TONIC SOL-FA MUSIC COURSE
FOR SCHOOLS.

BOOK I.

BY
DANIEL BATCHELLOR
AND
THOMAS CHARMBURY.

BOSTON:
OLIVER DITSON COMPANY.

NEW YORK:  CHICAGO:  PHILA:  BOSTON:
THE TONIC SOL-FA MUSIC COURSE FOR SCHOOLS.

A SERIES OF EXERCISES AND SONGS IN THE TONIC SOL-FA METHOD, PROGRESSIVELY ARRANGED IN STEPS; WITH A CORRESPONDING SUPPLEMENTAL COURSE IN THE STAFF NOTATION.

BOOK I.

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PREFACE.

The Tonic Sol-Fa Music Course is prepared especially for the use of Schools. The exercises are carefully graded according to the steps of The Tonic Sol-Fa Method.

Book I. contains exercises in the First and Second Steps. The First Step develops the first, third, and fifth tones of the Scale, making together the Tonic Chord, the basis of harmony; and also elementary studies in time. The Second Step introduces the second and seventh tones of the scale, making, with the fifth, the Chord of the Dominant. The time studies in this step, while still of an elementary character, are carried farther than in the First Step.

In the preparation of this course, the convenience of both teacher and scholars has been kept in view. For the latter, the instruction is embodied as far as possible in pleasant songs. To assist the teacher, a Manual has been prepared, containing directions, how to present the musical exercises to the children. A number of rote-songs are provided with the Manual, which will be found useful for the lower primary grade. All the music is original, unless otherwise stated, and has been composed for this Course.

Thanks are due to Messrs. D. Appleton & Co., James R. Osgood & Co., and Porter & Coates, for their courtesy in allowing their poems to be set to music for the present work.

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# The Tonic Sol-Fa Music Course for Schools.

## Book I.

### First Step.

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FIRST STEP.

STUDIES IN RHYTHM.

To be sung first slowly,—then quickly.

10.
\[
\begin{array}{cccc}
\text{D.C.} \\
\text{T}_{\text{Raa}} \text{T}_{\text{aa}} & \text{T}_{\text{Raa}} \text{T}_{\text{aa}} & \text{T}_{\text{Raa}} \text{T}_{\text{aa}} & \text{T}_{\text{Raa}} \text{T}_{\text{aa}} \\
\end{array}
\]

11.
\[
\begin{array}{cccc}
\text{D.C.} \\
\text{T}_{\text{Raa}} - \text{aa} & \text{T}_{\text{Raa}} - \text{aa} & \text{T}_{\text{Raa}} - \text{aa} & \text{T}_{\text{Raa}} - \text{aa} \\
\end{array}
\]

12.
\[
\begin{array}{cccc}
\text{D.C.} \\
\text{T}_{\text{Raa}} \text{T}_{\text{aa}} & \text{T}_{\text{Raa}} \text{T}_{\text{aa}} & \text{T}_{\text{Raa}} \text{T}_{\text{aa}} & \text{T}_{\text{Raa}} - \text{aa} \\
\end{array}
\]

13.
\[
\begin{array}{cccc}
\text{D.C.} \\
\text{T}_{\text{Raa}} \text{T}_{\text{aa}} & \text{T}_{\text{Raa}} \text{T}_{\text{aa}} & \text{T}_{\text{Raa}} \text{T}_{\text{aa}} & \text{T}_{\text{Raa}} - \text{aa} \\
\end{array}
\]

14.
\[
\begin{array}{cccc}
\text{D.C.} \\
\text{T}_{\text{Raa}} \text{T}_{\text{aa}} & \text{T}_{\text{Raa}} \text{T}_{\text{aa}} & \text{T}_{\text{Raa}} \text{T}_{\text{aa}} & \text{T}_{\text{Raa}} - \text{aa} \\
\end{array}
\]

15.
\[
\begin{array}{cccc}
\text{D.C.} \\
\text{T}_{\text{Raa}} \text{T}_{\text{aa}} & \text{T}_{\text{Raa}} \text{T}_{\text{aa}} & \text{T}_{\text{Raa}} \text{T}_{\text{aa}} & \text{T}_{\text{Raa}} - \text{aa} \\
\end{array}
\]

16. 

\[\begin{array}{cccc}
\text{Let the silent pulse-names be whispered.} \\
\end{array}\]

17.
\[
\begin{array}{cccc}
\text{D.C.} \\
\text{T}_{\text{Raa}} \text{T}_{\text{aa}} & \text{T}_{\text{Raa}} \text{T}_{\text{aa}} & \text{T}_{\text{Raa}} \text{T}_{\text{aa}} & \text{T}_{\text{Raa}} - \text{aa} \\
\end{array}
\]

EXERCISES IN MELODY.

18. Key C.
\[
\begin{array}{cccc}
\text{D.C.} \\
\text{d} : \text{d} & \text{s} : \text{s} & \text{m} : \text{m} & \text{d} : - & \text{d} : \text{d} & \text{m} : \text{m} & \text{s} : \text{s} & \text{d} : - \\
\end{array}
\]
19. Key F.
\[ \begin{align*}
\text{d} & : m \\
\text{d} & : s_i \\
\text{d} & : m \\
\text{s} & : d \\
\text{m} & : s_i \\
\text{d} & : m \\
\text{d} & :
\end{align*} \]

20. Key G. M. 100.
\[ \begin{align*}
\text{d} & : s_i \\
\text{d} & : m \\
\text{s} & : m \\
\text{d} & : s_i \\
\text{d} & : s_i \\
\text{s} & : s \\
\text{d} & :
\end{align*} \]

Now the song of gladness swelling,
Fills each heart with merrily glee.

\[ \begin{align*}
\text{s}_i & : m \\
\text{d} & : - \\
\text{s}_i & : m \\
\text{d} & : - \\
\text{m} & : d \\
\text{s}_i & : m \\
\text{s}_i & : m \\
\text{d} & :
\end{align*} \]

Hark! I hear, sweet and clear,
Birds are singing, far and near.

22. Key A. M. 120. May be sung as a Round in two parts.
\[ \begin{align*}
\text{s}_i & : d \\
\text{d} & : s_i \\
\text{m}_i & : s_i \\
\text{d} & : d \\
\text{d} & :
\end{align*} \]

With hearts and voices binding, light,
We sing to gatherer.

23. Key F. M. 100.
\[ \begin{align*}
\text{s} & : m \\
\text{s} & : m \\
\text{d} & : m \\
\text{s} & : - \\
\text{d} & : d \\
\text{d} & : d \\
\text{d} & :
\end{align*} \]

Let us to the meadow go; Gentle winds are
blowing; And the birds are singing
low, Where the brook is flowing.
FIRST STEP.

STUDIES IN RHYTHM.
To be sung first slowly,—then quickly.

24. D.C.
\[
\begin{array}{cccccc}
1 & :1 & :1 & 1 & :1 & 1 \\
\text{Traa} & \text{Taa} & \text{Taa} & & & \\
\end{array}
\]

25. D.C.
\[
\begin{array}{cccccc}
1 & 1 & :1 & 1 & :1 & 1 \\
\text{Taa} & \text{Traa} & \text{Taa} & & & \\
\end{array}
\]

26. D.C.
\[
\begin{array}{cccccc}
1 & :1 & :1 & 1 & :1 & 1 \\
\end{array}
\]

27. D.C.
\[
\begin{array}{cccccc}
1 & :1 & :1 & 1 & :1 & 1 \\
\end{array}
\]

28. D.C.
\[
\begin{array}{cccccc}
1 & 1 & :1 & :1 & 1 & - \\
\end{array}
\]

EXERCISES IN MELODY.

29. Key D.
\[
\begin{array}{ccccccc}
d & :d & :d & m & :m & :m & s & :s & :s & d' & - & - \\
\end{array}
\]

30. Key D.
\[
\begin{array}{ccccccc}
d' & :d' & :d' & s & :s & :s & m & :m & :m & d & - & - \\
\end{array}
\]
31. **Key G.**

\[\begin{array}{c}
| d : s, : d | m : d : m | s : - : s | m : - : - | \\
| m : s : s | d : m : d | s, : - : s, | d : - : - |
\end{array}\]

32. **Key C.**

\[\begin{array}{c}
| d : d : d | m : - : d | m : m : m | s : - : m | \\
| s : s : s | d' : - : s | d' : s : s : m | d : - : - |
\end{array}\]

33. **Key C. M. 60.** *Beating once to the measure.*

\[\begin{array}{c}
| s : - : d' | s : - : m | s : - : d' | s : - : - | \\
| Back and for - ward, blithe and gay, |
| m : - : s | m : - : d | m : - : s | m : - : - |
\end{array}\]

*Swinging all the happy day.*

34. **Key F. M. 72.** *Beating once to the measure.*

\[\begin{array}{c}
| s, : d : d : d | d : s, : d | m : m : m | m : d |
| With laughter and singing Our voices are ringing, |
| m : s : s : s | s : m : d | s, : s, : s, | d : - |
| And echoes are winging Their answering glee. |
\end{array}\]

35. **Key D. M. 160.**

\[\begin{array}{c}
| d : m : d |
| Mer-ri - ly, |
| m : s : m |
| List! to the birds so |
| s : m : s : d' : - : s |
| blithe and gay, |
| ca - rol-ling forth their mer - ry lay. |
\end{array}\]
FIRST STEP.

36. Key G. M. 120.

\[ \text{A thing well begun is more than half done,} \]

\[ \text{And cheerfully trying Will help us along.} \]

STUDIES IN RHYTHM.
WITH HALF-PULSES.

All to be sung at M. 80, 100, and 120.

37. D.C.

38. D.C.

39. D.C.

40. D.C.

41.

EXERCISES IN MELODY.

42. Key C. M. 100. Round in two parts.
FIRST STEP.

43. Key C. M. 100. Round in four parts.

(\( \text{d} \cdot \text{d} : \text{d} : \text{d} | \text{m} : \text{d} \cdot \text{m} : \text{m} : \text{m} : \text{d} \) *.

Now we sing together; Keep in tune and measure;

(\( \text{s} . \text{s} : \text{s} . \text{s} | \text{d}^{\prime} : \text{s} : \text{d}^{\prime} : \text{m} . \text{d} : \text{m} : \text{s} . \text{d} \) : -

Sing-is a pleasure When we all agree.

AWAKE THE STRAIN.

44. Key D. M. 80.

(\( \text{s} | \text{d}^{\prime} : \text{d}^{\prime} : \text{d}^{\prime} : \text{m} : \text{d} | \text{s} : \text{s} : \text{s} \) :

(\( \text{A} - \text{wake the strain of gladness, clear and strong,} \)

(\( \text{s} | \text{m} . \text{m} : \text{s} . \text{s} | \text{d}^{\prime} : \text{s} : \text{m} . \text{m} : \text{s} . \text{s} : \text{s} . \text{d} \) |

With voices sweetly blending in the happy song.

THE TIME TABLE.

45. Key F. M. 120.

(\( \text{d} : \text{s}_1 | \text{d} : \text{s}_1 | \text{d} : \text{m} | \text{m} : \text{d} | \text{m} : \text{d} | \text{m} : \text{d} \) : 

(\( \text{Six-ty seconds make a minute; How much good can} \)

(\( \text{m} : \text{s} | \text{s} : \text{m} | \text{s} : \text{s} | \text{m} : \text{m} | \text{d} : \text{m} | \text{s} : \text{s} : \) : -

(\( \text{I do in it? Six-ty minutes make an hour,} - \)

(\( \text{s} : \text{s} | \text{m} : \text{m} | \text{d} : \text{m} | \text{s} : \text{s} : \text{s} : \text{m} \) : -

(\( \text{All the good that's in my pow'r; Twenty} \)

(\( \text{s} : \text{m} | \text{s} : \text{s} : \text{m} | \text{d} : - | \text{m} : \text{d} | \text{m} : \text{d} \) : 

(\( \text{hours and four, a day, Time for work and} \)

(\( \text{m} : \text{d} | \text{s}_1 : - | \text{d} : \text{m} | \text{s} . \text{s} : \text{s} : \text{s} : \text{m} : \text{d} \) : 

(\( \text{sleep and play; Days three hundred and sixty} \)

(\( \text{s} : - | \text{d} : \text{s}_1 | \text{d} : \text{m} | \text{s} : \text{s}_1 | \text{d} : \text{s} : \text{d} - \)

(\( \text{five, Make a year for me to strive.} \)
FIRST STEP.

DUTY’S CALL.

46. Key F. M. 100.  
Round in three parts.

\[
\begin{align*}
| d & : s_1 : s_1 | \quad | d & : s_1 : s_1 | \quad | m : m | \quad | d : - | \\
| m : m : d : m | \quad | m : m : d : m | \quad | s : s | \quad | m : - | \\
| s : m | \quad | s : m | \quad | d : s_1 : s_1 | \quad | d : - |
\end{align*}
\]

Where the voice of duty calls us, we will go,

With a cheerful courage, on to meet the foe;

Forward! forward! steadily we go.

COME AND JOIN.

47. Key F. M. 84.

\[
\begin{align*}
| m : m : d : m | \quad | s : m : - | \quad | s : s : m : d | \quad | s : - : - |
\end{align*}
\]

Come and join the chorus; Swell the tuneful throng;

Let us blend our voices In delights of song.

LITTLE KINDNESSES.

48. Key D. M. 84.

\[
\begin{align*}
| s : m : m : d | \quad | d : s_1 | \quad | d : s_1 : d : m | \quad | s : - |
\end{align*}
\]

1. Little words of kindness, Whispered soft and low.
2. Little deeds of kindness, Hearst truly stow’d

\[
\begin{align*}
| s : m : m : d | \quad | d : s_1 : d : m | \quad | s : s | \quad | m : - |
\end{align*}
\]

With a thrill of gladness To the heart they go,

Help a fainting brother On life’s weary road.

\[
\begin{align*}
| s : m : d | \quad | s : s | \quad | s : m : d | \quad | m : s |
\end{align*}
\]

Lighting up its darkness With a cheering ray;

Scatter, then, like sun beams, Words and deeds of love,

\[
\begin{align*}
| s : m : m : d | \quad | d : s_1 : d : m | \quad | s : s | \quad | d : - |
\end{align*}
\]

Changing heavy sadness To the light of day.

And the Lord of heav’n will Bless you from above.
FIRST STEP.

STAND FOR THE RIGHT.

49. Key G. M. 100.

(\text{s}_1 \cdot \text{s}_1 \text{m} : \text{d} : \text{s}_1 | \text{d} : - \text{s}_1 \cdot \text{s}_1 | \text{m} : \text{d} : \text{s}_1 | \text{d} : - )

1. Let us stand for the right, With our face to the light;
2. Let us ever be true, Whate’er others may do;
3. Let us always be kind; Ev’er keep this in mind,

(\text{m} \cdot \text{m} \text{s} : \text{m} : \text{m} \cdot \text{m} | \text{s} : \text{m} : \text{d} \cdot \text{d} | \text{m} : \text{d} : \text{s}_1 \text{| d} : - )

With a will, boys, there’s a way, boys, And we’ll stand for the right.
With a will, boys, there’s a way, boys, So we’ll ev’er be true.
With a will, boys, there’s a way, boys, And we’ll al’ways be kind.

A MARCH.

50. Key F. In marching time.

(\text{s}_1 \cdot \text{s}_1 | \text{d} : \text{d} \cdot \text{d} | \text{d} : \text{m} \cdot \text{d} | \text{s} : \text{s} \text{| s} : - )

We will march in a row and our trum - pets blow,

(\text{s} : \text{s} \cdot \text{s} | \text{m} : \text{d} \cdot \text{m} | \text{s} : \text{s} \cdot \text{s} \cdot \text{s} : \text{s}_1 \cdot \text{s}_1 | \text{d} : \text{m} \cdot \text{m} )

Ran tan ta ra, ran tan tan tan ta ra, Keeping time with our

(\text{d} : \text{s}_1 \cdot \text{d} | \text{m} : \text{m} | \text{m} : - | \text{d} : \text{d} \cdot \text{d} | \text{s}_1 : \text{s}_1 \cdot \text{s}_1 )

feet while our drums we beat, Rum dum di dum dum di

\text{The End. Softly.}

(\text{d} : \text{d} \cdot \text{d} \cdot \text{d} | \text{d} : \text{d} : \text{d} | \text{d} : \text{d} : \text{d} | \text{d} : \text{d} : \text{d} | \text{d} : \text{d} : \text{d} )

Left, left, step to -

(\text{d} : \text{d} \text{| m} : \text{m} \text{| m} : \text{m} \text{| m} : \text{m} \text{| m} : \text{m} )

geth - er, Left, do not

(\text{m} : \text{m} \text{| s} : \text{s} \text{| s} : \text{s} \text{| s} : \text{s} \text{| s} : \text{s} )

left, left, right,

(\text{s} : \text{s} \cdot \text{s} \text{| s} : \text{s} : \text{s} : \text{s} \text{| s} : \text{s} \cdot \text{s} )

left, right, March, March, on we go.

D. C.
FIRST STEP.

51. Key G. M. 72.

\[
\begin{align*}
&\text{d : d . s} : \text{d . m} \quad \text{d : d . s} : \text{d . m} \\
&\quad \text{(Hark! how the little bird singing sweetly,)}
\end{align*}
\]

\[
\begin{align*}
&s : s . m : d . m \quad s \quad m : m . d : m . s \\
&\quad \text{(Warbles in merry glee;)}
\end{align*}
\]

\[
\begin{align*}
&m : m . d : m . s \quad d : d . s : d . m \quad d \quad \text{||}
&\quad \text{(forth to the meadows; There we shall happy be.)}
\end{align*}
\]

52. Key D. M. 100.

\[
\begin{align*}
&m . m : d . m \quad s . s : s \quad m . m : d . m \quad s . s : s \\
&\quad \text{(Ever one on earth should be busy as the honey bee;)}
\end{align*}
\]

\[
\begin{align*}
&d . s : m . d \quad m . m : m . s \quad d . s : m . d \quad m . m : m . s \\
&\quad \text{(Active, lively, all the day, Working in a useful way:)}
\end{align*}
\]

\[
\begin{align*}
&m . m : d . m \quad s . m : d \quad m . m : d . m \quad s . m : d \quad \text{||}
&\quad \text{(It will always give us joy Time to actively employ.)}
\end{align*}
\]

PEACEFULLY REPOSING.

53. Key F. M. 60. Beating once to the measure. Round in three parts.

\[
\begin{align*}
&s \quad : \quad m \quad : \quad m \quad : \quad m \quad : \quad m \quad : \quad m \quad : \quad m \quad : \quad m \\
&\quad \text{(Peacefully reposeing, Calmly)}
\end{align*}
\]

\[
\begin{align*}
&m : \quad m \quad : \quad m \quad : \quad m \quad : \quad m \quad : \quad m \quad : \quad m \quad : \quad m \\
&\quad \text{(sleep; Flowers are softly closing;)}
\end{align*}
\]

\[
\begin{align*}
&s : \quad s \quad : \quad s \quad : \quad s \quad : \quad s \quad : \quad s \quad : \quad d \quad : \quad d \quad : \quad d \\
&\quad \text{(Night dew weep: You from)}
\end{align*}
\]

\[
\begin{align*}
&s : \quad s \quad : \quad d \quad : \quad d \quad : \quad d \quad : \quad d \quad : \quad d \quad : \quad d \quad : \quad d \quad : \quad d \\
&\quad \text{(danger God will keep.)}
\end{align*}
\]
FIRST STEP.

STUDIES IN RHYTHM.

WITH QUARTER-PULSES.

First slowly, — then quickly.

54.

\[
\begin{array}{c|c}
1 & 1 \\ \\
\text{Traa - Tai} & \text{Taa} \\
\end{array}
\]

55.

\[
\begin{array}{c|c|c|c}
1 & 1 & 1 & 1 \\
\text{Traa - Tai} & \text{Taa} & \text{Taa} \\
\end{array}
\]

56.

\[
\begin{array}{c|c|c|c}
1 & 1 & 1 & 1 \\
\text{Traa - Tai} & \text{Taa} & \text{Taa} \\
\end{array}
\]

57.

\[
\begin{array}{c|c|c|c}
1 & 1 & 1 & 1 \\
\text{Traa - Tai} & \text{Taa} & \text{Taa} \\
\end{array}
\]

58.

\[
\begin{array}{c|c|c|c}
1 & 1 & 1 & 1 \\
\text{Taa} & \text{Taa} & \text{Taa} \\
\end{array}
\]
EXERCISES IN MELODY.

59. Key D. M. 72.
(\[d, d, d, d : m, m, m, m \mid s, s, s, s : m\])
(\[d', d', d', d : m, m, m, m \mid s, s, s, s : d\])

60. Key G. M. 72.
(\[m, m, m, m : s \mid m, d, d, d : m, d\])
(\[s, s, s, s, s : d, d, d, d \mid m, d, d, d : s\])

61. Key E. M. 72.
(\[d, d, d, d : d, d, d, d \mid m, m, m, m\])
(\[s, s, s, s, s, s \mid m, d, s\])

62. Key C. M. 60.
(\[d, d, d, d : m, m, m, m \mid d, d, m, m : s\])
(\[m, m, m, m : s, s, s, s \mid m, m, s, s, s : d\])

DON'T YOU HEAR US?

C.
MERRILY WE PASS THE TIME.

63. Key F. M. 60.

Mer-ri-ly we pass the time a-way;
When our work is over then we play;
Mer-ry when the summer breezes blow;
Mer-ry with old winter's ice and snow;
Sing-ing in our glad-ness, Hap-py all the day;—
Mer-ri-ly we pass the time a-way.

THE LITTLE RIVER.

64. Key G. M. 60. Round in three parts.

Rip-pling, purl-ing, gentle little river,
Spark-ling, danc-ing, sing-ing on for ev-er,
Nev-er stop-ping, ev-er flow-ing on your hap-py way.
THE SLEIGH-BELLS.

65. Key G. M. 100.

\[
\begin{array}{llllllll}
\text{d} & \text{m} & \text{d} & \text{m} & \text{d} & \text{s} & \text{d} & \text{m} & \text{d} & \text{s}
\end{array}
\]

1. Jing-gle! Jing-gle! Up and down, Sleighs are fly-ing thro' the town.
2. Jing-gle! Jing-gle! Now we meet, Faces gay and horses fleet;

\[
\begin{array}{llllllll}
\text{d} & \text{s} & \text{m} & \text{d} & \text{s} & \text{d} & \text{m} & \text{d} & \text{d}
\end{array}
\]

Jing-gle! Jing-gle! Don't you hear, Merry sleigh-bells
And we laugh and shout and sing While the merry

\[
\begin{array}{llllllll}
\text{m} & \text{s} & \text{d} & \text{s}, \text{s}, \text{s}, \text{s} \text{s}, \text{s}, \text{s}, \text{s}, \text{s}, \text{s}, \text{s}, \text{s}, \text{s}, \text{s}, \text{s}, \text{s}, \text{s}, \text{s}
\end{array}
\]

far and near Jing-a-ling-a-ling-a-ling-a-ling,
sleigh-bells ring.

\[
\begin{array}{llllllll}
\text{s} & \text{s} & \text{s} & \text{s} & \text{s}
\end{array}
\]

Hear the merry sleigh-bells ring, Jing-a-ling-a-jing-jing,

\[
\begin{array}{llllllll}
\text{s}, \text{s}, \text{s}, \text{s}, \text{s}, \text{m}
\end{array}
\]

jing-a-ling-a-ling, Hear the merry sleigh-bells ring.

GOOD-BY, LITTLE BIRDIE.

66. Key C. M. 100.

\[
\begin{array}{llllllll}
\text{d}
\end{array}
\]

1. Good by, little birdie! Fly to the
2. I'd like to go with you, If I could

\[
\begin{array}{llllllll}
\text{s} & (s)
\end{array}
\]

sky, Sing-ing and sing-ing a merry good-
fly; It must be so beau-ti-ful up in the

\[
\begin{array}{llllllll}
\text{d}
\end{array}
\]

by. Trala la la la la, Trala la la la la,
sky.

\[
\begin{array}{llllllll}
\text{s}, \text{s}, \text{s}, \text{s}, \text{s}, \text{d}
\end{array}
\]

Trala la la la la, Trala la la la la,

\[
\begin{array}{llllllll}
\text{s}, \text{s}, \text{s}, \text{s}, \text{s}
\end{array}
\]

Trala la la la la, Trala la la la la
SECOND STEP.

CHORD EXERCISES.

67. Key C.
   \[
   \begin{array}{llllllll}
   d : m & s | d : m & s & s : t & r' t & s : t & r' & d' :- : -
   \end{array}
   \]

68. Key C.
   \[
   \begin{array}{llllllllll}
   d . m : s . m | d . m : s . m & s : t & r' t & s : t & r' t & d' :
   \end{array}
   \]

69. Key C.
   \[
   \begin{array}{llllllllll}
   d : s m . s | m . s : d & s : r' t & t' r' t d :
   \end{array}
   \]

70. Key G.
   \[
   \begin{array}{llllllllll}
   d : s | d : m & r : s t & t r d :
   \end{array}
   \]

71. Key D.
   \[
   \begin{array}{llllllllll}
   : d | m : d & s : m & d t : s t : s r' t d :
   \end{array}
   \]

EXERCISES IN MELODY.

TO ILLUSTRATE THE CHARACTER OF RAY.

72. Key F. M. 120.
   \[
   \begin{array}{llllllllll}
   d : r m | d : r m & d : r m r d r m
   \end{array}
   \]

73. Key D. M. 120.
   \[
   \begin{array}{llllllllll}
   m : r d | m : r d & m : r d s m r d :
   \end{array}
   \]
SECOND STEP.

74. Key G. M. 72.

\[
\begin{align*}
\text{7d : s} & \quad \text{m : r : d} \quad \text{r : s} & \\
\text{m : d} & \quad \text{r : m} & \quad \text{r : d}
\end{align*}
\]

75. Key G. M. 100.

\[
\begin{align*}
\text{s} & \quad \text{d : m} \quad \text{r : s} & \\
\text{m : r} & \quad \text{s} & \quad \text{s : d}
\end{align*}
\]

TO ILLUSTRATE THE CHARACTER OF TE.

76. Key C. M. 60.

\[
\begin{align*}
\text{d} & \quad \text{m} \quad \text{s} \quad \text{d} \quad \text{t} & \\
\text{s} \quad \text{d} \quad \text{m} \quad \text{s} & \quad \text{s : t} \quad \text{d : t}
\end{align*}
\]

77. Key G. M. 84.

\[
\begin{align*}
\text{d} & \quad \text{d : d} \quad \text{s} \quad \text{s} \quad \text{s} & \\
\text{t} & \quad \text{t} \quad \text{t} \quad \text{t} \quad \text{d} & \quad \text{d : t}
\end{align*}
\]

78. Key D. M. 60.

\[
\begin{align*}
\text{d} & \quad \text{r} \quad \text{m} \quad \text{t} \quad \text{r} \quad \text{d} \quad \text{t} \quad \text{d} \quad \text{m} \quad \text{s} \quad \text{t} \quad \text{d}
\end{align*}
\]

TO ILLUSTRATE TE AND RAY.

79. Key F.

\[
\begin{align*}
\text{d} & \quad \text{s} \quad \text{t} \quad \text{d} \quad \text{s} \quad \text{d} \quad \text{r} \quad \text{t} \quad \text{d}
\end{align*}
\]

80. Key C. M. 144.

\[
\begin{align*}
\text{d} & \quad \text{s} \quad \text{d} \quad \text{t} \quad \text{d} \quad \text{r} \quad \text{d} \quad \text{d} \quad \text{t} \quad \text{d}
\end{align*}
\]

(Rocking away o'er the billows so free,

\[
\begin{align*}
\text{m} & \quad \text{r} \quad \text{d} \quad \text{t} \quad \text{d} \quad \text{r} \quad \text{d} \quad \text{s} \quad \text{m} \quad \text{d}
\end{align*}
\]

(Merrily singing, oh, happy are we!)
81. Key G. M. 100.

He who does not love a song,
Lacks a joy his whole life long.

82. Key G. Round in two parts.

He who does not love a song,
Lacks a joy his whole life long.

83. Key E. M. 100.

That is the way To be happy and gay.
Things done by halves Are never done right.
work while you work, And play while you play.

84. Key E-flat. M. 80.

Little fellows dress’d in brown, Hop-ping gai-ly up and down.
Dainty crumbs, so nice and sweet, Are just what snowbirds like to eat.
SECOND STEP.

BE TO OTHERS KIND AND TRUE.

85. Key F. M. 72.
(R d . d | d : t₁ | : d . m | r :— | r . r
(Be to others kind and true, As you'd)
(r : d | r . s | m :— | m . m | s : m | r . d
( have them be to you; Never do or say to
(t₁ :— | : d . d | : d . m | r : t₁ | d :
(men, What you would not take a gain.

STUDIES IN RHYTHM.

FOUR PULSE MEASURE.

86. 
( | 1 : l | 1 : l | 1 :— | 1 :— | D.C.
| T R A A T A A T L A A T A A | T R A A - A A T L A A - A A

87. 
( | 1 : l | 1 : l | 1 : l | 1 : l | 1 | 1 | D.C.
| T A A | T R A A T A A T L A A

88. 
( | 1 : l | 1 : l | 1 : l | 1 : l | 1 :— | D.C.
| T L A A T A A | T R A A T A A

89. 
( | 1 | 1 : l | 1 : l | 1 : l | 1 | 1 | D.C.
| T A A | T L A A T A A | T R A A

90. 
( | 1 : l . l | 1 : l | 1 :— . l | 1 : l | 1 | D.C.
| T R A A - A A - T A I

91. 
( | 1 :— . l | 1 :— . l | 1 :— . l | 1 | 1 . l | 1 . l | 1 | D.C.
| T R A A - A A - T A I T L A A - A A - T A I T L A A T A I T A A
THE LITTLE MOUSE.

97. Key F. M. 144.

1. All dress'd in gray, a little mouse Has made his home with-

2. But why? a quiet soul is he, As anybody one need

3. Ah, yes! but when the lights are out, He likes to slyly

in my house; And ev'ry night and ev'ry morn, I

wish to see. My home is large, my hearth is wide, With

peep a-bout, And help him-self to what he sees, With-

say "I wish that mouse were gone!" side.

room for him and me be please."
NOW SING ALOUD.

98. Key A. M. 96. Round in two parts.

Now sing a-loud, your voices raise,

To join the song of grateful praise.

SHE IS A RICH AND RARE LAND.

J. S. Curwen. From "The Blackbird."

99. Key C. M. 160.

She is a rich and rare land, She is a fresh and fair land, An

Hon- or'd and a dear land, This hap- py land of mine. No

Men than hers are brav- er; My love shall nev- er wav- er; My

Life I'd give to save her, This hap- py land of mine.

MORNING AND EVENING.

B.

100. Key F. M. 100.

1. When the ear- ly morn is breaking In the east with gold-en ray,
2. When the eve- ning shades are steal-ing, And the light fades from the west,

That's the time to be a-wak-ing Songs of wel-come to the day.

Let a grate-ful hymn be peal-ing For the night of qui- et rest.
SECOND STEP.

WINTER.

Words from the GERMAN.

101. Key F. M. 160.

1. Old Winter is a sturdy one, And last-ing stuff he's
2. Of flow'rs that bloom, or birds that sing, Full lit-tle cares or
3. When frost is split-ting stone and wall, And trees come crash-ing

made of; His flesh is firm as i-ron-stone; There's
knows he; He hates the fire, and hates the spring, And
af- ter,— That hates he not, he loves it all,— Then

no-thing he's a-fraid of. He spreads his coat up
all that's warm and co-sy; But when the fox-es
bursts he out in laugh-ter. His home is by the

on the heath, Nor yet to warm it lin-gers; He
bark a-loud On fro-zen lake and riv-er, When
North Pole's strand, Where earth and sea are fro-zen; His

scouts the thought of ach-ing teeth, Or chil-blains on the fin-gers.
round the fire the peo-ple crowd, And rub their hands, and shiv-er,
sum-mer-house, we un-der-stand, In Swit-zer-land he's cho-sen.
MY MOTHER.

102. Key G. M. 80.

\[
\text{s}_1 \quad \text{s}_1 \quad \text{m} \quad \text{m} \quad \text{r} \quad \text{r} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{t}_1 \quad \text{t}_1 \quad \text{t}_1 \\
\text{When the stars begin to twinkle, And the darkness slowly falls},
\]

\[
\text{t}_1 \quad \text{t}_1 \quad \text{t}_1 \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{m} \quad \text{r} \quad \text{r} \quad \text{r} \quad \text{m} \\
\text{When the warm glow of the firelight Plays with the voice so sweet and low; She's the very dearest}
\]

\[
\text{r} \quad \text{s}_1 \quad \text{s}_1 \quad \text{s}_1 \quad \text{s}_1 \quad \text{s}_1 \quad \text{s}_1 \quad \text{m} \quad \text{m} \quad \text{m} \quad \text{m} \\
\text{I climb into my mother's lap, With arms about her tight; And we sit and talk together, Till Amanada brings the light.}
\]

\[
\text{s} \quad \text{m} \quad \text{m} \quad \text{d} \quad \text{t}_1 \quad \text{t}_1 \quad \text{d} \quad \text{r} \quad \text{s}_1 \quad \text{m} \quad \text{r} \quad \text{d} \\
\text{When I hug and tell her so.}
\]

THE SEA-SHELL'S WHISPER.

103. Key C. M. 92.

\[
\text{m} \quad \text{r} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{r} \quad \text{d} \quad \text{r} \quad \text{m} \quad \text{s} \quad \text{s} \quad \text{m} \quad \text{m} \quad \text{r} \\
1. \text{Well, shell, and what is the message? You're}
2. \text{"I whisper of beautiful caverns, All}
3. \text{"I tell, too, of wonderful flowers, That}
4. \text{Ah! sweet is the song you murmur— The}
\]

\[
\text{d} \quad \text{d} \quad \text{d} \quad \text{m} \quad \text{s} \quad \text{s} \quad \text{r} \quad \text{s} \quad \text{s} \quad \text{d} \quad \text{t} \quad \text{r} \quad \text{d} \quad \text{d} \\
\text{As rays of light, full And an echo I bring of the}
\]

\[
\text{d} \quad \text{t}_1 \quad \text{r} \quad \text{d} \quad \text{m} \quad \text{s} \quad \text{s} \quad \text{d} \quad \text{m} \quad \text{r} \quad \text{d} \quad \text{d} \\
\text{And so, little shell, I'll}
\]

\[
\text{d} \quad \text{t}_1 \quad \text{r} \quad \text{d} \quad \text{m} \quad \text{s} \quad \text{s} \quad \text{d} \quad \text{m} \quad \text{r} \quad \text{d} \quad \text{d} \\
\text{Full of ten your stories to me.}
\]
SECOND STEP.

WINTER JEWELS.

104. Key G. M. 96. Lightly.

(\text{\textit{.s}_1 \text{s}_1 \text{d} \cdot \text{d} \cdot \text{d} \mid \text{m} \cdot \text{d} \cdot \text{s}_1 \cdot \text{d} \mid \text{r} \cdot \text{d} \cdot \text{r} \cdot \text{s} \mid \text{m} \cdot \text{d} \cdot \text{s}_1} )

(A million little diamonds bright, Were twinkling in the trees; And)

(\text{s}_1 \cdot \text{d} \cdot \text{d} \cdot \text{d} \mid \text{m} \cdot \text{d} \cdot \text{s}_1 \cdot \text{s}_1 \mid \text{t}_1 \cdot \text{t}_1 \cdot \text{t}_1 \cdot \text{t}_1 \mid \text{d} \cdot \text{s}_1 \cdot \text{s}_1)

(all the little maidens said, "A jewel, if you please!"

(\text{m}_1 \cdot \text{s}_1 \cdot \text{d} \cdot \text{d} \cdot \text{m} \cdot \text{m} \cdot \text{m} \cdot \text{r} \cdot \text{d} \cdot \text{s} \cdot \text{m})

(while they held their hands out-stretch'd To catch the diamonds gay, A)

(Slower.)

(\text{s} \cdot \text{m} \cdot \text{s} \cdot \text{m} \mid \text{s} \cdot \text{m} \cdot \text{s} \cdot \text{d} \mid \text{m} \cdot \text{d} \cdot \text{s}_1 \cdot \text{s}_1 \mid \text{d} \cdot \text{s}_1 \cdot \text{s}_1)

(million little sun-beams came, And stole them all away!)

LITTLE DANCING LEAVES.


(\text{\textit{s}_1 \cdot \text{m} \cdot \text{r} \cdot \text{d} \mid \text{s}_1 \cdot \text{m} \cdot \text{s}_1 \cdot \text{m}_1 \mid \text{s}_1 \cdot \text{m} \cdot \text{t}_1 \cdot \text{d}})

(1. Little danc-ing leaves,
2. Little danc-ing leaves,
3. Little danc-ing leaves,
4. Little danc-ing leaves,

\text{r} \cdot \text{s} \cdot \text{m} \cdot \text{r} \cdot \text{d} \mid \text{t}_1 \cdot \text{s}_1 \cdot \text{r} \cdot \text{d} \mid \text{t}_1 \cdot \text{s}_1 \cdot \text{r} \cdot \text{d})

(bow-er, Which a-mong you griefs
kiss you; From the cot-tage eaves
birch-es, The great storm-wind tears;
ress-ing,— He most joy re-ceives)

(\text{r} \cdot \text{d} \cdot \text{t}_1 \cdot \text{r} \mid \text{t}_1 \cdot \text{s}_1 \cdot \text{s}_1 \cdot \text{t}_1)

(Not to be a flow-er?
Nest-ling birds would miss you;
Your re-treat he search-es,—
Who be-stows a bless-ing.)

(\text{r} \cdot \text{r} \cdot \text{r} \mid \text{m} \cdot \text{s} \cdot \text{r} \cdot \text{s} \cdot \text{d} \cdot \text{d} \cdot \text{d})

(light leaves say, Danc-ing in the sun all day.
blos-soms so, If you all to flow'rs should grow!
tall trees roar! While you—on-ly dance the more.
danc-ing made, While you bless us with your shade!)
SECOND STEP.

IMPROVE THE TIME.

106. Key F. M. 100.

\[
\begin{align*}
&d : - . d | d . d : t_1 . d | r : s_1 | : \\
&\text{Six - ty seconds make a \text{ min - ute;}}
\end{align*}
\]

\[
\begin{align*}
&r : - . r | r . r : d . r | m : d | : | m : - . m | m . m : r . d \\
&\text{Use them well and you will \text{ win it;}}
\end{align*}
\]

\[
\begin{align*}
&s : - | : | s_1 : - . d | m . r : d . t_1 | d : - | : \\
&\text{hour; \quad \text{Use them well while in your \text{ power.}}}
\end{align*}
\]

STUDIES IN RHYTHM.

SIX PULSE MEASURE.

107. M. 50,— then 100. Beating twice to the measure. D.C.

\[
\begin{align*}
&Traa - tai - tee taa - tai - tee traa - tai - tee taa - ai - ee
\end{align*}
\]


\[
\begin{align*}
&: 1 | 1 : l : l | 1 : l : l | 1 : - : l | 1 : - \\
&t ee traa - tai - tee taa - tai - tee traa - ai - tee taa - ai
\end{align*}
\]

109. M. 100. Twice. D.C.

\[
\begin{align*}
&Traa - ai - tee taa - ai - tee Traa - ai - ee aa - ai - ee
\end{align*}
\]

110. M. 100. Twice. D.C.

\[
\begin{align*}
&: 1 | 1 : - : - | - : 1 : l | 1 : - : - \\
&t ee traa - ai - ee aa - tai - tee
\end{align*}
\]

111. Key D. M. 100. Twice. D.C.

\[
\begin{align*}
&d : t_1 . d | r : d : r | m : r : d | s : - : - \\
&m : - : - | s : - : - | r : m : r : d : - : - \\
\end{align*}
\]

\[ \text{:s}_1 \text{d} : - : \text{m} | \text{m} \text{m} : \text{d} | \text{t}_1 : - : \text{r} | \text{s}_1 : - : \text{s}_1 \]

1. He sings his song of glad-ness, The
2. Let him whose heart is thank-ful, Sing

\[ \text{d} : - : \text{r} | \text{m} : \text{r} : \text{d} | \text{s} : - : - | - : - | \text{m} \text{m} : \text{r} : \text{d} \]

lit-tle tune-ful lark, And thanks al-way for
praise for mer-cies given, And his grate-ful lay shall

\[ \text{s} : - : \text{m} | \text{m} : \text{r} : \text{d} | \text{m} : - : \text{d} | \text{t}_1 : \text{d} : \text{r} | \text{d} : - : - | - : - \]

each new day From dawn he gives till dark.
soar a-way With the lark’s loud song to heav’n.

THE EVENING STAR.

A. L. Cowley. From “The Blackbird.”


\[ \text{m} : \text{r} : \text{m} | \text{s} : - : \text{m} | \text{d} : - : \text{r} | \text{m} : - : - | \text{s} : - : \text{s} \]

1. Peace-ful, qui-et eve-ning star, Calm-ly
2. Peace-ful, qui-et lit-tle child, Look-ing

\[ \text{m} : - : \text{d} | \text{m} : - : \text{r} | \text{d} : - : - | \text{d}' : \text{t} : \text{d}' | \text{s} : - : \text{m} \]

shin-ing from a-far; Smil-ing on me
up with eyes so mild; As I spar-kle

\[ \text{d} : - : \text{m} | \text{s} : - : \text{t}_1 | \text{d} : - : - | \text{m} : \text{r} : \text{m} | \text{m} : - : \text{d} \]

from a-bove, Whis-per, to me words of
up a-bove, This I whis-per, God is

\[ \text{d} : - : \text{t}_1 : \text{d} | \text{t}_1 : - : - | \text{m} : - : \text{m} | \text{m} : - : \text{m} | \text{s} : - : \text{t}_1 \]

love, words of love, words of love.
love, God is love, God is love.

\[ \text{d} : - : \text{t}_1 : - : \text{t}_1 | \text{d} : - : - | \text{d} : - : - | \text{d} : - : - \]
THE KATYDIDS.

114. Key C. M. 96.

\[
\begin{align*}
\text{.m} & \quad \text{.s.s:s.m} & \text{d'.d':d'.m} & \text{r.m:s.m} & \text{r} & \text{:-}.\\
1.0 & \quad \text{lit-tle no-isy} & \text{ka-ty-dids! Each} & \text{tree with-in} & \text{the} & \text{glen} \\
2.1 & \quad \text{ve-ry much} & \text{like} & \text{to know, What} & \text{did} & \text{poor Ka-ty do,}
\end{align*}
\]

\[
\begin{align*}
\text{.d} & \quad \text{m.m:m.d} & \text{m.m:m.d} & \text{t.t.d:t.t.d} & \text{t.t} & \text{:-}.
\end{align*}
\]

\[
\begin{align*}
\text{.m} & \quad \text{.s.s:s.m} & \text{d'.d':d'.s} & \text{t.r':t.s} & \text{d'} & \text{:-}.
\end{align*}
\]

A vil-lage is, all peo-pled by You small green coat-ed men.

That you should quar-rel with your friends, About it all night through.

\[
\begin{align*}
\text{.d} & \quad \text{m.m:m.d} & \text{m.m:m.m} & \text{r.m:s.s.s.m} & \text{:-}.
\end{align*}
\]

\[
\begin{align*}
\text{s} & \quad \text{t.d':r'.s} & \text{d'.r':m'.s} & \text{d'.s:s.m.d} & \text{s} & \text{:-}.
\end{align*}
\]

And you can talk In tones both grave and gay;

But ev-ery night, And ques-tion all I may,

\[
\begin{align*}
\text{s.s.s:s.s} & \quad \text{m.r:d.s} & \text{d'.s:s.m.d} & \text{s} & \text{:-}.
\end{align*}
\]

\[
\begin{align*}
\text{.m} & \quad \text{.s.s:s.m} & \text{d'.d':d'.s} & \text{m'.d':r'.t} & \text{d'} & \text{:-}.
\end{align*}
\]

But “Ka-ty did'-nt, Ka-ty did,” Is all you ev-er say.

Yet “Ka-ty did'-nt, Ka-ty did,” Is all you ev-er say.

\[
\begin{align*}
\text{.d} & \quad \text{m.m:m.d} & \text{m.m:m.m} & \text{s.m:s.s.m} & \text{:-}.
\end{align*}
\]

THE SNAIL.

115. Key A. M. 120.

\[
\begin{align*}
\text{s.s} & \quad \text{m.l} & \quad \text{s.s.d.r} & \text{m} & \quad \text{d} & \quad \text{r} & \quad \text{m.r} \\
1.0 & \quad \text{The} & \text{Snail} & \text{he} & \text{lives} & \text{in} & \text{his} & \text{hard} & \text{round} & \text{house,}
\end{align*}
\]

\[
\begin{align*}
\text{m.l} & \quad \text{m.l} & \quad \text{d} & \quad \text{m.l} & \quad \text{s.s} & \text{d} & \quad \text{m} & \quad \text{s.s.s}.
\end{align*}
\]

\[
\begin{align*}
\text{d.t.t.d} & \quad \text{r.r:m} & \quad \text{s.s} & \quad \text{-} & \quad \text{m.m.m} & \quad \text{s.m.r:d} & \quad \text{t.t.d}.
\end{align*}
\]

orch-ard, un-der the tree;

Says he, “I have but a week’s end to week’s end;

You’re at home, Master Snail, that’s

\[
\begin{align*}
\text{m.t} & \quad \text{r.t} & \quad \text{t.t:d} & \quad \text{s.s} & \quad \text{-} & \quad \text{d.d t.t.t.t} & \quad \text{d} & \quad \text{s.s.s}.
\end{align*}
\]
SECOND STEP.

r :d r | m :s | s d :t | d | r :m | d :|-

sing - le room, But it's large e - nough for me.
all ve - ry well, But you nev - er re - ceive a friend.

GOOD-NIGHT.


s :| s m :m | m s :| s m :m | m s :| s (m)

1. A fair lit - tle girl sat un - der a tree,
2. A num - ber of crows came o - ver her head,
3. The hors - es neigh'd, and the ox - en low'd, The

m :r :r | r :m | m :t | d | r :s | s :| s

Sew - ing, as long as her eyes could see; Then
Cry - ing "Caw! Caw!" on their way to bed, She
sheep's "Bleat! Bleat!" came o - ver the road; All

s :| s s :| s m :s :| s m :| s s :| s m :

smooth'd her work, and fold - ed it right, And
said, as she watch'd their cu - ri - ous flight,
seem - ing to say, with qui - et de - light,

m :s :| s m :| m :d :| d :t | d :r :| (r)

said, "Dear work, good - night, good - night!"
"Lit - tle black things, good - night, good - night!"
"Good lit - tle girl, good - night, good - night!"

s :| s d :t | d :s :| s m :| m :

FALLING ASLEEP.

Second Step.

PALLING ASLEEP.

Twice.

Slowly and softly.

---

1. Ev'ning is fall-ing asleep in the west,
   Lull-ing the golden-brown meadows to rest:
   Twinkle like dia-monds the stars in the skies,
   Very softly.

2. Now all the flow-ers have gone to re-pose,
   Blossoms rock'd light-ly on swinging the trees.
   Sleep the lark in the ev'ning's mild breeze,
   Sweet-ly

3. Sleep till the flow-ers shall open once more;
   Sleep till the morning sun light-ing the skies,
   Sleep till the morning sun light-ing the skies,
   Sleep till the morning sun light-ing the skies,

---

THE CUCKOO.

118. Key G. M. 100. Beating twice.

---

THE CUCKOO.

1. Cuck-oo! I hear you sing-ing In the green wood all day,
   long, And hearts beat high, and bright is each eye, At the
   din, As on the bough you tell us how The
   You'll sing it a-gain, in sim-ple strain, When

---
SECOND STEP.

Refrain. After each verse.

sound of your mer - ry song.
Summer is com - ing in.
we shall have pass’d a - way.

Cuck - oo!
Cuck - oo!
Cuckoo!
Cuckoo!
Cuck - oo!

THE BROOKLET ON THE PLAIN.

A. L. C. From "The Blackbird."

119. Key B. M. 120. To be first learned by all, and then sung by each half in turn, as directed.

1st Semi-Chorus.

1st Semi-Chorus.

2nd Semi-Chorus.

3rd Semi-Chorus.

4th Semi-Chorus.

5th Semi-Chorus.
THE MAIDEN AND THE BIRD.

120. Key C. M. 120. Lightly.

1. "Little bird! little bird! come to me!
2. "Thanks, little maid—en, for all thy care,—But
3. "Nay, little damsel! a way I'll fly To
4. "Lit- tle bird! lit-tle bird! who'll guide thee
5. "No, little maid—en! God guides me

I have a green cage ready for thee,—Beauty-bright flow'rs I'll
O-ver the hills and o-ver the sea? Foolish one! come in the
I'll be free as the

bring a new, And fresh, ripe cherries, all wet with dew."
house to stay, For I'm ver-y sure you'll lose your way."

I love de- ar-ly the clear, cool air, And my snug lit-tle nest in the
green-er fields and warm-er sky; When Spring re-turns with the
O-ver the hills, and o-ver the sea; So I will be free as the

old oak—tree."
"Lit-tle bird! lit-tle bird! stay with me."
patter-ing rain, You'll hear my mer-ry song a-gain."
rush-ing air, And sing of sun—shine ev'-ry—where.

END OF SECOND STEP.
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TONIC SOL-FA MUSIC COURSE FOR SCHOOLS
WITH STAFF SUPPLEMENTS.

By DANIEL BATCHELLORE AND THOMAS CHARMBURY.

The course consists of four books in the Tonic Sol-fa notation, a supplemental course in the Staff notation, a manual for teachers, and modulators for class use.

IN THE SOL-FA NOTATION.

BOOK I. contains studies and songs in the first and second steps of the Tonic Sol-fa Method, and they are here treated more fully than in any previous work. Price, 15 cts.

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BOOK III. contains exercises and songs in the fourth step. In this step, the subject of transition (sometimes called modulation), or passing from one key to another, is taught. The rythmic exercises are designed mainly to illustrate syncopation, the nature of which is explained in the Manual. There are several selections from standard composers. Price, 15 cts.

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THE STEP MODULATOR comprises modulators for the first, second, and third steps, nicely printed on heavy, durable paper. Size, 30 by 54 inches; price, 25 cts.

THE TONIC SOL-FA MODULATOR covers the first six steps of the method, but is best adapted to the fourth, fifth, and sixth. Printed on cambric, 18 by 45 inches; price, 45 cts.

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The first staff supplement may be taken up after or during the use of Book II. It will be found that comparatively little study will be required on the staff, as the pupils acquire a thorough knowledge of music itself by means of the simpler notation of the Sol-fa books; the supplements simply require an understanding of a more complex representation of a subject already familiar, giving at the same time additional practice.

STAFF SUPPLEMENT TO BOOKS I. AND II. gives the first, second, and third steps of the Tonic Sol-fa method. Price, 15 cts.

STAFF SUPPLEMENT TO BOOK III. covers the fourth step. Price, 15 cts.

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BOUQUET OF SONG.

EDITED BY
DANIEL BATCHELLORE,
Graduate of the Tonic Sol-fa College of London.

A graduated course of singing in the Tonic Sol-fa notation for the use of classes, beginning with the first step and extending into the sixth step. Price, 25 cts.

OLIVER DITSON COMPANY, Boston.
THE

TONIC SOL-FA MUSIC COURSE

FOR SCHOOLS.

BOOK II.

BY

DANIEL BATCHELLOR

AND

THOMAS CHARMBURY.

BOSTON:

OLIVER DITSON COMPANY.

NEW YORK:  CHICAGO:  BOSTON:  PHILA:
REQUIREMENTS OF THE JUNIOR CERTIFICATE
OF THE TONIC SOL-FA COLLEGE.

1. — Bring on separate slips of paper the names of three tunes, and Sol-fa from memory, while pointing it on the modulator, one of these tunes chosen by lot.

2. — Sing on one tone to laa, or any other syllable, in perfectly correct time, any one of Nos. 1 to 9 of the Elementary Rhythms,* taken by lot. Two attempts allowed. The pupil may taa-tai the exercise in place of the first attempt.

3. — Sol-fa from the examiner's pointing on the modulator, a voluntary, moving at the rate of M. 60, and consisting of at least twenty-four tones, including leaps to any of the tones of the scale, but neither transition or the minor mode.

4. — Sol-fa at first sight, from the Tonic Sol-fa Notation, a phrase of eight tones, or else the air of a "single chant," which has no tones out of the common major scale, and no tones shorter than a pulse.

5. — The tones of the Doh chord being given by the examiner, tell by ear the Sol-fa name of any one tone of the scale sung to laa, or played upon some instrument.

* Elementary Rhythms are to be found in Book II.

REQUIREMENTS OF THE ELEMENTARY CERTIFICATE
OF THE TONIC SOL-FA COLLEGE.

1. — Bring on separate slips of paper the names of six tunes, and sol-fa from memory, while pointing it on the modulator, one of these tunes chosen by lot.

2. — Sing on one tone to laa, or any other syllable, in perfectly correct time, any two of the "Elementary Rhythms," from Nos. 7 to 26, taken by lot. Two attempts allowed. The pupil may Taa-tai each exercise in place of the first attempt.

3. — Sol-fa from the examiner's pointing on the modulator, a voluntary moving at the rate of M. 60, containing transitions of one remove.

4. — Pitch the key-tone by means of a given C, sol-fa not more than three times, and afterwards sing to words, or to the syllable laa, any "part" in a psalm or hymn-tune in Tonic Sol-fa notation, not seen before, but not necessarily containing any passages of transition, or of the minor mode, or any division of time less than a full pulse.

5. — The tones of a doh chord being given by the examiner, tell, by ear, the sol-fa names of any three tones of the scale sung to laa, or played upon some instrument. [Two attempts allowed, a different exercise being used in the second case.]
THE TONIC SOL-FA MUSIC COURSE FOR SCHOOLS.

SERIES OF EXERCISES AND SONGS IN THE TONIC SOL-FA METHOD, PROGRESSIVELY ARRANGED IN STEPS; WITH A CORRESPONDING SUPPLEMENTAL COURSE IN THE STAFF NOTATION.

BOOK II.

BY DANIEL BATCHELLOR

AND THOMAS CHARMBURY.

BOSTON:
OLIVER DITSON COMPANY.
PREFACE.

The Tonic Sol-fa Music Course is prepared especially for the use of Schools. The exercises are carefully graded according to the steps of the Tonic Sol-fa Method.

Book II. contains exercises and songs in the Third Step. It introduces the fourth and sixth tones of the Scale, making with the Key-tone the Chord of the Subdominant. This completes the Diatonic Scale, and the exercises in melody become more varied and advanced in character. A number of Rounds are introduced, and these, with the Tuning Exercises, will prepare the way for singing the songs in two and three parts. The studies in Rhythm, which are more complex than in Book I., are suited to the capacity of the children in the Grammar Schools. The “Elementary Rhythms” are included in this book, as they furnish good practice, and are needed for the first two examinations of the Tonic Sol-Fa College.

In the preparation of this Course, the convenience of both teacher and scholars has been kept in view. For the latter, the instruction is embodied as far as possible in tuneful exercises and pleasant songs. To assist the teacher, a Manual has been prepared, containing directions how to present the musical exercises to the children.

The music is for the most part original, and has been composed for this course. The words are taken from various sources, and the authors thankfully acknowledge their indebtedness to the publishers from whose works they have made selections.

Copyright, 1884, by F. H. Gilson.
THE TONIC SOL-FA MUSIC COURSE FOR SCHOOLS.

BOOK II.

THIRD STEP.

CHORD EXERCISES.

1. KEY C.

\[
\begin{align*}
    \text{d} & : \text{m} : \text{s} \qquad \text{f} : \text{l} : \text{d}' \qquad \text{s} : \text{t} : \text{r}' \qquad \text{d} : - \qquad - \\
\end{align*}
\]

2. KEY D.

\[
\begin{align*}
    \text{d} & : \text{m} \cdot \text{d} \quad \text{f} : \text{l} \cdot \text{f} \quad \text{s} : \text{t} \cdot \text{s} \quad \text{d}' : - \\
\end{align*}
\]

3. KEY G.

\[
\begin{align*}
    \text{s} : \text{m} \cdot \text{s} \cdot \text{l} \quad \text{f} : \text{l} \cdot \text{t} \quad \text{s} : \text{t} \cdot \text{d} : - \\
\end{align*}
\]

4. KEY C.

\[
\begin{align*}
    \text{d} : \text{s} : \text{m} \quad \text{f} : \text{d}' : \text{t} \quad \text{s} : \text{r} : \text{t} \quad \text{d} : - - \\
\end{align*}
\]

5. KEY F.

\[
\begin{align*}
    \text{s} : \text{d} : \text{m} \quad \text{f} : \text{l} \cdot \text{d} \quad \text{r} : \text{s} : \text{t} \quad \text{d} : - - \\
\end{align*}
\]

6. KEY C.

\[
\begin{align*}
    \text{d} : \text{m} \cdot \text{s} \cdot \text{m} \quad \text{f} : \text{l} \cdot \text{d}' : \text{t} \quad \text{s} : \text{t} \quad \text{r} : \text{t} \quad \text{d} : - - - \\
\end{align*}
\]

Ru, ru, ru, ru, etc.—With smooth soft tone.

Coo, coo, coo, coo, etc.—With light staccato.

7. KEY C.

\[
\begin{align*}
    \text{d} : \text{m} \cdot \text{d} \cdot \text{s} : \text{s} \quad \text{r}' : \text{t} \cdot \text{s} \cdot \text{d}' : - \\
    \text{t} \cdot \text{r}' : \text{t} \cdot \text{s} \cdot \text{d}' : \text{m} \quad \text{f} : \text{l} \cdot \text{s} \cdot \text{m} \cdot \text{d} : - \\
\end{align*}
\]
THIRD STEP.

TO ILLUSTRATE THE CHARACTER OF FAH.

8. Key F.

\[ \begin{align*}
& \text{\texttt{\textbackslash{}d.t,:d.r|m :d \pound f :| :| \text{\textbackslash{}d.t,:d.r|m :d \pound f :| :|}}}
\end{align*} \]

9. Key F. With direct resolution.

\[ \begin{align*}
& \text{\texttt{\textbackslash{}d :t,:d.r :s_{1} \pound f :f \pound m :|}}
\end{align*} \]

10. Key A. With indirect or interrupted resolution.

\[ \begin{align*}
& \text{\texttt{\textbackslash{}d :d |r :m \pound f :r \pound m :| \text{\textbackslash{}d :d |r :m \pound f :t_{1} |d :|}}}
\end{align*} \]

11. Key C.

\[ \begin{align*}
& \text{\texttt{\textbackslash{}d :m |r :d \pound f :s \pound m :| \text{\textbackslash{}r :f \pound m :s \pound f :r \pound d :|}}} \]
\]

TO ILLUSTRATE THE CHARACTER OF LAH.

12. Key E.

\[ \begin{align*}
& \text{\texttt{\textbackslash{}m :s \pound f :m \pound | :| \text{\textbackslash{}d :r |m :d \pound l_{1} :| :|}}} \]
\]

13. Key C. With downward and upward resolution.

\[ \begin{align*}
& \text{\texttt{\textbackslash{}d \pound r :m \pound f :\pound l \pound s :| :| \text{\textbackslash{}m \pound l :s \pound l :t \pound d' :| :|}}} \]
\]

14. Key F. With interrupted resolution.

\[ \begin{align*}
& \text{\texttt{\textbackslash{}d :r |m.f:s \pound l :f \pound m :| \text{\textbackslash{}r :m |f.s:l \pound r :s \pound d :|}}} \]
\]

15. Key E-flat.

\[ \begin{align*}
& \text{\texttt{\textbackslash{}d :r |d :t_{1} \pound l_{1} :d \pound t_{1} :| \text{\textbackslash{}m :r |d :l_{1} \pound s_{1} \pound t_{1} \pound d :|}}} \]
\]

TUNING EXERCISES.

Let each exercise be repeated, changing parts.

16. Key D.

\[ \begin{align*}
& \text{\texttt{\textbackslash{}d \pound :m \pound :s \pound :d': :d' \pound :s \pound :m \pound :d \pound :}}
\end{align*} \]

17. Key F.

\[ \begin{align*}
& \text{\texttt{\textbackslash{}m \pound :m \pound :s \pound :m \pound :m \pound :r \pound :m \pound :}}
\end{align*} \]
THIRD STEP.

18. Key C.
\[\begin{array}{cccccccc}
    d' & : & d' & : & m' & : & d' & : \\
    m & : & m & : & s & : & m & : \\
\end{array}\]

19. Key F.
\[\begin{array}{cccccccc}
    s & : & l & : & s & : & m & : \\
    m & : & f & : & m & : & d & : \\
\end{array}\]

20. Key F. Contrary motion of parts.
\[\begin{array}{cccccccc}
    m & : & f & : & m & : & l & : \\
    d & : & t & : & f & : & s & : \\
\end{array}\]

21. Key F. Independent motion of parts.— Fah dissonating against sol.
\[\begin{array}{cccccccc}
    m & : & f & : & m & : & l & : \\
    d & : & r & : & t & : & m & : \\
\end{array}\]

22. Key G. Slow,— then quicker. Interweaving of parts.

FOLLOW ME.
\[\begin{array}{cccccccc}
    m & : & f & : & m & : & l & : \\
    d & : & t & : & d & : & m & : \\
\end{array}\]

LOVING HEARTS.

LABOR'S STRONG AND MERRY CHILDREN.

From “Standard Course.”

THE SCALE.

25. Key C. Round in two parts.
\[\begin{array}{cccccccc}
    d & : & r & : & m & : & f & : \\
    C & D & E & F & G & ABC & \text{C'} & B & A & G & F & E & D & C.
\end{array}\]
THIRD STEP.

WHAT YOU’VE TO DO.

26. Key F. M. 120. Round in three parts.

\[ \text{(What you’ve to do, get done to day,)} \]
\[ \text{(And do not for to mor row stay;)} \]
\[ \text{(There’s always danger in de lay.)} \]

TUNING EXERCISES.

HARMONIZED IN THIRDS.

27. Key E-flat.

\[ \text{(HARMONIZED IN SIXTHS (MELODY INVERTED.)}} \]

23. Key B-flat.

\[ \text{(SAME MELODY DIFFERENTLY HARMONIZED.)}} \]

29. Key G.

\[ \text{(EVENING PRAYER.)}} \]

30. Key D.

\[ \text{(Melody from Mozart’s Twelfth Mass.)}} \]
THIRD STEP.

NOW THE SUN IS SINKING.


1. Now the sun is sinking.
2. And the merry stream let,
3. Cowslip, daisy, vio - let,
4. There they'll all, sweet dar - lings!

Birds and bees and children All have gone to rest;
With a voice of sweetness Sings its evening song.
All among the grasses, Hide their heavy heads;
Till the rosy morn - ing Wakes them with its beams.

WORK WITH A WILL.

32. Key D. M. 144. Briskly.

1. Pull away cheer - i ly, work with a will!
2. Work with the heart, and work with the brain,
3. "Work while you work, and play while you play;

Day after Work after

Step after step, we shall

All that you do, learn to

Trouble and ill;
reach the high plain,
do with your might;

La - bor it self is some happiness won.
Pull a way cheeri - ly, work with a will.
Things done by halves are nev - er done right.'
33. Key G. M. 100.

**THIRD STEP.**

**KIND WORDS ARE BEST.**

1. Oh speak kind words, my boy and girl, As thro' the world you go;
2. Yes, speak kind words, my boy and girl; Perhaps we may not know
3. So speak kind words, my boy and girl; Too brief is human life.

---

Let kind-ly deeds beside your path Like flow'rs of beauty grow.
The good our lov-ing words may do To those who need them so.
To waste the hours, as they go by, In discord and in strife.

---

The frag-rance of a lov-ing word Will linger in the heart,
But God will know, and sure-ly He, In His good time and way,
Give one and all a lov-ing word, Just put them to the test,

---

As sweetness haunts the flow'rs we prize,
When summer days depart.
The giv-er of a help-ful word Will roy-al-ly re-pay.
And you will find, in every place Kind words are sure-ly best.

---

Emma J. Barnes.

---

34. Key A. M. 72.

**EVERY DAY.**

1. Little rills make wider stream-lets;
2. Life is made of smallest frag-ments,

---

Rivers join the ocean bil-lows,
So may we, with greatest pro-fit,

---

Onward, on-ward as they go.
Learn a lit-tle ev-ry day.

---

Emma J. Barnes.
THIRD STEP.

CLOCKS AND WATCHES.

Arranged from the German.

35. Key F. Round in three parts.

\[ \begin{array}{c|c|c|c|c|c} d & d & d & d & r & s_i \\ \text{The} & \text{great} & \text{steeple clock} & \text{says} & \text{tick, tock,} & \text{tick tock,} \\ \end{array} \]

\[ \begin{array}{c|c|c|c|c|c} m & m & m & m & f & f \quad r \quad r \\ \text{While the man-tel} & \text{clocks} & \text{say} & \text{tick tuck, tick tuck,} & \text{tick tuck, tick tuck,} \\ \end{array} \]

\[ \begin{array}{c|c|c|c|c|c|c} s & s & s & s & t & t & t \\ \text{And the little} & \text{watches} & \text{all say,} & \text{tick-e talk-e tick-e talk-e} & \text{tick-e talk-e tick.} \\ \end{array} \]

STUDIES IN RHYTHM.

36. Slowly,—and quickly.

\[ \begin{array}{c|c|c} 1 & 1,1;1 & 1,1;1 \\ \text{traa-te-fe} & \text{taa-te-fe} \quad \text{traa-te-fe} & \text{Taa} \\ \end{array} \]

1. Key D. Tune Forms.

\[ \begin{array}{c|c|c|c|c|c|c} d & d & r & m & f & s & l \\ \end{array} \]

2. Key D.

\[ \begin{array}{c|c|c|c|c|c|c} s & s & m & f & f & r & m \quad d \quad r \\ \end{array} \]

3. Key A.

\[ \begin{array}{c|c|c|c|c|c|c} s & s & l & t & r & m & f \\ \end{array} \]

4. Key A.

\[ \begin{array}{c|c|c|c|c|c|c} m & m & r & d & d & t & l \\ \end{array} \]
37. *Slowly,— and quickly.*

| 1  | 1:1 | 1:1 | 1:1 | 1:1 | 1:1 | 1:1 | 1:1 | 1:1 | 1:1 | 1:1 | 1:1 | 1:1 |

```
| Traa-e-fe taa-e-fe |
```

1. **Key C.**

| d   | r | m | f | s | f | m | r | d   | r | m | f | m | r | d |

2. **Key G.**

| d   | t | d | r | m | f | m | r | d   | t | l | t | d | r | m |

3. **Key D.**

| s   | f | m | r | d | t | d | r | m | r | d | t | l | t | l | d |

4. **Key A.**

| s   | l | t | d | r | m | f | r | s | t | l | t | d | r | m | d |

38. *Slowly,— and quickly.*

| 1,1,1,1:1 | 1,1,1,1:1 | 1,1,1,1:1 |

```
| d,r,m,f,s | r,m,f,s,l | s   |
```

2. **Key F.**

| s   | f | m | r | m | f | m | r | d | m | r | d | t | l | t | d |

3. **Key C.**

| s   | l | s | m | d | f | s | f | r | t | d | s | t | l | s | f | m | r | d |

4. **Key G.**

| m   | r | d | t | l | r | d | t | l | s | m | f | f | f | f | m |

```
| m,r,d,t,l:s | t | d:r | m | f | f | f | m |
```
THIRD STEP.

39. Slowly,—and quickly.

1. Key G.

2. Key D.

3. Key D.

4. Key G.

MORNING HOUR.

40. Key A. M. 60.

Key A. M. 60.

1. Morning hour,
2. Gentle sleep,
3. Nought but good,

sweet-ly wak-est me,
life and strength re-stor’d;
Fa-ther’s ten-der care!

hold-en, Heart and lips both wel-come thee!
bless-ing That I wake to health, O Lord!
blind-ness, If I still un-grate-ful were!

For thy cheer-ful light be-
Let me thank Thee for the
Oh, the want of thought, the

That so
den,
Hath my
ing,
ness,
Nought but

That I
health, O
Lord!
were!

Thee!
THIRD STEP.

41. Key B-flat. M. 90.

BY AND BY.

Sketching pictures in a dreamland that are never seen in this—
Whispering of the coming morrow, as the social hours advance;
All the time that ever mor-tals snatch from dark e-ter-ni ty,
But the phan-tom just above us ere we grasp it ev-er flies.

Dash-ing from our lives the pleasures of the present while we sigh:
Loit-’ring mid our calm reflec-tions, hid-ing forms of beau-ty nigh;
Then a fai-ry hand seems to paint-ing pic-tures on a paint-ed sky;
List not to the i-dle charm-er, scorn the ve-ry spe-cious lie;

You may know that mis-chief-mak-er, for his name is By-and-By.
He’s a smooth de-ceit-ful fel-low, this en-chant-er By-and-By.
For a cun-ning lit-tle ar-tist is this fai-ry, By-and-By.
Oh, do not be-lieve or trust in that de-ceiv-er, By-and-By.

ANGRY WORDS.


1. Angry words too oft are spok-en, In a rash and thoughtless hour,
2. Angry words too oft are spok-en, Ev-il though-ths by them are stirr’d;
3. Angry words, oh, let them nev-er From the tongue un-bridled slip;
THIRD STEP.

Brightest links of life are broken by their false and evil pow’r.

Maya gentle spirit ev’r check them, ere they soil the lip.

VOICE EXERCISES.

43. Keys G, F, and A.

1. Sing smoothly between the rounded lips. 2. Tones lightly detached (Staccato.) 3. Clear and forward. 4. Mouth opened easily, and tones connected.

†Observe the breathing places.

44. Key G. M. 80,—100,—and 120.

1. Legato, (smoothly gliding from tone to tone.) 2. Staccato, (in a detached manner.)

WHO COMES LAUGHING. From "Standard Course."


D.C.
46. **Key G. M. 96.**

**FROGS AT SCHOOL.**

<table>
<thead>
<tr>
<th>d .d :r .r</th>
<th>m .m :f</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.Twenty frog-gies went to school,</td>
<td>Down be-side a rush-y pool;</td>
</tr>
<tr>
<td>2.Master Bull-frog grave and stern,</td>
<td>Call'd the class-es in their turn;</td>
</tr>
<tr>
<td>3.Twenty frog-gies grew up fast,</td>
<td>Bull-frogs they be - came at last;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>m .m :s</th>
<th>d .d :r</th>
</tr>
</thead>
<tbody>
<tr>
<td>Twenty lit-tle coats of green,</td>
<td>Twenty vests all white and clean.</td>
</tr>
<tr>
<td>Taught them how to no-bly strive,</td>
<td>Like-wise how to leap and dive;</td>
</tr>
<tr>
<td>Not one dunce a-mong the lot;</td>
<td>Not one les-son they for -got;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>d .d :r .r</th>
<th>m .m :f</th>
</tr>
</thead>
<tbody>
<tr>
<td>“We must be in time,” said they;</td>
<td>“First we stud-y, then we play,</td>
</tr>
<tr>
<td>From his seat up-on the log,</td>
<td>Show’d them how to say “Ker-Chog!”</td>
</tr>
<tr>
<td>Pol-ished in a high de-gree,</td>
<td>As each frog-gy ought to be;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>f .s</th>
<th>l .l .l</th>
</tr>
</thead>
<tbody>
<tr>
<td>That is how we keep the rule,</td>
<td>When we frog-gies go to school.”</td>
</tr>
<tr>
<td>Al-so how to do - gae blow</td>
<td>From the sticks which bad boys throw.</td>
</tr>
<tr>
<td>Now they sit on other logs</td>
<td>Teaching oth-er lit-tle frogs.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>f .s</th>
<th>m .m :f</th>
</tr>
</thead>
<tbody>
<tr>
<td>George Cooper.</td>
<td></td>
</tr>
</tbody>
</table>

47. **Key F. Lively.**

**THE BOY THAT LAUGHS.**

<table>
<thead>
<tr>
<th>s .d</th>
<th>m .r .m :d .s</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.I know a funny lit-tle boy,</td>
<td>His</td>
</tr>
<tr>
<td>2.I saw him tumble on his nose,</td>
<td>But</td>
</tr>
<tr>
<td>3.There’s sunshine in each word he speaks;</td>
<td>Its</td>
</tr>
<tr>
<td>4.No matter how the day may go,</td>
<td>He’s</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>m .d .t</th>
<th>t .r .t .d .l</th>
</tr>
</thead>
<tbody>
<tr>
<td>face is like a beam of joy, Al-though his clothes are torn.</td>
<td>Ha!</td>
</tr>
<tr>
<td>how he laugh’d! do you sup-pose He struck his fun-ny bone?</td>
<td>Ha!</td>
</tr>
<tr>
<td>rip - ples o-ver- run his cheeks, Like waves on snow-y sand.</td>
<td>Ha!</td>
</tr>
<tr>
<td>worth a doz-en boys I know, Who pout, and mope, and sigh.</td>
<td>Ha!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>s .s</th>
<th>m .m :f</th>
</tr>
</thead>
<tbody>
<tr>
<td>George Cooper.</td>
<td></td>
</tr>
</tbody>
</table>
THIRD STEP.

Although his clothes are torn.

He struck his funny bone.

Like waves on snowy sand.

They pout, and mope, and sigh.

STUDIES IN RHYTHM.

48. Slowly,—and quickly.

<table>
<thead>
<tr>
<th>l . l . l : l</th>
<th>l . l . l : l</th>
<th>l : l</th>
<th>l . l . l : l</th>
</tr>
</thead>
<tbody>
<tr>
<td>Traa-tai-tee TAA taa-tai-tee TAA</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. Key G.

<table>
<thead>
<tr>
<th>d . r . m : d</th>
<th>r . m . f : r</th>
<th>m : s</th>
<th>f . m . r : d</th>
</tr>
</thead>
</table>

2. Key C.

<table>
<thead>
<tr>
<th>s . l . s : d'</th>
<th>f . m . f : t</th>
<th>d' : d</th>
<th>r . m . r : d</th>
</tr>
</thead>
</table>

49. Slowly,—and quickly.

<table>
<thead>
<tr>
<th>l . l : l</th>
<th>l . l : l</th>
<th>l : l</th>
<th>l . l : l</th>
</tr>
</thead>
<tbody>
<tr>
<td>Traa-ai-tee taa-ai-tee</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. Key G.

<table>
<thead>
<tr>
<th>d . r : m . f</th>
<th>s . c : l : s</th>
<th>f : r</th>
<th>m . c : r : d</th>
</tr>
</thead>
</table>

2. Key F.

<table>
<thead>
<tr>
<th>s . c : m : f . c</th>
<th>r</th>
<th>m . c : d : r</th>
<th>m : s</th>
<th>f . c : t : d</th>
</tr>
</thead>
</table>

50. Slowly,—and quickly.

<table>
<thead>
<tr>
<th>l . l . l : l</th>
<th>l . l . l : l</th>
<th>l : l . l . l : l</th>
</tr>
</thead>
<tbody>
<tr>
<td>Traa - aa - tai-tee</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. Key E.

<table>
<thead>
<tr>
<th>m . r . d : r . s</th>
<th>f . m . r : m . d</th>
<th>s . l . s</th>
<th>f . r : d</th>
</tr>
</thead>
</table>

2. Key A.

| s . l . s . m . d | l . t . l : f . r | s . l . t . d . r . m |
|-------------|-------------|-----|-------------|
THIRD STEP.

WELCOME TO MAY.

51. Key F. Round in two parts.

\[
\begin{align*}
| d & : - r | m & : m | f . m : r d & : r & t & : - d | r & : r | m r : d t | d & : - \\
\text{Gone is winter, cold and gray; Wel-come, welcome, love-ly May!}
\end{align*}
\]

\[
\begin{align*}
| m & : - f | s & : s | l s : f m & : f & r & : - m | f & : f | s f : m r & | m & : - |
\text{Hill and valley join their voice, At her com-ing to re-joice;}
\end{align*}
\]

TRY, TRY AGAIN.

Scotch Air.

52. Key G. M. 100.

\[
\begin{align*}
| s & : d | t & : t & d & : r | m & : m | t & : t & d & : r | m & . d & : d \\
1. & \text{Here's a les-son all should heed, Try, try, try, a-gain;}
2. & \text{Twice or thrice tho' you should fail, Try, try, try, a-gain;}
3. & \text{Let the thing be e'er so hard, Try, try, try, a-gain;}
\end{align*}
\]

\[
\begin{align*}
| s & : d | t & : t & d & : r | m & : m | t & : t & d & : r | m & . d & : d \\
\text{If at first you don't suc-ceed, Try, try, try a-gain;}
\text{If at last you would prevail, Try, try, try a-gain;}
\text{Time will surely bring reward, Try, try, try a-gain;}
\end{align*}
\]

\[
\begin{align*}
| f & : m r : d | t & : l & s & : l & s & : l & d r & : m & f f & : f \\
\text{If you on-ly per-se-vere, You will conquer, never fear;}
\text{Tho' you fail to win the race; Bravely, then, in such a case,}
\text{Why, with pa-tience, may not you? Why, with patience, may not you?}
\end{align*}
\]

LEARN YOUR LESSON.


\[
\begin{align*}
| s & : d : d : d | d & : r : m | r & : s & : s & : s & : s & : s & : \\
1. & \text{You'll not learn your les-son by cry-ing my man,}
2. & \text{If you like your les-son, it's sure to like you;}
3. & \text{You'll cry till you make your-self stu-pid and blind,}
\end{align*}
\]
THIRD STEP.

You'll never come at it by crying my man;
The words then so glibly would jump into view;
And then not a word can you keep in your mind;
You'll never come at it by crying my man;
The words then so glibly would jump into view;
And then not a word can you keep in your mind;

Not a word can you spy for the tear in your eye;
Each one to its place all the others would chase,
But cheer up your heart, and you'll soon have your part,
Not a word can you spy for the tear in your eye;
Each one to its place all the others would chase,
But cheer up your heart, and you'll soon have your part,

Then set your heart to it, for surely you can.
Till the lad-die would wonder how clever he grew!
For all things grow easy when bairns are in clin'd.
Then set your heart to it, for surely you can.
Till the lad-die would wonder how clever he grew!
For all things grow easy when bairns are in clin'd.

O COME WITH ME.

54. Key G. M. 120.

Where sunbeams shine serene and bright, And flow-ers glow in the soft sweet light,
See ev'ry spray upon the bough With beck'ning fin-ger in-vites us now
Where sunbeams shine serene and bright, And flow-ers glow in the soft sweet light,
See ev'ry spray upon the bough With beck'ning fin-ger in-vites us now
Where sunbeams shine serene and bright, And flow-ers glow in the soft sweet light,
See ev'ry spray upon the bough With beck'ning fin-ger in-vites us now

And birds sing blithe in green-wood tree.
In wood-land dells to make our home.
And birds sing blithe in green-wood tree.
In wood-land dells to make our home.
And birds sing blithe in green-wood tree.
In wood-land dells to make our home.
THIRD STEP.

STUDIES IN RHYTHM.

TA-FA-TE-FE-TI-FI.

55. M. 60. Beating twice.

| tra-fa-te-fe-ti-fi taa - tai - tee | tra-fa-te-fe-ti-fi taa - ai - (tee) |

1. Key F.

| d : r : m : f : s : l | s : m : d | t : d : r : m : f : s : m |

2. Key D.

| s : l : s : f : m : r | m : f : m : r : d : t : d |


| 1 : 1 : 1 : 1 : 1 | 1 : 1 : 1 | 1 : 1 : 1 : 1 |

1. Key F.

| m : m : r : d | f : s : f : m |

2. Key A.

| d : d : t : d | r : d : r | m : f : r | d : |


| 1 : 1 | 1 : 1 : 1 : 1 : 1 | 1 : 1 : 1 : 1 |
| ti - fi traa - (tai) - ti - fi taa - (tai) - ti - fi traa - ai - ti - fi taa - (tai) |

1. Key G.

| m : f : s | f : m : f | m : r : m | r : d |

2. Key G.

| s : f : m | f : m : r | l : s : f | m : r : d |
THIRD STEP.

58. Key F. M. 120. *Cheerfully.*

From Curwen's Code Music Drill.
59. Key C. M. 60. Beating twice.

1. Before the bright sun rises over the hill,
2. She never leaves off or runs out of her place
3. "Poor girl! hard at work in the heat of the sun,
4. "Oh no, for my mother lies ill in her bed,
5. "Then could I be merry, be idle, or play,

In the wheat field young Mary is seen,
To play or to idle and chat,
How tired and warm you must be!
Too feeble to spin or to knit,
While they are so hungry and ill?

Impatient her little blue a-pron to fill
Expect now and then just to wipe her hot face,
Why don’t you leave off as the others have done,
And my dear little brothers are crying for bread,
Oh no, I would rather work hard all the day,

With the few scater’d ears she can glean.
And fan herself with her broad hat.
And sit with them under the tree?"
And yet we can’t give them a bit.
My little blue a-pron to fill."

...
### Third Step.

**The Happy Cottager.**

From Curwen's High School Vocalist.

**Key C or B-flat. M. 160.** *Beating six times.*

<table>
<thead>
<tr>
<th>Measure</th>
<th>Time Signature</th>
<th>Duration</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>d:r m :r:m</td>
<td>f :m :f</td>
<td>s :m :</td>
</tr>
<tr>
<td>2.</td>
<td>d d :t:d</td>
<td>r d :r</td>
<td>m :d :</td>
</tr>
<tr>
<td>3.</td>
<td>m :d :</td>
<td>:d r m :s:m :</td>
<td>:d d :t:d</td>
</tr>
<tr>
<td>4.</td>
<td>d :t</td>
<td>t :d :t</td>
<td>t :d :r</td>
</tr>
<tr>
<td>5.</td>
<td>s :m :</td>
<td>:m.f s.m':d' :</td>
<td>:s m :r:m</td>
</tr>
<tr>
<td>6.</td>
<td>d:d</td>
<td>s :l:s</td>
<td>s :l :t</td>
</tr>
<tr>
<td>7.</td>
<td>m :d :</td>
<td>:d r m :s:m :</td>
<td>:d d :t:d</td>
</tr>
<tr>
<td>8.</td>
<td>s :m :</td>
<td>:m.f s.m':d' :</td>
<td>:s m :r:m</td>
</tr>
<tr>
<td>9.</td>
<td>m :d :</td>
<td>:d r m :s:m :</td>
<td>:m d :t:d</td>
</tr>
<tr>
<td>10.</td>
<td>d :t</td>
<td>t :d :t</td>
<td>t :d :r</td>
</tr>
</tbody>
</table>

**Text:**

1. My life is an ocean of pleasure, La, la lau-di,
   I'll sing in bright holiday's measure, La, la lau-di,
   And swell the shrill notes of the dit-ty, La, la lau-di,
   In-spir'd by my free hap-py horn.

2. A-far from the din of the city, La, la lau-di,
   Where oft do I sing the sweet delight—
   Where I've plant-ed my neat lit-tle cot,
   I'm gay as the lark of the morn;

3. Plant-ed my neat little cot, La, la lau-di,
   I'm gay as the lark of the morn;
   I've plant-ed my neat lit-tle cot,
   In-spire'd by my free hap-py horn.

4. Contentment, thou joy of my be-ing, Thou lot.
   Here nature's gay song-sters sur-round me, In
   Here nature's gay song-sters sur-round me,
   In spir'd by my free hap-py horn.

5. Thou lot. Here nature's gay song-sters sur-round me, In
   With thee gloomy clouds nev-er smil'est on all of my ways!
   And add to the smiles that have mead-ow, and woodland, and
eat little cot, La, la lau-di; From Him who reigns sov'reign
crownd me, La, la lau-di; I bask in e-the-re-al rays.

6. La, la, la, la, la, la, la, la. From Him who reigns sov'reign
   And gloomy clouds nev-er smil'est on all of my ways!
   And add to the smiles that have mead-ow, and woodland, and
crownd me, La, la lau-di; From Him who reigns sov'reign
crownd me, La, la lau-di; I bask in e-the-re-al rays.

7. Add to the smiles that have mead-ow, and woodland, and
crownd me, La, la lau-di; From Him who reigns sov'reign
crownd me, La, la lau-di; I bask in e-the-re-al rays.

8. Here nature's gay song-sters sur-round me, In
   Gloomy clouds nev-er smil'est on all of my ways!
   And add to the smiles that have mead-ow, and woodland, and
crownd me, La, la lau-di; From Him who reigns sov'reign
crownd me, La, la lau-di; I bask in e-the-re-al rays.

9. Gloomy clouds nev-er smil'est on all of my ways!
   And add to the smiles that have mead-ow, and woodland, and
crownd me, La, la lau-di; From Him who reigns sov'reign
crownd me, La, la lau-di; I bask in e-the-re-al rays.

10. Gloomy clouds nev-er smil'est on all of my ways!
    And add to the smiles that have mead-ow, and woodland, and
crownd me, La, la lau-di; From Him who reigns sov'reign
crownd me, La, la lau-di; I bask in e-the-re-al rays.
THIRD STEP.

STUDIES IN RHYTHM.
IN TWO PARTS WITH ACCOMPANYING SOLFEGGIOS.

Note.—Let each exercise be repeated, changing parts.

61. Slowly,—and quickly.

<p>| | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
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1. Key F.  

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2. Key C.  

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62. Slowly,—and quickly.

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1. Key C.  

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2. Key G.  

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63. Slowly,—and quickly.

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1. Key G.  

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2. Key C.  

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THIRD STEP.

THE HAPPY BROOK.

64. Key C. In a light dancing manner.

[m.f.s.l:s .d' | t .l :l .s | s .f :f,m,r | l .s :s,f.m ]

1. Tin-kle, tin-kle, 'mong the fern, Come with many a twist and turn,
2. O-ver thee the wild flow'rs lean, Where the sil-ver wave is seen;
3. You are bub-bling all day long, With no thought of fear and wrong;
4. Happy brook, run on and sing, You such mirth and sun-shine bring,

[m.f.s.l:s .m' | r .d': t .l | s .d': m.f.s | f,m.r :d ]

Happy sing-ing lit-tle brook, From thy green and hid-den nook.
At thy emerald mos-sy brink Lit-tle bird-ies stop to drink.
Tho' your path with toil is set, I have nev-er heard you fret.
And this les-son teach to me, Al-ways gay and sweet to be.

[m.f.m:f:m .d' | t .l :s .f | m .m.r:d .t | l .t :d ]

Written by Kate L. Brown, for this work.

SOLFEGGIOS.
CANON FORM.

Note.—Observe the breathing places.

65. Key B-flat. M. 84.

[ m :d | r :t | d — | — :— | r :t | d :l | t :— | — :— ]

66. Key C. M. 60. Beating twice.

[ m :d | r :m | f — | — :— | m — | — :— ]
### Third Step

**Sing This Merry Strain.**

<table>
<thead>
<tr>
<th>67. Key C.</th>
<th>68. Key F.</th>
<th>69. Key D.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sing this merry strain,</strong></td>
<td><strong>Fah against Soh.</strong></td>
<td><strong>Doh against Ray.</strong></td>
</tr>
<tr>
<td><strong>Sing it once again,</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>While our happy voices join the sweet refrain.</strong></td>
<td></td>
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</tbody>
</table>

**Exercises for the Study of Dissonances.**

<table>
<thead>
<tr>
<th>70. Key C.</th>
<th>71. Key C.</th>
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</thead>
<tbody>
<tr>
<td><strong>Sequence of Dissonances.</strong></td>
<td><strong>Very soft and slow.</strong></td>
</tr>
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**Tuning Exercises for Three Voices.**

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<tbody>
<tr>
<td><strong>Sing this merry strain,</strong></td>
<td><strong>m</strong>:</td>
<td><strong>s</strong>:</td>
<td><strong>d</strong>:</td>
</tr>
<tr>
<td><strong>Sing it once again,</strong></td>
<td><strong>t</strong>:</td>
<td><strong>r</strong>:</td>
<td><strong>m</strong>:</td>
</tr>
<tr>
<td><strong>While our happy voices join the sweet refrain.</strong></td>
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<tr>
<th>71. Key C.</th>
<th>71. Key C.</th>
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<tbody>
<tr>
<td><strong>Very soft and slow.</strong></td>
<td><strong>Sing this merry strain,</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Sing it once again,</strong></td>
</tr>
<tr>
<td></td>
<td><strong>While our happy voices join the sweet refrain.</strong></td>
</tr>
</tbody>
</table>

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**Notes:**

- **Sopranos:**
  - 1st Soprano: `m`: `d`
  - 2nd Soprano: `s`: `m`  
- **Contralto:**
  - `d`: `d`
- **Tenor:**
  - `m`: `t`
- **Bass:**
  - `d`: `d`
  - `m`: `m`
  - `s`: `s`
THIRD STEP.

72. KEYS F, G, and A.

1st SOPRANO.

\[ \begin{align*}
\text{Hm} & : \text{m} \\
\text{La, } & \text{la,}
\end{align*} \]

2nd SOPRANO.

\[ \begin{align*}
\text{d} & : \text{d} \\
\text{m} & : \text{d} \\
\text{t} & : \text{t}
\end{align*} \]

CONTRALTO.

\[ \begin{align*}
\text{d} & : \text{d} \\
\text{d} & : \text{d} \\
\text{s} & : \text{s}
\end{align*} \]

73. KEYS C and D. S. S. C.

\[ \begin{align*}
\text{Hm} & : \text{m} \\
\text{La, } & \text{la,}
\end{align*} \]

WE MERRY MINSTRELS.

74. KEY B-flat. Round in three parts.

\[ \begin{align*}
\text{f} & : \text{f} \\
\text{m} & : \text{m} \\
\text{s} & : \text{s}
\end{align*} \]

Purcell.

\[ \begin{align*}
\text{f} & : \text{f} \\
\text{f} & : \text{f} \\
\text{f} & : \text{f}
\end{align*} \]

We merry minstrels soft music enjoy, For

With our soft harmony banish despair.

Then hail, sweet science! hail, hail, heav'n-ly sound! No
## 75. Key F. Round in three parts.

| 1 | s : s | m : m | f : f | r : | m : m | d : d | r : r | t : | 2
|---|---|---|---|---|---|---|---|---|---
| Roaming o'er the | meadows far, | Sing-ing gay-ly, | | | | Tra la la |

| 2 | d : r | m : d | r : | m : s | m : f | f : f | r : | 3
|---|---|---|---|---|---|---|---|---|---
| trala la la la, | trala la la la! | Roaming o'er the | meadows far, | | | | | | |

| 3 | m : m | d : d | r : r | t : | m : r | m : s | f : f | r : | 1
|---|---|---|---|---|---|---|---|---|---
| Sing-ing gay-ly | | | trala la la la! | | | | | | |

Coda (to be sung at the close).

| m : s | f : r | m : s | f : r | m : s | s : s | (d' : | 1 : |
|---|---|---|---|---|---|---|---|---|
| Tra la la la, | Tra la la la la, | Tra la la |

| d : m | r : s | d : m | r : s | d : m : s | m : f | f : f : f | f : m : r |
|---|---|---|---|---|---|---|---|---|
| Tra la la la, | Tra la la la la, | Tra la la |

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<th>d : d : r</th>
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<th>m : m : f</th>
<th>m : m : d</th>
<th>r : d : t</th>
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1. My coun-try! 'tis of thee, Sweet land of lib-erty, Of Thee I
2. My na-tive coun-try, Land of the no-ble, free, Thy name I
3. Let mu-sic swell the breeze, And ring from all the trees Sweet free-dom's
4. Our fa-thers' God! to Thee, Au-thor of lib-erty, To Thee we

<table>
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<tr>
<th>m : m : f</th>
<th>s : s : s</th>
<th>s : s : f : m</th>
<th>f : f : f</th>
<th>f : m : r</th>
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</thead>
</table>
| Land where my fa-thers died! Land of the Pil-grims' pride!

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<tr>
<th>m : m : m</th>
<th>m : m : s</th>
<th>m : m : d</th>
<th>r : r : r</th>
<th>r : d : t</th>
</tr>
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</table>
| love; | I love thy rocks and rills, Thy woods and | tem-ples hills;

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<tr>
<th>m : m</th>
<th>m : s : f</th>
<th>d : s : f : m</th>
<th>f : s : f</th>
<th>f : m</th>
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</thead>
</table>
| song; | Let mor-tal tongues a-wake; Let all that breathe partake;

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<tr>
<th>d : d</th>
<th>m : l : s : l</th>
<th>d : d : d</th>
<th>s : l : t :</th>
<th>s : s : s</th>
</tr>
</thead>
</table>
| sing: | Long may our land be bright With free-dom's ho-ly light;

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<tr>
<th>m : m : r</th>
<th>d : r</th>
<th>m : s : l</th>
<th>l : s : f : m</th>
<th>r : m</th>
</tr>
</thead>
</table>
| From ev-'ry moun-tain side Let free-dom ring!

| d : t : d : s : l | d : l : s : f : m | f : s : l : s : f | m : |
|---|---|---|---|---|
| My heart with rap-ture thrills Like that a-bove.

| d : m : f : f : m : r : t : | s : m : r : l : d | f : m : s : l : s : |
|---|---|---|---|---|
| Pro-tect us by Thy might, Great God, our King!

|---|---|---|---|---|
| Let rocks their si-lence break, The sound pro-long.
CANON FOR THE MONTH OF JUNE.

77. Key D. M. 80.

\[
\begin{align*}
\text{June, love-ly} & \quad \text{now beau-ti-fies the ground, The} \\
\text{June, love-ly} & \quad \text{now beau-ti-fies the ground, The} \\
\text{June, love-ly} & \quad \text{now beau-ti-fies the ground, The} \\
\end{align*}
\]

\[
\begin{align*}
ds' & : t' r' \quad d' s : d' s \quad m : r r m \quad : \\
\text{notes of the cuc-koo thro' the glad earth re-sound;} \\
\text{beau-ti-fies the ground, The notes of the cuc-koo thro' the} \\
\text{June, love-ly June, now beau-ti-fies the ground, The} \\
\end{align*}
\]

\[
\begin{align*}
s' & : t' r' \quad d' s : d' s \quad m : r r d \quad : \\
\text{notes of the cuc-koo thro' the glad earth re-sound;} \\
\text{beau-ti-fies the ground, The notes of the cuc-koo thro' the} \\
\text{June, love-ly June, now beau-ti-fies the ground, The} \\
\end{align*}
\]

\[
\begin{align*}
s' & : t' r' \quad d' s : d' s \quad m : r r d \quad : \\
\text{beau-ti-fies the ground, The notes of the cuc-koo thro' the} \\
\text{June, love-ly June, now beau-ti-fies the ground, The} \\
\end{align*}
\]

\[
\begin{align*}
s' & : t' r' \quad d' s : d' s \quad m : r r d \quad : \\
\text{beau-ti-fies the ground, The notes of the cuc-koo thro' the} \\
\text{June, love-ly June, now beau-ti-fies the ground, The} \\
\end{align*}
\]
ELEMENTARY RHYTHMS.

FOR PUPILS PREPARING FOR THE JUNIOR SCHOOL AND ELEMENTARY CERTIFICATES

These Rhythms must be done at the rate indicated by the metronome mark. The pupil must lāō or taatai one complete measure and any portion of a measure which is required, as an introduction to the exercise, — the exercise itself being taken up without pause or slackening of speed, at the right moment.

The Rhythm may often be learned slower than marked; and, when familiar, the pupils will take pleasure in largely increasing the speed.

TAA-TAI.

1. KEY F. M. 100.  
   (| s₁ . d : d | s₁ . d : d | s . m : s . m | d . d : d )
   (| s₁ . d : d | s₁ . d : d | s . m : s . m | d . d : d )

2. KEY F. M. 100.  
   (:m | d : s₁.m | d : s₁.m | d : s₁.m | d : s₁.m | d :— | m )

3. KEY A. M. 100.  
   (:s₁ | d : m . s₁ | d : m . s₁ | d : m . s₁ | d : m . s₁ | d )
   (:m . s₁ | d : m . s₁ | d : m . s₁ | d : m . s₁ | d )

4. KEY F. M. 100.  
   (| s . m : d . s₁ | d . m : s₁ | s . m : d . s₁ | d :— )
   (| s . m : d . s₁ | d . m : s₁ | s . m : d . s₁ | d :— )

5. KEY A. M. 100.  
   (:s₁ | d . d : d . s₁ | d . d : d . s₁ | d . s₁ : d . s₁ | d . d )
   (:d | s₁ :— | s₁ :— | s₁ :— | )

6. KEY A. M. 144.  
   (| m :— | d :— | m . d : m . d | s₁ :— | m :— | d :— | m . d : m . d | s₁ :— )
7. Key E. M. 100. Bayly, "In Happier Hours."

\[
\begin{align*}
\text{(d : d . r : m : f) s : - : l} & \quad \text{In Happier Hours.} \\
\text{(d : d . r : m : f) s : l} & \quad \text{In Happier Hours.}
\end{align*}
\]

\[\text{-AA-TAI.}\]

8. Key G. M. 100. Hymn tune, "Wainwright."

\[
\begin{align*}
\text{(s l) d : - : t l} & \quad \text{In Happier Hours.} \\
\text{(s l) d : - : t l} & \quad \text{In Happier Hours.}
\end{align*}
\]


\[
\begin{align*}
\text{(s : s f m : - : f m : r d d t l : r 1)} & \quad \text{In Happier Hours.} \\
\text{(s : s f m : - : f m : r d d t l : r 1)} & \quad \text{In Happier Hours.}
\end{align*}
\]

Silent TAA.

10. Key D. M. 100. The pupils to take each part alternately. J. R. Thomas, "Picnic."

\[
\begin{align*}
\text{(m : f : r : m : d s : m : f : r : m : d s) & \quad \text{In Happier Hours.} \\
\text{(m : f : r : m : d s : m : f : r : m : d s) & \quad \text{In Happier Hours.}
\end{align*}
\]

Ta-fa-te-fe.


\[
\begin{align*}
\text{(d , d . d , d : d d) & \quad \text{In Happier Hours.} \\
\text{(d , d . d , d : d d) & \quad \text{In Happier Hours.}
\end{align*}
\]
TAA-te-fe.

12. Key D. M. 72. Bugle call, "Hay up or Litter down."
\[
\begin{align*}
\text{(d .d .d .d .d | d .s | m .m .m .m | m .d .m .d)} \\
\text{(s .s .s .s | d .s .s | d .d .d .d .d | d : - |)} \\
\text{ta fa-TAI.}
\end{align*}
\]

13. Key F. M. 100. Bugle call, "Defaulters."
\[
\begin{align*}
\text{(~s .s | d .s .m : d .s .m | s .s .s)} \\
\text{(~s .s | d .s .m : d .s .m | d : - |)}
\end{align*}
\]

TAA-e-fe.

\[
\begin{align*}
\text{(d : d .d | s .s | s | d : d .d | d : )} \\
\text{(d .d .m .d | m .s .m .d | s .s | s : - |)}
\end{align*}
\]

15. Key C. M. 100. Bugle call, "Officers."
\[
\begin{align*}
\text{(~s .s | d : s .s .s .s | m .s .s | d : s .s .s .s | s : - )} \\
\text{(~s | d : s .s .s .s | m .s .m | d : d .d .d .d .d | d : - |)}
\end{align*}
\]

\[
\begin{align*}
\text{(~s .s | d : - | m .s .s | d : - | m .s .s |)} \\
\text{(~d .s .s .s | m .s .s | d : - | m .s .d .s .m .s | s .s .m .s |)} \\
\text{(~d .s .s .s | m .s | d : - | m .s .d .s .m .s | s .s |)} \\
\text{(~d .s .s .s | m .s | s : - | s .s .d | s .d | m : - |)
\end{align*}
\]
17. Key C. M. 100.

Hymn tune, "Truro."

\[
\begin{align*}
|d & :m \cdot f | s \quad : - \quad . s & : l \quad t \quad | d' & : - \quad . s \\
|d' & : s \quad : f \cdot m \quad r \cdot d & : f \quad m \quad | r & : \\
\end{align*}
\]

18. Key F. M. 100.

Bugle call, "General Salute."

\[
\begin{align*}
|s & : | d & : d \quad . d \quad | d \quad m & : s \quad . m \quad | d \quad : d \quad . d \quad : s & : . d \\
|m & : d \quad . m \quad s & : m \quad . d \quad s & : s \quad s \quad s & : s \quad s \quad s & : s \quad s \quad s & : s \quad s & : d \quad m \quad s \quad . m \\
|d & : d \quad . d \quad | d & : s \quad . m \quad s & : s \quad | d & : d \quad . d \quad | d & : d \quad . d \\
\end{align*}
\]

- AA- e- fe.

19. Key F. M. 100.

Bugle call, "Assembly."

\[
\begin{align*}
|s & : - \quad | - \quad . m : d \quad . s & : d & : - \quad | - \quad . s \quad : d \quad . s & : d \\
|d & : s \quad . s \quad | d \quad : s & : d \quad . s & : d \quad . s \quad | d \quad : m \quad | - \quad : - \\
|s & : - \quad | - \quad . m : d \quad . s & : d & : - \quad | - \quad : - \\
\end{align*}
\]

20. Key F. M. 100.

Hymn tune, "Serenity."

\[
\begin{align*}
|d & \quad t \quad . d : r & : s \quad | s & : - \quad : f e \quad | s & : - \\
|d & \quad . t \quad l \quad & : . t \quad . d \quad . r \quad | m & : - \quad : r \quad | d & : - \\
\end{align*}
\]

21. Key C. M. 100.

Hymn tune, "Arlington."

\[
\begin{align*}
|d & \quad m \quad . m \quad : m \quad : r \quad | d \quad : d \quad : d \quad : r \quad | d \quad : d \\
|m \quad . s : f \quad : m \quad | m \quad : r \quad : f \quad | m \quad . m \quad : m \quad : l \\
|s \quad . s : s \quad : d \quad | r \quad . f \quad : m \quad : r \quad | d \quad : - \\
\end{align*}
\]
22. **Key F. M. 100.**

Barnett, "Hark! sweet echo."

\[
\begin{array}{cccc} 
| s | m : f : l | s : m : d : d : d \\
| l | s : f : m | r : t : s : s : s : \\
\end{array}
\]

23. **Key F. M. 72.**

Mazzinghi, "Tom Starboard."

\[
\begin{array}{cccc} 
| s | m : f : r : m : d : s : | d : r \\
| Tom | Star - board was a lov - er | true, \dagger \ As \\
| m : f : s : m : l : s : f : m | r : s : m : f : r : m : d : s : \\
| brave a tar as év - er | sailed. \dagger \ The | d u - t ies ab - lest sea-men \\
| do \dagger Tom | did, and nev - er yet had | failed. \\
\end{array}
\]

24. **Key F. M. 72.**

"Home, Sweet Home."

\[
\begin{array}{cccc} 
| m : f : f : s : s : m : s : f : m : f : r : d : \\
\end{array}
\]

25. **Key C. M. 60.**

J. R. Thomas, "Picnic."

\[
\begin{array}{cccc} 
| s : f : m : f : s : l | s : m : d : d : \\
| In the word - land | roam - ing, \dagger \\
\end{array}
\]

\[
\begin{array}{cccc} 
| sang a lit - tle | bird; \dagger | Mer - ry notes he \\
| war - bled, \dagger | sweet - est ev - er | heard. \\
\end{array}
\]

26. **Key F. M. 100.**

Hymn tune, "Prestwich."

\[
\begin{array}{cccc} 
| s : f | m : r : m : f : m : | m : r : d : d : t : \\
| t : d : t : l : t : l : s : : \\
| t : d : r : m : m : r : d : t : t : \\
| d : : : \\
\end{array}
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TONGIC SOL-FA MUSIC COURSE FOR SCHOOLS
WITH STAFF SUPPLEMENTS.

BY DANIEL BATCHELLOR AND THOMAS CHARMBURY.

The course consists of four books in the Tonic Sol-fa notation, a supplemental course in the Staff notation, a manual for teachers, and modulators for class use.

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EDITED BY

DANIEL BATCHELLOR,
Graduate of the Tonic Sol-fa College of London.

A graduated course of singing in the Tonic Sol-fa notation for the use of classes, beginning with the first step and extending into the sixth step. Price, 25 cts.

OLIVER DITSON COMPANY, Boston.
THE TONIC SOL-FA MUSIC COURSE FOR SCHOOLS.

BOOK III.

BY DANIEL BATCHELLOR AND THOMAS CHARMBURY.

BOSTON: OLIVER DITSON COMPANY.

REQUIREMENTS OF THE JUNIOR CERTIFICATE
OF THE TONIC SOL-FA COLLEGE.

1. — Bring on separate slips of paper the names of three tunes, and Sol-fa from memory, while pointing it on the modulator, one of these tunes chosen by lot.

2. — Sing on one tone to laa, or any other syllable, in perfectly correct time, any one of Nos. 1 to 9 of the Elementary Rhythms,* taken by lot. Two attempts allowed. The pupil may taa-tai the exercise in place of the first attempt.

3. — Sol-fa from the examiner's pointing on the modulator, a voluntary, moving at the rate of M. 60, and consisting of at least twenty-four tones, including leaps to any of the tones of the scale, but neither transition or the minor mode.

4. — Sol-fa at first sight, from the Tonic Sol-fa Notation, a phrase of eight tones, or else the air of a "single chant," which has no tones out of the common major scale, and no tones shorter than a pulse.

5. — The tones of the Doh chord being given by the examiner, tell by ear the Sol-fa name of any one tone of the scale sung to laa, or played upon some instrument.

* Elementary Rhythms are to be found in Book II.

REQUIREMENTS OF THE ELEMENTARY CERTIFICATE
OF THE TONIC SOL-FA COLLEGE.

1. — Bring on separate slips of paper the names of six tunes, and sol-fa from memory, while pointing it on the modulator, one of these tunes chosen by lot.

2. — Sing on one tone to laa, or any other syllable, in perfectly correct time, any two of the "Elementary Rhythms," from Nos. 7 to 26, taken by lot. Two attempts allowed. The pupil may Taa-tai each exercise in place of the first attempt.

3. — Sol-fa from the examiner's pointing on the modulator, a voluntary moving at the rate of M. 60, containing transitions of one remove.

4. — Pitch the key-tone by means of a given C, sol-fa not more than three times, and afterwards sing to words, or to the syllable laa, any "part" in a psalm or hymn-tune in Tonic Sol-fa notation, not seen before, but not necessarily containing any passages of transition, or of the minor mode, or any division of time less than a full pulse.

5. — The tones of a doh chord being given by the examiner, tell, by ear, the sol-fa names of any three tones of the scale sung to laa, or played upon some instrument. [Two attempts allowed, a different exercise being used in the second case.]
THE TONIC SOL-FA MUSIC COURSE FOR SCHOOLS.
A SERIES OF EXERCISES AND SONGS IN THE TONIC SOL-FA METHOD, PROGRESSIVELY ARRANGED IN STEPS; WITH A CORRESPONDING SUPPLEMENTAL COURSE IN THE STAFF NOTATION.

BOOK III.

BY DANIEL BATCHELLOR AND THOMAS CHARM绚丽

BOSTON: OLIVER DITSON COMPANY.
The Tonic Sol-fa Music Course is prepared especially for the use of schools. The exercises are carefully graded according to the steps of the Tonic Sol-fa method.

Book III contains exercises and songs in the fourth step. In this step, the subject of “transition” (sometimes called modulation), or passing from one key to another, is taught. In the first part of the book the transitions are in simple cadence form, but later on, they are shown in their more extended forms.

The rhythmic exercises are designed mainly to illustrate “syncopation,” the nature of which is explained in the manual. As time and tune are closely associated in melody, tune forms are now added to the time studies.

The exercises for voice training are made as simple as possible, but each is intended for a special purpose; and before giving it to the class, the teacher should carefully read what is said about it in the notes of the manual.

The plan of embodying each new thing in tuneful exercises, and illustrating by pleasant songs, is still adhered to. Of necessity, the teaching of this step will require more musical ability on the part of the teacher than in teaching the earlier steps; but it is hoped that by following the directions given in the manual, the school teachers will still be able (in the absence of a music teacher) to conduct the musical education of their pupils in an intelligent manner.

While a large part of this book is original, it will be seen that several favorite songs of leading composers have been incorporated into it, and special acknowledgment is due to Messrs. Curwen & Sons, of London, for the use which has been made of their school instruction books.

Copyright, 1884, by F. H. Gilson.
VOICE TRAINING EXERCISES FOR DAILY PRACTICE.

Note.—Exs. 1 to 5 should be sung first to the syllable ru, with the lips softly closing over the teeth; secondly, to coo, lips placed as for ru, and each tone struck with a light, but definite action of the larynx; thirdly, to ai (as in main), with corners of the mouth slightly drawn back, and fourthly, to aa (as in fur) lips as for ai, but the mouth wide open, and the sound brought well forward to the upper teeth.


2. Keys B-flat, B, and C\textsuperscript{\textdagger}. For Sopranos only.

3. Keys C, B\textsubscript{i} and B-flat\textsubscript{i}. For Sopranos and Contraltos.

4. Keys C, B\textsubscript{i} and B-flat\textsubscript{i}. For Contraltos only.

5. Keys B-flat\textsubscript{i} to D for Contraltos; E-flat to G for all voices; A-flat to C\textsuperscript{\textdagger}. For Sopranos.

6. Keys C down to G\textsubscript{i} for Contraltos; C up to F for Sopranos.

\textbf{Note.}—Observe the breathing places.
FOURTH STEP.

TO ILLUSTRATE fe IN TRANSITION.

7. Key C.
\[ (:d \cdot m | s : fe | s : m . s | d' : t | d' \) \\

8. Key C.
\[ (:s | r : m \cdot fe | s : d' | s : l . t | d' \) \\

9. Key F.
\[ (:d \cdot m | s : fe . s | l : fe | s : - . f | m \) \\

10. Key F.
\[ (:s | f : m | r : fe | s : f . r | d \) \\

11. Key D.
\[ (:d : t \cdot r | d : m | s : fe . l | s : - \) \\

12. Key D.
\[ (:m : f | fe : s | fe . r : m . fe | s : - \) \\

SOLFEGGIO.

13. Key G. M. 100.
\[ (:d \cdot m | s : fe | s : m | f . m : r . d | r : - . r | m : fe \) \\
\[ (s : f . m | r . d : t \cdot l | s \cdot l . fe | s : m \) \\
\[ (d : r . t \cdot d : . s \cdot l . t . d : r | m . fe : s . f | m : r | d \)
WHEN THE SILVER MOONBEAMS QUIVER.


From Mozart.

When the silver moonbeams quiver, Softly glides our lighted boat;
As up on the tranquil river,
Hushed is laughter loud, and jesting,

Down the stream we gently float.
Well it suits the evening hour,
Here to pause in scenes so fair;
With the water soft and low,

Now let beauty's soothing power
Banish thoughts of toil and care,
As we go,
Wake the echoes as we go.

For the key and time signature, see the note at the top of the page.
FOURTH STEP.

THE YOUNG RIDER.

15. Key C. M. 96. Sprightly.

\[ \text{S} \text{S} : \text{L} . \text{T} \mid d' : \text{S} \cdot \text{S} \cdot \text{M} : \text{R} \cdot \text{S} \mid d' \]

1. One summer morning ear-ly, My po-ny I be-strode,
2. There stood my love-ly An-na Bes-side her blooming bower;
3. To show my skil-ful rid-ing, I spurr'd him ve-ry sly;
4. On hands and knees I scram-ble, And reach at length dry land,

\[ \text{S} \text{S} : \text{L} . \text{T} \mid d' : \text{S} \cdot \text{M} \cdot \text{S} : f \cdot f \cdot f \cdot m \]

And by my An-na’s cot-tage I took the well-known road;
She twin’d the op-n’ing ros-es, (Her-self the sweet-est flow’r’);
A-las! he rear’d and threw me In-to a ditch hard by;
And oh! in such a pic-kle, Beefore her face I stand!

\[ \text{S} \text{S} : \text{L} . \text{T} \mid d' : - \text{S} \cdot \text{S} \cdot \text{R} \cdot \text{L} \mid d' \]

For ’twas my greatest pride That she should see me ride; Trip,
My hat I gen-tly raised, And on her beau-ty gazed; Prance,
Then off he went like wind, And left me there be-hind; Stop,
And worse than all by half, I heard Miss An-na laugh! Ha,

\[ \text{S} \cdot \text{F} \cdot f \cdot f \cdot f \cdot m \quad - \quad \text{S} \cdot \text{F} \cdot f \cdot f \cdot f \cdot f \cdot m \]

trip, trip, trip, my po-ny, trip, trip, trip, trip, trip mer-ri-ly, Trip,
prance, prance, prance, my po-ny, prance, prance, prance, so wag-gish-ly, Prance,
stop, stop, stop, my po-ny, stop, stop, stop, stop, stop a-mia-bly, Stop,
ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ho, ho! Ha,

\[ \text{F} \cdot l : s \cdot f \cdot m \cdot m : d \cdot f \cdot m \cdot r : t, \cdot f \cdot m \]

Ha, drip-ping home I go.

---

From F. Kucken.
FOURTH STEP.

SOLFEGGIOS.


\[
\begin{align*}
&s:1 & t & d' : - & t & l & t & d' & r' : - & d' \\
&d : & r & m & f : - & m & r & m & f \\
&t & d' & r' & m' : - & r' & d & t & l & s : - & - \\
s : & - & f & m & f & s & l & s & s : f & - & - \\
m' & r' & d' & t & s : - & d' & t & l & t & d' : - & - \\
&d' : t & l & s : - & d' & t & l & t & d' : - & - \\
d : & - & r & m & f & m & r & d & r & m : - & - \\
\end{align*}
\]

17. Key C. M. 100.

\[
\begin{align*}
&d : & t : & r : & d & r & m : f e & s & r & s & f \\
m : - & r : - & d : m & s : f e & s : f & m & r & d : - & - \\
\end{align*}
\]

18. Key C. M. 90. Mainzer.

\[
\begin{align*}
&s : 1 & t & d' : - & 1 : t & d' & r' : - & t : d' & r' \\
&d : r & m & f : - & r : m & f e & s : - \\
m' : - & d' : r' & m' & f & - & f' : m' & r' & m' : - \\
&m : f s l : - & l : s f e s : - & s : f m \\
m' : r' d' : r' : - & r' : d' : t : l : s f m : - & - & - \\
f : - & f : m r m : - & f : m r d : - & - & - \\
\end{align*}
\]
FOURTH STEP.

TYROLESE EVENING HYMN.


\[
\begin{align*}
\text{1. Come, come, come!} & \quad \text{Come to the Heaven} \\
\text{2. Come, come, come!} & \quad \text{Sweet is the} \\
\text{3. Come, come, come!} & \quad \text{Yes!} \\
\text{4. Come, come, come!} & \quad \text{There shall} \\
\text{Sunset tree!} & \quad \text{The} \\
\text{Hour of rest,} & \quad \text{The} \\
\text{Is the sound} & \quad \text{Oh, sweet the} \\
\text{Tempests blow,} & \quad \text{There shall be} \\
\text{Axe lies free,} & \quad \text{The} \\
\text{Of the west,} & \quad \text{When the} \\
\text{Freshness round,} & \quad \text{But} \\
\text{No more snow,} & \quad \text{So we} \\
\text{Twilight star} & \quad \text{And the} \\
\text{Burden and the heat} & \quad \text{Of the labor’s task} \\
\text{Rest more sweet and still} & \quad \text{Than the evening falls} \\
\text{Lift our trusting eyes} & \quad \text{From the hills our} \\
\text{Sunset} & \quad \text{Heaven} \\
\text{Hour of rest,} & \quad \text{The} \\
\text{Is the sound} & \quad \text{Oh, sweet the} \\
\text{Tempests blow,} & \quad \text{There shall be} \\
\text{Axe lies free,} & \quad \text{The} \\
\text{Of the west,} & \quad \text{When the} \\
\text{Freshness round,} & \quad \text{But} \\
\text{No more snow,} & \quad \text{So we} \\
\text{Twilight star} & \quad \text{And the} \\
\text{Burden and the heat} & \quad \text{Of the labor’s task} \\
\text{Rest more sweet and still} & \quad \text{Than the evening falls} \\
\text{Lift our trusting eyes} & \quad \text{From the hills our} \\
\end{align*}
\]
FOURTH STEP.

flow'rs, And rest to us is giv'n By the cool soft
o'er, And kind ly voices greet The tired one
gave, Our yearn ing hearts shall fill In the world be-
trod, To the quiet of the skies, To the sab - bath

\[ s \rightarrow | - : r | f \rightarrow . f | f : f | m \rightarrow | m \rightarrow . m | r : r' \]

\[ t_1 \rightarrow | - : t_1 | r \rightarrow . r | r : r | d \rightarrow | d \rightarrow . d | r : f \]

\[ s_1 \rightarrow | - : s_1 | s_1 \rightarrow . s_1 | s_1 : s_1 : s_1 | d \rightarrow | d \rightarrow . d | f : f \]

\[ d^1 : t | d^1 \rightarrow | - : - | s \rightarrow | m^1 \rightarrow | - : - | d^1 \rightarrow | - : - \]

\[ m : r | m \rightarrow | - : - | m : - | s : - | m \rightarrow | - : - \]

\[ s : s_1 | d \rightarrow | - : - | d \rightarrow | d \rightarrow | d \rightarrow | - : - \]

\[ \text{PPP After last verse.} \]

\[ \text{Come, come, come!} \]

\[ \text{At his door.} \]

\[ \text{Yond the grave.} \]

\[ \text{Of our God.} \]

SOLFEGGIO.

20. **Key A-flat.** M. 120.

\[ \text{Spontini.} \]

\[ (d : s_1 l_1 t_1 | d : s_1 l_1 t_1 | d : s_1 l_1 t_1 | d : r | m : r m | f m : r d) \]

\[ \text{Fine.} \]

\[ (s : . m | s f : m r | d : m | r : . f) \]

\[ (m : . d | m r : d t | d : s | m : t_1 : t_1 : t_1 : t_1 | d : . r) \]

\[ (d : s_1 f_1 s_1 | m : s_1 | t_1 : t_1 : t_1 : t_1 : t_1 : t_1) \]

\[ (d : . r m : d | t_1 : - . l | s_1 : l | t_1 l s_1 f_1 | s_1 f_1 : m_1 r_1) \]

\[ D.C. \]
FOURTH STEP.

TO ILLUSTRATE ta IN TRANSITION.

21. Key C.

```
  \| s :f | m :f :s | d' :ta | l :t :d' |
  \| t :d' | s :m | r :f | m |
```

22. Key C.

```
  \| d' :s . l | ta : l | s :r . m | f :m |
  \| t :d' | s :m | r :f | m |
```

23. Key C.

```
  \| m :r | d :m | s :ta | l :-
  \| t :d' | s :m | r :f | m :-
```

24. Key F.

```
  \| s :f :r | m :d | ta : s : l :
  \| s :f :r :m :d | ta : s : l :
```

25. Key D.

```
  \| d :t | f :m :ta | l :t :d' |
  \| d :t | f :m :ta | l :t :d' |
```

26. Key A.

```
  \| m . s :f :r | m . s :f :r | d . ta : l : t : d :-
  \| d . ta : l : t : d . ta : l : f | m . s : f : r | m :-
```

27. Key C.

```
  \| d' : t | d' : t : ta : l : t : d' : r' : t :-
  \| d : r | m : r : m : f : m : f e | s :-
```

```
  \| d' : r' | m' : f : r' : d' : t | d' :-
  \| m : s | d' : ta : l : f : m : r | m :-
```
FOURTH STEP.

IF A BODY FIND A LESSON.

From "Blackbird." Tune, "Comin' thro' the Rye."

28. Key G. M. 60.

\[
\begin{align*}
&\text{If a body find a lesson} \quad \text{Rath-er hard and dry, -} \\
&\text{If no-body comes to show him,} \quad \text{Need a bo-dy cry?} \\
&\text{If he's little time to study,} \quad \text{Should he stop and sigh?} \\
&\text{Ere he says "I can-not get it,"} \quad \text{Ought he not to try?} \\
&\text{We march, and keep the time to-gether Rata-plan, rata-plan, plan.}
\end{align*}
\]

RATAPLAN.

29. Key F. Round in three parts.

\[
\begin{align*}
&\text{The mer-ry drum is sound-ing, Rata-plan, rata-plan, plan, plan,} \\
&\text{Our hearts are light-ly bound-ing, Rata-plan, rata-plan, plan, plan,} \\
&\text{We march, and keep the time to-gether Rata-plan, rata-plan, plan, plan.}
\end{align*}
\]
FOURTH STEP.

STUDIES IN RHYTHM.
(SYNCOULATION.)

30. Slowly,— and quickly.

1. Key D.

2. Key D.

31. Slowly,— and quickly.

1. Key C.

Coo, coo, etc.

2. Key G.

Coo, coo, etc.

3. Key G.

Coo, coo, etc.

COME! COME!

32. Key C. Slowly,— and quickly.

Come! come! come! you’re all behind!

We are coming in good time.

NO, NO, NO!

From “First Nightingale.”

33. Key C. Round in two parts.

No, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no!

FOURTH STEP.

SYNCOPATION.
WITH HALF-PULSES.

34. Slowly,— and quickly.

| l .1 : l .1 | l .1 :— | l .1 :— | l .1 :— |
| TRAI-AA | TRAI-AA | TRAI-AA |

1. Key F.

| s .s : l .t | d .m :— | r .f :— | m .s :— |

2. Key F.

| s .m : f .r | m .d :— | r .s :— | m .d :— |

35. Slowly,— and quickly.

| l .1 l .1 :— l .1 l .1 | l .1 l .1 :— l .1 l .1 |
| TRAI-AA - TAI |

1. Key G.

| s .s : f :— m | r : s .s :— f | m |

2. Key C.

| s .s : t a :— l | s : s .s :— s | d |

3. Key F.

| d .t .s :— l .t .s :— l .t .s :— l .t .d |

From Handel.

36. Key B-flat for Sopranos; F for Contraltos. M. 72.

| m :— f | s .r :— m | f .d :— r | m .t :— d |

| r .l :— t | d : r .m | f :— f | m :— |

From Mozart's "Twelfth Mass."

37. Key C. M. 104.

| l :— s | f e .s :— f | m :— s :— f |

| m :— s :— f | m : d .d .d :— |

From Mozart's "Twelfth Mass."
FOURTH STEP.

EXTENDED TRANSITION.

EFFECT OF THE NEW t.

38. KEY C.
   \[
   s \quad d' \quad f \\
   t \quad m \\
   f \- t_a \\
   m \quad l \quad r
   \]
   \[
   r \quad s \quad d \\
   f \quad e \- t \_t_i \\
   d \quad f \\
   t_i \quad m \quad l_i \\
   l_i \quad r \quad s_i \\
   s_i \quad d \quad f_i
   \]
   \[
   d : r \quad m : f \quad m : - \quad m:\_t_i : \_t_i \quad d : r \quad d : -
   \]

39. KEY G.
   \[
   s_i \quad l_i : t_i : d : \_t_i \quad d \quad - \quad r_s : l_i \_t_i : d' : \_t_i : \_t_i : \_t_i : d' \quad \_t_i : d' : -
   \]

40. KEY D.
   \[
   s : m : r : d : l \quad s : - \quad d'f : m : r : d : \_t_i \quad d : -
   \]

41. KEY F.
   \[
   m : f : m : f \quad s : f : m \quad t_e : t : t \quad d' : m : l_i : r_i : d_i
   \]

EFFECT OF THE NEW f.

42. KEY C.
   \[
   t_F. \\
   \[
   d \quad s : s \quad l : t \quad d' : d' \quad m : r : r : \_d
   \]

43. KEY D.
   \[
   t_G. \\
   \[
   m : f : m : r : d \quad s : m : \_f : m : r : s : d
   \]

44. KEY C.
   \[
   t_F. \\
   \[
   d \quad r : m : f \quad m : f : d \quad r : m : f \quad m : f : t \quad d : \_d
   \]

45. KEY E. M. 84.
   \[
   B_t. \\
   \[
   m : r : d \quad s \quad - : m \quad f : - \quad - : m \quad - : - \quad t_e : t_i : l_i : s_i : m : - : d
   \]
   \[
   d : t_i : l_i \quad s_i : - : l_i \quad s_i : l_i : t_i \quad d : - \quad r_s_i : f_i : m_i : s_i : - : l_i
   \]
   \[
   f : D. \\
   \[
   r \quad - : - \quad d \quad - : - \quad f_d' : t : l \quad s \quad - : m \quad r \quad - : - \quad d \quad - : -
   \]
   \[
   s_i : l_i : t_i \quad d : - \quad l_m : r : d \quad t_i : - : d \quad f_i : - : - : m_i : - : -
   \]


FOUKTH

15

46. Key G. M. 84. **Playfully.**

1. I know a fun-ny lit-tle man, As qui-et as a mouse,
2. 'Tis he who al-ways tears our books, Who
3. The fin-ger marks up-on the doors By none of us were made;

D.t.

Who does the mis-chief that is done In ev-'ry body's house;
He pulls the but-tons off our shirts, And scat-ters pins a-far;
We nev-er leave the blinds un-clos'd, To let the cur-tains fade;

f.G.

There's no one ev-er sees his face, And yet we all a-gree
That squeaking door will al-ways squeak, For prith-ee, don't you see,
The ink we nev-er spill; the boots That ly-ing round you see,

That ev-'ry plate we break was crack'd By Mis-ter No-bo-dy.
We leave the oil-ing to be done By Mis-ter No-bo-dy.
Are not our boots, they all be-long To Mis-ter No-bo-dy.

THE CHIMING BELLS.

47. Key D. **Round in three parts.**

Oh, hear the chim-ing of the bells, the mer-ry chim ing of the bells, the

mer-ry chim-ing bells,
Oh, hear the bells,
mer-ry bells, the chim ing bells. Oh, hear the chiming
bells, the mer-ry chim ing bells, the mer-ry bells.
FOURTH STEP

COURAGE!

A. L. C. From "Standard Course."


\[
\begin{align*}
\text{s}_1 & \rightarrow \text{s}_1 | \text{s}_1 : \text{l}_1 : \text{t}_1 & \text{d} & \rightarrow & \text{t}_1 & : \text{s}_1 & \rightarrow \text{s}_1 | \text{l}_1 : \text{t}_1 : \text{d}_r \\
1. \text{Dan} & - \text{gers do not} & \text{dare} & \text{me}, & \text{Ter} - \text{rors do not} & \text{dare} & \text{me}, \\
2. \text{Up, my heart, and} & \text{brace} & \text{thee}, & \text{While} & \text{the per - ils} & \text{brace} & \text{thee}, \\
3. \text{Con - stant, calm, un} - \text{fear} & \text{ing}, & \text{Bold} - \text{ly per - se} - \\
\end{align*}
\]

\[
\begin{align*}
\text{m} & \rightarrow & \text{r} & : & \text{r} & \rightarrow & \text{d} | \text{t}_1 : \text{d}_r : \text{m} & \text{f} & \rightarrow & \text{f} \\
\text{scare} & \text{me}; & \text{God, my Guide, I'll} & \text{bear} & \text{me} & \text{case} & \text{thee} \\
\text{face} & \text{thee}; & \text{In thy - self en} & \text{case} & \text{thee} & \text{steer} & \text{ing} \\
\text{ver} - \text{ing}, & \text{In good con - science} & \text{stein} - \text{ing} \\
\text{d}_1 : \text{d} & \rightarrow & \text{t}_1 & : & \text{t}_1 & \rightarrow & \text{l}_1 : \text{s}_1 : \text{f}_1 : \text{m}_1 & \text{r}_1 & \rightarrow & \text{r} \\
\end{align*}
\]

E-flat.

\[
\begin{align*}
\text{t}_1 & : \rightarrow & \text{l}_1 : & \text{m} & \rightarrow & \text{r} | \text{f} : \text{m} & \text{r} & \rightarrow & \text{d} : & \text{d} & \rightarrow & \text{r} \\
\text{Man} - \text{ful - ly for} & \text{ev} - \text{er.} & \text{Trou - ble's dark - est} \\
\text{Man} - \text{ful - ly for} & \text{ev} - \text{er.} & \text{Foes may howl a} - \\
\text{Man} - \text{ful - ly for} & \text{ev} - \text{er.} & \text{Winds and waves de} - \\
\text{f}_1 & : \rightarrow & \text{f}_1 : & \text{d} & \rightarrow & \text{t}_1 : \text{l}_1 : \text{s}_1 & \text{f}_1 & \rightarrow & \text{m}_1 : & \text{d} & \rightarrow & \text{t}_1 \\
\end{align*}
\]

\[
\begin{align*}
\text{m} & : \text{f} & \text{s} & \rightarrow & \text{l} : & \text{t}_1 : \text{t}_1 & : \text{f}_1 : \text{f}_1 : & \text{m} & \text{d} & \rightarrow & \text{m} & \text{d} & \rightarrow & \text{m} & \text{d} & \rightarrow & \text{m} \\
\text{spec - tre's pow} - \text{er,} & \text{Never, never, never!} \\
\text{yells con - found me?} & \text{Never, never, never!} \\
\text{find me fly - ing?} & \text{Never, never, never!} \\
\text{d} & : \text{l}_1 & \text{m}_1 : & \text{f}_1 : & \text{s}_1 : \text{s}_1 : & \text{s}_1 : \text{s}_1 : & \text{s}_1 : \text{m}_1 : & \rightarrow & \text{m} & \text{d} & \rightarrow & \text{m} & \text{d} & \rightarrow & \text{m} & \text{d} & \rightarrow & \text{m} \\
\end{align*}
\]
FOURTH STEP.

'TIS THE PLEASANT SPRINGTIME.


\[
\begin{align*}
\text{m} & : - : \text{m} & \text{m} : r : \text{d} & \text{s} : - : - & \text{m} : - : - & \text{r} : - : \text{r} & \text{r} : \text{m} : \text{f} \\
1. 'Tis & the pleas - ant & spring - time, & \text{Hear} & \text{the river} & er \\
2. 'Tis & the pleas - ant & spring - time, & \text{Na} - \text{ture's heart is} & \text{Ma} - \text{ny songs a} - \\
3. 'Tis & the pleas - ant & spring - time, & \text{Ma} - \text{ny songs a} - \\
\text{d} & : - : \text{d} & \text{d} : \text{t} : \text{d} & \text{m} : - : - & \text{d} : - : - & \text{t} : \text{t} : \text{t} & \text{t} : \text{d} : \text{r} \\
\end{align*}
\]

B.t.

\[
\begin{align*}
\text{m} & : - : - & - : - : & \text{r}s_1 : - : \text{s}_1 & \text{t}_1 : \text{l}_1 : \text{s}_1 & \text{m} : - : - & \text{d} : - : - \\
\text{roar;} & \text{How} & \text{it} & \text{dashes} & \text{es} \\
\text{glad;} & \text{Moun} - \text{tains in their} & \text{gran} - \text{deur} & \text{mock them} \\
\text{rise;} & \text{Wood - land eche} - \text{o} - \text{es} & \text{mock them} \\
\text{d} & : - : - & - : - : & \text{t}_1 \text{m}_1 : - - - \text{m}_1 & \text{f}_1 : - - \text{m}_1 & \text{s}_1 : - - - \text{m}_1 \\
\end{align*}
\]

\[
\begin{align*}
\text{t}_1 : - : \text{t}_1 & \text{d} : \text{r} & \text{d} : - : - & - : - : & \text{f,E.} & \text{t}_1 \text{f} : - \text{m} : \text{r} & \text{f} : - \text{m} : \text{r} \\
\text{On} & \text{the} & \text{rock} - \text{y} & \text{shores;} & \text{Win} - \text{ter's chain is} \\
\text{Are} & \text{with beau} - \text{ty} & \text{clad;} & \text{Flow} - \text{ers bright are} \\
\text{Ere} & \text{the} & \text{ca} - \text{dence} & \text{dies;} & \text{Mer} - \text{ry birds are} \\
\text{r}_1 : - : \text{r}_1 & \text{r}_1 \text{m}_1 : \text{f}_1 & \text{m}_1 : - : - & - : - : & \text{s}_1 \text{r} : - \text{d} : \text{t}_1 & \text{r} : - \text{d} : \text{t}_1 \\
\end{align*}
\]

\[
\begin{align*}
\text{s} : - : - & \text{s} : - : & \text{s} : - \text{f} : \text{m} & \text{s} : - \text{f} : \text{m} & \text{l} : - : - & - : - : & \text{t} : - \text{l} : \text{s} \\
\text{bro} - \text{ken,} & \text{Gush} - \text{ing founts are} & \text{free;} & \text{Flee - cy} \\
\text{spring} - \text{ing} & \text{In} & \text{the greenwood} & \text{shade,} & \text{Fling - ing} \\
\text{sing} - \text{ing}, & \text{Soft} & \text{the mu - sic} & \text{floats,} & \text{Ev} - \text{'ry} \\
\text{t}_1 : - \text{d} : \text{r} & \text{s}_1 : - : - & \text{m} : - \text{r} : \text{d} & \text{m} : - \text{r} : \text{d} & \text{f} : - : - & - : - : & \text{f} : - \text{f} \\
\end{align*}
\]

\[
\begin{align*}
\text{t} : - \text{l} : \text{s} & \text{d} : - : \text{m} & \text{t} : - : \text{l} & \text{s} : - \text{s} & \text{f} : \text{m} : \text{r} & \text{d} : - : - & - : - : \\
\text{clouds are} & \text{float} - \text{ing now} & \text{O'er} & \text{the foam} - \text{y} & \text{sea.} \\
\text{grace} & \text{all a} - \text{round,} & \text{Ere} & \text{their brightness} & \text{fade.} \\
\text{vales} & \text{ring} - \text{ing now} & \text{With} & \text{the mel} - \text{low} & \text{notes.} \\
\text{f} : - \text{f} & \text{m} : - \text{d} & \text{s} : - \text{f} & \text{m} : - \text{m} & \text{r} : \text{d} : \text{t}_1 & \text{d} : - : - & - : - : \\
\end{align*}
\]
FOURTH STEP.

NOW PRAY WE FOR OUR COUNTRY.

Eliza Flower.

50. Key C. M. 80. S. C. and ad lib. B.

\[
\begin{align*}
&\text{m} \quad m : | \quad m : \quad r : \quad r : \quad m : \quad m | \quad s : \quad d : \quad d | \quad d : \quad d : \quad d : \quad d : \quad d : \quad r : \\
&\text{d} \quad d : | \quad d : \quad t : \quad t : \quad d : \quad d | \quad m : \quad m : \quad m : \quad m : \quad l : \quad f : \\
&1. \text{Now pray we for our country, That she may ever} \\
&2. \text{Now pray we that our rulers And statesmen all may} \\
\end{align*}
\]

\[
\begin{align*}
&t : | \quad t : \quad t : \quad l : \quad s : \quad s : \quad s : \quad f : \quad m : \quad s : \quad d : \\
&r : | \quad r : \quad r : \quad d : \quad t : \quad f : \quad f : \quad m : \quad r : \quad d : \quad m : \quad m : \\
&\text{be The hol - ly, and the hap - py, And the} \\
&\text{be De - fend - ers of jus - tice, And the} \\
\end{align*}
\]

cres - cen - do.

\[
\begin{align*}
&m : \quad m : \quad m : \quad r : \quad d : \quad \circ \quad | \quad m : \quad m : \quad m : \quad m : \quad r : \\
&s : \quad s : \quad s : \quad f : \quad m : \quad s : \quad d : \quad d : \quad d : \quad t : \quad t : \\
&\text{glo - ri - ous - ly free!} \\
\end{align*}
\]

guards of lib - er - ty.

\[
\begin{align*}
&m : \quad m : \quad s : \quad s : \quad d : \quad d : \quad d : \quad d : \quad d : \quad d : \quad d : \\
&\text{a tempo.} \\
\end{align*}
\]

\[
\begin{align*}
&m : \quad m \quad | \quad s : \quad d : \quad d : \quad d : \quad r : \quad t : \quad r : \quad r : \quad t : \\
&\text{bless - ed; So peace be in her walls,} \\
&\text{li - gion Still may they foremost stand,} \\
\end{align*}
\]

\[
\begin{align*}
&m : \quad m : \quad m : \quad f : \quad m : \quad s : \quad s : \quad s : \quad s : \quad f : \quad m \quad : \\
&s : \quad s : \quad l : \quad s : \quad f : \quad m \quad : \quad f : \quad s \quad m \quad m : \quad m : \quad f : \quad m \quad r : \quad d : \\
&\text{joy in all her pa - la - ces, Her cot - ta - ges and} \\
&\text{we all sing with heart and voice, "God bless our na - tive} \\
\end{align*}
\]

Chorus. Loud and slow.

\[
\begin{align*}
&d : \quad d : \quad d : \quad d : \quad d : \quad d : \quad d : \quad d : \quad d : \quad d : \quad d : \\
&\text{soft.} \\
\end{align*}
\]

\[
\begin{align*}
&d : \quad d : \quad d : \quad d : \quad d : \quad d : \quad d : \quad d : \quad d : \quad d : \quad d : \quad d : \\
&\text{soft.} \\
\end{align*}
\]
FOURTH STEP.

\[ \text{a tempo.} \]
\[ \begin{align*}
\text{d'} & : - . d | d : r' \\
\text{d} & : - . r | m : f
\end{align*} \]

\[ \begin{align*}
\text{t} : - | d' : r' \\
\text{d'} & : - . m | f . m : r . d
\end{align*} \]

peace be in her walls, And joy in all her stand,
may they fore-most may they fore-most

\[ \begin{align*}
: | : \\
: | : s
\end{align*} \]

Slow.
\[ \begin{align*}
\text{d'} & : - . r | m : s \\
\text{m} & : - . f | s : m
\end{align*} \]

pal - a - ces, Her cot - ta - ges and halls!
heart and voice, “God bless our native land!”

\[ \begin{align*}
: | : s \\
: | : d
\end{align*} \]

THE SCHOOL BELL.


Dr. Aldrich, (Adapted).

\[ \begin{align*}
\text{d} & : - . d | d : d
\end{align*} \]

Hark! the bell that calls to school, we

\[ \begin{align*}
\text{m} & : - . m | m : m
\end{align*} \]

Hark! how clear its ring - ing out, as

\[ \begin{align*}
\text{s} & : s | s | s : s | s | s : s | s | s
\end{align*} \]

Mer-ri-ly we come at the call of the bell, and

\[ \begin{align*}
\text{r} & : d | t_1 : l_1
\end{align*} \]

love to hear the tone, It sounds so loud and deep, so

\[ \begin{align*}
\text{f} & : m | r : d
\end{align*} \]

ev - 'ry morn its joy - ous chime says, “come, come, come, come,

\[ \begin{align*}
\text{s}_1 & : l_1 | t_1 : d
\end{align*} \]

meet our school-mates gay, With pur - pose true, our

\[ \begin{align*}
\text{d} & : f_1 | s_1 : s . f
\end{align*} \]

clear and sweet, and it calls us merri-ly, mer - ri - ly.

\[ \begin{align*}
\text{m} & : r | r : d . t
\end{align*} \]

come to school, come haste a - way, and be in time.”

\[ \begin{align*}
\text{d} & : r | t_1 : s_1
\end{align*} \]

work we’ll do, thro’ all this hap - py day.
WE HAIL THE WINTER KING.

Arranged by Geo. Oakey.

52. KEY G. M. 100. For S. S. C. or S. S. B.

We hail the winter King, Our songs his praises
The try days are here, The gayest of the
O'er cottage, tow'r, and tree, A frozen mantle

We'll join our lay, We'll
Bells resound, The
Stars are bright, While

Pass the winter's joys our hearts delight, delight,

Way, We'll pass the hours away.
Round, The snowflakes fall round.
Light, While joys our hearts delight.

Key G. M. 100.

For S. S. C. or S. S. B.
FREEDOM'S LAND.


G.t.

\[ \text{\begin{align*}
1. \text{I'll sing thy glory, free-dom's land, Thou home of all that's}
2. \text{Thy walls are built in truth and right; Thy shield is jus-tice's}
3. \text{Thou art of earth the bright-est hope For free-dom's ho-ly}
\end{align*}} \]

\[ \text{\begin{align*}
\text{dear; With joy I hail thy ris-ing strength, Thy}
\text{cause; Thy guar-dianis the God of Hosts; Thy}
\text{reign; A thou-sandeys to thee are turn'd, To}
\end{align*}} \]

\[ \text{\begin{align*}
\text{sky of hope so clear; In thee shall spring those}
\text{guides are e-quality laws; Nor o-ver thee does}
\text{see thee wax or wane; Oh, still may shine thy}
\end{align*}} \]

\[ \text{\begin{align*}
\text{germs of good, Which once were sown by free-men's blood. Long}
\text{tyrant's pride Bear on its foul, de-struct-ive tide. Long}
\text{glo-ry's sun, And all thy pro-mis'd good be won! Long}
\end{align*}} \]

\[ \text{\begin{align*}
\text{live sweet freedom's land! Long live free-dom's land!}
\end{align*}} \]
FOURTH STEP.

GENTLY EVENING BENDETH.


C. H. Rink.

SOLFEGGIOS.


56. Key B-flat. M. 120. Allegro.
FATHER, HEAR MY PRAYER.

Sicilian People's Song.


\[
\begin{align*}
\text{s} & : - | \text{l} : - | \text{s} : - | \text{f|m} : f | \text{s} : - | \text{l} : - | \text{s} : - | \text{f|m} : f \\
1. \text{Father, hear my pray'r!} & \quad \text{All life's ills to bear,} \\
2. \text{Lord, Thy goodness true} & \quad \text{Glow each morn a-new,}
\end{align*}
\]

C.t.

\[
\begin{align*}
\text{s} & : - | \text{d} : - | \text{r} : - | \text{m} : - | \text{f} : - | \text{m} : - | \text{r} : - | \text{d} : - \\
\text{With Thy love aid and shelter me!} \\
\text{Father, strength and watch o'er me!}
\end{align*}
\]

\[
\begin{align*}
\text{t} & : - | \text{d} : - | \text{d} : - | \text{d} : - | \text{m} : - | \text{m} : - | \text{r} : - | \text{d} : - \\
\text{Give me Thy blessing,} \\
\text{Through danger surely Lead me securely,}
\end{align*}
\]

f.F. p

\[
\begin{align*}
\text{s} & : - | \text{m} : - | \text{r} : - | \text{m} : - | \text{f} : - | \text{m} : - | \text{f} : - | \text{d} : - \\
\text{Give me Thy blessing,} \\
\text{Through danger surely Lead me securely,}
\end{align*}
\]

\[
\begin{align*}
\text{d} & : - | \text{t} : - | \text{t} : - | \text{t} : - | \text{d} : - | \text{t} : - | \text{d} : - \\
\text{Fa-ther, Fa-ther, I trust in Thee!} \\
\text{Fa-ther, Fa-ther, I trust in Thee!}
\end{align*}
\]

SOLFEGGIO.

58. Key G. S. C. D.t.

\[
\begin{align*}
\text{d} & : - | \text{m} : - | \text{l} : - | \text{s} : - | \text{f} : - | \text{m} : - | \text{r} : - | \text{d} : - | \text{s} : - | \text{d} : - \\
\text{B.} \\
\text{d} & : - | \text{d} : - | \text{m} : - | \text{l} : - | \text{s} : - | \text{f} : - | \text{m} : - | \text{r} : - | \text{d} : - \\
\text{d} & : - | \text{d} : - | \text{d} : - | \text{d} : - | \text{d} : - | \text{d} : - | \text{m} : - | \text{m} : - | \text{m} : - \\
\text{d} & : - | \text{d} : - | \text{d} : - | \text{d} : - | \text{d} : - | \text{d} : - | \text{d} : - | \text{d} : - | \text{d} : - \\
\end{align*}
\]
FOURTH STEP.

THE VIOLET.


\[
\begin{align*}
&s_1 \quad s_1 \cdot d : m : m \\
1. \text{Down} & \quad \text{in a green and shady bed} \quad \text{A modest vio - let grew,} \\
2. \text{And} & \quad \text{yet it was a lovely flow'r,} \quad \text{Its color bright and fair;} \\
3. \text{Yet} & \quad \text{thus it was content to bloom} \quad \text{In modest tints ar - ray'd,} \\
4. \text{Then} & \quad \text{let me to the valley go,} \quad \text{This pretty flow'r to see,}
\end{align*}
\]

\[
\begin{align*}
&m_1 \quad m_1 \cdot m_1 : s_1 \quad : d \\
&\text{Its stalk was bent, it hung its head,} \quad \text{As if to hide from view.} \\
&\text{It might have grace'd a ro-sy bow' r,} \quad \text{In stead of hid - ing there.} \\
&\text{And there dif - fus'd its sweet per - fume} \quad \text{With - in the si - lent shade.} \\
&\text{That I may al - so learn to grow} \quad \text{In sweet hu - mi - ty.}
\end{align*}
\]

\[
\begin{align*}
&d_1 \quad d_1 \cdot d_1 : d_1 \\
&\text{Its stalk was bent, it hung its head,} \quad \text{As if to hide from view.} \\
&\text{It might have grace'd a ro-sy bow' r,} \quad \text{In stead of hid - ing there.} \\
&\text{And there dif - fus'd its sweet per - fume} \quad \text{With - in the si - lent shade.} \\
&\text{That I may al - so learn to grow} \quad \text{In sweet hu - mi - ty.}
\end{align*}
\]

CALL JOHN, THE BOATMAN.

60. Key E. M. 96. Round in three parts.

\[
\begin{align*}
&m : m \cdot f : s : d \\
&\text{Call John, the boat - man, call him a - gain, For}
\end{align*}
\]

\[
\begin{align*}
&m : s : l \quad : s : m : d \quad : s_1 \quad : m \cdot r : d : \\
&\text{loud roars the tem - pest, and fast falls the rain;}
\end{align*}
\]

\[
\begin{align*}
&d : d \cdot d \cdot d \quad : - \cdot d \quad d : t_1 \cdot l_1 \quad : s_1 \quad : - \cdot t_1 \\
&\text{John is a - sleep; he sleeps ve - ry sound; His}
\end{align*}
\]

\[
\begin{align*}
&d : d \cdot d \cdot d \quad : d \cdot d \quad m : s \cdot f : m : s \\
&oars are at rest, and his boat is a - ground. Loud}
\end{align*}
\]

\[
\begin{align*}
&- : d \cdot r : m \cdot m : d : s : s : - : l \quad t : s, s \\
&\text{roars the riv - er, so rap - id and deep; But the}
\end{align*}
\]

\[
\begin{align*}
&s : s \cdot m : f : m : m : s \cdot s : s : s_1 \quad d : \\
&\text{loud -er you call John, the sounder he will sleep.}
\end{align*}
\]
FOURTH STEP.

STUDIES IN RHYTHM.

61. QUARTER-PULSE SILENCES AND SYNCOPATIONS.

1. \[ - \cdot 1,1 | 1 \cdot 1,1 : 1,1,1 | 1 \]  
   \[ AA-te-fe \]  
   Key D. M. 60.

2. \[ - \cdot f,m | f.m, r:m, f.m, s | s \]  
   \[ :-,f,m,f|m .r :d \]  
   Key F. M. 100.

3. \[ - \cdot l,t|d .r,m :f,m.r | l \]  
   \[ :-,t,d,r|m . s :d \]  
   Key D. M. 60.

62. QUARTER-PULSE SILENCES AND SYNCOPATIONS.

1. \[ - \cdot l :1,1,- | 1 :1 :1,1,- | 1 :1 :1 :1 \]  
   \[ ta-fa-AI \]  
   Key G. M. 100.

2. \[ - \cdot r :m,d,- | r :m :f,r,- | m . f :s,m,- \]  
   \[ :-,r :d, r|m . s :d \]  
   Key D. M. 60.

3. \[ - \cdot m :f,l,- | f :r :m,s,- | m :r,f,- | t,l :d \]  
   Key F. M. 100.

63. Slow,—moderate,—and quick.

\[ - \cdot l :l | ,1,1,1 :1,1,1 | 1 :1 :1 :1 :1 \]  
\[ (ta)-fa-te-fe \]

64. Key F. M. 58.

From Handel's "Samson."

\[ :d .r | m :r .m :f | s :-,d'.t,l \]

65. Key F. M. 88.

From Handel's "Messiah."

\[ :f | m . m :m | r .m,f:s \]  
\[ :-,f,m,f | s :-,d', t, l | s :-,f,m,f | s : \]  
\[ :m . f,s l :- .t,l | s :- .l,s | f . m :f | m \]
ALL NATURE TO LIFE IS AWAKING.


1. All nature to life is awakening, A - rise, and come a
2. The fields in robes of flow- ers, Smile back up - on the

way. See hill and val- ley are tak - ing The
skies. From all their bloom - y bow - ers Sweet

ver - nal tints of May. The lark in spring re -
clouds of in - cense rise. Then let us raise our

joic - ing, Soars high in e - ther clear, And
voice - es, And grat -ful tri - bute bring; For

war - bles many an an - them, Ne'er meant for mor - tal ear.
nature now re - joic - es, To greet the love - ly Spring.


m : - : f : m | l : s : f | m : - : s : l | - : s s : f : - : f m : - : - :


\[ \text{\texttt{m}} : \text{f} . \text{fe} | s : - . \text{m} : f . \text{fe} | s : - . l : \text{s} . \text{fe} | f : - . s : \text{fe} . \text{f} | \text{m} : - . \]

68. Key C.

\[ \text{\texttt{s}} : \text{fe} | \text{f} : \text{m} | \text{f} : \text{fe} | s : - | \text{d} : \text{t} | \text{ta} : \text{l} | \text{ta} : \text{t} | \text{d} : - . \]

69. Key F. Slow and soft.—then light and quick—fe with re.

\[ \text{\texttt{m}} : \text{re} | \text{m} | \text{s} : \text{fe} | \text{s} | \text{m} : \text{re} | \text{m} | \text{f} : - . - . \]
\[ \text{\texttt{s}} : \text{fe} | \text{f} | \text{m} : \text{r} | \text{d} | \text{s} : \text{fe} | \text{f} | \text{m} : - . - . \]
\[ \text{\texttt{m}} : \text{re} | \text{r} | \text{d} : \text{t} | \text{t} | \text{l} | \text{s} : \text{l} | \text{l} : \text{t} | \text{d} : - . - . \]

FROM WILD ALPINE MOUNTAINS.

70. Key D. S. S. C. M. 120. \( \text{\texttt{mf}} \)

\[ \text{d} . \text{m} \]
\[ \text{s} : \text{fe} . \text{e} . \text{s} : \text{l} . \text{s} | \text{s} . \text{m} : \text{d} | \text{r} : \text{m} . \text{f} . \text{r} | \text{s} : - . \]
\[ \_ \text{1. From} \_ \text{wild Al - pine moun - tains, My birth - place and home,} \]
\[ \_ \text{2. I gaze on the ham - lets, Close clus - ter'd be - neath;} \]
\[ \_ \text{3. And tho' win - try rig - ors To vales drive me down,} \]

\[ \text{d} \]
\[ \text{d} : \text{m} \]
\[ \_ \text{A.t.} \_ \text{pow'r, rich - es, nor beau - ty Could tempt me to roam,} \]
\[ \_ \text{Then turn, those pure breez - es More glad - ly to breathe,} \]
\[ \_ \text{I know for a sea - son Hath sum - mer but flown,} \]

\[ \text{d} \]
\[ \_ \text{f.D. p} \_ \text{Could tempt me to roam; There foun - tains flow clear - est,} \]
\[ \_ \text{More glad - ly to breathe; Nor vain noise or sor - row,} \]
\[ \_ \text{Hath sum - mer but flown; Once more comes the sum - mer,} \]
FOURTH STEP.

And brightest flow'rs spring; There sweet-ly at ev'-ning, 
Here ev-er comes near; My horn to gay dit-ties 
I seek thy free heights, Dear Alp-land, my heart's home, 

The shep-herd bells ring; There foun-tains flow clear-est, 
I tune loud and clear; Nor vain noise or sor-row 
My world of de-light; Once more comes the sum-mer; 

And bright-est flow'rs spring; There sweet-ly at ev'-ning, 
Here ev-er comes near; My horn to gay dit-ties 
I seek thy free heights, Dear Alp-land, my heart's home, 

The shep-herd bells ring; There foun-tains flow clear-est, 
I tune loud and clear; Nor vain noise or sor-row 
My world of de-light; Once more comes the sum-mer; 

And bright-est flow'rs spring; There sweet-ly at ev'-ning, 
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The shep-herd bells ring; There foun-tains flow clear-est, 
I tune loud and clear; Nor vain noise or sor-row 
My world of de-light; Once more comes the sum-mer; 

And bright-est flow'rs spring; There sweet-ly at ev'-ning, 
Here ev-er comes near; My horn to gay dit-ties 
I seek thy free heights, Dear Alp-land, my heart's home, 

The shep-herd bells ring; There foun-tains flow clear-est, 
I tune loud and clear; Nor vain noise or sor-row 
My world of de-light; Once more comes the sum-mer;
FOURTH STEP.

THE SKYLARK'S SONG.

71. Key G*. M. 120. Allegro vivace.

Canon, — four voices in two subjects. Mendelssohn.

In class practice, this had better be sung in F or E.
FOURTH STEP.

(long)

thy voice hails the morn-i-ng; Oh, lend me thy wing, With

d : .d | d .r : m .f

s : .s | f f : m .r | d : .d

l : s .m | l : s .m

r : .s | s : .r

r : m .f | s : .m

sky - lark, thy voice hails the morn-i-ng, Oh, lend me thy wing, With

f : m .d | f : m .d

s l : .t l : .t l : .t l : d .r | m : .d

thee I will sing, To wel-come its dawn-i-ng.

d : d .d | f l .s | f m .s : d l

Ta : l .s | f : .d | r : m .d | f l .s | f m .s : d l

Thee I will sing, To wel-come its dawn-i-ng. How sweet is thy song, As,

m : f .s | l : d l : s .l | f : m .f | r : .d : d l

thee I will sing, To wel-come the day at its dawn-i-ng, To

d : d .d | f | m .f | r : d .r | t l : .d : l

To wel-come its dawn-i-ng. How sweet is thy song, As,

f : m .f | r : d .r | s l : .d : d : d d

wel-come the day at its dawn-i-ng.

f : m .f | r : d .r | s l : .d : d : d d

s d l : m .f | s : .s | l : s .m | l : s .m | r : .s | s : .s

float-ing a-long, Gay sky - lark, thy voice hails the morn-i-ng. Oh,

m : d .r | m : .m | f : m .d | f : m .d | s l : .t l : .t l

s : .s | s d m : s d l : .d l : .d l : .d l : .d l | m .f | s : .f

song, As, float-ing a-long the Thy voice hails the

r : .s | s : .r

m : d .r | m : .t l : .t l

s : .s | s d m : s
FOURTH STEP.

\[
\begin{align*}
\text{lend me thy wing, With thee I will sing, To} & \quad \text{wel-come the day at its} \\
\text{dawn ing, To} & \quad \text{wel-come the day at its}
\end{align*}
\]

CODA.

\[
\begin{align*}
\text{To wel-come its dawn ing,} & \quad \text{To welcome the}
\end{align*}
\]

\[
\begin{align*}
\text{To wel-come its dawn ing,} & \quad \text{To wel-come the}
\end{align*}
\]

\[
\begin{align*}
\text{To wel-come the} & \quad \text{at its dawn ing.}
\end{align*}
\]
FOURTH STEP.

HAPPY BOYS ARE WE.


Franz Commer.

Gradually increase in force and speed.

Rather slower, each tone to be well marked.
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TONIC SOL-FA MUSIC COURSE FOR SCHOOLS
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BY DANIEL BATCHELLOR AND THOMAS CHARMBURY.

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EDITED BY

DANIEL BATCHELLOR,
Graduate of the Tonic Sol-fa College of London.

A graduated course of singing in the Tonic Sol-fa notation for the use of classes, beginning with the first step and extending into the sixth step. Price, 25 cts.

OLIVER DITSON COMPANY, Boston.
THE TONIC SOL-FA MUSIC COURSE FOR SCHOOLS

BOOK IV.

BY DANIEL BATCHELLOR

BOSTON:
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CHICAGO: LYON & HEALY.
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THE

TONIC SOL-FA MUSIC COURSE

FOR SCHOOLS

A SERIES OF BOOKS CONTAINING EXERCISES AND SONGS IN THE TONIC SOL-FA METHOD, PROGRESSIVELY ARRANGED IN STEPS, WITH A CORRESPONDING SUPPLEMENTAL COURSE IN THE STAFF NOTATION

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PREFACE.

The Tonic Sol-fa Music Course is prepared especially for use in schools. The exercises are carefully graded according to the steps of the Tonic Sol-fa method.

Book IV. contains exercises and songs in the fifth step. This step introduces minor music, and shows modulation from the major mode into its relative minor mode, and vice-versá.

Although the work of this step is of a more advanced character, it will be found to grow naturally out of the previous steps, and the teachers who have been successful hitherto, will be able to lead the pupils on through these exercises. For practical hints and methods of presentation we refer them to the accompanying Manual for Teachers.

While some of the songs and most of the exercises are original, and prepared especially for this book, it was deemed advisable to select freely from appropriate works of well-known composers. In doing this we have borne in mind the importance of selecting only such pieces as contained music and words of a pure and elevating character.

The Solfeggios, Intermediate Rhythms, and Minor Mode Phrases, at the end of the book, are intended to prepare the pupils for the requirements of the Intermediate Certificate of the Tonic Sol-fa College.

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THE TONIC SOL-FA MUSIC COURSE FOR SCHOOLS.

BOOK IV.

FIFTH STEP.

VOICE TRAINING EXERCISES FOR DAILY PRACTICE.

Note.—The following exercises should be first sung in a light staccato manner to the syllable coo; then in a smooth flowing manner (legato) to either of the vowels oo, ő, ē, ā, e; and lastly to “Scala”, sounding well forward in the mouth.

1. Keys C, C-sharp, and D.

\[
\begin{align*}
&\text{Coo, coo, etc.} \\
&\text{Sea} \\
&\text{la,}
\end{align*}
\]

2. Keys A to B for Contraltos; C for all voices; C-sharp to E for Sopranos.

\[
\begin{align*}
&\text{Sea} \\
&\text{la,}
\end{align*}
\]

3. Keys A-flat, A, and B-flat for Contraltos; C, C-sharp, and D for Sopranos.

\[
\begin{align*}
&\text{Sea} \\
&\text{la,}
\end{align*}
\]
FIFTH STEP.

THE MINOR MODE.

MODULATING TO THE RELATIVE MINOR.

4. Key F.
   Major.
   (\( m \) s m \( m \) s \( m \) :d)
   Relative Minor.
   (\( l \) m :d \( l \) m :d \( l \) m :d)

5. Key F.
   Major.
   (\( d . r . m . f . s \) :d \( s . f . m . r . d \) :d)
   Relative Minor.
   (\( l \) m :d \( l \) m :d \( l \) m :d)

6. Key G.
   Major.
   (\( d . s . l . d . s \) m r d \( l \) m :d \( l \) m :d \( l \) m :d)
   Relative Minor.
   (\( m . d . l . \) r t \( l \) m :d \( l \) m :d \( l \) m :d)

8. Key A.
   (\( d . s . l . m . r \) d t \( l \) m :d \( l \) m :d \( l \) m :d)

9. Key F.
   (\( d . m . r . d \) t \( l \) l d \( l \) m :d \( l \) m :d \( l \) m :d)

10. Key G.
    (\( d . t . l . m . r . d \) l \( l \) m :d \( l \) m :d \( l \) m :d)

11. Key B-flat.
    (\( s . l . t . d . m . r . t . d \) m \( l . d . t . l . s e \) \( l \) m :d \( l \) m :d \( l \) m :d)
FIFTH STEP.

SOLFEGGIOS.

12. Key A-flat. Lah is F.

\[
\begin{array}{c}
: m_1 & l_1 & m_1 & t_1 & m_1 & d & t_1 & l_1 & m & r & d & t_1 & l_1 & t_1 : - 1 \\
:s_1 & d & s_1 & r & s_1 & m & r & d & m_1 & l_1 & d & t_1 & se_1 & l_1 : - 1
\end{array}
\]

13. Key F. Lah is D. First slowly, then quickly.

\[
\begin{array}{c}
l_1 & d & t_1 & l_1 & l_1 & se_1 & t_1 & l_1 & se_1 & se_1 & l_1 & d & t_1 & se_1 & l_1 : - 1 \\
l_1 & t_1 & d & r & m : - & m & s & f & m & r & d & m & r & d & t_1 & l_1
\end{array}
\]

14. Key A. Lah is F-sharp. With energy.

\[
\begin{array}{c}
l_1 & se_1 & l_1 & d & t_1 & l_1 & t_1 & m_1 & l_1 & , t_1 : d & r & m & m & m \\
m & , r & d & m & r & d & t_1 & m & r & d & t_1 & l_1 & t_1 & d & r & m & m_1 & l_1
\end{array}
\]

15. Key G. Lah is E.

\[
\begin{array}{c}
l_1 & se_1 & l_1 & t_1 & d & r & d & t_1 & l_1 & se_1 & l_1 & t_1 & d & t_1 & l_1 : - 1 \\
l_1 : l & se_1 & l_1 & t_1 & d & r & d & t_1 & l_1 : se_1 & l_1 : - 1
\end{array}
\]

16. Key C. Lah is A.

\[
\begin{array}{c}
l_1 : - & se : - & l_1 & t_1 : d & r & d & t_1 & l_1 & : - 1 \\
l_1 & t_1 & d & r & m : - & l : - & se : - & m & r & d & t_1 & l_1 : se_1 : - 1 & l_1 : - 1
\end{array}
\]

17. Key C. Lah is A.

\[
\begin{array}{c}
l_1 & t & d^1 & t & l : - & se : - & l_1 & m & ba & se_1 & l : - & d^1 & r^1 \\
l_1 & t & d & r & m & : - & t & l : - & l_1 & d & m & r
\end{array}
\]

\[
\begin{array}{c}
m^1 & r & d^1 & t & l : - & - & t & se : - & - & se & l : - & - : - \\
d & - & r & d & t_1 & l_1 & r & m & r & d & t_1 & l_1 : - : -
\end{array}
\]
FIFTH STEP.

OH! COLDLY BLOWS.

18. Key A. Lah is F-sharp. Round in two parts.

\[ \begin{align*}
: m_f | l_i : s_e_l_i : t_i | d : t_i | d : r | m : s_e_l_i : t_i | d : t_i | l_i | \\
\end{align*} \]

Oh! cold-ly blows the northern blast, The drifting snow is falling fast.

THE RAIN.

19. Key C. Lah is A. Round in three parts.

\[ \begin{align*}
| \text{Hear the steady falling rain, It beats upon the} \\
| \text{windown pane, And patterns in a sad refrain.} \\
\end{align*} \]

THE WANDERERS.

20. Key A-flat. Lah is F. Round in four parts.

\[ \begin{align*}
| l_i : s_e_l_i | l_i : l_i | d : t_i | d : d | \\
| \text{Sad and weary, on we wander,} \\
| m : m | m : r : d : t_i | l_i : m_i | l_i : | \\
| \text{While the shadows gather darkly round.} \\
\end{align*} \]

SWIFT AND STRONG.


\[ \begin{align*}
| m : f | m : r | d : l_i | * s_e_l_i : s_e_l_i | l_i : | \\
| \text{Swift and strong the storm sweeps by,} \\
| t_i : t_i | l_i : t_i : d : r | m : m_i | l_i : | \\
| \text{Seas are rolling mountains high.} \\
\end{align*} \]

REST IS SWEET.

22. Key A. Lah is F-sharp. Round in two or four parts.

\[ \begin{align*}
| l_i : s_e_l_i | l_i : d : m : r | d : t_i | l_i : m_i | \\
| \text{Rest is sweet to weary mountains.} \\
\end{align*} \]
FIFTH STEP.

TUNING EXERCISES FOR S. S. C.

23. Key F. Lah is D. To be sung softly and slowly.

\[
\begin{align*}
\text{Key F.} & \quad \text{Lah is D.} \\
& \quad \text{To be sung softly and slowly.}
\end{align*}
\]

\[
\begin{align*}
\text{Modulating to Relative Minor.} \\
& \quad \text{Modulating to Relative Major.}
\end{align*}
\]

24. Key G.

\[
\begin{align*}
\text{Relative Minor.} \\
\end{align*}
\]

25. Key A.

\[
\begin{align*}
\text{Relative Minor.} \\
\end{align*}
\]

26. Key F.

\[
\begin{align*}
\text{Modulating to Relative Minor.} \\
\text{Modulating to Relative Major.}
\end{align*}
\]

27. Key B-flat. Lah is G.

\[
\begin{align*}
\text{Major.} \\
\text{Minor.} \\
\end{align*}
\]
FIFTH STEP.

LOVE THY NEIGHBOR.


Abridged from Mainzer.

\[
\begin{align*}
\text{Love thy neighbor as thy self,} & \quad \text{Love thy neighbor as thy self,} \\
\text{Love thy neighbor as thy self,} & \quad \text{Love thy neighbor as thy self,}
\end{align*}
\]
THE FISHERMAN.


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<thead>
<tr>
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<th>l₁ :</th>
<th>:t₁</th>
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<th>:r</th>
<th>m :</th>
<th>:f</th>
<th>:m :</th>
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<tr>
<td>1. A</td>
<td>hard</td>
<td>life</td>
<td>hath</td>
<td>the</td>
<td>fish</td>
<td>-</td>
<td>er - man,</td>
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<tr>
<td>2. Yet</td>
<td>he</td>
<td>hath</td>
<td>joys,</td>
<td>the</td>
<td>fish</td>
<td>-</td>
<td>er - man,</td>
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<tr>
<td>3. And</td>
<td>mer - ry</td>
<td>is</td>
<td>the</td>
<td>fish</td>
<td>-</td>
<td>er - man</td>
<td></td>
</tr>
<tr>
<td>4. And</td>
<td>best</td>
<td>of all,</td>
<td>the</td>
<td>fish</td>
<td>-</td>
<td>er - man</td>
<td></td>
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</tbody>
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<tbody>
<tr>
<td>In</td>
<td>storm,</td>
<td>and</td>
<td>sleet,</td>
<td>and</td>
<td>snow;</td>
<td></td>
</tr>
<tr>
<td>When</td>
<td>gai - ly</td>
<td>blows</td>
<td>the</td>
<td>breeze,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>When</td>
<td>home - ward</td>
<td>he</td>
<td>doth</td>
<td>wend</td>
<td></td>
<td></td>
</tr>
<tr>
<td>This</td>
<td>com - fort</td>
<td>still</td>
<td>can</td>
<td>gain:</td>
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<tbody>
<tr>
<td>Tho'</td>
<td>wife</td>
<td>may</td>
<td>weep,</td>
<td>and</td>
<td>chil - dren</td>
<td>cling,</td>
<td></td>
</tr>
<tr>
<td>And</td>
<td>drags</td>
<td>his</td>
<td>trawl</td>
<td>net</td>
<td>lust</td>
<td>i - ly</td>
<td></td>
</tr>
<tr>
<td>With</td>
<td>fish,</td>
<td>that</td>
<td>bring</td>
<td>the</td>
<td>chil</td>
<td>dren</td>
<td>bread,</td>
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<tr>
<td>The</td>
<td>hand</td>
<td>that</td>
<td>keeps</td>
<td>his</td>
<td>flock</td>
<td>at</td>
<td>home</td>
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<th>d :</th>
<th>:t₁</th>
<th>l₁ :</th>
<th>:m</th>
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</thead>
<tbody>
<tr>
<td>He</td>
<td>forth</td>
<td>to</td>
<td>sea</td>
<td>must</td>
<td>go,</td>
<td></td>
</tr>
<tr>
<td>Be - neath</td>
<td>the</td>
<td>flash</td>
<td>-</td>
<td>ing</td>
<td>seas.</td>
<td></td>
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<tr>
<td>And</td>
<td>mon - ey,</td>
<td>too,</td>
<td>to</td>
<td>spend.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Can</td>
<td>guard</td>
<td>him</td>
<td>on</td>
<td>the</td>
<td>main.</td>
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<tr>
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<th>l₁ :</th>
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<td>m₁</td>
<td>m₁ :</td>
<td>:m</td>
<td>l₁ :</td>
<td>:m :</td>
</tr>
</tbody>
</table>
JOY IS WARBLING.

30. **Duet and Chorus.**

**Key** B-flat. M. 72. **Staccato.**

1. Joy is warbling in the breezes, Pleasure smiles a-long the fields, While

2. Humming bees, and sail-ing swal-lows Gai-ly tell the live-ly glee That

3. Blooming flow'rs, their sweets ex-hal-ing, Join to make the charming scene Ap-

<table>
<thead>
<tr>
<th>Key</th>
<th>Text</th>
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</thead>
<tbody>
<tr>
<td>B-flat</td>
<td>Key B-flat. M. 72. <strong>Staccato.</strong></td>
</tr>
<tr>
<td>( s_1 \cdot d : d, t, d )</td>
<td>( l_1 \cdot r : r, de, r )</td>
</tr>
<tr>
<td>( t_1 \cdot r : s \cdot f )</td>
<td>( m, f, m, r : d \cdot s_1 )</td>
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</tbody>
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F.T. 8:

<table>
<thead>
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<th>Key</th>
<th>Text</th>
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</thead>
<tbody>
<tr>
<td>( s_1 \cdot d : d, t, d )</td>
<td>( l_1 \cdot r : r, de, r )</td>
</tr>
<tr>
<td>( t_1 \cdot r : s \cdot f )</td>
<td>( m, f, m, r : d \cdot s_1 )</td>
</tr>
</tbody>
</table>

**Chorus.** S.S.C.

<table>
<thead>
<tr>
<th>Key</th>
<th>Text</th>
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</thead>
<tbody>
<tr>
<td>( d \cdot s \cdot f \cdot m \cdot f )</td>
<td>( s \cdot f : m, r, m )</td>
</tr>
<tr>
<td>( r, de, r, m : f \cdot t_1 )</td>
<td>( d \cdot m : d )</td>
</tr>
</tbody>
</table>

**Copyright, 1886, by F. H. Gilson.**
THE WITHERED FLOW'RET.

31. Key C. Lah is A. Sadly. S.S.C.

\[ \begin{align*}
\text{Thou'rt} & \quad \text{told thy last sad tale,} \\
\text{While} & \quad \text{stars so softly shine} \\
\text{Thus} & \quad \text{comes a-gain the morn} \\
\text{Thy hap-ly life is run,} & \quad \text{Thy hap-ly life is run.} \\
\text{And} & \quad \text{fade thy splendor bright,} \\
\text{Pearls} & \quad \text{strew-ing o'er thy tomb,} \\
\end{align*} \]

Franz Abt.

MAY MORNING.

32. Key F. Sprightly. S.S.C.

\[ \begin{align*}
\text{Wake! wake! for this is sweet May} & \quad \text{All are} \\
\text{Wake! wake! and pick the early vio-lets,} & \quad \text{Sol will} \\
\end{align*} \]
FIFTH STEP.

hap - py, all are hap-py, bright, and gay;
soon, will soon within your win-dow peep;
Each young leaf - let

rob-ins all are sing - ing,
is a-wake and stir - ring,
All but you are praising, praising

May morn shines too bright, too bright for
for this is sweet May morn - ing,

Beck - 'ning us with out-stretch'd arms of ev-er - green;
All are hap - py, all are happy, blithe, and gay;

C. t.

May. Wake! wake! wake! the trees are gai-ly wav - ing,
sleep. Wake! wake! wake! for this is sweet May morn - ing,

Beck - 'ning us with out-stretch'd arms of ev-er - green;
C. t.

All but you are praising, praising May.

s : s | m : m : d | f : m : r | f | l : s : f e f | m : m | s : - . m

s : s | m : m : d | f : m : r | r : l : s : f e f | m : m | s : - . m

s : s | s : s : s : f t : t : t | d : r | d : d | m : - . d

s : s | m : r | d : m | r : t : d s i | s : s : l : t | d : d | d : - . d

s : s | m : m : m : m | m : m : m | m : m : m

s : s | s : s : s : f t : t : t | d : r | d : d | m : - . d

s : s | m : m : d | f : m : r | r : l : s : f e f | m : m | s : - . m

s : s | m : m : d | f : m : r | r : l : s : f e f | m : m | s : - . m

s : s | m : m : d | f : m : r | r : l : s : f e f | m : m | s : - . m

m : f : f | l : r : r | r : m : f | s : - . s | d ' s : f r | d : -
columbines and vio - lets, Sweet young flow'rs to crown our May-day queen.
robins now are sing - ing, All but you are praising, praising May.
NOW NIGHT COMES.

CHORALE.

Heinrich Isaac, a.d., 1490.

33. Key A. Slow and sustained. S.S.C.

1. Now night comes soft-ly steal-ing, Now wakes the deep-er feel-ing, 
2. The stars are climbing slow-ly, A spir-it pure and ho-ly 

34. Key E.

SOLFEGGIOS IN TWO-PART HARMONY.
ONCE AGAIN IS STILLY NIGHT.

A. J. Foxwell.

35. KEY F. Very slowly. S.C.  

Time has dropp'd in rap-id flight,  
Use-ful-ly your hours em-ploy,  
Hon-or to our God to show,  

SOLFEGGIO.

36. KEY B. Lah is G-sharp. S.C.
WAKE, MINSTRELS OF THE WOODLANDS.

Franz Abt. From Curwen's "Trios for Equal Voices."

37. Key C. Gaily. S.S.C.

FIFTH STEP.

1. Wake, minstrels of the woodlands, Sing loud, with joy and mirth.
2. Ye sing of heav'nly kindness, Of gifts so large and free,
3. O birds on waving branches, Be mine as yours the praise;

Then sing, oh, sing a merry strain, Oh, welcome to our woods again;

Wel - come to our woods a - gain!
FIFTH STEP.

1. Firmly stand, firmly stand, my native land!
2. Safely dwell, safely dwell, my native land!
3. Sing for joy, sing for joy, my native land!

Then shall God remain thy friend, When 'tis said our walls defend,
God forbid the day should rise, Though the steps in
God with might will guard thee round, While truth are found,

True in heart and hand, All that's holy cherish;
May thy sons united stand, Firm and true for ever:
In thee dwells a noble band, All thy weal to cherish;

Freedom! Freedom! Freedom shall not perish - - ish!
Freedom! Freedom! Freedom die. Oh! never - - er!
Freedom! Freedom! Freedom shall not perish - - ish!

FIRMLY STAND.

38. Key A. M. 80. With spirit.

NAGELI.
FIFTH STEP.

Firmly stand, firmly stand, firmly stand, firmly stand, my
Safely dwell, safely dwell, safely dwell, safely dwell, my
Sing for joy, sing for joy, sing for joy, sing for joy, my

Safely dwell, safely dwell, safely dwell, safely dwell, my
Sing for joy, sing for joy, sing for joy, sing for joy, my

SOLFEGGIOS.

39. Key C.

From Abt.

C.t.

G.t.

f.C.

40. Key G.

B.
### SUMMER IS GONE.

**41. Key B-flat. Lah is G. Slow.** From the “Standard Course.”

<p>| | | | | |</p>
<table>
<thead>
<tr>
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<tbody>
<tr>
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<td>$l_t$</td>
<td>$t_l$</td>
<td>$d$</td>
<td>$t_l$</td>
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<tr>
<td>Sum-mer is gone,</td>
<td>And sadly sighs the breeze,</td>
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<tr>
<td>S.S.C.</td>
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<td>$l_t$</td>
<td>$t_l$</td>
<td>$d$</td>
<td>$t_l$</td>
<td>$t_l$</td>
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<tr>
<td>Moaning it goes Thro' bare and leaf-less trees,</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Hm,</td>
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<tr>
<td>$l_t$</td>
<td>$l_t$</td>
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<tr>
<td>Sweet flow'rs are dead, The song-birds all have flown,</td>
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<td>Hm,</td>
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<td>$r$</td>
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<tr>
<td>Sigh on ye winds; Tho’ spring-a-gain will come,</td>
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<td></td>
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<tr>
<td>Hm,</td>
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<td>$t_l$</td>
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<tr>
<td>Sigh on ye winds, For summer days are gone.</td>
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<td></td>
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<td></td>
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<tr>
<td>Hm,</td>
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<tr>
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<td>$d$</td>
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<td>$t_l$</td>
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<tr>
<td>Those dear, dear friends To me can-not return.</td>
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</tbody>
</table>

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Notice that humming is indicated throughout the piece, and the notation includes both staff music and tablature.
WHO’LL BUY MY ROSES?

42. Key B-flat. A ROUND COMPOSED OF THREE POPULAR MELODIES.

Who’ll buy my roses, my sweet, pret-ti-

Pret-ty blue vio-lets, blue vio-lets, blue

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

Fresh from the

All are fresh

Come, Com-e,

Come,

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

Who’ll buy my roses, who’ll buy them, who’ll buy?

Buy my blue vio-lets, who’ll buy them, who’ll buy?

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.
FIFTH STEP.

SWEET DAY SO COOL.

Words by George Herbert (1620).

Music by Brinley Richards.

Key E. M. 84. Beating six times. S.S.C.

1. Sweet day so cool, so calm, so bright, The bidental of the earth and sky; Sweet day so cool, so calm, so bright, The bidental of the
2. Sweet rose, whose hue, so angry and brave, Bids the rash gaz - er wipe his eye; Sweet rose, whose hue, so angry and brave, Bids
3. On - ly a sweet and virtuous soul, Like sea - son'd tim - ber, nev - er gives; On - ly a sweet and virtuous soul, Like nev - er gives; But

Sweet dews shall weep thy root is ev - er though the whole world

Thy root is ev - er though the whole world

Sweet dews shall weep thy root is ev - er though the whole world

Dews shall weep thy root is ev - er though the whole world

Sweet dews shall weep to - night, For in the grave, Thy root is in the grave, And turn to coal, Then

But though it turn to coal,
**LET OUR MERRY VOICES.**

**CANTO.**

44. Key A-flat. Lah is F. *In a light and gay manner.*

<table>
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<tr>
<th>l₁ . t₁ : d . r</th>
<th>m . r : d . t₁</th>
<th>l₁ . se₁ : l₁ . t₁</th>
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</thead>
<tbody>
<tr>
<td>Let our merr-ry</td>
<td>voic-es min-gle</td>
<td>In a min-or</td>
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<tr>
<td>:</td>
<td>l₁ . t₁ : d . r</td>
<td>m . r : d . t₁</td>
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<td>Let our merr-ry</td>
<td>voic-es min-gle</td>
</tr>
<tr>
<td></td>
<td></td>
<td>l₁ . t₁ : d . r</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Let our merr-ry</td>
</tr>
</tbody>
</table>

*Repeat ad lib. between the double bars.*

<table>
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<tr>
<th>d . t₁ : l₁ . se₁</th>
<th>l₁ . t₁ : d . r</th>
<th>m . r : d . t₁</th>
</tr>
</thead>
<tbody>
<tr>
<td>can-on jin-gle,</td>
<td>Let our merr-ry</td>
<td>voic-es min-gle</td>
</tr>
<tr>
<td>l₁ . se₁ : l₁ . t₁</td>
<td>d . t₁ : l₁ . se₁</td>
<td>l₁ . t₁ : d . r</td>
</tr>
<tr>
<td>In a min-or</td>
<td>can-on jin-gle,</td>
<td>Let our merr-ry</td>
</tr>
<tr>
<td>m . r : d . t₁</td>
<td>l₁ . se₁ : l₁ . t₁</td>
<td>d . t₁ : l₁ . se₁</td>
</tr>
<tr>
<td>voic-es min-gle</td>
<td>In a min-or</td>
<td>can-on jin-gle,</td>
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</table>

**CODA.**

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<th>m : r</th>
<th>d : t₁</th>
<th>l₁ : —</th>
</tr>
</thead>
<tbody>
<tr>
<td>Min-gle in the</td>
<td>sweet-est</td>
<td>har-mo-ny.</td>
<td></td>
</tr>
<tr>
<td>m . r : d . t₁</td>
<td>l₁ : l₁</td>
<td>l₁ : se₁</td>
<td>l₁ : —</td>
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<td>in sweet</td>
<td>har-mo-ny.</td>
<td></td>
</tr>
<tr>
<td>l₁ . f₁ : m₁ . r₁</td>
<td>d₁ : f₁</td>
<td>m₁ : m₁</td>
<td>l₁ : —</td>
</tr>
<tr>
<td>Min-gle in the</td>
<td>sweet-est</td>
<td>har-mo-ny.</td>
<td></td>
</tr>
</tbody>
</table>

**D.S.**
SOLFEGGIOS TO BE SUNG IN UNISON.

45. KEY G.

\[
\begin{align*}
( & d : m.r | d : s_{1} | l_{1} : -s_{1} | l_{1}.t : d | r : f.m | r : l_{1} | t_{1} : -d | r : ) \\
( & m : s.f | m : t_{1} | d : -r | m.f.e : s | f : m.r | d : -l_{1} | s_{1} : l_{1}.t | d : )
\end{align*}
\]

46. KEY F. Beating twice. Smoothly.

\[
\begin{align*}
( & s_{1} | s_{1} : d : r | m : f : m | r : -l_{1} | r : -d | t_{1} : d : r | m : l : s | s : - : r | m : - ) \\
( & m : f : m : r | d : t_{1} : l_{1} | s_{1} : - : m | r : - : d | t_{1} : l_{1} : s_{1} : s : m : f | m : - : r | d : - )
\end{align*}
\]

47. KEY A. In a light and graceful manner.

\[
\begin{align*}
( & s_{1} | s_{1} : -l_{1} : s_{1} | s_{1} : -f.e : s_{1} | d : s_{1} | s_{1} : l_{1} | l_{1} : -t_{1} : l_{1} ) \\
( & l_{1} : -s.e : l_{1} | r : : l_{1} | l_{1} : : t_{1} | t_{1} : -d : t_{1} | t_{1} : d : r ) \\
( & m : - : l_{1} | f : m : r | d : - t_{1} : l_{1} | s_{1} : m : r | d : : d | d : )
\end{align*}
\]

48. KEY G.

\[
\begin{align*}
( & d : - t_{1} : d : s_{1} | l_{1}.t : d : r | t_{1} : s_{1} | m : - : r | m : d ) \\
( & t_{1}.d : r : m | r : - : r | f : l_{1} | d : - : r | m : s_{1} ) \\
( & l_{1}.t : d : r | m : f e : s : r | s : - : s : - : s e : l : m )
\end{align*}
\]
FIFTH STEP.

49. **Key A-flat.**

50. **Key E-flat. Smoothly.**
Requirements of the Intermediate Certificate.

1. Bring on separate slips of paper the names of twelve tunes, and sol-fa from memory, while pointing it on the modulator, one of these tunes chosen by lot.

2. Sing on one tone to laa, or any other syllable, in perfectly correct time, any two of the "Intermediate Rhythms" chosen by lot. Two attempts allowed. The candidate may taa-tai each exercise in place of the first attempt.

3. Sing to laa, from the examiner's pointing on the modulator, a voluntary containing transitions of one remove; and also sol-fa, from the examiner's pointing, a voluntary containing easy transitions of two or three removes, and phrases in the minor mode.

4. Sol-fa at first sight, and afterwards sing to words, or to the syllable laa, from the Tonic Sol-fa notation, any tunes or parts of tunes the examiner may select, containing transition of the first remove.

5. Sol-fa in correct time and tune any one of Nos. 11 to 22 of the "Minor Mode Phrases," taken by lot. Two attempts allowed.

6. Write down from ear the Sol-fa notes of any two simple phrases of four and six tones respectively, the examiner giving the key-tone, and singing the tune to laa, or playing it on an instrument, but not more than three times.

7. Sol-fa at first sight, and afterwards sing to words, or to the syllable laa, any part in a Psalm or hymn tune from the staff notation, equal in difficulty to the Sol-fa sight-test in the "Elementary Certificate."

Note.—The seventh requirement is optional, but if it is complied with, the words "Passed in the staff notation also" will be added to the certificate.

1. Key C. M. 100. 
   Taa tai tee. 
   Bugle Call, "Charge."

2. Key A. M. 100. Twice. 
   Taa-ai-ee. 
   Bugle Call, "Quick Time."

3. Key F. M. 100. Twice. 
   Bugle Call, "Men's Dinner."

4. Key F. M. 100. 
   Bishop, "The land of my birth."

When the pilgrim returns from a distant shrine to the home that he loves, as I may dearly love mine, then with rapture he'll cry, "Tis the land, 'tis the land of my birth."
5. Key D. M. 100.

\[
\begin{align*}
&\text{Bid me discourse,} \\
&\text{Or, like a fairy,}
\end{align*}
\]

6. Key C. M. 100.

\[
\begin{align*}
&\text{Songs and cheerful} \\
&\text{Eisenofer, "Now the moonbeam's lustre."}
\end{align*}
\]


\[
\begin{align*}
&\text{Sir J. Stevenson, "Fisherman's Glee."}
\end{align*}
\]

8. Key C. M. 72. Twice.

\[
\begin{align*}
&\text{Bishop, "When wearied wretches."}
\end{align*}
\]


\[
\begin{align*}
&\text{Kreutzer, "Land of Light."}
\end{align*}
\]
10. **Key D. M. 72. Twice.** *aa-tai-tee.* Auber, "Fisherman's Morning Song."

\[
\begin{align*}
\text{(take heed, whisper low, The)} \\
\text{(prey we seek we'll soon, we'll soon en-snare, the)} \\
\text{(prey we seek we'll soon, we'll soon en-snare.)}
\end{align*}
\]

11. **Key D. M. 144. Six times.** Braham, "Rest, weary traveller."

\[
\begin{align*}
\text{(Wan der no more,)} \\
\text{(der, wan der no more.)}
\end{align*}
\]

12. **Key E. M. 120.** *taa-tai-aa.* "Men of Harlech."

\[
\begin{align*}
\text{(For the lib-er-ty of Gwa-lia. On-ward, Har-lech men.)}
\end{align*}
\]

13. **Key A. M. 144.** *Parry, "Adieu to the cottage."*

\[
\begin{align*}
\text{(A dieu to the vil-lage, a dieu to the cot,)}
\end{align*}
\]

14. **Key G. M. 72.** *tafa-ai.* Haigh, "Spare my love."

\[
\begin{align*}
\text{(Spare my love, ye winds that blow, Plash-y sheets and beat-ing rain,)}
\end{align*}
\]

15. **Key F. M. 60.** "She never blamed him."

\[
\begin{align*}
\text{(She never blam'd him, never, But re-ceived him when he came,)}
\end{align*}
\]
Shield, “The heaving of the lead.”

\[
\text{Now to her berth the ship draws nigh—}\quad \text{We shorten sail—}
\]

\[
\text{She feels the tide— “Stand clear the cable” is the cry.}
\]

17. Key F. M. 60.  
Bishop, “Oh no, we never mention her.”

\[
\text{Oh no, we never mention her, Her name is never heard.}
\]

18. Key A. M. 80.  
Braham, “Beneath the willow tree.”

\[
\text{Oh, take me to your arms, my love. She will not list to me, Be-}
\]

\[
\text{Be beneath the willow, willow, willow,}
\]

19. Key C. M. 80.  

\[
\text{Home-ward, homeward, The sun is dropping,}
\]

\[
\text{Good-night, good-night he says to you and me;}
\]

\[
\text{saying to you and me. We’re home-ward bound, we’re home-ward bound.}
\]

20. Key C. M. 88.  
J. R. Thomas. “Lily bells and roses.”

\[
\text{Where lily bells in beauty grow My home, my home shall be, Go search the}
\]

\[
\text{What sight so fair to see?}
\]
MINOR MODE PHRASES,
SELECTED FROM WELL-KNOWN COMPOSERS.

For the 5th requirement of the Intermediate Certificate, any one of Nos. 11 to 22, taken by lot must be Sol-faad in correct tune and time. Two attempts allowed. The key may be changed when necessary.

1. Key G. Lah is E.  
   Sir H. Bishop.  
   From "Tis when to sleep."
   (Still as un-daunted on we stray, Thro' many a tangle brake, We)
   (Pause to mark the silent way The cautious travellers take.)

2. Key B-flat. Lah is G.  
   Mendelssohn.  
   From the "Turkish Drinking Song."
   (Bump not the flask, thou churlish clown, On the board as tho' you would break it!)

3. Key A. Lah is F-sharp.  
   W. Boyd.  
   From a Part-Song.
   (At Christmas-time, when frost is out, The year is growing old,)
   (But surely, soon as April comes, 'Twill wake and bloom again.)

4. Key C. Lah is A.  
   Welsh Air.  
   From "The Dawn of Day."
   (Sweet Spring again returning, Makes ev'ry bosom glad,)
   (The birds are singing from each spray, 'Tis I alone am sad.)

(5)
5. Key A. Lah is F-sharp. J. R. Thomas. From “There are good fish in the sea.”

6. Key D-flat. Lah is B-flat. Welsh Air. From “Of noble race was Shenkin.”


8. Key A. Lah is F-sharp. C. G. Allen. From a Part-Song.

10. Key F. Lah is D. J. R. Thomas. From “The Owl.”

(Mourn not for the owl, nor his gloomy plight; The owl hath his share of good;)

(Thrice fond er, perhaps, since a strange dark fate Has rent them from all beside.)

11. Key B-flat. Lah is G. Henry Smart. From “Good-night, thou glorious sun.”

(On thee a lone our spirits stay, While held in life’s uneven way.)

12. Key C. Lah is A. P. La Trobe. From the Tune “Hereford.”

(Or heav’n, earth, seas, and sky In one confusion)

13. Key D. Lah is B. Handel. From “Jephthah.”

(Cold with in the grave lies she, Sleeping peacefully.)

14. Key D. Lah is B. Henry Smart. From “The Lady of the Lea.”

(All in the downs the fleet was moor’d, The streamers waving in the wind,)

15. Key D. Lah is B. Leveridge. From “Black-eyed Susan.”

(Does my sweet William, Does my sweet William?)
MINOR MODE PHRASES.

16. Key C. Lah is A. 
   Henry Smart. From "Now May is here."
   \[\text{[diagram]}\]

17. Key A. Lah is F-sharp. From the same.
   \[\text{[diagram]}\]

18. Key C. Lah is A. Haydn. From "Achieved is the glorious work."
   \[\text{[diagram]}\]

19. Key C. Lah is A. Handel. From "Esther."
   \[\text{[diagram]}\]

20. Key B flattened. Lah is G. J. L. Hatton. From "Jack Frost."
   \[\text{[diagram]}\]

   \[\text{[diagram]}\]

22. Key E-flat. Lah is C. Handel. Phrases from "Israel in Egypt."
   \[\text{[diagram]}\]
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<tr>
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<td>19</td>
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Tonic Sol-fa Music Course for Schools
With Staff Supplements.

By Daniel Batchelor and Thomas Charmbury.

The course consists of four books in the Tonic Sol-fa notation, a supplemental course in the Staff notation, a manual for teachers, and modulators for class use.

In the Sol-fa notation.

BOOK I. contains studies and songs in the first and second steps of the Tonic Sol-fa Method, and they are here treated more fully than in any previous work. Price, 15 cts.

BOOK II. teaches the third step. The development of the sub-dominant chord completes the diatonic scale, and new difficulties of rhythm are introduced. The exercises and songs are suited to the highest primary and lower grammar schools. Price, 15 cts.

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The Tonic Sol-fa Modulator covers the first six steps of the method, but is best adapted to the fourth, fifth, and sixth. Printed on cambric, 18 by 45 inches; price, 45 cts.

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Staff Supplement to Book IV. contains the fifth step. Price, 15 cts.

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Edited by Daniel Batchelor, Graduate of the Tonic Sol-fa College of London.

A graduated course of singing in the Tonic Sol-fa notation for the use of classes, beginning with the first step and extending into the sixth step. Price, 25 cts.

Oliver Ditson & Co., Boston.
THE
TONIC SOL-FA MUSIC COURSE
FOR SCHOOLS.

STAFF NOTATION SUPPLEMENT
to
BOOKS I. AND II.

BY
DANIEL BATCHELLOR
AND
THOMAS CHARMBURY.

BOSTON:
OLIVER DITSON COMPANY.

NEW YORK:    CHICAGO:    PHILA:    BOSTON:
PREFACE.

The Tonic Sol-fa Music Course is prepared especially for the use of schools. The exercises are carefully graded according to the steps of the Tonic Sol-fa Method.

The purpose of the Staff Supplement is to enable the Tonic Sol-fa pupils to apply their knowledge of music to the Staff Notation.

This book should not be taken up until the corresponding steps in the Tonic Sol-fa Books have been learned. Where it is deemed desirable, the staff exercises may follow at the close of each step; but more satisfactory results will be obtained by working through Books I. and II. before introducing the Staff. The more thoroughly music itself is first understood, the more easily and rapidly will the pupils learn to use the Staff Notation.

A few simple rules for finding the key, and for getting a pictorial impression of the scale in all keys, are here given. For further instruction as to the manner of presenting the subject, the teacher is referred to the "Manual for Teachers," which accompanies the Course.

The Rounds in the Third Step will be found useful drill for securing good time, and independence of parts.

Most of the music is original, and has been prepared for this book. We wish to acknowledge our obligation to Messrs. Curwen & Sons, of London, for the songs "Dame Swallow," and "The March Winds."

Copyright, 1885, by F. H. Gilson.
THE TONIC SOL-FA MUSIC COURSE FOR SCHOOLS.

STAFF-NOTATION SUPPLEMENT TO BOOKS I. AND II.

FIRST STEP.

To recognize on the staff and keep in view the place of the Doh chord.

—To learn the relative value of the time-symbols in two-pulse and three-pulse measure.

Let the pupils point on this staff the places of Doh, Me, and Soh in various keys.

First Rule.—If Doh is in a space, Me and Soh are in the next two spaces above; and if Doh is on a line, Me and Soh are on the next two lines above. Doh, Me, and Soh are placed alike,—all on lines, or all in spaces.

In the following exercises, the place of Doh is shown by a square character at the beginning of each.

1. Key E.

2. Key F.

3. Key G.

4. Key A.
FIRST STEP.

TIME EXERCISES.

RELATIVE TIME-VALUE OF NOTES.

Whole-note.

Two half-notes, equal to one whole-note.

Four quarter-notes, equal to two half-notes, or one whole-note.

TWO-PULSE MEASURE.

5. Primary Form.  (Counting a quarter-note for each pulse.)

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7. Secondary Form.

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8. (Counting a half-note for each pulse.)

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THREE-PULSE MEASURE.

9. Primary Form.

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(Counting a quarter-note for each pulse.)

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(Counting a half-note for each pulse.)

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THREE-PULSE MEASURE.

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11. Secondary Form.

Second Rule.—Octaves are dis-similarly placed. Therefore, if Doh, Me, and Soh are in spaces, the octaves of any one of them above or below are on lines. If they are on lines, their octaves are in spaces.

FLOWERS ARE SPRINGING.

12. Key D. \( \frac{3}{4} \), \( \frac{1}{2} = 100 \) to a minute.

Flow'rs are spring-ing, Birds are sing-ing, Bees are hum-ming all a-round:

Joy and pleas-ure, With-out meas-ure, Wel-come is in ev'-ry sound.

COME, DEAR COMPANIONS.

13. Key C. \( \frac{3}{4} \), \( \frac{1}{2} = 144 \).

Come, dear com-pan-ions, and join in a song, While the clear echoes our mu-sic pro-long.

MORNING LIGHT.

14. Key G. \( \frac{3}{4} \), \( \frac{1}{2} = 120 \).

The sun in the heav-ens is shin-ing bright; Oh, sing a glad wel-come to morn-ing light!

TIME EXERCISES.

HALF-PULSES.

Two eighth-notes are equal to one quarter-note.

15. \( \frac{2}{4} \), \( \frac{1}{4} = \frac{1}{2} \)
16. Observe the sign for repeating ( : ).

\[
\begin{align*}
\text{TRA} & \text{A-A} \\
\text{TAA} & \text{TAA} \\
\end{align*}
\]

17. Counting an eighth-note for each pulse.

\[
\begin{align*}
\text{TAA} & \text{TAA} \\
\text{TAA} & \text{TAA} \\
\end{align*}
\]

18. Counting an eighth-note for each pulse.

\[
\begin{align*}
\text{TAA} & \text{TAA} \\
\text{TAA} & \text{TAA} \\
\end{align*}
\]

19. Counting an eighth-note for each pulse.

\[
\begin{align*}
\text{TAA} & \text{TAA} \\
\text{TAA} & \text{TAA} \\
\end{align*}
\]

20. Key C. \( \frac{4}{4} \) = 72.

1. Little bird upon the bough, Tell me what you dream of now;
2. Sing, dear bird, and try to tell Of the mate you love so well;

\[
\begin{align*}
\text{Gentle stag beneath the tree, Do not start at sight of me.} \\
\text{Pretty stag, lie still, and hear Birdie's song, so sweet and clear.}
\end{align*}
\]

21. Key C. \( \frac{4}{4} \) = 84.

1. Little drops of water, Little grains of sand,
2. So the little minutes, Humble though they be,
3. Little deeds of kindness, Little words of love,

LITTLE THINGS.

Make the mighty ocean, And the pleasant land.
Make the mighty ages Of eternity.
Make our earth an Eden, Like the heav'n above.
FIRM AND STEADY.


Firm and steady we will sing; Now our voices, clear and sweet, in harmony shall ring.

O’ER THE WATERS GLIDING.


1. O'er the waters gliding, Our brave bark pursues her way,
2. Hark! the bell is pealing, From the village o'er the lea,
3. O'er the billows dancing, How we gaily bound along;

Onward proudly riding, Throwing back the dash-ing spray.
Soft its tones are stealing, Mingling with the murm'ring sea.
Eyes are brightly glancing, As we raise the cheerful song.

THE WINTER IS GONE.

24. Key A. $J = 120$.

1. The winter is gone, The robin has come, The brooks are all
2. Spring flowers are rare, With message of cheer, Each sweet little

merri-ly pour-ing; The sun-beams on high Are blos-som re-joic-es; Oh, beau-ti-ful Spring, What light-ing the sky, And the lark in the morn-ing is soar-ing.
trea-sures you bring! We wel-come you with our glad voi-ces.
FIRST STEP.

TIME EXERCISES.

QUARTER PULSES.

Four sixteenth-notes are equal to two eighth-notes, or one quarter-note

25. To be sung first slowly,—then quickly.

\[ \text{tra-fa-te-fe taa-tai} \]

Key F. 1st Tune-Form.

Key G. 2nd Tune-Form.

26. Slowly,—then quickly.

\[ \text{traa-tai ta-fa-te-fe} \]

Key C. 1st Tune-Form.

Key A. 2nd Tune-Form.

END OF FIRST STEP.
SECOND STEP.

To recognize on the staff, and keep in view, the place of the Soh Chord.
—New forms of time in four-pulse and six-pulse measure.

Third Rule.—Ray is easily recognized as the next above Doh or its octave, and Te as the next below it.

RAY AND TE IN CHORDAL PROGRESSIONS.

1. Key C.

```
\[ \text{MUSIC NOTATION} \]
```

2. Key D.

```
\[ \text{MUSIC NOTATION} \]
```

3. Key F.

```
\[ \text{MUSIC NOTATION} \]
```

4. Key G.

```
\[ \text{MUSIC NOTATION} \]
```

RAY AND TE IN SMOOTH MELODIC PROGRESSIONS.

5. Key F. \( \text{\( \frac{3}{4} \)} \) = 100.

```
\[ \text{MUSIC NOTATION} \]
```

6. Key A. \( \text{\( \frac{3}{4} \)} \) = 120.

```
\[ \text{MUSIC NOTATION} \]
```

7. Key C. \( \text{\( \frac{3}{8} \)} \) = 160.

```
\[ \text{MUSIC NOTATION} \]
```

8. Key G. \( \text{\( \frac{3}{4} \)} \) = 72.

```
\[ \text{MUSIC NOTATION} \]
```

9. Key E. \( \text{\( \frac{3}{4} \)} \) = 120.

```
\[ \text{MUSIC NOTATION} \]
```
SECOND STEP.

THE SPOILT DOG.

10. Key G. \( \frac{1}{4} = 84 \). Observe the staccato (\( \uparrow \)).

1. Our dog, when he a puppy was, Was good as good could be.
2. Ungrateful dog, why can't you now, Eat what you did before?
3. The dog spake thus unto the boy, "What foolish words you say!

Now ev'ry day he's growling, And barking shamefully;
You want now only dainties, And take dry bread no more.
If you had taught me better, I'd better be today."

Bow-wow, bow-wow, bow-wow, bow-wow, Bow-wow-wow-wow-wow-wow!
Bow-wow, bow-wow, bow-wow, bow-wow, Bow-wow-wow-wow-wow-wow!
Bow-wow, bow-wow, bow-wow, bow-wow, Bow-wow-wow-wow-wow-wow!

Now ev'ry day he's growling, And barking shamefully.
You want now only dainties, And take dry bread no more.
"If you had taught me better, I'd better be today."

Phœbe Cary.

HE DIDN'T THINK.

11. Key G. \( \frac{1}{4} = 96 \).

1. Once a trap was baited... With a piece of cheese:
2. An old rat said, "There's danger! Be careful where you go."
3. So he walk'd in boldly— No body in sight;
4. Close the trap together Snapp'd as quick as wink.
SECOND STEP.

tick-led so a little mouse, it almost made him sneeze.

"Nonsense!" said the other, "I do not think you know."

First he took a nibble, and then he took a bite.

Catch-ing mou-s ey fast . . there, Be-cause he did-n't think.

TIME EXERCISES.

FOUR-PULSE MEASURE.

12. Primary Form.

\[
\begin{array}{cccccccc}
1 & :1 & 1 & :1 & 1 & :1 & 1 & :1 \\
4 & 4 & 4 & & & & & \\
\end{array}
\]

Traa Taa Tlaa Taa


\[
\begin{array}{cccccccc}
4 & 4 & 4 & & & & & \\
\end{array}
\]

Taa Traa Taa Tlaa

14.

\[
\begin{array}{cccc}
4 & 2 & 2 & 2 \\
\end{array}
\]

Traa taa-tai

15.

\[
\begin{array}{cccc}
4 & 4 & 4 & 4 \\
\end{array}
\]

Traa-aa-tai

16.

\[
\begin{array}{cccc}
3 & 4 & 4 & 4 \\
\end{array}
\]

17.

\[
\begin{array}{cccc}
3 & 4 & 4 & 4 \\
\end{array}
\]
SECOND STEP.

THE CROW.

18. Key A-flat. \( j = 112 \).

1. When by the brook, their silver buds
   The early willows show,
2. "Caw, caw!" his mate is just behind,
   And all the farmers say:
3. An easy life the crow may lead,
   But who would like to be

   "Caw, caw!" the first warm day in Spring,
   Appears the greedy crow.

   "Now, planting time has come again,
   We wish you'd go away."

   A constant guest that one and all
   Are sorry when they see?

ALPHABETICAL ADVICE.

19. Key G. \( j = 100 \).

As ye pass lightly on, Blithely and gay,
Careless of aught beside
Manhood's gray cares are all Near-ing you now,
Old Time per-chance will set

Deeds of today, Ere long the years will say, "Fruitless are joys;
Prints on your brow; Question out, ere they come, Right from the wrong;

Give now to nobler things, Happy fac'd boys!" In what-so-e'er ye do
Strive e'er to do your best, Try to be strong. Up-right, and honest, and

Join to do well, Kindness and fellowship Lending their spell.
Vir tu ous be. While you remem ber me, Yours, X, Y, Z.
SECOND STEP.

COME, SCHOOLMATES.

20. Key F. \( \frac{\text{j}}{\text{=}112.} \)

1. Come, schoolmates, come to the fields with me, I hear the hum of the honey-bee, I
2. Come, schoolmates, all come forth and play; The air is sweet with the new-mown hay, Come,

hear the call of the gray cuck-oo, I hear the note of the shrill curlew.
breathe of the flow'rs with joy, and run A-broad as bright as beams of the sun.

THE OLD KITCHEN CLOCK.

21. Key B-flat. \( \frac{\text{j}}{\text{=}78.} \) For Soprano and Contralto voices.

1. Listen to the kitchen clock,— "Tick-tock, tick-tock"—To itself it
2. "I'm a very truthful clock;— Tick-tock, tick-tock— People say a-
3. "I'm a very active clock,— Tick-tock, tick-tock— For I go while
4. What a talkative old clock!— "Tick-tock, tick-tock"—Let us see what

ever talks,— "Tick-tock, tick-tock."—From its place it never walks,—
bout the place,— Tick-tock, tick-tock,— Truth is written on my face,—
you're asleep,— Tick-tock, tick-tock,— Tho' you never take a peep,—
it will do,— "Tick-tock, tick-tock."—When the point-er reaches two,—

"Tick-tock, tick-tock,"— Tell me what it says.
Tick-tock, tick-tock;"— That is what it says.
Tick-tock, tick-tock;"— That is what it says.
"Ding-dong, tick-tock;"— That is what it says.
DO NOT LOOK FOR WRONG AND EVIL.

22. Key A-flat. $\frac{\text{3}}{4} = 84.$

1. Do not look for wrong and evil. You will find them if you do; As you measure to your neighbor, He will measure back to you.

2. Look for goodness, look for kindness. You will meet them all the while; If you bring a smiling visage to the glass, you meet a smile.

TIME EXERCISES.

SIX-PULSE MEASURE.

23. Primary Form. $\frac{\text{6}}{4} = 120.$

\[
\begin{align*}
1 & : 1 & : 1 & | 1 & : 1 & : 1 & | 1 & : - & : 1 & | 1 & : - & : - & : - \\
\text{Traa Taa Taa Tlaa Taa Taa Taa-aa Taa Tlaa-aa-aa}
\end{align*}
\]

24. Secondary Form. $\frac{\text{6}}{4} = 120.$

\[
\begin{align*}
\text{Taa Taa Taa Tlaa Taa Taa Taa Taa-aa-tai Taa Tlaa-aa}
\end{align*}
\]

25. $\frac{\text{6}}{8} = 60.$ Beating twice to the measure.

\[
\begin{align*}
\text{traa-tai-tee taa-tai-tee taa-ai-tee taa-aa-ee}
\end{align*}
\]

26. $\frac{\text{6}}{8} = 60.$ Beating twice.

\[
\begin{align*}
\text{tee taa-tai-tee taa-ai}
\end{align*}
\]
SECOND STEP.

27. \( \frac{4}{4} = 100. \) Twice.
\[ \text{traa-ai-tee taa-ai-tee taa-ai-ce-aa-ai-ee} \]

28. \( \frac{4}{4} = 100. \) Twice.
\[ \text{tee taa-ai-ce-aa-ai} \]

EXERCISES IN TUNE.

29. Key D. \( \frac{4}{4} = 100. \)

30. Key F. \( \frac{4}{4} = 72. \)

31. Key B-flat. \( \frac{4}{4} = 84. \)

32. Key G. \( \frac{4}{4} = 100. \)

BIRDS IN SUMMER.

33. Key A-flat. Lightly.
\[ \text{Mer-ri-ly, mer-ri-ly sing-ing, Bu-si-ly, bu-si-ly wing-ing,} \]
\[ \text{Joy-ous and free, Warbling in glee, Who is so hap-py as we?...} \]

END OF SECOND STEP.
THIRD STEP.

To recognize on the staff, and keep in view, the place of the Fah Chord.
—Key Signatures.—Rests, and more complex divisions of the time-pulses.

Fourth Rule.—Fah is best recognized as next above Me, and Lah as next above Soh. Notice that Ray, Fah, and Lah are dis-similarly placed from Doh, Me, and Soh.

FAH AND LAH IN CHORDAL PROGRESSIONS.

1. Key C.
   \begin{music}
   \begin{staff}
   \begin{instrument}
   \ Staff 1
   \end{instrument}
   \end{staff}
   \end{music}

2. Key D.
   \begin{music}
   \begin{staff}
   \begin{instrument}
   \ Staff 1
   \end{instrument}
   \end{staff}
   \end{music}

3. Key G.
   \begin{music}
   \begin{staff}
   \begin{instrument}
   \ Staff 1
   \end{instrument}
   \end{staff}
   \end{music}

4. Key B.
   \begin{music}
   \begin{staff}
   \begin{instrument}
   \ Staff 1
   \end{instrument}
   \end{staff}
   \end{music}

5. Key E.
   \begin{music}
   \begin{staff}
   \begin{instrument}
   \ Staff 1
   \end{instrument}
   \end{staff}
   \end{music}

6. Key D.
   \begin{music}
   \begin{staff}
   \begin{instrument}
   \ Staff 1
   \end{instrument}
   \end{staff}
   \end{music}
THIRD STEP.

THE SCALE OF ABSOLUTE PITCH.

KEY SIGNATURES.

Read from the centre, either left or right.

G-flat D-flat A-flat E-flat B-flat F C G D A E B F-sharp.

RULES FOR FINDING THE PLACE OF THE KEY-NOTE.

1. If there are no sharps or flats in the key-signature, the place of Doh will be on the C.

2. When the signature contains one or more sharps, the last sharp to the right will be Te, and Doh will be in the next degree above it.

3. When the signature contains one or more flats, the last flat to the right will be Fah, and Doh will be the fourth degree below, or the fifth above it. Observe that where there are two or more flats, the last flat but one will be Doh.

EXAMPLES.

7. See Rule 1.

8. See Rule 2.

THIRD STEP.

TABLE OF RESTS.

TIME EXERCISES.

Where the rests occur, let the time-names be whispered.

10. [Musical notation]

Traa Saa Taa Saa

11. [Musical notation]

Saa-tai

12. [Musical notation]

Taa-te-fe

13. [Musical notation]

Ta-fa-tai

14. [Musical notation]

Taæ-fe

15. [Musical notation]

Traa-aa-tai taa-tai

16. [Musical notation]

Taæ-fe

17. [Musical notation]

18. [Musical notation]
THIRD STEP.

GOD IS EVER GOOD.

19. $d = 34$. Quietly.

1. See the morning sunbeams, Lighting up the wood,
2. Hear the mountain streamlet, In the solitude,
3. In the leafy tree-tops, Where no fears intrude,
4. Bring, my heart, thy tribute, Songs of gratitude,

Silently proclaiming, "God is ever good!"
With its ripple saying, "God is ever good!"
Merry birds are singing, "God is ever good!"
While all nature utters, "God is ever good!"

God is ever good, God is ever good!

FOR HEALTH AND STRENGTH.

20. Round in four parts.

For health and strength and daily food, We praise Thy name, O Lord.

MERRILY, MERRILY.

21. Round in three parts.

Merrily, merrily, Ring out ye bells from the lofty church tower.
NEVER SAY FAIL.

22. $j = 120$. Resolutely.

1. Keep working,—'tis wiser
   Than sitting aside, And
dreaming, and sighing, And waiting the tide;
   In life's earnest battle, They
   heart that will never
   To sorrow succumb—You'll battle and conquer, Tho'
   this be your motto, Your footsteps to guide; In storm and in sunshine, What-

2. With eye ever open, A tongue that's not dumb, And
   thousands as-sail; Then daily march onward, And never say fail.
   on-ly prevail, Who daily march on-ward, And never say fail.

3. In life's rosy morn-ing, In manhood's firm pride, Let
   ever as-sail, We'll on-ward and con-quer, And never say fail.
   Never, never say fail, Never, never say fail.
THIRD STEP.

23. Tenderly.

GOD MAKE MY LIFE A LITTLE LIGHT.

1. God make my life a little light, With-in the world to glow,
2. God make my life a little flow'r, That giv-eth joy to all,
3. God make my life a little song, That com-fort-eth the sad,
4. God make my life a little hymn Of ten-der-ness and praise;

A little flame that burn-eth bright, Wher-ev-er I may go. 
Con-tent to bloom in na-tive bow'r, Al-tho' its place be small. 
That help-eth oth-ers to be strong, And makes the sing-er glad. 
Of faith,—that nev-er wax-eth dim, In all His won-drous ways.


HASTE WE AWAY.

Haste we a-way, Haste we a-way, Ere the bright
Haste we a-way, Haste we a-way, Ere the
Haste we a-way, Haste we a-way, Ere the
Haste we a-way, Haste we a-way.

Haste we a-way, Haste we a-way, Ere the
crim-son pro-claim-eth the day,
crim-son pro-claim-eth the day,
BOYS WHO ARE WANTED.

1. Boys of spirit, boys of will, Boys of muscle, brain and pow'r,
2. Do what-e'er you have to do With a true and earnest zeal;
3. Tho' your duty may be hard, Look not on it as an ill;

Fit to cope with any-thing.—These are wanted ev'ry hour.
Bend your sinews to the task, "Put your shoulder to the wheel."
If it be an honest task, Do it with an honest will.

COME, FOLLOW, FOLLOW.

1. Come, follow, follow, follow, follow, follow me.
2. Whither shall I fol-low, fol-low, fol-low, whither shall I fol-low, fol-low thee?
3. To the greenwood, to the greenwood, to the greenwood, greenwood tree.

HILTON.
DAME SWALLOW.

1. Dame Swallow is a chatter-box, She prattles all day long;
2. She gosips with the birds a-round, And boasts about her nest—
3. In autumn time to yonder roof With friends she will repair;
4. They ought to settle plans of flight To happy southern clime,

Wherever neighbors meet in flocks, She loves to join the throng;
No other home like hers is found, Her mate, her eggs are best!
And soon the sound will give a proof That rattle-tongues are there!
But such a chatter stops them quite; They only waste the time.

She twitters, she chatters, In tattle and in song,
She twitters, she chatters, And never seems to rest,
They twitter, and chatter, And all will have a share,
They twitter, and chatter, In one unbroken chime,
THIRD STEP.

OUR FATHERS WERE HIGH-MINDED MEN.

1. Our fathers were high-minded men, Who firmly kept the faith, To freedom and to conscience true, In danger and in be!

2. And such as our forefathers were, May we, their children, And in our hearts their spirit live, That baffled tyranny.

Norwegian Air.

Nor should their deeds be e'er forgot, For noble men were death. Then we'll uphold the cause of right, The cause of mercy

they, Who struggled hard for sacred rights, And bravely won the too, To toil or suffer for the truth Is th' noblest thing to
THIRD STEP.

day. Our fathers were high-minded men, Who firmly kept the

do. And such as our fore-fathers were, May we their chil-dren

faith, To freedom and to conscience true, In dan-ger and in death.
be, And in our hearts their spir-it live, That baffled ty-ran-ny!

THE BIRDS AROUND ARE POURING.

29. Round in four parts.

1\[\frac{2}{4}\] The birds a-round are pour-ing Their mer-ry mat-in lay;

2\[\frac{2}{4}\] On spor-tive pin-ions soar-ing To wel-come in the day,

3\[\frac{2}{4}\] To wel-come, to wel-come in the day,

4\[\frac{2}{4}\] To wel-come, to wel-come in the day.
THIRD STEP.

THE MARCH WINDS.

From Curwen's "Young Voices."

1. The rude March winds, the mad March winds, What a comic part they play; How they bluster, and fluster, and rave, and roar, And they knock at the sounds They will make, as they dash down the nearest street, Just to jostle the bones, Yet the sweet little violets lift their heads, And the daisies start spring, Of the fresh, fragrant breath of the summer sweet, And the bright golden window, and bang the door In a most ungallant way, passengers off their feet, As they go their daily rounds, up from their wintry beds At the sound of the trumpet tones, bloom of the corn and wheat, And the songbirds on the wing.

HAMMOCK SONG.

B.

Heigh ho, to and fro! How the merry breezes blow!
THIRD STEP.

THIRD STEP.

THE END.

Blue skies, blue eyes, Baby, bees, and butterflies.

Daisies growing everywhere, Breath of roses in the air.

Dollie Dimple, swing away, Baby darling, at your play.

From Sunshine for little Children.

HUMILITY.

32.

Round in three parts.

The bird that soars on highest wing, Builds on the ground her lowly nest,

And she that doth most sweetly sing, Sings in the shade when all things rest;

In lark and nightingale, we see What honor hath humility.

James Montgomery.
THIRD STEP.

TIME EXERCISES.

TRIPLETS.

33. Taa-tai-tee

34. Taa-ai-tee Taa-tai-tee Taa-sai-tee

35. Beating thrice to the measure.

36. Beating thrice.

37. Beating twice.

38. Beating twice.

39. 

GOOD MORNING, SWEET APRIL.

B.

1. Good morn-ing, sweet A-pril, so win-some and shy, With a smile on your
2. The Spring beau-ties wake for the girls and the boys, And earth groweth
3. Ah! wel-come, sweet A-pril, whose feet on the hills Have walked down the
Third Step.

Lip, and a tear in your eye: There are pretty hepaticas green without bustle or noise; From tiny brown buds now wrap'd valleys and cross'd o'er the rills; The pearls that you bring us are hid in your hair, And bonnie blue violets clustering there. Fold up-on fold, The love-liest garlands will soon be un-roll'd. Dews and warm show'rs, And the hem of your garments is broider'd with flow'rs.

40.

Oh, Lovely May!

Round in three parts.

Oh, lovely May, . . . In bright array, . . . Come
In shrub and tree, . . . With merry glee, . . . The
With joy-ous hearts we welcome thee, Sing-ing ev'er merri-ly.

Deck the fields with blossoms gay:

Beau-ti-ful May, Glad is thy welcome!

Note. All finish together on the notes under the holds (✓).
THIRD STEP.

WHEN THE ROSY MORN.

Old English Air.

41. Round in three parts.

When the ro - sy morn ap-pear-ing, Paints with gold the ver - dant lawn,

Warb-ling birds, the day pro-claim-ing, Car - ol sweet the live - ly strain,

See, con-tent, the hum - ble glean-er, Take the scatter’d ears that fall;

Bees, on banks of thyme dis-port-ing, Sip the sweets, and hail the dawn.

They for-sake their leaf - y dwell-ing, To se-cure the gold - en grain.

Na - ture, all her chil - dren view-ing, Kind - ly boun-teous, cares for all.

HOME, SWEET HOME.

42. Slowly, and with feeling.

1. ’Mid plea-sures and pal - a - ces though we may roam,
2. An ex - ile from home, splen-dor daz - zles in vain,
THIRD STEP.

Be it ever so humble, there's no place like home!
O give me my lowly thatch'd cottage again!

A charm from the skies seems to hallow us there,
The birds singing gaily, that came at my call,

Which, seek thro' the world, is not met with elsewhere.
Give me them, with the peace of mind dearer than all.

Home, home, sweet, sweet home,

There's no place like home; there's no place like home.
THIRD STEP.

THE SUN IS SINKING.

43. \( \frac{3}{4} = 72. \) S. C. and ad lib. B.

1. The sun is sinking in the west, The time for labor goes,
   And slowly come the hours of rest, Of quiet and repose;

2. The day has pass'd in peace and love, The fading sun-beams glow,
   Now let us look to God above, To bless us as we go;

Ere yet the morning zephyrs bland Had dried the sparkling dew,
His love has watch'd our early days, Wherever we have been;

We gather'd here, a cheerful band, Our studies to pursue.
May He protect our future ways, From sorrow and from sin.

END OF THIRD STEP.
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TONIC SOL-FA MUSIC COURSE FOR SCHOOLS
WITH STAFF SUPPLEMENTS.

By, DANIEL BATECHELLOR AND THOMAS CHARMBURY.

The course consists of four books in the Tonic Sol-fa notation, a supplemental course in the Staff notation, a manual for teachers, and modulators for class use.

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Graduate of the Tonic Sol-fa College of London.

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OLIVER DITSON COMPANY, Boston.
THE TONIC SOL-FA MUSIC COURSE FOR SCHOOLS.

STAFF NOTATION SUPPLEMENT TO BOOK III.

BY DANIEL BATCHELLOR AND THOMAS CHARMBURY.

BOSTON: OLIVER DITSON & CO.

NEW YORK: C. H. DITSON & CO. CHICAGO: LYON & HEALY. PHILADELPHIA: J. E. DITSON & CO.
At a regular meeting of the Board of Directors of the Shenandoah School District, held August 2, 1893, the following was adopted:

Whereas, An Act of Assembly, approved May 18, 1893, requires School Directors to provide all necessary books and other supplies for the schools under their charge, at the expense of the District; therefore

Resolved, That hereafter we will purchase all the books and supplies required by the schools of this District, and, agreeably to said Act, furnish them to the pupils for their use, free of charge, and subject to the following

Rules and Regulations:

1. The books and supplies shall be the property of the District, and shall be under the general custody of the secretary of the Board. He shall furnish them to the several schools upon requisitions from the superintendent and teachers. He shall keep a correct account of all books and supplies purchased and furnished to the schools, together with the prices and cost of the same, and perform such other acts as may be necessary for their preservation and safe-keeping, and for the carrying out of the orders of the Board.

2. The teachers shall be held responsible for all books and supplies furnished them by their respective schools. They shall keep a correct account of what they receive from the secretary and what they give their pupils, and, also, record the condition of books and supplies monthly, as well as when given out and when returned, in a book furnished for that purpose. They shall report whenever required by the secretary or superintendent anything pertaining to the books and supplies or any violation of these rules.

3. Pupils shall be given the books and supplies required in their grades, for use at home and in school, but they shall return them whenever required by the teacher, superintendent, or secretary, and shall return them finally upon leaving school or at the close of the school term. The same books shall be given to children of the same family successively whenever practicable.

4. Parents or guardians of pupils shall be held responsible for books and supplies furnished to such pupils. Fines for the loss of and for damage done to books and supplies, beyond the natural wear and tear, shall be assessed by the teachers and secretary, and the parents or guardians shall be notified to pay such fines. If the fines are not promptly paid the pupils shall be suspended from school and may be expelled by the Board.

By order of the Board.

Patrick Conry, President.

Attest: Frank Hanna, Secretary.
The Tonic Sol-fa Music Course is prepared especially for the use of schools. The exercises are carefully graded according to the steps of the Tonic Sol-fa Method.

The purpose of the Staff Supplement is to enable the Tonic Sol-fa pupils to apply their knowledge of music to the Staff Notation.

This Book should not be taken up until the corresponding work in Book III. has been accomplished. The more thoroughly music itself is first understood, the more easily and rapidly will the pupils learn to use the Staff Notation.

The Fourth Step develops simple transition; that is, changing the key by one remove, sharp or flat, from any given key. This supplement shows the same thing, with new exercises, on the staff.

As far as Ex. 31, only "cadence transitions," or very brief changes of key, are introduced. The later exercises contain "extended transitions," and in them the extent of the new key is marked out, with the "bridge-notes" for sol-faing in each key according to the perfect method. In a few of the exercises the pupils are left to determine what bridge-notes they are to take, and sometimes into what key they are passing.

The graded exercises in Rhythm, at the end, will help to cultivate the pupils' rhythmic sense, and will make them familiar with a great many rhythmic combinations. The Solfeggios for sight-singing are intended to promote readiness in singing at sight music which contains simple changes of key.

In preparing the exercises, the leading aim has been to make them progressive in the order of musical development; but care has also been taken to select good and appropriate tunes for school use.

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THE TONIC SOL-FA MUSIC COURSE FOR SCHOOLS.

STAFF-NOTATION SUPPLEMENT TO BOOK III.

FOURTH STEP.

To recognize on the staff transition to the next sharp or flat key.

VOICE TRAINING EXERCISES FOR DAILY PRACTICE.

Note.—These exercises can be sung as written by all voices. For lower voices alone, they can be taken in C sharp, C, B, and B-flat. For higher voices alone, in E-flat, E, and F. Let them be sung softly, but clearly, with jaw easily dropped, throat relaxed, and tongue lying flat in the mouth.

1. Coo, coo, coo, etc.

2. Sea - la, Sea - la.

3. Coo, coo, coo, etc.

4. Sea - la.

Coo, coo, coo, etc.

Loh, lah, or lay.

Coo, coo, coo, etc.

Sea - la.

Coo, coo, coo, etc.

Loh, lah, or lay.

Coo, coo, coo, etc.
FOURTH STEP.

To illustrate the sharpened Fourth—fe.

IMPERFECT SOLFAING.
FOURTH STEP.

12.
SOLFEGGIOS FOR S. C.

13.
FOURTH STEP.

MUSIC, SWEET MUSIC.

14. ROUND.

Music, sweet music, thy praises we'll tell.
Loud'er and louder our praises shall swell,
Till in full harmony feel we thy spell.

EVENING.

15. ROUND.

The sunlight slowly fades away,
And hues of night enclose the day;
Sing jubilant, Amen.

HASTE THEE, NYMPH.

16. ROUND.

Dr. Arnold.

Haste thee, nymph, and bring with thee, Jest and youthful jollity,
Quips, and cranks, and wanton wiles, Nods, and becks, and wreathed smiles,
Sport, that wrinkled care derides, And laughter, holding both his sides.
FOURTH STEP.

SONG OF WELCOME.

Offenbach.—From Curwen’s Music Drill.

1. Voices blending, welcome sending, Glad companions here we greet;
2. Burdens lighten, pleasures brighten, Who among us can be sad?

All are singing, music ringing, Happy voices here we meet,
And none will sorrow for the morrow, When all else around is glad,

Nought of sadness, only gladness, Sweetest music fills the air;
Paths of duty fill’d with beauty, Bright the sky that shines above;

All repeating words of greeting, Love and joy are every where.
Driving trouble, joy we double; Earth beneath is fill’d with love.

After 2nd verse, end here.

Come, come, come, Welcome to our band to-day; Come, come, come, come, Join us in a merry lay.

Allegro.

Drill.

After 2nd verse, end here.
FOURTH STEP.

THE FOOT TRAVELLER.

Franz Abt.

18. =84. With energy.

1. On foot I gai-ly take my way—Hur-rah, hur-rah, hur-rah! O'er mountains bare and mead-ows gay, Hur-rah, hur-rah, hur-rah! And he who is not ev-'ry step to pause and sigh, Hur-rah, hur-rah, hur-rah! No gloom-y man to heavy hearts make heavy feet, Hur-rah, hur-rah, hur-rah! The man who loves the of my mind, An-oth-er trav'ling mate may find; He can-not go with me, He scowl and groan, And o-ver oth-ers' sins make moan; I'drath-er trudge a-lone, I'd sunshine bright, And nev-er peeps be-hind for night, That is the man for me, That can-not go with me. Hur-rah, hur-rah, Tra la la la la, Hur-rah, hur-rah, Tra rath-er trudge a-lone. is the man for me.

2. No snail-pac'd friend I want, not I,— Hur-rah, hur-rah, hur-rah! At lust-free heaven, He love the world above, And nev-er slum-bers at eve, That is the man for me, That can-not go with me. Hur-rah, hur-rah, Tra la la la la, Hur-rah, hur-rah, Tra rath-er trudge a-lone.

3. Foot-trav-el to the gay is sweet,—Hur-rah, hur-rah, hur-rah! But to-trav-el to the gay, He love the world above, And nev-er slum-bers at eve, That is the man for me, That can-not go with me. Hur-rah, hur-rah, Tra la la la la, Hur-rah! Hur-rah! hur-rah, Tra la la la la.

Hur-rah, . . . . hur-rah, . . .
19. BRISKLY.

FOURTH STEP.

FRAGRANT AIR, EVERYWHERE.

1. Fragrant air, everywhere, blue the sky above; Oh how sweet, on light feet, 
   round about to rove, Fra-grant air, ev-ery-where, blue the sky a-bove;

2. Wood so wide, ver-dant pride, thou'rt my dearest home; Song and sound all a-round 
   call me forth to roam, Wood so wide, ver-dant pride, thou'rt my dearest home;

Oh how sweet, on light feet, round about to rove. Zeph- yrs play with balm-y flow-ers,
   Song and sound all a-round call me forth to roam. Fill'd with joy and ad-mi-ra-tion

and how charming-ly Mer-ry birds in ver-dant bowers tune their mel-o-dy.
   thus I on-ward rove, Prais-ing loud the Lord's cre-a-tion, and His boundless love.

Repeat p.

La la la la la la la la la la La la la la la la la la la la la la.
1. Oh, see the merry farmer's boy, He tramps the meadows through, And swings his hoe in care-less joy, While dashing off the dew. The merry birds on branches high, They roundelay, He's whistling with delight. His merry heart is full of glee, And trill their notes of glee; The boy, he gives a gay reply, And whistles cheerily. 

2. The farmer's boy is blithe and gay, By morning, noon, or night; In song or glee or over-full of fun; Oh, hear him whistling merrily, Until the day is gone. 

Melody to be whistled with vocal accompaniment.

Both parts to be whistled by the boys and lahed by the girls.
FOURTH STEP.

To illustrate the flattened Seventh—ta.

IMPERFECT SOLFAING.
FOURTH STEP.

28. COME WHERE FLOWERS ARE FLINGING.

\[ \text{Vivace. } M = 88. \]

Abridged from the Chorus in "Martha."

Come where flowers are flinging Beauty o'er the meadows gay, Where glad

Rep. Come where skies are smiling, Where the merry fountains play, Come, thy

birds are singing, Free from care, the live-long day. Where thro' light and shadow, Streamlets care beguiling, Keep with nature holiday.

gen-tly murmur as they stray, O-ver field and meadow, Fairy footsteps gaily lead the way.

Come, come, thy care beguiling, Keep with nature holiday, Oh, come, come where

pleasure fondlyingers, Where the gentle woodland Fay Weaves with magic fingers
FOURTH STEP.

Wreaths to crown the brow of May, to crown the brow of May, lovely May, lovely May.

Come where pleasure lingers, Where the gentle woodland Fay

Oh, come, Oh,

Weaves with magic fingers Wreaths to crown the brow of May. Come, where

skies are smiling, Where the merry fountains play, Come, thy care beguiling,

Keep with nature holiday, Oh, come away, Oh, come away, away.
FOURTH STEP.

HOMER.

ROUND IN THREE PARTS.

Seven great towns of Greece, 'tis said, Claim'd Homer's birth when
he was dead, 'Thro which alive he begg'd his bread.

OH, SMOOTHLY GLIDES.

ROUND.

Oh, smoothly glides our little boat!

Our voices are chiming, as on we float,

And blending with the wood-bird's note.

SOLFEGGIO FOR S. C.
FOURTH STEP.

32.

GENTLE RAY OF SUNLIGHT.

1. Gentle ray of sunlight gleaming From the portals of the sky,
2. Like to thine is love’s sweet mission, On life’s daily path to shine;

With celestial glory beaming, Full of light, and life, and joy;
Us to give a happy vision Of still brighter days divine.

Gilding ev’ry hill and mountain, Smiling on their rugged sides,
Love will soothe the sick man’s pillow, Love will light the poor man’s day,

Cheering ev’ry sparkling fountain, While its sparkling water glides,
Love will gild time’s rolling bilow, As it bears us on our way.

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WHEN EARLY MORN.

Words by A. J. Foxwell.

With spirit. \( \text{d} = 112. \)

1. When early morn shall wake we To
2. Let not delay encumber The
3. Birds warble their devotion, In
4. We too will seek our pleasure In

life and light a new, Should drowsy sloth o'er
vigor of the will; But starting up from
glad and thankful songs; Thro' wood, and field, and
action, while we may; We'll find in toil a

take us, Then Duty comes to shake us And
slumber, Our daily tasks we'll number, And
ocean All things are seen in motion, In
treasure, And by our deeds we'll measure The

show us what to do, And show us what to do.
all with joyful fulfillment, And all with joyful fulfillment.
gay and busy throngs, In gay and busy throngs.
length of every day, The length of every day.
34. **HAPPY LAND, THY LENGTHENING STORY.**

Words by John Guard.  
Music by Mendelssohn.

**FOURTH STEP.**

1. Happy land, thy length'ning story  
   Fame shall sound with trumpet voice,

2. Com-ing each, as each was need-ed,  
   For the land they loved so well,

3. Tho' thy foe in fierc-est might  
   On thy shores may yet be crowding,

Com-ing ra-ces shall re-joice  
In the re-cord of thy glo-ry.

Fall-ing where their fa-thers fell,  
Each by one as true suc-ceed-ed.

Tho' dis-tress-es black as night  
Dark-ly all the land be shroud-ing,

Mar-tyr saints, and he-ros brave,  
Life-blood free-ly for thee gave,

God be thank'd, whose grace and power  
Nerv'd them for the dread-ful hour.

God shall arm thee for the fight,  
God shall send thee heav'n-ly light.
A SWALLOW SONG.

Words by Kate L. Brown, for this work.

1. O swallow, happy swallow, Swift skimming o'er the blue, Ah! would that I might
2. O swallow, happy swallow, You wander o'er the seas; My fancies ever
3. O swallow, happy swallow, I too would fly away; Within this dear home

follow That airy flight with you! Among the rosy cloud-lets You fear-less float a follow To lands more fair than these, Where golden summer reigneth, Where skies are always

valley I would not always stay: Some inward voice is urging, Thou too, must sing and

long: In notes like flower's down dropping, I catch your happy song, I catch your happy song.

blue, And other voices are singing Their loving praise of you... Their loving praise of you.

rise; Go, join thy joyous comrades, Swift cleaving summer skies, Swift cleaving summer skies.
A BIRD IS SWEETLY SINGING.

From Curwen's German Two-Part Songs.

1. A bird is sweetly singing Within the leafy wood;
2. The brook, in joyous ramble, Thro' grassy covert flows;
3. A bugle note is swelling Along the forest glade;
4. From bugle, bird, and water, We hear the message clear—

I hear the carol ringing, With Spring delight imbued.
And hark! to bush and bramble, It prattles as it goes.
The woodman thus is telling Of cheer that Spring has made.
"O sorrow's son and daughter, Rejoice while Spring is here..."

With Spring delight imbued. Oh, come and dwell with me beneath the greenwood tree,
It prattles as it goes.
Of cheer that Spring has made.
Rejoice while Spring is here.

Oh, come and dwell with me beneath the greenwood tree,
Oh, come and dwell with me!
FOURTH STEP.

O FORM OF PUREST SPLENDOR.

From Curwen's Mendelssohn Album.

1. O form of purest splendor To mortal sight reveal'd, Whose accents soft and tender The sweetest charm can yield, The sweetest charm can yield; Thy
2. To thee shall every nation One day their service bring, While dark dissimulation And error far they fling, And error far they fling. Then

love-ly face we see, O Truth, and bow to thee.
peace, and rest, and joy Shall happy hours employ,
To thee we Shall happy hours employ, shall happy hours employ, And stormy

O truth, O truth, and bow to thee, and bow to thee. To thee we Shall happy hours employ, shall happy hours employ, And stormy

ever render Our homage full and free, Our homage full and free,
agitation No more the world annoy, No more the world annoy,

Our homage full and free, Our homage full and free,
No more the world annoy, No more the world annoy,

Our homage full and free, Our homage full and free.
No more the world annoy, No more the world annoy.

free.

noy.
FOURTH STEP.

FROM THY THrone.

39.  

Adagio.

Melody by Gluck.

1. From Thy throne in heav-en bending, Hear us, Fa-ther, while we pray;
2. On our un-known path di-rec-t us, Still sup-ply our dai-ly need;

On Thy grace a- lone de-pend-ing, Tread we life's un-cer-tain way.
Arm us, Lord, and still pro-tect us, When to con-flict Thou dost lead.

ALL GOOD-NIGHT.

40.  

= 88. S. C. and ad lib. B.

1. All, good-night! All, good-night! Now is la-bor end-ed
2. Sweet re-pose! Sweet re-pose! Now all wea-ry eye-lids
3. Peace-ful sleep! Peace-ful sleep! Sleep, till morn-ing's dawn doth
Quite, now the day is softly closing; Busy hands from close, Silence rests on field and mountain; Softly murmur peep, Sleep until another morrow brings its care and toil resting; Till new morning wakes in light, Till new brook and fountain; Peace o'er all things night fall throws, Peace o'er joy and sorrow; Sleep, our Father watch will keep, Sleep, our morning wakes in light, All, good night. all things night fall throws, Sweet repose, Peaceful sleep. All, good night, all, good night. Sweet repose, sweet repose. Father watch will keep, Peaceful sleep, peaceful sleep.
FOURTH STEP.

SPRING IS COMING.

From a Vocal Dance by Julius Otto.

1. Spring is coming, Spring is coming, Floating on the western breeze,
   Birds are singing, Birds are singing, Gaily singing in the trees,

2. Brightly tinted, brighty tinted, Forth the tender flowers peep,
   Glad to wake, glad to wake From their weary winter's sleep,

Cres.

Dolce.

la la la, la la la, la la la, la la la.
la la la, la la la, la la la, la la la, la la la.

Dolce.

G

Dolce.

Come then, maidens, to the woods away, to the woods away,
All the fair earth cloth'd in beauty seems, cloth'd in beauty seems,

Cres.

to the woods away, Where the glad birds chant their carols,
cloth'd in beauty seems, As it feels the welcome sunny,
car - ols, ca r - ols, ca r - ols gay.

sun - ny, sun - ny, sun - ny beams.

Where a cho - rus, Merry sun - shine,

Car - ols, car - ols, car - ols gay.

Sun - ny, sun - ny, sun - ny beams.

Where a cho - rus an - swers to the full - voic'd thrush,

Mer - ry sun - shine scatter'd wide - ly full and free,

Sing - ing on, Sing - ing on in tire - less glee from ev - 'ry bush.

Fills the heart, Fills the heart with hap - py thoughts and new - born glee.

Tra la la, tra la la, tra la la, la la la.
FOURTH STEP.

DULCE DOMUM.*

Tune attributed to John Reading, 17th Century.

* This is sung annually by the Winchester (Eng.) college boys, at the commencement of the long vacation.
FOURTH STEP.

EXERCISES IN RHYTHM.

† Observe the proper breathing places.

1. \( \text{Tempo} = 72. \)

2. \( \text{Tempo} = 100. \)

3. \( \text{Tempo} = 84. \)

4. \( \text{Tempo} = 96. \) From a Welsh Air.

5. \( \text{Tempo} = 100. \)

6. \( \text{Tempo} = 112. \) From Rossini.

7. \( \text{Tempo} = 72. \) From Weber.
FOURTH STEP.

8. \( = 84 \) S.C. J. G.

\[
\text{La la la la la la la la la la la la la la la la la la la la la la la la la la}
\]

Now fare you well, ah, fare you well, While far away we roam:

Each gallant soldier's heart will swell with love to friends at home.

9. \( = 96 \) From Laurent de Rille.

10. \( = 96 \)

11. \( = 84 \)

Sing-ing in the morn-ing, sing-ing thro' the day,

Sing-ing when the shad-ows gath-er on our way.
FOURTH STEP.


Mark the sea-bird wildly wheeling O'er the waters vast, thro' pathless skies, God defends him, God attends him, When in loneliness he cries.


There is peace if I am watching, There is peace if I am near.

15. $J = 72.$

O'er the wave his radiance flies, O'er the wave, O'er the wave his radiance flies.


17. $J = 60.$
**FOURTH STEP.**

18. $j = 108.$

The brook sings in the valley, The lark chants loud and free, The sun-lit air is thrilling With sounds of joy and glee.

19. $j = 66.$

Hail, . . . . . . . smiling morn, smiling morn! At whose bright presence darkness flies . . . . . . . away.

20. $j = 66.$

'Tis the last rose of summer, Left blooming alone.

21. $j = 84.$ S. C.

Like fairy elves who nightly, Tra la la la la la la la la, When moonbeams glimmer brightly, The merry chorus sing.

22. $j = 66.$

Oh, listen, listen, ladies, listen, ladies gay, No haughty feat of arms we tell.
FOURTH STEP.

EXERCISES FOR SIGHT SINGING
IMPERFECT SOLFAING.

1.

2.

3.

4.

5.

6.
11. Notice “passing transitions” in the last eight measures.

12. Notice “passing transitions” in the last eight measures.
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Tonic Sol-fa Music Course for Schools

With Staff Supplements.

By Daniel Batchellor and Thomas Charmbury.

The course consists of four books in the Tonic Sol-fa notation, a supplemental course in the Staff notation, a manual for teachers, and modulators for class use.

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BOOK I. contains studies and songs in the first and second steps of the Tonic Sol-fa Method, and they are here treated more fully than in any previous work. Price, 15 cts.

BOOK II. teaches the third step. The development of the sub-dominant chord completes the diatonic scale, and new difficulties of rhythm are introduced. The exercises and songs are suited to the highest primary and lower grammar schools. Price, 15 cts.

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The first staff supplement may be taken up after or during the use of Book II. It will be found that comparatively little study will be required on the staff, as the pupils acquire a thorough knowledge of music itself by means of the simpler notation of the Sol-fa books; the supplements simply require an understanding of a more complex representation of a subject already familiar, giving at the same time additional practice.

Staff Supplement to Books I. and II. gives the first, second, and third steps of the Tonic Sol-fa method. Price, 15 cts.

Staff Supplement to Book III. covers the fourth step. Price, 15 cts.

Staff Supplement to Book IV. contains the fifth step. Price, 15 cts.

Bouquet of Song.

Edited by Daniel Batchellor,
Graduate of the Tonic Sol-fa College of London.

A graduated course of singing in the Tonic Sol-fa notation for the use of classes, beginning with the first step and extending into the sixth step. Price, 25 cts.

Oliver Ditson & Co., Boston.
THE
TONIC SOL-FA MUSIC COURSE
FOR SCHOOLS.

STAFF NOTATION SUPPLEMENT
TO
BOOK IV.

BY

DANIEL BATCHELLOR

AND

THOMAS CHARMBURY.

BOSTON: F. H. GILSON.

CHICAGO: S. R. WINCHELL & CO.
THE

TONIC SOL-FA MUSIC COURSE

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S. R. WINCHELL & CO.
PREFACE.

The Tonic Sol-fa Music Course is prepared especially for the use of schools. The exercises are carefully graded according to the Tonic Sol-fa Method.

The purpose of the Staff Supplement is to enable the Tonic Sol-fa pupils to apply their knowledge of music to the staff notation.

This book should not be taken up until the corresponding work in Book IV. has been accomplished. The more thoroughly music itself is first understood, the more easily and rapidly will the pupils comprehend the more complex signs of the staff notation.

The Fifth Step develops the minor mode, and shows its relation to the major mode. The principles of presentation are the same here as in Book IV., but all the exercises are different.

The first part of the book introduces the pupils to minor melodies and two-part harmonies; but from page 10 the music is in three-part harmony, in some cases arranged for equal voices, i.e., first and second soprano and contralto, and in others for soprano, contralto, and bass.

The extended part-songs, with occasional solos in the latter part of the book, will furnish excellent practice for the older scholars, to whom they will probably be interesting as well as instructive.
THE
TONIC SOL-FA MUSIC COURSE
FOR SCHOOLS.
_________________________________
STAFF-NOTATION SUPPLEMENT TO BOOK IV.
_________________________________
FIFTH STEP.

TO RECOGNIZE ON THE STAFF MUSIC IN THE MINOR MODE, WITH MODULATION FROM
THE MAJOR TO ITS RELATIVE MINOR, OR FROM THE MINOR TO ITS RELATIVE MAJOR.

VOICE TRAINING EXERCISES FOR DAILY PRACTICE.

Note.—These exercises can be sung as written by all voices. For the higher voices alone they
may be raised a semitone at a time until the easy upward limit of the voices is reached. For the lower
voices alone, they may be sung a semitone lower each time until the easy downward limit is reached.
For further instructions, see Manual for Teachers, Notes on Fourth Step. p. 80.

1.

2. In a smooth legato style.

3.

Sing also to each of the vowels ōō, ō, ä, å, and ē.

Also to ōō, ō, ä, å, and ē.
FIFTH STEP.

THE MINOR MODE.

MODULATING TO THE RELATIVE MINOR.

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MINOR EXERCISES IN TWO-PART HARMONY.

11. **Russian Air.**

12. **Hebrew Melody.**
FIFTH STEP.


15. Batchellor.

HARK! THE TEMPEST.

15. Round in four parts.

* With energy.

Hark, the tempest! How the rain is swiftly pouring,

And the wind is loudly roaring! Sing we blithe and merrily.
FIFTH STEP.

O WERT THOU IN THE CAULD BLAST.

Robert Burns.  
Andante.  

Mendelssohn.

1. O wert thou in the cauld blast 
   On yonder lea, on yonder lea, 
   My plaid-ie to the an-gry airt 
   I'd shel-ter thee, I'd shel-ter thee;
2. Or were I in the wildest waste, 
   Sae black and bare, sae black and bare, 
   The des-ert were a par-a-dise, 
   If thou wert there, if thou wert there.

Or did mis-for-tune's bit-ter storms 
   A-round thee blaw, a-round thee blaw,
Or were I mon-arch of the globe, 
   With thee to reign, with thee to reign,

Thy shield should be my bo-som, 
   To share it a', to share it a'.
The brightest jew-el in my crown 
   Wad be my queen, wad be my queen.
1. A chill frost came on a dark spring night, And touch'd a snow-drop pure and white;  
2. A maid-en trust-ed a lov-er gay; He bore her far from home a-way,  
3. Like flow'rs ex-posed in the cold night air, So youth un-bless'd by a moth-er's pray'r:  

The sweet flow'r per-ish'd e're morn-ing's gold-en light.  
For-sak-ing pa-rents, and brook-ing no de-lay.  
She died in life's morn-ing, for need of love and care.  

18. 

SOLFEGGIO.  

D. Batchellor.
19.

Andante.

REVERIE.

D. Batchellor.

20.

Sing this to different degrees of force and speed.

Arranged from Mendelssohn.
FIFTH STEP.

THREE-PART HARMONY EXERCISES.

21. Note.—The third part may be taken by either Contralto or Bass Voices.

Rel. Minor.

22. Rel. Minor.

23. HYMN TUNE.—"ST. BRIDE."

Rel. Major.

Dr. Howard:
24.

LORD OF THE NATIONS.

Geo. Bennett.  

F. Flemming.

1. Lord of the nations, Whom the angels worship, Bow we be-

2. Breathe we in homage, Pray'r to Thee our Father, Pray'r fervent,

3. We would adore Thee, Tuneful voices blending, In the full

fore Thee, In thy solemn temple, Veiling our faces,

faithful, Lifting hearts to heaven, Where the bright angels,

anthem, Or the joyful chorale, Giving Thee glory,

Bringing hearts repentant, Craving Thy blessing.

Holy, holy, crying, Ever do praise Thee.

Lord of earth and heaven, Praising Thy great name.
FIFTH STEP.

GOD, THE ALL-TER RIBLE.

ALEXIS LUOFF. 1799.

1. God, the all-ter-rible King, who ordain-est Thunder Thy
    clar-ion, and light-ning Thy sword; Show forth Thy pi-ty on
    high where Thou reign-est, Give to us peace in our time, O Lord.
    ter-ror a-wak-en, Give to us par-don and peace, O Lord.

2. God, the Om-ni-po-tent, Migh-ty Av-en-ger, Watch-ing in-
    ways, and hath slight-ed Thy word; Bid not Thy wrath in its
    save us from dan-ger, Give to us peace in our time, O Lord.
    o-cean to o-cean, Peace to the na-tions, and praise to the Lord.

3. God, the all-mer-ci-ful, earth hath for-sak-en Thy ho-ly
    clar-ion, and light-ning Thy sword; Show forth Thy pi-ty on
    high where Thou reign-est, Give to us peace in our time, O Lord.
    ter-ror a-wak-en, Give to us par-don and peace, O Lord.

4. So shall Thy peo-ple, with thank-ful de-vot-ion, Praise Him who
    ways, and hath slight-ed Thy word; Bid not Thy wrath in its
    save us from dan-ger, Give to us peace in our time, O Lord.
    o-cean to o-cean, Peace to the na-tions, and praise to the Lord.
26.

SEE THE CONQUERING HERO COMES.

Handel.

1. See the conquer ing he ro comes,

2. See the god like youth advance,

D.C. See the conquer ing he ro comes,

Sound the trum pets; beat the drums;
Breathe the flutes and lead the dance;
Sound the trum pets; beat the drums.

Sports prepare, the lau rels bring,
Myrtle wreaths and roses twine,

Songs of triumph to him sing,
Deck the hero's brow divine.
1. The minstrel boy to the war is gone, In the ranks of death you’ll find him,
   His father’s sword he hath girded on, And his wild harp swung behind him.

2. The minstrel fell, but the foe-man’s chain Could not bring that proud soul under;
The harp he loved ne’er spoke again, For he tore its cords a-sunder;

"O land of song," said the warrior bard, "Though all the world betrays thee,
And said, "No chains shall sully thee, Thou soul of love and bravery,
One sword, at least, thy rights shall guard, One faithful heart shall praise thee."

Thy songs were made for the brave and free, They shall never sound in slaver-y."
28.

VESPER BELLS ARE SOFTLY PEALING.

Words by WELLEINGTON GUERNSEY. Arranged from four-part song by J. L. HATTON.

1. Vesper bells are softly pealing, As the daylight fades away; Tender mem'ries,
2. Thro' the darkness, while we slumber'd, And this gently closing day, All with earthly
3. Hear, while stars are faintly gleaming, And the twi-light dims the day; While the pale moon

o'er us stealing, Thrill our hearts while humbly kneeling; Ho-ly Fa-ther, hear us pray, cares encumbered Thou hast kept from ills un-number'd; Ho-ly One, oh, hear us pray,
soft-ly beaming, Wakes the spir-it from its dreaming, Oh, our Fa-ther, hear us pray,

Ho-ly Fa-ther, hear us pray, Ho-ly Fa-ther, hear us pray.
Ho-ly One, oh, hear us pray, Ho-ly One, oh, hear us pray.

Oh, our Fa-ther, hear us pray, Oh, our Fa-ther, hear us pray.
THE SUN IS RISING O'ER THE OCEAN.

Offenbach.

1. The sun is rising o'er the ocean, The smiling waters greet the day;
   And joyous winds to dancing motion, Wake the billows of the bay.

2. The birds flit o'er the dewy meadows, Or carol sweet in branches high;
   While down the vales the frightened shadows hasten from the dawn to fly.

3. Oh come! let clouds of grief and sadness fly swift as shades of night away;
   Let all our hearts, like birds of gladness, Welcome in the glad new day.

See where the clouds roll up the mountains; Night has her misty banner furl'd;
And rock'd on the water's placid bosom, Purely the water-lilies gleam;
While bright flow'rs and streams and birds of heaven, Incense and praises waft above.

From
springing from a thousand fountains, Light and joy o'er-flow the world.
willow branch and bending blossom, Bid good mor-row to the stream.

hearts and voices now be given, Songs of praise, and joy, and love.

Chorus.

Sun-beams of splendor the world are a-dorning, Join in the chorus the earth and ocean sing;

Welcome the glory, the sun-light, the morning, And make the joyous, joyous echoes ring.
FIFTH STEP.

30.

FATHERLAND.

FRANZ ABT.

1. Fa - ther-land! Fa - ther-land! Rest in God's right
2. Fa - ther-land! Fa - ther-land! Rest in God's right
3. Fa - ther-land! Fa - ther-land! Rest in God's right

hand! hand! When our lips thy name are nam - ing,
hand! hand! 'Tis on paths of peace - ful beau - ty,
hand! Vows, in joy - ful mo - ments giv - en,

Loud the praise - ful ac - cents flow;
That a peo - ple's safe - ty blooms;
Let us keep when sor - row low'rs;

When 'Tis on paths of peace - ful beau - ty,
When our hearts thy worth are claiming, Warm with noble pride they glow.
'Tis from noble deeds of duty, That a nation's blessing comes.
All our succor comes from Heaven, Thine, dear land, each patriot's pow'rs.

Let Thine arm Shield from harm, Lord, our Father-land!
Let Thine arm Shield from harm, Lord, our Father-land!
Let Thine arm Shield from harm, Lord, our Father-land.
FIFTH STEP.

ALWAYS SPEAK THE TRUTH.

Solo.

D. Batchellor.

1. Be the matter what it may, Always speak the truth!
2. False-hood seldom stands alone, Always speak the truth!
3. When you're wrong, the folly own, Always speak the truth!

Solo.

Whether work, or whether play, Always speak the truth.
One begets another one, Always speak the truth.

Here's a victory to be won, Always speak the truth.

Never from this rule depart, Grave it deeply on your heart;
False-hood all the soul degrades; 'Tis a sin from which proceeds

He who speaks with lying tongue Adds to wrong a greater wrong;
Witten 'tis in virtue's chart,— Always speak the truth!
Greater sins and darker deeds;— Always speak the truth!

Then, with courage pure and strong, Always speak the truth!

ON THE DEWY BREATH OF EVEN.

With quiet devotional feeling.

1. On the dewy breath of even, Thousand odors mingling rise,

2. With her balm-y offerings blending Let our glad thanks-giving be,

Borne, like incense, up to heaven,—Nature's evening sacrifice.

To Thy throne, O Lord, ascending—Incense of our hearts to Thee.
FIFTH STEP.

SONG OF THE NORTH WIND.

Robert Stroud.

1. I am here from the north, the frozen north, As I swept their thousands past, "Oh, where are the chains that can

2. The frolic-some waves they shouted to me As I sweep a long, I gather all sounds that are

3. Over valley and hill, where'er I range, And thou-sand leagues a-way; I left, as I come from the

caverns forth, The streaming lights at play, The fet-ter the sea?" But I bound the boast-ers fast, But I

wild and strange, And blend them in my song, And

The streaming lights at
I bound the boast-ers
And blend them in, and
streaming lights at play. From ocean's verge to bound the beast-ers fast. In their pride of strength, the blend them in my song. My voice is utter'd play, the lights at play. fast, I bound them fast. blend them in my song.

zenith high, At one vast leap they flew, And they pine trees tall, Of my com-ing took no heed; But I ev-ry-where, The sign of my pres-ence seen, ... But the kindled a blaze in the mid-night sky, O'er the glittering ice-bergs blue. bow'd the proudest of them all As it had been a reed. eye of the keen-est the form I wear, Nev-er hath be-held, I ween.
FIFTH STEP.

34.

NON NOBIS, DOMINE.

(CANON.)

W. BIRD, 1590.—With new ending.

The third part may be sung either by Bass or Contralto.

Non nobis, Domino, non nobis, sed nomini
Not unto us, O Lord, not unto us, but unto Thy

Non nobis, Domino, non nobis, sed nomini tu o da
tu o da glo ri am, sed nomini tu o da
glo ri am, non nobis Domino da glo ri am.
glo ri am, not unto us, O Lord, give glo ri am.

- o da glo ri am, non nobis da glo ri am.

- o da glo ri am, non nobis da glo ri am.

- o da glo ri am, non nobis da glo ri am.

- o da glo ri am, non nobis da glo ri am.

- o da glo ri am, non nobis da glo ri am.
We rock away on the billows gay, as they blithely toss their caps of foam, and with joy we ride o'er the seething tide, though our prow is turned from love and home, and with joy we ride o'er the
heaving tide, Sailing far away from love and home.

heaving tide, Sailing far away from love and home.

Solo. Bass or Contralto.

For the sailor's heart is free as air, And to the winds he throws all care, And,

rolling o'er the change-ful deep, He loves the north wind's rush and leap,

Crying blow, blow, blow, ye mer-ry gales, Make the ship speed on; All sail! All sail! Like a

Crying blow, blow, blow, ye mer-ry gales, Make the ship speed on; All sail! All sail! Like a
FIFTH STEP.

driving cloud as white as snow, On and on we go! On we go! Cheerly men!

driving cloud as white as snow, On and on we go! On we go! Let the Cheerly men!

Watch well! Cheerly, men! Watch well! Mind the ropes, now

Watch well! Cheerly, men! Watch well! Mind the ropes, now

haul! Cheerly, men, Belay! So we sail, we sail away, Sail we far away.

haul! Cheerly, men, Belay! So we sail, we sail away, Sail we far away.
FIFTH STEP.

Bass Solo. Andante.

O moon-light nights on the trop-ic seas, How the soul mounts a-way from scenes like these,

And with glid-ing wings sail from star to star, Where the homes of the lost and

lov’d ones are. They are all at rest.

lov’d ones are. They are all at rest.

lov’d ones are.

And be-side the crys-tal

Semi-Chorus. slow. D.S.

Do they love us still? Do they e’er for-get Those who here for years must be?

sea; Do they love us still? Do they e’er for-get Those who here for years must be?
FIFTH STEP.

LE

T THE HILLS RESOUND.

Arranged from a four-part song by BRINLEY RICHARDS.

With animation.

Let the hills re-sound with song, As we proudly march a-long, For

as of old our sires were bold, Stout hearts have we. While

Cambria's moun-tains stand Like the ramp-parts of the land, Un-
Land of my home, Tender tho' ts will come,
Fair flow thy streams, And in sun-lit gleams,

When thy happy valleys in dreams I see, And thy hearth-fires rise, And
Break upon the stones of a milk-white strand; And as soft haze fills The

land of home, in dreams I see, And thy hearth-fires rise, And
And as soft haze fills The
blue as skies, Eyes of the dear ones are turn'd on me.
range of hills, Fond pray'rs a-rise for my own lov'd land.

as of old our sires were bold, Stout hearts have we. While Cambria's mountains

strand, Like the ram-parts of the land, Un-fet-ter'd as the winds Are her
strand, Like the ram-parts of the land, Un-fet-ter'd as the winds Are her
chil-dren free! The hills re-sound, the hills re-
chil-dren free! the hills, The hills re-sound, the hills, the hills re-
-
quicker.
sound with song, with song, with song.
quicker.
sound with song, The hills re-sound with song.
with song, with song.

F. H. GILSON, MUSIC TYPOGRAPHER, BOSTON.
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