

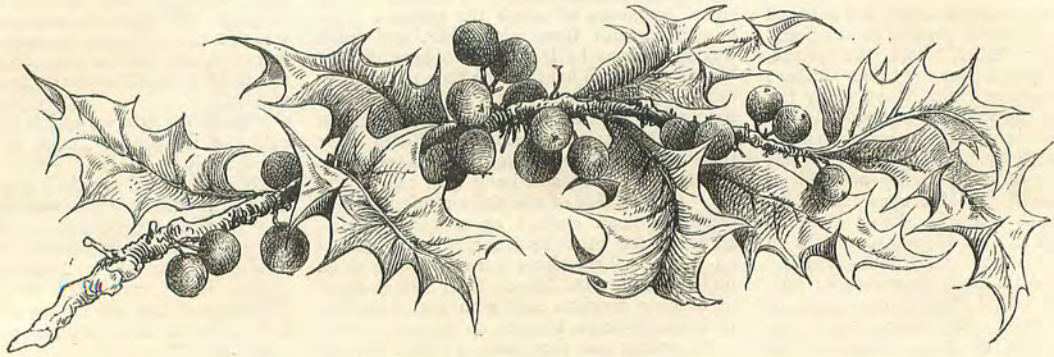
Sibyl had already made an essay to read in Mistress Ursula's book of prayers; but that was beautifully coloured, with fair pictures at the corners of the pages. The book that Master Hugh carried was larger, thicker, and all in black letters—such a book as she had seen many times on the knees of the hermit Eustace—and it did not commend itself to the little maid as a charming occupation for a summer day to bend her brows in the attempt to decipher those strange lines; but the

princess gently patted her on the shoulder, and, pointing to her feet—the sign she always used to intimate her brother Edward, who was noted for his extraordinary swiftness of foot, she nodded many times.

“She means, Sibyl,” interpreted Master Hugh, “that Prince Edward learns to read books, and that he will not be pleased if thou dost not learn to read also; and what thou learnest thou wilt be able ere long to communicate to her.”

Sibyl now looked at the book with more favour, and henceforth, whenever Master Hugh came to Wingrave, part of his time was given to instructing the little maid in the art of reading—an instruction which was well followed up by Dame Ursula in his absence; and many a sweet and holy hymn did the child learn in the noble Latin tongue from the lips of the pious brother and sister.

(To be concluded.)



SEE, THE DAWN FROM HEAVEN IS BREAKING!

A CHRISTMAS CAROL.

Words by THOMAS MOORE.

Music by W. G. CUSINS.

PIANO. *Andantino. p*

See, the dawn from Heav'n is break - ing O'er our sight, And earth, from sin a -

- wak - ing,..... Hails..... the light! See those groups of an - gels, wing - ing



From the realms a - bove, On their brows, from E - den, bring - ing Wreaths of Hope and



Love! See those groups of an - gels,



wing - ing From the realms a - bove— wing - ing From the realms a - bove, On their brows, from



E - den, bring - ing Wreaths of Hope and Love!



Hark, their hymns.....





..... of glo - ry peal - ing Through the air, To mor - tal ears..... re - veal - ing

Who lies there! Hark, their hymns..... of glo - ry peal - ing Through the

air, To mor - tal ears..... re - veal - ing Who lies

there!

*molto tranquillo e rit.*  
In that dwell - ing dark and low - ly Sleeps the Heav'n - ly

*colla voce.* *piu rit.*



*a tempo.* *cres.*

Son; He whose home's a - bove..... The Ho - ly, ev - er Ho - ly

*a tempo.* *cres.*

The first system of music features a vocal line in G major with a key signature of one flat (F major) and a 4/4 time signature. The vocal line begins with a rest, followed by the lyrics 'Son; He whose home's a - bove..... The Ho - ly, ev - er Ho - ly'. The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line. Dynamics include *a tempo.* and *cres.*

One! He whose home's a - bove..... the Ho - ly, ev - er Ho - ly One! He whose

*più. cres.*

The second system continues the vocal line with the lyrics 'One! He whose home's a - bove..... the Ho - ly, ev - er Ho - ly One! He whose'. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *più. cres.*

*f* *dim.*

home's a - bove..... He whose home's a - bove..... The Ho - ly, ev - - -

*f* *dim.*

The third system features a vocal line with lyrics 'home's a - bove..... He whose home's a - bove..... The Ho - ly, ev - - -'. The piano accompaniment has a more active texture with arpeggiated chords. Dynamics include *f* and *dim.*

*p* *rit. molto.*

. . . . er Ho - . . ly One!..... The ev - er Ho - . . . . ly, Ho - . . . . ly

*p* *rit. molto.*

The fourth system has a vocal line with lyrics '. . . . er Ho - . . ly One!..... The ev - er Ho - . . . . ly, Ho - . . . . ly'. The piano accompaniment features a slower, more sustained texture. Dynamics include *p* and *rit. molto.*

One!

*p a tempo.* *rit*

The fifth system begins with a vocal line saying 'One!'. The piano accompaniment features a series of triplets in both hands, creating a rhythmic pattern. Dynamics include *p a tempo.* and *rit*. The system ends with a double bar line and a page number '4' at the bottom right.