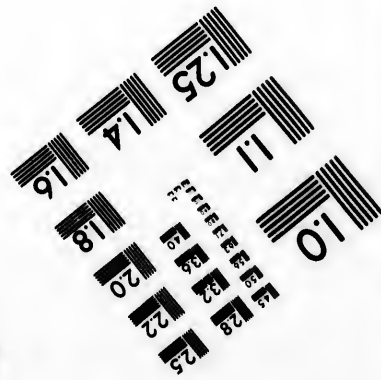
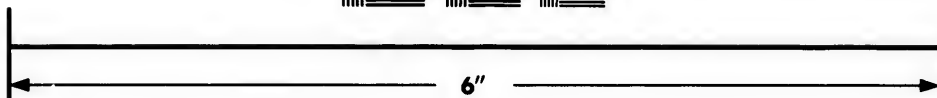
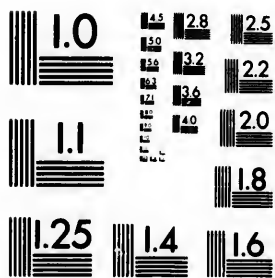


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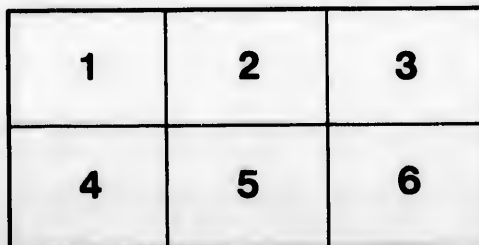
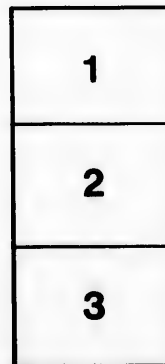
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THE  
TONIC SOL-FA MUSIC READER:

A COURSE OF INSTRUCTION AND PRACTICE IN THE

TONIC SOL-FA METHOD OF TEACHING SINGING,

WITH A

CHOICE COLLECTION OF MUSIC SUITABLE FOR DAY SCHOOLS  
AND SINGING SCHOOLS.

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By THEODORE F. SEWARD, ASSISTED BY B. C. UNSELD.

APPROVED BY JOHN CURWEN.

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BIGLOW & MAIN, PUBLISHERS,  
No. 76 EAST NINTH STREET, NEW YORK, AND 81 RANDOLPH STREET, CHICAGO.

FOR SALE BY BOOKSELLERS AND MUSIC DEALERS GENERALLY.

## P R E F A C E .

THE TONIC SOL-FA SYSTEM is presented by the authors of this book to the American public, in the firm belief that the introduction of the system will mark a new era in the musical history of this country. The TONIC SOL-FA SYSTEM presents two widely different characteristics, either one of which ought to commend it to all who are interested in music. Together they constitute an absolute demand for recognition. These characteristics are:

FIRST.—*It removes three-fourths of the difficulties of music from the path of the beginner ; and,*

SECOND.—*It leads to far greater intelligence and appreciation in the advanced stages of study and practice.*

A scholarly American musician has recently written concerning TONIC SOL-FA:—"It is not only a method of making music easy, but for making it more truly and profoundly understood."

The TONIC SOL-FA SYSTEM is often called, by those who use it, "the natural method." The steps of progression are so easy and natural that both teachers and pupils find a pleasure in the study that they never realized before. It is so simple as to bring about a new departure in the teaching of music, in the following respect—*Those who know a little about music can teach that little without being compelled to master the whole science beforehand, as is necessary with the staff notation.* In this way a new class of teachers is developed wherever the TONIC SOL-FA SYSTEM is introduced, viz: persons of education and culture who love music, but who have heretofore been deterred by its technical difficulties from devoting themselves to it. It has been a common experience in England for such persons to begin teaching the first steps by the SOL-FA method, and, becoming interested, they have gone on studying and teaching till they were led to devote themselves exclusively to music and became among its most intelligent exponents and successful workers.

Try the system fairly. Do not omit the best points and fancy you know all about SOL-FA. The various devices and expedients presented in the system are not matters of theory, but the outgrowth of years of actual trial and experience by many of the best teachers of Great Britain.

This book is prepared for elementary classes of all grades. It embraces the first four "steps" of the system, and is intended for Singing Schools and the various grades of Day Schools. Even the primary departments can be carried through the first steps by the aid of the modulator, handsigns and blackboard.

It is important to state that the "TONIC SOL-FA MUSIC READER," is published with the full sympathy and approval of Mr. CURWEN, the founder of the system. The first steps were submitted to him for examination and were returned approved, with but few and unimportant changes. Since the recent death of Mr. CURWEN, his son, Mr. J. SPENCER CURWEN, who takes his place in directing the movement in England, has examined and approved the MS.

THEO. F. SEWARD,  
B. C. UNSELD.

Orange, N. J.

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# INTRODUCTION.

IT has been known for some years by musicians in this country that an important musical movement was in progress in England. A new notation had been invented, and new methods of teaching were coming into use which seemed to awaken a widespread musical interest among the masses, and to lead them rapidly to the practice of a much higher order of compositions than those studied by the corresponding class in this country.

During what may be called the experimental stage of the movement, it is not strange that the attention attracted on this side of the water amounted to little more than idle curiosity. This country had already been the subject of repeated "experiments." New notations and "easy methods" almost without number had arisen, won a few converts, and passed into oblivion.

But at last it became evident that the English system contained elements of vitality and usefulness which the others had been wanting in. Prominent musicians in that country recognized and acknowledged its educational value, and thoughtful people, even in America were convinced that the system was based upon true philosophical principles. A two-years residence in England and Scotland gave the author of this work an opportunity to thoroughly investigate the method and to witness its practical results.

Seeing is believing. The superiority of the system for educational purposes was so evident that he resolved to devote himself to the special work of introducing it in this country on his return. A practical use of the system with classes of different grades and ages since his return has fully confirmed the favorable impression already received.

One of the principal reasons why the Tonic Sol-fa system brings so much quicker and better results than the old method, is that it holds the learner constantly to the *practice of music* by avoiding the technical difficulties of the staff notation until the mind is thoroughly trained to musical effects. How great these difficulties are it is hard for us to realize who have been accustomed to them from our earliest years.

The following are some of the more prominent of them:

1. The scale is represented in seven different positions on the staff, or, including both clefs, fourteen.
2. To locate the scale upon the staff, thirteen signatures must be learned and remembered, or, including both clefs, twenty-six.
3. The representation of chromatic tones is exceedingly complicated. The same tone requires for its representation in the various keys, five different characters, viz.: a♯, ab, a♭, aX, or abb.

Each degree of the staff is so modified in the use of the various keys as to have more than thirty different meanings.

4. When a chromatic tone is introduced there is nothing to tell the reader whether it leads to a change of key or is merely "accidental."
5. The intervals of the scale (steps and half-steps) are in no way indicated or suggested by the staff.
6. The minor scale is not individualized by the staff notation, and remains to the average music reader an unsolved mystery.
7. Notes have no fixed value as to time. A quarter note in one movement may be twice as long as a half note in another, and *vice versa*.
8. The technical difficulties of the notation so cover up and mystify the simple realities of music that the study of harmony, which ought to come naturally in the early stages of any thorough course of instruction, is left as an abstruse science to be taken up as a special study by a favored few, after every other department has been mastered.

In view of such an array of difficulties, is it any wonder that there are so few readers of music? The truth is that the staff notation is (except to the especially gifted) really a *barrier between the learner and music*, and the only question is whether or not it will be overcome. In nine cases out of ten *it is not*.

In contrast with the complications of the staff notation, observe carefully the following characteristics of the Tonic Sol-fa system:

1. It has but one representation of the scale instead of fourteen, as in the staff notation.
2. There are but two representations of each chromatic tone instead of five, as in the staff notation.
3. "Accidental" or passing chromatic tones are not confounded with those which lead to a change of key.
4. Changes of key, however remote, are clearly indicated by this notation. In the words of an acute musical critic, (Dr. W. S. B. MATHEWS of Chicago,) "the Tonic Sol-fa notation shows the musical reader exactly what he needs to know."
5. There is no *puzzling out* of notes on added lines and spaces, which is always so confusing to the beginner, (and usually a long time after beginning.)
6. The representation of time is simple and uniform.
7. By this notation the minor scale is easily sung and understood.



8. By the Tonic Sol-fa notation and the method of teaching which properly accompanies it, the principles of harmony are received almost unconsciously, and can be comprehended from the beginning.
9. It is the quickest and most thorough means of acquiring the use of the staff notation.

The highest aim of those who teach the staff notation in popular classes is to enable the learner to *read music*, and the difficulties are so great that a very small per centage of those who begin the study ever really acquire the ability to sing independently at sight.

The Tonic Sol-fa system, on the contrary, develops the general musical intelligence of the pupil—his perceptions, his listening faculty, his memory. It enables him to *think* music, to *write* music; the ability to *read* it comes incidentally as a matter of course.

Another advantage of this method is that it is really a *system*, from beginning to end. The pupil's way is marked out by a series of "steps," and a great incentive to industry and practice is afforded by the giving of certificates to those who prepare to pass the various examinations. These certificates are issued by the Tonic Sol-fa College of London, and are five in number—the Junior, Elementary, Intermediate, Member's and Advanced. A teacher who has taken the Intermediate certificate is entitled to give the Junior and Elementary, after a proper examination of the pupil. (For requirements, see page V.) One who has the Member's certificate is entitled to give the three lower ones. Neat and tastefully printed certificates are supplied by the London College at a nominal price, which can be filled in by the teacher as needed.

While the Tonic Sol-fa system has arrived at its present stage of perfection through the experience of many teachers, yet it has been chiefly moulded into shape by the wisdom, firmness and organizing qualities of one man—the Rev. JOHN CURWEN, whose life of singular usefulness has ended within a few weeks. The educational part of this book—the method proper—is drawn from Mr. CURWEN'S various published works, but mainly from "The Standard Course." The authors claim no originality for this book except in the manner of presentation. It has been prepared with great care, taking in every valuable point of the system, but rearranging and condensing for the special adaptation of the method to the musical needs of this country. The "Standard Course," which is Mr. CURWEN'S most complete setting forth of the system, includes full instructions in vocal training, harmony, musical form, etc., etc. The "Tonic Sol-fa Music Reader" presents only the broad facts of time and tune, for the use of elementary classes.

A new and very interesting application of Sol-fa principles is now being made by Mr. DANIEL BATCHELLOR, of Boston, in the Kindergarten work. Mr. BATCHELLOR was a well known Sol-fa teacher in England, having taken the Advanced certificate at

the Tonic Sol-fa College of London. After his arrival in Boston several years ago, he devoted considerable time to the Kindergarten work, and developed a very ingenious method of teaching tones by colors. His method has attracted much attention among prominent advocates of the Kindergarten system, as it adds a new educational element to that work. Mr. BATCHELLOR is an official representative of the Tonic Sol-fa College in this country. He has taken a deep interest in the preparation of this book, and its authors are indebted to him for many valuable suggestions.

THE MODULATOR, (see page VIII.) As the Sun is the centre of the Solar system so the Modulator is the centre of the Sol-fa system. The Modulator in the Tonic Sol-fa notation takes the place of the *Staff* in the common notation. It stands behind every note we see in the book. From habitual use of it, the Mind's eye always sees it there. It is our "pictorial symbol of tone relations." In the first steps it shows us the relations of tones in a single key, and at the fourth and other steps it shows the relations of keys to one another. A complete familiarity with the Modulator is of the utmost importance, for it is impossible to understand the notation properly until it is printed on the mind; in fact, until the letters of a tune become not merely a straight line, but "pointers" which at once carry the mind to the Modulator. It is to the Sol-fa singer what the key-board of the piano is to the player. It is not simply a diagram illustrating the intervals of the scale and related keys, to be used a few times and then laid aside. Its great value is in the means it affords for *drilling* the class on the tones of the scale. It will be observed that the syllables are spelled with the English sounds of letters instead of the Italian, as has heretofore been the usage. Children are not accustomed to the Italian sounds in any other words, and there is no occasion for confusing them with these. The open sound of *soh* is preferred to *sol* as being more vocal. The exchange of "te" for "se" (si) is a needed improvement for several reasons, viz.:—1. The use of the syllable "se" (si) twice, *e. i.*, as the seventh of the major scale and also of the minor. 2. The letter "s" has the most unpleasant sound in the language, and it should not occur more than once. 3. The change gives an additional consonant, and is useful for practice in articulation. 4. In the Sol-fa notation a different initial letter is needed for either *soh* or *se*.

MENTAL EFFECTS.—Some teachers are, at first, inclined to ignore this doctrine of the Sol-fa method, but it is a subject eminently worthy of the profoundest study. Mental effects are difficult to perceive because they *are* mental. Let not the teacher be discouraged if he does not at once grasp the whole matter. *The perception of mental effect is cumulative*, the more the subject is studied the plainer it becomes. The practice of teaching by mental effect has become so important in the Tonic Sol-fa method that the teacher cannot take too much pains to master it. *He should remember that these effects exist, whether he*

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recognizes them or not, and it is certainly wiser to utilize than to ignore them. The pamphlet "Studies in Mental Effects" furnish a large variety of examples.

**STEPS OF THE METHOD.**—One of the most useful features of the method is the arrangement of the course of instruction in a series of graded steps. The close of each step is intended as a point at which the work should be revised, and the standing of each pupil ascertained before proceeding to the next. Anything which is left dimly understood or imperfectly practiced in one step, is only a legacy of so much confusion, weakness and discouragement handed over to the next. How many lessons will be required to teach each step it is difficult to say, without knowing the kind of class. Some classes will require one lesson and some three or four to each step. The teacher should be guarded against hurry rather than delay.

**THE CERTIFICATES.**—At the end of the third step a distinct personal examination of each pupil is made for the Junior School Certificate. At the end of the fourth step another examination is made for the Elementary Certificate. The VALUE of the Certificate depends on the known character of the Examiner for strictness and integrity. A careless examination soon makes the pupil ashamed of his Certificate and of the teacher who signed it. The special OBJECT of these Certificates is to save the pupil from one-sidedness, and to secure an *equality* of progress in time, tune, memory, &c., as well as to promote private study and discipline at home. They supply to the teacher also a welcome test of his own work. If he finds his pupils generally failing in the Time Exercises of the Certificate, he knows where his own neglect has been. If their failure is in the Ear Exercises or in memory or in tune, he learns how to improve his lessons. It has been proved by extensive and careful statistics, that those teachers who make the fullest use of the Certificates have, on an average, *four times* the success of other teachers, however skillful those other teachers may be. Therefore it is that, in the Tonic Sol-fa movement, every pains is taken to put *honor* on the Certificates—first, by guarding, as far as possible, the strictness of the teaching; and second, by firmly prohibiting the appearance of any uncertificated pupil at a public concert. Any one who gives his pupils the gratification of taking part in a public entertainment before they have taken the trouble to prepare themselves for a Certificate, does an unkindness to his brother teachers and to our whole movement, and a greater unkindness to his lazy pupils. The Elementary Certificate is the only honest introduction to an Intermediate class, and the Intermediate Certificate is a necessary ground of membership for an Advanced class.

### Requirements of the Certificates.

**JUNIOR SCHOOL CERTIFICATE.**—*Examiners:* Teachers or their Assistants who hold the "Elementary."

1. Bring on separate slips of paper the names of three tunes, and point and Sol-fa on the Modulator, from memory, one of these tunes chosen by lot.
2. Sing on one tone to *la*, in perfectly correct time, any one of Nos. 1 to 9 of the "Elementary Rhythms," taken by lot. Two attempts allowed.
3. Follow the Examiner in a Voluntary by the Manual Signs, or on the Modulator, moving at the rate of M. 60, and consisting of at least sixteen two-pulse measures, including leaps to any of the tones of the scale, but neither transition nor the minor mode.
4. Answer correctly any one which the teacher may choose of the exercises belonging to Class A in the second and third steps of "Hints for Ear Exercises," (e. i., Nos. 76 to 121 and 160 to 175), or any corresponding exercise.

**ELEMENTARY CERTIFICATE.**—*Examiners:* Teachers or their Assistants who hold the "Intermediate."

1. Bring on separate slips of paper the names of six tunes, and point and sing on the Modulator, from memory, one of these tunes chosen by lot.
2. Sing on one tone to *la* in perfectly correct time, any two of the "Elementary Rhythms," taken by lot. Two attempts allowed.
3. Follow the Examiner's pointing in a Voluntary on the Modulator, moving at the rate of M. 60, containing transition into one of the side columns on the "better method."
4. Pitch by help of a tuning fork, Sol-fa not more than three times, and afterwards sing to words, or to the open syllable *La*, any "part" in a psalm tune, in the Tonic Sol-fa Notation, *not seen before*—but not necessarily containing any passages of transition, or of the Minor Mode, or any divisions of time less than a full pulse.
5. Tell by ear the Sol-fa name of any three tones in stepwise succession (except m r d) the Examiner may sound to the syllable "*Seah*," the Examiner having first given you the key-tone and chord. Two attempts allowed.

### Manner of Teaching.

It is hardly necessary to say that the ways of presenting the various subjects in this book are not to be followed mechanically. They are illustrations of the manner in which the topics may be treated, but every teacher will have his own way of carrying out the details. One of the leading characteristics of this system is that so little time needs to be occupied with theory. "We learn to do by doing" is the grand motto of the Tonic Sol-faist. The new devices of the system—the Modulator, Manual Signs, Time-names, and even the doctrine of Mental Effects are all expedients for leading the student to *practice* more, to *think* more, to *remember* better; in other words, to increase his musical intelligence.

## MENTAL EFFECTS AND MANUAL SIGNS OF TONES IN KEY.

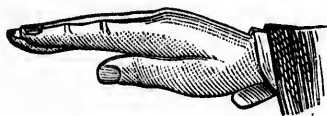
*NOTE.*—The diagrams show the right hand as seen by pupils sitting in front of the teacher toward his left hand. The teacher makes his signs in front of his ribs, chest, face and head, rising a little as the tones go up, and falling as they go down.

### FIRST STEP.



SOH.

The GRAND or *bright* tone,—the Major DOMINANT, making with *Te* and *Ray* the Dominant Chord,—the Chord S, and with *Fuh* also the Dominant Seventh Chord,—the Chord 7S.



ME.

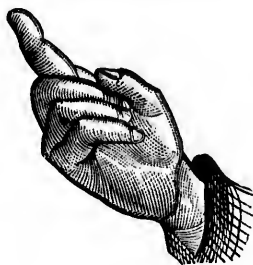
The STEADY or *calm* tone,—the Major MEDIANT, making with *Soh* and *Te* the rarely used Chord M.



DOH.

The STRONG or *firm* tone,—the Major TONIC, making with *Me* and *Soh* the Tonic Chord, the Chord D.

### SECOND STEP.



TE.

The PIERCING or *sensitive* tone,—the Major LEADING TONE, making with *Ray* and *Fuh* the weak Chord T.



RAY.

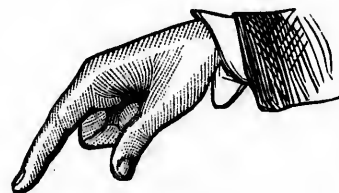
The ROUSING or *hopeful* tone,—the Major SUPERTONIC, making with *Fuh* and *Lah* the Chord R,—in which case it is naturally sung a komma flatter.

### THIRD STEP.



LAH.

The SAD or *weeping* tone,—the Major SUBMEDIANT, making with *Doh* and *Me* the Chord L.



FAH.

The DESOLATE or *awe-inspiring* tone,—the Major SUBDOMINANT, making with *Lah* and *Doh*, the Subdominant Chord,—the Chord F.

*NOTE.*—These proximate verbal descriptions of mental effect are only true of the tones of the scale when sung slowly—when the ear is filled with the key, and when the effect is not modified by harmony.

FINGER-SIGNS FOR TIME,

AS SEEN FROM THE PUPIL'S (NOT THE TEACHER'S) POINT OF VIEW.



TAA.



TAATAL



tafatefe.



TAAtefe.



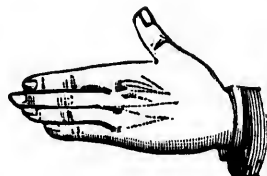
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SAATAL.

## NOTATION OF TIME.

The long heavy bar indicates a strong accent; the short, thin bar (|) a medium accent, and the colon (:) a weak accent.

Time is represented by the space between the accent marks. The space from one accent mark to the next represents a PULSE. (*Beat, or Part of the measure*). The space between the strong accent marks (long bars) represents a measure.

TWO-PULSE MEASURE.	THREE-PULSE MEASURE.	FOUR-PULSE MEASURE.	SIX-PULSE MEASURE.
:	: :	:   :	:   : :

The Tonic Sol-fa Method makes use of a system of *Time-names* to aid in the study of time. The Pulse is the unit of measurement, and a tone one pulse long is named TAA.

d	: d	d	: d	
TAA	TAA	TAA	TAA	

The continuation of a tone through more than one pulse is indicated by a dash, and the time-name is obtained by dropping the consonant.

d	: d	d	: —	d	: —	—	: —	
TAA	TAA	TAA	- AA	TAA	- AA	- AA	- AA	

A pulse divided into halves—half-pulse tones—is named TAATAI, and is indicated in the notation by a dot in the middle. (pron. *tah-tay*)

d . d	: d . d	
TAA TAI	TAATAI	

A tone continued into the first half of the next pulse—a pulse-and-a-half tone—is named and indicated thus:

d	: —	. d	
TAA	-AA	TAI	

A pulse divided into quarters is named *tatatefe*, and is represented by a comma in the middle of each half-pulse. (pron. *tah-fah-tay-fay*).

d , d , d , d	: d . d	
ta - fa - te - fe	TAATAI	

A pulse divided into a half and two quarters is named TAATEFE.

d . d , d : d . d , d	
TAA - te - fe TAA - te - fe	

A pulse divided into three quarters and a quarter is named TAA-EFE, and is indicated by a dot and comma.

d . , d : d . , d	
TAA - efe TAA - efe	

Thirds of a pulse are named taatitee, and represented by commas turned to the right.

d , d , d : d , d , d	
taa - tai - tee taa - tai - tee	

Silences (Rests) are named by substituting the letter S for T or f, thus—a full pulse silence is named SAA; a half-pulse silence is named SAA on the first half of a pulse and SAI on the second half. Quarter-pulse silences are named sa on the first half and se on the second. Silences are indicated by the absence of notes in the pulse divisions, e. i., vacant space.

d	:	
TAA	SAA	

d .	:	. d	
TAA SAI	SAA	TAI	

d , d , d ,	: , d , d , d	
ta - fa - te - se	sa - fa - te - fe	

Minuter divisions of the pulse, sixths, eighths, ninths, are seldom used except in instrumental music. In the Sol-fa notation no distinction is made between  $\frac{2}{4}$ ,  $\frac{2}{2}$ ,  $\frac{3}{4}$ ,  $\frac{3}{2}$  etc., there being but one way of writing the different varieties of measure

## THE MODULATOR.

r <sup>l</sup>		g <sup>l</sup>		d <sup>l</sup>
		fe <sup>l</sup>		t
d <sup>l</sup>		f <sup>l</sup>		
t		m <sup>l</sup>		l
		re <sup>l</sup>		se
l		r <sup>l</sup>		s
se		de <sup>l</sup>		ba
s		doh <sup>l</sup>		f
ba		te		m
f		ta		
		le		
m		lah		r
		la		
r		se		d
		soh		
d		bah		t <sub>l</sub>
		fe		
t <sub>l</sub>		fah		
		me		l <sub>l</sub>
l <sub>l</sub>		ma		se,
		re		s <sub>l</sub>
se,		ray		
s <sub>l</sub>		de		ba,
		doh		f <sub>l</sub>
ba,		t <sub>l</sub>		m <sub>l</sub>
f <sub>l</sub>		ta,		
m <sub>l</sub>		l <sub>l</sub>		r <sub>l</sub>
		se,		
r <sub>l</sub>		s <sub>l</sub>		d <sub>l</sub>

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SOH

DOH

SOH

DOH

# THE TONIC SOL-FA MUSIC READER.

## PART I.—INSTRUCTIONS AND EXERCISES.

### FIRST STEP.

To recognize and produce the tones *Doh*, *Me*, *Soh*; the upper octave of *Doh*, and the lower octave of *Soh*. To recognize and produce the strong and weak accent, and the simplest divisions of time, viz:—the Pulse, the half-pulse, two-pulse measure and three-pulse measure.

The first lesson may begin by practicing a familiar tune, or by a few appropriate remarks by the teacher, after which he may say—

You may listen to me and be ready to sing the examples I give you.

He sings a tone which he considers in his own mind as *Doh*, the first tone of the scale, at about the pitch of D or E, clearly and firmly to the syllable *la*.

You may all sing it.—

The dash — will signify that a command is obeyed or a question answered. It may be necessary to repeat the example several times before the voices blend well.

NOTE.—The teacher should never sing *with* his pupils, but give examples or patterns carefully which they are to imitate. They should listen while he sings, and he listen while they sing. Mr. Curwen says, "The first art of the pupil is to *listen well*. He that listens best, sings best." After this tone is sung correctly, the teacher may say—

Listen to me again—

He now sings a tone a fifth higher, *Soh*, the fifth tone of the scale, to the syllable *la*. The pupils imitate.

Now sing these two tones, after me, just as I sing them.

He sings the two tones in succession, to *la*, in any order he

chooses, but varies the manner of producing them; making them sometimes loud, sometimes soft, long or short; changing the pitch of *Doh* frequently, sometimes singing C and G, sometimes E and B, or D and A, etc., the pupils imitating each pattern. See examples below—Exs. 1 to 4.

We will now learn the names of these two tones—The lower tone is called *Doh*—What is it called?—The upper tone is called *Soh*—What is it called?

NOTE.—In giving out a new fact or principle the teacher should always question the pupils, that they may not only hear it stated but be led to state it themselves. The teacher, as he gives the names, writes or "prints" them on the blackboard, *Soh* above *Doh*, leaving considerable space between them.

Now we will sing the tones to their names; repeat after me the tones I give you.

The following exercises are specimens of patterns which the teacher may give. The upright lines indicate how much of each exercise may be given as a pattern. The horizontal dash — shows that the tone should be prolonged. For the sake of solitary students, who cannot have the assistance of a teacher, the exercises are printed in the form of diagrams, the arrow indicating the upward or downward direction of the voice. A narrower type and somewhat altered form is given to the letter *m* (*m*), for convenience in printing.

EX. 1. KEYS D, F and C.

EX. 2.

EX. 3.

EX. 4.

You may now sing as I point to the names on the blackboard and without a pattern from me.

They sing, to his pointing, exercises similar to those given above.

Sing again as I point, but this time sing the tones to la.

He points to the names, they sing to la. In all these exercises the teacher will frequently change his keytone, lest the pupils be tempted to try to sing by *absolute pitch* instead of giving their attention to the *relation* of tones.

Now I will sing *Doh* and you may sing the *Soh* to it.

He sings *Doh* and then gives them a signal to sing *Soh*.

I will take a different *Doh* and you may give me the *Soh* to it.

He takes a different pitch for *Doh* and they sing the *Soh* to it. This he does several times, always changing the keytone.

You may now name the tones as I sing them, I will sing to la, and when I sing the lower tone, say *Doh*, and when I sing the upper tone say *Soh*.

He sings the two tones in various successions, the pupils

calling out "Doh," "Soh," etc. It may be well for him to sing each tone several times and not to change too quickly—for instance *d, d, d, s, s, s, d, d, s, s, d, s, d, s, d, s, d, etc.*

Name them once more, and if I sing a different tone from these two, one that is neither *Doh* nor *Soh*, you may say *New-tone*.

He sings as before, the class calling out the names, and after keeping them a little while in expectation, he sings the third tone of the scale—*Me*—(of course to la), which the pupils at once detect. It is better to let the new tone come in after *Soh*, thus, *d—s—m—*.

Is the new tone higher or lower than *Doh*?

SOH

Is it higher or lower than *Soh*?

The name of the new tone is *Me*.

ME

What is its name?

Where shall I write it on the board?

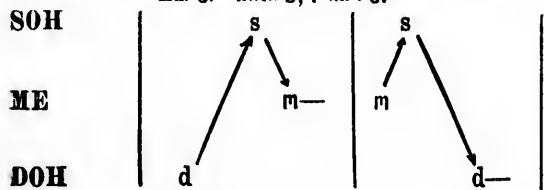
See diagram.

Imitate the patterns I give you.

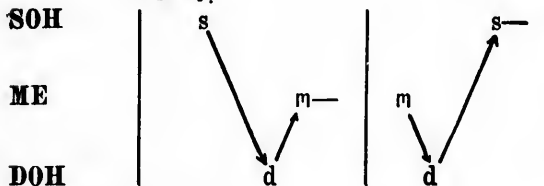
DOH

He patterns the following or similar examples, singing to the names, which the pupils repeat.

Ex. 5. KEYS D, F and C.



Ex. 7.



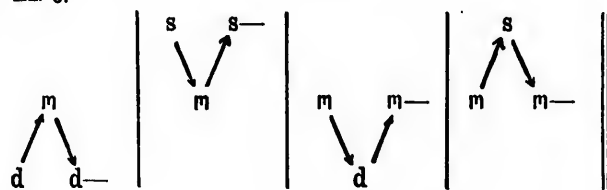
Now sing as I point.

The teacher should drill the class thoroughly on these three tones, singing them first to the names and afterward to la.

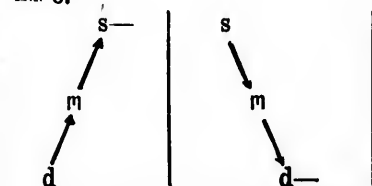
The pitch should be changed frequently.

Thus far we have been studying the names and relative positions of these three tones, but now I want to call your attention to the most important and most interesting thing about them, and that is their characters, or the effects or feelings they produce upon the mind. One of them is a strong, firm tone; another is a bright, clear, grand tone; and another is a gentle, peaceful, calm tone. I want you to find out the character of each tone for yourselves. You may listen to me and as I sing give your attention speci-

Ex. 6.



Ex. 8.



ally to *Doh*, and then tell me which of these characters it has; whether it is calm and peaceful, or clear and grand, or strong and firm.

Teacher sings the following phrase or something similar, bringing out strongly the character of *Doh*.

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

Is *Doh* calm and peaceful, or clear and grand, or strong and firm?

Now listen to *Soh* and tell me what character it has.

Teacher sings the following phrase.

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

What kind of a tone is *Soh*?

Now listen to *Me*.

Teacher sings the following phrase.

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

What is the character of *Me*?

What kind of tone is *Do*?—*Soh*? *Me*?

I call your attention to these characters or mental effects of the tones not as a mere matter of curiosity, but as a real help in singing them. As you try to sing a tone, think of its mental effect and that will help you to sing it correctly.

Let us now learn to sing the tones from signs representing their mental effects. The strong, firm tone is represented by the closed hand thus, (see manual signs). All make it.

What kind of a tone is indicated by this sign?

What is its name?

The bright, clear, grand tone is represented by the open hand thus —. All make it.

What kind of a tone does this sign indicate?

What is its name?

And this sign (open hand, palm downwards), represents the calm, peaceful tone. All make it.

What kind of a tone is indicated by this sign?

And this?—and this?—etc., etc., etc.

Give me the sign for the strong tone.

The sign for the grand tone.

The sign for the calm tone.—Grand tone.—Strong tone, etc.

You may sing the tones as I indicate them by the signs. Think of their mental effects as you sing them.

The teacher will give a good drill with the hand-signs, pupils singing to the sol-fa names and also to la.

Listen to me and when I sing the grand tone, instead of telling me its name, you may give me its sign.

Teacher sings the tones to la and each time he sings *soh* the pupils make the sign.

Now give me the sign for the calm tone when you hear it.

Teacher sings as directed above, pupils make the sign.

Now give the sign for the strong tone.

Teacher and pupils as directed as above.

Now give the sign for each tone as I sing.

Teacher sings to la, pupils giving the sign for each tone.

I will indicate the tones in yet another way. I will let d stand for *Doh*, m for *Me* and s for *Soh*.

Teacher writes the following exercise or a similar one.

**d** **d** **s** **s** **m** **m** **d**

You may sing the lesson as written and you will be singing from the Tonic Sol-fa Notation.

The following exercises may now be written upon the board and practiced, or they may be sung from the book,—first to the syllables and then to la. "Key C," "Key G," etc., will tell the teacher where to pitch his *Doh*. Although there is no indication of time in these exercises, they all have a melodic form and should be sung with a rhythmic flow. They may be sung as fast or as slow as the teacher likes; he can indicate the time by gentle taps on the table.

Ex. 9. KEY D.

**d** **d** **m** **d** **m** **m** **s** **m** **s** **s** **m** **m** **s** **m** **d**

Ex. 10. KEY F.

**d** **m** **s** **s** **m** **d** **s** **s** **m** **m** **s** **s** **m** **s** **d**

Ex. 11. KEY C.

**d** **s** **m** **s** **d** **d** **m** **s** **m** **d** **m** **m** **s** **m** **d**

Ex. 12. KEY E.

**s** **m** **d** **m** **s** **s** **s** **m** **s** **m** **d** **m** **s** **s** **d**

Ex. 13. KEY G.

**m** **d** **s** **m** **m** **d** **s** **m** **m** **m** **s** **s** **m** **s** **d**

Ex. 14. KEY E.

**m** **m** **m** **d** **m** **m** **m** **s** **m** **m** **s** **m** **d** **m** **d**

Ex. 15. KEY C.

**d** **s** **m** **d** **m** **d** **s** **m** **d** **m** **d** **s** **m** **s** **d**

Ex. 16. KEY D.

**d** **m** **s** **m** **s** **m** **d** **s** **m** **s** **d** **s** **d** **m** **d**

him to sing  
kly—for in  
fferent tone  
b, you may  
es, and after  
gs the third  
e pupils at  
in after *Soh*,  
**SOH**  
**ME**  
**DOH**  
s, singing to  
s  
m—

characters it  
and grand,  
ing similar,  
s | d : — ||  
d, or strong  
er it has.  
| s : — ||



Time and Rhythm—measure—may be introduced here if the teacher thinks best. For method see page 5.

The upper octave of *Doh* may now be taught by the same process as that used for *Me*. When the pupils have discovered the new tone the teacher may proceed as follows:

Is the new tone higher or lower than *Doh*?

Is it higher or lower than *Me*?

Higher or lower than *Soh*?

The name of the new tone is *Doh*. What is its name?

You may think it strange that we have two tones with the same name, but it will be explained a little later in the course.

NOTE.—The nature of octaves can be better explained after the complete scale has been taught.

Where shall I write it on the board?

d'

Ex. 17. KEYS C and D.

d	m	s	d'	d'	s	m	d	d'	s	d'	—
d'	s	m	—	d'	m	s	—	s	d'	m	—
m	d'	s	—	d'	d	s	—	d	d'	m	—
d'	s	m	d	d'	m	s	—	d'	s	m	—

SOH

After a thorough drill upon the tones by pattern, from the Modulator, Hand-Signs and so on, the

Ex. 18. KEY D.

d	d	m	m	d	m	s	s	d'	d'	s	m	s	m	d
---	---	---	---	---	---	---	---	----	----	---	---	---	---	---

ME

Ex. 19. KEY C.

d	s	m	s	d'	s	d'	s	m	m	s	s	m	s	d'
---	---	---	---	----	---	----	---	---	---	---	---	---	---	----

Ex. 20. KEY C.

d'	s	m	m	d'	m	s	s	d'	m	s	m	s	d'	d
----	---	---	---	----	---	---	---	----	---	---	---	---	----	---

SOH

Ex. 21. KEY D.

DOH

d	m	s	d'	d'	s	s	m	d	m	s	m	d'	s	d
---	---	---	----	----	---	---	---	---	---	---	---	----	---	---

The teacher may now explain the lower octave of *Soh* by simply stating that as we have an Upper *Doh*, so we may also have a Lower *Soh*. It is indicated in the notation by the figure 1 placed at the bottom of the letter thus, s<sub>1</sub>, and is called *Soh-One*. Its mental effect is the same, only somewhat subdued. The hand sign for s<sub>1</sub> is the same as for s with the hand lowered.

Ex., 22. KEYS F, A and G.

d	s <sub>1</sub>	d	—	d	m	s <sub>1</sub>	d	d	s <sub>1</sub>	m	d
d	m	d	s <sub>1</sub>	d	d	m	s	s <sub>1</sub>	d		
KEY D.											
d	s <sub>1</sub>	s	m	d	s	d'	s	m	d	s <sub>1</sub>	d

I need not write it in full; the first letter will be sufficient.

Teacher writes a d in the proper place.

In writing, the Upper *Doh* is indicated by the figure 1 placed at the top of the letter thus, d', and is called *One-Doh*. While we are practicing this new tone I want you to be thinking about its mental effect; compare the Upper *Doh* with the lower and notice whether it has the same effect, or if it is stronger or firmer.

Let the new tone be practiced in connection with the others, first by patterns from the teacher, and then from the teacher's pointing. Then let the teacher by questioning develop the fact that its mental effect is the same as the lower *doh*, only stronger or more positive. The manual sign for d' is the same as for d with the hand raised. The following exercises are given as specimen patterns for the teacher. Sing them first to the solfa syllables, and afterwards to la.

following exercises may be written upon the blackboard and practiced or they may be sung from the book.

d'

SOH

ME

DOH

s<sub>1</sub>

No  
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measure  
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pronunc  
their lat  
presente  
way, wi  
best.

Li  
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at reg  
keeps

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Winter  
| d : d  
or "Ve

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The class is now ready to practice the following exercises.

Ex. 23.	KEY F.	d	s <sub>1</sub>	d	m	s	s	m	d	d	s <sub>1</sub>	d	m	s	s <sub>1</sub>	d
Ex. 24.	KEY A.	d	d	m	d	s <sub>1</sub>	s <sub>1</sub>	m	d	m	m	s	m	d	s <sub>1</sub>	d
Ex. 25.	KEY G.	m	m	d	s <sub>1</sub>	s	s	m	d	s	m	d	s <sub>1</sub>	m	s <sub>1</sub>	d
Ex. 26.	KEY F.	s	s	m	d	s <sub>1</sub>	s <sub>1</sub>	m	d	s	s	m	d	s <sub>1</sub>	s	d

### TIME AND RHYTHM.

NOTE.—The Tonic Sol-fa treatment of the subject of Time (Rhythmic), differs essentially from that which has usually prevailed in this country. Here the *measure* has been regarded as the standard or unit. In the Sol-fa method, the *pulse*, which corresponds to our *beat* or *part of the measure*, is treated as the unit; and time is measured by a regular recurrence of accent. This is undoubtedly the true philosophy. In fact some prominent teachers in this country have already developed this theory in their later works. There are several ways in which this subject may be presented to a class. The following will serve as an illustration of one way, which the teacher may vary, or condense or enlarge as he may deem best.

Listen to me, I will sing a familiar tune, and as I sing I wish you to observe that there will occur in your minds, at regular intervals, a throb or pulsation of some kind that keeps time with the music.

The teacher sings to la a familiar tune such as "Haste thee Winter."

| d : d | s : s | l : l | s : — | f : f | m : m | r : r | d : — || &c.  
or "Vesper Hymn,"—

| m : s | f : s | m : s | r : s | m : s | f : r | d : t | d : — ||  
bringing out the strong accent.

Those who noticed the throbs or pulsations may hold up hands.

I will sing again and will indicate these pulsations by taps upon the table, and you may indicate them by some motion of your hands.

He sings again, giving a tap for each *strong* accent, the pupils making, perhaps, a downward motion of the hand.

These throbs or heavy tones are called accents. What are they called?

I will sing again and you will notice that after each of these accents there occurs a second pulsation, but of less force.

He sings again, giving a heavy tap for the strong accent and a light tap for each weak accent.

How many noticed the light throbs?

The heavy pulsations are called strong accents, and the light ones are called weak accents.

How many kinds of accents have we?

I will sing again and you may indicate every accent, strong or weak, by some motion of your hand.

The pupils may be directed to make a downward motion for the strong accent and an upward motion for the weak accent. These motions are not absolutely essential and they are not intended as an exercise in beating time, but merely as a means for the pupils to show to the teacher that they recognize the accents.

Listen again—this time I will occasionally stop singing to show you that the accents may go on in the mind without the music.

In this exercise the teacher will occasionally stop singing for a measure or two but keeps on tapping in regular time.

I will now show you that the accents will move quickly or slowly as the music goes fast or slow.

Teacher illustrates this.

You learn from all these examples that time in music is measured by regularly recurring accents.

How is time measured in music?

The time from one strong accent to the next strong accent is called a measure.

What is it called?

What is a measure?

The time from any accent, strong or weak, to the next, is called a Pulse.

What is it called? What is a Pulse?

Listen to me.

He sings a number of measures to la, two tones to each measure, accenting distinctly, thus, la la, la la, etc.

After each strong pulse how many weak pulses were there?

Yes, they were regularly STRONG, weak, STRONG weak, etc.

Listen again.

This time he accents the first in every three, thus, la la la, la la la, etc.

How many weak pulses followed each strong pulse?

Yes, they were regularly STRONG, weak, weak, STRONG, weak, weak, etc.

Different arrangements of the order of accents makes different kinds of measure.

What makes different kinds of measure?

A measure consisting of two pulses, one strong and one weak, is called Two-pulse measure. What is it called?

A measure consisting of three pulses, one strong and two weak is called Three-pulse measure. What is it called?

Listen to me and tell me which kind of measure you near.

Teacher sings a number of measures to la, accenting distinctly, changing occasionally from two-pulse to three-pulse measure and back again, the pupils calling out "two-pulse," "three-pulse," at each change. Or he may sing a familiar tune in each kind of measure and require the pupils to tell which kind of measure the tune is in.

NOTE.—In the Standard Course of the Tonic Sol-fa Method the pupils are not taught to beat time until the fourth step. Mr. Curwen says—"Pupils should not be allowed to 'beat' time until they have gained a *sense of time*. \* \* \* Because no one can well learn two things at once, and, consequently, those who try to do so are constantly found beating to their singing instead of singing to an independent, steady beat. \* \* \* *Beating* time can be of no use—is only a burden to the pupil in *keeping* time, till it has become almost automatic, until 'the time beats itself,' and you know that your beating will go right whatever becomes of the voice. Then, and not till then, the beating becomes an *independent test* of the singing."

American teachers, however, are so accustomed to teaching counting and beating time from the beginning that the teacher may introduce it here if he prefers—not as a test in singing, but as a separate exercise as a means or a help in developing the sense of time. In two-pulse measure the countings are one two, one two, &c., and the motions of the hand are down up, down up, &c. In three-pulse measure the countings are one two three, one two three, &c., and the motions are down left up, down left up, &c., or down right up, &c.

In practicing exercises in time it is useful to have names for the different lengths. The time-name of a tone one pulse long is TAA\* or TAA-AI.\*

The "ai" is only needed when the pupils fail to prolong the tones their full length.

When we wish to indicate the strong accent we insert the letter R, thus, TRAA.

This indication of the strong accent by the letter R is useful in the first teaching of accent, and later on in dictation.

You may sing in two-pulse measure, one tone to each pulse thus, TRAA TAA, TRAA TAA, &c.

Let this be kept going until all get into the "swing" of the rhythm—alternate measures may then be sung by the teacher and class or by two divisions of the class, being careful to keep a steady rate of movement. Then let it be done with a different rate. In this exercise be careful to have each pulse sung fully to the end. If it is not done so, the second vowel, AI, must be added. Later on when the pupils have learned to hold the tones to their full length the AI may be omitted.

Let us try two-pulse measure again, but this time begin with the weak pulse, thus, TAA TRAA, TAA TRAA, &c.

Let this be practiced as above.

When the measure begins with the strong pulse it is called the primary form of the measure. What is it called?

\* AA as in father—ai as in pair.

When is a measure in the primary form?

When the measure begins with a weak pulse it is called the secondary form. What is it called? When is a measure in the secondary form?

Three-pulse measure may next be practiced with the same process as that just given to the two-pulse measure, or it may be deferred until later.

I will now write a number of pulses on the blackboard and you may sing them as I direct.

Teacher writes thus:—

TAA TAA TAA TAA TAA TAA TAA TAA

You may sing them in two-pulse measure commencing with a strong pulse.—

Teacher indicates the time by a gentle tap of the pointer on each pulse.

Again, commencing with a weak pulse.—

Teacher, if he chooses, may have them sung in three-pulse measure.

You see that as the exercise now stands there is nothing on the board to tell us which are the strong and which are the weak pulses. In the Sol-fa notation an upright bar (|) shows that the pulse following it is to have the strong accent; the weak accent is indicated by two dots (:) and the Double Bar (||) shows the end.

Teacher while he is making the above statement inserts the accent marks as follows:—

| TAA : TAA | TAA : TAA | TAA : TAA | TAA : TAA ||

What does the bar indicate?

How is the weak accent indicated?

What does the double bar show?

The accent marks are placed at equal distances of space and thus represent the equal divisions of time.

The space from one accent mark to the next, strong or weak, represents the time of a pulse, and the space between the bars represents the time of a measure.

What represents the time of a pulse?

What represents the time of a measure?

You may now sing the exercise as written.

After it is sung correctly, at different rates of movement, the teacher will write an exercise, beginning with the weak pulse, thus:—

: TAA | TAA : TAA | TAA : TAA | TAA : TAA | TAA ||

Let this be practiced at different rates of movement from the teacher's patterns. Then each exercise should be sung to la, teacher writing a "la" under each *taa*. Then erasing the las and putting a d in each pulse sing *doh*. Then again with the following or similar successions.

| TAA : TAA | TAA : TAA | TAA : TAA | TAA : TAA ||  
| d d | s s | m m | d d ||

Tea  
I w  
may sa  
Tea  
wrong a  
ond mea  
the pup  
Wh  
Ho  
Ho  
Wa  
Ho  
Yes  
made it  
What i  
Wh  
the con  
The tin  
the con  
The  
ond and  
| TA  
Ex.  
| TAA  
| 1 :  
Ex.  
| TAA  
| 1 :  
Ex.  
TAA  
: 1  
It is  
ure or

Let  
la; ther

Teacher will next erase the Sol-fa notes, leaving the taas.

I will sing the exercise, and if I make a mistake, you may say wrong.

Teacher sings it the first time correctly; second time with wrong accent, and the third time he makes a mistake in the second measure—prolonging the tone through both pulses, at which the pupils will say "wrong."

Which measure was wrong?

How many tones are indicated in the second measure?

How many did I sing?

Was it a long tone or a short tone?

How long was it?

Yes, I continued the tone through the second pulse—made it two pulses long. It is called a two-pulse tone. What is it called?

When a tone is continued from one pulse into the next the continuation is indicated by a horizontal line, thus,— The time-name for continuations is obtained by dropping the consonant, thus, TAA-AA.

The teacher, as he makes these statements, changes the second and fourth measures so they appear thus:—

| TAA : TAA | TAA : -AA | TAA : TAA | TAA : -AA ||

Ex. 27.

| TAA TAA | TAA TAA | TAA -AA | TAA -AA ||  
| 1 : 1 | 1 : 1 | 1 : — | 1 : — ||

Ex. 29.

| TAA -AA | TAA -AA | TAA TAA | TAA -AA ||  
| 1 : — | 1 : — | 1 : 1 | 1 : — ||

Ex. 31.

TAA | TAA TAA | TAA TAA | TAA -AA | -AA ||  
: 1 | 1 : 1 | 1 : 1 | 1 : — | — ||

Ex. 33.

TAA | TAA -AA | -AA TAA | TAA -AA | TAA TAA | TAA -AA | TAA TAA | TAA TAA | TAA ||  
: 1 | 1 : — | — : 1 | 1 : — | 1 : 1 | 1 : — | 1 : 1 | 1 : 1 | 1 ||

It is not important to dwell on the secondary forms of the measure or on three-pulse measure at this point. To practice three-

| TAA : TAA : TAA | TAA : TAA : TAA | TAA : TAA : TAA | TAA : TAA : TAA ||

Let it be sung with clear accent to the time-names and to la; then the teacher will change the measures so as to obtain

Ex. 34.

| TAA TAA TAA | TAA -AA TAA | TAA TAA TAA | TAA -AA TAA ||  
| 1 : 1 : 1 | 1 : — : 1 | 1 : 1 : 1 | 1 : — : 1 ||

Teacher pointing to the continuation mark, asks:—

What does this horizontal line indicate?

How are the time-names for continuations obtained?

How long must this tone be?

What is the time-name of a two-pulse tone?

A convenient short name for two-pulse tones is Twos. What will be a good short name for one-pulse tones?

In the lesson now on the blackboard what kind of tones are required in the first and third measures? Ones.

In the second and fourth? Twos.

I will sing the lesson first and then you may try it.

If the pupils fail to prolong the tones their full length, the vowel ai should be added, thus | TAA-AI : -AA-AI. When the lesson has been sung correctly to the time-names and at different rates, it should be sung to la, the teacher indicating la by an l under the time-names.

Then he may change the measures so as to obtain the following or similar rhythms. Each exercise should be sung several times—to the time-names—to la—and at different rates of speed. They may also be sung in tune, the teacher writing the Sol-fa letters under the time-names as has been already suggested.

Ex. 28.

| TAA -AA | TAA TAA | TAA TAA | TAA -AA ||  
| 1 : — | 1 : 1 | 1 : 1 | 1 : — ||

Ex. 30.

| TAA -AA | TAA TAA | TAA -AA | -AA -AA ||  
| 1 : — | 1 : 1 | 1 : — | — : — ||

Ex. 32.

TAA | TAA -AA | TAA TAA | TAA -AA | -AA ||  
: 1 | 1 : — | 1 : 1 | 1 : — | — ||

pulse measure the teacher will write the following exercise on the board.

| TAA : TAA : TAA | TAA : TAA : TAA | TAA : TAA : TAA ||

the following rhythms. Each exercise should be sung to the time-names, to la, etc.

Ex. 35.

$\left  \begin{array}{c} TAA \\ 1 \end{array} \right $	$\left  \begin{array}{c} TAA \\ :1 \end{array} \right $	$\left  \begin{array}{c} TAA \\ :1 \end{array} \right $	$\left  \begin{array}{c} TAA \\ 1 \end{array} \right $	$\left  \begin{array}{c} -AA \\ :— \end{array} \right $	$\left  \begin{array}{c} -AA \\ :— \end{array} \right $	$\left  \begin{array}{c} TAA \\ 1 \end{array} \right $	$\left  \begin{array}{c} TAA \\ :1 \end{array} \right $	$\left  \begin{array}{c} TAA \\ :1 \end{array} \right $	$\left  \begin{array}{c} TAA \\ 1 \end{array} \right $	$\left  \begin{array}{c} -AA \\ :— \end{array} \right $	$\left  \begin{array}{c} TAA \\ :1 \end{array} \right $	$\parallel$
--	---	---	--	---	---	--	---	---	--	---	---	-------------

Ex. 36.

$\left  \begin{array}{c} TAA \\ 1 \end{array} \right $	$\left  \begin{array}{c} -AA \\ :— \end{array} \right $	$\left  \begin{array}{c} TAA \\ :1 \end{array} \right $	$\left  \begin{array}{c} TAA \\ 1 \end{array} \right $	$\left  \begin{array}{c} TAA \\ :1 \end{array} \right $	$\left  \begin{array}{c} TAA \\ 1 \end{array} \right $	$\left  \begin{array}{c} TAA \\ 1 \end{array} \right $	$\left  \begin{array}{c} -AA \\ :— \end{array} \right $	$\left  \begin{array}{c} TAA \\ :1 \end{array} \right $	$\left  \begin{array}{c} TAA \\ 1 \end{array} \right $	$\left  \begin{array}{c} -AA \\ :— \end{array} \right $	$\left  \begin{array}{c} -AA \\ :— \end{array} \right $	$\parallel$
--	---	---	--	---	--	--	---	---	--	---	---	-------------

Ex. 37.

$\left  \begin{array}{c} TAA \\ :1 \end{array} \right $	$\left  \begin{array}{c} TAA \\ 1 \end{array} \right $	$\left  \begin{array}{c} TAA \\ :1 \end{array} \right $	$\left  \begin{array}{c} TAA \\ :1 \end{array} \right $	$\left  \begin{array}{c} TAA \\ 1 \end{array} \right $	$\left  \begin{array}{c} -AA \\ :— \end{array} \right $	$\left  \begin{array}{c} TAA \\ :1 \end{array} \right $	$\left  \begin{array}{c} TAA \\ 1 \end{array} \right $	$\left  \begin{array}{c} TAA \\ :1 \end{array} \right $	$\left  \begin{array}{c} TAA \\ :1 \end{array} \right $	$\left  \begin{array}{c} TAA \\ 1 \end{array} \right $	$\left  \begin{array}{c} -AA \\ :— \end{array} \right $	$\parallel$
---	--	---	---	--	---	---	--	---	---	--	---	-------------

Ex. 38.

$\left  \begin{array}{c} TAA \\ :1 \end{array} \right $	$\left  \begin{array}{c} TAA \\ 1 \end{array} \right $	$\left  \begin{array}{c} -AA \\ :— \end{array} \right $	$\left  \begin{array}{c} TAA \\ :1 \end{array} \right $	$\left  \begin{array}{c} TAA \\ 1 \end{array} \right $	$\left  \begin{array}{c} TAA \\ :1 \end{array} \right $	$\left  \begin{array}{c} TAA \\ :1 \end{array} \right $	$\left  \begin{array}{c} TAA \\ 1 \end{array} \right $	$\left  \begin{array}{c} -AA \\ :— \end{array} \right $	$\left  \begin{array}{c} TAA \\ :1 \end{array} \right $	$\left  \begin{array}{c} TAA \\ 1 \end{array} \right $	$\left  \begin{array}{c} -AA \\ :— \end{array} \right $	$\parallel$
---	--	---	---	--	---	---	--	---	---	--	---	-------------

Ex. 39.

$\left  \begin{array}{c} TAA \\ :1 \end{array} \right $	$\left  \begin{array}{c} TAA \\ 1 \end{array} \right $	$\left  \begin{array}{c} -AA \\ :— \end{array} \right $	$\left  \begin{array}{c} -AA \\ :— \end{array} \right $	$\left  \begin{array}{c} TAA \\ 1 \end{array} \right $	$\left  \begin{array}{c} -AA \\ :— \end{array} \right $	$\left  \begin{array}{c} TAA \\ :1 \end{array} \right $	$\left  \begin{array}{c} TAA \\ 1 \end{array} \right $	$\left  \begin{array}{c} TAA \\ :1 \end{array} \right $	$\left  \begin{array}{c} TAA \\ :1 \end{array} \right $	$\left  \begin{array}{c} TAA \\ 1 \end{array} \right $	$\left  \begin{array}{c} -AA \\ :— \end{array} \right $	$\parallel$
---	--	---	---	--	---	---	--	---	---	--	---	-------------

The pupils are now prepared to take up the following lessons. It will be observed that here is an abundance of exercises, but the teacher must not feel compelled to dwell upon all that are here given, he selects only such as his class may require. A bright, smart class may sing through all of these exercises to advantage, while a dull, slow class will positively need them.

**Two-part Singing.**—It is at first very difficult for pupils to sing independently one of another. The simplest form of two-part singing is that in which one division of the class repeatedly strikes the same tone ("tolls the bell"), while another division sings the tune, as in exercises 40 to 42. Each part should be sung separately by all the class before singing the two together. These early exercises are best suited for those classes in which the voices are all of the same sort, that is, all men's voices, or else all women's or children's voices. If, however, the

class is a mixed one, the ladies may take one part and the gentlemen the other, or, better still, half the gentlemen and half the ladies may sing each part. As soon as an exercise is sung, it should be sung over again, exchanging the parts.

The teacher will explain that Braces are used both at the beginning and ending of lines to show what parts of the music may be sung together.

The teacher may explain that music is naturally divided into short portions or *phrases*. Just before beginning a phrase is, *musically considered*, the best place to take breath. Where words are sung, the breath must be taken with reference to the sense of the words. More on this subject in the following steps. The dagger (†) shows where breath may be taken.

Exercises 40 to 46 consist only of the tones *d m s*, in two-pulse measure.

Ex. 40. KEY D.

}	<i>d</i> : <i>d</i>   <i>s</i> : <i>s</i>   <i>m</i> : <i>m</i>   <i>s</i> : — †   <i>s</i> : <i>s</i>   <i>m</i> : <i>m</i>   <i>s</i> : <i>s</i>   <i>d</i> : —	
	<i>d</i> : <i>d</i>   <i>d</i> : <i>d</i>   <i>d</i> : <i>d</i>   <i>d</i> : <i>d</i>   <i>d</i> : <i>d</i>   <i>d</i> : <i>d</i>   <i>d</i> : <i>d</i>   <i>d</i> : <i>d</i>   <i>d</i> : <i>d</i>	

Ex. 41. KEY F.

}	<i>d</i> : —   <i>m</i> : —   <i>s</i> : —   <i>m</i> : — †   <i>m</i> : —   <i>d</i> : —   <i>s</i> : —   <i>d</i> : —	
	<i>d</i> : <i>d</i>   <i>d</i> : <i>d</i>   <i>d</i> : <i>d</i>   <i>d</i> : <i>d</i>   <i>d</i> : <i>d</i>   <i>d</i> : <i>d</i>   <i>d</i> : <i>d</i>   <i>d</i> : <i>d</i>	

Ex. 42. KEY C.

}	<i>d</i> : <i>d</i>   <i>m</i> : <i>d</i>   <i>s</i> : <i>s</i>   <i>m</i> : — †   <i>m</i> : <i>m</i>   <i>s</i> : <i>m</i>   <i>s</i> : <i>s</i>   <i>d</i> : —	
	<i>d</i> : —   <i>d</i> : —   <i>d</i> : —   <i>d</i> : —   <i>d</i> : —   <i>d</i> : —   <i>d</i> : <i>d</i>   <i>d</i> : —	

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## Ex. 43. KEY E.

{	d	:d		s	:s		m	:m		s	:—	†		m	:m		s	:s		m	:s		d	:—
	d	:d		m	:m		d	:d		m	:—		d	:d		m	:m		d	:m		d	:—	

## Ex. 44. KEY D.

{	d	:m		s	:m		d	:m		s	:—	†		s	:m		d	:m		s	:m		d	:—
	d	:—		—	:—		m	:—		—	:—		m	:—		—	:—		m	:s		d	:—	

## Ex. 45. KEY F.

{	:s		s	:m		d	:m		s	:—		m	:m		m	:d		m	:s		m	:—		d
	:d		d	:—		d	:d		m	:—		d	:d		d	:m		s	:m		d	:—		d

## Ex. 46. KEY F. May be sung as a Round in three parts.

{	d	:d		d	:—	†		m	:m		m	:—	†		s	:s		s	:s		d	:d		d	:—
	Day	has		gone,	.	†		m	:m		m	:—	†		Now	each		loved	one		wel -	come		home.	

When the first division reaches the note under the asterisk (\*) the second division strikes in at the beginning; the third division begins when the second has reached the asterisk, and so on.

Exercises 47 to 51 include the tones d m s d', in two-pulse measure.

## Ex. 47. KEY D.

{	d	:d		m	:m		s	:s		m	:—	†		d'	:d'		m	:m		s	:s		d	:—
	d	:d		d	:d		d	:d		d	:—		d	:d		d	:d		d	:d		d	:—	

## Ex. 48. KEY D.

{	d	:m		s	:m		s	:m		d'	:—	†		d'	:s		m	:s		s	:m		d	:—
	d	:d		d	:d		d	:d		d	:—		d	:d		d	:d		d	:d		d	:—	

## Ex. 49. KEY C.

{	d	:m		m	:s		s	:d'		d'	:—	†		d'	:s		s	:m		m	:d		d	:—
	d	:—		—	:—		m	:—		—	:—		m	:—		—	:—		d	:—		—	:—	

## Ex. 50. KEY C.

{	d	:d		m	:m		s	:s		d'	:s		†		d'	:s		m	:—		†		m	:s		d	:—
	d	:d		d	:d		m	:m		m	:m		m	:m		d	:—		d	:m		d	:m		d	:—	
Great	and		good	is		God	our		Fa -	ther,		Great	and		good,		great	and		great	and		good.				
Trees	and		birds	and		flow'rs	de -		clare	Him		Great	and		good,		great	and		great	and		good.				

## Ex. 51. KEY D. Round for four parts.

{	d' : s	m : d	m : s	d' : d' †	s : s *	s : s	s : —	s : — †	}
{	Join in	sing - ing	Hal - le -	lu - jah!	Hal - le -	lu - jah!	A - - -	men.	}
{	m : —	m : — †	m : m	m : m	d : m	s : m	d : —	d : —	
{	A - - -	men,	Hal - le -	lu - jah!	Hal - le -	lu - jah!	A - - -	men.	

Exercises 52 to 55 consist of the tones d m s d', in three-pulse measure. If three-pulse measure has not yet been taught these exercises may be deferred.

## Ex. 52. KEY D.

{	d : d : d	m : m : m	d : m : s	d' : — : — †	d' : d' : d'	s : s : s	d' : s : m	d : — : —	
{	d : d : d	d : — : —	m : m : m	m : — : —	m : m : m	m : — : —	m : s : m	d : — : —	

## Ex. 53. KEY C.

{	d : d : d	m : — : — †	m : m : m	s : — : — †	s : s : s	d' : d' : d'	s : s : s	d : — : —	
{	d : — : d	d : — : —	d : — : d	m : — : —	m : — : m	m : — : m	m : — : m	d : — : —	

## Ex. 54. KEY C.

{	d : m : d	s : — : — †	s : m : s	d' : — : — †	s : d' : s	m : s : m	d : m : s	d' : — : —	
{	d : — : d	m : — : —	m : — : m	m : — : —	m : — : m	d : — : d	d : — : m	d : — : —	

## Ex. 55. KEY D.

{	d : m : s	s : m : d	m : — : s	m : — : — †	m : s : d'	d' : s : m	s : — : m	d : — : —	
{	d : — : —	— : — : —	d : — : —	— : — : —	m : — : —	— : — : —	m : — : —	d : — : —	

Exercises 56 to 58 include s.

## Ex. 56. KEY F.

{	d : m	s : m	d : m	s : — †	m : d	s : m	s : s	d : —	
{	d : d	s <sub>1</sub> : s <sub>1</sub>	d : d	s <sub>1</sub> : —	d : d	m : m	d : s <sub>1</sub>	d : —	

## Ex. 57. KEY D.

{	d : —	m : —	s : s	d' : — †	d' : —	s : —	m : s	d : —	
{	d : d	s <sub>1</sub> : s <sub>1</sub>	m : —	d : —	m : m	d : m	s <sub>1</sub> : —	d : —	

## Ex. 58. KEY G.

{	d : —	s : —	m : —	d : — †	s : —	m : —	s : m	d : —	
{	d : —	m : m	d : s <sub>1</sub>	d : —	m : m	d : d	s <sub>1</sub> : s <sub>1</sub>	d : —	

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d

TAA

|  
l  
KEY F.  
s

Half-pulse Tones may now be taught, or if the teacher prefers, they may be transferred to the next step.

The following lesson may be written on the board,

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

and after it is sung correctly the teacher may say:

I will sing the lesson and if I make a mistake you may say wrong.

He may sing it correctly the first time; with wrong accent the second, and the third time he sings two tones in the first pulse of the second measure at which the pupils will say wrong.

Which measure was wrong?

Which pulse of that measure?

How many tones are indicated in that pulse?

How many did I sing?

Two tones sung in the time of one pulse are called Half-pulse Tones or Halves.

What are they called?

The time-name of the first half is TAA—of the second half TAI. What is the time-name of the first half? Second half?

The sign for an equally divided pulse is a dot in the middle, thus, | . . :

The teacher changes the measures to obtain the following rhythms. They should be practiced carefully—from the teacher's patterns—to the time-measures—to la, etc.

The Finger Signs for time (TAA, TAATAI and TAA-AA) may be introduced here with good effect. These signs are generally given with the left hand, to distinguish them from the Hand Signs for Tune, which are chiefly given with the right. Of course the teacher may use his right hand if he finds it easier. The back of the hand is toward the pupils, and the thumb should not be seen, for we never divide a pulse into five equal parts. The time may be marked either by slight forward and backward movements of the hand, or by the right hand tapping the pulses on the top of the left or beating time in the regular way close by.

The Time Chart also affords a most excellent means for drilling a class in time. It is to Time what the modulator is to Tune.

TAA	TAA	TAA - TAI	TAA	TAA	TAA	TAA	-AA
1	: 1	1 . 1	: 1	1	: 1	1	: —

TAA	TAA	TAA - TAI	TAA	TAA - TAI	TAA - TAI	TAA	-AA
1	: 1	1 . 1	: 1	1 . 1	: 1 . 1	1	: —
d	: m	s . s	: m	s . s	: m . m	d	: —
d	: s	m . s	: d	m . d	: s . m	d	: —

TAA	TAA	TAA - TAI	TAA	TAA - TAI	TAA - TAI	TAA - TAI	TAA
1	: 1	1 . 1	: 1	1 . 1	: 1 . 1	1 . 1	: 1
d	: m	s . m	: d	s . m	: s . m	s . m	: d
d'	: s	m . s	: d'	d' . s	: m . s	s . m	: d

TAA	TAA - TAI	TAA	TAA - TAI	TAA - TAI	TAA - TAI	TAA	-AA
1	: 1 . 1	1	: 1 . 1	1 . 1	: 1 . 1	1	: —
d	: m . s	d'	: s . m	s . m	: s . m	d	: —
d	: s . s	d	: s . m	d	: s . m	d	: —

TAA - TAI	TAA	TAA - TAI	TAA	TAA - TAI	TAA - TAI	TAA - TAI	TAA
1 . 1	: 1	1 . 1	: 1	1 . 1	: 1 . 1	1 . 1	: 1
K. F.	s . d	s . d	: d	s . m	: s . m	d . d	: d



**Taatai-ing in tune.**—By “taataing” is meant singing an exercise (on one tone) to the time-names, just as “Sol-fa-ing” is singing to the Sol-fa syllables. “Taatai-ing in tune” is singing the *tune* to the time-names. Mr. Curwen says “*Taatai-ing on one tone* helps to form that *abstract* idea of a rhythm which is desired. But such an idea is never truly established until the ear can recognize a rhythm as the *same*, though all the various *disguises* which different time-forms put upon it. To learn the abstract you must recognize it in many concretes. . . . As a help

to this distinct conception of rhythm, it is useful to *taatai* each time-exercise on various tune-forms.”

After the above time-exercises have been sung to the time-names and to la, let them be sung to the *tunes* printed under each, and lastly let the tunes be sung to the time-names.

Exercises 59 to 63 introduce half-pulse tones in two-pulse measure. Each exercise should be *taataid* on one tone to secure correct rhythm.

## Ex. 59. KEY C.

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

## Ex. 60. KEY D.

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

## Ex. 61. KEY D.

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

## Ex. 62. KEY G. Round in four parts.

$$\left\{ \begin{array}{l} d . d : d . d \quad | \quad d . d : d . d \quad | \quad m . m : m . m \quad | \quad m . m : m . m \\ \text{What a clat - ter!} \quad | \quad \text{What's the mat - ter!} \quad | \quad \text{John - ny's gone and} \quad | \quad \text{spilt the bat - ter} \end{array} \right\}$$

$$\left\{ \begin{array}{l} s . s : s . s \quad | \quad s : s \quad | \quad s : - \\ \text{On my nice new clothes, oh,} \quad | \quad \text{dear! oh,} \quad | \quad \text{dear!} \end{array} \right\} \parallel$$

## Ex. 63. KEY G. Round in four parts.

$$\left\{ \begin{array}{l} d : d \quad | \quad s_1 : s_1 \quad | \quad m : - \quad | \quad d : - \quad | \quad m : m \quad | \quad d : d \quad | \quad s : - \quad | \quad m : - \\ \text{Roam - ing} \quad | \quad \text{o - ver} \quad | \quad \text{mead - - ows,} \quad | \quad \text{Sing - ing} \quad | \quad \text{ev - er} \quad | \quad \text{gai - - ly} \end{array} \right\}$$

$$\left\{ \begin{array}{l} s . s : s . s \quad | \quad s : s \quad | \quad s . s : s . s \quad | \quad s : s \\ \text{Tra la la} \quad | \quad \text{la} \quad | \quad \text{Tra la la} \quad | \quad \text{la} \end{array} \right\} \parallel$$

**Modulator Voluntaries.**—At every lesson the teacher should drill the class in following his pointing on the Modulator, without a pattern. This exercise is called a *Voluntary*. The pupils must be taught to follow promptly, and to hold the tones as long as the pointer stays on a note. The teacher must be careful not to vary from the “Step” at which the class is engaged; that is, in the first step he must use only the tones *d m s d' s*; in the second step he may use the tones *d m s t r* and their replicates, but not *f* and *l*. It is a good plan to cover all the syllables not required by pinning paper over them. The teach-

er must follow his own fancy in his voluntaries, taking care to adapt them to the capacity of his class, not to make them too difficult nor too easy, but progressive as his pupils gain facility. He should make them as beautiful and attractive as he can, introducing snatches of familiar tunes now and then; and above all things he must avoid falling into self-repeating habits, that is, constantly repeating favorite phrases which the pupils come to know by heart. The teacher is recommended to *practice* his voluntaries at home; write them down, if necessary, and commit them to memory. See the pamphlet “Hints for Voluntaries.”

The Time Chart is intended to be used for *time-voluntaries* in the same way that the Modulator is used for *tune-voluntaries*.

The Hand-Signs in connection with mental effects are to be used at every lesson. The Finger-Signs for Time are also considered very useful for exercises in time.

Mental Effects should be frequently reviewed, accompanied with fresh illustrations. It is only in this way the impression can be deepened. The perception of mental effect is at first very dim, but it is cumulative and the more attention given to it the clearer and stronger it becomes. See pamphlet "Studies in Mental Effect."

Ear Exercises.—At every lesson the teacher will exercise his class in naming the tones he sings. There are several ways in which this may be done. First way, teacher sings several tones to figures and requires the pupil to tell him to which figure or figures he sung *s* or *m* etc. Thus, "Tell me to which figure I sing *s*"—

sings *d m m s d*—or *d d m d s m d*—or *m d s m* etc.  
1 2 3 4 5      1 2 3 4 5 6 7      1 2 3 4

"Tell me to which figure I sing *d*"—

sings *s m s d m*—or *m s d m d s m* etc.  
1 2 3 4 5      1 2 3 4 5 6 7

The same process is given to other tones. Another way, the teacher sings the tones to *la* and the pupils make the manual sign for the tone required. Again, the teacher gives the key-tone and chord and after a slight pause sings to *la, lo, loo, lai* or any vowel either *d m s d* or *s*, and requires the pupils to tell him what tone he sung, thus:—

| *d* :— | *s* : *m* | *d* :— |  $\overset{\uparrow}{s}$  :— ||  
<sub>loo</sub>

Again, the teacher sings to *la* and the pupils name or give the hand signs for all the tones. Again, the teacher sings two or three or four or more tones to *la, as, d m d s*, etc., which the pupils repeat after him, first to *la*, then to the Sol-fa syllables. When the pupils can do this quite readily they will then be required to simply give the names without singing the tones. The teacher may then sing to different vowels, as

*s m s d*  
*le lo lai la*

and the pupils give the names.

In *time* ear-exercises the teacher sings two, three or four measures on one tone to *la*, and requires the pupils to tell him the length of the tones in each measure, or they may *Taatai* or write what the teacher sings. Again the teacher *sol-fa's* a short exer-

cise which the pupils *taatai in tune*. It is a great advantage when the answers to these ear exercises can be written by the pupils and afterward examined by the teacher or his assistants. The answers should come from all the pupils, not merely from a few. See pamphlet "Hints for Ear Exercises."

Writing Exercises.—Notation is best taught by writing, and the thing noted is more quickly and easily practiced when the notation is clear and familiar to the mind. Hence the value of writing exercises. The teacher instructs his pupils to draw on slate or paper four (or eight or sixteen) measures in the primary (or secondary) form, thus:—

| : | : | : | : | etc., or : | : | : | : | : | ||

and then dictates the notes to be written in each pulse, or he may write them on the blackboard for the pupils to copy.

Dictation.—The time-names furnish a means of dictating, by very brief orders, *one pulse at a time*, "Accent" "Time" and "Tune" at once. The following example would be dictated thus: "Prepare four two-pulse measures, secondary form." "TAA *soh-one*," "TRAA *doh*," "TAATAI *me doh*," "TRAA *s h-one*," "TAA *doh*," "TRAATAI *me doh*," "TAA *soh*," "TRAA *doh*."

: *s*, | *d* | *m*. *d* | *s*, : *d* | *m*. *d* : *s* | *d* ||

Pointing from Memory.—At the close of each lesson the pupils should take pride in showing their teacher how many of the previous exercises they can point on the Modulator and Sol-fa from memory. Musical memory should be cultivated from the first, because it will greatly facilitate the progress of the pupil in future steps, and will be of constant service in after life. To encourage this exercise the pupils should be provided with small modulators upon which they can practice pointing at home. Where it is feasible the whole class should be supplied with "Hand Modulators" and point and sing together, holding their modulators in such way that the teacher can overlook all.

Writing from Memory.—Pupils should also be well practiced in writing tunes from memory. Even where it is difficult for a whole class to point on their modulators from memory at the same moment, so as to be seen by the teacher, it is not difficult to engage a whole class at the same moment in writing from memory the tunes they have learned. At the close of every lesson, one or two of the exercises should be chosen for the memory exercise of the next meeting. The pupil (at home) should copy that exercise six or ten times from the book, until he finds by testing himself that he can write it from memory.

Keep within the Step.—The teacher must fully understand that in all these exercises he must keep within the step at which the class is engaged. All the topics of the step should be mastered before the next step is entered. For instructions in *Voice Training*, *Breathing* etc., belonging to this Step the teacher will consult the Standard Course.

## QUESTIONS FOR WRITTEN OR ORAL EXAMINATION.

## DOCTRINE.

1. What are the first three tones you have learned thus far?
2. Which of these is the lowest tone? The next higher? The highest?
3. Which is the more important, the relative position of these tones or their mental effects?
4. What is the mental effect of *Doh!* *Of Me!* *Of Soh!*
5. How are these mental effects represented to the eye?
6. Besides the hand-signs and the modulator what other way have we of indicating or writing the tones?
7. What letter represents *Doh!* *Me!* *Soh!*
8. What is this method of musical notation called?
9. What other tones have you learned beside *doh*, *me*, *soh*?
10. What is the mental effect of *one-doh!*
11. What is its hand-sign?
12. How is it indicated in the notation?
13. What is the mental effect of *soh-one!*
14. What is its hand-sign?
15. How is it indicated in the notation?
16. How is time in music measured?
17. How many kinds of accents have you learned?
18. What is the time from one strong accent to the next strong accent called?
19. What is the time from any accent to the next called?
20. Is there but one order of arrangement of accents or may there be different arrangements?
21. What do different arrangements of accents produce?
22. How many kinds of measure have you learned and what are they?
23. What is the order of accents in two-pulse measure? Three-pulse measure?
24. When is a measure in its primary form? Secondary?
25. How is the strong accent indicated in the notation? The weak accent?
26. What represents the time of a pulse? Of a measure?
27. What is the time-name of a one pulse tone?
28. How is the strong accent indicated in the time-names?
29. When a tone is continued from one pulse into the next, how is the continuation marked?
30. How are the time-names for continuations obtained?
31. When two tones are sung in the time of one pulse, what are they called?
32. What is the time-name of the first half of a pulse? The second?
33. How are half-pulse tones indicated in the notation?
34. How is the end of an exercise indicated?

## PRACTICE.

35. Sing to *la* the *Soh* to any *Doh* the teacher gives.
36. Sing in the same manner the *Soh-one*.
37. Sing in the same manner the *One-Doh*.
38. Sing in the same manner the *Me*.
39. Sing in the same manner *Soh* to any *One-Doh* the teacher gives.
40. Sing in the same manner the *Me*.
41. Sing in the same manner the *Doh*.
42. Taatai the upper part in one of the Exs. 59, 60, or 61.
43. Taatai in tune one of the Exs. 59, 60, or 61, but not the same as in the last requirement, chosen by the teacher.
44. Point on the modulator from memory any one of the Exs. 50, 51, 52, 54, 56, 58, chosen by the teacher.
45. Write from memory another of these exercises.
46. From any phrase (belonging to this step), sung to figures, tell your teacher, or write down, which figure was sung to *Me*.
47. Ditto *Soh*.
48. Ditto *Doh*.
49. Ditto *Soh*.
50. Having heard the chord, tell or write down which tone was sung to *la*.
51. Follow the teacher's pointing on the modulator in a new voluntary, containing *Doh*, *Me*, *Soh*, *Doh!*, and *Soh!*, TAA, TAA-AA and TAATAI.
52. Write from dictation and afterwards sing a similar exercise.

## KEY D. Round in four parts.

ESS ET YEW.

{ <i>d</i> . <i>d</i> : <i>d</i> . <i>d</i>   <i>m</i> . <i>m</i> : <i>m</i> . <i>m</i>   <i>s</i> . <i>s</i> : <i>s</i> . <i>s</i>   <i>s</i> : — } { Now the Sec - ond   Step is com - ing,   read - y ev - ery   one, : — }	* { <i>m</i> . <i>m</i> : <i>m</i> . <i>m</i>   <i>s</i> . <i>s</i> : <i>s</i> . <i>s</i>   <i>d</i> ' . <i>d</i> ' : <i>d</i> ' . <i>d</i> '   <i>d</i> ' : — } { Don't be frightened,   keep your cour - age,   Soon it will be   done; : — }	{ <i>s</i> : —   <i>s</i> : —   <i>m</i> : —   <i>m</i> : — } { Cour - - - - - age,   Cour - - - - - age, : — }	{ <i>d</i> ' . <i>d</i> ' : <i>d</i> '   <i>d</i> ' . <i>d</i> ' : <i>d</i> '   <i>d</i> . <i>d</i> : <i>d</i> . <i>d</i>   <i>d</i> : — } { Well be - gun,   ev - ery one,   Soon it will be   done.
---	---	--	--

SECOND STEP.

In addition to the tones *d*, *m*, *s*, *d'* and *s'*, to recognize and produce *Ray* and *Te*. To distinguish and produce the medium accent and the four-pulse and six-pulse measures. The whole-pulse silence, half-pulse tones in three-pulse measure, pulse-and-a-half-tones and quarter-pulse tones in their simplest forms.

To introduce *Ray* and *Te* the teacher may proceed somewhat as follows. After reviewing the tones already taught, and a short drill from the Modulator or hand-signs, he may say:—

Name the tones I sing and if I sing a different tone from those you have learned, one that is not *d*, *m*, or *s*, you may say *new tone*.

The teacher sings the tones to *la*, pupils calling out "Doh," "Soh" and so on, and after keeping them a moment or two in expectation he sings *Ray*, the second tone of the scale, (of course to *la*) which the pupils at once detect as a new tone.

Is the new tone higher or lower than *Doh*?

Is it higher or lower than *Me*?

If the answers are not prompt and correct the exercise must be repeated.

The name of the new tone is *Ray*.

He writes it on the board or shows it on the Modulator.

As we have an upper *Doh* so also we can have an upper *Ray*, and there is also an upper *Me* and an upper *Soh*. They are called *one-Ray*, *one-Me* and *one-Soh*.

He writes them on the board or shows them on the modulator.

Name the tones again and if I sing a tone you have not heard before, say *New-tone*.

He sings the tones to *la* as before, pupils calling out the names, and after a moment or two he sings *Te*, the seventh tone of the scale. He questions the class as to the position of the new tone, writes its name on the board or shows it on the modulator, and also its lower octave. See diagram. He then patterns and points on the modulator such exercises as these—

Ex. 63. KEY C.

{ | d : m | s : — | s : t | r' : — | r' : t | s : d' | s : m | d : — | }

Ex. 64. KEY F.

{ | d : m | s : m | s<sub>1</sub> : t<sub>1</sub> | r : t<sub>1</sub> | s<sub>1</sub> : s | m : s | d : — | }

Ex. 65. KEY A.

{ | d : m | d : s<sub>1</sub> | t<sub>1</sub> : r | t<sub>1</sub> : s<sub>1</sub> | d : s<sub>1</sub> | m : s<sub>1</sub> | d : — | }

Ex. 66. KEY F.

{ | s : m | d : m | s : r | t<sub>1</sub> : r | s : m | s : s<sub>1</sub> | d : — | }

Ex. 67. KEY D.

{ | m : d | m : s | r : t<sub>1</sub> : r : s | m : s | r : s | d : — | }

The teacher next brings up in review the mental effects of *doh*, *me* and *soh*, and then proceeds to develop the mental effects of *ray* and *te*, somewhat as follows.

Now give your attention to the mental effect of *ray* in the examples I shall sing, and notice first whether *ray* gives a feeling of rest, of satisfaction, or whether it is the reverse of that, is restless, expectant, unsatisfied.

Teacher sings in any key suited to his voice, the following exercises, making a slight pause before the last tone.

| d' : s | m : s | d' : r' | r' : — "

All sing it.—

Are you satisfied to stop on that tone or do you expect something else?

Listen again.

Teacher sings.

| d' : s | m : s | d' : r' | m' : — ||

All sing the same.—

Is that as satisfactory as the former or more so?

Listen again.

Teacher sings.

| d' : s | m : s | m' : r' | r' : — ||

All sing it.—

Satisfactory or expectant?

Listen again.

Teacher sings.

| d' : s | m : s | m' : r' | d' : — ||

All sing it.—

Satisfactory or expectant?

You learn from these examples that *ray* is a restless, moving, expectant tone, that it leans upon *doh* or *me*. But listen again and notice whether it has a depressing, desponding, hopeless effect, or whether it is hopeful, rousing, animating.

Teacher sings the following, which the pupils may repeat.

: s . d' | r' : d' . t | d' : s . d' | r' : m' . r' | d' ||

What is its effect, depressing and hopeless, or hopeful, rousing, animating?

s'

m'

r'

DOH'  
TE

SOH

ME

RAY

DOH'

t<sub>1</sub>

s<sub>1</sub>

It will be well to sing the exercise again, substituting *doh* for *ray*, thus,

: s. d' | d' : d'. t | d' : s. d' | d' : m'. d' | d' ||

and again with *ray* as at first; this will produce a contrast that will make *ray* stand out very clearly. The following examples will illustrate the mental effect of *te*. The teacher may use them in his own way, to show that *te* is a restless tone, with an intense longing for *doh*, an urgent, sharp, sensitive piercing effect.

| d : m | s : d' | t : ^ | d' : -- ||

: d' | s : m | r : t | t : -- | d' ||

In the following exercise *m* and *s* are substituted for *t* to produce a contrast.

: d' | s : m | r : m | m : -- | d' ||

Sing it again with *t* and then as follows—

: d' | s : m | r : s | s : -- | d' ||

and finally with *t* as above.

EX. 68. KEY F. Round for two parts.

{	d	: d	m	: d	s	: s	m	: d	†	t <sub>1</sub>	: t <sub>1</sub>	d	: m	r	: r	d	: —	}
{	On	- ward	to	the	si	- lent	riv	- er,	†	Day	and	night	we	wend	our	way;	}	
{	m	: m	d	: m	m	: m	s	: m	†	r	: r	m	: d	t <sub>1</sub>	: t <sub>1</sub>	d	: —	
{	Men	and	mai	- dens	wan	- der	ev	- er,	†	Old	and	young	all	pass	u -	way.	}	

EX. 69. KEY F. Round for three parts.

{	d	: d	s <sub>1</sub>	: m	r	: s	m	: —	†*	m	: m	r	: d	}
{	Af	- - ter	stu	- - dy	we	shall	find,	†*	Mu	- - sic	will	re	- - }	
{	t <sub>1</sub>	: t <sub>1</sub>	d	: —	†	s	: s	t <sub>1</sub>	: d	s <sub>1</sub>	: s <sub>1</sub>	d	: —	
{	lieve	the	mind,	†	And	our	hearts	to	- -	geth	- er	bind.	†	}

EX. 70. KEY G. Round for four parts.

{	s <sub>1</sub>	: s <sub>1</sub>	d	: d	†	s <sub>1</sub>	: s <sub>1</sub>	d	: d	†*	r	: —	m	: —	r	: —	m	: —	}			
{	Scot	- land's	burn	- ing,	†	Scot	- land's	burn	- ing,	†*	Look	out,	†	Look	out,	†	}					
{	s	: —	†	s	: —	†	s	: —	†	s	: —	†	t <sub>1</sub>	: r	d	: d	†	t <sub>1</sub>	: r	d	: d	
{	Fire!	†	Fire!	†	Fire!	†	Fire!	†	†	Pour	on	wa	- ter,	†	pour	on	wa	- ter.	†	}		

EX. 71. KEY G. Round for four parts.

{	s <sub>1</sub>	: s <sub>1</sub>	: s <sub>1</sub>	d	: d	: d	†	r	: r	: r	m	: m	: m	}			
{	Let	us	en	- -	deav	- or	†	show,	that	when	- ev	- - er	We	†			
{	s	: s	: s	s	: m	: d	†	t <sub>1</sub>	: t <sub>1</sub>	: t <sub>1</sub>	d	: d	: d				
{	join	in	a	song,	We	can	†	keep	time	to	- -	geth	- er.	†	Yes.	†	}

The manual sign for the rousing, hopeful tone is this.—  
All make it—.

The sign for the sensitive, piercing tone is this —,  
pointing up to *doh*, the tone to which it so strongly leans.  
All make it—.

The teacher now proceeds to drill the class thoroughly in the new tones by means of the modulator, hand-signs, ear exercises, etc., during which practice he will have the tones *d m s* sung together as a chord.

This may be done by dividing the class into three sections, one section to sing *doh*, another *me*, and another *soh*. First let *doh* and *soh* be sung together, then *doh* and *me*; then *me* and *soh*, and then *doh*, *me* and *soh* all at once. The teacher will explain that when tones are combined in this way, the combination is called a chord. This particular chord, formed of the tones of *d m s* is called the chord of *DOH*, or Tonic Chord. The chord of *DOH* may be taught in the first step, if the teacher prefers. The tones *s t r* should next be combined in the same way. They form the chord of *SOH*, or Dominant Chord. The class is now prepared to take up the study of the following exercises.

ing v  
well  
but i  
cises  
tone  
as to  
ing i  
the a  
soft  
may  
from  
pup  
of a

divi  
app

part  
ing d

Ex. 72. KEY D. Round for three parts.

A. L. C.

{	d	:	t		d	:	—		r	:	r		m	:	—		m	:	r		m	:	d		
{	"Here		I		go,				sure		and		slow,"				Says		the		tur	-	-	tle	

{	d	:	t		d	:	—		s	.	s	:	s		s	.	d'	:	m		s	.	s	:	s	.	s		d'	:	—		
{	down		be	-	-	low.			"Not so		I,				swiftly		fly,"				Sings the bird		on		high.								

Ex. 73. KEY C. Round in four parts.

T. F. S.

{	s	.	s	:	m		s	.	s	:	r		m	.	m	:	d		r	.	s	:	s	.	s		r	.	s	:	s	.	s	
{	Hur - ry		now,				hur - ry		now,				Come		a	-	long,				Went		you		hur - ry?									

{	d'	:	—		t	:	—		d'	:	s		s	:	—		s	:	—		s	:	—		s	:	—		s	:	—		s	:	—
{	No,				no,				Wait		a	-	-	-		while.																			

Tuning Exercises are designed for the purpose of teaching voices singing different parts to study one another, and to chord well together. To some extent this is done in every exercise, but it requires also separate study. The teacher, in these exercises endeavors to secure from the class a uniformly clear, soft tone—making a signal to any one whose voice is so prominent as to stand out from the rest,—and to maintain the perfect tuning into each other of all the parts of the chord. For some time the accord of the voices will be very rough and imperfect, but soft singing and listening will amend the fault. The exercises may be sung from the book, but a better plan is to sing them from the blackboard, as in this way a correct position of the pupil is secured, and the teacher can readily call the attention of all, in a moment, to any point in the exercise. They may be

sung as follows—By three sections of women's voices, one section singing the first part, another the second and another the third. When moderately well done, the parts should be exchanged, those who sang the first part taking the second, the second taking the third and the third the first. At the next change the same process is repeated. The exercises may then be sung in the same manner by three sections of men's voices. Boys whose voices have not changed will sing with the women. Again, let all the men sing the third part, and two sections of women take the first and second; again, all the women sing the first part, and the men in two sections taking the second and third. Again, all the women sing the second part, and the men in two sections the first and third.

To be sung first to the sol-fa syllables, then to *la* and to *loo*.

TUNING EXERCISES.

Ex. 74. KEYS F and G.

1st.		:		:		s	:	—		m	:	—		s	:	—		—	:	—		m	:	s		s	:	—		
2d.		:		m	:	—		m	:	m		d	:	—		:		m	:	—		d	:	m		m	:	—		
3d.		d	:	—		—	:	—		d	:	d		d	:	—		:		:		d	:	s		d	:	—		

For the following exercises in four parts the class should be divided into four sections, two sections of ladies taking the two upper parts and two sections of gentlemen taking the two lower

parts. This division of the voices must not be considered as a final classification unto Soprano, Contralto, Tenor and Base. That will come later in the course.

Ex. 75. KEY C.

Sing first as written. Second time, Soprano and Tenor change parts. Third time, Soprano and Contralto change parts, Contralto singing d t, d instead of d' t d'.

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

Ex. 76. KEY F.

First as written. Second time, Soprano take Tenor, Tenor take Contralto, singing s instead of a, Contralto take Soprano. Third time, Soprano and Contralto change parts, Soprano singing s instead of a.

{	d	:	—		s	:	m		d	:	—		:		:		d	:	—		d	:	t		d	:	—				
{	d	:	—		s	:	m		d	:	—		:		s	:	—		—		—		s	:	s		s	:	—		
{	d	:	—		s	:	m		d	:	—		m	:	—		—		—		—		m	:	r		m	:	—		
{	d	:	—		s	:	m		d	:	—		—		—		—		—		—		s	:	s		d	:	—		

Ex. 77. KEY C.

First as written. Second time, Soprano and Tenor change parts. Third time, Soprano take Contralto—Contralto take Tenor, singing *t*, instead of *l*—Tenor take Soprano.

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

Ex. 78. KEY F.

First as written. Second time, Soprano take Tenor—Tenor take Contralto, singing *s* instead of *s*, Contralto take Soprano. Third time, Soprano and Contralto change parts, Soprano singing *s* instead of *s*.

d	—	m	d	s <sub>1</sub>	—	t <sub>1</sub>	—	—	—	d	t <sub>1</sub>	d	—
d	—	m	d	s <sub>1</sub>	—	:	:	s <sub>1</sub>	—	s <sub>1</sub>	s <sub>1</sub>	s <sub>1</sub>	—
d	—	m	d	s <sub>1</sub>	—	:	r	—	—	m	r	m	—
l	—	m	d	s <sub>1</sub>	—	—	—	—	—	s <sub>1</sub>	s <sub>1</sub>	d	—

Ex. 79. KEY G.

s <sub>1</sub>	—	s <sub>1</sub>	d	m	—	m	—	m	m	s	m	r	—
s <sub>1</sub>	—	s <sub>1</sub>	d	m	—	d	—	d	d	d	d	t <sub>1</sub>	—
s <sub>1</sub>	—	s <sub>1</sub>	d	m	—	s	—	s	s	s	s	s	—
s <sub>1</sub>	—	s <sub>1</sub>	d	m	—	d	—	d	d	m	d	s <sub>1</sub>	—
s <sub>1</sub>	—	s <sub>1</sub>	t <sub>1</sub>	r	—	r	—	m	d	d	t <sub>1</sub>	d	—
s <sub>1</sub>	—	s <sub>1</sub>	t <sub>1</sub>	r	—	t <sub>1</sub>	—	d	s <sub>1</sub>	s <sub>1</sub>	s <sub>1</sub>	s <sub>1</sub>	—
s <sub>1</sub>	—	s <sub>1</sub>	t <sub>1</sub>	r	—	s	—	s	m	m	r	m	—
s <sub>1</sub>	—	s <sub>1</sub>	t <sub>1</sub>	r	—	s <sub>1</sub>	—	d	d	s <sub>1</sub>	s <sub>1</sub>	d	—

**Breathing Places.**—It was taught in the first step that the best places to take breath, *musically considered*, are at the beginning of the musical phrases. But the sense of the words is of more importance than musical phrasing. It frequently happens that the phrasing of the words and phrasing of the music do not agree. In such cases breath must be taken where it will not destroy the sense of the words. In the following example the musical phrasing would allow a breath to be taken at the dagger (†) and this would suit the first verse; but it would not do for the second verse; and the breathing places neither of the first nor second verses would answer for the third.

KEY G.

d	:	s	s	d	—	d	r	t	d	—
1. Light	of	the	world,	O	Sav	-	iour	dear!		
2. Son	of	the	Fath	-	er	Lord	most	high.		
3. Je	-	sus	is	from	the	proud	con	-	cealed.	

To take breath before a strong pulse the time of the breath must be taken from the end of the previous weak pulse; to take breath before a weak pulse the time of it may be taken from the beginning of the same pulse. It is not only convenient but necessary to take breath before all long sustained tones or long connected phrases.

It is recommended that before singing the words of a tune they should be studied separately. The teacher may read the portion of words from one breathing place to another, which the pupils are to repeat after him and mark the breathing place with pencil. In this exercise particular attention should be given to pronunciation; the vowels should be clear and pure and the consonants sharp and distinct.

**Expression** is such a use of *loudness* and *softness* in singing as tends to make the music more expressive. Even in the earliest steps, pupils enjoy thus embellishing their music. In the fifth step the subject is treated more fully. Here it is enough to draw attention occasionally to what is indeed the chief part of expression—that which is suggested by the words. First there must be fixed the *medium* or normal degree of force proper to the *general sentiment* of the piece,—then whatever words are printed in the common type are to be sung with that appropriate medium force, whatever words are printed in SMALL CAPITALS are to be sung louder, and whatever words are printed in *italics* are to be sung more *softly*. Many of the pieces in this book are left to be marked by the pupils under the direction of the teacher. A single line drawn under the words by pen or pencil will indicate *italics*, and a double line small capitals.

Ex. 80. KEY F. Round for two parts.

d	:	r	m	:	r	d	:	m	s	:	—	m	:	r	d	:	s	m	:	r	d	:	—
Let	us	sing	a	mer	-	ry	song,	While	we	gai	-	ly	march	a	-	long.							
d	:	t <sub>1</sub>	d	:	t <sub>1</sub>	d	:	d	t <sub>1</sub>	:	t <sub>1</sub>	d	:	t <sub>1</sub>	d	:	s <sub>1</sub>	d	:	—			
Left,	right,	left,	right,	Steadi	-	ly,	steadi	-	ly,	Left,	right,	left,	right,	March	a	-	long.						

**SWELL THE ANTHEM.**

Ex. 81. KEY G.

d : d	d : s <sub>1</sub>	d : m	s : —	s : s	s : m	r : d	t <sub>1</sub> : —
s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : m <sub>1</sub>	s <sub>1</sub> : d	t <sub>1</sub> : —	t <sub>1</sub> : t <sub>1</sub>	d : d	t <sub>1</sub> : d	s <sub>1</sub> : —
1. Swell the	an - them,	raise the	song;	Prais - es	to our	God be -	long;
2. Hark! the	voice of	na - ture	sings,	Prais - es	to the	King of	kings!
m : m	m : d	s : m	r : —	r : r	m : s	s : m	r : —
d : d	d : d	m : d	s <sub>1</sub> : —	s <sub>1</sub> : s <sub>1</sub>	d : d	s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : —

d : d	d : s <sub>1</sub>	d : m	s : —	s : s	s : m	r : r	d : —
s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : m <sub>1</sub>	s <sub>1</sub> : d	t <sub>1</sub> : —	t <sub>1</sub> : t <sub>1</sub>	d : d	d : t <sub>1</sub>	d : —
Saints and	an - gels	join to	sing	Prais - es	to the	heav'n - ly	King.
Let us	join the	chor - al	song,	And the	grate - ful	notes pro -	long.
m : m	m : d	s : m	r : —	r : r	m : s	s : s	m : —
d : d	d : d	m : d	s <sub>1</sub> : —	s <sub>1</sub> : s <sub>1</sub>	d : d	s <sub>1</sub> : s <sub>1</sub>	d : —

The Slur is a horizontal line drawn under two or more notes and shows that one syllable of the words is to be sung to many notes as are thus connected.

**CHEERFUL LABOR.**

Ex. 82. KEY D.

d : m : s	d' : — : s	s : t : r'	d' : — : —	d' : s : d'	d' : s : m
d : d : m	m : — : s	s : r : r	m : — : —	m : m : m	m : m : d
1. Let us, dear	broth - - ers,	Cheer-ful - ly	toil;	Ne - er	from la - bor, No,
2. Rich is the	treas - - ure	Now to be	won;	Toil in full	meas - ure, Till
m : s : d'	s : — : d'	t : r' : t	d' : — : —	s : d' : s	s : d' : s
d : d : d	d : — : m	s : s : s	d : — : —	d : d : d	d : d : d

s : r : m	d : m : s	d' : s : d'	d' : s : m	s : r : m	d : — : —
t <sub>1</sub> : t <sub>1</sub> : t <sub>1</sub>	d : — : —	m : m : m	m : m : d	t <sub>1</sub> : t <sub>1</sub> : t <sub>1</sub>	d : — : —
nev - er re -	coil.....	Ne - er	from la - bor, No,	nev - er re -	coil.
time shall be	done.....	Toil in full	meas - ure, Till	time shall be	done.
s : s : s	m : — : —	s : d' : s	s : d' : s	s : s : s	m : — : —
s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	d : — : —	d : d : d	d : d : d	s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	d : — : —

Ex. 83. KEY C. Round for two parts.

A. L. C.

d'. d' : d'	t : t	d'. d' : s	m : m	s : m	r : r	m : r	d : —
Cheerful-ly	work, or	mer - ri - ly	play, But	al - ways	strive that	you may	say,

d : —	r : —	m : —	d : —	s : —	t <sub>1</sub> : —	d : —	— : —
I	have	done	some	good	to	day.	



LONGINGS.

EX. 84. KEY E<sup>2</sup>.

m . m : d . m	s : m	r . r : d . r	m : —	m . m : d . m
d . d : d . d	d : d	t <sub>1</sub> . t <sub>1</sub> : d . t <sub>1</sub>	d : —	d . d : d . d
1. Pur-er yet and	pur - - er	I would be in	mind,	Dear-er yet and
2. Calmer yet and	calm - - er	Tri- al bear, and	pain,	Sur- er yet and
3. Quicker yet and	quick - er	Ev- er on- ward	press,	Firm-er yet and
s . s : m . d	m : s	s . s : m . s	s : —	s . s : m . d
d . d : d . d	d : d	s <sub>1</sub> . s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub>	d : —	d . d : d . d

s : m	r . r : m . r	d : —	r . r : t <sub>1</sub> . r	s : r
d : d	t <sub>1</sub> . t <sub>1</sub> : t <sub>1</sub> . t <sub>1</sub>	d : —	t <sub>1</sub> . t <sub>1</sub> : s <sub>1</sub> . t <sub>1</sub>	t <sub>1</sub> : t <sub>1</sub>
dear - - er	Ev- 'ry du - ty	find;	Hop - ing still and	trust - - ing
sur - - er	Peace at last to	gain;	Suff- 'ring still and	do - - - ing,
firm - - er	Step as I pro-	gress:	Of these earn - est	long - - ings,
m : s	s . s : s . s	m : —	s . s : r . r	r : s
d : d	s <sub>1</sub> . s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub>	d : —	s <sub>1</sub> . s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub>

m . m : d . m	s : —	r . r : t <sub>1</sub> . r	s : r	m . m : r . r	d : —
d . d : d . d	t <sub>1</sub> : —	t <sub>1</sub> . t <sub>1</sub> : s <sub>1</sub> . t <sub>1</sub>	t <sub>1</sub> : t <sub>1</sub>	d . d : t <sub>1</sub> . t <sub>1</sub>	d : —
God with- out a	fear,	Pa- tiently be-	liev - - ing	He will make all	clear.
To his will re-	signed,	And to God sub-	du - - ing	Heart, and will, and	mind.
Swell within my	breast,	Yet their in- ner	mean - ing	Ne'er can be ex-	pressed.
s . s : m . d	r : —	s . s : r . r	r : s	s . s : s . s	m : —
d . d : d . d	s <sub>1</sub> : —	s <sub>1</sub> . s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub>	d . d : s <sub>1</sub> . s <sub>1</sub>	d : —

The Medium Accent should now be explained. One or more of the following tunes may be sung by the teacher, (to la) first in two-pulse measure with every other accent strong and heavy, and then in four-pulse measure by changing every alternate strong accent into a medium. It may be well to let the pupils imitate the teacher's examples.

s<sub>1</sub> | d : d | m : m | r : d | r : m | r : d | m : r | d ||

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

| m : s | f : s | m : a | r : s | m : s | f : r | d : t<sub>1</sub> | d : — ||

Also the following, first in three-pulse measure as written, and then in six-pulse measure by changing every alternate strong accent into a medium.

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

| m : — | — | r : — | — | d : — | — | || or | s<sub>1</sub> : s<sub>1</sub> : s<sub>1</sub> | s<sub>1</sub> : s<sub>1</sub> : s<sub>1</sub> |

| s<sub>1</sub> : d : r | m : — | — | r : r : r | r : r : d | m : m : r | d : — | — ||

Also the following time-exercises may be written on the blackboard and sung first as written, and then with every other strong accent made medium.

TWO-PULSE MEASURE.  $\begin{matrix} W \\ | \\ 1 \end{matrix}$  : 1  $\begin{matrix} W \\ | \\ 1 \end{matrix}$  : 1  $\begin{matrix} W \\ | \\ 1 \end{matrix}$  : 1  $\begin{matrix} W \\ | \\ 1 \end{matrix}$  : 1 ||

FOUR-PULSE MEASURE.  $\begin{matrix} W \\ | \\ 1 \end{matrix}$  : 1  $\begin{matrix} W \\ | \\ 1 \end{matrix}$  : 1  $\begin{matrix} W \\ | \\ 1 \end{matrix}$  : 1  $\begin{matrix} W \\ | \\ 1 \end{matrix}$  : 1 ||

THREE-PULSE MEASURE.  $\begin{matrix} W \\ | \\ 1 \end{matrix}$  : 1 : 1  $\begin{matrix} W \\ | \\ 1 \end{matrix}$  : 1 : 1  $\begin{matrix} W \\ | \\ 1 \end{matrix}$  : 1 : 1  $\begin{matrix} W \\ | \\ 1 \end{matrix}$  : 1 : 1 ||

SIX-PULSE MEASURE.  $\begin{matrix} W \\ | \\ 1 \end{matrix}$  : 1 : 1  $\begin{matrix} W \\ | \\ 1 \end{matrix}$  : 1 : 1  $\begin{matrix} W \\ | \\ 1 \end{matrix}$  : 1 : 1  $\begin{matrix} W \\ | \\ 1 \end{matrix}$  : 1 : 1 ||

Who can proceed changes two three measure MEDIUM, In six-pulse weak, weak, weak, im- notation accent is the letter

Ex.

1 TRAA

Ex.

1 TAA

Ex.

1 TRAA T

1 TRAA -

Ex.

1 TAA

1 TAA

Ex.

1 TAA-TAA

Ex.

1 TAA TAA

Ex.

{ s | Ev

When the pupils have distinguished the medium accent and can produce it, the teacher will explain that the medium accent changes two two-pulse-measures into a four-pulse measure, and two three-pulse measures into a six-pulse measure. In four-pulse measure the accents are arranged in the order **strong, weak, MEDIUM, weak**, (as in the words "mo-men-TA-ry," "plan-e-TA-ry.") In six-pulse measure the accents are arranged in the order **strong, weak, weak, MEDIUM, weak, weak** (as in the words "spir-it-u-AL-i-ty," "im-mu-ta-BIL-i-ty.") The medium accent is indicated in the notation by a short, thin bar. In the time-names, the medium accent is indicated, when necessary (as in dictation exercises) by the letter L, thus, TLAA, TLAATAI, etc. In Taataing, the L is not

useful. The teacher must not expect too great a nicety of distinction at first. The finer points both of time and tune require much practice.

The following time-exercises may now be practiced from the teacher's pattern, first with the time-names and then to la.

It will be well in exercises 85 and 87 to sing each measure four times, as a separate exercise, before singing the four measures continuously. In exercises 86 and 88 the portions marked off by the dagger (†) should be treated in the same way. Additional time-exercises are obtained by Taataing the rounds and tunes on one tone.

Ex. 85.

1 : 1	1 : 1	1 : —	1 : 1	1 : —	— : 1	1 : —	— : —	
TRAA TAA TLAA TAA	TRAA - AA TAA TAA	TRAA - AA - AA TAA	TRAA - AA - AA TAA	TRAA - AA - AA TAA	TRAA - AA - AA TAA	TRAA - AA - AA TAA	TRAA - AA - AA - AA	

Ex. 86.

: 1	1 : —	1 : 1	1 : —	— : 1	1 : 1	1 : 1	1 : —	—	
TAA	TRAA - AA TAA TAA	TRAA - AA - AA TAA	TRAA - AA - AA TAA	TRAA TAA TAA TAA	TRAA - AA - AA	TRAA - AA - AA	TRAA - AA - AA	TRAA - AA - AA	

Ex. 87. First slowly, beating six times to the measure, then quickly, beating twice.

1 : 1 : 1	1 : 1 : 1	1 : — : —	1 : — : —	1 : 1 : 1	1 : — : 1	1 : — : —	— : — : —	}
TRAA TAA TAA TLAA TAA TAA	TRAA - AA - AA TLAA - AA - AA	TRAA TAA TAA TAA - AA TAA	TRAA - AA - AA - AA - AA - AA	TRAA TAA TAA TAA - AA TAA	TRAA - AA - AA - AA - AA - AA	TRAA - AA - AA - AA - AA - AA	TRAA - AA - AA - AA - AA - AA	}
1 : — : 1	1 : — : 1	1 : 1 : 1	1 : — : —	1 : — : 1	1 : 1 : 1	1 : — : —	— : — : —	
TRAA - AA TAA TAA - AA TAA	TRAA TAA TAA TAA - AA - AA	TRAA - AA TAA TAA TAA TAA	TRAA - AA TAA TAA TAA TAA	TRAA - AA TAA TAA TAA TAA	TRAA - AA - AA - AA - AA - AA	TRAA - AA - AA - AA - AA - AA	TRAA - AA - AA - AA - AA - AA	

Ex. 88.

: 1	1 : — : 1	1 : 1 : 1	1 : — : —	1 : — : 1	1 : 1 : 1	1 : — : 1	1 : — : —	— : —	}
TAA	TRAA - AA TAA TAA TAA TAA	TRAA - AA - AA TAA - AA TAA	TRAA TAA TAA TAA - AA TAA	TRAA TAA TAA TAA - AA TAA	TRAA - AA - AA - AA - AA - AA	TRAA - AA - AA - AA - AA - AA	TRAA - AA - AA - AA - AA - AA	TRAA - AA - AA - AA - AA - AA	}
: 1	1 : — : —	1 : — : —	1 : 1 : 1	1 : — : 1	1 : 1 : 1	1 : 1 : 1	1 : — : —	— : —	
TAA	TRAA - AA - AA TRAA - AA - AA	TRAA TAA TAA TAA - AA TAA	TRAA TAA TAA TAA TAA TAA	TRAA TAA TAA TAA TAA TAA	TRAA - AA - AA - AA - AA - AA	TRAA - AA - AA - AA - AA - AA	TRAA - AA - AA - AA - AA - AA	TRAA - AA - AA - AA - AA - AA	

Ex. 89.

1 . 1 : 1 . 1	1 : 1	1 . 1 : 1 . 1	1 : —	1 : 1 . 1	1 . 1 : 1	1 : 1 . 1	1 : —	
TAA-TAI TAA-TAI TAA TAA	TAA-TAI TAA-TAI TAA - AA	TAA TAA-TAI TAA-TAI TAA	TAA TAA-TAI TAA-TAI TAA	TAA TAA-TAI TAA-TAI TAA	TAA TAA-TAI TAA-TAI TAA	TAA TAA-TAI TAA - - AA	TAA TAA-TAI TAA - - AA	

Ex. 90.

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 : 1 . 1	1 : — : —	
TAA TAA TAATAI TAA TAA TAA	TAA TAATAI, &c.	TAA TAATAI, &c.	TAA TAATAI, &c.	TAA TAATAI, &c.	TAA TAATAI, &c.	TAA TAATAI, &c.	TAA TAATAI, &c.	

Ex. 91. KEY E2. Round in three parts.

{ s : s	m : d	t <sup>*</sup> : s <sub>1</sub>	d : —	r : t <sub>1</sub>	d : m	r : r	d : —	
{ Ev - er	bloom - ing,	ev - er	gay,	Ev - er	wel - come,	love - ly	May.	

Ex. 92. KEY F. Round in four parts.

{ : s | m : m | m : r | d : d | d : t<sub>1</sub> | d : s<sub>1</sub> | d : r | m : m | m }  
 Now | we are met let | mirth a - bound, and | let the catch and | glee go round. ||

Ex. 93. KEY A.

SWEET SUMMER CROWNS.

{ : d | d : s<sub>1</sub> | d : m | s : m | d : s<sub>1</sub> | s<sub>1</sub> : t<sub>1</sub> | r : s | m : - | - }  
 Sweet | sum - mer crowns the | plens - ant earth With beau - ty, light, and | love, : - | - }  
 : d | d : s<sub>1</sub> | d : d | m : d | d : s<sub>1</sub> | s<sub>1</sub> : t<sub>1</sub> | r : t<sub>1</sub> | d : - | - }

{ : d | d : s<sub>1</sub> | d : m | s : m | d : s<sub>1</sub> | t<sub>1</sub> : r | s : t<sub>1</sub> | d : - | - }  
 And | clear blue skies, with smil - ing mirth, Speak bless - ings from a - | bove. : - | - }  
 : d | d : s<sub>1</sub> | d : d | t<sub>1</sub> : s<sub>1</sub> | d : s<sub>1</sub> | t<sub>1</sub> : r | t<sub>1</sub> : s<sub>1</sub> | d : - | - }

Ex. 94. KEY F. Round in three parts.

{ : s<sub>1</sub> | d : t<sub>1</sub> | d : r . r | m : r | m : s | s . s : s . s | s }  
 Come | fol - low | me to the green - wood | tree, Come | fol - low, fol - low | me. ||

Ex. 95. KEY C. Round in four parts.

{ | m : m | r : - | d : m | s : - | d<sup>\*</sup> : d<sup>\*</sup> | t . d<sup>\*</sup> : r<sup>\*</sup> . t | d<sup>\*</sup> : s | s : - }  
 | Come let's laugh, | come let's sing, | Win - ter shall as merry | be as Spring. ||

Ex. 96. KEY G. Round in four parts.

{ | d . d : t<sub>1</sub> . t<sub>1</sub> | d : s<sub>1</sub> | m . m : r . r | m : d | s . s : s . s | s : m | s<sub>1</sub> . s<sub>1</sub> : s<sub>1</sub> . s<sub>1</sub> | d : - }  
 | Happy, happy New Year, | Happy, happy New Year, | Happy, happy New Year, | Hear the merry bell. ||

Ex. 97. KEY C. Round in two parts.

{ | d : d : d | m : m : m | s : - : - | d<sup>\*</sup> : - : - | t : t : t | r<sup>\*</sup> : r<sup>\*</sup> : r<sup>\*</sup> | d<sup>\*</sup> : - : - | s : - : - }  
 | Mer - ri - ly, mer - ri - ly | danc - - - ing, | Mer - ri - ly, mer - ri - ly | glanc - - - ing, }

{ | m : m : m | d : d : d | m : - : - | m : - : - | s : s : s | t : t : t | d<sup>\*</sup> : - : - | - : - : - }  
 | Come the bright rays of the morn - - - ing, | Fill - ing all hearts with de - light. ||

Ex. 98. KEY G. Round in two parts.

{ | m : m : m | r : r : r | s : s : s | m : - : - | d<sup>\*</sup> : d : d | t<sub>1</sub> : t<sub>1</sub> : t<sub>1</sub> | s<sub>1</sub> : s<sub>1</sub> : s<sub>1</sub> | d : - : - }  
 | Cheerful - ness com - eth of | in - no - cent song, | Let us then sing as we | jour - ney a - long. ||

Ex. 99. KEY F. Round in three parts.

<p>m   m go round.</p>	<p>{ s : s : s   s : - : -   m : m : m   r : - : -   d : d : d   t<sub>1</sub> : t<sub>1</sub> : t<sub>1</sub> }</p> <p>{ d : - : d   s<sub>1</sub> : - : -   d : - : m   r : - : -   d : - : d   t<sub>1</sub> : - : - }</p>	<p>{ Come ye a - way, "   Come ye a - way,   This is a ve - ry fine }</p> <p>{ sun - - mer's day,   Come a - way,   Come a - way. }</p>
----------------------------	---	---

Ex. 100. KEY D. Round in four parts.

<p>{ d : d : d   d : d : d   m : - : r   d : - : -   m : m : m   m : m : m   s : - : s   m : - : - }</p> <p>{ s : - : s   s : - : s   s : - : s   s : - : -   d<sup>l</sup> : - : -   s : - : -   d<sup>l</sup> : - : -   s : - : - }</p>	<p>{ Mer-ri - ly, mer-ri - ly,   sound the horn;   Cheer-i - ly, cheer-i - ly,   o'er the lawn; }</p> <p>{ Let it ring now   loud and long;   On - ward,   On - ward. }</p>
---	---

HAPPY HOME.

Ex. 101. KEY C.

B. C. U.

<p>{ s : s   m : s   d<sup>l</sup> : -   - : -   t : d<sup>l</sup>   r<sup>l</sup> : s   m<sup>l</sup> : -   - : -   r<sup>l</sup> : r<sup>l</sup>   r<sup>l</sup> : s }</p> <p>{ m : m   d : m   m : -   - : -   r : m   s : s   s : -   - : -   s : s   s : s }</p> <p>{ Sing we now of home, hap - py, hap - py home, Sing we now of }</p> <p>{ d<sup>l</sup> : d<sup>l</sup>   s : d<sup>l</sup>   s : -   - : -   s : d<sup>l</sup>   t : t   d<sup>l</sup> : -   - : -   t : t   t : t }</p> <p>{ d : d   d : d   d : -   - : -   s : s   s : s   d : -   - : -   s : s   s : s }</p>	<p>{ r<sup>l</sup> : r<sup>l</sup>   r<sup>l</sup> : s   m<sup>l</sup> : r<sup>l</sup>   d<sup>l</sup> : t   d<sup>l</sup> : -   - : -   t : t   t : t   d<sup>l</sup> : d<sup>l</sup>   d<sup>l</sup> : d<sup>l</sup> }</p> <p>{ s : s   s : s   s : s   m : r   m : -   - : -   r : r   r : r   m : m   m : m }</p> <p>{ hap - py home, of hap - py, hap - py home. Yes, with heart and voice un - tir - ing, Love, that bright-ens ev - 'ry pleas-ure, Bless-ings ev - er new in - vite us, Love with last - ing bonds shall bind us, }</p> <p>{ t : t   t : t   d<sup>l</sup> : t   d<sup>l</sup> : s   s : -   - : -   s : s   s : s   s : s   s : s }</p> <p>{ s : s   s : s   s : s   s : s   d : -   - : -   s : s   s : s   s : s   s : s }</p>
---	--

<p>{ t : t   t : t   d<sup>l</sup> : d<sup>l</sup>   d<sup>l</sup> : d<sup>l</sup>   t : d<sup>l</sup>   r<sup>l</sup> : s   m<sup>l</sup> : -   - : -   m<sup>l</sup> : m<sup>l</sup>   r<sup>l</sup> : r<sup>l</sup>   d<sup>l</sup> : -   - : - }</p> <p>{ r : r   r : r   m : m   m : m   r : m   s : s   s : -   - : -   s : s   s : s   m : -   - : - }</p> <p>{ We will join the strain in - spir - ing, Sing - ing now of home, hap - py, hap - py home. }</p> <p>{ Brings us more than gold - en treas - ure, Joy and so - cial mirth de - light us, While the fleet - ing mo - ments find us, }</p> <p>{ s : s   s : s   s : s   s : s   s : d<sup>l</sup>   t : t   d<sup>l</sup> : -   - : -   d<sup>l</sup> : d<sup>l</sup>   t : t   d<sup>l</sup> : -   - : - }</p> <p>{ s : s   s : s   s : s   s : s   s : s   s : s   d<sup>l</sup> : -   - : -   d<sup>l</sup> : d<sup>l</sup>   s : s   d : -   - : - }</p>
---

EX. 102. KEY G. M. C. S.

SING EVERY ONE.

B. C. U.

$s_1$	: $s_1$	$s_1$	: $s_1$	$d$	: $m$	$m$	: $r$	$s$	: $s$	$s$	: —	$m$	: $r$	$d$	: —
$m_1$	: $m_1$	$m_1$	: $m_1$	$m_1$	: $s_1$	$s_1$	: —	$t_1$	: $t_1$	$d$	: —	$d$	: $t_1$	$d$	: —
1. Sing when first the		son's bright beam,		At the dawn,		at the dawn		Rides on high,		rides on high		La - bor done,		la - - bor done	
2. Sing at noon - day		shad - ows fall,		La - bor done,		la - - bor done		r		: r		m		: —	
3. Sing when eve - ning		shad - ows fall,		La - bor done,		la - - bor done		r		: r		m		: —	
$d$	: $d$	$d$	: $d$	$d$	: $d$	$d$	: $t_1$	$r$	: $r$	$m$	: —	$s$	: $s$	$m$	: —
$d$	: $d$	$d$	: $d$	$d$	: $d$	$s_1$	: —	$s_1$	: $s_1$	$d$	: —	$s_1$	: $s_1$	$d$	: —
$s_1$	: $s_1$	$s_1$	: $s_1$	$d$	: $m$	$m$	: $r$	$t_1$	: $d$	$m$	: $r$	$d$	: —	—	: —
$m_1$	: $m_1$	$m_1$	: $m_1$	$m_1$	: $s_1$	$s_1$	: —	$s_1$	: $s_1$	$d$	: $t_1$	$d$	: —	—	: —
Makes the dew - drop		dia - mond seem		In the wel - come		morn.		And its fer - vid		heat we shun,		Flood - ing earth and		sky.	
Sing till slum - ber		claims us all		Sing, sing, ev - 'ry		one.		$d$		: —		—		: —	
$d$	: $d$	$d$	: $d$	$d$	: $d$	$d$	: $t_1$	$r$	: $m$	$s$	: $s$	$m$	: —	—	: —
$d$	: $d$	$d$	: $d$	$d$	: $d$	$s_1$	: —	$s_1$	: $s_1$	$s_1$	: $s_1$	$d$	: —	—	: —

**Silent Pulse.** The following exercises include the practice of the one-pulse silence. The teacher may explain this in his own way. A very good way is that in which two-pulse tones, and half-pulse tones were taught in the first step—that is, by singing a simple time-exercise and making a mistake, passing over a pulse in silence, the pupils calling out, *wrong*, &c. The

time-name of a silent pulse is *SAA*, and to further distinguish the silence names they are printed in *italics*. In tainting, the silent pulses are to be passed in a whisper—that is, the time-name *SAA* is to be whispered. Some teachers prefer to whisper the time-name *TAA*. The following exercises should be Taataid and *la-ed* on one tone and then taintaid in tune.

EX. 103.

$TAA$	$TAA$	$TAA$	$SAA$	$TAA$	$SAA$	$TAA$	$SAA$
$l$	: $l$	$l$	:	$l$	:	$l$	:
$d$	: $m$	$s$	:	$m$	:	$d$	:
$d$	: $r$	$m$	:	$s$	:	$d$	:
$d$	: $m$	$d$	:	$s_1$	:	$d$	:

EX. 104.

$TAA$	$SAA$	$TAA$	$SAA$	$TAA$	$TAATAI$	$TAA$	$TAA$
$l$	:	$l$	:	$l$	: $l.l.l$	$l$	: $l$
$d$	:	$d$	:	$d$	: $d.r$	$m$	: $d$
$s$	:	$s$	:	$s$	: $m.r$	$d$	: $m$
$d$	:	$m$	:	$d$	: $s_1.m$	$d$	: $s_1$

EX. 105.

$TAA$	$TAA$	$TAA$	$TAA$	$SAA$	$TAA$	$TAA$	$TAA$	$SAA$	$TAA$	$AA$	$SAA$
$l$	: $l$	: $l$	$l$	:	: $l$	$l$	: $l$	:	$l$	: —	:
$d$	: $d$	: $d$	$m$	:	: $m$	$s$	: $s$	:	$d$	: —	:
$d$	: $m$	: $s$	$d$	:	: $d$	$m$	: $d$	:	$s$	: —	:
$d$	: $t_1$	: $d$	$r$	:	: $r$	$m$	: $s$	:	$d$	: —	:

EX. 106.

$TAA$	$TAA$	$TAA$	$SAA$	$TAA$	$TAA$	$SAA - AA$	$TAA$	$SAA - AA$	$TAA$	$TAA$	$SAA - AA$	$TAA$	$SAA - AA$	$TAA$	$SAA - AA$
$l$	: $l$	: $l$	:	$l$	: $l$	:	$l$	:	: $l$	$l$	:	$l$	:	: $l$	:
$d$	: $d$	: $d$	:	$m$	: $m$	:	$s$	:	: $s$	$d$	:	$d$	:	: $d$	:
$d$	: $r$	: $m$	:	$m$	: $d$	:	$m$	:	: $s$	$m$	:	$m$	:	: $s$	:
$d$	: $s_1$	: $d$	:	$m$	: $r$	:	$m$	:	: $s_1$	$d$	:	$d$	:	: $s_1$	:

Ex. 107. KEY G. Round in four parts.

U.

{	d :	s <sub>1</sub> :	d : s <sub>1</sub> :	d :	d* : d	t <sub>1</sub> : t <sub>1</sub>	d : t <sub>1</sub>	d :	}
{	March,	march,	march a -	way,	Who are	read - y	for the	fray;	}
{	m : m	r : r	m : r	m :	s : s	s : s	s <sub>1</sub> : s <sub>1</sub>	s :	}
{	Fal - ter	not for	foe - man's	ire,	Now make	read - y,	aim and	shoot!	}

Ex. 108. KEY C. Round in two parts.

T. F. S.

{	s : d <sup>l</sup> :	s : d <sup>l</sup> :	t : t : t	d <sup>l</sup> : - :	s* : m : d	s : m : d	r : r : r	m : - :	}
{	Cuc - koo,	cuc - koo,	list to the	song;	Sweetly it	floats o'er the	meadows a -	long.	}

Ex. 109. KEY D. Round in three parts.

B. C. U.

{	d : m   s :	s : t   r <sup>l</sup> :	d <sup>l</sup> : -   s : -   m : -   - :	s* : -   - : -   - : -   - : - }					
{	See the bee,	on the lea,	hear his	song -	Z.....	.....	.....	.....	}
{	s : s   t : t   d <sup>l</sup> : -   - :	m : s   d <sup>l</sup> : s   r : s   t : s   m : s   r : s   d : -   - :	}						
{	is his mer - ry	song,	O I hear it,	yes, I hear it,	Hear his mer - ry	song.	}		

Ex. 110. KEY C.

{	<sup>f</sup> d <sup>l</sup>   t :	<sup>m</sup> t   d <sup>l</sup> :	<sup>p</sup> d <sup>l</sup> :	<sup>p</sup> t :	<sup>pp</sup> t   d <sup>l</sup> :	:	}	
{	Who's THERE?	I'm	sure	I	hard	a	sound,	}
{	<sup>m</sup> s   s :	<sup>p</sup> d   d :	<sup>pp</sup> s   s :	<sup>f</sup> d   m : s }				
{	Don't speak,	keep still,	hush, hush,	O	YES, 'TIS	}		
{	<sup>f</sup> d <sup>l</sup>   d <sup>l</sup> :	<sup>d</sup> d <sup>l</sup>   d <sup>l</sup> :	<sup>d</sup> d <sup>l</sup>   r <sup>l</sup> : t	d <sup>l</sup> : -   - }				
{	AH YES,	who sing	this lit - tle	song.	}			
{	d <sup>l</sup> :   d <sup>l</sup>   s :	s   m : m   r : s	d : -   - }					
{	WE	who sing,	who sing	this lit - tle	song.	}		

O HASTE.

Ex. 111. KEY G. Round for two parts.

{	d   d :	r   r :	m   m :	r }	
{	O haste,	O haste,	O haste,	Do }	
{	r : r   m : -   :	d* :   d   r :   r }			
{	not de - lay,	Yes,	I will,	I }	
{	m :   m   r : r   r : r   d : -   :	}			
{	will,	I will,	I will	a - way.	}

COME UNTO ME.

A. L. COWLEY.

Ex. 112. KEY E.

d :—	m : m	r :—	— :	s :—	s : s	m :—	— :	d : d	d : r
d :—	d : d	t <sub>1</sub> :—	— :	t <sub>1</sub> :—	t <sub>1</sub> : t <sub>1</sub>	d :—	— :	d : d	d : d
Come	un - to	me		Come	un - to	me.		1. Ye	who tread the
Come	un - to	me,		Come	un - to	me.		2. Light the	bur - den
m :—	s : s	s :—	— :	r :—	s : s	s :—	— :	m :—	:
d :—	d : d	s <sub>1</sub> :—	— :	s <sub>1</sub> :—	s <sub>1</sub> : s <sub>1</sub>	d :—	— :	d :—	.

m : m	s :—	s : m	r : d	m : r	r :—	<sup>f</sup> d :	m :	s :—	— :
d : d	t <sub>1</sub> :—	m : d	t <sub>1</sub> : d	d : t <sub>1</sub>	t <sub>1</sub> :—	d :	m :	s :—	— :
wea - ry	road,	Faint - ing	'neath sin's	heav - y	load,	Come,	come,	come.	
that I	give,	Learn of	me and	low - ly	live.	Come,	come,	come,	
:	:	s :—	:	:	:	d :	m :	s :—	— :
:	:	Come,				d :	m :	s :—	— :
:	:	d :—	:	:	:	d :	m :	s :—	— :

s : s	s : m	d' : t	t :—	d' : s	s : m	m : r	r :—	:	:
m : m	m : d	m : r	r :—	m : m	m : d	d : t <sub>1</sub>	t <sub>1</sub> :—	:	:
Heav - y	la - den	and op - prest,		Come to	me and	be at	rest,		
Now let	ev - 'ry	soul be	blest.	Come to	me, &c.			Be	at
s : s	s : s	s : s	s :—	s : s	s : s	s : s	s :—	d' :—	d' :—
d : d	d : d	s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> :—	d : d	d : d	s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> :—	m :—	d : m

:	:	m :—	m :—	r :—	— :	s :	s :	m :—	— :
:	:	d :—	d :—	t <sub>1</sub> :—	— :	d :	t <sub>1</sub> :	d :—	— :
rest,		Be	at	rest,		Come,	come,	come.	
t :—	— :	:	:	:	:	m :	s :	s :—	— :
s :—	— :	:	:	:	:	s <sub>1</sub> :	s <sub>1</sub> :	d :—	— :

Ex. 113. KEY E.

OVER THE SNOW.

R. S. TAYLOR.

d : d	d : m	m : m	s : s	s : m	— :—	r : r	r : r	s :—	— :
d : d	d : d	d : d	m : m	m : d	— :—	t <sub>1</sub> : t <sub>1</sub>	t <sub>1</sub> : t <sub>1</sub>	t <sub>1</sub> :—	— :
1. O - ver	the o - cean	of	bright	sparkling	snow,	Mer - ri - ly	O,	mer - ri - ly	O,
2. Under	a can - o - py		gemmed	with the	light,	Mer - ri - ly	O,	mer - ri - ly	O,
3. Mingling	our singing	with	jingling	of	bells,	Mer - ri - ly	O,	mer - ri - ly	O,
m : m	m : s	s : s	d' : d'	d' : s	— :—	s : s	s : r	— :—	— :
d : d	d : d	d : d	d : d	d : d	— :—	s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> :—	— :

d :  
d :  
Swift  
Speed  
O -  
m :  
d :  
  
f CH  
s :  
m :  
Mer -  
:  
d :  
  
:  
:  
:  
O - v  
d :  
  
Ex. 1  
m. m  
d. d  
1. Still  
2. Day  
s. s  
d. d  
  
m. m  
d. d  
past r  
shone  
s. s  
d. d

d : d : d	m : m : m	s : - : s	m : - : -	r : r : r	s : s : s	d : - : -	- : - : -
d : d : d	d : d : d	m : - : m	d : - : -	t <sub>1</sub> : t <sub>1</sub> : t <sub>1</sub>	t <sub>1</sub> : t <sub>1</sub> : t <sub>1</sub>	d : - : -	- : - : -
Swift as a bird in its	flight we go,	Mer-ri - ly,	mer - ri - ly	O.			
Speed we a - way on our	path - way bright,	Mer-ri - ly,	mer - ri - ly	O.			
O - ver the val - ley our	mu - - sio swells,	Mer-ri - ly,	mer - ri - ly	O.			
m : m : m	s : s : s	d' : - : d'	s : - : -	s : s : s	r : r : r	m : - : -	- : - : -
d : d : d	d : d : d	d : - : d	d : - : -	s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	d : - : -	- : - : -

CHORUS.

s : s : s	s : s : s	s : - : -	d' : - : -	m : m : m	m : m : m	m : - : -	s : - : -
m : m : m	m : m : m	m : - : -	- : - : -	d : d : d	d : d : d	d : - : -	m : - : -
Mer - ri - ly,	mer - ri - ly	O,		Mer - ri - ly,	mer - ri - ly	O,	
:	:	:	:	s : s : s	s : s : s	s : - : -	d' : - : -
d : d : d	d : d : d	d : - : -	- : - : -	d : d : d	d : d : d	d : - : -	- : - : -

D. S.

:	:	m : m : m	m : - : -	r : r : r	s : s : s	d : - : -	- : - : -
:	:	d : d : d	d : - : -	t <sub>1</sub> : t <sub>1</sub> : t <sub>1</sub>	t <sub>1</sub> : t <sub>1</sub> : t <sub>1</sub>	d : - : -	- : - : -
:	:	Swift-ly we go,		Mer - ri - ly,	mer - ri - ly	O.	
O - ver the snow,		:	:	s : s : s	r : r : r	m : - : -	- : - : -
d : d : d	d : - : -	- : - : -	- : - : -	s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	d : - : -	- : - : -

Ex. 114. KEY F.

STILL LIKE DEW.

B. C. UNSELD.

m . m : m	d	m . m : s	m	r . r : r . r : d . r	m	- : -	m . m : m	d
d . d : d	s <sub>1</sub>	d . d : m	d	t <sub>1</sub> . t <sub>1</sub> : t <sub>1</sub> . t <sub>1</sub> : d . t <sub>1</sub>	d	- : -	d . d : d	s <sub>1</sub>
1. Still like dew in		si - lence fall - ing,		Drops for thee, thenightly	tear,		Still that voice	the
2. Day and night the		spell hangs o'er me,		Here for - ev - er fix'd thou	art,		As thy form	first
s . s : s	m	s . s : s	s	s . s : s . s : s . s	s	- : -	s . s : s	m
d . d : d	d	d . d : d	d	s <sub>1</sub> . s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub> : m <sub>1</sub> . s <sub>1</sub>	d	- : -	d . d : d	d

m . m : s	m	r . r : r . r : m . r	d	- : -	r	- : -	s	- : -	m	- : -
d . d : m	d	t <sub>1</sub> . t <sub>1</sub> : t <sub>1</sub> . t <sub>1</sub> : t <sub>1</sub> . t <sub>1</sub>	d	- : -	t <sub>1</sub>	- : -	t <sub>1</sub>	- : -	d	- : -
past recall - ing,		Dwells like echo on my ear,		<i>Still,</i>		<i>still,</i>		<i>still,</i>		
shone before me,		So 'tis graven on this heart,		<i>Deep,</i>		<i>deep,</i>		<i>deep.</i>		
s . s : s	s	s . s : s . s : s . s	m	- : -	s	- : -	s	- : -	s	- : -
d . d : d	d	s <sub>1</sub> . s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub>	d	- : -	s <sub>1</sub>	- : -	s <sub>1</sub>	- : -	d	- : -



Pulse and half tones may be taught as follows. The teacher writes the following exercises on the board.

TAA	TAATAI	TAA	TAA	TAA	TAATAI	TAA	TAA
l	:l .l  l	:l	l	:l .l  l	:l		
TAA	TAATAI	TAA	TAA	TAA	TAATAI	TAA	TAA
l	:l .l  l	:l	l	:l .l  l	:l		

And when they are correctly sung he changes the second one to  
 TAA - AA TAI TAA TAA TAA - AA TAI TAA TAA  
 |l :- .l |l :l |l :- .l |l :l |  
 and explains that in the first and third measures the tones are to be continued from the first pulse into the first half of the second, making the tone a pulse and a half long. The exercise is then to be taataid and la-ed from the teacher's pattern. The two exercises may then be sung alternately. The following exercises are to be taataid and laed on one tone and taataid in tune.

Ex. 115.

TAA	TAATAI	TAA - AA	TAI	TAA - AA	TAI	TAA	TAA
l	:l .l  l	l :- .l  l	l :- .l  l	l :- .l  l	l :- .l  l	l :- .l  l	l :- .l  l
d	:m .r	d :- .r  m	d :- .s  m	d :- .t <sub>1</sub>  r	d :- .d  t <sub>1</sub>	d :- .d  t <sub>1</sub>	d :- .d  t <sub>1</sub>
m	:s .s	m :- .r  d	m :- .t <sub>1</sub>  r	m :- .d  t <sub>1</sub>	m :- .d  t <sub>1</sub>	m :- .d  t <sub>1</sub>	m :- .d  t <sub>1</sub>
s	:m .m	s :- .m  r	s :- .d  t <sub>1</sub>	s :- .d  t <sub>1</sub>	s :- .d  t <sub>1</sub>	s :- .d  t <sub>1</sub>	s :- .d  t <sub>1</sub>

Ex. 116.

TAA	TAA	SAA	TAATAI	TAA - AA	TAI	TAATAI	TAA
l	:l	l	:l .l  l	l :- .l  l	l :- .l  l	l :- .l  l	l :- .l  l
d	:s <sub>1</sub>	d	:d .r  m	d :- .d  t <sub>1</sub>	d :- .d  t <sub>1</sub>	d :- .d  t <sub>1</sub>	d :- .d  t <sub>1</sub>
m	:d	m	:r .d  s	m :- .m  r	m :- .m  r	m :- .m  r	m :- .m  r
m	:s	m	:d .r  m	m :- .s <sub>1</sub>  m	m :- .s <sub>1</sub>  m	m :- .s <sub>1</sub>  m	m :- .s <sub>1</sub>  m

Ex. 117.

TAA	- - AA	TAI	TAA	TAA	TAA	TAA	TAA	TAA	TAA	SAA
l	:- .l	:l	l	:l	l	:l	l	:l	l	:l
d	:- .r	:m	s	:m	d	t <sub>1</sub>	:- .d	:m	r	d
m	:- .r	:d	r	:d	t <sub>1</sub>	d	:- .s <sub>1</sub>	:m	d	s
s	:- .m	:d	m	:r	:m	s	:- .d'	:s	m	d

Ex. 118. KEY F. Round for three parts.

{ s	:- .s	s	:- .s	m .r	:d .t <sub>1</sub>	d	:-	m	:- .m	m	:- .r
{ Sing	we	now	a	mer - ry,	mer - ry	lay,	Let	us	all	be	
{ d .t <sub>1</sub>	:d .r	m	:-	d	:d	d	:d	s <sub>1</sub>	:s <sub>1</sub>	d	:-
{ hap - py	while	we	may,	As	we	jour - ney	on	our	way.		

Ex. 119. KEY G. Round for four parts.

{ d .r	:m .d	s	:- .r	m	:- .r	r	:d	* d .r	:m .d	s <sub>1</sub>	:- .t <sub>1</sub>	d	:- .t <sub>1</sub>	t <sub>1</sub>	:d
{ Learn	to sing,	to rest	the wea - ry,	Learn	to sing,	to cheer	the drear - y,	Learn	to sing,	to make	life	cheer - ful			
{ d .r	:m .d	s	:- .s <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:d	d .r	:m .d	s <sub>1</sub>	:- .s	s	:s	s	:m
{ Learn	to sing,	to soothe	the	tear	- ful,	Learn	to sing,	to make	life	cheer - ful					

A. S. KIE  
 Ex. 120.  
 S<sub>1</sub> :- .  
 m<sub>1</sub> :- .  
 1. Gen -  
 2. Years  
 3. All  
 d :- .  
 d :- .  
 S<sub>1</sub> :- .  
 m<sub>1</sub> :- .  
 And  
 And  
 And  
 d :- .  
 d :- .  
 r :- .  
 t<sub>1</sub> :- .  
 But  
 But  
 But  
 r :- .  
 s<sub>1</sub> :- .  
 S<sub>1</sub> :- .  
 m<sub>1</sub> :- .  
 For  
 And  
 Like  
 d :- .  
 d :- .  
 Ex. 121. x  
 :m .m |m  
 :s<sub>1</sub> .s<sub>1</sub> |s<sub>1</sub>  
 1. Banish all  
 2. Here's a ha  
 3. Join we, th  
 :d .d |d  
 :d .d |d

A. S. KIEFFER.  
EX. 120. KEY G.

GENTLE SPRING IS HERE AGAIN.

B. C. UNSELD.

s <sub>1</sub> :- s <sub>1</sub>   d : d	r : d . r   m : -	s :- . s   s : m	r : -   d :
m <sub>1</sub> :- m <sub>1</sub>   s <sub>1</sub> : d	t <sub>1</sub> : d . t <sub>1</sub>   d : -	d :- . d   d : d	t <sub>1</sub> : -   d :
1. Gen - tle spring is	here a - gain,	Bring - ing mirth and	glad - - - ness;
2. Years a - go her	gen - tle voice,	Filled my heart with	pleas - - - ure,
3. All a - lone she	calm - ly sleeps,	Un - - der-neath the	wil - - - low,
d :- . d   m : m	s : s   s : -	m :- . m   m : s	s : -   m :
d :- . d   d : d	s <sub>1</sub> : m <sub>1</sub> . s <sub>1</sub>   d : -	d :- . d   d : d	s <sub>1</sub> : -   d :

s <sub>1</sub> :- s <sub>1</sub>   d : d	r : d . r   m : -	s :- . s   s : m	r : -   d :
m <sub>1</sub> :- m <sub>1</sub>   s <sub>1</sub> : d	t <sub>1</sub> : d . t <sub>1</sub>   d : -	d :- . d   d : d	t <sub>1</sub> : -   d :
And the sing - ing	birds have come,	Chas - ing gloom and	sad - - - ness,
And life's lot was	full of joy,	With this sin - gle	treas - - - ure;
And the hare - bells	mute - ly weep,	Tears up - on her	pil - - - low;
d :- . d   m : m	s : s   s : -	m :- . m   m : s	s : -   m :
d :- . d   d : d	s <sub>1</sub> : m <sub>1</sub> . s <sub>1</sub>   d : -	d :- . d   d : d	s <sub>1</sub> : -   d :

r :- . r   r : r	t <sub>1</sub> : d   r : -	m :- . m   m : m	d : r   m : -
t <sub>1</sub> :- . t <sub>1</sub>   t <sub>1</sub> : t <sub>1</sub>	s <sub>1</sub> : m <sub>1</sub>   s <sub>1</sub> : -	s <sub>1</sub> :- . s <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : -
But my heart is	sad and lone,	Though the win - try	days have flown,
But no joy earth	now can give,	Tempt - ing with the	wish to live,
But her face still	bright - ly beams,	Com - - ing to me	in my dreams—
r :- . r   r : r	r : d   t <sub>1</sub> : -	d :- . d   d : d	d : t <sub>1</sub>   d : -
s <sub>1</sub> :- . s <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : -	d :- . d   d : d	m <sub>1</sub> : s <sub>1</sub>   d : -

s <sub>1</sub> :- s <sub>1</sub>   d : d	r : d . r   m : -	s :- . s   s : m	r : -   d :
m <sub>1</sub> :- m <sub>1</sub>   s <sub>1</sub> : d	t <sub>1</sub> : d . t <sub>1</sub>   d : -	d :- . d   d : d	t <sub>1</sub> : -   d :
For I miss the	lov - ing tone,	Which could bring it	glad - - - ness.
And I lin - ger	but to grieve	For the dear lost	treas - - - ure.
Like an an - gel's	still it seems—	Bend - ing o'er my	pil - - - low.
d :- . d   m : m	s : s   s : -	m :- . m   m : s	s : -   m :
d :- . d   d : d	s <sub>1</sub> : m <sub>1</sub> . s <sub>1</sub>   d : -	d :- . d   d : d	s <sub>1</sub> : -   d :

BANISH SORROW.

EX. 121. KEY G.

B. C. U.

: m . m   m : - . m : d . m   s : m : m . m   r : - . r : s . r   m : - : m . m
: s <sub>1</sub> . s <sub>1</sub>   s <sub>1</sub> : - . s <sub>1</sub> : s <sub>1</sub> . d   d : d : d . d   t <sub>1</sub> : - . t <sub>1</sub> : t <sub>1</sub> . t <sub>1</sub>   d : - : s <sub>1</sub> . s <sub>1</sub>
1. Banish all desponding sor - row, Tho' the skies may frown to - day;
2. Here's a hand for ev - 'ry broth - er, Working stout - ly, climbing slow, Here's a
3. Join we, then, in bravest cho - rus. Sing - ing all our pains to rest While the
: d . d   d : - . d : m . s   m : s : s . s   s : - . s : r . s   s : - : d . d
: d . d   d : - . d : d . d   d : d : d . d   s <sub>1</sub> : - . s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub>   d : - : d . d

m	:-	m	:d	m		s	:	m	:	m	.m		r	:-	.s	:s	.t <sub>1</sub>		d	:	—	:	m	.m
s <sub>1</sub>	:-	.s <sub>1</sub>	:s <sub>1</sub>	.d		d	:	d	:	d	.d		t <sub>1</sub>	:-	.t <sub>1</sub>	:t <sub>1</sub>	.s <sub>1</sub>		s <sub>1</sub>	:	—	:	d	.d
sun	-	shine	with	to-	mor	-	row,			O'er	its	a	-	-	-	zure	beau-	ty	play?				Life	must
will	-	to	help	each	oth	-	er,			In	the	doubt			we	all	must	know.				Hopes	are	
heav'n	-	gleams	kind-	ly	o'er		us,			Light	and	joy			shall	make	us	blest.				Strength	shall	
d	:-	.d	:m	.s		m	:	s	:	s	.s		s	:-	.s	:r	.r		m	:	—	:	s	.s
d	:-	.d	:d	.d		d	:	d	:	d	.d		s <sub>1</sub>	:-	.s <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>		d	:	—	:	d	.d

r	:-	.t <sub>1</sub>	:d	.r		m	:	d	:	m	.m		r	:-	.t <sub>1</sub>	:d	.r		m	:	—	:	m	.m
t <sub>1</sub>	:-	.s <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>		s <sub>1</sub>	:	s <sub>1</sub>	:	d	.d		t <sub>1</sub>	:-	.s <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>		s <sub>1</sub>	:	—	:	s <sub>1</sub>	.s <sub>1</sub>
bring	-	its	toils	and	trou	-	bles,			But	the	heart			that	fears	and	faints,				Makes	the	
cheered	-	and	loads	and	light	-	ened,			By	the	mag	-	-	-	ic	of	a	word,			Dusk	-y	
stoop	-	to	lift	the	weak	-	est,			Love	the	low	-	-	-	liest	grief	shall	see,			Pride	no	
s	:-	.r	:d	.t <sub>1</sub>		d	:	m	:	s	.s		s	:-	.r	:d	.t <sub>1</sub>		d	:	—	:	d	.d
s <sub>1</sub>	:-	.s <sub>1</sub>	:m <sub>1</sub>	.s <sub>1</sub>		d	:	d	:	d	.d		s <sub>1</sub>	:-	.s <sub>1</sub>	:m <sub>1</sub>	.s <sub>1</sub>		d	:	—	:	d	.d

m	:-	.m	:d	.m		s	:	m	:	m	.m		r	:-	.s	:s	.t <sub>1</sub>		d	:	—	:		
s <sub>1</sub>	:-	.s <sub>1</sub>	:s <sub>1</sub>	.d		d	:	d	:	d	.d		t <sub>1</sub>	:-	.t <sub>1</sub>	:t <sub>1</sub>	.s <sub>1</sub>		s <sub>1</sub>	:	—	:		
heav	-	-	y	bur-	den		dou	-	ble,		Heap-	ing	care			with	vain	com-	plaints.					
day	-		by	smiles	are		bright	-	ened,		Ere	the	friend	-	-	ly	tone	is	heard.					
more	-		shall	spurn	the		meek	-	est;		Broth-	ers	firm			and	true	are	we.					
d	:-	.d	:m	.s		m	:	s	:	s	.s		s	:-	.s	:r	.r		m	:	—	:		
d	:-	.d	:d	.d		d	:	d	:	d	.d		s <sub>1</sub>	:-	.s <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>		d	:	—	:		

Quarter-pulse tones are to be taught next. The method for doing this need not be described—the same process pursued with half-pulse tones may be used or they may be taught at once by pattern from the Time Chart or Finger-signs or from the exercises below. They are named *tafafe*. They are indicated

in the notation by a comma in the middle of each half-pulse, thus, |1,1,1,1: |  
*tafa te fe.*

Exercises to be taataid and la-ed and taataid in tune.

Ex. 122.

TAA	TAA	TAI	TAA	TAI	ta - fa - te - fe	TAA	TAI	ta - fa - te - fe	TAA	TAA	SAA
	:l	.l		.l	:l, l .l, l		.l	:l, l .l, l		:	
d	:m	.m	s	.s	:d, d .d, d	m	.m	:s, s .s, s	d	:	
d	:s <sub>1</sub>	.m	d	.d	:m, r .d, t <sub>1</sub>	d	.s <sub>1</sub>	:m, r .d, t <sub>1</sub>	d	:	

Ex. 123.

ta - fa - te - fe	TAA	TAI	ta - fa - te - fe	TAA	TAI	ta - fa - te - fe	TAA	TAI	TAA	TAI	TAA		
	l, l .i, l	:l	.l		l, l .l, l	:l	.l		l, l .l, l	:l	.l	:l	
d, d .d, d	:m	.d		m, m .m, m	:s	.m		s, s .s, s	:s	.m	d	.m	:d
s, s .s, s	:s	.m		m, m .m, m	:m	.m		r, d .t <sub>1</sub> , d	:r	.s	m	.r	:d

TAA	ta - fa - te - fe	TAA	TAI	TAA	tn - fa - te - fe	ta - fa - te - fe	TAA	TAI	TAA
l	: l , l . l , l	l	. l	: l	l , l . l , l : l , l . l , l	l	. l	: l	
s	: s , m . d , m	s	. s	: s	s , m . d , m : s , m . d , m	s	. m	: d	
r	: r , r . r , r	r	. s	: m	r , r . r , r : s , s . s . s	d	. m	: d	

Ex. 124. KEY G. Round in three parts,

A. L. C.

{	d : d		d : d		t <sub>1</sub> . t <sub>1</sub> : t <sub>1</sub>		d . d : d		* m : m		m : m		r . r : s		m . m : m	}								
{	O <sub>1</sub> e,		two,		three,		four,		keep the time,		keep the time,		One		two,		three,		four,		Voices chime,		voices chime,	}

{	s , s . s , s : s	. m		d . m	: s		s <sub>1</sub> , s <sub>1</sub> . s <sub>1</sub> , s <sub>1</sub> : s <sub>1</sub>	. s <sub>1</sub>		d	: —	}
{	Tra la la la la	la		la la la	la,		Tra la la la la	la		la		}

Ex. 125. KEY A. Round in four parts.

{	s <sub>1</sub> , s <sub>1</sub> . s <sub>1</sub> , s <sub>1</sub> : d	. d		* r , r . r , r : m		s , s . s , s : d , d . d . d		t <sub>1</sub> , t <sub>1</sub> . t <sub>1</sub> , t <sub>1</sub> : d	}
{	Beauty in the wood	- land,		Beauty in the glen:		Beauty in the fertile meadow		And the marshy fen.	}

Ex. 126. KEY F. Round in four parts.

U.

{	d , d . d , d : m	. m		r . r	: m		* m , m . m , m : s	. s		t <sub>1</sub> . t <sub>1</sub>	: d	}
{	Mer-ri - ly the bells	are		ring - ing	near;		Cheeri - ly the birds	are		sing - ing	here.	}

{	s , s . s , s : s	. s		s , s . s , s : s		d , d . d , d : d	. d		s <sub>1</sub> , s <sub>1</sub> . s <sub>1</sub> , s <sub>1</sub> : d		s , s . s , s : d , d . d . d		t <sub>1</sub> , t <sub>1</sub> . t <sub>1</sub> , t <sub>1</sub> : d	}		
{	Listen to the bells! how			mer-ri - ly they ring!			Listen to the birds! how			cheeri - ly they sing.			Beauty in the fertile meadow		And the marshy fen.	}

A. S. KIEFFER.

LOVELY MAY.

B. C. UNSELD.

Ex. 127. KEY C.

{	s . s	: s		s , s . s , s : s		s . m	: s	. d <sup>l</sup>		d <sup>l</sup>	: t	}
{	m . m	: m		m , m . m , m : m		m . d	: m	. m		m	: r	}
{	1. Love-ly	May,		mer-ry, merry May!		Bird - lets	now	are		sing -	- ing.	}
{	2. Hap - py	May,		mer-ry, merry May!		With our	songs	we		greet	thee	}
{	3. Balm - y	May,		mer-ry, merry May!		How we	love	thy		glad -	- ness,	}
{	d <sup>l</sup> . d <sup>l</sup>	: d <sup>l</sup>		d <sup>l</sup> , d <sup>l</sup> . d <sup>l</sup> , d <sup>l</sup> : d <sup>l</sup>		d <sup>l</sup> . s	: d <sup>l</sup> . s		s	: s	}	
{	d . d	: d		d , d . d , d : d		d . d	: d . d		s	: s	}	

{	r <sup>l</sup> . r <sup>l</sup>	: r <sup>l</sup>		r <sup>l</sup> , r <sup>l</sup> . r <sup>l</sup> , r <sup>l</sup> : r <sup>l</sup>		m <sup>l</sup> . r <sup>l</sup>	: d <sup>l</sup> . t		d <sup>l</sup>	: —	}
{	s . s	: s		s , s . s , s : s		s . s	: m . r		m	: —	}
{	Ev - ery - where			thro' the balmy air		Songs of	pleas - ure		ring!		}
{	On the hill,			by the shining rill		Now we	wel - come		thee;		}
{	Buds and flow'rs			thro' the sunny hours,		Ope their	scent - ed		leaves;		}
{	t . t	: t		t , t . t , t : t		d <sup>l</sup> . t	: d <sup>l</sup> . s		s	: —	}
{	s : s	: s		s , s . s , s : s		s . s	: s . s		d	: —	}

n . m }  
 . d }  
 fe must }  
 pes are }  
 ighth shall }  
 . s }  
 . d }

m . m }  
 s<sub>1</sub> . s<sub>1</sub> }  
 takes the }  
 usk - y }  
 ride no }  
 d . d }  
 d . d }

half-pulse.

tune.

SAA

{	s . s : m . m	s . s : d'	t , t . t , t : r'	d', d' . d', d' : m'
	m . m : d . d	m . m : m	r , r . r , r : r	m , m . m , m : m
	Wel - come, wel - come	love - ly May,	Merry merry May,	merry, merry May;
	d' . d' : s . s	d' . d' : s	s , s . s , s : s	d', d' . d', d' : d'
d . d : d . d	d . d : d	s , s . s , s : s	d , d . d , d : d	

{	s . s : m . m	s . s : m'	m', m' . m', m' : r' , r' . r' , r'	d' : —	
	m . m : d . d	m . m : s	s , s . s , s : s , s . s , s	m : —	
	Wel - come, wel - come	love - ly May,	Merry, merry, merry, merry	May.	d' : —
	d' . d' : s . s	d' . d' : d'	d', d' . d', d' : t , t . t , t	d' : —	
d . d : d . d	d . d : d	s , s . s , s : s , s . s , s	d : —		

**Modulator Voluntaries, EAR EXERCISES, DICTATION, Pointing and Writing from Memory,** as described in the first step are to be practiced regularly at every lesson. Pulse and a half tones, quarter pulse tones and silences, as in the following example—

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

would be dictated thus, "TRAA d," "—AATAI r," "TLAA m," "SAA,"

"tafatefe m m m m," "TAATAI m r," "TLAA-AA d."

**Certificates.**—Pupils now begin to make up their list of three tunes for the Junior School Certificate or six tunes for the Elementary Certificate. No tune of less than eight four-pulse measures or sixteen two-pulse measures should be accepted. For instructions in *Voice Training, Breathing, Harmony,* etc., belonging to this step, the teacher will consult the Standard Course.

## QUESTIONS FOR WRITTEN OR ORAL EXAMINATION.

### DOCTRINE.

- |  |  |   |
|--|--|---|
| 1. What two new tones have you learned in this step?           | 10. What new kind of accent have you learned in this step?       | 16. What is the time-name for a silent pulse?   |
| 2. What is the relative position of <i>Ray</i> to <i>Doh</i> ? | 11. How is the medium accent indicated in the notation?          | 17. How is it indicated in the notation?  |
| 3. What is the relative position of <i>Te</i> to <i>Doh</i> ?  | 12. How is the medium accent indicated in the time-names?        | 18. What is the time-name of a pulse-and-a-half-tone?   |
| 4. What is the mental effect of <i>Ray</i> ?                   | 13. What two new kinds of measure have you learned in this step? | 19. How is it indicated in the notation?  |
| 5. What is the mental effect of <i>Te</i> ?                    | 14. What is the order of accents in four-pulse measure?          | 20. What is the time-name of four quarter-pulse tones?  |
| 6. What is the manual sign <i>Ray</i> ? For <i>one-Ray</i> ?   | 15. What is the order of accents in six-pulse measure?           | 21. What is the time-name of the first quarter of a pulse? The second? The third? The fourth? |
| 7. What is the manual sign for <i>Te</i> ? For <i>Te-one</i> ? |  | 22. How are quarter pulses indicated in the notation?   |
| 8. What chord is formed of the tones d m s?                    |  |   |
| 9. What chord is formed of the tones s t r?                    |  |   |

### PRACTICE.

- |   |  |   |
|---|--|---|
| 23. Sing to <i>la</i> the <i>Ray</i> and the <i>Te</i> , to any <i>Doh</i> the teacher gives.                             | 29. Write from memory any other of these exercises chosen by the teacher.  | 33. Taatal any Rhythm of at least two measures belonging to this step which the teacher shall <i>la</i> to you. He will first give you the measure and rate of movement by tasting two plain measures and marking the accent by <i>r</i> and <i>l</i> without beating time, but the two measures you have to copy he will simply <i>la</i> on one tone. |
| 24. Ditto the <i>Ray</i> and <i>Te</i> to any <i>Doh</i> '.   | 30. Follow the teacher's pointing in a new voluntary, containing <i>Doh</i> , <i>Ms</i> , <i>Soh</i> , <i>Te</i> and <i>Ray</i> , but no difficulties of time.   | 34. Taatal-in-tune any Rhythm of at least two measures, belonging to this step, which, after giving the measure and rate as above, the teacher may <i>sol-fa</i> to you.  |
| 25. Taatal from memory any one of Exs. 103 to 106, 115 to 117, chosen by the teacher.                                     | 31. From any phrase (belonging to this step) sung to figures, tell your teacher (or write down) which figure was sung to <i>Ray</i> ,—to <i>Ray</i> ',—to <i>Te</i> ,—to <i>Te</i> '.                      |   |
| 26. Taatal the upper part of one of the Exs. 121 or 127, chosen by the teacher.   | 32. Having heard the tonic chord, tell your teacher (or write down) which tone ( <i>Doh</i> , <i>Me</i> , <i>Soh</i> , <i>Te</i> or <i>Ray</i> ) was sung to <i>la</i> . Do this with two different tones. |   |
| 27. Taatal-in-tune the upper part of Exs. 113 or 114, chosen by the teacher.  |  |   |
| 28. Point on the Modulator ( <i>sol-fa</i> ing) any one of the following four Exs. 70, 72, 93, 95, chosen by the teacher. |  |   |

THIRD STEP.

The prominent topics of the Third Step are as follows—The tones FAH and LAH, completing the Scale. The Standard Scale. To pitch tunes. Classification of voices. The Metronome. The Half-pulse Silence. Various combinations of Quarter-pulses. Syncopation. Modification of mental effects.

The tones *Fah* and *Lah* are now to be taught. The method for doing this need not be described, the same process which was used for *r* and *t* will be used for the new tones, see p. 15. The mental effect of *Fah*, a gloomy, serious, desolate tone and of *Lah*, a sorrowful, weeping tone, may be shown by the following examples.

KEY C or D.

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

KEY G.

| d : m | r : l<sub>1</sub> | d : t<sub>1</sub> | l<sub>1</sub> : — ||  
| d : r | m : d | l<sub>1</sub> : — | s<sub>1</sub> : — ||

After the mental effects of the new tones are developed and their appropriate hand-signs taught, the tones are then to be thoroughly practiced, from the modulator, hand-signs, ear exercises, &c. The chord of FAH, or *Sub-Dominant*, consisting of the tones *f l d'*, may be brought out. See chords of DOH and SOH, page 16. The chord of *Seven-Soh* ('S) or *Dominant Seventh*, consisting of the tones *s t r f*, although belonging to the Fourth Step, may be taught at this point.

The following exercises should be carefully taught by pattern from the modulator.

s'  
f'  
m'  
r'  
DOH'  
TE  
LAH  
SOH  
FAH  
ME  
RAY  
DOH  
t<sub>1</sub>  
l<sub>1</sub>  
s<sub>1</sub>

KEY C or D.

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

KEY G.

| d : s | m : d | { f : — | d : — ||  
| f : — | d : — ||

EX. 128. KEY C.

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

EX. 129. KEY C.

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

EX. 130. KEY A.

{ | d : m : d | l<sub>1</sub> : f<sub>1</sub> : l<sub>1</sub> | s<sub>1</sub> : t<sub>1</sub> : r | d : — : — | d : s<sub>1</sub> : m<sub>1</sub> | d : l<sub>1</sub> : f<sub>1</sub> | r : t<sub>1</sub> : s<sub>1</sub> | d : — : — ||

EX. 131. KEY G.

{ | d : s<sub>1</sub> | m : d | d : l<sub>1</sub> | f : l<sub>1</sub> | s<sub>1</sub> : t<sub>1</sub> | r : f | m : — | — : — }  
| m : d | s<sub>1</sub> : d | f : d | l<sub>1</sub> : d | t<sub>1</sub> : r | f : t<sub>1</sub> | d : — | — : — ||

their list of tunes for the at four-pulse cepted. For ny, etc, be- the Standard

ent pulse? ion? else-and-a-half ion? quarter-pulse rst quarter of e third! The ed in the nota-

two measures h the teacher give you the ut by taataing ing the accent ne, but the two e will simplify

at least two- step, which, af- rate as above,

**The Scale.** After the tones *d r m f s l t d'* have been sung in successive order, the teacher will explain that this series of tones is called the Scale. Each tone of the scale differs from the others in pitch. By "pitch" is meant the highness or lowness of tones. It may be observed that the eighth tone above or below any given tone has the same mental effect and the same name. The two tones are so nearly alike in character that the ear accepts them as relatively the same notwithstanding the difference of pitch. They are Replicates or Octaves one of the other. The word octave sometimes means a *set* of eight tones, sometimes the eighth tone and sometimes the difference of pitch or distance between the two tones. The teacher will question the class thoroughly in regard to the scale—"Which is the third tone?" Me. "The fifth tone?" Soh. "The second tone?" Ray—and so on; also questions in regard to the mental effects and hand-signs. He will explain that *d m* and *s* are readily distinguished as the strong, bold tones of the scale, and *r f l* and *t* as the leaning tones. *t* and *f* have the strongest leaning or leading tendency, *t* leading upward to *d* and *f* leading downward to *m*. The most important tone of the scale, the strongest, most restful, the governing tone, is called the Key-tone. A key-tone with the tones related to it or belonging to it is called a key. A distinction is made between "key" and "scale". A Key is a family of related tones consisting of a key-tone with six related tones and their replicates. A scale is the tones of a key arranged in successive order ascending or descending. The intervals of the scale, large and small steps, &c., will be explained in the Fourth Step.

**The Standard Scale.** The teacher will show by practical examples that the scale may be sung at different pitches. Any conceivable pitch may be taken as the key-tone, and the other related tones will readily take their proper places. It is necessary to have one particular scale of pitch as a standard from which all the others are to be reckoned. This

scale is called The Standard Scale, (commonly known as Natural Scale). The particular degree of pitch which is taken as the key-tone of the Standard Scale is named C, *Ray* is D, *Me* is E, *Fah* is F and so on as shown in the diagram. These pitch-names (letters) of the Standard Scale should be thoroughly committed to memory. The correct pitch of this scale may be obtained from a piano or organ, or any of the common musical instruments properly tuned, or, for ordinary vocal purposes from a C' tuning-fork. It is a great advantage to have one tone in absolute pitch fixed on the memory and it is more easy to do this than is commonly supposed. The teacher will frequently ask the pupils to sing C' (which in a man's voice is really C) and then tests them with the tuning-fork. In this way the power of recollection is soon developed. In estimating the chances of certainty, however, we should always bear in mind that any bodily or mental depression has a tendency to flatten even our recollection. Any pitch of the Standard Scale may be taken as a key-tone. A scale or key is named from the letter taken as the key-tone. The different keys are indicated in the notation by the signatures "Key C," "Key G" and so on.

**To pitch tunes.** Up to this point the teacher has fixed the pitch of the key-tone. The pupils themselves should now learn to do it in turn. The pupil strikes the C' tuning-fork and taking the tone it gives, sings down the scale to the tone he wants. This tone he swells out, and then repeats it to the syllable *doh*, and perhaps sings the scale or chord of DOH to confirm the key. Further instructions on pitching tunes in the Fourth Step.

Ex. 132. KEY G. Round in three parts.

{ *d* : *d* | *f* : *m* | *r* : *s* | *m* : — | <sup>\*</sup>*d* : *d* | *l* : *d* | *t* : *t* | *d* : — | *d* : *d* | *f* : *f* | *s* : *s* | *d* : — ||  
 { Come now, let us | merry be, | Fill our souls with | mirth and glee, | Hearts and voices | all a - gree. ||

Ex. 133. KEY C. Round in four parts.

{ : *s* | *d'* : *d'* | *r'* : *r'* | *m'* : *m'* | *d'* : *d'* | *l* : *l* | *t* : *t* | *d'* : — | — : *s* }  
 { If | hap - pi - ness has | not her seat, And | cen - tre in the | breast, | — We }  
 { *f* : *f* | *f* : *f* | *m* : *s* | *d'* : *s* | *l* : *f* | *r* : *s* | *d* : — | — ||  
 { may be wise or | rich or great, But | nev - er can be | blest. ||

Ex. 134. KEY G. Round for three parts.

{ : *s* | *s* : — : *m* | *l* : — : *s* | *s* : — : *f* | *m* : — : *m* | *m* : — : *d* | *f* : — : *m* }  
 { What you've | to | do | get | done | to - | day! | And | do | not | for | to - }  
 { *r* : *d* : *t* | *d* : — : *d* | *d* : — : *d* | *f* : — : *d* | *s* : — : *s* | *d* : — : *d* : — ||  
 { | mor - - row | stay! | There's | al - - ways | dan - - ger | in | de - | lay! ||

d'—C'

t—B

l—A

s—G

f—F

m—E

r—D

d—C

Ex. 135. KEY D. Round in two parts.

U.

{ | d :r | m :f | s :— | — :m | f :s | l :t | d' :— | — :s }  
 { Now we say fare - well, Our pleas - ant work is done; Good }

\*  
 { | d' :s | :s | t<sub>1</sub> :r | s :s | l :s | f :r | d :— | — :— ||  
 { | bye, then, good bye then, All un - til to - mor - row's sun. ||

Ex. 136. KEY F. Round in three parts.

{ | s :— :l | s :— :m | s :— :l | s :— :m | s :f :m | r :m :f | m :— :— | — :— :— }  
 { | With the Spring - time comes the rob - in | Singing his cheerful re - frain, }

\*  
 { | m :— :f | m :— :d | m :— :f | m :— :d | m :r :d | t<sub>1</sub> :d :r | d :— :— | — :— :— }  
 { | Sing a - way you hap - py bird - ling, Bring us the Spring-time a - gain, }

{ | d :— : | d :— : | d :— : | d :— : | s<sub>1</sub> :s<sub>1</sub> :s<sub>1</sub> | s<sub>1</sub> :s<sub>1</sub> :s<sub>1</sub> | d :— :— | — :— :— }  
 { | Hark! hark! hark! hark! | Hear the mel - o - di - ous strain. ||

Ex. 137. KEY D. Round in two parts.

{ | d :r :m | f :— :s | l :— :t | d' :— :s | <sup>\*</sup>d' :t | d' | l :— :s | f :m :r | d :— :— }  
 { | Who sows good seed in fruit - ful loam, Shall <sup>\*</sup>bear with joy the har - vest home. ||

Ex. 138. KEY C. Round in two parts.

{ | d' :— :d' | t :d' | f :— :f | m :— : | <sup>\*</sup>d' :— :d | f :m | t :— :t | d' :— : }  
 { | While we meet in peace a gain, Sing with joy the grate - ful strain. ||

Ex. 139. KEY D. Round in three parts.

{ | s :t | d' :d' | d' | t . l :s . f | m . r :d | s :s | s :m }  
 { | Hark! how | pleas - ant, the merry chiming of the bells, | Sweet - ly | peal - ing. ||

Ex. 140. KEY D. Round in two parts.

F. F. S.

{ | m :m | <sup>~</sup>f :m | m :m | <sup>~</sup>f :m | m :m | <sup>~</sup>f :m | d :r | m : | s :s }  
 { | If the | weath - er keeps so | storm - y and the | rain comes down like that, | I shall }

{ | <sup>~</sup>l :s | s :s | <sup>~</sup>l :s | s :s | <sup>~</sup>l :s | m :s | <sup>~</sup>d' : }  
 { | nev - er have the | priv - i - lege of | wear - ing my new hat. ||



Ex. 141. KEY C.

T. F. S.

{	s	l	s	m	s	l	s	m	s	l	l	t	t	d'	—	—	d'	}
{	1. O	sweet	to	me	the	gea - tle	spring,	When	earth	is	robbed	in	flowers,	And			And	}
{	2. The	plow - man	drives	his	shin - ing	share	A -	cross	the	mel - low	lea,			lea,			And	}
{	:m	f	:m	d	:m	f	:m	d	:m	f	:f	r	:r	m	—	—	m	}

{	t	l	s	d'	t	l	s	l	s	m	f	s	m	—	—			}
{	bean - ti - ful	the	sum - mer	time,	With	all	its	leaf - y	bowers,									}
{	lays	the	fur - rows	broad	and	fair,	As	waves	up - on	the	sea,							}
{	s	:f	m	:m	s	:f	m	:f	m	:d	r	:m	d'	—	—			}

Ex. 142. KEY G.

T. F. S.

{	m	—	m	s	—	m	d	—	d	m	—	d	l	—	d	f	—	l	s <sub>1</sub>	d	m	r	—	—	}	
{	All	that	now	so	dark	ap -	pears,	While	earth's	dark	shad -	ows	dim	the	sight,											}
{	d	—	d	m	—	d	m <sub>1</sub>	—	m <sub>1</sub>	s <sub>1</sub>	—	m <sub>1</sub>	f <sub>1</sub>	—	l <sub>1</sub>	l <sub>1</sub>	—	f <sub>1</sub>	m <sub>1</sub>	s <sub>1</sub>	d	t <sub>1</sub>	—	—	}	

{	m	—	m	s	—	m	d	—	d	m	—	d	l	—	d	f	—	l	s <sub>1</sub>	m	r	d	—	—	}	
{	All	our	doubts	and	all	our	fears	Will	be	made	clear	in	heav -	en's	light.											}
{	d	—	d	m	—	d	m <sub>1</sub>	—	m <sub>1</sub>	s <sub>1</sub>	—	m <sub>1</sub>	f <sub>1</sub>	—	l <sub>1</sub>	l <sub>1</sub>	—	f <sub>1</sub>	m <sub>1</sub>	s <sub>1</sub>	f <sub>1</sub>	m <sub>1</sub>	—	—	}	

Ex. 143. KEY E2.

T. F. S.

{	s	—	—	m	f	s	l	—	—	l	—	—	d'	t	l	d'	t	l	s	—	—	m	—	}	
{	Far	out	in	the	wild	-	wood,	Beauti -	ful	flowers	are	grow -	ing,												}
{	m	—	—	d	r	m	f	—	—	f	—	—	l	s	f	l	s	f	m	—	—	d	—	}	

{	m	:	f	:	s	:	l	:	s	l	s	f	s	f	m	—	—	m	—	}					
{	Sweet	the	gift	kind	Na -	ture	is	ev -	er	be -	stow -	ing.													}
{	d	:	r	:	m	:	f	:	m	f	m	r	m	r	d	—	—	d	—	}					

BEAUTIFUL MONTH OF MAY.

Ex. 144. KEY C.

T. F. S.

FINE.

{	s	s	s	s	—	s	m'	—	—	—	r'	r'	r'	m'	—	r'	d'	—	—	—	—	}		
{	Beauti -	ful	month	of	May,		beau -	ti -	ful	month	of	May,												}
{	m	:m	:m	m	—	m	s	—	—	—	f	:f	:f	s	—	f	m	—	—	—	—	}		

D. C.\*

{	d'	t	—	l	s	—	l	s	—	f	m	—	d'	t	—	l	s	—	l	s	—	f	m	—	—	}
{	'Tis	then	the	flow'rs	be -	gin	to	bloom,	And	blos -	soms	shed	a	sweet	per -	fume.										}
{	Oh!	how	I	love	thy	skies	so	blue,	Thy	lil -	ies	and	thy	vio -	lets	too.									}	
{	With	joy	thy	glad	re -	turn	we	greet,	No	oth -	er	month	is	half	as	sweet.									}	
{	m	s	—	f	m	—	f	m	—	r	d	—	m	s	—	f	m	—	f	m	—	r	d	—	—	}

\* DA CAPO, abbreviated D. C. means repeat from the beginning, ending at the word FINE.

THE DAISY.

T. F. SEWARD.

Ex. 145. KEY C.

} m . m : m . f	} s : d'	} m . m : m . f	} s : —	} s . s : s . s
} 2. Sun - ny lit - tle blos - som	} On their slen - der stalk,	} How much they would		
			} d . d : d . r	} m : m

} l . d' : t . l	} s : m	} r : —	} s . s : t . t	} r : s
} teach us If they could but	} talk;	} Ev - er look - ing up - ward		
			} f . l : s . f	} m : d

} s . s : d' . d'	} m' : —	} m' . m' : d' . d'	} l . d' : t . l	} s : t	} d' : —
} All the live - long day,	} Bright their fa - ces turn to catch each sun - beam's ray.				
		} m . m : m . m	} s : —	} s . s : m . m	} f . l : s . f

HOPE ON, AND HOPE EVER.

Ex. 146. KEY E.

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

} s : f	} : m	} m : —	} : —	} r :	} : r	} r : m	} : f	} f : m	} : r
} t <sub>1</sub> : r	} : d	} d : —	} : —	} t <sub>1</sub> :	} : t <sub>1</sub>	} t <sub>1</sub> : d	} : r	} r : d	} : t <sub>1</sub>

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

} t : —	} : t	} d' : t	} : l	} s : f	} : m	} r : —	} : —	} m : —
} r : —	} : f	} m : r	} : d	} m : r	} : d	} t <sub>1</sub> : —	} : —	} i : —

## Ex. 147. KEY Bz.

{	s <sub>1</sub> :—	d :t <sub>1</sub>	l <sub>1</sub> :—	r :d	t <sub>1</sub> :—	m :r	d —	f :m	}
{	:	d <sub>1</sub> :—	f <sub>1</sub> :m <sub>1</sub>	r <sub>1</sub> :—	s <sub>1</sub> :f <sub>1</sub>	m <sub>1</sub> :—	l <sub>1</sub> :s <sub>1</sub>	f <sub>1</sub> :—	}
{	r :—	s :f	m :—	:	l <sub>1</sub> :—	t <sub>1</sub> :—	d :—	:	}
{	t <sub>1</sub> :l <sub>1</sub>	s <sub>1</sub> :—	d :—	:	f <sub>1</sub> :m <sub>1</sub>	r <sub>1</sub> :s <sub>1</sub>	d <sub>1</sub> :—	:	}

## Ex. 148. KEY F.

## THE CRICKET.

T. F. SEWARD.

{	s :s	s :s	m . s :l . s	m . s :l . s	m . d :l <sub>1</sub> . s <sub>1</sub>	m . d :l <sub>1</sub> . s <sub>1</sub>	}
{	Chirp, chirp,	chirp, chirp,	Lit-tle cricket,	full of mirth,	Chirping on the	kitchen hearth,	}
{	:	:	Lit-tle cricket,	tell me, pray,	Why you sing both	night and day,	}
{	:	:	d . m :f . m	d . m :f . m	s <sub>1</sub> . m <sub>1</sub> :f <sub>1</sub> . m <sub>1</sub>	s <sub>1</sub> . m <sub>1</sub> :f <sub>1</sub> . m <sub>1</sub>	}
{	:	:	d :	d :	d :	d :	}
{	:	:	Chirp,	chirp,	chirp,	chirp,	}

{	m . s :l . s	m . s :l . s	m . d :l <sub>1</sub> . s <sub>1</sub>	l <sub>1</sub> . d :d	m . m :m . m	m . m :r . d	}
{	Whereso-e'er be	thine a - bode,	Al - ways har - bin -	ger of good.	Pay me for thy	warm re - treat,	}
{	Did you know we	love to hear	Chirping forth your	notes of cheer.	If like you we'd	live in song,	}
{	d . m :f . m	d . m :f . m	s <sub>1</sub> . m <sub>1</sub> :f <sub>1</sub> . m <sub>1</sub>	f <sub>1</sub> . f <sub>1</sub> :m <sub>1</sub>	s <sub>1</sub> . s <sub>1</sub> :s <sub>1</sub> . s <sub>1</sub>	s <sub>1</sub> . s <sub>1</sub> :f <sub>1</sub> . m <sub>1</sub>	}
{	d :	d :	d :	d :d	d :	d :	}
{	chirp,	chirp,	chirp,	chirp, chirp,	chirp,	chirp,	}

{	s . s :s . s	s . s :f . m	m . s :l . s	m . s :l . s	m . d :l <sub>1</sub> . s <sub>1</sub>	l <sub>1</sub> . d :d	}
{	With a song more	soft and sweet,	In re - turn thou	shalt re - ceive	Such a song as	I can give.	}
{	Work and sing the	whole day long,	What a deal of	good we'd do	In the world we're	passing through.	}
{	m . m :m . m	m . m :r . d	d . m :f . m	d . m :f . m	s <sub>1</sub> . m <sub>1</sub> :f <sub>1</sub> . m <sub>1</sub>	f <sub>1</sub> . f <sub>1</sub> :m <sub>1</sub>	}
{	d :	d :	d :	d :	d :	d :d	}
{	chirp,	chirp,	chirp,	chirp,	chirp,	chirp, chirp.	}

## Ex. 149. KEY F.

## WORK WHILE YOU WORK.

T. F. S.

{	d :m . d	s :	f :m . m	r :	d . r :m . f	}
{	1. Work while you	work,	play while you	play,	That is the	}
{	2. One thing each	time	done	ve - ry well	Makes a good	}
{	d :d . d	m :	r :d . d	t <sub>1</sub> :	d . t <sub>1</sub> :d . r	}
{	D.C. ork while you	work,	play while you	play,	That is the	}
{	d :d . d	d :	t <sub>1</sub> :d . d	s <sub>1</sub> :	d :d . d	}



## Ex. 153. KEY E2.

d	—	m	:d	s	—	:	:	f	—	m	:r	d	—
d	—	m	:d	s <sub>1</sub>	—	t <sub>1</sub>	—	—	—	d	:t <sub>1</sub>	d	—
d	—	m	:d	s	—	:	r	—	—	s	:f	m	—
d	—	m	:d	s <sub>1</sub>	—	—	—	—	—	s <sub>1</sub>	:s <sub>1</sub>	d	—

## Ex. 154. KEY F.

d	—	m	:d	s	—	:	r	—	—	d	:t <sub>1</sub>	d	—
d	—	m	:d	s <sub>1</sub>	—	t <sub>1</sub>	—	—	—	d	:s <sub>1</sub>	s <sub>1</sub>	—
d	—	m	:d	s	—	:	:	f	—	m	:r	m	—
d	—	m	:d	s <sub>1</sub>	—	—	—	—	—	s <sub>1</sub>	:s <sub>1</sub>	d	—

## COMING NIGHT.

KEY F. M. 86.

B. C. U.

d	:d	t <sub>1</sub>	:t <sub>1</sub>	l <sub>1</sub>	:l <sub>1</sub>	s <sub>1</sub>	:—	d	:d	r	:m	s	:m	r	:—
s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	f <sub>1</sub>	:f <sub>1</sub>	m <sub>1</sub>	:—	s <sub>1</sub>	:d	t <sub>1</sub>	:d	d	:d	t <sub>1</sub>	:—
1. Slow-ly,	gent - ly	comes	the	night,		With its		heav - y		e - bon		moon	and	pall,	
2. O, the	won - drous	brow	of	night,		Beau - ti -		ful	with	moon	and	star,		star,	
m	:m	r	:r	d	:r	m	:—	m	:m	s	:s	s	:s	s	:—
d	:d	s <sub>1</sub>	:s <sub>1</sub>	l <sub>1</sub>	:t <sub>1</sub>	d	:—	d	:d	s <sub>1</sub>	:d	m	:d	s <sub>1</sub>	:—

m	:m	f	:f	s	:d'	l	:—	l	:s	s	:m	m	:r	d	:—
d	:d	t <sub>1</sub>	:t <sub>1</sub>	d	:d	d	:—	d	:d	t <sub>1</sub>	:d	d	:t <sub>1</sub>	d	:—
But the	cres - cent	RIS - ING		CLEAR,		Sheds a		mel - low		light	o'er			all.	
Send - ing	forth its	SIL - VER		LIGHT,		O'er the		dark - 'ning		shades a				far.	
s	:s	s	:s	s	:s	f	:—	f	:s	s	:s	s	:f	m	:—
d	:d	r	:r	m	:m	f	:—	f	:m	r	:d	s <sub>1</sub>	:s <sub>1</sub>	d	:—

KEY E2. M. 76.

## SILENT VALE.

B. C. U.

s	:s	l	:l	s	:m	s	:m	d	:d	r	:r	m	:s	r	:—	s	:s	l	:l
d	:d	d	:d	d	:d	d	:d	d	:d	t <sub>1</sub>	:t <sub>1</sub>	d	:d	t <sub>1</sub>	:—	d	:d	d	:d
1. Si - lent	vale! where	love	and	pleas - ure		Ev - er	round	our		cot - tage	flow'd;	Beauteous	as	the					
2. Fare ye	well, ye	loft - y	shad - ows,	Which	have	shield - ed		oft	our	head;		Still	be	green	ye				
m	:m	f	:f	m	:s	m	:s	l	:m	s	:s	s	:s	s	:—	m	:m	f	:f
d	:d	d	:d	d	:d	d	:d	l <sub>1</sub>	:l <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	d	:m	s	:—	d	:d	d	:d

d	:l	s	:m	s	:s	d	:d	m	:r	d	:—	f	:f	l	:l	m	:m	s	:—
d	:d	d	:d	d	:d	d	:d	d	:t <sub>1</sub>	d	:—	d	:d	d	:d	d	:d	d	:—
WESTERN	EVENING,	Love - ly	as	the		sun - lit	cloud,	Peaceful	as	the		ves - per	bell,						
LOVE - LY	MEADOWS,	Fields with	bright - est	flow'rs	be	spread;		Fields	where	oft	the	ves	per	song,					
l	:f	m	:s	m	:m	m	:m	s	:f	m	:—	l	:l	f	:f	s	:s	m	:—
d	:d	d	:d	d	:d	l <sub>1</sub>	:l <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	d	:—	f	:f	f	:f	d	:d	d	:—

<sup>m</sup>	s : m	s : m	d : r	m : -	s : m	s : m	s : -	s : -	s : -	- : -
	d : d	d : d	d : t <sub>1</sub>	d : -	d : d	d : d	d : -	t <sub>1</sub> : -	d : -	- : -
	Thee we bid a long fare - well, Swelled in ech - oes sweet and long,				Thee we bid a long fare - well, Thee we bid a long fare - well.					
	m : s	m : d	m : s	s : -	m : s	m : s	m : -	r : -	m : -	- : -
	d : d	d : d	l <sub>1</sub> : s <sub>1</sub>	d : -	d : d	d : d	s <sub>1</sub> : -	s <sub>1</sub> : -	d : -	- : -

SONG OF THE AUTUMN.

KEY C. M. 76.

Words and Music by FRANK FOREST, by per.

d' : d' : d'	t : t : t	l : l : l	s : s : s	f : f : f	m : m : m	r : - : -	- : - : -
m : m : m	s : s : s	f : f : f	m : m : m	r : r : r	d : d : d	t <sub>1</sub> : - : -	- : - : -
1. Beauti - ful morning, the au-tumn a - dorn-ing, Oc - to - ber's as pleasant as May;							
2. Let us be straying, no time for de - lay - ing, Oc - to - ber's as pleasant as May;							
s : s : s	s : s : s	s : l : t	d' : d' : d'	s : s : s	s : s : s	s : - : -	- : - : -
d : d : d	d : d : d	d : d : d	d : d : d	t <sub>1</sub> : t <sub>1</sub> : t <sub>1</sub>	d : d : m	s : - : -	- : - : -

r' : r' : r'	d' : d' : d'	t : t : t	l : l : l	s : s : s	l : l : l	s : - : -	s : l : t
f : f : f	m : m : m	r : r : r	m : m : m	r : r : r	r : r : r	r : - : -	r : m : f
Long tho' the shadows Thrown out on the meadows, The for - ests are ro - sy and gay; Mer - ri - ly							
Nuts we will gath - er To cheer win-try weather; A - way to the for - ests, a - way; Cheerful - ly							
t : t : t	d' : d' : d'	r' : r' : r'	d' : d' : d'	t : t : t	d' : d' : d'	t : - : -	t : d' : r'
s : s : s	s : s : s	s : s : s	d : d : d	r : r : r	r : r : r	s : - : -	f : m : r

d' : d' : d'	t : t : t	l : l : l	s : s : s	f : f : f	m : m : m	r : - : -	- : - : -
m : m : m	s : s : s	f : f : f	m : m : m	r : r : r	d : d : d	t <sub>1</sub> : - : -	- : - : -
birds are now fill - ing the air with their trilling, Let us be as joy - ful as they;							
squirrels are chipping in time with our tripping, They of - fer to show us the way;							
m' : r' : d	s : s : s	s : l : t	d' : d' : d'	s : s : s	s : s : s	s : - : -	- : - : -
d : d : d	d : d : d	d : d : d	d : d : d	l <sub>1</sub> : t <sub>1</sub> : d	r : m : f	s : - : -	- : - : -

r' : r' : r'	d' : d' : d'	t : t : t	l : l : l	s : l : s	f : m : r	d : - : -	- : - : -
f : f : f	m : m : m	r : r : r	m : m : m	r : r : r	t <sub>1</sub> : t <sub>1</sub> : t <sub>1</sub>	d : - : -	- : - : -
Fling a - way sor - row, Ne'er grieve for the morrow, Oc - to - ber's as pleasant as May.							
Fling a - way sor - row, Ne'er grieve for the morrow, Oc - to - ber's as pleasant as May.							
t : t : t	d' : d' : d'	r' : r' : r'	d' : d' : d'	t : t : t	s : s : f	m : - : -	- : - : -
s : s : s	s : s : s	s : s : s	d : d : d	r : r : r	s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	d : - : -	- : - : -

## MOTHER, CHILDHOOD, FRIENDS AND HOME.

KEY F. M. 76.

C. G. ALLEN.

s :s	l :s	d :f	m :—	m :r	f :m	r :d	r :—	m :f	s :d
d :d	d :d	d :d	d :—	d :t <sub>1</sub>	r :d	t <sub>1</sub> :d	t <sub>1</sub> :—	d :r	m :d
1. Twin'd with ev - ery	earth - ly tie,	Mem'ries sweet that	can - not die;	Breathing still where -					
2. Oth - er climes may	charm a - while,	Oth - er eyes in	beau - ty smile;	Yet we mur - mur					
m :m	f :m	m :l	s :—	s :s	s :s	f :m	s :—	s :s	s :m
d :d	d :d	d :d	d :—	s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :l <sub>1</sub>	s <sub>1</sub> :—	d :d	d :

l :l	s :—	d :r	m :s	m :r	d :—	r :m	f :r	m :f	s :—
d :d	d :—	d :t <sub>1</sub>	d :d	d :t <sub>1</sub>	d :—	t <sub>1</sub> :d	r :t <sub>1</sub>	d :d	d :—
e'er we roam,	Moth - er, child - hood,	friends and home.	Green the gar - den	where we played,					
as we roam,	Moth - er, child - hood,	friends and home.	All of joy we	fond - ly prize,					
f :f	m :—	m :s	s :m	s :f	m :—	s :s	s :s	s :r	m :—
f <sub>1</sub> :l <sub>1</sub>	d :—	l <sub>1</sub> :s <sub>1</sub>	d :d	s <sub>1</sub> :s <sub>1</sub>	d :—	s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	d :d	d :—

l :s	s :f	f :m	r :—	m :f	s :d	l :l	s :—	d :r	m :s	m :r	d :—
d :d	r :r	r :d	t <sub>1</sub> :—	d :r	m :d	d :d	d :—	d :t <sub>1</sub>	d :d	d :t <sub>1</sub>	d :—
Dear the old fa -	mil - iar shade,	In our dreams how	oft they come,	Mother, childhood,	friends and h						
Twin'd with all our	fond - est ties,	Sa - cred still where -	e'er we roam,	Mother, childhood,	friends and h						
f :m	s :s	s :s	s :—	s :s	s :m	f :f	m :—	m :s	s :m	s :f	m :—
d :d	t <sub>1</sub> :t <sub>1</sub>	t <sub>1</sub> :d	s <sub>1</sub> :—	d :d	d :d	f <sub>1</sub> :l <sub>1</sub>	d :—	l <sub>1</sub> :s <sub>1</sub>	d :d	s <sub>1</sub> :s <sub>1</sub>	d :—

## THE WAYSIDE WELL.

KEY C.

B. C. UNSELD.

s .s	:m .m	f .f	:r	r .m	:f .s	l	:s	s .s	:m .m
m .m	:d .d	r .r	:t <sub>1</sub>	t <sub>1</sub> .d	:r .m	f	:m	m .m	:d .d
1. Oh! the pret - ty	way - side well,	Wreath'd a - bout with	ro - - - ses,	When be - guiled with					
2. Treads the dro - ver	on the sward,	Comes the la - b'rer	to thee,	Free as gen - tie -					
3. Fair the greet - ing	face as - cends,	Like a na - iad	daugh - ter,	When the peas - ant					
d' .d'	:s .s	s .s	:s	s .s	:s .d'	d'	:d'	d' .d'	:s .s
d .d	:d .d	s <sub>1</sub> .s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub> .s <sub>1</sub>	:s <sub>1</sub> .s <sub>1</sub>	d	:d	d .d	:d .d

f .f	:r	r .s	:t .s	l	:s	f .f	:r .r	m .f	:s
r .r	:t <sub>1</sub>	t <sub>1</sub> .t <sub>1</sub>	:r .r	r	:r	r .r	:t <sub>1</sub> .t <sub>1</sub>	d .r	:m
sooth - ing spell,	Wea - ry foot re -	pos - - es;	With a wel - come	fresh and green,					
man or lord,	From his steed to	woo thee;	Thou from parch - ing	lip dost earn,					
las - sie bends	To the trem - bling	wa - - ter.	When she leans up -	on her pail,					
s .s	:s	s .s	:s .s	d'	:t	t .t	:s .s	s .s	:d'
s <sub>1</sub> .s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub> .s <sub>1</sub>	:s <sub>1</sub> .t <sub>1</sub>	r	:s	s .s	:s <sub>1</sub> .s <sub>1</sub>	d .d	:d

THIRD STEP.

l .l :d' .l	l :s	d' .d' :s .s	m .f :s	l .s :m .d	r :d
f .f :l .f	f :m	m .m :m .m	d .r :m	f .m :d .d	t <sub>1</sub> :d
Wavethy bor - der	grass - es,	By the dust - y	trav' - ler scen,	Sighing as he	pass - es.
Many a murmured	bless - ing,	And en - joy - est	in thy turn,	In - no - cent ca -	ress - ing.
Glan - cing o'er the	mead - ow,	Sweet shall fall the	whispered tale	Soft the doub - le	shad - ow.
d' .d' :d' .d'	d' :d'	s .s :d' .d'	s .s :s	s .s :s .m	f :m
f .f :f .f	d :d	d .d :d .d	d .d :d	s <sub>1</sub> .s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> :d

MUSIC EVERYWHERE.

KEY G. M. 90.

CHESTER G. ALLEN, by per.

d .d :t <sub>1</sub> .l <sub>1</sub>	s <sub>1</sub> :d	r .r :d .t <sub>1</sub>	d :—	d .d :t <sub>1</sub> .l <sub>1</sub>
m <sub>1</sub> .m <sub>1</sub> :s <sub>1</sub> .f <sub>1</sub>	m <sub>1</sub> :s <sub>1</sub>	l <sub>1</sub> .l <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> :—	m <sub>1</sub> .m <sub>1</sub> :s <sub>1</sub> .f <sub>1</sub>
1. Mu - sic in the	spring - time,	Wak - ing up the	flowers;	Mu - sic in the
2. Mu - sic in the	rain - - drops,	Fall - ing in the	night;	Mu - sic in the
d .d :d .d	d :m	f .f :m .r	m :—	d .d :d .d
d .d :d .d	d :d	f <sub>1</sub> .f <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	d <sub>1</sub> :—	d .d :d .d

s <sub>1</sub> :d	r .r :d .t <sub>1</sub>	d :—	r .m :r .d	t <sub>1</sub> :d
m <sub>1</sub> :s <sub>1</sub>	l <sub>1</sub> .l <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> :—	t <sub>1</sub> .d :t <sub>1</sub> .l <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>
green trees,	Mu - sic in the	bowers;	Mu - sic in the	cot - - tage,
young birds,	When the day is	bright;	Mu - sic in the	crick - et,
d :m	f .f :m .r	m :—	s .s :s .r	r :m
d :d	f <sub>1</sub> .f <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	d <sub>1</sub> :—	s <sub>1</sub> .s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>

r .m :f .m	r :—	d .d :t <sub>1</sub> .l <sub>1</sub>	s <sub>1</sub> :d	r .r :d .t <sub>1</sub>	d :—
t <sub>1</sub> .d :r .d	t <sub>1</sub> :—	s <sub>1</sub> .s <sub>1</sub> :s <sub>1</sub> .f <sub>1</sub>	m <sub>1</sub> :s <sub>1</sub>	l <sub>1</sub> .l <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> :—
Mu - sic in the	lea,	Mu - sic in the	south wind,	Mu - sic o'er the	sea.
Chirping loud and	clear,	Mu - sic in the	spring time,	Mu - sic all the	year.
s .s .s .s	s :—	m .m .d .d	d :m	f .f :m .r	m :—
s <sub>1</sub> .s <sub>1</sub> .s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> :—	d .d .d .d	d :d	f <sub>1</sub> .f <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	d <sub>1</sub> :—

SKATING GLEE.

KEY C. M. 100 beating twice.

A. S. KIEFFER.

s :s	— :s	s :— :s	l :— :l	l :— :l	t :— :t	t :l :t	d' :— :—	s :—
m :m	— :m	m :— :m	f :— :f	f :— :f	f :— :f	f :— :f	m :— :—	m :—
1. O	come	with me,	and we	will go	And	try the win -	ter's	cold,
2. We	have	our mer -	ry	games in	spring.	Of ball and	oth - - er	sorts,
3. With	sled	and satch -	el	off we	start,	The smok -	ing break -	fast
4. But	when	the les - -	sons	all are	done,	O then	we're on	the
d' d' :—	d' d' :—	d' d' :—	d' d' :—	d' d' :—	d' d' :—	s :—	s :—	s :—
d d :—	d d :—	d d :—	f :—	f :—	f :—	s :—	s :—	s :—



{	:s		s :-:s		s :-:s		l :-:l		l :-:l		t :-:t		t :l :t		d' :-: -		d' :-	}											
{	:m		m :-:m		m :-:m		f :-:f		f :-:f		f :-:f		f :-:f		m :-: -		m :-	}											
	It		freez - es		now,		and		soon		will		snow,		But		we		are		tough		and		bold,		sir.		
	But		win - ter,		too,		his		share		can		bring		Of		old		and		cheez -		ful		sports,		sir.		
	And		all		the		day,		with		book		and		chart,		We		have		e -		nough		to		do,		sir.
	And		by		the		red - -		ly		sink -		ing		sun,		We're		skat -		ing		it		so		nice,		sir.
{	:d		d' :-:d'		d' :-:d'		d' :-:d'		d' :-:d'		s :-:s		s :-:s		s :-:s		s :-:s		s :-:s		s :-:s		s :-:s		s :-:s		s :-:s		s :-:s
{	:d		d :-:d		d :-:d		f :-:f		f :-:f		f :-:f		s :-:s		s :-:s		s :-:s		d :-:d		d :-:d		d :-:d		d :-:d		d :-:d		d :-:d

Jc																													
{	d' :-: -		m' :-: -		l :-: -		d' :-: -		t :-: -		t :l :t		1st time.	D. S.	2d time.		d' :-: -		s :-: -		d' :-: -		-: -		-: -		-: -		-: -
	Come,.....				come,.....																								
{	m' :-: -		s :-: -		f :-: -		f :-: -		f :-: -		f :-: -		m' :-: -		m' :-: -		m' :-: -		m' :-: -		m' :-: -		-: -		-: -		-: -		-: -
	Come,		come,		come,		come,		come,		Oh, come with		me,		sir,		me.												
{	s :-: -		d' :-: -		d' :-: -		l :-: -		s :-: -		r' :-: -		r' :-: -		d' :-: -		d' :-: -		d' :-: -		d' :-: -		-: -		-: -		-: -		-: -
{	d :-: -		d :-: -		f :-: -		f :-: -		s :-: -		s :-: -		s :-: -		d :-: -		d :-: -		d :-: -		d :-: -		-: -		-: -		-: -		-: -

LO! THE GLAD MAY MORN.

KEY D M. 120.

FROM THE GERMAN.

The song.																																													
{	d . d		m : m		m : f . m		m . r : r . d		r . r : m . r		d : d		m : r . d		t <sub>1</sub> :-: -		-: -		-: -		d . m		-: -		-: -		-: -		-: -																
	1. Lo! the		glad		May		Morn,		With		her		rosy		light		is		break-		ing,		O		er		the		hills		so		love		-		ly		and		fair;		Anal		the
{	d . d		m : m		m : f . m		m . r : r . d		r . r : m . r		d : d		m : r . d		t <sub>1</sub> :-: -		-: -		-: -		d . d		-: -		-: -		-: -		-: -																
	2. Oe the		rus -		tic		wild,		When		the		i -		dle		winds		are		blow-		ing,		We		will		roam		with		pleas -		ure		to -		day;		On		the		
{	d . d		m : m		m : f . m		m . r : r . d		r . r : m . r		d : d		m : r . d		t <sub>1</sub> :-: -		-: -		-: -		d . d		-: -		-: -		-: -		-: -																
	3. Oh, the		glad		May		morn,		Like		a		child		she		comes		to		met,		With		her		brow		all		cov -		er'd		with		flow'rs;		And		she				
{	m . s		d' : d'		d' : d' . d'		d' . s : s . s		s . s : s . s		s : d'		d' : s . s		s : -		-: -		-: -		m . s		-: -		-: -		-: -		-: -																
{	d . d		d : d		d : d . d		s <sub>1</sub> . s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub>		s <sub>1</sub> . s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub>		d : d		d : d . d		s <sub>1</sub> :-: -		-: -		-: -		d . d		-: -		-: -		-: -		-: -																

†																																											
{	s : s		s : l . s		s . f : f . m		f . f : s . f		m : m		s : f . m		r :-: -		-: -		-: -		-: -		-: -		-: -		-: -		-: -		-: -														
	pure		young		buds,		From		their		dewy		sleep		a -		waking,		Mirth		and		mu -		sic		float		in		the		air.										
{	m : m		m : f . m		m . r : r . d		r . r : m . r		d : d		m : r . d		t <sub>1</sub> :-: -		-: -		-: -		-: -		d . d		-: -		-: -		-: -		-: -														
	mos -		sy		bank,		Where		the		crystal		brook		is		flow-		ing,		We		will		crown		our		queen		of		the		May.								
{	d' : d'		d' : d' . d'		d' . s : s . s		s . s : s . s		s : d'		d' : s . s		s : -		-: -		-: -		-: -		m . s		-: -		-: -		-: -		-: -														
	calls		the		birds,		All		the		merry		birds		to		greet		us,		And		the		laugh -		ing,		bright		summer		hours,										
{	d : d		d : d . d		s <sub>1</sub> . s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub>		s <sub>1</sub> . s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub>		d : d		d : d . d		s <sub>1</sub> :-: -		-: -		-: -		-: -		d . d		-: -		-: -		-: -		-: -														

† cres - - cen																													
{	d . m		s . s : s . s		s		d' . t		l . l : l . l		l		r' . d'		t : s		s		l . t		d' :-: -		-: -		-: -		-: -		-: -
	Then		a -		way,		a -		way,		a -		way,		And		a -		May -		ing		we		will		go.		
{	d . d		m . m : m . m		m		m . s		f . f : f . f		f		f . f		f : m		f		f		m		-: -		-: -		-: -		-: -
	m . s		d' . d' : d' . d'		d'		d' . d'		d' . d' . d' . d'		d'		l . l		s : s		t		d' . r'		d' :-: -		-: -		-: -		-: -		
{	d . d		d . d : d . d		d		d . m		f . f . f . f		f		f . f		s : s		s <sub>1</sub>		s <sub>1</sub>		d		-: -		-: -		-: -		

MERRILY THE CUCKOO.

CHESTER G. ALLEN.

KEY D. M. 80.

s , s , s , s : s . m	d' . l : s	r . m : t' . l	s : m
m , m , m , m : m . d	m . f : m	t <sub>1</sub> . d : r . f	m : d
1. Merri-ly the cuck - oo	in the vale	To the morn is	sing - ing,
2. Pleasantly the sun with	gold - en light	Wakes the earth to	glad - ness,
d', d', d', d' : d' . s	s . d' : d'	s . s : s . t	d' : s
d , d , d , d : d . d	d . d : d	s <sub>1</sub> . s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub>	d : d

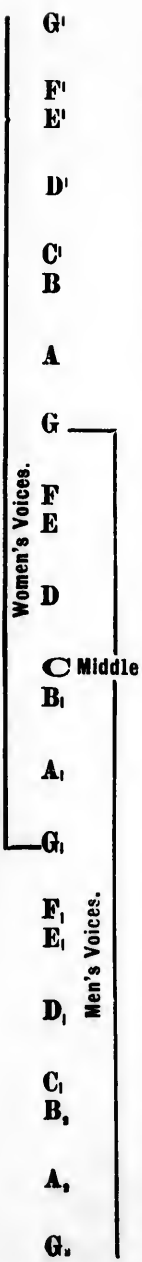
s , s , s , s : s . m	d' . l : s . d'	t . s : l . t	s : s . s
m , m , m , m : m . d	m . f : m . m	r . t <sub>1</sub> : d . r	t <sub>1</sub> : t <sub>1</sub> . t <sub>1</sub>
Cheeri-ly the ech - o's	fair - y tale By	sil - ver fount is	ring - ing. A -
Happi-ly we roam till	dew - y night With - out a	thought of	sad - ness. A -
d', d', d', d' : d' . s	s . d' : d' . s	s . s : s . s	s : s . s
d , d , d , d : d . d	d . d : d . d	r . r : r . r	s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub>

f . m : r . l	s . f : m . s	f . m : r . l	s . f : m
r . d : t <sub>1</sub> . f	m . r : d . m	r . d : t <sub>1</sub> . f	m . r : d
way, a - way, with	foot - steps free, We'll	chase the shad - ows	o'er the lea.
way, a - way, with	foot - steps free, We'll	chase the shad - ows	o'er the lea.
s . s : s . t	d' . d' : d' . s	s . s : s . t	d' . d' : d'
s <sub>1</sub> . s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub>	d . d : d . d	s <sub>1</sub> . s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub>	d . d : d

s , s , s , s : s	l , l , l , l : l	l . r' : d' . t	d' : -
m , m , m , m : m	f , f , f , f : f	f . f : m . r	m : -
Merri-ly we go.	Merri-ly we go.	None so gay as	we.
Merri-ly we go.	Merri-ly we go.	None so gay as	we.
d', d', d', d' : d'	d', d', d', d' : d'	l . l : s . s	s : -
d , d , d , d : d	f , f , f , f : f	f . r : s . s <sub>1</sub>	d : -

KEY F. Round for three parts.

{ m   d : - . r   m : m   d : - . r   m : f   m : r   d : t <sub>1</sub>   d : -   - : s }	{ The   bell doth toll, I   love its roll, Its   song I know full   well;   - : I }
{ m : - . f   s . s : s . s   m : - . f   s . s : l . l   s : f   m : r   m : -   - . }	{ love its ringing for it   calls to singing, With its   bim, bim, bim bome   bell. }
{ d : -   - :   d : -   - :   s : s   s <sub>1</sub> : s <sub>1</sub>   d : -   - }	{ Bome,   Bome,   Bim, bim, bim, bome   bell. }



**Classification of Voices.** The teacher may now proceed to a more definite classification of the voices. He will first explain the difference of pitch between the voices of men and the voices of women. This may be done by having the women sing the scale of C several times alone, and then let the men sing it alone. Most of the men will think they sang the same tones the ladies sang. To prove they did not let the ladies sing d (C) and sustain it while the men sing from their d up to d', when they reach their d' they will be in exact unison with the ladies. It will thus be seen that the voices of men are naturally an octave lower than the voices of women. This pitch C, which was just sung in unison, and which stands high in a man's voice and low in a woman's—is called Middle C. It is about the middle tone of the usual vocal compass and is common to

Ex. 155. KEY C.

LADIES.

}	d	:d	d	:d	d	:d	d	:d
	Now	our	voice	es	all	u	nit	ed,
}	d'	:d'	d'	:d'	d'	:d'	d'	:d'
	GENTLEMEN.							

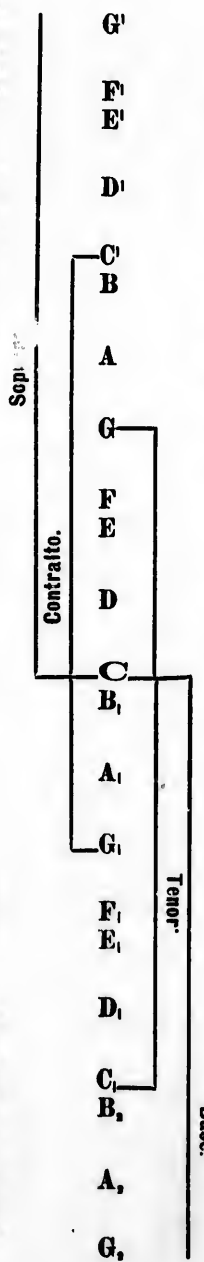
}	m	:m	s	:s	d'	:d'	t	:—
	Let	us	see	why	they	a	gree.	
}	d'	:d'	t	:t	l	:l	s	:—

}	t	:t	d'	:d'	s	:s	m	:m
	'Tis	be	cause	when	first	we	start	ed,
}	s	:s	d	:d	m	:m	s	:s

}	f	:f	m	:r	d	:d	d	:—
	We	were	sing	ing	Mid	dle	C.	
}	f	:s	l	:t	d'	:d'	d'	:—

The teacher may next examine the women's voices and classify them into high voices—called Soprano—and low voices, called Contralto. The high voices of men are called Tenor—the low voices of men are called Base. Each voice should be examined individually. To examine the women's voices the teacher gives G (first G above middle C) as a key-tone and requires the pupil to sing the scale, first upward as high as she can go, and then downward as low as she can go. If the fuller, more beautiful, and more easily produced tones of her voice lie above G it may be classed as a

nearly all musical instruments. The diagram on the left will show the usual vocal compass, male and female. The teacher may find it useful to draw this diagram on the black-board and have the tones sung at their proper pitch to his pointing. Let all begin at Middle C, the voices of the men and women in exact unison, then as the teacher points sing up the scale together. At G the men will stop, many of them will have to stop before reaching that tone, the women continue up to G'. Then descending the men will join in at G (at the proper pitch) and together descend to G, at this tone the women will stop, the men continuing down to G. Returning upwards, the women will join in at G', and so on.



high voice. If the best tones lie below G, then it may be called a low voice. The men's voices may be examined in the same way by taking G, (first G, below middle C), as a key-tone. It is the quality of the voice, not the compass, that decides the question. Cultivation may afterwards make a difference, but this simple mode of classification will answer for the present purpose. The diagram on the right shows the usual easy compass of the different voices.

**G<sup>1</sup> d<sup>1</sup>**  
**F<sup>1</sup> t**  
**E<sup>1</sup> l**  
**D<sup>1</sup> s**  
**C<sup>1</sup> f**  
**B m**

**Octave Marks.** The pitch of the key-tone of any key is always taken from the unmarked octave of the Standard Scale, and this *doh*, whatever pitch it may be, with the six tones above it are without octave marks. For instance, for the key G, the unmarked G of the Standard Scale is taken as *doh*, this *doh* with the six tones above, *r m f s l t*, are without octave mark; the scale below would have the the lower octave mark. This may be illustrated by the following diagram. To save the unnecessary multiplicity of octave marks both

in writing and printing, the Tenor and Base parts are always written an octave higher than they are sung. In quoting octave marks, as in dictation, the upper octave marks are distinguished by naming them before the note, the lower by naming 'them after—thus, C' is "one-C", d' is "one-doh", G, is "G-one", s, is "soh-one". It will help the memory to notice that the higher comes first. Thus, we say that the easy Base compass is, as above, "from G-two to C", that of Contralto "from the G-one to one-C", that of the Tenor "from C-one to unmarked F", that of the Soprano "from unmarked C to one-F".

EX. 156. KEY C.

		SOPRANO.															
A	r	d	:—	d	:d	d	:—	d	:d	m	:m	s	:s	d <sup>1</sup>	:—	—	:s
		CONTRALTO.															
G	d	d	:—	d	:d	d	:—	d	:d	m	:m	s	:s	m	:—	—	:m
		Once more u - nit - - - ed, And then in four parts sing; The															
		TENOR.															
F	t <sub>1</sub>	d <sup>1</sup>	:—	d <sup>1</sup>	:d <sup>1</sup>	d <sup>1</sup>	:—	d <sup>1</sup>	:d <sup>1</sup>	d <sup>1</sup>	:d <sup>1</sup>	s	:s	s	:—	—	:d <sup>1</sup>
		BASE.															
E	l <sub>1</sub>	d <sup>1</sup>	:—	d <sup>1</sup>	:d <sup>1</sup>	d <sup>1</sup>	:—	d <sup>1</sup>	:d <sup>1</sup>	d <sup>1</sup>	:d <sup>1</sup>	s	:s	d	:—	—	:d
		D s <sub>1</sub>															
		l	:l	l	:l	s	:—	d <sup>1</sup>	:d <sup>1</sup>	t	:t	t	:t	d <sup>1</sup>	:—	—	:—
		f	:f	f	:f	m	:—	m	:m	r	:r	r	:r	m	:—	—	:—
		meas-ure gent-ly flow - - ing, The pleas-ant tones will ring.															
C	f <sub>1</sub>	d <sup>1</sup>	:d <sup>1</sup>	d <sup>1</sup>	:d <sup>1</sup>	d <sup>1</sup>	:—	s	:s	s	:s	s	:s	s	:—	—	:—
B <sub>1</sub>	m <sub>1</sub>	f	:f	f	:f	d	:—	d	:d	s	:s	s	:s	d	:—	—	:—

ROBBINS. L. M.

DARIUS E. JONES.

KEY B<sub>2</sub>.

.s <sub>1</sub>	:l <sub>1</sub>	.l <sub>1</sub>	s <sub>1</sub>	:—	.d	:d	.d	d	:—	s	:r	m	.r	:d	:m
.m <sub>1</sub>	:f <sub>1</sub>	.f <sub>1</sub>	m <sub>1</sub>	:—	.m <sub>1</sub>	:f <sub>1</sub>	.f <sub>1</sub>	m <sub>1</sub>	:—	s <sub>1</sub>	s <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	:s <sub>1</sub>	:s <sub>1</sub>
		1. Thy home is with the hum-ble, Lord, The sim-plest and the													
		2. Dear Com-fort-er, e-ter-nal Love, If thou wilt stay with													
		3. Who made this beat - - - ing heart of mine, But thou, my heaven - ly													
.d	:d	.d	d	:—	.s <sub>1</sub>	:l <sub>1</sub>	.l <sub>1</sub>	s <sub>1</sub>	:—	t <sub>1</sub>	d	.t <sub>1</sub>	:d	:d	
.d <sub>1</sub>	:d <sub>1</sub>	.d <sub>1</sub>	d <sub>1</sub>	:—	.d <sub>1</sub>	:d <sub>1</sub>	.d <sub>1</sub>	d <sub>1</sub>	:—	s <sub>1</sub>	d	.s <sub>1</sub>	:m <sub>1</sub>	:d <sub>1</sub>	

r	:—	.s <sub>1</sub>	:l <sub>1</sub>	.l <sub>1</sub>	s <sub>1</sub>	:—	.d	:d	.d	d	:—	.m	:d	.l <sub>1</sub>	s <sub>1</sub>	:—	:s <sub>1</sub>	s <sub>1</sub>	:—
s <sub>1</sub>	:—	.m <sub>1</sub>	:f <sub>1</sub>	.f <sub>1</sub>	m <sub>1</sub>	:—	.m <sub>1</sub>	:f <sub>1</sub>	.f <sub>1</sub>	m <sub>1</sub>	:—	.s <sub>1</sub>	:s <sub>1</sub>	.f <sub>1</sub>	m <sub>1</sub>	:r <sub>1</sub>	:f <sub>1</sub>	m <sub>1</sub>	:—
		best, Thy lodging is in child-like hearts, Thou makest there..... thy rest.																	
		me, Of low-ly thoughts and sim-ple ways, I'll build a house..... for thee.																	
		guest, Let no one have it then but thee, And let it be..... thy rest.																	
t <sub>1</sub>	:—	.d	:d	.d	d	:—	.s <sub>1</sub>	:l <sub>1</sub>	.l <sub>1</sub>	s <sub>1</sub>	:—	.d	:d	.d	d	:t <sub>1</sub>	:r	d	:—
s <sub>1</sub>	:—	.d <sub>1</sub>	:d <sub>1</sub>	.d <sub>1</sub>	d <sub>1</sub>	:—	.d <sub>1</sub>	:d <sub>1</sub>	.d <sub>1</sub>	d <sub>1</sub>	:—	.d <sub>1</sub>	:m <sub>1</sub>	.f <sub>1</sub>	s <sub>1</sub>	:—	:s <sub>1</sub>	d <sub>1</sub>	:—

Tenor.

Base.

CHRISTMAS SONG.

L. M. GORDON, by per.

KEY C.

m :—	s :—	f :—	s :—	r :—	s :—	m :—	d :—	m :—	s :—
d :—	m :—	r :—	r :—	r :—	t <sub>1</sub> :—	d :—	d :—	d :—	m :—
Sweet	the	chim -	ing,	Still	the	tim -	ing,	Glad -	ness
d :r	m :f	s :l	t :d <sup>l</sup>	t :l	s :f	m :r	d :t <sub>1</sub>	d :r	m :f
Stee -	ple	bells	with	joy -	ful	chim -	ing,	Stee -	ple
d :—	— :—	r :—	— :—	s <sub>1</sub> :—	— :—	d :—	— :—	d :—	— :—
Sweet	.	bells		chim -	- - - -	ing,		Glad	

f :—	s :—	r :—	s :—	d :—	— :—	s :—	s :—	s :—	s :—
r :—	r :—	r :—	t <sub>1</sub> :—	d :—	— :—	r :r	f :f	m :f	s :m
fill -	ing	all	the	air.		Chil -	dren's	voic -	es
s :l	t :d <sup>l</sup>	t :l	s :f	m :—	— :—	t :t	r <sup>l</sup> :r <sup>l</sup>	d <sup>l</sup> :r <sup>l</sup>	m <sup>l</sup> :d <sup>l</sup>
Christ -	mas	rhym -	ing	on	the	si -	lent	air.	
r :—	— :—	s <sub>1</sub> :—	— :—	d :—	— :—	s :—	s :—	d :—	d :—
hearts		mak -	- - - -	ing.		Chil -	dren	sing -	ing,

s :—	s :—	s :—	s :—	m :—	s :—	f :—	s :—	r :m	f :s	l :t	d <sup>l</sup> :—		
r :r	f :f	m :f	s :m	d :—	m :—	r :—	r :—	r :m	f :s	l :t	d <sup>l</sup> :—		
An -	gels	wing -	ing,	Ti -	- dings	bring -	ing,	Joy	and	glad -	ness		
t :g	el	bands	thro'	m :f	s :m	d :r	m :f	s :l	t :d <sup>l</sup>	t :l	s :f	m :r	d :—
An -	gel	bands	thro'	m :f	s :m	d :r	m :f	s :l	t :d <sup>l</sup>	t :l	s :f	m :r	d :—
An -	gels	wing -	ing,	d :r	m :f	s :l	t :d <sup>l</sup>	t :l	s :f	m :r	d :—		

NEVER SAY FAIL.

CHESTER G. ALLEN.

KEY D.

:m	m :—	d :m	s :—	m :s	l :d <sup>l</sup>	t :l	s :—	— :s	l :—	f :l			
:d	d :—	d :d	m :—	d :m	f :l	s :f	m :—	— :m	f :—	d :f			
1. Keep	work -	- ing,	'tis	wis -	- er	than	sit -	- -	ting a -	side,	And	dream -	ing, and
2. With	eyes	ev -	er	o -	- pen,	a	tongue	that's	not	dumb,	A	heart	that will
3. In	life's	ros -	er	morn -	- ing,	in	man -	-	hood's	fair	pride,	Let	this be your
:s	s :—	m :s	d <sup>l</sup> :—	s :d <sup>l</sup>	d <sup>l</sup> :—	d <sup>l</sup> :d <sup>l</sup>	d <sup>l</sup> :—	— :d <sup>l</sup>	l :—	l :d <sup>l</sup>			
:d	d :—	d :d	d :—	d :d	f :—	f :f	d :—	— :d	f :—	f :f			

s :—	m :s	s :—	f :m	r :—	— :d	d :m	s :l	s :—	m :s				
m :—	d :m	r :—	r :d	t <sub>1</sub> :—	— :d	d :m	s :l	s :—	m :s				
sigh -	- ing	and	wait -	- ing	the	tide;	In	life's	earn -	est	bat -	- -	tle those
nev -	- er	to	sor -	- row	suc -	cumb;	You'll	bat -	-	tle and	con -	-	quer, tho'
mot -	- to,	your	foot -	-	steps	to	guide;	In	storm	and	in	sun -	- shine, what
d <sup>l</sup> :—	s :s	s :—	s :s	s :—	— :d	d :m	s :l	s :—	m :s				
d :—	d :d	t <sub>1</sub> :—	t <sub>1</sub> :d	s <sub>1</sub> :—	— :d	d :m	s :l	s :—	m :s				

er.	l : s	m : d	r : —	— : r	m : —	f : s	l : —	d' : l	s : —	l : t	d' : —	—
—	l : s	m : d	t, : —	— : t,	d : —	t, : d	d : —	f : f	m : —	f : f	m : —	—
—	on - -	ly pre-	vail,	Who	dai - -	ly march	on - -	ward and	nev - -	er say	fail.	
—	thous -	ands as -	sail,	We'll	on - -	ward and	con - -	quer, and	nev - -	er say	fail.	
f	l : s	m : m	s : —	— : s	s : —	s : s	f : —	l : d'	d' : —	r' : r'	d : —	—
the	l : s	m : d	s, : —	— : s,	d : —	r : m	f : —	f : f	s : —	s, : s,	d : —	—
—												

MORNING HYMN.

KEY C.

T. F. SEWARD.

—	d	m : —	m : f	s : —	m : s	l : —	— : l	d' : —	t : l	s : —	s : m
m	d	d : —	d : r	m : —	d : m	f : —	— : f	l : —	s : f	m : —	m : d
-ing,	1. Our	Fa -	ther we	thank	thee for	sleep,	For	qui -	et and	com -	fort and
d'	2. Our	voic -	es would	ut -	ter thy	praise,	Our	hearts	would o'er-	flow	with thy
—	3. So	long	as thou	deem -	est it	right,	That	here	on the	earth	we should
—	m	s : —	s : d'	d' : —	s : d'	d' : —	— : d'	d' : —	d' : l	d' : —	d' : s
—	d	d : —	d : d	d : —	d : d	f : —	— : f	f : —	f : f	d : —	d : m

—	r : —	— : d	m : —	m : f	s : m	f : s	l : —	— : l	s : —	d' : m'
where.	t, : —	— : d	d : —	d : r	m : d	r : m	f : —	— : f	m : —	m : s
—	rest,	We	thank	thee for	lov -	ing to	keep	Thy	chil -	dren from
—	love,	O	teach	us to	walk	in thy	ways,	And	fit	us to
—	stay,	We	pray	thee to	guard	us by	night,	And	help	us to
—	s : —	— : m	s : —	s : d'	d' : —	d' : d'	d' : —	— : d'	d' : —	d' : s
—	s : —	— : d	d : —	d : d	d : —	d : d	f : —	— : f	s : —	s : s

—	r' : —	d' : t	d' : —	— : d'	d' : —	t : l	d' : —	t : l	s : —	m : f
f	f : —	m : r	m : —	— : m	l : —	s : f	l : —	s : f	m : —	d : r
and	be - -	ing dis-	tressed.	O	how	in their	weak -	ness can	crea -	tures re -
will	meet	thee a -	bove.	The	heart's	pure af -	fection -	tion is	all	we can
your	serve	thee by	day.	And	when	all the	days	of our	earth -	life are
d'	s : —	s : s	s : —	— : d'	d' : —	d' : d'	d' : —	d' : d'	s : —	s : d'
f	s, : —	s, : s,	d : —	— : d	f : —	f : f	f : —	f : f	d : —	d : d

—	s : —	— : d'	m' : —	r' : d'	m' : —	r' : d'	t : —	l : t	d' : —	—
s	m : —	— : m	s : —	f : m	s : —	f : m	r : —	d : r	m : —	—
those	pay	Thy	fath -	er ly	kind -	ness by	night	and by	day.	
r, tho'	give;	In	love's	pure de -	vo -	tion O	help	us to	live.	
e, what-	past,	Re -	ceive	us in	heav -	en to	praise	thee at	last.	
s	d' : —	— : d'	d' : —	s : s	d' : —	s : s	s : —	s : s	s : —	—
s	d : —	— : d	d : —	d : d	d : —	d : d	s, : —	s, : s,	d : —	—

HOW SWEET TO HEAR.

T. F. SEWARD.

KEY D.

:d	m	:-	:f	s	:-	:	:	:	:s	d'	:-	:s	s	:f	:m
:d	d	:-	:r	m	:-	:	:	:	:m	m	:-	:m	m	:r	:d
1. How	sweet		to	hear,		When	ring	-	ing	clear,		At	eve	or	ear - - ly
2. A -	bove		doth	float		The	cuc	-	koo's	note,		O'er	fields	of	wav - - ing
3. With	flow	-	ers	sweet		This	gay	-	re -	treat		Kind	na -	ture	doth a -
:	:	:	:	:	:	:d	m	:-	:f	s	:-	:s	s	:-	:d'
:	:	:	:	:	:	:d	d	:-	:r	m	:-	:d	d	:-	:d

r	:-	:-	-	:-	:r	s	:-	:l	t	:-	:	:	:	:	:t
t <sub>1</sub>	:-	:-	-	:-	:t <sub>1</sub>	t <sub>1</sub>	:-	:r	s	:-	:	:	:	:	:r
morn,					Borne	on		the	breeze		Thro'	rust	-	ling	trees,
corn,					But	sweet	-	er	still,		O'er	vale		and	hill
born,					And	oft		we	come,		When	la	-	bor's	done,
s	:-	:-	-	:-	:	:	:	:	:r	s	:-	:l	t	:-	:s
s <sub>1</sub>	:-	:-	-	:-	:	:	:	:	:r	t <sub>1</sub>	:-	:r	s	:-	:s <sub>1</sub>

t	:-	:t	t	:l	:t	d'	:-	:-	-	:-	:-	-	:-	:-	-
r	:-	:r	r	:d	:r	m	:-	:-	-	:-	:m	m	:-	:m	f
mel	-	low	mel	-	low	horn,			The	mel	-	low	mel	-	low
sounds	the	mel	-	low	horn,				The	mel	-	low	mel	-	low
hear	the	mel	-	low	horn,				The	mel	-	low	mel	-	low
s	:-	:s	s	:	:s	s	:-	:-	-	:-	:s	d'	:-	:d'	l
s <sub>1</sub>	:-	:s <sub>1</sub>	s <sub>1</sub>	:	:s <sub>1</sub>	d	:-	:-	-	:-	:-	:-	:-	:-	:-

KINGDOM. 7s.

WM. MASON, Mus. Doc.

KEY A.

:s <sub>1</sub>	.s <sub>1</sub>	l <sub>1</sub>	:-	.t <sub>1</sub>	:d	.r	m	:d	:l <sub>1</sub>	.d	f	:-	.m	:r	.d	d	:t <sub>1</sub>
:m <sub>1</sub>	.m <sub>1</sub>	f <sub>1</sub>	:-	.f <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	:f <sub>1</sub>	.s <sub>1</sub>	f <sub>1</sub>	:-	.s <sub>1</sub>	:l <sub>1</sub>	.f <sub>1</sub>	s <sub>1</sub>	:-
1. Come,	thou	long	-	-	ex -	pect -	ed	Je - -	sus,	Born	to	set	thy	chil -	dren	free;	
2. Born	thy	peo	-	-	ple	to	de -	liv -	er,	Born	a	child,	and	yet	a	King;	
3. By	thine	own			e -	ter -	nal	Spir -	it,	Rule	in	all	our	hearts	a -	lone;	
:d	.d	d	:-	.r	:d	.t <sub>1</sub>	d	:d	:d	.s <sub>1</sub>	l <sub>1</sub>	:-	.d	:f	.d	m	:r
:d <sub>1</sub>	.d <sub>1</sub>	f <sub>1</sub>	:-	.r <sub>1</sub>	:m <sub>1</sub>	.s <sub>1</sub>	d	:m <sub>1</sub>	:f <sub>1</sub>	.m <sub>1</sub>	r <sub>1</sub>	:-	.m <sub>1</sub>	:f <sub>1</sub>	.l <sub>1</sub>	s <sub>1</sub>	:-

:s <sub>1</sub>	.s <sub>1</sub>	l <sub>1</sub>	:-	.t <sub>1</sub>	:d	.r	m	:f	:s	.f	m	:-	.d	:r	.t <sub>1</sub>	d	:-
:s <sub>1</sub>	.m <sub>1</sub>	f <sub>1</sub>	:-	.f <sub>1</sub>	:m <sub>1</sub>	.s <sub>1</sub>	s <sub>1</sub>	:l <sub>1</sub>	:s <sub>1</sub>	.l <sub>1</sub>	s <sub>1</sub>	:-	.s <sub>1</sub>	:s <sub>1</sub>	.f <sub>1</sub>	m <sub>1</sub>	:-
From	our	sins			and	fears	re -	lease	us,	Let	us	find	our	rest	in	thee.	
Born	to	reign			in	us	for -	ev - -	er,	Now	thy	gra -	-	-	cious	king -	
By	thine	all	-	-	suf -	fi -	cient	mer -	it,	Raise	us	to	thy	glo -	rious	throne.	
:d	.d	d	:-	.r	:d	.t <sub>1</sub>	d	:d	:d	.d	d	:-	.m	:f	.r	m	:-
:m <sub>1</sub>	.d <sub>1</sub>	f <sub>1</sub>	:-	.r <sub>1</sub>	:l <sub>1</sub>	.s <sub>1</sub>	d	:l <sub>1</sub>	:m <sub>1</sub>	.f	s <sub>1</sub>	:-	.s <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>	d <sub>1</sub>	:-

MY MOUNTAIN HOME.

KEY D. M. 90, beating twice,

Words and Music by ALDINE S. KIEFFER, by per.

:s	s :m :s   l :- :s	s :- :-   - :- :r.m	f :m :f   l :- :s
:m	m :d :m   f :- :m	m :- :-   - :- :t,d	r :d :r   f :- :m
1. I	love my moun - - tain	home,	Where wild winds love to
2. For	here the wild flow'rs	sweet	Spring up a - - round my
3. 'Tis	sweet to wan - - der	here	By foun - - tains cool and
4. My	moun - - tain home for	me,	Where wild winds wan - - der
:d'	d' :- :d'   d' :- :d'	d' :- :-   - :- :s	s :- :s   s :- :s
:d	d :- :d   d :- :d	d :- :-   - :- :s <sub>1</sub>	s <sub>1</sub> :- :s <sub>1</sub>   s <sub>1</sub> :- :s <sub>1</sub>

m :- :-	- :- :m.f	s :- :s	d' :- :d'.d'	r' :- :d'	l :- :l
d :- :-	- :- :d.r	m :- :m	m :- :m.m	f :- :f	f :- :f
room!	Where the cy - - press	vine	and the	whisp - - 'ring	pine A -
feet,	And the lau - rel	blows	'mid the	cy - - press	gloom Of
clear,	And talk	of love	where the	coo - - ing	dove A -
free,	With my own	true love	who will	nev - - er	rove, My
s :- :-	- :- :s.s	d' :- :d'	s :- :s.s	l :- :l	d' :- :d'
d :- :-	- :- :d.d	d :- :d	d :- :d.d	f :- :f	f :- :f

s :- :m	s :f :r	d :- :-	- :- :s	s :m :s	d' :- :t
m :- :d	t <sub>1</sub> :- :t <sub>1</sub>	d :- :-	- :- :m	m :d :m	m :- :r
dorn	each gran - - ite	dome.	I	love my	moun - - tain
many	a sweet re -	treat.			
lone	may see and	hear.			
moun - - tain	home for	me.		I love my	
d' :- :s	s :- :f	m :- :-	- :- :	: :d'	s :- :f
s :- :s	s <sub>1</sub> : :s <sub>1</sub>	d :- :-	- :- :	: :d	d :- :d

d' :- :-	s :- :m	l :- :s	f :- :m	r :- :-	- :- :f
d :- :-	m :- :d	f :- :m	d :- :d	t <sub>1</sub> :- :-	- :- :r
home,.....	I	love my	moun - - tain	home,	Where
moun - - tain	home,	I	love my	moun - - tain	home.
m :- :s	d' :- :	: :m	l :- :s	s :t :r'	s :- :s
d :- :d	d :- :	: :d	d :- :d	s <sub>1</sub> :- :s <sub>1</sub>	s <sub>1</sub> :- :s <sub>1</sub>

m :r :m	s :- :s	l :- :f	d' :t :l	s :- :m	s :f :r	d :- :-	- :- :-
d :t <sub>1</sub> :d	m :- :m	f :- :f	l :s :f	m :- :d	t <sub>1</sub> :- :t <sub>1</sub>	d :- :-	- :- :-
skies	are blue, and	hearts are	true, I	love my	moun - tain	home.	
s :- :s	d' :- :d'	d' :- :l	f :- :l	d' :- :s	s :- :f	m :- :-	- :- :-
d :- :d	d :- :d	f :- :f	f :- :f	s :- :s	s <sub>1</sub> :- :s <sub>1</sub>	d :- :-	- :- :-



Second Verse and Chorus by T. W. D.

## SUN SHOWER.

T. W. DENNINGTON, by per.

KEY A. M. 72.

$s_1, f_1 . m_1, f_1 : s_1 . d$	$d, t_1 . d, l_1 : s_1$	$s_1, s_1 . s_1, s_1 : d . d$	$r, r . m, m : r$
$m_1, r_1 . d_1, r_1 : m_1 . m_1$	$l_1, l_1 . l_1, f_1 : m_1$	$m_1, m_1 . m_1, m_1 : s_1 . s_1$	$s_1, s . s_1, s_1 : s_1$
1. Sparkling in the sunlight, 2. Clouds are flying swiftly,	Dancing on the hills, Sunlight breaking through,	Tapping at my win - dow, Everything is shin - ing,	Singing in the rills; As with morning dew;
$d, d . d, d : d . d$	$d, d . d, d : d$	$d, d . d, d : d . d$	$t_1, t_1 . d, d : t_1$
$d_1, d_1 . d_1, d_1 : d_1 . d_1$	$f_1, f_1 . f_1, f_1 : d_1$	$d_1, d_1 . d_1, d_1 : m_1 . m_1$	$s_1, s_1 . d, d : s_1$

$s, f . m, f : s . m$	$d, d . d, m : f$	$f, f . f, f : m . r$	$d, t_1 . m, r : d$
$s_1, s_1 . s_1, s_1 : s_1 . s_1$	$m_1, m_1 . m_1, s_1 : l_1$	$l_1, l_1 . l_1, l_1 : s_1 . s_1$	$s_1, s_1 . s_1, f_1 : m_1$
Comes the pleasant sunshower Falling on the moun - tain,	Like a glad surprise, In the fer-tile vale,	While I gaze with won - der Giving joy and glad-ness.	At the changeful skies. Comes the gentle rain.
$m, r . d, r : m . d$	$d, d . d, d : d$	$d, d . d, d : d . f$	$m, r . d, t_1 : d$
$d, d . d, d : d . d$	$d_1, d_1 . d_1, d_1 : f_1$	$f_1, f_1 . f_1, f_1 : s_1 . s_1$	$s_1, s_1 . s_1, s_1 : d_1$

$s . m : s . m$	$d . l_1 : d$	$s_1 . d : m . s$	$f . m : r$
Pat - ter, pat - ter,	hear the rain,	Gen - tle spring has	come a - - gain;
$d, d . d, d : d, d . d, d$	$l_1, l_1 . l_1, l_1 : s_1$	$m_1, m_1 . s_1, s_1 : s_1, s_1 . s_1, s_1$	$t_1, t_1 . d, d : t_1$
Patter, patter, patter, patter,	Listen to the rain,	Patter, patter, patter, patter,	Spring has come again;
$m . s : m . s$	$f . f : m$	$d . m : s . m$	$r . d : t_1$
Pat - ter, pat - ter,	hear the rain,	Gen - tle spring has	come a - - gain;
$d_1, d_1 . d_1, d_1 : d_1, d_1 . d_1, d_1$	$f_1, f_1 . f_1, f_1 : d_1$	$d_1, d_1 . d_1, d_1 : d_1, d_1 . d_1, d_1$	$s_1, s_1 . s_1, s_1 : s_1$
Patter, patter, patter, patter,	Listen to the rain,	Patter, patter, patter, patter,	Spring has come again;

$s . m : s . m$	$d . l_1 : d$	$s_1 . d : m . r$	$d . t_1 : d$
Pat - ter, pat - ter	soft re - frain,	Tap - ping on the	win - dow pane,
$d, d . d, d : d, d . d, d$	$l_1, l_1 . l_1, l_1 : s_1$	$m_1, m_1 . s_1, s_1 : s_1, s_1 . l_1, l_1$	$s_1, s_1 . s_1, s_1 : s_1$
Patter, patter, patter, patter,	hear the soft refrain,	Tapping, tapping, tapping, tapping	on the window pane.
$m . s : m . s$	$f . f : m$	$d . m : s . f$	$m . r : m$
Pat - ter, pat - ter	soft re - frain,	Tap - ping on the	win - dow pane,
$d_1, d_1 . d_1, d_1 : d_1, d_1 . d_1, d_1$	$f_1, f_1 . f_1, f_1 : d_1$	$d_1, d_1 . d_1, d_1 : d_1, d_1 . f_1, f_1$	$s_1, s_1 . s_1, s_1 : d_1$
Patter, patter, patter, patter,	hear the soft refrain,	Tapping, tapping, tapping, tapping	on the window pane.

KEY D. Round for two parts.

$d : m$	$s : s$	$d^1 : d^1$	$t :$	$l : l$	$s :$	$f : f$	$m : m$	$r : r$	$d :$
War - ble	for us,	ech - o	sweet,	ech - o	sweet,	Soft - ly	now our	song re -	peat.
$f : f$	$m : m$	$l : l$	$s :$	$f : f$	$m : m$	$r : r$	$d :$	$s : s$	$m :$
Gen - tle	ech - o,	wake from	sleep,	Gen - tle	ech - o,	clear and	deep,	clear and	deep.

KEY G. Round for four parts.

$s_1$	$s : s$	$s : f$	$m : m$	$m : r$	$d : d$	$d : t_1$	$d : -$	$-$
For	health and	strength and	dai - ly	food,	We	praise thy	name,	O Lord.

KEY A. M. 72.

SERENADE.

:m . m	m	:d	:d . d	d	:s <sub>1</sub>	:s <sub>1</sub> . s <sub>1</sub>	s <sub>1</sub> . s <sub>1</sub> :s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:—	:s <sub>1</sub> . s <sub>1</sub>
:s <sub>1</sub> . s <sub>1</sub>	s <sub>1</sub>	:m <sub>1</sub>	:f <sub>1</sub> . f <sub>1</sub>	m <sub>1</sub>	:m <sub>1</sub>	:m <sub>1</sub> . f <sub>1</sub>	s <sub>1</sub> . s <sub>1</sub> :s <sub>1</sub>	:f <sub>1</sub>	m <sub>1</sub>	:—	:m <sub>1</sub> . m <sub>1</sub>
1. Sleep on,	dear - est,	while a -	round thee	All is	wrapt in si -	lence	deep;	While the	Thro' the	And the	
2. To the	cham - ber	of her	dwells - ing,	Where my	love in slum -	ber	lies;				
3. And the	woo - ing	night wind	bears them	Far a -	way o'er dis -	tant	plain;				
:d . d	d	:s <sub>1</sub>	:l <sub>1</sub> . l <sub>1</sub>	s <sub>1</sub>	:d	:d . r	m . m :m	:r	d	:—	:
:d <sub>1</sub> . d <sub>1</sub>	d <sub>1</sub>	:d <sub>1</sub>	:d <sub>1</sub> . d <sub>1</sub>	d <sub>1</sub>	:d <sub>1</sub>	:	d <sub>1</sub> . m <sub>1</sub> :s <sub>1</sub> . s <sub>1</sub>	:s <sub>1</sub> . s <sub>1</sub>	d <sub>1</sub>	:—	:
							All is wrapt in si - lence deep;				
							Where my love in slumber lies;				
							Far a - way o'er dis - tant plain;				

l <sub>1</sub>	:—	.d	:t <sub>1</sub> . l <sub>1</sub>	s <sub>1</sub>	:d	:d . m	s	:—	.f	:m . r	m	:—	:m . m
chains	of	sleep have	bound thee,	God doth	con -	stant vig -	ils	keep.				:—	Con -
trees	in	love - tones	tell - ing,	As on	gold -	en lad -	ders	rise.				:—	As on
dream	-	ing fair one	hears them,	Hears and	sweet -	ly dreams a -	gain.					:—	Sweet -
f <sub>1</sub>	:—	.l <sub>1</sub>	:s <sub>1</sub> . f <sub>1</sub>	m <sub>1</sub>	:m <sub>1</sub>	:m <sub>1</sub> . s <sub>1</sub>	t <sub>1</sub>	:—	.t <sub>1</sub>	:d . s <sub>1</sub>	s <sub>1</sub>	:—	:
d . d	:d . d	:d . d	d	:s <sub>1</sub>	:		r . r	:r . r	:d . t <sub>1</sub>	d	:—	:	
While the chains of sleep have	bound thee,	God doth con -	stant vig -	ils	keep.								
Thro' the trees in love - tones	tell - ing,	As on gold -	en lad -	ders	rise.								
And the dream - ing fair one	hears them,	Hears and sweet -	ly dreams a -	gain.									
f <sub>1</sub> . f <sub>1</sub>	:f <sub>1</sub> . f <sub>1</sub>	:f <sub>1</sub> . f <sub>1</sub>	d <sub>1</sub>	:d <sub>1</sub>	:		s <sub>1</sub> . s <sub>1</sub>	:s <sub>1</sub> . s <sub>1</sub>	:s <sub>1</sub> . s <sub>1</sub>	d <sub>1</sub>	:—	:	

Dim.

d	:—	.d	d	:—	.d . d	s <sub>1</sub>	:—	:s <sub>1</sub>	s <sub>1</sub>	:—	:—
vig -	-	ils	keep.	Con -	stant	vig -	-	ils	keep.		
lad -	-	ders	rise.	As on	lad -	-	-	ders	rise.		
dreams	a -	-	gain.	Sweet -	ly	dreams a -	-	-	gain.		
f <sub>1</sub> . f <sub>1</sub>	:l <sub>1</sub> . l <sub>1</sub>	:s <sub>1</sub> . f <sub>1</sub>	m <sub>1</sub>	:—		r <sub>1</sub> . m <sub>1</sub>	:s <sub>1</sub> . f <sub>1</sub>	m <sub>1</sub> . r <sub>1</sub>	m <sub>1</sub>	:—	:—
God doth con -	stant vig -	ils	keep.			God doth con -	stant vig -	ils	keep.		
As on gold -	en lad -	ders	rise.			As on gold -	en lad -	ders	rise.		
Hears and sweet -	ly dreams a -	gain.	gain.			Hears and sweet -	ly dreams a -	gain.	gain.		
l <sub>1</sub> . l <sub>1</sub>	:d . d	:t <sub>1</sub> . l <sub>1</sub>	s <sub>1</sub>	:—	:	t <sub>1</sub> . d	:m . r	:d . t <sub>1</sub>	d	:—	:—
f <sub>1</sub> . f <sub>1</sub>	:f <sub>1</sub> . f <sub>1</sub>	:f <sub>1</sub> . f <sub>1</sub>	d <sub>1</sub>	:—	:	s <sub>1</sub> . s <sub>1</sub>	:s <sub>1</sub> . s <sub>1</sub>	:s <sub>1</sub> . s <sub>1</sub>	d <sub>1</sub>	:—	:—

KEY A2.

EVAN. C. M.

HAVERGAL.

:s <sub>1</sub>	s <sub>1</sub> . d	:m	:r	d . l <sub>1</sub>	:s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub> . d	:m	:d	r	:—	:f
:m <sub>1</sub>	m <sub>1</sub> . m <sub>1</sub> :s <sub>1</sub>	:f		m <sub>1</sub> . f <sub>1</sub> :m <sub>1</sub>	:m <sub>1</sub>	:m <sub>1</sub>	m <sub>1</sub> . m <sub>1</sub> :m <sub>1</sub>	:m <sub>1</sub>	s <sub>1</sub>	:—	:s <sub>1</sub>	
1. Lord,	I be - lieve	a		rest re -	mains	To	all thy peo -	ple	s <sub>1</sub>	known,		A
2. A	rest where all	our		souls de -	sire,	Is	fixed on things	a -		bove,		Where
3. O	that I now	the		rest might	know,	Be -	lieve and en -	ter		in,		Now,
:d	d . d	:d	:t <sub>1</sub>	d . d	:d	:d	d . d	:d	:d	t <sub>1</sub>	:—	:r
:d <sub>1</sub>	d <sub>1</sub> . d <sub>1</sub> :d <sub>1</sub>	:s <sub>1</sub>		l <sub>1</sub> . f <sub>1</sub> :d <sub>1</sub>	:d <sub>1</sub>	:d <sub>1</sub>	d <sub>1</sub> . d <sub>1</sub> :l <sub>1</sub>	:l <sub>1</sub>	s <sub>1</sub>	:—	:s <sub>1</sub>	

m . r	:d	:r	m . d	:l <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub> . d	:m	:r	d	:—
s <sub>1</sub> . f <sub>1</sub>	:m <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub> . s <sub>1</sub> :f <sub>1</sub>	:r <sub>1</sub>	m <sub>1</sub> . m <sub>1</sub> :s <sub>1</sub>	:f <sub>1</sub>	-	-	m <sub>1</sub>	:—
rest where pure	en -	-	joy - ment	reigns,	And	thou art	loved	e -	lone.	
fear, and sins,	and		grief ex -	pire,	Cast	out by	per -	-	fect	
Sav - iour, now	the		pow'r be -	stow,	And	let me	cease	from	sin.	
d . t <sub>1</sub>	:d	:t <sub>1</sub>	d . d	:d	:t <sub>1</sub>	d . d	:d	:t <sub>1</sub>	d	:—
d <sub>1</sub> . s <sub>1</sub>	:l <sub>1</sub>	:s <sub>1</sub>	d <sub>1</sub> . m <sub>1</sub> :f <sub>1</sub>	:s <sub>1</sub>	d <sub>1</sub> . l <sub>1</sub> :s <sub>1</sub>	:s <sub>1</sub>	d <sub>1</sub>	:—	d	:—

## CANON. NOW THE EVENING FALLS.

KEY B2. M. 104. May be sung in two, three or four parts.

BEETHOVEN.

m : r	d : t <sub>1</sub>	l <sub>1</sub> : —	— : t <sub>1</sub> . d	r : d	t <sub>1</sub> : l <sub>1</sub>	s <sub>1</sub> : —	— : l <sub>1</sub> . t <sub>1</sub>	d : t <sub>1</sub>	l <sub>1</sub> : —
Now the	eve - ning	falls,	The	bird of	twi - light	calls	Our	foot - steps	home,
:	:	l <sub>1</sub> : s <sub>1</sub>	f <sub>1</sub> : m <sub>1</sub>	r <sub>1</sub> : —	— : m <sub>1</sub> . f <sub>1</sub>	s <sub>1</sub> : f <sub>1</sub>	m <sub>1</sub> : r <sub>1</sub>	d <sub>1</sub> : —	— : r <sub>1</sub> . m <sub>1</sub>
:	:	Now the	eve - ning	falls,	The	bird of	twi - light	calls,	Our
:	:	:	:	:	:	m : r	d : t <sub>1</sub>	l <sub>1</sub> : —	— : t <sub>1</sub> . d
:	:	:	:	:	:	Now the	eve - ning	falls,	The
:	:	:	:	:	:	:	:	l <sub>1</sub> : s <sub>1</sub>	f <sub>1</sub> : m <sub>1</sub>
:	:	:	:	:	:	:	:	Now the	eve - ning.
— : l <sub>1</sub>	r : d	t <sub>1</sub> : —	— : d. r	m : r	d : t <sub>1</sub>	l <sub>1</sub> : —	— : t <sub>1</sub> . d	r : d	t <sub>1</sub> : l <sub>1</sub>
No long - er	roam,	For	now the	eve - ning	falls,	The	bird of	twi - light	
f <sub>1</sub> : m <sub>1</sub>	r <sub>1</sub> : —	— : r <sub>1</sub>	s <sub>1</sub> : f <sub>1</sub>	m <sub>1</sub> : —	— : f <sub>1</sub> . s <sub>1</sub>	l <sub>1</sub> : s <sub>1</sub>	f <sub>1</sub> : m <sub>1</sub>	r <sub>1</sub> : —	— : m <sub>1</sub> . f <sub>1</sub>
foot - steps	home,	No long - er	roam,	For	now the	eve - ning	falls,	The	
r : d	t <sub>1</sub> : l <sub>1</sub>	s <sub>1</sub> : —	— : l <sub>1</sub> . t <sub>1</sub>	d : t <sub>1</sub>	l <sub>1</sub> : —	— : l <sub>1</sub>	r : d	t <sub>1</sub> : —	— : d. r
bird of	twi - light	calls	Our	foot - steps	home,	No long - er	roam,	For	
r <sub>1</sub> : —	— : m <sub>1</sub> . f <sub>1</sub>	s <sub>1</sub> : f <sub>1</sub>	m <sub>1</sub> : r <sub>1</sub>	d <sub>1</sub> : —	— : r <sub>1</sub> . m <sub>1</sub>	f <sub>1</sub> : m <sub>1</sub>	r <sub>1</sub> : —	— : r <sub>1</sub>	s <sub>1</sub> : f <sub>1</sub>
falls,	The	bird of	twi - light	calls	Our	foot - steps	home,	No	long - er
s <sub>1</sub> : —	— : l <sub>1</sub> . t <sub>1</sub>	d : t <sub>1</sub>	l <sub>1</sub> : —	— : l <sub>1</sub>	r : d	t <sub>1</sub> : —	— : d. r	m : r	d : t <sub>1</sub>
calls	Our	foot - steps	home,	No long - er	roam,	For	now the	eve - ning	
s <sub>1</sub> : f <sub>1</sub>	m <sub>1</sub> : r <sub>1</sub>	d <sub>1</sub> : —	— : r <sub>1</sub> . m <sub>1</sub>	f <sub>1</sub> : m <sub>1</sub>	r <sub>1</sub> : —	— : r <sub>1</sub>	s <sub>1</sub> : f <sub>1</sub>	m <sub>1</sub> : —	— : f <sub>1</sub> . s <sub>1</sub>
bird of	twi - light	calls	Our	foot - steps	home,	No long - er	roam,	For	
m : r	d : t <sub>1</sub>	l <sub>1</sub> : —	— : t <sub>1</sub> . d	r : d	t <sub>1</sub> : l <sub>1</sub>	s <sub>1</sub> : —	— : l <sub>1</sub> . t <sub>1</sub>	d : t <sub>1</sub>	l <sub>1</sub> : —
now the	eve - ning	falls,	The	bird of	twi - light	calls	Our	foot - steps	home,
m <sub>1</sub> : —	— : f <sub>1</sub> . s <sub>1</sub>	l <sub>1</sub> : s <sub>1</sub>	f <sub>1</sub> : m <sub>1</sub>	r <sub>1</sub> : —	— : m <sub>1</sub> . f <sub>1</sub>	s <sub>1</sub> : f <sub>1</sub>	m <sub>1</sub> : r <sub>1</sub>	d <sub>1</sub> : —	— : r <sub>1</sub> . m <sub>1</sub>
roam,	For	now the	eve - ning	falls,	The	bird of	twi - light	calls	Our
l <sub>1</sub> : —	— : t <sub>1</sub> . d	r : d	t <sub>1</sub> : l <sub>1</sub>	s <sub>1</sub> : —	— : l <sub>1</sub> . t <sub>1</sub>	d : t <sub>1</sub>	l <sub>1</sub> : —	— : l <sub>1</sub>	r : d
falls,	The	bird of	twi - light	calls	Our	foot - steps	home,	No long - er	
l <sub>1</sub> : s <sub>1</sub>	f <sub>1</sub> : m <sub>1</sub>	r <sub>1</sub> : —	— : m <sub>1</sub> . f <sub>1</sub>	s <sub>1</sub> : f <sub>1</sub>	m <sub>1</sub> : r <sub>1</sub>	d <sub>1</sub> : —	— : r <sub>1</sub> . m <sub>1</sub>	f <sub>1</sub> : m <sub>1</sub>	r <sub>1</sub> : —
now the	eve - ning	falls,	The	bird of	twi - light	calls	Our	foot - steps	home,
— : l <sub>1</sub>	r : d	t <sub>1</sub> : —	— : d. r	m : r	d : t <sub>1</sub>	l <sub>1</sub> : —	— : t <sub>1</sub> . d	r : d	t <sub>1</sub> : l <sub>1</sub>
No long - er	roam,	For	now the	eve - ning	falls,	The	bird of	twi - light	
f <sub>1</sub> : m <sub>1</sub>	r <sub>1</sub> : —	— : r <sub>1</sub>	s <sub>1</sub> : f <sub>1</sub>	m <sub>1</sub> : —	— : f <sub>1</sub> . s <sub>1</sub>	l <sub>1</sub> : s <sub>1</sub>	f <sub>1</sub> : m <sub>1</sub>	r <sub>1</sub> : —	— : m <sub>1</sub> . f <sub>1</sub>
foot - steps	home,	No long - er	roam,	For	now the	eve - ning	falls,	The	
t <sub>1</sub> : —	— : d. r	m : r	d : t <sub>1</sub>	l <sub>1</sub> : l <sub>1</sub>	l <sub>1</sub> : t <sub>1</sub>	d : —	— : —	— : —	— : —
roam,	For	now the	eve - ning	falls, No	long - er	roam.			
— : r <sub>1</sub>	s <sub>1</sub> : f <sub>1</sub>	m <sub>1</sub> : —	— : f <sub>1</sub> . s <sub>1</sub>	l <sub>1</sub> : s <sub>1</sub>	f <sub>1</sub> : —	m <sub>1</sub> : —	— : —	— : —	— : —
No long - er	roam,	No	long - - - er	roam.					
s <sub>1</sub> : —	— : l <sub>1</sub> . t <sub>1</sub>	d : t <sub>1</sub>	l <sub>1</sub> : —	— : l <sub>1</sub>	l <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : —	— : —	— : —	— : —
calls	Our	foot - steps	home,	No long - er	roam,				
s <sub>1</sub> : f <sub>1</sub>	m <sub>1</sub> : r <sub>1</sub>	d <sub>1</sub> : —	— : r <sub>1</sub> . m <sub>1</sub>	f <sub>1</sub> : m <sub>1</sub>	r <sub>1</sub> : s <sub>1</sub>	d <sub>1</sub> : —	— : —	— : —	— : —
bird of	twi - light	calls,	No	long - - - er.		roam.			

EVENING PRAYER.

J. H. TENNEY.

KEY A2.

$s_1$	:- .s <sub>1</sub> :s <sub>1</sub> .d	m	:- :r	d	:- :-	d	:t <sub>1</sub> :l <sub>1</sub>	s <sub>1</sub>	:- :
$m_1$	:- .m <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub>	:- :f <sub>1</sub>	$m_1$	:- :-	l <sub>1</sub>	:s <sub>1</sub> :f <sub>1</sub>	$m_1$	:- :
1. God, who madest earth and heaven, Dark-ness and light,									
2. Guard us when we sleep or wake, And when we die,									
$d$	:- .d :d .m	d	:- :t <sub>1</sub>	d	:- :-	d	:d :d	d	:- :
$d_1$	:- .d <sub>1</sub> :m <sub>1</sub> .d <sub>1</sub>	s <sub>1</sub>	:- :s <sub>1</sub>	$d_1$	:- :-	f <sub>1</sub>	:f <sub>1</sub> :f <sub>1</sub>	$d_1$	:- :

$s_1$	:- .s <sub>1</sub> :s <sub>1</sub> .d	m	:- :r	d	:- :-	r	:d :t <sub>1</sub>	d	:- :t <sub>1</sub> .d
$m_1$	:- .m <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub>	:- :f <sub>1</sub>	$m_1$	:- :-	l <sub>1</sub>	:s <sub>1</sub> :f <sub>1</sub>	$m_1$	:- :s <sub>1</sub> .s <sub>1</sub>
Who the day for toil has given, For rest the night. May thine									
Wilt thou then in mer- - cy take Our souls on high; When the									
$d$	:- .d :d .m	d	:- :t <sub>1</sub>	d	:- :-	f	:m :r	d	:- :r .d
$d_1$	:- .d <sub>1</sub> :m <sub>1</sub> .d <sub>1</sub>	s <sub>1</sub>	:- :s <sub>1</sub>	l <sub>1</sub>	:- :-	f <sub>1</sub>	:s <sub>1</sub> :s <sub>1</sub>	$d_1$	:- .s <sub>1</sub> .m <sub>1</sub>

r	:- .r :m .r	r	:d :d .r	m	:- .m :f .m	m	:r :r .r
$s_1$	:- .s <sub>1</sub> :s <sub>1</sub> .f <sub>1</sub>	f <sub>1</sub>	:m <sub>1</sub> :m <sub>1</sub> .f <sub>1</sub>	s <sub>1</sub>	:- .s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>
an - - gel guard de - fend us, Slumber sweet thy mercy send us, Ho - ly							
last dread call shall wake us, Do not thou, our Lord, for - sake us, But to							
$t_1$	:- .t <sub>1</sub> :d .t <sub>1</sub>	d	:d :d .d	d	:- .d :r .d	d	:t <sub>1</sub> :t <sub>1</sub> .t <sub>1</sub>
$s_1$	:- .s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	$d_1$	:d <sub>1</sub> :d <sub>1</sub> .d <sub>1</sub>	d	:- .d :t <sub>1</sub> .d	s <sub>1</sub>	:s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>

r	:- .r :d .r	m	:d :	l <sub>1</sub>	:s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub>	:- :-
$s_1$	:- .s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub>	:l <sub>1</sub> :	f <sub>1</sub>	:s <sub>1</sub> :f <sub>1</sub>	$m_1$	:- :-
dreams and hopes at - tend us This live - - long night.							
reign in glo - ry take us With thee on high.							
$t_1$	:- .t <sub>1</sub> :d .t <sub>1</sub>	d	:d :	d	:d :t <sub>1</sub>	d	:- :-
$s_1$	:- .f <sub>1</sub> :m <sub>1</sub> .r <sub>1</sub>	$d_1$	:f <sub>1</sub> :	f <sub>1</sub>	:m <sub>1</sub> :r <sub>1</sub>	$d_1$	:- :-

KEY D. Round in three parts.

{	d <sup>1</sup> :t	l :s	l :t	d <sup>1</sup> :s	s :s	l :l	d <sup>1</sup> :l	s :-	}
Hark! the dis - tant bell re - minds us, That an - oth - er hour is fled;									
{	* m :s	f :m	f :f	m :m	m :m	f :f	l :f	m :-	}
Night is come, our work is end - ed, Friends, good night, 'tis time for bed.									
{	d :-	d :-	d :-	d :-	d :-	d :-	d :-	d :-	}
One, Two, Three, Four, Five, Six, Seven, Eight.									

HURRAH! FOR THE MERRY GREEN WOOD.

KEY G. M. 103 twice. Observe the accent.

A. L. COWLEY.

:s <sub>1</sub>	d : d : d	d : d : r	m : - : m	m : - : r	m : - : -	s : - : r	m : - : -	s : -
Hur-	rah for the	mer-ry green	woods,	hur - rah!	Hur -	rah!	Hur -	rah!
:s <sub>1</sub>	d : d : d	d : d : r	m : - : m	m : - : t <sub>1</sub>	d : - : -	m : - : t <sub>1</sub>	d : - : -	m : -
:s <sub>1</sub>	d : d : d	d : d : r	m : - : m	m : - : -	:	s : s : -	:	s : s : -
Hur-	rah for the	mer-ry green	woods,	hur - rah!	Hurrah!		Hurrah!	
:s <sub>1</sub>	d : d : d	d : d : r	m : - : m	m : - : -	:	d : d : -	:	d : d : -

:s	m : m : m	r : r : r	d : - : -	- : - : s <sub>1</sub>	l <sub>1</sub> : - : l <sub>1</sub>	l <sub>1</sub> : l <sub>1</sub> : t <sub>1</sub>	d : d : d	d : -
Hur -	rah for the	mer-ry green	woods,		1. The sun - on high, in the	cloud - less sky,		
					2. No lord - ly hall with its	col - umns tall,		
					3. No pal - ace floor all	carp-et - ed o'er,		
					4. No state - ly chair with its	cush - ions fair,		
:s <sub>1</sub>	d : d : d	t <sub>1</sub> : t <sub>1</sub> : t <sub>1</sub>	d : -	s <sub>1</sub> : s <sub>1</sub> : -	l <sub>1</sub> : l <sub>1</sub> : l <sub>1</sub>	l <sub>1</sub> : - : -	s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : -
:s	s : s : s	f : f : f	m : -	m : - : -	f : f : f	f : - : -	m : m : m	m : -
:s <sub>1</sub>	d : d : d	s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	d : -	d : - : -	f <sub>1</sub> : - : -	f <sub>1</sub> : - : -	d : - : -	d : -
Hur -	rah for the	mer-ry green-woods,	hur-rah!		La, la, &c.			

:d	t <sub>1</sub> : t <sub>1</sub> : t <sub>1</sub>	t <sub>1</sub> : t <sub>1</sub> : d	r : - : -	r : s <sub>1</sub> : s <sub>1</sub>	m : r : d	t <sub>1</sub> : l <sub>1</sub> : s <sub>1</sub>	f : m : r	d : t <sub>1</sub>
(Comes	forth with a	smile to	meet	me, And the	fresh - 'ning breeze, comes	through the trees, With		
Can	vie with my	for - - est	glade,	And no	la - - dy's bower, with	trel-lis and flow-er		
Can	vie with my	car - pet of	green,	And no	gob - let fine, with its	ro - - sy wine		
Can	my mos-sy	bank out-	vic,	And no	crown - ed head, on	down - ny bed		
:	s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	t <sub>1</sub> : -	t <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	m : r : d	t <sub>1</sub> : l <sub>1</sub> : s <sub>1</sub>	f : m : r	d : t <sub>1</sub>
:	r : r : r	r : r : r	r : -	r : s <sub>1</sub> : s <sub>1</sub>	m : r : d	t <sub>1</sub> : l <sub>1</sub> : s <sub>1</sub>	f : m : r	d : t <sub>1</sub>
.	s <sub>1</sub> : - : -	s <sub>1</sub> : - : -	s <sub>1</sub> : -	- : s <sub>1</sub> : s <sub>1</sub>	m : r : d	t <sub>1</sub> : l <sub>1</sub> : s <sub>1</sub>	f : m : r	d : t <sub>1</sub>
	La, la, &c.							

:l <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub> s <sub>1</sub>	s <sub>1</sub> : l <sub>1</sub> : t <sub>1</sub>	d : - : -	d : - : s <sub>1</sub> s <sub>1</sub>	d : d : d	d : r
{ a	wel - - come	true to	greet	me. Then hur-	rah for the	mer ry green
:l <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub> s <sub>1</sub>	f <sub>1</sub> : - : f <sub>1</sub>	m <sub>1</sub> : - : -	m <sub>1</sub> : - : s <sub>1</sub> s <sub>1</sub>	d : d : d	d : d : r
Com-	pare with my	green trees	shade	Then hur-	rah for the	mer - ry green
:l <sub>1</sub>	t <sub>1</sub> : t <sub>1</sub> t <sub>1</sub>	t <sub>1</sub> : d : r	d : - : -	d : - : s <sub>1</sub> s <sub>1</sub>	d : d : d	d : d : r
Com-	pare with my	crys - - tal	stream.	Then hur-	rah for the	mer - ry green
:l <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub> s <sub>1</sub>	s <sub>1</sub> : - : s <sub>1</sub>	d <sub>1</sub> : - : -	d <sub>1</sub> : - : s <sub>1</sub> s <sub>1</sub>	d : d : d	d : d : r
Has	hap - pi - er	dreams than	I.	Then hur-	rah for the	mer - ry green

DOWLEY.

|s :-  
|m :-  
|s :-  
rrah!  
|d :-

m :- :m  m :- :r woods, Hurrah! Hur-	m :- :--  s :- :r rah! Hur-	m :- :--  s :- :s rah! Hur-	l :l :l  l :l :l rah for the mer-ry green
m :- :m  m :- :t <sub>1</sub>	d :- :--  m :- :t <sub>1</sub>	d :- :--  m :- :d	d :d :d  d :d :d
m :- :m  m :- : woods, Hurrah!	: :s  s :- : Hurrah!	: :s  s :- :m Hurrah! Hur-	f :f :f  f :f :f rah for the mer-ry green
m :- :m  m :- : woods, Hurrah!	: :d  d :- : Hurrah!	: :d  d :- :d Hurrah! Hur-	f <sub>1</sub> :f <sub>1</sub> :f <sub>1</sub>  f <sub>1</sub> :f <sub>1</sub> :f <sub>1</sub>

|d :-  
sky,  
tall,  
o'er,  
fair,  
|s<sub>1</sub> :-  
|m :-  
|d :-

s :- :--  -- :-- :s <sub>1</sub> woods, Hur-	s :- :--  -- :-- :s <sub>1</sub> rah! Hur-	s :- :--  -- :-- :s rah! Hur-	f :f :f  m :m :m rah for the mer-ry green
d :- :--  -- :-- :s <sub>1</sub>	t <sub>1</sub> :- :--  d :- :s <sub>1</sub>	t <sub>1</sub> :- :--  d :- :m	r :r :r  d :d :d
m :- :--  -- :-- :s woods, Hur-	f :- :--  m :- :s rah! Hur-	f :- :--  m :- :s rah! Hur-	s :s :s  s :s :s rah for the mer-ry green
d :- :--  -- :-- :s <sub>1</sub>	s <sub>1</sub> :- :--  d :- :s <sub>1</sub>	s <sub>1</sub> :- :--  d :- :d Hur-	t <sub>1</sub> :t <sub>1</sub> :t <sub>1</sub>  d :d :d

|d :t<sub>1</sub>  
trees, With  
flow-er  
wine  
bed

r :- :--  -- :-- :r woods, Hur-	m :- :--  s :- :r rah! Hur-	m :- :--  s :- :s rah! Hur-	m :m :m  r :r :r rah for the mer-ry green
t <sub>1</sub> :- :--  -- :-- :t <sub>1</sub>	d :- :--  m :- :t <sub>1</sub>	d :- :--  m :- :s <sub>1</sub>	d :d :d  t <sub>1</sub> :t <sub>1</sub> :t <sub>1</sub>
s :- :--  -- :-- : woods, Hur-	: :s  s :- : Hurrah!	: :s  s :- :s Hurrah! Hur-	s :s :s  f :f :f rah for the mer-ry green
s <sub>1</sub> :- :--  -- :-- : woods, Hur-	: :d  d :- : Hurrah!	: :d  d :- :s <sub>1</sub> Hur-	d :d :d  s <sub>1</sub> :s <sub>1</sub> :s <sub>1</sub>

|d :t<sub>1</sub>  
|d :t<sub>1</sub>  
|d :t<sub>1</sub>

d :- :   : :s woods, Hur-	m :m :m  r :r :r rah for the mer-ry green	d :- :   : :s woods, Hur-	l :- :--   rah! Hur-
d :- :   : :s <sub>1</sub>	d :d :d  t <sub>1</sub> :t <sub>1</sub> :t <sub>1</sub>	d :- :   : : woods, Hur-	: :d rah! Hur-
m :- :s  s :- :s woods, Hur-rah!	s :s :s  f :f :f rah for the mer-ry green	m :- :s  s : :m woods, Hur-rah!	f :- :--   rah! Hur-
d :- :s  s :- :s <sub>1</sub>	d :d :d  s <sub>1</sub> :s <sub>1</sub> :s <sub>1</sub>	d :- :s  s : : woods, Hur-	: :f <sub>1</sub> rah! Hur-

:r  
green  
:r  
green  
:r  
green  
:r  
green

-- :-- :s rah! Hur-	l :- :--  -- :-- :l rah! Hurrah! Hur-	s :s :s  s :s :s rah for the mer-ry green	s :- :s  d <sup>o</sup> :- : woods, Hur-rah!
d :- : rah! Hur-	: :d  d :- :d Hurrah! Hur-	t <sub>1</sub> :t <sub>1</sub> :t <sub>1</sub>  t <sub>1</sub> :t <sub>1</sub> :t <sub>1</sub>	d :- :t <sub>1</sub>  d :- : woods, Hur-rah!
-- :-- :m rah! Hur-	f :- :--  -- :-- :f rah! Hurrah! Hur-	f :f :f  f :f :f rah for the mer-ry green	m :- :f  m :- : woods, Hur-rah!
f <sub>1</sub> :- : rah! Hur-	: :f <sub>1</sub>  f <sub>1</sub> :- :f <sub>1</sub> Hurrah! Hur-	s <sub>1</sub> :s <sub>1</sub> :s <sub>1</sub>  s <sub>1</sub> :s <sub>1</sub> :s <sub>1</sub>	d :- :s <sub>1</sub>  d <sub>1</sub> :- : woods, Hur-rah!

## WAKE THE SONG OF JUBILEE.

KEY D. M. 112.

*Boldly, without dragging.*

CHESTER G. ALLEN, by per.

d' : t	d' :-l	s :-f	m :-	r : m	f : l	s : m	r :-	s :-s	s :-	} Wake the song of o'er the sea, of Wake the song
m : f	s :-f	m :-r	d :-	t <sub>1</sub> : d	r : f	m : d	t <sub>1</sub> :-	:	: m	
Wake the	song of	Ju - bi-lee,		Let it	ech - o	o'er the	sea,			
s : s	s :-d'	d' :-s	s :-	s : s	s : s	s : s	s :-	:	: d'	
d : r	m :-f	s :-s	d :-	f : m	r : t <sub>1</sub>	d : m	s :-	s :-s	s :-	} Wake the song

- :-	- :-	†	s :-s	s : s	- :-	- :-	†	d' : t.l	s : m	l : s.f	m :
r : m	f : r		:	:	r : m	f : r		d' : t.l	s : m	l : s.f	m :
ju - bi -	lee,				o'er the	sea,		Wake the	song	ju - bi -	lee,
t : d'	r' : t		:	:	t : d'	r' : t		d' : t.l	s : m	l : s.f	m :
- :-	- :-		s :-s	s : s	- :-	- :-		d' : t.l	s : m	l : s.f	m :
			Let	it	ech - o						

f : s	l : r'	d' : t	d' :-	<i>p</i>	:	:	:	:	<i>p</i>	:	:
d : d	d : f	m : f	m :-	d : r	m :-f	m : r	d :-	f : m	l : s		
Let it	ech - o	o'er the	sea;	Now is	come the	promis'd	hour,	Je - sus	reigns with		
l : s	f : l	s : s	s :-	m : s	d' :-l	s : f	m :-	l : s	f : m		
f : m	f : r	s : s	d :-	:	:	:	:	:	:		

:	:	<i>p</i>	t : d'	r' : t	d' : r'	m' :-	<i>p</i>	d' : t	l : r'	d' : t	d' :-
f : m	r :-	r : m	f : r	s : s	s :-	m : s	f : f	m : f	m :-		
sov - reign	pow'r.	All ye	na - tions	join and	sing,	Christ is	Lord and	King of	kings;		
t : d'	t :-	s : s	s : s	s : t	d' :-	d' : d'	d' : l	s : s	s :-		
:	:	s : s	s : s	m : s	d' :-	d : m	f : f	s : s	d :-		

<i>f</i>	d' : s	l : t	d' : r'	m' :-	†	<i>ff</i>	d' : t	l : r'	d' : t	d' :-	s :-s	s : s
m : m	f : f	m.s:s	s :-	m : s	f : f	m : f	m :-				:	:
Let it	sound from	shore to	shore,	Je - sus	reigns for -	ev - er -	more.					
s : d'	d' : s	s : t	d' :-	d' : d'	d' : l	s : s	s :-	:	:			
d : d	f : r	d.m:s	d' :-	d : m	f : f	s : s	d :-	s :-s	s : s			
								All	ye	na -	tions	

<p>s :—   — :— join</p> <p>r :m   f :r join and sing,</p> <p>t :d'   r' :t join</p>	<p>s :— .s   s :s Je - - sus is the</p> <p>:   :m the</p> <p>s :— .s   s :s Je - - sus is the</p>	<p>s :—   — :— King</p> <p>r :m   f :r King of kings,</p> <p>t :d'   r' :t King</p>	<p>d' :t.l   s :m   l :s.f   m :— Let it sound from shore to shore,</p> <p>d' :t.l   s :m   l :s.f   m :— Let it sound from shore to shore,</p> <p>d' :t.l   s :m   l :s.f   m :— Let it sound from shore to shore,</p> <p>d' :t.l   s :m   l :s.f   m :— Let it sound from shore to shore,</p>
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<p>f :s   l :r'   d' :t   d' :— Je - sus reigns for - ev - er - more.</p> <p>d :d   d :f   m :f   m :— Je - sus reigns for - ev - er - more.</p> <p>l :s   f :l   s :s   s :— Je - sus reigns for - ev - er - more.</p> <p>f :m   f :r   s :s   d :— Je - sus reigns for - ev - er - more.</p>	<p>d :r   m :d   f :m.r   d :— Now the de - sert lands re - joice,</p> <p>l :t   d :m And the is - lands</p>
--	--

<p>r :d   s :—   f :m   r :d   l :s.f   m :— join their voice,</p>	<p>mezzo. t :d   r :m   f :m.r   d :— Yea, the whole cre - a - tion sings,</p> <p>f :f   m :r   s :f   m :— Je - sus is the King of kings!</p> <p>d' :r'   s :l   s.d' :t   d' :— Je - sus is the King of kings!</p> <p>f :r   m :f   s :s   d :— Je - sus is the King of kings!</p>
--	--

<p>s :— .s   s :s Now the de - sert</p> <p>s :— .s   s :s lands,</p>	<p>r' :d'   t :— lands re - joice,</p> <p>f :m   r :— lands,</p>	<p>s :— .s   s :s And the islands</p> <p>s :— .s   s :s And the islands</p>	<p>r' :d'   t :— join their voice,</p> <p>f :m   r :— join,</p>
--	--	---	---

<p>d' :t.l   s :m   l :s.f   m :— Yea, the whole cre - a - tion sings,</p> <p>d' :t.l   s :m   l :s.f   m :— Yea, the whole cre - a - tion sings,</p> <p>d' :t.l   s :m   l :s.f   m :— Yea, the whole cre - a - tion sings,</p> <p>d' :t.l   s :m   l :s.f   m :— Yea, the whole cre - a - tion sings,</p>	<p>f :s   l :r'   d' :t   d' :— Je - sus is the King of kings,</p> <p>d :d   d :f   m :f   m :— Je - sus is the King of kings,</p> <p>l :s   f :l   s :s   s :— Je - sus is the King of kings,</p> <p>f :m   f :r   s :s   d :— Je - sus is the King of kings,</p>
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The Metronome is an instrument for regulating the rate of movement in a piece of music. It is a pendulum which can be made to swing at various rates per minute. M. 60 (Metronome 60), in the Tonic Solfa notation means, "Let the pulses of this tune move at the rate of 60 in a minute." In the case of very quick six pulse measure, the metronome rate is made to correspond, not with pulses, but with half measures—"beating twice in the measure."

A cheap substitute for the costly clockwork metronome is a string with a weight attached to one end—a common pocket tape-measure is the most convenient. The following table gives the number of inches of the tape required for the different rates of movement. The number of inches here given is not absolutely correct, but is near enough for ordinary purposes.

M. 50.....	Tape 56 inches.
M. 56.....	" 47 "
M. 60.....	" 38 "
M. 66.....	" 31 "
M. 72.....	" 27 "
M. 76.....	" 24 "
M. 80.....	" 21 "
M. 88.....	" 17 "
M. 96.....	" 13 1/2 "
M. 120.....	" 8 1/2 "

Remembering M. 60. Just as it is useful to remember one tone in absolute pitch, so also, is it useful to remember one rate of movement. The rate of M. 60 is to be fixed in the mind as a standard; then twice that speed, M. 120; or a speed

Ex. 157.

TAATAI TAA SAI	TAATAI TAASAI	TAA SAI TAASAI	TAA SAI - AA
l . l : l .	l . l : l .	l . : l .	l . : :
d . r : m .	r . m : f .	m . : s .	d . : :
m . r : d .	f . m : r .	m . : d .	s . : :

Ex. 159.

TAI TAATAI SAA TAI	TAATAI SAA TAI	TAATAI TAATAI	TAA SAI - AA
. l   l . l : . l	l . l : . l	l . l : l . l	l . : :
. s   m . d : . r	f . r : . r	m . d : s . m	d . : :
. m   s . m : . d	m . d : . d	t . d : r . m	f . : :

Ex. 161. KEY D. Round in two parts.

d' . d' : d' .	t . t : t .	d' . t : l . s	l . t : d' .
Mer - ry May,	mer - ry May,	How I love the	mer - ry May.
d* . d : d .	r . r : r .	m . : m .	f . f : m .
Mer - ry May,	mer - ry May,	Yes, yes,	mer - ry May,

Ex. 162. KEY F. Round in four parts.

{ . d   m . d : . m   s . m : . s   l : l . l   s : . m   s : s . s   s : s . s   d : d . d   d : . s }
{ Says William to Ju-lia, I live on your smiles, Your pres-ence a-lone all my sor-rows be-guiles; Says
{ s . m : . d   m . d : . d   d : d . d   d : . d   d : d . d   d : d . d   f . s ;   l . t .   d . }
{ Ju-lia to William, 'tis true, though in rhyme, You live ve-ry cheap at this ve-ry dear time.

half as fast again, M. 90, are easily conceived. To fix M. 60 in the mind, the teacher will frequently ask the pupils to begin *Taataing* at what they consider to be that rate, and then test them with the metronome. The recollection of rate of movement is, like the recollection of pitch, affected by temperament of body or mood of mind. But these difficulties can be conquered, so that depression of either kind shall not make us sing too slowly.

**Sustaining the Rate of Movement.** The power of sustaining a uniform speed is one of the first and most important musical elements. To cultivate this faculty the teacher requires the pupils to taatai on one tone a simple measure, thus:

| TRAA : TAA | TLAA : TAA ||

repeating it steadily six or eight times with the metronome, so as to get into the swing. He then stops the metronome while they continue taataing for several measures, then starts it again, on the first pulse of the measure, and the class can see immediately whether the rate has been sustained.

The Half-Pulse Silence is indicated by the blank space between the dot (which divides the pulse into halves) and the accent mark. It is named SAA on the first half of the pulse, and SAI on the second half, thus:

| . l : or | l . SAA TAI : TAA SAI :

In taataing, the silent half pulses are passed, by whispering the time name.

Ex. 158.

TAA SAI TAATAI	TAA SAI TAI	TAATAI TAATAI	TAA SAI TAASAI
l . : l . l   l : . l   l . l : l . l	l . : l . l	l . : l . l	l . : l . l
d . : m . r   d : . r   m . f : s . l	s . : m .		
m . : s . m   d : . m   r . d : t . r	m . : d .		

Ex. 160.

TAA SAI - AA TAI	TAA SAI - AA TAI	TAATAI SAA TAI	TAA SAI TAASAI
l . : . l   l . : . l   l . l : . l   l . : l .			
s . : . l   s . : . m   f . m : . r   d . : t .			
m . : . r   d . : . t .   r . d : . r   m . : d .			

KEY C. M. 96.

YES, OR NO.

DR. L. MASON.

d	:d .d	d .d :	.s <sub>1</sub>	d	:m	r	:	m	:f .m
s <sub>1</sub>	:s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> .s <sub>1</sub> :	.s <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:	s <sub>1</sub>	:s <sub>1</sub> .s <sub>1</sub>
1. Short	speech suf -	fi - ces	deep	thought	to	show,		When	you with
2. Time	nev - er	lin - gers,	moves	nev - er		slow,		While	he per -
3. Deep	may the	im - port	for	joy	or	woe,		Be	in the
m	:m .m	m .m :	.s <sub>1</sub>	s <sub>1</sub>	:d	t <sub>1</sub>	:	d	:r .d
d	:d .d	d .d :	.s <sub>1</sub>	m <sub>1</sub>	:d <sub>1</sub>	s <sub>1</sub>	:	d	:t <sub>1</sub> .d

r .d	:l <sub>1</sub>	r	:	.t <sub>1</sub>	d	:	s	:l .s	s	:m
s <sub>1</sub> .m <sub>1</sub>	:l <sub>1</sub>	l <sub>1</sub>	:	.s <sub>1</sub>	s <sub>1</sub>	:	d	:d .d	d	:d
wis - dom	say,	Yes,		or	No.		Save	me from	speech - es,	
mits it,	say	Yes,		or	No.		If	he es -	capes	you,
lit - tle	words,	Yes,		or	No.		But	if the	uttr	ance
t <sub>1</sub> .d	:d	f	:	.r	m	:	m	:f .m	m	:d
s <sub>1</sub> .l <sub>1</sub>	:f <sub>1</sub>	r <sub>1</sub>	:	.s <sub>1</sub>	d <sub>1</sub>	:	d	:d .d	d	:d

s	:l .s	s	:	m	:f .m	r .d	:l <sub>1</sub>	r	:	.t <sub>1</sub>	d	:
d	:d .d	d	:	s <sub>1</sub>	:s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> .m <sub>1</sub>	:l <sub>1</sub>	l <sub>1</sub>	:	.s <sub>1</sub>	s <sub>1</sub>	:
long,	dull and	slow,		Oh,	how much	bet - ter	plain	Yes,		or	No.	
ne'er -	can you	know		If	you a -	gain may	say,	Yes,		or	No.	
you	would fore -	go		Eyes,	ev - en	eyes may	say,	Yes,		or	No.	
m	:f .m	m	:	d	:r .d	t <sub>1</sub> .d	:d	f	:	.r	m	:
d	:d .d	d	:	d	:t <sub>1</sub> .d	s <sub>1</sub> .l <sub>1</sub>	:f <sub>1</sub>	r <sub>1</sub>	:	.s <sub>1</sub>	d	:

KEY D.

MALVERN. L. M.

DR. LOWELL MASON.

m	:m .m	m	:-	.m	m .r	:m .f	s	:-	.s	l	:l	s	:-	.m	f .s	:m .f	r	:-
d	:d .d	d	:-	.d	d .t <sub>1</sub>	:d .r	m	:-	.m	f	:f	m	:-	.d	r .m	:d .r	t <sub>1</sub>	:-
1. God	is the ref -	uge	of	his	saints,	When	storms	of	sharp	dis -	tress	in -	vade;					
2. Here	is a stream	whose	gen -	tle	flow	Sup -	plies	the	cit -	- y	of	our	God,					
3. That	sa - cred	stream	thine	ho -	ly	word	Our	grief	al -	lays,	our	fear	con -	trols,				
s	:s .s	s	:-	.s	s	:s	s	:-	.d'	d'	:d'	d'	:-	.s	s	:s	s	:-
d	:d .d	d	:-	.m	s .f	:m .r	d	:-	.d	d	:d	d	:-	.d	s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:-

m	:m .m	m	:-	.m	m .r	:m .f	s	:-	.s	l	:l	s	:-	.m	r .m	:f .s	m	:-
d	:d .d	d	:-	.d	d .t <sub>1</sub>	:d .r	m	:-	.m	f	:f	m	:-	.d	t <sub>1</sub> .d	:r .m	d	:-
Ere	we can	off -	er	our	com -	plaints,	Be -	hold	him	pres -	ent	with	his	aid.				
Life,	love and	joy,	still	glid -	ing	through,	And	water -	ing	our	di -	vine	a -	bode.				
Sweet	peace thy	prom -	is -	es	af -	ford	And	give	new	strength	to	faint -	ing	souls.				
s	:s .s	s	:-	.s	s	:s	s	:-	.d'	d'	:d'	d'	:-	.s	s	:s	s	:-
d	:d .d	d	:-	.m	s .f	:m .r	d	:-	.d	f	:f	d	:-	.m	s	:s <sub>1</sub>	d	:-

## SPEAK KINDLY.

KEY G.

T. F. SEWARD.

D. C.

.s <sub>1</sub>	s <sub>1</sub> .d	:d .m	m .r	:r .r	m .f	:s .f	m	:r	d	:-
.m <sub>1</sub>	m <sub>1</sub> .m <sub>1</sub>	:m <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> .s <sub>1</sub>	:s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> .s <sub>1</sub>	:s <sub>1</sub> .l <sub>1</sub>	s <sub>1</sub>	:f <sub>1</sub>	m <sub>1</sub>	:-
1. Speak	kind-ly	to thy	fel - low	man, He	may have	griefs thou	canst	not	see,	thee. } part; } heart. }
2. Speak	thou-sand	cares his	hearten -	twine, Al -	though he	shows a	smile	to		
Per -	haps some	gen -	tle	word of	thine	May	soothe a	troub -	led,	ach - - ing
.d	d .d	:d .d	d .t <sub>1</sub>	:t <sub>1</sub> .t <sub>1</sub>	d .r	:m .r	d	:t <sub>1</sub>	d	:-
.d	d .d	:d .d	s <sub>1</sub> .s <sub>1</sub>	:s <sub>1</sub> .f <sub>1</sub>	m <sub>1</sub> .r <sub>1</sub>	:d <sub>1</sub> .f <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	d <sub>1</sub>	:-

.d	t <sub>1</sub> .r	:s <sub>1</sub> .s <sub>1</sub>	d .m	:d .d	t <sub>1</sub> .r	:s <sub>1</sub> .s <sub>1</sub>	d .m	:d .s <sub>1</sub>
Speak	kind - - ly,	Speak	kind - - ly,	Speak	kind - ly	to thy	fel - low	man, He
.	.s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	.	.s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	.	s <sub>1</sub> .s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	.	s <sub>1</sub> .s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	.
.	Speak kind - ly,	.	Speak kind - ly,	.	kind - ly	to thy	fel - low	man, He
.	.f :f .f	.	.m :m .m	.	f .f :f .f	.	m .m :m .m	.
.	.s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	.	.d :d .d	.	s <sub>1</sub> .s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	.	d .d :d .d	.

s <sub>1</sub> .d	:d .m	m .r	:r .r	m .f	:s .f	m	:r	d	:-
s <sub>1</sub> .m <sub>1</sub>	:m <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> .s <sub>1</sub>	:s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> .s <sub>1</sub>	:s <sub>1</sub> .l <sub>1</sub>	s <sub>1</sub>	:f <sub>1</sub>	m <sub>1</sub>	:-
may have	griefs thou	canst not	see, Al -	though he	shows a	smile	to	thee.	
m .d	:d .d	d .t <sub>1</sub>	:t <sub>1</sub> .t <sub>1</sub>	d .r	:m .r	d	:t <sub>1</sub>	d	:-
d .d	:d .d	s <sub>1</sub> .s <sub>1</sub>	:s <sub>1</sub> .f <sub>1</sub>	m <sub>1</sub> .r <sub>1</sub>	:d <sub>1</sub> .f <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	d <sub>1</sub>	:-

A pulse divided into two quarters and a half, is named **TAA-TAI**. It is indicated thus:

| l , l . l :  
TAA TAI

| l . l , l :  
TAA Tefe

A pulse divided into a three-quarter pulse tone and a quarter, is named **TAA-efe**. It is indicated by a comma placed close after a dot, thus:

| l - . , l :  
TAA - efe .

A half and two quarters are named **TAA-tefe**. They are indicated thus:

Ex. 163.

TAA	TAA	TAI	tn - fa	TAI	tn - fa	TAI	tn - fa - te - fe	TAA	TAI	TAA	SAA
l	:l	.l	l , l	.l	:l , l	.l	l , l . l , l	:l	.l	l	:
d	:d	.r	m , r	.d	:m , r	.d	d , r . m , f	:s	.m	d	:
m	:m	.f	s , f	.m	:f , m	.r	m , r . d , t <sub>1</sub>	:d	.s	d	:

Ex. 164.

TAA	TAA	TAI	TAA	te - fe	TAA	TAI	TAA	te - fe	TAA	TAI	TAA	TAI	TAA	SAA
l	:l	.l	l	.l , l	:l	.l	l	.l , l	:l	.l	l	.l	:l	.
d	:d	.r	m	.r , m	:f	.m	r	.d , r	:m	.r	d	.t <sub>1</sub>	:d	.
m	:m	.f	d	.r , d	:t <sub>1</sub>	.d	r	.m , r	:d	.t <sub>1</sub>	d	.m	:s	.

Ex. 165.

TAA	te-fe	TAA	te-fe	TAA	- - efe	TAA	- - efe	TAA	- - efe	TAA	TAA	TAA	344
l	.l .l :l	.l .l	l	.,l :l	.,l	l	.,l :l	.l	.l	.l	l	:	
d	.r .m :f	.m .f	s	.,l :s	.,l	s	.,f :m	.r	d	:			
d	.m .r :d	.r .m	f	.,m :f	.,s	l	.,s :f	.r	d	:			

Ex. 166. KEY F. Round in four parts.

d	.r :m .r	d .t <sub>1</sub> :d	m .f :s .f	m .r :m
All	to - geth - er	let us	We will make the	wel - kin ring;
s , s .s	:s , s .s	s , s .s :s	d :d	s <sub>1</sub> .s <sub>1</sub> :d
Gentle-men,	gentle-men,	gentle-men,	Sing,	la - dies, sing.

Ex. 167. KEY F. Round in four parts.

d	:d .d .r	m .m :d .d	r .r :t <sub>1</sub> .t <sub>1</sub>	d :—
Come,	come to the	sing - ing school, Let	no one stay a -	way;
m	:s	d :—	s <sub>1</sub> .s <sub>1</sub> ,s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	d :—
Come,	come,	come,	Come to the sing - ing	school.
s	:- .s	m :- .m	f .f :f .f	m :—
There	we'll	sing the	mer - ry, mer - ry	round.
d .d .r :m .m .f	s .l ,s :m .m .f	s .f :r .t <sub>1</sub>	d :—	
La la la la	la la la la	la la la la	la la la la	la.

Ex. 168. KEY F. Round in four parts.

d	.r :m .r	d :-	m .f :s .f	m :-
Sound	the strain	a - gain,	O - - ver sea	and main.
s	.f :m .f	s .f :m .r	m .r :d .r	m .r :d .t <sub>1</sub>
Tra	la la	la la la	la, Tra la la	la la la la

KEY A.

ANTWERP. L. M.

T. F. SEWARD.

d	:s <sub>1</sub> .s <sub>1</sub>   d	:- .d	r :t <sub>1</sub>   d	:-	m :d .r   m	:- .m	f :m   r	:-
m <sub>1</sub>	:m <sub>1</sub> .,m <sub>1</sub>   m <sub>1</sub>	:- .m <sub>1</sub>	f <sub>1</sub> :f <sub>1</sub>   m <sub>1</sub>	:-	s <sub>1</sub> :m <sub>1</sub> .,f <sub>1</sub>   s <sub>1</sub>	:- .s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>   s <sub>1</sub>	:-
1. Light of the soul,	O Sav - iour	blest!	Soon as thy pres - ence	fills the breast,				
2. Son of the Fa -	- ther,	Lord most high:	How glad is he who	feels thee nigh;				
3. Je - sus is from	the proud con -	cealed,	But ev - er - more	to babes re - vealed,				
d	:d .,d   d	:- .d	t <sub>1</sub> :r   d	:-	d :s <sub>1</sub> .,s <sub>1</sub>   d	:- .d	r :d   t <sub>1</sub>	:-
d	:d .,d   d	:- .d	s <sub>1</sub> :s <sub>1</sub>   d <sub>1</sub>	:-	d <sub>1</sub> :d <sub>1</sub> .,d <sub>1</sub>   d <sub>1</sub>	:- .d	t <sub>1</sub> :d   s <sub>1</sub>	:-
r	:t <sub>1</sub> .,d   r	:- .m	f .s :m .f   r	:-	m .r :f .m   s .f :m .r	d :t <sub>1</sub>   d	:-	
s <sub>1</sub>	:s <sub>1</sub> .,s <sub>1</sub>   s <sub>1</sub>	:- .s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>   s <sub>1</sub>	:-	s <sub>1</sub> .f <sub>1</sub> :l <sub>1</sub> .s <sub>1</sub>   s <sub>1</sub>	:s <sub>1</sub> .l <sub>1</sub>   s <sub>1</sub>	:f <sub>1</sub>   m <sub>1</sub>	:-
Darkness and guilt	are put to flight,							
Come in thy hid	- den maj - es - ty,							
Through him unto	the Fa - ther be							
t <sub>1</sub>	:s <sub>1</sub> .,l <sub>1</sub>   t <sub>1</sub>	:- .d	r .m :d .r   t <sub>1</sub>	:-	d :d .d   m .r :s .f	m :r   m	:-	
s <sub>1</sub>	:s <sub>1</sub> .,s <sub>1</sub>   s <sub>1</sub>	:- .s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>   s <sub>1</sub>	:-	d <sub>1</sub> :d <sub>1</sub> .,d <sub>1</sub>   d <sub>1</sub> .r <sub>1</sub>   m <sub>1</sub> .f <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>   d <sub>1</sub>	:-	

## OH! THE SPORTS OF CHILDHOOD.

KEY C. Smoothly; in swinging style. M. 104.

O. R. BARROWS.

}	s .,l : s .,f   m : d'	}	<i>p</i> s .,l : s .,f   m : d'	}	<i>f</i> r' .,d' : t .,l   s : r'
	m .,f : m .,r   d : m		m .,f : m .,r   d : m		f .,f : f .,f   f : f
	1. Oh, the sports of child - hood!		Roaming thro' the wild - wood,		Run-ning o'er the mead - ows,
	2. Swaying in the sun - beams,		Floating in the shad - ow,		Sail - ing on the breez - es,
	3. Oh, the sports of child - hood!		Roaming thro' the wild - wood,		Sing - ing o'er the mead - ows,
d' .,d' : d' .,d'   d' : s	d' .,d' : d' .,d'   d' : s	t .,d' : r' .,d'   t : t			
d .,d : d .,d   d : d	d .,d : d .,d   d : d	s .,s : s .,s   s : s			

}	d' : l .,d' : s :—	}	s .,l : s .,f   m : d'	}	<i>p</i> s .,l : s .,f   m : d'
	m : f .,f   m :—		m .,f : m .,r   d : m		m .,f : m .,r   d : m
	Hap - py and free;		How my heart's a beat - ing,		Thinking of the greet - ing,
	Hap - py and free;		Chas - ing all our sad - ness,		Shout - ing in our glad - ness
	Hap - py and free;		But my heart's a beat - ing,		For the old time greet - ing,
d' : d' .,l   d' :—	d' .,d' : d' .,d'   d' : s	d' .,d' : d' .,d'   d' : s			
d : d .,d   d :—	d .,d : d .,d   d : d	d .,d : d .,d   d : d			

}	<i>f</i> r' .,d' : t .,l   s : t	}	<i>r'</i> d' :—  — :—	}	CHORUS. s : d'   r' : d'
	f .,f : f .,f   f : f		f .,f   m :—  — :—		m : m   s : m
	Swinging 'neath the old		ap - ple tree.		Swing - ing, swing - ing,
	Swinging 'neath the old		ap - ple tree.		Swing - - - ing.
	Swinging 'neath the old		ap - ple tree.		d' :—   s :—
s .,l : t .,d'   r' :—	r' .,t d' :—  — :—	d :—   d :—			
s .,s : s .,s   s :—	s .,s d :—  — :—				

}	s : d'   m' : d'	}	r' .,d' : t .,l   s : t	}	<i>p</i> s : d'	
	m : m   s : m		f .,f : f .,f   f : f		f .,f   m :—  — :—	m : m
	Swing - ing, swing - ing,		Lull - ing care to rest 'neath the old		ap - ple tree.	Swing - ing,
	Swing - - - ing,		Swing - ing 'neath the old		ap - ple tree.	Swing - - -
	d' :—   s :—		t : r'   t : t		d' : d' .,l   d' :—	d' :—
d :—   d :—	s : s   s : s	d : d .,d   d :—	d :—			

}	m' : d'	}	s : d'	}	m' : d'	}	<i>f</i> r' .,d' : t .,l   s : t	}	<i>r'</i> d' :—  — :—	}	:—  — :—
	s : m		m : m		s : m		f .,f : f .,f   f : f		f .,f   m :—  — :—		:—  — :—
	swing - ing,		Swing - ing,		swing - ing,		Swinging 'neath the old		ap - ple tree.		Swing - ing,
	ing,		Swing - - - ing,		ing,		Swinging 'neath the old		ap - ple tree.		Swing - - -
	s :—		d' :—		s :—		s .,l : t .,d'   r' :—		r' .,t d' :—		d' :—
d :—	d :—	d :—	s .,s : s .,s   s :—	s .,s d :—	d :—						

THE OLD BLACK CAT.

R. L.

R. Lowry, by per.

KEY G.

$s_1 . m : m$	$,f$	$m . r : r$	$.$	$s_1 . r : r$	$,m$	$r . d : d$	$s_1 . m : m$	$,f$
$s_1 . d : d$	$,d$	$d . t_1 : t_1$	$.$	$s_1 . t_1 : t_1$	$,d$	$t_1 . d : d$	$s_1 . d : d$	$,d$
1. Who so full	of	fun and glee,		Hap-py as a	cat can be?		Pol - ished sides	so
2. Some will choose	the	tor - toise shell,		O - thers love	the white so well,		Let them choose	of
3. When the boys,	to	make her run,		Call the dogs	and set them on,		Quick-ly I	put
$m . s : s$	$,l$	$s . s : s$	$.$	$s . s : s$	$,s$	$f . m : m$	$m . s : s$	$,l$
$d . d : d$	$,d$	$d . s_1 : s_1$	$.$	$s_1 . s_1 : s_1$	$,s_1$	$s_1 . d : d$	$d . d : d$	$,d$

$m . r : r$	$,r$	$s_1 . t_1 : r$	$,m$	$r . d : d$	<i>Pityingly.</i>		$m . s : -$						
$d . t_1 : t_1$	$,t_1$	$s_1 . s_1 : t_1$	$,d$	$t_1 . d : d$	<table border="0"> <tr> <td><math>m</math></td> <td><math>:-</math></td> <td><math>.r</math></td> </tr> <tr> <td><math>d</math></td> <td><math>:-</math></td> <td><math>.t_1</math></td> </tr> </table>		$m$	$:-$	$.r$	$d$	$:-$	$.t_1$	$d . m : -$
$m$	$:-$	$.r$											
$d$	$:-$	$.t_1$											
nice and fat—	Oh,	how I love	the	old black cat.									
this or that,	But	give to me	the	old black cat.	<i>Poor</i>		<i>kit - ty!</i>						
on my hat,	And	thy. to save	the	old black cat.									
$s . s : s$	$,s$	$s . s : s$	$,s$	$f . m : m$			$:$						
$d . s_1 : s_1$	$,s_1$	$s_1 . s_1 : s_1$	$,s_1$	$s_1 . d_1 : d_1$			$:$						

$f . t_1 : t_1$	$,r$	$r . d : -$	$.$	$m$	$:r . d$	$l . l : -$	$.$	$s . t_1 : t_1$	$,t_1$	$d$	$:-$
$r . s_1 : s_1$	$,f_1$	$f_1 . m_1 : -$	$.$	$d$	$:t_1 . l_1$	$l_1 . d : -$	$.$	$t_1 . s_1 : s_1$	$,f_1$	$m_1$	$:-$
<i>poor</i>	<i>kit - ty!</i>	<i>Sit - ting so</i>		<i>co - sy,</i>		<i>Close</i>		<i>by</i>		<i>the</i>	<i>fire.</i>
$:$	$:$	$:$	$:$	$:$	$:$	$:$	$:$	$:$	$:$	$:$	$:$

*Briscky.*

$s_1 . m : m$	$,f$	$m . r : r$	$.s_1$	$s_1 . r : r$	$,m$	$r . d : d$	$.s_1$	$s_1 . m : m$	$,m$
$s_1 . d : d$	$,d$	$d . t_1 : t_1$	$.s_1$	$s_1 . t_1 : t_1$	$,d$	$t_1 . d : s_1$	$.s_1$	$s_1 . d : d$	$,d$
Pleasant, pur - ring,	pret - ty	pus - sy,		Frisk-y, full	of	fun, and fus - sy,		Mor - tal foe	of
$m . s : s$	$,s$	$s . s : s$	$.s$	$s . s : s$	$,s$	$f . m : m$	$.m$	$m . s : s$	$,s$
$d . d : d$	$,d$	$d . s_1 : s_1$	$.s_1$	$s_1 . s_1 : s_1$	$,s_1$	$s_1 . d : d$	$.d$	$d . d : d$	$,d$

$f . l : l$	$s$	$,t_1 : t_1$	$,r$	$r . d : d$	$m$	$:r$	$d$	$:-$
$d . d : d$	$t_1$	$,s_1 : s_1$	$,t_1$	$t_1 . d : d$	$d$	$:t_1$	$d$	$:-$
mouse and rat,—	O,	I love	the	old black cat,	Yes,	I	do.	
$l . f : f$	$r$	$,r : r$	$,f$	$f . m : m$	$s$	$:f$	$m$	$:-$
$f_1 . f_1 : f_1$	$s_1$	$,s_1 : s_1$	$,s_1$	$s_1 . d_1 : d_1$	$d$	$:s_1$	$d$	$:-$

## TWILIGHT IS STEALING.

A. S. KRIFFER.

KEY G. M. 72.

B. C. UNSOLD.

d :d ,r m :s	d :m ,m r :—	t <sub>1</sub> :t <sub>1</sub> ,d r f	f :m ,r m :—
s <sub>1</sub> :s <sub>1</sub> ,s <sub>1</sub>  d :d	s <sub>1</sub> :d ,d t <sub>1</sub> :—	s <sub>1</sub> :s <sub>1</sub> ,l <sub>1</sub>  t <sub>1</sub> :t <sub>1</sub>	r :d ,t <sub>1</sub>  d :—
1. Twi - light is steal - ing	Ov - er the sea,	Shad - ows are fall - ing	Dark on the lee;
2. Voi - ces of loved ones,	Songs of the past,	Still lin - ger round me	While life shall last;
3. Come in the twi - light,	Come, come to me,	Bring - ing some mes - sage	Ov - er the sea.
m :m ,f s :m	m :s ,s s :—	r :r ,m f :r	s :s ,s s :—
d :d ,d d :d	d :d ,d s <sub>1</sub> :—	s <sub>1</sub> :s <sub>1</sub> ,s <sub>1</sub>  s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub> ,s <sub>1</sub>  d :—

d :d ,r m :s	d :m ,m r :—	t <sub>1</sub> :t <sub>1</sub> ,d r :m	d :—  — :—
s <sub>1</sub> :s <sub>1</sub> ,s <sub>1</sub>  d :d	s <sub>1</sub> :d ,d t <sub>1</sub> :—	s <sub>1</sub> :s <sub>1</sub> ,l <sub>1</sub>  t <sub>1</sub> :t <sub>1</sub>	d :—  — :—
Borne on the night winds,	Voi - ces of yore	Come from the far - off	shore.
Lone - ly I wan - der,	Sad - ly I roam,	Seek - ing that far - off	home.
Cheer - ing my path - way,	While here I roam,	Seek - ing that far - off	home.
m :m ,f s :m	m :s ,s s :—	r :r ,m f :s	m :—  — :—
d :d ,d d :d	d :d ,d s <sub>1</sub> :—	s <sub>1</sub> :s <sub>1</sub> ,s <sub>1</sub>  s <sub>1</sub> :s <sub>1</sub>	d :—  — :—

s :s  m :— .s	l .s :s .m r :—	r :r  s :— .r	f .m :m .r  d :—
d :d  d :— .d	d .d :d .d  t <sub>1</sub> :—	t <sub>1</sub> :t <sub>1</sub>  t <sub>1</sub> :— .t <sub>1</sub>	r .d :d .t <sub>1</sub>  d :—
Far a - way	be - yond the star - lit skies,	Where the love - light	nev - er, nev - er dies,
m :m  s :— .m	f .m :m .s  s :—	s :s  r :— .s	s .s :s .f  m :—
d :d  d :— .d	d .d :d .d  s <sub>1</sub> :—	s <sub>1</sub> :s <sub>1</sub>  s <sub>1</sub> :— .s <sub>1</sub>	s .s :s .s  d :—

d :d ,r m :s	d :m ,m r :—	t <sub>1</sub> :t <sub>1</sub> ,d r :m	d :—  — :—
s <sub>1</sub> :s <sub>1</sub> ,s <sub>1</sub>  d :d	s <sub>1</sub> :d ,d t <sub>1</sub> :—	s <sub>1</sub> :s <sub>1</sub> ,l <sub>1</sub>  t <sub>1</sub> :t <sub>1</sub>	d :—  — :—
Gleam - eth a man - sion	filled with de - light,	Sweet, hap - py home so	bright.
m :m ,f s :m	m :s ,s s :—	r :r ,m f :s	m :—  — :—
d :d ,d d :d	d :d ,d s <sub>1</sub> :—	s <sub>1</sub> :s <sub>1</sub> ,s <sub>1</sub>  s <sub>1</sub> :s <sub>1</sub>	d :—  — :—

KEY A. Round in two parts.

{ s <sub>1</sub>   s <sub>1</sub> :l <sub>1</sub> :t <sub>1</sub>   d :— :m <sup>*</sup>   s :s :f   m :— :d .d   t <sub>1</sub> :l <sub>1</sub> :t <sub>1</sub>   d :d :m   s :— :—   m :— }
{ Up,   up and a -   way, Why   longer de -   lay, When the   birds and the   blossoms are   call - - -   ing? }

{ s <sub>1</sub> .s <sub>1</sub>   s <sub>1</sub> :l <sub>1</sub> :t <sub>1</sub>   d :— :m .m   f :f :f   m :— :m .m   r :t <sub>1</sub> :s <sub>1</sub>   s <sub>1</sub> :s <sub>1</sub> :s <sub>1</sub>   f <sub>1</sub> :— :—   m <sub>1</sub> :— }
{ From the   dwellings of   men To their   homes in the   glen, Let us   haste ere the   shadows are   fall - - -   ing. }

TO THE MOUNTAIN.

KEY D.

J. H. TENNEY.

{	:d',r'	d'	:s	:s.,l	s	:m	:m.,m	r.m:f.s	:l.s	s	:m	:s.s	l	:l.t:d'.l	
:—	:m.,f	m	:m	:m.,f	m	:d	:d.,d	t <sub>1</sub> .d:r.m	:f.m	m	:d	:m.m	f	:f.s:l.f	
:—	1.Tothe	mountain,	to the	mountain,	To the	moun - tain	a -	way,....	Let us	haste for the morn	is				
:—	2.Tothe	mountain,	to the	mountain,	To the	moun - tain	a -	way,....	Let us	haste for the morning					
:—	:s.,s	s	:d'	:d',d'	d'	:s	:s.,s	s	:s	:s	s	:—	:d'.d'	d'	:d'.d':d'.d'
:—	:d.,d	d	:d	:d.,d	d	:d	:d.,d	s	:s	:s	d	:—	:d.d	f	:f.f:f.f

{	s	:m	:s	l	:l	:t	d'	:—	:d'	r'	:t.d'	:r'.t	d'	:s	:m
:—	m	:d	:m	f	:f	:f	m	:—	:m	f	:r.m	:f.r	m	:m	:d
:—	bright in	the	sun's ear	- liest	ray,	And	hark!	'tis the	merry	hun - ter	whose				
:—	zeph - yrs	are	scorch'd by	the	day,	And	come, follow,	as the	deer	leaps	from				
:—	d'	:s	:d'	d'	:r'	:r'	d'	:—	:d'	t	:s.s	:s.s	s	:d'	:s
:—	d	:d	:d	f	:r	:s	d	:—	:d	s	:s <sub>1</sub> .s <sub>1</sub>	:s <sub>1</sub> .s <sub>1</sub>	d	:d	:d

{	f	:r.m	:f.r	m	:—	:s	l	:l.t:d'.l	s	:m	:s	l.r':d'	:t	d'	:—
:—	r	:t <sub>1</sub> .d	:r.t <sub>1</sub>	d	:—	:m	f	:f.s:l.f	m	:d	:m	f.f:m	:r	m	:—
:—	horn fara-way	we	hear,	Then	come, hasten to	the	mountain,	The	summit now	is	near.				
:—	sleep in his shady	bed,	A - -	waked by the	hunter's	horn,	Who e'en	now has pas	t him	fled.					
:—	s	:s.s	s.s	s	:—	:d'	d'	:d'.d':d'.d'	d'	:s	:d'	d'.l	:s	:s	:—
:—	s <sub>1</sub>	:s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> .s <sub>1</sub>	d	:—	:d	f	:f.f:f.f	d	:d	:d	f.f:s	:s	d	:—

ARLINGTON. C. M.

KEY F.

DR. ARNE.

{	:d	m.,m	:m	:r	d.,d	:d	r	m.s	:f	:m	m	:r
:—	:d	d.,d	:d	:t <sub>1</sub>	l <sub>1</sub> .	:l <sub>1</sub>	:t <sub>1</sub>	d.d	:t <sub>1</sub>	:d	d	:t <sub>1</sub>
:—	1. Am	I	a sol -	- dier	of the cross	A	follower of	the	lamb,....			
:—	2. Must	I	be car -	- ried	to the skies	On	flowery beds	of	ease,....			
:—	3. Sure	I	must fight	if	I would reign,	In - -	crease my cour	- age,	Lord,....			
:—	:m	s.,s	:s	:f	m.,m	:m	:s	s.m	:f	:s	s	:—
:—	:d	d.,d	:d	:s <sub>1</sub>	l <sub>1</sub> .	:l <sub>1</sub>	:s <sub>1</sub>	d.m	:r	:d	s <sub>1</sub>	:—

{	:f	m.,m	:m	:l	s.,s	:s	:d	r.f	:m	:r	d	:—
:—	:r	d.,d	:d	:d	d.,d	:d	:s <sub>1</sub>	l <sub>1</sub> .r	:d	:t <sub>1</sub>	d	:—
:—	And	shall I fear	to	own his cause,	Or	blush to speak	his	name?				
:—	While	oth - ers fought	to	win the prize,	And	sailed thro' blood	- y	seas.				
:—	I'll	bear the toil,	en - -	dure the pain,	Sup - -	port-ed by	thy	word.				
:—	:s	s.,s	:s	:f	m.,m	:m	:s	f.l	:s	:f	m	:—
:—	:s <sub>1</sub>	d.,d	:d	:f <sub>1</sub>	d.,d	:d	:m <sub>1</sub>	f <sub>1</sub> .r <sub>1</sub>	:s <sub>1</sub>	:s <sub>1</sub>	d	:—

UNRELD.

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{ m :— ing?

{ m<sub>1</sub> :— ing.



## LOUD THROUGH THE WORLD PROCLAIM.

KEY C. M. 104.

C. HUNTING.

s	:m	,r	d	:m	s	.	—	—	:d'	t	:r'	d'	:t	d'	:d'	:s
s	:m	,r	d	:m	s	:—	—	—	:m	r	:f	m	:r	m	:m	:m
Loud thro' the world				pro -	claim				Je -	ho -	vah's high - est			prai -	ses,	Je -
s	:m	,r	d	:m	s	:—	—	—	:s	s	:s	s	:s	s	:s	:
s	:m	,r	d	:m	s	:—	—	—	:d	s	:s	s	:s	d	:d	:

s	:d'	t	:l	f'	:—	m'	:r'	d'	:m'	r'	:t	d'	:—	d'	:s	l	:—	r'	:—
m	:m	s	:f	l	:—	s	:f	m	:s	f	:r	m	:—	m	:m	f	:—	f	:—
ho - vah's high - est				prai -	ses,	Je -	ho -	vah's high - est			prai -	ses,	Je -	ho -	vah's				
:	:	:	:	:	:	:	:	:	:	:	:	:	:	:d'	d'	:—	l	:—	:
:	:	:	:	:	:	:	:	:	:	:	:	:	:	:d	f	:—	f	:—	:

d'	:—	t	:—	d'	:d'	:	:	s	:m	m	:—	f	:l	s	:—	s	:m
m	:—	r	:—	m	:m	:	:	m	:d	d	:—	r	:f	m	:—	m	:d
high - est				prai - ses,				Bow - ing				low	at	his	throne,	with	the
s	:—	s	:—	s	:s	:	:	:	:	:	:	:	:	:	:	:	:
s	:—	s	:—	d	:d	:	:	:	:	:	:	:	:	:	:	:	:

r	:—	f	:f	m	:—	s	:m	m	:—	f	:l	s	:—	s	:s	l	:—	t	:t	
t	:—	r	:r	d	:—	m	:d	d	:—	r	:f	m	:—	m	:m	f	:—	f	:f	
an - gels a -		dore;		Bow - ing		low		at		his		throne,		with		the		an - gels a -		
:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:
:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:

d'	:—	—	:—	m'	:—	m'	:—	f'	:f'	f'	r'	:r'	r'	d'	:—	d'	:f'					
dore;				For	he	he		liv	- eth	and	reign	- eth	for	ev	-	-	er	and				
m	:—	—	:—	s	:—	s	:—	l	:l	l	s	:s	s	m	:f	s	l	:l	l			
				For	he	he		liv	- eth	and	reign	- eth	for	ev	-	er	for	- ev	-	er	and	
				d'	:—	d'	:—	d'	:d'	d'	t	:t	t	d'	:—	d'	:d'					
				For	he	he		liv	- eth	and	reign	- eth	for	ev	-	-	er	and				
				d	:—	d	:—	f	:—	s	:s	d	:r	m	f	:f	f					
				For	he	he		liv	-	-	eth	and	reign	-eth	for	-	ev	-	er	and		

TING.

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:m  
Je  
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{	m' :r'   :s		m' :—   — :d'   s :—   — :s		l :f'.r'   d' :t											
	ev - er,					Re -	joice,	re -	joice,	re -	f :l   s :f					
	s :s											:d'   s :m	d' :—   — :d'	d' :r'   m' :r'		
	ev - er,														:s :m :d	f :—   s :—
	d' :t															
ev - er,																
s :s																
ev - er,																

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h's

{	d' :—   — :s		m' :—   — :d'   s :—   — :s		l :f'.r'   d' :t											
	m :—   — :m					Re -	joice,	re -	joice,	re -	f :l   s :f					
	name,											:d'   s :m	d' :—   — :d'	d' :r'   m' :r'		
	d' :—   — :														:s :m :d	f :—   s :—
	d :—   — :															
name,																

:m  
:d  
with the  
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{	d' :—   :		s <sup>f</sup> :m.,r   d :m		s :—   — :d'   t :r'   d' :t									
	m :—   :					s :m.,r   d :m	s :—   — :m	r :f   m :r						
	name,								s :m.,r   d :m	s :—   — :s	s :s   s :s			
	d' :—   :											s :m.,r   d :m	s :—   — :d	s :s   s :s
	d :—   :													

:t  
:f  
ls a -  
:  
:

{	d' :d'   :s		m' :—   — :d'   s :—   — :s		l :f'.r'   d' :t											
	m :m   :m					Re -	joice,	re -	joice,	re -	f :l   s :f					
	prais - es,											:d'   s :m	d' :—   — :d'	d' :r'   m' :r'		
	s :s   :														:s :m :d	f :—   s :—
	d :d   :															

:f'  
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:l .l  
er and  
:d'  
and  
:f .f  
er and

{	d' :—   — :d'		d' :—   — :d'		d' :—   — :f'	m' :m'   r' :r'	d' :—   — :															
	Je -							ho -	: vah	reigna,	Re -	joice and	praise his	name.								
	m :—   — :m														f :f   f :m	f :f   f :l	s :s   s :f	m :—   — :				
	name,																		l :l   l :s	l :l   l :d'	d' :d'   t :t	d' :—   — :
	d' :—   — :s																					
d :—   — :d	f :f   f :d	f :f   f :f	s :s   s :s	d :—   — :																		

ASCRPTION. S. M.

KEY Ab.

CHESTER G. ALLEN.

:s <sub>1</sub>	m	:- .s	:d .m	r	:-	:m	l <sub>1</sub>	:- .f	:m .r	d	:-	:s <sub>1</sub>
:m <sub>1</sub>	s <sub>1</sub>	:- .s <sub>1</sub>	:d .d	t <sub>1</sub>	:-	:s <sub>1</sub>	f <sub>1</sub>	:- .l <sub>1</sub>	:s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub>	:-	:m <sub>1</sub>
1. O	bless		the Lord, my	soul,		His	grace		to thee pro-	claim,		And
2. The	Lord		for-gives thy	sins,		Pro-	longe		thy fee-ble	breath,		He
3. Then	bless		his ho-ly	name,		Whose	grace		hath made thee	whole,		Whose
:d	d	:- .m	:s .s	s	:-	:s	d	:- .r	:s .f	m	:-	:d
:d	d	:- .d	:m .d	s <sub>1</sub>	:-	:d <sub>1</sub>	f <sub>1</sub>	:- .f <sub>1</sub>	:s <sub>1</sub> .s <sub>1</sub>	d <sub>1</sub>	:-	:d <sub>1</sub>

s <sub>1</sub>	:- .l <sub>1</sub>	:s <sub>1</sub> .d	m .d	:r	:s	s	:- .m	:d .r	d	:-
m <sub>1</sub>	:- .f <sub>1</sub>	:m <sub>1</sub> .m <sub>1</sub>	s <sub>1</sub> .s <sub>1</sub>	:s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:- .s <sub>1</sub>	:s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub>	:-
all		that is with-	in me join	To		bless		his ho-ly	name.	
heal	-	eth thine in-	firm-i-ties,	And		ran	-	soms thee from	death.	
lov	-	ing kind-ness	crowns thy days,	O		bless		the Lord, my	soul.	
d	:- .d	:d .d	d .d	:t <sub>1</sub>	:r	m	:- .d	:m .f	m	:-
d <sub>1</sub>	:- .d <sub>1</sub>	:d <sub>1</sub> .d <sub>1</sub>	d <sub>1</sub> .m <sub>1</sub>	:s <sub>1</sub>	:t <sub>1</sub>	d	:- .d	:s <sub>1</sub> .s <sub>1</sub>	d <sub>1</sub>	:-

DENNIS. S. M.

KEY F.

NAOELL

:m	m :d	:m	r :t <sub>1</sub>	:r	d :-	:d	d :l <sub>1</sub>	:d	d :s <sub>1</sub>	:d	t <sub>1</sub> :-	:r
:d	d :s <sub>1</sub>	:d	t <sub>1</sub> :s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub> :-	:s <sub>1</sub>	l <sub>1</sub> :f <sub>1</sub>	:l <sub>1</sub>	s <sub>1</sub> :m <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub> :-	:t <sub>1</sub>
1. How	gen -	tle	God's	com-	mands,	How	kind	his	pre -	cepts	are!	Come.
2. Be -	neath	his	watch -	ful	eye	His	saints	se -	cure -	ly	dwel;	The
3. His	good -	ness	stands	ap -	proved,	Un -	changed	from	day	to	day;	I'll
:s	s :m	:s	s :r	:f	m :-	:m	f :d	:f	m :d	:m	r :-	:s
:d	d :-	:d	s <sub>1</sub> :-	:s <sub>1</sub>	d :-	:d	f <sub>1</sub> :-	:f <sub>1</sub>	d :-	:d	s <sub>1</sub> :-	:s <sub>1</sub>

r :t <sub>1</sub>	:r	d :m	:s	s :r	:f	m :s	:l	s :m	:f	m :d	:r	d :-
t <sub>1</sub> :s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub> :d	:d	t <sub>1</sub> :-	:r	d :-	:d	d :-	:d	d :s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub> :-
cast	your	bur -	- dens	on	the	Lord,	And	trust	his	con -	- stant	care.
hand	which	bears	all	na -	- ture	up,	Shall	guard	his	chil -	- dren	well.
drop	my	bur -	- den	at	his	feet,	And	bear	a	song	a -	way.
s :r	:f	m :s	:m	r :s	:s	s :m	:f	m :s	:l	s :m	:f	m :-
s <sub>1</sub> :-	:s <sub>1</sub>	d :-	:d	s <sub>1</sub> :-	:s <sub>1</sub>	d :-	:d	d :-	:f <sub>1</sub>	s <sub>1</sub> :-	:s <sub>1</sub>	d :-

**Syncope** is the anticipation of accent. It requires an accent to be struck before its regularly recurring time, changing a *weak* pulse or weak part of a pulse into a *strong* one,

and the immediately following strong pulse or part of a pulse into a *weak* one. It must be boldly struck, and the strong accent on the immediately following pulse must be omitted.

Ex. 169.

{ | 1 :1 | - :1 | 1 :1 | - :1 | 1 :1 | - :1 | - :1 | - :1 | 1 :1 | }  
 TAA TAA -AA TAA TAA TAA -AA TAA TAA TAA -AA TAA -AA TAA TAA TAA

Ex. 170.

{ | 1 .1 : - .1 | 1 .1 : - .1 | 1 .1 : 1 .1 | 1 .1 : 1 .1 | 1 .1 : 1 .1 | }  
 TAA TAI - AA TAI TAA TAI - AA TAI TAA TAI TAA TAI TAA TAI TAA TAI TAA TAI

Ex. 171. KEY C. Round in two parts.

T. F. S.

{ | s :s | - :s | l :l | - :l | t :t | - :t | d<sup>i</sup> :d<sup>i</sup> | d<sup>i</sup> : }  
 Come now, oh, come now, Or we shall be late, I fear.

{ \* : | m : | f : | f : | s : | s : | d : | : | }  
 Yes, we're com - - - ing right s . . . . long.

Ex. 172. KEY C. Round in two parts.

{ | s : - | f : - | m : - | r : - | d<sup>i</sup> : - | t : - | l : - | s : m }  
 No, no, no, no, no, no, no, no, no, yes.

{ \* :r | - :d<sup>i</sup> | - :t | - :l | - :s | - :f | - :f | m : }  
 yes, yes, yes, yes, yes, yes, yes, yes.

Ex. 173. KEY C. Round in two parts.

{ | d<sup>i</sup> .d<sup>i</sup> : - .t | l .l : - .s | f .m :r .f | m : }  
 Come now, O come now, Or we shall be too late;

{ \* .m :m | f .f :f .m | r .d<sup>i</sup> : - .t | d<sup>i</sup> : }  
 No, no, no, no, no, no, And you, too, must wait.

Ex. 174. KEY F. Round in three parts.

{ | m :m .f | s :d | m :r .d | r :- .d | m :s .l | s :m .d }  
 Call John the boat - man, call him a - gain, For loud roars the tem - pest and

{ | s<sub>1</sub> :m .r | d : | \* .d :d .d | d :- .d | d :t<sub>1</sub> .l<sub>1</sub> | s<sub>1</sub> :- .t<sub>1</sub> }  
 fast falls the rain. John is a - sleep, he sleeps ve - ry sound, His

{ | d :d .d | d :d .d | m :s .f | m :s | - :d .r | m .m : .d }  
 oars are at rest, and his boat is a - ground, Loud roars the riv - er, so

{ | s .s : - .l | t : .s,s | s .s :m .f | s : .m | s .s :s<sub>1</sub> .s<sub>1</sub> | d : }  
 rap-id and deep; But the louder you call John, the sounder he will sleep.

ALLEN

S<sub>1</sub>  
M<sub>1</sub>  
And  
He  
Whose  
d  
d<sub>1</sub>

WELL

:r  
:t<sub>1</sub>  
Come,  
The  
I'll  
:s  
:s<sub>1</sub>

:-  
:-  
are.  
vell.  
vay.  
:-  
:-

T. F. S.  
KEY G. M. 100.

HEAR THE WARBLING NOTES.

T. F. SEWARD.

:d	.,s <sub>1</sub>	m <sub>1</sub>	:-	.s <sub>1</sub>	:d	.r	m	:d	:d	.t <sub>1</sub>	l <sub>1</sub>	:-	.d	:t <sub>1</sub>	.l <sub>1</sub>	
:d	.,s <sub>1</sub>	m <sub>1</sub>	:-	.s <sub>1</sub>	:d	.r	m	:d	:d	.t <sub>1</sub>	l <sub>1</sub>	:-	.d	:t <sub>1</sub>	.l <sub>1</sub>	
1. Hear the	warb	-	-	ling	notes of	spring	-	time,	From the	gay			and	cheer-ful		
2. Hear the	ech	-	-	oes	as they're	ring	-	ing	Far and	near,			o'er	hill and		
:	m	.m	:m	:	:	m	.m	:m	:	f			:f	.l	:s	.f
:	La	la	la	:	:	La	la	la	:	La			la	la	la	la
:	d	.d	:d	:	:	d	.d	:d	:	f <sub>1</sub>	.f <sub>1</sub>	:f <sub>1</sub>	:	:	:	:
										La	la	la				

s <sub>1</sub>	:-	:d	.,s <sub>1</sub>	m <sub>1</sub>	:-	.s <sub>1</sub>	:d	.r	m	:d	:d	.,t <sub>1</sub>	l <sub>1</sub>	.l	:l	.s	:f	.r		
throng,		Ev	-	ery	voice	is	filled	with	glad	-	ness,	Let	us	join	their	happy,	happy			
dale		Let	us	join	them	with	our	sing	-	ing,	Send	-	ing	out	our	songs	on	ev	-	ry
s <sub>1</sub>	:-	:d	.,s <sub>1</sub>	m <sub>1</sub>	:-	.s <sub>1</sub>	:d	.r	m	:d	:	:	l <sub>1</sub>	.	:t <sub>1</sub>	.	:t <sub>1</sub>	.t <sub>1</sub>		
									La	la	la	:	La	la	la	la	la	la	la	la
m	:-	:	:	m	.m	:m	:	:	m	.m	:m	:	f		:r		:r	.f		
la				La	la	la	:	:				:								
d	:d	:d	:d	d	.d	:d	:	:	d	.d	:d	:	f <sub>1</sub>	.	:s <sub>1</sub>		:s <sub>1</sub>	.s <sub>1</sub>		
la	la	la	la																	

d	:	:s	.,l	s	.r	:r	:s	.,l	s	.m	:m	:s	.,l	s	.t	:-	.l	:s	.f	
song.		La	la	la	la	la	la	la	la	la	la,	Hear	the	ech	-	oes	so	gai	-	ly
gale.																				
d	:	:d	.,d	t <sub>1</sub>	.t <sub>1</sub>	:t <sub>1</sub>	:t <sub>1</sub>	.,t <sub>1</sub>	d	.d	:d	:d	.,d	t <sub>1</sub>	.r	:-	.f	:m	.r	
la.		La	la	la	la	la	la	la	la	la	la,	Hear	the	ech	-	oes	so	gai	-	ly
m	:	:m	.,m	r	.s	:s	:r	.,r	m	.s	:s	:m	.,m	s	.t	:-	.l	:s	.f	
d	:	:d	.,d	s <sub>1</sub>	.s <sub>1</sub>	:s <sub>1</sub>	:s <sub>1</sub>	.,s <sub>1</sub>	d	.d	:d	:d	.,d	s <sub>1</sub>	.s <sub>1</sub>	:-	.s <sub>1</sub>	:l <sub>1</sub>	.t <sub>1</sub>	

f	.m	:m	:s	.,l	s	.r	:r	:s	.,l	s	.m	:m	:s	.,l	s	.t	,l	:s	.s	,f	:m	.r	d	:d'
r	.d	:d	:d	.,d	t <sub>1</sub>	.t <sub>1</sub>	:t <sub>1</sub>	:t <sub>1</sub>	.,t <sub>1</sub>	d	.d	:d	:d	.,d	t <sub>1</sub>	.r	,d	:t <sub>1</sub>	.t <sub>1</sub>	,r	:d	.t <sub>1</sub>	d	:d
ring	-	ing,	La	la	la	la	la	la	la	la	la	la	la	la	la	la	la	la	la	la	la	la	la	la
f	.m	:m	:m	.,m	r	.s	:s	:r	.,r	m	.s	:s	:m	.,m	s	.s	,s	:s	.s	,s	:s	.f	m	:m
d	:d	:d	.,d	s <sub>1</sub>	.s <sub>1</sub>	:s <sub>1</sub>	:s <sub>1</sub>	.,s <sub>1</sub>	d	.d	:d	:d	.,d	s <sub>1</sub>	.s <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>	d	:d	

KEY E. M. 160.

COME, LET US ALL BE MERRY.

Arranged, and new words.

.d	,r	m	.m	:m	.s	s	.f	:	.r	,m	f	.s	:l	.t	d'	.s	:	.m	,f	s	.s	:s	.l
d	,r	m	.m	:m	.s	s	.f	:	.r	,m	f	.s	:l	.t	d'	.s	:	.d	m	.m	:m	.f	
1. Come	let	us	all	be	mer	-	ry,	For	griev	-	ing	is	a	fol	-	ly	All	care	and	trou	-	ble	
2. A	way	with	all	the	tra	-	ces	Of	sad	-	ness	gloom	and	str	-	ow;	If	we	must	wear	long		
3. So	when	the	clouds	are	low	-	ring,	Then	let	us	laugh	the		str	-	ong	er,	For	thus	all	care	o'er	
.d	,r	m	.m	:m	.s	s	.f	:	.r	,m	f	.s	:l	.t	d'	.s	:	.s	d'	.d'	:d'	.d'	
d	,r	m	.m	:m	.s	s	.f	:	.r	,m	f	.s	:l	.t	d'	.s	:	.d	d	.d	:d	.d	

stud  
effe  
tonc  
favo  
roun  
dep  
sad.  
(d m  
live)  
very  
brow  
they  
lah  
in t  
tion  
Let  
pup  
char

:d  
|l  
|t  
|s

SEWARD.

:t<sub>1</sub> .l<sub>1</sub>  
 :t<sub>1</sub> .l<sub>1</sub>  
 cheer-ful  
 hill and  
 :s .f  
 la la  
 :

{ s .m : .d<sup>l</sup> | t<sub>1</sub>l.s ,f : m,r.d,t<sub>1</sub> }  
 { m .d : .m | s ,f,m,r : d,t<sub>1</sub>l<sub>1</sub>s<sub>1</sub> }  
 bu - ry And while we live be  
 fa - ces, Let's keep them for to -  
 pow'-ring, We'll sure - ly last the  
 longer.  
 d<sup>l</sup> .s : .s | s .s,l : s .r | f .m : .  
 d .d : .s | r .m,f : s .s<sub>1</sub> | s<sub>1</sub> .d : .

CHORUS.

{ .d .r | m .m : m .r,m | f .f : f .f,m }  
 With a ha ha ha, And a ho ho ho, "Tis a  
 d .d : d . | t<sub>1</sub> .t<sub>1</sub> : t<sub>1</sub> .  
 ha ha ha, ho ho ho,  
 s .s : s . | s .s : s .  
 d .d : d . | r .r : r .

:f .r  
 hap-py  
 ev - ery  
 :t<sub>1</sub> .t<sub>1</sub>  
 la la  
 :r .f  
 :s<sub>1</sub> .s<sub>1</sub>

{ r,r,r :r .s | m . f>d<sup>l</sup> .,l | s .m :d<sup>l</sup> .,l | s .m :r .r | s .f :m .,f }  
 jolly old world you know.  
 t<sub>1</sub> .t<sub>1</sub> :t<sub>1</sub> .t<sub>1</sub> | d . :m .,f | m .d :m .,f | m .d :t<sub>1</sub> .t<sub>1</sub> | t<sub>1</sub> .t<sub>1</sub> :d .,r }  
 ha ha ha ha ho. All be hap-py, All be mer-ry, Let's be jol - ly as we  
 s .s :s .s | s . :s .,d<sup>l</sup> | d<sup>l</sup> .s :s .,d<sup>l</sup> | d<sup>l</sup> .s :s .s | s .s :s .,s }  
 s<sub>1</sub> .s<sub>1</sub> :s<sub>1</sub> .s<sub>1</sub> | d . :d .,d | d .d :d .,d | d .d :s<sub>1</sub> .s<sub>1</sub> | s<sub>1</sub> .s<sub>1</sub> :d .,d }

:s .f  
 gai - ly  
 :m .r  
 gai - ly  
 :s .f  
 :l<sub>1</sub> .t<sub>1</sub>

{ s . f>d<sup>l</sup> .,l | s .m :d<sup>l</sup> .,l | s .m :f .l | s .f :m .r | d :- . }  
 m . :l .,f | m .d :l .,f | m .d :d .r | m .r :d .t<sub>1</sub> | d :- . }  
 go; All be hap-py, all be mer-ry, Broth-ers all, both friend and foe.  
 d<sup>l</sup> . :d<sup>l</sup> .,d<sup>l</sup> | d<sup>l</sup> .s :d<sup>l</sup> .,d<sup>l</sup> | d<sup>l</sup> .s :l .f | s .l :s .f | m :- . }  
 d . :f<sub>1</sub> .,f<sub>1</sub> | d .d :f<sub>1</sub> .,f<sub>1</sub> | d .d :f<sub>1</sub> .f<sub>1</sub> | m<sub>1</sub> .f<sub>1</sub> :s .s<sub>1</sub> | d<sup>l</sup> :- . }

**Modifications of Mental Effect.** Thus far we have studied the mental effect of tones when sung slowly. All these effects are greatly modified by pitch, by harmony, by quality of tone, but chiefly by speed of movement. Highness in pitch favors the brightness and keenness of effect, makes *ray* more rousing, and *te* more piercing. Lowness in pitch favors the depressing emotions, makes *fah* more desolate, and *lah* more sad. Quick movement makes the strong tones of the scale (*d m s*) more bold, and the emotional tones (*r f l t*) gay and lively. Let the pupils sing any exercise containing *fah* and *lah* very slowly indeed, and notice how their mental effects are brought out. Then let them sing the same piece as quickly as they can, keeping the time and observing the change. *Fah* and *lah* are now gay and abandoned instead of weeping and desolate in their effect, and the other tones undergo a similar modification. The tune *Manoah* will afford a very good illustration. Let it be sung first very slowly and then very quickly. Let the pupils try in the same way other tunes which are deemed most characteristic.

**Key G.**  
 :d.r|m :- :r |d :- :t<sub>1</sub> |t<sub>1</sub> :- :l<sub>1</sub> }  
 |l<sub>1</sub> :- :r.m|f :- :m |r :- :d |d :- :- }  
 |t<sub>1</sub> :- :s<sub>1</sub> |m :- :r |f :- :m |l :- :m }  
 |s :f :r |d :- :s<sub>1</sub> |m :- :r |d :- :- :- :- }

"Elementary Rhythms" required for the time exercise of the Elementary Certificate, should be carefully taught by the teacher and diligently practiced by the pupils at home.

**Modulator Voluntaries, Ear Exercises, Pointing and Writing from Memory** are still to be practiced at every lesson. The exercises becoming more and more difficult as the pupils gain facility. The voluntaries will now include *la-ing* as well as *sol-fa-ing*, to the teacher's pointing. A few two-part Ear Exercises, as in "Hints for Ear Exercises," can now be wisely introduced, but only to quick and observant classes. To others, each "part" of the exercise will serve as a separate exercise.

**Examinations for the Certificate** may begin six weeks before the close of the term. All the requirements need not be done at one interview; as soon as a pupil is prepared in any one requirement, he may be examined in that, but all the requirements must be done within six weeks, or else the examination begins again. The examination may be conducted before the whole class, or in private, as suits the convenience of the teacher and pupils.

For instructions in *Voice Training, Breathing, Harmony, etc.*, belonging to this step, the teacher will consult the Standard Course.

w words.  
 :s .l  
 :m .f  
 trou - ble  
 wear long  
 care o'er-  
 :d<sup>l</sup> .d<sup>l</sup>  
 :d .d

## QUESTIONS FOR WRITTEN OR ORAL EXAMINATION.

## DOCTRINE.

1. What two new tones have you learned in this step?
2. Between what two tones does *Fah* come?
3. Between what two tones does *Lah* come?
4. What is the relative position of *Fah* to *Doh*?
5. What is the relative position of *Lah* to *Doh*?
6. What is the mental effect of *Fah*? Of *Lah*?
7. What is the manual sign for *Fah*? For *Lah*?
8. What chord is formed of the tones *f d*?
9. What is the series of tones, *d r m f a l t d'*, called?
10. Which is the fifth tone of the scale? The third? The sixth? (The teacher will supply additional questions, and also questions on the mental effects and hand-signs.)
11. Each tone of the scale differs from the others, in what?
12. What is meant by "pitch"?
13. What is the eighth tone above or below any given tone called?
14. How is the octave above any tone indicated in the notation?
15. How is the octave below indicated?
16. How is the second octave indicated?
17. Which are the strong, bold tones of the scale?
18. Which are the leaning tones?
19. Which two tones have the strongest leaning or leading tendency?
20. To what tone does *t* lead?
21. To what tone does *f* lead?
22. What is the most important, the strongest, the governing tone of the scale called?
23. What is a family of tones, consisting of a keynote and six related tones, called?
24. When the tones of a key are arranged in successive order, ascending or descending, what do they make?
25. Must the scale always be sung at the same pitch or may it be sung at different pitches?
26. What is the name of that scale from which all the others are reckoned?
27. What is the name of the pitch that is taken as the key-tone of the Standard Scale?
28. Name the pitches of the Standard Scale!
29. What pitch is *Soh*? *Ray*? *Lah*? (The teacher will supply similar questions.)
30. In the absence of a musical instrument, how may the correct pitch of the Standard Scale be obtained?
31. From what is a scale or key named?
32. How are the different keys indicated in the notation?
33. What is the difference of pitch between the voices of men and the voices of women?
34. What is the name of the pitch that stands about the middle of the usual vocal compass?
35. Is middle *C* a high or a low tone in a man's voice?
36. Is it a high or a low tone in a woman's voice?
37. What are the high voices of women called?
38. What is the usual compass of the Soprano?
39. What are the low voices of women called?
40. What is the usual compass of the Contralto?
41. What are the high voices of men called?
42. What is the usual compass of the Tenor?
43. What are the low voices of men called?
44. What is the usual compass of the Bass?
45. From what octave of the Standard Scale is the pitch of the key-note of any key taken?
46. How is this tone and the six tones above it marked?
47. In the Key *G* the unmarked *G* of the Standard Scale is *Doh*, what is the unmarked *A*? The unmarked *E*?
48. How would that *lah* be marked?
49. With what octave marks are the Bass and Tenor parts written?
50. How is the exact rate of movement of a tune regulated?
51. What does *M. 60* indicate?
52. How is the rate of very quick, six-pulse measure marked?
53. What is the time-name of a silence on the first half of a pulse? On the second half?
54. How are half-pulse silences indicated in the notation?
55. What is the time-name of a pulse divided into two quarters and a half?
56. How are they indicated in the notation?
57. What is the time-name of a half and two quarters?
58. How are they indicated in the notation?
59. What is the time-name of a pulse divided into a three-quarter-pulse tone and a quarter?
60. How are they indicated in the notation?
61. What is syncopation?
62. What is its effect upon a weak pulse, or weak part of a pulse?
63. What is its effect upon the next following strong pulse?
64. By what, chiefly, is the mental effect of tones modified?
65. How does a quick movement effect the strong tones of the scale? The emotional tones?

## PRACTICE.

66. Sing from memory the pitch of *d'* of the Standard Scale, and sing down the scale.
67. Strike, from the tuning fork, the pitch of *d'* of the Standard Scale, and sing down the scale, as above.
68. Pitch, from the tuning fork, Key *D—G—A—F*.
69. Sing to *la* the *Fah* to any *Doh* the teacher gives.
70. Ditto *Fah*. Ditto *Lah*. Ditto *Lah*. Ditto any of the tones of the scale the teacher may choose.
71. Tantal, with accent, a four-pulse measure, at the rate of *M. 60*, from memory. At the rate of *M. 120*.
72. Tantal, with accent, eight four-pulse measures, sustaining the rate of *M. 60*. The rate of *M. 120*.
73. Tantal, from memory, any one of the Exs. 157 to 160 and 163 to 165, chosen by the teacher, the first measure being named.
74. Tantal on one tone any one of the Exs. 166 to 168, chosen by the teacher.
75. Tantal, in tune, any one of the Exs. 167, 168, 173, chosen by the teacher.
76. Follow the examiner's pointing, in a new voluntary containing all the tones of the scale, but no difficulties of time greater than the second step.
77. Point and Solfa on the modulator, from memory, any one of the following four Exercises 133, 134, 137, 138, chosen by the examiner.
78. Write, from memory, any other of these four Exercises, chosen by the examiner.
79. Tell which is *lah*; which is *fah*, as directed, on page 32, question 31.
80. Tell what tone of all the scale is sung to *la*, as at page 32, question 32.
81. Tantal any rhythm of two four-pulse measures belong to the step, which the examiner shall *la* to you, see page 32, question 31.
82. Tantal, in tune, any rhythm of two four-pulse measures belonging to this step, which the examiner Solfas to you. See page 32, question 34.

## FOURTH STEP.

*The Intervals of the Scale. Transition to the First Sharp and the First Flat Keys; its process and mental effect. The tones Fa and Ta. Chromatic effects. Cadence, Passing and Extended Transition. Pitching Tunes. Thirds of a Pulse. Beating Time.*

**The Intervals of the Scale.** In the art of singing, his subject is not now deemed so important as it once was, for attention is now directed immediately to the character and mental effect of a tone in the scale, rather than to its distance from any other tone. In an elementary class the subject need not be dwelt upon—merely the main facts briefly presented. The teacher or student who wishes an exhaustive treatment of the matter, is referred to Musical Theory, Book I., by John Curwen.

The Tonic Sol-fa statement of the scale-intervals is as follows:

t to d . . . . Little Step . . . . 5 Kommas.  
 l to t . . . . Greater Step . . . . 9 Kommas.  
 s to l . . . . Smaller Step . . . . 8 Kommas.  
 f to s . . . . Greater Step . . . . 9 Kommas.  
 m to f . . . . Little Step . . . . 5 Kommas.  
 r to m . . . . Smaller Step . . . . 8 Kommas.  
 d to r . . . . Greater Step . . . . 9 Kommas.

Thus the scale contains Three Great Steps, Two Small Steps and Two Little Steps. The difference between a Greater and a Smaller Step is called a Komma; a Greater Step consisting of nine Kommas; a Smaller Step, eight Kommas, and a Little Step, five Kommas. Ordinarily, no distinction is made between the Greater and Smaller Steps, they are simply called Steps, and the Little Step is commonly called a Half-Step.

Intervals are also named Seconds, Thirds, Fourths, Fifths, Sixths, Sevenths, Octaves, and so on. The interval from any tone to the next in the scale is called a Second; from any tone to the third tone is called a Third; to the fourth tone Fourth, and so on. A Second that is equal to a Step is called a Major Second; a Second that is equal to a Little Step is called a Minor Second. A Third that is equal to two Steps is called a Major Third—as from d to m—f to l—or s to t. A Third that is equal to one full Step and one Little Step (a Step and a Half) is called a Minor Third—as from r to f—m to s—l to d—or t to r'.

*Te* and *Fah* are separated by a peculiar interval, called the Tri-tone—equal to three full Steps—it is the only one found in the Scale. Thus *f* and *t* become the most marked characteristic tones of the scale. From their mental effects *t* may be called the *sharp* tone of the scale, and *f* the *flat* tone. We shall presently see how the whole aspect of the scale changes when *f* is omitted and a new *t* put in its place, or when *t* is omitted and a new *f* is taken instead.

**Transition** is the "passing over" of the music from one key into another. (Heretofore this has been called modulation—but in the Tonic Sol-fa system "modulation" has a different meaning.) Sometimes, in the course of a tune, the music seems to have elected a new governing or key tone; and the tones gather, for a time, around this new key-tone in the same relationship and order as around the first. For this purpose one or more new tones are commonly required, and the tones, which do not change their absolute pitch, change nevertheless, their "mental effect" with the change of key-relationship. To

those who have studied the mental effect of each tone, the study of "transition" becomes very interesting. At the call of some single new tone characteristically heard as it enters the music, the other tones are seen to acknowledge their new ruler, and, suddenly assuming the new offices he requires, to minister in their places around him.

The musical fact, thus didactically stated, may be set before the minds of pupils in some such way as the following: First bring up the scale in review, questioning the class as to the mental effects of the tones, the intervals and the two most marked characteristic tones of the scale. The teacher may then say:

Listen to me while I sing a tune, and notice whether I stay in the same key all through the tune, or whether I go out of it at any point.

Teacher sings the following example to *la*.

## A. KEY C.

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

Did I stay in the one key all the time, or did I go out of it any point?

Listen again, and raise your hands when you feel the key has changed.

Teacher now sings, still to *la*, example B.

## B. KEY C.

{ d : m | s : m | l : l | s : — }  
 { s : s | d' : t . l | s : fe | s : — ||

When the teacher strikes the tone *fe* the pupils will, without doubt, hold up their hands—if they do not, then both examples must be repeated.

You feel that the music has "passed over" into a new key. This change of key during the progress of a tune is called Transition.

It may be well now to repeat the two examples to *la*, pupils imitating.

Let us now learn what has caused this transition, or change of key. You may sing (solfa-ing) as I point.

The teacher points on the modulator the example A above.



Did you make a transition then, or stay in the same key?

Try it again, as I point

This time he changes second phrase, thus:

**C. KEY C.**

{ | d : m | s : m | l : l | s : — } }

{ | s : s | d' : t . l | ŝ : f̂ | ŝ : — ||

Did you make a transition then, or stay in the same key?

Listen to me.

Teacher sings example B to *ta*, pointing as he sings; and at *fe* he points to *fah*, on the modulator, but sings *fe*.

Did I sing *fah*, then, or a new tone?

Was the new tone higher or lower than *fah*?

Was it higher or lower than *soh*?

The new tone is a Little Step below *soh*, and is called *fe*; it is to *soh* exactly what *te* is to *doh*. Now sing as I point, listen to the mental effect of *soh*, and tell me whether it still sounds like *soh*.

Pupils sol-fa, to the teacher's pointing, example B, above.

What did the last *soh* sound like? What did the *fe* sound like?

Yes; *soh* has changed into *doh*, *fe* is a new *te*, *lah* is changed into *ray*, *le* into *me*, and so on.

The teacher may illustrate this further if he thinks best.

You see that the transition is caused by omitting *fah*, the *flat* tone of the old key, and taking *fe*, the *sharp* tone of a new key, in its place. *Fe* thus becomes the *distinguishing* tone of the new key. The new key is called the "Soh Key," or (on account of the *sharp* effect of the distinguishing tone), the First Sharp Key. The new key is shown on the modulator on the right of the old key. You see the new *doh* is placed opposite the old *soh*; the new *ray* opposite the old *lah*; the new *me* opposite the old *te*, and so on.

The teacher will now pattern and point on the modulator example B, going into the side column, as indicated in example D, following.

**D. KEY C.**

{ | d : m | s : m | l : l | s : — } }

G. t.

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

Now for another experiment. Instead of putting a *sharp* tone under *soh*, in place of *fah*, let us put a *flat* tone under *doh*, in place of *te*, and see what the effect will be.

Teacher sings, and points on the modulator, example E, which the pupils may sing after him.

**E. KEY C.**

{ | d : m | s : m | l : l | s : — } }

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

Have we made a transition or not?

Has the mental effect of any of the tones changed?

Listen again, and in place of *te* we will put a new tone called *ta\**; now notice the mental effect of *fah*.

Teacher repeats example E, singing *ta* in the place of *te*—pupils imitating.

*Fah* has become *doh*, *soh* has become *ray*, *lah* has become *me*, *ta* is a new *fah*, and so on. We have made a transition into a new key, but a *different* new key. The *distinguishing* tone of this new key is *ta*. It is called the "Fah Key," or (on account of the *flat* effect of its distinguishing tone), the First Flat Key. The Fah Key is represented on the modulator on the left of the old, or Doh Key.

Teacher will now pattern and point example E, going into the side column, as indicated in example F.

**F. KEY C.**

{ | d : m | s : m | l : l | s : — } }

f. F.

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

It will be interesting now to review examples A, B, D, E and F.

**Adjacent Keys in Transition.** Such transitions as have just been studied are called transitions of one remove, because only one change is made in the pitch tones used. When *s* becomes *d* the music is said to go into the *first sharp key*, or key of the Dominant. When *f* becomes *d* the music is said to go into the *first flat key*, or key of the Sub-Dominant. Eighty per cent. of all the transitions of music are to one or the other of these two keys, and that to the Dominant is the one most used. The relation of these two adjacent keys should be very clearly understood by the pupil, and he should be led to notice how the pitch tones change their mental effect, as described in the following table:

Piercing t	becomes	Calm m.
Sorrowful l	"	Rousing r.
Grand s	"	Strong d.
Desolate f	is changed for	Piercing t.
Calm m	becomes	Sorrowful l.
Rousing r	"	Grand s.
Strong d	"	Desolate f.

\* For pronunciation, see page 77.

example E,

s	d'	f
:	—	}
:	—	
t	m	
f	ta	
m	l	r
r	s	d
fe	t	
d	f	
t	m	l
l	r	s
s	d	f

**Returning Transition.** As a rule, all tunes go back again to their principal key, but the returning transition is not always taken in so marked a manner as the departing transition, because the principal key has already a hold on the mind, and the ear easily accepts the slightest hint of a return to it. Commonly, also, it is in the departing transition that the composer wishes to produce his most marked effect, and in which, he therefore makes his chords decisive, and his distinguishing tones emphatic. Let it be carefully noticed, that the return to the original key is the same thing in its nature, as going to the first flat key, so that a study of the mutual relation of these two keys is the ground work of all studies in transition. The pupils should be taught to draw a diagram of a principal key, with its first sharp key on the right, and its first flat key on the left, observing carefully the shorter distances between *m f* and *t d'*, and to learn by rote, the relations of their notes. Thus, let him say aloud, reading from the middle column to the right, "*d f, r s, m l, fe t, s d,*" and so on; and from the middle column to the left, "*d s, r l, m t,*" and so on. It may be interesting to mention, that in passing to the first sharp key the old *l* requires to be raised a comma to make it into a new *r*; and in passing to the first flat key the old *r* is lowered a comma, to make a new *l*. These changes need not trouble the learner, his voice will naturally make them without any special effort.

**Notation of Transition.** Tonis Sol-faists always prefer that their notes should correspond with the mental effect of the tones they represent. We therefore adopt the plan of giving to some tone, closely preceding the distinguishing tone, a *double name*. We call it by its name in the old key as well as by that which it assumes in the new, pronouncing the old name slightly, and the new name emphatically, thus: *S' Doh, L' Ray, T' Me*, etc. These are called *bridge-tones*; they are indicated in the notation by *double notes*, called *bridge-notes*, thus: *sd, lr, om*, etc.; the small note on the left giving the name of the tone in the old key, and the large note its name in the new key. This is called the "proper" way of indicating transition. But when the transition is very brief, less than two measures long, it is more convenient not to alter the names of the tones, but to write the new *t* as *fe*, and the new *f* as *ta*.

**The Signature of the New Key** is placed over every transition, when written in the "proper" way. If it is a *sharp* key (e. i. to the *right* on the modulator) the new distinguishing tone is placed on the *right* of the key name, thus, *G. t*. If it is a *flat* key (e. i. to the *left* on the modulator) the new distinguishing tone is placed to the *left*, thus, *f. F.*, and so on. By this the singer knows that he has a new *t* or a new *f* to expect. More distant removes would have their two or three distinguishing notes similarly placed, for which, see Sixth Step.

**Mental Effects of Transition.** The most marked effects of transition arise from the distinguishing tones which are used. Transition to the first sharp key naturally expresses excitement and elevation; that to the first flat key depression and seriousness.

**Manual Signs.** It is not advisable to use manual signs in teaching transition, because they are apt to distract attention from the modulator, with its beautiful "trinity of keys." The greatest effort should be made to fix the three keys of the modulator in the mind's eye. But if, on occasion, it is wished to indicate transition by manual signs, the teacher may, to indicate transition to the right on the modulator, use his *left* hand (which will be to the pupil's right), thus: When with the right hand he reaches a bridge-tone, let him place his left hand close beside it, making the sign proper to the new key, then withdrawing his right hand, let him proceed to signal the music with his left. He can use the reverse process in the flat transition. Signs could easily be invented for *fe* and *ta*, etc., but we do not advise their use.

**Cadence Transition.** The most frequent transitions are those which occur in a cadence, that is, at the close of a musical line. When these transitions do not extend more than a measure and a half, they are called *Cadence Transitions*, and are commonly written in the "improper way," that is, by using *fe* or *ta*. Cadence transitions are most frequently made by *fe*. In singing, emphasize this *fe* and the first *f* that follows it.

**Passing Transition** is one which is not in a cadence and does not extend more than two or three pulses. The commonest form of the transition to the first flat key, is that in which it makes a *passing* harmonic ornament in the middle of a line, or near the beginning. It is written in the "improper" manner.

**Extended Transition** is that which is carried beyond a cadence. The first sharp key is much used in this way in hymn tunes, often occupying the second or third lines, and sometimes the greater part of both.

**Missed Transitions.** If one "part" is silent while another changes key *twice*—when the silent "part" enters again, it is necessary, for the sake of the private pupil, to give *both* bridge-notes, thus, *rsd*. But the chorus singer must *disregard* these marks and tune himself from the other parts.

**Chromatic Effects.** The tones *fe* and *ta* are frequently introduced in such a way as *not* to produce transition. When thus used they are called *chromatic tones*, and are used to *color* or ornament the music. Chromatic tones may also be introduced between any two tones of the scale which form the interval of a step. These tones are named from the scale-tone below, by changing the vowel into "e," as *doh, de, ray, re*, etc.; or, from the scale-tone above, by changing the vowel into "a," as *te, ta, lah, la*. The customary pronunciation of this vowel in America, is "ay," as in "say;" in England is pronounced "aw."

Such exercises as the following, should be carefully taught by *pattern*, from the modulator. Let them be first sol-faed, and afterward sung to *la*. In fact, all the early transitions, and all the more difficult transitions, following later, should be well taught from the modulator. If this is not done, transition will become a confusion instead of a beauty and a pleasure to the learner.

The following seven exercises may be treated as follows: Sing each exercise first, as written in the "improper" way, then according to the "proper" notation. Then connect the first part of each exercise with the second part of all the others,

thus, the first part of Exercise 175 and the second part of Exercise 176. The first part of Exercise 175 and the second part of Exercise 177, and so on. Then take the first part of Exercise 176 and connect it with the second part of the others, in

the same way, and so on with each exercise, singing by the "proper" notation. The object of this is, to acquire the ability to leap to the bridge-tone. It is needless to say the teacher may invent his own exercises, in place of these, if he so prefers.

Although key C is indicated for all these exercises, it will be better to change the key occasionally to D or E<sub>b</sub>. After they have been well practiced, they may be sung through continuously as one exercise. The small notes indicate the tones as they are named in key C—called the "improper" notation.

Ex. 175. KEY C.    G. t.    f. C.

d	: m	s	: d'	t	: l	s	: —	ad	: d	t <sub>1</sub>	: d	m	: r	d	: —	ds	: l	s	: m	f	: r	d	: —
								s	: s	fe	: s	t	: l	s	: —								

Ex. 176. KEY C.    G. t.    f. C.

m	: r	d	: m	s	: f	m	: —	m <sub>1</sub>	: t <sub>1</sub>	d	: m	r	: r	d	: —	ds	: s	l	: l	s	: f	m	: —
								m	: fe	s	: t	l	: l	s	: —								

Ex. 177. KEY C.    G. t.    f. C.

d	: r	m	: d	f	: m	r	: —	rs <sub>1</sub>	: l <sub>1</sub>	s <sub>1</sub>	: d	d	: t <sub>1</sub>	d	: —	ds	: r	m	: f	m	: r	d	: —
								r	: m	r	: s	s	: fe	s	: —								

Ex. 178. KEY C.    G. t.    f. C.

m	: f	s	: d'	r'	: d'	t	: —	m	: f	m	: r	d	: t <sub>1</sub>	d	: —	ds	: d'	s	: m	r	: f	m	: —
								t	: d'	t	: l	s	: fe	s	: —								

Ex. 179. KEY C.    G. t.    f. C.

s	: f	m	: s	d'	: t	l	: —	r	: m	f	: r	d	: t <sub>1</sub>	d	: —	ds	: m	f	: r	d	: t <sub>1</sub>	d	: —
								l	: t	d'	: l	s	: fe	s	: —								

Ex. 180. KEY C.    G. t.    f. C.

m	: f	s	: s	l	: t	d'	: —	d'	: f	m	: d	l <sub>1</sub>	: t <sub>1</sub>	d	: —	ds	: s	f	: f	m	: r	d	: —
								d'	: d'	t	: s	m	: fe	s	: —								

Ex. 181. KEY C.    G. t.    f. C.

d	: m	s	: m	r	: m	f	: —	fe <sub>1</sub>	: d	m	: r	d	: t <sub>1</sub>	d	: —	ds	: d'	l	: f	r	: s	d	: —
								fe	: s	t	: l	s	: fe	s	: —								

Extended Transition to the first flat key seldom occurs, so that it is not necessary to give more than one or two examples of it.

Ex. 182. KEY C.    f. F.    C. t.

s	: f	m	: s	d'	: t	l	: —	m	: f	m	: r	d	: t <sub>1</sub>	d	: —	d'	: f	m	: s	l	: t	d'	: —
								l	: ta	l	: s	f	: m	f	: —								

Ex. 183. KEY C.    f. F.    C. t.

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

tangl  
Stan  
may  
down  
pitch  
thus,  
C'-  
l-d  
little  
any  
man

Ex. 184. KEY C. Passing Transition to the first flat key.

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

Ex. 185. KEY C.

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

Ex. 186. KEY A.

| m : r | d : t<sub>1</sub> | d : l<sub>1</sub> | s<sub>1</sub> : — | d : ta<sub>1</sub> | l<sub>1</sub> : r | d : t<sub>1</sub> | d : — ||

Ex. 187. KEY D. Chromatic *fe* and *ta*.

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

Ex. 188. KEY D.

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

Ex. 189. KEY A.

| s<sub>1</sub> : m | r : d | t<sub>1</sub> : ta | l<sub>1</sub> : — | l<sub>1</sub> : ta<sub>1</sub> | t<sub>1</sub> : d | m : r | d : — ||

Ex. 190. KEY F.

| s : fe | f : m | r : l | s : — | m : d | t<sub>1</sub> : ta<sub>1</sub> | l<sub>1</sub> : t<sub>1</sub> | d : — ||

Ex. 191. KEY C.

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

**Pitching Tunes.** In the third step the pupil was taught to pitch the key tone of a tune by singing down the Standard Scale, stepwise, to the tone required. A shorter way may now be taught. In pitching key G the pupil need not run down to G stepwise, but will fall upon it at once from C'. In pitching key F he will take C' as s, and fall to the key tone, thus, C'—s m d. Key E may be pitched by falling to m, thus, C'—d' s m—md. Key A is pitched by falling to l, thus C'—d' l—ld. Key D, thus, C'—d r'—r d'. The key may be pitched a little-step higher (sharper), or a little-step lower (flatter), than any tone of the Standard Scale. The tones thus required are named "C sharp," "D sharp," "E flat," "D flat," etc., and the

sign ♯ is used for "sharp," and ♭ for "flat." A sharp bears no relation to the tone below it, and after which, for convenience, it is named, but its relation is to the tone above it. It is to the tone above it the same that t is to d, or fe to s. In order to strike it correctly, sing the tone above, and then smoothly descend a little-step to it. A flat bears no relation to the tone above it, and after which it is named. Its relation is to the tone below it, to which it is the same as f to m, or ta to l. To pitch it correctly, in the cases of G<sub>b</sub>, A<sub>b</sub> and D<sub>b</sub>, we should sing the tone below, and then rise to it a little-step. In the Key B<sub>b</sub> take C' as s, and sing s f—fd. In Key E<sub>b</sub> take C' as l, thus, C'—l t d'.

## C O M E B A C K , S W E E T M A Y .

KEY F.

{	d	:	m		s	:	d'		s	:	—		—	:	m	:	d		f	:	—	:	f		f	:	s	:	f		m	:	—	—	:	d	}		
{	1. Come		back,		come		back,		sweet		May,		And		bid		the		flow		-		'rets		bloom,		The												
{	2. As		ev		-		'ry		sea		-		son		chang		-		-		-		es,		Each		brings		some		pleas		-		ure		new.		Thro'
{	3. I		love		the		gol		-		den		splen		-		-		-		-		dor		Of		gay		and		glo		-		rious		June,		I
{	d	:	d		m	:	m		m	:	—		d	:	—	:	d		r	:	—	:	d		t <sub>1</sub>	:	—	:	t <sub>1</sub>		d	:	—	—	:	d	}		

{	d	:	—	:	m		s	:	—	:	d'		s	:	—	—		—	:	m	:	d		r	:	—	:	r		r	:	m	:	r		d	:	—	—		:	:	m	}	
{	birds		sing		on		the		spray,		The		skies		their		blue		re-		sume.		Once																						
{	which		the		fan		-		-	-	cy		rang		-		-		-		es,		As		pleas'd		and		change		-		ful		too.		On								
{	love		the		twi		-		-	light		ten		-		-		-		der		Of		Au		-		tumn's		har		-		vest		moon.		A		-					
{	d	:	—	:	d		m	:	—	:	m		m	:	—	—		d	:	—	:	d		s <sub>1</sub>	:	—	:	s <sub>1</sub>		s <sub>1</sub>	:	—	:	s <sub>1</sub>		d	:	—	—		:	:	d	}	

{	f	:	—	:	f		r	:	m	:	f		s	:	—	:	m		d'	:	—	:	d'		d'	:	t	:	l		l	:	s	:	fe		s	:	—	—		:	:	d	}
{	more		I		would		be		breath		-		-	-	ing		Thy		fresh		and		fra		-		grant		air;		Once														
{	win		-		-	try		nights		we		lis		-		-	-	-	ten		To		tales		and		songs		of		mirth,		While												
{	las!		that		all		such		hours		So		soon		should		pass		a		-		way!		Fill,																				
{	r	:	—	:	r		t <sub>1</sub>	:	d	:	r		m	:	—	:	d		m	:	—	:	m		r	:	—	:	r		d	:	—	:	d		t <sub>1</sub>	:	—	—		:	:	d	}

{	d	:	—	:	m		s	:	—	:	d'		d'	:	—	:	f		l	:	—	:	l		s	:	m	:	s		f	:	m	:	r		d	:	—	—		:	:		}
{	more		I		would		be		wreath		-		-	-	ing		Thy		blos		-		soms		in		my		hair.																
{	joy		-		-	lit		fa		-		-	-	ces		glis		-		-	-	-	ten		A		-		round		the		so		-		-	cial		hearth.					
{	fill		thy		lap		with		flow		-		-	-	ers,		Come		back,		come		back,		sweet		May.																		
{	d	:	—	:	d		t <sub>1</sub>	:	—	:	t <sub>1</sub>		l <sub>1</sub>	:	—	—		f <sub>1</sub>	:	—	:	f		m	:	d		s <sub>1</sub>		l <sub>1</sub>	:	—	:	t <sub>1</sub>		d	:	—	—		:	:		}	

KEY G. Round in three parts.

{	s <sub>1</sub>		d	:	—		t <sub>1</sub>	:	t <sub>1</sub>		l <sub>1</sub>	:	—		s <sub>1</sub>	:	f		m	:	m		r	:	r	}
{	To		Ports		-	-	mouth,		to		Ports		-	-	mouth,		It		is		a		gal		-	lant

{	d	:	—		t <sub>1</sub>	:	r		m	:	f	:	s		s	:	s		fe	:	—		s	}
{	town,				Sing		der		-	ry		down,		hey		down		der		-	-	-	ry.	

THE HONEY-BEE'S SONG.

KEY A. S C B.

T. F. SEWARD.

: d The Thro' I : d	{ <table border="0"> <tr> <td>s<sub>1</sub> : d : d   d : d : d</td> <td>t<sub>1</sub> : r : r   r : — : —</td> <td>s<sub>1</sub> : r : r   r : r : r</td> <td>d : m : m   m : — : —</td> </tr> <tr> <td>m<sub>1</sub> : m<sub>1</sub> : m<sub>1</sub>   m<sub>1</sub> : m<sub>1</sub> : m<sub>1</sub></td> <td>r<sub>1</sub> : f<sub>1</sub> : f<sub>1</sub>   f<sub>1</sub> : — : —</td> <td>f<sub>1</sub> : f<sub>1</sub> : f<sub>1</sub>   f<sub>1</sub> : f<sub>1</sub> : f<sub>1</sub></td> <td>m<sub>1</sub> : s<sub>1</sub> : s<sub>1</sub>   s<sub>1</sub> : — : —</td> </tr> <tr> <td>1. I am a hon-ey - bee,</td> <td>buz-zing a - way,</td> <td>O - ver the blos-soms the</td> <td>long-sum-mer day;</td> </tr> <tr> <td>2. Up in the morning—no</td> <td>lag-gards are we,</td> <td>Skimming the clo-ver - tops</td> <td>ripe for the bee;</td> </tr> <tr> <td>3. No i - dle mo-ments have</td> <td>we thro' the day,</td> <td>No time to squander in</td> <td>sleep or in play;</td> </tr> <tr> <td>d<sub>1</sub> : d<sub>1</sub> : d<sub>1</sub>   d<sub>1</sub> : d<sub>1</sub> : d<sub>1</sub></td> <td>s<sub>1</sub> : s<sub>1</sub> : s<sub>1</sub>   s<sub>1</sub> : — : —</td> <td>s<sub>1</sub> : s<sub>1</sub> : s<sub>1</sub>   s<sub>1</sub> : s<sub>1</sub> : s<sub>1</sub></td> <td>d<sub>1</sub> : d<sub>1</sub> : d<sub>1</sub>   d<sub>1</sub> : — : —</td> </tr> </table>	s <sub>1</sub> : d : d   d : d : d	t <sub>1</sub> : r : r   r : — : —	s <sub>1</sub> : r : r   r : r : r	d : m : m   m : — : —	m <sub>1</sub> : m <sub>1</sub> : m <sub>1</sub>   m <sub>1</sub> : m <sub>1</sub> : m <sub>1</sub>	r <sub>1</sub> : f <sub>1</sub> : f <sub>1</sub>   f <sub>1</sub> : — : —	f <sub>1</sub> : f <sub>1</sub> : f <sub>1</sub>   f <sub>1</sub> : f <sub>1</sub> : f <sub>1</sub>	m <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : — : —	1. I am a hon-ey - bee,	buz-zing a - way,	O - ver the blos-soms the	long-sum-mer day;	2. Up in the morning—no	lag-gards are we,	Skimming the clo-ver - tops	ripe for the bee;	3. No i - dle mo-ments have	we thro' the day,	No time to squander in	sleep or in play;	d <sub>1</sub> : d <sub>1</sub> : d <sub>1</sub>   d <sub>1</sub> : d <sub>1</sub> : d <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : — : —	s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	d <sub>1</sub> : d <sub>1</sub> : d <sub>1</sub>   d <sub>1</sub> : — : —
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\* Soprano, Contralto, Base.

KEY C. Chromatic N<sub>6</sub>.

S.

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s : s	fe . s : f . s   m	: — . s	fe . s : f . s   m	: —							
geth - - er	Fe, soh, fah, soh, me,		Yes, that's the way it	goes.							

## COME TO THE FOUNTAIN.

KEY D. S. C. B.

J. WRIGHT.

m	:m	.f	s	:d'	d'	t	:l	s	:m	r	:-.m	f	:f	m	:r	m	:—
d	:d	.r	m	:m	.m	s	:f	m	:d	t <sub>1</sub>	:-.d	r	:r	d	:t <sub>1</sub>	d	:—
1. Come, come away to the pear - ly foun - tain, 'Tis the morn - ing hour that calls,																	
2. Come, come away while the bells are ring - ing, In the gen - tle wav - ing wind,																	
d	:d	.d	d	:d	.d	d	:d	d	:d	s <sub>1</sub>	:-.s <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	d	:—

m	.f	:s	.l	s	:d'	t	:l	l	:s	l	:-.l	l	.s	:f	.m	r	:s	d	:—
d	.r	:m	.f	m	:l	s	:f	f	:m	f	:-.f	f	.m	:r	.d	t <sub>1</sub>	:t <sub>1</sub>	d	:—
Where the stream - let from the moun - tain, To its mel - low mu - sic falls;																			
And the flower - boat now is bring - ing, Flow - - ing wreaths our brows to bind;																			
:	:	:	:	:	:	:	:	:	:	f	:-.f	d	:d	s <sub>1</sub>	:s <sub>1</sub>	d	:—		

r	:-.m	f	:f	m	.f	:s	.l	s	:m	d'	:-.d'	t	:s	l	:fe	s	:—
t <sub>1</sub>	:-.d	r	:r	d	.r	:m	.f	m	:d	m	:-.m	r	:t <sub>1</sub>	d	:d	t <sub>1</sub>	:—
There with un - bound tress - es wav - ing, Like a sil - ken fair - y sail,																	
From the spark - ling wave then bound - ing, Spir - - its fresh as morn - ing's gale,																	
s <sub>1</sub>	:-.s <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	d	:d	d	:d	d	:-.d	s <sub>1</sub>	:s <sub>1</sub>	r	:r	s <sub>1</sub>	:—		

r	:r	.m	f	:r	m	:m	.f	s	:m	l	:-.l	s	:d'	d'	:t	d'	:—
t <sub>1</sub>	:t <sub>1</sub>	.d	r	:t <sub>1</sub>	d	:d	.r	m	:d	f	:-.f	m	:d	r	:r	m	:—
Breez - es fun - ning, wa - ters lav - ing, Health and joy, — the Foun - tain hail.																	
Hearts light beat - ing, Joy sur - round - ing, Ah! what Uliss, — the Foun - tain hail.																	
s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	d	:d	d	:d	t <sub>1</sub>	:-.t <sub>1</sub>	d	:l <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	d	:—		

MRS. S. J. BRIGHAM.

## CHIPPERNE CHEE.

T. F. SEWARD.

KEY G. S. C. B.

D. C.

s	:f	:m	s	:f	:m	s	:f	:m	s	:—	—	s <sub>1</sub>	:s <sub>1</sub>	:s <sub>1</sub>	m	:—	m	r	:—	r	:—	r	d	:—	—
m	:r	:d	m	:r	:d	m	:r	:d	m	:—	—	s <sub>1</sub>	:s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:—	s <sub>1</sub>	f <sub>1</sub>	:—	f <sub>1</sub>	m <sub>1</sub>	:—	—		
1. Chipper-ee, chip-per ee, chipper-ee chee, Nev-er were birds as blithe as we,																									
2. Chipper-ee, chip-per ee, chipper-ee chee, O what a love - - ly lunch have we;																									
3. Chipper-ee, chip-per ee, chipper-ee chee, O fol-low me, O fol - - low me;																									
d	:d	:d	d	:d	:d	d	:d	:d	d	:—	—	s <sub>1</sub>	:s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:—	s <sub>1</sub>	s <sub>1</sub>	:—	s <sub>1</sub>	d	:—	—		

FRAGMENT.

d : d : d   f : f : f   m : — : m   s : — : —   d : — : d   f : f : f   m : — : m   s : — : —
l <sub>1</sub> : l <sub>1</sub> : l <sub>1</sub>   l <sub>1</sub> : l <sub>1</sub> : l <sub>1</sub>   d : — : d   m : — : —   l <sub>1</sub> : — : l <sub>1</sub>   l <sub>1</sub> : l <sub>1</sub> : l <sub>1</sub>   d : — : d   m : — : —
Up a - bove us the gold - en sun, Shin - ning bright till the day is done;
Chil - ly winds and sum - mer rain, Nev - er blighted our gold - en grain;
See, with a flut - ter and whirl they go, Down the bank to the brook be - low;
f <sub>1</sub> : f <sub>1</sub> : f <sub>1</sub>   f <sub>1</sub> : f <sub>1</sub> : f <sub>1</sub>   d : — : d   d : — : —   f <sub>1</sub> : — : f <sub>1</sub>   f <sub>1</sub> : f <sub>1</sub> : f <sub>1</sub>   d : — : d   d : — : —

l : l : l   s : s : s   f : — : f   m : — : —   D. t. m <sub>1</sub> : l : l   s : s : s   t : d' : r'   d' : — : —
d : d : d   d : d : d   t <sub>1</sub> : — : t <sub>1</sub>   d : — : —   df : f : f   m : m : m   r : m : f   m : — : —
Down be - low and be - neath our feet, Shine the sheaves of gold - en wheat;
He who feed - eth us all so well, Knows where all the spar - rows dwell;
Some for a bath and some to drink, Some for a chat by the wa - - ter's brink;
f : f : f   m : m : m   r : — : r   d : — : —   df : f : f   s : s : s   s : — : s <sub>1</sub>   d : — : —

f. G. d's : f : m   s : f : m   s : f : m   s : — : —   s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>   m : — : m   r : — : r   d : — : —
m : r : d   m : r : d   r : r : d   m : — : —   s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : — : s <sub>1</sub>   f <sub>1</sub> : — : f <sub>1</sub>   m <sub>1</sub> : — : —
Chipper - ee, chipper - ee, chipper - ee chee, Nev - er were birds so blithe as we.
d : d : d   d : d : d   d : d : d   d : — : —   s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : — : s <sub>1</sub>   s <sub>1</sub> : — : s <sub>1</sub>   d <sub>1</sub> : — : —

GENTLY EVENING BENEDETH.

KEY A<sub>2</sub>.

*Sicely.*

C. H. RING.

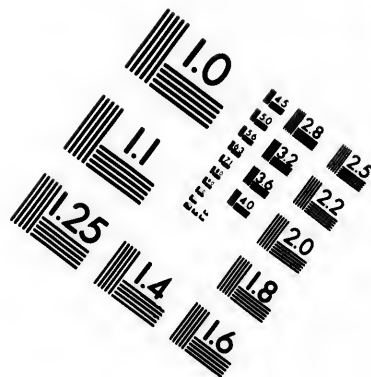
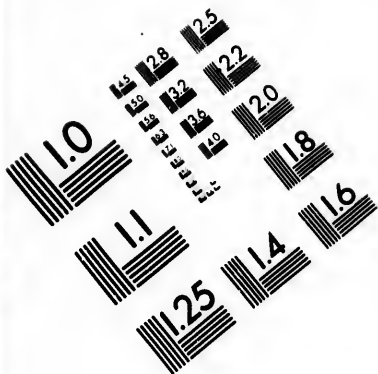
m : m   r : r   d : —   s <sub>1</sub> : —   l <sub>1</sub> : t <sub>1</sub>   d : m   r : —   — :
d : d   t <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : —   m <sub>1</sub> : —   f <sub>1</sub> : f <sub>1</sub>   s <sub>1</sub> : d   t <sub>1</sub> : —   — :
1. Gent - ly eve - 'ning bend - - - eth, O - ver vale and hill,
2. Save the wood - brook's gush - - - ing, All things si - lent rest;
3. And no eve - ning bring - - - eth, To its life re - lease;
4. Rest - less thus life flow - - - eth, Striv - eth in my breast;
d <sub>1</sub> : m <sub>1</sub>   s <sub>1</sub> : f <sub>1</sub>   m <sub>1</sub> : —   d <sub>1</sub> : —   f <sub>1</sub> : r <sub>1</sub>   m <sub>1</sub> : d <sub>1</sub>   s <sub>1</sub> : —   — :

WARD.

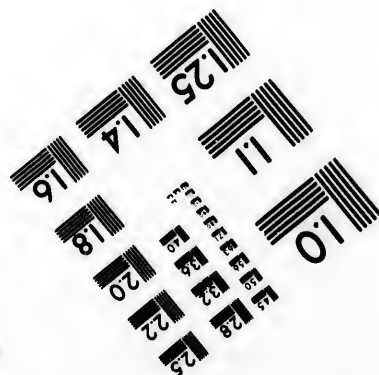
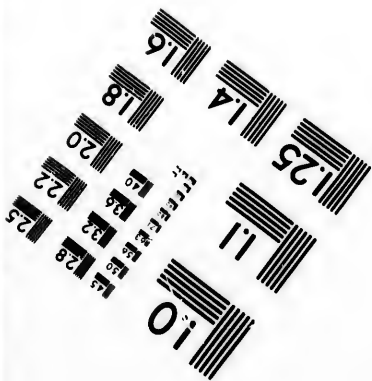
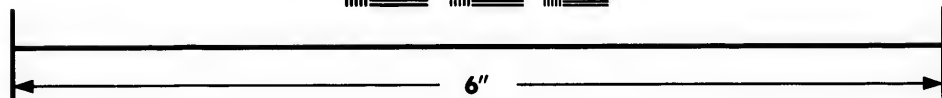
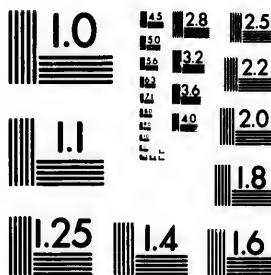
D. O.

m : m   f : m   r : —   s : —   d : f   m : r   d : —   — :
d : d   r : d   t <sub>1</sub> : —   d : ta <sub>1</sub>   l <sub>1</sub> : r   d : s <sub>1</sub>   m <sub>1</sub> : —   — :
Soft - ly peace de - scend - - - eth, And the world is still.
Hear its rest - less rush - - - ing, On t'ward o - - cean's breast.
And no sweet bell ring - - - eth, O'er its wave - lets pence.
God a - lone be - stow - - - eth, Tran - quil eve - ning rest.
d : l <sub>1</sub>   r <sub>1</sub> : m <sub>1</sub> . f <sub>1</sub>   s <sub>1</sub> : f <sub>1</sub>   m <sub>1</sub> : —   f <sub>1</sub> : r <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub>   d <sub>1</sub> : —   — :



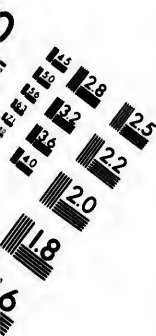


**IMAGE EVALUATION  
TEST TARGET (MT-3)**



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FOURTH STEP.

ANYWHERE.

KEY E2.

B. C. UNSELD.

m :m	s :m	m :r	r :—	f :f	s :r	m :—	— :
d :d	m :d	d :t <sub>1</sub>	t <sub>1</sub> :—	r :r	t <sub>1</sub> :t <sub>1</sub>	d :—	— :
1. A - ny	lit - tle	cor - ner,	Lord,	In thy	vine - yard	wide;	
2. Where we	pitch our	night - ly	tent,	Sure - ly	mat - ters	not;	
3. All a -	long the	wil - der -	ness,	Let us	keep our	sight;	
s :s	s :s	s :s	s :—	s :s	s :s	s :—	— :
d :d	d :d	s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :—	s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	d :—	— :

s :s	l :s	s :m	r :—	r :s	t :l	s :—	— :	s :s	l :d'
m :m	f :m	m :d	t <sub>1</sub> :—	t <sub>1</sub> :r	r :d	t <sub>1</sub> :—	— :	d :d	d :d
Where thou	bid'st me	work for	thee,	There I	would a -	bide;		Mir - a -	cle of
If the day	for thee	is spent,		Bless - ed	is the	spot;		Quickly	we our
On the mov -	ing pil -	lar fixed,		Con - stant	day and	night,		Then tho	heart will
d' :d'	d' :d'	d' :s	s :—	s :s	s :fe	s :—	— :	m :m	f :l
d :d	d :d	d :d	s <sub>1</sub> :—	s <sub>1</sub> :t <sub>1</sub>	r :r	s <sub>1</sub> :—	— :	d :d	f :f

d' :l	s :—	s :s	l :d'	d' :l	s :m	s :m	r :—	m :r	d :—
d :d	d :—	d :d	d :d	d :d	d :—	m :d	t <sub>1</sub> :—	t <sub>1</sub> :t <sub>1</sub>	d :—
sav - ing	grace,	That thou	giv - est	me a	place	A - ny -	where,	A - ny -	where.
tent may	fold,	Cheerful	march thro'	storm and	cold,	With thy	care,	With thy	care.
make its	home,	Will - ing,	led by	thee, to	roam,	A - ny -	where,	A - ny -	where.
l :f	m :—	m :m	f :l	l :f	m :s	s :s	s :—	s :f	m :—
f :f	d :—	d :d	f :f	f :f	d :—	d :d	s <sub>1</sub> :—	s <sub>1</sub> :s <sub>1</sub>	d :—

THE LOVELY LAND.

KEY E2.

R. Lowry, by per

s :s	d' :t	d :s	l :l	l .t :d'	s :s .f	m :r	d :—	— :s
m :m	m :f	s :m	d :d	d :d	m :m .r	d :t <sub>1</sub>	d :—	— :m
1. There	is a	land of	pure de -	light, Where	saints im -	mor - tal	reign;	In -
2. There	ev - er -	last - ing	spring a -	bides, And	nev - er	fad - ing	flowers;	Death
3. Sweet	fields a -	mong the	swell - ing	flood Stand	dressed in	liv - ing	green;	So
s :s	s :s	s :s	f :f	f .s :l	d' :s	s :f	m :—	— :s
d :d	d :r	m :d	f :f	f :f	s :s	s <sub>1</sub> :s <sub>1</sub>	d :—	— :d

d' :t	d' :s	l :l	l .t :d'	s :s .f	m :r	d :—	— :
m :f	s :m	d :d	d :d	m :m .r	d :t <sub>1</sub>	d :—	— :
fin - ite	day ex -	cludes the	night, And	pleas - ures	ban - ish	pain;	
like a	nar - row	sea, di -	- vides This	heaven - ly	land from	ours;	
to the	Jews old	Ca - nnan	stood, While	Jor - dan	rolled be -	tween;	
s :s	s :s	f :f	f .s :l	d' :s	s :f	m :—	— :
d :r	m :d	f :f	f :f	s :s	s <sub>1</sub> :s <sub>1</sub>	d :—	— :

UNSELD.

{	s	:-.m		l	:s		m	:r		d	:r		m	:d',d'		t.l	:s.fe		s	:-		-	:s.s	}
{	m	:-.d		f	:m		d	:t <sub>1</sub>		d	:t <sub>1</sub>		d	:m.,m		r	:r		r	:-		-	:m.m	}
	Oh!			the land,			the	love - ly		land,			The	land		o - ver	Jor - dan's		foam;				On the	}
{	s	:-.s		d'	:d'.s		s	:f		m	:s		s	:s.,s		s	:t.l		t	:-		-	:d'.d'	}
{	d	:-.d		d	:d		s <sub>1</sub>	:s <sub>1</sub>		d	:s <sub>1</sub>		d	:d.,d		r	:r		s <sub>1</sub>	:-		-	:d.d	}

{	d'	:t		d'	:s.,s		l.l	:l.l		l.t	:d'		s	:s.,f		m	:r		d	:-		-	}
{	m	:f		s	:m.,m		d.d	:d.d		d	:d		m	:m.,r		d	:t <sub>1</sub>		d	:-		-	}
	gold - en			strand,			Wait the	happy, happy		band,			To	wel - come		the ran -		somed				home.	}
{	s	:s		s	:d',d'		d'.d'	:d'.d'		d'.t	:d'		s	:s.,s		s	:f		m	:-		-	}
{	d	:r		m	:d..d		f.f	:f.f		f	:f		s	:s.,s		s <sub>1</sub>	:s <sub>1</sub>		d	:-		-	}

MAY IS HERE.

KEY A.

{	s <sub>1</sub> .,s <sub>1</sub>	:m	:-.r		d.m <sub>1</sub> :l <sub>1</sub>	:s <sub>1</sub>		s <sub>1</sub> .,s <sub>1</sub> :l <sub>1</sub>	:t <sub>1</sub>		d.,r:m	:d		s <sub>1</sub> .,s <sub>1</sub> :m	:-.r	}
{	m <sub>1</sub> .,m <sub>1</sub>	:s <sub>1</sub>	:-.f <sub>1</sub>		m <sub>1</sub> .m <sub>1</sub> :f <sub>1</sub>	:m <sub>1</sub>		s <sub>1</sub> .,s <sub>1</sub> :fe <sub>1</sub>	:f <sub>1</sub>		m <sub>1</sub> .,f <sub>1</sub> :s <sub>1</sub>	:m <sub>1</sub>		m <sub>1</sub> .,m <sub>1</sub> :s <sub>1</sub>	:-.f <sub>1</sub>	}
	1. May is here,			the	world rejoic - es,			Earth puts on		her	smiles to greet		her,		Grove and field	lift
	2. Birds, thro' ev' - ry			thicket call - ing,			Wake the woods to				sounds of glad - ness,				Hurk! the long - drawn	
	3. Earth to heaven			lifts up her voice - es,			Sky, and fields, and				woods, and riv - er,				With their heart	our
{	d.,d	:d	:-.d		d.d:d	:d		t <sub>1</sub> .,t <sub>1</sub> :d	:r		d.,d:d	:d		d.,d:d	:-.d	}
{	d <sub>1</sub> .,d <sub>1</sub>	:d <sub>1</sub>	:-.d <sub>1</sub>		d <sub>1</sub> .d <sub>1</sub> :d <sub>1</sub>	:d <sub>1</sub>		s <sub>1</sub> .,s <sub>1</sub> :s <sub>1</sub>	:s <sub>1</sub>		d.,d:d	:d		d <sub>1</sub> .,d <sub>1</sub> :d <sub>1</sub>	:-.d <sub>1</sub>	}

{	d.,m <sub>1</sub> :l <sub>1</sub>	:s <sub>1</sub>		s <sub>1</sub> .,s <sub>1</sub> :l <sub>1</sub>	:t <sub>1</sub>		d.,r:m	:d		l.,s:r	:-		f.,m:d	:-	}
{	m <sub>1</sub> .,m <sub>1</sub> :f <sub>1</sub>	:m <sub>1</sub>		s <sub>1</sub> .,s <sub>1</sub> :fe <sub>1</sub>	:f		m <sub>1</sub> .,f <sub>1</sub> :s <sub>1</sub>	:m <sub>1</sub>		t <sub>1</sub> .,t <sub>1</sub> :t <sub>1</sub>	:-		d.,d:d	:-	}
	up their voice - es,			Leaf and flowers come			forth to meet			her,	Happy May,			blithesome May,	
	notes are fall - ing,			Sad, but pleas - ant			in their sad - ness,				Happy May,			blithesome May, &c.	
	heart re-joic - es,			For his gifts			praise the Giv - er,				Happy May,			blithesome May, &c.	
{	d.,d	:d		t <sub>1</sub> .,t <sub>1</sub> :d	:r		d.,d:d	:d		r.,r:f	:-		d.,d:m	:-	}
{	d <sub>1</sub> .,d <sub>1</sub>	:d <sub>1</sub>		s <sub>1</sub> .,s <sub>1</sub> :s <sub>1</sub>	:s <sub>1</sub>		d.,d:d	:d		s <sub>1</sub> .,s <sub>1</sub> :s <sub>1</sub>	:-		d.,d:d	:-	}

{	m.,r:l <sub>1</sub>	:t <sub>1</sub>		d.,r:m	:f		l.,s:r	:-		f.,m:d	:-		m.,r:l <sub>1</sub>	:t <sub>1</sub>		d.,m:d	:-	}
{	s <sub>1</sub> .,f <sub>1</sub> :f <sub>1</sub>	:f <sub>1</sub>		m <sub>1</sub> .,f <sub>1</sub> :s <sub>1</sub>	:-		t <sub>1</sub> .,t <sub>1</sub> :t <sub>1</sub>	:-		d.,d:d	:-		s <sub>1</sub> .,f <sub>1</sub> :f <sub>1</sub>	:f <sub>1</sub>		m <sub>1</sub> .,s <sub>1</sub> :m <sub>1</sub>	:-	}
	Winter's reign has			passed away,			Happy May,			blithesome May,			Winter's reign has			passed away.		
{	s.,s:r	:r		d.,d:d	:r		r.,r:f	:-		d.,d:m	:-		s.,s:r	:r		d.,d:d	:-	}
{	s <sub>1</sub> .,s <sub>1</sub> :s <sub>1</sub>	:s <sub>1</sub>		d.,d:d	:-		s <sub>1</sub> .,s <sub>1</sub> :s <sub>1</sub>	:-		d.,d:d	:-		s <sub>1</sub> .,s <sub>1</sub> :s <sub>1</sub>	:s <sub>1</sub>		d <sub>1</sub> .,d <sub>1</sub> :d <sub>1</sub>	:-	}

## ONWARD CHRISTIAN SOLDIERS.

KEY F. M. 120.

A. S. SULLIVAN, Mus. Doc.

{	s :s		s :s		s :-.l		s :—		r :r		d :r		m :—		— :		d :m		s :d'	}	
{	m :m		m :m		f :—		f :—		t <sub>1</sub> :t <sub>1</sub>		l <sub>1</sub> :t <sub>1</sub>		d :—		— :		d :d		d d	}	
	1. On - ward		Chris - tian		sol - -		diers,		March - ing		as		war,				With the		cross of		
	2. On - ward		then ye		faith - -		ful,		Join our		hap - py		throng,				Blend with		ours		your
{	d :m		s :d'		d' :—		t :—		s :s		s :s		s :—		— :		s :s		s :m	}	
{	d :d		d :d		r :—		s <sub>1</sub> :—		s :f		m :r		d :—		— :		m :m		m :m	}	

{	d' :—		t :—		l :l		m :fe		s :—		— :		r :r		s :r		m :-.f		m :—	}
{	r :—		r :—		d :d		d :d		t <sub>1</sub> :—		— :		t <sub>1</sub> :t <sub>1</sub>		r :t <sub>1</sub>		d :-.r		d :—	}
	Je - - -		sus		Go - ing		on		be -		fore,		Christ, the		Roy - al		Mas - -		ter,	
	voi - - -		ces		In the		tri - umph		song;				Glo - ry,		laud and		hon - -		or	
{	s :-.l		s :—		fe :fe		s :l		s :—		— :		s :s		s :s		s :—		s :—	}
{	r :—		r :—		r :r		r <sub>1</sub> :r <sub>1</sub>		s <sub>1</sub> :—		— :		s <sub>1</sub> :s <sub>1</sub>		t <sub>1</sub> :s <sub>1</sub>		d :—		d :—	}

{	s :s		d' :s		l :—		— :—		l :s		f :s		l :s		f :s		l :s		f :m	}
{	d :d		d :d		d :—		— :—		d :d		d :d		d :—		d :—		d :d		r :d	}
	Leads a -		gainst the		foe;				For - ward		in - to		bat - -		tle,		See his		ban - ners	
	Un - to		Christ the		King;				'This, through		count - less		a - -		ges,		Men and		an - gels	
{	m :m		s :m		f :—		— :—		f :m		f :m		f :m		f :m		f :m		r :r	}
{	d :d		m :d		f :—		— :—		f :d		l <sub>1</sub> :d		f :d		l <sub>1</sub> :d		f <sub>1</sub> :f <sub>1</sub>		f <sub>1</sub> :f <sub>1</sub>	}

{	r :—		— :		d :d		d :d		d :t <sub>1</sub> .l <sub>1</sub>		t <sub>1</sub> :d		r :r		r :d.r		r :r		r :d.r	}
{	t <sub>1</sub> :—		— :		s <sub>1</sub> :s <sub>1</sub>		s <sub>1</sub> :s <sub>1</sub>		s <sub>1</sub> :—		s <sub>1</sub> :—		s <sub>1</sub> :s <sub>1</sub>		s <sub>1</sub> :s <sub>1</sub>		s <sub>1</sub> :s <sub>1</sub>		s <sub>1</sub> :s <sub>1</sub>	}
	flow.				On - ward		Chris - tian		sol - - -		- - -		dier,		March - ing		as		to	
	sing.				On - ward		Chris - tian		sol - - -		- - -		dier,		March - ing		as		to	
{	s :—		— :		m :m		m :m		f :—		f :—		f :f		f :f		f :f		f :f	}
{	s <sub>1</sub> :—		— :		d :s <sub>1</sub>		d :s <sub>1</sub>		r :s <sub>1</sub>		r :s <sub>1</sub>		t <sub>1</sub> :s <sub>1</sub>		t <sub>1</sub> :s <sub>1</sub>		t <sub>1</sub> :s <sub>1</sub>		t <sub>1</sub> :s <sub>1</sub>	}

{	m :—		— :		s :s		d' :t		d' :—		s :—		f :m		r :-.d		d :—		— :	}
{	s <sub>1</sub> :—		— :		m :m		f :f		m :—		d :—		d :d		t <sub>1</sub> :-.d		d :—		— :	}
	war,				With the		cross of		Je - - -		sus		Go - ing		on		be -		fore.	
	war,				With the		cross of		Je - - -		sus		Go - ing		on		be -		fore.	
{	m :—		— :		d' :d'		s :s		s :—		s :—		l :s		f :-.m		m :—		— :	}
{	d :—		— :		d :d		r :r		m :—		m <sub>1</sub> :—		f <sub>1</sub> :f <sub>1</sub>		s <sub>1</sub> :-.s <sub>1</sub>		d :—		— :	}

fus. Doo,

{ s : d' }  
 { d d }  
 cross of  
 ours your  
 { s : m }  
 { m : m }

{ m : - }  
 { d : - }  
 ter,  
 or  
 { s : - }  
 { d : - }

{ f : m }  
 { r : d }  
 ban - ners  
 an - gels  
 { r : r }  
 { f : f }

{ d . r }  
 { s<sub>1</sub> }  
 to  
 to  
 { f }  
 { s<sub>1</sub> }

{ - : }  
 { - : }  
 { - : }  
 { - : }

KEY E.

## FATHER OF MERCIES.

BERNARD SCHMIDT.

<i>pp</i>			<i>p</i>			<i>B. t. cres.</i>											
{ s : -   s : s }	{ s : -   l : - }	{ d : -   d : t <sub>1</sub> : d }	{ r : -   d : }	{ s <sub>1</sub> : -   d : r }	{ m : -   f : l <sub>1</sub> }												
{ d : -   d : t <sub>1</sub> }	{ d : -   d : - }	{ d : -   s <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub> }	{ t <sub>1</sub> : -   d : }	{ d f <sub>1</sub> : -   s <sub>1</sub> : s <sub>1</sub> }	{ s <sub>1</sub> : l <sub>1</sub>   l <sub>1</sub> : f <sub>1</sub> }												
Fa - ther of			mer - cies,			When the day is			dawn - ing,			Then will I			pay my		
{ m : -   s : f }	{ m : -   f : - }	{ m : -   m   r : m }	{ f : -   m : }	{ m <sub>1</sub> : -   d : t <sub>1</sub> }	{ d : -   r : - }												
{ d : -   m : r }	{ d : -   f <sub>1</sub> : - }	{ s <sub>1</sub> : -   s <sub>1</sub> : s <sub>1</sub> }	{ s <sub>1</sub> : -   d : }	{ d f <sub>1</sub> : -   m <sub>1</sub> : s <sub>1</sub> }	{ d : l <sub>1</sub>   f <sub>1</sub> : - }												

<i>f. E.</i>			<i>pp</i>																	
{ s <sub>1</sub> : -   t <sub>1</sub> : - }	{ d <sub>1</sub> s <sub>1</sub> : - }	{ : f }	{ m : -   s : f }	{ m : -   m : - }	{ r : -   r   d : d }	{ d : -   t <sub>1</sub> : s }														
{ m <sub>1</sub> : -   s <sub>1</sub> : - }	{ s <sub>1</sub> r : - }	{ : r }	{ d : -   d : - }	{ d : -   l <sub>1</sub> : - }	{ t <sub>1</sub> : -   t <sub>1</sub>   d : l <sub>1</sub> }	{ s <sub>1</sub> : -   s <sub>1</sub> : t <sub>1</sub> }														
vows to			thee.			Like			in - - conse			waft - ed			on the breath of			morn - ing My		
{ r : d   r : - }	{ m <sub>1</sub> t : - }	{ : s }	{ s : -   t a : l }	{ s : -   f e : - }	{ s : -   s   m : r }	{ m : -   r : f }														
{ s <sub>1</sub> : -   s <sub>1</sub> : - }	{ d s <sub>1</sub> : - }	{ : t <sub>1</sub> }	{ d : -   d : - }	{ d : -   d : - }	{ t <sub>1</sub> : -   t <sub>1</sub>   l <sub>1</sub> : f e <sub>1</sub> }	{ s <sub>1</sub> : -   s <sub>1</sub> : r }														

<i>cres.</i>						<i>f. A.</i>											
{ s : -   s : - }	{ s : -   : f }	{ m : -   r : - }	{ d : -   : - }	{ d s <sub>1</sub> : -   s <sub>1</sub> : s <sub>1</sub> }	{ l <sub>1</sub> : -   s <sub>1</sub> : - }												
{ d : -   m : - }	{ m : -   : r }	{ d : -   t <sub>1</sub> : - }	{ d : -   : - }	{ l <sub>1</sub> m <sub>1</sub> : -   m <sub>1</sub> : m <sub>1</sub> }	{ f <sub>1</sub> : -   m <sub>1</sub> : - }												
heart - felt			praise to			heaven shall			be.			Yes, thou art			near me,		
{ m : -   d' : - }	{ t a : - }	{ : l }	{ s : -   s : f }	{ m : -   : - }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }		
{ d : -   d : - }	{ m : -   : f }	{ s : -   s <sub>1</sub> : - }	{ d : -   : - }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }		

<i>E. t.</i>																							
{ m : d   l <sub>1</sub> : t <sub>1</sub> }	{ l <sub>1</sub> : -   s <sub>1</sub> : - }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }								
{ s <sub>1</sub> : m <sub>1</sub>   f <sub>1</sub> : f <sub>1</sub> }	{ f <sub>1</sub> : -   m <sub>1</sub> : - }	{ r s <sub>1</sub> : -   s <sub>1</sub> : s <sub>1</sub> }	{ l <sub>1</sub> : -   s <sub>1</sub> : - }	{ m : d   l <sub>1</sub> : t <sub>1</sub> }	{ d : -   : m }	{ m : -   m : m }	{ m : -   m : m }	{ m : -   m : m }	{ m : -   m : m }	{ m : -   m : m }	{ m : -   m : m }	{ m : -   m : m }	{ m : -   m : m }	{ m : -   m : m }	{ m : -   m : m }								
Sleep - ing or			wak - ing,			Still doth thy			care un -			changed re - -			main.			If			ev - er I		
{ :   : }	{ :   : }	{ m : -   m : m }	{ f : -   m : - }	{ s : m   f : - }	{ m : -   : d'	{ d' : -   s : s }	{ d' : -   s : s }	{ d' : -   s : s }	{ d' : -   s : s }	{ d' : -   s : s }	{ d' : -   s : s }	{ d' : -   s : s }	{ d' : -   s : s }	{ d' : -   s : s }	{ d' : -   s : s }								
{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }	{ :   : }								

<i>p</i>			<i>dim.</i>						<i>pp</i>											
{ d' : -   t : l }	{ s : l   t : d'	{ d' : -   t : l }	{ s : -   m : - }	{ s : -   m : - }	{ s : -   r : - }	{ d : -   : - }														
{ f : -   f : f }	{ m : -   m : - }	{ f : -   f : r }	{ m : -   d : - }	{ r : -   d : - }	{ d : -   t <sub>1</sub> : - }	{ d : -   : - }														
wan - der, thy			ways for - -			sak - ing, O			lead me			gent - ly			back a - -			gain.		
{ s : -   s : r }	{ m : -   s : - }	{ s : -   s : f }	{ m : -   s : - }	{ s : -   d : - }	{ m : -   f : - }	{ m : -   : - }														
{ r : -   r : t <sub>1</sub> }	{ d : -   m : - }	{ r : -   r : t <sub>1</sub> }	{ d : -   d : - }	{ t <sub>1</sub> : -   d : - }	{ l <sub>1</sub> : -   s <sub>1</sub> : - }	{ d : -   : - }														

HURRAH FOR THE SLEIGH BELLS!

FANNIE CROSBY.

T. F. SEWARD.

KEY G.

.s <sub>1</sub>	m .m, f : m .r	r .d : s <sub>1</sub>	l <sub>1</sub> .l <sub>1</sub> , d : t <sub>1</sub> .t <sub>1</sub> , r   d .s : s .s <sub>1</sub>
.m <sub>1</sub>	s <sub>1</sub> .s <sub>1</sub> , l <sub>1</sub> : s <sub>1</sub> .f <sub>1</sub>   f <sub>1</sub> .m <sub>1</sub> : m <sub>1</sub>	f <sub>1</sub> .f <sub>1</sub> , f <sub>1</sub> : f <sub>1</sub> .f <sub>1</sub> , f <sub>1</sub>   m <sub>1</sub> .s <sub>1</sub> : s <sub>1</sub> .m <sub>1</sub>	f <sub>1</sub> .f <sub>1</sub> , f <sub>1</sub> : f <sub>1</sub> .f <sub>1</sub> , f <sub>1</sub>   m <sub>1</sub> .s <sub>1</sub> : s <sub>1</sub> .m <sub>1</sub>
1. Hurrah!	for the sleigh bells, here we go,		Jing, jingle, jing, jingle, jing, jing, jing;
2. Oh!	now is the time for mirth and glee,		Jing, jingle, jing, jingle, jing, jing, jing; And
3. We'll	sing with the bells in chorus sweet,		Jing, jingle, jing, jingle, jing, jing, jing; We'll
.d	d .d, d : d .d   d .d : d	d .f, f : r .r, t <sub>1</sub>   d .m : m .d	d .f, f : r .r, t <sub>1</sub>   d .m : m .d
.d	d .d, d : d .d   d .d : d	f <sub>1</sub> .f <sub>1</sub> , f <sub>1</sub> : s <sub>1</sub> .s <sub>1</sub> , s <sub>1</sub>   d .d : d .d	f <sub>1</sub> .f <sub>1</sub> , f <sub>1</sub> : s <sub>1</sub> .s <sub>1</sub> , s <sub>1</sub>   d .d : d .d

m .m, f : m .r	r d : s <sub>1</sub>	l <sub>1</sub> .l <sub>1</sub> , d : t <sub>1</sub> .t <sub>1</sub> , r   d : —
s <sub>1</sub> .s <sub>1</sub> , l <sub>1</sub> : s <sub>1</sub> .f <sub>1</sub>   f <sub>1</sub> .m <sub>1</sub> : m <sub>1</sub>	f <sub>1</sub> .f <sub>1</sub> , f <sub>1</sub> : f <sub>1</sub> .f <sub>1</sub> , f <sub>1</sub>   m <sub>1</sub> : —	f <sub>1</sub> .f <sub>1</sub> , f <sub>1</sub> : f <sub>1</sub> .f <sub>1</sub> , f <sub>1</sub>   m <sub>1</sub> : —
way o'er the white and drift - ing snow,		Jing, jingle, jing, jingle, jing.
yon - der an - oth - er sleigh we see,		Jing, jingle, jing, jingle, jing.
sing till we reach the vil - lage street,		Jing, jingle, jing, jingle, jing.
d .d, d : d .d   d .d : d	d .f, f : r .r, t <sub>1</sub>   d : —	d .f, f : r .r, t <sub>1</sub>   d : —
d .d, d : d .d   d .d : d	f <sub>1</sub> .f <sub>1</sub> , f <sub>1</sub> : s <sub>1</sub> .s <sub>1</sub> , s <sub>1</sub>   d : —	f <sub>1</sub> .f <sub>1</sub> , f <sub>1</sub> : s <sub>1</sub> .s <sub>1</sub> , s <sub>1</sub>   d : —

D. t. SOLO.

.rs	s .s, f : m .r	d : — .d <sup>l</sup>	d <sup>l</sup> .l, t : d <sup>l</sup> .l   s : — .s
The stars are beam - ing bright,		The night is cold and clear,	While
Rein up the steeds just here,		With - in this ru - ral dell.	They
Oh! hap - py sleigh - ing time,		We hail it with de - light,	And
<i>Inst.; or may be sung with voices to la.</i>			
.	.t <sub>1</sub> m : .f	.m : m .m .f : .f   .m : m .m	.f : .f   .m : m .m
.	.s <sub>1</sub> d : .r	.d : d .d .d : .d   .d : d .d	.d : .d   .d : d .d
.	.rs : .s	.s : s .s .s .l : .l   .s : s .s	.l : .l   .s : s .s
.	.s <sub>1</sub> d . : s <sub>1</sub> .	d . : . f <sub>1</sub> . : f <sub>1</sub> .   d . : .	f <sub>1</sub> . : f <sub>1</sub> .   d . : .

s .s, f : m .r	d .d <sup>l</sup> : d <sup>l</sup> .s	l .l : t .t   d <sup>l</sup> : —
down the rug - ged hills we glide, And		sing with mer - ry cheer.
want to join us, let them come. We		know the par - ty well.
who would mind the win - ter's cold, On		such a joy - ous night.
.m : .f	.m : m .m .f : .f   m : —	.f : .f   m : —
.d : .r	.d : d .d .d : .d   .d : —	.d : .r   d : —
.s : .s	.s : s .s .s .l : .s   s : —	.l : .s   s : —
d . : s <sub>1</sub> .	d . : . f <sub>1</sub> . : s <sub>1</sub> .   d . : —	f <sub>1</sub> . : s <sub>1</sub> .   d . : —

f. G.

.s <sub>1</sub>	m .m, f : m .r	r .d : s <sub>1</sub>	l <sub>1</sub> .l <sub>1</sub> , d : t <sub>1</sub> .t <sub>1</sub> , r   d .s : s .s <sub>1</sub>
.l <sub>1</sub> m <sub>1</sub>	s <sub>1</sub> .s <sub>1</sub> , l <sub>1</sub> : s <sub>1</sub> .f <sub>1</sub>   f <sub>1</sub> .m <sub>1</sub> : m <sub>1</sub>	f <sub>1</sub> .f <sub>1</sub> , f <sub>1</sub> : f <sub>1</sub> .f <sub>1</sub> , f <sub>1</sub>   m <sub>1</sub> .s <sub>1</sub> : s <sub>1</sub> .m <sub>1</sub>	f <sub>1</sub> .f <sub>1</sub> , f <sub>1</sub> : f <sub>1</sub> .f <sub>1</sub> , f <sub>1</sub>   m <sub>1</sub> .s <sub>1</sub> : s <sub>1</sub> .m <sub>1</sub>
Hurrah!	for the sleigh bells! here we go,		Jing, jingle, jing, jingle, jing, jing, jing. A -
.d	d .d, d : d .d   d .d : d	d .f, f : r .r, t <sub>1</sub>   d .m .m .d	d .f, f : r .r, t <sub>1</sub>   d .m .m .d
.d	d .d, d : d .d   d .d : d	f <sub>1</sub> .f <sub>1</sub> , f <sub>1</sub> : s <sub>1</sub> .s <sub>1</sub> , s <sub>1</sub>   d .d : d .d	f <sub>1</sub> .f <sub>1</sub> , f <sub>1</sub> : s <sub>1</sub> .s <sub>1</sub> , s <sub>1</sub>   d .d : d .d





RISE, CYNTHIA, RISE.

KEY E2. M. 100 twice.

HOOK.

{ d : - : -   r : d : r Rise, Cyn - thia, : :   : : : :   : : : :   : :	m : - : -   - : - : rise, : :   : : : :   : : : :   : :	m : - : -   f : m : f Rise, Cyn - thia, d : - : -   r : d : r : :   : : : :   : :	s : - : -   - : - : s rise, The m : - : -   - : - : d : :   : : d' : :   : : m The : :   : : m	l : - : s   l : - : t rud - dy morn on d : - : d   d : - : f d' : - : d'   d' : - : s rud - dy morn on f : - : m   f : - : r
---	---	---	--	---

{ d' : - : s   d' : - : s tip - toe stands To m : - : m   m : - : d s : - : d'   s : - : s tip - toe stands To d : - : d   d : - : m	s : - : s   s : f : m view thy smil - ing d : - : d   r : - : d s : - : s   s : - : s view thy smil - ing m : - : m   t <sub>1</sub> : - : d	m : - : -   r : - : - face. d : - : -   t <sub>1</sub> : - : - s : - : -   - : - : - s <sub>1</sub> : - : -   - : - : -	B2. t. d : - : r : t <sub>1</sub>   d : - : s <sub>1</sub> Phœbus on fleet - est : :   : : : :   : : : :   : :	d : - : m   d : - : - cours - ers borne, : :   : : : :   : : : :   : :
---	---	---	---	--

{ m : - : f : r   m : - : d Phœbus on fleet - est s : - : r : t <sub>1</sub>   d : - : s <sub>1</sub> : :   : : : :   : :	m : - : s   m : - : s cours - ers borne, Sees d : - : m   d : - : d : :   : : t <sub>m</sub> : :   : : s <sub>d</sub>	s : - : m   m : - : s none so fair in d : - : s <sub>1</sub>   s <sub>1</sub> : - : s <sub>1</sub> m : - : d   d : - : m none so fair in d : - : d <sub>1</sub>   d <sub>1</sub> : - : d <sub>1</sub>	f : m : r   m : - : s all his race, Sees s <sub>1</sub> : - : s <sub>1</sub>   s <sub>1</sub> : - : d r : d : t <sub>1</sub>   d : - : m all his race, Sees s <sub>1</sub> : - : s <sub>1</sub>   d : - : d	s : - : m   m : - : s none so fair in d : - : s <sub>1</sub>   s <sub>1</sub> : - : s <sub>1</sub> m : - : d   d : - : m none so fair in d : - : d <sub>1</sub>   d <sub>1</sub> : - : d <sub>1</sub>
---	---	--	--	--

{ f : m : r   d <sub>s</sub> : - : s all his race. The s <sub>1</sub> : - : f <sub>1</sub>   m <sub>1</sub> t <sub>1</sub> : - : m r : d : t <sub>1</sub>   d <sub>s</sub> : - : l all his race. The s <sub>1</sub> : - : s <sub>1</sub>   d <sub>s</sub> : - : l <sub>1</sub>	s : f : s   l : - : s cir - cling hours that m : r : m   f : - : m l : - : l   l : - : l cir - cling hours that l <sub>1</sub> : - : l <sub>1</sub>   l <sub>1</sub> : - : l <sub>1</sub>	f : - : m   f : - : f stay be - hind Would r : - : de   r : - : r l : - : l   l : - : s stay be - hind Would r : - : l <sub>1</sub>   r : - : s <sub>1</sub>	f : m : f   s : - : f draw fresh beau - ties r : de : r   m : - : r s : - : s   s : - : s draw fresh beau - ties s <sub>1</sub> : - : s <sub>1</sub>   s <sub>1</sub> : - : s <sub>1</sub>	m : - : r   m : - : s <sub>1</sub> from thine eye; Then d : - : t <sub>1</sub>   d : - : s : - : s   s : - : from thine eye; d : - : s <sub>1</sub>   d : - :
---	--	---	---	--

{ d : - : -   r : - : - ah! in : :   : : : :   : : : :   : :	m : - : r   d : - : r pit - - - y, Then : :   : : s <sub>1</sub> : :   : : : :   : :	m : - : -   f : - : - ah! in d : - : -   r : - : - : :   : : : :   : :	s : - : f   m : - : s pit - - - y, In m : - : r   d : - : d : :   : : d' : :   : : m In	l : - : s   l : - : t pit - y to man - d : - : s   f : - : r d' : - : d'   d' : - : s pit - y to man - f : - : m   f : - : f
--	--	--	--	---

Hook.

l :-: t  
morn on  
d :-: f  
d' :-: s  
morn on  
f :-: r

d' :-: -   - :-: d'	d' :-: s   s :-: m	r : m : f   m :-: d'	d' :-: s   s :-: m	f : m : r   d :-:
kind, No	long - er wrapped in	vis - ions lie, No	long - er wrapped in	vis - ions lie.
d :-: -   - :-: d	d :-: m   m :-: d	t : d : r   d :-: d	d :-: m   m :-: d	r : d : t   d :-:
s :-: -   - :-: s	s :-: d'   d' :-: s	s :-: s   s :-: s	s :-: d'   d' :-: s	s :-: f   m :-:
kind, No	long - er wrapped in	vis - ions lie, No	long - er wrapped in	vis - ions lie.
m :-: -   - :-: m	m :-: d   d :-: d	s :-: s   d :-: m	m :-: d   d :-: d	s :-: s   d :-:

D. S.

d :-: -  
borne,  
:  
:  
:  
:

KEY C. M. 120. WITH THE ROSY LIGHT. T. F. SEWARD.

:m .f   s :d'	r' :m'	f' :l	- :l .l	l .s :s .l   t :d' .r'	m' .d' :d' .r'   m' :m .f
:d .r   m :m	f :s	l :f	- :f .f	f .f :f .f   f :m .f	s .m :m .f   s :d .r
1. With the	ros - y	light of	morn-ing,	Where the	merry birds awake, And the
2. By the	wood-land	streams we'll	wan - der,	Till the	merry bird has gone To its
:d' .d'   d' :d'	d' :d'	d' :d'	- :d' .d'	t .t :t .d'   r' :d' .d'	d' .d' :d' .d'   d' :d' .d'
:d .d   d :d	d :d	f :f	- :f .f	s .s :s .s   s :d .d	d .d :d .d   d :d .d

m :-: s  
fair in  
s<sub>1</sub> :-: s<sub>1</sub>  
d :-: m  
fair in  
d<sub>1</sub> :-: d<sub>1</sub>

s :d'	r' :m'	f' :l	- :l .l	l .s :s .l   t :d' .r'	d' :-:	FINE.	G. t.
m :m	f :s	l :f	- :f .f	f .f :f .f   f :m .f	m :-:		:m .m
haste with	joy and	glad - ness,	Singing	gayly as we go,	as we go.		We will
gold - en	sun - beams	dy - ing,	Gently	linger in the west,	in the west.		Then the
d' :d'   d' :d'	d' :d'	d' :d'	- :d' .d'	t .t :t .d'   r' :s .s	s :-:		:s .s
d :d   d :d	d :d	f :f	- :f .f	s .s :s .s   s :s .s	d :-:		:d .d

m :-: s<sub>1</sub>  
eye; Then  
d :-:  
s :-:  
eye;  
d :-:

f .r :r .m   f :s .f	m :s <sub>1</sub> .d   m :f .m	r .t <sub>1</sub> :t <sub>1</sub> .d   r :m .r	d :d .d   d :m .m
r .t <sub>1</sub> :t <sub>1</sub> .d   r :m .r	d :s <sub>1</sub> .s <sub>1</sub>   s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> .s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>   s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> :m <sub>1</sub> .f <sub>1</sub>   s <sub>1</sub> :d .d
carol to the breeze, Where the	old for - est trees Wave their	branches in the ray Of the	bright king of day, And the
fairies tripping light, To the	fields say good-night, With a	footstep glad and free We will	bound o'er the lea In our
s .s :s .s   s :s .s	s :m .m   s :s .s	f .r :r .m   f :s .f	m :d .r   m :s .s
s <sub>1</sub> .s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>   s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	d :d .d   d :d .d	s <sub>1</sub> .s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>   s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	d <sub>1</sub> :d <sub>1</sub> .d <sub>1</sub>   d <sub>1</sub> :d .d

l :-: t  
to man-  
f :-: r  
d' :-: s  
to man-  
f :-: f

f .r :r .m   f :s .f	m :s <sub>1</sub> .d   m :f .m	r .t <sub>1</sub> :t <sub>1</sub> .d   r :m .r	d <sub>g</sub> :-:	D. C.
r .t <sub>1</sub> :t <sub>1</sub> .d   r :m .r	d :s <sub>1</sub> .s <sub>1</sub>   s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> .s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>   s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>   s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	
music from the dell, Where the	young lil - ies dwell, Shall be	echoed far a - way,	far a - way.	
cheerful homes so dear, We will	sing sweet and clear, Till the	welkin shall resound with our	glee.	
s .s :s .s   s :s .s	s :m .m   s :s .s	f .r :r .m   f :s .f	m <sub>t</sub> :-:	
s <sub>1</sub> .s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>   s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	d :d .d   d :d .d	s <sub>1</sub> .s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>   s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	d <sub>g</sub> :-:	

f. C.

D. C.

## VIRTUE WOULD GLORIOUSLY.

## KEY C.

:   :	:   :	:   :	d' :—   t :s
s :—   m :d	l :l   l :s	f :m.f   s :f	Vir - - - tue would
Vir - - - tue would	glo - ri - ous - ly	and for - ev - er	m :fe   s s
			shine By her own

m' :m'   m' :r'	d' :t.d'   r' :d'	t :s   d' :—	l :— .l   l :l
glo - ri - ous - ly	and for - ev - er,	ev - er shine	By her ra - diant
s :s   d' :t	l :s   f :fe	s :—   d' :—	f :f   f :r
ra - diant light, By	her own ra - diant	light, Though	sun, and moon, and

r' :—   — :d'	t :d'   r' :	:   :	d' :—   t :s
light, her	ra - diant light,		Though moon, and
r :r   m :fe	s :l   t :	d' :—   t :s	m' :—   :r'
stars were in the	deep sea sunk,	Though moon and	stars, Though

m' :—   :d'	f' :—   m' :—	r' :—   — :r'	d' :—   — :
stars were	in the	deep sea	sunk.
d' :s   d' :ta	l :t   d' :—	— :d'   t :t	d' :—   — :
moon, and stars were	in the deep,	the deep sea	sunk.

## KEY C. Round in two parts.

*Staccato.*

d' :d'   t .le :t	l :l   s .fe :s	f :f
Trip, trip,	fai - ries light,	Danc - ing all the night,
		'Neath the

m .re :m	r :s   d :—	* d :d	r .de :r
stars so bright,	Here and there,	La la	la la la,

f :f   m .re :m	l :l   s .fe :s	t :t   d' :—
La la la la la,	La la la la la,	La la la

KEY D. S. O. B.

## SEEK THE TENDER SHEPHERD.

MARY C. SEWARD.

d' : - : t	d' : - : l	s : m : -	- : - : -	d' : - : t	r' : d' : l	s : - : -	- : - : -
m : - : f	s : - : f	m : d : -	- : - : -	l : - : se	t : l : f	m : - : -	- : - : -
1. Seek the ten - - der	Shepherd,	Seek him lit - - tle		Wand - 'ring lit - - tle		lamb;	
2. He will light your	pathway,	Hap - - py lit - - tle				lamb;	
3. You will find the	Sheperd,					lamb;	
d : - : r	m : - : f	d : d : -	- : - : -	f <sub>1</sub> : - : f <sub>1</sub>	f <sub>1</sub> : - : f <sub>1</sub>	d : - : -	- : - : -

r : - : s	t : - : s	r : - : s	t : - : s	m : - : s	d' : - : s	m : - : s	d' : - : s
t <sub>1</sub> : - : t <sub>1</sub>	r : - : t <sub>1</sub>	t <sub>1</sub> : - : t <sub>1</sub>	r : - : t <sub>1</sub>	d : - : m	m : - : m	d : - : m	m : - : m
If you've not al -	read - y found him,	Seek the stars whose	rays have crowned him,	On - - ward, up - ward,		ev - - er high - er,	
Through dark wood and	thorn - y bri - - ar,	Fold and Sheph - erd,				near - - er, dear - er,	
Up - ward, till the	light grows clear - er,						
s <sub>1</sub> : - : s <sub>1</sub>	s <sub>1</sub> : - : s <sub>1</sub>	s <sub>1</sub> : - : s <sub>1</sub>	s <sub>1</sub> : - : s <sub>1</sub>	d : - : d	d : - : d	d : - : d	d : - : d

l : - : l	l : - : l	s : - : -	- : - : -	d' : - : s	f : m : r	d : - : -	- : - : -
f : - : f	f : - : f	m : - : -	- : - : -	m : - : m	r : d : t <sub>1</sub>	d : - : -	- : - : -
Seek it lit - - tle	lamb,	Seek it lit - - tle	lamb.	Wand - 'ring lit - - tle		lamb.	
Wand - 'ring lit - - tle	lamb,	Hap - py lit - - tle	lamb.				
Hap - py lit - - tle	lamb,						
f : - : f	f : - : f	d : - : -	- : - : -	d : - : d	s <sub>1</sub> : - : s <sub>1</sub>	d : - : -	- : - : -

KEY C.

## NOW THE WINTRY STORMS ARE O'ER.

T. F. SEWARD.

m : re : m	s : - : d'	d' : t : d	l : - : -	r : de : r	f : - : l	s <sub>1</sub> : fe : s	m : - : -
d : - : d	m : - : m	f : - : f	f : - : -	t <sub>1</sub> : le : t <sub>1</sub>	r : - : f	m : re : m	d : - : -
1. Now the win - - try	storms are o'er,	Spring un - locks her	ver - - dant store;	Soft - - ly tuned to		Spring and love;	
2. Now re - spon - sive	through the grove,						
s : fe : s	d' : - : s	l : se : l	d : - : -	s : - : s	s : - : t	d' : - : d'	s : - : -
d : - : d	d : - : d	f : - : f	f : - : -	s : - : s	s : - : s	d : - : d	d : - : -

m : re : m	s : - : d'	d' : t : d'	l : - : -	t : le : t	m' : - : r'	d' : - : d'	d' : - : -
d : - : d	m : - : m	f : - : f	f : - : -	r : de : r	s : - : f	m : - : f	m : - : -
Smil - ing pleas - ure	crowns the day,	Sweet - ly breathes the	May, the May.	Sweet - ly sings of		May, sweet May.	
Ech - o with her	sport - ive lay,						
s : fe : s	d' : - : ta	l : se : l	d' : - : -	s : - : s	s : - : s	s : - : l	s : - : -
d : - : d	d : - : d	f : - : f	f : - : -	s : - : s	s <sub>1</sub> : - : s <sub>1</sub>	d : - : d	d : - : -

## REST, WEARY PILGRIM.

KEY B2. S. S. C., or T. T. B., or S. C. B.

FROM DONIZETTI

*p* May be sung in key G, by S. C. T., Tenor singing the lowest part an octave higher than written.

{	m :—	m :m	re :—	m :—	d :—	d :r	m :—	d :	m :—	m :m	}
{	s <sub>1</sub> :—	s <sub>1</sub> :s <sub>1</sub>	fe <sub>1</sub> :—	s <sub>1</sub> :—	l <sub>1</sub> :—	la <sub>1</sub> :la <sub>1</sub>	s <sub>1</sub> :—	s <sub>1</sub> :	d :—	r :r	}
{	1. Rest,	wea - ry	Pil - -	grim!	from	toll re -	pos - -	ing,	Night's	dark'ning	}
{	2. Rest,	wea - ry	Pil - -	grim!	till	morn-ing's	break -	ing,	And	birds a -	}
{	d <sub>1</sub> :—	d <sub>1</sub> :d <sub>1</sub>	d <sub>1</sub> :—	d <sub>1</sub> :—	f <sub>1</sub> :—	f <sub>1</sub> :f <sub>1</sub>	d <sub>1</sub> :—	m <sub>1</sub> :	s <sub>1</sub> :—	se <sub>1</sub> :se <sub>1</sub>	}

{	m :—	f :	r :—	m :r	d :—	d :	r :—	r :m	d :—	d :	}
{	d :—	r :	t <sub>1</sub> :—	d :t <sub>1</sub>	d :—	d :	t <sub>1</sub> :—	t <sub>1</sub> :t <sub>1</sub>	l <sub>1</sub> :—	l <sub>1</sub> :	}
{	shad - -	ows	round	thee are	clos - -	ing;	Drear	is the	path - -	way	}
{	round	thee	blithe	songs are	wak - -	ing;	Hark!	thro' the	for - -	est	}
{	l <sub>1</sub> :—	r <sub>1</sub> :	s <sub>1</sub> :—	s <sub>1</sub> :s <sub>1</sub>	m <sub>1</sub> :—	m <sub>1</sub> :	s <sub>1</sub> :—	s <sub>1</sub> :se <sub>1</sub>	l <sub>1</sub> :—	l <sub>1</sub> :	}

{	m :—	m :f	r :—	r :	m :—	re :m	s :—	f :m	r :—	m :r	d :—	d :	}
{	d :—	d :r	t <sub>1</sub> :—	t <sub>1</sub> :	d :—	d :d	m :—	r :de	r :l <sub>1</sub>	d :t <sub>1</sub>	d :—	s <sub>1</sub> :	}
{	frown - ing	be - fore	thee!	No	stars on	high	to	guide	and watch	o'er	thee!	}	
{	chill	winds are	blow - ing!	Here,	there is	friend - ship	and	kind	wel - come	glow - ing!	}		
{	l <sub>1</sub> :—	l <sub>1</sub> :r <sub>1</sub>	s <sub>1</sub> :—	s <sub>1</sub> :	s <sub>1</sub> :—	fe <sub>1</sub> :s <sub>1</sub>	ta <sub>1</sub> :—	l <sub>1</sub> :s <sub>1</sub>	f <sub>1</sub> :—	s <sub>1</sub> :f <sub>1</sub>	m <sub>1</sub> :—	m <sub>1</sub> :	}

{	d :—	d :r	m :—	d :	d :—	d :r	m :—	— :—	d :—	— :—	— :—	— :	}
{	la <sub>1</sub> :—	la <sub>1</sub> :la <sub>1</sub>	s <sub>1</sub> :—	s <sub>1</sub> :	l <sub>1</sub> :—	l <sub>1</sub> :l <sub>1</sub>	s <sub>1</sub> :—	— :—	m <sub>1</sub> :—	— :—	— :—	— :	}
{	Rest,	wea - ry	Pil -	grim!	Rest,	wea - ry	Pil - - -	grim!					}
{	f <sub>1</sub> :—	f <sub>1</sub> :f <sub>1</sub>	d <sub>1</sub> :—	m <sub>1</sub> :	f <sub>1</sub> :—	f <sub>1</sub> :f <sub>1</sub>	d <sub>1</sub> :—	— :—	d <sub>1</sub> :—	— :—	— :—	— :	}

KEY C. Round in two parts.

{	d <sup>1</sup> :t	:l	s :fe	:s	l :s	:fe	s :—	:	s :fe	:f	}	
{	Lil - ies	and	ro - ses,	the	pure	and	the	bright,	Twine	in	the	}

{	m :re	:m	f :fe	:s	m :—	:—	m :s	:f	m :re	:m	}
{	gar - land	we're	weav - ing	to -	night,		Em - blem	of	vir - tue	in	}

{	f :m	:re	m :—	:	s :l	:t	d <sup>1</sup> :t	:d <sup>1</sup>	r <sup>1</sup> :d <sup>1</sup>	:t	d <sup>1</sup> :—	:—	}
{	true	hearts	en - shrined;	What	could	be	fair - er	than	these	flowers	com - bined.	}	

DONIZETTI

KEY G.

THE MILLER.

ZOLLNER.

| m : m }  
| r : r }  
dark-ning }  
birds a - }  
| se<sub>1</sub> : se<sub>1</sub> }

.s <sub>1</sub>	d	,s <sub>1</sub> : m <sub>1</sub>	.f <sub>1</sub>	s <sub>1</sub>	,l <sub>1</sub> : s <sub>1</sub>	.d	m	,r : d	.r	m	,f : m	.d
:	:	:	:	:	:	:	d	,s <sub>1</sub> : m <sub>1</sub>	.f <sub>1</sub>	s <sub>1</sub>	,l <sub>1</sub> : s <sub>1</sub>	.d
1. To	wan - der	is	the	mil - ler's	joy,	To	wan - der	is	the	mil - ler's	joy,	To
2. We've	learnt	it	from	the	flow - ing	stream,	We've	learnt	it	from	the	flow - ing
3. We	see	this	al - so	in	the	wheels,	We	see	this	al - so	in	the
4. Oh!	wan - d'r - ing	ever	is	my	joy,	Oh!	wan - d'r - ing	ever	is	my	joy,	Oh!
:	:	:	:	:	:	:	:	:	:	:	:	.m
:	:	:	:	:	:	:	:	:	:	:	:	.d

| d : }  
| l<sub>1</sub> : }  
way }  
est }  
| l<sub>1</sub> : }

m	:r	d	:	.s <sub>1</sub>	r	.r	:m,r	.de,r	t <sub>1</sub>	.r	:s <sub>1</sub>	.s <sub>1</sub>
d	:t <sub>1</sub>	d	:	.s <sub>1</sub>	t <sub>1</sub>	.t <sub>1</sub>	:t <sub>1</sub>	.t <sub>1</sub>	s <sub>1</sub>	.s <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>
wan	- - -	der.		The	mil - lers	all	do	love	to	roam,	To	
flow	- - - ing	stream.		It	neith - er	rests	by	day	nor	night,	Its	
bus	- - - y	wheels,		Which	do	not	turn	a -	lone	by	day,	But
wan	- - - der	ing.		Fare -	well	my	pa -	rents,	friends	and	home,	Let
s	:f	m	:	.s	f	.s	:f	.s	f	.s	:f	.s
s <sub>1</sub>	:s <sub>1</sub>	d <sub>1</sub>	:	.s <sub>1</sub>	s <sub>1</sub>	.s <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>	s <sub>1</sub>	.s <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>

| d : }  
| s<sub>1</sub> : }  
theel }  
- ing! }  
| m<sub>1</sub> : }

r	.r	:m,r	.de,r	t <sub>1</sub>	.r	:s <sub>1</sub>	.s <sub>1</sub>	l <sub>1</sub>	.t <sub>1</sub>	:d	.r	m	,r : d	.m
t <sub>1</sub>	.t <sub>1</sub>	:t <sub>1</sub>	.t <sub>1</sub>	s <sub>1</sub>	.s <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>	l <sub>1</sub>	.t <sub>1</sub>	:d	.r	m	,r : d	.d
leave	their	vil -	lage,	house	and	home,	To	leave	their	vil -	lage,	house	and	home,
course	it	fol -	lows	with	de -	light,	Its	course	it	fol -	lows	with	de -	light,
keep	it	up	all	night	so	gay,	But	keep	it	up	all	night	so	gay,
me	un -	to	the	wide	world	room,	Let	me	un -	to	the	wide	world	room,
f	.s	:f	.s	f	.s	:f	.s <sub>1</sub>	l <sub>1</sub>	.t <sub>1</sub>	:d	.r	m	,r : d	.d
s <sub>1</sub>	.s <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>	s <sub>1</sub>	.s <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>	l <sub>1</sub>	.t <sub>1</sub>	:d	.r	m	,r : d	.d

| - : }  
| - : }  
| - : }

s	:t <sub>1</sub>	s	:t <sub>1</sub>	s	:t <sub>1</sub>	d	:—
t <sub>1</sub>	:s <sub>1</sub>	t <sub>1</sub>	:s <sub>1</sub>	t <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:—
wan	- - - der,	wan	- - - der,	wan	- - -	der.	
flow	- - - ing,	flow	- - - ing,	flow	- - - ing,	stream.	
bu	- - - sy,	bu	- - - sy,	bu	- - - sy,	wheels.	
wan	- - - der,	wan	- - - der,	wan	- - -	der.	
r	:s	r	:s	r	:f	m	:—
s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	d <sub>1</sub>	:—

:f }  
the }

:m }  
in }

KEY C. Round in four parts.

{ s .fe :s	{ s .fe :s	{ m .re :m	{ m .re :m
{ Soh, fe, soh,	{ soh, fe, soh,	{ me, re, me,	{ me, re, me.
{ d <sup>1</sup> .l :s .m	{ d <sup>1</sup> .l :s .m	{ d .d ,d :m .s	{ d <sup>1</sup> :
{ Now be - ware and	{ sing with care, And	{ keep ev - ry voice in	{ tune.

MURMURING BROOKLET.

MARY C. SEWARD.

KEY B2.

Repeat pp. D.O. S.F. t.

SCHUMANN.

<u>s<sub>1</sub> : d</u> : t <sub>1</sub>   <u>l<sub>1</sub> : r</u> : d	<u>t<sub>1</sub> : l<sub>1</sub></u> : t <sub>1</sub>   <u>d</u> : - : m	<u>s<sub>1</sub> : d</u> : t <sub>1</sub>   <u>l<sub>1</sub> : r</u> : d	<u>t<sub>1</sub> : l<sub>1</sub></u> : t <sub>1</sub>   <u>d</u> : - : -	<u>m</u> : - : -   <u>f</u> : - : -
Murm'ring brook-let	gent - ly flow - ing,	Wind - ing free the	fields a-mong.	Loo.....
<u>m<sub>1</sub> : -</u> : -   <u>f<sub>1</sub> : -</u> : -	- : - : -   <u>m<sub>1</sub> : -</u> : -	<u>m<sub>1</sub> : -</u> : -   <u>f<sub>1</sub> : -</u> : -	- : - : -   <u>m<sub>1</sub> : -</u> : -	<u>s<sub>1</sub> : d</u> : t <sub>1</sub>   <u>l<sub>1</sub> : r</u> : d
Loo.....	Loo.....	Loo.....	Loo.....	Sweet and pure as
<u>s<sub>1</sub> : -</u> : -   <u>l<sub>1</sub> : -</u> : -	<u>s<sub>1</sub> : -</u> : -   - : - : -	<u>s<sub>1</sub> : -</u> : -   <u>l<sub>1</sub> : -</u> : -	<u>s<sub>1</sub> : -</u> : -   - : - : -	<u>s</u> : d : - : -   <u>l</u> : - : -
Loo.....	Loo.....	Loo.....	Loo.....	Loo.....
<u>d<sub>1</sub> : -</u> : -   <u>f<sub>1</sub> : -</u> : -	<u>s<sub>1</sub> : -</u> : -   <u>d<sub>1</sub> : -</u> : -	<u>d<sub>1</sub> : -</u> : -   <u>f<sub>1</sub> : -</u> : -	<u>s<sub>1</sub> : -</u> : -   <u>d<sub>1</sub> : -</u> : -	<u>s</u> : d : - : -   <u>f<sub>1</sub> : -</u> : -

Repeat pp. D.S. f. B2.

- : - : r   <u>d</u> : - : -	<u>m</u> : - : -   <u>f</u> : - : -	- : - : r   <u>d</u> : - : -	<u>d</u> s <sub>1</sub> : d : t <sub>1</sub>   <u>l<sub>1</sub> : r</u> : d	<u>t<sub>1</sub> : l<sub>1</sub></u> : t <sub>1</sub>   <u>d</u> : - : m
Loo.....	Loo.....	Loo.....	Glad and gay its	work ful - fil - ing,
<u>t<sub>1</sub> : l<sub>1</sub></u> : t <sub>1</sub>   <u>d</u> : - : m	<u>s<sub>1</sub> : d</u> : t <sub>1</sub>   <u>l<sub>1</sub> : r</u> : d	<u>t<sub>1</sub> : l<sub>1</sub></u> : t <sub>1</sub>   <u>d</u> : - : -	<u>m<sub>1</sub> : -</u> : -   <u>f<sub>1</sub> : -</u> : -	- : - : -   <u>m<sub>1</sub> : -</u> : -
bub - bling fountain,	Sing - ing soft its	rip - pling song.	Loo.....	Loo.....
<u>s</u> : - : -   - : - : -	<u>s</u> : - : -   <u>l</u> : - : -	<u>s</u> : - : -   - : - : -	<u>d</u> s <sub>1</sub> : - : -   <u>l<sub>1</sub> : -</u> : -	<u>s<sub>1</sub> : -</u> : -   - : - : -
Loo.....	Loo.....	Loo.....	Loo.....	Loo.....
<u>s<sub>1</sub> : s</u> : f   <u>m</u> : r : d	<u>d</u> : - : -   <u>f<sub>1</sub> : -</u> : -	<u>s<sub>1</sub> : s</u> : f   <u>m</u> : r : d	<u>f</u> d <sub>1</sub> : - : -   <u>f<sub>1</sub> : -</u> : -	<u>s<sub>1</sub> : -</u> : -   <u>d<sub>1</sub> : -</u> : -

f. E2.

<u>s<sub>1</sub> : d</u> : t <sub>1</sub>   <u>l<sub>1</sub> : r</u> : d	<u>t<sub>1</sub> : l<sub>1</sub></u> : t <sub>1</sub>   <u>d</u> : - : <u>d</u> s <sub>1</sub>	<u>d</u> : m : l   <u>s</u> : m : d	<u>t<sub>1</sub> : d</u> : l <sub>1</sub>   <u>s<sub>1</sub> : l<sub>1</sub></u> : t <sub>1</sub>	<u>d</u> : m : l   <u>s</u> : m : d
Car - ing not for	cloud or sun. 'Tis	roll - ing, rush - ing,	on - ward push - ing	Ceas - ing not when
<u>m<sub>1</sub> : -</u> : -   <u>f<sub>1</sub> : -</u> : -	- : - : -   <u>m<sub>1</sub> : -</u> : -	<u>d</u> : m : l   <u>s</u> : m : d	<u>t<sub>1</sub> : d</u> : l <sub>1</sub>   <u>s<sub>1</sub> : l<sub>1</sub></u> : t <sub>1</sub>	<u>d</u> : m : l   <u>s</u> : m : d
Loo.....	Loo.....	Loo.....	Loo.....	Loo.....
<u>s<sub>1</sub> : -</u> : -   <u>l<sub>1</sub> : -</u> : -	<u>s<sub>1</sub> : -</u> : -   - : - : -	<u>d</u> : m : l   <u>s</u> : m : d	<u>t<sub>1</sub> : d</u> : l <sub>1</sub>   <u>s<sub>1</sub> : l<sub>1</sub></u> : t <sub>1</sub>	<u>d</u> : m : l   <u>s</u> : m : d
Loo.....	Loo.....	Loo.....	Loo.....	Loo.....
<u>d<sub>1</sub> : -</u> : -   <u>f<sub>1</sub> : -</u> : -	<u>s<sub>1</sub> : -</u> : -   <u>d<sub>1</sub> : -</u> : -	<u>d</u> : m : l   <u>s</u> : m : d	<u>t<sub>1</sub> : d</u> : l <sub>1</sub>   <u>s<sub>1</sub> : l<sub>1</sub></u> : t <sub>1</sub>	<u>d</u> : m : l   <u>s</u> : m : d

<u>t<sub>1</sub> : d</u> : l <sub>1</sub>   <u>s<sub>1</sub> : -</u> : s <sub>1</sub>	<u>d</u> : m : l   <u>s</u> : m : d	<u>t<sub>1</sub> : d</u> : l <sub>1</sub>   <u>s<sub>1</sub> : l<sub>1</sub></u> : t <sub>1</sub>	<u>d</u> : m : l   <u>s</u> : m : d	<u>t<sub>1</sub> : d</u> : l <sub>1</sub>   <u>s<sub>1</sub> : -</u> : s <sub>1</sub>
once be - gun, 'Tis	whirl - ing, swirl - ing,	wind - ing, turn - ing,	Rest - ing not till	work is done.
<u>t<sub>1</sub> : d</u> : l <sub>1</sub>   <u>s<sub>1</sub> : -</u> : s <sub>1</sub>	<u>d</u> : m : l   <u>s</u> : m : d	<u>t<sub>1</sub> : d</u> : l <sub>1</sub>   <u>s<sub>1</sub> : l<sub>1</sub></u> : t <sub>1</sub>	<u>d</u> : m : l   <u>s</u> : m : d	<u>t<sub>1</sub> : d</u> : l <sub>1</sub>   <u>s<sub>1</sub> : -</u> : s <sub>1</sub>
once be - gun, 'Tis	whirl - ing, swirl - ing,	wind - ing, turn - ing,	Rest - ing not till	work is done.
<u>t<sub>1</sub> : d</u> : l <sub>1</sub>   <u>s<sub>1</sub> : -</u> : s <sub>1</sub>	<u>d</u> : m : l   <u>s</u> : m : d	<u>t<sub>1</sub> : d</u> : l <sub>1</sub>   <u>s<sub>1</sub> : l<sub>1</sub></u> : t <sub>1</sub>	<u>d</u> : m : l   <u>s</u> : m : d	<u>t<sub>1</sub> : d</u> : l <sub>1</sub>   <u>s<sub>1</sub> : -</u> : s <sub>1</sub>

<u>s</u> : d : t   <u>l</u> : r : d	<u>t</u> : l : t   <u>d</u> : - : m	<u>s</u> : d : t   <u>l</u> : r : d	<u>t</u> : l : t   <u>d</u> : - : -
Mur - m'ring brook - let	gent - ly flow - ing,	Wind - ing sweet the	fields a - mong;
<u>m</u> : - : -   <u>f</u> : - : -	- : - : -   <u>m</u> : - : -	<u>m</u> : - : -   <u>f</u> : - : -	- : - : -   <u>m</u> : - : -
Loo.....	Loo.....	Loo.....	Loo.....
<u>d</u> : - : -   <u>l</u> : - : -	<u>s</u> : - : -   - : - : -	<u>s</u> : - : -   <u>l</u> : - : -	<u>s</u> : - : -   - : - : -
Loo.....	Loo.....	Loo.....	Loo.....
<u>d</u> : - : -   <u>f<sub>1</sub> : -</u> : -	<u>s<sub>1</sub> : -</u> : -   <u>d</u> : - : -	<u>d</u> : - : -   <u>f<sub>1</sub> : -</u> : -	<u>s<sub>1</sub> : -</u> : -   - : - : -

PHUMANN.

B2. t.

t <sub>m</sub> :— :—   f :— :—	— :— :r   d :— :—	m :— :—   f :— :—	— :— :r   d :— :s <sub>1</sub>
Loo.....	Loo.....	Loo.....	'Tis
r <sub>s</sub> : d : t <sub>1</sub>   l <sub>1</sub> : r : d	t <sub>1</sub> : l <sub>1</sub> : t <sub>1</sub>   d :— :m	s <sub>1</sub> : d : t <sub>1</sub>   l <sub>1</sub> : r : d	t <sub>1</sub> : l <sub>1</sub> : t <sub>1</sub>   d :— :m <sub>1</sub>
Sweet and pure as	bub - bling foun - tain,	Sing - ing soft its	rip - pling song.
'Tis	'Tis	'Tis	'Tis
s <sub>d</sub> :— :—   — :— :—	s <sub>1</sub> :— :—   d :— :—	d :— :—   — :— :—	s <sub>1</sub> :— :—   d :— :d
Loo.....	Loo.....	Loo.....	'Tis
s <sub>d</sub> :— :—   f <sub>1</sub> :— :—	s <sub>1</sub> :— :f <sub>1</sub>   m <sub>1</sub> : r <sub>1</sub> : d <sub>1</sub>	d <sub>1</sub> :— :—   f <sub>1</sub> :— :—	s <sub>1</sub> :— :f <sub>1</sub>   m <sub>1</sub> : r <sub>1</sub> : d <sub>1</sub>

r : m : f   m : r : d	t <sub>1</sub> : l <sub>1</sub> : t <sub>1</sub>   d :— :s <sub>1</sub>	r : m : f   m : r : d	d : l <sub>1</sub> : t <sub>1</sub>   d :— :d
whirl - ing, twirl - ing,	wind - ing, turn - ing,	Rest - ing not till	work is done. O
s <sub>1</sub> :— :s <sub>1</sub>   s <sub>1</sub> :— :m <sub>1</sub>	f <sub>1</sub> :— :f <sub>1</sub>   m <sub>1</sub> :— :m <sub>1</sub>	s <sub>1</sub> :— :s <sub>1</sub>   s <sub>1</sub> :— :m <sub>1</sub>	f <sub>1</sub> :— :f <sub>1</sub>   m <sub>1</sub> :— :
t <sub>1</sub> : d : r   d :— :d	r :— :r   d :— :d	t <sub>1</sub> : d : r   d :— :d	r :— :r   d :— :
whirl - ing, twirl - ing,	wind - ing, turn - ing,	Rest - ing not till	work is done.
s <sub>1</sub> :— :s <sub>1</sub>   d <sub>1</sub> :— :d <sub>1</sub>	s <sub>1</sub> :— :s <sub>1</sub>   d <sub>1</sub> :— :d <sub>1</sub>	s <sub>1</sub> :— :s <sub>1</sub>   d <sub>1</sub> :— :d <sub>1</sub>	s <sub>1</sub> :— :s <sub>1</sub>   d <sub>1</sub> :— :

t <sub>1</sub> : d : r   d : r : re	m : f : fe   s :— :t <sub>1</sub>	d :— :—   d :— :—	d :— :—   — :— :—
flow for - ev - - er	mur - m'ring brook - let,	with thy	song.
:	:	m <sub>1</sub> :— :—   m <sub>1</sub> :— :—	m <sub>1</sub> :— :—   — :— :—
:	:	d :— :—   s <sub>1</sub> :— :—	s <sub>1</sub> :— :—   — :— :—
:	:	with thy	song.
:	:	d <sub>1</sub> :— :—   d <sub>1</sub> :— :—	d <sub>1</sub> :— :—   — :— :—

OH, WIPE AWAY THAT TEAR.

KEY C. M. 108.

s	s :— :s   l : t : d'	s :— :—   m :— :s	s :— :f   f :— :m	f :— :—   — :— :f	m : f : s   l : t : d'
done.	m :— :m   re :— :re	m :— :—   d :— :m	m :— :r   r :— :de	r :— :—   — :— :r	m :— :m   re :— :re
1.Oh,	wipe a - way that	tear, love, The	pearl - y drop I	see;	Let hope thy bo - som
2.Yes,	when a - way from	thee, love, Sweet	hope shall be my	star;	We do not part for
3.At	close of part - ing	day, love, When	yon bright star is	set;	Still meet me while a -
4.I'll	watch the set - ting	star, love, And	think I look on	thee;	And thus, tho' sund - 'red
s	s :— :s   fe :— :fe	s :— :—   s :— :s	s :— :s   s :— :s	s :— :—   — :— :s	s :— :s   fe :— :fe
d	d :— :d   d :— :d	d :— :—   d :— :d	s <sub>1</sub> :— :s <sub>1</sub>   s <sub>1</sub> :— :s <sub>1</sub>	s <sub>1</sub> :— :—   — :— :s <sub>1</sub>	d :— :d   d :— :d

s :— :—   d' :— :d'	m' :— :—   f' : m' : re'	m' :— :—   d' :— :d'	r' :— :—   d'e'   r' :— :—	m' :— :—   — :— :—
m :— :—   m :— :m	s :— :s   l : s : fe	s :— :—   m :— :m	f :— :m   f :— :s	m :— :—   — :— :—
cheer, love, Let	hope thy bo - som	cheer, love, As	yon bright star we	see.
aye, love, We	do not part for	aye, love, I'll	wel - come thee a -	far.
way, love, Still	meet me while a -	way, love, 'Mid	scenes we'll ne'er for -	get.
far, love, And	thus, tho' sund - 'red	far, love, How	near our hearts may	be.
s :— :—   s :— :s	d' :— :d'   d' :— :d'	d' :— :—   s :— :s	s :— :s   s :— :s	s :— :—   — :— :—
d :— :—   d :— :d	d' :— :d'   d' :— :d'	d' :— :—   d :— :s	s :— :s   s :— :s	d :— :—   — :— :—



## OUT IN THE SHADY BOWERS.

T. F. S.

KEY A<sub>2</sub>.

s <sub>1</sub>	: fe <sub>1</sub>	: s <sub>1</sub>
m <sub>1</sub>	: re <sub>1</sub>	: m <sub>1</sub>
1. Out	in	the
2. On	mos - sy	
d	: d	: d
d	: d	: d

t <sub>1</sub>	. l <sub>1</sub>	: l <sub>1</sub>	. se <sub>1</sub>	: l <sub>1</sub>
f <sub>1</sub>	. f <sub>1</sub>	: f <sub>1</sub>	. f <sub>1</sub>	: f <sub>1</sub>
shad-y	greenwood	bowers,		
banks	where blossoms	creep,		
d	. d	: d	. d	: d
f <sub>1</sub>	. f <sub>1</sub>	: f <sub>1</sub>	. f <sub>1</sub>	: f <sub>1</sub>

r	: de	: r
f <sub>1</sub>	: m <sub>1</sub>	: f <sub>1</sub>
Balm	- y	the
From	ev - - ery	
s <sub>1</sub>	: s <sub>1</sub>	: s <sub>1</sub>
s <sub>1</sub>	: s <sub>1</sub>	: s <sub>1</sub>

f	. m	: m	. re	: m
l <sub>1</sub>	. s <sub>1</sub>	: s <sub>1</sub>	. fe <sub>1</sub>	: s <sub>1</sub>
air	with	fragrant	flowers,	
side	the	fresh	buds	peep,
d	. d	: d	. d	: d
d <sub>1</sub>	. d <sub>1</sub>	: d <sub>1</sub>	. d <sub>1</sub>	: d <sub>1</sub>

s <sub>1</sub>	: fe <sub>1</sub>	: s <sub>1</sub>
m <sub>1</sub>	: re <sub>1</sub>	: m <sub>1</sub>
Swift	flee	the
Sun	- beams	and
d	: d	: d
d	: d	: d

t <sub>1</sub>	. l <sub>1</sub>	: l <sub>1</sub>	. se <sub>1</sub>	: l <sub>1</sub>
f <sub>1</sub>	. f <sub>1</sub>	: f <sub>1</sub>	. f <sub>1</sub>	: f <sub>1</sub>
happy	summer	hours		
flow'rs	their	revels	keep,	
d	. d	: d	. d	: d
f <sub>1</sub>	. f <sub>1</sub>	: f <sub>1</sub>	. f <sub>1</sub>	: f <sub>1</sub>

s <sub>1</sub>	: l <sub>1</sub>	: t <sub>1</sub>
f <sub>1</sub>	: f <sub>1</sub>	: f <sub>1</sub>
On	wings	a - -
And	songs	re - -
t <sub>1</sub>	: d	: r
s <sub>1</sub>	: s <sub>1</sub>	: s <sub>1</sub>

d	: -	: -
m <sub>1</sub>	: -	: -
way.		
d	: -	: -
d	: -	: -

FINE.

E<sub>2</sub>. t.

r <sub>s</sub>	: fe	: s
t <sub>m</sub>	: re	: m
Birds	all	the
Un	- der	the
d <sup>l</sup>	: d <sup>l</sup>	: d <sup>l</sup>
s <sub>d</sub>	: d	: d

s	. d <sup>l</sup>	: d <sup>l</sup>	. s	: l
m	. m	: m	. m	: f
air	with	sweetest	song,	
leaf-y	for - est	bough		
d <sup>l</sup>	. s	: s	. d <sup>l</sup>	: d <sup>l</sup>
d	. d	: d	. d	: f

f	: r	: l
r	: r	: f
Soft	- ly	the
Where	zeph - - yrs	
t	: t	: t
s	: s	: s

l	. s	: s	. m	: s
f	. m	: m	. d	: m
brooklet	flows	a - long,		
whisper	soft	and	low,	
d <sup>l</sup>	. d <sup>l</sup>	: d <sup>l</sup>	. d <sup>l</sup>	: d <sup>l</sup>
d	. d	: d	. d	: d

s	: fe	: s
m	: re	: m
There	pass	our
Spend	we	the
d <sup>l</sup>	: d <sup>l</sup>	: d <sup>l</sup>
d	: d	: d

s	. d <sup>l</sup>	: d <sup>l</sup>	. s	: l
m	. m	: m	. m	: f
hours,	a	hap - py	throng,	
hours	as	swift	they	go,
d <sup>l</sup>	. s	: s	. d <sup>l</sup>	: d <sup>l</sup>
d	. d	: d	. d	: f

f	: r	: s
r	: t <sub>1</sub>	: t <sub>1</sub>
Day	af - - ter	
While	joys	a - -
t	: s	: f
s	: s	: s <sub>1</sub>

f. A <sub>2</sub> .			D. C.
ds <sub>1</sub>	: -	: -	
ds <sub>1</sub>	: m <sub>1</sub>	: f <sub>1</sub>	
day.			
bound.			
nt <sub>1</sub>	: d	: r	
ds <sub>1</sub>	: -	: -	

## SINGING CHEERILY.

Words and Music by W. F. SHEERWIN.

KEY B<sub>2</sub>.

m	. d	: s <sub>1</sub> , fe <sub>1</sub> , s <sub>1</sub>
s <sub>1</sub>	. m <sub>1</sub>	: m <sub>1</sub> , re <sub>1</sub> , m <sub>1</sub>
1. Singing	cheeri - ly	
2. Oh! how	pleasantly	
d	. d	: d . d
d <sub>1</sub>	. d <sub>1</sub>	: d <sub>1</sub> . d <sub>1</sub>

l <sub>1</sub>	. f	: f
f <sub>1</sub>	. l <sub>1</sub>	: l <sub>1</sub>
come	we	now,
time	glides	on
d	. d	: d
f <sub>1</sub>	. f <sub>1</sub>	: f <sub>1</sub>

f	. t <sub>1</sub>	: t <sub>1</sub> , d . r
s <sub>1</sub>	. s <sub>1</sub>	: s <sub>1</sub> , s <sub>1</sub> , f <sub>1</sub>
Tra	la	la la la,
Tra	la	la la la,
t <sub>1</sub>	. r	: f, m . r
s <sub>1</sub>	. s <sub>1</sub>	: s <sub>1</sub> , s <sub>1</sub> , s <sub>1</sub>

m	. d	: r . s <sub>1</sub>
m <sub>1</sub>	. s <sub>1</sub>	: f <sub>1</sub> . f <sub>1</sub>
gai - ly	twin - ing,	
bring - ing	pleas - ure,	
d	. d	: t <sub>1</sub> . t <sub>1</sub>
d <sub>1</sub>	. m <sub>1</sub>	: s <sub>1</sub> . s <sub>1</sub>

SEWARD.

Wreaths of  
When in  
flowers,  
peep,  
d

m .d	:s <sub>1</sub> ,fe <sub>1</sub> ,s <sub>1</sub>	l <sub>1</sub> .f	:f	f .t <sub>1</sub>	:t <sub>1</sub> ,d .r ,m	d	:—	FINE.
s <sub>1</sub> .m <sub>1</sub>	:m <sub>1</sub> ,re <sub>1</sub> ,m <sub>1</sub>	f <sub>1</sub> .l <sub>1</sub>	:l <sub>1</sub>	s <sub>1</sub> .s <sub>1</sub>	:s <sub>1</sub> ,s <sub>1</sub> .f <sub>1</sub> ,s <sub>1</sub>	m <sub>1</sub>	:—	
Wreaths of	melo - dy	for each	brow,	Tra la	la la la la	la.		
When in	harmony	sings each	one,	Tra la	la la la la	la.		
d .d	:d ,d .d	d .d	:d	t <sub>1</sub> .r	:f ,m ,r ,t <sub>1</sub>	d	:—	
d <sub>1</sub> .d <sub>1</sub>	:d <sub>1</sub> ,d <sub>1</sub> .d <sub>1</sub>	f <sub>1</sub> .f <sub>1</sub>	:f <sub>1</sub>	s <sub>1</sub> .s <sub>1</sub>	:s <sub>1</sub> ,s <sub>1</sub> .s <sub>1</sub> s <sub>1</sub>	d <sub>1</sub>	:—	

FINE.

Eyes that  
All life's  
trials are a  
while for -  
got,

df .r	:r ,m .f ,l	s .d <sup>l</sup>	:d <sup>l</sup>	.,s	t .l	:s ,fe .s	l .s	:m ,f .s
l <sub>r</sub> .t <sub>1</sub>	:t <sub>1</sub> ,d .r ,f	m .m	:m	.,m	s .f	:m ,re .m	f .m	:d ,r .m
Eyes that	sparkle with a	pure de -	light,	So	bright-ly	gleam-ing,	On us	beam-ing,
All life's	trials are a -	while for -	got,	Its	troubled	dream-ing,	I - dle	scheming,
l <sub>r</sub> .s	:s ,s .s ,s	s .s	:s	.,s	s .s	:s .s	s .s	:s .s
r,s <sub>1</sub> .s <sub>1</sub>	:s <sub>1</sub> ,s <sub>1</sub> .s <sub>1</sub> ,s <sub>1</sub>	d .d	:d	.,d	s <sub>1</sub> .s <sub>1</sub>	:s <sub>1</sub> .s <sub>1</sub>	d .d	:d .d

Bring with  
Care and  
wea-ri-ness can  
harm us  
not,

f .r	:r ,m .f ,l	s .d <sup>l</sup>	:d <sup>l</sup>	.,s	t ,l .s ,f	:m .r	f .Bz.	D. C.
r .t <sub>1</sub>	:t <sub>1</sub> ,d .r ,f	m .m	:m	.,m	r ,f .m ,r	:d .t <sub>1</sub>	ds <sub>1</sub>	:f
Bring with	beauty in their	glance to	night,	A	cheery welcome to	our	ds <sub>1</sub>	:s <sub>1</sub>
Care and	wea-ri-ness can	harm us	not,	If	we can sing a mer - ry		glee.	Then—
s .s	:s ,s .s ,s	s .s	:s	.,s	s ,s .s ,s	:s .f	mt <sub>1</sub>	:t <sub>1</sub>
s <sub>1</sub> .s <sub>1</sub>	:s <sub>1</sub> ,s <sub>1</sub> .s <sub>1</sub> ,s <sub>1</sub>	d .d	:d	.,d	s <sub>1</sub> ,s <sub>1</sub> .s <sub>1</sub> ,s <sub>1</sub>	:s <sub>1</sub> .s <sub>1</sub>	ds <sub>1</sub>	:s <sub>1</sub>

HOW SWEET TO GO STRAYING.

KEY Bz.

T. F. SEWARD.

1. How  
2. To  
3. No  
4. How  
sweet to go  
straying, How

s <sub>1</sub>	d :-t <sub>1</sub> :d	m :r :d	l <sub>1</sub> :-se;l <sub>1</sub>	d :t <sub>1</sub> :l <sub>1</sub>	s <sub>1</sub> :-: -	d :r :m	r :-: -	-:-: :s <sub>1</sub>
(m <sub>1</sub>	m <sub>1</sub> :-r <sub>1</sub> :m <sub>1</sub>	s <sub>1</sub> :f <sub>1</sub> :m <sub>1</sub>	f <sub>1</sub> :-f <sub>1</sub> :f <sub>1</sub>	l <sub>1</sub> :s <sub>1</sub> :f <sub>1</sub>	m <sub>1</sub> :-: -	s <sub>1</sub> :-: s <sub>1</sub>	s <sub>1</sub> :-: -	-:-: :s <sub>1</sub>
1. How	sweet to go	straying, How	sweet to go	maying O'er	hill - - -	top and	grove;	To
2. To	pluck the sweet	daisies From	warm sheltered	places, In	grove	or by	brook;	And
3. No	gardner stands	nigh you To	watch and de-	ny you The	flow'rs	that you	see;	For
4. How	sweet to go	straying, How	sweet to go	maying O'er	hill - - -	top and	grove;	To
:d	d :-d :d	d :d :d	d :-d :d	d :d :d	d :-: -	d :t <sub>1</sub> :d	t <sub>1</sub> :-: -	-:-: :s <sub>1</sub>
:d <sub>1</sub>	d <sub>1</sub> :-d <sub>1</sub> :d <sub>1</sub>	d <sub>1</sub> :d <sub>1</sub> :d <sub>1</sub>	f <sub>1</sub> :-f <sub>1</sub> :f <sub>1</sub>	f <sub>1</sub> :f <sub>1</sub> :f <sub>1</sub>	d <sub>1</sub> :-: -	m <sub>1</sub> :r <sub>1</sub> :d <sub>1</sub>	s <sub>1</sub> :-: -	-:-: :s <sub>1</sub>

SHEWWIN.

range the green  
vio - let or  
rich is earth's  
bosom In  
bud and in  
blossom For  
you  
shadow With  
those

r :-de:r	f :m :r	d :-t <sub>1</sub> :d	r :d :l <sub>1</sub>	s <sub>1</sub> :-: -	t <sub>1</sub> :d :r	d :-: -	-:-: -
s <sub>1</sub> :-s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub> :f <sub>1</sub>	m <sub>1</sub> :-r <sub>1</sub> :m <sub>1</sub>	f <sub>1</sub> :f <sub>1</sub> :f <sub>1</sub>	m <sub>1</sub> :-: -	f <sub>1</sub> :m <sub>1</sub> :f <sub>1</sub>	m <sub>1</sub> :-: -	-:-: -
range the green	meadow, To	rest in the	shadow With	those	that we	love.	
vio - let or	mayflow'r,And	many a gay	gay flow'r From	each	cos - y	nook.	
rich is earth's	bosom In	bud and in	blossom For	you	and for	me.	
range the green	meadow, To	rest in the	shadow With	those	that we	love.	
t <sub>1</sub> :-le;t <sub>1</sub>	r :d :t <sub>1</sub>	d :-d :d	l <sub>1</sub> :l <sub>1</sub> :t <sub>1</sub>	d :-: -	r :d :t <sub>1</sub>	d :-: -	-:-: -
s <sub>1</sub> :-s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub> :s <sub>1</sub>	d <sub>1</sub> :-d <sub>1</sub> :d <sub>1</sub>	f <sub>1</sub> :f <sub>1</sub> :f <sub>1</sub>	s <sub>1</sub> :-: -	s <sub>1</sub> :-: s <sub>1</sub>	d <sub>1</sub> :-: -	-:-: -

## SWEET EVENING HOUR.

T. F. SEWARD.

Arranged from KULLAK by THEO. F. SEWARD.

KEY B2.

:	:	:	:	:	: .s <sub>1</sub>	s <sub>1</sub>	: l <sub>1</sub> .d	s <sub>1</sub>	: - .m
:	:	:	:	:	O	sweet	evening	hour,	O
:	:	:	:	:	: .m <sub>1</sub>	m <sub>1</sub>	: f <sub>1</sub> .r <sub>1</sub>	m <sub>1</sub>	: - .s <sub>1</sub>
s <sub>1</sub>	: -	s <sub>1</sub>	: -	s <sub>1</sub>	: -	s <sub>1</sub>	: -	s <sub>1</sub>	: -
Sweet		eve	- - -	ning		Sweet		eve	- - -
d <sub>1</sub>	: -	d <sub>1</sub>	: -	d <sub>1</sub>	: -	d <sub>1</sub>	: -	d <sub>1</sub>	: -

r .t <sub>1</sub> :d .l <sub>1</sub>	t <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> :l <sub>1</sub> .d	s <sub>1</sub> : - .m	r .t <sub>1</sub> :s <sub>1</sub> .l <sub>1</sub>
calm and qui - et	eve - - ning, How	gen - - tle thy	power; From	care each heart re -
f <sub>1</sub> .s <sub>1</sub> :m <sub>1</sub> .f <sub>1</sub>	r <sub>1</sub> :f <sub>1</sub> .f <sub>1</sub>	m <sub>1</sub> :f <sub>1</sub> .r <sub>1</sub>	m <sub>1</sub> : - .s <sub>1</sub>	s <sub>1</sub> .s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>
s <sub>1</sub> : -	s <sub>1</sub> : -	s <sub>1</sub> : -	s <sub>1</sub> : - .d	r .r :m .m
ning	hour,	Sweet	hour; From	care each heart re -
d <sub>1</sub> : -	d <sub>1</sub> : -	d <sub>1</sub> : -	d <sub>1</sub> : - .d	t <sub>1</sub> .t <sub>1</sub> :d .d

t <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	f :m .d	t <sub>1</sub> :d	s <sub>1</sub> .s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	l <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>
s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	f <sub>1</sub> .f <sub>1</sub> :f <sub>1</sub> .f <sub>1</sub>	f <sub>1</sub> :f <sub>1</sub> .s <sub>1</sub>
liev - - ing, The	birds to their	nest with	cheerful songs re -	tir - - - ing, All
liev - - ing, The	stars one by one	in	heav'n's blue vault ap -	pear - - - ing, The
r :t <sub>1</sub> .t <sub>1</sub>	t <sub>1</sub> :d .m	f :m .d	t <sub>1</sub> .t <sub>1</sub> :t <sub>1</sub> .t <sub>1</sub>	d :t <sub>1</sub> .t <sub>1</sub>
s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> .s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>

f :m .d	t <sub>1</sub> :d	r .r :r .r	r :m .r	r :m .r
s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> .s <sub>1</sub> :fe <sub>1</sub> .fe <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	fe <sub>1</sub> :fe <sub>1</sub>
na - - ture's glad	voi - - ces	come with sound in -	spir - - ing,	Come till
light zeph - yrs	play where	ros - es are in -	twin - - ing,	Fra - grance
t <sub>1</sub> :d .m	f :m	r .r :d .d	t <sub>1</sub> :d .t <sub>1</sub>	d :d
s <sub>1</sub> :s <sub>1</sub> .s <sub>1</sub>	s <sub>1</sub> :d	t <sub>1</sub> .t <sub>1</sub> :l <sub>1</sub> .l <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	l <sub>1</sub> :l <sub>1</sub>

r :d	t <sub>1</sub> :l <sub>1</sub>	s <sub>1</sub> : - .s <sub>1</sub>	s <sub>1</sub> :l <sub>1</sub> .d	s <sub>1</sub> : - .m
all is	hushed to	rest.	O sweet	hour,
s <sub>1</sub> :s <sub>1</sub>	f <sub>1</sub> :f <sub>1</sub>	f <sub>1</sub> : - .f <sub>1</sub>	m <sub>1</sub> :f <sub>1</sub> .r <sub>1</sub>	m <sub>1</sub> : - .s <sub>1</sub>
t <sub>1</sub> :m	r :d	t <sub>1</sub> : - .	s <sub>1</sub> : -	s <sub>1</sub> : -
fing - - ing	ev - - ery - -	where.	Sweet	eve - - -
s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> : - .	d <sub>1</sub> : -	d <sub>1</sub> : -

F. SEWARD.

r	.t <sub>1</sub>	:d	.l <sub>1</sub>	t <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>	s <sub>1</sub>	:l <sub>1</sub>	.d	s <sub>1</sub>	:—	.m	r	:l <sub>1</sub>	.t <sub>1</sub>
calm	and	qui	- et	eve	- -	ning, How	gen	- -	tle thy	power,	O	sweet	sweet	eve	- ning
f <sub>1</sub>	.s <sub>1</sub>	:m <sub>1</sub>	.f <sub>1</sub>	r <sub>1</sub>	:f <sub>1</sub>	.f <sub>1</sub>	m <sub>1</sub>	:f <sub>1</sub>	.r <sub>1</sub>	m <sub>1</sub>	:—	.s <sub>1</sub>	f <sub>1</sub>	:f <sub>1</sub>	.f <sub>1</sub>
s <sub>1</sub>	:—			s <sub>1</sub>	:—		s <sub>1</sub>	:—		s <sub>1</sub>	:—	.d	t <sub>1</sub>	d	.r
ning				hour,			Sweet			hour,	O	sweet	sweet	eve	- ning
d <sub>1</sub>	:—			d <sub>1</sub>	:—		d <sub>1</sub>	:—		d <sub>1</sub>	:—	.d <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	.s <sub>1</sub>

d	:—	.s <sub>1</sub>	s <sub>1</sub>	:l <sub>1</sub>	.d	s <sub>1</sub>	:—	s <sub>1</sub>	:—	s <sub>1</sub>	:—	
hour,	Sweet		eve	- -	ning	hour,	Sweet	hour,	Sweet	hour,		
m <sub>1</sub>	:—	.s <sub>1</sub>	s <sub>1</sub>	:fe <sub>1</sub>		s <sub>1</sub>	:—	f <sub>1</sub>	:—	m <sub>1</sub>	:—	
d	:—	.m	m	:re		m	:—	.m	r	:l <sub>1</sub>	.t <sub>1</sub>	
hour,	Sweet		eve	- -	ning	hour,	O	sweet	eve	- ning	hour,	
d <sub>1</sub>	:—	.d <sub>1</sub>	d <sub>1</sub>	:d <sub>1</sub>		d <sub>1</sub>	:—	s <sub>1</sub>	:—	d <sub>1</sub>	:—	

ELIZA M. SHEERMAN.

IN THE VINEYARD.

B. C. UNSELD, by per.

KEY F.

m	:s	f	:m	m	:r	l <sub>1</sub>	:r	d	:d	t <sub>1</sub>	:d	m	:r	r	:—
d	:d	d	:d	l <sub>1</sub>	:l <sub>1</sub>	l <sub>1</sub>	:l <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	d	:d	t <sub>1</sub>	:—
1. Long, O	Mas	- ter,	in	thy	vine	- yard,	Thro'	the	dust	and	heat	of	day,		
2. Tan - gled	vines	and	fad	- ed	flow	- ers,	Hid	- den	lie	a	mong	my	sheaves,		
3. Gath - ered	I	the	love	- ly	flow	- ers,	With	their	dew	- y	fra	- grance	sweet,		
4. Purge thou,	then	the	sheaves	so	worth	- less,	That	I	ly	at	thy	dear	feet,		
s	:ta	l	:s	f	:f	f	:f	m	:m	r	:m	fe	:fe	s	:—
d	:d	d	:d	f <sub>1</sub>	:f <sub>1</sub>	f <sub>1</sub>	:f <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	r <sub>1</sub>	:r <sub>1</sub>	s <sub>1</sub>	:—

Ritard.

FINE.

m	:s	f	:m	m	:r	l <sub>1</sub>	:r	d	:d	d	:t <sub>1</sub>	l <sub>1</sub>	:t <sub>1</sub>	d	:—
d	:d	d	:ta <sub>1</sub>	l <sub>1</sub>	:l <sub>1</sub>	l <sub>1</sub>	:la <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	fe <sub>1</sub>	:f <sub>1</sub>	f <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:—
I	have	toiled	and	with	my	bur	- den	Come	I	now	thro'	shad	- ows	gray.	
Look'st thou	sor	- row	- ful,	O	Mas	- ter?	Are	there	noth	- ing	there	but	leaves.		
Hop - ing	that	a	- mid	their	beau	- ty	Thou	migh't	find	some	grains	of	wheat.		
So	they	yield	thee	at	the	har	- vest	On	- ly	fin	- est	of	the	wheat.	
D. S.—Glad to	rest	when	eve	- ning	com	- eth,	And	the	hours	are	cool	and	sweet.		
s	:ta	l	:s	f	:f	f	:f	m	:m	r	:r	r	:f	m	:—
d	:d	d	:d	f <sub>1</sub>	:f <sub>1</sub>	f <sub>1</sub>	:f <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	l <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	d	:—

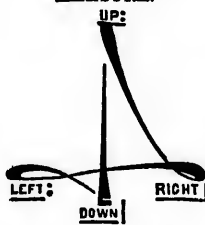
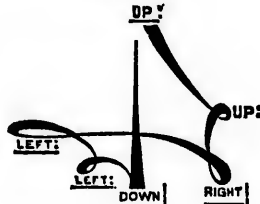
D. S.

r	:—	s	:—	t	:l	s	:r	f	:f	m	:l	l	:fe	s	:f
Toil	- -	ing		in	thy	vine	- yard	All	day	long	with	wea	- ry	feet,	
t <sub>1</sub>	:—	t <sub>1</sub>	:—	r	:d	t <sub>1</sub>	:t <sub>1</sub>	r	:r	d	:d	d	:d	t <sub>1</sub>	:r
s	:s	s	:s	s	:s	s	:s	s	:s	s	:f	fe	:l	s	:—
Toil	- ing,	toil	- ing,	toil	- ing,	toil	- ing,	All	day	long	with	wea	- ry	feet,	
s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	s <sub>1</sub>	:s <sub>1</sub>	t <sub>1</sub>	:t <sub>1</sub>	d	:f	r	:r	s <sub>1</sub>	:t <sub>1</sub>

**Beating Time.** It was recommended in the first step (see note, page 7) not to allow pupils to beat time until they have gained a sense of time. If the teacher wishes, he may now teach beating time according to the following diagrams. The beating should be done by one hand (palm downwards) chiefly by the motion of the wrist, and with but little motion of the arm. The hand should pass swiftly and decidedly from one point of the beating to the next, and it should be held steadily at each point as long as the pulse lasts. The direction of the

motion is from the thinner to thicker end of each line. The thicker end shows the "point of rest" for each pulse.

**NOTE.**—It is better to beat the second pulse of three-pulse measure to the right, than (as some do) towards the left, because it thus corresponds with the medium beat of the four-pulse measure, and the second pulse of three-pulse measure is like a medium pulse. It is commonly treated (both rhythmically and harmonically) as a continuation of the first pulse. Similar reasons show a propriety in the mode of beating a six-pulse measure; but when this measure moves very quickly, it is beaten like a two-pulse measure, giving a beat on each accented pulse.

TWO-PULSE  
MEASURE.THREE-PULSE  
MEASURE.FOUR-PULSE  
MEASURE.SIX-PULSE  
MEASURE.

**Expression.**—The following table shows the names of the different degrees of power; the abbreviations and marks by which they are known, and their definitions. The teacher will explain these topics, as may be required, at convenient points in his course of lessons. The full treatment of the subject belongs in the Fifth Step.

NAME.	PRONOUNCED.	MARKED.	MEANING.
PIANISSIMO	Pe-nh-nissimo	<i>pp</i>	Very Soft.
PIANO	Pe-ah-no	<i>p</i>	Soft.
MEZZO	Mel-zo	<i>m</i>	Medium.
FORTE	Four-tny	<i>f</i>	Loud.
FORTISSIMO	Four-tissimo	<i>ff</i>	Very Loud.
CRESCENDO	Cre-shen-do	<i>cres.</i> or $\leftarrow$	Increase.
DIMINUENDO	Dim-in-oo-en-do	<i>dim.</i> or $\rightarrow$	Diminish.
SWELL		$\leftarrow \rightarrow$	Increase and Diminish.
SPORTZANDO	Sfort-zan-do	<i>sf.</i> or <i>fz.</i> or $\rightarrow$	Explosive.
LEGATO	Lay-yah-to	$\text{—}$	Smooth, Connected.
STACCATO	Stock-keh-to	$\text{v v v}$	Short, Detached.

The Hold  $\text{~}$ , indicates that the tone is to be prolonged at the option of the leader.

Da Capo, or D. C., means repeat from the beginning.

Dal Segno, or D. S., means repeat from the sign  $\text{S}$ .

Fine indicates the place to end after a D. C. or D. S.

The Silent Quarter-pulse is indicated, like the other silences, by a vacant space among the pulse-divisions. It is named *sa* on the accented, and *se* on the unaccented part of a pulse.

## Ex. 192.

TAA	TAA	TAI	sa fa	te-fe	TAA	TAI
l	:l	.l	,l	.l ,l	:l	.l
d	:m	.s	,f	.m ,r	:d	.d
s	:m	.d	,r	.m ,f	:s	.s

## Ex. 193.

ta-fa-te	TAA	TAI	ta-fa-te se	ta-fa-te se
l ,l .l ,l	:l	.l	l ,l .l ,	:l ,l .l ,
d ,r .m ,f	:s	.s	s ,f .m ,	:m ,r .d ,
m ,r .d ,t	:d	.m	r ,m .f ,	:m ,f :s ,

Thirds of a Pulse are indicated by commas turned to the right, thus,  $\text{,}$ . The first third of a pulse is named TAA, the second third TAI, the third third TEE; and the silences and continuations are named in the same manner as before.

## Ex. 194.

TAA	TAI	TAA	efe	ta	tai	tee	TAA	TAI
l	.l	:l	,l	l	,l	,l	:l	.l
d	.r	:m	,f	m	,r	,d	:r	.d
m	.r	:d	,r	m	,f	,s	:f	.m

## Ex. 195.

taa	tai	tee	taa-ai	tee	ta-fa	te-fe	TAA	TAI
l	,l	,l	:l	,l	l	,l .l ,l	:l	.l
d	,m	,s	:m	,r	d	,r .m ,f	:s	.m
s	,m	,d	:m	,f	s	,f .m ,r	:d	.m

MERRILY SINGS THE LARK.

KEY B2.

$\left\{ \begin{array}{l} s_1 \text{ ., } s_1 : s_1 \text{ ., } s_1   d \\ m_1 \text{ ., } m_1 : m_1 \text{ ., } m_1   m_1 \end{array} \right.$	$\left\{ \begin{array}{l} : s_1 \text{ ., } s_1   d \\ : m_1 \text{ ., } m_1   s_1 \end{array} \right.$	$\left\{ \begin{array}{l} d > r \\ s_1 : s_1   s_1 \end{array} \right.$	$\left\{ \begin{array}{l}   m \\ : m, m, m   r \end{array} \right.$	$\left\{ \begin{array}{l} : \\ : \\ : \end{array} \right.$	$\left\{ \begin{array}{l}   \\   \\   \end{array} \right.$	$\left\{ \begin{array}{l} : r \text{ } r \text{ } r \\ : s_1 \text{ } s_1 \text{ } s_1 \\ : t_1 \text{ } t_1 \text{ } t_1 \end{array} \right.$
1. Merry sings the lark	at the break	of day,	Tra la la la,			Tra la la
2. Rouse ye, rouse ye now	at the morn - ing	call,	Tra la la la,			Tra la la
3. Health and strength are found in	the morn - ing	air,	Tra la la la,			Tra la la
$\left\{ \begin{array}{l} d \text{ ., } d : d \text{ ., } d   d \\ d_1 \text{ ., } d_1 : d_1 \text{ ., } d_1   d_1 \end{array} \right.$	$\left\{ \begin{array}{l} : d \text{ ., } d   d \\ : d_1 \text{ ., } d_1   m_1 \end{array} \right.$	$\left\{ \begin{array}{l} d : t_1   d \\ m_1 : s_1   d \end{array} \right.$	$\left\{ \begin{array}{l} : d \text{ } d \text{ } d   t_1 \\ : \end{array} \right.$	$\left\{ \begin{array}{l} : \\ : \end{array} \right.$	$\left\{ \begin{array}{l}   \\   \end{array} \right.$	$\left\{ \begin{array}{l} : s_1 \text{ } s_1 \text{ } s_1   s_1 \\ : \end{array} \right.$
						Tra la la la,

$\left\{ \begin{array}{l} d \\ m_1 \end{array} \right.$	$\left\{ \begin{array}{l} : \\ : \end{array} \right.$	$\left\{ \begin{array}{l}   \\   \end{array} \right.$	$\left\{ \begin{array}{l} : \\ : \end{array} \right.$	$\left\{ \begin{array}{l} s_1 \text{ ., } s_1 : s_1 \text{ ., } s_1   d \\ m_1 \text{ ., } m_1 : m_1 \text{ ., } m_1   m_1 \end{array} \right.$	$\left\{ \begin{array}{l} : s_1 \\ : m_1 \end{array} \right.$	$\left\{ \begin{array}{l} d : r \\ s_1 : s_1   s_1 \end{array} \right.$	$\left\{ \begin{array}{l}   m \\   s_1 \end{array} \right.$	$\left\{ \begin{array}{l} : m, m, m \\ : s_1 \text{ } s_1 \text{ } s_1 \end{array} \right.$
la,				Hear her as she sings	her	mer - ry	lay,	Tra la la
la,				Rouse, ye i - dle dream - ers,		one and	all,	Tra la la
la,				Beau - ty, youth and life	in	na - - ture	fair,	Tra la la
$\left\{ \begin{array}{l} d \\ : d_1 \text{ } d_1 \text{ } d_1   d_1 \end{array} \right.$	$\left\{ \begin{array}{l} : \\ : \end{array} \right.$	$\left\{ \begin{array}{l}   \\   \end{array} \right.$	$\left\{ \begin{array}{l} : \\ : \end{array} \right.$	$\left\{ \begin{array}{l} d \text{ ., } d : d \text{ ., } d   d \\ d_1 \text{ ., } d_1 : d_1 \text{ ., } d_1   d_1 \end{array} \right.$	$\left\{ \begin{array}{l} : d \\ : d_1 \end{array} \right.$	$\left\{ \begin{array}{l} d : t_1   d \\ m_1 : s_1   d \end{array} \right.$	$\left\{ \begin{array}{l}   d \\   d \end{array} \right.$	$\left\{ \begin{array}{l} : d \text{ } d \text{ } d \\ : \end{array} \right.$

$\left\{ \begin{array}{l} r \\ s_1 \\ la, \\ t_1 \end{array} \right.$	$\left\{ \begin{array}{l} : \\ : \\ : \end{array} \right.$	$\left\{ \begin{array}{l}   \\   \\   \end{array} \right.$	$\left\{ \begin{array}{l} : r \text{ } r \text{ } r \\ : s_1 \text{ } s_1 \text{ } s_1 \\ : t_1 \text{ } t_1 \text{ } t_1 \end{array} \right.$	$\left\{ \begin{array}{l}   d \\   m_1 \\   d \end{array} \right.$	$\left\{ \begin{array}{l} : \\ : \\ : \end{array} \right.$	$\left\{ \begin{array}{l} : \\ : \\ : \end{array} \right.$	$\left\{ \begin{array}{l} r \text{ } r \text{ } r : r \text{ } r   f \\ s_1 \text{ } s_1 \text{ } s_1 : s_1 \text{ } r   s_1 \\ t_1 : t_1   t_1 \text{ } t_1 \text{ } t_1 : t_1 \end{array} \right.$	$\left\{ \begin{array}{l} : - \\ : - \\ : - \end{array} \right.$
			Tra la la la,	la,			Tra la la la la la,	
							Tra la la la la la,	
			$\left\{ \begin{array}{l} : s_1 \text{ } s_1 \text{ } s_1   s_1 \\ Tra la la la, \end{array} \right.$	$\left\{ \begin{array}{l} : d_1 \text{ } d_1 \text{ } d_1   d_1 \\ Tra la la la \end{array} \right.$	$\left\{ \begin{array}{l} : \\ : \end{array} \right.$	$\left\{ \begin{array}{l} : \\ : \end{array} \right.$	$\left\{ \begin{array}{l} s_1 : s_1   s_1 \text{ } s_1 \text{ } s_1 \\ s_1 : s_1   s_1 \text{ } s_1 \text{ } s_1 \end{array} \right.$	

$\left\{ \begin{array}{l} d \text{ } d \text{ } d : d \text{ } r   d \\ m_1 \text{ } m_1 \text{ } m_1 : m_1 \text{ } r   m_1 \end{array} \right.$	$\left\{ \begin{array}{l} : \\ : \end{array} \right.$	$\left\{ \begin{array}{l}   \\   \end{array} \right.$	$\left\{ \begin{array}{l} : s \text{ } s \text{ } s : m \\ s_1 \text{ } s_1 \text{ } s_1 : s_1 \end{array} \right.$	$\left\{ \begin{array}{l}   f \text{ } f \text{ } f : r \\   l_1 \text{ } l_1 \text{ } l_1 : l_1 \end{array} \right.$	$\left\{ \begin{array}{l} d \text{ } d \text{ } d : t_1 \text{ } t_1 \text{ } t_1   d \\ s_1 \text{ } s_1 \text{ } s_1 : s_1 \text{ } s_1 \text{ } s_1   s_1 \end{array} \right.$	$\left\{ \begin{array}{l} : - \\ : - \end{array} \right.$
			Tra la la la la,	Tra la la la,	Tra la la la la,	
$\left\{ \begin{array}{l} d : d   d \text{ } d \text{ } d : d \\ Tra la la la la la la \end{array} \right.$	$\left\{ \begin{array}{l} : \\ : \end{array} \right.$	$\left\{ \begin{array}{l}   \\   \end{array} \right.$	$\left\{ \begin{array}{l} : d \text{ } d \text{ } d : m \\ Tra la la la, \end{array} \right.$	$\left\{ \begin{array}{l}   r \text{ } r \text{ } r : f \\ Tra la la la, \end{array} \right.$	$\left\{ \begin{array}{l} : - \\ : - \end{array} \right.$	
$\left\{ \begin{array}{l} d : d   d \text{ } d \text{ } d : d \\ d_1 \text{ } d_1 \text{ } d_1 : d_1 \end{array} \right.$	$\left\{ \begin{array}{l} : \\ : \end{array} \right.$	$\left\{ \begin{array}{l}   \\   \end{array} \right.$	$\left\{ \begin{array}{l} : f_1 \text{ } f_1 \text{ } f_1 : f_1 \\ s_1 \text{ } s_1 \text{ } s_1 : s_1 \text{ } s_1 \text{ } s_1   d_1 \end{array} \right.$	$\left\{ \begin{array}{l} : - \\ : - \end{array} \right.$		

KEY C. Round in three parts.

$\left\{ \begin{array}{l} d' : d'   d' : t' \text{ } d' \text{ } r'   d' \\ Ring \text{ } ring \text{ } ring \text{ } beautiful \end{array} \right.$	$\left\{ \begin{array}{l} : s \\ : s \end{array} \right.$	$\left\{ \begin{array}{l}   s \\   s \end{array} \right.$	$\left\{ \begin{array}{l} : m \\ : s \text{ } s \text{ } s \end{array} \right.$	$\left\{ \begin{array}{l}   s \\   s \end{array} \right.$	$\left\{ \begin{array}{l} : m \\ : s \text{ } s \text{ } s \end{array} \right.$	$\left\{ \begin{array}{l}   m \\   s \end{array} \right.$	$\left\{ \begin{array}{l} : m \\ : d' \end{array} \right.$	$\left\{ \begin{array}{l}   m \\   d' \end{array} \right.$	$\left\{ \begin{array}{l} : r \text{ } m \text{ } f \\ : s \end{array} \right.$
			chimes are	ring - - ing,	Sing,	sing,	sing,	cheer-i - ly	
$\left\{ \begin{array}{l} m : m   m : d \\ birds \text{ } are \text{ } sing \text{ } - \text{ } - \text{ } ing. \end{array} \right.$	$\left\{ \begin{array}{l} : s \\ : s \end{array} \right.$	$\left\{ \begin{array}{l}   s \\   s \end{array} \right.$	$\left\{ \begin{array}{l} : s \\ : s \text{ } s \text{ } s \end{array} \right.$	$\left\{ \begin{array}{l}   s \\   s \end{array} \right.$	$\left\{ \begin{array}{l} : d' \\ : d' \end{array} \right.$	$\left\{ \begin{array}{l}   d' \\   d' \end{array} \right.$	$\left\{ \begin{array}{l} : s \\ : s \end{array} \right.$	$\left\{ \begin{array}{l}   s \\   s \end{array} \right.$	
			Per - fumes	sweet	flowers a -	broad	are	sing - - ing.	

T. F. S.

\*

each line. The pulse.

three-pulse measure cause it thus corre- s and the second is commonly treated as of the first pulse ing a six-pulse meas- beated like a two

ed, like the other -divisions. It is cented part of a

TAA TAI :l .l :d .d :s .s

ta - fa - te se .l , l .l , :m, r .d , :m, f :s ,

mmas turned to use is named TAA, the silences and as before.

TAA TAI :l .l :f .d :f .m

TAA TAI :l .l :s .m :d .m

## NUTTING SONG.

KEY C.

B. C. UNSELD.

{	:s	d' : - : d'	t : - : r'	d' : - : l	s : - : m	f : - : f	l : - : s	s : - : -	m : - : m.f	
{	:s	m : - : m	r : - : f	m : - : f	m : - : d	r : - : r	f : - : f	m : - : -	d : - : d.r	
{	1. Who	has	no sun - shine	in	his heart,	May	call	the au - tumn	so - - ber,	But
{	2. The	yel - - low	moon is	clear	and bright,	The	si - - lent	up - land	light - - ing,	The
{	3. Har - rah!	the nuts	are	drop - ping	ripe	In	all	the for - est	bow - - ers,	We'll
{	:s	s : - : s	s : - : s	s : - : d'	d' : - : d'	t : - : t	t : - : t	d' : - : -	s : - : s	
{	:s	d : - : d	s : - : s	d : - : d	d : - : d	s : - : s	s <sub>1</sub> : - : s <sub>1</sub>	d : - : -	d : - : d	

{	s : - : d'	t : - : r'	d' : - : l	s : - : d'	t : - : t	r' : d' : l	s : - : -	s : - : s	
{	m : - : m	r : - : f	m : - : f	m : - : m	r : - : r	r : - : r	r : - : -	r : - : r	
{	boys	with puls - es	leap - ing	wild, Should	love	the brown	Oc - to - - ber.	A -	
{	mea - dow	grass is	crisp	and white, The	frosts	are keen	and bit - - - ing.	A	
{	climb	as high	as	squir - rels	go, We'll	shake	them down	in show - - - ers.	When
{	s : - : s	s : - : s	s : - : d'	d' : - : s	s : - : s	fe : l : d'	t : - : -	t : - : t	
{	d : - : d	s : - : s	d : - : d	d : - : d	r : - : r	r : - : r	s : - : -	s : - : s	

{	t : - : d'	r' : - : t	d' : - : l	s : - : s	t : - : d'	r' : - : t	d' : - : -	m' : - : m'
{	r : - : m	f : - : f	m : - : f	m : - : m	r : - : m	f : - : f	m : - : -	s : - : s
{	long	the glade, and	on	the hill, The	rud - - dy	oaks are	glow - - - ing,	And
{	shin - ing	moon, a	frost - y	sky, A	gust - y	morn to	fol - - - low	To
{	heads	are gray, and	eyes	are dim, We'll	call	the au - - tumn	so - - - ber,	But
{	r' : - : d'	t : - : r'	d' : - : d'	d' : - : d'	r' : - : d'	t : - : r'	d' : - : -	d' : - : d'
{	s : - : s	s <sub>1</sub> : - : s <sub>1</sub>	d : - : d	d : - : d	s : - : s	s <sub>1</sub> : - : s <sub>1</sub>	d : - : -	d : - : d

{	r' : - : r'	d' : - : d'	t : - : t	l : - : l	s : - : d'	t : - : r'	d' : - : -	d' : - : -
{	f : - : f	m : - : m	r : - : r	d : - : d	m : - : m	r : - : f	m : - : -	m : - : -
{	mer - - ry	winds are	out	by night, Thro'	all	the for - - ests	blow - - - ing.	
{	drive	the with - ered	leaves	a - bout, And	heap	them in	the hol - - low.	
{	now,	with life	in	ev - - ery limb, We	love	the brown	Oc - to - - ber.	
{	t : - : t	l : - : l	se : - : se	l : - : l	d' : - : d'	s : - : s	s : - : -	s : - : -
{	s : - : s	l : - : l	m : - : m	f : - : f	s : - : s	s <sub>1</sub> : - : s <sub>1</sub>	d : - : -	d : - : -

## CHORUS.

{	d' : - : -	l : - : -	d' : - : -	- : - : d'	t : - : d'	r' : - : t	d' : - : r'	m' : - : -
{	f : - : -	f : - : -	f : - : -	- : - : f	r : - : m	f : - : f	m : - : f	s : - : -
{	Ho!	ho!	ho!	The	gold - en	au - tumn	bright	with glee,
{	l : - : -	d' : - : -	l : - : -	- : - : l	s : - : s	s : - : s	s : - : s	s : - : -
{	f : - : -	f : - : -	f : - : -	- : - : f	s : - : s	s <sub>1</sub> : - : s <sub>1</sub>	d : - : d	d : - : -

J. UNSELD.

m :—:m.f  
 d :—:d.r  
 ber, But  
 -ing, The  
 ers, We'll  
 s :—:s  
 d :—:d

D. S.

d' :—:—	l :—:—	d' :—:—	—:—:—	d' :—:—	t :—:—	r' :—:—	t	d' :—:—	—:—:—
f :—:—	f :—:—	f :—:—	—:—:—	f	r :—:—	m	f :—:—	r	m :—:—
Ho!	ho!	ho!		The	hap - - py	days	for	me.	
l :—:—	d' :—:—	l :—:—	—:—:—	l	s :—:—	s	—:—:—	s	—:—:—
f :—:—	f :—:—	f :—:—	—:—:—	f	s :—:—	s	—:—:—	s	—:—:—

KEY A<sub>2</sub>.

## CHRISTMAS CAROL.

T. F. SEWARD.

s :—:—  
 r :—:—  
 ber. A -  
 -ing. A  
 ers. When  
 t :—:—  
 s :—:—

d :—:—	d	m :—:—	m	s :—:—	s	m :—:—	m	r :—:—	r	s <sub>1</sub> :—:—	s <sub>1</sub>	m :—:—	m	d :—:—	s <sub>1</sub>
d :—:—	d	d :—:—	d	d :—:—	d	d :—:—	d	t <sub>1</sub> :—:—	t <sub>1</sub>	s <sub>1</sub> :—:—	s <sub>1</sub>	s <sub>1</sub> :—:—	s <sub>1</sub>	s <sub>1</sub> :—:—	s <sub>1</sub>
D. C.—1. Cheerily, cheeri - ly	sing	we	all,	On	Christ - mas	eve	the	shad - ows	fall,	On					
2. Heavi - ly	hurg	is	our	Christ - mas	tree,	'Tis	bur - dened	well	for	you	and	me,	The		
3. Help us, dear Lord, lest we	self - ish	be,	All	hearts	are	not	as	glad	as	we,	Re -				
m :—:—	m	s :—:—	s	m :—:—	m	s :—:—	s	s :—:—	s	s :—:—	s	m :—:—	m		
d :—:—	d	d :—:—	d	d :—:—	d	d :—:—	d	s <sub>1</sub> :—:—	s <sub>1</sub>	s <sub>1</sub> :—:—	s <sub>1</sub>	d' :—:—	d	d :—:—	d

m' :—:—  
 s :—:—  
 ing, And  
 low To  
 ber, But  
 d' :—:—  
 d :—:—

d :—:—	d	m :—:—	m	s :—:—	s	m :—:—	m	r :—:—	r	s <sub>1</sub> :—:—	s <sub>1</sub>	m :—:—	—	r :—:—	—
s <sub>1</sub> :—:—	d	d :—:—	d	d :—:—	d	d :—:—	d	t <sub>1</sub> :—:—	t <sub>1</sub>	s <sub>1</sub> :—:—	s <sub>1</sub>	d :—:—	—	t <sub>1</sub> :—:—	—
Christ - mas	morn	the	sun - light	breaks,	And	all	the	world	to	glad - - -	ness				
hem - lock	branch - es	piled	with	snow,	In	na - tive	woods	bend	not	so					
mem - ber	then	thy	poor	to - night,	And	flood	their	dark - ness	with	thy					
m :—:—	m	s :—:—	s	m :—:—	m	s :—:—	s	s :—:—	s	s :—:—	s	s :—:—	—	f :—:—	—
d :—:—	d	d :—:—	d	d :—:—	d	d :—:—	d	s <sub>1</sub> :—:—	s <sub>1</sub>	s <sub>1</sub> :—:—	s <sub>1</sub>	s <sub>1</sub> :—:—	—	s <sub>1</sub> :—:—	—

FINE.

d' :—:—  
 m :—:—  
 -ing.  
 low.  
 ber.  
 s :—:—  
 d :—:—

d :—:—	—:—:—	s <sub>1</sub>	l <sub>1</sub> :—:—	d	d :—:—	s <sub>1</sub>	l <sub>1</sub> :—:—	d	a :—:—	s <sub>1</sub>	l <sub>1</sub> :—:—	d	d	d :—:—	d
d :—:—	—:—:—	m <sub>1</sub>	f <sub>1</sub> :—:—	f <sub>1</sub>	m <sub>1</sub> :—:—	m <sub>1</sub>	f <sub>1</sub> :—:—	f <sub>1</sub>	m <sub>1</sub> :—:—	m <sub>1</sub>	f <sub>1</sub> :—:—	f <sub>1</sub>	f <sub>1</sub>	s <sub>1</sub> :—:—	s <sub>1</sub>
wakes.		The	leaves	are	dead,	The	birds	are	fled,	The	lit - tle	brooks'	tongue	are	
low.		God	giv - eth	all;	The	ra - - ens	call,	He	heareth	them,	so	let			
light.		The	hun - gry	feed,	The	wan - d'rer	lead,	The	sor - row - ing	souls,	the				
m :—:—	—:—:—	d	d :—:—	l <sub>1</sub>	s <sub>1</sub> :—:—	d	d :—:—	l <sub>1</sub>	s <sub>1</sub> :—:—	d	d :—:—	l <sub>1</sub>	l <sub>1</sub>	s <sub>1</sub> :—:—	d
d <sub>1</sub> :—:—	—:—:—	d <sub>1</sub>	f <sub>1</sub> :—:—	f <sub>1</sub>	d <sub>1</sub> :—:—	d <sub>1</sub>	f <sub>1</sub> :—:—	f <sub>1</sub>	d <sub>1</sub> :—:—	d <sub>1</sub>	f <sub>1</sub> :—:—	f <sub>1</sub>	f <sub>1</sub>	m <sub>1</sub> :—:—	m <sub>1</sub>

m' :—:—  
 s :—:—  
 glee,  
 s :—:—  
 d :—:—

D. C.

r :—:—	m	r	s <sub>1</sub> :—:—	s <sub>1</sub>	l <sub>1</sub> :—:—	d	d :—:—	s <sub>1</sub>	l <sub>1</sub> :—:—	d	d :—:—	s <sub>1</sub>	l <sub>1</sub> :—:—	d	d :—:—	d	m :—:—	r	r	—:—:—
fe :—:—	fe	s <sub>1</sub> :—:—	m <sub>1</sub>	f <sub>1</sub> :—:—	f <sub>1</sub>	m <sub>1</sub> :—:—	m <sub>1</sub>	f <sub>1</sub> :—:—	f <sub>1</sub>	m <sub>1</sub> :—:—	m <sub>1</sub>	f <sub>1</sub> :—:—	f <sub>1</sub>	s <sub>1</sub> :—:—	s <sub>1</sub>	fe :—:—	fe	s <sub>1</sub> :—:—	s <sub>1</sub>	—:—:—
tied	with	cold;	But	bells	may	ring,	and	chil - dren	sing,	For	safe	is	our	dear	Shep - herd's	fold.				
us	be - gin,	He	hears	al - way	when	chil - dren	pray,	For	he	him - self	a	child	hath	been.						
cap - tive	free,	And	think,	we	pray,	on	this	glad	day,	Of	those	who	have	no	Christ - mas	tree.				
d :—:—	d	t <sub>1</sub> :—:—	d	d :—:—	l <sub>1</sub>	s <sub>1</sub> :—:—	d	d :—:—	l <sub>1</sub>	s <sub>1</sub> :—:—	d	d :—:—	l <sub>1</sub>	s <sub>1</sub> :—:—	d	d :—:—	d	t <sub>1</sub> :—:—	—:—:—	
r <sub>1</sub> :—:—	r <sub>1</sub>	s <sub>1</sub> :—:—	d <sub>1</sub>	f <sub>1</sub> :—:—	f <sub>1</sub>	d <sub>1</sub> :—:—	d <sub>1</sub>	f <sub>1</sub> :—:—	f <sub>1</sub>	d <sub>1</sub> :—:—	d <sub>1</sub>	f <sub>1</sub> :—:—	f <sub>1</sub>	m <sub>1</sub> :—:—	m <sub>1</sub>	r <sub>1</sub> :—:—	r <sub>1</sub>	s <sub>1</sub> :—:—	—:—:—	



## COME UNTO ME. No. 2.

I. F. SEWARD.

KEY A<sub>2</sub>.*p*

d :—	d :d	d :—	— :—	m :—	f :f	m :—	— :d	l <sub>1</sub> :t <sub>1</sub>	d :f
s <sub>1</sub> :—	l <sub>1</sub> :l <sub>1</sub>	s <sub>1</sub> :—	— :—	s <sub>1</sub> :—	l <sub>1</sub> :l <sub>1</sub>	s <sub>1</sub> :—	— :s <sub>1</sub>	f <sub>1</sub> :s <sub>1</sub>	— :s <sub>1</sub>
Come	un - to	me		Come	un - to	me,	all	ye	that
m :—	f :f	m :—	— :—	d :—	d :d	d :—	— :d	d :r	d :t <sub>1</sub>
d <sub>1</sub> :—	d <sub>1</sub> :d <sub>1</sub>	d <sub>1</sub> :—	— :—	d <sub>1</sub> :—	d <sub>1</sub> :d <sub>1</sub>	d <sub>1</sub> :—	— :m <sub>1</sub>	f <sub>1</sub> :—	m <sub>1</sub> :r <sub>1</sub>

m :m	d :m	r :—	d :l <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	:	s <sub>1</sub> :m	r :d	l <sub>1</sub> :—	d :—
s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :—	fe <sub>1</sub> :—	s <sub>1</sub> :s <sub>1</sub>	:	m <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	f <sub>1</sub> :—	re <sub>1</sub> :—
la - bor	and are	hea - -	vy	la - den;		Come	un - to	me,	and
d :d	m :d	t <sub>1</sub> :—	l <sub>1</sub> :d	t <sub>1</sub> :t <sub>1</sub>	:	d :—	t <sub>1</sub> :d	d :—	d :—
d <sub>1</sub> :d <sub>1</sub>	d <sub>1</sub> :d <sub>1</sub>	r <sub>1</sub> :—	r <sub>1</sub> :—	s <sub>1</sub> :s <sub>1</sub>	:	d <sub>1</sub> :—	r <sub>1</sub> :m <sub>1</sub>	f <sub>1</sub> :—	fe <sub>1</sub> :—

d :d	r :t <sub>1</sub>	d :—	— :—	:	:	s :s	f :f	m :—	d :d
m <sub>1</sub> :m <sub>1</sub>	f <sub>1</sub> :f <sub>1</sub>	m <sub>1</sub> :—	— :—	:	:	t <sub>1</sub> :t <sub>1</sub>	l <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :—	s <sub>1</sub> :s <sub>1</sub>
I	will give you	rest.				Take my	yoke up -	on	you and
d :d	t <sub>1</sub> :r	d :—	— :—	m :—	d :—	r :—	d :r	d :—	d :d
s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :s <sub>1</sub>	d <sub>1</sub> :—	— :—	d :—	m <sub>1</sub> :—	s <sub>1</sub> :—	l <sub>1</sub> :t <sub>1</sub>	d :—	m <sub>1</sub> :m <sub>1</sub>
				Take	my	yoke	up -	on	you and

d :—	l <sub>1</sub> :—	s <sub>1</sub> :—	— :s <sub>1</sub>	l <sub>1</sub> :—	l <sub>1</sub> :—	t <sub>1</sub> :—	d :—	f :f	m :—	r :—	— :r
learn	of	me;	For	I	am	meek	and	low-ly	of	heart,	And
l <sub>1</sub> :—	f <sub>1</sub> :—	m <sub>1</sub> :—	— :m <sub>1</sub>	f <sub>1</sub> :—	f <sub>1</sub> :—	s <sub>1</sub> :—	s <sub>1</sub> :—	s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :—	s <sub>1</sub> :—	— :s <sub>1</sub>
d :—	d :—	d :—	— :	d :d	d :d	r :—	d :d	t <sub>1</sub> :—	d :—	t <sub>1</sub> :—	— :t <sub>1</sub>
learn	of	me;		Take my	yoke up -	on	you and	learn	of	me;	And
f <sub>1</sub> :—	l <sub>1</sub> :—	d :—	— :	f <sub>1</sub> :f <sub>1</sub>	f <sub>1</sub> :f <sub>1</sub>	f <sub>1</sub> :—	m <sub>1</sub> :m <sub>1</sub>	r <sub>1</sub> :—	d <sub>1</sub> :—	s <sub>1</sub> :—	— :s <sub>1</sub>

m :m	d :—	s <sub>1</sub> :—	s <sub>1</sub> :—	s <sub>1</sub> :—	s <sub>1</sub> :—	s <sub>1</sub> :—	m :m	m :d	f :m	s :f	m :r
ye shall	find	rest	un - -	to	your	souls,	For my	yoke	is	eas - y	and my
s <sub>1</sub> :s <sub>1</sub>	m <sub>1</sub> :—	m <sub>1</sub> :—	m <sub>1</sub> :—	r <sub>1</sub> :m <sub>1</sub>	f <sub>1</sub> :r <sub>1</sub>	m <sub>1</sub> :—	s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :m <sub>1</sub>	l <sub>1</sub> :s <sub>1</sub>	ta <sub>1</sub> :l <sub>1</sub>	s <sub>1</sub> :l <sub>1</sub>
d :d	d :—	d :—	d :—	t <sub>1</sub> :d	r :t <sub>1</sub>	d :—	d :d	d :—	d :—	m :f	s :f
ye shall	find	rest	un - -	to	your	souls,	For my	yoke	is	eas - y	and my
d <sub>1</sub> :d <sub>1</sub>	d <sub>1</sub> :—	d <sub>1</sub> :—	m <sub>1</sub> :—	s <sub>1</sub> :—	s <sub>1</sub> :—	d <sub>1</sub> :—	d <sub>1</sub> :d <sub>1</sub>	d <sub>1</sub> :—	d <sub>1</sub> :—	de <sub>1</sub> :r <sub>1</sub>	m <sub>1</sub> :f <sub>1</sub>

WARD.

l : f  
 : s<sub>1</sub>  
 that  
 d : t<sub>1</sub>  
 m<sub>1</sub> : r<sub>1</sub>

*rit. pp*

d : m   r :—	d :—   :—	d :—   r :—r	m :—   :—	f : m   r :—d	d :—   :—
burden is	light.	Come un - to	me,	Come un - to	me.
s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> :—	s <sub>1</sub> :—   :—	m <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> :—s <sub>1</sub>	s <sub>1</sub> :—   :—	f <sub>1</sub> : s <sub>1</sub>   f <sub>1</sub> :—m <sub>1</sub>	m <sub>1</sub> :—   :—
m : s   f :—	m :—   :—	d :—   t <sub>1</sub> :—t <sub>1</sub>	d :—   :—	d :—   t <sub>1</sub> :—d	d :—   :—
burden is	light.	Come un - to	me,	Come un - to	me.
s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> :—	d <sub>1</sub> :—   :—	d <sub>1</sub> : m <sub>1</sub>   s <sub>1</sub> :—s <sub>1</sub>	d :—   :—	l <sub>1</sub> : d   s <sub>1</sub> :—d <sub>1</sub>	d <sub>1</sub> :—   :—

d :—  
 re, :—  
 and  
 d :—  
 fe, :—

KEY A2. M. 120.

EVERY DAY HATH TOIL AND TROUBLE.

BETROVEN.

m : m   f : s	s : f   m : r	d : d   r : m	m :—   r :
s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : l <sub>1</sub> . t <sub>1</sub>   d : s <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> :—   — :
1. Ev - ery day	hath	toil and	troub - le,
2. Pa - tient - ly	en -	dur - ing	ev - er
3. La - bor!	wait!	mid - night	shad - ows
d : d   r : m	m : r   d : t <sub>1</sub>	d : d   t <sub>1</sub> : d	d :—   t <sub>1</sub> :
d : d   d : d	s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : f <sub>1</sub>	m <sub>1</sub> : m <sub>1</sub>   r <sub>1</sub> : d <sub>1</sub>	s <sub>1</sub> :—   — :

d : d  
 you and  
 s<sub>1</sub> : s<sub>1</sub>  
 d : d  
 you and  
 m<sub>1</sub> : m<sub>1</sub>

m : m   f : s	s : f   m : r	d : d   r : m	r :—   d :
s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : l <sub>1</sub> . t <sub>1</sub>   d : s <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub>	f <sub>1</sub> :—   m <sub>1</sub> :
Meek - ly	bear	thine	own
Bound, by	links	that	can - not
And the	storm	a - -	bove
d : d   r : m	m : r   d : t <sub>1</sub>	d : d   t <sub>1</sub> : d	t <sub>1</sub> :—   d :
d : d   d : d	s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : f <sub>1</sub>	m <sub>1</sub> : m <sub>1</sub>   r <sub>1</sub> : d <sub>1</sub>	s <sub>1</sub> :—   d <sub>1</sub> :

— : r  
 And  
 — : s<sub>1</sub>  
 — : t<sub>1</sub>  
 And  
 — : s<sub>1</sub>

r : r   m : d	r : m . f   m : d	r : m . f   m : r	d : r   s <sub>1</sub> :—
s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub>	l <sub>1</sub> : fe <sub>1</sub>   s <sub>1</sub> :—
Fear not,	shrink	not,	through
La - bor!	wait!	thy	the bur - den
Wait in	hope,	the	When the
t <sub>1</sub> : t <sub>1</sub>   d : m	t <sub>1</sub> : d . r   d : m	t <sub>1</sub> : d . r   d : m	t <sub>1</sub> : d . r   d : m
s <sub>1</sub> : s <sub>1</sub>   d : d	s <sub>1</sub> : s <sub>1</sub>   d : d	s <sub>1</sub> : s <sub>1</sub>   d : d	s <sub>1</sub> : s <sub>1</sub>   d : t <sub>1</sub>

m : r  
 and my  
 s<sub>1</sub> : l<sub>1</sub>  
 s : f  
 and my  
 m<sub>1</sub> : f<sub>1</sub>

m : m   f : s	s : f   m : r	d : d   r : m	r :—   d :
s <sub>1</sub> : d   t <sub>1</sub> : ta <sub>1</sub>	l <sub>1</sub> : l <sub>1</sub>   l <sub>1</sub> : l <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub>   f <sub>1</sub> : m <sub>1</sub>	f <sub>1</sub> :—   m <sub>1</sub> :
God shall	fill	thy	mouth with
Count not	lost	the	fleet - ing
And a	peace - ful	rest a -	waits thee,
d : m   r : de	r : r   s : f	m : m   r : d	t <sub>1</sub> :—   d :
d <sub>1</sub> : d <sub>1</sub>   r <sub>1</sub> : m <sub>1</sub>	f <sub>1</sub> : f <sub>1</sub>   f <sub>1</sub> : f <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> :—   d <sub>1</sub> :

THE SWEET VOICE.

GRACE J. FRANCIS.

HUBERT P. MAIN, by per

KEY D2.

AL. 2

{	:s	s : m : f	s : d' : d'	d' : - : -   t : - : l	s : r : m   f : m : r	m : - : -   - : - : m	
{	:d	d : d : r	m : m : m	f : - : -   f : - : f	f : t <sub>1</sub> : d   t <sub>1</sub> : t <sub>1</sub> : t <sub>1</sub>	d : - : -   - : - : d	
{	1. I	dreamed that afar	I had	wan - - - dered,	And stood on a des-ert a -	lone;	A
{	2. The	cares of my life in	a	mo - - - ment	Were lost in a thrill of de-	light;	The
{	3. That	voice in my heart I	will	cher - - - ish,	And when I am sad and op-	pressed;	Its
{	:m	m : s : s	d' : s	: t <sub>2</sub>	l : - : -   d' : - : d'	t : f : m   r : s : s	s : - : -   - : - : s
{	:d	d : d : d	d : d : d	f <sub>1</sub> : - : -   f <sub>1</sub> : - : f <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	d : - : -   - : - : d	

f. D2.

{	s <sub>1</sub> : d : r	m : f : m	m : - : -   r : - : l <sub>1</sub>	d : - : d   t <sub>1</sub> : l <sub>1</sub> : t <sub>1</sub>	d <sub>s</sub> : - : -   - : - : m	
{	s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	f <sub>1</sub> : - : -   f <sub>1</sub> : - : f <sub>1</sub>	m <sub>1</sub> : - : m <sub>1</sub>   f <sub>1</sub> : f <sub>1</sub> : f <sub>1</sub>	m <sub>1</sub> t <sub>1</sub> : - : -   - : - : d	
{	voice'er my spir-it	came	steal - - - ing;	How soft its mag-ic - al	tone,	Sweet
{	desert transformed to	a	gur - - - den,	Where all was love-ly and	bright.	Sweet
{	ec - ho, per - lups, in	my	slum - - - ber	Will calm my sor - row to	rest.	
{	d : d : t <sub>1</sub>	d : r : d	l <sub>1</sub> : - : -   l <sub>1</sub> : - : d	d : - : d   r : r : r	d <sub>s</sub> : - : -   - : - : s	
{	m <sub>1</sub> : m <sub>1</sub> : r <sub>1</sub>	d <sub>1</sub> : t <sub>2</sub> : d <sub>1</sub>	f <sub>1</sub> : - : -   f <sub>1</sub> : - : f <sub>1</sub>	s <sub>1</sub> : - : s <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	d <sub>s</sub> : - : -   - : - : d	

{	r : - : -   - : - : f	m : - : -   - : - : -	s : - : -   - : d' : m	s : - : -   - : - : -	
{	voice,	sweet	voice,	Dear lov - ing	voice!
{	t <sub>1</sub> : - : t <sub>1</sub>   t <sub>1</sub> : - : r	d : - : s <sub>1</sub>   s <sub>1</sub> : - : -	d : - : -   - : m : d	d : - : -   - : - : -	
{	voice,	sweet voice,	sweet	Dear lov - ing	voice!
{	s : - : s   s : - : s	s : - : m   m : - : -	m : - : -   - : s : s	m : - : -   - : - : -	
{	voice,	sweet voice,	sweet	Dear lov - ing	voice!
{	s <sub>1</sub> : - : -   - : - : s <sub>1</sub>	d : - : -   - : - : -	d : - : -   - : d : d	d : - : -   - : - : -	

{	l : - : -   l : t : d'	m' : - : d'   s : - : -	r : m : f   m : - : r	d : - : -   - : - : s	
{	Where,	where is the	bliss it gave?	Why is the vis - ion	o'er? Sweet
{	d : - : -   f : f : f	m : - : m   d : - : -	d : d : d   t <sub>1</sub> : - : t <sub>1</sub>	d : - : -   - : - : -	
{	f : - : -   l : se : l	s : - : s   m : - : -	l : s : l   s : - : f	m : - : -   - : - : -	
{	Where,	where is the	bliss it gave?	Why is the vis - ion	o'er?
{	f <sub>1</sub> : - : -   f <sub>1</sub> : f <sub>1</sub> : f <sub>1</sub>	d : - : d   d : - : -	f : m : r   s <sub>1</sub> : - : s <sub>1</sub>	d : - : -   - : - : -	

{	r : - : -   - : - : s	m : - : -   - : - : s	t : - : l   s : r : f	m : d' : l   s : - : -	
{	voice,	Sweet	voice,	That made my in - - - most	soul re - joice.
{	t <sub>1</sub> : t <sub>1</sub>   t <sub>1</sub> : - : -	s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : - : d	t <sub>1</sub> : - : t <sub>1</sub>   t <sub>1</sub> : - : r	d : m : re   m : - : -	
{	Sil - ver voice,	Sil - ver voice,	That made my in - - - most	soul re - joice.	
{	s : s   s : - : -	m : m   m : - : m	r : - : r   r : s : s	s : - : fe   s : - : -	
{	s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : - : -	d : d   d : - : d	s <sub>1</sub> : - : s <sub>1</sub>   s <sub>1</sub> : - : s <sub>1</sub>	d : - : d   d : - : -	

by per

Al. z  
: : m<sub>1</sub>  
: : d<sub>f</sub>  
A  
The  
Its  
: : s<sub>d</sub>  
: : a<sub>f</sub>

: : m  
Sweet  
: : d  
Sweet

: : s  
Sweet  
: : d

: : :

: : :

: : :

: : :

: : s  
Sweet

: : :

: : :

: : :

: : :  
ice.

: : :  
m

: : :  
ice.

: : :  
d

l : - : -   l : t : d'	m' : - : d'   s : - : -	r : m : f   m : - : r	d : - : -   - : -
f : - : -   f : f : f	m : - : m   d : - : -	d : d : d   t <sub>1</sub> : - : t <sub>1</sub>	d : - : -   - : -
Oh! say, was it	all a dream,	Gone to re - turn no	more.
d' : - : -   l : se : l	s : - : s   m : - : -	l : s : l   s : - : f	m : - : -   - : -
f <sub>1</sub> : - : -   f <sub>1</sub> : f <sub>1</sub> : f <sub>1</sub>	d : - : d   d : - : -	f : m : r   s <sub>1</sub> : - : s <sub>1</sub>	d : - : -   - : -

KEY B2.

SABBATH EVENING.

B. C. UNSELD.

m <sub>1</sub> : f <sub>1</sub>   fe <sub>1</sub>   s <sub>1</sub> : - : d	d : - : t <sub>1</sub>   t <sub>1</sub> : - : -	t <sub>1</sub> : l <sub>1</sub>   s <sub>1</sub>   f <sub>1</sub> : - : l <sub>1</sub>	l <sub>1</sub> : - : -   s <sub>1</sub> : - : -
d <sub>1</sub> : r <sub>1</sub>   re <sub>1</sub>   m <sub>1</sub> : - : s <sub>1</sub>	f <sub>1</sub> : - : f <sub>1</sub>   f <sub>1</sub> : - : -	f <sub>1</sub> : - : m <sub>1</sub>   r <sub>1</sub> : - : f <sub>1</sub>	f <sub>1</sub> : - : -   m <sub>1</sub> : - : -
1. Lin - ger still, O	bless - ed hours,	Slow - ly fade, sweet	light,.....
2. Sa - cred songs, O	do not cease;	Sweet your ech - oes	are,.....
3. 'Tis the third watch,	bless - ed Lord,	Come, oh, come with	me,.....
s <sub>1</sub> : - : d   d : - : m	r : - : r   r : - : -	t <sub>1</sub> : - : t <sub>1</sub>   t <sub>1</sub> : - : t <sub>1</sub>	d : - : -   - : -
d <sub>1</sub> : - : d   d <sub>1</sub> : - : d <sub>1</sub>	s <sub>1</sub> : - : s <sub>1</sub>   s <sub>1</sub> : - : -	s <sub>1</sub> : - : s <sub>1</sub>   s <sub>1</sub> : - : s <sub>1</sub>	d <sub>1</sub> : - : -   - : -

FINE.

m <sub>1</sub> : f <sub>1</sub>   fe <sub>1</sub>   s <sub>1</sub> : - : m	m : - : r   d : - : d	d : t <sub>1</sub> : l <sub>1</sub>   s <sub>1</sub> : - : t <sub>1</sub>	r : - : -   d : - : -
d <sub>1</sub> : r <sub>1</sub>   re <sub>1</sub>   m <sub>1</sub> : - : s <sub>1</sub>	se <sub>1</sub> : - : se <sub>1</sub>   l <sub>1</sub> : - : l <sub>1</sub>	re <sub>1</sub> : - : re <sub>1</sub>   m <sub>1</sub> : - : f <sub>1</sub>	f <sub>1</sub> : - : -   m <sub>1</sub> : - : -
Still de - scend, ye	heaven - ly showers,	Back - ward roll, O	night!.....
Sounds of praise and	hymns of peace,	Min - gle with my	prayer.....
Thro' this si - lence	speak the word Of	life and lib - er - ty	.....
s <sub>1</sub> : - : d   d : - : d	t <sub>1</sub> : - : t <sub>1</sub>   l <sub>1</sub> : - : l <sub>1</sub>	l <sub>1</sub> : t <sub>1</sub> : d   d : - : r	t <sub>1</sub> : - : -   d : - : -
d <sub>1</sub> : - : d   d <sub>1</sub> : - : d <sub>1</sub>	m <sub>1</sub> : - : m <sub>1</sub>   l <sub>1</sub> : - : l <sub>1</sub>	fe <sub>1</sub> : - : fe <sub>1</sub>   s <sub>1</sub> : - : s <sub>1</sub>	s <sub>1</sub> : - : -   d <sub>1</sub> : - : -

F. t.

t <sub>1</sub> m : f   fe   s : - : d'	d' : - : t   t : - : -	r : de : r   l : - : s	fe : - : -   s : - : -
s <sub>1</sub> d : r   re   m : - : m	m : - : r   r : - : -	t <sub>1</sub> : le <sub>1</sub> : t <sub>1</sub>   r : - : m	re : - : -   m : - : -
Tar - ry still, O	sa - cred Dove,	In this worth - less	breast,.....
Bu - sy world, lie	still and sleep,	Far a - way from	me,.....
Clasp my hand, nor	let it go,	Je - - sus, Sav - iour,	Friend,.....
rs : - : s   s : - : s	s : - : s   s : - : -	s : - : s   f : - : m	l : - : -   s : - : -
s <sub>1</sub> d : - : d   d : - : d	s <sub>1</sub> : - : s <sub>1</sub>   s <sub>1</sub> : - : -	s <sub>1</sub> : - : s <sub>1</sub>   t <sub>1</sub> : - : d	d : - : -   - : -

D. C. 1st Verse.

m : f   fe   s : - : d'	d' : - : t   t : - : t	t : l : s   f : - : t <sub>1</sub>	r : - : -   d <sub>g</sub> : - : -
d : r   re   m : - : m	m : - : r   r : - : r	r : d : t <sub>1</sub>   r : - : s <sub>1</sub>	t <sub>1</sub> : - : -   d <sub>g</sub> : - : -
Come from thine a -	bode a - bove,	Make with me thy	rest.....
Heart of mine, oh,	wake - ful keep,	Je - - sus calls for	thee!.....
Thy rich grace still	let me know, And	love me to the	end.....
s : - : s   s : - : s	s : - : s   s : - : s	s : - : s   s : - : f	f : - : -   m <sub>t</sub> : - : -
d : - : d   d : - : d	s <sub>1</sub> : - : s <sub>1</sub>   s <sub>1</sub> : - : s <sub>1</sub>	s <sub>1</sub> : - : s <sub>1</sub>   s <sub>1</sub> : - : s <sub>1</sub>	s <sub>1</sub> : - : -   d <sub>g</sub> : - : -

HOPE WILL BANISH SORROW.

GEORGE BENNETT.

ROBERT P. MANN, by per.

KEY A2.

$s_1 : s_1$	$  s_1 : s_1$	$  s_1 : l_1 . t_1$	$  d : -$	$  l_1 : l_1$	$  t_1 : d$	$  r : -   d :$	$  s_1 : s_1   d : d$
$m_1 : m_1$	$  f_1 : f_1$	$  f_1 : f_1$	$  m_1 : -$	$  f_1 : f_1$	$  f_1 : m_1$	$  f_1 : -   m_1 :$	$  m_1 : f_1   m_1 : s_1$
1. Once a - gain	we're	doom'd to part,		Deem not	'tis for -	ev - - - er;	Love, if root - ed
2. When I'm far	a -	way from thee,		O'er the o - cean	sail - - - ing,		You will oft - en
3. Faith and trust	in	heav'n we have,		God is ev - er	near - - est;		He can still the
$d : d$	$  t_1 : t_1$	$  t_1 : d . r$	$  d : -$	$  d : d$	$  s_1 : s_1$	$  t_1 : -   d :$	$  d : r   d : d$
$d_1 : d_1$	$  r_1 : r_1$	$  s_1 : s_1$	$  l_1 : -$	$  f_1 : f_1$	$  r_1 : d_1$	$  s_1 : -   d_1 :$	$  d : t_1   l_1 : m_1$

$d : r$	$  m : -$	$  r : s_1$	$  d : t_1$	$  l_1 : -   s_1 :$	$  m : - . m   r : d$	$  f : m   r : -$
$l_1 : la_1$	$  s_1 : -$	$  s_1 : s_1$	$  r_1 : s_1$	$  fe_1 : -   s_1 :$	$  s_1 : - . s_1   f_1 : m_1$	$  l_1 : s_1   s_1 : -$
in the heart		Time nor tide can		sev - - - er;	'Tis the sad a -	dieus that chill,
muse of me,		Tears and sighs pre -		vail - - - ing;	But ne'er think of	me with fear,
storm-y wave,		Bear me safe - ly		dear - - - est;	Then fare-well my	na - tive shore,
$d : d$	$  d : -$	$  t_1 : t_1$	$  l_1 : s_1$	$  d : -   t_1 :$	$  d : - . d   t_1 : d$	$  d : d   t_1 : -$
$f_1 : f_1$	$  d_1 : -$	$  r_1 : r_1$	$  r_1 : r_1$	$  r_1 : -   s_1 :$	$  d : - . d   s_1 : l_1$	$  f_1 : d_1   s_1 : -$

Rall.

$t_1 : - . t_1   d : m$	$  m : r$	$  r : -$	$  d : - . d   t_1 : d$	$  d : -   r :$	$  s : - . d   t_1 : d$	$  r : -   d :$
$s_1 : - . s_1   s_1 : s_1$	$  s_1 : s_1$	$  s_1 : f_1$	$  m_1 : - . s_1   f_1 : m_1$	$  m_1 : -   s_1 :$	$  s_1 : - . s_1   f_1 : m_1$	$  f_1 : -   m_1 :$
Make the parting	sadder still,	Say "we'll meet to-	mor - row,"	Hope will banish	sor - - row.	
Check at once the	ris - ing tear,	Sing "we'll meet to-	mor - row,"	Hope will banish	sor - - row.	
Clasp me to thy	heart once more,	Sing "we'll meet to-	mor - row,"	Hope will banish	sor - - row.	
$r : - . f   m : d$	$  d : t_1$	$  t_1 : -$	$  d : - . d   s_1 : s_1$	$  d : -   t_1 :$	$  d : - . d   s_1 : s_1$	$  t_1 : -   d :$
$s_1 : - . s_1   s_1 : s_1$	$  s_1 : s_1$	$  s_1 : -$	$  d_1 : - . m_1   r_1 : d_1$	$  l_1 : -   s_1 : f_1$	$  m_1 : - . m_1   r_1 : d_1$	$  s_1 : -   d_1 :$

LANGDON. C. M.

T. F. SEWARD.

KEY F.

$s : m . d   l$	$-. l$	$  s : r . f$	$  m : - . m$	$  m : d . r$	$  m : fe$	$  s : -   - : . s$
$d : d . d   d$	$-. d$	$  t_1 : t_1 . r$	$  d : - . d$	$  d : l_1 . t_1$	$  d : d$	$  t_1 : -   - : . d$
1. Fa - ther! I long,	I faint,	to see	The place	of thine a -	bode;	I'd
2. There all the heaven - ly	hosts are	seen,	In shin - ing	ranks they	move,	And
3. Fa - ther! I long,	I faint,	to see	The place	of thine a -	bode;	I'd
$m : s . m   f$	$-. f$	$  r : s$	$  s : - . l$	$  l : m$	$  m : r$	$  r : -   - : . m$
$d : d . d   f_1$	$-. f_1$	$  s_1 : s_1$	$  d : - . l_1$	$  l_1 : l_1$	$  l_1 : r$	$  s_1 : -   - : . d$

$s : m . d   l$	$-. r$	$  s : d$	$  f : - . r$	$  m : s . f . r$	$  d : t_1$	$  d : -   - : .$
$d : d   d$	$-. t_1$	$  d : d$	$  t_1 : - . t_1$	$  d : l_1$	$  s_1 : s_1$	$  s_1 : -   - : .$
leave thine earth - ly	courts, and	flee	Up to	thy seat,	my	God!
drink im - mor - tal	vig - or	in,	With won - der	and with	love.	
leave thine earth - ly	courts, and	be	For - ev - er	with my	God.	
$m : s . m   f$	$-. s$	$  s : s$	$  s : - . s$	$  s : f$	$  m : r$	$  m : -   - : .$
$d : d   f$	$-. f$	$  m : m$	$  r : - . s_1$	$  d : f_1$	$  s_1 : s_1$	$  d : -   - : .$

H. H. HAYDEN.  
KEY D. M. 108.

EVENING ON THE LAKE.

M. L. BARTLETT, by per.

by per.

l : d  
m<sub>1</sub> : s<sub>1</sub>  
oot - ed  
ft - en  
still the  
d : d  
l<sub>1</sub> : m<sub>1</sub>

{	: s . d <sup>l</sup>	t : l	s : s . f	m : l	s : l . t	d <sup>l</sup> : s	l . s : f . m	}
{	: m	s : f	m : d	d : - . t <sub>1</sub>	d : f	m : m	f . m : r . d	}
{	1. Now	bright - ly	on the	yield - ing	wave,	The	moon's soft rays are	}
{	2. The	eve - ning	breez - es	gent - ly	blow,	A	sweet re - fresh - ment	}
{	3. We	gai - ly	dip the	gleam - ing	oar,	And	on - ward now are	}
{	: s	s : l . t	d <sup>l</sup> : l . la	s : f	m : l . la	s : d <sup>l</sup>	d <sup>l</sup> : s	}
{	: d	d : d	d : d	d : d	d : d	d : d	d : t <sub>1</sub> . d	}

r : -  
s<sub>1</sub> : -  
hill,  
fear,  
shore,  
t<sub>1</sub> : -  
s<sub>1</sub> : -

{	m : -	r : s . d <sup>l</sup>	t : l	s : s . f	m : l	s : d <sup>l</sup>	}	
{	d : -	t <sub>1</sub> : d . m	s : f	m : d	d : - . t <sub>1</sub>	d : m	}	
{	glanc - - ing;	The	spark - ling	wa - ter	seems to	move,	As	}
{	bring - - ing,	As	on - ward	blithe - some - ly	we	go	Our	}
{	dash - - ing,	While	faint and	faint - er	grows the	shore	On	}
{	s : -	s : s	s : l . t	d <sup>l</sup> : l . la	s : f	m : s	}	
{	s : -	s : m . d	d : d	d : d	d : d	d : d	}	

d :  
m<sub>1</sub> :  
- row.  
- row.  
- row.  
d :  
d<sub>1</sub> :

{	t . l	: s . l	t : l	l : -	s : s	s . r <sup>l</sup> : t . l	s : s	}
{	r : r	r : m . fe	fe : -	s : s	f : f	f : f	}	
{	if with joy	'twere	danc - - ing,	And	we are	full of	}	
{	mer - ry cho - rus	sing - - ing,	Our	wa - t'ry	path - way	}		
{	which the waves	are	plash - - ing,	We	bid each	thought of	}	
{	s . d <sup>l</sup> : t . d <sup>l</sup>	r <sup>l</sup> : d <sup>l</sup>	d <sup>l</sup> : -	t : t	t : r <sup>l</sup> . d <sup>l</sup>	t : t	}	
{	r : r	r : r	r : -	s : s	s : s	s : s	}	

SEWARD.  
: . s  
: . d  
I'd  
And  
I'd  
: . m  
: . d

{	s . m <sup>l</sup> : d <sup>l</sup> . l	s : s	l . t : d <sup>l</sup>	d <sup>l</sup> : r <sup>l</sup>	m <sup>l</sup> : -	- : s	}	
{	m : f	m : m	f : s	m : l	se : -	- : f	}	
{	an - swering	glee,	With	hap - py	hearts	we	sing.	And
{	gleams with	light,	The	hour	is	full	of	All
{	sor - row	flee,	Care	to the	winds	we	fling,	And
{	d <sup>l</sup> : l . d <sup>l</sup>	d <sup>l</sup> : d <sup>l</sup>	d <sup>l</sup> : d <sup>l</sup>	d <sup>l</sup> : l	t : -	- : t	}	
{	d : d	d : d	f : m	l : f	m : -	- : r	}	

:  
:  
:  
:  
:  
:

{	s . m <sup>l</sup> : m <sup>l</sup> . r <sup>l</sup>	r <sup>l</sup> . d <sup>l</sup> : s . se	l . r <sup>l</sup> : r <sup>l</sup> . d <sup>l</sup>	d <sup>l</sup> . t : s	l . t : d <sup>l</sup> . r <sup>l</sup>	m <sup>l</sup> : r <sup>l</sup>	d <sup>l</sup> : -	-	}
{	m . s : f	m : d	f : fe	s : d . m	f : s . l	s : f	m : -	-	}
{	fur a - cross	the	wa - ters	free,	Our	mer - ry	notes	shall	ring.
{	na - ture	smiles	on	us to - night,	No	trou - ble	shall	an - noy.	.
{	far a - cross	the	wa - ters	free,	Our	mer - ry	notes	shall	ring.
{	d <sup>l</sup> : t	d <sup>l</sup> : d <sup>l</sup>	d <sup>l</sup> : r <sup>l</sup>	r <sup>l</sup> : d <sup>l</sup>	d <sup>l</sup> . r <sup>l</sup> : d <sup>l</sup>	d <sup>l</sup> : t	d <sup>l</sup> : -	-	}
{	d : se	l : m	f : r	s : m . d	f . r : m . f	s : s	d : -	-	}

## GOOD NIGHT.

GUSTAVE CARULLI

KEY C.

d' : l . l	d' : m . m	s : l	s :	d' : l . l	d' : d'
m : f . f	m : d . d	r : —	r :	m : f . f	m : re
1. Bim, bim, bim,	bim, hear us	sing - - -	ing,	Bim, bim, bim,	bim, now
2. Bim, bim, bim,	bim, chimes are	ring - - -	ing,	Bim, bim, bim,	bim, ye
s : l . l	s : d' . d'	t : d'	t :	s : l . l	s : fe
d : f . f	d : d . d	s : r	s <sub>1</sub> :	d : f . f	d : l <sub>1</sub>

D. C.

d' . d' : r' . t	d' :	t : le . le	t . t : d' . d'	r' : d' . d'
m . m : f . r	m :	r : de . de	r . r : m . m	f : m . m
sounds the mid - night	Lour,	Hark!	how the	chimes are ring - ing,
zeph - yrs lend your	aid,			Voic - - es your
s . s : s . s	s :	s :	Bim,	bim,
s <sub>1</sub> . s <sub>1</sub> : s <sub>1</sub> . s <sub>1</sub>	d :	s <sub>1</sub> :	s <sub>1</sub> :	s <sub>1</sub> :
		Bim,	bim,	bim,

t . l : s . s	t : le . le	t . t : d'	r' : de' . de'	r' . de' : r' . re'
r . d : t <sub>1</sub> . t <sub>1</sub>	r : de . de	r . r : m	f : m . m	f . m : f . fe
way be wing - ing,	High to our	la - dy's bower,	Charm her with	ma , gio pow - er,
s :	s :	s :	s :	s :
bim,	bim,	bim,	bim,	bim,
s <sub>1</sub> :	s <sub>1</sub> :	s <sub>1</sub> :	s <sub>1</sub> :	s <sub>1</sub> :
bim,	bim,	bim,	bim,	bim,

m' . t : d' . l	s . d' : s . s	s . l : t . d'	r' . de' : r'	m' . t : d' . l
s . l : f . f	m . m : m . d	t <sub>1</sub> . d : r . m	f . m : f	s : l . f
While we our	watch are keep - ing,	May she in	slum - ber light,	Calm and se -
d' : d' . d'	d' . s : s . m	r : s . s	t : le : t	d' : d' . d'
d : d . d	d . d : d . d	s <sub>1</sub> : s . s	s : s : s	d : d . d

s . d' : s . s	s . l : t . d'	r' . m' : d'	s : s . s	s . fe : s . s
m . m : m . d	t <sub>1</sub> . d : r . m	f . s : m	:	:
cure be sleep - ing,	So let us	say good night.	Calm be our	la - dy sleep - ing,
d' . s : s . m	s : s . s	t . s : s	:	:
d . d : d . d	s <sub>1</sub> : s . s	s . s : d	:	:

BULL

:d'

:re

now

ye

:fe

:l,

d' .d'

m .m

es your

s

bim,

r' .re'

f .fe

pow - er,

s

bim,

d' .l

l .f

and se -

d' .d'

d .d

s .s

sleep-ing,

t	:t .t	t .le :t	r'	:r' .r'	r' .de' :r'	m'	:—
s	:s .s	s .s :s	s	:s .s	s .s :s	s	:—
So	let us	say good night,	So	let us	say good night,	Good	
:	:	:	t	:t .t	t .le :t	:	:
:	:	:	s	:s .s	s .s :s	:	:

d	:	:	:	.m'	d'	:	.m'	d'	:	.m'
m	:	:	:	.s	m	:	.s	m	:	.s
night,	:	:	:	good	night,	:	good	night,	:	good
:	:	s	:—	m	:	.s	:s	.s	:s	.s
:	:	Good	:	night,	:	good	night,	good	night,	good
:	:	m	:—	d	:	.d	:d	.d	:d	.d

l	:	.t	d'	:	.m'	d'	:	.m'	d'	:	.m'	l	:	.t
f	:	.s	m	:	.s	m	:	.s	m	:	.s	f	:	.s
night,	:	good	night,	:	good	night,	:	good	night,	:	good	night,	:	good
.s	:s	.s	.s	:s	.s	.s	:s	.s	.s	:s	.s	.s	:s	.s
good	night,	good	night,	good	night,	good	night,	good	night,	good	night,	good	night,	good
.s	:s	.d	:d	.d	:d	.d	:d	.d	:d	.d	:d	.d	:d	.d

d'	:	.m	m .s	:s	.d'	d'	.m'	:m'	.d'	r'	.r'	:d', t .l , t
m	:	.d	d .m	:m	.m	m .s	:s	.m	f .f	.f	.f	:m, r .d , r
night,	:	la,	la, la,	la,	la,	la,	la,	la,	la,	la,	la,	la,
.s	:s	.s	s .s	:s	.s	s .s	:s	.s	l .l	.l	.l	:s .s
la,	la,	la,	la,	la,	la,	la,	la,	la,	f .f	.f	.f	:s .s
.d	:d	.d	d .d	:d	.d	d .d	:d	.d	f .f	.f	.f	:s .s

d'	.m'	:s'	.m	m .s	:s	.d'	d'	.m'	:m'	.de'	r'	.	:t	.	d'	:—
m	.s	:m	.d	d .m	:m	.m	m .s	:s	.m	f .f	.f	.	f .f	.	m	:—
la,	la,	la,	la,	la,	la,	la,	la,	la,	la,	la,	la,	la,	la,	la,	la,	la,
s	.s	:s	.s	s .s	:s	.s	s .s	:s	.l	l .l	.l	.	:s	.	s	:—
d	.d	:d	.d	d .d	:d	.d	d .d	:d	.l	f .f	.f	.	:s	.	d	:—



MARY C. SEWARD.

SLEEP, BELOVED.

THEO. F. SEWARD.

KEY G.

*pp*

m	:re . m : f . m	s	: — : f . m	r	: de . r : m . r	d	: m <sub>1</sub> . f <sub>1</sub> : fe . s <sub>1</sub>
d	: — : d	d	: m . d : d	t <sub>1</sub>	: — : t <sub>1</sub>	d	: d <sub>1</sub> . r <sub>1</sub> : re <sub>1</sub> . m <sub>1</sub>
1. Fall	- - - ing	shad	- - - ows	length	- - - en	now;	
2. Blossoms	- - -	fold	- - - their	pet	- - - als	round,	
s	: fe . s : l . s	m	: s . m : l . s	f	: m . f : s . f	m	: : :
d	: — : d	d	: — : d	s <sub>1</sub>	: — : s <sub>1</sub>	d <sub>1</sub>	: : :

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m	:re . m : f . m	s	: — : m	r	: — : r	r	: — : —
d	: — : d	d	: m . d : s <sub>1</sub> . d	t <sub>1</sub>	: l <sub>1</sub> . t <sub>1</sub> : d . l <sub>1</sub>	t	: — : —
Dark	- - - and	still	- - - the	wood	- - - lands	lie;	
Clouds	- - - are	sleep	- - - ing	in	- - - the	sky;	
s	: fe . s : l . s	m	: s . m : d . m	s	: fe . s : l . fe	s	: — : —
d	: — : d	d	: — : d	r	: — : r	s <sub>1</sub>	: — : —

*pp*

r	: d . t <sub>1</sub> : l <sub>1</sub> . s <sub>1</sub>	s <sub>1</sub>	: — . d : f . m	r	: d . t <sub>1</sub> : l <sub>1</sub> . s <sub>1</sub>	s	: — : — . f
f <sub>1</sub> . s <sub>1</sub> : f <sub>1</sub> . s <sub>1</sub> : f <sub>1</sub> . s <sub>1</sub>		s <sub>1</sub>	: — : d	f <sub>1</sub> . s <sub>1</sub> : f <sub>1</sub> . s <sub>1</sub> : f <sub>1</sub> . s <sub>1</sub>		s <sub>1</sub> . t <sub>1</sub> : d . r : m . r	
Birds	- - - a - -	sleep	- - - on	leaf	- - - y	bough,	
Soft	- - - ly	hushed	- - - comes	eve	- - - ery	sound,	
t <sub>1</sub>	: r : f	m . s : m . s : l . s		t <sub>1</sub>	: r : f	m . r : m . f : s	
s <sub>1</sub>	: — : s <sub>1</sub>	d <sub>1</sub>	: — : d <sub>1</sub>	s <sub>1</sub>	: — : s <sub>1</sub>	d	: — : —

m	:re . m : f . m	s	: — . l : f . r	d	: t <sub>1</sub> . d : r . re	m	: — : d
d	: — : d	ta <sub>1</sub>	: — : l <sub>1</sub>	s <sub>1</sub>	: — : t <sub>1</sub> . l <sub>1</sub>	s <sub>1</sub>	: — : d
Hushed	- - - the	zeph	- - - er's	faint	- - - est	sigh,	Then
Bliss	- - - ful	dreams	- - - are	hov	- - - 'ring	nigh,	Then
s	: fe . s : l . s	m	: de : r . f	m	: r . m : f . fe	s	: — : m . s
d	: — : d	d	: m <sub>1</sub> : f <sub>1</sub>	s <sub>1</sub>	: — : s <sub>1</sub>	d <sub>1</sub> m <sub>1</sub> : s <sub>1</sub> . d : s <sub>1</sub> . m <sub>1</sub>	

m	:re . m : f . s	l	: — . s : f . r	d	: t <sub>1</sub> . d : r . m	<i>Ru. pp</i> d	: — : —
d	: — : d	l <sub>1</sub>	: — . ta : l <sub>1</sub>	s <sub>1</sub>	: — : t <sub>1</sub>	d . l <sub>1</sub> : s <sub>1</sub> . f <sub>1</sub> : m <sub>1</sub>	
sleep	- - - be - -	lov	- - - ed,	lul	- - - la - -	by.	
sleep	- - - be - -	lov	- - - ed,	lul	- - - la - -	by.	
s	:   fe . s : s	f . de : r . de : r . f		m	: r . m : f . s	m . f : m . r : d	
d <sub>1</sub>	: — : r <sub>1</sub> . m <sub>1</sub>	f <sub>1</sub> . m <sub>1</sub> : r <sub>1</sub> . m <sub>1</sub> : f <sub>1</sub>		s <sub>1</sub>	: — : s <sub>1</sub>	d <sub>1</sub>	: — : —

## ELEMENTARY RHYTHMS.

## For Pupils preparing for the Elementary and Junior School 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 exercise must be *taataid* on one tone. For amusement, it may be *taataid* in tune.

For the TIME EXERCISE OF THE ELEMENTARY CERTIFICATE (Requirement 2), any two of these Rhythms taken by lot must be sung to *la* on one tone at the rate named, and in perfectly correct time. Two attempts allowed. The pupil is also allowed to *taatai* the Exercise on one tone once before he commences *laa-ing* it—

For the TIME EXERCISE OF THE JUNIOR SCHOOL CERTIFICATE (Requirement 2), any one of Nos. 1 to 9 of these Rhythms, taken by lot, must be sung on one tone to *la*, in perfectly correct time. Two attempts allowed.

The keys are fixed so as to bring the tones within the reach of all voices. The Rhythm may often be learnt slower than marked, and when familiar the pupils will take pleasure in largely increasing the speed. J. O.

They are to be taught by pattern. Three or four may be practiced at each lesson until the whole are learned. The pupil is expected to practice them at home until they are thoroughly familiar, so that any one taken by lot can be correctly done.

## 1. KEY F. M. 100.

## TAATAI.

*Bugle Call, "Fall in."*

{	$s_1.d:d$	$s_1.d:d$	$s.m:s.m$	$d.d:d$	$s_1.d:d$	$s_1.d:d$	$s.m:s.m$	$d.d:d$	}
	TAATAI	TAA	TAATAI	TAA	TAATAI	TAA	TAATAI	TAA	

## 2. KEY F. M. 100.

*Bugle Call, "Close."*

{	$m$	$d$	$s_1.m$	$d.d$	$s_1.m$	$d$	$s_1.m$	$d.d$	$s_1.m$	$d$	$:-$	$m$	}
	TAA	TAA	TAATAI	TAATAI	TAATAI	TAA	TAATAI	TAATAI	TAATAI	TAA	-AA	TAA	

## 3. KEY A. M. 100.

*Bugle Call, "Fatigue."*

{	$s_1$	$d$	$m.s_1$	$d$	$m.s_1$	$d.s_1$	$m.s_1$	$d.s_1$	$m.s_1$	$d$	$m.s_1$	$d$	$m.s_1$	$d.s_1$	$m.s_1$	$d$	}
	TAA	TAA	TAATAI	TAA	TAATAI	TAATAI	TAATAI	TAATAI	TAATAI	TAA	TAATAI	TAA	TAATAI	TAATAI	TAATAI	TAA	

## 4. KEY F. M. 100.

*Bugle Call, "Guard."*

{	$s.m$	$d.s_1$	$d.m$	$s_1$	$d$	$:-$	$s.m$	$d.s_1$	$d.m$	$s_1$	$d$	$:-$	}				
	TAATAI	TAATAI	TAATAI	TAA	TAATAI	TAATAI	TAA	-AA	TAATAI	TAATAI	TAATAI	TAA	TAATAI	TAATAI	TAA	-AA	

## 5. KEY A. M. 100.

*Bugle Call, "Advance."*

{	$s_1$	$d.d$	$d.s_1$	$d.d$	$d.s_1$	$d.s_1$	$d.d$	$d$	$s_1$	$:-$	$s_1$	$:-$	$s_1$	$:-$	$:-$	}
	TAA	TAATAI	TAATAI	TAATAI	TAATAI	TAATAI	TAATAI	TAA	TAA	-AA	TAA	-AA	TAA	-AA	-AA	

## 6. KEY A. M. 144.

*Bugle Call, "Extend."*

{	$m$	$:-$	$d$	$:-$	$m.d$	$m.d$	$s_1$	$:-$	$m$	$:-$	$d$	$:-$	$m.d$	$m.d$	$s_1$	$:-$	}
	TAA	-AA	TAA	-AA	TAATAI	TAATAI	TAA	-AA	TAA	-AA	TAA	-AA	TAATAI	TAATAI	TAA	-AA	

## 7. KEY E. M. 100

*Bayly, "In happier hours."*

{	$d$	$d.r$	$m.f$	$s$	$:-$	$l$	$s$	$f.m$	$f.s$	$m$	$d$	$d$	}
	TAA	TAATAI	TAATAI	TAA	-AA	TAA	TAA	TAATAI	TAATAI	TAA	TAA	TAA	

{	$d$	$d.r$	$m.f$	$s$	$s$	$l$	$s$	$f.m$	$f.s$	$m$	$:-$	$:-$	}
	TAA	TAATAI	TAATAI	TAA	TAA	TAA	TAA	TAATAI	TAATAI	TAA	-AA	-AA	

## 8. KEY G. M. 100.

-AATAI

Hymn Tune, "Wainwright."

{	s <sub>1</sub>		d	:	-	:	t <sub>1</sub>		l <sub>1</sub>	:	t <sub>1</sub>	:	d		r . m	:	f . m	:	r . d		d	:	t <sub>1</sub>	:	r	}
	TAA		TAA		-AA		TAA		TAA		TAA		TAA		TAATAI		TAATAI		TAATAI		TAA		TAA		TAA	}
{	s	:	-	.	f	:	m		l <sub>1</sub>	.	r	:	d	:	t <sub>1</sub>		d	:	-	:	-	:	-	:	SAA	}
	TAA		-AATAI		TAA		TAATAI		TAA		TAA		TAA		TAA		TAA		-AA		-AA		-AA		SAA	}

## 9. KEY E. M. 100.

Hymn Tune, "Simeon."

{	s	:	s . f		m	:	-	.	f		m	:	r		d	:	-	.	d		f	:	-	.	m		l	:	-	.	s		t <sub>1</sub>	:	d		r	:	-	.	r	}
	TAA		TAATAI		TAA		-AATAI		TAA		TAA		TAA		TAA		-AATAI		TAA		-AATAI		TAA		-AATAI		TAA		TAA		TAA		TAA		TAA		TAA		-AATAI	}		
{	m	:	r . d		f	:	m . r		s	:	l		s	:	-	.	s		s	:	-	.	l		s . f	:	m . f		m	:	r		d	:	-	}						
	TAA		TAATAI		TAA		TAATAI		TAA		TAA		TAA		-AATAI		TAA		-AATAI		TAATAI		TAATAI		TAA		TAA		TAA		TAA		TAA		-AA	}						

## 10. KEY D. M. 100.

(The pupils to take each part alternately.)

J. R. THOMAS, "Picnic."

{	m . f	:	r . m		d	:	s		m . f	:	r . m		d	:	s		s . f	:	m . f		s	:	d'		l . s	:	f . m		r	:	-	}
	TAATAI		TAATAI		TAA		TAA		TAATAI		TAATAI		TAA		TAA		TAATAI		TAATAI		TAA		TAA		TAATAI		TAATAI		TAA		-AA	}
{	d	:	d		d	:	t <sub>1</sub>		d	:	d		d	:	t <sub>1</sub>		d	:	d		m	:	d		t <sub>1</sub>	:	d		s <sub>1</sub>	:	-	}
	TAA		TAA		TAA		TAA		TAA		TAA		TAA		TAA		TAA		TAA		TAA		TAA		TAA		TAA		TAA		-AA	}
{	SAA	:	TAA		SAA	:	TAA		SAA	:	TAA		SAA	:	TAA		f . s	:	l . t		d'	:	m		r	:	s		d	:	-	}
	TAA		SAA		TAA		SAA		TAA		SAA		TAA		SAA		TAATAI		TAATAI		TAA		TAA		TAA		TAA		TAA		-AA	}
{	r	:	m		r	:	m		r	:	m		r	:	m		f	:	r		m	:	d		d	:	t <sub>1</sub>		d	:	-	}
	TAA		SAA		TAA		SAA		TAA		SAA		TAA		SAA		TAA		TAA		TAA		TAA		TAA		TAA		TAA		-AA	}

## 11. KEY C. M. 72.

Tafutefe.

Bugle Call, "Walk and Drive." Altered

{	d, d, d, d	:	d		m . d	:	d		m, m, m, m	:	m . m		s . m	:	m		d', d', d', d'	:	d' . d'	}				
	tafutefe		TAATAI		TAATAI		TAA		tafutefe		TAATAI		TAATAI		TAA		tafutefe		TAATAI					
{	s, s, s, s	:	s . m		d, d, d, d	:	m . s		m . d	:	d		d	:	a		m . d	:	d		m	:	m	}
	tafutefe		TAATAI		tafutefe		TAATAI		TAATAI		TAA		TAA		TAA		TAATAI		TAA		TAA		TAA	
{	s . m	:	m		d', d', d', d'	:	d'		s, s, s, s	:	s		d, d, d, d	:	m . s		m . d	:	d	}				
	TAATAI		TAA		tafutefe		TAA		tafutefe		TAA		tafutefe		TAATAI		TAATAI		TAA					

## 12. KEY D. M. 72.

TAAatefe.

Bugle Call, "Hay up or Litter down."

{	d . d, d	:	d . d		d . s <sub>1</sub>	:	d . s <sub>1</sub>		m . m, m	:	m . m		m . d	:	m . d	}
	TAATEFE		TAATAI		TAATAI		TAATAI		TAATEFE		TAATAI		TAATAI		TAATAI	
{	s . s, s	:	s		d' . s	:	d' . s		d . d, d	:	d . d		d .	:	SAA	}
	TAATEFE		TAATAI		TAATAI		TAATAI		TAATEFE		TAATAI		TAA		SAA	

## 13. KEY F. M. 100.

TafTAAI.

Bugle Call, "Defaulters."

{	s <sub>1</sub> . s <sub>1</sub>		d, s <sub>1</sub> . m	:	d, s <sub>1</sub> . m		s . s, s	:	s . s <sub>1</sub>		d, s <sub>1</sub> . m	:	d, s <sub>1</sub> . m		d	}
	TAATAI		tafTAAI		tafTAAI		TAATEFE		TAATAI		tafTAAI		tafTAAI		TAA	

14. KEY G. M. 100.

TAA-efe.

Bugle Call, "Salute for the Guard."

{ d :d .d | s<sub>1</sub> :s<sub>1</sub> .s<sub>1</sub> | d :d .d | d : : | d .d :m .d | m .s :m .d | s<sub>1</sub> :s<sub>1</sub> .s<sub>1</sub> | s<sub>1</sub> : }  
 { TAA TAA-efe | TAA TAA-efe | TAA TAA-efe | TAA SAA | TAATAI TAATAI | TAATAI TAATAI | TAA TAA-efe | TAA SAA } ||

15. KEY C. M. 100.

Bugle Call, "Officers."

{ :s .,s | d' :s .,s :s .,s | m :s :s | d' :s .,s :s .,s | s :— }  
 { TAA-efe | TAA TAA-efe TAA-efe | TAA TAA TAA | TAA TAA TAA | TAA TAA-efe TAA-efe | TAA -AA }  
 { :s | d' :s .,s :s .,s | m :s :m | d :d .d :d .d | d :— }  
 { TAA | TAA TAA-efe TAA-efe | TAA TAA TAA | TAA TAA TAA | TAA TAATAI TAATAI | TAA -AA } ||

16. KEY F. M. 100

Bugle Call, "Orders."

{ :s<sub>1</sub> .,s<sub>1</sub> | d :— | m :s<sub>1</sub> .,s<sub>1</sub> | d :— | m :s<sub>1</sub> .,s<sub>1</sub> | d :s<sub>1</sub> .,s<sub>1</sub> | m :s<sub>1</sub> .,s<sub>1</sub> | d :— | m }  
 { TAA-efe | TAA -AA TAA TAA-efe | TAA -AA TAA TAA-efe | TAA TAA-efe | TAA TAA-efe TAA TAA-efe | TAA -AA TAA }  
 { :s<sub>1</sub> | d .,s<sub>1</sub> :m .,s<sub>1</sub> | d .,s<sub>1</sub> :m .,s<sub>1</sub> | d .,s<sub>1</sub> :m .,s<sub>1</sub> | d :m | s :— | — :m .,d | s<sub>1</sub> :— .d | m }  
 { TAA | TAA-efe TAA-efe TAA-efe TAA-efe | TAA-efe TAA-efe TAA TAA | TAA -AA -AA TAA-efe | TAA -AATAI TAA } ||

17. KEY C. M. 100.

Hymn Tune, "TRURO."

{ d :m .,f | s :— .s | l :t | d' :— .s | d' :s | f .m :r .d | f :m | r : }  
 { TAA TAA-efe TAA -AATAI | TAA TAA TAA -AATAI | TAA TAA TAATAI TAATAI | TAA TAA TAA SAA } ||

18. KEY F. M. 100.

Bugle Call, "General Salute."

{ :s<sub>1</sub> | d :d .d | d .m :s .m | d :d .d | d :s<sub>1</sub> .,d | m :d .,m | s :s<sub>1</sub> .,s<sub>1</sub> | s<sub>1</sub> :s<sub>1</sub> .,s<sub>1</sub> | s<sub>1</sub> }  
 { TAA | TAA TAA-efe TAATAI TAATAI | TAA TAA-efe TAA TAA-efe | TAA TAA-efe TAA TAA-efe | TAA TAA-efe TAA TAA-efe | TAA TAA-efe TAA }  
 { :s<sub>1</sub> | d :d .d | d .m :s .m | d :d .d | d :s<sub>1</sub> .,d | m :d .,m | s :s<sub>1</sub> | d :d .d | d }  
 { TAA | TAA TAA-efe TAATAI TAATAI | TAA TAA-efe TAA TAA-efe | TAA TAA-efe TAA TAA-efe | TAA TAA TAA TAA-efe TAA } ||

19. KEY F. M. 100.

-AA-efe.

Bugle Call, "Assembly."

{ s :— | — .,m :d .s<sub>1</sub> | d :— | — .,s<sub>1</sub> :d .s<sub>1</sub> | d .,s<sub>1</sub> :d .s<sub>1</sub> | d .,s<sub>1</sub> :d .s<sub>1</sub> }  
 { TAA -AA -AA-efe TAATAI | TAA -AA -AA-efe TAATAI | TAA-efe TAATAI TAA-efe TAATAI }  
 { d :m | — :— | s :— | — .,m :d .s<sub>1</sub> | d :— | — : }  
 { TAA TAA -AA -AA | TAA -AA -AA-efe TAATAI | TAA -AA -AA -AA SAA } ||

20. KEY F. M. 100.

Hymn Tune, "Serenity."

{ :d | t<sub>1</sub> .,d :r :s | s :— :fe | s :— :d .,t<sub>1</sub> | l<sub>1</sub> :— .t<sub>1</sub> :d .r | m :— :r | d :— }  
 { TAA | TAA-efe TAA TAA | TAA -AA TAA | TAA -AA TAA-efe | TAA -AATAI TAATAI | TAA -AA TAA | TAA -AA } ||

21. KEY F. M. 100.

Hymn Tune, "Arlington."

{ :d | m .,m :m :r | d .,d :d :r | m .s :f :m | m :r }  
 { TAA | TAA-efe TAA TAA | TAA-efe TAA TAA | TAATAI TAA TAA | TAA TAA }  
 { :f | m .,m :m :l | s .,s :s :d' | r .f :m :r | d :— }  
 { TAA | TAA-efe TAA TAA | TAA-efe TAA TAA | TAATAI TAA TAA | TAA -AA } ||

## 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 }  
 TAA -AATAI TAATAI | TAA-efe TAATAI TAA | TAA -AATAI TAATAI | TAA-efe TAATAI TAA

## 23. KEY F. M. 72.

Mazinghi, "Tom Starboard."

{ :s |m .,f :r .,m:d .s₁ |d : :r |m .,f:s .,m:l,s,f,m|r : }  
 TAA |TAA-efe TAA-efe TAATAI |TAA SAA TAA |TAA-efe TAA-efe tafatefe |TAA SAA }  
 { :s |m .,f :r .,m:d .s₁ |l₁ : :t₁ |d .r :m .s,f:m .r |d : }  
 TAA |TAA-efe TAA-efe TAATAI |TAA SAA TAA |TAATAI TAatefe TAATAI |TAA SAA

## 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 }  
 TAA |TAA-efe TAA-efe |TAA-efe TAA |TAA-efe TAA-efe |TAA -Aatefe |TAA-efe TAA-efe |TAA TAATAI |TAA-efe TAATAI |TAA

## 25. KEY C. M. 60.

J. R. THOMAS, "Picnic."

{ |s,f,m,f:s .l |s .m¹ :d¹ |r¹ .,d¹:t,l,s,f |m :- |s,f,m,f:s .l }  
 tafatefe TAATAI |TAATAI TAA |TAA-efe tafatefe |TAA -AA | tafatefe TAATAI }  
 { |s .m¹ :d¹ |t .d¹,t:l .t,l |s : }  
 TAATAI TAA |TAatefe TAatefe |TAA SAA ||

## 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 :- :- : }  
 TAATAI |TAA -AA TAATAI TAA -AA TAA |TAA TAA TAA TAA TAA TAA |TAA -AATAI TAA TAATAI TAA TAA |TAA -AA -AA SAA SAA

Modulator Voluntaries now include transition of one remove. These should not be made too difficult by wide and unexpected leaps on to the distinguishing tone; nor too easy by always approaching the distinguishing tone stepwise. While the effects of transition are in process of being learnt these exercises may be *sol-fa-ed*, but the teacher cannot now be content with *sol-fa-ing*. Every exercise should also be sung to *la*.

**Sight-laa-ing.** The laa-voluntaries are really sight-singing exercises, if the teacher does not get into self-repeating habits of pointing. See p. 12. But, at their best, they give no practice in reading *time* at sight. Therefore the absolute necessity of sight-laa-ing from new music from the book or the black-board.

**Memorizing in three keys.** The pupils should now know from memory, not only what is above any one note on the modulator and what below it, but what is on its right and what on its left. The one key no longer stands alone on the mind's modulator. It has an elder brother on the right and a younger on the left, and each of its tones bears consinsnip to the other two families, and may be called to enter them. Therefore, at all the later lessons of this step, exercises should be given in committing to memory this relationship, p. 77. The pupils must learn to say these relations, collectively and each one for himself, *without* the modulator.

**Memory Patterns.** It is difficult to indicate divisions of time by the motions of the pointer on the modulator with sufficient nicety to *guide* the singers in following a voluntary,

and it is important to exercise the memory of tune and rhythm. For these reasons our teachers give *long patterns*—extending to two or more sections—including some of the more delicate rhythms. These patterns are given laa-ing but pointing on the modulator. The pupils imitate them, *without* the teacher's pointing, first *sol-fa-ing* and then laa-ing.

**Memory Singing.** The practice of singing whole pieces to words, from memory—in obedience to the order "Close books: eyes on the baton—is a very enjoyable one. The singer enjoys the exercise of subordination to his conductor along with a sense of companionship in that subordination, and delights in the effects which are thus produced. This practice is very needful at the present stage in order to *form a habit*, in the singer, of *looking up* from his book. This should now be his normal position. But, as from necessity, the learner's eyes have hitherto been much engaged with his book, he will have to make a conscious effort to form "the habit of looking up." Occasional "Memory Singing" will make him feel the use and pleasure of this.

**Ear Exercises** (which will now include *fa* and *ta*, and new difficulties of time), *Dictation*, *Pointing and Writing from Memory*, should still be practiced. Writing from memory does not at all take the place of pointing from memory. There have been pupils who could write from memory, but could not point the same tunes on the modulator. It is important to establish in the memory that pictorial view of key relationship which the modulator gives, especially now that the study of Transition is added to that of the scale.

## QUESTIONS FOR WRITTEN OR ORAL EXAMINATION

## DOCTRINE.

1. How many greater steps are there in the scale, and between which tones do they occur?
2. How many smaller steps are there, and where do they occur?
3. How many little steps are there, and where are they?
4. What is the difference between a greater and a smaller step called?
5. How many kommas has a greater step? A smaller step? A little step?
6. By what other names are intervals called?
7. What is the interval from any tone to the next in the scale called?
8. What is the interval from any tone to the third tone from it called?
9. What is a Second called that is equal to one full step?
10. What is a Second called that is equal to a little step (half-step)?
11. What kind of a Third is equal to two steps?
12. What kind of a Third is equal to one full step and one little step?
13. What is the interval from *fa* to *te* called?
14. Which are the two most marked characteristic tones of the scale?
15. From their mental effects, what are *fa* and *te* called?
16. What is a change of key during the course of a tune called?
17. Which is the sharp distinguishing tone, and what is its mental effect?
18. Which is the flat distinguishing tone, and what is its mental effect?
19. On which side of the modulator is the first sharp key? On which side is the first flat key?
20. In going to the first sharp key what does the *sol* of the old key become in the new? What does the old *la* become? What does the old *te* become? (The teacher will supply additional questions.)
21. In going to the first flat key what tone of the old key becomes *do* in the new? What tone becomes *ray*? (The teacher will supply additional questions.)
22. What is that tone called on which the change is made from one key to another?
23. How are bridge-tones indicated in the notation?
24. What is the meaning of the little notes placed on the right or left of the key signature in transition?
25. What are the general mental effects of transition to the first sharp key? To the first flat key?
26. What is a Cadence Transition? Is it written in the "proper" or "improper" way?
27. What is a Passing Transition? How written?
28. What is Extended Transition? How written?
29. What is the name for a silent quarter-pulse on the strong part of a pulse? On the weak part? How is it indicated in the notation?
30. What is the name of a pulse divided into thirds? How indicated in the notation?

## PRACTICE.

31. Teacher singing to figures, Exercise 175, let the pupil tell to what figure the distinguishing tone of the first sharp key was sung. The same with 176.
32. In the same manner let the pupil name the distinguishing tone of the first flat key, in Exercises 182 and 183.
33. Teacher singing to figures, "Langdon," page 110, (each line beginning with 1); let the pupil name by its figure, first, the distinguishing tone of the departing transition; and, second, that of the returning transition.
34. Pitch, without a tuning fork, the keys B, B flat, E, E flat, and A flat. The pupil has not satisfied this requirement, if, when tested, he is found to be wrong so much as a step.
35. Taatal from memory any one of the Exercises 192, 193, 194, 195, the first pulse being named.
36. Taatal any part of "Merrily sings the Lark," or the Round, "Ring, ring, ring," page 103.
37. Beat a number of two-pulse measures describing the motions of the hand. The same with four-pulse measure. The same with six-pulse measure.
38. Follow the examiner's pointing in a new voluntary containing transition, both to the first sharp and first flat keys, and singing to *la*.
39. Point and *sol-fa* on the modulator, from memory, any one of the pieces on pages 80 to 86, chosen by the examiner.
40. Write, from memory, any other of these pieces chosen by the examiner.
41. Sing to *la* at first sight, any exercise not more difficult than these pieces.
42. Tell which is *fe* and which is *ta*, as directed, page 32, question 31.
43. Tell what tone (*fe* or *ta*) is *la*, as directed, page 32, question 32.
44. Taatal any rhythm of two or three four-pulse measures, belonging to this step, which the examiner shall *la* to you. See page 32, question 33.
45. Taatal in tune, any rhythm of two or three four-pulse measures, belonging to this step, which the examiner shall *sol-fa* to you.

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