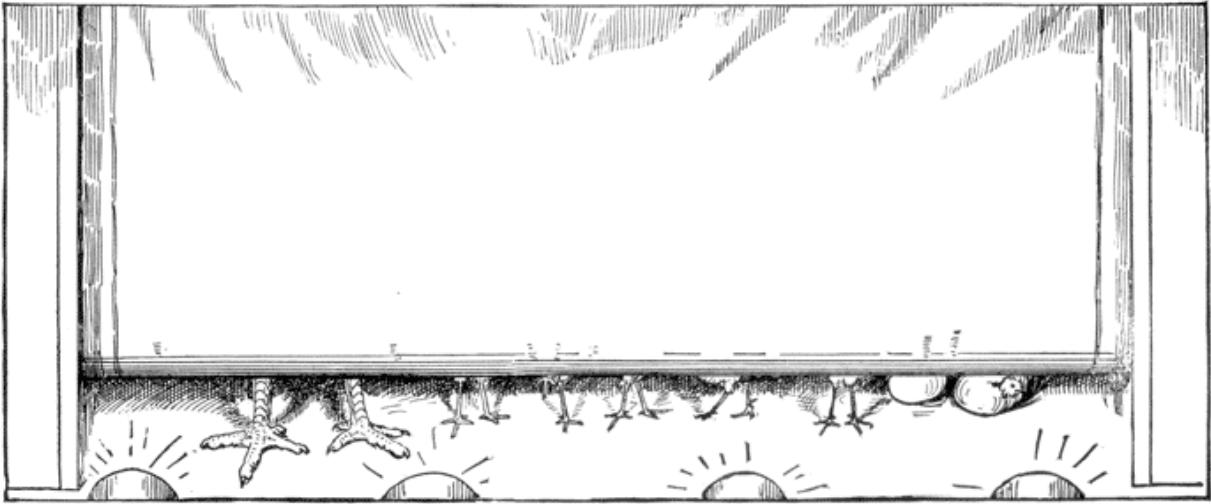
This is the barn where they all sleep at
night.



III.—THE HEN AND CHICKENS.







THE HEN AND CHICKENS.

[Listen] [PDF] [MusicXML]

EMILIE POULSSON.

CORNELIA C. ROESKE.

1. Good Moth - er Hen sits here on her nest,
2. Hark ! there's a sound she knows ver - y well :
3. Now they're all out, oh, see what a crowd !

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a whole rest for two measures, followed by a melody of eighth and quarter notes. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature, featuring a steady eighth-note accompaniment in the right hand and a bass line of eighth and quarter notes in the left hand.

Keeps the eggs warm be-neath her soft breast, Wait-ing, wait-ing, day af - ter day.
Some lit - tle chick - ens breaking the shell, Peck - ing, peck-ing, peck - ing a - way.
Good Moth-er Hen is hap - py and proud, Cluck-cluck, cluck-cluck, cluck-ing a - way.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line continues with a melody of eighth and quarter notes, ending with a double bar line. The piano accompaniment continues with the same rhythmic pattern, also ending with a double bar line.

1. Good Mother Hen sits here on her nest, 2. Hark! there's a sound she knows very
Keeps the eggs warm beneath her soft well:
breast, Some little chickens breaking the
Waiting, waiting, day after day.

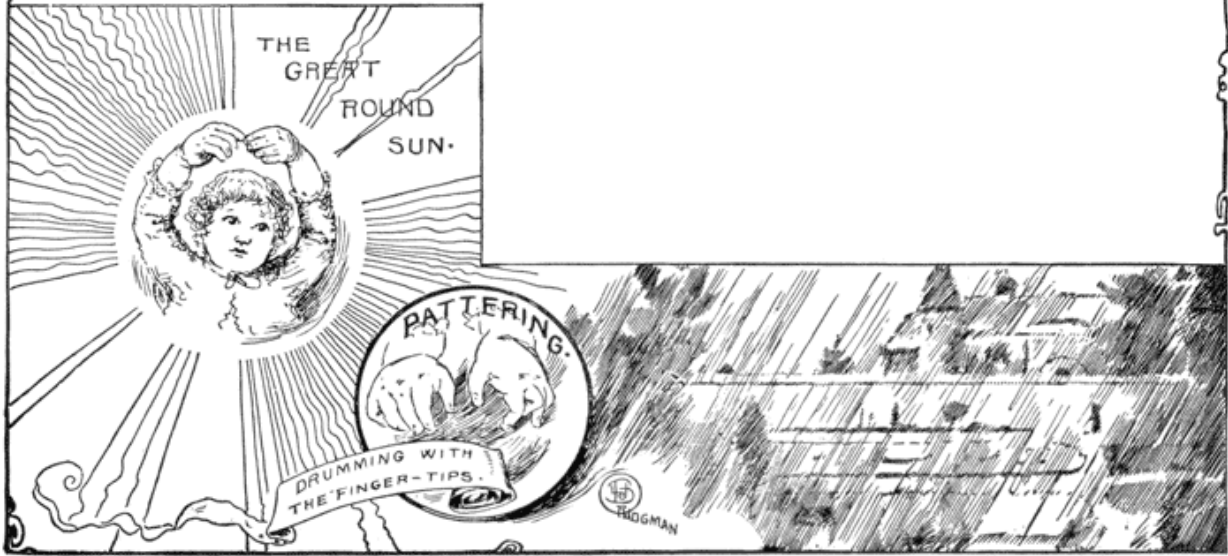
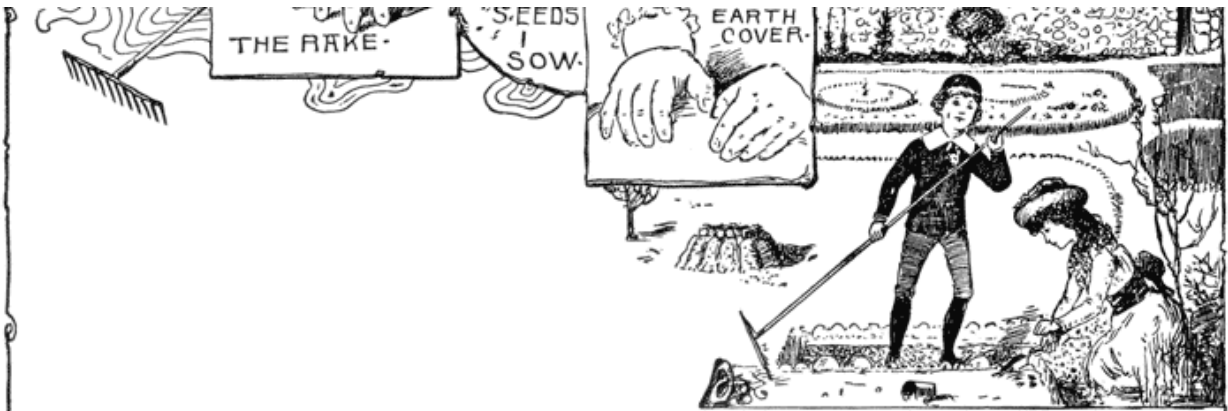
shell,
Pecking, pecking, pecking away.

3. Now they're all out, oh, see what a crowd!
Good Mother Hen is happy and proud,
Cluck-cluck, cluck-cluck, clucking away.

4. Into the coop the mother must go; 5. Here is some corn in my little dish;
While all the chickens run to and fro, Eat, Mother Hen, eat all that you wish.
Peep-peep, peep-peep, peeping away. Picking, picking, picking away.

6. Happy we'll be to see you again,
Dear little chicks and good Mother Hen!
Now good-bye, good-bye for to-day.







THE LITTLE PLANT.

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)

EMILIE POULSSON.

ROESKE.

C.C.

1. In my lit - tle garden bed Rak'd so nice - ly o - ver,
 2. Then the lit-tle plant awakes! Down the roots go creeping.

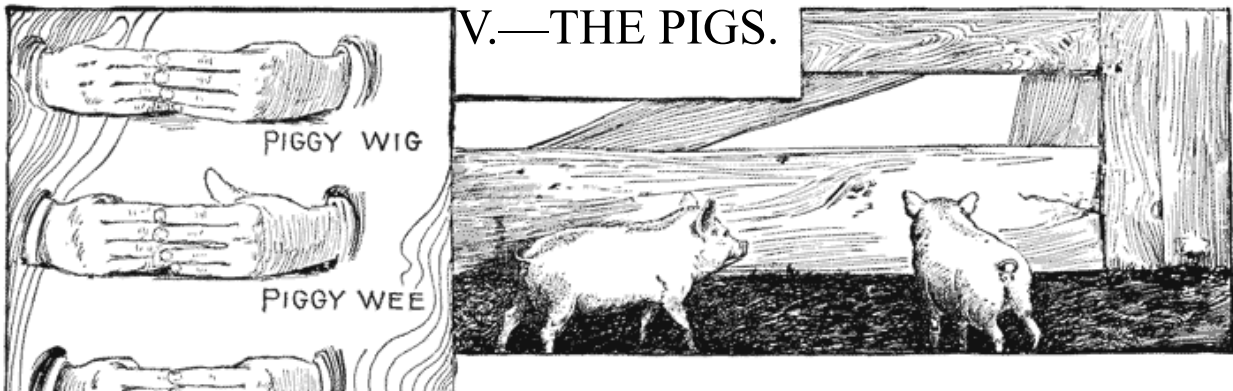
First the ti-ny seeds I sow, Then with soft earth cover. Shining down, the great round sun Smiles upon it often;
 Up it lifts its little head Thro' the brown mould peeping. High and higher still it grows Thro' the summer hours,

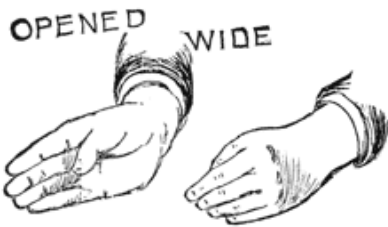
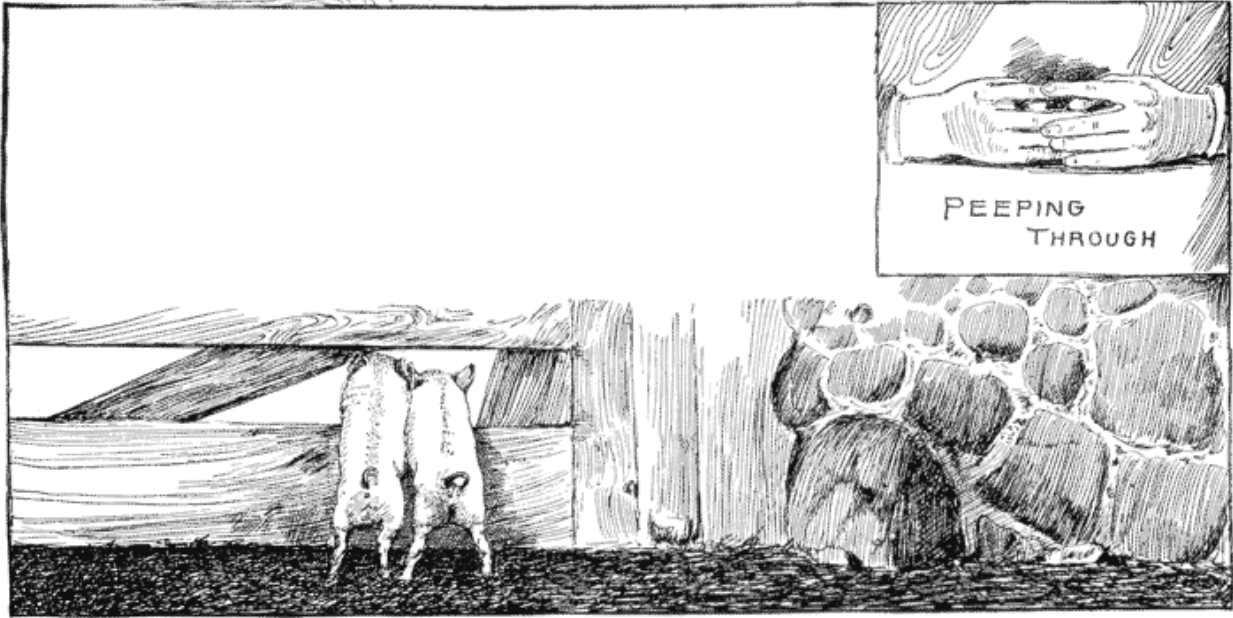
Little raindrops, patt'ring down, Help the seeds to soft-en.
 Till some hap-py day the buds O - pen in - to flow-ers.

1. In my little garden bed
 Rak'd so nicely over,
 First the tiny seeds I sow,
 Then with soft earth cover.
 Shining down, the great round sun
 Smiles upon it often;

Little raindrops, patt'ring down,
Help the seeds to soften.

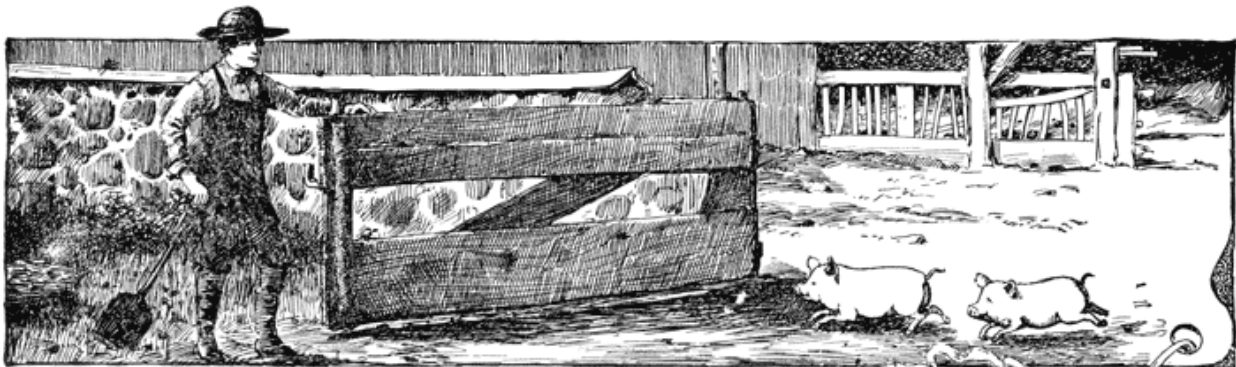
2. Then the little plant awakes!
Down the roots go creeping.
Up it lifts its little head
Thro' the brown mould peeping.
High and higher still it grows
Thro' the summer hours,
Till some happy day the buds
Open into flowers.

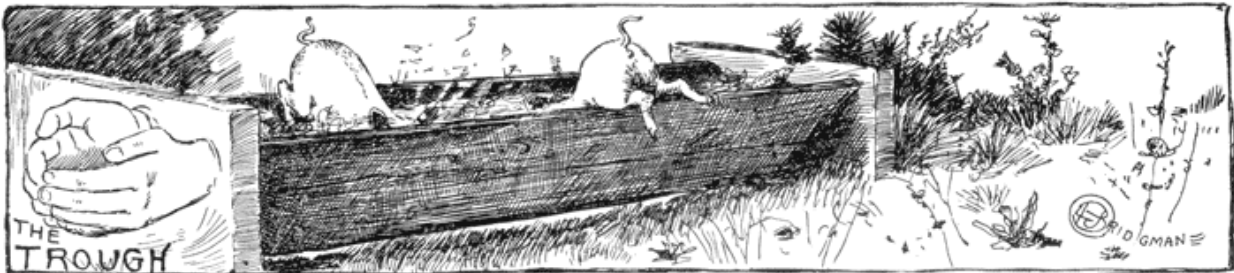




outside.

Piggie Wig and Piggie Wee
Got down sad as pigs could be;
But the gate soon opened wide
And they scampered forth





IN
THEY
FELL



Piggie Wig and Piggie Wee,
Greedy pigs as pigs could be,
For their dinner ran pell-mell;
In the trough both piggies fell.

THE PIGS.

[Listen] [PDF] [MusicXML]

EMILIE POULSSON.

CORNELIA C. ROESKE.

1. Pig - gie Wig and Pig-gie Wee,

Hun - gry pigs as pigs could be, For their din - ner had to wait Down behind the barn - yard gate.

The image shows a musical score for the song 'The Pigs'. It consists of two systems of music. The first system has a vocal line and a piano accompaniment. The vocal line starts with a rest for four measures, then begins with the lyrics '1. Pig - gie Wig and Pig-gie Wee,'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The second system continues the vocal line with the lyrics 'Hun - gry pigs as pigs could be, For their din - ner had to wait Down behind the barn - yard gate.' and continues the piano accompaniment. The score is written in 6/8 time and ends with a double bar line.

1. Piggie Wig and Piggie Wee,
Hungry pigs as pigs could be,
For their dinner had to wait
Down behind the barnyard gate.

2. Piggie Wig and Piggie Wee 3. Piggie Wig and Piggie Wee
Climbed the barnyard gate to see, Got down sad as pigs could be;

Peeping through the gate so high,
But no dinner could they spy.

4. Piggie Wig and Piggie Wee,
What was their delight to see
Dinner ready not far off—
Such a full and tempting trough!

But the gate soon opened wide
And they scampered forth outside.

5. Piggie Wig and Piggie Wee,
Greedy pigs as pigs could be,
For their dinner ran pell-mell;
In the trough both piggies fell.



VI.—A LITTLE BOY'S WALK.





The bridge above the water;
 And when he stopped to
 rest,
 He saw among the bushes
 A wee ground-sparrow's
 nest.





A LITTLE BOY'S WALK.

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)

EMILIE POULSSON.

CORNELIA C. ROESKE.

A lit - tle boy went walk - ing One
 And slow - ly, slow - ly turn - ing, The
 And as he watched the bird - ies A -

lovely summer's day: He saw a lit - tle rab - bit That quickly ran a - way; He saw a shin - ing
 great wheel of the mill; And then the tall church steeple, The little church so still; The bridge above the
 bove the tree-tops fly, He saw the clouds a-sail - ing A-cross the sun - ny sky. He saw the in - sects

riv - er Go wind - ing in and out, And lit - tle fish - es in it Were swimming all a - bout.
 wa - ter; And when he stopped to rest, He saw among the bush - es A wee ground - sparrow's nest,
 play - ing; The flowers that summer brings; He said, "I'll go tell Mamma! I've seen *so man - y* things."

A little boy went walking
 One lovely summer's day:
 He saw a little rabbit
 That quickly ran away;
 He saw a shining river

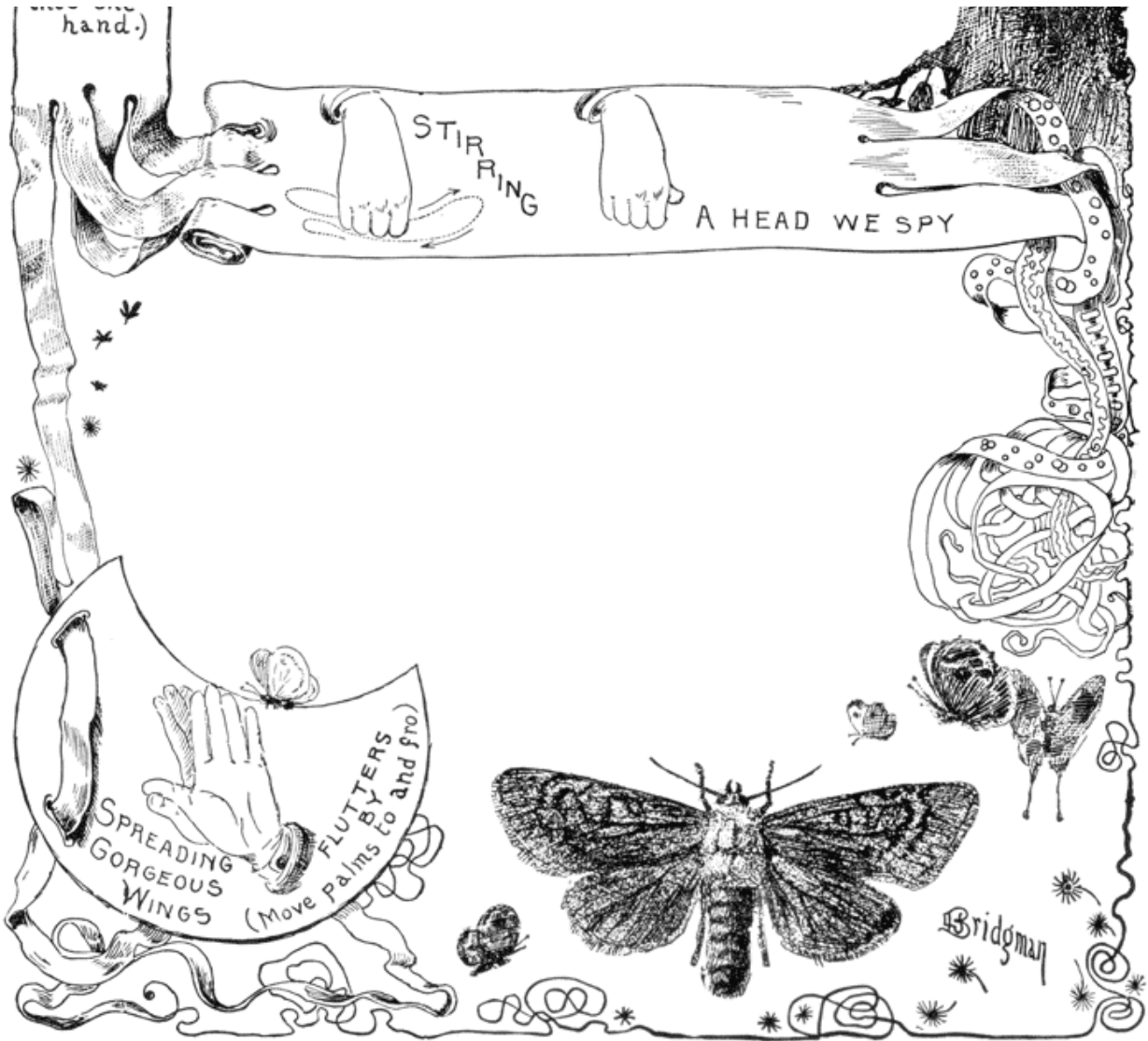
Go winding in and out,
And little fishes in it
Were swimming all about.

And slowly, slowly turning,
The great wheel of the mill;
And then the tall church steeple,
The little church so still;
The bridge above the water;
And when he stopped to rest,
He saw among the bushes
A wee ground-sparrow's nest,

And as he watched the birdies
Above the tree-tops fly,
He saw the clouds a-sailing
Across the sunny sky.
He saw the insects playing;
The flowers that summer brings;
He said, "I'll go tell Mamma!
I've seen *so many* things."







THE CATERPILLAR.

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)

EMILIE POULSSON.

CORNELIA C. ROESKE.

1. Fuz - zy lit - tle cat - er - pil - lar, Crawling, crawling
 2. When the lit - tle cat - er - pil - lar Found his fur - ry
 3. See how this co - coon is stir - ring! Now a lit - tle

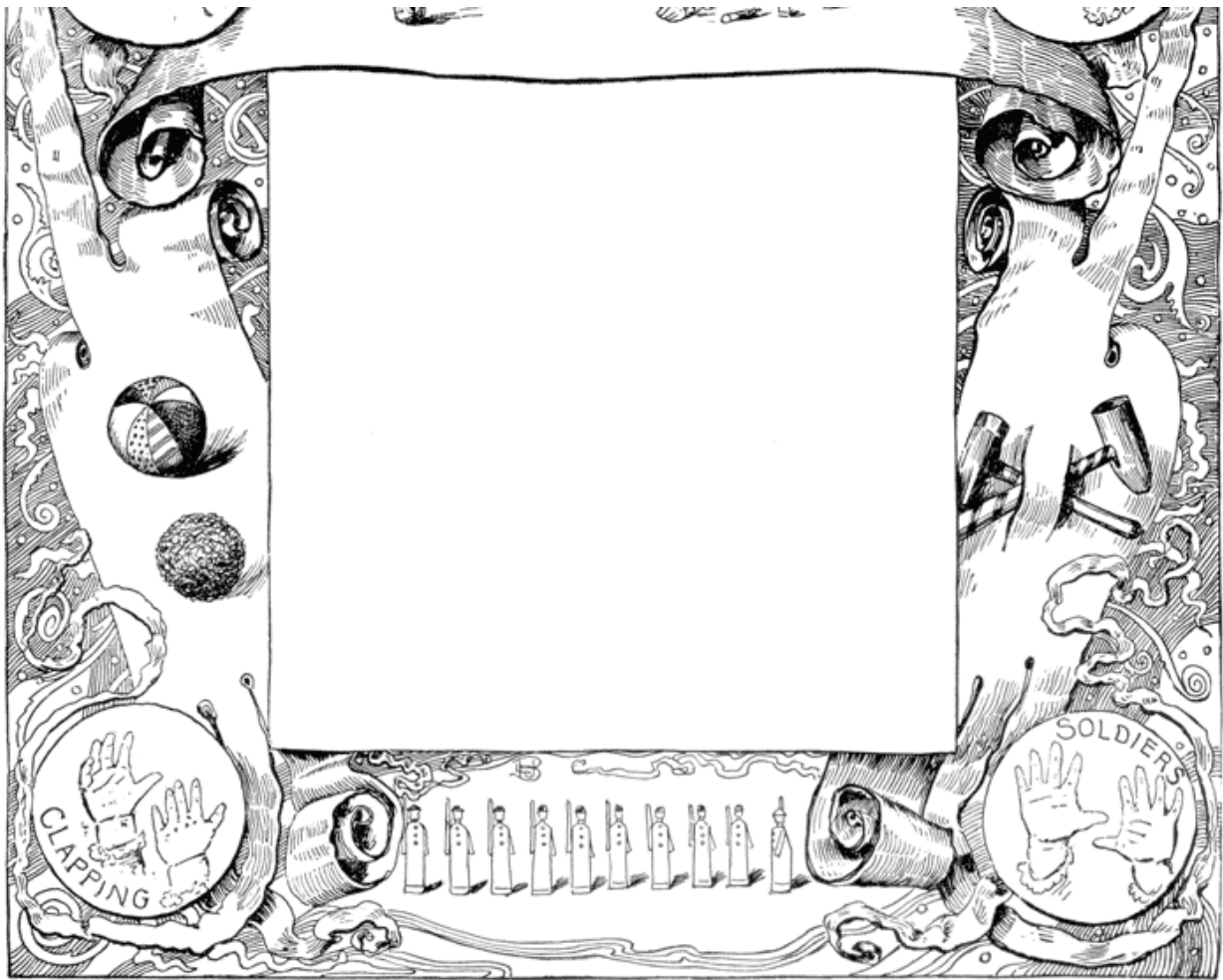
on the ground! Fuz - zy lit - tle cat - er - pil - lar, Nowhere, nowhere to be found, Tho' we've looked and coat too tight, Then a snug co-coon he made him Spun of silk so soft and light; Rolled himself a - head we spy — What! is *this* our cat - er - pil - lar Spreading gorgeous wings to dry? Soon the free and

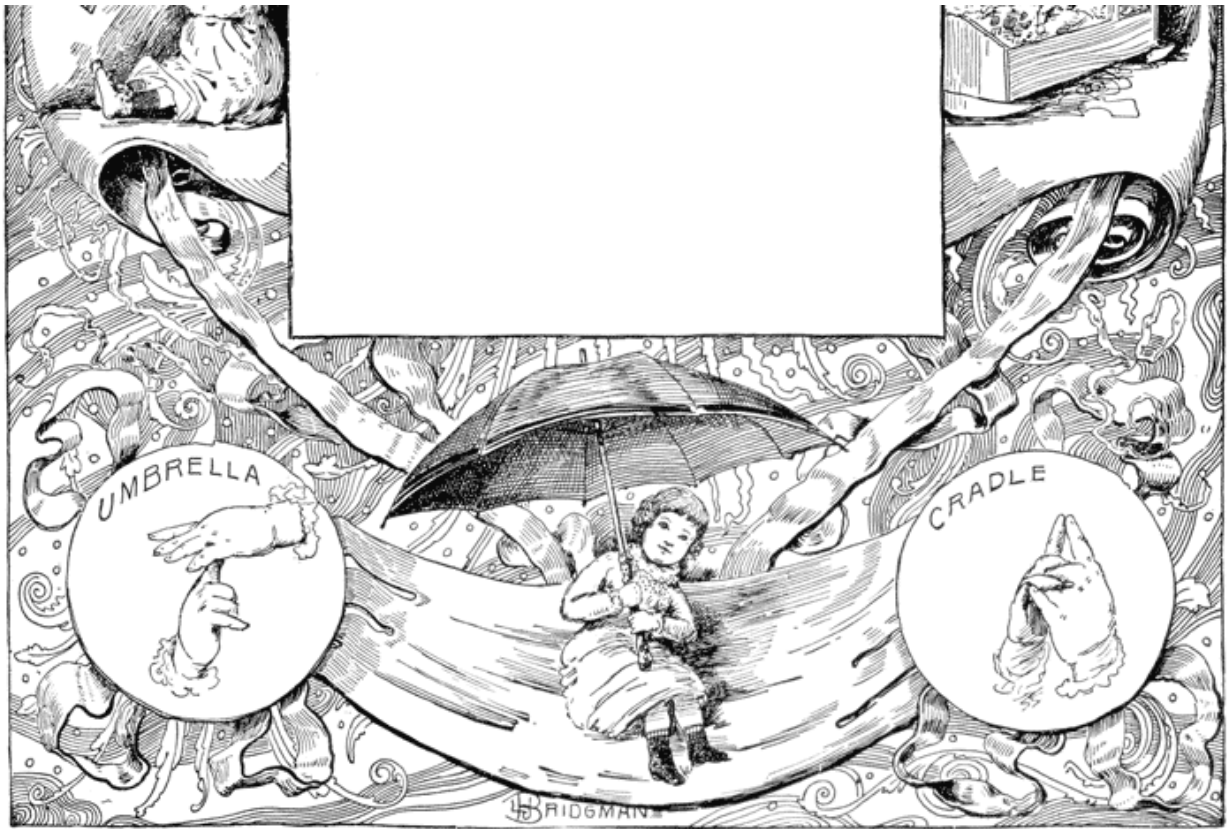
looked and hunted Ev - erywhere a - round!
 way with - in it—Slept there day and night.
 hap - py crea - ture Flut - ters gai - ly by.

1. Fuzzy little caterpillar,
 Crawling, crawling on the ground!
 Fuzzy little caterpillar,
 Nowhere, nowhere to be found,
 Tho' we've looked and looked and hunted
 Everywhere around!

2. When the little caterpillar
Found his furry coat too tight,
Then a snug cocoon he made him
Spun of silk so soft and light;
Rolled himself away within it—
Slept there day and night.
3. See how this cocoon is stirring!
Now a little head we spy—
What! is *this* our caterpillar
Spreading gorgeous wings to dry?
Soon the free and happy creature
Flutters gaily by.







ALL FOR BABY.

[Listen] [PDF] [MusicXML]

EMILIE POULSSON.

CORNELIA C. ROESKE.

1. Here's a ball for Ba - by, Big and soft and round! Here is Ba - by's ham-mer —

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in 2/4 time, key of B-flat major, and contains the lyrics: "1. Here's a ball for Ba - by, Big and soft and round! Here is Ba - by's ham-mer —". The piano accompaniment features a simple harmonic accompaniment with chords and moving lines in both hands.

O, how he can pound!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "O, how he can pound!". The piano accompaniment continues with a similar harmonic accompaniment.

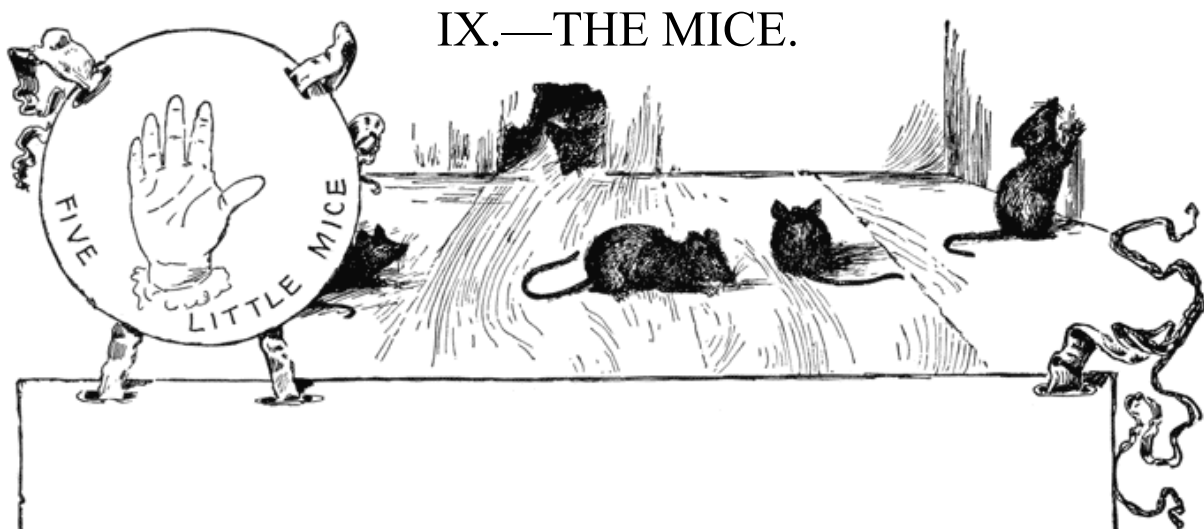
1. Here's a ball for Baby,
Big and soft and round!
Here is Baby's hammer—
O, how he can pound!
2. Here is Baby's music
Clapping, clapping so!
Here are Baby's
3. Here's the Baby's
trumpet,
Toot-too-toot! too-too!

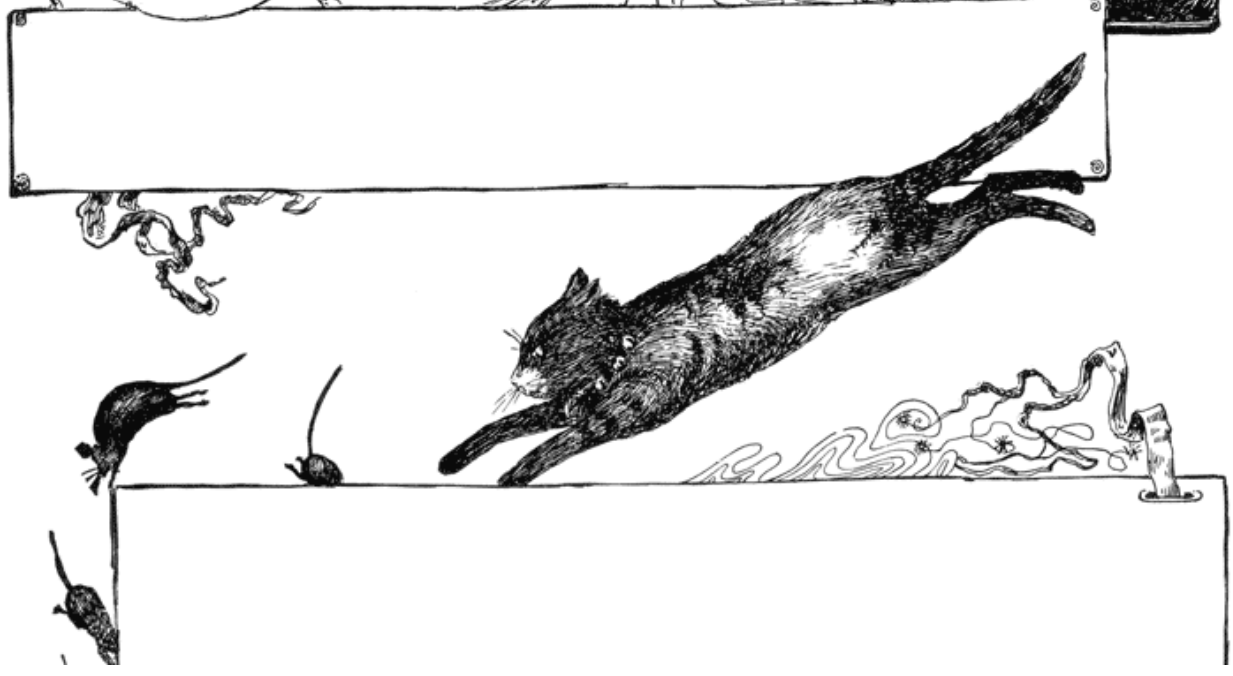
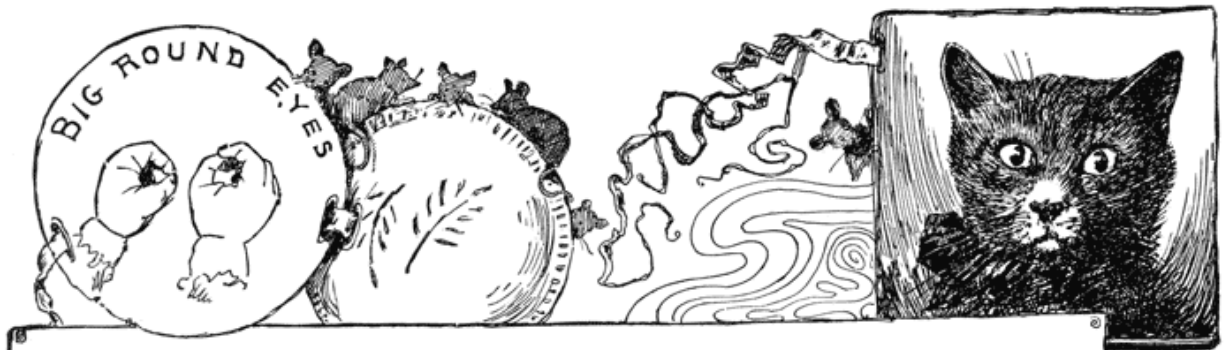
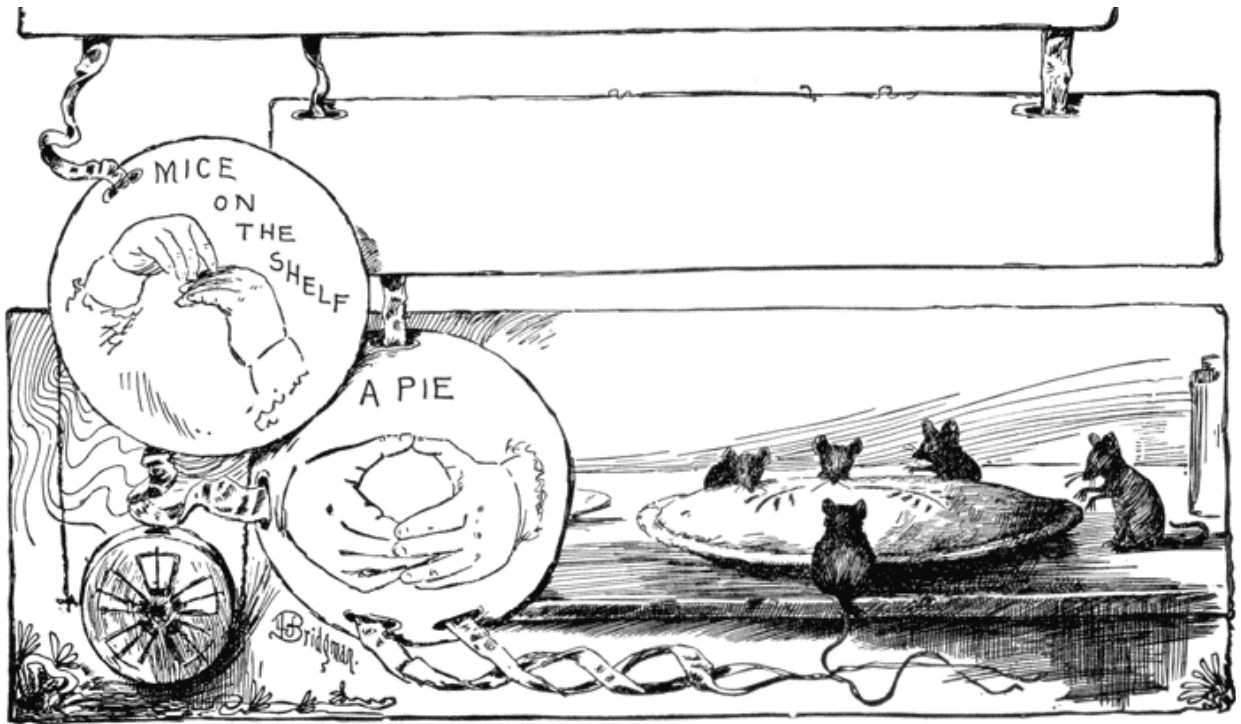
soldiers,
Standing in a row!

Here's the way that Baby
Plays at "Peep-a-boo!"

4. Here's a big umbrella—
Keeps the Baby dry!
Here's the Baby's cradle

—
Rock-a-baby by!







FIVE LITTLE MICE.

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)

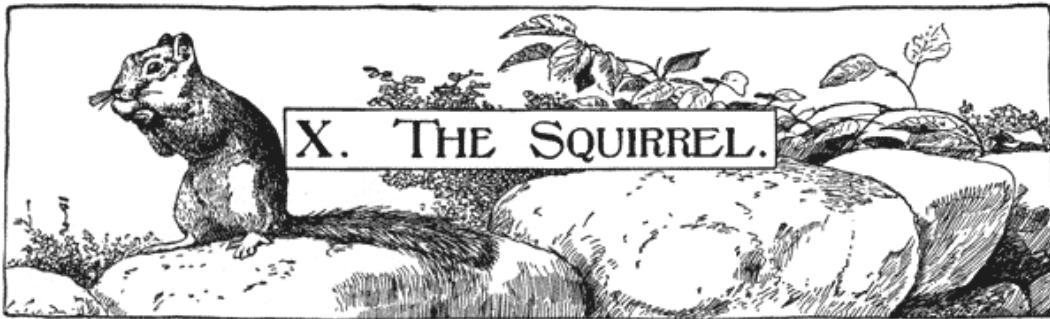
EMILIE POULSSON.

CORNELIA C. ROESKE.

The image shows a musical score for the song "Five Little Mice". It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first system includes a dynamic marking of *f* and a first ending bracket. The second system includes a first ending bracket, a dynamic marking of *D.S. f*, and the word "But" at the end of the line. The third system includes a second ending bracket. The lyrics are: "1. Five lit-tle mice on the pan-try floor, big round eyes of the wise old cat Seeking for bread crumbs or something more; Five little mice on the shelf up high, See what the five lit-tle mice are at. Quick-ly she jumps! but the mice run a-way, And Feast-ing so dain-ti-ly on a pie— But the hide in their snug lit-tle holes all day. 2 'Feasting in pan-tries may be ver-y nice; But home is the best!' say the five lit tle mice."

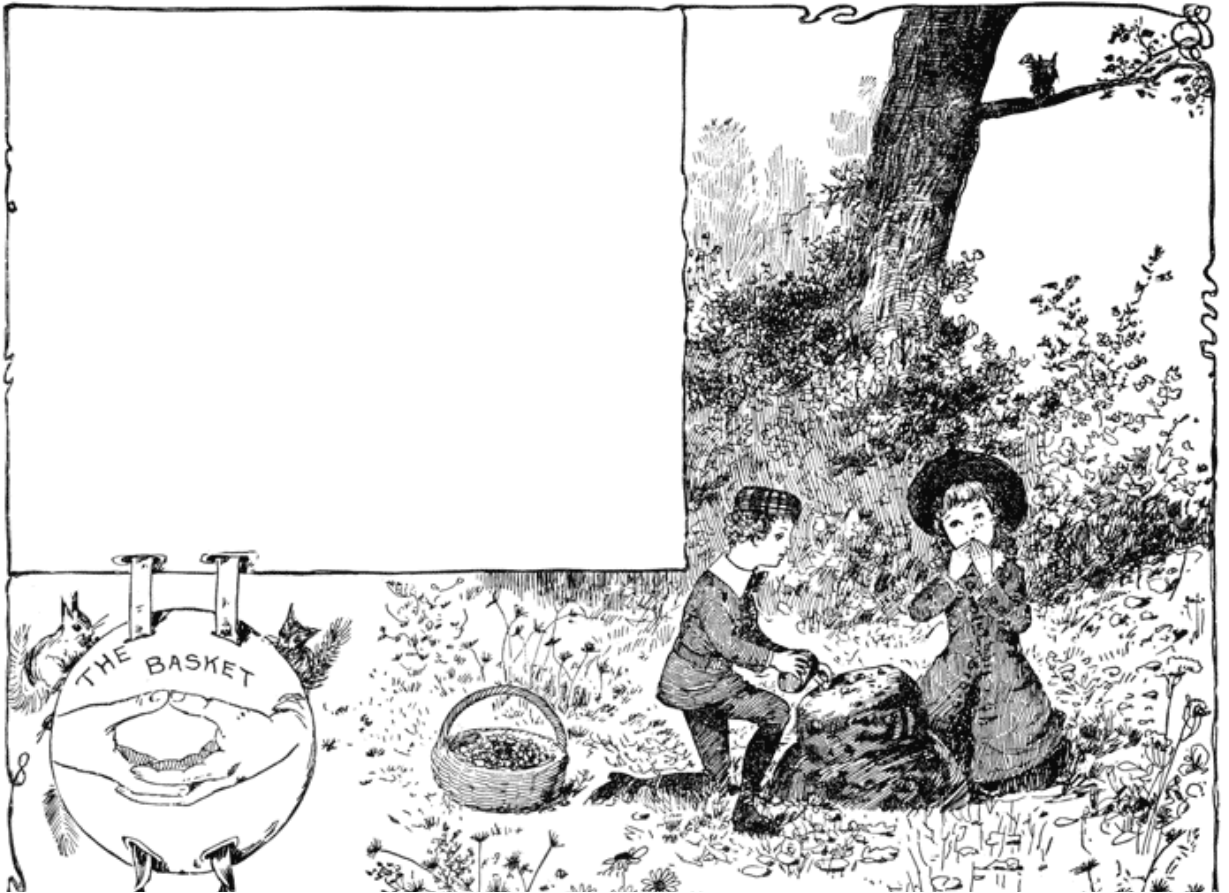
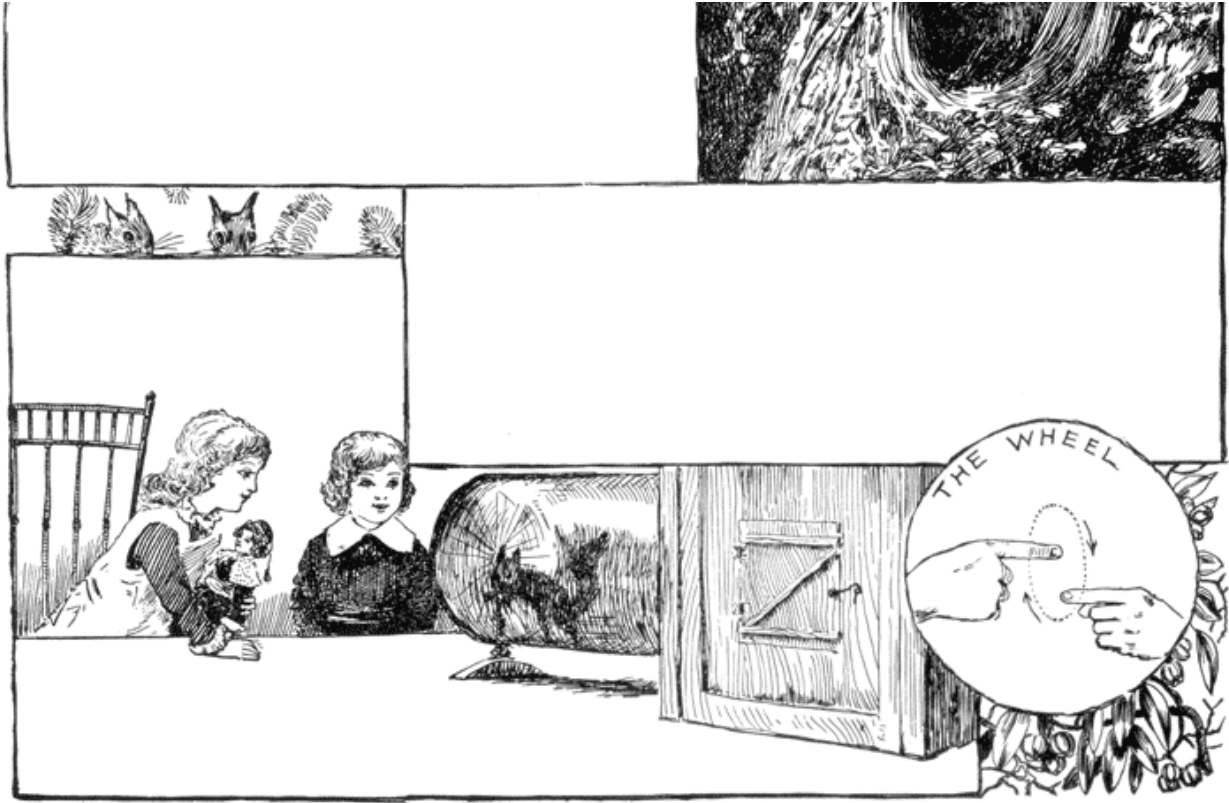
1. Five little mice on the pantry floor,
 Seeking for bread crumbs or something more;
 Five little mice on the shelf up high,
 Feasting so daintily on a pie—

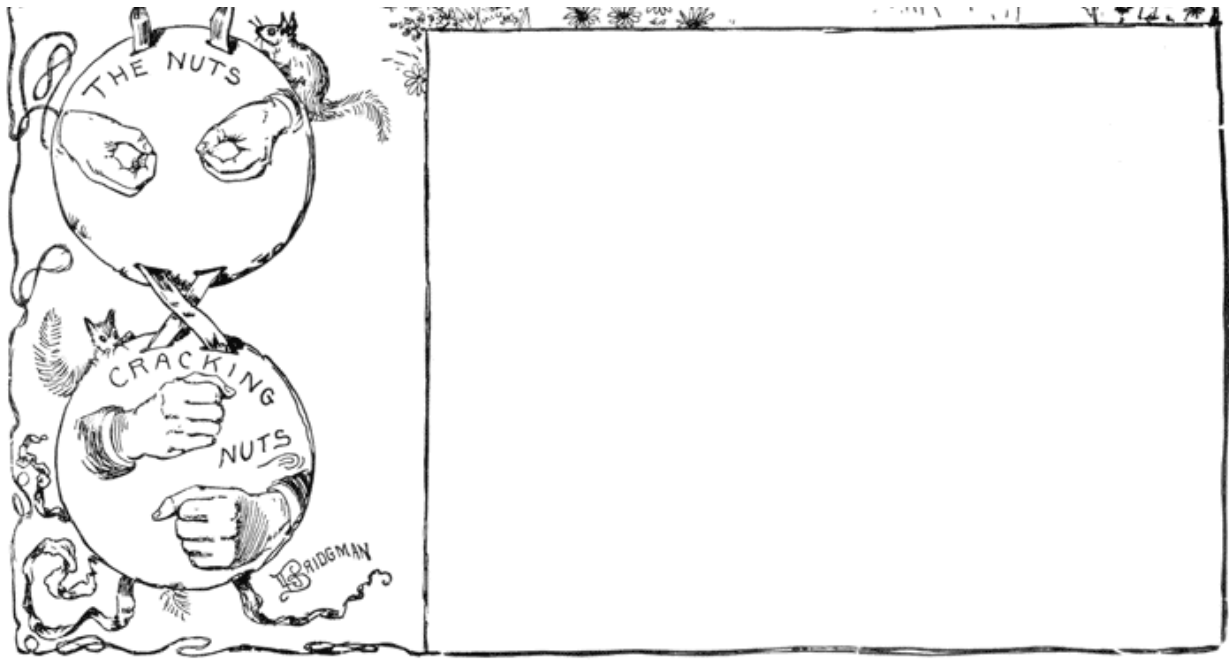
But the big round eyes of the wise old cat
See what the five little mice are at.
Quickly she jumps! but the mice run away.
And hide in their snug little holes all day.
“Feasting in pantries may be very nice;
But home is the best!” say the five little mice.



X.—THE SQUIRREL







THE SQUIRREL.

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)

EMILIE POULSSON.

CORNELIA C. ROESKE.

1. "Lit-tle Squirrel, liv-ing there In the hol-low
 2. "Lit-tle Squirrel, I will bring In my bas-ket
 3. So my cage is emp - ty yet And the wheel is

tree, I've a pret - ty cage for you; Come and live with me! You may turn the
 here Ev - ery day a feast of nuts! Come then, squir-rel dear." But the lit - tle
 still; But my lit - tle bas - ket here Oft with nuts I fill. If you like, I'll

lit - tle wheel—That will be great fun! Slow-ly round, or ver - y fast If you fast-er run."
 squir-rel said From his hol-low tree: "Oh! no, no! I'd rath-er far Live here and be free."
 crack the nuts, Some for you and me, For the squir-rel has enough In his hol-low tree.

1. "Little Squirrel, living there
 In the hollow tree,
 I've a pretty cage for you;
 Come and live with me!

You may turn the little wheel—
That will be great fun!
Slowly round, or very fast
If you faster run.”

2. “Little Squirrel, I will bring
In my basket here
Every day a feast of nuts!
Come then, squirrel dear.”
But the little squirrel said
From his hollow tree:
“Oh! no, no! I’d rather far
Live here and be free.”

3. So my cage is empty yet
And the wheel is still;
But my little basket here
Oft with nuts I fill.
If you like, I’ll crack the nuts,
Some for you and me,
For the squirrel has enough
In his hollow tree.







THE SPARROWS.

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)

EMILIE POULSSON.

ROESKE.

C.C.

1. "Lit - tle brown spar - rows, Fly - ing a - round, Up in the tree - tops,
 2. "Here is some wa - ter, Spark-ling and clear; Come, lit - tle spar - rows,
 3. All the brown spar - rows Flut - ter a - way, Chirp-ing and sing - ing,

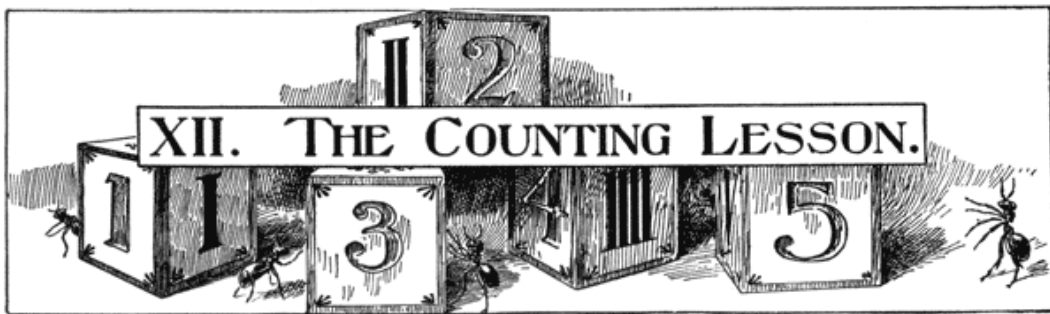
Down on the ground, Come to my window, Dear spar - rows, come!
 Drink with-out fear. If you are tired, Here is a nest;
 "We can - not stay; For in the tree - tops,'Mong the gray boughs,

See! I will give you Man-y a crumb."
 Wouldn't you like to Come here and rest?"
 There is the spar - rows' Snug lit-tle house."

1. "Little brown sparrows,
 Flying around,
 Up in the tree-tops,
 Down on the ground,
 Come to my window,
 Dear sparrows, come!

See! I will give you
Many a crumb.”

2. “Here is some water,
Sparkling and clear;
Come, little sparrows,
Drink without fear.
If you are tired,
Here is a nest;
Wouldn’t you like to
Come here and rest?”
3. All the brown sparrows
Flutter away,
Chirping and singing,
“We cannot stay;
For in the tree-tops,
'Mong the gray boughs,
There is the sparrows’
Snug little house.”



XII.—THE COUNTING LESSON.

(Right hand.)

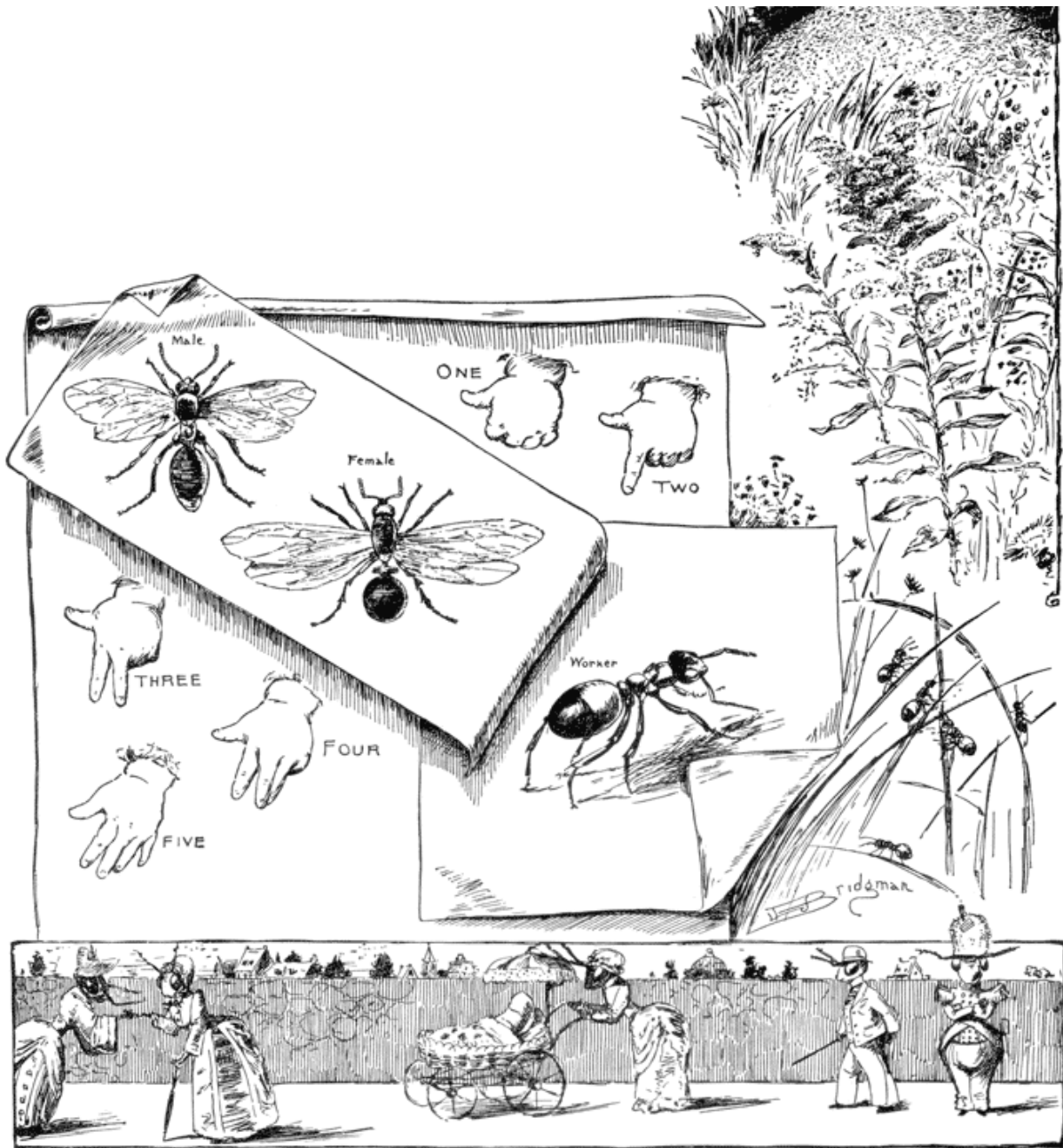
Here is the beehive. Where are the bees?

Hidden away where nobody sees.

Soon they come creeping out of the hive—

One!—two!—three! four! five!





THE COUNTING LESSON.

[\[Listen\]](#) [\[PDF\]](#) [\[MusicXML\]](#)

EMILIE POULSSON.

ROESKE.

C.C.

1ST VERSE.

1. Here is the beehive. Where are the bees? Hid-den a - way where no-bod-y sees.
 Soon they come creep-ing out of the hive— One!— two!— three! four! five!

2ND VERSE.

2. Once I saw an ant hill With no ants a - bout; So I said,
 "Dear lit-tle ants, Won't you please come out?" Then as if the lit - tle ants Had
 heard my call— One! two! three! four! five came out! And that was all!

1ST VERSE.

1. Here is the beehive. Where are the bees?
 Hidden away where nobody sees.
 Soon they come creeping out of the hive—

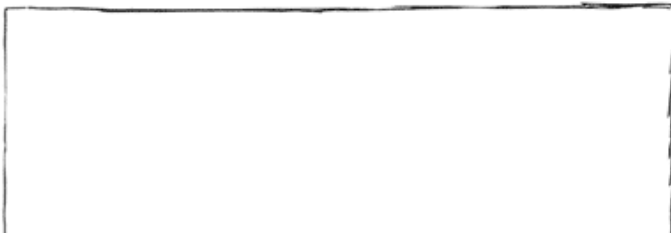
One!—two!—three! four! *five!*

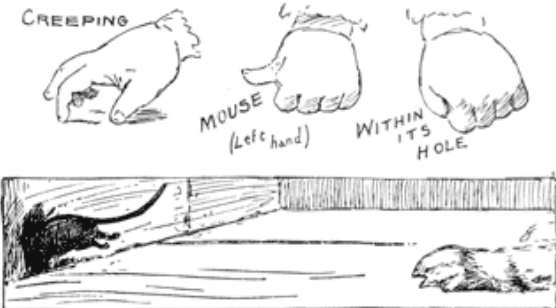
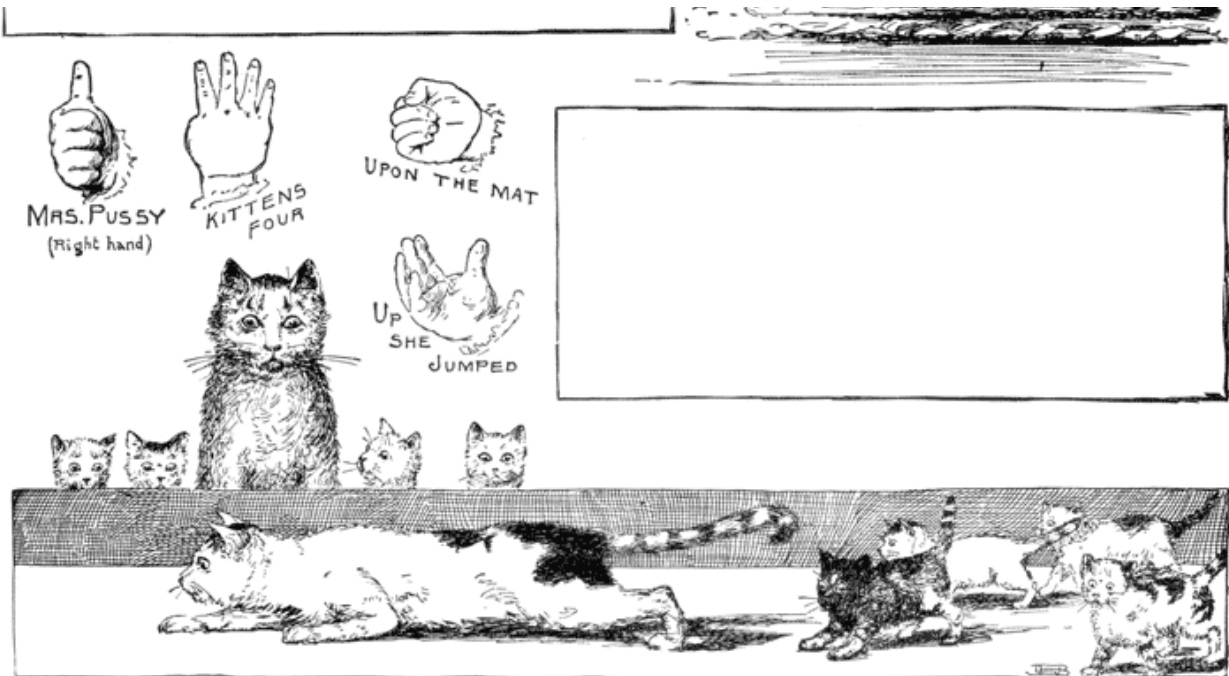
2ND VERSE.

2. Once I saw an ant hill
With no ants about;
So I said, “Dear little ants,
Won’t you please come out?”
Then as if the little ants
Had heard my call—
One! two! three! four! *five* came out!
And that was all!



XIII.—MRS. PUSSY'S DINNER.





Creeping, creeping,
 creeping on,
 Silently they stole;
 But the little mouse had
 gone

Back within its hole.

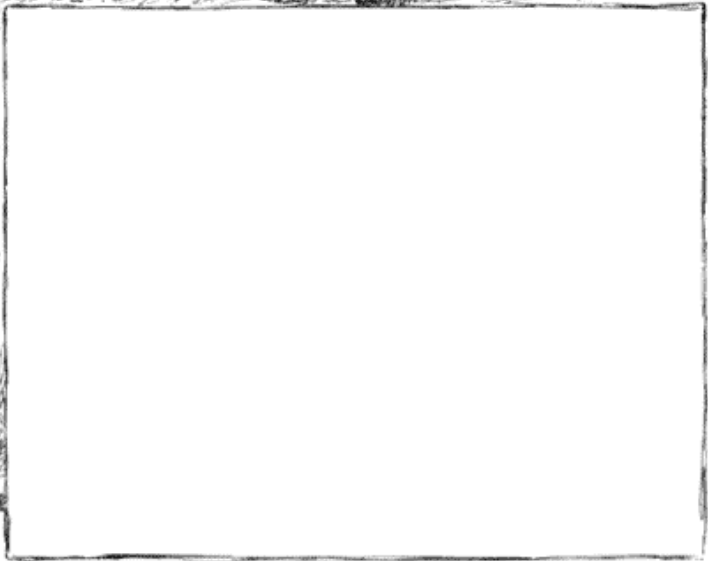




NEST



PLATE



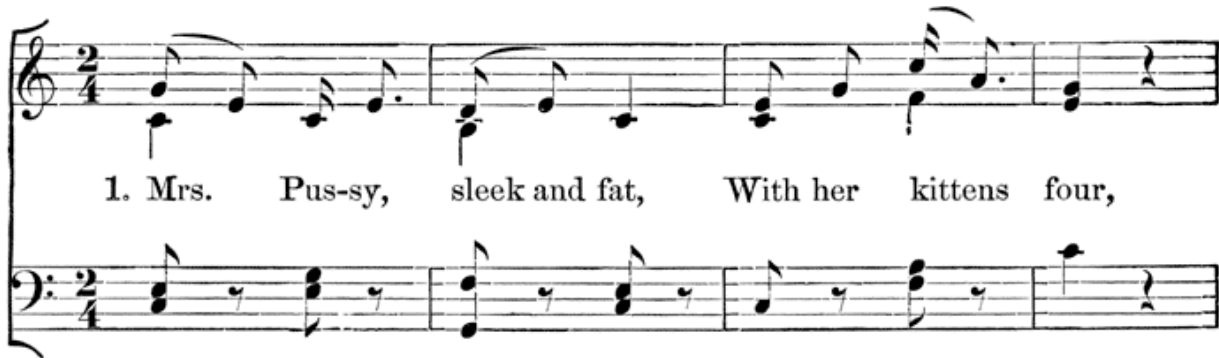
MRS. PUSSY'S DINNER.

[Listen] [PDF] [MusicXML]

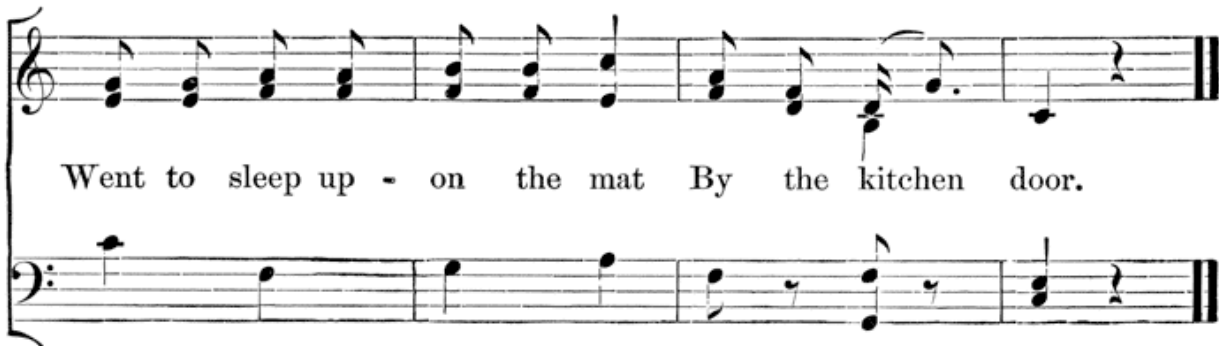
EMILIE POULSSON.

C.C.

ROESKE.



1. Mrs. Pus-sy, sleek and fat, With her kittens four,



Went to sleep up - on the mat By the kitchen door.

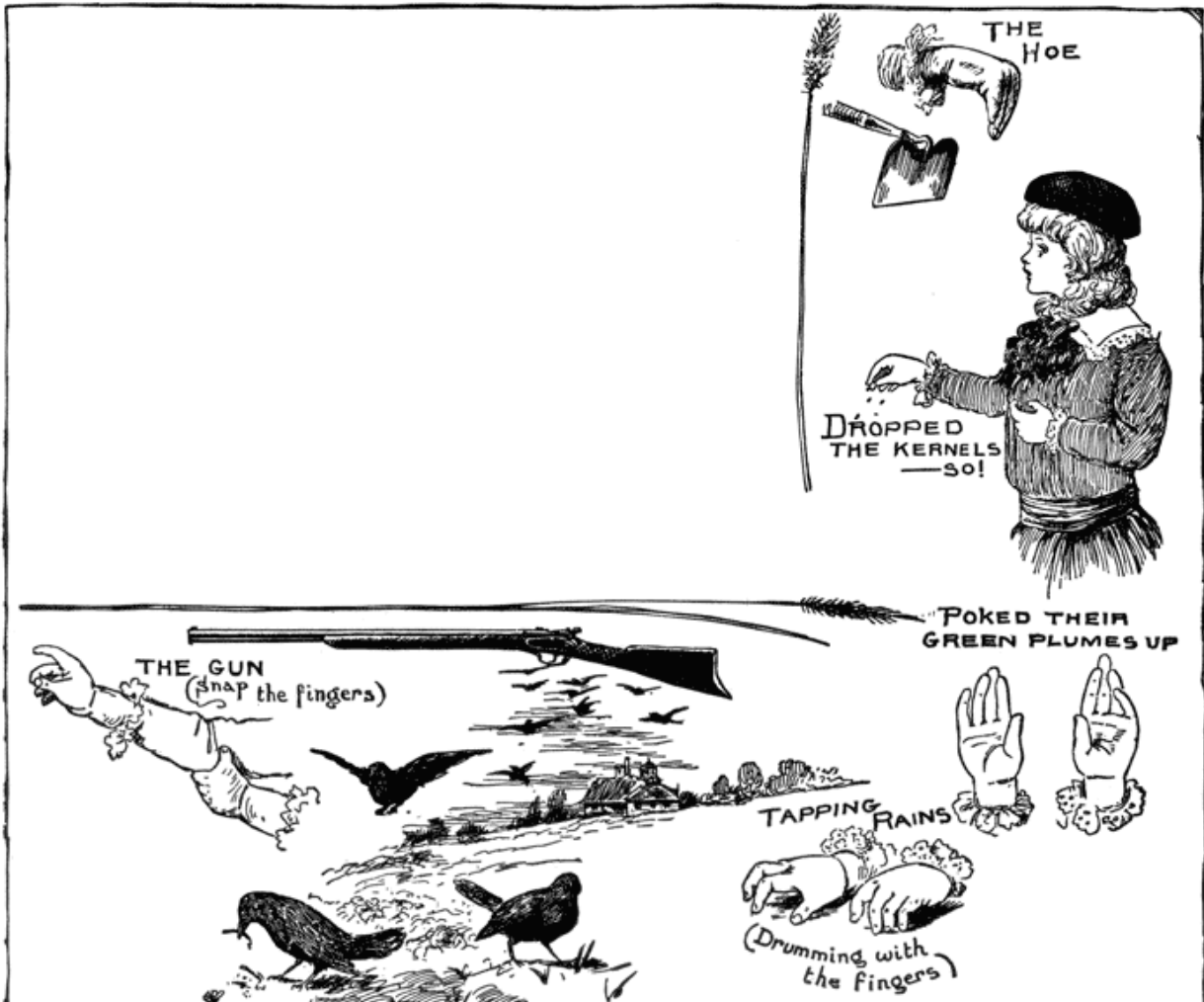
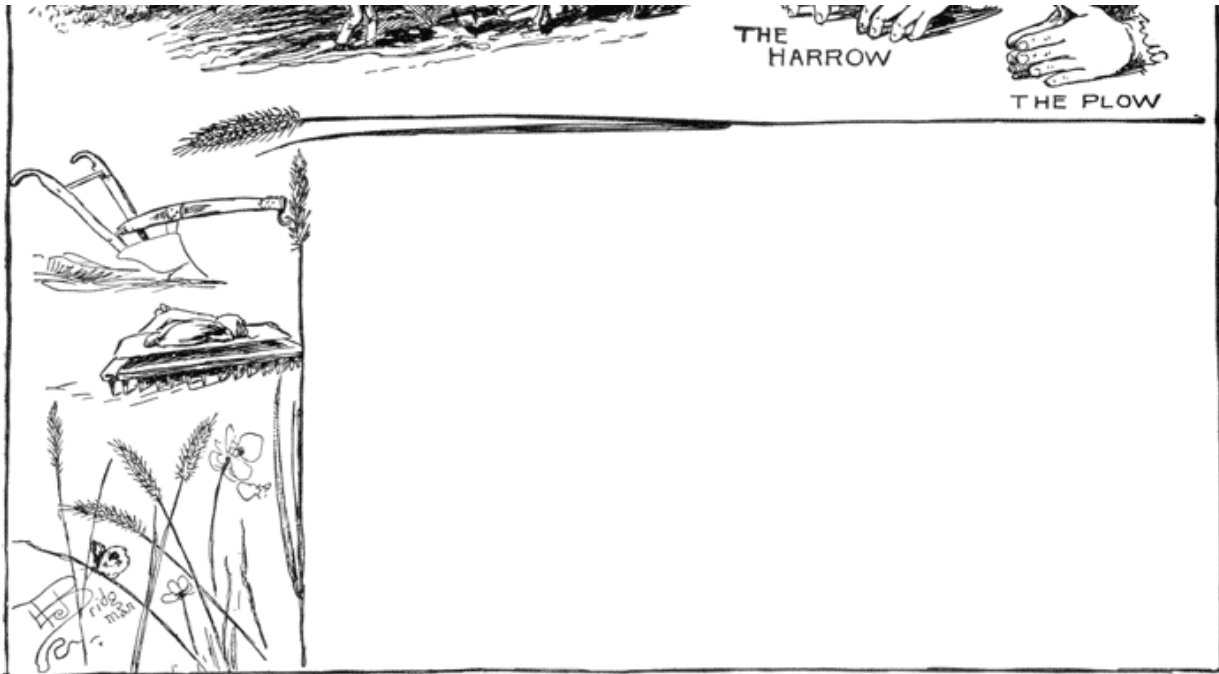
1. Mrs. Pussy, sleek and fat,
With her kittens four,
Went to sleep upon the mat
By the kitchen door.

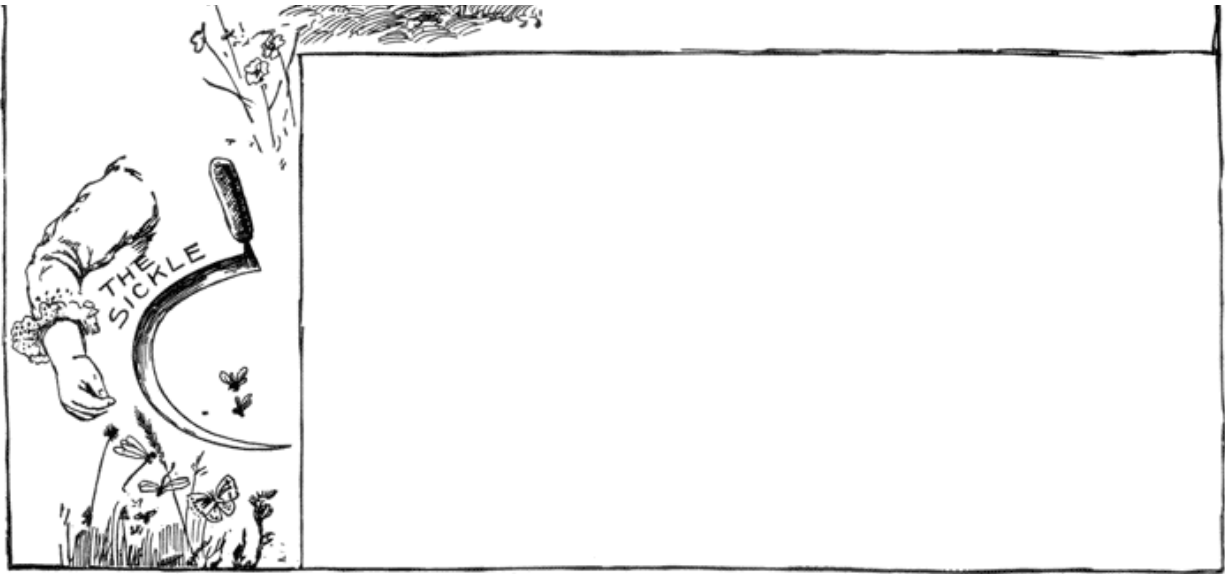
- | | |
|--|---|
| 2. Mrs. Pussy heard a noise—
Up she jumped in glee:
“Kittens, maybe that’s a mouse!
Let us go and see!” | 3. Creeping, creeping, creeping on,
Silently they stole;
But the little mouse had gone
Back within its hole. |
| 4. “Well,” said Mrs. Pussy then,
“To the barn we’ll go; | 5. So the cat and kittens four
Tried their very best; |

We shall find the swallows there But the swallows flying fast
Flying to and fro.” Safely reached the nest!

6. Home went hungry Mrs. Puss 7. As they gathered round the plate,
And her kittens four; They agreed 'twas nice
Found their dinner on a plate That it could not run away
By the kitchen door. Like the birds and mice!
-







HOW THE CORN GREW.

[Listen] [PDF] [MusicXML]

EMILIE POULSSON.

CORNELIA C. ROESKE.

The image shows a musical score for the song 'How the Corn Grew'. It consists of three systems of music, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: '1. There was a field that wait-ing lay, All hard and brown and bare; There was a thrif - ty farm - er came And fenced it in with care, There was a thrif - ty farm - er came And fenced it in with care.' The piano accompaniment features a simple harmonic structure with chords and moving lines in the bass and treble clefs.

1. There was a field that waiting lay,
All hard and brown and bare;
There was a thrifty farmer came
And fenced it in with care,
There was a thrifty farmer came
And fenced it in with care.

2. Then came a ploughman with his
plough;
 From early until late,
 Across the field and back again,
 He ploughed the furrows straight.

4. For many days the farmer then
 Was working with his hoe;
 And little Johnny brought the corn
 And dropped the kernels—so!

6. Then flocks and flocks of hungry
crows
 Came down the corn to taste;
 But ba-ang! went the farmer's gun,
 And off they flew in haste.

3. The harrow then was brought to make
 The ground more soft and loose;
 And soon the farmer said with joy,
 “My field is fit for use.”

5. And there they lay, until awaked
 By tapping rains that fell,
 Then pushed their green plumes up to
greet
 The sun they loved so well.

7. Then grew and grew the corn, until,
 When autumn days had come,
 With sickles keen they cut it down,
 And sang the “Harvest Home.”

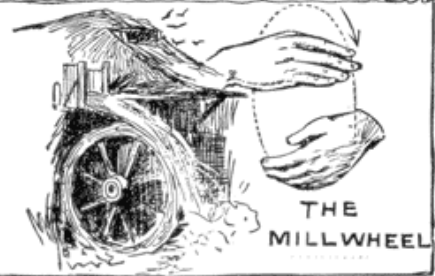




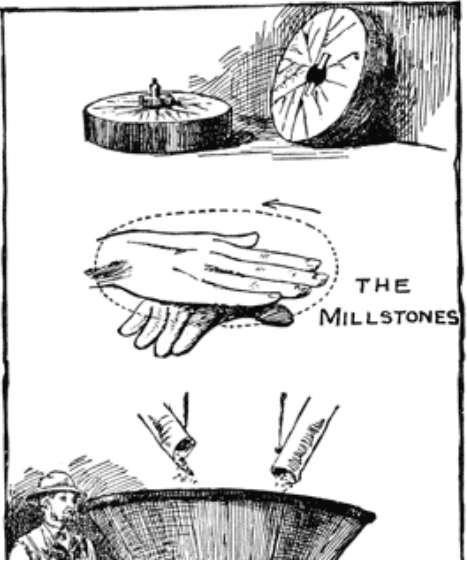
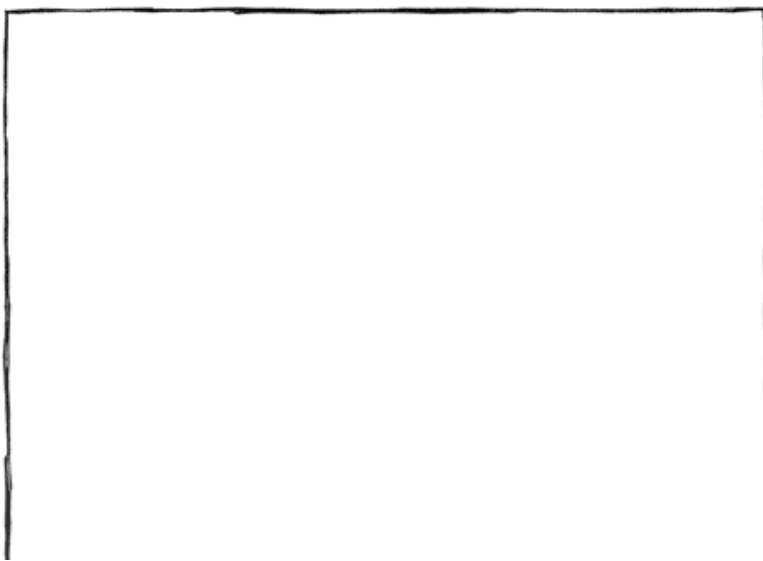
THE MILLDAM



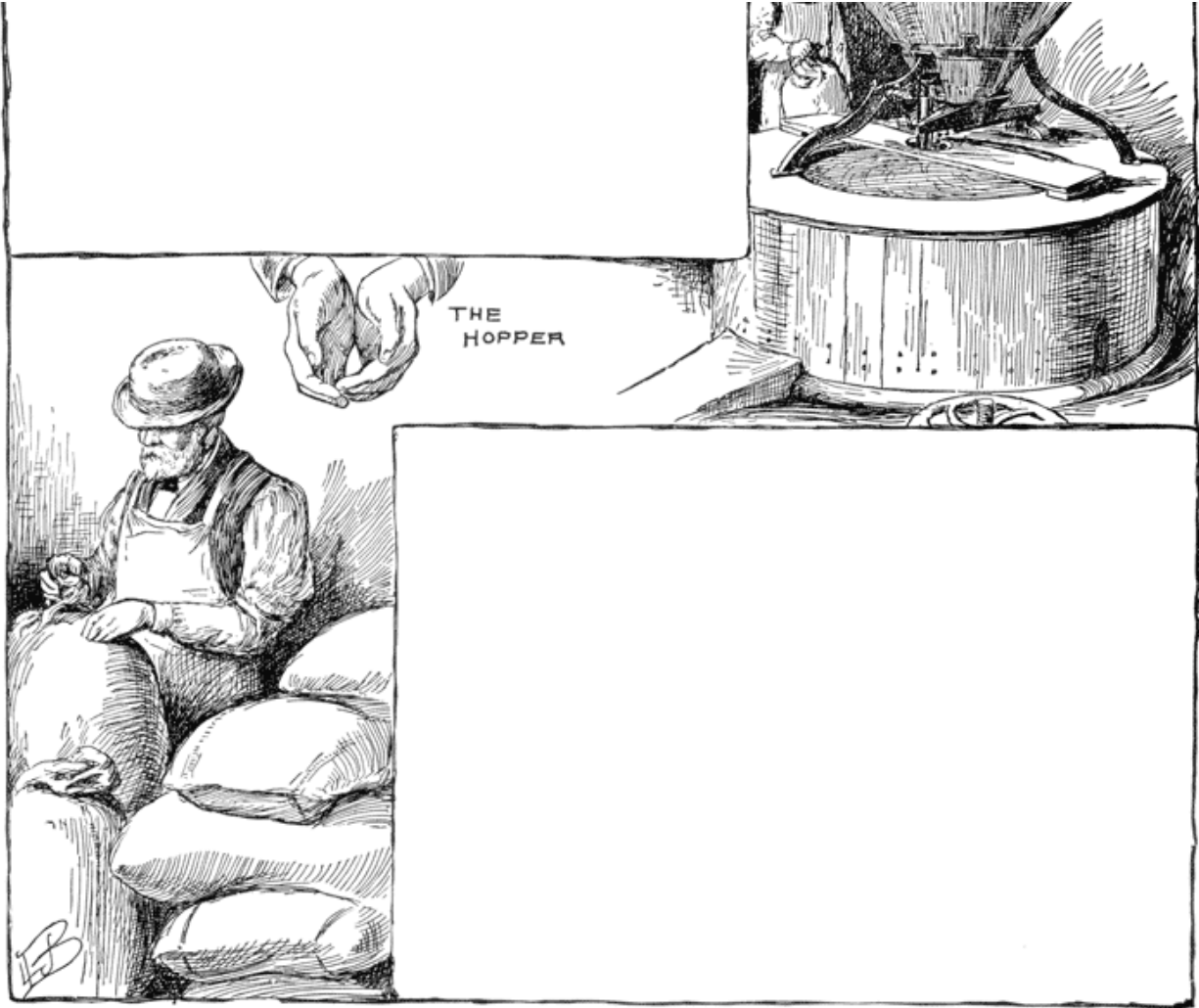
LIFT THE WATER-GATE



THE MILLWHEEL



THE MILLSTONES



THE MILL.

[Listen] [PDF] [MusicXML]

EMILIE POULSSON.

CORNELIA C. ROESKE.

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of three systems of music, each with a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The lyrics are: "1. A mer - ry lit - tle riv - er Went sing - ing day by day, Un - til it reached a mill - dam That stretched a - cross its way. And there it spread its wa - ters, A qui - et pond, to wait Un - til the bu - sy mil - ler Should lift the wa - ter gate."

1. A merry little river
Went singing day by day,
Until it reached a mill-dam
That stretched across its way.
And there it spread its waters,
A quiet pond, to wait

2. Then, hurrying through the gateway,
The dashing waters found
A mighty millwheel waiting—
And turned it swiftly round.
But faster turned the millstone
Up in the dusty mill,

Until the busy miller
Should lift the water gate.

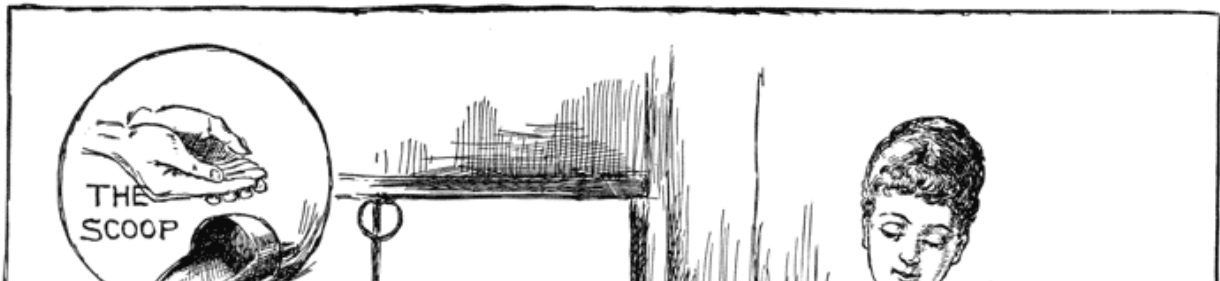
3. And faster yet and faster
The heavy stones went round,
Until the golden kernels
To golden meal were ground.
“Now, fill the empty hopper
With *wheat*,” the miller said;
“We’ll grind this into flour
To make the children’s bread.”

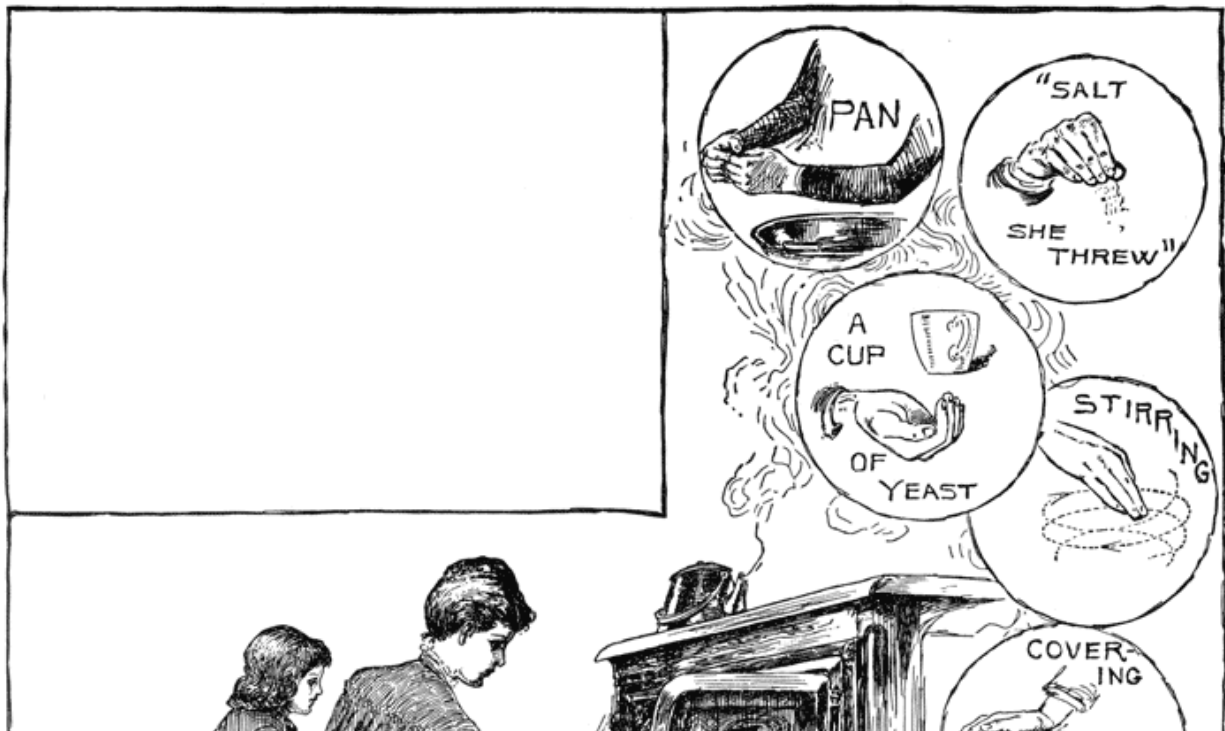
And quickly did the miller
With corn the hopper fill.

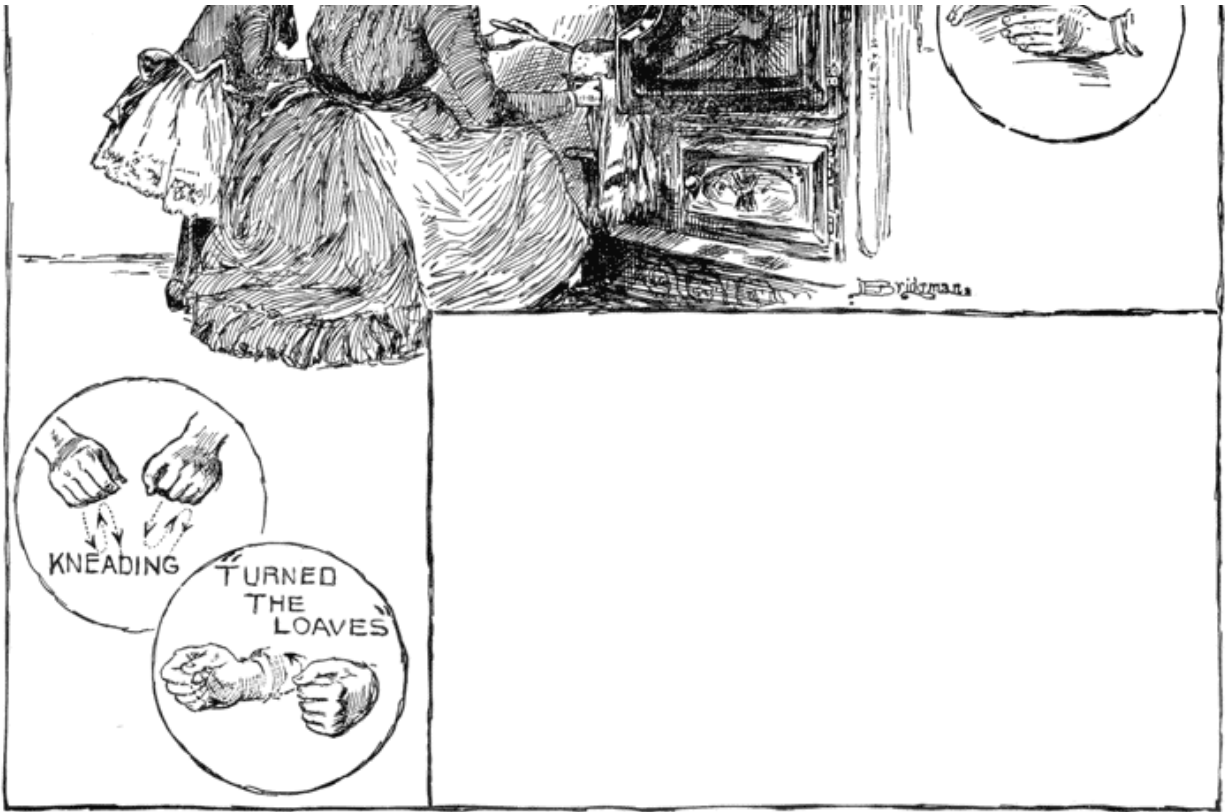
4. And still, as flowed the water,
The mighty wheel went round;
And still, as turned the millstones,
The corn and grain were ground.
And busy was the miller
The livelong day, until
The water gate he fastened,
And silent grew the mill.



XVI.—MAKING BREAD.







MAKING BREAD.

[Listen] [PDF] [MusicXML]

EMILIE POULSSON.

C.C.

ROESKE.

1. "The farm-er and the mil-ler Have work'd,"the mother said, "And got the flo - ur

The first system of musical notation for the song "Making Bread". It consists of a treble clef staff and a bass clef staff, both in 2/4 time and key of D major. The treble staff contains the melody with lyrics: "1. 'The farm-er and the mil-ler Have work'd,'the mother said, 'And got the flo - ur". The bass staff provides a simple accompaniment.

read - y, So I will make the bread." She scooped from out the bar - rel The

The second system of musical notation. The treble staff continues the melody with lyrics: "read - y, So I will make the bread." She scooped from out the bar - rel The". The bass staff continues the accompaniment.

flo-ur white as snow, And in her sieve she put it Andshook it to and fro.

The third system of musical notation. The treble staff continues the melody with lyrics: "flo-ur white as snow, And in her sieve she put it Andshook it to and fro.". The bass staff continues the accompaniment.

1. "The farmer and the miller
Have work'd," the mother said,
"And got the flour ready,
So I will make the bread."
She scooped from out the barrel

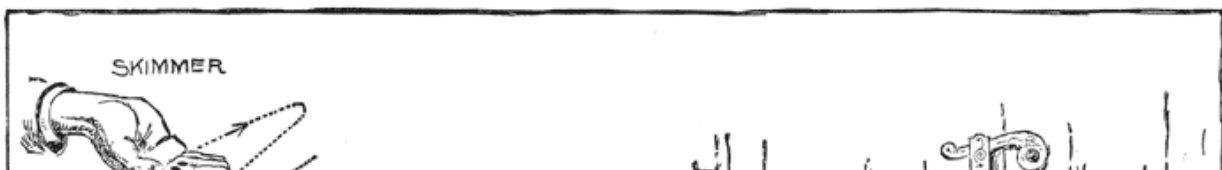
The flour white as snow,
And in her sieve she put it
And shook it to and fro.

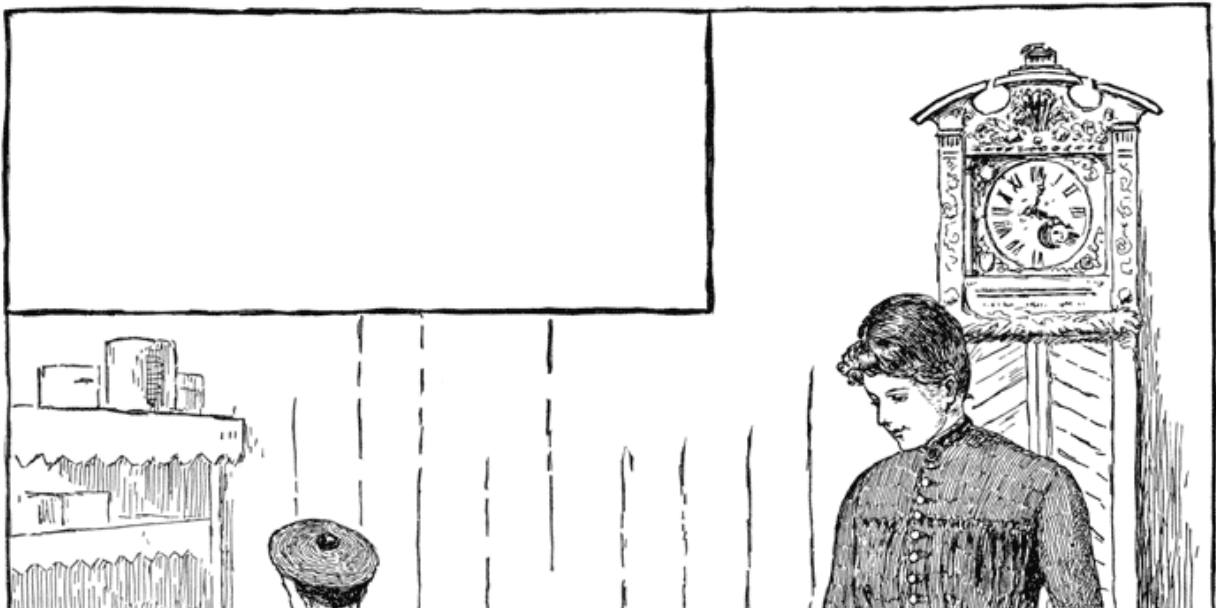
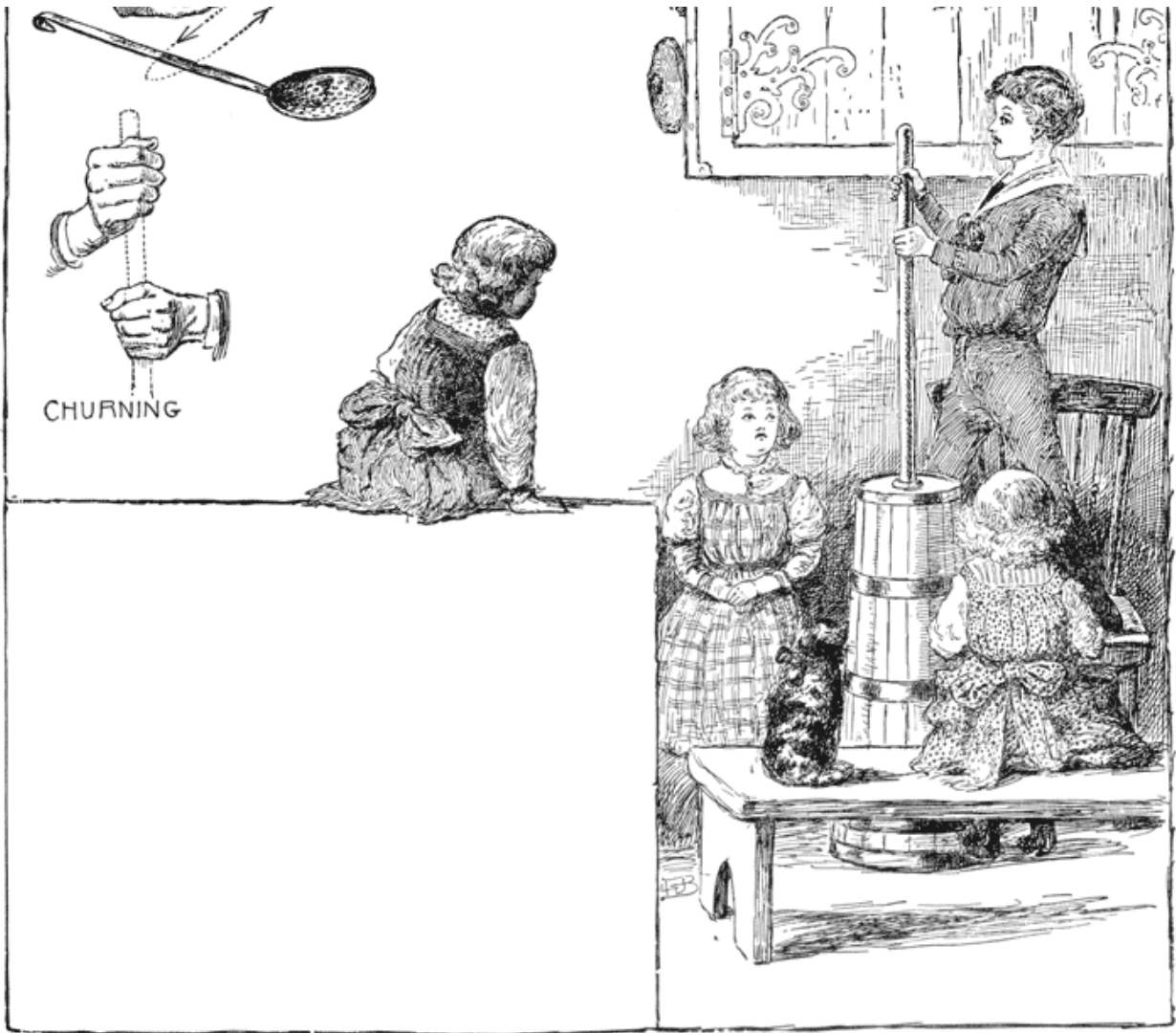
2. Then in the pan of flour
A little salt she threw;
A cup of yeast she added,
And poured in water, too.
To mix them all together
She stirred with busy might,
Then covered it and left it
Until the bread was light.

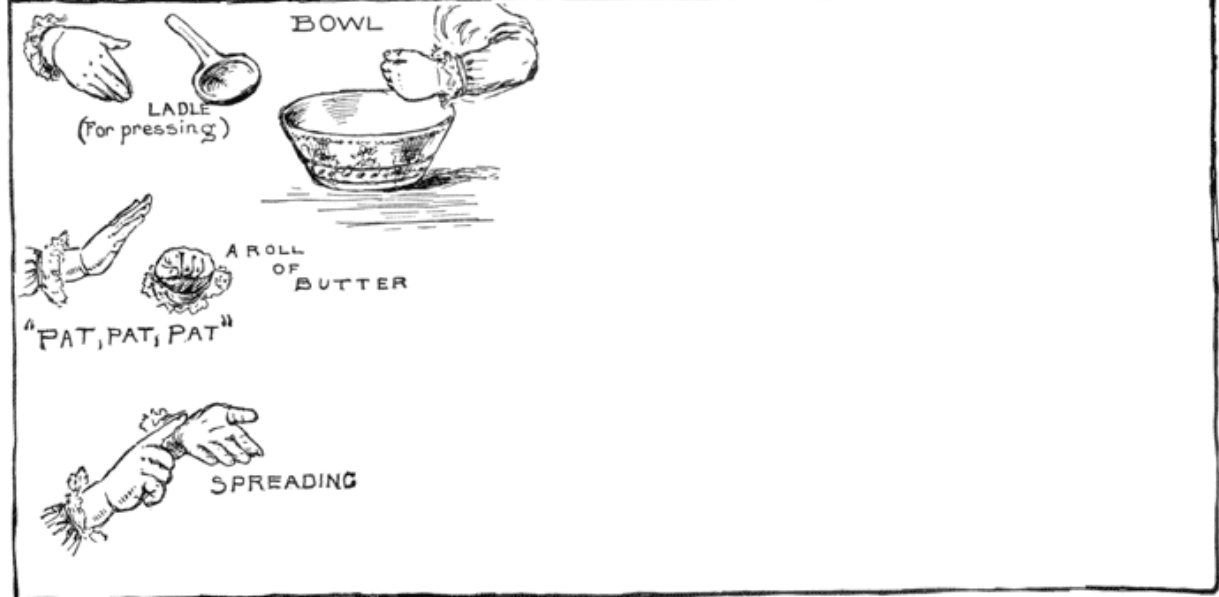
3. More flour then she sifted
And kneaded well the dough,
And in the waiting oven
The loaves of bread did go.
The mother watched the baking,
And turned the loaves, each one,
Until at last, rejoicing,
She said, "My bread is done!"



XVII.—MAKING BUTTER.







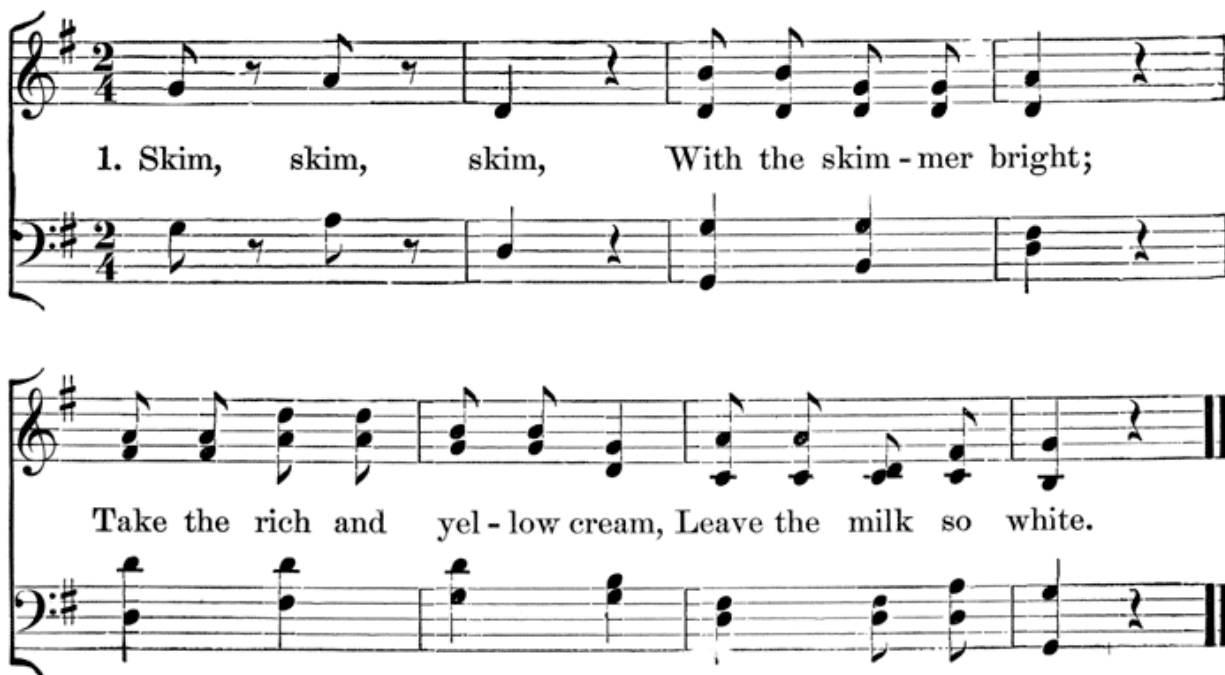
MAKING BUTTER.

[Listen] [PDF] [MusicXML]

EMILIE POULSSON.

C.C.

ROESKE.



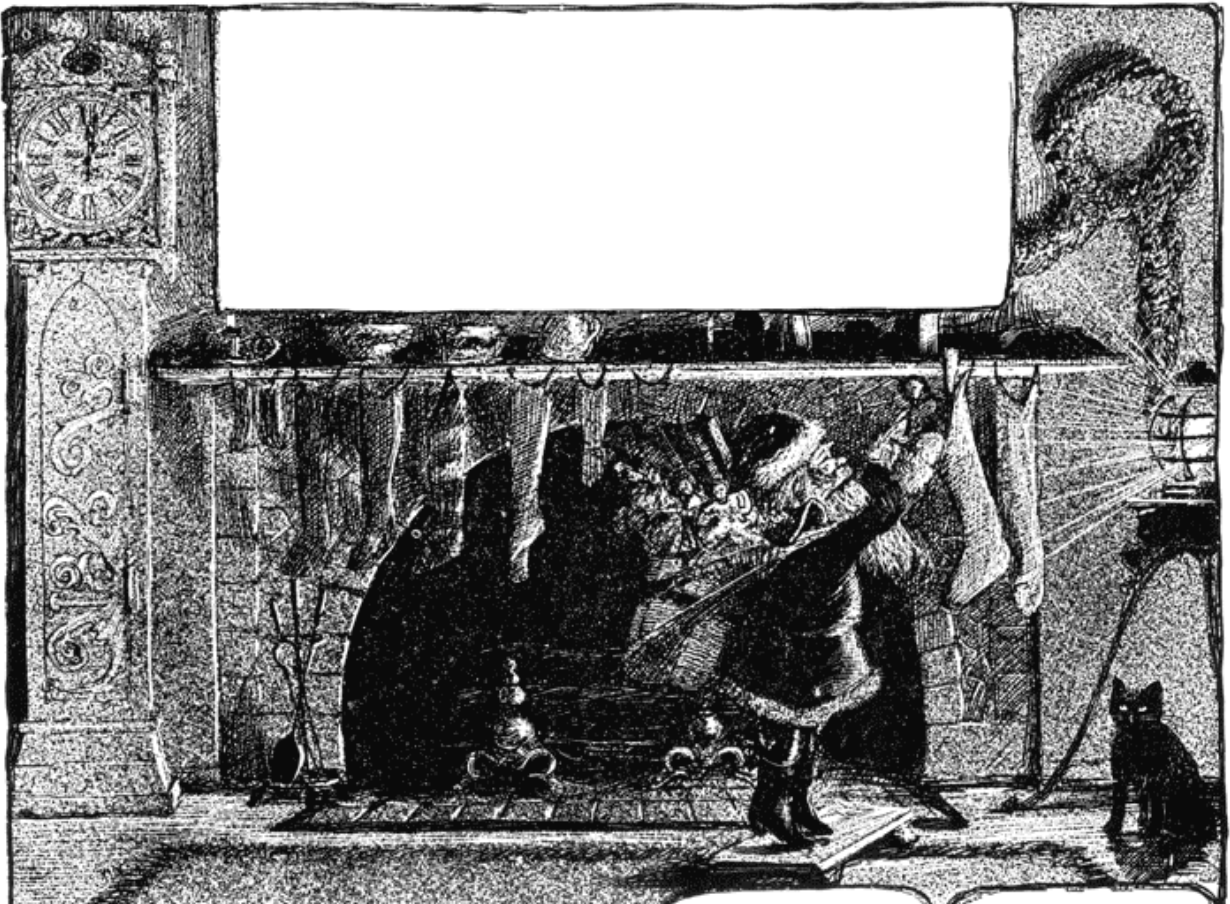
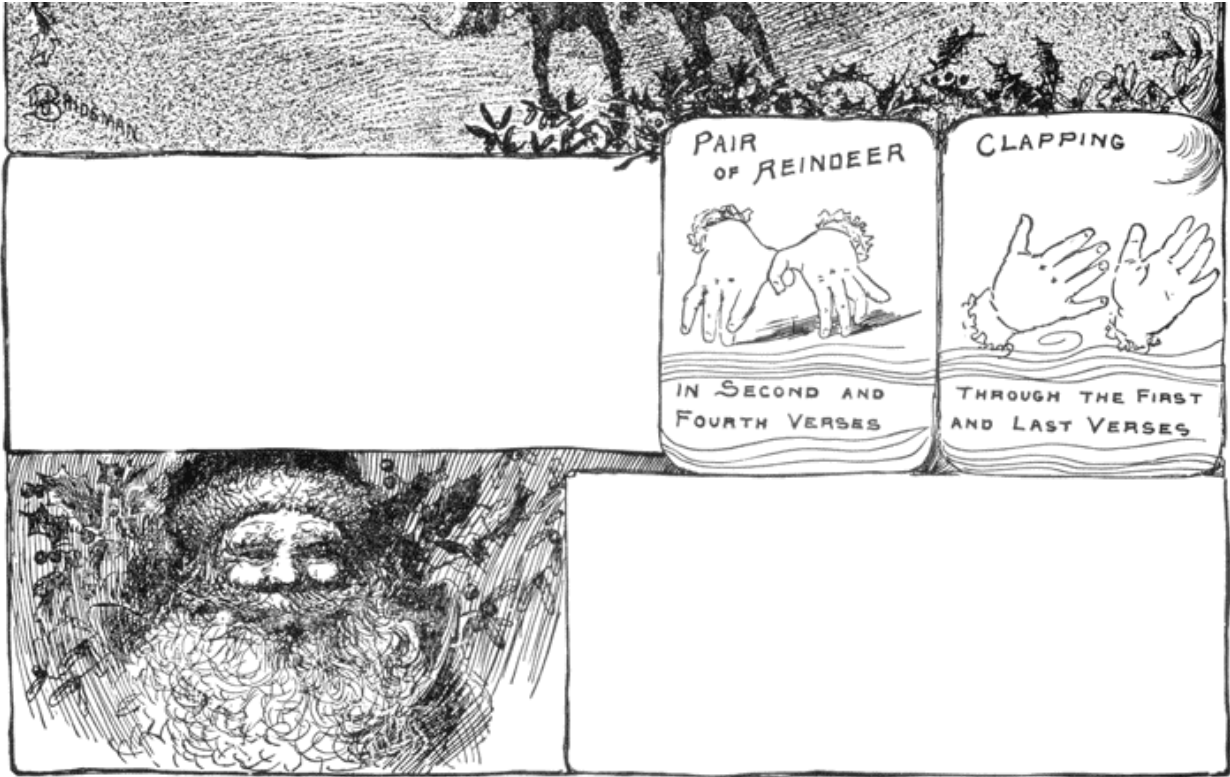
1. Skim, skim, skim, With the skim-mer bright;
Take the rich and yel-low cream, Leave the milk so white.

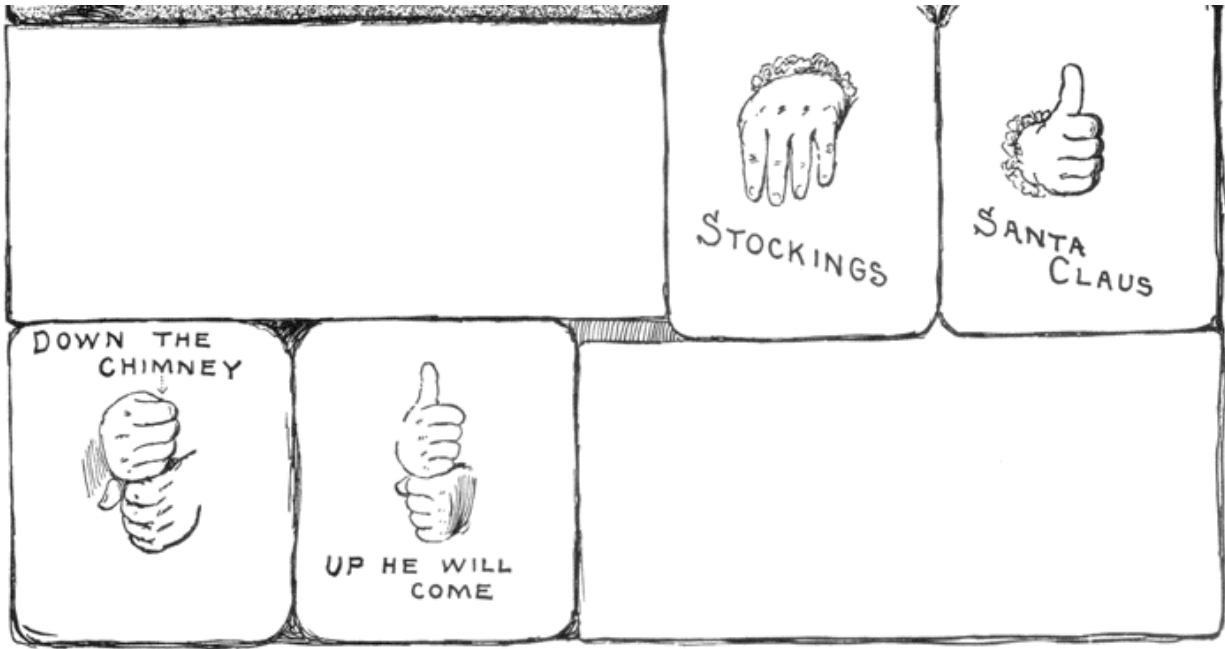
1. Skim, skim, skim,
With the skimmer bright;
Take the rich and yellow cream,
Leave the milk so white.
2. Churn, churn, churn,
Now 'tis churning day;
Till the cream to butter turn
Dasher must not stay.
3. Press, press, press;
All the milk must be
From the golden butter now
Pressed out carefully.
4. Pat, pat, pat,
Make it smooth and round.

See! the roll of butter's done—
Won't you buy a pound?

5. Taste, oh! taste,
This is very nice.
Spread it on the children's bread,
Give them each a slice.
-







SANTA CLAUS.

[Listen] [PDF] [MusicXML]

EMILIE POULSSON.

CORNELIA C. ROESKE.

1. O, clap, clap the hands, And sing out with glee ! For
 2. O, clap, clap the hands, And sing out with glee ! For
 3. O, clap, clap the hands, And sing out with glee ! For

Christ - mas is com - ing and mer - ry are we! Now swift o'er the snow The
 Christ - mas is com - ing and mer - ry are we! Our stock - ings we'll hang, And
 Christ - mas is com - ing and mer - ry are we! He'll emp - ty his pack, Then

ti - ny rein - deer Are trot - ting and bring - ing Good San - ta Claus near.
 while we're a - sleep Then down thro' the chim - ney Will San - ta Claus creep.
 up he will come And, call - ing the rein - deer, Will haste a - way home.

1. O, clap, clap the hands,
 And sing out with glee!
 For Christmas is coming and merry are we!
 Now swift o'er the snow
 The tiny reindeer

Are trotting and bringing
Good Santa Claus near.

2. O, clap, clap the hands,
And sing out with glee!
For Christmas is coming and merry are we!
Our stockings we'll hang,
And while we're asleep
Then down thro' the chimney
Will Santa Claus creep.

3. O, clap, clap the hands,
And sing out with glee!
For Christmas is coming and merry are we!
He'll empty his pack,
Then up he will come
And calling the reindeer,
Will haste away home.

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