63.

3.62

THE *A. P. Horn.*
Hellertown, Pa.
Dec. 31 1902.

TONIC SOL-FA MUSIC COURSE

FOR SCHOOLS.

FIRST STEP.		SECOND STEP.
m¹		m¹
		r¹
d¹	BOOK I.	d¹
		TE
SOH		SOH
ME	BY	ME
		RAY
DOH	DANIEL BATCHELLOR	DOH
		t₁
	AND	
s₁		s₁
m₁	THOMAS CHARMBURY.	m₁

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.

BY

DANIEL BATCHELLOR

AND

THOMAS CHARMBURY.

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.

THE

TONIC SOL-FA MUSIC COURSE
FOR SCHOOLS.

BOOK I.

FIRST STEP.

1. Key D.
d d s s m m s s d d s s m m d | m¹

2. Key D.
d m d m d m s m d s m d m s d | •

d¹

3. Key D.
d m s d¹ d¹ s m d m s d¹ s m s d | •

4. Key C.
d¹ s d¹ s d¹ m d¹ m d¹ s d¹ m s m d | SOH

5. Key C.
d m s d¹ m¹ d¹ s m d¹ s m¹ d¹ s m d¹ | ME

6. Key G.
d m s m d s₁ d s₁ m d s m d s₁ d | DOH

7. Key F.
d s₁ d m s s₁ d m s s₁ d m s s₁ d | •

8. Key A.
d d m s₁ d d m s₁ m s₁ d d m s₁ d | s₁

9. Key A.
d m d s₁ m₁ s₁ d d m d s₁ m₁ s₁ m d | m₁

STUDIES IN RHYTHM.

To be sung first slowly,— then quickly.

10.   D.C.

$\left(\|\begin{matrix}1 & :1 \\ \text{Traa} & \text{Taa}\end{matrix}\right.$ $\|\begin{matrix}1 & :1 \\ \text{Traa} & \text{Taa}\end{matrix}$ $\|\begin{matrix}1 & :1 \\ \text{Traa} & \text{Taa}\end{matrix}$ $\|\begin{matrix}1 & :1 \\ \text{Traa} & \text{Taa}\end{matrix}\|$

11.   D.C

$\left(\|\begin{matrix}1 & :- \\ \text{Traa - aa}\end{matrix}\right.$ $\|\begin{matrix}1 & :- \\ \text{Traa - aa}\end{matrix}$ $\|\begin{matrix}1 & :- \\ \text{Traa - aa}\end{matrix}$ $\|\begin{matrix}1 & :- \\ \text{Traa - aa}\end{matrix}\|$

12.   D.C.

$\left(\|\begin{matrix}1 & :1 \\ \text{Traa} & \text{Taa}\end{matrix}\right.$ $\|\begin{matrix}1 & :1 \\ \text{Traa} & \text{Taa}\end{matrix}$ $\|\begin{matrix}1 & :1 \\ \text{Traa} & \text{Taa}\end{matrix}$ $\|\begin{matrix}1 & :- \\ \text{Traa - aa}\end{matrix}\|$

13.   D.C.

$\left(\|1 :1 \|1 :- |1 :1 |1 :- |1 :1 |1 :1 |1 :1 |1 :- \right.\|$

14.

$\left(:1 |1 :1 |1 :1 |1 :- |1 :1 |1 :- |1 :1 |1 :1 |1 \right.\|$

15.

$\left(:1 |1 :- |1 :1 |1 :- |1 :1 |1 :1 |1 :1 |1 :- |1 \right.\|$

16.   *Let the silent pulse-names be whispered.*

$\left(\|1 :1 | : |1 :1 | : |1 :1 |1 : |1 :1 |1 : \right.\|$

17.

$\left(:1 |1 : | :1 |1 : | :1 |1 :1 |1 : | :1 |1 \right.\|$

EXERCISES IN MELODY.

18. Key C.

$\left(\|\text{d} :\text{d} |\text{s} :\text{s} |\text{m} :\text{m} |\text{d}^\text{l} :- |\text{d}^\text{l} :\text{d}^\text{l} |\text{m} :\text{m} |\text{s} :\text{s} |\text{d} :- \right.\|$

19. Key F.

$$\left(\ :s_1\ \middle|\ d\ :m\ \middle|\ d\ :s_1\ \middle|\ d\ :m\ \middle|\ d\ :m\ \middle|\ s\ :d\ \middle|\ m\ :s_1\ \middle|\ d\ :m\ \middle|\ d\ \middle\|\right.$$

20. Key G. M. 100.

d	:s₁	d	:m	s	:m	d	:s₁
Now	the	song	of	glad -	ness	swell -	ing,

d	:s₁	d	:m	s	:s	d	:—
Fills	each	heart	with	mer -	ry	glee.	

21. Key A. M. 100.

s₁	:m	d	:—	s₁	:m	d	:—
Hark!	I	hear,		sweet	and	clear,	

m	:d	s₁	:m₁	s₁	:m	d	:—
Birds	are	sing -	ing,	far	and	near.	

22. Key A. M. 120. *May be sung as a Round in two parts.*

:s₁	d	:s₁	m₁	:s₁	d	:d	d
With	hearts	and	voic -	es	bound -	ing	light,

:s₁*	d	:—	d	:—	m	:—	d
We	sing		to -	- -	geth -		er.

23. Key F. M. 100.

s	:m	s	:m	d	:m	s	:—	d	:d	d	:d
Let	us	to	the	mead -	ow	go;		Gen -	tle	winds	are

m	:—	d	:—	m	:s	m	:s	m	:d
blow -	- -	ing;		And	the	birds	are	sing -	ing

s₁	:—	s₁	:s₁	s₁	:s₁	s₁	:—	d	:—
low,		Where	the	brook	is	flow -		ing.	

STUDIES IN RHYTHM.

To be sung first slowly,—then quickly.

24.   *D.C.*

$$\left\| \begin{array}{l} 1 \quad :1 \quad :1 \\ \text{Traa Taa Taa} \end{array} \right| 1 \quad :1 \quad :1 \ \left| 1 \quad :1 \quad :1 \ \right| 1 \quad :- \quad :- \ \right\|$$

25.   *D.C.*

$$\left(:1 \ \left| \begin{array}{l} 1 \quad :1 \quad :1 \\ \text{Taa | Traa Taa} \end{array} \right| 1 \quad :1 \quad :1 \ \right| 1 \quad :1 \quad :1 \ \left| 1 \quad :- \ \right\|$$

26.   *D.C.*

$$\left(:1 \ \left| 1 \quad :- \quad :1 \ \right| 1 \quad :- \quad :1 \ \left| 1 \quad :1 \quad :1 \ \right| 1 \quad :- \ \right\|$$

27.   *D.C.*

$$\left\| \begin{array}{l} 1 \quad :1 \quad :1 \end{array} \right| \quad : \quad : \ \left| 1 \quad :1 \quad :1 \ \right| 1 \quad :- \quad : \ \right\|$$

28.   *D.C.*

$$\left(:1 \ \left| 1 \quad :1 \quad : \ \right| \quad : \quad :1 \ \left| 1 \quad :- \quad :1 \ \right| 1 \quad :- \ \right\|$$

EXERCISES IN MELODY.

29. Key D.

$$\left\| \begin{array}{l} d \quad :d \quad :d \end{array} \right| m \quad :m \quad :m \ \left| s \quad :s \quad :s \ \right| d^{|} \quad :- \quad :- \ \right)$$

$$\left\| \begin{array}{l} d^{|} \quad :d^{|} \quad :d^{|} \end{array} \right| s \quad :s \quad :s \ \left| m \quad :m \quad :m \ \right| d \quad :- \quad :- \ \right\|$$

30. Key D.

$$\left\| \begin{array}{l} d \quad :m \quad :s \end{array} \right| d^{|} \quad :s \quad :m \ \left| d \quad :m \quad :s \ \right| d^{|} \quad :- \quad :- \ \right)$$

$$\left\| \begin{array}{l} d^{|} \quad :s \quad :m \end{array} \right| d \quad :m \quad :s \ \left| d^{|} \quad :s \quad :m \ \right| d \quad :- \quad :- \ \right\|$$

31. Key G.

| d | :s₁ | :d | m | :d | :m | s | :— | :s | m | :— | :— |

| m | :s | :m | d | :m | :d | s₁ | :— | :s₁ | d | :— | :— |

32. Key C.

| d | :d | :d | m | :— | :d | m | :m | :m | s | :— | :m |

| s | :s | :s | d¹ | :— | :s | d¹ | :s | :m | d | :— | :— |

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

| s | :— | :d¹ | s | :— | :m | s | :— | :d¹ | s | :— | :— |
| Back | · | and | for | - | ward, | blithe | | and | gay, | | |

| m | :— | :s | m | :— | :d | m | :— | :s | m | :— | :— |
| Swing | - | ing | all | | the | hap | - | py | day. | | |

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

| :s₁ | d | :d | :d | d | :s₁ | :d | m | :m | :m | m | :d |
| With | laugh | - ter | and | sing | - | ing | Our | voi | - ces | are | ring - ing, |

| :m | s | :s | :s | s | :m | :d | s₁ | :s₁ | :s₁ | d | :— |
| And | e | - | choes | are | wing | - ing | Their | an | - swer - ing | glee. | |

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

| d :m :d | | : | : | m :s :m | | : | : | s :m :s | d¹ :— :s |
| Mer-ri - ly, | | | | mer-ri - ly, | | | | List! to the | birds so |

| m :— :d | s :— :— | m :d :m | s :— :m | d :— :d | m :— :— |
| blithe and | gay, | ca - rol-ling | forth their | mer - ry | lay. |

36. KEY G. M. 120.   B.

$\Big(\ $:s₁ | d :m :s₁ | d :— :s₁ | d :m :s₁ | d :— $\ \Big)$
A | thing well be - | gun   Is | more than half | done,

$\Big(\ $:m | s :m :d | s₁ :s₁ :s₁ | d :m :s₁ | d :— $\ \Big\|$
And | cheer - ful - ly | try - ing Will | help us a - | long.

STUDIES IN RHYTHM.
WITH HALF-PULSES.
All to be sung at M. 80, 100, *and* 120.

37.   D.C.

$\Big\|$ l :l .l | l :l .l | l :l .l | l :l $\ \Big\|$
TRAA   TAA - TAI,

38.   D.C.

$\Big\|$ l .l :l | l .l :l | l .l :l | l : $\ \Big\|$
TRAA-TAI TAA,

39.   D.C.

$\Big\|$ l .l :l .l | l :l | l .l :l .l | l :— $\ \Big\|$
TRAA-TAI TAA - TAI. | TRAA   TAA,

40.   D.C.

$\Big(\ $:l | l .l :l .l | l .l :l .l | l :l | l $\ \Big\|$

41.

$\Big(\ $:l .l | l : | :l .l | l : $\ \Big)$

$\Big(\ $:l | l .l :l .l | l :l .l | l :l | l $\ \Big\|$

EXERCISES IN MELODY.
42. KEY C. M. 100. *Round in two parts.*

$\Big\|$ d :d .d | m :m .m | s :s .s | d¹ :— $\ \Big)$

$\Big\|$ *d¹ :d¹ .d¹ | s :s .s | m :m .m | d :— $\ \Big\|$

43. KEY C. M. 100. *Round in four parts.* B.

d .d :d .d	m :d	✻ m .m :m .m	s :m
Now we sing to-	geth - er ;	Keep in tune and	meas - ure ;

s .s :s .s	d¹ :s	d¹ .d¹ :s .m	d :—
Sing-ing is a	pleas - ure	When we all a -	gree.

AWAKE THE STRAIN. B.

44. KEY D. M. 80.

:s	d¹ :d¹	d¹ .s :m .d	s :s	s
A -	wake the	strain of gladness,	clear and	strong,

:s	m .m :s .s	d¹ :s	m .m :s .s	d
With	voi - ces sweet-ly	blend - ing	in the hap - py	song.

THE TIME TABLE. C.

45. KEY F. M. 120.

d :s₁	d :s₁	d :m	m :d	m :d	m :d
Six - ty	sec - onds	make a	min - ute ;	How much	good can

m :s	s :m	s :s	m :m	d :m	s : —
I do	in it?	Six - ty	min - utes	make an	hour,—

s :s	m :m	d :m	s :—	s :m
All the	good that's	in my	pow'r ;	Twen - ty

s :m	s :m	d :—	m :d	m :d
hours and	four, a	day,—	Time for	work and

m :d	s₁ :—	d :m	s .s :s	m :d
sleep and	play ;	Days three	hundred and	six - ty

s :—	d :s₁	d :m	s :s₁	d :—
five,	Make a	year for	me to	strive.

DUTY'S CALL.

B.

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

d .d :s₁ .s₁	d .d :s₁ .s₁	m :m	d :—
Where the voice of	du - ty calls us,	we will	go,

✻

m .m :d .d	m .m :d .d	s :s	m :—
With a cheerful	cour- age, on to	meet the	foe ;

s :m	s :m	d .d :s₁ .s₁	d :—
For - ward !	for - ward !	stead-i - ly we	go.

COME AND JOIN.

R. Griffiths.

47. Key F. M. 84.

m .m :d :m	s :m :—	s .s :m :d	s :— :—
Come and join the	cho - rus ;	Swell the tune - ful	throng ;

s₁ .s₁ :d :m	s :s :—	m .d :s :s	d :— :—
Let us blend our	voi - ces	In de-lights of	song.

LITTLE KINDNESSES.

C.

48. Key D. M. 84.

s .m :m .d	d :s₁	d .s₁ :d .m	s :—
1.Lit-tle words of	kind - ness,	Whispered soft and	low,
2.Lit-tle deeds of	kind - ness,	Hear-ti-ly be -	stow'd

s .m :m .d	d .s₁ :d .m	s :s	m :—
With a thrill of	glad-ness To the	heart they	go,
Help a faint- ing	brother On life's	wea - ry	road.

s .m :d¹ .s	s :m	s .m :d¹ .m	s :—
Lighting up its	dark - ness	With a cheering	ray ;
Scat-ter, then, like	sun - beams,	Words and deeds of	love,

s .m :m .d	d .s₁ :d .m	s :s	d :—
Changing heav-y	sad - ness To the	light of	day.
And the Lord of	heav'n will Bless you	from a -	bove.

STAND FOR THE RIGHT.

B.

49. Key G. M. 100.

```
:s₁.s₁ | m  :d  :s₁ | d  :—  :s₁.s₁ | m  :d  :s₁ | d  :— |
```

1. Let us stand for the | right, With our | face to the | light ;
2. Let us ev - er be | true, Whate'er | oth - ers may | do ;
3. Let us al - ways be | kind ; Ev - er | keep this in | mind,—

```
:m.m | s  :m  :m.m | s  :m  :d.d | m  :d  :s₁ | 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.

C.

50. Key F. *In marching time.*

```
:s₁.s₁ | d  :d.d | d  :m.d | s  :s  | s  :— |
```
We will | march in a | row and our | trum - pets | blow,—

```
s  :s.s | m  :d.m | s  :s.s | s  :s₁.s₁ | d  :m.m |
```
Ran tan ta | ra, ran tan | tan tan ta | ra, Keeping | time with our

```
d  :s₁.d | m  :m | m  :— | d  :d.d | s₁  :s₁.s₁ |
```
feet while our | drums we | beat,— | Rum dum di | dum dum di

The End. *Softly.*
```
d  :d.d | d  ‖: | d  : | d  : | d  :d |
```
dum dum di | dum. | Left, | left, | step to -

```
d  :d | m  : | m  : | m  :m |
```
geth - er, | Left, | left, | do not

```
m  :m | s  : | s  : | s  :s |
```
fal - ter, | Left, | left, | left, right,

D.C.
```
s  :s | s  : | m  : | d  :d | d  |
```
left, right, | March, | march, | on we | go.

51. Key G. M. 72.   B.

| d | :d .s₁ :d .m | d | :d .s₁ :d .m |
| Hark! | how the lit - tle | bird | sing - ing sweet - ly, |

| s | :s .m :d .m | s | :— : | m | :m .d :m .s |
| War - | bles in mer - ry | glee; | | Come, | chil - dren, let us |

| m | :m .d :m .s | d | :d .s₁ :d .m | d | :— : |
| forth | to the meadows; | There | we shall hap-py | be. | |

52. Key D. M. 100.

| m .m :d .m | s .s :s | m .m :d .m | s .s :s |
| Ev - ery one on | earth should be | Bu - sy as the | hon - ey bee; |

| d¹ .s :m .d | m .m :m .s | d¹ .s :m .d | m .m :m .s |
| Ac - tive, live - ly, | all the day, | Working in a | use - ful way: |

| m .m :d .m | s .m :d¹ | m .m :d .m | s .m :d |
| It will al - ways | give us joy | Time to ac - tive- | ly em - ploy. |

PEACEFULLY REPOSING.   B.

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

| s :— :m | s :— :m | s :— :— | m :— :— | m :— :— | m :— :— |
| Peace - ful- | ly re - | pos - | ing, | Calm - | ly |

| m :— :— | — :— :— | m :— :d | m :— :d | m :— :— | d :— :— |
| sleep; | | Flowers are | soft - ly | clos - | ing; |

| s :— :— | s :— :— | s :— :— | — :— :— | d :— :— | d :— :— |
| Night - | dews | weep: | | You | from |

| s₁ :— :— | s₁ :— :— | d :— :— | d :— :— | d :— :— | — :— :— |
| dan - | ger | God | will | keep. | |

STUDIES IN RHYTHM.

WITH QUARTER-PULSES.

54. *First slowly, — then quickly.*

```
(| 1 ,1 .1 ,1 :1    .1   | 1    .1   :1          )
   tră - fă - tĕ - fĕ  TAA  -  TAI  | TRAA - TAI   TAA
```

```
(| 1 ,1 .1 ,1 :1    .1   | 1    .1   :1          ||
```

55.

```
(| 1    .1   :1 ,1 .1 ,1 | 1    .1   :1 ,1 .1 ,1  )
   TRAA - TAI   tă - fă - tĕ - fĕ
```

```
(| 1    .1   :1 ,1 .1 ,1 | 1         :1          ||
```

56.

```
(| 1 ,1 .1 ,1 :1          | 1 ,1 .1 ,1 :1          )
   tra - fa - te - fe  TAA
```

```
(| 1    .1   :1    .1     | 1 ,1 .1 ,1 :1          ||
```

57.

```
(| 1 ,1 .1 ,1 :1 ,1 .1 ,1 | 1    .1   :1    .1     )
   tra - fa - te - fe  ta - fa - te - fe
```

```
(| 1 ,1 .1 ,1 :1 ,1 .1 ,1 | 1    .1   :1          ||
```

58.

```
(| 1         :1          | 1 ,1 .1 ,1 :1    .1     )
```

```
(| 1         :1          | 1 ,1 .1 ,1 :1          ||
```
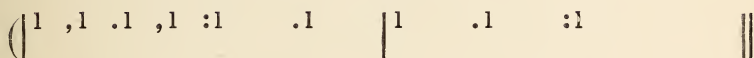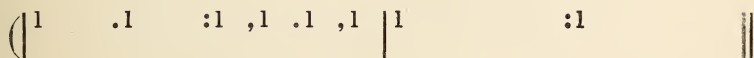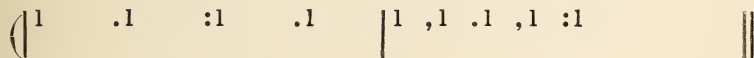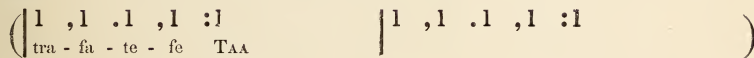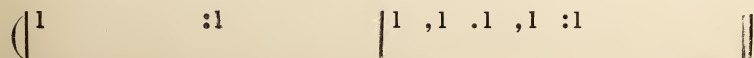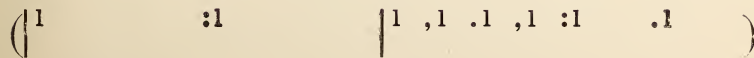
EXERCISES IN MELODY.

59. Key D. M. 72.

```
|d ,d .d ,d :m ,m .m ,m |s ,s .s ,s :m        )

|d¹ ,d¹ .d¹ ,d¹ :m ,m .m ,m |s ,s .s ,s :d     ‖
```

60. Key G. M. 72.

```
|m ,m .m ,m :s    .m    |d ,d .d ,d :m    .d   )

|s₁,s₁.s₁,s₁:d,d.d,d|m,m.d,d :s    |m,m.m,m:s    .m )

|d,d.d,d:m    .d  |s₁,s₁.s₁,s₁:d,d.d,d|m,m.s,s:d   ‖
```

61. Key E. M. 72.

```
|d    .d    :d ,d .d ,d |m    .m    :m ,m .m ,m )

|s  .s  :s,s.s,s|m .d :s    |s  .s  :s,s.s,s )

|d¹ .d¹ :d¹,d¹.d¹,d¹|m .m :s,s.s,s|d .m :d  ‖
```

DON'T YOU HEAR US?

62. Key C. M. 60.   C.

```
|d ,d .d ,d :m ,m .m ,m |d ,d .m ,m :s           )
 Don't you hear us  com-ing, com-ing,| com-ing right a - long,

|m ,m .m ,m :s ,s .s ,s |m ,m .s ,s :d¹          ‖
 Keeping time to-geth-er  with our| mer-ry mer-ry song?
```

MERRILY WE PASS THE TIME.   B.

63. KEY F. M. 60.

|d ,d .d ,d :s₁ .s₁ |d .m :d |
Mer-ri - ly we pass the |time a - way;

|m ,m .m ,m :d .d |m .s :m |
When our work is o - ver |then we play;

|s ,s .s ,s :s .s |s .m :s |
Mer-ry when the sum - mer |breez - es blow;

|m ,m .m ,m :m .m |m .d :m |
Mer-ry with old win - ter's |ice and snow;

|d ,d .d ,d :m .m |s ,s .s ,s :m |
Sing-ing in our glad - ness, |Hap-py all the day;—

|d ,d .d ,d :s₁ .s₁ |d .m :d |
Mer-ri - ly we pass the |time a - way.

THE LITTLE RIVER.   B.

64. KEY G. M. 60.   *Round in three parts.*

|s₁ .m :s₁ .m |d ,d .d ,d :m .d |
Rip - pling, purl - ing, |gen - tle lit - tle riv - er,

※
|m .s :m .s |m ,m .m ,m :s .m |
Spark - ling, danc - ing, |sing-ing on for ev - er,

|d ,d .d ,d :d ,d .d ,d |s₁ ,s₁ .s₁ ,s₁ :d |
Nev-er stop-ping, ev - er flow-ing |on your hap - py way.

THE SLEIGH-BELLS.

B.

65. Key G. M. 100.

d .m :d .m	d .s₁ :d	m .s :m .s	m .d :s
1.Jin-gle! jin-gle!	Up and down,	Sleighs are fly - ing	thro' the town.
2.Jin-gle! jin-gle!	Now we meet,	Fa - ces gay and	hors-es fleet;

d .s₁ :m .d	s .d :m	d .d :m .d
Jin - gle! jin - gle!	Don't you hear,	Mer - ry sleigh-bells
And we laugh and	shout and sing	While the mer - ry

m .s :d	s ,s .s .s :s ,s .s ,s	s ,s .s ,s :s
far and near.	Jing-a-ling-a-jing-a-ling-a-	jing-a-ling-a - ling,
sleigh-bells ring.		

s₁ .s₁ :s₁ .s₁	s₁ .s₁ :s₁	s ,s .s ,s :m .m
Hear the mer - ry	sleigh-bells ring,	Jing-a-ling-a - jing - jing,

s ,s .s ,s :m	d .d :m .d	m .s :d
jing-a-ling-a-ling,	Hear the mer - ry	sleigh-bells ring.

GOOD-BY, LITTLE BIRDIE.

B.

66. Key C. M. 100.

:d	d :m .s	d¹ :s	s :m .d
1.Good -	by, lit - tle	bir - die!	Fly to the
2.I'd	like to go	with you,	If I could

s :(s)	s :d¹ .d¹	m¹ .d¹ :s	m .m :s .s
sky,	Sing - ing and	sing - ing a	mer-ry good -
fly; It	must be so	beau-ti - ful	up in the

d	:	s ,s .s ,s :s .d¹	s ,s .s ,s :s .d¹
by.		Tra la la la la la,	Tra la la la la la,
sky.			

s ,s .s ,s :s .d¹	m¹ :—	d¹,d¹.d¹,d¹:m¹ .d¹
Tra la la la la la,	la,	Tra la la la la la

s ,s .s ,s :d¹ .s	m ,m .m ,m :s .m	d :—
Tra la la la la la,	Tra la la la la la	la.

17

SECOND STEP.

CHORD EXERCISES.

67. Key C.
$$\left(\|d :m :s \|d :m :s \|s :t :r^l \|s :t :r^l \|d^l :- :-\|\right.$$

68. Key C.
$$\left(\|d.m:s.m\|d.m:s.m\|s.t:r^l.t\|s.t:r^l.t\|d^l \quad:-\quad\|\right.$$

69. Key C.
$$\left(\|d .s :m .s \|m .s :d \quad\|s .r^l:t .r^l\|t .r^l:d^l \quad\|\right.$$
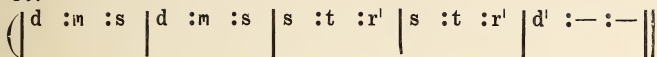
70. Key G.
$$\left(\|d :s_1 \|d :m \|r :s_1 \|t_1 :r \|d :-\|\right.$$
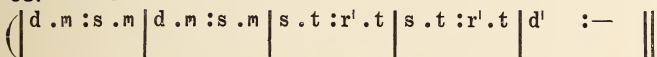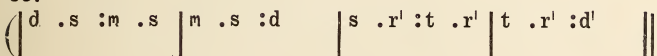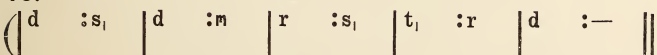
71. Key D.
$$\left(:d \|m :d \|s :m \|\widehat{d^l} :s \|t :s \|r^l :t \|\widehat{d^l}\|\right.$$
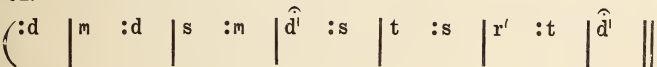
EXERCISES IN MELODY.

TO ILLUSTRATE THE CHARACTER OF RAY.

72. Key F. M. 120.
$$\left(\|d .r :m \|d .r :m \|d .r .m .r\|d .r :m \right)$$
$$\left(\|m .r :d \|m .r :d \|m .r .d .s\|m .r :d \|\right.$$

73. Key D. M. 120.
$$\left(\|m .r :m \|m .r :m \|m .r :s .m\|r .m :d \|\right.$$
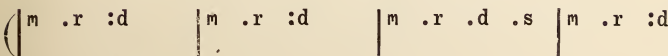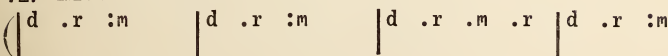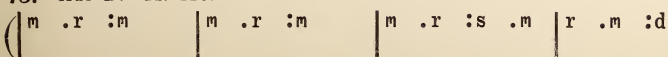
Side column:
m' r' d' TE · SOH · ME RAY DOH t₁ · s₁ · m₁

74. Key G. M. 72.

$$\left(\!\!\left|\; d \;\; :s_1 \;:d \;\middle|\; m \;:r \;:d \;\middle|\; r \;:-:-\;\middle|\; s \;:m \;:d \;\middle|\; r \;:m \;:r \;\middle|\; d \;:-:-\;\right|\!\!\right|$$

75. Key G. M. 100.

$$\left(\!\!:s_1 \;\middle|\; d \;:-:m \;\middle|\; r \;:-:s \;\middle|\; m \;:\overset{\frown}{-}:s_1 \;\middle|\; d \;:-:m \;\middle|\; r \;:-:s_1 \;\middle|\; d \;:\overset{\frown}{-}\;\right|\!\!\right|$$

TO ILLUSTRATE THE CHARACTER OF TE.

76. Key C. M. 60.

$$\left(\!\!\left|\; d \;:m \;\middle|\; s \;:m \;\middle|\; s \;:d^l \;\middle|\; \overset{=}{t} \;:-\;\middle|\; d^l \;:s \;\middle|\; m \;:d \;\middle|\; s \;:\overset{=}{t} \;\middle|\; d^l \;:-\;\right|\!\!\right|$$

77. Key G. M. 84.

$$\left(\!\!\left|\; d \;.d \;:d \;\middle|\quad s_1 \;.s_1 \;:s_1 \quad\middle|\; d \;.d \;:d \;\middle|\quad t_1 \quad :- \quad\right)\right.$$

$$\left(\!\!\left|\; d \;.d \;:d \;\middle|\quad s_1 \;.s_1 \;:s_1 \quad\middle|\; t_1 \;.t_1 \;:t_1 \;\middle|\quad d \quad :- \quad\right|\!\!\right|$$

78. Key. D. M. 60.

$$\left(\!\!\left|\; d \;.t_1 \;:d \;.r \;\middle|\; m \;.t_1 \;:d \;.r \;\middle|\; d \;.t_1 \;:d \;.m \;\middle|\; s \;.t_1 \;:d \quad\right|\!\!\right|$$

TO ILLUSTRATE TE AND RAY.

79. Key F.

$$\left(\!\!\left|\; d \quad :t_1 \;.r \;\middle|\; d \quad :s_1 \quad\middle|\; m \;.d \;:r \;.t_1 \;\middle|\; d \quad :- \quad\right|\!\!\right|$$

80. Key C. M. 144.   B.

$$\left(\!\!\left|\; d \;:m \;:s \;\middle|\; d^l \;:t \;:d^l \;\middle|\; r^l \;:d^l \;:t \;\middle|\; d^l \;:-\;:-\;\right)\right.$$

| Rock - ing | a - way | o'er the | bil - lows so | free, |

$$\left(\!\!\left|\; m^l \;:r^l \;:d^l \;\middle|\; t \;:d^l \;:r^l \;\middle|\; d^l \;:s \;:m \;\middle|\; d \;:-\;:-\;\right|\!\!\right|$$

| Mer - ri - ly | sing - ing, oh, | hap - py are | we ! |

81. KEY G. M. 100.

$$\left(: s_1 \mid d : m : r \mid d : t_1 : d \mid r : t_1 : s_1 \mid m : - \right.$$

$$\left(: t_1 \mid d : r : m \mid r : s : s \mid s : t_1 : r \mid d : - \right\|$$

82. KEY G. *Round in two parts.* B.

$$\left\| d \quad : t_1 \mid d \quad : s_1 \mid d .t_1 : d .r \mid m \quad : - \right.$$
He who does not love a song,

$$\left\| m \quad : r \mid m \quad : s \mid m .r : d .t_1 \mid d \quad : - \right\|$$
Lacks a joy his whole life long.

ONE THING AT A TIME. B.

83. KEY E. M. 100.

$$\left\| d \quad : t_1 .d \mid r \quad : (r) \mid r \quad : d .r \mid m \quad : (m) \right.$$
1.Work while you work, | Play while you play ;
2.All that you do, | Do with your might ;
3.Mo - ments are use - less, | Tri - fled a - way ; So

$$\left\| s \quad : m .r \mid d \quad : m .m \mid s \quad : m .r \mid d \quad : - \right\|$$
That is the way To be hap - py and gay.
Things done by halves Are nev - er done right.
work while you work, And play while you play.

THE SNOW-BIRDS. B.

84. KEY E-flat. M. 80.

$$\left\| m .m : s .m \mid m .r : r .d \mid r .r : d .r \mid m .s : s .m \right.$$
1.See the snowflakes fall - ing, fall - ing ! Hear the lit - tle snow-birds call-ing !
2.Breakfast must be found,you know, Somewhere in the glit - t'ring snow.

$$\left\| m .m : s .s \mid d .m : r .r \mid d .m : r .s \mid t_1 .r : d \right\|$$
Lit - tle fel - lows dress'd in brown, Hop-ping gai - ly up and down.
Dain - ty crumbs,so nice and sweet,Are just what snowbirds like to eat.

BE TO OTHERS KIND AND TRUE.   B.

85. Key F. M. 72.

```
(:d  .d  |d     :t, | :d  .m |r    :—    |:r  .r )
( Be  to |oth - ers |kind and|true,      |As  you'd)

(|r   :d  :r .s |m   :—   |:m .m |s   :m  |:r  .d )
(|have them be to|you; |Nev-er|do   or   |say to )

(|t,  :—   :d .d |d .m :r  |:t, |d   :    |     )
(|men,      What you|would not take|a    |gain.   )
```

STUDIES IN RHYTHM.

FOUR PULSE MEASURE.

86.   D.C.
```
(|1    :1    |1    :1    |1    :—    |1    :—    )
( Traa  Taa  Tlaa  Taa   Traa - Aa   Tlaa - Aa
```

87.   D.C.
```
(:1   |1    :1   |1    :1   |1    :1   |1   )
( Taa  Traa  Taa  Tlaa
```

88.   D.C.
```
(|1   :1   |1    :1   |1   :1   |1    :—   )
( Tlaa  Taa  Traa  Taa
```

89.   D.C.
```
(:1   1    :1   |1    :1   |1   :1   |1   )
( Taa  Tlaa  Taa  Traa
```

90.   D.C.
```
(|1   :1  .1  |1   :1   |1   :— .i |1   :1   )
(                       [Traa - Aa - Tai
```

91.   D.C
```
(|1   :— .1  |1   :— .1 |1   :— .1 |1  .1  :1 )
( Traa - Aa - Tai  Tlaa - Aa - Tai|Traa - Aa - Tai  Tlaa Tai  Taa
```

92. D.C.

$$| 1 \quad :- .1 \ | 1 .1 :1 .1 \ | 1 \quad : \quad \| 1 \quad :- \ \|$$

93. D.C.

$$| 1 \quad :- .1 :1 .1 \ | 1 \quad :- .1 :1 .1 \ | 1 \quad :- .1 :1 .1 \ | 1 \quad :- \ :- \ \|$$

TRAA-AA- TAI TAA-TAI

94. D.C.

$$/ .1 :1 .1 \ | 1 \quad :- .1 :1 .1 \ | 1 \quad :- .1 :1 .1 \ | 1 \quad :- \ :1 \ | 1 \quad :- . \|$$

TAI TAA-TAI | TRAA-AA- TAI TAA-TAI

95. D.C.

$$/ .1 \ | 1 .1 :1 .1 \ | 1 .1 :1 . \ | 1 . :1 . \ | 1 .1 :1 . \|$$

96. D.C.

$$| 1 \quad :1 \quad | \quad .1 :1 \quad | \quad .1 : \ .1 \ | \ .1 :1 \quad \|$$

THE LITTLE MOUSE.   B.

97. KEY F. M. 144.

$:s_1$	s_1 :d	d :d	t_1 :r	r :r	m :m	d :m
1. All	dress'd in	gray, a	lit - tle	mouse Has	made his	home with-
2. But	why ? a	qui - et	soul is	he, As	an - y -	one need
3. Ah,	yes! but when the	lights are	out, He	likes to	sly - ly

r :t_1	s_1 :s_1	s_1 :d	d :d	t_1 :r	r :r
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-

m :d	s :m	m :—	r :—	d :—	—
say " I	wish that	mouse	were	gone ! "
room for	him and	me	be	side.
out once	say - ing,	" If	you	please."

NOW SING ALOUD.

B.

98. KEY A. M. 96.   *Round in two parts.*

:s₁	d	:– .s₁	m₁	:s₁	d	:r	m
Now	sing	a - loud,	your		voic - es		raise,

*

:r	m	:– .r	d	:r	d	:t₁	d
To	join	the	song	of	grate - ful		praise.

SHE IS A RICH AND RARE LAND.

J. S. CURWEN. From "The Blackbird."

99. KEY C. M. 160.

:d | d :m | s :d¹ | s :— | m :s | s :m | r :s | m :— | d :d
She | is a rich and | rare land, She | is a fresh and | fair land, An

d :m | s :d¹ | s :— | m :s | s :t | r¹ :t | d¹ :— | — :d.r
hon - or'd and a | dear land, This | hap - py land of | mine. No

m :s | s :m | m :— | r :d.r | m :s | s :m | m :— | r :d
men than hers are | brav - er; My | love shall nev - er | wav - er; My

d :m | s :d¹ | s :— | m :s | s :s | s :s | d¹ :— | —
life I'd give to | save her, This | hap - py land of | mine.

MORNING AND EVENING.

B.

100. KEY F. M. 100.

d :–.d | d :d | m :r | r :d | r :–.r | r :r | d :r | m :—
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,

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

WINTER.

C.

101. KEY F. M. 160.

```
:s,  | s,  :d  | d  :m  | m  :d  | d  :s,  | s,  :d  | d  :m
```

1.Old | Win - ter | is | a | stur - dy | 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

```
| m  :—  | r  :r  | s  :s  | m  :m  | d  :d  | s,  :s,
```

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

```
| s,  :t,  | t,  :r  | r  :—  | d  :d  | d  :r  | m  :m
```

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

```
| t,  :d  | r  :r  | d  :m  | s  :m  | m  :—  | r  :s,
```

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

```
| s,  :d  | d  :m  | m  :s  | s  :s  | m  :d  | s,  :t,  | r  :—  | d
```

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.   B.

| :s₁ .s₁ | s₁ .m :m .r | r .d :d .d | d .t₁ :t₁ .t₁ |

When the | stars be-gin to | twin-kle, And the | dark-ness slow-ly
She | tells me pret-ty | sto-ries Of what | hap-pen'd long a-

| t₁ :t₁ .t₁ | d .d :d .d | m .r :r .m |

falls, When the | warm glow of the | fire-light Plays with
go; She | sings her old songs | for me, In a

| r .s₁ :s₁ .s₁ | s₁ :s₁ .s₁ | s₁ .m :m .m |

shad-ows on the | walls,— I | climb in-to my
voice so sweet and | low; She's the | ve-ry dear-est

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

moth-er's lap, With | arms a-bout her | tight; And we
moth-er in | all the world, I | know; And she

| s .m :m .d | d .t₁ :t₁ .d | r .s₁ :m .r | d |

sit and talk to- | geth-er, Till A- | man-da brings the | light.
on-ly holds me | clos-er, When I | hug and tell her | so.

THE SEA-SHELL'S WHISPER.   C.

103. KEY C. M. 92.

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

1. Well, | shell, and what is the | mes-sage You're
2. "I | whis-per of beau-ti-ful | cav-erns, All
3. "I | tell, too, of won-der-ful | flow-ers. That
4. Ah! | sweet is the song you | mur-mur— The

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

try-ing to whis-per to | me? I | know very well you have
spark-ling with gleam of | pearls, As | rays of light, full
deep in the o-cean | grow; And an | e-cho I bring of the
song you bring up from the | sea; And | so, lit-tle shell, I'll

| d :t₁ .r | d :m | s :s .d′ | m .m :r | d :— | — |

some-thing to tell— Some | tale of the bright blue | sea.
dear to the sight Of | you lit-tle earth-born | girls.
mu-sic they sing— The | wave-lets that rip-ple be- | low."
keep you to tell Full | of-ten your stories to | me.

WINTER JEWELS.

B.

104. KEY G. M. 96. *Lightly.*

.s₁	s₁ .d :d .d	m .d :s₁ .d	r .d :r .s	m :- .s₁
A	mil - lion lit - tle	diamonds bright, Were	twinkling in the	trees; And

s₁ .d :d .d	m .d :s₁ .s₁	t₁ .t₁ :t₁ .t₁	d :- .s₁
all the lit - tle	maid-ens said,"A	jew - el, if you	please!" But

m₁ .s₁ :s₁ .d	d .m :m .m	m .m :r .d	s :- .m
while they held their	hands out - stretch'd To	catch the diamonds	gay, A

Slower.

s .m :s .m	s .m :s̑ .d	m .d :s₁ .s₁	d :- .
mil - lion lit - tle	sun-beams came, And	stole them all a -	way!

LITTLE DANCING LEAVES.

C.

105. KEY A. M. 108. *Playfully.*

s₁ .m :r .d	s₁ :m₁	s₁ .m :t₁ .d
1.Lit - tle danc - ing	leaves,	In the gar - den
2.Lit - tle danc - ing	leaves,	Ros - es lean to
3.Lit - tle danc - ing	leaves,	When thro' pines and
4.Lit - tle danc - ing	leaves,	Lov - ing and ca -

r :s	s₁ .m :r .d	t₁ :r
bow - er,	Which a - mong you	grieves
kiss you;	From the cot - tage	eaves
birch - es,	The great storm - wind	tears,
ress - ing,—	He most joy re -	ceives

r .d :t₁ .r	t₁ :s₁	s₁ .s₁ :s₁ .t₁
Not to be a	flow - er?	"Nev - er one!" the
Nest - ling birds would	miss you;	We should tire of
Your re - treat he	search - es,—	How he makes the
Who be - stows a	bless - ing.	Dance,light leaves, for

r .r :r	m .s :r .s	d .d :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!

IMPROVE THE TIME.   **B**

106. KEY F. M. 100.

```
(| d      :— .d | d .d :t, .d | r      :s,    |      :      )
(| Six  -   ty  sec - onds make a | min  -  ute;              )

(| r    :— .r | r . r : d . r | m    :d   |    :   | m    :— .m | m . m : r . d )
(| Use    them well and you will | win  it:           | Six  -  ty min - utes make an )

(| s    :—    |    :    | s,   :— .d | m . r : d . t, | d    :—    |    :    ||
(| hour;               |  Use        them well while in your | power.              ||
```

STUDIES IN RHYTHM.

SIX PULSE MEASURE.

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

```
(| 1  :1  :1  | 1  :1  :1  | 1  :1  :1  | 1  :—  :—  ||
(| Traa - tai - tee  taa - tai - tee | traa - tai - tee  taa - ai - ee ||
```

108. M. 50, 75, & 100. *Beating twice.*   *D.C.*

```
(: 1 | 1  :1  :1  | 1  :1  :1  | 1  :—  :1  | 1  :—  ||
( tee | traa - tai - tee  taa - tai - tee | traa - ai - tee  taa - ai ||
```

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

```
(| 1  :—  :1  | 1  :—  :1  | 1  :—  :—  | —  :—  :—  ||
(| Traa - ai - tee  taa - ai - tee | Traa - ai - ee - aa - ai - ee ||
```

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

```
(: 1 | 1  :—  :—  | —  :1  :1  | 1  :—  :—  | —  :—  ||
( tee | traa - ai - ee - aa - tai - tee |                  ||
```

111. KEY D. M. 100. *Twice.*   *D.C.*

```
(| d  :t,  :d  | r  :d  :r  | m  :r  :d  | s  :—  :—  )
(| m  :—  :—  | s  :—  :—  | r  :m  :r  | d  :—  :—  ||
```

THE LARK.

B.

112. KEY G.   M. 72. *Beating twice.*

```
( :s₁ | d  :— :m | s  :m :d | t₁ :— :r | s₁ :— :s₁ )
  1.He | sings      his  song    of   | glad  -  ness,   The
  2.Let | him        whose heart  is   | thank -  ful,    Sing
```

```
( d :— :r | m :r :d | s :—:—|—:—:m | s :— :m |m :r :d )
  lit - tle  tune - ful  lark,          And thanks al - way    for
  praise for mer - cies  given,     And his grate - ful lay   shall
```

```
( s :— :m |m :r :d | m :— :d |t₁ :d :r | 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."

113. KEY D.   M. 84. *Softly.*

```
( m :r :m | s :— :m | d :— :r | m :— :— | s :— :s )
  1.Peace - ful, qui - et  eve - ning star,       Calm - ly
  2.Peace - ful, qui - et  lit - tle  child,      Look - ing
( d :t₁ :d | m :— :d | d :— :t₁ | d :— :— | t₁ :— :t₁ )
```

```
( m :— :d | m :— :r | d :— :— | d' :t :d' | s :— :m )
  shin - ing from  a -  far;      Smil - ing  on   me
  up    with eyes  so   mild;     As    I    spar - kle
( d :— :m | s :— :t₁ | d :— :— | m :r :m | m :— :d )
```

```
( m :r :m | s :— :— | d :— :d | d :— :d | m :— :r )
  from    a - bove,   Whis - per, to   me words  of
  up      a - bove,   This   I   whis - per, God  is
( d :t₁ :d | t₁ :— :— | m :— :m | m :— :m | s :— :t₁ )
```

```
( d :—:— | s :— :s | m :— : | m :— :— | r :— :— | d :— :— )
  love,     words  of love,    words    of    love.
  love,     God   is love,    God      is    love.
( d :— :— | t₁ :— :t₁ | d :— : | d :— :— | t₁ :— :— | d :— :— )
```

THE KATYDIDS.

C.

114. KEY C. M. 96.

.m	s .s :s .m	d¹ .d¹ :d¹ .m	r .m :s .m	r :- .
1.O	lit - tle noi - sy	ka - ty - dids ! Each	tree with - in the	glen
2.I	ve - ry much would	like to know, What	did poor Ka - ty	do,
.d	m .m :m .d	m .m :m .d	t₁ .d :t₁ .d	t₁ :- .

.m	s .s :s .m	d¹ .d¹ :d¹ .s	t .r¹ :t .s	d¹ :- .
A	vil - lage is, all	peo - pled by You	small green coat-ed	men.
That	you should quar-rel	with your friends,A-	bout it all night	through.
.d	m .m :m .d	m .m :m .m	r .s :s .s	m :- .

.s	t .d¹ :r¹ .s	d¹ .r¹ :m¹ .s	d¹ .s :m .d	s :- .
And	ve - ry plain-ly	you can talk In	tones both grave and	gay ;
But	tho' I lis - ten	ev -'ry night, And	ques - tion all I	may,
.s	s .s :s .s	m .r :d .s	d¹ .s :m .d	s :- .

.m	s .s :s .m	d¹ .d¹ :d¹ .s	m¹ .d¹ :r¹ .t	d¹ :- .
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.
.d	m .m :m .d	m .m :m .m	s .m :s .s	m :- .

THE SNAIL.

C.

115. KEY A. M. 120.

:s₁	s₁ :m₁	s₁ :d .r	m :d	r :m .r
1.The	snail he	lives in his	hard round house,	In the
2.The	snail in	his lit - tle	house doth dwell,	From
:m₁	m₁ :d₁	m₁ :m₁ .s₁	d :m₁	s₁ :s₁ .s₁

d :t₁ .d	r .r :m	s₁ :—	— :m .m	s :m .r	d :t₁ .d
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
m₁ :r₁ .d₁	t₂.t₂ :d	s₁ :—	— :d .d	t₁ :t₁ .t₁	d :s₁ .s₁

| r | :d .r | m | :s₁.s₁ | d | :t₁.d | r | :m | d | :— | — ‖ |

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

| s₁ | :m₁.r₁ | d₁ | :s₁.s₁ | m₁ | :r₁.d₁ | t₂ | :s₁ | m₁ | :— | — ‖ |

GOOD-NIGHT.

B.

116. KEY A♭. M. 60. *Beating twice.*

| :s₁ | s₁ :m | :m | m :— | :s₁ | s₁ :m | :m | m :— | :(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

| :m₁ | m₁ :s₁ | :s₁ | s₁ :— | :m₁ | m₁ :s₁ | :s₁ | s₁ :— | :(s₁) |

| m :r | :r | r :m | :d | t₁ :d | :r | s₁ :— | :s₁ |

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

| s₁ :s₁ | :s₁ | s₁ :s₁ | :m₁ | s₁ :s₁ | :s₁ | s₁ :— | :m₁ |

| s₁ :m | :m | m :— | :d | d :t₁ | :d | r :— | :(r) |

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,

| m₁ :s₁ | :s₁ | s₁ :— | :m₁ | m₁ :r₁ | :m₁ | s₁ :— | :(s₁) |

| m :r | :d | s :— | :d | r :— | :t₁ | d :— ‖ |

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

| s₁ :s₁ | :d | t₁ :— | :d | s₁ :— | :s₁ | m₁ :— ‖ |

FALLING ASLEEP.　　　　　　　　　　B.

117. KEY F. *Beating twice. Slowly and softly.*

```
| m :m :m | m :r :d | r :r :r | r :— :— | r :r :r | r :d :r |
```
1. Ev'ning is fall-ing a-sleep in the west, Lull-ing the golden-brown
2. Now all the flow-ers have gone to re-pose, Clos'd are the sweet cups of
3. Sleep till the flow-ers shall o-pen once more; Sleep till the lark in the
```
| d :d :d | d :t₁ :d | t₁ :t₁ :t₁ | t₁ :— :— | s₁ :s₁ :s₁ | s₁ :m₁ :s₁ |
```

```
| m :m :m | m :— :— | m :m :m | s :s :s | r :r :r | m :— :— |
```
meadows to rest: Twinkle like dia-monds the stars in the skies,
li-ly and rose; Blossoms rock'd light-ly on ev'ning's mild breeze,
morning shall soar; Sleep till the morning sun light-ing the skies,
```
| d :d :d | d :— :— | d :d :d | t₁ :t₁ :t₁ | t₁ :t₁ :t₁ | d :— :— |
```

Very softly.

```
| d :d :d | r :r :r | t₁ :t₁ :t₁ | d :— :— | s :— :— | m :— :— |
```
Greeting the two lit-tle slum ber-ing eyes. Sweet - ly
Drow-si-ly, dream-i-ly swinging the trees.
Bids thee from sweet re-pose joy-ful-ly rise.
```
| d :d :d | s₁ :s₁ :s₁ | s₁ :s₁ :s₁ | m₁ :— :— | m :— :— | d :— :— |
```

```
| m :— :— | d :— :— | r :— :— | r :— :s | m :— :— | — :— :— |
```
sleep, sweet - ly sleep !
```
| s₁ :— :— | m₁ :— :— | s₁ :— :— | t₁ :— :— | d :— :— | — :— :— |
```

THE CUCKOO.　　　　　　　　　　B.

118. KEY G. M. 100. *Beating twice.*

```
| :m | d :— :d | d :t₁ :d | r :— :— | s₁ :— :d | r :— :r | r :— :s₁ |
```
1. Cuck-oo ! I hear you sing - ing In the green - wood all day
2. A-mid all oth - er voic - es, We mark your mer - ry
3. You've sung the same old sto - ry Thro' a - ges, as to-
```
| :s₁ | m₁ :— :m₁ | m₁ :r₁ :m₁ | s₁ :— :— | s₁ :— :m₁ | s₁ :— :s₁ | s₁ :— :s₁ |
```

```
| m :— :— | — : :m | s :s :r | m :— :m | s :s :r | m :— :r |
```
long, And hearts beat high, and bright is each eye, At the
din, As on the bough you tell us how The
day; You'll sing it a - gain, in sim - ple strain, When
```
| d :— :— | — : :d | t₁ :t₁ :t₁ | d :— :d | t₁ :t₁ :t₁ | d :— :s₁ |
```

Refrain. *After each verse.*

m :r :d	t₁ :— :r	d :— :—	— : ‖ :s	m :— :	: :s

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

d :t₁ :d	r :— :s₁	d :— :—	— : ‖ :	: :m	d :—' :

Cuckoo !

m :—' :	: :m	d :—' :	: :m	d :⌒ :	:

oo !   Cuck- oo !   Cuck- oo !

: :m	d :—' :	: :s₁	m₁ :—' :s₁	m₁ :— :	: ‖

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.

s₁ :s₁	d :d	m :d	d :t₁

1. Whith - er thro' the ver - dant mead - ow,
2. Stop and tell me, lit - tle brook - let,
3. Why such haste to reach the o - cean,

m₁ :m₁	m₁ :m₁	s₁ :m₁	m₁ :r₁

4. Brook - let, bud, and flow'r and blos - som,

FULL CHORUS.

2ND SEMI-CHORUS.

s₁ :s₁	t₁ :d	r :—	— :—	s₁ :s₁	s₁ :m₁

Brooklet, dost thou roam?   I am roam - ing
Where is then thy home?   If I stop thus
Why not here a - bide?   I must keep the

m₁ :m₁	s₁ :d	t₁ :—	— :—	s₁ :s₁	s₁ :m₁

Nev - er still re - main ;   We have learned a

d :d	d :t₁	m :m	m :r	d :— |— :—

thro' the val - ley,   On - ward to my home.
I shall nev - er   Reach the o - cean foam.
ships in mo - tion,   On the o - cean wide.

m₁ :m₁	m₁ :r₁	d₁ :d	d :t₁	d :— |— :—

les - son from you,   Brook - let on the plain.

THE MAIDEN AND THE BIRD.

B.

120. Key C. M. 120. *Lightly.*

s .s :m	s .s :m	s :r	r :—
1."Lit-tle bird!	lit-tle bird!	come to	me!
4."Lit-tle bird!	lit-tle bird!	who'll guide	thee
m .m :d	m .m :d	t₁ :t₁	t₁ :—

r :r .r	r :r	m.m:s	s :—	s .s :m	s :m .m
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
t₁ :t₁ .t₁	t₁ :t₁	d.d :m	m :—	m .m :d	m :d .d

s :d¹	t :—.t	t :t.t	t .d¹:r¹	s :t	d¹ :—
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."
m :m	r :—.s	s :s.s	s.s :s	m :r	m :—

s :m .m	s :m .m	s :r	r :— .r
2."Thanks,lit - tle maid - en, for	all thy care,—	But
3."Nay, lit - tle dam - sel! a -	way I'll fly	To
5."No, lit - tle maid - en!	God guides me
m :d .d	m :d .d	t₁ :t₁	t₁ :— .t₁

r :r .r	r :r .r	m.m:s	s :s .s	s :m.m	s :m .m
I love dear - 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
t₁ :t₁ .t₁	t₁ :t₁ .t₁	d.d :m	m :m .m	m :d .d	m :d .d

s .s :d¹	t :—.t	t.t :t	t .d¹:r¹	s :t	d¹ :—
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.
m .m :m	r :—.s	s.s :s	s .s :s	m :r	m :—

END OF SECOND STEP.

INDEX.

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.

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 MUSIC

COURSE

FOR SCHOOLS.

BOOK II.

BY

DANIEL BATCHELLOR

AND

THOMAS CHARMBURY.

BOSTON:

OLIVER DITSON COMPANY.

THIRD STEP.
f¹
m¹
r¹
d¹
TE
LAH
SOH
FAH
ME
RAY
DOH
t₁
l₁
s₁
f₁
m₁

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.]

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.

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.

TONIC SOL-FA MUSIC COURSE
FOR SCHOOLS.

BOOK II.

THIRD STEP.
CHORD EXERCISES.

1. KEY C.

|| d | :m | :s | f | :l | :d' | s | :t | :r' | d' | :— | — ||

2. KEY D.

|| d | :m .d | f | :l .f | s | :t .s | d' | :— ||

3. KEY G.

|| s₁ | :m₁ .s₁ | l₁ | :f₁ .l₁ | t₁ | :s₁ .t₁ | d | :— ||

4. KEY C.

|| d | :s | :m | f | :d' | :l | s | :r' | :t | d' | :— | :— ||

5. KEY F.

|| s | :d | :m | f | :l₁ | :d | r | :s₁ | :t₁ | d | :— | :— ||

6. KEY C.

|| d | :m | s | :m | f | :l | d' | :l | s | :t | r' | :t | d' | :—| —| :— ||

Ru, ru, ru, ru, etc.— *With smooth soft tone.*
Coo, coo, coo, coo, etc.— *With light staccato.*

7. KEY C.

|| d | :m .d | s | :s | r' | :t .s | d' | :—)
|| t | .r' :t .s | d' | :m | f | .l :s .m | d | :— ||
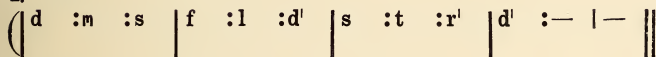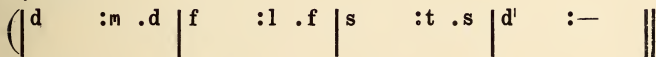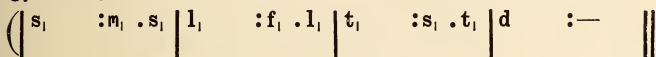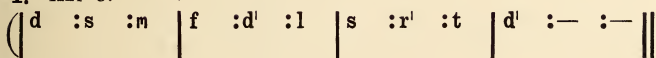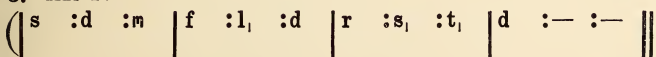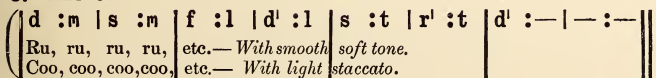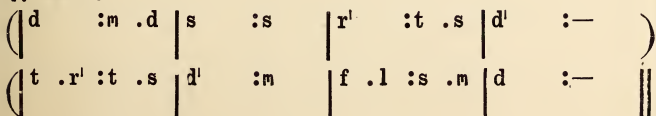
f'
m'
r'
d'
TE
LAH
SOH
FAH
ME
RAY
DOH
t₁
l₁
s₁
f₁
m₁

TO ILLUSTRATE THE CHARACTER OF FAH.

8. Key F.

$$
\left\{\left| \text{d.t}_\text{l} \text{:d.r} \,|\, \text{m} \quad \text{:d} \;\middle|\; \overset{*}{\text{f}} \; \text{:---} \,|\, \text{---} \; \text{:---} \,\right\|\, \text{d.t}_\text{l} \text{:d.r} \,|\, \text{m} \quad \text{:d} \;\middle|\; \overset{*}{\text{f}}_\text{l} \; \text{:---} \,|\, \text{---} \; \text{:---} \,\right\|
$$

9. Key F. *With direct resolution.*

$$
\left\{\left|\, \text{d} \quad \text{:t}_\text{l}.\text{d} \,|\, \text{r} \quad \text{:s}_\text{l} \;\middle|\; \text{f} \quad \text{:}\overset{*}{\text{f}} \;\middle|\; \overset{*}{\text{m}} \; \text{:---} \;\right\|
$$

10. Key A. *With indirect or interrupted resolution.*

$$
\left\{\left|\, \text{d} \quad \text{:d} \,|\, \text{r} \quad \text{:m} \;\middle|\; \overset{*}{\text{f}} \quad \text{:r} \,|\, \overset{*}{\text{m}} \; \text{:---} \,\middle|\, \text{d} \quad \text{:d} \,|\, \text{r} \quad \text{:m} \;\middle|\; \overset{*}{\text{f}} \quad \text{:t}_\text{l} \,|\, \text{d} \; \text{:---} \,\right\|
$$

11. Key C.

$$
\left\{\left|\, \text{d} \quad \text{:m} \,|\, \text{r} \quad \text{:d} \;\middle|\; \overset{*}{\text{f}} \quad \text{:s} \,|\, \text{m} \; \text{:---} \,\middle|\, \text{r} \quad \text{:}\overset{*}{\text{f}} \,|\, \text{m} \quad \text{:s} \;\middle|\; \overset{*}{\text{f}} \quad \text{:r} \,|\, \text{d} \; \text{:---} \,\right\|
$$

TO ILLUSTRATE THE CHARACTER OF LAH.

12. Key E.

$$
\left\{\left|\, \text{m} \quad \text{:s} \,|\, \text{f} \quad \text{:m} \;\middle|\; \overset{*}{\text{l}} \; \text{:---} \,|\, \text{---} \; \text{:---} \,\right\|\, \text{d} \quad \text{:r} \,|\, \text{m} \quad \text{:d} \;\middle|\; \text{l}_\text{l} \; \text{:---} \,|\, \text{---} \; \text{:---} \,\right\|
$$

13. Key C. *With downard and upward resolution.*

$$
\left(\, \text{:d} \;\middle|\, \text{r} \quad \text{:m} \,|\, \text{f} \quad \text{:}\overset{*}{\text{l}} \;\middle|\; \text{s} \; \text{:---} \,|\, \text{---} \; \text{:m} \;\middle|\; \overset{*}{\text{l}} \quad \text{:s} \,|\, \overset{*}{\text{l}} \quad \text{:t} \;\middle|\; \text{d}^\text{l} \; \text{:---} \,|\, \text{---} \,\right\|
$$

14. Key F. *With interrupted resolution.*

$$
\left\{\left|\, \text{d} \quad \text{:r} \,|\, \text{m.f:s} \;\middle|\; \overset{*}{\text{l}} \quad \text{:f} \,|\, \text{m} \; \text{:---} \,\middle|\, \text{r} \quad \text{:m} \,|\, \text{f.s:}\overset{*}{\text{l}} \;\middle|\; \text{r} \quad \text{:s} \,|\, \text{d} \; \text{:---} \,\right\|
$$

15. Key E-flat.

$$
\left\{\left|\, \text{d} \quad \text{:r} \,|\, \text{d} \quad \text{:t}_\text{l} \;\middle|\; \overset{*}{\text{l}}_\text{l} \quad \text{:d} \,|\, \text{t}_\text{l} \; \text{:---} \,\middle|\, \text{m} \quad \text{:r} \,|\, \text{d} \quad \text{:}\overset{*}{\text{l}}_\text{l} \;\middle|\; \text{s}_\text{l} \quad \text{:t}_\text{l} \,|\, \text{d} \; \text{:---} \,\right\|
$$

TUNING EXERCISES.

Let each exercise be repeated, changing parts.

16. Key D.

$$
\left\{\begin{array}{l} \text{d} \; \text{:---} \,|\, \text{m} \; \text{:---} \,|\, \text{s} \; \text{:---} \,|\, \text{d}^\text{l} \; \text{:---} \,|\, \text{d}^\text{l} \; \text{:---} \,|\, \text{s} \; \text{:---} \,|\, \text{m} \; \text{:---} \,|\, \text{d} \; \text{:---} \,\| \\ \text{d} \; \text{:---} \,|\, \text{d} \; \text{:---} \,|\, \text{d} \; \text{:---} \,|\, \text{d} \; \text{:---} \,|\, \text{d} \; \text{:---} \,|\, \text{d} \; \text{:---} \,|\, \text{d} \; \text{:---} \,|\, \text{d} \; \text{:---} \,\| \end{array}\right.
$$

17. Key F.

$$
\left\{\begin{array}{l} \text{m} \; \text{:---} \,|\, \text{m} \; \text{:---} \,|\, \text{s} \; \text{:---} \,|\, \text{m} \; \text{:---} \,|\, \text{m} \; \text{:---} \,|\, \text{r} \; \text{:---} \,|\, \text{m} \; \text{:---} \,|\, \text{---} \; \text{:---} \,\| \\ \text{d} \; \text{:---} \,|\, \text{d} \; \text{:---} \,|\, \text{m} \; \text{:---} \,|\, \text{d} \; \text{:---} \,|\, \text{d} \; \text{:---} \,|\, \text{t}_\text{l} \; \text{:---} \,|\, \text{d} \; \text{:---} \,|\, \text{---} \; \text{:---} \,\| \end{array}\right.
$$

18. KEY C.

```
| d' :— | d' :— | m' :— | d' :— | d' :— | t :— | d' :— | — :— |
| m :— | m :— | s :— | m :— | m :— | r :— | m :— | — :— |
```

19. KEY F.

```
| s :— | l :— | s :— | m :— | f :— | f :— | m :— | — :— |
| m :— | f :— | m :— | d :— | f₁ :— | l₁ :— | d :— | — :— |
```

20. KEY F. *Contrary motion of parts.*

```
| :m | f :m | l :s | f :f | m |
| :d | t₁ :d | f₁ :s₁ | l₁ :t₁ | d |
```

21. KEY F. *Independent motion of parts.— Fah dissonating against soh.*

```
| :m | f :— | — :— | f :f | m || m | s :— | — :— | s :s | s ||
| :d | r :d | t₁ :l₁ | s₁ :l₁.t₁| d || d | t₁ :d | r .m:f | m :f | m ||
```

FOLLOW ME.

B.

22. KEY G. *Slow, — then quicker. Interweaving of parts.*

```
| d :t₁ | d :r | m :f | m :r | d :t₁ | d :r | m :f | m :— |
  Fol-low, me come  fol - low me, and  we  will sing in  har -mo - ny.
| :    |    :   | d :t₁ | d :r | m :f | m :r | d :t₁ | d :— |
                  We  will fol - low,  we  will sing in  har-mo-ny.
```

LOVING HEARTS.

B.

23. KEY E. M. 100. *Round in two parts.*

```
| s :l | s :f | m :f | m :r | d :r | d :t₁ | d :f | m :r |
  Lov-ing hearts make lov - ing friends.  Self-ish - ness all friendship ends.
```

LABOR'S STRONG AND MERRY CHILDREN.

24. KEY F. *Round in two parts.* From "Standard Course."

```
| d :m | s :s | l :s | f :m | f :m | r :d | t₁ :d | r : |
  La - bor's strong and mer - ry chil-dren, Com-rades of the ris - ing sun,
  No de - sponding,  no  re - pin - ing,  Leis-ure must by toil be bought;
                                                                    D.C.
```

```
| s :—.s| f :—.f| m :—.m| r :r | d :s₁ | l₁ :t₁ | d :— | — : |
  Let  us sing  a song to geth-er,  Now our toil is  done.
  Nev - er yet was good accomplished, With-out hand and  thought.
```

THE SCALE.

25. KEY C. *Round in two parts.*

```
| d :r | m :f | s :l.t| d' :— | d' :t.l| s :f | m :r | d :— |
  C   D   E   F   G   A B C'   C'  B A G   F   E   D   C.
```

WHAT YOU'VE TO DO.

26. KEY F. M. 120. *Round in three parts.*

```
(:s  |s   :—  :m  |l   :—  :s  |s   :—  :f  |m  :—  )
( What|you've   to |do,     get|done    to |day,     )

(*:m |m   :—  :d  |f   :—  :m  |r  :d  :t, |d  :—  )
( And|do      not |for     to-|mor -  row|stay;    )

(:d  |d   :—  :d  |f,  :—  :d  |s,  :—  :s, |d  :—  ||
( There's|al -  ways|dan -  ger|in     de-|lay.    )
```

TUNING EXERCISES.

HARMONIZED IN THIRDS.

27. KEY E-flat.

```
(|m  :s  |f  :m  |r  :d  |r  :—  |m  :s  |f  :m  |m  :r  |d  :—  ||
(|d  :m  |r  :d  |t, :l, |t, :—  |d  :m  |r  :d  |d  :t, |d  :—  ||
```

HARMONIZED IN SIXTHS (MELODY INVERTED.)

28. KEY B-flat.

```
(|d  :m  |r  :d  |t, :l, |t, :—  |d  :m  |r  :d  |d  :t, |d  :—  ||
(|m, :s, |f, :m, |r, :d, |r, :—  |m, :s, |f, :m, |m, :r, |d, :—  ||
```

SAME MELODY DIFFERENTLY HARMONIZED.

29. KEY G.

```
(|m  :s  |f  :m  |r  :d  |r  :—  |m  :s  |f  :m  |m  :r  |d  :—  ||
(|d  :t, |r  :d  |s, :m, |s, :—  |d  :t, |l,.t,:d |s, :f, |m, :—  ||
```

EVENING PRAYER.

Melody from Mozart's Twelfth Mass.

30. KEY D.

```
(|m  :m  |m  :m  |s  :-.f|m  :—  |f  :m  |f  :l.f|m  :—  |r  :—  )
( Gra-cious Fa-ther,|hear our prayer,|While the shades are|steal-ing;  )
( Thro' the si-lent|hours of night|Guard us when we're|sleep-ing;  )
(|d  :d  |d  :d  |t, :-.t,|d  :—  |l, :d  |t, :d.r|d  :—  |t, :—  )

(|m  :m  |m  :m  |s  :-.f|m  :—  |f  :m  |f  :l.f|m  :r  |d  :—  ||
( Hum-bly now we|seek Thy care,|At Thy foot-stool|kneel-ing.  )
( May we rest till|morn-ing light,|Safe be-neath Thy|keep-ing.  )
(|d  :d  |d  :d  |t, :-.t,|d  :—  |t, :d  |r  :d.r|d  :t, |d  :—  ||
```

NOW THE SUN IS SINKING.

B.

31. Key E-flat. M. 84. *Softly.*

m :m	f :l	s :—	m :—	m :m	r :d	r :—	— :
1.Now the sun is	sink - ing			In the gol - den	west;		
2.And the mer - ry	stream - let,			As it runs a -	long,		
3.Cowslip, dai - sy,	vio - let,			In their lit - tle	beds,		
4.There they'll all, sweet	dar - lings!			Lie in hap - py	dreams,		

| d :d | r :f | m :— | d :— | d :d | s₁ :l₁ | t₁ :— | — : |

r :r	m :m	s :—	f :—	m :f	m :r	d :—	— :
Birds and bees and	chil - dren			All have gone to	rest;		
With a voice of	sweet - ness			Sings its eve - ning	song.		
All a - mong the	grass - es,			Hide their heav- y	heads;		
Till the ro - sy	morn - ing			Wakes them with its	beams.		

| t₁ :t₁ | d :d | t₁ :— | r :— | d :r | d :t₁ | d :— | — : |

WORK WITH A WILL.

C.

32. Key D. M. 144. *Briskly.*

m :m :m	m :l :s	s :f :f	f :— :—	r :r :r
1.Pull a - way	cheer-i - ly,	work with a	will!	Day af - ter
2.Work with the	heart, and	work with the	brain,	Work with the
3."Work while you	work, and	play while you	play;	This is the

| d :d :d | d :d :m | m :r :r | r :— :— | t₁ :t₁ :t₁ |

r :s :f	f :m :m	m :— :—	s :s :s	s :d¹ :t
day ev - 'ry	task should be	done.	I - dle - ness	bring-eth us
hands and work	pa - tient-ly,	still;	Step af - ter	step, we shall
way to be	cheer-ful and	gay.	All that you	do, learn to

| t₁ :t₁ :r | r :d :d | d :— :— | m :m :m | m :m :s |

t :l :l	l :— :—	s :l :s	d¹ :d¹ :m	s :f :r	d :— :—
trou-ble and	ill;	La - bor it -	self is some	hap- pi - ness	won.
reach the high	plain,—	Pull a - way	cheeri - ly,	work with a	will.
do with your	might;	Things done by	halves are	nev - er done	right."

| s :f :f | f :— :— | m :f :m | m :m :d | t₁ :t₁ :t₁ | d :— :— |

KIND WORDS ARE BEST.

G.

33. KEY G. M. 100.

```
{ :s₁ | m :m | f :r | m :d | r :s₁ | d :r | m :f | s :— | — )
```

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 hu - man life

```
{ :s₁ | d :d | r :t₁ | d :m₁ | s₁ :s₁ | m₁ :f₁ | s₁ :l₁ | t₁ :— | — )
```

```
{ :f | m :m | f :r | m :d | r :s₁ | l₁ :d | t₁ :r | d :— | — )
```

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

```
{ :t₁ | d :d | r :t₁ | d :m₁ | s₁ :m₁ | f₁ :l₁ | s₁ :f₁ | m₁ :— | — )
```

```
{ :s₁ | l₁ :t₁ | d :r | m :m | m :l₁ | t₁ :d | r :m | f :— | — )
```

The fra - grance of a lov - ing word Will lin - ger 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,

```
{ :m₁ | f₁ :s₁ | l₁ :t₁ | d :d | d :l₁ | s₁ :l₁ | t₁ :d | r :— | — )
```

```
{ :f | m :m | f :r | m :d | r :m | s :f | m :r | d :— | — )
```

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

```
{ :t₁ | d :s₁ | l₁ :t₁ | d :m₁ | s₁ :d | m :r | d :t₁ | d :— | — )
```

EMMA J. BARNES.

EVERY DAY.

C.

34. KEY A. M. 72.

```
{ m .d :d | :s₁ | t₁ .d :r | :r | f .r :r | :t₁ | d .r :m | :— )
```

1. Little rills make wider stream-lets; Streamlets swell the riv-er's flow;
2. Life is made of smallest frag-ments, Shade and sun - shine, work and play,

```
{ s₁ .m₁ :m₁ | :m₁ | r₁ .m₁ :f₁ | :f₁ | l₁ .f₁ :f₁ | :f₁ | m₁ .f₁ :s₁ | :— )
```

```
{ m .d :d | :s₁ | t₁ .d :r | :f | m .m :f | :r | r .d :d | :— )
```

Rivers join the ocean bil - lows, Onward, on - ward as they go.
So may we, with greatest pro - fit, Learn a lit - tle ev-'ry day.

```
{ s₁ .m₁ :m₁ | :m₁ | r₁ .m₁ :f₁ | :l₁ | s₁ .s₁ :l₁ | :f₁ | f₁ .m₁ :m₁ | :— )
```

CLOCKS AND WATCHES.

Arranged from the GERMAN.

35. KEY F. *Round in three parts.*

```
( d      :d    | d .d :d .d | r    :s,   | r     :s,    )
  The      great  stee-ple-clock says tick,  tock,  tick    tock,
```

```
  *
( m .m :m .m | m      :m  | f .f :r .r | f .f :r .r  )
  While the man-tel  clocks   say   tick tack, tick tack, tick tack, tick tack,
```

```
( s .s :s .s | s .s :s .s | t,t,.t,t,:t,t,.t,t, | t,t,.t,t,:t,  .  ||
  And the lit-tle  watches  all  say,  tick-e tack-e tick-e tack-e tick-e tack-e tick.
```

STUDIES IN RHYTHM.

36. *Slowly,— and quickly.*

```
( l .l,l:l .l,l | l .l,l:l    | l ,l:l ,l | l ,l:l      ||
  TRAA-te-fe TAA-te-fe  TRAA-te-fe TAA   TRAA-e-fe TAA-e-fe  TRAA-e-fe TAA.
```

1. KEY D. *Tune Forms.*

```
( d .d,r:m .m,f | s .s,l:s | d ,r:m ,f | s ,l:s ||
```

2. KEY D.

```
( s .s,m:f .f,r | m .m,d:r | s ,m:f ,r | m ,d:r ||
```

3. KEY A.

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

4. KEY A.

```
( m .m,r:d .d,t, | l, .l,t,:d | m ,r:d ,t, | l, ,t,:d ||
```

37. *Slowly,— and quickly.*

```
| 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    .,t₁:d    .,r|m  .f  :m  .r | d    .,t₁:l₁    .,t₁|d  .r  :m ||
```

3. Key D.

```
| s    .,f:m    .,r|d  .t₁  :d  .r | m    .,r:d    .,t₁|l₁  .t₁  :d ||
```

4. Key A.

```
| s₁    .,l₁:t₁    .,d|r  .m  :f  .r | s₁    .,l₁:t₁    .,d|r  .m  :d ||
```

38. *Slowly,— and quickly.*

```
| 1,1.1,1:1    |1,1.1,1:1    | 1    .,1:1    .,1|1,1.1,1:1 ||
```

1. Key C.

```
| d,r.m,f:s    |r,m.f,s:1    | s    .,f:m    .,r|m,f.m,r:d ||
```

2. Key F.

```
| s,f.m,r:m    |f,m.r,d:r    | m    .,r:d    .,r|d,t₁.l₁,t₁:d ||
```

3. Key C.

```
| s,l.s,m:d¹    |f,s.f,r:t    | d¹    .,s:t    .,l|s,f.m,r:d ||
```

4. Key G.

```
| m,r.d,t₁:l₁    |r,d.t₁,l₁:s₁    | t₁    .,d:r    .,m|f,f.f,f:m ||
```

39. *Slowly,— and quickly.*

| l | .,l:l .l | l | .,l:l .l | l | .,l:l .l | l | .,l:l |

1. Key G.

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

2. Key D.

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

3. Key D.

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

4. Key G.

| s, | .,l,:t, .d | r | .,m:f .r | d | .,r:m .f | s | .,l:s |
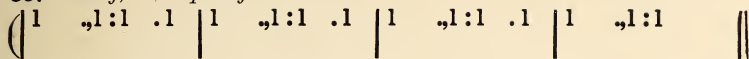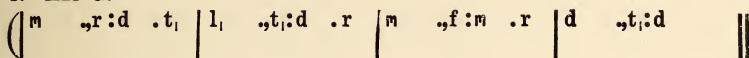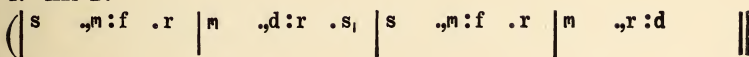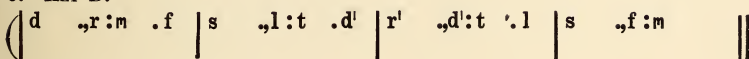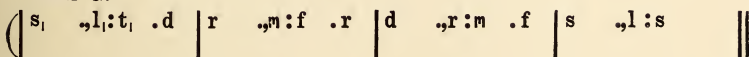
MORNING HOUR.

B.

40. Key A. M. 60.

:s, .l,	s, :m	:r .d	t, :l,	:s, .l,
1.Morning	hour, O	hour so	gol - den,	That so
2.Gen- tle	sleep, with	hand ca -	ress - ing,	Hath my
3.Nought but	good, but	lov - ing-	kind - ness,	Nought but
:m, .f,	m, :s,	:f, .m,	f, :f,	:m, .f,

s, :f	:m .d	r :—	:m .f	s :m	:r .d
sweet - ly	wak-est	me,	For thy	cheer - ful	light be -
life and	strength re-	stor'd;	Let me	thank Thee	for the
Fa - ther's	ten - der	care!	Oh, the	want of	thought, the
m, :l,	:s, .l,	t, :—	:d .r	m :d	:s, .m,

r :l,	:s, .l,	s, .m :r	:t,	d :—
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 !
f, :f,	:m, .f,	m, .s, :f,	:f,	m, :—

BY AND BY.   C.

41. KEY B-flat. M. 90.

```
:m₁ .f₁ | s₁ .s₁ :s₁ .s₁ | s₁ .s₁ :d .r | m .d :d .l₁ | s₁
```
1. There's a lit - tle   mis-chief mak-er   that is   steal-ing half our bliss,
2. He is   sit - ting by your   hearthstone, with his siy be - witch-ing glance;
3. When the call of   du - ty   haunts us, and the   pres-ent seems to   be
4. "By and   by," the   wind is   sigh- ing; "By and   by," the   heart re- plies;
```
:d₁ .r₁ | m₁ .m₁ :m₁ .m₁ | m₁ .m₁ :m₁ .f₁ | s₁ .m₁ :l₁ .f₁ | m₁
```

```
:m₁ .f₁ | s₁ .s₁ :s₁ .s₁ | l₁ .s₁ :s₁ .s₁ | l₁ .s₁ :f₁ .m₁ | r₁
```
Sketching pict- ures in   a   dreamland that are nev - er   seen in   this —
Whisp'ring of the   com-ing   mor-row, as the   so - cial hours ad- vance;
All the   time that ev -. er   mor-tals snatch from dark e - ter - ni ty,
But the   phan-tom just a -   bove us   ere we   grasp it ev - er   flies.
```
:d₁ .r₁ | m₁ .m₁ :m₁ .m₁ | f₁ .m₁ :m₁ .m₁ | f₁ .m₁ :r₁ .d₁ | t₂
```

```
:r₁ .r₁ | m₁ .m₁ :m₁ .m₁ | f₁ .f₁ :f₁ .f₁ | s₁ .s₁ :s₁ .s₁ | l₁
```
Dash-ing   from our lives the pleas-ures of   the   pres-ent while we sigh:
Loit-'ring 'mid our calm re - flec-tions, hid - ing forms of beau -ty nigh;
Then a   fai - ry hand seems paint-ing pict-ures on a   paint-ed sky;
List not   to the i - dle   charm-er, scorn the ve - ry spe-cious lie;
```
:t₂ .t₂ | d₁ .d₁ :d₁ .d₁ | r₁ .r₁ :r₁ .r₁ | m₁ .m₁ :m₁ .m₁ | f₁
```

```
:l₁ .l₁ | t₁ .t₁ :t₁ .t₁ | d .d :d .d | r .r :d .t₁ | d
```
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.
```
:f₁ .f₁ | r₁ .r₁ :r₁ .r₁ | m₁ .m₁ :m₁ .m₁ | f₁ .f₁ :m₁ .r₁ | m₁
```

ANGRY WORDS.   B.

42. KEY E-flat. M. 72. *Thoughtfully.*

```
:s .l | s  :m  :f .s | f  :r  :m .f | m  :d  :s .m | r  :—
```
1. Angry words too   oft are spok - en, In a   rash and thoughtless hour,
2. Angry words too   oft are spok - en, Ev-il thoughs by them are stirr'd;
3. Angry words, oh, let them nev - er   From the tongue un - bridled slip;
```
:m .f | m  :d  :r .m | r  :t₁  :d .r | d  :d  :t₁.d | s₁  :—
```

:m .f	s	:m	:f .s	l	:d¹	t .l	s	:d	:m .r	d	:—
Brightest	links	of	life are	bro	- ken	By their	false	and	ev - il	pow'r.
Brightest	links	in	life are	bro	- ken	By a	sin	- gle	an-gry	word.
May a	gen	- tle	spir it	ev	- er	Check them,	ere	they	soil the	lip.
:d .r	m	:d	:r .m	f	:m	:r .d	t₁	:d	:d .t₁	d	:—

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.

d	:d		d	:— †	m	:m		m	:— †	s	:s		s	:— †
1.Ru,	ru,	ru, etc.									
2.Coo,	coo,	coo, etc.									
3.Ne,	ne,	ne, etc.									
4.La,	la,	la, etc.									

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

44. KEY G. M. 80,— 100,— and 120.

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

d	:m	s	:m †	s.f:m.r	m	:d †	s.f:m.s	f.m:r.f†	m.r :d.t₁	d	:—
1.La,	la,	la,	la,	etc.						
2.A,	a,	a,	a,	etc.						

WHO COMES LAUGHING.

From "Standard Course."

45. KEY E. M. 72. *Afterwards quicker. Round in three parts.*

| d | :d | | r | :r | | m | :m | | f | :f | | s | :d¹ | | s | :m |
| Who | comes laugh - ing, | laugh - ing, | laugh - ing, | Who | comes laugh - ing |

| r | :d .r | m | :— | m | :m | | f | :f | | ṡ.ṡ :ṡ.ṡ | ṡ.ḟ:m.r |
| here | a - main? | We | come laugh - ing, | Ha, ha, ha, ha, ha, ha, ha,ha, |

| d | :s | | m | :d | s₁ | :s₁ | | d | :— | ṡ.ṡ :ṡ.ṡ | ṡ.ḟ:m.r |
| We | come laugh - ing | here | a - main. | Ha, ha,ha, ha, ha, ha, ha, ha, |

D.C.

| ḋ.ḋ :ḋ.ḋ | ṙ.ṙ:ṙ.ṙ | ṁ.ṁ:ṁ.ṁ | ṡ.ṡ:ṡ.ṡ | ṡ.ḟ:m.r | d | :— |
| ha, ha,ha, ha, ha, ha, ha,ha, | ha, ha, ha, ha, ha, ha, ha, ha, | ha, ha, ha,ha, ha. |

FROGS AT SCHOOL.   C.

46. KEY G. M. 96.

```
| d  .d :r  .r | m  .m :f    | m  .m :r  .d | d  .t₁ :l₁ .s₁ |
| m₁ .m₁ :s₁ .s₁ | d  .d :r    | d  .d :s₁ .m₁ | l₁ .s₁ :f₁ .m₁ |
```

1. Twenty frog-gies went to school,   Down be-side a rush-y pool;
2. Master Bull-frog grave and stern,   Call'd the class-es in their turn;
3. Twenty frog-gies grew up fast,   Bull-frogs they be-came at last;

```
| d  .d :r  .r | m  .m :f    | m  .m :r  .d | d  .t₁ :d      |
| m₁ .m₁ :s₁ .s₁ | d  .d :r    | d  .d :s₁ .m₁ | m₁ .r₁ :m₁    |
```

Twenty lit-tle coats of green,   Twenty vests all white and clean.
Taught them how to no-bly strive,   Like-wise how to leap and dive;
Not one dunce a-mong the lot;   Not one les-son they for-got;

```
| t₁ .d :r  .r | d  .r :m    | r  .m :f  .f | m  .f :s  .f |
| r₁ .m₁ :f₁ .f₁ | m₁ .f₁ :s₁  | f₁ .s₁ :l₁ .l₁ | s₁ .l₁ :t₁   |
```

"We must be in time," said they;   "First we stud-y, then we play,
From his seat up-on the log,   Show'd them how to say "Ker-Chog!"
Pol-ished in a high de-gree,   As each frog-gy ought to be;

```
| m  .m :r  .r | d  .d :t₁   | l₁ .l₁ :s₁ .d | d  .t₁ :d     |
| d  .d :s₁ .s₁ | l₁ .l₁ :m₁  | f₁ .f₁ :m₁ .m₁ | m₁ .r₁ :m₁   |
```

That is how we keep the rule,   When we frog-gies go to school."
Al-so how to dodge a blow   From the sticks which bad boys throw.
Now they sit on oth-er logs   Teaching oth-er lit-tle frogs.

GEORGE COOPER.

THE BOY THAT LAUGHS.   C.

47. KEY F. *Lively.*

```
| .s₁,d | m .r₁,m:d .s₁ | d  .m :s    ,s | f .s,f:m .f,m | r   :-  .m,f |
| .m₁  | s₁ .s₁ :m₁ .m₁ | m₁ .d :t₁   ,t₁ | r .t₁:d .l₁   | t₁  :-  .d,r |
```

1. I know a fun-ny lit-tle boy, The hap-piest ev-er born, His
2. I saw him tum-ble on his nose, And waited for a groan; But
3. There's sunshine in each word he speaks; His laugh is something grand; Its
4. No matter how the day may go, You can-not make him cry; He's

```
| s  .s :f  .f | m,f.s,l:s  .f | m  .d :r  .t₁ | d    :-  .d |
| m  .m :r  .r | d,r.m,f:m  .r | d  .m₁ :f₁ .s₁ | m₁   :-  .l₁ |
```

face is like a beam of joy, Al-though his clothes are torn. Ha!
how he laugh'd! do you sup-pose He struck his fun-ny bone? Ha!
rip-ples o-ver-run his cheeks, Like waves on snow-y sand. Ha!
worth a doz-en boys I know, Who pout, and mope, and sigh. Ha!

t₁ .d :r .d	t₁ .d :r .f	m .d :r .t₁	d :– .
ha! ha! ha! ho!	ho! ho! ho! Al-	though his clothes are	torn.
ha! ha! ha! ho!	ho! ho! ho! He	struck his fun - ny	bone.
ha! ha! ha! ho!	ho! ho! ho! Like	waves on snow-y	sand.
ha! ha! ha! ho!	ho! ho! ho! They	pout, and mope, and	sigh.
s₁ .l₁ :t₁ .d	r .d :t₁ .d	d :m₁ :f₁ .s₁	m₁ :– .

STUDIES IN RHYTHM.

THIRDS.

48. *Slowly,—and quickly.*

1 ͺl ͺl :1		1 ͺl ͺl :1	1 :1		1 ͺl ͺl :1	‖

Traa-tai-tee TAA   taa-tai-tee TAA

1. KEY G.

| d ͺr ͺm :d | | r ͺm ͺf :r | m :s | | f ͺm ͺr :d | ‖ |

2. KEY C.

| s ͺl ͺs :d¹ | | f ͺm ͺf :t | d¹ :d | | r ͺm ͺr :d | ‖ |

49. *Slowly,— and quickly.*

| 1 ͺ– ͺl :1 ͺ– ͺl | 1 ͺ– ͺl :1 | 1 :1 | | 1 ͺ– ͺl :1 | ‖ |

Traa-ai - tee taa-ai - tee

1. KEY G.

| d ͺ– ͺr :m ͺ– ͺf | s ͺ– ͺl :s | f :r | | m ͺ– ͺr :d | ‖ |

2. KEY F.

| s ͺ– ͺm :f ͺ– ͺr | m ͺ– ͺd :r | m :s | | f ͺ– ͺt₁ :d | ‖ |

50. *Slowly,— and quickly.*

1 ͺl ͺl :1 .l	1 ͺl ͺl :1 .l	1 :– ͺl ͺl	1 .l :1	‖

TRAA - aa - tai-tee

1. KEY E.

| m ͺr ͺd :r .s₁ | f ͺm ͺr :m .d | s :– ͺl ͺs | f .r :d | ‖ |

2. KEY A.

| s₁ ͺl₁ ͺs₁ :m .d | l₁ ͺt₁ ͺl₁ :f .r | s₁ :– ͺl₁ ͺt₁ | d .r :m | ‖ |

WELCOME TO MAY.

51, KEY F. *Round in two parts.*

```
|| d  :-.r | m  :m  | f.m :r.d | r  :—  | t₁ :-.d | r  :r  | m.r :d.t₁ | d  :— )
   Gone is win-ter, | cold and gray; | Wel-come, welcome, | love-ly   May!
```

```
( * m  :-.f | s  :s  | l.s :f.m | f  :—  | r  :-.m | f  :f  | s.f :m.r | m  :— ||
    Hill  and val-ley | join their voice, | At  her com-ing | to  re-joice;
```

TRY, TRY AGAIN.

SCOTCH AIR.

52. KEY G. M. 100.

```
( s₁ .d :t₁ .d | r .m :t₁  | d    :r   | m .d :d
  1.Here's a  les-son  all  should heed, | Try,  try,   try, a-gain;
  2.Twice or  thrice tho' you  should fail, | Try,  try,   try, a-gain;
  3.Let the   thing be  e'er so  hard, | Try,  try,   try, a-gain;
  m₁ .m₁ :f₁ .m₁ | s₁ .s₁ :s₁  | m₁   :f₁  | s₁ .m₁ :m₁
```

```
( s₁.d :t₁.d | r.m :t₁  | d   :r   | m.d :d   | m.s :s.m | f.f :f
  If at first you don't suc-ceed, | Try, try, try a-gain; | Let your courage well ap-pear;
  If at last you would prevail, | Try, try, try a-gain; | When you strive, there's no disgrace,
  Time will surely bring reward, | Try, try, try a-gain; | That which other folks can do,
  m₁.m₁ :f₁.m₁ | s₁.s₁ :s₁  | m₁   :f₁  | s₁.m₁ :m₁  | d.m :m .d | r.d :t₁
```

```
( f .m :r .d | t₁.l₁ :s₁  | s.m :f .r | m.d :r  | d   :r   | m.d :d ||
  If you on-ly per-se-vere, | You will conquer, never fear; | Try, try, try a-gain.
  Tho' you fail to win the race; | Bravely, then, in such a case, | Try, try, try a-gain.
  Why, with pa-tience, may not you? | Why, with patience, may not you? | Try, try, try a-gain.
  t₁.d :r .d | t₁.l₁ :s₁  | m.d :r .t₁ | d.m₁ :s₁ | m₁   :f₁  | s₁.m₁ :m₁
```

LEARN YOUR LESSON.

B.

53, KEY F. M. 72. *Beating twice.*

```
( :s₁  | d   :d   :d  | d   :r   :m  | r   :s₁  :s₁  | s₁  :—  )
  1.You'll | not learn your les-son by | cry-ing  my  man,
  2.If  | you like your les-son, it's | sure to  like  you;
  3.You'll | cry till you make your-self | stu-pid and  blind,
  :s₁  | m₁  :m₁  :m₁ | m₁  :s₁  :d  | s₁  :s₁  :s₁  | s₁  :—
```

:d	r :r :r	r :s :f	f :m :m	m :—
	You'll	ne - ver come	at it by	cry - ing my	man ;
	The	words then so	glib - ly would	jump in - to	view,
	And	then not a	word can you	keep in your	mind ;
:m₁	s₁ :s₁ :s₁	t₁ :t₁ :t₁	d :d :d	d :—

:s	s :m :s	l :— :s	s :f :m	f :—
	Not a	word can you	spy for the	tear in your	eye ;
	Each	one to its	place all the	oth - ers would	chase,
	But	cheer up your	heart, and you'll	soon have your	part,
:m	m :d :m	f :— :m	m :r :d	t₁ :—

:r	m :f :m	r :d :r	d :d :d	d :—
	Then	set your heart to	it, for	sure - ly you	can.
	Till the	lad - die would won - der	how	clev - er he	grew !
	For	all things grow ea - sy	when	bairns are in -	clin'd.
:t₁	d :r :d	s₁ :l₁ :t₁	d :d :d	d :—

WILLIAM MILLER.

O COME WITH ME.

GERMAN.

54. KEY G. M. 120.

:s₁	d :—	t₁ :r	d :—	:s₁	m :—	r :f	m :—
	1.O	come	with	me	when	winds	blow	free,
	2.O	haste	and	come	with	me	to	roam ;
:s₁	d :—	t₁ :r	d —	:s₁	d :—	t₁ :r	d :—

:d.r	m :m	m :r.m	f :r	r :r.m	f :f	f :m.f	s :m	m
	Where	sunbeams shine se -	rene and bright,	And	flow - ers glow in the	soft sweet light,
	See	ev - 'ry spray up -	on the bough	With	beck'ning fin - ger in -	vites us now
:d.t₁	d :d	d :t₁.d	r :s₁	s₁ :s₁.d	r :r	r :d.r	m :d	d

:s₁	d :—	s₁ :—	d :l	s :f	m :—	r :—	d :—	—
	And	birds sing	blithe	in	green - wood	tree.
	In	wood - land	dells	to	make our	home.
:s₁	d :—	s₁ :—	d :f	m :r	d :—	t₁ :—	d :—	—

STUDIES IN RHYTHM.

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

55. M. 60. *Beating twice.*

```
|1 .1 :1 .1 :1 .1 |1    :1    :1    |1 .1 :1 .1 :1 .1 |1    :—    :—   ||
 tra-fa-te- fe -ti - fi  taa —  tai — tee   tra-fa—te- fe—ti - fi   taa—ai —  ee
```

1. KEY F.

```
|d .r :m .f :s .l |s    :m    :d    |t₁.d :r .m :f .s |m    :—    :—   ||
```

2. KEY D.

```
|s .l :s .f :m .r |m    :f    :s    |m .f :m .r :d .t₁|d    :—    :—   ||
```

56. M. 84. *Beating twice.*

```
|1    :1 .1 :1    |1    :— .1 :1    |1    :— .1 :1    |1    :—    :    ||
 traa — te - fe— tee   taa — e - fe —tee   traa — e - fe —tee   taa — ai —  (tee)
```

1. KEY F.

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

2. KEY A.

```
|d    :d .t₁:d    |r    :— .d :r    |m    :— .f :r    |d    :—    :    ||
```

57. M. 72. *Beating twice.*

```
|:1 .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 |r    :    ||
```

2. KEY G.

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

SIR SPRING-TIME.

58. KEY F. M. 120. *Cheerfully.*

```
|:d .,m|s  :s  |s  :d' |s .,l:s .,f|m  :m |s  :f  |r  :f  |
```

1.Sir Spring-time came to view the land, A youth of prince-ly
2.He gaz'd a - round him as he stood— On vale and wood-land
3.His breath per - fum'd the sof - ten'd air, His hands with gifts ran
4.The fields are soon with beau - ty clad, The earth is fill'd with

```
|:d  |m  :m  |m  :m  |m .,f:m .,r|d  :d  |m  :r  |t, :r  |
```

```
|l  :—  |s  :d .,m|s  :s  |s  :d' |s .,l:s .,f|m  :m |
```

bear - ing, Rich pres - ents hold - ing in his hand, Green
hil - ly; He look'd up - on the leaf - less wood, All
o - ver; He brought the birds, the blos - soms fair, Sweet
trea - sure; Spring smiles to see all crea - tures glad, And

```
|f  :—  |m  :d  |m  :m  |m  :m  |m .,f:m .,r|d  :d  |
```

```
|s  :f  |r  :t, |r  :—  |d  :m  |r  :m  |f  :r  |
```

robes of vel - vet wear - ing; A star - ry light was
des - o - late and chil - ly; "Tis sun - shine stream'd a -
li - lies, scent - ed clo - ver; The hail thee, no - ble,
tri - umphs in their plea - sure. We

```
|m  :r  |t, :s, |s, :—  |d  :d  |t, :d  |r  :t, |
```

```
|m .,f :s .,l|s  :m |r  :m  |f  :r  |l  :—  |s  :d .,m|
```

in his eye, His eye, so bright and cheer - ing; He
make a stay, And change this scene of sor - row; The
round his head, The clouds and winds were scat - ter'd; Where
prince- ly Spring, With thank - ful song we hail thee; May

```
|d .,r :m .,f|m  :d |t, :d  |r  :t, |f  :—  |m  :d  |
```

```
|s  :s  |s  :d' |s .,l:s .,f|m  :m |s  :f  |r  :t, |r  :—  |d  ||
```

rode up - on a but - ter - fly, His guards were bees ca - reer - ing.
land-scape, bleak and bare to - day, Shall glow with life to - mor - row."
si - lence dwelt a - mong the dead, Gay voi - ces sang and chat - ter'd.
pass -ing years fresh vi - gor bring, And bless-ings nev- er fail thee!

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

From Curwen's Code Music Drill.

THE GLEANER.

C.

59. KEY C. M. 60. *Beating twice.*

```
(:s  | s  :-.l:s  | s  :d'  :r' | m'  :-.d':l | s  :-  )
```
1. Be - | fore   the bright sun ris - es | o - ver the | hill,
2. She | nev - er 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 moth - er lies | ill in her | bed,
5. "Then | could I be mer - ry, be | i - dle, or | play,
```
(:m  | m  :-.f:m | m  :m  :f | s  :-.m:f | m  :-  )
```

```
(:s .s | s  :-.l:t | d'  :t  :d' | r'  :-  :-  | -  :  )
```
In the | wheat - field young Ma - ry is | seen,
To | play   or to i - dle and | chat,
How | tir'd   and warm you must | be !
Too | fee - ble to spin or to | knit,
While | they   are so hun - gry and | ill?
```
(:m .m | m  :-.f:f | m  :r  :m | s  :-  :-  | -  :  )
```

```
(:s .s | m'  :-.r':d' | d'  :t  :l | s  :-.l:s | m  :-  )
```
Im - | pa - tient her lit - tle blue | a - pron to | fill
Ex - | cept   now and then just to | wipe her hot | face,
Why | don't   you leave off as the | oth - ers have | done,
And my | dear   lit - tle bro - thers are | cry - ing for | bread,
Oh | no,   I would rath - er work | hard all the | day,
```
(:m .m | s  :-.f:m | l  :s  :f | m  :-.f:m | d  :-  )
```

```
(:s .s | l  :t  :d' | r'  :l  :t | d'  :-  :-  | -  :  )
```
With the | few scat - ter'd ears she can | glean.
And | fan her - self with her broad | hat.
And | sit with them un - der the | tree ?"
And | yet we can't give them a | bit.
My | lit - tle blue a - pron to | fill."
```
(:m .m | f  :r  :m | f  :f  :f | m  :-  :-  | -  :  )
```

THE HAPPY COTTAGER.

From Curwen's High School Vocalist.

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

```
:d.r| m :-.r:m | f :m :f | s :m :  |  : :m.f| s.m':d' :  |  : 
1.My| life is an o - cean of| pleasure,—      La, la| lau - di,
2.A-| far  from the din of the| ci - ty,      La, la| lau - di,
:d  | d :-.t,:d | r :d :r | m :d :  |  : :d.r| m.s:m :  |  : 
```

```
:m | m :-.r:m | s :f :m | r :—:  |  : :d.r| m :-.r:m | f :m :f 
I'm| gay as the lark of the| morn;        I'll| sing in bright hol-i-day's
I've| plant-ed my neat lit-tle| cot,    Where| oft  do I sing the sweet
:d | d :-.t,:d | m :r :d | t, :—:  |  : :d | d :-.t,:d | r :d :r 
```

```
s :m :  |  : :m.f| s.m':d' :  |  : :m | m :-.r:m | s :f :r 
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
m :d :  |  : :d.r| m.s:m :  |  : :d | d :-.t,:d | m :r :t, 
```

```
d :—:  |  : :s | s :-.l:s | s :l :t | d' :s :  |  : :s 
horn.          Con-| tentment, thou joy of my| be-ing,      Thou
lot.           Here| na-ture's gay song-sters sur-|-round me,      In
d :—:  |  : :t, | t, :-.d:t, | t, :d :r | m :m :  |  : :m 
```

```
s :-.l:s | s :f :r | f :m :  |  : :d.r| m :-.r:m | f :m :f 
smil - est on all of my| ways!     With| thee gloomy clouds nev-er
mead-ow, and woodland, and| grove,     And| add  to the smiles that have
m :-.f:m | m :r :t, | r :d :  |  : :d | d :-.t,:d | r :d .r 
```

```
s :m :  |  : :m.f| s.m':d' :  |  : :s | m :-.r:m | s :f :r 
see - ing,—     La, la| lau - di;       I | bask in e - the-re-al
crown'd me,—    La, la| lau - di;     From| Him who reigns sov'reign a-
m :d :  |  : :d.r| m.s:m :  |  : :m | d :-.t,:d | m :r :t, 
```

```
d :—:  |  : :s | s :-.f':r'.t| d' :-.m:s | s :-.f':r'.t| d' :— 
rays.           La,| la,    la,  la,    la,| la,  la,  la,  la.
bove.
d :—:  |  : :s | s :— :s | m :— :m | s :-.s:s | m :— 
```

STUDIES IN RHYTHM.

IN TWO PARTS WITH ACCOMPANYING SOLFEGGIOS.

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

61. *Slowly,— and quickly.*

```
{| 1      :1      |        :       |1  .1 :1  .1 |1      :1     ||
|  :       |1 .1 :1 .1 |        :       |1      :1     ||
```

1. KEY F.   *D.C.*

```
{| d      :m      |        :       |s  .f :m  .r |f      :m     ||
|  :       |r .m :f .r |        :       |t,     :d     ||
```

2. KEY C.   *D.C.*

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

62. *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. KEY C.   *D.C.*

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

2. KEY G.   *D.C·*

```
{| m .d :s .  |m .d :s .  |m .l :s .f |m .r :d    ||
|  :m .d |s, .  :m .d |s, .  :m, .l, |s, .f, :m,  ||
```

63. *Slowly,— and quickly.*

```
{| 1 .  :1 .  |1 .  :1 .  |1 .  :1 .  |1 .1 :1    ||
|  .1 :  .1 | .1 :  .1 | .1 :  .1 |1 .1 :1    ||
```

1. KEY G.   *D.C.*

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

2. KEY C.

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

THE HAPPY BROOK.

B

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 |
| t₁ .r :r,d.t₁ | d .m :m,r.d |
```

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,

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

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

Hap-py 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.

```
| d,r.m,f:m .d' | t .l :s .f | m .m,r:d .t₁ | l₁ .t₁ :d |
```

Written by KATE L. BROWN, for this work.

SOLFEGGIOS.
CANON FORM.

NOTE.— Observe the breathing places.

B.

65. KEY B-flat. M. 84.

```
| m :d | r :t₁ | d :— | — :—† | r :t₁ | d :l₁ | t₁ :— | — :—† |
| : | : | l₁ :f₁ | s₁ :m₁ | f₁ :— | — :—† | s₁ :m₁ | f₁ :r₁ |
```

```
| d :l₁ | t₁ :s₁ | l₁ :— | —† :d | t₁ :— | — :— | d :— | — :— |
| m₁ :— | — :— | f₁ :r₁ | m₁ :d₁ | r₁ :— | —† :f₁ | m₁ :— | — :— |
```

66. KEY C. M. 60. *Beating twice.*

B.

```
| | : : | : : | s :l :t | d' :— :— | — :— :— |
| d :r :m | f :— :— | — :— :— | m :— :—† | f :s :l |
```

```
| t :— :—† | d :r' :m' | r' :— :— | — :d' :t | d' :— :— |
| ▪ :— :— | — :f :m | f :— :—† | r :m :f | m :— :— |
```

SING THIS MERRY STRAIN.   B.

67. Key C.

s .l,t:d¹ .t	l :—	l .t,d¹:r¹ .d¹	t :—
Sing this mer - ry	strain,	Sing it once a -	gain,
	Sing this mer - ry	strain,	Sing it once a -
:	d .r,m:f .m	r :—	r .m,f:s .f

t .d¹,r¹:m¹ .r¹	d¹ :- .d¹	t .s :l .t	d¹ :—
While our hap - py	voi - ces	join the sweet re -	frain.
gain,	While our voi - ces	join the sweet re -	frain.
m :—	m .f,s:l .s	f .f :f .f	m :—

EXERCISES FOR THE STUDY OF DISSONANCES.

68. Key F. *Fah against Soh.*   **69. Key D.** *Doh against Ray.*

m :f	m :—	s :s	s :—
s₁ :s₁	d :—	m :f	m :—

:d¹	d¹ :t	d¹ :m	r :r	m
:m	r :r	m :d	d :t₁	d

70. Key C.   SEQUENCE OF DISSONANCES.

:m	r :— :f	m :— :s	f :— :l	s :— :t	l :— :d¹
:d	d :t₁ :r	r :d :m	m :r :f	f :m :s	s :f :l

t :— :r¹	d¹ :— :r¹	m¹ :—	m¹	m¹ :r¹ :r¹	r¹ :d¹ :d¹	d¹ :t :t
l :s :t	t :l :t	d¹ :—	s	f :— :f	m :— :m	r :— :r

t :l :l	l :s :s	s :f :f	f :m :r	m :—
d :— :d	t₁ :— :t₁	l₁ :— :l₁	s₁ :— :s₁	d :—

TUNING EXERCISES FOR THREE VOICES.

71. Key C. *Very soft and slow.*

1st SOPRANO.

d¹ :d¹	m¹ :d¹	d¹ :t	d¹ :—

2nd SOPRANO.

m :m	s :m	m :r	m :—

CONTRALTO.

d :d	d :d	d :s₁	d :—
Hm			
La . . la .			

72. KEYS F, G, and A.

1st SOPRANO.

| m | :m | r | :— | †r | :r | r | :s | m | :— |

2nd SOPRANO.

| d | :d | m | :d | t, | :— | t, | :t, | t, | :t, | d | :— |

CONTRALTO.

| d | :d | d | :d | s, | :— | s, | :s, | s, | :s, | d | :— |

Hm . . .
La,   la,

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

| d¹ | :— | t | :d¹ | d¹ | :— | d¹ | :— | d¹ | :d¹ | d¹ | :t | d¹ | :— |

| s | :— | s | :s | l | :— | s | :— | l | :s, | l | :s | m | :— |

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

Hm . . .
La,   la,

WE MERRY MINSTRELS.

PURCELL.

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

| 1 | d | :d | :d | t, | :t, | :t, | l, | :l, | :l, | s, | :— | :s, |
| | | We | mer - ry | min - strels soft | mu - sic en - | joy, | For |

| 2 | m | :m | :m | r | :r | :r | d | :d | :d | t, | :— | | t, |
| | | We | sing so | blithe- ly, we | drive a - way | care, | And |

| 3 | d | :d . r :m . f | s | :s, | :s, | l, | :l, . t, :d . r | m | :— | :m, |
| | Then hail, sweet | sci - ence ! hail, | hail, heav'n- ly | sound ! | No |

| f, | :f, | :f, | m, | :m, | :m, | r, | :r, | :r, | d, | :— | :— | 2 |
| mu - sic doth | mal - ice and | ha - tred de - | stroy. |

| l, | :l, | :l, | s, | :s, | :s, | f, | :f, | :f, | m, | :— | :— | 3 |
| with our soft | har - mo - ny | ban - ish de - | spair. |

| f, | :f, . s, :l, . t, | d | :d, | :d, | f, | :r, | :t, | d | :— | :— | 1 |
| pleas - ure like | mu - sic on | earth can be | found. |

ROAMING O'ER THE MEADOWS.

CARL KELLER.

75. KEY F. *Round in three parts.*

1	s :s	m :m	f :f	r :—	m :m	d :d	r :r	t₁ :—	2
	Roaming o'er the		mead-ows far,		Sing-ing gay-ly,		Tra la la,	
2	d.r:m.f	s :s	s.f:r.t₁	s₁ :—	s :s	m :m	f :f	r :—	3
	Tra la la la la la,		tra la la la la!		Roaming o'er the		mead-ows far,	
3	m :m	d :d	r :r	t₁ :—	d.r:m.f	s :s	s.f:r.t₁	s₁ :—	1
	Sing-ing gay-ly		tra la la!		Tra la la la la la		tra la la la la!	

Coda (to be sung at the close).

m :s	f :r	m :s	f :r	m :	s :–.s	d¹ :—		:
						d :—		
Tra la la la,	tra la la la la,		Tra la	la!		
d :m	r :s₁	d :m	r :s₁	d :	m :–.m	m :—		:
Tra la la la,	tra la la la la,		Tra la	la!		
d.m:r.d	t₁.s₁:l₁.t₁	d.m:r.d	t₁.s₁:l₁.t₁	d :	d :–.d	d :—		:
Tra la la la la la la la,	tra la la la la la la la,		Tra la	la!		

NATIONAL HYMN.

76. KEY A. S. C. and ad lib. B.

d :d :r	t₁ :–.d:r	m :m :f	m :–.r:d	r :d :t₁
m₁ :m₁ :f₁	s₁ :–.l₁:t₁	d :d :l₁	s₁ :–.f₁:m₁	f₁ :m₁ :r₁
1.My coun-try!	'tis of thee,	Sweet land of	lib - er-ty,	Of Thee I
2.My na - tive	coun - try, thee,	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 - er-ty,	To Thee we
d₁ :d₁ :f₁	r₁ :–.d₁:s₁	d :l₁ :f₁	s₁ :–.s₁:l₁	f₁ :s₁ :s₁

d :— :—	s :s :s	s :–.f:m	f :f :f	f :–.m:r
m₁ :— :—	m :m :m	m :–.r:d	r :r :r	r :–.d :t₁
sing;	Land where my	fa - thers died!	Land of the	Pil-grims' pride!
love;	I love thy	rocks and rills,	Thy woods and	tem - pled hills;
song;	Let mor - tal	tongues a-wake!	Let all that	breathe partake;
sing;	Long may our	land :–.d:d	With free-dom's	ho - ly light;
d₁ :— :—	d₁ :m₁ :s₁	d :–.d:d	s₁ :t₁ :r	s₁ :–.s₁:s₁

m :f .m:r .d	m :–.f :s	l .s,f:m :r	d :— :—
d :t₁.d:s₁.l₁	d .l₁:s₁.f₁:m₁	f₁,s₁,l₁:s₁ :f₁	m₁ :— :—
From ev - 'ry	moun - tain side	Let free - dom	ring!
My heart with	rap - ture thrills	Like that a -	bove.
Let rocks their	si - lence break,	The sound pro -	long.
Pro - tect us	by Thy might,	Great God, our	King!
d :r .d:t₁.l₁	s₁.f₁:m₁.r₁:d₁	f₁ :s₁ :s₁	d₁ :— :—

CANON FOR THE MONTH OF JUNE.

77. Key D. M. 80.

d	:r .r	m	:— .m	m .m	:f .f	s	: .s
June,	love-ly	June,	now	beau-ti -	fies the	ground,	The
	:		:	d	:r .r	m	:— .m
				June,	love-ly	June,	now
	:		:		:		:

s .d¹	:t .r¹	d¹ .s	:d¹ .s	m	:r .r	m	:
notes	of the	cuc - koo	thro' the	glad	earth re -	sound;	
m .m	:f .f	s	: .s	s .d¹	:t .r¹	d¹ .s	:d¹ .s
beau-ti - fies the	ground,	The	notes	of the	cuc - koo	thro' the	
d	:r .r	m	:— .m	m .m	:f .f	s	: .s
June,	love-ly	June,	now	beau-ti - fies the	ground,	The	

:s:

d	:r .r	m	:— .m	m .m	:f .f	s	: .s
June,	love-ly	June,	now	beau-ti -	fies the	ground;	The
m	:r .r	d	:	d	:r .r	m	:— .m
glad	earth re -	sound;		June,	love-ly	June,	now
s .d¹	:t .r¹	d¹ .s	:d¹ .s	m	:r .r	d	:
notes	of the	cuc - koo	thro' the	glad	earth re -	sound;	

D.S.

s .d¹	:t .r¹	d¹ .s	:d¹ .s	m	:r .r	d	:
notes	of the	cuc- koo	thro' the	glad	earth re -	sound,	
m .m	:f .f	s	: .s	s .d¹	:t .r¹	d¹ .s	:d¹ .s
beau-ti - fies the	ground,	The	notes	of the	cuc - koo	thro' the	
d	:r .r	m	:— .m	m .m	:f .f	s	: .s
June,	love-ly	June,	now	beau-ti - fies the	ground,	The	

s	:f .f	m	:	s	:t₁ .t₁	d	:
glad	earth re -	sound,		glad	earth re -	sound.	
m	:r .r	d	:	s	:f .f	m	:
glad	earth re -	sound,		glad	earth re -	sound.	
s .d¹	:t .r¹	d¹ .s	:d¹ .s	m	:r .r	d	:
notes	of the	cuc - koo	thro' the	glad	earth re -	sound.	

d¹ .s	:d¹ .s	d¹ .s	:d¹ .s	m	:f .r	d	:
Cuc- koo,	cuc-koo,	cuc - koo	thro' the	glad	earth re -	sound.	
s .m	:s .m	s .m	:s .m	d	:r .t₁	d	:
Cuc- koo,	cuc - koo	cuc - koo,	thro' the	glad	earth re -	sound.	
m .d	:m .d	m .d	:m .d	s₁	:s₁ .s₁	d	:

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 *laa* 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. *Bugle call, "Fall in."*

‖ 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. *Bugle call, "Close."*

(:m | d :s₁.m | d.d:s₁.m | d :s₁.m | d.d:s₁.m | d :— | m ‖

3. KEY A. M. 100. *Bugle call, "Fatigue."*

(:s₁ | d :m .s₁ | d :m .s₁ | d .s₁ :m .s₁ | d .s₁)

(:m .s₁ | d :m .s₁ | d :m .s₁ | d .s₁ :m .s₁ | d ‖

4. KEY F. M. 100. *Bugle call, "Guard."*

‖ 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. *Bugle call, "Advance."*

(:s₁ | d .d :d .s₁ | d .d :d .s₁ | d .s₁ :d .s₁ | d .d)

(:d | s₁ :— | s₁ :— | s₁ :— | — ‖

6. KEY A. M. 144. *Bugle call, "Extend."*

‖ m :— | d :— | m.d:m.d | s₁ :— | m :— | d :— | m.d:m.d | s₁ :— ‖

7. Key E. M. 100.   *Bayly,* "In Happier Hours."

-AA-TAI.

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

9. Key E. M. 100.   *Hymn tune,* "Simeon."

Sweet is the work, † my God, † my King, To | praise Thy name, † give | thanks, and sing, † To

show Thy love † by | morning light, † And | talk of all Thy | truth † at night.

Silent TAA.

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

Ta-fa-te-fe.

11. Key C. M. 72.   *Bugle call,* "Walk and drive." (Altered.)

TAA-te-fe.

12. KEY D. M. 72.   *Bugle call,* "Hay up or Litter down."

```
(|d  .d,d:d  .d  |d  .s₁ :d  .s₁  |m  .m,m:m  .m  |m  .d  :m  .d  )

(|s  .s,s:s  .s  |d¹ .s  :d¹ .s  |d  .d,d:d  .d  |d      :—      ||
```

ta fa-TAI.

13. KEY F. M. 100.   *Bugle call,* "Defaulters."

```
(:s₁      .s₁       |d  ,s₁ .m      :d  ,s₁ .m      |s      .s  ,s  )

(:s       .s₁       |d  ,s₁ .m      :d  ,s₁ .m      |d                ||
```

TAA-e-fe.

14. KEY G. M. 100.   *Bugle call,* "Salute for the Guards."

```
(|d      :d   .,d |s₁     :s₁  .,s₁|d      :d   .,d |d      :       )

(|d  .d :m  .d  |m  .s :m  .d  |s₁     :s₁  .,s₁|s₁     :         |
```

15. KEY C. M. 100.   *Bugle call,* "Officers."

```
(:s .,s|d¹  :s .,s:s .,s|m  :s  :s  |d¹  :s .,s:s .,s|s  :—  )

(:s  |d¹  :s .,s:s .,s|m  :s  :m  |d  :d.d:d.d|d  :—  ||
```

16. KEY F. M. 106.   *Bugle call.* "Orders."

```
(:s₁ .,s₁|d  :—  |m  :s₁ .,s₁|d  :—  |m  :s₁ .,s₁)

(|d  :s₁.,s₁|m  :s₁.,s₁|d  :—  |m  :s₁  |d .,s₁:m .,s₁|d .,s₁:m .,s₁)

(|d .,s₁:m .,s₁|d  :m  |s  :—  |—  :m .,d|s₁  :—.d |m  ||
```

17. KEY C. M. 100.   *Hymn tune,* "**Truro.**"

(|d   :m   .,f | s   :- .s | l   :t | d¹   :- .s)

(|d¹   :s   :f .m :r .d | f   :m | r   : ||

18. KEY F. M. 100.   *Bugle call,* "General Salute."

(:s₁ | d   :d .,d | d .m :s .m | d   :d .,d | d   :s₁ .,d)

(|m   :d .,m | s   :m .,d | s₁   :s₁ .,s₁ | s₁   :s₁ | d   :d .,d | d .m :s .m)

(|d   :d .,d | d   :s₁ .,d | m   :d .,m | s   :s₁ | d   :d .,d | d ||

-AA-e-fe.

19. KEY F. M. 100.   *Bugle call,* "Assembly."

(|s   :— | —   .,m :d .s₁ | d   :— | —   .,s₁:d .s₁)

(|d   .,s₁:d .s₁ | d   .,s₁:d .s₁ | d   :m | —   :—   )

(|s   :— | —   .,m :d .s₁ | d   :— | —   : ||

20. KEY F. M. 100.   *Hymn tune,* "Serenity."

(:d | t₁ .,d :r   :s | s   :—   :fe | s   :—   )

(:d   .,t₁| l₁   :— .t₁ :d .r | m   :—   :r | d   :— ||

21. KEY C M. 100.   *Hymn tune,* "Arlington."

(:d | m   .,m :m   :r | d   .,d :d   :r   )

(|m .s :f   :m | m   :r   :f | m   .,m :m   :l   )

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

22. Key F. M. 100.   *Barnett,* "Hark ! sweet echo."

s	:—	.m	:f	.l		s	.,m :d	.d	:d	

l	:—	.s	:f	.m		r	.,t₁ :s₁	.s₁	:s₁	

23. Key F. M. 72.   *Mazzinghi,* "Tom Starboard."

:s	m	.,f :r	.,m :d	.s₁	d	:	:r	
Tom	Star -	board was	a lov - er		true,	†	As	

m	.,f :s	.,m :l ,s .f ,m	r	:	:s	m	.,f :r	.,m :d	.s₁	
brave a	tar	as ev - er	sailed. †		The	du -	ties ab -	lest sea-men		

l₁	:	:t₁	d	.r :m	.s,f :m	.r	d	:	
do	†		Tom	did, and	nev- er	yet had	failed.		

24. Key F. M. 72.   "Home, Sweet Home."

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

m	.,f :f	.,s	s	:m	.s		f	.,m :f	.r	d	

25. Key C. M. 60.   *J. R. Thomas,* "Picnic."

s ,f	.m ,f :s	.l		s	.m¹	:d¹	
In	the word -	land		roam -		ing,	†

r¹	.,d¹ :t, l .s ,f	m	:		s ,f .m ,f :s	.l	
sang	a lit - tle	bird ;	†		Mer - ry	notes he	

s	.m¹	:d¹		t	.d¹,t :l	.t ,l	s	:	
war -	bled,	†		sweet - est	ev - er	heard.		

26. Key F. M. 100.   *Hymn tune,* "Prestwich."

:s .f	m	:—	:r .m	f	:—	:m		m	:r	:d	d	:t₁	

:t₁		d	:— .r :m		m .r :d	:t₁		d	:—	:—		:	

INDEX.

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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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.

FOURTH STEP.		
t	$\overline{m^l}$	l
l	r^l	s
s	d^l	f
f *ta*	t	m
m	l	r
r	s	d
d	f *fe*	t₁
t₁	m	l₁
l₁	r	s₁
s₁	d	f₁
f₁*ta*	t₁	m₁
m₁	l₁	r₁
r₁	s₁	d₁

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.]

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 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.

TONIC SOL-FA MUSIC COURSE

FOR SCHOOLS.

BOOK III.

FOURTH STEP.

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 *far*) lips as for *ai*, but the mouth wide open, and the sound brought well forward to the upper teeth.

1. Keys G, F-sharp, F, and E. For Sopranos and Contraltos.

|m :— | f :— |m :— | r :—† |d :— | t₁ :— |d :— | — :— ||
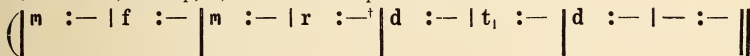
2. Keys B-flat, B, and C¹ For Sopranos only.

|m :— | f :— |m :— | r :—† |d :t₁ | l₁ :t₁ |d :— | — :— ||
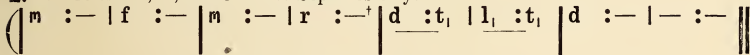
3. Keys C, B₁ and B-flat₁ For Sopranos and Contraltos.

|d :— | r :— |m :— | f :—† |m :— | r :— |d :— | — :— ||
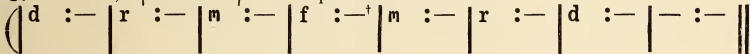
4. Keys C, B₁ and B-flat₁ For Contraltos only.

|d :— | t₁ :— |l₁ :— | s₁ :—† |l₁ :— | t₁ :— |d :— | — :— ||
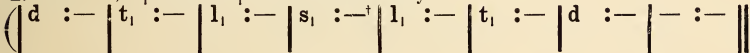
5. Keys B-flat₁ to D for Contraltos; E-flat to G for all voices; A-flat to C¹ for Sopranos.

|s :m | f :r |m :d | r :s₁ |l₁ :d | t₁ :r |d :— | — :— ||
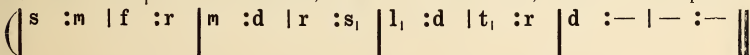
6. Keys C down to G₁ for Contraltos; C up to F for Sopranos.

|d .r :m .f | s .l :t .d¹ |t .l :s .f | m .r :d ||
Coo, coo, etc.
Skaa . . . . laa.
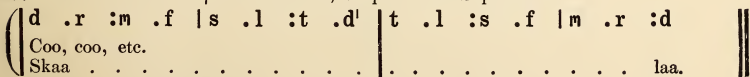
† Observe the breathing places.

TO ILLUSTRATE fe IN TRANSITION.

7. Key C.

```
( :d .m | s   :fe  | s   :m .s | d'  :t  | d'  ||
```

8. Key C.

```
( :s     | r   :m .fe | s   :d'   | s   :l .t | d'  ||
```

9. Key F.

```
( :d .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   :t₁ .r | d   :m   | s   :fe.l | s   :—  ||
```

12. Key D.

```
( m   :f   | fe  :s   | fe.r :m .fe | s   :—  ||
```

| d¹ |
| TE |
| LAH |
| SOH |
| *fe* |
| FAH |
| ME |
| RAY |
| DOH |

SOLFEGGIO.

13. Key G. M. 100.

```
( :d .m | s   :fe  | s   :m   | f .m :r .d | r   :- .r | m   :fe  )

( | s   :f .m | r .d :t₁ .l₁ | s₁  :     | s   :l .fe | s   :m   )

( d   :r .t₁ | d   : .s₁ | l₁.t₁:d .r | m .fe:s .f | m   :r   | d  ||
```

WHEN THE SILVER MOONBEAMS QUIVER.

14. KEY E-flat. M. 60. *Beating twice. Softly. May be sung in two or three parts.*

mp

From MOZART.

m :— :f	s :— :d¹	m :— :f	s :— :d¹	l :d¹ :l	s :d¹ :s
d :— :r	m :— :m	d :— :r	m :— :m	f :l :f	m :— :m
1.When the sil - ver	moon - beams quiv´- er,	Soft - ly glides our
2.At this hour, when	all is rest - ing,	Calm and si - lence
d :— :d	d :— :d	d :— :d	d :— :d	f₁ :— :l₁	d :— :d

s :f :m	r :— :—	m :— :f	s :— :d¹	m :— :f	s :— :d¹
r :— :d	t₁ :— :—	d :— :r	m :— :m	d :— :r	m :— :m
lit - tle boat;	As up - on the	tran - quil riv - er,
on us steal;	Hushed is laugh - ter	loud, and jest - ing,
t₁ :— :d	s₁ :— :—	d :— :d	d :— :d	d :— :d	d :— :d

cres.

t :d¹ :r¹	r¹ :d¹ :t	t :d¹ :l	s :— :—	t :— :t	d¹ :— :s
s :l :t	t :l :s	s :l :fe	s :— :—	f :— :f	m :— :m
Down the stream we	gen - tly float.	Well it suits the
All the sooth - ing	in - fluence feel.	While in songs our
r :— :r	r :— :r	r :— :r	s₁ :— :—	s₁ :— :r	d :— :d

f

f :— :s	m :— :s	t :— :t	d¹ :— :s	s :f :m	r :— :—
r :— :t₁	d :— :m	r :— :f	m :— :m	r :— :d	t₁ :— :—
ev - 'ning hour,	Here to pause in	scenes so fair;
voi - ces blend - ing,	With the wa - ter	soft and low,
t₁ :— :s₁	d :— :d	s₁ :— :s₁	d :— :d	t₁ :— :d	s₁ :— :—

mp

m :— :f	s :— :d¹	m :— :f	s :— :d¹	l :d¹ :l	s :l :s
d :— :r	m :— :m	d :— :r	m :— :m	f :l :f	m :— :m
Now let beau - ty's	sooth - ing pow - er	Ban - ish thoughts of
Up the dis - tant	mount as - cend - ing,	Wake the ech - oes
d :— :d	d :— :d	d :— :d	d :— :d	f₁ :— :l₁	d :— :d

mp

f :m :r	m :— :—	l :r¹.d¹ :t.l	s :d¹ :l	f :m :r	d :— :—
r :d :t₁	d :— :—	f :— :f	m :— :f	r :d :t₁	d :— :—
toil and care,	Ban - ish thoughts of	toil and care.
as we go,	Wake the ech - oes	as we go.
s₁ :— :s₁	d :— :—	f₁ :— :l₁	d :— :f₁	s₁ :— :s₁	d :— :—

THE YOUNG RIDER.

From F. KUCKEN.

15. KEY C. M. 96. *Sprightly.*

.s	s .s :l .t	d¹	:s .s	s .m¹ :r¹ .s	d¹ :

1.One sum-mer morning ear - ly, My po-ny I be-strode,
2.There stood my love-ly An - na Be-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,

.s	s .s :l .t	d¹	:s .m	m .s :f .f	m :

.s	s .s :l .t	d¹	:s .m¹	r¹ .d¹ :l .t	s :

And by my An-na's cot tage I took the well-known road;
She twin'd the op-'ning 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, Be-fore her face I stand!

.s	s .s :l .t	d¹	:s .s	fe .fe :fe .fe	s :

.s	s .r¹ :l .t	d¹	:- .s	s .r¹ :l .t	d¹ :m¹

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,

.s	f .f :f .f	m	:- .s	f .f :f .f	m :s

r¹ .d¹ :t .l	s .d¹ :m .l	s .f :r .l	s :m¹

trip, trip, trip, my po - ny, 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 a - mia-bly, Stop,
ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ho, ho! Ha,

f .l :s .f	m .m :d .f	m .r :t₁ .f	m :s

r¹ .d¹ :t .l	s .d¹ :m .l	s .f :r .s	d :

trip, trip, trip, my po - ny, trip, trip, trip, trip mer-ri - ly.
prance, prance, prance, my po - ny, prance, prance, prance so wag-gish-ly.
stop, stop, stop, my po - ny, stop, stop, stop, stop a - mia-bly.
ha, ha, ha, ha, ha, ho, ho, So drip - ping home I go.

f .l :s .f	m .m :d .f	m .r :t₁ .t₁	d :

SOLFEGGIOS.

16. Key C. M. 136. *Imitation of parts.*

$$
\begin{array}{|llll|llll|llll|llll|}
\text{s} & :l & :t & & d^l & :- & :t & & l & :t & :d^l & & r^l & :- & :d^l \\
 & : & : & & d & :r & :m & & f & :- & :m & & r & :m & :f
\end{array}
$$

$$
\begin{array}{|llll|llll|llll|llll|}
\text{t} & :d^l & :r^l & & m^l & :- & :r^l & & d & :t & :l & & s & :- & :- \\
\text{s} & :- & :f & & m & :f & :s & & l & :s & :fe & & s & :- & :-
\end{array}
$$

$$
\begin{array}{|llll|llll|llll|llll|}
m^l & :r^l & :d^l & & t & :- & :d^l & & r^l & :d^l & :t & & l & :- & :t \\
 & : & : & & s & :f & :m & & r & :- & :m & & f & :m & :r
\end{array}
$$

$$
\begin{array}{|llll|llll|llll|llll|}
d^l & :t & :l & & s & :- & :d^l & & t & :l & :t & & d^l & :- & :- \\
d & :- & :r & & m & :f & :m & & r & :d & :r & & m & :- & :-
\end{array}
$$

17. Key C. M. 100.

$$
\begin{array}{|ll|ll|llll|ll|}
d^l & :- \mid t & :- & l & :- \mid r^l & :- & d^l & :t \mid d^l & :r^l & t & :- \mid - & :- \\
 & : \mid & : & d & :- \mid t_1 & :- & d & :r \mid m & :fe & s & :r \mid s & :f
\end{array}
$$

$$
\begin{array}{|ll|ll|llll|ll|}
d^l & :- \mid r^l & :- & m^l & :d^l \mid t & :l & t & :- \mid - & :- & d^l & :- \mid & : \\
m & :- \mid r & :- & d & :m \mid s & :fe & s & :f \mid m & :r & d & :- \mid & :
\end{array}
$$

18. Key C. M. 90. 　　　　　　　　　　MAINZER.

$$
\begin{array}{|ll|l|ll|l|}
s & :l\,.t \mid d^l & :- & - \,.l :t\,.d^l \mid r^l & :- & - \,.t :d^l.r^l \\
 & : \mid .d :r\,.m & f & :- & - \,.r :m\,.fe \mid s & :-
\end{array}
$$

$$
\begin{array}{|ll|l|ll|l|}
m^l & :- & - \,.d^l :r^l.m^l \mid f^l & :- & - \,.f^l :m^l.r^l \mid m^l & :- \\
- \,.m :f\,.s & l & :- & - \,.l :s\,.fe \mid s & :- & - \,.s :f\,.m
\end{array}
$$

$$
\begin{array}{|ll|l|ll|l|}
- \,.m^l :r^l.d^l \mid r^l & :- & - \,.r^l :d^l.t \mid l & :s\,.f & m & :- & - & :- \\
f & :- & - \,.f :m\,.r \mid m & :- & - \,.f :m\,.r & d & :- & - & :-
\end{array}
$$

TYROLESE EVENING HYMN.

19. KEY C. M. 112. S. C. and ad lib. Bass.

s	:—	m¹	:—	d¹	:—	—	:—	m	:—	—	:m .m
1.Come,		come,		come !				Come			to the
2.Come,		come,		come !				Sweet			is the
3.Come,		come,		come !				Yes !			tuneful
4.Come,		come,		come !				There			shall no

| m | :— | s | :— | m | :— | — | :— | d | :— | — | :d .d |
| d | :— | d | :— | d | :— | — | :— | d | :— | — | :d .d |

s	:s	m	: .m	r	:m	f	:s	m	:—		:s	s	:m¹
sun - set		tree ! The		day is		past and		gone ;			The	woodman's	
hour of		rest, And		soft the		wood's low		sigh,			The	gleam-ing	
is the		sound That		dwells in		whisp'ring		boughs ;			Oh,	sweet the	
tem - pests		blow, No		scorching		noon-tide		heat ;			There,	shall be	

| m | :m | d | : .d | t₁ | :d | r | :m | d | :— | | :m | m | :s |
| d | :d | d | : .d | s₁ | :s₁ | s₁ | :s₁ | d | :— | | : | | : |

m¹	:r¹	d¹	:—		:s .s	f	:f	m	:r	m	:—		:m .m
axe lies		free,		And the		reap-er's		work is		done.			The
of the		west,		And the		turf where-on		we		lie			When the
fresh-ness		round,		And the		gale that		fans our		brows ;			But
no more		snow,		No		wea-ry		wan-d'ring		feet.			So we

| s | :f | m | :— | | :m .m | r | :r | d | :t₁ | d | :— | | :d .d |
| | : | | : | | :m .m | f | :f | s | :s₁ | d | : | | :d .d |

r	:— .s	s	:s	s	:—		s	:— .t	t	:l	s	:fe
twi -	light	star	to	heav'n		And	the	sum - mer		dew	to
bur -	den	and	the	heat		Of		la - bor's		task	are
rest	more	sweet and	the	still		Than		ev - er		night - fall
lift		our	trust - ing	eyes		From	the	hills our		fa - thers

| t₁ | :— .t₁ | t₁ | :t₁ | t₁ | :— | | t₁ | :— .r | r | :d | t₁ | :l₁ |
| s | :— .s | s | :s | s | :— | | s | :— .s | s | :d | r | :r |

```
{ | s :— | — :r | f :-.f | f :f | m :— | m :-.m | r :r¹ |
```

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

```
  | t₁ :— | — :t₁ | r :-.r | r :r | d :— | d :-.d | r :f |
{ | s₁ :— | — :s₁ | s₁ :-.s₁ | s₁ :s₁ | d :— | d :-.d | f :f | }
```

pp After last verse.

```
{ | d¹ :t | d¹ :— | — :— || s :— | m¹ :— | d¹ :— | — :— ||
```

ev - 'ning	hours.		Come,	come,	come !
at	his	door.
yond the	grave.
of	our	God.

```
  | m :r | m :— | — :— || m :— | s :— | m :— | — :— ||
{ | s :s₁ | d :— | — :— || d :— | d :— | d :— | — :— || }
```

SOLFEGGIO.

20. KEY A-flat. M. 120.   SPONTINI.

```
{| d :s₁l₁t₁| d :s₁l₁t₁| d :s₁l₁t₁| d :r | m :r.m | f .m :r .d )
 | m₁ : | m₁ : | m₁ : | m₁ :f₁ | s₁ :f₁.s₁| l₁ .s₁.t₁.l₁ )

{| r.d :t₁.l₁ | s₁ : | d :s₁l₁t₁| d :s₁l₁t₁| d :s₁l₁t₁| d :m )
 | t₁.l₁ :s₁.fe₁| s₁.f₁ :m₁.r₁| m₁ : | m₁ : | m₁ : | m₁ :d )
```

Fine.

```
{| s :-.m | s.f :m.r | d :m | d || r :r.r | r :r | m :-.f )
 | m :-.d | m.r :d.t₁| d :s₁ | m₁ || t₁ :t₁.t₁ | t₁ :t₁ | d :-.r )

{| s :m | r :r.r | r :r | m :r | d :s₁ | r :r.r | r :r )
 | m :d | t₁ :t₁.t₁| t₁ :t₁ | d.s₁ :f₁.s₁| m₁ :s₁ | t₁ :t₁.t₁| t₁ :t₁ )
```

D.C.

```
{| m :-.f | s :m | r :-.d | t₁ :d | r.d :t₁.l₁ | s₁ : ||
 | d :-.r | m :d | t₁ :-.l₁| s₁ :l₁ | t₁.l₁ :s₁.fe₁| s₁.f₁ :m₁.r₁||
```

TO ILLUSTRATE ta IN TRANSITION.

d'	**21.** KEY C.
TE	
ta	**22.** KEY C.
LAH	
SOH	**23.** KEY C.
fe	
FAH	
ME	
RAY	**24.** KEY F.
DOH	**25.** KEY D.

21. KEY C.

‖: s   :f | m .f :s | d'   :ta | l .t :d' ‖

22. KEY C.

‖: d'   :s .l | ta   :l | s   :r .m | 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 | ta₁   :s₁ | l₁ ‖

25. KEY D.

(:d | t₁   :f | m   :ta | l   :t | d' ‖

26. KEY A.

‖: m .s :f .r | m .s :f .r | d .ta₁:l₁ .t₁ | d   :— ‖
‖: d .ta₁:l₁ .t₁ | d .ta₁:l₁ .f₁ | m₁ .s₁ :f₁ .r₁ | m₁   :— ‖

27. KEY C.

‖: d'   :t | d'   :— .ta | l .t :d' .r' | t   :—)
‖: d   :r | m   :— .m | f   :m .fe | s   :— .f)

‖: d'   :r' | m'   :— .m' | f' .r' :d' .t | d'   :— ‖
‖: m   :s | d'   :— .ta | l .f :m .r | m   :— ‖

IF A BODY FIND A LESSON.

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

28. KEY G. M. 60.

s₁	..,s₁ : s₁,m. –	r	..,d : r,m . –	s₁	..,s₁ : l₁ . s₁	d	:
1.If	a body	find	a lesson	Rath - er hard and	dry,–		
2.If	a body	scan	his lesson	With a steady	eye,		
m₁	..,m₁ : m₁,s₁. –	f₁	..,m₁ : f₁,s₁. –	m₁	..,m₁ : f₁ . f₁	m₁	:

s₁	..,s₁ : s₁,m . –	r	..,d : r,m . –	s₁	..,s₁ : l₁ . s₁	d	:
If	no-body	comes to show him,	Need a bo - dy	cry?			
All	its hardness	he will conquer,—	Con - quer by and	by.			
m₁	..,m₁ : m,d. –	t₁	..,l₁ : t₁,d. –	m₁	..,m₁ : f₁ . f₁	m₁	:

s	..,m : d,m. –	r	..,d : r,m. –	s	..,m : d . s	l	:– .
If	he's little	time	to study,	Should he stop and	sigh?		
Then	how neatly	he'll	re-cite it,—	Face not all a -	wry !		
m	..,d : d,d. –	s₁	..,m₁ : s₁,s₁. –	m₁	..,s₁ : d . ta,l₁	l₁	:– .

s	..,m : f	..,r	m	..,d : r,m. –	s₁	..,s₁ : l₁ . s₁	d	:
Ere	he says "I	can - not get it,"	Ought he not to	TRY?				
Ne'er	a - gain he'll	say "I cannot ! "	But will go and	TRY !				
t₁	..,d : r	..,t₁	d	..,m₁ : f₁,s₁. –	m₁	..,m₁ : f₁ . f₁	m₁	:

RATAPLAN.

B.

29. KEY F. *Round in three parts.*

. s₁	d,r .d,r : d . r	m : d .d,r	m .d,d : r .t₁	d	:– .
The	mer-ry drum is	sound - ing, Rata-	plan, rata-plan,plan,	plan,	

. r	m,f .m,f : m . f	s : m .m,f	s .m,m : f . r	m	:– .
Our	hearts are light-ly	bound - ing, Rata-	plan rata-plan,plan,	plan,	

. s₁	s . s : s . s	s . s : s,f .m,r	d .d,d : s₁ . s₁	d	:– .
We	march, and keep the	time to-gether Rata-	plan, rata-plan,plan,	plan.	

STUDIES IN RHYTHM.

(SYNCOPATION.)

30. *Slowly,— and quickly.*

1	:1	1	:1	1	:$\overset{>}{1}$	—	:1

TRAA - AA

1. KEY D.

d	:m	f	:m	r	:$\overset{>}{\text{fe}}$	—	:s

2. KEY D.

d	:t₁	d	:m	s	:$\overset{>}{\text{ta}}$	—	:1

31. *Slowly,— and quickly.*

:1	1	:$\overset{>}{1}$	—	:1	1	:$\overset{>}{1}$	—	:1	1	:$\overset{>}{1}$	—	:1	1

1. KEY C.

:d	r	:$\overset{>}{f}$	—	:r	m	:$\overset{>}{s}$	—	:m	f	:$\overset{>}{1}$	—	:s	d'

Coo, coo, etc.

2. KEY G.

:d	s₁	:$\overset{>}{r}$	—	:d	t₁	:$\overset{>}{f}$	—	:m	r	:$\overset{>}{\text{fe}}$	—	:r	s

Coo, coo, etc.

3. KEY G.

:m	s	:$\overset{>}{f}$	—	:r	f	:$\overset{>}{m}$	—	:d	m	:$\overset{>}{r}$	—	:t₁	d

Coo, coo, etc,
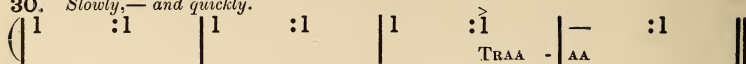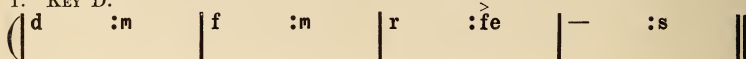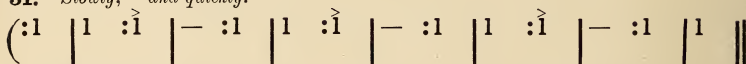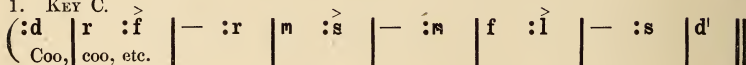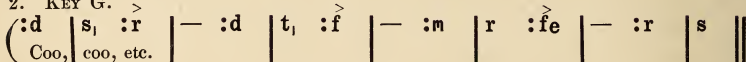
COME! COME!   B.

32. KEY C. *Slowly,— and quickly.*   *Repeat,— changing parts.*

m	:—	s	:—	d'	:—	r'	:—	d'	:—	t	:—	d'	:—	:

Come ! come ! come ! you're all be - hind !
We are com- ing in good time.

:d	—	:m	—	:1	—	:f	—	:m	—	:r	m	:—	:
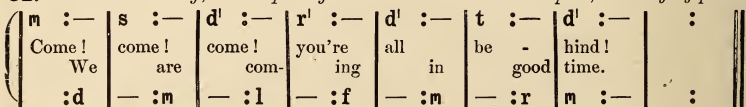
NO, NO, NO!   From " First Nightingale."

33. KEY C. *Round in two parts.*

$\overset{>}{\text{d}}$	:—	$\overset{>}{r}$	:—	$\overset{>}{m}$	:—	$\overset{>}{f}$	:—	$\overset{>}{r}$	:—	$\overset{>}{m}$	:—	$\overset{>}{f}$	:—	$\overset{>}{m}$	:—

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

*	:$\overset{>}{\text{d'}}$	—	:$\overset{>}{t}$	—	:$\overset{>}{\text{ta}}$	—	:$\overset{>}{1}$	—	:$\overset{>}{r'}$	—	:$\overset{>}{\text{d'}}$	—	:t	d'	:

Oh ! why? oh ! why? oh ! why? oh ! why?
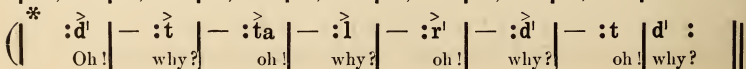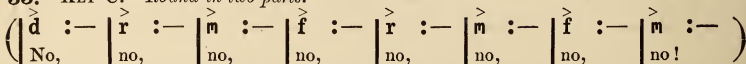
SYNCOPATION.

WITH HALF-PULSES.

34. *Slowly,— and quickly.* >

$$\left(\| 1 \quad .1 :\!1 \quad .1 \;\;|1 \quad .1 \;\; :\!— \quad \right| 1 \quad .1 \;\; :\!— \quad \Big| 1 \quad .1 \;\; :\!— \quad \|$$

TRAI-AA   TRAI-AA   TRAI-AA

1. KEY F.   >   >

$$\left(\| s_1 \quad .s_1 :\!1_1 \quad .t_1 \;\;| d \quad .m \;\; :\!— \quad \right| r \quad .f \;\; :\!— \quad | m \quad .s \;\; :\!— \quad \|$$

2. KEY F.   >   >

$$\left(\| s \quad .m :\!f \quad .r \;\;| m \quad .d \;\; :\!— \quad \right| r \quad .s_1 \;\; :\!— \quad | m \quad .d \;\; :\!— \quad \|$$

35. *Slowly,— and quickly.*

$$\left(: \quad .1 \;\;| 1 \quad .\overset{>}{1} \;\; :\!— \quad .1 \;\;|1 \quad : \quad .1 \;\;|1 \quad .\overset{>}{1} \;\; :\!— \quad .1 \;\;|1 \quad \|\right.$$

TRAI - AA - TAI

1. KEY G.   >

$$\left(: \quad .s_1 \;\;| s_1 \quad .f \;\; :\!— \quad .m \;\;| r \quad : \quad .s_1 \;\;| s_1 \quad .s \;\; :\!— \quad .f \;\;| m \quad \|\right.$$

2. KEY C.   >

$$\left(: \quad .s \;\;| s \quad .ta \;\; :\!— \quad .1 \;\;| s \quad : \quad .s \;\;| s \quad .t \;\; :\!— \quad .s \;\;| d^l \quad \|\right.$$

3. KEY F.   >

$$\left(: \quad .d \;\;| t_1 \quad .s_1 \;\; :\!— \quad .1_1 \;\;| t_1 \quad : \quad .d \;\;| r \quad .s_1 \;\; :\!— \quad .t_1 \;\;| d \quad \|\right.$$
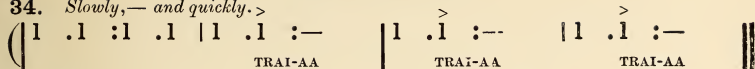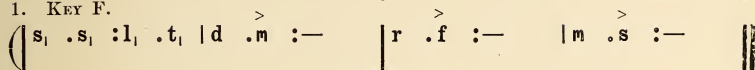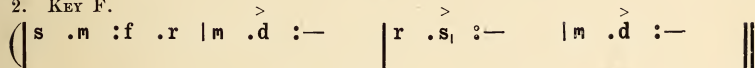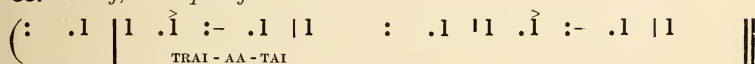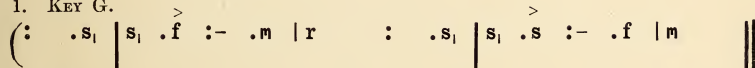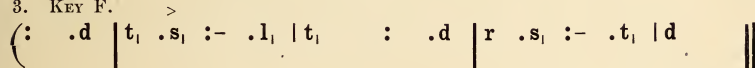
From *Handel.*

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

$$\left(\| m \quad :\!— \quad .f \;\;| s \quad .r \;\; :\!— \quad .m \;\;| f \quad .d \;\; :\!— \quad .r \;\;| m \quad .t_1 \;\; :\!— \quad .d \right)$$

$$\left(\| r \quad .1_1 :\!— \quad .t_1 \;\;| d \quad :\!r \quad .m \;\;| f \quad :\!— \quad .f \;\;| m \quad : \quad \|\right.$$
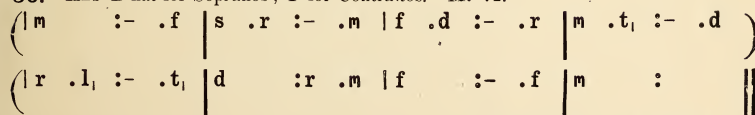
From *Mozart's* "Twelfth Mass."

37. KEY C.   M. 104.

$$\left(\| \quad .\underline{1 \;\; :\!— \quad .s} \;\;| fe \;\; .\underline{s \;\; :\!— \quad .f} \;\;| m \quad : \quad | \quad .\underline{s \;\; :\!— \quad .f} \right)$$

$$\left(\| m \quad : \quad | \quad .\underline{s \;\; :\!— \quad .f} \;\;| m \quad :\!d \quad .d \;\;| d \quad : \quad \|\right.$$
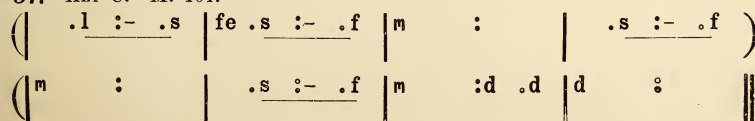
EXTENDED TRANSITION.

EFFECT OF THE NEW t.

s	d¹	f
	t	m

f–ta

| m | l | r |

| r | s | d |

fe–t₁

| d | f |

| t₁ | m | l₁ |

| l₁ | r | s₁ |

38. KEY C. G.t.
$\left(\!\right|$ d :r | m :f | m :— | ᵐl₁ :t̂₁ | d :r | d :— ‖

39. KEY G. D.t.
$\left(\!\right|$ s₁ :l₁.t₁| d :t₁ | d :— | ʳs :l.t̂| d¹ :t̂ | d́ :— ‖

40. KEY D. A.t.
$\left(\!\right|$ s :m.r | d :l | s :— | ᵈ¹f :m.r | d :t̂₁ | d :— ‖

41. KEY F. C.t.
$\left(\!\right|$ m .f :m .f | s .f :m | ᶠᵉt .d¹ :t .d¹ | m¹ .r¹ :d¹ ‖

EFFECT OF THE NEW f.

42. KEY C. f.F.
$\left(\right.$:d | s :s | l :t | d̂¹ :d¹s | f̂ :m | r :r | d̂ ‖

43. KEY D. f.G.
$\left(\right.$:m | f :m | r :d | ŝ :¹m | f̂ :m | r :s | d̂ ‖

44. KEY C. f.F. C.t.
$\left(\right.$:d | r.m:f | m :ᶠd | r.m:f | m :ᶠᵉt | d¹.r¹:m¹ | r¹ :t | d̂¹ ‖

45. KEY E. M. 84. B.t.
$\left(\!\right|$ m :r :d | s :— :m | f :— :— | m :— :— | ᶠᵉt₁ :l₁ :s₁ | m :— :d $\left.\right)$
$\left(\!\right|$ d :t₁ :l₁ | s₁ :— :l₁ | s₁ :l₁ :t₁ | d :— :— | ʳs₁ :f₁ :m₁ | s₁ :— :l₁ $\left.\right)$

f.E.
$\left(\!\right|$ r :— :— | d :— :— | ᶠd¹:t :l | s :— :m | r :— :— | d :— :— ‖
$\left(\!\right|$ s₁ :l₁ :t₁ | d :— :— | ¹ₘm:r :d | t₁ :— :d | f₁ :— :— | m₁ :— :— ‖

MISTER NOBODY.

B. Words from "Third Blackbird."

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

1. I know a funny little man, As quiet as a mouse,
2. 'Tis he who always tears our books, Who leaves our doors ajar;
3. The finger marks upon the doors By none of us were made;

Who does the mischief that is done In every-body's house;
He pulls the buttons off our shirts, And scatters pins afar;
We never leave the blinds unclos'd, To let the curtains fade;

There's no one ever sees his face, And yet we all agree
That squeaking door will always squeak, For prithee, don't you see,
The ink we never spill; the boots That lying round you see,

That ev'ry plate we break was crack'd By Mister No-body.
We leave the oiling to be done By Mister No-body.
Are not our boots, they all belong To Mister No-body.

THE CHIMING BELLS.

B.

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

Oh, hear the chiming of the bells, the merry chiming of the bells, the
merry chiming bells, Oh, hear the bells,
the merry bells, the chiming bells. Oh, hear the chiming
bells, the merry chiming bells, the merry bells.

COURAGE!

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

48. KEY A-flat. M. 112. *Boldly.*

```
|s₁ :-.s₁|s₁ :l₁.t₁|d :— |t₁ : |s₁ :-.s₁|l₁.t₁:d.r
|s₁ :-.f₁|m₁ :r₁ |d₁ :m₁ |s₁ : |f₁ :-.f₁|f₁ :m₁.r₁
```

1. Dan - gers do not dare me, Ter - rors do not
2. Up, my heart, and brace thee, While the per - ils
3. Con - stant, calm, un - fear - ing, Bold - ly per - se -

```
|m :— |r : |r :-.d|t₁.d:r.m|f :— |f :
|d₁ :d |t₁ : |t₁ :-.l₁|s₁ :f₁.m₁|r₁ :— |r :
```

scare me; God, my Guide, I'll bear me
face thee; In thy-self en - case thee
ver - ing, In good con- science steer - ing

E-flat t.   f. A-flat.

```
|fet :-.t|t :t |dl :— |d :— |fd :-.t₁|r :d
|rs :-.s|s :f |m :— |d :— |l₁m₁ :-.s₁|f₁ :m₁
```

Man - ful-ly for ev - er. Trou - ble's dark-est
Man - ful-ly for ev - er. Foes may howl a -
Man - ful-ly for ev - er. Winds and waves de -

```
|t₁ :— |l₁ : |m :-.r|f :m |r :— |d : |d :-.r
|f₁ :— |f₁ : |d :-.t₁|l₁ :s₁|f₁ :— |m₁ : |d :-.t₁
```

hour Shall not make me cow - er To the
round me, Fears may hunt and hound me,— Shall their
fy - ing, And on God re - ly - ing, Shall He

```
|m :f |s :— |l : |t₁.t₁:— |f.f :— |m.d:— |— :
|d :l₁ |m₁ :— |f₁ : |s₁.s₁:— |s₁.s₁:— |s₁.m₁:— |— :
```

spec - tre's pow - er, Never, never, never!
yells con- found me? Never, never, never!
find me fly - ing? Never, never, never!

'TIS THE PLEASANT SPRINGTIME.   B.

49. KEY E. M. 96. *Beating twice. Joyously.*

m :— :m	m :r :d	s :— :—	m :— :—	r :— :r	r :m :f

1.'Tis the pleas - ant spring - time,   Hear the riv - er
2.'Tis the pleas - ant spring - time,   Na - ture's heart is
3.'Tis the pleas - ant spring - time,   Ma - ny songs a -

d :— :d	d :t₁ :d	m :— :—	d :— :—	t₁ :— :t₁	t₁ :d :r

B.t.

m :— :—	— :— :	ʳs₁ :— :s₁	t₁ :l₁ :s₁	m :— :—	d :— :—

roar;   How it leaps and dash - es
glad;   Moun - tains in their gran - deur
rise;   Wood - land ech - oes mock them

d :— :—	— :— :—	t₁ m₁ :— :m₁	f₁ :— :m₁	s₁ :— :—	m₁ :— :—

f.E.

t₁ :— :t₁	t₁ :d :r	d :— :—	— :— :	ta f :—.m:r	f :—.m:r

On the rock - y shore;   Win - ter's chain is
Are with beau - ty clad;   Flow - ers bright are
Ere the ca - dence dies;   Mer - ry birds are

r₁ :— :r₁	r₁ :m₁ :f₁	m₁ :— :—	— :— :	s₁ r :—.d:t₁	r :—.d:t₁

s :— :—	s :— :—	s :—.f:m	s :—.f:m	l :— :—	— :— :	t :—.l:s

bro - ken, Gush - ing founts are free;   Flee - cy
spring - ing, In the greenwood shade,   Fling - ing
sing - ing, Soft the mu - sic floats,   Ev - 'ry

t₁ :—.d:r	s₁ :— :—	m :—.r:d	m :—.r:d	f :— :—	— :— :	f :— :f

t :—.l:s	d¹ :— :m	t :— :l	s :— :s	f :m :r	d :— :—	— :— :

clouds are float - ing now O'er the foam - y sea.
fra - grance all a - round, Ere their brightness fade.
vale is ring - ing now With the mel - low notes.

f :— :f	m :— :d	s :— :f	m :— :m	r :d :t₁	d :— :—	— :— :

NOW PRAY WE FOR OUR COUNTRY.

ELIZA FLOWER.

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

1. Now pray we for our coun - try, That she may ev - er be The ho - ly, and the hap - py, And the glo - ri - ous - ly free! Who bless - eth her is bless - ed; So peace be in her walls, And joy in all her pa - la - ces, Her cot - ta - ges and halls!

2. Now pray we that our rul - ers, And states - men all may be De - fend - ers of jus - tice, And the guards of lib - er - ty. In free - dom and re - li - gion Still may they fore - most stand, While we all sing with heart and voice,—"God bless our na - tive land!"

cres - cen - do.

Soft and Slow.— By a select choir.

a tempo.

soft.

CHORUS. *Loud and slow.*

soft.

a tempo.   *Loud.*

```
|d'  :- .d'|d' :r' |t  :—  |d' :r' |m' :- .m'|f'.m':r'.d'|
|d  :- .r|m :f |s  :—  |l :t |d' :- .s|l .s:f .m|
 peace  be in  her walls,  And joy  in all  her
 may  they fore-most stand,  While we  all sing with
        :   |   :   |   :s |d' :- .d'|d' :d'|
```

Slow.

```
|d'  :- .r'|m' :s |s  :- .s|l .s:f .m|d' :⌢  |
|m  :- .f|s :m |m  :- .m|f .m:r .d|m  :—  |
 pal - a-ces, Her cot - ta-ges and halls!
 heart  and voice,"God bless  our na-tive land!"
|d'  :- .d'|d' :d |d  :- .d|d :d |d  :—  |
```

THE SCHOOL BELL.

Dr. Aldrich, (Adapted).

51. Key A. *Round in three parts. Briskly.*

```
|1|d  :- .d|d :d |d :d |d :m |
|  Hark!  the bell that calls to school, we
|2|m  :- .m|m :m |m :m |m :s |
|  Hark!  how clear its ring-ing out, as
|3|s .s:s .s|s :s .s|s :s .s|s :s,|
|  Mer-ri-ly we come at the call of the bell, and
```

```
|r  :d |t, :1, |s, :- .s,|s, :s, |m, :s, |d, :s, |
 love to hear the tone, It sounds so loud and deep, so
|f  :m |r :d |r :- .r|r :r |m :r |m :r |
 ev-'ry morn its joy-ous chime says, "come, come, come, come,
|s, :1, |t, :d |t, :— |— :t, |d :t, |d :t, |
 meet our school-mates gay,  With pur-pose true, our
```

```
|d  :f, |s, :s .f|m :1 |r .m:f |m :- .r|d :— ‖2
 clear and sweet, and it calls us merri-ly, mer-ri-ly.
|m  :r |r :d .t,|d :1, |r :t, |d :- .r|m :— ‖3
 come to school,come haste a-way, and be in time."
|d  :r |t, :s, |1, :f, |s, :s, |d, :— |— :⌣ ‖1
 work we'll do, thro' all this hap-py day.
```

WE HAIL THE WINTER KING.

GERMAN.

Arranged by GEO. OAKEY.

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

```
:s₁ | d   :-.r | m   :f.l | s   :—   |   :d.m | s   :s  | f   :s.f
     m₁  :-.s₁| d   :r.f | m   :—   |   :d   | m   :m  | r   :m.r
     d₁  :-.d₁| d₁  :f₁  | d₁  :—   |   :d₁  | d   :d  | s₁  :s₁
```

1.We hail the win - ter King,   Our songs his prais- es
2.The win - try days are here,   The gay - est of the
3.O'er cot - tage, tow'r, and tree,   A fro - zen man - tle

```
m   :—   |   :d.m | s   :s  | s   :l.s | s.f :f.m | f   :s
d   :—   |   :d   | m   :m  | m   :f.m | m.r :r.d | r   :t₁
d   :—   |   :d   | :    |  :    |  :    | :
```

sing;   Oh, light - ly, light - ly join our lay, We'll
year;   The tink - ling, tink - ling bells re - sound, The
see;   The twink - ling, twink - ling stars are bright, While

```
m   :m   | m.s :f.m | r.d :t₁.d |r̂   :d.r | m   :—   |   :f.l
d   :d   | d.m :r.d | t₁.l₁:s₁.l₁| t₁  :l₁.t₁| d   :—   |   :r.f
:       |  :       |  :        |  :s₁    | d₁  :—   |   :f₁
```

pass the win - try hours a - way, a - way,   a -
sil - ver snow - flakes fall a - round, a - round,   a -
win - ter's joys our hearts de - light, de - light,   de -

```
s   :—   |   :d.m | s   :s  | f   :s.f | m   :—   |
m   :—   |   :d   | m   :m  | r   :m.r | d   :—   |
d   :—   |   :d   | s₁  :s₁ | s₁  :s₁  | d₁  :—   |
```

way,   We'll pass the hours a - way.
round,   The snow - flakes fall a - round.
light,   While joys our hearts de - light.

FREEDOM'S LAND.

B.

53. Key C. M. 112. S. S. C. *Firmly.*

G.t.

f

```
:s  |d¹  :-.s|m.r:d.r |m  :f  |s  :ˢd |r  :-.m|f  :r
```

1. I'll sing thy glo - ry, free - dom's land, Thou home of all that's
2. Thy walls are built in truth and right; Thy shield is jus - tice's
3. Thou art of earth the bright - est hope For free - dom's ho - ly

```
:s  |d¹  :-.s|m.r:d.r |m  :f  |s  :ᵐl₁ |f₁  :-.s₁|l₁  :t₁
:s  |d¹  :-.s|m.r:d.r |m  :f  |s  :ᵈf₁ |f₁  :-.m₁|r₁  :s₁
```

f

```
s  :—  |—  :d |s  :-.f|m.r:d.r |m  :f  |s  :l
```

dear; With joy I hail thy ris - ing strength, Thy
cause; Thy guar - dian is the God of Hosts; Thy
reign; A thou - sand eyes to thee are turn'd, To

```
d  :—  |—  :d |s  :-.f|m.r:d.r |m  :f  |s  :f
m₁  :—  |—  :d |s  :-.f|m.r:d.r |m  :f  |s  :f₁
```

mp f.C.

```
s  :m  |m  :-.r|d  :—  |—  :l₁m |f  :s  |l  :t
```

sky of hope so clear; In thee shall spring those
guides are e - qual laws; Nor o - ver thee does
see thee wax or wane; Oh, still may shine thy

```
m  :d  |d  :-.t₁|d  :—  |—  :ᶠ₁d |r  :t₁ |d  :r
s₁  :s₁  |s₁  :-.s₁|d  :—  |—  :    |    :    |    :
```

m

```
d¹  :-.d¹|d¹  :s |l  :t  |d¹  :r¹ |m¹  :-.m¹|m¹  :s
```

germs of good, Which once were sown by free - men's blood. Long
ty - rant's pride Bear on its foul, de - struct - ive tide. Long
glo - ry's sun, And all thy pro - mis'd good be won! Long

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

f

```
m¹  :-.r¹|d¹  :t |l  :—  |f¹  :r¹ |d¹  :—  |t  :—  |d¹  :—  |—
```

live sweet freedom's land! Long live free - dom's land!

```
s  :-.f|m  :s |f  :—  |l  :f |m  :—  |r  :—  |m  :—  |—
d  :-.d|d  :m |f  :—  |—  :  |d  :m  |s  :s |d  :—  |—
```

Long live free-dom's land!

GENTLY EVENING BENDETH.

C. H. Rink.

54. Key A-flat. M. 84. *Sweetly.* S. S. C.

| m :m | r :r | d :— | s₁ :— | l₁ :t₁ | d :m | r :— |— : |

1. Gently ev-'ning bend - eth,   O - ver vale and hill;
2. Save the brooklet's gush - ing,   All things si - lent rest;
3. And no ev-'ning bring - eth   To its life re - lease;
4. Rest-less thus life flow - eth,   Striveth in my breast;

| d :d | t₁ :s₁ | s₁ :— | m₁ :— | f₁ :f₁ | s₁ :d | t₁ :— |— : |
| d₁ :m₁ | s₁ :f₁ | m₁ :— | d₁ :— | f₁ :r₁ | m₁ :d₁ | s₁ :— |— : |

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

Soft-ly peace de - scend - eth,   And the world is still.
Hear it rest-less rush - ing   On t'ward ocean's breast.
And no sweet bell ring - eth   O'er its wavelets peace.
God a - lone be - stow - eth   Tran-quil ev-'ning rest.

| d :d | r :d | t₁ :— | d :ta₁ | l₁ :r | d :s₁ | m₁ :— |— : |
| d :l₁ | r₁ :m₁.f₁ | s₁ :f₁ | m₁ :— | f₁ :r₁ | s₁ :s₁ | d₁ :— |— : |

SOLFEGGIOS.

55. Key B-flat. M. 60. *Andante.*   B.

| s₁ .d̆ :— .t₁ | t₁ :l₁ | l₁ .t̆₁ :— .l₁ | l₁ :s₁ |
| m₁ :m₁ .s₁ |— .m₁ :f₁ | r₁ :r₁ .fe₁ |— .r₁ :s₁ |

| s₁ .m̆ :— .r | r .d̆ :— .t₁ | t₁ .l̆₁ :— .s₁ | s₁ :d |
| m₁ :s₁ .f₁ |— .m₁ :l₁ .s₁ |— .f₁ :— .m₁ | r₁ .f₁ :m₁ |

56. Key B-flat. M. 120. *Allegro.*

| s₁ .d :— .t₁ | l₁ .r :— .d | t₁ .m :— .r | d .f :— .m |
| m₁ .d₁ :r₁ .f₁ |— .r₁ :m₁ .s₁ |— .m₁ :f₁ .l₁ |— .f₁ :s₁ .t₁ |

| r .s :— .f | m .r :d .t₁ | l₁ :t₁ | d :— |
|— .s₁ :l₁ .t₁ | d .t₁ :l₁ .s₁ | f₁ .r₁ :s₁ .f₁ | m₁ :— |

FATHER, HEAR MY PRAYER.

Sicilian People's Song.

57. KEY F. S. S. C. M. 72. *Soft and slow.*

```
| s  :— | l  :— | s :-.f|m  :f | s  :— | l  :— | s :-.f|m  :f |
  1.Fa - ther,   hear my pray'r!  All    life's   ills  to bear,
  2.Lord,  Thy   good-ness true  Glows  each    morn a-new,
| m  :— | f  :— | m :-.r|d  :r | m  :— | f  :— | m :-.r|d  :r |
| d  :— | d  :— | d :-.d|d  :— | d  :— | d  :— | d :-.d|d  :— |
```

C.t.
```
|s d' :— | d' :— | r' :— | m' :f' | m' :— | r' :— | d' :— | : |
  With   Thy    love   aid and  shel - ter   me!
  Fa -  ther,   strength-en and watch  o'er   me!
|m l :— | s  :— | t  :— | d' :d' | d' :— | s  :— | s  :— | : |
|d f :— | m  :— | r  :— | d  :l  | s  :— | f  :— | m  :— | : |
```

f.F. *p*
```
|s r :-.m|r  :m | f :-.s|f  :— | m :-.f|m  :f | s :-.l|s  :— |
  Give   me Thy  bless - ing,   And   that pos- sess - ing,
  Through dan-ger  sure - ly    Lead  me se - cure - ly,
|m t, :-.d|t, :d | r |-.m|r  :— | d :-.r|d  :r | m :-.f|m  :— |
|d s, :— | s, :s, | s, :— | s, :— | d  :— | d  :d | d  :— | d :— |
```

mf   *dim.*   *p*
```
| d' :t | l  :s | d' :l | s  :f | m  :— | r  :— | d  :— | : |
  Fa - ther,   Fa - ther, I  trust  in   Thee!
  Fa - ther,   Fa - ther, I  trust  in   Thee!
| l  :s | f  :m | l  :f | m  :r.d | d  :— | t, :— | d  :— | : |
| d  :— | d  :— | f, :— | s, :l, | s, :— | s, :f, | m, :— | : |
```

SOLFEGGIO.

58. KEY G. S. C. D.t.   B.
```
| d .m :l .s | f .m :r .d |s d' :— | — :— | t  :— | d' :r' |
| d  :— | — :— |s, d.m :l .s | f .m :r .d | s  :-.f | -.m :f |
```
```
|d' s :-.f | -.m :f | m  :-.r | -.d :r | m  :— | — :— . |
|m t, :— | d  :r | d  :-.t, | -.l, :t, | d  :— | — :— |
```

THE VIOLET.

B.

59. Key B-flat. S.S.C. M. 72. *Quietly.*

```
: s₁  | s₁ ₙ d :m   :m  | m .r :r  :d  | t₁ .l₁:s₁   :l₁ | s₁   :—
1.Down| in  a  green and | shady bed   A | modest vio - let | grew,
2.And | yet it was   a  | lovely flow'r, Its| color bright and| fair;
3.Yet | thus it was  con -| tent to bloom In| modest tints ar -| ray'd,
4.Then| let me to    the | valley go,  This| pretty flow'r to | see,
: m₁  | m₁ .m₁:s₁   :d  | l₁ .l₁ :t₁  :s₁ | f₁ .f₁ :m₁   :r₁ | m₁   :—
: d₁  | d₁ .d₁:d₁   :l₁ | fe₁.fe₁:s₁  :m₁ | r₁ .d₁ :d₁   :t₂ | d₁   :—
```

```
: s₁  | s₁ .d :m   :s  | s .f :f  :r  | d .t₁:l₁   :s₁ | d   :—
Its   | stalk was bent, it| hung its head, As| if to hide from | view.
It    | might have grac'd a| ro-sy bow'r, In -| stead of hid - ing| there.
And   | there dif - fus'd its| sweet per - fume With-| in the si - lent | shade.
That  | I may al  - so  | learn to grow  In | sweet hu - mi - li - | ty.
: m₁  | m₁ .m₁:s₁   :ta₁ | ta₁.l₁ :l₁  :f₁ | m₁ .s₁:f₁   :f₁ | m₁   :—
: d₁  | d₁ .d₁:d₁   :d₁ | f₁ .f₁ :f₁  :t₂ | d₁ .d₁:r₁   :r₁ | d₁   :—
```

CALL JOHN, THE BOATMAN.

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

```
| m   :m  .,f | s    :d  | m   :r  .d | r   :-  .r
| Call  John, the boat - man,| call  him a - gain,| For
```

```
| m   :s  .l | s    :m  .d | s₁   .,:m  .,r | d   :
| loud  roars the| tem - pest, and| fast  falls the| rain;
```

```
※
| .d :d  .d | d    :-  .d | d   :t₁ .l₁ | s₁   :-  .t₁
| John is  a - | sleep;  he | sleeps ve - ry | sound;  His
```

```
| d   :d  .d | d    :d  .d | m   :s  .,f | m   :s
| oars  are at | rest,  and his| boat  is  a - | ground.  Loud
```

```
| —   :d  .,r | m  .m :   .d | s .s :-  .l | t   :   .s,s
|     roars the| riv - er,  so | rap - id  and| deep;  But the
```

```
| s  .s :m  .f | m   ᵒ  .m | s .s :s₁  .,s₁ | d   :
| loud-er you call| John,   the| sound-er he will| sleep.
```

STUDIES IN RHYTHM.

61. QUARTER-PULSE SILENCES AND SYNCOPATIONS.

1.
```
|l      :-  .l,l|l   .l,l :l,l .l  |l        :-,l .l,l|l  .l  :l      ||
        AA-te-fe                            a-fa-te-fa
```
KEY D. M. 60.

2.
```
|s      :-  .f,m|f   .m,r :m,f .s  |s        :-,f .m,r̃|m  .r  :d      ||
```
KEY F. M. 100.

3.
```
|s₁     :-  .l₁,t₁|d  .r,m :f,m .r |l₁       :-,t₁.d,r|m  .s  :d       ||
```

62.

1.
```
|l  .l :l,l .- |l  .l :l,l .- |l  .l :l,l .- |  .l  :l  ||
        ta-fa-AI
```
KEY G. M. 100.

2.
```
|d  .r :m,d .- |r  .m :f,r .- |m  .f :s,m .- |  .r  :d  ||
```
KEY D. M. 60.

3.
```
|s  .m :f,l .- |f  .r :m,s .- |m  .d :r,f .- |  .t₁ :d  ||
```

63. *Slow,— moderate,—and quick.*
```
| .l :  .l | ,l.l,l :l  .l |  .l :  .l | ,l.l,l :l  ||
      (ta)-fa-te-fe
```

64. KEY F. M. 58.   From *Handel's* "Samson."
```
|d    :d  .r |m    :  .r |m  .r :m  .f |s    :-,d'.t,l )
|s    :-,f .m,f |s   :-,d'.t,l |s   :-,f .m,f |s    :   ||
```

65. KEY F. M. 88.   From *Handel's* "Messiah."
```
(:  .f |m  .m :m  .m |r  .m,f :s   |—   :f  |—   )
(:m  .f,s |l   :-  .t,l |s   :-  .l,s |f  .m :r̃   |m  ||
```

ALL NATURE TO LIFE IS AWAKING.

66. KEY D. S. S. C. M. 90. *Beating twice. Joyfully.* German Air, "The Lorelei."

```
|:s  |s  :-.l:s |d' :t  :l |s  :—:—|f  :—  :f |m  :—:m |r  :d  :r
|:m  |m  :-.f:m |l  :s  :f |m  :—:—|r  :—  :r |d  :—:d |t, :l, :t,
|:d  |d  :-.d:d |d  :d  :d |d  :—:—|r  :—  :t,|d  :—:d |s, :—:s,
```

1. All na - ture to life is a - wak - - ing, A - rise, and come a

2. The fields in robes of flow - - ers, Smile back up - on the

```
|m  :—:—|—:  :s |s  :-.l:s |d' :t  :l |s  :—:—|f  :—  :f
|d  :—:—|—:  :m |m  :-.f:m |l  :s  :f |m  :—:—|r  :—  :r
|d  :—:—|—:  :d |d  :—:d |d  :d  :d |d  :—:—|f, :—  :f,
```

way, See hill and val - ley are tak - - ing The

skies, From all their bloom - y bow - - ers Sweet

```
                                                            A.t.
|m  :—:m |s  :f  :r |d  :—:—|—:  :m l,|s, :-.l,:s,|d  :—:s,
|d  :—:d |m  :r  :t,|d  :—:—|—:  :d f,|m, :-.f,:m,|m, :—:s,
|s, :—:s,|s, :—:s,|d  :—:—|—:  :d f,|d, :—:d,|d, :—:m,
```

ver - nal tints of May. The lark in spring re -

clouds of in - - cense rise. Then let us raise our

```
                                           f.D.
|m  :—:—|r  :—  :r |d  :—:d |t, :d  :r |d s  :—:—|—:—:s
|d  :—:—|l, :—  :s,|s, :—:s,|s, :—:s,|s,r  :—:m |f  :m  :r
|s, :—:—|f, :—  :f,|m, :—:m,|r, :m, :f,|m,t,:—:d |r  :d  :t,
```

joic - - - ing, Soars high in e - - ther clear, And

voic - - - es, And grat - ful tri - bute bring; For

```
                    f
|s  :-.l:s |d' :t  :l |s  :—:m' |r':—:r'|d' :—:d'|t  :l  :t |d':—:—|—:
|m  :-.f:m |l  :s  :f |m  :—:s |l :—:s |s  :—:s |f  :—:f |m  :—:—|—:
|d  :—:d |d  :d  :d |d  :—:—|f :—:f |m  :—:m |r  :—:r |d  :—:—|—:
```

war - bles many an an - them, Ne'er meant for mor - tal ear.

na - ture now re- joic - es, To greet the love - ly Spring.

fe AND ta AS CHROMATIC TONES.

67. KEYS C and F. *Smoothly.*

$$\{|\,.m:f\,.fe\,|\,s\quad:-\,.m:f\,.fe\,|\,s\quad:-\,.l\,:s\,.fe\,|\,f\quad:-\,.s\,:\hat{r}e.f\,|\,m\quad:-\,\|$$

68. KEY C.

$$\{|\,s\quad:\overset{>}{\hat{fe}}\,|\,\overset{>}{f}\quad:m\,|\,\overset{>}{f}\,:\overset{>}{\hat{fe}}\,|\,s\quad:-\,|\,d^l\,:\overset{>}{t}\,|\,\overset{>}{ta}\,:l\,|\,\overset{>}{ta}\,:\overset{>}{t}\,|\,d^l\quad:-\,\|$$

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

$$\{\,\begin{array}{l}|\,m\quad:re\,:m\,|\,s\quad:fe\,:s\,|\,m\quad:re\,:m\,|\,f\quad:-\quad:-\,|\\|\,s_l\,:fe_l\,:s_l\,|\,m\quad:re\,:m\,|\,s_l\,:fe_l\,:s_l\,|\,l_l\quad:-\quad:-\,|\end{array}\,)$$

$$\{\,\begin{array}{l}|\,s\quad:fe\,:f\,|\,m\quad:r\,:d\,|\,s\quad:fe\,:f\,|\,m\quad:-\quad:-\,\|\\|\,m\quad:re\,:r\,|\,d\quad:t_l\,:l_l\,|\,s_l\,:l_l\,:t_l\,|\,d\quad:-\quad:-\,\|\end{array}$$

FROM WILD ALPINE MOUNTAINS.

70. KEY D. S. S. C. M. 120.   FRANZ ABT.

mf

:d .m	s :fe.s :l .s	s .m¹:d¹	:m .l	r :r .m:f .r	s :—
1. From	wild Al - pine	moun - tains, My	birth - place and	home,
2. I	gaze on the	ham - lets, Close	clus - ter'd be -	neath;
3.And	tho' win - try	rig - ors To	vales drive me	down,

| :d | m :re.m :f .m | m .s :m | :d | t₁ :t₁.d :r .t₁ | m :— |
| :d | d :d :d | d :d | :d .f₁ | s₁ :s₁ :s₁ | d :— |

A.t.

:d .m	s :fe.s :l .s	s .m¹:d¹	:d¹f.r	t₁ :r .m:f .r	s :—
Pow'r,	rich - es, nor	beau - ty Could	tempt me to	roam,
Then	turn, those pure	breez - es More	glad - ly to	breathe,
I	know for a	sea - son Hath	sum - mer but	flown,

| :d | m :re.m :f .m | m .s :m | :m¹l₁ | s₁ :t₁.d :r .t₁ | d :— |
| :d | d :d :d | d :d | :¹r₁.f₁ | s₁ :s₁ :s₁.f₁ | m₁ :— |

f.D. *p*

:l .f	m :m .s :f .r	d :	:ᵈs	r¹.d¹:t .d¹:r¹.t	d¹ :m
Could	tempt me to	roam;	There	foun - tains flow	clear - est,
More	glad - ly to	breathe;	Nor	vain noise or	sor - row,
Hath	sum - mer but	flown;	Once	more comes the	sum - mer,

| :d | d :d .m:r .t₁ | d : | :ᵈs | s :s :s | s :d |
| :f₁.l₁ | s₁ :s₁ :s₁ | d : | :ᵈs | f .m:r .m:f .r | m :d |

```
                                        p                           .        .
( :l .s | f .s :f .s :m .s | r   :—  :s | r¹.d¹:t .d¹:r¹.t | d¹   :m
|         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,
| :f .m | r   :r  :d | t₁  :—  :s | s   :s   :s | s    :d
( :d   | t₁  :t₁ :d .m₁| s₁  :—  :s | f .m :r .m :f .r | m    :d )
```

```
                                        f
( :l .s | f .s :f .s :m .s | r   :—  :s | d¹   :— .r¹:t | d¹   :d
|         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;
| :f .m | r   :r  :d | t₁  :—  :s | s   :— .s :s | s    :d
( :d   | t₁  :t₁ :d .m₁| s₁  :—  :s | m   :— .f :r | m    :d )
```

```
                                        p
( :d | d¹   :— .r¹:t | d¹   :—   :s | m¹.r¹ :d¹.t :l .s )
|      And   bright  - est flow'rs spring;    There  sweet - ly    at
|      Here   ev  -  er   comes   near;      My    horn   to   gay
|      I      seek   thy  free    heights,   Dear   Alp - land   my
| :d | s   :— .s :s | s   :—   :m | d¹.t :l .s :f .m
( :d | m   :— .f :r | m   :—   :d | d   :d   :d )
```

```
( i   :i   :r¹ | s   :— .t :r¹ | m¹   :—   :s )
|  ev' - ning  the  shep - herd bells ring,        There
|  dit - ties  I    tune   loud and  clear,        My
|  heart's home, My  world  of de - light,        Dear
| f  :f  :f | s   :— .s :t | d¹   :—   :s
( f  :f  :r | s   :— .s :s | d   :—   :s )
```

m¹.r¹:d¹.t :l .s	l̇ :l̇ :r¹	s :−.t :r¹	d¹ :— ‖
sweet - ly at	ev' - ning the	shep - herd bells	ring.
horn to gay	dit - ties I	tune loud and	clear.
Alp - land, my	heart's home, My	world of de -	light.
d¹.t :l .s :f .m	f :f :f	s :−.s :f	m :— ‖
d :d :d	f :f :r	s :−.s :s	d :— ‖

THE SKYLARK'S SONG.

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

Canon, — four voices in two subjects. MENDELSSOHN.

.s	s :m.f	s : .s	s.d¹:m.f	s : .s	l :s.m	l :s.m
How	sweet is thy song,	As	float - ing a - long,	Gay	sky - lark, thy voice	hails the
.m	m :d.r	m : .m	m :d.r	m : .m	f :m.d	f :m.d

r :−.s	s :−.r	r :m.f	s :−.m	m :f.s	l :d¹
morn - ing,	Oh,	lend me thy wing,	With	thee I will sing, To
s₁ :—	t₁ : .t₁	t₁ :d.r	m :−.d	d :r.m	f :l

l :s.l	f :m.f	r :—	d :d¹	l :s.l	f :m.f
wel - come the day	at its	dawn - ing,	To	wel - come the day	at its
f :m.f	r :d.r	t₁ :—	d :l	f :m.f	r :d.r

r :—	d : ‖ :s:	: .d	d.s₁:d.m	s :−.s	s.d :m.s
dawn - ing.		How sweet is thy	song, As,	float - ing a-
s₁ :—	d :	: .d	d :d.d	d :−.d	d :d.d
:	:	f	.s	s :m.f	s : .s	s.d¹:m.f	s : .s
	T. B. or S. C.	How	sweet is thy song,	As,	float - ing a - long,	Gay
:	:	.m	m :d.r	m : .m	m :d.r	m : .m

```
{ d¹ :— | d¹ :— ‖ t :-.l.s | s : .s | s :s.s | s :-.ta
  long      the    ‖ morn  ·  ing;  Oh, lend  me thy wing, With
       thy voice hails the

  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  -  ing,  Oh, lend me thy wing, With

  f :m.d | f :m.d ‖ s, :— | t, : .t, | t, :d.r | m :-.d }
```

```
{ ta :l.s | f :— ‖ :d | r :m.d ‖ f .l :s.f | m.s :d¹
  thee  I  will sing,    To  wel - come its dawn  -  ing,

  d :d.d | f, :— ‖ :d | t, :d.d ‖ s, :— | d :—
                    f
  m :f.s | l :d¹ ‖ l :s.l | f :m.f ‖ r :— | d :d¹
  thee  I  will sing, To wel - come the day at its dawn - ing, To

  d :r.m | f :l ‖ f :m.f | r :d.r ‖ t, :— | d :l }
```

```
{ :d | r :m.d ‖ f .l :s.f | m.d :m.s ‖ *f s :m.f | s : .s
        To  wel - come its dawn  -  ing. How sweet is thy song, As,

  :d | t, :d.d ‖ t, :— | d .s, :d.m ‖ m :d.r | m : .m
                                          f
  l :s.l | f :m.f ‖ r :— | d : ‖ : .d | d .s, :d.m
  wel - come the day at its dawn - ing.       How sweet is thy

  f :m.f | r :d.r ‖ s, :— | d : ‖ : .d | d :d.d }
```

```
{ s .d¹ :m.f | s : .s ‖ l :s.m | l :s.m ‖ r :-.s | s : .r
  float - ing a - long, Gay sky - lark, thy voice hails the morn - ing. Oh,

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

  s :-.s | s .d :m.s ‖ d¹ :— | d¹ :— ‖ t :-.l.s | s : .s
  song,  As, float - ing a- long   the    morn  ·  ing.  Oh,
                              Thy voice hails the

  d :-.d | d :d.d ‖ d :-.d | d .r :m.f ‖ s :— | s, : .f }
```

```
| r   :m.f | s   :-.m | m   :f.s | l   :d¹ | l   :s.l | f   :m.f |
  lend   me thy wing, With thee I will sing, To wel-come the day at its

| t₁  :d.r | m   :-.d | d   :r.m | f   :l  | f   :m.f | r   :d.r |

| s   :s.s | s   :-.ta| ta  :l.s | f   :—  |     :d   | r   :m.d |
  lend   me thy wing, With thee I will sing,     To wel-come its

| f   :m.r | d   :-.d | d   :d.d | f₁  :—  |     :d   | t₁  :d.d |
```

Repeat to here, or to * on page 30; then follows Coda D. S.

```
| r   :—  | d   :d¹ | l   :s.l | f   :m.f | r   :—  | d   : . ||
  dawn -    ing,  To wel-come the day at its dawn -   ing,

| t₁  :—  | d   :l  | f   :m.f | r   :d.r | s₁  :—  | d   : . ||

| f.l :s.f | m.s :d¹ |     :d  | r   :m.d | f.l :s.f | m.d :m . ||
  dawn -       ing,      To  wel -come its dawn -      ing,

| s₁  :—  | d   :—  |     :d  | t₁  :d.d | t₁  :—  | d .s₁:d . ||
```

CODA.

```
| .s | s   :—  | m   :-.l | l   :—  | f   :—  | — :-.l | s.d :m.s |
   To wel -    come  its  dawn -     ing,            To welcome the

| .m | m   :—  | d   :-.f | f   :—  | d   :—  | — :-.  |     :    |

| .s | s   :—  | d   :-.d¹| d¹  :—  | l   :—  | — :-.  |     :    |
   To wel -    come  its  dawn -     ing,

| .d | d   :—  | d₁  :-.f | f   :—  | f₁  :—  | — :-.  |     :    |
```

```
| d¹  :— | — :— | s   :— | — :-.s | s   :— | f   :r | d   :— | — :-. ||
  day            at        its   dawn -              ing.
          To wel-come the  day    at  its   dawn -              ing.

|     :.d | d.m₁:s₁.d | m   :— | m  :-.d | m   :— | r   :t₁ | d   :— | — :-. ||
         f

|     :.s | s.d :m.s  | d¹  :— | s  :-.s | s   :— | — :f   | m   :— | — :-. ||
                              To welcome its dawn -              ing.

|     :   |     :     |    :.d | d.s₁:d.m | s   :— | s₁  :— | d   :— | — :-. ||
```

HAPPY BOYS ARE WE.

72.   KEY B-flat.   M. 100.   S. S. C.   *With a brisk movement.*

FRANZ COMMER.

| :s₁ | d :d | d :t₁.d | r.d:t₁.l₁ | s₁ :l₁.t₁ | d :r.m | f :m |

1. With blue sky shin - ing o - ver-head, The paths of life we
2. No gild - ed gates for us un - close, For us Fame's trum - pet
3. No light with sun - shine can com - pare, No scent so pure as

stoutly tread, And troll the mer - ry glee; The
nev - er blows, But we'll con - tent - ed be; The
morning air, And these God gives us free; We

Gradually increase in force and speed.

crowded way we gai - ly trudge, We en - vy none, and bear no
stile - path ways of life are ours, Here grow the sweet-ly bloom-ing
need no child-ish paint - ed toys; A light heart is a well of

Rather slower, each tone to be well marked.

grudge, For hap - py boys are we,
flow'rs, And hap - py boys are we,
joys, And hap - py boys are we,

Oh, hap - py boys are we!

INDEX.

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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THE

TONIC SOL-FA MUSIC COURSE

FOR SCHOOLS

BOOK IV.

BY

DANIEL BATCHELLOR

Fifth Step.
ɱ'
r'
DOH'   d'
TE   t
LAH   LAH
SE
SOH   s
BA
FAH   f
ME   ME
RAY   RAY
DOH   DOH
TE,
LAH,

THE

TONIC SOL-FA MUSIC COURSE

FOR SCHOOLS

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

BOOK IV.

BY

DANIEL BATCHELLOR

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-versâ.*

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.

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, ō, ä, ā, e; and lastly to "Scala", sounding well forward in the mouth.

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

```
d .m :r .f |m .s :f .l |s .t :l .d' |t .r' :d'
d    :t, |d    :r    |m    :f    |s    :d
Coo, coo, etc.
Sca . . . . . . . . . . |. . . . . . . . . . la,

m' .d' :r' .t |d' .l :t .s |l .f :s .m |f .r :d
d'     :t   |l     :s    |f     :m   |r .t, :d
Coo, coo, etc.
Sca . . . . . . . . . . |. . . . . . . . . . la.
```

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

```
d ,t, ,d :r ,d ,r |m ,r ,m :f ,m ,f |s ,f ,s :l ,s ,l |t ,l ,t :d'
Sca . . . . . |. . . . . |. . . . . |. . . la,

d' ,r' ,d' :t ,d' ,t |l ,t ,l :s ,l ,s |f ,s ,f :m ,f ,m |r ,m ,r :d
Sca . . . . . |. . . . . |. . . . . |. . . la.
```

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

```
d,r ,m,d :r,m ,f,r |m,f .s,m :f,s .l,f |s ,l .t,s :l,t .d',l |t,d'.r',t :d'
Sca . . . . |. . . . . |. . . . . |. . . la,

d',r',m',d' :t,d'.r',t |l,t .d',l :s,l .t,s |f,s .l,f :m,f .s,m |r,m .f,r :d
Sca . . . . |. . . . . |. . . . . |. . . la.
```

THE MINOR MODE.

MODULATING TO THE RELATIVE MINOR.

Relative Minor.
m¹
r¹
DOH¹   d¹
TE   t
LAH   LAH
SE
SOH   soh
BA
FAH   fah
ME   ME
RAY   RAY
DOH   DOH
TE₁
LAH₁

4. KEY F.
Major.

$$\big(\!| \; d \; :m \; | s \; :m \; | \; d \; :s \; | \; m \; :d \; \big)$$

Relative Minor.

$$\big(\!| \; l_1 \; :d \; | m \; :d \; | \; l_1 \; :m \; | d \; :l_1 \; \|$$

5. KEY F.
Major.

$$\big(\!| \; d \,.r:m \,.f \,| s \quad :d \; | \; s \,.f :m \,.r \,| d \quad :- \; \big)$$

Relative Minor.

$$\big(\!| \; l_1 \,.t_1 :d \,.r \,| m \quad :l_1 \; | \; m \,.r :d \,.t_1 \,| l_1 \quad :- \; \|$$

6. KEY G.
Major.   *Relative Minor.*

$$\big(\!| \; d \,.s_1 :d \,.s_1 \,| m \,.r :d \; | \; l_1 \,.m_1 :l_1 \,.m_1 \,| d \,.t_1 :l_1 \; \|$$

7. KEY E-flat.
Major.   *Relative Minor.*

$$\big(\!| \; s \,.m :d \,.m \,| f \,.r :d \; | \; m \,.d :l_1 \,.d \,| r \,.t_1 :l_1 \; \|$$

8. KEY A.

$$\big(\!| \; d \; :s_1 \,| m \; :r \; | d \; :t_1 \,| d \; :- \; | \; l_1 \; :m_1 \,| d \; :t_1 \; | \; l_1 \; :se_1 \,| l_1 \; :- \; \|$$

9. KEY F.

$$\big(: d \; | m \; :r \; :d \,| t_1 :d \; :r \; | d \; :- :l_1 \,| d \; :t_1 \; :l_1 \; | se_1 :l_1 \; :t_1 \,| l_1 \; :- \; \|$$

10. KEY G.

$$\big(\!| \; d \; :t_1 \,| l_1 \; :t_1 \; | d \; :r \; | m \; :- \; | \; l_1 \; :se_1 \,| ba_1 :se_1 \,| l_1 \; :t_1 \; | d \; :- \; \|$$

11. KEY B-flat.

$$\big(: s_1 \; | l_1 \quad :t_1 \; | d \,.m :r \,.t_1 \,| \widehat{d} \quad :m_1 \; | \; ba_1 \quad :se_1 \; | l_1 \,.d :t_1 \,.se_1 \,| \widehat{l_1} \; \|$$

SOLFEGGIOS.

12. Key A-flat. Lah is F.

$$\left(\,:m_, \;\middle|\; l_, \;:m_, \mid t_, \;:m_, \;\middle|\; d \;:t_, \mid l_, \;:m \;\middle|\; r \;:d \mid t_, \;:l_, \;\middle|\; t_, \;:- \mid \right.$$

$$\left(\,:s_, \;\middle|\; d \;:s_, \mid r \;:s_, \;\middle|\; m \;:r \mid d \;:m_, \;\middle|\; l_, \;:d \mid t_, \;:se_, \;\middle|\; l_, \;:- \mid \right.\quad\|$$
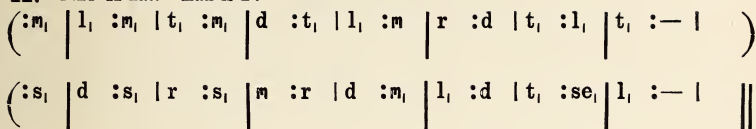
13. Key F. Lah is D. *First slowly, then quickly.*

$$\left(\!\middle|\; l_, \;:d \;.,t_,\mid l_, \quad:l_, \;\middle|\; se_, \;:t_, \;.,l_,\mid se_, \;:se_, \;\middle|\; l_, \;:d \;.,t_,\mid l_, \quad:se_, \right.$$

$$\left(\!\middle|\; l_,.t_,:d \;.r \mid m \quad:- \;\middle|\; m \;:s \;.,f\mid m \quad:r \;\middle|\; d \;:m \;.,r\mid d \quad:t_, \right.$$

$$\left(\!\middle|\; l_, \quad:d \;.,t_,\mid l_, \quad:l_, \;\middle|\; se_, \quad:l_, \;.t_, \mid l_, \quad:- \;\middle|\quad\right.\quad\|$$
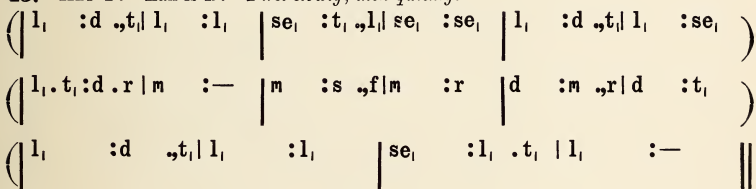
14. Key A. Lah is F-sharp. *With energy.*

$$\left(\!\middle|\; l_, \;.,se_,:l_, \;.d \mid t_, \;.l_, \;:t_, \;.m_, \;\middle|\; l_, \;.,t_,:d \;.r \mid m \;.m \;:m \right.$$

$$\left(\!\middle|\; m \;.,r:d \;.m \mid r \;.,d:t_, \;.r \;\middle|\; d \;.,t_,:l_,t_,d,r\mid m \;.m_, \;:l_, \right.\quad\|$$

15. Key G. Lah is E.

$$\left(\!\middle|\; l_, \;:se_,\mid l_, \;:t_, \;\middle|\; d \;:r \mid d \;:t_, \;\middle|\; l_, \;:se_,\mid l_, \;:t_, \;\middle|\; d \;:t_, \mid l_, \;:- \;\middle|\right.$$

$$\left(\!\middle|\; \quad:\;\mid \quad: \;\middle|\; l_, \;:se \mid l_, \;:t_, \;\middle|\; d \;:r \mid d \;:t_, \;\middle|\; l_, \;:se_,\mid l_, \;:- \;\middle|\right.$$

16. Key C. Lah is A.

$$\left(\!\middle|\; l \;:- \mid se \;:- \;\middle|\; l.t:d^,r^,\mid m^, \;:- \;\middle|\; se \;:- \mid l \;:d^, \;\middle|\; m^,.r^,:d^,.t \mid l \;:- \;\middle|\right.$$

$$\left(\!\middle|\; l_,.t_,:d.r\mid m \;:- \;\middle|\; l \;:- \mid se \;:- \;\middle|\; m.r:d.t_,\mid l_, \;:- \;\middle|\; se_, \;:- \mid l_, \;:- \;\middle|\right.$$

17. Key C. Lah is A.

$$\left(\!\middle|\; l \;:t \mid d^, \;:t \;\middle|\; l \;:- \mid se \;:- \;\middle|\; l \;:m \mid ba \;:se \;\middle|\; l \;:- \mid d^, \;:r^, \right.$$

$$\left(\!\middle|\; \quad:\;\mid \quad: \;\middle|\; d \;:r \mid m \;:r \;\middle|\; d \;:- \mid t_, \;:- \;\middle|\; l_, \;:d \mid m \;:r \right.$$

$$\left(\!\middle|\; m^, \;:r^, \mid d^, \;:t \;\middle|\; l \;:- \mid - \;:t \;\middle|\; se \;:- \mid - \;:se \;\middle|\; l \;:- \mid - \;:- \;\middle|\right.$$

$$\left(\!\middle|\; d \;:- \mid - \;:r \;\middle|\; d \;:t_, \mid l_, \;:r \;\middle|\; m \;:r \mid d \;:t_, \;\middle|\; l_, \;:- \mid - \;:- \;\middle|\right.$$
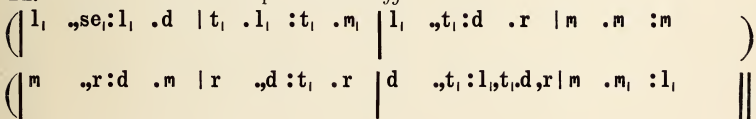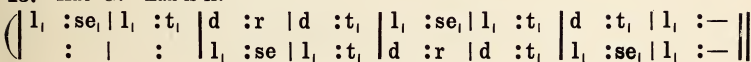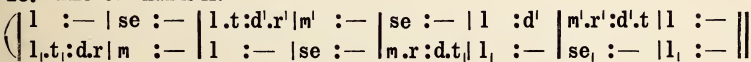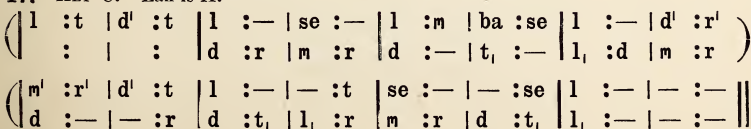
OH! COLDLY BLOWS.

18. KEY A. Lah is F-sharp. *Round in two parts.*   **B.**

$$
\left(
\begin{array}{l}
:\text{m}_{\text{|}} \;\; |\; \text{l}_{\text{|}} \;\; :\text{se}_{\text{|}} |\; \text{l}_{\text{|}} \;\; :\text{t}_{\text{|}} \;\big|\; \text{d} \;\; :\text{t}_{\text{|}} \;|\; \text{d} \;\; :\text{r} \;\big|\; \text{m} \;\; :\text{se}_{\text{|}} |\; \text{l}_{\text{|}} \;\; :\text{t}_{\text{|}} \;\big|\; \text{d} \;\; :\text{t}_{\text{|}} \;|\; \text{l}_{\text{|}} \;\|
\end{array}
\right)
$$

Oh! cold-ly blows the northern blast, The drift-ing snow is fall - ing fast.

THE RAIN.

19. KEY C. Lah is A. *Round in three parts.*   LAMPE.

$$
\left(
\begin{array}{l}
\text{d}^{\text{l}} :- :\text{r}^{\text{l}} \;|\; \text{m}^{\text{l}} :- :\text{r}^{\text{l}} \;\big|\; \text{d}^{\text{l}} :- :\text{t} \;|\; \text{d}^{\text{l}} :- :\text{t} \;\big|\; \text{l} :- :\text{t} \;|\; \text{d}^{\text{l}} :- :\text{t}
\end{array}
\right)
$$

Hear the stead - y fall - ing rain, It beats up - on the

$$
\left(
\begin{array}{l}
\text{l} :- :\text{se} |\; \text{l} :- :\text{m} \;\big|\; \text{l} :- :\text{s} \;|\; \text{d} :- :\text{r} \;\big|\; \text{m} :- :\text{m} \;|\; \text{l} :- : \;\|
\end{array}
\right)
$$

win - dow pane, And pat - ters in a sad re - frain.

THE WANDERERS.

20. KEY A-flat. Lah is F. *Round in four parts.*   **B.**

$$
\left(
\begin{array}{l}
\text{l}_{\text{|}} \;\;\; :\text{se}_{\text{|}} \;\; |\; \text{l}_{\text{|}} \;\;\; :\text{l}_{\text{|}} \;\big|\; \text{d} \;\;\; :\text{t}_{\text{|}} \;\; |\; \text{d} \;\;\; :\text{d}
\end{array}
\right)
$$

Sad and wea - ry, on we wan - der,

$$
\left(
\begin{array}{l}
\text{m} \;\;\; :\text{m} \;\;\; |\; \text{m} \;.\text{r} :\text{d} \;.\text{t}_{\text{|}} \;\big|\; \text{l}_{\text{|}} \;\;\; :\text{m}_{\text{|}} \;\; |\; \text{l}_{\text{|}} \;\;\; :-
\end{array}
\right)
$$

While the shad-ows gath-er dark - ly round.

SWIFT AND STRONG.

21. KEY B-flat. Lah is G. *Round in four parts.*   From " Curwen's Music Drill."

$$
\left(
\begin{array}{l}
\text{m} \;.\text{f} \;\; :\text{m} \;.\text{r} \;|\; \text{d} \;\;\; :\text{l}_{\text{|}} \;\big|\; \text{se}_{\text{|}} \;\;\; :\text{se}_{\text{|}} \;\; |\; \text{l}_{\text{|}} \;\;\; :-
\end{array}
\right)
$$

Swift and strong the storm sweeps by,

$$
\left(
\begin{array}{l}
\text{t}_{\text{|}} \;\;\; :\text{t}_{\text{|}} \;\;\; |\; \text{l}_{\text{|}} \;.\text{t}_{\text{|}} :\text{d} \;.\text{r} \;\big|\; \text{m} \;\;\; :\text{m}_{\text{|}} \;\; |\; \text{l}_{\text{|}} \;\;\; :- \;\|
\end{array}
\right)
$$

Seas are roll - ing moun - tains high.

REST IS SWEET.

22. KEY A. Lah is F-sharp. *Round in two or four parts.*   **B.**

$$
\left(
\begin{array}{l}
\text{l}_{\text{|}} \;\;\; :\text{se}_{\text{|}} \;\; |\; \text{l}_{\text{|}} \;.\text{d} \;\; :\text{m} \;.\text{r} \;\big|\; \text{d} \;\;\; :\text{t}_{\text{|}} \;\; |\; \text{l}_{\text{|}} \;\;\; :\text{m}_{\text{|}} \;\|
\end{array}
\right)
$$

Rest is sweet to wea - ry mor - tals.

TUNING EXERCISES FOR S. S. C.

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

```
(|  :    :    |d  :-.d:d |m  :-.m:m |m  :—  :—  )
(|  :    :    |d  :-.d:d |d  :-.d:d |t₁ :—  :—  )
(|l₁ :-.l₁:l₁ |l₁ :-.l₁:l₁|l₁ :-.l₁:l₁|se₁:—  :—  )

(|m  :-.m:m |m  :-.m:m |m  :-.m:m |m  :—  :—  ||
(|  :    :    |d  :-.d:d |d  :-.d:t₁|d  :—  :—  ||
(|  :    :    |  :    :    |l₁ :-.l₁:se₁|l₁ :—  :—  ||
```

24. KEY G. *Relative Minor.*

```
(|m :r |m :r |m :— |— :— |d :t₁ |d :t₁ |d :— |— :— ||
(|d :t₁|d :t₁|d :— |— :— |l₁ :se₁|l₁ :se₁|l₁ :— |— :— ||
(|d :s₁|d :s₁|d :— |— :— |l₁ :m₁ |l₁ :m₁ |l₁ :— |— :— ||
```

25. KEY A.

```
(|m :s |f :m |r :— |m :f |m :r |d :— )
(|d :m |r :d |t₁ :— |d :d |d :t₁|d :— )
(|d :d |t₁ :d |s₁ :— |d :l₁|s₁ :s₁.f₁|m₁ :— )
```

Relative Minor.

```
(|d :m |r :d |t₁ :— |d :r |d :t₁|l₁ :— ||
(|l₁ :d |t₁ :l₁|se₁ :— |l₁ :l₁|l₁ :se₁|l₁ :— ||
(|l₁ :l₁|se₁ :l₁|m₁ :— |l₁ :f₁|m₁ :m₁.r₁|d₁ :— ||
```

26. KEY F. MODULATING TO RELATIVE MINOR.
Major.   *Minor.*   *Major.*

```
|m :f |m :r |d :r |d :t₁ |d :r |m :f |m :r |d :— ||
|d :r |d :t₁|l₁ :t₁ |l₁ :se₁|l₁ :t₁|d :{d/l₁ d/s₁}:t₁ |d :— ||
|d :t₁|d :s₁|l₁ :se₁|l₁ :m₁ |l₁ :s₁|d :f₁|s₁ :s₁ |d₁ :— ||
```

MODULATING TO RELATIVE MAJOR.

27. KEY B-flat. Lah is G. J. CRÜGER.
Minor.

```
(|l₁ :d |t₁ :m |r :d |t₁ :— |d :r |m :f  )
(|l₁ :l₁|se₁:l₁|t₁ :l₁|se₁:— |l₁ :t₁|d :d  )
(|l₁ :l₁|m₁ :d₁|r₁ :l₂|m₁ :— |l₁ :s₁|d :l₁ )
```
Major. (upper right section heading over the d :r | m :f portion)

Minor.

```
(|r :r |d :— |m :d |t₁ :l₁ |l₁ :se₁|l₁ :— ||
(|d :t₁|d :— |s₁ :l₁|f₁ :f₁ |m₁ :-.r₁|d₁ :— ||
(|s₁ :s₁|m₁ :— |d₁ :f₁|r₁ :-.d₁|t₂ :t₂ |l₂ :— ||
```

LOVE THY NEIGHBOR.

28. KEY B-flat. M. 96. S. C.   Abridged from MAINZER.

```
( | :s, | — :l,.t,| d :t, | d :r | m :— | d :— |   :  |   : )
      Love  thy  neighbor as  thy-self,
  |   :  |   :   |   :  |   :   | :d, | — :r,.m,| f, :m, | f, :s, |
                                   Love  thy  neighbor as  thy-

( |   :f  | — :m  | r  :-.d | t, :d.r | m :— | — :r )
      Love      thy  neigh - - bor  as         thy -
  | l, :— | s, :— |   :s, | — :l,.t, | d :t, | d :s, |
    self,            Love  thy  neigh-bor  as  thy -

( | d :  |   :  |   :s, | — :l,.t, | d :t, | d :r )
    self,          Love  thy  neigh-bor  as  thy -
  | m, :d, | — :r,.m, | f, :m, | f, :r, | m, :s, | l, :t, |
    self, Love  thy  neigh-bor, Love thy  neigh-bor  as  thy -

( | m :r |   :r.r | m :r |   :r.r | m :r | s, :— )
    self,    Love thy  neigh-bor,   Love thy neigh-bor, Love,
  | d :t, |   :s,.s, | d :s, |   :s,.s, | d :s, |   :  |

( | — :l,.t,| d :r | m :r | m.s :f.m | m.r :d.r | m :r )
    Love      thy  neigh-bor, Love thy  neigh-bor  as  thy -
  | s, :— | — :l,.t, | d :t, | d.m :r.d | s,.f, :m,.f, | s, :f, |
    Love       thy  neigh-bor,

( | d :s, | — :l,.t, | d :r | m :f | s :m |   :r .,r )
    self, Love  thy  neigh-bor, Love thy  neigh-bor,   Love thy
  | m, :  |   :s, | — :— | — :l,.t, | d :r | m :d |   :t,.,t, |
         Love,           Love  thy  neigh-bor,

( | m :m | f :r | d :— | t, :— | d :— | — :— ||
    neigh-bor  as  thy - - - - self.
  | d :ta, | l, :f, | m, :s, | — :f, | m, :— | — :— ||
```

THE FISHERMAN.

29. Key F. Lah is D. S. S. C. M. 72. *Beating twice.* B.

:l₁	l₁	:—	:t₁	d	:—	:r	m	:—	:f	m	:—
	1.A hard		life hath			the	fish	-	er -	man,	
	2.Yet he		hath joys,			the	fish	-	er -	man,	
	3.And mer	-	ry is			the	fish	-	er -	man	
	4.And best		of all,			the	fish	-	er -	man	

| :l₁ | l₁ | :— | :t₁ | d | :— | :r | m | :— | :f | m | :— |
| :l₁ | l₁ | :— | :t₁ | d | :— | :r | m | :— | :f | m | :— |

:f	m	:—	:r	d	:—	:r	m	:—	:—	—	:—
In	storm,		and	sleet,		and	snow ;				
When	gai	-	ly	blows		the	breeze,				
When	home	-	ward	he		doth	wend				
This	com	-	fort	still		can	gain :				

| :r | d | :— | :t₁ | l₁ | :— | :l₁ | se₁ | :— | :— | — | :— |
| l₁ | l₁ | :— | :se₁ | l₁ | :— | :f₁ | m₁ | :— | :— | — | :— |

:m	m	:—	:m	l	:—	:m	s	:—	:f	m	:—
Tho'	wife		may	weep,		and	chil	-	dren	cling,	
And	drags		his	trawl		net	lust	-	i -	ly	
With	fish,		that	bring		the	chil	-	dren	bread,	
The	hand		that	keeps		his	flock		at	home	

| :l₁ | d | :— | :d | d | :— | :m | r | :— | :t₁ | d | :— |
| :l₁ | l₁ | :— | :l₁ | l₁ | :— | :d | t₁ | :— | :s₁ | l₁ | :— |

:f	m	:—	:r	d	:—	:t₁	l₁	:—	:—	—	:—
He	forth		to	sea		must	go.				
Be -	neath		the	flash	-	ing	seas.				
And	mon	-	ey,	too,		to	spend.				
Can	guard		him	on		the	main.				

| :r | d | :— | :t₁ | l₁ | :— | :se₁ | l₁ | :— | :— | — | :— |
| :r₁ | m₁ | :— | :m₁ | m₁ | :— | :m₁ | l₁ | :— | :— | — | :— |

JOY IS WARBLING.

30. DUET AND CHORUS.   VOCAL POLKA.   OTTO.

KEY B-flat. M. 72. *Staccato.*

1. Joy is warb-ling 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-

cres.

na-ture, clad in robes of beau-ty, All that's sweet and love-ly yields.
na-ture's now so kind-ly shed-ding O-ver all the eye can see.
pear still more like hap-py E-den, Ere the blight of hu-man sin.

D.C.

Heav'n now sheds its mild-est splen-dor O'er the land and o'er the deep; See,
"Wel-come," says the flock that's feed-ing On the ver-dant grassy hills: And
Glad we hail thee, love-ly Springtime, Wel-come tru-ly is thy smile. Oh,

all en-joy the com-mon pleasure, While in hap-py crowds they sweep.
"welcome," e-choes many a songster, Chirp-ing round the rip-pling rills.
would that all, like thee, were love-ly, Free from woe, and free from guile.

D.S.

f. B-flat. :S: CHORUS. S.S.C.

Hail! hail this hap-py day! Hail! hail this hap-py day!

D.S.

Hail this day! Hail this day! Hail this hap-py day!

THE WITHERED FLOW'RET.

31. KEY C. Lah is A. *Sadly.* S.S.C. FRANZ ABT.

:m	m :-.f	m :m	l :-.f	m :d¹	t :l	s :m	r :-.f	m

1.O flow - 'ret fair, O flow - 'ret fair, Thou look'st so fair in set - ting sun,
2.O flow - 'ret fair, O flow - 'ret fair, In dis - mal man - tle comes the night,
3.O flow - 'ret fair, O flow - 'ret fair, In balm-y air, and ros - es bloom,

Thou'st told thy last sad tale, Thou flow-'ret of the vale,
While stars so soft-ly shine To close those eyes of thine,
Thus comes a - gain the morn To shed new beauties born,

Thy hap - py life is run, Thy hap - py life is run.
And fade thy splendor bright, And fade thy splendor bright.
Pearls strew - ing o'er thy tomb, Pearls strewing o'er thy tomb.

MAY MORNING.

32. KEY F. *Sprightly.* S.S.C. FLOTOW.

1.Wake! wake! wake! for this is sweet May morn - ing All are
2.Wake! wake! wake! and pick the ear-ly vio - lets, Sol will

s	:– .s	d¹.s :s .m	m .r :r .	m . :m .	s	:– .m
hap	- py,	all are hap-py,	bright, and gay ;	Wake ! wake !	wake !	the
soon,	will	soon within your	win-dow peep ;	Each young	leaf	- let
m	:– .m	m .m :m .d	d .t₁ :t₁ .	d . :d .	m	:– .d
s₁	:– .s₁	s₁ .s₁ :s₁ .s₁	s₁ .s₁ :s₁ .	d . :d .	d	:– .d

m .f :f .l	l .r :r .	r	:m .f	s	:– .s	d¹.s :f .r
rob-ins all are	sing - ing,	All	but	you	are	praising, praising
is a-wake and	stir - ring,	May	morn	shines	too	bright, too bright for
d .t₁ :t₁ .t₁	t₁ :t₁ .	t₁	:d .r	m	:– .m	m .m :r .t₁
s₁ .s₁ :s₁ .s₁	s₁ :s₁ .	f₁	:m₁ .r₁	d₁	:– :s₁	s₁ .s₁ :s₁ .f₁

		C.t.					
d	:	ᵐl .:t .	d¹	:– .l	se.t :l .se	l .t :d¹.	
May.		Wake ! wake !	wake !	the	trees are gai-ly	wav - ing,	
sleep.		Wake ! wake !	wake !	for	this is sweet May	morn - ing,	
d	:	t₁m .:m .	m	:– .m	m .m :m .m	m :m .	
m₁	:	s₁d .:t₁ .	l₁	:– .d	t₁.r :d .t₁	d .t₁ :l₁ .	

			rall.	f.F.	a tempo.		
d¹. :r¹.	m¹ :d¹	t .f¹:m¹.r¹	r¹l.s :fe.f	m . :m .	s	:– .m
Beck - 'ning	us with	outstretch'd arms of	ev-er - green ;	Come, help,	find	young
All	are hap - py,	all are happy,	blithe, and gay ;	Wake ! wake !	wake !	the
s . :s .	s :s	s .s :s .f	ᵐt₁.t₁ :d .r	d . :d .	m	:– .d
m . :r .	d :m	r .t₁ :d .s₁	ᵈs₁.s₁ :l₁.t₁	d . :d .	d	:– .d

		f				
m .f :f .l	l .r :r .	r	:m .f	s	:– .s	d¹.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.
d .t₁ :t₁.t₁	t₁ :t₁ .	t₁	:d .r	m	:– .m	m .m :r .t₁	d :
s₁ .s₁ :s₁ .s₁	s₁ :s₁ .	f₁	:m₁ .r₁	d₁	:– .s₁	s₁ .s₁ :s₁ .f₁	m₁ :

NOW NIGHT COMES.

CHORALE.   HEINRICH ISAAC, A.D., 1490.

33. KEY A. *Slow and sustained.* S.S.C.

:m	d :r	m :s	f :—	m̂ :m	s :s	r :m	d :—	t̂₁
	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
:s₁	s₁ :t₁	d :r	d :t₁	d :d	t₁ :d	t₁ :t₁	l₁ :fe₁	s₁
:d₁	m₁ :s₁	d :t₁	l₁ :s₁	d₁ :l₁	s₁ :m₁.f₁	s₁ :se₁	l₁ :r₁	s₁

:s₁	d :r	m :m	r̂ :m	d :r	m :s	f :—	m̂
	And day's harsh	dis - cords	cease ; In	sol - emn	mu - sic	blend -	ing,
	Per - vades the	si - lent	air, The	stars will	set ; the	mor -	row
:s₁	s₁ :t₁	d :d	t₁ :s₁	s₁ :t₁	d :d	d :t₁	d
:s₁.f₁	m₁ :s₁	d₁ :m₁	s₁ :d₁	m₁ :r₁	d₁ :m₁	r₁ :s₁	d₁

:m	s :s	r :m	d :—	t̂₁ :s₁	d :r	m :f	m :r	d̂
	Our thoughts to	heav'n as-	cend -	ing, Are	fill'd with	joy and	ho - ly	peace.
	May bring us	joy or	sor -	row ; To	do Thy	will be	all our	care.
:d	t₁ :d	t₁.l₁ :se₁	l₁ :fe₁	s₁ :s₁	s₁ :t₁	d :r	d :t₁	d
:l₁	s₁ :m₁.f₁	s₁.f₁ :m₁	l₁ :r₁	s₁ :s₁.f₁	m₁ :s₁	d₁ :f₁	s₁ :s₁	d₁

SOLFEGGIOS IN TWO-PART HARMONY.   B.

34. KEY E.

:m	s :-.f	m :d¹	t :-.l	s :l	s :m	r :f	f :—	m
:d	m :-.r	d :m	s :-.f	m :f	m :d	t₁ :r	t₁ :s₁	d

:r	m :-.f	s :se	l :-.t	d¹ :d¹	t :l	s :fe	l :—	s
:t₁	d :-.r	m :m	f :-.r	d :m	r :d	t₁ :r	d :—	t₁

:f	m :-.r :d	:l	s :-.f	m :s	l :t	d¹ :m	r :—	d
:r	d :-.t₁	d :f	m :-.r	d :m	f :r	m :d	d :t₁	d

ONCE AGAIN IS STILLY NIGHT.

A. J. Foxwell.   Naumann. From Curwen's Two-Part Songs.

35. Key F. *Very slowly.* S.C.

```
|m :-.m|r :r |d :d |f :- |m :-.s|s.f :l.f|m :- |r :  |
  1.Once a - gain is   stil - ly night   Soft - ly clos - ing  o'er   us ;
  2.Would you sweet re- pose en - joy,   Peace of mind pos- sess - ing ?
  3.Be  it ours while  here be - low,    Thus to live and  la  - bor,
|d :-.s,|f, :f, |m, :m, | l, :t, |d :-.m|m.r :f.r|d :- |t, :  |

|m :-.m|r :r |d :d |f :- |m :-.s|s.f :l.f|m :- |r :  |
  Time has dropp'd in  rap - id flight,  One  day more be- fore  us.
  Use - ful-ly your   hours em- ploy,    Mak - ing life a   bless - ing.
  Hon - or to  our    God to  show,     Kind - ness to our  neigh - bor.
|d :-.s,|f, :f, |m, :m, | l, :t, |d :-.m|m.r :f.r|d :- |t, :  |

|s :-.r|r :m |f.s :l.f|r :- |m :-.m|m :fe |s.l :t.l|s :  |
  Wel - come is the   ev' - ning hour,  Friend of all the  wea - ry ;
  Conscience then with look se - rene,   Smil - ing-ly will  greet .. you ;
  He  who thro' the   world has pass'd,  Leav - ing good be- hind .. him,
|t, :-.t,|t, :d |r.m :f.r|t, :- |d :-.d|d :l, |t,.d:r.d|t, :  |

|d :-.d|f :f |m :-.m|l :- |s :d'.s|t.l :s.f|m :r |d :  ||
  Sleep, with its res-  tor - ing power, Cheers the lot most  drear - y.
  Pleas - ant tho'ts will gild  the scene, Pleasant dreams will meet  you.
  Peace - ful-ly will    rest  at last,   When "the end" shall find  him.
|d :-.d|r :r |d :-.d|f :- |m :m |s.f :m.r|d :s,.f,|m, :  ||
```

SOLFEGGIO.

36. Key B. Lah is G-sharp. S.C.   B.

```
( .l,|m.r :d.t,|d  :-.de|r.d :t,.l,|t,  :-.t,|d.t, :l,.se,|l,  :-.l, )
(   . : .m,|l,.s,:f,.m,|f,  :-.fe,|s,.f,:m,.r,|m,  :-.m,|f,.m,:r,.de,|

(|t,.l,:s,.fe,|s,  :-.se,|l,.t,:d.l,|t,.d :r.t,|l,  :-.se |l,  :-. ||
(|r,  :-.r,|m,.r,:d,.t2|d,  :-.de,|r,.m,:f,.r,|m,.r,:d,.t2|l2  :-. ||
```

WAKE, MINSTRELS OF THE WOODLANDS.

FRANZ ABT. From Curwen's "Trios for Equal Voices."

37. KEY C. *Gaily*. S.S.C.


```
{ :s | s :—.m | s :d' | s :— | m :d' | l :f'.m'|r' :s | m' :— |—
  1 Wake, min-strels of  the  wood - lands, Sing  loud, with jo - cund  cheer,
  2. Ye  sing  of   heav'nly  kind - ness, Of   gifts  so   large and  free,
  3. O   birds  on  wav-ing  branch - es,  Be   mine  as  yours the  praise;
  :m | m :—.d | m :m | m :— | m :s | f :l.d'|t :s | s :— |—
  :d | d :—.d | d :d | d :— | d :m | f :r | s :s | d :— |—
```

```
   G. t.
{ :m'l | s :—.s | f :m | m :— | r :r | r :—.m | f :s | m' :— |
   For  spring a - gain ap - pear - eth, The  love - ly flow'rs are  here.
   Of   beau - ty all a - dorn - ing, Of   flow - 'ret, rill, and  tree.
   Sing loud of heav'nly mer - cy, That  bless - eth all our  days.
  :sd | d :—.d | d :d | d :— | d :d | t, :—.d | r :t, | d :— |
  :df,| m, :—.m,| l, :s, | s, :— | f, :fe,| s, :—.s,| s, :s, | d :— |
```

```
   f. C.
{ :ds | s.l:s.l | t.d':t.d'| r' :—.r'|r' :s | s :l.t | d'.t:d'.r'
   Then  sing, oh,  sing a   mer - ry strain, Oh,  wel - come to  the
  :ds | s.l:s.l | s.l:s.l | t :—.t |t :s.f | m :f.r | m.s:s
  :  |   :   | (d):s | s.fe:s.l|s.f:m.r | d :—.d | d.r:m.s
```

```
{ m' :—.m'| m' :m' | f' :—.m' | r' :d' | t :—.l | s :s
   woods  a - gain; Then  sing,  sweet birds, in  mer - ry strain, Oh,
  d' :—.d'| d' :d' | d' :—.d' | s :s | s :—.fe| s :s
  d' :—.d'| d' :ta | l :—.s | f :m | r :—.d | t, :
```

```
{ s :l.t | d'.t:d'.r'| m' :— | r' :— | d' :⌢— |
   wel - come  to  our  woods   a  -  gain !
  s :l.t | d'.t:d'.r'| d' :s | f :— | m :— |
  :  |   :d'.f| s :— | s, :— | d :— |
```

FIRMLY STAND.

38. KEY A. M. 80. *With spirit.* NAGELI.

Verse text (lines, set to the tune):

1. Firmly stand, firmly stand, my native land!
2. Safe-ly dwell, safely dwell, my native land!
3. Sing for joy, sing for joy, my native land!

True in heart and true in hand, All that's holy cherish;
May thy sons u-ni-ted stand, Firm and true for ev-er:
In thee dwells a noble band, All thy weal to cher-ish;

Then shall God re-main thy friend, Then shall heav'n thy walls de-fend,
God forbid the day should rise When 'tis said our free-dom dies!
God with might will guard thee round. While thy steps in truth are found,

f
Free-dom! Free-dom! Freedom shall not per-ish!
Free-dom! Free-dom! Freedom die, Oh nev-er!
Free-dom! Free-dom! Freedom not per-ish!
cres.

ff

```
(:s₁.,s₁| s₁  :—  :r.,d| r  :—  :s₁.,s₁| s₁  :—  :m.,r| m  :—  :d )
 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
 :s₁.,s₁| s₁  :—  :t₁.,l₁| t₁  :—  :s₁.,s₁| s₁  :—  :d.,t₁| d  :—  :m₁
(:s₁.,s₁| s₁  :—  :s₁.,s₁| s₁  :—  :s₁.,s₁| s₁  :—  :d₁.,d₁| d₁  :—  :d₁ )
```

```
(| r  :f  :m  | s  :—.f:m | r  :—  :—  | t₁  :—  :—  | d  :—  :—  | —  :—  ||
  na - tive  land,  my  na - tive         land.
  s₁  :—  :d  | t₁  :—  :d | t₁  :—  :—  | s₁  :—  :f₁  | m₁  :—  :—  | —  :—
 | t₂  :—  :d₁ | r₁  :—  :d₁ | s₁  :—  :— | s₁  :—  :—  | d₁  :—  :—  | —  :— ||
```

SOLFEGGIOS.

From ABT.

39. KEY C.   f.F.

```
(.s  | d¹  :l  | s  :  .d¹ | s .,m :f .,s | m  :  .ᵐt₁ )
(.m  | m  :f  | m  :  .m | m .,d :r .,t₁ | d  :  .ᵈs₁ )
```

C.t.
```
(| r .,r :m .,t₁ | r .d :  .ᵈf | r¹ .,d¹:t .l | s .se :l .,f )
(| t₁ .,l₁:se₁ .,se₁| se₁.l₁ :  .¹r | f .,m :r .d | t₁ .t₁ :t₁ .,t₁ )
```

G.t.
```
(| f .m :  .ᵐl₁ | t₁  :— .t₁ | d .r :m .s,f | m  :r .,f )
(| t₁ .d :  .ᵈf₁ | f₁  :— .f₁ | m₁ .s₁ :d .l̲₁ | s₁  :s₁ )
```

f.C.
```
(| m  :  .ᵈs| s .m¹:r¹.d¹ | d¹ .l :  .l | s  :l .t | d¹  :—.||
(| d  :  .ᵗᵃf| m .s :f .m | l .f :  .f | m  :f .r | m  :—.||
```

40. KEY G.   B.

```
(| s  :—.f:m .re| m  :—  :m | f  :—.m:r .de| r  :—  :re )
(|    :    :  | d  :—.t₁:l₁.se₁| l₁  :—  :l₁ | t₁  :—.l₁:s₁.fe₁)
```

```
(| m  :—.r:d .t₁| d  :—  :de | r  :—  :s₁ | d  :—  :—  ||
(| s₁  :—  :se₁ | l₁  :—.s₁:f₁.m₁| f₁  :—  :f₁ | m₁  :—  :—  ||
```

SUMMER IS GONE.

SONG WITH HUMMING ACCOMPANIMENT.

41. Key B-flat. Lah is G. *Slow.*   From the " Standard Course."

l₁ :— | l₁ :-.t₁	d :— | — :t₁	l₁ :m | r :d	t₁ :— | — :—
Sum - mer is	gone, And	sad - ly sighs the	breeze,
Sum - mer is	gone, And	here I sad - ly	sigh,

S.S.C.

l₁ :— | — :-.t₁	d :— | — :	d :t₁ | — :l₁	se₁ :— | — :—
l₁ :— | — :-.t₁	d :— | — :	l₁ :se₁ | — :l₁.	m₁ :— | — :—
l :— | — :-.t₁	d :— | — :	m₁ :— | — :—	— :— | — :—

Hm,   Hm,

l₁ :— | l₁ :-.t₁	d :— | — :t₁	l₁ :m | r :d	t₁ :— | — :—
Moan - ing it	goes Thro'	bare and leaf - less	trees,
All, all a-	lone, Not	one dear friend is	nigh;

l₁ :— | — :-.t₁	d :— | — :	d :t₁ | — :l₁	se₁ :— | — :—
l₁ :— | — :-.t₁	d :— | — :	l₁ :se₁ | — :l₁	m₁ :— | — :—
l₁ :— | — :-.t₁	d :— | — :	m₁ :— | — :—	— :— | — :—

Hm,   Hm,

m :— | m :-.m	m :— | — :m	m :s | f :m	r :— | — :—
Sweet flow'rs are	dead, The	song-birds all have	flown,
Sigh on, ye	winds; Tho'	spring a - gain will	come,

t₁ :d | r :d	t₁ :— | — :	d :m | r :d	t₁ :— | — :—
se₁ :l₁ | t₁ :l₁	se₁ :— | — :	s₁ :— | — :—	— :— | — :—
m₁ :— | — :—	— :— | — :	d₁ :— | t₂ :d₁	s₁ :— | — :—

Hm,   Hm,

r :— | s :-.f	m :— | — :r.d	t₁ :l₁ | l₁ :se₁	l₁ :— | — :—
Sigh on ye	winds, For	sum - mer days are	gone.
Those dear,dear	friends To	me can - not re-	turn.

r :— | — :—	d :— | — :	se₁ :l₁ | m₁ :—	— :— | — :—
t₁ :— | — :—	d :— | — :	m₁ :— | — :r₁	d₁ :— | — :—
s₁ :— | — :—	l₁ :— | — :	r₁ :d₁ | — :t₂	l₂ :— | — :—

Hm,   Hm,

WHO'LL BUY MY ROSES?

42. Key B-flat. A ROUND COMPOSED OF THREE POPULAR MELODIES.

```
1 | s    :s ..,l :s ..,f | m   :d   :d  | r   :s,   :s,
    Who'll buy  my        ros - es,  my   sweet, pret - ty

2 | s, :m    :r  | d   :m,   :s,  | f,  :r,   :t,
    Pret - ty blue  vio - lets, blue  vio - lets, blue

3 | d, ..,d,:m, ..,m, :s, ..,s, | s, ..,d :d | :m, ,s, ,d
    La, la, la,  la, la  la,  la,     la,       la, la,la,

  | m    :d    :d   | s   :s ..,l :s ..,f | m   :d   :d
    ros -      Come,  who'll buy  my        ros - es,  who'll

  | d   :—   :s,  | s,  :m   :r  | d   :m,   :s,
    vio - -   lets,  Pret - ty blue  vio - lets, who'll

  | d   :—   :  | d, ..,d, :m, ..,m, :s, ..,s, | s, ..,d :d | :m, ,s, ,d
    la.              La, la, la,  la, la, la,      la,      la, la,la,

  | r   :s,   :s,  | d   :—   :  | r   :s,   :s,
    buy  them, who'll  buy?          Fresh from  the

  | f,  :r,   :t,  | d   :—   :  | f,  •r,   :t,
    buy  them, who'll  buy?          All  are  fresh

  | t,  :r   :s, ,l, ,t, | d   :—   :  | r, .f, :r, .t, :r
    la,      la, la,la,  la.              La, la, la,  la,  la,

  | m    :d    :d   | r   :s,   :s,  | m   :d ..,r :m ..,f
    coun - try are    all  these sweet  pos - ies,  Come,

  | d   :m,   :s,  | f,  :r,   :t,  | d   :—   :s,
    gath - er'd and   beau - teous be -  side,       Come,

  | m, .s, :m, .d :m | r, .f, :r, .t, :r | m, .s, :m, .d :m
    la, la, la, la, la,  la, la, la, la, la,  la, la, la, la, la.

  | s   :s ..,l :s ..,f | m   :d   :d  | r   :s,   :s,  | d   :—   :  || 2
    who'll buy  my        ros - es,  who'll buy  them, who'll  buy?

  | s, :m   :r  | d   :m,   :s,  | f,  :r,   :t,  | d   :—   :  || 3
    buy  my  blue  vio - lets, who'll  buy  them, who'll  buy?

  | d, ..,d,:m, ..,m, :s, ..,s, | s, ..,d :d | :m, ,s, ,d | t, :r :s, ,l, ,t, | d :— : || 1
    La, la, la, la, la, la,      la,      la, la,la,  la,       la,la,la,  la.
```

SWEET DAY SO COOL.

Words by GEORGE HERBERT (1620).   Music by BRINLEY RICHARDS.

43. KEY E. M. 84. *Beating six times.* S.S.C.

```
 p                          cres.
:s  |s :—:l |s :—:s |d' :t :l |s :—:s |l :—:s |s :f :m
1.Sweet day  so  cool,  so calm,  so bright, The bri - dal of   the
2.Sweet rose, whose hue,     an-gry and brave, Bids the  rash gaz - er
3.On-ly     a  sweet  and vir - tuous soul, Like sea - son'd tim - ber,
:m  |m :—:f |m :—:m |l :s :f |m :—:m |f :—:m |r :—:d
:d  |d :—:d |d :—:d |d :d :d |d :—:d |d :—:d |t₁ :—:d
```

```
         dim.          pp
l :s :d' |m :r :s |s :—:l |s :—:s |d' :t :l |s :—:f
earth  and sky; Sweet day  so  cool,  so calm,  so bright, The
wipe   his eye; Sweet rose, whose hue,    an-gry and brave, Bids
nev - er gives; On-ly     a  sweet and vir - tuous soul, Like
f :m :m |d :t₁ :f |m :—:f |m :—:m |l :s :f |m :—:d
d :—:d |s₁ :—: |    :   :  |   :  :d |d :d :d |d :t₁ :l₁
```

```
 cres.                 f              :s: p
m :—:l |s :—:d' |t :—:l |s :—:s |r :m :f |l :s :d'
bri - dal of   the earth  and sky! Sweet dews  shall weep  thy
the   rash gaz - er wipe   his eye, Thy root  is  ev - er
sea - son'd tim - ber, nev - er gives, But though the whole world
d :—:d |d :—:m |r :—:d |t₁ :—:t₁ |t₁ :d :r |f :m :m
s₁ :—:f₁ |m₁ :—:l₁ |r₁ :—:r₁ |s₁ :—:  |   :   :  |   :  :d
```

```
                                                 Sweet
                                                 Is
                                                 But
```

```
              cres.                     dim. rall.     pp
s :—:s |s :—:d |d' :t :l |s :—:se |l :r :m |f :—:f
fall   to - night, Sweet dews  shall weep  thy fall - to - night, For
in     the  grave, Thy root  is  ev - er  in   the  grave, And
turn   to  coal, But though the whole world turn  to  coal, Then
r :m :f |f :m :d |l :s :f |m :—:m |d :—:ta₁ |l₁ :—:d
t₁ :d :r |r :d :  |   :  :d |d :t₁ :ta₁ |l₁ :—:s₁ |f₁ :—:l₁
```

```
dews    shall weep,      Sweet dews  shall weep  to - night,
in      the  grave,      Thy  root  is   in   the  grave,
though  the  world,      But  though it  turn  to  coal,
```

pp D.S.

m :– :–	r :– :–	s :– :–	– :– :d	r :– :–	f :– :–	m :– :–	– :– :–
thou	must	die,	For	thou	must	die !
thou	must	die,	And	thou	must	die !
chief - ly	lives,	Then	chief - ly	lives.

| d :– :– | t₁ :– :– | d :– :– | – :– :d | d :– :– | t₁ :– :– | d :– :– | – :– :– |

| s₁ :– :– | s₁ :– :– | m₁ :– :– | – :– :m₁ | f₁ :– :– | s₁ :– :– | s₁ :– :– | – :– :– |
| | | | | | | d₁ :– :– | – :– :– |

LET OUR MERRY VOICES.

CANON.

44. KEY A-flat. Lah is F. *In a light and gay manner.* B.

l₁ .t₁ :d .r	m .r :d .t₁	l₁ .se₁ :l₁ .t₁
Let our mer - ry	voic - es min - gle	In a min - or
:	l₁ .t₁ :d .r	m .r :d .t₁
	Let our mer - ry	voic - es min - gle
:	:	l₁ .t₁ :d .r
		Let our mer - ry

Repeat ad lib. between the double bars.

d .t₁ :l₁ .se₁	l₁ .t₁ :d .r	m .r :d .t₁
can - on jin - gle,	Let our mer - ry	voic - es min - gle
l₁ .se₁ :l₁ .t₁	d .t₁ :l₁ .se₁	l₁ .t₁ :d .r
In a min - or	can - on jin - gle,	Let our mer - ry
m .r :d .t₁	l₁ .se₁ :l₁ .t₁	d .t₁ :l₁ .se₁
voic - es min - gle	In a min - or	can - on jin - gle,

CODA.

l₁ .t₁ :d .r	m :r	d :t₁	l₁ :—
Min - gle in the	sweet - est	har - mo - ny.
m .r :d .t₁	l₁ :l₁	l₁ :se₁	l₁ :—
voic - es min - gle	in sweet	har - mo - ny.
l₁ .f₁ :m₁ .r₁	d₁ :f₁	m₁ :m₁	l₁ :—
Min - gle in the	sweet - est	har - mo - ny.

SOLFEGGIOS TO BE SUNG IN UNISON.

45. KEY G.   B.

$$\left(\left\| \text{d} \quad :\underline{\text{m.r}} | \text{d} \quad :\text{s}_1 \; \right| \text{l}_1 \; :-.\text{s}_1 | \underline{\text{l}_1.\text{t}_1} :\text{d} \; \right| \text{r} \quad :\underline{\text{f.m}} | \text{r} \quad :\text{l}_1 \; \right| \text{t}_1 \; :-.\text{d} | \text{r} \quad : \quad \right)$$

$$\left(\left\| \text{m} \quad :\underline{\text{s.f}} | \text{m} \quad :\text{t}_1 \; \right| \text{d} \quad :-.\text{r} | \underline{\text{m.fe}} :\text{s} \; \right| \text{f} \quad :\underline{\text{m.r}} | \text{d} \quad :-.\text{l}_1 \right| \text{s}_1 \; :\underline{\text{l}_1.\text{t}_1} | \text{d} \quad : \quad \right\|$$

46. KEY F. *Beating twice. Smoothly.*   B.

$$\left(:\text{s}_1 \left| \underline{\text{s}_1 :\text{d}} :\text{r} | \underline{\text{m}} :\text{f} :\text{m} \right| \text{r} :- :\text{l}_1 | \text{r} :- :\text{d} \right| \underline{\text{t}_1 :\text{d}} :\text{r} | \underline{\text{m}} :\text{l} :\text{s} \right| \text{s} :- :\text{r} | \text{m} :- \right)$$

$$\left(:\text{m} \left| \underline{\text{f}} :\text{m} :\text{r} | \underline{\text{d}} :\text{t}_1 :\text{l}_1 \right| \text{s}_1 :- :\text{m} | \text{r} :- :\text{d} \right| \underline{\text{t}_1 :\text{l}_1} :\text{s}_1 | \underline{\text{s}} :\text{m} :\text{f} \right| \text{m} :- :\text{r} | \text{d} :- \right\|$$

47. KEY A. *In a light and graceful manner.*   B.

$$\left(:\text{s}_1 \left| \text{s}_1 :-.\text{l}_1 :\text{s}_1 \; | \text{s}_1 \; :-.\text{fe}_1 :\text{s}_1 \right| \text{d} : \quad :\text{s}_1 \; | \text{s}_1 : \quad :\text{l}_1 \right| \text{l}_1 \; :-.\text{t}_1 :\text{l}_1 \right)$$

$$\left(| \text{l}_1 \; :-.\text{se}_1 :\text{l}_1 \; | \text{r} : \quad :\text{l}_1 \; | \text{l}_1 : \quad :\text{t}_1 \; | \text{t}_1 \; :-.\text{d} :\text{t}_1 \; | \text{t}_1 \; :\text{d} \quad :\text{r} \right)$$

$$\left(\left\| \text{m} \; :- \; :\text{l}_1 \; | \text{f} \; :\text{m} \; :\text{r} \right| \text{d} \; :-.\text{t}_1 :\text{l}_1 \; | \text{s}_1 \; :\text{m} \; :\text{r} \right| \text{d} : \quad :\text{d} \; | \text{d} : \quad \right\|$$

48. KEY G.   B.

$$\left(\left\| \text{d} \quad :-.\text{t}_1 | \text{d} \quad :\text{s}_1 \; \right| \text{l}_1.\text{t}_1 :\text{d} .\text{r} | \text{t}_1 \quad :\text{s}_1 \; \right| \text{m} \quad :-.\text{r} | \text{m} \quad :\text{d} \quad \right)$$

$$\left(| \text{t}_1 .\text{d} :\text{r} .\text{m} | \text{r} \quad :- \quad \right| \text{r} \quad :-.\text{m} | \text{f} \quad :\text{l}_1 \; \right| \text{d} \quad :-.\text{r} | \text{m} \quad :\text{s}_1 \; \right)$$

$$\left(| \text{l}_1 .\text{t}_1 :\text{d} .\text{r} | \text{m} \quad :\text{fe} \; \right| \text{s} \quad :\text{r} \quad | \text{s} \quad :- \quad \right| \text{s} \quad :-.\text{se} | 1 \quad :\text{m} \quad \right)$$

$$\left(\!\left|\begin{array}{l} \text{f} \quad :-.\text{fe}|\text{s} \quad :\text{r} \end{array}\right|\begin{array}{l}\text{r} \quad :-.\text{m}|\text{f} \quad :\text{t}_{\text{,}}\end{array}\right|\begin{array}{l}\text{d} \quad :\text{r} \end{array}\right|\begin{array}{l}\text{m} \quad :-\end{array}\right)$$

$$\left(\!\left|\begin{array}{l}\text{m} \quad :-.\text{re}|\text{m} \quad :\text{l}_{\text{,}}\end{array}\right|\begin{array}{l}\text{r} \quad :-.\text{de}|\text{r} \quad :\text{s}_{\text{,}}\end{array}\right)$$

$$\left(\!\left|\begin{array}{l}\text{d} \quad :\text{ta}_{\text{,}}\end{array}\right|\begin{array}{l}\text{l}_{\text{,}}.\text{t}_{\text{,}}:\text{d}.\text{r}\end{array}\right|\begin{array}{l}\text{s}_{\text{,}} \quad :\text{l}_{\text{,}}.\text{t}_{\text{,}}|\text{d} \quad :-\end{array}\right\|$$

49. KEY A-flat.   B.

$$\left(\!\left|\begin{array}{l}\text{d} \quad :\text{s}_{\text{,}}\end{array}\right|\begin{array}{l}\text{m}.\text{r}:\text{d}.\text{t}_{\text{,}}|\text{l}_{\text{,}} \quad :\text{m}_{\text{,}}\end{array}\right|\begin{array}{l}\text{d}.\text{t}_{\text{,}}:\text{l}_{\text{,}}.\text{se}_{\text{,}}|\text{l}_{\text{,}} \quad :-.\text{t}_{\text{,}}|\text{d} \quad :\text{r}\end{array}\right)$$

$$\left(\!\left|\begin{array}{l}\text{m}.\text{s}:\text{f}.\text{m}|\text{r} \quad :-\end{array}\right|\begin{array}{l}\text{m} \quad :\text{d}\end{array}\right|\begin{array}{l}\text{t}_{\text{,}}.\text{r}:\text{d}.\text{t}_{\text{,}}|\text{d} \quad :\text{l}_{\text{,}}\end{array}\right|\begin{array}{l}\text{se}_{\text{,}}.\text{t}_{\text{,}}:\text{l}_{\text{,}}.\text{se}_{\text{,}}\end{array}\right)$$

$$\left(\!\left|\begin{array}{l}\text{l}_{\text{,}} \quad :-.\text{m}_{\text{,}}|\text{ba}_{\text{,}}.\text{se}_{\text{,}}:\text{l}_{\text{,}}.\text{t}_{\text{,}}\end{array}\right|\begin{array}{l}\text{d} \quad :\text{t}_{\text{,}}\end{array}\right|\begin{array}{l}\text{l}_{\text{,}} \quad :-\end{array}\right)$$

$$\left(\!\left|\begin{array}{l}\text{d} \quad :-.\text{s}_{\text{,}}|\text{l}_{\text{,}}.\text{t}_{\text{,}}:\text{d}.\text{r}\end{array}\right|\begin{array}{l}\text{m} \quad :\text{r}\end{array}\right|\begin{array}{l}\text{d} \quad :-\end{array}\right\|$$

50. KEY E-flat. *Smoothly.*   B.

$$\left(\!\left|\begin{array}{l}\text{m} \quad :-.\text{f}:\text{s}.\text{l}|\text{s} \quad :- \quad :\text{f}\end{array}\right|\begin{array}{l}\text{r} \quad :-.\text{m}:\text{f}.\text{s}|\text{f} \quad :- \quad :\text{m}\end{array}\right)$$

B7t.

$$\left(\!\left|\begin{array}{l}\text{ml} \quad :-.\text{t}:\text{d}^{\text{l}}.\text{r}^{\text{l}}|\text{m}^{\text{l}} \quad :- \quad :\text{d}^{\text{l}}\end{array}\right|\begin{array}{l}\text{t} \quad :-.\text{l}:\text{t}\end{array}\right|\begin{array}{l}\text{d}^{\text{l}} \quad :- \quad :\end{array}\right)$$

f.E♭

$$\left(\!\left|\begin{array}{l}\text{taf} \quad :-.\text{m}:\text{f}.\text{s}|\text{f} \quad :- \quad :\text{m}\end{array}\right|\begin{array}{l}\text{l} \quad :-.\text{se}:\text{l}.\text{t}|\text{l} \quad :- \quad :\text{se}\end{array}\right)$$

$$\left(\!\left|\begin{array}{l}\text{d}^{\text{l}} \quad :-.\text{t}:\text{l}.\text{s}|\text{t} \quad :- \quad :\text{l}\end{array}\right|\begin{array}{l}\text{s} \quad :-.\text{f}:\text{r}\end{array}\right|\begin{array}{l}\text{d} \quad :- \quad :\end{array}\right\|$$

51. KEY C.   B.

$$\left(:m \; \Big| s \; :\underline{f.m} | r \; :d \; \Big| t_1 \; :l \; \Big| s \; :\underline{t.d^l} \Big| r^l \; :f \; \Big| m \; :\underline{f.s} \Big| l \; :t_1 \; \Big| d \; \right)$$

G.t.

$$\left(:^r s_1 \Big| \underline{l_1.t_1} :d \; | f \; :m \; \Big| r \; :d \; \Big| s \; :f \; \Big| l_1 \; :t_1 \; | m \; :r \; \Big| s_1 \; :t_1 \; | d \; \right)$$

f.C.

$$\left(:^d s \Big| f \; :m \; | l \; :-.s \Big| t \; :\underline{l.s} | d^l \; :m \; \Big| f \; :r^l \; | t \; :-.d^l \Big| m \; :r \; | d \; \right\|$$

52. KEY F.   B.

$$\left(.d :m .f \Big| s \quad :-.se:l .m \Big| f \quad :- .r :t_1.r \Big| f \quad :- .fe:s .r \right)$$

C.t.

$$\left(m \quad :- .^m l :l .t \Big| d^l \quad :- .l :r^l .d^l \Big| t \quad :- .s :t .d^l \right)$$

f.F.

$$\left(r^l \quad :- .s :m^l .r^l \Big| d^l \quad :- .^s r :r .m \Big| f \quad :- .r :s .f \right)$$

$$\left(m \quad :- .m :f .fe \Big| s \quad :- .d :m .r \Big| d \quad :- . \right\|$$

53. KEY D. *Lightly.*   B.

$$\left(:d \Big| m : \quad :s \Big| f : \quad :l \Big| s :l :t \Big| d^l :- :s \right)$$

A.t.

$$\left(t : \quad :l \Big| s : \quad :f \Big| l :-.s :f.m \Big| r :- :^r s_1 \Big| l_1 : \quad :l_1 \right)$$

$$\left(t_1 : \quad :t_1 \Big| d :r :m \Big| f : \quad :m \Big| r : \quad :d \Big| s : \quad :f \right)$$

f.D.

$$\left(m :-.r :d.t_1 \Big| d :- :^{ta.}f \Big| m : \quad :r \Big| d : \quad :l \Big| s :l :t \right)$$

$$\left(d^l :- :s \Big| d^l : \quad :s \Big| t : \quad :l \Big| s :-.f :m.r \Big| d :- \right\|$$

INTERMEDIATE RHYTHMS

FOR PUPILS PREPARING FOR THE INTERMEDIATE CERTIFICATE

OF THE TONIC SOL-FA COLLEGE.

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 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.

---

5. Key D. M. 100. *Bishop,* "Bid me discourse."

| d | :— | m | :— .f | s | :— | |— | :— | d¹ | :— | t̗₊d¹:l̗₊t | s̗₊l:f̗₊s | m | :— |
Bid | | me | dis-| course, | | | | I | | will en- | chant thine | ear,

| m | :— | m̗₊r̗₊d:f̗₊m̗₊r | s | :— | |l | :— | | m | :-.f | r̗.d:r̗.m | d | :— |
Or, | | like a | fai | - | ry, | | | trip | up-on the | green.

6. Key C. M. 100. *Eisenhofer,* "Now the moonbeam's lustre."

| m | :— .r | d | :d | s | :— .f | m | : | s ₊fe:s ₊fe | s ₊fe:s ₊se |
Songs | and cheer - ful | voi | - | ces, | | Songs and | cheer - ful

| l̗₊se̗₊l:d¹l̗₊f | d | : | l ₊se:l ₊se | l ₊d¹:t ₊l | s | :— | | : |
voi | - | ces, | Ech - o | here shall | call.

7. Key C. M. 72. *Twice.* **taa-efe-tee.** *Sir J. Stevenson,* "Fisherman's Glee."

| s | :— :— | |— :— .— | s | :— :s | |s :l | :t | d¹ :-.r¹:m¹ | s :— :s |
Kind | | na - ture's boon | with | joy | we re - ceive, | Sing

| s | :-.fe:s | |d¹ :-.t:d¹ | m¹ :-.re¹:m¹ | |d¹ :— :s | s :-.fe:s | |d¹ :-.t:d¹ |
mer - ri-ly, mer - ri-ly, | mer - ri - ly oh, | Sing mer - ri-ly, mer - ri-ly,

| m¹ :-.re¹:m¹ | d¹ :— :d¹.d¹ | r¹ :— :r¹ | |t :— :t | d¹ : : | | : : |
mer - ri-ly oh, With a | mer - ry pull | we row.

8. Key C. M. 72. *Twice.* **taa-ai-tee.** *Bishop,* "When wearied wretches."

| s :—:— | s :—:f | | : :f | f :—:m | | : :m | m :—:r | | : :r | r :—:d |
A - | las! | the | days | have | passed | a - | long,

| | : :d | d :—:m | s :—:— | f :l | |d¹:l | s :m | r :—:s | f :—:—|m : |
The | days we | never, | never, | never | more shall see.

9. Key A. M. 72. *Thrice.* **taa-tefe-tifi.** *Kreutzer,* "Land of Light."

| s̗ :m̗ :s̗ | d :— :— | s̗ :— :— | m :r :d | r :— :— |
Rich - est in. | trea - - sure, | Brightest in | plea -

| s̗ :— :— | s̗ :l̗ | :t̗ | d :— :d | l̗ :— :s̗ | l̗ :t̗ | :d |
sure, | is | the | land I | claim as | mine, | Oh

| r :f .m :r .d | d :— :d | t̗ :l̗ | :t̗ | d̄ :— :— | |— :— :— |
praise to Him | who gave it | birth!

(2.)

10. Key D. M. 72. *Twice.*　　　　aa-tai-tee.　　*Auber,* "Fisherman's Morning Song."

```
(:s |s :—:—|—:s :d'|m' :—:—| : :m'|m' :—:—|—:m':d'|s :—:—| : :m )
( Take| heed,　　whisper| low,　　 take| heed,　　whisper| low,　　　The)

(|r :—:m.f|s :—:l.s|s :—:—|d' :—:—|d' :t :l |l :s :f |m :—:—|—:—:m )
(|prey we seek we'll| soon,　we'll| soon, we'll soon en-|snare,　the)

(|r :—:m.f|s :—:l.s|s :—:—|d' :—:—|d' :—:s |s :f :r |d :—:—|—:—|| )
(|prey we seek we'll| soon,　we'll| soon, we'll soon en-|snare.)
```

11. Key D. M. 144. *Six times.*　　　　*Braham,* "Rest, weary traveller."

```
(|r :—:— |—:d :r |m :—:— |d :—:— |r.m:f.s:l.s|t.l:s.f:m.r )
(|Wan - - der no| more,　　 wan - der)

(|m :s :d'|l :f :r |d :—:— |r :—:m |d :—: | : : || )
(| - - - - - - der,| wan - der no| more.)
```

12. Key E. M. 120.　　　　taa-tai-aa.　　　　"Men of Harlech."

```
(|d :—:t,|l, :—:t,|d :r |m :l |s.m:—|r :—:m|d :—|—|| )
(|For the li - ber-|ty of Gwa-lia.| On-ward, Har-lech| men.)
```

13. Key A. M. 144.　　　　*Parry,* "Adieu to the cottage."

```
(:s,|d :— |:r .m|r .d:— |:s,|l, :— |:t,.d|d :— )
(A -| dieu　to the| vil-lage,　a -| dieu　to the| cot,)

(:r |m :—.r:d|r .s:— |:d|t, :—.d:l,|s, :— || )
(And| shall I then| nev-er re -| vis - it the| spot?)
```

14. Key G. M. 72.　　　　tafa-ai.　　　　*Haigh,* "Spare my love."

```
(|d .r:m .d|l,.d.—:s,|d .d:r .d|m .d :s )
(|Spare my love, ye| winds that blow,| Plash - y sheets and| beat - ing rain,)

(|r .t,:s, .s,|d,.m.—:s|m .r:r .m|r .d:d || )
(|Spare my love, thou| feathery snow,| Drift - ing o'er the| fro - zen plain.)
```

15. Key F. M. 60.　　　　　　　　"She never blamed him."

```
(|m :m,r.—|m .f :fe,s.—|r .r:r .d|r .m :r .d )
(|She never| blam'd him, never,| But re - ceived him| when he came,)

(|m .m:m .r|m .f :fe,s.—|r .r:r .d|r .m :r .d || )
(|With a wel - come| kind as ever,| And she tried to| look the same.)
```

(3)

16. Key D. M. 96.   *Shield,* "The heaving of the lead."

```
(:d .,r |m  :m  |r  :f .,r |d  :t, |d  :  .s,|d .r :m .f |s
  Now  |to    her  berth the |ship draws nigh— We|shor - ten sail— )

(:  .s |l .t :d'.l |s  :  .s |d' :- .t |l  :- .s |s .f :m .r |d
   She|feels the tide— "Stand clear the ca - ble"|is  the  cry.  ||
```

17. Key F. M. 60.   *Bishop,* "Oh no, we never mention her."

```
(:  .s |d  .,t,:d ,r .- |m  .,m :s  .m |r  .,d :r ,m .- |d
    Oh|no,    we never |men - tion her, Her|name is never |heard. )

(:  .s |s  .,t,:t, .r |r ,d .- :d  .,l,|s,,d .- :d  .r ,m|d
   From|sport to sport they|hurry   me,  to|banish  my  re -|gret. ||
```

18. Key A. M. 80.   *Braham,* "Beneath the willow tree."

```
(:  .s,|d  .,d:d  :- .r |m  .,d:d  :  .l,|s, .,m,:d  :  .m,|r,  :  :  .l,)
    Oh,|take me to  your|arms,my love. She|will not list  to|me,    Be-

(|s, .,m,:f, :- .r, |d,  :  :  |s,,m,.- : :d ,s,.- )
  neath the wil - - low |tree,    |   willow,   willow,

(|m ,d .- :  :  .l, |s,  .,d:m  :- .t, |d  :—  :  :||
  willow,     Be -|neath the wil - - low|tree.  ||
```

19. Key C. M. 80.   *J. R. Thomas.* "Homeward bound."

```
(|d'  :s  |m  :s .s |s  :- .f |m .s :  |r' .s :s .,f |m  :  )
  Home - ward,|homeward, The|sun  is |dropping,  |dropping in the|sea.

(|  .d':l .  |  .d':s .s |s .t :r'.f |m  :  .d'|l .  :  .d'|s .  :  .s
  Good-night, good-night he|says to you and|me;  Good-|night,  good-|night,  he

(|s .d':d' .t |d'  :  .d'|ta :- .ta|l  :- .l |t  :- .t |d' :  ||
  says 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."

```
(.m :m .f |s  :- .s :l .s |d' :—  :d' |t .f :l  :f  |m  :- .m :m .f )
  Where li-ly|bells   in beauty|grow  My |home,my home shall|be,  Go search the

(|fe  :s  :l .s |d'  :—  :d' |t .d':l  :- .t |s  :- ||
  wild - wood, high and|low,   What|sight so fair  to|see ? ||
```

(4)

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."

|l₁ :l₁.t₁|d :r |m :f |t₁ :m |1 .1 :d |r :m |l₁ :— | :l₁)
Still as un-daunted |on we stray,'Thro'many a tan - gled |brake, We

|m :-.r |d.r :d.t₁|l₁ :d |t₁ :m₁ |l₁ :t₁ |d :r |m :— |— :— ‖
pause to mark the |si - lent way The |cau - tious trav -'lers |take.

2. Key B-flat. Lah is G. Mendelssohn. From the "Turkish Drinking Song."

|l₁ :m₁ ₛₘ₁|l₁ :m₁ |t₁ :m₁ |t₁ :m₁ ₛₘ₁|d :l₁ ₛt₁|d :l₁ ₛd|m :— |d : ‖
Bump not the flask,thou |churl-ish clown,On the |board as tho' you would |break it !

3. Key A. Lah is F-sharp. W. Boyd. From a Part-Song.

|:m .r |d :l₁ |t₁ :m₁ |l₁ :-.t₁|d :d |r :r |f :f |m :— |—)
At |Christmas - time, when|frost is out, The |year is grow-ing |old,

|:m |l₁ :-.t₁|d :r |m :f |m :r |d :t₁.l₁|t₁ :se₁|l₁ :— |— ‖
But |sure - ly, soon as |A - pril comes,"Twill |wake and bloom a - |gain.

4. Key C. Lah is A. Welsh Air. From "The Dawn of Day."

|:1 |1 :m |m :d' |d' :— |t :t |1 :d' |t :1 |1 :— |se)
Sweet |Spring a - gain re - |turn ing, Makes|ev -'ry bo - som |glad,

|:1 |m :f |r :m |d :r |t₁ :-.d |1 :1 |d'.t :1.se|1 :— |— ‖
The |birds are sing - ing |from each spray, 'Tis|I a - lone am |sad.

5. KEY A. Lah is F-sharp.   J. R. THOMAS. From " There are good fish in the sea."

```
( :m .r |d   :d  |t₁.l₁:t₁.d|l₁  :—  |    :l₁.t₁|d .t₁:l₁.t₁|m₁  :se₁ |l₁  :—  |   )

( :m   |m .f:m .f|m   :l₁  |m   :—  |    :m   |m   :r .d|t₁   :m  |l₁  :—  | ||
```

6. KEY D-flat. Lah is B-flat.   WELSH AIR.   From "Of noble race was Shenkin."

```
( l .t |d¹  :t .l |se.l:t .se|l₁  :l₁  |    :l₁.t₁|d .l₁:r .t₁|m   :m  |d   :l₁  |   )
( From his | cave in | Snowdon's | moun-tains, Hath the | pro - phet  min - strel | spo - ken; )

( l .t |d¹.m¹:r¹.d¹|t .r¹:d¹.t |l .d¹:t .l |se  :— .m|f .m:f .r |m   :se  |l   :l₁  | ||
( It | o - mens great suc - | cess in  war, Of | con - quest the | sure to - ken. )
```

7. KEY C. Lah is A.   H. LAHEE.   From a Part-Song.

```
( :m  |l   :m  |f   :m .r |l   :m  |f   :m .r |l   :l .se|l   :l .t |d¹  :—  |—  )
( We  | all  must work, it | is  our | lot, Each | one  must take his | part, )

( :m¹.r¹|d¹  :d¹ |d¹  :d¹.t |l   :l  |l   :l .se|l   :l .se|l   :l .se|l   :—  |—  ||
( There's | noth-ing done, There's | noth-ing  won, With- | out  the  ear - nest | heart. )
```

8. KEY A. Lah is F-sharp.   C. G. ALLEN.   From a Part-Song.

```
( :m₁ |d   :—  |t₁  :l₁ |t₁  :—  |m₁  :m₁ |m   :—  |r   :d  |t₁  :—  |—  )
( The | sad  leaves are | dy  -   ing, the | sweet  birds have | flown, )

( :m₁ |l₁  :—  |t₁  :d  |t₁  :se₁|m₁  :m₁ |d   :—  |r   :d  |t₁  :—  |—  )
( O'er | ev  - 'ry  fair | blos - som once | bloom - ing and | bright, )

( :t₁ |m   :—  |r   :d  |r   :—  |d   :l₁ |m₁  :—  |l₁  :se₁|l₁  :—  |—  ||
( The | frost  spi - rit | lays  her cold | fin - gers to - | night. )
```

9. KEY B-flat.   HANDEL.   From " Judas."

```
( :d .r|m   :se₁|l₁  :t₁.d|r   :d .t|d   :r .m|f   :m .r|m   ...d|t₁  :l₁ |m   :—  |—  ||
( Where war- like | Ju  -   -   das  wields  his | right  -   eous | sword. )
```

10. Key F. Lah is D.　　　　J. R. Thomas.　　　From "The Owl."

```
(:m  |l  :m .m|d  :m .m|t,  :m  |l,  :  .t,|d  :d .r|m  :m  |l,  :    |    )
( Mourn | not for the owl,nor his | gloomy  plight;The | owl hath his share of | good;
```

```
(:m  |m  :t, .d|l, :m .m|m  :t, .d|l, :t, |d  :m .m|l  :- .r|m  :—  |    )
( Nor | lone - ly the bird,nor his | ghast-ly  mate,They're | each un-to each  a | pride,
```

```
(:se |l  :s.s|f  :m.m|r  :d  |f  :- .m|l  :f .r|m  :m  |l,  :—  |    ||
( Thrice | fond - er,perhaps,since a | strange dark fate  Has | rent them from all be - | side.
```

11. Key B-flat. Lah is G.　　　Henry Smart.　From "Good-night, thou glorious sun."

```
(:m, |m, :- .m,|ba, :se, |l, :l, |t, :t, |d  :m  |r  :l, |d  :—  |t, ||
( Veil'd | by  thy cloak of | crim - son  gold, Thy | day's high du - ty | done.
```

12. Key C. Lah is A.　　　　P. La Trobe.　　　From the Tune "Hereford."

```
(:l  |se :l  |se :m  |m  :re |m  :m  |ba :se |l  :t  |d' :t  |l  ||
( On | thee a - lone our | spi - rits stay,While | held in  life's un - | e - ven way.
```

13. Key D. Lah is B.　　　　Handel.　　　　From "Jephtha."

```
(:m  |l  :m  |ba :se |l  :—  |    :t  |d' :se |l  :t  )
( Or | heav'n, earth, seas,  and | sky  In | one  con - fu - sion
```

```
||d' :—  |    :f  |m  :r  |d  :t, |l, :—  |—  :—  ||
|| lie,  Ere | in  a  daugh - ter's | blood
```

14. Key D. Lah is B.　　　Henry Smart.　From "The Lady of the Lea."

```
||m  :m  |ba :se |l  :t  |d' :—  |d  :d  |r  :- .d|d  |— |— :—  ||
|| Cold with - in  the | grave lies she,  | Sleep-ing peace - ful-|ly.
```

15. Key D. Lah is B.　　　Leveridge.　　From "Black-eyed Susan."

```
(.m :l .t |d'  :t .l |:se .l |m  :- .f :m .r |d___:t, .l, :d .r |m  :- )
( All in the | downs the | fleet was | moor'd, The streamers | wav - ing in the | wind,
```

```
(.d :m .ba |se  :m .m :l .t |d'  :m' :  |m  .l :d' .t :l .se |l  :- ||
( Does my sweet | William,Does my sweet | Wil - liam  Sail a - mong your | crew?
```

(7)

16. KEY C. Lah is A.   HENRY SMART.   From "Now May is here."

:1.se|1 :t |se.ba:se.1|t :se |m :1.se|1 :se |t :m |d' :— |—

17. KEY A. Lah is F-sharp.   From the same.

:1₁ |m :— |t₁ :se₁ |m₁ :— |— :m₁ |ba₁ :se₁ |1₁ :t₁ |d :— |—

18. KEY C. Lah is A.   HAYDN.   From "Achieved is the glorious work."

m :m |ba :m |ba :se |1 : |1 :se |1 :s |f :— |m :

1 :t |d' :d' |1 :t |se : |se :se |1 :1 |m :— |m :

19. KEY C. Lah is A.   HANDEL.   From "Esther."

:m |se :m |1 :— |se :m |ba :se |1 :— |se :1 |t :se |d' :— |t
For-|ev - er |bless - |ed, For-|ev-er |bless - |ed, For-|ev - er |bless - |ed.

20. KEY B flat. Lah is G.   J. L. HATTON.   From "Jack Frost."

d :t₁ |se₁ :m₁ |ba₁ :se₁ |1₁ :t₁ |d :r |t₁ :se₁ |1₁ :t₁ |se₁ :—

m₁ :se₁ |1₁ :1₁ |d :t₁ |t₁ :1₁ |m :se₁ |1₁ :d |t₁ :se₁ |1₁ :—

21. KEY C. Lah is A.   G. A. MACFARREN.   From "The Three Fishers."

m :ba |m :ba |se :1 |se :1 |t :d' |t :d' |r' :d' |r' :t |1 :— |— :—

22. KEY E-flat. Lah is C.   HANDEL.   Phrases from "Israel in Egypt."

:se |1 :m |ba :se |1 :f |m :— |1 :— |— :se |ba :se |1

:se |1.t:d'.1|se :— |m :— | :d' |1 :se |m :m |ba :ba |se

:se |1 :— | :m |se :ba |m :ba |se :1.t|d' :1 |se :— |

(8)

INDEX.

TONIC SOL-FA MUSIC COURSE FOR SCHOOLS

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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.

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."

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.
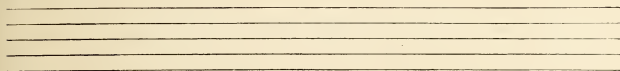
| SOH |
| . |
| ME |
| . |
| DOH |

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.

d m s s m d s s m s m d s s d

2. Key F.

d m s m
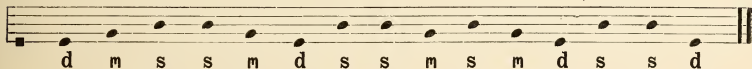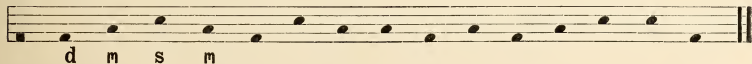
3. Key G.
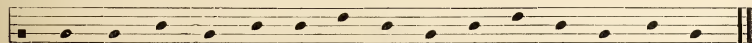
4. Key A.
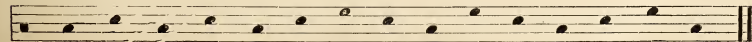
TIME EXERCISES.

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.*)

TRAA   TAA   TRAA   TAA   TRAA   TAA   TRAA - AA

6.

7. SECONDARY FORM.

TAA   TRAA-AA   TRAA
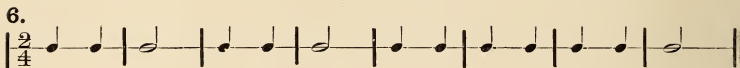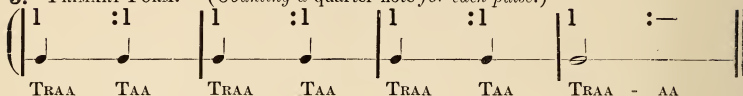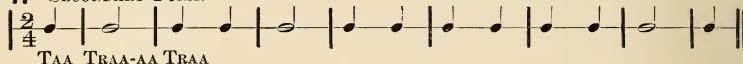
8.   (*Counting a* half-note *for each pulse.*)

TRAA   TAA   TRAA   TAA   TRAA   TAA   TRAA - AA.
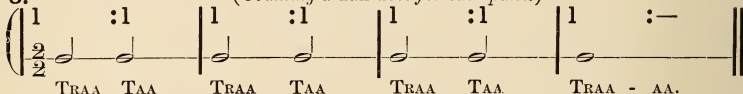
THREE-PULSE MEASURE.

9. PRIMARY FORM.

TRAA   TAA   TAA   TRAA   TAA   TAA   TRAA-AA   TAA   TRAA - AA - AA

10.

TRAA   TAA   TAA   TRAA-AA   TAA   TRAA   TAA   TAA   TRAA-AA-AA.
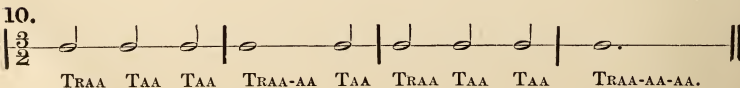
11. SECONDARY FORM.
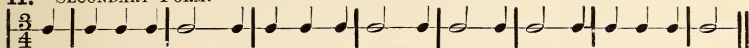
Second Rule.— Octaves are *dis*-similarly placed. Therefore, if *Doh*, *Me*, and *Soh* are in spaces, the octaves of any one of them above or below are on lines. If they are on lines, their octaves are in spaces.

FLOWERS ARE SPRINGING. B.

12. KEY D. ♩ = 100 to a minute.
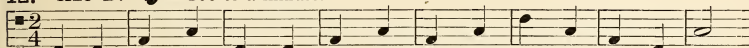
Flow'rs are spring-ing, Birds are sing-ing, Bees are hum-ming all a-round:
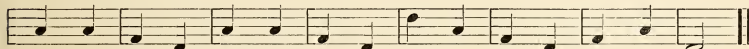
Joy and pleas-ure, With-out meas-ure, Wel-come is in ev-'ry sound.

COME, DEAR COMPANIONS. B.

13. KEY C. ♩ = 144.
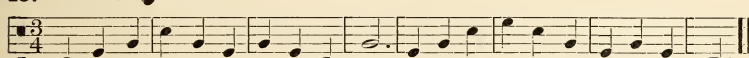
Come, dear com-pan-ions, and join in a song, While the clear echoes our mu-sic pro-long.

MORNING LIGHT. B.

14. KEY G. ♩ = 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.
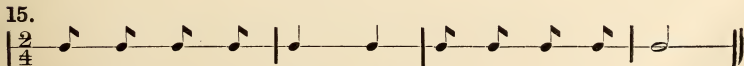
TRAA - TAI TAA - TAI TRAA TAA

16. Observe the sign for repeating (:).

TRAA-TAI TAA
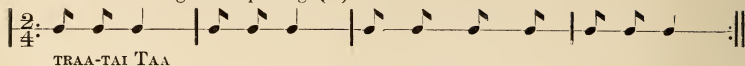
17.
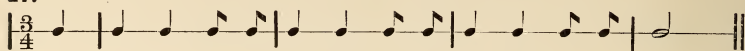
18. *Counting an* eighth-note *for each pulse.*

TRAA   TAA   TAA   TRAA - AA TAA   TRAA - AA TAA   TRAA-A-AA

19.

TAA   TRAA - AA TAA
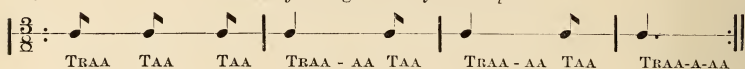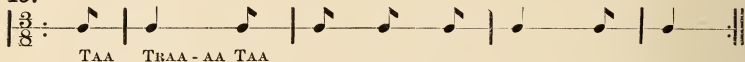
THE BIRD AND THE STAG.   B.

20. KEY C. ♩ = 72.
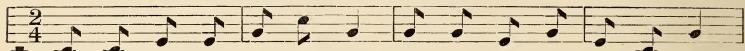
1. Lit - tle bird up - on the bough, Tell me what you dream of now;
2. Sing, dear bird, and try to tell Of the mate you love so well;
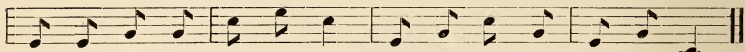
Gen - tle stag be - neath the tree, Do not start at sight of me.
Pret - ty stag, lie still, and hear Bir - die's song, so sweet and clear.

LITTLE THINGS.   B.

21. KEY C. ♩ = 84.

1. Lit - tle drops of wa - ter, Lit - tle grains of sand,
2. So the lit - tle min - utes, Hum - ble though they be,
3. Lit - tle deeds of kind - ness, Lit - tle words of love,
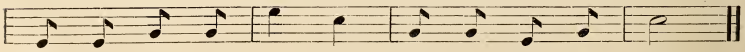
Make the migh - ty o - cean, And the pleas - ant land.
Make the migh - ty a - ges Of e - ter - ni - ty.
Make our earth an E - den, Like the heav'n a - bove.

FIRM AND STEADY.

B.

22. KEY D. 𝅗𝅥 = 72. *Round in two parts.*

*

Firm and steady we will sing; Now our voices, clear and sweet, in har-mo-ny shall ring.

O'ER THE WATERS GLIDING.

B.

23. KEY D. ♪ = 160. *Smoothly.*
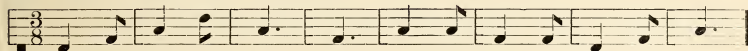
1. O'er the wa - ters glid - ing, Our brave bark pur - sues her way,
2. Hark! the bell is peal - ing, From the vil - lage o'er the lea,
3. O'er the bil - lows danc - ing, How we gai - ly bound a - long;
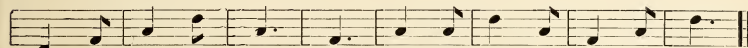
On - ward proud - ly rid - ing, Throw-ing back the dash - ing spray.
Soft its tones are steal - ing, Ming - ling with the murm'ring sea.
Eyes are bright - ly glanc - ing, As we raise the cheer - ful song.

THE WINTER IS GONE.

B.

24. KEY A. 𝅘𝅥 = 120.
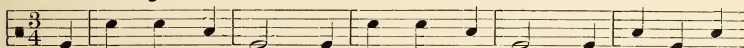
1. The win - ter is gone, The rob - in has come, The brooks are all
2. Spring flow - ers are here, With mes - sage of cheer, Each sweet lit - tle
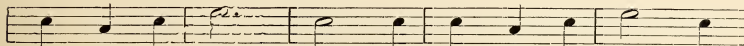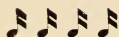
mer - ri - ly pour - ing; The sun - beams on high Are
blos - som re - joic - - es; Oh, beau - ti - ful Spring, What
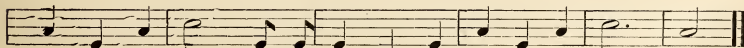
light - ing the sky, And the lark in the morn - ing is soar - ing.
trea - sures you bring! We wel - come you with our glad voi - ces.

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.*

tra - fa - te-fe   TAA-TAI
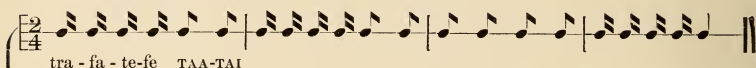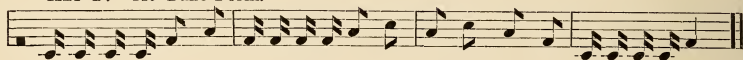
KEY F.   1st Tune-Form.

KEY G.   2nd Tune-Form.
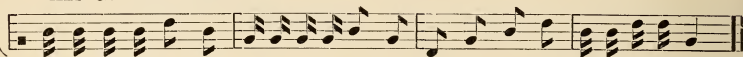
26.   *Slowly,— then quickly.*

TRAA-TAI   ta - fa - te-fe
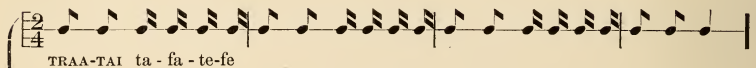
KEY C.   1st Tune-Form.

KEY A.   2nd Tune-Form.

END OF FIRST STEP.

SECOND STEP.

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.

2. Key D.

3. Key F.

4. Key G.

RAY AND TE IN SMOOTH MELODIC PROGRESSIONS.

5. Key F. ♩=100.

6. Key A. ♩=120.

7. Key C. ♪=160.

8. Key G. ♩=72.

9. Key E. ♩=120.
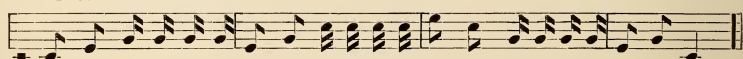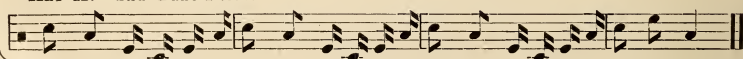
THE SPOILT DOG.   E.

10. KEY G.   ♩ = 84.   *Observe the staccato (ᵗ).*

1. Our   dog, when he   a   pup - py   was, Was good as good could be ᵗ
2. Un - grate - ful dog, why can't you   now, Eat what you did be - fore?
3. The   dog spake thus un - to   the   boy, "What fool - ish words you say!
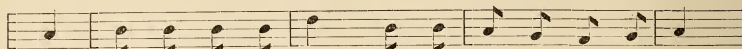
Now   ev - 'ry   day he's growl - ing, And bark - ing shame - ful - ly ;
You   want now on - ly   dain - ties, And take dry bread no more.
If   you had taught me bet - ter, I'd bet - ter be   to - day."

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 growl - ing, And bark - ing shame - ful - ly.
You   want now on - ly   dain - ties, And take dry bread no more.
"If   you had taught me bet - ter, I'd bet - ter be   to - day."

PHŒBE CARY.   **HE DIDN'T THINK.**   B.

11. KEY G.   ♩ = 96.
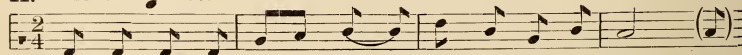
1. Once a   trap was   bait - ed ...   With a   piece of cheese: **It**
2. An old rat said, "There's dan - ger! Be care - ful where you go."
3. So   he walk'd in bold - - ly—   No - bod - y   in   sight;
4. Close the trap to - geth - - er   Snapp'd as quick as wink.

tick - led   so   a   lit - tle   mouse,   It   al - most   made   him   sneeze.
"Nonsense!" said   the   oth – er,   "I   do   not   think   you   know."
First   he   took   a   nib – ble,   And   then   he   took   a   bite.
Catch - ing   mou - sey   fast . .   there,   Be - cause   he   did - n't   think.

TIME EXERCISES.

FOUR-PULSE MEASURE.

12. PRIMARY FORM.

Traa Taa Tlaa Taa

13. SECONDARY FORM.

Taa Traa Taa Tlaa

14.

Traa taa-tai

15.

traa-aa-tai

16.

17.
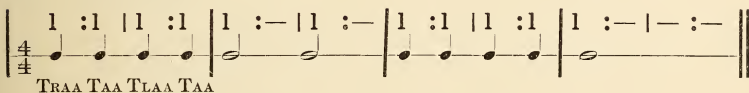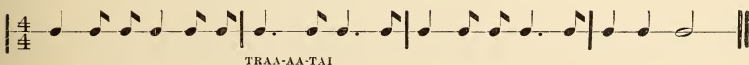
THE CROW.

18. KEY A-FLAT.   ♩ = 112.   **B.**
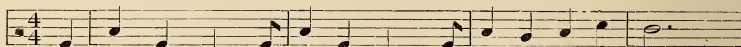
1. When by the brook, their sil - ver buds   The ear - ly wil - lows show,
2. "Caw, caw!" his mate is just be - hind,   And all the far - mers say:
3. An ea - sy life the crow may lead,   But who would like to be
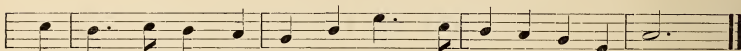
"Caw, caw!" the first warm day in Spring,   Ap - pears the greed - y crow.
"Now plant - ing time has come a - gain,   We wish you'd go a - way."
A con - stant guest that one and all   Are sor - ry when they see?

ALPHABETICAL ADVICE.

19. KEY G.   ♩ = 100.   **B.**

As ye pass light - ly on, Blithe-ly and gay,   Care - less of aught be - side
Manhood's gray cares are all Near - ing you now,   Old Time per-chance will set
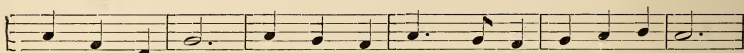
Deeds of to - day,   Ere long the years will say, "Fruit-less are joys;
Prints on your brow;   Ques-tion out, ere they come, Right from the wrong;

Give now to no - bler things, Hap py - fac'd boys!"   In what - so - e'er ye do
Strive e'er to do your best, Try to be strong.   Up-right, and hon - est, and
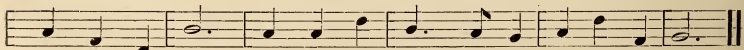
Join to do well,   Kind-ness and fel - low - ship Lend - ing their spell.
Vir - tu - ous be.   While you re - mem - ber me, Yours, X, Y, Z.

COME, SCHOOLMATES.

B.

20. KEY F. ♩ = 112.

1. Come, schoolmates, come to the fields with me, I hear the hum of the hon-ey-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 cur-lew.
breathe of the flow'rs with joy, and run A-broad as bright as beams of the sun.

THE OLD KITCHEN CLOCK.

B.

21. KEY B-FLAT. ♩ = 78. *For Soprano and Contralto voices.*

1. Lis-ten to the kitch-en clock,— "Tick-tock, tick-tock"—To it-self it
2. "I'm a ver-y truth-ful clock;— Tick-tock, tick-tock— Peo-ple say a-
3. "I'm a ver-y ac-tive clock,— Tick-tock, tick-tock— For I go while
4. What a talk-a-tive old clock!— "Tick-tock, tick-tock"—Let us see what
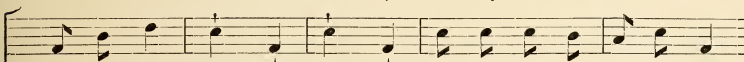
ev-er talks,— "Tick-tock, tick-tock,"—From its place it nev-er walks,—
bout the place,— Tick-tock, tick-tock,— Truth is writ-ten on my face,—
you're a-sleep,— Tick-tock, tick-tock,— Tho' you nev-er take a peep,—
it will do,— "Tick-tock, tick-tock,"—When the point-er reach-es two,—
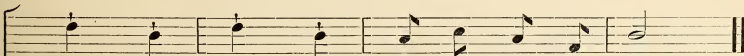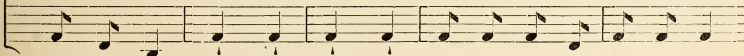
"Tick - tock, tick - tock,"— Tell me what it says.
Tick - tock, tick - tock;"— That is what it says.
Tick - tock, tick - tock;"— That is what it says.
"Ding - dong, tick - tock;"— That is what it says.
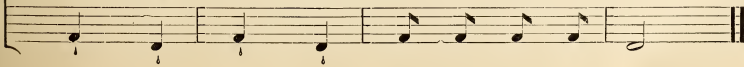
DO NOT LOOK FOR WRONG AND EVIL.   B.

22. Key A-flat. ♩ = 84.

1. Do not look for wrong and e - vil, You will find them if you
2. Look for good - ness, look for kind - ness, You will meet them all the

do;   As you meas - ure to your neigh-bor, He will measure back to you.
while; If you bring a smil-ing vis - age To the glass, you meet a smile.

TIME EXERCISES.

SIX-PULSE MEASURE.

23. Primary Form. ♩ = 120.

| 1 | :1 | :1 | 1 | :1 | :1 | 1 | :— | :1 | 1— | :— | :— |

Traa   Taa   Taa   Tlaa   Taa   Taa   Traa-aa   Taa   Tlaa - aa - aa

24. Secondary Form. ♩ = 120.

Taa   Traa   Taa   Taa   Tlaa   Taa   Taa   Traa-aa-tai Taa   Tlaa-aa

25. ♩. = 60. *Beating twice to the measure.*   *Repeat.*

traa - tai - tee   taa - tai - tee   traa - ai - tee   taa-aa-ee

26. ♩. = 60. *Beating twice.*

tee   traa - tai - tee   taa - ai

27. ♩. = 100. *Twice.*

traa-ai-tee taa-ai-tee traa-ai-ee-aa-ai-ee

28. ♩. = 100. *Twice.*

tee traa-ai-ee-aa-ai
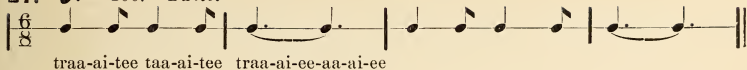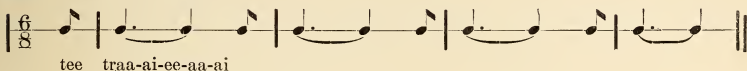
EXERCISES IN TUNE.

29. KEY D. ♩. = 100.

30. KEY F. ♩. = 72.
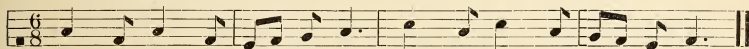
31. KEY B-FLAT. ♩. = 84.

32. KEY G. ♩. = 100.
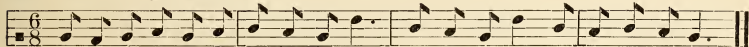
BIRDS IN SUMMER.

B.

33. KEY A-FLAT. *Lightly.*

Mer - ri - ly, mer - ri - ly sing - ing, Bu - si - ly, bu - si - ly wing - ing,

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.

2. KEY D.

3. KEY G.

4. KEY B.

5. KEY E.

6. KEY D.

f¹
m¹

r¹

d¹
TE

LAH

SOH

FAH

ME

RAY

DOH

t₁

l₁

s₁

f₁

m₁

THE SCALE OF ABSOLUTE PITCH.
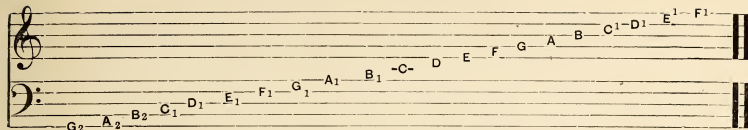
KEY SIGNATURES.

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.
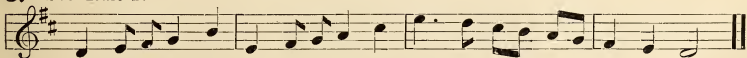
9. See Rule 3.

TABLE OF RESTS.
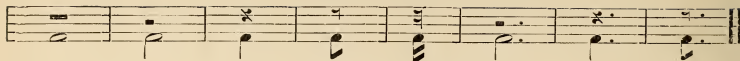
TIME EXERCISES.

Where the *rests* occur, let the time-names be whispered.

10.

TRAA *SAA* TAA *SAA*

11.

SAA-TAI

12.

TAA - te-fe

13.

ta-fa-TAI

14.

TAAe - fe

15.

TRAA-AA-TAI TAA-TAI

16.

TAAe-fe

17.

18.

GOD IS EVER GOOD.

19. ♩ = 84. *Quietly.*   B.

1. See the morn - ing sun - beams, Light - ing up the wood,
2. Hear the moun - tain stream - let, In the sol - i - tude,
3. In the leaf - y tree - tops, Where no fears in - trude,
4. Bring, my heart, thy trib - ute, Songs of grat - i - tude,

Sil - ent - ly pro - claim - ing, "God is ev - - er good!"
With its rip - ple say - ing, "God is ev - - er good!"
Mer - ry birds are sing - ing, "God is ev - - er good!"
While all na - ture ut - ters, "God is ev - - er good!"

p ... *pp*

God is ev - er good, God is ev - er good!

FOR HEALTH AND STRENGTH.

20. *Round in four parts.*

For health and strength and dai - ly food, We praise Thy name, O Lord.

MERRILY, MERRILY.

21. *Round in three parts.*

Mer - ri - ly, mer - ri - ly, Ring out ye bells from the lof - ty church tow - er.

NEVER SAY FAIL.

B.

22. ♩ = 120. *Resolutely.*
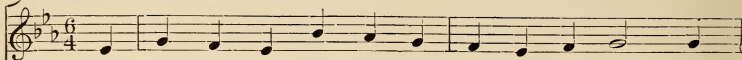
1. Keep work-ing,—'tis wis-er Than sit-ting a-side, And
2. With eye ev-er o-pen, A tongue that's not dumb, And
3. In life's ros-y morn-ing, In man-hood's firm pride, Let
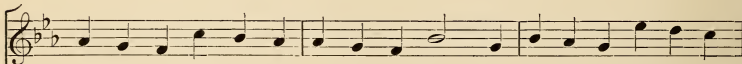
dreaming, and sigh-ing, And wait-ing the tide; In life's earnest bat-tle, They
heart that will nev-er To sor-row suc-cumb—You'll bat-tle and con-quer, Tho'
this be your mot-to, Your footsteps to guide; In storm and in sunshine, What-

on-ly pre-vail, Who dai-ly march on-ward, And nev-er say fail.
thousands as-sail; Then dai-ly march on-ward, And nev-er say fail.
ev-er as-sail, We'll on-ward and con-quer, And nev-er say fail.
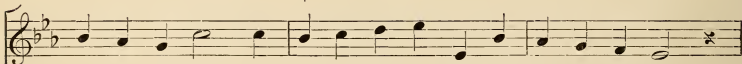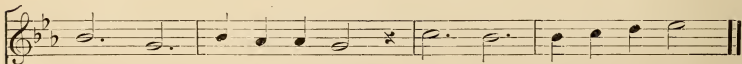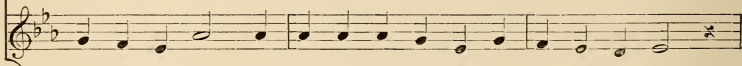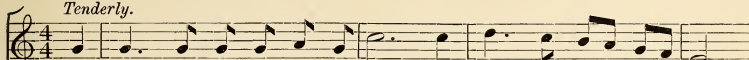
Nev-er, nev-er say fail, Nev-er, nev-er say fail.
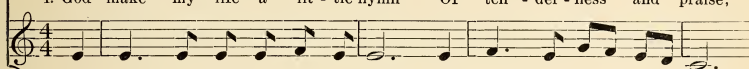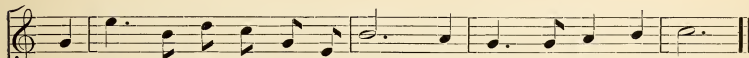
GOD MAKE MY LIFE A LITTLE LIGHT.

B.

Tenderly.

23.
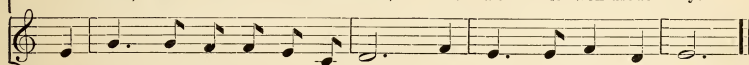
1. God make my life a lit - tle light, With - in the world to glow,
2. God make my life a lit - tle flow'r, That giv - eth joy to all,
3. God make my life a lit - tle song, That com - fort - eth the sad,
4. God make my life a lit - tle hymn Of ten - der - ness and praise;

A lit - tle 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.

24.

♩ = 136.
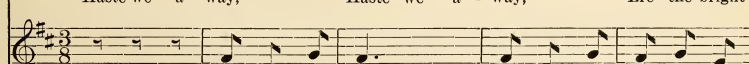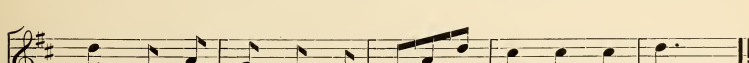
From CURWEN's Graded Sight Tests.
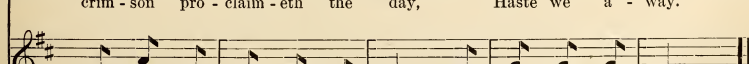
Haste we a - way, Haste we a - way, Ere the bright

Haste we a - way, Haste we a - way, Ere the

crim - son pro - claim - eth the day, Haste we a - way.

crim - son pro - claim - eth the day, Haste we a - way.

BOYS WHO ARE WANTED.   B.

25. *Boldly.*

1. Boys of spir - it, boys of will, Boys of mus - cle, brain and pow'r,
2. Do what-e'er you have to do With a true and ear - nest zeal;
3. Tho' your du - ty may be hard, Look not on it as an ill;

Fit to cope with an - y-thing,—These are want - ed ev - 'ry hour.
Bend your si - news to the task, "Put your shoulder to the wheel."
If it be an hon - est task, Do it with an hon - est will.

COME, FOLLOW, FOLLOW.

HILTON.

26.

Round in three parts.

1. Come, fol-low, follow, fol-low, fol - low, fol - low, fol - low 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.

DAME SWALLOW.

27.

Lively.

From CURWEN's German Part-Songs.
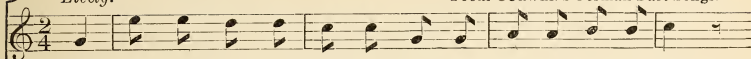
1. Dame Swal-low is a chat-ter-box, She prat-tles all day long;
2. She gos-sips with the birds a-round, And boasts a-bout her nest—
3. In au-tumn time to yon-der roof With friends she will re-pair;
4. They ought to set-tle plans of flight To hap-py south-ern clime,
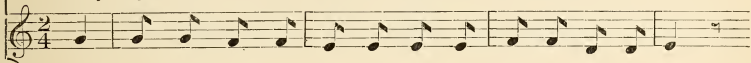
Wher-ev-er neigh-bors meet in flocks, She loves to join the throng;
No oth-er home like hers is found, Her mate, her eggs are best!
And soon the sound will give a proof That rat-tle-tongues are there!
But such a clat-ter stops them quite; They on-ly waste the time.
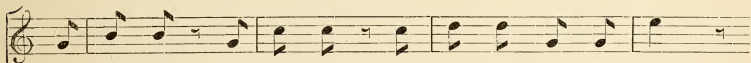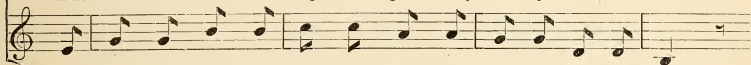
She twit-ters, she chat-ters, In tat-tle and in song,
She twit-ters, she chat-ters, And nev-er seems to rest,
They twit-ter, and chat-ter, And all will have a share,
They twit-ter, and chat-ter, In one un-bro-ken chime,
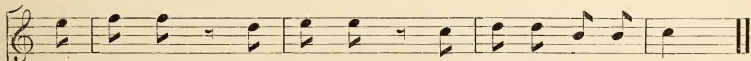
She twit-ters, she chat-ters, In tat-tle and in song.
She twit-ters, she chat-ters, And nev-er seem to rest.
They twit-ter, and chat-ter, And all will have a share.
They twit-ter, and chat-ter, In one un-bro-ken chime.
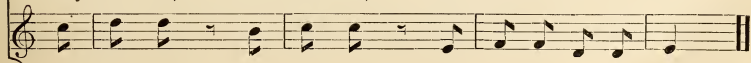
OUR FATHERS WERE HIGH-MINDED MEN.

28.
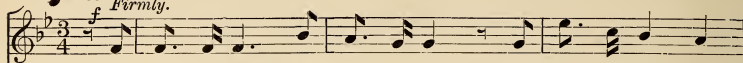
♩ = 88. *Firmly.*

1. Our fa-thers were high-mind-ed men, Who firm-ly kept the
2. And such as our fore-fa-thers were, May we, their chil-dren,
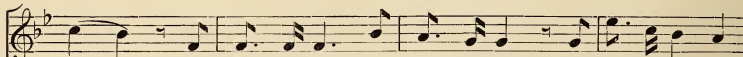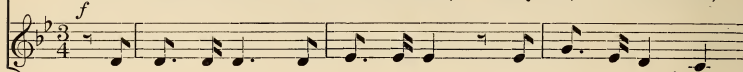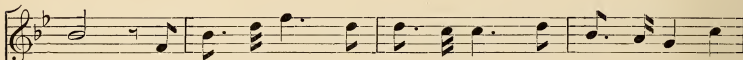
faith,   To free-dom and   to   conscience true,   In dan-ger and in
be!   And   in   our hearts their spir-it live,   That baf-fled ty-ran-

death.   Nor should their deeds be   e'er forgot,   For no-ble men were
ny.   Then we'll up-hold the   cause of right,   The cause of mer-cy
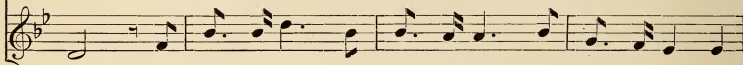
they,   Who struggled hard for   sa-cred rights,   And brave-ly won the
too,   To   toil or suf-fer   for the truth   Is th' no-blest thing to

day. Our fa-thers were high-mind-ed men, Who firm-ly kept the
do. And such as our fore-fa-thers 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 baf-fled ty-ran-ny!

THE BIRDS AROUND ARE POURING. B.

29. *Round in four parts.*

The birds a-round are pour-ing Their mer-ry mat-in lay;

On spor-tive pin-ions soar-ing To wel-come in the day,

To wel - come, to wel-come in the day,

To wel - come, to wel-come in the day.

THE MARCH WINDS.

30.

♩ = 120. *Boldly.*

From CURWEN's "Young Voices."

1. The rude March winds, the mad March winds, What a com - i - cal part they
2. The fierce March winds, the wild March winds, What a cho - rus of el - fin
3. The bold March winds, the cold March winds, Tho' they strike to our ve - ry
4. The rude March winds, the mad March winds Are the her -alds of balm - y
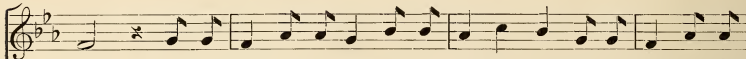
play;   How they blus - ter, and flus - ter, and rave, and roar, And they knock at the
sounds   They will make, as they dash down the near-est street, Just to jos - tle the
bones,   Yet the sweet lit - tle vi - o - lets lift their heads, And the dai - sies start
spring,   Of the fresh, fragrant breath of the sum - mer sweet, And the bright gol - den
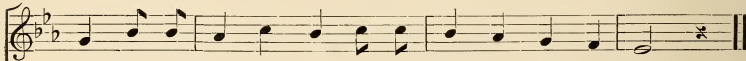
win - dow, and bang the door In a most un - gal - lant way.
pas - sen - gers off their feet, As they go their dai - ly rounds.
up from their win - try beds At the sound of the trum - pet tones.
bloom of the corn and wheat, And the song - birds on the wing.
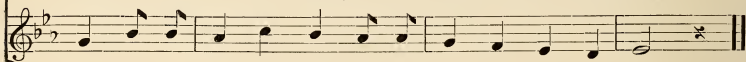
HAMMOCK SONG.

B.

31.

♩. = 84. *Smoothly.*
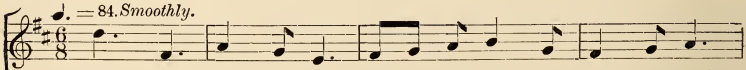
Heigh ho, to and fro! How the mer - ry breez - es blow!
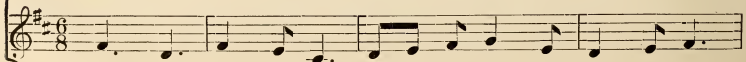
THE END.

Blue skies, blue eyes, Ba - by, bees, and but - ter - flies.

Dai - sies grow - ing ev - 'rywhere, Breath of ro - ses in the air,

D.C.

Dol - lie Dim - ple, swing a - way, Ba - by dar - ling, at your play.

From Sunshine for little Children.

HUMILITY.

B.

32.

Round in three parts.

1

The bird that soars on high - est wing, Builds on the ground her low - ly nest,

2

And she that doth most sweetly sing, Sings in the shade when all things rest;

3

In lark and night - in - gale, we see What ho - nor hath hu - mil - i - ty.

JAMES MONTGOMERY.

TIME EXERCISES.

TRIPLETS.

33.

taa - tai - tee

34.

taa-ai-tee   taa-*sai*-tee
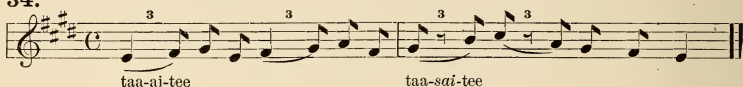
35. *Beating thrice to the measure.*
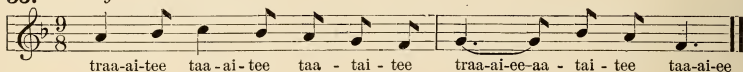
traa-ai-tee   taa-ai-tee   taa - tai - tee   traa-ai-ee-aa - tai - tee   taa-ai-ee

36. *Beating thrice.*

tee   traa-ai-ee-aa-ai.

37. *Beating twice.*

tra-fa - te-fe - ti-fi   taa - tai - tee   traa - te-fe - tee   taa-ai-ee

38. *Beating twice.*

traa-e-fe-tee

GOOD MORNING, SWEET APRIL.   B.

39.

𝅘𝅥 = 136.   *In a light and graceful manner.*

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
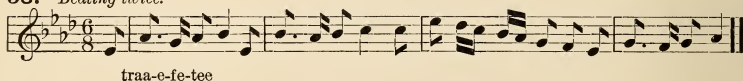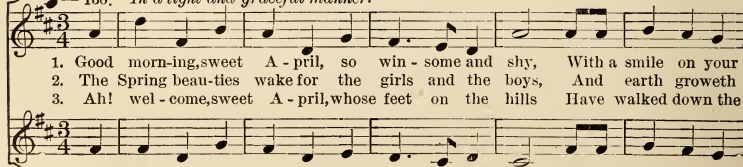
lip,   and   a   tear   in   your   eye: There are pret - ty he - pat - i - cas
green without bus - tle   or   noise;   From   ti - ny brown buds now wrapp'd
val - leys and cross'd o'er   the   rills;   The   pearls that you bring us   are

hid   in your   hair,   And   bon - nie blue vi - o - lets   clus - ter-ing there.
fold up-on   fold,   The   love - li - est gar - lands will   soon be un - roll'd.
dews and warm show'rs, And the hem   of your garments is   broider'd with flow'rs.
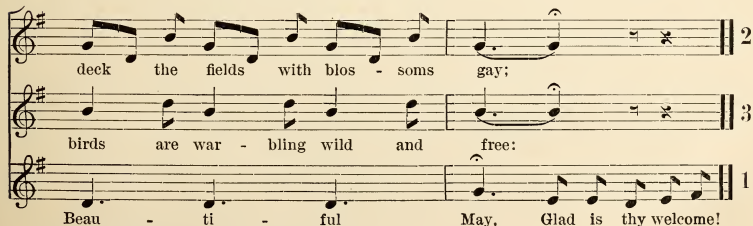
40.   OH, LOVELY MAY!   B.

Round in three parts.

1   Oh, love - ly May, . . .   In bright ar - ray, . . .   Come

2   In shrub   and   tree, . . .   With mer - ry glee, . . .   The

3   With joy - ous hearts we welcome thee, Sing - ing ev - er mer - ri - ly.

deck   the   fields   with blos - soms   gay;   2

birds   are war - bling wild   and   free: 3

Beau - ti - ful   May,   Glad is thy welcome!   1

Note. All finish together on the notes under the holds (⌢).

WHEN THE ROSY MORN.

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 scat-ter'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   dwelling, 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   pleas - ures   and   pal - a - ces   though   we   may   roam,
2. An   ex - ile   from   home,   splen-dor   daz - zles   in   vain,

Be it ev - er so hum - ble, there's no place like home!
O give me my low - ly thatch'd cot - tage a - gain!

A charm from the skies seems to hal - low us there,
The birds sing - ing gai - ly, that came at my call,

Which, seek thro' the world, is not met with else - where.
Give me them, with the peace of mind dear - er than all.

Home, home, sweet, sweet home,

There's no place like home; there's no place like home.

THE SUN IS SINKING.

43. ♩= 72. *S. C. and ad lib. B.*

1. { The sun is sink - ing in the west, The time for la - bor goes,
   { And slow - ly come the hours of rest, Of qui - et and re - pose;

2. { The day has pass'd in peace and love, The fad - ing sun-beams glow,
   { Now let us look to God a - bove, To bless us as we go;

Ere yet the morn-ing zeph - yrs bland Had dried the spark - ling dew,

His love has watch'd our ear - ly days, Wher - ev - er we have been;

We gath - er'd here, a cheer - ful band, Our stud - ies to pur - sue.

May He pro - tect our fu - ture ways, From sor - row and from sin.

END OF THIRD STEP.

INDEX.

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.

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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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.

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THE

TONIC SOL-FA MUSIC COURSE

FOR SCHOOLS.

STAFF NOTATION SUPPLEMENT

TO

BOOK III.

BY

DANIEL BATCHELLOR

AND

THOMAS CHARMBURY.

NO. 5 2

∴RULES.∴

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 for 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.**

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 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.

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.
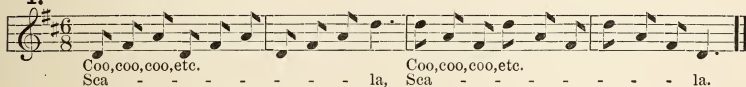
To illustrate the sharpened Fourth— FE.

IMPERFECT SOLFAING.
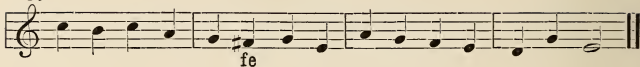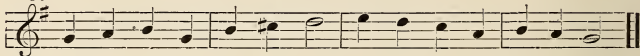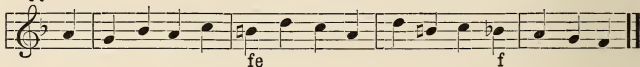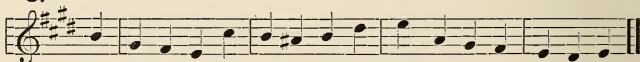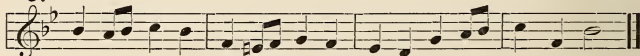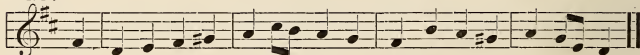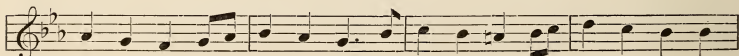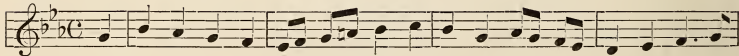
12. SOLFEGGIOS FOR S. C.
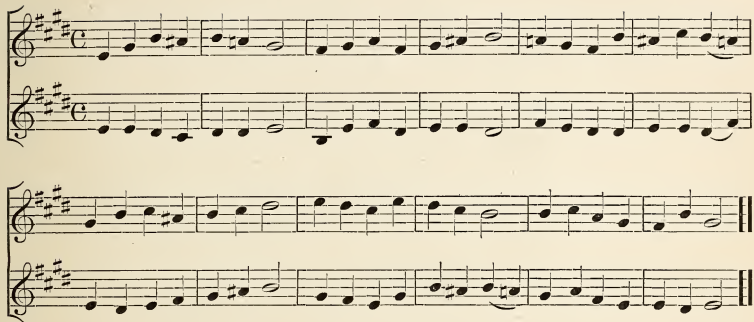
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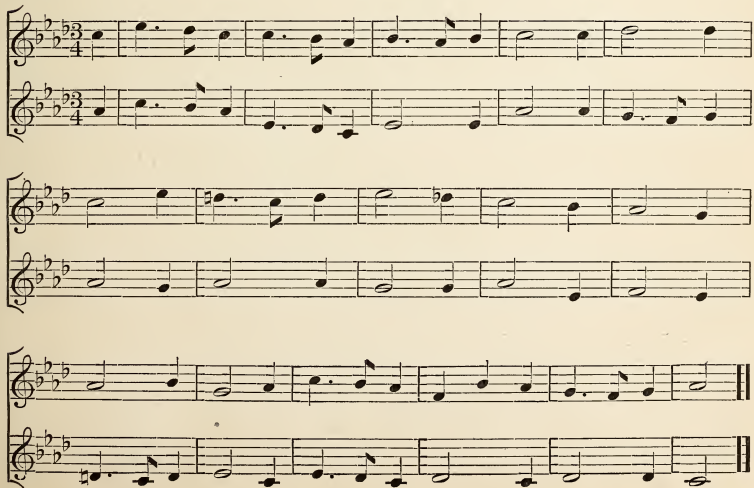
MUSIC, SWEET MUSIC.

14.   ROUND.

1   Mu - sic, sweet mu - sic, thy prais - es we'll tell

2   Loud - er and loud - er our prais - es shall swell,

3   Till in full har - mo - ny feel we thy spell.

EVENING.

15.   ROUND.

1   The sun - light slow - ly fades a - way,

2   And hues of night en - close the day;

3   Sing ju - bi - la - te, A - - - men.

HASTE THEE, NYMPH.

16.   ROUND.   Dr. Arnold.

1   Haste thee, nymph, and bring with thee, Jest and youth-ful jol - li - ty,

2   Quips, and cranks, and wan - ton wiles, Nods, and becks, and wreathed smiles,

3   Sport, that wrink-led care de - rides, And laugh - ter, hold - ing both his sides.

SONG OF WELCOME.

17.

Offenbach.—From Curwen's Music Drill.

Allegro.

After 2nd verse, end here.

Come, come, come, come, Welcome to our band to-day; Come, come, come, come, Join us in a mer-ry lay.
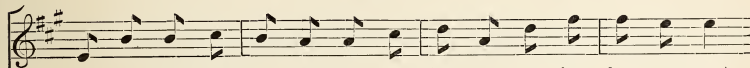
1. Voic - es blend - ing, wel - come send - ing, Glad com - pan - ions here we greet;
2. Bur - dens light - en, pleas - ures bright - en, Who a - mong us can be sad?

All are sing - ing, mu - sic ring - ing, Hap - py voic - es here we meet, And
None will sor - row for the mor - row, When all else a - round is glad, And
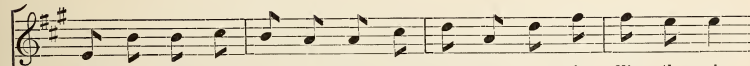
nought of sad - ness, on - ly glad - ness, Sweet - est mu - sic fills the air;
paths of du - ty fill'd with beau - ty, Bright the sky that shines a - bove;

D.C.
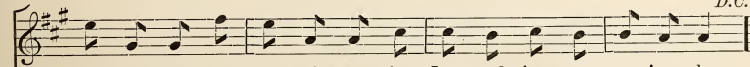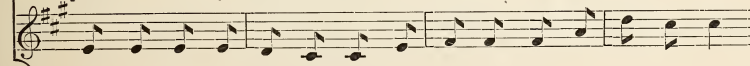
All re - peat - ing words of greet - ing, Love and joy are ev - 'ry-where.
Driv - ing trou - ble, joy we dou - ble; Earth be - neath is fill'd with love.

18.   THE FOOT TRAVELLER.   FRANZ ABT.

♩=84. *With energy.*

1. On foot I gai - ly take my way—Hur - rah, hur-rah, hur - rah! O'er
2. No snail-pac'd friend I want, not I,— Hur - rah, hur-rah, hur - rah! At
3. Foot - trav - el to the gay is sweet,—Hur - rah, hur-rah, hur - rah! But

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
heav-y hearts make heav-y feet, Hur - rah, hur - rah, hur - rah! The man who loves the

of my mind, An - oth - er trav'lling mate may find; He can - not go with me, He
scowl and groan, And o - ver oth-ers' sins make moan: I'd rath - 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.

la la la la,   Hur - rah!   Hur-rah! hur- rah, Tra la la la la.

Hur - rah, ... hur - rah, ...

19.

FRAGRANT AIR, EVERYWHERE.

Briskly.
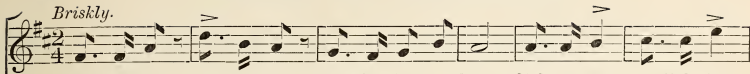
1. Fra-grant air, ev-erywhere, blue the sky a - bove; Oh how sweet, on light feet,
2. Wood so wide, ver-dant pride, thou'rt my dearest home; Song and sound all a-round
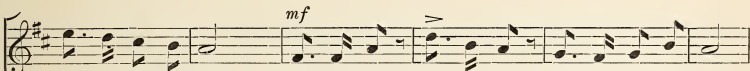
round a-bout to rove, Fra-grant air, ev-ry-where, blue the sky a - bove;
call me forth to roam, Wood so wide, ver-dant pride, thou'rt my dear-est home;
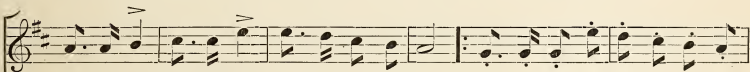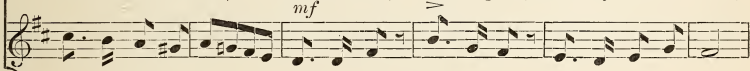
Oh how sweet, on light feet, round a-bout to rove. Zeph-yrs play with balm-y flow-ers,
Song and sound all a-round call me forth to roam. Fill'd with joy and ad-mi-ra-tion
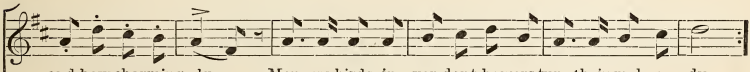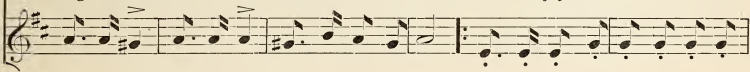
and how charming-ly Mer-ry birds in ver-dant bowers tune their mel-o-dy.
thus I on-ward rove, Prais-ing loud the Lord's cre-a-tion, and His boundless love.

Repeat p.
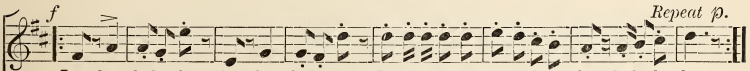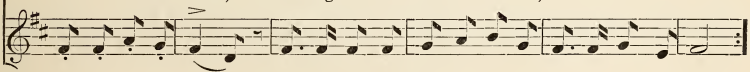
La la la la la la la la la la La la la la la la la la la la la la la la la.
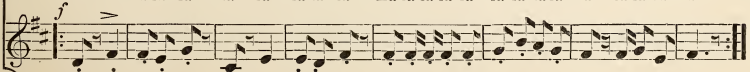
20.   THE FARMER'S BOY.   W. S. RODDIE.

1. Oh, see the mer-ry farm-er's boy, He tramps the meadows through, And swings his hoe in
2. The farmer's boy is blithe and gay, By morn-ing, noon, or night; In song or glee or

care - less joy, While dashing off the dew. The mer - ry birds on branch-es high, They
roun - de - lay, He's whistling with de - light. His mer - ry heart is full of glee, And

trill their notes of glee; The boy, he gives a gay re-ply, And whistles cheeri - ly. . .
o - ver - full of fun; Oh, hear him whistling mer - ri - ly, Un - til the day is gone.

Melody to be whistled with vocal accompaniment.

La la la la la la la la la la la la la la la la la la

la la la la la la

Both parts to be whistled by the boys and lahed by the girls.

la, . . La la la la la la la la la la la la la la. . . .

To illustrate the flattened Seventh— ta.

IMPERFECT SOLFAING.
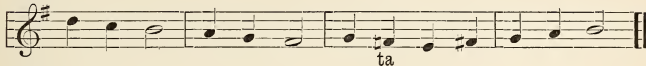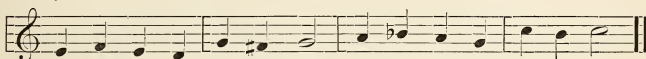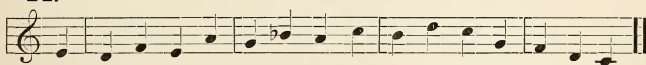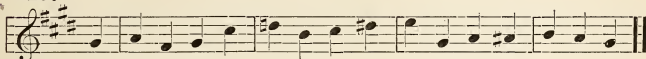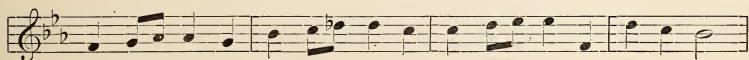
28.   COME WHERE FLOWERS ARE FLINGING.   Flotow.

Abridged from the Chorus in "Martha."

f Vivace. M = 88.
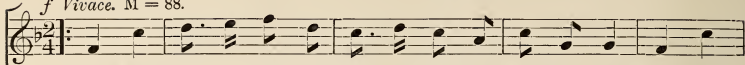
Come where flow'rs are fling-ing Beau - ty o'er the mead-ows gay, Where glad

Rep. Come where skies are smil-ing, Where the mer - ry foun-tains play, Come, thy
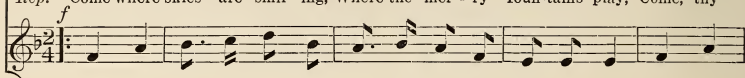
birds are sing-ing, Free from care, the live-long day. Where thro' light and shadow, Streamlets

care be-guil-ing, Keep with na-ture hol - i - day.
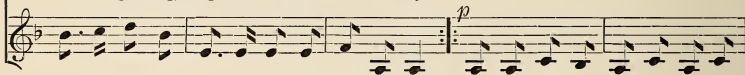
gen-tly murmur as they stray, O - ver field and meadow, Fairy footsteps gai - ly lead the way.
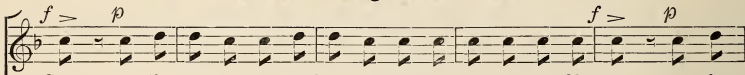
Come, come, thy care be-guil-ing, Keep with na-ture hol - i - day, Oh, come, come where
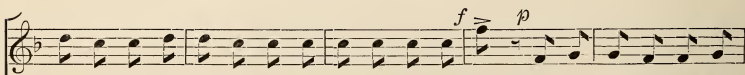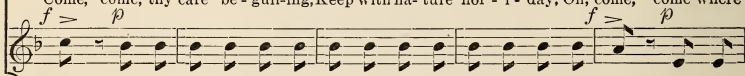
pleas-ure fond-ly lin-gers, Where the gen-tle woodland Fay Weaves with mag-ic fin-gers
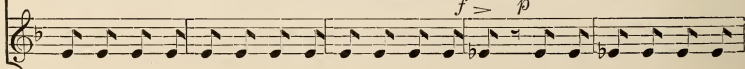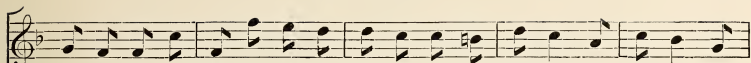
Wreaths to crown the brow of May, to crown the brow of May, love - ly May, love - ly

May. Come where pleas - ure lin - gers, Where the gen - tle wood-land Fay
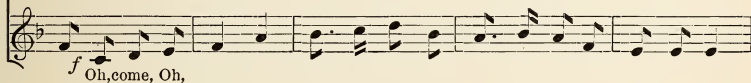
f Oh, come, Oh,
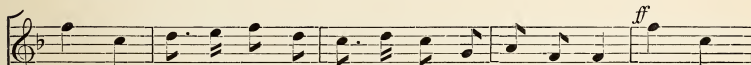
Weaves with mag - ic fin - gers Wreaths to crown the brow of May. Come, where
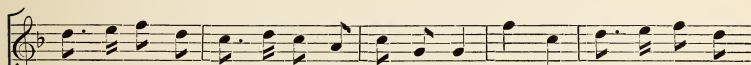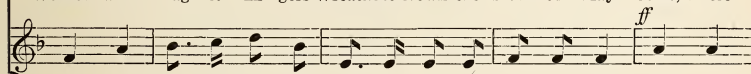
skies are smil - ing, Where the mer - ry fountains play, Come, thy care be - guil - ing,
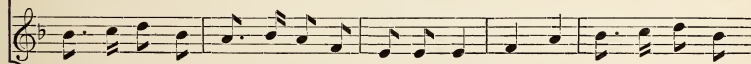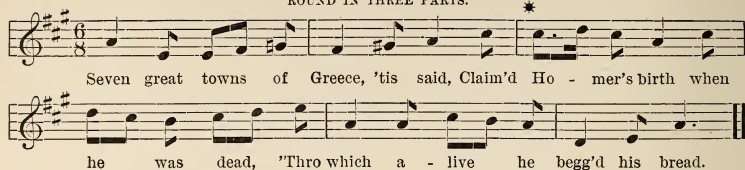
Keep with na - ture hol - i - day, Oh, come a - way, Oh, come a - way, a - way.

HOMER.

29.
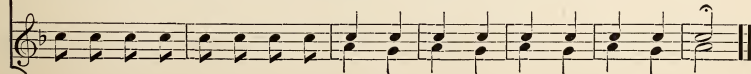
ROUND IN THREE PARTS.
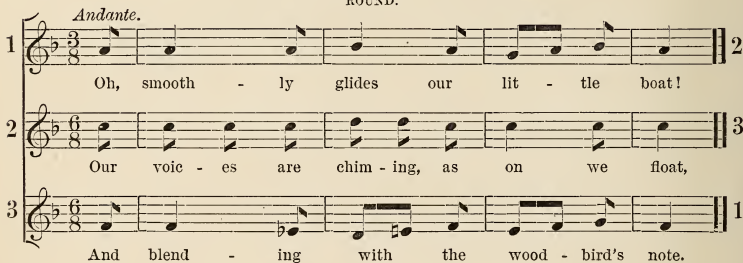
Seven great towns of Greece, 'tis said, Claim'd Ho - mer's birth when

he was dead, 'Thro which a - live he begg'd his bread.

30.   **OH, SMOOTHLY GLIDES.**   B.

ROUND.

Andante.

1   Oh, smooth - ly glides our lit - tle boat!

2   Our voic - es are chim - ing, as on we float,

3   And blend - ing with the wood - bird's note.

31.   **SOLFEGGIO FOR S. C.**   B.

32.   GENTLE RAY OF SUNLIGHT.

B.

1. Gen - tle ray of sun - light gleam - ing From the port - als of the sky,
2. Like to thine is love's sweet mis - sion, On life's dai - ly path to shine;

With ce - les - tial glo - ry beam - ing, Full of light, and life, and joy;
Us to give a hap - py vis - ion Of still bright - er days di - vine.

Key G.

Gild - ing ev - 'ry hill and moun - tain, Smil - ing on their rug - ged sides,
Love will soothe the sick man's pil - low, Love will light the poor man's day,

Cheer - ing ev - 'ry spark - ling foun - tain, While its spark - ling wa - ter glides,
Love will gild time's roll - ing bil - low, As it bears us on our way.

33.

Words by A. J. FOXWELL.

WHEN EARLY MORN.

B.

With spirit. ♩ = 112.

1. When ear - ly morn shall wake . . . us To
2. Let not de - lay en - cum - ber The
3. Birds war - ble their de - vo - tion, In
4. We too will seek our pleas - ure In

life and light a - new, Should drow - sy sloth o'er
vig - or of the will; But start - ing up from
glad and thank - ful songs; Thro' wood, and field, and
ac - tion, while we may; We'll find in toil a

take us, Then Du - ty comes to shake us And
slum - ber, Our dai - ly tasks we'll num - ber, And
o - cean All things are seen in mo - tion, In
treas - ure, And by our deeds we'll meas - ure The

show us what to do, And show us what to do.
all with joy ful - fil, And all with joy ful - fil.
gay and bus - y throngs, In gay and bus - y throngs.
length of ev - 'ry day, The length of ev - 'ry day.

34. HAPPY LAND, THY LENGTHENING STORY.

Words by JOHN GUARD.   Music by MENDELSSOHN.

1. Hap-py land, thy length'ning story   Fame shall sound with trum-pet 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,

KEY E-FLAT.

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-roes 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,

Mar-tyr saints, and he-roes 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.

35. A SWALLOW SONG.

Words by KATE L. BROWN, for this work.   B.
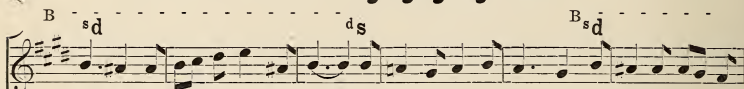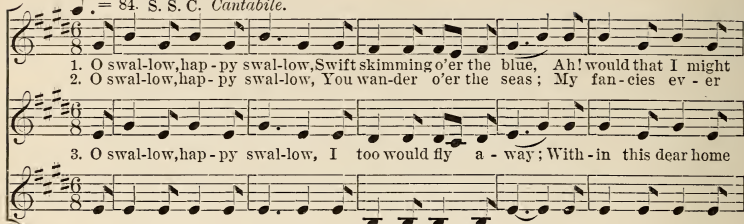
1. O swal-low, hap-py swal-low, Swift skimming o'er the blue, Ah! would that I might fol-low That ai-ry flight with you! A-mong the ro-sy cloud-lets You fear-less float a-long: In notes like flow'rs down dropping, I catch your hap-py song, I catch your hap-py song.

2. O swal-low, hap-py swal-low, You wan-der o'er the seas; My fan-cies ev-er follow To lands more fair than these, Where golden summer reigneth, Where skies are always blue, And oth-er voices are sing-ing Their lov-ing praise of you, ... Their lov-ing praise of you.
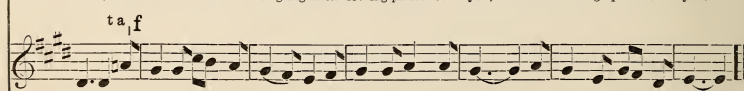
3. O swal-low, hap-py swal-low, I too would fly a-way; With-in this dear home val-ley I would not al-ways stay: Some inward voice is urg-ing, Thou, too, must sing and rise; Go, join thy joy-ous comrades, Swift cleaving summer skies, Swift cleaving summer skies.
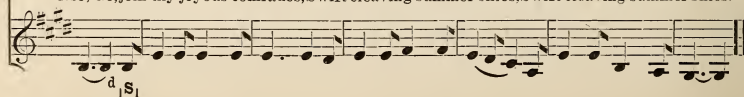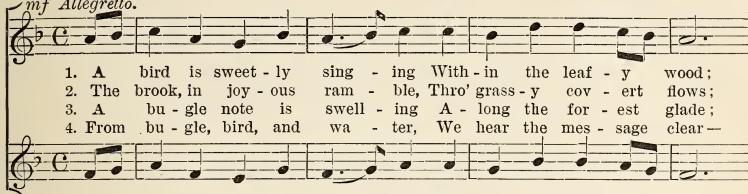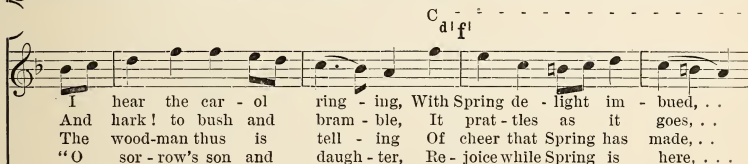
36.   A BIRD IS SWEETLY SINGING.
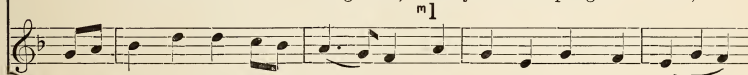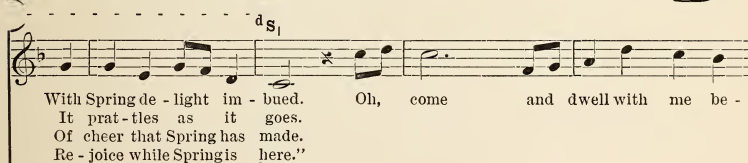
From Curwen's German Two-Part Songs.

mf Allegretto.

1. A bird is sweet - ly sing - ing With - in the leaf - y wood;
2. The brook, in joy - ous ram - ble, Thro' grass - y cov - ert flows;
3. A bu - gle note is swell - ing A - long the for - est glade;
4. From bu - gle, bird, and wa - ter, We hear the mes - sage clear —
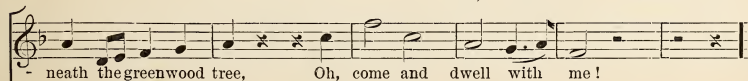
I hear the car - ol ring - ing, With Spring de - light im - bued, ..
And hark! to bush and bram - ble, It prat - tles as it goes, ..
The wood - man thus is tell - ing Of cheer that Spring has made, ..
"O sor - row's son and daugh - ter, Re - joice while Spring is here, ...
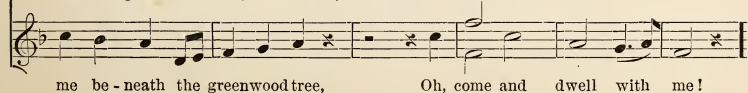
With Spring de - light im - bued. Oh, come and dwell with me be -
It prat - tles as it goes.
Of cheer that Spring has made.
Re - joice while Spring is here."

Oh, come .... and dwell with

- neath the greenwood tree, Oh, come and dwell with me!

me be - neath the greenwood tree, Oh, come and dwell with me!

38.   **O FORM OF PUREST SPLENDOR.**

From CURWEN'S MENDELSSOHN ALBUM.

1. O form of pur-est splen-dor To mor-tal sight re-veal'd, Whose ac-cents soft and ten-der The sweet-est charm can yield, The sweet-est charm can yield; Thy love-ly face we see, O Truth, and bow to thee, O truth, O truth, and bow to thee, and bow to thee. To thee we ev-er ren-der Our hom-age full and free, Our hom-age full and free, Our hom-age full . . . and free, Our hom-age full and free.

2. To thee shall ev-'ry na-tion One day their ser-vice bring, While dark dis-sim-u-la-tion And er-ror far they fling, And er-ror far they fling. Then peace, and rest, and joy Shall hap-py hours em-ploy, Shall hap-py hours em-ploy, shall hap-py hours em-ploy, And stormy ag-i-ta-tion No more the world an-noy, No more the world an-noy, No more the world an-noy, No more the world an-noy.

FROM THY THRONE.

39.

Melody by GLUCK.

Adagio.

C - - - - - - - - - - -

1. From Thy throne in heav - en bending, Hear us, Fa - ther, while we pray;
2. On our un-known path di - rect 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.

SCHNEIDER.

♩ = 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 soft - ly closing; Bu - sy hands from
close, Si - lence rests on field and mountain; Soft - ly mur - mur

peep, Sleep un - til an - oth - er morrow Brings its care and

toil re - pos - ing; Till new morn - ing wakes in light, Till new
brook and fountain; Peace o'er all things night - fall throws, Peace o'er

joy and sor - row; Sleep, our Fa - ther watch will keep, Sleep, our

morn - ing wakes in light, All, good - night.
all things night - fall throws, Sweet re - pose.
Peace - ful sleep.

All, good - night, all, good - night.
Sweet re - pose, sweet re - pose.
Fa - ther watch will keep, Peace - ful sleep, peace - ful sleep.

41.   SPRING IS COMING.

From a Vocal Dance by JULIUS OTTO.
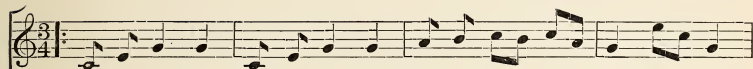
1. Spring is com - ing, Spring is com - ing, Float-ing on the west - ern breeze,
   Birds are sing - ing, Birds are sing - ing, Gai-ly sing - ing in the trees,
2. Bright-ly tint - ed, bright-ly tint - ed, Forth the ten - der flow - ers peep,
   Glad to wak - en, glad to wak - en From their wea - ry win - ter'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.

G   >   *dolce.* *p*
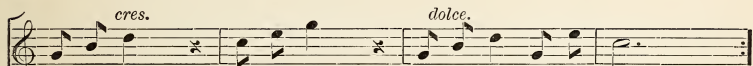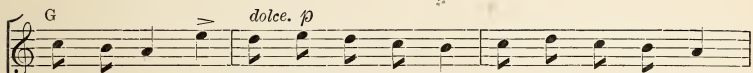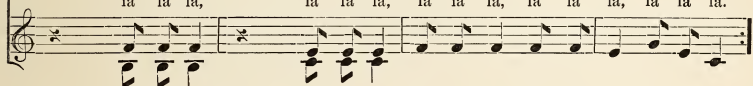
Come then, maid - ens, to the woods a - way, to the woods a - way,
All the fair earth cloth'd in beau - ty seems, cloth'd in beau - ty seems,

cres.   >

to the woods a - way, Where the glad birds chant their car - ols,
cloth'd in beau - ty seems, As it feels the wel - come sun - ny,
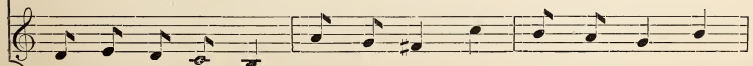
car - ols, car - ols, car - ols gay.   Where a cho - rus,
sun - ny, sun - ny, sun - ny beams.   Mer - ry sun - shine,

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 scat - ter'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.

DULCE DOMUM.*

Tune attributed to JOHN READING, 17th Century.

42.

Come, com-pan-ions, join your voi - ces, Hearts with pleas-ure bound - ing,
Con - ci - na-nus, O so - da - les! E - ja -quid si - le - mus?

Sing we the noble lay, Sweet song of hol - i-day, Joys of home, sweet home re-sound-ing,
No - bi - le can-ti-cum, dul - ce me - los, Dom - um, dom-um re - so - ne-mus,

Home, sweet home, with ev - 'ry pleas - ure, Home, with ev - 'ry bless - ing crown'd,
Dom - um, dom - um! dul - ce dom-um! Dul - ce dom-um re - so - ne -mus,

Home, our best de - light and treas-ure, Home, the wel - come strains re - sound!
Dom - um, dom - um! dul - ce dom-um! Dul - ce dom - um re - so - ne-mus!

* This is sung annually by the Winchester (Eng.) college boys, at the commencement of the long vacation.

EXERCISES IN RHYTHM.

† Observe the proper breathing places.
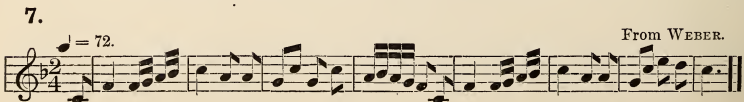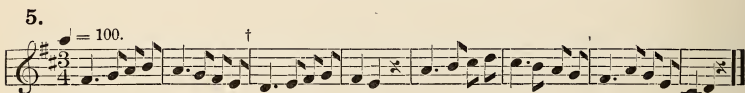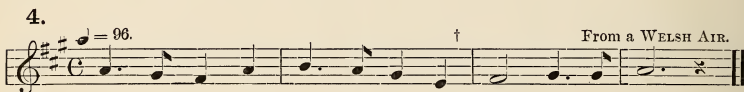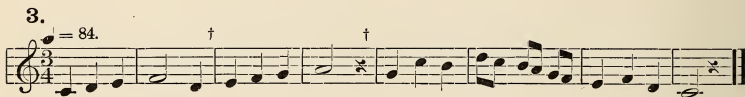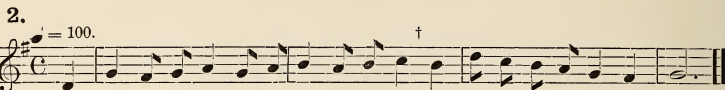
8.

♩ = 84. S.C.   J. G.

La la la la   la la la la la   la la la la

Now fare you well, ah, fare you well, While far a - way we

la la la la la la la la   la la la la   la la la la la.

roam, Each gal-lant 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.

12.
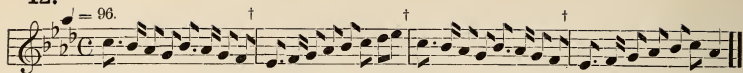
13.
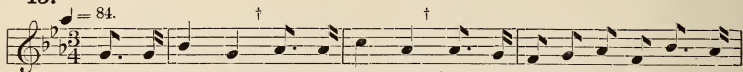
Mark the sea-bird wild-ly wheel-ing O'er the wa-ters vast, thro' path-less

skies, God de-fends him, God at-tends him, When in lone-li-ness he cries.
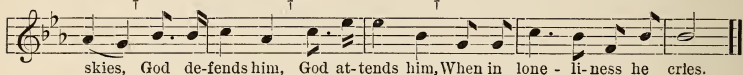
14.

ABT.
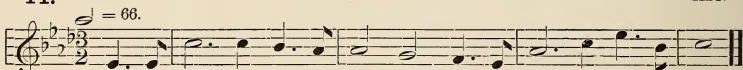
There is peace if I am watch-ing, There is peace if I am near.

15.

CALLCOTT.
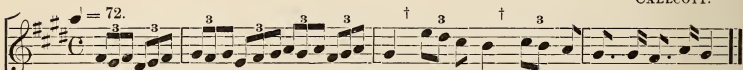
O'er the wave his ra-diance flies, O'er the wave, O'er the wave his radiance flies.

16.

17.
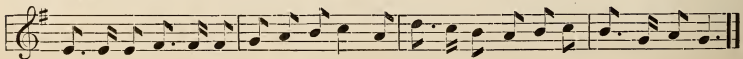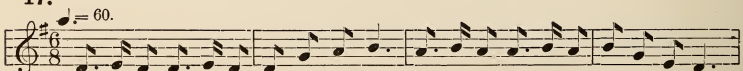
18. ♩ = 108. STUNZ.

The brook sings in the val - ley, The lark chants loud and

free, The sun - lit air is thrill - ing With sounds of joy and glee.

19. SPOFFORTH.

Hail, ... smil - ing morn, smil - ing morn!

At whose bright presence darkness flies . . . . a - way.

20. ♩ = 66. "LAST ROSE OF SUMMER."

'Tis the last rose of sum-mer, Left bloom - ing a - lone.

21. ♩ = 84. S. C. LAURENT DE RILLE.

Like fai - ry elves who night - ly, Tra la la la

la la la, When moonbeams glim-mer bright-ly, The mer - ry cho - rus sing.

22. ♩ = 66. CALLCOTT.

Oh, lis-ten, lis-ten, la-dies, lis-ten, la-dies gay, No haughty feat of arms we tell.

EXERCISES FOR SIGHT SINGING
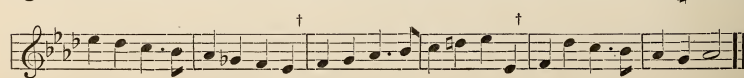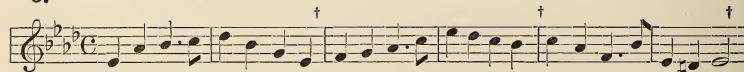
IMPERFECT SOLFAING.

PERFECT SOLFAING.

11.

† What Key?

12. Notice "passing transitions" in the last eight measures.

† What Key?

INDEX.

THE

TONIC SOL-FA MUSIC COURSE

FOR SCHOOLS.

STAFF NOTATION SUPPLEMENT

TO

BOOK IV.

BY

DANIEL BATCHELLOR

AND

THOMAS CHARMBURY.

THE

TONIC SOL-FA MUSIC COURSE

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THOMAS CHARMBURY.

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.

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.

Coo,coo,coo,coo,coo,coo,coo,coo,coo,coo,coo,coo,coo,   Coo,coo, etc.

Scä - - - - - - - - - - - - - - - - - - lä,   Scä - - - - - - - - - - - - - - - - - - - lä, etc.

2. *In a smooth legato style.*

Sca - la.

Sing also to each of the vowels ōō, ō, ä, ā, and ē.

3.

Sca - la.

Also to ōō, ō, ä, ā, and ē.

(3)

THE MINOR MODE.

MODULATING TO THE RELATIVE MINOR.

MINOR EXERCISES IN TWO-PART HARMONY.

11. RUSSIAN AIR.

REL. MAJOR.

12. HEBREW MELODY.

13.   BATCHELLOR.

14.   BATCHELLOR.
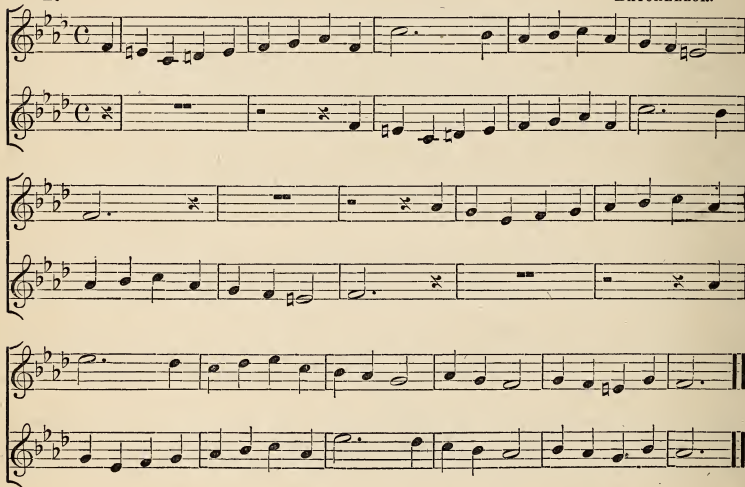
HARK! THE TEMPEST.

15.   *With energy.*   ROUND IN FOUR PARTS.   BATCHELLOR.
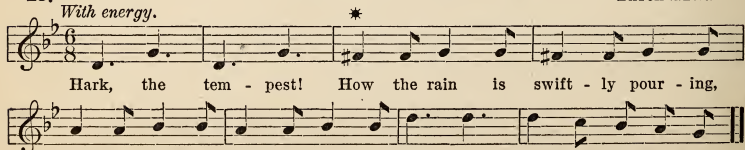
Hark, the tem - pest! How the rain is swift - ly pour - ing,

And the wind is loud - ly roar - ing! Sing we blithe and mer - ri - ly.

O WERT THOU IN THE CAULD BLAST.

Robert Burns.

Mendelssohn.

Andante.

1. O wert thou in the cauld blast On yon-der lea, on yon-der lea, My
2. Or were I in the wildest waste, Sae black and bare, sae black and bare, The

plaid-ie to the an-gry airt I'd shel-ter thee, I'd shel-ter thee;
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.

17.　　　　　A CHILL FROST CAME.

MENDELSSOHN.

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:
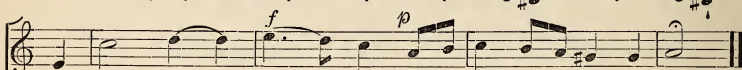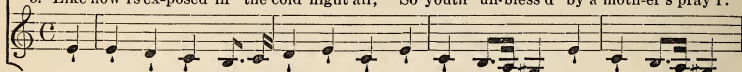
The sweet flow'r per - ish'd e're morn-ing's gold-en light.
For - sak - ing pa - rents, and brook-ing no de - lay.
She died in life's morn - ing, for need of love and care.

SOLFEGGIO.

18.

D. BATCHELLOR.

de

C

m1

d f

s r

m t1
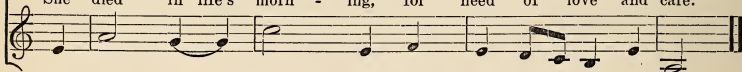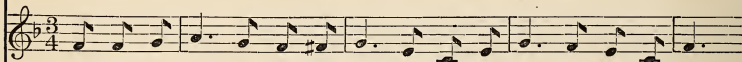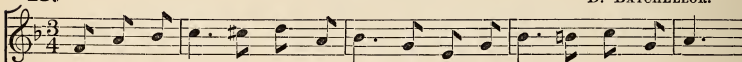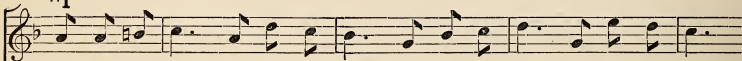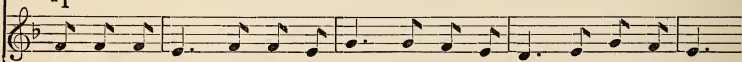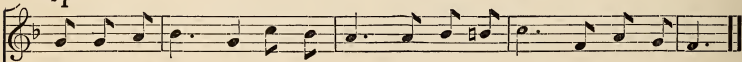
re

19.

REVERIE.

D. BATCHELLOR.

20.

Sing this to different degrees of force and speed.

Arranged from MENDELSSOHN.

THREE-PART HARMONY EXERCISES.

21.   NOTE. — The third part may be taken by either Contralto or Bass Voices.

REL. MINOR.
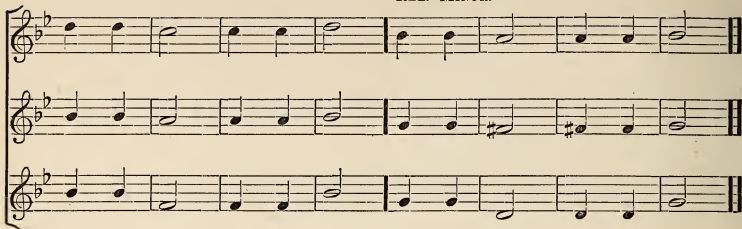
22.   REL. MINOR.

HYMN TUNE. — "ST. BRIDE."

23.   REL. MAJOR.   DR. HOWARD.

24.   LORD OF THE NATIONS.

Geo. Bennett.   F. Flemming.

♩ = M. 80 *Legato.*

1. Lord of the na - tions, Whom the an - gels wor - ship, Bow we be -
2. Breathe we in hom - age, Pray'r to Thee our Fa - ther, Pray'r fer - vent,
3. We would a - dore Thee, Tune - ful voic - es blend - ing, In the full

fore Thee, In thy sol - emn tem - ple, Veil - ing our fac - es,
faith - ful, Lift - ing hearts to heav - en, Where the bright an - gels,
an - them, Or the joy - ful cho - rale, Giv - ing Thee glo - ry,

Bring - ing hearts re - pent - ant, Crav - ing Thy bless - ing.
Ho - ly, ho - ly, cry - ing, Ev - er do praise Thee.
Lord of earth and heav - en, Prais - ing Thy great name.

25. GOD, THE ALL-TERRIBLE.

ALEXIS LUOFF. 1799.

♩ = M. 60. *With strong feeling.*
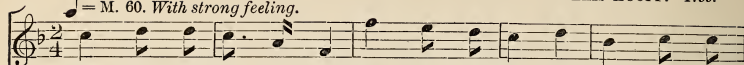
1. God, the all-ter-ri-ble King, who or-dain-est Thun-der Thy
2. God, the Om-ni-po-tent, Migh-ty A-ven-ger, Watch-ing in-
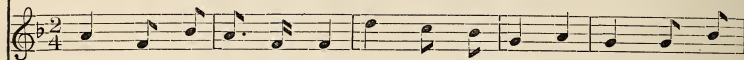
3. God, the all-mer-ci-ful, earth hath for-sak-en Thy ho-ly
4. So shall Thy peo-ple, with thank-ful de-vo-tion, Praise Him who
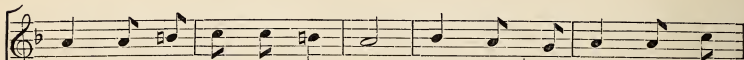
cla-rion, and light-ning Thy sword; Show forth Thy pi-ty on
visi-ble, and judg-ing un-heard; Save us in mer-cy, oh,

ways, and hath slight-ed Thy word; Bid not Thy wrath in its
saved them from per-il and sword; Shout-ing in cho-rus from
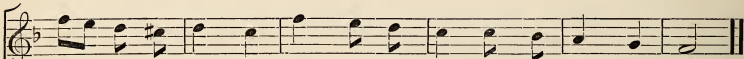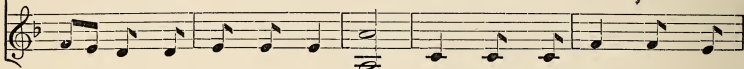
high where Thou reign-est, Give to us peace in our time, O Lord.
save us from dan-ger, Give to us peace in our time, O Lord.

ter-ror a-wak-en, Give to us par-don and peace, 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 .. con - qu'ring he - - - ro comes,
2. See the .. god - like youth .... ad - vance,
D.C. See the .. con - qu'ring 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 .... pre - pare, ... the lau - rels bring,
Myr - - tle wreaths ... and ros - es twine,

Songs .... of tri - umph to .... him sing.
Deck .... the he - ro's brow .... di - vine.

27.

THE MINSTREL BOY.

♩ = 96. S. C. and ad lib. B.
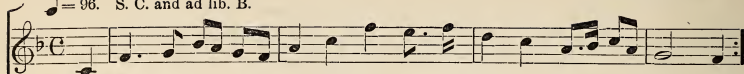
1. The min-strel boy to the war is gone, In the ranks of death you'll find him,
   His fa-ther's sword he hath girded on, And his wild harp slung be-hind him.
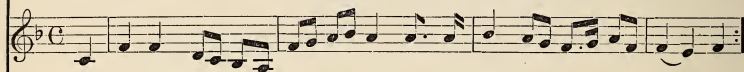
2. The minstrel fell, but the foe-man's chain Could not bring that proud soul un-der;
   The harp he loved ne'er spoke a-gain, For he tore its cords a-sun-der;
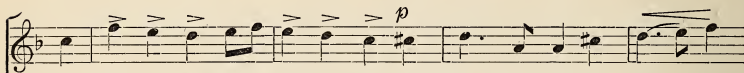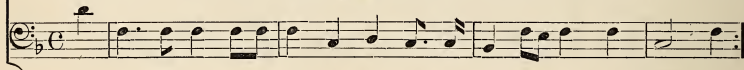
"O land of song," said the warrior bard, "Though all the world be-trays thee,
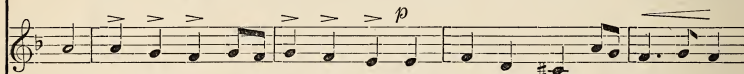
And said, "No chains shall sul-ly thee, Thou soul of love and bra-ve-ry,
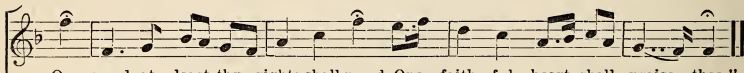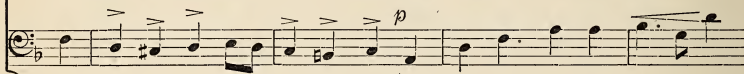
One sword, at least, thy rights shall guard, One faith-ful heart shall praise thee."
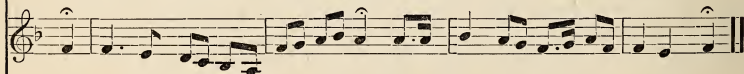
Thy songs were made for the brave and free, They shall nev-er sound in sla-ver-y."

28.   VESPER BELLS ARE SOFTLY PEALING.

Words by WELLINGTON GUERNSEY.   Arranged from four-part song by J. L. HATTON.
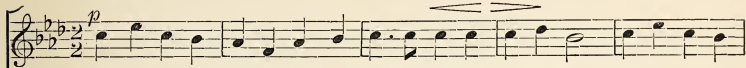
1. Ves-per bells are soft-ly peal-ing, As the daylight fades a-way; Tender mem'ries,
2. Thro' the darkness, while we slumber'd, And this gently clos-ing day, All with earthly
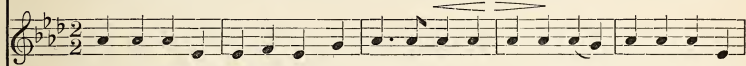
3. Hear, while stars are faintly gleaming, And the twi-light dims the day; While the pale moon
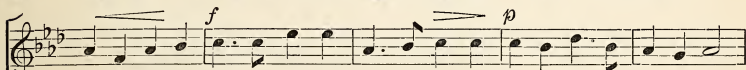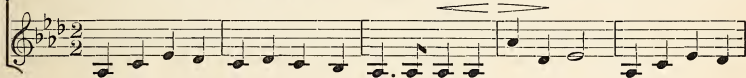
o'er us stealing, Thrill our hearts while humbly kneeling; Ho-ly Fa-ther, hear us pray,
cares encumbered Thou hast kept from ills un-number'd; Ho-ly One, oh, hear us pray,
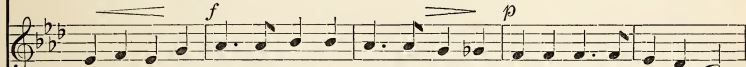
soft-ly beaming, Wakes the spir-it from its dreaming, Oh, our Fa-ther, hear us pray,
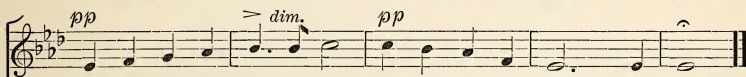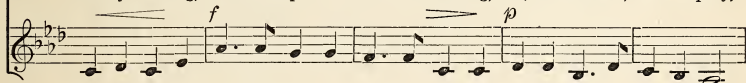
Ho-ly Fa-ther, hear us pray, Ho-ly Fa-ther, hear us pray.
Ho-ly One, oh, hear us pray, Ho-ly One, oh, hear us pray.
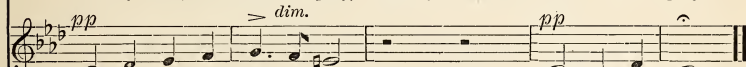
Oh, our Fa-ther, hear us pray, Oh, our Fa-ther, hear us pray.
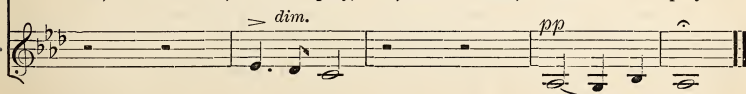
29. THE SUN IS RISING O'ER THE OCEAN.

OFFENBACH.
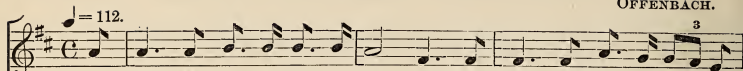
1. The sun is ris - ing o'er the o - cean, The smil - ing wa - ters greet the
2. The birds flit o'er the dew - y mead - ows, Or car - ol sweet in branch - es
3. Oh come! let clouds of grief and sad - ness Fly swift as shades of night a -
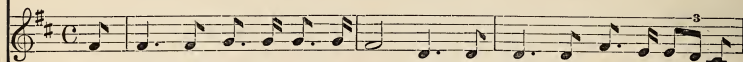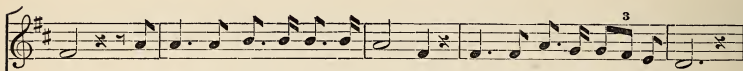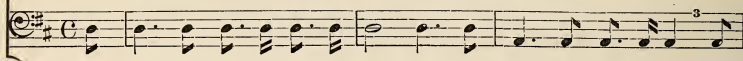
day; And joy - ous winds to danc - ing mo - tion, Wake the bil - lows of the bay.
high; While down the vales the fright - ed shad - ows Has - ten from the dawn to fly.
way; Let all our hearts, like birds of glad - ness, Wel - come in the glad new day.
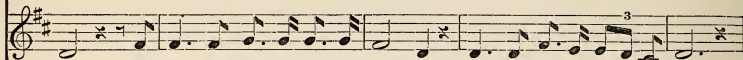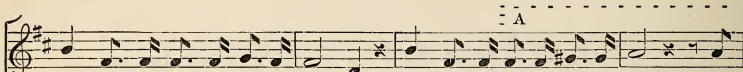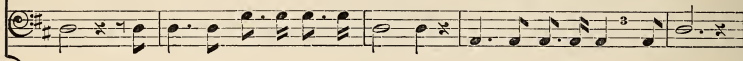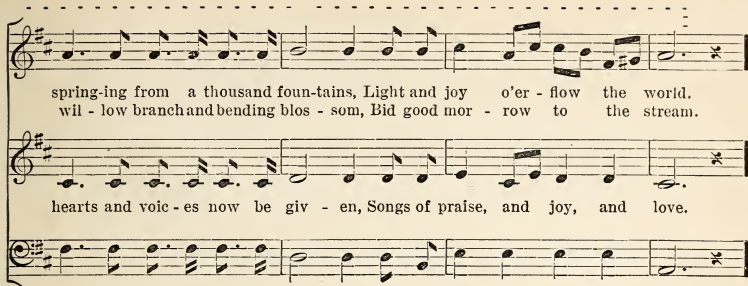
See where the clouds roll up the moun - tains; Night has her mist - y ban - ner furl'd; And
Rock'd on the wa - ter's placid bos - om, Pure - ly the wa - ter - lil - ies gleam; While
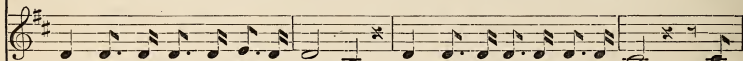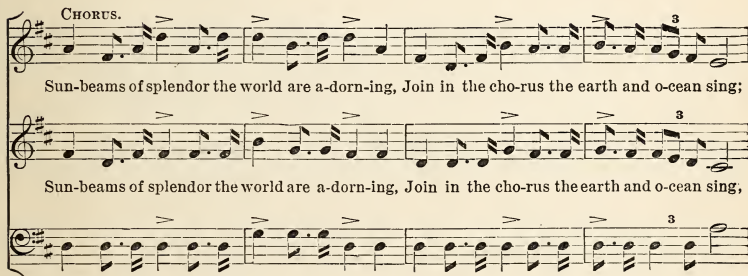
Bright flow'rs, and streams, and birds of heaven, In - cense and praises waft a - bove. From
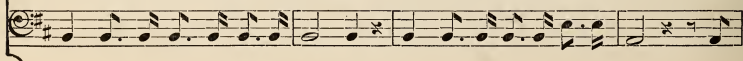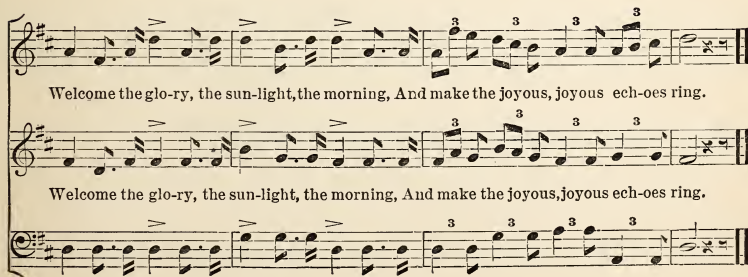
spring-ing from a thousand foun-tains, Light and joy o'er - flow the world.
wil - low branch and bending blos - som, Bid good mor - row to the stream.

hearts and voic - es now be giv - en, Songs of praise, and joy, and love.

Chorus.

Sun-beams of splendor the world are a-dorn-ing, Join in the cho-rus the earth and o-cean sing;

Sun-beams of splendor the world are a-dorn-ing, Join in the cho-rus the earth and o-cean sing;

Welcome the glo-ry, the sun-light, the morning, And make the joyous, joyous ech-oes ring.

Welcome the glo-ry, the sun-light, the morning, And make the joyous, joyous ech-oes ring.

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!   When our lips thy name are nam - ing,
hand!   'Tis on paths of peace - ful beau - ty,

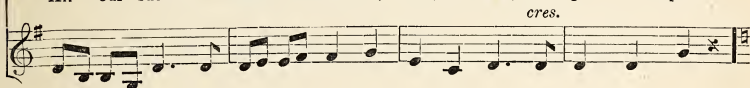hand!   Vows, in joy - ful mo - ments giv - en,

Loud the praise - ful ac - cents flow;
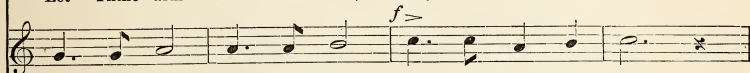That a peo - ple's safe - ty blooms;

Let us keep when sor - row low'rs;
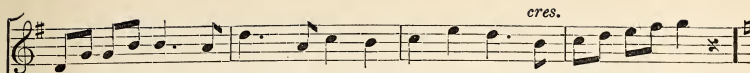
When our hearts thy worth are claiming, Warm with no - ble pride they glow.
'Tis from no - ble deeds of du - ty, That a na - tion's bless - ing comes.
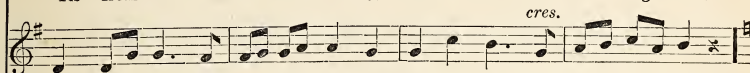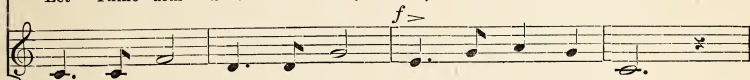
All our suc - cor comes from Heaven, Thine, dear land, each pa - triot's pow'rs.

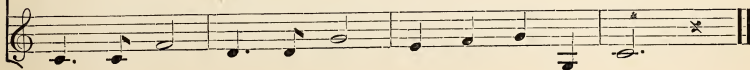Let Thine arm Shield from harm, Lord, our Fa - ther - land!

Let Thine arm Shield from harm, Lord, our Fa - ther - land!

Let Thine arm Shield from harm, Lord, our Fa - ther - land.

Let Thine arm Shield from harm, Lord, our Fa - ther - land.

31.   ALWAYS SPEAK THE TRUTH.

D. BATCHELLOR.

Solo.   *f* CHORUS.

1. Be the mat-ter what it may, Al-ways speak the truth!
2. False-hood sel-dom stands a-lone, Al-ways speak the truth!

3. When you're wrong, the fol-ly own, Al-ways speak the truth!

Solo.   *f* CHORUS.

Wheth-er work, or wheth-er play, Al-ways speak the truth.
One be-gets an-oth-er one, Al-ways speak the truth.

Here's a vic-t'ry to be won, Al-ways speak the truth.

mp

Nev-er from this rule de-part, Grave it deep-ly on your heart;
False-hood all the soul de-grades; 'Tis a sin from which pro-ceeds

He who speaks with ly-ing tongue Adds to wrong a great-er wrong;

Writ - ten 'tis in vir - tue's chart,— Al - ways speak the truth!
Great - er sins and dark - er deeds;— Al - ways speak the truth!

Then, with cour - age pure and strong, Al - ways speak the truth!

32 ON THE DEWY BREATH OF EVEN.

D. BATCHELLOR.

With quiet devotional feeling.

1. On the dew - y breath of ev - en, Thousand o - dors min - gling rise,

2. With her balm - y of - f'rings blending Let our glad thanks-giv - ing be,

Borne, like in - cense, up to heav - en,— Na - ture's ev - 'ning sac - ri - fice.

To Thy throne, O Lord, as - cend - ing— In - cense of our hearts to Thee.

33.

SONG OF THE NORTH WIND.

ROBERT STROUD.

1. I am here from the north, the froz-en north, A
2. The frol-ic-some waves they shouted to me As I
3. O-ver val-ley and hill, where-'er I range, And

thou-sand leagues a-way; I left, as I come from the
swept their thou-sands past, "Oh, where are the chains that can
as I sweep a-long, I gath-er all sounds that are

cav-erns forth, The stream-ing 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

stream - ing lights at play. From o - cean's verge to
bound the boast - ers fast. In their pride of strength, the

blend them in my song. My voice is ut - ter'd

play, the lights at play.
fast, I bound them fast.
blend them in my song.

ze - nith 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

rall.

kin - dled a blaze in the mid - night sky, O'er the glittering ice-bergs blue.
bow'd the proud - est 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.

34.

NON NOBIS, DOMINE.

(CANON.)

W. BIRD, 1590.—With new ending.

The third part may be sung either by Bass or Contralto.

Non no - bis, Dom - in - e, non no - bis, sed no - mi - ni
Not un - to us, O Lord, not un - to us, but un - to Thy

Non no - bis, Dom - in - e, non no - bis, sed
Not un - to us, O Lord, not un - to us, but

Non no - bis Dom - in - e, non no -
Not un - to us, O Lord, not un - to

tu - o da glo - ri - am, sed no - mi - ni tu - o da
name give the glo - ry, but un - to Thy name give the

no-mi-ni tu - o da glo - ri - am, sed nomi - ni tu -
un-to Thy name give the glo - ry, but unto Thy name

bis, sed no-mi-ni tu - o da glo - ri - am, sed
us, but un-to Thy name give the glo - ry, but

Repeat ad lib. rit.

glo - ri - am, non no - bis Dom - in - e da glo - ri - am.
glo - ry, not un - to us, O Lord, give glo - ry.

- o da glo-ri - am, non no - bis da glo - ri - am.
give the glo - ry, not un - to us give glo - ry.

no - mi - ni tu - o da glo - ri - am, da glo - ri - am.
un-to Thy name give the glo - ry, give the glo - ry.

35. WE ROCK AWAY ON THE BILLOWS GAY.

SAILOR'S CHORUS.

Arr. by D. BATCHELLOR.

We rock a-way on the bil-lows gay, As they blithe-ly toss their

We rock a-way on the bil-lows gay, As they blithe-ly toss their

caps of foam, And with joy we ride o'er the seeth-ing tide, Tho' our

caps of foam, And with joy we ride o'er the seeth-ing tide, Tho' our

prow is turn'd from love and home, And with joy we ride o'er the

prow is turn'd from love and home, And with joy we ride o'er the

heav - ing tide, Sail - ing far a - way from love and home.

heav - ing tide, Sail - ing far a - way from love and home.

SOLO. BASS OR CONTRALTO.

For the sail-or's heart is free as air, And to the winds he throws all care, And,

roll - ing 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

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!

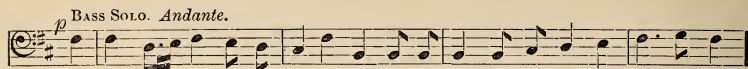. . . Watch well! Cheerly, men! . . . Watch well! Mind the ropes, now

helmsman watch her well. Mind the ship as she mounts the swell, Mind the ropes, now

. . . Watch well! Cheerly, men! . . . Watch well! Mind the ropes, now
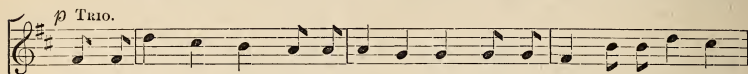
haul! Cheerly, men, Be - lay! So we sail, we sail a - way, Sail we far a - way.

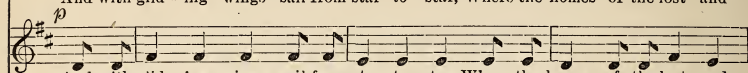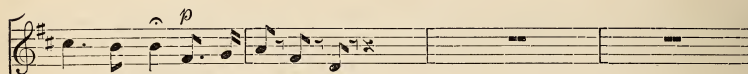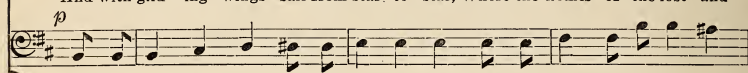haul! Cheerly, men, Be - lay! So we sail, we sail a - way, Sail we far a - way.

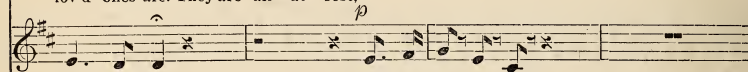O moon-light nights on the trop-ic seas, How the soul mounts a-way from scenes like these,

And with glid-ing wings sail from star to star, Where the homes of the lost and

And with glid-ing wings sail from star to star, Where the homes of the lost and
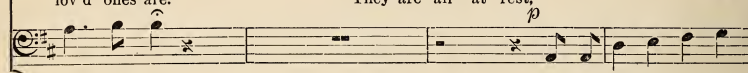
lov'd ones are. They are all at rest,
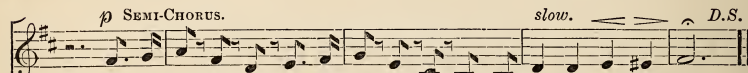
lov'd ones are.   They are all at rest,
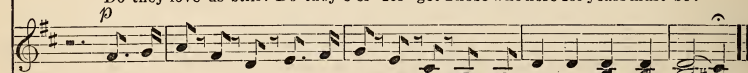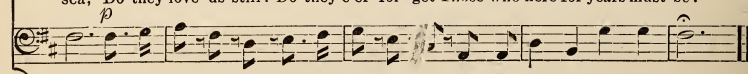
lov'd ones are.   And be-side the crys-tal

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?

36.

LET THE HILLS RESOUND.

Arranged from a four-part song by BRINLEY RICHARDS.

Let the hills re - sound with song, As we proud - ly march a - long, For

Let the hills re - sound with song, As we proud - ly march a - long, For

as of old our sires were bold, Stout hearts have we. . . . . While

as of old our sires were bold, Stout hearts have we. . . While

Cambria's moun - tains stand Like the ram - parts of the land, Un -

Cambria's moun - tains stand Like the ram - parts of the land, Un -

fet - ter'd as the winds Are her chil - dren free. . .

fet - ter'd as the winds Are her chil - dren free. . .

SOLO.

Land of my home, Ten - der tho'ts will come,
Fair flow thy streams, And in sun - lit gleams,

Land of home, my land of home, my land of home, my

When thy hap - py val - leys in dreams I see, And thy hearth-fires rise, And
Break up - on 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.

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.

The hills   re - sound with song,   As we proud - ly march a - long,   For

The hills   re - sound with song,   As we proud - ly march a - long,   For

as   of old our sires were bold, Stout hearts have we. . . While Cambria's mountains

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.

quicker.

with song, with song.

F. N. GILSON, MUSIC TYPOGRAPHER, BOSTON.

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